

NEWSLETTER

MICHAEL CLARK

PHOTOGRAPHY



SPRING 2018



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Cover Image: A giant wave rolling in right at dawn at Peahi, a.k.a. JAWS, on the north shore of Maui, Hawaii. This wave is so massive a two-story home could fit into the curl of the wave. Opposite Page: An Aero L-39 Albatros jet flown by the Patriots Jet Team on the tarmac at the 2018 Yuma Air Show in Yuma, Arizona.





editorial

Is it worth it?

Seeking feedback on the Newsletter

Honestly, sometimes I wonder if this Newsletter is still worth producing. Originally it was a marketing piece aimed at photo buyers and art directors. To this day, some of them still read the Newsletter, and I do still get work when I send out the Newsletter. But, my focus and the content of the Newsletter has shifted somewhat to include content and articles that I think the bulk of my readers, who are subscribers like yourself, would be interested in.

I write too much. Between my blog, social media, books and this Newsletter I write a lot. I have gotten really good at being efficient and fast when I write. I am not saying I am killing off the Newsletter but I need your feedback. If you are reading this please [let me know](#) what you think of this Newsletter and how it can be improved.

The Newsletter is a major undertaking every three or four months. It usually takes me a few weeks off and on to put it together in between assignments and whatever else I might happen to have going on. Amazingly, this Newsletter goes out to over 9,000 people who have asked to receive it. I realize in this day and age of social media that 9,000 people is a small number. Because I put it out there via social media as well I am not sure that I actually know the full number of people that download the Newsletter. Amazingly, a few years ago, when a lot of companies

decided to switch up their sponsored photographers, I was dropped by a few of my sponsors because my social media numbers were not high enough at the time. I was pretty shocked by that since a review of a product in the Newsletter or on my blog leads to hundreds of sales of that product.

This Newsletter was started in 2001 as a printed sheet that went out to over 200 photo editors. It became a PDF magazine, available for download by the public, in the fall of 2004. In one form or another I have been producing the Newsletter for over 17 years now. I still consider it a part of my marketing but it is definitely not the centerpiece it once was. It is definitely a beautiful way to tell stories and connect with my followers. It is old-school. Of that I am very aware. If this is the first time you have ever seen the Newsletter or if you have been reading it for years, I would be very grateful to hear from you.

Opposite Page: A surfer dropping in at Peahi, aka JAWS, on Sunday, January 14, 2018 during a massive swell on the north shore of Maui, Hawaii.

Recent Clients: Elinchrom, MAC Group US, Method Seven, CreativeLIVE, Outdoor Photographer, New Mexico Magazine, National Geographic Exodus Festival, and Rapid Media.



CreativeLIVE Digital Workflow Class

The Professional Photographer's Digital Workflow

I am very happy to announce that I will be back at CreativeLIVE in the Seattle studio on April 16th and 17th teaching an in-depth two-day class on digital workflow. The class, entitled [The Professional Photographer's Digital Workflow](#), will cover everything from image capture to the final print. This is not just a class on how to process your images, it is a detailed class for any and all photographers looking to take their photography to a whole new level, stay organized and make sure that they are getting the best possible image quality.

Thousands of my followers have purchased my e-book [A Professional Photographer's Workflow: Using Adobe Lightroom and Photoshop](#) over the last decade. I have had incredible response to that book, but many have asked that I create a video version of the book. This CreativeLIVE class won't cover everything contained in the e-book—we would need a few weeks at the very least to do that—but it will cover a good portion of the key basics contained in the book. In this CreativeLIVE class we are going to take a deep dive into color management, sensor cleaning, image organization, file and folder naming, processing images in Lightroom and

Photoshop, printing, backing up your images and much more. I will also be working up several images from start to finish so viewers can see how I work up a wide variety of images—everything from a landscape to a high-end portrait. This class will be a great addition to my existing e-book and I will definitely be commenting on a number

of topics in a very candid manner not possible in the e-book.

While my specialty is adventure sports photography, this class is not at all specific to adventure sports photography. This is a class that every photographer can get something out of. When I teach photo workshops, I often tell students

that they can improve their photography massively by learning a solid digital workflow and learning how to work up their images better. In this class, we will cover everything that you need to know to take your photography to the next level. Please note that this class will be taught in a way that you can implement what you want and leave the rest behind if it doesn't work for you. So, in that sense, it is applicable to amateurs and professionals of any level. For more advanced photographers some of this information will be quite basic, but I will also share many



The Professional Photographer's Digital Workflow

Michael Clark

CLASS DESCRIPTION LESSONS REVIEWS STUDENT WORK



☆ SAVE CLASS

✉ EMAIL 📌 PIN f SHARE 🐦 TWEET

THIS CLASS IS STREAMING FOR FREE

Apr 16 - 18

9:00AM PDT

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FOR ON-DEMAND ACCESS

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CLASS DESCRIPTION

COVERED TOPICS

PHOTO & VIDEO BUSINESS ADOBE LIGHTROOM PHOTOSHOP

Know How You Want To Edit Before You Take The Image

Setting up a practical and efficient workflow with your photography feels like a daunting part of your business. Internationally recognized photographer Michael Clark introduces you to techniques to allow you more time to shoot the images you want. His workflow philosophy is that you must first know how you are going to edit the image in post production to know how you need to shoot it.

In this class Michael teaches:

- Best practices for a shooting workflow from setting up your camera to histograms and exposure
- How to clean the sensor on your DSLR camera
- Color management workflow including your work environment and monitor calibration
- An overview of Lightroom® and multiple ways to speed up your workflow including file folder and batch naming as well as metadata and archival processes
- Techniques to finalizing your images in Photoshop® with basic adjustments and retouching
- Making fine art prints, choosing your printer, paper, understanding ICC profiles, and much more!

Michael covers everything you need to know in order to streamline your post production workflow in Lightroom® and Photoshop® and best practices for printing your art at home. Digital photography is far more complicated than shooting film ever was. Knowing the best practices for a digital workflow will make you a better photographer.

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STUDENTS



MICHAEL CLARK

Michael Clark is an internationally published outdoor photographer specializing in adventure sports, travel, and landscape photography. He produces intense, raw images of athletes pushing their sports to the limit and has risked life and limb on a variety of assignments to bring back stunning images of rock climbers, mountaineers, kayakers, big-wave surfers and mountain bikers in remote locations around the world.

[READ FULL BIO](#)

advanced issues and discuss advanced topics. As with the e-book, the section on color management is going to be a gold mine of information for both amateur and advanced professional photographers. For this class I will be working in Adobe Lightroom Classic CC and Adobe Photoshop CC. I hope you can tune in!

The class will stream live worldwide for free for three full days starting April 16th. After that it will have to be purchased to access the content. A full description of the class is available on CreativeLIVE. To sign up or to purchase The Professional Photographer's Digital Workflow class visit the [CreativeLIVE website](#).

Maria Luisa Photo Contest

Kayaking image wins the Extreme Sports category of this illustrious photo contest



Last month, I was notified that one of my images from the [Lighting the Spirit](#) shoot last summer with Rafa Ortiz was among the winners in the [Maria Luisa Photo Contest](#), in the category of Adventure and Extreme Sports. The winning image, shown above, has already been widely seen and has already won a few awards. It is awesome to see the images from this assignment for Elinchrom and Red Bull Photography make the rounds. This award, yet again, confirms my thoughts that it was one of my best assignments to date. This image of Rafa Ortiz was created by rappelling into a spot just next to the waterfall and using

the new Elinchrom ELB 1200 strobes to light up Rafa and the shaded side of the waterfall. To see how this image was created check out my blog post and the full behind the scenes video on my blog [here](#). The winning images, along with the honorable mentions, will be included in an outdoor exhibition in Infiesto and Oviedo, Spain and the images will also be published in a portfolio commemorative book. My thanks to the Maria Luisa Photo Contest and the jury that chose the winning images. Congratulations to all the other winning photographers on their remarkable images.

Visual Revolutionary Podcast

Discussing gear and the future of camera technology with Ric Stovall

Last month I had a conversation with Ric Stovall of the [Visual Revolutionary](#) podcast. This episode was one of his new “Short” podcasts, i.e. for this one it was 48 minutes long instead of a few hours. In this podcast we discussed the future of photography and specifically how the equipment has changed the industry. We covered a lot of ground in this interview including what I’d like to see in cameras in the near future, as well as where I see photography going in the long term. We went in-depth into the convergence of video and stills, photography for VR usage, holographic imaging and much more. We also discussed at length how we as professional photographers will have to deal with all of the new technology, and how it will change the industry. It was a fun conversation that followed a natural arc. With this type of conversation it could have gone on for hours and hours. I didn’t even bring up topics like liquid lenses and organic material “DNA” data storage.

Ric is doing a stellar job with this podcast. I find myself listening to many of his podcasts while I travel. I am always fascinated by how other photographers got their start and how they got to where they are today. If you are

interested in my story, you can find my in-depth interview with Ric in [Episode 42](#).

This short podcast is available on [iTunes](#) or on the [Visual Revolutionary](#) website. My short podcast is VR Shorts Episode #4. I hope you enjoy this little short and check out some of the other podcasts. There is a ton of great insight in these podcasts! I am really stoked that Ric is doing this and is continuing the series. Keep up the great work Ric! And thank you again for having me back on the Podcast.



workshops

Photography Workshops

An overview of workshops and online classes with Michael Clark

Each year I teach a few workshops on a variety of topics including adventure sports photography, big-wave surfing photography, and artificial lighting. Below is a listing of the workshops I will be teaching in 2018. For more information on these workshops, and to find out how to register, go to the [Workshops](#) page on my blog.

Cutting-Edge Lighting Techniques

Santa Fe Workshops - Santa Fe, New Mexico

July 29 - August 3, 2018

How do you separate your work from the pack? Do you want to break down the barriers that are keeping your photography from standing out? In the last five years, flash manufacturers have added some incredible technology to their strobes. Michael has been working with these new flash technologies for more than seven years and has even helped perfect the technology. High Speed Sync and Hi-Sync (HS) allow us to freeze action like never before, light subjects from ridiculous distances, and easily create lit portraits with incredibly shallow depth of field. In short, we can create images that were never possible before.

Designed for intermediate to experienced photographers, this 5-day workshop concentrates on creating unique images using cutting-edge lighting technology. Working

with elite athletes, dancers and models both in the studio and out on location, we aim to create images that are not easy to duplicate. Topics covered during the week include high speed sync flash techniques, multiple exposure flash techniques, freezing motion, stroboscopic lighting, advanced portrait lighting, motion blur and rear curtain strobe techniques, and mixing continuous lighting with strobes.

Classroom time includes daily editing, group critiques, and one-on-one meetings with Michael. In addition, Michael shares his insights and experiences in the photo industry, including career development, portfolios, and how to shoot for editorial and commercial clients.

Cost: \$1,695 + \$325 Model & Location Fee

Visit the [Santa Fe Workshops](#) website for more information on this workshop and to register.

Adventure Sports Photography

Summit Workshops - Jackson, Wyoming

September 8 -13, 2018

Instructors: Corey Rich, Lucas Gilman, Brad Smith, Dave Black, Jen Edney, Ryan Taylor, Bo Bridges, Scott Willson, Ron Taniwaki, and Michael Clark



An image created during the Lighting the Spirit campaign for Elinchrom last year that shows the power of new strobe technologies. It is lit by a two Elinchrom ELB 1200 strobes. If you would like to learn more about these cutting-edge strobe techniques join me for my workshop this summer at the Santa Fe Workshops.

Action and Adventure Junkies Rejoice! Set out on a photography journey in the Grand Tetons with our faculty of adventure photographers and editors from National Geographic, Red Bull, The North Face, and more. Work with the expert photographers and learn the shooting and scouting techniques that they use to land their images in top publications, meet the editors behind some of the world's most daring photography expeditions and learn how they hire photographers, and even spend a night

camping with the faculty as you network with them throughout the workshop.

In this workshop, you'll be exposed to every aspect of adventure photography, from adventure and outdoor sports photography to product and outdoor commercial photography. The Adventure Workshop is for any and all photographers, and although some hiking is required, there is no recommended minimum level of fitness.

Cost: \$1,995.00

Go to the [Summit Workshops website](#) for the specifics on what is covered and what isn't. Please note that this workshop is taught by ten outstanding photographers and photo editors and offers an incredible opportunity to learn from not just one but many experts.

Surfing Photography

North Shore, Oahu, Hawaii

February 21 -24, 2019

The Surfing Photography Workshop is back! Join legendary surfing photographer Brian Biemann and I 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 40 years. I will bring my adventure photography skills, including shooting surfing for the last decade, 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 usually serves up sizable waves on a regular basis. We will host the workshop at the Turtle Bay 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 \$2,295 per person. A deposit of \$700 is required to secure your spot in the workshop. You can find more information about the workshop on my [blog](#), 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](#). For more information check out my [blog post](#) announcing this workshop.

Online Workshop Classes

Over the last few years I have taught a number of online classes for CreativeLIVE, which are available for download on their website. These classes are in-depth, online two-to-three days courses. Hence, there is a lot of



An image created during the the Surfing Photography Workshop on the North Shore of Oahu. After a little hiatus, Brian Biemann and I are teaching this workshop again in February 2019. Check out the workshop description on the previous page for more information on this incredibly fun and exciting workshop.

information and they are a very cost effective way to learn about various photography skills. Below are a listing of my most recent classes.

The Professional Photographer's Digital Workflow

CreativeLIVE (www.creativelive.com)

Coming up on April 16th and 17th, this digital workflow class will cover everything from image capture to the final

print. This is not just a class on how to process your images, it is a detailed class for any and all photographers looking to take their photography to a whole new level, stay organized and make sure that they are getting the best possible image quality. This CreativeLIVE class won't cover everything contained in my digital workflow e-book, but it will cover a good portion of the key basics. We are going to take a deep dive into color management, sensor cleaning, image organization, file and folder

naming, processing images in Lightroom and Photoshop, printing, backing up your images and much more. To watch or purchase this class visit www.creativelive.com.

Cost: \$99 USD

Note that CreativeLIVE often runs sales so the class might be discounted below this price.

Advanced Lighting for Adventure Photography

CreativeLIVE (www.creativelive.com)

Last Summer I taught a two-day live class on advanced lighting techniques for CreativeLIVE and Red Bull Photography, which was broadcast live on July 17th and 18th, 2017. This class is available for download on www.creativelive.com. While this isn't an in-person workshop, like the others listed here, it is a resource that is available online and can be downloaded and watched anytime.

Cost: \$79 USD

Note that CreativeLIVE often runs sales so the class might be discounted below this price.

Workshop Testimonials

"Within the short time I've been studying and practicing photography, I have had teachers who are good educators, but not great photographers, and vice versa, but few who are both. Count yourself in these narrow ranks...I went through 4 years of college and several careers getting less candid advice and encouragement than I got in 4 days with you. For what it is worth, thank you for that." - Brandon McMahon, Adventure Photography Workshop

"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

"I just finished Michael Clark's Adventure Photography Workshop at the Santa Fe Workshops. 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

"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

For more information on my upcoming workshops, or to read more testimonials, please visit the [Workshops](#) page on my blog. Hope to see you at a workshop here soon!

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MICHAEL CLARK

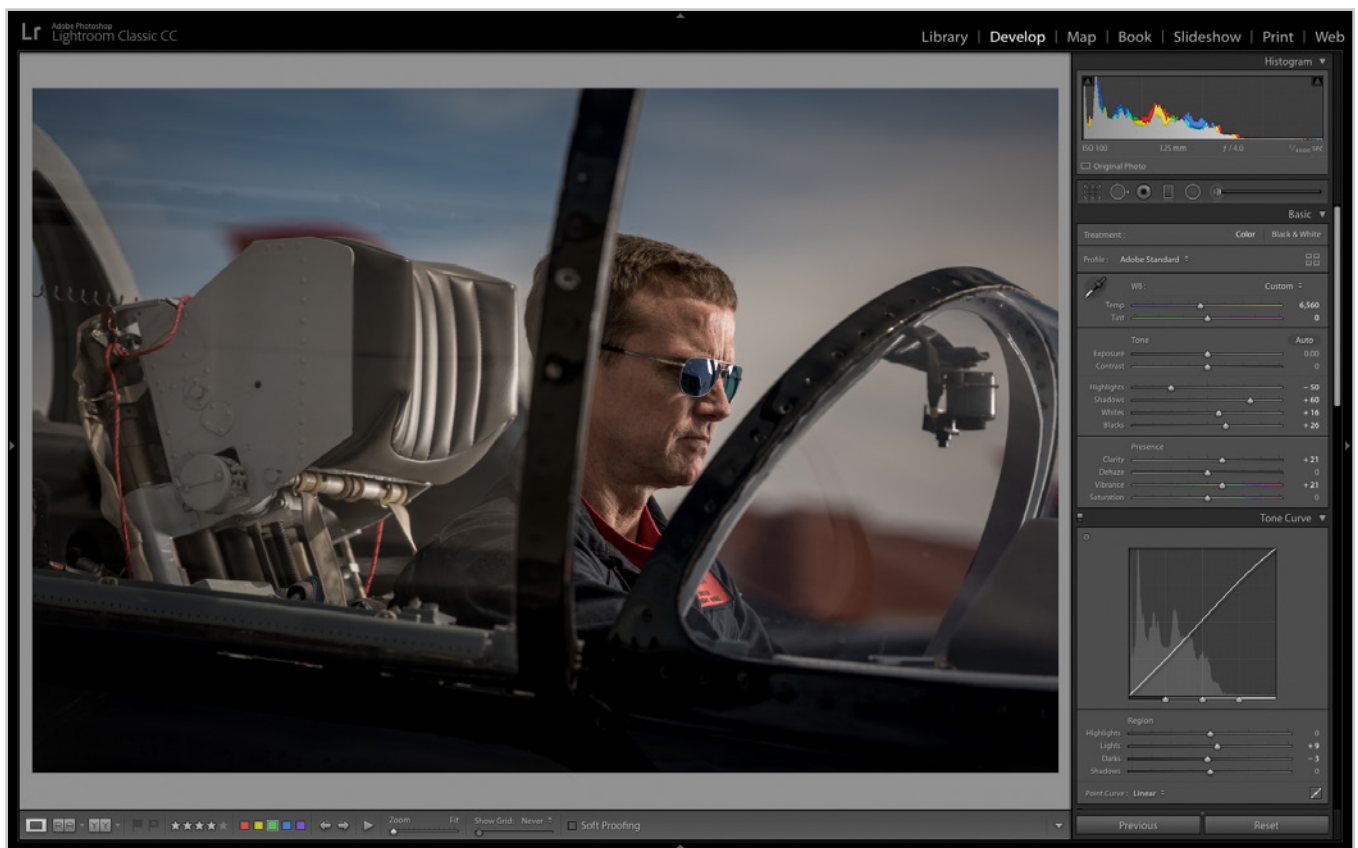
Reality Check. Make Your Images Shine.

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equipment review

Adobe Lightroom Classic CC

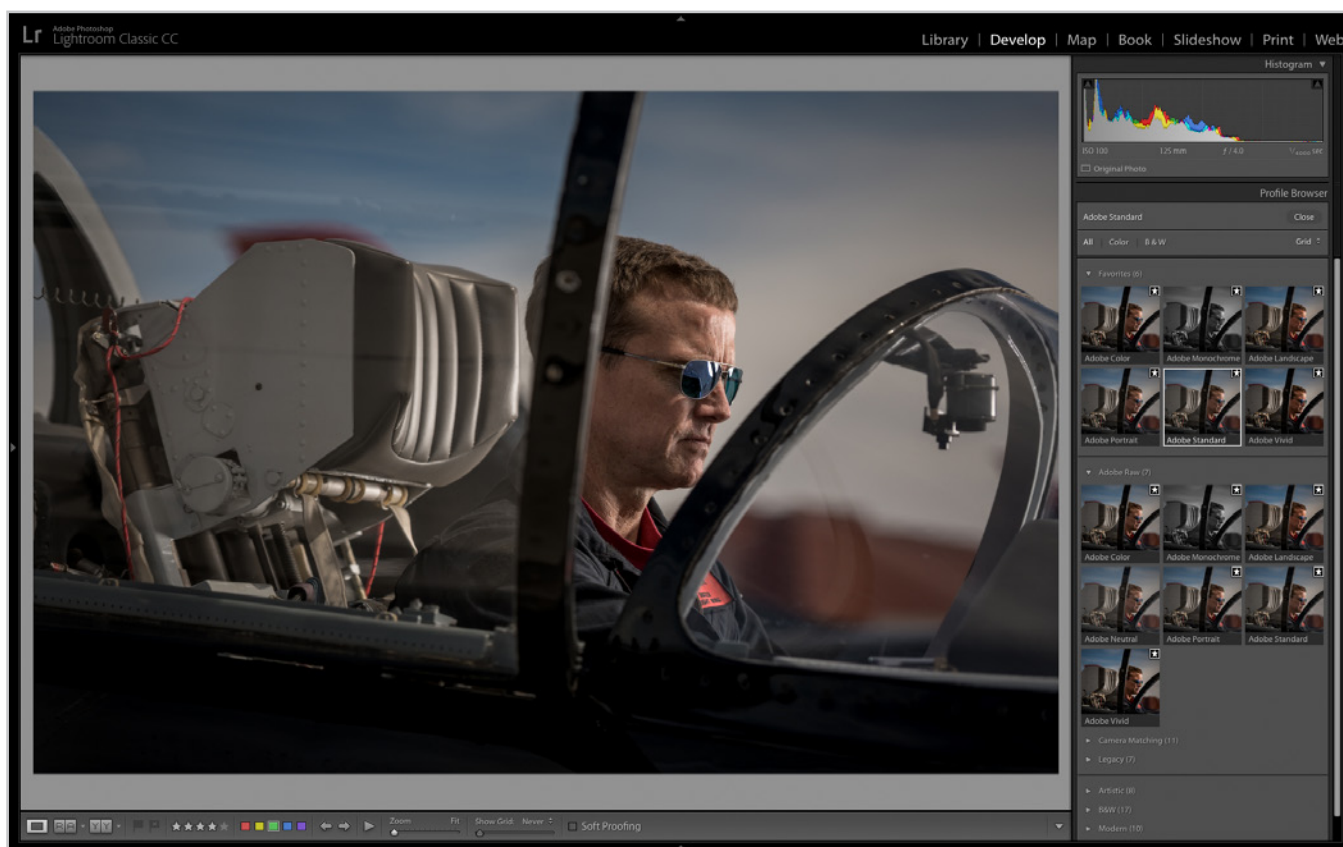
Upgrades to Lightroom make it an even more solid platform



Disclaimer: From 2006 to 2016, I was a beta-tester for Adobe Lightroom and Photoshop. In 2006, I also shot one of the first assignments for Adobe Lightroom before it launched later that year. At this time I have no affiliation with Adobe and I currently pay full-price for the Adobe Creative Cloud.

T rue to their word, Adobe has been making frequent and consequential upgrades to the Creative

Cloud, improving upon all of their software in incremental steps. Recently, in the last five months, Adobe has made two major improvements to Adobe Photoshop Lightroom, now called Lightroom Classic CC. Just like Coca-Cola back in the 90's changed the name of its premier soft drink to *Coca-Cola Classic* to make room for New Coke, Adobe has decided to name their online mobile version of the software "Lightroom CC" and have



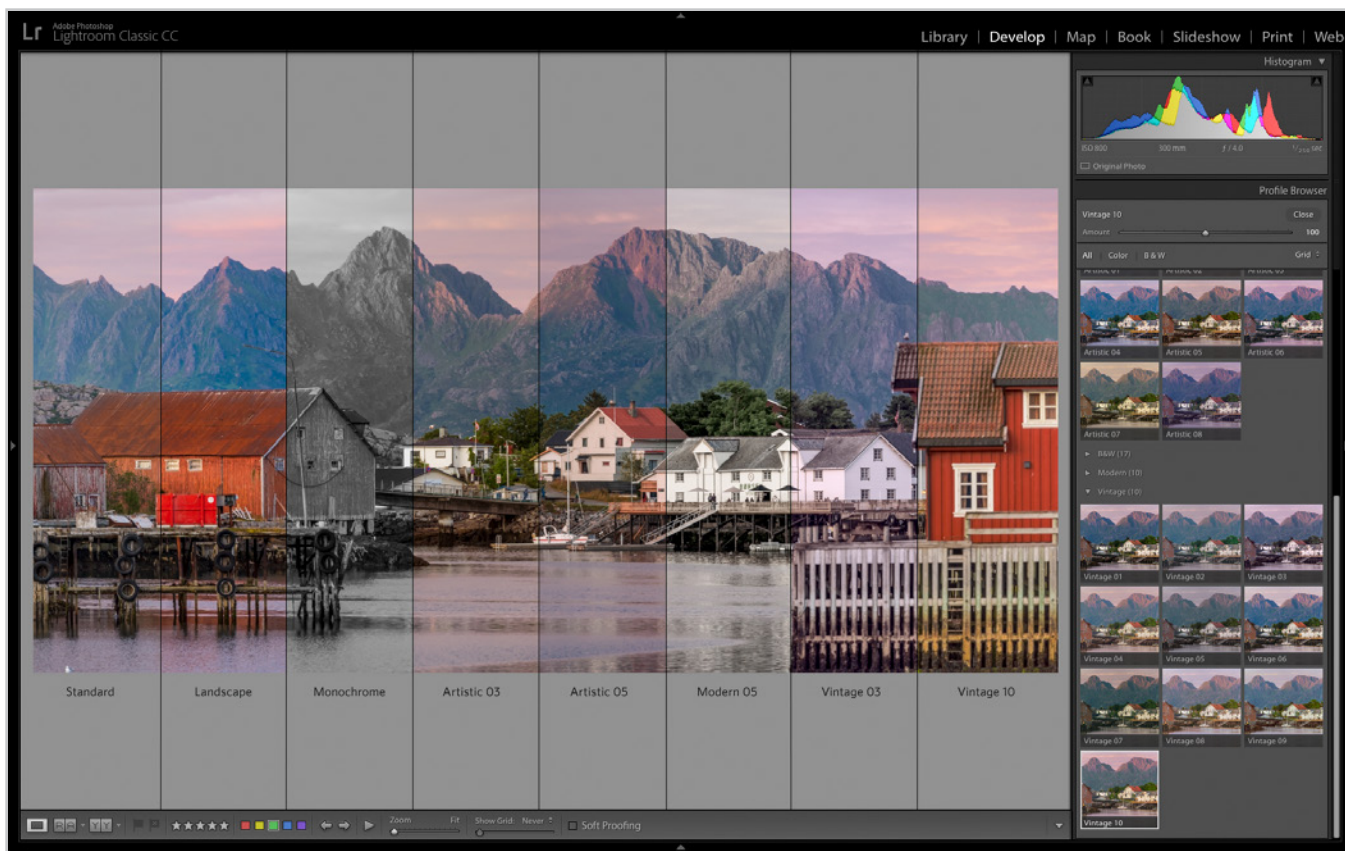
Above, I have selected the Adobe Standard profile, which is the default profile that Adobe has been using for raw images for years now. One of the cool features of the new Profile panel is that you can simply mouse over the various icons in the right panel and the main image window will give you a preview what that profile will look like. This small touch makes it really fast to scan through a bunch of these profiles to see if one or any of them works for the image. For this image of pilot Scott “Banker” Ind, of the Patriots Jet Team, shot for Method Seven sunglasses, I opted for the standard profile and adjusted the image as seen here.

renamed the desktop version “Lightroom Classic CC”. At the time, I did not comment on the naming convention. It doesn’t really matter to me what they call it as long as they don’t stop making it for those of us that rely upon it for our day-to-day work. I suppose they are looking forward to the future and have read the writing on the wall that at some point most of us will be uploading images directly to the cloud instead of downloading them to computers. For most young photographers, like those working with iPads and iPhones, this is already the case.

The first update, along with the name change, improved the speed of the software pretty drastically for most

users. I noticed a significant speed bump, especially when it comes to rendering previews for my high resolution cameras. Lightroom still isn’t as fast as Photo Mechanic in terms of rendering previews but for my work it is fast enough. Other than the speed bump, I don’t really remember any significant new features implemented at that time—to be clear their probably were new features added but not those I use on a regular basis.

With the latest update to Lightroom Classic CC, which dropped a week before this article was written, Adobe added several significant features and also moved some of the main sliders around a bit within the Develop



Above is an assortment of the various Lightroom Develop module profiles shown in a composite image. From left to right are the following profiles: Standard, Landscape, Monochrome, Artistic 03, Artistic 05, Modern 05, Vintage 03 and Vintage 10. Any of these profiles can be selected after clicking on the four squares in the Profile tab at the top of the right hand panel in the Develop module as highlighted in red in the image on the next page. Note that any and all of these profiles are just different starting points for the raw processing. In essence, these profiles are like different film simulations and give us more options.

module. As shown on the previous pages and above, in the Develop module Adobe has moved the camera profiles to the top of the right hand panel and has also added quite a few new profiles with various color renderings. Essentially this allows us to pick the starting point before working up the image. By clicking on the four squares in the Profile tab at the top of the right hand panel, a drop down menu appears with various square images showing you a preview of how that profile will render the raw image. By mousing over the images the main image will assume that profile to show you what it will look like. This panel includes the basic Adobe Raw profiles, your camera specific profiles (named Camera Matching), and also

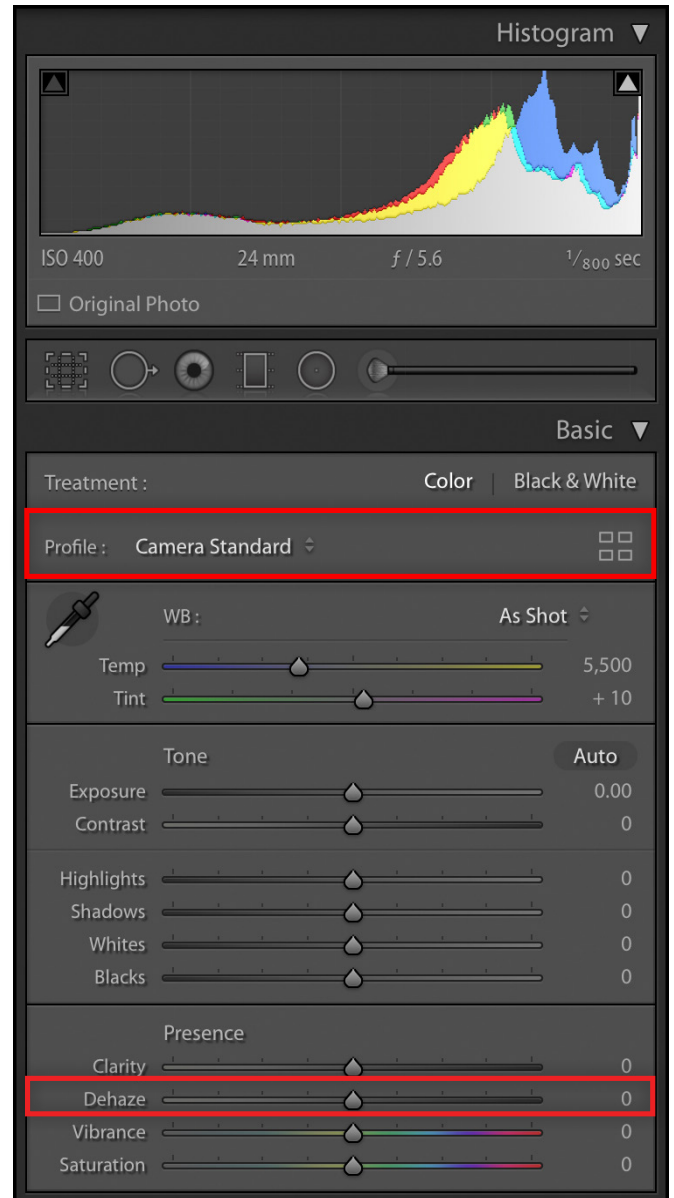
a variety of Legacy profiles and new Artistic, B&W and Modern profiles.

Shown above is a composite image showing how a variety of these profiles affect the raw image. To be clear, these are not profiles you apply to your image after you have worked it up—rather they are profiles you use at the beginning of the raw processing stage as a starting point. Under the Adobe Raw profiles you will notice the usual suspects and also a new profile called Adobe Color. This new profile adds to the Standard, Landscape, Portrait, Vivid, Neutral and Monochrome profiles that already existed. Basically, this new profile, and all of the others, are

like different film interpretations of the image. This is a great move by Adobe because it allows us to really see a whole bunch of different variations on the image before we start working it up. If you don't like how the skin tones are rendering, try out a different profile and see if you can find one that renders the skin tones in more pleasing way. That is very powerful.

This new feature also puts the profiles up where they should have been all along. Since Lightroom was announced twelve years ago, the profiles have been at the bottom of the right hand panel in the Develop module and few people ever scrolled all the way down there to try out the different profiles. Now that they are at the top, just above the basic panel, they are in a much better place for all of us to try them out. As I said before, these are just a starting point. In the end, you will end up where you want to end up by adjusting the image with all of the sliders in the right hand panel. But, these new profiles might allow you to get where you want to go faster and with less effort than before.

In addition to moving up the profiles Adobe has also moved the Dehaze slider. For years now, I have maligned the Dehaze slider as a sledgehammer tool that really is another contrast slider. In essence, it adds or removes contrast to the image thereby adding or removing "haze." It also expands or contracts your histogram fairly significantly. Hence, if you have set your white and black points with the Whites and Blacks sliders the Dehaze slider will undo those settings. I still consider it a gimmicky tool but moving it up to the Basic panel does allow us to see it's affect earlier in the processing than it did when it was way down at the bottom of the panel. Because of this move, I think it makes this slider much more useful. Time



Above, both the Profile tab (top) and the Dehaze Slider (bottom) are outlined in red. Moving these two options to the Basic panel is a welcome addition and a good move by Adobe as it make both features much more usable and better placed within Lightroom's Develop Module.

will tell if I end up using the Dehaze slider. With my workflow, I have to go into Photoshop anyway with every image and I find that doing a levels adjustment in Photoshop—in a real world color space, not the hybrid Melissa RGB color space in lightroom—allows me to make much more accurate white and black point settings.

A few years ago, I tried out some other raw processing software options. I thought about moving over to Capture One, but I found it clunky compared to the Lightroom interface and I did not like the color rendering of my Nikon images. It is a robust piece of software—and it is great for tethering—but it just didn't work for me. When I acquired the Hasselblad H5D, which is not supported by Capture One, that sealed the deal. Luckily, Hasselblad has given Adobe full raw support and Lightroom is a great platform to work up my Hasselblad 3FR raw files.

One of my main issues with Lightroom is that it uses a hybrid color space to accommodate all file types. This color space, known as Melissa RGB inside Adobe, is a ProPhoto RGB color space with an sRGB tone curve. Inside of Lightroom, there is no way to set a standardized color space which means that when you export the image and open it in Photoshop in a standard color space like ProPhoto RGB the histogram has changed and effectively your white and black point settings have also changed. In some rare cases there will even be a color shift when the image is exported out of Lightroom and opened in Photoshop. Hence, this is why I have to take every image into Photoshop to finish working it up in a known color space. I have been asking the Adobe engineers for many years to rectify this problem and allow us to set the Lightroom color space in the preferences but every time they have told me it would require them to rewrite the entire software. When using Adobe Camera Raw (ACR), you can select the color space you are working in, which is a huge plus and makes working up the raw image much easier. Maybe someday Adobe will add this feature. I don't think many people are aware of this or even care for that matter, but those of us who are meticulous about how we process our images do care. I have even toyed around

with the idea of editing and ranking my images in Lightroom—because it is a faster image editor than Bridge—and then working them up in ACR, but that seems pretty clunky as a workflow.

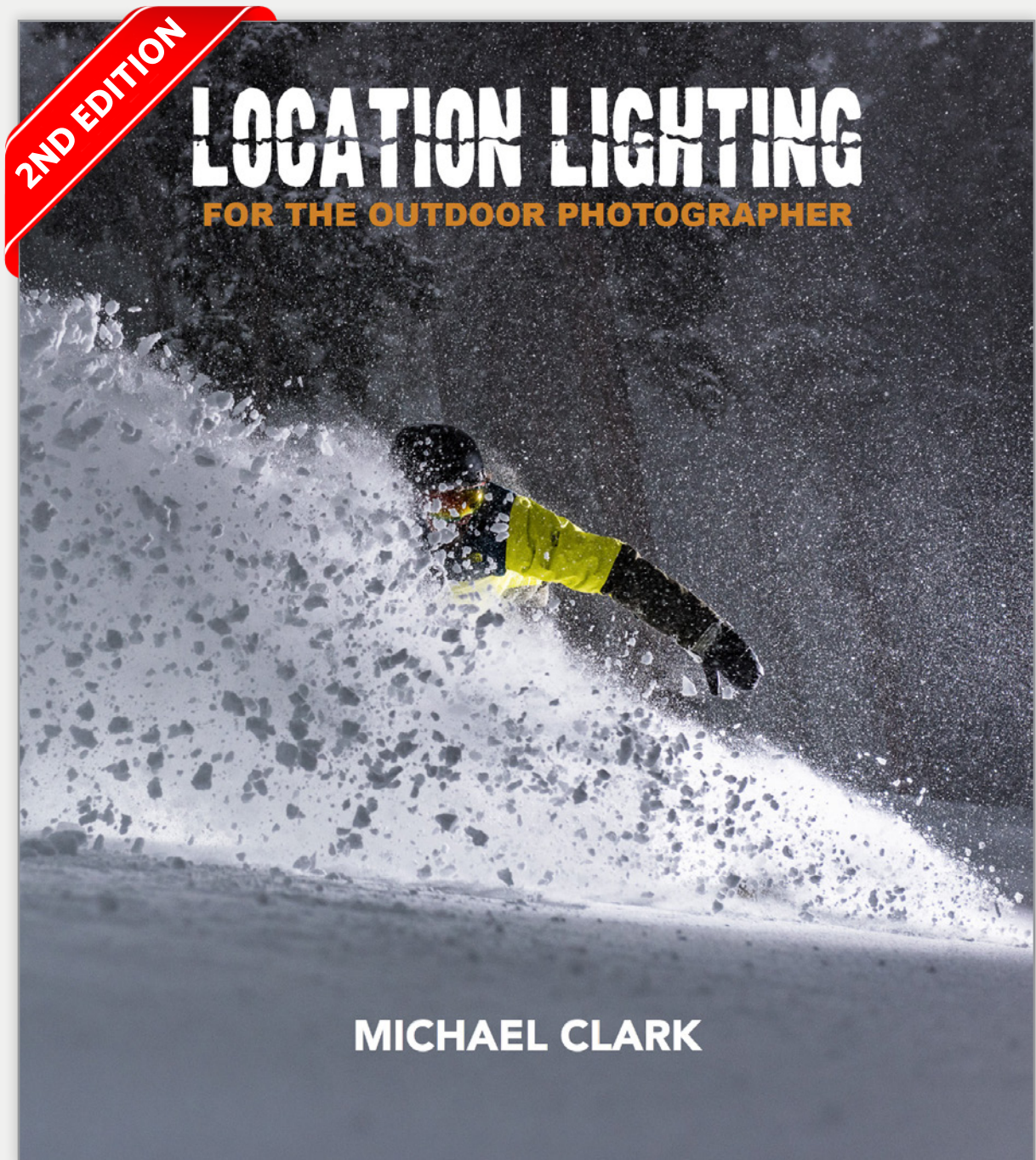
Regardless of the color space issues, Lightroom continues to be my go to software for raw processing and for archiving and organizing my images. The power of the Develop module is pretty hard to beat. As cameras continue to gain megapixels, the software could always get faster, but even for my 50 MP images it is pretty fast for my needs.

Are there other features I would love to see in Lightroom? Sure. I would love to see Adobe add a simplified Video editing module that would allow us to output quick videos without having to dive into Premiere Pro, which feels twenty times more complex than Photoshop. I realize for big video projects Premiere Pro is going to be the software of choice but there are certainly times when I just need to go in and edit a few clips and zip those out to clients and having a simplified Video Module would be a great addition to Lightroom. It also seems like the Book, Slideshow and Web modules have been long overdue for an update. These days the only modules I use in Lightroom are the Library and Develop modules, and occasionally the Print module for quick prints. This is not a criticism of Lightroom, I am just taking stock of where it's at and where it could improve.

All in all, it is great to see that Adobe continues to improve Lightroom, which is a very robust image editing and processing solution. If you would like to see how I use Lightroom check out my CreativeLIVE class [The Professional Photographer's Digital Workflow](#).

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on assignment:

PEAHI

AKA JAWS



*Makua Rothman dropping in at Peahi, a.k.a.
JAWS, with a giant wall of water behind him on
the north shore of Maui, Hawaii.*



Ten years ago I was working on my first printed book, entitled Adventure Photography: Capturing the World of Outdoor Sports, which is now out of print. For that book, which was a how-to book on adventure sports photography, the publishers wanted me to discuss all of the major adventure sports including climbing, whitewater kayaking, mountain biking, skiing and surfing among others. Living in New Mexico, I had not photographed surfing ever. Through a few friends I managed to photograph surfing on the California coast for the book but the waves were fairly small, and the images were lackluster compared to the amazing surf images I saw online and in the surf mags.

For the book, I need to interview a top surf photographer and get the scoop on how to shoot surfing straight from an expert. Amazingly, while cross country skiing with Andrew Eccles, a top portrait photographer from New York, he suggested I call his friend Brian Biemann, whom he described as the “Godfather of Surf Photography.” Amazingly, while Andrew was working with Annie Leibovitz as her first assistant, he hired Brian for a shoot in Los Angeles. Later on, Brian took Andrew’s portrait photography workshop at the Santa Fe Workshops where they became better friends. With Andrew’s introduction, I interviewed Brian in the fall of 2008. In that interview we hit it off instantly. Brian was very open about his craft, and he was incredibly gracious to give me so much insight into the world of surf photography. On that first call, he even noted that I probably needed surf images for the book and he invited me to come out and shoot with him at Peahi, also known as JAWS, which is one of the biggest waves in the world. Sadly, that winter no big swells ever rolled in at Peahi. Two weeks after our interview, on a Thursday, Brian called and said Pipeline was going to be eight-to-ten

feet that weekend, which meant that the wave faces would be anywhere from 16 to 20 feet tall. He invited me to come out for the weekend and stay with him and his family, and we could go out and shoot together. One hour after his call I had an airline ticket and twenty-four hours later I showed up on his doorstep. He and his family were incredibly gracious and welcoming.

It is extremely rare in my experience for a fellow professional photographer to welcome you into their genre and show you ropes of a sport you have never photographed before. After that first trip, in January of 2009, I went back out and shot with Brian again in December 2009. By chance, the Quiksilver in memory of Eddie Eikau surf contest at Waimea Bay happened while I was there. Through Brian, I got access to the primo spots to photograph the event. During that event, fifty- to sixty-foot waves rolled into the bay all morning and all afternoon. At the time, they were the biggest waves ever in any surfing contest. That day also changed surfing: they were the biggest waves ever paddled into as well. After that contest, tow surfing took a backseat worldwide to paddle-in surfing, unless the waves were just unbelievably huge. Since that first interview in 2008, Brian and I have become close friends. I have journeyed out to Hawaii just about every year since and Brian and I have taught five Surfing Photography Workshops together on the north shore of Oahu.

In the last ten years, I have shot at many of the most famous surf breaks on the planet, but the chance of photographing giant waves at Peahi always alluded me. A few years back Peahi came up fifteen or twenty times in one winter, which was unprecedented. I missed every single one of those swells due to assignments I had already



Above: A surfer going left on a giant wave at Peahi, a.k.a. JAWS, on the north shore of Maui, Hawaii. Tech Info: Nikon D850, Nikkor 70-200mm f/4 lens, 1/3200th second at f/5.6, ISO 400. Right: Peahi, aka JAWS, breaking huge at sunrise on Sunday, January 14, 2018 during a massive swell on the north shore of Maui, Hawaii. Tech Info: Nikon D850, Nikkor 70-200mm f/4 lens, 1/2000th second at f/5.6, ISO 800.



committed to. Finally, this winter I watched the swell with serious intent. I checked Surfline every day hoping a big swell would roll in at Peahi. In January, a huge swell was predicted for the 13th and 14th. Five days before, I talked with Brian, who talked with Kai Lenny and various other surfers about the predictions. At 11 PM on January 9th, I purchased a ticket to fly to Maui on the 12th. I didn't have an assignment from a client; this was a personal shoot. Even so, if it went well, I was pretty certain I could license some of these images down the road as I have been able to do with most of my surfing images.

Brian set up the jet skis for us. Since he knows everyone in the surfing world, it was great to have his help getting a jet ski. We ended up on skis with D.K. Walsh and his crew, which is probably the best surfing rescue crew anywhere. Needless to say it was reassuring to be working with such a stellar crew.

The day before, Lucas had told me his horror story of heading out to Peahi in the dark on the back of a jet ski. That didn't sound like fun so I was happy to jump in a boat with Brian and meet our jet ski drivers out at the

“My stomach was doing hula hoops around my head by the time we got to the wave. In the early hours on the back of the jet ski it was like trying to hold onto a bucking bronco with one hand.”

The swell was still rising on Saturday the 13th and the main force of the swell looked like it might peak in the night. Seeing the predictions, Brian and I opted to shoot from the cliff that Saturday and get on a jet ski the following day. Shooting from the cliff was pleasant and easy going. It was a party atmosphere and I was lucky to share a spot with Randy Sparrow, who had taken our Surfing Photography Workshop, and who had shot at Peahi many times. Also on the cliff with us was [Lucas Gilman](#), a fellow adventure sports photographer who has shot at Peahi quite a few times. The biggest waves didn't roll in until late afternoon that first day. Nonetheless, it was great to catch up with Randy and Lucas. I got a few decent shots that first day but because the wave breaks about a half mile offshore, it is really far away. None of the images in this article were shot from the cliff. The images were just so much better the following day from the jet ski because we were shooting from below the waves.

wave. It was an hour-long boat ride in the early hours of the morning before dawn. We had to hold on tight as we went up and over twenty-foot rollers at full speed in the boat. We were bouncing side to side pretty hard and I can only imagine how rough it would have been on the back of a jet ski. My stomach was doing hula hoops around my head by the time we got to the wave. Within minutes of getting there we jumped on jet skis and raced out to the shoulder of the wave. We each had our own jet ski driver for safety and so we could concentrate on taking photos.

The first dozen waves that morning were likely the biggest I saw the entire day. And luckily, we got there just in time for the sun to come over the morning clouds. The light was stunning. Before I could even get my bearings Kai Lenny got towed into a bomb of a wave, as shown on pages 28-29). The waves were so big that none of the paddle-in surfers could catch them. There were only a

Continued on page 32



Above: Kai Lenny dropping into a bomb of a wave at Peahi, a.k.a. JAWS, on the north shore of Maui, Hawaii. Tech Info: Nikon D850, Nikkor 70-200mm f/4 lens, 1/2500th second at f/5.6, ISO 400. Right: Peahi, aka JAWS, breaking huge at sunrise on Sunday, January 14, 2018 during a massive swell on the north shore of Maui, Hawaii. This image gives you a sense of what it is like to ride up and over the shoulder of the wave on a jet ski. As in this image, I had a driver and I sat on the back of the jet ski to shoot images, which allowed me to concentrate on the images and allowed the driver to watch out for our safety. Tech Info: Nikon D850, Nikkor 70-200mm f/4 lens, 1/2000th second at f/5.6, ISO 800.









Page 28-29: Kai Lenny dropping into a bomb of a wave at Peahi, a.k.a. JAWS, on the north shore of Maui just as the sun rose over the early morning clouds. Tech Info: Nikon D850, Nikkor 70-200mm f/4 lens, 1/2000th second at f/5.6, ISO 400. Above: Kai Lenny arcing across the top of a huge wave at Peahi, a.k.a. JAWS, on the north shore of Maui, Hawaii. Tech Info: Nikon D850, Nikkor 70-200mm f/4 lens, 1/2500th second at f/5.6, ISO 400. Right: Peahi, aka JAWS, breaking huge at sunrise on Sunday, January 14, 2018 during a massive swell on the north shore of Maui, Hawaii. Tech Info: Nikon D850, Nikkor 70-200mm f/4 lens, 1/3200th second at f/5.6, ISO 800.



Right: An empty wave at Peahi breaking at sunrise. Tech Info: Nikon D850, Nikkor 70-200mm f/4 lens, 1/1000th second at f/5.6, ISO 800. Below: A surfer getting pounded at Peahi, a.k.a. JAWS, on the north shore of Maui, Hawaii. Tech Info: Nikon D850, Nikkor 70-200mm f/4 lens, 1/8000th second at f/5.6, ISO 400.



few surfers towing in that morning, and Kai Lenny was towing into one giant wave after another. Shortly after sunrise, still in the magic twilight, a giant empty wave rolled by and I caught the image that appears on the cover of this issue and also in the Portfolio section on pages 34-35. I don't normally repeat images in the Newsletter but this image is so magical that it bears repeating—and I wanted to show it off in a double page spread. This empty wave shot is likely the best image I got that entire day because it is quite different than your average shot from Peahi.

Sitting on a jet ski at Peahi and going up and over the shoulder of every wave might sound like fun but for the first half of the day it was brutal. For the first six hours or so I was pretty nauseous. I was seriously trying not to puke for most of the day. I quickly learned that looking at images on the back of the camera was not a good idea. Every time I tried, I had to hold back the puke rising up my esophagus. Even looking through the camera could be trouble so I have to shoot in quick bursts and keep both eyes open. My jet ski driver was pretty amped up and we caught air a few times going over the shoulder of the wave. When I say, we caught air, I mean the entire jet ski was two or three feet out of the water as we were launched off the top of the wave. In the early hours, it was like holding onto a bucking bronco. But in this case I was also holding a \$5,000 DSLR in a water housing with my free hand. Regardless, I had waited ten years to shoot at Peahi and I wasn't going to miss a second of it.

For the first few hours, Kai Lenny and a few other surfers towed into massive waves. The waves that morning were up to around 35-foot Hawaiian (which means they had wave faces about seventy-feet tall). Later that day I heard

several of the surfers and surf photographers say it was about as big as they had ever seen it. The image on page 25 of a surfer going left really helps to show the size of those early morning waves. They were massive.

On the water, there were about six or seven still photographers on jet skis and maybe the same number shooting video footage with Red Digital Cinema cameras. It was the usual circus on a big day at Peahi. Every once in a while I ended up in front of all the other jet skis and in the perfect position to capture an entire ride as the surfer dropped down the face and then as the wave curled over him. This happened for me a few times that morning with Kai Lenny. The double page spread on page 28-29 is the same wave as the image on page 27.

For all of these images, I was blasting away on my fairly new Nikon D850 using a 70-200mm f/4 lens. At the time of this shoot in January, no one had actually released a Nikon D850 water housing and I considered going out there with the camera naked and exposed. Luckily, I found that Ewa-Marine made a housing that would barely fit my D850 with the battery-grip and the 70-200, and I purchased one just a few days before the trip. Thankfully, the Ewa-Marine bag worked great. It also allowed me to easily change any camera setting I needed to because I could see through the bag and also reach every button and dial. Within the first hour we were pummeled by some sizable waves and I was very happy to have the waterproof bag for the camera. The D850 did incredibly well and it's autofocus locked onto the surfers and would not let go. The D850 did hit the buffer a little sooner than my older Nikon D4 would have, but being able to capture 46 MP images at 9 frames per second was worth it. The 46 MP images are so huge that cropping in on them still results

in 24 MP or larger images. A vertical crop of a horizontal image still results in a 20 MP image, which make this camera incredibly versatile for shooting sports. In all, I shot over 8,000 images in two days and 5,000 of those were shot from the jet ski on the second day.

The double page spread that opens this article (on pages 22-23) is also one of my favorite images. It is an unusual composition. I haven't ever seen a shot like this from JAWS. When I showed this image to [Levi Siver](#), who himself is one of the best windsurfers on the planet and a hell of a surfer himself, he said that he and many other surfers will really connect with this image because it looks exactly how it feels to be on the wave. On huge waves like this, he said it feels like there is a wall behind you, and this image really shows that.

“Later that afternoon, Kai Lenny jumped on his foil board and was towed into dozens of big waves. He towed into so many waves, then pumped back out of them and grabbed the tow line, that I am not sure he even got his hair wet.”

The surfer who really stood out on this day was Kai Lenny. For two hours in the morning he was towing into wave after wave, then when the swell dropped just a bit he paddled into some monster waves. Later that afternoon, he jumped on his foil board and was towed into dozens of big waves going left the entire time so as not to get in the way of the other surfers. He towed into so many waves on his foil board, then pumped back out of them and grabbed the tow line, that I am not sure he even got his hair wet in the afternoon. Regardless of the discipline, he had one hell of a day of surfing. He was also one of the very few surfers who would arc across that top of the

wave (as seen on page 30) or drop into a barrel.

Having shot at Waimea Bay and Teahupo'o on big days, I have to say that Peahi seems much more powerful and dangerous than either of those other waves. It may just be that I happened to be at Peahi on a giant day and my time at Teahupo'o wasn't quite as gnarly, but nevertheless, Peahi lived up to its reputation.

By the end of the day I was ready to head back to the harbor in Kahului. Luckily, it was much more relaxing going back after the swell had dropped a little from what it was on the way out that morning. All of us were exhausted. Brian flew back to Oahu that evening. I went out to dinner with Lucas and Levi at Mama's Fish House, which was one of the best meals I have had in a long time.

Peahi certainly lived up to my expectations and exceeded it in many ways. It took me ten years to get there but I was lucky that it was such a stellar day. It hasn't come up again this winter since this day in January, so I am glad I caught it and didn't have an assignment at that time. Thanks to Brian Biemann for getting me a spot on a jet ski, to D.K. Walsh and his crew for taking such good care of us and also to my buddy Levi Siver for the place to stay and for the amazing hospitality. I had never been to Maui before this trip, and I was really impressed with it. I am pretty sure I will be back soon and hopefully the waves will be pumping then as well. Mahalo.

portfolio





Embracing Failure

by Michael Clark

I recently did an interview with marketing guru Jonathan Tilley from the UK, who has written extensively about failure in his book *Embrace the F Word*. That video interview will be live in a few days—stay tuned for a link to it on my blog and on social media—but here I thought I would expound upon some things we explored in the interview. When Jonathan first approached me about doing the interview, I was a little concerned about the topic. Most people don't like to talk about their failures, and honestly I wasn't sure I had any massive failures to really discuss with him that were worthy of an interview. During the interview, I realized that my concept of failure is some catastrophic event that doesn't allow me to succeed, but in reality, we fail all the time while problem solving. And since my job is essentially problem solving with a camera for a client, I fail continually on a very small scale and course-correct as needed to get the job done. Hence, in the interview we concentrated on this aspect of failure instead of the larger catastrophic variety, which in my career, knock on wood, I have never experienced.

Failure isn't the right word when things don't go as you would like them to. That seems to happen all the time in my world: I didn't get that assignment. I didn't achieve my yearly goal. My latest submission was rejected by such and such client. I could go on and on. That is just the way it is in this business and in life. As the Rolling Stones

song goes, "You can't always get what you want." With that said, if you strive towards a larger goal, "You might just get what you need."

In the interview, I realized I am so used to something not working out exactly as I planned and then course correcting, or micro-adjusting as Jonathan coined it, that I have a very easy going laid-back relationship with failure. Failure is just part of figuring something out. I don't even consider it a big deal. It is just how you get from point A to B. I remember much more succinctly those times I have failed or something didn't work out than when things went well. Big mistakes are things I try to learn from so I don't repeat them—and for me those are mostly business mistakes. Jonathan's book is about overcoming failure to "Become the artist you were born to be." I am so far along in my career that I don't even think about failure as an issue, but I will admit that when I don't get a big job it is emotionally tough to accept and sometimes takes a few months for me to get over. Sometimes getting or not getting a single job can seriously affect my income for the entire year. I realize that it is an honor to just be considered in the triple bid for a huge assignment, but that doesn't always help. Regardless, embracing failure as a friend and understanding it is a critical part of the learning process will help all of us to get past those road blocks that are holding us back.

parting shot



Pilot Scott "Banker" Ind, of the Patriots Jet Team, formerly of the Blue Angels, getting set for a flight at the 2018 Yuma Air Show in Yuma, Arizona.

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