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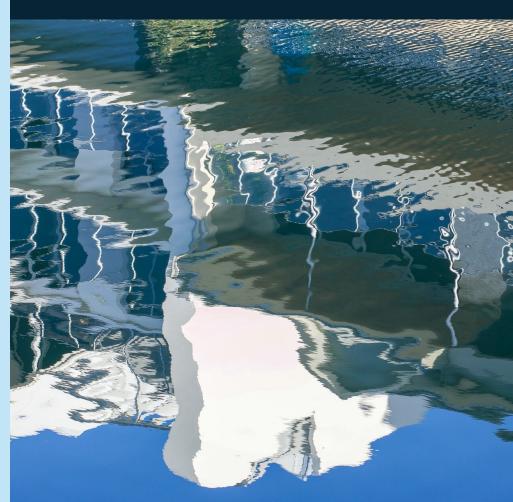
Calling All BootCamp Recruits 50

Photographer: LAIMA RATAJCZAK

Country: **AUSTRALIA**

f/8 1/80sec IS0320

This abstract image of the townhouses was taken recently when I went for an early morning walk along our canals in Mandurah just as a kayaker paddled through creating ripples on the water. Best viewed on full screen to see all the detail, which is what attracted me to posting this image, together with the soft colours.



DRILL INSTRUCTOR'S MEMO

WELCOME TO ISSUE 32 OF PHOTO BOOTCAMP MAGAZINE!

In this issue of BootCamp magazine we'll be doing a lot of reflecting.

Using reflections in our photography can be a really great way to stretch our creativity and have some fun doing it.

We'll talk about the different types of surfaces you can use to create reflection photographs. Then we'll get into how to best shoot reflections and give you some ideas to help you create your own.

Keeping in mind the basics of what we've learned in other issues as well. Removing distractions, scouting locations and conveying emotion and feeling in the reflection images you take.

Finally, the BootCamp member have shared their own reflection images with us. Browse through to see how many different ways reflections were used in their photos.



REFLECTIONS

"Life is only a reflection of what we allow ourselves to see."

~Trudy Symeonakis Vesotky

REFLECTIONS

What is reflections photography?

It's pretty simple really, reflection photography is anytime you create an image using a reflective surface to mirror your subject. This is sometimes also referred to as mirror photography.

Why is using reflections in photography important?

Using reflections in photography allows you to create more artistic and abstract images. Reflections often take a snapshot and make it a much more interesting photograph. By reflecting your subject in water or some other shiny surface, you are creating symmetry in your shot which gives the image balance and an added point of interest.

How do you create images using reflections?

If you want to photograph reflections of landscapes or outdoors, do some scouting first. Check to see where the light is at different times of day so you know the reflections will be just how you want them. Search out lakes, rivers or other bodies of water. Go out in the early morning when there tends to be less wind so that the surface of the water remains calm and reflective.

Get creative. What other surfaces can you use that will reflect a scene? Mobile phones, laptop screens, sunglasses, mirrors, windows, tabletops and more. There really is no end to what you might find to use.

REFLECTIONS How do you create images using reflections? (cont.)

Once you have your subject and reflective surface, get down low. By putting your camera at the edge or closest to the reflective surface, you'll have more of the scene in the frame. This will also give your viewer the feeling of being right there.

Choose one main point of interest to use in the reflection. If you have too much going on in the background or around your subject, your viewer won't know where to look or what to focus on in your image. Don't forget to watch your foreground and background. Try to keep distracting elements out of the shot, or remove them in post-processing if you need to.

Think about how you can display the FEELING of the scene. When you are creating the image, step back and take in the scene. What are your feeling as you stand there? What are you seeing that makes you feel relaxed, at ease, peaceful. Maybe it's a rainy day and you're using a puddle as your reflective surface and you want to convey the cold, damp feeling of the rain. Choose your composition and settings to help you show that in the final image.

Here are some inspirational reflection images to get you started.





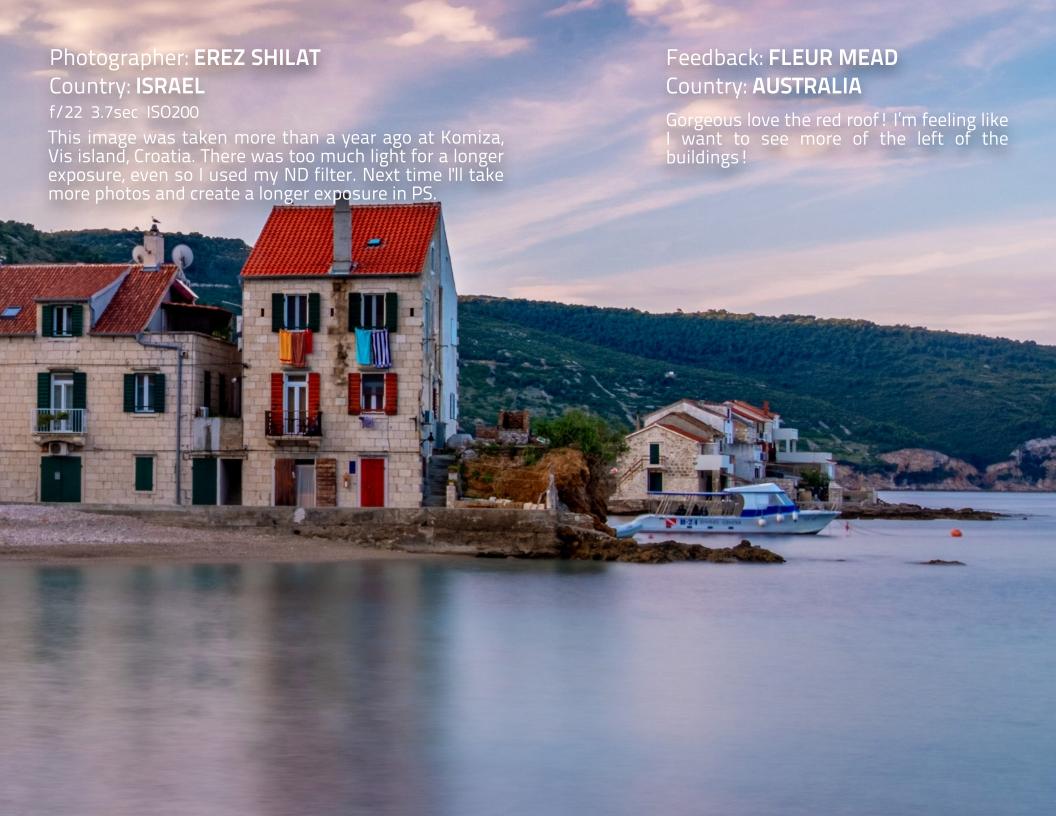


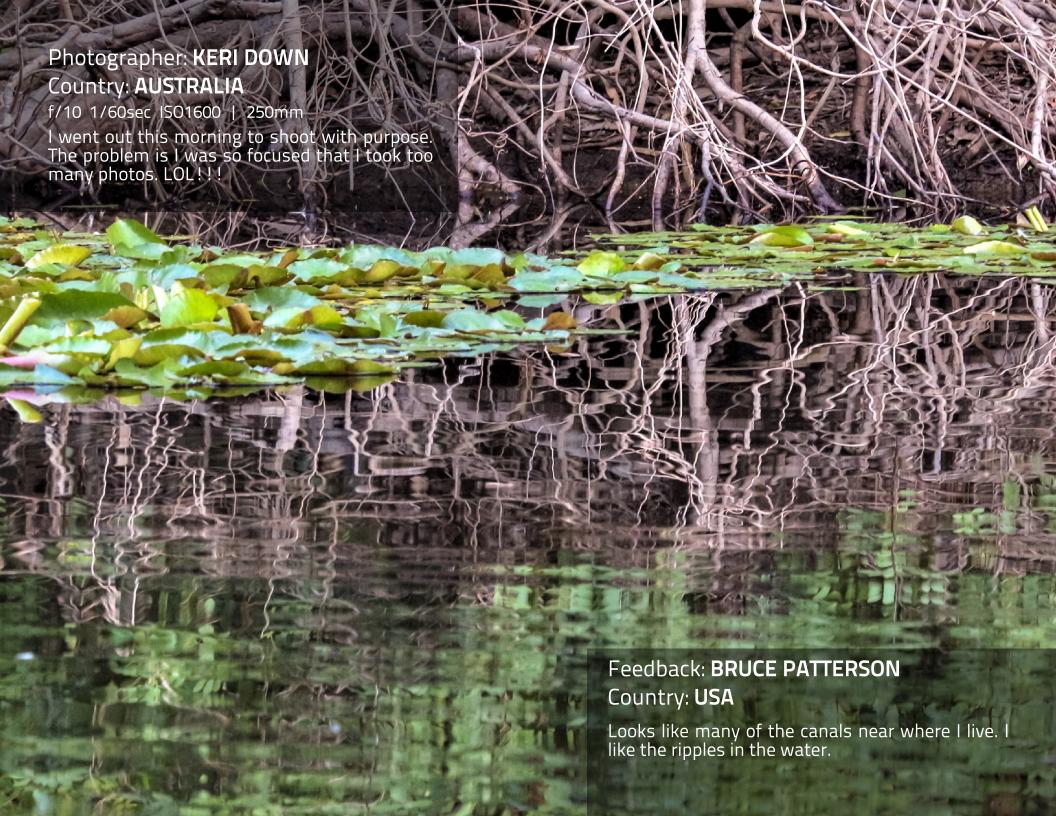












Photographer: **KERRIE CALRKE** Country: **AUSTRALIA**

f/6.3 2.5sec ISO200 | 50mm

This was taken indoors due to bad weather and covid restrictions. We have had heaps of rain, that should lead to some nice puddle reflections...but living on a dirt road, puddles are just muddy and non reflective. I cut some Clematis flowers from my garden, went indoors and put them on a sheet of glass with black fabric underneath, and also as the backdrop. Lighting was from my phone.

Feedback: **SIG RANNEM** Country: **CANADA**

Beautiful shot Kerrie - great reflections and colours. The black background makes everything so vivid - well done!





Photographer: **RICHARD HUTSON**

Country: **USA**

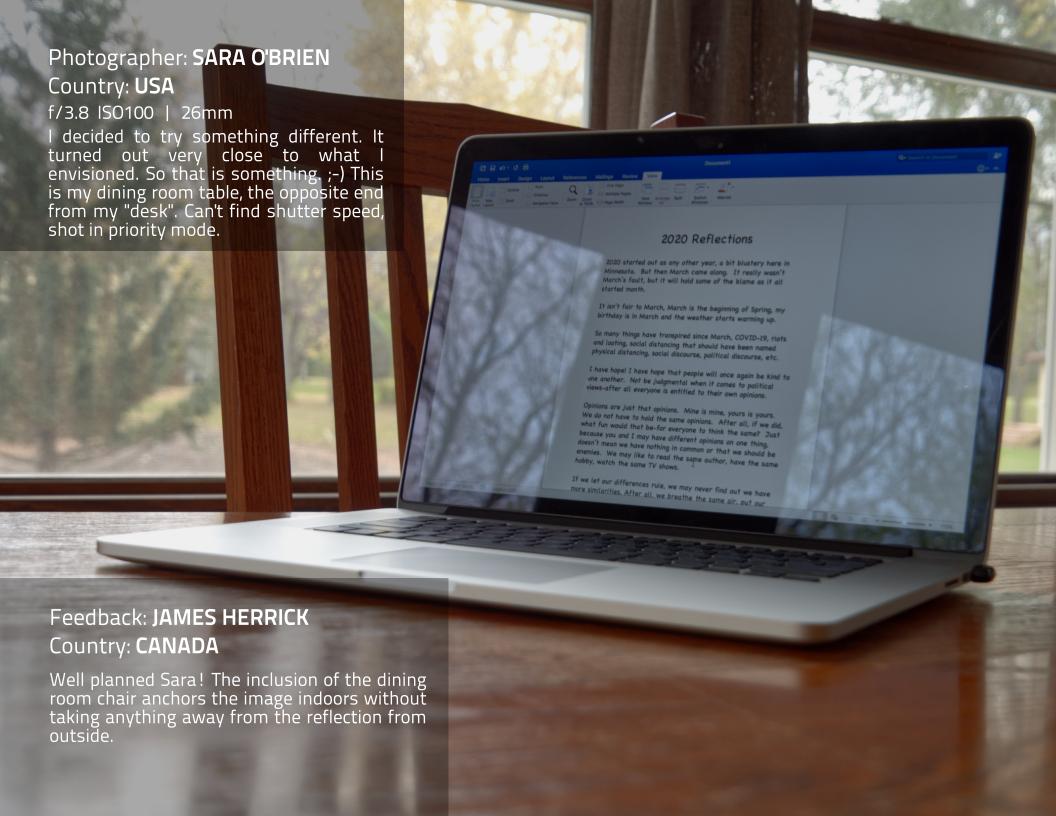
f/8.0 1/1000sec ISO100

I shot this photo 'Photographer Reflected' at 'The Circle of Land and Sky", an art installation for Desert X in Palm Springs, California on March 5, 2017. The installation consisting of 300 vertical 4 sided reflectors by artist Phillip K Smith III, was all about reflecting the surrounding land and sky as it changes throughout the day and night. It was impossible to get a 'clean" shot of even a small section of the circle without other people in the way, so I decided to just capture myself in one of the reflectors with the desert landscape in the background.

Feedback: **DAVE KOH** Country: **SINGAPORE**

This is a unique shot, Richard. Nice capture of the photographer reflected and the desert as a backdrop. Interesting. Well done.





Photographer: **BRUCE PATTERSON**

Country: **USA**

It has been raining a lot recently so getting out was a bit of an issue. This was done in my kitchen on the range top. ISO 250, 24mm, f/4.0, 1/6 sec. I did not realize how slow my shutter speed was until I was in PP. I learned a lot here. 1. Watch your settings when shooting! 2. Keep focal plane and subject parallel. 3. Probably use a tripod. 4. make a better and more interesting sign.



Feedback: **KERRIE CLARKE**

Country: **AUSTRALIA**

LOVE your thinking outside the box, Bruce! So creative, love it!



Photographer: **CAROLINE HOLDSTOCK**Country: **UNITED KINGDOM**

f/1.8 1/30sec ISO64

I recently transited through a deserted Hong Kong airport on my journey back to Australia. We had a 10 hour layover so I went for a walk around the airport. The design is very impressive and having just seen this month's BootCamp's topic I noticed the reflections of the lights in the shiny floor, especially as there were virtually no passengers around to break up the reflection. The image is taken on my iPhone. I picked this image because the reflection runs alongside the moving walkway taking the viewer's eye to the furthest boarding gates. I converted it to black and white to render the bright advertising hoardings less distracting.

Feedback: **RACHEL GILMOUR**Country: **AUSTRALIA**

Love this shot in B&W, Caroline. All the leading lines coming to a point. Nice capture. Reminds me of the times, as a Flight Attendant, arriving late at night, to an empty airport.

Photographer: JAMES HERRICK

Country: CANADA

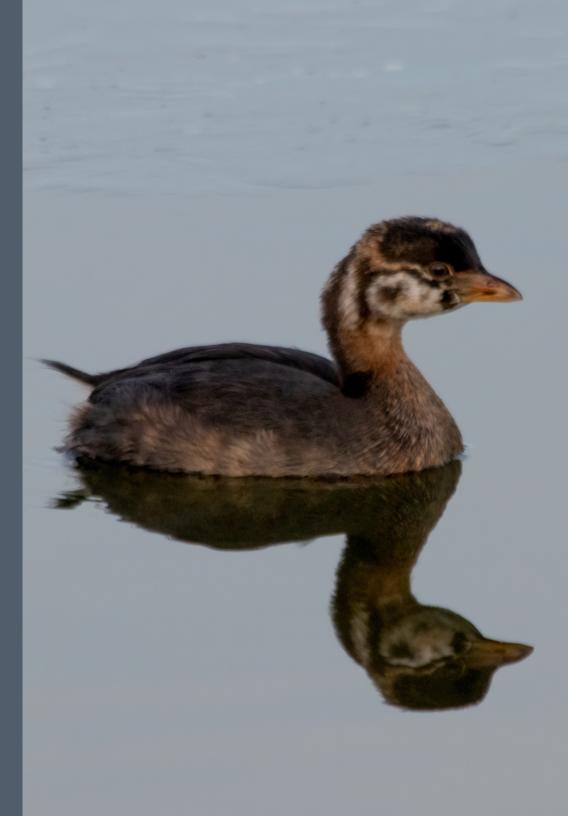
f/10 1/400sec ISO1000 | 380mm

I didn't think I was going to get a decent day to shoot a reflection image outside, but the winds abated and, when I saw that the ponds had frozen over, I had to go and shoot! It was a good thing I did as it snowed the next night and all pond reflections are gone for a while. This little juvenile Pied-billed Grebe (I had to look it up as I'd never seen one before) was circling in a small pool of open water all day – you can see the ice behind it. I was relieved when my research told me that this species migrates at night. I was also experimenting with a new purchase – a Kenko 2X teleconverter – attached to a EF 70-300mm lens. Handheld, manual focus, shot in manual mode.

Feedback: **RICHARD HUTSON**

Country: **USA**

James, Nice shot ... amazing how these little guys like the icy water!



Photographer: NICK ELLIS

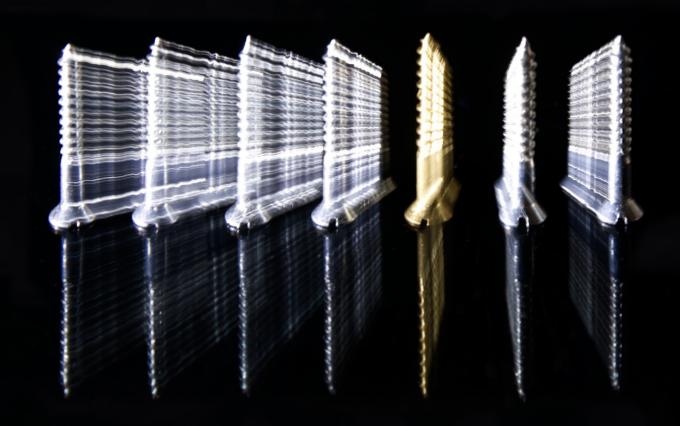
Country: AUSTRALIA

f/4 4sec ISO50 | 70mm

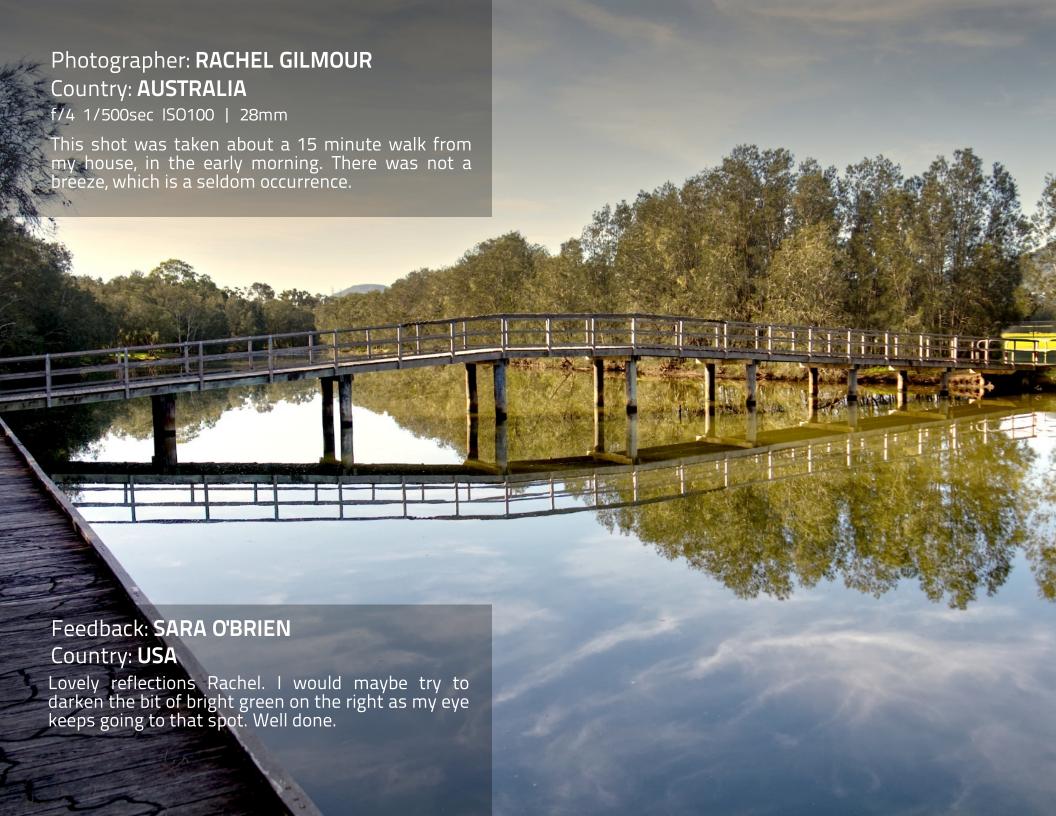
I had a few ideas for my last offering this month. I finally decided to revisit a technique I managed in a previous challenge. Controlled zoom at about the count of 2 (or so). I was looking for a rusty nail for the counterpoint, but couldn't find a suitable one so went with brass instead.

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

How to look really closely at this image to figure out what it was - super creative and I LOVE that you chose your main point of interest before you even shot this. This is the kind of set-up and thinking that I really admire. I also like all of the breathing room you've left around your subjects. Well done.









GETTING TO KNOW OUR FEATURED ARTIST:

LAURA GRIFFITHS | SOUTH AFRICA

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

Laura: I have always been the memory keeper in the family, taking photos at family events, on holidays etc. The frustration of having so many hit and miss pictures in terms of focus and blur of movement especially, made me want to do something about it, and I thought of attending a course when we lived in the Middle East about 10 years ago, but then never got around to it. Eventually I started by attending a short digital photography 101 course at the Cape Town School of Photography about 3 years ago, which was then followed by 2 other courses on editing.

Brent: Which photographers influenced you and how did they influence your thinking, photographing, and career path?

Laura: Paul Nicklen of Sea Legacy makes the best wildlife photos I have ever seen. I have his coffee table book to drool over. To aspire to that kind of photography though one has to be able to travel to the world's most far-flung and difficult places frequently (including diving under the ocean in arctic conditions). We are fortunate enough to live in Africa with the best safari wildlife opportunities. I'll have to try join a photo tour though so as not to frustrate non-photographers on game drives! Other than that I'd say Joe McNally and Jerry Ghionis are inspirational. I'm hoping to be able to apply some of Jerry's tricks of the trade in terms of his work "magic in any light".



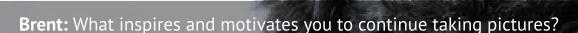




"For wisdom is better than rubies, and all the things one may desire cannot be compared with her."

- Proverbs 8:11

FEATURED LAURA GRIFFITHS ARTIST SOUTH AFRICA



Laura: I am motivated to get very much more proficient at this craft. There is just so much to learn and the technology today in terms of camera and edit process is such that it is possible to make great images. So if the giants of yesteryear could make the art that they did, what excuse do we have. I am motivated by an endless stream of subject matter. Nature provides it everywhere, so I am yet undecided about where I might land in terms of genre. Street photography is also quite appealing.

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

Laura: Start with some courses and start practicing with your camera as often as you can. Ideally several times a week, if not every day. Long lapses between shoots just makes one forget the ins and outs of the camera and practice makes perfect they say.

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

Laura: I have enrolled in more online courses than I can cope with right now, and I've decided that that is the way to go rather than attend photography school courses. The course material can be returned to whenever one wishes to refresh memory, and there is the input of so many different photographers with varying styles and methods of operating. I've so enjoyed Darlene's portrait course recommended and found it a huge boost to my knowledge. I belong to another photography group which puts out tutorials and resulting 'challenges' every week as well.



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

Laura: My featured image was taken on the last day of our trip to Antarctica in January 2019. We had returned to port in Ushuaia, Tierra del Fuego and the captain made some early morning announcements about our disembarking routine on the cabin TV. In the background one of the ship's cameras was showing the horizon where the sun was about to rise. I picked up my camera and ran. The light was magical, (my inspiration) and I just went about taking pictures all around the ships in the harbour and of the land/town which was also about to be bathed in this beautiful light. I was in far too much of a panic to beat the sunrise to pay too much attention to my settings, so I feel more luck than anything got me this image (and another which I posted in a previous challenge of a ship moored nearby). I am slowly learning to take my time and think through my settings a lot more. Post-processing was in LR increasing exposure to 1.25; Clarity slider to 23 and Dehaze to 18 and I also used Adobe colour.

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

Laura: Probably Alaska, The Rockies. The grandeur of the landscape is incredible. It's hard to beat what we have at home in terms of nature, but those destinations offer a different aspect of cold and snow and ice. For cityscapes probably Sydney as it combines the city feel with amazing natural spectacle.







Photographer: **ANTHONY CADDEN**

Country: **AUSTRALIA**

f/4 1/40sec ISO250 | 45mm

Missed out on last month's challenge. I have a mirrored fridge which my cats like to sit next to. He was a bit sad that he didn't get something for his posing

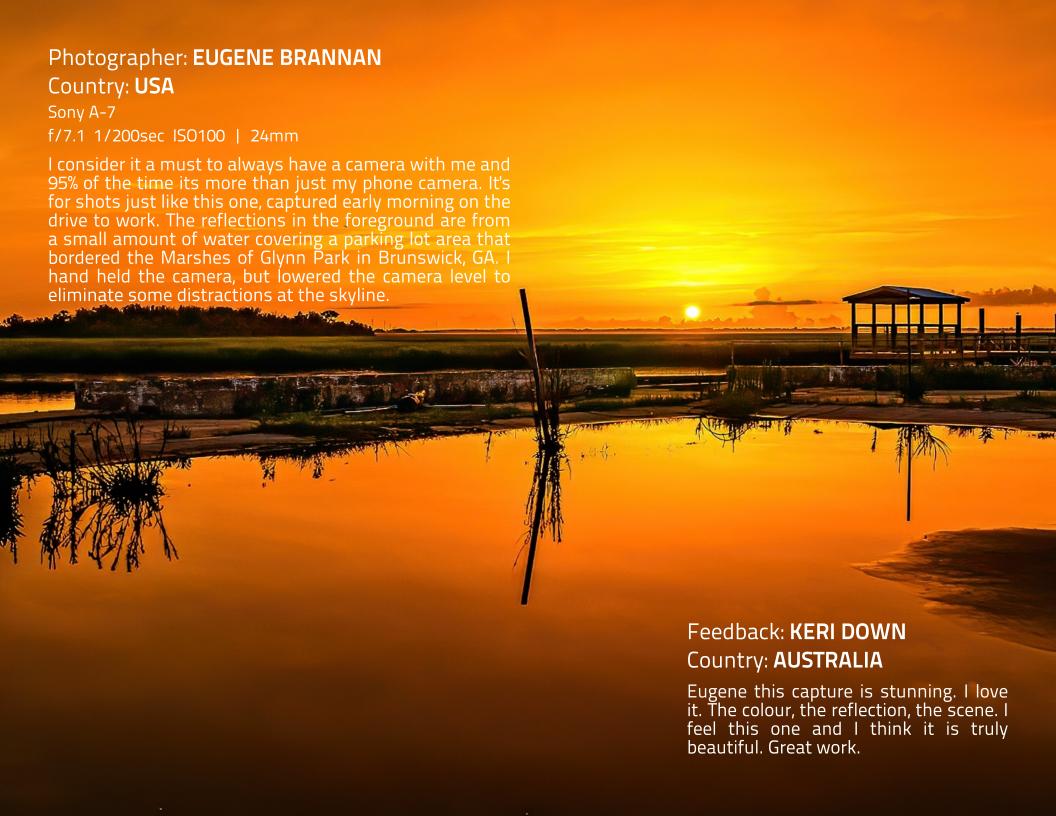
for his posing.

Feedback: VALERIE WORTHEN

Country: **USA**

I really like how you have edited this with the lighting effects and background. Very nice detail in the cat with interesting reflection. So well done.









Photographer: JORG RAUTHE

Country: **USA**

Sony A7R III

f/8 1/500sec ISO250 | 400mm

A Duck Family outing with the well behaved offspring. No worries and no fear; they are well protected by Papa and Mama Duck.

Feedback: LEILA GONZALEZ SULLIVAN

Country: **USA**

This is wonderful, Jorg. The ripples on the water show the forward movement and, of course, the eye goes right to those cute ducklings. They're much more disciplined than human kids! The muted colors really suit this subject.











Photographer: **ROHN SHEARER**

Country: **USA**

f/2.8 1/2500sec ISO100 | 30mm

I went to a state park a couple days ago to see if I could get some reflections in the river, but did not get anything that I really liked, so I dug this out. I went to a car show a couple years ago where Tamron was loaning out lenses to try. I had a great time catching my reflection in the chrome, & photographing the hood ornaments.

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

I love your idea Rohn. A few months back I saw a post of a similar photo which was also taken in the chrome bumper and showed the road as seen in the reflection. So creative of you to do this. Well done.

Photographer: **ROMY VILLANUEVA**

Country: **PHILIPPINES**

f/8 0.33sec ISO100 | 27mm

So many great reflection images submitted so far. This image was created during the 'Simple Pleasures" challenge wherein I photographed my orchids in bloom. I had a photo of a stalk of white orchid that's shaped like an egret. Presenting it as it was would seem to me like another one of those orchid photos I had taken in the past. So I thought of taking a photo with its reflection on a rectangular pan filled with water with some gum added as thickener. The ripples were created by lightly tapping the pan with a rubber spatula. The resulting image gives a semblance of a 'long-legged" white bird wading in a pond. The edge of the pan was cloned out in post.

Feedback: **KERRIE CLARKE**Country: **AUSTRALIA**

Love what you've done with this, Romy, Your Orchid shots are always awesome! I feel that it could be better with more space left and right.



Photographer: **TONY CHECCO**

Country: **USA**

f/9 1/200sec ISO-100 | 18mm

Taken at Lake Dorothy in the Indian Peaks Wilderness in Colorado, about 3 years ago. I stitched this panorama together in Lightroom from 11 photos. The wall of rock is the Continental Divide - this side has the water going to the Atlantic, on the other side to the Pacific. Could use a little more room on the right side, but didn't know back then I'd be doing this Bootcamp. You can see one of my dogs, Gemma getting a drink in the foreground and if you zoom in on the point of rock on the right side, you can see my wife Jeanne. Saved as .tif because .jpg lost too much clarity.



Feedback: **DAVE KOH** Country: **SINGAPORE**

Very nice pano and stitching job. A beautiful landscape with the vastness of space in a barren, rocky mountain and its reflection. Can only see a dog and a lady. Well done Tony.



Photographer: WANDA LACH Country: AUSTRALIA

Canon 7D

f/5 1/8sec ISO1000 | 26mm

Before Covid there were so many exhibitions and events! This image was from the National Photographic Portrait Prize - at the National Portrait Gallery in Canberra, ACT, Australia. Gallery reflections - including the photographer!

Feedback: **KERRIE CLARKE** Country: **AUSTRALIA**

Great image, Wanda. Love the palette. The gaze of your subject draws me in and really holds my attention.

ACICACIMED CATE

SPECIAL THANKS TO OUR TEAM

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Writer & Editor in Chief.....Lauri Novak

Designer.....Stephen Gonzales





Assistant Editor.....Liza Marie Pono



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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