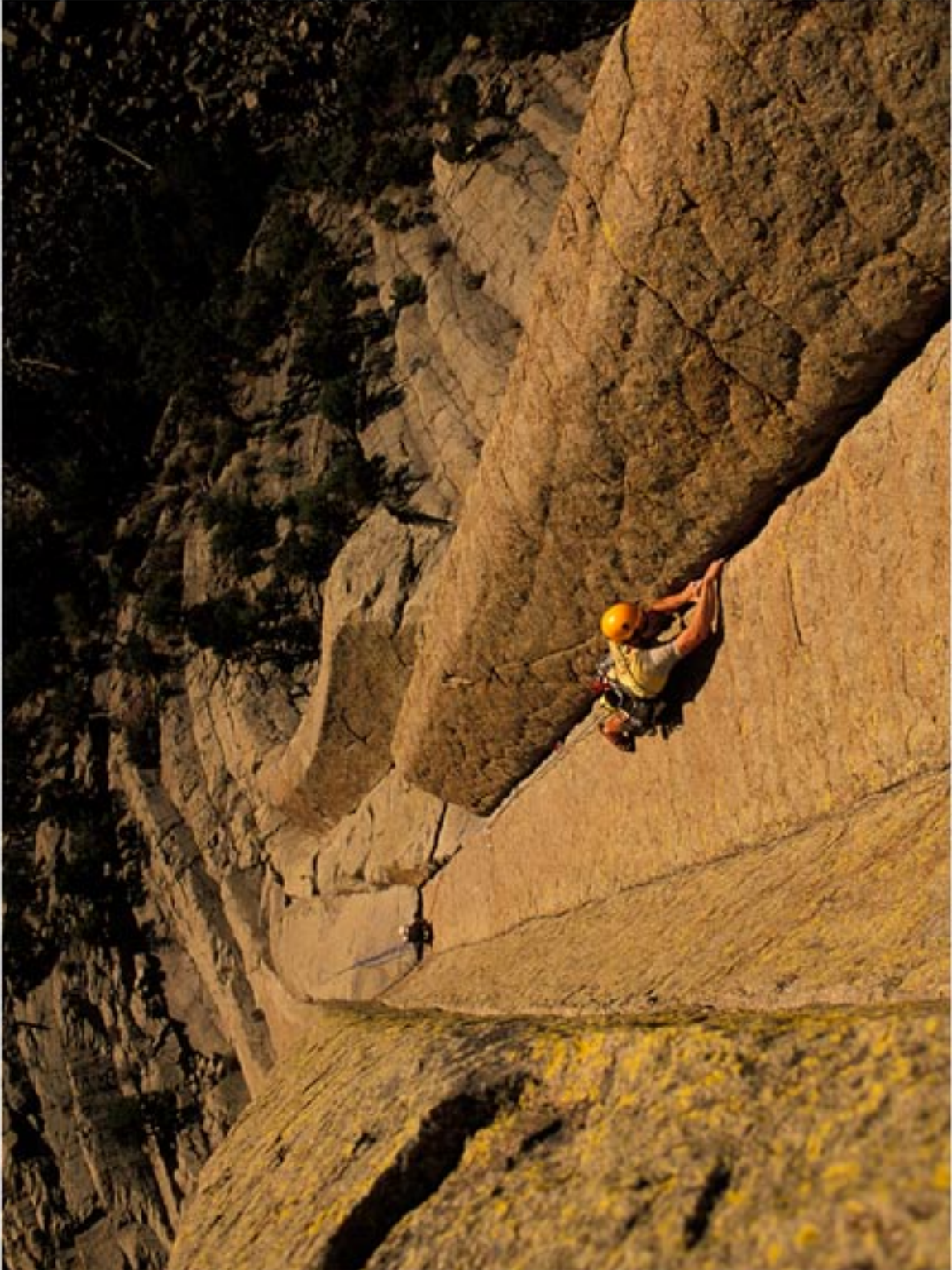


MICHAEL CLARK  
PHOTOGRAPHY



NEWSLETTER



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fall/winter 2004



FALL / WINTER 2004 NEWSLETTER

**2 EDITORIAL**

The new look and the new pdf format.

**3 NEWS**

National Geographic uses one of Michael's images in the December 2004 issue, Rough times on my latest travels in Europe, and recent clients.

**4 EQUIPMENT REVIEW**

The Apple Power Mac G5. Not only is it the world's fastest desktop computer but it is also the perfect tool for dealing with high resolution digital images.

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The latest batch of images from Italy, Devil's Tower and Santa Fe.

**7 PERSPECTIVE**

A new section where Michael gives his perspective on topics related to photography, the outdoor industry and life as a professional photographer.

**8 PARTING SHOT**

Christian Core swinging off "Mickey's Dyno" in Cengrio, Italy.

# The New Look

## The Newsletter gets a much needed face lift



As you can tell the newsletter has gotten a major overhaul. After almost four years of creating a front and back single page newsletter, then printing a couple hundred of them out and mailing them across the world I have finally come to my senses and will forgo the printing from here on in unless some of you want a printed version. My recent purchase of a new Macintosh G5 tower also included Adobe Creative Suite software. With the combination of Adobe Acrobat, InDesign and Photoshop I can jazz up the newsletter, save money on postage and printing costs and get the newsletter out to you much more quickly and efficiently in a .pdf format. Not to mention the pdf format is much more environmentally friendly.

I still intend to include the same sections as before including an equipment review and the latest news but with the .pdf format I have a lot more room to be creative and enhance the newsletter experience. As you can tell I have added two new sections: the editorial you are reading now and a section called *Perspective*. The *Perspective* section will voice my experiences with photography, the outdoor industry and the realities of being a pro photographer.

I am also very excited about the new *Portfolio* section which replaces the “new images/recently published work” sections of the old newsletter. The *Portfolio* gives me a new way of sharing (and marketing) my work. If there are any images in this newsletter that grab you or you would like to use in your publication please contact me.

Business has been *very* good here at Michael Clark Photography lately. The big news is that I have finally made it into National Geographic. They are using one of my images in the December 2004 issue (see page 3). And I just returned from a month in Europe where I shot a few assignments and I had another

major assignment the week before I left. It seems in the last few months business has cranked up to a whole new level and I am excited to be working with some very prestigious clients. The flip side of being so busy is I have been working sixteen hour days non-stop since early September. After three months of ridiculous hours here in the office and out in the field, I am taking it easy this week save for working on this newsletter and dealing with the usual office work.

For those of you who are magazine publishers please excuse my inexperience with layout and design in this new issue. It has been a real learning experience to create a newsletter with a magazine type layout and I have a newfound respect for all of you who do this for a living. I am still learning and hopefully I can improve the look and feel of the newsletter from issue to issue. If you have any advice or comments - or any image needs please feel free to give me a call.

I am hoping to publish the newsletter quarterly again. This year I have had a tough time getting it out because I have been so busy and hence there have only been two issues: this one and a spring/summer issue mailed out earlier this year. I would like to say thank you to all of my clients who have made this my best year yet. Adios.

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**NATIONAL GEOGRAPHIC:** National Geographic will be publishing one of Michael's images in the December 2004 issue. This is the first image Michael has had published with National Geographic. The image (see below) is a shot of Kurt Smith's hands crimping down on some very small holds in Yosemite National Park, California.



Kurt Smith's hands crimping down on small holds in Yosemite National Park, California.

Kent Kobersteen, the Senior Photo Editor at National Geographic, has said of Michael's work, "*You have some fine work, no doubt about it. I especially like the way you portray the climbers on the face of the wall - the angles really give a feel for what it is like to be there. You have some fine work!*"

Interestingly enough, National Geographic prefers to view digital submissions for stock images instead of original film. Images were submitted to the magazine via e-mail in response to a "photo needs" request for an article on Yosemite. Once the image was chosen for the article the magazine requested that the original transparency be sent for printing purposes.

**ROUGH WEATHER IN EUROPE:** I also just returned from a month of shooting in Europe and it was rough! Having lived and worked in France for a good amount of time you would think a little rain wouldn't surprise me. But it rained everyone of the eight days I was in Italy! I was visiting my good friends Christian Core and Stella Marchisio in Savona, Italy for the first week of my trip. We did manage to get one rather dark morning in Verrazze, but that was it. The image of Christian in the *Portfolio* (on page 5) is from that morning.

The rest of my time in Italy was spent photographing the couple on their indoor climbing wall, hiking out to boulders in the rain and learning how to cook *real* Italian food with Stella. Not necessarily a total loss. Cooped up inside, I had plenty of opportunities to shoot lifestyle images of two of the strongest climbers in the world. Of note to those of you in the climbing world, Stella climbed her hardest boulder problem to date a few days before I arrived. She thinks it is V12 but Christian is sure it is harder. He has not been able to do it yet, and he normally sends V12 second try. Stella is waiting for some other climbers to do the problem before she gives it a grade, but if it is V13 she will be the first woman to have climbed this grade.

After my time in Italy, I took the train up to Munich, Germany to meet Toni Lamprecht. It rained all but one day while I was there! Not deterred, we went climbing in the rain at Kochel. As it turned out the cliffs are so overhanging that climbing wasn't a problem, though photography was tough with such troubling weather. I have to say Munich is one of the nicest cities I have seen in Europe. It is clean, the people are nice and everything seems to work like one would expect of a country famous for precise engineering. The thing that sticks the most in my mind was the night we rode through Munich on creaky old bikes to a hardcore punk concert and seeing Toni come out of the mosh pit, dripping wet with sweat and sporting a huge smile.

The rest of my European tour was spent shooting an assignment for a major magazine. Look for the scoop on that in the next issue.

**RECENT CLIENTS:** National Geographic, National Geographic Adventure, Men's Journal, Outdoor Photographer, Patagonia, Prana, The College of Santa Fe, SharpEnd Publishing, Escalar (Spain)

# The Power Mac G5

The world's fastest desktop computer with 64 bit processing

Eleven years ago, when I graduated from University, the end all be all of computers was the Cray supercomputer. It cost just over a million dollars, filled up a large room and could process one billion bytes of information per second. With the introduction of the Apple G5 we now have that same computing power in a desktop system for only \$2000! Indeed, technology has come a long, long way.

I purchased a G5 last month when my older iMac decided to have some start up issues and I was in the middle of shooting an assignment digitally. Digital workflow on my older G3 computer was nightmarishly slow and hence I also anted up for the Adobe Creative Suite which includes Photoshop CS. With Photoshop CS and the G5, my workflow is incredibly fast whether I am working with digital images or film scans. One measure of the speed of this computer is how much faster it allows me to make film scans. On my older G3, a 35mm full size scan at 4000 dpi took around thirteen minutes. With the G5 it takes one and a half minutes! I soon realized I had been living in the dark ages of computing.

Having never reviewed a computer, I find it hard to say anything critical about this speed demon. It is so much faster than any other computer I have ever used that I am reassured my investment will last for at least the next four years before I will need to upgrade. And I am looking forward to the higher resolution digital cameras knowing I have more than enough computing power to do just about anything.

I ended up getting the 2.0 Ghz Dual Processor model with 1.5 GB of RAM. I will most likely increase the amount of RAM over the next few years as the G5 can handle up to an astounding 8 MB of RAM!

With the CS version of Photoshop and such a fast machine, I find that it is very quick to edit digital images and submissions. So for those of you who are photo editors and are looking for the best way to quickly edit and view digital submissions I cannot recommend this setup highly enough. I find that I can edit digital images just as quickly as I could with film, and in some respects much more quickly because I don't have to sort the images and put them into slide sheets. I am still shooting a lot of film these days and I don't



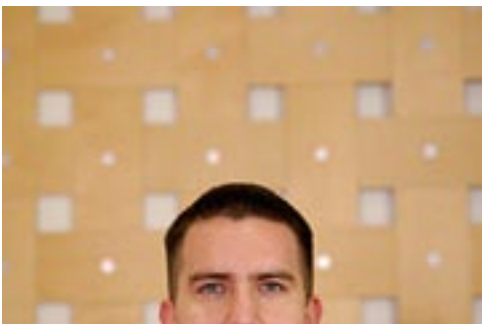
see that changing anytime soon, but I do find myself editing my film images differently. After a shoot I scan the best of the best as a back up to the originals and also because many of my submissions are now digital. I am finding that I get a much better sense of how good a film image really is when I scan it. Maybe it is just the 20" LCD monitor, but I can look much more closely at the details of an image on the monitor. It's like making an 11 x 14" print.

Last but not least one of the best things about the G5 is that it came with the OS X operating system. I was nervous at first about learning a whole new system since I was working on OS 9 with my old computer but it has been an easy transition and OS X is much better! The computer never crashes, freezes or has any problems. So if you need to speed up your workflow I would heartily recommend the G5. This thing is a rocketship! And I am finding I can't afford to do without it.

[PORTFOLIO]



[PORTFOLIO]



# The Digital Backlash *by Michael Clark*

I have heard from a number of magazine photo editors that they are having all kinds of problems with digital images and they still prefer film. I am not surprised. With the lack of standards in digital photography and the steep learning curve it is going to take some time before photographers, editors and printers work out all the kinks. And there are a lot of kinks!

Photographers and especially photo buyers are in desperate need of some sort of standards. On the photographer's side, Adobe (1998) RGB is the preferred color space for magazine photography with its larger color gamut. But at the moment, there is no standard for monitor calibration or profiling and this can create major headaches for photo buyers. I profile my computer at a gamma of 2.2 and a color temperature of 6500K, but I have found this is not the norm for many photo buyers. I have been told by Photoshop gurus and

**“I AM FINDING THE MORE I SHOOT DIGITAL, THE MORE  
I RESPECT THE CAPABILITIES AND THE LOOK OF FILM.”**

even by one of the Photoshop designers that this is how I should profile my monitor. Every time I deliver an image in a digital format I always make sure to include my profile settings as that will affect how the image looks on the photo buyers monitor. Of course, I am assuming that the photo buyer has purchased a monitor profiling device so that they can view accurate colors on their monitor.

Personally, I have had nothing but good experiences with digital submissions and the printing of those files. In each case I have either supplied proof prints or the information necessary to get the best possible reproduction from the digital file. In the not too distant future, I am sure the digital kinks will be worked out. The other issue with digital that I have heard from photo buyers is how it looks.

It is obvious that digital has a different look than film. Having shot film for fifteen years I have to say I prefer the look of film. I like the saturated colors and the fact that I have something I can hold in my hand. Not to be outdone, digital has quite a few things going for it. It has a much wider exposure latitude, relatively no grain, and color temperature control via the white balance. Instant image review is also a huge bonus, especially for creative flash work. As many of you know, I have been a big proponent of digital photography but I am finding the more I shoot digital, the more I respect the capabilities and the look of film.

Here at Michael Clark Photography we can shoot any medium or format you need. I am still excited about digital and the new high resolution cameras coming out in 2005, but I am realizing more and more there is a place for both film and digital.





Christian Core swinging off a long dynamic move  
on "Mickey's Dyno" (V6) in Cengrio, Italy  
Nikon D70, 16mm f/2.8 Nikkor, ISO 800, with fill flash