

# SCOTT BOURNE'S IPHONE GEAR GUIDE

**PRO** TOOLS THAT HELP YOU GET THE MOST OUT  
OF YOUR **IPHONE** PHOTO AND VIDEO SHOTS

**FREE E-BOOK**

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PROCEED AT YOUR OWN RISK!**

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Exit Glacier Alaska - iPhone 11 Pro Max  
Photo by Scott Bourne

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# PROLOGUE

The new iPhone 13 Pro has changed my life. That sounds dramatic but it's true. I remember five years ago when I switched to Olympus (micro four thirds) and felt like it reinvigorated my photography. Fast forward to today and my heavy use of the new iPhone 13 Pro over the last two months and once again my love of photography (and now video) has once again been reignited.

The things that made M43 photography fun for me (small, lightweight) gear are amplified with smart phone photography. And having spent some real time using the new iPhone, I've decided it's literally one of the best cameras I have ever used - smart phone or not.

Since I do mostly video now, the iPhone 13 Pro really shines there with the help of third-party apps and the ability to use ProRes and it's a game changer.

Of course this means a whole new set of accessories and add-ons that help make the iPhone a complete system. I have always said that **WHATEVER** camera you're using, if you want professional results from it - you need to treat it like a professional camera.

So using things like tripods, lights, mics, grip, etc., I've managed to get publishable results from my iPhone 13 Pro. I still have my cinema cameras, have added a professional camcorder and even still have my Olympus gear but I am now using the iPhone 13 as my **MAIN** camera. You read that right. My **MAIN** camera. So here's a list of all the gear and apps I am now using to get the results I need from a smart phone camera.



Bosque del Apache - iPhone 13 Pro - Photo by Scott Bourne

# 1.

## CAMERA

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**T**his part is simple. My main camera is the iPhone 13 Pro with 1TB storage. It has three lenses which give an approximate coverage (compared to full-frame ILC cameras) of 24-70mm with its built-in lens selection.



## 2.

## ADD-ON LENSES

While there are several companies making add-on lenses for the iPhone, I have tested most of them and even purchased them only to find out that I rarely use them. The built-in lenses seem to be more than adequate for most jobs. There is one exception. The super wide lens on the iPhone is probably the least effective (in my opinion) so to supplement it, I have added the Beastgrip x Kenko Pro Series 0.75x Wide-Angle Smartphone Lens. This requires a Beastgrip cage to work since it adapts to the phone via the cage. (See below.) This wide-angle lens is expensive but I think it's worth the money. It's designed for use with high-resolution smartphone cameras recording video at up to 4K with minimized distortion and chromatic aberrations. Developed in concert with lens manufacturer Kenko Tokina Co., Ltd., the lens provides a 25% wider field of view than your smartphone camera alone for a wider, "zoomed-out" image that's sharp from edge to edge.

The three-element lens is equipped with a multi-layer, anti-reflection broadband coating and is housed in anodized, machined aluminum with a 37mm rear threading for attaching to mounting systems like the Beastgrip, and a 58mm filter mount threading on the front. Included with the lens are two lens caps, a carry pouch, and a microfiber cleaning cloth.

You can purchase this lens at <https://bit.ly/beastgripbourne>.



Beatgrip Pro Cage W/ Wide Angle Lens

# 3.

## CAGES/CASES

Because the iPhone is an odd form-factor (compared to a traditional ILC camera) it can be hard to hold on to. Add to that the need to add mics, lights, tripod adapters, etc., I think having a cage is essential.

I own several and have tested most of those on the market and hands-down one of my favorites, and the one I use most days is the Beastgrip Pro Smartphone Lens Adapter and Camera Rig System. This cage offers lots of places to add mics and lights, is easy to affix to a tripod and also makes the phone more hand-holdable.



It's a very ergonomic grip and one feature I really like about it is that it's compatible with almost ANY smart phone. While Beastgrip (and others) make dedicated cages for each specific phone, those cages become excess baggage if you upgrade your phone. I've used the Beastgrip Pro cage since the iPhone 11. That has made it pay off.

It has a 37mm threaded lens/filter mount that lets me either add the wide angle lens or ND filters (which are key to shooting video.)

It also has one cold shoe mount and five 1/4"-20 threaded holes. You can buy a cheaper solution, but not a better one.

You can purchase this lens at <https://bit.ly/beastgripbourne>.



Bosque del Apache - iPhone 13 Pro - Photo by Scott Bourne

There are situations where I like a more minimalist approach and I shed the cage in favor of a case. The best one I've seen so far (and remember, it's still early days in the development of accessories for the iPhone 13 lineup) is the LITECHASER PRO | IPHONE 13 FILTER SYSTEM. (<https://www.polarprofilters.com/products/litechaser-pro-iphone13>)

I bought the Director's Kit which retails for \$249.99. Far from inexpensive but it does have several important features. Firstly, it's a phone case. It doesn't take up as much room as a cage but still has similar functionality. It comes with a grip that has a place to mount a light or a microphone and on the bottom of the grip is a standard tripod socket so you can mount it to a tripod, slider, ballhead, etc.

The case is built to accept filters without additional adapters. You could probably use any filter (so long as it fits) but I opted to get the Polarpro filters because they have a good reputation and I have used them before getting good results on my bigger cameras.

The kit I bought comes with a circular polarizer and a 3-5 stop VND. That might not be enough ND for me so I might add their VND 6-7 at a later date, but that's an extra \$79.99.

The kit also comes with a Mist 3-5 filter. Mist filters are all the rage these days, especially in video because they soften the "digital" look that you sometimes get from a smaller sensor.

Last but not least, the case has a place to mount a semi-permanent bluetooth shutter release which makes the whole rig function more like a traditional interchangeable lens camera.

Polarpro also sells a variety of add-on lenses (anamorphic gold and blue as well as an 18mm wide lens) for \$199.99 but I didn't order that kit because I already have the Beastgrip lens and it will do for now. I may in the future explore the Polarpro

lens options or add other filters. If you buy everything they sell for the iPhone you start running up a pretty big bill, as in around \$900!!!



Polarpro Director's Kit

# 4.

## CAGE ACCESSORIES



Even though the cage on its own would be sufficient for most situations, I like adding the Beastgrip Handle CH-50 for stability and flexibility. At \$20 it's a bargain. It's perfect for handholding while the camera is in the cage and includes a male 1/4"-20 mount on top and a female 1/4"-20 on the bottom so you can mount a plate to it. When you want a true minimalist rig it will also fit the bill.

The Vertical Portrait Mount attaches to the Beastgrip Pro and allows you to turn your Beastgrip Pro into a professional social media rig.

It allows you to vertically mount your Beastgrip Pro to a tripod for Instagram Live, Instagram Stories, Snapchat, or simple portrait framing for still images.

It includes 1/4"-20 tripod mount - Full access to all headphone and charging ports - Adds extra grip in the right handle and is made of durable anodized aluminum which is surprising since it only costs \$20

You can purchase this lens at <https://bit.ly/beastgripbourne>.



Beastgrip Vertical Mount

# 5.

## TRIPODS/CAMERA STABILIZERS

The single best thing you can do to improve your iPhoneography is use a tripod. Fortunately, you don't need an expensive or heavy-duty tripod for something as small as a smart phone, but that said, if you DO have a beefy tripod and you'll use it - well that works.

I happen to already own cinema-grade tripods but I won't mention them in this e-book because frankly, they are overkill for an iPhone. I will mention some other choices including a tripod I have dedicated just to my iPhone.

I use the Vanguard Alta Pro 2+ 263CT Carbon-Fiber Tripod.

It has a great feature set and can double as a tripod you'd use with a mirrorless camera.



Load Capacity: 15.4 lb  
Tiltable & Rotatable Rapid  
Center Column  
Swivel 360°, Tilt 90° Up or Down  
Carbon-Fiber Legs  
Leg Sections: 3  
Maximum Height: 63.8"  
Minimum Height: 7.3"  
Folded Length: 24.6"  
Twist Locks  
Rubber Feet  
Weight: 3.6 lb

I use the Vanguard in conjunction with a Platypod Platyball ball head and an Oben ASPTA-20 Smartphone Tripod Adapter.

Now right off the bat I'll tell you that the Platyball is overkill but I already had one so that is what I use. If I were buying a ballhead JUST for use with the iPhone, my choice would be the Benro IN00 Single Action Ball Head, which for around \$60 is a bargain given it's load capacity to weight ratio.



Platyball Elite



Benro IN00

Besides the Vanguard I use another tripod called a hi-hat. Once again, because I already have one for cinema work I use the Benro HH75AV Video Hi-Hat Tripod and again, in conjunction with the Platyball and the Oben adapter. This is overkill on steroids for an iPhone. If I were buying JUST a dedicated small tripod for the iPhone to replace the hi-hat (typically these are table top or low-to-the-ground tripods) I'd either pick the Oben CTT-1000 Carbon Fiber Tabletop Tripod (I own one of these too) or the more budget-friendly Manfrotto PIXI Mini Table Top Tripod.



Manfrotto PIXI Mini



Oben CTT-1000

Last, but certainly not least - when it comes to camera supports you really should consider adding a Platypod Ultra to your bag.



This little device has saved my bacon so many times I can't even count. You can mount a plate or ballhead to this unit and then mount the Ultra to a post, a tree, a log - or any number of places to secure your

iPhone for use in hard to reach places or in places that won't allow a tripod. It fits in your shirt pocket and I have one of these for every car, every camera bag, every - well you get the idea. If there's one accessory I won't leave home without it's the Platypod.

And in for a penny, in for a pound. If you get an Ultra (and you should) then you might as well also get the Platypod New! Multi Accessory Kit, which gives you all the tools you need to get the



most out of the Platypod and to mount your iPhone just about anywhere you can possibly think of. I guarantee you that if



you buy one of these units, you'll end up using it when you least expected to and you'll be so happy you had the gear to pull it off that you'll send me an email thanking me!

While I am on the subject, Platypod also makes my favorite generic camera/lens - Arca-Swiss plate called the Platypod Disc.



The disc is a 2" wide Arca-compatible, anodized aluminum round mounting plate/riser - 3/8"-16 female w/ 1/4"-20 stainless steel bolt. Male to 3/8"-16 female adapter with circular bubble level and it doesn't require any special tools to attach it to your camera/lens/cage. Just use your fingers to screw it on.

If you really want to go pro, then you should consider adding a fluid head to your tripod in addition to or instead of a simple ball head. Fluid heads allow you to pan and tilt smoothly and reliably; two operations that are essential in video recording.

One of the most affordable and popular fluid heads is the Manfrotto MVH500AH Fluid Video Head with Flat Base.



The Manfrotto fluid head features:

- Load Capacity: 17.6 lb
- Side Lock System for Safer Mounting
- Aluminum Alloy Construction
- Spring Loaded Counterbalance
- Includes Long Quick Release Plate
- 1/4" and 3/8" Camera Attachment
- Additional 3/8" Accessory Connection

I use one of these on my slider and while it's very entry-level, it does the job. It's a widely used device and popular with mobile filmmakers because it is affordable, yet well-made.

# 6.

## MICROPHONES

People will watch a video that has visual problems like bad exposure, poor white balance, etc. But they will NOT watch a video with really bad audio and this is the place most beginners make their biggest mistake.

Any serious effort to make videos using ANY camera should actually start with serious microphones. And lots of them. You never know what you will encounter in the field when you're dealing with audio and nine times out of 10 the video capture will go smoothly and it's some damn six-inch cable or connector or battery for a mic that you are missing. So please pay strict attention to this list. Good mics are important and this is NOT the place to try to save money on your gear. Buy the best mic(s) you can afford. You'll never regret it.

Starting with the basics, a simple wireless lav mic setup is going to work when you want interviews. You might need a shotgun mic for either ambient sound or for group recordings.

While it's not cheap, the Rode Wireless GO II 2-Person Compact Digital Wireless Microphone System/Recorder is extraordinarily easy to use, reliable and sounds great. You don't have to go to the trouble of pairing these mics with a transmitter. Everything comes out of the box ready to go.



It's as fool-proof a wireless set up that you can find. You get an out-of-the-box and ready-to-go on-set system. Clip each miniature transmitter to clothing, attach it to a belt, or slide it in a pocket; use it as a lavalier mic (no need for a separate mic), or operate it as a traditional bodypack transmitter with an external lav mic such as the Rode Lavalier GO (available separately).

Thanks to the receiver's minute form factor and integrated clip, it provides the flexibility to be easily mounted on a camera, in a sound bag, or to a mobile device. Its bright, high-contrast display shows battery status for the receiver and transmitter, audio level, signal strength, and more.

It has incredible range and battery life and for most people, it will be the only mics they ever need - even if they transition to full-blown cinema productions. I've seen these mics used by some of the biggest production houses in Los Angeles.

At \$299 they are a professional-level tool, but worth it because I've never been let down by Rode products.

Next up is the Rode VideoMic Pro Camera-Mount Shotgun Microphone.



This is a great semi-professional mic that is perfect for recording ambient sound, for mobile journalists or run and gun vloggers who need a few feet of distance between themselves and their subjects. The unit runs on widely-available 9V batteries and will last for about three

full days in constant use. It has a 3.5mm TRS output cable so you will need an adapter to record it directly into the iPhone but most standalone field recorders can also accept 3.5mm cable inputs. This mic has a gain and bass roll-off switch which helps customize the sound. It comes with a brilliant shock mount and windscreen. I have used this mic extensively and in its price range, (\$149) it has no equal.

If you want to save a little money, do more vlogging and run & gun work than ENG interviews, the DEITY V-MIC D4 DUO Microphone is a great choice for under \$100 and offers the unique capability of being powered by the camera and also offering the ability to record out of both ends of the mic. If you're doing an interview and want to record your voice at the same time as you record your subject's voice, this setup works great and I've never seen it on any other mic.



DEITY V-MIC D4



If you just need one lavalier mic, the Rode SmartLav+ Lavalier Condenser Microphone for Smartphones with TRRS Connections is set up to plug directly into your iPhone without an adapter. It's the cheapest mic in my bag and I always have two with me as a

backup. You can record connected directly to the phone (or field recorder) and never have to worry about wireless issues.

## 6. AUDIO ACCESSORIES

Attaching mics to the iPhone can be challenging because of the Lightning port. You almost always need some sort of adapter unless you are using a Bluetooth mic and I don't like

to use Bluetooth since it's potentially easily disrupted by other accessories.

One surefire way to connect up to two microphones - no matter what they are, is the new [Rode AI-Micro Ultracompact 2x2 USB Type-C Audio Interface](#). It's \$80 and this price has many people balk at purchasing but that is a big mistake.



As long as your mic has a 3.5mm plug it will work with this accessory. You plug this into your phone and plug up to two mics (plus headphones if you want independent monitoring) and boom - you have a great audio interface. As a side note this device also works with all computers, iPads and even Android phones and works with free software from Rode or with almost any photo/video app on the iPhone. There are cheaper ways to do this but I will not mention them here. And this is why. I have spent hundreds and hundreds of dollars on audio cables and adapters and no matter what, even when you have the right piece of gear, the gear gremlins get busy and you find yourself unable to record. The AI Micro solves that. I have tried more than two dozen mics with this unit, and plugged it into five different cameras plus my iPhone, plus my

iPad plus my MacBookPro and no matter what - NO MATTER WHAT - it works. After all the trouble I have gone to in my life to get good audio I am not gonna let \$80 stand in my way of a successful shoot and neither should you. This is my personal go-to solution because it has auto-sensing inputs that know whether you are using a TRS or TRRS source. And that solves problems for many people. Some mics (such as those from Deity) don't work on my iPhone unless I use this particular device. Sometimes, even when using the specific adapters or cables recommended by mic's manufacturer, I run into problems. But if I replace the RODE cable or adapter with the AI Micro, - it just works.



There is a less expensive alternative that has worked well for me from Dreamgrip. The [DREAMGRIP Universal Lightning 2 Way Y-Shape Adapter](#) will connect any 3.5mm TRRS mic to the iPhone's Lightning port. At less than \$20 it's worth a try. It isn't as small or elegant as the AI Micro but if you don't mind the cords dangling from the iPhone it will save you significant money.

Now if you don't already have a 3.5mm TRS to TRRS adapter, the Dreamgrip solution won't work. But there's a fix for that and it still ends up costing way less than the AI Micro.

Dreamgrip also makes a [TRRS to TRS 3.5 Audio Jack Cable with Reverse Adapter](#). It's \$13 and well worth having in your bag as a backup even if you already have a TRRS connector.

You never know when something will break but odds are, most things break at the most inconvenient time. A \$13 backup is cheap insurance.





When it comes to microphone placement, the closer you can put the mic to your audio source the better. Sometimes, in an interview, mounting even a shotgun mic on the camera will not be close enough to get great sounding audio. For this, you might want to use a boom pole. These are devices that let you rig the

mic (out of frame and hopefully in such away that they do not cast a shadow on the talent or the background) but yet get close to the talent's mouth.

I use professional, carbon-fiber boom poles that cost thousands of dollars for my cinema work and these are overkill for almost any vlogger or iPhone video shooter. But there is one affordable, and reliable boom pole I have used because it is very light, and transportable. It travels well. It's the [Rode Micro Boompole Pro Ultra-Lightweight Modular Boompole \(7.2'\)](#)

It is only seven feet long, and that might prove to be a slight limitation in some situations. I prefer 10-12 foot poles. But this will work and it's less than \$100. Its secret is that it is modular and comes in three sections and what I like about that is that you can break it down and use it to hold a traditional interview mic (in-frame) using the same kit.

Keep in mind that it is not designed for heavy mics so check the specs to make sure it is strong enough to hold your mic.

If you're a one-person-band, you might get tired trying to hold and manage your camera and a boom pole. Or maybe you'd



just like the convenience of having the boom pole held while you move the camera for more fluid video. Then there's another little gadget you'll want to look at and it's called the Auray Boom Pole Holder. It's the best \$25 I ever spent. I can mount this in any standard light stand and mount the boom pole inside the holder and then set it and forget it. This leaves my hands free to operate the camera and it saves my tired, old, arms from having to hold something for long periods of time.



If you're going to use mics outdoors, you'll want wind deflection. Most lav mics come with a small foam wind deflector. Most shotgun mics do too. But there is a better solution than foam. In the old days we

called these "dead cats." They are more expensive but do a much better job of wind deflection than foam. For all my shotgun mics I use the Rycote Softie, Long Hair Wind Diffusion, 14cm Long.

Rycote Classic Softies provide optimum wind diffusion and noise rejection while remaining cost effective. You can get away without this if you're on a tight budget but they really do help if you spend a lot of time in windy environments.



# 7.

## LIGHTING

If you need an ENG light, small kicker light for product or table top photography or just a vlogger setup with your iPhone mounted to a cage, the Aputure Amaran AL-MX Bi-Color LED Mini Light is the one you want. I've been using the Aperture lights for a few years. This is the upgraded one from my old model. It's claim to fame is that it is VERY BRIGHT and built like a tank.



It has an adjustable color temperature output from 2800 to 6500K in five steps. It features a metal chassis, an integrated lithium polymer battery, and can fit in your pocket. In addition to the stepped color temperature adjustment, the light also features stepped dimming. Included with the fixture is a magnetically-attached diffusion filter.

I will caution you that it is a bit heavy (because it's built like a tank) but it's worth every penny.

I do have another favorite on-camera light for vlogging or ENG - and it's less expensive than the Aperture and also much lighter. But it's not as bright.

That said, I still have and use the Genaray 5" Curved Bi-Color SMD LED On-Camera Light. I believe this is B&H's house brand (I could be wrong) but that's where I got it.



Here are the specs:

- 128 SMD LEDs with 140° Output
- 3200 to 5600K Variable Color Dial
- 100 to 10% Brightness Dimming
- Magnetically Attached Diffusion
- Separate On/Off Switch
- Integrated 2500mAh Battery
- USB Type-C Charging Port
- Cold Shoe Mounting Bracket Included
- Carrying Pouch Included

If you want something that is creative, I love the Profoto C1 Plus. It's very expensive, but it's very flexible. It can be used as almost any kind of light and sometimes, for stills or macro, I just hold it my hand, position it where I want it and use my Apple Watch to trigger the shutter.



C1

It works with a variety of accessories and I use it more than I thought it would. It's perfect for iPhone photographers. But it's absolutely a professional-grade solution at \$300.

- Small & Portable Studio Light
- Designed for the iPhone 7 & Later
- Adjustable Power up to 4300 Lumens
- Switch between Auto & Manual Exposures
- Round Shape for Soft, Natural Falloff
- Built-In Reflectors & Diffusers
- Color Temperature of 3000-6500K
- Color Rendering Index >90
- Flash & Flicker-Free Continuous Light
- Last for 2000 Shots & Charges in 2 Hours

I use it with the Profoto Clic Grid & Gel Kit (another \$129) but it does a very credible job of filling in for a big, heavy, studio light even though it fits in the palm of your hand.



Gel/Grid Kit For C1

I've also used one of these for years with no trouble. I will say that I have seen the Aputure on sale for a similar price. There is also another Aputure product you might want to consider

### The Aputure MC RGBWW LED Light

It's specs are below:

95% BT 2020 Gamut Coverage  
Full HSI Color Control  
0 to 100% Dimming  
OLED Display with Control Wheel  
Aputure Sidus Link App Compatibility  
Built-In FX Settings  
Integrated Battery, 120-Minute Runtime  
Wireless Qi Compatible Charging  
USB Type-C PD Quick Charge



This light relies on magnets to attach to things but can be adapted to work with cages etc. with additional accessories.

Any or all three of these lights should be in your kit. If you do lots of interviews, having a three light setup is always preferable because this gives a more professional look. You can use one light as a main light, one as a fill or a kicker and one as a hair light or to light the background for separation between your subject and the background. You cannot go wrong with any of these choices.

# 8.

## APPS

The iPhone's native camera app is actually good, but if you really want to get DSLR-like results out of your iPhone, or shoot professional-quality video, third-party apps offer more control, more choices and usually a more traditional interface that serious photographers will be used to.

My personal favorites - and it's not even close - all come from Filmic, Inc. They make an entire suite of apps that I use daily.

Starting on the still photography side; Filmic Firstlight is a full-featured app that offers gesture control, burst mode, exposure analytics, ISO & shutter priority modes, film simulations, RAW, PRO-RAW, Focus Peaking and more. All high-end features in a very clean, easy-to-use interface.



Firstlight

On the video side, Filmic, Inc. offers an impressive collection of apps that will give you everything you need to make cinema-quality movies on your iPhone.

Filmic Pro delivers amazing power. You can record using a variety of formats, CODECS and bit rates, including ProRes HQ, 10-bit SDR and Log3. You can record in full on auto mode (which actually looks good most of the time) or go full manual with control over everything from shutter angle to aspect ratios. If you don't want to use ProRes, you can use Filmic's



## Filmic Pro

FILMiC's Extreme Bitrate feature gives you up to 140Mbps of data-rich footage that will hold up to the rigors of color correction. There are premium, professional-quality audio options and controls, zebras, color balance, focus peaking, frame rates between one and 240 FPS, control over each individual iPhone lens, clean HDMI out, anamorphic lens support, histograms, false color and more.

What's more, you can pair all this up with Filmic's amazing LUT packages and film looks (sold separately) and/or Filmic Remote which allows you to use a separate iOS device like a second phone or iPad as a remote control. This remote can function as a monitor mode or a director's mode.

Last but not least from Filmic, Inc. is Doubletake. Doubletake lets your shoot 1080p HD video from two different camera



lenses on ONE iPhone simultaneously with selectable frame rate and full-frame focus and exposure.

Imagine you want a close up AND a wide shot of the same scene but you don't want to (or cannot) bring two iPhones to shoot with. Just power up Doubletake, select the two camera lenses you want to use (you can use any of the front or rear facing cameras) and push record. You will get footage from EACH of the two lenses you select.

That footage can either be discreet, meaning it records into one file from each lens or it can be combined by split screen or picture-in-picture.

Apple was so impressed with this that they demoed it at the iPhone 11 launch and I have been an obsessed fan ever since.

It's literally one of the coolest pieces of technology I have ever seen or used. Oh yeah - it's FREE! Come on, man! FREE!

### HONORABLE MENTION

I also like the [Moment Pro Camera App](#). It's a particularly good choice for those of you who use Moment cases with Moment's add-on lenses.

It also offers full manual control, RAW files, live histogram, manual focus, RAW burst, slow shutter and Timelapse (includes 4K Timelapse.)

It also has some impressive video features.



Moment App

# 9.

## MISCELLANEOUS

There are a few other gadgets, gizmos, etc that are nice to have if you think you'll use them and have the budget.

### Filters

It's important to understand that when you're shooting video you have to pretty much keep your ISO and your "shutter speed" (also called shutter angle) constant. Since the iPhone's lenses are a fixed aperture, you cannot adjust the



aperture so on a bright day, the only reliable way to control exposure is with a neutral density filter. You can spend a LOT of money on these if you want the very best, but I've selected the [Tiffen 58mm Variable Neutral Density Filter](#) because it is affordable yet very high-quality. Note - you will need some sort of case or cage to mount this to your iPhone, such as. The Beastgrip Pro cage I mention earlier in this e-book.

The Tiffen 58mm Variable Neutral Density Filter has a range of 2-8 stops which should be sufficient to control exposure in most situations.



Bosque Reflection - iPhone 13 Pro - Photo by Scott Bourne

### **Power Banks**

Shooting all day on your iPhone, particularly if you're shooting 4K ProRes HQ video, will burn through your battery.



I always have a power bank with me (usually attached to my tripod so I can easily connect it to my phone, hands-free. I use the I/O Magic Executive Series 20,000mAh USB Type-C Power Bank with QC 3.0 & PD 18W.

- Simultaneously Charge 3 Devices
- 20,000mAh Capacity
- 2 USB Type-A & 1 USB Type-C Output Ports
- USB Type C, Micro-USB & Lightning Inputs
- Quick Charge 3.0 Technology
- Power Delivery
- Smart Circuit IC Design
- LCD Display
- Lanyard Hole
- Works with Android and iOS Devices

### **Power Bank Mount**

To mount my power bank to my tripod (so I can run a cable from it to the phone) I use an unconventional method but it's fool-proof. I use the Caw Car Bike & Motorcycle Phone Mount.



Instead of mounting a phone in this device, I mount the power brick inside and it works fine. For the rare time when I need a BTS shot from a second phone, I can replace the power brick with a phone and use it that way. For \$12 it's kind of the coolest gadget I own.

### **Microfiber Cloth**

For another product that I use off-label, you cannot beat the Cloth Genius Super Soft Microfiber Guitar and Instrument Cloth as a way to keep both your iPhone and your iPhone



lenses clean. Since the lenses tend to stick out from the phone, they get dirty and fast. Of all the microfiber cloths I've tried - and I've tried literally a dozen, this is what works the best. I have a bunch of them. I use them to clean my glasses too, just as an aside. \$3 a piece. Come on, how cheap can you get?

### **Lens Cleaner**



To go along with my cleaning cloth, I always have a bunch of Care Touch Lens Cleaning Wipes. These are pre-moistened and ready to go. I use these first and then dry off with the microfiber cloth. Works every time. Inexpensive and very convenient.

### **Rocket Blower**

One last thing I always have with me is a trusty Giottos Rocket Air Blaster Medium Dust-Removal Tool. Most photographers already have at least one of these but if you don't, buy one. You use this to blow off the dust, then you use the pre-moistened cleaning wipes, then you use the microfiber cloth. Your lenses will always be spotless if you follow this plan.



The 3 Legged Thing Toolz Multi-Tool is one of those crazy gadgets that I just cannot live without no matter what kind of camera I am using or what kind of work I am doing. It's got a big feature set for an \$8 price tag.



Stainless Steel Tools  
Strong ABS Housing  
Carabiner  
4mm Hex Key  
Coin Key  
Bottle Opener  
Key Ring

I have recently started Digiscoping. This allows me to attach a field optic (such as a spotting scope to my iPhone for crazy long shots - as in 2000+mm. I know, I know, it defeats the idea of a small, portable camera, but it does make it possible to even use my iPhone for my wildlife work. The company you want to work with if you go down this very deep (and potentially expensive) rabbit hole is PhoneSkope. They are the undisputed industry leader and know more about this stuff than anyone I've talked with.

I use the KOWA TSN 99 Spotting Scope and PhoneSkope sells the optic adapter and case that holds it so I can connect my iPhone 13 Pro to the scope. It works brilliantly. Many such adapters allow for reflections or light leaks which mar the final image. None of those things happen with these products. They have a slick online portal that tells you what you need or you can just call them or email them and ask and they will hook you up. Don't waste time looking anywhere else.

PhoneSkope makes a variety of other products that are helpful for people who want to digiscope. They also sell all the optics like spotting scopes and eye pieces. You'd be surprised at how many accessories you can come up with just for digiscoping.



PhoneSkopeCase



Blastoff - iPhone 13 Pro - Photo by Scott Bourne

# 10.

## POST PROCESSING

There are many apps available for editing pictures on a mobile device. And while this gear guide is of course aimed at mobile photography and video, I personally still prefer my laptop or desktop for post-processing. I believe in treating an image or video created with an iPhone the same way I would treat an image or video I created with a DSLR or a cinema camera, in other words I do the same post-processing workflow so I use the same tools. I occasionally use Photoshop and Lightroom. But for most of my mobile work I find that Luminar 4



Luminar 4



(or Luminar AI) is a simpler, faster, cheaper, easier-to-use solution that helps me catalog, edit and share my images very easily. My favorite thing about Luminar is that it is a buy-out. You don't have to pay monthly rent. Purchasing Luminar one time will cost you less than renting Lightroom and Photoshop for a whole year.

It has a pretty rich feature set and everything most mobile photographers need to catalog, edit and share their mobile photos.

- Photo Editing and Raw Image Processing
- Non-Destructive Workflow
- AI Sky Replacement, Structure, Enhance
- AI Skin & Portrait Enhancer
- Smart Contrast, Sunrays, Looks Gallery
- Library Panel for Image Management
- Adjustment Syncing and Batch Processing
- Smart Shortcuts and Luminar Trash
- Can Be Used Standalone or as Plug-In
- For macOS 10.12-15 and Windows 10/8.1/7



LumaFusion

For video I have some other programs I use. And my bias is based on my old-school video experience.

Most mobile video creators fall into two camps. Those who edit video on their phone, and old guys like me who don't see well enough to pull that off so I use my big screen monitor and Final Cut Pro.

But I have used and like and recommend LumaFusion for those who want to edit video on a mobile device. It is very well-designed and feature rich and you can do about anything you want to if you take the time to learn it and are happy working with smaller screens to do your editing. It's also valuable when you have to do a quick edit in the field and share immediately.

It's only \$29.99 and well worth the money if you want to go that route. It has a big community of users and there's a good amount of free training available to make it easier to master.

If you want the most full-featured, most powerful, most iPhone-friendly post processing editor for video, nothing beats Final Cut Pro in my opinion.



It's expensive at \$299.99 but you get what you pay for. There is a massive eco-system of training, plug-ins, add-ons, templates, etc. that make this one of the most powerful video editing programs ever written. I know some people prefer Adobe Premiere or DaVinci Resolve and both are fine programs. But I've spent a fair amount of time learning and using all three and for me, Final Cut provides the best results in the shortest time.

It works very well with the new iPhone 13's Cinematic mode and you can even change the cinematic effect in post AFTER you do your recording. Mind blown.

I should mention that every Apple device also comes with iMovie for free and for some people, that will be more than enough to do a quick edit and share of short videos.

The good news is that there are lots of choices and all of them are good. My money is on Final Cut.



Kenai NP Alaska - iPhone 11 Pro Max  
Photo by Scott Bourne

# 11.

## CONCLUSION

As you can see, there are just as many accessories, gadgets and gizmos for mobile photography as there are for interchangeable lens photography.

I've structured this guide very simply to share information about products that I personally use and have paid for with my own money. Your mileage may vary.

You may need fewer of these or may want something not on the list. Many mobile photographers want a three or four axis gimbal to help stabilize their footage. I have deliberately left out those products for several reasons.

1. I have tried them all and frankly, they are a pain in the rear and often expensive.
2. The current image stabilization you can get (especially using Filmic Pro) is quite cinematic on its own and I find a gimbal to be redundant.
3. Any remaining shaky footage that the phone/software cannot compensate for is easily fixed in post.

You may want a gimbal or you may want to skip all this stuff, pull the phone out of your pocket, press the shutter button and move on.

Either approach is valid. I hope this guide has given you some ideas on how to proceed and I'm here if you have questions. Just reach out to me at [scott@scottbourne.com](mailto:scott@scottbourne.com) and I'll try to help.



Bosque Sunrise - iPhone 13 Pro - Photo by Scott Bourne