

Inside the Image

A Lighting Guide for Photographers



BY JEFF CARPENTER of READYLIGHT MEDIA

Inside the Image

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ABOUT

JEFF CARPENTER READYLIGHT MEDIA

Thank you for downloading!

Now's your chance to get 'Inside the Image' of some of my favorite photos and lighting techniques.

My name is Jeff, I am a commercial portrait photographer, educator, and owner of ReadyLight Media, a visual media and marketing agency based outside of Nashville, TN.

I started my photography career in 2010, shortly after college where I was required to take a photography class in order to graduate. Being a predominantly self-taught photographer, I developed a passion for educating in a way that was simple and easy to understand.

My main goal as an educator is to teach the fundamentals of photography and lighting, allowing photographers to absorb information and apply it to their style of shooting. That being said, this guide is just that, a guide to help you on your way to creating your own unique images.





CREATING BEAUTY IMAGES

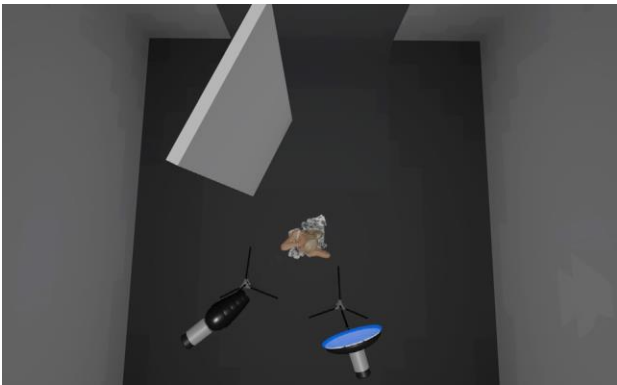
USING A HARD LIGHT SOURCE

MODEL: ALLEE SUTTON



I wanted to showcase that not all lighting has to be “soft” to be considered beautiful. **I was able to achieve a hard beautiful light by modifying my main light using a snoot.**

By placing the snoot relatively close to my model, I was able to produce a really dramatic light falloff that added a deeper mood to the image. To add color and really round out the image, I then added a second light with a gelled beauty dish.





STEP OUTSIDE THE BOARDROOM

WITH A DYNAMIC CORPORATE HEADSHOT

CLIENT: MATTHEW CARRIER



Headshots don't have to be stuffy and cookie-cutter.

My friend Matthew approached me about shooting some images, that weren't your run of the mill headshots, to promote his new podcast. The podcast is titled 'How To Fail Successfully', so we wanted an image that looked professional, but wasn't flat and boring like a lot of standard corporate headshots.

I kept the lighting pretty simple for this shot, utilizing a 47" Foldable Octabox as my key light, and a small gridded strip box as a kicker. The main light illuminated a majority of his face which created a Rembrandt style look, while the kicker light added some additional separation from the background.



META DATA ISO: 100 SS: 1/250 Aperture: f/8 Focal Length: 50mm



KEEP THINGS SIMPLE

WITH A SINGLE LIGHT SETUP

MODEL: LEAH TOBAK



Not all light setups need to be complicated. In fact, I find myself using just one light more often than not. When I started out with flash photography, I only owned one light. I learned the importance of being able to control one light to create amazing portraits. This image of Leah was made using one of my go-to setups. I created a simple Rembrandt style lighting technique by placing a 35" Foldable Octabox camera right.

When using a single light source, placement is key!

The dark colors and simplicity of the wardrobe added to the ambiance that I wanted to create. To enhance this darker more moody vibe, I also kept the background dark by moving her further away from the background and allowing the light to fall off quickly.



META DATA ISO: 100 SS: 1/250 Aperture: f/4 Focal Length: 85mm



FRAME YOUR SUBJECT

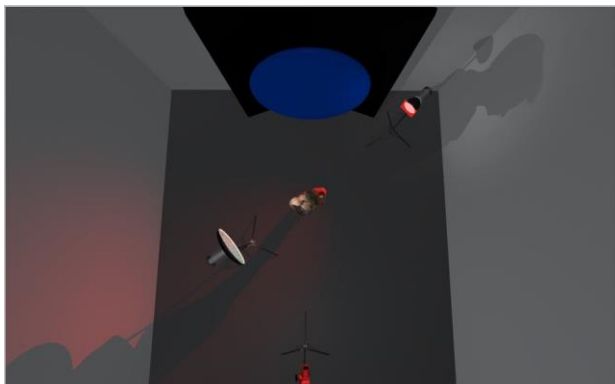
BY PAINTING WITH LIGHT

MODEL: FORREST MATLOCK



I love shooting fitness, but sometimes its hard to create images that stand out. **One way that I found to create eye catching fitness images is by using gels, and a long exposure, to help bring the image to life.**

For this shot of Forrest, I really wanted to show off his physique. To do so, I used a cross lighting technique that allowed for harsh shadows to add a lot of definition to his muscles. My second light, used as a kicker, was outfitted with a red gel. Finally, I added a third constant light from someone twirling a blue LED jump rope behind my model. This helped add some color contrast to the red kicker light, while also framing my subject within the circle that was captured in the long exposure.



META DATA ISO: 100 SS: 4 sec. Aperture: f/8
Focal Length: 52mm (Rear Curtain Flash Sync)



IT'S ALL ABOUT BALANCE

MIXING NATURAL LIGHT WITH STROBES

MODEL: MCKENZIE MITCHELL



More often than not, I find myself shooting out on location. The light doesn't always cooperate, so **having the ability to shoot flash AND balance it with the ambient light has helped me a ton!**

First, what you want to do is expose for the ambient light. I like to keep the image on the brighter side, but you can expose for the image that you are wanting to create. Once you get the proper exposure on the background, it's time to bring in your fill flash.

For this image, I used a diffused 51" parabolic umbrella. It's easy to carry and it creates a beautiful soft light that works really great when matching the ambient light, like in this scenario. If you're balancing a harsher light you may want to consider using a harder light source to better match the ambient light.



META DATA ISO: 100 SS: 1/200 Aperture: f/2.8 Focal Length: 85mm



DON'T BE AFRAID

TO BREAK THE RULES

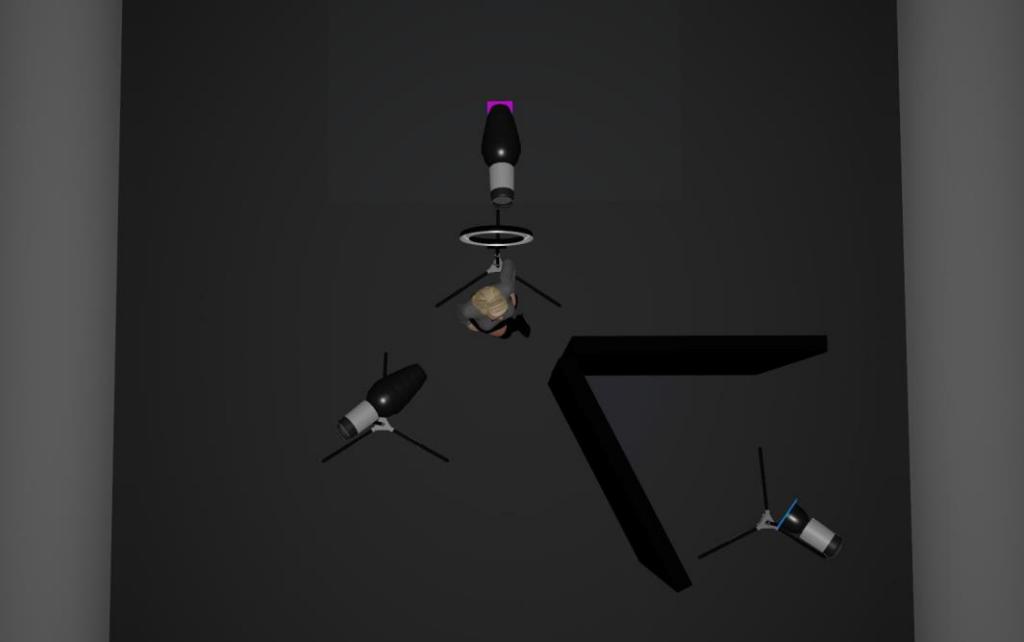
MODEL: LINDSAY CARVER



Sometimes rules are meant to be broken, and this image is a perfect example of how breaking the rules can turn into something really unique. I knew I wanted to use the ring light as part of my background, but just having the ring light didn't quite pack the punch I was hoping for. To add a little more depth to the background, I added a Paul C. Buff, Inc. Einstein™ with a snoot, and a purple gel, and angled it to fit perfectly within the opening of the ring light. My light to camera left was a Paul C. Buff digibee with a snoot which lit up the broad side of my models face. The fourth and final light was a paul c buff einstein with a blue gel that I had shining into a V-flat world foldable v-flat. I used an A-clamp to create a gap between the two foam panels which allowed just a small strip of blue light to shine through, and onto my models face.

With a shot like this, where there are a ton of moving parts, it can be tough to get everything to fall into place. Properly planning your shoot can save you a ton of time on set, and you'll look better to clients if you're not fumbling around trying to figure out your light setup on their time. To plan my shoots, I use a program called **set.a.light 3D** which allows me to design my light setups on my computer and bring all the information with me to the studio. Check out the image on the next page to see the digital render compared compare it to the actual image.

META DATA ISO: 100 SS: 1/250 Aperture: f/2.8
Focal Length: 42.5mm (85mm Equivalent)



set.a.light 3D simulates a virtual photo studio with all the details and equipment you need for creating your preferable light settings. You're finally able to experiment around try your ideas even before the shooting starts



GEAR GUIDE

CAMERAS

Nikon D800

Panasonic Lumix G9

LENSES

Nikon 50mm

Tamron 24-70 f/2.8

Tamron 70-200 f/2.8

Sigma 85mm f/1.4 ART

Panasonic Lumix G

Leica 42.5mm f/1.2

ADDITIONAL GEAR

Savage Universal White
Seamless

Savage Universal
Fashion Grey Seamless

V-Flat World

Foldable V-flat

Paul C. Buff, Inc.

Vagabond Mini™ Lithium

SOFTWARE

set.a.light 3D

LIGHTING/MODIFIERS

Buff

Einstein™ Flash Unit

DigiBee Flash Unit

10"x36" Foldable Stripbox

10"x36" Foldable Stripbox Grid

47" Foldable Octabox

35" Foldable Octabox

51" White PLM™ Umbrella

PLM™ White Front Diffusion Fabric

PLM™ Black Outer Cover

22" Silver High Output Beauty Dish

30° Honeycomb Grid for 22" Beauty Dish

LiteMod™ Unit Mainframe

LiteMod™ Snoot

LiteMod™ Unit Barndoors

40° Grid for 7" Standard Reflector

LiteMod™ Gel Holders

Color Gels (set of 20)



IN COLLABORATION WITH

Buff

To learn more about workshops and classes, please visit:
www.NextLevelWorkshops.com

"Jeff's approach is very client centered, he was super personable and a great host. He tailored the workshop to fit my needs as a photographer and was very flexible to let the workshop unfold without a set agenda. I was able to get tons of hands-on time with the model and was able to come home with many tremendous images to add to my portfolio."

-Jay Hamlin, 1-on-1 Class Attendee