

BRENT MAIL presents...

PHOTO BOOTCAMP MAGAZINE

ISSUE 52 | JANUARY 2023



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DOUBLE EXPOSURE



— ★ PHOTO ★
**BOOT
CAMP**
ACADEMY —

*Leather Mail
Productions*
PHOTOGRAPHY WITH
DETECTIVE PERSPECTIVE

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DRILL INSTRUCTOR'S MEMO

WELCOME TO ISSUE 52 OF PHOTO BOOTCAMP MAGAZINE!

This month we are going to explore and get creative with Double Exposure.

Double Exposure is a technique in photography that involves layering two or more images on top of each other to create a unique and often surreal visual effect. This technique has been used by photographers for decades and has gained popularity in recent years, thanks to the ease with which it can be achieved digitally.

It's all about getting creative, telling a story and choosing images that when combined make a visual impact. Chances are many of you have never tried this challenging technique before, but it can be loads of fun and allow you to get really creative.

Then, we'll jump in and see what our Boot Camp members have been creating. It's truly inspiring to see some of the unique and creative Double Exposure images our members have been capturing.



Brent Mail

DOUBLE EXPOSURE

DOUBLE EXPOSURE

*You can't use up creativity.
The more you use, the more
you have.*

~ Maya Angelou

DOUBLE EXPOSURE

What are Double-Exposures?

Double exposure is a technique in photography that involves layering two or more images on top of each other to create a unique and often surreal visual effect. This technique has been used by photographers for decades and has gained popularity in recent years thanks to the ease with which it can be achieved digitally.

In this article, we will provide tips and techniques for creating your own double-exposure images. Whether you are a seasoned photographer or just getting started, this article will provide you with the knowledge and inspiration you need to create stunning double-exposure photos. So let's dive in and discover the magic of double exposure!

What are the advantages of Double-Exposures?

1. There are several advantages to using double exposure in photography:
2. Creativity: Double exposure allows photographers to layer multiple images together, resulting in a one-of-a-kind look that can be quite striking and visually interesting.
3. Depth: By layering images, the double exposure can add depth and dimensionality to a photograph, making it appear more 3-dimensional and dynamic.
4. Storytelling: Double exposure can be used to tell a story or convey a message in a unique and creative way. By combining two or more images, photographers can create a narrative or meaning that goes beyond what either image could convey on its own.
5. Emotional impact: Double exposure can also be used to create a sense of emotion or atmosphere in a photograph. By layering images, photographers can create a mood or atmosphere that adds impact and meaning to the final image.
6. Experimentation: Double exposure is a great technique for photographers who want to experiment and try something new. It allows for a lot of flexibility and creativity and can be a lot of fun to play around with.
7. Improving composition: By layering two images together, the double exposure can help photographers to create more balanced and visually appealing compositions.
8. Enhancing contrast: Double exposure can be used to enhance the contrast between light and dark areas in a photograph, creating a more dynamic and striking image.

Double exposure can also be lots of fun, as well as artistic and creative, but best of all, it can be challenging. Chances are most of us have never actually tried this technique before.

As they are so creative and artistic, the final prints can make great gifts, perfect for the holiday season fast approaching.

DOUBLE EXPOSURE

How do you identify an image as a double exposure?

1. There are a few ways to identify double exposures in a photograph:
2. Look for overlapping or merged elements: In a double-exposure image, elements from two different images will be layered on top of each other. You may notice overlapping or merged elements in the photograph, such as two faces or two sets of objects.
3. Check for a lack of detail: In some cases, the double exposure can result in a lack of detail or clarity in certain areas of the image. This is because the layering of two images can cause some areas to become blurry or indistinct.
4. Look for a surreal or dreamlike quality: Double exposure can often create a surreal or dreamlike quality in a photograph, due to the combination of elements from different images.
5. Check for intentional double exposure: Some photographers create double-exposure images intentionally, and may include a note or tag in the photograph's metadata or caption to indicate that the image is a double exposure.
6. Intentional blending: In some cases, double exposure may be used intentionally to blend multiple images together in a way that is not immediately obvious. In these cases, the image may appear more subtle and natural.
7. Digital editing software: Double exposure can also be created digitally using image editing software. In these cases, the image may have a more polished, artificial appearance.

Blurred or ghostly figures: Double exposure can create a blurred or ghostly appearance in parts of the image, as the layers of images may not be perfectly aligned.

Tips for capturing terrific images to use as Double Exposures.

1. If you can do it in-camera (check your make and model), you can instantly see how the double exposure will look.
2. Alternatively, you can use post-processing software (like Photoshop), which actually gives you much more control over the final outcome.
3. Choose a scene that has a high contrast for your main (background) image.
4. Choose a second image to use as your overlay. Use something that works together to tell a story, but that also works well together.
5. Once you have chosen your images, open them in Photoshop (or similar) and overlay them in a single image. You may need to duplicate the background image so that it is editable.
6. Edit your background image, such as levels/saturation and then perhaps make it Black and White This can be done in Lightroom before opening in Photoshop if you prefer).
7. Edit your Overlay image and then try different blend modes and opacity. Move the overlay image around, perhaps resize, scale or rotate to get the best fit.
8. Try different overlay images to see which is the best fit.
9. Remove distracting elements from your overlay image with a layer mask or the eraser brush.
10. Add supporting elements with the clone tool

MEMBERS' IMAGES





Photographer: **KERRI CLARKE**

Country: **AUSTRALIA**

I am so excited about the seemingly endless creativity that we can explore for this challenge. For this image, my background shot was quite dark, and I used screen blend mode to blend in the foliage. I got carried away with the foliage, so added more layers of it.

Feedback: **LAURA GRIFFITHS**

Country: **SOUTH AFRICA**

Kerrie, I love it, just love it. What a beautiful portrait. The leaves are so pretty and additionally the b/w image of the child with a subtle colour to frame the face. Magic. Definitely a framer.



Photographer: **LAURA GRIFFITHS**

Country: **SOUTH AFRICA**

Started with a composite of a bird I shot 2 days ago flying across my garden and 'planted it' over the Chobe River at sunrise [to follow Brent's example], it's purposely improbable but then again this is about art and or fun is it not...but then I got carried away with other photos so have decided to post this one first. It's a mirror-clad building I shot while walking around Toronto a few weeks back mirrored City Hall I do believe?, so I decided to add my grandson's face to the building. Our trip was all about visiting family in Ireland, England, and Canada so I got to take lots of grandchildren pics and this is the final result of the exercise. No settings were added. Also, I selected the subject out of its background rather than have it muddy the background/base photo in this instance and I used the soft light overlay in PS.

Feedback: **LYNTON STACEY**

Country: **AUSTRALIA**

Laura, I love it! What a great way to display family portraits. The method that you used has worked so well that it doesn't really look like a double exposure. Well done.

20 Queen Street West

LauraGPhotography©

Photographer: **LYNTON STACEY**

Country: **AUSTRALIA**

My image is entitled "Slippery Slope." The background image was taken during a visit to Coffs Harbour, and I added in the motor bile and rider from a panning shot taken in front of my house. The image of the rider was flipped and tilted to give the impression of riding the wave. A little extra spray was added coming off the back wheel and blending to merge the bottom of the wheels with the sea.



Feedback: **LAIMA RATAJCZAK**

Country: **AUSTRALIA**

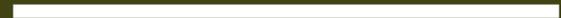
What a cool image and I like the black and white as it really creates atmosphere. Well done, another great composition.



Photographer: **DAVE KOH**

Country: **SINGAPORE**

Was trying hard to play around on PS and struggling to find a good combination but was not easy especially 1st time doing it. Will try again in the future while I am learning how to do a better one next time. This double image is of a Black-winged kite, one stationary and another in flight.



Feedback: **RICHARD HUTSON**

Country: **USA**

Dave, you found a great combination and the optimal opacity for each of the images. Excellent work!

Photographer: **NICK ELLIS**

Country: **AUSTRALIA**

Looking at the eclipse the other night I had an idea of using the moon in this challenge. That idea didn't quite work and then I thought of dandelion.



Feedback: **ROMY VILLANUEVA**

Country: **PHILIPPINES**

Hi Nick, excellent idea, perfectly executed. You're one of those lucky ones who witnessed the eclipse and captured the moment in a photo. Well done!



Photographer: **RON DU BOIS**

Country: **GREAT BRITAIN**

I was a bit late in getting up to speed so please excuse this quirky, second image, which so soon after my first. An icy lake in Reykjavik, with birds and interlopers.

Feedback: **RICHARD HUTSON**

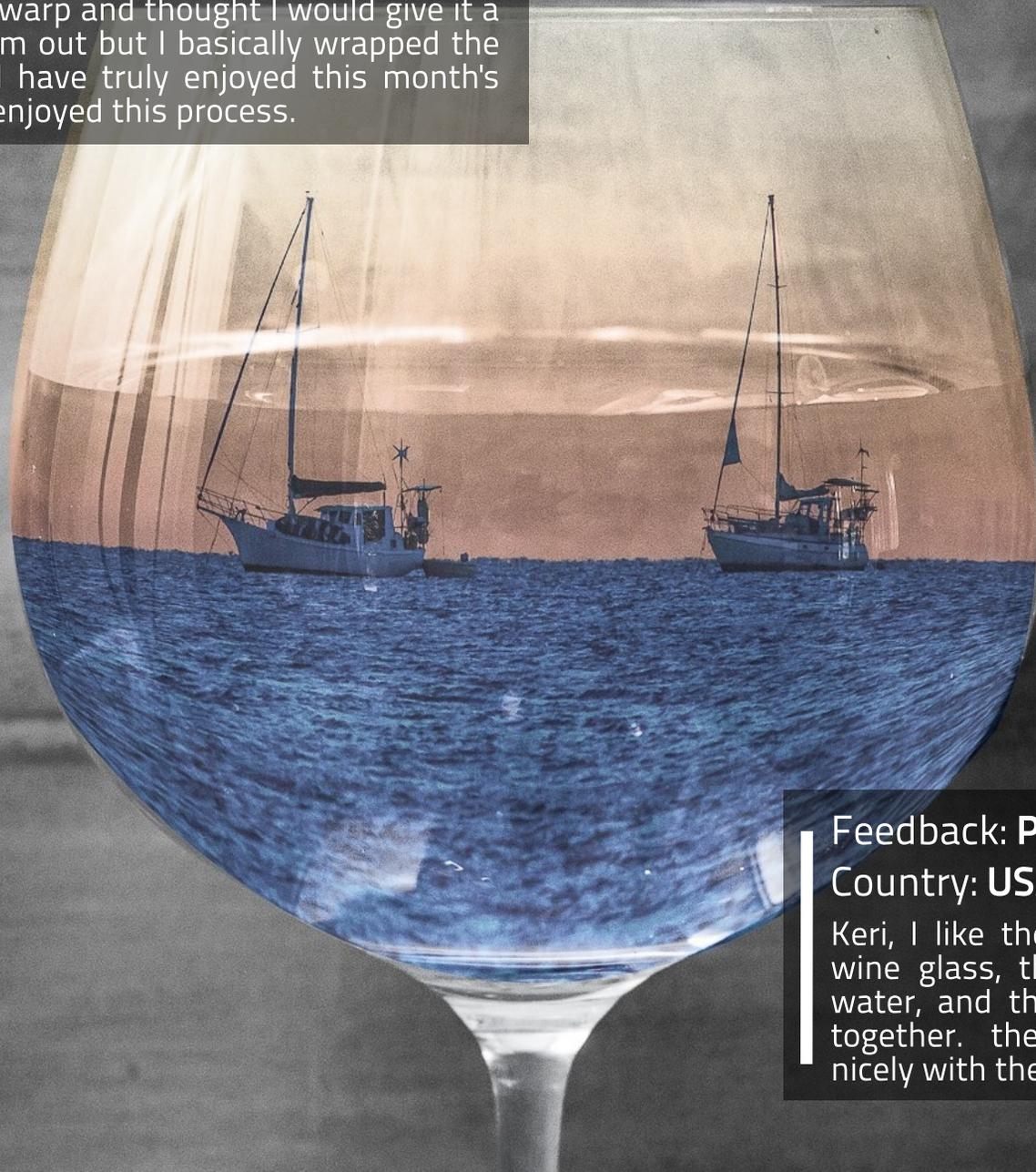
Country: **USA**

Ron, This image tells an interesting story. Hope the elephants don't freeze!

Photographer: **KERI DOWN**

Country: **AUSTRALIA**

The background is glass with a piece of card behind it. And the other is a photo I took at Raby Bay. In PS I copied and pasted the boats onto the glass. While in the transform tool I found warp and thought I would give it a go. I am a couple of mm out but I basically wrapped the boats into the glass. I have truly enjoyed this month's challenge. I have truly enjoyed this process.



Feedback: **PETER BRODY**

Country: **USA**

Keri, I like the curves created by the wine glass, the lower portion of the water, and the lasso tying the boats together. the background contrasts nicely with the foreground.

A giant panda is seen climbing a large, textured tree trunk in a lush bamboo forest. The panda's black and white fur is prominent against the green background. The bamboo stalks are tall and thin, creating a dense, vertical pattern. The lighting is soft, highlighting the texture of the tree bark and the panda's fur.

Feedback: **LAURA GRIFFITHS**

Country: **SOUTH AFRICA**

Golly Laima you are a whiz at this. Your first attempt! I doubt anyone would say so. I love the soft green background of bamboo and the panda nestled in the fork of the tree. So well done, I'm sure your grandson is going to be thrilled.

Photographer: **LAIMA RATAJCZAK**

Country: **AUSTRALIA**

The reason being I wanted to use the image to make a birthday card for my grandson for Friday. He absolutely adores pandas so he was my inspiration. I took both photos when we were in China a couple of years ago. I was truly amazed to see the pandas sleeping in trees about 20 meters high... it was magic. I can't explain my process as there was a lot of crazy stuff happening as I never use photoshop....having said that I think I'm hooked and I can't wait to have another play. I did however finish it off with a soft portrait preset.

Photographer: **ROMY VILLANUEVA**

Country: **PHILIPPINES**

FADE TO BLACK... I will be leaving again tomorrow to visit another factory so I will post my 3rd image early. My apologies for posting images just 3 days apart. I was working with layers in Photoshop and while going through photos in the archive, I came across one when suddenly an idea dawned on me. Why not use different variations of a single image and simulate multiple exposures in Photoshop using Layers and blending modes? I tried several blending modes but "Lighten" gave the best effect. So here it is fellow Bootcampers. I suggest viewing in full-screen mode.



Feedback: **LAURA GRIFFITHS**

Country: **SOUTH AFRICA**

Quite gorgeous Romy. I always love your creativity. I plan to do something similar with my moon photos from the total eclipse in May this year but it won't be in time for this challenge. You have inspired me nevertheless to carry it through. Your image has a wonderful ethereal effect. So well done.

revillanue

Photographer: **SIG RANNEM**

Country: **CANADA**

An old, rusty and dead pickup truck is rounding the corner in the middle of fast-moving traffic. I played around a bit with the location of the truck and the opacity but decided to start at 50%. The opacity could be reduced more to make the truck look more "ghostly".

Feedback: **LAURA GRIFFITHS**

Country: **SOUTH AFRICA**

Hi Sig, magic image - love the ghostly look of the car seemingly skidding around the corner as though it's in a ghostly chase. The gloomy sky and red lights of the fast-moving traffic just add to the drama. I like the car as it is.



**FEATURED
ARTIST**



**FEATURED
IMAGE**

**JAMES HERRICK
CANADA**



Photographer: **JAMES HERRICK**

Country: **CANADA**

As my next attempt at double exposure ever, I submit a triple exposure. After playing fetch with Tex - a Border Collie / Chocolate Lab cross - in the yard in mid-October -and taking a lot of photos - I brought him back inside to cool down. He "found" a resting spot beside the basement couch. It was a great place to catch him in natural light with a mostly consistent background. I fixed the couch as much as I dared, while still having it look like a normal place for Tex to lie down. The two images used for the overlays are from the play session. It's my way of showing what he might be wishing he could be doing! In reality, he will keep chasing his disc to the point of exhaustion if allowed. The background shot was 1/60s, f/4.0 while the outdoor overlays were 1/1000s and f/5.6 and f/7.1 respectively.

GETTING TO KNOW OUR FEATURED ARTIST: JAMES HERRICK | CANADA

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

James: *For me, it's also about maintaining that interest as well. It began at an early age, seeing Grandma, and later Dad, always with a camera, a Brownie and a Polaroid respectively, taking photos at family gatherings and events. Eventually, I inherited Dad's A-1 and really began my own photographic journey. At the same time that I was documenting family events, I was still drawn to the wonder of nature. I kept entering contests, with any recognition helping to drive me to improve and continue. Once we entered the digital age, and I could shoot the equivalent of rolls and rolls of film, I began to expand into other areas such as sports photos for the local newspaper. As a teacher I was eventually able to incorporate teaching the basics of Photoshop Elements, and later Photoshop, into one of my classes – much more useful than learning how to build databases!*

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

James: *A good picture is one that evokes an emotional response in the viewer – the more viewers who are moved, the better the photo. I've found that to do so I need a clear subject, little or no visible distractions, a scene that can be interpreted as a story, and great light that helps to define the subject.*



FEATURED
ARTIST

JAMES HERRICK
CANADA

James' favorite inspirational quote:

"We can't always choose the music life plays for us but we can choose how we dance to it"



**FEATURED
ARTIST**

**JAMES HERRICK
CANADA**

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

James: *I don't know that it has changed my outlook, but I would say that it has allowed me to get a better idea of what is important. Planning a shot, being patient to get just the right combination of elements, taking multiple shots to improve chances of capturing the best image, and taking time to process the whole image. It's caused me to alter my processes in the last few years. Now I spend quality time instead of grabbing a shot in passing.*

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.*

James: *It's happened more than one might expect, given that photography is something that has had to fit into the tiny spaces between other activities of our hectic schedules for most of my life. The strongest such feeling usually happens when I'm out in nature – go to a place out of my normal comfort zone, and just take in the grandeur and the beauty. I find that I will take a few shots and then just marvel and the immensity of the natural world around me. The hardest part is turning my attention back to the camera to continue shooting.*

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

James: *I am glad that I was able to meet the technical challenge and combine it with a story to be told. Capturing the playfulness of our dog and being able to suggest what may be going through his mind was important to tell his story.*

Brent: *The sky's the limit, no constraints...What are your grand photography dreams?*

James: *I would love to be a published artist in some national magazine recognized for the quality of images I produce and to have people offering to purchase copies of my images because the stories speak to them.*

FEATURED ARTIST

JAMES HERRICK
CANADA

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

James: *That's an easy one to answer. Find challenges, and shooting situations that you've not encountered or avoided before. Use the opportunity to experiment and grow as a photographer. You won't always have the answers or know what to do, but there are many worthwhile experts and other photographers who can and do, provide the guidance that is needed. A great way to expand your skills/knowledge is to approach new challenges with one question – how did you do that?*

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

James: *That's a tough question. There are so many places I would love to go – it's hard to pick one. It would have to be somewhere where I could capture the power, uniqueness, and beauty of nature, where it would be okay to occasionally stop shooting and just admire the treasures of the Earth. Forced to decide, it would have to be Africa, where I could take pictures of the large animals in their natural habitat that are only found in zoos here.*

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

James: *I like to think through the photo session in my mind before I take a shot. This allows me to focus on what is important to make it work. I also know that I am imperfect so I end up taking as many photos as time will allow so that I have a better chance of getting more than a snapshot. Some of my best photos are a result of returning to a location (sometimes again and again) to see if I can get an improved image. Other times, especially when trying to capture a new image, I may experiment repeatedly to see if I can get a better shot.*

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

James: *I want them to see images that convey a story, a history. I want them to see that the photographer cared about both the subject and the viewers who would be seeing the image.*

MEMBERS' IMAGES



Photographer: **RODNEY CHALRTON**
Country: **AUSTRALIA**

I was looking at a bee photograph from a month or so back and while thinking of the resulting honey, decided to create a double exposure with a jar of honey, which I photographed against a white background. Tried a few different blend modes, photos, and orders of photos and it took some fiddling around to get an image close to that I had imaged, without it looking like a bee stuck in a jar. This one used lighten blend mode with the jar as the upper photo. The saturation of the honey was bumped up a little to get the colour I was after. I also cropped it to change the shape from horizontal to square which worked better with the vertical jar.

Feedback: **BRENT MAIL**
Country: **AUSTRALIA**

I think this version with the saturation of the flowers reduced a little work in my opinion. I really do love the story you're telling here about the honey that ends up in a jar coming from a bee - super creative! Tell me how much fun you had in Photoshop when you were putting this together.





Photographer: **RODNEY CHARLTON**

Country: **AUSTRALIA**

I saw this river scene on the weekend and thought it might work well as a double exposure with some pelican photos I took recently. I initially tried it with a front-on-view pelican with wings spread wide. I scaled the pelican up and down, but found that to get the body larger I was clipping half the wings off, and the feet were dangling a little so it looked a bit like it was tripping on the edges of the rocks. I then tried this side-view photo and it worked much better within the frame of the rock wall, tree, and mountain. I used the overlay blend mode in PS and brought up the yellows slightly on the pelican.

Feedback: **RICHARD HUTSON**

Country: **USA**

Rodney, you nailed this one in color which I think is more difficult to do as a classic double exposure. Although it might be nice for it to have more room in which to fly, it's perfectly framed. Nice work!

Photographer: **RICHARD HUTSON**

Country: **USA**

San Francisco is home to various street people, some crazier than others. I photographed 'Alcatraz Man' on the Embarcadero 4 years ago for my collection. I thought he would be a fitting overlay on a recently completed luxury condominium near where he was photographed. It isn't legible, but the message on his striped outfit is 'Alcatraz Psycho Ward Outpatient.' He was delighted to pose for the photo ... I gave him a fiver!

Feedback: **PETER BRODY**

Country: **USA**

Richard, you have captured the extremes of a society of haves and have-nots. The man's stare is mesmerizing. A disturbing reality captured by your humanitarian eyes. Thank you.





Feedback: **KERRIE CLARKE**

Country: **AUSTRALIA**

Nice work with this one, Sara, I really love the subtle tree line through the statue, , It is perfect in my eye...I am not at all familiar with Affinity, but you may find a "select subject" option there, failing that, try to zoom in as far as you can go, to try to use that brush effectively around those areas. Well done!

Photographer: **SARA O'BRIEN**

Country: **USA**

I have been struggling a bit with my technique as this is a new skill for me in Affinity Photo. This is a small statue of the Virgin Mary from my garden, she has resided in front of a half-whisky barrel that I plant annuals every summer. The background trees are from our 2021 road trip to Seattle. I have been working on another image that I think shows a double exposure a bit better, but thought I should post something.

Photographer: **GREG SKEHAN**

Country: **SINGAPORE**

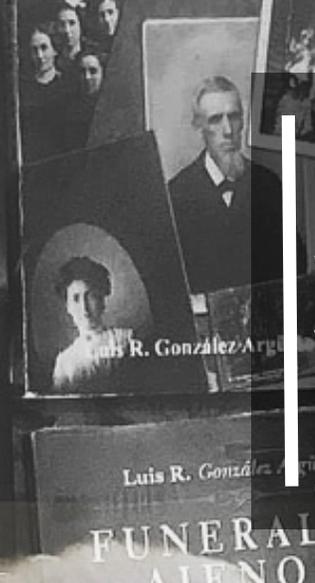
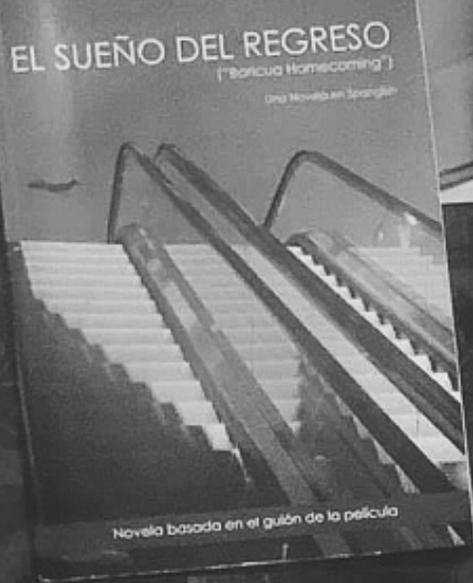
My Photoshop skills are very ordinary but I wanted to submit this image of 2 very contrasting examples of people demonstrating their spiritual faith / belief. I was working for a brief period in Saudi Arabia and visited Medina (ironically it was on an Easter Good Friday). A Muslim colleague with me said that the normal attendance at this special mosque (burial site of the Prophet Mohammed) was about 100,000. This image shows a very small part of the crowd leaving at the end of the prayers. Contrasting this is an image that I treasure. A single and very elderly Tibetan woman was praying at the Buddhist Jokhang temple in Lhasa. Her ritual of alternate standing and then lying prostrate on the ground as she repeated her prayers many times was humbling and uplifting. The amazing wrinkles on her beautiful face could be seen as a roadmap of her life. I love the profound belief she displayed and the simple way in which she was dressed. Both the individual and the collective mass are making similar yet quite different statements.



Feedback: **RON DU BOIS**

Country: **GREAT BRITAIN**

Super combination Greg that speaks to a hope for more tolerance and coming together in these somewhat difficult times. Great work.



Feedback: **LAURA GRIFFITHS**
Country: **SOUTH AFRICA**

Leila I'm sure that your cousin is well pleased with this portrayal of himself. I think you have planned the double exposure beautifully with the opacity showing enough of his portrait but still being able to see through to the book layer below. It's such a happy portrait too, could be used at a book launch next time he has a new one published.

Photographer: **LEILA GONZALEZ SULLIVAN**
Country: **USA**

My double exposure image, which resulted from lots of experimentation. The author is my cousin and you can see he has produced many books--poetry, autobio, family history, and some great novels. He always had new ideas and I hope this photo is a tribute to what he has already done.



Photographer: **PAUL FULLER**

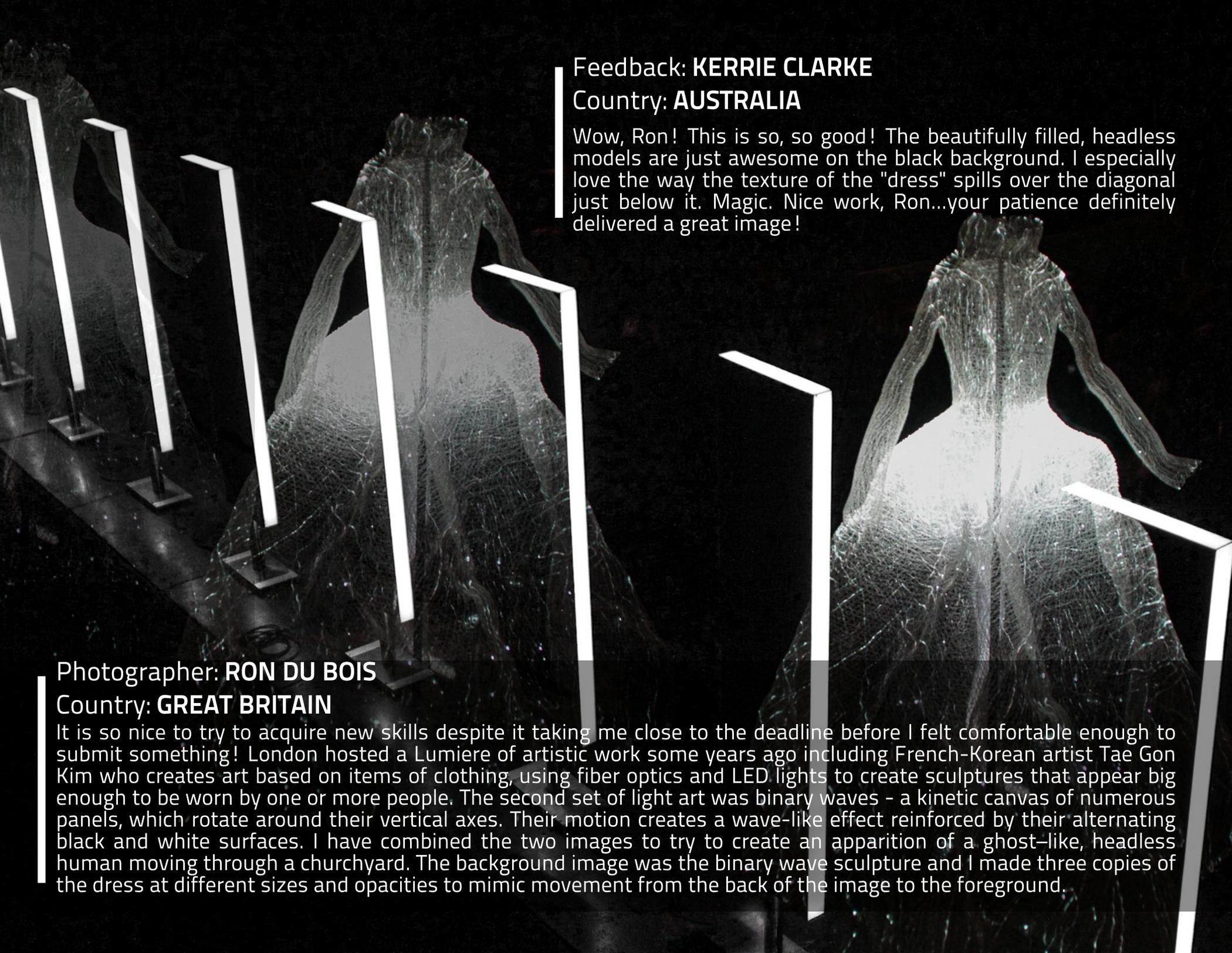
Country: **AUSTRALIA**

I have seen a pair of Wedge-tailed Eagles 10 times this year at this location, often they will sit at the top of the Tree, this is their hunting ground. It reminds me of Dream time. According to Aboriginal belief, all life is today-human, animals, birds, and fish part of one vast unchanging network of relationships which can be traced to the great spirit ancestors of the Dream time.

Feedback: **DENIS O'BYRNE**

Country: **IRELAND**

Hi Paul. Very nice piece of work. Well done.



Feedback: **KERRIE CLARKE**

Country: **AUSTRALIA**

Wow, Ron! This is so, so good! The beautifully filled, headless models are just awesome on the black background. I especially love the way the texture of the "dress" spills over the diagonal just below it. Magic. Nice work, Ron...your patience definitely delivered a great image!

Photographer: **RON DU BOIS**

Country: **GREAT BRITAIN**

It is so nice to try to acquire new skills despite it taking me close to the deadline before I felt comfortable enough to submit something! London hosted a Lumiere of artistic work some years ago including French-Korean artist Tae Gon Kim who creates art based on items of clothing, using fiber optics and LED lights to create sculptures that appear big enough to be worn by one or more people. The second set of light art was binary waves - a kinetic canvas of numerous panels, which rotate around their vertical axes. Their motion creates a wave-like effect reinforced by their alternating black and white surfaces. I have combined the two images to try to create an apparition of a ghost-like, headless human moving through a churchyard. The background image was the binary wave sculpture and I made three copies of the dress at different sizes and opacities to mimic movement from the back of the image to the foreground.

Photographer: **VALERIE WORTHEN**

Country: **USA**

I am on the road traveling and I don't have a lot of photos right now to work with so this is similar to my first post. Not really sure it is even considered a double exposure. Finding photos that work well together has been a challenge. The moose was standing in snow which made leaving him in color fairly simple.



Feedback: **PETER BRODY**

Country: **USA**

Valerie, nice birch tree forest with the moose trying to find a shady spot. I really like the repetitive pattern of the tree trunks.

ACKNOWLEDGMENTS

SPECIAL THANKS TO OUR TEAM

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



Art Director.....**Hazel Rivera**



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



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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ISSUE 52
JANUARY 2023



IN THIS ISSUE:
**DOUBLE
EXPOSURE**



Vertical Photo
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