

FLUX ACADEMY · A SCHOOL FOR SEEING

MODULE 7 · THE STREET

Zone & Snap Focus + Settings

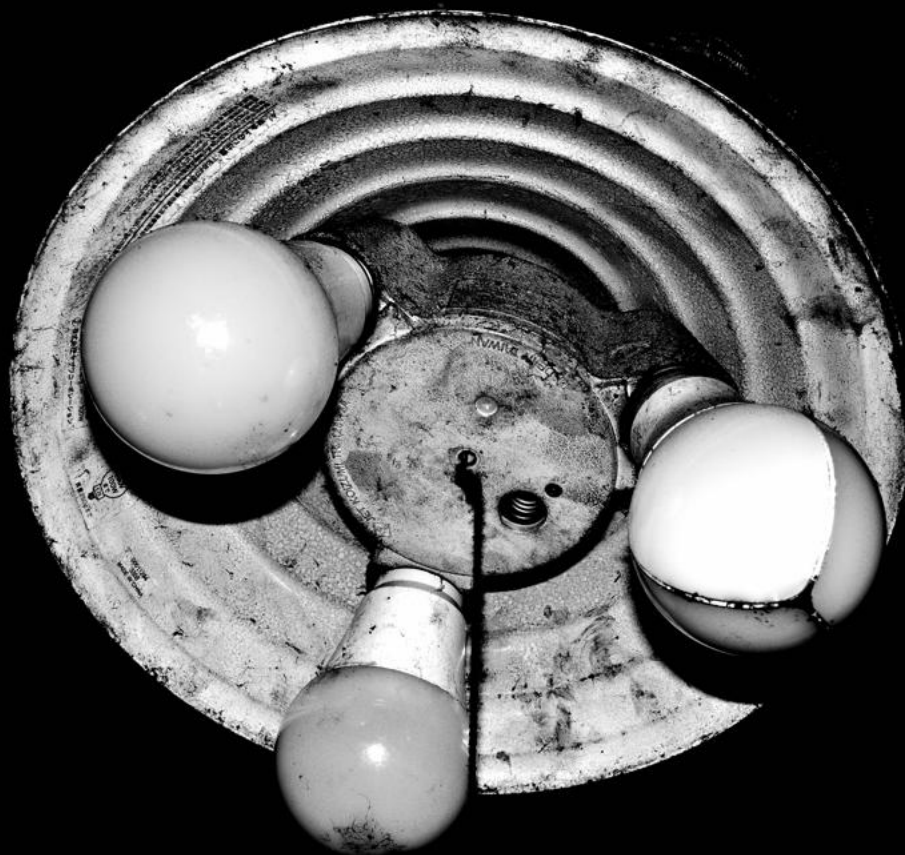
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LESSON 039



Focus Less, See More

- Zone focus and snap focus eliminate the focus barrier
- Technical friction is the enemy of presence
- Set it and forget it — so you can see



What You'll Walk Away With

- Understand zone focus and snap focus as presence tools
- Know Dante's actual settings on the Ricoh GR
- Walk away with a system you can set up today



Technical Friction Kills the Moment

- Autofocus hunting = lost moments
- Every second the camera thinks, the moment moves
- Friction between seeing and shooting costs you everything



Freedom to Live First, Photograph Second

- The snapshot approach means camera in life, not above it
- No separation between being human and being a photographer
- Settings that disappear let presence expand



What Zone Focus Actually Is

- Pre-focus to a set distance — say, two meters
- Everything within your depth-of-field range is sharp
- No shutter lag, no hunting, no hesitation



What Snap Focus Actually Is

- Snap focus is the Ricoh GR's instant jump to a preset distance
- One button press = camera locks to your chosen distance
- Purpose-built for street, purpose-built for speed



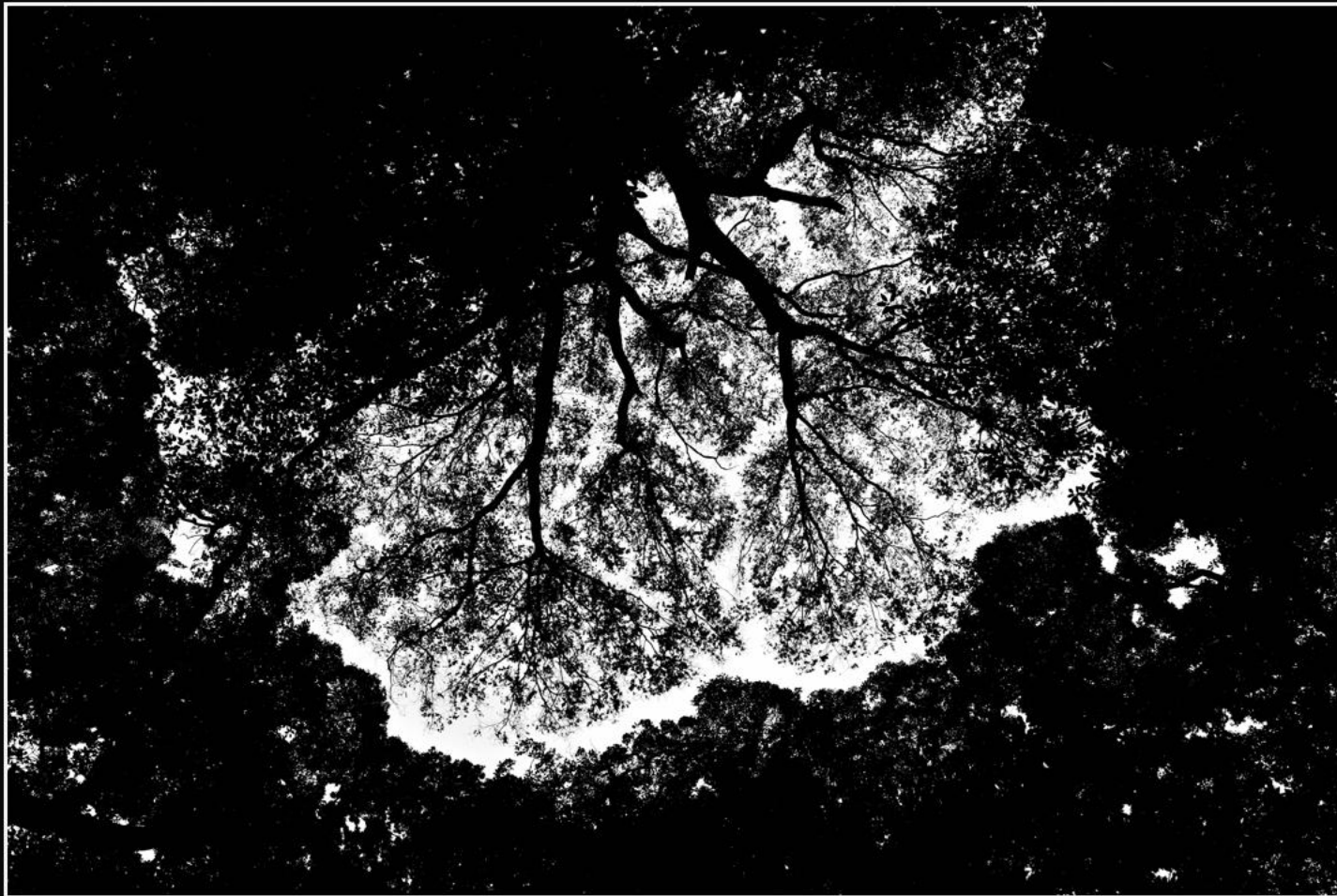
Dante's Core Settings

- Ricoh GR · Program mode or Aperture Priority
- Snap focus set to two meters
- High-contrast black-and-white JPEG · small file size



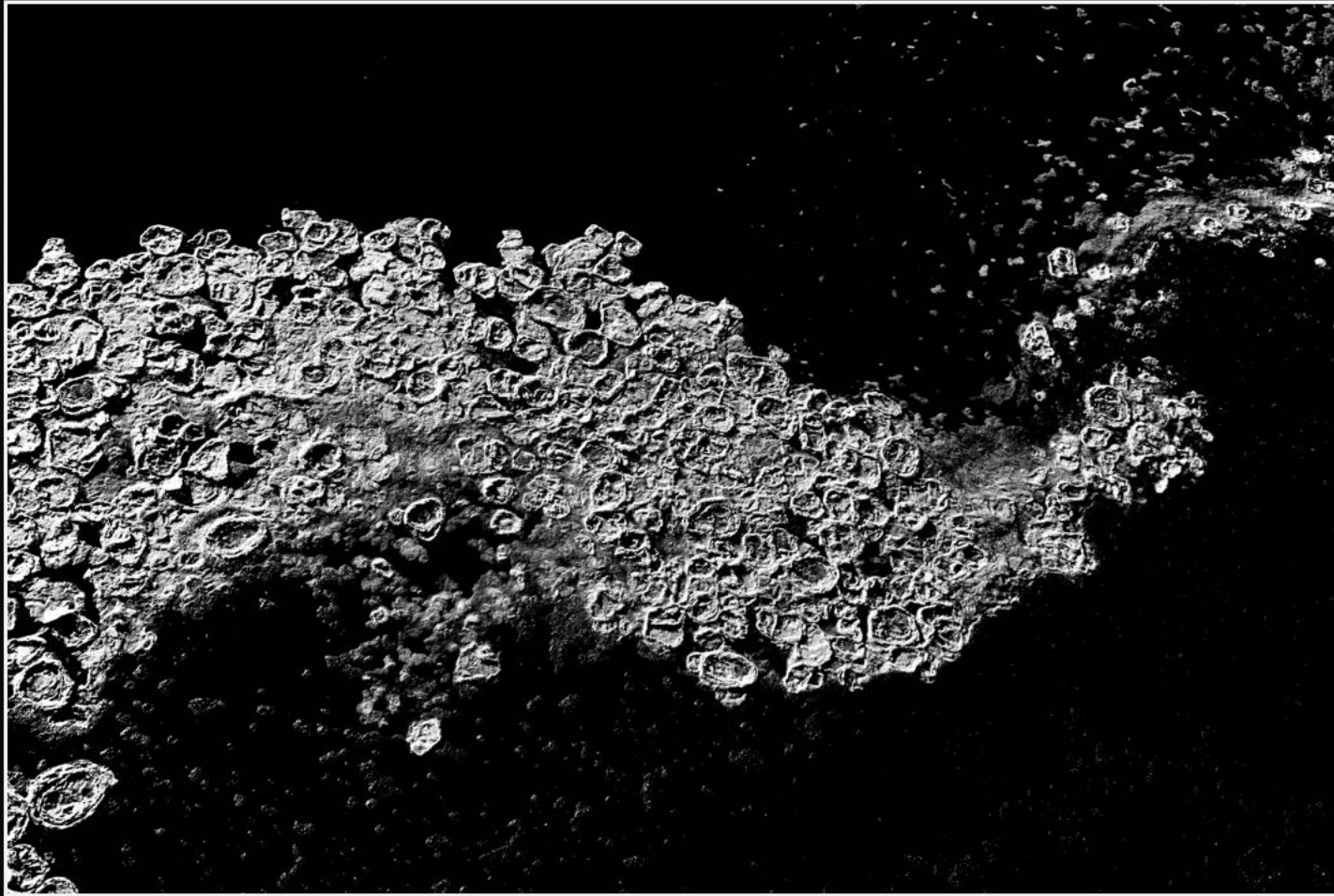
Why Two Meters?

- Two meters keeps subjects close — intimate, not distant
- Close enough for gesture and expression to read
- Far enough to stay out of confrontation range



Exposure Compensation Is the One Control

- Everything else is automatic — EC is the single dial
- Blow out bright backgrounds to reveal faces and gesture
- Against snow or any bright field: push positive to expose for the subject, not the white



Snap Focus to Infinity for Landscapes and Abstraction

- Snap focus to infinity for open scenes and abstraction
- River trails, open roads, skylines — no subject at two meters
- Switch modes fluidly as the scene demands



JPEG, Not RAW: Committing In-Camera

- Shoot JPEG: the image is decided at the moment of capture
- High contrast cranked in-camera — no fixing it later
- Commitment forces presence and sharpens instinct



Highlight-Weighted Metering

- Highlight-weighted metering protects the brights
- Shadows crush naturally — adds drama and graphic quality
- Pairs with high-contrast JPEG for maximum punch



Pre-Set Settings Free You to Respond on Instinct

- When a fast, high-energy moment erupts, there's no time to think about settings
- Snap focus at two meters, program mode
 - dialed in before you left home
- Your only job is to see it and respond; the camera does the rest



Isolate One Subject From a Crowd With Exposure

- AV mode · snap focus at two meters · push EC positive
- Blow the busy background out to isolate a single subject
- Exposure as a tool to sculpt emotion from chaos



Macro Mode and the Divinity of Detail

- Ricoh GR macro mode — trash becomes sculpture
- Snap focus still applies; the tool adapts
- Details become divine when you get close



Set Up Your Focus System Before You Leave

- Configure snap focus to two meters tonight
- Set metering, JPEG mode, and EC before you go out
- Leave the house with zero decisions left to make



Work One Distance for a Full Session

- Commit to two meters for an entire outing
- Constraint forces you to move your body to the right distance
- Your feet become the focus system



Shoot JPEG for One Month

- One month: JPEG only, no RAW
- Every image is final at the moment of capture
- The constraint accelerates intuition



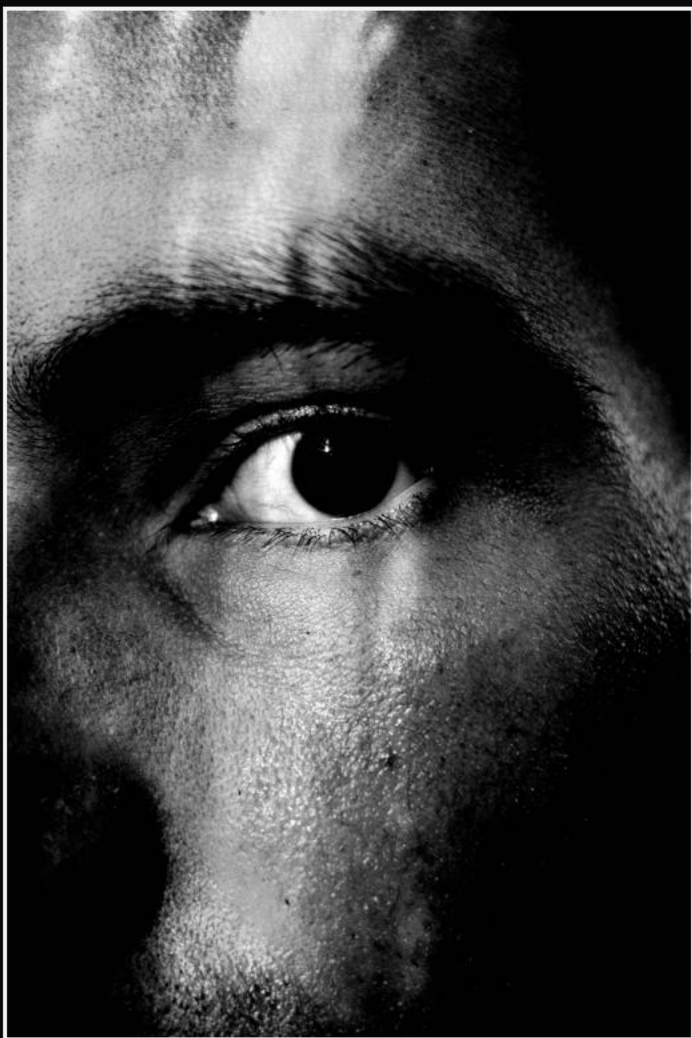
Over-Relying on Autofocus in Fast Scenes

- Autofocus hunts in low light, chaos, and fast movement
- The camera thinking is the moment leaving
- Zone and snap focus exist precisely for these conditions



Changing Settings Mid-Session

- Changing settings mid-session breaks the flow state
- Every menu dive is a moment of disconnection
- Lock it in before you go; don't touch it until you're home



Building on Lesson 038

- Lesson 038 established the camera as an extension of self
- This lesson makes that extension frictionless
- Technique serves presence — not the other way around

City of God

himself, he ought to have found his satisfaction. This was contrary, for if the will had remained unshaken in its love for the changeless Good, which shed on it light to see and kindle it to love, it would not have been diverted from this love to its own pleasure; and the will would not have been so darkened and misled in consequence as to let the woman believe that the serpent had spoken the truth and the man to put his wife's will above God's commandment, and to suppose that his was a venial transgression. He refused to desert his life's companion even though the refusal destroyed their companionship in sin.

After the evil act, the transgression of eating the forbidden fruit was forgiven only when those who did it were also forgiven the evil that had come from a bad tree.¹²² The evil that had come from a bad tree.

It was contrary to nature, and it was contrary to nature.

Setting Up Lesson 040

- Lesson 040 takes on reading and chasing light
- Technical mastery here enables you to respond to light instantly
- The settings become the platform for the next level of seeing



Set It, Forget It, See Everything

- Zone and snap focus remove friction between seeing and shooting
- Dante's system: Ricoh GR · snap focus 2m · high-contrast JPEG · EC only
- Commit to the setup. Trust the system. Go photograph.