

BRENT MAIL presents...

PHOTO BOOTCAMP MAGAZINE

ISSUE 67 | AUGUST 2025

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SPLIT
COMPLEMENTARY

— ★ PHOTO ★
**BOOT
CAMP**
ACADEMY —



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Photographer: **DAVE KOH**

Country: **SINGAPORE**

f/8 1/320sec ISO4000 | 700mm

The Orange-bellied flowerpecker is a beautiful little bird that just love the Planter's Rhododendron (Malabar melastome) fruits. During fruiting season, it attracted bees, butterflies and birds.

DRILL INSTRUCTOR'S MEMO

WELCOME TO ISSUE 67 OF PHOTO BOOTCAMP MAGAZINE!

Colour is one of the most powerful tools in a photographer's toolkit—and when used with intention, it can transform an ordinary image into something unforgettable. This month, we're diving into the world of split-complementary colours—a dynamic and often overlooked approach to colour harmony that strikes the perfect balance between contrast and cohesion.

In this issue, you'll learn how to use this technique to enhance your compositions, guide the viewer's eye, and bring a fresh vibrancy to your work. Whether you're shooting portraits, landscapes, or still life, understanding how split-complementary colours work can elevate your photography and help your images stand out with purpose. Let's get started!



Brent Mail

**SPLIT
COMPLEMENTARY**

SPLIT COMPLEMENTARY

"The beauty is not in the colors, but in their harmony."
~ Marcel Proust

SPLIT COMPLEMENTARY



What Is a Split-Complementary Colour Scheme?

A bold twist on classic colour matching. A split-complementary colour scheme takes the drama of complementary colours—those opposite on the colour wheel—and tones it down just enough to stay stylish and cohesive.

Here's how it works:

- Choose one base colour
- Then select the two colours next to its opposite

Why It Works for Visual Content

Balanced contrast that grabs attention. This colour combo hits the sweet spot between bold and balanced. Whether you're shooting photos, designing a brand, or building digital content, split-complementary schemes help you:

- Highlight key elements without visual chaos
- Guide the eye naturally across the composition
- Create harmony even with high-contrast colours
- Boost engagement on content-heavy platforms

SPLIT COMPLEMENTARY



How to Use It

Putting theory into practice. You don't need to be a designer to use this technique effectively.

- Pick your primary colour – this is your dominant visual.
- Find its opposite on the colour wheel.
- Choose the two colours on either side of that opposite.
- Use the base colour for your main elements, and the other two as accents or backgrounds.

Tools like Adobe Colour Wheel or Canvas colour palette generator make this super simple. Great for:

- Product photography
- Poster and editorial layouts
- UI and web design
- Social media graphics

MEMBERS' IMAGES



Photographer: **GREG SKEHAN**

Country: **AUSTRALIA**

f/6.3 1/1000sec | 43mm

The installation was in the Adelaide Botanical Gardens earlier this year. It was part of a series of glass sculptures created by Dale Chihuly. He is an artist from the US specialising in glass and has created many such installations around the world. The Botanic Gardens setting for this particular exhibition was perfect as there were a variety of locations amidst the vegetation, water features, meandering paths and historic buildings. I liked this particular photo because of the strong contrasting colours, the mixture of materials (leaf litter, wood, glass, water, foliage) plus reflections and shadows.



Feedback: **KERI DOWN**

Country: **AUSTRALIA**

How beautiful. So much colour and vibrance Greg. I can understand it being difficult to try and capture from any angle, wanting to get it all in. You've done well.



Feedback: **PETER BRODY**

Country: **USA**

Keri, nice combinations of blues, oranges, yellows, and greens to create an amazing landscape. It must truly be "Mystical", as so many of the BootCampers have posted photos from there!

Photographer: **KERI DOWN**

Country: **AUSTRALIA**

Uluru in the afternoon. I put this through Adobe and I was surprised it was an exact fit. Well, I'll be. Uluru is basically in the middle of Australia. From Brisbane where I am, it is a 3 hours flight depending on the route. From any capital city, it would be probably the same except for Darwin or Adelaide. To drive would be about 3 to 5 days easy for me as the country is so vast and what highway you take. It is very spiritual. The first time I came here I cried because it is one of those places that you just need to see to admire and experience and it has a "feel". It has so many different colours, in so many different lights that it never looks the same on any given day. There has been a lot of rain on it lately so there have been waterfalls on it. It is just something else. A lot of the lines you see are carved from water and the elements.



Photographer: **LAURA GRIFFITHS**

Country: **SOUTH AFRICA**

I hope 2025 is one of hope, plans and magical photo opportunities for everyone, wherever you may stay or roam. My third submission for the challenge is a desert scene in Namibia, the Sossusvlei dunes against the blue sky. The twisted and gnarled tree in the image is a paler shade than the orange dunes. (The dunes vary from deep orange or red or burgundy in shadow, once the sun hits them full-on they become pale gold). I've included the Adobe chart alongside. I moved one of the dots to the tree trunk as it didn't pick up the yellow shade automatically.

Feedback: **JAMES HERRICK**

Country: **CANADA**

Well done Laura! The thought that comes to mind is from a child's point of view. The gnarly branch and scary-looking tree won't catch me because I can run behind the big tree trunk to hide from them - yet I know I'm okay as the colours around me tell me I'm in a safe place. Yes, I spent some time with our grandchildren and their active imaginations recently!

Feedback: **KERI DOWN**

Country: **AUSTRALIA**

Richard, what I found moving about your capture of a moment, is the fact you engage, and offer such a gift to those who have it rough. I know through watching programs that San Fran has its very hard streets that seem to be highlighted by modern media. What you offer is the human spirit and it is so kind of you and that then makes your photo or capture of a moment so moving.

Photographer: **RICHARD HUTSON**

Country: **USA**

The Embarcadero Promenade offers up some of San Francisco's most destitute in various states, waking up on Saturday mornings. As I walk to the Ferry Building Farmers Market, I always have my camera in hand. I don't mean to take their situation lightly, but rather to capture an image with some atheistic merit. If they are 'regulars,' I print the photograph and give it to them with a fiver included the next time I see them. The reactions are mostly positive. When I saw this scene last Saturday, I thought it might meet the challenge ... color-wise. I haven't been able to give this a title



Photographer: **RODNEY CHARLTON**

Country: **AUSTRALIA**

f/8 1/125sec ISO250 | .60mm

Here is a bee I found on, and partly in, a grape hyacinth plant, doing what bees do well. The main blue-purple colour of the flowers is complemented by the yellow-green of the plant and the yellow-orange of the bee.

Feedback: **KERI DOWN**

Country: **AUSTRALIA**

What a beautiful photo Rodney. The colours are perfect and the pollen flecks on the bee show how well you have taken this. Well done.



Photographer: **RON DU BOIS**

Country: **GREAT BRITAIN**

f/10 1/800sec ISO320 | 400mm

Carmine bee-eaters in the Kruger. Wonderful vibrant birds that often tracked our 4x4 catching bugs in the dust trail.



Feedback: **LEILA GONZALEZ SULLIVAN**

Country: **USA**

I like the perspective with that dried stem contracting with the birds. It gives us a context. Lovely image.

A small bird with a long, curved beak is perched on a branch, surrounded by green foliage and red flowers. The bird has a dark head and back, with a lighter, yellowish-brown breast. It is looking down at a cluster of red flowers. The background is a soft, out-of-focus purple.

Photographer: **PAUL FULLER**

Country: **AUSTRALIA**

I took this photo from my veranda today- Colours Purple, Red, Yellow Green.

Feedback: **LAURA GRIFFITHS**

Country: **SOUTH AFRICA**

Wonderful photo from your spot Paul. Nature's beauty at its best and Mother Nature supplies the best colours I think.

**FEATURED
ARTIST**



**FEATURED
IMAGE**

**PETER DWIGHT
AUSTRALIA**

Photographer: **PETER DWIGHT**

Country: **AUSTRALIA**

Sony A7III

f/7.1 1/20sec ISO5000 | 28mm

This image I shot on New Year's Eve from a friend's home on the water opposite the Opera House & close to the Bridge. The colours are Red/Purple + Yellow + Green from 12 essential split-complementary schemes. My 1st fireworks shoot. Happy New Year to you all.



GETTING TO KNOW OUR FEATURED ARTIST: PETER DWIGHT | AUSTRALIA

Brent: *How did you first get into photography? What inspired you to start?*

Peter: *I first got into photography in anticipation of our first overseas trip to Europe. I purchased a travel size Olympus Zoom camera with which I took photos of everything we saw & everywhere we went. On our return I created a travel book of our memories & I enjoyed it so much I decided to hone my skills & acquired a Sony DSLR camera & lenses. I continue to strive for improvement every day.*

Brent: *What do you aim to communicate through your photography? How do you approach achieving that?*

Peter: *I have several aims in regard to communication through my photos. The main one for me personally, is for memory and recall of significant moments and events. I also try to evoke a feeling of wonder and amazement of the beauty of nature, birds, flowers, landscapes & seascapes. When my friends view my photo wall or photo books I hope it inspires them to pick up a camera! To achieve that I try to really focus in on the subject ensuring the clarity is as high as possible and the subject is the main focal point.*



**FEATURED
ARTIST**

**PETER DWIGHT
AUSTRALIA**

Brent: *If you could travel anywhere in the world solely for photography, where would you go and why?*

Peter: *Whilst we have travelled extensively, if I could go anywhere I would go back and explore more of the islands of the Mediterranean & Adriatic seas. I love the coastlines, the small islands with cobblestone streets and ancient communities. The fishing boats tied up in the harbours, the fresh catch hanging to dry, the simple way of life, I love it all!*

Brent: *What keeps you inspired and motivated to continue capturing images?*

Peter: *I just love it, even if it's a bird outside in the bird bath or an interesting storm front approaching I will grab my camera! At the same time I am constantly trying to improve the quality of the images I capture both through the lens and post processing. There is still lots to learn!*

Brent: *What has been the most challenging photo you've ever taken? How did you overcome those challenges?*

Peter: *My biggest challenge always comes when I try to photograph people, in particular children. Last Christmas I really wanted a family photo with all 5 granddaughters, their parents and us. To overcome the challenge I used the remote on my camera, taking bursts of photos to find the best shot & a little bribery helped too!*

FEATURED
ARTIST

PETER DWIGHT
AUSTRALIA

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

Peter: *New Year's Eve in Sydney was something my wife always wanted to do for her birthday. I took her to a home on the edge of the harbour with spectacular views of both the bridge and Opera House. This also gave me the chance to try my hand at photographing fireworks. I set up the tripod & took several images using different settings & locations before deciding to focus on the Harbour Bridge with the selected settings. The fireworks went for around 20 minutes so I took multiple shots as each different display burst over the bridge. Luckily there was not a lot of post-processing required just tweaking the buildings perspective & dehazing for the smoke.*

Brent: *How do you continue to learn and improve your photography skills?*

Peter: *I like to try new things that I have seen or heard of via Boot Camp challenges, YouTube or Photographic Mentors. The advent of AI means that a lot of what we see is no longer "real" but it can inspire me to try and achieve the same result without AI.*

Brent: *What advice would you give to someone just starting out in photography?*

Peter: *My advice would be to enjoy using what you have but save towards acquiring 1 or 2 quality lenses, as your photos can only be as good as your lens can capture. Most of all have fun and don't be disheartened as it takes time!*

FEATURED | PETER DWIGHT
ARTIST | AUSTRALIA


Peter's favorite inspirational quote:

*"Everybody has a photographic
memory. Some don't have film."*
– Stephen Wright



MEMBERS' IMAGES





Photographer: **PETER BRODY**

Country: **USA**

f/6.3 1/2000sec ISO2000 | 158mm

This is from our BootCamp Safari in May. This is the elusive Malachite Kingfisher. I used the Adobe Color Wheel to determine that it does fit the challenge complimenting the blue against the orange/yellow/green/and brown. The shallow depth of field highlighted the kingfisher and the branch. The blurred background helps to frame the bird.

Feedback: **LAURA GRIFFITHS**

Country: **SOUTH AFRICA**

I have noticed that split complementary occurs a lot in nature. And this little bird has it all. Love these kingfishers. Well done Peter

Photographer: **SIG RANNEM**

Country: **CANADA**

f/8 1/100sec ISO100 | 85mm

Autumn in Middle America - Munising
Michigan.



Feedback: **PETER BRODY**

Country: **USA**

Sig, very colorful photo. It is interesting how Adobe selected its color range, limiting it to where the treetops met the sky. The photo definitely fits the challenge.



Feedback: **KERI DOWN**

Country: **AUSTRALIA**

Looks like a grand building James.
Well done on blending 2 shots.
Colours are perfect.

Photographer: **JAMES HERRICK**

Country: **CANADA**

Canon 80D

f/4.0 1/500sec ISO100 | 18-200mm

This image, taken at Alhambra (Granada, Spain) last spring, is actually two merged into one - I could not step back far enough to get the whole building and its complete reflection in the pool with the lens I had at the time. A storm was on its way and we would have missed the shot an hour later. I've included screenshots from Adobe color for the split complementary colours - I moved one selection point into the reflection in the pool as it had been excluded.

Feedback: **KERI DOWN**

Country: **AUSTRALIA**

So well done Leila. I just love the composition, the colours and it has a really beautiful feel. Very nice!

Photographer: **LEILA GONZALEZ SULLIVAN**

Country: **USA**

Nikon D5300

ISO400 | 33mm

One last post for this challenge: daisies in the autumn. It focuses on yellow, with purple and orange accents.



Photographer: **NICK ELLIS**

Country: **AUSTRALIA**

f/5 1/30sec ISO200 | 70mm

Lake Louise (really early and cold). taken during holidays in June 2018. Not getting much chance to use the DSLR at the moment.

Feedback: **BRENT MAIL**

Country: **AUSTRALIA**

Wow Nick what a stunner. Love that warm light hitting the snow-capped mountains. I see your darks have got a bit of blue in them and then that yellow warm light is the complement that really stands out against the cooler darker colours.

Photographer: **SARA O'BRIEN**

Country: **USA**

Pixel 8A

f/1.9 1/40sec ISO60 | 5.43mm

I think it applies, or is very close. The last 5-6 weeks have been hard between friends and family we have had 5 deaths and a number of other hospitalizations. As such, I have not really felt like picking up my camera. This sunrise was taken on my way to work yesterday (1/7/25) morning. I am looking at the sunrise as a new beginning and trying not to get bogged down by the last few weeks.

Feedback: **KERI DOWN**

Country: **AUSTRALIA**

I'm sorry you've had such a hard time Sara. This is very fitting given your current circumstances. You were meant to see this sunrise.

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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!

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