

BRENT MAIL presents...

PHOTO BOOTCAMP MAGAZINE

ISSUE 41 | OCTOBER 2021

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NIFTY FIFTY



— ★ PHOTO ★
**BOOT
CAMP**
ACADEMY —



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Photographer: **GREG SKEHAN**

Country: **SINGAPORE**

Canon 5D Mark 11

f/2.8 1/640sec | 50mm

This fern frond has been gradually unfurling this past week and I happened to have my camera with me just after a small rain shower. I was really pleased to get the drop of water in a reasonable focus and yet still have some clarity with the curled up part of the leaf. It also reminds me of Fibonacci and Phi (The Golden ratio).



DRILL INSTRUCTOR'S MEMO

WELCOME TO ISSUE 41 OF PHOTO BOOTCAMP MAGAZINE!

Let's look at some creative and artistic images with Nifty Fifty this month.

For many of us, a 50mm Prime lens is the first lens we purchase. It is good value for money and very versatile. You can shoot just about anything from landscapes, to portraits, nature to food photography. It is great for high key, low key and has a really good shallow depth of field.

In this month's issue we're talking about using just your nifty fifty lens to create fabulous artistic images. So grab your camera and your 50mm lens and let's get creative.

We will cover different ways to use your 50mm lens, and look at different genres and creative ideas to try.

Then, we'll jump in and see the nifty fifty photos our BootCamp members have created.



Brent Mail

NIFTY FIFTY

NIFTY FIFTY

*"Don't shoot what it looks
like. Shoot what it feels
like."*

~ David Alan Harvey

NIFTY FIFTY

What is Nifty Fifty?

A nifty fifty is a 50mm Prime Lens, also referred to as a normal or standard lens, as it is similar to what our eyes see. It is a fixed-length lens.

Why create with a Nifty Fifty?

For many of us, it is the first lens we purchase, as they are usually very good value for money (although there can be some expensive ones too). The 50mm lens is also **very versatile**. You can shoot just about anything from landscapes to portraits and nature to food photography. It is great for low key, high key and long exposures. **It also has a really good shallow depth of field.**

Using a 50mm lens allows us to remove a lot of the technical decisions, as you don't need to consider what focal length to use. Using a wide-open aperture frees up our brain to be **more creative with our images.**

NIFTY FIFTY

Tips for getting the most out of your Nifty Fifty

Using only a 50mm lens or equivalent on a cropped sensor (ie 25/35mm) and removing all the technical aspects allows you to focus on the creative side of things, concentrating purely on the **composition**.

- Try shooting in **Aperture Priority mode** and really take advantage of the lenses shallow depth of field.
- Put your shutter speed and ISO in **auto mode** and free your mind from all the technical settings.
- Consider your main Point of Interest. What is the ONE thing you wish to capture and focus on? Try to keep things simple. Don't overload your image.
- Don't forget to check out what else is in your frame, you want to remove any distractions. Consider adding supportive elements.
- What perspective do you want, low or high? Do you want to shoot from a birds-eye view (up high) or from a bug's eye view (down low)? Or perhaps you strictly want to stick to eye level? Move around within your scene and capture your subject from the best possible angle or vantage point.
- Finally, think about your depth of field. Do you want it shallow (wide open aperture) or deep? Why not take advantage of the Nifty Fifty's **shallow depth of field**?

NIFTY FIFTY

How can you make your images more artistic?

Consider adding filters for an artistic effect like **long exposure**. Consider your time of day to shoot or adding in-camera motion. Perhaps consider extension tubes and shoot macros or try your hand at light painting at night?

Another tip for your Nifty Fifty is trying **street photography**. Not for everyone and not everyone can currently get out and about. But it is great to experiment. Try different shutter speeds, experiment with intentional camera blur. Consider reflections and traffic movements, always fun to experiment with.

If you can't get outside, consider getting creative with what you have at home. Try working with food, a 50mm lens is terrific for **food and drinks**, especially with a **shallow depth of field**. Capture some **nature** in your own backyard or local neighbourhood.

Slow down and enjoy the creative process. Decide on your main point of interest and shoot intentionally.

MEMBERS' IMAGES



Photographer: **DAVE KOH**

Country: **SINGAPORE**

Nikon D750

f/2.8 1/125sec ISO100 | 55mm

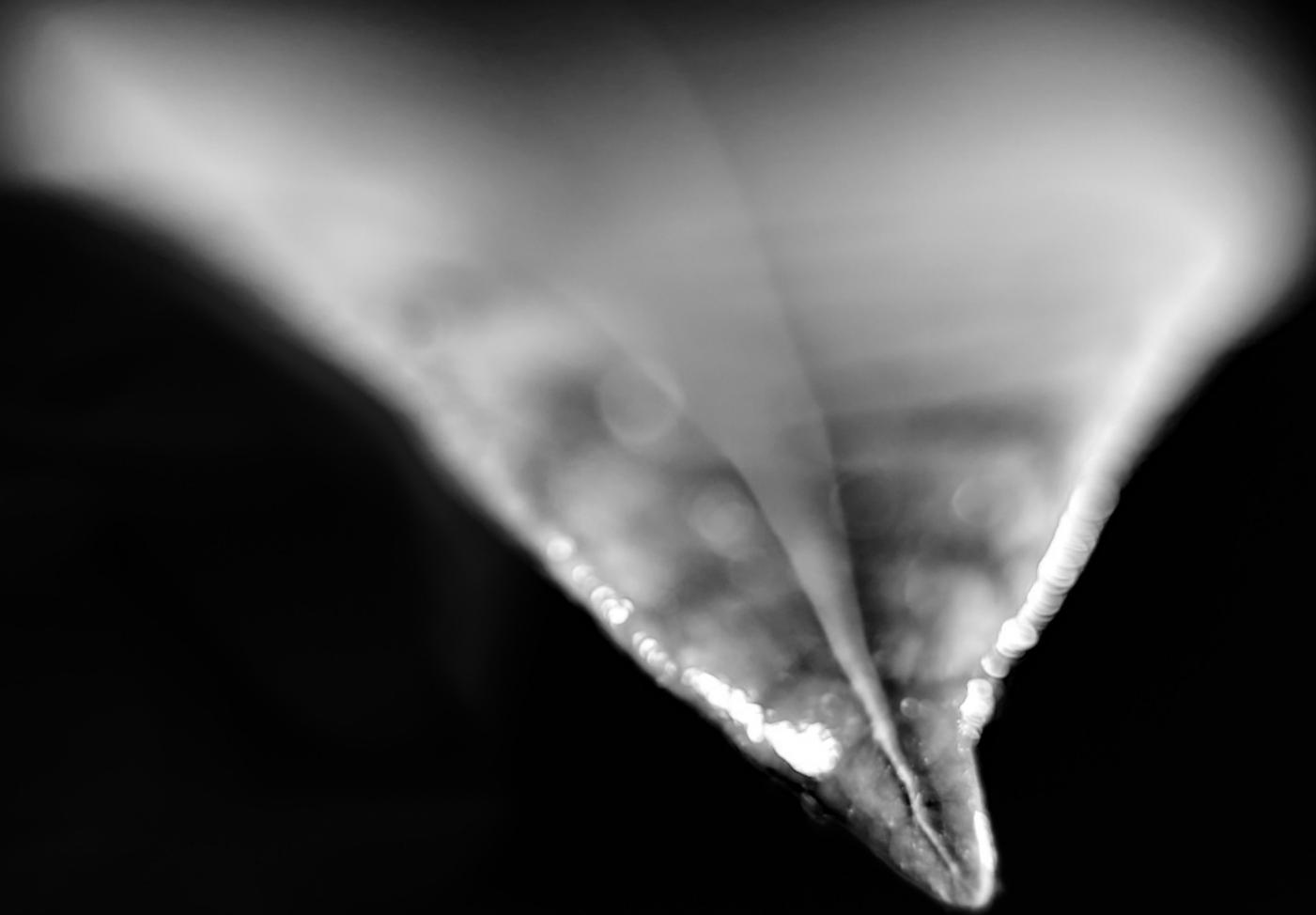
I do not have a 50mm lens so I was searching for my old manual camera and found that I have a 55mm lens but it is not autofocus. So I used it on my DSLR and turned it into manual focus and tried it out yesterday and it works but it couldn't tell the aperture even when I adjusted to f/2.8. I went to the local park to play around shooting with some plants and flowers and here is my post for the month. A very simple image.



Feedback: **DENIS O'BYRNE**

Country: **IRELAND**

Hi Dave. Very good shot of a bud waiting to flower. Nice and sharp against a soft background. The water droplets are really good and clear and give added value. Well done.



Photographer: **NICK ELLIS**

Country: **AUSTRALIA**

f/1.4 1/2sec ISO50 | 50mm

Gardenia leaf. Still playing with the extension tubes.

Feedback: **WANDA LACH**

Country: **AUSTRALIA**

Love this image. Love the high-key value of the leaf and the soft blurred effect.



Photographer: **PETER BRODY**

Country: **USA**

Sony A7III

f/1.8 1/320sec ISO100 | 55mm

Still alive but in the covid lockdown with 5 km radius limit and I have to go past that just to get milk. So another photo from my deck into the late afternoon before sunset and used my Sony/Zeiss 55mm f/1.8 (don't have a fifty sorry) shot into the sun.

Feedback: **LAIMA RATAJCZAK**

Country: **AUSTRALIA**

Absolutely beautiful Peter. You must have some amazing sunset images of that beautiful backyard. The golden glow on the river is just lovely and creates the perfect leading line. Well done and I hope your lockdown ends soon.

Photographer: **ANTHONY CADDEN**

Country: **AUSTRALIA**

f/1.8 1/100sec ISO320

I have taken the photo of my other cat and edited it to a high key due to her dark texture. This has allowed me to get the contrast to show on the face. The aperture was set at f/1.8 to get a shallow depth of field and focus right on her eye.

Feedback: **LAIMA RATAJCZAK**

Country: **AUSTRALIA**

Absolutely beautiful Anthony. I would be framing this. I love how her face is so sharp and then the softness of her body blends gently into the background. You really created a wonderful image here! Well done.





Photographer: **EUGENE BRANNAN**

Country: **USA**

Sony A7R4

f/1.8 1/125sec ISO500 | 50mm

A challenging month with a challenge within a challenge. I realized that I didn't own a "nifty fifty". So I searched to find one at a reasonable cost. The second challenge was to find the time to think in the "nifty fifty" frame of mind. I was able to shoot this image of a portion of an antique pressing vat. The support beams of the press mechanism caught my eye and the transformed black & white image highlighted the textures and shadows found in the old wood that could no doubt tell many stories of times gone by.

Feedback: **LAURA GRIFFITHS**

Country: **SOUTH AFRICA**

Stunning Eugene. The most beautiful textures in this old wood are tree rings cut through by cracks of age, knots, ragged edges. There is so much character in these pieces of timber and you've typically captured it all superbly. Love the charcoal effect B/W too.

Eugene Brannan



Photographer: **DENIS O'BYRNE**

Country: **IRELAND**

f/1.8 1/640sec ISO100 | 50mm

Good morning from Ireland. Continuing my floral theme.

Feedback: **SARA O'RBIEN**

Country: **USA**

Beautiful flower Denis. I love the color. As the others have said, maybe isolate the bloom next time gently moving the leaves and other blooms out of the way. Or take the bloom off the plant, poke the stem through a piece of black paper or fabric, or a complementary color to remove distractions. Well done.



Photographer: **EREZ SHILAT**

Country: **ISRAEL**

f/1.8 1/125sec ISO200

Used flash and a reflector. My son allowed me to play and experiment by taking portraits of him in different styles. I hardly experiment with portraits so it was an interesting experience.

Feedback: **BRENDA POTTS**

Country: **USA**

Great portrait, Erez! Nice use of fill light, too. When viewed full size, the shoulders being cut off is more apparent. Maybe try a slightly wider crop so we see more of the shoulder slope. So fun that you have a willing model! Nicely shot.

Photographer: **KERRIE CLARKE**

Country: **AUSTRALIA**

f/2.8 1/200sec ISO100 | 52.8mm

All the great images here have inspired me to get out and shoot again, for the first time in weeks. I don't have a 50mm prime lens, so I'm using my Sigma 17-50 f/2.8 for this challenge. It's a full-frame lens that I am using on a cropped sensor Canon 60D. When I viewed the Exif data after the shoot, I found that I was actually shooting at 33mm which is 52.8 mm equivalent. I've found my "Mark" on the lens now, so the next shot will be at 30mm, or 48mm equivalent. I love the freedom that not touching any settings gives me.



Feedback: **ROMY VILLANUEVA**

Country: **PHILIPPINES**

Kerrie, I love the focus you achieved here, so much detail! Even stunning against the blurry background. Just lovely! Btw, I see some bokeh swirl that seemed to follow the shape of the front. Nice effect knowing that you were not using a Lensbaby when you took this shot. This kind of bokeh swirl I only get using a Lensbaby. Well done!

Photographer: **LAURA GRIFFITHS**

Country: **SOUTH AFRICA**

f/3.2 1/160sec ISO80 | 49mm

I don't have a nifty fifty but used my 24-70 set to 50mm. It came out at 49mm so hope I can be forgiven■■. I've been in the garden like so many of us, and I decided on the protea pincushion which is all flowering at the moment.



Feedback: **RACHEL GILMOUR**

Country: **AUSTRALIA**

Gorgeous image, Laura! Love the detail and composition and that you focused on the front of the flower. Bumping up the highlights a bit would give the flower more pop. Otherwise, well done!

Photographer: **PETER BRODY**

Country: **USA**

f/2.8 1/8000sec ISO200 | 50mm

I took this photo at the Shrine of St. Joseph the same day I took the photo of the Tower of Remembrance. I was drawn to this sculpture garden by its beauty and my fascination with the devotion of the children and the lamb to the angelic woman. I was limited by the 50mm lens and the retaining wall. Otherwise, I would have gotten more of the lamb and little boy. I liked the arrangement of the children and lamb creating a leading line to the woman.

Feedback: **SARA O'BRIEN**

Country: **USA**

Peter, I do like this one better for the composition. The tree in the background framing the woman and the others creating leading lines to her. I do like the lighting from the first one better, and understand fighting constraints. Well done.



Photographer: **RACHEL GILMOUR**

Country: **AUSTRALIA**

f/3.5 1/80sec ISO1000 | 55mm

I thought I would end the way I started. This guy was on the side of our 'recycle bin', which was next to the compost bin, so I didn't have a lot of room for different angles. I've shot a few of these this past month, and I think that they're really cute, but this one showed off its darker side. Image rotated 90 degrees, so no one gets a crick in their neck. :o) Shot with my Nikon 55mm macro lens, plus extension tube (27.5mm), adapted to my Canon mirrorless.

Feedback: **PETER DWIGHT**

Country: **AUSTRALIA**

Hi Rachel. Top shot to catch this little guy, the face & eyes are very sharp, I have not been lucky enough to catch one yet, great job.



Photographer: **RICHARD HUTSON**

Country: **USA**

f/11.0 1/50sec ISO 100

I have really enjoyed using my nifty fifty to capture images. To conclude my genre-busting series for this challenge I offer the Twisted Tower. It's a shot of 'Mira' looking straight up at one corner of the 40-story residential structure near the waterfront on San Francisco Bay. It's also a non-conforming style.

Feedback: **LAIMA RATAJCZAK**

Country: **AUSTRALIA**

I can imagine you standing there for a while trying to work out the best composition for this very creative building. Well done!! I really like the way you have placed that leading line from the bottom left, and the B & W really suits this image. Well done Richard.



Photographer: **ROMY VILLANUEVA**

Country: **PHILIPPINES**

Lumix G95

f/2.8 1/125sec | 25mm

I don't know the name of this flower and I wish somebody could tell me. I do know that this flower belongs to the Aster family.

Feedback: **DAVE KOH**

Country: **SINGAPRE**

Lovely flower shot of the Aster flower. The color is so vibrant and looks really fresh. Beautiful with a dark background. Great shot, Romy





Photographer: **SARA O'BRIEN**

Country: **USA**

f/9 1/80sec ISO125 | 48mm

So I taped my kit lens to what I thought was 50mm as it was centered between 45 & 55. I ended up with 48mm instead. I was walking through my yard yesterday looking for things to photograph. I found a number of mushrooms, we have recently had a lot of rain. I got down really low to take a side view of this one. My husband likes the B&W one better, so I posted this one.

Feedback: **PETER BRODY**

Country: **USA**

Sara, I like the black and white version. It tells the story of a mushroom hiding in the bushes. The lightness of the mushroom top draws you right into the frame, without the distractions of all the colors of the surrounding grass.

**FEATURED
ARTIST**



**FEATURED
IMAGE**

**LEILA GONZALEZ SULLIVAN
USA**



Photographer: LEILA GONZALEZ SULLIVAN

Country: USA

Nikon D5300

f/9 1/320sec ISO2000 | 50mm

Another 50mm image from the New Jersey Shore: many houses have yard decorations that include a nautical theme. This driftwood piece with some anchors attached always catches my eye. Since it was close to noon, I thought a B&W format with a vignette would show off the textures best.

GETTING TO KNOW OUR FEATURED ARTIST: LEILA GONZALEZ SULLIVAN | USA

Brent: *What sparked your original interest in photography and how did you get started?*

Leila: *I got my first real camera, a point-and-shoot, when I began traveling overseas as an adult. Before that I used disposable film cameras that required taking the film to the local pharmacy to be developed and tossing any number of shots that didn't turn out. My Canon P&S was wonderful because it was digital and I could take multiple shots of the things that attracted me. Most of those images were travel-related: buildings, landscapes, and small details of daily life. I really didn't know about the technical details or composition, but many of the images were quite good for all my ignorance. Since then, I have acquired a Nikon D5300, enrolled in a number of classes both in person and online, learned a great deal and begun to see my photography work as art. I must admit my iPhone is often the camera I use since it is always with me when the Nikon is not.*

Brent: *What inspires and motivates you to continue taking pictures?*

Leila: *Now that I am truly retired, I want to turn loose my creativity and learn to see things in very different and startling ways that I can share with others. I enjoy BootCamp especially because the feedback I receive is excellent and I learn a great deal about my colleagues' vision and approach. Giving good feedback to them is also helpful for my learning.*



FEATURED
ARTIST

LEILA GONZALEZ SULLIVAN
USA

Leila's favorite inspirational quote:

"Creativity involves breaking out of established patterns in order to look at things in a different way."

- Edward de Bono



**FEATURED
ARTIST**

**LEILA GONZALEZ SULLIVAN
USA**



Brent: *How do you educate yourself to improve your photography skills?*

Leila: *I try to take a course every semester and right now I am in one where we submit 5 photos per month that are then critiqued by our instructor and colleagues. Seeing the groups' very different choices of places and styles is yet another way of learning. I also belong to Boot Camp and a 365 challenge. My latest plan is to spend time this winter reviewing years and years of photos to see whether some are really good and what I was thinking at the time. And I want a new camera from Santa Claus.*

Brent: *If you could travel anywhere in the world specifically to take pictures, where would you go? Why?*

Leila: *Top of my bucket list is a safari to Africa to see those beautiful animals in their native habitat. I haven't been there and would really relish the camping and photography opportunity.*

Brent: *What advice would you give to someone just starting on their photography adventures?*

Leila: *Take classes with a real mentor or teacher to learn the basics of your camera and of composition and practice, practice, practice. The hardest thing to do is find time to simply wander and learn how your camera works at the same time you begin to see in new and exciting ways.*

Brent: *What is the most challenging photo you've ever taken and how did you overcome those challenges?*

Leila: *While not the most spectacular image, my underwater photo of a seal who suddenly approached me is one of my favorites. I was in the Galapagos snorkeling and my disposable camera wasn't doing much. I had my iPhone 6 in a waterproof holster and there was the seal coming toward me—amazing image!*

**FEATURED
ARTIST**

**LEILA GONZALEZ SULLIVAN
USA**

Brent: *Which photographers influenced you and how did they influence your thinking, photographing, and career path?*

Leila: *I'm a bit of a classicist in that I love the work of Dorothea Lange and Ansel Adams. I was intrigued with the first exhibition of Lange's photographs of people migrating from the 1930s dust bowl in the Midwest to California. Her use of Black and White and the faces and locations of that tragic period have stayed with me, although I'm shy about taking street photos and portraits. I also like Ansel Adams' landscapes for their grandeur and vision. I'm not much of a B&W photographer as I tend to like the colors of the world, but I am converting some of my images to B&W more frequently. By the way, two of my favorite modern photographers and models are Brent Mail and Johny Spenser.*

Brent: *Tell us about the image (the featured image): What was the inspiration behind it? What was your process to get it? How did you do the post processing?*

Leila: *This bit of driftwood and metal is one I have walked by and photographed a number of times. It is a common form of yard decoration at the beach where I live. I used my Nikon D5300 at about noon to catch the stark impression. The original photo was in color, but I wanted to emphasize the textures of the wood and anchors, so I converted the image to a high-resolution B&W in Lightroom. The pebbles are part of the overall image; we don't have grass in our yards, and anyway, I think the decoration would disappear in all that greenery.*

MEMBERS' IMAGES





Feedback: **RON DU BOIS**
Country: **GREAT BRITAIN**

The droplets look as though they are rolling down to the colourful centre of the flower and draws my eye in. Terrific composition Bruce.

Photographer: **BRUCE PATTERSON**

Country: **USA**

f/9 1/640sec ISO100 | 50mm

Here is my last entry for the month. I wanted to see what this lens could do with a close-up. I like the photo, but there is too much green showing. I could not find the proper way to desaturate the green. I tried B and W but hated it. Anyway, the close-up has a nice texture and the water drops stand out. I like it, but it is not what I was after.



Photographer: **JENINE TRACEY**

Country: **AUSTRALIA**

f/8 1/60sec | 29mm

This photo was taken as we were leaving the Everglades in Noosaville, Queensland.

Feedback: **RICHARD HUTSON**

Country: **USA**

Jenine, this is a very beautiful calming scene. Great composition and exposure. It almost looks like a painting.



Photographer: **LAIMA RATAJCZAK**

Country: **AUSTRALIA**

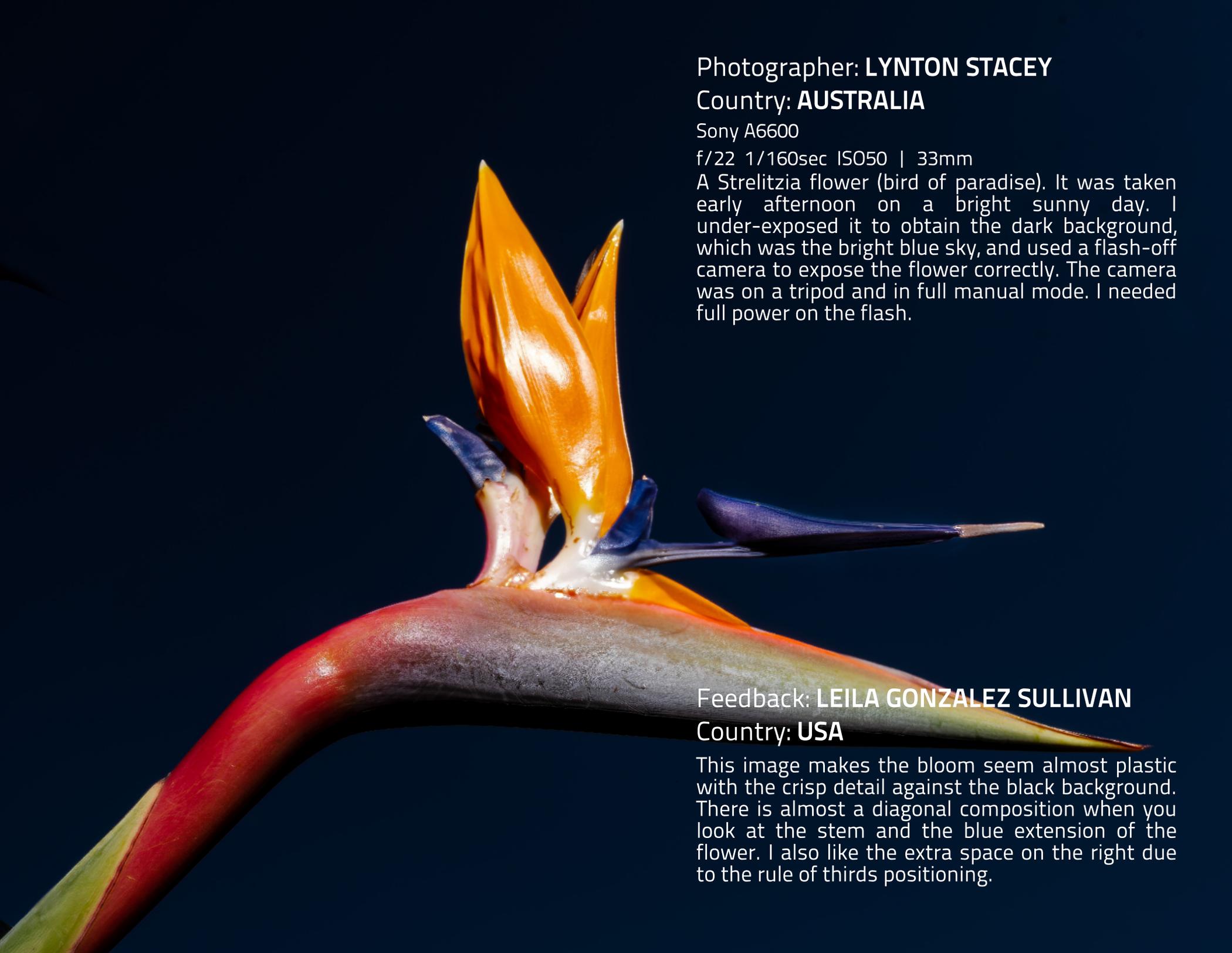
f/2.0 1/320sec ISO100

Well, it has been quite a while since I posted any images as we had the good fortune to take a 12-week road trip through the Centre of Australia, but unfortunately most of the time we had no internet or access to computers. So this will be my first image in 4 months - too long. This was shot with my Nifty Fifty last weekend at the tulip festival.

Feedback: **DENIS O'BYRNE**

Country: **IRELAND**

Hi Laima. Welcome back and I hope you had a wonderful trip. Nice dreamy capture of the Tulips and colours on show. I like the low perspective of a real bug's eye view. Well done.



Photographer: **LYNTON STACEY**

Country: **AUSTRALIA**

Sony A6600

f/22 1/160sec ISO50 | 33mm

A Strelitzia flower (bird of paradise). It was taken early afternoon on a bright sunny day. I under-exposed it to obtain the dark background, which was the bright blue sky, and used a flash-off camera to expose the flower correctly. The camera was on a tripod and in full manual mode. I needed full power on the flash.

Feedback: **LEILA GONZALEZ SULLIVAN**

Country: **USA**

This image makes the bloom seem almost plastic with the crisp detail against the black background. There is almost a diagonal composition when you look at the stem and the blue extension of the flower. I also like the extra space on the right due to the rule of thirds positioning.



Photographer: **MICHAEL STREET**

Country: **USA**

Love the experience of Boot Camp. Thanks Brent.

Feedback: **BRUCE PATTERSON**

Country: **USA**

Nice shot, Michael. I like the shadow patterns better than the real pattern. I think if you made it a B and W, it would be even better. Good Job.



Photographer: **RON DU BOIS**

Country: **GREAT BRITAIN**

Canon EOS 600D

f/1.4 1/160sec ISO100 | 50mm

Encouraged by Brent's walk in the video, I wandered around our garden today and found an abundance of snails of various ages trying hard to decimate my wife's hard work in the garden. Here's one of the biggest.

Feedback: **GREG SKEHAN**

Country: **SINGAPORE**

A fantastic photo of a very healthy and well-fed snail Ron. I really like the overall composition and the focus on the body of the snail. The colour contrast is excellent (vibrance of the pink petals versus the bland grey colour of the snail's body). Snails are not my favourite garden residents, but you have made a real feature of this one.



Photographer: **SHEREE EBANKS**

Country: **CAYMAN ISLANDS**

f/1.8 1/1600sec ISO2000 | 50mm

So I took some flowers! I have no idea what these are but it was a tiny bloom that I saw on the side of the road. It was very early in the morning, so again a high ISO. I loved the contrast of colours this early in the morning. I think these grow wild here! (all auto set on Aperture priority with auto ISO).

Feedback: **JENINE TRACEY**

Country: **AUSTRALIA**

Square crop is a great option. I love the simplicity, background blur, and vibrant colours of the tack-sharp flowers upfront. Great shot Sheree.

Photographer: **BRENDA POTTS**

Country: **USA**

Nikon D750

f/5 1/20sec ISO80 | 50mm

I shot this on a tripod with a macro tube in my backyard and set my 18-200mm zoom to the 50mm mark. This is a begonia bloom that fell off when I watered the yard, so I propped it on a rusted bicycle wind-catcher and shot multiple focus shots that were stacked in PS.

Feedback: **RON DU BOIS**

Country: **GREAT BRITAIN**

Great composition, Brenda. The bokeh rusty bike is such a good backdrop and the drop of water on the foreground petal is perfect.



Photographer: **GLENYS RUTH PRINS**

Country: **AUSTRALIA**

Nikon D7200

f/11 1/50sec ISO100 | 50mm

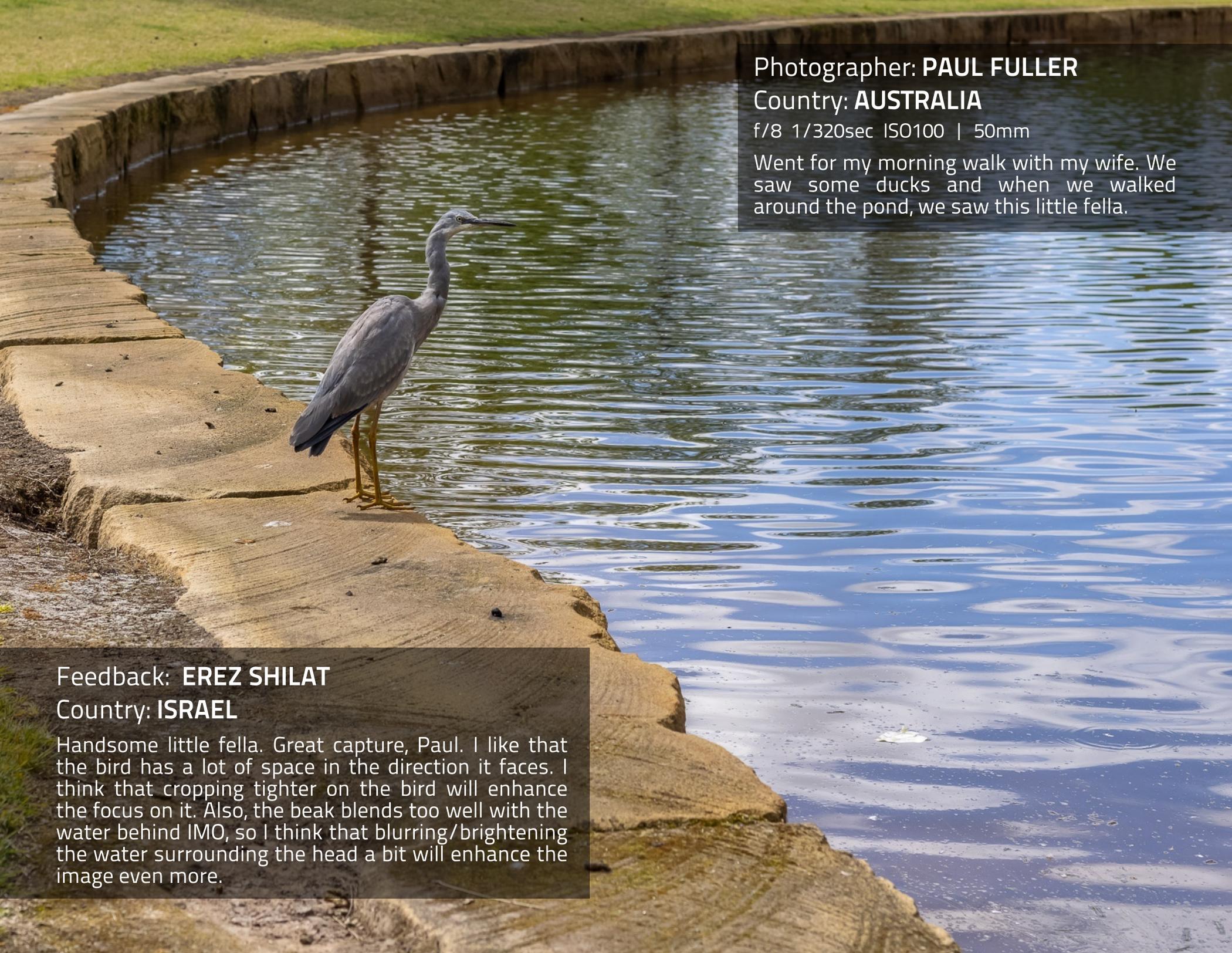
I decided to photograph a flower from a different position to those already submitted in the challenge. I was laying on the ground to take this photo. Lightroom Edits On Import Preset Standard (a preset I had previously made, unfortunately, it did some edits for a different lens so I had to do some more adjustments) Auto Straighten, Exposure - 053 Enable Lens Profile.

Feedback: **PETER DWIGHT**

Country: **AUSTRALIA**

Very pretty, Glenys. Shooting them from the side gives another perspective & tack sharp with nice bokeh. Well done.



A grey heron stands on a concrete ledge by a pond. The heron is facing right, with its long neck extended and its beak pointed forward. The water in the pond is blue and has ripples. The concrete ledge is made of several slabs. The background shows a grassy area.

Photographer: **PAUL FULLER**

Country: **AUSTRALIA**

f/8 1/320sec ISO100 | 50mm

Went for my morning walk with my wife. We saw some ducks and when we walked around the pond, we saw this little fella.

Feedback: **EREZ SHILAT**

Country: **ISRAEL**

Handsome little fella. Great capture, Paul. I like that the bird has a lot of space in the direction it faces. I think that cropping tighter on the bird will enhance the focus on it. Also, the beak blends too well with the water behind IMO, so I think that blurring/brightening the water surrounding the head a bit will enhance the image even more.

Photographer: **RODNEY CHARLTON**

Country: **AUSTRALIA**

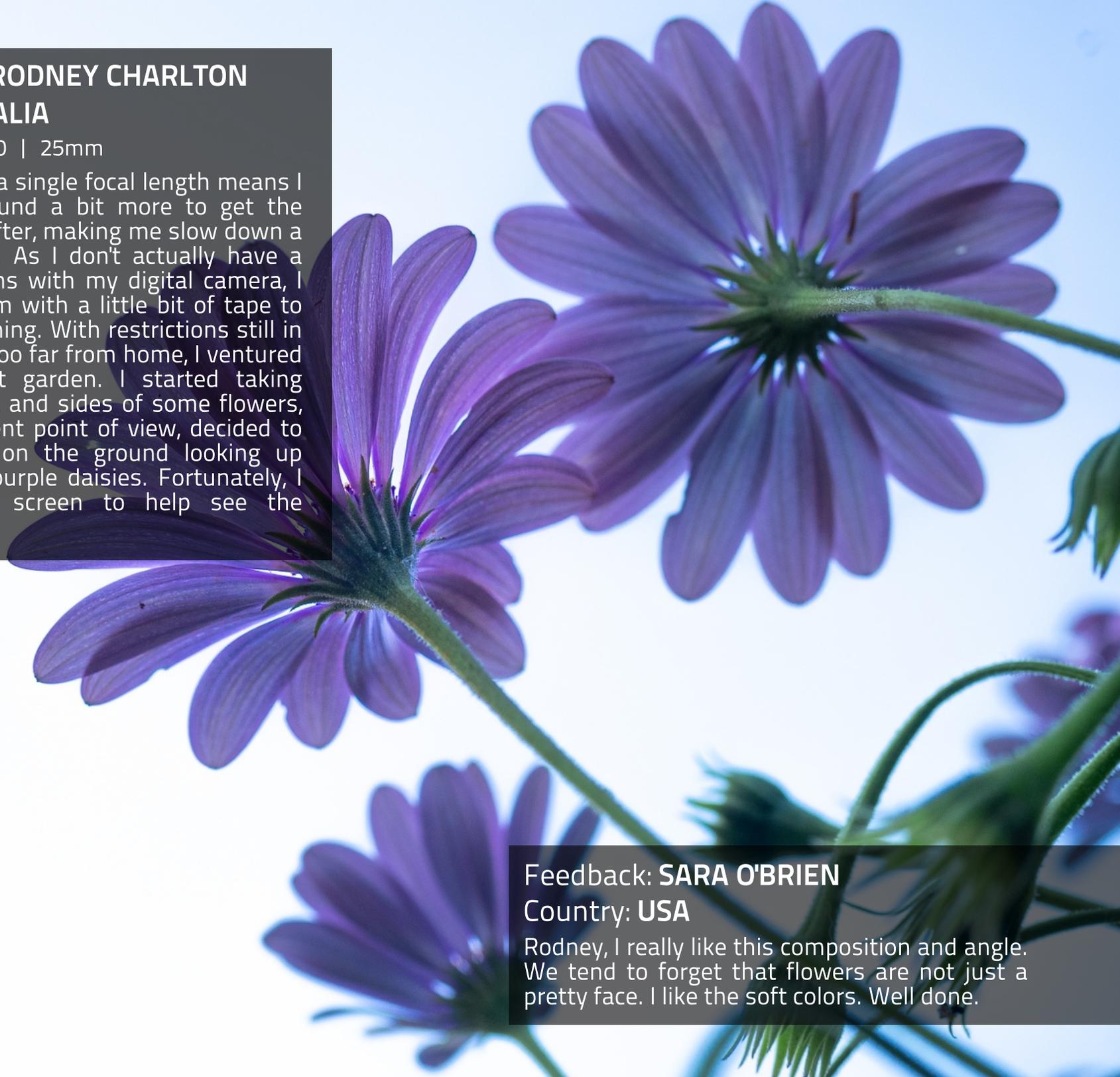
f/4 1/160sec ISO200 | 25mm

Being restricted to a single focal length means I need to move around a bit more to get the composition I am after, making me slow down a bit for each photo. As I don't actually have a nifty fifty prime lens with my digital camera, I have used my zoom with a little bit of tape to stop me from zooming. With restrictions still in place to going out too far from home, I ventured again to my front garden. I started taking photos of the front and sides of some flowers, but to get a different point of view, decided to place my camera on the ground looking up under these light purple daisies. Fortunately, I can tilt my rear screen to help see the composition.

Feedback: **SARA O'BRIEN**

Country: **USA**

Rodney, I really like this composition and angle. We tend to forget that flowers are not just a pretty face. I like the soft colors. Well done.



Photographer: **RUTH LOPEZ**

Country: **USA**

f/2 1/1600sec ISO100 | 55mm

Joining this month's challenge late due to issues with my email account. Having recently moved to a tropical island, I am coming to accept that we will be sharing our home with these little guys. They seem quite curious about us, and make lots of eye contact. I really should be mad at them for the mess they make, but they are sooo cute, and they eat the bugs.

Feedback: **GLENYS RUTH PRINS**

Country: **AUSTRALIA**

Love this image. Having the Gecko on the diagonal makes a much more interesting photo and its colours stand out on the white paling. I also Love the blurred background. Well done.





Photographer: **SIG RANNEM**

Country: **CANADA**

What I am posting here is not part of the challenge. Photographically, September was a dry month for me, so have I lost my inspiration? Hopefully not, but what I did lose this month was the person that inspired me to pursue photography a bit more seriously. She was my mother-in-law and she passed away earlier this month at the age of 100. Although not a professional, in her day she was an accomplished landscape and nature photographer that received many awards. At one point she was listed in the Photographic Society of America's "Who's Who in Photography". She was a film photographer and in her heyday in the 1970s, 80s, and 90s, she shot everything on slides. Therefore, the in-camera capture was the final result - no post-production! For the past few weeks, I have gone through countless family photos and pulled out appropriate ones, and produced a slideshow in her honour. Today, my wife and I are off to her home state of Wisconsin for the memorial service. The "fall valley" image shown here is one of my favourite examples of her work.

Feedback: **BRENDA POTTS**

Country: **USA**

Gorgeous view and colors. What a beautiful legacy she's left the world! My thoughts are with you and your family, Sig.

Photographer: **WANDA LACH**

Country: **AUSTRALIA**

f/7.1 1/4000sec ISO400

Recently, I went out to my very large LGA (Snowy Mountains NSW) for some exercise - snowshoeing no less - along a favourite track. I had with me 2 lenses - a Canon 70-300mm and, as luck would have it for this challenge, my nifty-fifty which I don't use very much. It was a bluebird day after rain and snow. I have tried to take this type of shot a few times - the expanse of snow and the long long shadows of the trees in the morning, creating abstract long lacy lines in contrast to the trees themselves. I was happy with this shot. I tend to use ISO 400 in my snow photography as there are always loads of deep shadows and lots of contrast with the very bright white snow and I want to keep detail in the snow.

Feedback: **DENIS O'BYRNE**

Country: **IRELAND**

Hi Wanda. Very nice snow shot. Nice light and balance. I really like the shadows against the snow. Looks very well on full screen. Well done.

ACKNOWLEDGMENTS

SPECIAL THANKS TO OUR TEAM

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About this publication:

Photo BootCamp Magazine was created to showcase the art, skills, and camaraderie of the recruits from the Academy. Each month, Brent leads members in a new drill, teaching them what they need to know to get out in the field and create images using their new skills.

About Photo BootCamp Academy:

Photo BootCamp Academy is a community of like-minded photography students who come together to learn in the fastest, most fun way - how to harness the magic of photography, improve their craft, gain confidence, and sometimes even win awards!

Join BootCamp here: <https://shareinspirecreate.com/join-bootcamp>

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