



NEXT/LEVEL LIGHTING

HOW I GOT THE SHOT



SUMMER
LOVIN'

MODEL: Tayler Byrd

GENERAL SETUP INFORMATION

This shot was a relatively simple 2 light setup with a diffused beauty dish to camera right as my key light and a red-gelled strobe on the bottom left of the frame at full power (320ws) to create a gradient on the background. Rather than starting with the explanation of the key light, I want to work backward and start with the background light.

BACKGROUND LIGHT

This light was a 320ws **Paul C. Buff DigiBee** with a red gel at full power which created a gradient from bright yellow to orange and eventually red.

The image to the right, shows how the shot looks with just the background light.

Note: I used barn doors to flag the background light which prevented unwanted light spill onto the model.

SETUP BREAKDOWN

First, let's talk about the gradient and why it's happening. Since I place the light at an angle and had it really close to the wall at full power, the light that hits the wall first is going to overpower the red gel and appear to be a lighter color. As the light hits further sections of the wall, the color turns back to a more saturated red. Which brings us to the point of why the image above has a more saturated background than the final image at the final image.

Pretend the strobe with the red gel is a can of red paint and our key light (beauty dish) is a can of white paint. When you just use the red paint you're going to get a saturated color, but when you start mixing in the white paint you start to desaturate the red. That is exactly what happens when you shoot with a gelled background and a neutral colored key light. The neutral color of the key light will hit the background and mix with the red gel causing desaturation**.

KEY LIGHT

For this particular shot, I didn't want that much saturation, so I decided to let some light from my key light hit the background which created more of a pink color. I had my key light, at 40ws, place a little off center at about a 45° angle which created loop lighting when the model was looking straight at me, but when she turned to her right like she was in the final image, the pattern turned to a really nice Rembrandt which looks really amazing.

****Note:** This applies to nearly every shot that involves gels, so if you want to keep the saturation put a grid on the key light to narrow the spread of light, or move your light and your subject away from the background so no light from the key light spills onto the background.

3D DIAGRAMS OF THE ENTIRE SETUP

Created with
elixer Software
set.a.light 3D

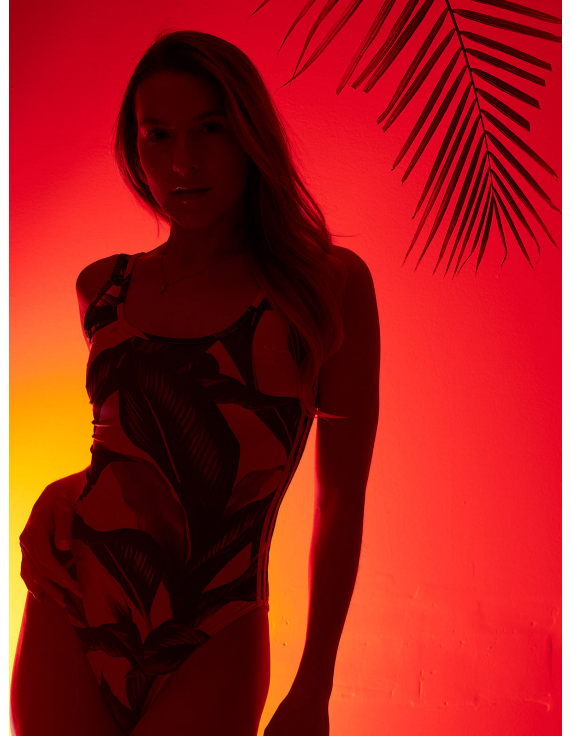


SHOT DETAILS

SS: 1/250 **Aperture:** f/5.6 **ISO:** 200

Focal Length: 42.5mm **Camera:** Lumix G9*

***Note:** I was shooting with a **Panasonic Lumix G9** which is a micro 4/3 sensor and has a native ISO of 200. Micro 4/3 cameras also have a 2x crop factor so my **42.5mm lens** is equivalent to an 85mm lens on a full frame camera.

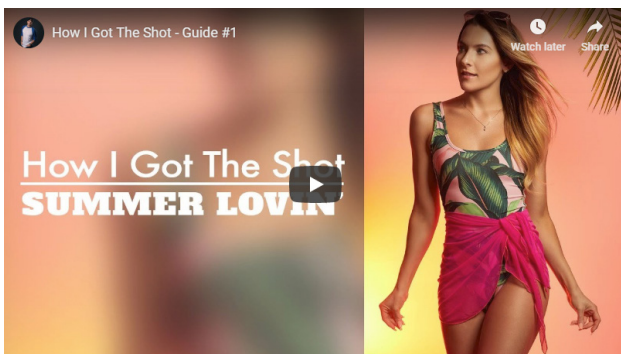


GEAR LIST

Paul C. Buff, Inc. DigiBee DB800
LiteMod™ Unit Mainframe
LiteMod™ Barn doors
Color Gels (set of 20)
22" Silver High Output Beauty Dish
Triple-layer Diffusion Sock
V-flat from V-flat World

Click the image below to check out the virtual reality video and see the shoot from start to finish, as if you were in the studio!

To get a true virtual reality experience, watch the video on the YouTube app, or on a desktop computer.



THANK YOU for purchasing this guide. If you have any questions, please shoot me an email at info@readylightmedia.com.

Special thanks to my model Tayler Byrd for helping make this possible!

ADDITIONAL INFORMATION

A couple things you may have noticed in the video was a v-flat off to camera right, a fan to camera left, and that there was a slight wardrobe change from the video to the final image... Oh, and let's not forget about the palm tree!

Let's talk about the **v-flat**. I added that in as negative fill in order to prevent any unwanted bounce off of the white wall to camera right. Since the background light was pointed that direction and it was at full power, I would have had a lot of unwanted red bounce, so I took care of that by adding the v-flat.

Note: The ambient light coming in from the outside doesn't effect the final image because the shutter speed and aperture settings produced a blank image without strobes.

The fan just added a little bit of movement in the image which I thought helped bring it to life. As for the wardrobe change, the model and I decided to add a couple accessories which helped turn the image from a swimsuit look to more of an editorial fashion look which overall is more marketable for both of our portfolios.