ISSUE 88 - OCTOBER 2026

Mobiography

FOR INSPIRING SMARTPHONE PHOTOGRAPHY

SHOOTING WITH NO FUSION

TAKING FILM-LIKE IPHONE PHOTOS WITHOUT THE EDIT FAFF

TECH:

IPHONE 18 PRO SERIES

INNOVATION OR GIMMICK?

INSIGHTS:

WORKING WITH IMPERFECTION

GETTING CREATIVE WITH THE NOT SO PERFECT

FEATURED PHOTOGRAPHERS:

SOUMAYAN BISWAS & MANEL ANTOLÍ

PLUS: GETTING CAUGHT IN STREET PHOTOGRAPHY & WHY THE MIDDAY SUN IS NOT YOUR ENEMY

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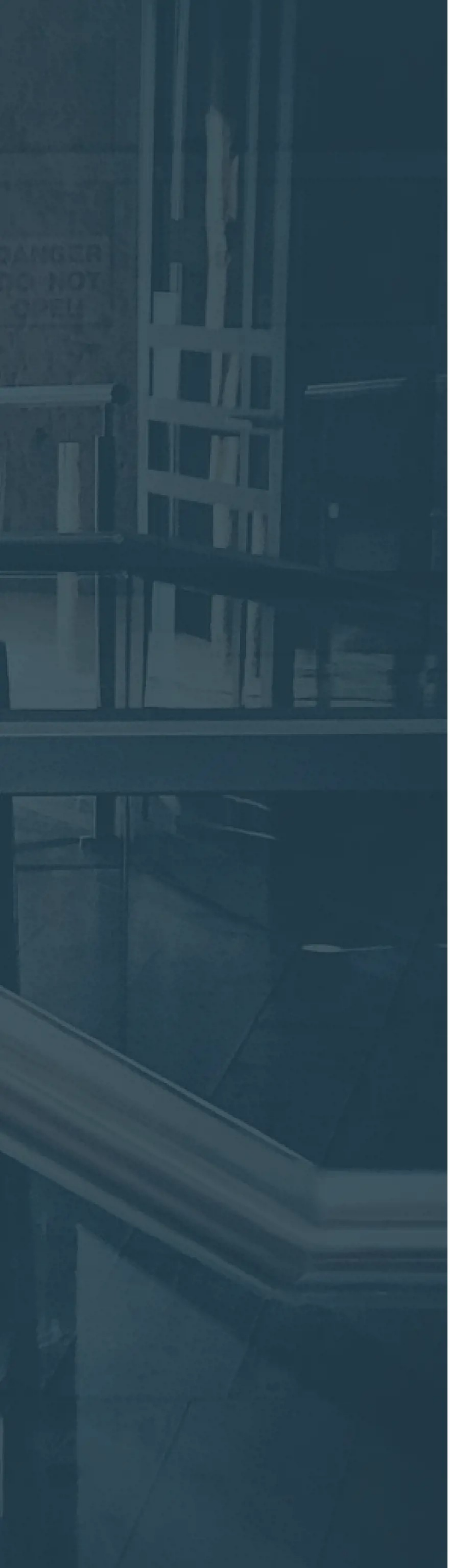
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- When Your Subject Notices You in Street Photography
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- 5 Inspirational Photographers to Follow on Instagram

From The Editor...

Welcome back to a latest issue of Mobiography. As summer fades and the evenings draw in, there's something about this time of year that slows everything down a little—softer light, quieter streets, more time to notice the small things. This issue invites you to embrace that mood.

Inside, I talk to two more smartphone photographers—Soumayan Biswas and Manel Antolí.

Soumayan Biswas is a photographer and visual storyteller from West Bengal, India, who works across documentary, and street photography. His work is rooted in everyday India with its festivals, street corners, artisans, and quiet domestic moments, held together by a genuine interest in the people in front of him. Soumayan talks about finding simplicity within the chaos of a busy Indian street, why a smartphone lets him photograph people without making them feel watched, and the long-term documentary project he hopes to build around rural life, traditional craft, and India's spiritual festivals.

Manel Antolí is a journalist and photographer from Barcelona who spent two decades traveling the world as a photojournalist. These days, he mostly walks the streets and neighbourhoods of his home city, capturing the moments most people walk straight past. Manel talks about how photographing Barcelona has changed the way he sees it, why a smartphone lets him work unnoticed where a larger camera couldn't, and the thinking behind "MOVILizados"—his ongoing photo essay on how completely the mobile phone has embedded itself in daily life.

Also inside, veterinarian-turned-street-photographer Arnold Plotnick reflects on the moment his subjects notice him with his iPhone, exploring the ethics of candid photography once "legal permission" meets "emotional permission." Arnold argues that being caught isn't a failure but a reminder of the human connection behind every candid shot.

Mark Myerson makes the case for midday shooting, arguing that harsh overhead light can be embraced for high-key exposures, bold shadow-play, and striking black-and-white images, with practical guidance on angle, exposure, and editing. Meanwhile, Gavin Leneghan takes a look at the new iPhone 18 Pro and 18 Pro Max series, particularly the variable-aperture camera, and asks the question: Is Apple's new phone an innovation, a gimmick, or is it just catching up with features presented by other smartphone manufacturers?

Finally, Nicki Fitz-Gerald explores how "mistakes" can become the raw material for something more expressive, walking through techniques from intentional camera movement to building textured collages in Procreate from photos you'd normally delete.

I hope you enjoy this issue of Mobiography. Share your photos with the hashtag #mobiography on Instagram and watch for our weekly challenges.

Happy Shooting,

Andy Butler

‘ASALET’ by @hurdogankeskin

MOBIOGRAPHY GALLERY SHOWCASE



‘China - Shenzhen’ by @nils_spiegler



‘Joseph’ by @1people_photography



‘monumental’ by @arpixa



“Dream big , fly high, land back on yourself’ by @kosmou.self



‘Beauty isn’t always soft’ by @thesabla



‘Untitled’ by @ukhawk

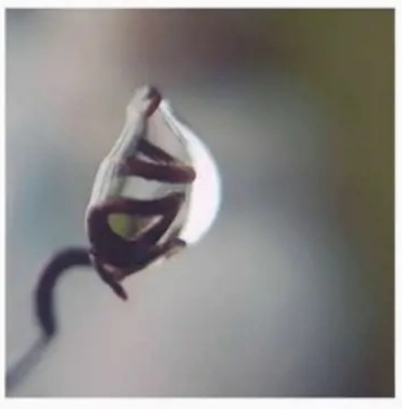
‘Rudbeckia’ by @vivian76.pics

‘.. what I found in my camera roll ..’ by @immerda

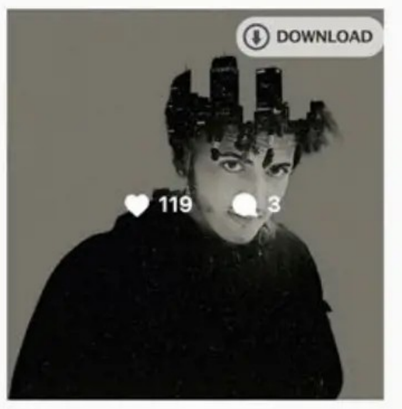
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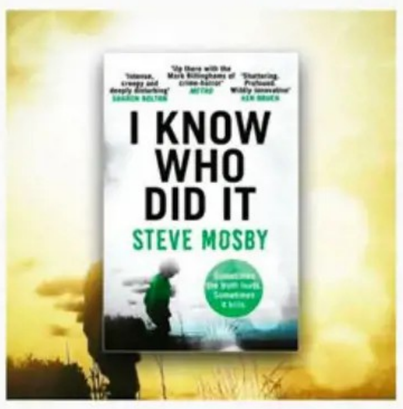




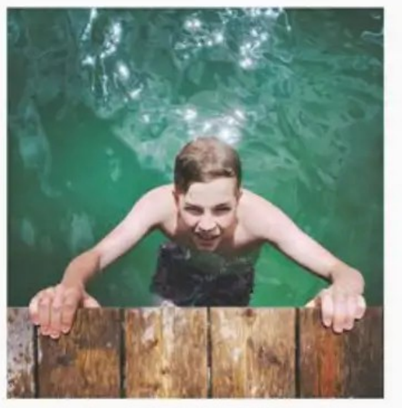






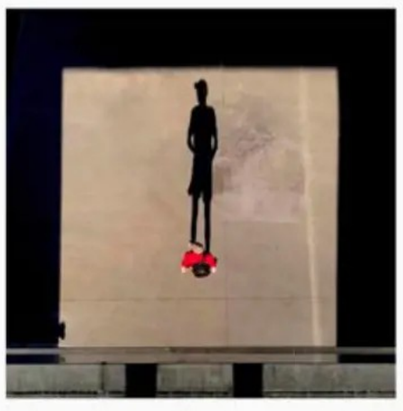









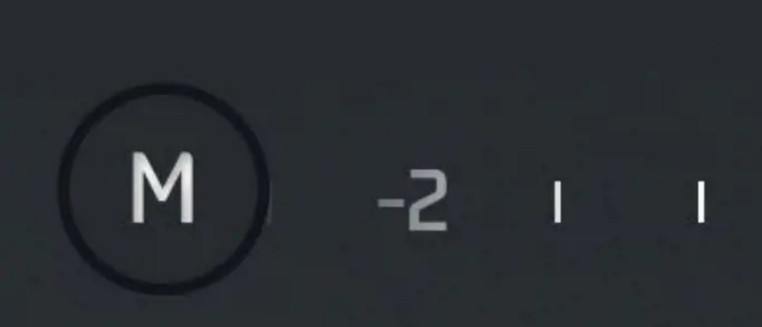




USE THE HASHTAG

#MOBIOGRAPHY

ALSO LOOK OUT FOR THE WEEKLY CHALLENGES

NO FUSION APP: FILM-LIKE IPHONE PHOTOS WITHOUT THE EDIT FAFF



13 24 48 120

Neg.

By Andy Butler

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It's fair to say that smartphone camera technology has come a long way in the last 15-20 years. Today's smartphones—the iPhone in particular—don't just take a single photograph the way a conventional camera does. They capture a series of frames at varying exposures, merge them, denoise them, sharpen them, then adjust contrast and color across different parts of the image. Features such as Smart HDR, Deep Fusion and the Photonic Engine are all working together in the background to produce what Apple's engineers consider the perfect photograph.

The problem is that chasing detail and even lighting tends to remove the character from a scene. Shadows can get lifted when they ought to stay dark. Skin, foliage, and fabrics get pushed until their texture turns crunchy. The mood that initially grabbed your attention when a shot was taken, doesn't make it into the resulting image. These are issues that have frustrated an increasing number of iPhone photographers in recent years.

The standard workaround is to shoot in RAW and process everything yourself in post-production. This approach works well but turns every photo into another job to do later. That's the problem the No Fusion app aims to solve.





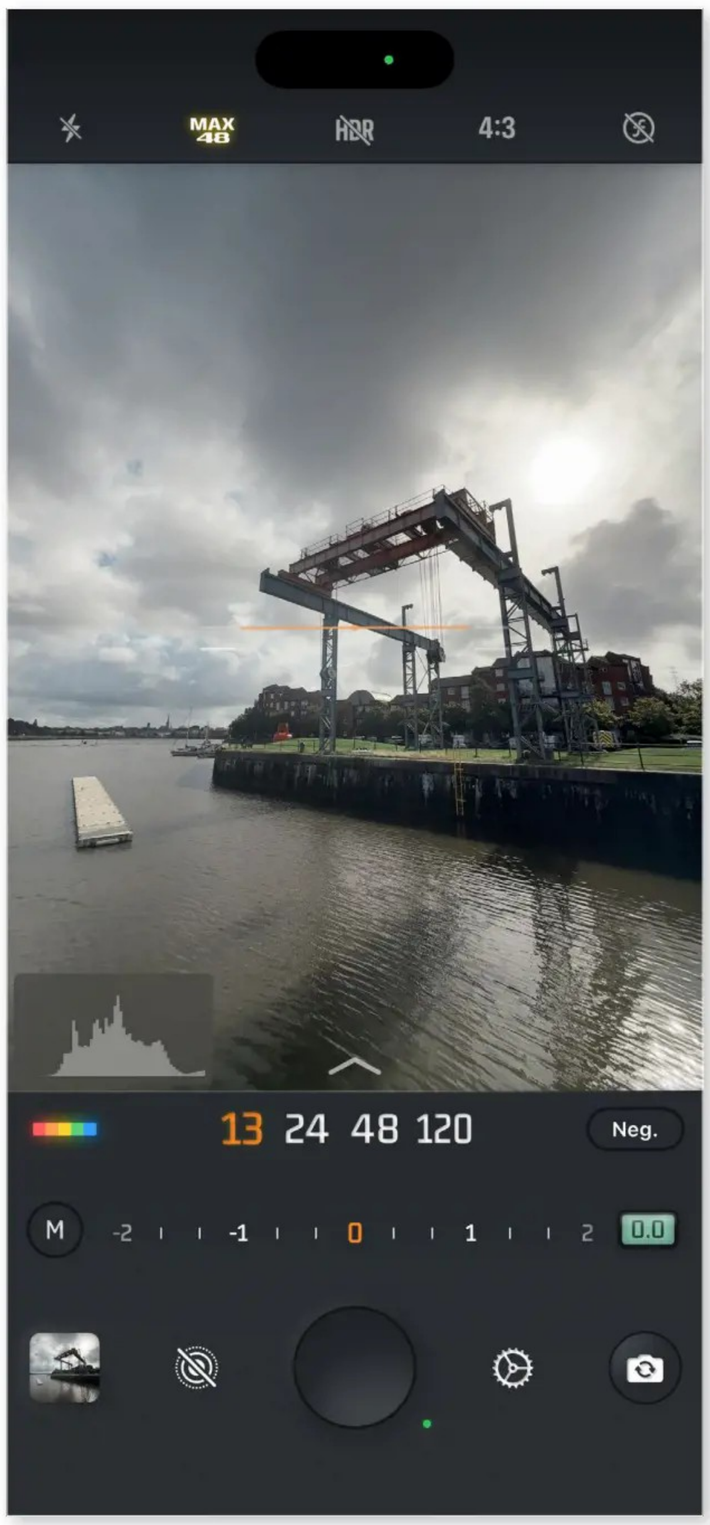
WHAT IS NO FUSION?

No Fusion is an iPhone-only camera app developed by Raster Field Co., Ltd. It's free to download, but requires an in-app purchase to unlock the full feature set.

As the name suggests, the app is built to avoid Apple's Deep Fusion processing. It does this by using the iPhone's RAW capture pipeline and then applying its own conversion and compression to produce a format the app calls HEIF+. In practical terms, this takes the raw sensor data and converts it as soon as you press the shutter, rather than handing the job over to Apple's algorithms. What you get back is a softer, more natural image with far less of that aggressive sharpening.

The app offers much more than this one feature, though. The No Fusion app also gives you full manual control, 48MP capture, RAW and HEIF options, HDR, Live Photo support, a library of film simulations, five film-style effects, custom preset creation, and LUT import.

The aim is to give you a finished, film-like image that you don't need to touch.



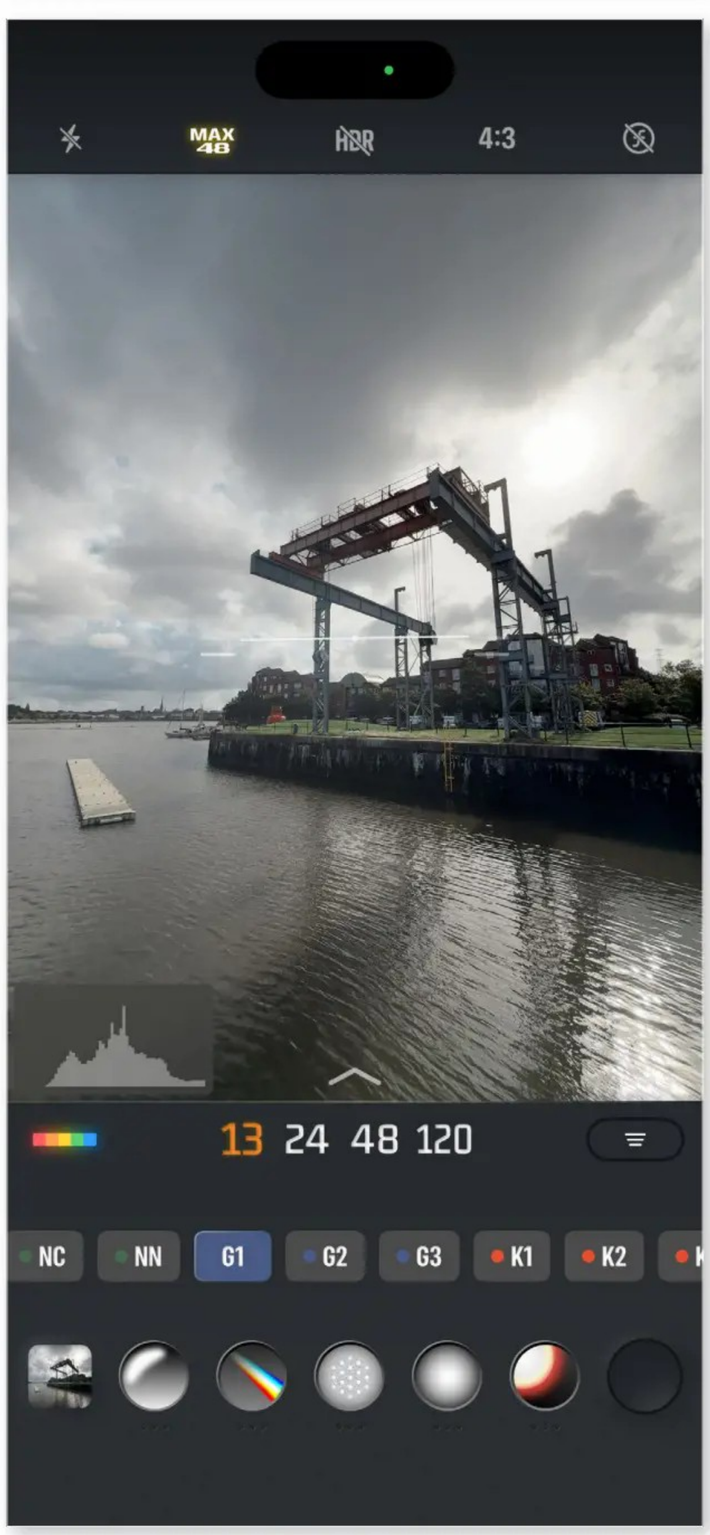
FINDING YOUR WAY AROUND THE INTERFACE

When you open No Fusion, the first thing you'll notice is that the layout is a little busier than the native camera app. But it's logically arranged and easy to figure out.

Along the top of the screen, you'll find the flash toggle, a MAX button to enable 48MP capture, an HDR toggle, and the aspect ratio selector. At the bottom of the viewfinder, you'll find controls for the grid overlay, self-timer, and histogram.

The more interesting controls sit below the viewfinder. To the left, a rainbow icon opens the effects and film simulation menu; a lens selector shows the focal lengths available on your iPhone; a RAW/HEIF toggle lets you choose your file format; an M button opens manual controls; an exposure slider adjusts exposure; and a Live Photo toggle turns it on or off.

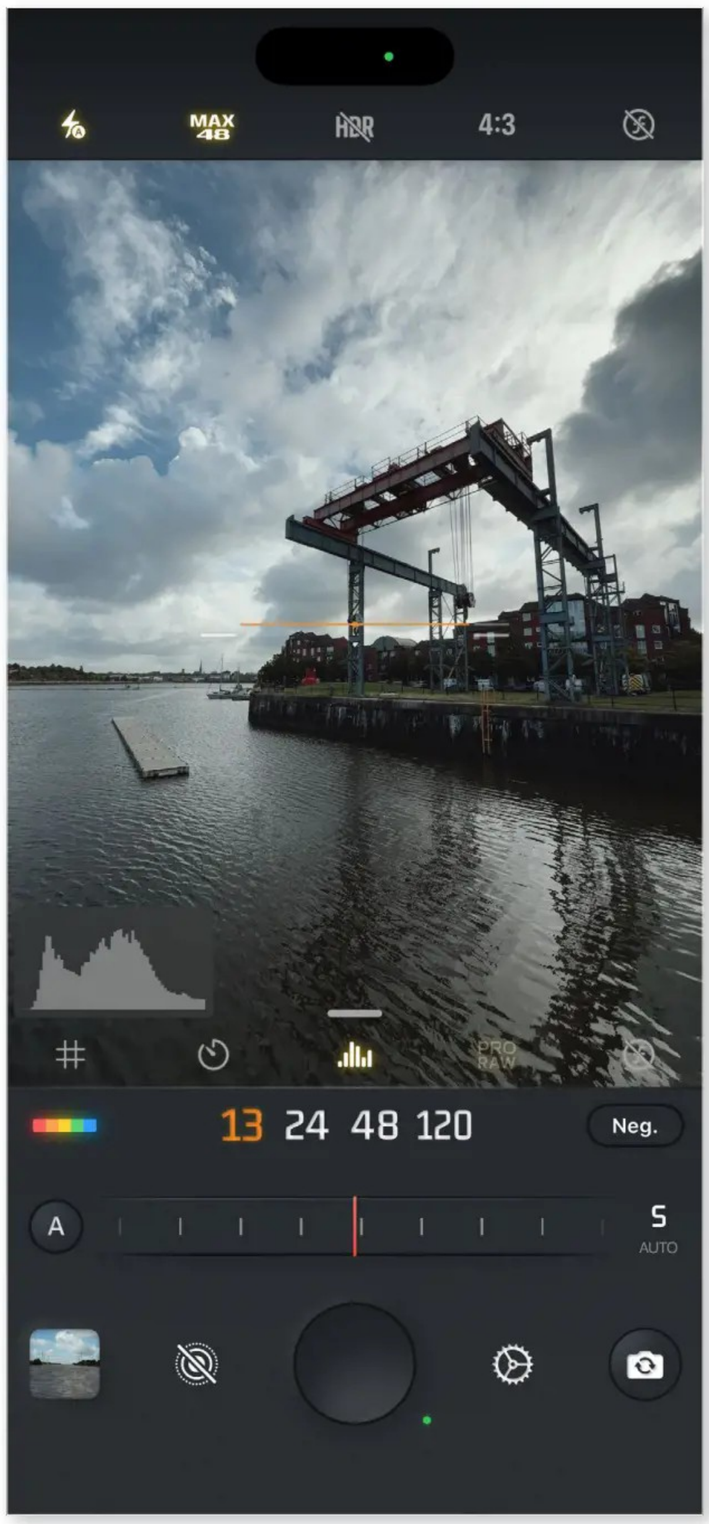
At the bottom of the screen, you can access the photo gallery, Live Photo mode, settings, and the front/rear camera selector, as well as the shutter release button.



Almost all of this is customizable, which for me is one of the app's real strengths. In the settings, you can change the theme, and more usefully, edit the function buttons to add, remove, and reorder the controls on screen to suit your needs.

If you never use the self-timer but reach for the histogram constantly, you can build a layout that works with how you actually shoot. There's also a Quick Slider option that lets you assign what a swipe up or down in the viewfinder does.

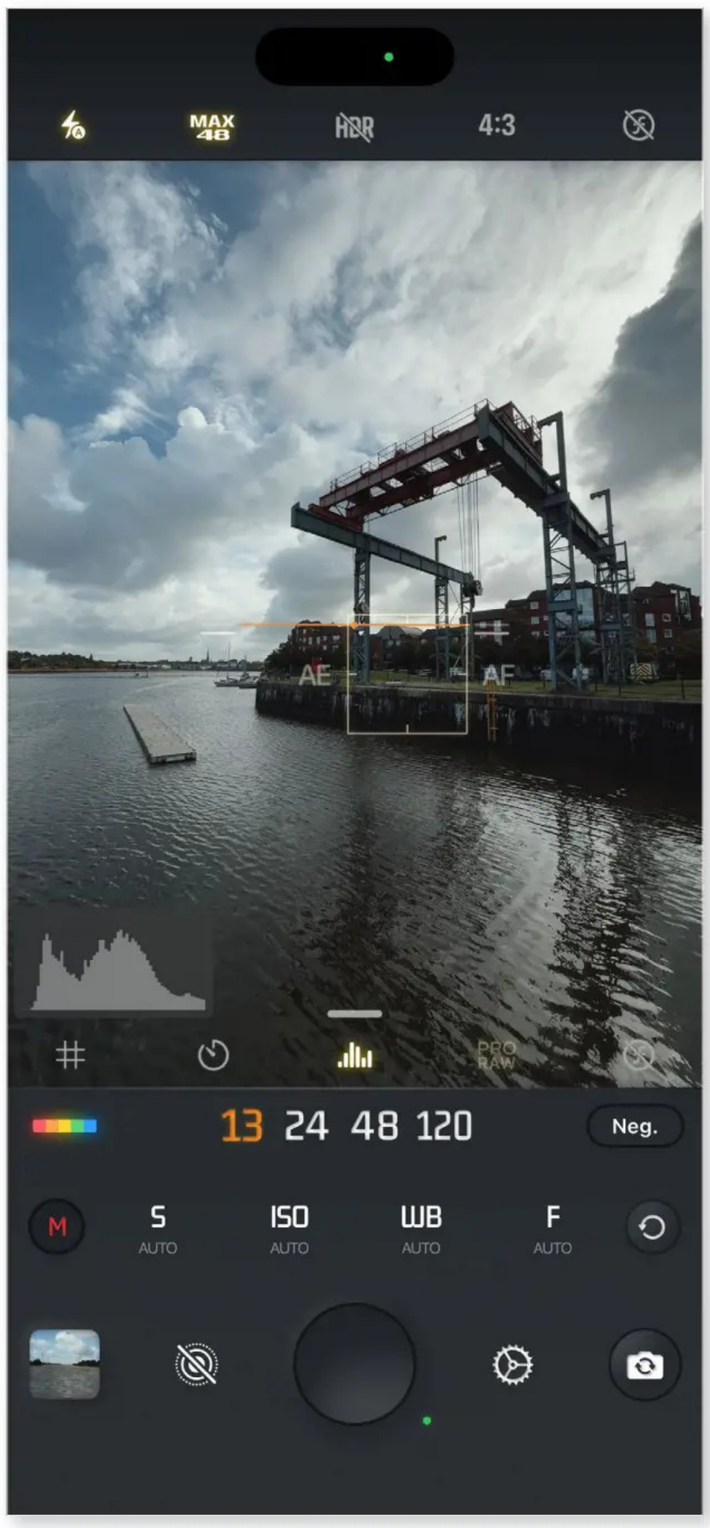
Not many camera apps let you tailor things to this degree, and once set up, the app became more streamlined and noticeably quicker to use.



TAKING A PHOTO

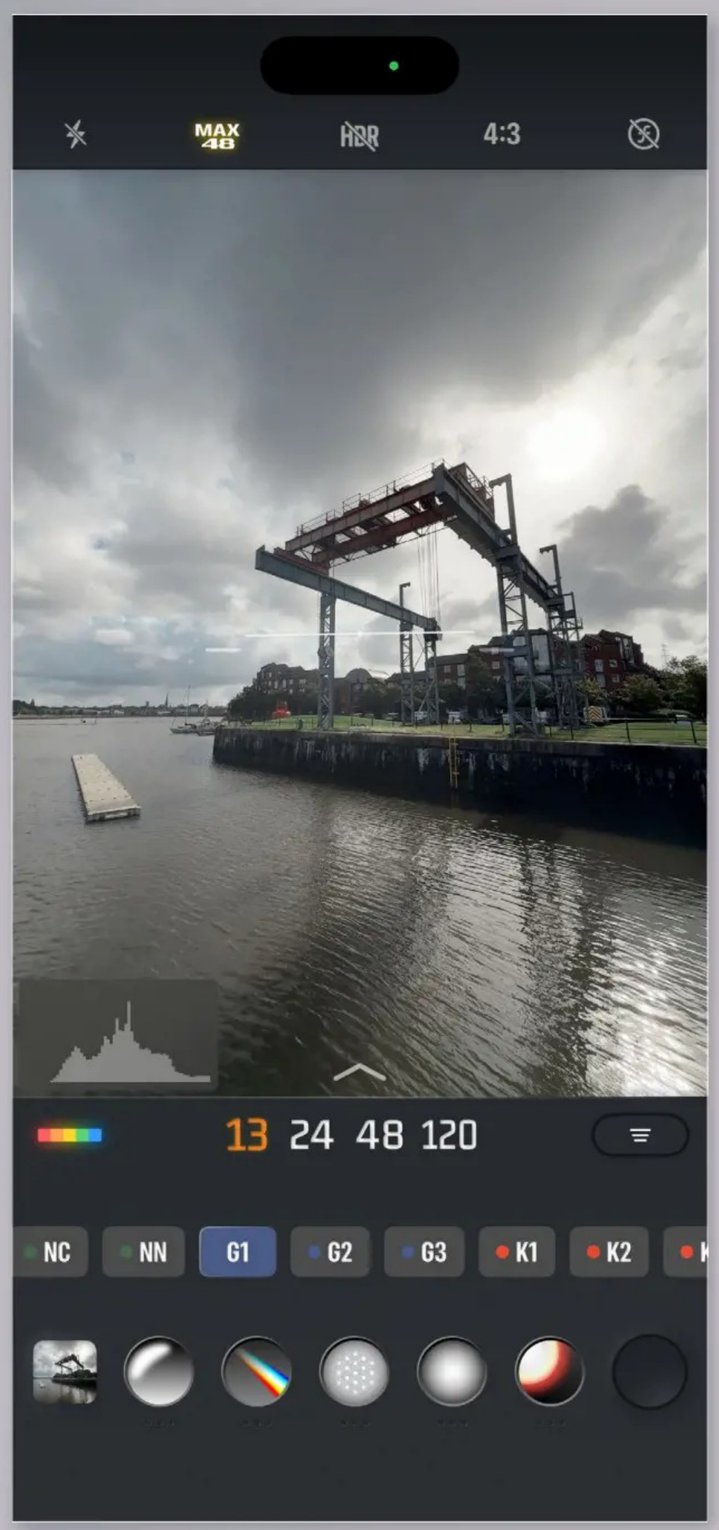
For all the settings buried in it, shooting with No Fusion is pretty straightforward. As you'd expect, to set focus and exposure, all you need to do is tap the screen, frame your shot, and press the shutter release button. You can leave everything else untouched and still come away with a decent photo.

The control I used the most was the exposure slider. Drag it left or right to adjust the exposure value, and double-tap to reset it. There's also a useful tweak tucked away in the settings. If you go to the settings icon, then Volume Button Control, then set Short Press to adjust exposure. Your volume buttons then work as an exposure dial, which feels far closer to handling a proper camera. The trade-off is losing the volume buttons as a shutter release, so it comes down to which you'd rather have.



Tapping the M button brings up the manual controls for shutter speed, ISO, white balance and focus. To adjust each one, select the option and use the slider to adjust the settings. For simplicity, I prefer to work in Auto mode and then use the exposure compensation slider.

The other decision you'll need to make before pressing the shutter is which file format you're going to capture in because this shapes what you can do with the image afterward. Before I get into file formats, let's take a look at the creative tool options first.



FILM SIMULATIONS

For many people, this will be the main draw. The simulations No Fusion applies aren't filters dropped onto a finished JPEG; they're applied during capture, and I think they look pretty good.

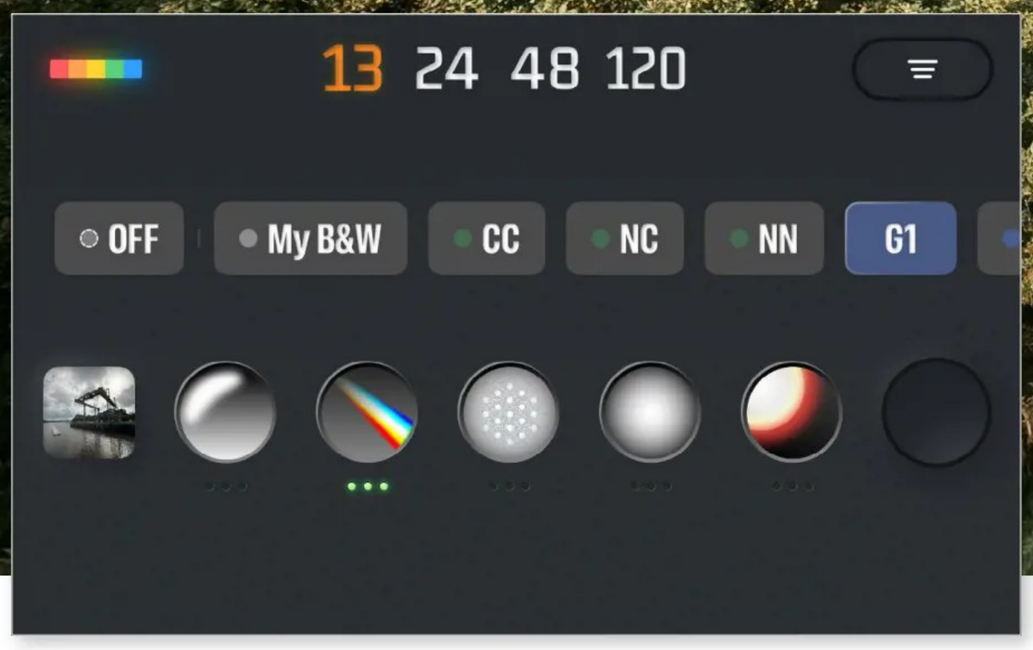
To access the simulations, tap the rainbow icon to open the effects menu. Next, swipe left and right in the viewfinder to move through the simulations. The menu itself lists them as abbreviations such as G1, G2, K1, and K2. Once you've selected a simulation, tapping it a second time will give you its full name. For example, NN will quickly display Fuji Nostalgic Negative. The abbreviations can be confusing at first, but you'll quickly get the hang of them.

Quick side tip: if you long-press anywhere in the viewfinder, you can temporarily hide the simulation so you can see the unfiltered scene. It's a quick way to assess whether a look improves the photo or not.

You can also control the strength of a simulation being applied, and I'd recommend setting this up before you start shooting with the app. To adjust the simulation strength, go to the settings icon, then Quick Slider, then assign Adjust Filter Strength to the Vertical Quick Slider. You can then swipe left and right to change simulation and up and down to adjust its intensity, all without leaving the viewfinder.

This makes more of a difference than you think. Often a look is close to right but slightly too heavy, or it's pulling more saturation out of the scene than I want. Being able to ease it back at the point of capture, rather than accepting it or editing it later, makes the whole system much more usable and streamlined.

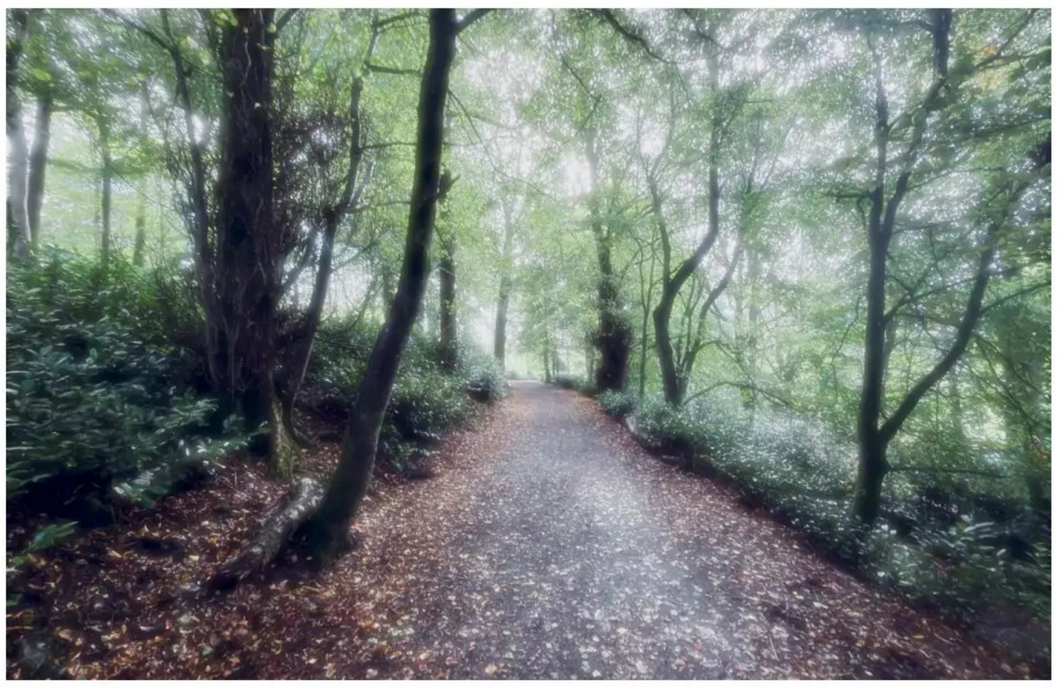




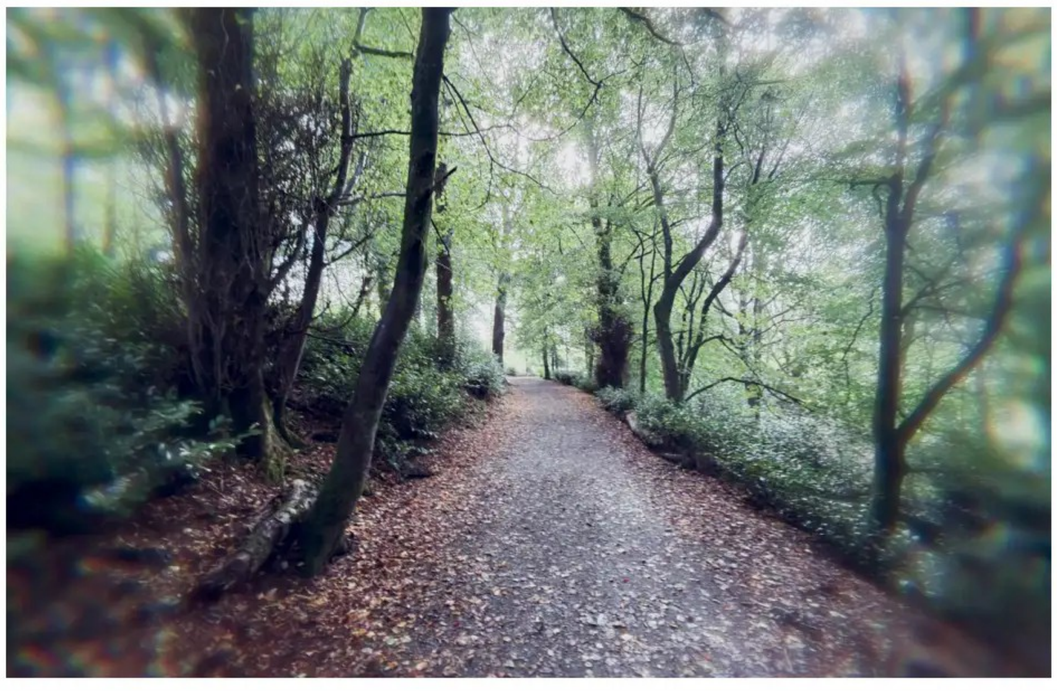
THE FIVE EFFECTS

Alongside the film simulations, you can also layer five effects on top of the image. All of these are designed to strip out the clinical digital rendering without creating a look that's obviously fake.

The effects are displayed as a series of circles below the film simulation slider at the bottom of the screen. Tapping each effect increases its intensity to one of three levels. Tapping a fourth time will turn the effect off.



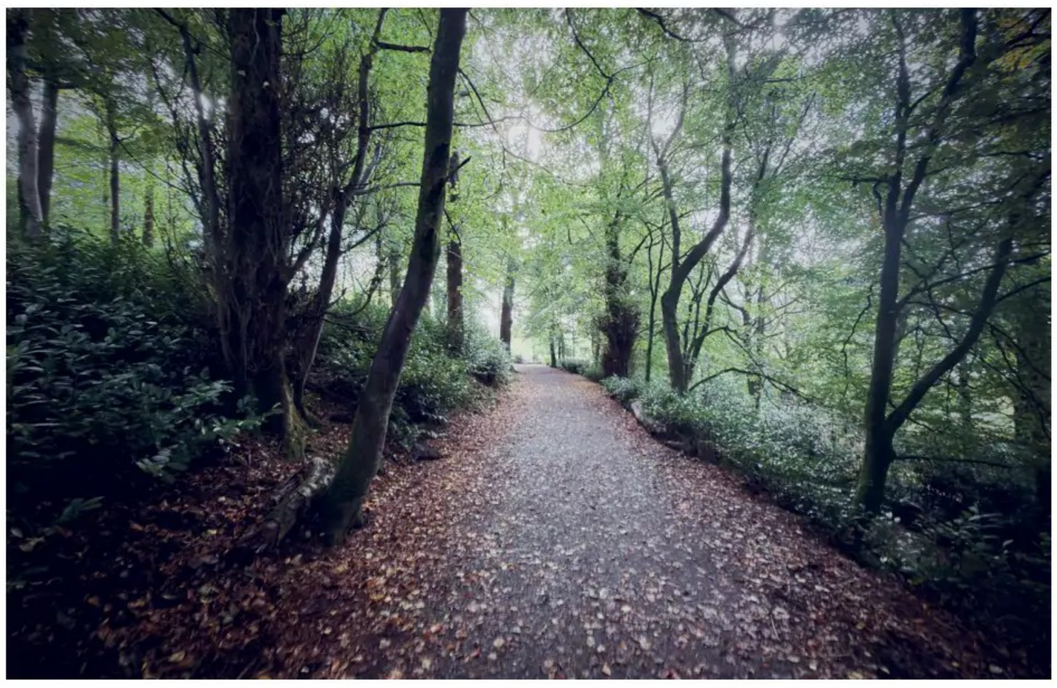
The first effect is Bloom, which adds a soft glow, much like shooting through a black mist filter. It's an effective way of taking the edge off a photo.



The second effect is Prism, which imitates the character of a vintage lens by introducing a blurry vignetting distortion towards the edges of the frame. It's tastefully handled, but it's a very specific look and not one I found myself using.



Next, Grain adds a small amount of noise to the image, which helps to break up that over-sharpened digital look more than anything else on the list. On a 48MP file, the effect is subtle enough that you need to zoom in to see it working, so if your photos are mainly heading for social media or small screens, you can afford to be more generous with it than you'd expect.



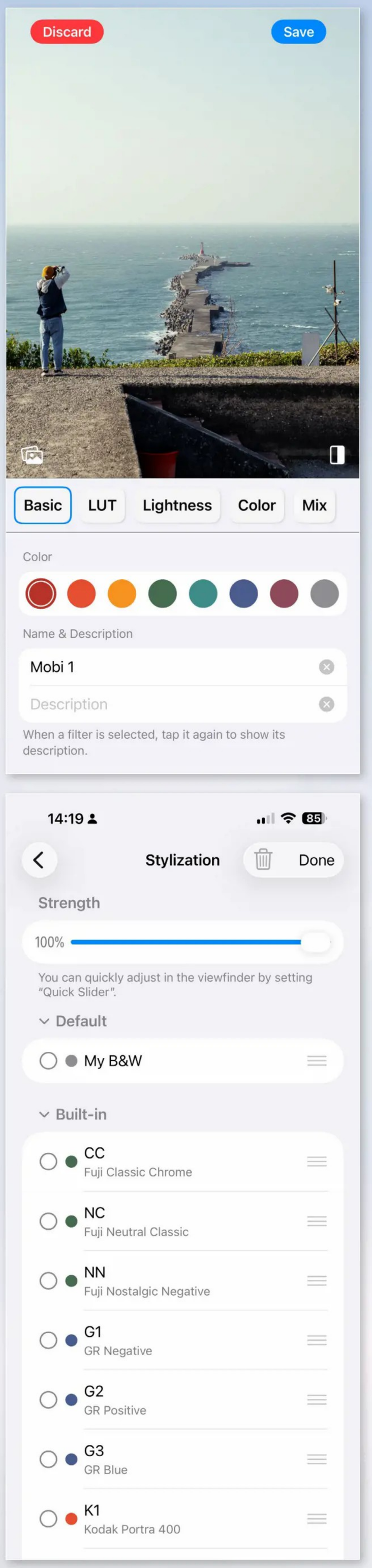
The fourth effect is Vignette, which darkens the corners of the frame to help pull the viewer's eye toward the middle of the frame. A light application suits almost any image. Push it further and it becomes a mood in its own right. I found myself using this effect the most as I often like to add a small amount of vignetting to my images during editing.



Finally, Halation recreates the warm red and orange glow that appears around bright highlight edges in film photography. It works in a similar way to Bloom but focuses on the highlights rather than the shadows, which, to my eye, is the more convincing of the two. The more highlights in the scene, the more you'll see of it, and in shadow-heavy frames it barely shows at all.

A word of caution about combining them: Bloom and Halation do related work, especially in the highlights, so running both at high intensity gets overcooked quickly. If you want to use both, it's probably worth applying Halation first and then keeping Bloom at a minimum. As with most things in life, often "less is more" works best.

There's one more part to the editing side. If you shoot using the Negative Film option, you can go back into the app's photo library, tap the star icon and choose Convert to Negative Film to change the simulation and effects in post. This means that you aren't committing to a particular look at the point of capture. You can then adjust things later. You can also bring RAW files shot in other apps, including Apple's own, into No Fusion and run them through its processing, which is a neat trick if you've got older shots that you'd like to revisit.



BUILDING YOUR OWN FILM SIMULATIONS

As well as using the built-in film simulations, No Fusion lets you create and save your own, as well as letting you import LUTs, a feature that very few iPhone camera apps offer.

To create your own film simulations, first go to the settings icon and then Stylization, where you'll find all the built-in simulations listed.

To add a new preset, tap the big blue plus icon in the bottom right corner. This will allow you to either start from a blank slate or use an existing simulation as your baseline. The adjustments are the ones you'd expect from any editing app: exposure, contrast, blacks, shadows, highlights, whites, color temperature, tint, saturation, vibrance, plus hue, luminance, and saturation controls for the eight standard colors. My advice is to start with a preset you already half-like rather than from scratch. You'll get to a better result faster.

The more interesting feature is the ability to import an existing LUT. A LUT, or Look-Up Table, is essentially a color recipe in a file. It contains a set of instructions that tell the software how to remap every color in the image to a different one. In practice, this means a particular shade of blue becomes a slightly different blue, greens shift a certain way, skin tones warm up, and so on. Film simulations work on exactly the same principle. The difference is that a LUT is a portable file you can move between apps and cameras, rather than something locked inside one piece of software.

LUTs are more of an advanced feature and not something most people will use. I would keep it simple and focus on the built-in film simulations first, then start creating your own from there.

It's also worth noting that since there are more presets than anyone would realistically use, reordering the list will make swiping through them much easier. To reorder the film simulations list, from the Settings > Stylization > Edit menu, you can also tap Edit then drag the items into your preferred order. Alternatively, discard any that you don't want.

FILE FORMATS AND SIZES

This is the most technical part of the app, but it's worth understanding as these settings do more to determine the quality of your files than anything else.

Starting with the RAW pipeline, which can be found under Settings > Advanced Settings > RAW > RAW Pipeline Type. There are two options here.



ProRAW is Apple's own pipeline. It merges multiple exposures for greater dynamic range, applies noise reduction and sharpening, and it's the only route to 48MP files on the cameras that support them. Bayer RAW, on the other hand, bypasses as much of Apple's processing as an app is able to. The trade-off is reduced dynamic range, more noise and a 12MP ceiling. Bear in mind too that if you're not using a Pro model iPhone, ProRAW won't be available at all, so Bayer RAW becomes your only choice.

When using ProRAW, you're able to keep the dynamic range and the resolution, and No Fusion's own conversion removes most of the sharpening that made Apple's version unappealing in the first place.

Then there's HEIF, sometimes called HEIC, which is essentially a more modern JPEG. No Fusion offers two versions. Plain HEIF which uses Apple's default processing, over-sharpening included, and simply lets you apply the app's simulations and effects over the top. HEIF+ is the one that makes the app worth having. This is No Fusion's own conversion, turning the RAW capture into a compressed HEIF at the moment you press the shutter, without Apple's heavy hand. The result is a less-sharpened, properly detailed 48MP file that's ready to share without any editing at all. Note that 48MP HEIF+ files require the ProRAW pipeline.

One last option worth knowing about is Negative Film. Shooting this way captures all the original data while holding off on the processing, which makes capture faster. You can then convert the files to HEIF+ later and batch process them from within the app's photo library.


THE BLACKPOOL TOWER

FINAL THOUGHTS

No Fusion aims to do one particular thing and I think it does it well. Photos taken with No Fusion don't have the over-processed look that iPhone photos can sometimes have. Instead, they have a softness and tonal depth that the native camera app doesn't produce. Additionally, the film simulations feel considered rather than gimmicky.

I found that the photos taken with No Fusion very rarely required any editing. Most apps that shoot in RAW file require you to edit the file in post-production. No Fusion gives you something finished. For anyone who loves the process of taking photographs more than sitting in front of a screen afterward, this is something that matters.

It isn't without its frustrations, though. The file format options are pretty confusing to begin with, and the app would benefit from a better in-app explanation of what each setting actually does. Losing manual control at 48MP is frustrating, even though the fault lies with Apple rather than the developer. Also, because the real processing happens at the moment of capture, there is a delay, so it isn't as instant as the native camera. I found shooting in quick succession meant waiting until the shot had finished processing, which was sometimes annoying.

If you like the idea of applying a film look at the point of capture, or if you already think in terms of presets and recipes, and if you're happy to slow down a little in exchange for better files, then No Fusion is well worth taking a look at. If what you mainly need is fast, reliable snapshots of candid street shots, children, or pets, the native app will probably be the more sensible option.

For me and my own photography, No Fusion has earned a place on my home screen, particularly for landscape scenes that I like to shoot. No Fusion is an app that rewards a bit of deliberate thinking, and in my experience, that's usually a good sign.

Download on the App Store

THE APP THAT MADE ME LEAVE MY CAMERA AT HOME

Video Placeholder

Internet Connection Required

In this video, Michael Soledad explores the interface and features of the No Fusion camera app for iPhone, showing how it delivers a more natural, film-like aesthetic for mobile photography. Michael shows practical examples of the film simulations and manual focus adjustments during a walk through downtown San Diego, highlighting how the app can transform everyday shots into professional-looking images.

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FIND OUT MORE

CAPTURING CULTURE, COLOR AND CONNECTION: THE SMARTPHONE PHOTOGRAPHY OF SOUMAYAN BISWAS

By Andy Butler

Soumayan Biswas is a photographer and visual storyteller from Hooghly in West Bengal, India. He works across documentary, street, and cultural photography. Soumayan started out with nothing more than the phone in his pocket—no expensive gear and no professional connections. Although he now uses both a DSLR and his smartphone, he still makes most of his photos using his phonewhich is an approach that still shapes his photography today.

Soumayan's work is rooted in everyday India with its festivals, street corners, artisans, and quiet domestic moments. He's drawn to those unguarded emotions people display, and to the small gestures and expressions most of us walk past. Color, light, and patience all play their part, but what holds his images together is a genuine interest in the people in front of him and the stories they have to tell. His photography has been recognized in several international mobile photography communities and competitions. This has given him the opportunity to connect with many other photographers around the world.

In my conversation with Soumayan, he talks about finding simplicity within the visual chaos of a busy Indian street, why a smartphone lets him photograph people without making them feel watched, and the long-term documentary project he hopes to build around rural life, traditional craft, and the spiritual festivals of India.



TELL US ABOUT YOUR PHOTOGRAPHIC JOURNEY AND HOW PHOTOGRAPHY FIRST BECAME AN IMPORTANT PART OF YOUR LIFE. WHAT EVENTUALLY DREW YOU TOWARD SMARTPHONE PHOTOGRAPHY?

Photography became an important part of my life when I realized that a camera could capture not only images, but also emotions, stories, and memories. Growing up in Hooghly, West Bengal, I was surrounded by culture, festivals, street life, and everyday human moments that often went unnoticed. I became deeply interested in observing people, expressions, light, and the emotions hidden within ordinary life. Gradually, photography turned into a way for me to express how I see the world.



When I started my photographic journey, I didn't have expensive cameras or professional support. What I had was curiosity, passion, and the desire to create meaningful images. Smartphone photography became my starting point because it was accessible and always with me. It allowed me to capture spontaneous moments instantly without missing the emotion of the scene.

What truly attracted me to smartphone photography was the freedom it offered. I could photograph naturally without making people feel uncomfortable, especially when shooting street and documentary photography. Over time, I learned that storytelling, composition, light, and emotion matter far more than expensive equipment. Mobile photography taught me to be more observant, patient, and emotionally connected to my subjects.

Over time, my photography became more than just a creative hobby—it became part of my identity. Through photography, I found confidence, purpose, and a deeper connection with people and culture. Today, whether I'm using a smartphone or DSLR camera, my goal is always the same: to create honest and emotional visual stories that reflect real life, human connection, and the beauty hidden in everyday moments.





YOUR PHOTOGRAPHY CAPTURES A LOT OF POWERFUL HUMAN MOMENTS, CULTURE, AND EMOTION. WHAT IS IT THAT DRAWS YOU TO THESE KINDS OF STORIES AND SCENES?

I've always been drawn to real human emotions and authentic moments because they tell stories that words often can't express. In India, everyday life is full of culture, energy, struggle, celebration, and deep emotion, and I love capturing those honest moments through my photography.

What inspires me most is the connection between people, their environment, and their traditions. Sometimes it's a simple expression, a gesture, or a quiet moment in a busy street that carries a powerful story. I try to capture emotions that feel natural and relatable so viewers can connect with the image on a deeper level.

For me, photography isn't just about creating beautiful pictures. It's about preserving human experiences, culture, and emotions that might otherwise go unnoticed.

INDIA IS FULL OF COLOR, ENERGY, AND VISUAL COMPLEXITY, AND THAT REALLY COMES THROUGH IN YOUR WORK. HOW DO YOU APPROACH PHOTOGRAPHING BUSY ENVIRONMENTS WHILE STILL CREATING IMAGES THAT FEEL BALANCED AND FOCUSED?

India is naturally full of color, movement, and visual layers, so in busy environments I try to stay patient and observant rather than rushing to take photos. I look for one strong subject or emotion that can become the main focus of the frame.

I pay close attention to light, composition, and timing to try and separate the subject from the surrounding chaos. Sometimes I'll wait for the right expression, gesture, or balance of elements before capturing the moment. Even in crowded places, I try to create simplicity within the frame so the viewer's attention goes directly to the story or emotion.

For me, the key is finding harmony inside the chaos while keeping the image natural and authentic.

STORYTELLING FEELS CENTRAL TO YOUR PHOTOGRAPHY. WHEN YOU CAPTURE A SCENE OR MOMENT, WHAT ARE YOU LOOKING FOR THAT TURNS A SIMPLE PHOTOGRAPH INTO A MEANINGFUL STORY?

For me, a meaningful story comes from emotion, connection, and timing. When I photograph a scene, I look for honest human expressions, gestures, light, and moments that feel real and natural. Sometimes even a small detail can tell a powerful story.

I also try to understand the atmosphere and emotion of the moment before taking the photo. I want the viewer to feel something when they look at the image—whether it's joy, silence, struggle, hope, or curiosity.

I believe a photograph becomes meaningful when it creates an emotional connection and makes people pause for a moment and think beyond the image itself.





COMPOSITION IS A STRONG ELEMENT IN YOUR PHOTOGRAPHY. WHAT'S YOUR APPROACH TO COMPOSITION? AND WHAT ADVICE WOULD YOU GIVE TO PHOTOGRAPHERS WANTING TO IMPROVE THE WAY THEY STRUCTURE THEIR IMAGES?

Composition is very important in my photography because it helps guide the viewer's attention and strengthens the story within the frame. I usually try to keep my compositions simple, balanced, and natural. I pay attention to elements like leading lines, framing, symmetry, layers, and the placement of the subject to create depth and emotion in the image.

At the same time, I don't always follow strict rules. I believe composition should support the feeling and story of the moment rather than make the image look overly planned.

My advice to others is to observe before taking a photo. Try to simplify the frame, remove distractions, and think about what you really want the viewer to focus on. Practicing patience and studying light, shapes, and human movement can also greatly improve composition over time.

COLOR ALSO PLAYS AN IMPORTANT ROLE IN YOUR WORK. WHAT DRAWS YOU TO COLOR PHOTOGRAPHICALLY? AND HOW DO YOU USE IT TO HELP STRENGTHEN MOOD, EMOTION, OR STORYTELLING WITHIN AN IMAGE?

Color is very important because it helps express emotion, atmosphere, and energy. In India, colors are naturally part of everyday life, from festivals and streets to clothing, culture, and traditions. I'm drawn to how colors can instantly create a mood and make an image feel more alive and emotional.

When I photograph, I try to use color to guide the viewer's attention and strengthen the feeling of the scene. Sometimes bright colors help convey celebration and energy, while softer or muted tones can create a quieter and more emotional mood.

For me, color isn't just a visual element; it's part of the storytelling. It helps bring depth, emotion, and identity to the photograph while keeping the moment authentic and natural.





WHAT KINDS OF LIGHT DO YOU FIND YOURSELF MOST DRAWN TO WHEN SHOOTING? AND WHAT SHOULD PHOTOGRAPHERS TRAIN THEMSELVES TO NOTICE ABOUT LIGHT?

Light is one of the most important parts of my photography because it shapes an image's mood, emotion, and atmosphere. I'm especially drawn to natural light, soft morning or evening light, and also dramatic light with strong shadows and contrast. These kinds of light help create depth and emotion while making ordinary moments feel more cinematic and powerful.

I often observe how light falls on people, streets, faces, or textures before taking a photograph. Sometimes even a small ray of light or shadow can completely change the feeling of a scene.

I think photographers should train themselves to notice the direction, intensity, and mood of light rather than only focusing on the subject. Understanding light teaches you how to create emotion, highlight important details, and bring life into an image naturally.



WHICH APPS DO YOU USE TO SHOOT AND EDIT YOUR PHOTOS? DO YOU HAVE A PARTICULAR WORKFLOW OR EDITING PHILOSOPHY WHEN PROCESSING YOUR IMAGES?

I mainly use the native smartphone camera, and sometimes Pro Mode while shooting, depending on the scene and lighting conditions. For editing, Adobe Lightroom is my primary app because it gives me good control over light, color, contrast, and details while still keeping the image natural looking.

My editing philosophy is very simple. I try to enhance the mood and emotion of the photograph without making it look over-edited. I focus on maintaining natural colors, realistic tones, and the original atmosphere of the moment.

Usually, my workflow starts with basic adjustments like exposure, contrast, highlights, shadows, and color balance. After that, I make small refinements to guide attention toward the subject while preserving the scene's authenticity. For me, editing should support the image's story, not overpower it.



YOU SHOOT EXTENSIVELY WITH XIAOMI, VIVO, AND OPPO SMARTPHONES? HOW DO THESE SMARTPHONES PERFORM, AND DO YOU HAVE A FAVORITE?

I currently use the Xiaomi 14 CIVI and Vivo X200 Pro for my photography. What I appreciate most about smartphones is that they allow me to stay close to the moment. As a street and documentary photographer, I often have very little time to react. A phone gives me the freedom to see, feel, and capture those moments without creating too much distance between myself and the subject.

Both phones have their own strengths. I find the Xiaomi 14 CIVI very good for everyday street photography because it is compact, discreet, and easy to carry. It allows me to photograph naturally without making people overly conscious of the camera.

The Vivo X200 Pro has become especially important to me when I want more versatility. Its telephoto capability, detail, and performance in difficult light give me more possibilities when photographing people, festivals, culture, and everyday life. I particularly enjoy using it when I cannot physically get close to a subject but still want to preserve the emotion and atmosphere of the scene.

I don't really believe that a great photograph comes from the phone alone. The device is only a tool; the vision, timing, emotion, and connection with the subject are what make the photograph. That is what I try to bring to every image I make.

If I had to choose one favorite for photography, I would probably choose the Vivo X200 Pro, mainly because of its versatility and the creative possibilities it gives me in different situations.





YOU'VE RECEIVED RECOGNITION IN SEVERAL INTERNATIONAL MOBILE PHOTOGRAPHY COMMUNITIES AND COMPETITIONS. WHAT HAS THIS RECOGNITION MEANT TO YOU? HAS IT INFLUENCED YOUR PHOTOGRAPHY AND CREATIVE DIRECTION IN ANY WAY?

Receiving recognition from international mobile photography communities and competitions has been very motivating and meaningful for me. Coming from a simple background, seeing my work appreciated on global platforms gave me confidence and encouraged me to continue growing as a photographer and storyteller.

It also helped me connect with photographers from different countries, learn new perspectives, and understand how powerful visual storytelling can be beyond language and location. These experiences inspired me to improve my creativity, observation, and emotional approach to photography.

At the same time, the recognition reminded me to stay true to my own style and keep focusing on capturing real stories, culture, and human emotions rather than chasing trends. It's definitely pushed me to work harder and think more deeply about the kind of stories I want to tell through my photography.

YOU MENTIONED AN INTEREST IN DOCUMENTING RURAL LIFE, TRADITIONAL ART, AND SPIRITUAL FESTIVALS ACROSS INDIA. ARE THERE ANY PARTICULAR STORIES OR PROJECTS YOU'RE ESPECIALLY EXCITED TO EXPLORE IN THE FUTURE?

I'm especially excited to explore stories connected to rural India, traditional craftsmanship, spiritual festivals, and everyday human life that often go unnoticed. I want to document the beauty, emotions, and cultural depth of these places and communities in an honest and meaningful way.

One project I'm particularly interested in is capturing the lives of local artisans and traditional artists whose work is slowly disappearing with modern changes. I'm also deeply inspired by spiritual gatherings and festivals across India because they carry strong emotions, faith, color, and human connection.

In the future, I hope to create a long-term, documentary-style photo series that preserves these stories and shows the richness and diversity of Indian culture through a more personal, emotional perspective.

FOLLOW SOUMAYAN BISWAS

Instagram: @soumayan.photography



THE STORY BEHIND MY FAVORITE PHOTOS...



CHILDREN STUDYING BY CANDLELIGHT

This photograph is very close to my heart because it reflects hope, determination, and the value of education in rural life. I captured this moment in a village where children studied together at night by candlelight. Despite limited resources, their focus and dedication were truly inspiring.

What makes this image special to me is the emotion and atmosphere within the frame. The warm light, the silence of the village night, and the expressions of the children together created a powerful story about dreams, learning, and resilience. For me, this photograph is not only about education. It’s about hope and the strength of the human spirit.



FISHERMEN AT SUNSET

This image captures two fishermen during sunset, surrounded by calm water and beautiful natural light. I was drawn to the simplicity of the moment and the graceful movement of the fishing net against the sky. The scene felt peaceful, timeless, and deeply connected to nature.

What makes this photograph personal to me is the balance between human life and the environment. It represents the everyday struggles and hard work of people whose lives depend on nature and tradition. The silhouette, reflections, and light together created a moment that felt both cinematic and emotional.



CHILDREN PLAYING WITH BALLOONS

This photograph captures children playing joyfully with balloons during sunset, surrounded by dust, movement, and energy. I loved the raw happiness and freedom in the scene. The colors, expressions, and motion came together naturally and created a feeling of childhood innocence and celebration.

This image is special to me because it reminds me that happiness can exist even in the simplest moments. The photograph carries both energy and emotion, and it reflects the beauty of ordinary life that often goes unnoticed. For me, it represents joy, freedom, and the magic of childhood memories.

WHEN YOUR SUBJECT NOTICES YOUR SMARTPHONE IN STREET PHOTOGRAPHY

By Arnold Plotnick

As a veterinarian who used to specialize in cats, I'd love to say I have the stealth of a cat when I'm out with my iPhone taking photos. Most of the time, I do. Other times, I have the stealth of a guy dropping a pan in the kitchen at midnight. Although I don't restrict myself to one particular genre, I definitely favor street photography and that involves taking candid photos of people in public settings. My "invisible" approach usually ends the same way: my subject suddenly locks eyes with me, followed by that awkward beat where I pretend to be fascinated by a lamppost or a manhole cover, as if that had been my plan all along. Spoiler alert: no one is fooled.



But seriously, that instant of being caught is where the real emotional drama lives. It's the moment where the ethics of street photography stop being theoretical. In that split second, I've crossed a small but real social boundary and with it comes a hint of panic, a little bit of guilt, and a healthy dose of self-consciousness.

There's a standard line among candid photographers that the street is a public space and there "is no expectation of privacy." I've heard this dozens of times. For some photographers, the smartphone can become an instrument of confrontation and the subject's reaction is part of the point.



But I've never been able to fully adopt that "public property" philosophy. Because my street photography is more about curiosity than conquest, when I'm spotted, I don't feel like I've successfully exercised a right. I feel like I've disrupted a moment.

Although street photography is meant to be candid and unstaged, it still raises the issue of consent. In candid photography, that consent usually isn't explicit. Yes, I'm in a public space where taking photos is legal or tolerated, but legal permission isn't the same as emotional permission. Once my subject notices my iPhone, the image becomes less about composition and more about contact. Suddenly there are two people in the frame, even if only one is visible: the subject, and my presence.

The smartphone complicates this even further. When someone notices a large camera pointed at them, there's little ambiguity about what's happening. An iPhone is different. We use our phones for everything: texting, navigation, checking the weather, answering emails. A person holding a phone may be taking a photograph—or may be doing something else entirely. That ambiguity makes candid photography easier, but it also means that when someone realizes they've been photographed, the sense of surprise can be greater. The social contract feels less defined. I may think I'm documenting life on the streets as it unfolds, but the subject may experience that same act as interruption or exposure. Some photographers thrive on that tension. I don't. And frankly, the discomfort I feel isn't really something I want to overcome. It's a sign that I still see the person, not just the picture and I don't want to lose that.

I don't need big dramatic confrontations (and thankfully, I haven't had any) to know I've been spotted. In fact, I have a growing folder of "I've Been Spotted" photos that I've actually become quite fond of.



One of my favorite street photographs shows a man holding his baby up to a car window so she could see her reflection. Friends and colleagues have commented on how it captures a really cute moment. But what you don't see is the moment just before, when the baby's father spotted me and gave me the side-eye. Nothing came of it. He was having a quiet, personal moment with his baby, and I felt like an intrusive voyeur.





Another encounter took place in Tanzania. I was sitting in the back of a van when our driver, having become slightly lost, stopped to ask a Maasai woman for directions. She was carrying a basket of bananas on her head, and her bright clothing immediately caught my eye. Thinking I could photograph her discreetly from the back seat, I lifted my iPhone and tapped the shutter, certain she wouldn't notice.

She noticed.



She immediately waved me off and said something decidedly testy in Swahili. The message required no translation.

Later, our driver explained what had happened. Many visitors photograph Maasai people, and the customary approach is to ask permission first. The person being photographed will often request a small donation in return. I hadn't known that, and I felt embarrassed—not only because I'd inadvertently offended her, but because I had also subjected the driver and the rest of the passengers to an awkward situation.

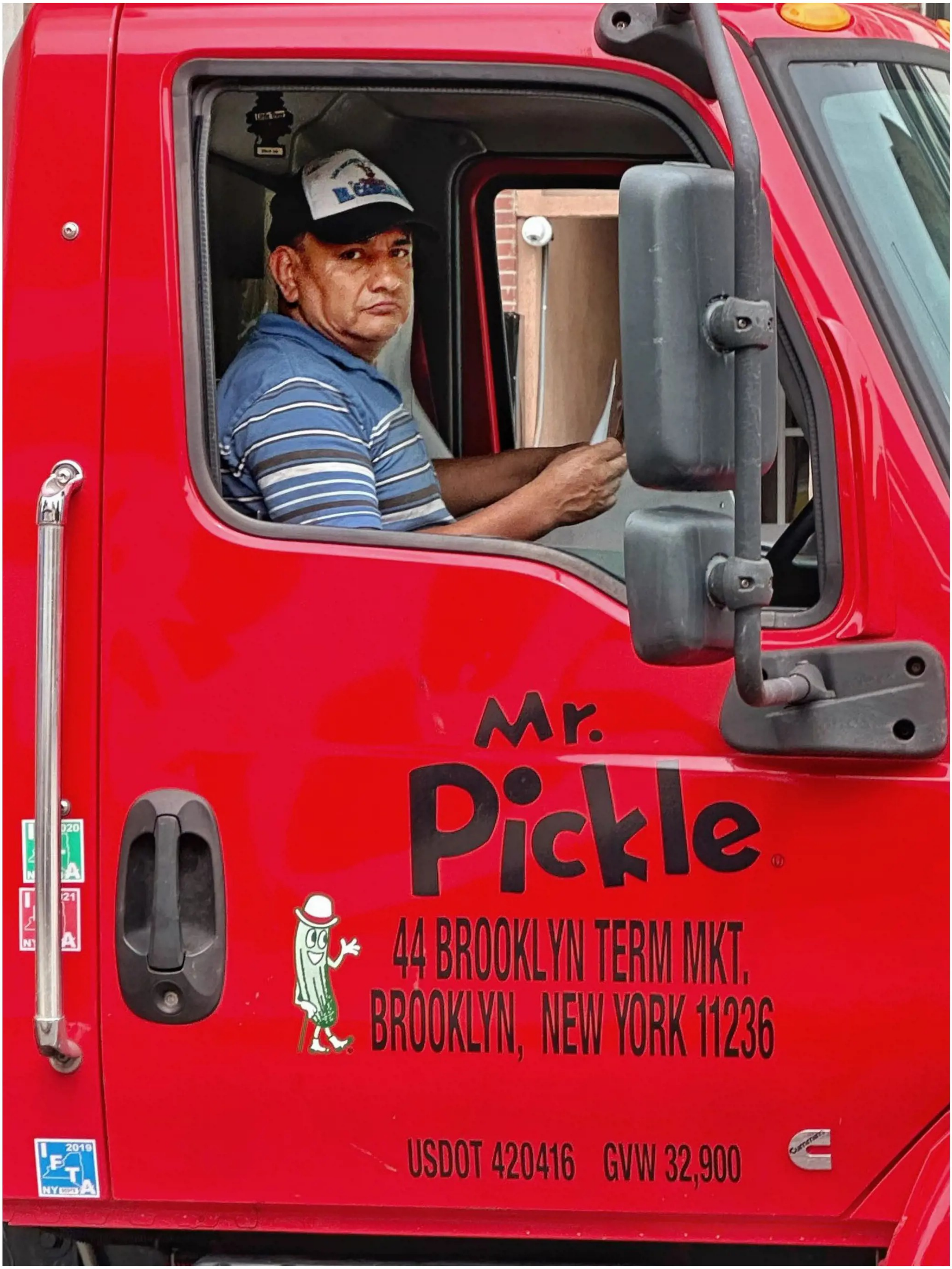
The photograph was decent. The memory of being waved off in Swahili has proven much harder to forget.

My intention in taking these photos was simply to document the world as I experienced it. But the photos where I've been spotted go beyond that. They document the exact second when my curiosity met someone else's boundary, and the awkwardness that followed.

The late New York Times cultural critic Maurice Berger once pointed out that in Robert Frank's San Francisco, the subjects' gaze seems to register more than the photographer himself, as if Frank were a stand-in for the intimidating whiteness that shadowed the lives of Black Americans at the time. That has me wondering if, when I'm caught, the subjects are reacting to more than just a nosy photographer. Might I represent something more unsettling like a symbol of class, authority, or privilege? Given the dramatic socio-economic disparity that's always present in New York, it's something I can't avoid thinking about.

In the end, I've realized that the "caught" moments are just as much a part of my work as the candid ones. Sure, I can minimize the likelihood of getting caught if I constantly slink around and hide in doorways when taking my photos, but I refuse to do that. If I want to find connection in public, I have to be willing to be seen, too. The iPhone may make me less conspicuous, but it certainly doesn't make me invisible. I may still feel that pang of embarrassment when a subject locks eyes with me, and I might still pretend to be fascinated by the local manhole covers, but I no longer see that moment as a failure. I think of it now more as a collision than a full-on intrusion. I'd rather be the guy who gets caught being curious than the person who treats people like props. If I have to endure a little awkwardness in order to be reminded that there's a human cost to these photos, it's a trade I'm happy to make.




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APPLE'S IPHONE 18 PRO SERIES: IS IT AN INNOVATION, A GIMMICK, OR JUST CATCHING UP?

By Gavin Leneghan

Apple, renowned as one of the world's most iconic brands, has always prided itself on being anything but "standard". Yet until the "Surprise and Shine" event in September this year, Apple had never gone so far as to act like its standard-variant iPhones didn't exist.

We are, of course, referring to Apple's eye-catching decision under new CEO John Ternus to show off an iPhone 18 Pro and iPhone 18 Pro Max, while not even acknowledging a regular iPhone 18 model.

However, rumors suggest that a standard iPhone 18 may arrive by next spring. But for now, Apple has focused on highlighting that the 18 Pro and 18 Pro Max feature "the most advanced pro camera system in an iPhone."

Such a bold claim largely revolves around the new devices' inclusion of a mechanical variable aperture on the 48-megapixel main "Fusion" camera.

It's Apple's first-ever variable-aperture camera on an iPhone. Does it represent a decisive reclaiming of the tech giant's mantle as a pioneer? More to the point, if it doesn't, does that really matter to today's smartphone photography enthusiasts?

Video Placeholder

Internet Connection Required

THE VARIABLE-APERTURE CAMERA: BORROWED TECH, DONE WELL

The principle behind the new variable aperture is easy enough to understand. Six laser-cut blades, thinner than a human hair and driven by a new rotor mechanism, are used to adjust the physical aperture. This lets the user or the camera's automatic system adjust how much light reaches the sensor.

The automatic operation responds to the given scene. Alternatively, the user can access new "Pro Controls," including manual shutter speed, white balance, and a histogram. You can choose from four discrete aperture settings: f/1.48, f/1.8, f/2.8, and f/4.0.

For a few different reasons, the new variable-aperture camera certainly ranks as an interesting addition to the iPhone range. Many users will appreciate the real optical control that this feature provides, rather than relying on pure software simulation. The wider opening lets in more light for low-light and Night mode shots, while also enabling shallower natural depth of field and optical bokeh.



There's a catch, though. Samsung was already doing something remarkably similar back in 2018, with the Galaxy S9. That particular device also introduced a camera capable of switching between two apertures, f/1.5 and f/2.4. In that instance, too, the aperture was physically adjustable, rather than relying solely on computational photography to compensate for different lighting conditions.

Samsung persisted with this technology into the Galaxy S10 and some Note models, before quietly dropping it in the 2020's Galaxy S20 series. It has been suggested that this stance may have been driven by such factors like cost, the added thickness and complexity, limited practical impact on smaller sensors, and the rise of better computational photography and larger and higher-resolution sensors.

Still, the iPhone 18 Pro and 18 Pro Max's variable-aperture camera is the first time this feature has appeared on an iPhone. Apple's take on the feature also constitutes a more polished multi-stop mechanical iris than Samsung's earlier two-position implementation.

On its own, that might be enough to count as a landmark, given how incremental most smartphone camera upgrades have become.



BEYOND THE VARIABLE APERTURE, WHAT ELSE CAN CAMERA ENTHUSIASTS GET EXCITED ABOUT?

As it turns out, there's quite a bit, including Apple building a dedicated Pro Controls panel natively into the Camera app for the first time. This allows users to manually adjust settings such as shutter speed (freezing fast motion or intentionally creating motion blur) and white balance (locking or adjusting color temperatures directly before taking a shot).

The Camera app also features a live histogram. This real-time exposure graph, presented right in the viewfinder, gives users an easy way to check that highlights aren't blown out and shadows aren't crushed.

The front selfie camera also gets a bump, with an 18-megapixel sensor, an f/1.9 aperture, and autofocus. Meanwhile, the 8x optical-quality zoom, handled by the triple 48-megapixel rear array, delivers crisp, well-framed shots without losing optical quality.

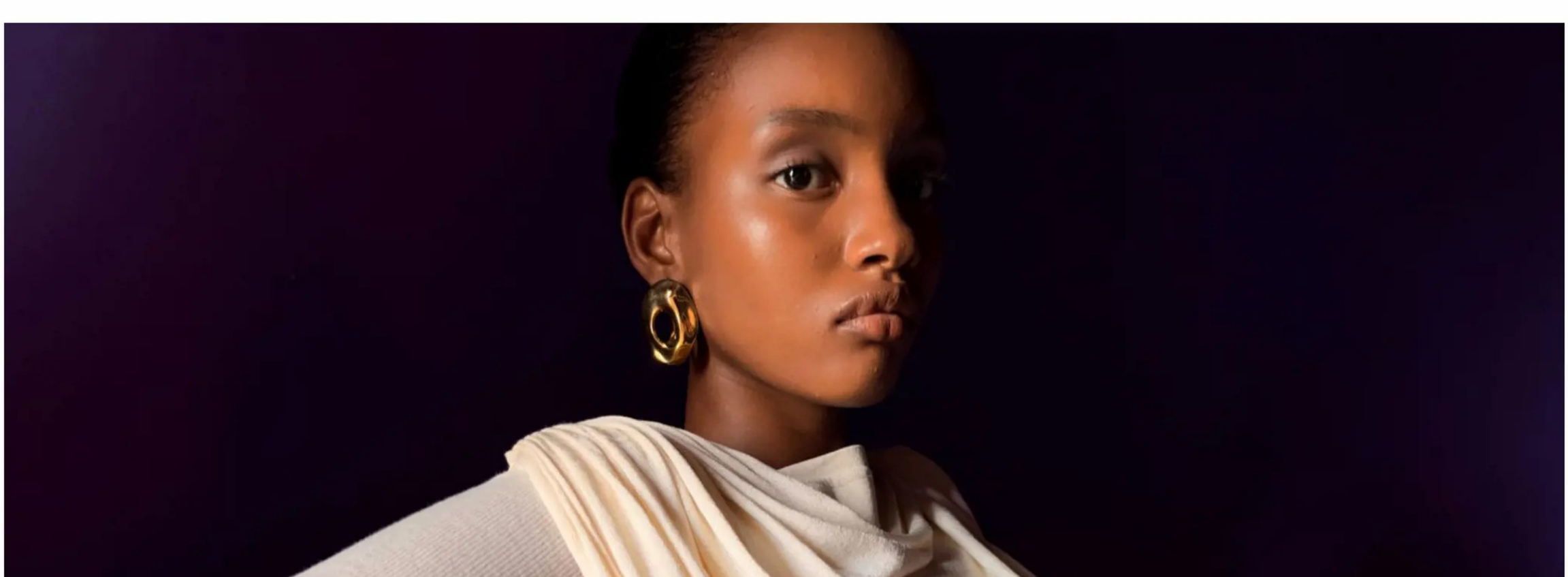
Apple is also introducing its new Apple Reference Image technology, which cryptographically signs the photo data at the exact moment of capture. This unalterable reference verifies what the camera sensor physically saw, helping confirm image authenticity.



SO IS THE IPHONE 18 PRO INNOVATIVE, OR IS IT JUST A REFINED COPY?

Honestly, it's a bit of both. Call it a refinement built on a borrowed idea. The iPhone 18 Pro and iPhone 18 Pro Max could be reasonably described as a copy or catch-up exercise compared to rivals, on the basis that the core concept, a physically changing iris that controls light and depth of field, is borrowed from phones of years past, as well as dedicated cameras. In addition to Samsung, the likes of Huawei and Xiaomi have offered variable-aperture snappers on some of their models over the years.

It could also be described as a more refined offering than those alternatives, continuing Apple's longstanding approach of not necessarily rushing to be "the first" to incorporate a particular feature or technology. In this latest case, the Cupertino firm has taken the variable-aperture concept and paired it with far more powerful hardware and computational photography, resulting in a noticeably more sophisticated version. That's arguably a sizeable leap forward in itself.





As we've seen so many times before with Apple, much of the company's innovative verve lies in how it integrates a familiar underlying concept with iOS and the other devices across its range. On the iPhone 18 Pro and 18 Pro Max, the variable aperture combines with the A20 Pro processor, Apple Reference Image technology, and the aforementioned proper manual controls and histogram.

Apple's hardware updates, paired with consistent image processing and strong color science, make the iPhone 18 Pro a more compelling choice for dedicated smartphone photographers than the spec sheet alone suggests.

After all, let's not forget that mechanical variable apertures remain relatively uncommon in 2026, even amid high-end phones. So, Apple bringing such a well-engineered version to its large installed base of users is still more than welcome.

ALL IN ALL, APPLE IS CONTINUING TO PLAY THE GAME IT PLAYS BEST

With the iPhone 18 Pro and 18 Pro Max, Apple can hardly claim to have invented the variable aperture on smartphone cameras.

It also remains to be seen whether this feature will become a lasting advantage or will instead be "just another" aspect of smartphone photography that peaks in prominence before being gradually de-emphasized.

Much will depend on "real-world" users' experiences and habits, including how much they engage with manual controls versus relying on automation. It does at least seem unlikely that variable apertures will go on to profoundly redefine smartphone photography in an era still dominated by big sensors and computational imaging.

Even so, enough evidence suggests Apple's latest take on this feature shouldn't be entirely dismissed as a marketing talking point or gimmick. That evidence includes the Cupertino firm's track record of taking existing technologies and vaulting them to new levels of cultural relevance and usefulness.

Whether that holds true again with the 18 Pro and 18 Pro Max is something we'll only know once people have been shooting with it for a while.



EMBRACING THE MIDDAY SUN: WHY IT ISN'T ALWAYS YOUR ENEMY

By Mark Myerson

In the UK, we have an old expression that pokes fun at our national tendency to embrace heat. “Only mad dogs and Englishmen go out in the midday sun.”

It’s a humorous warning that most photographers are happy to heed.

Photography magazines, books, or guides always tell us to avoid lunchtime light. With the sun directly overhead, at peak intensity, you can be simultaneously dazzled by its brightness and blinded to the depths of shadows.

Common sense tells you this isn’t the best time to be taking pictures. But for some photographers, it’s actually their golden hour.

HOW MIDDAY BECAME THE ENEMY

Photo by @laurence__bouchard



Many photographic techniques weren’t conceived in the smartphone era. Some processes actually come from a time before digital pixels ruled the world.

Avoiding midday light is one such example. Before high-dynamic range (HDR) technology, cameras could not contain the extremes of light and shadow. Strong contrast was a monster that should be completely avoided, or tamed with difficulty.

If you did choose to face the beast, you could expect harsh criticism from traditionalists. Burnt-out highlights and jet-black shadows used to be frowned upon by association panels and competition judges.

The message of fear is still being repeated today. But times have changed, and so must we.

PUSHING THE ENVELOPE

Today, technical proficiency is not at a premium. A five-year-old equipped with the latest smartphone will produce sharper, more tonally balanced pictures than the average DSLR-toting enthusiast could muster ten years ago.



In fact, the consistent quality of smartphone outputs makes them all too much alike. To catch the attention, you really need to push the envelope.

Embracing the extreme contrast of midday light and shadow is one possible approach. It's popular with street and architectural photographers working in black-and-white. In these genres, the juxtaposition of glaring illumination and cavernous darkness can create eye-catching patterns and shapes.

Alternatively, the opposite ends of the histogram can act as white space. For landscape photographers, a clean white sky can give the main subject breathing room—for example, a lone figure in an epic vista.

Even deeper shadows can be advantageous. Dark but visible outlines rarely add much to an image; allowing the detail to fade into black can reduce distraction.

Photo by @laurence__bouchard


Socorrista

AN ABUNDANCE OF LIGHT

Once you accept that some areas of your image may fade away, the midday sun delivers another gift: incredible amounts of light.

Skilled photographers often use this to their advantage, aiming for brighter exposures to capture bold color. The overall effect is high key—a bright, crisp, airy feel that's difficult to replicate if you balance exposure more carefully.

Pushing this technique to the extremes can unlock pastel hues, which deliver visual punch when paired with deep blacks. Laura Paresky Gould (@MiamiColorTheory) is a well-known exponent of this style; we featured her work in a recent issue.

Photo by @miamicolortheory

MAKING MIDDAY WORK

To be clear, midday is still a challenging time to shoot. And that's not even accounting for summer heat.

Realistically, some subjects are out of bounds. Anything with significant texture will turn into a riot of contrast. Buildings become draped in long, vertical shadows that disguise their true form. And portraits that feature a similar shadow running from the nose to the chin are hardly flattering.

To avoid these issues, it's important to be aware of where the sunlight is and what angle it's coming from. In general, you don't want to be shooting with the sun behind you as this usually results in very flat images. (There goes another outdated principle from the days of film.)

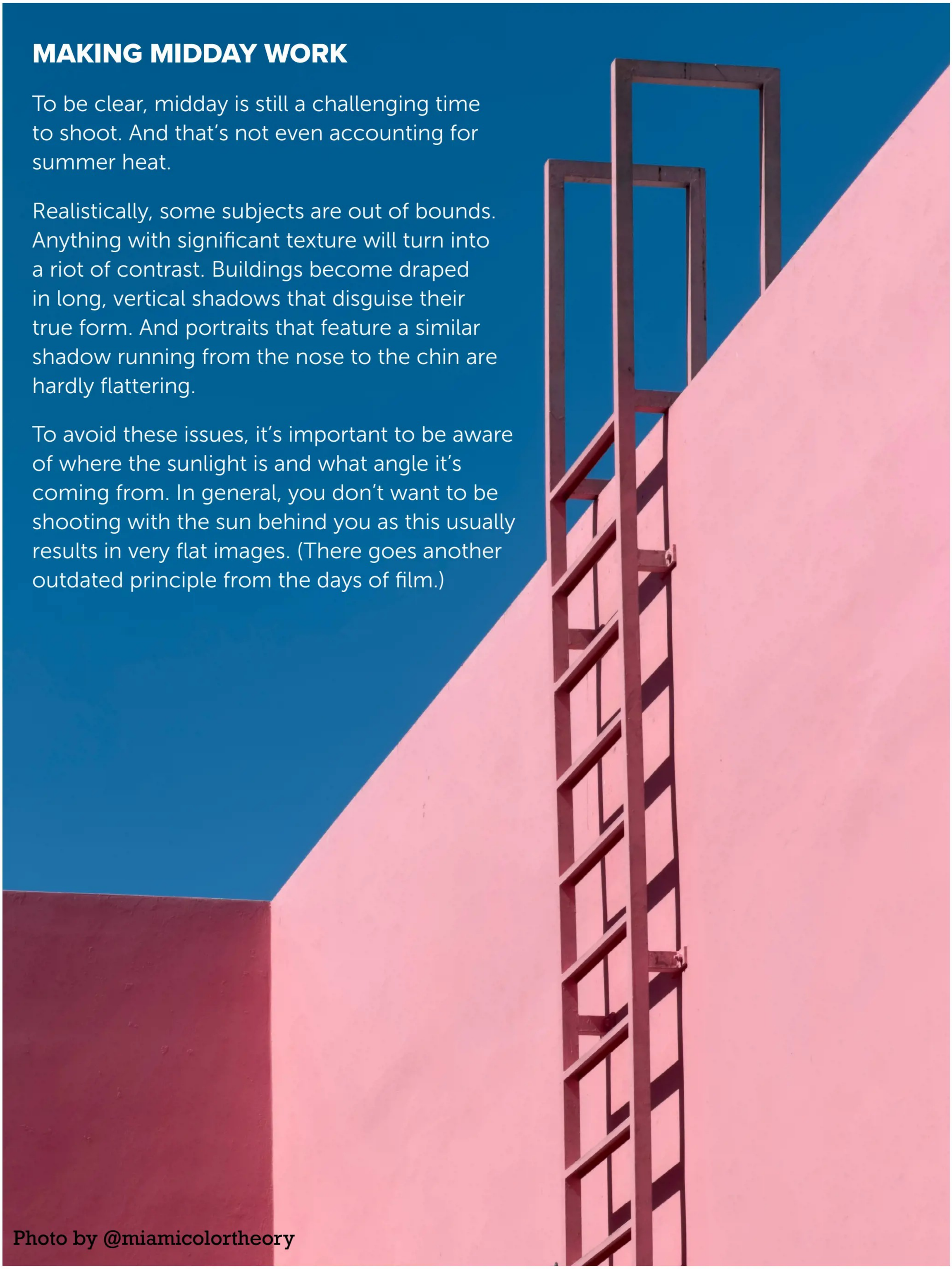


Photo by @miamicolortheory

In many parts of the world, midday lighting isn't truly overhead. This opens up the opportunity to use side lighting. It can be a powerful technique, particularly in portraiture.

Shooting toward the sun is another valid option. Your subject should be in shadow, and therefore free from glare. You can expose for this and let other parts of the image fall into strong highlights and shadows.

Similarly, shooting into the sun creates silhouettes with lit edges. These shapes can stand out beautifully against a burnt-out backdrop.



Photo by @alon_goldsmith

USING TECHNOLOGY TO YOUR ADVANTAGE

No matter which exposure settings you choose, most smartphones will capture impressive dynamic range. This means you can edit your lunchtime images for creative effect.

The trick here is to forget what you've learnt about balancing exposure, and only think about the key interest in each image. Maintain a strong exposure, and allow the highlights and shadows to take care of themselves.

This actually simulates the kind of contrast that makes film photographs so appealing. You don't need every element in the frame to be perfectly lit.

Keep in mind that playing with light and dark in this way can affect color. Deep shadows are likely to look rich, while the hues in your highlights will almost fade away. To restore tasteful balance, you might want to make selective color adjustments—pushing up the saturation in a blue sky, for example.



Photo by @alon_goldsmith

Just don't try to rescue images where your main subject is part lit and part in shadow. The midday contrast is a tide that's too strong to swim against, even with cutting-edge editing tools at your disposal.

EXPLORING A NEW TIMEZONE

For as long as people take photographs, the golden hour will be the most fruitful time of the day. You can't beat the alluring mix of warm light, rich colors, and lengthening shadows.

But that doesn't mean you should discard the rest of the day, particularly if you have limited time in a certain location.

Shooting at noon is a legitimate option that you shouldn’t discount, as long as you recognize both the strengths and limitations of overhead sun.

This isn’t the time for subtlety. Have eyes only for your subject. Allow the war between light and shadow to consume the rest of every frame. Work with the intensity of the sun; don’t battle against it.

And most of all, forget everything you know. The old rules of photography don’t apply now. The new era is here, and it begins at 12 o’clock midday.

Photo by @alon_goldsmith

WHY I ALMOST ALWAYS SHOOT IN THE HARSH MIDDAY SUN



In this video, James Popsys explains techniques for capturing compelling images during midday, including the strategic use of shadows to create depth, the importance of negative space, and how to manage exposure for bright, detail-less skies. These principles demonstrate how to turn challenging, high-contrast lighting conditions into opportunities for creative storytelling.

MOVILIZADOS: MANEL ANTOLÍ ON PHOTOGRAPHING OUR LIFE WITH PHONES

By Andy Butler

Manel Antolí is a journalist and photographer from Barcelona who has spent two decades traveling the world as a photojournalist, writing and shooting his own features for travel magazines and newspaper supplements. These days, Manel spends most days walking the city streets and neighborhoods of Barcelona, looking to capture those special moments that most people walk straight past and pay little attention to.

Manel's work focuses on the idea of framing. He believes this is what can lift a fragment of everyday life into something with artistic weight—an aesthetic balance drawn from composition, light and shadow. Yet Manel rarely goes out looking for a particular image in mind. Instead, he prefers to be surprised, reacting quickly when a scene presents itself to him, or finding an interesting composition and then waiting patiently for someone to walk into the scene.

In my conversation with Manel, he talks about how photographing his home city has changed the way he sees it, why a smartphone lets him work unnoticed in places where a larger camera would not, and the thinking behind "MOVILizados"—his ongoing photo essay on how completely the mobile phone has embedded itself in our daily lives.



COULD YOU TELL US A LITTLE ABOUT YOUR JOURNEY IN PHOTOGRAPHY AND HOW IT BECAME A PART OF YOUR LIFE?

My first exposure to photography was at age 17, at a photography workshop in my neighborhood (Barcelona's Poble Sec, the same neighborhood as singer-songwriter Serrat), where the then unknown Tino Soriano, now a renowned and award-winning National Geographic photographer, taught classes.

I wanted to be a journalist, and that's what I devoted my first few years to after finishing my degree when I worked at Lecturas magazine. During that time I put photography on the back burner and only picked it up when I went on trips during vacations or weekends.



However, everything changed when I turned 30 and went on my "journey of self-discovery," traveling alone with a friend to Australia and Papua New Guinea. There I realized I could combine my profession (journalism) with my passion (photography), and I began contributing to travel magazines (Rutas del Mundo, Grandes Viajes, España Desconocida, and Viajes y Vacaciones) and newspaper supplements (El Viajero/El País, Avui). For two decades, I worked as a travel photojournalist, writing and photographing my own features.

AFTER ALL THOSE YEARS WORKING AS A TRAVEL PHOTOJOURNALIST, WHAT DREW YOU TO STREET PHOTOGRAPHY IN BARCELONA? HOW HAS YOUR PERSPECTIVE ON THE CITY CHANGED AS YOU'VE PHOTOGRAPHED IT?

Retiring from my career at age 63 gave me the most precious gift anyone can have: plenty of free time to devote myself, without rushing, to giving free rein to my passion for photography. Now, my "photographic landscape" has changed completely. Instead of traveling all over the world for short periods, I began to rediscover my city, strolling through neighborhoods I'd never (or very rarely) visited before. I found in it an inexhaustible source of photographic inspiration in every area: composition, portraiture, small details, light, shadows.



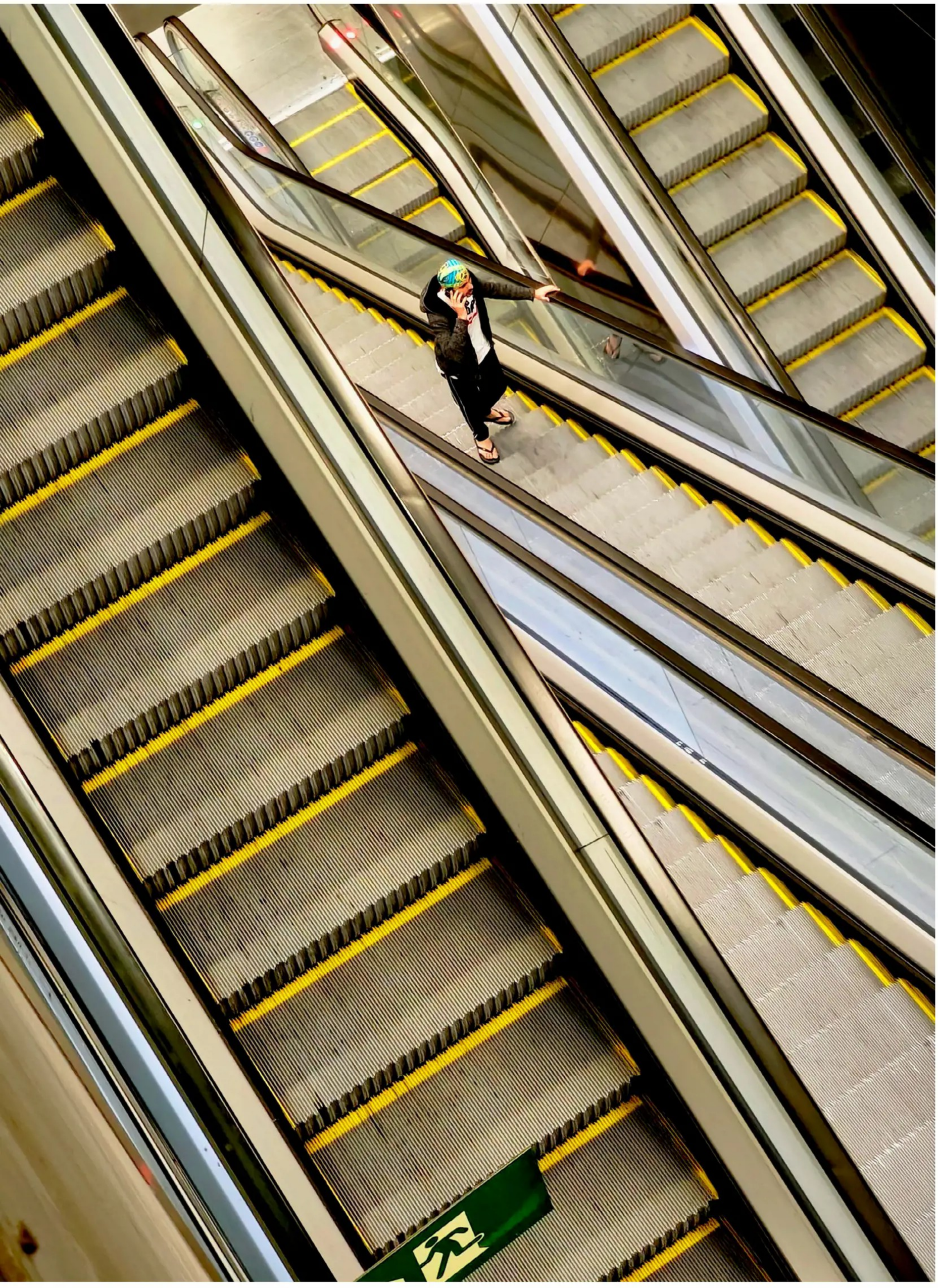
YOUR PHOTOGRAPHS OFTEN CONVEY A VERY OBSERVATIONAL FEEL, AS IF YOU WERE WAITING FOR LIFE TO NATURALLY SETTLE INTO THE FRAME. HOW IMPORTANT ARE PATIENCE AND ANTICIPATION IN YOUR PHOTOGRAPHY?

I always say that a photographer's greatest virtue is "seeing a photo" where others don't see one. We have a sixth sense that allows us to visualize them. Sometimes you have to react quickly when you see "the photo" so it doesn't slip away. Other times, what you perceive is an interesting situation to which you must add your creativity. That's where patience comes in: finding the best composition and then waiting for what your mind had anticipated to happen—like waiting for someone to walk into the frame and fill the space you'd left for them.

WHAT'S YOUR APPROACH TO COMPOSITION AND FRAMING? WHAT ADVICE WOULD YOU GIVE TO PHOTOGRAPHERS WHO WANT TO CREATE MORE STRIKING COMPOSITIONS WITH THEIR SMARTPHONES?

I always say that framing is the key (or one of the most important factors) for that slice of everyday life to take on an artistic dimension, seeking out snapshots that evoke emotions through an aesthetic balance often based on composition. Every photo captures a reality, just like a painter does with their canvas. And within that frame, you should include everything relevant that your mind imagines as you view it with your eyes—which are more important than the camera itself, which is merely an object. What allows you to take photos with smartphones is the ability to go unnoticed, since everyone uses them and people don't know if you're photographing them, sending a WhatsApp message, or taking a selfie.

MANY OF YOUR IMAGES COMBINE STRUCTURE AND SPONTANEITY, ESPECIALLY IN BUSY STREET SCENES. WHEN PHOTOGRAPHING ON THE STREET, DO YOU REACT INSTINCTIVELY TO MOMENTS, OR DO YOU SOMETIMES VISUALIZE A SCENE IN ADVANCE AND WAIT FOR SOMETHING TO HAPPEN WITHIN IT?



As I mentioned earlier, speed and patience are complementary, not mutually exclusive. There are times when, if you don't react quickly to something happening right before your eyes in a matter of seconds, you'll miss "the shot." The key here is to have a well-honed instinct for capturing spontaneity. Other times, however, the key is to anticipate that a particular scene is significant and wait for something to happen within it that elevates its value—to enhance it with something extraordinary. That's where patience comes into play, and (sometimes) luck. But, as Picasso once reflected: "Inspiration exists, but it has to find you working."





LIGHT PLAYS A FUNDAMENTAL ROLE IN STREET PHOTOGRAPHY. WHAT KIND OF LIGHT OR ATMOSPHERE USUALLY CATCHES YOUR ATTENTION WHEN YOU GO OUT TO TAKE PHOTOS?

Light plays a fundamental role in photography, whether it's travel photography or street photography. Light is the brush with which we paint the canvas of our imagination. Like most photographers, I try to make the most of it during the warmest times of the day, such as early morning or late afternoon. When it comes to street photography, light is especially useful for creating shadows, which can be very effective when you know how to work with them and blend them with the chosen setting.

YOU'VE WORKED PROFESSIONALLY WITH TRADITIONAL CAMERAS FOR MANY YEARS. WHAT HAS SMARTPHONE PHOTOGRAPHY ALLOWED YOU TO DO DIFFERENTLY, BOTH CREATIVELY AND PRACTICALLY, COMPARED TO USING A DIGITAL SLR CAMERA?



Above all, two things. First, convenience. Smartphones are infinitely lighter than SLR cameras, both the analog ones (from the past) and the digital ones (of today). They're easy to carry; you can slip them into a pocket. And second, they let you "blend in more" when shooting on the street and, especially, in very confined spaces (trains, subways), where using an SLR is too cumbersome. Although there are very small and versatile compact cameras for street photography, a camera always draws more attention than a smartphone, but both let you take photos.

YOUR ONGOING PHOTO ESSAY, "MOVILIZADOS," EXPLORES THE ROLE THAT SMARTPHONES PLAY IN MODERN LIFE. WHAT INITIALLY INSPIRED YOU TO UNDERTAKE THIS PROJECT, AND WHAT HAVE YOU DISCOVERED OR OBSERVED AS YOU'VE WORKED ON IT?

I was inspired by the fact that a small, flat, rectangular, and very lightweight "pocket-sized" device, which entered our lives (to stay) about three decades ago, has ended up becoming yet another extension of our bodies. It's a sort of virtual office or laptop that also offers us an immense range of functions: a desktop, a calendar, internet browsing, and taking photos!!! Practically everyone carries a smartphone and uses it constantly every day, and this is precisely what I'm trying to capture: how, in the most varied places and curious situations, the smartphone has become an essential part of our lives.



IS THERE A PHOTOGRAPHER, ARTIST, OR VISUAL INFLUENCE WHO CONTINUES TO INSPIRE THE WAY YOU SEE THE WORLD?

I've always admired the great Spanish photographers, starting with my mentor (and friend) Tino Soriano, Colita, Gonzalo Azumendi, and Javier Arcenillas. Also the Brazilian Sebastião Salgado, a genius of social documentary photography; and the American Alex Webb, for his mastery in capturing the spontaneity of street photography. But if there's one person who is an absolute source of inspiration for me, it's the British photographer Martin Parr (who passed away recently, in December 2025)—a true genius of photographic humor, creating fictions laced with irony from everyday realities.



WHICH APPS OR TOOLS DO YOU CURRENTLY USE TO TAKE AND EDIT PHOTOS ON YOUR SMARTPHONE? HAS YOUR EDITING PROCESS CHANGED OVER TIME?

The truth is, I'm not one of those photographers who base a large part of their work on post-production, carefully and skillfully editing their original images until they become works of art. Perhaps because I did almost all of my professional work as a photojournalist in the pre-digital era, when you had to fine-tune each slide (Sensia, Velvia, or Provia) to achieve the best final result.

I've gotten used to retouching my shots very little (if at all). That's why I don't use any special smartphone apps. I simply use the built-in app on my smartphone (Xiaomi 15T Pro, 512 GB, Leica Summilux lens) to make slight adjustments to exposure, brightness, contrast, highlights, shadows, saturation, or the range between light and dark.

I prefer to respect the authenticity of what my eyes have seen as much as possible, with minimal modification. But I respect (and admire) that other photographers give their original shots an artistic twist with remarkable skill.

LAST YEAR YOU PRESENTED THE EXHIBITION “STREET ART & PEOPLE BCN.” AND THIS SUMMER YOU PRESENTED ANOTHER ONE FOCUSED ON ROCAFONDA AND LAMINE YAMAL. WHAT ARE THE DIFFERENCES BETWEEN CREATING PHOTOGRAPHS FOR AN EXHIBITION AND SHARING INDIVIDUAL IMAGES ONLINE?



“Street Art & People BCN,” based on photos of graffiti from all kinds of venues and parking lots in Barcelona, featuring anonymous passersby, was my first photography exhibition in 2025. And in June 2026, I’m presenting “Rocafonda: Territorio Lamine,” about the humble neighborhood in Mataró (Barcelona) where the young soccer player’s career took shape. The main difference is that an exhibition requires a unifying theme that brings all those images together under a single concept to create a photographic narrative from a cohesive body of work. In contrast, sharing photos online means telling a single story in each individual shot.

FOLLOW MANUEL ANTOLI

Instagram: @manuelantolimoliner



THE STORY BEHIND MY FAVORITE PHOTOS...



PHOTO #1: “STREET MOBILE BAND?”

Four girls and two guys sharing a wooden bench while checking their respective smartphones. Seeing them like that, perfectly aligned, each with their legs crossed in their own way, created a visual scene straight out of a “Street Mobile Band”—a sort of Village People 2.0 of the mobile phone era.

PHOTO #2: “MOBIL STYLE ZEN”

She was like a porcelain goddess, sitting cross-legged in a Buddhist pose, with a high, meticulously curated look full of details; it looked like something straight out of a “street style” guide. So I wanted to capture her as she checked her smartphone, enveloped in the “green” aura that surrounded her and contrasted with the urban gray tones of the buildings in the background.

PHOTO #3: “SOCCER BALANCE”

A photo inspired by the great Martin Parr. In this shot, I fused the street art (graffiti) of the young soccer player with reality: the man sitting there, checking his smartphone, unaware that a soccer ball was “levitating” above his head, ready to be kicked—a curious scene, somewhat circus-like due to that balanced, tightrope-walking composition.

WORKING WITH IMPERFECTION: SEE THE BEAUTY OF PHOTOGRAPHS THAT AREN'T QUITE PERFECT

By Nicki Fitz-Gerald

This is one of the first photographs I took with my iPhone 3GS. It's a snapshot of the light in my hallway at home, taken bleary-eyed just before I went to bed. It was around the time I'd just discovered iPhone photography and was snapping everything. Something about the light caught my eye. There was also something about the shapes, the lines, and the colors, combined with that slightly edgy, grainy lo-fi quality of the photo that drew me in. It had an emotional and nostalgic quality that appealed to me.



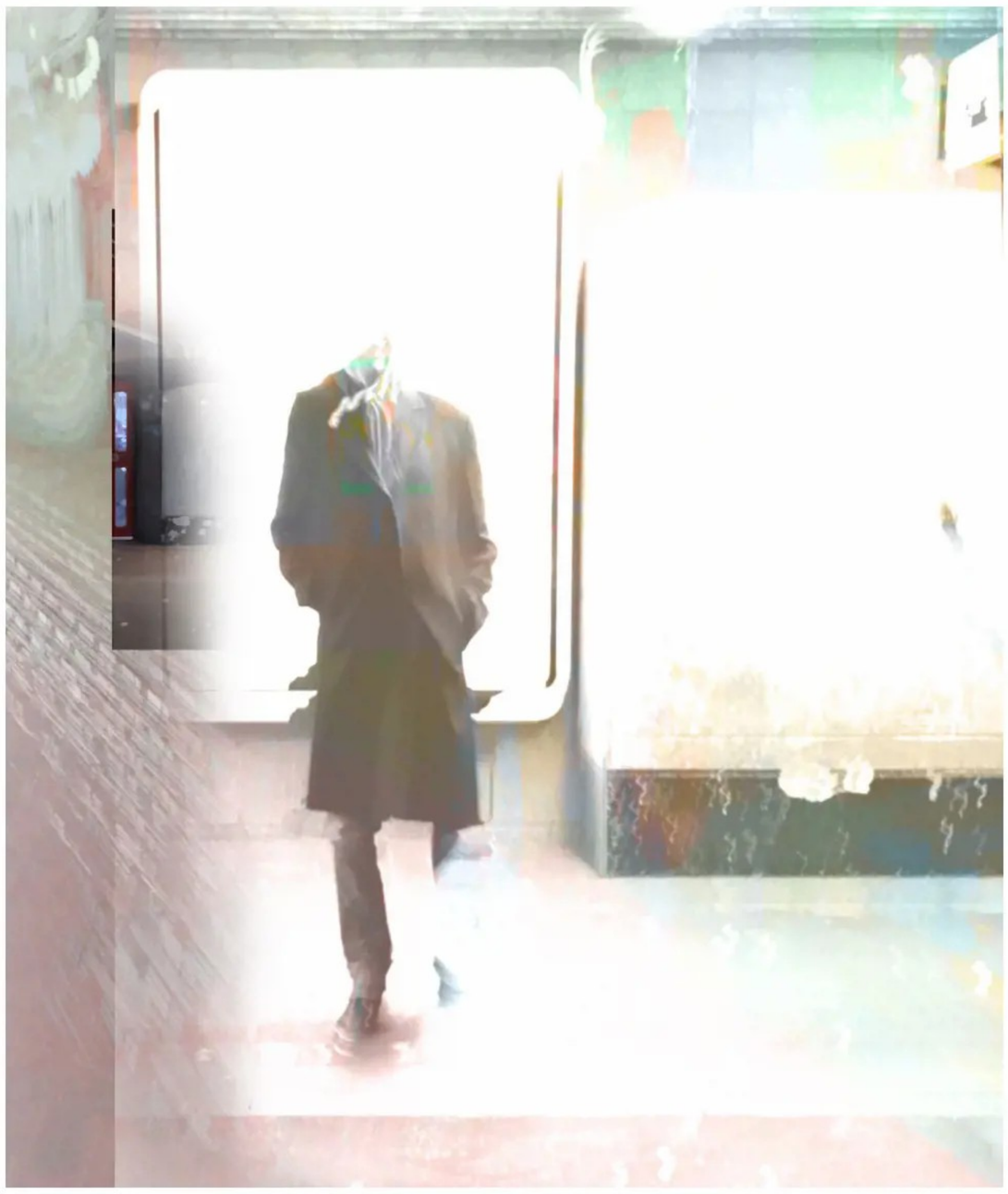
From that moment, I was hooked on discovering what else my little phone camera could do. It didn't matter that the photograph wasn't pin sharp. In fact, that was part of its appeal. There's something wonderfully liberating about letting go of perfection and simply making an image that feels right.

We spend so much time being told what a good photograph should look like. It should be sharp and correctly exposed. We need to make sure that the highlights aren't blown out and the horizon is straight. Also, remove any noise, keep colors true-to-life, and if we're photographing a person, we should make sure their eyes are in focus.

But what if they aren't?



Some of the photographs I find most interesting are the ones where something has gone slightly awry. For example, when a figure moves as I press the shutter, creating a blur effect; when rain streaks on the lens and creates distortions; when the camera is struggling in low light; when a reflection distorts a face; or when I deliberately move my phone during exposure, letting the scene dissolve into a mass of color and shape.



My advice is not to view these as mistakes, but as a starting point for something more expressive.

October is the ideal time to embrace imperfection. As summer's bright light fades and the days grow shorter, the world outside starts to transform—with mist hanging in the air, rain on the pavements, and leaves falling off the trees. Instead of fighting these changes, I find inspiration in working with them.

So this month I'll be abandoning perfection and exploring blur, movement, grain, lo-fi photography, and deliberately rough post-processing. The aim isn't to make bad photographs. It's to stop being frightened of them and actually embrace them!





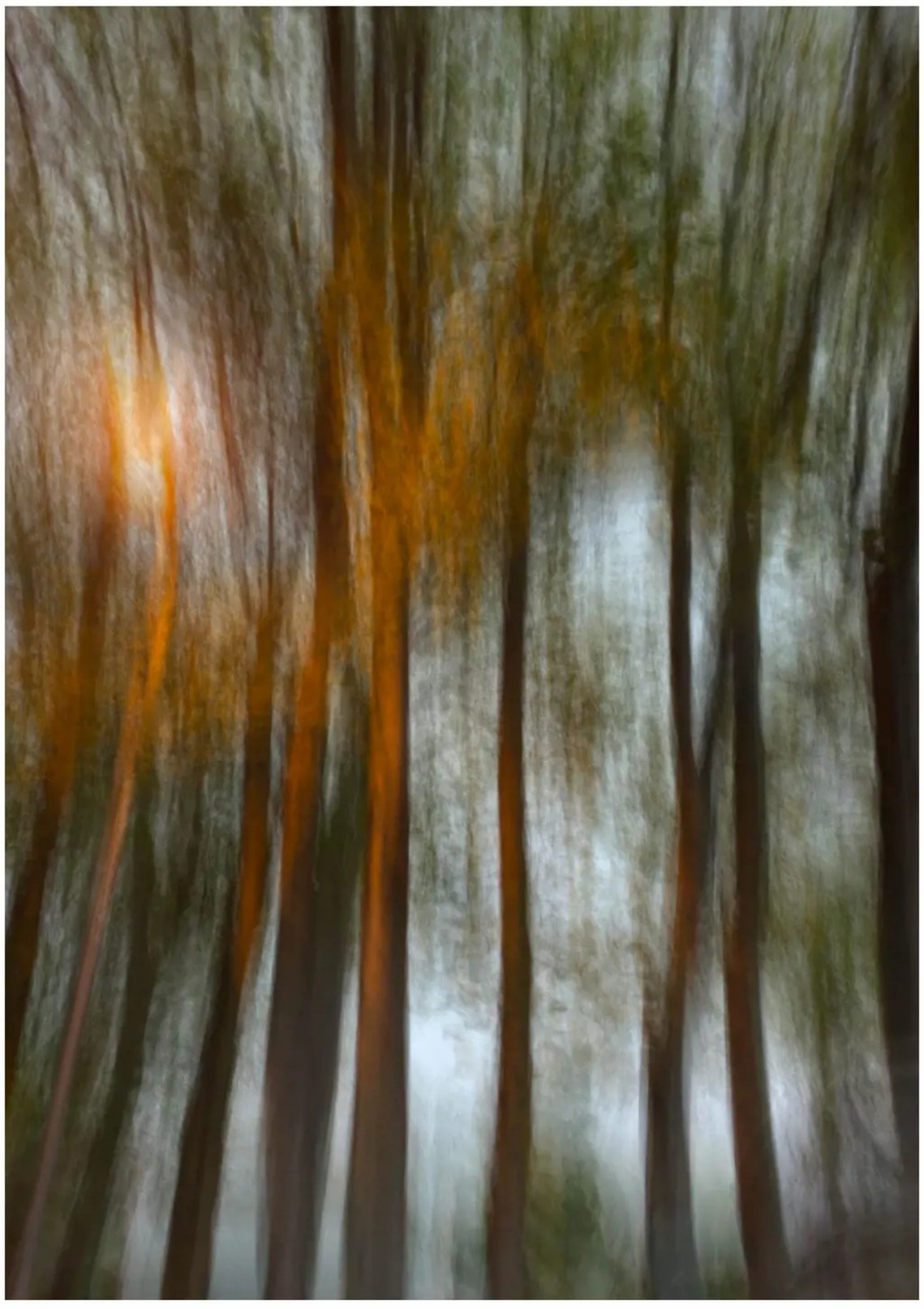




START BY MOVING THE CAMERA

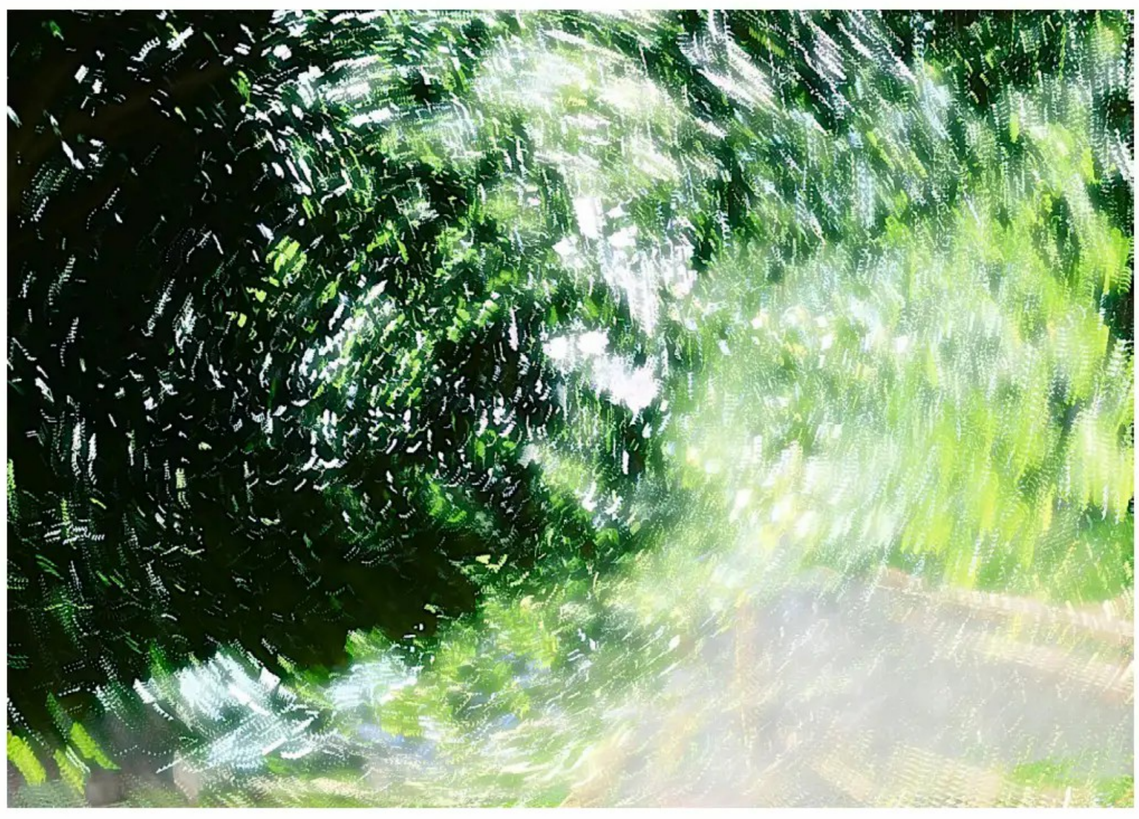
One of my favorite ways of breaking photographic rules is intentional camera movement, also known as ICM. Sometimes I'll do it using the native iPhone Camera app, but often I'll take the shot using a long exposure app like Moment or Slow Shutter Cam.

Shooting ICM photos couldn't be easier. Instead of keeping the camera perfectly still when you take the photo, you deliberately move it during the exposure.

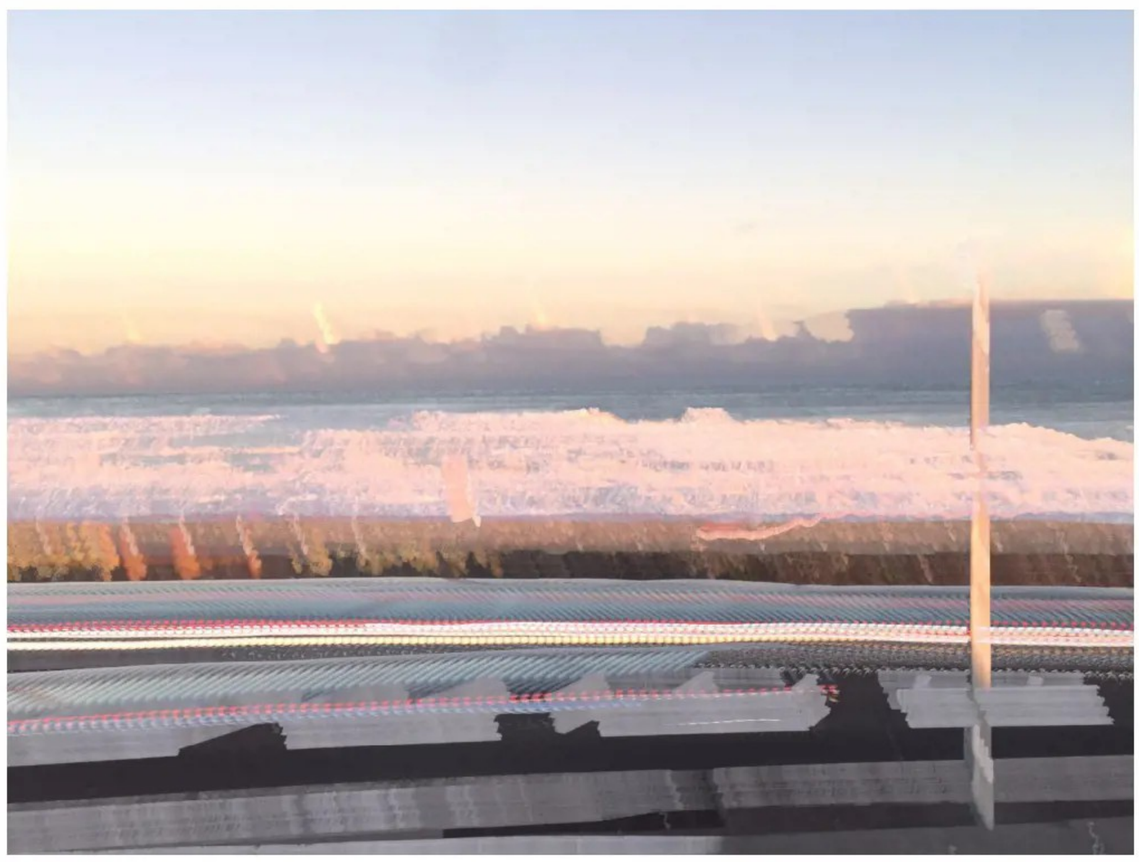


Try photographing a row of autumn trees and moving your phone vertically as you take the picture. The trunks stretch into lines and leaves become bands of color. Move sideways across a seascape and the horizon begins to dissolve. Make a small circular movement and an ordinary woodland scene can become almost abstract.

These were taken using slow shutter apps like Slow Shutter Cam and the Moment app.





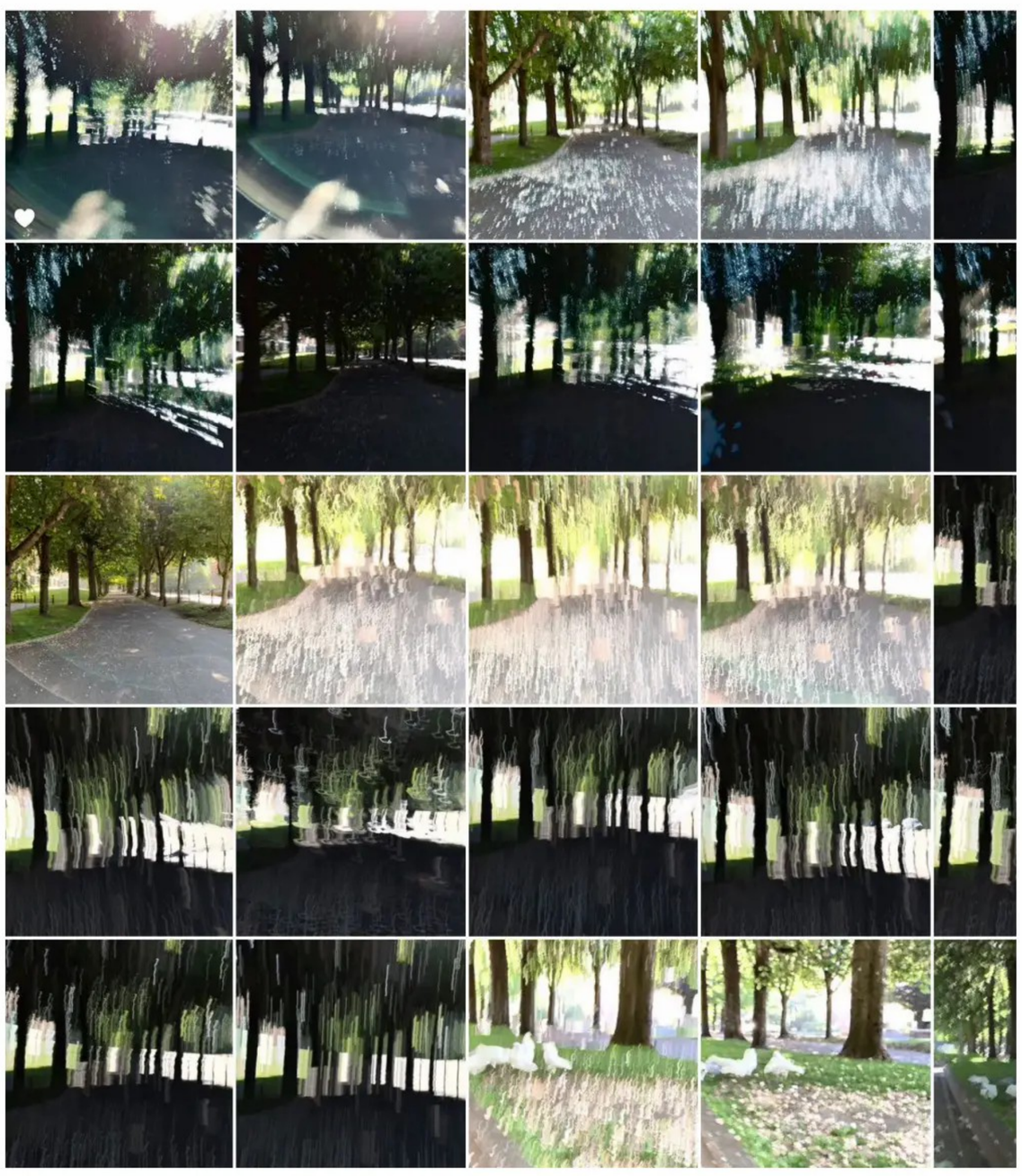




The secret is experimentation. Too much movement and everything disappears into mush. Too little and it can simply look like camera shake. Somewhere between those extremes, there's often a sweet spot when the subject is still recognizable, but reality has begun to slip. Throw a long exposure app into the mix to achieve some wonderful painterly results.







I don't usually expect to get it right the first time. I'll often take ten, twenty, or thirty photographs, changing the speed and direction of my movement. I actually enjoy the process of not knowing exactly what I'm going to get. That unpredictability is part of the attraction.

When I find one that works, I might then bring it into Procreate or another editing app and gently emphasize what's already there rather than trying to correct it. I'll often blend in additional photos to add texture or narrative depth, deepen the autumn hues, introduce subtle textures, or soften areas that feel too photographic.

Using this approach, the blur becomes my raw material.



LET PEOPLE MOVE

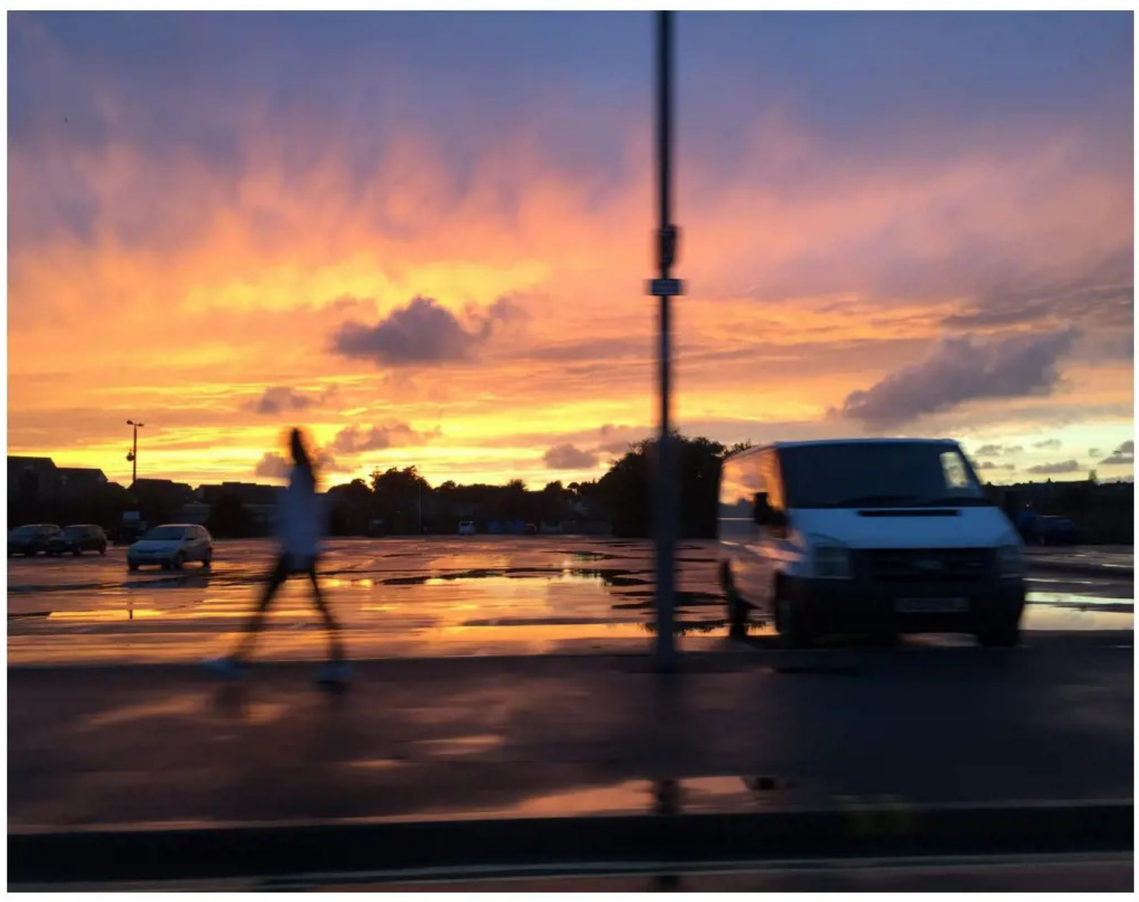
Movement can also introduce something I love in photography: ambiguity.

Imagine someone walking through an autumn street. At a fast shutter speed, they're frozen mid-step. We can see the detail in their clothing, their face, and perhaps what they're carrying.

However, when you slow the shutter, something changes. The person becomes more of a gesture.

Instead, there's only the suggestion of a coat and legs. Maybe their face disappears completely. Suddenly we're not looking at "that particular person." We're looking at the idea of somebody passing through a place.

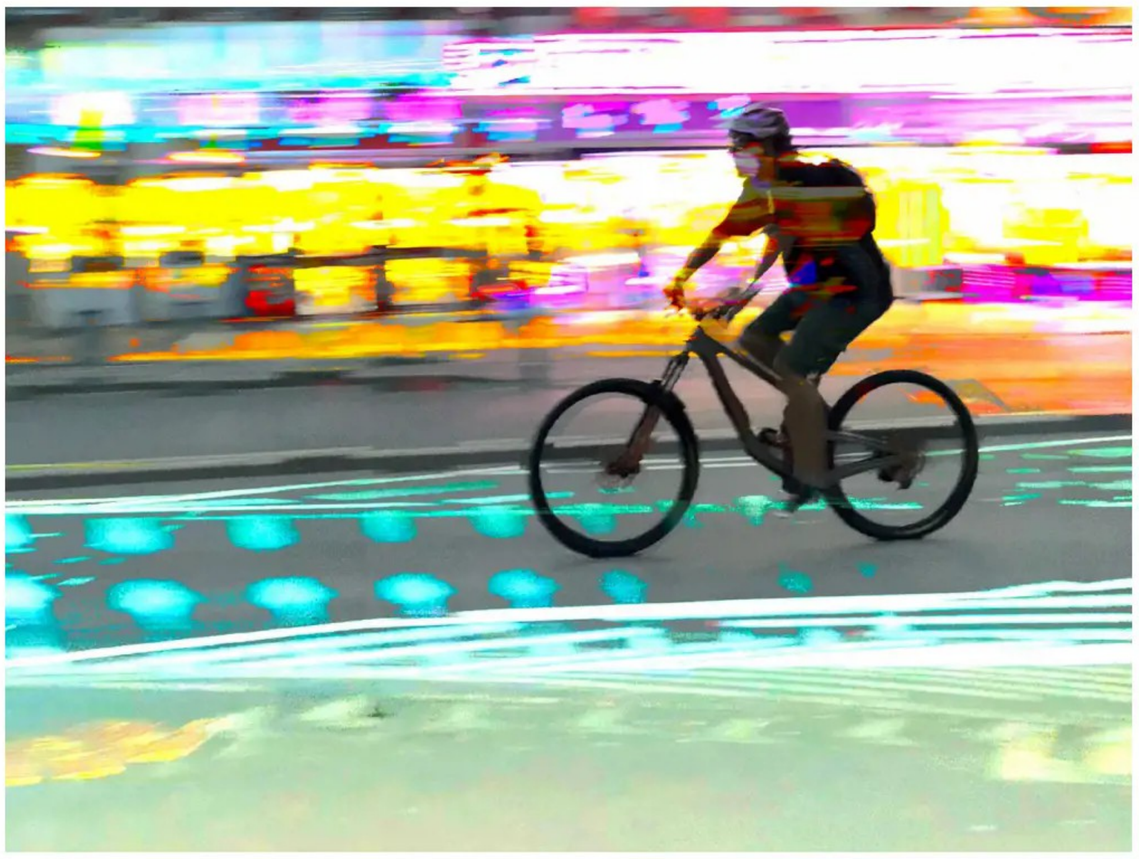
I find this much more intriguing.



There are various slow shutter apps available for smartphones, while some native and manual camera apps give you more control over exposure. I like experimenting on the street, at stations, and in other places where people naturally move through the frame. I mostly use Moment and Slow Shutter Cam, set to Light Trails or Motion Blur depending on the effect I'm trying to achieve. Light Trails tend to give more striking painterly results, whereas Motion Blur will give you a much softer effect.

Try keeping the phone still while allowing your subject to move. Alternatively, follow the person gently as you make the exposure. This can produce very different results, with parts of the figure remaining relatively in focus while the background streaks around them.

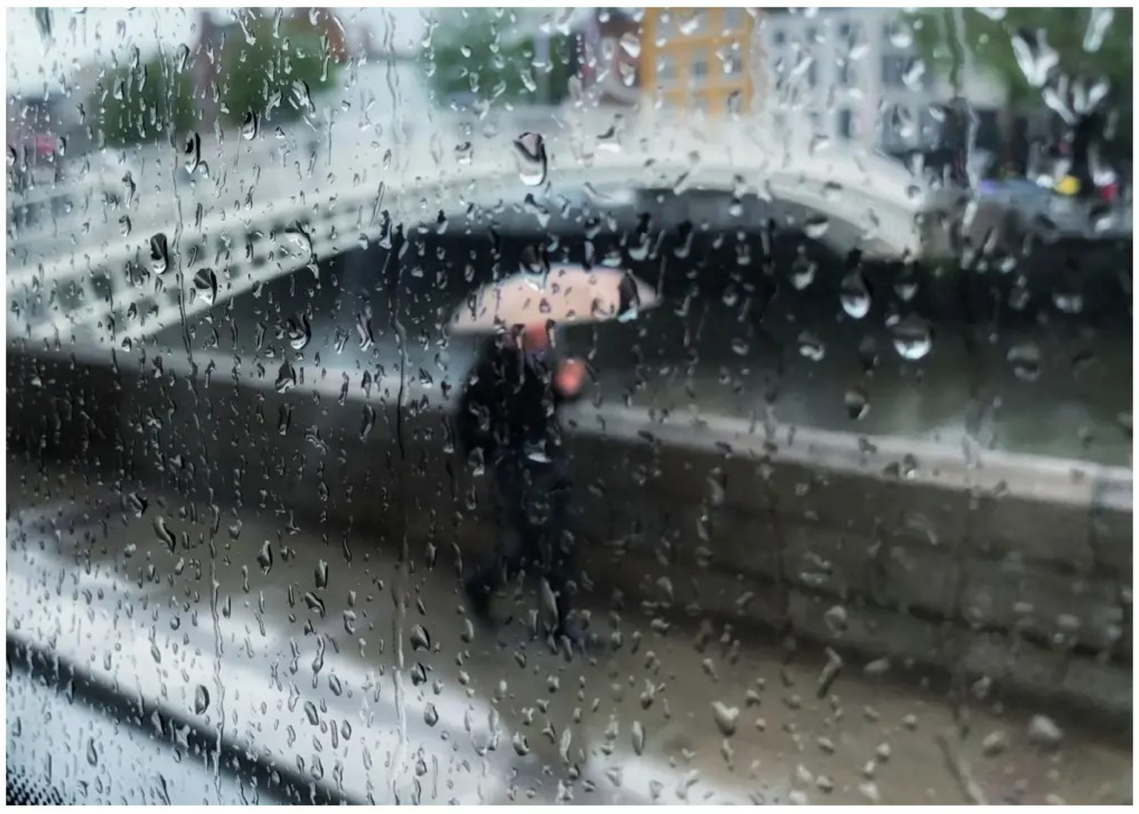






Don’t worry about technically perfect results. Instead, look at the shapes being created.

For this shot, I used Slow Shutter Cam with the Light Trail setting selected. I added some extra Bokeh (light circles) using the Lenslight app.



PHOTOGRAPH THROUGH SOMETHING

Sometimes imperfection doesn't need to come from the camera at all. Try putting something between yourself and the subject.



October provides plenty of opportunities for this approach. Rain-covered windows are probably my favorite. When you photograph through a wet café window, the outside world becomes distorted. Streetlights spread through droplets, figures fragment, and colors bleed together.

Condensation is even better. I've taken photographs through steamed-up glass, frozen in ice, reflections on painted glass, or the center of a cracked window where only small areas of the scene remain clear. There's something wonderfully mysterious about not being able to see everything.





In this example opposite, I froze autumn leaves in ice, which muted the leaf colors slightly and added a soft texture overlay to the overall image.



You can also experiment with other translucent surfaces. Frosted glass, scratched plastic, reflections in shop windows, or shiny car surfaces (especially if they have raindrops on them), even a thin piece of textured material held close to the lens can completely change the character of an image.



Rather than thinking of these things as obstacles, I think of them as filters that exist in the real world.

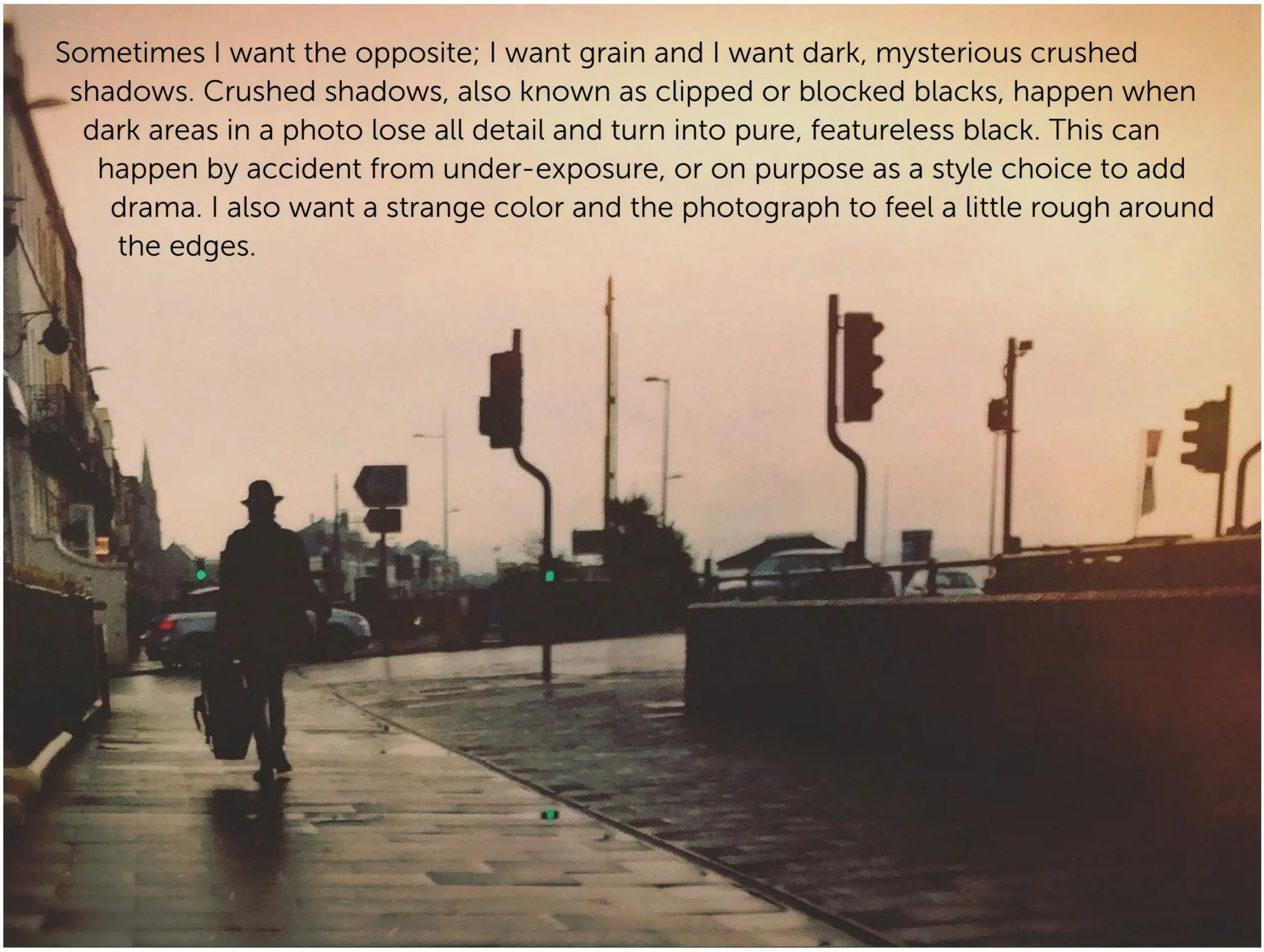
They introduce imperfections before I've even opened an editing app.





EMBRACE THE LO-FI PHOTOGRAPH

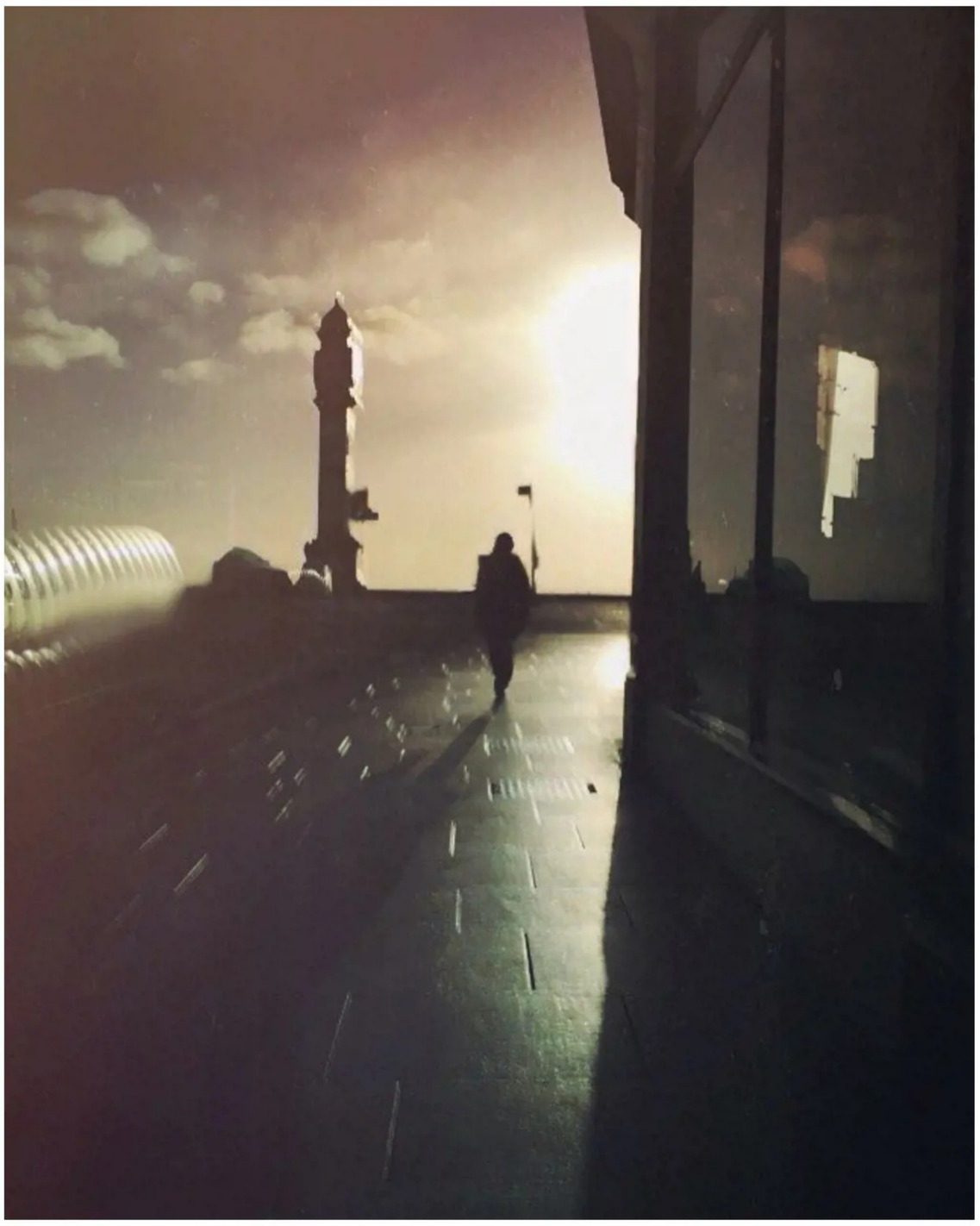
Modern smartphones are almost too good. They work incredibly hard to give us clean photographs. Multiple exposures are combined automatically, noise is reduced, shadows are rescued, and colors are corrected before we've even looked at the image.



One way of achieving this is to deliberately work in difficult light. Photograph toward the end of the day and look for pools of artificial light, deep shadows, and strong contrasts. Don't automatically brighten everything afterward.

I particularly like allowing areas of an image to disappear into darkness. What you can't see can be every bit as important as what you can.

When editing, I sometimes add grain rather than remove it. I may reduce saturation, shift the color balance, or exaggerate contrast. A technically imperfect photo can have far more atmosphere than a pristine one. Subconsciously, I think I'm trying to create the look of old family snapshots, polaroids, photocopies, and inexpensive film cameras rather than immaculate digital files. This can add emotional weight and a sense of authenticity to the images.



It’s not about pretending your phone is an old camera. It’s about borrowing some of the visual language of those imperfect processes.

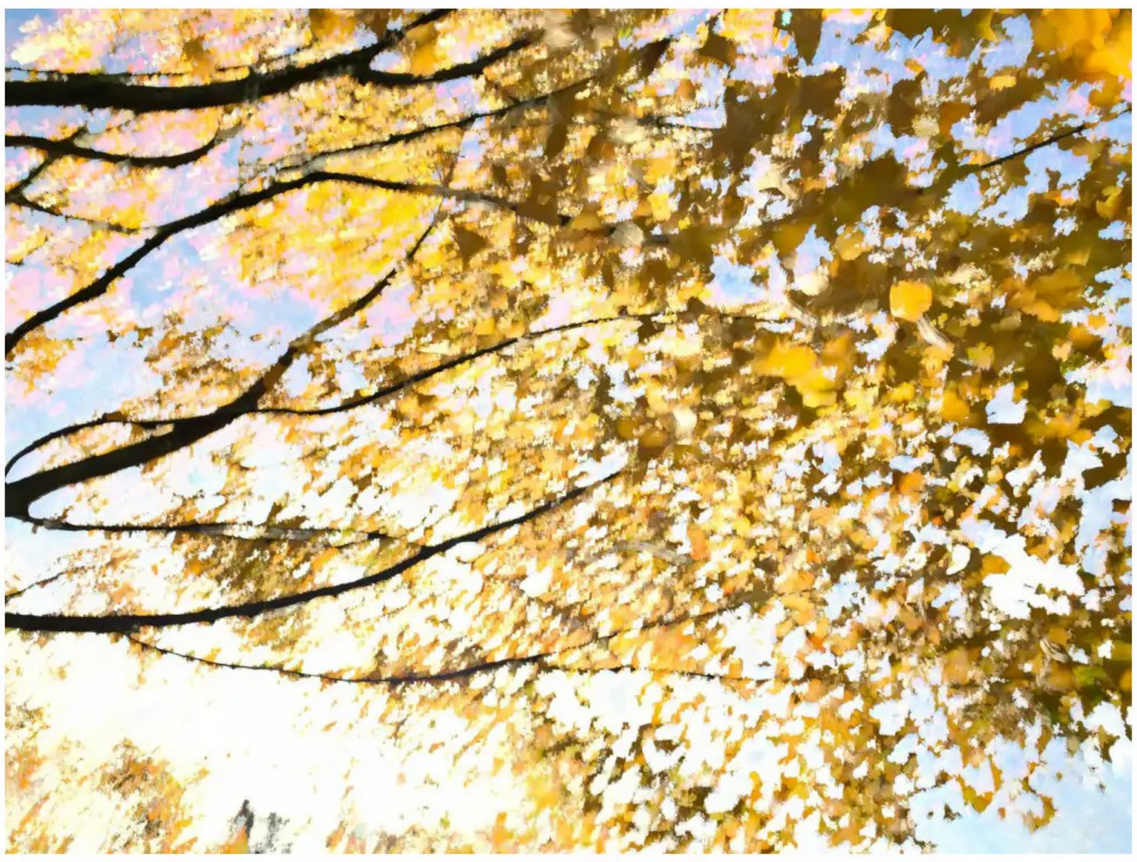
Turning this photo to black and white gave it a timeless feel. This photo could have been taken in the 1960s if it were not for the modern BAR sign above the figure.



DON’T AUTOMATICALLY DELETE THE MISTAKES

This is perhaps the simplest experiment in this article.

Go through your camera roll and look at the photographs you would normally delete—not the genuinely hopeless ones (the photograph of your shoe when you accidentally pressed the shutter can probably go) but the near misses—perhaps the portrait where somebody turned their head, the tree leaves that are overexposed and slightly abstracted, the street photograph where a bus passed unexpectedly, the landscape where the lens flare became enormous, or simply the photograph that’s slightly out of focus but still somehow captivating.





Look at them again, but this time don't ask whether they're technically good. Ask whether they're interesting. I've often found that an imperfect photograph contains a feeling that the technically better photograph beside it doesn't.

This becomes particularly useful when I'm creating digital collage. A photograph doesn't need to work as a complete image to become valuable material. A blurred figure, an accidental reflection, or an odd patch of light might be exactly what another image needs.

My camera roll isn't simply a collection of finished photographs. It's my materials cupboard.

Once I started thinking about it that way, I became much less ruthless about deleting things.

RAW DOESN'T HAVE TO MEAN RAW

Photographers will immediately recognize RAW as the file format that retains much more of the information captured by the camera sensor and gives us greater flexibility when editing.

That's useful, of course, but I'm interested in another kind of rawness too. I mean photographs that haven't had all their awkwardness polished away.



Digital editing makes it incredibly easy to keep improving an image until we've improved the life out of it. We straighten, correct, smooth, sharpen, remove distractions, clean skin, recover shadows, fix color, etc.—which is great if that's your photography style, but sometimes it's worth asking whether the photograph was more interesting before we fixed everything.

I often deliberately leave marks, grain, and uneven textures in my digital artwork because they reveal something about the process. When I work with Procreate, I love brushes where you can actually see the bristle or broken edge. They feel human.

The same principle applies to photographs. Imperfection gives the eye something to explore.





ADD IMPERFECTION AFTERWARDS

Of course, you don't have to capture every imperfection in-camera because post-processing gives us another playground to work in.

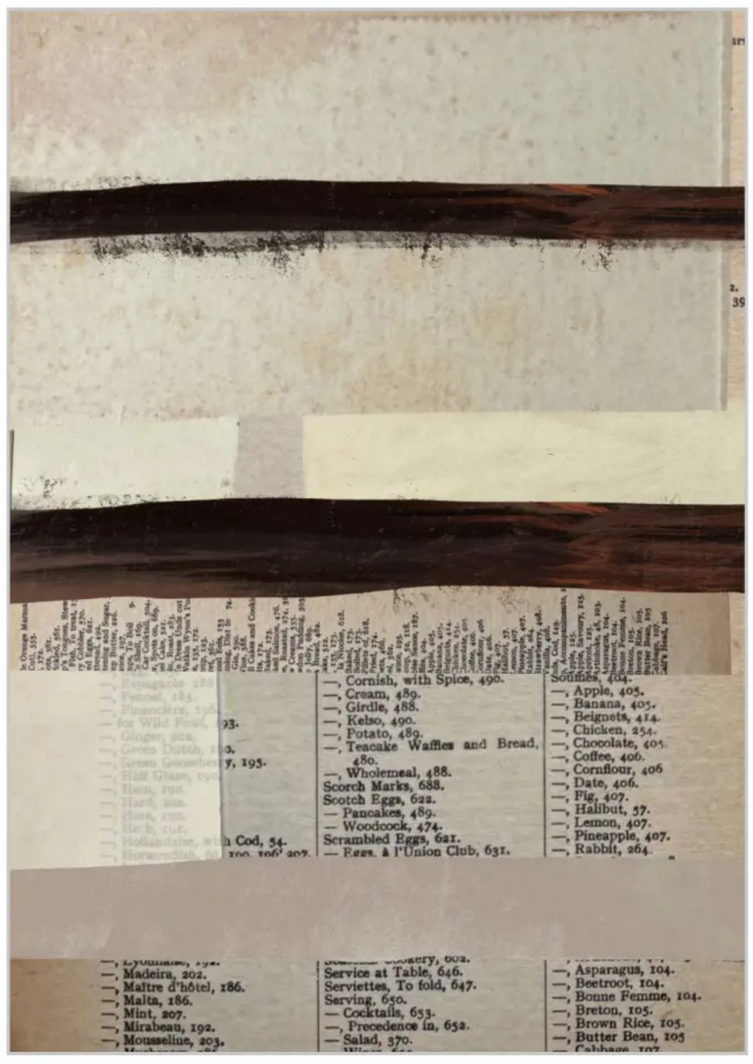
One of my favorite techniques is layering photographs with textures I've collected myself. I often photograph peeling walls, scratched paint, old paper, rusty metal, stained concrete, weathered posters, and anything else with an interesting surface.

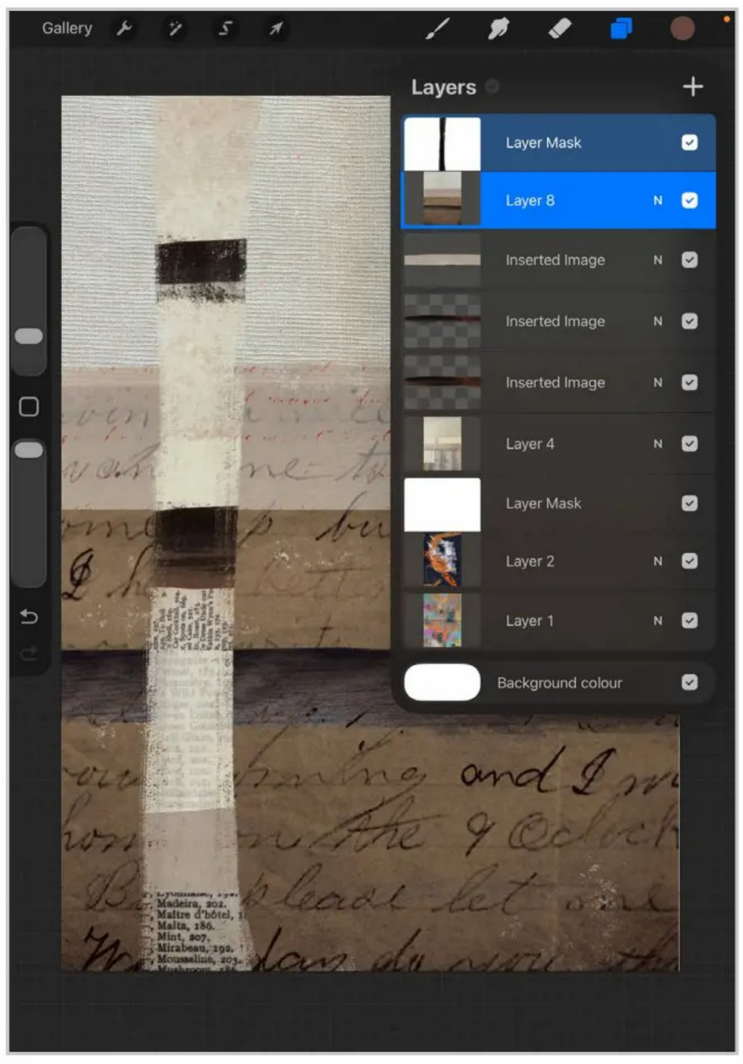
I then import these photographs as layers in Procreate and experiment with blending modes and opacity.

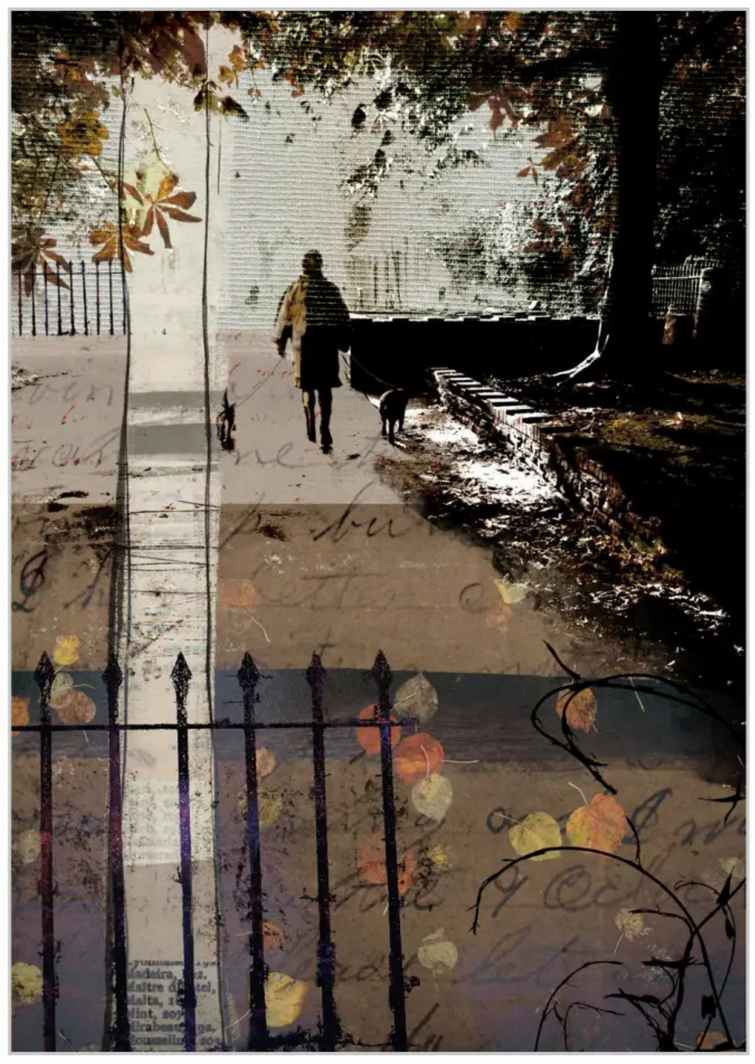
The important word here is "experiment." I rarely know beforehand which texture will work. Something photographed on a harbor wall might end up becoming texture in a portrait. A photograph of peeling paint could become part of a sky. An old sheet of paper might completely change the emotional character of a modern street photograph.

I also like removing parts of the original photograph with textured brushes. Instead of, or in addition to laying texture over the top, I'll use a mask to break the photograph apart so the background begins showing through.

This is where photography starts drifting towards collage and painting, which is exactly the territory I enjoy most.

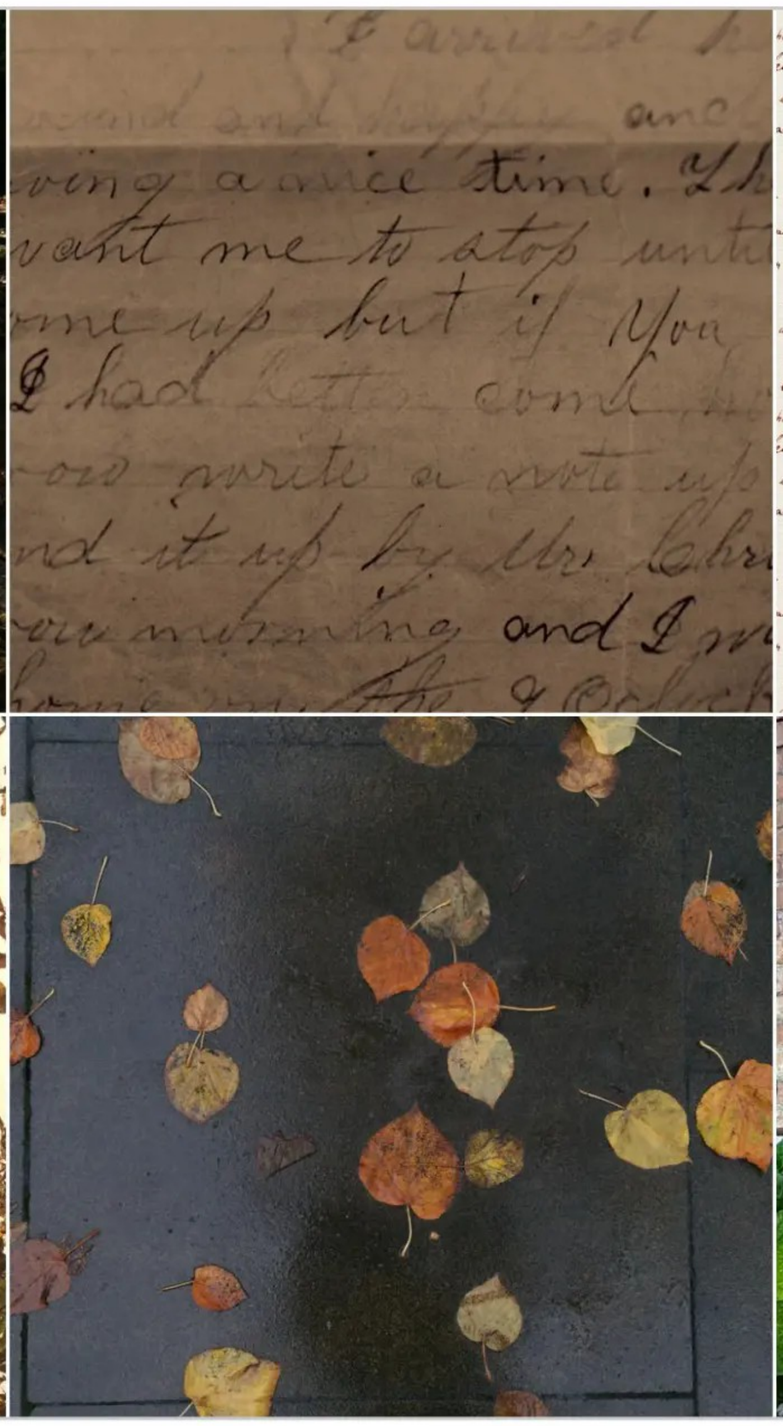


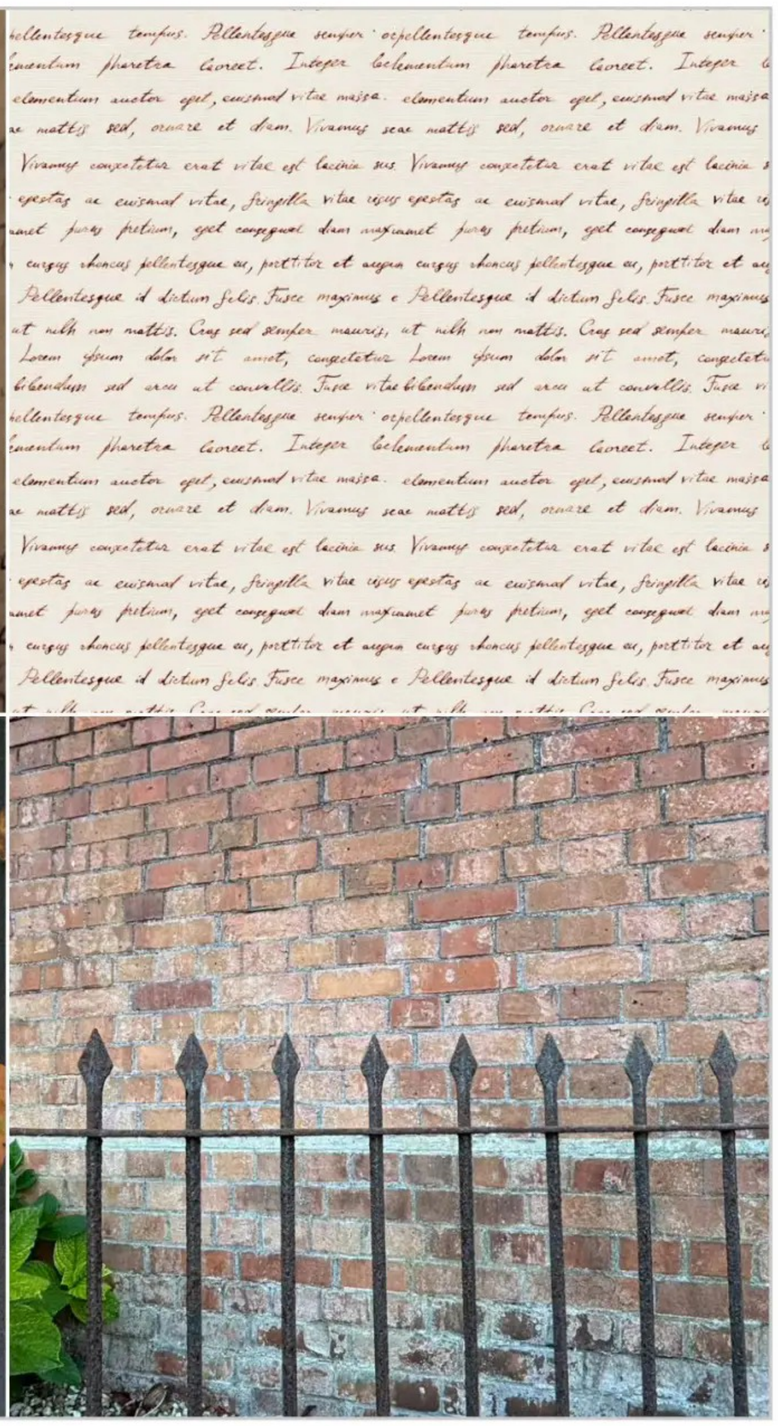




Below are some of the images I used to create the third image above.







LEAVE SOME EDGES SHOWING

Digital tools encourage neatness. Selections can be perfect and masks can be precise. Objects can be cut out almost flawlessly.

But for me, traditional collage isn't like that. Cut paper has edges, glue leaves marks, paint overlaps things, and pieces don't always line up. I like deliberately bringing that roughness back into my digital collages.

If I'm cutting a figure or object from a photograph, I might leave a slightly irregular edge rather than painstakingly perfecting it. I might draw around it with a pencil brush or leave a thin border that makes the cut-out obvious. Also, when adding paint, I don't necessarily keep it neatly inside the photographic shapes. I'll let marks spill beyond them.

The result feels constructed rather than computer-generated which is precisely what I want.

I want somebody looking at the finished picture to sense the decisions and processes behind it.



KNOWING WHEN TO STOP

Perhaps this is the hardest part.

Creative editing apps give us endless possibilities with another new filter, texture, layer, or other adjustment feature. I've certainly ruined images by continuing long after they were finished.

One trick I've learned is to switch the iPad off and walk away. When I return later, I can usually see immediately whether the image needs something else or whether I was simply adding things because I could. Sometimes I also return to the original photograph.



That comparison can be revealing.

If all the life and spontaneity has disappeared beneath layers of processing, perhaps I've gone too far.

The aim isn't to demonstrate how many effects I know how to use. It's to make an image that communicates something, and sometimes one imperfect photograph does that better than twenty perfectly polished layers.

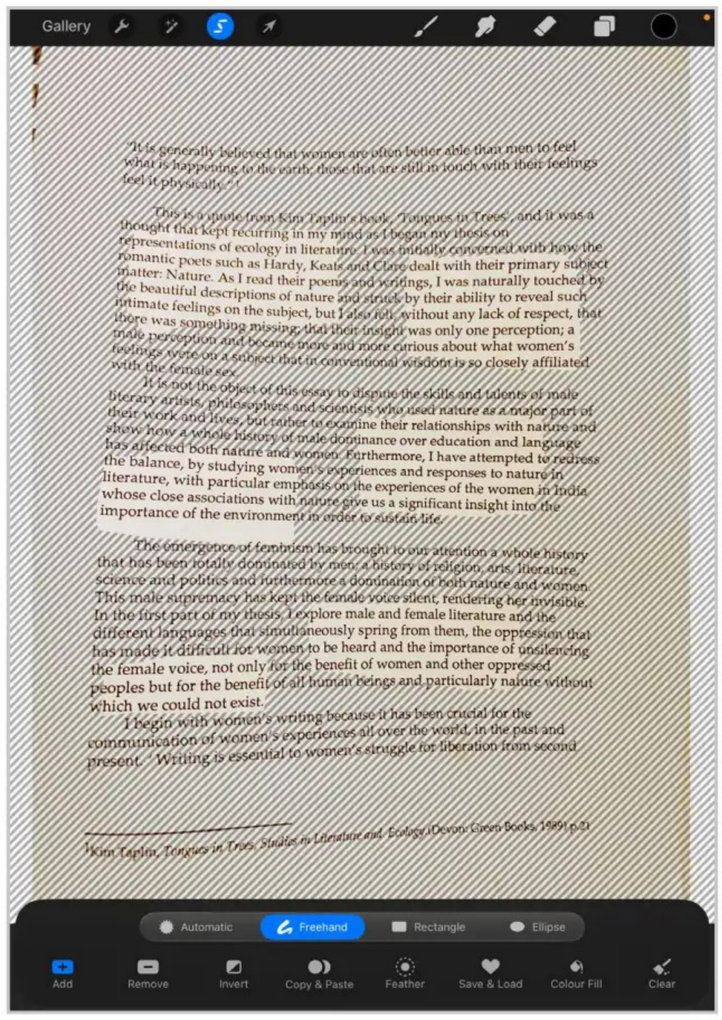
A LITTLE LESS PERFECT

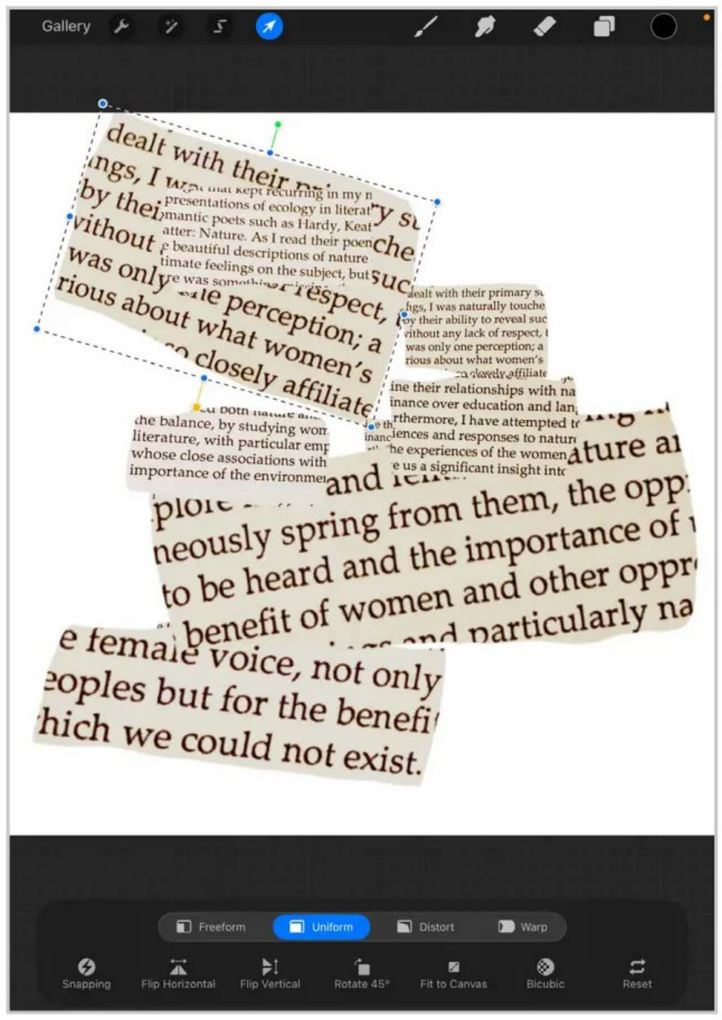
October is a wonderful time to experiment with all of this because the season itself seems to encourage imperfection.

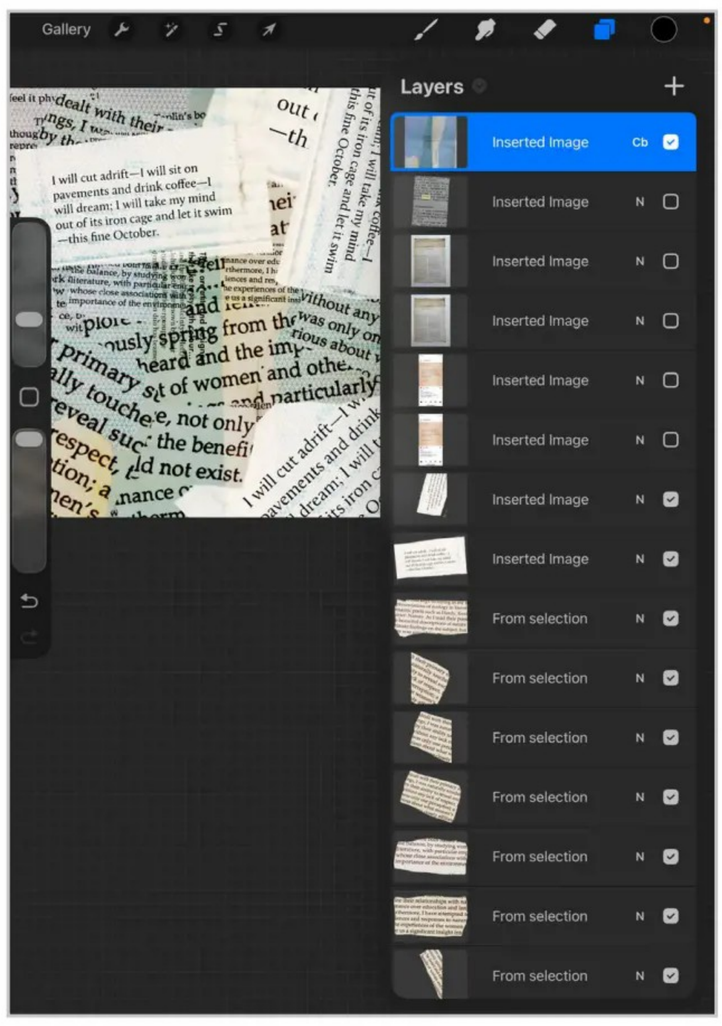
Leaves are wet, damaged, and falling off the trees. Flowers are fading, the light is fading. Rain smears the streets and wind refuses to keep anything still. Instead of waiting for the perfect conditions, use what's in front of you.

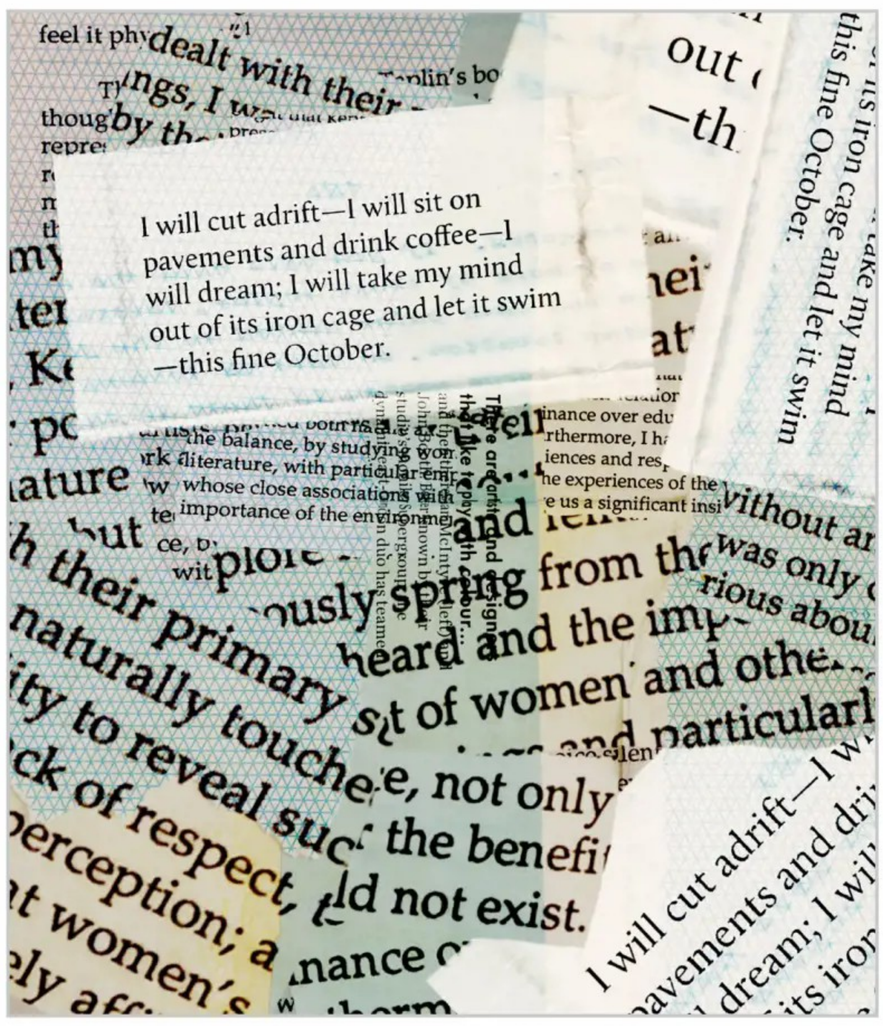
Go for a walk when it's raining. Photograph through the bus window. Move your phone as you press the shutter. Let somebody walk through the frame. Shoot when the light is disappearing. Keep the blurry shot. Photograph the scratched wall and the peeling poster.

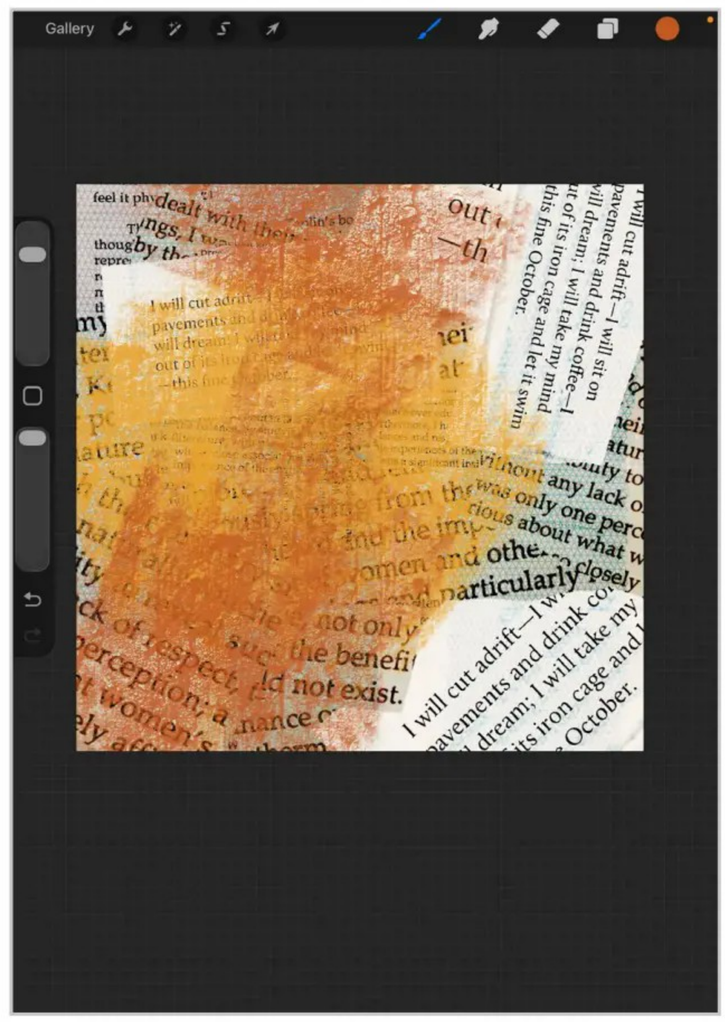
Then take those imperfect fragments home and play with them. Layer them. Paint over them. Change the colors. Add grain. Break their edges. Combine photographs that were never meant to belong together. Most of all, resist the temptation to correct everything. Photography doesn't always have to describe the world perfectly.

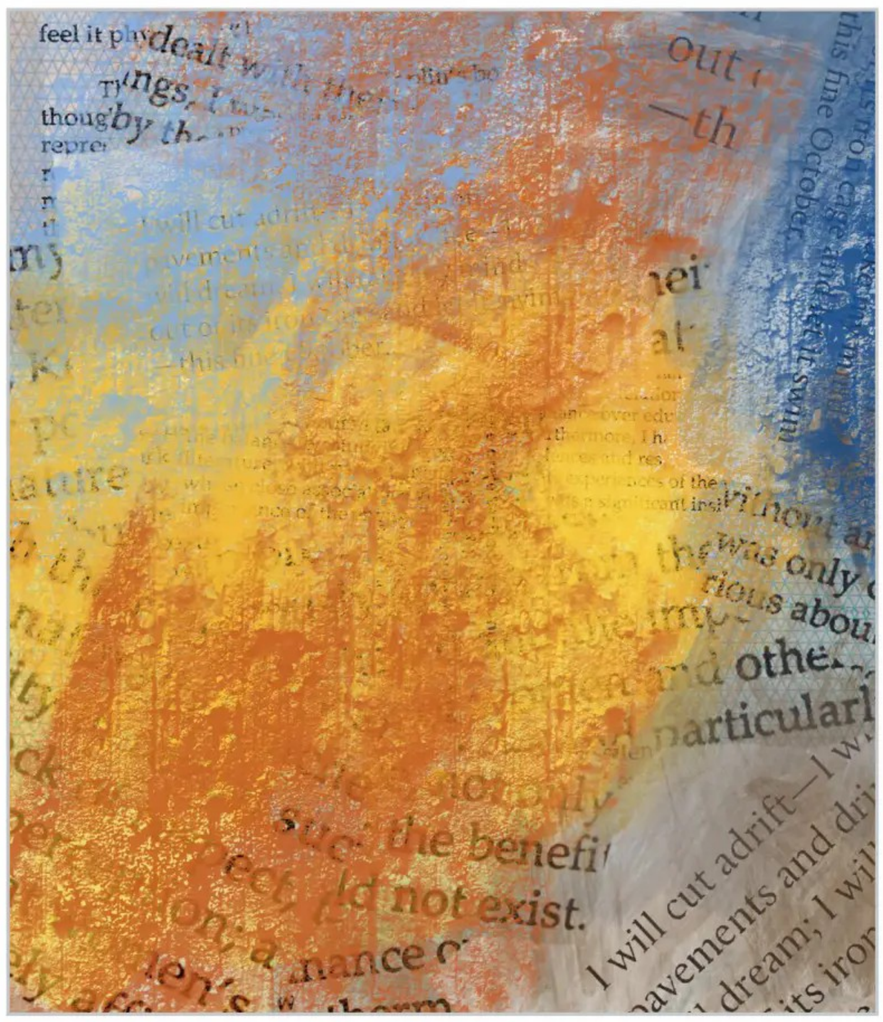












In the autumn collage on the next page, every photo I used was imperfect—slightly out of focus, poorly lit, or just not that interesting as a photo. Isolate the strong parts of each photo, add a splash of color and texture, and the photos come alive... a new story is told!

In this autumn collage, I combined a page of my old thesis with photos of branches and a bird. I roughly painted some autumn colors with an old brush and finally overlaid a photo of some leaves on the pavement and some rough brush marks from a painted wall to knock the color back using the Overlay blend mode.

The trick is to give yourself a few parameters like limiting the palette to just a few autumn colours, or contrasting light textures (like the text) with more solid and heavy shapes like the tree branches and the bird to add visual interest. Finally, be curious. Ask yourself, “What happens when I introduce this texture or this shape?” Surprise yourself and have fun during the process of breathing new life into your photos.



I hope this guide has inspired you and that you'll dive into your digital photos with renewed excitement and bring a new lease of life to those photos you almost deleted!

Perhaps the real magic begins when we stop asking whether a photograph is perfect, and start asking what else it might become.

About the Author

Nicki Fitz-Gerald is an artist, author, and teacher who uses her iPhone and iPad to explore the world around her, blending traditional and digital image-making methods to create rich, textured works, both figurative and abstract. She is the author of two Rocky Nook titles: "Digital Collage with Procreate," now in it's second edition, and "The Art of iPhoneography" (co-authored with Bob Weil). Nicki just launched her 10th online class, "Digital Collage Made Simple, designed for Digital Collage beginners.

You can find out more about this course on the Courses section of her website at www.nickifitzgerald.com

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Video Placeholder

Internet Connection Required

In this video, Evan Ranft outlines a content strategy for photographers to adapt to Instagram's shift toward authentic storytelling over perfectly polished images. By leveraging behind-the-scenes footage and personalized storytelling, you can still showcase professional work while growing a community. Evan shares some practical techniques for using mobile editing tools to create engaging Reels.





Five Inspirational Photographers To Follow on Instagram







LUKE LK - @LUKERFOTOS

Luke LK is a mobile photographer who showcases an interesting collection of street and urban photography, alongside breathtaking landscapes from Tibet and Vietnam. His portfolio features striking high-contrast black-and-white images, as well as vibrant color photography that captures the soul of his subjects. Lines, patterns, dark shadows, and solitary figures are common elements throughout his work, which offers a unique perspective on East Asian life. Check out Luke LK's portfolio of work on Instagram for a fresh and evocative snapshot of life in this vibrant part of the world.

Sight Seeing



BINTANG YUDHA - @YUDHA_KP14

Bintang Yudha is a talented photographer from Indonesia, known for his breathtaking landscape images captured with his iPhone and the Reeflex camera app. Many of his photos use long exposure techniques that beautifully capture the movement of elements such as clouds, rivers, streams, and the sea—creating a beautiful, ethereal effect. His images are vibrant in color and rich in contrast, helping to draw the viewer into the scenes. If you're looking for some landscape photography inspiration, be sure to check out the work of Bintang Yudha.







SHAHZAD CHAUDRY - @CHAUDHRY_SHAZ

Shahzad Chaudry is an accomplished mobile photographer who captures travels, portraits, and street scenes with his Samsung smartphone. He often frames his subjects with dramatic shadows and striking shafts of light, creating mystery and intimacy. Shahzad's urban and candid images use his smartphone's versatility to convey authentic stories and emotional depth.







TIINA TORNA SANDBLOM - @TINTOFTINA

Tiina Torna Sandblom is a mobile photographer whose award-winning images have appeared in online and offline publications and community hubs. Tiina uses composition creatively to capture a diverse range of subjects, from modern architecture to nature and sweeping sunset landscapes. Geometric shapes, bold lines, and interesting reflections are common elements in her work, giving each image its own unique visual appeal. Tiina's Instagram collection offers a wealth of inspiration for anyone interested in mobile photography.





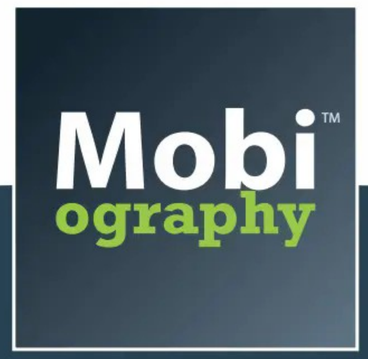
LORINDA TISDELL - @LORINDATISDELLIMAGES

Lorinda Tisdell is a creative mobile photographer with a distinctive photographic style that focuses on capturing ornate and brightly colored doors. Her images are full of vibrant colors, pastel-toned hues, intricate patterns, soft shadows, and interesting surrounding murals that transform these everyday entrances into captivating works of art. Lorinda does an excellent job of capturing a subject that most people overlook, presenting it in a way that invites the viewer to appreciate the beauty in the ordinary. Don’t miss her inspiring portfolio and unique artistic perspective.




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Mobiography

INSPIRING YOU TO BETTER SMARTPHONE PHOTOGRAPHY