

NEWSLETTER

MICHAEL CLARK

PHOTOGRAPHY



FALL 2013



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FALL 2013 NEWSLETTER

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Cover Image: John Fullbright throwing cartwheels and playboating in a surfing hole known as "Sleeping Beauty" on the Rio Grande river in northern New Mexico. Opposite Page: A motion blur image of John Fullbright throwing cartwheels in a surfing hole known as "Sleeping Beauty" on the Rio Grande river in northern New Mexico during a period of heavy rain and higher river levels.





Fresh Eyes

Finding new creativity by shooting an unfamiliar subject

In late July, I taught a photography workshop at the Santa Fe Workshops here in Santa Fe, New Mexico. The name of that workshop was the “Nikon D800 Intensive: Get the Most from your Camera.” It was an intense two days where we covered all of the basics functions of the camera and many of the more advanced functions as well. We also spent some time shooting at the Eaves Movie Ranch right here in Santa Fe. The Eaves Movie Ranch was set up in the 60s as a working movie set by none other than Gene Kelly. Since then, over 40 movies have been filmed on the ranch including such notable films as *The Cowboys*, *Silverado*, *Wyatt Earp*, *The Lone Ranger*, *Young Guns* and *Easy Rider* among others. Needless to say it is a “classic” looking 1880s town. When you step on set you feel as if you have traveled back in time.

Our model for this shoot was Thomas, a local actor who has appeared in a quite a few westerns over the years. After the workshop participants had finished shooting, I couldn’t resist the opportunity and worked with Thomas for three or four minutes to create the image seen here on the opposite page, and also the image on page 35. Interestingly, earlier in the workshop, before we headed out to the Eaves Movie Ranch, I spoke with some of the course assistants who had been working all summer at the Santa Fe Workshops. They had asked where we were headed to during our workshop and I mentioned the Eaves Movie

Ranch. A few of them had apparently been there several times that summer and numerous times the summer before. One of them remarked “fresh eyes” always make a place look new and exciting. And well, my “fresh eyes” were certainly excited by the Ranch since I had never been there before. I was quite excited to have an opportunity to shoot on the ranch—especially considering its history. In fact, I would go so far as to say that these are some of the best portraits I have produced in quite a while. Over the course of my career, I have found inspiration by shooting new and different subjects. This shoot with Thomas, even though it lasted just a few minutes, only helped to inspire new creativity.

This issue of the Newsletter is jam packed with a variety of adventurous stories, excerpts, news items and a review of the PocketWizard ControlTL system. Heres hoping you enjoy this issue of the Newsletter!

Opposite Page: A portrait of Santa Fe-based actor Thomas in full regalia at the Eaves Movie Ranch in Santa Fe, NM.

Recent Clients: Red Bull, Deltaway Energy, Nikon, Red Hat, Continental Tires, Climbing Magazine, New Mexico Magazine, N-Photo Magazine (Germany), Digital Photo Magazine (Germany), Digital Camera Magazine (UK), and Nikon World Magazine.



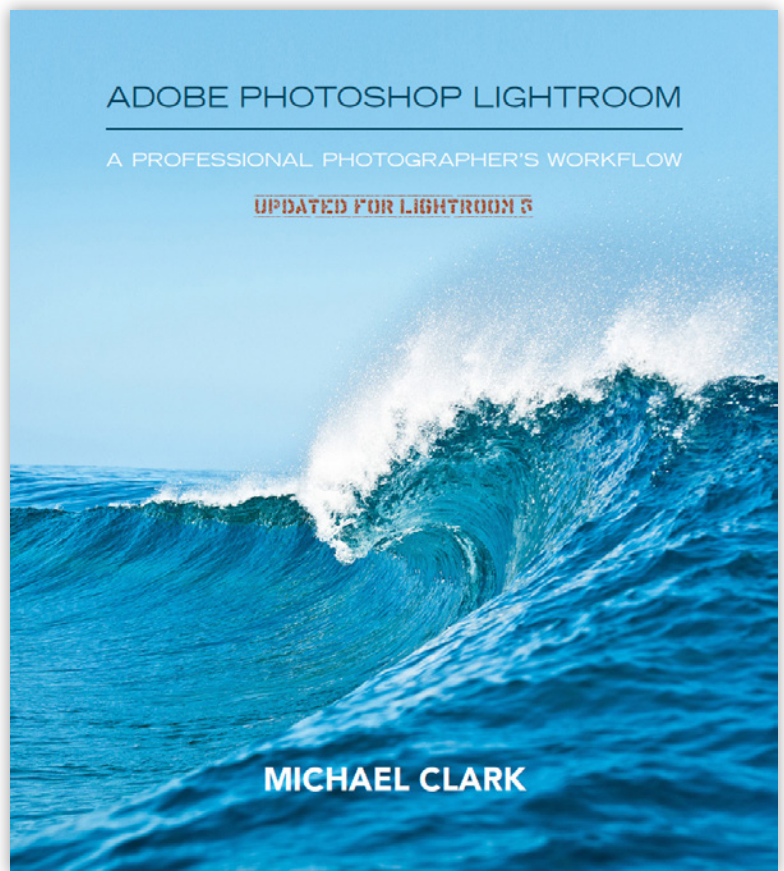
Digital workflow e-book updated for Lightroom 5

This highly regarded e-book is now up to date with the latest version of Adobe Lightroom

On September 11th, I released the new, updated version of my highly regarded e-book, *Adobe Photoshop Lightroom: A Professional Photographer's Workflow*, which has been updated for Lightroom Version 5. Because Lightroom 5 has only a dozen or so new features I was able to add an extra chapter to show these new features and thereby update the e-book. This book includes all of the new Lightroom 5 features including the following:

- Smart Previews
- True Full Screen mode
- Support for PNG files
- Radial Filter
- Enhanced Spot Removal tool
- Upright Automatic Perspective Correction
- Loupe Overlay: Grid
- Loupe Overlay: Guides
- Lab Color Values Readout
- New Publishing Services options
- Videos in Slideshows
- Improved Book Creation

On the next page are a few screenshots of the new chapter so you can see the layout. If you would like to download the table of contents and the introduction to get a sense of the book you can do so by [clicking on this link](#).



This 435 page e-book is a workshop in book form. It covers the main topics of a shooting workflow then moves into a raw processing workflow with Adobe Lightroom Version 5 and Photoshop CS6. This e-book will help you take control of your color management and the entire digital workflow process. If you would like to purchase the new version of this e-book you can [buy it on my website here](#) with a credit card or via PayPal.



CHAPTER EIGHT

LIGHTROOM 5 UPDATES

'I realized then, that to do anything extraordinary requires much more than ordinary effort.'

-- BASHO, 16th century Japanese poet

5 you now have to press "Shift + F" repeatedly. To toggle into and out of this new "True" full screen mode you simply press the "F" key as already stated. An example of the new full screen mode is shown below in Figure 8.3.

Figure 8.3



The "true" Full Screen mode is a new option in Lightroom 5, and it might just be the best update they have ever made to the software. The full screen mode is accessed by hitting the "F" key in the Library module. The full screen mode allows me to get all of the clutter out of the way when editing images. In this mode you can view the images full size on a monitor and rank them with no other distractions. This feature alone just took image editing in Lightroom to the next level.

Once I started using this new full screen mode, I quickly got over the change in keyboard shortcuts. After editing a Red Bull assignment in the new "full screen" mode in Lightroom 5, I realized that this feature takes editing in Lightroom to the next level and I can't believe something this simple can make image editing so much easier and faster than it was before. Hence, my earlier statement that this might be to most useful update they have ever made to the software. To get out of the full screen mode simply press the "F" key again or hit "Escape."

SUPPORT FOR PNG IMAGE FILES

This new feature is certainly the least exciting new feature in the Library module. But, it is a great feature for keeping track of all your image assets—especially if you have a large number of PNG image files.

DEVELOP MODULE UPDATES

The Develop module has six new features in Lightroom 5. These new features include the Radial Filter, an Enhanced Spot Removal Tool, the new Automatic Upright Perspective Correction tool, two new Loupe View modes and the ability to display Lab Color Values. These new features allow us to do more work in Lightroom before finalizing our images in Photoshop. We will start with the Radial Filter and move our way down the right-hand panel in the Develop module.

RADIAL FILTER

The Radial Filter in Lightroom 5 allows us to emphasize one part of the image by creating off-center vignette effects. The Radial Filter is found in the Localized Adjustments Panel just below the Histogram, as shown in Figure 8.4 at right. To access the Radial Filter click on the Radial Filter icon, as highlighted in red in Figure 8.4.

Way back in Chapter 4, on page 282, I discussed using four separate Graduated Filter adjustments to create an



Figure 8.4

50% Off Sale on Fine Art Prints

A Fall Holiday Sale on Limited Edition and Open Edition Archival Pigment Prints



To get the ball rolling for the fall holiday season, I am happy to announce a 50% off sale on all of my fine art prints until November 30th, 2013. How this works is very simple, just take 50% off my standard fine art print pricing, which can be found [here](#), and contact me to order the print. If you have any questions about print sizes or available images please don't hesitate to [contact me](#).



These archival prints are painstakingly created by some of the best fine art printers in the United States. We print on Canon and Epson printers and work with a variety of papers including both fine art matte papers and Baryta

Photographic papers. The printer and paper combination is chosen specifically for each image so that each image will be rendered with the highest possible resolution and the widest color gamut. Our main papers are Moab Entrada Rag, Ilford Gold Fibre Silk and Canson Baryta Photographique.

Note: This is a limited time offer and I will only be offering up to five (5) Limited Edition Prints at 50% off for each Limited Edition image. You can see which of my images are [Limited Edition](#) or [Open Edition](#) on my website. Also, please note that 50% off prices do not include shipping.

Showcase in Adobe's "Classroom in a Book"

Michael's work included in "Adobe Photoshop Lightroom: Classroom in a Book"

<div data-bbox="151 455 263 569"></div> <div data-bbox="279 455 526 518"><p>PHOTOGRAPHY SHOWCASE MICHAEL CLARK</p></div> <div data-bbox="279 559 718 694"><p>"I have fallen into quicksand, been hit by falling rocks the size of beach balls, and I've had my rope cut down to only a few strands of the core while hanging from it shooting rock climbing. On some shoots a little agony is just the price of admission."</p></div> <div data-bbox="279 704 718 818"><p>For the last seventeen years, I have specialized in adventure sports photography. My work as an adventure photographer was born out of my passion for the outdoors. I started out as a climbing photographer and initially shot only rock climbing, ice climbing and mountaineering. As my work evolved I expanded into most all of the other adventure sports and also made huge strides with my portraiture and lifestyle imagery. My clients include a wide range of editorial and commercial clients including Apple, Adobe, Nikon, Red Bull, Patagonia, Outside, Climbing Magazine, Backpacker Magazine and many others.</p></div> <div data-bbox="279 828 718 942"><p>I have had several close calls over the years while working as an adventure photographer. Because I am a participant in many of the sports I photograph, safety for myself, and the athletes I am working with, is always a major concern. My work is as much about getting into position as it is about getting the image. On some shoots a little agony is just the price of admission. Getting the image is a matter of ignoring those niggling details and getting on with the job. Just as with my career, in the sports I photograph, everything is a risk—albeit a "calculated" risk.</p></div> <div data-bbox="279 963 718 1015"><p>Though my images depict daring adventures, they also reflect a passion for life. I want my images to stop the viewer in their tracks and inspire them to live a passionate life, one where risk is not an impediment to a fulfilled life but just a stop along the way.</p></div> <div data-bbox="279 1025 414 1046"><p>www.michaelclarkphoto.com</p></div> <div data-bbox="151 1170 231 1191"><p>Michael Clark</p></div>	<div data-bbox="798 528 1468 1067"></div> <div data-bbox="1332 1067 1436 1087"><p>JON DEVORE - UTAH</p></div>
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I am honored to be featured in Adobe's latest book entitled *Adobe Photoshop Lightroom 5: Classroom in a Book*, which was published by the Adobe Press/PeachPit just recently. My work and a short statement was published inside the book along with a Showcase from several other photographers including such luminaries as Seth Resnick, Chris Orwig, John Batdorff and others. The book is an in-depth look at everything Lightroom and was written by the fine folks at Adobe. It also includes an Access Code to download lesson files and other online resources. Click on the link above to read more about the book.

Here are a few quotes from the text that accompanied

my images in the "Classroom in a Book" Showcase: "On some shoots a little agony is just the price of admission. Getting the image is a matter of ignoring those niggling details and getting on with the job. Though my images depict daring adventures, they also reflect a passion for life. I want my images to stop the viewer in their tracks and inspire them to live a passionate life, one where risk is not an impediment to a fulfilled life but just a stop along the way."

My thanks to the editors at Pearson, PeachPit, and Adobe Press as well as the folks at Adobe for including me and my work in the new book.

workshops

2014 Photography Workshops

An overview of workshops coming up with Michael Clark

Each year I teach several workshops on a variety of topics including adventure photography, digital workflow and artificial lighting. Below is a listing of the workshops I will be teaching in 2014. For the full description about each of these workshops and to find out how to register for these workshops go to the [Workshops page on my website](#). If you have any questions about any of my workshops please don't hesitate to contact me.

Nikon D800 Intensive

Santa Fe Workshops — April 1-4, 2014

The Nikon D800 is a marvel of technology. In my eighteen years as a professional photographer, it is the most incredible camera I have ever used in terms of handling and image quality. Housed in this professional level camera body is a sensor with astounding resolution, but the D800 is so much more than just a fancy, high-resolution imaging sensor.

Designed for photographers who want to understand their camera better, this workshop concentrates on how to get the most out of your Nikon D800. Over the course of four days, we will discuss the camera in detail, get out and shoot both landscapes and portraits in northern New Mexico and work with advanced features of the camera. Topics covered during the workshop include how to get

the sharpest images possible with this camera, lens selection, camera handling, shooting with Speedlights and strobes, autofocus options and techniques, metering modes, an exploration of the D800's custom functions, and shooting video with the D800.

Our classroom time includes daily critiques and a demonstration on working up a D800 raw image file in Adobe Photoshop Lightroom. In addition, Michael will give each participant a copy of his digital workflow e-book, *Adobe Photoshop Lightroom: A Professional Photographer's Workflow*. Participants will come out of this workshop with an excellent understanding of what their camera is capable of, how to set it up for just about any shooting scenario and how to get the best image quality from this stellar camera.

This workshop is scheduled but not up on the Santa Fe Workshop website yet. For more information or to register for this workshop visit the [Santa Fe Workshops website](#) or contact them at (505) 983-1400.

Adventure Photography Workshop

Maine Media Workshops — August 10-16, 2014

Adventure sports photography can be an adventure in itself, involving breathtaking locations, extreme conditions

and working with elite athletes in risky situations. It requires a host of skills, including technical excellence with the camera, familiarity with the sport and the ability to keep your goals and safety in mind throughout.

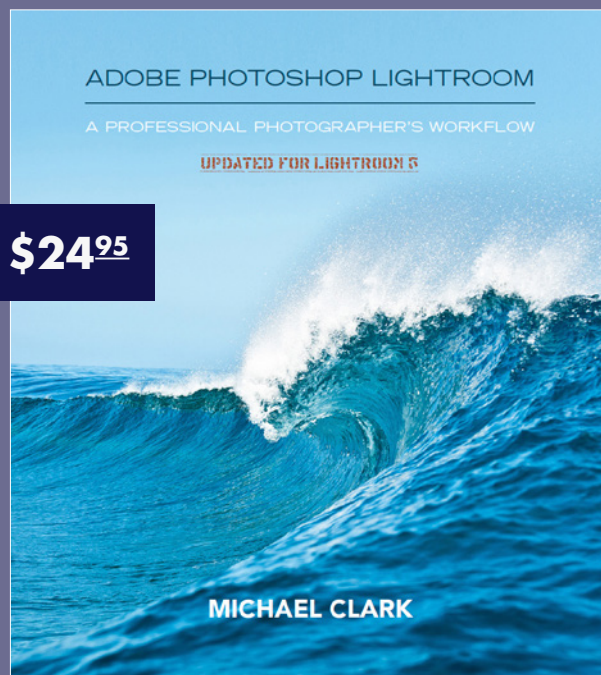
Designed for intermediate to experienced photographers, this workshop concentrates on creating unique adventure sports and lifestyle images. The workshop focuses on outdoor sports such as rock climbing, sea kayaking, and mountain biking. Using athletes as our models and Maine's coastal landscape as our backdrop, we explore innovative ways to capture the essence of each sport. Topics covered during the week include research and preparation, composition and camera angles, equipment selection and use, using natural light, fill flash and battery-powered strobes, and autofocus techniques.

We also learn how to work with athletes who are putting themselves at risk and how to capture the intensity of the action. Each day finds the students out in new locations and in the classroom editing and critiquing images, and meeting one-on-one with Michael. In addition, Michael shares his insights and experiences in the adventure marketplace, including career development, portfolios and how to shoot for stock, editorial, and commercial clients.

This workshop is scheduled but not listed on the Maine Media Workshops website yet. For more information or to register for this workshop visit the [Maine Media Workshops website](http://MaineMediaWorkshops.com) or contact the workshops directly at (877) 577-7700.

ADOBE LIGHTROOM WORKFLOW

A COMPLETE WORKFLOW FROM CAPTURE TO OUTPUT BY MICHAEL CLARK



\$24⁹⁵

The Adobe Photoshop Lightroom Workflow, a 435-page e-book, is a workshop in book form. Updated for Adobe Lightroom 5 and Photoshop CS6, this e-book was completely re-written and presents a workflow that can be adapted by any photographer, professional or amateur. I can honestly say that I have not seen any other book on the market today that includes as much detailed and comprehensive information as this e-book does on digital workflow.

To purchase *Adobe Photoshop Lightroom: A Professional Photographer's Workflow* click on the website link below. Payments can be made with any major credit card or via your PayPal account. For more information on the workflow and exactly what is covered go to Michael's website.

WWW.MICHAELCLARKPHOTO.COM

Workshop Testimonials

"Michael set an incredibly high bar for his workshop. He gave 110%, covered a broad range of topics and did an outstanding job." - Chris Council, Adventure Photography Workshop, Summer 2010

"Thanks for running such a great workshop. I couldn't have chosen better photo shoot locations, and the post-shoot critiques were invaluable. It's the first time I've had my work reviewed, and I learned a ton from each session. While I didn't go into the workshop expecting to pick-up too many marketing and business tips, I've come out of last week inspired to set-up my photo website in earnest." - Jeff Hylok, Adventure Photography Workshop, Summer 2010

"I just finished Michael Clark's Adventure Photography Workshop at the Santa Fe Workshops in April 2013. I had a terrific time with the group of people - one from China, another from Seattle, another from Wyoming, me from Michigan - you get the picture that we came from everywhere. We came because of the Santa Fe Workshop's reputation of presenting an intense learning experience guided by fantastic instructors. We got both. Michael Clark really knows his stuff and has a lot of excess energy, which he focused on us, and he can also teach. He read our skills and weaknesses quickly and went to work to improve each of us technically. He sorted out our individual goals, even when we couldn't really articulate them. Then he gave us plenty of time to address those goals and ask question after question after question. The rough environments in which we photographed were great fun to explore. Couldn't be better." - Tania Evans

"The recent Adobe Lightroom Intensive Workshop in Seattle was excellent. The two-day format was perfect--just enough time to cover all the important features but not so much time as to be draining or get in the way of work. Michael Clark was an outstanding instructor. Not only was he clear, concise, and comprehensive, but his manner was friendly and equable. The fact that he is also a working professional photographer made the instruction all the more relevant. I have used previous versions of Lightroom, but it had been a while and I had recently upgraded. I was able to review some things I knew, learn about new features, and change my perspective on some workflow steps. An absolutely great workshop that I recommend wholeheartedly." - Karen Hunt, Lightroom Workshop, Spring 2011

"Thanks again for such a terrific workshop. I have taken one other two-day Lightroom workshop, but your's is the best!" - Vance Thompson, Lightroom Workshop, 2011

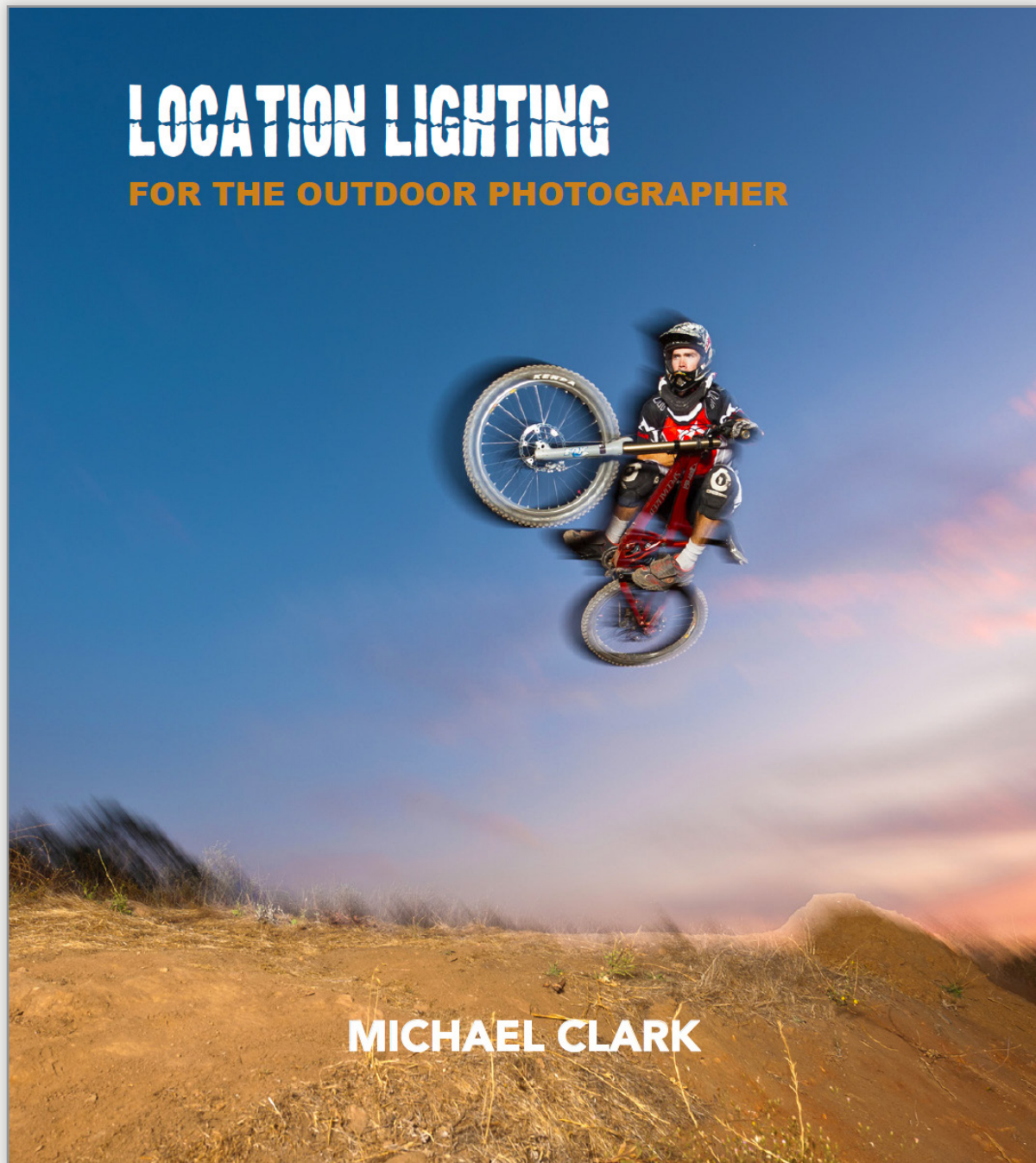
"Just wanted you know how much fun I had during the workshop last weekend! I learned a lot and look forward to doing other workshops with you." - Jason Quevedo, Philadelphia Mentor Series Trek, Fall 2009

"I really enjoyed the surfing [photography] workshop! It was great on every level. I really can't thank you enough and I hope to take another of your workshops in the near future." - Ben Reed, 2013 Surfing Photo Workshop

For more information on the workshops that I will be teaching in 2014 or to read more testimonials about my workshops please visit the [Workshops](#) page on my website. Hope to see you out there in 2014!

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equipment review

The PocketWizard ControlTL System

A tried and true system for controlling both Speedlights and Strobes

The PocketWizard ControlTL system has been around for a while now. It is not a new product line. Even so, it is unique among wireless transceivers on the market because of how well it works with Speedlights as well as strobes. The ControlTL system also offers some extremely advanced options that allows us to work with strobes in 'rear-curtain' sync mode and also in Hypersync mode. I have been using the ControlTL system since it was offered for Nikon cameras and flashes.

[Note: I own and use both the Elinchrom Skyport wireless transceivers as well as the ControlTL system. Depending on the situation, I will chose one wireless system or the other. For example, if I want to control my Nikon Speedlights remotely, I use the PocketWizard ControlTL system. If I am working with my Elinchrom Quadras, which have a built-in Skyport transceiver, I will use the Skyports. Also, the PocketWizard ControlTL system works with both Nikon and Canon camera systems but you have to purchase the correct unit for your camera system and they are not interchangeable between systems.]

Because of the struggles many photographers have had with the infrared systems built into the Nikon and Canon Speedlights, the fine folks at PocketWizard created the ControlTL system. There are three components to the ControlTL system: the [MiniTT1 Transmitter](#) (street price:

\$199), the [FlexTT5 Transceiver](#) (street price: \$230) and the [AC3 ZoneController](#) (street price: \$80). The MiniTT1 slides into the hot shoe mount on top of your camera and transmits the radio signal to the Flex TT5, which attaches to your Speedlight. As you can see on the next page, your Nikon or Canon Speedlight slides into the top of the FlexTT5. The AC3 ZoneController sits atop the MiniTT1 Transmitter (as shown on the next page) and allows you to quickly adjust up to three groups of Speedlights or strobes just by rotating the dials on the back of the AC3 ZoneController. The beauty of this system is that you have an extremely powerful radio transmitter that can fire a flash up to 1,200 feet away and also gives you full iTTL (Nikon) or E-TTL II (Canon) control of your Speedlights.

I will admit, it looks a little strange having the MiniTT1 and the AC3 ZoneController stacked on top of the camera's hot shoe but this system works incredibly well. For Nikon Speedlight users, this system can save a lot of time because the dials on the back of the AC3 ZoneController are a lot less confusing (and much faster to adjust) than those on the Nikon SU-800 flash commander. And because it uses a radio trigger instead of an infrared signal, the ControlTL system is much more reliable for triggering your Nikon Speedlights.

Of course, the ControlTL system also works extremely



The PocketWizard MiniTT1 Transmitter (top left), seen here atop a Nikon D800, is the main controller for the FlexTT5 Transceiver as shown with a Nikon SB-900 Speedlight mounted on top of it (right). The AC3 ZoneController (bottom left) sits on top of the MiniTT1 and has three rotating dials that let us change the power output on the Speedlight or strobe wirelessly. Together this system allows for reliable triggering of any number of flashes.

well when used with strobes. For triggering my Elinchrom Quadra and Ranger strobes, the PocketWizard ControlTL system works just like any other transceiver system but they also offer some incredibly advanced options that aren't available with any other transceivers. For motion blur images, I typically shoot in a "Rear Curtain Sync" mode when shooting with Speedlights, but achieving the same results with strobes can be very difficult. With the


PocketWizard MiniTT1 mounted atop my camera, along with the PocketWizard Power ST4 on my Elinchrom Ranger, all I have to do is put my camera into the Rear Curtain Sync mode and the MiniTT1 will fire the flash at the end of the shutter cycle thereby creating the same Rear Curtain Sync effect as you get with your Speedlights. I generally have my cameras set to Rear Curtain Sync mode all the time.



The AC3 ZoneController allows you to control three separate groups of Speedlights or strobes and use them in Manual or full TTL modes. Adjusting the power on each separate group is as easy as rotating the A, B and C group dials on the back of the AC3. This makes for a super simple and easy to use system. The AC3 also allows us to use a combination of Speedlights (in full TTL mode) and strobes if needed.

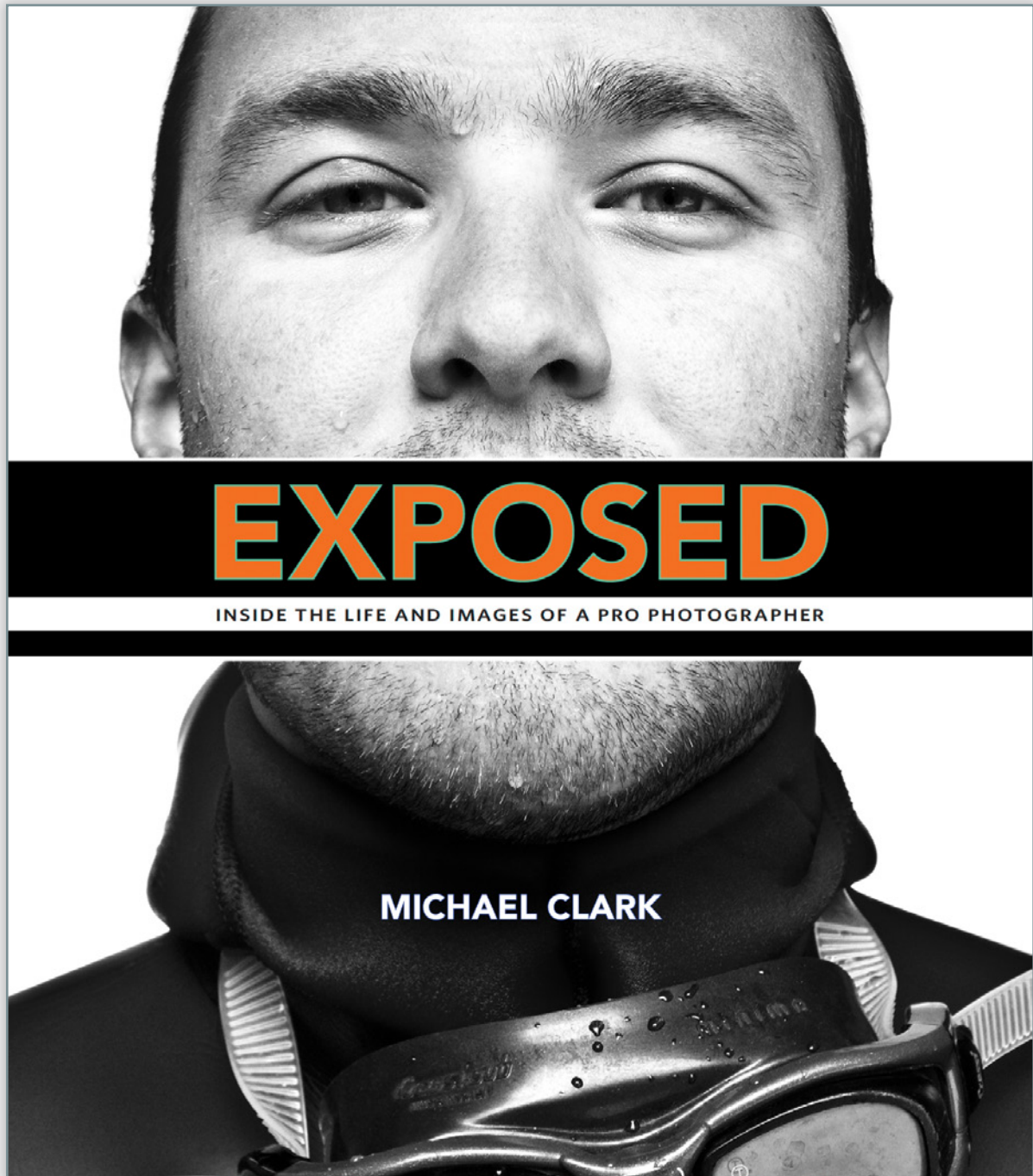
Another advanced flash mode available only with the ControlTL system is “Hypersync.” Hypersync technology allows us to sync a strobe at shutter speeds up to 1/8000th second depending on what DSLR and strobe setup you have. Hypersync works by “pre-syncing” the strobe, meaning that the strobe is triggered as soon as you start to depress the shutter release, thereby allowing the camera to use a slice of the light output of the strobe. With the latest firmware update for the MiniTT1 and the FlexTT5 transceivers, the timing of the Hypersync for each shutter speed is automatically calculated. As this is proprietary technology created by PocketWizard, they don’t share all of the nitty-gritty details on how Hypersync works but indeed it does work—and it works quite well I might add. Of course, you will have to do some initial testing with your camera and strobes to see just how high of a shutter speed you can use with Hypersync.

According to the PocketWizard website Hypersync only works with a few strobe brands including Alien Bees and Elinchrom strobes. It may work with other strobes but I have not tested this out. Using Hypersync allows us to get a strobed look in the middle of the day and also allows us to use flash with large apertures in bright light. Of course, shooting at 1/2000th or higher shutter speeds also freezes the motion in an action image as well.

The PocketWizard ControlTL system is extremely versatile and offers more advanced features than any other transceivers on the market—as far as I know. If you want just one system then I can’t recommend this one highly enough. For more information on the ControlTL system visit the [PocketWizard website](#). To read about how I use this system check out my e-book [Location Lighting for the Outdoor Photographer](#). 

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an assignment:

THE INSIDE

PASSAGE



As a child I was fascinated by Orca whales. I must have seen the movie *Orca*, which came out in 1977, at least a dozen times by the age of 12. To me, Orca whales are one of the most mysterious and majestic animals in the ocean. Seeing the Orcas had been on my 'bucket list,' like so many other adventures, for as long as I can remember. This past summer, that dream of seeing the Orcas in the flesh was fulfilled during an incredible sea kayaking trip on a section of the "Inside Passage" near the northern tip of Vancouver Island in Canada.

Sea kayaking is not a sport I had ever considered 'extreme' in any way. But, while photographing the Patagonia Expedition Race from 2008 to 2010, I learned that sea kayaking could indeed be quite burly, given the right conditions. While covering the race I was able to do a bit of sea kayaking but not enough to become 'proficient' by any means. During the race, I was able to shoot alongside my peers, which is rare for a pro adventure photographer. The Patagonia Expedition Race was one of those rare times that I got to know and become good friend with quite a number of my peers, who were working professional photographers from all over the globe. One of those peers was Tony Hoare, who covered the race longer than any of us. A few years after I met Tony, he worked as an intern in my office for a three-month stint, and we became even better friends. For the last few years he has invited me to visit him in Vancouver to do a sea kayaking trip in and around Vancouver Island. This past summer our schedules aligned and it finally came to fruition.

Tony is an incredible athlete and one of the most passionate human beings I have ever met. He has traversed huge swaths of the Canadian mountain ranges, trekked through some of the most remote areas in Patagonia and he has

also been sea kayaking and sailing for most of his life. Going on a sea kayaking trip with Tony was a no brainer, especially since he knew the area we would be going to extremely well. He also knew a large community of kayakers in the Vancouver area and recruited Joe Nodeland, a fellow adventurer and an excellent fisherman, to accompany us. Before this trip, I was a neophyte in terms of my sea kayaking skills. I had some prior experience with whitewater kayaking and canoeing and have been on plenty of river trips but never an extended sea kayaking journey. As such I was a bit nervous at the outset but learned the basics fairly quickly.

The three of us departed on our six-day adventure from Telegraph Cove near the northern tip of Vancouver Island. We paddled south in the Johnstone Strait towards the Robson Bight Ecological Reserve, where the largest pod of Orca whales anywhere on earth resides. Our timing was not by accident, we chose the month of August because of the great diversity of ocean life present at that time in the strait. By the second day, we were already seeing a wide variety of wildlife including orcas, salmon, seals, eagles, and seagulls. Luckily for me, the ocean was fairly calm for most of our trip, which helped me get used to the sea kayak I had rented. That second evening we camped about as close as we could to the preserve and sighted Orcas every five or ten minutes while cooking dinner. At one point, an Orca whale breached the surface not more than 30-feet away from our camp. It took us by surprise and we raced to grab the cameras before it swam away.

The next morning we paddled back up the strait so that we could cross over to the broken islands on the opposite side. It was a foggy morning, which made the crossing a

bit dicey, since there were a lot of large ships that came through that straight. At around 9 AM the fog began to clear and we started to cross the channel. We were about half-way across when a family of Orca's passed right in front of us—not a hundred feet from the bow of our boats. We immediately stopped paddling and watched as they surfaced just up the channel from us, then right in front of us and then a little further down the straight. There were seven Orcas, all lined up in a row, with the father (who was the largest of the group) closest to us. As they surfaced, the father came up first and then the rest of them surfaced as if on cue to create a rotating cog of dorsal fins.

Tony, ever the experienced sea kayaker, had his camera strapped to his chest (as you can see in the image of him on page 18), since he was very comfortable in his boat and confident that he would not go over. I, on the other hand, had stowed away my camera because I was still a bit worried about having it out with the possibility of tipping over. As a result, I took in the moment without a camera to my eye, and Tony got the best Orca images of the entire trip. As a photographer I was pissed that I missed one of the best moments of the entire trip, but I was also entranced by this incredible moment. All three of us were silent, as if sitting in a church, watching this family of Orcas swim by us. The light that morning was beyond excellent, it was phenomenal, which made me even more jealous. Nonetheless, all three of us floated there in the straight silently for five or ten minutes after they had passed. We knew that we had been given a gift and that was not lost on us. For myself, it was one of those rare moments that I will never forget.

Not more than an hour later we found ourselves in the

rip-roaring current of the Blackney Passage on the other side of the Johnstone Strait. Yet again, we ran into some big wildlife and were passed by several Humpback whales headed in the opposite direction. Since the passage was almost a 1,000-feet deep they had gone right under us and surfaced behind us when we first saw them. We could hear the Humpbacks before seeing them because of the huge breaths they ejected each time they surfaced.

By early afternoon we made it out into a group of small islands, all of which were not much bigger than the footprint of a normal-sized two or three bedroom house. One of the islands had a few workable camp sites, but it was quite exposed to the elements. A discussion ensued between Joe and Tony as to whether or not it was a good idea to camp on that island—or any of those islands. If a storm rolled in during the night we would be caught out on a tiny island with little recourse save for sitting in the thorny bushes on the highest part of the island. I offered that it would be a perfect spot for photography that evening but let them work out the reasoning since they had vastly more experience in the matter. In the end, we listened to the weather report and decided to camp on the island. I was very happy we did since the best images I got from the entire trip were shot that evening of Joe encircling the island in his brand-new looking boat.

As a desert dweller, I was blown away on this trip by the huge tides. High tide was 18-feet above low tide, which meant we had to be very careful when choosing a camping spot. Inevitably, we would always show up to a camping spot around mid-day, and the next morning we would have to cart our kayaks down another 25 feet or so from where we stored them overnight to put them back into

Previous Spread: Tony Hoare sea kayaking in dense fog while crossing the Blackney Passage, not far from the Johnstone Strait, near Vancouver Island in British Columbia, Canada. This page: An eagle watching over it's territory in the Blackney Passage, not far from the Johnstone Strait, near Vancouver Island in British Columbia, Canada.



the water. Hence, we had to make sure there was a shelf of some sort that allowed us to get our boats back into the water. In fact, the most dangerous part of the trip was hiking our boats down to the water each morning on these small islands because from the high tide level and below the ground was covered with incredibly sharp barnacles, which themselves were covered in super-slick seaweed. Hence, one had to be very careful walking on such a dangerous surface. Any slip would have resulted in a serious injury or at the very least a large number of deep lacerations.

Once we had camp set up on our tiny island, we all took it easy, relaxed and let the afternoon slide by. This adventure was a personal trip. I wasn't on an assignment. But since we were in such a beautiful location I shot as much as I possibly could and worked with Tony and Joe to create images as we paddled. Part of our thinking, Tony's and mine, was that Joe could be our 'model' when it was convenient. That evening we had Joe paddle around the island a few times when the light was just right and we shot him from every angle possible by following him around the island. Joe was nice enough to go back and forth several times when we saw that the background worked well. In the end, perhaps the best image I got from the entire trip was one of him kayaking through a channel between our island and the one just next to us, as can be seen in the Portfolio spread on pages 32-33.

That night I found out why Tony and Joe were worried about camping on this tiny island. The only workable campsites we could find were on angled rock ledges just next to the ocean. I awoke in the middle of the night because the waves splashing against the rocky ledge sounded like they were going to wash our tent right off the

island. At 1 AM, I cautiously got out of the tent, which was perched right on the edge of the island, and shined my headlamp into the turbulent water. The water line was only a few feet below our tent platform and it was splashing up very near to the top of the precipice we were camped on. Hoping that was high tide, I got back into the tent but didn't sleep for another few hours. The next morning I realized that had I fallen in, no one would have heard my cries for help and the current would have swept me away. I also realized that had there been a storm of any size we would have been flooded out of our tent.

After a few days in the islands, we decided to head back towards the Johnstone Strait because the fishing was better for Joe, and Tony and I wanted to get some more images of the Orcas and Humpback whales. On our way back we saw sixty or more dolphins racing down the channel at full speed. It was an odd sight. We could only assume that they were racing for the fun of it. At that point, both Tony and Joe said that they had never had a sea kayaking trip where they saw so much wildlife. It was everywhere around us. With this statement, I realized that our experiences were not the norm. Each day we saw something new and incredible. I have to say that I have never had an adventure where I felt so much a part of the ecosystem. Everything, save for the Orcas and Humpbacks, was eaten by something else. On down from the Eagles, who were abundant and vocal, to the herrings, the entire food chain was on full display. In fact, Joe almost got munched by a Humpback whale near the end of our trip. He was floating out of a 'Herring ball,' which is formed when hundreds of seagulls fly in a circle and round up herrings into a tight ball, when a huge Humpback came up not 50-feet from him and swallowed the entire group of herrings.



*Above: Killer Whales, a.k.a. Orcas, swimming in front of us while we sea kayaked across the Johnstone Strait in British Columbia, Canada. This image was shot by **Tony Hoare** and is used here with his permission. Sadly, I had my camera stowed away at this point but I did manage to get some video footage with my*

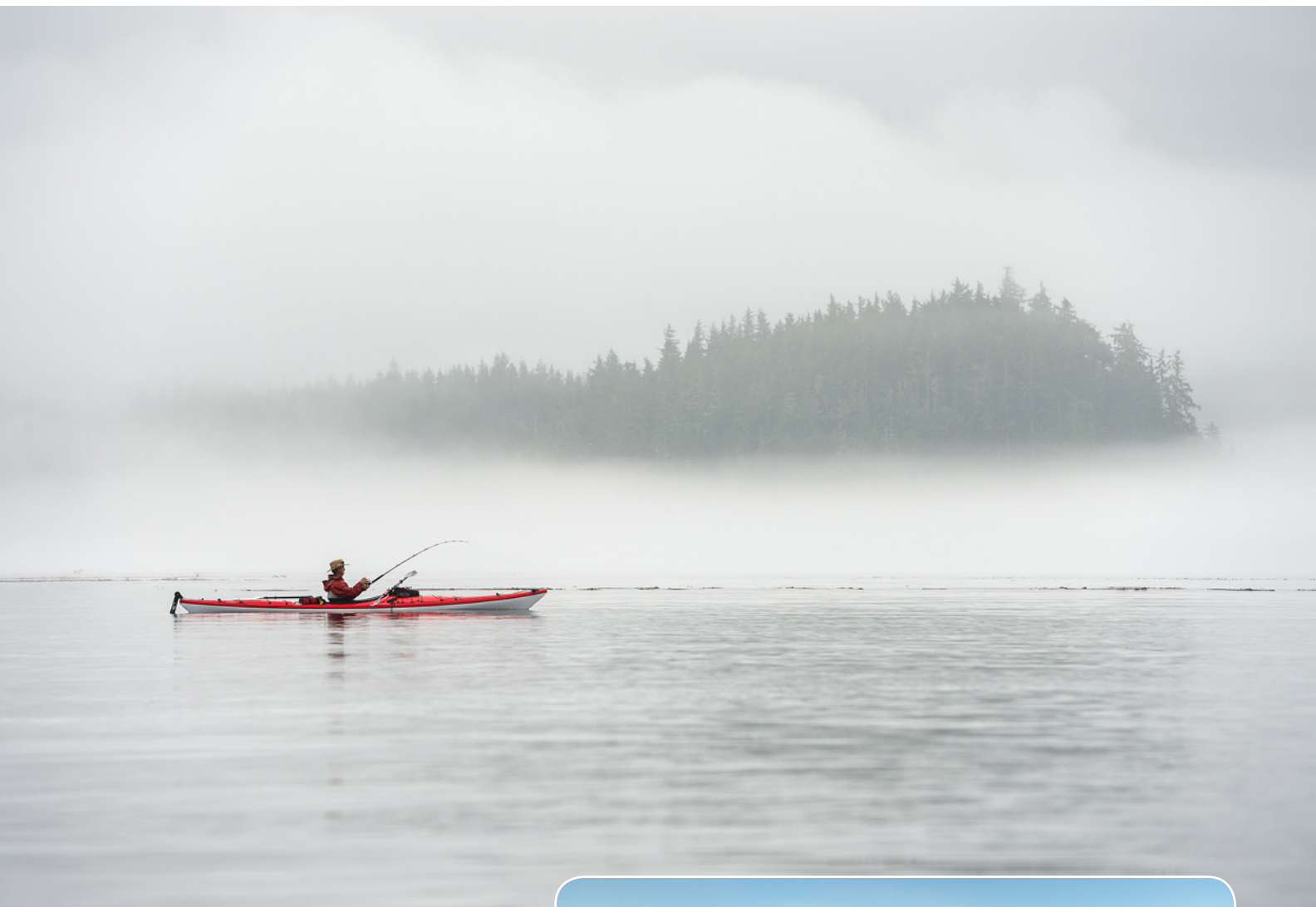
As it turned out, Joe caught a fish almost every day of the trip. We had fresh salmon, cod or rockfish with dinner every night. We also had more food with us than we could possibly eat, and having freshly caught fish each night made the trip that much more enjoyable.

While sea kayaking may not seem like an “adventure” sport, I learned on this excursion that it is one of the most enjoyable methods of travel there is. And with the right

conditions, i.e. large swells, sea kayaking can be quite adventurous and even life threatening. All in all, this was a fantastic adventure—one of the best I have had this year and one I’ll never forget. My thanks to Tony and Joe for making this a reality and for taking out a neophyte sea kayaker. I certainly couldn’t have pulled this off without Tony and Joe’s expertise and planning. To see more images from this trip check out the web gallery published on the [Red Bull Adventure website](#).





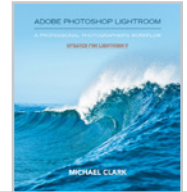


Previous Spread : Joe Nodeland sea kayaking in, around and through the tiny Wedge Islands not far from the Johnstone Strait near Vancouver Island in British Columbia, Canada. Above: Joe Nodeland fishing while sea kayaking in the Blackney Passage not far from the Johnstone Strait near Vancouver Island in British Columbia, Canada. Right: Tony Hoare relaxing at camp on a tiny island in the Wedge Islands not far from the Johnstone Strait near Vancouver Island in British Columbia, Canada. This was the campsite where I woke up in the middle of the night to find the sloshing tide only a few feet lower than our tent platform shown here.



Right: A thin layer of fog rolls in over our camp while sea kayaking down the Johnstone Strait near Telegraph Cove on Vancouver Island in British Columbia, Canada. Below: An amazing landscape looking towards the Surge Islands and the mainland as seen from our camp on a tiny island in the Wedge Islands not far from the Johnstone Strait near Vancouver Island in British Columbia, Canada.





New Features in Adobe Photoshop Lightroom 5

An excerpt from my updated e-book Adobe Photoshop Lightroom: A Professional Photographer's Workflow

This article is an excerpt of my e-book *Adobe Photoshop Lightroom: A Professional Photographer's Workflow*, which I just recently updated for Adobe Photoshop Lightroom version 5. What follows is an overview of a few sections from Chapter 8, which discuss the new features in Lightroom 5. This updated version of the e-book is available for purchase on my website. For more information about *Adobe Photoshop Lightroom: A Professional Photographer's Workflow*, and to purchase a copy, please [visit my website](#).

In June of 2013, Adobe announced the Adobe Creative Cloud and at the same time announced Adobe Photoshop Lightroom Version 5. In addition, Adobe also announced the CC version of the Creative Suite including the next version of Photoshop dubbed "Photoshop CC," which is only available via the Creative Cloud. Because there are only a small number of changes or updates between Lightroom Version 4 and Version 5, I have not gone through and fully revised this e-book. Instead, I have chosen to detail those updates in this new chapter.

In terms of updates, Adobe has in the past released a new version of Lightroom on average about every 18 months. Lightroom Version 5 was released exactly one year after Version 4. Hence, there were not the large number of changes you might expect from a new version

of Lightroom. Also, because Lightroom has matured quite a bit from the early versions there are fewer items that need updating than in previous versions of the software. Without further ado, here is the complete list of features that have been updated or added to Lightroom Version 5:

- Smart Previews
- True Full Screen mode
- Support for PNG files
- Radial Filter
- Enhanced Spot Removal tool
- Upright - Automatic Perspective Correction
- Loupe Overlay: Grid
- Loupe Overlay: Guides
- Lab Color Values Readout
- New Publishing Services options
- Videos in Slideshows
- Improved Book Creation

Here in this excerpt, we will discuss in detail three of these features including Smart Previews, the new 'true' Full Screen Mode and the Radial Filter.

SMART PREVIEWS

Smart Previews are a new type of preview available in Lightroom 5. These previews, when rendered, allow you



The “true” Full Screen mode is a new option in Lightroom 5, and it might just be the best update they have ever made to the software. The full screen mode is accessed by hitting the “F” key in the Library module. The full screen mode allows me to get all of the clutter out of the way when editing images. In this mode you can view the images full size on a monitor and rank them with no other distractions.

to alter the metadata of an image, process the image in the Develop module and basically do anything you want to an image without having the original images accessible. Basically, these new previews allow us to work on our images without having the hard drive containing those images attached to the computer you are working on. Once that hard drive is reconnected to your computer, any changes you have made to the images will then be recorded to the XMP sidecar file (or the DNG file).

On the surface this may not seem like such a big deal, but in practice there are plenty of times when this comes in handy. On a recent assignment, I wanted to edit some

images on an airplane and using smart previews allowed me to edit them without having to pull out the external hard drives that contained the images. This allowed me to work unencumbered in a tight space on the airplane.

To create Smart Previews, you will have to render them in the Library module by going to Library > Previews > Build Smart Previews. It is not possible to render Smart Previews when you import images. Also, note that smart previews are not 1:1 previews. Smart Previews are smaller previews; similar to the “standard” size previews. Smart Previews are approximately 2,000 pixels wide so be aware of this fact if you are using a large monitor. Hence,

because Smart previews are not very large, I still recommend that you build the 1:1 previews on import or shortly thereafter.

TRUE FULL SCREEN MODE

With Lightroom 5, Adobe also added a “true” full screen mode (as seen on the previous page). To access the full screen mode simply press the “F” key or go to Window > Screen Mode > Full Screen Preview. The Full Screen Preview mode is perhaps the best new feature that Adobe has ever included in a Lightroom update. The full screen mode allows me to get all of the clutter out of the way when editing images. I can just sit back and view the images full size on my large Eizo display and rank them with no other distractions.

At first I was miffed that Adobe changed the old full screen mode keyboard shortcut (which makes the software interface full screen) to “Shift + F.” I used the old “F” keyboard shortcut all the time to toggle between the view modes and now it doesn’t do what it has done in the past. To be clear, If you want to toggle between the different view modes of the Lightroom user interface, in Lightroom 5 you now have to press “Shift + F” repeatedly. To toggle into and out of this new “true” full screen mode you simply press the “F” key as already stated. An example of the new full screen mode is shown on the previous page.

Once I started using this new full screen mode, I quickly got over the change in keyboard shortcuts. After editing a Red Bull assignment in the new “full screen” mode in Lightroom 5, I realized that this feature takes editing in Lightroom to the next level and I can’t believe something this simple can make image editing so much easier and

faster than it was before. Hence, my earlier statement that this might be to most useful update they have ever made to the software. To get out of the full screen mode simply press the “F” key again or hit “Escape.”

RADIAL FILTER

The Radial Filter in Lightroom 5 allows us to emphasize one part of the image by creating off-center vignette effects. The Radial Filter is found in the Localized Adjustments Panel just below the Histogram.

Earlier in the book, I discussed using four separate Graduated Filter adjustments to create an offset Vignette for those images where the subject was not in the center of the image. The engineers at Adobe must have realized that a lot of us were doing this and hence, they created the new “Radial Filter.”

Of course, this is not just a tool for creating vignettes, one can also select any area of the image and adjust the white balance, exposure, highlights, shadows, contrast, clarity, saturation, sharpness, noise, moire and even add a color cast. This filter has all of the same adjustment sliders as those found in the Graduated Filter. The only difference is that the Radial Filter adds these adjustments around a selection and the adjustments are feathered according to the Feathering slider at the bottom of the Radial Filter panel.

Similarly to the Graduated Filter, to use the Radial Filter you simply click and drag your mouse across the image to create the circular or oval area where you want to apply the vignette. If you want to adjust the selection after the fact you can click on one of four boxes on the oval and



The Radial Filter is a welcome addition to the Localized Adjustments HUD. In the image above I have drawn a small oval Radial Filter around the sea kayaker and then set the Exposure to -0.44, the Highlights to -96, and finally the Shadows to -30. Note that at any point I can go in and readjust these settings by clicking on my Radial Filter point and adjusting any of the sliders in the Radial Filter panel.

drag it to alter your selection. At the bottom of the Radial Filter panel you will find the “Feather” slider and the Invert Mask check box. The Feather slider allows you to adjust the amount of feathering, or the amount of gradation. Moving the Feather slider even a little bit shows what it does quite plainly if you have adjusted any of the sliders above. Setting the Feather slider to 0 creates a hard-edged mask, while pulling the Feather slider out to 100 creates a very smooth and almost undetectable feathering effect. Similarly, by clicking the Invert Mask check box you effectively invert the vignette effect.

When using the Radial Filter, I tend to use it to draw off-center vignettes. I normally adjust the Exposure and/or

Highlights sliders (often in the negative direction) to create the desired vignette. In the image above, I have drawn a Radial Filter around the sea kayaker on the left side of the image. By adjusting the Exposure and Highlights sliders I have created a distinct, but very subtle, vignette around the sea kayaker.

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portfolio





The Photo Issue

by Michael Clark

The October 2013 issue of *National Geographic* celebrates their 125th anniversary and is titled “The Photo Issue.” This issue is a timely and accurate snapshot of the current photography industry. When you open the cover there is a four-page, fold-out advertisement for the new Nokia Lumia 1020 smart phone that houses a 41 MP camera. The three-page spread rock climbing image used to promote the smart phone looks incredible—unlike any image ever created with a smart phone. On Page 5, there is an ad for the venerable Nikon D800. On page 17, there is an ad detailing how you ‘the reader’ can shoot an assignment for *National Geographic*. The fine print of this ‘assignment,’ which is really a photo competition, is that you give *National Geographic* the rights to use your image forever (in connection with the contest), and for a possible article in the magazine, all without any compensation. I am not trying to be critical here, this is pretty standard language in most photo competitions these days. Next, there is also, on page 28, an article on the “Power of Photography.” In that article Robert Draper says, “I have also frequently been thrown into the company of a *National Geographic* photographer at work, and what I have seen is everything to admire and nothing whatsoever to envy.” He cites the adversities and suffering many *National Geographic* photographers endure to get the images they produce. This article reminded me of a chapter I wrote for my book *Exposed*, entitled “Be Prepared to Suffer,” which

can also be found in the [Spring 2012 issue](#) of this newsletter. The rest of the issue, as usual, includes some very powerful and timely stories as well as stunning photography to support them. Throughout the issue there are also numerous quotes reveling in the power of photography to “tell the truth” and “change the world.”

What strikes me as coincidental about this combination of ads and articles in the latest issue is just how accurate it portrays our industry at this exact moment. Everyone is now a photographer, which also happens to be the topic of an article in the magazine. Armed with a smart phone or a DSLR, technology has brought about sweeping changes in our industry. Along with those changes, it seems that the average image is far superior to those created just a decade ago. There seems to be more *quality* photography out there than ever before. That fact alone has forced all of us who call ourselves ‘professionals’ to up our game and produce images that stand out. Our industry, just like every other industry, is changing rapidly. That change, while scary for some, will help to better the art of photography as a whole. Here’s hoping that *National Geographic* will be around in another 125 years to continue their long tradition of championing fine photography wherever it may come from. If you love photography, you owe it to yourself to pick up a copy of the October 2013 issue of *National Geographic*.

parting shot



Santa Fe-based actor Thomas in full regalia at the Eaves Movie Ranch just south of Santa Fe, New Mexico.

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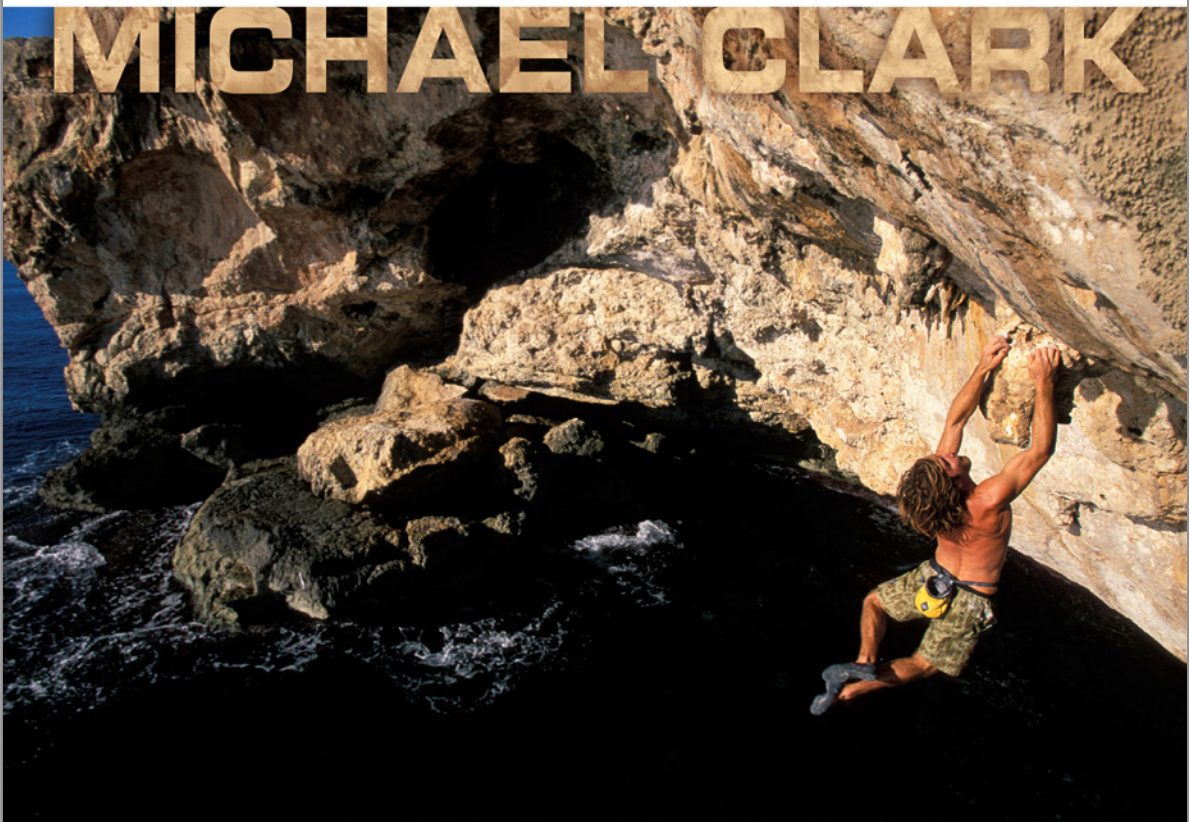


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