

PETER HURLEY

THE HEADSHOT

THE SECRETS TO CREATING AMAZING HEADSHOT PORTRAITS



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*The Headshot: The Secrets to
Creating Amazing Headshot
Portraits* Book Team

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To Mom:

For overlooking every drop of fixer
that stained your basement floor, and
for everything you taught me that
I never realized until you were gone.
This is for you.



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About the Author

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Peter Hurley is a bit of a rare breed. His haphazard way of moving through life has had him riding the waves around the world on a sailboat, plastered his mug in magazines modeling for the likes of Polo and Abercrombie & Fitch, and put more than 10,000 faces three feet in front of his lens. His prowess behind the camera fueled his desire to educate, and he has spoken at Google, Apple, Microsoft, and TEDx. He has taught at the Photoshop World Conference & Expo and WPPI, among others, at numerous workshops, as well as online through classes on KelbyOne.com. His coaching/referral platform for photographers, called Headshot Crew, comprises the largest group of headshot specialists in the world. Kicking his entrepreneurial side into high gear, he founded a photography gear company called HURLEYPRO and co-founded a new discipline called PsyPhotology, a unique concept intertwining psychology with photography. He is proud to add author to his list of accolades as he releases his highly anticipated book, *The Headshot*. He calls New York City his home, where he lives with his beautiful wife and precious twin daughters.



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The Opportunity

This entire book is about moving closer to someone and pointing your camera directly at their head and firing away. The key element here is that we are photographing human beings and, with that, I believe we not only have a responsibility, but we have an opportunity.

The PsyPhotology work that I've been doing with psychologist Dr. Anna Rowley has proven to me that being in front of a camera is an impactful event for everyone. People get in front of your camera

and are on high alert. Their senses are in overdrive, and due to this heightened awareness of their surroundings, the event becomes quite memorable. That being said, as the photographers wielding the hunks of metal, plastic, and glass that have the power to put people into this state, we have a major opportunity.

We've been given a chance that others seldom get: to touch this person in a way that could have a resounding effect on their appearance for the rest

of their life. This opportunity, as I see it, can't be taken lightly and it would be a shame to let it go without seizing the moment. Many don't even realize how open people become when being photographed or that the photographer has the good fortune to reach into their brain, shake it up in there, and have them leave the session as a changed human being.

I'm So Un-Photogenic

Nearly every day I have someone walk in and start to explain to me that I have my work cut out for me. They say things like, "I'm really not photogenic at all, so I don't expect much from this session." "I was forced to do this and I hate having my picture taken because I've never seen a good picture of myself." "I know you are a good photographer, but it's not you, it's me, so don't worry if we don't get anything decent." This is the crap I hear day in and day out. Who's walking around planet Earth thinking that? Many photographers buy into this and give up and let them go on their un-merry way out in the world, continuing to think they are one of the dregs of society. Those that do don't realize the unique opportunity they have to change this person's mind. I want you to embrace those moments, because the camera has given you the power to change lives forever.



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My Purpose

As I write this, it's fresh in my brain because I shot two people this week that did that to me. I knew it was utter nonsense, but if they are telling me this, then how many times do you think they have told others about their un-photogenic ways? A few years ago, I think I fell into a little bit of a rut and got a little burnt out on repeating headshot after headshot after headshot. I would shoot people 5 feet in front of me on a white background, day in and day out, year after year. Yes, I was burnt out and had to ask myself what it was that I was really doing. I needed a purpose.

Sure, I was taking great shots of people and they were happy with the outcome, but I needed more. I just wasn't able to see the opportunity I had in front of me to touch people in a profound way. It finally dawned on me one day, and that was the moment everything changed. The feelings I had of being burnt out evaporated into thin air and I became laser-focused. I came up with a purpose that made me strive for something with each person I photographed no matter how much time they spent in front of my camera.

The idea was to simply give someone an experience they've never had before by capturing them in a way they've never seen before. I want them to walk out my door with a little skip in their step because they feel a little better about their appearance from having been in front of my lens.

It was an idea as simple as that, that got my brain all aflutter, but as I dug a little further, I was able to dissect it to find out what I was really doing. I nailed it down to what I felt I needed my purpose to be each time I photographed someone. Here it is:

"My purpose is to touch anyone in front of my camera in a way that captures a human expression that's authentic, reactive, and based on trust."

The idea was based on all the rules I've made for myself when I shoot people. I needed a human expression, meaning it had to be real to me. It had to be something that was created between us that was authentic. I built all my direction around reactions, so I felt the need to have them reacting to my direction. I knew that trust was a biggie and if they trusted me and my process, then they would open up, giving me the most genuine expressions they could. It worked like a charm and it not only kept me fired up about each person I got to photograph, it made me work harder to capture better photographs of them during the shoot. This allowed me to grow immensely as a photographer and I came up with an acronym that spelled it out for me:

H – Human
E – Expression
A – Authentic
R – Reactive
T – Trust

The Ricochet Effect

That realization of my purpose led to a discovery that I love. I call it The Ricochet Effect, and it's simply this:

"I may be shooting their head, but I'm aiming for their heart." —Peter Hurley

That's it in a nutshell. That is what I do. That is what I want you to do. I want you to realize this moment is more than just taking a good picture. We have the chance to touch people in ways that they are unaware of, and I want you to take that chance and seize it. Don't just give them a photograph, give them a gift for life: the ability to feel better about their appearance because they've been with you. Just like me, you have a camera in your hands and grew the desire to point it toward a human being, so I believe it's our duty to do this for the world one headshot at a time. If we don't, who will?

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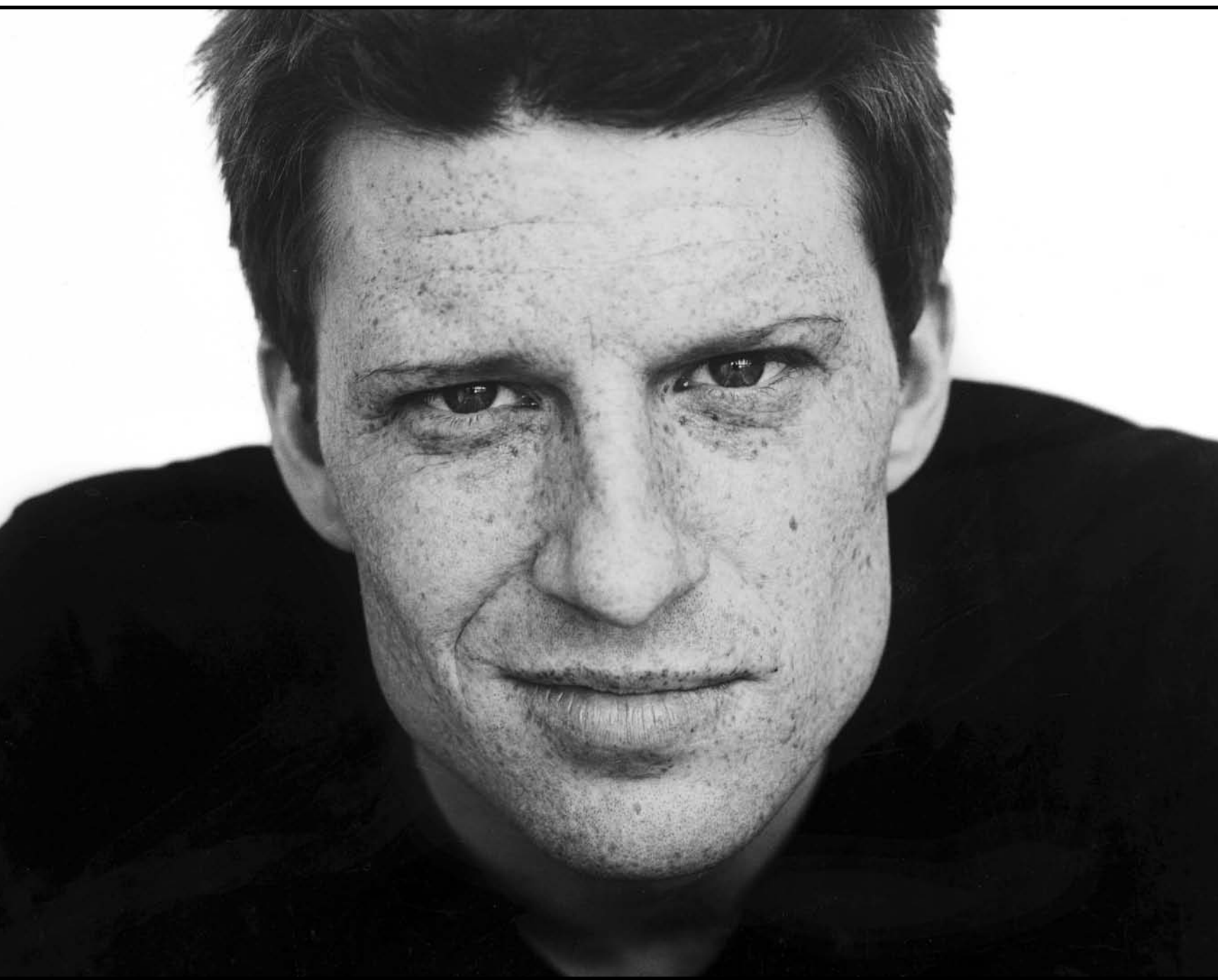
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CHAPTER 1

The Headshot Recipe That Started It All

When I first picked up a camera, little did I know it was going to be quite a SHA-BANG! However, I did know that I needed to get my butt out of the bar and figure out how to make a living with that little box of joy that I picked up in a camera shop in Madrid in June 2000. I was playing the model, actor, bartender dude and it was getting old fast. I certainly wasn't talented enough to act, my looks were hanging tough, but my modeling gigs couldn't pay the bills, and I was desperate not to set foot behind a bar again. I needed to make a move and, at the time, headshot photographers in New York were cranking out shots for actors in a big way.

I looked at the work those photographers were doing, and noticed that in the majority of the shots, the actors looked completely "blank" to me. They weren't giving any energy toward the camera, just looking down the barrel of the lens with glazed-over, vacant stares. I realized that all I wanted to do with my work was to make my subjects look more expressive in a really simple and clean way, using flat, beautiful light. I loved browsing through the pages of *GQ* and *Vanity Fair*, and often wondered why celebrities looked so cool in them while actors that needed headshots looked out to lunch most of the time. Was it the fame or the photographer, I wondered? It must be a little bit of both.

My mission really became just about that; pulling life out of my subjects was all that mattered to me. So I decided to put my head down and close my ears to what others were saying I could or couldn't do in the industry. I worked on the look of my images, focusing on my subject's expression. I went with a fairly close-up, cropped-head, horizontal image on a white background and all I kept hearing was, "No, you can't do that." "You can't crop their head." "You can't shoot them horizontally." "You can't just shoot everyone on a white background." Each time someone told me I couldn't do it, it ignited a flame inside me that made me push harder against the grain and stick even more firmly to my guns. That fire never went out and was the main driving force behind my success. I was driven and nothin', I mean nothin', was going to stop this freight train from rollin' down the tracks.

I worked my tail off to get it done. I didn't listen to the agents that didn't like the fact that I shot on a white background and chopped off their clients' heads, but I heard it every day. I said, "No. There are other photographers that can shoot your clients looking like crap outside with the brick wall behind them. This is what I'm doing. I'm going to base my work on expression. They're either going to come or they're not." Well, they came, and they continue to come all these years later.



The Headshot Recipe That Started It All

I was fiddling around at first, shooting models in New York for their portfolios and comp (composite) cards. More often than not, models tend to get involved with acting, just as I did. When I was modeling, I met a casting director who said, “Hey, you’ve got a good look. Why don’t you try acting? Get yourself into an acting class.” So, I jumped into an acting class, and he said, “Okay, now you need a headshot.” So I found a photographer I liked and hired him to take my first official headshot. Little did I know at the time how this sequence of events was going to change my life.

I really enjoyed both modeling and acting, and remember going to that first headshot session as an actor. I got the pictures back and was a bit disappointed. The photographer was technically great and we got along really well, but I felt something was missing. I didn’t know it at the time, but those images were simply lacking expression. I didn’t put my finger on what it was until I picked up a camera myself years down the road.

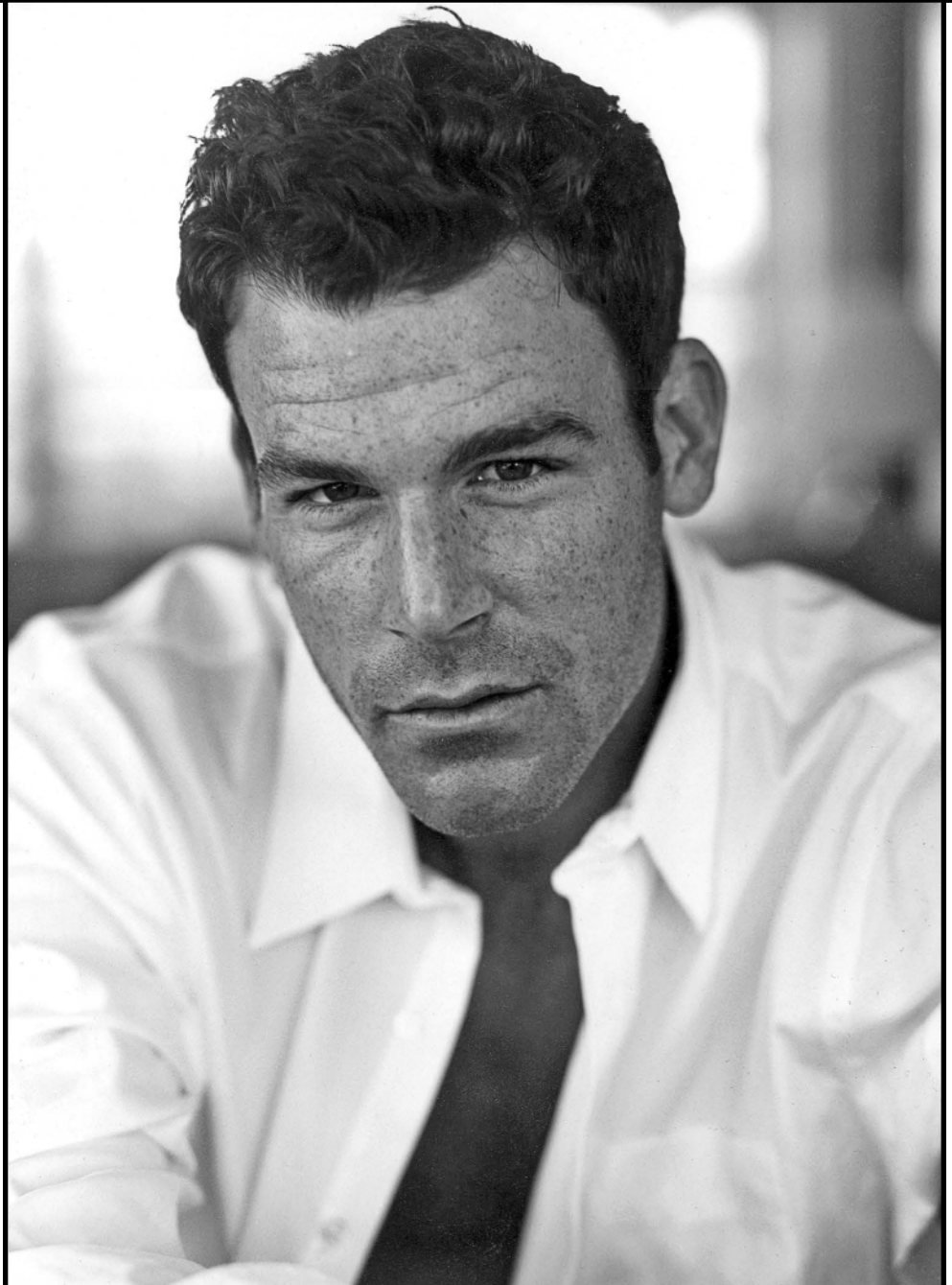
Befriending many of the photographers I worked with was the reason I ended up picking up a camera in the first place. I didn’t have to do another formal headshot session, and instead just grabbed images from test shoots I did for my modeling portfolio. I was really proud of this one shot (on the facing page) by my friend Chiun Kai Shih (a.k.a. Chunky), a major inspiration for me when I first started shooting. I really loved hanging with Chunky and

Yelitza Hurley

the other photographers that I'd met along the way. They were all so cool, and being a photographer just seemed like such a fun thing to do. Not having a clue about it, I jumped in feet first, flying by the seat of my pants, knowing I could lean on them for any help that I needed. And boy did I need help! I started shooting my friends who were modeling along with me at the time. Eventually, one of them said, "Hey, I'm acting, too, can you do a headshot for me?" I remember saying, "Well, sure, why not? I just have to move a little closer, and have you look directly into the camera. I think we can pull this off."

I realized then and there how daunting it was when I got closer and had them looking straight down the barrel of my lens. I thought, "Oh boy, do they look freaked out! What the heck am I going to say to chill them out?" Back then I knew I had no game in that department, but it was at that very moment that a light bulb went off in my head, making me realize that direction was the key to it all and forever changing the trajectory of my photography in an instant.

At the time, the top headshot photographers in New York were charging in the neighborhood of \$1,000 for a headshot session and the market was crankin'. People needed them, and I thought, "This is something that I've already done from the other side of the camera, so why not give it a shot from this side?" Having picked up a camera, I realized that I needed to milk it for every penny



© Chun Kai Shih

I could in order to make a living in New York, and this seemed like my best bet by far.

So, I decided to start advertising myself as a headshot photographer. One of the first people whose headshot I took was a friend and all I thought while shooting was, “I’ve got to figure out what to say to her to get her to do something interesting in front of my camera.” I also knew I needed to develop a “look.” I decided very early on that I wanted to create a style for my work, and I’d always been inspired by Richard Avedon’s *In the American West* portfolio—his simple black-and-white portraits on a white background were stunning.

The White Background with Flat Light

Since I decided that I wanted to keep my headshots clean and simple, and I already was a fan of a white background, I made a conscious decision to photograph everyone in flat, beautiful light, on a white background, with very little shadowing at all. Little did I know that it would be one of the most important decisions of my photographic career.

I moved into a small studio apartment with one window on the 27th floor of River Place on West 42nd Street. My only desire when searching for a place was to have a large unobstructed south-facing window and I felt fortunate to find one. I knew I wanted to harness the light coming in that window, so I bought four sheets of 4x8' black-and-white foam core and a white couch that I could lay out into a futon. I taped the foam core together



and created a sort of U-shaped box around the white futon. My ceilings were low, so I had to have my subjects sit on the futon in order to get the most light on them from the window. I got a beautiful bounce from the foam core, as well as a little fill from the futon.

Later, when I had higher ceilings, I changed this to having them stand with a reflector flat in front of them as I developed my style. I would plant my butt on the windowsill facing them and go to work. In all my early work, you can catch sight of me in the catchlights in their eyes—I still love seeing that. I got the most gorgeous light into that little studio apartment. On clear days, if the sun was coming directly through the window, I would tape diffusion material to the window to soften it up as much as possible, and on overcast days I had this perfect giant softbox right there behind me.

Since the work was all done on black-and-white film, I didn't have to think about color temperature at all and had perfect light, day in and day out. I would process all the film myself in the apartment during the week—I still have a vivid picture of that massive canister spinning around and all the 120mm Tri-X hanging in my closet to dry. I built a darkroom in my mom's basement in Madison, NJ, and ransacked her place each weekend. I'd expose and develop the prints in this tiny, dark alcove in the cellar and take them upstairs for rinsing/drying. I had shots strewn all over the house and, as the business grew, I can't tell you how many hours were spent with chemicals on my hands. I cherish the feel of the fiber prints I made at that time and wish I had kept more of them now.

Cropping the Head

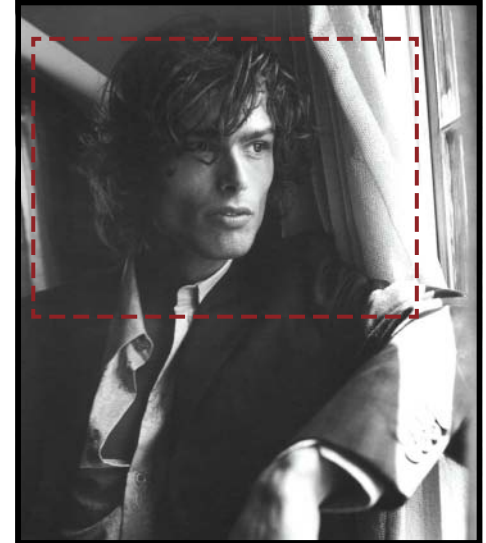
I discovered early on that I liked shooting in a horizontal format way better than vertically. It's just plain easier to shoot a camera that way, and I'm lazy, so turning that sucker on its side is a chore that I've never been keen on. Plus, visually, I like the negative space around my subject infinitely better in landscape format. I like our eyes to have space to wander around the image, and it keeps me from feeling like my subjects are crammed into the frame. Tightly cropped vertical headshots always made me feel like the



Oriana Hurley



Mia Hurley



I basically crop the back third of their head off, essentially leaving the first few inches of hairline. Just enough to kind of see the subject's hairstyle.

subject was jammed into this confined space for some reason. I do love some of my vertical shots, but I've consistently found that it's generally a struggle for me to actually tilt my camera in that direction.

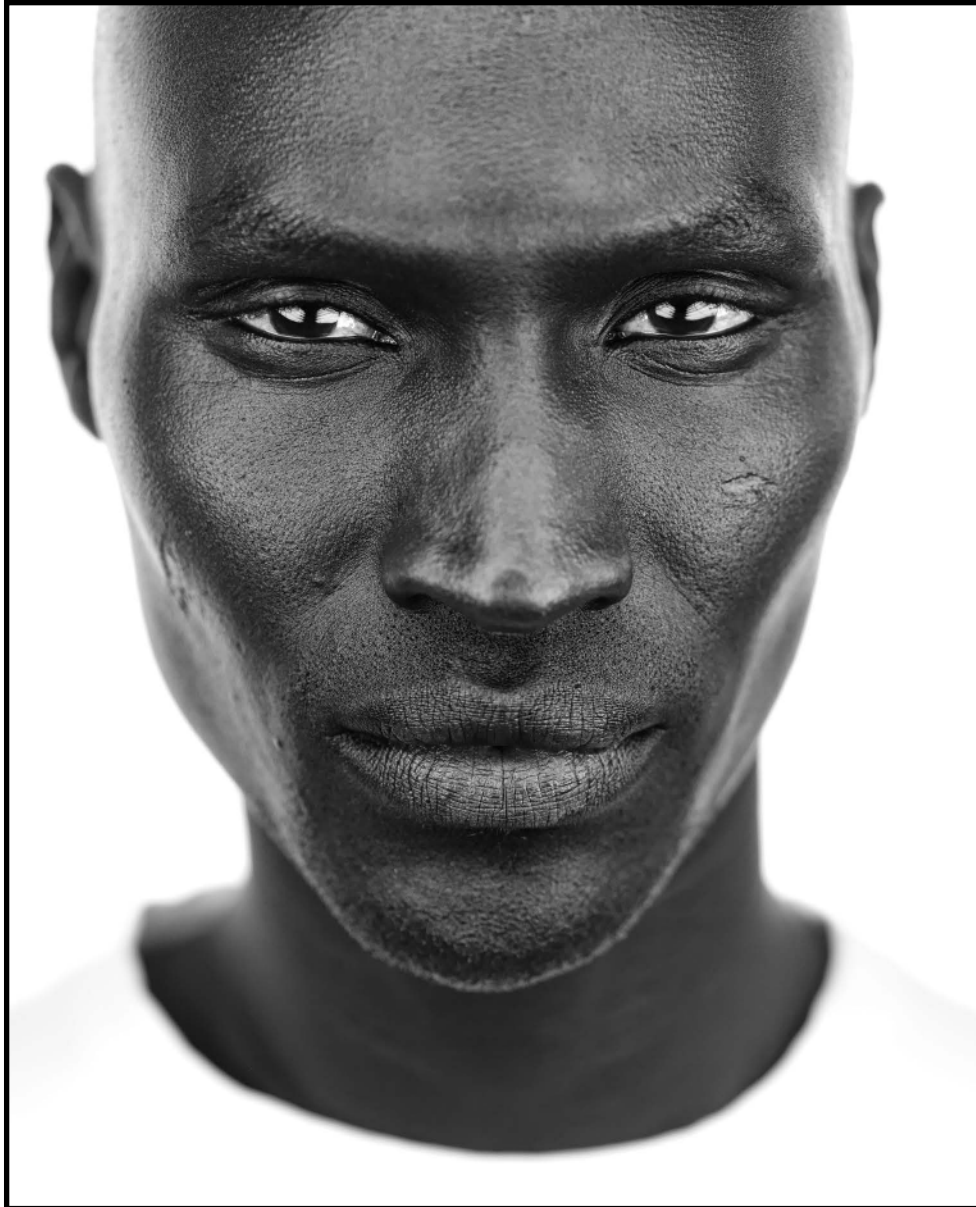
Shooting like this, I really thought the images were stronger visually, and allowed me to close in on my subject without feeling so cramped. The proximity to them really became important to me. I feel a close horizontal crop gives my images something that I like to call *lookability*. I define lookability as a measurement of an image's ability to secure the attention of an onlooker. I'm always

striving for it, and I feel I have a better shot at it with the person right in my face, rather than set farther back in the frame.

So, I decided to come in, and as I did, I realized that the distance beneath their chin (seeing their shoulders and showing a bit of their clothing) became more important to me than seeing the top of their head. I realized I didn't really need the top of their head at all. I wanted the eyes above the center line because, visually, it worked best that way to me. Since I wanted the proximity, I had to decide what information I was going to have to lose in order to

frame it the way I wanted to. Was I going to show the area below their chin or was I going to show their head in its entirety? Visually, to me, it made sense to crop the top of their head and I've been doing it ever since.

Once I started cropping the top of the head and putting my subjects in this horizontal format, I just continued to photograph everyone that way. There were a couple reasons why: One was that I had started to create a website and portfolio, and I wanted consistency. I wanted people that came to me to know what they were getting. I didn't want to be



wishy-washy about it. I didn't want them to come in and say, "Hey, I want you to shoot me with the Empire State Building in the background." No, that's not me. I was fine with them hiring another photographer to do that. Feel free to get somebody to run all over the streets of New York for you, but not me. I'm going to shoot you on a white background and I'm going to shoot it tight. I'm going to do it in front of this window, in this box of light that's gorgeous. I was getting the most interesting, beautiful, simple, black-and-white portraits that I could've imagined.

Selling My "Look"

Another reason for shooting this way was that I wanted my work to stand out from the crowd. At that time, there were a lot fewer options for advertising your work to the world. The Internet wasn't as prevalent for advertising and marketing of photography, and I remember I had a really basic website. There was no such thing as social media. Every actor in New York did two things: they would go to photographic reproduction shops to get their headshots printed, and they would read a newspaper called *Backstage*, which is where I started advertising. It was a weekly paper for actors to learn about castings and other industry related news.

I remember the moment I decided to pull the trigger and place an ad in *Backstage*. I spoke with the rep and they said it would cost \$315 for a 1/8-page ad. I hadn't figured out what to charge at that point for my headshot work, so I decided to start at \$250 per session. That way, if I got two people, I'd make

a little bit, and if I only got one person per week, it wouldn't be that painful of a loss. I don't recall how many people started flowing in my door, but it was sporadic at first and then began to grow slowly, week by week. I kept that ad running for years, and I can't tell you how important that was for my headshot career.

At the very beginning, I also went to one of the reproduction places in town where a lot of photographers had their portfolios on display. I asked, "I want to become a headshot photographer, how do I get a portfolio in here?" They said, "Get together 20 of your best images and, if we like them, we'll put a portfolio together for you and let you keep it here."

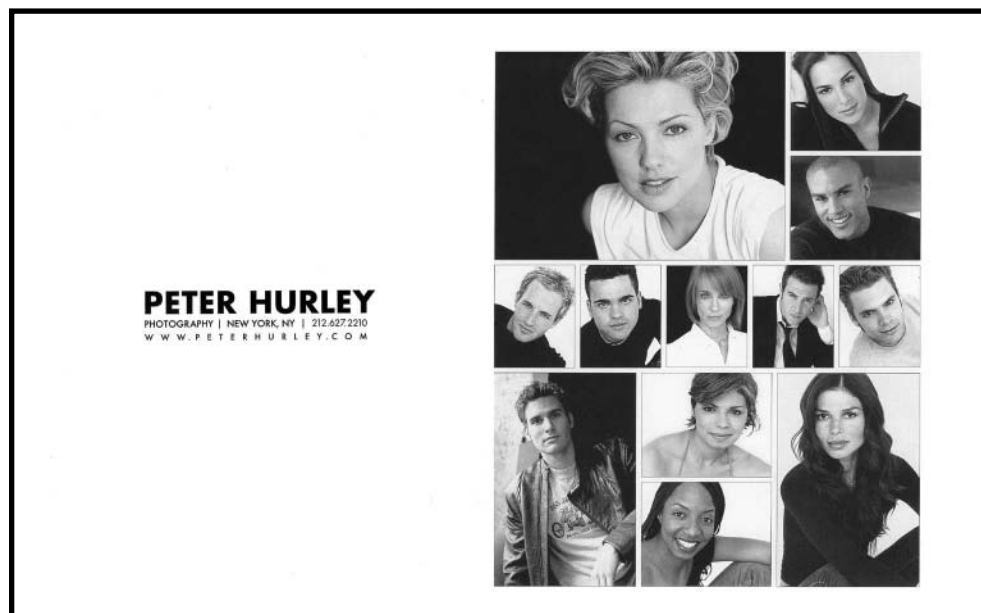
I thought, "Cool, okay, great." I walked out the door and knew it was time to go to work. I called every actor friend of mine that I could muster and said, "I've got to shoot 20 people in the next two weeks because I want to get my portfolio in this place, let's go!" I got the images done and printed, and a few weeks later my portfolio was displayed among the best of the best in the front lobby of the top printing place in NYC, and the games began. Each year they would fire up a directory of headshot photographers in NY. This is one of my first ads in that directory. I went full bore at the industry, pulling out every stop I could think of in order to get actors in my door and they came.

Around then, I firmly decided (in hindsight, it was a really good move) to only shoot horizontal shots with cropped heads on a white background. As you can see from the ad, I didn't start out that way, but slowly evolved into doing so. It was really hard when I started out to turn people away who wanted to shoot outside or do something other than the white background. I don't know how I mustered the energy to do it, but I did.

I stuck to my guns and started pumping out headshots on white backgrounds, week in and week out. I got some momentum behind me and a few casting directors who really liked what I was doing. Then this movement started to happen; I was becoming a brand. Back then, I was doing my best with expression, but it really wasn't quite there yet. However, the simple lighting and clean background really worked. I had a fledgling headshot business on my hands and I loved every minute of it.

As time went by, my style was pretty much set in stone. It was known that if you shot with me, you were going to get this white background, horizontal look, and people started embracing it and liking it because of its simplicity and the way it stood out from the norm of headshot photography in New York.

Now, for me, when I shoot portraiture, I actually like it if I can jam a bunch of stuff in my pictures. I like them to be visual. I like the eye to wander around the frame and have plenty to look at. In the environmental portrait, the environment becomes another character in the image. In an actor's headshot, though, I know the last thing the actors need



Chris Barnes on the set of LOST for The Vilcek Foundation

or want is another character competing with them in their own image. They have two seconds tops in front of a casting director's eyeballs and I need to make them count. "Keep it simple and keep it clean" is my motto.

The white background became the simplest thing I could think of to put behind a subject. If there were anything simpler, I would have put it there, but I just couldn't find anything simpler. Eventually, I started getting a lot of people telling me things like, "Well, you know you're going to have to change that. You've been doing that for so long, you can't do it forever." This was more than 13 years ago

now. And I thought, "Oh my gosh, okay, I have to change." I would try something else. I would try a different color background. I would try doing little nuances in the background, subtle changes in the way I lit the background, anything. However, I'd do it for a week and I'd always find myself turning back to the white.

To this day, there has never been anything simpler or cleaner than white for me—it's just a recipe that works. Another thing is that it's timeless. People are still using the shots that I took of them in 2004 with my digital camera. I'm creating a timeless image that's modern, simple, and even a little bit edgy.

It created this movement for my work and brought me a ton of attention. To this day I'm so glad that I stuck to my guns and didn't settle for what others thought I should do.

If an agent didn't like the white background, I didn't want them sending me people. Even now, I still get agents complaining about it on occasion: "Oh, I don't like this work, blah, blah, blah." Well, did your client do their research? This is the way I shoot. If you don't like the white background, then don't send your clients to me. What the heck am I going to do with them other than what I do?

Now, it was hard. I mean, the criticism that I got for chopping the heads off and sticking to the white background and shooting horizontal—my style went against everything that was going on in the headshot industry at that time. I know I helped create a movement because most headshots were shot vertically back then. They were usually shot outside with natural light and the actor had some sort of environment around them. The agents were just accustomed to this format. I would get a lot of, “Well, my agent doesn’t

want to flip the picture horizontally to look at it in their files or actually have to file it in a different manner.” My response was, “So, your clients are going to lose work because the agent or casting director isn’t going to look at the picture because they have to flip it to look at it horizontally?”

Are you kidding me? I thought that was utterly ridiculous because I’ve been a casting director, and I always wanted to give my client the absolute best person I could find for the job. So, I’d look at every single thing that came my way and flip it whatever

direction I had to flip it to get the person I felt was best for the job. I never bought into that philosophy when I heard it, and kept on truckin’ along with my vision.

Now that all these images have gone digital, most casting directors get a page of thumbnails of actors’ headshots to look at across their computer screen. Just my luck, my recipe completely stands out in this format compared to a vertical recipe with a bunch of busy stuff behind the subject. Actors also would submit $\frac{3}{4}$ -length shots of themselves for roles. Well, the digital age and thumbnails pretty much put a stop to that. Sure, they still may need a $\frac{3}{4}$ -shot in their marketing tools, but for daily submissions they are definitely using a tight headshot in order to draw attention to that thumbnail. And out of those thumbnails, what do you think is going to pop out? The white background, close-up shot with the actor in your face, cropped head and all.

What some had seen as a disadvantage to my work in the past, now had become my biggest advantage. Online, horizontal thumbnails look way better and bigger and have more impact than vertical ones. It really all worked out for me in the end, but in the beginning it sure was a tough sell.

Now, back to the beginning where I was really going for it. My goal was to be the best headshot photographer in New York at that time. I didn’t care what it took. I was going to put my nose to the grindstone, day in and day out, and get this done. I got in front of actors and talked about why the white background works and why I wanted them to stand out from the crowd. I always highlighted



why it was essential that they have a variety of expressions throughout their session that they could use for different roles they might play.

My actor headshot business has always been my bread and butter, but recently there has been a huge movement toward people wanting images for personal branding purposes, as well as corporations getting serious about introducing their teams to the public. Companies want to post staff pictures on their websites to show more about them. They are looking for simplicity and I love having contracts with companies that send me their employees on a consistent basis.

People no longer only have that over-the-phone relationship anymore and like to see who it is they are interacting with. They are digging to find out more about who they are working with by searching Google, Facebook, LinkedIn, etc. We all have a digital identity whether we like it or not. If you Google yourself, what images come up for you? Did you have anything to do with what you see there? People are making assessments about you because of those images and any other little tidbit of information that they can find out about you online.

With the advent of LinkedIn and social media in general, it's in everyone's best interest to have a killer headshot floating around out there in cyberspace. I'm not the only one who has noticed. My business has turned from shooting mainly actors to shooting just as many corporate or personal branding type headshots. It's to the point where I've seen a big shift and believe that headshot photography has to be one of the biggest growing genres of photography out there. So, the fact that you are taking the time to read this means that you could capture a piece of the action and I hope that you do! These days, every single person needs a solid headshot!

Little did I know when I began sitting on the windowsill years ago that I was creating something that would grow with me my entire career. But, that's precisely what has happened. It is the headshot recipe that started it all—the white background, with flat light, and a cropped head. What a SHA-BANG!



John Hillner



Fernando Romero



CHAPTER 2

Hitting the Technical on the Head

I'm pretty much self-taught. I really have learned just about everything I know in photography through trial and error. That's the mode I live in, and everything I do continues to stem from simply giving it a shot and seeing where to go from there.

Since I was kind of clueless lighting-wise at the beginning, I had an experienced photo assistant who was a friend of mine come to my apartment one day to test some lights. We got a bunch of strobes together and started firing them off randomly, testing as many different setups as we could imagine. I didn't really know what he was doing and furiously took notes the entire time. However, after he left, I was frustrated and rarely used any of the setups that we tried that day.

It just made me realize how much I loved natural light and how uncertain I was about using a strobe. Natural light was certainly the real deal for me and I'd always felt more in control whenever I was working with it. Back then, I never had any sense of control when I used a flash to produce light. I knew if I was going to grow as a well-rounded photographer, I needed to learn and develop my knowledge of strobe lighting, but it turned out to be a really slow process and didn't come for quite some time.

The only thing that I could put my finger on that specifically bothered me when the strobes went off was the softness of the light. Shooting predominantly black and white at the time, I was so used to getting what I like to call milky skin tones and smooth-as-silk transitions from highlights to shadows. My attempts at the same look with strobes at the time always fell short. I noticed that there was a harshness to the light the strobe was putting out and knew there was something I was missing that I desperately needed to figure out.

Strobes

My first set of strobes were these tiny Lumedyne flash heads that had a nifty portable battery pack. I loved them because not having a studio, I found myself shooting outside quite a bit and they worked out perfectly. A photographer I worked with while modeling in Milan named Maurizio Montani photographed me with similar lights. When I got back to the United States, I went straight to B&H Photo and asked what portable strobes they had and was introduced to my first lighting purchase. I wasn't sure if I had made a good decision, but at the time I was still modeling and booked a job with an amazing fashion photographer named Enrique Badalescu. He was using the very same Lumedynes on the shoot, which gave me a huge sense of relief that I was on the right track. I ran with my Lumedynes for a year or so and I got great results, but something was still missing.

I knew I wanted my light to get softer. I wanted more power and more options for modifiers, so I decided it was time to up the ante and bought my first Profoto pack that I'm still using to this day. It's an Acute 2R 2400 and I'd say nine times out of ten, when I worked as a model, the photographers were using Profoto, so I dreamed of owning one of their kits one day. The big talk about Profoto at the time was the quality of the light that came from their flash heads. I really didn't understand it and my awareness of light came slowly to me over the years by concentrating on how light reflected off of the skin, depending on the type of strobe and how it's modified. Training yourself to see this is a must if you are going to own whatever light you hit your subject with, and I really wanted to own my light.

I'm not saying that you need to see quality of light to be a successful photographer. I sure as heck didn't have a clue in those beginning years. However, I do see it now. It just took me a long time to be able to notice the difference from one light source to another. The real deal is that if you fire off two different types of strobes, you are throwing light all over the place. So what's the real difference? Well, to me, and because I generally shoot people up close, it's totally the way that the light hits the skin and how the



Ben Yannette