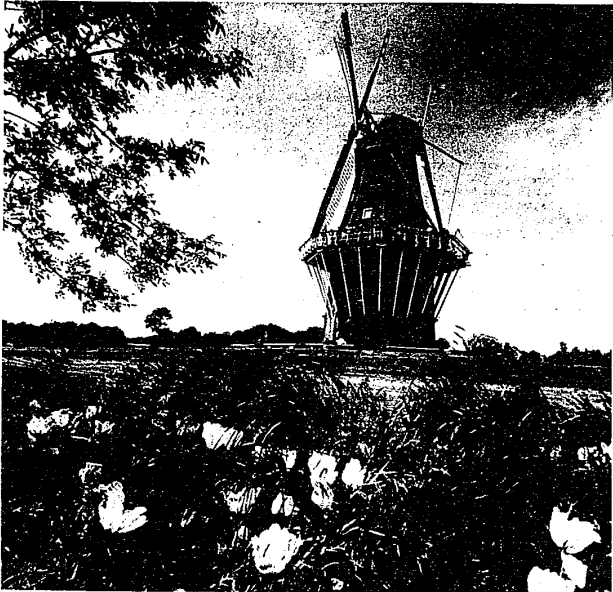




A photo of windmill and tulips in Holland, Mich., is well composed because the windmill is not

placed dead center and the lines of the tree branches lead the eye to the subject.



photography

Monte Nagler

Stop! Look at picture

A few weeks ago, we discussed the value of impact in your photographs and how impact can make the difference between ho-hum pictures and that shot that draws everyone's attention.

One of your best tools to add required impact to your photographs is good composition. Composition can be thought of as the effective placement of the main subject and supporting elements in the picture. Elimination of unnecessary and unwanted details in a photograph also are good composition.

The next time you look through your camera and are about to push the shutter, stop! Yes, stop and take a really good, long look.

Examine your subject. Is there a tree growing out of Aunt Sylvia's head? Have you placed her in a dynamically strong part of the frame? Look at all four corners of the viewfinder. Is there something there, perhaps distracting, that doesn't belong?

Good composition begins with a solid look through the camera and a determination of what you, the photographer, want to record on the film in the most effective way.

LISTED BELOW are some basic guidelines to help you plan and obtain good composition:

- Vertical vs. horizontal — Most cameras produce a rectangular negative and a resulting rectangular print. Always fit the picture to your subject. People and trees, for example, go up and down, so most often a vertical composition should be used. Horizons go sideways, so a horizontal format would be appropriate.

- Subject placement — Avoid placing the main subject smack in the middle of the picture. As you are looking through the viewfinder, imagine two horizontal lines and two vertical lines splitting the frame into nine equal parts. You'll notice that these imaginary lines, if real, would intersect at four points.

- Placing your main subject near one of these intersecting points adds interest and a dynamic quality to your picture.

- Select the best camera position — Take a moment and study your subject to decide the best angle to shoot from. A low angle provides an uncluttered sky background when shooting out-

doors. Or shoot from a high angle to de-emphasize the sky on an overcast day.

Consider the horizon line, too. A low horizon line in your picture accentuates spaciousness, especially with white, fluffy clouds against a blue sky. Use a high horizon line to suggest closeness. Above all, think, and plan out your photograph.

- Use "lead-in" lines — The lines in a picture should lead attention toward the subject, not away from it. You can find such lines in almost all pictures. They can be roads, streams, fences, shadows, even parts of a building. Select a camera viewpoint to take advantage of these natural lines to effectively direct attention into the picture.

In essence, composition is the selection and arrangement of objects in your camera's viewfinder. Taking that extra long look and thinking about good composition will give your photographs more excitement and certainly more impact.

Monte Nagler is an area businessman and president of the Greater Detroit Camera Club Council. Send your questions to him at 6916 Alderly Way, West Bloomfield.

Some yesterdays make up for lost tomorrows

"Tomorrow never was a day. All we have is yesterday."

Poetry was a secret my father kept hidden among his music sheets. Perhaps it was meant to be. When I found the poem containing the above lines, everything was yesterday.

Although Mom served quotations as a main course with every meal, I didn't digest the message until I was forced to learn from experience. I had been married five years and busily occupied with small children when Daddy telephoned. Karen Dwyer, my dearest childhood friend, had been admitted to University Hospital in Ann Arbor with what the doctors termed acute anemia.

Despite Daddy's frequent phone calls to remind me, two weeks passed before I suggested to my husband we drive to Ann Arbor the following Sunday to visit Karen, whose condition was now described as "serious."

That Sunday morning over breakfast coffee, I scanned the morning paper. Somehow my eyes fell on the death notices.

"Karen Dwyer." My best friend had died the day before. Yesterday.



Jocelyn Krieger

DADDY NEVER said "I told you so." He only said, "Don't ever take tomorrow for granted, especially when someone is ill."

He practiced that lesson. During his last year when he felt his heart condition was deteriorating, he began hiding notes in various places around the house.

When he was no longer alive to say the words, my mother would find a note reading, "I love you, Opal."

I relished the sweetness of every second during the last year. In May, Daddy wanted to go on a picnic for Mother's Day and we arrived at Metro-

politan Beach only to find the picnic tables still in storage.

Undaunted, we ate our sandwiches in the car, squeezed door-to-door with six kids, shivering with every bite but laughing.

HIS 69TH BIRTHDAY was in August and I insisted on a party, although his health didn't lend itself to the mood.

The cake was too special for a bakery to prepare, so I baked it, topping it with a picture of a little girl inscribed: "You are my happiness."

There were balloons, noisemakers and paper hats. The last picture I have of Daddy was taken at this party, surrounded by his family, garbed in his bathrobe and party hat.

Just as the words of "September Song" remind us — "the days grow short when you reach September" — they did.

One unforgettable afternoon, I felt an uncontrollable urgency building within me. So I took Daddy on a three-hour car ride.

I drove all the places I remembered him taking me as a child, Belle Isle, Lake Shore Drive. I still

see him watching the sailboats festooning the lake.

We completed the tour at RenCen, which Daddy had never seen. Since I wanted him to experience the magnificence of the Plaza Hotel lobby, I drove onto the sidewalk to enable him a better view. I would have found a way to package the world to give him on a sterling platter if Daddy wanted.

WEEKS LATER, I escorted my parents to an airplane seat as they began their journey in a last attempt to find doctors to save Daddy's dwindling life. Placing his hands on my shoulders, Daddy hugged me tightly.

"You've been a wonderful daughter. I love you very much."

Those were the last words I ever heard my father speak. Yet nothing was left unsaid. Nothing left undone. If Daddy were to stand before me today, I would simply say, "I missed you, Daddy."

We never needed tomorrow.

The writer is a Southfield resident, music teacher and actress in broadcast commercials.

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