

# MENU

NUMBER 15 • SEPTEMBER 2020

## Boredom

Your best creative ally

### *Set skills*

Beautiful light with  
just one flash

### *Charlotte makes*

Autumn pie

### *The case for wildness*

### *Introducing*

Peter Cairns

### Our story in 50 Objects

FOOD AND  
PHOTOGRAPHY  
RETREATS

*with the Benves*

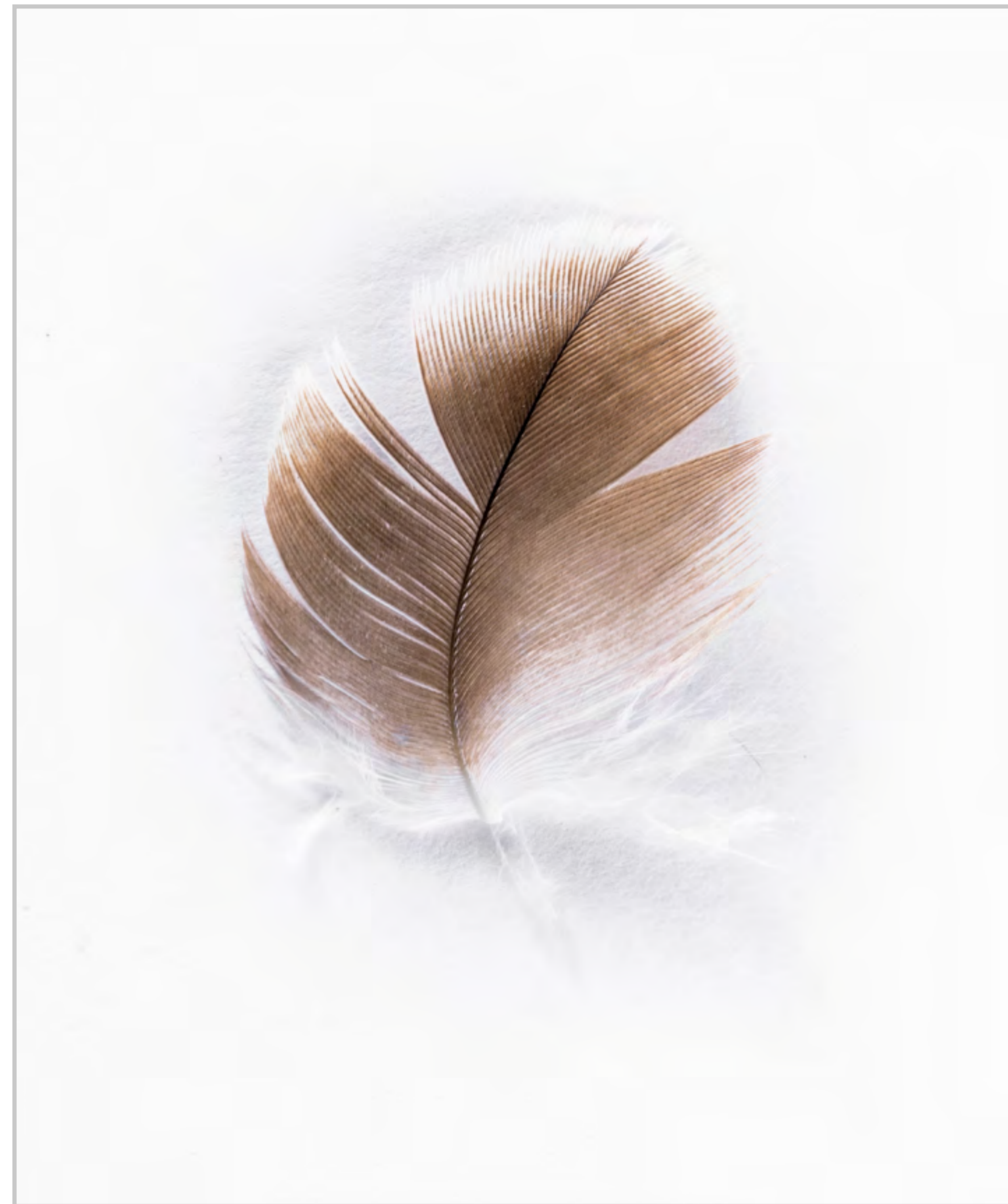


### *eLearning*

New courses,  
new inspiration

### WEBINAR PROGRAMME

Free and fascinating



Female capercaillie feathers, Cairngorms NP.

## *Hello from Charlotte and Niall*

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WE MUST START off by apologising for the highly delayed publication of MENU. It would be easy to assume that, given we aren't allowed to run Retreats until at least February 2021, there isn't much happening nor much to write about. On the contrary, this summer has been one of unprecedented activity, creativity and imagination, all in the setting of a modest, stone-built French house and meadow down a narrow wooded lane deep in the Morvandais countryside. It's activity that has sometimes pushed other commitments, like producing MENU, into the corner.

This activity has been both enabled and required by having to suspend our normal work and find other ways to create an income. It feels very much like the old days of being a freelance photographer, living from month to month without a clear idea of what work would come our way.

Unlike the old days, though, Charlotte and I have a much clearer idea of ourselves and what we have to offer. Much of the work in the house has focused on creating a large space downstairs that is not only welcoming to visitors but is ideal for teaching, reading and eating, the teaching in person or via Zoom.

I have made time, too, further to refine my lighting techniques for food and still life photography and to work on commissions. In the garden (where I prefer to deliver my Zoom lessons in summer), I have recorded natural soundscapes that will find their way into av works in the future; distant thunderstorms, crickets, turtle doves and bee eaters. The bird life in and around our garden, as described later in MENU by Charlotte, is a constant source of distraction. A cacophony in the form of a nestful of woodchat shrikes kept us on edge for many days

until the aspirational raptors tumbled out of the nest and distributed themselves amongst the blackthorn, hazel and spindle hedge surrounding our meadow before dispersing.

Initially, all the practical work - the carpentry and tiling, mortaring and digging - left little space for any creative thoughts. I don't think my body had worked so hard for so long since the farming days of my youth. The kilos were shed, muscles firmed. But each day was devoid of new ideas: we were both focused on the house, on the material of life.

It was only once the house began to resemble what we'd wanted and the pace of this work slackened that space for careless conversation opened up and with it, the birth of random ideas. We're fortunate that we're two flints in this regard; there is no spark to be had between flint and chalk; no possibility

of a fire of ideas. We realise too that not everyone enjoys this privilege. In other times, I saw boredom (as much as such an indulgence was ever permitted in my mind) as my best great creative ally. Wet days on-end stuck in the campervan in the Scottish Highlands; long days in dark hides by an Estonian bog, just waiting. Any form of enforced inactivity, it seemed, was the very time that ideas came to me.

And that's how I believe creativity operates. The notion of inspiration coming from within is false. All ideas already exist independently of us, out in the ether, accessible to anyone during the right conversation, state of openness or when their mind is otherwise unoccupied. Inspiration is not the preserve of the artist, the gift of a muse. It's quite simply the reward for studied idleness. And that has to be the best excuse going. Remember, you heard it here first...


## *Forward thinking*

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**M**ORE THAN A DECADE AGO, stock photography, for most of us, died. Photographers who had previously enjoyed four or five figure quarterly returns saw them shrink to miserly three figure ones instead. It was a predictable calamity but one, nevertheless, that few of us had planned for nor really believed could happen to the extent it did.

In the aftermath, a lot of re-invention took place, much of it in the form of a proliferation of photography holiday businesses. This year, a calamity as dramatic as the demise of stock has hit many of those same photographers as our tour and Retreat businesses go into a state of suspended animation. We imagine that things will return to normal within a few months but Charlotte and I aren't taking any chances this time and are diversifying what Food and Photography Retreats does, whether we need to or not.

For us, this means an expanded "remote" offer as well as an invitation to guests to come to us. While the whole essence of Food and Photography Retreats centres around the enjoyment of good conversation with like minded people sharing creative experiences and eating good food, we can't take the risk of being left standing if the model is permanently compromised. And we now live somewhere really worth visiting.

Consider this: If you aren't able to travel as much as before, how will you sustain your interest in photography? I'd venture that you can do it by learning new skills to deepen and diversify your work so you can make imagery more personal to you. You'll become an artist. [Our eLearning](#) is unique, in the one-to-one arena, in the novelty, diversity and versatility of what we teach and its scope to develop your work. So that's what our focus is on, for now. 



*Your ascent to enlightenment!*

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Gratis



£9 - 9.50



£95 - 295



£2175 - 2475

Join us on a **Retreat** to enjoy the full Food and Photography Retreats experience.

Book one or more one-to-one **eLearning** courses with Niall or Charlotte to expand your repertoire with confidence.

**Buy our eBooks** : *The Field Studio*; *You are not a Photocopier!*; and *Retrospective* for inspiration and gold standard information. They're high resolution so zoom right in.

**Sign up** for a series of 10 free webinars starting in January 2021 encouraging you to make bold, new personal work. Based on Niall's new book project, *Creative Techniques for Outdoor Photographers*.

## *Distance learning*

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### NEW WEBINAR PROGRAMME

ALMOST TWO YEARS AGO I was commissioned to write a book about my “innovative” approaches to outdoor photography - essentially an expanded version of my eBook, *You are not a Photocopier!* While the gestation period ended a year ago, the book remains “unborn”, causing me quite a lot of pain. So, we’ve decided that the best way to ease it is to release the book in a series of webinars, each based on one, sometimes two, chapters, with additional images that don’t feature in the book. I’m also encouraging Charlotte to assemble some material to present from her side of the operation.

For you, the webinars provide a cost-free introduction to us and our creative ideas, as well as those of others who contribute. We want you to go away inspired. Or fired-up. Or pondering. But not simply entertained. We would really like to see the webinars develop as a much-needed creative hub for the outdoor photography community at a time when all sorts of artquacks, charlatans and assorted loud-mouths on social media are recasting nature

photography as a silicon-implants-and-Botox monstrosity. Yes, I have a bit of an attitude about this sort of thing so these webinars have a potential edge to them, depending on who’s involved.

Here is the programme we’re planning, one that is accessible to beginners and more advanced photographers alike. And did I say that each one is free?!

**Week 1.** Introduction to this series of webinars which set out to answer the question, “How do you get *anyone* to look at your photo for more than two seconds these days?” Each week, we will explore a technique or idea to help make your work more identifiably yours.

**Week 2.** Giving a more complete account of your subject with collages or *Chocolate Bars*, as we prefer to call them. Harnessing the power of multiple images in the one picture - the how and the why.

**Week 3.** *Deconstruction.* Leading on from the *Chocolate Bar* concept, we look at a radically different approach

to landscape photography with some illustrious antecedents. If you’re growing weary of mushy landscapes, then this is for you.

**Week 4.** *Objectography.* You’ll perhaps know this better as field studio photography or white background work. Either way, I want to open your eyes to the fun and possibilities that emerge once you’ve acquired the basic equipment and knowledge.

**Week 5.** *Colour Transects.* Another concept closely associated with us but which has gone out into the world and is finding other champions. Once you grasp the basic concept, you’ll come up with your own take on the idea.

**Week 6.** *Illumination.* Light painting allows you to photograph even well-covered locations, literally, in a new light and is a lot of fun. We’ll go through the why’s and wherefore’s in this webinar.

**Week 7.** *Word pictures.* The best way to help viewers understand what your picture is about is by making words

part of it. If you’re a font geek, want to use your pictures to communicate an idea or simply have something funny to say, then don’t miss this one.

**Week 8.** *Encounters.* In a change of tack, we look at how nature photography has evolved over the last thirty years, the challenges it faces in the age of social media and how to keep it authentic and believable.

**Week 9.** *Post-Production.* Wildlife and landscape photographers have traditionally been reluctant to put a personal stamp on the look of their photographs. We consider how and why we should do more intensive post-production work.

**Week 10.** *An alternative view of composition.* It’s something all developing photographers want to know about but receive little help in understanding what it’s really about. In this webinar, we’ll look at composition less as a way to organise elements in space than as a story-telling device.

**We’ll announce dates in December 2020 at which point you can sign up. **

## *An essay for our times*

### SMALL ACTS OF RESISTANCE

WILDNESS IS THE TWIST of roe deer hair caught in a barbed wire fence; the sound of geese flying high over a sleeping orange city; horsetails thrusting defiantly through tarmac. It is the outward expression of the Earth's vitality and a perpetual source of hope we erode at our peril.

Wildness matters to me. Perhaps it is even the most important thing in my life since it helps to make sense of everything else: in wildness is the preservation of sanity, where I can take comfort in my insignificance; where, in truth, we all can. Wildness is like a good friend, telling us things about ourselves that brothers or sisters may hesitate to. It makes us stronger. Of course we can live without friends - and wildness - but I think we are much the poorer for doing so.

Wildness occupies the crumple zone between wilderness and culture where

natural process and hubris collide to throw up mountains of conflict. We are the deluded Austrian command at Austerlitz, thinking we have suppressed the enemy - Napoleon - wild nature, while failing to notice the we are being out-flanked. Wildness is the envoy reminding us that we are ranged against a force far more potent - and indifferent to our fate - than we can imagine. But its voice is quiet compared to the din of our self-congratulation.

The whole process of consuming wilderness (the purest expression of wildness) and trying to suppress wildness is ultimately a self-destructive one. Wild land has always allowed us clean water, fresh air, food, wood and fibre. Too often, though, we have helped ourselves without gratitude, taking natural generosity for granted. The time to cultivate good manners in our relationship with the land, not least so

that we can continue to enjoy these gifts so freely given, is rapidly running out. When the time comes, the generals will no longer be able to avert their gaze.

My own experience of wild land has always been mediated by a camera and in the translation of encounter into visual image, a great deal is lost: it is the other senses that give an experience its depth of flavour. Yet, however compromised the representation of the wildness, it is still worth hurling each image at the ranks of complacent generals, alerting them to the primacy of natural process and the need to find an accommodation with it - for our own sake. This is my modest rebellion against a culture that sanctions the looting of the store of natural capital with no intention of repaying the debt. I stand alongside the stubborn horsetails and incredulous roe deer.



I value wildness ahead of wilderness for the simple reason that the notion of wildness offers some prospect of reconciliation between nature and culture: the concept of wilderness necessarily excludes people from the landscape. I want to be present in that landscape and want to see others granted a living from the land without robbing it. More over, as Paul Sheppard writes in his essay, *A Post-Historic Primitivism*, "The corporate world would destroy wildness in a trade for wilderness. Its intent is to restrict the play of free and selfish genes, to establish a dichotomy of places, to banish wild forms to places where they may be encountered by audiences while the business of domesticating the planet proceeds." Wildness must be part of our everyday experience, not something reserved for a few, in far away places. We all deserve daily access to hope. MN

## *Our story in 50 Objects*

### GIFTS OF ISLAY

OUR FIRST MEETING with Kevin and Glynnys was at the end of a very long and very hard day for them. They had booked on a photography holiday we were running on the Hebridean island of Islay - in February. A big storm had rolled in from the Atlantic, thwarting their plans to fly from Bristol. Rail services were disrupted and, after a lot of emails and telephone calls in the middle of the night, they decided to drive the 473 miles to the ferry terminal instead. No wonder they looked wiped out when I met them off the ferry that evening.

We quickly took to them and, with our other guests, set about showing them our favourite spots on this, our favourite Scottish island. It was a wild week of wind, rain and sun, sometimes all at once. In one corner of Saligo Bay, waves beating up peaty water gushing into the sea from a stream had created a waist-deep bed of spume, lurching like a gritty blancmange in the wind. While wading through it, I stumbled over a section of a rowan tree, presumably caught in a flood. The trunk was completely encircled by a lattice-work of ivy stems, clearly growing faster than the rowan had, judging by their thickness. I laboured with the trunk back to our bus with every intention of taking it home to do "something" with. But the vehicle was already too full. It was, in fact, a full year later before I recovered the trunk from



the grass I'd hidden it amongst and took it home to work on. It's now found a place in the reading corner of the *salon* at Les Saumais, embellishing a standard lamp stand.

Kevin and Glynnys's luck wasn't much better on their next holiday with us so we invited them to stay with us in Scotland for a couple of days. The beautiful fused glass cake stand that now travels with us, was Kevin's home-made thank you. **MIN**





## BEAUTIFUL LIGHT WITH ONE FLASH

I CAN'T RECALL HOW MANY TIMES guests have told me that they will have nothing to do with flash. And it's a shame; it's like saying you will have nothing to do with swimming when you get into swimming pool. You *can* get around by paddling or wading at the shallow end but if you want to go to the deep end, you can only cling to the side - waiting for perfect natural light. Mastering flash allows you to push off from the side with confidence, lets you control the light in your photographs and create mood independent of the prevailing light.

In truth, digital capture makes flash a dawdle compared to using it in film days and the "unnatural look" that causes so many people to eschew it is simply a matter of poor modification. If your particular swimming pool is food or still life photography, lighting with flash is both desirable and modestly priced. Desirable, because it makes handling

exposure and contrast in a scene much easier than with daylight and cheaper, because the light modifiers you need are inexpensive compared to those for portraiture.

The pictures on this and the follow pages were lit with a single Cactus strobe with a piece of Flyweight envelope stiffener as diffuser and several black cards - or flags - to affect how light fell on the scene. The modifiers cost about £15, the flash, £150. For pictures on this scale, there is no need for more expensive studio flash heads or softboxes. In fact, this economy set up is easier to use (as well as transport) than the alternatives.

I spent a long figuring out how to achieve this very natural looking natural light and am excited to share the knowledge during my eLearning [Making Flash Your Friend](#) course.





# *Our Retreats programme*

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2021

2021 - *SO FAR*

## *February*

20 - 27th

Islay - Coastlines and creativity.

## *March*

4 - 11th

Harris - White sand, turquoise sea

## *May*

15 - 22nd

Queyras, France. Orchids & marmots.

## *June*

12 - 19th

Austria. Magical alpine meadows.

## *July*

3rd and 4th week\*

Burgundy - open for bespoke Retreats with us. Tell us what you'd like to do.

## *September*

25 - October 2nd

Burgundy - Rural life in old France.

## *October*

16 - 23rd

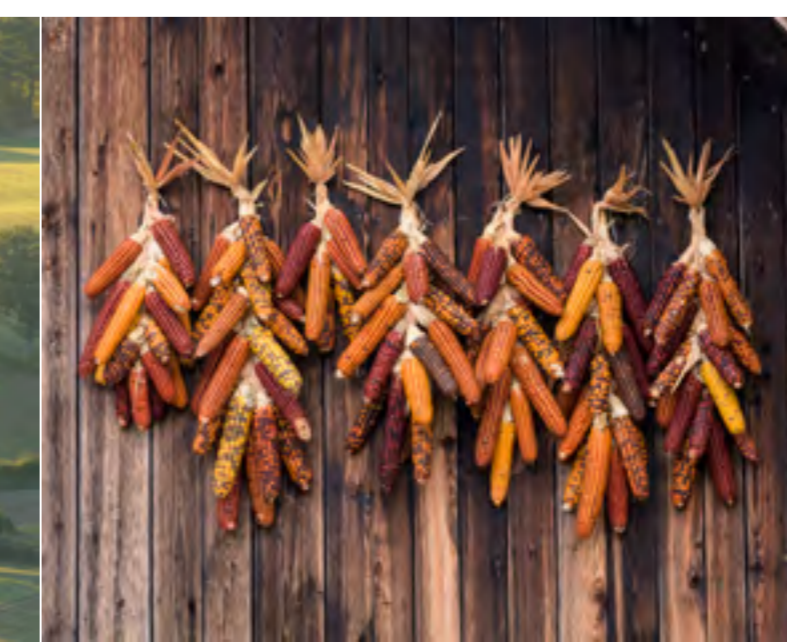
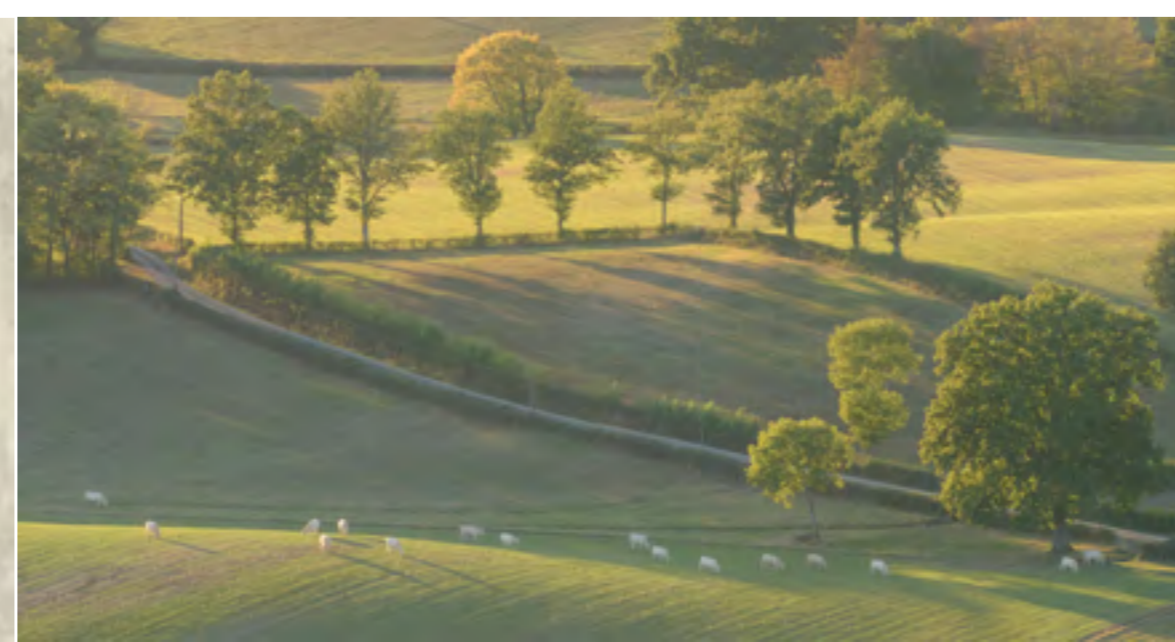
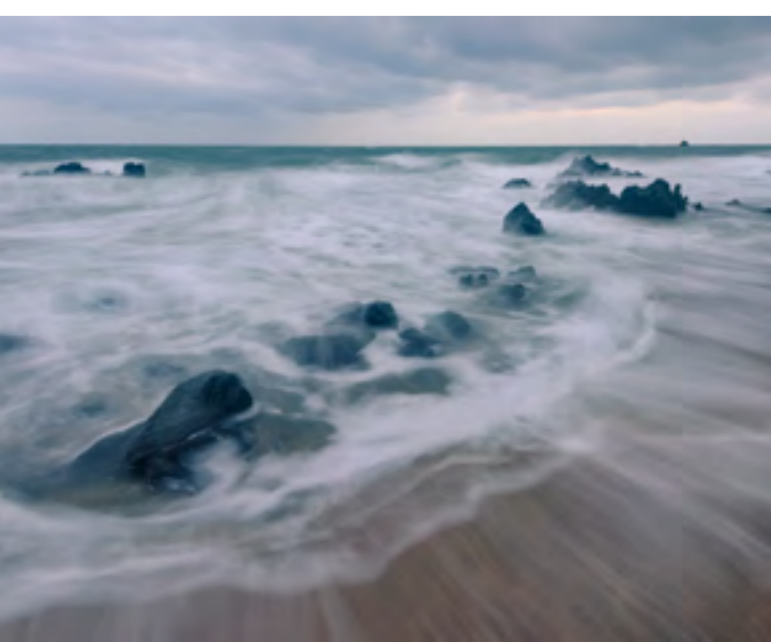
Slovenia - Old churches, misty lakes.

## *November*

14 - 21st

Cairngorms NP. Mountains, lochs, wildlife and forests.

Our Retreats remain subject to, and respectful of, COVID-related restrictions. We have created a comprehensive risk assessment that you can request if you seek reassurance before booking.



## *eLearning*

### COOKING WITH CHARLOTTE

**Y**OU'VE HEARD PLENTY ALREADY about the eLearning classes that Niall does. Plenty. I'd just like to say... that if macarons are more your thing than Masking or you're more worried about splitting your ganache than splitting Tones...then I can help you out, from my lovely French kitchen.

So far, we've put my macarons course online but it will be joined soon by a chocolate making one where I share my hard-won experience of making chocolates professionally.

I'm open to suggestions, too, if there is something you're keen to learn alongside me over Zoom. I'll tell you if it's practical then, if so, devise the programme for you.

#### *Making Perfect Macarons.*

Although the Italians came up with the idea, it was the French who refined it by adding a filling. During your lessons, we will make two colours of macarons, paired with delicious fillings, with me "at your elbow" to demonstrate and offer help as needed.

I teach the two lesson course over one afternoon, with an hour and a half's gap between them to allow the macarons to dry before we bake them.

The course costs £95 including a reusable piping bag, nozzles, and silicone sheets for the job sent to your mailing address. I'll also send a screen recording for future reference. See you soon, I hope! **MC**



## *Musings from Charlotte's kitchen*

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AUTUMN IS WITHOUT DOUBT my favourite time of year. It's those familiar smells of the bonfire and damp woods, wakening to misty mornings and bringing in kindling to light the *poêle*. It is tall, narrow, elegant and crimson; small but very effective. First thing in the morning, Niall heads out to the new log-store he built a few weeks ago, to load the wheelbarrow with logs for later in the day.

Somewhat to my surprise, he has turned into Mr Carpenter *extraordinaire* this summer. I have assisted where I can but I am more the director and general advisor. (I smile as I write this because I know that Mr Carpenter *extraordinaire* will be rolling his eyes since he's now wearing his more familiar Mr Editor hat.) Here in Burgundy, wood is normally ordered in August to ensure a good supply over the winter months, This year, however, we've bartered three and a half *steres* of firewood (equivalent

to about one cord) from my parents in exchange for a new oak door that was surplus to our requirements. Our hedgerows have been heavy this year



with hazelnuts and haws, sloes and blackberries, and the trees laden with plums, apples and pears. Hornets

career wildly about the house and garden, drunk on the fermenting windfalls; they're not to be messed with. While this has been a difficult year for

us, as with so many others, we've had generous compensation in the form of the fabulous butterflies and moths,

as well as the mantids and birds that share our garden and meadow. When grass was being cut for hay in the surrounding fields, white storks and red and black kites patrolled overhead. We arrived a little too late in the spring to hear the nightingales but instead, golden orioles and melodious warblers improvised breath-taking performances, with more minor parts being performed by hoopoes and bee eaters, woodlarks and turtle doves. One warm evening, I allowed myself half an hour in the hammock under a very starry sky, listening to our local boy band, *The Crickets*, and discovered that hedgehogs visit the garden to look for slugs. We thought that we might have seen more glow worms though; so far, we've seen only one, shining like a solitary fairy light amongst the spindle.

We had the meadow mowed in June by our friendly local farmer, Jean-Paul, for the first time in years. Nevertheless,

## *Musings from Charlotte's kitchen*

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we asked him to leave two long strips of tall grasses and flowers as refuges for all the insects and rodents that use them. We're the interlopers here, after all. The plan is to develop the meadow's wildlife interest and, in time, use it to grow some of our own food.

Now that summer has gone and the extreme heat is past, resident garden birds are in evidence once more and it's somehow reassuring to hear that definitive sound of autumn, a singing robin. Woodlarks seem to linger here for a long time before returning to Africa and for all we know, the chiffchaffs that are still calling may over-winter with us. We're hoping to lure our local wannabe woodpecker - a nuthatch - down to the bird table this winter. I just love having all these birds here!

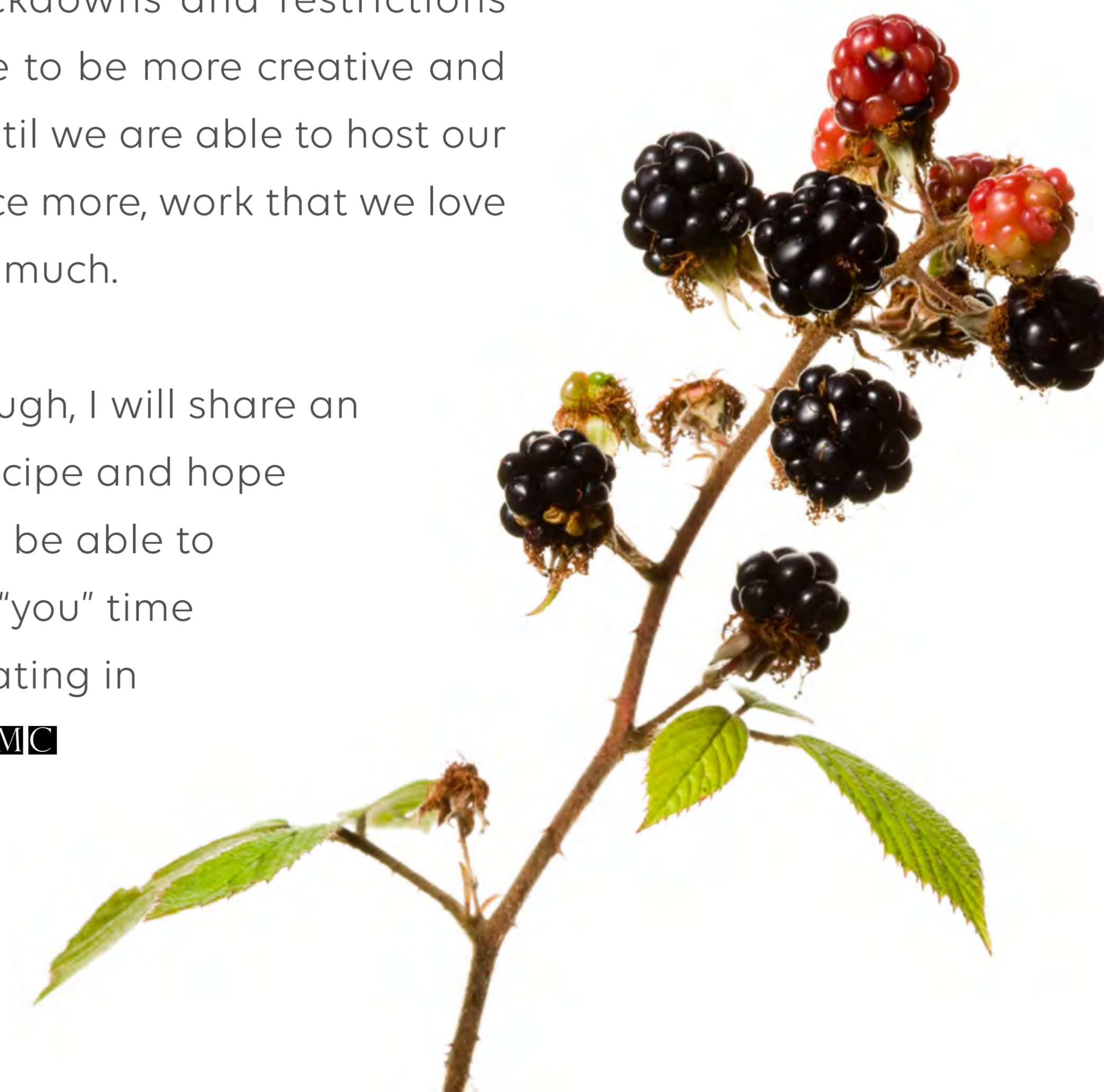
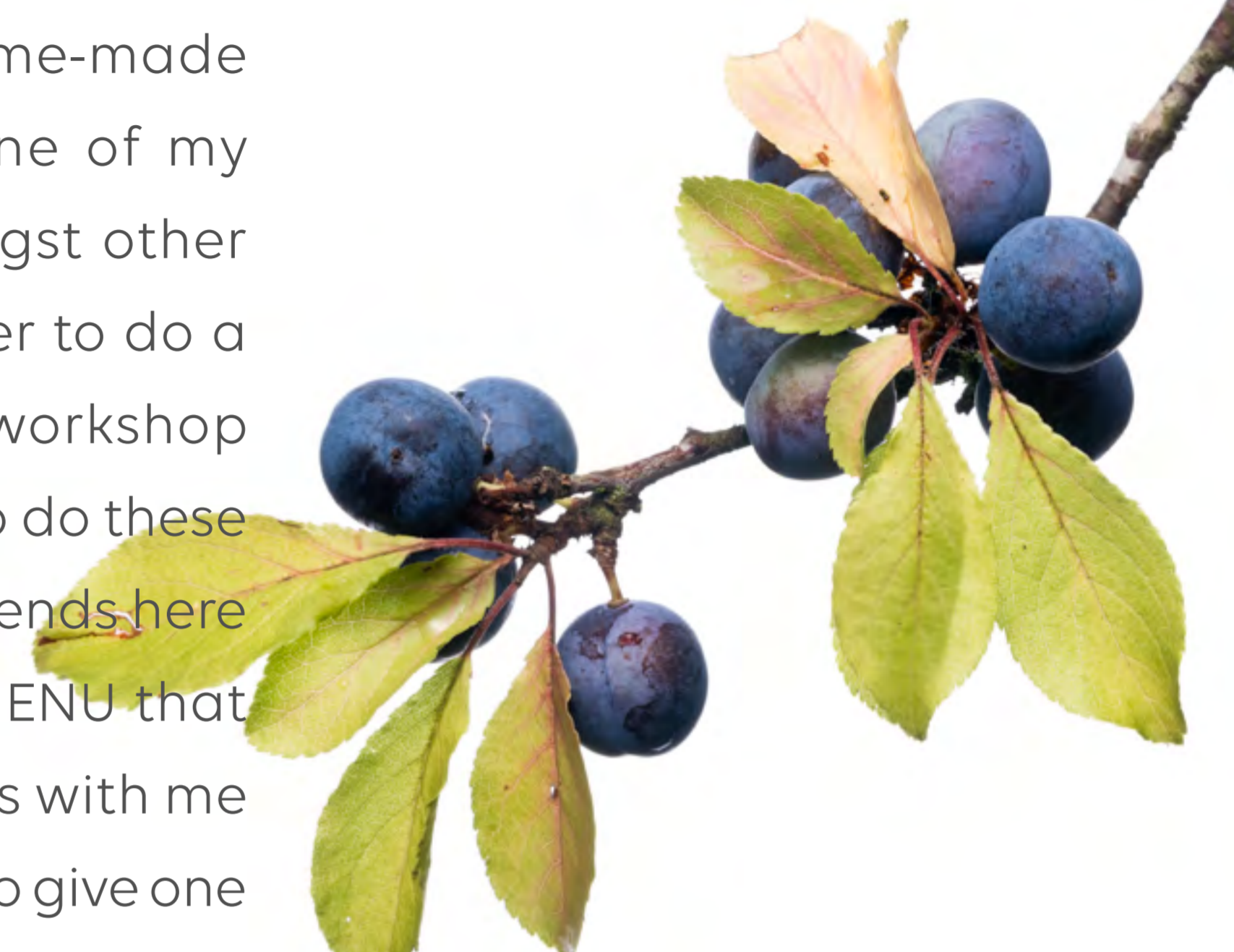
With bountiful hedges and plentiful garden produce from my family, I have been in another of my very happy



places recently - the kitchen. Sloe gin is on the go, various chutneys cooked, and apples and blackberries prepared for winter crumbles and pies.

I'm starting to assemble home-made hampers for Christmas - one of my favourite gifts to give. Amongst other things, I will include a voucher to do a cookery class or chocolate workshop with me. While I will be able to do these in person for my family and friends here you'll have read already in MENU that you can do remote workshops with me over Zoom. Perhaps you'd like to give one as a birthday or Christmas gift. In these times of lockdowns and restrictions we just have to be more creative and not dwell until we are able to host our Retreats once more, work that we love and miss so much.

For now though, I will share an autumnal recipe and hope that you will be able to make some "you" time and get creating in the kitchen. **MC**



*Charlotte makes*

## AUTUMN PIE

THE FILLING QUANTITIES here make enough to create two pies, so you can freeze the remaining half, only don't add the feta cheese. When you are ready to assemble another pie later, fully defrost the filling, spoon it gently into the pastry then push in the feta cheese.

### What you need

#### Pastry

- 300 g of plain flour
  - 150 g of unsalted butter (cubed and chilled)
  - A pinch of fine sea salt
  - About 150 ml of chilled water
- or
- A roll of shop-bought puff pastry, if you prefer.

#### Filling

- A good glug of extra virgin olive oil
- 2 thinly sliced onions
- 4 garlic cloves, also thinly sliced
- 2 teaspoons of crushed coriander

- seeds (use a mortar and pestle)
- One tablespoon of smoked paprika
- One large butternut squash, peeled, halved, de-seeded and cubed
- One 400 g can of chopped tomatoes
- 150 g of red lentils
- 2 sprigs of rosemary with the leaves stripped off and chopped roughly
- 750 ml of hot vegetable stock
- One handful of roughly chopped flat-leaved parsley
- One small bunch of finely-chopped chives
- 200 g of feta cheese broken into chunks (and remember, only 100 g if you're making only one pie at the moment)
- Freshly-ground black pepper and flaky sea salt .
- One egg (beaten for brushing over the pastry before baking)
- 2 tablespoons of dried polenta grains for shaking over the pie crust before you bake it.

You'll also need a pie dish - about 30 x 45 cm - or something similar and a



## *Charlotte makes*

### AUTUMN PIE

large roasting-type tray for cooking the filling in the oven.

Pre-heat the oven to 200°C/ 180°C fan/ 400°F/ Gas 6.

The pie is lovely served with a leafy green salad and robust red wine, if that's your poison!

#### How-to

Firstly, make the pastry so it can be chilled for at least half an hour.

- Pulse the butter, flour and salt in a food processor to the consistency of breadcrumbs (or by hand if you don't have a processor).

- Steadily add the water, stopping as soon as the dough comes together.
- Remove the dough, knead it a couple of times then wrap it in parchment put in the fridge to chill.
- While the pastry is chilling, make the filling. Put a large, heavy-based pan on a medium heat and add the olive oil. When it is hot enough, add the onions, garlic, coriander and paprika. Season with salt and pepper and cook for 10-12 mins until the onions have softened. Add the squash, lentils, tomatoes and rosemary and mix well. Pour in the stock and stir once more, then carefully tip the mixture into the large roasting tray and place it in the

oven. Cook it for 30-40 minutes until the squash starts to break down, the lentils are softened and the sauce thickened. Season, taste, then season some more if needed. Stir in the parsley and the chives, and allow the mixture to cool.

- Remove the chilled pastry from the fridge about 30 mins before you're due to bake the pie.
- Grease and flour the pie tin and roll out the pastry to fit plus extra for an overhang. Spoon the filling into the pastry and push chunks of feta cheese into the filling. Fold up the overhang over the edge to partially encase. Brush with egg wash and sprinkle

a dusting of dried polenta over the edges to give a nice crunch to the cooked pastry. Grind some fresh black pepper and crunch some sea salt flakes over the filling and then bake for 30-40 minutes until the pastry is crisp and golden.

Allow to cool for about 20 minutes before serving. Enjoy! **MC**





ILLUMINATION



EVER-CURIOUS ABOUT APPLICATIONS for field studio photographs, I have begun to explore how we can use elements along with letters to create a modern take on the art of illumination, best known from the ninth-century [Book of Kells](#) - Ireland's most magnificent cultural gem.

Like all new explorations, it has to start somewhere, in this case very cautiously and somewhat modestly, but with a goal in mind. I want to use illumination to draw attention to what I'm calling *Seven Deadly Sins in the Climate Crisis*: Hubris; Credulity; Incivility; Excess; Expedience; Exceptionalism; and Apathy. Lofty indeed.

The process of choosing the elements and assembling them is very timing consuming but the process is highly absorbing and the pieces, as far as I know, unique. So far. **MN**

## *Introducing*

### Pete Cairns

ONE OF THE BIGGEST challenges facing any photographer working today is remaining relevant. Someone whose body of work chimes with the *zeitgeist* today is likely to be forgotten in five years' time unless they remain alert to what concerns and interests their audience. And in this regard British photographer, Peter Cairns, knows how to ride the waves better than most.

A partner in one of the UK's most successful wildlife photography tour businesses for over 20 years, Pete's interests quickly expanded beyond securing "the hero shot" for his clients into telling stories about people's relationship with wild nature, in particular, those concerning predators. Through his central roles in *Tooth and Claw*, *Wild Wonders of Europe* and *2020VISION*, he has helped to put these stories in front of huge audiences, far beyond the ranks of naturalists and wildlife photographers.





## *Introducing*

### Pete Cairns

Through years of persistence, Pete, along with friend and colleague, Mark Hamblin, have managed to establish their [SCOTLAND: The Big Picture](#) charity as a key provider of high-quality video, copy writing, photography and design to NGOs and statutory organisations. It's a route that many have trodden but few have succeeded at.

By his own admission, Pete is now less "photographer" and more "story teller" using video, stills, audio and the written word to talk about rewilding and all the stories associated with it- from beaver and lynx re-establishment in the UK to upland management and carbon sequestration in Scotland's peat lands. To do so, he has become fluent in the modern language of visual communication, using drones, time-lapse, camera traps or whatever other means are necessary secure, not the hero-shot, but the one that tells the best story.

Landscape-scale rewilding is rapidly becoming the priority of several NGOs as they move away from a traditional focus on species. Since it has huge significance for people in respect, for example, of locking up carbon, alleviating floods and providing spaces for recreation and renewal, it's a wave that has a long way to roll before it hits the shore.

Along with his wife, Amanda, Pete practises rewilding principles on his small farm in Glen Feshie in the heart of the Cairngorms National Park lending authority in often difficult conversations with those who take more traditional views on land management. It may yet prove to be a story that takes a lifetime to tell. Images © Pete Cairns. [Website](#).

1. Osprey on an eating perch provided by Pete on his farm.
2. European beaver at the re-establishment site in Knapdale, Argyll.
3. A natural forest regeneration in Glen Feshie, Cairngorms.
4. A wild golden eagle on a red deer carcass in Assynt.



## *Bonus footage*

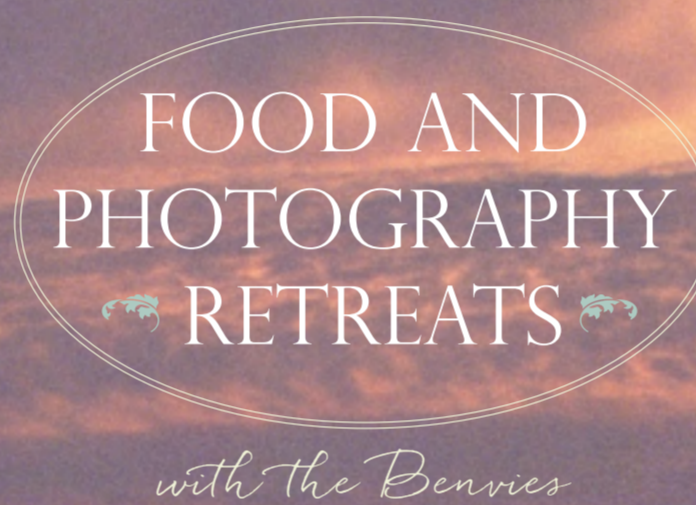
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### Raven and winter sky

**A**T THE EDGE OF EUROPE - Látrabjarg - on the darkest of winter afternoons, a raven circles, surveying our little party as we stumble through the snow. It's easy to conjure tales about the bird, about where he's going and with whom he is sharing our whereabouts. We certainly don't belong here and his easy contempt as he swoops low for a closer look - any weak ones? - reminds us of that. In truth, the raven is accountable to no-one but himself and his crew. In sun, he's anthracite, in silhouette he's charcoal - a shrewd judge cloaked in black, whichever way you look at him. **MN**



# MENU



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