

BRENT MAIL presents...

PHOTO BOOTCAMP MAGAZINE

ISSUE 65 | APRIL 2025

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ANALOGOUS
COLOUR

— ★ PHOTO ★
**BOOT
CAMP**
ACADEMY —



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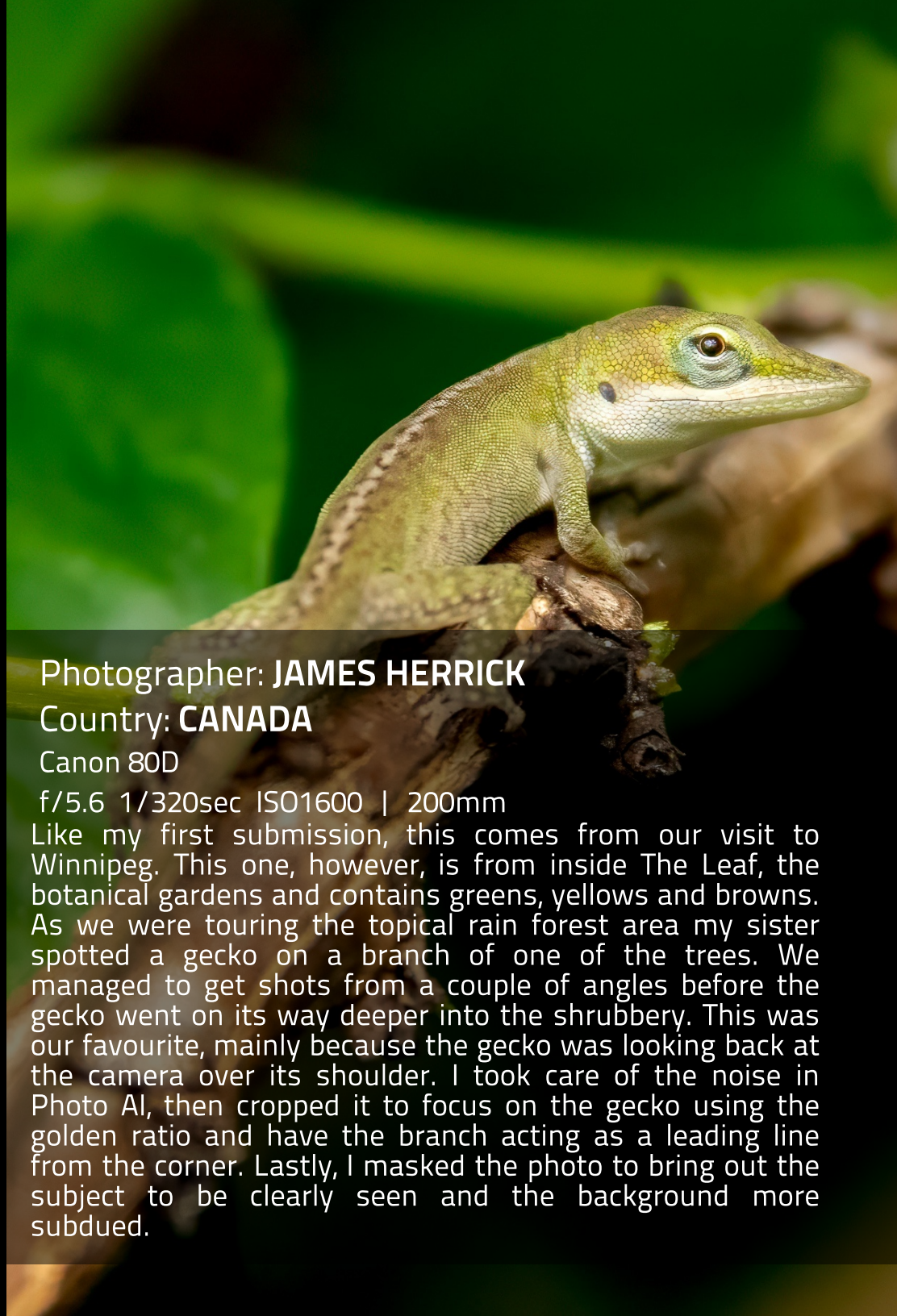
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Photographer: **JAMES HERRICK**

Country: **CANADA**

Canon 80D

f/5.6 1/320sec ISO1600 | 200mm

Like my first submission, this comes from our visit to Winnipeg. This one, however, is from inside The Leaf, the botanical gardens and contains greens, yellows and browns. As we were touring the topical rain forest area my sister spotted a gecko on a branch of one of the trees. We managed to get shots from a couple of angles before the gecko went on its way deeper into the shrubbery. This was our favourite, mainly because the gecko was looking back at the camera over its shoulder. I took care of the noise in Photo AI, then cropped it to focus on the gecko using the golden ratio and have the branch acting as a leading line from the corner. Lastly, I masked the photo to bring out the subject to be clearly seen and the background more subdued.

DRILL INSTRUCTOR'S MEMO

WELCOME TO ISSUE 65 OF PHOTO BOOTCAMP MAGAZINE!

Welcome to Issue 65 of Photo BootCamp Magazine! This month, we explore the beauty and power of analogous colours—a technique that transforms ordinary photos into visually stunning, harmonious compositions.

Analogous colours, found next to each other on the colour wheel, naturally blend to create a smooth, balanced aesthetic. Whether you're capturing serene landscapes, expressive portraits, or artistic still-life shots, understanding how to use these colour relationships will elevate your photography.

In this issue, we'll dive into why analogous colours work, how to apply them effectively, and pro tips for achieving seamless transitions in your images. Get ready to refine your creative eye and master this essential colour technique!



Brent Mail

ANALOGOUS COLOUR

ANALOGOUS COLOUR

A photograph of a sun shining through trees, with a semi-transparent dark overlay containing text. The sun is positioned in the upper center, creating a bright starburst effect. The background is filled with green foliage, and the foreground shows some green leaves in sharp focus.

"In the world of color, analogous tones are the whispers that soothe, not the shouts that startle."

~Ansel Adams

ANALOGOUS COLOUR

What Are Analogous Colours?

Analogous colours are hues sitting next to each other on the colour wheel, such as blue, blue-green, and green. This proximity creates natural harmony, making them perfect for serene and cohesive photography compositions.

Why Use Analogous Colours?

Analogous colours bring several benefits to your photography:

- **Harmonious Aesthetic:** These colours naturally blend for visually appealing images.
- **Smooth Transitions:** They create a balanced flow that avoids jarring contrasts.
- **Mood Enhancement:** Depending on the palette, you can evoke calmness, warmth, or natural beauty.



ANALOGOUS COLOUR

How to Apply Analogous Colours in Photography

- **Landscapes and Nature:** Capture subtle transitions, like greens, yellows, and browns in forests or the blues and purples in sunsets.
- **Portraits:** Incorporate analogous tones in backgrounds or clothing to frame your subject while maintaining a consistent mood.
- **Still Life:** Arrange objects with harmonious analogous colours to create a balanced, inviting composition.




Tips for Capturing Analogous Colours

- **Study the Colour Wheel:** Understand adjacent hues and how they interact.
- **Seek Inspiration in Nature:** Observe analogous palettes in flowers, skies, or cityscapes.
- **Play with Lighting:** Adjust light to emphasise the smooth transitions between colours.
- **Edit Thoughtfully:** Fine-tune colour intensity and balance during post-processing to enhance the effect.

MEMBERS' IMAGES





Photographer: **KERRIE CLARKE**

Country: **AUSTRALIA**

f/4.5 1/1000sec ISO1000 | 200mm

I have been waiting for the new Spring growth to appear on these ground ferns because I thought they might work for this challenge. It was a bit windy, and I made the most of just a few minutes of soft late afternoon light.

Feedback: **DAVE KOH**

Country: **SINGAPORE**

I like the fern which is always a nice plant to capture the different stages of the growth. There are lots of turns and curves and when taken against lighting it can be very mesmerizing. You have captured the mood of it and that was a great shot. Very nice, Kerrie.



Photographer: **SARA O'BRIEN**

Country: **USA**

f/5.6 1/800sec | 280mm

This is one of my favorite of my leopard shots, who am I kidding, they are all my favorites. We were below her and if I remember correctly, she had an impala in the tree. This is not edited much, but I did enhance the green, yellow, orange just a tad. For some reason, this one was in jpg mode and I lost the ISO.

Feedback: **CHRISTIAN PIRON**

Country: **BELGIUM**

Sara, here you can clearly see that the leopard blends into its surroundings thanks to its camouflage pattern thanks to analogous colors. Good job.



Photographer: **RODNEY CHARLTON**

Country: **AUSTRALIA**

f/16 1/1000sec ISO12800 | 300mm

During a late walk in a local park, I came across these flowers and was drawn to the bright analogous colours - yellow, yellow orange and orange.

Feedback: **PETER BRODY**

Country: **USA**

Rodney, I can see why you stopped to photograph these flowers. Very pretty burst of colors!

Photographer: **PETER BRODY**

Country: **USA**

f/6.3 1/1600sec ISO400 | 92mm

f/13 1/320sec ISO200 | 96mm

Continuing the upper portion of the color wheel theme, these two photographs were taken as the sun was setting on our African safari, as we "drank up" the beauty that was surrounding us. The tree on the right is a Baobob tree. I modified Brent's triptych to change from squares to landscape view to better show the entire scene.



Feedback: **SHEREE EBANKS**

Country: **CAYMAN ISLANDS**

I want to hang this on my wall! Great shots, Peter and great idea to put them together. Well done.



Photographer: **KERI DOWN**

Country: **AUSTRALIA**

Something weird. Do you know what it is?
This is blue green analogous.

Feedback: **SARA O'BRIEN**

Country: **USA**

Keri, that is an amazing abstract image!
I love it. I don't think I would have
thought to take a picture of my grater
like that! Love the colors, love
everything about it. Well done!



Photographer: **ROMY VILLANUEVA**

Country: **PHILIPPINES**

f/8 1/60sec ISO320 | 6mm

"Living Together, Growing Together as a Family" - An image taken with my full spectrum Lumix M43 camera with an IR-Chrome filter attached. An interplay of Magenta, Blue and Purple, no color manipulation was done on this image. The raw file was developed using an IR color profile specific to the camera. Except for exposure adjustments, the colors were almost SOOC.

Feedback: **KERRIE CLARKE**

Country: **AUSTRALIA**

Wow, You are creating some beautiful images with IR! Love the colours and composition, especially the textures and tones on the "adult" trees. Nice work Romy!

**FEATURED
ARTIST**



**FEATURED
IMAGE**

**RICHARD HUTSON
USA**



Photographer: **RICHARD HUTSON**

Country: **USA**

Sony A7RIII

f/16 1/6sec ISO100 | 85mm

I seem to gravitate to the upper right quadrant of the wheel, so I offer 'Sunset over Angel Island' as my second submission for this challenge. I captured this image a few years ago from a pier at Fort Mason. I didn't have a tripod, so I steadied the camera on one of the pilings at the end of the pier.

GETTING TO KNOW OUR FEATURED ARTIST:

RICHARD HUTSON | USA

Brent: *How did your interest in photography begin?*

Richard: *My interest in photography began with my mother's Kodak Brownie, and I've always enjoyed looking at pictures. However, I didn't get truly serious about it until I bought my first Leica Q ten years ago. The camera came with a "free" license for Adobe Lightroom, which presented an entirely new challenge for me: learning how to use new tools. Now, I spend significantly more time developing my photographs in Lightroom than I do capturing images with my camera.*

Brent: *Who has influenced you the most in your photography journey? Do you have a photographer you look up to as an idol?*

Richard: *My photography journey has been influenced by all of the people who have looked with favor on my work and encouraged me to continue, especially my husband, Robert. I admire the work of many photographers, but I revere Ansel Adams's majestic landscapes. Fan Ho's artistic street images inspire much of my work, and I model architectural shots on the simplicity of Michael Kenna's work.*

Brent: *What do you hope viewers take away from your work?*

Richard: *I hope viewers find inspiration and enjoyment in my photographs, just as creating them did for me.*



**FEATURED
ARTIST**

**RICHARD HUTSON
USA**

Brent: *What does photography mean to you?*

Richard: *For me, photography is not just a hobby; it's also a way to engage my right brain and hopefully create something I can be proud of and that others will appreciate, too. Photographs serve as windows into the world and offer perspectives that may differ from your own. I have seen many places with my own eyes, but photographs have greatly expanded my worldview.*

Brent: *What are your favorite types of photography?*

Richard: *My favorite types of photographs are black-and-white street shots and fine art images rather than documentaries.*

Brent: *What tools do you use for post-processing?*

Richard: *I enjoy spending time developing the images I capture with my camera. I use the tools in Adobe Lightroom Classic for initial post-processing, and then, on a case-by-case basis, I turn to Photoshop to remove distractions that I couldn't address in Lightroom. I don't delve into creating layers or any of the other endless options available. Nowadays, I typically use Topaz Photo AI to eliminate noise and upscale files that have been significantly diminished by cropping. The final step for me, which brings the greatest joy, is printing the image on paper. I use an Epson SC P700 with 10 cartridges of archival pigment ink and Epson Hot Press Fine Art Archival Paper.*



**FEATURED
ARTIST**

RICHARD HUTSON
USA

Brent: *In your opinion, what makes a great photo stand out from an average one?*

Richard: *A great photograph immediately imprints itself on my soul and lingers in my mind's eye. Its message is clear and uncluttered, regardless of genre.*

Brent: *Tell us about the featured image: What inspired it? What was your process for capturing it? How did you approach post-processing?*

Richard: *The pastel colors of the sunset over Angel Island inspired the featured image. I captured it using my Sony 85mm prime lens. Since I rarely have a tripod, I steadied the camera on top of the bollard at the end of the Fort Mason pier and, after adjusting the settings, took a few shots. The first step in my typical post-processing workflow is to create a virtual copy, adjust the horizon line, remove any distracting elements, and, in this case, center the main subject—the island. At this stage, I made a few adjustments to the highlights, contrast, and color intensity, being careful to recognize “what is enough.” I always aim to represent reality in my work without artificial embellishments.*

Brent: *How would you describe your photography style?*

Richard: *I am still trying to determine if I have a “style” other than a preference for black-and-white photographs. I enjoy many different genres, and I strive to make good photographs with artistic merit.*

FEATURED
ARTIST

RICHARD HUTSON
USA

Richard's favorite inspirational quote:

*"You never know what is enough
unless you know what is more
than enough."*

- William Blake

MEMBERS' IMAGES



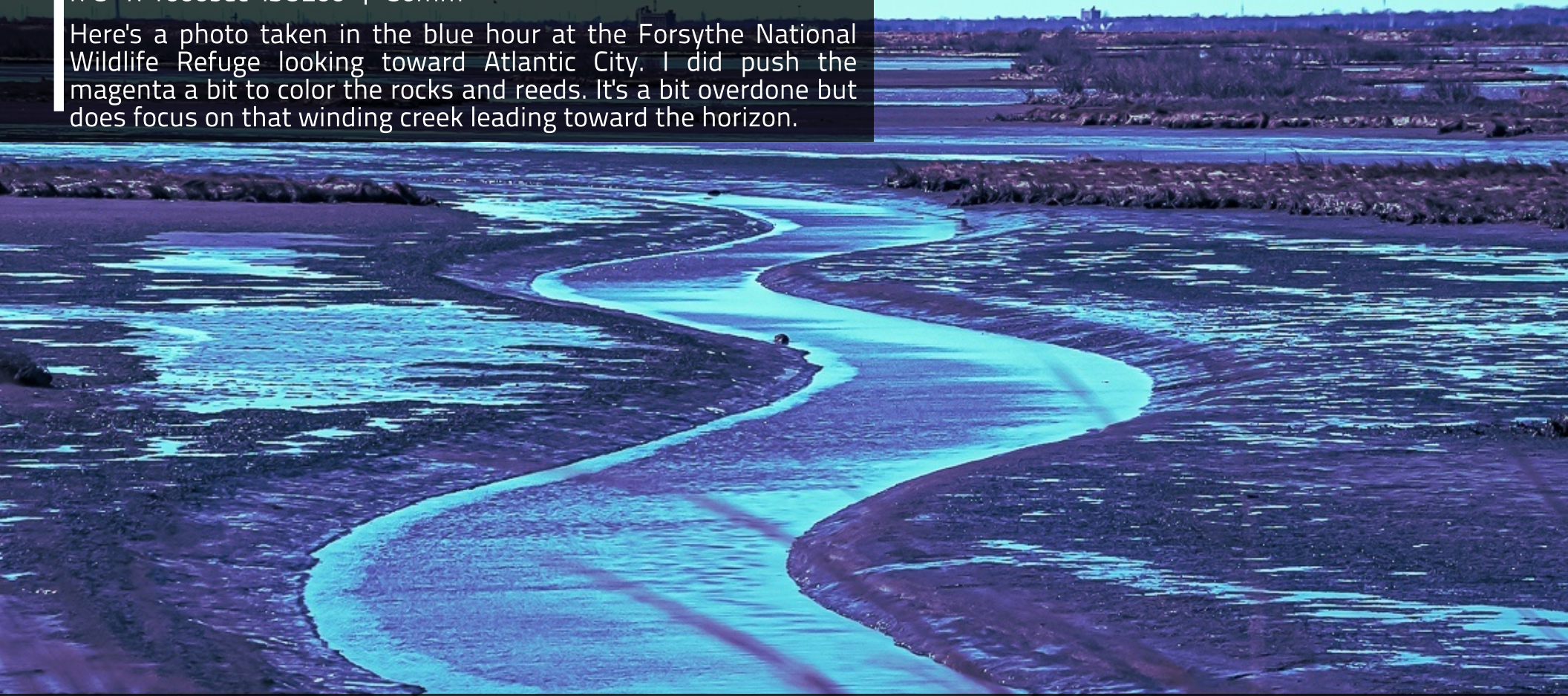
Photographer: **LEILA GONZALEZ SULLIVAN**

Country: **USA**

Nikon D5300

f/8 1/1000sec ISO200 | 86mm


Here's a photo taken in the blue hour at the Forsythe National Wildlife Refuge looking toward Atlantic City. I did push the magenta a bit to color the rocks and reeds. It's a bit overdone but does focus on that winding creek leading toward the horizon.



Feedback: **LAURA GRIFFITHS**

Country: **SOUTH AFRICA**

Leila, this is incredibly interesting. Love that curved leading line running right through the centre of the image, lighter and brighter in colour too, so it doubly attracts the eye. Then there is all that texture everywhere else, the lower edge of the image and along both sides of the creek and then the horizontal lines along the top 1/3 which cut off the progression of the eye movement through the picture. Are those retaining walls encompassing another body of water? I don't know, but the whole image looks like a negative image to me. Very original and well done.



Photographer: **NICK ELLIS**

Country: **AUSTRALIA**

f/7 1/160sec ISO100 | 70mm

Canola Fields out past Gin Gin, further west than Dubbo. Taken on our plane trip on our way to "The Outback" same trip as the Lake Eyre shot.

Feedback: **PETER BRODY**

Country: **USA**

Nick, very nice patterns of colors as my eyes move through the scene, from bottom to top.

Photographer: **LAURA GRIFFITHS**

Country: **SOUTH AFRICA**

f/6.3 1/1600sec ISO180 | 600mm

I'm heading to North America to visit family in Canada and travel with new friends through some of the USA's incredible National Parks. Hoped to do this for so long and it came about very quickly and out of the blue. So talking of blue, this is a Greater-Blue-eared Starling, shot in Savuti on our safari in May. As I'm not taking my laptop. I won't be able to post or comment as I can't access this site on my phone. I've not been able to resolve that problem.



Feedback: **GREG SKEHAN**

Country: **AUSTRALIA**

Another gem from your extensive collection Laura. As always, excellent composition and clarity and the colours of the Starling are sublime. Enjoy the delights of the National Parks in the US - those we have been to are truly exceptional and you will likely fill up quite a few memory cards!

Photographer: **RON DU BOIS**

Country: **GREAT BRITAIN**

f/14 1/200sec ISO200 | 18mm

Visiting for the first time the Slovakian family of our soon-to-be daughter-in-law. Harvest time of grape vines that graced the area as far as the eye could see. It was great fun joining in the picking of my father-in-law's grapes, an event that saw a coming together in the true communal spirit of many villagers to help. Editing in colour grade to try to enhance and blend the analogous colours.

Feedback: **JAMES HERRICK**

Country: **CANADA**

Nice shot Ron! I've been lamenting this challenge because fall colours have been late to arrive. Your image reminded me that when surrounded by green foliage you can still make a great shot of analogous colours!



Photographer: **SHEREE EBANKS**

Country: **CAYMAN ISLANDS**

f/2.85 15sec ISO 2000 | 14-24mm

I have been out shooting, but not happy with what I have captured for the challenge so far. I need to experiment further. But, right when this challenge came out, I was hunting the Perseids again! This shot fits the three blues that include the purple (I think!!!). I did adjust the dehaze, and clarity, and added some vignette as well as denoised a bit as it was quite noisy. I set the white balance in the camera, setting it very cool... at 3,100. This is heavily cropped (the lighthouse was distorted, leaning way over on the side! I have not figured out if I am not directly straight on its lens! If anyone has ideas on how to fix this, please let me know! The meteor is also visible in this shot.

Feedback: **PETER BRODY**

Country: **USA**

Sheree, what an amazing scene. The sky where you live is so clear. Where I live in metropolitan New York City, there is so much light pollution, that I have rarely seen so many stars. As far as distortion, the "Transform" tool in LR's Develop module may be of help.





Feedback: **DENIS O'BYRNE**

Country: **IRELAND**

Hi Greg. A very nice shot of this male Lion. When viewed on full screen it comes into its own. The eyes are tack sharp and you can see the intensity in them. I also like the colour tones you show here. You have also captured a nice little reflection. Well done.

Photographer: **GREG SKEHAN**

Country: **AUSTRALIA**

f/6.3 1/1000sec | 400mm

This is from the recent Bootcamp Safari. We had been following a pride of lions as they headed for a replenishing drink at a water hole. The water was quite scarce and there was a lot of mud on the edges of each pool of water. This male waited until the younger ones had finished their drink and then he made his way to the edge. I particularly like the look he was giving us before he began to lap up some refreshing and necessary water. The muted yellow and brown colours predominate here and I chose to keep the hint of a blue / grey in the small amount of water. It is a pity that the other lion was looking the other way but having her in the image gives balance to the overall image.



Photographer: **PAUL FULLER**

Country: **AUSTRALIA**

f/8 1/500sec ISO4000 | 500mm

This is a photo of a Blue-eared Kingfisher, which I took on a recent trip to Bali. I love how the bright colours stand out against the Background.

Feedback: **DENIS O'BYRNE**

Country: **IRELAND**

Hi Paul. Very small and hard subject to capture. When viewed on full screen it comes alive with action. The colours are great.

Photographer: **SIG RANNEM**

Country: **CANADA**

f/1.8 1/180sec ISO64 | 6.8mm

Fall has arrived in my area and I wanted to try out my new iPhone 16 Pro Max. I was looking for leaf and/or flower scenes with strictly two analogous colours but came up dry on my daily hikes. Fall colours don't stay pure for long before turning brown. I found these leaves in my backyard of all places! Shot in raw and edited in Lightroom.

Feedback: **DENIS O'BYRNE**

Country: **IRELAND**

Hi Sig. Very nice composition. Look very well against the the background. I like the tonal differences you have captured here. 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!

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