ISSUE 86 - JUNE 2026

Mobiography

FOR INSPIRING SMARTPHONE PHOTOGRAPHY

WATER PHOTOGRAPHY

CREATIVE WAYS TO CAPTURE WATER WITH YOUR SMARTPHONE

APPS:

EXPLORING THE NEW SNAPSEED CAMERA

INSIGHTS:

ROADTRIP PHOTOGRAPHY

IT'S ALL ABOUT THE JOURNEY

TUTORIAL:

CREATING MOOD

USING COLOR & TEXTURE

FEATURED PHOTOGRAPHERS:

TOMASZ ŻUKOWSKI & LOUISE RAYNER

PLUS: CAN SHOOTING IN BLACK AND WHITE MAKE YOU A BETTER PHOTOGRAPHER?

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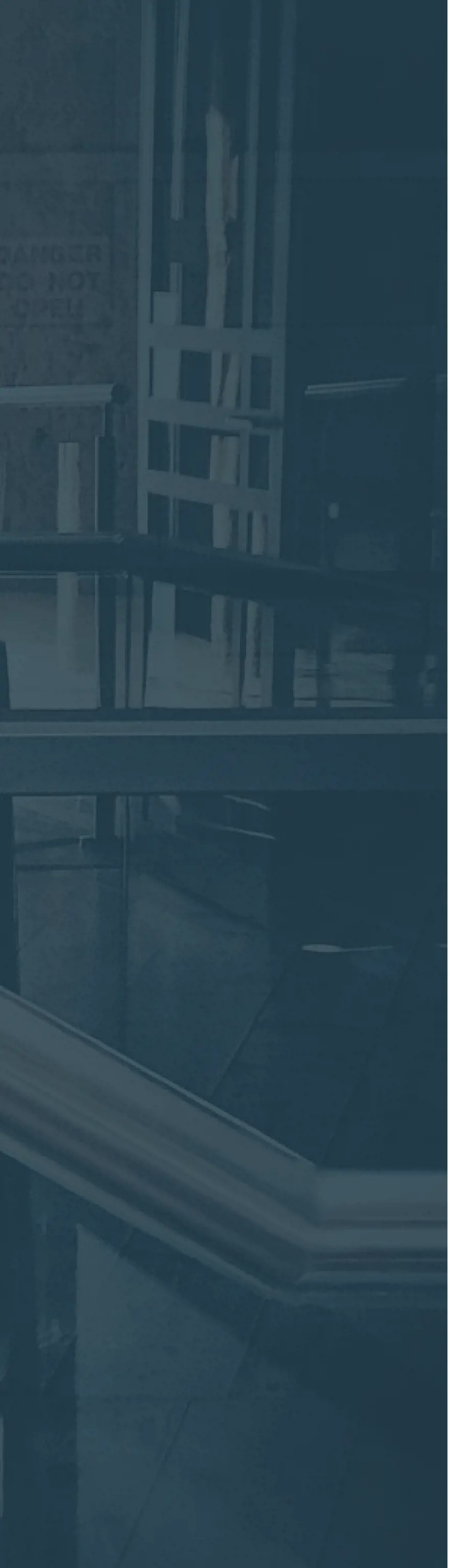
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Mobiography™

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From The Editor...

Welcome to the summer issue of Mobiography Magazine, featuring more insightful interviews, guides, and creative inspiration that I hope will inspire you to get outside and make the most of the camera in your pocket.

Inside, I talk to two more smartphone photographers - Louise Rayner and Tomasz Żukowski.

Louise Rayner is a photographer from Yorkshire, England, whose portfolio of work captures portraits, travel, nature, and the smaller details of everyday life. I caught up with Louise to find out more about her recent exhibition "Portraits of Our Time," her photographic journey, how the smartphone has changed her relationship with photography, and why helping others rediscover creativity has become such an important part of what she does.

Meanwhile, Tomasz Żukowski is a mobile photographer based in Poznań, Poland, whose work is shaped by a strong visual mindset and a clear love of the urban environment. I've been a fan of Tomasz's work for quite some time, so I was excited about the opportunity to learn more about his approach to the photos he takes and how it fits into his creative life.

I also take a closer look at a new feature of Snapseed - the in-app camera. Discover what's new, what works, and whether it's likely to change the way you shoot and edit your photos.

Also inside, Mark Myerson explores black-and-white photography. He talks to two experts in shooting monochrome images, Laurence Bouchard and Rubin Benito. He looks at how shooting in black-and-white can help improve your skills by forcing you to focus on the fundamentals of light, contrast, composition, and emotion, rather than relying on color.

Meanwhile, veteran photographer Jack Hollingsworth looks at the subject of road tripping photography, and how capturing the experience of a journey rather than the destination can better open your eyes to the new landscapes and small towns that you pass through, as well as the people you meet. Discover how having no real agenda allows you to slow down and let the journey be your guide.

Finally, Nicki Fitz-Gerald looks at how color and texture can shape an image's emotional impact, and how photographers can move beyond simple documentation to intentionally create mood. Nicki shows us eight practical projects that will help give your images a different feeling, like calmness, nostalgia, tension, or warmth.

As always, I hope you enjoy this latest issue of Mobiography. Don't forget to share your photos by using the hashtag #mobiography on Instagram. And keep an eye out for our weekly challenges.

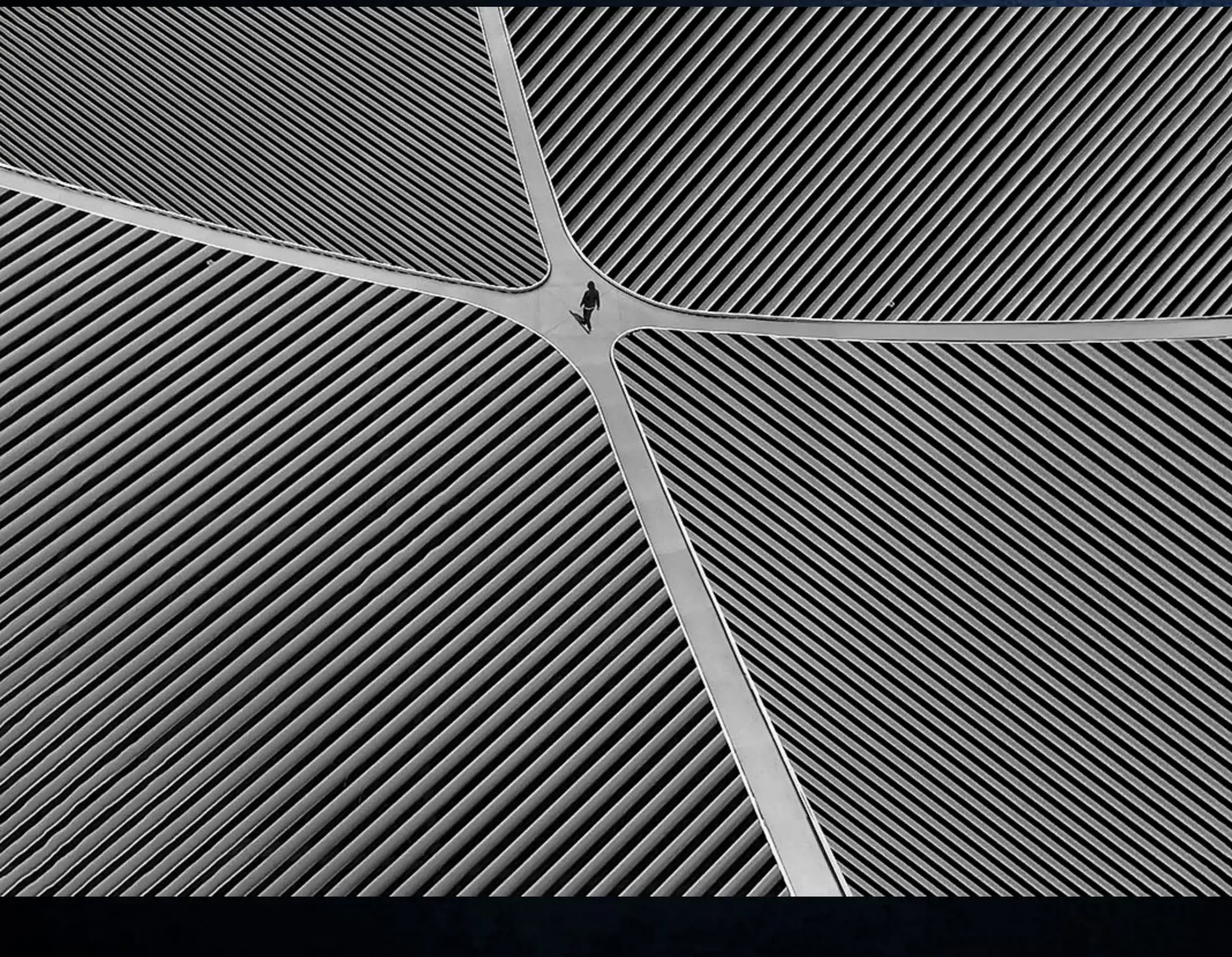
Happy Shooting,

Andy Butler



‘Untitled’ by @pisicul_meu

MOBIOGRAPHY GALLERY SHOWCASE



‘Untitled’ by @alizolghadrii



‘Beautiful details’ by @charne.lo



‘Mönchengladbach’ by @david_de_koninck



‘Early Morning Flight’ by @jnewphoto

‘Metro Station, Shenzhen,China’ by @roninbuba



‘Swimming early in the morning’ by @rosamariavs



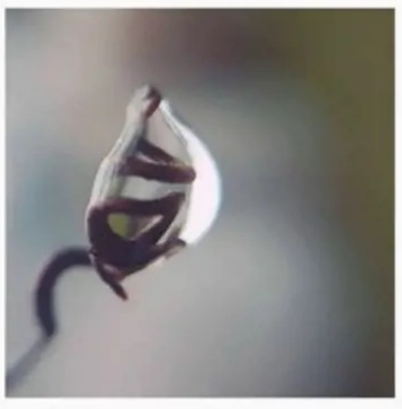
‘Bangkok’ by @brendan.o.se

‘Untitled’ by @germain.piveteau

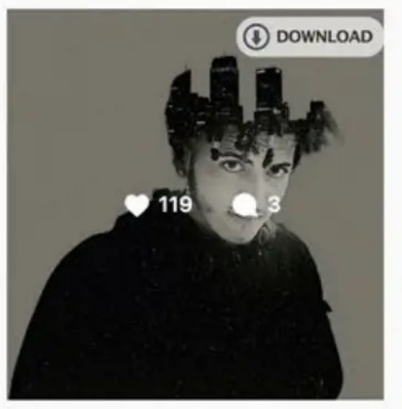
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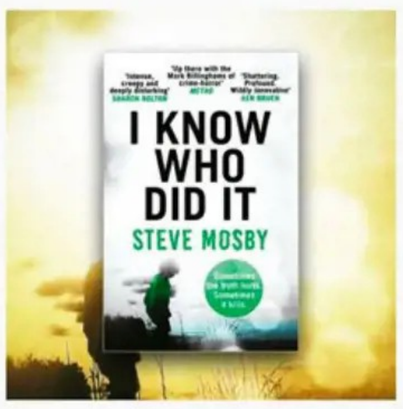




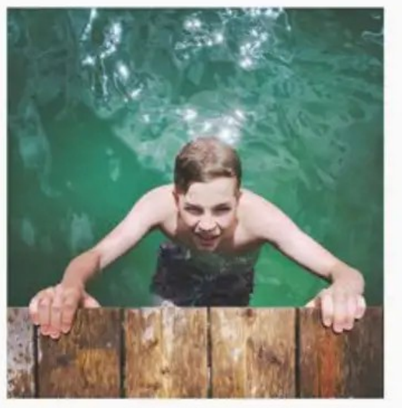






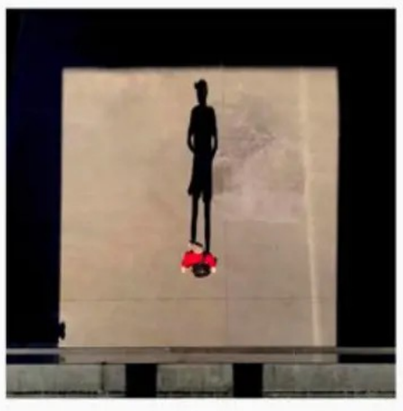










USE THE HASHTAG

#MOBIOGRAPHY

ALSO LOOK OUT FOR THE WEEKLY CHALLENGES

WATER PHOTOGRAPHY: CREATIVE WAYS TO CAPTURE WATER WITH YOUR SMARTPHONE



By Andy Butler

Photo by @xavier__rey

Ever since I was a child, I've always been drawn to water. Maybe it's because I've found it to be an excellent source of fun and relaxation, whether that's through swimming, fishing, scuba diving, watching the world go by, or nowadays, through my photography.

For photographers, water offers so much potential as a subject as it can change from one day to the next depending on the weather, time of day, and how it flows. Today, I wanted to look at a few different ways you can use water in your photography to create images that are creative and visually appealing.



EMBRACE STILLNESS & CAPTURE REFLECTIONS

As I mentioned, I've always found water to have a calming effect, which is probably why I'm drawn to photographing still water, such as lakes, especially on still, calm days, particularly in the UK's Lake District. When the surface of a lake is completely still and undisturbed, the reflections you get can be almost surreal, with the surrounding lakeland fells doubled up with the sky mirrored below as much as above. It's one of those effects that nature produces entirely on its own terms, and all you have to do is be there at the right time and find a composition that does it justice.



The challenge is that the conditions can be fickle. Even a light breeze can break the surface into countless tiny ripples, and with that, the effect is gone. It's worth heading out early when the light is still soft and before the wind picks up. For this kind of shot, all you need to do is get down low so you can maximize the water's reflective effect. The closer your lens is to the water surface, the more the reflection will dominate the frame. Even a small shift in height can dramatically change how much of the mirrored scene you capture, so it's worth spending a few minutes trying different angles before you commit to a shot.

LOOK FOR MOVEMENT AND DRAMA

In contrast to the stillness that an inland lake offers, the coast is probably where I feel most inspired to experiment, given its constant motion and the unpredictable ebb and flow of the waves. In addition, its mood can change with the light and weather, giving you something with drama and mood that's hard to find anywhere else.



Photo by
@the_sun.rise_again

In good light, most smartphones are very good at capturing motion. But if you're using a camera app that gives you full manual control, try selecting a fast shutter speed around 1/1000s or higher, which will freeze a breaking wave at its peak, the spray suspended mid-air, and every droplet pin sharp.

The same approach can be used if you're photographing a child splashing around in a shallow pool: that burst of water, light, and movement is captured in a fraction of a second. There's a real energy in images like this that makes them feel alive.

The opposite approach can be just as compelling, though. Using a shutter speed of somewhere between one and five seconds, or sometimes even longer, you can capture the incoming wave and its retreat, and trace its path through the frame. The result isn't frozen or formless, but you get a sense of movement, direction, and the energy in the wave. Apps like Reeheld, Reeflex, and Slow Shutter Cam give you the manual shutter control you need to experiment in this range. It's worth trying a few different exposure lengths on the same scene to see how much the mood shifts between them.

RIVERS, WATERFALLS & LEADING LINES

Rivers offer a different kind of photographic opportunity than the coast or a still lake. Where coastal shooting is about energy and lakes are about calm, a river offers something in between, with constant movement that you can work with compositionally in ways neither of the others quite allows.



Rivers or streams are a great way to incorporate a leading line into a landscape scene. A river that meanders through the scene as it winds through a valley, or cuts across a forest floor, will naturally draw the viewer's eye into the frame and create a sense of depth. Getting down low and using a wide-angle lens will help to amplify this feeling. The closer your lens is to the water's surface, the more the river dominates the foreground and the stronger the sense of being pulled into the scene.

Rivers are also a good subject for the slow-shutter approach that I've just touched on. Moderate flowing water over shallow rapids or around rocks is perfect for exposures in the one to five second range, the water softening into smooth ribbons while the surrounding landscape stays sharp. Waterfalls are worth seeking out for the same reason. Even a modest cascade looks dramatic with a slow enough shutter as the falling water turns silky against the texture of the rock face behind it.

It's also worth thinking about the seasons. A river looks completely different in autumn, when the banks are heavy with color and fallen leaves drift on the surface, compared to winter, when the landscape is stripped back and the water runs darker and faster. Returning to the same stretch of river at different times of the year can reward you with a different type of image each time.



THE ETHEREAL EFFECT OF LONG EXPOSURES

As I've touched on, long exposure photography is a wonderful way of creating effects that look less like photography and more like something ethereal and dreamlike. By pushing further into slow-shutter territory with exposures of 10 seconds, 30 seconds, or longer, you'll find that water loses its texture, becoming smooth and luminous. In addition, moving clouds will soften and form streaks across the sky, further adding to the effect. The world will take on an otherworldly stillness that has nothing to do with how the location actually looks, and everything to do with how it makes you feel.

A tripod is essential for this kind of photography. There's no getting around it; even the slightest movement during a ten-second exposure will compromise the sharpness of everything that wasn't meant to be moving.

For quick, off-the-cuff long-exposure shooting, though, Reeheld is worth checking out. This app is built for handheld long exposures by using computational stabilization to make longer handheld exposures workable in situations where setting up a tripod isn't practical. The results won't always match what you'd get from a perfectly stable setup, but it's a genuinely useful option to have when you're moving around a location and don't want to stop and set up every time.

Overcast days are underrated for this kind of photography. The flat, even light means you're not fighting blown highlights in the bright areas of the scene, and the muted palette suits the ethereal quality of long-exposed water. It's also worth remembering that any moving cloud cover during the exposure will add softness and drama to the sky, which can really elevate an image.



TAKE A MINIMAL APPROACH

One of my favorite ways to shoot water is to look for a single point of interest such as a rock, a branch, or a wooden post, and to use a slow shutter to smooth out everything else around it. The flowing water becomes soft and almost painterly, while the anchor element stays sharp and solid. There's a real satisfaction in the contrast between the two.

When the scene allows, converting to black-and-white can take this a step further. Removing the color simplifies the image down to the basic components of tone, texture, and form, which often makes the composition feel more intentional. It removes whatever distractions the color was introducing and focuses your attention on what's actually interesting about the frame.

That said, color can also work in your favor here. If your anchoring object - let's say a rock - is covered in green lichen or algae, it will have a genuinely interesting color. Try working with this and nudge the saturation or vibrancy up slightly during editing. Against the smooth, neutral tones of the silky water, even a subtle shift in color can make it pop. It's a small thing, but it can be the difference between a composition that you feel connected with and one that doesn't quite hold together.



LIGHT, TIMING & WEATHER

Whatever approach you're taking, light will have more influence on the final image than almost any other factor. Water responds to light differently from most landscape subjects as it reflects, refracts, and changes color depending on the time of day and the conditions around it.



Photo by @mariko_klug

During the golden hour, everything warms: reflections turn orange and pink, wet rocks glow, and the surface of a lake becomes smooth. In contrast, the blue hour - that short window just after sunset or before sunrise - gives still water a cool, cinematic quality that's difficult to replicate any other way. Additionally, misty or foggy conditions give you the opportunity to strip away the background and simplify the scene, letting the water and whatever's directly in front of you take up all the attention.

None of these require perfect conditions, and none of them can be entirely planned for. Some of the best water shots I've taken have come from being somewhere with no great expectations and finding the light and conditions do something unexpected.

A WORD ON EDITING

The editing process is just as important as the process of capturing the image in the first place. My editing ethos has always been less is more.

In the main, most images should just need a bit of color balancing, small contrast lifts, and careful management of highlights and shadows. Lightroom Mobile and Snapseed handle this well without overdoing it.

If your images are full of mood and drama, there is scope to go a little heavier on the contrast and outer vignetting. Calmer images, especially long-exposure shots, tend to need a more subtle approach to their editing. The main thing to watch out for is that the smoothness you worked to achieve in-camera is not undermined by heavy-handed clarity or texture sliders. The edit should enhance the mood you captured, not fight it.

FINAL THOUGHTS...

Water is one of those subjects that never quite behaves the same way twice, which is what makes it so interesting to photograph. The same location can look completely different from one day to the next, depending on the weather conditions, tide, or time of day. It's a subject that offers endless opportunities for creativity and experimentation.

The key is to approach each scene with curiosity and patience, letting the conditions and your own sense of wonder guide your direction and the images you take. So, next time you're near a river, lake, or the sea, take a moment to observe how the light, movement, and mood work together. Then see what you can create using just your smartphone. You might be surprised at what you capture when you let water shape your vision.



WATER DROP REFRACTION PHOTOGRAPHY WITH AN IPHONE

Video Placeholder

Internet Connection Required

In this video, Stuart Wood demonstrates how to create water droplet refraction macro photos using only a mobile phone. He walks through a simple setup with glass, water droplets, a spray bottle, and an iPad or printed background, then shows how to focus and compose the shot using a phone’s macro mode or add-on macro lens. The tutorial also shares practical tips for lighting the background, shaping droplets, and experimenting with different images and compositions.

SEEING THE CITY:

THE SMARTPHONE PHOTOGRAPHY of TOMASZ ŻUKOWSKI

By Andy Butler



Tomasz Żukowski is a mobile photographer based in Poznań, Poland. His work is shaped by a strong visual mindset and a clear love of the urban environment. With a background in art, Tomasz's path into photography grew naturally, eventually finding its place thanks to the accessibility of the smartphone. What began as a practical way to stay creative has developed into a focused and thoughtful photographic practice.

Much of Tomasz's work centers on the city, where he looks for structure and balance in the everyday scenes that surround him. Clean lines, bold geometry, and carefully considered compositions run through his images, often paired with a subtle sense of play in how he frames and edits a scene. Whether isolating architectural details against an empty sky or building layered compositions that guide the eye, his photography reflects a careful way of seeing that turns familiar surroundings into something more considered.



I've been a fan of Tomasz's work for quite some time, so I was excited about the opportunity to find out more about his approach to photography, what draws him to the city as a subject, and how smartphone photography fits into his creative life.

COULD YOU TELL US A BIT ABOUT YOUR PHOTOGRAPHIC JOURNEY AND HOW YOU DISCOVERED SMARTPHONE PHOTOGRAPHY?

From a young age, I had artistic abilities. I loved drawing and painting, and as a kid, I even won some art competitions. That creative streak stayed with me throughout school. The idea of photography came up at the beginning of high school, and I have to admit it was partly out of convenience. To practice other art forms like painting or drawing, you need a lot of time; you have to sit down calmly and dedicate a specific moment and space to it. With photography, and mobile photography in particular, it's different. You can do it on the go: on the way to the shops, on a walk, commuting to work. You can even take a great photo just by looking out of the window. The key is to notice it, to focus your eyes, and catch the right moment.

The turning point that gave all of this a real direction was taking part in mobile photography workshops organized by the @IgersGdańsk community in the Tricity area. That is where my genuine curiosity and commitment truly took shape. I realized how much you gain from being around people who share the same passion. At those workshops, the artistic side of me, which I had nurtured since childhood, finally evolved into a conscious photographic practice.
It was also then that I understood that a smartphone can produce really high-quality images, and that it makes this possible even with limited time for a hobby.



At university, I joined the EduArt photography club at Poznan University of Technology. After some time, when I was already regularly posting photos of Poznan on Instagram, I was contacted by Michal, one of the administrators of @igerspoznan_. He saw potential in me, and asked whether I would like to join the team. And so over the course of a few years, I went from a total amateur and workshop participant to an organizer of meetups in Poznan, and eventually had the pleasure of running my own mobile photography workshops.





WHAT INSPIRES YOU TO TAKE PHOTOS WITH YOUR SMARTPHONE? WHAT ARE THE THINGS THAT COMPEL YOU TO RAISE THE CAMERA AND GRAB A SHOT?

It all starts with something catching my attention, but the photo itself actually forms in my head before I even press the shutter. The impulse that makes me reach for my phone is usually geometry: specific lines forming a frame, patterns, symmetry. I really love a clean, clear blue sky in photos, which I then enhance with a gradient in post-processing. I look for shapes and specific light, but also for stories - the kind I can tell through a frame when, for example, a person walks into a strongly defined point and completes the whole composition. My imagination often shows me how the photo will look after editing before I've even taken it.

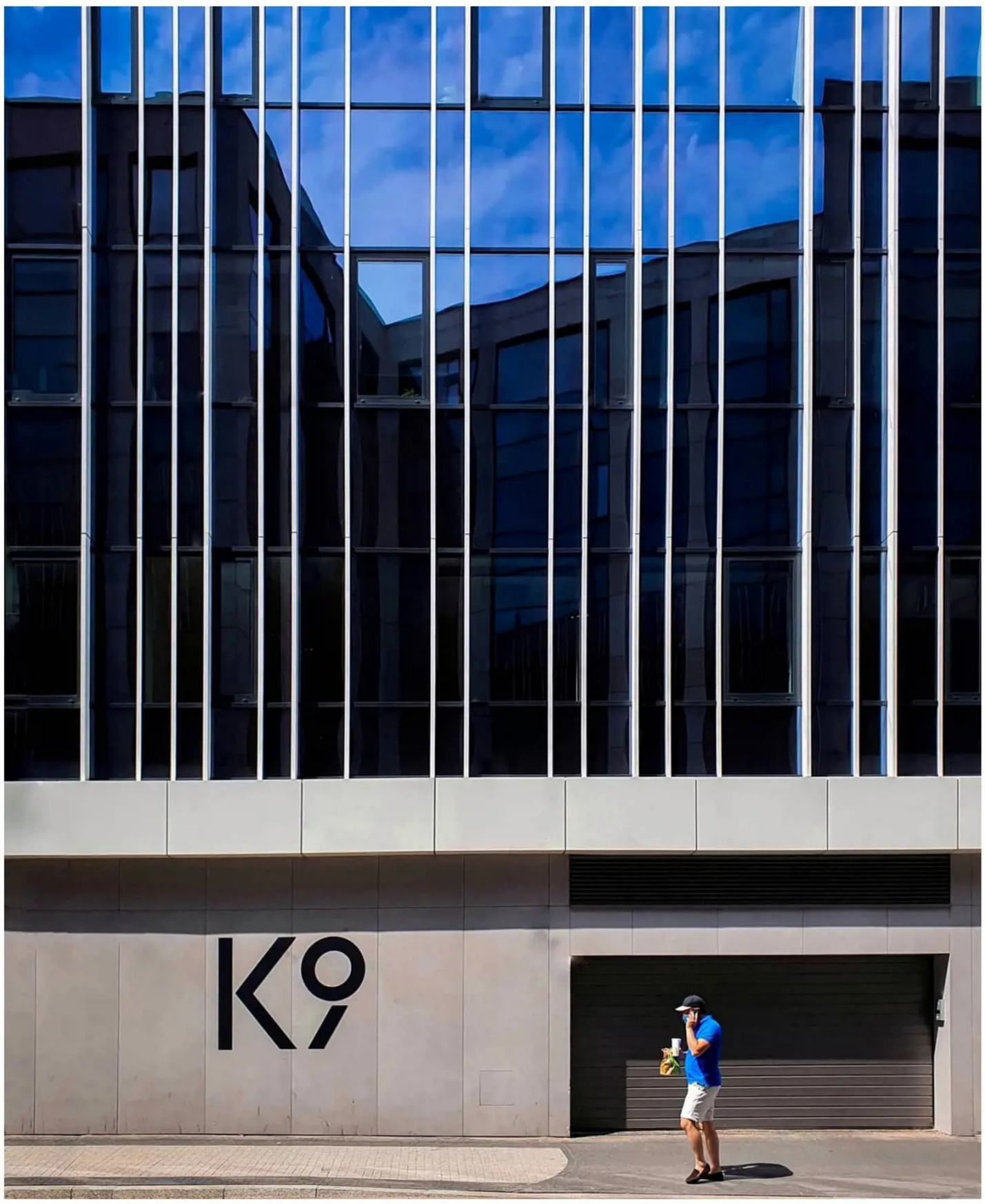
I catch myself taking far too many photos because I see so many potential frames everywhere. I end up with hundreds or thousands of shots that can be hard to go back to, simply because I'm trying to capture what I have in my head. Realizing that photography is a conscious process changes everything. This is especially true in mobile photography, where you have what's essentially unlimited film.



MUCH OF YOUR WORK FOCUSES ON URBAN SPACE AND ARCHITECTURE. WHAT WAS IT ABOUT THE CITY THAT FIRST ATTRACTED YOU AS A SUBJECT? AND WHAT KEEPS YOU RETURNING TO IT?

I started from the very basics, which meant landscapes. Like every beginner, I was fascinated by shallow depth of field and blurred backgrounds. It made a striking impression back then. But over time, I turned toward the city and discovered that everything I love most is hiding there. How I present a given place depends entirely on me, on how many steps I take to find that one specific frame.

Photography is also a wonderful way for me to explore and discover. I often manage to surprise friends or family by showing them interesting, hidden spots I only found while walking through the city with my phone in hand, looking into places others walk straight past. The city is an endless source of inspiration. So much happens there that you never run out of material.



COMPOSITION FORMS A STRONG ELEMENT IN YOUR PHOTOGRAPHY. WHAT'S YOUR APPROACH TO COMPOSING YOUR IMAGES, PARTICULARLY IN ARCHITECTURAL LOCATIONS? AND WHAT ADVICE WOULD YOU GIVE OTHERS WHO WANT TO IMPROVE THEIR COMPOSITION?

For me, composition is the key. Without it, a photo is just a random snap. If you don't think it through, the frame will simply be chaotic. My biggest piece of advice is: think about what you're doing and try to take control of it.

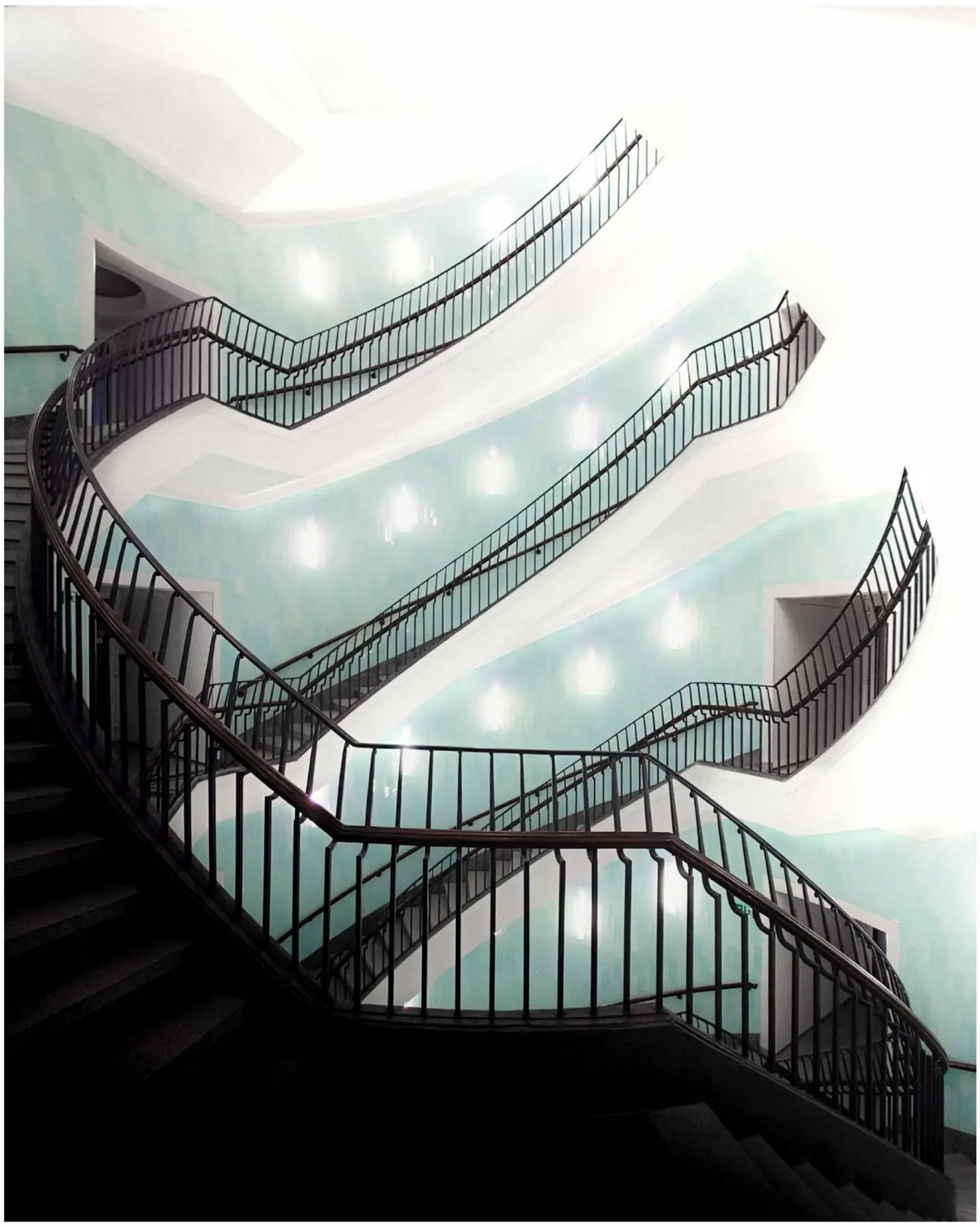


Of course, I keep the grid and level turned on in my phone, and I watch the horizon, but these are not rules you always have to follow. I often play with perspective, flip photos, and look for a slightly tilted angle that's a little less obvious than a standard frame. The result is often a far more interesting and surprising photograph. I also highly recommend experimenting with lenses. A smartphone lets you switch perspective in an instant. You have a wide-angle, a main lens, and a telephoto lens at your disposal. The telephoto in particular is quite remarkable. It compresses reality, letting you show buildings or distant elements in a way the human eye simply cannot register.

A lot is happening in the city at any given moment, and a mass of visual noise can disrupt the frame. You need to find the viewpoint that gives the whole thing meaning, so that it's clear the photographer had something to say.

HOW IMPORTANT IS LIGHT TO YOU WHEN PHOTOGRAPHING URBAN SPACES? WHAT SHOULD PEOPLE PAY ATTENTION TO IF THEY WANT TO RECOGNIZE AND USE GOOD LIGHT IN THEIR OWN PHOTOGRAPHY?

This might sound controversial, but I believe you can take a good photo in almost any conditions. Everything depends on your approach and your awareness that the mood of the photo will simply be different. Obviously, if you're hunting for strong contrast and sharp architectural detail, you'll head out on a sunny day at the right time. But every set of conditions has something in it worth capturing.



Tall buildings bathed in thick fog? A beautiful sunset? A rainy day is ideal for a cold, moody atmosphere. On a cloudy, misty day, I know I won't have sharp shadows, but I gain a painterly clarity in the air that I can emphasize in editing. I love using an overcast sky as a white background, a kind of canvas on which the building becomes the most important thing because nothing pulls attention away from it. On the other hand, sharp light at sunrise or sunset is beautiful because it brings out detail and sculpts the interplay of light and shadow, allowing you to catch passersby perfectly.

My advice? Don't fight the conditions; use them. If you dream of a specific style and specific weather, simply wait for the right moment. And "good light" is just your favorite light. You won't know what suits you until you've tried shooting in every kind of condition.

YOUR IMAGES OFTEN LEAN TOWARD MINIMALISM AND ABSTRACTION. AT WHAT POINT DOES A SCENE BECOME "ENOUGH" FOR YOU? AND HOW DO YOU DECIDE WHAT TO LEAVE OUT OF THE FRAME?

At the beginning of my journey, I was fascinated by pure minimalism: a tiny plane against a clear sky, a single lamp against a backdrop of clouds. But over time, that stopped being enough. I got a little bored with it and started looking for more complex frames. My photos are still minimalist, just not in such a trivial way.

Deciding what to leave out of the frame is essentially a battle against the chaos of the city. If I'm composing a shot but branches, lamp posts, or tram wires are getting in the way, I figure out how to adjust it so those elements either disappear or work in my favor. I often use the surroundings to my advantage right at the moment of shooting, using ledges, benches, or patches of greenery to physically block out advertisements, cars, or rubbish bins.



I also like to think unconventionally. If an element can't be eliminated in an obvious way, I sometimes deliberately make it part of the frame, and occasionally even the main subject of the photo.

You have to be careful, though. If you remove too much, the photo becomes bland and dull. I look for a balance so the frame has flavor and meaning. When framing alone is not enough, I turn to editing. Today's tools make it straightforward to remove what spoils the idea, but I always try to do it thoughtfully.





HOW DO YOU MANAGE TO KEEP PHOTOGRAPHING A FAMILIAR CITY LIKE POZNAŃ IN A WAY THAT ALWAYS FEELS FRESH AND ENGAGING? HOW DO YOU STAY MOTIVATED IN FAMILIAR SURROUNDINGS?

When I first came to Poznan, I fell in love with the city and knew immediately that this was where I wanted to study. And that's exactly what happened.

The greatest strength of Poznan, in my view, is its diversity. You can find historic tenement buildings, socialist housing estates, modern skyscrapers, and many other interesting structures here.

The architecturally contrasting styles that might seem to clash at first glance are, for me, a perfect opportunity to create unexpected frames. On top of that, Poznan is simply large and constantly evolving. Something is always being built. Even when I think I know the city inside out, I still come across corners I've never been to. The seasons change, the conditions change; you can cross to the other side of the street or walk between buildings and look for reflections that weren't there before.

The community is also a huge source of motivation. Going out with a fellow photographer or meeting up with a group opens your mind in a remarkable way. Talking with someone else can unlock your creativity, because they might notice something that you've been walking past for years. I hope my approach also inspires others to rediscover their own cities. Sharing a passion with other people is the best fuel for keeping going.

And when I feel I need a total reset, I travel. A new city is an explosion of creativity for me. That distance then lets me return to Poznan with fresh energy and I see the magic again in places that had started to feel obvious.



YOU MENTIONED TRAVEL, AND EVERY TRIP SEEMS TO RESULT IN A LARGE BODY OF NEW PHOTOGRAPHS. HOW DOES PHOTOGRAPHING A NEW CITY DIFFER FROM PHOTOGRAPHING YOUR HOME CITY? AND HOW DO YOU APPROACH YOUR PHOTOGRAPHY IN A NEW LOCATION?

I try to travel whenever I have the time and the budget for it. I often hunt for cheap flight deals and use the opportunity to explore another European city on a budget. Weekend city breaks are great for stepping away from everyday life. I come back with a huge number of photos, sometimes far too many. When I'm away, I feel a certain pressure to see and photograph everything I possibly can, even though in such a short time that is obviously impossible. Especially with architectural icons of a given place, I feel a strong urge to do a full session documenting the building from every angle.

So I take masses of photos, behave like a typical tourist, and then struggle with the selection afterward. There are old smartphones sitting in a drawer, their memory filled to the brim with photos and videos from trips. I love going back to them, switching those phones on after some time, and editing the gems I never had time for before.

Before a trip, I do my research: I save Instagram posts and put together little maps of places I want to visit. At the same time, I try to push myself to rest more and approach the whole trip with a calmer mindset. Using an analog camera turned out to be an interesting exercise in this respect. The limited number of frames forces you to think about whether a given shot is really worth taking. I've completely given up on bringing a traditional digital camera on trips, though. I remember taking one to Venice once. It ended with me switching back and forth between the smartphone and the camera the whole time, which was simply exhausting and counterproductive.



WHICH APPS DO YOU USE TO SHOOT AND EDIT YOUR PHOTOS? HOW IMPORTANT IS POST-PROCESSING IN SHAPING THE FINAL IMAGE? AND HOW DO YOU APPROACH EDITING WITHOUT LOSING THE ORIGINAL INTENT OF THE PHOTOGRAPH?

For taking photos, I mainly use the default camera app on my smartphone. I shoot in automatic mode most of the time. But when I see greater potential in a frame, I always capture both a JPEG and a RAW file. That gives me much more room to work with in post-processing. My main tool is Lightroom Mobile, and I've also used Snapseed in the past.

Editing is an integral part of my creative process. It lets me finish what I envisioned in my head when I was taking the shot. Sometimes, when I want to stay close to reality, my editing is restrained. But there are times when I get carried away and start experimenting. It's a wonderful feeling when playing with sliders in Lightroom surprises even yourself, and the idea for a photo evolves in a completely different direction than you originally planned.

When you understand how a camera sensor works and how the algorithms process what has been recorded, the question of whether post-processing is necessary doesn't even need to be asked. People differ in how they perceive colors, and our devices differ even more. A single software update can make photos look completely different than before. Editing exists precisely to close the gap between what was captured and the vision you had from the very start. The foundation, however, remains in knowing the capabilities of your own equipment.

COMMUNITY PLAYS AN IMPORTANT ROLE IN YOUR PHOTOGRAPHIC LIFE, FROM ORGANIZING @IGERSPOZNAN_ TO TAKING PART IN MOBILE PHOTO TRIP MEETUPS. HOW HAS BEING PART OF THESE COMMUNITIES INFLUENCED YOUR PHOTOGRAPHY AND YOUR WAY OF SEEING?



The community is a huge part of my journey. It all started with the @IgersGdańsk mobile workshops. Later, I also got to know the Polish @MobilePhotoTrip community, with whom I occasionally travel to photography meetups in other Polish cities.

That's where my curiosity and commitment truly took shape. I learned that sharing a passion with others gives you incredible energy. You can achieve a lot on your own, but in a group, it's much harder to burn out and much easier to grow. The community has largely reinforced my dedication to this hobby and accelerated my progress.

Over the last few years, I've come a long way, from a shy participant and beginner photographer to an administrator of the Poznan community. Now I'm the one organizing meetups and running workshops. It's great to look back: I used to be the one soaking up knowledge, and today I try to inspire others to discover the world with a camera in hand.

FOLLOW TOMASZ ŻUKOWSKI

Instagram: @possiblerr



THE STORY BEHIND MY FAVORITE PHOTOS...

DOLORES - KONIN

This is Dolores, one of the giant bucket wheel excavators that once worked at the open-cast brown coal mine in Konin, Poland. Standing 38 meters tall and weighing 2,700 tonnes, she has now been retired from the mine and placed in an open field where she will serve as the centerpiece of a new outdoor museum.

What drew me to this shot was the challenge of photographing something so enormous in a minimalist way. By positioning myself low and tilting the frame diagonally, I let the overcast sky act as a blank canvas, reducing the whole scene to a single diagonal line of industrial complexity cutting across empty white space. I wanted Dolores to feel like she was bearing down, almost alive, something between industrial architecture and a prehistoric creature emerging from another world.



MALBORK CASTLE

Malbork Castle is an impressive medieval structure, and I knew a straightforward shot just wouldn't do it justice. What you are seeing here is a reflection of the castle in the still waters of the Nogat River, flipped upside down in post-processing. The result is something that sits somewhere between reality and a dream. The sharp, clean waterline cuts the image in two worlds, and somewhere along that boundary sits a small abandoned rowing boat, as if left there by someone who could not decide which world they wanted to cross into. I wanted to show a place that everyone recognizes, but in a way that makes you stop and look twice.

BUDAPEST, LIBERTY BRIDGE

This shot of the Liberty Bridge came together in a split second. I had already framed the bridge with its ornate green ironwork forming a natural arch through the center of the composition, and the yellow tram sitting perfectly on the tracks in the middle distance. But what made me press the shutter was the elderly woman crossing in the foreground, pulling her shopping trolley without a care in the world. That single figure transforms the whole image. Without her, it would be a decent architectural shot, but with her, it becomes a story about everyday life playing out against one of Budapest's most iconic backdrops.



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ROADTRIP PHOTOGRAPHY: NOT ALL WHO WANDER ARE LOST



By Jack Hollingsworth

FM 170 out in West Texas, along the Rio Grande, is the kind of road that shows you what road trips are all about. The long, winding stretches are surrounded by desert and sky, and the huge landscape makes you feel so small. It's a place where I kept having to stop, not for any one thing, but just to take in the feeling of the open road.



If you're new to the idea, a road trip is a journey where the road itself is the main attraction. Instead of rushing to your destination, you take your time, passing through different landscapes, small towns, changing weather, and light that changes by the hour. You stop when something catches your eye or when you feel the need to turn down a side road just to see what's there. You let the trip lead you, and for photographers with inquisitive minds, this is something that's hard to pass up.

Some people confuse road trip photography with travel photography, but there's a big difference. Travel photography is usually about the places you plan to visit, like famous sights or well-known views. Road trip photography is about what happens along the way. It's the surprise stops, breakfast at a diner, or your motel room at sunset. These everyday moments might not end up on a postcard, but they show what the trip really felt like.

Road trip photography is something that forces you to slow down, pay closer attention to what's around you, and notice things you'd probably miss if you were just driving straight from one place to another. Being on the open road lets you see things in a new way.

LEAVE ROOM FOR THE WRONG TURN

One mistake people make with road trip photography is over-planning. Following a strict schedule might keep things organized, but it usually means your photos are less interesting. The road rewards people who stay flexible, not those who are always on the clock.

I've sometimes ended up with a whole photo series just by slowing down. For example, I was once driving through Terlingua, Texas, when I turned into a roadside stop. That stop led me to take a walk through the cemetery with its old adobe buildings - traditional mud-brick structures common in the Southwest - that look like something from another era. The place felt heavy with dust, decay, and history all mixed together. None of this was planned.

My advice here is to plan your days with a general direction in mind instead of a tight schedule. Know roughly where you want to go but leave yourself lots of time to explore.



WHY THE SMARTPHONE BELONGS ON THE ROAD

Taking photos on a road trip means being quick and ready. You might turn a corner and see sunlight breaking through clouds over a field, or catch a dog sticking its head out of a truck at a stoplight. These moments won't wait while you search for your camera or swap lenses.

I remember once in Marfa, I photographed a sun-bleached Chevy parked in just the right spot, nobody around, just the light doing something particular to the rust on the wheel arch. I had my phone out before I'd even finished parking. It's moments like these that you need to be ready for.

The key takeaway here is to always keep your phone charged, your lens clean, and your camera easy to grab. I'd also recommend using the lock-screen shortcut so you can access the camera quickly. On the road, every second matters.



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WHAT LENS YOU PICK IS WHAT STORY YOU TELL

When road tripping, lens choice matters more than people realize. An easy way to think about this is that a wide-angle lens lets you show the whole scene, a telephoto lens picks out details, and a normal lens captures things as they look to your eyes. Each lens tells its own story, even when standing in the same spot, and that story will help add another layer to the photos you take.





For example, I was once out at Monahans Sandhills, and used both the ultra-wide 0.5x lens to capture the wide sweep of dunes and sky, and the 8x lens to zoom in and show patterns made by light and wind. Even though I was in the same place, both photos look completely different. The dunes offer two totally different images if you're willing to change lenses.

Many photographers will use the same lens for years and then wonder why their photos all look the same. Try changing the lens you use and experiment. It's often the fastest way to see things in a new way.

THE ORDINARY STUFF IS WHERE IT GETS INTERESTING

Most people only use their cameras for the big, obvious subjects like national parks, famous landmarks, or dramatic sunsets. But the real spirit of a road trip shows up in other places like the cracked windows of old buildings, old motel signs, breakfast counters, or the shadows in a truck stop parking lot at dawn.

Some of my favorite photos came from scenes of rural decay: old tractors, broken machines, and rusted trucks sitting in fields as if they had nowhere else to be. The vintage signs in small Texas towns are just as special as they're faded, unique, and usually ignored by people passing by.

The smartphone is great for these kinds of shots. It's easy to use in everyday places, and you can take photos quietly and quickly without drawing attention to yourself. If you can make a gas station look interesting in a photo, you'll have no problem finding something special to shoot in a canyon.





THE ROOM AT NIGHT

I almost always take a photo of my room when I'm traveling. It might be a motel, a roadside inn, or a chain hotel. The kind of place doesn't matter, as these shots help capture the real essence of the trip, whether it's the wood-paneled walls, a ceiling fan, or your boots by the door. There's always that quiet moment at the end of the day when the bag has been put away, the light is low, and the evening is setting in. These types of photos help to capture that feeling.

Many of these room shots may not be worthy of sharing, but sometimes you just take a photo to remember where you were that night. The places we stay along the way are worth remembering too.

BETTER SEEING IS THE PRIZE

Taking a road trip with your smartphone isn't just about taking pictures as you go. It's about learning to notice more - the light, the details, and the quiet moments that we often miss in daily life.

Once you tap into the idea of slowing down, you'll feel a shift - not because the landscape was bigger, but because you'd slowed down enough to take it in from a different perspective. A road trip is the perfect medium to experience it, and the photos you take are often an added bonus. I believe the real reward from road trip photography is learning to see the world more clearly.



About the Author

Jack Hollingsworth is a photographer, educator, and author with more than 40 years behind the camera and over 14 years specializing in iPhone photography.

Known globally as "iPhoneJack," he has taught thousands through his books, workshops, and online platforms, helping everyday creators make more intentional, more beautiful, and more meaningful images with the camera they carry every day.

His teaching blends practical technique with real-world wisdom, demystifying the iPhone's technology and empowering people to see the world with fresh eyes.

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THE ORDINARY STUFF IS WHERE IT GETS INTERESTING

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SNAPSEED 3.0 REVIEW: EXPLORING THE NEW CAMERA MODE

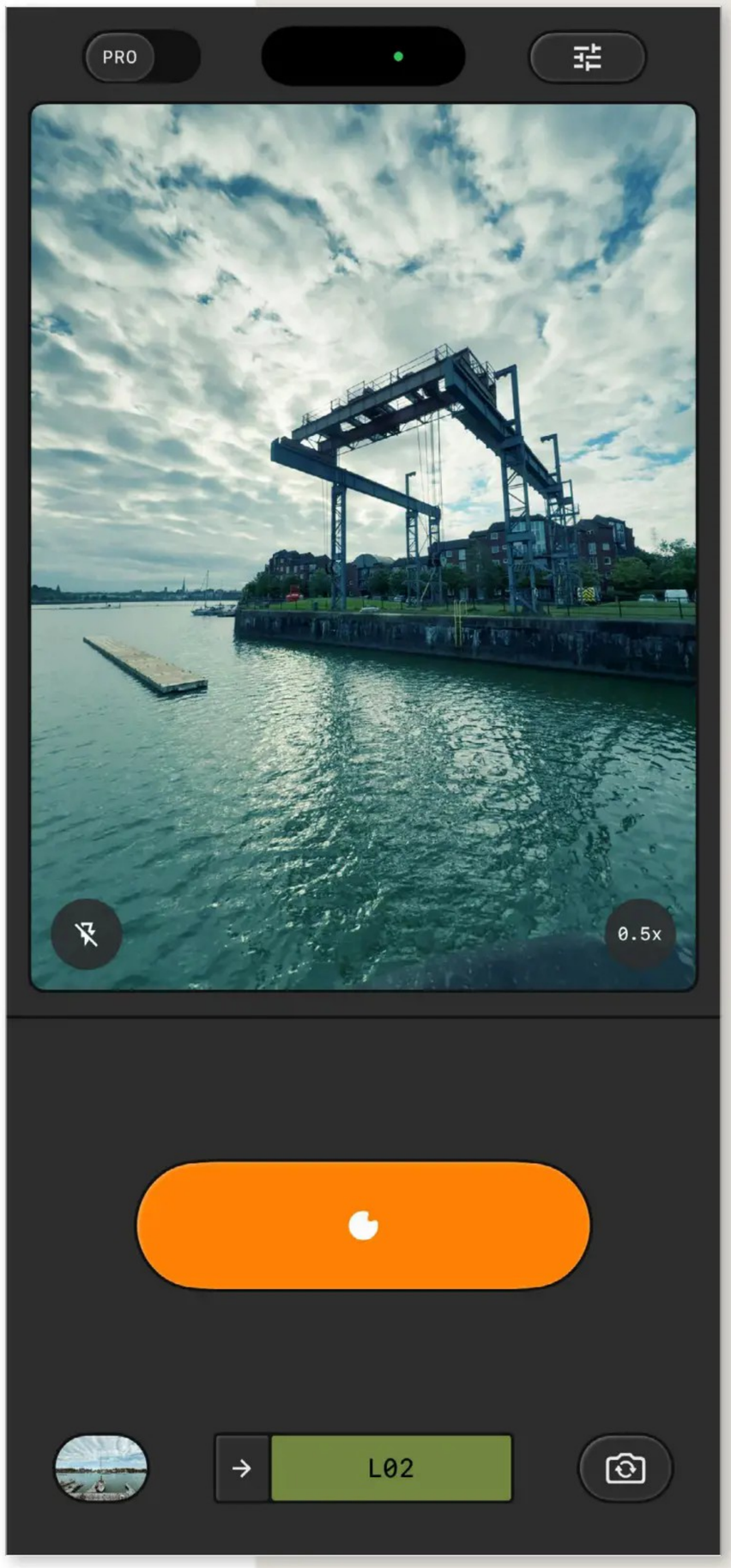
By Andy Butler

For as long as I can remember, my mobile photography workflow has involved two simple steps: shoot in one app, edit in another. For the editing part, until a few years ago, Snapseed was almost always the go-to editing app. It's easy to use, and handles most of what I need it for without any fuss. So, when Snapseed 3.0 arrived with a built-in camera mode, I'll admit my first reaction was a bit of a raised eyebrow. Did we really need this? Wasn't Snapseed already doing its job perfectly well? Would the camera be any good?

After spending a few weeks putting the new camera through its paces, I think the answer is more interesting than a simple yes or no. Let me walk you through what's new, what works, and whether it's worth changing the way you shoot.

WHAT'S NEW IN SNAPSEED 3.0

The headline addition in version 3.0 was the introduction of the Snapseed Camera - a full shooting mode built directly into the app. The update comes with a redesigned interface that's cleaner and more modern than the previous version. And features such as a new customizable favorites bar gives you faster access to the tools you use most. However, it's the camera feature that most photographers will most likely want to explore first.

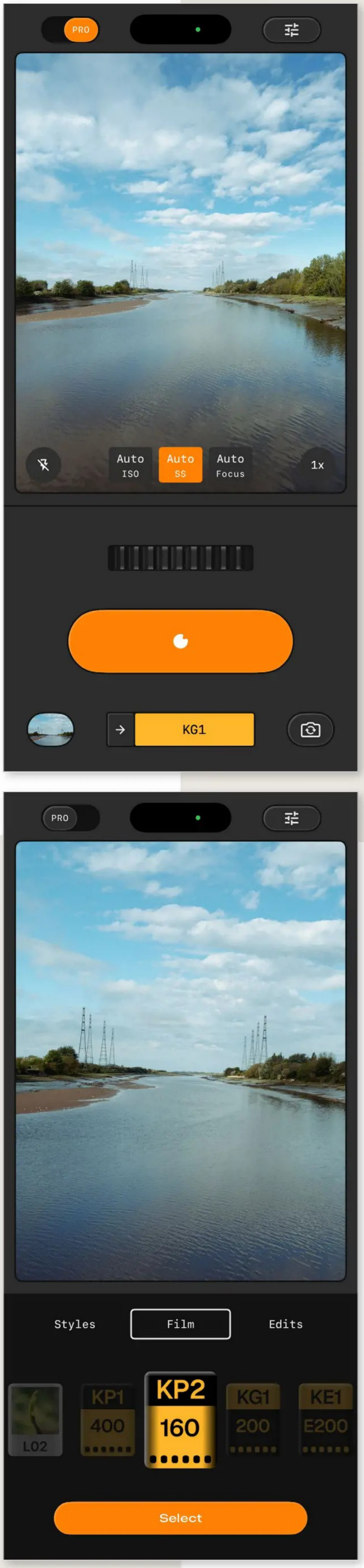


GETTING INTO THE CAMERA MODE

To access the camera, simply tap the large camera icon near the bottom of the home screen (until recently the camera icon was located in the top right corner). Once open, you'll notice that the camera interface shares the same clean, dark aesthetic as the editing side of the app, so it doesn't feel jarring flipping between the two sides of the app.

As you'd expect, the viewfinder takes up most of the screen, which is exactly what you want. The controls are minimal with a shutter button at the bottom, a flip-camera icon, and a few shooting options such as lens and flash selection options arranged neatly around the edges. Nothing feels cluttered, and there's no learning curve to speak of if you're already comfortable with Snapseed's editing interface.

That said, the simplicity cuts both ways, and it's worth understanding what you're getting before you dive in — more on that shortly.



KEY CAMERA FEATURES

SHOOTING CONTROLS AND EXPOSURE

The default shooting mode is set to automatic, and the Snapseed camera does a pretty good job at setting the perfect focus and exposure without too much intervention. If things need adjusting, then a simple tap on the screen will quickly adjust the point of focus/exposure.

By enabling Pro Mode, the camera then gives you access to manual control over the ISO, shutter speed, and focus by way of a slider dial underneath the viewfinder. To be honest, I found these options quite limiting. There was no aperture control or exposure compensation, so if I wanted to slow the shutter speed down, the image then became over-exposed with no way of compensating for the unwanted blown out highlights. For this reason, if you're looking for something with more granular control of the camera settings, I'd probably lean more towards using a dedicated camera app such as Reeflex or Halide.

However, for many Snapseed users, I think using the camera in automatic mode will be perfectly fine.

SETTING SNAPSEED "LOOKS" AT THE POINT OF CAPTURE

This is where the camera mode starts to become genuinely interesting. You can apply Snapseed's suite of preset-style filter 'Looks' directly in the viewfinder before you take your shot. This means you can see exactly how a preset will affect the final image while you're composing it, rather than discovering how it looks afterward in the edit.

I found this to be a genuinely useful feature. There's something nice about seeing the black-and-white conversion or the warm color grade applied in real time, and it changes how you think about the shot you're setting up. It encourages you to commit to a visual direction rather than leaving everything to the edit.

FILE FORMAT AND OUTPUT

Images captured in the Snapseed camera are saved to your Photos gallery in the usual way in a JPG format, so you can take them into Lightroom Mobile, Darkroom, or any other editor if you choose. This means you're not limited to working in Snapseed. Unfortunately, there's no RAW capture option at this stage, which is a notable omission for photographers who rely on that flexibility in post-processing.



SHOOTING WITH IT. REAL-WORLD IMPRESSIONS

I used the Snapseed camera in various situations, like a morning walk through the city, taking close-up detail shots at home, and a couple of sessions in lower light toward the end of the day.

In good light, the results were clean and consistent. The camera handled exposure well without any intervention, and the ability to preview "Looks" in the viewfinder meant I came away with images that needed very little additional editing. That's not something I expected to be saying about a mode I was initially sceptical of.

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In lower light, I was able to adjust the ISO or shutter speed manually. The results were okay, with some shots coming out slightly softer than I'd have liked. My feeling is that a dedicated camera app would have given me better control to compensate for situations like this.

For quick, everyday shooting where you want to move straight into the Snapseed editing workflow, the camera mode does the job well. For more considered photography in tricky conditions, as I mentioned earlier, I'd still reach for Reeflex, Halide, or the native camera app.





HOW WELL DOES IT INTEGRATE WITH SNAPSEED'S EDITING TOOLS?

This was the question I most wanted to find out the answer to, and it's where the camera mode makes its best case.

When you shoot in the Snapseed camera with a "Look" applied, that "Look" is baked into the image, but not locked in, which means you can still open the photo in Snapseed and continue editing from there. It gives you a starting point from which to work, if you so wish. The transition from shooting to editing is seamless. There's no importing, no switching apps, and no extra steps. You shoot, you tap the gallery icon, and you're straight into your edit.

For photographers who use Snapseed as their primary editor, this is extremely convenient. It removes a layer of friction from the workflow and keeps everything in one place. Whether that matters to you will depend on how you like to work, but I found the simplicity of this process to be so frictionless.

It's worth noting that the integration doesn't offer anything technically special in terms of file handling; images aren't passed through in a lossless format or given any special editing headroom. The advantage is workflow, not raw image quality.



FINAL THOUGHTS

Overall, Snapseed 3.0's camera mode is a more thoughtful addition than it might seem at first. It won't replace a dedicated camera app for those who want full manual control, and the lack of RAW capture will bother some users. I would have preferred the Pro mode to offer more advanced features and feel a bit more pro than it does. Still, if you already use Snapseed for editing, having a camera mode that connects directly to your workflow and lets you preview "Looks" in real time is very useful.



I started out skeptical, but in the end, I found that the Snapseed camera is great for casual shooting and everyday moments. Being able to see how your photo will look as you frame it was the main selling point for me, and the smooth integration with editing was a nice bonus.

If you haven't tried the Snapseed camera yet, I recommend spending a day with it to see how it might change your editing workflow. You might find that having everything in one place is worth more than you expected.

Snapseed 3.0 is available for free in the Apple App Store and on Google Play.





LEADING LINES: GIVE YOUR PHOTOGRAPHY SOME DIRECTION

Video Placeholder

Internet Connection Required

In this video, taken from Jack Hollingsworth's Intentional Photography series, Jack visits Grey's Beach and Boardwalk to explore the concept of leading lines to create a dynamic composition. Jack shows how to identify leading lines in your surroundings and use them to guide the viewer's eye to your main subject.

Diagonals, converging lines, curved lines and more. You'll learn how to position your subject in relation to the lines and how to use them to create a sense of depth and movement in your photos.

HOW SHOOTING IN BLACK AND WHITE CAN MAKE YOU A BETTER PHOTOGRAPHER

By Mark Myerson

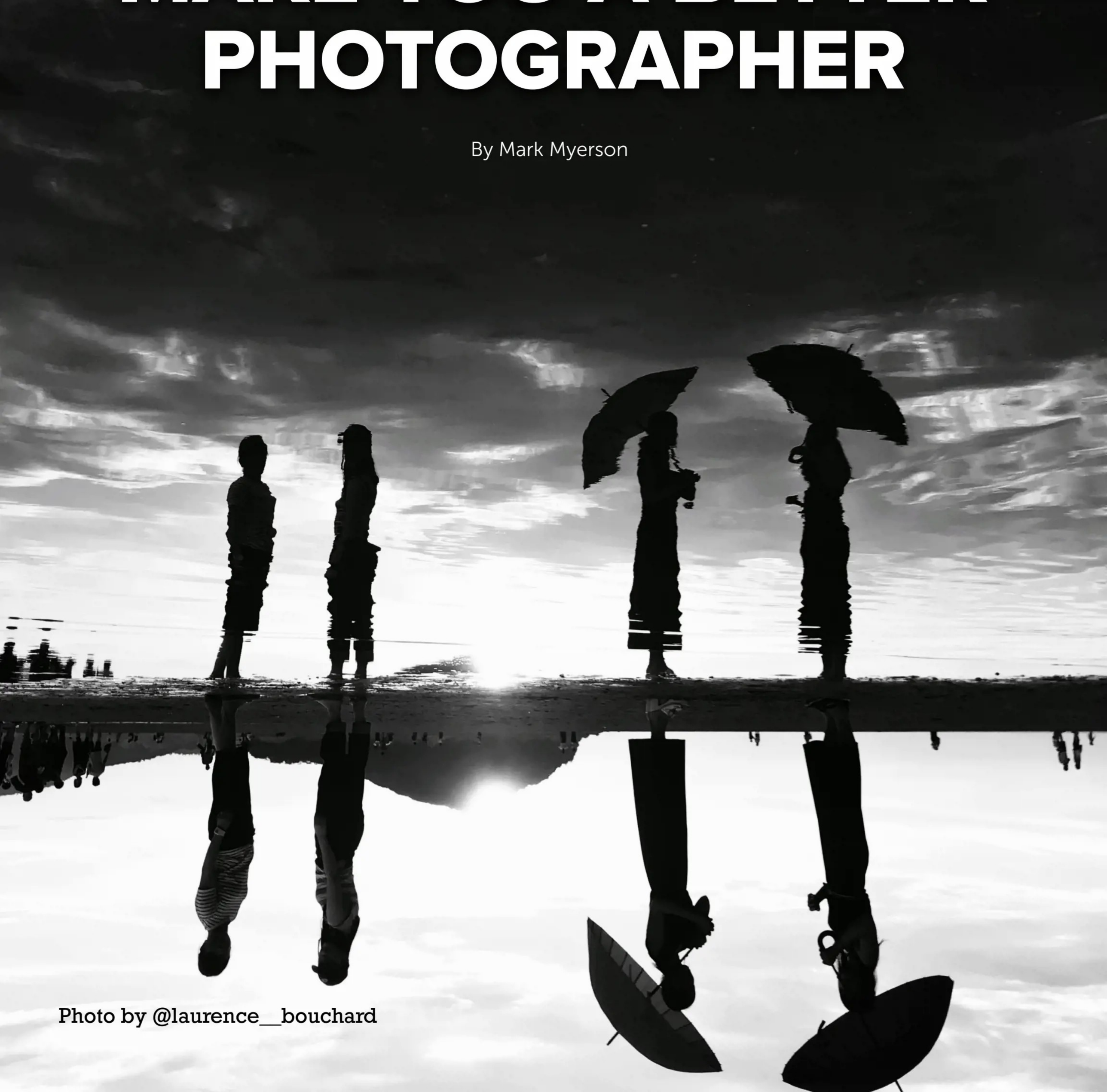


Photo by @laurence__bouchard

Until the 1970s, photography was largely a monotone medium. Exponents worked entirely within the spectrum of pure white to jet black.

This limitation didn't curb creativity. In fact, many iconic images we still admire today were taken on black-and-white film. Even long after the popularisation of color film, great photographers turned down the chance to infuse their work with new hues.

Over time, color became the new default - especially once digital sensors arrived. But today, you can find talented photographers who shoot in black-and-white.

Why? Beyond artistic potential, mastering monotone actually makes you a better photographer overall. To explain how, I spoke with two genuine experts whose work demonstrates the benefits of operating with a narrow palette.



Photo by @entelekiart

TIMELESS APPEAL

You don't need an excuse to shoot in black-and-white. It's not a "training aid." This is a valid artistic medium, preferred by Ansel Adams, Don McCullin, Sebastião Salgado, and a myriad of other big names.

If you needed any further proof, you could sample the portfolio of Laurence Bouchard, a talented Tokyo-based street photographer who shoots "roughly 80% in black-and-white and 20% in color."

The reason? "I'm drawn to black-and-white because it simplifies the image visually," he explains. "There's also a timeless quality to black-and-white that's hard to replicate in color."

Photo by @laurence__bouchard

Rubén Benito has similar sentiments to share. Based in Cantabria, Spain, he is a photographer who captures a variety of subjects - mostly in black-and-white.

“After years of shooting in color, I started to feel that removing color helped me focus more on what really matters in an image: light, texture and emotion.”

“Black-and-white simplifies the scene, but at the same time makes it more honest.”



Photo by @entelekiart

DEVELOPING VISION

Speaking with both photographers, it's clear that the appeal of black-and-white isn't restricted to the output. It's the extra challenges - and opportunities - that make it so appealing.

"The biggest benefit is clarity of vision," says Benito. "It pushes you to be more intentional with composition and exposure."



Photo by @laurence__bouchard

Bouchard prefers working directly in black-and-white for this reason. "I almost always set my iPhone to a black-and-white preview, just to help me focus. Seeing in monochrome from the start really changes how you compose."

Consider the average city street, replete with neon shop signs and colorful cars passing by. "Urban scenes, in particular, can feel cluttered with color, which can end up distracting rather than enhancing the photograph," says Bouchard. Removing color from the equation makes it easier to separate the noise from the signal.

With practice, this can become the new basis for your photographic eye. "Start paying attention to how light falls on your subject," Benito suggests. "Look for contrast, shadows and highlights. Good black-and-white photography is built on light."

Bouchard took his study of light to the extreme. "About 12 years ago, I began keeping notes I call 'Shadow Records' where I log how light behaves in specific locations whenever I visit," he explains. "Understanding when and how light interacts with a space is incredibly valuable." Bouchard now imparts this hard-earned knowledge in his Urban Geometry workshops in Tokyo.

But you don't have to live near Japan to learn from shooting in black-and-white.

Photo by @laurence__bouchard

SIGNATURE STYLE

Studying light isn't the only side effect of cutting out color. "Another advantage is consistency," says Benito. "Working mainly in monochrome has helped me develop a more defined visual style across different subjects."

In Benito's case, that style spans a variety of subjects - but there are recurring themes. "I think black-and-white works especially well in street photography, documentary work, and portraits. These genres benefit from the emotional and narrative strength that monochrome can bring."

Working in black-and-white also helps you focus on the intangible aspects of image making. "Removing color helps the viewer focus on expressions, gestures, and the story within the frame," says Benito. And it's not just the viewer who feels this. It often applies to the photographer, too.



Photo by @entelekiart

Photo by @entelekiart

EXTRACTING THE MOST FROM MONOTONE

Switching your phone camera to black-and-white isn't a miracle cure, of course. It won't turn you from a beginner into a master of your craft. To feel the benefits, it's important to take an active interest in your own photographic education.

The starting point is experimentation. Switch off the color and see what happens. Shoot every type of image. While Benito is primarily known for street photography, he shoots several other genres in monotone.

"I also use black-and-white a lot in family photography and nature. With my kids, for example, it helps me capture moments in a more timeless way," he tells me. In nature, "textures like rocks, trees, or fog" often get the monotone treatment.

"...setting a black and white filter helps you visualize the scene more effectively while shooting...."

Even when you're not planning to produce a black-and-white final image, you can start composing without color. "Turn on a monochrome preview," advises Bouchard. "Setting a black-and-white filter helps you visualize the scene more effectively while shooting."

Benito recommends fully absorbing the scene before you. Rather than flitting from one burst of color to the next, like a moth visiting the street lamps, it's worth taking your time. "Without color, composition becomes even more important," he explains. "Try to simplify your frame, eliminate distractions, and look for strong shapes, lines, or textures that can carry the image."

If you're really invested, you could even get some professional guidance. Specialized workshops can help you explore the medium and a new place at the same time. "There's no substitute for local knowledge," says Bouchard. "Both in terms of locations and camera settings."

That's true. But becoming a better photographer is largely a personal journey.

THE CHALLENGE IS THE POINT

Committing to black-and-white is a challenge that strains the creative muscles of even experienced photographers. Don't let that put you off. If there's one principle we can take from the experts, it's that rising to the challenge makes you a better artist.

Photo by @entelekiart

LOUISE RAYNER ON FINDING MEANING IN EVERYDAY MOMENTS

By Andy Butler



Louise Rayner is a photographer from Yorkshire, England, whose portfolio of work captures portraits, travel, nature, and the smaller details of everyday life. Louise's relationship with photography started over 30 years ago - first through film and darkroom work, then later through a long career of photographing people, places, and family life. In recent years, smartphone photography has become a central part of that practice, giving her a more instinctive and personal way to work.

What makes Louise's photography so special is the way she balances observation with feeling. Whether she's photographing quiet moments in a care home, details in nature, or scenes from her travels, her images are shaped by a strong sense of light, composition, and connection. There's a warmth to her work, but also an honesty that comes from paying close attention to what is often overlooked. Her phone has given her the freedom to work more responsively while staying fully present in the moment.

Louise's exhibition, "Portraits of Our Time," recently caught my attention. So I was keen to find out more about this project, her photographic journey, how smartphone photography has changed her relationship with the medium, and why helping others rediscover creativity has become such an important part of what she does.

COULD YOU TELL US A BIT ABOUT YOUR PHOTOGRAPHIC JOURNEY AND HOW YOU DISCOVERED SMARTPHONE PHOTOGRAPHY?

My photographic journey started when I was a teenager. I'd always been creative, but I struggled with drawing and painting, and never really felt good enough. My dad was a keen photographer and passed down his old Pentax ME Super to me, along with a few lenses, and I completely fell in love with it. It gave me a way to express myself and record how I saw the world.



I wanted to study photography at degree level, but I was encouraged to choose something more "sensible." So I ended up doing Theology... which, to be honest, I've never really used.

I spent my twenties traveling and living in America with that camera, developing a love of portraiture and documenting people and places along the way. While traveling the world for a year, I switched to a bridge camera for practicality, which in some ways feels similar to how we use smartphones now, just without the ease. Back then, I was still finding internet cafés to burn images onto CDs!

When I returned to England and had my children, I invested in my first Nikon DSLR and began documenting family life, which slowly grew into photographing other families and building a business. Even then, I think I was always drawn to the in-between moments rather than anything too polished.

I didn't really take smartphone photography seriously until around the iPhone 6. I started leaving my camera at home more often and realized I was capturing moments I would otherwise have missed. I remember one walk in particular where I'd left my camera behind, and it felt strange at first, like I might miss something. But I didn't. If anything, I noticed more. That idea that the best camera is the one you have with you really clicked.

There were other moments too, like standing in a toy shop with my children, shelves stacked high, my daughter choosing a doll. It's the sort of situation I'd never have confidently taken a big camera into, but with a phone it felt easy, almost invisible.

It also meant I could be in the photos myself, grabbing the kids for a quick shot rather than setting up a tripod. Those are the images I'm most grateful for now.

For a long time, I still saw the phone as something to document life. It was when I got the iPhone 13 Pro Max that things properly shifted. I went from thinking of it as a way to capture moments to seeing it as a way to create, just as I always had with my camera.

YOUR SMARTPHONE WORK OFTEN FOCUSES ON PORTRAITS, QUIET MOMENTS, AND EVERYDAY LIFE. WHAT TENDS TO CATCH YOUR ATTENTION AND MAKES YOU STOP AND TAKE A PHOTOGRAPH?

I think I'm always looking for light first. The way it falls across a person or a subject. If I see an interesting light, I'll usually stop.

I'm also really drawn to color and texture, and to things that feel slightly unexpected. I like details - the smaller things that might be overlooked but tell a story. Sometimes it's those quiet elements that hold the most meaning.



When I'm traveling, I try quite hard not to photograph something in the same way everyone else has. In New York, for example, I got down low to photograph the Brooklyn Bridge in a different way. Or I'll get up early just to see a place before it fills up.

I like shadows, silhouettes, reflections... and sometimes I'll use portrait mode in a slightly unconventional way, focusing on something small and letting a well-known landmark fall out of focus behind it.

I suppose I want people to pause when they look at an image, even just for a second, and see something they didn't expect.

YOU'VE SPOKEN ABOUT PHOTOGRAPHY BECOMING A WAY TO SLOW DOWN AND RECONNECT DURING DIFFICULT PERIODS IN YOUR LIFE. HOW HAS USING A SMARTPHONE CHANGED YOUR RELATIONSHIP WITH PHOTOGRAPHY ON A PERSONAL LEVEL?

There have been moments in my life that were really difficult. And looking back, I wish I'd documented them. Not in a dramatic way, but just small things... as a way of processing and remembering.



When my dad was at the end of his life in a hospice, everything felt chaotic. I had a one-year-old and a two-year-old, and my memories of that time are quite fragmented. I remember a painting on the wall, but I often think about the tea service that was brought out just after he passed. I wish I'd taken a photograph of it. Not for anyone else, just for me.

When I was younger, I was a nanny in New Jersey for a family who lost their father on 9/11. I was traveling to New York regularly at the time, often passing through Penn Station. For months afterward, the walls were covered in missing posters, and ground zero was a tourist trap. I never even thought to take my camera into the city. It felt like I would be intruding on something that wasn't mine - someone else's grief. I remember seeing the smoke rising from across the Hudson River and just standing there, taking it in.

Looking back now, I wonder if it might have felt different if I'd had a phone. Something quieter, less obvious. I might have documented small moments, not for anyone else, but just to remember.

My mum has been in a care home for several years and is slowly deteriorating. I don't take a camera in, but my phone allows me to quietly document small, everyday things... her bedside table, her zimmer frame.

Things that might seem insignificant, but I know I'll forget.

The process itself has also become important. I enjoy composing an image, noticing the light, taking a bit of time over it. It's something I can do just as easily on my phone as I can with my camera.

Plus, it's been good for my mental health in an almost therapeutic way. It gives me something steady. It's not always about the final image; sometimes it's just about the act of seeing. I'm currently on a Mindful Photography course which I hope to use to help others slow down and as a tool for creative well-being.

PORTRAITS ARE A COMMON THEME IN YOUR WORK. WHAT DO YOU LOOK FOR WHEN PHOTOGRAPHING PEOPLE? AND HOW DO YOU BUILD TRUST OR CONNECTION?

I've photographed hundreds of people over the years, and I still really enjoy that part of it.

For me, it's about making people feel comfortable first. I'll always start with a smile, a bit of conversation, often a compliment... just something to break the ice. Good manners go a long way!

I'm very led by the person I'm photographing, especially with children or older people. I'm aware that the window to capture something can be quite small, and once it's gone, you can't force it back.



Storytelling has always been a big part of my work. When I documented my own children, I wasn't looking for polished portraits. I was drawn to the everyday moments, muddy hands, tired tears, the chaos as much as the calm. Those images reflect what life actually felt like at that time.

That has carried through into my work more generally. Even when I'm shooting on the street, I'm drawn to people. When I look back at my traveling images, it's always the ones with people in them that feel more interesting. Even very ordinary scenes become a record of everyday life.

I tend to work with natural light and minimal equipment, so it doesn't feel intrusive, and I try to respond to the person in front of me rather than impose something on them.

COMPOSITION PLAYS AN IMPORTANT ROLE IN YOUR IMAGES. HOW DO YOU APPROACH IT?

Light and composition are always the starting point for me.

If I notice good light, I'll slow right down. Especially in nature. I'll move around a subject, look at it from different angles, and see how the light changes. I often get down really low, sometimes resting my phone on the ground or even turning it upside down to guide the viewer through the image.



I use traditional composition techniques, but I also like to push them a bit. I'm drawn to patterns, textures, color, and also negative space when I want to simplify things.

In landscapes, I often think about adding something into the foreground to create depth, flowers or grasses, something to draw you in. I also like framing images using what's already there, branches, windows, or doorways.

I'm a big fan of natural elements like fog or stormy skies; they can completely change the feel of an image.

I use portrait mode quite a lot, especially when the light is right, as it gives that softness and separation in the background.

If I were giving advice, it would be to slow down. Don't just take one shot and move on. Stay with it, try a few angles, see what else is there.


WELCOME

YOU CURRENTLY HAVE AN EXHIBITION RUNNING IN BRADFORD TITLED “PORTRAITS OF OUR TIME.” CAN YOU TELL US HOW THAT PROJECT CAME ABOUT, AND WHAT IT MEANT TO YOU TO DOCUMENT THE LIVES AND STORIES OF CARE HOME RESIDENTS?

“Portraits of Our Time” began as a project between myself and Joanne, the owner of Elderthorpe Care Home, where my mum lives.

We wanted to celebrate the lives of the residents. Some were approaching 100 and had lived rich, full lives, and it felt important that those lives were seen and acknowledged. There’s often a fixed perception of care homes, and I wanted to challenge that... to show them as places full of stories, warmth, and connection, not somewhere people go and are forgotten. Joanne felt the same and was keen to share those stories more widely.



Each person was photographed holding something meaningful to them, something that reflected a memory, a passion, or a connection. That simple idea became the thread that tied everything together.



All of the portraits were taken in natural light using my Nikon and a Sigma 50mm lens, keeping things simple and unobtrusive. I also took some images on my phone in portrait mode, one of which is included in the exhibition, to show that the project could just as easily have been created using a phone.

What started as a small exhibition within the care home was picked up by Bradford Care Association, who wanted to expand it across the district as part of the Bradford 2025 Creative Health program. In total, I photographed around 65 people across different care settings in Bradford.

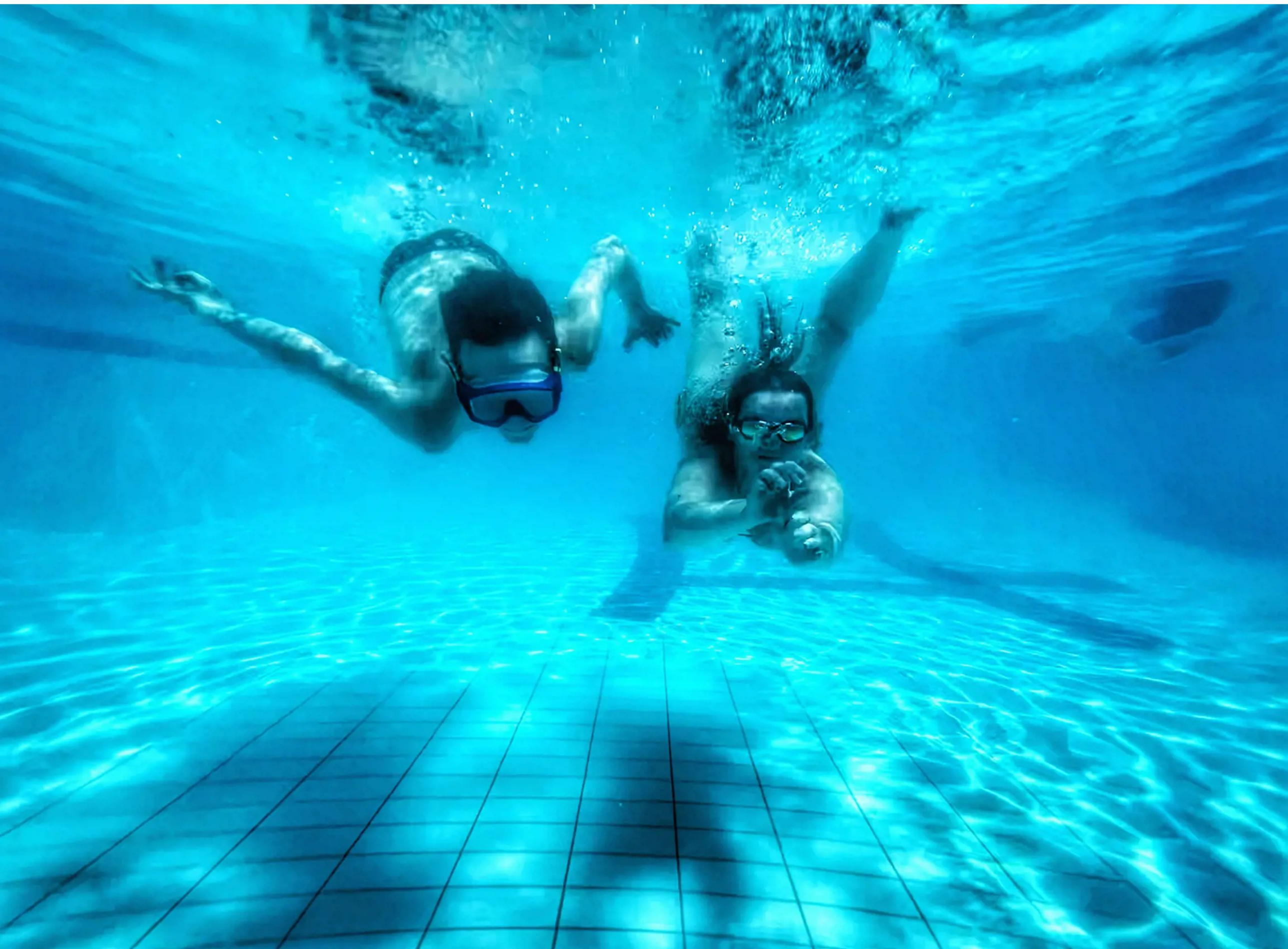
The work was then brought together and exhibited at Bradford Industrial Museum.

For me, it’s been about making sure people are seen, and about showing a different side to care, one that feels more human and more connected.

ALTHOUGH THE EXHIBITION WAS SHOT ON A DSLR, YOUR PERSONAL WORK IS NOW LARGELY MOBILE. HOW DO YOU DECIDE WHICH CAMERA TO USE FOR A PROJECT? AND WHAT DOES SMARTPHONE PHOTOGRAPHY ALLOW YOU TO DO THAT OTHER CAMERAS DON'T?

If I'm working on a commission, I'll use my DSLR. There's a level of quality needed, especially if images are going to be printed at a large scale. I also have a selection of lenses that give me more flexibility. A 70–200 is invaluable in a school setting where I need a bit of distance. And for wildlife, I've recently invested in a 150–600mm lens as it's almost impossible to get close enough with a phone. However, I have no additional lenses for my phone, so I'm aware I can invest in some and shoot in RAW, which would give my camera a real run for its money in all situations.

But for personal work, I almost always use my phone now.



It allows me to be more immediate and more instinctive. I don't need to think about lenses or settings in the same way, and I'm far more likely to take a photograph because of that. It removes that barrier.

It also makes me braver. I'll take photographs in situations where I might hesitate with a larger camera. It feels less intrusive, especially in public or more sensitive environments.



I still sometimes try to take the same shot on both, just to compare, but more often than not, I'm just as happy with the phone image.

COMMUNITY SEEMS TO HAVE BEEN A BIG PART OF YOUR JOURNEY. WHAT ROLE HAS THE MOBILE PHOTOGRAPHY COMMUNITY PLAYED IN YOUR CREATIVE GROWTH?

It's been a really important part of it. I've been part of more traditional photography groups and business communities, but they can sometimes feel quite focused on equipment or comparison.

The mobile photography community feels different. It's more open, more supportive, and less about what you're using. People are generous with their knowledge, and there's a genuine sense of encouragement rather than competition.

I've also been lucky to have a couple of local photographers whom I meet with regularly (the super-talented Elaine and Jaz). Having that small creative circle nearby has made a big difference. Just having people who understand how you see the world and with whom you can share ideas keeps things moving.

For me, community is important because photography can be quite a solitary thing, and having that connection helps keep you inspired.

YOU RECENTLY TRAVELED TO NORWAY AND THE LOFOTEN ISLANDS. WHAT EXCITED YOU MOST PHOTOGRAPHICALLY ABOUT THE TRIP?

The landscape was a big part of it, the weather, and of course, the Northern Lights!

I did take my camera and several lenses, thinking I'd use both, but very quickly realized it wasn't practical. The cold, the snow, the constant movement... it just made more sense to use my phone.

We were walking and on the go a lot, and there wasn't really time to stop, unpack, and change lenses. You had to react quite quickly to what was in front of you.

What was interesting was that when I got home, the images from my phone were just as strong, if not stronger. I did use my camera for the Northern Lights, but even then, my sister managed a brilliant shot on her iPhone just by following a bit of guidance.

It made me reflect on how much of photography comes down to how you see, rather than what you're using.



WHICH APPS DO YOU USE TO SHOOT AND EDIT YOUR SMARTPHONE PHOTOGRAPHS? AND WHAT DOES A TYPICAL EDITING PROCESS LOOK LIKE FOR YOU?

I keep the shooting side very simple. I only use the iPhone camera itself. I tend to use portrait mode quite a lot, sometimes for people but often for details. I also use macro for close-ups, particularly with textures, and the live function if I want to introduce a bit of movement.

I really enjoy editing and find it an integral part of the process. I mainly use Snapseed and have created my own preset, which I use as a starting point. It gives my images a consistent feel, often slightly soft with a bit of a vintage tone. I might then tweak things like brightness, contrast, or warmth depending on the image.



If I want to get more creative, I'll use Moldiv for overlays, things like texture, rain, or light effects. That's where I might push an image into something more like a piece of art.

YOU SPEND A LOT OF TIME ENCOURAGING OTHERS WHO SAY THEY "AREN'T CREATIVE." WHAT ADVICE WOULD YOU GIVE TO SOMEONE WHO WANTS TO START USING PHOTOGRAPHY AS A WAY TO SLOW DOWN AND NOTICE MORE?

I hear that a lot, especially from women who feel like they're not creative or that they've missed their chance.

I usually say just start small. Go outside, even if it's just into your garden, and really look at what's around you.



One simple thing I suggest is standing in one spot and taking three different photographs of the same subject, changing your angle each time. It helps you realize there isn't one "right" way to see something.

It doesn't take a lot to elevate an image. Understanding a few basics like light, shadows, or leading lines can make a big difference.

But more than anything, it's about enjoying the process. Not just taking photos quickly and moving on, but pausing, noticing, and spending a bit of time with what's in front of you.

That's where I find the creativity comes from.

FOLLOW LOUISE RAYNER

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Instagram: @yorkshirephonephotography



THE STORY BEHIND MY FAVORITE PHOTOS...



STAITHES, NORTH YORKSHIRE

This was a turning point for me. I'd gone out early with my niece to catch the sunrise. I had my camera but couldn't get the settings right in time, and I didn't have a tripod with me. Instead of missing the moment, I used my iPhone. It meant I could take the photo and then lower the phone and just be there with her as the day started. That balance between capturing something and actually experiencing it stayed with me.

DIVE BOMB

This was taken on a family holiday, in the swimming pool. I trusted my phone completely and took it straight into the water with no housing. I've always been drawn to water, the movement and color, and I'd spent years documenting my children, so capturing my son mid-jump felt quite natural. It was also the first holiday I'd left my camera at home, which meant I could just enjoy it without thinking about equipment.



DINNER TIME (MOROCCO)

This was taken in a fishing village near Marrakesh. I'd gone there with an idea of what I might photograph, but it was the fish sellers and the seagulls that caught my attention. The shot was taken quickly on live as I walked past. I didn't think much of it at the time, but later I saw the storytelling in it, the movement, the tension. I entered it into the World Food Photography Awards where it was shortlisted and exhibited in London.

CREATING MOOD THROUGH COLOR AND TEXTURE

By Nicki Fitz-Gerald

Have you ever looked at a photo and felt something before you even knew why? Maybe it made you feel calm, nostalgic, or a little uneasy. That feeling usually isn't just about the subject. It comes from the color, the texture, and, of course, the composition.



Changing the dominant color in an image can alter the mood from soft and intimate to cold and lonely



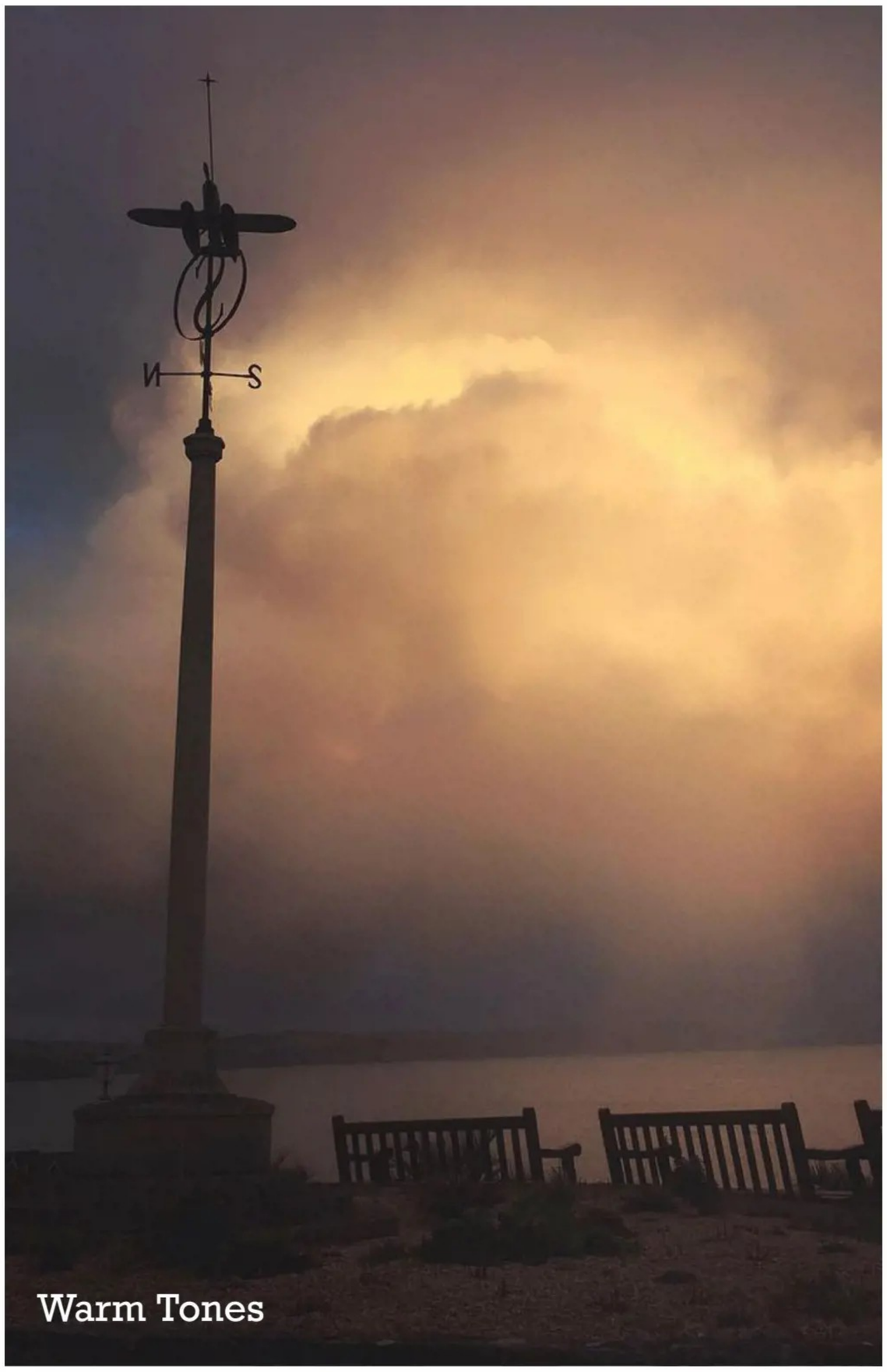
Color and texture are a huge part of my work. When I'm creating an image, conveying emotion and making a human connection is the most important aspect of the work, and I use color and texture to do this in both my mobile photography and digital collage art practice.

In my mobile photography work, the process doesn't stop after the photo has been taken. Apps like Procreate are perfect for the editing part of the image-making process and making that final connection by applying color and texture. I don't just capture what's in front of me; I aim to shape how it feels afterward by pushing it in the direction I want. Color and texture then become integral to the image's makeup. Used well, they shift an image from merely documenting to something far more expressive.

In this guide, we'll explore how to build mood intentionally, using color theory, filters, and layered textures, followed by some illustrated practical projects that you can try out.

I use my go-to app, Procreate, for the editing stage because it has everything I need in one place, including color adjustments, noise and color filters, effects and distortion, as well as some powerful layer and masking features. If you don't have Procreate, you can still follow along with many of the projects here using popular apps like Snapseed or even the native photo editing app on your phone. The important thing to remember here is to be more intentional about what you're trying to express in the final image, and how to use color and texture to do this. Your app of choice is merely the tool to get you there.

Before we jump into the projects, let's take a bit of a look at the basics of color theory.



Warm Tones

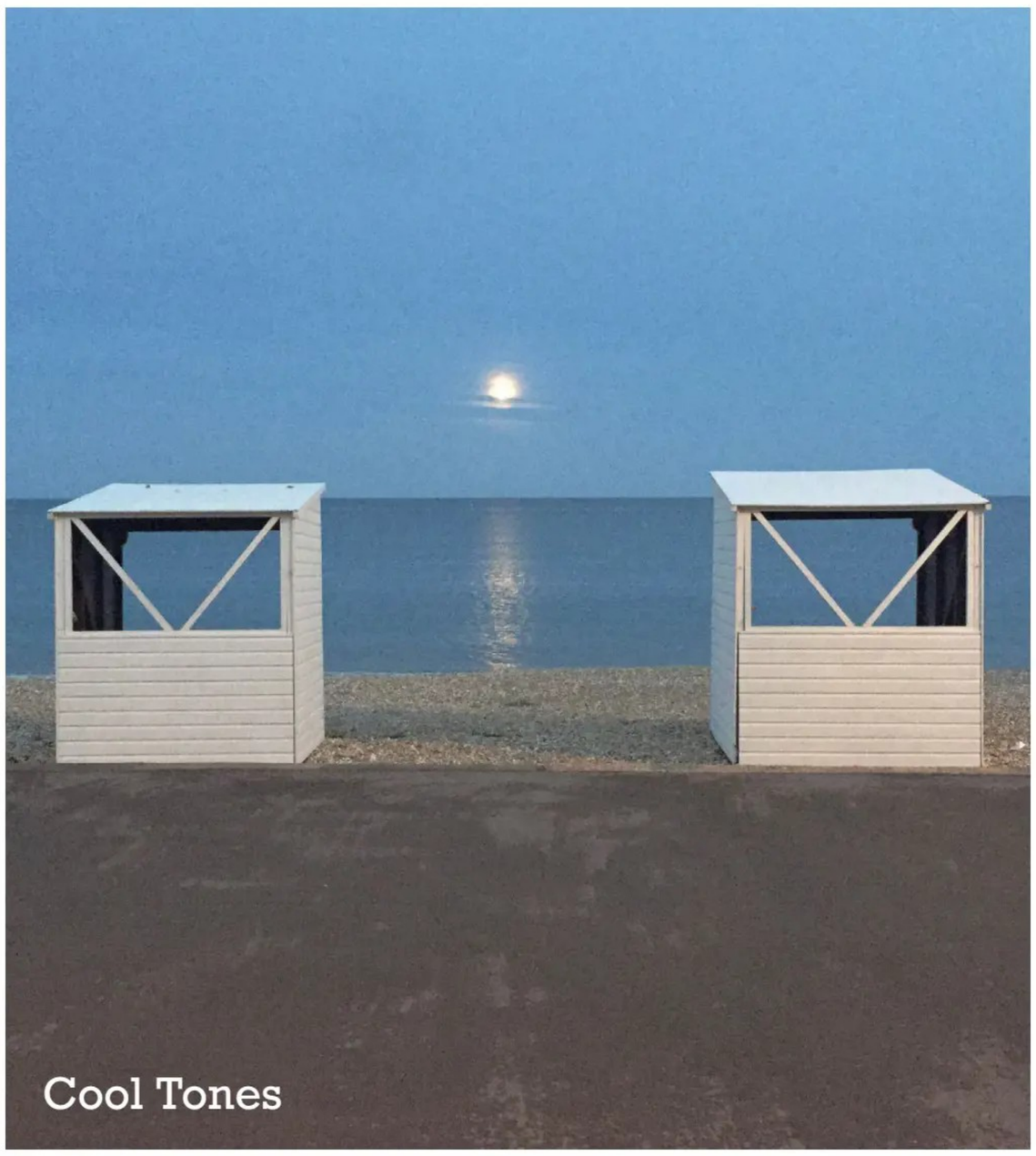
A SHORT GROUNDING IN COLOR THEORY

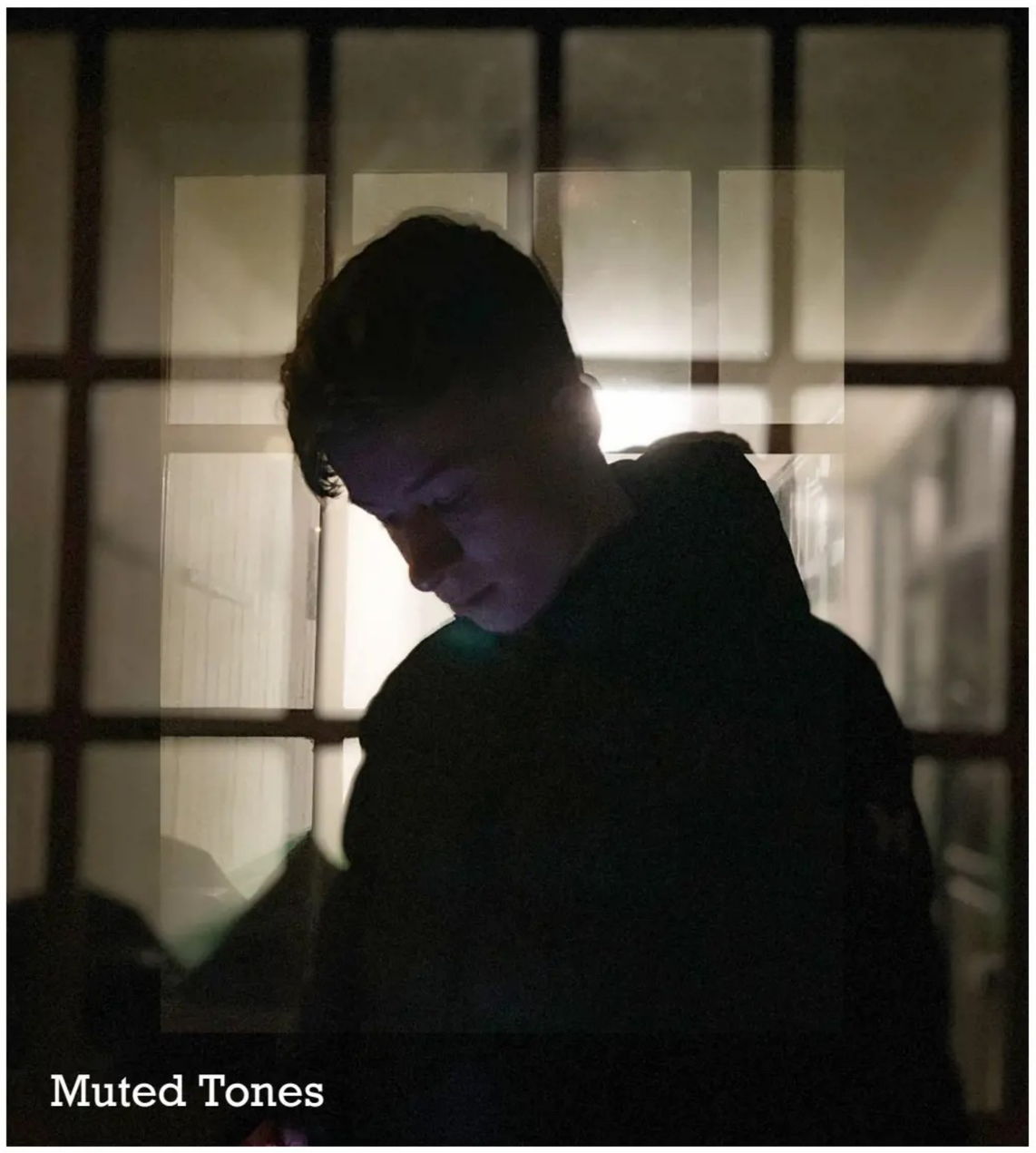
Color theory doesn't need to be academic to be useful. In its simplest form, it gives you a framework for emotional control. Warm colors, such as reds, oranges, and yellows, tend to evoke feelings of energy, intimacy, or even claustrophobia.

In contrast, cool colors like blues and greens create a sense of calm, distance, and thoughtfulness, and can sometimes feel a bit sad. Muted tones serve to soften the emotional impact, often leaning toward nostalgia or the feeling of memory, while high contrast colors introduce tension and drama.

Finally, using a monochrome palette simplifies the overall emotion of an image and allows texture to become the main focal point.

Don't worry too much about using the "right" color. Focus on what emotion you want the viewer to feel right away.


Cool Tones


Muted Tones





COLOR PSYCHOLOGY FOR PHOTOGRAPHERS

Whether we like it or not, color also carries certain associations. For example, blue conveys a sense of calm, loneliness, distance, and introspection, while red is often associated with passion, urgency, danger, and intimacy. Meanwhile, yellow offers a feeling of optimism and warmth, but can also introduce unease when pushed too far. Green is linked to growth, nature, stillness, and sometimes decay. Purple has a dreamlike, surreal, and reflective quality. And black-and-white evokes timelessness, clarity, and emotional restraint.

These aren't strict rules that need to be followed; they're just starting points. For example, a blue street scene might feel peaceful or abandoned, depending on the texture, contrast, and how the elements relate to each other. This is where layering helps.



FILTERS, TEXTURE & WHY THEY MATTER

Some people see filters as just shortcuts. But when used carefully, they can be powerful. A filter can quickly change the look of an image by making the colors warmer, cooler, flatter, or more contrasted.

Texture does something different. It disrupts the smoothness of an image, making it feel more tactile. Grain, scratches, paper fibers, paint strokes, or peeling paint introduce a degree of imperfection that can give a sense of emotional depth.

When you use the two together, something special happens. Color sets the mood, and texture gives it depth.

8 PRACTICAL PROJECTS TO EXPLORE MOOD

As I mentioned, you can create each of the following in Procreate or a similar app that has layering features. Think of these as ideas to get you started, not strict instructions that need to be followed.



1. WINTER BLUE STILLNESS

With this project, a quiet, reflective mood was created through the use of cool tones and soft textures.

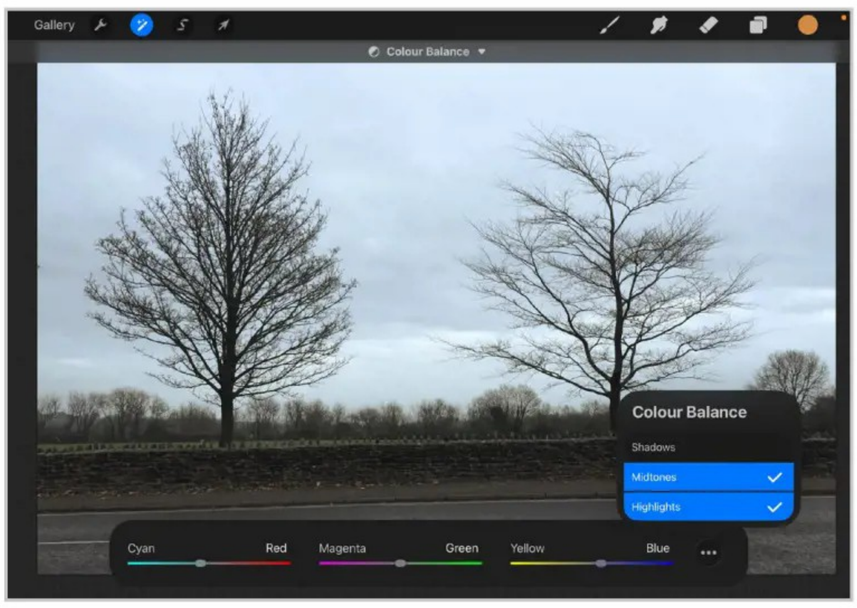
Start with a simple outdoor photo, like bare trees, empty streets, or the sky. Import it into Procreate and lower the saturation a bit. Adjust the color balance toward blue and cyan to make it cooler. Duplicate the image, add a soft blur to the top layer, and lower its opacity to create a gentle haze.

Add a subtle grain texture using a low-opacity brush or imported overlay. Keep the contrast low and avoid harsh blacks. The goal here is to keep things soft, not dramatic.

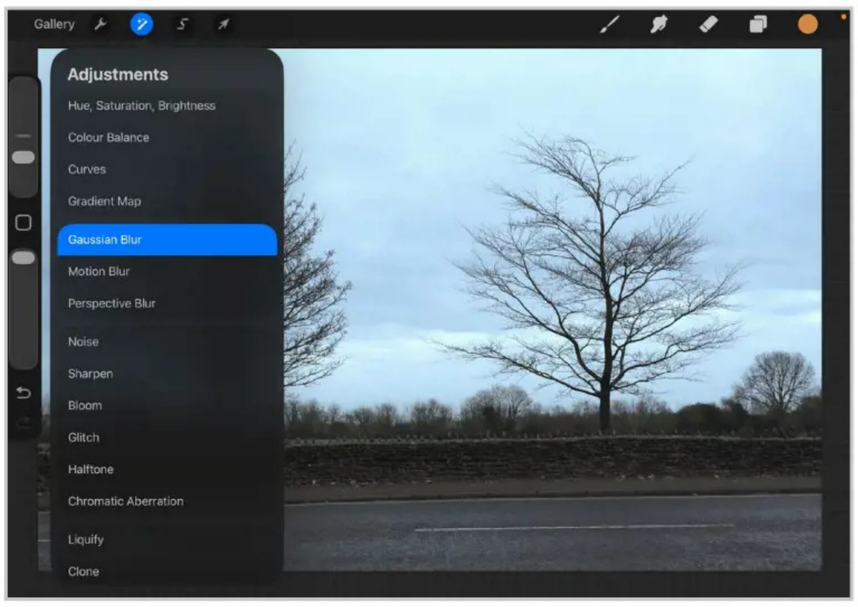
This mix of cool color and soft details creates a sense of distance. The viewer feels like they're stepping back instead of getting drawn in. It's not just a cold image; it feels quiet, paused, and still.

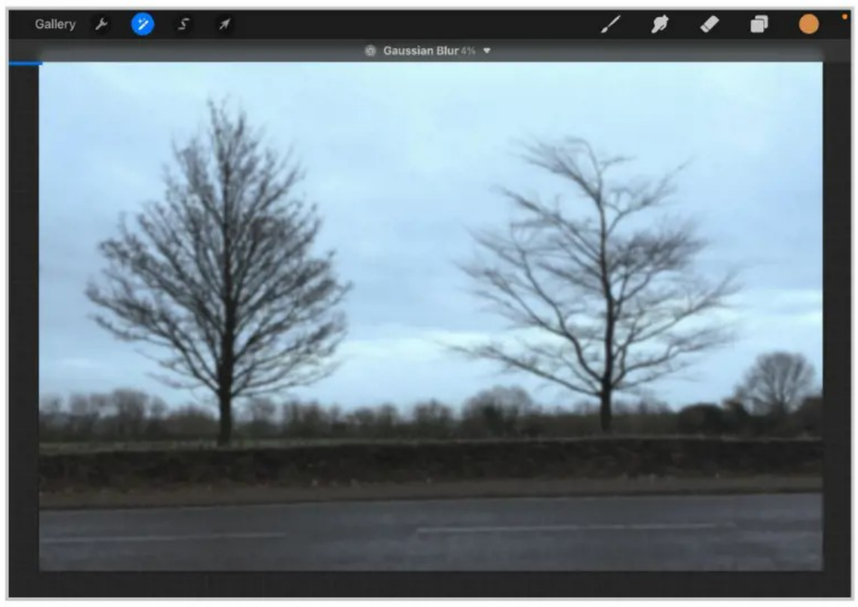


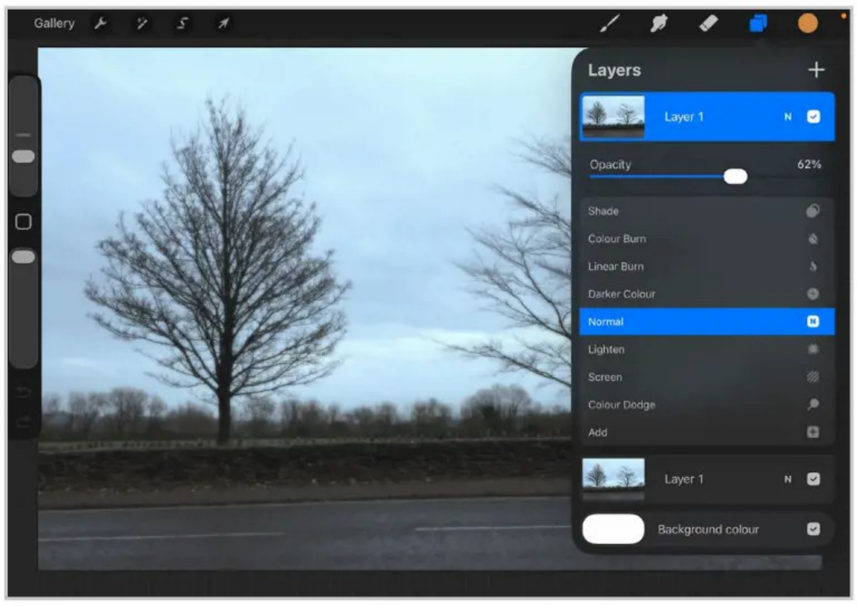














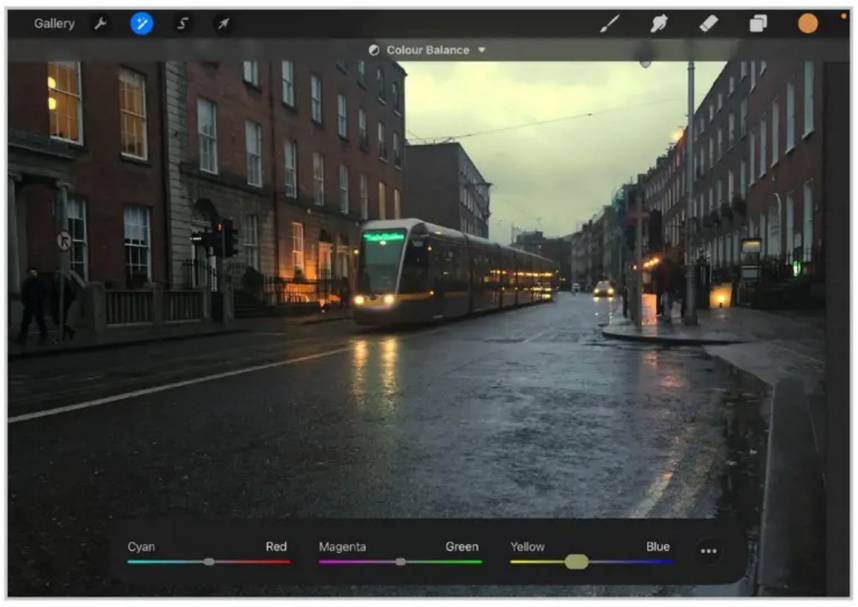
2. WARM STREET GLOW

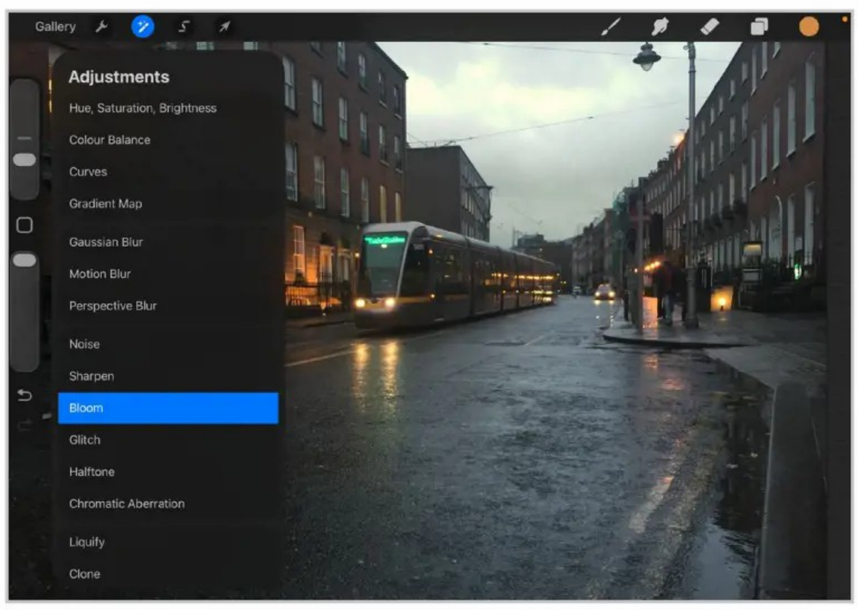
This contrasts with the winter tones project thanks to its use of warmth, intimacy, and human presence.

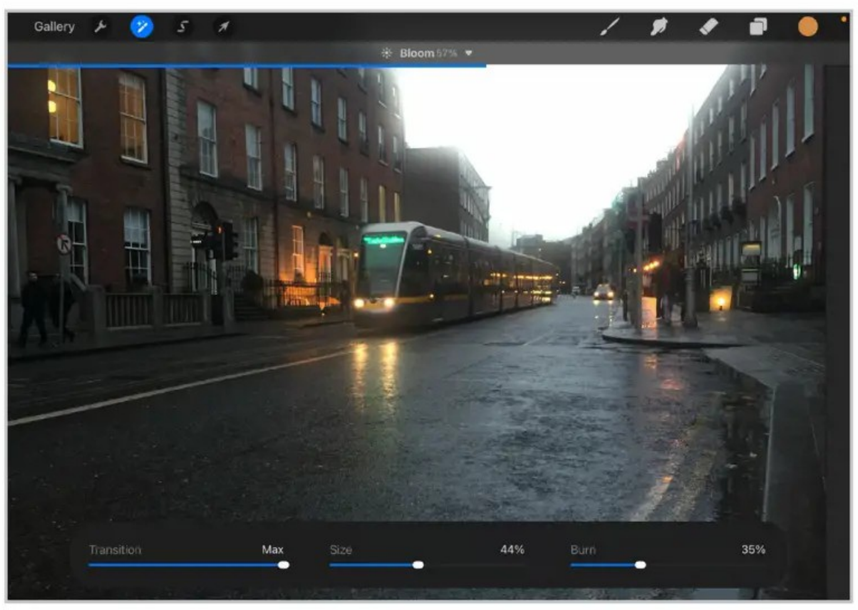
Start by using a street photograph with lights from lamps, windows, or reflections. Increase warmth using color balance or a warm filter, then push the highlights slightly toward orange and yellow.

Next, I duplicated the layer and created soft light blooms around light sources using Procreate's Bloom filter. This effect caused the sky to be overexposed, so I masked it out using a Mask layer and a soft brush to reveal the darker layer underneath. You could also introduce a subtle paper texture overlay to soften the digital sharpness.









The warmth helps to draw the viewer in. With the added glow, it feels like there are people just outside the frame or something happening close by.

Finally, I cropped the image to remove all the "dead" space in the foreground.



3. MUTED NOSTALGIA

This project is about holding back, using less color, and focusing more on the feeling of memory.

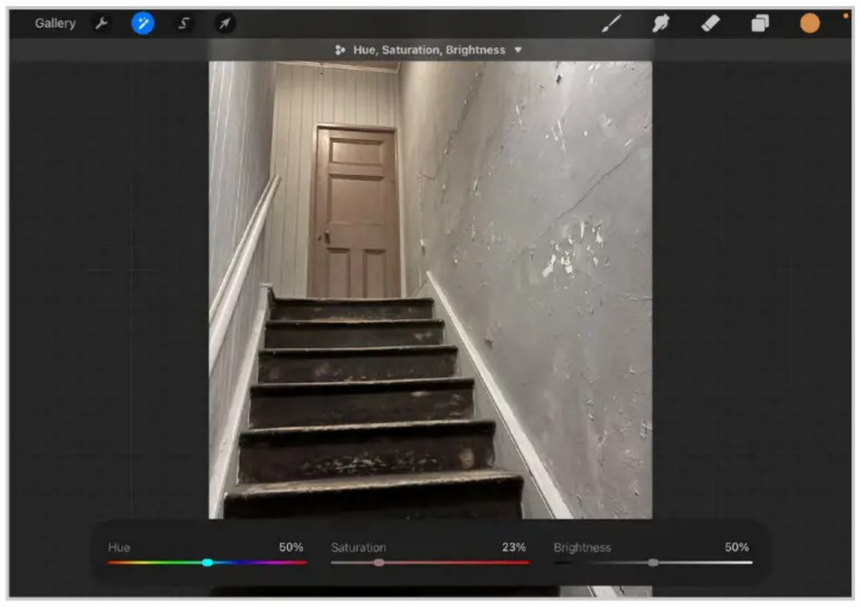
Choose a photograph that has some personal or narrative weight to it, such as a doorway, an old object, or a quiet interior. Reduce most of the saturation and shift the tones towards beige, soft brown, or faded green.

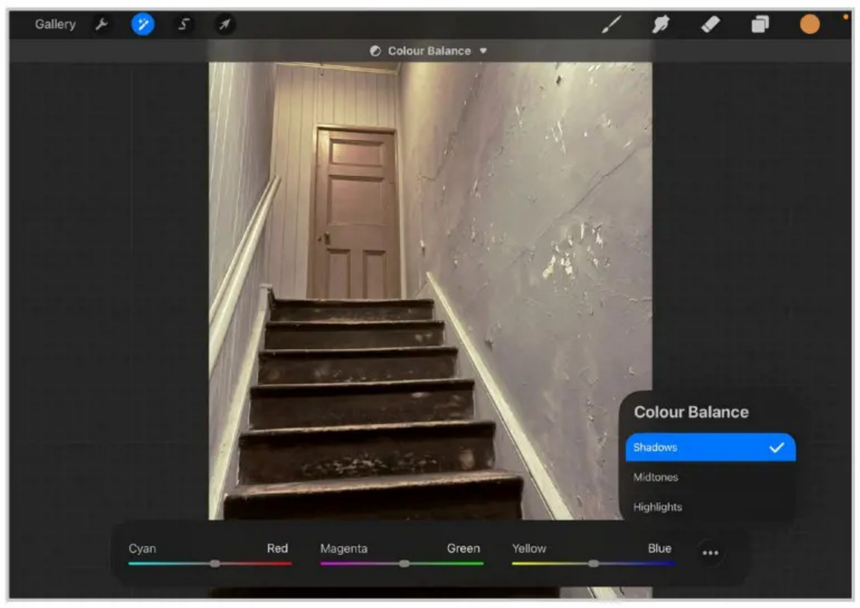
You could also try overlaying a paper or dust texture using the “Multiply” or “Overlay” blend modes, and adding slight vignetting to darken the edges.

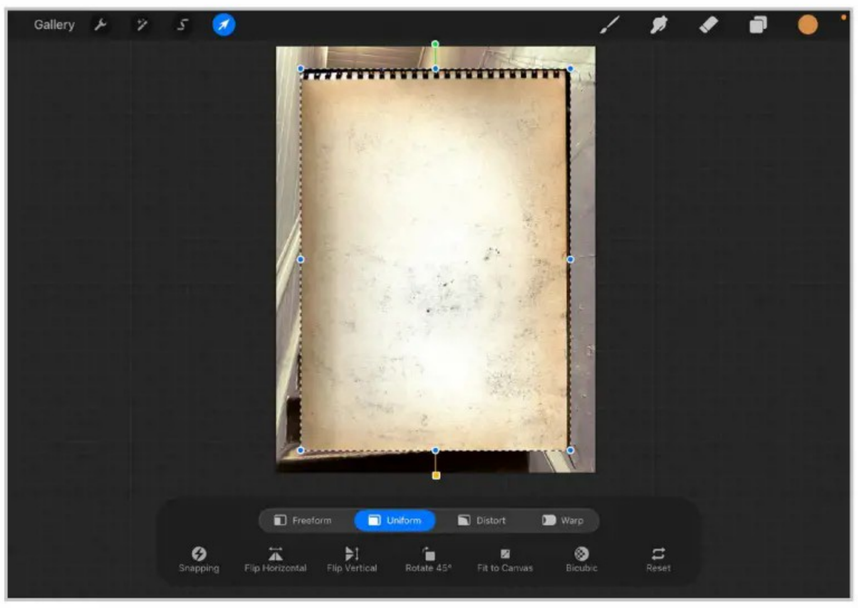
To create a nostalgic look, avoid sharp contrast and let mid-tones dominate.

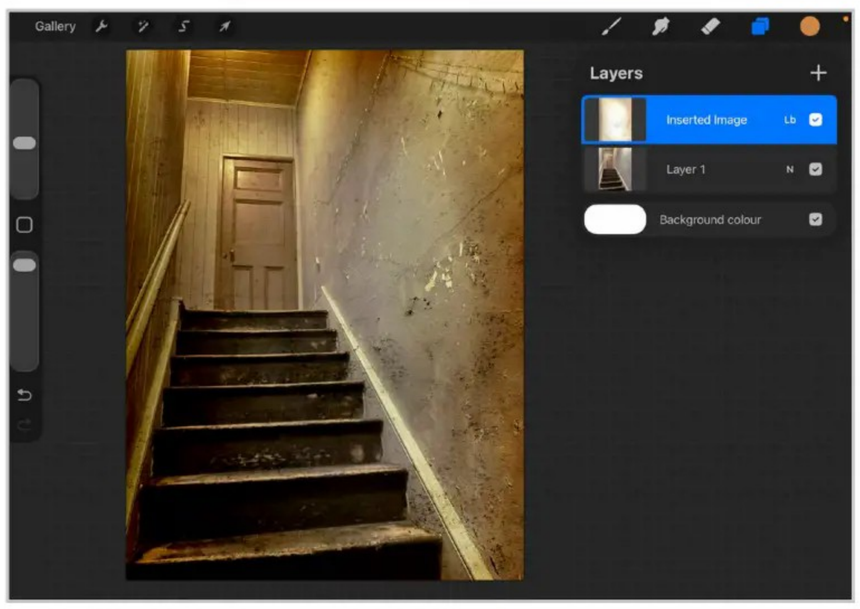
The result feels aged, not because it’s actually old, but because it looks like a memory - softened, imperfect, and a little worn.

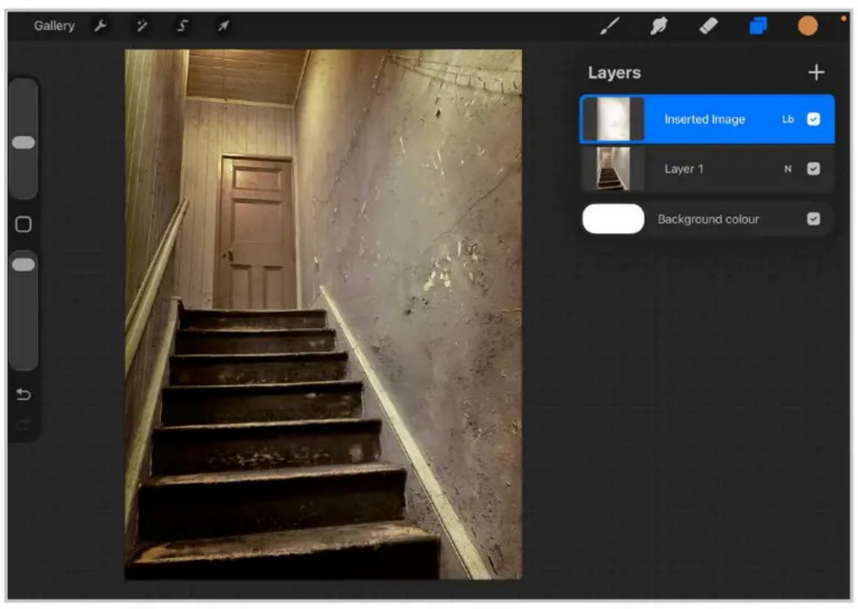


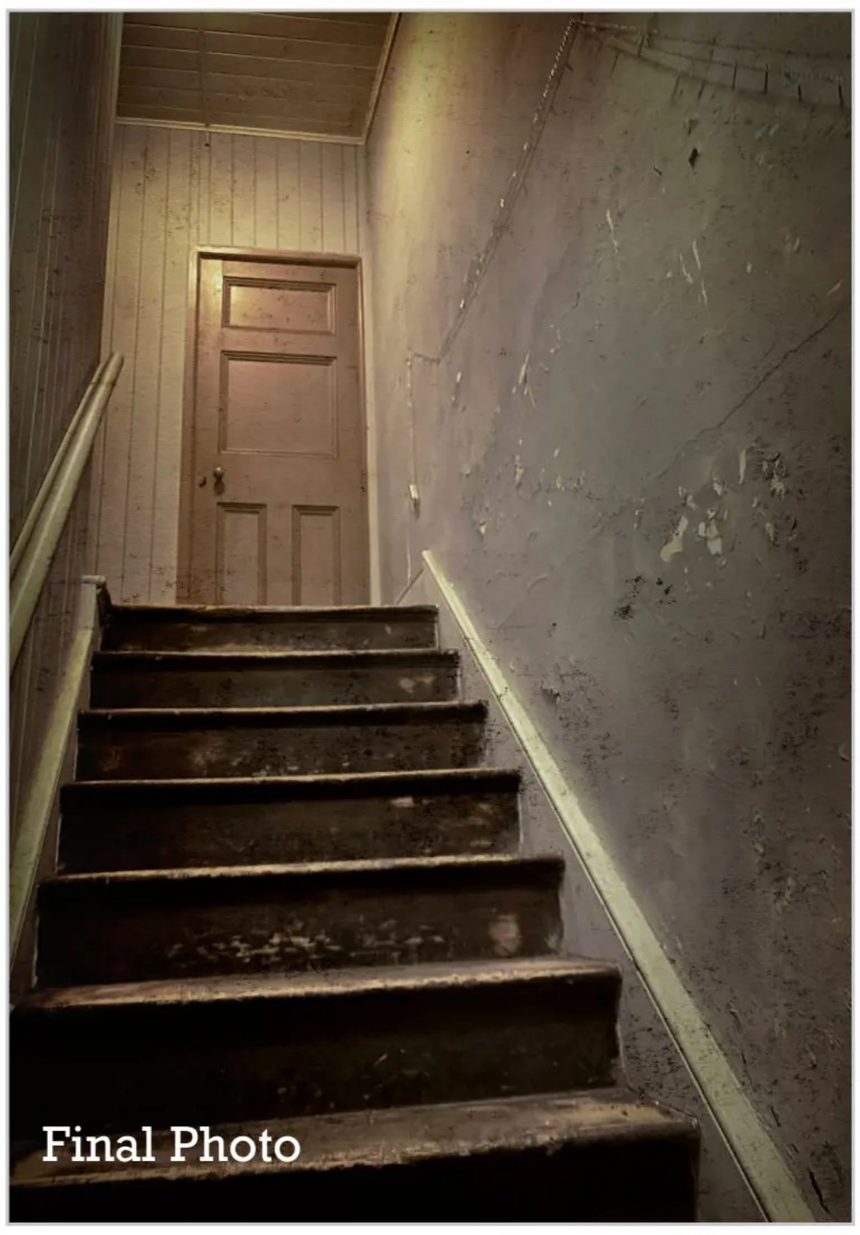


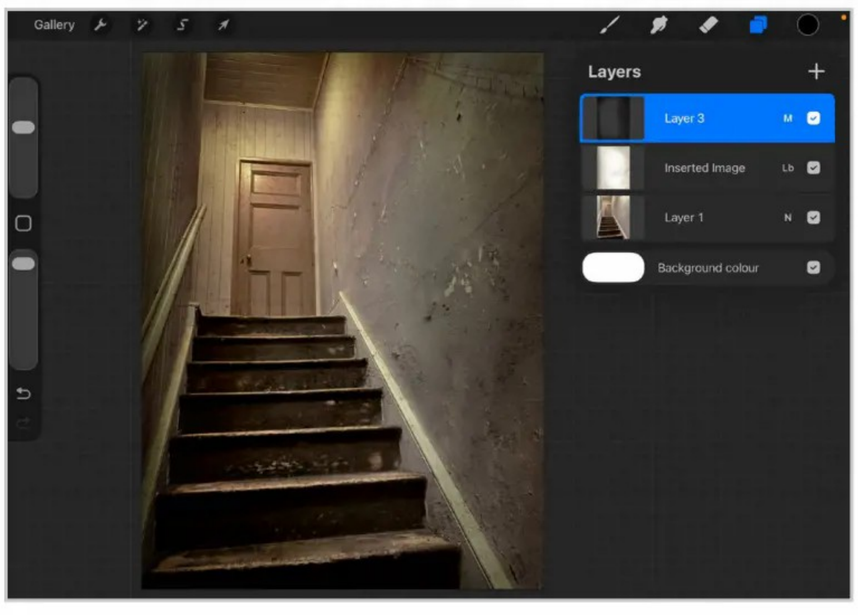












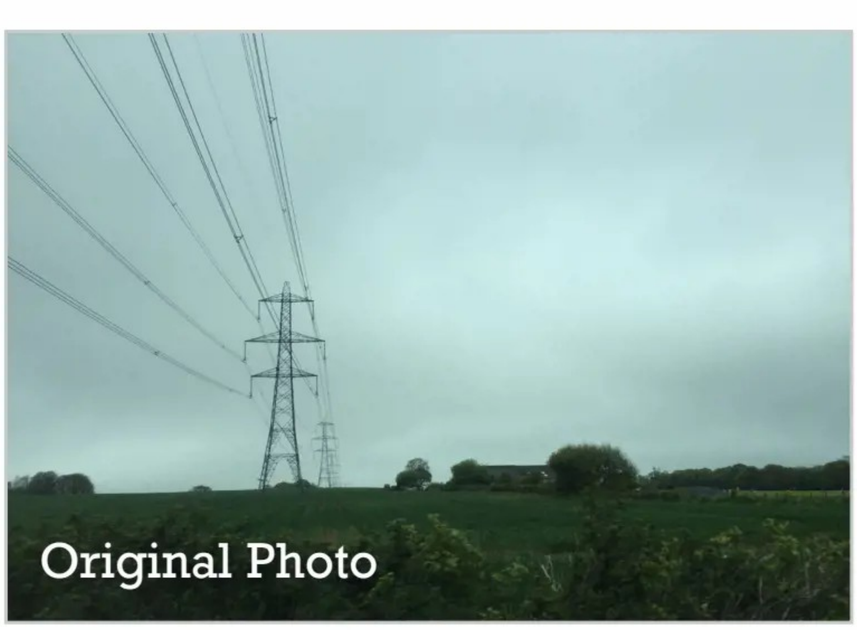
4. HIGH CONTRAST DRAMA

Here, limited color and texture are used to create a sense of tension. Start with an image that has a strong structure, such as architecture, shadows, or silhouettes. Increase the contrast in order to make the shadows deeper and highlights brighter. I went quite extreme with this one, making the blacks very black and the whites bright white.

Use a limited color palette, maybe with red accents against dark tones. You can paint or color certain parts using masks. Add a bit of grit or noise to keep the edges from looking too clean and give the image a rougher feel. I used Procreate's Glitch effect under Adjustments to make the scene look a bit apocalyptic.

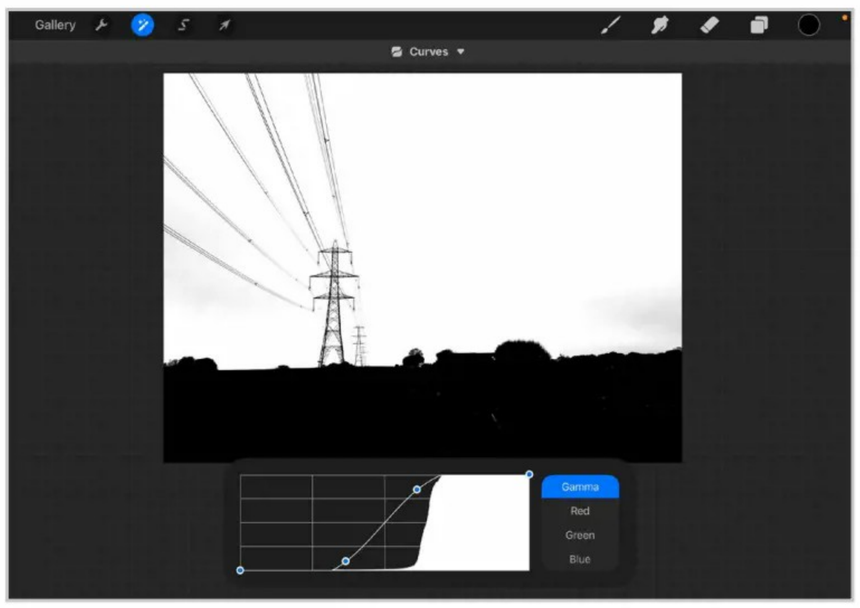
I also experimented with another layer, filling it with purple, setting the blend mode to Multiply, which I felt gave the image a claustrophobic feel. It also looked menacing when combined with the noise texture in the sky and the red strip running across the horizon.

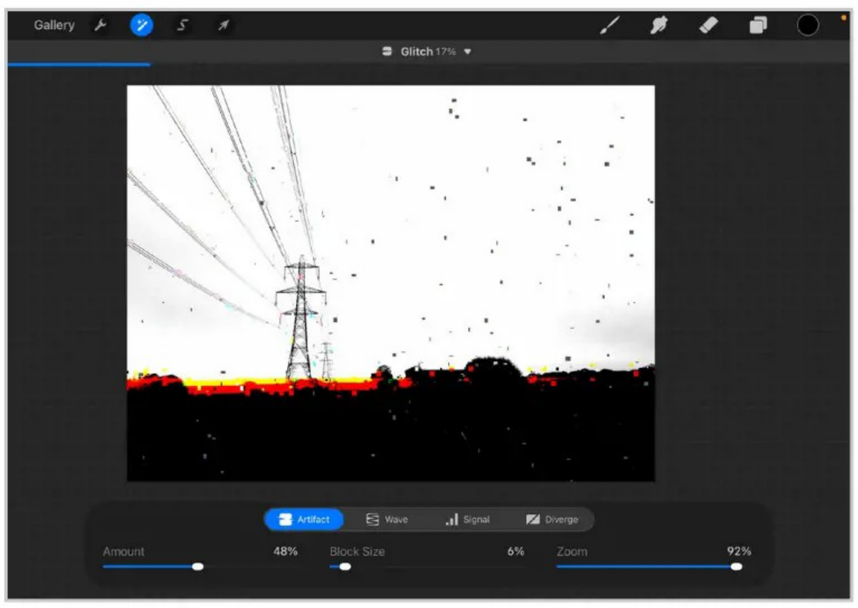
This approach creates a sense of visual pressure as your eye keeps moving around the image. The emotional effect is instant with a sense of urgency, unease, and intensity.



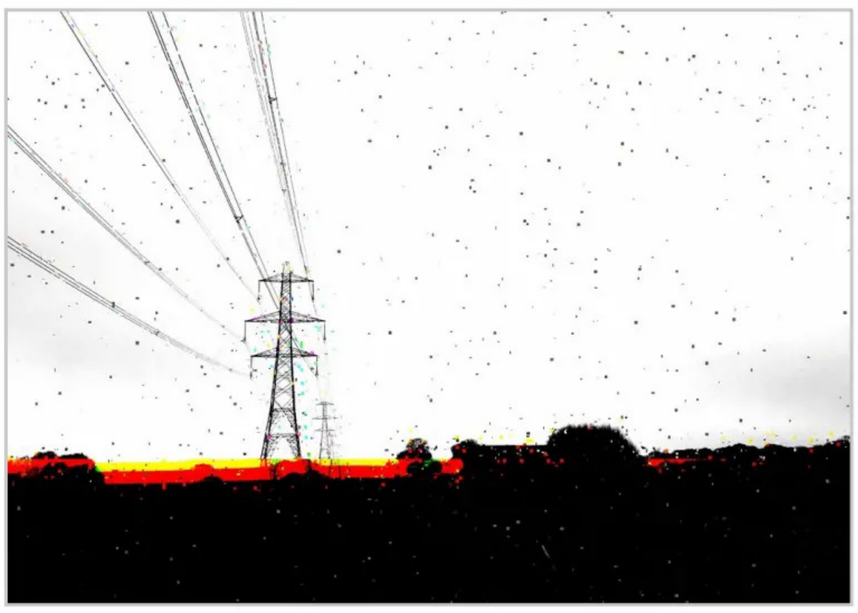














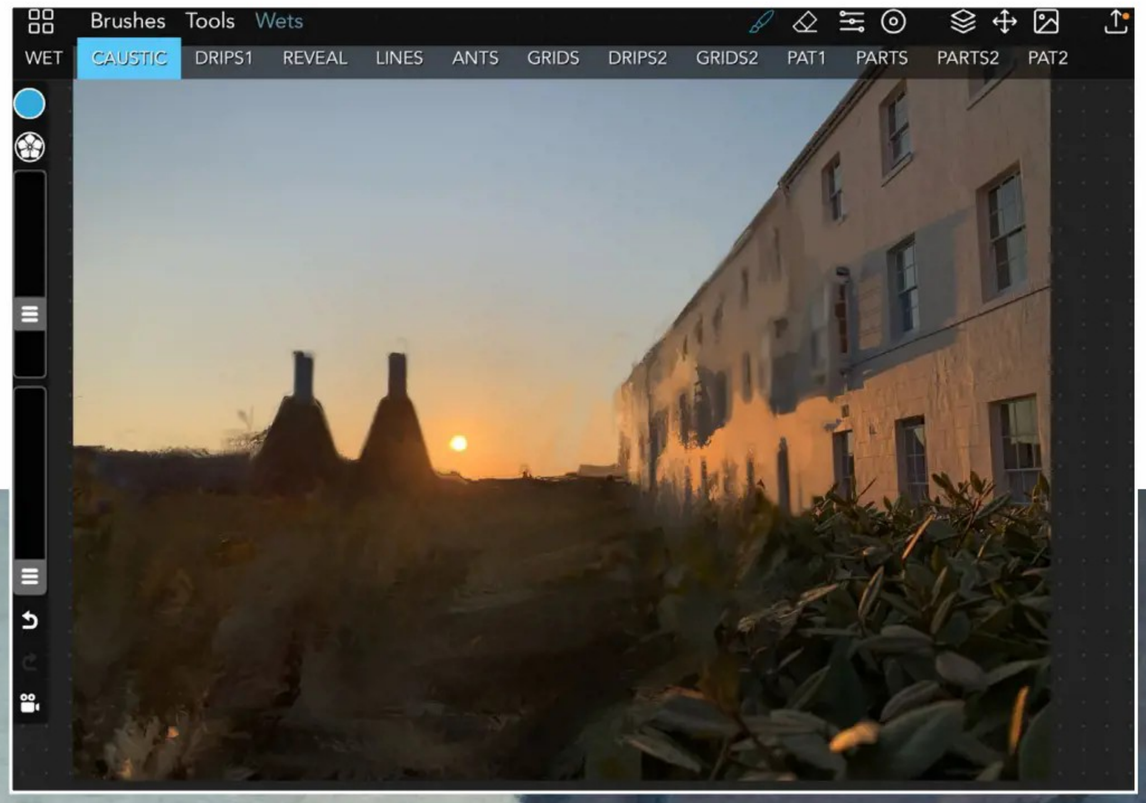
5. PAINTERLY TEXTURE BLEND

This project makes your photo look more like an illustration or a painting.

First, import your photograph and reduce the detail slightly using a blur or smudge tool. On a new layer, use Procreate's brushes or another painting app like Metabrush to paint over areas loosely, following the image's structure but not copying it exactly.



Try using textured brushes that are dry, grainy, or uneven. Blend the layers by adjusting their opacity.



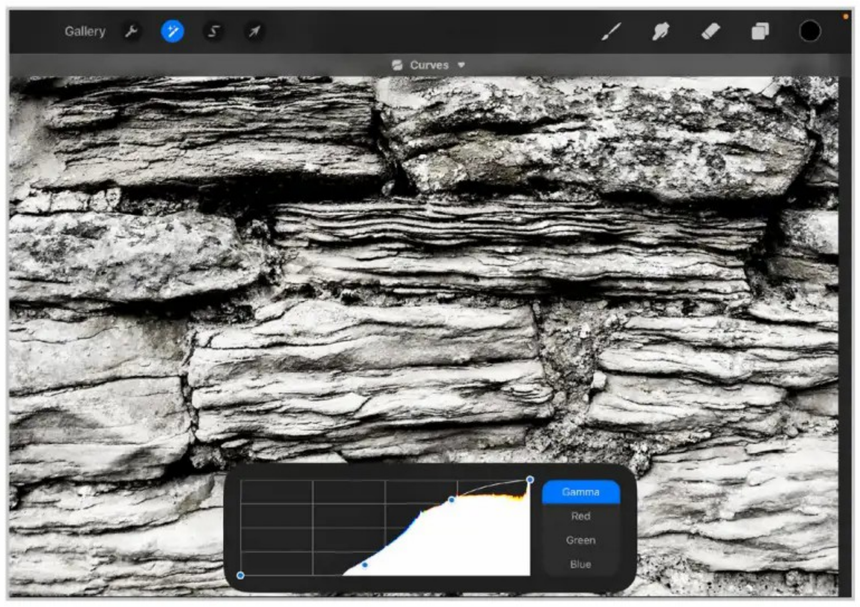
The colors can be adjusted to suit the look you want to create, often with a slightly muted or harmonized color palette.

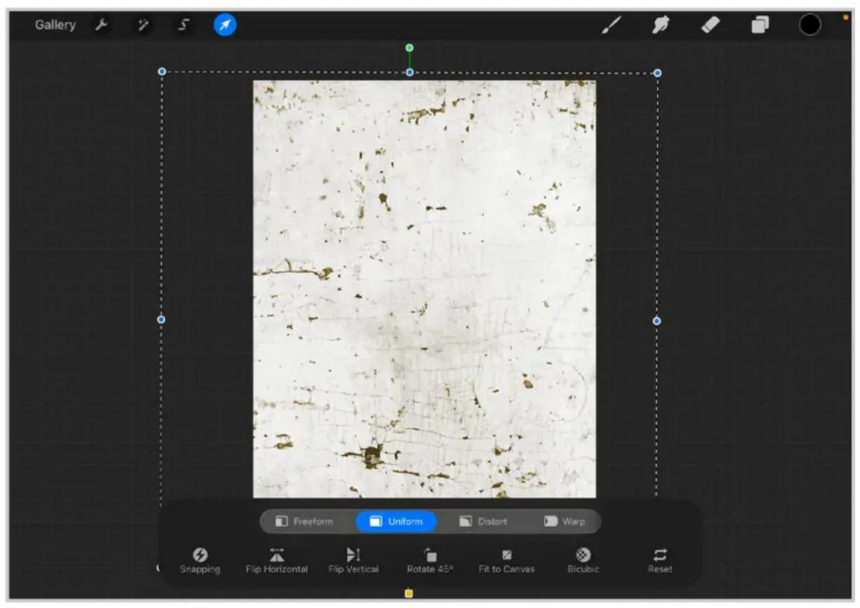
The result feels like something between a photo and a painting. The texture softens the image, letting you interpret it more freely.

6. MINIMAL MONOCHROME TEXTURE

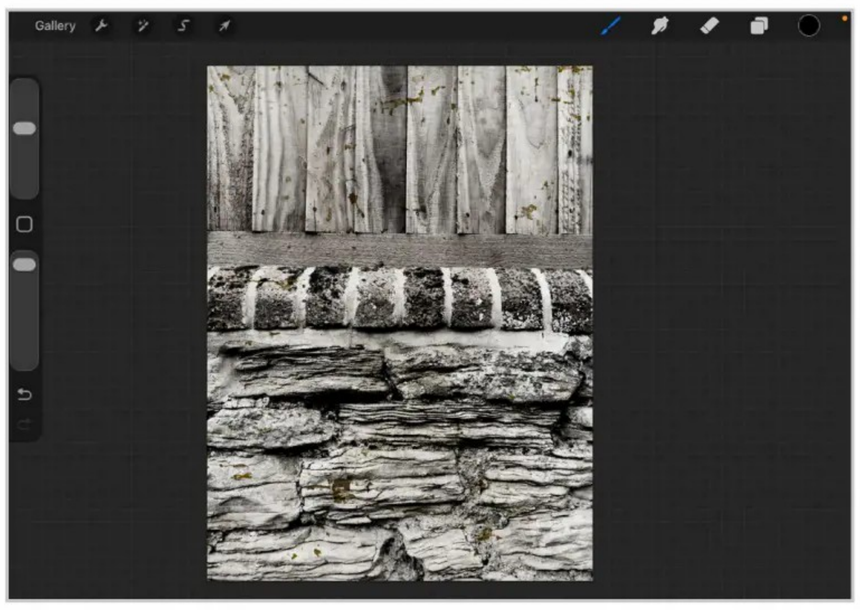
This project strips the image of color to emphasize form and surface texture of the elements.







Most apps, including the native editing features on your phone, will give you the option to convert your image to black-and-white and adjust the contrast. Again, I prefer to use Procreate as it gives me the option to layer over textures and use blend modes, giving me much more control over the final image.



Start by converting your image to black and white, then carefully adjust the contrast, but not too harshly. I used the Curves feature to enhance the blacks and whites and to emphasize the stone's sharp edges in this image. I also added a subtle texture by applying the Multiply blend mode so the texture didn't dominate.

It's worth taking a moment to experiment with overlaying strong textures, such as concrete, scratches, and paper grain, then using blend modes to integrate them. I only added a subtle, gritty texture to the example here and lowered the opacity to around 20% to soften it.

Try using a variety of textures or patterns within the frame to create a balanced composition.

Without color, the mood comes only from structure and texture. It often feels more thoughtful and sometimes more serious. In this example, the focus is on the textures and how they differ, like the jagged, horizontal layers of rock, the straight vertical lines of the fence, and the curved bricks in the center.



7. DREAMLIKE PASTELS

This project creates a soft, dreamy, and slightly unreal feeling.

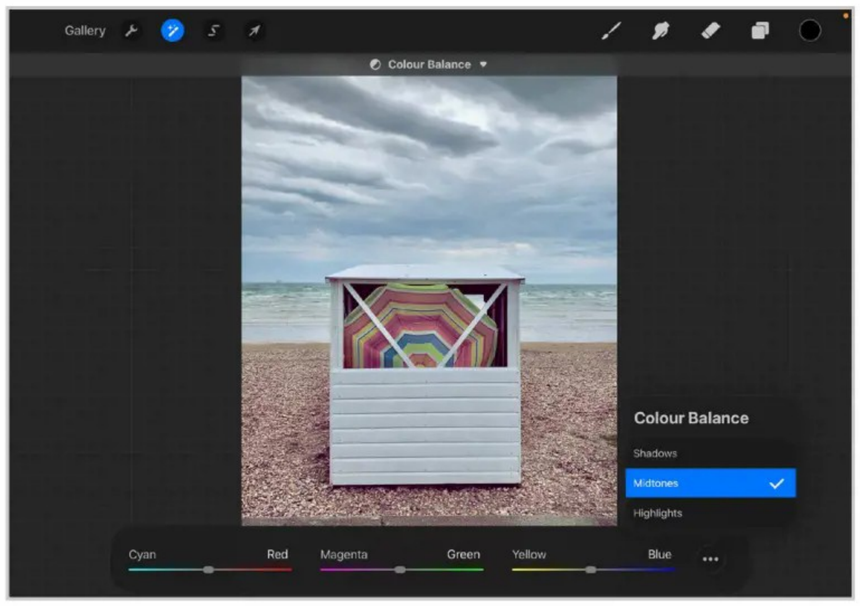
Add a soft blur layer and reduce opacity. You could introduce light leaks or gentle gradients.

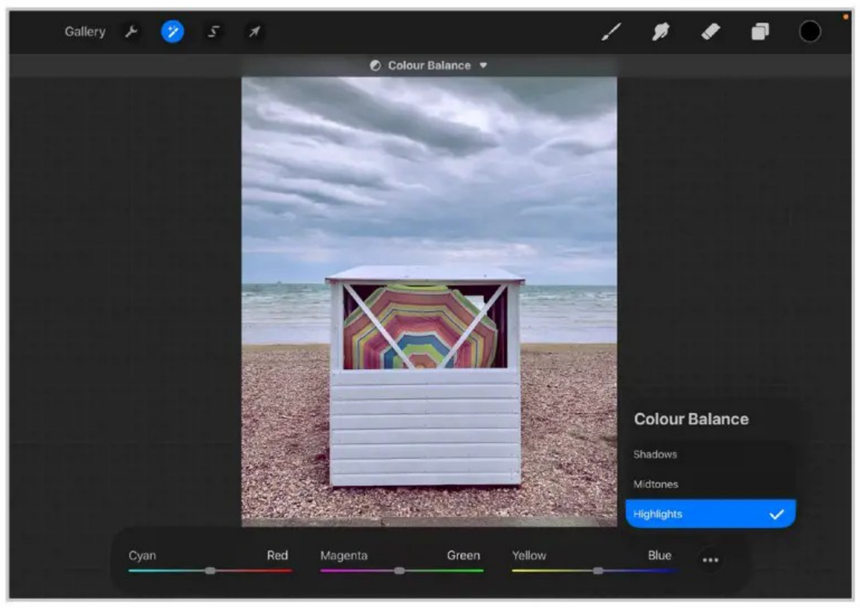
Choose a simple image of a sky, a portrait, or a minimal scene. Make the colors more pastel, with pinks, lilacs, and soft blue tones, then reduce the contrast and increase the brightness slightly.

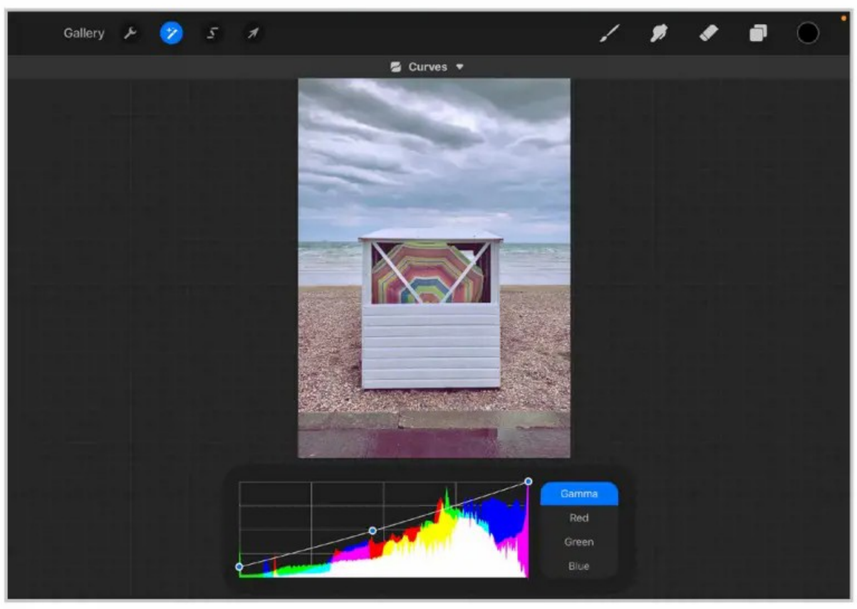
Try to keep textures soft and to a minimum. We're not looking for anything too harsh. The result feels light and a bit surreal. It's less about reality and more about the mood.

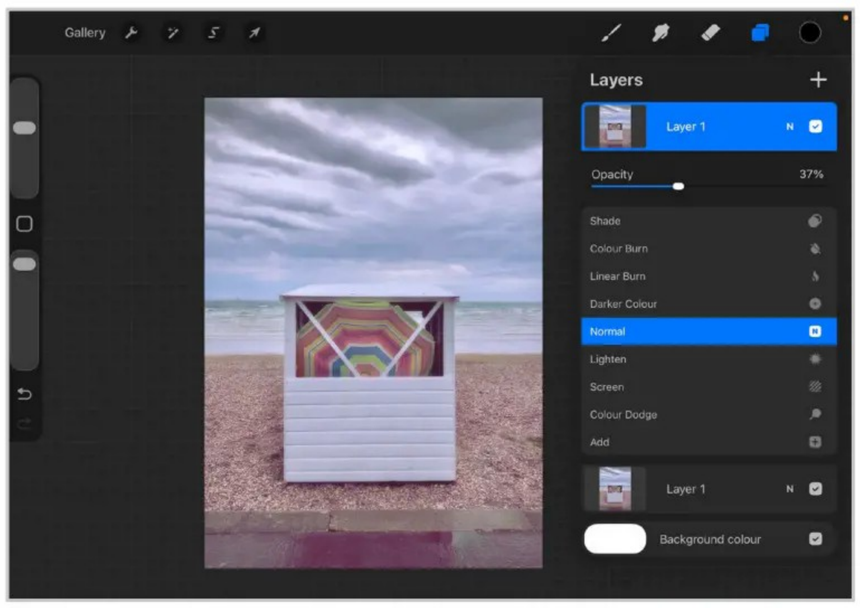
This particular edit of a hut on my local beach has me thinking of the soft look and color style of Stanley Kubrick's films.

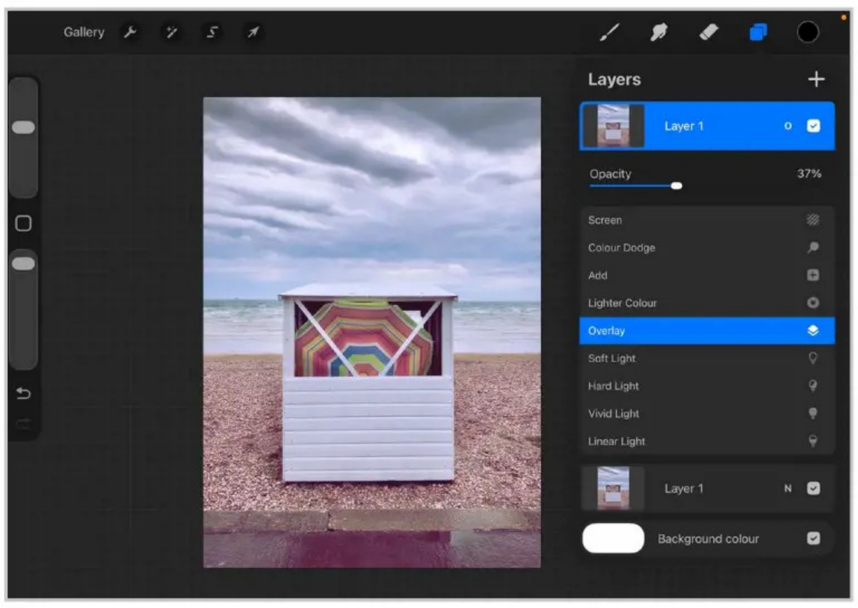














ANOTHER DREAMLIKE PASTELS INSPIRED PROJECT...

Do you like your colors brighter and sharper? Here's another idea to go beyond the pastel and into super-real.

In your editing app, use the filters to remove as much black as possible and brighten the image as much as you can without overexposing it and creating too much white.



The results can be really sugary, ie colors you'd associate with sweets and candy and these kind of vibrant colors are perfect for a fun seaside town like this one.







8. GRUNGE URBAN MOOD

In this project, texture is the main focus.

To create it, start with an urban image of walls, streets, or industrial elements.

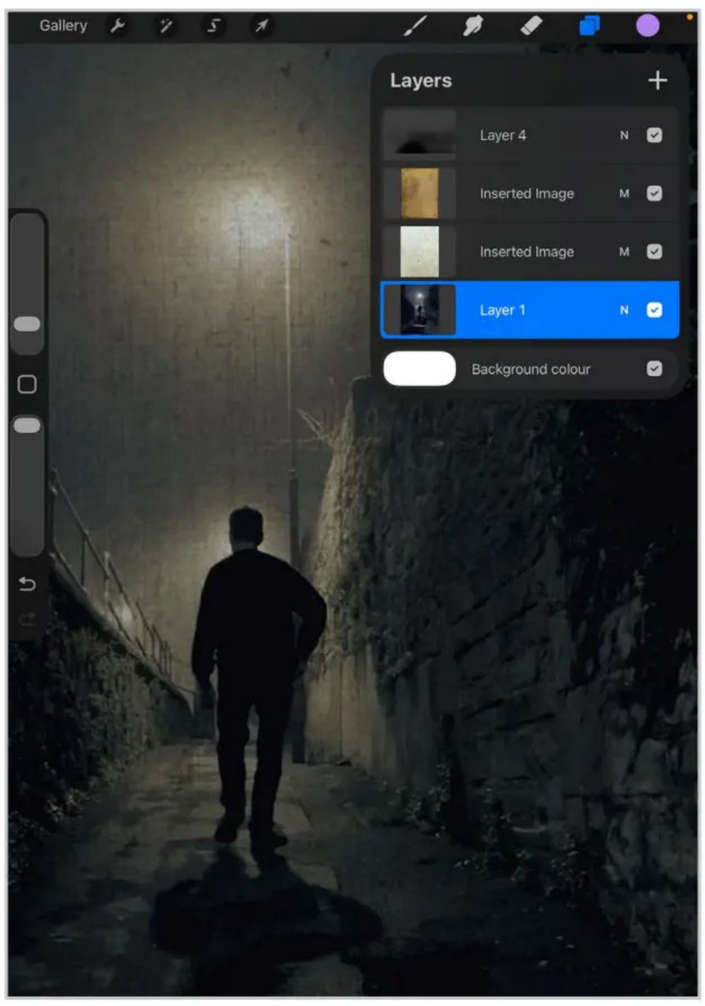
Next, desaturate it slightly and shift the colors more toward cooler or neutral tones.

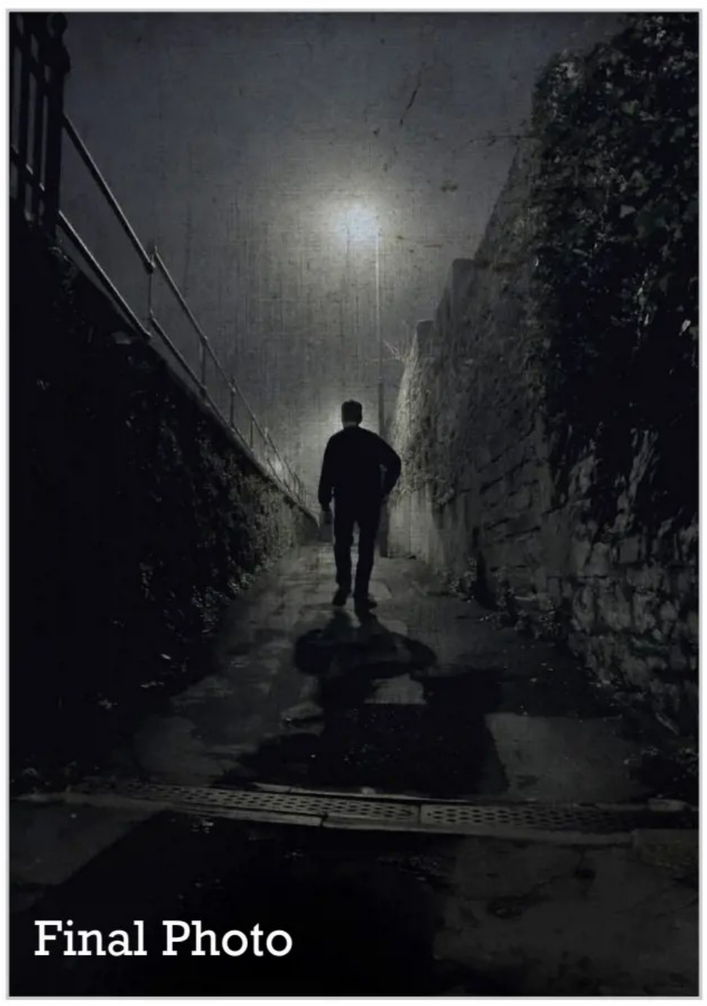




Overlay multiple textures of things like peeling paint, scratches, and stains. Blend these elements using “Multiply” or “Overlay,” and if necessary, lower the opacity so the textures aren’t too heavy.

Next, selectively mask so that textures sit naturally within the image. For example, you may want to gently remove texture around the main subject or subjects to bring focus to them. In this image, I also darkened the lower part by brushing a separate layer with a large, soft airbrush. This helps draw attention to the figure.





Finally, add some grain and increase the contrast a bit. This helps give the image depth and a rough, used, worn, lived-in feel. The mood leans toward grit, realism, and sometimes tension.



BRINGING IT TOGETHER

Color and texture work together, not separately. Color sets the mood, and texture can support, change, or add to the story. Filters give you a starting point, and layers help you fine-tune the image.

The key is intention. Instead of applying effects randomly, ask yourself, “What do I want this image to feel like?” Then build towards that answer.

Mobile photography lets you capture moments quickly. Manual editing and digital collage give you more control. When you combine both, your work will start to shift from just recording what you see to shaping how people feel when they look at your images.

Once you start working in this way, you won’t look at your photos or colors the same way again.

Enjoy exploring color and texture with your photos!

About the Author

Nicki Fitz-Gerald is an artist, experimental mobile photographer, author and teacher who uses her iPhone and iPad to blend traditional and digital image-making methods together to create rich and textured works both figurative and abstract. She is the author of two Rocky Nook titles: “Digital Collage with Procreate,” soon to be reprinted, and “The Art of iPhone Photography” (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: www.nickifitzgerald.com

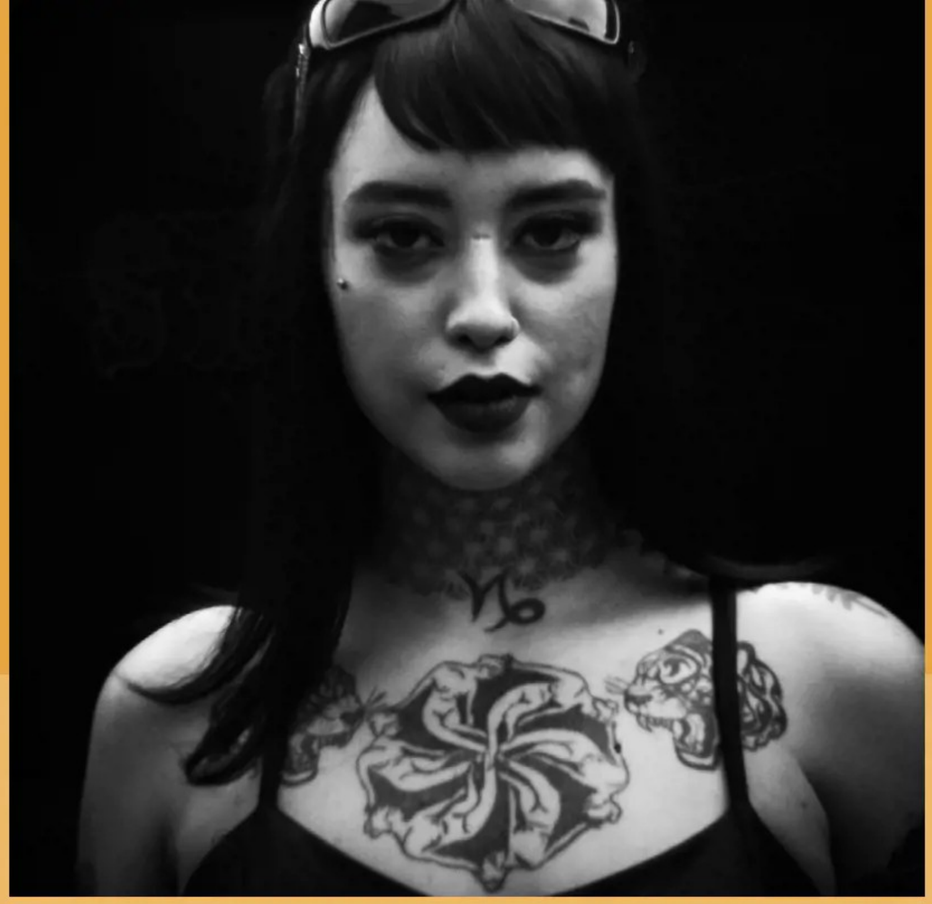


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Five Inspirational Photographers To Follow on Instagram









OLIVER MÄRKER - @OMAERKER

Oliver Märker is a photographer from Bonn, Germany, who shares great examples of street photography on Instagram. His feed features both color and black-and-white images. The black-and-white photos use strong shadows to set the mood and capture the people and street scenes around him. Check out Oliver's Instagram for inspiration for your own street photography.


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SOURAV DAS - @SOURAVDASPHOTOGRAPHY

Sourav Das is an award-winning photographer who shares a beautiful collection of images on his Instagram. Using both his Vivo Smartphone and Leica camera, he captures portraits of people across India in a photojournalistic, documentary style. His photos feel genuine and tell the stories of people, their challenges, and their daily lives. If you enjoy storytelling through photography, take a look at Sourav's work on Instagram.









EVA CECILIA GERENMARK - @EVACECILIAS

Eva Cecilia Gerenmark shares beautiful photos of her surroundings along Sweden’s coast. Her images highlight the simple architecture and bright colors of local houses, as well as the coastline and forests she photographs throughout the seasons, often using soft light. Eva also includes travel snapshots and self-portraits, creating a gallery that inspires a sense of calm in viewers.







BRIGITTE AEBERHARD - @BRIGITTE.AEBERHARD

Brigitte Aeberhard is a photographer and artist from Switzerland who shares a wonderful, vibrant series of abstract images on Instagram. Using long-exposure techniques and intentional camera movement, Brigitte creates an imaginative collection of abstract images. Bridgitte's approach blends blurred shapes and colors for a unique, painterly, and abstract look and feel. Brigitte's preferred subjects are everyday moments. If you're looking for inspiration for alternative ways to be creative with your camera, then be sure to check out Brigitte's work.





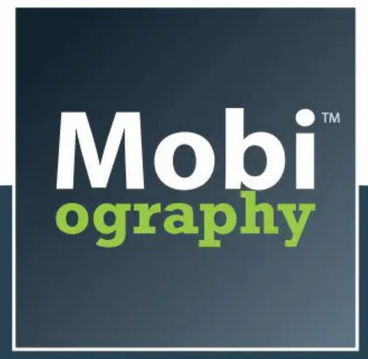


MARCIO GARCIA - @PSYCHO.PRESLEY

Marcio Garcia is a photographer who shoots with his trusty iPhone and a Canon T100. The photos he captures are a mix of nature and urban photography. The images that really stand out are his portrait work as well as those that use a simple, uncluttered, minimalist approach in their compositions. Reflections are another common theme in Marcio's work, helping the viewer feel a sense of connection to the images that he creates.







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