

GUIDE 02 • FREE

Photographing *your work well*

Three framings, five lighting rules and five mistakes to avoid.
Usable tomorrow, with any camera.

3 FRAMINGS • 5 RULES • 5 MISTAKES

This guide does not replace a photographer. It gives you enough to stop publishing images that work against you — while you wait for, or alongside, proper support.

A phone used well beats a professional camera used badly.

The problem is not *your camera*

The best houses in the world publish images taken on a phone. Quality does not depend on equipment: it depends on what you choose to photograph, how you frame it, and the light you pick.

PRINCIPLE 01

Atmosphere is captured, not manufactured

You do not need to move everything around. Your job is to find the angle, the light and the moment — not to build a set.

PRINCIPLE 02

Natural light is your best equipment

Before buying anything, learn to use the light you already have. A well-placed window beats a cheap lamp every time.

PRINCIPLE 03

The best shot is the one you have not taken yet

Look around with the eyes of someone walking in for the first time. What they notice is what you should be photographing.

The detail you want to touch

Make people feel before they understand

A close-up on a material: a texture, a surface, an object. A hand setting something down, condensation on a glass, the weave of a fabric, the grain of a ceramic.

Why it works

This shot triggers a physical sensation before you even register what you are looking at. It is almost always the one missing, and the one that transforms a grid fastest.

How to do it

- 2× zoom on a phone — never the automatic portrait mode, the fake blur is spotted instantly
- Natural light coming from the side, never head-on
- Blurred or plain background: nothing competing with the subject
- Always a gesture in progress, never a hand posed for the camera
- Get down to the subject's height rather than shooting from above

The atmosphere, not the decor

Sell the desire to be there

The wide shot that shows the whole — but never wide-angle from the doorway. Get down to table height, a metre and a half from a scene that is alive, and let the background breathe.

Why it works

You are not selling a space, you are selling the desire to be in it. The difference almost always comes down to human presence, even blurred, even partial.

How to do it

- No overhead shots: they flatten every bit of relief
- Favour backlight, which creates depth
- Always include a silhouette or a hand, even out of focus
- Avoid perfect symmetry: it freezes the scene
- Shoot during activity, not in an empty, static space

The gesture that proves the skill

Show there is someone behind the work

The gesture as it happens, not the finished result. The pouring, the folding, the cutting, the adjusting, the assembling.

Why it works

It is the only shot that proves a person is behind the work and knows what they are doing. Without a gesture, you are just a postcard.

How to do it

- Fast shutter speed to freeze the movement without unwanted blur
- Tight framing on the hand and the tool; the face is not needed
- Leave some breathing room in the frame, do not crowd the subject
- Take five versions of the same gesture: you will keep only one
- The gesture must be real, not re-enacted for the camera

Five rules

never to break

Light makes the image. Everything else is decoration. These five rules alone will fix most failed photographs.

RULE 01

Never two lights of different colours

White strip light and orange candle in the same frame: turn one off. No amount of editing rescues mixed colour temperatures.

RULE 02

Side light before front light

Light from the side sculpts and creates volume. Light from the front flattens everything. This is the rule that improves your images fastest.

RULE 03

Golden hour is not a myth

Forty-five minutes after sunrise, forty-five minutes before sunset. Shoot as much as you can in those two windows.

RULE 04

Direct flash is banned

Always. If there is not enough light, raise the ISO and accept the grain. Grain is forgivable; flash never is.

RULE 05

Slightly dark beats blown out

You can recover a shadow in editing, never a white patch. When in doubt, underexpose slightly.

Five mistakes *never to make again*

None of these mistakes requires technical skill to avoid. They are decisions, not abilities.

THE MISTAKE	WHY IT IS A PROBLEM
Automatic portrait mode	The artificial blur is spotted instantly and reads as amateurish.
Filters that turn everything yellow	Considered work is almost always in neutral tones.
Framing your logo or your sign	People buy a feeling, not a brand. Nobody ever wanted a signboard.
Ceiling light, straight on	It kills more images than anything else. Turn it off and open the curtains.
Showing an ending rather than a beginning	Half-eaten plate, untidy space, unpacked product: photograph the arrival.

To begin: change only one thing this month — the hour at which you shoot. It is the simplest move, and the one that shows fastest.

Three framings are enough

You do not need fifteen different formats. Three framings, mastered and repeated week after week, build a stronger presence than any amount of variety.

The detail, the atmosphere, the gesture. Nothing else.

Want us to handle it? The first conversation is free.

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