

Chapter 1 : Photographing Shadow and Light by Joey L. | racedaydvl.com

This item: Photographing Shadow and Light: Inside the Dramatic Lighting Techniques and Creative Vision of by Joey L. Paperback \$ Only 18 left in stock (more on the way). Ships from and sold by racedaydvl.com

One of the best photographers Toronto has ever produced: The book might not be available in Ireland for Christmas. Enjoy the new sleeping at night schedule. Thanks for taking the time to write this book - it looks awesome! Joey you inspire me! So far it looks fantastic! I buy anything you put out basically. From a fellow Canadian and fan for life, thanks for the inspiration! Can I buy de books with my credit card? Second, how many different brands of soft boxes have you tried? Do you really see a difference in brands? You are in a position to try different brands for free. It would cost me a fortune to buy and try chimera, westcott, Larsen, etc. Loved the book, but I buy everything you do! Thank you for this beautiful work. Any options for that coming? It turned out great! Keep up the stellar work! I have just about finished reading the book and it is a great read! I love your attention to detail and how you explain all the factor that are important to you beyond the technical. Thank you for sharing a truly rich learning experience. For Joey, lighting can range from a singular flash and softbox to a piece set-up, yet the way he chooses to light his subjects acts a unifying thread through all of his work, both commercial and personal. A perfect blends of techniques and inspiration.

Chapter 2 : Photographing Shadow and Light | Photography Blog

In this video I review Joey L.'s 'Photographing Shadow and Light' and why it's in my collection. racedaydvl.com

Mar 1, Serious amateur and professional photographers get a master class in lighting and portrait techniques from acclaimed photographer Joey L. In this behind-the-lens guide, Joey L. The result is a comprehensive guide to contemporary portraiture from a photographer on the cutting edge of the field. Featuring more than 85 stunning portraits and a foreword by Strobist. Many how-to lighting and posing books come across our desk, but this one stood out with its comprehensive discussion of how numerous exciting images were made. Throughout this page book Joey L. We chose this excerpt as a prime example of what the book has to offer.

Panic At The Disco This editorial shoot for Alternative Press magazine is a great example of a fast-moving session in which I needed to work quickly and move my subjects from one predesigned setup to another. I designed three lighting configurations for three different rooms in the house. As we were shooting in one room, my crew would be setting up in another. The band favors vintage fashion, so we chose a location that worked with this style. A cohesiveness between their style and the location was important to these images. Also, I wanted to include painterly lighting effects with an almost regal feel. Shooting from the floor with my camera on a tripod, I composed this shot with strong backlighting from the window. The only artificial light came from a Profoto flash head in a big softbox, which I set up high to camera right. To accent the window light, I shot with an 85mm prime lens. My position on the floor, shooting up toward the band with a long exposure, provided the ideal perspective to accentuate the natural lighting flooding in from the windows.

Making It Happen We staged the shoot in a year-old house near Los Angeles, which I found through a location directory. Location directories are very handy tools for photographers who need a specific look from their settings. These online directories contain a wide assortment of spots that location scouts have previewed for film, television, and advertising projects. They can give you an inside look at dozens of otherwise hidden locations without spending hundreds of hours scouting them out yourself. The house also had an eclectic design, with each room looking different from the next and providing a variety of shooting options. Panic has a stylist who travels with the band and chooses their clothing for appearances and promotional projects, including this photo shoot. During the shoot, I would tell her what the next shot would be, show her the room and the setup, and she would dress them accordingly. For the backlit image I lay down on the ground with my camera set up on a splayed-out tripod in the doorway of the room. Aiming up at the band from this low angle, I framed the shot to show the top half of the bed frame and the band members from about the knees up. The band was standing inside the bed frame there was no mattress or box springs, so I could shoot through the metal frame without any significant obstruction to my subjects or the window light behind them. Because of the strong window light backlighting my subjects, I only added one artificial light, a Profoto flash head in a big softbox, which I set up high to camera right. To soak in as much natural window light as possible, I dragged my shutter a little. This caused the light to wrap around the subjects and flare a bit, while the guys in the foreground stayed a touch darker. I could have achieved the same effect by blasting studio flashes through the window and exposing for that light source, without the shutter drag. However, the light was already there, and it looked great, so I chose to tripod-mount the camera and make a longer exposure. When dragging the shutter to accent background lighting, your subjects need to stay as still as possible. Because we were working in a tight space, I posed the guys close together and had the band members on the outside turn their shoulders in toward the others. In general, when working in a compact space or trying to tighten up a group composition, it helps to pose the outer members of your group with their shoulders turned in toward the center. Lead singer Brendon Urie just happened to have a cigar in his car. When he saw what I was going for with the image, he ran out and grabbed it. The addition of this prop worked well with the stately, retro feel of the image, which I shot with a three-light setup and styled to be dark and moody. When you use longer lenses, the background looks bigger, as does any light source in the background. On the other hand, when you use wide-angle lenses, the background looks smaller. Think of photographing a person with a mountain in the background. With a wide-angle lens, that mountain will look distant and small. With a long lens, the background will appear much

larger and closer to the subject. Light sources in the background are also magnified by long lenses. So if you want to bring in a strong backlight and some intentional flare, a longer lens is the way to go. Because I wanted some flare from the window light, I shot from a little farther away with a longer lens. This increased the size of the background in the image and also increased the size and impact of the flare. With the red room image, I wanted to capture the look of a Victorian painting. I set up the composition and lighting to create the feel of a painting—dark and moody, as opposed to a super bright, crisp commercial photograph. My main light was a Profoto Pro flash head modified by a softbox, hooked up to a boom arm, which I arranged high above the band to camera left. I aimed the softbox down at about a degree angle. This produced a dramatic appearance with strong shadows, which match the dark room and clothing styles. I also pointed another light, modified by a snoot, at the lamp. My panic at the disco camera bag Camera: Chimera softboxes, snoots, and grids Power source: The book can be purchased online at amazon. About The Author Joey L. His portfolio can be found at www.DavidHobby.com Foreword was a photojournalist for 20 years before launching Strobist. He lives in Columbia, Maryland.

Chapter 3 : Bernstein & Andriulli - News - Photographing Shadow and Light with Joey L.

Photographing Shadow and Light Inside the Dramatic Lighting Techniques and Creative Vision of Portrait Photographer Joey L. Inside the Dramatic Lighting Techniques and Creative Vision of Portrait Photographer Joey L.

That gave the image a slightly brighter appearance, though still dark and moody overall. I did when I was sixteen. They were going on tour in Japan and needed images to promote that tour. We produced photographs for a full press kit, which included pieces for editorial submissions, posters, promos, and social network updates. Back then I did it all—makeup, setup, cleanup, and everything in between. He sent me all over North America photographing metal bands. I worked with him for about a year and then signed on with an agent who works full time with photographers. I mention this because I felt it was a highly productive experience for my career.. I like the idea of working with people who can push you toward interesting clients, career maybe in nontraditional ways. Yes, matter Yes, it helps to know the ins and outs of the photography industry, industry, and a good photo agent is a valuable asset. Speedotron generator plugged into a wall outlet the look of sweaty skin. It also adds shine and allure allure to nude of a freshly waxed car. This method works great for creating models or swimsuit models posing in beach or pool scenes. To re-create the look of blood, I made a concoction out of food coloring, water, water, glucose syrup, and sugar. A thinner consistency works better when spattering it on walls or other objects. The combination of these movements, careful posing, and the fan provide the illusion of impact from the punch. The shadow sides of their faces are toward the camera. I cued my subjects in this action, instructing one to start swinging slowly and then telling the other to spit as I hit the shutter button. This is my favorite of the bunch. After applying makeup and fake blood, I posed him to look serious.

Chapter 4 : Photographing Shadow and Light by Joey L. - Excerpt - PDF Free Download

Joey L: "Photography Shadow and Light" Released Share: December 04, // News Back to posts I am very proud to announce that today my book was released for sale in stores and online.

Chapter 5 : Buy Photographing Shadow and Light - Microsoft Store

In Photographing Shadow and Light, Joey lifts the curtain on his dramatic, creatively fearless approach to portraiture, sharing his personal philosophy and a behind-the-scenes look at 15 striking photo sessions—from personal projects shot in Africa, India, and Brooklyn to commercial shoots for 50 Cent, the Jonas Brothers, and Project Runway All Stars.

Chapter 6 : Photographing Shadow and Light PDF Joey L.

Read "Photographing Shadow and Light Inside the Dramatic Lighting Techniques and Creative Vision of Portrait Photographer Joey L." by Joey L. with Rakuten Kobo. Aspiring photographers are always looking for that edge, that fresh point of view to add drama to their images.

Chapter 7 : Joey L. - NYC-based Photographer and Director

Joey L. is one of the photography industry's most acclaimed young names. His client list includes Verizon, Nickelodeon, History Channel, A&E, the FX Channel, Smirnoff, Summit Entertainment, Forbes, and many more.

Chapter 8 : Photographing Shadow and Light — New Book from Joey L.

In Photographing Shadow and Light, Joey lifts the curtain on his dramatic, creatively fearless approach to portraiture, sharing his personal philosophy and a behind-the-scenes look at 15 striking photo sessions—from personal projects

shot in Africa, India, and Brooklyn to commercial shoots for 50 Cent, the Jonas Brothers, and Project Runway.