

Self-timers save vacation portraits



MONTE NAGLER

Did you get back from Yosemite last summer only to discover that the friendly stranger who shot you and your spouse in front of Yosemite Falls "chopped off" your heads and the falls are tumbling at a hard-to-believe 45-degree angle?

Or did you just return from Europe to find that your four galles had the better and all of the pictures he took of the two of you in front of the famous landmarks are blurry?

There's a lesson to be learned here. You can't always trust that your camera will help you or your

guide to get the shots you want.

Solution: Take the pictures yourself by using your camera's self-timer.

You'll need a tripod or solid ledge to do the trick. Just mount your camera on the tripod or set it firmly on a ledge or wall. Place your spouse in the viewfinder and allow room in the picture for yourself. If you're tall, give plenty of room at the top so that you don't "lose your head" when you see the final results.

As in all good photography, check your backgrounds to include subjects you want and to eliminate things you don't.

If the distant mountain makes a fine backdrop, make sure your aperture is small enough to capture it in the depth-of-field. Or if you want to zero in on just the two of you, use a

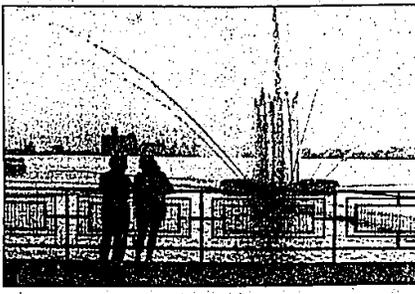
wide aperture to blur an unwanted background.

Once your exposure and composition are set, you're ready to go. Set your self-timer, trip the shutter and start moving into position. You'll usually have 10 seconds to get yourself situated. Count down the seconds silently so you'll know just when to spread that smile across your face. You'll hear and see the shutter trip so you'll know when the shot is over.

Another use for a camera's self-timer is when you forget to bring your cable release for that scenic picture you're standing on a tripod. The self-timer will assure a sharp, crisp picture.

Also, many new cameras don't have provisions for a cable release. Here, again, your self-timer will get you the shot.

Don't always trust your photogra-



Dramatic shot: Bill Louth, Livonia resident and amateur photographer, used his tripod and camera self-timer to produce this dramatic silhouette of himself and his wife, Carol, in front of the Detroit skyline.

Artist's 'Yuppie totems' carry upbeat messages

By MARY KLEMIC STAFF WRITER

The ancient and the modern meet with whimsical results in Alice Warden Seely's painted clay sculptures, exhibited through June 30 at Mesa Arts, 32800 Franklin Road in Franklin.

Inspired by Navajo legends, some of the pieces are referred to by the artist as "urban fetiches" or "Yuppie totems." They suggest that they have magical powers.

"(They are) fetiches for today," Seely said, from her New Mexico studio.

"They have a sense of the familiar... Things that we assign a particular meaning for, but they are contemporary."

The primitive figures bear such bright colors as fuchsia and turquoise, and have a Southwestern look.

They may sit astride animals, stand, crouch or sit on the ground.

Sometimes they seem posed, other times natural, gesturing as if speaking. Some look human, while others have human-bodies and animal heads.

"I like humor," Seely said.

"What kind of magic would the figures bring?"

"Good things. Artists are supposed to... shake people awake. (But I do) nice things, laughter, something gentle, something pretty."

Seely's family is rich and varied in its culture, with a Navajo stepfather, and Philadelphia grandmothers that were main-line descendants from the Mayflower. Seely's stepfather and her nine brothers and sisters are all involved in one art form or another.

He would tell us all of the Navajo stories," said Seely, who grew up in New Mexico.

Seely's stepfather taught her how to paint. She painted with him

when she started. The subject matter was always Indian, predominantly Navajo.

"One of Seely's paintings showed Navajo women having tea, extending their little fingers. She would like to do more research into her culture."

"So many of the things I thought that I knew about, in reality I didn't."

The artist still paints.

"I go back and forth so it's always

exciting. There's a point of magic when you're creating."

Inspiration for the clay works "just comes out of my head, or silly things."

"I have an idea and it may or may not be what I finish with... As you're working they just happen. You get so involved that you don't think about it."

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