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... 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](mailto:kimsworkshops@gmail.com)

Web: [www.kimwesterskov.com](http://www.kimwesterskov.com)

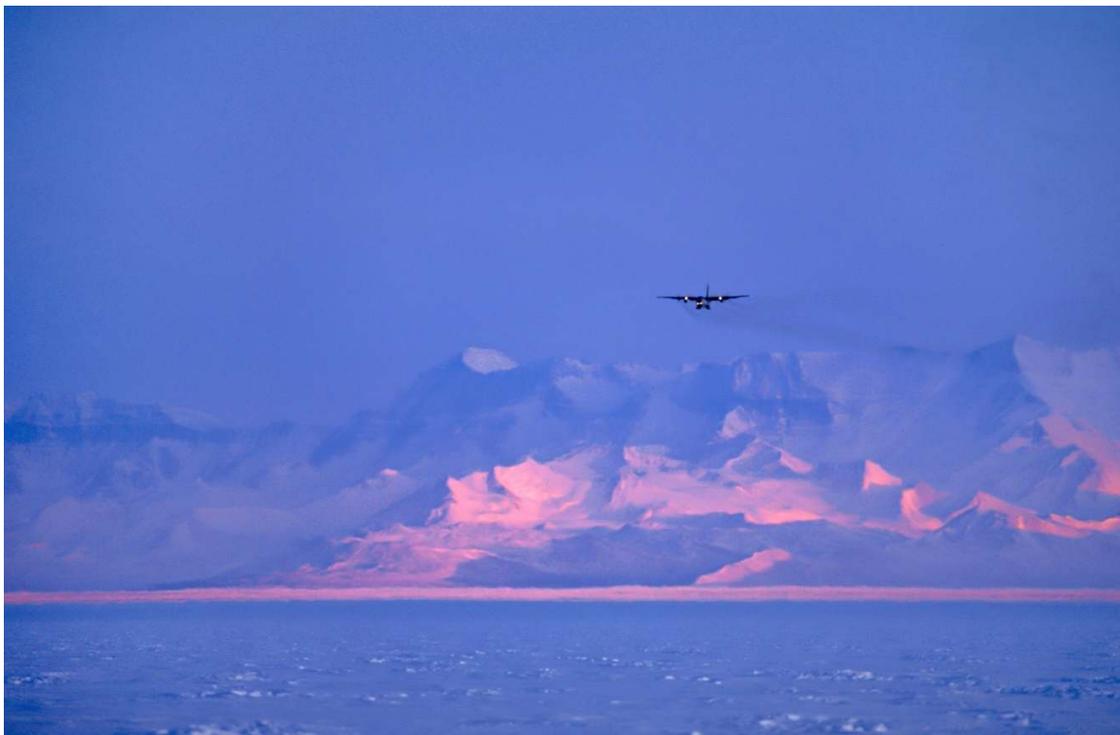
20 Greerton Road, Tauranga 3112, New Zealand

Phone 07-578-5138

## Newsletter #55 – April 2017

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*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.*



*Late winter sunlight on Royal Society Range of Transantarctic Mountains. "Winfly" LC-130 Hercules approaches "Williams Field" permanent ice runway. Temperature: minus 50°C [marginal for photography].*

## 1. PHOTO COMPETITIONS – TIPS FOR ENTERING

- First of all, there's no obligation to enter competitions. Competitions aren't for everyone. But if you have some good photos and your ego isn't too delicate and you're itching to see how your photos stack up against others, then .... go for it.
- There are many kinds of competitions. Pick the right kind for you. Are your main strengths documentary/real photos or arty or portraits or creative manipulations in Photoshop or something else? If portraits are your main strength, then Google "portrait photography competitions" and see what's on offer.
- Enter only good competitions and avoid bad competitions [see previous newsletter].
- Read the rules. Then read the rules again. Then follow the rules. If your entry violates the rules then it gets rejected, no matter how amazing it is. If the rules say the photos must be taken in New Zealand and that "images of captive animals, restrained animals and animals being exploited for profit will not be considered" then don't enter photos of cats, dogs, sheep, cows, lions, tigers, pandas, elephants, meerkats gorillas, sandcastles, jandals, or photos from Singapore, California, London or Afghanistan [true story: all these were entered in the Wildlife section of the NZ Geographic Photographer of the Year one year I was judging it].
- Do some research into that competition. Look at previous winners to get a feel for the kinds of subjects and "looks" that have won. But don't go out and copy previous winners - that almost never works, unless you can come up with a totally fresh new approach to a previous winning photo.
- Photographers are often not good at evaluating their own photos – they are too connected to them. So ask others what they think. Narrow down your possible entries to maybe a dozen or so and then ask some friends or family what they think.
- Keen photographers often "work the subject" and so end up with many similar photos. Deciding which is the best in a series can be hard. If you end up with two or three slightly different versions of what is basically one photo, then DO NOT enter two or more. Choose one. Even choosing the second-best one is better than entering two more-or-less-the-same photos. "Similar" just dilute the impact of each other.
- Unless you have deliberately blurred the photo, then the photo has to be sharp, or at the least the important bits have to be sharp. Sharp, not "nearly sharp" or "sharpish". Eyes must be sharp. Always.
- Photos with a "Wow!" factor – photos that connect emotionally – are much more likely to catch the judges eye than technically perfect photos without "soul". Judges are humans, and humans like to connect, to make emotional connections.



Maybe watch the following video where four judges of the NZ Geographic Photographer of the Year discuss "What makes a winning shot?"

<https://www.youtube.com/watch?v=ZoYNjitngp0>

## 2. PHOTO COMPETITIONS – WHICH PHOTOS WIN?

Here's some great thoughts from Mark Carwardine. Mark was Chairman of the Judging Panel of the prestigious BBC Wildlife Photographer of the Year Competition [the world's largest and most prestigious nature photography competition], for seven years from 2005 to 2011.

“There are no hard and fast rules to explain why one photograph wins a competition and another doesn't, but there is one key ingredient - originality. The judges are looking for something that stops them in their tracks. Imagine you are a judge looking at thousands upon thousands of photographs. Many of them are technically flawless - well exposed, perfectly sharp and pleasantly composed – and, after a while, you take these key ingredients for granted. You become desperate for something really creative, fresh and surprising to leap out from the screen. The pictures that do leap out are the ones that win.

Therefore it's not what you photograph – it's the way that you do it. Despite many people's fears, pictures of common and familiar species close to home stand just as much chance of winning as pictures of more exotic, rare and unfamiliar ones.

Successful photographers work hard at their photography. They get down low, climb high, move backwards, crawl forwards, creep from side to side, think laterally, get up early and stay out late. They wait patiently for hours, days or even weeks for exactly the right light or for the right moment when the animal they are photographing yawns, stretches, sneezes, runs or jumps. They are passionate people, determined to get something different.”

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

<http://www.markcarwardine.com/about-mark/about/wildlife-photographer.html>

<http://www.markcarwardine.com/photography/how-to-be-a-professional-wildlife-photographer.html>

[More thoughts from another top judge in the next newsletter]

## 3. FROM KIM'S FIELD DIARIES – “WINFLY” TO ANTARCTICA





Noisy and slow - but amazingly reliable over many decades - ski-equipped Hercules LC-130 aircraft are the workhorses of Antarctic transportation. Until 1999 they were run by the US Navy, and after that by United States Air Force. LC-130s might be noisy, slow and basic, but any time I was on one I was happy – I was either heading off to Antarctica [great!] or returning from an exciting adventure in Antarctica [great!]. Never any complaints from me.

The retractable wheel and ski landing gear of the LC-130 means it can take off from a normal runway and land on the groomed snow surface of Williams Field – a year-round snow runway sitting on the floating [but very thick], moving [2-3 metres a year] Ross Ice Shelf, close to Scott Base and McMurdo Station.

The Antarctic winter is cold, dark and long. For four months the sun is below the horizon and most or all of every 24 hours is dark. Antarctic dark. Around midday in August the night sky lightens slowly, more and more each day until on about the 20<sup>th</sup> of August the sun makes its first tentative – but very welcome – appearance. “Winfly” [military jargon for Winter Fly-in] is a series of flights from Christchurch to Antarctica at around this time. Winfly allows both the NZ and US Antarctic programmes to get a head start on the season, bringing personnel, mail, fresh food and other supplies. After this brief flurry of activity, there are no more flights until “mainbody” in October.

As every photographer knows, landscapes look their very best when the sun is low in the sky. A good friend in Antarctica New Zealand suggested I apply to go down on Winfly, both as a photographer and photojournalist. So I did. It was wonderful. Very cold [minus 50°C at Williams field and sometimes at Scott Base too], but wonderful. Nacreous “Mother of Pearl” clouds of many colours and sensuous shapes hung in the sky for hours on end. I photographed. Life was good. Later when Christchurch International Airport Ltd was looking for a photographer to extensively photograph the frozen south for their planned Antarctic Visitor Centre, I secured that contract and so went down on Winfly a second time. Yippee!

The 3,830 km flight from Christchurch to Williams Field takes anywhere from 7-10 hours in an LC-130. About halfway the airplane reaches the point of safe return. Up until this point the pilots have the option of turning back to Christchurch. Once past this point, there is no option but to continue on to Antarctica – there isn’t enough fuel to return to New Zealand. If the weather takes a sudden turn for the worse, the pilots’ choices narrow dramatically. Every LC-130 pilot has practised “whiteout landing procedures” [landing in zero visibility] many times, probably hoping they’ll never need to do the real thing. Occasionally the weather deteriorates rapidly and it’s “real thing” time. Most flights are incident-free, including mine, though there’s usually a scattering of “boomerang” flights each season that have to return to Christchurch halfway through the flight when weather conditions at the airfield change dramatically for the worse.

## 4. 2017 PROGRAMME

### APRIL

- **Saturday 8<sup>th</sup> April. "Travel photography – Your Next Big Trip" workshop.** Half day.
- **Saturday 29<sup>th</sup> April. "Landscapes" workshop.** Full day.

### MAY

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

### JUNE

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

### JULY

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

### AUGUST

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

### SEPTEMBER

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

### OCTOBER

- Tuesday 3<sup>rd</sup> 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 7<sup>th</sup> 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 5<sup>th</sup> 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.

## 5. "TRAVEL PHOTOGRAPHY" WORKSHOP – Saturday 8<sup>th</sup> April



Don't come back from your next trip disappointed with your photos. In this half day workshop Kim will cover pretty much everything you need to know to come back with great photos. We'll cover:

- Planning your trip
- What's in your camera bag?
- Photographing strangers. Ask permission or not?
- Best approaches for street photography. Equipment. Techniques. To observe or engage?
- The travel photographer's Code of Ethics
- By yourself or with a group?
- Dealing with crowds & weather.
- Where tripods are forbidden
- Low light photography: dawn, dusk, night, interiors - with & without a tripod
- Flash or no flash?
- Tips for getting the most out of every situation: "Kim's 5+ photos"
- Dealing with heat, dust, cold, wind, rain. Kim's cheap and nearly-instant camera weatherproofing
- Should you wait for better light/weather/crowds - or not?
- Landscapes, cities, wildlife, people
- Snaps, or good photos, or both?
- Backing up
- Keeping yourself safe. Keeping your photo safe.
- Legal issues, copyright and ethics
- Once you are home. What to do with your photos.
- And more



Saturday 8th April. 9.00am – 1.00pm.

Venue: Kim's workshop studio at 18 Greerton Road, Gate Pa, Tauranga

Cost: Full course fee [which includes tuition, hand-out, Vivienne's yummy morning tea] **\$115**. Fulltime students with ID **\$65**.



Top three photos at left and zebra photo above all by Vicki Ostler.

Louvre Pyramid photo below by Brett Williams

Bottom two photos by Conrad Kuriger



## 6. "LANDSCAPE PHOTOGRAPHY" WORKSHOP – Saturday 29<sup>th</sup> April

So what are the most popular photographic subjects? **People** must be in top spot, and my guess is that **landscapes** are probably in second spot.

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?

**Saturday 29<sup>th</sup> April. 9.00am – 5.00pm.**

**Venue:** Kim's workshop studio [18 Greerton Road, Gate Pa, Tauranga] plus field trip TBA

**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 20th April]. Fulltime students with ID **\$150**.





## 7. QUOTE OF THE MONTH

“Photography is like a muscle. If you don’t exercise it, it gets weak. This applies not only to technical skills but to how confidently you walk up to stranger and ask for their photograph. It all becomes more natural and instinctual with practice.”

– *Jennifer Samuel, National Geographic associate photo editor*

## 8. 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.

## 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: [kimworkshops@gmail.com](mailto:kimworkshops@gmail.com)

Phone 07-578-5138

## 10. 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 [or Oscars] 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.**

## 11. 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 2<sup>nd</sup> May, starting 7.00pm. 18 Greerton Road, Gate Pa, Tauranga.

## 12. 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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