

# Pink Beauty Portrait with a Two-Light Studio Setup

The idea behind this setup was to create a **clean, soft beauty portrait** with controlled skin tones, while still getting a strong pink gradient in the background. The final image looks relatively simple, but the important part is separating the **subject lighting from the background lighting**. Instead of trying to create the entire image with one large light, I used two lights for two completely different jobs.



## 1. Main Light: Large Diffused Umbrella

The primary light was placed **directly in front of the model and slightly above the camera**.

I used a **large umbrella with a diffuser** as the main light modifier. The diffusion is important here because I wanted the light to be broad and soft rather than directional and contrasty.

The large source creates a wide spread of light across the face and upper body, giving me:

- Soft facial shadows
- Smooth skin transitions
- Controlled highlights on the cheekbones
- Gentle shadow under the chin
- Clean catchlights in the eyes
- Even exposure across the model



The position of the light, almost on-axis with the camera, is also intentional. A more side-oriented key light would have created stronger facial modelling and deeper shadows. For this particular beauty portrait, I wanted the face to remain **bright, soft and flattering**.

The diffuser also makes the umbrella effectively behave like a much larger light source. The larger the apparent light source relative to the subject, the softer the transition between highlights and shadows.

## 2. Background Light: Strip Light + Pink Gel

The second light was used exclusively for the background.

I placed a **strip light behind the model, aimed toward the lower portion of the backdrop**, and added a **pink colour gel**.

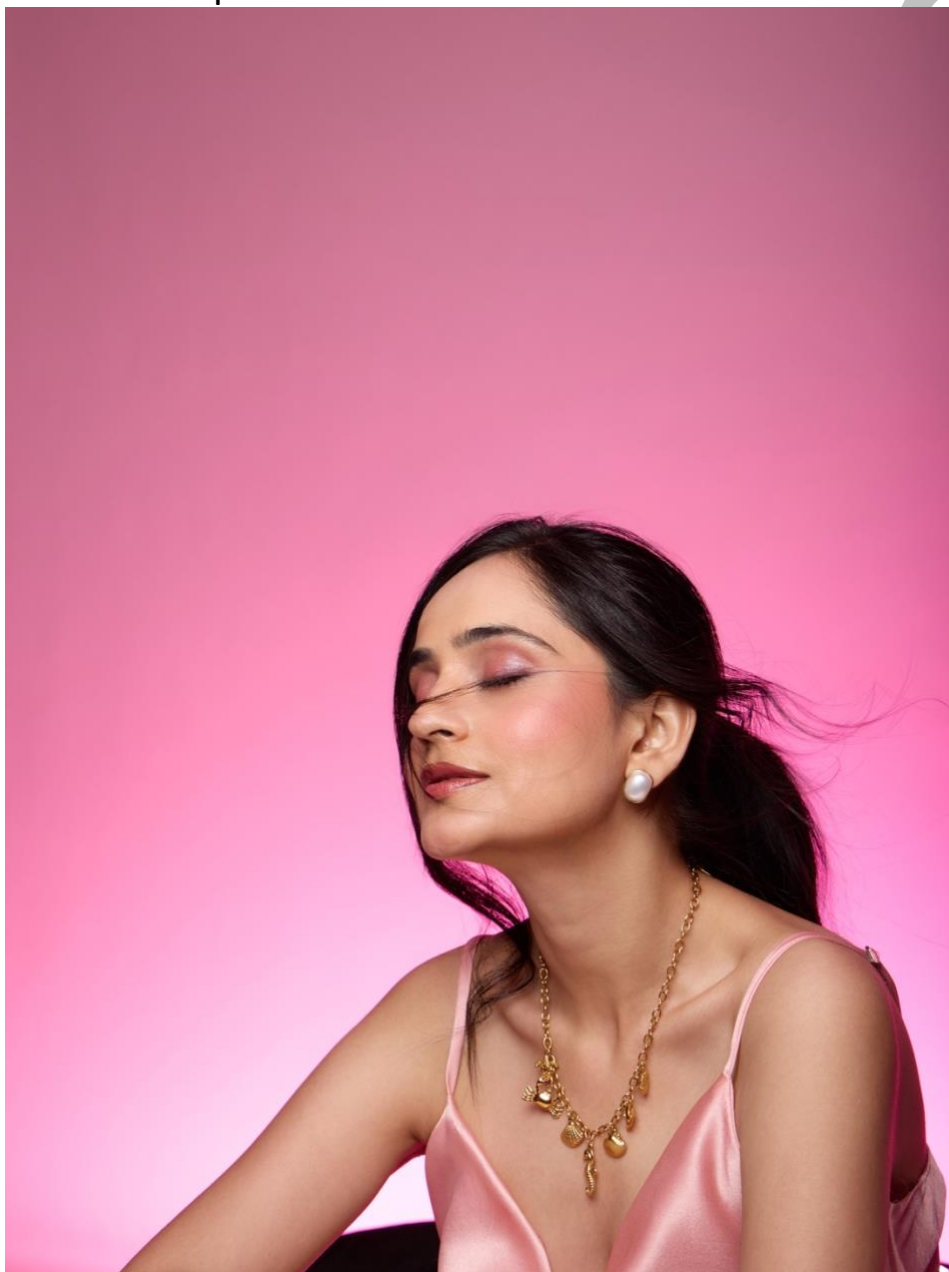
This is what creates that beautiful pink gradient visible behind the subject.

Instead of lighting the entire backdrop evenly, the strip light is positioned lower and allowed to spread upward across the background. Because the light falls off as it travels across the backdrop, you naturally get a variation in brightness.

That variation is what gives the background more depth.

The important thing here is that the pink light is **not being used to light the model**. It is being used to colour and shape the background.

This separation is one of the easiest ways to make a simple studio portrait look much more polished.



### 3. Why the Background Doesn't Look Flat

A common mistake in coloured-background photography is putting a light directly behind the subject and blasting the entire backdrop evenly.

That can produce a flat, almost cut-out look.

Here, the background light is deliberately positioned toward the **lower section of the backdrop**, creating a gradual transition from lighter pink to deeper pink. The model is then exposed separately with the front umbrella.

This gives you two independent controls:

**Front light = skin, face and subject**

**Back light = colour, gradient and separation**

That separation makes the setup much easier to control during the shoot and also gives you more flexibility in post-production.



#### 4. Camera Settings

The camera used for this shoot was a **Canon R6 Mark II** with a **24-105mm f/4 lens**.

Settings:

**Shutter:** 1/160 sec

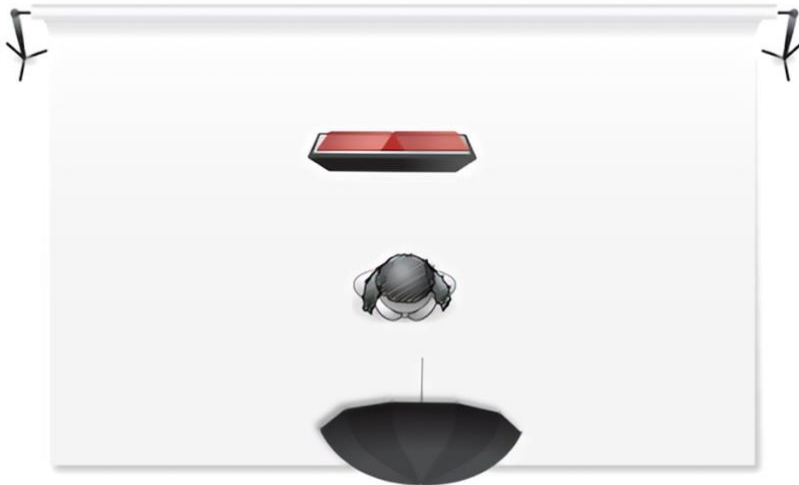
**Aperture:** f/9

**ISO:** 100

Shooting at **ISO 100** keeps the image clean and gives maximum control over the studio lighting.

The **f/9 aperture** was intentional as well. For a beauty portrait like this, I wanted enough depth of field to keep the eyes, face and important details sharp while still maintaining a pleasing background.

The **1/160 sec shutter speed** also works comfortably within a typical studio flash setup while helping maintain crisp detail.



Camera: Canon R6 m2  
Lens: 24-105mm f/4  
Shutter: 1/160  
Aperture: f/9  
ISO: 100

  
SetMyLight  
by Siddology

 setmylightz.com

## 5. The Overall Lighting Strategy

The biggest takeaway from this setup is that you don't necessarily need a complicated multi-light setup to create a polished beauty image.

This is essentially a **two-light studio setup**:

**Light 1:** Large diffused umbrella above/around camera position for soft beauty lighting.

**Light 2:** Strip light behind the subject with a pink gel for the coloured background gradient.

The simplicity is actually the advantage.

By giving each light a specific responsibility, you can control the image much more precisely.

If the skin needs adjustment, change the front light.

If the pink needs to be stronger, change the background light.

If the gradient needs to move, change the position or angle of the strip light.

If you want a darker background, reduce the background light without affecting the model's exposure.

That is the real trick behind controlled studio lighting: **don't make one light do five different jobs when you can give every light one clear purpose.**

For photographers learning **studio photography, beauty photography, portrait lighting, coloured gel photography and lighting setups**, this is a great setup to experiment with because it is simple, repeatable and highly controllable.

