

BRENT MAIL presents...

PHOTO BOOTCAMP MAGAZINE

ISSUE 57 | NOVEMBER 2023

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JUXTAPOSITION

— ★ PHOTO ★
**BOOT
CAMP**
ACADEMY —



Photographer: **STEVE DARNELL**

Country: **USA**

f/2.8 1/60sec ISO100 | 66mm

Another example of life finding a way, a theme several others have used for this challenge.

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DRILL INSTRUCTOR'S MEMO

WELCOME TO ISSUE 57 OF PHOTO BOOTCAMP MAGAZINE!

Challenging our expectations with Juxtaposition.

Juxtaposition in photography involves placing contrasting elements side by side within a composition to create visual or conceptual contrasts. It utilizes differences in size, shape, color, texture, or subject matter to **create striking images** that evoke curiosity, surprise, or irony. Juxtaposition can convey narratives, convey messages, and encourage viewers to **make connections and interpretations**.

By challenging expectations and offering fresh perspectives, it adds depth and visual interest to photographs, engaging viewers and provoking thoughtful responses.

Next, 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 images our members have been capturing by using juxtaposition in their photography.



Brent Mail

JUXTAPOSITION

JUXTAPOSITION

"Photography's magic lies in its ability to capture the juxtaposition of fleeting moments, freezing the dance of light and shadow in a single frame."

~ Ansel Adams

JUXTAPOSITION

What is juxtaposition in photography?

Juxtaposition in photography is a powerful technique that allows photographers to create visually compelling images that engage viewers and provoke thought by presenting contrasting elements in a single composition.

It involves placing contrasting elements side by side within a composition to create visual or conceptual contrasts. It utilizes differences in size, shape, color, texture, or subject matter to create striking images that evoke curiosity, surprise, or irony. Juxtaposition can convey narratives, convey messages, and encourage viewers to make connections and interpretations. By challenging expectations and offering fresh perspectives, it adds depth and visual interest to photographs, engaging viewers and provoking thoughtful responses.

Why is learning juxtaposition in photography important?

Learning juxtaposition in photography is important for several reasons. Firstly, it allows photographers to create visually compelling and captivating images that stand out and grab the viewer's attention. By juxtaposing contrasting elements, photographers can create compositions that are visually striking, thought-provoking, and memorable.



JUXTAPOSITION

A person with long brown hair, wearing a dark cap, a white jacket, and red pants, is seen from behind, looking at a smartphone. The background is a blurred city street with yellow and orange light trails, suggesting motion and a busy urban environment.

Secondly, juxtaposition helps photographers convey meaning and tell stories through their images. By placing contrasting subjects or objects together, they can create a narrative or highlight specific themes or concepts. Juxtaposition adds depth and layers to the photograph, allowing viewers to engage with the image on multiple levels and interpret its meaning in different ways.

Furthermore, learning juxtaposition enhances a photographer's creative thinking and compositional skills. It encourages them to look beyond the obvious and seek out unique combinations and relationships between elements. It challenges photographers to think critically about the visual impact and message they want to convey, fostering their ability to see and capture interesting moments or scenes.

Finally, understanding juxtaposition can contribute to the overall growth and development of a photographer's artistic style. It expands their creative toolbox and opens up new possibilities for self-expression. By mastering juxtaposition, photographers can develop a distinctive visual language and signature style that sets their work apart from others.

In summary, learning juxtaposition in photography is important because it allows photographers to create visually compelling images, convey meaning and stories, develop compositional skills, and cultivate their unique artistic style. It is a fundamental technique that enriches the photographic experience and helps photographers create impactful and meaningful photographs.

JUXTAPOSITION



Write a step by step guide on how to do it well

Here's a step-by-step guide on how to effectively use juxtaposition in your photography:

- **Understand the Concept:** Familiarize yourself with the concept of juxtaposition in photography. Study examples from renowned photographers to grasp how contrasting elements can create visual impact and convey meaning.
- **Identify Contrasting Elements:** Begin by identifying the elements or subjects you want to juxtapose. Look for contrasting characteristics such as size, shape, color, texture, pattern, or subject matter. The greater the contrast, the stronger the impact.
- **Plan Your Composition:** Consider the composition and framing of your shot. Decide how you want to position the contrasting elements within the frame to create the desired effect. Experiment with different angles, perspectives, and distances to find the most compelling arrangement.
- **Seek Uncommon Combinations:** Look for unexpected or unusual combinations of elements. Avoid clichés and strive to create unique and thought-provoking pairings. Look for moments that challenge expectations and offer fresh perspectives.
- **Emphasize Contrast:** Pay attention to the contrast between the juxtaposed elements. Utilize techniques such as depth of field, lighting, or color to enhance the visual contrast and draw attention to the differences. This will help create a clear distinction between the subjects

JUXTAPOSITION

- Tell a Story: Consider the narrative or message you want to convey through your juxtaposition. Think about the story you want to tell or the emotions you want to evoke. The contrasting elements should work together to communicate a cohesive and compelling story or concept.
- Experiment and Iterate: Don't be afraid to experiment and try different combinations of elements. Explore various settings, subjects, and scenarios to find the most impactful juxtapositions. Review your shots, make adjustments, and refine your composition as needed.
- Reflect on the Results: Take the time to analyze and reflect on your juxtaposed photographs. Consider how effectively they convey the intended message or evoke the desired response. Learn from your successes and challenges, and use this knowledge to refine your skills further.
- Study and Learn: Continuously study the work of other photographers who excel in using juxtaposition. Analyze their techniques, composition, and storytelling abilities. Seek inspiration from different genres of photography and apply those insights to your own work.
- Practice and Experiment: Juxtaposition is a skill that improves with practice. Keep exploring new subjects, experimenting with compositions, and refining your technique. The more you practice, the better you'll become at identifying opportunities for juxtaposition and creating visually compelling images.

Remember, mastering juxtaposition in photography requires time, practice, and a keen eye for detail. Stay open to new ideas, embrace experimentation, and develop your own unique style along the way.

MEMBERS' IMAGES





Photographer: **ROMY VILLANUEVA**

Country: **PHILIPPINES**

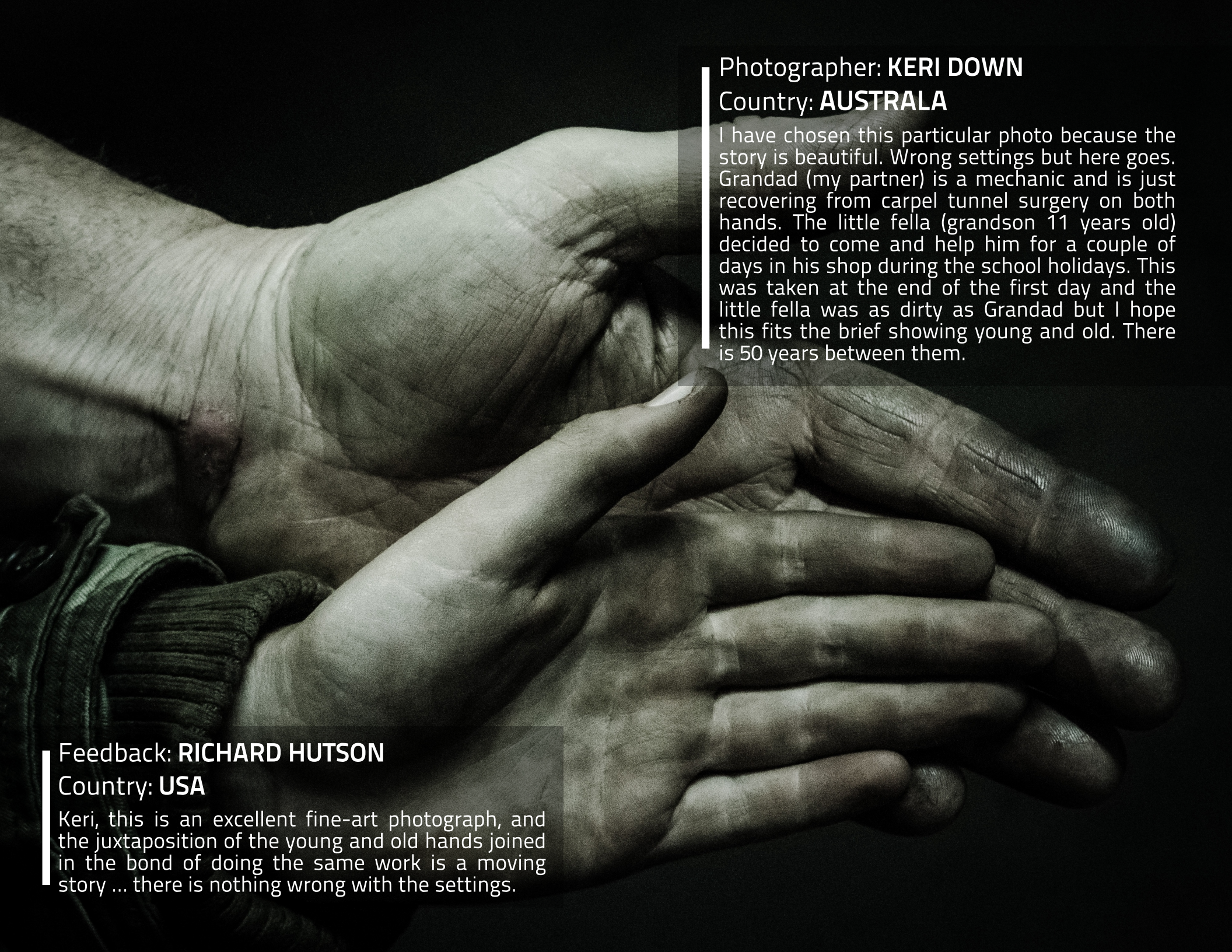
f/2.5 1/200sec ISO100 | 24mm

Golden hour in a stormy afternoon. Took this photo just before the workers harvested the sugarcane in front of my house.

Feedback: **PETER BRODY**

Country: **USA**

Romy, that is one wicked-looking sky! I hope no one was hurt harvesting the sugarcanes.



Photographer: **KERI DOWN**

Country: **AUSTRALA**

I have chosen this particular photo because the story is beautiful. Wrong settings but here goes. Grandad (my partner) is a mechanic and is just recovering from carpel tunnel surgery on both hands. The little fella (grandson 11 years old) decided to come and help him for a couple of days in his shop during the school holidays. This was taken at the end of the first day and the little fella was as dirty as Grandad but I hope this fits the brief showing young and old. There is 50 years between them.

Feedback: **RICHARD HUTSON**

Country: **USA**

Keri, this is an excellent fine-art photograph, and the juxtaposition of the young and old hands joined in the bond of doing the same work is a moving story ... there is nothing wrong with the settings.

Photographer: **ANDREW ROBINSON**

Country: **AUSTRALIA**

f/6.3 1/200sec ISO320 | 100mm


This is a tough one this month, I think this qualifies, Large and Small, Old and New.

Feedback: **RON DU BOIS**

Country: **GREAT BRITAIN**

Like this one better Andrew. The more distant view draws my eye to the centre. The old/new building comparison makes me think of Gulliver landing in Lilliput.





Photographer: **NICK ELLIS**

Country: **AUSTRALIA**

f/1.9 1/33sec ISO125 | 4.3mm

I haven't had much of a chance to play with a camera recently so a re-examination of a few photos I took for BootCamp a while ago. Samsung 'phone.

Feedback: **JAMES HERRICK**

Country: **CANADA**

Great shot Nick! I've done something similar with fewer peppers, but this is much more striking and draws the eye instantly.

Photographer: **LAURA GRIFFITHS**

Country: **SOUTH AFRICA**

f/11 1/1250sec ISO640 | 46mm

One of the Skeleton Coast, Namibia. Desert, staggeringly hot, dry, yellowish. Ocean, freezing cold current all along that coast (Benguela current coming up from Antarctica), wet of course, and the deep blues of the sea. The vehicles on the beach reveal the scale of those dunes. One of the most inhospitable but beautiful places I have ever visited.

Feedback: **DENIS O'BYRNE**

Country: **IRELAND**

Hi Laura. Great shot from a difficult platform. Great contrast of the opposing surfaces and the people and jeeps give added interest. Well done.



Photographer: **LYNTON STACEY**

Country: **AUSTRALIA**

Sony A6600

f/2.8 1/16sec ISO100 | 55mm

I was pruning the mandarin tree and noticed this nest. What an opportunity to create the inverse of Brent's first posting. This challenge can provide such fun! I just hope that there are no new little bird ornaments arriving! As per Brent's advice, I have sharpened this image. I initially used Topaz Photo AI, and while in the app it looked sharp, but that didn't translate back in Lightroom. So after 3 attempts I went to Topaz Sharpen and the result was better. I have seen the occasional comment online that sometimes you have to try the basic Topaz app rather than Photo AI.



Feedback: **SIG RANNEM**

Country: **SINGAPORE**

Lynton, great thinking behind this image and well executed!

Feedback: **STEVE DARNELL**

Country: **USA**

James, I think this is a great image. I can imagine Tex thinking, "Why don't you just chill out"? But, then, I am guessing it wasn't too long before he joined in on the play. The grass is a great background, allowing the color of the dogs to really pop. Good job.



Photographer: **JAMES HERRICK**

Country: **AUSTRALIA**

iPhone Pro 13

f/1.5 1/1000sec ISO50 | 42mm

This was taken a couple of weeks ago when our son and family stayed with us. Our dog (white), Tex, and his dog, Shipley are best pals. When we visit their house and don't bring Tex with us, Shipley will stand at the door after we're all unpacked, expecting me to bring Tex in from the truck. When they do get together they spend a lot of time playing and play-fighting. I just happened to pop outside while the dogs were out in the backyard with our son and grandson and caught them in action. The shot itself has many juxtapositions for me. First, it's the colours of the dogs, then it's the standing vs on the ground, snarling vs calm, active vs stationary, submissive (Shipley) vs dominance.



Photographer: **JOHN SULLIVAN**

Country: **AUSTRALIA**

f/8 1/1000sec ISO800

Sea-Stone and Water-Falling. Taken with an incoming tide beside the ocean near home. I love the ocean and the contrast it has with the other elements of nature. I didn't really know a lot about Juxtaposition so hopefully, this shot is going down the correct path.

Feedback: **BRENT MAIL**

Country: **AUSTRALIA**

Like the hard vs. soft in your image John. The hard rock and mussels against that soft water flowed off the rock back into the ocean. Something I would try here is a long exposure (very slow shutter speed with your camera on a tripod) to get the water milky smooth and even softer against those hard rocks. I'll show you next time we're out shooting.

Photographer: **DAVE KOH**

Country: **SINGAPORE**

f/2.8 1/60sec ISO100 | 66mm

I am using an old shot from an earlier boot camp challenge for my submission. I have retained the green apple and converted the background by reducing the color saturation and the apple still looks fresh.

Feedback: **JAMES HERRICK**

Country: **AUSTRALIA**

Excellent composition Dave! It's the green colour that makes the shot stand out for me. I don't think it would work as well with a redder apple.





Photographer: **PETER BRODY**

Country: **USA**

f/2.8 1/650sec ISO100 | 300mm

This photo was taken on a side street in Moscow. What caught my eye was the illusion of the woman in the mural feeding the pigeons. I was amazed at how the birds flocked to this Pied Piper and lined up for the food that miraculously appeared on the ground. Even the mural implied she was a bird whisperer.

Feedback: **ROMY VILLANUEVA**

Country: **PHILIPPINES**

Hi Peter. It does look like the woman in the mural was feeding the pigeons. Interesting shot, surreal.

Thanks for sharing, I like it!

Photographer: **RON DU BOIS**

Country: **GREAT BRITAIN**

f/10 1/30sec ISO200 | 18mm

This is a picture taken in Birmingham, which was a waterway hub for the whole of England in the 18th and 19th centuries. Narrowboats would haul coal, iron, and other heavy cargo through narrow canals leading to broader water thoroughfares. These canals still exist and are being restored but are no longer used for industrial purposes. This image shows an original flight of locks, now dwarfed by modern builds, which have replaced homes that belonged to the canal administrators and workers. I felt that B&W conveyed the sense of history and overbearing new build better than colour. Edited in Lr and Ps with Denoise and tweaks to highlight the B&W; handheld with a bridge parapet for support.

Feedback: **BRENT MAIL**

Country: **AUSTRALIA**

Classic image Ron and love the story behind it. I've heard about these canals but never seen them surrounded by new buildings - like the old vs. new theme and I think B/W is the right way to process this image to give us that older feeling. Love the deep blacks making the water look cold and well done getting the buildings vertical on your 18mm lens which is not easy too. Thanks for sharing.



**FEATURED
ARTIST**



**FEATURED
IMAGE**

**SIGMUND RANNEM
CANADA**

Photographer: **SIG RANNEM**

Country: **CANADA**

f/1.8 1/200sec ISO1600 | 85mm

Fighting like cat and dog? No, not this pair! In fact, they sometimes groom each other and this time it was the dog's turn to get the spa treatment.

GETTING TO KNOW OUR FEATURED ARTIST: SIGMUND RANNEM | CANADA

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

Sig: *For many years I was more focused on video, so my serious interest in still photography is more recent. Thinking back on it, my real inspiration came from my mother-in-law, who was a very good amateur film photographer in her day. She received several State of Wisconsin photography awards and even a few nationally in the U.S. But it was her images themselves that inspired me, not primarily the awards. Her photos were shot on slides-film with no post-production - amazing!*

Brent: *Who is your favorite photographer and why?*

Sig: *I generally don't have strong likes and dislikes, so most often I don't have definitive favourites. There are of course photographers outside of Bootcamp that I admire and follow. Three that come to mind are Mads Peter Iversen (Denmark) and Nigel Danson (UK), who are predominantly landscape photographers, as well as Darlene Hildebrandt. These three are all very knowledgeable and have great insights and ideas and it is inspiring to view their videos on YouTube.*

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

Sig: *Over the past several years, my main source of photography education has undoubtedly been Bootcamp. In addition, I have purchased a number of online courses. I have never taken any in-person courses.*



FEATURED
ARTIST

SIGMUND RANNEM
CANADA

Sig's favorite inspirational quote:

"Success is not final, failure is not fatal: it is the courage to continue that count." –
Winston S. Churchill

**FEATURED
ARTIST**

**SIGMUND RANNEM
CANADA**

Brent: *What is in your camera bag - in other words, what gear do you own?*

Sig: *Sony A7r iii camera, 16-35 mm f/4 lens, 24-70 mm f/2.8 lens, 24-240 mm f/3.5-6.3 lens, 50 mm f/1.8 lens, 85 mm f/1.8 lens, 70--200 mm f/2.8 lens, 200-600 mm f/4.5-6.3 lens, 2x telephoto adapter, 10+16 mm extension tube, 2 tripods, Macro focusing rail*

Brent: *Tell me about your favorite lens...what is it and what do you love about it?*

Sig: *As mentioned above, I generally don't have definitive favourites. At the moment I use the 70-200 mm lens the most as I try to photograph my two young grandsons. I find this lens to be the most suitable for that purpose. It has long enough reach that I don't need to be right in someone's face when shooting photos of people. At the same time, the maximum aperture allows me to blur out the background if so desired.*

Brent: *Tell us about your post-processing workflow and what software or tools you use.*

Sig: *The software tools I use include Lightroom Classic, Photoshop, Topaz software (Denoise, Sharpen, Gigapixel, Photo AI), and Luminar Neo. I catalogue my photos in Lightroom Classic with which I also do initial editing. From there I move on to the other software applications as needed. I generally return to Lightroom Classic and export images from there.*

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

Sig: *It's hard to say which one has been the most challenging, but the featured image may be the one. As the grooming sessions depicted in the image don't occur regularly, it was a question of having my camera available at all times and being persistent. More often than not, the lighting conditions were not ideal, which made capturing a good image extra challenging.*

FEATURED ARTIST

SIGMUND RANNEM
CANADA

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

Sig: *I had to think about this one for a while. In actuality, I really don't have any grand photography dreams other than continuing to develop my skills to be the best amateur possible. Having said that, I would like to join photography tours led by professional photographers, such as Brent. Example destinations of special interest would be the Faroe Islands, Iceland, and the Lofoten Islands in Norway. More southern climes would also be of interest.*

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

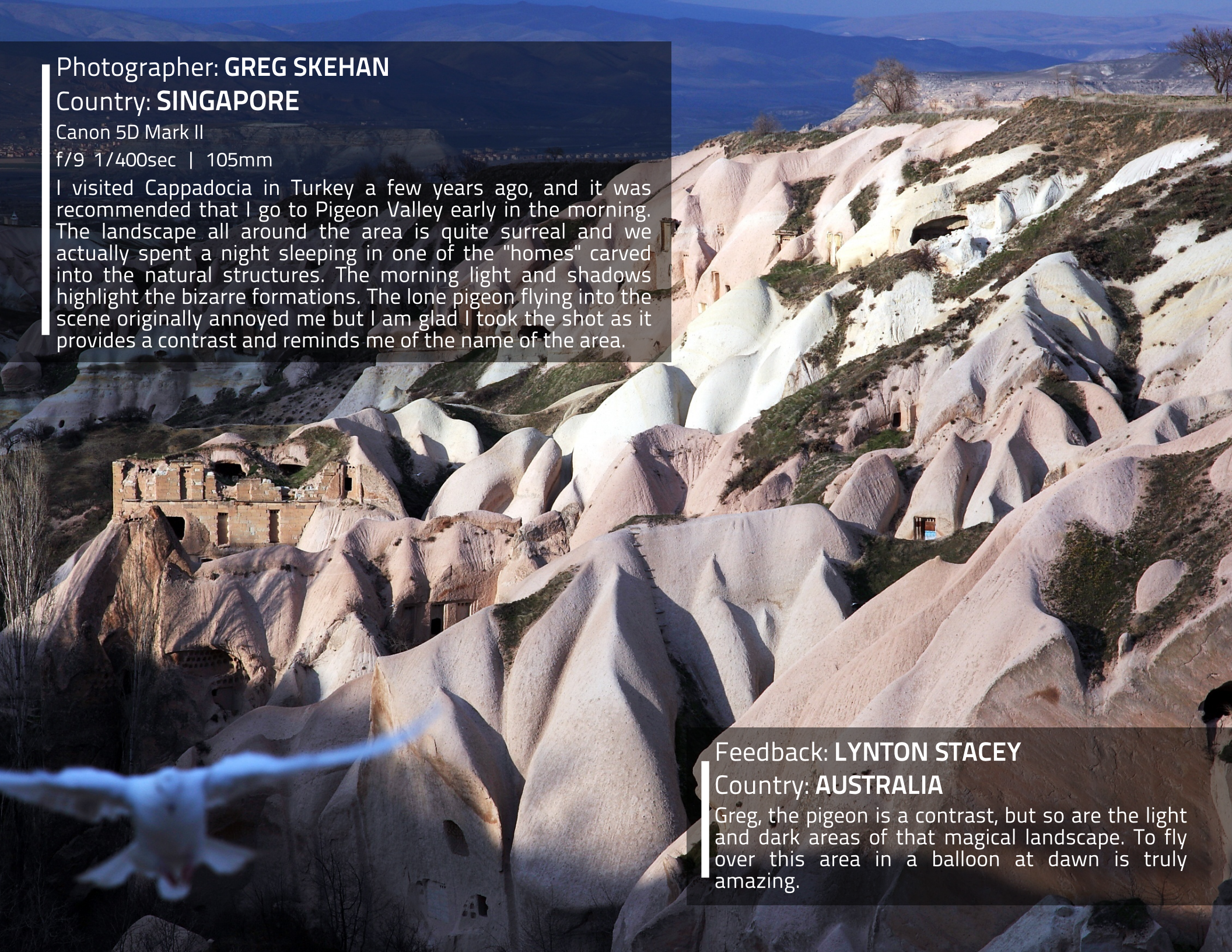
Sig: *The "critters" in this photo are part of our family - Atticus the cat and Tesla the dog. Atticus is the oldest. When Tesla came to us as an 8-week-old puppy, she grew up with Atticus as her older brother. The two of them don't interact all the time, but when they do, they groom each other, which we find really cute. From the first time I observed this interaction, I knew I had to capture it in a photo. However, achieving a good result was quite challenging. The process to get this image is described in 6. above following my standard workflow. The original image out of the camera suffered from an annoying bright spot to the left of the cat's face, which was very distracting. Fortunately, I managed to remove it in Photoshop.*

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

Sig: *The main point that comes to mind is "patience", both in the learning process and in execution. Photography is a complex and multifaceted art and craft that takes time to master. This does not mean deliberately holding back from learning quickly. It does mean that you need to have realistic expectations and goals. Solidifying your knowledge and skills takes time and yes, patience. This does not mean that you cannot enjoy photography early on in the learning process. Once you master a few basics you are off and running. Just as with so many other skills in life, it is often the journey of learning, exploring, and gradually mastering a skill that is the really fun part.*

MEMBERS' IMAGES



A wide-angle photograph of the Pigeon Valley in Cappadocia, Turkey. The landscape is characterized by soft, rounded, pinkish-tan rock formations that have been eroded into various shapes, some resembling giant noses or beaks. Several cave entrances are visible, some with small wooden doors. In the foreground, a lone white pigeon is captured in flight, its wings spread wide, flying from the left towards the center. The background shows rolling hills under a clear blue sky. The lighting is bright, creating strong shadows and highlights on the rock surfaces.

Photographer: **GREG SKEHAN**

Country: **SINGAPORE**

Canon 5D Mark II

f/9 1/400sec | 105mm

I visited Cappadocia in Turkey a few years ago, and it was recommended that I go to Pigeon Valley early in the morning. The landscape all around the area is quite surreal and we actually spent a night sleeping in one of the "homes" carved into the natural structures. The morning light and shadows highlight the bizarre formations. The lone pigeon flying into the scene originally annoyed me but I am glad I took the shot as it provides a contrast and reminds me of the name of the area.

Feedback: **LYNTON STACEY**

Country: **AUSTRALIA**

Greg, the pigeon is a contrast, but so are the light and dark areas of that magical landscape. To fly over this area in a balloon at dawn is truly amazing.

Photographer: **EUGENE BRANNAN**

Country: **USA**

Sony A7R4

f/6.3 1/800sec ISO100 | 185mm

Captured near Key West, FL last weekend. It's unfortunate, but this is a scene that is repeated in many locations up and down the Florida Keys. Boats underwater because of being swamped in storm surges and high winds. The juxtaposition of this image is that there are boats and sailboats anchored just a few feet away that are still afloat. Not an overly dramatic shot, but a juxtaposition for sure! Post editing in Lightroom.

Feedback: **DAVE KOH**

Country: **SINGAPORE**

Something very different where we do not get to see very often. Though it is unfortunate, but you did get this juxtaposition shot for sure. Well done, Eugene.





Photographer: **SARA O'BRIEN**

Country: **USA**

f/9.5 1/350sec | 58mm

I like the contrast of colors in this one and the different sizes of the leaves. The hydrangea and barberry complement each other nicely. I wish I could say this was in my garden, but it is not. I took it at the beginning of the challenge on a walk. Also cannot find which SD card I used, so I am unable to find the ISO.

Feedback: **DENIS O'BYRNE**

Country: **IRELAND**

Hi Sara, I like the contrast and tones in the different colours. Well done!

Photographer: **ROHN SHEARER**

Country: **USA**

f/16 1/160sec ISO100 | 250mm

I was at one of the largest airshows in the world a couple weeks ago, & found many examples of juxtaposition, with a mix of old & new airplanes. A difficult part of shooting was that with the haze from wildfires in Canada, the sky was much in most of the pictures. I'm sure a polarizing filter might have helped, but I don't have a large enough one for my long zoom. How does everyone feel about sky replacement? I tried it, & like it better. I'd be happy to post the original if replacement isn't allowed here.

Feedback: **LAURA GRIFFITHS**

Country: **SOUTH AFRICA**

Hi Rohn, I'm interested to know how you shot this. Were you in the foreground plane? It's such a good angle with that jet coming in from above. I like your sky, nothing wrong with a sky replacement in general - don't know if Brent has a rule about this. I think they can be quite fun at times. And in the circumstances under which you were operating, I'm sure you saved the image by adding a good sky. Well done!



Photographer: **KERRIE CLARKE**

Country: **AUSTRALIA**

f/6.3 1/1000sec ISO1600 | 160mm

I'm normally a nature photographer, but I have really enjoyed going out the last couple of days, viewing the world with different eyes. I took this image today, was drawn by the reflection in the window. Reflection and shadow.



Feedback: **VALERIE WORTHEN**

Country: **USA**

This is definitely a unique and interesting shot. Composed just right to focus the attention and the tones fit well. Even with your explanation, I am still struggling to figure it out which makes it even more of a conversation and memorable photo!!



Photographer: **PAUL FULLER**

Country: **AUSTRALIA**

f/7.1 1/800sec ISO500 | 500mm

Life and Death, everyone needs to eat. I live next door to a Church and the Gardens attract lots of Birds. This Australian Hobby is a Regular visitor and sits on our TV Aerial and watches the gardens at the church for Prey. [Prey, House sparrow]

Feedback: **DENIS O'BYRNE**

Country: **IRELAND**

Hi Paul. Nice shot. Sharp and clear. There is a white spot to the right and just below the Hobby. you may wish to investigate. Well done.

Photographer: **RODNEY CHARLTON**

Country: **AUSTRALIA**

f/16 1/60sec ISO250 | 12mm

The old and the new, with the remains of the old providing a great place to fish from.



Feedback: **KERI DOWN**

Country: **AUSTRALIA**

Love the old and the fact it is still there.
Great comparison.



Photographer: **BRUCE PATTERSON**

Country: **USA**

f/5 1/200sec ISO100

Here is one from the local boat ramp. I had to maneuver around quite a bit to cut out the actual ramp and trailers from this photo of life jackets. They look a bit out of place against the green background of mangroves.

Feedback: **VALERIE WORTHEN**

Country: **USA**

No water in sight makes you wonder what the jackets are for. At first glance, they appear to be on a road sign which adds to the contrast. Well composed.

Photographer: **DONALD ADAMS**

Country: **USA**

f/13 | 83mm

Zurich-market

Feedback: **DAVE KOH**

Country: **SINGAPORE**

Nice contrasting colors of these veggies. Well done, Donald.





Photographer: **LEILA GONZALEX SULLIVAN**

Country: **USA**

Squirrel in an arboretum? Here is my first try at the juxtaposition, placing a photo of a squirrel I saw near my deck into an empty tree trunk in the San Diego arboretum. Both images were taken on different dates with my old iPhone 6X. Seemed like a rather whimsical idea.

Feedback: **DENIS O'BYRNE**

Country: **IRELAND**

Hi Leila. Yes, a nice piece of work. Well done.

ACKNOWLEDGMENTS

SPECIAL THANKS TO OUR TEAM

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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 57
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IN THIS ISSUE:

**BLACK & WHITE
WITH A TWIST**

— ★ PHOTO ★
**BOOT
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ACADEMY —

