

This Is Why We Photograph



You don't need to know who they are.
You already remember the feeling.

This is not a picture.
It's a moment you can touch.

She didn't frame this to be perfect.
She just wanted to remember.

The feeling of holding someone.
The color of quiet pride.
The nearness of a small body in her
arms.

This is how women love photographs
— even before they know they're
doing it.

Photography You Can Touch

Title: Photography You Can Touch Subtitle: A Gentle Guide to Color, Space, and Feeling in Image-Making

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🌀 "*The New Seeing: Photography That Feels*"

There is a kind of photograph that doesn't just show you what something looks like. It shows you how it **feels** to be there.

You can almost taste the color in the air.
You can sense the warmth of someone's shoulder just a step away.
You know exactly how the light would fall on your cheek... if you turned your head just a little.

This kind of photography is not about sharpness or filters.
It's about **presence**.
About color that wraps around you, and space you can almost walk into.

☐ *We call it Color-Spatial Photography.*

But it could just as easily be called:

- **Photography that breathes.**
 - **Photography you can touch.**
 - **Photography that remembers what your skin felt.**
-

🌸 **For Women Who Feel in Color and Remember in Space**

You've always noticed the *shade* of a sunset, not just the sun.
You've felt a room change when someone walks in.
You've remembered the **feel** of a place more than the facts.

Then you already understand this kind of photography.

You've been doing it all along — in how you decorate a room, how you dress, how you sense other people.

Photography isn't just visual. It's **sensory memory**, stored in color and space.

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Chapter 1: A Different Way of Seeing

*Some people take pictures. Others make them.
But a few... a rare few... **feel them** into existence.*

You know that feeling when the light touches a room just right —
soft on the side of a face, warm across a shoulder,
gentle between the window and the curtain?

It's not something you measure.
You don't reach for settings or rules.
You just... **feel** it.

You lift the camera not to capture, but to **stay inside** that feeling.
To preserve it. To let someone else enter it later, just like you did.

This is a different kind of photography.

It's not about sharpness or resolution.
Not about bokeh balls or pixel peeping.
It's about the **feeling of nearness**,
of color as breath,
of space you can move through
even though you're looking at a still image.

It's not a genre.
It's not a filter.
It's a way of seeing —
and feeling —
and listening to light.

What Changes When You See This Way?

- You stop cropping. You start composing *from the inside out*.
- You stop tweaking color. You start noticing how color **feels**.
- You stop seeking perfection. You start sensing presence.

You begin to notice that some images make you lean in —
as if there's *room* inside them for you.
Others feel flat, like they were explained rather than experienced.

You learn to trust the lenses that don't just describe,
but **invite**.
That don't flatten the world,
but **unfold** it.

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A Note to the Reader

If this sounds familiar — if you've ever been moved by an image without knowing why, or remembered a photo more for the **air it held** than the subject it showed — you've already begun this journey.

You are not learning to take better photos.
You are remembering how to *feel* the world again —
and gently letting that feeling become light,
and that light become image.

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Chapter 2: The Feminine Eye

Some eyes observe.

Some eyes analyze.

But some eyes... feel the room before they even enter it.

The feminine eye isn't about gender.

It's about intuition.

About sensing **what isn't obvious**, and noticing **what wants to be seen**.

Some women know they see this way — they've always felt color as mood,
light as temperature,
a room as a body with breath and tension and silence in its walls.

Others don't know yet.

They've been told their vision was soft.

That their photography was “nice,” “dreamy,” “instinctive” —
as if those were not strengths.

As if logic mattered more than presence.

But here, in this way of seeing,

those instincts are **the very foundation**.

What Is the Feminine Eye?

- It sees **connection** before it sees objects.
- It notices the curve of a moment, not just its shape.
- It senses *how light touches someone*, not just where it falls.

It remembers how things felt, not just how they looked.

A photo taken with the feminine eye doesn't demand attention.

It invites closeness.

It lingers.

It **holds space**.

This Is Not About Being Female.

But it is about **letting the feminine in**.

The part of you that:

- Pauses before clicking the shutter because the scene isn't ready yet.

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- Shoots from the hip, not to be clever, but because the body knows what the brain doesn't.
- Loves how the shadows curl, not because of dynamic range, but because they **feel safe**.

It's about knowing when to wait.

When to listen.

When the photo is about to take *you* — not the other way around.

A Camera Can Be a Mirror or a Touch

Most cameras are designed like tools:

precise, fast, sharp.

They give the illusion of control.

But for the feminine eye, the camera becomes something else.

Not a tool, but a tuning fork.

Not to dominate the scene — but to **enter** it.

To feel how **close** you are to the truth of the moment.

You don't need permission to see this way.

You just need to **remember** that you already do.

Somewhere in you is the ability to look at a simple image

— a chair in afternoon light,

a friend leaning on a café window,

a child's fingers curled around a book —

and to know, instantly:

This is not just a picture.

This is a feeling.

This is a world.

And when you begin to trust that way of seeing,

your photos will no longer just show what was there.

They'll show **what it felt like to be there** —

and that's the kind of image people keep returning to.

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Chapter 3: Touch, Not Tech

*Your camera doesn't need more megapixels.
It needs a way to feel what your hands already know.*

We live in an age of measurement.
We test sharpness.
We compare lenses.
We zoom to 100% and look for flaws.

But what if the image wasn't meant to be examined —
but to be **felt**?

What if the moment that moved you wasn't about resolution...
but about **resonance**?

What if the most powerful thing in the photo...
was the part you *can't measure*?

The Illusion of Control

Photography has been engineered for precision:

- Autofocus.
- Sharpness charts.
- Edge-to-edge consistency.
- Perfect lens corrections.

And in doing so, it has become easier to take pictures —
but harder to make images that **breathe**.

Because **life doesn't line up perfectly**.

Light leaks.

Colors shift.

Skin glows for reasons no histogram can explain.

What If You Trusted Your Senses More Than Your Settings?

Touch is not a technical skill.

It's an inner signal — that tiny **yes** inside you
when the light falls in just the right place,
and you feel something click *before* you press the shutter.

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You don't need to be technical to shoot well.
You need to be **present**.
To listen.
To notice.
To care.

And oddly enough, some of the best lenses for this kind of photography aren't the newest.
They're the ones that left room for light to dance.

Let the Lens Be Your Fingertip

A lens can either:

- Flatten what you see, or
- Let you **touch the shape** of the light.

Some lenses color the world gently.
Some press forward into your space.
Some hold back, respectful of your distance.

Choose not by what is “sharp” or “correct.”
Choose the one that makes your fingers tingle when the image forms.
The one whose files feel *alive* before you even edit them.

That's how you know.

You Can Feel It in the JPEG

This book is not about RAW perfection.
It's about moments that feel *finished straight from the camera*.
Where color isn't something you add later — it's something the lens **gives you**.

You know it when:

- The shadows fall like velvet.
- The skin tones carry warmth you didn't remember noticing.
- The air between people is visible — not blurred, but present.

That's **touch**.
That's the photo *touching you back*.

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And So You Begin

You put away the graphs.

You stop reading reviews.

You find a lens that doesn't impress you — it moves you.

You shoot.

You feel it.

You remember: this is not about technique.

It's about the moment when your camera becomes part of your body —

not to **analyze the scene**,

but to **touch it with reverence**.

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Chapter 4: Color as Memory

*Sometimes you see a color and it takes you back —
to a place, a breath, a feeling you thought you forgot.*

Color is not just visual.
It's emotional.
It carries **temperature, time, place**, and sometimes even **people**.

That soft ochre of a café wall?
You remember it as warmth, as closeness, as the way someone looked at you once.
That deep blue in the shadows of a tree-lined street?
It wasn't just shade.
It was *quiet*.

We Do Not Photograph Color.

We photograph **the feeling it leaves behind**.

And that is why some lenses —
those special ones —
don't just *record* color.
They **remember** it for you.

Color as Sensory Anchor

- **Visual:** "I see golden light on her skin."
- **Auditory:** "This green feels like silence after rain."
- **Kinesthetic:** "The purple in the dress feels soft, like velvet against my arm."
- **Olfactory/Gustatory:** "This pale yellow makes me taste lemon tea, late afternoon."

You don't need to explain color.
You only need to **let it in**.

When a Lens Becomes a Memory Keeper

Some lenses intensify color.
Others mute it.
But the rare ones — the ones Color-Spatialists collect — do something else:

They render color with **emotion intact**.

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They don't flatten.

They don't digitize.

They **carry the warmth** that was in the air, and place it *gently* inside your image.

You'll know the lens when you see:

- Reds that feel like touch.
 - Blues that hold stillness.
 - Yellows that **glow**, not from overexposure, but from *light itself*.
-

You Cannot Edit This In Later

No slider can recreate how a lens *interpreted the world*.

Color that arrives *already rich, already full* — that's what makes a file feel alive.

You will find yourself doing less and feeling more.

You'll stop tweaking skin tones because they already feel like skin.

You'll trust the rendering, not because it's "accurate" —

but because it's **true to the moment**.

The Color You Didn't Expect

Sometimes it's not the colors you thought you wanted.

It's the ones that surprise you.

That dusky lilac in the corner of the frame.

That green that leaned slightly toward olive and made the whole scene *feel older, wiser, quieter*.

That's when you know the lens isn't just collecting light —
it's telling you a **story**.

One you forgot you remembered.

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Chapter 5: Space as Emotion

It's not just what you photograph.
It's how close it feels.
And how far you let the rest of the world fall away.

We don't fall in love with objects.
We fall in love with how they stand in the world.
The lean of a tree.
The pause before two people touch.
The stillness of a room before someone speaks.

Space tells the story — even when nothing is happening.

The Emotion of Distance

Every photo carries an invisible architecture:

- The space between the subject and the wall.
- The air between two people.
- The curve between a face and the light.

We don't see these gaps as facts.

We feel them as mood:

- A wide space feels lonely or free.
- A narrow space feels intimate, tense, or safe.
- A tilted angle can feel invasive, curious, or close enough to whisper.

Photographs that breathe do not just show what is.
They show how it feels to be near it.

Depth Is Not Blur

We've been told depth comes from:

- Wide apertures
- Background blur
- Isolated subjects

But true spatial emotion doesn't come from bokeh.
It comes from presence.

From lenses that:

- Let the foreground feel tactile

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- Let the background retain context
- Preserve the shape of the air

At f/8 or f/11, something magical can still happen —
the image doesn't flatten.
It expands.

You can feel the sidewalk leading away.
You can sense how far the window is behind her shoulder.
The photo becomes a room you can step into.

When a Lens Holds Space Gently

Some lenses compress space — they simplify.
Others exaggerate.

But a few rare lenses simply reveal it.
They let light flow through without forcing perspective.

They don't dramatize the scene.
They trust it.

And when you use them, the image doesn't shout.
It settles.

You look into it, and it looks back.
The space feels real, honest, maybe even sacred.

Why This Matters

Because space isn't just geometry.
It's emotional gravity.

When a photograph holds space truthfully:

- You feel calmer.
- You feel nearer.
- You remember the moment not as a flat picture —
but as a place your body once belonged.

This is the secret most photographers miss.
And once you feel it, you'll never unsee it.

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Chapter 6: Depth Without Blur

They told you to shoot wide open to get “depth.”
But what you were really searching for... was dimensional presence.

Depth isn't blur.

Blur is blur.

A creamy background may be pretty — but that's not the same as feeling like you're inside the photo.

Real depth is when:

- You can feel the weight of a wall behind her.
- The shadows curve around the subject, not collapse.
- The air between objects has its own rhythm and spacing.

This is not a function of $f/1.4$.

It's a function of how a lens shapes space — even at $f/8$, $f/11$, or beyond.



The cat isn't isolated. It's present — inside the air, part of the plaza, leaning into space you can almost enter

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The Lie of the Shallow Lens

Shallow depth of field became fashionable.
Because it isolates. It flatters. It “pops.”
But isolation isn’t intimacy.
And pop isn’t presence.

The photos you remember?
They didn’t blur everything into butter.
They made you feel like you were there.
With all the layers.
With all the distances.
With the light moving around the scene, not just over it.

What True Depth Feels Like

It’s not a background melt.
It’s a subtle hum of distance clarity:

- You see the foreground.
- You feel the midground.
- You sense the background.

And each part is given respect.
Each has its own emotional tone.

A spatial photo makes your eyes wander not because they’re confused —
but because the scene has room for your attention to move.

Lenses That Do This

They are rarely the newest.
Rarely the fastest.

They are often:

- Vintage
- Symmetrical in design (like Double Gauss)
- Coated in ways that let the light sculpt, not flatten

They aren’t always sharp corner to corner —
but they’re always believable.

And the feeling they leave you with is:

“I know how far away that was. I know how it would feel to reach for it.”

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That's real photographic depth.
No tricks.
No blur.
Just the light telling the truth.

Try This

- Take your favorite lens.
- Stop it down to f/8 or f/11.
- Don't shoot to isolate. Shoot to reveal.
- Find scenes with overlapping elements: a chair, a person, a wall, a window.
- Frame them so your eye can move through the scene, layer by layer.

Then look at the image.

Ask: **Does this feel like a photo? Or like a place I remember standing in?**

That's the moment you start creating depth without blur.
That's the doorway into **Color-Spatialism**.



You don't need blur to feel the layers. You just need a lens that remembers air has shape.

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Chapter 7: Lenses That Paint

A good lens shows you what was there.
A great lens shows you what it **felt like** to be there.

Some lenses measure well.
They're sharp.
They're corrected.
They give you every detail.
But they don't sing.

And some — often older, simpler, often misunderstood —
don't just capture the scene.
They give it tone, depth, color, and soul.
They **paint**.



A lens that paints doesn't isolate. It composes with emotion, like brushstrokes in air.

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The eye doesn't just observe. It inhabits.

What Is Spatial Depth?

Spatial depth means the image feels like a space — not a surface.

You don't just see a photo. You feel like you're inside it.

It's the sensation of sitting at a table, looking through a café window, and seeing the trees outside in the same visual breath as the sugar bowl on the table.

In a spatial image:

- The subject doesn't float. It **belongs**.
- The background doesn't blur. It **recedes**.
- The air between things feels **real** — not flat, not fogged, but full.

Some call it “3D.”

We call it **truthful space** — where light carries not just color, but structure.

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What Does It Mean for a Lens to Paint?

- It renders color with emotion, not just accuracy.
- It separates layers gently, letting space breathe.
- It leaves room for softness — not blur, but **touch**.
- It reveals how light **lives** in a scene, not just how it falls.

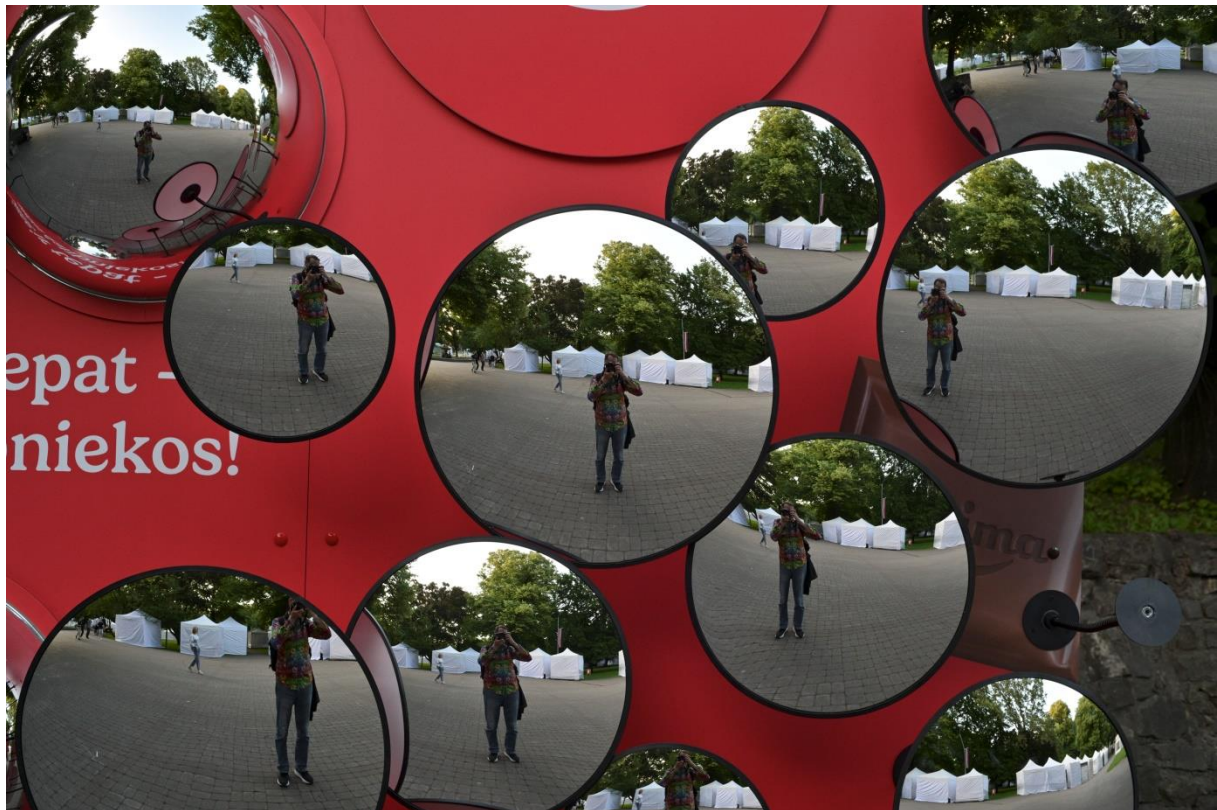
These lenses don't flatten space.

They **carve** it.

Not with sharpness, but with respect for distance, tone, and shape.

You see it when:

- The air glows, even at f/8.
- The background doesn't melt — it **steps back**, gracefully.
- The photo feels like a memory that's still **warm**.



A good lens shows you what was there. A great lens shows you what it felt like to be there

Each mirror sees the same scene.

But each reflection paints it differently.

Just like a lens — when it remembers the light.

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You Know These Lenses When You Use Them

They often:

- Surprise you in overcast light.
- Make you gasp when you first review the JPEG.
- Require no editing to feel finished.
- Have a “3D” presence even at narrow apertures.

They may not be perfect on paper —
but their rendering is spatially faithful and emotionally generous.

Some Examples (You May Already Know Them...)

- **Konica Hexanon AR 40mm f/1.8**
Looks through windows, not at them.
Feels like you're still there, watching the room breathe.
- **Konica Hexanon AR 85mm f/1.8**
Bold, honest, sculpted.
The oil painter of lenses. Everything stands in space, calm and rich.
- **Tamron Adaptall-2 SP 90mm f/2.5 (52B)**
The watercolor poet.
Soft transitions, pastel memory, skin like silk under dusk.
- **Nikkor 105mm f/2.5 (5/4 version)**
The charcoal master.
Calm, respectful, rendering presence with classical poise.

These are just a few.
There are more.

You'll know them not by their MTF charts,
but by that first image that makes you stop and **feel**.

What to Look For

If you're searching for a lens that paints, look for:

- Slight field curvature (it enhances depth)
- Older coatings (they often let light roll, not flatten)
- Medium contrast (too much contrast can feel brittle)
- Gentle edge behavior (sharp center, soft sides is not a flaw — it's a mood)

And most of all —
look for how the files feel before you touch them.

If the JPEG already feels like a memory,
the lens has done its work.

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Chapter 8: Settings for Skin

Skin is not a tone.

It's a story told in warmth, shadow, and softness.

And if you listen to it carefully, your camera will too.

We've all seen it —

an image that's perfectly sharp, perfectly lit, perfectly exposed...

but the person in it feels distant.

Plastic. Pale. Flat.

Untouchable.

Skin should never feel sterile.

It should feel **close**.

Like warmth near your cheek, like breath in a conversation,

like something you could **rest your hand on**.

That's what we want to preserve.

Why Skin Fails in Many Photos

- Overcorrected white balance
- Over-sharpened sensors
- Flat Picture Controls
- Harsh contrast curves
- Desaturated or synthetic tone profiles

These may be technically neutral —

but *nobody is remembered in neutral*.

The Settings That Keep Skin Alive

(for Nikon Z or any digital system with similar tools)

📷 *Picture Control Suggestions*

- **Base:** Start with "Portrait" or "Standard" — but adjust.
- **Sharpening:** Keep it low. Let the lens do the drawing.
 - Suggested: Sharpness 1–2 (or even off)
- **Clarity:** Off. Clarity often removes breath from the skin.
- **Contrast:** Lower by 1–2 notches — it helps space emerge.
- **Saturation:** +1 if your lens is gentle, 0 if your lens is vivid.
- **Hue:** Leave untouched — or fine-tune by skin in shadow.

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🔗 *White Balance*

- Avoid Auto.
- Use **Daylight** or manually warm up to ~5300–5600K.
- Or — use **Cloudy** even in sun. Skin often glows better here.

💡 *Exposure*

- Slightly **overexpose** for lighter skin — let the highlights bloom, not blow.
- Slightly **underexpose** for richer skin tones — preserve shadow depth.

🔗 *Color Space*

- sRGB is fine for most, but if your system supports Adobe RGB or wider gamuts, explore. Some vintage lenses carry **more subtle hues** than sRGB can hold.

The Touch Test

After you take the photo — ask yourself:

*Does this skin feel touchable? Or viewed through glass?
Do I feel their warmth, or just see their features?*

If it feels like *they're in the room*,
you're close.
If not — soften, warm, step back, breathe.

Sometimes, changing just the white balance
can return someone's soul to the frame.

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Bonus: For Faces in Shadow

Some of the best portraits live in partial shade.
Don't lift shadows too high. Let skin keep its **dimensional curve**.
Let it feel like **evening near the collarbone**.
That moment where light doesn't show everything — just enough to feel close.

Your subject doesn't want to be admired.
They want to be **remembered the way they felt**.

Your job is not to polish their features.
It's to let their **presence remain intact**.

And in this way, you don't take a portrait.
You **preserve a person**.



Lobby Bar, Riga — Quiet Hour, Mid-Afternoon.
Photographed around 3pm, during a calm moment behind the counter.
Shot with the Konica Hexanon 40mm at f/8, ISO 5000 — no flash.
He saw the image and smiled.
Said it was the best photo he had of himself.
Moments later, others from the staff lined up —
not to be photographed,
but to be felt in the same way.

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Chapter 9: Your Camera Is a Sensory Organ

There's a moment when the camera disappears —
not because you forget it's there,
but because it becomes the way you **feel** the world.

The body knows how to sense.
It listens through the skin.
It remembers warmth before it names it.
It moves toward light without asking permission.

What if your camera could do the same?
Not a device.
Not a tool.
But a sensory extension —
like an outstretched hand,
a soft gaze,
a way to feel space,
touch light,
and remember color as it **felt**.

The Shift

You begin as an observer.
Then you learn the controls.
Then the lenses.
Then the exposure triangle.

But the real shift — the one no one tells you about —
is when the camera becomes part of your **nervous system**.
It stops being something you adjust.
It starts becoming how you **listen**.

How to Let It Become a Sense

- Stop thinking about settings **before** the moment.
Let them **flow from** the scene — not into it.
- Hold the camera like you would **cup someone's face**.
Not tightly. Not mechanically.
But with **presence**. With care.
- Walk with it like it's part of your **balance**.
Let your feet lead your composition.
Let your spine feel the tilt of the scene.
- **Breathe** before you shoot.
Not to relax — but to **enter**.

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The inhale brings you into the moment.
The exhale makes the shutter a whisper.

- Use your eye — but also your **skin**.
What does this scene feel like?
Cold? Golden? Still? Electric?
If your answer is emotional —
you're sensing through your lens.

Trusting the Feedback Loop

Every good camera gives you visual feedback.
But the best ones give you something more: **emotional** feedback.

You feel it when:

- You shoot a JPEG and it feels done —
not perfect, but **finished**.
- You frame a person, and they feel **respected**,
not extracted.
- You shoot light, and it feels like a **hand on your shoulder**,
not an effect.

That's when your camera becomes a **sensory organ**.
It doesn't just record.
It **responds**.

And when that happens,
photography stops being something you **do**.
It becomes something you **are**.

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The Color-Spatialist's Camera

To you, the camera is not a lens mount.

Not a sensor size.

It is a **way of feeling**:

- **Color** as warmth
- **Space** as gravity
- **Light** as breath

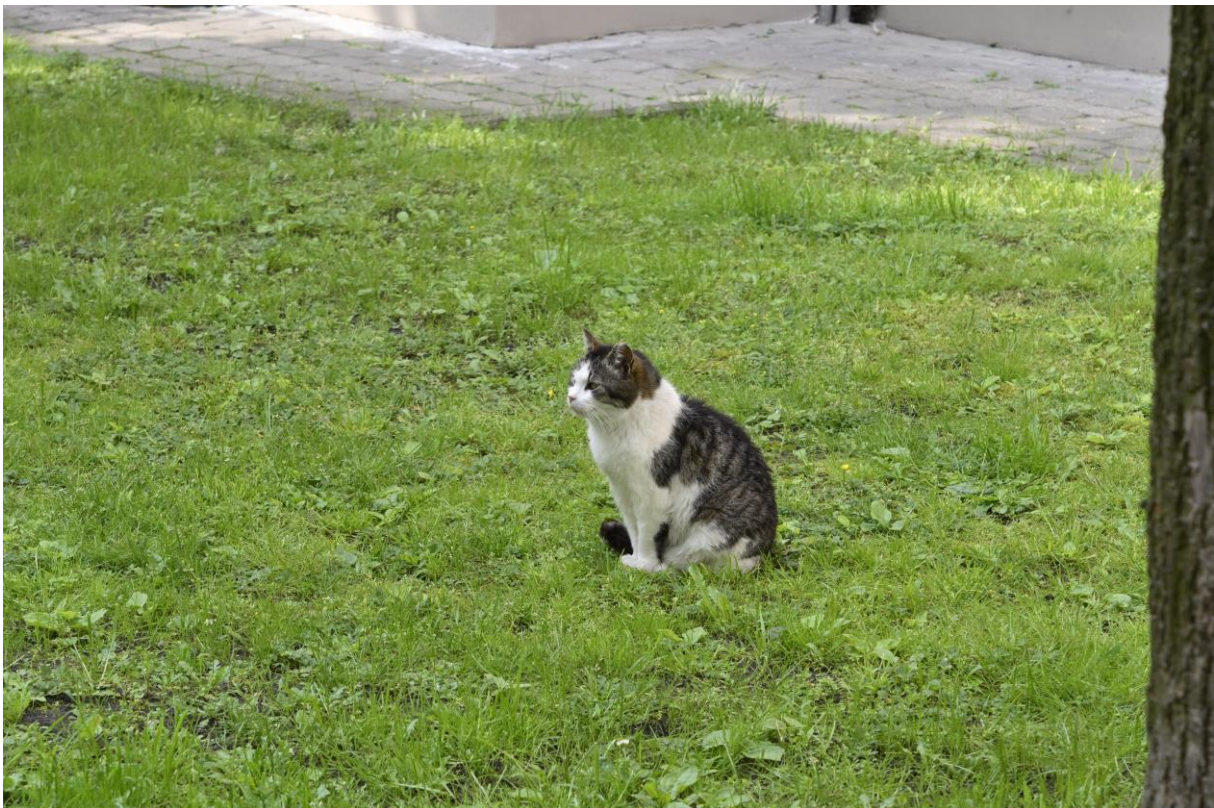
You are no longer taking photos.

You are touching light — and letting it leave a **trace**.

A trace someone else can feel later.

A fingerprint of **presence**.

A **sensory echo**.



📷 **Felt Through the Lens**

An ordinary moment in Riga.

No plan. No pose.

Just the lens becoming a quiet sense organ —

softly tuned to the space,

to the light,

and to the presence of a small soul at rest

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Chapter 10: Photography You Can Touch

*Some images are admired.
Others are analyzed.
But the rarest ones — the ones people return to —
are the ones they can almost touch.*

They lean into them,
as if the light still lingers.
As if the moment hasn't passed.
As if the air in the photo is *still breathing*.

This is the kind of photography we've been reaching for.
This is what happens when **color and space unite** in presence.

This is Color-Spatialism —
but more than that, this is **Photography You Can Touch**.

The Three Signs of a Touchable Photo

1. Presence

The photo doesn't explain.
It doesn't try.
It *is*.

It holds the moment like a bowl holds water.
Still. Quiet. Intact.
You look at it, and your body says:
"I remember this, even if I've never been there."

2. Color That Breathes

Not vivid for vivid's sake.
Not muted for mood.
But color that *feels* like air and light and memory.

- The ochre of old sunlight.
- The violet softness of a shaded hour.
- The pink of skin seen through affection.

3. Space You Can Step Into

The background isn't blurred.
It's respected.
The distance is not collapsed — it's **felt**.

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You look, and your eye naturally moves *through* the photo.
You don't just see the scene.
You **enter** it.

This Is a Practice of Feeling, Not Force

You don't have to push.
You only need to **listen**.

- Let the light show you where it wants to land.
- Let the lens tell you how it wants to see.
- Let your own breath become the metronome of the shutter.

This kind of photography is quiet.
It often happens when you're **not trying**.
It rewards stillness.
It loves waiting.
It lives in the space between observation and intuition.

How to Begin (Again)

There is no gear list.
There is no must-have lens.
There is only this:

- A camera that lets you feel.
- A lens that draws with honesty.
- A way of seeing that trusts **what the body knows** before the brain speaks.

Take one lens.
Go out when the light is soft.
Set your camera to f/8 or f/11.
Set your Picture Control to calm.
And walk.

Don't hunt for photos.
Wait for the moment that *makes you slow down*.
And when it comes, take one frame.
Not to capture — but to remember.
Not to freeze — but to **feel it later**.

Photography You Can Touch

When people look at your photo,
they may not know what's special about it.

But they'll lean in.
They'll look longer.
They'll say,

"There's something about this. I can't explain it... but it feels real."

And that's when you'll know.

You didn't take a photo.
You made a moment someone can **touch**.

📖 *Photography You Can Touch*

Chapter 11: A New Kind of Portfolio

*Most portfolios say:
“Look what I can do.”*

*Yours will say:
“Come inside.”*



☺ Come Inside
Not a portfolio piece.
Not a grand moment.
Just a quiet invitation.
The kind of image that doesn't ask to be seen —
but lets you step in and stay.

There's a kind of portfolio that wins contests.
That shows technical range.
That proves mastery.

But that is not this.

This is a **living album of sensation**.
Of presence.
Of moments that asked to be remembered — not because they were spectacular,
but because they were **true**.

📖 *Photography You Can Touch*

What Goes In a Touchable Portfolio?

Not your best shots.

Not your sharpest.

Not the ones with the most likes.

Instead, ask:

- *Which images do I still feel in my body?*
- *Which ones carry a scent, a temperature, a breath of time?*
- *Which ones feel like I could walk back into them — not with my feet, but with my memory?*

These are the ones that belong.

Curating By Sensation, Not Subject

Traditional portfolios sort by theme:

- Portraits
- Landscapes
- Street
- Architecture

But you can sort by **emotional tone**:

- *Stillness*
- *Warmth*
- *Nearness*
- *Distance with longing*
- *Shadow as safety*
- *Color as embrace*

📖 *Photography You Can Touch*

Try this:

Lay out your images — digital or printed.

And ask not *what is this of?*

But *how does this one breathe?*

You'll find clusters forming.

Rooms of feeling.

Not genres — but **atmospheres**.



✿ **Nearness Without Asking**

Not posed. Not framed.

Just a moment that let you walk beside it —

with the hush of leaves

and the gentle rhythm of footsteps

drawn by light.

📖 *Photography You Can Touch*

What To Leave Out

- Anything that tries too hard.
- Anything that impresses but doesn't linger.
- Anything that makes your heart speed up, not slow down.

Your portfolio is not a résumé.
It is a **soft map of your way of seeing**.

It does not need to cover everything.
It only needs to cover *you*.

When Someone Looks Through It...

They may not say much.
But if they:

- Tilt their head
- Slow down
- Breathe out while looking
- Say nothing for a while

Then your images have done their work.

They didn't show off.
They let someone feel close again.
They made a stranger feel **welcome inside your light**.

📖 *Photography You Can Touch*

Chapter 12: The Gentle Photographer's Manifesto

You do not need to be louder.
You do not need to be sharper.
You only need to be true —
and soft enough to listen.

✿ **You believe that color carries memory.**

That the warm pink of skin,
or the amber fold of morning light,
can hold more truth than a caption.

You do not push saturation.
You let color arrive.

🌿 **You believe that space has meaning.**

You trust the air between things.
You let the scene breathe.
You let subjects stand in their world —
not float in blur.

You don't isolate.
You include.

☐ **You believe that presence matters more than performance.**

You do not take photos to impress.
You make images to remember.
To invite.
To say:
I was here. I felt this. Come feel it too.

☾ **You believe that softness is a form of power.**

That a quiet image can be stronger than a bold one.
That stillness carries gravity.

The photos people return to
are not the loudest —
but the ones that stay with them quietly,
like scent, or skin, or song.

☞ *Photography You Can Touch*

☐ **You believe a photograph is not a file.**

It is a moment of touch.

Light touching skin.

Memory touching color.

Distance touching closeness.

And so you shoot:

- Without rush.
- Without fear of imperfection.
- Without needing to control everything.

You trust your senses.

You follow the light.

You respect the distance.

You listen for the moment that feels like
it's already remembering itself.

This is who you are:

A gentle photographer.

A color-spatialist.

Someone who makes:

Photography You Can Touch.

📖 *Photography You Can Touch*



📍 Photographed in Riga, 2025.

With the Konica Hexanon 40mm, stopped down — maybe f/8, maybe more — where depth and softness hold hands

Monument to Mayor George Armitstead

A quiet tribute in the heart of Riga's green soul.
Here he walks with his wife and their loyal dog —
beneath the trees he once planted,
through the parks he helped bring to life.

The architect of Riga's three great Victorian parks,
he shaped not only the city's paths,
but the way people would feel peace in public space.

And now, through a lens tuned to stillness,
we don't just see a statue.
We join the walk.

This final image doesn't explain.
It remembers.
Not with fact —
but with presence.

A soft farewell from a camera that touched the light —
and let it touch us back.