

Mistakes become learning experiences

F YOU remember from my last article, I have been discussing "tendencies to error." Believe me, I am qualified to talk about this subject because I tend to make errors.

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I remember a student once asked me, "How did you ever learn all this about art?" and I quickly replied, "Oh, casy I have made lost of mistakes, but tried learning something and account of the properties o

always counted my heads and feet from that day on. Later that year, one of my marker renderings was chosen to be in a Pantone calendar. On one of the other months, an artist drew a chorus line, there were six legs kicking high, six legs touching the ground. Six ruffied skirts abowning six rear ends, but wait. .. there were only five heads. Believe me, I know how the artist felt. So in keeping with my "tendencies to error" to pic, let's contien. Before I finish nantomy (from the last article), let me state that I could write a book on errors in anatomy and many of them are from my own experiences. I am here merely mentioning a few.

ty they most often rise to be simply straight across with a shortened upper lip.

When drawing people with clothes on, you must first draw the human figure and then add the clothes. Similarly when drawing clowns with make-up or men with beards, you must draw a human face then add the make-up or beard.

IN SCENERY or still life, watch for what I call the mailbox tendency. Just about every drawing of a mail-box with the door opened has one

box with the door opened has one major error.
Usually the door is bigger or smaller than the opening of the mailbox. Rarely does it feel that the door actually fits on the mailbox. But it doesn't have to be just mailboxes. Does the bucket look like it's the right size for the well? Does the handle on the wicker basket really feel like it is the right size? Does the open harn door fit the doorway opening in the barn? Etc., etc.
Because of my love of animals, I could write an article on drawing every animal there is, but obviously I will be very brief and just skim the surface.

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Birds usually have feet much ble-ger than people think and their eyes are most always round. The feathers around the eyes make them appear out of round. Wings like the feet are usually drawn too small. The eyes especially in predatory birds are very close to the beak.

very close to the beak.

WHEN DRAWING dogs or cats, it is very common to get the eyes too close together, the cars too close to the eyes and the chins too blg. Fulfy dogs and cats are actually more difficult to draw.

You must show some structure under the fulled for your drawing will look like a muppet. Any animal with a muzzie can be a problem.

Artist tend to look at the muzzie is sround shapes. When in fact they are round shapes when in fact they are round shapes will on a square foundation. The end of a muzzie is usually flat. The nostrils open somewhat innatally. The nose, however, bends over the top of the muzzie and facts quickly into the fuzzy hair of the flat of the muzzie and the square when the state of the muzzie and the square that the square was a state of the muzzie and the square was the state of the square muzzies.

Don't ignore obvious subject

Did you know there's a photographic subject of great potential that is often ignored, frequently taken for granted and yet is used without exception in every photograph we take?

cn lor gramus out exception in every photograph we take?
What I'm referring to is plain, old fashioned, all-important light. Isn't it time we gave it more respect?
Obviously, light is used to illumate all our photographic subject, but now let's turn the tables and use light as the subject tisted. If you do, your pictures will be dramatic and artiful.

your pictures will be dramatic and exciting.

To begin with, those beautiful sunset photographs we all shoot showing the sun as a brilliantly descending fireball surrounded by a rainbow of clouds are in reality photigraphs of light as the subject. We've all been shooting sunsets for years but didn't realite we're photographing light it-self.

realize we're photographing light tiself.

In a backlit subject showing a striking silhouette, the lighting is the direct cause of the silhouette and is therefore indirectly the subject. What about lens flare, the usually unacceptable reflections of smilghed bouncing off the glass elements in the lens?

Of course, in most of your shots, you want to climinate lens flare by preventing the sun from entering your camera's lens. But how about

deliberately allowing some lens flare in order to add an unusual and exciting effect to your picture? In doing so, the flare, or light, becomes your subject. Here's an idea to help make light your subject. With slow speed film and a strong foreground subject, shoot pictures with the sun directly in the viewfinder. But instead of heeding the meter, use the camera's smallest aperture and fastest shutter speed. In other words, underexpose as much as you can. Also, for safe-ty's sake, don't look at the sun farough the viewfinder — look alongside the sun.

This "underexposing" procedure will produce absolutely sensational photographs showing the sun as a "star," the foreground subject as a dramatic slimbuette, and, depending on the lens used and the time of day, some exciling lens flare. What have you really done here? You've made light of your subject.

In the photograph shown here, I've done exactly what I've just described and you can see the resolt.

So, begin to think in terms of using light itself as the other words and itself as the photographer, expending and appreciation of light. After all, as olls are to the painter, light is to the photographer.





photography

Monte

Nagler

briefly speaking

STUDENT ART EXHIBIT
A student art exhibit will be held
at Madonna College, Livonia,
through Sunday, April 17, in the Exhibit Gallery, Library Wing,
Art students will display charcoal
and penell drawings, oil and watercolors, commercial art, computer
art, advertising, oriental brushwork
and sculpture.

• CHORALE CONCERT

The Dearborn Community Chorale, under the direction of Nancy
Cox, will present its spring concert,
We're Doing a Show," at 3 p.m. Sunday, April 17 in the Dearborn High
School auditorium. Tickets are \$4.
For more information, call 943-2354.

• FORD TRIBUTE

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The International Opera Theatre
will present a concert at 4 p.m. Sunday, May 22 commomorating the
125th birthday anniversary of pioneer automaker Henry Ford, and
paying tribute to the Ford Dynasty.
The concert, in the Henry Ford
Centennial Library, will focus on
Ford, the agriculturist, the nature

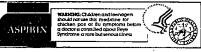
lover, the businessman and the mu-sic lover. Tickets are \$10 and will include a chance in a benefit draw-ing for a getaway weekend for two at the Hyati-Regency-Dearborn. For more information, call Dino Valle, 525.1111

● SCARAB CLUB EXHIBITION
The Scarab Club will hold its 1988
advertising art and design exhibition
April 10-29 in the club's gallery.
Hours are 10 a.m. to 4:40 p.m. weekdays and from 1-4 p.m. weekends.
Admission and parking are free. The
Scarab Club is at 217 Farnsworth, at
the corner of John R, just east of the
Detroit Institute of Arts. Admission
is \$15. Proceeds benefit the ongoing
restoration of the club's building,
listed on both the state and national
historic registers.

For advance tickets, send check or money order payable to the Scarab Club/Art Directors Review to the Scarab Club, 217 Farnsworth, De-troit, Mich. 48080 or call John Stapleton, 831-1250.



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