

## Photographic Resources

### Paper

- Books
  - Bookshops
    - Waterstones & Toppings (Ely), Heffers?
  - Local libraries (Cambs CC & UL)
    - don't bother
  - Location specific guides
    - [www.fotovue.com](http://www.fotovue.com)
- Magazines
  - masses in WH Smiths

### Digital

- Magazines
  - <http://www.world-newspapers.com/photography.html>
  - Cambridgeshire libraries
    - access to mags either online or via RB Digital app
- Websites
  - Cambridge in Colour
    - <http://www.cambridgeincolour.com>
  - Reference
    - <https://www.pinterest.co.uk>  
useful source of reference photos  
eg work of pro photographers
  - Photo sharing
    - Flickr
    - Instagram
    - Google Photos
    - Picassa
    - Photocrowd
- Apps
  - Tutorials & tips
    - Specific effects  
eg Photographers' Ephemeris  
Sun Calc  
DoF Calculator

### Audio Visual

- You Tube
  - Tips on anything  
eg camera/lense reviews
  - Documentaries  
eg biogs of photographers

- Training  
eg PS Elements
- TV
  - Masters of Photography (Sky Arts)

## Suppliers

- Retailers
  - WEX Photographic  
<https://www.wexphotovideo.com>
    - photo events
  - Campkins  
<https://www.campkinscameras.com>
- Camera makers
  - Canon  
<https://www.canon.co.uk/get-inspired/w> Node
  - Olympus  
Digital magazine with advice columns  
<http://www.olympusmag.co.uk/magazine.html>

## Museums & Galleries











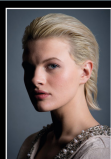

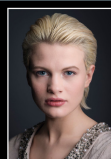






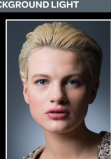










- National Portrait Gallery  
<https://www.npg.org.uk/whatson/twppp-2018/exhibition/>
- V&A  
<https://www.vam.ac.uk/collections/photographs>
- Natural History  
<http://www.nhm.ac.uk/visit/exhibitions/wildlife-photographer-of-the-year>
- Photographers' Gallery  
<https://thephotographersgallery.org.uk/>
- Getty Images Gallery  
<http://www.gettyimagesgallery.com/>

## Getting Involved

- Camera Clubs
  - <http://www.swaveseycameraclub.co.uk>
  - <http://www.cambcc.org.uk>
- Zooniverse
  - <https://www.zooniverse.org/projects>

# LIGHTING GUIDE

MASTER PRO PORTRAIT LIGHTING WITH THESE 24 ESSENTIAL STUDIO SET-UPS

|   |  |   |   |
|---|--|---|---|
| <p><b>REMBRANDT WITH A SOFTBOX</b></p>  <p><b>KIT:</b> One strobe, one lightstand, one 20-inch softbox</p> <p>Position the light high and to the side to create a shadow on the model's cheek. The shadow of the nose should point toward the edge of the lip. The softbox creates a soft directional effect.</p>   | <p><b>REMBRANDT THROUGH A BROLLY</b></p>  <p><b>KIT:</b> One strobe, one lightstand, one 18-inch umbrella grid attachment</p> <p>Position the light high and to the side to create a shadow on the model's cheek. The shadow of the nose should point toward the edge of the lip. Shooting through a brolly creates a softer directional softbox.</p>  | <p><b>REMBRANDT WITH A HONEYCOMB</b></p>  <p><b>KIT:</b> One strobe, one lightstand, one honeycomb grid attachment</p> <p>Position the light high and to the side to create a shadow on the model's cheek. The shadow of the nose should point toward the edge of the lip. The strong directional light is a great way to create drama.</p>  | <p><b>REMBRANDT WITH A SILVER BROLLY</b></p>  <p><b>KIT:</b> One strobe, one lightstand, one silver brolly used as a reflector</p> <p>Position the light high and to the side to create a shadow on the model's cheek. The shadow of the nose should point toward the edge of the lip. The reflector causes the light to spread a little further.</p>                     |
| <p><b>REMBRANDT SHORT</b></p>  <p><b>KIT:</b> One strobe, one lightstand, one 20-inch softbox</p> <p>Use the principles of Rembrandt lighting to create the shape of light on the face. Position the model's head at an angle and lift the opposite side of the face closer to the camera side than the model's.</p>                                      | <p><b>REMBRANDT BROAD</b></p>  <p><b>KIT:</b> One strobe, one lightstand, one 20-inch softbox</p> <p>Use the principles of Rembrandt lighting to create the shape of light on the face. Position the model's head at an angle and lift the opposite side of the face closer to the camera side.</p>    | <p><b>SPLIT</b></p>  <p><b>KIT:</b> One strobe, one lightstand, one 20-inch softbox</p> <p>Position a light on one side of the model's face and the other light stands on the other side of the face, with a shadow line running down the center. We've used a softbox here, but any of the modified set-ups work.</p>                       | <p><b>SPLIT WITH FILL</b></p>  <p><b>KIT:</b> One strobe, one lightstand, one 20-inch softbox</p> <p>Position a light to one side of the model's face and the other light stands on the other side of the face, with a shadow line running down the center. Position a reflector on the opposite side to fill in the shadows.</p>   |
| <p><b>SPLIT/SHORT</b></p>  <p><b>KIT:</b> One strobe, one lightstand, one 20-inch softbox</p> <p>Use the split technique with no light stand on the back and position the model's head at an angle. Position the light so the shadow from the nose should create a deep contour towards the corner of the mouth.</p>                                      | <p><b>SPLIT/BROAD</b></p>  <p><b>KIT:</b> One strobe, one lightstand, one 20-inch softbox</p> <p>Use the split technique with no light stand on the back and position the model's head at an angle. Position the light so the shadow from the nose should create a deep contour towards the face in shadow.</p>                                        | <p><b>KEY WITH A CLOSE SOFTBOX</b></p>  <p><b>KIT:</b> One strobe, one lightstand, one 20-inch softbox</p> <p>Position the softbox above and to one side of the model's face. Use local directional effect. Place the softbox just a couple of feet away. The light creates a shadow line at the soft shadow from the nose.</p>              | <p><b>KEY WITH A FAR AWAY SOFTBOX</b></p>  <p><b>KIT:</b> One strobe, one lightstand, one 20-inch softbox</p> <p>Position the softbox above and to one side of the model's face. Use local directional effect. Place the softbox far away from the subject. This will create a hard shadow line at the shadow of the nose.</p>    |
| <p><b>LOOP</b></p>  <p><b>KIT:</b> One strobe, one lightstand, one 20-inch softbox</p> <p>This set-up is similar to Rembrandt, but rather than creating a shadow straight up the side of the face, the shadow from the nose should create a loop contour towards the corner of the mouth.</p>   | <p><b>BUTTERFLY</b></p>  <p><b>KIT:</b> One strobe, one lightstand, one 20-inch softbox</p> <p>Position the light directly above and in with the center of the subject's face. Notice how the light is cast into the shadow under the nose. It's best if the shadow is cast towards the way down to the upper lip.</p>                               | <p><b>FLAT LIGHT</b></p>  <p><b>KIT:</b> Two strobes, two lightstands, two 20-inch softboxes</p> <p>Use two softboxes, one on each side of the subject, and position both lights flat at the same distance from the subject. Use a honeycomb grid or snoot attached to each light to create shadows. Notice the lack of shadow.</p>        | <p><b>BADGER</b></p>  <p><b>KIT:</b> Two strobes, two lightstands, one 20-inch softbox</p> <p>This set-up is similar to the split set-up. To create the badger shadow, place the softbox just behind the subject. This will create a hard shadow line and works well with male subjects.</p>    |
| <p><b>CLAMSHELL</b></p>  <p><b>KIT:</b> Two strobes, two lightstands, two 20-inch softboxes</p> <p>This is a great technique to use. Position one softbox above the model in the center and the other below and to the side. A boom arm to support the above light directly above the model is useful, but it isn't vital.</p>                        | <p><b>LOOP WITH A BACKGROUND LIGHT</b></p>  <p><b>KIT:</b> Two strobes, two lightstands, one 20-inch softbox</p> <p>Use a softbox above and behind the subject. Position a second light behind the model, close to the background. Adjust the strength and angle to create the intensity and gradient.</p>   | <p><b>LOOP WITH A RIM LIGHT</b></p>  <p><b>KIT:</b> Two strobes, two lightstands, one 20-inch softbox, one honeycomb grid attachment</p> <p>Use a softbox above and behind the subject. Position a second light on a honeycomb grid or snoot attached, high behind the subject. Angle it so that it catches the edge of the hair.</p>    | <p><b>HIGH KEY</b></p>  <p><b>KIT:</b> Two strobes, two lightstands, one 20-inch softbox, one reflector</p> <p>Use a softbox above and behind the subject and a large silver reflector close to the subject. Use a second light on a honeycomb grid or snoot attached behind the subject. This will create a hard shadow line and works well with male subjects.</p>  |
| <p><b>KEY AND FILL</b></p>  <p><b>KIT:</b> Two strobes, two lightstands, two 20-inch softboxes</p> <p>Set a key light above and to the side of the model at a 45-degree angle to create a basic loop effect. Position a second light in a lower position to the other side of the model, reduced in power to roughly half that of the key light.</p>  | <p><b>KEY, FILL AND HAIR LIGHT</b></p>  <p><b>KIT:</b> Three strobes, three lightstands, two 20-inch softboxes, one honeycomb grid attachment</p> <p>Start with a key light above and behind the subject. Add a honeycomb grid to narrow the light beam.</p>   | <p><b>HARD KEY WITH KICKERS</b></p>  <p><b>KIT:</b> Three strobes, three lightstands, two 20-inch softboxes, one reflector</p> <p>Position two kickers directly behind the subject. Place a third light using a reflector or snoot in front of and at an angle to the subject.</p>   | <p><b>COLOURED GELS</b></p>  <p><b>KIT:</b> Four strobes, four lightstands, one 20-inch softbox, three strobes with reflectors, three pieces of gel, one silver reflector</p> <p>A softbox with a grid covers a glow from the left. A strobe with a blue gel lights the background. A strobe with a purple gel adds an accent.</p>                                    |



Digital  
**Camera**  
www.digitalcameraworld.com