# MICHAEL CLARK PHOTOGRAPHY





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FALL 2014 NEWSLETTER

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Cover Image: Tony Hoare sea kayaking on a foggy morning in the Queen Charlotte Sound near the northern tip of Vancouver Island in British Columbia, Canada. Opposite Page: The largest stand of Aspens on earth, and the world's second largest organism, in all it's glory, on Kebler Pass between Paonia and Crested Butte, Colorado. Newsletter edited by <u>Katherine Mast</u>.



#### editorial



# **A Confluence of Paradigms**

Updates on the latest news & assignments in this issue of the Newsletter

s a professional photographer, there are assignments you take to help pay the bills and others that you take because the subject matter interests you and that assignment will give you access to something incredible. It isn't often that these two paradigms of the freelance world connect on the same assignment—and it is rare when you are given a wide latitude of creative freedom. I am fortunate in that 90% of my assignments involve creating adventure sports images, which is what I am passionate about, and that most of them tend to pay guite well. However, over the course of my career, I have only had a handful of assignments where I was given complete freedom in terms of the types of images I created and how I went about creating them. One of those was my most recent assignment for Red Bull Photography and Nokia. Once we nailed down the subject matter, I was sent out to get stellar images and I was let loose to do what I do. The resulting images speak for themselves. To see the images from this assignment check out the feature article, entitled "Seakaypes," starting on Page 20.

As you might have seen in recent Newsletters, I have had several assignments this year where I felt blessed just to have the experience and also had to pinch myself in terms of the freedom I was given to create top-quality images. From the jungles of the Amazon, to working with the Red Bull Air Force, it has been a wild year already—and it isn't

even over yet. I also spent a few days testing out some new strobes and creating a series of portraits in the studio late this summer. There are quite a few of these new portraits scattered throughout this issue of the Newsletter, including the image on the next page. Getting a chance to play with new lighting techniques and work with new people is always a time for exploring and learning. This studio shoot was no different and resulted in some pretty wild images.

As you'll read about in the News section, starting on Page 6, it is always an honor to have one of my images chosen by Apple to promote their products, especially when they use said image to promote such a ground breaking product like the new Retina iMac. That will certainly go down as another career highlight and it gets me stoked to get out and shoot surfing again. As always, I hope you enjoy this issue of the Newsletter.

Opposite Page: A portrait of Aikido sensei August Swanson created in the studio in Santa Fe, New Mexico while testing out the new Elinchrom ELC Pro HD 1.000 Watt/sec strobes.

Recent Clients: Apple, Nokia, Red Bull Photography, red Bull, CauseCentric Productions, DPI Magazine, Georgia O'Keeffe Museum, Middlebury College, International Corporate Art, and the Santa Fe Workshops.



# Apple Showcases Surfing Image for new iMac

Michael's image used to help promote the new 5K Display on the retina iMac



t is always an honor to work with Apple. They are one of the most prestigious companies anywhere on Earth and they drive trends in a way few companies can. They have used a few of my images in the past, and to have my image used to promote the latest Retina 5K displays on the brand new iMacs is quite thrilling. I can't wait to see one of these monitors in person. At 5K these

are now the highest resolution monitors ever made and the iMac itself is quite powerful—at least as powerful as the current Quad-core Mac Pro. And the ability to work with 4K video footage showing the full 4K pixel-for-pixel image as well as the other panels in Adobe Premiere Pro or Final Cut X is also a very exciting new option. Check out the new Retina iMac on the Apple website.

In the image shown on the display (on the previous page), pro surfer Kohl Christensen is riding a huge wave at Pipeline on the north shore of Oahu. This day was a wild and crazy day for the surfers as the winds were raging, making for many unridable waves, but Kohl caught this monster and rode it in style, which allowed me to capture this stunning image. For those wondering, Kohl did make this

wave and sliced through the choppy whitewash without issues. It was by far the best image I got that day.

My thanks to the team at Apple for tracking me down and choosing a few of my images for the latest marketing campaigns and to Kohl Christensen for creating such a stunning moment.

# **New Gear Pages on Website and Blog**

Michael adds detailed gear page to his Blog



Most of the photographers I know are gear heads. We love to talk about the latest cameras and gadgets. Hence, I have created a whole new Gear page on my blog that details all of the photography equipment that I use. At left is a screenshot of that new page to give you a feel for what the Gear page looks like. For the blog, I wanted to show all of the gear visually so that it is very easy to see what I use. There is a ton of gear featured on this page so keep scrolling down to see everything.

This new page details everything from the cameras and lenses I use all the way down to the computers, hard drives and even the small accessory straps that I use for my cords. Every item is linked to B&H Photo & Video. At the top of each section is a little blurb about some of the gear items in that section. I hope this is a good resource for those that are looking to expand their kit. My thanks to B&H Photo & Video for providing the banner that will feature special offers on Nikon equipment.

Also, note that the Camera Bag section on my website, under the Behind the Scenes menu, has been updated as well with similar links to B&H.

#### 30% 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 30% off sale on all of my fine art prints until December 31, 2014. How this works is very simple: just take 30% off my standard fine art <u>print pricing</u>, and contact me to order the print. If you have any questions about print sizes or available images please don't hesitate to <u>contact</u> me.

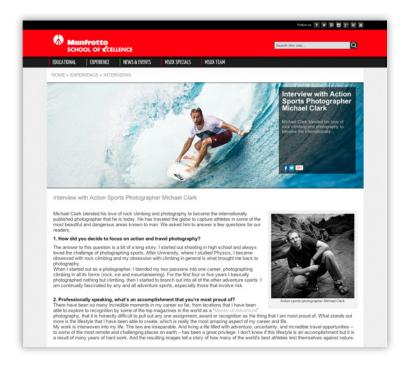
These archival prints are painstakingly created on some of the finest papers available. The prints are made on Epson printers and I work with a variety of papers including both fine art matte papers and Baryta Photographic

papers. For each print, I select the specific paper and printer combination for each image to render it with the highest possible resolution and the widest color gamut. Our main papers are Ilford Gold Fibre Silk, Ilford Gold Cotton Textured and Ilford Fine Art Smooth papers.

Note: This is a limited time offer and I will only be offering up to five (5) Limited Edition Prints at 30% off for each Limited Edition image. You can see which of my images are <u>Limited Edition</u> or <u>Open Edition</u> on my website. Also, please note that the 30% off prices do not include shipping.

#### Interview on Manfrotto's Website

Michael's interview on the Manfrotto School of Xcellence website



Manfrotto recently posted an interview I did with them on the <u>School of Xcellence website</u>. I have worked with Manfrotto for quite some time now and in this interview they asked some probing and insightful questions about my career, about a few of my images, and about my workshops and upcoming projects. You can read the interview by clicking on the link above.

My thanks to Lisa Furgison and the Manfrotto School of Xcellence for tracking me down and for the interview. To see the Manfrotto gear I use check out the <u>Camera Bag</u> page on my website, which has links to each piece of my gear.

# Interview on Phoblographer.com

"Getting into the action with Sports Photographer Michael Clark"



A few months ago, the popular photography website Phoblographer.com interviewed me in a post entitled, "Getting into the Action with Sports Photographer Michael Clark." This interview covers a wide variety of topics including: how I got started as an adventure photographer; how shooting adventure sports is different than shooting "normal" sports; how I prepare for shoots; my favorite sports to shoot; what gear I use and how I work with video.

My thanks to Phoblographer and Michelle Rae Uy for featuring me on the website. This interview is an in-depth and revealing behind the scenes vignette. To read the entire interview, head on over to the <a href="Phoblographer.com">Phoblographer.com</a> website.

#### workshops

# **Photography Workshops**

An overview of workshops coming up with Michael Clark

ach year I teach several workshops on a variety of topics including adventure sports photography, big-wave surfing photography, camera technology, digital workflow and artificial lighting. Below is a listing of the workshop I will be teaching in 2015. For the full description of this workshop and to find out how to register, go to the Workshops page on my website.

#### **Surfing Photography Workshop**

Oahu, Hawaii — February 19-22, 2015

The Surfing Photography Workshop is back! Join legendary surfing photographer Brian Bielmann and me for an exciting one-of-a-kind workshop that delves into the world of big-wave surfing photography. Brian is a top surfing photographer who has been shooting the sport for more than 25 years. I will bring my adventure photography skills and knowledge as well as in-depth experience with digital workflow to round out the workshop.

This 4-day workshop combines daily photo shoots at world-class surfing locations on the north shore of Oahu and classroom instruction. We will spend half of the workshop shooting in the early mornings and in the late afternoon and evenings when the waves and the light are at their best. The other half of the workshop will be spent in the classroom focusing on image critiques, and discussing gear, strategies and the business of photography. We will also discuss basic and advanced strategies for shooting surfing and digital workflow in detail.

In late February, when the workshop is scheduled, large waves hit the north shore frequently. Though we cannot predict or guarantee the wave sizes or surfing conditions, the north shore of Oahu serves up sizable waves on a nearly daily basis. We will host the workshop at the Turtle Bay Hilton Resort.

Since surfing photography relies on large lenses, each participant will need to bring a telephoto lens that is at least 400mm. A 500mm or 600mm lens is preferred. If you don't own one of these lenses, please rent or borrow one. Please contact Brian or me with any questions about lens selection and rental options. We also have a special deal with Hawaii Photo Rental Oahu, who have 500mm and 600mm lenses for both Canon and Nikon.

The cost of this workshop is \$1,295 per person. A deposit of \$500 is required to secure your spot in the workshop. You can find more information about the workshop on my website, including detailed information on what we will be doing each day and the equipment you will need for the workshop. This workshop is very unique and it is one of the most exciting workshops anywhere in the world.

As proof of that statement, we have already had several people sign up and take the workshop more than once. If you have ever wanted to photograph surfing, I encourage you to come join us in Hawaii. If you have any questions or would like to register for this workshop please send me an email.

#### **Workshop Testimonials**

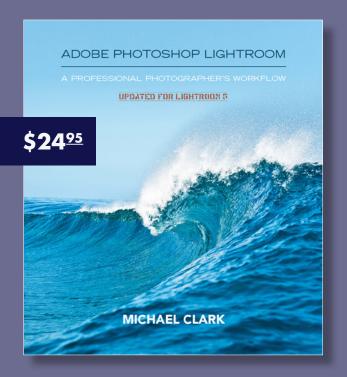
"Michael set an incredibly high bar for his workshop. He gave 110%, covered a broad range of topics and did an outstanding job." - Chris Council, Adventure Photography Workshop, Summer 2010

"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 peopleone 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

#### ADOBE LIGHTROOM WORKFLOW

A COMPLETE WORKFLOW FROM CAPTURE TO OUTPUT BY MICHAEL CLARK



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



Derek Dunfee dropping in on a huge wave on a windy and chaotic day at Pipeline. This image was shot during the 2013 Surfing Photography Workshop on the north shore of Oahu. This is one of the most amazing workshops I have been a part of and there are already several people who have signed up to take it again.

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

"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

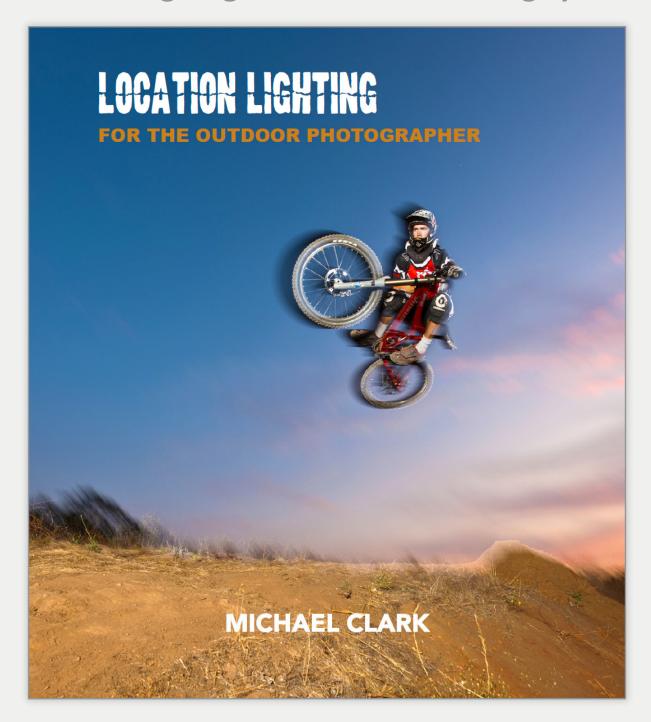
"Just wanted you know how much fun I had during the

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 my upcoming workshops, or to read more testimonials, please visit the <u>Workshops</u> page on my website. Hope to see you at a workshop here soon! If you have any questions please don't hesitate to call or email me.

## **Location Lighting. For The Outdoor Photographer.**



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### equipment review

#### The Elinchrom ELC Pro HD Strobes

A review of Elinchrom's advanced pro-caliber 1,000 Ws monoblocs

**Disclaimer:** I am sponsored by Elinchrom and often get gear at discounted prices or for free. These strobes were given to me to test out. Regardless, I wouldn't review them if they weren't a top-notch product and in this review I offer my honest opinion on these new strobes.

arlier this year Elinchrom sent me a couple of their brand new ELC Pro HD 1,000 Watt-second (Ws) strobes. Because the Elinchrom ELC Pro HD strobes are designed for the studio, I set up a studio space to shoot with them and invited a wide variety of athletes to come over and help me test them out. Over the course of two

days, I shot with a boxer, a Kung Fu martial artist, a yogi, a skateboarder, several cross-fit athletes, an Aikido club, and an ex-pro MMA fighter. In addition to the ELC Pro HD units, I used a variety of additional strobes for this photo shoot, including several Elinchrom battery-powered Rangers and Quadras, and a Ranger ring flash. During these two days, I wanted to play with new lighting techniques and give the ELC Pro HD strobes a good workout to see what they were capable of.

Since I usually work in remote locations, I tend to use battery-powered strobes like the Elinchrom Ranger and





The Elinchrom ELC Pro HD 1,000 Watt/sec strobes (shown above) are an all-in-one mono-bloc style flash head. As you can see they have the standard Elinchrom bayonet mount for modifiers and all of the controls are simple and intuitive to use. The new OLED readout is a fantastic addition and I love that you can see the flash duration for any given power setting, which really comes in handy when shooting high action.



Above is an image of Deollo Johnson practicing Kung Fu. This image was lit by two 1,000 Watt/sec Elinchrom ELC Pro HD heads, one placed on either side of Deollo creating a light trap. Because the ELC Pro HD strobes recycle so quickly, I was able to shoot at 10 fps and capture the height of the action.

Quadra systems. It is extremely rare that I use mono-bloc style strobes that require electricity on location. However, the ELC Pro HDs have some advanced features that are making me rethink how I use strobes on location—or at least for locations that are somewhat close to the car. One great feature is the ELC's speed. At the lowest power settings, the ELC strobes can fire at up to 20 frames per second. To test out the recycling speed, I shot with my Nikon D4 at 8 frames per second for 346 shots and the strobes never missed a beat or hesitated for a second! I created a boxing shot from this series of fast action shots,

which I later put together in Photoshop to create a composite. Few other strobes can fire at such a fast frame rate or allow me to capture the height of action like the ELC can, as shown above. Obviously, at the lowest power settings you will have to be shooting in a fairly dark environment, like a blacked out studio or just after sunset, because there isn't much light to work with at these low powers settings, but even so, this capability opens up a lot of possibilities for action photographers.

The ELC Pro HDs also have a stroboscopic mode named



Above is an action shot of ex-pro MMA fighter Tate Fletcher shot in the Strobo mode (meaning stroboscopic) with the Elinchrom ELC Pro HDs. To create this image I set the strobe to a low power setting and also set the flash mode to "Strobo." I set it to fire at 10 Hertz (meaning 10 flashes per second) and used a slow shutter speed, in this case 1/2 second. When I depressed the shutter release on my camera the flash fired off 5 flashes during the 1/2 second my shutter was open. The camera was pre-focused and then the lights were turned out so essentially the flash is stopping all of the motion. The motion blur was created because I left one the modeling lights on the camera-right strobe on to help create the sense of motion. As you can see this is a highly complex and unique type of image.

"strobo" in the flash menu. This mode is allows the flash to fire off up to 20 flashes per second when the shutter is depressed. Hence, with this mode you can use long exposures and allow the flash to stop or track the motion of moving objects. To test out this mode, I had an ex-pro MMA fighter come in and punch the air while moving side to side (see the image above). To create this image,

we dimmed the lighting in the studio, and I set up the two ELC strobes to fire at 10 Hz (10 times per second). I set the camera's shutter speed to 1/2th second, which resulted in 5 flashes while the shutter was open. This resulted in an image that looks like a multiple exposure, and in reality it is a multiple exposure that was created with the strobe instead of multiple shots. You can also see that

there is a motion blur of the fighters arms, which was created by the modeling lights that were on during the exposure. I don't know of any other flash that can actually achieve this look. The "strobo" mode is a very specialized feature and one that I won't be using very often but it does open up a whole new world of options.

In the marketing material for these strobes, Elinchrom President Chris Whittle says, "We set out to make a unit that would not only change the way a photographer works but also the way that they think. We believe the ELC combines everything a photographer needs with everything a photographer wants, plus the consistency and reliability that you expect from Elinchrom." The stroboscopic mode is, I imagine, a big part of that changing the way a photographer "thinks" statement. From my experience with these strobes, Chris' statement is in no way an exaggeration. I had to do some careful thinking about how I could actually test these strobes because they do have so many extra, novel features.

In addition to the action images, I shot some "standard" type portraits with the boxer and an Aikido club. For these shots, since the athletes where in motion, the fast flash duration of the ELCs came in handy to freeze the motion. The ELCs fastest flash duration is 1/5260th second (t0.5), which is more than enough to stop most motion. The other nice thing about the fast flash duration of the ELCs is that this fast flash duration is not at the lowest power setting but up at around 80 Ws, giving you a bit more power to play with. At full power, the ELCs still have a decently fast flash duration as well. One of the best new features of the ELC Pro HD strobes is that the flash duration is shown at all times n the OLED panel on the back of the flash head. This new feature allows us to really dial in

the settings for action photography. I hope this feature finds it's way into other Elinchrom products as well—especially the Elinchrom Ranger and Quadras.

The ELCs also have a 300 Watt modeling lamp that can be used in a variety of ways: video lighting, showing the motion in a still shot, etc. I have yet to fully test out every situation where the modelling light would be of use, but I can see a lot of situations in which this would come in handy. The ELC's modeling lamp is much more powerful than those on my battery-powered Rangers. With my Rangers, the modelling lamp usually ends up being a focus aid, but with the ELCs there are a lot more options because of the power output. One downside of this powerful modeling lamp is that it can get quite hot when left on for an extended period at it's highest output. To deal with the extreme heat that can be generated there is a cooling fan built into the ELC's to help displace the heat built up by the modeling lamp.

In terms of the light output, the color temperature is very consistent at all power settings, as one would expect with Elinchrom strobes. The build quality is also excellent and the handle on top of the strobes makes it easy to adjust the lights. The control layout on the back of the strobe is simple and intuitive to use. About the only issue I ran into was that if you need to change modes on the strobe head you have to physically walk over to the strobe and change the settings on each head. This isn't a big deal save for those times when the strobe is boosted up high with a large, heavy softbox on it. If you work in the studio often, then Elinchrom has this issue covered. You can download the Elinchrom EL-Skyport 3.0 Software, which is going to be updated any day now to work with the ELC Pro HD strobes, and this will allow you to change

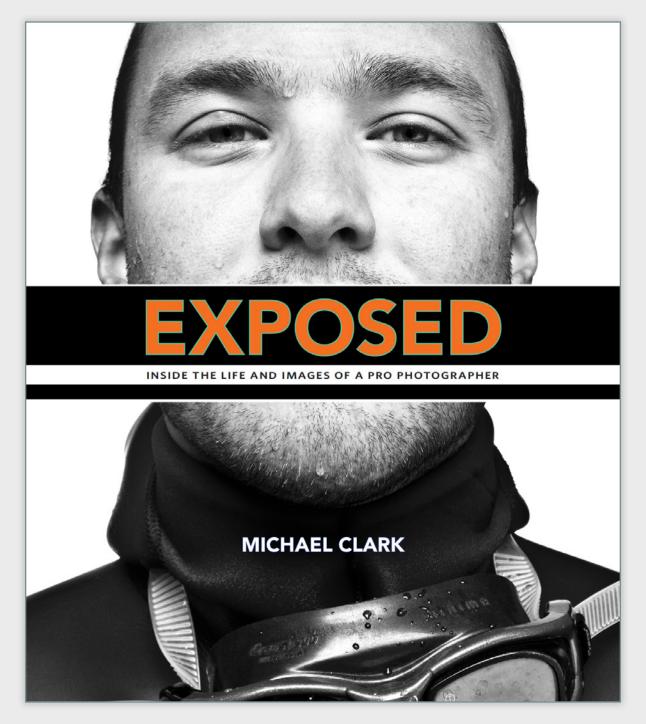


days we shot a ton of different lighting setups and work mostly tethered to a computer so we had an instant read on the lighting.

any setting you want on the ELC Pro HD strobe heads remotely with a computer wirelessly. For studio shooters, this software is quite useful so that you can change strobe settings without having to disturb your lighting setup.

These new monoblocs from Elinchrom are incredibly powerful and wicked fast. The recycle speed at full power is a very fast 1.2 seconds. At lower power settings, the ELCs recycle pretty much instantaneously. Add to that the integrated OLED screen on the back of the unit, several other customizable modes and the compact nature of these mono blocs and you have a top-end strobe with more advanced features than any other mono bloc on the market. If you are in the market for new strobes, I highly recommend the ELC Pro HDs. I am very much looking forward to working with these strobes on location to produce some radical new images. For more information about the ELC Pro HD strobes visit www.elinchrom.com.

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# on assignment: SEALS PES NEWSLETTER 20 FALL 2014

Tony Hoare sea kayaking in the White Cliff Islands on a foggy morning in the Queen Charlotte Sound near Tele-

RedBull PHOTOGRAPHY few months ago, in September, I had the honor of shooting an assignment for Red Bull Photography and Nokia. Redbullphotography.com is a website where Red Bull promotes 60 of their top photographers and I am excited to be among them. Each year, as part of a cobranding partnership, Red Bull Photography and Nokia chooses a few of their photographers to go out and create new and exciting work for the Red Bull Photography website to promote both the photographers and the stellar Nokia (and now Microsoft Windows) phones.

For this assignment, the art directors at Red Bull Photography and Nokia chose sea kayaking from the list of possible photo shoots I suggested. Sea kayaking is not, as you might have guessed, the "normal" Red Bull sport of

choice, but the point of the Red Bull Photography website is more than furthering the "Red Bull" image. They also want to showcase great new work. I was introduced to the stark beauty of the Johnstone

Straight in Canada last year, so I chose to head back to that location. Tony Hoare and Joe Nodeland, both from Vancouver, are expert sea kayakers and came on board as our athletes. In addition, I brought along a good friend and video expert, <u>Bill Stengel</u>, to shoot a behind the scenes video for the Red Bull Photography website. Bill shot the video on a Red Scarlet DRAGON Digital Cinema Camera. You can view this video and the behind the

As assignments go, this one was quite stressful because of the logistics involved, the tight timeline for the deliverables and also because we had to shoot everything with four different camera systems. We shot still images for

scenes still images on the Red Bull Photography website.

Red Bull Photography with my Nikon DSLRs (using a Nikon D4 and a D800), still images and video clips for Nokia with the Nokia Lumia 930 mobile phone, and, as already mentioned, we shot a behind the scenes video with the Red Scarlet. We had five weeks to develop the concept for the shoot, travel to Canada, and produce and deliver the final content. Once we nailed down the shoot concept, I spent two weeks setting up this expedition, rounding up the necessary gear, tracking down sea kayaks and kayaking gear, and discussing which specific islands would make for the perfect location. Because we were going to be off the grid for six days we also had to figure out how we were going to power the RED digital cinema cameras, the laptop and the Nokia cell phones.



For the location, we chose a remote group of tiny islands in the Queen Charlotte Sound, which is near the northern tip of Vancouver Island. Once Bill and I got to Vancouver, we realized that the weather was going

to take a turn for the worse halfway through our six day trip. We pushed our departure up by a few hours and made a plan to shoot everything in the first two days, since the weather for the rest of the trip was dubious. We were blessed with both clear skies and gorgeous foggy conditions in those first few days that helped us create the signature images for this assignment. However, it was a mad scramble to get everything we needed in just two days.

This is the first assignment where I was shooting for two separate clients on the same assignment. It was difficult to keep straight what we were shooting with each separate camera system—and making sure we got enough



behind the scenes video coverage with the Nokia phones. In the end, we came away with some stunning images and an amazing behind-the-scenes video.

A big part of this assignment was to shoot with the Nokia Lumia 930 mobile phone. The 930 has a 20 megapixel camera and it incorporates an incredibly easy to use camera app. The Nokia Lumia phones are also the only mobile phones I know of that can shoot raw images. We were all very impressed with the camera and the phone itself. The phone's display is one of the most impressive I have seen on any device because of its ultra-high resolu-

tion 441 pixel-per-inch screen. Perhaps one of the best images from the entire trip was shot with the Nokia 930. You can see that image in the Portfolio section of this Newsletter on page 28. This was my first assignment shooting with a mobile phone, and I have to say that the future of

Exchanges Control of the Control of

Check out the behind the scenes stills and video we produced for this assignment by clicking on the screenshot above to go to www.redbullphotography.com.

photography is going to be vastly different than it is now. This 20 MP phone wasn't far off, in terms of image quality, from my Nikon D4, and that is a scary thing to think about as a pro photographer. To see more of the still images shot with the Nokia Lumia 930 and to see our behind-the-scenes video, also shot with the phone, visit the Partners page on Redbullphotography.com.

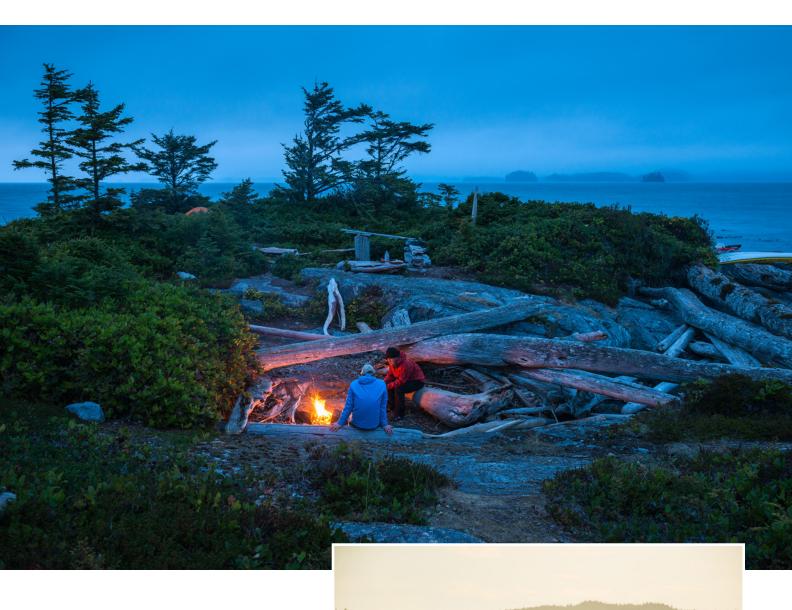
The idea for this expedition was to create unique and gorgeous images of sea kayakers in one of the world's most

iconic paddling locations, and to convey the visceral feeling of being at one with the vast ocean, the overwhelming scenery and the ever-present wildlife. We witnessed an incredible array of wildlife including humpback whales, eagles, orcas, sea lions, and dolphins. As it turned out, the poor weather that arrived on day three was a blessing in disguise and gave us a wide variety of images. Both Red Bull Photography and Nokia were very happy with the resulting content.

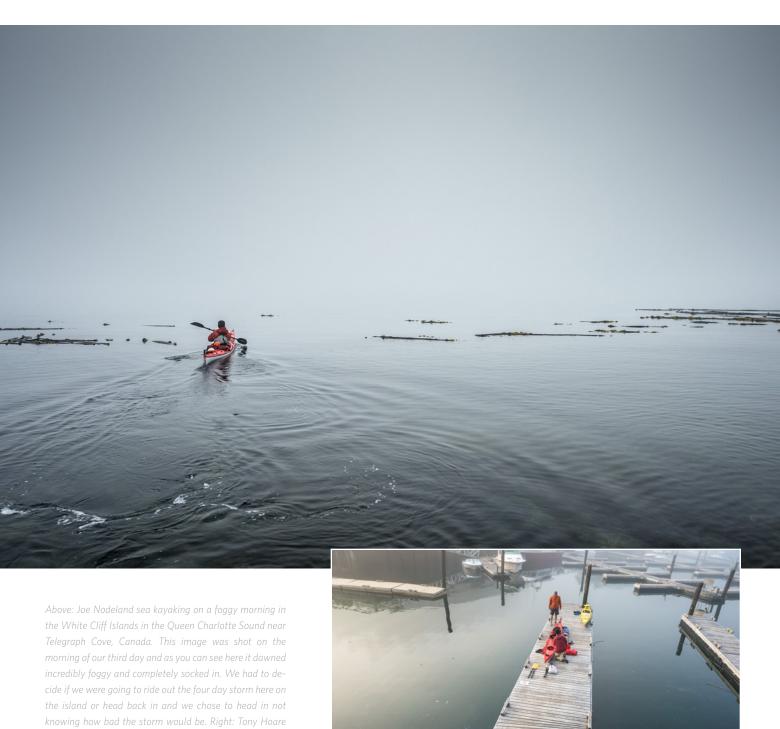
I have to give a huge thanks to Tony Hoare and Joe Nodeland for all of their hard work, for getting up early and

paddling all day long, and for coming out with us on this incredible journey. Also, my thanks to Bill Stengel for documenting this adventure and for all of your hard work putting this video piece together. I certainly could not have pulled this assignment off without a stellar crew and these

guys were great to work with. Lastly, my thanks to Red Bull Photography and Nokia for this assignment. It is extremely rare that you get an assignment with so much freedom like this one, and working with the Nokia Lumia 930 was a pleasure. As always, working with Red Bull is about as good as it gets. This assignment was no exception. To see all of the images and video we produced on this assignment, head on over to the Red Bull Photography Website and check out the <u>Seakaypes Project</u> and the <u>Nokia Seakaypes Project</u>.



Page 23: A cropped version of the key image we created for this assignment of Tony Hoare sea kayaking on a foggy morning in the Queen Charlotte Sound hear the northern tip of Vancouver Island in British Columbia, Canada. To see the full horizontal version check out the cover of this issue of the Newsletter. Above: Bill Stengel and Joe Nodeland sitting around a campfire after a long day of sea kayaking on White Cliff Island in the Queen Charlotte Sound near Telegraph Cove, Canada. Right: A humpback whale surfacing near the White Cliff Islands in the Queen Charlotte Sound near Telegraph Cove, Canada. Humpback whales seemed to be everywhere on this trip and surfaced all around our camp on a regular basis.



and Joe Nodeland packing up their sea kayaks for a weeklong trip in Queen Charlotte Sound near Telegraph Cove,

Right: A shot of yours truly shooting sea kayaking with Tony Hoare and on a gorgeous morning. Note that this image was pulled from a video clip shot on the Red Scarlet digital cinema camera. Below: This is an image I got that morning shooting with Tony Hoare and Joe Nodeland sea kayaking in the White Cliff Islands in the Queen Charlotte Sound near Telegraph Cove, Canada.









#### perspective

#### On Assignment with a Mobile Phone

by Michael Clark

few months ago I shot my first assignment with a mobile phone, the Nokia Lumia 930. The assignment in question is the one showcased here in this Newsletter, where I shot both stills and motion content for both Red Bull Photography and Nokia. The stills for Red Bull Photography were shot with my Nikon DSLRs and the motion content was shot with a RED digital cinema camera. The stills and video content for Nokia were shot with the mobile phone. Using such a wide variety of capture devices on one assignment required quite a bit of forethought and the ability to switch gears rapidly.

Shooting with the Nokia 930 was quite eye opening. Not only was the camera astounding in terms of image quality but the display on the 930 was jaw-droppingly sharp and made all of the images look phenomenal. We had three photographers on the trip and all of us were blown away by the image quality of the stills on the 930. With a 20 MP camera, the 930 was a fair bit noisier than my Nikon D4 but had similar resolution. During our trip we had several running conversations about how good the camera on this phone was and how that will affect working photographers going forward. I am not sure we came to any concrete conclusions, but the writing is certainly on the wall: Pro Photographers and are going to have to up their game and produce content that the average amateur will not be able to produce. I am not sure if that last statement is really any different than it has always been in the photo industry but it seems much more clearly an issue pro photographers are going to have to face and overcome on every assignment going forward.

As it turned out, one of the best images of the entire trip, taken with any device, was shot with the Nokia 930, and you can see that image in the Portfolio section on the previous two pages. Of course, I did get some incredible images with my Nikon DSLRs, like the main image for this campaign, which appears on the cover of this Newsletter. But, the fact that I could get such an astounding image with a mobile phone blew me away. I wasn't expecting it to be that good or the resulting images to be on par with what I could get with my pro-caliber DSLRs. Of course, Nikon and Canon are very aware that the new crop of mobile phones have stellar cameras built into them. It is no wonder that sales of compact cameras have taken a huge hit in recent years. This assignment did make me wonder why I am still lugging around these giant cameras and lenses. Hybrid cameras, like the Sony A7 series, are clearly the future of photography with their smaller form factor. As technology marches onwards, I have no doubt that Nikon and Canon will come out with some phenomenal new full-frame hybrid cameras and lens systems. In the end, it is still up to the photographer to craft an image or set of images worthy of their fee, no matter what device is used to create the images. That has always been the case and will not change anytime soon.

# parting shot



Portrait of boxer and Jiu Jitsu fighter Nate Harris created in a studio in Santa Fe, New Mexico.

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