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Studio Anywhere: A Photographer's Guide To Shooting In Unconventional Locations

Synopsis

Whatâ ™s your definition of a photo studio? Is it a room with a white seamless backdrop or a cyc wall? Maybe itâ ™s simply anywhere youâ ™re in control of the lighting. In a perfect world, where every day is a breezy 72 degrees with partial cloud coverage, we would all have a 5,000-square-foot studioâ "and the entire catalog of B&Hâ„¢ in our equipment lockups. Â But the reality is that you may have an outdated DSLR with two decent lenses (which took you several years to save up for), and all you have at your disposal is an unfinished basement, your garage, or the empty conference room at your office. Thatâ ™s whereÂ Studio AnywhereÂ comes in. With photographer Nick Fancher as your guide, youâ ™ll learn how to get portfolio-ready photos while working in some of the most problematic scenarios imaginable. Whether shooting a corporate portrait, a test shoot with a model, or a promo shoot with a band, youâ ™ll discover that most of the time, thereâ ™s no need for an expensive studioâ "you just have to get creative. Â   Studio AnywhereÂ is a resource for photographers to learn through behind-the-scenes photos and lighting diagrams from a range of photo shootsâ "but it doesnâ ™t stop there. Because directing a photo shoot involves more than simply knowing how to wield a camera or process a raw file, Nick also lets you in on the aesthetic decisions he makes in his signature photos, inspiring you to develop your own vision. And, finally, he describes his Lightroom and Photoshop workflow so you can learn how to deftly navigate post-processing. Â   Shows how to create images with minimal equipment that is within reach of anyoneâ ™s budget Takes you through the entire shoot, from concept to lighting to exposure to post-processing in Lightroom and Photoshop Teaches how to build a portfolio without a dedicated studio space

Book Information

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Customer Reviews

If you enjoy recounting the story of how Ansel Adams exposed "Moonrise, Hernandez, New Mexico" in a panic, unable to find his Weston light meter and forced to rely on his intuition and years of experience (and knowing the luminescence of the full moon - who doesn't?) then I suspect you will thoroughly enjoy this little masterpiece. I was actually going to start this paragraph with 'Would you take advice on photographic flash and lighting techniques from a guy who doesn't own a light meter?" but my daughter Natalie interjected "You can't start that way - people only read the first paragraph and move on."I first met Nick Fancher at a Photography Workshop this Winter which was devoted to the concept outlined in this book, namely answering the question "If you don't have a 5000 square foot photography studio (or you have one but had to leave it at home), are you still able to capture and produce interesting, innovative and high-quality portrait photographs? You won't be past the first few pages of this well-written (and fun) book before you're hooked on the idea that, with a little bit of knowledge and some clever innovation, you can create really neat, clever stuff without thousands of dollars worth of not-so-portable equipment.

This is an unusual book targeted at a specific audience. That audience is photographers shooting portraits and products who do not have a formal studio in which to work. (To be accurate the author does discuss how to use a small cramped basement space as a studio.)Fancher discusses using living rooms, backyards, offices, parks, streets and that cramped basement for photography. He shows how to get images with minimal equipment, like a single flash and a foam board reflector. From the examples he shows, this seems to work pretty well, and while his own images don't raise to the level of Karsh or Avedon, they are far better than the ordinary snapshot that a well-schooled photographer would take. There is also an epilogue that deals with some of the business aspects of being a studio photographer, even though that's not the main thrust of the book. Each example includes a lighting diagram. Moreover the author follows the progress of each image from setup to processing in Lightroom and occasionally Photoshop.The author assumes you know how to use equipment and doesn't give any instruction on exposure, or focusing, or the technical aspects of using your flash. Moreover, it probably helps to be familiar with lighting techniques like main, fill and background lights. Similarly you won't get detailed instruction on using Lightroom, although the author shows which sliders he maneuvered, and to what purpose, to achieve his final results

(although some of the screen captures are a little smaller than I would have liked for comfort). On the other hand, Fancher did give me a new respect for the Split Toning Panel in Lightroom, which I had always perceived as a bit gimmicky.

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