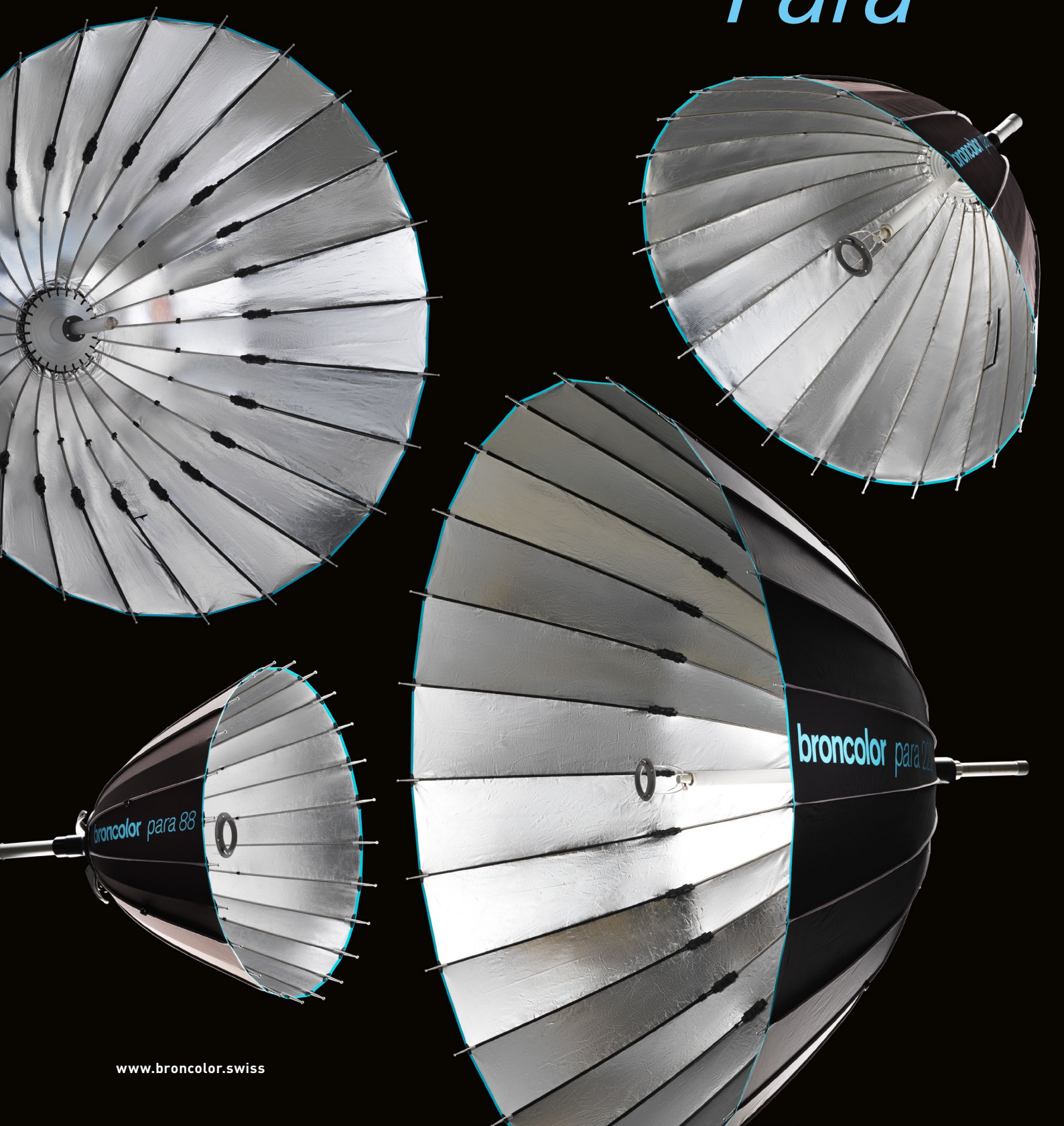
broncolor

Para



www.broncolor.swiss

Para - the choice of legends

A Para never ceases to impress! There is no other light that gives bodies, faces and products so much volume and plasticity. No other light is so soft and yet allows skin to glow so wonderfully naturally. The broncolor Para is the most flexible lighting system ever! Whether providing a powerful spot or a soft cloud of light, fitted with diffusers or honeycomb grids, or used with flash or continuous light - you get exactly the light that you want. Always. Everywhere.

The most important parameter in the light design with the Para is the option of focusing or positioning of the lamp head within the reflector. In the focused position, the light source is located just at the apex of the parabola. In this state, the light is highly directional and has a spot-like character with high contrast, as only a little bounced light from within the studio lightens the shadows. Thanks to the large diameter of the Para, the light never seems too harsh.

If you defocus a Para, you move the light towards the reflector opening. With this setting, you not only get a great spot, but rather 24 small and hard lights, softly arranged, which results in a fabulously beautiful light cloud that envelopes everything; softly lit, yet still emphasising the structure of the object (e.g. skin). As the light radiates forward from the optical axis, the representation of each object is extremely plastic and three-dimensional. It is particularly this quality of the Para system, with their structured reflector material, which distinguishes them from other giant light shapers that make the light seem much more uniform and flat.



Urs Recher/Fabio Gloor

The type of construction
Set up in no time!

Regardless of the diameter, all Para models have 24 reflector segments that help to provide the near perfect parabolic shape which is needed for optimum and variable light design.

All the sizes have a long focus length in common, which allows the light to be varied between almost parallel (focused) to extremely scattered (defocused).

The Para 177 & 222
can be easily, and without great effort, set up by means of a crank handle mechanism. The rods are also provided with joints that allow the Para to collapse and shorten to half the usual length for transporting.

For Para 88 and 133 – the mobile, small Para – broncolor has developed a special, patented opening mechanism. Just two quick hand movements on the four clamping brackets allow the Para to be set up in seconds.
As a further highlight, they can also be mounted directly without the focusing device as reflectors for other broncolor lamp heads.

As well as their opening mechanism, the two smaller Para systems also differ from their big brothers in the reflector material. Due to their smaller size, broncolor deliberately uses a slightly textured reflector material to ensure that the light is not too aggressive.

All the models have very light yet sturdy materials in common. While the main structure is made primarily of aluminum, the rods are made of fiberglass or carbon fiber – titanium alloy for the small Para systems. Such technology is normally reserved for motorsport!





The four big ones

The application determines the size

When selecting the size of the Para system to be used, the application should first be considered. While Para 222 is usually placed in a large studio, the smaller ones are designed to be used on location due to their quick setup mechanisms.

If the distance to the object or the model remains in a constant ratio to the diameter, then the various Para will also achieve very similar light characteristics.

The large reflectors have a definite advantage when the uniqueness of the Para light is also desired at a greater distance away from the model.



The light sources
Open à la carte system

Thanks to the different adapters, broncolor Para can be used by both photographers and video makers from all areas.

Additionally to the four sizes of Para, the Para 88 HR and the Para 133 HR allow to use continuous lighting at up to a maximum of 2000 W output. The apex zone of Paras 88 HR and 133 HR is made of a special heat-resistant material.

The Para 177 and 222 can be used as well for continuous lighting without the special heat-resistant material.

The Para system is easy to operate with flash and continuous light from a variety of manufacturers. Finally, there is also a universal adapter with a standard tripod bolt which allows the majority of commercially available lights to be used.

Variable accessories
Diffusers and honeycomb grids

When you want to work with a softer light, broncolor offers three diffusers for all Para diameters.

Diffuser 1 is an almost completely transparent fabric. Only a small portion of the light is scattered, the dominance of reflections is reduced and the light is thus somewhat finer but still “typical Para”. Diffuser 3 is made of an opaque fabric. The light of the Para is then similar to that of a large, round Softbox, but largely at the expense of the Para system properties. The optical density of diffuser 2 lies between that of numbers 1 and 3. Due to the almost perfect parabolic form, all the light beams leave the Para almost parallel, i.e., the centre of the lighting is not much larger than the diameter of the respective Para when the lamp head is located at the apex (focused). If this spot effect needs to be intensified, textile honeycomb grids can be mounted on all the Para models.

Sails Chong


broncolor

Jeroen Nieuwhuis

“Racing speed”

I had the privilege of shooting the global launching campaign for Shimano’s new Dura-Ace system. Shooting the campaign for the flagship product of such a huge brand and working with top athletes, such as cyclists Mathieu van der Poel & Coryn Rivera, was a true honour!

The shoot itself was a big production puzzle because of the schedules of the different riders, the location, and the arrival of the first product. A few weeks before the actual shooting days we had a test day where we photographed every angle needed for the campaign with a test rider and figured out where all the lights needed to be placed. This ensured that we knew actually how the images needed to be shot because we had limited time with every rider.

The agency insisted on having the riders cycle at full speed close to the camera to ensure they showed a natural-looking body position and muscle tension. Although I fully agreed with them on this it of course brought some new challenges. Not only did I need to be precise on the timing of shooting, but I also needed to rely on flashes that would ‘freeze’ the movement. And this is when you go for power and speed, a.k.a. the broncolor system. My main light for this shoot was the broncolor Para 88, a versatile beast if I may say so! Its relatively ‘small’ diameter (85cm) offers a compact and quick setup system but with a BIG range of possibilities. The focusing tube allows you to move the flash inside the Para for either a harsh or soft/ but still punchy look.

In this setup, I moved the focusing tube in the middle of the Para 88. This ensured a contrasty, 3D-looking light. I own multiple light shapers (from reflectors, a small Softbox to bigger Octabox light shapers) but nothing is capable of creating the type of light the Para system produces. It’s something special, and special was what we were looking for! Complementing the Para 88 with different shapers from the broncolor system and the incredibly fast power packs (Scoro 3200 S), we managed to pull it off.



Jeroen Nieuwhuis


FENIX
Alpecin
CANYON

Benjamin Von Wong

“Turn off the plastic tap”

As an artist and activist, I’m always looking for exciting ways to make a boring problem more interesting - in this project it was the problem of plastic pollution. I’ve created a gigantic faucet from 168,000 plastic straws, 18,000 plastic cups, and 10,000 plastic bottles.

Since the installation was so tall, the most efficient way to light it up was using mirrors provided by our volunteers. The volunteers brought whatever lighting they had to the project for us to use. We used everything from MobiLED lights to top-of-the-line broncolor Move packs. To help diffuse the light and add a sense of magic on location, we used a simple bee smoker loaded with organic hay (more environmentally friendly than running a generator). Two Para light shapers were necessary to photograph an object of this size. Through the Para and the 3D effect, the round plastic bottles are very recognisable and show the plastic effect.

Whenever I have the luxury of bringing my own broncolor equipment on set, the Para reflectors are always my light shapers of choice. They are easy to set up and cast phenomenally even and dimensional light without losing much power. Since I consistently shoot on location, having something that can compete with the sun is critical. The directional, 3-dimensional quality, along with the color consistency is what truly makes them shine.

This “Turn off the plastic tap” installation was supported by the Embassy of Canada in France. It raises awareness of plastics and invites the world to #TurnOffThePlasticTap. It was later also exhibited in front of the UN Headquarters in Nairobi, Kenya.



Benjamin Von Wong



Moja
“Sicily, women and cinema”

The “Sicily, Women and Cinema” photography exhibition, which had its opening ceremony at the Cannes Film Festival, is a tribute to women: 12 characters from 12 films are reinterpreted and powerfully staged through the lens of fashion photographer Patrick Nassogne.

The project “Women and Cinema” was initiated in the wake of the #MeToo revelations. The goal of Luxembourg-based fashion photographer Moja was to make a statement in the industry and celebrate the strength of women. The photo series, which gives voice to the more reserved female characters in the original film and strongly showcases them in original locations, has been on display at the Festival de Cannes for the fourth consecutive year. In the last edition – supported by the region of Sicily – the focus is on the Sicilian landscape, film history and femininity as narrative elements. At the same time, the repositioning of Sicilian film legends in original locations was intended to convey a more authentic image of Sicily that invited people to discover the beauty and diversity of the country.

The Sicilia Film Commission is a public entity operating within the Sicilian Regional Ministry of Tourism, Sports and Entertainment. Established in 2007, the commission promotes the Sicilian territory as a location of excellence for audio-visual productions and supports the development of the local film industry and its professionals.

Moja has been working with broncolor equipment for many years. His main light shapers are the Para light shapers together with other effect lamps such as the broncolor Flooter. Moja’s photographic signature is clearly recognisable by the unique 3D effect of the Para.



Moja



Legends of Instagram

It makes us proud to see the stunning images that our supporters create by using the Para products.
Whenever you think you have seen it all, another creative way of using this legendary light shaper comes up.



@anael_miantsoukina

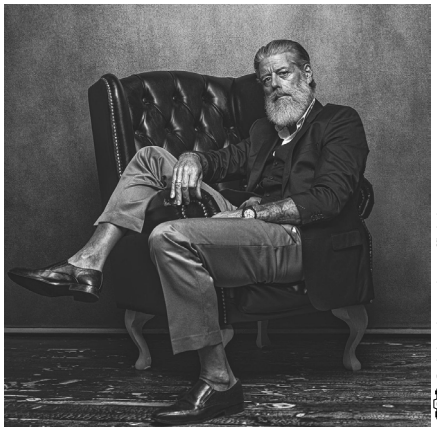


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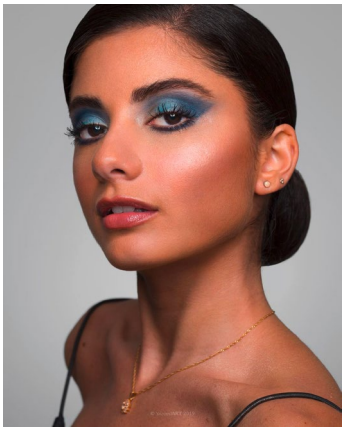


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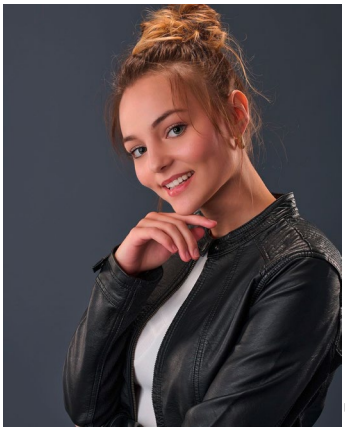
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Video tutorials

Get inspired by tutorials from broncolor friends



Why parabolic lighting is Karl Taylor's first choice for beauty & fashion photography

When it comes to light shapers, there is no shortage of options. Umbrella, Para, Beauty Dish, Softbox - the list goes on. In this clip, Karl Taylor explains the versatility of parabolic lighting.



How to shoot white on white portraits with the Para

A model is wearing white against a white background for this „How To" video. Karl Taylor and Urs Recher demonstrate the versatility of the Para 222 with a selection of the many types of shot that can be achieved.



Assembly of broncolor Para 88 and 133 in 60 seconds

Follow the commercial lifestyle photographer Erik Valind how he sets up the Para in his studio within 60 seconds without any tools.

Para 88 and 133

Para 177 and 222

How to articles

Deep lighting knowledge from the experts



The magic of parabolic lighting

As a professional photographer, one of the most common questions Karl Taylor get asked is “If you could have just one light shaper, what would you choose?”



How to illuminate a subject from far away

See how the Swiss photographer Fabio Gloor created this stunning look in a glacier scene. Even over larger distances between the model and the light shapers, a beautiful three-dimensional light was realised.



Out of the ordinary: Light thrown on a water tower

To showcase the power of Para together with broncolor Siros L and Move system, a water tower was shot.

Technical Data	Para 88 Kit	Para 133 Kit	Para 177 Kit	Para 222 Kit
Art. no.	33.483.03	33.550.03	33.551.03	33.552.03
Allowed max. energy	3200 J	3200 J	3200 J	3200 J
Allowed max. power continuous light	650 W*	800 W*	1600 W	1600 W
F-stop at 2 m / 6 1 / 2 ft (10 m / 33 ft) distance	90 (22)	90 4/10 (22 6/10)	128 3/10 (45 5/10)	128 3/10 (45 5/10)
Inside coating	Silver - textured	Silver - textured	Silver - glossy	Silver - glossy
Dimensions / diameter (without stand)	open Ø 85 x 107 cm (33.5 x 42.1 in) closed Ø 32 x 107 cm (12.6 x 42.1 in)	open Ø 120 x 112 cm (47.2 x 44.1 in) closed Ø 32 x 112 cm (12.6 x 44.1 in)	open Ø 170 x 95 cm (66.9 x 37.4 in) closed Ø 40 x 95 cm (15.8 x 37.4 in)	open Ø 220 x 115 cm (86.6 x 45.3 in) closed Ø 40 x 115 cm (15.8 x 45.3 in)
Shipping weight (kit)	11.5 kg (25.3 lbs)	12 kg (26.4 lbs)	18 kg (39.6 lbs)	20 kg (44 lbs)
Weight (reflector only)	2.8 kg (6.2 lbs)	3.3 kg (7.3 lbs)	9.4 kg (20.7 lbs)	10.0 kg (22.0 lbs)
Includes	· 1 Para 88 reflector without adapter · 1 focusing tube · 1 focusing device · 1 tilt head · 1 safety cable · 4 suspension ropes · 1 Flash Bag 2 without inlay · 1 Accessory Bag	· 1 Para 133 reflector without adapter · 1 focusing tube · 1 focusing device · 1 tilt head · 1 safety cable · 4 suspension ropes · 1 Flash Bag 2 without inlay · 1 Accessory Bag	· 1 Para 177 reflector without adapter · 1 focusing tube · 1 tilt head · 1 safety cable · 4 suspension ropes · 1 Trolley bag (foldable) · 1 Accessory Bag	· 1 Para 222 reflector without adapter · 1 focusing tube · 1 tilt head · 1 safety cable · 4 suspension ropes · 1 Trolley bag (foldable) · 1 Accessory Bag
*Heat resistance version (HR)	33.483.06 max. 2000 W	33.550.06 max. 2000 W		

Accessories	Para 88	Para 133	Para 177	Para 222
Diffuser 1 (minimal diffusion)	33.472.00	33.293.00	33.287.00	33.290.00
Diffuser 2 (medium diffusion)	33.473.00	33.294.00	33.288.00	33.291.00
Diffuser 3 (maximal diffusion)	33.474.00	33.295.00	33.289.00	33.292.00
Light grid	33.222.00	33.233.00	33.234.00	33.235.00

ACCESSORIES



Adapter P
33.489.00



Adapter for non-broncolor lamps
33.489.06



Tilt head with crank handle for broncolor 177/222
33.477.00



Light grid



Adapter Profoto
33.489.03



Adapter K5600
33.489.08



Safety cable
33.503.00



Diffusors

Subject to change in the interest of technical developments.


Para - the choice of legends.

D0178.03 08/2022

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