LENS&LEGACY

A MAGAZIN FOR VISUAL STORYTELLERS

No.10

Special Edition



Fernando Pedro SALGADO

A diffrent way of seeing

REAL STORIES.
HONEST INSIGHT.
LASTING IMPACT.

BEHIND THE LENS

Fernando Pedro Salgado

EDITORS NOTE

Welcome to Issue No. 10

Ten issues. One journey.

When I started Lens & Legacy, I never imagined how far this little passion project would take me. Along the way, I have met inspiring photographers, discovered new perspectives and built connections that have made this journey far more meaningful than I ever expected.

For this 10th issue and special edition, I wanted to feature someone who has been part of my own photographic journey from the very beginning: Fernando Pedro Salgado.
His work inspired me long before I ever had the chance to meet him. His way of seeing light, shadow, architecture and the human element has influenced how I look at photography myself. What began as admiration eventually became a personal connection — and the opportunity to photograph and learn alongside him.

That makes this issue especially personal to me.

Ten issues down. And hopefully, many more stories to come.

Thank you for being part of the journey.

Eliah GK
Editor & Founder, Lens & Legacy

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Fernando Pedro Salgado



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Fernando Pedro Salgado

BIOGRAPHY

Based in Prague, Fernando Pedro Salgado is a black-and-white street photographer, born in Buenos Aires in 1984. Prague is a city he fell in love with and one that deeply influenced the way he sees photography.

For Fernando, photography is a way of slowing down, staying curious and connecting with the world around him. He's drawn to the quiet beauty of everyday life, a passing glance, the play of light and shadow or a fleeting interaction that lasts only a second.

Working mainly in black and white, he looks for moments where light, emotion and timing transform something familiar into something unexpected, create photographs that make people pause, look closer and imagine their own story.

Alongside his personal work, Fernando teaches photography through private photo walks and workshops in Prague, helping others develop their own vision and discover a different way of seeing.



BASED IN

Buenos Aires/Prague

GENRE

Fineart, street

INSTAGRAM

fernando_pedro_salgado

When you look back at the beginning of your photographic journey, what do you think you were really searching for when you first picked up a camera?



„I was searching for my own way of seeing“

Honestly, I think I was searching for a different way of looking at the world, but at the beginning, I didn‘t really know what that meant. I was experimenting with different kinds of photography, trying to figure out what I wanted to photograph and what kind of photographer I wanted to become. I started with landscape photography, which taught me to slow down and pay attention to light, composition and my surroundings. From there, I explored different styles and commercial work, including backstage photography for music videos, album and single covers, and eventually concert photography. Interestingly, after street photography, backstage and concert photography are still the areas I love the most, and I still do them whenever I get the chance.

Looking back, all that experimentation was important. I wasn‘t just learning how to use a camera; I was trying to find myself through photography. Eventually, street photography became the place where everything came together, allowing me to follow my curiosity and photograph the world the way I naturally saw it. So I don‘t think I was searching for a particular style. I was searching for my own way of seeing. And that‘s still what I‘m doing today, while helping others find their own vision through my photography workshops. For me, the most rewarding part of teaching isn‘t just showing someone how to use a camera, but helping them learn to see differently and develop a visual language that feels truly their own.

Was there a particular photograph, person or moment that made you realize that photography could become more than just something you enjoyed?

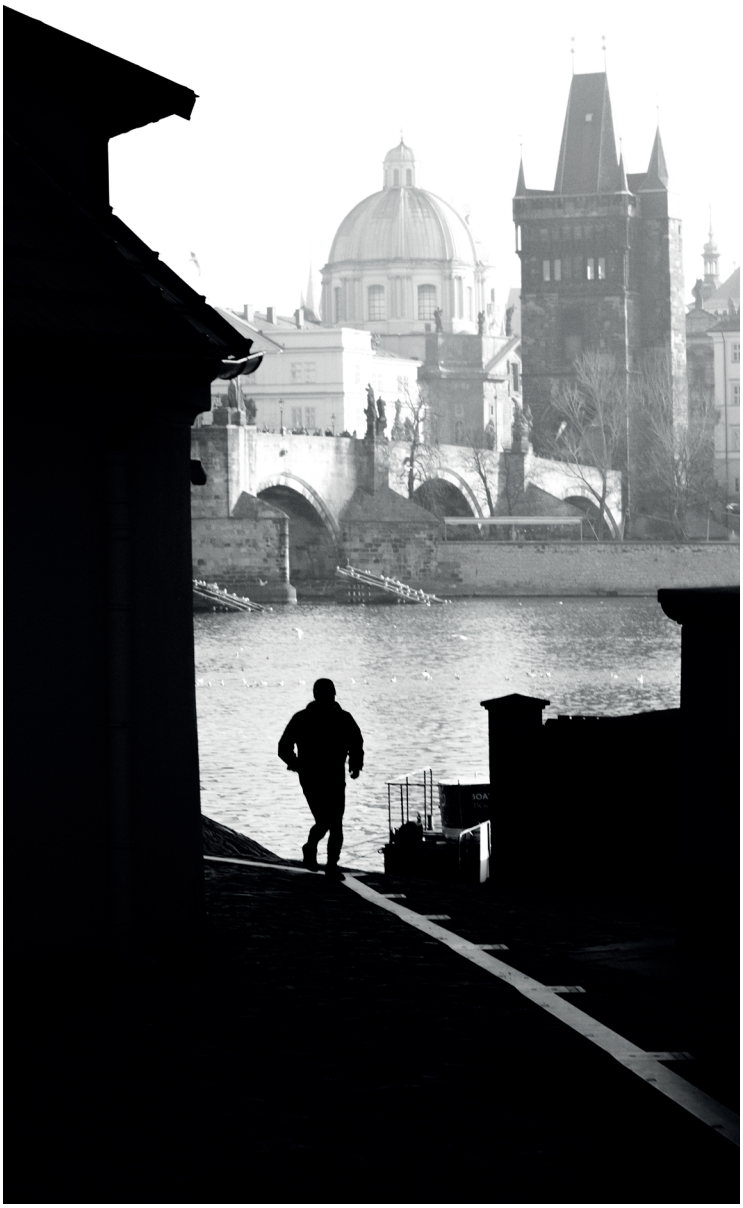
Probably the moment I started photographing backstage on music video productions. That‘s when I realised photography could become more than just something I enjoyed. Being there, surrounded by musicians and artists, and having the opportunity to document moments that would never happen exactly the same way again made me see photography differently. I think that‘s when I discovered how much I enjoyed using photography to tell stories and capture moments that would otherwise simply disappear.



You've photographed a lot of different things and experienced many different chapters in your career. Is there one period that shaped you more than you realized at the time?

Definitely the period when I started concentrating much more seriously on street photography.Because you don't control the light, people and you don't know what's going to happen five seconds from now. There is no pause button.

That forced me to become much more observant and much more patient. Living and photographing Prague has been a huge part of that too. I can walk through the same streets hundreds of times and still find something I haven't noticed before. That taught me that the location isn't necessarilythe interesting part, it's how you see it.



Is there a photograph you made that people love for completely different reasons than the ones that make it important to you?

Yes, and I actually think that's one of the beautiful things about photography. There are photographs I've made that people respond to because they like the composition, the light or the atmosphere, while for me, the photograph is connected to a completely different moment: where I was, what I was feeling, what happened just before or after I pressed the shutter.

Sometimes people see something completely different from what I saw. And I've learned not to correct them. Once you put a photograph out into the world, it becomes part of someone else's experience too. That's something I really enjoy.

I don't need every photograph to explain itself. Actually, some of my favourite images are the ones that leave a little space...for the viewer's imagination.

„I don't need every photograph to explain itself."



What is something photography has taught you about people that you don’t think you could have learned any other way?

That everyone has a story you know nothing about. Street photography makes you spend a lot of time observing people without knowing anything about them.

You see a gesture, an expression, two people interacting, someone standing alone, but you only see a tiny fragment of their life. It has made me much less judgmental about what I see. A photograph can show you one second of someone‘s life, but that second is never the whole story.

Photography has also taught me that connection doesn‘t always need words Sometimes a gesture or a look can tell you more than a conversation.



After all these years, what still makes you pick up your camera? What are you still looking for?

The possibility that something is about to happen, but also the need to keep training my eye. I still go out with a camera to challenge myself to see differently, trying to capture feelings and moments that stay with you, even after you‘ve stopped looking at the photograph. I also believe you never stop learning. Even after all these years, I‘m still experimenting, still looking for new ways to see a scene and new ways to translate a feeling into an image. That‘s what keeps photography exciting for me. There‘s always something new to discover.



Has becoming a more experienced photographer changed the way you see the world — or has it actually made you more aware of how little you really understand?

Definitely the second one. The more I learn, the more I realise how little I know. When I was starting, I thought improving meant understanding the camera better. Then I realised it was composition. Then light. Then timing. Then storytelling. Now I think it‘s much more about awareness. Photography has made me notice things everywhere. The way light changes a street in five minutes. The way people move through a space. The relationship between foreground and background. A shadow appearing for just a few seconds. And the strange thing is that the more you learn to see, the more you realise how much you‘ve been missing. That‘s why during my workshops I always tell people that photography isn‘t really about the camera. The camera is just the tool. Your eyes, your curiosity and your vision are what make the photograph.

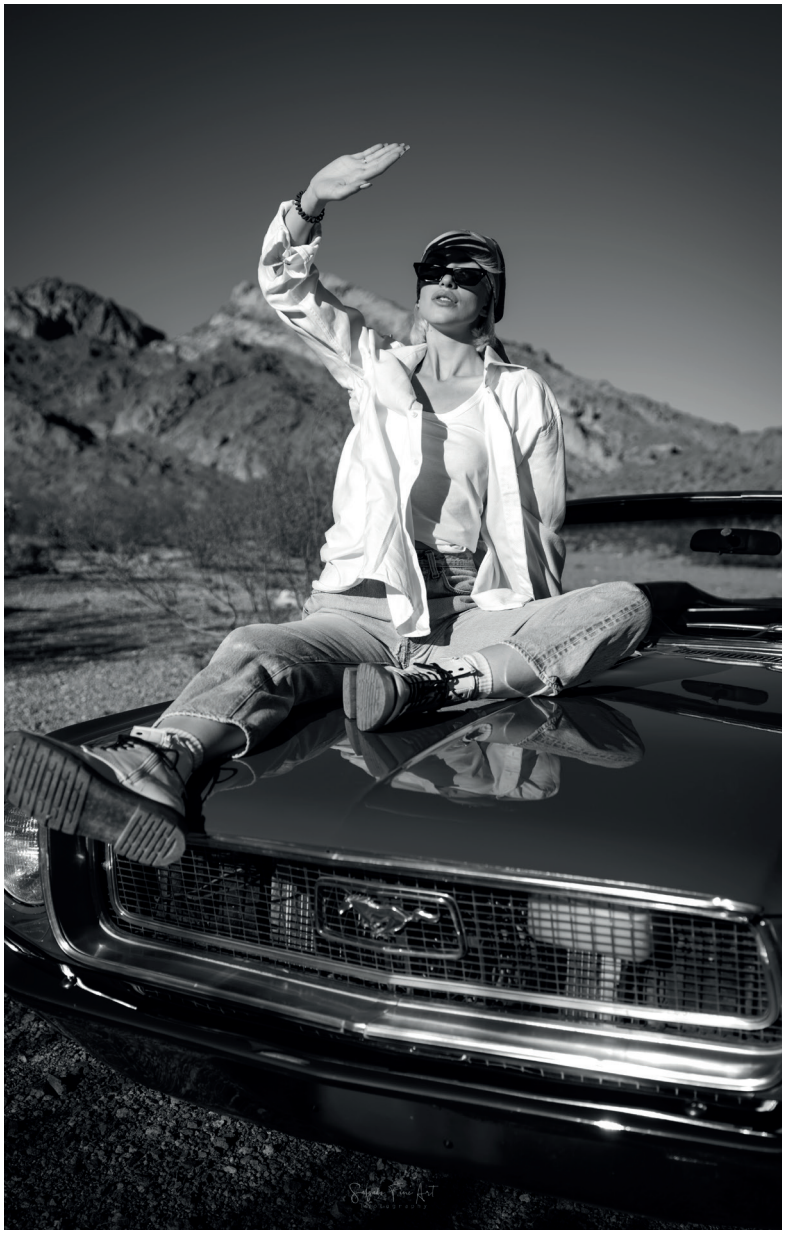


If you could go back and show your younger self one photograph from your current body of work, which one would you choose and what would you tell him?

I‘d probably show him one of my recent black-and-white street photographs from Prague, something built around light, shadow and a simple moment. And I‘d tell him: „Stop worrying so much about getting the perfect photograph.“ I‘d tell my younger self to photograph what he genuinely loves, experiment, and find his own style before worrying about turning photography into a business. I spent too much time thinking I needed better equipment, better settings or more knowledge. The photograph you‘re looking for isn‘t always somewhere else. Sometimes it‘s right in front of you. You just haven‘t learned how to see it yet.



Success, recognition and experience can change the relationship we have with our own work. Has your definition of a “good photograph” changed over the years?



Completely. When I was younger, I probably judged a photograph by how technically good or impressive it looked. Now I‘m much more interested in what I feel when I look at it. A photograph doesn‘t have to be perfect. It just needs to make me feel something.

For me, the best photographs often leave you with a question rather than an answer. I‘ve become much less interested in perfection and much more interested in feeling.

And finally — when everything else is stripped away, what do you hope your photography will leave behind?



I hope it makes people look differently.
If someone looks at one of my photographs and then walks outside and notices a shadow, a reflection, a gesture or a small moment they would normally have ignored, I'm happy.

And if, one day, someone tells me that one of my photographs inspired them to pick up their camera, find their own vision and follow a similar path in their own way, that would probably mean more to me than any recognition.

Knowing that my work made an impression and inspired someone else to create would be the kind of legacy I'd be proud of.

THE FRAMES THAT STAYED WITH ME

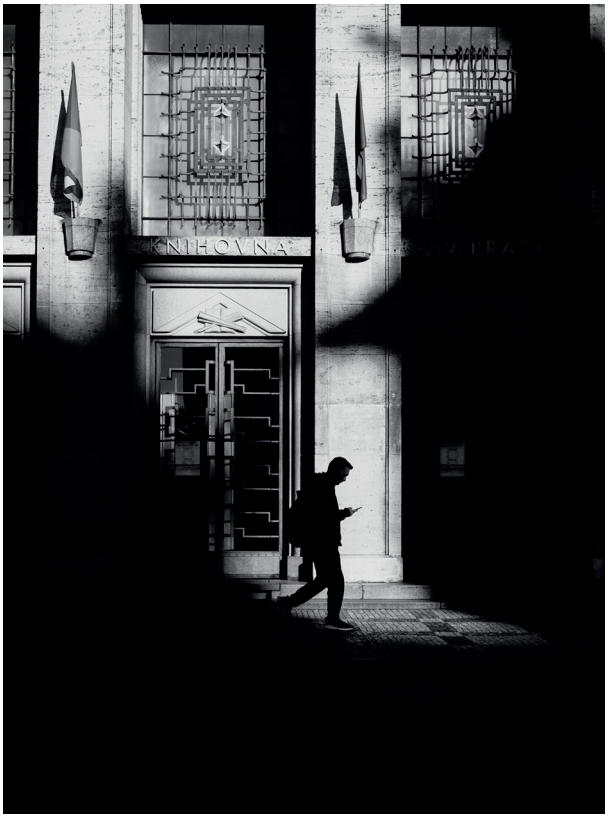
Five photographs © by Fernando Pedro Salgado
That have inspired my own Photographic Journey











The Photowalk that changed my photography

This photowalk was something very special to me even before it started. It was a wedding anniversary gift from my wife for our first wedding anniversary — the opportunity to spend a day in Prague photographing with Fernando.

I already knew that I would take something away from the experience. What I didn‘t expect was just how much it would influence my photography.

Walking through Prague with Fernando was like learning to see the city in a completely different way. He showed me another approach to photography — how to use my camera more intentionally and how much can actually be created with simple things: light, shadows, people, architecture, reflections and the right moment.

We were also taken to wonderful places that you probably wouldn‘t discover if you didn‘t live in Prague. Places that made the whole experience even more special.

I remember looking through my SD card after only about half an hour and thinking: “Wait… I took these photographs?” That moment really stayed with me.

I had expected to learn something. I had hoped to come home with new ideas and better photographs. But I didn‘t expect the experience to have such a strong influence on the way I photograph.

Even before leaving Prague, my wife and I had already decided that I absolutely had to come back one day.

After the photowalk, we also sat down for a coffee with Fernando. And honestly, what can I say? I was simply blown away by the whole experience.

Not only because of the photographs I made that day, but because Fernando gave me a different understanding of what I could do with my camera — and, perhaps more importantly, a different way of looking at the world around me.

For me, this wasn‘t just a photowalk. It was a turning point in my photography.

PRAGUE THROUGH A DIFFRENT VIEW

Photographs from the Photowalk with Fernando Pedro Salgado









Editors words about Fernando Pedro Salgado

I have followed Fernando since the very beginning of my photography journey on Instagram. He was probably one of the first well-known artists I added to my following list. I was instantly inspired by his amazing art, his way of seeing, and the way he creates all those wonderful frames with his distinctive high-contrast style. When I first started, I thought, “One day, I want to become an artist like him,” just like every photographer does when they first pick up a camera. For months, I was liking and interacting with almost every one of his Reels and posts.

At that time, you truly could have called me a fanboy. Later, I enjoyed his Reels with all those amazing tips about photography and gear. I sent him DMs and discovered that he is such a humble person, always willing to help others with his knowledge, workflow, and advice on becoming a better photographer. I am incredibly thankful that my wife gave me the opportunity to attend a workshop with Fernando in Prague, where we celebrated our first anniversary and enjoyed an inspiring photowalk together. That workshop improved my photography so much.

That is why I can recommend his photowalks 1,000% to anyone who wants to improve their work, especially their way of seeing. That was also the reason I chose Fernando for this very special issue of Lens & Legacy No. 10 — not only because he is an amazing artist, but also because he is such an inspiration in so many ways.

I hope you enjoyed this special issue and that I was able to give you a deeper look into Fernando and his work.

Eliah

Founder of Lens & Legacy

THE EVOLUTION OF LENS & LEGACY

Ten issues. One idea. A journey that is still beginning.

When I created Lens & Legacy, I didn‘t really know where this journey would take me. I simply wanted to create a place for photographers — a place where the images matter, but where the people, ideas and stories behind them matter just as much.

Ten issues later, Lens & Legacy has become something far more meaningful to me than I ever imagined.

Every issue has brought new photographers, new conversations, new perspectives and new connections. Looking back at the first issue and comparing it with where we are today, I can see how much the magazine has evolved — not only in its design and content, but in what it has become to me personally.

And somehow, if you are reading this, you have become part of that journey too. Maybe you discovered Lens & Legacy through a photograph. Maybe through an interview, Instagram, a recommendation — or perhaps you were one of the photographers whose work found its way into these pages.

However you arrived here, you are now part of the story.

Ten issues may not sound like a lot.

But for me, they represent countless hours of work, creative ideas, conversations, friendships, unexpected opportunities and moments I would never have experienced without starting this little project.

Issue No. 10 is not a finish line.

It is a moment to pause, look back at where we started, appreciate how far we‘ve come — and then turn the page.

Because Lens & Legacy was never meant to be just a magazine.

It was meant to be a journey.

And this is only the beginning.

WHAT WE SEE MATTERS

UNTIL NEXT TIME,

„keep seeing things differently.“

Issue No. 10 comes to an end. Ten issues, ten chapters, and a journey that is still only beginning. This special edition celebrates not only Fernando Pedro Salgado and his work, but also the people, stories and perspectives that have shaped Lens & Legacy along the way.

Thank you for looking closer, for reading the stories behind the images, and for being part of the Lens & Legacy journey.



Quiet.Grain - Eliah GK
Founder & Editor, Lens & Legacy

LENS & LEGACY

AN INDEPENDENT PHOTOGRAPHY MAGAZINE

A PERSONAL NOTE

A few words, a signature, a moment —
for those who keep this magazine close
and pass it on.

THIS COPY BELONGS TO: _____

ISSUE NO _____

DATE _____

PHOTOGRAPHS CONNECT PEOPLE,
PLACES AND MOMENTS.

THANK YOU FOR BEING PART
OF THIS JOURNEY.

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STAY IN THE FRAME

PEOPLE. PLACES. STORIES. ALWAYS AHEAD.

Lens & Legacy continues the journey —
with new photographers, fresh perspectives and stories
that celebrate the power of photography.



FOLLOW THE JOURNEY

Be part of the Lens & Legacy community and stay updated on upcoming issues, new features, open calls and exclusive behind-the-scenes content.

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Visit our website
for past issues,
open calls and more.

NEVER MISS AN ISSUE

Discover inspiring photographers, extraordinary places and timeless stories — one issue at a time.

"Photography connects us —
across places, perspectives and time."

LENS & LEGACY

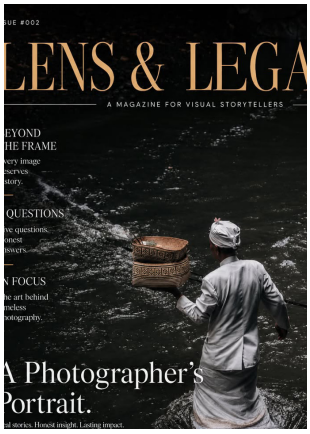
LENS & LEGACY

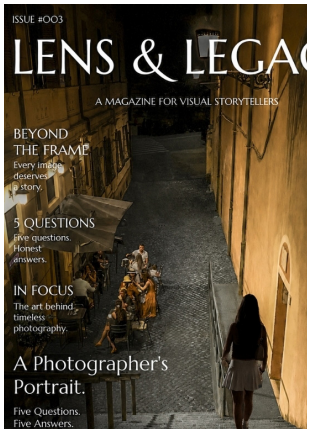
THE ARCHIVE

A COLLECTION OF STORIES, PLACES AND PERSPECTIVES

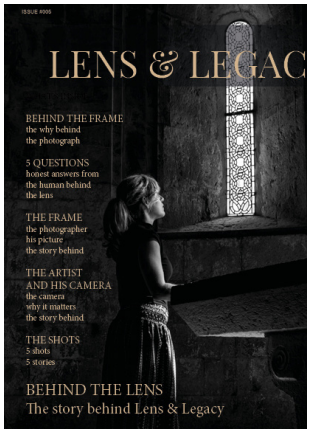
Previous issues of Lens & Legacy —
a growing archive of photographers, their visions and the stories behind their images.



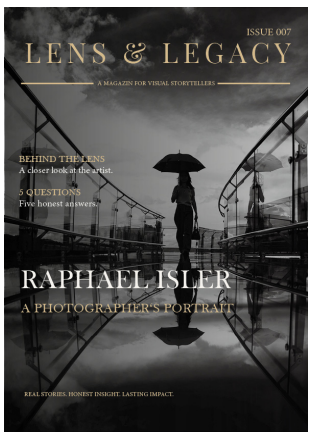
















LENS & LEGACY

The Making of This Issue

AN INDEPENDENT PHOTOGRAPHY MAGAZINE

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Eliah GK

EDITORIAL & DESIGN
Lens & Legacy

CONTRIBUTORS
The photographers and artists featured in this issue.

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Every photograph holds a story. Every story deserves to be seen.
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REAL STORIES.
HONEST INSIGHT.
LASTING IMPACT.

ISSUE No.10 - 2026

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

Hosted by: quiet.grain
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