

In The Frame

Patagonia Wildlife | Helsinki | Summer Photography

Issue 28 | September 2026

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Issue 28

Mobile Edition

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First digital edition published September 2026.

Cover art, layout and photography by Kevin Read

Thanks to Rob Hadley for images of the author

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Welcome

I spent five days in the Lake District this month with no plans other than taking photographs, and it was an opportunity to get away and let photography determine how I spent each day. It started with a great morning at Castlerigg Stone Circle, which I had almost completely to myself for a few hours as the sky became lighter and the sun appeared on the horizon. I don't remember the last time I enjoyed an early shoot that much, and something about the sounds carrying across the valleys and the sense of quiet at such a busy time of year made it a really memorable experience that stayed with me for the whole trip.



For the rest of my time in the Lakes, I hiked into the hills and tried to arrange my schedule so that I was out during the quieter times at the beginning and end of each day. I didn't need every hour to be productive and had complete freedom to choose whether to go out and shoot, read a little about the area or explore places I might return to. Even before I started writing about photography, I often travelled with an ambitious list of places I hoped to fit into a short trip somewhere new, but this experience was much simpler than many of my photography adventures.

I think it helped that the Lake District is relatively easy for me to visit, and I've never really taken advantage of that. Knowing I could come back meant I didn't have to make the most of every opportunity or worry too much about finding the right light or conditions. I didn't need to force anything, and it was surprising how much more enjoyable the photography became once that pressure disappeared.

The last few months have felt really productive and useful, and I've worked more on Shutter Safari than at any time in recent years. However, it's hard to notice when you've settled into a pattern, and a few days away changed my perspective more than I expected. I came back with fresh ideas about how to approach my work, new subjects to write about and things I want to build. More than anything, it reminded me how useful it can be to have something that completely pulls your attention away from everyday work for a while, then lets you return to it with a slightly different view.

The articles in this month's issue of In The Frame also approach the usual themes of location, image and technique from slightly different perspectives. In the location article, I look at how learning the east of Torres del Paine gradually led me to the photograph I wanted. The image article looks at the Sibelius Monument in Helsinki and the challenge of photographing a piece of art without simply recording somebody else's work. I explore how its shapes and spaces can be used to build something different in the frame. In the technique article, I return to the Lake District and what the trip taught me about photographing in summer.

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

Kevin

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Looking for wildlife in the landscape



Introduction

The eastern section of Torres del Paine in Patagonia has a unique atmosphere, with an open landscape where compositions often depend on small details and subtle features in the terrain rather than large, obvious subjects. There are fewer obvious viewpoints compared to the centre of the park, and it's harder to rely on established compositions or locations to make a photograph work. You can be creative anywhere in Torres del Paine, but the east needs a different approach: you have to look more carefully for the features that might become a composition.

The distinctive mountains that form the heart of Torres del Paine are still visible in the east, but your angle on them changes quickly as you move further away from the centre. The terrain becomes more sparse and it's harder to find distinctive foregrounds. Without an obvious set of subjects, you're more likely to explore new options and search for features that happen to work in the light and conditions during your visit.

It's also one of the better areas for wildlife. Further from the busy roads and hotels in the centre of the park, you're more likely to see pumas or groups of guanacos grazing on the hills, and it's easy to find places to stop and watch for animals hidden in the terrain. This gives you a whole new set of subjects, which work really well with the backdrop of mountains to the north.

This article is about a visit to Torres del Paine when I was determined to capture a particular combination of guanacos in front of the mountains. I knew roughly the composition I wanted, but not exactly which peaks to include, or even if any guanacos would be interested in working with me for this shoot. It was a location image without a fixed location, and finding the right elements was a new and unusual way to work.



Forming a Composition

Most people head to the east of Torres del Paine looking for pumas, and it is possible to find these elusive creatures even in the middle of the day. However, I knew the chances of a puma sighting were low, and capturing a good photograph of one was even less likely. Guanacos are much easier to spot, and may even come close enough that situating them in the landscape in a photograph would be possible.

I needed to find guanacos in a place where they stood out against the terrain and were arranged in a neat group that worked as a foreground element. At the same time, the background would need to be distinctive. The mountains wouldn't have to be as striking as they are in the centre of the park, but the peaks I chose for the frame would still need to look deliberate.

The images I wanted weren't a completely original idea, and I had seen other photographers capture a similar combination of guanacos and mountains. However, like many photographs that capture a location in a particular way, the challenge became finding my own version of the idea, with the wildlife and landscape working together rather than one simply becoming a backdrop for the other.

The first thing I'd need to do was explore the area. That would tell me which parts of the eastern routes had places where I could stop the car with views of the mountains. It would also give me a sense of how easy it would be to find guanacos and photograph them. So much of my time in Torres del Paine was spent working a few specific locations waiting for light, but this adventure had to treat the whole east of the park as a set of potential options that changed with the light and wildlife.



First Attempt

I soon discovered that I was trying to scout in two completely different ways at once: reading the landscape for compositions while also searching it for wildlife. Driving a route with an eye on the shifting natural features is a familiar skill for most photographers and requires a wider sense of the terrain and how it is changing. Looking for wildlife is a focused activity that narrows your attention, and it felt impossible to do at the same time as absorbing the landscape.

On my first day in the east of the park, I had to concentrate mostly on how the geography worked. Some stretches of the road dropped into a valley and lost any wider views, but other parts allowed you to look back towards the central mountains, where the peaks rose over the rolling hills. Sometimes there were places to stop, and my travel companion dropped pins on the map when we found an area we might revisit.

It wasn't too long before we spotted one or two guanacos near the road, grazing in the hills to the north. They weren't positioned exactly in front of the mountains, but it was still possible to photograph them with a good sense of the surroundings. The next group were similar, and we began to get a sense of how often we could expect to see them in this area, and how lucky we'd need to be to find a combination of guanacos, landscape and a place to park.

As you travel further east in Torres del Paine, you gradually emerge from the mountains and your view shrinks to a few peaks on the horizon. There were guanacos all the way and lots of great opportunities to step out of the car and photograph them. However, the ideal combination of animals in front of the mountains was only possible nearer the centre, and the first visit narrowed this huge area down to the smaller section where wildlife, mountains and practical places to stop could realistically come together.



Second Attempt

The first day I spent exploring the east helped me map out the route and identify a few places within view of the mountains and some hills that looked like tempting grazing spots for a passing guanaco. A little familiarity helped me focus on the drive, and on day two I could pay more attention to spotting the brown and white outline of a guanaco in the landscape. It was still a difficult process, but at least it felt like I only needed to concentrate on one thing at a time.

We had made a decision for the second visit and planned to spend more time in areas where an image was likely to work, even if we couldn't spot any wildlife when we got there. We had some confidence from the number of guanacos we saw on the first drive, and they did seem to move around in search of new places to graze. Instead of searching simultaneously for wildlife and a composition, we would choose the composition first and wait for the wildlife to complete it.

There were several positions where the peaks were in clear view and the landscape was open enough that we might spot roaming guanacos in different places. We stopped at one and waited, walking a short way across the hills to see what we might notice, always with the small hope of a puma sighting. We moved on to another and decided to eat and rest for at least an hour. Moving around occasionally kept things interesting, but leaving time for guanacos to come felt like we weren't trying to control every element.

Guanacos would sometimes appear in the distance, and one group walked right into our view while we were waiting. My imagined photograph was getting closer to reality as some of the animals posed on the hills in front of the mountains, and I found myself starting to concentrate on which lens to use and where exactly I hoped the guanacos would stand. On the first day, I was just happy to see some wildlife. By the end of day two, I was increasing my expectations of where I hoped it would appear.



Third Attempt

I returned to the east of Torres del Paine for a third time with a much clearer plan for how to approach this place. By the third visit, we knew where the composition worked and could stay in the best area waiting for the guanacos to arrive. Having thoroughly explored the area, I had the benefit of time and patience to watch the landscape and wait for the elements to align, and had lost the sense of urgency that comes with visiting a new location.

On previous days, the sky had been relatively clear or completely overcast, but the weather was changing more quickly this time, with broken cloud causing patches of light to appear. This is usually my favourite daytime weather, but it was a real advantage in this part of the park, where similar colours and textures in the landscape meant it was harder to make features stand out. The light would have to appear in just the right place, but it had the potential to create much more separation and depth than I had experienced in flatter light.

After some time waiting in position, the first guanacos appeared over the hills and moved into the centre of the scene I had in mind. On previous days, I had misjudged the distances. Some guanacos had appeared on a distant hill but looked tiny through a long lens with a huge mountain behind them. This time, I knew how far away they needed to be and the lens I needed to use for a good balance between the foreground wildlife and background mountains.

Gradually, the animals moved closer and started to align with the mountains, and I stayed completely still to avoid disturbing them. They spread out to graze, and more joined the group as I began to watch the sky. Patches of light were moving across the scene, each guanaco was alternating between chewing on the grass and watching for danger on the horizon, and the only thing left to do was wait for a moment when they were neatly separated and the clouds moved into position.



Conclusion

My final image of guanacos in Torres del Paine worked better than I could have hoped, and it added to a wonderful set of photographs from this part of the national park. Each visit improved my understanding of the area, and I began to see beyond the simple features and learned how the guanacos moved around and which areas worked best for the shots I had in mind. It wasn't just persistence that helped me get an image here, but the accumulated knowledge of watching the same landscape on different days.

That said, I was still very lucky. Wildlife is incredibly difficult to photograph and I am used to applying a bit more control and forecasting when planning a landscape shoot. The experience of multiple visits told me roughly where to stand and how long to wait there, but there was no way to control when the guanacos would arrive and what they would do when they did. The fact that they did it in the right weather was even more fortunate.

One mistake I made throughout that trip to Torres del Paine was raising my standards so high that I often felt unable to meet them. The ideal scene of guanacos in front of the mountains gave me real focus for the exploration, but it also meant that I didn't fully appreciate my other shots from the east of the park. That's partly why I treated this as a location article rather than a piece about a particular image. Having a particular composition in mind made me determined, but the collection was more important than the final shot.

Torres del Paine is full of incredible viewpoints and there are great scenes to capture, but the east of the park felt rewarding for almost the opposite reason. There was nothing obvious in the landscape and no pin on a map for me to aim for, and that forced me to react to the place as I found it. I got fewer images for the time I spent, but each one felt more connected to the process of exploring the landscape and discovering what might work there. The photograph I had imagined gave the exploration direction, but the uncertainty of how I might eventually find it was what made the east such an enjoyable place to photograph.

Behind the Scene

Sibelius Monument | Helsinki



Creating a photograph from a work of art



Introduction

I was exploring Helsinki more as a tourist than a photographer, with a friend who wanted to visit some of the main attractions but not necessarily stop in the same place for hours waiting for the best light. We were using a top ten list of attractions, but the one I was most excited about was the Sibelius Monument: a distinctive sculpture in one of the city's many parks, and one of the most interesting potential photography subjects on our tour.

Jean Sibelius is regarded as Finland's most important composer and was associated with Finnish national identity when Finland was still part of the Russian Empire in the early 20th century. I'd been listening to Sibelius on a train trip across Finland before arriving in Helsinki, so I was also starting to connect the music with the country as I watched it pass by the window outside. The monument was a little out of the centre of Helsinki, but the perfect excuse for a walk across the city.

The monument was created by Finnish sculptor Eila Hiltunen, and is made from more than 600 welded steel tubes, some of which are incomplete or decorated with textures and patterns across their surfaces. It's also enormous - more than 8 metres high - and has a strangely abstract form that was controversial when it was unveiled in 1967. Since then, it has become one of the main attractions for visitors to Helsinki.

The details and patterns made it look like an ideal subject for photography, and I was excited to see how big it was when we arrived in the park. However, it was also a sunny day in the middle of summer, and the monument was completely surrounded by visitors. To find an interesting photograph and avoid other people in my shot, I'd have to get very close, explore different angles, and possibly test the patience of my waiting friend.



Photographing Art

The challenge of photographing another piece of art is that so much of the visual work has already been done. A wider shot would mostly be a record of the sculpture, and I wanted to find at least some small way of interpreting the details in order to find something new. I tried to see the pipes as material to work with, and ignore the fact that they already formed a brilliant piece of art.

Getting closer didn't automatically solve the problem. Each pipe had been beautifully crafted with welds and textures, and even a close-up image still captured the patterns designed by the original artist. The challenge was working out which connected parts to include, and trying to create relationships between different sections of the monument.

Fortunately, there was a huge amount to explore. You can get underneath and inside the monument, and reach angles that wouldn't be possible with a normal sculpture in a park. There were hundreds of pipes with irregular heights and broken ends, all overlapping in different ways. Using different focal lengths and positions, it felt possible to photograph the monument for hours.

The question was always whether my photograph was creating something interesting, or simply showing another beautiful detail of the sculpture. I walked around the outside and the middle of the sculpture, and used different focal lengths and positions to include more or less of the detail. However, the most promising options were all from underneath.



Underneath the Monument

The pipes of the Sibelius Monument are all arranged vertically, so the angle from underneath transforms your perspective. Looking straight up gives you a patch of blue sky, whereas the pipes on the edge of your vision are still side-on and full of detail and texture. With a wide-angle lens, this effect can be used to create different shapes out of the same set of pipes.

Everyone visiting the monument seemed to enjoy being able to reach this unusual position and watch the sky through the pipes. Even small movements changed the arrangement, and you could rotate in a full circle to change where the diagonal lines of the pipes led in the frame. It was the ideal place for creating an image from the monument without simply relying on the details and overall shape that were already there, and I spent some time crouched in position trying different angles.

I liked that the sky became part of the subject from underneath, changing the colour and atmosphere of the image on such a sunny day. By adjusting position and focal length, I could influence how much the pipes filled the frame, and create a focal point around the pipes that pointed directly upwards and became circles of blue surrounded by metal pipework.

Images from underneath the monument were as much about negative space as the pipes, and there were several gaps in the pipes where people could stand up and feel surrounded by the sculpture. By adjusting my frame, I could change where the patches of sky through those gaps appeared, and tried to use this to create a pattern of blue among the silver.



Working with Uncertainty

Making a photograph from underneath the Sibelius Monument was surprisingly awkward. Many of the pipes aren't quite high enough to stand under, so I was stuck in a crouched position, waddling between different points. The image changed as I turned around or moved up and down, and I had to watch for all the other visitors trying similar things or just playing among the sculpture.

There was no way to use a tripod in such an unusual and crowded space, so I had to find my way into position and hold carefully while I took the shot. The pipes and textures were already providing enough detail and complexity, and I wanted my image to be as sharp as possible. Choosing settings was fairly easy - a medium aperture for sharpness and a quick shutter speed to make up for my unstable position - and the main difficulty was focusing on the nearby pipes and holding the camera still.

I made images from several positions under the monument, but couldn't tell on location if any of them had worked. I didn't have much experience with abstract compositions, and that made it harder to judge whether I had discovered an interesting composition or more of a geometric gimmick among the shapes. I can often tell if a landscape image has worked while I am making it, but at the monument I'd have to wait until I could review my pictures properly afterwards.

Comparing the frames later made it much easier to judge which arrangements actually worked. Some had too much empty sky, while others were so tightly packed with pipes that they became more about texture than composition. The sky was so vivid that it almost became the main subject, and I found my eye drawn more to the gaps than the pipes themselves. This made choosing a favourite simpler, as I could concentrate mostly on the pattern formed by the patches of sky.



Processing the Image

Once I had chosen the frame, the composition also gave me a clear idea of what I wanted to protect in processing. The opening where I was looking straight up through the pipes feels like the focal point of the image, and I liked that it sits slightly off-centre while the other pipes lead towards it. I didn't want the processing to overwhelm that structure, so most of my adjustments were about controlling the extreme light and colour rather than changing the character of the image.

The most important task in processing was to control contrast in this incredibly unusual scene. The direct sunlight made the sky and some parts of the sculpture incredibly bright, but the shadows formed by the metal pipes were very deep. I wanted to recover some detail in the lightest and darkest areas, but make sure that the contrast was still clear and realistic.

I also had to manage the colour. The metal pipes reflected the sky and were distinctly blue in my raw image. I could adjust the white balance to make them closer to silver, or push towards a more creative finish and make them more golden. Choosing the right white balance in a scene like this is mostly a personal choice with no clear right answer, but each point on the scale completely changed the atmosphere of the scene.

I didn't change much about this photograph in processing. I wanted to find the balance between emphasising the abstract features and keeping the photograph real enough that you can still tell what you are looking at. I lowered contrast just enough to reveal some detail without creating an artificial finish, and I reduced the blue just enough that you can tell that the pipes are silver.



Reflections

What makes the Sibelius Monument such an interesting subject for photography is how completely it changes as you move around it. You can study the whole sculpture from a distance, move between the pipes or crawl underneath and look closely at individual components, and every change of position creates a different relationship between the shapes.

The combination of detail in the pipes and complexity in their arrangement makes it particularly rewarding to slow down and look carefully. It almost feels designed to be split apart and reconnected, and looking through the viewfinder as you move around creates this strange sense of movement in the frame, like pieces coming together and then separating again.

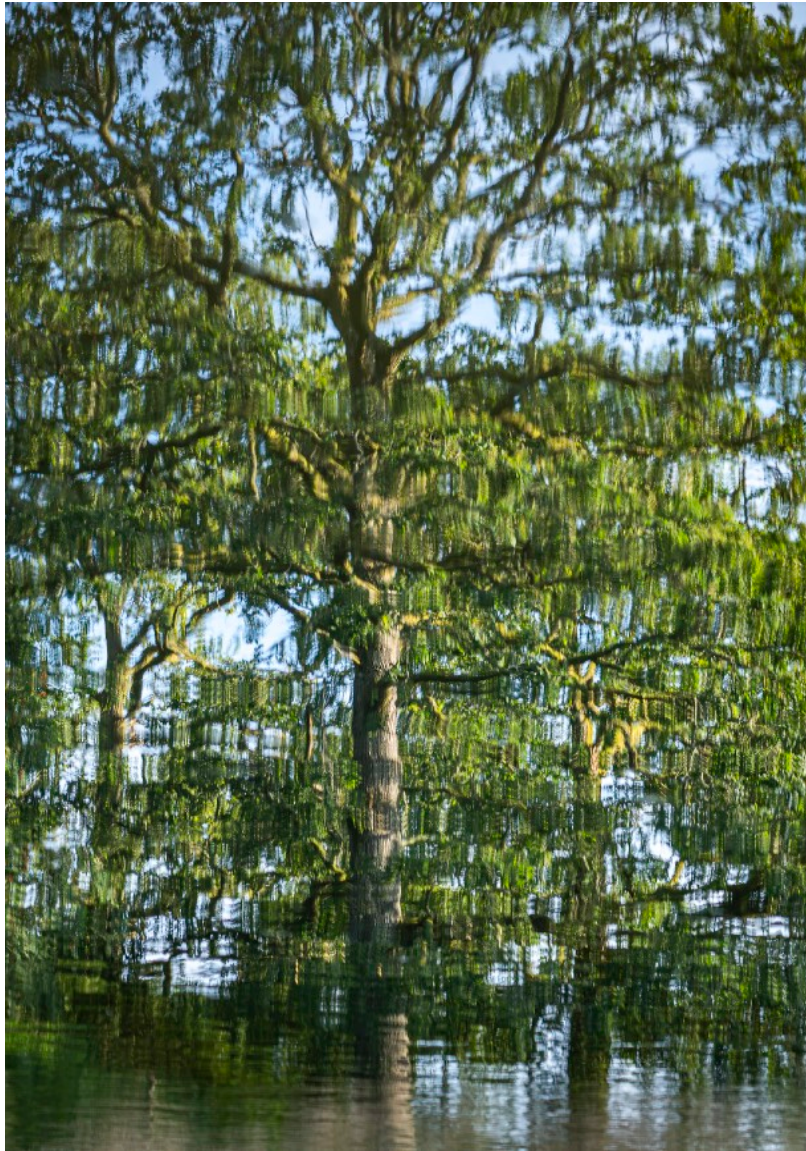
I was very aware of this because the subject was already a sculpture, but this process of deconstructing and reconnecting also appears in other forms of photography. We don't create lakes, mountains or trees, but in the landscape we're often trying to piece them together in just the right way in our frame. That's one of the main things we can do as photographers: take what's already there and see if rearranging it and putting a frame around it says or does something interesting.

Photographing the Sibelius Monument was a strangely familiar process because it felt so much like an intense challenge of rearrangement. A photograph has to work in the details and as a whole, so it makes sense that this would work well on a piece where so much attention had gone into the patterns on each element and the way they connect together. I wasn't trying to improve on the sculpture or reproduce it perfectly. I was trying to take what was already there, break it apart, and put it back together in a way that became my own photograph.

Summer Photography

Learning to work with the season





Introduction

Photography in the middle of summer can be difficult, and often comes with long days, harsh light and fewer colours in the landscape. I had an opportunity to travel to the UK's Lake District last month, and couldn't wait to get out with the camera, but I knew that I'd have to work hard to get the most from the season. I expected to be up early each morning and need to use some creative approaches to make my images work.

Travelling for photography in the summer can sometimes create a problem with expectations. I have experienced some beautiful colour and light in the Lake District, and seen even more in images that others have taken there. They're often made during great conditions, and it's hard not to arrive with a vision in your head of these amazing landscapes that don't quite look the same in the middle of a bright summer's day.

Still, I arrived with a plan to get up for sunrise each morning, carefully manage my energy during the long period of daylight, and spend plenty of time exploring for places I might return to at another time of year. Essentially, I would work harder and manage the light that was available as well as possible, determined to capture some images while I had time to focus only on photography.

However, things didn't go as I expected. I felt differently about the morning shoots, the days unfolded in new ways, and the experience of heading out for sunset felt different from previous trips I'd been on. I discovered a lot more about shooting in summer than I had anticipated, and learned some new lessons about my approach to photography.



Very Early Mornings

One of the defining features of summer photography, especially at northern latitudes like the UK, is the early sunrise. I like to be on location for a long period of twilight, which is often when the richest colours and softest light appear. While sunrise was at around 5:45 on my trip, the sky was already very light before 5am, and that meant a 4:15 alarm to be up and on location for the best moment of the day.

Usually, my response to an early morning is very practical. I don't want to burn through all my energy for the day, so I manage a quick shoot for the best light and then get back to the accommodation to rest whenever possible. Watching sunrise is a great experience, but I'm often focussed on the changing light and aware of the need to plan my sleep and food around such an unusual start to the day. An early sunrise is as much something to organise around as it is to capture.

On this trip, I paid much more attention to the experience of being out in the landscape so early in the morning. 5am is long before most people emerge for the day, and I rarely saw another person on my sunrise shoots. Places that can be busy with other visitors during the middle of the day were completely deserted, and I could explore some beautiful locations in the most interesting light without distractions or the need to work around other visitors.

Not much changed about my approach to early summer mornings; I still put in the effort to get up and then planned my day around light and rest. However, I started seeing the sunrise as an opportunity to experience the Lake District in a new way, and not as an act of endurance to be managed. I stayed out for longer each morning, and spent more time feeling present and listening to the sounds of the landscape rather than rushing to get some shots before I could get back to sleep.



Using the Day

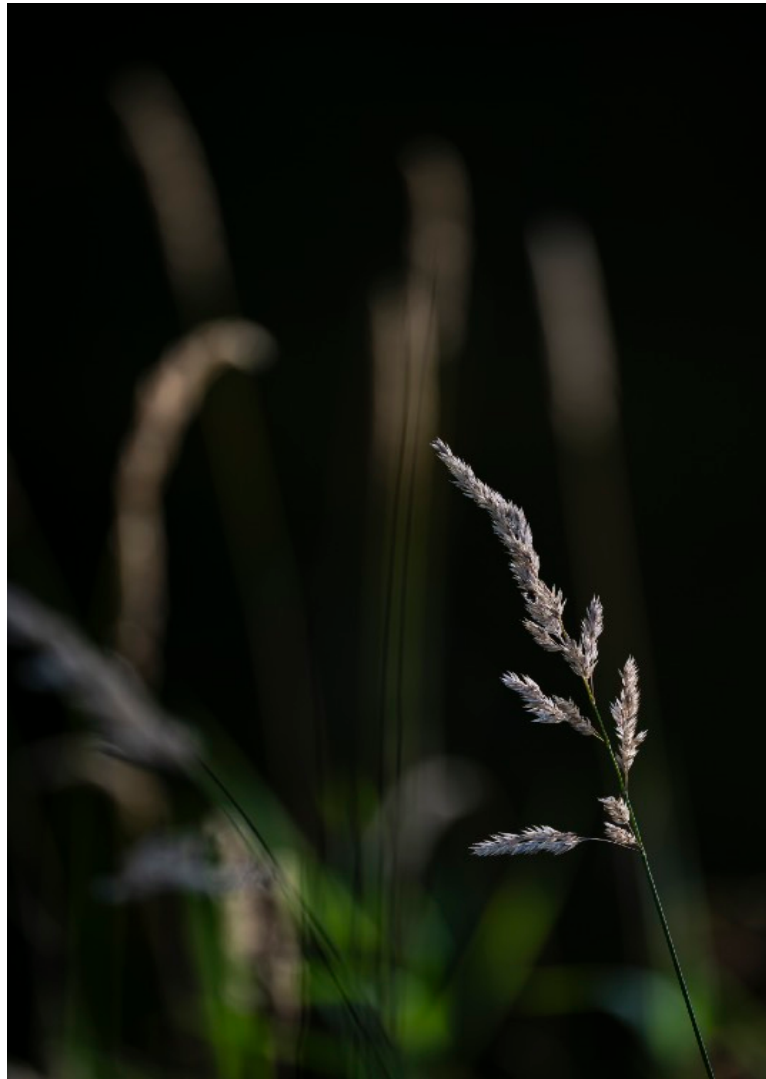
The next part of my summer photography schedule is usually a second sleep, knowing I have plenty of time until the light will change again. Daytime light is perfectly usable, and there are lots of ways to approach this time of year, but I couldn't shoot for the whole of a 16-hour day, and it often makes sense to plan any rest time for the long gap between sunrise and sunset.

This approach doesn't always work in practice. The second sleep often makes me feel dozy, and I feel like I'm wasting time in a hotel when I could be out with the camera.

However, on this trip, I deliberately tried to see that midday rest as an important part of the process. I stayed away from the apps that usually fill spare time and deliberately stopped thinking about photography when I went out for lunch. Not much had changed from the outside, but the shift in attitude made the same break much more restful.

By the time I did emerge for the second part of the day, I felt genuinely enthusiastic to be out looking for images. I arrived on location long before sunset and enjoyed the fact that the day was so long that I could spend four hours exploring a new place before the light and colour began to change. There was a real lack of pressure, and it didn't matter if the experience became a successful shoot or a relaxing walk.

Ironically, this sense of calm meant I probably got more from each location. When the light didn't do what I expected at Buttermere, and the sun dipped below the hills slightly earlier than expected, it felt easier to switch approach and look for compositions that I hadn't been planning. The long days had changed the way I used my time, but by then they felt more like an advantage than a challenge.



Using the Light

There are some great techniques for making the most of summer light, and they were all useful in the Lake District. Embracing the high contrast and deep shadows of direct light can help you see things in terms of shapes and patterns, and give you opportunities for more abstract compositions. Black and white photography works particularly well with direct light, and backlighting often makes subjects like flowers and leaves look better than they would with softer light.

On this trip, I started to recognise the pattern behind these techniques, and realised they were all pushing me towards the extremes of how I normally work. I used much wider and longer focal lengths, looked for subjects that were smaller than usual, and tried to be open to more contrast than I'd often accept in an image. Difficult conditions pushed me to test the edges of my photography habits.

This wasn't experimentation for its own sake; I was looking for areas where the light was already working. Rather than trying to force direct light into the kinds of compositions I usually prefer, I deliberately explored situations where it might become useful. Advice about looking for shapes, backlighting or textures is really just a set of specific ways to do this: recognise what the light is doing well, then build the photograph around it.

I usually wouldn't pay close attention to these plants at the side of a river unless I needed them as a foreground to a wider scene. However, they were ideal subjects for the bright light and deep shadows of summer. Direct light created tiny shadows or translucence, depending on whether they were frontlit or backlit, and they stood out clearly against the dark water. These were ideal conditions for small-scale flower portraits, and embracing the light for what it was doing, rather than what I wanted it to do, made the shoot much more rewarding.



Reflections

Summer hasn't suddenly become my favourite season for photography. The landscape is almost a uniform green, the light can be harsh for long periods, and popular locations can be very busy. I often found myself wondering how things might change by autumn, and what the same scenes might look like with a scattering of snow.

However, my experience of shooting in summer changed once I stopped trying to make every part of the day as productive as possible. I still planned in the same way and approached the light with techniques I had used on previous trips, but I appreciated the opportunities more than I regretted the differences between the seasons.

It was striking how much each part of the day felt like a different experience. The early mornings were incredibly atmospheric as I focussed on the sounds of the countryside and the sense of being present for a rare moment of quiet in a busy season. The long middle of the day became easier when I decided it didn't need to be filled with activity. Evening shoots were more exciting because I had spent the day anticipating the opportunity.

It's tempting on a photography trip to try to maximise the number of good images we can make each day, and sometimes that's the right approach when we have a rare chance to visit somewhere new or far away. At other times, it makes more sense to work with the natural rhythm of the season and choose where the effort is worthwhile. I could have taken more images on my trip to the Lake District, but I'm not sure they would have been worth the extra effort, or whether I would have come away appreciating the place as much.



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.

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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.

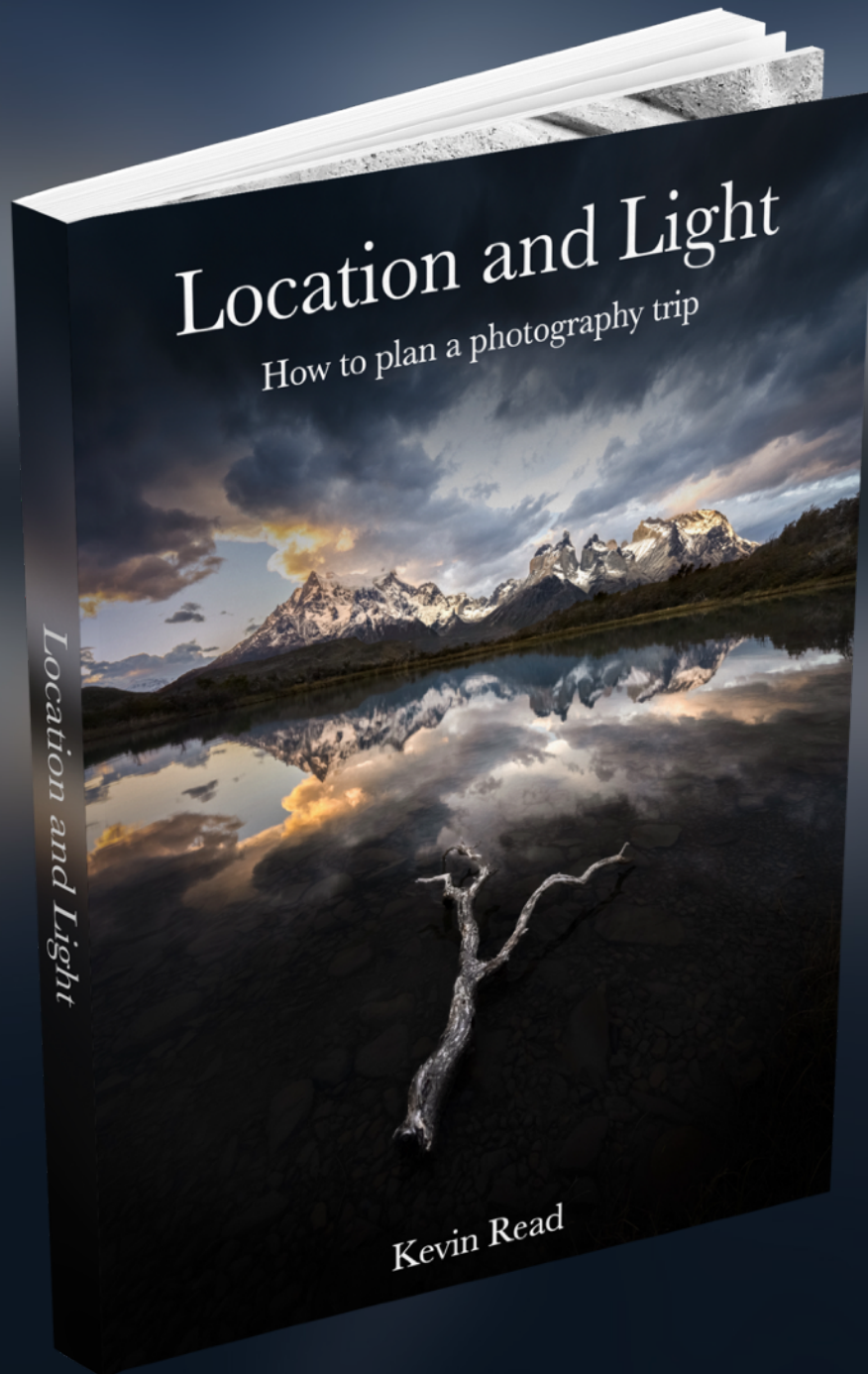
Photography Travel Guides put everything in one place, with structured information to help you plan both your journey and your photography.

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

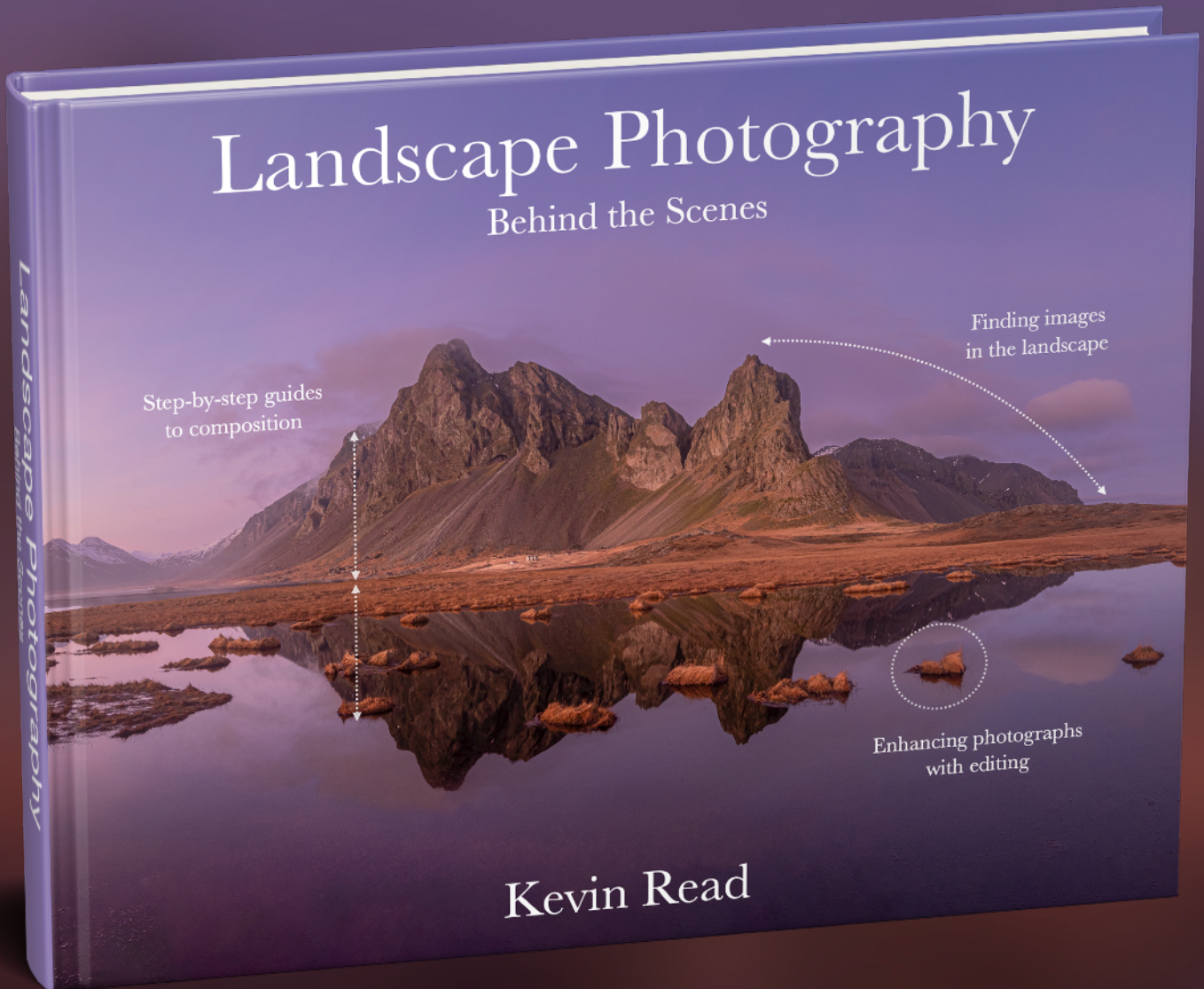


The ultimate guide to finding locations, predicting the light and getting the most from your photography adventures

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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.

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