

The  
**3** Digital  
Photography

The step-by-step secrets for how to  
make your photos look like the pros! **Book**



**Scott Kelby**

Author of *The Digital Photography Book, volume 1*,  
the best-selling digital photography book of all time!

---

The  
**3** Digital  
Photography

The step-by-step secrets for how to make your photos look like the pros! **Book**



**Scott Kelby**

---

# The Digital Photography Book, volume 3

---

**The Digital Photography  
Book, volume 3 Team**

TECHNICAL EDITORS

**Kim Doty  
Cindy Snyder**

EDITORIAL CONSULTANT

**Brad Moore**

CREATIVE DIRECTOR

**Felix Nelson**

TRAFFIC DIRECTOR

**Kim Gabriel**

PRODUCTION MANAGER

**Dave Damstra**

GRAPHIC DESIGN

**Jessica Maldonado**

COVER DESIGNED BY

**Jessica Maldonado**

STUDIO AND

PRODUCTION SHOTS

**Brad Moore  
Rafael "RC" Concepcion**

PUBLISHED BY  
**Peachpit Press**

Copyright ©2010 by Scott Kelby

FIRST EDITION: July 2009

All rights reserved. No part of this book may be reproduced or transmitted in any form or by any means, electronic or mechanical, including photocopying, recording, or by any information storage and retrieval system, without written permission from the publisher, except for the inclusion of brief quotations in a review.

Composed in Myriad Pro (Adobe Systems Incorporated) and Lucida Grande (Bigelow & Holmes Inc.) by Kelby Media Group.

**Trademarks**

All terms mentioned in this book that are known to be trademarks or service marks have been appropriately capitalized. Peachpit Press cannot attest to the accuracy of this information. Use of a term in the book should not be regarded as affecting the validity of any trademark or service mark.

Photoshop, Elements, and Lightroom are registered trademarks of Adobe Systems Incorporated. Nikon is a registered trademark of Nikon Corporation. Canon is a registered trademark of Canon Inc.

**Warning and Disclaimer**

This book is designed to provide information about digital photography. Every effort has been made to make this book as complete and as accurate as possible, but no warranty of fitness is implied.

The information is provided on an as-is basis. The author and Peachpit Press shall have neither the liability nor responsibility to any person or entity with respect to any loss or damages arising from the information contained in this book or from the use of the discs or programs that may accompany it.

THIS PRODUCT IS NOT ENDORSED OR SPONSORED BY ADOBE SYSTEMS INCORPORATED, PUBLISHER OF ADOBE PHOTOSHOP, PHOTOSHOP ELEMENTS, AND PHOTOSHOP LIGHTROOM.

ISBN 10: 0-321-61765-7

ISBN 13: 978-0-321-61765-1

9 8 7 6 5 4 3 2 1

Printed and bound in the United States of America

[www.kelbytraining.com](http://www.kelbytraining.com)  
[www.peachpit.com](http://www.peachpit.com)

---

*For my in-house editor Kim Doty.  
One of the best things that ever  
happened to my books is you.*

---

## Acknowledgments

---

Although only one name appears on the spine of this book, it takes a team of dedicated and talented people to pull a project like this together. I'm not only delighted to be working with them, but I also get the honor and privilege of thanking them here.

**To my amazing wife Kalebra:** This year we're celebrating our 20th wedding anniversary, and I'm more in love, more crazy about you, and more thrilled that you're my wife than ever. Besides being a world-class mother, a gourmet chef, an artist, a singer, and a brilliant businesswoman, you're just about the coolest person I've ever known. I still can't believe that you chose me, and I'll spend the rest of my life working to make sure you always feel you made the right choice. I love you, sweetheart.

**To my wonderful, crazy, fun-filled, little buddy Jordan:** If there's any kid on the planet who knows how much their dad loves them, and how proud their dad is of them, it's you little buddy (even though, now that you're 12, I'm not supposed to call you "little buddy" anymore. Well, at least not in front of your friends). You were wired at the factory to be an incredibly fun, hilarious, creative, positive, sensitive, super-bright, yet totally crazy kid, and I love it. But I have to admit, as much fun as I have at our nightly *Halo 3* battles on Xbox LIVE, last week when I dragged my amp and guitar up to your room, you sat down at your drums, and we jammed on an extended version of Bon Jovi's "You Give Love a Bad Name," I knew at that moment that if it was possible to have become a luckier dad than I already was, it just happened. Dude (I mean, son), you rock!

**To my beautiful "big girl" Kira:** You're totally blessed with your mom's outer beauty, and also something that's even more important: her inner beauty, warmth, compassion, smarts, and charm, which will translate into the loving, fun- and adventure-filled, thrilling, drive-it-like-you-stole-it kind of life so many people dream of. You were born with a smile on your lips, a song in your heart, and a dad that is totally wrapped around your finger.

**To my big brother Jeff:** A lot of younger brothers look up to their older brothers because, well...they're older. But I look up to you because you've been much more than a brother to me. It's like you've been my "other dad" in the way you always looked out for me, gave me wise and thoughtful council, and always put me first—just like Dad put us first. Your boundless generosity, kindness, positive attitude, and humility have been an inspiration to me my entire life, and I'm just so honored to be your brother and lifelong friend.

**To my best buddy Dave Moser:** Do you know how great it is to get to work every day with your best buddy? I do. It's awesome. Thanks my friend—you are the best.

**To my in-house team at Kelby Media Group:** I am incredibly blessed to go to work each day with a group of uniquely dedicated, self-motivated, and incredibly creative people—people who mean much more to me than just employees, and everything they do says they feel the same way. My humble thanks to you all for allowing me to work with the very best every day.

**To my editor Kim Doty:** What can I say—this book is dedicated to you! Writing books is never easy, but you make my job so much easier by keeping me on track and organized, and for staying absolutely calm and positive in the face of every storm. One of the luckiest things that has ever happened to my books is that you came along to edit them, and I'm very honored and grateful to have you making my books so much better than what I turned in.

**To Jessica Maldonado:** You are, hands-down, the Diva of Design, and I owe much of the success of my books to the wonderful look and feel you give them. What you do brings my books to life, and helps them reach a wider audience than they ever would have, and I'm so thrilled that you're the person that works these miracles for us (signed, your biggest fan!).

---

**To Cindy Snyder:** A big, big thanks for helping tech and copyedit all the tips in the book and, as always, for catching lots of little things that others would have missed.

**To Dave Damstra:** You give my books such a spot-on, clean, to-the-point look, and although I don't know how you do it, I sure am glad that you do!

**To my friend and longtime Creative Director Felix Nelson:** We love you. We all do. We always have. We always will. You're Felix. There's only one.

**To my Executive Assistant and general Wonder Woman Kathy Siler:** You are one of the most important people in the building, not only for all the wonderful things you do for me, but for all the things you do for our entire business. Thanks for always looking out for me, for keeping me focused, and for making sure I have the time I need to write books, do seminars, and still have time with my family. You don't have an easy job, but you make it look easy.

**To my photography assistant and digital tech Brad Moore:** I don't know how I would have gotten through this book without your help, your work in the studio (shooting so many of the product shots), your advice and input, and your patience. You've only been here a short time and you're already having a big impact. I'm so grateful to have someone of your talent and character on our team.

**To my buddy RC Concepcion:** My personal thanks for reprising your gig from volume 2, and stepping in to help get the studio shots done for this volume. You are the Swiss Army knife of digital imaging and design.

**To Kim Gabriel:** You continue to be the unsung hero behind the scenes, and I'm sure I don't say this enough, but thank you so much for everything you do to make this all come together.

**To my dear friend and business partner Jean A. Kendra:** Thanks for putting up with me all these years, and for your support for all my crazy ideas. It really means a lot.

**To my editor at Peachpit Press, Ted Waitt:** Do you know what a joy it is to work on a photo book with an editor who's also a passionate and creative photographer? It makes a huge difference. You get it. You get me. I get you. It's a beautiful thing.

**To my publisher Nancy Aldrich-Ruenzel, Scott Cowlin, Sarah Jane Todd, and the incredibly dedicated team at Peachpit Press:** It's a real honor to get to work with people who really just want to make great books.

**To all the talented and gifted photographers who've taught me so much over the years:** Moose Peterson, Vincent Versace, Bill Fortney, David Ziser, Jim DiVitalo, Helene Glassman, Joe McNally, Anne Cahill, George Lepp, Kevin Ames, Eddie Tapp, and Jay Maisel, my sincere and heartfelt thanks for sharing your passion, ideas, and techniques with me and my students.

**To my mentors John Graden, Jack Lee, Dave Gales, Judy Farmer, and Douglas Poole:** Your wisdom and whip-cracking have helped me immeasurably throughout my life, and I will always be in your debt, and grateful for your friendship and guidance.

**Most importantly,** I want to thank God, and His son Jesus Christ, for leading me to the woman of my dreams, for blessing us with such amazing children, for allowing me to make a living doing something I truly love, for always being there when I need Him, for blessing me with a wonderful, fulfilling, and happy life, and such a warm, loving family to share it with.

---

## Other Books By Scott Kelby

---

*Scott Kelby's 7-Point System for Adobe Photoshop CS3*

*The Digital Photography Book, vols. 1 & 2*

*The Photoshop Elements Book for Digital Photographers*

*The Adobe Photoshop Lightroom Book for Digital Photographers*

*The Photoshop Book for Digital Photographers*

*The Photoshop Channels Book*

*Photoshop Down & Dirty Tricks*

*Photoshop Killer Tips*

*Photoshop Classic Effects*

*The iPod Book*

*InDesign Killer Tips*

*Mac OS X Leopard Killer Tips*

*The iPhone Book*

---

## About the Author

---



**Scott Kelby**

Scott is Editor, Publisher, and co-founder of *Photoshop User* magazine, Editor-in-Chief of *Layers* magazine (the how-to magazine for everything Adobe), and is the co-host of the weekly video podcasts *DTown TV* (the weekly show for Nikon dSLR shooters) and *Photoshop User TV*.

He is President of the National Association of Photoshop Professionals (NAPP), the trade association for Adobe® Photoshop® users, and he's President of the software training, education, and publishing firm Kelby Media Group.

Scott is a photographer, designer, and award-winning author of more than 50 books, including *The Digital Photography Book*, volumes 1 and 2, *The Adobe Photoshop Book for Digital Photographers*, *Photoshop Down & Dirty Tricks*, *The Adobe Photoshop Lightroom Book for Digital Photographers*, *Photoshop Classic Effects*, *The iPod Book*, and *The iPhone Book*.

For five years straight, Scott has been honored with the distinction of being the world's #1 best-selling author of all computer and technology books, across all categories. His books have been translated into dozens of different languages, including Chinese, Russian, Spanish, Korean, Polish, Taiwanese, French, German, Italian, Japanese, Dutch, Swedish, Turkish, and Portuguese, among others, and he is a recipient of the prestigious Benjamin Franklin Award.

Scott is Training Director for the Adobe Photoshop Seminar Tour, and Conference Technical Chair for the Photoshop World Conference & Expo. He's featured in a series of training DVDs and online courses, and has been training photographers and Adobe Photoshop users since 1993.

For more information on Scott and his photography, visit his daily blog at [www.scottkelby.com](http://www.scottkelby.com)



---

## Table of Contents

---

<b>CHAPTER ONE</b>	<b>1</b>
<b>Using Flash Like a Pro, Part 2</b>	
<i>Picking Right Up Where the Last Book Left Off</i>	
9 Things You'll Wish You Had Known...	2
...Before Reading This Book!	3
That Was Only 6. Here Are the Last 3	4
Soft Light on Location (the Budget Way)	5
Controlling Softness with an Umbrella	6
Get More Control Using a Portable Softbox	7
What Your Flash's Groups Are For	8
What Your Flash's Channels Are For	9
Using a Transmitter to Fire Your Flash	10
How to See If All Your Flashes Will Really Fire	11
Shorten the Time Between Flashes	12
Recycle Faster with an External Battery Pack	13
Another Recycle-Faster Tip	14
Typical Power Settings for Your Flash	15
Firing a Second Flash in Another Room	16
Overpowering the Sun	17
Getting the Ring Flash Look Using Small Flash	18
What If Your Flash at Full Power Isn't Enough?	19
Lowering the Power of Your Pop-Up Flash	20
When Not to Use a Diffusion Dome	21
The Pro Trick for Better-Looking People Shots	22
Two Other Gels You Really Need	23
Sticky Filters	24
Tips for Lighting Your Background with Flash	25
Using That Little Flash Stand in the Box	26
Where You Focus Affects Your Flash Exposure	27
The Paid-Gig Flash Insurance Policy	28
How High to Position Your Flash	29
Which Side Should Your Flash Go On?	30
<b>CHAPTER TWO</b>	<b>33</b>
<b>Using Your Studio Like a Pro</b>	
<i>In Volume 2, We Built It From Scratch. Now, Let's Pimp It!</i>	
The Easy Way to a Pure White Background	34
Strobes with Built-In Wireless Rock!	35
Using a Set Background	36
You've Got to Have Music During the Shoot	37
The Beauty Dish Look	38
Using Grid Spots	39
Shooting Tethered Directly to a TV Monitor	40



## Table of Contents

Getting Your Laptop Nearby for Tethering	41
The Most Useful Inexpensive Accessories	42
Why You'll Love Rolling Light Stands	43
Why You Need Sandbags	44
Monolight vs. Battery Pack	45
One Background, Three Different Looks	46
Using a Ring Flash	47
Using V-Flats for Fashion	48
Catch Lights and Why You Want Them	49
Reflectors: When to Use Silver or White	50
Using a Gray Card to Nail Your Color	51
Don't Light Your Whole Subject Evenly	52
The Difference Between Main and Fill Light	53
Avoiding the Flash Sync Speed Black Bar	54

### CHAPTER THREE 57

#### The Truth About Lenses

##### *Which Lens to Use, When, and Why*

When to Use a Wide-Angle Lens	58
When to Use a Fisheye Lens	59
When to Use a Telephoto Zoom	60
When to Use Super-Fast Lenses	61
When to Use an Ultra-Wide Zoom Lens	62
When to Use a Super-Telephoto Lens	63
Using a Teleconverter to Get Even Closer	64
Lenses with VR or IS Built In	65
Using Filters with Your Lenses	66
The Deal on Lens Hoods	67
When to Use a Macro Lens	68
When to Use a Tilt-Shift Lens	69
How to Clean a Lens	70
When to Use the Manual Focus Ring	71
Zoomed vs. Full-Frame Lenses	72
Lens Vignetting and How to Remove It	73
Why Some Lenses Have Two f-Stops (Like f/3.5–5.6)	74
Tips on Changing Lenses	75
When to Use an "All-in-One" Zoom	76
When to Use a Lensbaby Lens	77
What Makes It a Portrait Lens?	78
Fixed-Length Prime Lenses vs. Zooms	79
Shooting at Your Lens' Sharpest Aperture	80
But My Friend Has That Lens and He Shoots...	81



## Table of Contents



<b>CHAPTER FOUR</b>	<b>83</b>
<b>Shooting Products Like a Pro</b>	
<i>How to Get Them to Look Like You've Always Wanted Them To</i>	
How to Create Real Reflections	84
Mirrors for Those Hard-to-Light Places	85
Lighting From Underneath	86
The Advantage of Shooting Inside a Tent	87
Using Continuous Lighting	88
Mixing Daylight and Studio Lights	89
Enhancing Highlights and Shadows in Post	90
Making Your Own Product Table	91
Special Wire for Hanging Products	92
The Advantage of Using Strip Banks	93
Using Foam Core	94
A Dramatic Background for Products	95
Use a Tripod	96
Hide Distracting Stuff	97
Clean It Before You Shoot It	98
<b>CHAPTER FIVE</b>	<b>101</b>
<b>Shooting Outdoors Like a Pro</b>	
<i>More Tips for Creating Stunning Scenic Images</i>	
Make a Packing List So You Don't Forget Anything	102
Show Movement in Your Shot	103
Getting the Star Filter Effect	104
Try Getting Creative with White Balance	105
Let Great Light Be Your Subject	106
Watch for Bright Spots	107
The Three Keys to Landscape Photography	108
Look for Clouds to Hold the Color	109
How to Shoot Underwater, Part 1	110
How to Shoot Underwater, Part 2	111
It's What You Leave Out of the Frame	112
Shoot at the Lowest ISO Possible	113
Not Sure What to Shoot? Try This!	114
Keeping Unwanted Light Out	115
Using a Graduated Neutral Density Filter	116
How to Shoot for HDR	117
What to Do with Your HDR Shots	118
Scout Your Dawn Shoot Location	119
Don't Always Shoot Wide Angle	120

## Table of Contents

Use Backlighting to Your Advantage	121
Why We Get There Early	122
Why You Should Shoot Panoramas Vertically	123
Getting More Vibrant Landscapes	124
Delete Now Instead of Later	125
<b>CHAPTER SIX</b>	<b>127</b>
<b>Shooting People Like a Pro</b>	
<i>Yet Even More Tips to Make People Look Their Very Best</i>	
If They Look Uncomfortable, Hand Them a Prop	128
The Advantage of Having Your Subject Sit	129
Shoot From Up Really High	130
Shooting a ¾-View? Pick a Spot to Look At	131
Get Everything Set Before They Arrive	132
Super-Shallow Depth of Field for Portraits	133
Using a Triflector for Portraits	134
Using Scrims for Shooting in Direct Sun	135
Shooting at the Beach	136
Shooting on the Street	137
Get a Model Release	138
They Don't Always Need to Be Smiling	139
Overexpose on Purpose	140
Put Multiple Photos Together to Tell a Story	141
Get Out From Behind the Camera for Kids	142
Don't Shoot Down on Kids	143
<b>CHAPTER SEVEN</b>	<b>145</b>
<b>Shooting Sports Like a Pro</b>	
<i>How to Get Professional Results From Your Next Sports Shoot</i>	
Auto ISO Lets You Always Freeze the Action	146
Using the Extra Focus Buttons on Long Glass	147
Shooting Night Games with Super-High ISO	148
The Advantage of Shooting From the End Zone	149
The Two Most Popular Sports Shots	150
Once You've Got the Shot, Move On!	151
Turning Off the Beep	152
Having Your Focus Auto-Track the Action	153
Freezing Motion Doesn't Always Look Good	154
Avoid the Fence at All Costs	155
Leveraging Daylight to Light Your Players	156



---

## Table of Contents

---

Shoot From a Low Position	157
Isolate Your Subject for More Impact	158
Why You Want to Get in Tight	159
Using a Second Camera Body? Get an R-Strap	160
Tell a Story with Your Shots	161
Full-Frame vs. Standard Digital Chip	162
Don't Have "Long Glass?" Rent It for the Week!	163
Still Players Are Boring	164
Another Reason to Keep Shooting After the Play	165
You Don't Have to Drag Around a Camera Bag	166
Start Shooting Right Before the Game	167

### CHAPTER EIGHT 169

#### **Pro Tips for Getting Better Photos**

*Tricks of the Trade for Making  
All Your Shots Look Better*

Using Live View to Set Your White Balance	170
Spot Metering	171
Shooting Concerts and Events	172
Shooting Home Interiors	173
Shooting Time-Lapse Photography (Canon)	174
Shooting Time-Lapse Photography (Nikon)	175
Creating Multiple Exposures	176
Do You Really Need to Read Your Histogram?	177
Using an Online Photo Lab	178
Shooting in Tricky Low-Light Situations	179
Shooting Night Scenes Like Cityscapes	180
How My Camera Is Usually Set Up	181
What I Pack for a Landscape Shoot	182
What I Pack for a Sports Shoot	183
What I Pack for a Location Portrait Shoot	184
What I Pack for a Travel Shoot	185
What I Pack for a Wedding Shoot	186
White Balance vs. Color Correction	187
How Many Great Shots to Expect From a Shoot	188
If Your Camera Shoots Video....	189

## Table of Contents

<b>CHAPTER NINE</b>	<b>191</b>
<b>Avoiding Problems Like a Pro</b>	
<i>How to Sidestep Those Things That Drive You Crazy</i>	
Can You Trust Your Camera's LCD Monitor?	192
Resetting Your Camera to the Factory Defaults	193
Instant JPEG From RAW	194
When to Shoot JPEG; When to Shoot RAW	195
Built-In Sensor Cleaning	196
Shortcut for Formatting Your Memory Card	197
Make Sure You Have the Latest Firmware	198
Don't Get Burned by Shooting Without a Memory Card	199
You Need to Copyright Your Photos	200
Back Up Twice Before Formatting	201
How You Press the Shutter Button Matters!	202
Tuck in Your Elbows for Sharper Shots	203
Don't Let the Small Screen Fool You!	204
Avoiding the Memory Card Moment of Doubt	205
Shoot Multiple Shots in Low-Light Situations	206
The High-Speed Memory Card Myth	207
Do This Before You Close Your Camera Bag	208
Why You Should Download Your User Manual	209
The Photoshop Trick for Finding Dust Spots	210
Shooting in Bad Weather	211
<b>CHAPTER TEN</b>	<b>213</b>
<b>Yet Even More Photo Recipes to Help You Get "The Shot"</b>	
<i>The Simple Ingredients to Make It All Come Together</i>	
<b>INDEX</b>	<b>232</b>





SHUTTER SPEED: 1/10 SEC

F-STOP: F/3.5

ISO: 800

FOCAL LENGTH: 18mm

PHOTOGRAPHER: SCOTT KELBY

---

## Chapter One

# Using Flash Like a Pro, Part 2

## Picking Right Up Where the Last Book Left Off



I know what you're thinking: "If this is Part 2, where is Part 1?" Well, Part 1 is actually Chapter One back in volume 2. "Wait a darn minute—you're pulling that old 'bait and switch' scam, right?" No, a bait-and-switch scam is where you see an advertisement for a washer and dryer for a really low price (the bait), but then you go to the store and they tell you it's sold out, and then they try to talk you into buying a more expensive washer and dryer that they have in stock (that's the switch). My scam is totally different: (1) This book isn't about washers or dryers, and (2) I didn't offer a cheaper book, and then try to trick you into buying a more expensive book. Instead, my scam is called a "jump back," where I'm trying to get you to buy more books. Here's how it works: You've already bought volume 3 (the book you're holding in your hands right now), but on the first page of the book (this page), you realize that you should have bought volume 2 first, because it had a chapter with the most essential stuff about wireless flash. That way, you'd be ready for the stuff in this chapter, which is what people who read volume 2 told me they wanted to learn about next. So now, you have to "jump back" in your car (get it?) and head to the bookstore to buy volume 2. But, then, once you're home and you start reading volume 2, you soon realize that I assume if you're reading volume 2 that you have already read volume 1, so I skip over stuff that I figure you already learned in volume 1. Now you have to "jump back" in the car again and go buy volume 1, as well. It's a classic jump-back scam, but of course I would never admit that, especially here in the book. The whole thing is like the hit TV show *Lost*. If you didn't start watching it until Season 3, you'd realize it was aptly named.



## 9 Things You'll Wish You Had Known...



**(1) You don't have to read this part.** That's because I created a video that explains how to get the most out of this book. It's really short and to the point, but I promise you it will make using and learning from this book much more enjoyable (plus, then you can skip reading this section, because the video covers it all). You can find the video at [www.kelbytraining.com/books/digphotogv3](http://www.kelbytraining.com/books/digphotogv3).

**(2) Here's how this book works:** Basically, it's you and me together at a shoot, and I'm giving you the same tips, the same advice, and sharing the same techniques I've learned over the years from some of the top working pros. But when I'm with a friend, I skip all the technical stuff. So, for example, if you turned to me and said, "Hey Scott, I want the light to look really soft and flattering. How far back should I put this softbox?" I wouldn't give you a lecture about lighting ratios or flash modifiers. In real life, I'd just turn to you and say, "Move it in as close as you can to your subject, without it actually showing up in the shot. The closer you get, the softer and more wrapping the light gets." I'd tell you short, and right to the point. Like that. So that's what I do here.

**(3) This picks up right where volume 2 left off,** and this stuff in this book is what people who bought volume 2 told me they wanted to learn next. So, for example, in the chapter on wireless flash, I don't show you how to set up your flash to be wireless, because all that type of stuff was already covered in the flash chapter in volume 2. Instead, it picks up right after that, with all new stuff. Now, should you have volumes 1 and 2 before...

## ...Before Reading This Book!



...you read this book? It's not absolutely necessary, but it certainly wouldn't bother me one bit if you did (like how I phrased that? A very subtle, soft-sell approach. Compelling, but yet not overbearing). All joking aside, if you're into off-camera flash or studio lighting, it is helpful to have read at least volume 2, because those chapters in this book figure you already learned the basics in volume 2.

**(4) Sometimes you have to buy stuff.** This is not a book to sell you stuff, but before you move forward, understand that to get pro results, sometimes you have to use some accessories that the pros use. I don't get a kickback or promo fee from any companies whose products I recommend. I'm just giving you the exact same advice I'd give a friend.

**(5) Where do I find all this stuff?** Since I didn't want to fill the book with a bunch of Web links (especially since webpages can change without notice), I put together a special page for you at my site with a link to any of the gear I mention here in the book. You can find this gear page at [www.kelbytraining.com/books/vol3gear](http://www.kelbytraining.com/books/vol3gear).

**(6) The intro page at the beginning of each chapter** is just designed to give you a quick mental break, and honestly, they have little to do with the chapter. In fact, they have little to do with anything, but writing these off-the-wall chapter intros is kind of a tradition of mine (I do this in all my books), so if you're one of those really "serious" types, please, I'm begging you—skip them, because they'll just get on your nerves.

## That Was Only 6. Here Are the Last 3



**(7) If you're shooting with a Sony or Olympus or a Sigma digital camera, don't let it throw you** that a Nikon or Canon camera is pictured. Since most people are shooting with a Nikon or Canon, I usually show one or the other, but don't sweat it if you're not—most of the techniques in this book apply to any digital SLR camera, and many of the point-and-shoot digital cameras, as well.

**(8) There are extra tips at the bottom of a lot of pages**—sometimes they relate to the technique on that particular page, and sometimes I just had a tip and needed to fit it somewhere, so I put it on that page. So, you should probably at least take a quick glance anytime you see a tip box on the bottom of a page—ya know, just in case.

**(9) Keep this in mind: This is a “show me how to do it” book.** I'm telling you these tips just like I'd tell a shooting buddy, and that means oftentimes it's just which button to push, which setting to change, where to put the light, and not a whole lot of reasons why. I figure that once you start getting amazing results from your camera, you'll go out and buy one of those “tell me all about it” digital camera or lighting books. I do truly hope this book ignites your passion for photography by helping you get the kind of results you always hoped you'd get from your digital photography. Now, pack up your gear, it's time to head out for our first shoot.

## Soft Light on Location (the Budget Way)



Back in *The Digital Photography Book*, volume 2, I went into great detail about how important it is to diffuse and soften the light from your small flash, so you get professional looking results. Although I usually have you firing through diffusers, here's another way to get the job done, which is particularly handy for people shooting without an assistant or anyone who can help wrangle the gear during the shoot: use a shoot-through umbrella setup. Now, before I get into this, I want to say up front that I just flat-out don't like reflective umbrellas, where you aim the umbrella and flash away from your subject, then the light from your flash hits the inside of the umbrella and travels back toward your subject like a lighting grenade. Yeech! However, in this case, you're actually aiming the flash at your subject, and you're using a special translucent shoot-through umbrella that's designed to let you fire your small flash directly through it and right at your subject, giving you a much more concentrated beam than a reflective umbrella does. The advantages are: (1) you can get softer wraparound light with it because you can put the umbrella very close to your subject, (2) it's an umbrella, so it's very compact, (3) you can control how large your light source actually is (see the next page), and (4) it's incredibly inexpensive for a pro setup (yes, a lot of working pros use a similar setup). To make this all work, you need three things (besides your flash unit, of course): a shoot-through umbrella (I use a Westcott 43" Optical White Satin Collapsible shoot-through umbrella, which sells for around \$20); a tilting umbrella bracket, with a flash shoe to support the flash and a slot for the umbrella to slide through (I use a LumoPro LP633 Umbrella Swivel with Flash Shoe Adapter which sells for around \$18); and a lightweight light stand (I use a Manfrotto lightweight 6'2" Nano Stand—around \$60). So, the whole setup is just under \$100.

## Controlling Softness with an Umbrella



If you're using a shoot-through umbrella, you have to decide how soft you want the light to be that comes through that umbrella. Well, this is partially controlled by how far back you place the flash from the inside of the umbrella. I usually want really soft light for shooting things like brides, and portraits of families, etc., so I slide the umbrella out around two feet from the flash. That way, the light from the flash fills as much of the umbrella as possible, making my light source bigger, which makes my light softer (remember that from volume 2? The bigger the light source, the softer the light?). If you want sharper, edgier light, you know what to do—slide the umbrella in the adapter, so it's much closer to the flash. Now the flash has much less room to spread, and your light will be smaller, more direct, and less soft.

## Get More Control Using a Portable Softbox



If you've got a few more bucks to spend, then you can move up to a small softbox designed for off-camera flash. I think there are two big advantages to using this over a shoot-through umbrella: (1) The light is more contained and directional than with a shoot-through umbrella, so it's easier to get more dramatic light, since it only goes where you aim it. (2) They don't seem to blow over as easy when using them outdoors. This is bigger than it sounds, because umbrellas catch the wind like you can't believe, and even the slightest wind can send the whole thing (umbrella, stand, and your flash) crashing over. The small-flash softbox I use is the Lastolite Ezybox. I like that it's so small and portable—it collapses down to a small round shape (like a reflector)—and it sets up without having to use steel rods, so it only takes two minutes. Plus, I love the quality of its soft, directional light. There are different sizes, but I use the 24x24" size.

### Hand-Holding an Ezybox

You don't have to use a light stand to hold your flash and Ezybox. You can have a friend (or a bridesmaid, or an assistant, etc.) hold them using a special accessory, which is a small (24" tall), lightweight, hand-held stand with a handle on the bottom that lets your Ezybox pretty much go anywhere your friend can go, turning your friend into what has become known in flash circles as a VAL (the acronym for a voice-activated light stand).

## What Your Flash's Groups Are For



If you want to control your wireless flashes independently of each other, then you need groups. For example, let's say that you have one flash off to the left of your subject, and one flash behind the subject lighting a white seamless background. You'd want to be able to control the power of each flash individually, so if the background flash is too bright, you can turn it down without having the front flash power down, as well. You do that by assigning one flash to Group A, then the other flash (the background flash) to Group B. Now you can control the power of each one individually, without disturbing the other. Also, you can have more than one flash in each group. So, if you have two flashes on the background (one lighting the left side; one lighting the right), and you put them both on Group B, they would move up/down in power together, but your front flash (which is still on Group A) would be unaffected. Sweet! You assign a flash to a particular group right on the flash unit itself.

## What Your Flash's Channels Are For



As long as you're by yourself, just you and your flash, things are good. But what happens if you're hired to shoot an event, like a wedding for example, and you have a second (or third) photographer shooting along with you (it's more and more common to have a second shooter at a wedding—especially weddings in Texas, where the ceremony is held on a grassy knoll. Sorry, that was lame)? The problem you'd probably face is that sometimes the second shooter's camera would trigger and fire your flash (and vice versa). That's why your flash has different channels. At the beginning of the wedding, you'd set your flash to Channel 1, and you'd tell your second shooter to set their flash to Channel 2. That way, your camera will only trigger your flash, and theirs will only trigger their flash. By the way, you have to set the channel in two places: (1) on the wireless flash unit itself, and (2) on whatever you're using to trigger your flash. For example, if you're shooting Nikon and the second shooter is using their camera's built-in Commander unit to control their wireless flash, you'd need to have them set their Commander to Channel 2. If you're shooting Canon, then you're probably using another flash mounted on your camera's hot shoe as your master flash, and in that case, you'd set that flash to Channel 2. If all of this "master" and "wireless" stuff sounds confusing, then you now know why I said you really need to read volume 2 of this book first, because it covers all the basics of wireless flash. Then all this would make more sense (and it would sell another book, which isn't a bad thing).



- [click Suspicion of Malice \(Gail Connor & Anthony Quintana, Book 5\) book](#)
- [read online Fantastic Mr. Fox](#)
- [In the Caf  of Lost Youth \(New York Review Books Classics\) pdf, azw \(kindle\)](#)
- [read online Sound Reproduction: The Acoustics and Psychoacoustics of Loudspeakers and Rooms](#)
  
- <http://conexdx.com/library/Old-Yeller.pdf>
- <http://aseasonedman.com/ebooks/The-Day-the-Renaissance-Was-Saved--The-Battle-of-Anghiari-and-da-Vinci-s-Lost-Masterpiece.pdf>
- <http://flog.co.id/library/In-the-Caf---of-Lost-Youth--New-York-Review-Books-Classics-.pdf>
- <http://schroff.de/books/Sound-Reproduction--The-Acoustics-and-Psychoacoustics-of-Loudspeakers-and-Rooms.pdf>