

# THE MASTERY OF LIGHT

AS SEEN IN DISCOVERIES VOL. 19 ISSUE 2



HERFF JONES®

A Varsity ACHIEVEMENT Brand

## SHOW STOPPER



**WHO:** Cole Hinkle, 12  
**SPORT:** Football  
**WEIGHT:** 140 lbs  
**HEIGHT:** 6'4"  
**MUSCLES BEING ACQUIRED:** Chest, arms, quads  
**HOW HE STAYS IN SHAPE:** Lift weights and run



**WHO:** Jonathan Orta, 12  
**SPORT:** Water Polo  
**WEIGHT:** 182 lbs  
**HEIGHT:** 6'1"  
**MUSCLES BEING ACQUIRED:** Arms, shoulders, thighs  
**HOW HE STAYS IN SHAPE:** Swimming and weight training



**WHO:** Krysten Harris, 11  
**SPORT:** Track & Field  
**WEIGHT:** 130 lbs  
**HEIGHT:** 5'2"  
**MUSCLES BEING ACQUIRED:** Thighs, calves, and core  
**HOW SHE STAYS IN SHAPE:** Run almost every day of the week and lift weights at least 3 times a week

WE'LL SHOW YOU HOW IT'S DONE



WE'LL SHOW YOU WHAT'S UNDERNEATH

Additional examples, insights and tips from adviser Mitch Ziegler, CJE

REDONDO UNION HS

**PILOT**

REDONDO BEACH, CA



We use this brand of strobe units. You will also need to buy a stand. I recommend a 13 ft. one, which is sturdy and provides great flexibility in positioning the strobe. The Pocket Wizard, the most popular brand, is a radio device that fires the strobe. For a two-strobe set-up, you will need Two Pocket Wizard receivers and one Pocket Wizard transmitter for the camera. There are literally dozens or more of YouTube videos that illustrate how to use these devices, and people at Paul C. Buff, Inc. (<http://www.paulcbuf.com/>), from whom we bought the Alien Bee strobes, provide great customer support and will guide you in your purchase.

This equipment was necessary for the Body Issue shots, since we usually did not have electrical sources at many of the locations. This particular one powers two strobe units.





We bought the dish and strip box separately. They fit with the strobe. The beauty dish provides a strong directional light to the subject. The strip box provides a narrow strip – which we use to wrap around the edge of the subject – creating an effect that makes the subject appear to be separated from the background.



This demonstrates how to use a diffuser and reflector for optional effects.



When shooting in covered shade, it can be useful to use a reflector to throw some light back in the subject's face and eyes. The person holding the reflector needs to move forward or back in order to obtain the proper amount of light. The photographer also needs to consider what color reflector to use – gold, silver, white or mixed. On a cloudy day, for example, a gold reflector might work best to warm up the subject's face. Again, use YouTube and search under "reflectors and diffusers" for a ton of useful information and demonstrations.

A simple shot utilizing window light. Note the subject's eyes and the pleasant background. Depending on the conditions, it can be useful to use a reflector to throw more light in the subject's face and eyes, even indoors.





Shoot in the morning and late afternoon in order to take advantage of the "golden hours" warm light. The subject is in open shade, with the light source from the left side, and the photographer positioned to capture the catchlight in the subject's eyes. The f/1.8 aperture does a nice job of blurring the background.



Although this looks like a fancy studio setting, the subject was next to a window in front of a black drape. Start with the simple and free stuff: find good light and backgrounds.



Shot in direct sunlight, students used a diffuser to block direct sunlight and a reflector to throw light back into the subjects' faces and provide catchlights in both of their eyes.

It was the middle of the day by the ocean. The diffuser/reflector combination provides beautiful light on the subject and really separates the subject from the background.







This photo, shot at an event, has everything going for it: a clean background that frames the subject and nice catchlight in the subject's eyes

Windows provide the only light source here, and it is soft and flattering. Sometimes it's best to use what is free and available.



This untouched shot reveals the positions of the strip boxes, relative to the model.



Shot by Matt Mardesich, this earned second place in environmental portrait in the NSPA Picture of the Year Competition.





This untouched shot reveals the positions of the strip boxes.

Another body Issue photo shot by Matt Mardesich.



Another Body Issue photo shot by Matt Mardesich.



Another of our Body Issue photos. Matt used one strobe with a strip box out of the frame, behind and to the left, and a beauty dish in front and to the right.