

Please forward this to anyone you think might be interested

... and, of course, if you'd prefer not to receive future newsletters from Kim, please just "Reply" with "Unsubscribe please" as the subject. Thanks ☺

Newsletter from Kim Westerskov

Email: kimworkshops@gmail.com

Web: www.kimwesterskov.com

20 Greerton Road, Tauranga 3112, New Zealand

Phone 07-578-5138

Newsletter #50 - September 2016

1. Successful photographers
2. Photoshop Tip - Presets
3. From Kim's Field Diaries - "The Perfect Storm"
4. Workshops - design your own or reschedule one
5. "Landscapes" photo workshop - 10 September
6. "Great Photography Weekend" - 8-9 October
7. Whangarei talk - 14 September
8. Whangarei & Dargaville field trips, critiques, tuition - 15-19 September
9. Bird Photography Competition
10. 2016 programme
11. Quote of the Month
- 12-14. Mentoring, Meetings & Tuition

This newsletter goes out to many photographers in New Zealand and overseas - and to anybody who asks to go onto the mailing list. If you know anybody who would like to be on the mailing list, please get them to email me. It's free and they can unsubscribe at any time, of course.



1. SUCCESSFUL PHOTOGRAPHERS

What do the most successful photographers have in common? First of all, let's look at what they do **not** have in common? They come in a wide variety of shapes and sizes, literally as well as figuratively. Successful photographers use a variety of equipment and techniques. Some know their cameras inside out, know every dial and mode and function and custom function and could write books on the technical aspects of cameras and photography [and some do]. Others, maybe surprisingly, don't know their cameras particularly well – they know them well enough to get the results they desire and sometimes not much more. Some are highly artistic – as well as being successful photographers, some are also practising artists and/or have tertiary training in fine arts, and others have little or no artistic ability at all. Some have a deep love of, and knowledge of, their subject e.g. wildlife or the natural world [and sometimes a university degree in biology or zoology], others don't know much about their subjects. Some have excellent business and marketing skills [very useful for professional photographers, of course], others have few business skills [these are often keen amateurs]. Some have the very best equipment that money can buy, while others have just a small range of good but basic equipment. And so on.

So what is it that most successful photographers I know have in common? Pretty simple really: they love their photography and they work hard at it. Or more accurately they really, really love their photography and they work really, really hard at it. During the recent Olympics in Rio one of our medallists was interviewed. I don't remember which one, but her words stayed with me. When asked about her success she said that she really, really loved her chosen sport and she worked really, really hard at it. End of story. "I was hoping you'd have some easier answers than that Kim" I can hear some of you thinking, "maybe some secrets or shortcuts that would make me a successful photographer overnight". Sorry about that.

2. PHOTOSHOP TIP - PRESETS

These days I'm typically working on photographic projects, as different to photographing "anything and everything". Over the last few years, my projects have included the intimate world of Cosmos [the flower], tree ferns, inside our native forests, and the night sky. Each of these has their post-processing challenges [if they weren't challenging, I possibly wouldn't have bothered]. The night sky project involved 37 nights under the night sky over the winter months, usually out somewhere far from city lights. And cold. Taking the photos was only half the challenge. The other half was turning rather dull-looking RAW files into



something believable and that illustrated some of the wonder of the night sky. This was a slow, painstaking process. Every time I achieved a look that I liked the look of [typically the result of hours or even days of trying] I would save the settings as a preset. Presets are easy to create in Photoshop or Lightroom. Over a period of many months I ended up with 92 night sky presets. So any time I want a night sky photo to have a certain look, I'll try some likely presets, and then fine tune as needed. Knowing that I'm probably going to end up with many presets from each project, I will give each preset a number and name e.g. "Milky Way_1_blue-black sky saturated", "Milky Way_2_black sky_real look" etc. Every project gets its collection of presets: forest interior, tree ferns, Cosmos etc. You can also buy [or get free] preset collections for Lightroom which you may find useful shortcuts for getting certain "looks" you like, but for me, all my presets are ones I've developed myself.

3. FROM KIM'S FIELD DIARIES – "THE PERFECT STORM"

Our voyage from the Chatham Islands back to mainland New Zealand started wonderfully. My diary shouts "CALM SEAS & ALBATROSSES" on both days, before delving into the details. From daylight to dusk our yacht was surrounded by a seemingly-endless stream of albatrosses and smaller seabirds including Westland black petrels and cape pigeons right down to the tiny, improbably-delicate storm petrels. Life was good, very good. My diary entry notes "This is as good as it gets". In hindsight they were my two best ever albatrosses at sea days. Nearly every daylight hour I was out on the aft deck, camera in hand, enjoying, marveling, photographing. My diary notes "eye strain – eyes red and sore". Albatross species included the majestic royal and wandering albatrosses, Chatham albatross, Salvin's albatross, Buller's albatross & Campbell albatross.

On the second day the light breeze died totally. Gliding across the silky calm blue vastness, we came across a pod of pilot whales and bottlenose dolphins. Yes, we were in mid ocean but the sea was so calm that a swim with the dolphins seemed like a good idea to Bob and I. The pilot whales didn't come close but the bottlenose dolphins hung around for 5-10 minutes. The water below me was a deep indigo blue. Life was good still. Very good.

Bob and I climbed back onboard. The skipper sighed with relief.

At 3.30am everything changed, dramatically and frighteningly. With our sails still up we were hit by winds of over 50 knots, maybe up to 70 knots [30 knots is a gale], knocking our yacht right over so the spreaders [spars on the mast] were in the black foaming sea. The normally horizontal deck [and floors inside] were now vertical. The sea was coming in the door. Life over the next three days went from good to survival mode. After the trip, and while the memories were fresh, Bob and I tried to



piece together the events of those three days, to put them into words, hopefully in some sort of sequence. We didn't succeed entirely – the three days had seemed like three years of bad news, cold, wet, wind, danger and tiredness. Though we could both remember many of the main events, where did they all fit?

Bob, a highly competent and experienced sailor, described some of those three days as follows:

- “In 20 seconds wind changed to 50++ knots SW, laid over, Butler thrown across cabin. Windows underwater, some water through door. Finding harnesses never put on before. Remember tiltometer off the scale. Out on deck terrifying, became religious, praying. Screaming wind, spray, dark. Mizzen shredded whipping machine gun/cannon cacophony. Boat right over. Won't come into wind, cabin wheel damaged when trying to pull round. Releasing foresail scary, cleats nearly underwater and winding gear top of vertical deck, released sail flapping BOOM BOOM even with bare poles. Boat still over 40 degrees.
- We finally got the sails in and the boat back facing the wind and rapidly building sea. Wheelhouse wheel damaged. Pete steering on deck from first light, wind ~45 knots.
- Ran NW at 7+ knots, large following sea up to 7-8 metres. Surfing on a few very large sets, steering hard, nerve-wracking.
- Pete back on wheel try sail close to the wind but soon blew out the stay sail. Afternoon wind increases again, motoring into wind – engine failures. Bob on wheel. Spent several hours putting up storm shutters.
- I decided to drop sail and put out sea anchor [hammock, mizzen sail, squab]. Got Pete up for sail drop, scary sky. Putting sea anchor rope around bow more scary. 4am. Hanging on sea anchor more comfort riding angle to sea. Sea anchor not big enough to keep bow right into sea.



- Pete near hypothermia – remade sea anchor [with] two mattresses. Put over. Checked position. Oh f... - we are right upwind from the shallowest part of Mernoo Bank and there's no way out of it. Went over it during the next two hours – very rough seas!! You lucky

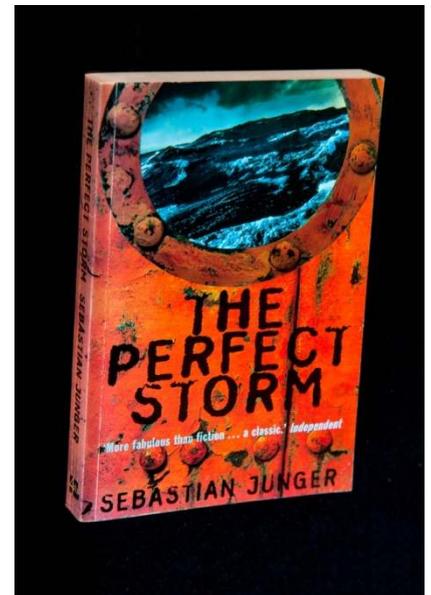
bastards didn't know how f.....g dangerous it was. Boze wondered why I was wearing my wetsuit while doing the dishes.

- Daylight too rough to do anything. Best not to look out window, scary waves.
- Morning – try to sail but realized too big sea.
- Lunch finally sailed towards Picton 7 knots. Rough. Kim on wheel. Night still rough. Bob on till 1.30.”

As a matter of course on ocean voyages I usually had a camera ready to go up on the bridge. If and when ocean passages turn nasty, then my photos would only happen if a camera was ready. Going down into my cabin on a rolling boat to rummage around for a camera simply wasn't going to happen. When it finally seemed safe enough to venture tentatively out onto the deck, the camera did what it was there for. Rough seas never look as dramatic in the photos as they were at the time, I had become well aware of that. But some of the photos from this trip looked reasonably dramatic and ended up with my main photo agency at the time. As a result, they have been used in many places including spread 20 metres or more across a large building in Auckland during a round the world yacht race that had a stopover in Auckland.

Another photo was used on the cover of the first paperback edition of the book “The Perfect Storm” by Sebastian Junger. This excellent book, later turned into a less-than-excellent film of the same name, is an account of the worst storm in 100 years as seen from the wheelhouse of a doomed fishing vessel. Three colliding weather systems in the Atlantic created what meteorologists called “The Perfect Storm” with 100 ft high waves. The book has become a classic and is highly recommended – unless you're about to head away on a sea voyage.

Reviewing the book, American writer Dava Sobel says: “A terrifying, edifying read. . . . Readers . . . are first seduced into caring for the book's doomed characters, then compelled to watch them carried into the jaws of a meteorological hell. Junger's compassionate, intelligent voice instructs us effortlessly on the sea life of the sword-fisherman, the physics of a sinking steel ship, and the details of death by drowning.”



Our Mernoo Bank storm was nothing like “The Perfect Storm” but it was our own personal perfect storm. It stays vividly in the memories of all those who were there.

4. WORKSHOPS – DESIGN YOUR OWN or RESCHEDULE ONE

As most of you know, I run photo workshops through the year, usually one a month between February and November. These are a mix of old favourites and new workshops. I'm always on the lookout for new workshops to run, so if there's any topic you'd like to see covered in a workshop, please let me know. If it seems a good idea, likely to be of interest to enough photographers and on a topic I feel I can usefully cover, I'll schedule it, probably next year. [There's no obligation of any kind – I'm just happy to receive ideas].

Secondly, if there's a workshop I've scheduled that takes your interest but the date doesn't work, please get in touch. I've already rescheduled one workshop this year, and a second one I'm going to be running twice. “Black & White Photography” ran a few months ago, and went well. However, several photographers have contacted me saying they'd like to come to “Black & White Photography” but the first date didn't work for them. So I'll run this workshop again, probably in October or November. If you'd like to be “in the loop” [notified about when it will be], please let me know.

5. LANDSCAPES WORKSHOP – 10th September



Aaaah, landscapes! There's not many of us who don't photograph landscapes some of the time – or most of the time. On a good day, we'll come back with some photos we're reasonably happy with. Occasionally very happy. But on other days [far too many] there's nothing we took that approaches the specialness of what was in front of us when the shutter clicked. Something got lost in the translation. The landscape you were standing in front of looked great – which is why to you took the photo[s]. Unfortunately, gremlins from a parallel universe got into your memory card and by the time you looked at the photos on your computer, they didn't look anywhere near as good as you hoped, and expected.

This workshop is about correcting that -
– de-gremlinizing your landscape photos and showing you how to get the good gremlins [from a different parallel universe] to help make your landscape photos “pop”. Translating the “Wow” you felt standing in front of a good landscape into a “Wow” photo. Techniques, approaches, tips, tricks.

Landscape is a big topic and there's many ways of approaching it, so we'll be covering a lot of ground. Topics covered will include:

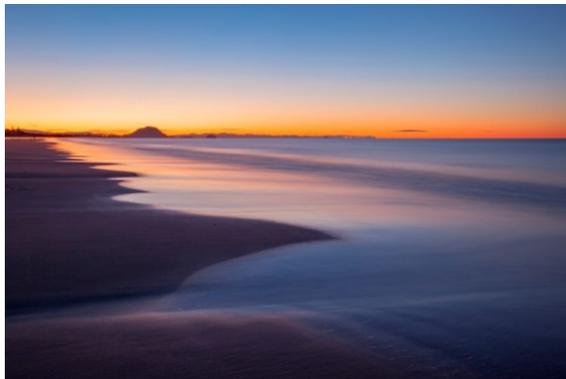
- Grand landscapes and intimate landscapes
- Clouds, weather, light
- Time of day, sunrise/sunset, “golden hour”, blue hour”

- Getting your composition right
- Water: waterfalls, rivers, lakes, estuaries
- Forests, hills, mountains, geothermal areas
- Dealing with scruffy foregrounds, “blah” backgrounds & boring skies
- Dynamic landscapes and quiet landscapes
- Common problems – and their solutions
- Lens choice: wide angle vs normal vs telephoto
- Choosing your gear; camera, lenses, tripods, filters etc.
- Stars, night photography
- Colour, black and white
- Choosing the best camera settings
- Some good places to go
- Our wonderful sea shores
- Post-processing – to get your photos looking more like how you remember the landscape
- And much, much more.



It's a huge and very rewarding subject. One of the best that photography has to offer. Care to join me?

Cost: Full course fee [which includes tuition, hand-outs, Vivienne's yummy catering, assignment and follow-up] **\$245**. Fulltime students with ID **\$150**.



6. "GREAT PHOTOGRAPHY WEEKEND" 8-9 October



If you're thinking something like "hmmm, maybe I'd like to go to one of Kim's workshops sometime, but which one?" then this is the one I'd most recommend. Over two days it covers enough to inspire you for the next 12 months and well beyond. And it's different from all the other workshops I run. Instead of covering just nature photography, we spread our wings wider, touching on most of the topics covered in my workshops & tuition over the last 10 years, but also including people, travel and weddings. "Will I learn a lot?" "Yep". "Will it be fun?" "I'm afraid so!"

This is the biggest workshop I run, **a full weekend of workshops and field trips, followed by an assignment and an evaluation evening** about 3 weeks later at a time that suits everyone. Learning is via many paths: a creative mix of modules with detailed hand-outs, live demonstrations, screen-projected images, questions answered, and taking real photos in the field.

Topics include:

- Landscapes & seascapes
- Wildlife photography
- Photographing people
- Travel photography
- Composition, depth of field
- Which lens to use? Telephoto vs. normal vs. wide angle. Using each for best effect
- Wedding photography
- Going professional or semi-professional - or not
- Photo competitions – should you enter? What do the judges look for?
- Copyright, legal stuff, model and property releases
- Specialised techniques for night/dusk photography and aerial photography
- Digital workflow, backing up, archiving
- That troublesome triangle of ISO/aperture/shutter speed - often not understood well [if at all] but absolutely vital if you want real control over your photography
- Photoshop & Lightroom
- Manual or Auto or?
- What makes powerful photos powerful?
- Harnessing & developing your creativity
- Silky waterfalls, long exposure photos
- Dealing with problem foregrounds... and more

** Cost: **\$475**. Great value, I believe. The Early Bird special is even better value - **\$425 if you book before 28 September**. The price includes the workshop, follow-up, detailed hand-outs, and yummy catering [courtesy of Vivienne] on both days. **You will feel well looked after**. Special rate for **fulltime students** with ID **\$235**.

For anyone living outside the Tauranga area, there are three good motels within 8 minutes' walk of Kim's studio. The workshops are held at Kim's comfortable studio at 18 Greerton Road, Gate Pa, Tauranga.

7. WHANGAREI PRESENTATION – 14 SEPTEMBER

Illustrated Talk Title: "The Power of Photography – the light and the darkness"

Speaker: Kim Westerskov

Date: Wednesday 14 September

Venue: Whangarei Public Library, May Bain Room (Level Two of Library)

Time: 5.30pm Start

Cost : Gold coin entry

Bookings Essential Due to Limited Seating: email Nyree Sherlock on nyreesherlock@outlook.com

8. WHANGAREI & DARGAVILLE FIELD TRIPS, CRITIQUES, TUITION - 15-19 SEPTEMBER

I will be in the Whangarei/Dargaville area for several days after the Whangarei presentation for field trips, photo critiques & personal tuition with keen photographers. So far I'm booked for some personal tuition plus the following:

- Saturday 17 September – 10.00am to 5.00pm field trip plus afternoon photo critique with Whangarei Shutter Room. Contact: Adrian Wilkins adrianswilkins@gmail.com
- Sunday 18 September - 10.00am to 5.00pm field trip plus afternoon photo critique with Dargaville Camera Club. Contact: Jan Bellamy jjbellamybsl@gmail.com

If you or your club would like to book some personal tuition, field trips or photo critiques, please contact me: kimsworkshops@gmail.com or 07-578-5138

9. BIRD PHOTOGRAPHY COMPETITION

I know many of you like photographing birds [well, it's hard not to like photographing birds, isn't it?] If you've got some photos of New Zealand birds you're rather proud of, you might be interested in this competition. There's three sections and good prizes:

1. Wild birds anywhere in New Zealand
2. New Zealand birds photographed by young photographer - up to 18 years old
3. Birds of Whakatane Harbour [time to visit this harbour perhaps?]

The overall winner receives \$500 in real hard cash, while First, Second, and Third in each category receive \$200, \$150, and \$100 respectively. Plus – all entrants go into a draw to win one of four gift vouchers to a Kim Westerskov photo workshop [valued at \$295 each]. Entries close 23 September.

Prize giving on Friday 30 September 5:30pm at Te Koputu, Whakatane District Library. This competition is part of the BIRDSaPLENTY Festival, an annual celebration of the Eastern Bay of Plenty's migratory and native birdlife.

Go to: <https://www.facebook.com/BirdsAplentyPhotoCompetition/>
<http://www.whakatane.com/events/festivals-and-shows/birdsaplenty-festival>

10. 2016 PROGRAM

SEPTEMBER

- Tuesday 6 September. "Photos & Coffee" informal meeting. 7.00 – 10.00pm. Free.
- **Saturday 10 September. "Landscape Photography" workshop.** Full day plus follow-up. See above for details.
- **Wednesday 14 September.** Illustrated talk **"The Power of Photography – the light and the darkness"**. Whangarei Public Library, 5.30pm. See above for details.

OCTOBER

- Tuesday 4 October. "Photos & Coffee" informal meeting. 7.00 – 10.00pm. Free.
- **Saturday-Sunday 8-9 October. "Great Photography Weekend" workshop.** Weekend plus follow-up. See above for details.

- Thursday 20 October. 7.00pm. “In-depth Photo Critiques & Tuition”.

NOVEMBER

- Tuesday 1 November. “Photos & Coffee” informal meeting. 7.00 – 10.00pm. Free.
- **Sunday 6 November. “Good Photos, Great Photos – Anytime, Anywhere” workshop.** Full day plus follow-up.
- Thursday 17 November. 7.00pm. “In-depth Photo Critiques & Tuition”.

DECEMBER

- Tuesday 6 December. “Photos & Coffee” informal meeting. 7.00 – 10.00pm. Free.

11. QUOTE OF THE MONTH

“[Photography is] about reacting to what you see, hopefully without preconception. You can find pictures anywhere. It’s simply a matter of noticing things and organising them. You just have to care about what’s around you and have a concern with humanity and the human comedy.”

Elliott Erwitt

12. MENTORING

“Mentoring” is a bit hard to define exactly, but it’s **the ongoing process of inspiring, advising, guiding, teaching, critiquing** ... whatever is needed for the ongoing development of a photographer. It’s one-on-one, so it’s different for each person, as every photographer’s needs are different. One month it may be about equipment or Photoshop, next month it may be “I just want my photos to have more ‘Wow’ in them”, the following month it may be about exhibitions or “Should I go pro?”



Photos of Kim by Malcolm Macfarlane & Tony Whitehead

Being mentored is possibly the fastest and most rewarding way of progressing rapidly. It’s at your pace and at your level. And I try hard to be as supportive and positive as possible. I’ve designed it to be both affordable and flexible, so to begin with I’m offering “Mentoring by Kim” as a monthly subscription - you can try it and see if it’s what you want. If it is, we continue, fine-tuning as needed. If not, then you pull out at the end of the first month. Every month you have a one-on-one meeting with me, discussing whatever you want. My 30+ years’ experience as a professional photographer & writer is there, ready to help and [hopefully] inspire you. Your questions are answered, options are discussed, photography techniques or approaches are taught, your photos critiqued, new ideas suggested. This is either in person or by phone.

Who is mentoring for: Anybody. At present I’m mentoring both established professional photographers and amateurs.

I’m offering three levels of “Mentoring by Kim”:

1. Everything listed above, with 90 minutes “one-on-one” every month. \$115/month.

2. Everything listed above, with 3 hours “one-on-one” every month. \$165/ month.
3. Everything listed above, with 4 hours “one-on-one” every month. \$200/ month.

Your mentor [me, Kim]:

- Over 30 years as a professional photographer
- Five First Prizes in the BBC “Wildlife Photographer of the Year” competition, the Olympics of nature photography worldwide.
- 18 books published – written and photographed by me. 12 are currently “in print”.
- Passionate about photography and passionate about inspiring, guiding, and supporting photographers.

13. KIM’S PHOTOS & COFFEE EVENINGS

We meet on the first Tuesday of each month [every month of the year except January], chat informally about photography, and view some of the recent photos we’ve taken. It’s **free [no charge], supper is served**, and there’s no obligation of any kind. **Please email me if you’d like to come** [it’s not a big room so I need to keep an eye on numbers]. These evenings are always fun and friendly - there’s usually many smiles and laughs. It’s a great way of meeting up with like-minded people, **being inspired by the creativity of our group of photographers, and coming away with news ideas and tips**. There’s a wide range of interests and abilities – so for those of you who have not been before, you’re very unlikely to feel out of your depth. There’s also a small “library” of photo magazines you are welcome to borrow from. Bring photos if you wish, but there’s no obligation to bring any. Some people do, some don’t.

The next one will be on Tuesday **6 September** starting 7.00pm. 18 Greerton Road, Gate Pa, Tauranga.

14. PRIVATE TUITION

Yes, like you I’m usually busy doing “other stuff” too, but I can nearly always fit private tuition in, and am very happy to do so [I enjoy teaching and mentoring ☺]. So – if you’d like some tuition, give me a yell. First 2 hours: \$80 per hour, after that \$70 per hour [forever!]

All photos by Kim Westerskov except where noted.
Photos copyright © Kim Westerskov
& copyright © the individual photographers named.
All rights reserved.