



A2Z of my photography journey; one letter at a time

Rajesh Pamnani



Part A/B



Part A (A–J)

This first part begins at the beginning—at A.

These letters are the foundations of travel, of seeing, of pausing.

From Architecture to Home, these pages capture the raw wonder of discovery.

Here are the first steps, the first arrivals, the early rhythms of a journey.

In Part A, the images lean into curiosity and openness: the freshness of sunrise, the laughter of children, the blur of motion, the weight of dark clouds before rain.

They are reminders that every journey begins in fragments, and every fragment holds a story.

Come walk with me through the alphabet's first half—where the road feels wide, and the world feels new.



French School World Atlas, 1849.

This book is a map of where my eyes have wandered for the last twenty-five years.

Across four continents, through changing seasons, shifting light, and different stages of my own life, I have carried a camera—not always to capture something, but to remember it.

These pages hold over five hundred photographs, stitched together like pieces of a long, unplanned quilt.

From the dusty lanes of small towns to the crowded streets of big cities, from quiet mornings at the seaside to nights alive with neon, I have found myself drawn to the ordinary moments that somehow felt extraordinary.

This collection is not a catalogue of technique—it is a diary written in images.



The alphabet gave me a way to tell these stories. A to Z, not as lessons in photography, but as invitations to look closely—at a stranger's smile, at the play of shadows, at the way water folds back into itself.

This book is for anyone who has ever paused, mid-step, because something beautiful demanded to be seen.

INTRODUCTION

How often do you break out of your creative comfort zone and try something new?

When was the last time you threw caution to the wind and took a photographic risk?

The reality is that few of us do.

It's easier to stick to the same old routine and play it safe, especially in this digital age when modern cameras produce perfect pictures with minimal input from the user.

Unfortunately, predictability doesn't necessarily encourage creativity and originality.

Quite the opposite in fact - usually it breeds boredom and complacency.

If you take the same journey to work each morning, eventually it becomes so familiar that you no longer see anything along the way.

If you eat the same meals day-in, day-out, eventually you stop tasting the food.

It's the same in photography. Shoot the same subjects using the same techniques and equipment for too long and if you're not careful you will find yourself in a creative rut, devoid of ideas and inspiration. Photographers who specialize in one subject area are especially at risk and must evaluate what they're doing every now and then in order to avoid going stale.

This book has been written to share my journey, to possibly help you avoid that creative "*Black hole*" by providing a range of inspirational ideas that will keep your own passion for photography alive.

As well as alphabet based assignments that involve working that are subject-based techniques that will encourage you to broaden your creative horizons and visual exercises designed to help you develop a keener eye for a picture.

Enjoy your visual journey.

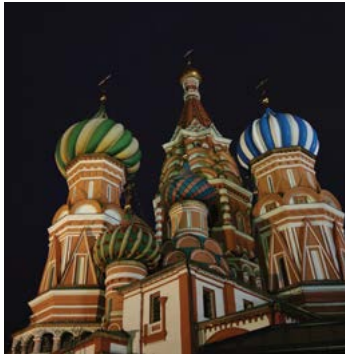


Contents

This collection unfolds like a journey through the alphabet — twenty-six letters, countless stories.

Part A traces the beginnings: discovery, light, laughter, and the raw wonder of seeing the world anew.

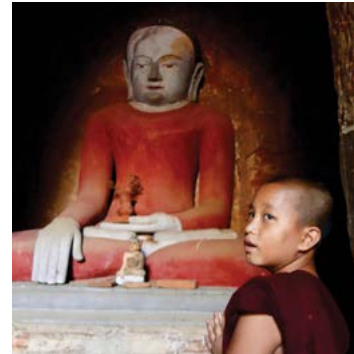
Part B follows with reflection and return: quieter moments, deeper gazes, and the poetry of memory. Together, they form one continuous voyage — my travels through places, people, and time, one alphabet at a time.



A - Architecture



B - Bicycle



C - Children



D - Doors



E - Eye



F - Faces



G - Glasses



H - Hats



I - Insect



Architecture

Every city has its skeleton in stone and steel. Photographing buildings taught me patience: waiting for the right light to shape shadow and detail.



ISO - 200. L - 55mm, f/5.0, S - 1/200s, 📍 København (Denmark)



ISO - 160. FL - 10mm, f/8, S - 1/1000s, 📍 Dusseldorf (Germany)

The 828-metre (2,717 ft) tall Burj Khalifa in Dubai has been the tallest building since 2009.



Bagan was once a major center of the Pagan Empire and was home to over 10,000 pagodas, with more than 2,000 still standing today.

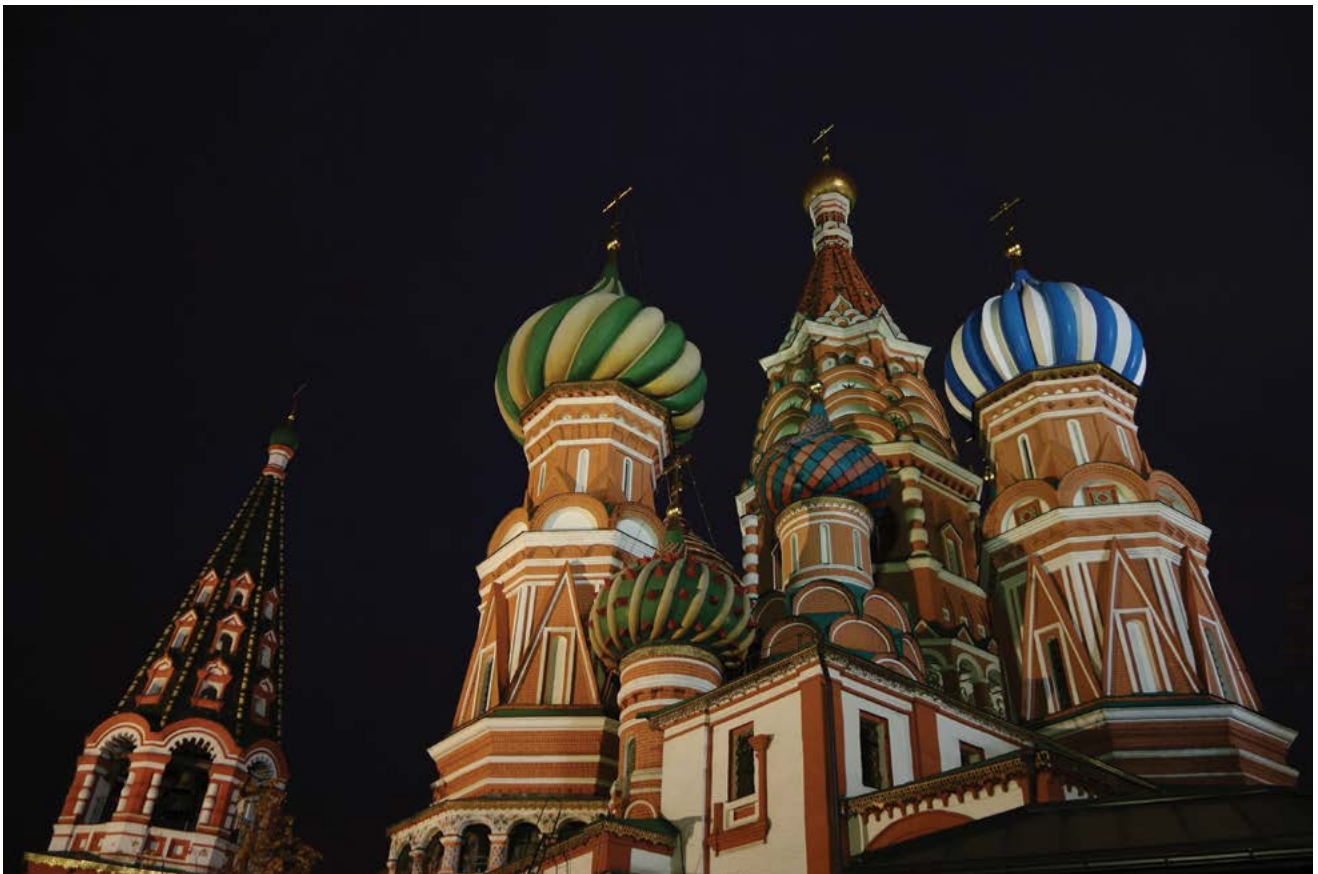






ISO - 20, L - 6mm, F/2.8, S - 1/220s, Madurai (India)

The 16th Century church with onion-style domes near the Moscow Kremlin is St. Basil's Cathedral. It is a complex of nine chapels with iconic, brightly colored, bulbous domes, and stands as a renowned symbol of Russian architecture and culture on Red Square.



ISO - 250, L - 10mm, F/1.8, S - 1/30s, Moscow (Russia)

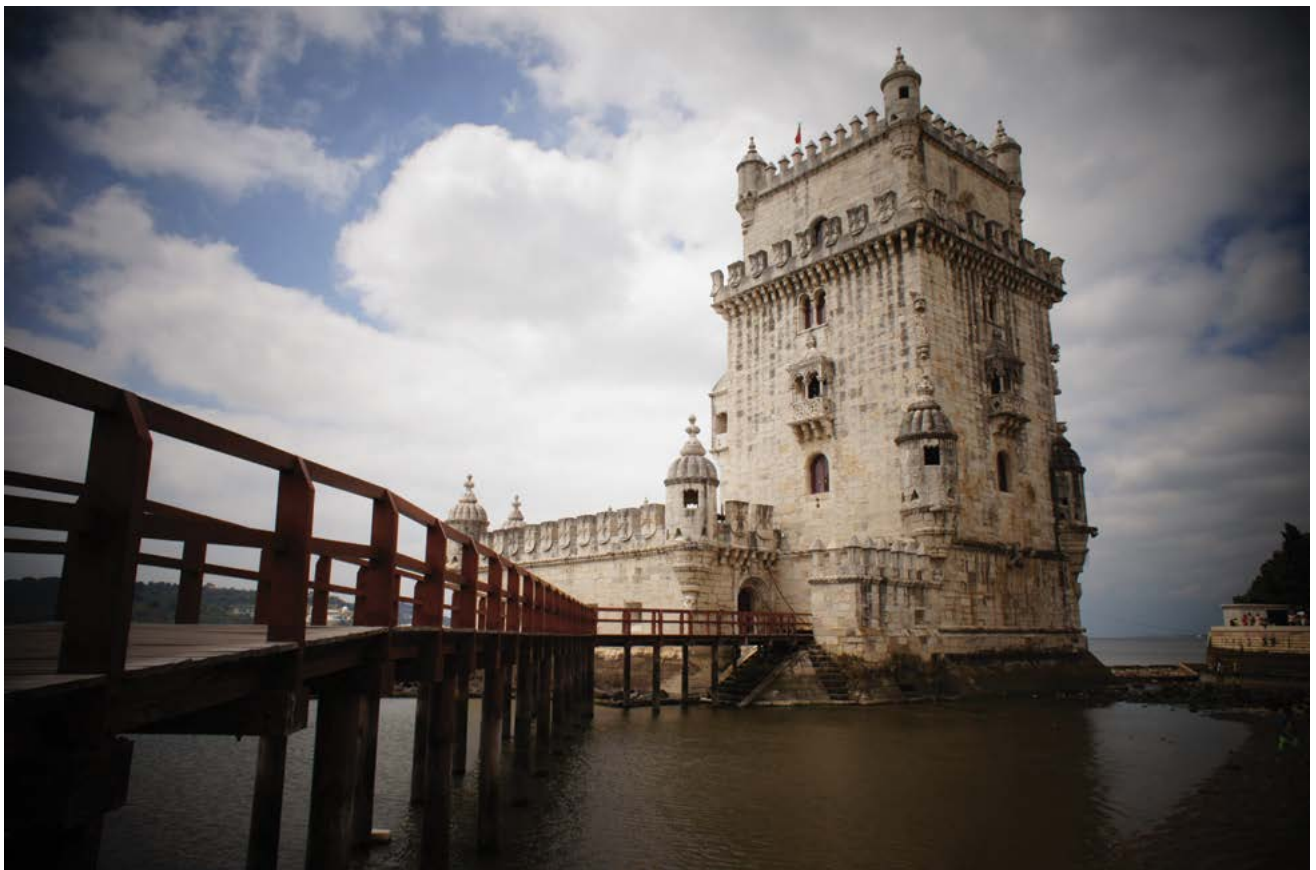
The Bitexco Financial Tower is the iconic second-tallest building in Ho Chi Minh City (HCMC), known for its unique design and the Saigon Skydeck on its 49th floor.



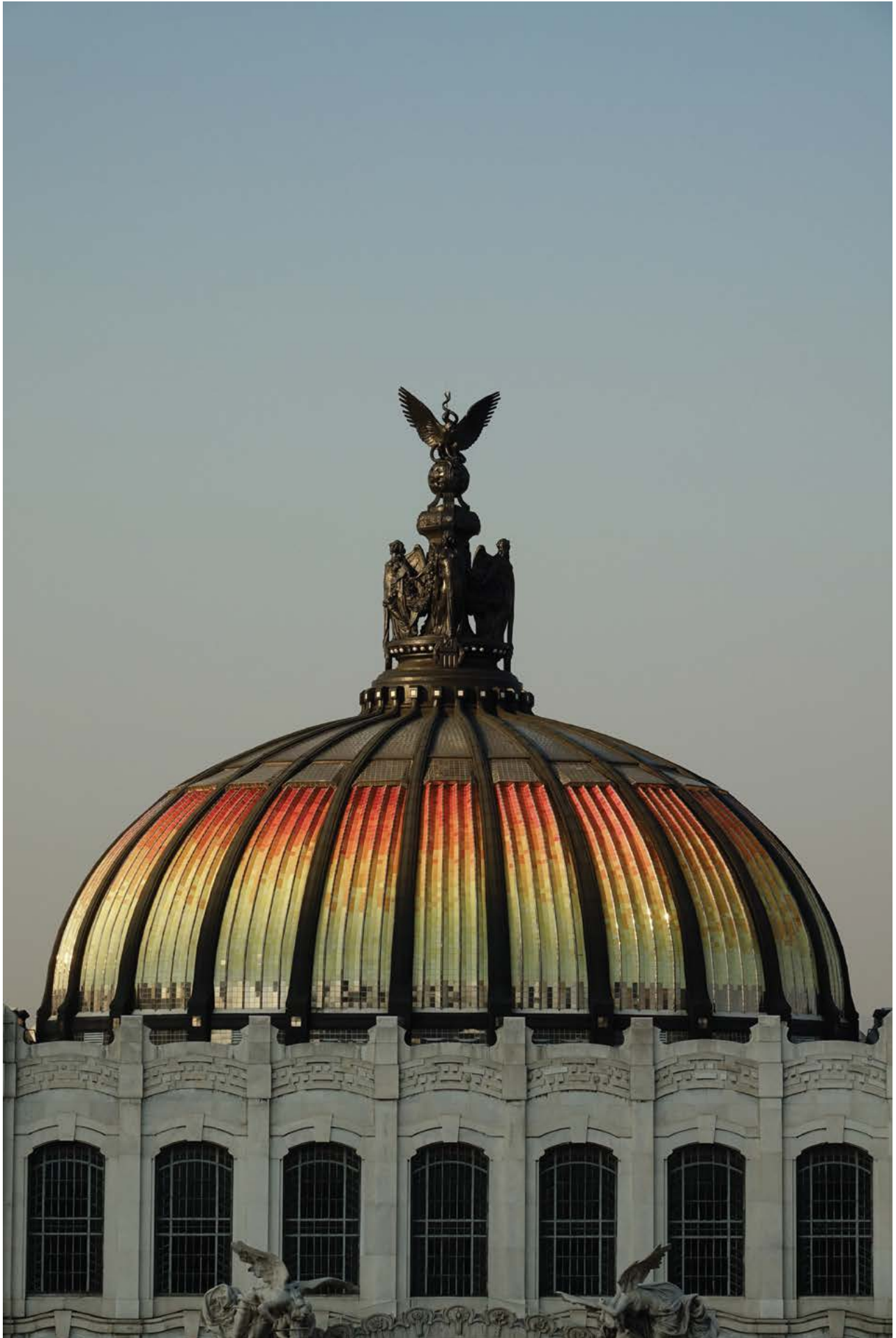
The Pena Palace has a profusion of styles much in accordance with the exotic taste of the Romanticism. The intentional mixture of eclectic styles includes the Neo-Gothic, Neo-Manueline, Neo-Islamic and Neo-Renaissance




ISO - 250, L - 13mm, F/8, S - 1/1000s, 📍 Sintra (Portugal)



ISO - 200, L - 16mm, F/8, S - 1/1000s, 📍 Belém Tower ,Lisbon (Portugal)



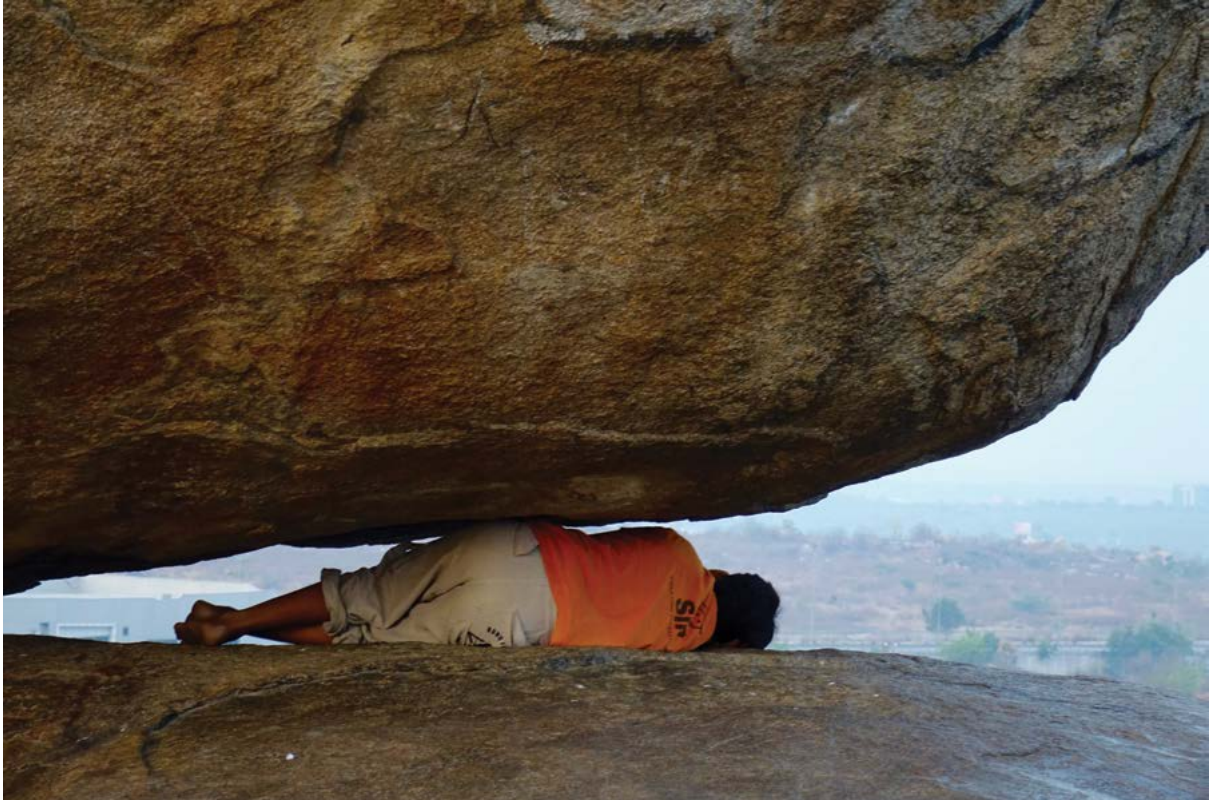
ISO - 200, L - 38mm, F - 5.6, S - 1/640s,  Mexico City (Mexico)






Alone – Alone takes many shapes.

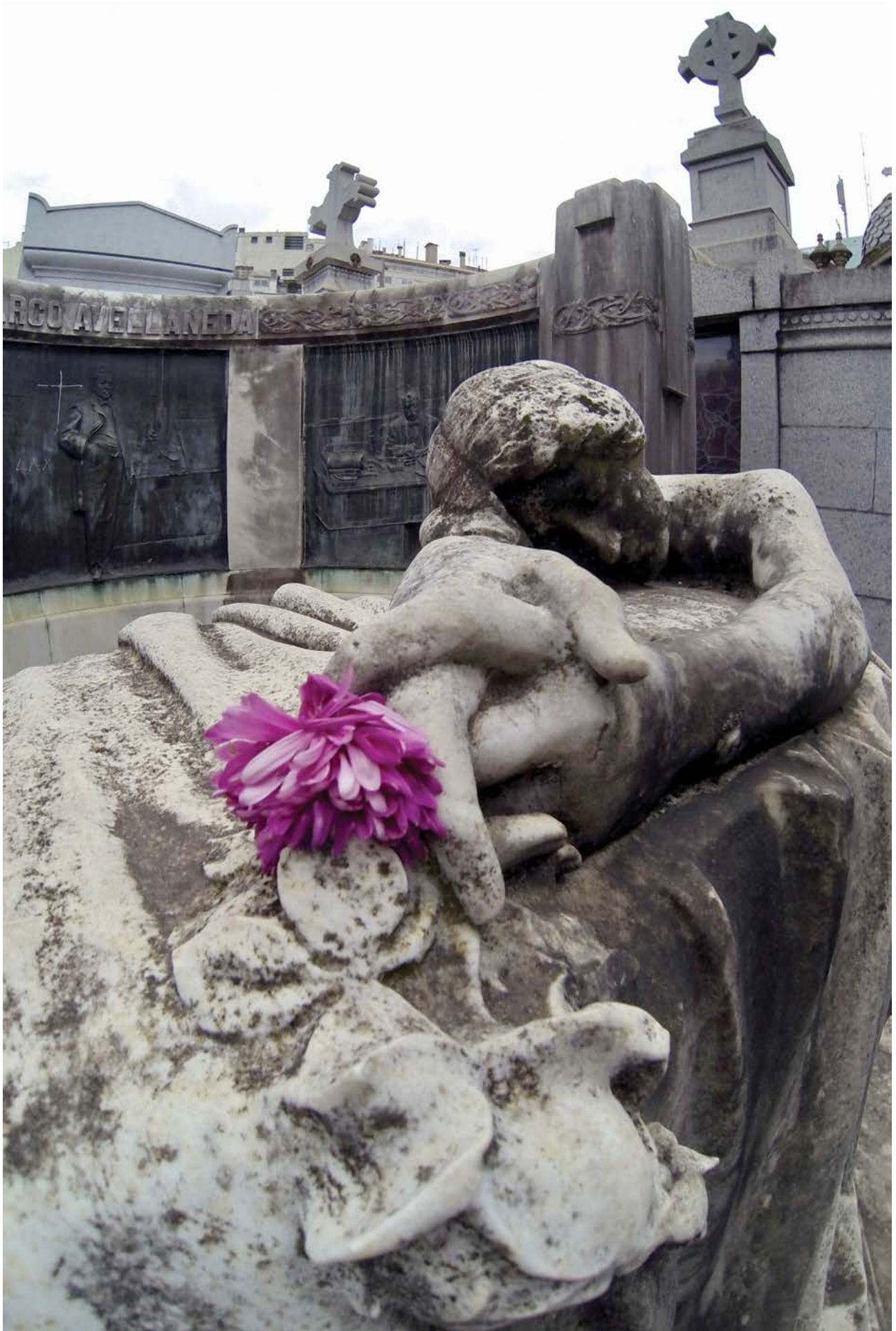
Under the weight of a boulder, someone rests, small against the vastness of stone.



ISO - 400, L - 73mm, F/9, S - 1/15s,  Hyderabad (India)



ISO - 00, L - 00mm, F/00, S - 1/00s,  Amarapura, Mandalay (Myanmar)



Animals – Unpredictable and always honest. I learned timing and humility from creatures that never pose, only exist.



📷 ISO - 400, L - 220mm, F/4.0, S - 1/320s, 📍 Gujarat (India)



📷 ISO - 800, L - 180mm, F/4.0, S - 1/2000s, 📍 Ranthambore National Park (India)









Photographing birds turned me into someone I never thought I'd become: quiet, still, oddly patient. I used to rush shots, but with birds, you wait. I once followed a kingfisher at the lake for 45 minutes, watching it dart, hover, and finally land. One click. That was all I got—but it was worth every second. Birds taught me how important timing is, how to blend into the environment, and most of all, how fleeting beauty can be. Sometimes I don't even need the shot—just the chase is enough.

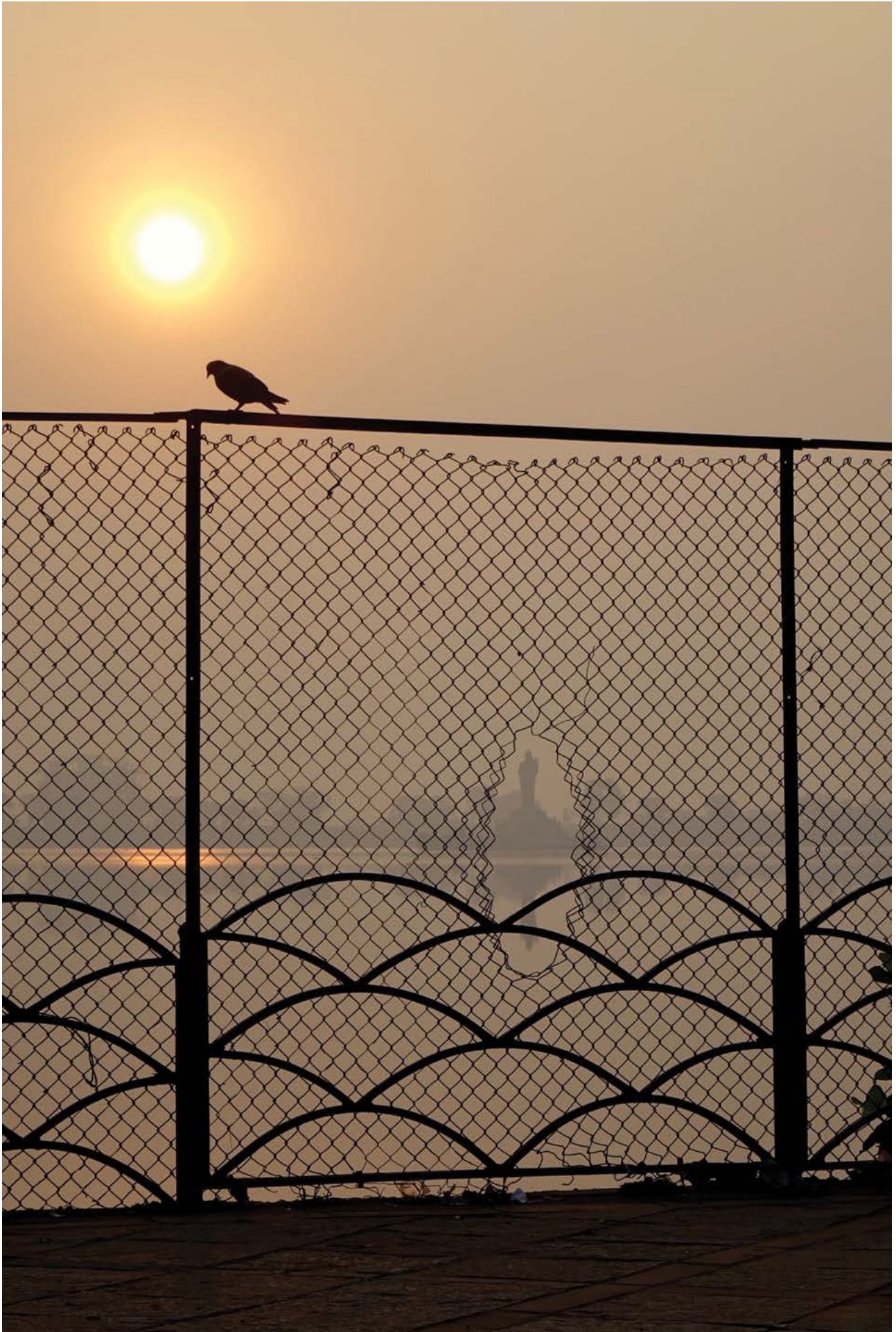
Birds:



 ISO - 200, L - 66mm, F/9, S - 1/1000s,  København (Denmark)



 ISO - 800, L - 219mm, F/4.0, S - 1/125s,  Hyderabad (India)





ISO - 250, L - 88mm, F/5.0, S - 1/160s, 📍 Warsaw (Poland)

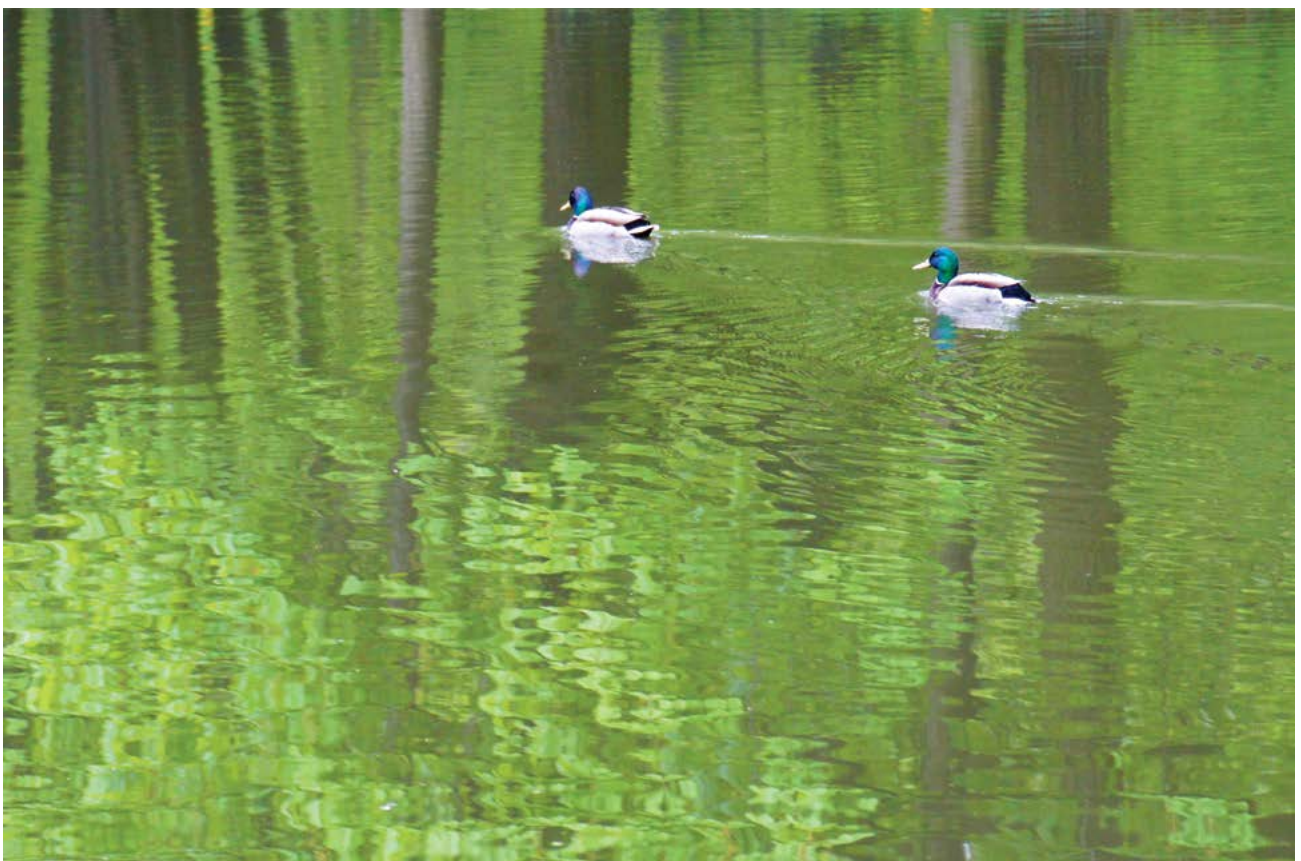


ISO - 250, L - 210mm, F/6.3, S - 1/400s, 📍 Hyderabad (India)





ISO - 1000, L - 25mm, F/5.6, S - 1/60s, 📍 Warsaw (Poland)



ISO - 1600, L - 210mm, F/9, S - 1/125s, 📍 Warsaw (Poland)



Bridges -They're metaphors, really—spanning gaps, linking worlds.
I love catching people halfway across.



ISO - 125, L - 4.4mm, F/4.5, S - 1/320s, 📍 Cologne (Germany)



ISO - 80, L - 28mm, F/1.8, S - 1/5s, 📍 Bratislava (Slovakia)

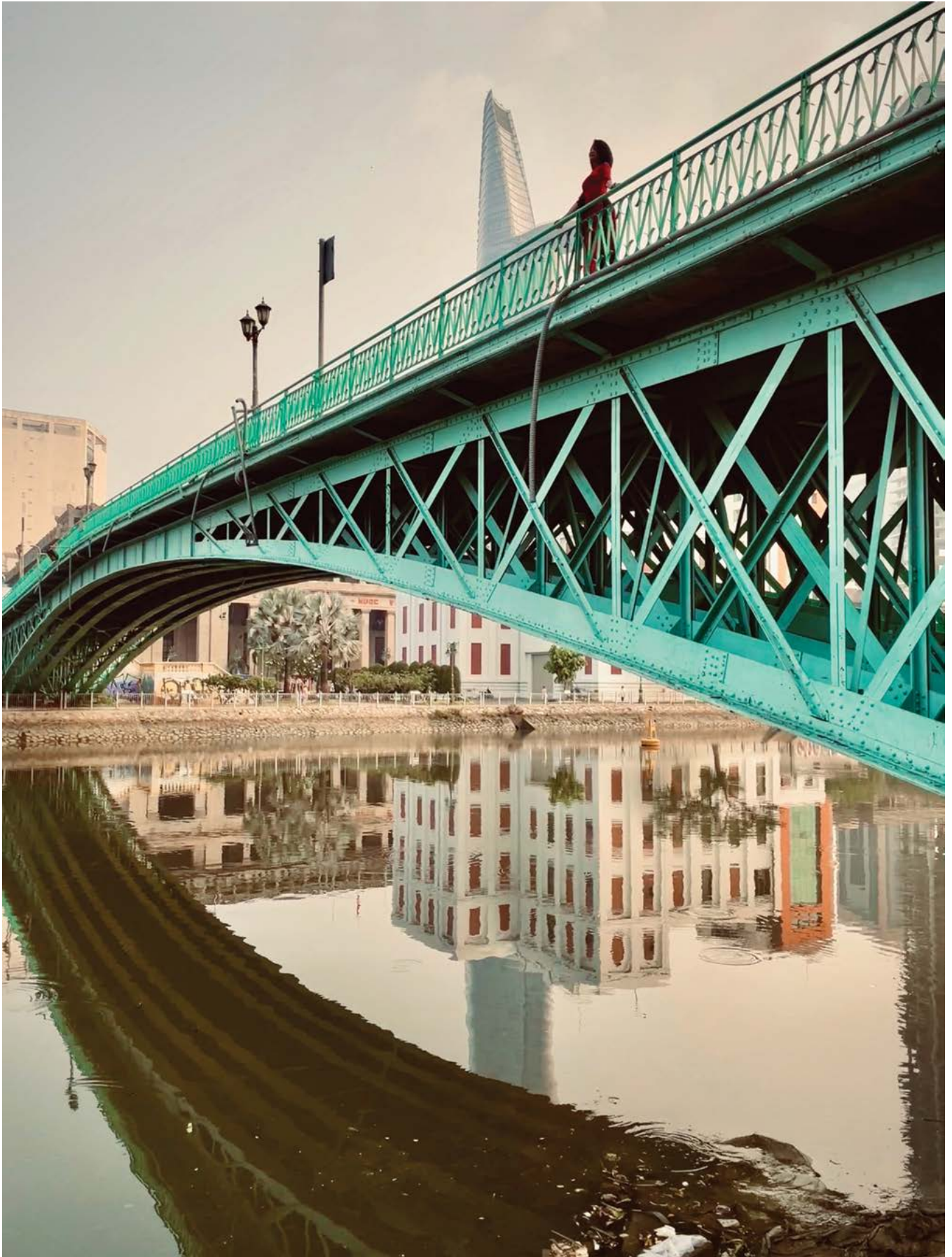




ISO - 200, L - 106mm, f/6.3, S - 1/320s, 📍 Amarapura (Myanmar)



ISO - 250, L - 18mm, f/7.1, S - 1/200s, 📍 Florence (Italy)



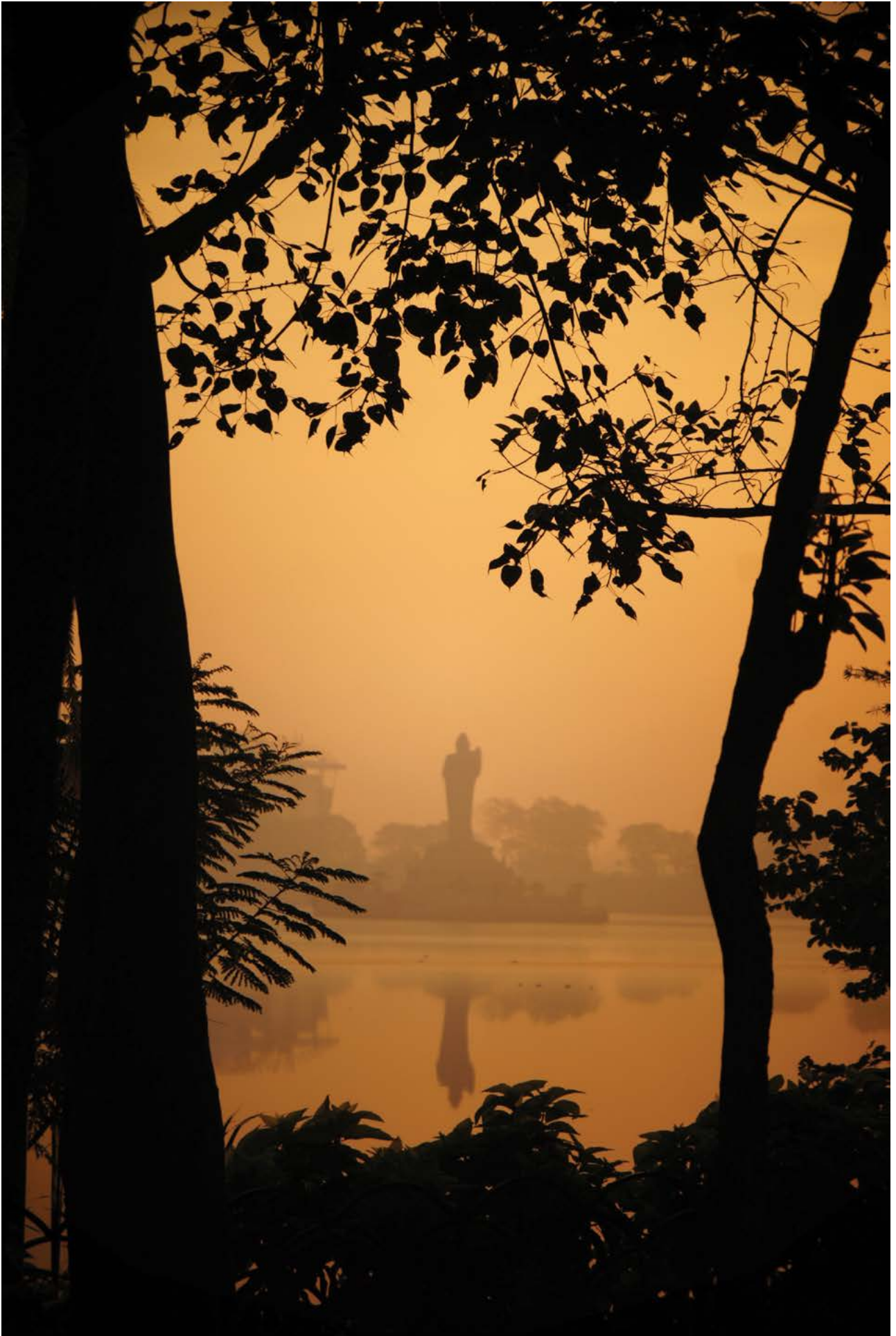
Backlight – The glow that outlines people, trees, dust—it taught me to shoot into the light, not away from it.



ISO - 100, L - 8.8mm, F/13, S - 1/320s, 📍 Hyderabad (India)



ISO - 160, L - 68mm, F/16, S - 1/400s, 📍 Hyderabad (India)





ISO - 1100, L - 8.80mm, F /16, S - 1/1600s, 📍 Agra (India)



ISO - 1600, L - 90mm, F - 5.6, S - 1/80s, 📍 Szamocin (Poland)







Bicycles – In motion or parked, they hold a casual grace and hint at human stories just outside the frame.



ISO - 200, L - 16mm, F/5.6, S - 1/80s, 📍 Regensburg - Bavaria (Germany)



ISO - 200, L - 151mm, F/4.0, S - 1/2000s, 📍 Cusco (Peru)



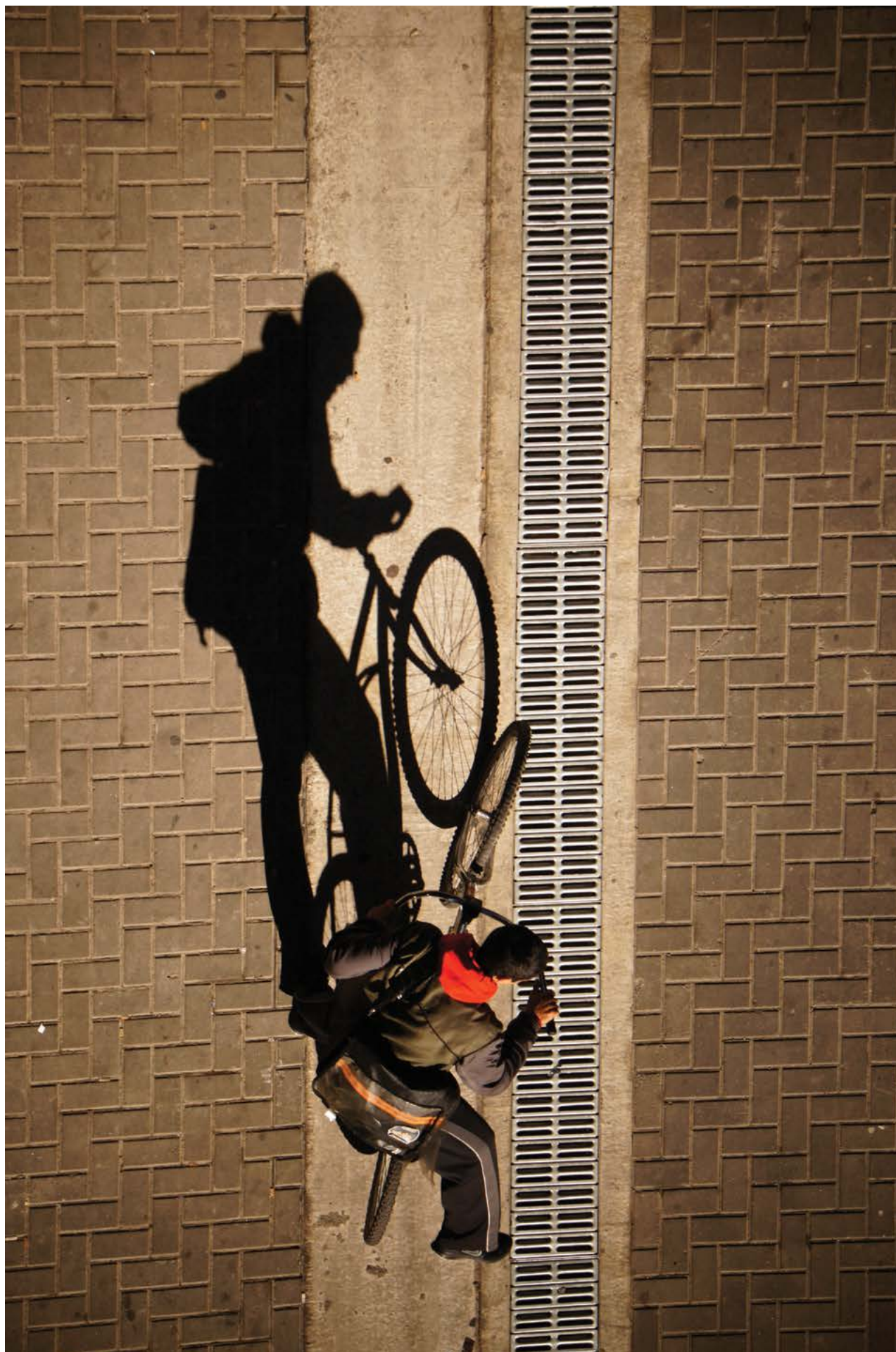
ISO - 32, L - 4.20mm, F/1.6, S - 1/2000s, 📍 Miami (USA)



ISO - 160, L - 12mm, F/5.6, S - 1/13s, 📍 Hoi an (Vietnam)



ISO - 400, L - 8mm, F/4.5, S - 1/160s, 📍 Lyon (France)





ISO - 400, L - 73mm, F/2.8, S - 1/1600s, 📍 London (UK)



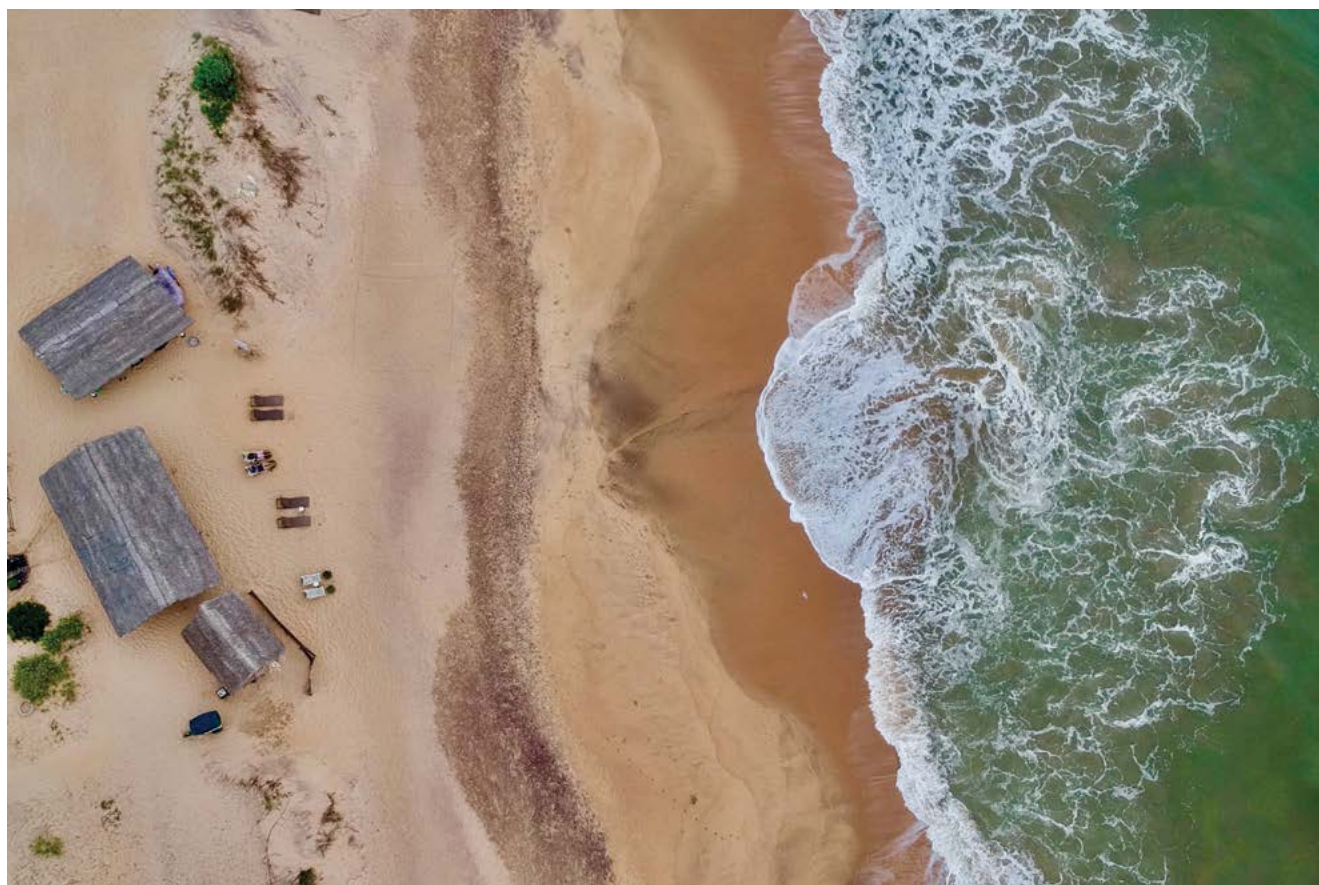
ISO - 200, L - 16mm, F/10, S - 1/1600s, 📍 Dhaka (Bangladesh)



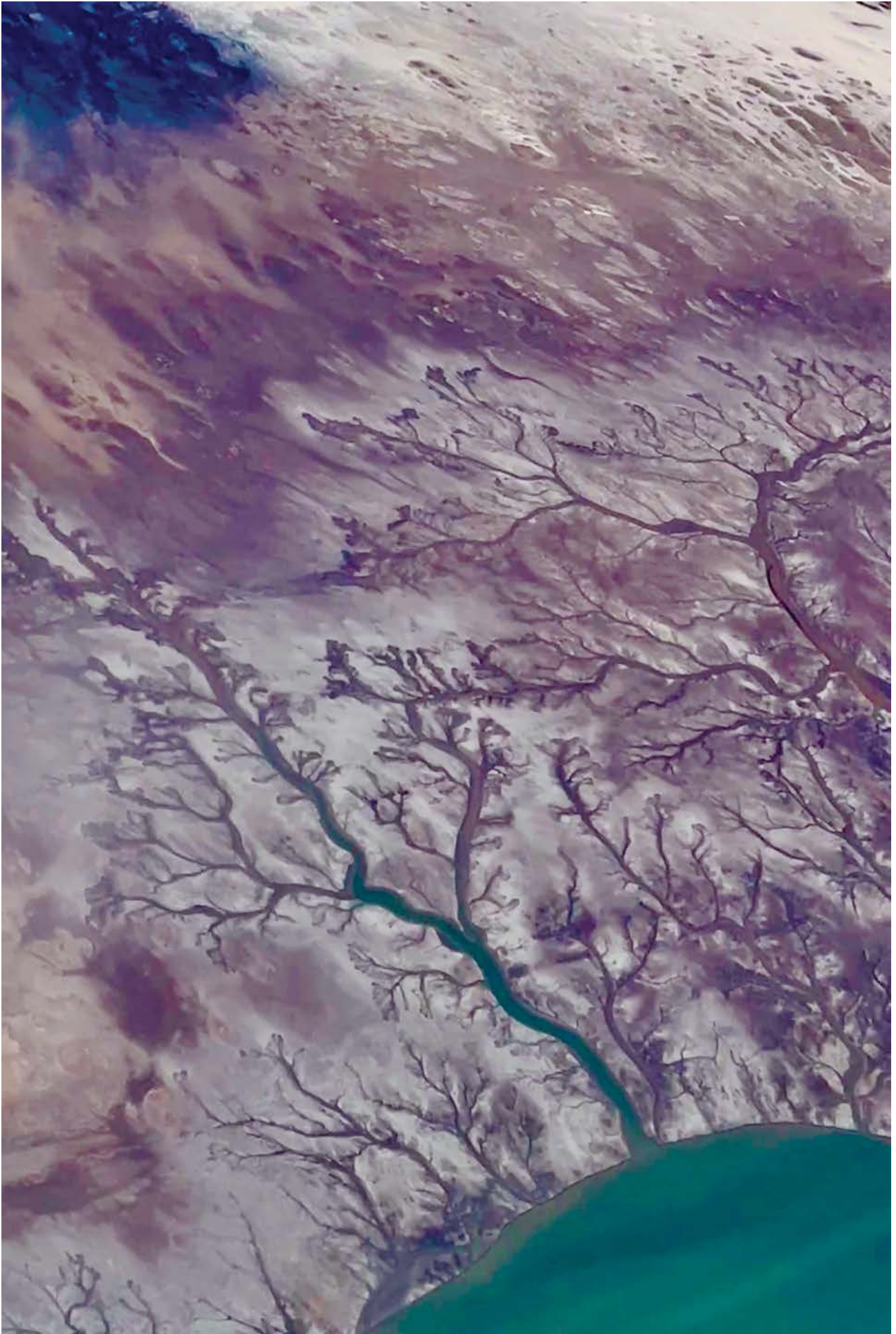
Bird's Eye View - From above, the city reveals itself differently: skyscrapers rising like sentinels, flyovers twisting into a restless maze. At dusk, the skyline softens, its jagged edges dipped in fading light. Beyond the city's sprawl, a river branches into the ocean like veins, reminding us that nature, too, designs with elegance.



ISO - 160, L - 18mm, F/4.0, S - 1/250s, 📍 Dubai (UAE)



ISO - 100, L - 4mm, F/2.6, S - 1/24s, 📍 Yala (Sri Lanka)





ISO - 800, L - 8mm, F/5.6, S - 1/640s, 📍 Chicago (USA)

The Nazca Lines in southern Peru are a group of pre-Columbian geoglyphs etched into desert sands, the figures are most visible from the air or nearby hilltops.





ISO - 800, L - 54mm, F/8, S - 1/250s, 📍 Nazca Lines (Peru)





B&W - In black and white, the world sheds its distractions. Shadows become stories, contrasts become emotions. What is left is the essence of a moment, raw and timeless.



 ISO - 200, L - 16mm, F /4.5, S - 1/80s,  Athens (Greece)



 ISO - 160, L - 10mm, F /8, S - 1/800s,  Hyderabad (India)

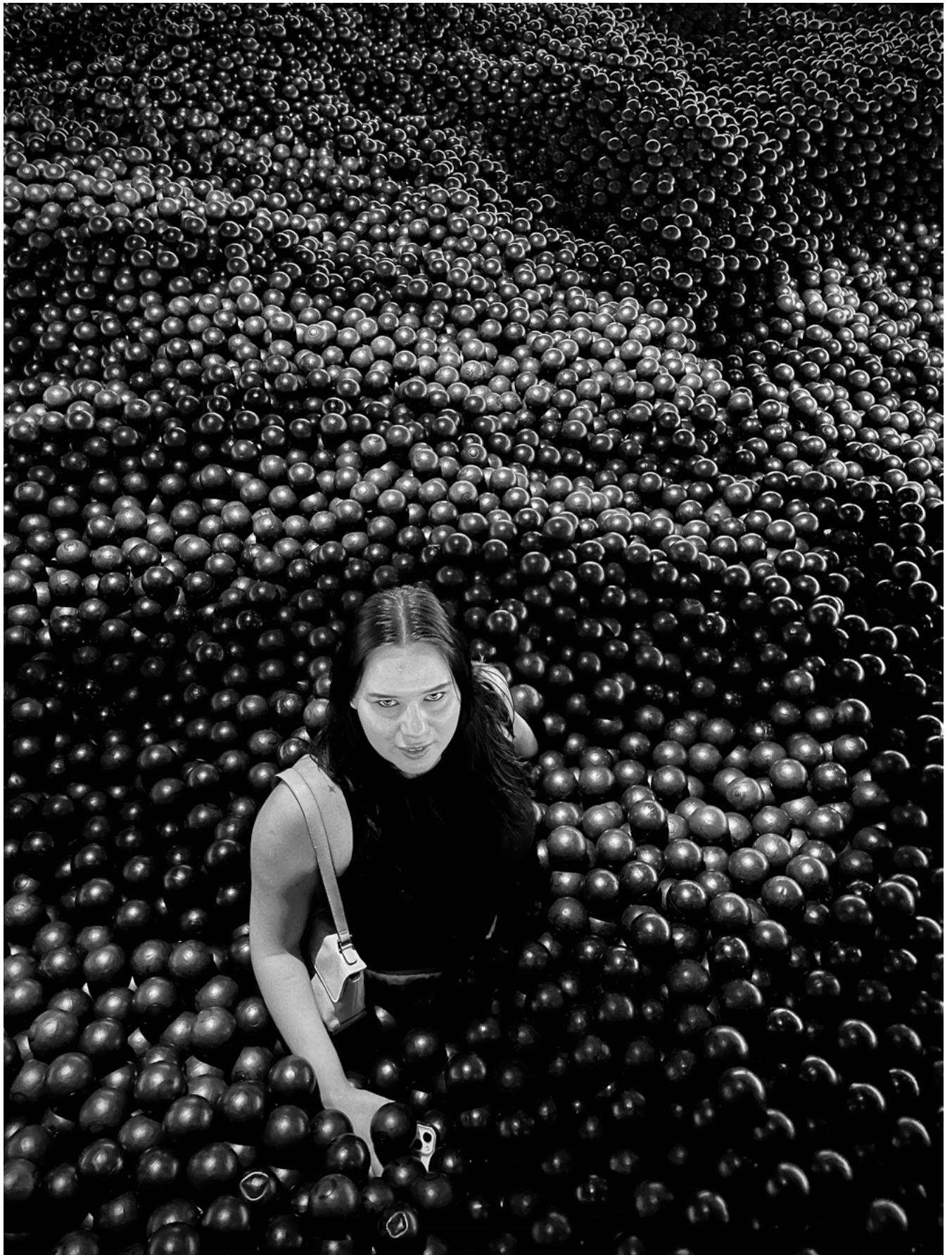




ISO - 1600, L - 18mm, F/3.5, S - 1/6s, 📍 Hyderabad (India)



ISO - 1000, L - 85mm, F - 5.6, S - 1/1000s, 📍 Calcutta (India)



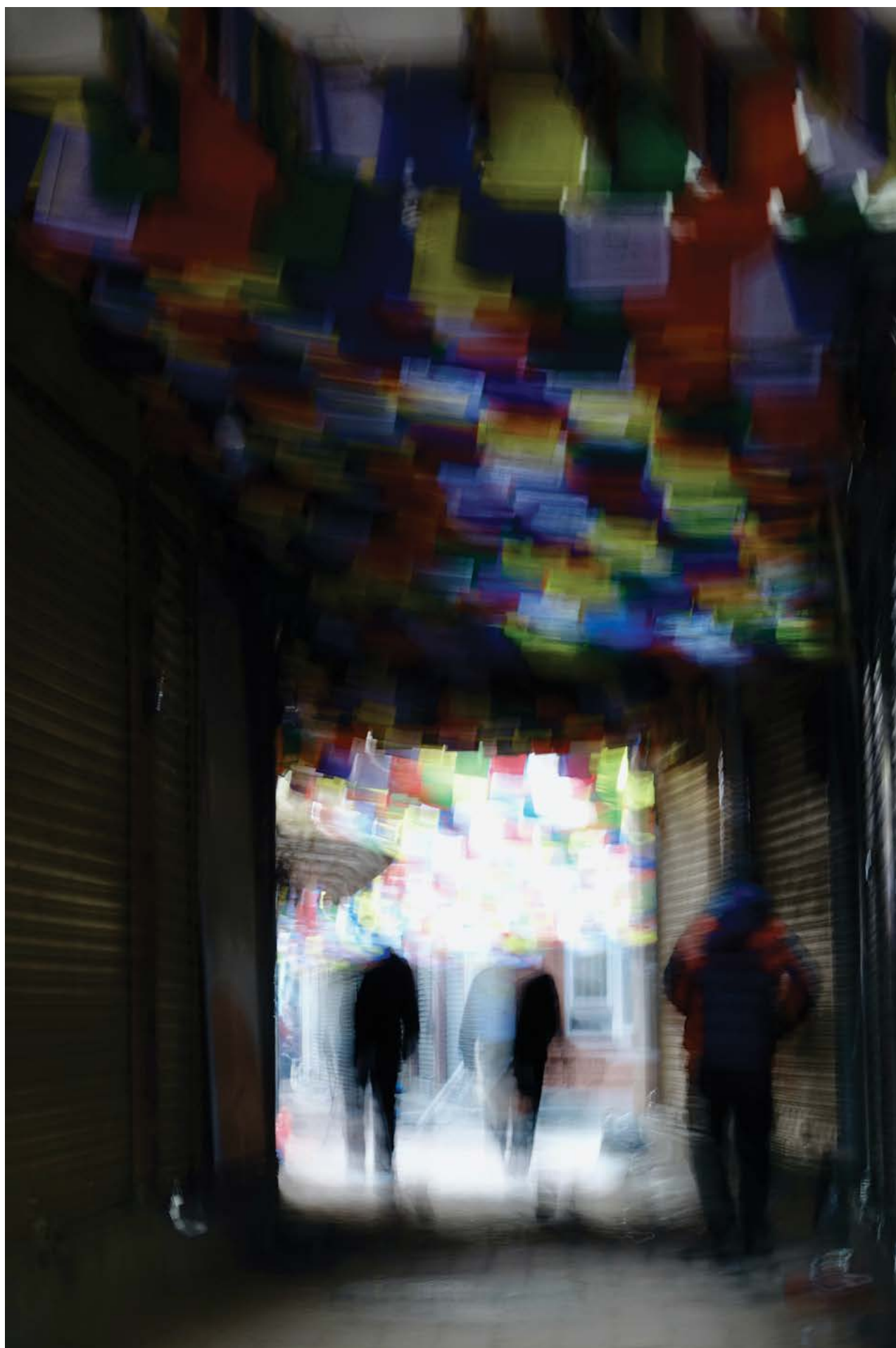
Blur - Sometimes, clarity isn't the point. A blur carries the feeling of motion, the rush of time, or the softness of memory. What we cannot see clearly, we feel more deeply.



ISO - 800, L - 10mm, F/11, S - 1/30s, 📍 Hyderabad (India)



ISO - 200, L - 42mm, F/4.5, S - 1/13s, 📍 Weissenstein b. Solothurn (Switzerland)





ISO - 640, L - 8mm, F/2.8, S - 0.3s, 📍 Vienna (Austria)



ISO - 500, L - 16mm, F/4.0, S - 1/15s, 📍 Munich (Germany)

The Hodjapasha Culture Center is housed in a former 15th-century hammam in Istanbul, Turkey. It hosts whirling dervish ceremonies, as well as other events such as the dance show “Rhythm of the Dance”





Children : Quick laughter, fleeting moods. They don't perform—they just are. Pure photographic gold.



ISO - 200, L - 107mm, F/8, S - 1/400s, 📍 Hyderabad (India)



ISO - 100, L - 2mm, F/2.8, S - 1/1000s, 📍 Hyderabad (India)





ISO - 3200, L - 18mm, F/2.8, S - 1/160s, 📍 Accra (Ghana)



ISO - 200, L - 18mm, F/13 S - 1/2500s, 📍 Hyderabad (India)





ISO - 800, L - 37mm, F/4.9, S - 1/60s, 📍 Bhuj (Gujarat, India)



ISO - 200, L - 16mm, F/4.0, S - 1/60s, 📍 Hyderabad (India)



Children -Play - Running feet. Loud laughter. Small joys that fill the air—play is a child’s language of freedom.



ISO - 200, L - 18mm, F/4.5, S - 1/80s, Kathmandu (Nepal)



ISO - 1000, L - 19mm, F/4.0, S - 1/160s, Kathmandu (Nepal)



Celebration - The sound of drums, laughter, hands clapping in rhythm—celebrations are where joy spills into the streets, and strangers become family.



ISO - 3200, L - 15mm, F/5.6, S - 1/50s, 📍 Lyon (France)



ISO - 25, L - 1.54mm, F/2.4, S - 1/400s, 📍 Hyderabad (India)



ISO - 800, L - 8.8mm, F/5.0, S - 1/50s, Kanchipuram, Tamilnadu (India)



ISO - 1250, L - 10mm, F/1.8, S - 1/8s, Hyderabad (India)

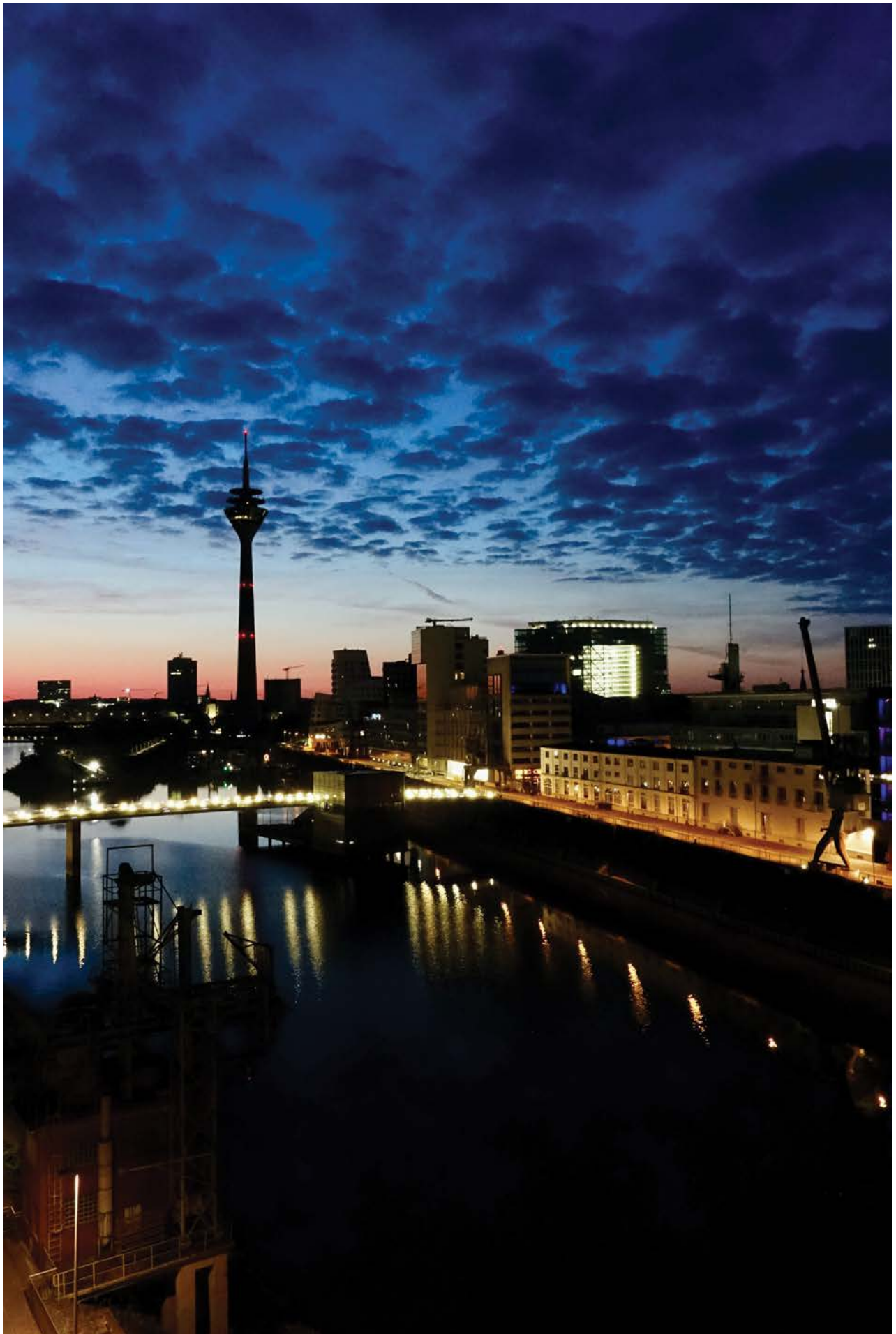
Dark Cloud - The sky gathers itself in silence, heavy with secrets. Dark clouds remind us that even storms carry beauty in their weight.




ISO - 100, L - 15mm, F/4.0, S - 1/1000s, 📍 Warsaw (Poland)

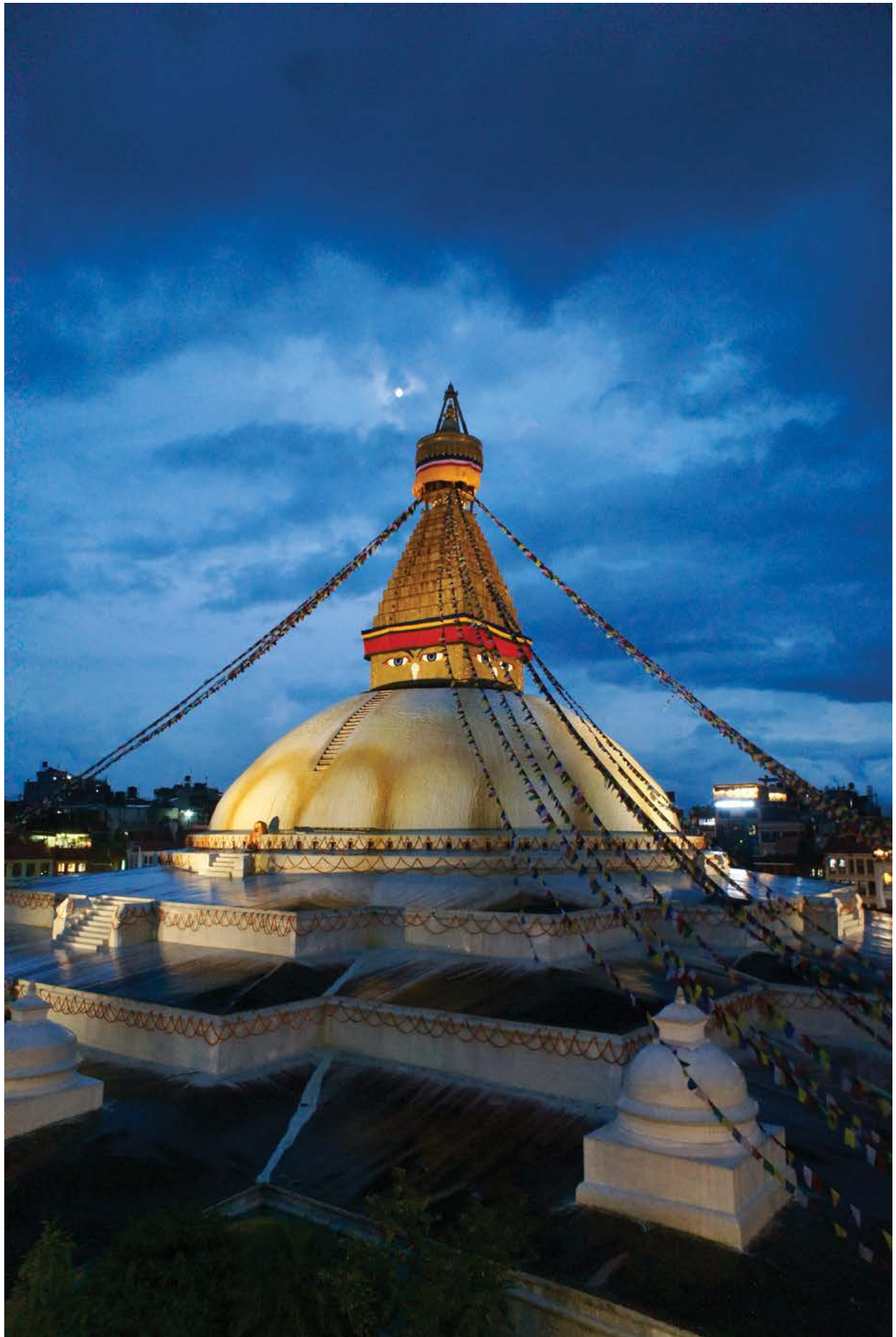


ISO - 64, L - 4mm, F/1.4, S - 1/120s, 📍 Hoi An (Vietnam)



ISO - 2500, L - 8mm, F/5, S - 1/4s,  Düsseldorf (Germany)





ISO - 5000, L - 16mm, F/4.0, S - 1/60s, 📍 Kathmandu (Nepal)



Doors : Closed, ajar, wide open—each one suggests a story. I photograph them like portraits of possibility.

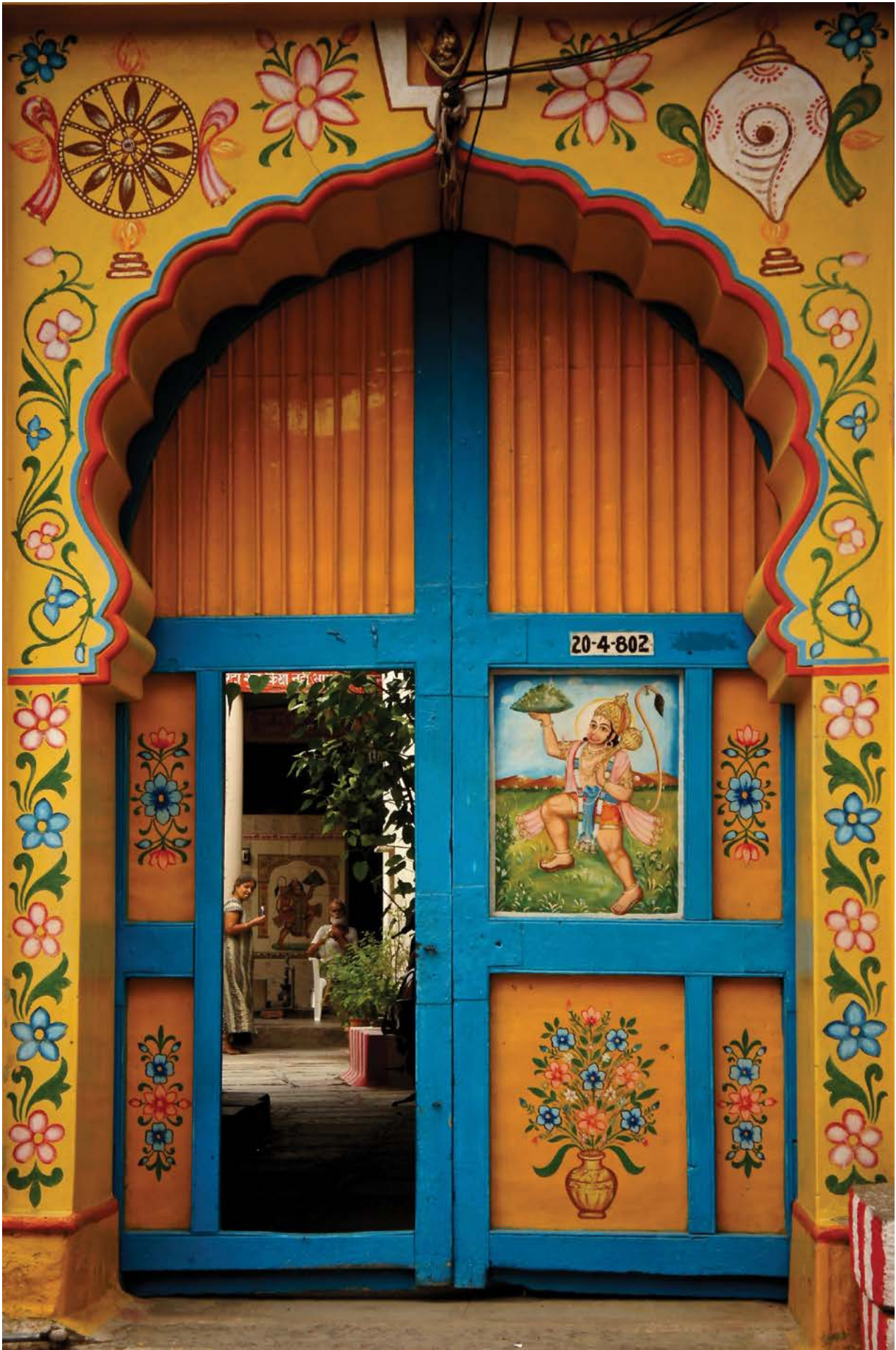


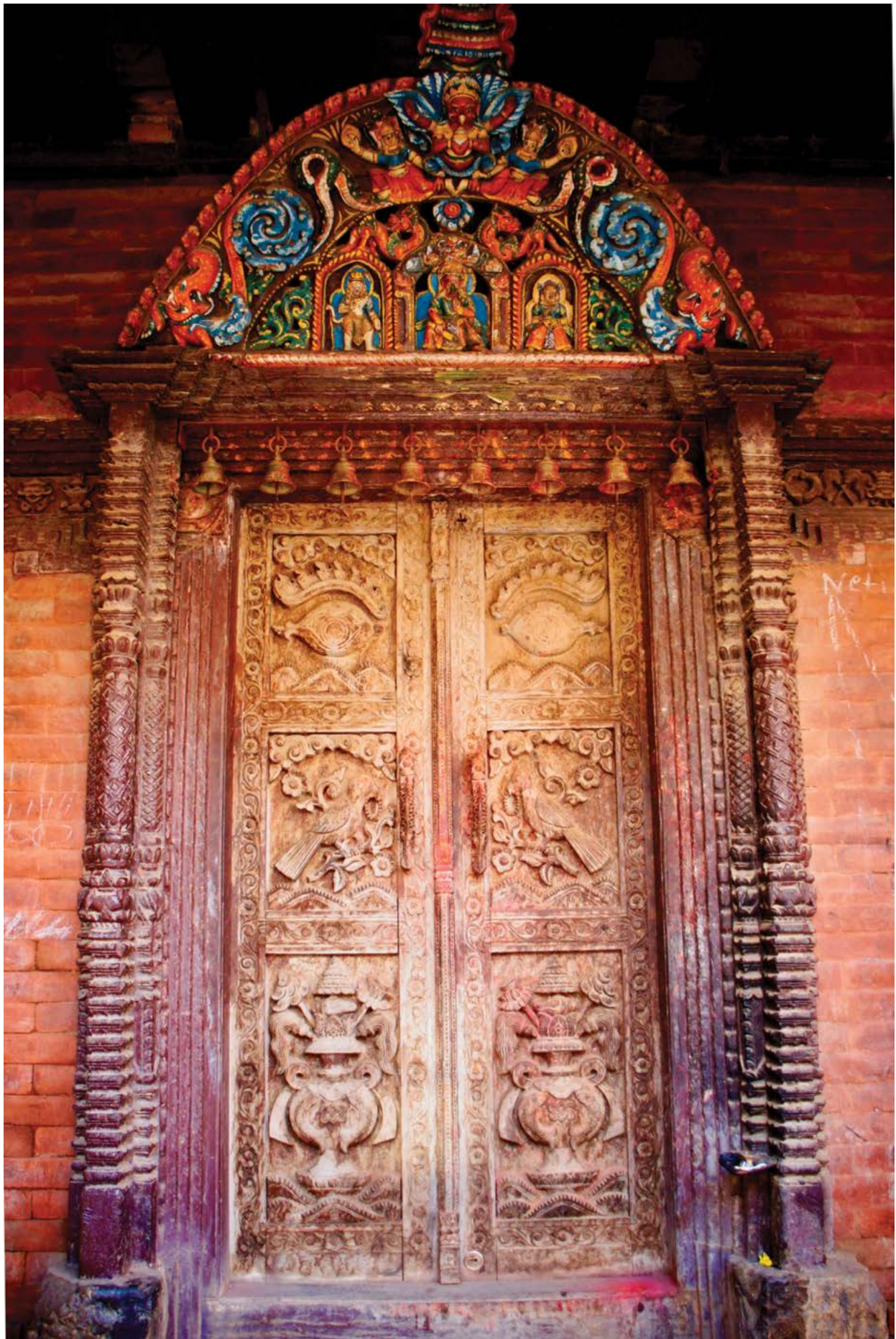
ISO - 400, L - 20mm, F/8, S - 1/800s, 📍 Burano, Venice (Italy)



ISO - 100, L - 85mm, F - 5.6, S - 1/100s, 📍 Havana (Cuba)







ISO - 800, L - 18mm, F/4.0, S - 1/60s,



Kathmandu (Nepal)

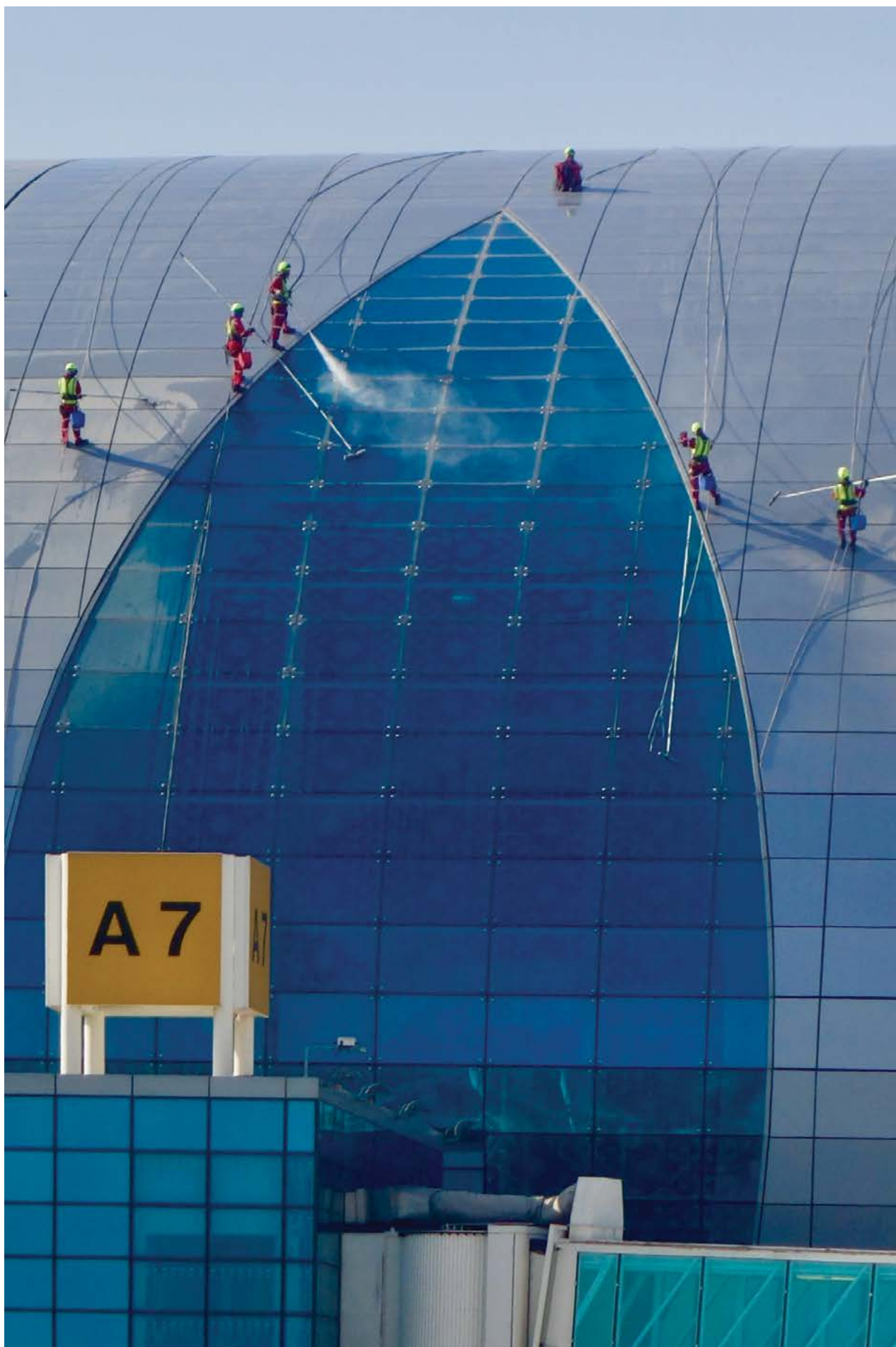
Dust – In dusty light, even a forgotten moment becomes cinematic. Dust made me love imperfection.



ISO - 200, L - 10mm, F/3.5, S - 1/125s, 📍 Hyderabad (India)



ISO - 160, L - 10mm, F/2.8, S - 1/100s, 📍 Hyderabad (India)





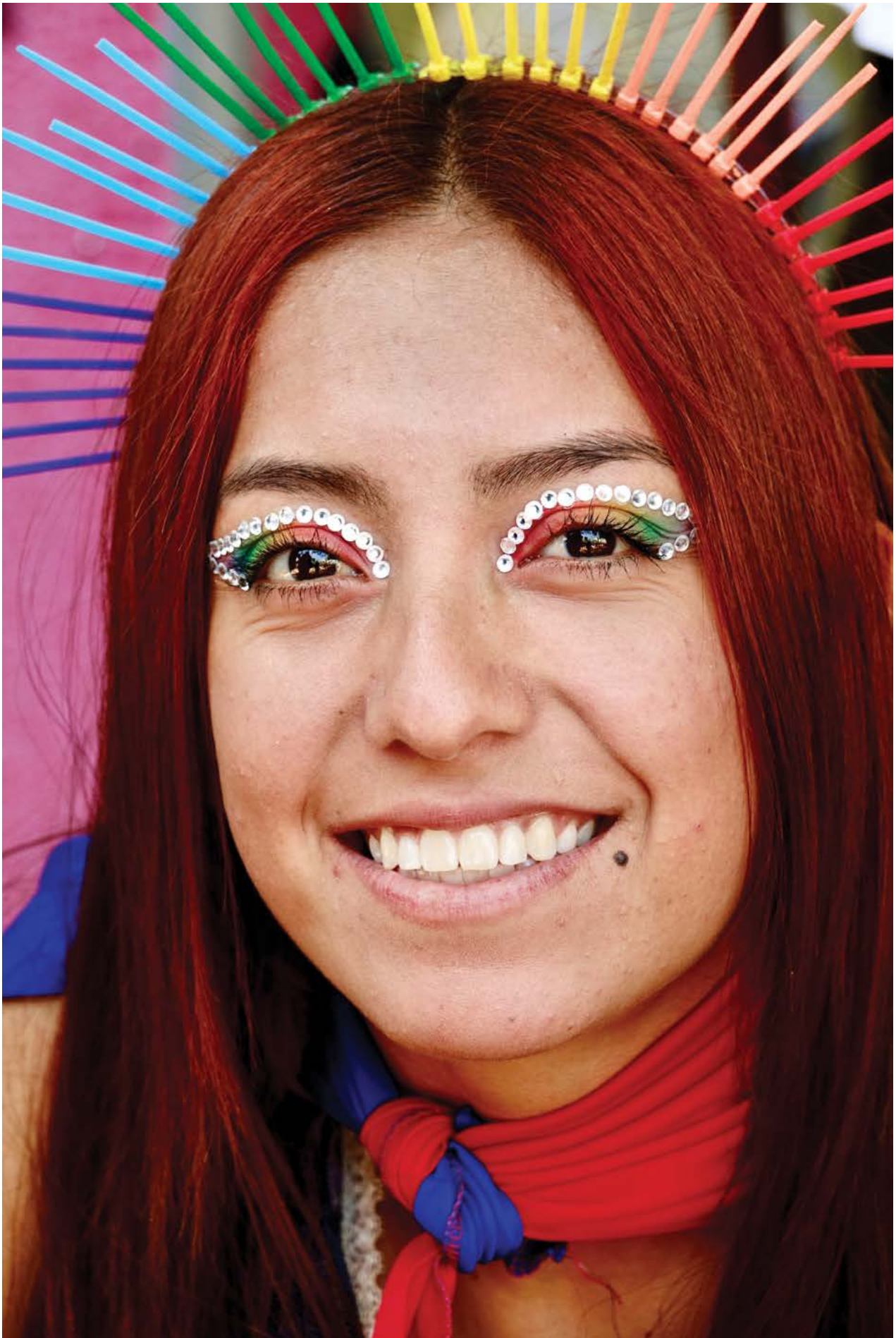
Eyes – They say everything before words do. A well-timed eye contact can electrify an image.



ISO - 200, L - 6mm, F/2.0, S - 1/50s, Dusseldorf (Germany)



ISO - 200, L - 146mm, F/5.6, S - 1/200s, Dusseldorf (Germany)





ISO - 200, L - 73mm, F/ 4.0, S - 1/320s, 📍 Venice (Italy)



ISO - 160, L - 10mm, F/ 2.8, S - 1/100s, 📍 Hyderabad (India)





Elders – Faces etched with life. Photographing older people reminded me to listen, not just look.



ISO - 160, L - 10mm, F/5.6, S - 1/200s, 📍 Bhuj (Gujarat)



ISO - 400, L - 40mm, F/4.0, S - 1/1600s, 📍 Prayagraj (UP, India)





ISO - 200, L - 6mm, F/2.0, S - 1/120s, 📍 Mexico City (Mexico)



ISO - 32, L - 6mm, F/2.0, S - 1/610s, 📍 Dusseldorf (Germany)



Faces : Stories without speech. I stopped waiting for smiles and started watching for honesty.





ISO - 1600, L - 204mm, F/6.3, S - 1/100s, 📍 Hyderabad (India)



ISO - 160, L - 15mm, F/4.5 S - 1/800s, 📍 Dubai (UAE)



Faceless - A turned head, a silhouette, a back to the camera. Faceless images invite us to imagine ourselves in their place, to see not a person but a story.









ISO - 320, L - 4.4mm, F - 3.5, S - 1/30s, 📍 Hyderabad (India)



ISO - 200, L - 24mm, F/16 S - 2, 📍 Hyderabad (India)



Fairs – Noisy, chaotic, colorful—perfect places to chase moments and lose control of the frame.





ISO - 160, L - 9mm, F/ 2.8, S - 1/250s, 📍 Nazare (Portugal)



ISO - 200, L - 8mm, F/ 5.6, S - 1/50s, 📍 Chicago (USA)





Feet: We forget to look down, but feet tell where someone's been—and how they walk through the world.



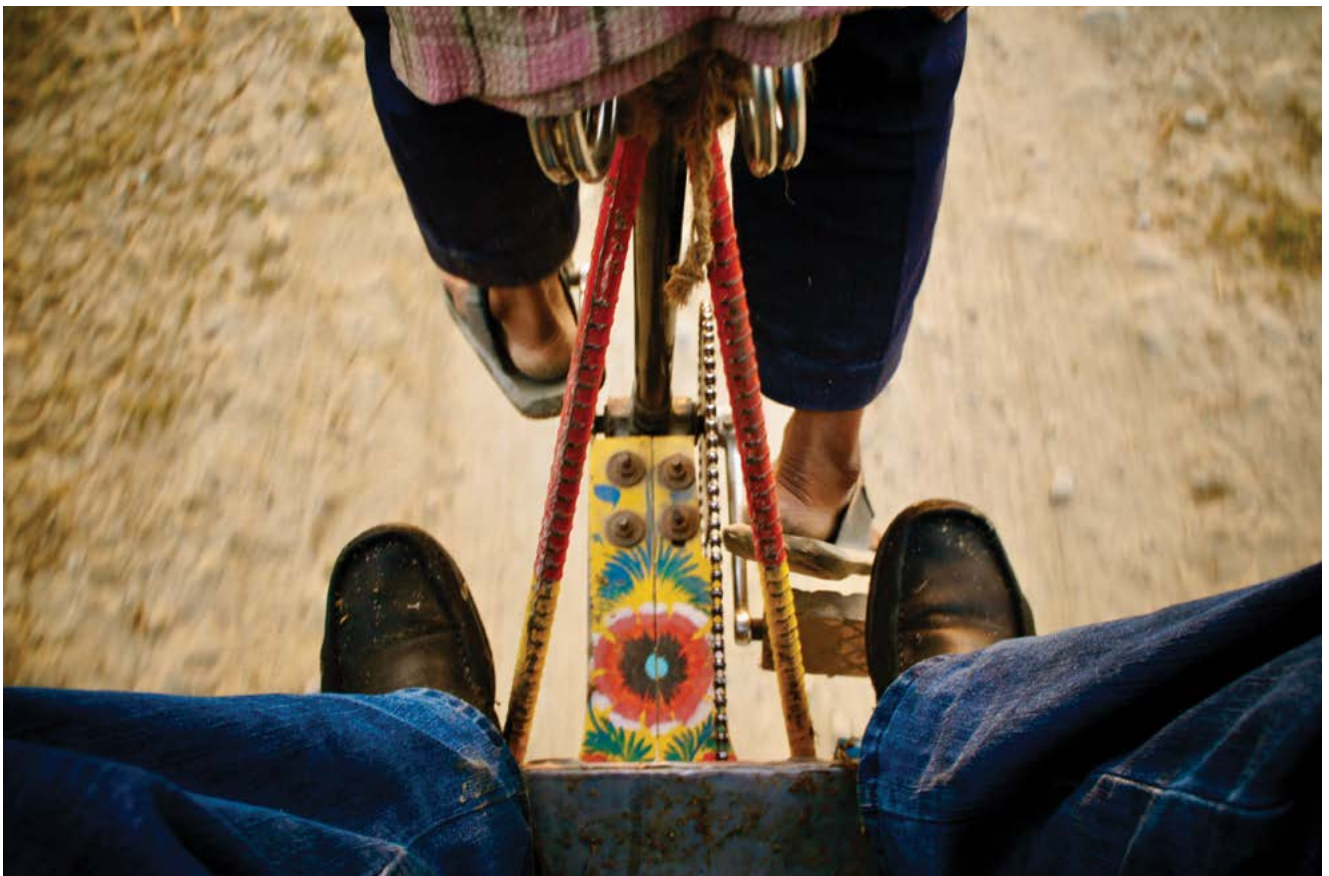
ISO - 400, L - 73mm, F /2.8, S - 1/640s, 📍 Munich (Germany)



ISO - 800, L - 55mm, F /4.5, S - 1/160s, 📍 Hyderabad (India)



ISO - 1250, L - 8mm, F/4.5, S - 1/40s, 📍 Munich (Germany)



ISO - 200, L - 18mm, F/5.6, S - 1/125s, 📍 Biratnagar (Nepal)

Foundry : Inside the foundry, fire and sweat shape raw metal into purpose. The air is thick with heat and dust, the glow of molten iron painting faces in orange light. It is a place where labor and resilience meet, where every spark tells the story of human hands working against the elements.



ISO - 1600, L - 16mm, F/4.0, S - 1/60s, 📍 Hyderabad (India)



ISO - 1600, L - 24mm, F/8, S - 1/250s, 📍 Hyderabad (India)





Floating (in water) - To float is to surrender—to let the water carry you, weightless and free, caught between sky and depth.

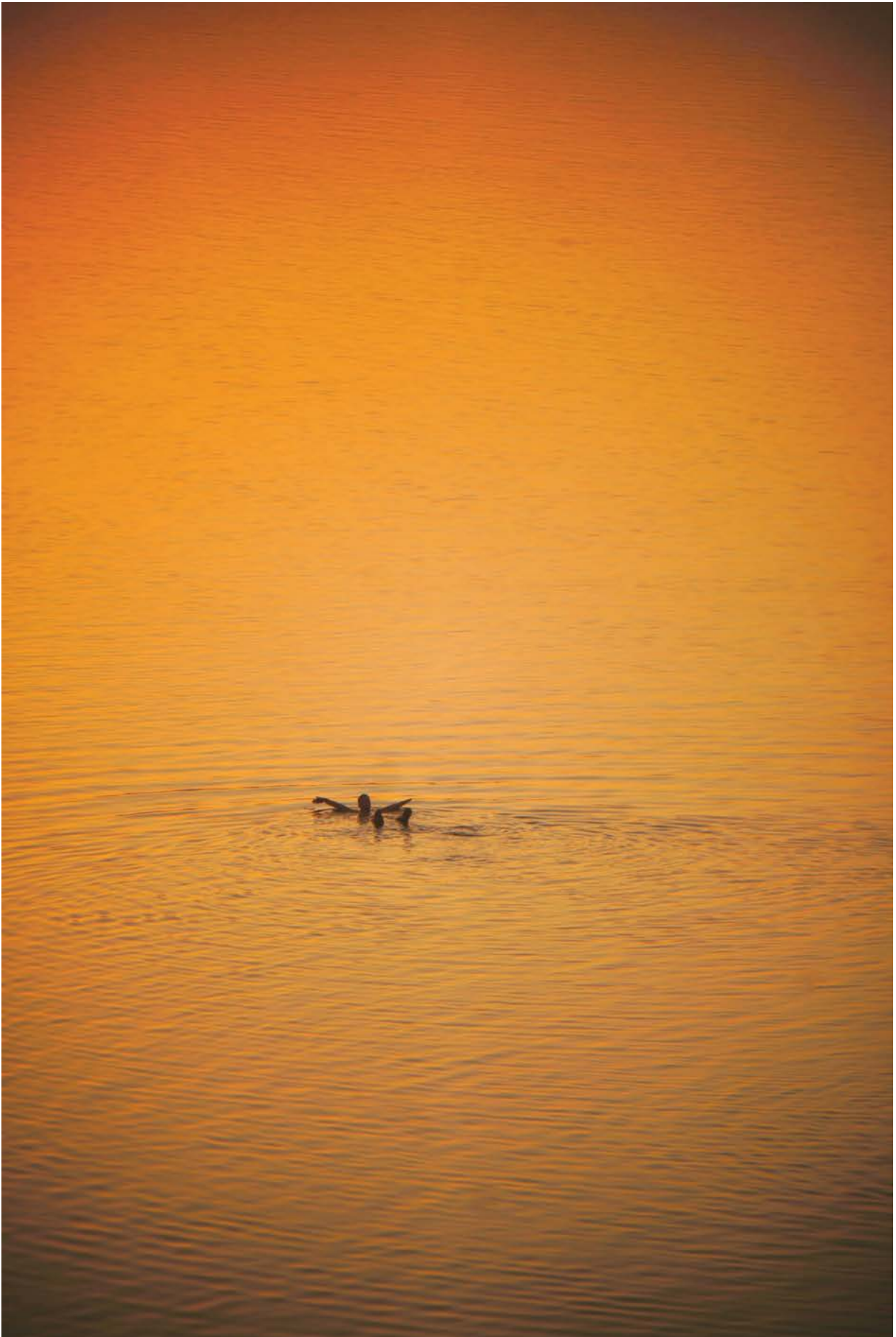


ISO - 200, L - 122mm, F/9, S - 1/500s, 📍 Pamukkale (Turkey)



ISO - 640, L - 42mm, F/6.3, S - 1/2000s, 📍 (Reykjavik) Iceland

“At 423 meters below sea level, the Dead Sea is officially the lowest place on earth “



F

Frost - Frost paints the world in silver, turning each blade of grass into crystal. It is winter's quiet signature, delicate yet fleeting.



Airline window frosting occurs from condensation freezing, often caused by the temperature difference between the cold exterior and the warm, humid cabin air, leading to ice crystals forming on the inner or middle panes. The tiny bleed hole in the window is a designed feature that prevents this by allowing a small amount of warm, dry air to circulate, preventing moisture buildup.

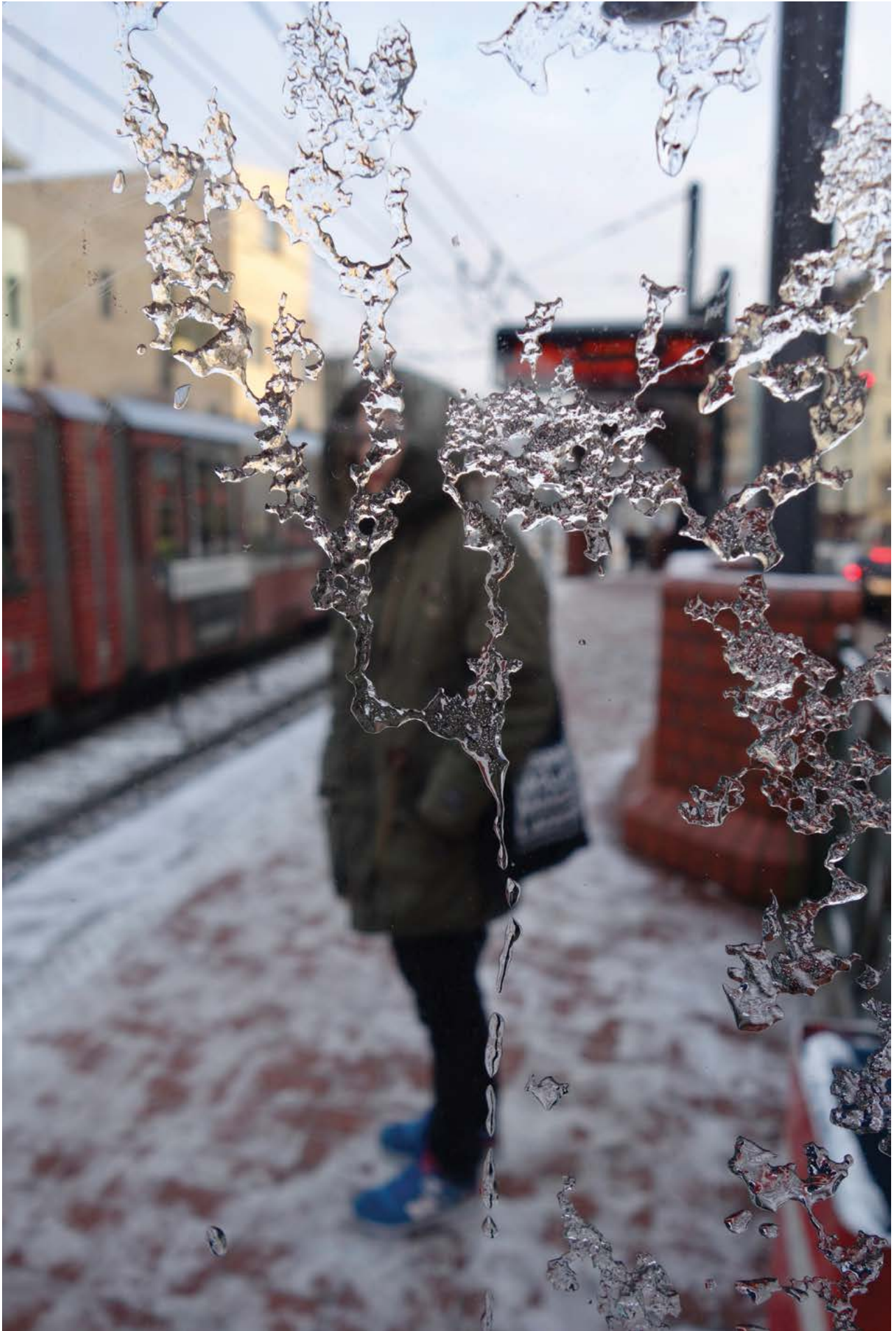




ISO - 800, L - 4mm, F/3.5, S - 1/160s, 📍 Szczamocin (Poland)



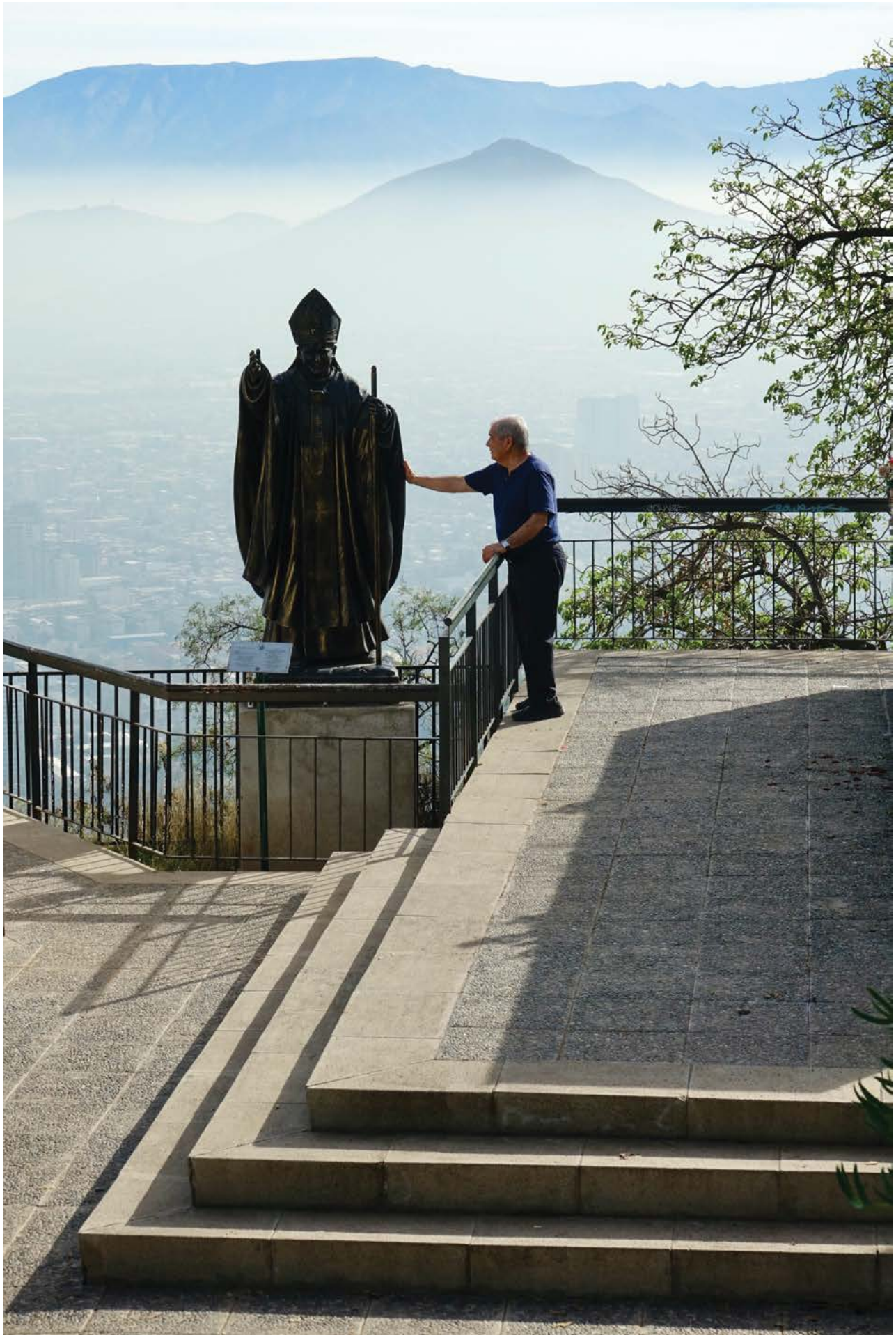
ISO - 125, L - 4mm, F/4.5, S - 1/400s, 📍 Szczamocin (Poland)



ISO - 160, L - 10mm, F/4.0, S - 1/100s, 📍 Cologne (Germany)

Faith: Faith is the quiet strength that binds us to something beyond ourselves. In Amritsar, a husband and wife sit in stillness at the Golden Temple, their silence speaking more than words ever could. Faraway in Santiago, a lone man bows before a statue, his hand resting on statue as he whispers a prayer. Faith is not bound by place or ritual—it lives in the intimacy of devotion, whether shared or solitary.











Gardens : Cultivated wildness. I found color, structure, and the peace of stillness here.



 ISO - 250, L - 55mm, F/4.5, S - 1/100s,  Warsaw (Poland)



 ISO - 200, L - 61mm, F/8, S - 1/500s,  Warsaw (Poland)





ISO - 200, L - 16mm, F/7.1, S - 1/125, 📍 Warsaw (Poland)



ISO - 200, L - 103mm, F/8, S - 1/320s, 📍 København (Denmark)





ISO - 250, L - 4mm, F/1.6, S - 1/60s, 📍 Hyderabad (India)



ISO - 20, L - 3mm, F/1.8, S - 1/5300s, 📍 Ho Chi Minh City (Vietnam)



Glasses – They reflect the world, hide intentions, and sometimes capture stories layered in frames.





ISO - 800, L - 16mm, F/4.0, S - 1/80s, 📍 Bavaria (Germany)



ISO - 64, L - 6mm, F/2.8, S - 1/50s, 📍 Milan (Italy)





Graffiti: Street poetry

Sometimes political, sometimes just loud—always rooted in human voice.



ISO - 200, L - 16mm, F/5.0, S - 1/250s, 📍 Istanbul (Turkey)



ISO - 200, L - 16mm, F/11, S - 1/125s, 📍 Little India (Singapore)





ISO - 400, L - 83mm, F/5.6, S - 1/25s, 📍 Bucharest (Romania)



ISO - 640, L - 30mm, F/ 5.6, S - 1/80s, 📍 Havana (Cuba)







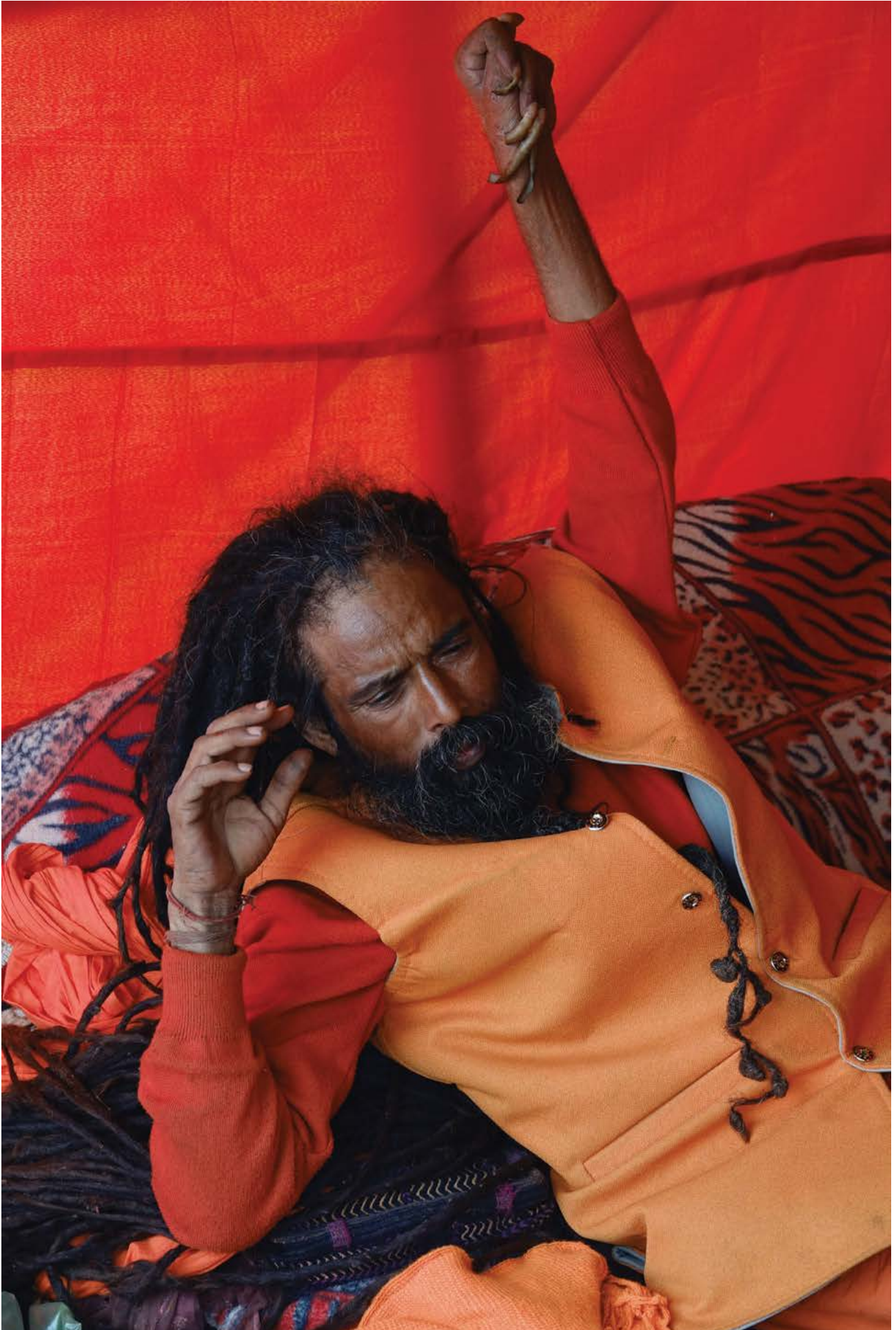
Hands: We underestimate them. I started to see how hands hold stories—work, age, tenderness.



ISO - 800, L - 10mm, F/1.8, S - 1/100s, 📍 Hyderabad (India)



ISO - 160, L - 10mm, F /5.6, S - 1/640s, 📍 Hyderabad (India)







Hats – A small detail that changes everything. Cultural, expressive, playful—hats are personality.



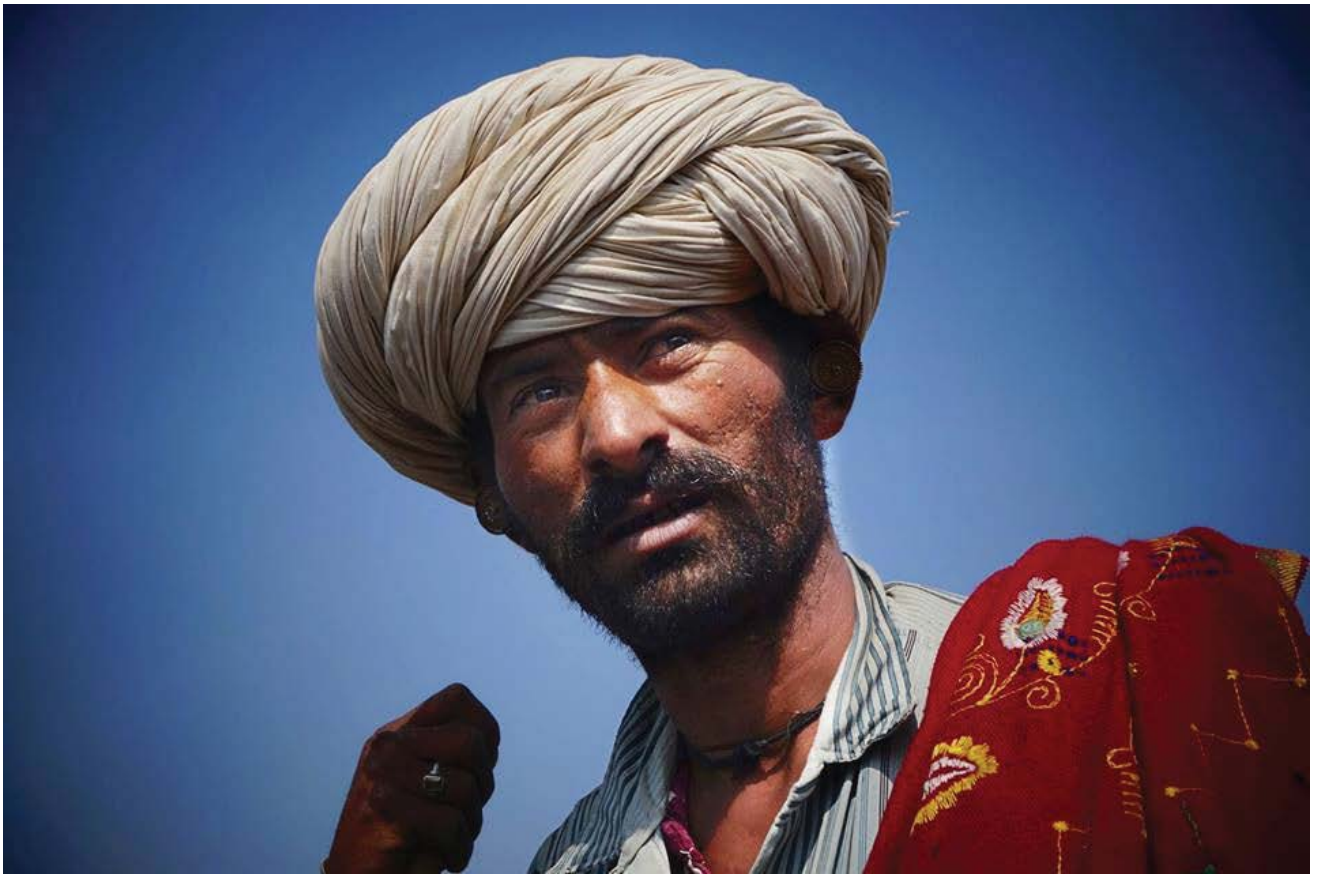
ISO - 400, L - 219mm, F/4.0, S - 1/2000s, 📍 Cosco (Peru)



ISO - 1600, L - 16mm, F/4, S - 1/160s, 📍 Munich (Germany)

In the Sacred Valley and Cusco, Quechua weaving communities create vibrant colors for their alpaca and wool yarn using ancient, all-natural dyeing techniques passed down for generations. These methods rely on locally sourced plants, minerals, and insects to produce a wide spectrum of rich, long-lasting hues.





ISO - 100, L - 85mm, F/5.6, S - 1/30s, 📍 Kutch (Gujarat, India)



ISO - 160, L - 4mm, F/3.5, S - 1/30s, 📍 Bravo (Mexico)



Heat - Photographing sweat, shimmer, and haze taught me to translate feeling into image.



ISO - 1000, L - 85mm, F - 5.6, S - 1/1000s, Hyderabad (India)



ISO - 200, L - 21mm, F/5.0, S - 1/100s, Murgi Chowk (Hyderabad (India)





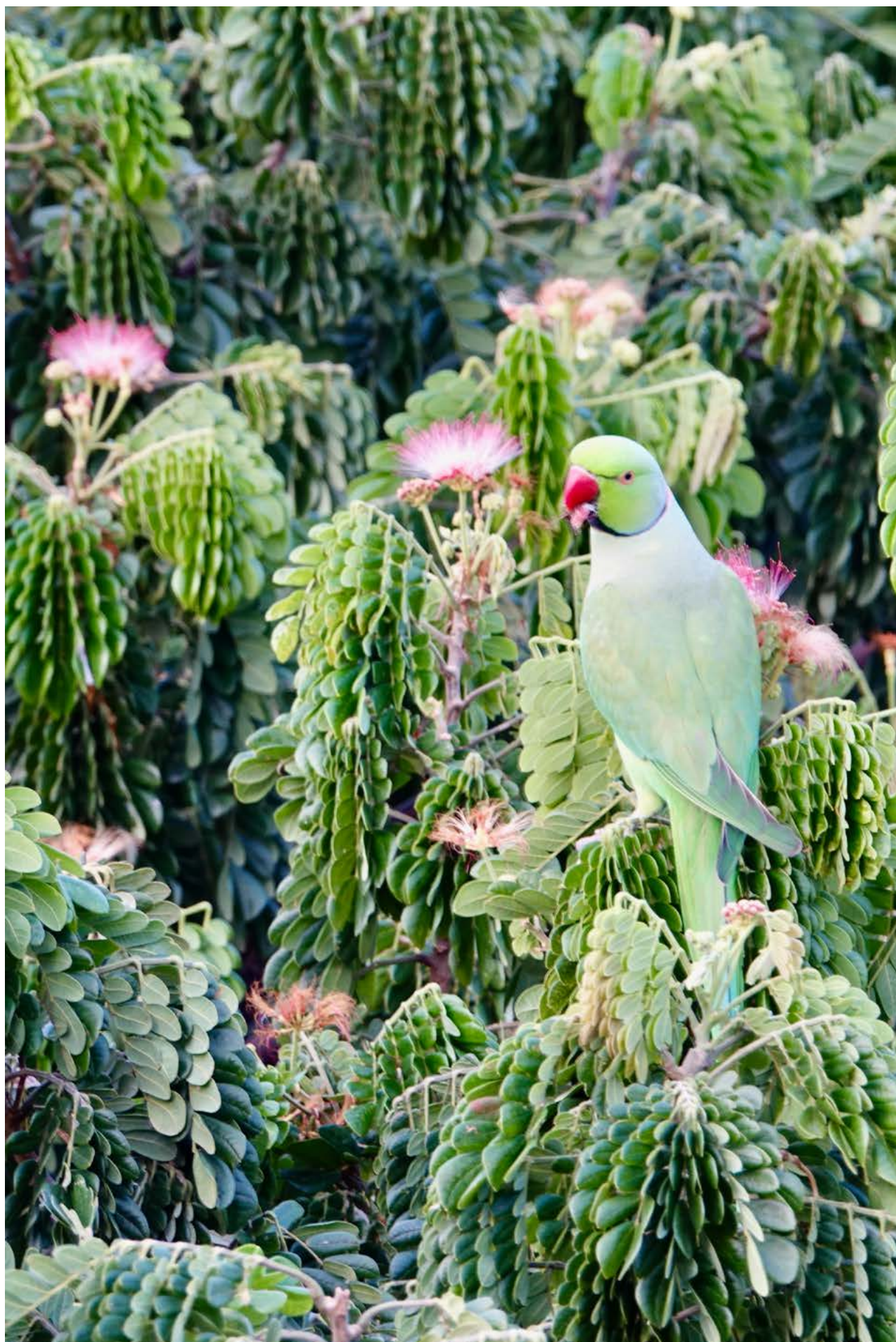
ISO - 1600, L - 315mm, F/6.3, S - 1/30s, 📍 Hyderabad (India)

Home View -

The changing frame For years, my most consistent gallery has been the view from my own window. It's the stage where seasons rehearse and perform without an audience—except me. I've seen early light gild the fence, rain blur the outlines of the garden, and autumn leaves drift into quiet piles.

From my backyard, the stories are smaller, but not less profound. A bird lands on the same branch each morning, a neighbour's cat prowls with theatrical stealth, laundry flutters like flags in a friendly war with the wind. These are not postcard vistas. They are the daily, familiar sights that slowly change until, one day, you realise they've changed you, too.

Photographing my backyard taught me patience. Beauty doesn't always arrive with drama—it often slips in quietly, through a shaft of evening light or the way frost traces lace over the grass. Sometimes the best journeys don't require leaving home at all.



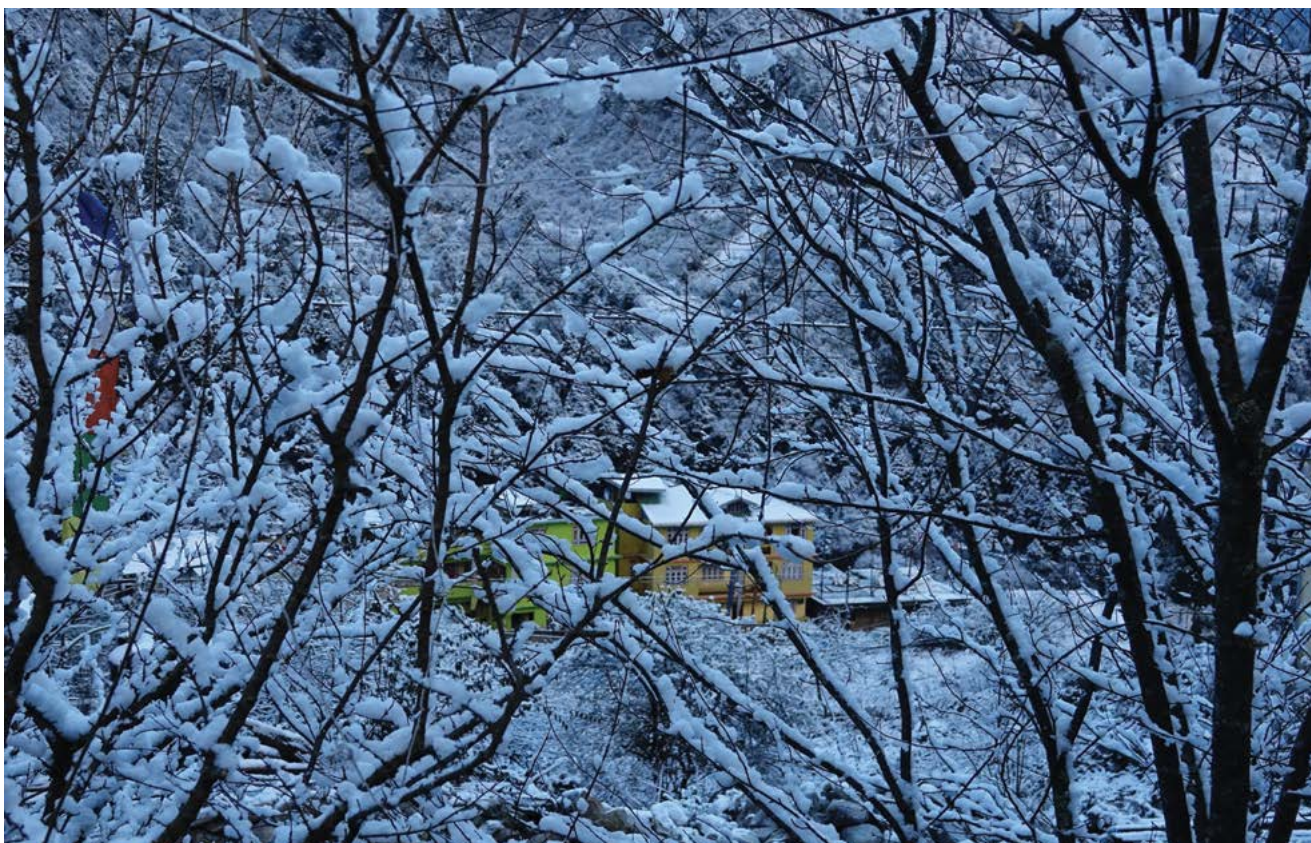




Jökulsárlón is a glacial lagoon by the ring road and was recently designated as a part of Vatnajökull National Park.



ISO - 800, L - 47mm, F/8, S - 1/125s, 📍 Jökulsárlón (Iceland)



ISO - 800, L - 13mm, F/3.2, S - 1/2000s, 📍 Mangan (Sikkim)

Ice: Temporary Masterpieces

One winter morning, I found a frozen puddle with the most intricate patterns etched into it—like stained glass in shades of white and gray. I took half a dozen photos before the sun rose high enough to melt it away. Ice reminds me that not everything beautiful lasts, and that's okay. As a photographer, it pushes you to act fast, to see clearly, and to embrace the ephemeral. Every frozen drop, every frosted leaf, is an invitation to pay attention.





ISO - 400, L - 8mm, F/ 5.6, S - 1/1250s, 📍 Mangan (Sikkim)



ISO - 200, L - 26mm, F/7.1, S - 1/200s, 📍 Szamocin (Poland)



Insects : Tiny worlds of texture and rhythm. I learned to appreciate stillness through their motion.



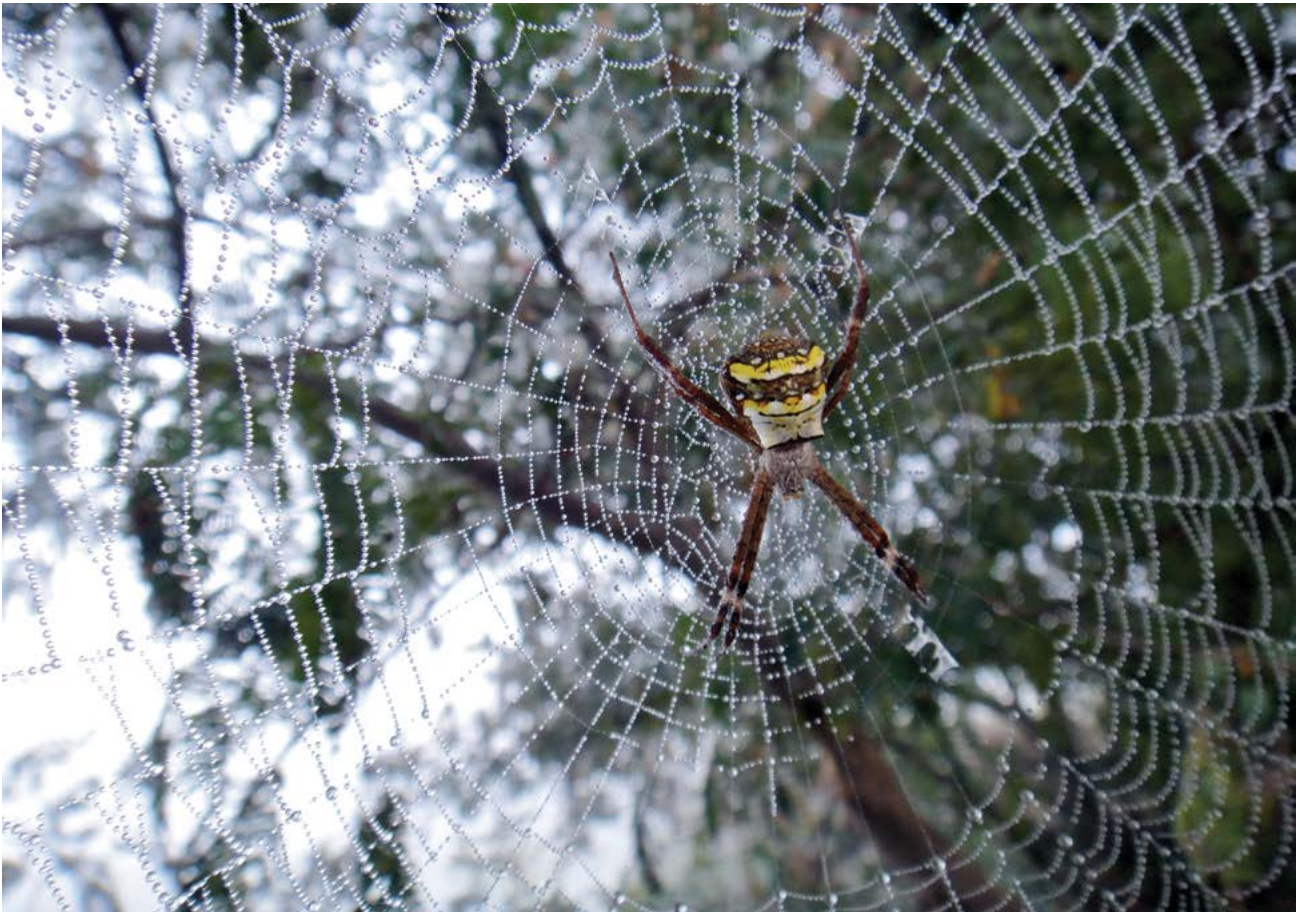
ISO - 160, L - 10mm, F/2.8, S - 1/80s, 📍 Hyderabad (India)



ISO - 100, L - 219mm, F/4.0, S - 1/50s, 📍 Hyderabad (India)





ISO -400, L - 220mm, F/4.0, S - 1/500s, 📍 Hyderabad (India)





ISO -00, L - 0mm, F/0, S - 1/00s, 📍 Hyderabad (India)



 ISO - 100, L - 20mm, F/7.1, S - 1/125s,  Hyderabad (India)



 ISO - 400, L - 220mm, F/4.0, S - 1/500s,  Hyderabad (India)



Journeys – More than destinations. I learned to photograph the between: trains, bus stops, waiting.



ISO - 32, L - 4mm, F/1.6, S - 1/200s, 📍 Bombay (India)



ISO - 32, L - 4mm, F/1.6, S - 1/750s, 📍 Cairo (Egypt)





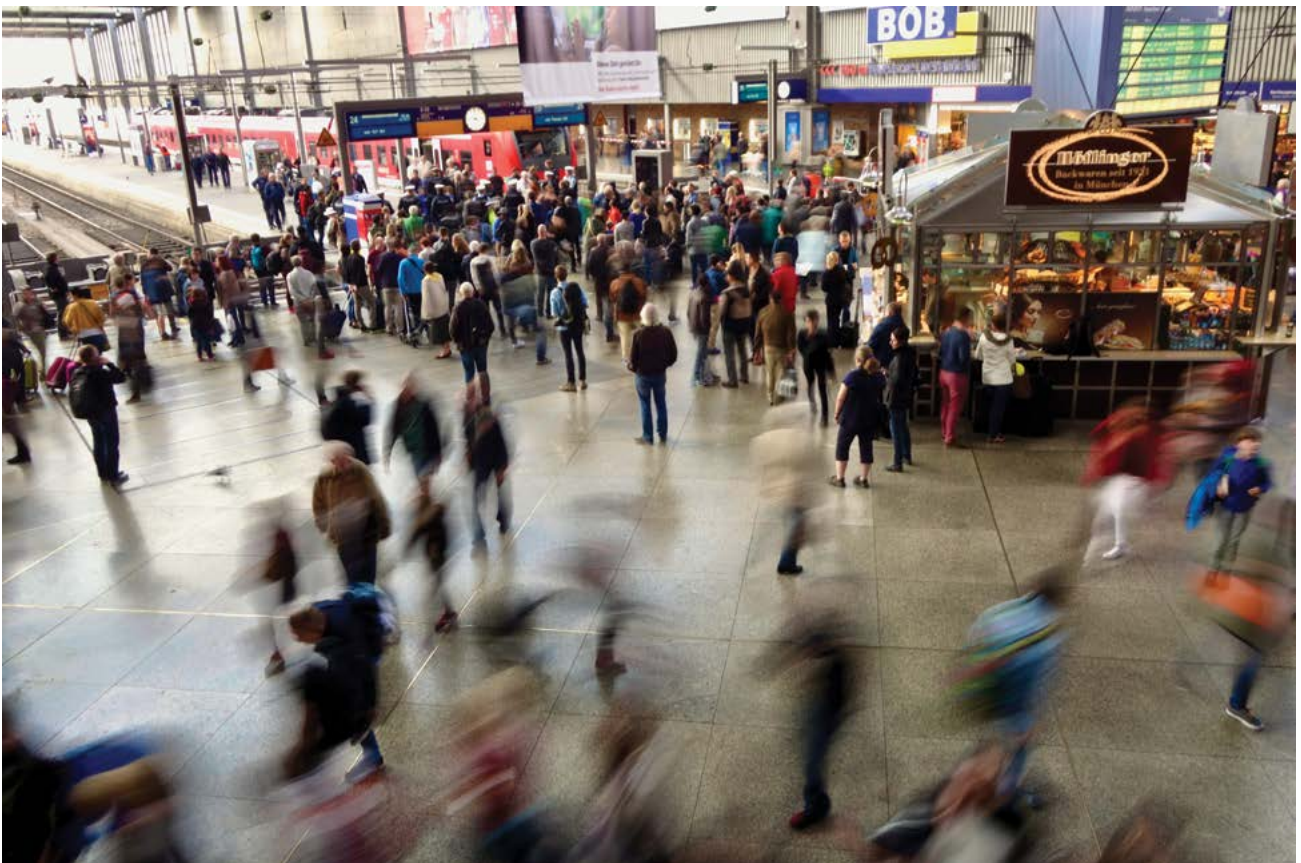
ISO - 100, L - 10mm, F/11, S - 1/0.8s, 📍 London (UK)



ISO - 1000, L - 205mm, F/6.3, S - 1/320s, 📍 Warsaw (Poland)



ISO - 200, L - 16mm, F/8, S - 1/250s, 📍 Amman (Jordan)



ISO - 100, L - 10mm, F/11, S - 1/0.6s, 📍 Munich (Germany)

Junk – What we discard says a lot. There's strange poetry in piles of what used to matter.



ISO - 125, L - 8mm, F/5.6, S - 1/60s, Erragadda, Hyderabad (India)



ISO - 400, L - 10mm, F/2.8, S - 1/640s, Hyderabad (India)





Epilogue

As I close this book, I think of all the frames I didn't take.

The moments that slipped by unnoticed, the shots I missed because I was laughing too hard, or because the camera was still in my bag. And strangely, I don't regret them.

Photography has taught me that not every moment needs to be captured—some are meant to be lived. What I've shared here is only a fraction of what I've seen, and what I've felt.

Over four continents, across decades, through shifting seasons, the camera has been my companion, my excuse to linger, my way of saying I was here.

If these images have sparked your own memories or made you look a little longer at the world, then we've already met—somewhere between these pages.

The alphabet is complete, but the story keeps going.

I'll keep looking. I hope you will too.



Gratitude to the Tools

Over the past twenty-five years, I've learned that while the eye sees and the heart feels, it is the camera that makes memory tangible. Majority of the images in this book were captured with my trusted Sony companions—the RX-10 and RX-100.

Reliable, versatile, and ever-ready, they became extensions of my vision, transforming fleeting moments into lasting frames.

The rest (less than 10%) were taken with my iPhone—a reminder that sometimes the best camera is simply the one at hand.

To Sony, I owe deep thanks for creating tools that allowed an amateur traveler like me to see the world in such vivid detail and bring it home in photographs. Without them, many of these memories might have slipped quietly away.

