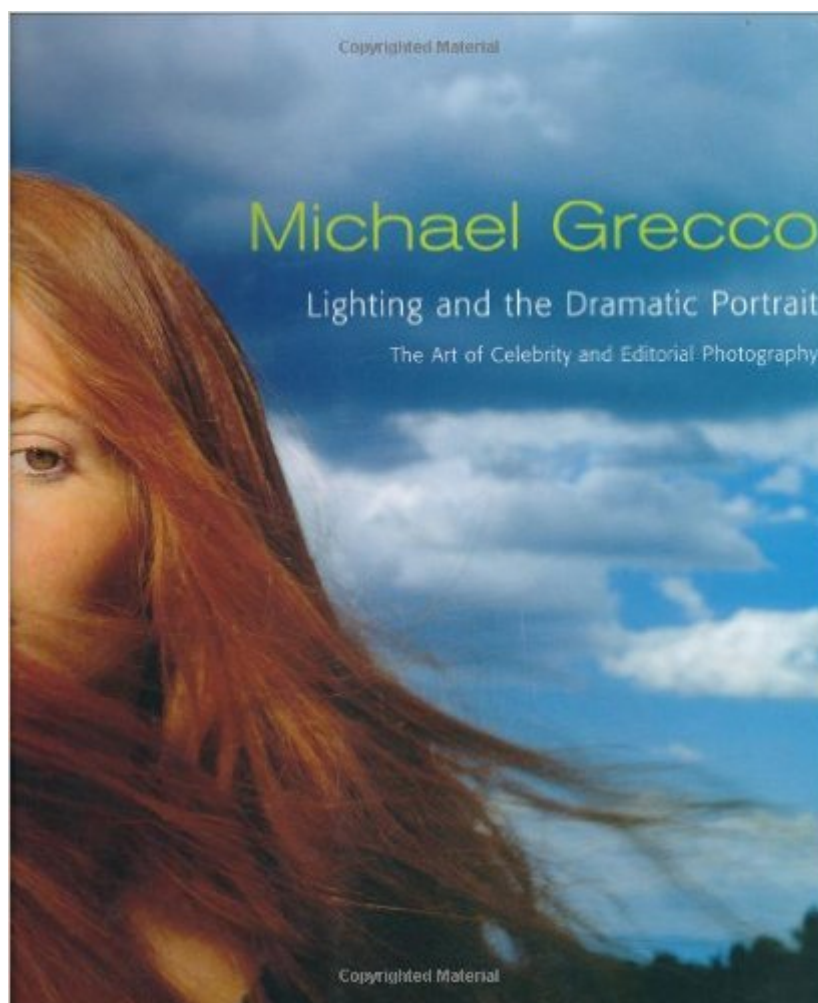


The book was found

Lighting And The Dramatic Portrait: The Art Of Celebrity And Editorial Photography



Synopsis

Michael Grecco is one of the best-known celebrity photographers in the world. His beautiful, insightful work is all around us--on movie posters, in advertising, on magazine covers, everywhere. "I feel a great delight in inspiring people," he writes. "I want them to stop, think, and feel." Now Grecco shares the secrets of great portraits with photographers at every level, in *Lighting and the Dramatic Portrait*. Sections on cameras, illumination, film and digital, creativity and conceptualization, connecting with the subject, and having a point of view, plus intriguing case studies that show "how I got that picture," make this book a resource photographers will use again and again through the years. Whether the subject is a star or a soccer mom, Grecco shows how to add artistry, drama, wit, humor, and personality to their portrait.

Book Information

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Customer Reviews

Make no mistake about it. Michael Grecco is a brilliant portrait photographer and the pictures presented in this book are top-notch and edgy. Yet, as I read this book, I at first felt that this was another example of how-to-itis. That's the case where a publisher feels that a book will sell better if it's an instructional manual than if it's a portfolio. I felt this even more strongly as I read the first few pages, where I encountered pictures that documented the use of equipment and techniques that I knew nothing about. Then as I read further, I found that the discussions of general principles followed the pictures rather than preceding them. I found this a strange editorial technique that left me mystified as I looked at pictures and then had me flipping back to them after the discussion. I

was also glad I knew a little bit about portrait photography so that I could understand the skeletal descriptions of the technical aspects of what Grecco was doing. Grecco has sections on cameras, illumination, the medium, creativity and conceptualization, the subject/ photographer connection and case studies. In this last section he presents pictures grouped by subject matter and then explains how he came to pose the pictures and light them. Throughout, he used this show and then tell approach. Once I got used to it, I didn't find it so off-putting. You may wonder who the audience for this book is. For example, when he describes the army of assistants involved in a shoot, including make-up artists, prop builders, location scouts and so forth, the average photographer will feel out of his league. One of the lights that Grecco uses may cost more than all of the equipment some serious photographers may own.

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