

# Classes can help know-it-alls stay that way

EVERY YEAR at this time I mention my diet because every year at this time I need to be on one. This year especially, because I'm going to turn "Four-O." Now 40 doesn't bother me, but fat and 40 does.

Well, my wife, Sandy, and I heard about this milkshake diet and thought, with our schedule, that it could be an easy diet to follow. A doctor on the radio said it was a nutritious diet. The can of milkshake powder bore a statement that it was not only nutritious, but delicious.

I couldn't wait to start my diet. After a weekend of unbridled indulgence, I ate all the goodies in our home. So Monday, Sandy and I sat down to a delicious and nutritious milkshake. We both took a sip and gagged.

Simultaneously reaching for the



## artifacts David Messing

can, we both agreed we must have mixed it wrong. "Maybe there's too much powder, water it down," said I. The result: "Eeyuck!" we agreed.

"HERE, TRY IT with skim milk instead of water."

Double "Yuck!"  
The best way to describe the taste would be to pour a yellow cake mix into a blender, then throw in about a six-inch piece of drywall or a pound of plaster, whip, then serve.

"How about a little chocolate?" I ventured.

Well, about 23 milkshakes later, Sandy and I came up with a drinkable nutritious milkshake. But I hardly think you could call it a diet drink. We use chocolate ice cream, milk and a little bit of malt, a portion of delicious, nutritious diet powder and mix it till it was creamy smooth. Then we pinch our noses and gulp it down as fast as we can. Needless to say, preparing diet foods is

just not a priority for us right now. Priority, simply defined, means things you do in order of importance and it has many kinds of applications. Unfortunately, art with all of its values, get pushed to the end of most priority lists and sometimes right off the list entirely. With working men and women, it is their job and family that somehow separates them from fulfillment that art affords. To the housewife, "art-time" is almost "no-time."

NO MATTER HOW solemn your decision to take time out for art, it soon slips down the priority list from "once a week" to "sometimes" and finally "never." If you are serious about your expression through art, then you must make a commitment. Don't say you are too busy. Some of my students are doctors, business

owners, many are working mothers and a goodly number are teenagers whose schedules boggle the mind. A few of my students are working professional artists, so why do they come? Partially to learn new techniques, but primarily just to set aside a chunk of time to do their own art, with no deadlines or commercial requirements.

Probably in scheduling your priorities, the worst mistake is the false concept of "finding time." It doesn't work. In this day and age, you don't find time, you must take time. Only God gives time. All you can do is schedule it. So schedule yourself some art time this year. Enroll in an art class even if you think you know it all. At least will be using your abilities and you could quite possibly learn something new when you least expect it.

My Artifacts Club, for example, had an outing at Greenmead, Livonia's historical site recently. We were all over the place, studying, painting or sketching. Everyone, that is, except me. I couldn't paint. I was painting an area, it would dry before I could finish. Finally in frustration, I packed up everything and spent the rest of the day with pastels.

WHEN I MENTIONED it to my watercolor teacher at the store, she said, "Well, haven't you ever heard about glycerin?" I had to confess I hadn't.

"Oh, sure," she said, "just add a little glycerin to your watercolors and they will stay wet even in bright sunshine."

The moral of the story is that know-it-alls can still learn.

# Use wide-angle lenses for added drama

Did you know that you can dramatically widen your photographic horizons by using wide-angle lenses? These are truly exciting to use and are my favorite lenses.

A wide-angle lens will alter depth-of-field and perspective and give you a picture quite unlike what a normal or telephoto lens will produce. In short, it's a lens that "sees" more, taking in a wider expanse than other lenses.

There are several advantages in the wide-angle lens. First is the increase in depth-of-field — the zone of sharpness realized in the final picture. A 28 mm lens (moderate wide-angle) at an aperture of f/11 will produce a depth-of-field from five feet to infinity.

In contrast, a normal 50 mm lens, properly focused, will give you a depth-of-field of about 20 feet to infinity. This means that with the wide-angle lens more of what you see in the viewfinder will be sharp and in focus.

Going even wider, a 17mm lens (super wide-angle) of f/16 will produce an astounding depth-of-field of 10 inches to infinity. This means that if light conditions enable you to shoot at f/16, you never have to focus the camera as long as you are at least 10 inches from the subject. No better opportunity exists to allow you to place foreground subjects in the viewfinder.

Second, you can get by with much slower shutter speeds with a wide-angle lens, a definite advantage when light is limited. Therefore, a 28mm lens can be safely hand held at 1/30 second and a 17mm lens can be held at 1/15 second.

With slow speed film, low-level light and a desire to maximize depth-of-field, this can be quite an advantage.

Try shooting a normal or telephoto lens at these shutter speeds and see your shaky results.

Many photographers ask about distortion, the bending of light rays characteristic of wide-angle lenses.

Buildings will curve upwards and some subjects may begin to look unreal. It happens and there may be situations when distortion is undesirable.

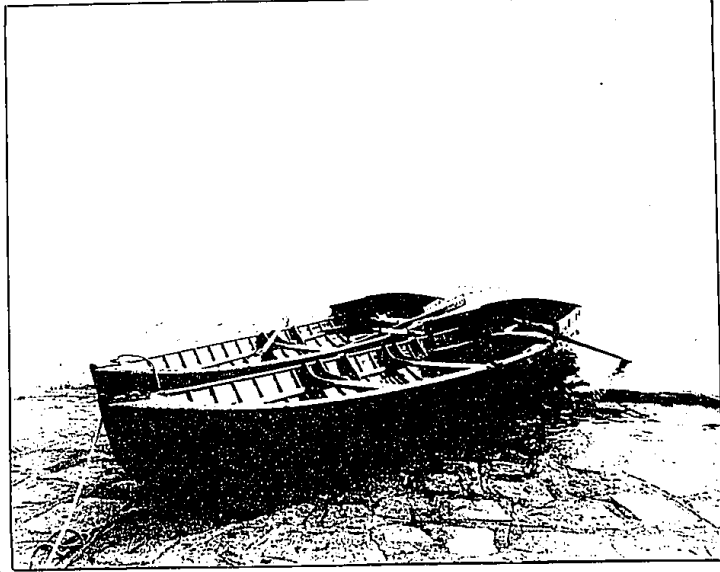
But the inherent distortion of wide-angle lenses can be turned into big advantages. Selective distortion can be a plus. Strength, drama, and excitement can be added to your photographs through proper use of distortion.

Creatively used, distortion can emphasize certain parts of a picture and can give a photograph an artistic quality that no other lens can produce.

Wide-angle lenses will produce photographs for you that are truly unique.

© 1987, Monte Nagler

Using a wide angle lens was the only way Monte Nagler could capture this photograph of the Isle of San Giulio in Orto, Italy. This picture along with others from a recent trip will be featured in Nagler's exhibit, "The Back Roads of Europe," opening Thursday, Oct. 8, at Somerset Mall, Troy.



photography  
**Monte Nagler**



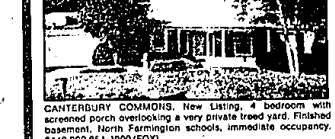
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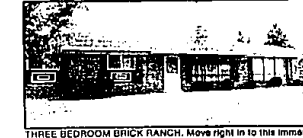
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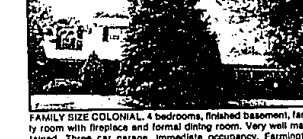
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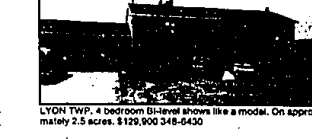
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