

Notes from Jim Griggs on "The 'Art' of Seeing Photographically"

I promised to give a little outline of the meat of my talk last Tuesday mainly covering the eye-brain thing that I talked about the most:

Differences between the eye-brain and lens-pixels

- 1) one lens and a frame vs two eyes and no boundaries**
- 2) Focus changing - your eye continuously changes focus while the lens only has one plane of focus**
- 3) Aperture - your eye changes the amount of light coming into the brain by constantly stopping down and opening up. The camera has no such advantage with only one aperture per exposure. digital has helped in this regard by allowing multiple exposures to be mixed into one shot (HDR)**
- 4) Subject Matter - Your eye sees things in a series of one degree spots. You scan the scene in front of you building up an image in the brain made up of the most significant items in the scene. Extraneous stuff is left out as "not important to the context". On the other hand the camera is brutal in its rendering of EVERYTHING in front of it.
Main subject - you tend to focus on the main subject and ignore what is around it. Your eye sees the main subject but the camera sees all the stuff around it as well.**

Tip: Compose; Close your eye; open and look at the image in the viewfinder as if it was a print hanging on your wall. See all the things you missed the first time? Do you need to get closer and eliminate clutter?

Putting the Third D back into the Photos

- 1) Renaissance Perspective - ex: a road going off into the distance and getting narrower**
- 2) Over-lapping Planes - Things of a common size but they overlap and those behind the front subjects are smaller so they must be farther away.**
- 3) Broken Continuum - an object such as a road disappears behind a hill and reappears smaller, then it must be farther away.**
- 4) Haze and Fog - Separates hills, ridges, trees. The farther away they get the lighter they become.**

Happy Shooting

Jim Griggs

<http://selective-focus.com/>