

Add some sparkle to Fourth of July photos

Want to add some "flare" to your photographs? Want to "sparkle" up your shots with lots of color? How about a new "burst" of excitement to your pictures?

All of this and more are yours if you get out your camera and record the thrill and drama of Fourth of July fireworks.

Photographing fireworks isn't as difficult as you might think. Follow the advice given here and you'll reward yourself with some truly memorable holiday shots.

To begin with, use slide film. Because of the large element of chance in shooting fireworks, slide film is less expensive and will also enable you, at a quick glance, to select your best shots for printing.

Further, use daylight balanced film. Despite the fact that the color temperature of fireworks is that of tungsten films, tungsten balanced films may give your pictures too cool a look.

We expect fireworks to look warm and "alive" and daylight film will do just this.

AT PUBLIC displays you can hand hold your camera using exposures of about 1/60 second at wide open aperture with ASA 100 film. But because of varying intensities of different fireworks, be prepared to bracket.

Also, the faster shutter speeds required by hand holding won't give your photograph that certain mystique that a long shutter speed will. So better yet, use a tripod. That will enable you to set your camera on "B" which in turn offers a wide range of options.

First, a long shutter speed will al-



photography

Monte Nagler

low light patterns from the fireworks to spread into a more exciting design. Also, with your camera on "B," you'll be able to wait until several bursts explode capturing them all on a single frame of film. Remember, in the intervals of darkness, nothing is being recorded on the film.

Try tilting, panning, even wiggling the camera during exposure to spread the image of the fireworks across the frame. Think of the abstract patterns you can produce.

DO YOU have a zoom lens? Try zooming in and out during exposure for a remarkable effect.

You can even hold colored filters over the lens, changing colors after

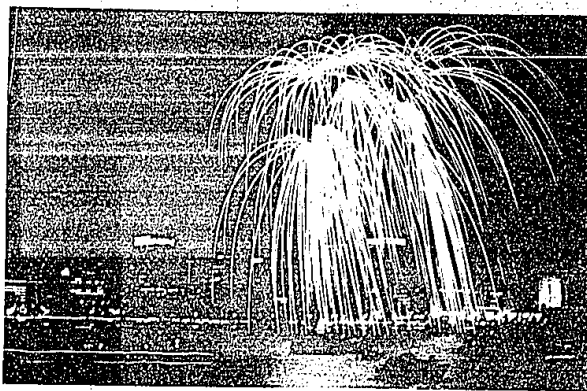
each burst. Imagine the colorful images you'll be able to create.

Want to try something exciting at home? Walk until dark, set your camera on a tripod and the shutter speed on "B" with a small aperture. Have a friend or family member stand in front of the camera and twirl a sparkler in either an abstract pattern or a recognizable word or shape.

All of this will be recorded on the film. If you want the person in the finished picture, snap off your flash at the end of the exposure.

So make this Fourth of July a real blast — not just for you, but for your camera, too.

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Trouble for sure

When the walls were introduced in the late 18th century, it was denounced as a "riotous dance of modern invention."

Teachers show photographs

By Ira Lax
special writer

Now hanging at the Pierce Street Gallery of Birmingham is a selection of photographs from the faculties of Center for Creative Studies, Cranbrook Academy of Art and Wayne State University.

It is important to see for the quality and the diversity of the images themselves, but also because the show acquaints us with the mentors of many young photographers from the metropolitan area.

The camera work of the Wayne faculty displays creative explorations of self-portraiture and deeply engaging visions of ritual and design in nature. Two large self-portraits by Judy Elyan appear to be of different people. They are captivating in the way the subject is caught unaware, yet aware of herself and the power of the camera. They are fine in their simplicity.

MARILYN Zimmerman also examines her self image using video and computer technology. The one large piece contains six images, each one repeated eight times with color and distortion variations. This 48 picture composition includes the caption "We make so much noise with technology, we forget stargate is in our heads."

Jim Raymo evokes mystery, fecundity and delicate design in abstract earthscapes. Roaming through the woods while branches were bare and leaves thick on the earth, Raymo sees lovely figure-ground relationships where one often feels only degeneration and death.

The impressive quartet from Wayne State is completed by Steve Benson's hand colored inventions of personal rituals. Odes to the inner self, these three mysterious pieces bring the viewer in touch with the forms and symbols of an earlier forest religion.

Among the six teachers representing Center for Creative Studies, only Walter Farynk and Bill Raubauer chose photographs emphasizing advertising or design. Farynk's Corvette is a classic, and Raubauer's explorations or architectural space are daring in concept and presentation.

JOHN GANIS and Bob Viglietti examine light and form with the human figure. Carlos Diaz chooses subjects which reflect the textures of light in broad landscapes of beaches, freeways and the deterioration of cities and old factories.

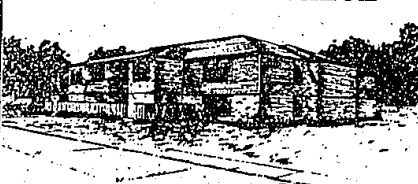
Doug Alkenhead's intimate study of a family birthday party is special. His camera captures relationships, feelings and processes which are familiar to all of us, but seldom attempted in photographs.

Cranbrook's Carl Toth risks venturing beyond simple manipulation and conventional photographic processes. His pictures compel the viewer to question the nature of the multiplicity of relationships among objects, photographic and non-photographic.

Adding to the newness of Toth's vision is the use of a color Xerox machine. They are very inventive, serious and also lots of fun.

The gallery, at 217 Pierce, Birmingham, is open 11 a.m. to 5 p.m., Wednesday through Saturday.

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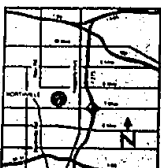
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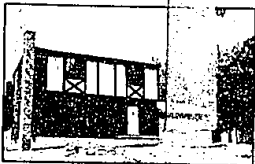
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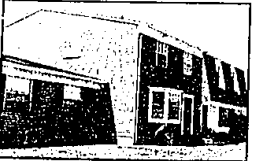
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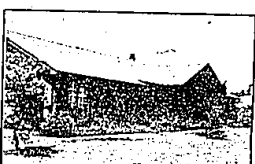
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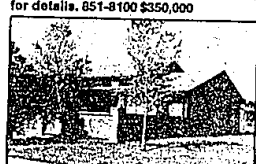
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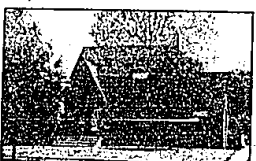
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