

LENS & LEGACY

A MAGAZINE
FOR
VISUAL STORYTELLERS

ISSUE
009

DANIEL MITTERMEIER

BEHIND THE LENS
A Few more Artists

5 QUESTIONS
Five honest answers.

REAL STORIES.
HONEST INSIGHT.
LASTING IMPACT.



A Note of Thanks

With every issue of Lens & Legacy, I find myself a little more grateful for the people who make this magazine possible.

What started as a simple idea has grown into something I am genuinely proud of. With every issue, I have had the opportunity to discover incredible photographers, hear their stories and get to know the people behind the images. Every artist brings a different perspective, a different way of seeing and something uniquely their own.

I want to thank every photographer who has trusted me with their work and allowed me to share their stories with our readers. It is a privilege to be able to give these artists a space and to create something together that goes beyond simply showing photographs. I am also proud of how far Lens & Legacy has come. What began as an idea has developed into a growing magazine with its own identity, its own voice and a wonderful community of photographers and visual storytellers around it.

None of this would exist without the people who contribute, support and believe in the idea behind Lens & Legacy.

Thank you for your trust, your creativity and for being part of this journey.



Eliah GK

Editor & Founder, Lens & Legacy



BEHIND THE LENS

INTRODUCING THIS ISSUE'S
FEATURED PHOTOGRAPHER

Daniel Mittermeier

Every now and then, you come across a photographer whose work makes you stop and look a little longer. For me, Daniel Mittermeier is one of those photographers.

What immediately caught my attention is the way Daniel combines light, architecture and the human element. His photographs feel carefully considered, but never forced. There is a patience behind them — waiting for the right person to enter the right spot, for light and shadow to come together.

Daniel's journey with photography began at just four years old and later developed through his studies of Graphic Design & Photography in Munich and his work in the darkroom. After years as a graphic designer, he returned to photography with an even stronger focus on composition and aesthetics.

What I particularly admire is that his photographs are not simply about documenting a place. They are about finding something within it — and waiting until all these elements come together.

That way of seeing is exactly what I want to celebrate with Lens & Legacy.

Elijah GK
Editor & Founder, Lens & Legacy

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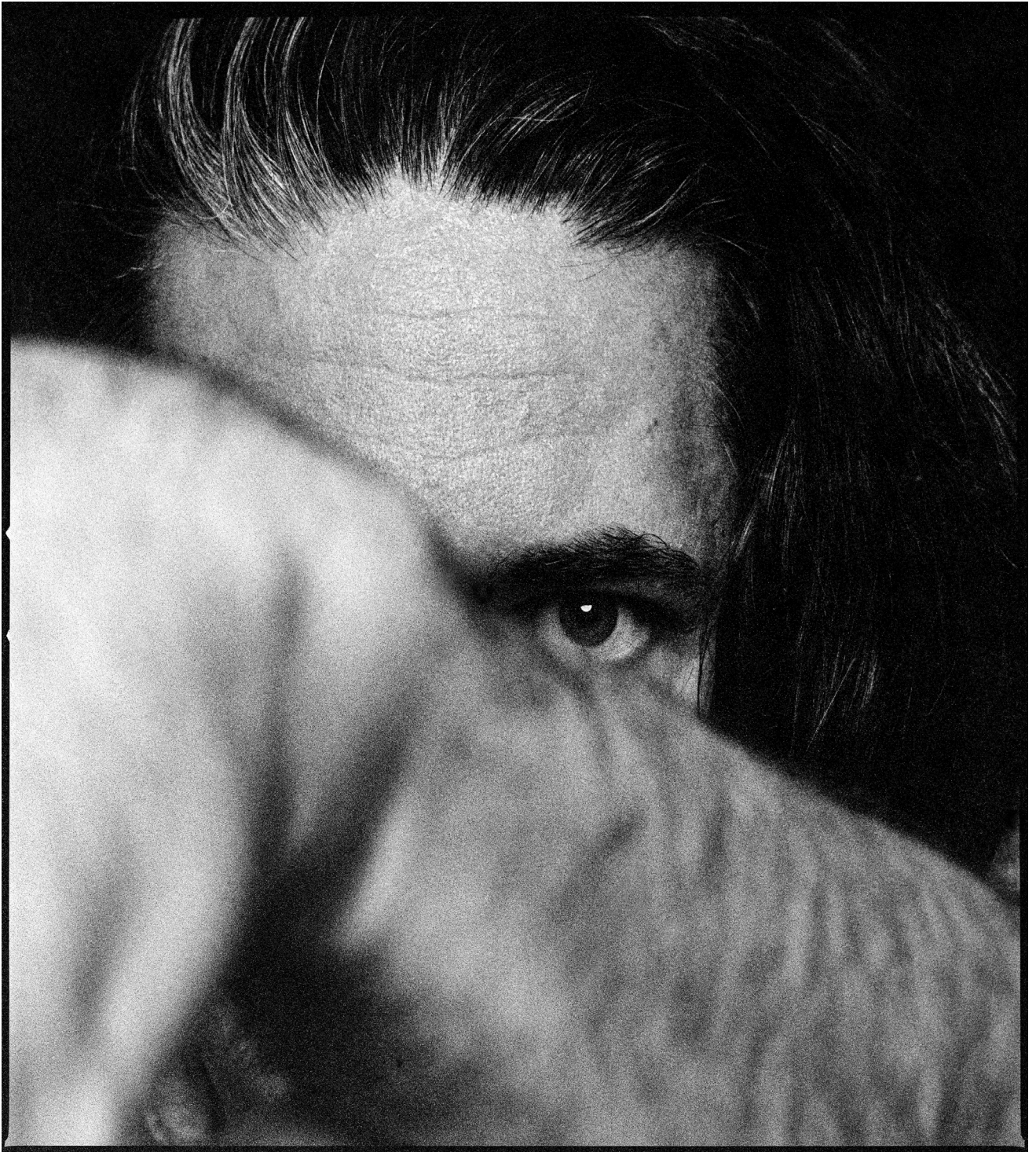
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Daniel Mittermeier

BIOGRAPHY

Daniel Mittermeier is a fine art street photographer from Munich, Germany, and a photography teacher. His journey into photography began at around four years old, when his father gave him an old camera and he took his first pictures in the garden. Although he was quite unhappy with the results at the time, photography stayed with him.

The main step into photography came when he studied Graphic Design & Photography in Munich, where he learned the basic skills of handling a camera and enlarging his photos in the darkroom.

Like many others, Daniel initially took pictures during holidays. He found pleasure in photographing empty streets in Italy where one person was lit by a streetlamp. It took decades until he realised that these types of images are called Street Photography — and that this was what he had been doing ever since.

After ending his career as a graphic designer and selling his company, Daniel began evolving his photography. Today, he focuses even more on the aesthetic aspect of composition, using light and architecture to frame a human element in his photographs.

His inspiration comes from light, shadows, textures and architecture. But it is never one of these alone. He gets excited when two of them start arguing with each other, constantly scanning his environment for these moments.

And perhaps that is why it is, as he says, rather annoying to walk through a city with him: he will always stop, take out his camera and wait until a person walks into exactly the right spot to make his picture perfect.



BASED IN
Munich, GER

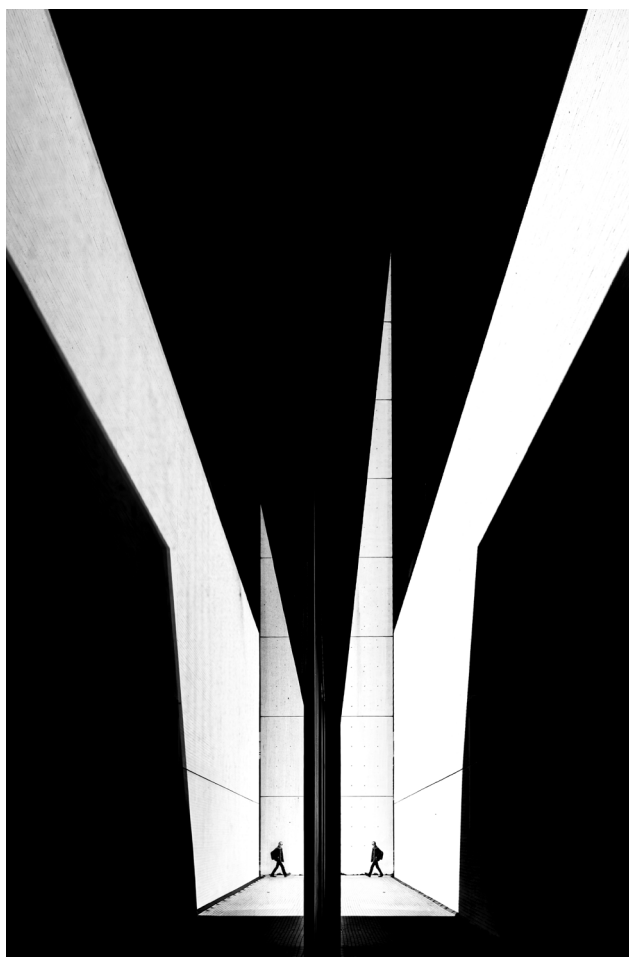
GENRE
Fineart, Street

INSTAGRAM
blendenschule

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

Actually, I didn't have too much external influence in my photography as I never wanted to copy anyone's style but rather create my own vision. But one thing that changed my approach is when I realised that I have to look closely and not just see something.

What I mean by that is that everyone sees a street, a person, whatever. But you need to really look closely at a scene to understand what is happening. Only if you can get a feeling for a moment are you able to create a unique picture of it.



Which photograph changed the way you see the world?

I think it is a photo from the Stachus Underground station. For quite a while I was convinced that I would need fancy cities to be inspired. I was absolutely sure that there are no good pictures in Munich, my hometown, because I knew everything and I just saw all the places I knew. I didn't look at them as described in the last question ... So one day I went out, walked the city with a mind reset: How does a foreign street photographer see these places... And a whole new city opened itself up for me: I saw the light, the shapes, details, everything. This day, which started with that particular location, made me realise that I can find street photography spots wherever I go. That really changed a lot!



What photography rule you happily ignore and why?

Oh my gosh – there is not one rule – it's a very long list ... Rules like the „rule of thirds“ are good to understand that composition is important. But it does not automatically make for a good picture. Or „keeping all information in dark tones“ is good advice for beginners on how to expose correctly, but all shades of grey are not required for a good photograph. Rules are there to be broken, and from the moment you know WHY you break them, you've already started shaping your own vision.



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

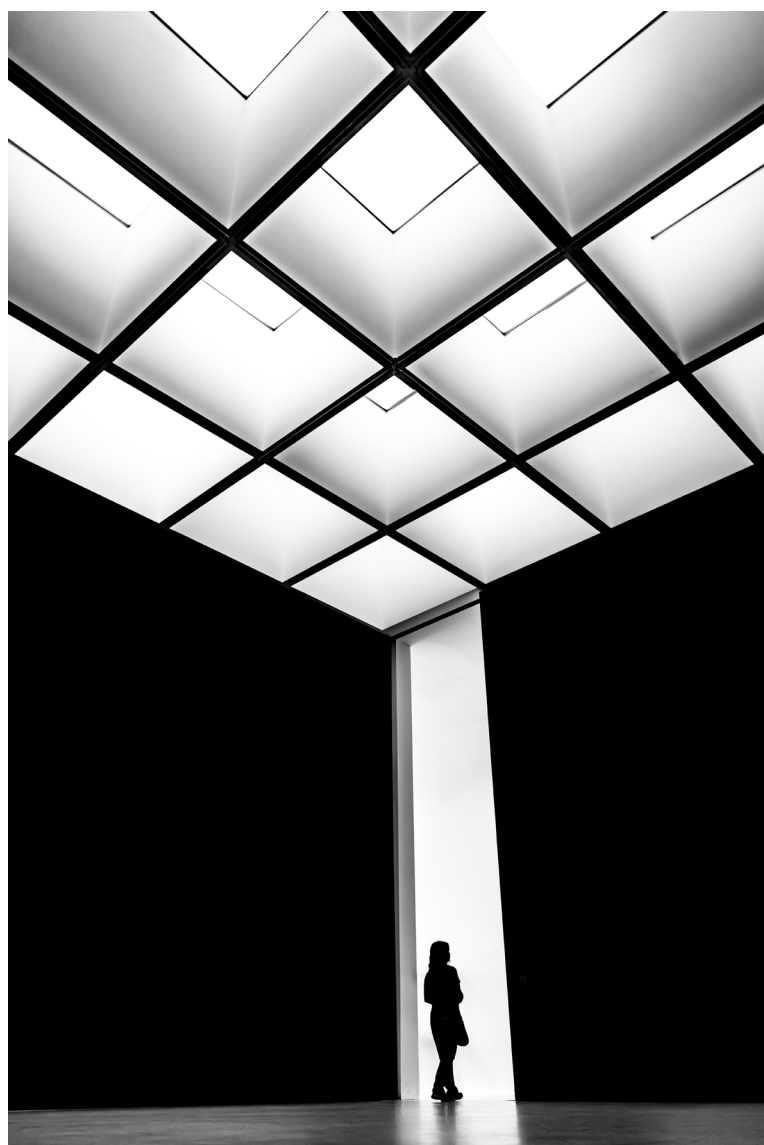
Buy a Leica. And I really mean that. A Leica M – and I am not affiliated with Leica in any way – teaches you the purest art of photography and its technical basics. That's GREAT! And it's a wonderful camera! But on the other hand, it teaches you that spending lots of money does not necessarily result in better images. But everyone is helplessly drawn into that „gear acquisition syndrome“ (GAS) and feels good about it in the first place. But after about 15 years of shooting Leica exclusively, I now use Fuji and Ricoh cameras and I am happier than ever with that decision. The key point is: the camera does not make the picture, it's the photographer. His vision, his creativity, his instinct, his curiosity, his ambition. His skills. The camera is only the tool and as long as you master it, you'll be able to create art with every camera in the world. People like Daidō Moriyama only use point-and-shoot cameras and they produce a fantastic body of work.

But unfortunately, you are wiser only after you've spent all your money ...



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

That's a tough one... Because there is a life you have to live with all its duties and time-consuming tasks. But you only get better in photography by taking photographs. Don't spend hours online, go out with your camera and shoot. Then edit. Then shoot again. The first 100,000 pictures are rubbish, nowadays maybe the first million... But soon enough, you will see progress. But if life keeps you from shooting that amount of photos – and it will – there's a shortcut: workshops, especially 1-2-1 ones. Standing next to someone better than you, watching how they think and decide, beats any amount of online content. I experienced that myself early on, and it shaped me more than I realised at the time. That's exactly what I want to give back to the photo community now – through workshops, and through my images on Instagram that hopefully inspire someone the way others once inspired me. Allow yourself to be inspired, allow yourself to be guided.



BEHIND THE FRAME

Philip Vliegen

Instagram: [fotographil](#)

This photograph was taken during a photography walk with my good friend Manuel. We had no strict plan that day; we were simply walking, talking and keeping our eyes open for whatever might appear. That is one of the things I enjoy most about photography: an ordinary day can suddenly offer you a scene that feels special.

When we entered the station, I noticed this woman sitting quietly on the bench, completely absorbed in her own world. What first caught my eye was her posture, but then I began to see how everything around her worked together. The large circular lights above her, the strong vertical lines and the reflection in the glass gave the scene a very graphic, almost cinematic quality.

I positioned myself so the reflection became part of the composition and waited for the moment to feel balanced. Nothing was staged or directed. It was simply one of those brief moments that street photography allows you to notice and preserve. Black and white felt like the natural choice because it removed distractions and placed more emphasis on the light, shapes and atmosphere.

Something viewers may not notice is how the reflection changes the space. At first glance, the station appears larger and perfectly symmetrical. Only after looking carefully do you realise that part of what you are seeing is a mirrored version of reality. I like that moment of uncertainty, because it gives the photograph a layer and invites the viewer to stay with it longer.

Although the photograph may feel lonely, my own memory of it is not a sad one. I remember the beauty of that day: being out with a good friend, sharing our love of photography and enjoying the simple act of looking more closely at the world around us. That contrast is what makes the photograph meaningful to me. It captures a solitary moment, but behind it lies a happy memory of friendship, creativity and being fully present.

Platform Solitude



(C)Philip Vliegen, Camera: Sony A6600, Lens: Sigma 30mm f1.4

THE ARTIST AND HIS CAMERA

I first discovered Michael's work on Instagram, and I was immediately drawn to his photography and the story behind his journey. After getting to know more about his approach to photography, we had a really enjoyable conversation about cameras, travelling and the moments that make photography meaningful. From that conversation, the idea came naturally to invite Michael to become part of Lens & Legacy. I'm very happy to share his story in this issue.

MICHAEL EHBRECHT

Sometimes, a passion begins in the most unexpected way. Around 20 years ago, I was on holiday in Austria. We were simply walking through the city, with no particular plan and no idea that this day would eventually change something in my life. Then I saw it. A camera in a shop window. I still remember how fascinated I was by it. I walked into the store, took a closer look – and somehow, the decision was made much faster than I expected.

I simply bought it.



Leica Q3

Leica Summilux 28mm /F1.7

Instagram - [michaelehbrecht](#)

THE ARTIST AND HIS CAMERA

My photographic journey began around 20 years ago, quite unexpectedly, during a holiday in Austria. While walking through the city, I noticed a camera in a shop window. I was immediately fascinated, went inside and simply bought it. It was a Canon EOS 300X, my first real step into photography.

My first subjects were my two children. During our holidays, I photographed whatever caught my eye, simply enjoying the possibility of capturing special moments. Back then, I had no idea where photography would take me.

After the Canon, I moved into the digital world. The Sony Alpha 7 opened a new chapter, followed by zoom lenses and a growing fascination with photography. Then came a longer break. I sold all my equipment until smartphone photography brought the passion back.

With the Sony Alpha 7 III, I returned to photography and began focusing more on composition, light, architecture and street photography. The Sony Alpha 7R IV followed, together with prime lenses and high-end GM lenses.

But eventually, I realised that more does not always mean better. Carrying almost 11 kilograms of equipment became exhausting, especially while travelling. I wanted to travel lighter and concentrate on what really matters: the subject and the moment.

That was when the Leica Q3 entered my life. Today, it is the only camera I use. Its fixed 28mm lens gives me everything I need for everyday life, travel and street photography. No constant lens changes, no large camera bag — just one camera and one focal length.

The Q3 has taught me to slow down, observe light, shadows, lines and people, and focus less on technology and more on the moment.

One of my favourite memories was created in the Caribbean. My wife was beside me, the sun was disappearing over the horizon and the sea was glowing in the evening light. Nothing was staged. It was simply a moment we shared — and one I wanted to keep forever.

Twenty years, many cameras and countless photographs. In the end, I have come back to something simple: the camera is only a tool. The eye behind it makes the photograph.

Four Shots, Four Stories

These four photographs, and the stories behind them, are by Julian Schmidt (@berlinexpression), a photographer from Germany whose work immediately caught my attention. I chose to feature Julian for his distinctive approach to urban and architectural photography. I admire how he combines lines, light, shadows and human presence to create atmospheric, carefully composed images. This unique perspective is exactly what made me want to feature his work in Lens & Legacy. (pics(c)berlinexpression)

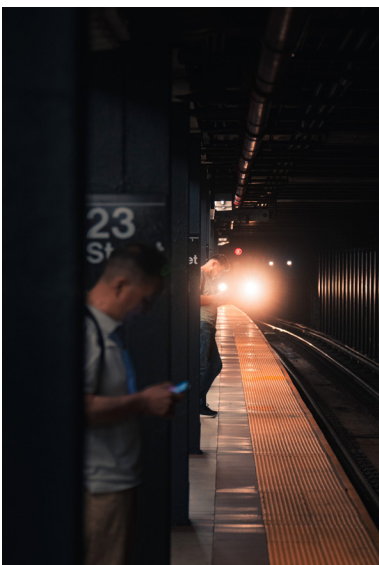
This is a classic Berlin scene for me. A large puddle gave me the reflection and made the composition more interesting. What completes the image is the lone man walking through the frame, contrasting with the massive architecture. Sometimes street photography is simply about being in the right place at the right moment.



I took this photo at the Memorial to the Murdered Jews of Europe in Berlin. I noticed the man between the concrete slabs and lowered myself closer to the ground. This perspective created depth and naturally framed him. His orange hat immediately caught my eye, standing out against the dark, muted tones of the scene.



Taken on my first day in New York this summer. I wanted to capture that unmistakable subway atmosphere, and luckily found an almost empty platform at 23rd Street. The approaching train headlights create a warm glow and draw the eye into the frame.



I noticed this man sitting quietly on the subway, reading with his mask on. His calm presence caught my attention, especially against the constant rush of New York City. The lines and metal bars naturally framed him, creating a quiet moment within the very hectic city.



COMING IN ISSUE 10

A SPECIAL FEATURE

Some photographers leave an impression through their images.

Others leave an impression through the person behind them.

For our 10th issue of Lens & Legacy, we are preparing something very special.

This issue will feature a photographer whose work I deeply admire — but whose presence, character and way of seeing the world have become equally meaningful to me.

It will be more than a feature.

It will be a personal conversation about photography, creativity, life and the person behind the camera.

Ten questions. Ten photographs. One story.

A special feature with someone who is not only a remarkable photographer and artist, but also a person who improved my photography a lot!

Who is it?

You will have to wait for Issue 10.

LENS & LEGACY

Issue 10 — Coming Soon

