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Newsletter from Kim Westerskov

Email: kimworkshops@gmail.com

Web: www.kimwesterskov.com

20 Greerton Road, Tauranga 3112, New Zealand

Phone 07-578-5138

Newsletter #54 – March 2017

- 1. Win a free workshop**
- 2. Photo competitions**
- 3. Street photography tip**
- 4. From Kim's Field Diaries – Orange Roughy**
- 5. Photographing artworks, Photoshopping, photo restoration**
- 6. 2017 programme**
- 7. "Field Trip + Photo Critique" – 4th March**
- 8. "Photo Essentials" workshop – 26th March**
- 9. Invitation to Camera Clubs**
- 10. All the way from Auckland**
- 11. Quotes of the Month**
- 12. Missing emails**
- 13-16. Website, 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.



Sealion in Giant Kelp forest, subantarctic Auckland Islands

1. WIN A FREE WORKSHOP

How would you like to win a free workshop or “Field Trip + Photo Critique” with me?

To celebrate the 10th birthday of my photo workshops here in Tauranga [the first was in March 2007], I’m offering four free places in the March-April programme: two free places in the “Field Trip + Photo Critique” day on March 4th, one free place in the “Photo Essentials” workshop on 26th March, and one free place in the “Travel Photography” workshop on April 8th.

All you need to do is **email me before 3pm on Thursday 2nd March** saying you’d like to be in the draw, and let me know which of the three dates you’d be interested in [“All” is absolutely fine]. At 5pm on Thursday March 2nd I’ll put all the names in a hat and get my daughter Anne to draw out the four winners. I’ll let the winners know by email later that day.

2. PHOTO COMPETITIONS – SHOULD YOU ENTER?

In the last newsletter I suggested that you do something with your best photos: print them, frame them and then hang them on your wall [or the wall of a local café or dentist, or maybe even have an exhibition], print them in a book [via Blurb, Snapfish etc.], use them to help promote a cause you’re passionate about, offer a few good ones to a local newspaper, take them along to a Camera Club [or a Tuesday “Photos & Coffee” evening], or enter a photo competition.

Let’s look at photo competitions.

First of all – do you need to enter photo competitions? Of course not. Photo competitions are not for everyone, but they can be a useful way of sharpening your photo skills and in particular your editing skills – choosing your very best photos – often not as easy as it sounds. Photo competitions can help launch careers in photography, and they did so for me.

But “should” you enter? Might it be a good idea? It depends. There are both plusses and minuses.

There are good photo competitions and there are bad photo competitions. And inbetween ones.

Unfortunately, many photo competitions are set up just to steal your photos – for the organisers [often businesses with less-than-saintly ethics] to crowdsource a big pile of good quality photos for little or no outlay that they can then use for whatever they want. And some competitions are just after your money [your entry fees]. Or both. Be careful, read the fine print, the “Terms and Conditions”. Bad competitions will say something like “We can use your photos forever, for whatever we want, and we won’t pay you anything” [they’ll dress up the language a bit but that will be the guts of it]. Good competitions have good



prizes, reasonable entry fees [or none], do not steal your copyright, and use your photos only to promote the competition, nothing more.

Another minus is the disappointments that inevitably come when your best photos get nowhere. We all have egos and we all like to think we're "pretty good" photographers, or better. You wouldn't enter unless you thought you were in with a chance, so getting nowhere is always disappointing.

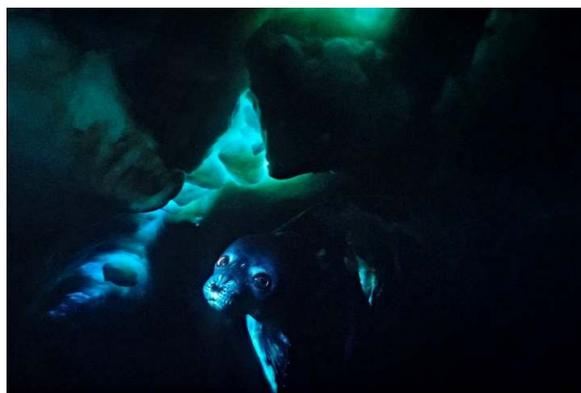
I've both entered various photo competitions over the years and also judged many, including being one of four judges of the New Zealand Geographic Photographer of the Year for four years. In the next newsletter I'll pass on some tips about entering photo competitions.

Photo competitions have been good to me. They helped get my career as a professional wildlife/nature photographer going. The accompanying photos are what I call my "Big Five". Each won a First Prize in the BBC Wildlife Photographer of the Year competition, the world's largest and most prestigious nature photography competition. Those five First Prizes [plus many minor placings] not only gave my confidence a huge boost, but also opened doors. Many. Not to mention five free trips [once flying First Class] to London for the Awards Ceremony and the opportunity of meeting the greats of Natural History: David Attenborough, Peter Scott, Gerald Durrell, David Bellamy and National Geographic photographers such as Jim Brandenburg, Yva Momatiuk and John Eastcott. Yva and John became good friends and we keep in touch regularly.

<http://www.momatiukeastcott.com/>

<http://www.nationalgeographic.com/contributors/m/photographers-eastcott-momatiuk/>

If you're interested in photo competitions, here's a good resource: "The Photographer's Guide to Photo Contests 2017". 60 pages. <http://resources.photoshelter.com/photographers-guide-photo-contests-2017/>



3. STREET PHOTOGRAPHY TIP

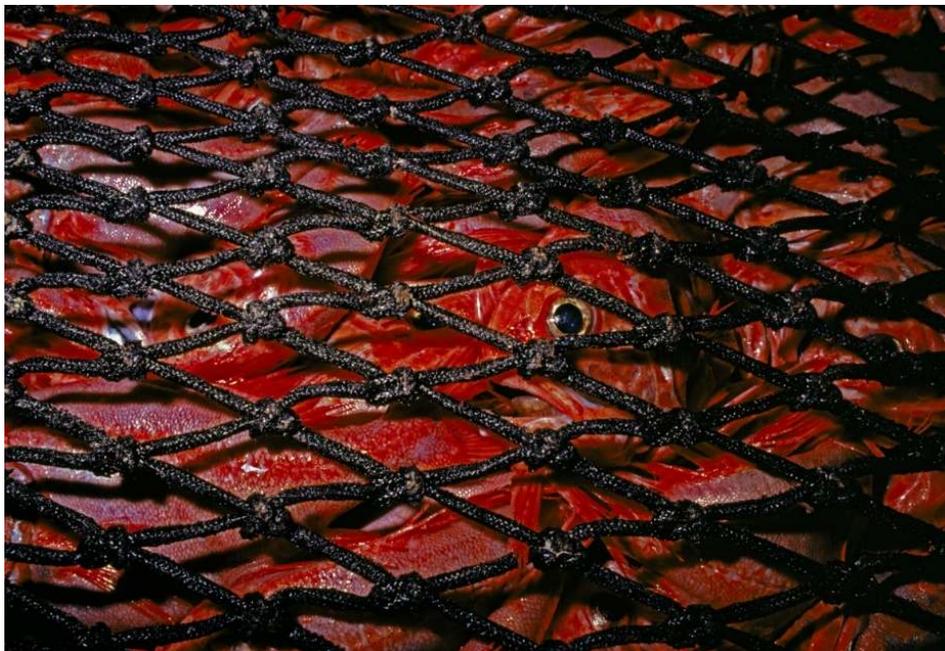
Yes, I do run technical & gear articles - tripods, lenses, filters, buying new cameras, Photoshop etc. - but not too many because the readership of this newsletter [that's all you lovely readers out there 😊] represent such a wide range of abilities from "Just starting out - don't know much about anything yet" through keen amateurs [that's most of you] right up to fulltime professional photographers. So if I write anything too technical or specific it might be useful for a few of you, but for most it will miss the mark completely. There's already more than enough technical & gear information out there anyway [web,

courses, books, magazines etc.], though its quality varies hugely. Where I feel I can be most useful is the equally-important [maybe even more important] “other stuff”: storytelling photography, working the subject, “seeing” photos where others see nothing, new approaches, art, “soul” in your photography, vision and originality, inspiration, approaches, projects, “secrets” of success etc. And the occasional tip.

This month I’ve got a tip that might be useful many of you. Photographing people you don’t know in public places, whether here in New Zealand or overseas, is a problem area for most photographers. “Can I photograph people I don’t know without asking?” The short answer is “It depends” – on too many things to go into here. But for the times when you’ve decided you’d like to take some photos of strangers in public places [“street photography”] this tip could be useful.

It’s very simple. As soon as you’ve taken your photo DO NOT lower your camera from your eye. Most people when they’ve taken a photo of a stranger, will immediately lower the camera. This tells the person you’ve just photographed them. Depending on the situation this may or may not cause problems or embarrassment. However, if you take your photo and keep your camera up to your eye as if nothing had happened [maybe moving it slightly left or right several seconds later], then even if the person is looking at you, they will not know you have taken the photo. Keep the camera there and they will quite likely think that maybe you’re photographing something behind them, or something else, or simply be a bit confused about what you’re doing – and leave you alone. If you try this tip – let me know how you get on.

4. FROM KIM’S FIELD DIARIES – ORANGE ROUGHY



I call it “Help!” The eye accuses, demanding attention. It’s become one of my better-known photos, used by Greenpeace International, New Zealand Geographic, “Light on the Earth” [a compilation of winning images from the BBC Wildlife Photographer of the Year], a museum in Norway and private collections.

It was midwinter, it was the middle of the night, and the good ship “Arrow” was rolling 20-30 degrees back and forth in the swells. I was wearing full “on deck” clothing, parka, boots, life vest and hard hat, as were all the crew members scurrying about on deck under lights, dealing with 30 tonnes of Orange Roughy that had just been hauled up from the inky blackness 850 metres below us. We were fishing on the North Chatham Rise, 70 miles north of the Chatham Islands. 177°07’W 42°50’S to be exact. I didn’t know that at the time, of course. My world was wet and cold and drunkenly reeling back and forth. I was there on assignment for New Zealand Geographic. My job was to photographically document deep sea trawling on an Orange Roughy boat, the 57 metre, 5000 tonne “Arrow” out of Nelson.

Powerful overhead lights enabled the deckhands and me to work on the deck, but were not bright enough for quality photos on transparency film. This was 1989. Film was the only show in town, and not much use at all in low light.

My powerful Metz flash was good for close ups and even medium distances, but there was no way I could get the whole 30 tonnes of Orange Roughy in the one photo with flash. So I tried medium distance shots of tightly-packed red fish encased in a criss-cross pattern of black netting.

Then closer and aha the eye! Orange Roughy grow slowly, not reaching maturity until about 30 years old, and can live to at least 100 years of age, possibly even 150. So the fish with "The Eye" could easily have been twice my age. Or three times. Pressure changes as the net was pulled up killed all the fish. So it was a lifeless eye, but it still accused. It still does. A bright red "Afghan Girl" from the deep.

Over 43 hours [not much of it used for sleep] the crew filled 4099 plastic fish bins, each with 40kg of Orange Roughy and topped with ice. 200 tonnes in total. A full hold in 43 hours was a record for the Arrow, a fact already in newspapers by the time we were back in Nelson. "See, there's plenty of Orange Roughy out there" summarized the fishing industry's main thrust. Another way of looking at it was "We found where they congregate to breed, and we're now hoovering them up as fast as we can". Today the Orange Roughy fishery is but a waif-like shadow of its former self.



5. PHOTOGRAPHING ARTWORKS, PHOTOSHOPPING, PHOTO RESTORATION

As well as teaching photography and mentoring a number of photographers, I also offer photo restoration, Photoshopping, and "Photographing your Artworks" services. I'm currently photographing the artworks of some professional artists, both 2-D and 3-D artworks [some several metres across] and making them look as good as possible for entry into art competitions and for website use. Here's what Papamoa artist Alex Miln [winner of the Miles Supreme Art Award 2016] said after I'd photographed some of his 3-D artworks: "These do have the WOW factor. As usual, you have weaved your magic on them. I just love what I see. Just love it. You have weaved your magic over the paintings, just like last time, and the time before that."

I recently restored a series of photos damaged in the Christchurch earthquakes and subsequent flooding. Also I'm happy to make photos look as good as possible in Photoshop, typically for printing for exhibitions or entering into competitions. \$50 per hour [we usually get a lot done each hour]. Give me a call if you're interested.

6. 2017 PROGRAMME

MARCH

- **Saturday 4th March. "Field Trip + Photo Critique"**. Full day. Details below.
- **Tuesday 7th March. "Photos & Coffee"** informal meeting. 7.00 – 10.00pm. Free. Details below.
- **Sunday 26 March. "Photo Essentials" workshop**. Full day. Details below.

APRIL

- **Tuesday 4th April. "Photos & Coffee"** informal meeting. 7.00 – 10.00pm. Free. Details below.
- **Saturday 8th April. "Travel photography – Your Next Big Trip" workshop**. Half day.
- **Saturday 29th April. "Landscapes" workshop**. Full day.

MAY

- **Tuesday 2nd May. "Photos & Coffee"** informal meeting. 7.00 – 10.00pm. Free. Details below.
- **Sunday 21st May. "Composition" workshop**. Full day.

JUNE

- **Tuesday 6th June. "Photos & Coffee"** informal meeting. 7.00 – 10.00pm. Free. Details below.
- **Saturday 10th June. "Turning your Photos into Art" workshop**. Half day.
- **Saturday 24th June. "Slow & Smooth – Blurred Motion" workshop**. Full day.

JULY

- **Tuesday 4th July. "Photos & Coffee"** informal meeting. 7.00 – 10.00pm. Free. Details below.
- **Sunday 16th July. "Photo Impressionism" workshop**. Full day.

AUGUST

- **Tuesday 1st August. "Photos & Coffee"** informal meeting. 7.00 – 10.00pm. Free. Details below.
- **Saturday 5th August. "People Photography" workshop**. Full day.
- **Saturday 26th August. "Making your photos look great in Lightroom or Photoshop"**. Half day.

SEPTEMBER

- **Tuesday 5th September. "Photos & Coffee"** informal meeting. 7.00 – 10.00pm. Free. Details below.
- **Sunday 10th September. "Good photos, great photos – anytime, anywhere" workshop**. Full day.

OCTOBER

- Tuesday 3rd October. “Photos & Coffee” informal meeting. 7.00 – 10.00pm. Free. Details below.
- **Saturday-Sunday 14-15 October. “Great Photography Weekend” workshop.** Weekend plus follow-up.
- **Saturday 28 October. “Photography 101” workshop.** Half day.

NOVEMBER

- Tuesday 7th November. “Photos & Coffee” informal meeting. 7.00 – 10.00pm. Free. Details below.
- **Saturday 18 November. “Close-up Magic – with or without a macro lens” workshop.** Full day.

DECEMBER

- Tuesday 5th December. “Photos & Coffee” informal meeting. 7.00 – 10.00pm. Free. Details below.

Half-day workshops 9.00am – 1.00pm

Full day & two day workshops 9.00am – 5.00pm

COST: Course fees include tuition, detailed hand-outs & yummy catering, plus assignment and follow-up evenings for full day and two day workshops.

- **Half day workshops:** \$135 – or \$115 for Early Birds if you register by 10 days before workshop. Fulltime students with ID \$70.
- **One day workshops:** \$295 – or \$245 for Early Birds if you register by 10 days before workshop. Fulltime students with ID \$150.
- **Weekend workshops:** \$475 [\$425 Early Bird]. Fulltime students with ID \$235.

7. “FIELD TRIP + PHOTO CRITIQUE” - 4 March - full day - \$75

During the latter half of 2016 I ran “Field Trip + Photo Critique” days in Whangarei, Dargaville and Whakatane. Feedback from all three was great, and so on Saturday 4th March I’m running one here in Tauranga. These are very cost effective days. Cost \$75, minimum 4 photographers, maximum 10 photographers. Contact me if you’d like to come.

The day’s programme is:

- 9.00 - 12.00 noon – I accompany you for three hours of photography to somewhere local – we decide where on the day – possibly McLaren Falls Park or a local beach. After a

few words from me you then take a variety of photographs [ideally 20 – 100] over the next few hours and chat to me as much as you wish. I’m there for you.



- 12.00 - 1.00pm. Lunch. Bring your own, or share a potluck, or head off to a café.
- 1.00 - 5.00pm – we meet back at 18 Greerton Road, Gate Pa, where I upload the photos you've taken and critique them constructively: what works well, why it worked well, what didn't work so well, why it didn't work so well, what could be done differently next time ... taking some into Photoshop/Lightroom to show you how I would process them: cropping if needed, and optimizing the overall look of the photo.



Many photographers report that they find the afternoon session valuable, including being surprised how much better nearly all photos can be made to look in Lightroom/Photoshop. The afternoon goes quickly. You'll find my critiques and comments both friendly and hopefully useful.



8. "PHOTO ESSENTIALS" WORKSHOP – Sunday 26 March

- Just starting out?
- Still on "Auto"?
- Just got a new camera?
- Not getting photos you're happy with?
- Been photographing for a while, but still not "on top of it"?
- Not very confident with your current camera?



If you're answering "Yes" to any of these questions, then the "Photo Essentials" workshop is for you. Aimed at beginner and intermediate photographers, you'll come away much more confident about your photography. For those of you who have been photographing for quite some time but never really felt you were "on top of it", we'll cover all the basics that you maybe should have learned when starting out but didn't [or have since forgotten] and then move on to making you a much more competent and confident photographer. You'll finish the workshop a much better photographer.



Cost: Full course fee [which includes tuition, hand-outs, Vivienne's yummy catering, assignment and follow-up] **\$295** - or **\$245** for Early Birds [if you register before 16 March]. Fulltime students with ID **\$150**

Camera in hand photo on previous page: Deb Primrose



9. INVITATION TO ALL CAMERA CLUBS & GROUPS

If your club or group might be interested in hosting one of my presentations - or workshops - or “Field Trip + Photo Critique” days, please get in touch.

Email: kimsworkshops@gmail.com
Phone 07-578-5138

10. ALL THE WAY FROM AUCKLAND

We had a “full house” for the first “Photos & Coffee evening” of the year. As always, thanks to everyone who came and contributed to the evening, and in particular to Peter Newfield who drove all the way down from Auckland just for the evening, to Chris Fidoe who drove up from Taupo just for the evening, and to regulars Tony and Edin Whitehead who drove from Rotorua just for the evening. Much appreciated everyone 😊

11. QUOTES OF THE MONTH

”It is an illusion that photos are made with the camera they are made with the eye, heart, and head.” - Henri Cartier Bresson

”It is only with the heart that one can see rightly” - The Little Prince

12. MISSING EMAILS

As many of you know, I answer all emails, usually promptly. If you have emailed me over the last few months and have not heard back from me, that’s because I never received your email. Xtra/Spark continue to have problems and many emails have not been delivered: some that were meant to come to me, and some that I sent out. It’s a real problem. I’ve stopped using my Xtra email address. So if you never received a reply from me, please send the email again, preferably from a non-Xtra email address.

13. MY WEBSITE UPDATED

My website www.kimwesterskov.com has been updated: there’s a new home page, 10 fresh new portfolios [these are a bit slow to open at present – we’re working on that], all newsletters from the last four years and the 2017 programme. Have a look 😊

14. 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 at least 90 minutes [probably more] of my time every month. \$115/month.
2. Everything listed above, with at least 3 hours of my time [probably more] every month. \$165/ month.
3. Everything listed above, with at least 4 hours of my time [probably more] 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. Five are currently "in print".
- **Passionate about photography and passionate about inspiring, guiding, and supporting photographers.**

15. 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 7th March, starting 7.00pm. 18 Greerton Road, Gate Pa, Tauranga.

16. 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. If you come again, it's \$70 per hour right from the first hour.

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