

BRENT MAIL presents...

# PHOTO BOOTCAMP MAGAZINE

ISSUE 50 | SEPTEMBER 2022

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## ARCHITECTURE

— ★ PHOTO ★  
**BOOT  
CAMP**  
ACADEMY —



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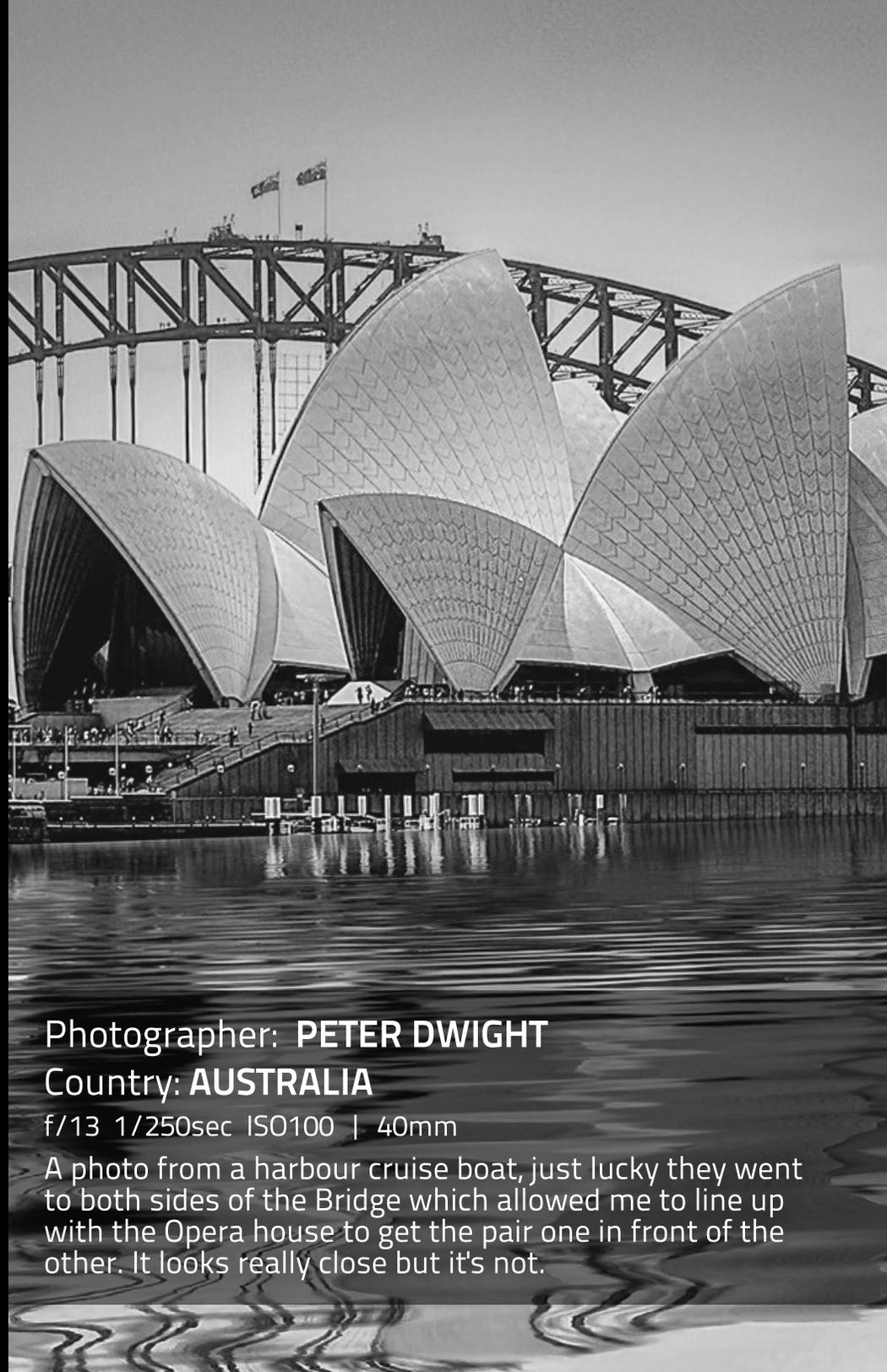
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Photographer: **PETER DWIGHT**

Country: **AUSTRALIA**

f/13 1/250sec ISO100 | 40mm

A photo from a harbour cruise boat, just lucky they went to both sides of the Bridge which allowed me to line up with the Opera house to get the pair one in front of the other. It looks really close but it's not.

# DRILL INSTRUCTOR'S MEMO

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## WELCOME TO ISSUE 50 OF PHOTO BOOTCAMP MAGAZINE!

This issue is all about looking at and capturing some amazing architecture.

Architecture is the art or practice of designing and constructing buildings. Or the complex or carefully designed structure of something.

It's all about capturing beautiful lines, light and form. Architecture is another art form. Someone has gone to a great deal of effort to design and build some of these amazing structures and they deserve to be showcased. Perhaps it is your home you are showcasing.

It is also about learning to balance light, both internal and external light, especially if shooting during the blue after, just after sunset.

Then, we'll jump in and see what our BootCamp members have been finding and capturing out and about. It's truly fascinating what our members have been photographing.



*Brent Mail*

ARCHITECTURE

# ARCHITECTURE



*Beauty perishes in life,  
but is immortal in art*

*~Leonardo da Vinci*

# ARCHITECTURE



## **What is architectural photography?**

Architecture is the art or practice of designing and constructing buildings. Or the complex or carefully designed structure of something. Architectural photography is capturing these amazing structures and highlighting their beauty.

## **Why shoot architecture?**

It's all about capturing beautiful lines, light and form. Architecture is another art form. Someone has gone to a great deal of effort to design and build some of these amazing structures and they deserve to be showcased. Perhaps it is your home you are showcasing.

It is also about learning to balance light, both internal and external light, especially if shooting during the blue after, just after sunset.

Architectural photography teaches us all about light and composition. It can be challenging, but also quite rewarding.

# ARCHITECTURE



## Tips for capturing captivating images.

Try using a wide-angle or fixed focal length lens, or even a prime lens and follow these tips to improve your photography.

- Try shooting during blue hour (10-30 minutes after sunset)
- Use a wide angle (like 16-24mm) to capture as much detail as you can and then remove the distortion in post-production.
- Try a long exposure to get that fabulous cloud movement, use a 10-stop ND filter and tripod.
- Creating a long exposure can also help eliminate people from your shot.
- Shoot closed down aperture like f/16 -f/22 to capture all the details.
- Don't forget to check what's in your frame, remove distracting unwanted elements and add supporting elements.

# ARCHITECTURE

## How can you make your images more artistic?

Looking for leading lines, or supporting elements that can really help guide the viewer's eye into your focal point.

Look for architecture that is beautiful and speaks to you, but it doesn't have to be a million-dollar mansion. It could be old or new, large or small, inside or outside. It could be your own house.

Convert your images to Black and White, so that the composition, lines, light and form really shine, without the distraction of colour.

Slow down and enjoy the creative process.



# MEMBERS' IMAGES





Photographer: **DAVE KOH**

Country: **SINGAPORE**

f/1.7 1/560sec ISO40 | 4.2mm

While taking a lift in a Taiwan Hotel, what caught my eye is the beautiful ceiling with its lines and curvatures. The camera was not with me so I whipped out the mobile and captured this image.

Feedback: **PETER BRODY**

Country: **USA**

Dave, the ceiling's detail and ornateness is amazing. It must have been mesmerizing.

Photographer: **PAUL FULLER**

Country: **AUSTRALIA**

f/13 30sec ISO400 | 35mm

Sydney Opera House - After arriving in Sydney, I checked the forecast for the next morning, which was clear skies with no wind. I set off from our hotel half an hour before first light. I set up my camera on a tripod and added a night Sky filter to bring out the colours of the sunrise, and a ND 10 to get a shutter speed of 30 seconds to smooth out the water and f/13 to get starburst from the lights. Very happy with the result I got.

Feedback: **BRENT MAIL**

Country: **AUSTRALIA**

Stunning Paul, absolutely stunning. I think you've captured this iconic architectural masterpiece at the perfect time, love those warm colours on the horizon and the purples in the sky. Good choice of aperture to get the starburst effect in those lights and I really do like the long exposure 30 seconds smoothing out that water. Also an interesting angle you've photographed this at with my eye drawn in from the right along that pathway. Thanks for sharing.





Photographer: **KENT HALL**

Country: **USA**

SONY A7RIII

f/13 | 32mm

A photo of the Sunday River Covered Bridge in Newry, Maine was taken at sunrise. I love taking pictures of 'traditional' (read old) objects. This was taken slightly after sunrise. The light was beautiful. I needed to take two photos and merge them with Lightroom because the interior of the bridge was so dark. I realize my composition isn't perfect, as I cropped off the top of the bridge. Still, the overall photo feels good.

Feedback: **RICHARD HUTSON**

Country: **USA**

Kent, these old covered bridges represent a unique type of architecture. You have captured a great perspective and merging the shots to get more even exposure significantly improved the final image. Nice work.

Photographer: **EUGENE BRANNAN**

Country: **USA**

Sony A-7RIV

f/8.0 1sec ISO80 | 14mm

It pays to always have your camera and tripod with you even on the way to work. I had been looking for other intriguing examples of architecture to photograph for this challenge, and honestly wasn't coming up with anything that really stood out to me. I know, of course, that one can find something interesting to photograph almost anywhere, but I was looking for something that was different. I had driven past this building a number of times in the past, but this morning it spoke to me. The building is somewhat common as office buildings are concerned, except for the fact that the outside of the building is covered in glass. Of course, the glass will reflect and that is just what it was doing as I passed by on my way to work. A quick u-turn at the next street light brought me back to the building that was reflecting the sunrise. I quickly got set up knowing that time was of the essence and the scene would change dramatically in a short period of time. I was actually watching it happen as I mounted the camera to a tripod and adjusted my settings. A few exposures later and the colors and dramatic lighting were fading away. Captured was the image you see, the sunrise reflecting on the clouds, the glass building, and the pond in front of the building. In post-processing, I corrected my perspective and lightened a few of the darker areas to create a dramatic combination of colors, lighting, and shadows.

Feedback: **RICHARD HUTSON**

Country: **USA**

Eugene, this is an interesting shot. The glass exterior reflects the warm colors of the morning sun while at the same time letting us see into its interior. At first glance, I wondered why the clouds weren't reflected; then, on closer inspection, I could see the furniture inside.



Photographer: **RODNEY CHARLTON**

Country: **AUSTRALIA**

f/11 1/50sec ISO3200 | 45mm

On a visit to Sydney city, I found these repeating patterns in the external veranda/walkway of the old General Post Office (GPO) building. For this photo I wanted to get as much as possible in focus so stopped down to f/11, which in this shaded area pushed the ISO up a bit. So the edits in post-processing included some noise reduction. For effective and more subtle colours I also used Lightroom to change to a split tone - blue for shadows fairly and yellow for highlights, setting the yellow fairly mild.

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Feedback: **PETER BRODY**

Country: **USA**

Rodney, quite an ornate building for a post office! The repeating pattern is hypnotic. Well presented.

Photographer: **LEILA GONZALEZ SULLIVAN**

Country: **USA**

The Vessel in Hudson Yards, Lower Manhattan, New York City. Dizzying with delight when you reach the top.

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Feedback: **LYNTON STACEY**

Country: **AUSTRALIA**

Leila, at first look I thought that this was a building with reflections in the glass windows, but I see on closer inspection that it is actually repeating patterns of presumably stairs or escalators leading to the top. These patterns draw my eye upwards through the photo. Well done.





Photographer: **CRAIG MATTNER**

Country: **AUSTRALIA**

New and Old. A residential building stands in contrast to an older building in the lower right of the image. Place: Hindmarsh Square, Adelaide, South Australia.

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Feedback: **GREG SKEHAN**

Country: **SINGAPORE**

A wonderful image Craig. Great contrast in age, style, colour, and geometry of the architecture. I am pleased that the local Authorities in Adelaide have ensured that some of the older buildings remain intact. I much prefer the older buildings. Like furniture, they were made to last and have aged well.

Feedback: **JENINE TRACEY**

Country: **AUSTRALIA**

I love that roof. The wavy roof gives a calming effect to what could have been a very stark and uninteresting building. Whoever designed that was very clever and so are you for selecting a position that gives us a really good look at the interior as well as the roof.

Photographer: **LAURA GRIFFITHS**

Country: **SOUTH AFRICA**

f/10 1/640sec ISO100 | 22.5mm

This post is of a chapel on a wine estate. Its a beautiful venue for a wedding because while it's a crazy modern shape (I think alien landing vehicle) and totally not in keeping with the surrounding generations' old vineyards etc when viewed from a distance. When you see it close-up it has a beauty of its own. The light which comes in through the huge and many windows is inspiring, and the views of the surrounding mountains and the estate's lovely gardens are close-up views from the interior. There is a lightness and airiness about it which makes you feel you are almost outdoors. I have shot the structure from a few angles and have chosen one taken from a corner view, the camera on the ground. This is an HDR merge as the roof was blindingly bright and the shadows quite deep. Also, a stiff breeze blew so the water rippled.

Feedback: **RICHARD HUTSON**

Country: **USA**

Greg, this truly is unique architecture and the perspective that you captured creates a bit of mystery in that it looks like it goes into infinity!

Photographer: **GREG SKEHAN**

Country: **SINGAPORE**

It has been nearly 2 months since I picked up my camera or used P/shop. Shifting home (and country!), moving into a home with zero furniture or appliances, etc, and scoring a mild dose of COVID; three days after landing in Melbourne has made it restrictive to spend much time on photography pursuits. Apologies for not being involved for the last couple of months. The photo I have included here is of the new Carpet Museum in Baku, Azerbaijan. I lived there for almost 20 years and saw amazing changes, going from a stark "soulless" Soviet style of architecture to some innovative and quite artistic examples of modern architecture. In the background there is a glimpse of the Three Flame Towers, also recently built. Carpet making is one of many traditional craft activities in Azerbaijan and nearby Turkmenistan.



Photographer: **DENIS O'BYRNE**

Country: **IRELAND**

A shot in B/W of a Folly in one of our city parks, St. Anne's Park on the Nth side of the city. In architecture, a Folly is a costly, generally nonfunctional building that was erected to enhance a natural landscape. This replica of part of a Herculanean House was built after 1835. The Park itself was the former estate of the Guinness Family dynasty. It was sold to the City Council in 1939 and has been maintained by them as a public amenity since then. It is over 270 acres in size with very pleasant walks, sports playing fields, and Gardens, to mention the view. I took this shot a month or so back along with many more. On that visit, I did not feel four hours pass and must return for more. I hope you enjoy it and look forward to hearing your comments and feedback.



Feedback: **PETER BRODY**

Country: **USA**

Denis, the rock steps and the metal fence lead my eyes to your point of interest. The black and white help to contrast the columns from the background. Nicely presented.



Photographer: **KERRIE CLARKE**

Country: **AUSTRALIA**

f/14 8sec ISO100 | 17mm

A small section of a relatively new (large) Visitor Center at the local tourist steam train precinct. The ultra-modern design sits beautifully within the landscape, and I love the reflections in floor-to-ceiling glass adjoining this beautiful timber-lined roof of the covered walkway to the platform. I took this last Friday, about 15 mins after sunset, but wasn't sure if I was happy enough with it to post. The weather isn't looking great for a reshoot, so I'm posting anyway :). I heard just this afternoon, that last night, this building was awarded the highest honour at the 2022 International Architecture Awards in Chicago!

Feedback: **SIG RANNEM**

Country: **CANADA**

Hi Kerrie, I can certainly see why this building was awarded a top architecture award and you have captured it beautifully in this very attractive photo. All the leading lines create a natural focal point and effectively draw the viewer into the image. The reflections add further interest to the image. Also, the warm red and orange colours of the wood contrast the dark floor very nicely - well done!

**FEATURED  
ARTIST**



FEATURED  
IMAGE

TESSA BLEWCHAMP  
UNITED KINGDOM

Photographer: **TESSA BLEWCHAMP**

Country: **UNITED KINGDOM**

f/5 1/25sec ISO3200 | 21mm

I haven't participated in Bootcamp for a year now - just ran out of inspiration and then got sidetracked by other things, including two eye operations. I'm just over the second op and awaiting new glasses so I can actually see properly and drive again! Fortunately, I can still see through a viewfinder, so I hope to be more involved again. This is a shot I took of Lincoln Cathedral on a holiday in May. I straightened in Lightroom and then used PS to remove some annoying electric cables.

# GETTING TO KNOW OUR FEATURED ARTIST:

TESSA BLEWCHAMP | UK

**Brent:** *How did you develop an interest in photography?*

**Tessa:** *I've loved looking at photographs for as long as I can remember and have always taken them for memories, but I only started to take it more seriously 5 years ago – I was more of a “point and press” photographer before then, but had always fancied knowing how to do it properly. I'd had a major freelance contract canceled and I decided to take some time out to learn photography and did a course with the London School of Photography.*

**Brent:** *From your point of view, what makes a good picture?*

**Tessa:** *One that makes you feel something – if a photograph makes you feel relaxed, happy, calm, in awe, interested, curious, amused, even angry, shocked or revolted, it is doing more than just presenting a factual record. Obviously, composition and technique help to create a good picture, but it's the overall effect on the viewer that is the ultimate test in my view.*

**Brent:** *Do you have a certain approach to taking a photo?*

**Tessa:** *It varies – sometimes I plan, research and start with a shot list, as I did with the puffin shot; sometimes I just take my camera out for a walk and photograph things that catch my eye, as I did for the cathedral shot. If I'm doing studio work, I try to visualise the shot I'm aiming for before I set it up, although this usually evolves during the process. I nearly always shoot in manual setting, so I can have more control.*



**FEATURED  
ARTIST**

**TESSA BLEWCHAMP**  
UNITED KINGDOM

**Brent:** *Has taking up photography changed your outlook on life? And how?*

**Tessa:** *I think I've become more aware of what's around me, although I've always tried to notice details when I'm out walking. I do tend to look around and try to visualise how things might look in a photograph.*

**Brent:** *Have you ever been in creative flow - where things just happened easily and you felt super creative and time seemed to stand still? Tell me about it.*

**Tessa:** *To be honest, this doesn't often happen – I'm more likely to suffer from creative block! Sometimes when I'm doing studio shots I do get a creative focus – I start off with whatever I'm planning to photograph and develop ideas as I go along. On occasion, I can really feel "in the zone" and the pictures just work.*

**Brent:** *Tell me about the funnest shoot you've ever been involved with?*

**Tessa:** *For the final assessment in my Open University course I did two photo shoots with a friend of mine, who makes craft items. We had a couple of lovely days catching up with each other and bouncing ideas about. It was great to be able to use someone I know for my subject and made the pictures have a personal significance.*

**Brent:** *How do you want people to remember your photography/art?*

**Tessa:** *I think just to have people remember my work at all would be a compliment!*

**FEATURED  
ARTIST**

**TESSA BLEWCHAMP**  
UNITED KINGDOM

**Brent:** *What's the biggest thing you've learned in the last 12 months that relates to photography or creativity?*

**Tessa:** *I completed a short photography course with the Open University over this summer, which aimed to help develop your individual photographic style. Having to think and write about it helped me to crystallize what my style actually is (or what I would like it to be, at least). I came to the conclusion that it is clean, simple and stylish.*

**Brent:** *Any future photo goals?*

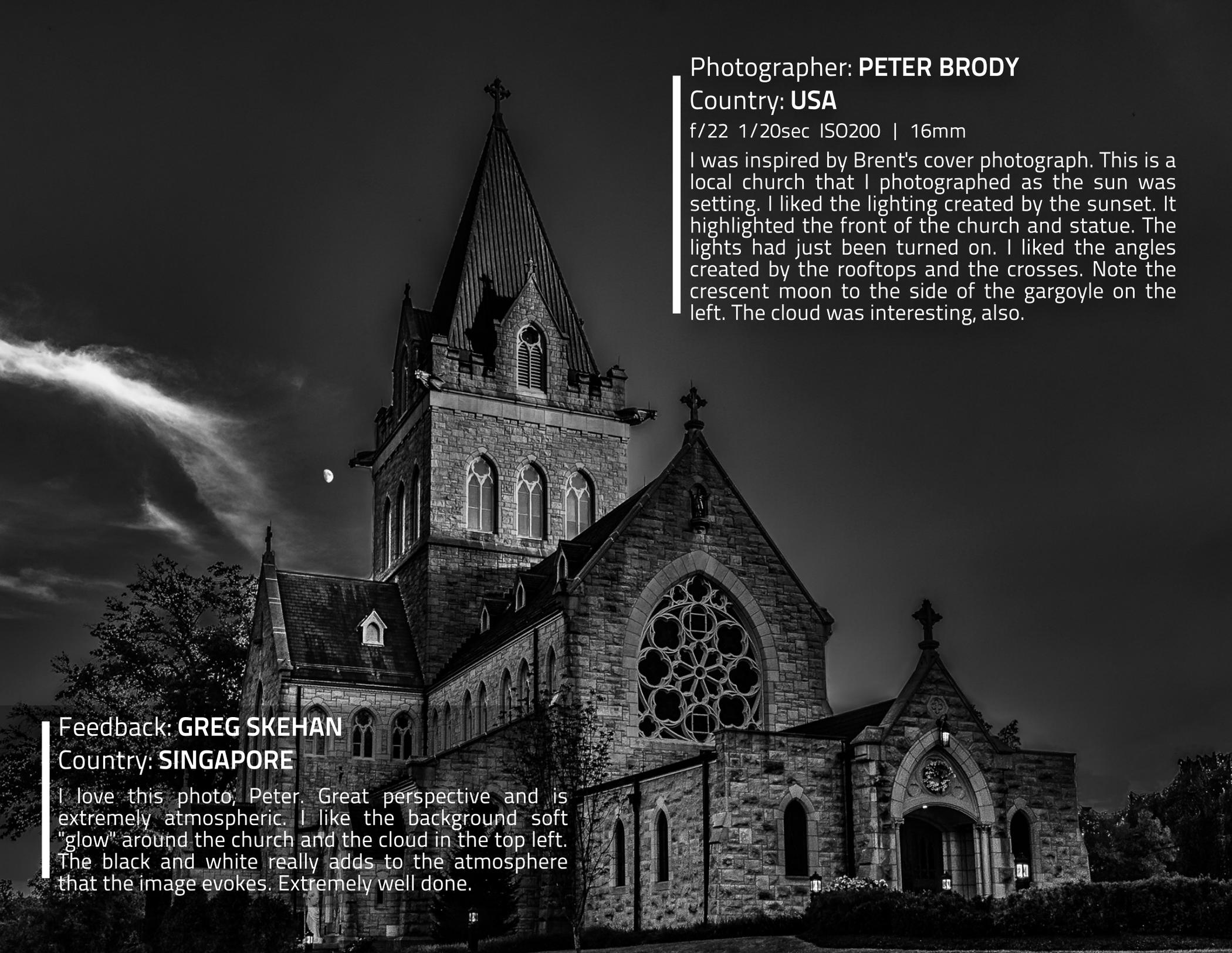
**Tessa:** *I would ideally like to move into some professional work. I'd like to do portrait and product shots for small businesses. Having worked as a self-employed freelancer for many years, I know how difficult it is to get decent photographs for social media. Whether or not that happens, I would like to try for a distinction from the Royal Photographic Society. I just need to push through the self-doubt and inertia.*

**Brent:** *How does your featured image make you feel?*

**Tessa:** *It was one I took when I was on holiday earlier this year, so most of all it reminds me of an enjoyable holiday. As a picture, it makes me feel a sense of calm. I'm also quite pleased with the way it turned out in the circumstances – light conditions were quite low and, as usual, all I had with me was my Canon 750D with its kit lens and no tripod (I hate carting loads of heavy kit around). I braced the camera with my body, held my breath and hoped! I used an unusually low shutter speed, but was lucky that I have very steady hands and it worked.*

# MEMBERS' IMAGES





Photographer: **PETER BRODY**

Country: **USA**

f/22 1/20sec ISO200 | 16mm

I was inspired by Brent's cover photograph. This is a local church that I photographed as the sun was setting. I liked the lighting created by the sunset. It highlighted the front of the church and statue. The lights had just been turned on. I liked the angles created by the rooftops and the crosses. Note the crescent moon to the side of the gargoyle on the left. The cloud was interesting, also.

Feedback: **GREG SKEHAN**

Country: **SINGAPORE**

I love this photo, Peter. Great perspective and is extremely atmospheric. I like the background soft "glow" around the church and the cloud in the top left. The black and white really adds to the atmosphere that the image evokes. Extremely well done.



Feedback: **DENIS O'BYRNE**

Country: **IRELAND**

Hi Richard. Lovely shot. I like how the light plays out in this. Really comes to the fore when enlarged. Well done.

Photographer: **RICHARD HUTSON**

Country: **USA**

Leica Q2

f/16 1/13sec ISO100 | 28mm

I'm very fond of Japanese architecture for its elegant simplicity. I captured this image of the 'Drum Bridge' in the Japanese Tea Garden in San Francisco's Golden Gate Park last year early one spring morning when the sunlight was streaming through underneath onto the rocks at the base of the bridge. The bridge was built in Japan, dismantled, shipped over, and reassembled for the 1894 Midwinter Fair.

Photographer: **ROMY VILLANUEVA**

Country: **PHILIPPINES**

Sony A6000

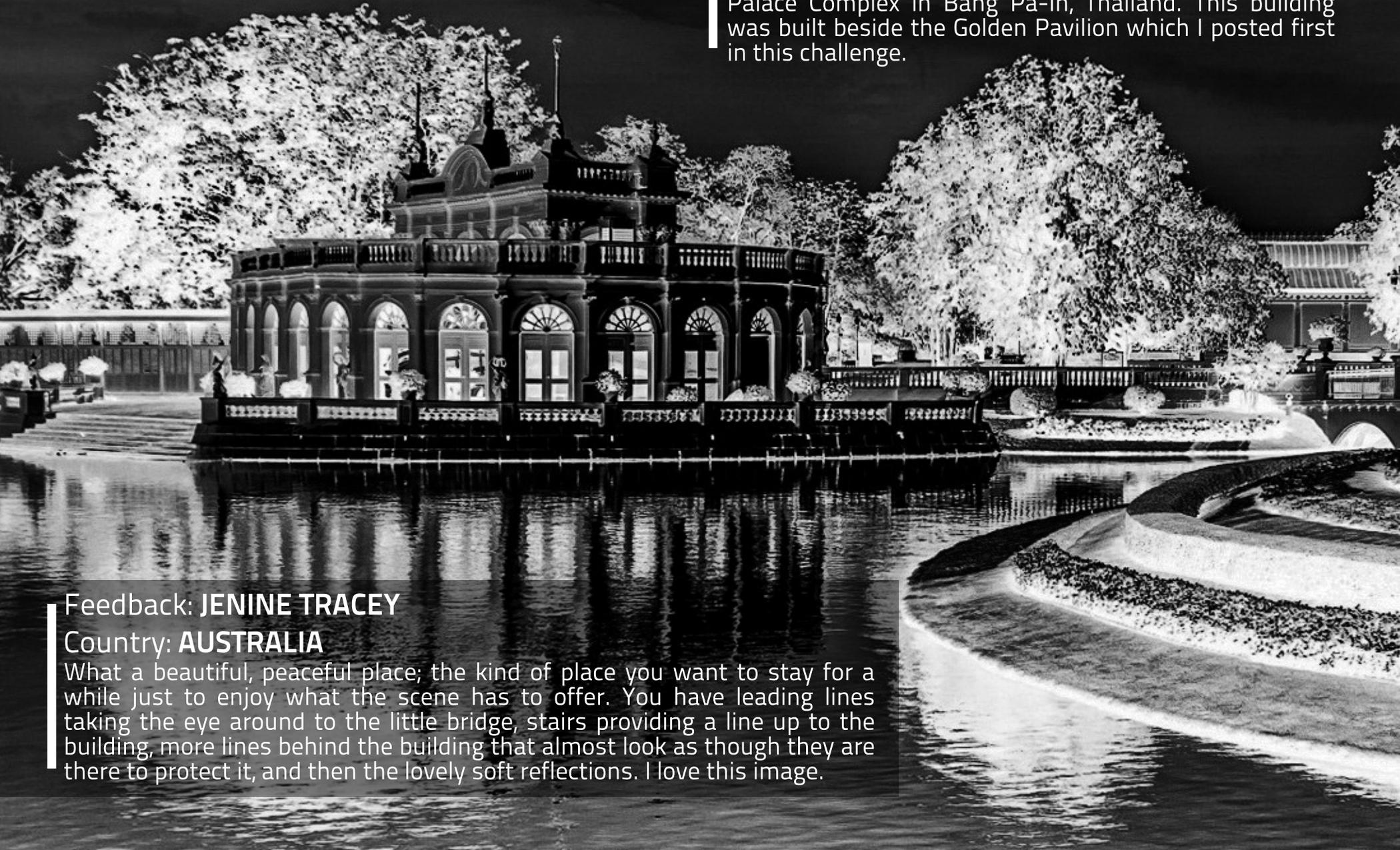
f/4 1/90sec ISO200 | 18mm

A photo of the Italian Pavilion at the King's Summer Palace Complex in Bang Pa-In, Thailand. This building was built beside the Golden Pavilion which I posted first in this challenge.

Feedback: **JENINE TRACEY**

Country: **AUSTRALIA**

What a beautiful, peaceful place; the kind of place you want to stay for a while just to enjoy what the scene has to offer. You have leading lines taking the eye around to the little bridge, stairs providing a line up to the building, more lines behind the building that almost look as though they are there to protect it, and then the lovely soft reflections. I love this image.

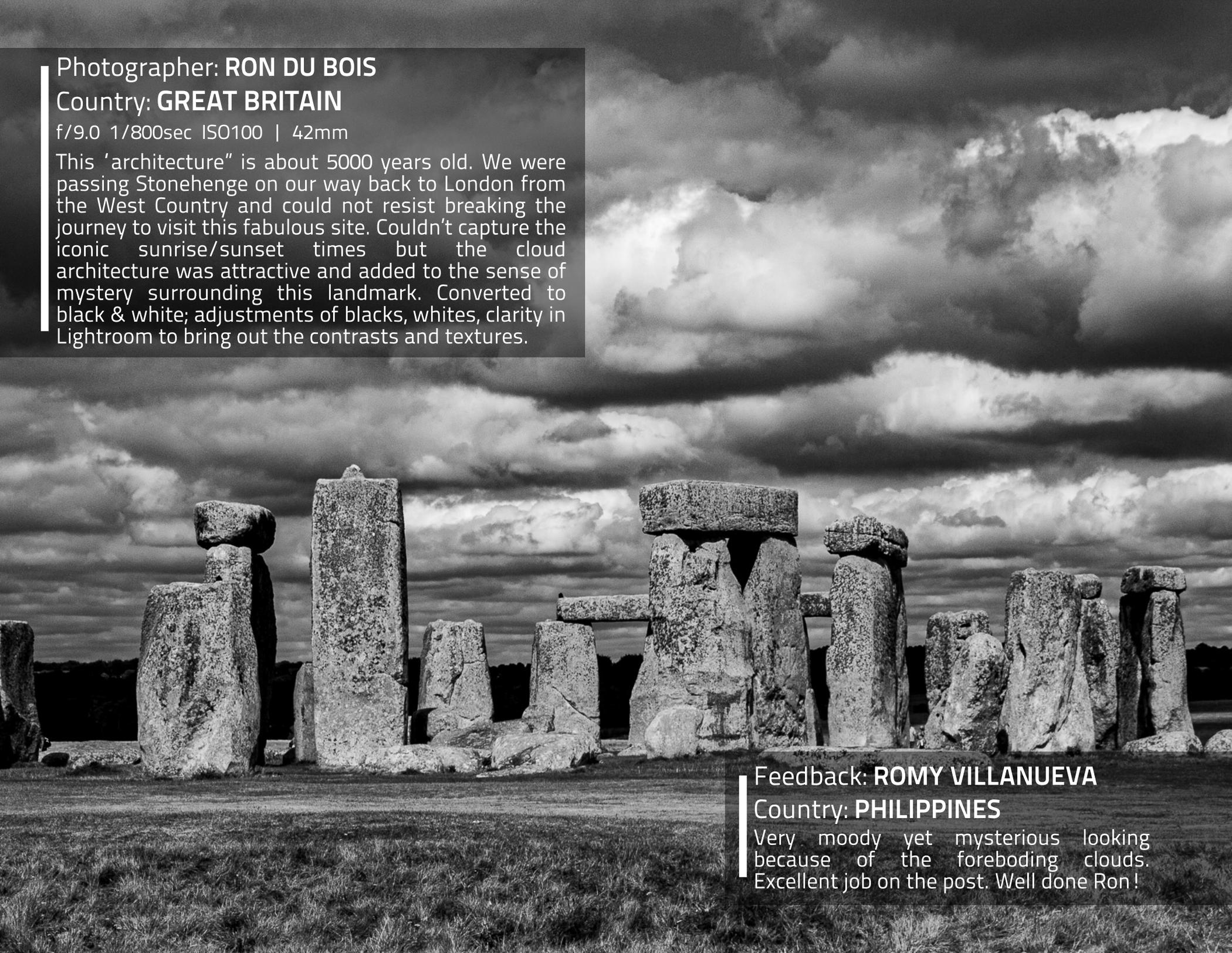


Photographer: **RON DU BOIS**

Country: **GREAT BRITAIN**

f/9.0 1/800sec ISO100 | 42mm

This 'architecture' is about 5000 years old. We were passing Stonehenge on our way back to London from the West Country and could not resist breaking the journey to visit this fabulous site. Couldn't capture the iconic sunrise/sunset times but the cloud architecture was attractive and added to the sense of mystery surrounding this landmark. Converted to black & white; adjustments of blacks, whites, clarity in Lightroom to bring out the contrasts and textures.



Feedback: **ROMY VILLANUEVA**

Country: **PHILIPPINES**

Very moody yet mysterious looking because of the foreboding clouds. Excellent job on the post. Well done Ron!

Photographer: **SARA O'BRIEN**

Country: **USA**

f/18 1/50sec ISO280 | 55mm

I decided on this giant art project for my first entry. This is called Silo Art commissioned by City Art Mankato. "The work brings together the shared ideals of community, diversity, inclusion, and participation." The silos are 135 feet tall and have a mural on both sides. I did not get the other side as that is mostly the backs of the children portrayed there. I am currently unable to take a long exposure with my wide-angle extension as all of my filters are not the correct size and will not fit.

Feedback: **LAURA GRIFFITHS**

Country: **SOUTH AFRICA**

I love this Sara. Such a great way to add interest and a story to an otherwise unattractive structure. Almost any art would have added interest but then the story itself and what it stands for makes it extra special. I love that you have captured it in B/W too. It really stands out as unique.



Photographer: **JAMES HERRICK**

Country: **CANADA**

iPhone 13

f/1.5 1/2300sec ISO50 | 26mm

This building is in downtown Saskatoon at River Landing. It was a controversial building spot for decades before this tower, a hotel, and a world-class art gallery were built in the last decade. The Nutrien building is glass-fronted, making it difficult to photograph. On this particular day, we had gone to the free activities at the gallery. I thought the way the cloud and sky were reflected created an interesting image. I had only my iPhone, but it did the job. Minimal editing in LR, including auto transform to fix the vertical as best it can be. Used PS spot healing to get rid of the edge of the building next door.

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Feedback: **ROMY VILLANUEVA**

Country: **PHILIPPINES**

Hi James. You have completely achieved your purpose in converting this image to B/W. Not only did you eliminate the distraction but also made a better version of the image. I must admit though that I am partial to B/W images. Well done!





Photographer: **JEFF REESE**

Country: **USA**

f/5.6 1/200sec ISO200 | 32mm

Found a home (I do not know the owner) as I was walking across the hotel parking lot on the Isle of Wight. The wall may have been for a garden of some sort in years past, but now it is paved over with asphalt.

Feedback: **RODNEY CHARLTON**

Country: **AUSTRALIA**

A frame within a frame. Nicely done Jeff. The similar brickwork colours also help to draw my eye from the wall toward the house in the distance.



Photographer: **JENINE TRACEY**

Country: **AUSTRALIA**

This was taken in Cambodia and I still love looking back over the photos I took while I was there. It amazes me how these structures were created without all of our modern tools to assist the artists. This is Banteay Srei. Unfortunately, I can't add any shooting details because it was taken with an old camera and I can't find the settings used.

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Feedback: **RICHARD HUTSON**

Country: **USA**

Jenine, I find this ancient type of architecture fascinating and I always wonder how they managed to build these structures. However, I'm not sure today's modern tools and equipment could duplicate what they did.

Photographer: **KERI DOWN**

Country: **AUSTRALIA**

f/11 1/1250sec ISO1250 | 18mm

I have been traveling in Central QLD for the last two weeks. I have been in the bush fossicking for gold so no architecture where I have been. I did however come home through Monto especially to see the three Moon Silos. Very difficult to photograph given they are on the highway and removing distractions has proven to be difficult. However, I hope you can appreciate the work that has gone into these, and given the rain was on the way the light was also a challenge so trying to get the colour without blowing it out tested me.

Feedback: **LEILA GONZALEZ SULLIVAN**

Country: **USA**

Hi Kerri, there is no end to the creativity of humans. There are a few of these silo artworks in other countries, but this one is marvelous because of the continuity of design. Great job showing us the whole thing.



Photographer: **NICK ELLIS**

Country: **AUSTRALIA**

f/5.6 1/500sec ISO200 | 47mm

I'm under lockdown at the moment so went looking for a particular image to get started and found this instead. Taken in October 2006 on the trusty Canon 20D and 17-85 mm lens. Early morning photo of the Carillon Canberra. Interestingly the son of a good friend is one of the musicians who regularly play this instrument.

---

Feedback: **LAURA GRIFFITHS**

Country: **SOUTH AFRICA**

This gives me a sense of calm and peace. I think it's the stillness of the water and the reflection of the building in it, surrounded by soft greenery. A close-up of the building would be good but perhaps your lockdown situation prevents that. Lovely image Nick.



Photographer: **SIG RANNEM**

Country: **CANADA**

f/11 15sec ISO100 | 35mm

It's a fact that the area where I live, including the nearby small city of Orillia, Ontario, is not especially known for its great architecture. After a bit of research, I settled on this building for my first submission. It shows the house of the late Canadian humourist Stephen Leacock. The house is now a museum and is situated on the very attractive Old Brewery Bay on Lake Simcoe. I made two trips to this site the other day (half an hour each way), one in the daytime to scout the place out and another around sunset to take a few shots. I wanted there to be lights on in the house after sunset, but when I arrived the house was closed and completely dark. Luckily on my scouting trip, I noticed an electrical outlet on the covered porch. As a result, I brought with me a skinny upright lamp without a shade as a backup light source. I plugged it in and hid it behind one of the posts supporting the porch roof. The image is a blue hour shot and therefore deliberately a bit dark.

Feedback: **RICHARD HUTSON**

Country: **USA**

Hi Sig, your efforts really paid off. Shooting from this perspective shows the unique architectural features of this house to great advantage and the lighting really makes this image pop! Well done!





Photographer: **GLENYS RUTH PRINS**

Country: **AUSTRALIA**

Nikon D 7500

f/4.5 0.8sec ISO400 | 38mm

It has been a time of cloudless skies in Bargara so I decided to have a look through my photos and found this one I took in 2019. It was taken at night. I think it was handheld.

Feedback: **DENIS O'BYRNE**

Country: **IRELAND**

Hi Glenys. Very good for handheld. If anything I might bring up the whites and shadows a tad. Well done.

# ACKNOWLEDGMENTS

## SPECIAL THANKS TO OUR TEAM

Creator.....**Brent Mail**



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Writer & Editor in Chief.....**Julie Powell**



Assistant Editor.....

Designer.....

### **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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BRENT MAIL presents...

# PHOTO BOOTCAMP MAGAZINE

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ISSUE 50  
SEPTEMBER 2022

IN THIS ISSUE:  
**ARCHITECTURE**

— ★ PHOTO ★  
**BOOT  
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ACADEMY —

