The profile of this day lily caught Monte Nagler's eye. Notice how use of a dark background helped to heighten the impact of the

All artists need positive support Sandy's grandparents were always writing, wanting us to come down. Some time into the second week of "het and therapy," I started feeling property of the other hand, artists are tragingtood. My mother-in-law, June, was with us as she also was visiting her parcond. On why Mom sald, "Well, I have to lower Priday." In shock, we all turned and creatively become ill accordance with a union "Why?" Her reply and creatively become ill accordance with a union "Why?" Her reply and the store." For me to be or creative, I must be free from negative input. It jams my creative gonna end a vacation in Florida to go back and fill in for some girl?" I sat in disbellef. "Man . . . If I ever get into your business, I hope you" I work for me." YEARS HAVE passed and my mother-in-law is my business partner. With a partner like Mon, I knew I couldn't help but succeed. A year of two after our store opened, I drew a Christmas card for Mon and on the cover of the card was a cartoon of me painting a pleture on a high, shaky platform. YEARS HAVE passed and my mother-in-law is my business partner. With a partner like Mon, I knew I couldn't help but succeed. A year of two after our store opened, I drew a Christmas card for Mon and on the cover of the card was a cartoon of me painting a pleture on a high, shaky platform. YEARS HAVE passed and my mother-in-law is my business partner. With a partner like Mon, I knew I couldn't help but succeed. A year of two after our store opened, I drew a Christmas card for Mon and on the cover of the card was a cartoon of me planting a pleture on a high, shaky platform. On the ground level was Mon nalling boards on the base to steady the spindly structure. Her support June in the cover of the card was a cartoon of monthly for the card was a cartoon of more of the card was a cartoon of me planting a pleture on a high, shaky platform. On the ground level was Mon nalling boards on the base to steady the spindly structure. Her support June 1 was a planting to the pleture of a low of the planting to the pl

This is another lesson on art and drawing by special columnist David Messing. He has taught for ten years and operates an art store, Art Store and More, 1633 Middle belt, Livonia, 522, 6311, 265 N. Main Street, 222. Messing encourages questions and comments

By David Messing

Partly cloudy today and tonight.
Lows in the rnid to upper 30s. Heavy
rains predicted by tomorrow afternoon,
24 inches possible 373, and I was on
modical teave. I was lying around the
house with an extension cord sticking
out of my robe. The extension cord was
attached to a heating pad, which was
held to my back with clastic bandages.
Wherever I was, all I needed to do
was plug into the nearest electrical
outlet. It was in this setting that an
idea hit me: "Since I am off work for
three months, why don't I take my aching back and family down to Florida?"

hometow

Your

0

hometown voice

Flowers offer photo options

One of the most abundant, beautiful and colorful subjects for your spring and summertime photography is flowers. So plentiful are they that the choices of presenting them photographically are almost endiess.

You might, for example, select the close-up shad revealing the innermost heart of the flower, the delicate texture of the stamen, minute drops of moisture, or a single petal that becomes a picture in listelf.

Or you might prefer to show the character of a single whole flower, a grouping, or even an entire field of flowers.

grouping, or even an entire field of flowers.

The best time to photograph flowers is in the morning when they are freshest. Hot, afternoon sun may cause flowers to look limp and wilted.

Diffused sunlight from either behind or the side is best. It will give your flower intimate texture and full color saturation. Fill-in flash can also add extra sparkle.

TO FILL the viewfinder with a sin-gle flower or part of a blossom, you'll need close-up equipment such as close-up filters, extention tubes, or a macro

photography Monte Nagler

lens. All work well and will give you pleasing results.

Because you'll often need a small aperture to maximize depth-of-field, a tripod and cable release are a must to keep your camera steady during the long shutter speeds required.

As always, watch your backgrounds! A distracting or "busy" background can ruin a pleture. So be sure to check yours after composing your shot.

Look over the entire viewfinder and use your camera's depth-of-field pre-view to check out the background. You'll often want it as a soft non-dis-tracting blur in your picture. Better still, carry a small piece or

black poster board or cloth in your camera bag and place it behind the flo-wers. The background will go totally black, resulting in greater impact in your finished shot.

The poster can also act as a wind-breaker to stop swaying flowers on a brick day.

The poster can also act as a windbreaker to stop swaying flowers on a brisk day.

Try some innovative techniques, too. Shoot a group of flowers, focusing on only one so that the rest become complementary blurs of color. Or move in close and focus on only the stamen, allowing the petals to be out-of-focus blurs.

Also, try sprinkling the flowers with droplets of water to give them a fresh, natural look.

In addition to flowers around your home or in the wild, a local greenhouse will provide excellent picture possibili-

home or in the wild, a local greenhouse will provide excellent picture possibilities, as will the botanical gardens located at Belle Isle and the University of Michigan gardens in Dixboro. The gardens at Cranbrook have flowers as well as seenic woodland areas and outdoor sculpture open to the public for a modest admission price.



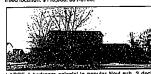
Americans committed to fair housing for all Americans



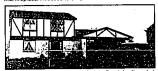


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