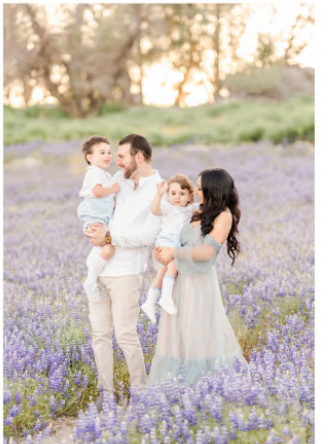


LIGHT LIVIN
photography

LIGHTING GUIDE





WELCOME!

Thank you so much for purchasing the Light Livin Photography Lighting Guide! I know it can be overwhelming when you show up on location to choose where to place your subjects. There are so many options and you may just end up choosing a spot because something in the background looks pretty. I want to simplify your work by giving you the BEST options to create the most beautiful lighting results. If you choose where you place subjects first and foremost based on the light rather than a background, you will be able to easily edit and achieve more consistent results. That means I am always looking for BACKLIGHT to illuminate my subjects and bring my images up to a whole new level! So read on for my tips on how to achieve these light filled photos!



*Much love,
Amber*

www.lightlivinphotography.com

CHOOSE BACKLIGHT



What is backlight?

If you are new to photography you may be wondering, what is backlighting? Backlighting means the sun is somewhere BEHIND your subjects. It does NOT have to be directly behind them. It is actually preferable for the light to be behind and slightly offset from your subject to avoid haze or lack of focus on your images. This guide will go over some techniques to keep the focus and contrast on your subjects while still illuminating the background.

FIRST SOME BASICS

1. Set your camera to MANUAL. Shooting your camera on auto will expose for your background, making your subject way too dark for the light and airy style of photography. We want to be able to expose for skin tones. This means on the back of your screen pay attention to people's skin color. The goal is for the skin to look neither too dark or too light. Kind of how you look to the eye in person (because our eyeballs are way better at adjusting for light than our cameras). You know the exposure is too light if you look at the image on the back of the camera and see loss of color in your subject's skin. If it is too dark you will notice their skin will look dull and lifeless.
2. Shoot in RAW. This allows you to recover highlights and shadows much better in post.
3. Shoot during golden hour. I start my sessions 1 hour and 15 minutes before sunset. The only way to really see that light shining in the background is if you are shooting when the sun is lower in the sky. If it is above you, you will not see the background glow, and it will cause harsh shadows and contrast on your subject's skin.



EXPOSURE EXAMPLES

Below are some examples of what "exposing for skin tones" looks like. Exposing for skin tones means skin should be not too dark or too light. Make it bright, but keep the skin color and go back down a notch in exposure if you start to see white show up on forehead, nose, or cheeks.

SOOC 50 mm
F1.6 1/200
iso 125



Edited with
Light Livin Preset



SOOC
F1.8 1/250
iso 125



Edited with
Light Livin Preset



NOW FOR THE GOOD STUFF

First

Diffuse your backlighting. The best way to do this is to look for trees to the west. The goal is for the sun to be setting BEHIND the trees during golden hour. Trees allow the light to be soft and diffused and the light shining through will create brilliant bokeh that sets your images apart. Trees should not be dense or thick as density will not allow light through. Look for spots where the light is peeking through the leaves.

Second

Continue to move subjects with the sun. Throughout my session, I am following the light and constantly moving my subjects or my angle to continue to keep a glow in the background. I prioritize keeping an eye out for where that sun is peeking through the trees and keep it in my frame. The sun is moving and changing throughout the session so move with it.



NOW FOR THE GOOD STUFF



Third

Use natural reflectors when possible. I love shooting on light colored trails or neutral golden grass to pop some light back onto my subjects face. For sitting shots I always bring a white blanket which pops some beautiful light back onto the their faces.



Fourth

Use open shade. Especially earlier in the session, the light might be stronger and you will see shadows and light spots on the ground from the trees. Look at where the shadows are and have your subjects stand in that darker part or have them walk along the edge of those shadows. This helps keep them in detail.



Fifth

Use a lens hood. So many photographers forget about using their lens hood. It is so important for your lens to be shaded especially if backlighting is strong. Make sure you use a good size lens hood. IF you are using all of the above methods and there is still haze, look at the ground and step YOURSELF into a bit of shade so your lens isn't dealing with direct light. If there is no shade, have an assistant shade your lens with a diffuser.



Sixth

Invest in a better lens. If you are doing all these methods and still not getting crisp sharp images, I highly recommend you invest in a higher quality lens! It can make all the difference! If you would like to see exactly what gear I use head to my website. www.lightlvinphotography.com and click on my gear blog post!

Seventh

Move your feet. Sometimes just shuffling your feet to the left or to the right is all it takes to eliminate that haze!



Eighth

For extra good measure, wear white to photograph your sessions. The light color will bounce some light back onto your subjects. The colors you wear will bounce onto your subject's skin when you are close to them, so wearing white has the added bonus of preventing that oddcolor casts from happening.

MISTAKES TO AVOID

If the sun is still strong (near the beginning of the session) be extra careful NOT to let the sun go directly into the lens. Make sure you are at an angle that allows the sun to peek through the trees. Below are examples of some photos my husband took before he realized how to angle the sun going into the lens.

On the left is a photo my husband took of my son and I before he realized how to angle the sun going into the lens. Here he positioned us in the bright area where the sun was coming directly into the lens. If he had moved us to the left (from shooters point of view) in front of some tree branches and angled the camera so that the light was diffused through the leaves, he would have eliminated the haze. I took the photo on the right about one minute later. I placed him in open shade (where the shadows were on the ground from the tree pictured) and angled myself so the the light was shining through the leaves rather than going straight into the lens.

AVOID direct sun into the lens



Use tree leaves to diffuse and place subjects in soft, open shade light



EXAMPLE



Sun peeking
through leaves,
but not directly
above subject.
Sun is behind
and to the side.

Subject on
shaded ground

Photographer is also shading
the lens by using lens hood
and standing in shade

EXAMPLE



EXAMPLES



CLOUDY LIGHT

Sometimes I have to shoot in cloudy weather. I be sure to inform my clients that the portraits might not have that signature glow. Here are some tips for shooting in cloudy light:

1. I start the shoot a bit sooner, about 1.5 - 2 hours before sunset.
2. Ensure that the background is as light and airy as possible. Avoid dark color backgrounds.
3. Utilize the sun within the background even if it is just sneaking through a tiny bit.
4. Look for locations with light colors and light reflecting ground such as light sand beach or light golden grass.



HARSH LIGHT



I typically try to avoid undiffused light, but I will shoot with harsh light if it's a worthwhile location. Here are some tips for shooting in harsh light:

1. Start out sidelit and have an assistant block the light from the side using a diffuser while slowly moving the subjects to be more backlit as the light gets softer.
2. If there are no trees, the first 30-40 minutes of shoot use diffuser to block light from hitting lens. This helps keep contrast and sharpness
3. As sun sets you can have sun closer and closer to frame. Still use a diffuser to block light from lens. Keep an eye out for haze.
4. When shooting without trees, your shutter speed will have to start out much higher to make sure your image isn't too bright.





WANT TO BE A LUXURY PHOTOGRAPHER?

BUDGET
PHOTOGRAPHER



LUXURY
PHOTOGRAPHER



ITS NOT ABOUT JUST A PRESET

Believe it or not, I took the photo on the left when I was JUST starting to learn photography. I knew nothing about lighting, composition, skin tones, wardrobe or editing. After years of practice and education, I honed in on and created my *unique* style and method and am now able to make thousands per client. I want to share this ENTIRE method with you.

If you want to be a luxury photographer, you can't just slap a preset on your images and expect to get amazing results, no matter how good that preset is! My full course comes with my beautiful custom presets, but you need so much more than that.

It's about how you shoot in camera to find amazing light, get amazing skin tones with white balance and exposure, understand composition, knowing what to look for in locations & so much more!

LIGHT LIVIN TRANSFORMATION COURSE!

Education for portrait photographers ready to achieve consistent results, increase profitability, & finally achieve the light and airy style again and again!

EASY-TO-FOLLOW
ROADMAP

Light Livin Transformation Course



SHOOT IN
CAMERA FOR
AN EASY EDIT

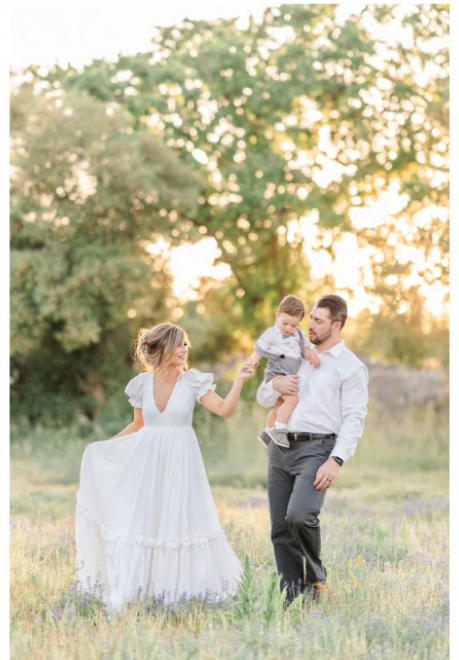
TONS OF
BEHIND THE
SCENES

CUSTOM
PRESETS AND
BRUSHES
A \$259 VALUE!

LIGHT LIVIN TRANSFORMATION COURSE!

HERE'S WHAT'S INCLUDED:

- How to confidently find amazing light, instead of trying to fix bad lighting in post!
- Location scout like an expert
- Understand the most eye-catching compositions for the light and airy style
- My tried and true camera settings for soft, glowing portraits with creamy skin tones
- Gain confidence in your white balance SOOC!
- Attract high-end clients with a signature style that's consistent!
- In depth editing tutorials to easily create this exact style yourself!



THANKS FOR READING!



*Much love,
Amber*

connect with me

www.lightlivinphotography.com
[@light_livin_photography](https://www.instagram.com/light_livin_photography)