

ISSUE 006

LENS & LEGACY

A MAGAZIN FOR VISUAL STORYTELLERS

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TERRY WEST A PHOTOGRAPHER'S PORTRAIT

REAL STORIES. HONEST INSIGHT. LASTING IMPACT.

BEHIND THE LENS

INTRODUCING THIS ISSUE'S
FEATURED PHOTOGRAPHER

Terry West

EDITORS NOTE

Welcome to Issue #006

This issue's featured photographer is Terry West — and for me, there was a very simple reason for choosing him.

Terry is a fantastic black-and-white artist, and I really love his style. There is something about the way he works with light, contrast and the moment that immediately caught my attention.

But it's not only his photography. Terry is also a genuinely great person and one of those photographers who is simply a pleasure to connect with.

In this issue, we're taking a closer look at Terry's work, while also featuring a selection of other photographers and stories across our regular sections.

I hope you enjoy discovering their work as much as I have.

Elijah GK

Editor & Founder, Lens & Legacy

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quiet.grain - Elijah GK

Terry West



London, UK

Terry West

BIOGRAPHY

I am a London based Photographer operating in a branch of Street Photography generally referred to as “FineArtStreet”.

I have always had a connection to photography, and one of the first purchases I made after starting my first job at 16 was an Olympus OM1. However, as happens in many people's lives, a career involving long hours and family commitments distracted me from this hobby all too regularly.

In 2020 I started working part time and desired to pick up interests that I had neglected for all too long. I reintroduced myself to my then present camera, a Canon EOS80D, and joined a Photography Club. I even went on a short trip to Verona with like-minded people. Whilst this was fun, I felt I was struggling to find my own individual style.

In 2023 I decided to retire completely from my City based Insurance job and, in September, participated in a London Photoworkshop organised by the hugely talented Mark Fearnley. This experience opened my eyes to a very different way of “seeing” and to what Mark refers to as the “poetry of light”.

It also led me to almost exclusively focus on monochrome photography. To commit myself to this style, I purchased a Leica Q2M camera — thereafter there was no looking back.

Whilst previously my compositions fastidiously excluded any human elements, I began embracing a new way of introducing a human figure. My compositions often focus on the theme of the lonesome single human element, dwarfed by the scale and geometry found in modern Cities. Prominent leading lines and symmetry also feature strongly.

My newfound love and appreciation of light led me to excitedly run around discovering the shapes and shadows that light creates all too fleetingly. I believe that being able to capture a shape or a moment that exists for such a short time can be magical. Unless captured within a photograph, it is a memory that is all too short lived.

Of course, London is very much a four seasons environment, and therefore rain and reflections are equally embraced, with umbrellas and hats always adding interest to a silhouetted figure.

I have a passionate love of music, and my daily IG posts are always accompanied by a song that I feel somehow connects to the image. I have also begun intermittently photographing some of the artists at gigs I attend, encountering a very different photographic style and environment. However, being pushed out of one's comfort zone is always something to embrace, and something you can only learn from.



BASED IN

London, United Kingdom

GENRE

Fineart, Street

INSTAGRAM

@hotpanchef

What's one piece of advice that quietly changed the way you photograph?

In trying to find a style that suited the aesthetic that I was looking for I attended a few workshops with Photographers whose work I was admiring on Instagram.

As mentioned in the bio, after attending a Mark Fearnley workshop I completely reversed by previous photography rule of excluding a human figure from my compositions.

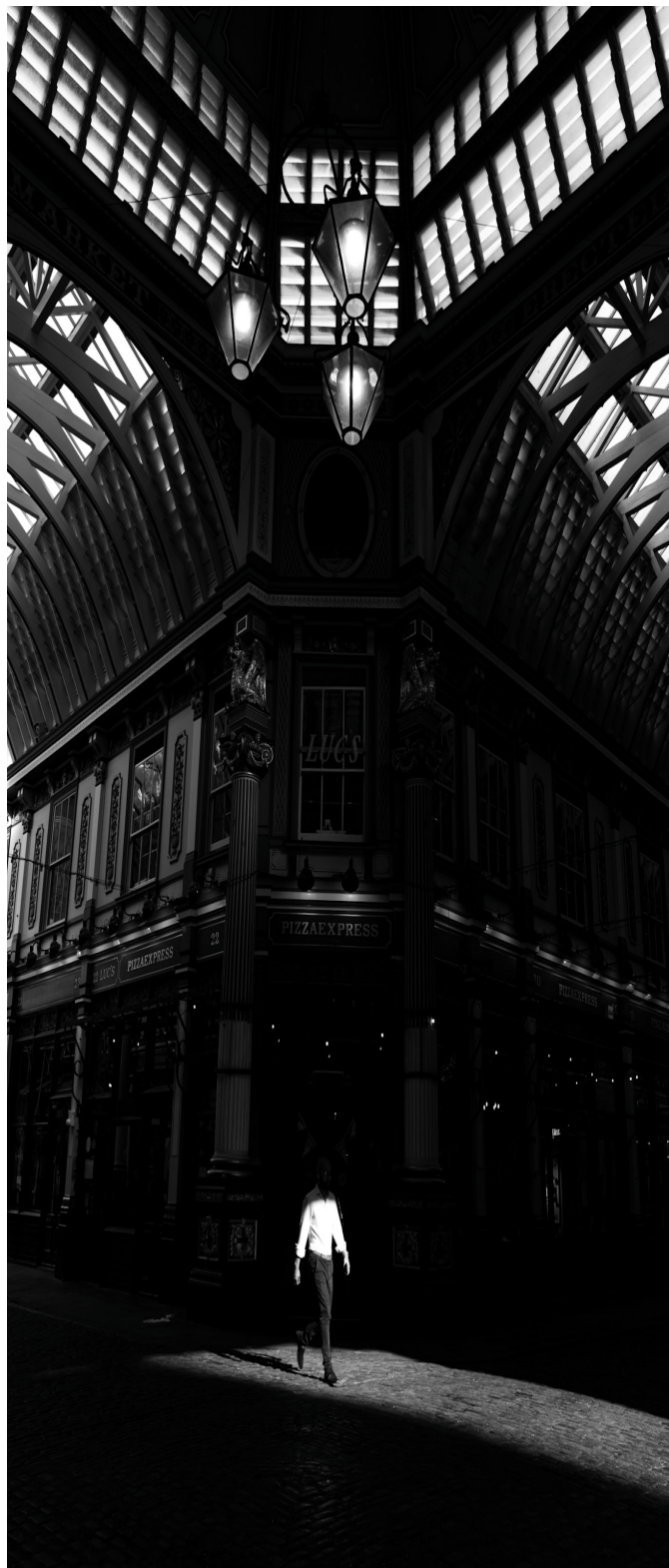
What I understood was how a human element could add scale and interest to a frame that had been missing from my previous landscape or City skyscraper images.



Which photograph changed the way you see the world?

I think this is a very difficult question to answer as there is not one single photograph in isolation that changed the way I was looking at the world. I think it's more of studying half a dozen Street/Fine Art Street Photographers that I had discovered online and gradually understanding what drew me to their work.

I was admiring a lot of Phil Penmans' moody monochromatic Manhattan shots, and was very excited to discover Fan Ho's incredible work, and his use of light and geometric compositions.



What's one photography rule you happily ignore- and why?

I remember being advised a long time ago never shoot into the light. Whereas the style of photography I have adopted can be enhanced by composing strongly backlit shots. Of course it's great for creating silhouettes but it can also add a lot dynamism and contrast to a shot.



What's one mistake every photographer should make at least once?

Well a mistake I am still making is waiting for the scene in front of me to be absolutely perfect before clicking. Time and time again the scene in front of me actually deteriorates, and the final composition is worse than at first seen. This can be incredibly frustrating. I think the answer to myself and to all is to shoot as many frames as possible. The scene may possibly improve to your liking, but if it suddenly disappears you at least have some shots to preserve it. After all, the only downside is that are taking up space on your memory card and draining your battery !



Looking back to when you first started photography, what advice would you give your younger self—and aspiring photographers today?

I am not sure it's relevant to my younger self as the Social Media that most people are now utilising to share their photographs did not exist. However I think the advice I would give in the current environment is not to be downhearted when an image you are pleased with does not necessarily get the traction you were hoping for on the platform you have shared it on (Instagram probably)

It is very difficult to judge your own work but be confident and persistent. If it does not fit the ever changing algorithm it does not mean it's not a good shot. Shoot for yourself and not the algorithm.



A Mind Made Visible

Mona Tamimi,

For me, architecture has never been only about buildings. It is a visible form of thought — a language shaped by intelligence, rhythm, tension, and silence. When I stand in front of a structure like this, I do not see only lines, curves, and concrete. I see the complexity of the human mind reflected back at me. I see how thought becomes form, how imagination becomes structure, and how something functional can also become deeply emotional. This photograph represents that connection for me. The architectural lines feel almost cerebral, like a visual map of the mind itself — layered, precise, mysterious, and powerful. The reflection intensifies that feeling, creating a second reality, almost like an inner world beneath the visible one. I am always drawn to this kind of dialogue between reality and illusion, structure and abstraction, order and emotion. What matters most in my work is not only documenting a place, but translating what I feel in front of it. I do not simply photograph scenes; I build frames with thought. Composition is my way of giving shape to emotion. Light, shadow, geometry, and negative space are not decorative elements to me — they are part of the meaning. I want an image to be felt before it is explained. This image is not just about architecture. It is about perception. It is about how I experience the world: searching for the hidden structure inside things and trying to reveal not only what is seen, but what is sensed. Visit Mona on Instagram: [mona.tamimi7](https://www.instagram.com/mona.tamimi7)



(C) Mona Tamimi
Shot with: Canon EOS R, Canon RF 24-240 F4-6.3 IS USM

THE ARTIST AND HIS CAMERA

I've been following YITAO's work for quite some time, and I'm constantly fascinated by his approach to street photography. What I love most is how he seems to outdo his last image with every new photograph. His work has a distinctive visual language — a style I can recognize instantly. That's exactly why I chose him to be part of Lens & Legacy.

YITAO AND HIS CAMERA

My photography journey began with a simple, sincere wish: to capture authentic moments of my family.

I first picked up a camera to preserve intimate everyday memories of my loved ones, and this humble passion sparked the start of my creative journey.

My first camera was the Sony A7M2.

It helped me build a fundamental understanding of photography, teaching me to read light, refine composition, and recognize emotion through the viewfinder.



YITAO WANG - Beijing, China

Camera & Lens

Leica Q3, Leica M11

Summilux 28 f/1.7 Asph,

Summilux-M 35 f/1.4 Asph FLE (2010)

28mm, 35mm

f/1.7, f/1.4

THE ARTIST AND HIS CAMERA

With consistent practice and continuous exploration, my photographic perspective evolved naturally. I gradually moved away from family portraiture and developed a deep passion for street photography. Roaming city streets daily, I began focusing on subtle, unposed, and ephemeral moments of urban life, discovering quiet warmth and distinct texture within ordinary public scenes. Today, the Leica Q3 serves as my primary shooting tool, while I occasionally turn to the Leica M11 for creative variety. I chose the Q3 precisely because it is purpose-built for street photography. Its compact frame, discreet profile, and snappy responsiveness perfectly match the low-profile, split-second nature of capturing street moments.

What I admire most about this system is its exquisite color rendition, refined image quality, and the timeless legacy of the Leica brand. Rooted in decades of photographic tradition, it lends my work a distinct, enduring artistic texture. Most importantly, it has reshaped my entire approach to shooting. Freed from clunky technical distractions, I can fully immerse myself in the scene and dedicate my focus entirely to the art of photography itself.

The 28mm focal length remains my go-to choice, which I consider the true golden lens for street photography. Offering a natural human-eye perspective, it strikes an ideal balance between environmental context and subject presence, allowing me to document the genuine emotion of urban life.

If I could retain only one camera and one lens for all my future work, I would still choose this Leica setup without hesitation. It has become my most dependable creative companion and the perfect vessel for my street photography aesthetic.

Yitao Wang — Instagram: yitaowang_bnw

Four Shots, Four Stories

These four photographs, and the stories behind, are by Allan Acason an Australian Photographer Instagram: [therapy_in_pixels](#) A photographer whose work I deeply admire. What draws me most to his photography is his unique perspective and the thoughtful way he approaches each image. That distinctive way of seeing is exactly what makes his work so deserving of a place in Lens & Legacy.

At the Station

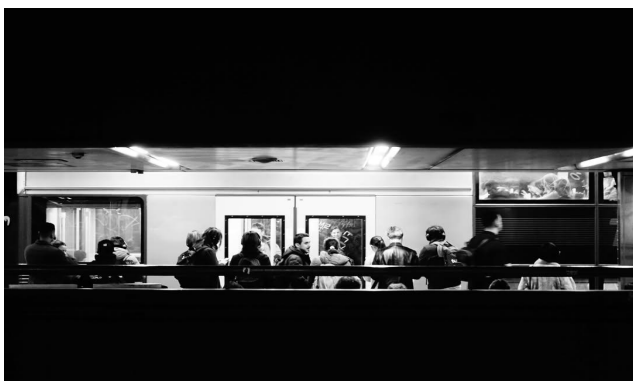
This has been taken, while waiting for my train at Circular Quay.

I loved how everyone was doing their own thing, creating a natural moment of everyday life.



Between the Lines

Taken underneath the city streets in the underground train station with my rx100M4, this shows the busy morning rush of pedestrians in the early hours of the morning.



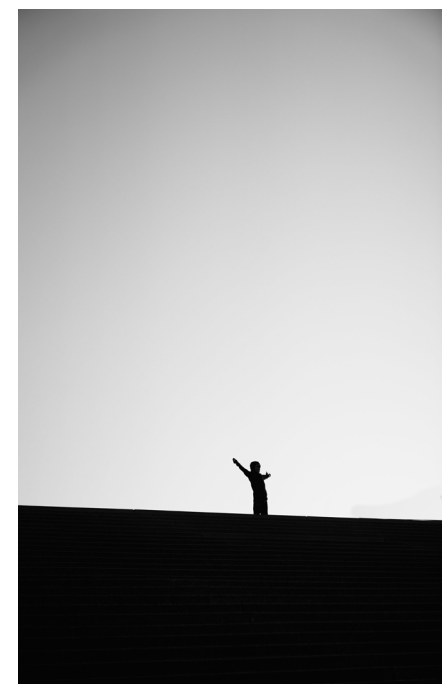
The Spirit of country

An Aboriginal man photographed during the Australia Day protests. His traditional adornment and face markings reflect his cultural identity. interaction that would otherwise disappear.



Glory

I sat and watched him conquer each step, slowly making his way to the top. As he raised his arms in accomplishment, I made sure to capture a proud moment for someone who probably needed this.



WHAT WE SEE MATTERS

Every photograph
is a small piece of time.
Some disappear.
Some stay with us.

Thank you for looking.
Next Sunday,
we continue.



Quiet.Grain - Eliah GK
Founder of Lens&Legacy

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Lens & Legacy is an independent photography magazine
exploring the people, ideas and stories behind the image.

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