

BRENT MAIL presents...

# PHOTO BOOTCAMP MAGAZINE

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ISSUE 68 | NOVEMBER 2025

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TRIADIC  
COLOURS

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



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Photographer: **GREG SKEHAN**

Country: **AUSTRALIA**

f/3.2 1/125sec | 15.4 mm

When I realised that this challenge was coming up, I immediately thought of an image I took on a visit to Cuba. It is one of my favourite travel photos and makes me happily relive that particular trip. There are many locals earning a few \$ by posing with the inevitable huge cigar in Havana. This local woman had a prime position in front of the yellow wall, and the red flowers with the blue headband were a perfect addition to attract people, as well as the dollar. I have often wondered if her mouth is a "normal" shape after having the enormous cigar on one side for hours each "working" day. Panasonic Lumix "point and shoot" camera.

# DRILL INSTRUCTOR'S MEMO

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## WELCOME TO ISSUE 68 OF PHOTO BOOTCAMP MAGAZINE!

In this issue, we're exploring the dynamic world of triadic colours—a striking yet balanced approach to colour harmony in photography. Using three evenly spaced hues on the colour wheel, triadic combinations bring contrast, cohesion, and vibrant energy to an image. From red-yellow-blue to green-orange-purple, these palettes offer a playful yet structured way to guide the viewer's eye and create visual impact.

You'll discover how photographers use triadic schemes in a variety of genres—from street to landscape to still life—along with practical tips on composition, layering, and post-processing. Whether you're looking to refresh your creative approach or add more intention to your editing, triadic colour theory is a powerful tool to have in your kit. We hope this issue inspires you to experiment boldly and embrace the power of three in your own work.



*Brent Mail*

# TRIADIC COLOURS

# TRIADIC COLOURS

*"Triadic colour schemes bring a perfect balance—three hues, equally spaced, creating tension and harmony all at once. In photography, they guide the eye while stirring the emotions."*

*~ Unknown*

# TRIADIC COLOURS

## What Are Triadic Colours and Why Should You Care?

Triadic colour schemes are built on three evenly spaced colours on the colour wheel—think red, yellow, and blue or green, orange, and purple. Unlike complementary colours, which can clash, triadic combos strike the perfect balance between contrast and harmony.

In photography, triadic colours bring life and energy without overwhelming the viewer. They give your images punch while maintaining a sense of order, perfect for visual storytelling that stands out without screaming.

## Why They Work: Colourful Without the Chaos

Triadic schemes work because they:

- Offer high contrast without clashing
- Maintain visual balance across your frame
- They are easy to adapt to different moods and genres

Where complementary colours can feel loud, triadic tones feel rich and engaging, making them ideal for everything from fashion to landscapes.

# TRIADIC COLOURS

A vibrant rainbow lorikeet is perched on a branch, facing right. The bird's plumage is a striking mix of colors: a bright blue head and neck, a vibrant green back and wings, and a brilliant red and orange breast. Its beak is a bright red. The background consists of out-of-focus green foliage, creating a natural setting for the bird.

## How to Use Triadic Colour Schemes in Photography

Using triadic colours doesn't mean overhauling your style. It's about making smarter, more intentional choices.

Here's how:

1. Pick a dominant colour in your scene.
2. Use a colour wheel (or tools like Adobe Colour Wheel or Lightroom's HSL sliders) to find the other two.
3. Let one colour lead, and use the other two as subtle accents.

In Practice:

- Street photography: Red signs, yellow lines, and blue cars often occur naturally.
- Landscapes: Sunset tones or wildflower fields can give you built-in triadic harmony.
- Still life: Props and backgrounds are easy to control—perfect for experimenting.

# MEMBERS' IMAGES



Photographer: **KERI DOWN**

Country: **AUSTRALIA**

This is the conversation I have been having with myself all morning. "no that's the primary triadic, I have it right don't I?" "No, that one is too split complimentary", "Oh I thought it was secondary triadic but it is showing more split complimentary Arghhhh" LOL!!! So here is a primary triadic.



Feedback: **BRENT MAIL**

Country: **AUSTRALIA**

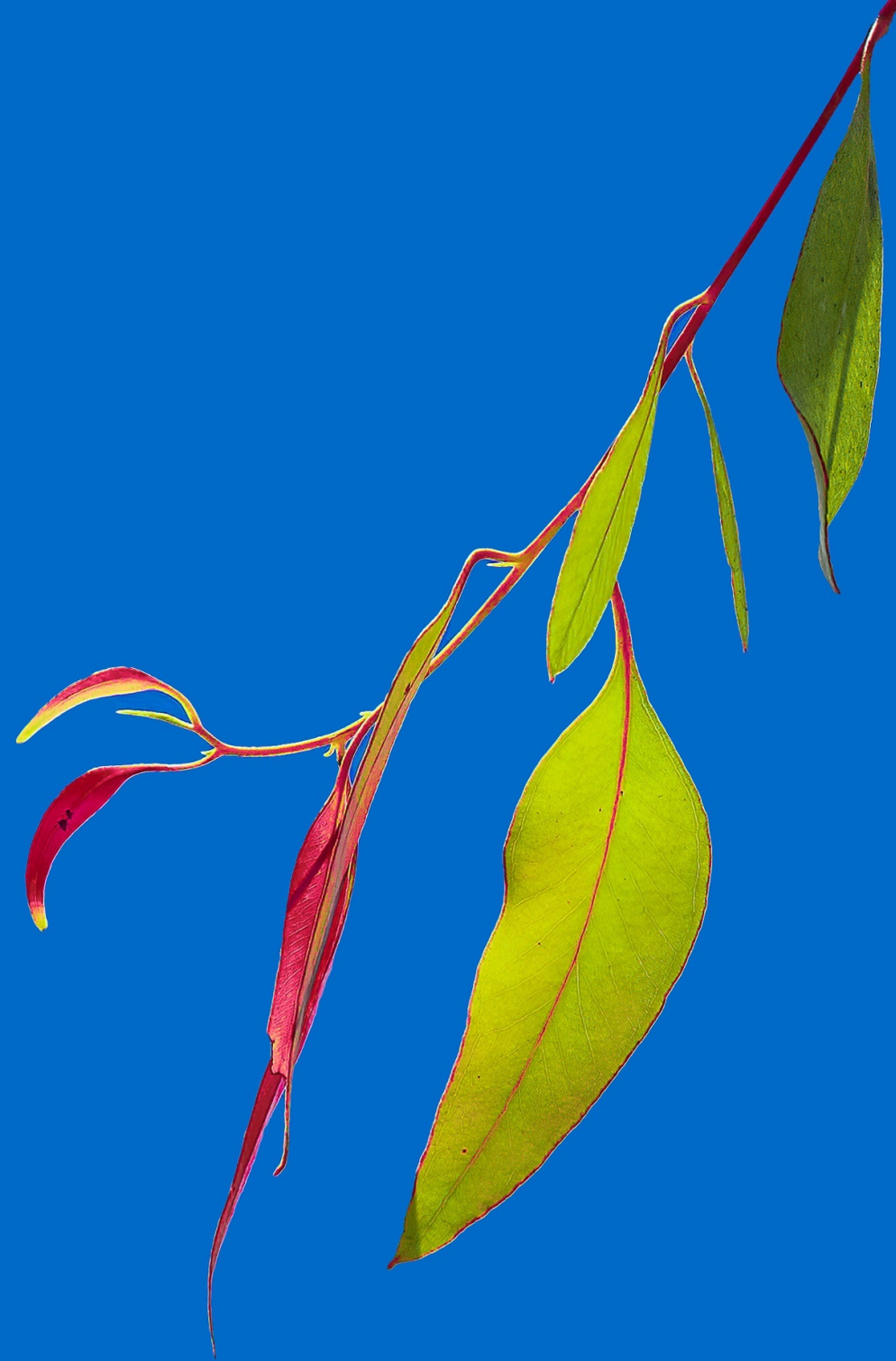
Great work, Keri. It looks like you've nailed the brief. Very good triadic colour scheme. I also love the shallow depth of field and the white background you've chosen.

Photographer: **KERRIE CLARKE**

Country: **AUSTRALIA**

f/8 1/2000sec ISO400 | 200mm

Apologies for my absence, I have had a much longer than expected recovery time after abdominal surgery, and have been completely unmotivated to do anything, really, but I finally got out and took my first image for this challenge. I am so glad I did. I have had the idea for this image of Eucalyptus leaves for a while now, and thought it would work well for this challenge. I waited for clear blue skies and took loads of photos, trying to capture the multiple colours of the foliage, with the sun in the right position. There was a bit of wind..hence the fast shutter speed. I cropped, removed a distracting twig, and tweaked the colours ever so slightly.



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Feedback: **GREG SKEHAN**

Country: **AUSTRALIA**

Great composition, no distractions and perfect colour combination for this challenge, Kerrie. And very good to read that you have recovered well from the surgery.



Feedback: **GREG SKEHAN**

Country: **AUSTRALIA**

What a joyous image Peter. So much colour and happy-looking children. Totally agree with Kerrie about capturing moments like this. An image to really treasure. I imagine it will bring a smile to your face as you relive the brief time you spent there each time you look at this in years to come. Also fits the brief well.

Photographer: **PETER BRODY**

Country: **USA**

f/6.3 1/30sec ISO6400 | 12mm

This is a photo that I took during my post-BootCamp Safari visit to Johannesburg, South Africa. This is a classroom I visited in one of the poorest districts in Soweto. The joy of watching these kids sing the alphabet to me was priceless. They were all so happy to greet me. In spite of their living conditions, they were all dressed beautifully. The slow shutter speed was due to the dark classroom, which led to noise, but also showed the kids clapping and waving to me. When I tried to correct the warpedness due to the wide angle, it cropped the photo too much. This message of happiness, education for all, and acceptance of people from different backgrounds and color was very moving to me. I wish governments all over the world would take a step back, reassess their policies of division and exclusion, and embrace peace and acceptance. The colors add to the story to draw your eyes diagonally from the lower left corner to the right upper corner.



Photographer: **RICHARD HUTSON**

Country: **USA**

f/5.6 1/800sec ISO100 | 43mm

this is my last post for this challenge, 'Poolside Tulips,' shot at Filoli. Although the blue pool water was adjusted for hue and saturation, the colors of the tulips were not adjusted. They're really that vibrant.

Photographer: **PETER DWIGHT**

Country: **AUSTRALIA**

Sony A7III

f/2.8 1/800sec ISO100 | 180mm

My entry is about this parrot I shot while caravanning. The parrot was so busy eating that it didn't mind me taking a shot. Best viewed in full screen.



Feedback: **PETER BRODY**

Country: **USA**

Peter, very nice composition of a magnificent parrot. He blends in well with the reds and greens of the branch.



Photographer: **JAMES HERRICK**

Country: **CANADA**

Canon 80D

f/11 1/250sec ISO1600 | 18mm

I took this image just before Halloween at supertime (a golden hour here at the time) when I was searching for complementary colours - which would have worked with a headshot, but it just didn't look right. Then I thought I might use it as two pairs of complementary colours, but I wasn't confident enough. Finally, it fits fairly closely into this category! As usual, I found it, literally, right next door, as our neighbours love to celebrate all occasions with decorations!

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Feedback: **SUSAN ROBINSON**

Country: **AUSTRALIA**

Hi James. Lots of triadic colours here. What a cool (and sharp) image! We never know what will appear in our own neighbourhood.



Photographer: **RODNEY CHARLTON**

Country: **AUSTRALIA**

f/7.1 1/1000sec ISO4000 | 300mm

This blue-faced honeyeater was photographed in a bottlebrush tree in my backyard, providing the triadic colours of red, yellow and blue. Adobe Colour shows this when choosing to extract the theme in colour mood 'Bright'.

Feedback: **KERRIE CLARKE**

Country: **AUSTRALIA**

Great composition, Rodney, with the Callistemon flowers surrounding the Honeyeater. This species doesn't occur down here in Victoria, though I have photographed it in Agnes Water (I think). Nice work, well done.

**FEATURED  
ARTIST**



**FEATURED** | **GREG SKEHAN**  
**IMAGE** | **AUSTRALIA**



Photographer: **GREG SKEHAN**

Country: **AUSTRALIA**

f/13 1/800sec | 55mm

Another photo from the Chihuly Glass exhibition in the Adelaide Botanic Gardens - such vibrant colours and clever installation set in one of the many ponds in the gardens. For some reason, my Adobe colour is not working, so I cannot show the colour wheel, but I am sure that there is a reasonable triadic split among this scene, particularly with the purple, orange and the yellow/green leaves on the water

# GETTING TO KNOW OUR FEATURED ARTIST: GREG SKEHAN | AUSTRALIA

**Brent:** *How did your journey into photography begin? Was there a particular moment or influence that sparked your interest?*

**Greg:** *When I first became interested in photography (during travels) I realised that I needed some advice, so I chatted with a semi-professional photographer who suggested I focus on what I was seeing in a scene as opposed to just looking. To check it out from a different position and to look where there maybe distractions, eg; at the edges of the scene. He said to check out foreground, middle ground and the distance aspects of the image and which aspect I wanted to highlight, which led to focal points. Finally he said that you cannot delete what you haven't got, so take more than you need and learn from the errors.*

**Brent:** *What keeps your passion for photography alive? Are there specific themes, people, or places that consistently inspire you?*

**Greg:** *I am constantly inspired by nature and love visiting parks and gardens as well as places that endure extreme weather conditions to see how nature adapts. Street photography has also become a favourite of mine, especially when travelling to countries where the cultural differences are inspiring for me. I do find though, that after a week or 2 of these travels, I don't touch my camera for many weeks. I am also beginning to find more creative ways of discovering fascinating images in our own backyard.*

**Brent:** *If there were no limits—financial, geographical, or otherwise—what would your ultimate photography dream look like?*

**Greg:** *My ultimate photographic dream is to travel to Antarctica and spend time photographing surreal seascapes, landscapes and wildlife there. Galapagos is also on my bucket list, along with Bhutan and Mongolia and ..... the list keeps expanding.*



# FEATURED ARTIST

GREG SKEHAN  
AUSTRALIA

**Brent:** *What has been your most technically or emotionally challenging photo to capture, and how did you push through those challenges?*

**Greg:** *One of the most difficult photo I recall taking was in an ice cave in Tibet. I was with a fellow photographer who was very adventurous and convinced me that it was safe to enter the cave. Not only was it intensely cold, but I had visions of the ice floor cracking open and me falling into wherever. He asked me to get a photo of him surrounded by the many shades of the blue ice. I had a lot of difficulty holding the camera still and composing a satisfactory photo with appropriate settings.*

**Brent:** *Let's talk about your featured image: What inspired the shot, how did you approach capturing it, and what was your process during post-production?*

**Greg:** *This glass sculpture was designed by an American glass artist named Chihuly. This particular piece was one of 14 installations in the Adelaide Botanical Gardens early this year. His work is extraordinary, especially considering he is blind in one eye. The installations were even more surreal at night with cleverly placed lights adding to the overall effect.*

**Brent:** *How do you continue to grow and refine your photography skills? Do you follow any specific learning methods, mentors, or communities?*

**Greg:** *I learn from viewing what other people publish or exhibit and this is where Bootcamp is invaluable, both in viewing photos and comments by other contributors and the feedback I get from images I have submitted. I also like to visit exhibitions of other photographers and artists. One thing I really need to improve and develop is my post processing skills. I definitely need to allocate more time doing this. I am also trying to learn from the principle that "less is more."*



**FEATURED  
ARTIST**

**GREG SKEHAN  
AUSTRALIA**



**Brent:** *What piece of advice would you offer to someone just stepping into the world of photography?*

**Greg:** *Advice to people just starting out. You will make a zillion errors, but learn from them and look at what other Masters of photography are exhibiting so you can use some of their advice / techniques. Also join a local or easily accessible photography group and contribute.*

**Brent:** *How do you balance staying true to your creative vision while also adapting to trends or client expectations?*

**Greg:** *I don't follow trends or take photos for other people, but I try and learn from my mistakes and what I see and value in other forms of artistic expression (theatre, dance, music, art galleries, architecture, peoples' behaviour and appearance, nature).*

**Brent:** *What role does storytelling play in your photography, and how do you intentionally weave narrative into your images?*

**Greg:** *I love finding an image with a story behind it and this is where a triptych helps, although some images are powerful enough that the story unfolds in different ways for each viewer. This is particularly so in images with a powerful leading line or a meandering path that leads in such a way that you can also imagine what went before (and after) this image.*

FEATURED  
ARTIST

GREG SKEHAN  
AUSTRALIA

Greg's favorite inspirational quote:

*"A photographer who wants to see, a photographer who wants to make fine images, must recognize the value in the familiar."*

- Freeman Patterson



# MEMBERS' IMAGES



Photographer: **DAVE KOH**

Country: **SINGAPORE**

f/8 1.50sec ISO2000 | 500mm

My first submission is of the Moluccan king parrot taken at the Singapore Bird Paradise. I was very captivated by the colours and the size of it. Unfortunately, not able to capture the full body due to obstruction, and it refused to move. I have checked the colour wheel, and it fits the triadic requirement.

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Feedback: **GREG SKEHAN**

Country: **AUSTRALIA**

A beautiful capture of an amazing bird, Dave. Tack sharp focus and the fine details of feathers and the facial feature, plus overall composition, make this a "must enlarge and print" picture.



Photographer: **LAURA GRIFFITHS**

Country: **SOUTH AFRICA**

I had a lightbulb moment while on our trip on the ferry a day ago. With no idea what my 3rd post would be, what with travel and little time to come up with ideas, I saw this waterside establishment on the way to Balmain on the west side of the Sydney Harbour Bridge. What a find, but I sat there mesmerised by the opportunity going by me, while my camera was in my backpack and my iPhone in my pocket. Then I thought 'oh well, get it when I return' but was told we were returning from another wharf. So, the golden opportunity gone by, I had to shoot from the shore a bit later. Still, I am happy to have found something suitable. The buildings are red, yellow and blue, but two of them were green and orange, which I didn't want included, so I've had to go through some older notes about how to change colours in PS. It was good practice, nevertheless. There is always more to learn.



Feedback: **JAMES HERRICK**

Country: **CANADA**

Great work, Laura! I appreciate the effort to accentuate the triadic colours in your image. Even more important to me is the detailed account of how you came to take the image.



Photographer: **RICHARD HUTSON**

Country: **USA**

f/5.6 1/250sec ISO100 | 43mm

Here is an image at the Farmer's Market ... 'Shopping Cart'. I used the 'Blur' tool in Lightroom to let the carts stand out from the background.

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Feedback: **PETER DWIGHT**

Country: **AUSTRALIA**

Plenty of colors to choose from there  
Richard, good find.

Photographer: **SIG RANNEM**

Country: **CANADA**

f/2.8 1/160sec ISO10000 | 70mm

Outdoor Christmas lights and decorations are not always "Christmas friendly," such as this prominently displayed Grinch.

Feedback: **KERI DOWN**

Country: **AUSTRALIA**

So cool Sig. I'd say it fits the brief :) :) :) Very interesting decoration!! Well done.



Photographer: **LEILA GONZALEZ SULLIVAN**

Country: **USA**

Nikon Z50

f/5.6 1/250sec ISO200 | 30mm

Another image from the Netherlands  
where it seemed that anything goes

Feedback: **RICHARD HUTSON**

Country: **USA**

Leila, the story is great ... the colors,  
too !



Photographer: **NICK ELLIS**

Country: **AUSTRALIA**

For inspiration, I've had to raid the fruit bowl. Taken with my Samsung S24 Ultra. No other data was recorded.

Feedback: **KERI DOWN**

Country: **AUSTRALIA**

This is great Nick. If you're anything like me the fruit would have been bruised or mashed by the end of the photo shoot from moving it to here and there. Well done. I love the composition and position of the fruit.





# 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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