

ILLUMINATIONS

Earning a Living with Dynamic Photography



RAYMOND J. KLEIN

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EARNING A LIVING WITH DYNAMIC PHOTOGRAPHY



PAGETURNER
PRESS & MEDIA

RAYMOND J. KLEIN



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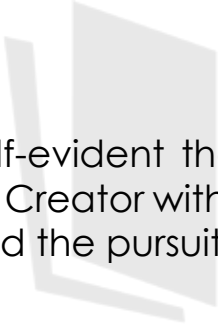
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Dedication

I would like to dedicate this book to my daughter, Lisa Marie Klein, and to the memory of my wife, Mary Jane Klein. Thank you for your support during this time in our lives.

PAGETURNER
PRESS & MEDIA
Raymond J. Klein



We hold these truths to be self-evident that all men are created equal, that they are endowed by their Creator with certain unalienable rights, that among these are life, liberty and the pursuit of happiness.

—Thomas Jefferson, 1776

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The Value of Imagination

PHOTOGRAPHERS STATEMENT:

I had a very successful career producing illustrative photographs of all types—for advertising, editorial, catalogs, contests, and decorative art for the walls in an individual's home. I hope to inspire you to do the same.




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ILLUMINATIONS

EARNING A LIVING WITH DYNAMIC PHOTOGRAPHY

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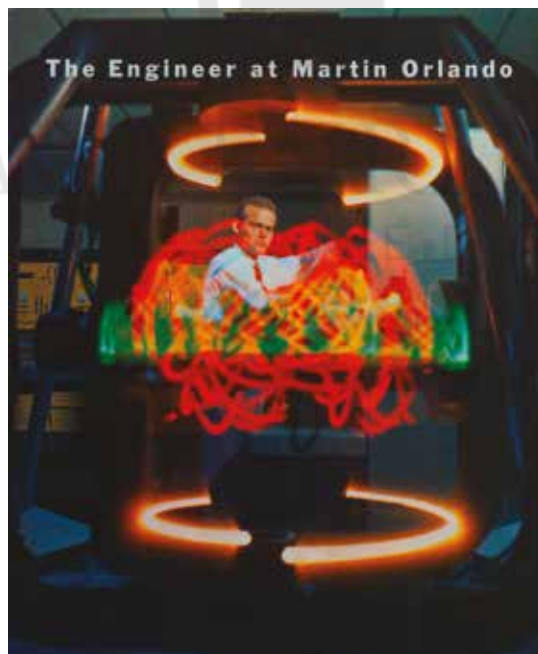


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[L] [SEP] Preface

During my lifetime career, I can point to four photographs that presented giant steps to promote my career to heights I would have never imagined.

The first one was produced to excite engineers to come to work for a company producing aircraft for the protection of the United States of America, and it still continues to accomplish that effort to this day.



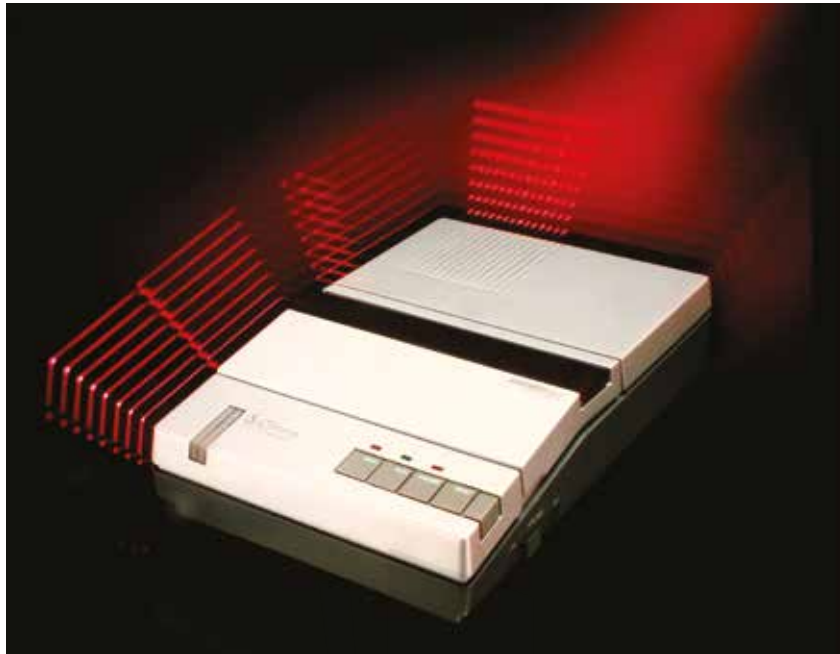
The second photograph was produced to promote sales of a product to be used at home, which is sold at stores by one of the largest retail merchandisers of that time, and it is still in business today.



The third photograph was made for the same retail merchandiser and, in the process, gave me enough merits to earn a Master of Photography degree, with the Professional Photographers of America Inc. association.



The fourth image was an ultimate experimental product photograph that won the heart of a new client and pushed our photo sales through the roof.



There are other photographs in this book that were also successful enough to continue promoting a very satisfying living and career honors.

The four photographs mentioned above will be found in the sequence in which my career continued to progress through my life. I hope you may see how, by using your imagination, you can produce imaginative photographs of your own.

The two most important tools a photographer can possess are imagination and an understanding of lighting.

BE DARING, BE DRAMATIC, BE DYNAMIC!

The Value Of Imagination

In the 1940s, magazines like *Life*, *Look*, and *National Geographic* were big national magazines! Pictures depicting the events taking place in the world at that time were published weekly or monthly, and the stories were huge news. Photographers accomplishing these images received credits, and they became household names. Being a photographer was truly a significant accomplishment!

I was an only child, but my mother and father both came from large families. My mother had four sisters and five brothers. My dad had a brother and a sister. My parents were both born in the USA, but their parents, my grandparents, were of European descent. My dad had learned the trade of hat making and worked in a hat manufacturing factory, which was on the second floor of Hat Sales Store. My mother worked in a factory during World War II, sewing parachute equipment. My dad had a part-time extra job during the war effort, machining parts for the military. Later, my mother worked in the same hat factory as my dad, with her sewing ability, sewing decorative material on the hats.

I remember living with my folks in a second story of a home, and the owner lived on the first floor. Eventually, the owner sold the house to my folks when he decided to move to another country.

In 1945, when the atomic bomb was invented and tested, I was thirteen years old. World War II was on its way to being ended. A year earlier, I had found my dad's folding Kodak camera. He did show me how to use it, and I liked it so much I proceeded to become the family photographer. The camera had 5 speeds, 1/25 second, 1/50 second, 1/100 second, *B*, and *T*. The film was designated as type 620 spool film. At the time, I thought 1/100 of a second

would stop any action that would take place. Compare that to today's cameras, *B* stood for bulb. When the lever was depressed, the shutter would open, and when the lever was released, the shutter closed. *T* stood for time. When the lever was depressed, it remained depressed. The shutter then remained open, and the camera could be standing on a table without the shutter closing. The lever had to be depressed again to close the shutter.

During grade school at age twelve, I was able to get a job at a bakery shop on the same block where we lived. I cleaned baking pans and did odd jobs for the baker and his assistant. After school, my friends and I would stop at the local drug store for a soft drink at a soda fountain. There was a magazine display at the same store. I saw a magazine named *Popular Photography*.

"Learn How to Develop Your Own Film" was the title of an article appearing on the cover of that magazine. That article raised my curiosity to fever pitch. I wanted to learn how to develop my own film. Family pictures made on Kodak roll film were normally taken to a local drug store where the roll was inserted into a numbered bag and picked up by an individual working for Kodak authorized film developing plant and developed at that facility. The pictures and negatives were returned to the drug store a few days later for pick up. At the time, I was still in grade 7 in a parochial school.

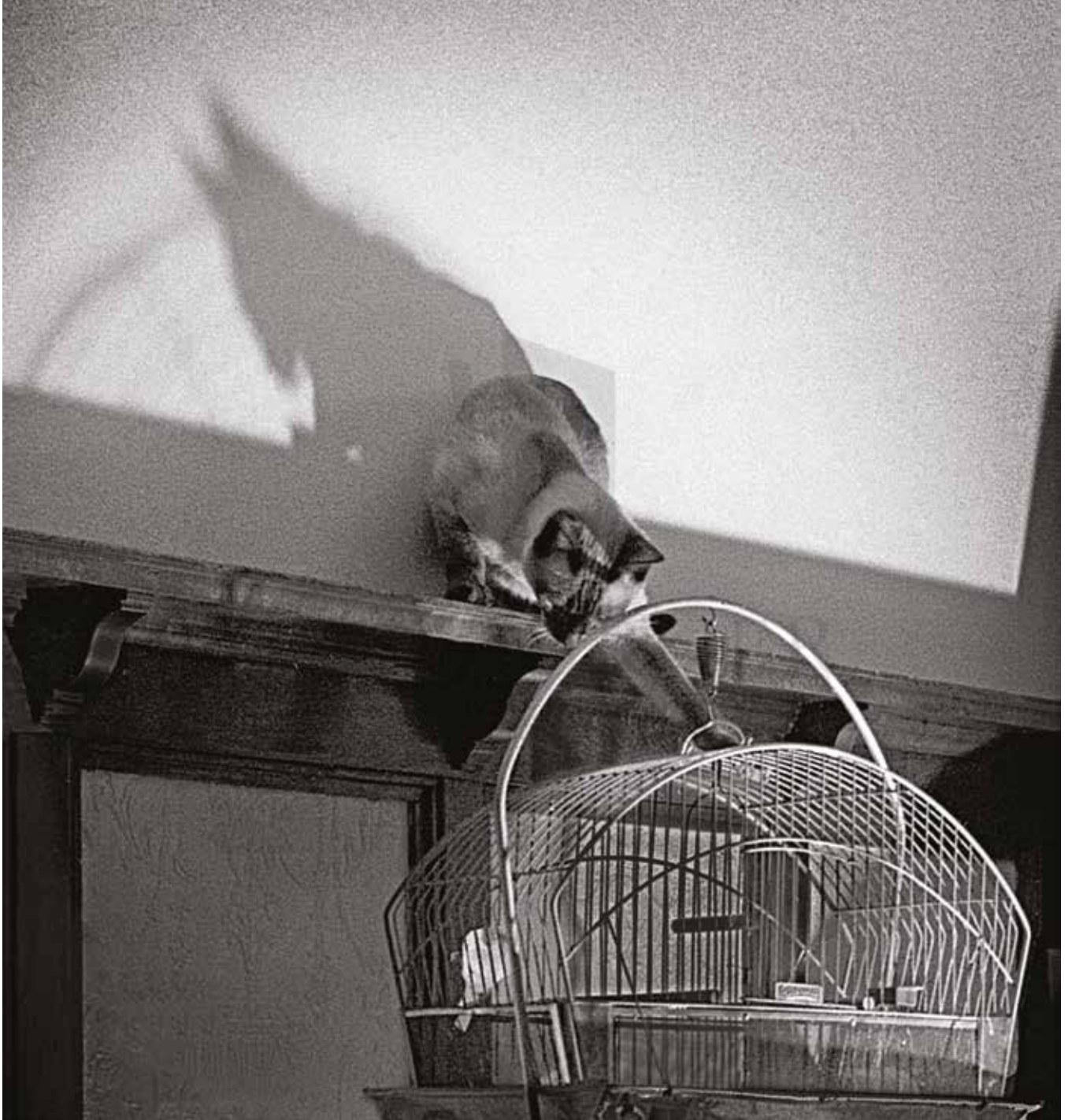
Graduating from grade school and entering the ninth grade in high school happened in 1948. Developing my own black and white film at that time was already an accomplishment. However, when my friends wanted me to develop their film, I had to turn them down. I was not about to compete with the authorized Kodak developing facility in the city of Milwaukee, Wisconsin.

I was also able to get another job delivering our local daily newspaper. The Sunday's *Milwaukee Journal Sentinel* had a Pictorial Magazine section. One Sunday, I noticed that pictures were being published. They were taken by the readers of that section. The article was titled "Pictures from Readers." It instructed readers to submit interesting pictures for publication. If a picture was accepted, ten dollars would be paid upon publication! The paper route I had at that time allowed me to earn a few dollars a week delivering the very newspaper I was reading.

My interest in photography caused me to spend time and some of my earnings on the hobby. I invested a couple dollars on a device called solenoid to attach to my dad's camera. It could be battery operated remotely to electrically trip the shutter and flash a bulb with an auxiliary flash attachment synchronized to the shutter. It was pretty advanced for a young person of my age.

We had a pet Siamese cat, which liked to play with my mom's canary on occasion. Whenever a new bird food was inserted in the canary's cage, the cat would be sure to hop up on a ledge to see the bird attempt to get a snack. Watching this take place for a few days, I decided it was a subject worth capturing. I set the camera and flash in such a way as to cause the shadow of the cat to project onto the wall. I was quite pleased with the result of this early experiment.

Developing and printing my own pictures finally paid off when I received my first ten-dollar check from the *Milwaukee Journal*. They had published the picture, and all my friends in high school broadcast the news throughout the entire class. I was a local celebrity! Several more pictures were published in the “Pictures from Readers” section while still in my high school years.



My chemistry teacher had established a camera club within the school, and I had become one of the school photographers to supply images for yearbook and other monthly school newsletters.

The same teacher gave me another assignment, photographing various activities taking place during the school year, like a special class to teach athletic maneuvers such as pole vaulting or inventing football plays on a chalkboard.

During my high school senior year, I was able to acquire World War II surplus, expired rolls of Ariel Color film, and the chemistry kit and instructions to process the film at a very low cost. I was now proficient in processing B&W film and Color film. The pictures on that particular film did not have the intensity of new films, or today's digital imaging, but learning and knowing the color process at that time was important! It would become very useful in the very near future.

Today, we don't even have to think about having our images appear in color. Digital technology has completely solved our color processing problem. It's all done automatically.

Reading my monthly *Popular Photography* magazine, I saw that they had published an article titled "Photography Schools," and this was all I needed to see. A letter to the school brought an enrollment application, and I was all set to go. The classes would start in September 1951.

On my summer vacation period, after graduation from high school, I did get a job at Eastman Kodak Processing Plant, which processed the film collected from the drug stores. I could now learn how the film was processed on a mass basis, along with the prints to be made and returned to the drug store for the family of amateur photographers. One of my first duties was learning how to work in the darkroom by loading the film into the processing machine. The prints were made by people working in the printing department. I learned how this was all done and was familiar with the total process.

One day, my high school science teacher contacted me and asked me to accomplish an assignment on a Saturday—to photograph business leaders playing golf. I had to photograph the foursome group before T off. I was able to photograph them, and I processed and printed the pictures at the processing plant where I was currently working during the week. I was able to deliver 8" x 10" prints by 4:00 PM the same day! I was paid enough money to purchase a press-type camera to use at the photography school courses. At the end of this summer period, I was ready to attend the School of Photography in another state.

I attended my first semester in September of 1951. One semester lasted four months. Then war broke out in Korea, and now at nineteen years old, a draft notice informed me that I needed to serve in the military. A retired military veteran, whom I helped complete his assignments since he was somewhat disabled, had become a good friend. He was in several of my photography classes. He knew his way around the military and found out that the USAF was forming a photo unit. He helped me make the necessary application papers to become a member of that unit. Now I had enlisted for four years of service in a branch of my own interest.

Illuminations Of The Mind

January of 1952 presented a very cold basic training at an Air Force base in the state of Texas. Basic training concluded, and now I would be moved to the photography assignment as described in the application document, becoming a member of the photography unit.

The photo squadron to which I was assigned was based in California. Spending four years was a very long time. However, I was able to improve myself with studies of other types of still and motion-picture camera equipment. During that time, I was able to advance myself to an instructor position.

The war in Korea had now concluded. An armistice was signed between the North and South Koreans. Individuals, from our unit, previously stationed overseas, were now returning back to the states. In 1953, the unit was assigned to move to the state of Florida. The unit was now given the task to produce instructional material and educational practices and procedures. During this period, I had an opportunity to learn a great deal by reading books about art, composition, graphic design, and photography. I could also view other photographers' works at local libraries.

On occasion, I would be sent to other air bases to photograph various activities, such as the graduation of the 100th crew of B-52 Aircraft Squadron pilots. It was part of the Strategic Air Command. Another event, a paratrooper display of jumpers parachuting from aircraft provided an interesting subject. We even made a trip to Cape Canaveral to photograph the launch of a radio-controlled medium-range missile.



A photo contest created by the head of the base photo lab allowed me to participate with some of the pictures I had produced. A financial award of \$50 would be given for first prize, \$25 for second prize, and \$10 for third prize. The same prizes were given for color as well as B&W pictures. I won first prize in B&W and second prize in the color division for the pictures I had submitted into the base photo contest.

I was also selected to accomplish a portrait of the base commander. I thought all the master sergeants in my unit would be drooling to do this assignment. However, they were all very happy to have me do it. I was twenty-three years old at the time with the rank of sergeant

Developing color film at that time was also one of my specialties. The regular individual who would be assigned to process the color film of the portrait of the base commander refused to process the film, fearing he might mess it up. The portrait was accomplished with portable electronic flash, and the color film was developed by myself, delivered, and produced a color print. I asked the base commander, a one-star brigadier general, if I might have a print made for myself as well. I still carry it with me today, with the signature of the base commander and with "Best Wishes" inscribed.



During one of my 1955 field trips with my Air Force students, I was able to capture a “Florida sunset” scene. I again processed the color film and carried it with me beyond my military career, which ended in January of 1956. I submitted the original 4” x 5” color film to a picture agency. I had read about these agencies in a copy of *Popular Photography* magazine.

Much later, I found out that the agency had sold reproduction rights for use on one of those 12” x 12” long play vinyl record cover jackets for an album of music by Glenn Miller. Mr. Miller was a very popular big band leader during that era. The album was titled *Sunrise Serenade*. Apparently, it’s difficult to distinguish a sunset from a sunrise when viewing a film image of an event occurring twice a day. The check was sent to my folks’ address. That was my home base, as far as I was concerned. The check was for \$175. Apparently, a use fee for this type of reproduction was \$300. The picture agency kept approximately 40% for its part of the transaction.



I was honorably discharged from the Air force in the state of Florida near the city of Orlando. Cape Canaveral was only fifty miles east of Orlando. In early 1956, I read the “Help Wanted AD” section of the *Sunday Orlando Sentinel* titled “Call for Photographers.” Motion-picture camera experience was necessary to apply for positions at RCA (Radio Corporation of America) in the tracking division to record missile launches at Cape Canaveral. After years of working with all those types of cameras, USAF allowed me to easily qualify for that position. The job required me to operate a site, with several motion-picture cameras to track missiles being launched from various pads on the cape. A security clearance was required to complete employment, and the Air Force training qualified me for that status. At that time in 1956, the pay for this work was two dollars an hour.

Visual Persuasion

During 1956 to 1957, The Martin Aircraft Company built an assembly plant near the city of Orlando. They also needed people with motion-picture camera experience. An ad appearing in the *Orlando Sentinel* once again qualified me to advance my pay scale with the experience I had accumulated in the USAF and the RCA's Cape Canaveral endeavors.

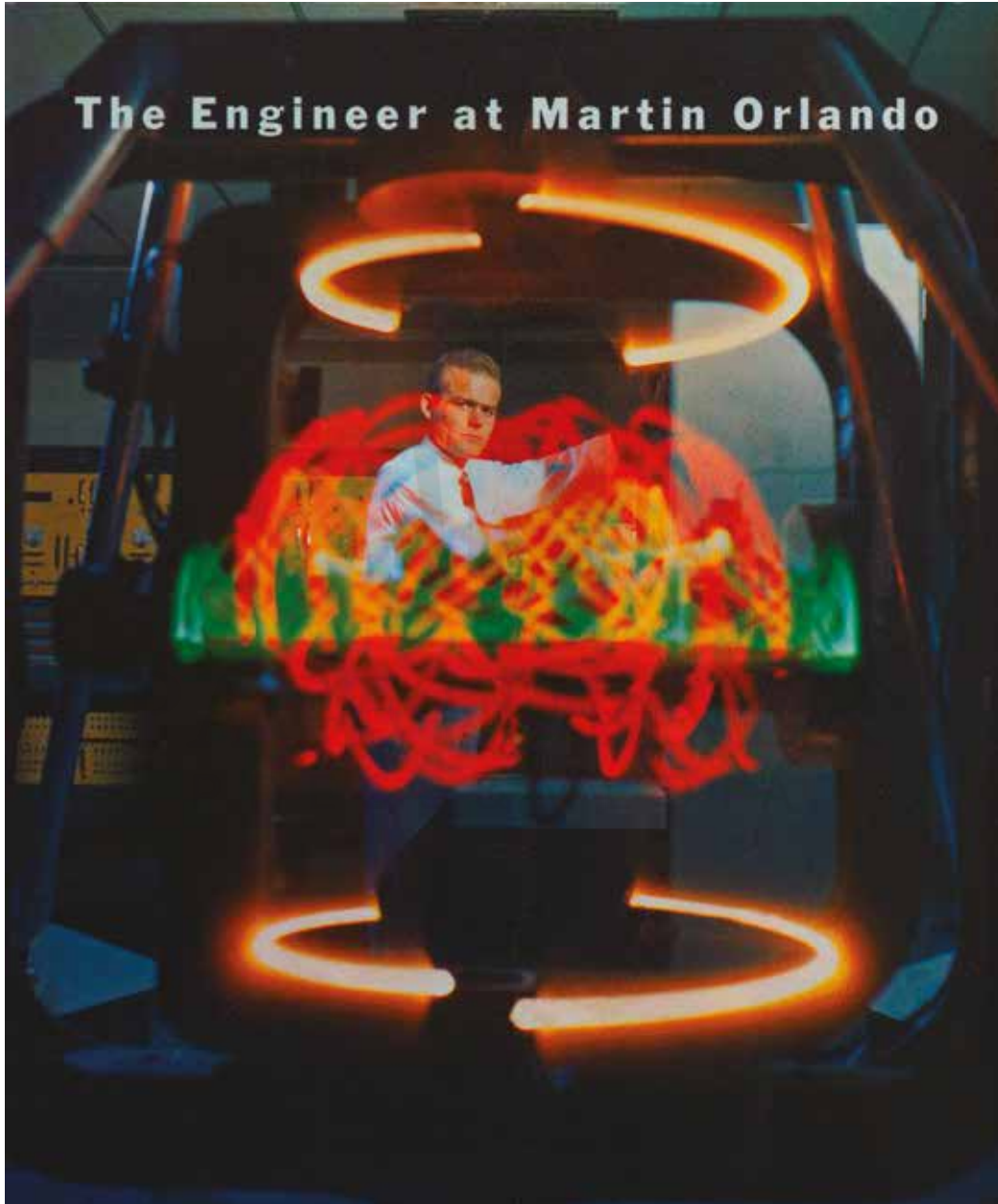
This career move certainly enhanced my ability as a photographer. With my still photography experience, I was selected to complete a series of photographs of "Engineers at Work." The subjects were not only dramatic, but equally *dynamic!*

The Space Race was red hot, and the Russians had put themselves out front of the USA, with an orbiting satellite. Eventually, our engineers caught up with them and also put a satellite in orbit. I was recording a large number of images of the engineers diligently at work. One of the images produced was a very dramatic image, which caused many engineers to apply for positions at the Martin Company.

The photograph was accomplished by selecting an engineer who was one of the computer experts and who knew how to operate the machine. It had parts which moved to create the effects of gravity on aircraft components. Another engineer was asked to attach tiny lights to the extreme corners of the machine. The camera accepted 4" x 5" Color film. A tripod was required to steady the camera during a longtime exposure. A flash attachment was mounted on a separate stand to light the engineer and the room beyond.

All the lights in the room were turned off! The machine was put into action with the attached tiny lights illuminated. The shutter of the camera was opened. The motion of the lights attached

to the machine began tracing the colored patterns on the film. After about five seconds, the engineer behind the machine looked at the camera and the flash attachment was fired. The shutter was then closed. Several exposures were made on both Color and B&W. The film was processed again by myself since we had the necessary equipment and chemistry to accomplish the task. The picture seen here is the cover of the brochure that was mailed to universities and newspapers to attract engineers to apply for jobs at the Martin Company. The photograph was accomplished in 1958. This technique can be accomplished with the digital cameras of today.



In late 2018, the Lockheed/Martin Company produced a machine that would land on the planet Mars—the Mars Insight Lander.

An Interesting Street Photo

One of my location assignments for the company took place at the White Sands Testing Ground near El Paso Texas. It provided me with an opportunity to capture a very unusual *street photo* of a *newsboy* on a street corner.

During a weekend in El Paso, my photo partner and I decided to take a late afternoon walk around the city. I had a Rolleiflex, a small roll film camera, which I carried with me. A high-speed film called Tri-X, with a film speed of 200, a high-speed film at that time, was loaded in the camera. I saw this scene ahead of me. The late afternoon sky was darkening near sunset. I decided I would need the maximum light passing through the lens. I set the shutter at 1/5th of a second with the aperture wide open to f/3.5. I realized I would have to steady myself and leaned hard against a nearby mailbox, making the first exposure and cranking the film to make the next exposure. I was able to make two exposures, and the action was over. I decided I would have to be satisfied with whatever I had captured at that moment.

We returned to our hotel, and I almost forgot about the pictures I had on the film, until we returned to our home base. I processed the film weeks later. After I had seen the negative, I realized I had recorded something special. I made a print of the image and attached it to the negative and filed it in my Special Photo file. Several years later, I finally had an opportunity to use the photo, and entered it into a print competition. The photo earned a prize in a magazine cover photo contest much later in my career. The image was accomplished in September of 1957.

The advertising business was greatly interested in photography. The text writer person I had been working with at the Martin Company, at that time, recommended that I should

apply at an advertising agency or a studio producing photography. He himself felt that working at the Martin Company was not a lifetime career.

CHICAGO TRIBUNE, THURSDAY, JANUARY 4, 1968



BUSY CORNER — This solemn newsboy in El Paso seemed so apart from other people rushing by him that it attracted the sharp eye of Photographer Raymond J. Klein, 422 Melrose av., who won 4th prize (\$200) with it in recent Photographers Magazine cover contest. Klein works with Stowell Studios of 11 W. Illinois st.

Experimenting With Light

On a vacation in December 1958, I had gone back to Wisconsin to see my folks. I took the opportunity to make the rounds of photo studios in Chicago, which were producing images of products for use in advertising. The images I had produced at the Martin Company, a portfolio of 11" x 14" prints, mounted on 16" x 20" mount board, made a professional display and helped me to land a job that fell right in line with that subject matter.

The company where I was now employed, a revered art and photography studio with artists and other photographers, put me to work with diverse clientele. For the first time, I would be working with art directors, stylists, and other writers. Products had to be photographed for advertisements, thus covers for magazines were needed. Images for editorial articles within magazines and catalogs showing the products all needed photography!

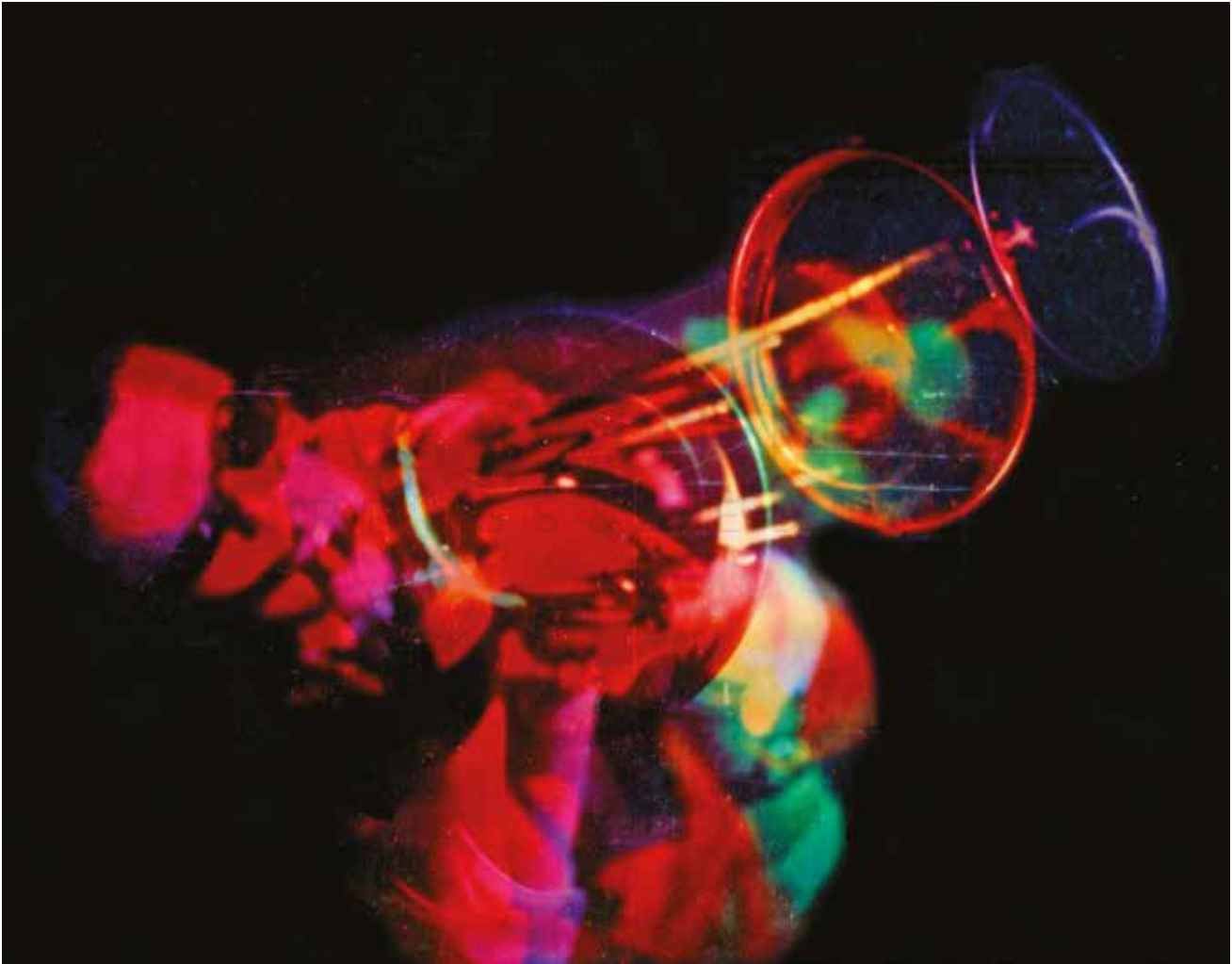
An editorial assignment would give you a credit line, but a product photograph for an advertisement would not give you one. An editorial photograph appearing in a magazine might pay a small amount for the photograph. The product photograph in an advertisement was of far greater value and could be billed for at a far greater amount of money. That image usually sold the product it depicted in the photograph.

This was the era of critical film photography! A photographer had to know a lot about his camera equipment, as well as the film on which the image was recorded. Lighting was also an extremely important issue, as well as color control of that lighting. *Day light* did not record the same as *incandescent indoor light*, and film was available to use under both lighting conditions. Another lighting equipment option was called electronic flash or speedlight. This equipment required its own type of knowledge for safe use and *color balance*.

Working for this studio from 1959 to 1963 was a very satisfying experience. A photographer's *day rate* at that time was around \$800. The photographer was not paid that amount! That was his *billing rate*. He was working in a business, and the business had other people requiring salaries. The photographer had to fill out an hourly report informing the billing department what it took to produce the image. A business has many expenses, like rent, materials used, etc.

I began experimenting with multiple images on a single frame of film during this period. My career was doing well. There were multiple clientele bringing assignments to the studio. As an experiment, the image below was accomplished in 1960. This technique might be accomplished with today's digital cameras.

The 1960s were difficult years for many businesses. The president of the United States, John F. Kennedy, was assassinated in November of 1963. This event created a dark period in some nations of the business world.



EXPERIMENT, EXPERIMENT, EXPERIMENT!

At this time, photography was becoming more popular for use in advertising. High-salaried artists were becoming obsolete, finding themselves idle and out of work but continued

receiving a full paycheck. Unfortunately, the owner of the studio could not cope with the difficult financial period and went out of business.

Once again, I was scouring the city to find employment at another studio. My portfolio of images, at this time, had grown, and I was able to increase my asking salary. I contacted another product photography studio the same afternoon of my first day of searching. The studio manager called me that evening, and I reported for work the next morning. The studio had several other photographers employed to photograph every conceivable product you could think of for catalogs.



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A HUGE LEAP FORWARD

Now I was photographing products and producing TV pilot storyboard still photos for potential advertising ideas, for products we all need or want. The still photos for the storyboards were accomplished for one of the largest advertising agencies in Chicago. The Leo Burnett Advertising Agency at that time had impressive clients.

A couple of art directors needed the TV storyboard stills to develop potential commercials. This employment allowed me to build a substantially greater portfolio!

At this studio, I became a member of the **Professional Photographers of America Inc.** and was able to work toward a **Master of Photography degree.**

During this time in 1965, I was assigned to a *national advertising photograph* of a home use product to be sold by a national retailer. The product consisted of four bathroom floor rugs. The advertisement was to be reproduced in Sunday newspaper magazines in every city of the United States.

Usually, a product is conceived when there is a need to solve a problem. In this case, a person may have stepped onto a bare floor in a bathroom. The person was either an employee, or an owner, of a rug manufacturing company. The idea to have something soft to step on in that room apparently came into their mind. A sample was prepared, and the idea that other people might be interested in having this product in their home also came to mind. How do we inform the nation about a product like this, and who would like to have it in their home?

An advertising agency assigned the product and used writers and artists to come up with ideas for ways to display the product. Once an idea is conceived, an artist prepares a

comprehensive drawing to show the manufacturer what the finished ad may look like. This drawing was typically called a layout. The drawing had areas showing where text would be inserted, describing the product. It also included what the artist thought of as possible props, which might be included to dress up the photograph. A stylist, working with the agency, was selected to supply the props. A live Siamese cat was also part of the props included in the layout. The product was soft, and two of the rugs had fringe material attached surrounding the shape of the rug. Each rug had a different shape.

All four rugs were given to me in one large plastic bag. It was Monday, with a schedule to accomplish the photo on Thursday of the same week. The color indicated for the background was similar to the color of the product, a sort of lime green. Studying the layout for a period seemed to indicate that the art director wanted the product to appear as if all four rugs were floating. I decided to follow through with this notion. I had an assistant who was very helpful, and he was eager to see what I was going to do. We had large pieces of cardboard available from other packaging, so I decided to cut three of the pieces of cardboard in the shape of the three smaller rugs. We attached the rugs to the cardboard shapes with double face tape. I wanted those rugs to be stiff with a backing to which I could attach wooden rods. I wanted to make the rugs look as if they were suspended.

In order to accomplish that, I needed three eight-foot wood rods to which I could attach a cable wire close to the point where it was attached to the rug. I could position the opposite end of the rod into the corner of the floor and the back wall. I could drill holes on the back wall to pass the cable wire through, so when the wire was pulled through the wall on the other side, weights would be attached to the cable. This would make it be possible to elevate and suspend the rug attached up into the air.

From the camera position, this contraption would be hidden by the product itself. Once we had worked out this problem, we could attach *seamless paper* of the desired color to the background wall and follow through all the way onto the foreground near the camera position. The fourth rug was attached to a piece of wooden board cut to fit the rug size and have part of the rug folded over to hang straight down.

This rug could also achieve a suspended look by cutting two large pieces of wood at 45 degree angles to what I would call cantilever to provide a solid base for the rug, the cat, and the other props appearing on the product. The 45 degree angle would allow this platform to be hidden by the overhanging rug.

Working all of this out took up almost two days in itself. People who give photographers assignments do not know how a photographer has to prepare his subject to produce the effect desired. Once all four rugs were positioned, brushed, and prepared for lighting, we could do a test photo to see how the lighting of the product would work. A cat was booked for the job to be accomplished on Thursday.

On those days, to maintain quality in a newspaper advertisement, art directors liked the film to be the exact size the ad was to appear. This required the studio to rent a large camera capable of shooting 11" x 14" color film. An 8" x 10" camera was the normal camera size at the studio. It turned out that the rented camera was quite old, and being a view camera, it had a focus apparatus that was attached to a leather bellows. The corners of the bellows had holes that had to be mended by myself to prevent light, which might leak to the film when it was inserted into the camera. The 11" x 14" camera was so large it needed to be supported by a camera stand. The stand had four wheels to allow the camera to be rolled into position.

Once all that was worked out, we were ready to execute the *photo session*. The stylist arrived on Thursday morning with her props. The art director arrived at about 11:00 AM, and the cat owner arrived at 11:30 AM. All was ready for the big shoot to begin.

Seven shots were accomplished using the 11" x 14" film, which was a special order from Eastman Kodak Film Supply. That was not a common occurrence for that size film to be used. The lighting for this set required *speedlight* that would freeze any motion by the cat, but when the first flash was fired, the cat thought the job was done and wanted to exit the set. It took awhile to convince the cat. We needed more views for a selection by the art director. Eventually, we were able to accomplish more exposures for a good range of images.

For an afternoon of processing, the finished film was delivered early the next morning for viewing and delivery to the client. The client was extremely pleased with the completed photograph. When the art director took this film back to the office to share the results with the chief of the Art Department, *he felt like a king!* This was *his idea* culminated on a large film!

That was the job of a photographer to turn that art director's idea into reproducible film!

The ad was scheduled for release in August of that year. After it appeared, I was informed by the art director, "*Millions of dollars of the product were sold around the country!*"

Take a hard look at this advertisement below. Do the rugs look like they are suspended?

The photograph itself billed for a four-day photographer's rate, plus expenses of \$7,500 at that time, which would have been near a quarter year's wages at today's minimum wage rate of \$15 per hour in year 2020. The minimum wage rate depends upon where you live.

The rental and delivery of the 11" x 14" camera was a large expense. The cost of the large size film, along with its processing, was another additional billable expense!



Soft as a kitten's purr

Kodel® and Nylon Pile Bath Rugs

Soft as a kitten's purr . . . these gentle puffs of Kodel polyester and nylon for your bath or bedroom. Choose rectangles or contour rugs, elegant ovals or rounds rimmed with extravagant 3-in. knotted fringe. All in 8 brilliant colors. Behind all this beauty are some practical facts: a skid-resistant backing, a luxury pile that's durable, machine washable and dryable.

SALE PRICED
3⁹⁹
 Regular \$4.99 to \$5
 24x36-in., 24x31-in.
 or 27-in. Round

Regular \$8.00, 27x48-in. Rectangle	6.99	Regular \$7.00, 24x36-in. Oval Fringed	5.99
Regular \$2.50, Lid Cover	1.99	Regular \$7.00, 27-in. Round Fringed	5.99
Regular \$3.00, Oversize Lid Cover	2.49	Regular \$11.00, 27x48-in. Oval Fringed	9.99
		Regular \$16.00, 36x54-in. Oval Fringed	12.99

CHARGE Your Bath Rugs on Sears Revolving Charge **PHONE SEARS** for Bathroom Fashions



You Can Count on Us . . . Quality Costs No More at Sears

Explosion Of Assignments

This same year, I received another offer *I could not refuse!* Another studio that wanted to service the account, which I had just produced the ad, wanted this photography business. This kind of *national advertising* paid large amounts of money for this exposure. Once again, my salary advanced to a level to afford me to marry my fiancé, at my thirty-two years of age, and purchase an affordable home. The advertising assignments I would receive now were increasingly complex, and my best efforts were devoted to floor-covering products sold by the national retailer client. This merchandiser had a multitude of different products to advertise in a variety of media.

My career was now soaring, and I was truly beginning to be able to experiment with the photographic medium. I had already started to accomplish multiple exposures on a single frame of film, but now I wanted to accomplish much more complex imagery.

It was now 1966. A music recording studio was about a mile away from our studio in Chicago. Our studio representative had a slow week, and I decided to call the art director at the music company and told him I would like to show him some of my experimental, multiple exposure images of musical instruments. I had two examples of trumpet players I had accomplished for my portfolio. He was a little hesitant at first, but the possibility to look at experimental work intrigued him. I spent about two hours with him.

About two weeks later, he called me and asked me to come over to talk about a musician he had in mind, for which my technique would work on an album cover. The musician was Lou Donaldson, a saxophonist. It was now 1966. The assignment produced an album cover that apparently sold thousands, if not millions of copies of the album. One of my studio

photographer friends told me about a music store he was familiar with and had completely covered its window with copies of the album cover.

The method to complete this assignment was not just a double exposure, but it was multiple exposures on one frame of film. The camera used had been touted as being able to never make two exposures on the same frame of film. The mechanical function of the camera had to be tricked in order to accomplish this maneuver.

After the film was loaded into the film holder, also called magazine, the film had to be advanced to show the counter aligned to number 1. The shutter of the camera mechanism had to be cocked. Now the magazine could be attached to the camera body. The camera was ready to make the first exposure. The slide protecting the film was removed, and the first exposure was made. Then the slide was reinserted, protecting the film in darkness and then removing the magazine from the camera body. The frame counter in the magazine, set on one, had to be reset to zero. The shutter of the camera body had to be recocked, then the magazine was reattached. Then the slide, protecting the film, could be withdrawn to be ready for the next exposure on the same frame of film. The procedure had to be carefully monitored to make sure these steps were followed precisely to avoid a mistake.

There was only one saxophone instrument to photograph, but observing the final picture, it looked like there were five saxophones used to make this image. Each new exposure required placing filters over the lighting equipment to produce different colors illuminating the instrument and different angles of the instrument. Twelve different compositions and twelve frames of film took an entire day's worth of time to accomplish this complex image.

The success of this assignment brought forth several additional requests from the art director for more album cover photographs. I could squeeze these assignments in between the assignments from the national retailer and continue on the experimental phase of my career. This technique might be difficult to accomplish with today's digital cameras.

One of the album assignments was a double-fold, open sleeve requiring several photographs. Color and B&W photos were required. This assignment billed for \$2,500 and was well received by the singing group. The multiple saxophone film image was submitted into the annual PP of A convention and earned one merit toward my degree.

In 2013, the National Endowment of the Arts named Mr. Lou Donaldson the Master of Jazz—the nation's highest honor in jazz.



Critical Visual Scrutiny

One of my assignments called for a great deal of product preparation. The product should be quite recognizable. This popular paper product has transparent package covering, which under normal condition is acceptable, but for photography purposes, lighting the product would be difficult.

The art director for this product knew the problem and requested a brand new labeling fresh from the printing department, without having it attached to the product. This was necessary to make the product look crisp and fully readable. The new labeling had to be attached to thick celluloid that would not buckle when wrapped around the product.

I asked the art director if he wanted to accomplish the task. He declined, commenting, “I have no idea how you need to do this.” My assistant also declined, and the studio department chief declined. Apparently, I was required to accomplish this task myself.

The stiff celluloid was attached to each new label. Cutting the pieces to specific sizes required measuring and careful cutting and folding. This job took the best part of a day, and all the products were ready to be placed in a specially prepared setting. Composing the products required careful placement to allow space for text to be added by the printing process. The lighting took a few hours. A test photo followed, then the actual photography time took approximately thirty minutes. The exposure was a longtime one to retain extreme sharp focus. The photograph billed for a two-day photography rate.



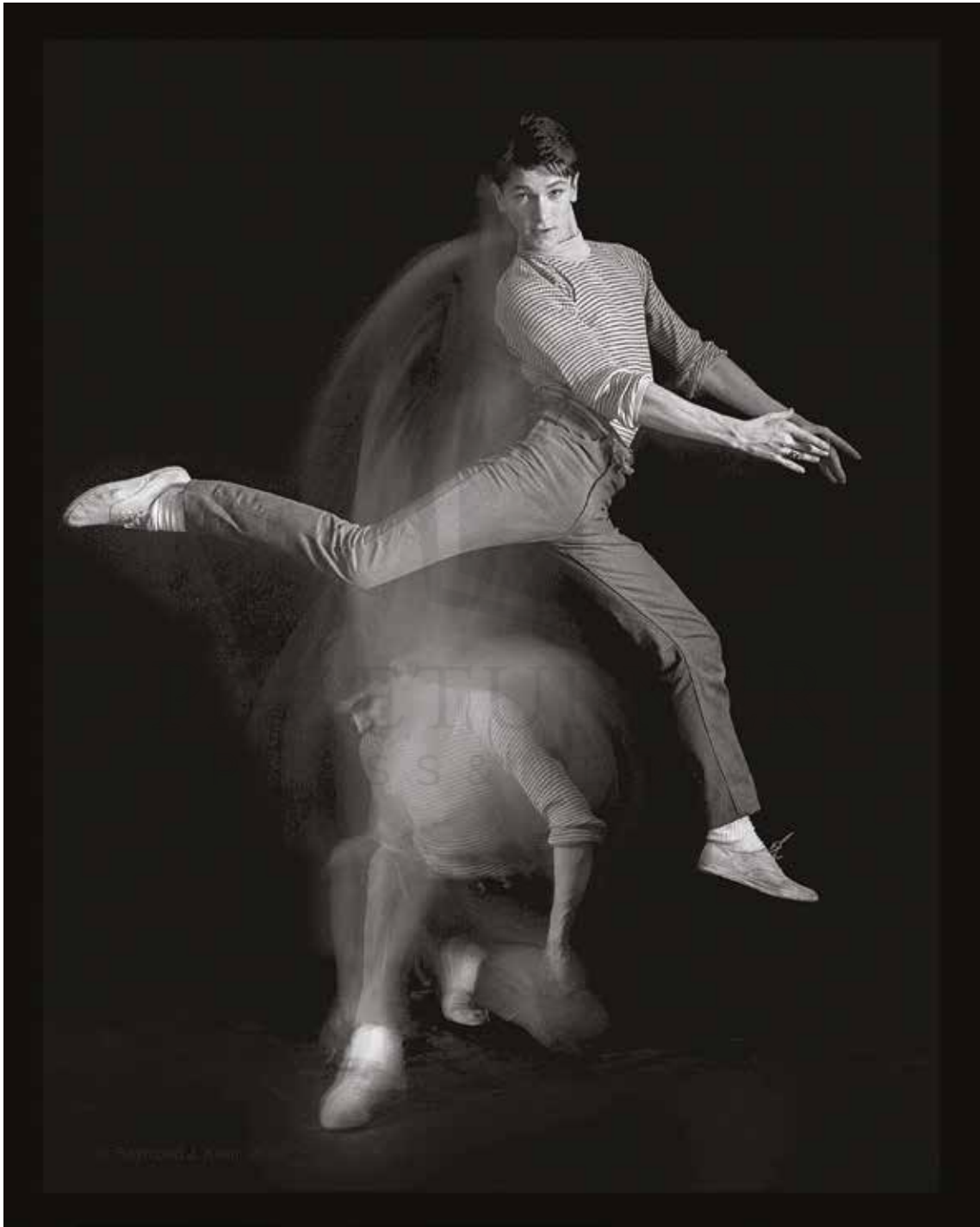
PAGETURNER
PRESS & MEDIA

Imagination At Work

It was now time to explore new lighting techniques. The studio owner had all the equipment a photographer needed to accomplish anything one's imagination could conceive. An experiment using two types of lighting equipment in the same photograph may result in a variety of ideas. Art directors were always happy to see new ideas. One in particular was a picture of a dancer jumping over himself using incandescent light to blur motion, combined with speedlight to freeze the motion. The title I had given this picture was "Leap into Action." This fellow wanted to get acting parts in some of the stage productions happening in Chicago. He needed pictures for his portfolio and a model's composite, which consisted of a two-page printed piece with several pictures of the person. The main page usually had a head shot of the person's face. He wanted the action shot to appear on the front of the piece. It inspired a lot of reaction, and he was able to get dancing rolls because of this image.

To accomplish this image, I had prepared an electrical tripping device, which would shut off the spotlight and trip the speedlight at the same moment. The main light was a powerful speedlight to freeze the motion. A tungsten spotlight provided the light that would produce the motion blur of the dancer. The room was dimly lit; the spotlight was turned on. When the camera shutter was open, the subject was kneeling in position then started his motion. I watched him, and at the apogee of his jump, I tripped the speedlight and, at the same time, turned off the spotlight. Then the shutter was closed. We went through this process several times; this shot was the best of the session. I processed the film myself later that evening. Prints were prepared for the cover of his portfolio. For pictures like this, the normal photographer's rate was *not* charged. This was considered to be an experimental photo and placed in our own portfolio.

I have been a member of a camera club in Vancouver, Washington, since 2011. I entered a print of this image and was awarded Print Image of the Year. That honor came in the form of a certificate mounted in a folder. This technique could be accomplished with today's digital cameras.



A Lighting Extravaganza

The great art of Pablo Picasso was celebrated in Chicago in 1967, with the erection of a *steel sculpture* in the Civic Center Plaza in the middle of the city. The Sears Tower was about to be nearly completed, and Chicago seemed to be becoming an art center unto itself. That year and in 1968, the retailer began a series of advertisements, which would propel my career into the stratosphere! The photograph of the bathroom rugs I had completed in 1965 had enormous sales, and other art directors working for the retailer wanted to have their photographic assignments completed at our studio. I was flooded with *layouts*.

My brother-in-law said, “Does your finger get tired shooting those pictures?” I had to tell him that shooting the picture was only a very tiny fraction of the time of producing a photograph. He didn’t know I had to assemble the sets I had to photograph. Most art directors did not know what it took to produce a photograph, from the ideas they would put into their layout drawings. No one walked me into a completed room set and said, “Here it is, Ray, shoot this!” That is not the way an advertising photograph is made.

The photograph of the room setting below started in an empty room of the fourth floor of the building. Each segment of the walls seen here were five feet wide. Several rolls of linoleum arrived at the studio on a Monday afternoon. The bare floors were carefully cleaned, and strips of the material were rolled out and joined together to look like a solid floor. Then the walls were erected on top of the material. Drop cloths were laid on top of the material, and the walls were sculpted and painted. The columns came from a theatrical supply place, and the wood moldings were cut and assembled into place. Two light stands with a cross bar supported the chandelier in the room in the distant background.

The lighting came from *speedlights* with huge power packs to supply enough light to allow a depth of field of focus to include the entire room. It took the better part of a day just to complete the lighting of this scene. The completed set was ready more than a week later on the following Tuesday afternoon. Models were booked. They arrived at 3:30 PM and were dressed, and the photography began by 4:00 PM. An hour later, ten sheets of 8" x 10" film, packed in a light tight box, were on their way to a processing station. Color film would now be processed at a processing facility not far from the studio.

Seven working days of construction, propping and lighting, model preparation, and photography brought this scene into existence. All the props were available for purchase at the retailer stores. At a photographer's day rate of \$1,500 a day, plus the cost of three assistants and all materials and other expenses, you can get a good idea of what this scene was billed at in 1968. Several weeks after the advertisement appeared, the art director told me, "Every yard of the material manufactured had completely sold out from all the warehouse locations around the country!"

This photograph, submitted into the annual National Professional Photographers of America Inc., convention in 1968, earned two merits and was retained for the *permanent loan collection*.



Precise Lighting Control

The Floor Covering Department at the giant retailer needed to advertise their products heavily, and they purchased plenty of space for newspaper ads.

The studio owner was required to build special racks to hold enormous quantities of decorator rugs and carpeting. Each rug or carpet was specifically numbered and had its own slot. When an assignment was received, it was possible to go to the rack and pull out the required rug and to assemble them in a scene that would make sense in an ad page.

One of the photographs entered in the *annual competition* caught the eye of the editor of the *Professional Photographer* magazine. They called me to request information for an article explaining how a photograph like this is accomplished.

Each of the hanging decorator rugs was stapled to a 4" x 8" sheet of plywood. Wooden L braces supported the plywood from the back side of the rug, unseen by the camera lens. Each rug received its own special incandescent spotlight. The colors or density of the individual design would photograph slightly different than the one next to it.

Balancing the lighting could take hours, and test exposures of film were revealed, which were too bright or too dark. A *carpenters* level was used to level each rug from two sides. The lens had to see each rug in a perfectly vertical and level hanging position. The photographer and one assistant were in charge of doing all this work. No one else knew what was involved in setting up a scene like this, and being the photographer, I was continually checking the scene as it appeared at the back of the camera, which had a glass with a grid to view the scene.

The photograph had received a double merit and was retained for the *permanent loan collection* at the 1975 annual *Professional Photographers of America Inc.*, convention.

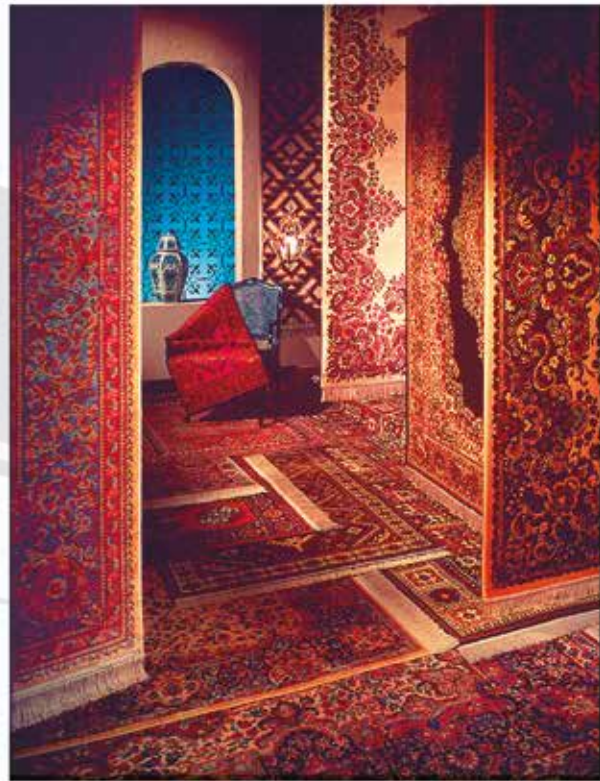
THE PROFESSIONAL
Photographer
NOVEMBER 1975 \$1.50

commercial
analysis

**DYNASTY ORIENTAL
CARPETS**

Raymond J. Klein

“Dynasty Oriental Carpets” was originally scheduled for a black-and-white newspaper ad. Once the client saw the final studio set he requested it also be photographed in color. Main supports holding the carpeting in position are 4’x8’ flats. Eight 750w spotlights with barn doors and spun glass diffusers were used to balance and set the mood in lighting. A 8x10 Deardorf view camera was used with a 10” wide field Ektar lens. Exposure was 30 sec. at f/64 for both Ektachrome Type B and Ektapan black-and-white film. A transparency was accepted for the permanent Loan Collection and exhibited at the 1975 Exhibition of Professional Photography at Chicago. (A Service of the PP of A Commercial Division.)



Unbelievable Gift Of Lighting

1975 brought an unbelievable scene to the lens of my 35mm camera loaded with Kodak Daylight Kodachrome Color film. It was one of those beautiful Sunday afternoon outings, which took my wife and then five-year-old daughter and I, to visit a famous zoo in Brookfield, Illinois. We had walked a fair distance and had looked at several of the animal installations. We were nearing the giraffe complex when I suddenly realized that something very unusual was happening. I had a zoom lens, 70 to 210mm, attached to my camera. I brought it up to my eye and bent down to rest my elbow on a wood rail fence. I was able to shoot three exposures, and then the scene I had just exposed was all over. I could not believe what I had just seen. As a matter of fact, I was not sure I had really captured what I thought I had seen. My wife and daughter had not seen it, and I had questioned them, “Did you see that?”

“See what?” my wife exclaimed.

“The giraffes,” I said.

“No, what happened?”

Well, that was all there was. I decided not to say anymore, since I wasn't quite sure I had photographed what I had seen. I would wait a week until the thirty-six-frame Kodachrome film had been completely exposed and processed. When it was processed and returned, I was astounded to see that one of the three frames was truly mind boggling! I had captured a “composition moment” on one frame of the film. The giraffes had moved during the shooting sequence in a way that only one frame of film had the composition I thought I had captured.

The three images you will see below are the real-scene photographs of the giraffes printed in a *poster* for a publication in a German magazine. Then a photo-shop transformation was made! The transformation was accomplished to make the giraffes stand away from the original background. Digital editing of a photograph came much later. Several prints of this version have sold to date.

Once I knew I had the image recorded on film, I needed to have the film duplicated. Our studio lab, where I was employed, had the right equipment to duplicate a 35mm frame up to an 8" x 10" Color film. It would make the image larger and capable of being reproduced on paper.

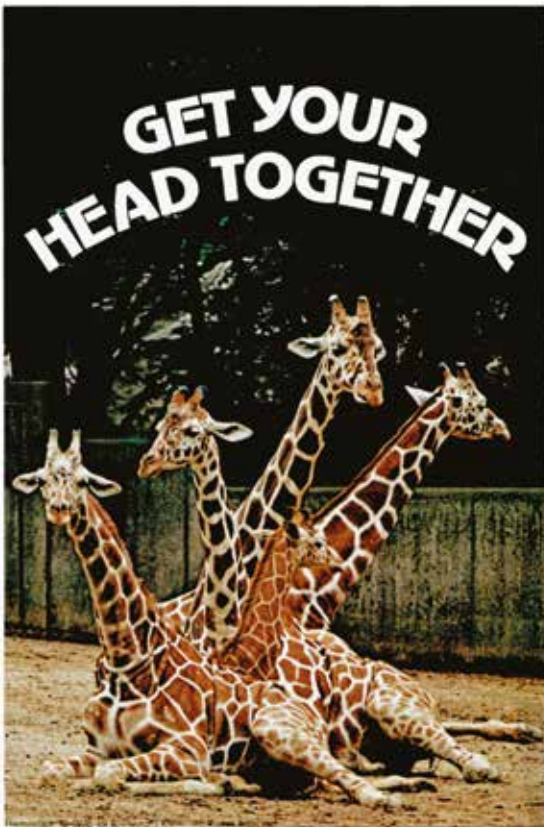
I had a book titled *The Photographers Guide to Selling Your Photography*. The book listed various companies who purchased photography for use on greeting cards, posters, calendars, magazines, etc. At the time, posters were produced in large inexpensive sheets of paper, which could be hung on a wall in a room. Most had clever sayings appropriate for the picture reproduced.

I found a poster company listed with a telephone number. I called the number and requested to speak to an art buyer. A lady answered the phone and announced her name. I introduced myself and told her the story of the photograph I had captured. I described the scene to her, and she gave me the address where, and how, to send the film.

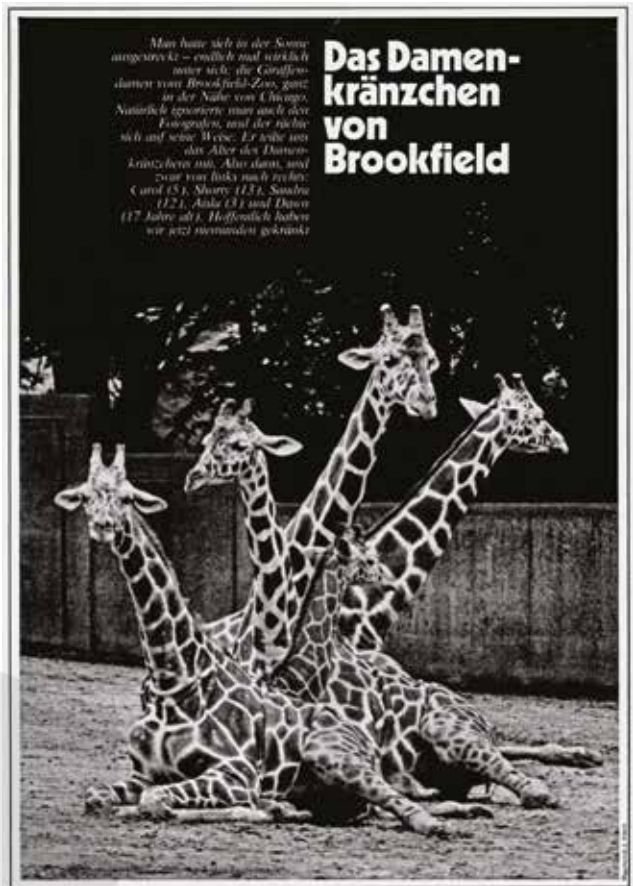
The picture and an idea for a slogan to accompany the picture was decided upon to be used, and a price of \$450 was set for the first trial run of the poster. When you capture a picture with potential for use on a product like this, you automatically become the owner of the rights to reproduce the image.

Today, with the internet, we can contact art buyers easily online when we have something of interest to many people, and a price can be negotiated as to the power the picture generates. You own the rights to the reproduction of that picture. Publications are available discussing the rights you own when producing a picture, whether it be a photograph or a painting or drawing.

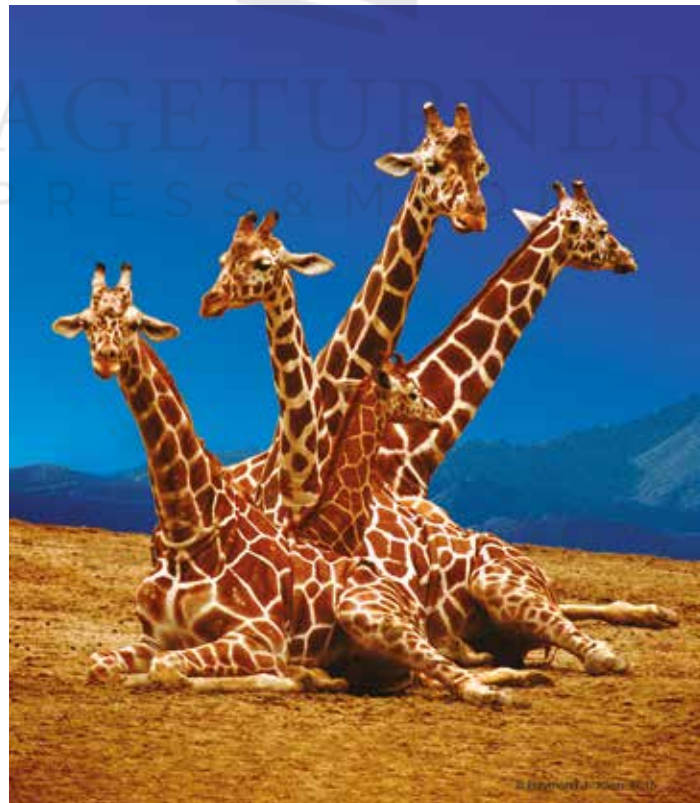
The sequence below shows the original picture as seen on the poster. It was then reproduced in B&W for a German magazine, and then a photo-shop sky replaces the cement fence at the zoo.



3. Raymond J. Klein, photographer/
art director
Norman Cohn/Studio One, agency/client
24 x 36 poster for consumer sale.



36. BUNTE



PAGETURNER
PRESS & M...

© Raymond J. Klein 2001

I continued exhibiting my commercial photographic assignments in every one of the annual Professional Photographers of America Inc., conventions, until I received my master of photography degree. It was awarded on the 1st of August in 1976, the same year the United States of America celebrated its independence, 4th of July, 200th anniversary.



PAGETURNER
P R E S S & M E D I A

Multiple Exposure Extravaganza

The concept of action lighting led to another lighting experiment, which seemed to indicate sound being emitted from a device used for recording telephone messages to be played back later. It also required multiple exposing the film as well. When the client saw this experiment, he said, **“I want all our products photographed using this technique!”** The studio representative saw huge amounts of money being harvested from this request. The images would appear in a diverse number of national publications. The photographs would also be used on the packaging of the product. A photographer’s day rate by this time, 1985, was around \$1,500 per day plus expenses.

The artist’s layout accompanying the product indicated lightning bolts coming out of a cloud. The product is a telephone answering machine. It held a small tape recorder that would receive messages in the event you did not answer your phone. The message recorded could be played back at your convenience.

The product was placed on a suspended sheet of glass. The diffused red glow on the upper right area of the scene was coming from a spotlight, with a red filter, pointed at a black seamless background seen through the glass. The red lines, on the left of the machine, are coming from a tiny spotlight with a red filter illuminating and reflecting off the side of the machine. Another tiny spotlight, on the rear of the machine with a red filter, is supplying the reflection of light off the ridges in the design of the machine. The overall light, on the machine itself, is coming from a large white reflector suspended above the machine. The overall machine was photographed first. Then all the lights in the studio were turned off. The two tiny spotlights with red filters were the only light now providing the light. An exposure was made for the first reflection strip of light. The shutter was closed. The lens was mounted on a geared track and was advanced

about five teeth of the gear track. Another exposure was made to produce the second strip, with the shutter closed. This procedure was repeated until all eight strips were recorded on the film. These were long exposures, and to complete the photograph with this effect took almost an hour. The technique might not be able to be duplicated with a digital camera, but some other approach might be needed.



Cobra DUAL MICRO-CASSETTE MODEL AN-8600

ANSWERBack™
TELEPHONE ANSWERING SYSTEM
WITH MULTI-FUNCTION BEEPERLESS REMOTE CONTROL

Retrieval messages from any tone phone by dialing Remote Control Security Codes. No need to carry "beeper". Beeperless Remote Control includes:

- Toll Saver to save long distance phone costs when calling for messages
- 3 Digit Security Code
- Skip Announce
- Message Retrieval/Repeat Message
- Skip Ahead/Fast Forward
- Back Space/Rewind
- Remote Erase
- Marker Message
- Record new announcement
- Room Monitor to listen to sounds in area of answering system

Easy automatic operation with one-touch controls

Use Memo™ Electronic Bulletin Board™ feature at the Cobra AnswerBack to record messages

Dual Micro-Cassette System and control use controls hidden under cassette compartment cover

■ MICROPROCESSOR CONTROL FOR ONE BUTTON OPERATION ■ BEEPERLESS MULTI-FUNCTION REMOTE CONTROL ■ DUAL ANNOUNCEMENT CAPABILITY ■ "ELECTRONIC BULLETIN BOARD" MEMO FUNCTION ■ CLOCK WITH DIGITAL CALL COUNTER ■ CALL SCREENING ■ TWO-WAY RECORD TO RECORD YOUR TELEPHONE CONVERSATIONS.

Cobra DUAL MICRO-CASSETTE MODEL AN-8700

ANSWERBack™
TELEPHONE ANSWERING SYSTEM
WITH MULTI-FUNCTION BEEPERLESS REMOTE CONTROL AND BUILT-IN TELEPHONE

Retrieve messages from any tone phone by dialing Remote Control Security Codes. No need to carry "beeper". Beeperless Remote Control includes:

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- Skip Announce
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- Skip Ahead/Fast Forward
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- Marker Message
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Easy automatic operation with one-touch controls

Use Memo™ Electronic Bulletin Board™ feature at the Cobra AnswerBack to record messages

Dual Micro-Cassette System and control use controls hidden under cassette compartment cover

■ MICROPROCESSOR CONTROL FOR ONE BUTTON OPERATION ■ BEEPERLESS MULTI-FUNCTION REMOTE CONTROL ■ DUAL ANNOUNCEMENT CAPABILITY ■ "ELECTRONIC BULLETIN BOARD" MEMO FUNCTION ■ CLOCK WITH DIGITAL CALL COUNTER ■ CALL SCREENING ■ TWO-WAY RECORD TO RECORD YOUR TELEPHONE CONVERSATIONS ■ TELEPHONE FEATURES SWITCHABLE PULSE OR TONE DIALING • WORKS WITH ANY PHONE SYSTEM • 10 NUMBER DIRECT ACCESS MEMORY/CHAIN DIALING CAPABILITY • LAST NUMBER REDIAL

A Vision of Light

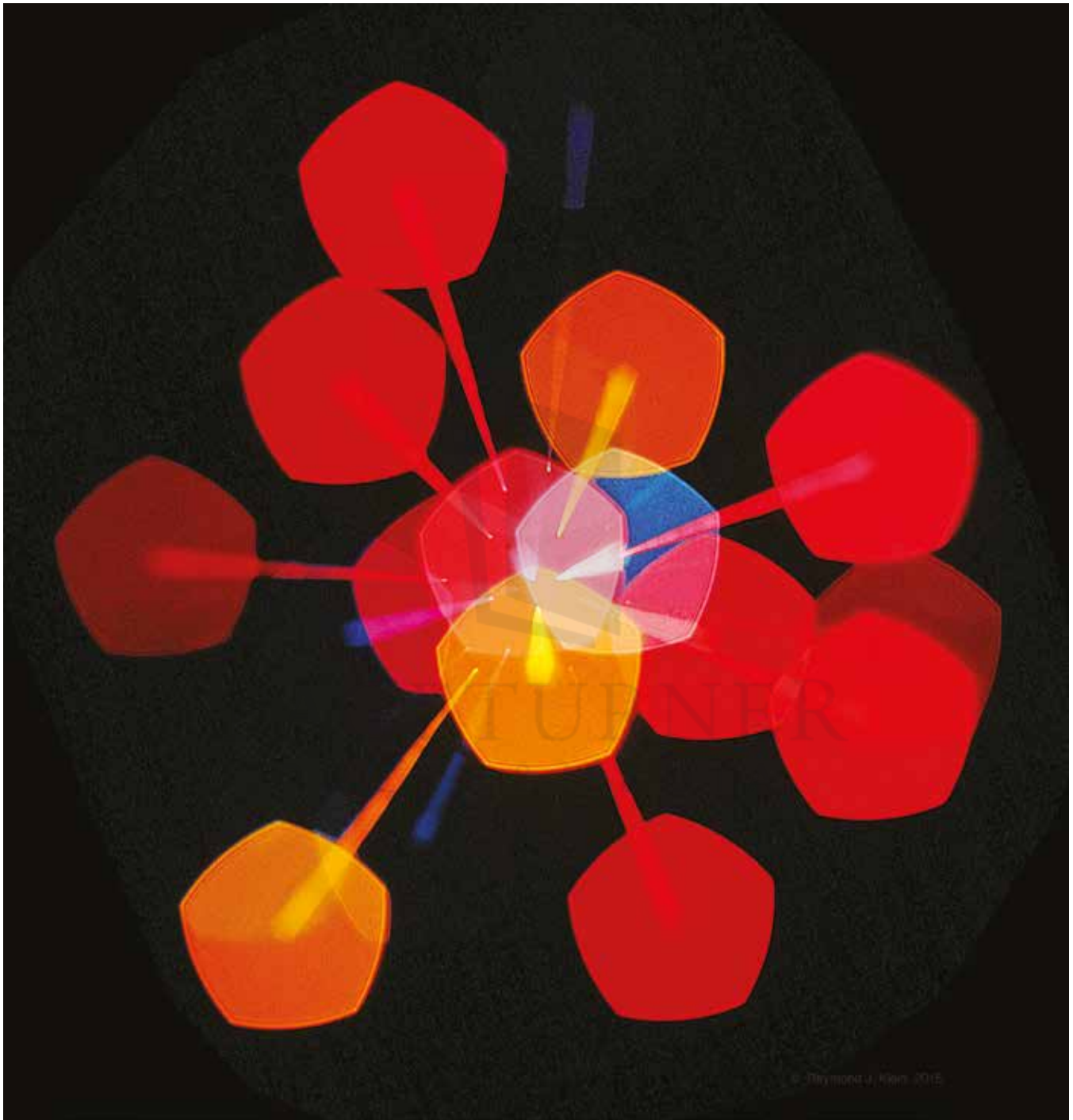
Using the technique described in the last chapter gave rise to yet another aspect of the optical action taking place while producing these images. The light passing through the lens aperture depicted the shape of the aperture setting. A lens with an aperture in the shape of a pentagon would produce an “out of focus” highlight in the shape of a pentagon.

Using this optical effect, a set was constructed with small lights and with clear glass bulbs revealing the illuminated filament. The lights were arranged in an arbitrary pattern so as not to be circular or geometric in pattern. Starting with the round circle of a completely open aperture, a series of multiple exposures were made, as the film was moved away from the inner glass of the lens. The image of the tiny filament was now appearing as a ring of “out of focus” diffusion. The farther the film moved away from the lens, the larger the circle appeared on the film. Using a single film to make the multiple images caused them to overlap the circular images in various sizes. This produced an abstract image comparable to artistic work accomplished by artists of the cubist era.

It was possible to disassemble the lens and insert a handmade aperture design like a triangle or a rectangle. Experiments with these designs produced very exciting results, especially since the color transparent gels placed over the lights provided an infinitesimal variety of color images. Applying titles to these images was a complex task.

In total, about twenty of these design images were produced on 8" x 10" transparent film. Each background of the designs was black, since all the exposures had to be accomplished in a completely dark environment. There were multiple triangle designs, multiple rectangle designs, multiple circle designs, and multiple pentagon designs. Prints were made of various designs to

20" x 24" size, framed and exhibited throughout the studio. It produced a fairly colorful and inspirational environment. New clientele enjoyed viewing the colorful display. I doubt seriously if a digital camera could duplicate this effort.



Speed Light Plus Incandescent Light

Many times I would be confronted with extremely difficult scenes. One of our clients, the Drake Hotel in Chicago, needed a photograph of one of its most famous restaurants. The name of the restaurant was the Oak Terrace Dining Room. It was its most popular restaurant in the hotel. In 1988, I received the assignment to photograph the restaurant with patrons.

The manager wanted us to capture the *ambiance* of the room and its lighting display. The two huge lighting clusters in the room provided incandescent lighting to provide the room with a nice warm glow, along with small wall fixtures to illuminate further exterior table settings. The room was capable of holding possibly fifty guests at one time. I was not able to fill the room with normal guests, since when the lighting effect needed was accomplished, the guests would be leaving. To solve the problem, I had to accomplish the photography when the room was vacant of guests. I had to use people who were actual workers at the restaurant to pose as guests.

At the time, I did have *speedlights* called Speedotron, a specialty lighting equipment, which came with white umbrella-type reflecting shields. The room lighting required me to actually make a time exposure of about five seconds due to the ASA speed of the film and to the lighting units installed in the room. The speedlight units would flash, and then additional exposure of the room light itself, was necessary to provide the feeling of *ambiance* the manager wished to capture in the photograph.

I would speak to my *worker guests* and tell them to hold still right after they saw the flash. After five seconds of holding still, they could move again. The speedlight capacitors

required a bit of time to recharge after each flash. In order to give the manager a selection of compositions, I would have the guests change places so various people would be featured in the various positions of the photograph. I eventually shot an even dozen sheets of 8" x 10" film.

The billing for this picture ran into thousands. I had three assistants helping me with the lighting, since a lot of action had to take place in a short period. The restaurant then had to be ready to serve real guests by the dinner hour. I kept a few sheets of the finished scene on film for myself to enter into the PPA convention. It received a merit award at the convention.

The photograph was so impressive that the editor of the *Professional Photographer* magazine had me write up my story about accomplishing the photograph to publish in the March 1989 issue of the publication.



Raymond J. Klein, M.Photos., Chicago, Illinois, created "Ambiance," a PP of A International Exhibit Merit print, for a poster promoting the hotel restaurant. Using an 8x10 Deardorff view camera and Goerz f/6.8 6.5-inch (160mm) Dagor wide-angle lens, Klein exposed the image for 5 seconds at f/22 on Kodak Ektachrome 200 Professional daylight sheet film. To simulate the dining room's incandescent light, the photographer used a Speedotron 2403 power pack attached to two Speedotron 102A flash heads in umbrellas, each receiving 1,200 watt-seconds of power. A Kodak Wratten 81C color-correction filter, placed over the lens, warmed the color temperature of the electronic flash.

Film Photo Shop - Before - Digital Photo Shop

To produce an advertisement meant doing everything you possibly could in order to tell the story. Occasionally, it would mean extreme *airbrush* work accomplished to a print, and other times, it might require actual cutting of film elements and splicing them together to appear as a single picture.

For a small product that would control room temperatures, for example, it was necessary to show how the product was used. In the photograph below, a small rheostat device was combined with a light control to provide *mood* to a room situation. Here, an extreme close-up photo is combined with a room-scene photo to get the idea across. The room had to be assembled with a false window treatment, a table setting with chairs, a framed print, a chandelier, and a rug to simulate the room setting.

The two pieces of film had to be spliced together for the engraver to reproduce the catalog page seen here.

Who did all this work? A stylist was hired to provide the necessary elements in the room. The photographer and an assistant actually assembled the skeleton of the room and built what appears as a window frame. The table and chairs were rented from a furniture supplier, and the chandelier was available in our prop supply. The photographer and one assistant placed the furniture, while the stylist took care of the window drapery and the table setting.

A model with a beautiful hand and fingernails was booked for this assignment. None of our employees had a perfect hand to be used for the photo shoot. We needed a small hand since the product was a small object itself. The lighting for the hand photo was accomplished with *speedlight*, while the room scene was accomplished with incandescent spotlighting.

NIGHT SENTRY by **Cobra**

COMPUTERIZED

wall timer with dimmer

Protects your property, keeps your house safe from burglars, replaces any standard wall switch in minutes.

Timer automatically turns lights on and off to give your home that lived-in look when you're away.

Full range Dimmer saves energy, creates the right atmosphere and sets the proper mood.

LEAP INTO THE STRATOSPHERE

Any photographer would give his right arm to be selected to achieve a national advertisement and have the image appear full page in *USA TODAY*, a nationally distributed newspaper seen in every city in the entire nation! Imagine a photograph of yours appearing in a national media for everyone in the nation to see. A photograph *simulating outdoor lighting indoors* was the requirement facing this assignment.

The photograph had to be completed in January of 1989 for a July placement in the *USA TODAY* newspaper. A set had to be constructed to look as if it were a porch type with an outdoor setting. The lighting was to simulate a warm sunset atmosphere indicating a wife, with two children, being tapped with a camcorder being handheld by her husband. With this setting, the lighting of choice had to be powerful speedlighting. The motion of the actors had to be frozen, and there should be simulating lighting to put highlights on the hair of the wife and children to separate them from the darkening skylight.

To accomplish this scene, a huge canvas painting of a sunset sky, thirty feet wide, had to be suspended behind the models. This looked like the kind of photo someone might find in their own scrapbook! So what was the big deal? This photograph was specifically set up to sell a product. We know that a lot of money is paid to show a product, almost full size, to engage the viewer into a situation he could imagine himself being part of.

The models were booked and dressed at 2:00 PM. The lighting had already been tested, and the powerful speedlight dispensed enough light to allow the film to be exposed, with an *f/stop*, the right size, to ensure the depth of focus. This is to include both the father and wife,

with the children, in sharp focus. The video camera itself, in the foreground, was photographed separately and added to the picture by the engraver.

The actual time to accomplish the photograph was less than an hour. The time to set this all up was a day and a half. Including the photo of the product, the entire time probably billed out at the photo rate of two days plus expenses. How many camcorders were sold after it appeared on July 31? I never found out, but the cost of the photo probably came out to be around \$5,000 plus expenses.

THE NATION'S NEWSPAPER
USA TODAY
NO. 1 IN THE USA - 6.3 MILLION READERS EVERY DAY

Brand Central THE BRANDS YOU WANT AT THE STORE YOU TRUST. **SEARS**

NOW, CAPTURE THE MOMENTS OTHER CAMCORDERS MISS!

THIS VACATION, TAKE ALONG SEARS NEW 3-LUX CAMCORDER OUTFIT AND SHOOT IN LIGHT AS LOW AS A CANDLE'S GLOW...OR THE SETTING SUN!

ONLY AT SEARS!
INCLUDES:
• HARD CARRYING CASE
• ALL ACCESSORIES
• FULL 1-YEAR WARRANTY
PLUS 1.5X TELEPHOTO LENS (480 WILLE)

\$999.96
ONLY \$21 PER MONTH* ON TRANSCHARGE PLUS

WHY SETTLE FOR LESS WHEN SEARS GIVES YOU MORE!

NO MORE AMERICA'S BEST BUYING CAMCORDER OFFERS
NO 50% OFF CAMCORDER 1000 BY OTHER STORES IN AMERICA
WE CARRY THE TOP PREMIUM BRANDS VIA FRANCHISE, SUN
BUY TODAY ON TRANSCHARGE PLUS
SOFTWARES, SUPPLIES AVAILABLE
NO REPAYMENTS, NO FEES
SEE HOW TO GET THE LOWEST PRICE ON YOUR NEXT BUY

SEARS
Sears Roebuck & Company
SPRING & WINTER OF 1990

*This advertisement is made available for sale as advertised.

Magic In Advertising

Spring Air mattress company is still around and is selling its product. The art director supplied an ad layout calling for a young lady floating above the mattress. This would be difficult to accomplish without the use of some kind of help! Two photographs had to be shot—one shot of the mattress without the model and one with the model. Then a print could be made with the model cut away from the mattress and replaced above the mattress without the model. Today, using digital photography, this could be achieved in much the same manner. In this particular occasion, the engraver used masking procedures to select the model and elevate the body above the mattress. The uplifting, simulating air movement is supplied by an artist by airbrushing the surface of a print.

**Extra sleep support
—how you get it on
the Spring Air
Back Supporter
mattress**



The secret is Spring Air's unique Health Center[®]—a special center section in every Back Supporter mattress. It gives you extra support in the vital shoulder-to-knee zone where 70% of your body weight lies! Helps keep your ribs and spine in a straighter line, as the picture shows.

You also get the famous Adapta-Flex spring system, plus other exclusive features. So see your Spring Air dealer, stretch out on a Back Supporter mattress, and feel the extra support!

The BACK SUPPORTER[®] mattress is made only by

Spring Air Company • 688 Lake Shore Drive • Chicago, IL 60611

**Ask your participating
Spring Air dealer
about his limited-time
30-NIGHT FREE TRIAL OFFER!**

**SPRING
AIR**



Elite
BACK SUPPORTER[®]

Classic
BACK SUPPORTER[®]

Grandest
BACK SUPPORTER[®]




**Feel the LIFT you get from
the extra sleep support of a
Spring Air Back Supporter mattress!**

A Spring Air Back Supporter mattress does give you a refreshing lift in sleep support. It comes from our exclusive Health Center[®]—special springs in the middle for more firmness where it counts most. And our unique Adapta-Flex spring system adjusts to the weight of each part of your body for greater comfort, too. See these and all the luxury features that make a Back Supporter mattress the lift to buy! At your Spring Air dealers.

**SPRING
AIR**

The BACK SUPPORTER[®] mattress is made only by
Spring Air Company • 688 Lake Shore Drive • Chicago, IL 60611

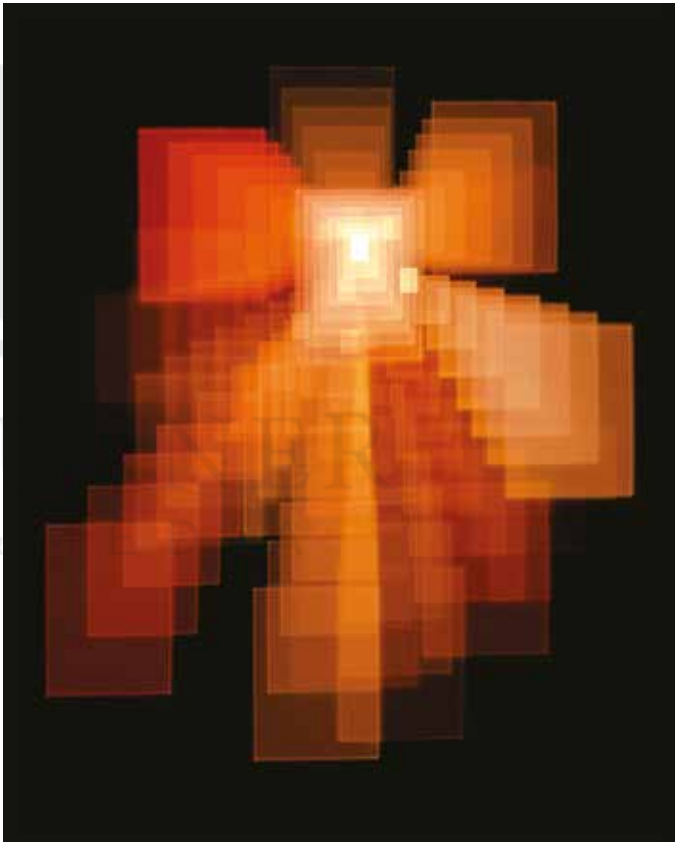
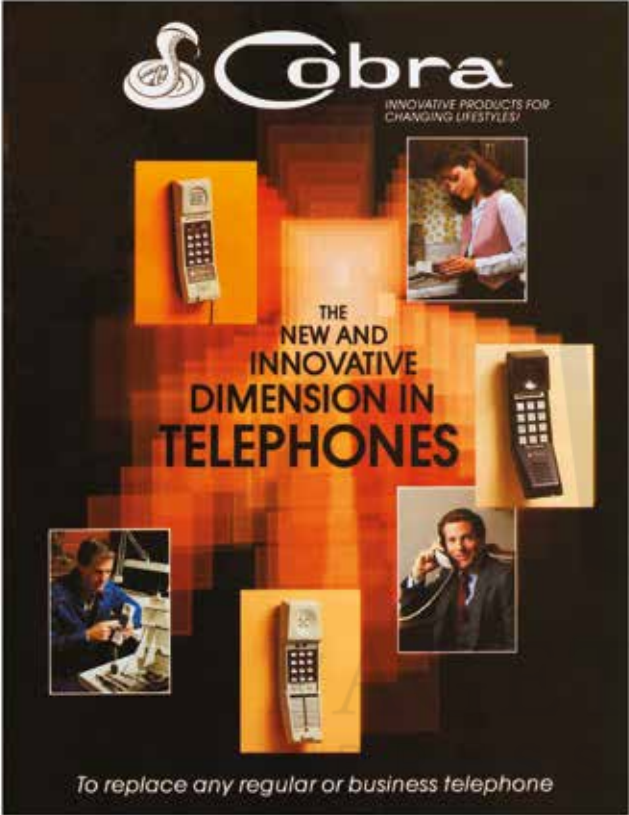
Illustration advertised from April 10, 1988 (See Spec. on pp. 112-15) Full Size, 12 1/2" x 76 1/2" Queen Size, 14 1/2" x 76 1/2" King Size

Radiance of Light

My lighting experimentation was now at fever pitch! Our telephone manufacturing client needed advertising to put into multiple media magazines. One of my light patterns seemed to fulfill a requirement which called for *new dimensions!*

The artist's layout had vertical rectangles and were well suited to serve as a background for inserting vertical pictures of multiple images of people using their phones. Looking at this advertisement now almost makes me giggle, especially when you compare it with the leap forward technology has taken us into the digital age. It is possible that a few people may still have phones looking like this in their home, but now we all carry a phone around with us and hardly even use a phone looking like this anymore.

The light pattern, however, is now collectible art, and the pattern itself was sold at my first large one-man exhibition after I retired. I am including the advertisement and the light pattern to compare along with it. Each of the inserted photos were accomplished in various location set-up situations. Models were booked to demonstrate the telephones in use.



Excelling In Contest Competition

Now retired and living in Vancouver, Washington, and enjoying reading, I was pouring through my evening mail. *Popular Photography* magazine was around in the 1940's era when I was a young high school student. This was the magazine where I had learned how to develop my own film all those years ago. I still had a subscription to it in 2005. I was getting comfortable with the new digital revolution and beginning to play with the digital image craft. Reading through the magazine's pages and knowing they had various contests each month, I decided I would use my new-found interest to submit one of the images I had just completed. This monthly contest was titled Your Best Shot.

To my astonishment, the image I had submitted won the second prize! I was required to submit an 8" x 10" version at 300 dpi for reproduction purposes. A check arrived in the amount of \$200, much to my delight. A magazine I had read for years and dreamed of someday having one of my images published within its pages had finally come true!

The image I had submitted was, in truth, a composite of three different images. I was able to assemble it using the digital tools available today. I had this small point-and-shoot camera, which I had been able to attach to a tripod. I had a macro lens attachment I could place over the lens for extreme close-up work. I had seen the house finch birds landing on a bird feeder in my backyard. I wanted to try out the camera with the close-up lens. I knew the camera could be as close as six inches to a flower and get a good picture. I thought if I put the camera six inches from the peg of the bird feeder, I might get a very close-up picture of the house finch.

Tripping the camera with a bird on the peg of the feeder was the problem. I needed a way to trip the camera without myself being near the camera. I asked my next-door neighbor who

was quite a craftsman with tools. He had a tool shop in his garage. I asked him to help me make a cable-operated lever to trip the shutter from a long distance. He came up with a small device I could attach to the camera. When the cable was pulled downward, a small lever would push on the camera button and cause the camera to take a picture. I pushed a wooden peg into the ground, through which the cable passed, to provide the downward motion to trip the lever on the camera. When I pulled the cable, the lever would move down and trip the shutter.

I attempted it a few times early in the morning when the birds were active on the feeder. I was impressed with the quality of the images I was capturing, close-up, of the house finch. I shot several pictures until I had two lovely pictures of the birds that looked like one could be facing the other. One of the birds actually had a black sunflower seed in its beak.

Now I had two very interesting house finch images. I needed a suitable background with a branch on which I could place the two images of the birds. Fortunately, I also had a dogwood tree in my backyard, with its leaves just turning red in the fall of the year. I found a branch with the leaves behind it, and it was just the same diameter as the peg on the feeder. I accomplished a few images of this scene.

Now I had the three images I needed to complete the picture. This was going to test all the skills I had been practicing with the photo program designed to do just such an operation. It took me several hours to complete the picture, but I was quite satisfied with the completed results. This now was the prize-winning picture I had submitted into *Popular Photography & Imaging* magazine. The picture was reproduced on page 20 of the April issue in 2005.

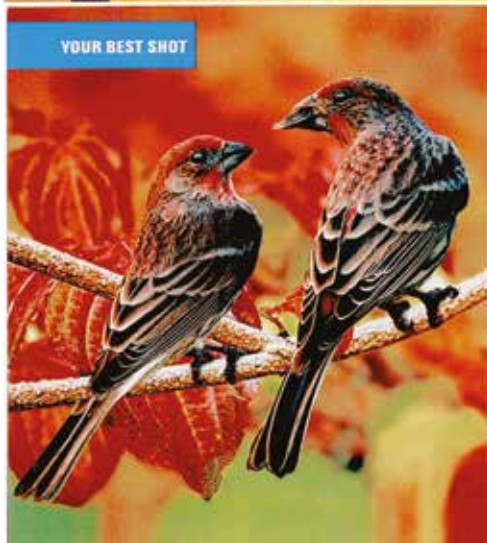
Does this image look dynamic to you? Well, apparently, it must have to the editorial judges at *Popular Photography & Imaging* magazine. What made me compose the image this way? I thought I saw two birds actually come together this way, and I was trying to recreate something I saw. That is my explanation for making the composite. I liked the colors taking place at the fall season, and the judges were apparently impressed with the image. It came out of my imagination!

A print I was able to make with my own home printer was the first item to sell for \$100 at my first one-man exhibition after I had retired and entered a call for artists at a library in the little town of Camas, Washington.



NEWS FLASH!! **New 8-Megapixel Canon Digital Rebel** **WORLD'S LARGEST IMAGING MAGAZINE**

POPULAR **Photography** APRIL 2005
Digital SLR & IMAGING™



YOUR BEST SHOT

**2ND PLACE
INSIDE JOB**

Raymond J. Klein of Vancouver, Washington, photographed these house finches on the branch of a dogwood tree in his backyard. He set his camera about 8 inches away, and ran a cable so he could trip the shutter from inside his house. Klein waited inside for several days until he saw this shot. **Tech info:** Mustek MDC 3000 2.1MP digital camera; Leitz Wetzlar Elpro Vi b Macrostar lens (a close-up lens originally used for Loicallex) fastened over the Mustek's built-in lens with masking tape. Minor adjustments made in Photoshop.

Chapter Twenty One

Hues of Blue

I had read in another issue of the *Popular Photography* magazine about an “annual international contest” coming up for the January 2006 issue.

I had acquired my first real digital SLR camera, a Canon EOS Rebel 300D. Now I had the camera and was aware of the subjects that might be favorable subject matter. Working in my own backyard while I was pulling weeds, I discovered that one of my wife’s iris flowers was blooming. Just by chance, I looked inside. *Wow!* There was a terrific scene inside.

I had to go inside to get the camera, and once again, I had to use my *macro* lens to get inside the blue iris. Fortunately, the sun was back, lighting the flower. The interior petals had a three-dimensional appearance. When I made the first exposure and looked at the image on the screen of the camera, I realized that I needed to do another photo, but this time, I was going to change my focus spot to get a sharper image for the petals existing within the flower. I might have made a few more exposures, but I had the feeling that I had found something special.


I had read an article about the making of the movie *Citizen Kane*, for which the Hollywood technicians had built a special camera to create extreme depth of focus on the motion-picture screen. A few days later, I actually tackled the problem with the photo program available in my computer. I decided to take the image with the far back side of the flower, of the sharp image, and place another exposure on top of the image that had the near petals in sharp focus. This created a layer above the base layer.

When working with images on the computer, one of the functions allows you to diminish the brilliance of the top image to be able to see the image beneath it. Another tool allows you to

erase soft parts of the top layer to reveal sharp areas of the image beneath it. I continued doing this until the entire image had the sharpness I was hoping to achieve. I actually made a print of the image and was quite pleased with the results.

When it came time to enter the “international annual photo contest” being run by the magazine, I felt I had an image I could submit into the competition. I probably had a few other items I submitted at the same time, which I felt had possibilities. A few weeks after the judging had taken place, I received an email from the editor requesting a written description of the blue iris flower picture. At the time, I did not know whether I had actually placed in the contest or not. A second email requested that I send an enlarged image for reproduction. This image had to be 8" x 10" at 300 dpi. At the time, I was notified that I had won the third place in the international contest. Not too bad since the submitted images had come in from all over the world. The judging editors had to sift through thousands of images in order to select the few outstanding images that will be reproduced for millions of people around the world to see. I received a check of \$100 for my third place prize-winning image. The check arrived a few weeks after the magazine was published.




BIG 3 SHOOT-OUT: \$700 DIGITAL SUPERZOOMS  **WORLD'S LARGEST IMAGING MAGAZINE**

POPULAR **Photography** & IMAGING
JANUARY 2006
NIKONI

CREATIVE/FINE ARTS

3rd Prize
Raymond J. Klein,
73, retired
photographer,
Vancouver, WA
Tripod-mounted Canon EOS Digital Rebel, 18-55mm f/3.5-5.6 EF-S Canon lens with Leitz Wetzlar Macrostar VI/b attached to front element. Two exposures, aperture priority 1/29 (shutter speed not reported). Images combined and enhanced using Adobe Photoshop Elements 2.0.

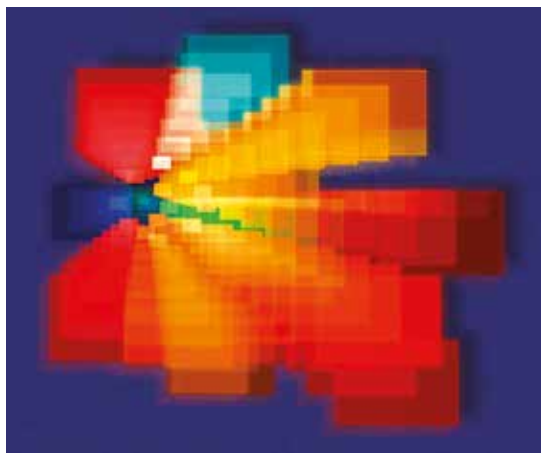
3rd Prize


Chapter Twenty Two

The years 2005 and 2006 were not very good years. My wife contracted cancer, and the hospital trips day after day, as the technology was attempting to subdue the cancer, were fruitless. To pass the time, I continued working on the computer, assembling the light pattern images I had made during my studio career. As you can see, reviewing the images below, a considerable amount of time can be consumed to combine an image from one film with another.

My wife passed away in September of 2006.

Year 2007 slipped away, going through the motions of taking care of the everyday chores and keeping a property around our home looking neat and trim.



An Exhibition on the Horizon

I had already had my photography published in a wide variety of media, and my experimental light pattern design computer work was complete. I had burned a disk with all my images.

I was reading the Sunday's Vancouver, Washington, *The Columbian* newspaper in December of 2007. The magazine had a Call for Artists section. The Camas Library had a sizable room above the main library named the Second-Floor Gallery. The room had been set aside to exhibit works of artists who had qualified with their art to have a one-person exhibition.

I took my disk, which was full of images, along with a written statement about the contents. The receptionist had a container on the desk where artists could place their submission. That was all that was required. I was told I would receive a call if I were to be selected.

I received a call in early January 2008 from the gallery manager. He asked me when I would like to have my exhibition. I wasn't sure I would be selected for this honor, so I only had a few of my pieces enlarged on large canvas frames. I asked if April would be available to give me an opportunity to have more of my images prepared for the exhibition. That would be the month I would get. I wanted to make a big splash! I would have my images enlarged onto canvas to fill the interior walls of the gallery with my light pattern images. I knew of a place in Portland, Oregon, that could prepare the images on canvas to the sizes I preferred. I had titled my exhibition "Visions of Light."

I delivered my canvas art pieces on the last week of March of 2008. The exhibition was scheduled to open on a Thursday of the first week of April. The gallery personnel actually did the hanging of the pieces. When they had finished, the room seemed to be glowing with color!

The manager of the gallery had notified the local newspaper, *The Camas-Washougal Post-Record* newspaper. A reporter/photographer appeared and took notes and pictures of me, with the art pieces in the background. The article appeared in the Hometown Section B. A full page contained the story titled "Ray of Light." I had also agreed to give a class on the production of the images within the exhibition. The Vancouver paper, *The Columbian*, also ran an article titled "Best Bets" that appeared in the Arts section of their Sunday edition.

The day of the *reception* arrived, and food and a musician supplied a pleasant atmosphere. The gallery was filled with people arriving from three cities—Camas, Washougal, and Vancouver, Washington. Small prints of 8" x 10" were for sale, as well as the large canvas images. Only one of the large canvas was purchased, but several of the prints provided most of the \$750 total sales that evening. The gallery required 30% to be turned over for their share of the sales. I was surprised at which canvas actually sold. I heard from the person who purchased the canvas a few years later and was told that the art piece is his favorite of the pieces still hanging in his place.

HOMETOWN

Tuesday, April 13, 2009 Camas-Washougal, Washington, Post-Record Section B



Luminous Velocity

"Most photographers make pictures by focusing their camera on scenes and subjects they find interesting and beautiful in the environment around them. There are other creative dimensions that I, personally, wanted to explore. These have to do with points of light that can be envisioned beyond the everyday scenes that we encounter in our daily lives."

— Raymond Klein, artist's statement

Ray of Light

Q Artist Raymond Klein hosts class on fusion of film and digital photography

By Charley Kravitz
Staff Writer

Raymond Klein is lightening up in his retirement. He is professionalizing his hobby of creating colorful light patterns in his work. Today, he is a professional photographer in the Camas Public Library. The artist's new endeavor began last year when he and his wife, an art teacher and computer programmer, built the space as they require it to be. Photographers create with light. It can be beautiful, mysterious, beautiful and fresh.

Klein's work is a combination of images from his time as a professional photographer accompanying a large collection of local digital technologies on camera or in reality to display at the Camas Public Library. The artist's new endeavor began last year when he and his wife, an art teacher and computer programmer, built the space as they require it to be. Photographers create with light. It can be beautiful, mysterious, beautiful and fresh.

In the exhibit "Ray of Light," Klein's work features points of colored light arranged through various geometric shapes to create patterns that are both new and digitally sophisticated.

"Most photographers make pictures by focusing their camera on scenes and subjects they find interesting and beautiful in the environment around them," the artist's statement said. "There are other creative dimensions that I, personally, wanted to explore. These have to do with points of light that can be envisioned beyond the everyday scenes that we encounter in our daily lives."

The exhibit opened with a public reception on Tuesday, April 13, at 7 p.m. in the Camas Public Library. The artist's new endeavor began last year when he and his wife, an art teacher and computer programmer, built the space as they require it to be. Photographers create with light. It can be beautiful, mysterious, beautiful and fresh.

Klein will speak during a special library program, Tuesday, April 14, at 7 p.m. in the Camas Public Library. The artist's new endeavor began last year when he and his wife, an art teacher and computer programmer, built the space as they require it to be. Photographers create with light. It can be beautiful, mysterious, beautiful and fresh.

The artist's new endeavor began last year when he and his wife, an art teacher and computer programmer, built the space as they require it to be. Photographers create with light. It can be beautiful, mysterious, beautiful and fresh.



Scintillation



Raymond Klein

Class is April 22 at Camas Library

Artist Raymond Klein will speak during a special library program about his unique photographic work. Klein will discuss his work and the digital technology that he uses to create his art.

When: Tuesday, April 22, at 7 p.m.

Where: Camas Public Library, 400 S.W. 2nd St., in Camas.

Admission: Free.

For more information: www.camaslibrary.org



Woodenware Pattern



Gallery Member and Another Exhibition

I saw another Call for Artists section in the local Columbian paper of Vancouver. It was for a membership to another gallery. I decided to become a member and have my work on exhibition for many months, not just one month. The gallery also would give me a one-man show, just like the show I had at the library in Camas. I had enough material now to exhibit a couple pieces each month. I was also given publicity in the Arts section of *The Columbian* when I did have my one-man show at the new gallery.

The gallery had a specific wall where the honored individual would be on exhibition, while other artists could also exhibit their work within the regular space. Each month, any member who was able to show all their works could do so. I was fortunate again and sold another one of my *light pattern* images.

Each month, especially on the first Friday, there was an exhibition at all the galleries in the city. The Main Street in town had the most *art galleries* set aside for city residents to enjoy themselves looking at all the new work being exhibited for that month.



Themed Exhibition Sparks Explosive Thought

One gallery on Main Street also supported authors of poetry. The exhibitions titled the theme of the month to be the following:

“Images That Were Inspired by Words”

or

“Words That Were Inspired by Images”

I decided to enter this theme with one of my large canvas pieces, which had all been titled after words. Each had a reference to *light*. I could submit one canvas only. I submitted a canvas titled “Scintillation.”

It was accepted for the exhibition and placed in an area that gave it a very good position to be seen quickly upon entering the gallery. The canvas was four feet wide and two feet high. It was not easy to miss.

On the day of the reception, I noticed that a large collection of poetry was also on display. I read almost all the poetry. Several of the poems almost seemed to describe some of the images I had in my collection. I inquired one of the poets to find out more information about them. Apparently, they all met every month at a bookstore to read poetry. They called their meeting an open mic session.

I decided to attend the meeting to hear how the various poets arrived at the poems they created. I liked several of the poems and thought of the possibility of assembling a book of poems that matched my images. Being that I was a photographer, I had several images that lack poetic story. I got up to the mic to ask the poets if they might be interested in writing specific poems for the images I would show them. I actually had a small booklet of images I had assembled just for this purpose. Four of the poets volunteered for this venture, and I was off to the races.

I knew that other photographers had produced books that were collaborations of poets and photographers or photographs matched with existing poetry.



P R E S S & M E D I A

“Visions of Light”

Inspirational Poetry • Stunning Photography

I now had a collection of images and poems that matched.

The book has now been published, but the quest for dynamic images has continued. My membership with the gallery that time also continued. I was required to produce images for exhibitions, and there was a camera club to which I am also a member for monthly competitions. The club is called the Film Pack Camera Club. This is a reference to a piece of equipment used to hold film for use in a large format camera. Here, several members could go on field trips to search for subject matter, or we can search for additional subject matter on our own recognizance.

My backyard appeared to be a good source of subject matter. It had worked before, with the scene of the house finch birds and a blue iris in which both subjects became prize-winning images in contests appearing in the magazine *Popular Photography & Imaging*. I was able to use these pictures with poetry to produce the book.

Another picture appearing in black and white in the book is the scene made in 1957 of the newsboy. The poem accompanying it was a remarkable and specifically written for the image, and it was especially intriguing. The picture itself was also sold at one of our gallery exhibitions.

At this point, I had examined the picture of the newsboy and was curious about the headline on the top layer of the stack of papers. The initials seen are IKE. The picture was taken in 1957. At the time, the thirty-fourth president of the United States was General Ike Eisenhower! I looked his information up in an encyclopedia and discovered he had sent one

thousand troops to Little Rock, Arkansas, in September of 1957. The governor of the state, Orval E. Faubus, was obstructing a federal court order to integrate a high school. The headline revealed that the photograph was taken on a day in September of 1957.

THE NEWSBOY



By Zoe and Lori Loranger

People pass through the invisible boy.
The ghosts of his surroundings strive
to knock him into the crowd,
away from his youth,
but he hangs on to his space in time.
The world zooms by like his childhood dreams
fading into the distance and not looking back.
His fingertips, black from fresh newsprint,
seek the warm comfort of his pockets.
His whole world is black and white,
headlines that can't be changed.
Bus exhaust steams acrid in the cool morning,
tainting the fresh-scrubbed smell

of people hurrying to work.
He waits in boredom, the still center
the city revolves around,
flanked by the latest news,
yet unaware of the world beyond.
Everyone scurries,
but the boy holds his ground.
The city's laughter seeps through the air
and hits him like a gust of wind,
but he holds solid, steadfast
as the world rushes past—
solid as the lamppost
defining his place in this world

The book is now available online.



PAGETURNER
PRESS & MEDIA

Autumn Revelations

At this point in time, I am still a member of a gallery, with a need for producing *art photography* for display and sale.

One October, actually in the year 2015, when I had gone out with my hedge trimmer to clear dying floral stalks, I noticed some very unusual leaves. The leaves were decaying but not quite completely fully decayed. They were very interesting. I decided to go back into the house to get my camera and tripod. It was early afternoon on one of those overcast days, with the soft light coming down through the clouded sky. The subject had been clustered with material behind the leaves. I went back into the house to find a piece of black card. I attached it to a metal auxiliary light stand and carefully wedged the card behind the leaves.

Getting close to the leaves to make the image as large as possible made me realize the aperture of the camera would need to be as small as possible. Sharp focus helps to ensure a subject this small and would require an exposure time more than 1/25th second. The overcast sky was not yielding enough light for a quick exposure. The camera information indicated that the exposure would be a minimum of 1/5th of a second. There was virtually no wind or air movement. I made several exposures at slightly different focus points at the smallest aperture capable in the camera lens.

Reviewing the image on the screen at the back of the camera, I felt I had captured an image worthy of printing. Once I had transferred the image to the computer and made a test print, I knew I had a new subject to display at the gallery. I could not produce a canvas of the image myself. I had to rely on an outside source to accomplish the process. I was able to find a store near my residence, which could produce a canvas. My first canvas print that was an 11”

x 14 “ turned out delightfully well and was put on display. I titled it *Autumn Leaves*. It sold for \$195 at the next first-friday reception in February 2016.

I needed another canvas made for future display. Several canvases of this image have sold to date. I entered a new one into a December 2017 exhibition at a Vancouver, Washington, exhibition, where it earned the People’s Choice Award. I submitted another canvas of it in a March 2019 exhibition in the city of Battle Ground, Washington, where it also earned another People’s Choice Award. That award included a check of \$100. This time, I received a newspaper publicity with an image reproduced in our locale paper. The following fall of the year, I had it in a display at the Hilton Hotel in Vancouver, where the canvas was sold again.

Saturday, April 20, 2019 **COMMUNITY** The Columbian **D3**

IN YOUR NEIGHBORHOOD

Reader submitted photos



Battle Ground: “Autumn Leaves” by Raymond Klein, which won the People’s Choice award at the Battle Ground Art Alliance’s 18th annual Spring Art Show last month.

BATTLE GROUND — Raymond Klein took home the People’s Choice award from the Battle Ground Art Alliance’s 18th annual Spring Art Show, held March 16 and 17 at the Battle Ground Community Center. His piece, “Autumn Leaves,” was done using pigment ink on canvas. Klein is also the featured artist for April and May on the Individual Featured Wall on the second floor of the Hilton Vancouver Washington.

Solstice Illumination

ABOUT THE COVER

The year 2016 was an outstanding year in respect to an astronomical event. The earth's northern hemisphere experienced its first summer solstice full moon since 1967.

The planet's northern axis was tipped toward the sun, giving us the longest days and shortest nights of the year. At the same time, Earth's southern axis pointed away from the sun, signaling the start of the winter season, with shorter days and longer nights. That 2016, the June 20 solstice officially kicked off at 6:34 PM ET, the precise time when the sun attains its northernmost position in our sky.

In this scene, we could see the moon rise over Mt. Hood on June 21, 2016, one day later, to capture the moon rising from viewpoint Larch Mountain, Oregon, at Sherrard Point. Sometime after 8:00 PM, the sky's cloud light was still illuminating the mountain top while the moon was rising and fully illuminated by the sun. At the same time, we could see flickering city lights at dusk, along the Sandy River, reflecting clouds illuminated by the setting sunset light.

This scene reproduced on canvas is another of my best-selling pictures. The first display of this canvas was on an 11" x 14" piece at our local gallery. One of our customers saw it and seemed to be hypnotized! He came over to me and asked, "Ray, how large do you think you could make this picture?"

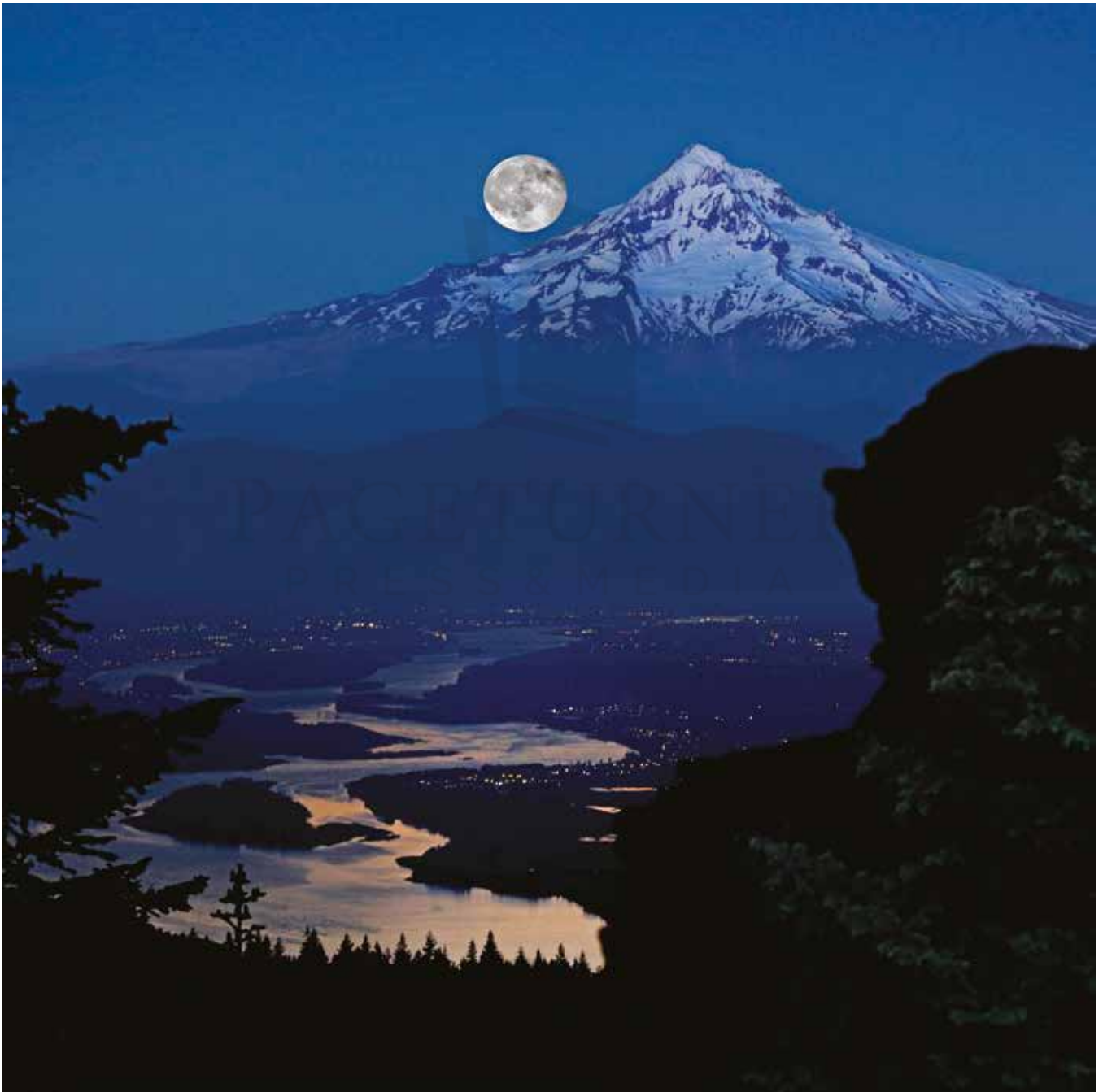
I asked, "How large do you want it?"

He said, "I'm going to go home and measure the wall where I'd like to hang it, and I'll tell you. Give me your email address."

The next day, I had his answer to have a 24" x 24" canvas. I gave him a quote of \$380.

He wrote back with his answer: "SOLD!"

I wrote back and said, "Come to the gallery and make your deposit, and I will order the canvas for you." He did so, and I was notified by the gallery member of his payment. It would take two weeks to have it made and shipped to the gallery. I called him on the phone when I received it. He came to the gallery the next day where I had it mounted on an artist easel. He was extremely excited to see the finished 24" x 24" canvas and thanked me profusely. The title of this piece is *Solstice Moon*.



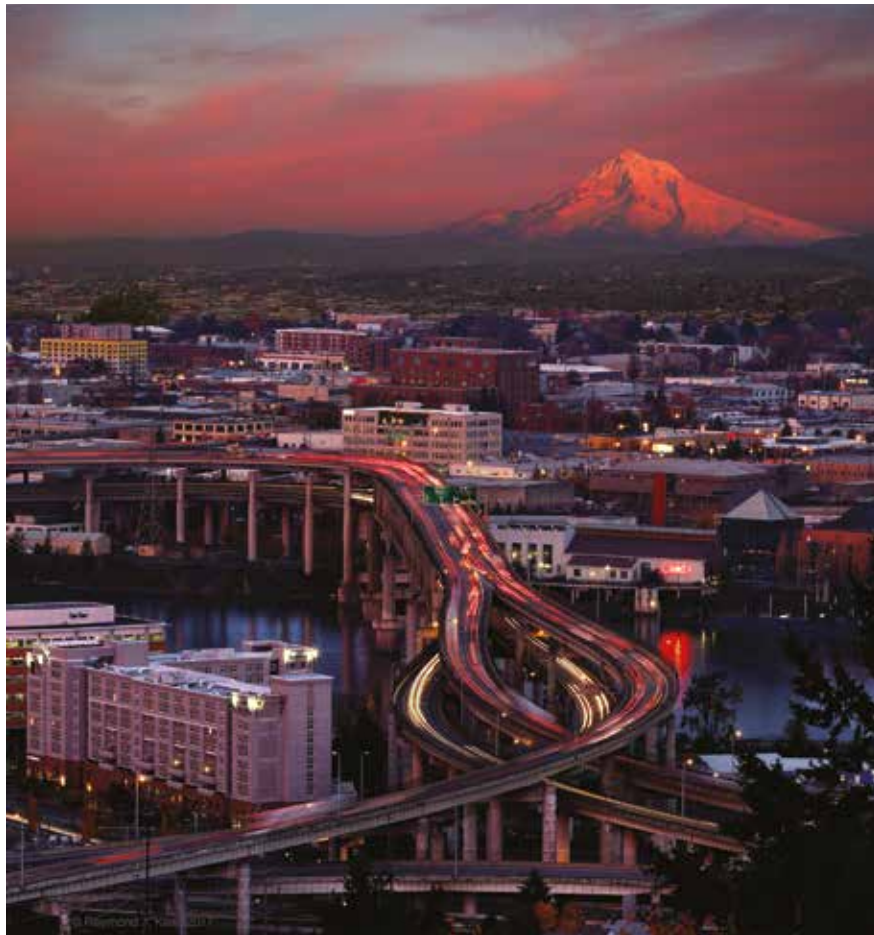
Alpine Glow Mount Hood

Our camera club's person in charge of field trips scheduled a beautiful afternoon shoot at OHSU Center in Portland, Oregon, as a possible subject matter. The event worked out quite well for me. As the day progressed, it revealed a stunning surprise! The afternoon started out rather hazy. Near sunset, the clouds cleared just long enough to illuminate Mount Hood in a brilliant red glow. Here in the northwest, it's called an Alpine Glow. See the write up below as described in the prize-winning entry of the magazine article.

I entered the composite image into the annual *Popular Photography* magazine contest to be published the following year 2017.

The photo became an international first prize winning published image!

A view from one of Portland's OHSU tram station platforms in Oregon features the multilayer Marquam Bridge over the Willamette River, with Mount Hood in the distant background. Waiting until the level of the evening light was low enough to require a camera exposure time to be prolonged caused moving cars to register as streaks, providing an illusion of actual motion. The published image can be seen in *Popular Photography* magazine in its March/April 2017 issue. Thousands of photos came in from major cities all over the world. Cities like Beijing, Hong Kong, Paris, Shanghai, Venice, New York, Los Angeles, Chicago, to name a few, were my competition. The photograph now appears on the cover of my book titled *Visions of Light: Inspirational Poetry, Stunning Photography; Discovering Value in Your Photographic Imagery*.



The 23rd Annual Readers' Photo Contest

Cities & Architecture

Raymond J. Klein, 84, retired, Vancouver, Washington

On a trip to Portland, Oregon, with his local camera club, Raymond Klein found himself standing at a tram station looking northeast over the Marquam Bridge. To the right of his view stood beautiful Mt. Hood, and Klein could not resist attempting to include the natural sight in his shot. Though impossible to compose in a single frame, assembling the cityscape and natural surroundings became feasible through a composite image. Klein captured images of the mountain, the clouds, and the bridge separately, moving his camera and swapping lenses as the beautiful sunlight hit each element of the scene. He took several exposures of these three subjects, allowing him to pick the best when creating the composite in postproduction. "I brought each image onto the screen and turned each into an individual layer; once I had completed [the process]. . .I felt I had achieved an image worth preserving," he told us.

TECH INFO: Tripod-mounted Canon EOS Rebel T5i with both 18–55mm f/3.5–5.6mm Canon EF IS and 75–300mm f/4–5.6 Canon EF IS lenses. Mountain: 75–300mm lens at 200mm, 1/50 sec at f/7.1 ISO 100. Clouds: 18–55mm lens at 18mm, 1/50 sec at f/4, ISO 100. Bridge: 75–300mm lens at 110mm, 4 sec, f/22, ISO 100. Edited in Photoshop Elements 12.



My advice again to those who wish to pursue a career:

**BE DARING, BE DRAMATIC, BE DYNAMIC!
EXPERIMENT! EXPERIMENT! EXPERIMENT!**

PAGETURNER
P R E S S & M E D I A

CONTRIBUTOR BIOGRAPHY

Lori Loranger was born in the Pacific Northwest. She lives in the Columbia River Gorge with a glassblowing husband, two homeschooling children, a tree-climbing goat, and an interesting array of other critters. When not waxing poetry, Lori can be found gardening, hunting wild edibles, and doing tai chi. Zoe Loranger, Lori's daughter, started her career in poetry at the age of seven when she began attending local open mics. She still attends them, generally bringing along one of her guitars. They worked together composing the poem "The Newsboy."



PAGETURNER
P R E S S & M E D I A

12 STEPS TO DISCOVERING VALUE IN YOUR PHOTOGRAPHIC IMAGERY

1. Be innovative!
2. Build a portfolio of dramatic images.
3. Watch your local paper for Call for Artists section.
4. Interview with an established gallery.
5. Prepare your images as physical hangable pieces.
6. Produce Certificate of Authenticity for each of your piece.
7. Price your art for your market.
8. Watch for contests in magazines or online.
9. For commercial work, approach advertising agencies.
10. Approach studios for possible employment.
11. Search Google for contests that pay money.
12. Study magazines for ideas and techniques.

ILLUMINATIONS

Earning a Living with Dynamic Photography

Raymond J. Klein began his career in high school. His interest in photography bloomed after finding his dad's Kodak folding camera. At 14 years of age, one of his photographs was published in the local newspaper, as a subject of interest to the readers of that publication. He continued his education in a 4 year service career in the USAF in a photography unit. A series of photographs, after his service duty, produced for one of the nations aircraft manufacturers, propelled him into an advertising photography situation. This activity continued until he retired. Continuing his photographic interest, by joining an art gallery and a photo club, he enjoyed sales of his artful photographs, and winning important international contests in magazines. The book discusses techniques and the trials and tribulations facing a commercial photographer. He urges the novice photographer to follow through with their own imaginative endeavors.

AUTHORS BIOGRAPHY



Born in 1932, he served in the USAF 4 years, (1952 - 56) as a photographer, honorably discharged. Employed by RCA at Cape Canaveral, (1956 - 57), motion-picture photography of rocket launches. Then employed by "Martin Orlando Aircraft," (1957-58), where I produced a series of still photographs, which propelled me into the advertising field.

I am a retired Professional Advertising Photographer, with an earned (1976) Master of Photography Degree from the "Professional Photographers of America, Inc."

