

photography  
**Monte Nagler**

# Put motion, misty feeling in pictures

We'd all agree that it makes good sense to slow down and plan our photographs before tripping the shutter. Rushing through a roll of film will not reward you with very many satisfying pictures.

Well, there's another thing we can slow down, too — the shutter speed control. Long shutter speeds can produce striking photographs of things in motion and give you visual effects not obtainable with faster shutter speeds.

Of course, there's nothing wrong with shooting a waterfall, for example, at a fast speed to "freeze" the water in mid-air. But imagine the dramatic effect you can achieve by shooting that same waterfall with a very slow shutter speed. The water will appear a blur, and an almost mystical, misty feeling of movement will be captured on film.

**PICTURES** using slow shutter speeds are easy to obtain.

You'll need a steady tripod and a cable release to do the job. Set up your camera, compose and focus, and set the shutter speed control on "bulb." Adjust to the smallest aperture the lens will allow so that the meter will call for as long a shutter speed as possible.

Water will begin to show the feeling of movement at a shutter speed of about a half-second, although slower speeds produce a more desirable effect.

If your meter indicates too fast a shutter speed even at your smallest aperture, try a slower ASA film, or attach a neutral density of polarizer filter to the front of the lens. The density of these filters will reduce the amount of light reaching the film, necessitating a much slower shutter speed to attain correct exposure.

Remember, with through-the-lens metering, the filter factors are automatically compensated for.

"**RECIPROCITY** failure" must be taken into consideration, too. In simple terms, reciprocity failure is the inability of a film to respond to low levels of light as it does to higher levels.

The film's response will decrease requiring extra exposure time. If your meter indicates a one-second exposure, actually shoot at two seconds (one stop more). If your meter says 10 seconds, shoot at 40 (two stops more).

Because contrast increases with long exposures, black and white shooters will have to slightly underdevelop the film. Also, because color films have multiple emulsion layers of different sensitivity, you may note some slight color shifting in your finished slides or prints.

**DON'T FORGET** other exciting picture possibilities that will put "motion" in your photographs.

Automobile headlights and taillights make fascinating patterns at night when your camera is left on "bulb." Star movements will produce exciting nighttime patterns too using very long exposures.

Even try removing your camera from your tripod and hand-hold it during a long exposure to deliberately add motion to your picture. The results may surprise you.

Photographs obtained from using a slow shutter speed will be long on pleasing results.

© 1981, Monte Nagler. His photography exhibit continues until the end of April at the Print Gallery, 28203 Northwestern Highway, Southfield. Phone the gallery at 356-3464 for further information.



Chuck Eilont, who makes his living as a children's dentist, captured a mythical feeling in this picture of a stream in Miner's Basin, Utah. His secret: a 10-second time exposure.

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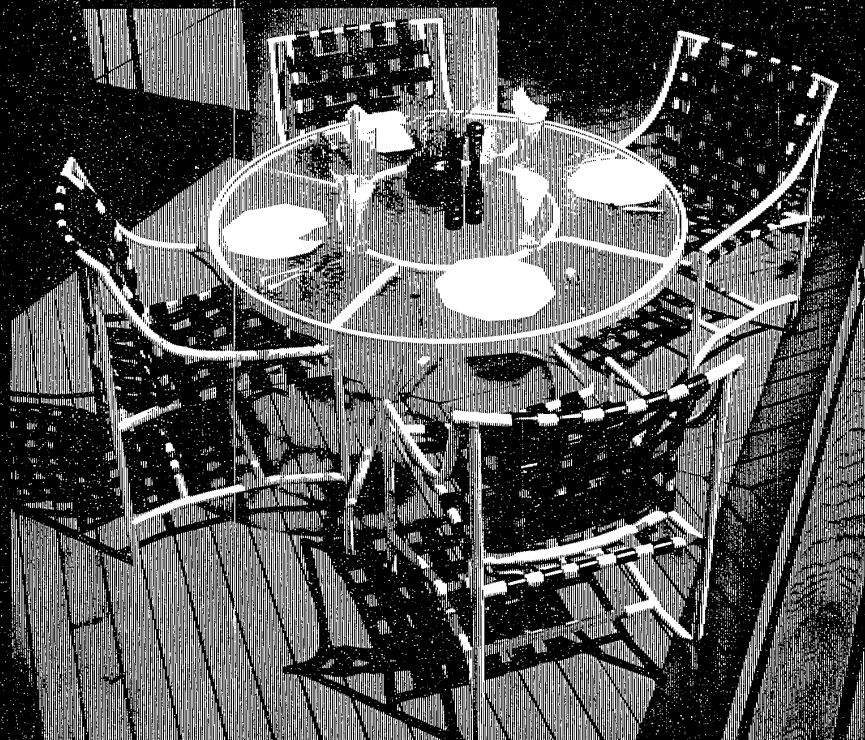
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