

**STROBIST**<sup>®</sup> PORTRAIT LIGHTING TECHNIQUES



**PHOTO TRADE SECRETS**

ZEKE KAMM

VOL. 2

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VOL. 2: PORTRAIT LIGHTING TECHNIQUES

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TRADE SECRET  
CARDS 

 PEACHPIT PRESS

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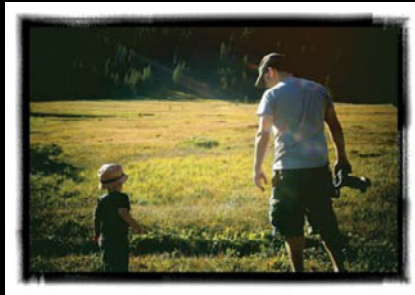
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***“May your love of photography and light  
bring you closer to the things you love.”***

Photo of author and son taken by wife

## INTRODUCTION

### **PHOTOGRAPHERS ARE STORYTELLERS.**

Some photographers are great storytellers, some...not so much. But love it or lump it, every time we trigger the shutter we tell a story. Controlling the light in our images can help us tell the story better—much better. We can use light to tell the viewer what to look at or what to ignore. We can use light to make the image seem funny, scary, mysterious, sexy, or exciting. The same image lit three ways could tell three completely different stories. If you aren't thinking about light when you shoot, you're letting someone else decide, at least in part, what your story is about. Personally, I like to be the one who decides what my story is about.

Still, lighting is a tool, a means to an end, not the end in itself. Practice, learn, experiment, but never let your lighting skills, or lack thereof, get in the way of a good idea or the story you want to tell. Never pass on a photo because the light isn't right. Don't become obsessed with light—or rather, become obsessed: Drink

up every drop of light-learning you can. Then relax and let the obsession settle into your gut, your lungs, your spine so it becomes part of how you communicate as a photographer.

If you are scared of lighting your photos, don't be. Do you get the shivers when you decide what part of your photo to set the focus on? How about when to take the shot? Or what angle to shoot it from? No. You don't let someone else decide those things. So why let someone else decide how your image is lit? With just a little extra knowledge and a bit of practice you can control the light in your images as easily as you control the focus. Of course, there is one catch. You can't just read this book. You have to get out there and do it! Go. Take me with you if you like, but get out there and shoot!

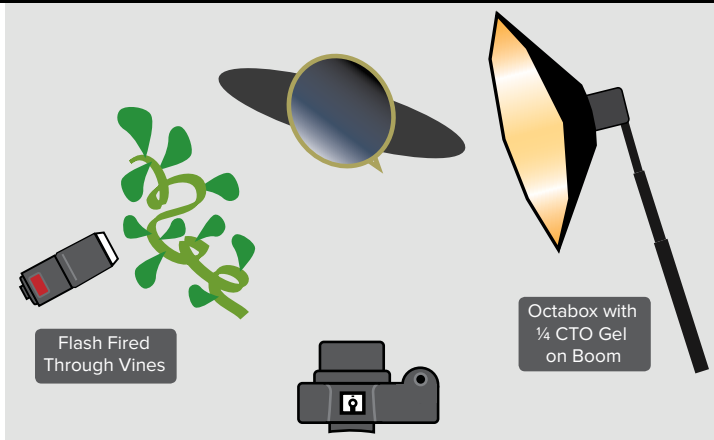
— Zeke Kamm  
Editor, NicePhotoMag.com



## **JOSHUA HOFFMAN**

### *Josh Moore Promo*

**GOING FOR A** natural look, Joshua Hoffman warmed up the light from his boomed high strobe with a ¼ CTO gel to mimic a porch light. To draw the viewer into the image, Joshua enhanced the mood of the setting by firing a second light through the bushes without a gel, to simulate shadows cast by moonlight. He pulled the second light back far enough to make the shadows it created nice and crisp. Then he asked musician Josh Moore to play the guitar while he started shooting.







## PLAMEN PENEV *Man With Dog*

**BY SLIGHTLY UNDEREXPOSING** the ambient light of the scene, then bringing it back up with two well-placed flashes, Plamen Penev brings out the beauty of the clouds and focuses our attention on the loving relationship of an old man and his dog. The flash coming from camera right illuminates the characters. The one from camera left creates a crisp rim light that separates the character from the background. But it's the man's expression that sucks us in and makes us want to know more.

