

# Photographing Special Effects

## Multiple Exposures

Your camera is a versatile instrument, and, with just a few tricks of the trade, you can create images that will baffle and delight your viewers. Among the most notable of these special effects is multiple exposure—two or more images superimposed or juxtaposed on the same frame of film. The exact mechanics of taking a multiple exposure vary from camera to camera, so you should consult your instruction booklet. Some newer models have a control specifically for multiple exposures that enables you to release the shutter more than once without advancing the film. On many SLRs, you can do the same thing by depressing the rewind button while cocking the advance lever.

These methods may cause the film to slip slightly and misregister the images, so for good results you should practice several times. On any camera with a B or T setting, you can make multiple exposures by leaving the shutter open and covering the lens between exposures. For this technique, slow-speed film and a small aperture are necessary. Dim lighting is also usually needed—although it is possible to use a flash in a darkened room.

The most common type of multiple exposure is a montage—one scene superimposed on another, as in the image at right. In planning such a picture, look for scenes or subjects that complement or contrast with each other, paying special attention to colors and light and dark tones. After taking the first shot, it's a good idea to make a rough sketch of the scene on paper so that you can position the next scene for the best effect. To prevent overexposure, you must give each shot in a montage less exposure than the subject requires. The correct reduced exposure can be calculated by multiplying your film's ASA rating by the number of shots in the montage. Set that number on your camera's ASA dial. If, for example, you were planning to superimpose three images on ASA 100 film, you would set the dial at ASA 300. You can also determine the exposure for each shot from the table that follows. The

adjustments are given in *f*-stops, but remember that shutter speed as well as aperture can be changed, although fractions should be set on the aperture ring.

## Montage Exposure Settings

Number of images in montage	Number of <i>f</i> -stops to decrease exposure
2	1
3	1½
4	2
5	2¼
6	2½
7	2¾
8	3

For emphasis, you may very well want to make one image in a montage fainter and another one stronger. The guidelines given above will serve as a good starting point. But be sure that the sum exposure of your individual shots does not exceed the correct exposure for the dominant scene.

Another type of multiple exposure involves images of subjects that do not overlap—as when you want to show three views of a person's head in the same picture. To do this, you must use a very dark background (a soft, unreflective black cloth is most common) and strong lighting on the subject—flash or photolamps are ideal. Since the film is recording only the brightly lighted subjects and not the dark background, you can use a full exposure for each shot. If you want to emphasize one image more than the others, give it a full exposure and the other less.

**Tools:** In general, you'll find it easiest to use slow- or medium-speed films, ASA 25 to 125. In a montage, they reduce the chances of overexposure, and in a multiple exposure with separate views, they are less likely to pick up stray light bouncing off your dark background. For careful juxtaposition of images, a tripod is essential.

*You can make multiple exposures in the darkroom as well as in your camera, as we'll see in Part IV (see pages 283 to 285). In this darkroom montage by Jerry N. Uelsmann, a contemporary photographer known for his multiple exposures, he has combined several images to create a provocative dreamscape.*