

In The Frame

March 2026

Tuscany Villages

Shapes and patterns in historic streets

Behind the Scene

Dealing with difficult light

Contrast

Studying the effects of light and dark

In The Frame

March 2026

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Welcome

Hi. I'm not sure I can be trusted to write a welcome message for this month's magazine from my current position flying over Norway on the way back from a solo trip to Lofoten. It's been a very solo trip. Usually I rely on meeting people in coffee shops or out in the landscape for a little human contact while I am away, but this time I was determined to find some more unusual locations, and the process was great for my photography but bad for my sanity.

The people I did meet were great. There are so many wonderful photographers in Lofoten during February, and it's always inspiring to see people's images online and spot other photographers in the field. Like so many destinations, there are places that have become wildly popular, where you line up in a group to capture a familiar scene, and other areas where you can spend an entire morning without seeing another person. There's sometimes no obvious reason why places develop this way, but in a compact location like Lofoten the most popular areas can be just around the corner from the quietest.

Although I've spent a lot of time in Lofoten before, the photography opportunities on this trip were incredible. The weather was at first crisp and cold, then warmer and more dramatic, and I've never spent so long out with the camera each day. The aurora appeared most nights, and there were points where it was all I could do to top up on sleep between shoots before heading back out into the cold. When there is a clear night, it can be difficult to decide how to split your time between aurora hunting, sunrise shoots and exploring for locations in the brief time before sunset comes and the process repeats.

The disadvantage of this intensity is that I've barely looked at my images, and only had time to process one or two. I'm excited to see what the memory cards hold, but for now it's time to switch seasons to spring in the northern hemisphere, and I returned to the UK to a huge jump in temperature and very different colours in the landscape.

I've thought a lot about spring when choosing images and articles for this issue of the magazine, and we start by exploring the villages of Tuscany, which always have the colours I associate with the shoulder seasons. Next, we go behind the scenes of an unusual image from Patagonia, and then extend some of the ideas from that image into a longer discussion about the impact of contrast in photography.

I hope you like this issue, and thanks for reading.

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Contents

Location | Image | Technique



On Location

Exploring new ideas and features
among Tuscan streets



Behind the Scene

Incredible conditions and difficult
light on the mountains of Patagonia



Contrast

Using the space between
light and dark

On Location

Tuscany Villages | Italy

Exploring new ideas and features among historic streets



Introduction

Tuscany has an incredibly distinctive and beautiful landscape, and it's one of my favourite destinations for quiet rural photography in the hills. However, it also has a fascinating urban landscape, with medieval villages and historic buildings scattered through the vineyards and farmland. I'm not a natural street photographer, but I love exploring the quiet streets of Tuscany's village life.

Most Tuscan villages date back to a period between the 10th and 13th centuries, when the region consisted of a set of fragmented city states. People lived among shifting alliances and the constant threat of invasion, so settlements were mostly built on hills and heavily fortified against the dangers beyond their walls.

The villages changed over the years; some evolved within the original defensive walls, while others grew into larger towns and communities over the centuries. San Gimignano sprouted enormous stone tower-houses as competitive neighbours built upwards to display their wealth and power, while others (such as Monteriggioni) changed little from their medieval design.

There are hundreds of hilltop communities across Tuscany, and most of them have become a wonderful blend of historic features and modern facilities, often centred around food, wine and crafts from the region. They form a link between Tuscany's agricultural and cultural past, helping make sense of the region's history, even if you spend most of your time in the countryside. They also have some great features for a visiting photographer...



Rhythm of Village Life

The ideal situation for exploring a Tuscan village is wandering the streets alone with the camera, listening to the sounds of the environment and watching the light pick out details in the surroundings. In reality, the experience can be crowded and noisy, as tourists arrive by the busload and fill the streets in search of souvenirs.

The trick is choosing the right places and the right times to explore. Even larger towns are quiet in the early morning, and conditions are often best if you arrive for first light and explore before most people have emerged for breakfast. During the day, some places receive far more visitors than others, and it's often possible to find streets to yourself even at peak times.

Although some spots can be crowded, most communities in Tuscany have remained authentic and focused on the classic Italian interests of food, wine and culture. Large international chains have never taken over the busier parts of rural Italy, and most visitors are drawn by the traditional character that gives Tuscany its distinctive atmosphere.

Personally, I like a balance between quiet time to explore and the bustle of a living place that comes from a real community. Tuscany's popularity with visitors means there are plenty of great restaurants and places to stay, and focusing on smaller towns and local businesses helps minimise the impact of tourism on the people and culture of the region.



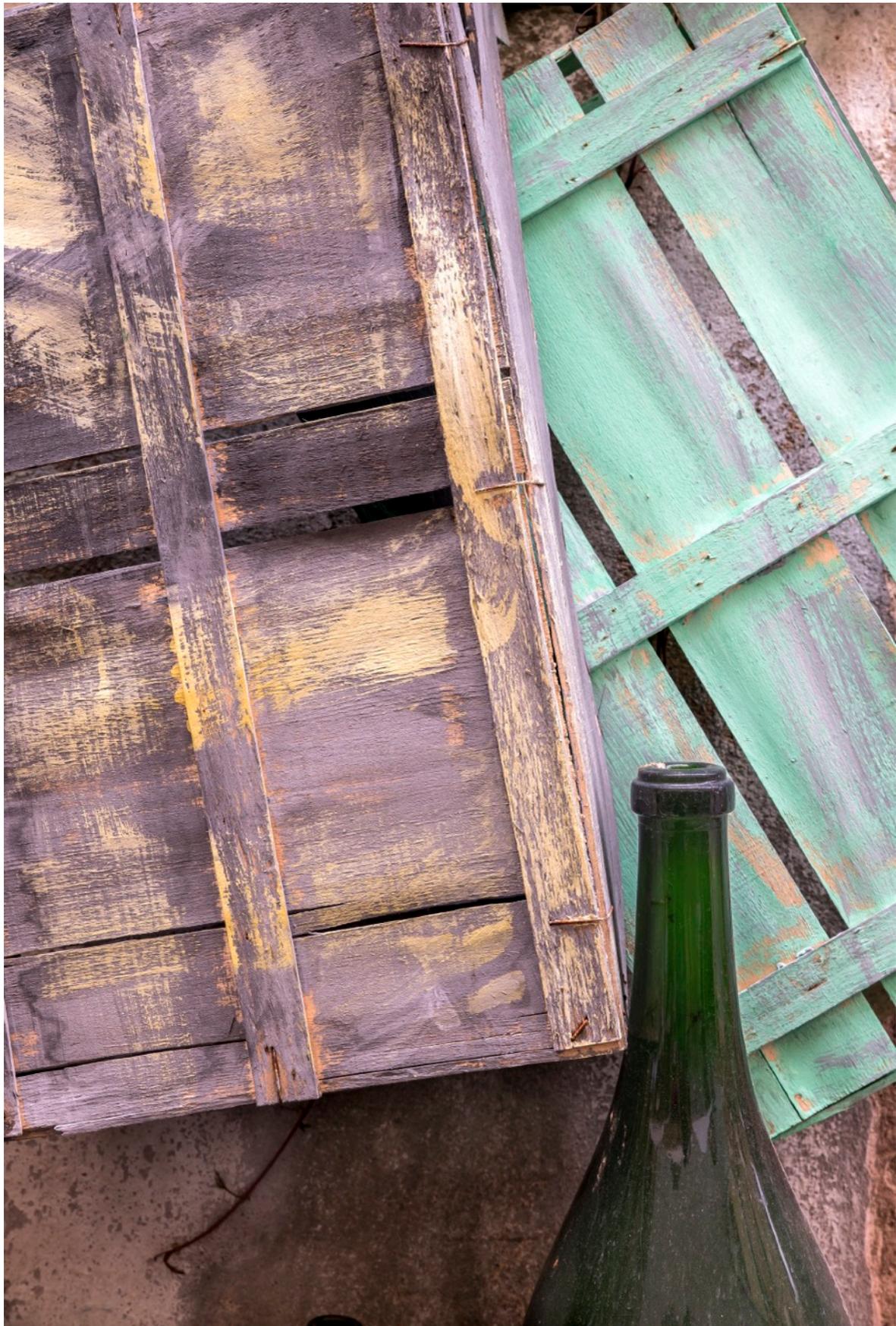
Photographing the Villages

I'm much more experienced in landscape photography than other genres, and exploring villages can feel like starting again with the camera. It's harder to find subjects, and it takes longer to understand what draws me to a scene or how to distill the chaos of a busy street into a deliberate composition.

In a village, everything is nearby and immediate, and it can feel overwhelming as potential images appear in every direction. The environment is more dynamic, people or animals can move across your frame and alter the composition, so there's an element of timing that feels like pressure to react. There's more clutter and distraction, so simplifying a scene feels more difficult than it does in open terrain.

However, I've found that slowing down or standing in place can help you see things more clearly, and a little time lets you tune into the photographic opportunities around you. You might notice a burst of colour from flowers on a windowsill, or a pattern formed by an alleyway curving into the distance. There are plenty of subjects to capture, but picking out the right elements from such complex surroundings takes practice and patience.

One of the great things about Tuscan villages is how deeply they are integrated into the landscape. You can stand among wildflowers, photographing rolling hills and scattered trees, then walk directly into a collection of narrow streets full of ancient buildings. Changing mode like this can help across all forms of photography, and also provides a way to refresh your mindset after a long session among the rolling hills of Tuscany's countryside.



Small details and textures outside a restaurant
in one of the Tuscan villages



Many villages have bursts of colour from flowers that stand out against the ancient stone



Even the smallest details and most subtle colours can make great images, especially on an overcast day without harsh shadows



Composition Ideas

When we first begin in photography, it's tough to make sense of the view through the camera and arrange each element into a composition that feels intentional. Over time, we start to notice common structures in good photographs, and use them as models that work in different places. For example, we might isolate a single subject in the centre of the frame, or use a pattern in the foreground to pair with a distant feature like a mountain.

I often think of these as blueprints for compositions, and village scenes require a different set of blueprints from those that work in open landscape. If you aren't used to photographing street scenes, it helps to look through existing images and notice the structures that work well in this style of photography.

A simple two-dimensional perspective can be a great way to capture doorways and windows, especially if you find intricate designs or contrasting colours in the doors or surroundings. Look for textures and detail in the walls, window boxes with flowers, or even house numbers displayed on intricate signs.

Narrow lanes provide perspective lines that guide a viewer into a scene, and rooftop views can create a jumble of shapes that work for abstract compositions through a long lens. The language of street photography is different to that of rural scenes, but spending time with other photographers' images can give you plenty of ideas to apply in the villages of Tuscany.



Light and Conditions

Light behaves differently in urban environments, and you need to be more aware of shadows and harsh contrasts. Sometimes there are more options in a compact village under direct sun than there might be in open terrain, as shadows create patterns of light and dark to work with. However, harsh light can also wash out colour just as it can in a natural environment.

The low angle of light at sunrise and sunset doesn't easily reach village streets, which makes Tuscany ideal for balancing urban and rural photography. You can capture the beginning and end of each day in the open countryside, then explore villages when the sun is higher in the sky.

Cloudy days reduce contrast and help with picking out colour in the villages, while rainy days add new textures to the streets. Sometimes you can find reflections in small puddles if you get your camera low enough to the surface, and having easy access to cafés and shops makes shooting during rain much more comfortable.

I've never explored Tuscany in winter, but the occasional dusting of snow can add a beautiful atmosphere to historic streets. To the west of Tuscany is Umbria, where mountainous terrain hides small villages among the rocks, creating pretty winter scenes of cosy houses lit by streetlights. All these variations give us new ways to appreciate light, even if it doesn't do quite what we might expect from experience in the open landscape.



Choosing Villages

There is a huge variety of villages and towns in Tuscany, and choosing the right one for photography can be a challenge. Some are small and quiet, with just a few local restaurants and very few visitors even on a sunny day in peak season. Others are overwhelmed by coach tours during peak season and feel much less authentic on busy days.

There's no single reason why some Tuscan villages are more popular than others, and I'm often surprised by how quiet some of the prettiest places are, or baffled by the spots that draw the crowds. Like most tourist destinations, the cycle of shared images and stories can elevate one place while another remains surprisingly quiet.

If you want to find a quiet village, one approach is to look for places with small access roads and limited parking, which restricts how many visitors can arrive by coach. It's also worth searching for village names online and clicking through a few photos for clues: gift shops and ice cream stands versus independent restaurants and small local stores.

You can still capture beautiful images even in busier towns like Montepulciano, which is very popular for its incredible views, nearby wineries and easy access. Early morning is the calmest time to explore, and many villages have public terraces overlooking the landscape, dating back to their origins as hilltop forts and communities. Watching the sun rise from the walls of a Tuscan village is one of the great experiences of Italy, and a brilliant way to start a day in the region.



Conclusion

Changing subjects can be a great way to refresh your energy and discover something new about photography, and that's especially helpful on a long day out with the camera. I usually want to make the most out any trip to a new location, but it's difficult to keep going for extended sessions in the same environment. The landscapes of Tuscany are beautiful, but it's hard to keep up our creativity and enthusiasm over a whole day among them.

The ease of visiting a medieval village and then returning to the countryside is a brilliant feature of photographing this part of the world. There's no great distance to travel or complex transition to make: you can drive into a nearby town for lunch and change your surroundings for just a few hours, gaining a whole new perspective and set of subjects for very little effort.

The communities of Tuscany also help us to make sense of the landscape. While the rural environment is pretty, none of it is raw nature; the terrain is shaped by the people and history that came before it. The craft shops, restaurants, museums and churches tell the story of this place, and that can inform how we capture it and use our photographs to tell a consistent story.

Even if village streets aren't your natural subjects for photography, they can still provide important context. They aren't just a contrast to the rolling hills we associate with Tuscany, but a companion to them, helping us connect the whole region together. I'm not sure I always appreciated this on previous visits to Tuscany (or in other areas where the idea might apply) but it's a practice worth exploring on future trips.

Behind the Scene

Torres del Paine | Patagonia



Incredible conditions and difficult light
on the mountains of Patagonia



On Location One

Experienced photographers will often tell you that the best practice is to shoot more often and at more times of the day. Many of us save sessions with the camera for the perfect moment, in distant locations during the best light. However, we also know that more practice would improve our photography, and we shouldn't wait for the ideal time.

On a journey around a remote location like Patagonia, this advice can be easier to follow. Visiting this place is such a rare opportunity that it's hard not to spend every moment out shooting, regardless of the light or weather. I was near the middle of a month-long trip to Patagonia during this visit to Lago Pehoe, but still wanted to get the most from every day in the region.

My days on that trip fell into a common pattern. I'd shoot early twilight and sunrise at a reliable location that I'd already scoped, spend the rest of the morning at a second location with good potential, then explore for the afternoon before returning to somewhere I knew for sunset. I've never been so determined to be out with the camera at every hour of the day, constantly alert for opportunities.

On this day, I had spent the morning photographing guanaco in the east of the park, after a very early start for an underwhelming and cloudy sunrise. I was getting tired, and the sun had climbed into a clear sky, casting harsh light over the landscape. I had arrived at Hosteria Pehoe as a place to stop for food in the centre of the park, but spotted unusual conditions over the mountains before going inside.



On Location Two

Trekking to a remote location and waiting hours for the perfect light is the romantic ideal of landscape photography, yet I took this shot from a café. This article isn't about the research and planning behind capturing an incredible moment over these famous peaks, but about how to approach the difficult conditions we face when shooting at all times of day.

Shooting during difficult light doesn't mean trying to create something out of nothing, it means staying alert to possibilities even when we don't expect them. Despite the harsh sunlight, high winds and warm air were creating drifts of snow and fog that flowed across the peaks, outlining their shape in soft textures and contours.

The sky was clear, and direct sunlight washed out the colours in the scene. My position on the lake faced roughly towards the sun, so the water reflected light in a bright smudge that pulled attention however I framed the image. These were difficult conditions for landscape photography, and getting a shot of the fog over the peaks would depend on a few compromises.

This was the strangest weather I had witnessed over the peaks in Torres del Paine, and I had to carefully plan both capturing and editing the image to make a good photograph from the scene. The image on this page shows the raw photograph from the café window, and this article is about how I chose settings and edited the final shot.



Capture

When shooting in harsh direct light, we have to think carefully about how the camera will react. The sun was near the edge of my frame, which I would usually avoid by shooting in another direction where the effect would be weaker. However, there was no way to change positions, and I had to use my hand to shield the lens and prevent flare.

I wanted to emphasise textures over the mountain, and contrast the flowing mist with the sharp lines of the peaks. I'd need a long exposure because the mist was moving slowly, which meant using a very dark filter to block the bright light and allow a longer shutter speed.

Even with a strong filter, I had to think about contrast. With a long exposure, it's very easy to overexpose a scene, and bright patches would draw attention in a final photograph and make any mistake very obvious. I made a few brighter exposures to capture detail in the shadows, which would give me the option to blend frames for more detail later, but mostly concentrated on not blowing the highlights.

There were many ways to adjust the scene in editing, but it would only work if I captured a shot with no lens flare, good texture on the mountains, detail in the bright areas, and sharp peaks.



Edit One

My first decision in editing was how to crop the image. I had always thought this would be a wide image, and that I'd crop to a panoramic aspect ratio. You can capture more detail in a panorama by zooming in and stitching two photographs, but this scene, with its soft texture and ephemeral atmosphere, wouldn't depend on lots of detail. Using a single image with a crop was much easier.

I experimented with the bottom of the frame, using the water to try to connect with the mountains. The light did create a neat line towards the peaks, but it was very bright and looked too powerful to work as a leading line. The detail in the peaks was subtle and couldn't compete with the sun's bright reflection on the lake.

At the top of the frame, I wanted to give the mountains room without filling the image with negative space. We each have our preferences for how much space to give subjects around the edge of a photograph, and it can be one of those features that makes our images recognisable. I give subjects a little more room than many photographers, but I have no fixed rule for it.

Instead, I adjusted the top of the frame until the balance in the image looked right.



Edit Two

With the light on the water drawing too much attention, I cropped the image further so that the clouds flowing over the peaks became the brightest part of the scene. It was a shame to lose the wider context, but it was more important to make sure the peak stood out as the main subject.

This closer perspective shows just how incredible the conditions were over the mountains. The mist flowed around each peak, and the angle of the sun picked out parts of the stream to give a sense of depth and movement. It was a brilliant moment, and the unusual atmosphere gave me some flexibility to be creative in the edit.

In this first edit, I applied simple changes to reduce contrast and recover details in the bright clouds. For a different image, I would have recovered shadow detail, as we can see barely any texture in the mountains. However, I think the peaks work best as outlines that draw attention towards the mist flowing around them.

To take the image further, I needed to apply local edits and recover more detail in the most interesting parts of the frame.



Edit Three

Although the scene was very bright, trying to compensate for the intense sunlight resulted in a muddy image with low contrast around the peaks. I wanted to recover the strange light on the mountains and draw attention to the flowing mist.

Using a radial filter around the main group of peaks, I increased the brightness and detail to add emphasis to the mist. We still see the fog flowing over the whole range, but the most interesting part of the scene now stands out and pulls our attention.

This was the photograph I had in mind that day by the lake, with layers of peaks covered in a blanket of fog flowing in the sunlight. Without the distraction of the bright lake and unnecessary detail in the dark areas, we can see the patterns and textures of the mountains contrasted against the clouds.



Edit Summary

These three stages show the progression of the edit from the raw file (1), detail recovered in the shadows (2), and brightness restored to the mist (3).



Variations

Most of the edits on this image focused on the difficult contrast created by the intense light, but one of the challenges of a clear sky is its effect on colour. Direct sunlight often washes out colour in a scene, and even the raw image looked almost monochrome.

It could make sense to convert this image to black and white. If there are no strong colours in a photograph, it usually means the composition was already focused on textures and shapes. Embracing the lack of colour and converting to black and white can help emphasise these elements.

However, there are more monochrome options than black and white, and sometimes a shift in hue can add atmosphere. This doesn't work with every photograph, as unrealistic colours can be distracting and look over-processed. An unusual image like this, though, gives us permission to experiment a little further and depart slightly from the reality of the scene.

These two images have adjustments to the white balance to make them more blue or yellow, which makes it clear why this scale is often called 'warm' or 'cool'. They both keep attention on the pattern of mist around the peaks, but each colour gives the mountains a different atmosphere that can change how a viewer responds to the image.



Conclusion

It's rare to see such dramatic conditions on a clear, sunny day, even in an incredible landscape like Patagonia. The flowing mist over the peaks was unusual enough, but the direct light made the scene even more striking, picking out textures and highlighting different parts of the mountains.

This was a challenging shot to capture, and the intense sunlight still left me with difficult choices and fewer options in the editing process. No camera settings would have allowed me to capture more colour, and the high contrast meant choosing between focusing on silhouettes and shadows or blending frames to recover detail.

I also couldn't quite tell how the image would turn out while on location, and I thought the lake might form part of the final scene. This may have been more down to tiredness, as I'd been shooting for hours since early morning. However, it is sometimes true that on location we can only recognise that we're drawn to a feature (the misty mountains), and have to capture enough light to make slower, more considered decisions in the edit.

The most important lesson from this image for me is that embracing the limits of a difficult scene can give us new creative ideas. While I use black and white occasionally, especially when colours have become a distraction, it's been a long time since I experimented with monochrome tones. I like how much they affect the atmosphere of this image, and will definitely try this approach in similar situations as a new way to finish and present a photograph.

Contrast

Using the space between light and dark





Introduction

Tonal contrast (the difference between light and dark) is one of those concepts that appears throughout the process of creating an image. We notice it on location when trying to decide what to shoot, when setting up the camera to capture enough detail, and when editing a photograph for a finished result. It affects many of the decisions we make, even if we don't always realise that it's guiding what we do.

As with all useful ideas in photography, there are no right answers or correct approaches when we are thinking about contrast. Photographs can have nothing but pure black and white shapes, or they may contain a blend of colours that all appear at roughly the same level of brightness. Even a photographer who shoots in roughly the same style and genre might use different levels of contrast in different images.

Although there's no right amount of contrast to use, there are always decisions to make. Contrast can influence the atmosphere, depth, mood, and flow of an image, but the amount of contrast that works for your image is always driven by the scene in front of you and what you are trying to do with it. A photograph can work with any amount of contrast, but we should always be intentional about how much we use.

I've noticed that many photographers talk about contrast as they describe creating an image, but it's not often the main topic of conversation. My mountain image from Patagonia relied so much on getting the contrast right that I've spent a lot of time thinking about it this month, so here is an article dedicated to how I think about contrast when creating images.



Effects of Contrast

Contrast can have different effects depending on the scene. In a city street on a clear and sunny day, contrast will appear as deep shadows and sharp lines that cut across other subjects and features of the image. On a day in the landscape with dappled light, we might use contrast to bring attention to certain features.

To use contrast effectively, we need to understand the different effects it can have.

- **Contrast as structure.** In scenes with hard shadows and clear separation, contrast can create structure and form the main shapes in our composition.
- **Contrast as mood.** When contrast is high but flowing more gently from one area to another, it might be the best way of creating an atmosphere.
- **Contrast as depth.** Sometimes we can only experience the full shape of a scene because of the way contrast indicates distance. Think of layers of mountain ridges, with the peaks at the back appearing lighter than those closer by.
- **Contrast as a guide.** The balance of light and dark areas might be the best way to show a viewer around your photograph.

There are many other ways that contrast can affect your photograph, and it's not necessary to learn every possibility in advance. However, it can be helpful to look at a scene, especially one with high contrast, and ask yourself what purpose the contrast is serving. Knowing the answer can help you decide what to do next.



Contrast as a Subject

My favourite use of contrast comes when it's so powerful that it becomes the foundation of the photograph. I think I like this effect because it often appears at times when photography is more difficult, such as days with harsh and direct lighting. With the right features, direct light can create such powerful shadows that they become subjects in their own right.

Extreme contrast seems to work differently in built environments, which commonly have more straight lines that create triangular and blocky shadows. When we get high contrast in dense areas like a city, it can be possible to create an image from shapes and patterns that appear across an entire street.

In natural environments, high contrast often works well for creating silhouettes and isolating subjects from bright backgrounds. We might get more interesting shadow patterns, such as the outline of a tree in a field, or new shapes that appear as the sun casts a shadow from an angle we wouldn't normally reach.

The important thing in these situations is not to fight the contrast, but to use it as part of the composition. It can help to lower or raise the exposure in your camera to see what areas catch your attention, and use the lines of shadow to inform your edges and corners. In editing, you'll need to find a balance between recovering details in the light or dark areas and maintaining enough contrast to keep the composition intact.



Contrast as a Guide

We often talk about guiding a viewer around an image, and contrast is a very powerful way to control attention in a photograph. I'm often guilty of using a shortcut for this idea and saying that viewers are attracted to the bright parts of a scene, but that's not the whole truth about how light and dark control attention.

In general, the brighter parts of a scene draw our attention, and it's usually easier to highlight a subject by making sure it is brighter than the surroundings.

However, dark objects surrounded by light also stand out clearly from their surroundings, and this can be a good way to attract a viewer by creating a tonal contrast between a dark subject and a lighter background.

On this beach in Oregon, the sea stacks were silhouetted against the sunset while the reflective water filled the scene with colour and light. I used positioning and lines to bring a viewer to the rocks, and they clearly stand out in the scene even though they are darker than most of their surroundings.

This scene needed a careful balance between recovering shadow detail in editing and allowing the rocks to remain dark for a stronger contrast that captures attention. In this scene, we also see the effect of contrast reducing as the line of rocks recedes into the distance, giving the image some depth.



Contrast as Atmosphere

This scene of mountain ridges in the Dolomites is a very powerful display of atmosphere, but it only works because the difference between the bright and dark areas is so strong. We see vivid shafts of light flowing through the trees, and they stand out clearly from the dark ridges surrounding them.

I have a theory that extremes of contrast create shapes and patterns when the lines are hard (like in a city on a clear day), and atmosphere when the pockets of light are more diffused (often in the landscape). Some of the images from the Tuscany streets earlier in the magazine have similar levels of contrast to this image, but the borders between light and dark across the frame are more distinct. This gives them interesting structure, but not the same atmosphere we get when light appears in softer patches.

Scenes like this are particularly atmospheric when most of the image is dark, with only a few pockets of bright light. You can explore the potential of this low-key presentation by dropping the exposure on your camera and deliberately capturing an underexposed frame. I recommend using a brighter exposure that maximises detail for the final shot, but underexposing as a test can reveal the atmosphere and potential of a scene that isn't always clear to the eye.



Editing Contrast

We are often taught to lower brightness and raise shadows when editing an image, as this is the best way to recover detail in the bright and dark areas of a frame. That is often the first thing I test when editing a photograph, and it's always useful to know how much detail appears in the extremes of the image.

It's important to understand what contrast is doing in your scene before deciding how to edit. Many photographers follow a rule that highlights and shadows must not be blown out, and that we should have detail in every part of our photograph, and most of the time that's a useful guide. However, using high contrast is sometimes the right choice, even if we lose some detail in the process.

In this image from the Lake District in the UK, I was shooting directly into the sun with hills in shadow in the foreground. I could have brightened the darker areas and revealed some beautiful autumn colours among the trees, but it would have distracted from the cosy light on the fields behind.

When taking the shot, I had waited for the light to fall only on the fields because I wanted the hills to frame the smaller scene in the middle. Brightening the foreground in editing would have been fighting the decisions I made on location. By making consistent decisions throughout the process, we can enhance the contrast we captured and integrate both capturing and editing our image.



Conclusion

Contrast is an incredibly versatile feature of our photography, and we can use it for everything from subtly guiding a viewer to building an image through shape and atmosphere. Contrast is often underrated, and sometimes we only consider it as a negative effect on the scene when we struggle to capture all the detail in the light and dark areas. However, contrast is often helping us, even if we don't realise it.

The uses of contrast I've explored in this article are only a sample, and there are lots of ways that contrast might be serving a purpose in your photography. In writing this article, I've noticed how often I use contrast to create shapes when the shadows are sharper, and atmosphere when I find small pockets of light. It's not always easy to spot these trends unless we start paying attention.

A good exercise is to explore some of your images through the lens of tonal contrast and look for patterns in how you use it. Perhaps you apply more contrast when a scene is black and white, or maybe your images include a lot of depth and layers, with contrast dropping away in the distance. It's also possible that you haven't always applied enough contrast, and I know that some of my images have focused too much on recovering detail and maybe not enough on maintaining good contrast.

I hope that spending some time thinking about contrast will be a helpful nudge for the next time you are on location and struggling with bright lights or dark shadows. Losing detail in the shadows is not always a bad thing, and learning how to use contrast effectively gives us another tool that we can apply to different scenes. Experimenting with contrast might even give us a good excuse to get out with the camera, when the light would otherwise be a challenge.



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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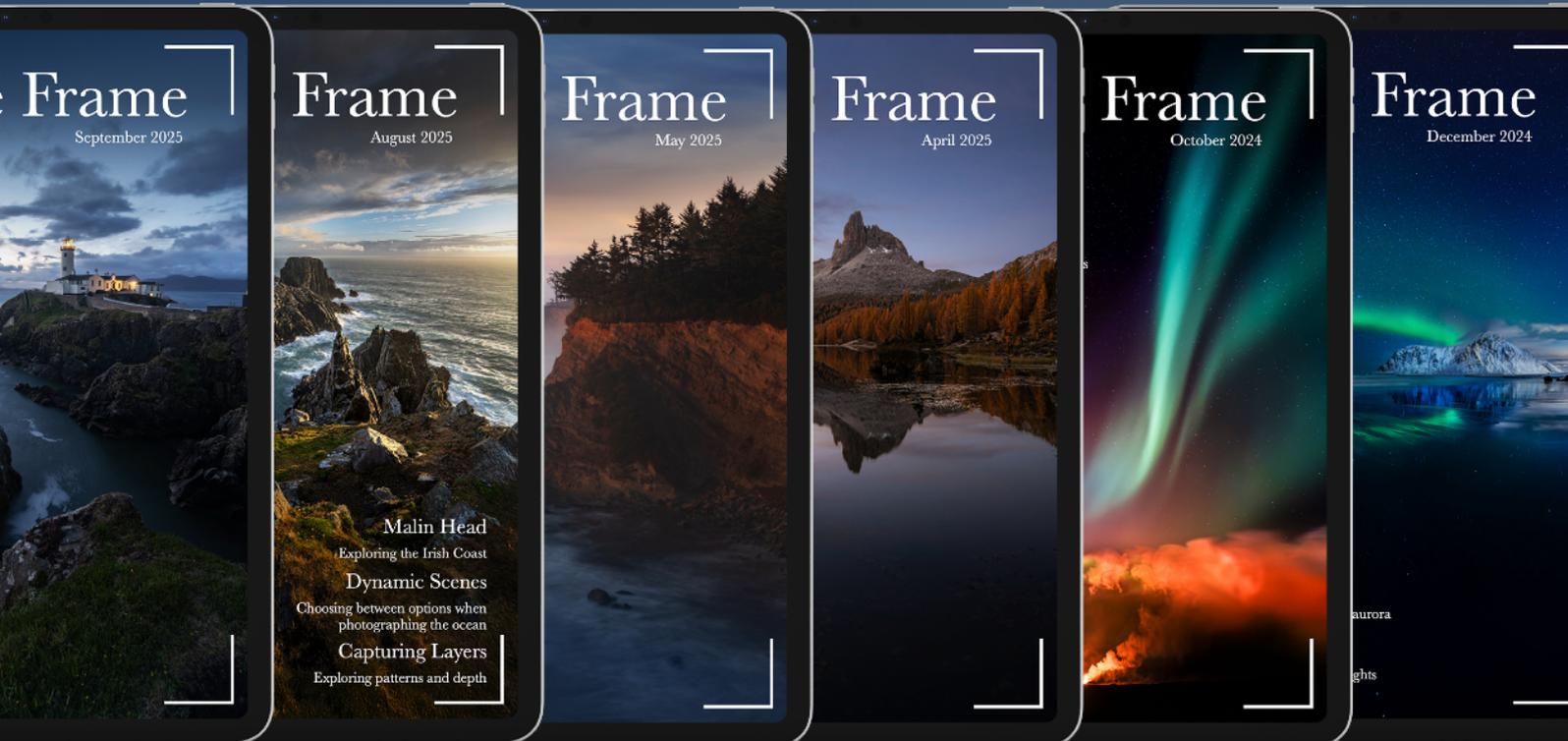
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Photography Travel Guides



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

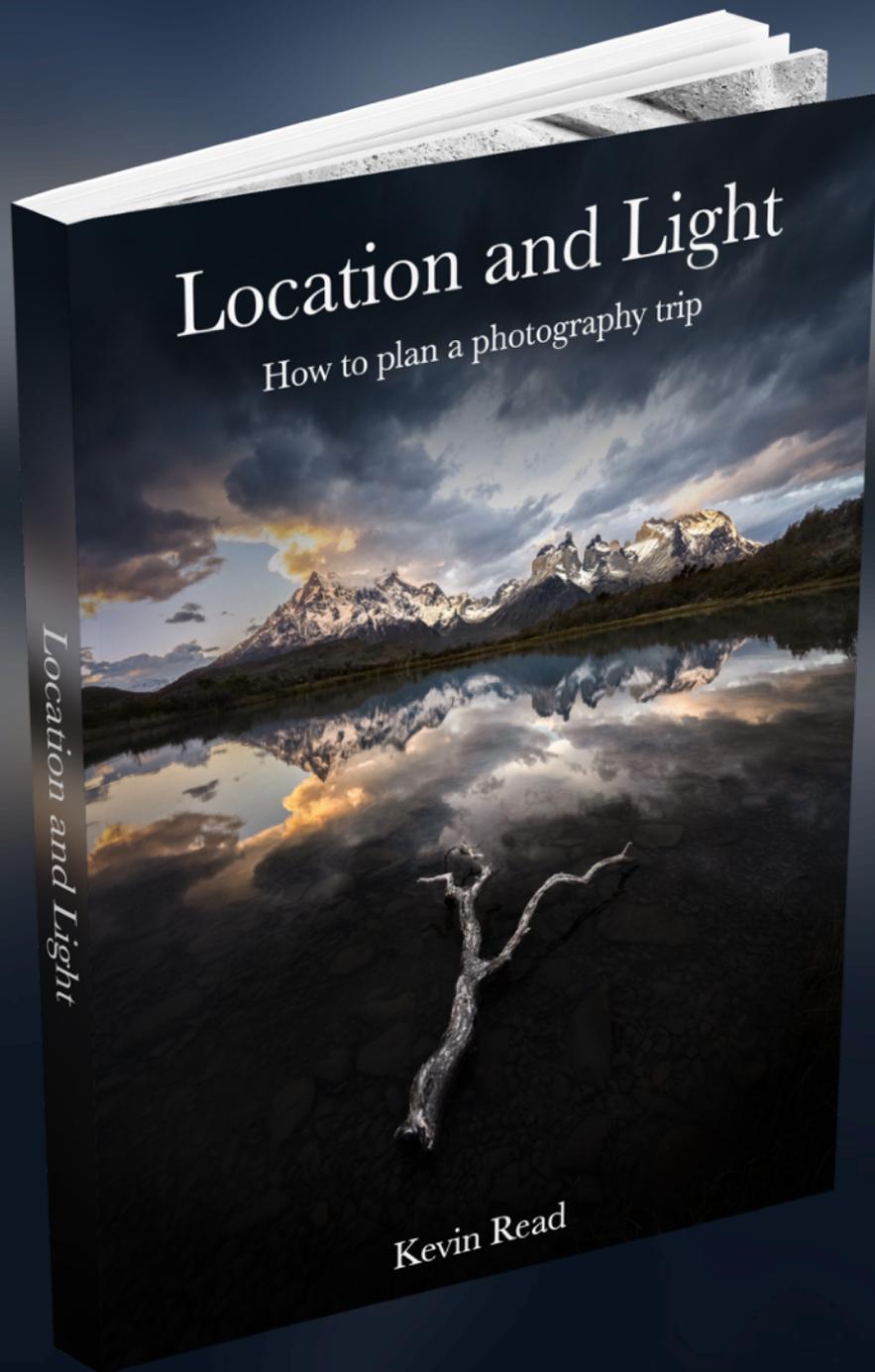
Photography Travel Guides put everything in one place, with structured information to help you plan both your journey and your photography.

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

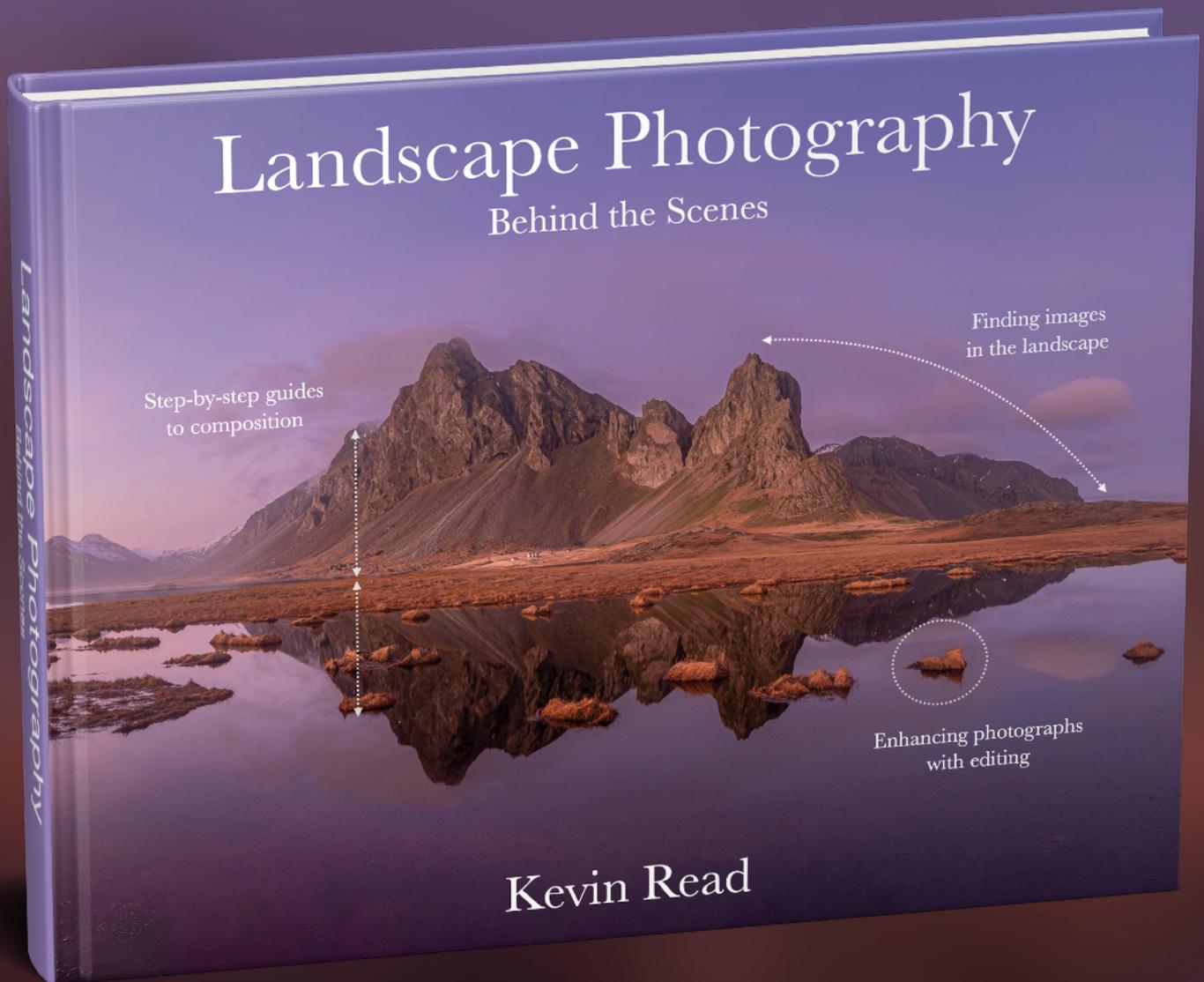


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Landscape Photography

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.

www.shuttersafari.com/behind-the-scenes