

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: kimsworkshops@gmail.com

Web: www.kimwesterskov.com

20 Greerton Road, Tauranga 3112, New Zealand

Phone 07-578-5138

Newsletter #87 – August-September 2020

- 1. "Secrets of the Pros"**
- 2. Dull day photos – part 2**
- 3. 2020 programme**
- 4. "Impressionism & Photo Art" workshop – 5th September**
- 5. "Landscapes & Seascapes" workshop – 27th September**
- 6-10. Meetings, tuition, mentoring**

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.



Beacon Valley and sea ice pressure ridges, Antarctica

1. "SECRETS OF THE PROS"

First of all, do pros really have secrets? Any special techniques or locations or something else they don't share with others? Some do, but mostly "being a pro" is more about getting a long list of things right, consistently, on time, every time. Coming back with quality photos every time, not excuses [and that can be harder than it sounds].

So, perhaps the first "secret of the pros" is that they may not have many secrets - possibly even none at all. They just use a quiver full of techniques and approaches and practices that generally aren't secrets, but they use them consistently and they don't get any bits of the process wrong. A lot of the "secrets of the pros" are simply good photography practices, plus good business practices, plus good computer practices, and so on.

Yes, some have developed their own "style" or look, which may involve camera or computer techniques they have developed and are keeping quiet about, but a lot of "pros" may not have any [or at least many] real secret techniques.

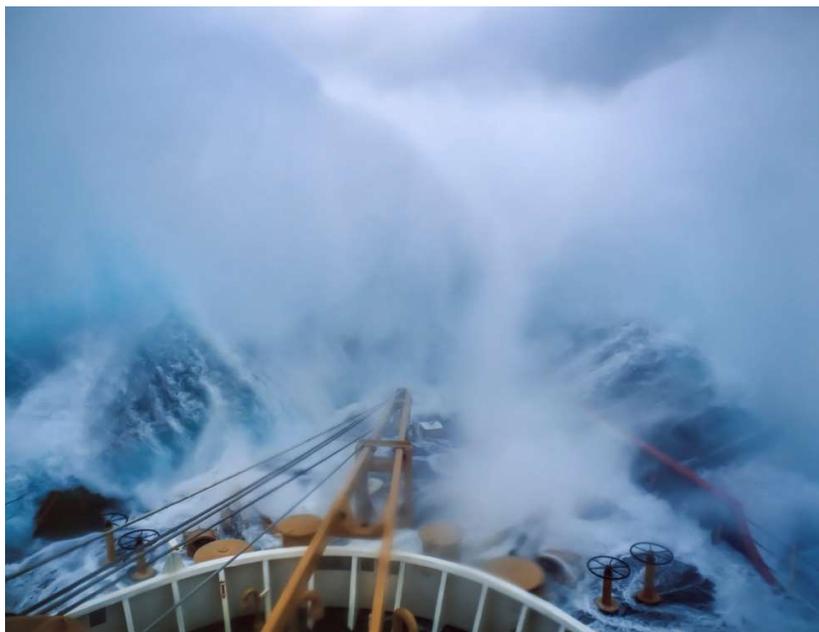
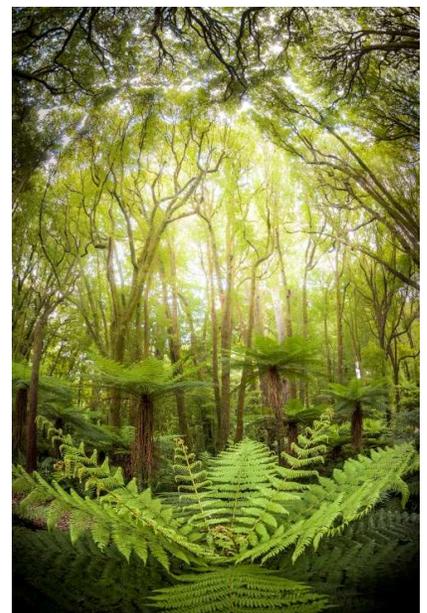
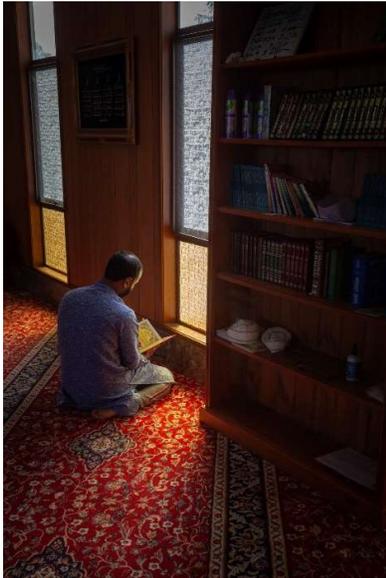
Some "Secrets of the Pros":

- Putting in the hard yards. Effort. Time.
- Commitment, attitude, doing the job, getting the result.
- Becoming the best – or at least one of the best – in their field or niche or area.
- Only ever showing their best photos, not the "quite good but not quite best", and never "everything".
- Have robust computer backup systems.
- Always keep copyright in their photos.
- Marketing. Getting their photos out there. Getting their name out there.



Do I have any "secrets" or "secret settings"? A few. Not many. And I'm happy to share these at my workshops and with those I mentor. And in these newsletters. Life's too short to not share.

"But Kim, most of what you're talking about here doesn't sound like "secrets" at all, just a list of good ideas and plain common sense". You're onto it! Quite right. No arguments there. Plus – putting in the effort [almost forgot]. And passion helps too [always!]



2. DULL DAY PHOTOS – Part 2

So what do you do when the light is dull? When the sky is grey, overcast, dull, blah?

Firstly, unless you're somewhere you're unlikely to get back to [like that trip to Antarctica] forget about Grand Scenic Landscapes unless there is a stillness, a serenity, a mood or feeling from the landscape in front of you. Or stormy seas. Or something else dramatic that's strong enough in itself to not need good light. Instead of "big" landscapes, look for "medium-sized" or small, Intimate Landscapes.

Or look closer still: people, animals, events, flowers. **Subjects** work well in dull light [as long as you can lighten and brighten them in Photoshop later. **Big landscapes generally don't.** So, forget big and look for small or medium.

One important thing about dull, overcast days: there's actually a sizeable list of subjects and scenes that photograph as well or better on dull days: people, wildlife, other animals, stormy seas, many Intimate Landscapes, moody dark landscapes, forests, and of course, rainy days. Rainy day scenics aren't easy to get right, but when you do, they add considerable depth to your landscape portfolio.

Let's start with our favourite subject: ourselves. Me. You. People. Our tribe. Others. We looked at photographing people briefly in Part One, but can I emphasize this point a bit more. The light on dull, overcast days may indeed be dull but it is wonderfully soft. There are no shadows. Nobody squints. So – do take people photos, and then what I call "lighten and brighten" them in your favourite photo editing programme [or let your camera do it].



The soft light of dull days works just as well on our animal friends: wildlife and pets and domestic animals.





What else? Well, for me the sea and coastline are great places to be most days and many of my best sea and shore photos were taken on dull days. Storm surf is great, and it's typically at its dramatic best when the sky is leaden and dark grey. Storm surf may look prettier with sunlight on it, but it looks moodier, more dramatic, more "real" when dark grey clouds keep the sun well hidden.

But it's not just storm surf that looks good when bathed in the grey light. So do close-ups of wet rocks and seaweeds. And other close stuff. And Intimate Landscapes/Seascapes.





3. Kim's revised 2020 PROGRAMME

JULY

- Tuesday 7th July. "Photos & Coffee" informal meeting. 7.00 – 10.00pm. Free.
- Sunday 12th July. "Close Up Magic" workshop. Full day plus follow-up.
- Saturday 25th July. "Photo Essentials" workshop. Full day plus follow-up.

AUGUST

- Tuesday 4th August. "Photos & Coffee" informal meeting. 7.00 – 10.00pm. Free.
- Sunday 9th August. "Slow, smooth & wonderful – long exposures" workshop. Full day + follow-up.
- Saturday 22 August. "Great people photos" workshop. Portraits, kids, families, candid, travel, events, weddings. Full day plus follow-up

SEPTEMBER

- Tuesday 1st September. "Photos & Coffee" informal meeting. 7.00 – 10.00pm. Free.
- Saturday 5th September. "Photo Impressionism & Photo Art" workshop. Full day plus follow-up.
- Sunday 27th September. "Landscapes & Seascapes" photo workshop. Full day plus follow-up.

OCTOBER

- Tuesday 6th October. "Photos & Coffee" informal meeting. 7.00 – 10.00pm. Free.
- Saturday 10th October. "Composition & Light" photo workshop. Full day plus follow-up.
- Saturday 31st October. "Even more exciting new techniques" photo workshop. Full day plus follow-up.

NOVEMBER

- Sunday 15th November. "Good photos, great photos – anytime, anywhere" workshop. Full day plus follow-up.
- Tuesday 3rd November. "Photos & Coffee" informal meeting. 7.00 – 10.00pm. Free.

DECEMBER

- Tuesday 1st December. "Photos & Coffee" informal meeting. 7.00 – 10.00pm. Free.

One day workshops are from 9.00 am – 5.00 pm

COST: Course fees include tuition, detailed hand-outs, yummy catering, plus [for most workshops] an assignment and follow-up evening.

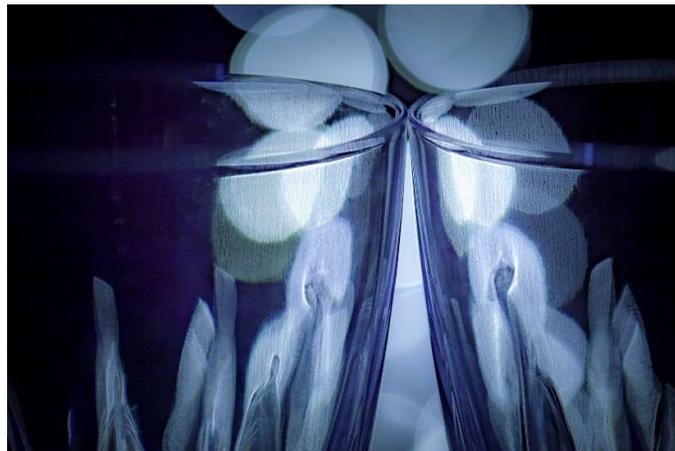
- **One day workshops:** \$295 – or \$245 for Early Birds if you register by 10 days before the workshop. Fulltime students with ID \$145.

4. "PHOTO IMPRESSIONISM & PHOTO ART" workshop – Saturday 5th September

Photo Impressionism is an exciting area of photography. It releases your inner artist. It creates images filled with colour and movement and texture and feeling and emotion. It allows you to get really good photos when other photographers are complaining that "there's nothing to photograph" or "the light is lousy". I've learned and developed many techniques, tips, and tricks over the years, and I'll pass these on to you. Many are remarkably easy, once you know what to do and "get your eye in". You will very likely impress yourself!

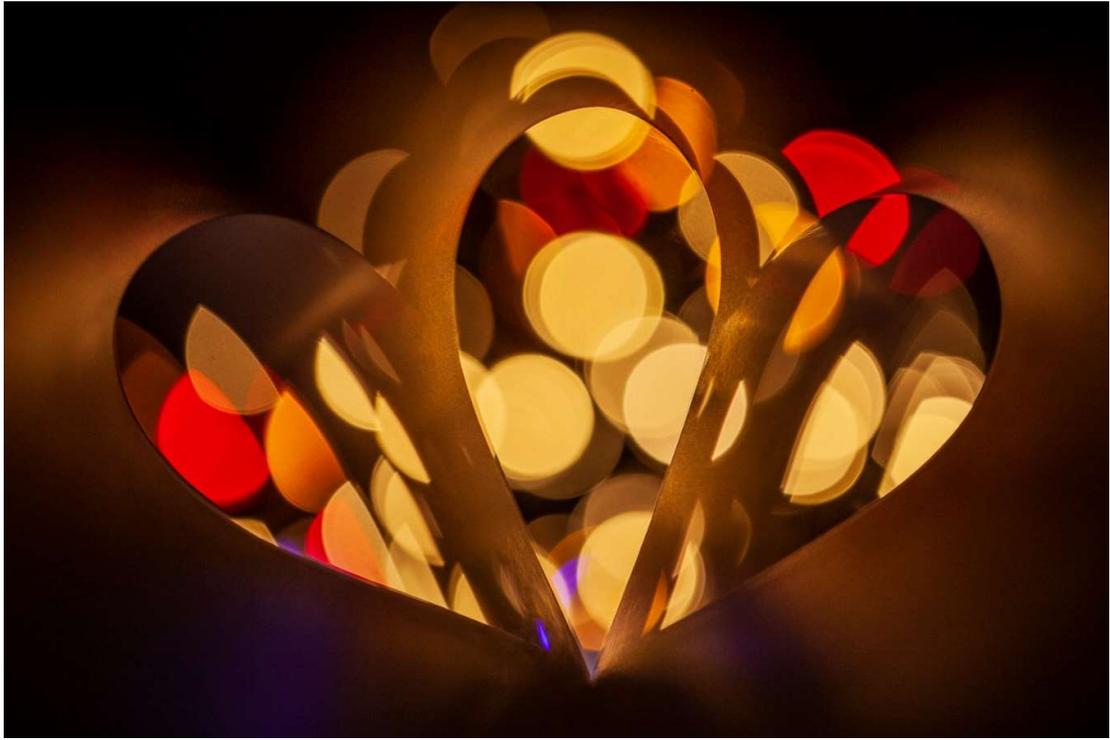


Saturday 5th September 9.00 am – 5.00 pm plus assignment and follow-up evening 2-3 weeks later for assignment evaluation [at a time that suits everyone]. The follow-up can be by email. **Cost:** The full course fee [which includes tuition, hand-outs, yummy catering, assignment, and follow-up] is only **\$245** - the EarlyBird price because I'm late getting this newsletter out ☺. Fulltime students with ID **\$145**



- "I was thrilled with my photos thank you. It opens a whole new world!! The photo impressionism workshop was wonderful. We went to a bleak, midwinter park and created beautiful, colourful photos. Photos full of fun, imagination and mystery." **Vicki Ostler**
- "Hi Kim, I LOVED the Impressionist Photo workshop and would recommend it to anyone wanting to have some fun and get creative with their camera. My family and friends were very impressed with my impressionist photos taken at Yatton Park and one friend even offered to buy one to put on a canvas to hang in her home!!" **Jan Gill**
- "I found the photo impressionism workshop very exciting as it allows me to pursue my more artist/creative side, the techniques we learned have opened up a whole new world for me." **Lynda Farnworth**





Previously I have run “Photo Impressionism” and “Turning your Photos into Art” as separate workshops, but they really belong together. So in this workshop, I’ll cover both. Two for the price of one ☺
My approach to Photo Impressionism is to use various in-camera techniques to create what is hopefully a unique vision of the world and then to make that capture look as good as possible in Photoshop/Lightroom using just normal sliders such as Exposure, Contrast, Vibrance, Clarity, Texture and so on.

“Turning your photos into art” goes further, turning your photos into something that looks more like a painting than a photo. The results are often amazing but the good news is that many of these results are EASY to obtain. Some of the techniques use Photoshop/Lightroom and others use either free programs or need-to-purchase programs. You will surprise yourself. Look at the accompanying images I’ve created with the techniques & programs I’ll show you in this workshop. After a few hours, YOU will have the knowledge and techniques to get photos just like them. Or better! **The four rose images below are all photo art variations of a photo taken by Melissa Hayes.**



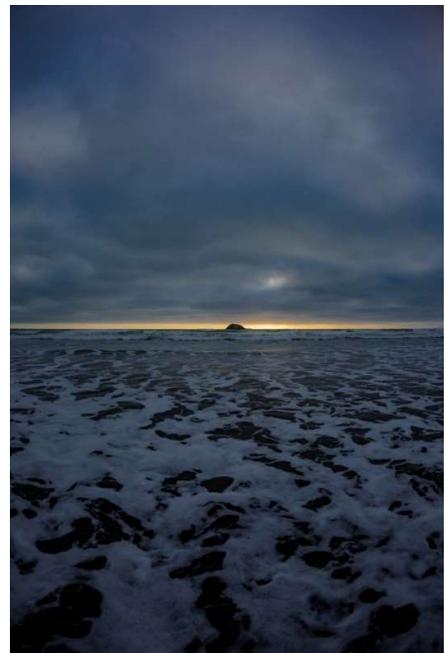
5. "LANDSCAPES & SEASCAPES" workshop – Sunday 27th September

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 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 [Classic] Landscapes and Intimate Landscapes and also:

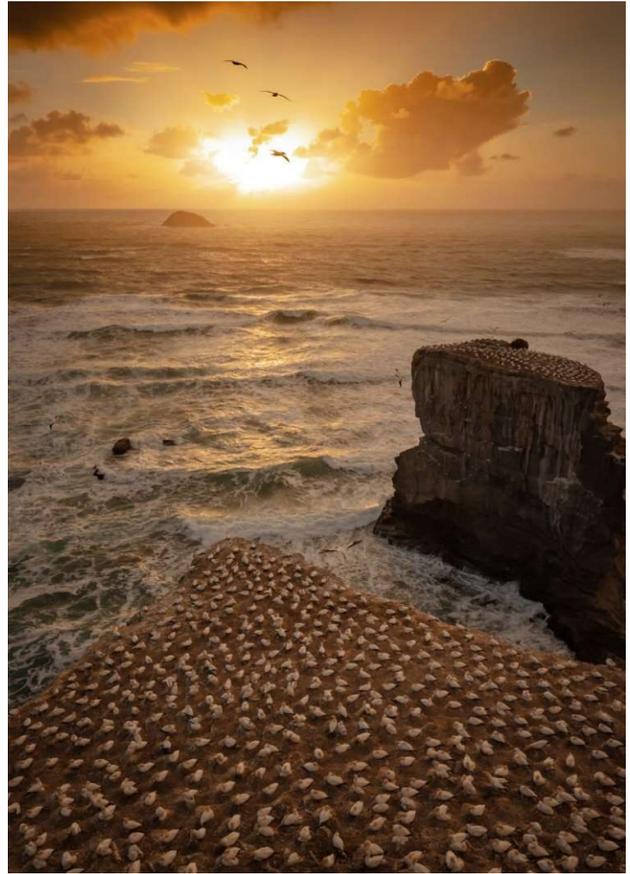
- Why landscapes are both easy and hard at the same time - and what to do about it
- Extractive landscapes
- Dynamic landscapes and quiet landscapes
- Figures in the landscape
- Common landscape problems – and their solutions
- Technical stuff AND creative stuff
- Common mistakes
- Clouds, weather, light
- Time of day, sunrise/sunset, "golden hour", "blue hour"
- Stars & night photography
- Getting your composition right. The importance of foregrounds
- Forests, hills, mountains, waterfalls, geothermal areas
- Water: waterfalls, rivers, lakes, estuaries
- Seashores
- Dealing with scruffy foregrounds, "blah" backgrounds & boring skies
- Lens choice: wide-angle vs normal vs telephoto



- Your gear: camera, lenses, tripods, filters, etc.
- Colour or black and white?
- Depth of field. Hyperfocal distance explained and made simple
- Choosing the best camera modes and settings
- Some good places to go
- Post-processing – polishing your photos so they look great.

It's a huge and very rewarding subject. Care to join me? 9.00 am to 5.00 pm on Sunday 27th September.

Cost: The full course fee [which includes tuition, hand-outs, yummy catering, assignment, and follow-up] is **\$295**, dropping to **\$245** for Early Birds if you register by 17th September. Students with ID \$145





6. KIM'S PHOTOS & COFFEE EVENINGS

We meet on the first Tuesday of each month [except January], chat 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 new ideas and tips**. There's a wide range of interests and abilities – so you're very unlikely to feel out of your depth. Bring photos if you wish, but there's no obligation to. Some people do, some don't. **The next one is on Tuesday 1st September** starting at 7.00 pm. 18 Greerton Road, Gate Pa, Tauranga.

7. "MENTORING BY KIM"

Mentoring individual photographers to the best of my ability is time-intensive, so I'm only able to mentor a few photographers at any one time. I have just a few places still open for this year.

"Mentoring by Kim" is for serious photographers who want to get better, much better, to make more compelling images, and who realize that great photography is not something that you can spend a few hours on and "have it sorted" by 7 pm tonight.

How good do you have to be to be mentored? It absolutely doesn't matter, truly. I'm just as happy mentoring keen beginners who know nothing much more than where the "Auto" button is as I am mentoring successful professionals. The kind of camera and lenses you have don't matter either. All that matters is that you are keen and willing to put in some effort into learning and trying. It's a journey, and for that reason "Mentoring by Kim" is for a minimum of 6 months. After that, you can choose to finish or to carry on.

So what happens during that time? Whatever is needed to make you a better - and happier - photographer. "Mentoring" is the ongoing process of inspiring, advising, guiding, teaching, critiquing ... whatever is needed for your ongoing development as a photographer. It's one-on-one, so it's different for each person. One day it may be about equipment or Photoshop, next week 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?" Or it might be a full day out in the field with our cameras.



Do you need to live in Tauranga or travel to Tauranga for mentoring? No. Face-to-face time every now and then is great, but most mentoring can be done by email or over the phone [or Skype]. One photographer I've mentored for some years lives in Dunedin and although we're in contact often, I see him only once every few years. Another photographer lives an hour's drive from Tauranga and comes over for a full day with me once every month or so. Between visits, we're regularly in contact, often daily. For a very reasonable \$450 per month you get access to me pretty much whenever you want, daily if need be [Pam's record currently stands at 8 emails in a day. Every email gets answered]. But most importantly, it's whatever works best for you. I take the mentoring seriously and I'm there for you. I want you to succeed.



If you don't need the full mentoring program, a second option is "Mentoring Lite". For \$225 per month, you get a "light" version of the mentoring program.

Here's what two of the photographers I've been mentoring have said:

Pam Thomson [Te Awamutu]: "I have been mentored by Kim for about 18 months now, and have wanted to do it for a couple of years. I wish I had done it sooner. Kim is a wonderful Mentor, gives great encouragement, and has so much knowledge to share... He gives very honest, thoughtful, critique. The Mentoring is led by you. **It's the best thing I've ever done**".



Derek Morrison [Dunedin], 2018 New Zealand Geographic Photographer of the Year: "Kim is, without doubt, one of the best – he is proactive, really knows his stuff and genuinely drills into the creative process, pain and dreams... I wanted a raw and unfiltered appraisal of where I was at and where I wanted to go. I got that with Kim." **Was there any connection between the mentoring and your NZ Geographic Photographer of the Year win?** "Of course".



Photos of Kim by Tony Whitehead, James Frankham, Malcolm Macfarlane. & I'm afraid I don't remember who took the photo at McLaren Falls.



8. PRIVATE TUITION

Yes, like you I'm usually busy doing "other stuff" too, but I can nearly always fit private tuition in, and I am very happy to do so.

Two hours \$150. Or – for just the cost of a full-day workshop [with Early Bird discount] - \$245 – you get my full attention - one-on-one - for 4 hours. This can be out in the field or at my studio, looking at your photos on my computer, going over your camera functions, looking into specific techniques, or all of the above and more – whatever you want to do. I'm here for you. For only \$475 I'm yours for the whole day.

Think not just about cost, but "value" – it's one-on-one with an experienced photographer and teacher and we cover a lot each hour. Bring a friend if you wish - no extra charge.

9. 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. \$50 per hour [we get a lot done each hour].

10. INVITATION TO 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.

ABOUT KIM

- **Passionate about photography and passionate about inspiring, guiding, and supporting photographers.**
- Over 30 years as a professional photographer and teaching photography for 13 years now
- Five First Prizes in the BBC "Wildlife Photographer of the Year" competition, the Olympics of nature photography worldwide.
- 18 books published [international distributions] – written and photographed by Kim.
- <https://www.sunlive.co.nz/news/220936-kim-westerskov-award-winning-photographer.html>
- http://kimwesterskov.com/wp-content/uploads/2019/03/f11_Magazine_March-2015_Westerskov_2_4MB.pdf