

In The Frame

Lago di Braies | Foregrounds | Deliberate Shooting



Issue 29 | October 2026

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Issue 29

Mobile Edition

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Hi,

I've been thinking recently about the photographic seasons, and how autumn should be known as the beginning of the photography year. That might not work as a universal calendar: we'd have a different start in the northern and southern hemispheres, and it wouldn't work for photographers in every genre. However, this month in Europe feels much more like a beginning than a middle or end to me, and I'm looking forward to what I see as the best part of the photographic year.

I've just arrived in Slovenia for the start of a scouting trip, exploring parts of the country that will all be new to me. There are incredible photography locations all over Slovenia, but so many are concentrated in the northwest and the mountains that connect through to the Dolomites in Italy. My route will take me through the southern parts of Slovenia, leading from the mountains south of Triglav National Park towards the wine regions in the east of the country.

Over the last few weeks, I've put a lot of time into studying Slovenia and feel grateful to my past self for the effort now that I'm here. People often put themselves into two categories when arranging a trip: those who like to plan a careful itinerary and those who prefer to be fully spontaneous as they explore. I've always thought that this misses the ideal middle ground: research. It's about finding out as much as you can about your options, without overcommitting to any of them. Each day here still feels like a blank canvas, but my pile of research is a huge help in deciding what to do with it.

One thing that remains tricky is telling the difference between anticipation and nerves. It's wonderful to be able to react to the weather and choose locations that suit the conditions, and that uncertainty is exciting. However, I always feel the pressure to use the time well, and it's hard to avoid questioning each choice, especially when you are visiting places that you've never seen before. I know a lot about what I might find in Slovenia, but almost nothing about which of those possibilities will matter once I get there, and perhaps that gap between preparation and discovery is where we find much of the excitement of a photography trip.

This month in the magazine, we go on location to a place that isn't all that far from Slovenia: Lago di Braies in the north of the Dolomites. This is a very recognisable lake and a real magnet for photographers, but it is still a beautiful scene in the right conditions. We explore some images from Monument Valley, which are most interesting for how they didn't quite work. Finally, there's an article on how to avoid capturing too many frames while out with the camera, which I wrote as a reminder to myself to apply a bit of discipline before spending ten days with a camera.

Thanks for reading, and I hope you enjoy this issue.

Kevin

Contents

Location | Image | Technique



On Location

Scenes from the most familiar
lake in the Dolomites



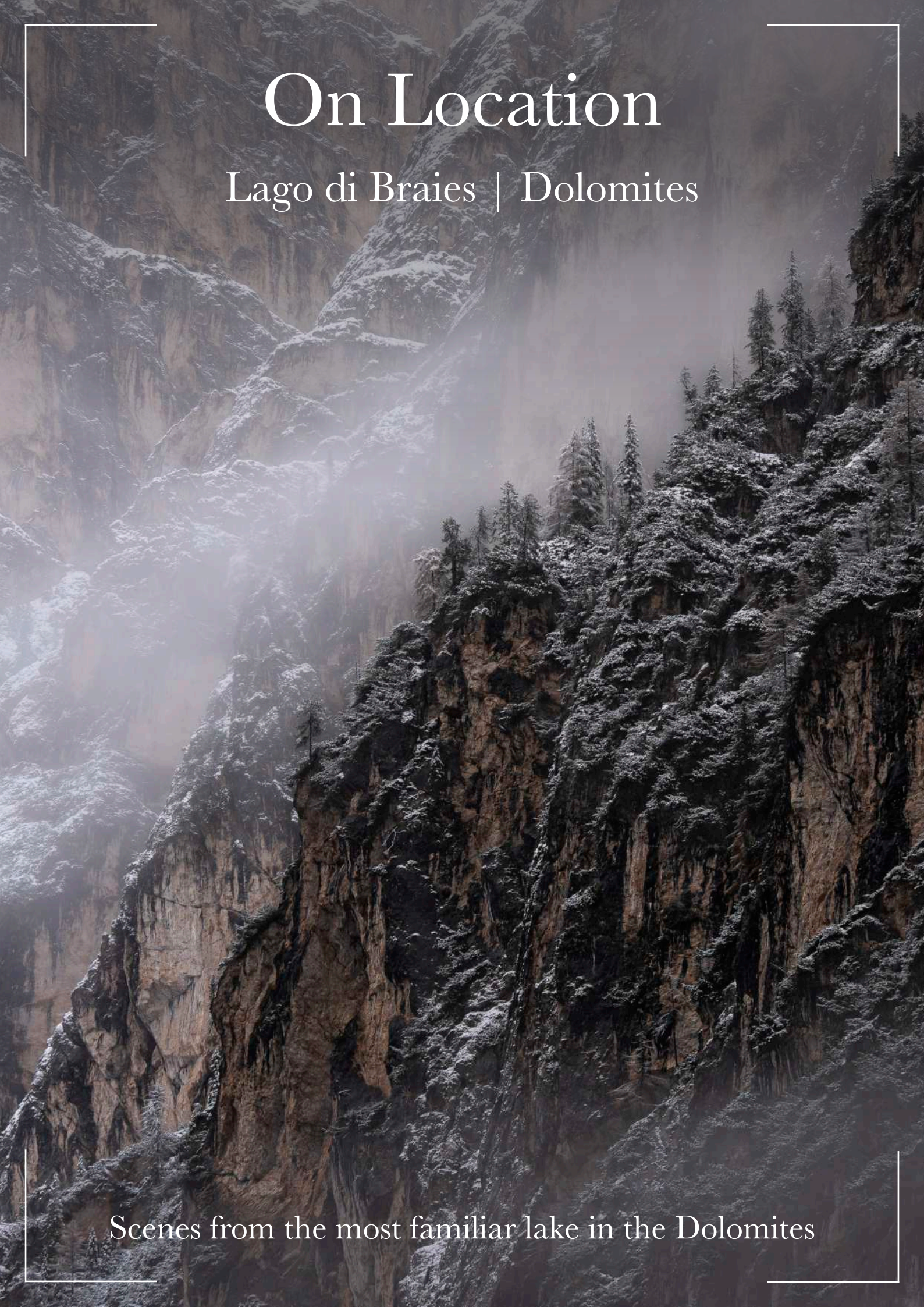
Behind the Scene

Learning from an image that
didn't quite work



Getting the Right Frame

Knowing when to stop shooting



On Location

Lago di Braies | Dolomites

Scenes from the most familiar lake in the Dolomites



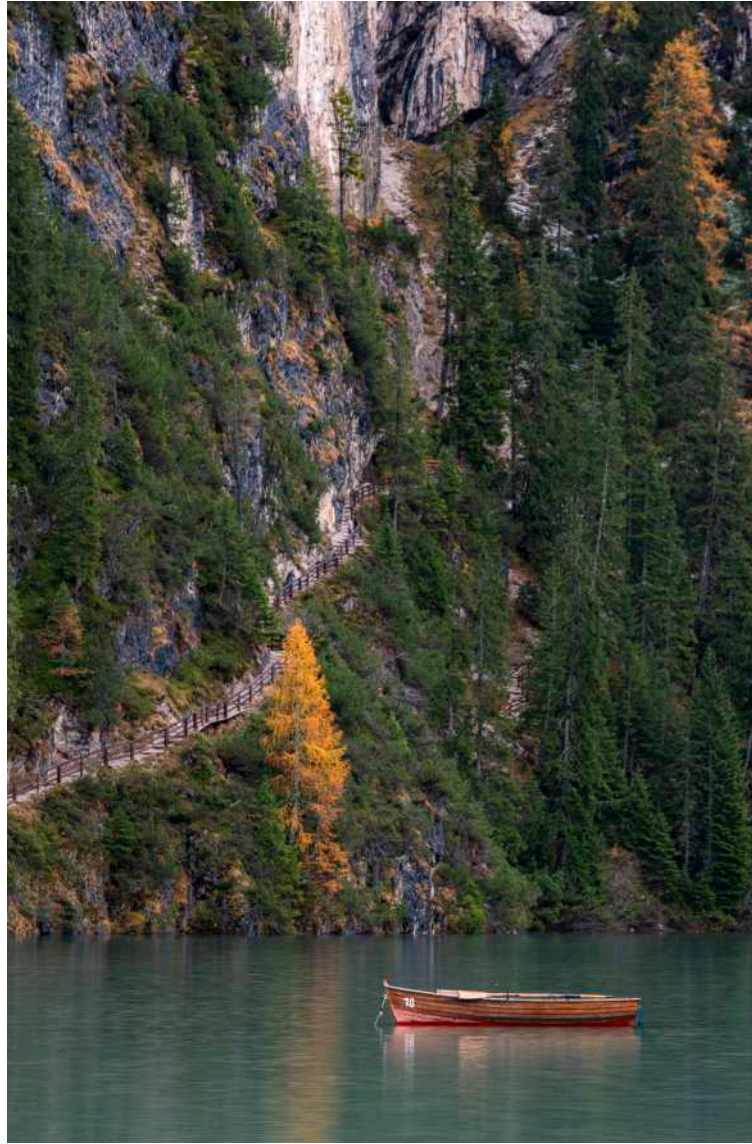
Introduction

The first time I visited Lago di Braies was just after the worst storm of the season in the Dolomites. I had been stuck in my hotel for a few days, frustrated that some of the most exciting photography locations in the mountains were a short distance away, but out of reach because of floods and road closures in the surrounding villages. When the storm lifted, Lago di Braies was the first place I went.

It's always strange to visit a familiar location for the first time. Photographs of Lago di Braies are everywhere, and I had already learned to recognise the distinctive colours of the lake, the wooden textures of the boathouse and the shapes in the surrounding mountains. I arrived long before sunrise, and reached the shore just as the scene was becoming visible in early twilight.

There were already people waiting on the shore at the classic viewpoint, with the boathouse in the foreground and a row of wooden boats leading out to the middle of the lake. The scene was recognisable but not quite how I expected, with a wider expanse of water than I had imagined, yet a more enclosed feeling because of the tall mountains lining the shore. Pictures never quite prepare you for scale, and Lago di Braies felt much bigger than I'd anticipated.

The main difference between my expectation and the reality was the colour of the water. The storms of the previous few days had washed soil and trees into the lake, and the famous blue tones of Lago di Braies had been replaced by muddy browns and greens, with thousands of leaves and branches scattered across the surface. It was strange and disappointing to see this messy version of the lake, but I knew this wasn't going to be my last visit.



The Landscape

The familiar view of Lago di Braies is taken from a spot on the north shore, near the entrance. There's a large hotel with shops and restaurants, and enormous parking areas serving the hundreds of daily visitors. Lago di Braies does a good impression of a peaceful mountain retreat on social media feeds, but the reality is a large commercial operation and careful visitor management.

During the day, you can rent the wooden boats and explore the lake, but they are neatly chained together overnight, forming a beautiful leading line for passing photographers. There's a small chapel near the hotel, while the jetty and boathouse offer textures and shapes to investigate. It's a busy area, but you don't feel out of place as a photographer looking for subjects to capture.

What surprised me most was the steepness of the mountains surrounding the lake, which form an almost vertical wall around most of the shore. The landscape is relatively open to the north, where the valley leads towards the entrance. However, the peaks to the south drop straight into the water, with very few areas where you can access the water's edge.

Lago di Braies is imbalanced as a photography location, with one exceptional viewpoint that works perfectly in the right conditions and a collection of other features that are more difficult to turn into distinctive compositions. However, there's enough to see around Lago di Braies that you can easily spend half a day at the boathouse and wandering the quieter sections of the lake.



The Boathouse

On that first morning the water was choppy, the sky was thick with cloud, and it rained for most of my visit to Lago di Braies. The iconic view from the boathouse works brilliantly in the right conditions, but I'd seen so many great images of this scene that my expectations were set much too high. I've been lucky enough to return to Lago di Braies many times, but it took a few attempts to witness the scene at its best.

The terrain near the boathouse is ideal for adjusting your position and tuning your composition. Most viewpoints around the lake lie above a steep drop into the water, but the northern edge has a small bank that you can climb for a higher perspective. The bank makes it easier to set up your camera without getting in the way of other people, and gives several photographers room to line up and wait for the perfect light.

The best conditions start before sunrise. Lago di Braies sits at the bottom of a steep bowl, so the light doesn't reach the water until the sun is fairly high in the sky. First light lands on different peaks as the seasons change, and can sometimes flow across the background between the mountains. However, I prefer the colours of twilight and the more even distribution of light that appears before the sun crosses the horizon.

On good mornings at Lago di Braies, when the lake is reflective and only a few clouds float over the water, this can be one of the most striking places in the Dolomites to watch the sun come up. The colour of the water contrasts brilliantly with the wooden boats, and the shapes that run over the mountain walls are mirrored in the surface of the lake. Not every morning is perfect at Lago di Braies, and it's always tempting to come back and see if you can get slightly calmer water or perhaps mist among the trees.



A Familiar View

Despite the beautiful view, there is a real downside to Lago di Braies: it has become incredibly popular. Access to Lago di Braies is carefully controlled during peak season, with road restrictions, parking reservations and additional bus or shuttle services used to manage visitor numbers. Even in summer when the sunrise is very early, you'll find photographers waiting for the light, and you need to be on location long before dawn to have much choice in your viewpoint.

I think the best approach to these places is to accept the reality of a popular spot and take responsibility for your own impact on the landscape. Lago di Braies is well managed and you can capture some beautiful scenes without venturing off the established paths. You'll likely be sharing the spot with others, but many photographers are happy to talk and share some stories. I often feel a sense of community during a busy sunrise, and most people who put that much effort into finding good light have something in common.

It can be better to ignore the most obvious composition in a popular location, and instead find a quieter spot with a more unusual angle on the familiar scene. However, that can be difficult at Lago di Braies. I have seen some beautiful alternative compositions, but they are very hard to discover, and searching for one can be a real gamble if you don't have much time to explore.

I've never found an interesting and original composition at Lago di Braies, but I have spent several mornings among groups of photographers patiently waiting for just the right light and weather. On the first day I encountered the ideal conditions at Lago di Braies, I almost forgot anyone else was there while I carefully gathered enough images to stitch into a huge panorama of the scene.



Around the Lake

I'm usually relaxed about shooting in a busy location, but I rarely stick around longer than necessary. There's a moment after sunrise where you realise that the best light is over and the scene in front of you is only getting less interesting. Even the most beautiful early morning scene can be less appealing if you have watched it change through the colours of twilight.

At Lago di Braies, I usually set out for a walk around the lake as soon as the sun appears too high, trying to use any remaining good light on new scenes from a different part of the shore. The path itself rises and falls with the terrain, sometimes looking out from close to the water's edge and sometimes emerging to a viewpoint high above the surface. The surrounding landscape also changes as you move around the lake and begin to face in different directions.

The circular route takes around two hours and it's the ideal way to fill the rest of the morning. The path is enclosed by trees and it's hard to find a wide, unobstructed view of the lake, but there are features in the distance and details on the other shore to investigate with a long lens. If you visit the Dolomites during autumn, you can find colourful scenes on the surrounding hills from points around the lakeside walk.

On the south shore, the path opens onto a wide rocky beach and you can reach the water's edge again. The surrounding mountains and trees aren't as interesting as the ones you can see from the north, and there's a reason that this angle isn't as well known among photographers. However, sometimes the right combination of light and weather brings this scene to life, and it makes a great halfway point on the journey.



Back at the Boathouse

If you make a clockwise journey around the lake, the path returns you to the hotel complex and small chapel by the shore, west of the boathouse. This is a busy area during the day, but there are great facilities where you can stop for a coffee or lunch after a morning at the lake. Lago di Braies may not be the mountain wilderness that it appears to be in photographs, but at least it's easy to access and a comfortable place to spend time.

The Cappella Lago di Braies isn't open to the public, but it's a pretty building constructed in the early 20th century and surrounded by trees that turn golden during autumn. I prefer the view of this chapel from across the water, where you can use a long lens to capture it among the forest, but it can also be an interesting building to explore up close.

The boathouse is a very different place during the day, with visitors out on the boats or sitting around the docks watching the water. I always like returning to a sunrise location later in the day, and considering the contrast between the peaceful early morning and the bustling activity that most people experience.

Like many great sunrise locations, Lago di Braies feels like a different place just a few hours after the sun has come up, and it can be interesting to stay on location and watch it change over the course of the morning. The best photography is often at the beginning and end of the day here, but it's easier to appreciate if you have also seen it in the middle of the day.



Reflections

Watching the colours of twilight from the boathouse at Lago di Braies is one of the great moments of Dolomites photography, and this location deserves its reputation as a beautiful place from which to capture the atmosphere of these mountains. When the lake is still, mist hangs over the water and the first colours of the morning appear above the peaks, the view from the north shore produces a remarkable photograph.

Looking through my images again for this article reminded me how well Lago di Braies can work in the right conditions. I have been lucky to spend several mornings there with the kind of light that most visitors hope to witness. As photographs, these must be among my most successful photographs from the Dolomites.

However, I'd also largely forgotten about them. The huge number of images we've seen from Lago di Braies, combined with the difficulty of varying the composition from the viewpoint, makes these shots feel much less personal. The experience of capturing them was worth the effort and time, but it left me with a collection that I'm less likely to hang on my walls or include in a portfolio.

I don't think this makes busy or familiar locations less worthwhile. Photographing Lago di Braies is fun, the conditions can be beautiful, and sharing the shore with other photographers is all part of the experience.

Discovering a new location or working on more original compositions can lead to a more fulfilling photograph, but there is room for both types of photography. Lago di Braies is an essential stop on a first photography trip through the Dolomites, and remains a tempting place to revisit whenever the morning conditions look promising.

Behind the Scene

Monument Valley | USA



Learning from an image that didn't quite work



Introduction

One theme that frequently emerges when I write *In The Frame* is a focus on the things that go wrong. Occasionally, I'll hear from people who are worried about me and the self-critical tone that I sometimes use, but it doesn't mean I'm pessimistic or even that disappointed. Most of the time, I find that working out what went wrong is the most interesting and useful part of practising photography.

The most exciting type of failed photograph is one that almost worked. When something is very close to a good photograph, it usually means that one particular thing needed to change, and it's often possible to find a single and important lesson. I find all kinds of these images in my archive, and sometimes manage to rescue one if the flaws can be fixed in editing.

This image of Monument Valley is one that I often notice in the archive, and a great example of a photograph that came close to being a successful image. I remember the frustration of trying to get the composition right on location, and never feeling like I had. A part of me knew at the time that I was missing something, and the only thing left to do at the end was walk away and hope against the odds that one of the images had worked out.

All this time later, it's much clearer to me how and why I was struggling, and the images I took that morning show how I was trying to work through the problem. This isn't a photograph that can be fixed with the right crop or a clever edit, but it can teach us about how to focus our attention on location.



Finding the Subject

There's a lot to like about the images from my journey around Monument Valley. The colours in the landscape were vivid and worked well even under a clear blue sky. There were interesting features on the horizon and great textures in the terrain to work with. All the ingredients of a great photograph were there; it felt like I just had to put them together in the right way.

If I was approaching this scene today, I would have been clearer about which subjects attracted my attention. I must have been somewhat aware that the distant buttes were the main feature, and most of the images from that day include them in a prominent position. However, it's unlikely that I stopped and explored that idea in more depth.

If I had, then I might have been more conscious of the available options. If there were no other subjects to photograph, then I'd have to choose a framing that included only the peaks on the horizon, perhaps with a long lens or very narrow crop. If I wanted to use a wider frame, I'd have to find a clear second subject to pair with the first one.

Instead, I was trying to use a wider frame without a deliberate second subject in mind. Many of my attempts included different patches of ground in horizontal and vertical arrangements, but this one even included the sky in an attempt to find some other focal point for the photograph. Without clouds, the sky was only a dull blue canvas, but this frame shows how eager I was to include something else in the photograph.



Looking for a Way In

Some of the images with a foreground reveal more of my thinking at the time. I wanted to find a way of pulling attention to the distant subjects, and thought a leading line might bring a viewer in from the bottom of the frame. You can see attempts all over the photographs from that day.

In this photograph, the curve of terrain had a lot of potential and the shadows led in roughly the right direction. This was a deliberate composition that uses all the main elements of a foreground feature (the small patch of grass) and a line connecting different parts of the frame.

However, the bush isn't big enough and doesn't stand out from the background. The shadow does pull the eye, but it doesn't lead from the bottom of the frame towards the main subjects as I'd hoped. This isn't a bad photograph, but it feels like I was using general compositional rules and then trying to apply them to features where they didn't quite work.

I was thinking in roughly the right way on location, trying to find a foreground that brought the scene together and added something interesting to balance the distinctive peaks that I wanted to display. However, I clearly knew that it wasn't quite working, because I continued to cast around on the desert floor.



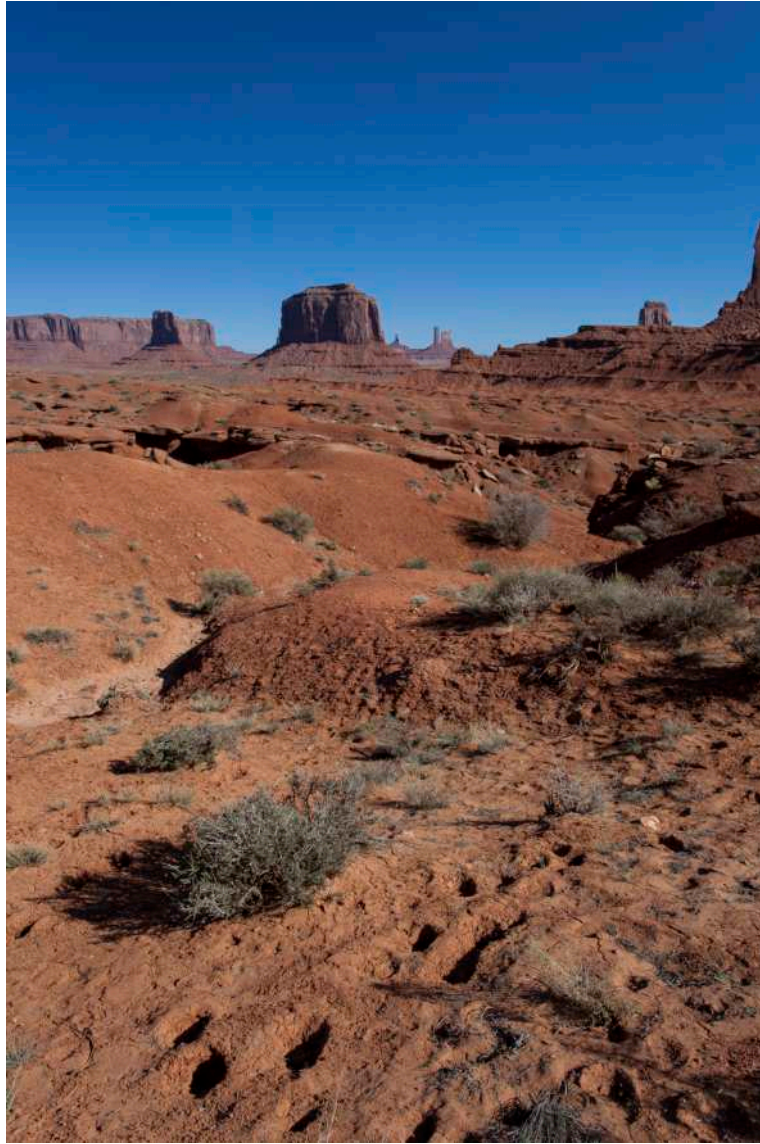
Trying Foregrounds

Most of my images from that morning featured some combination of the same horizon with different features nearer the camera. I wanted a leading line or a balancing foreground subject, and did the right thing by walking the scene and trying different options to find one that could work.

Some of the photographs used shadows and rocks which work well with the background peaks. Others use the small amount of greenery I could find, with patches of grass and bushes attempting to hold attention as a foreground subject. There weren't a lot of features to choose from, but I could arrange them in many different ways by changing my position.

I tried vertical images and horizontal variations, adding more foreground or using less, and positioning the distant subject in different parts of the frame. With each attempt, I included a different patch of ground, testing whether something else belonged in the image. I was trying to fine-tune the composition, hoping that just the right angle would bring the whole scene together.

It's great to look back on the search for a composition, and I documented more of this journey than I often do today. With more experience, you learn to quickly dismiss options that are unlikely to work, but in Monument Valley I explored each variation with a click of the shutter. There are reasons why this isn't always a good approach (the subject of the next article), but it made it much easier to understand these photographs many years later.



The Missing Piece

Looking back through these frames today, it's clear that my search for a foreground wasn't deliberate enough. In each image, I was trying to make a complete photograph, lining up a possible foreground with the background I already liked and moving around until the two fitted together. I was judging the whole composition before I had really decided whether the foreground worked on its own.

What I was missing was a clear decision about what I needed from that part of the frame. It might have been a pattern or texture, a strong leading line, or a smaller subject to balance against the buttes in the distance. Almost anything can work as a foreground, but it needs to have a purpose. I was finding things that looked vaguely useful and then trying to make them fit.

Once that decision has been made, it becomes much easier to judge whether the foreground is actually doing its job. A leading line needs to be clear enough to guide the eye somewhere useful. A foreground subject needs enough shape, contrast or interest to hold its place in the composition. Simply finding a rock, bush or patch of grass in roughly the right position isn't enough, no matter how much we tune a composition.

If I was approaching this scene today, I'd have accepted that the beautiful features on the horizon were only half the story. They gave me one strong part of the image; the foreground needed the same attention. I would have concentrated on that search until I found something convincing, and if nothing in front of me was strong enough to deserve a place in the photograph, I'd have had to accept that the composition wasn't there.



The Useful Failure

This is one of my most successful failed images, because it taught me a lot about how my approach to foregrounds has changed. I used to feel that a strong main subject could carry almost any composition, and there was plenty to like about the landscape on this walk. However, I suspect that a better foreground would have transformed the scene.

It's hard to say whether I'd have found a better composition today. There were probably more options to try, and I would have covered the ground more methodically by concentrating on the foreground before trying to put all the pieces together. But sometimes the right elements just aren't there, and the result of this shoot might have been the same even with a better approach.

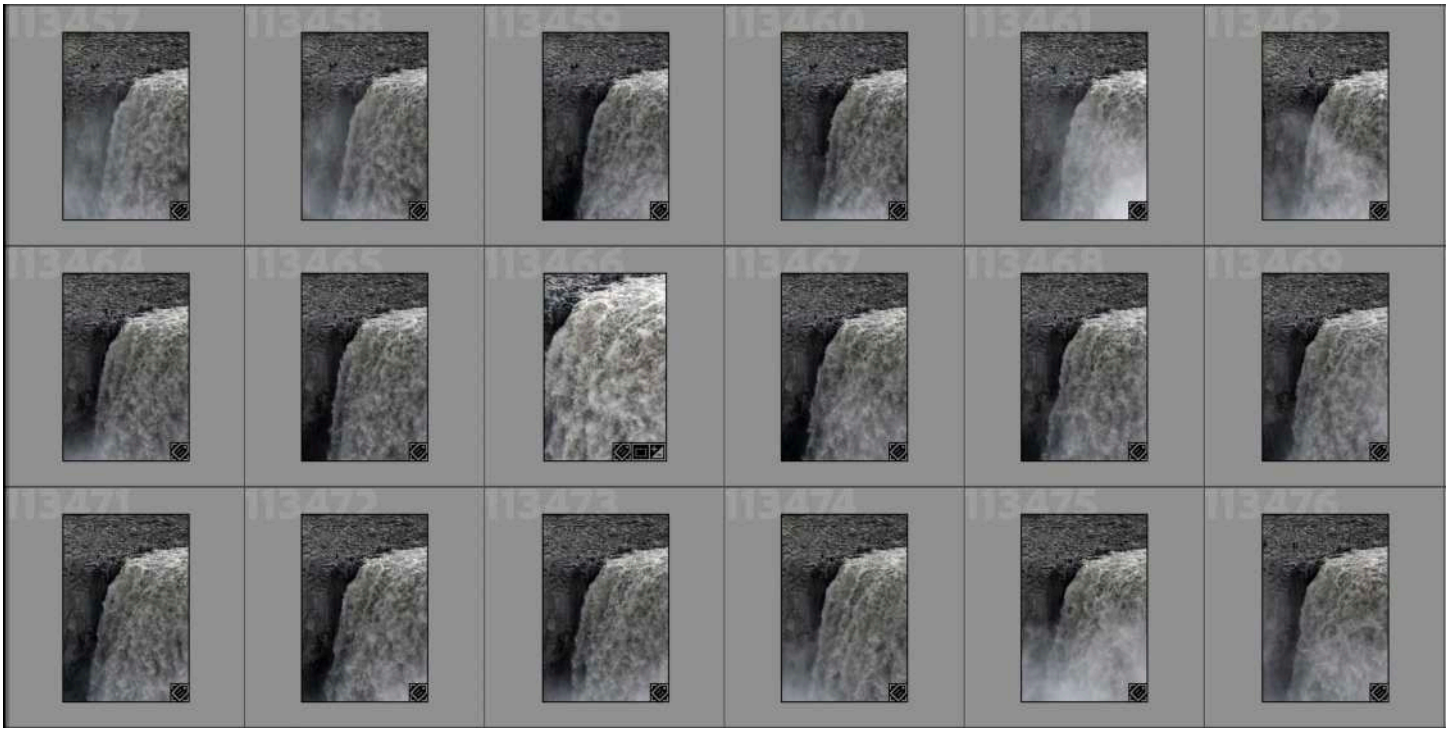
Becoming more experienced at photography helps us make more successful images, but it also helps us recognise when a situation isn't working. That is really part of the same process. The sooner we can identify that a composition still has an unresolved problem, the less time we spend trying small variations of the same idea, and the more time we have to look for something stronger.

My favourite thing about reviewing the archive is finding these situations where I could clearly feel that something was wrong, but couldn't articulate or fix it at the time. It's like watching yourself from a distance: the same photographic instincts are there, but now you have the experience to understand what was driving them. Even a photograph that you wouldn't publish or print today can be useful once you understand why it failed, and sometimes that makes it just as valuable as your best work.

Getting the Right Frame

Knowing when to stop shooting





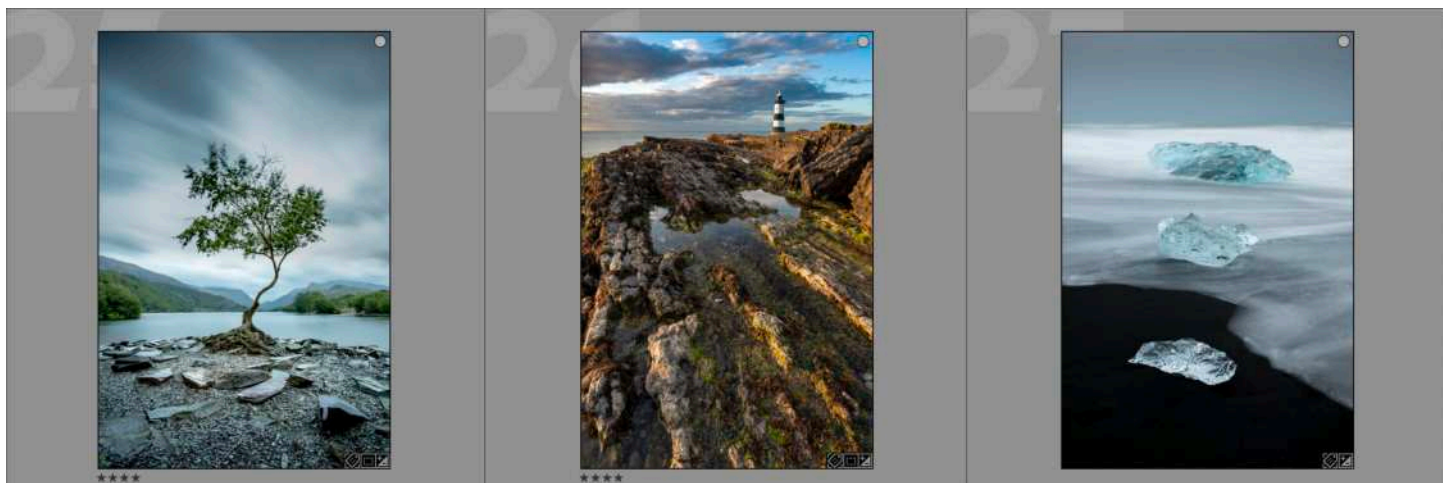
Introduction

When I first started going on photography trips, one important measure of success was how many frames I had captured. A really good trip might have resulted in several thousand images, and coming home with memory cards full of new material always left me excited about the prospect of what they might contain.

I usually ignored the problems this caused. Faced with thousands of new images, it was impossible to know where to start looking for something to print or publish. Even when I did find a promising composition, I usually had to choose between dozens of versions of the same scene, each one only slightly different from the last. The whole idea of post-processing became less about editing and more about finding something usable to edit.

Gradually, the backlog grew. I had hardly begun to edit my images from one trip before I was heading off on a new one, and each time I returned with far more photographs than I could process in between journeys. I kept telling myself that one day I'd have time to sort all these frames out and uncover my best work, but that time never came. If anything, the pile became intimidating, and the more images I captured, the less I finished and released.

Taking a lot of photographs can feel like keeping your options open and reducing the risk of missing an important moment. However, the result is often handing a problem to your future self. This article explores why photographers sometimes shoot too much, when it can be the right thing to do, and how to slow down and capture more deliberate frames.



Why We Shoot Too Much

In theory, we should only need one frame for each photograph we want to produce, or perhaps a small set of frames for techniques like panoramas, HDR or focus stacking. So why do so many of us capture more than we need? I think there are several reasons why photographers take too many images, and we need to understand each one to decide when shooting more is the right approach, and when it is just causing more problems later in the process.

The first reason is uncertainty over our composition, when we feel unsure about the camera position, focal length or balance of elements in the frame. The second is about technique, and how confident we feel that we have the right exposure, focus and sharpness. The third is about timing, and whether we have caught exactly the right moment when something is changing in the scene.

This distinction matters because each of these concerns is sometimes a valid reason to take more frames, even if we only intend to produce one finished image. There is always a disadvantage to coming back from a shoot with hundreds of frames and a future task to sort them all out. However, sometimes there are advantages to capturing more, and it can be worth the extra effort in the studio later.

When we understand what is causing us to shoot more than we need, we can question whether we are managing a genuine risk, or just deferring a decision that we don't want to make in the moment. The next few sections will look at each of these causes of photographing too much, and what we should consider when pressing the shutter again.



Shooting for Composition

Composition can be difficult, and I suspect that most photographers walk away from each shoot with a little doubt about whether they got the image right. Looking at a scene through a viewfinder or the tiny display of a camera doesn't make it easy to tell if everything is in place, and there's also a risk that we might notice something else when we get back to a larger display.

When I started in photography, I used to anticipate this problem by taking many versions of the same scene for a better chance at capturing a good composition. I'd have more time and a larger display for reviewing them at home, and recording a few extra variations of a photograph that I'd never be able to recreate seemed like a sensible strategy to make sure I got the shot.

The disadvantage was that I didn't pay enough attention on location. Expecting that I could pick the composition later gave me an incentive to capture more angles and focal lengths for my future self to work with, rather than think carefully about what I was doing. More often than not, none of my frames were exactly what I wanted. I discovered that spending more time refining my composition on location made it much more likely that I'd capture a good frame in the first place.

Sometimes I still capture a few variations if I'm uncertain about my decisions. Fatigue on location can cause us to miss small details, and I'm sometimes worried about cutting the edges of my image too tight. The variation I usually make is a slightly wider version of the scene, which at least allows for a different crop. However, capturing more images as insurance against missing the composition is often less valuable than taking the time to refine one frame.



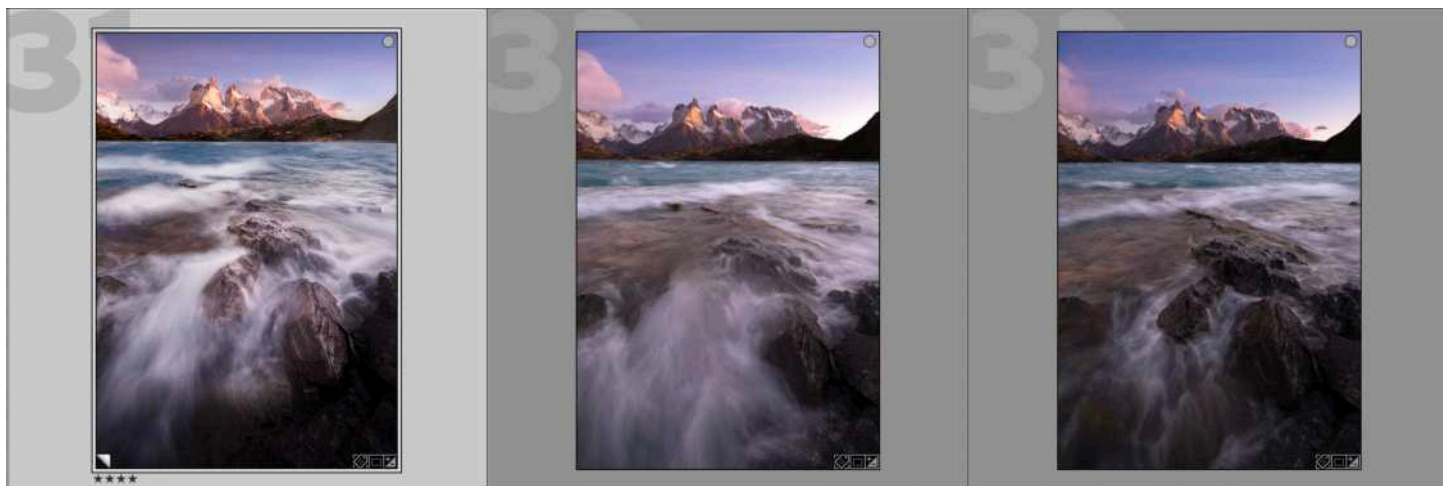
Shooting for Technical Accuracy

One of the worst feelings in photography is opening an image that you were excited about, only to discover that it is out of focus, overexposed or has some other technical problem. Even experienced photographers make mistakes, and sometimes the smallest error can mean losing a photograph which took hours to plan and create.

This risk can also be mitigated with extra frames. I went through a long period of using exposure bracketing on every shot, capturing three versions of each scene so that I could choose the best exposure or combine the frames if one couldn't capture the full range of light and dark. Sometimes I press the shutter far more times than necessary, hoping that the camera will happen to be more stable during one of the images and the result will be sharper.

It's easier to sort through these images than a collection of slightly different compositions, because there are fewer decisions to make when looking for technical accuracy. However, a huge collection of photographs from a shoot can still be off-putting, and there's still the risk that we stop paying attention during the shoot. I sometimes discover long runs of frames with motion blur in my archive, taken when I was hoping one frame would work rather than correcting a shutter speed that was too slow.

It takes more time to check your shots for technical accuracy on location, and sometimes we encounter scenes that push the capabilities of a camera. I still use exposure bracketing for high contrast images, even if one frame could just about capture the full range of light and dark. When holding your camera in low light, taking multiple frames can help you capture a shot without motion blur. However, most technical problems can be fixed on location without needing to generate extra images to sort through later.



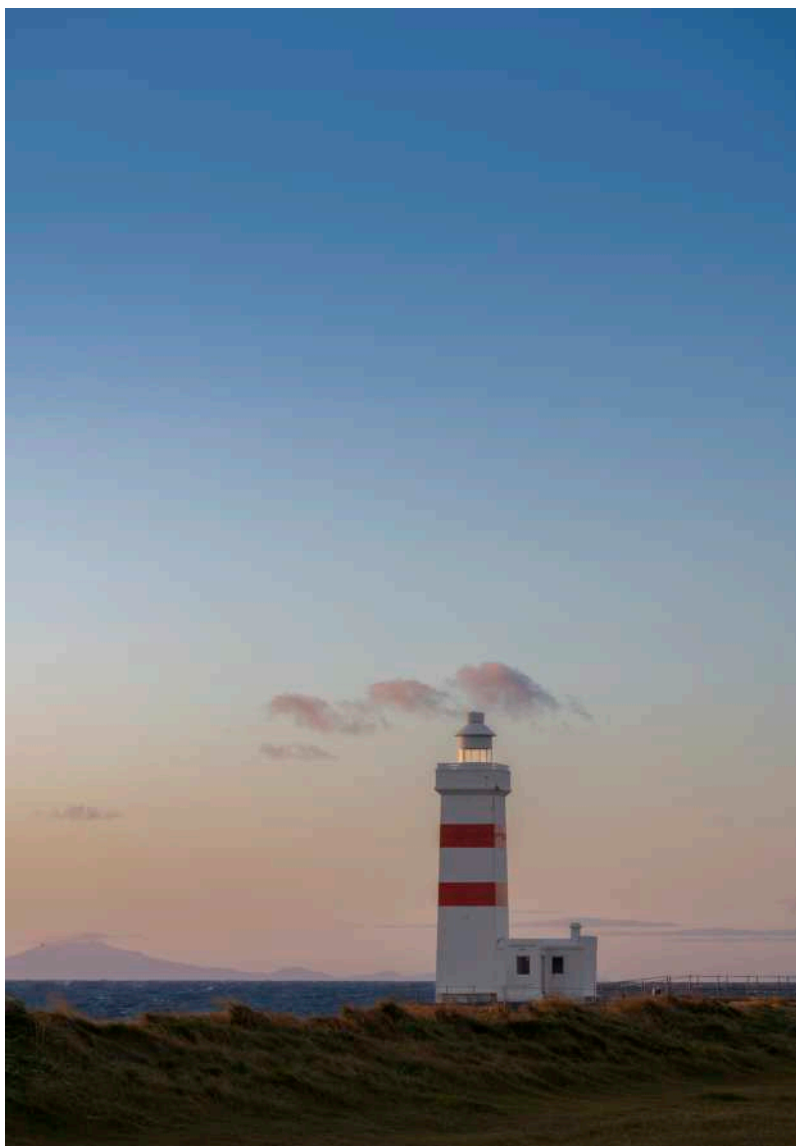
Shooting for Change

The scenes that still generate the most photographs on my memory cards are ones that contain some kind of change or movement. It might be waves breaking over the rocks by the ocean, or dappled light flowing across a wide landscape. When each frame is different to the last, it can be tempting to capture as many as possible so that we don't miss the perfect moment.

I'm often worried about timing. A seascape might work best when a wave breaks in a particular place, and the composition will only exist for a fraction of a second. Sometimes, I'm worried about my judgement. Patches of light can pick out different parts of the landscape, and it's not easy to tell which areas will make the best photograph when the light is constantly moving. Trying to precisely time a single frame feels less reliable than shooting everything and pulling out the right frame later.

However, this still leaves us with later decisions. Although making lots of options seems like the best way to capture the perfect version of a changing scene, in reality there is rarely a single frame that stands out. The review process often leaves us choosing between very slight differences, with several options that have advantages and disadvantages, but no clear winner.

There are techniques which let you capture changes in the scene while limiting the number of frames. For brief moments like breaking waves, it helps to identify how you want the scene to appear, anticipate the moment, then take a continuous burst to freeze the action. This is more effective than trying to shoot every incoming wave. When a scene changes gradually and you're unsure which arrangement will work best, plan how many versions you want to work with and set your camera to interval shooting mode. This will automatically take a fixed number of frames, giving you some control over your future source material.



Integration

Although I have described the problem of shooting too much as three separate issues, they are really part of a better way of working in photography: the integration of shooting and editing. Composition, capture and editing are all part of the same process, and become easier when we are not only thinking about the scene in front of us, but also about the photograph we hope to create from it.

Some of the choices which go into that photograph can be made when choosing a composition, some of them belong to camera settings, and others can only be done during the final touches of editing. However, we don't need to wait for each stage to begin before considering what we need to do. Many of the edits we might want to apply can be identified as we set up the camera to capture the raw material for processing.

The same is true for how many frames we take. One way or another, we need to choose a composition, photograph it well, and make sure we capture the right moment when it comes. We should settle the composition while we're still working the scene and check technical accuracy in camera, although we may only be able to decide which moment worked best after the scene has changed.

Shooting too much is often the result of pushing all these decisions into the future, and hoping we can make them later when we are more comfortable and using a bigger screen at home. However, by making these choices out of sequence, we often lose the chance to correct a composition, fix a camera setting, or plan for the right moment to hit the shutter.



Reflections

There are many reasons we might want to shoot several variations of a scene, and I still come back from a shoot with far more frames than I really need. However, it's important to recognise a cost beyond storage and equipment use: having too many images to sort through can be frustrating and demotivating.

The ideal approach gives us enough frames to get the photograph right without creating unnecessary decisions later, and thinking about photography as an integrated process helps us find that balance. The aim isn't to come home with fewer photographs, it's to come home with fewer unresolved decisions.

We all know on some level when we are taking another shot because we aren't concentrating enough in the moment. That's the feeling of a deferred decision. Recognising those moments gives us the chance to ask what choices we are postponing, and whether there is a good reason to leave it until later. Sometimes there is, but often a little more thought on location will lead naturally to fewer unnecessary frames and a lot less work when we go back through the images.



Thanks for Reading

I hope you liked this issue of In The Frame, and I'd love to hear any feedback or ideas for what the magazine might cover in the future. If you'd like to support this project and help me continue to write about travel and photography, there are a few ways you can contribute.

Share: Help me grow an audience for In The Frame by sharing the magazine with other photographers.

Support: You can support the project with a one-off payment at the link below and gain access to the Supporter Library.

www.shuttersafari.com/in-the-frame/support

Shop: Check out my website for my guidebooks on photography and travel.

Shutter Safari

Photography Travel Guides



Planning a photography trip can take a lot of research, and the information you need is often scattered across countless blogs and websites.

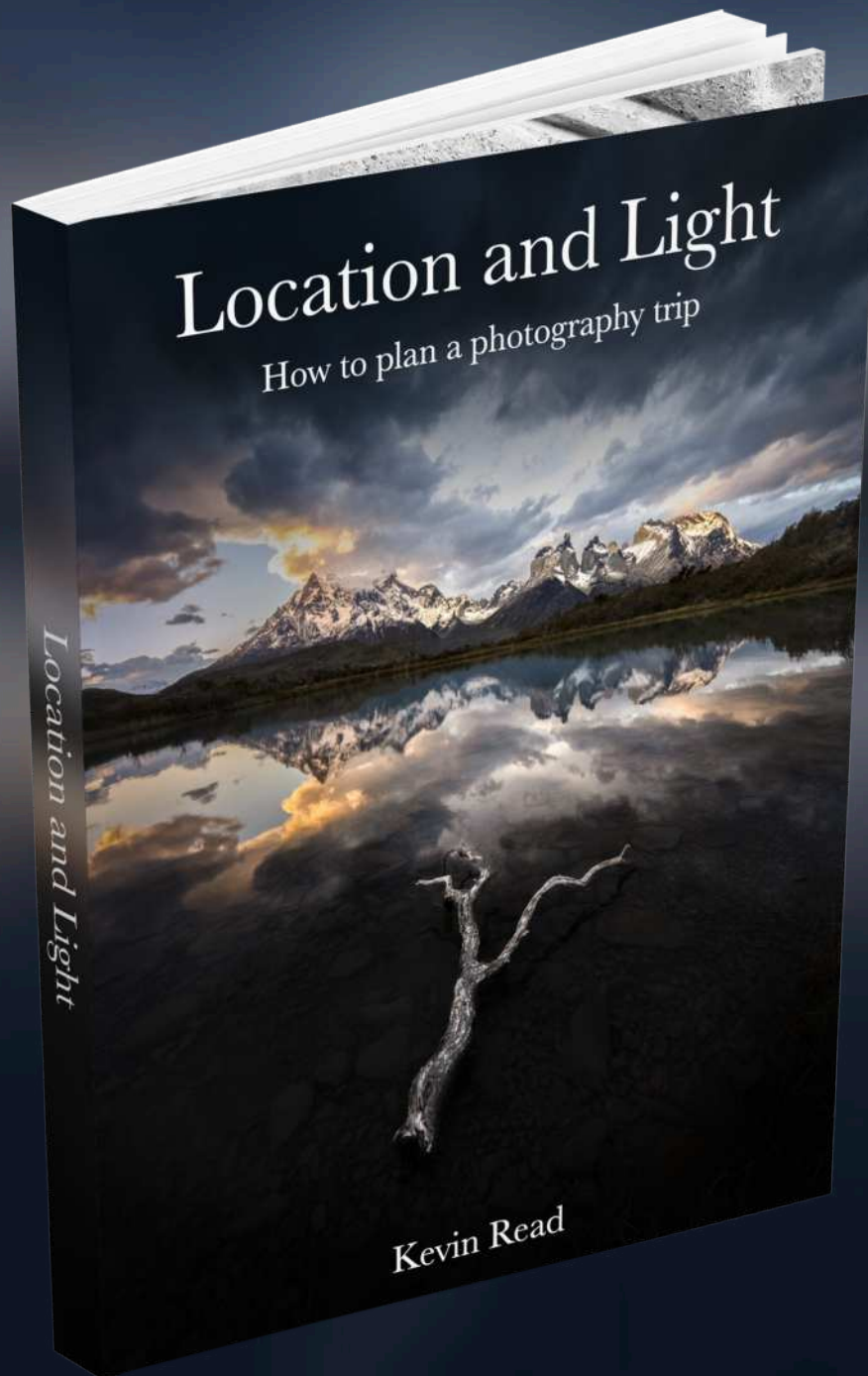
Photography Travel Guides put everything in one place, with structured information to help you plan both your journey and your photography.

I created these books from first-hand experience travelling with my camera to over fifty countries. Each guide combines travel and photography advice, so you can spend less time planning and more time shooting.

www.shuttersafari.com/photography-travel-guides

Location and Light

How to plan a photography trip

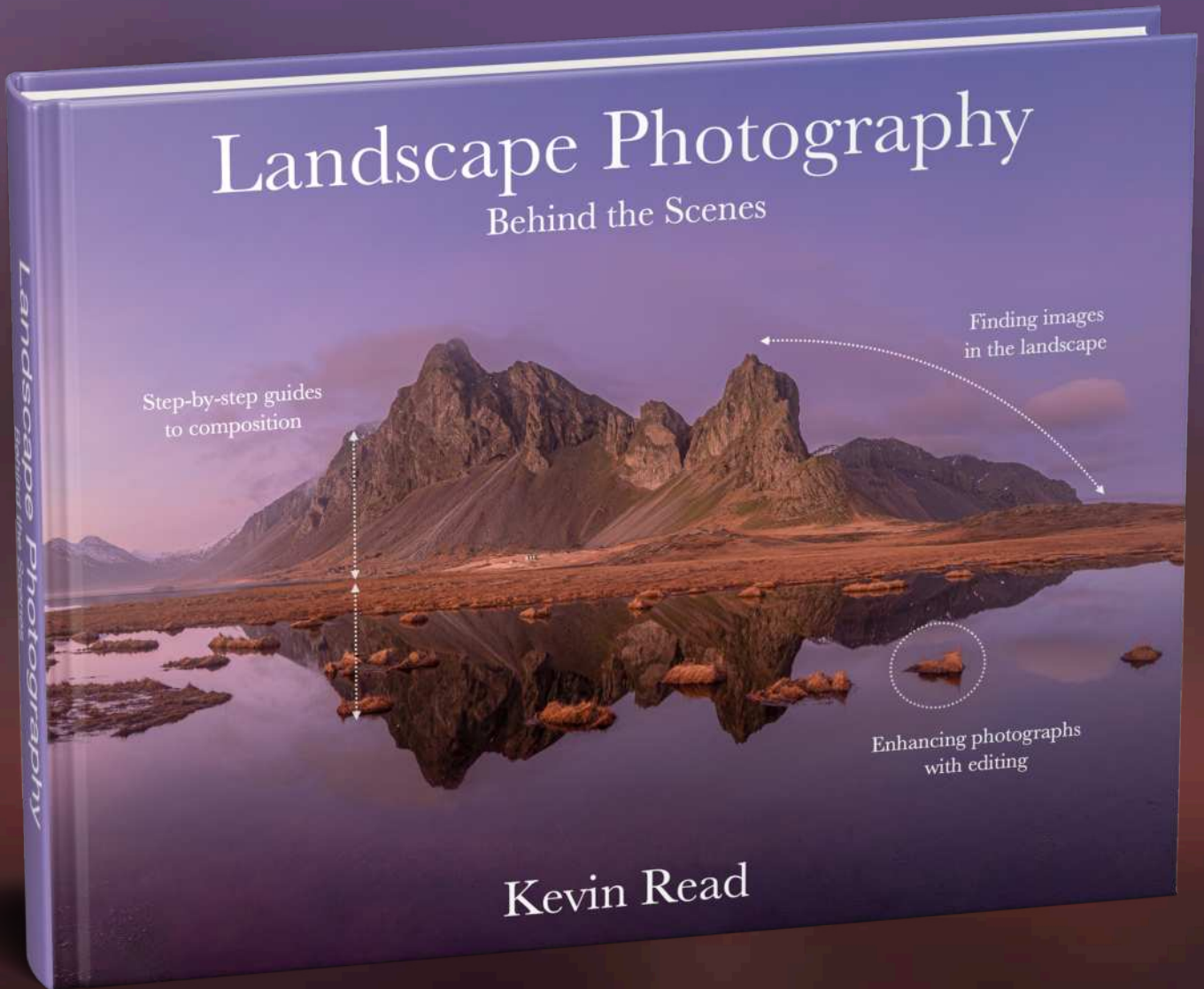


The ultimate guide to finding locations, predicting the light and getting the most from your photography adventures

www.shuttersafari.com/location-and-light

Landscape Photography

Behind the Scenes



My ebook on landscape photography takes a new approach to teaching the skills needed to compose, edit, and develop your own photographic style.

It follows the stories of twenty images from location to final edit, exploring how each was created and what they reveal about building an image.

It's a practical, behind-the-scenes look at landscape photography, built around real examples, mistakes, and decisions made in the field.

www.shuttersafari.com/behind-the-scenes