

NEWSLETTER

MICHAEL CLARK

PHOTOGRAPHY



SUMMER 2011



contents

SUMMER 2011 NEWSLETTER

4 editorial

24 Seconds. An editorial on a recent advertising assignment for State Street Global Advisors.

6 news

Michael's open wave image from Waimea Bay included in the 2011 PDN Great Outdoors Photography Contest and a feature article and interview in Digital Camera Magazine (UK).

8 workshops

Detailed information on photography workshops I'll be teaching in 2011 and early 2012, including an Adventure Photography workshop, a Surfing Photography workshop, a Lightroom workshop and a workshop in tandem with the Albuquerque Balloon Fiesta.

12 equipment review

A discussion and glowing review of the Nikon Perspective Control lenses: the PC-E 24mm f/3.5D, the PC-E 45mm f/2.8D and the PC-E 85mm f/2.8D.

16 on assignment

A behind-the-scenes article detailing a recent assignment for Red Bull where I shot expert paraglider Honza Rejmanek training for the 2011 X-Alps competition.

24 portfolio

A serene rolling landscape of gypsum dunes basking in the last light of the day in White Sands National Monument near Alamogordo, New Mexico. Without a doubt, this is one of my favorite locations on planet Earth.

26 perspective

Following Through. An editorial based on comments made by Kurt Markus in a recent interview where he stated that printing your work is integral to crafting high quality images and making it in this field as a professional photographer.

27 parting shot

A shaft of light streaking down into the ceremonial Kiva cave in Bandelier National Monument near Los Alamos, New Mexico.

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Cover Image: Top-ranked Professional Golfer Camilo Villegas using his "spiderman" pose to check out the terrain at the Dove Mountain Golf Resort in Tucson, Arizona. Opposite Page: Red Bull X-Alps contender Honza Rejmanek paragliding above the Wasatch Mountains while training for the 2011 X-Alps competition in Salt Lake City, Utah.





24 Seconds

Crunch Time on a recent Assignment

Earlier this year, I shot an assignment for The Gate Worldwide, an international advertising agency, and their client State Street Global Advisors. The image produced for their ad campaign was a shot of professional golfer Camilo Villegas, who appears on the cover of this issue and also on the opposite page, crouched in his “spiderman” position. The ads started running last month in several golf magazines, hence I am now able to show the image and talk about that assignment. First off, I have to say that Camilo Villegas, Tim Ryan, Shari Goetz and the crew from The Gate were a pleasure to work with and were very professional. I was hired to shoot stills of Camilo while they were filming a national Television commercial for State Street as well. If you have ever been on set when a major commercial or Hollywood picture is being filmed then you know the drill. There were at least sixty people involved in the film crew including a big-time Hollywood director and cinematographer. This was a big budget affair and the stills were a very small component, but nevertheless, the client needed top-shelf still images and I was able to work around the film crew in the middle of the day to get my shots.

I had 45-minutes to get set up for this shot. We used three strobes and tested the set up with a stand in. I was shooting tethered to a laptop so the Art Director could see the set up shots and the images as they came in.

Once we had the green light on the test shots, Camilo came out and we went to work. It was at that point that the Art Director came over and whispered into my ear, “You’ve got ten shots. That’s it.” I shot twelve and with the recycle times on the strobe it ended up being about 24 seconds total with Camilo. After looking through the shots the Art Director saw that we got what they wanted and that was it. We were done. Luckily we got the shot at midday, because only thirty minutes later the weather turned quite nasty for the rest of the afternoon. I was very happy to get the shots they needed in such a short time period because the film crew was ready to start shooting again and we didn’t want them to be waiting around. My sincere thanks to Camilo, Tim, Shari and the entire crew on this shoot. It was fascinating to see such a large motion crew at work and to be a part of it, albeit in a small manner.

Opposite Page: Top-ranked professional Golfer Camilo Villegas crouching on the putting green in his “spiderman” pose to check out the terrain at the Dove Mountain Golf Resort just outside of Tucson, Arizona

Recent Clients: Apple, Nikon, Red Bull, Smartwool, The Gate Worldwide, Black Diamond, La Sportiva, Patagonia, Pixiq.com, The National Park Service, Digital Camera Magazine (UK) and Nikon World Magazine.



PDN Great Outdoors Photography Contest

Michael's image recognized in the September 2011 issue of PDN Magazine



The September 2011 issue of PDN (Photo District News) features my image from Waimea Bay (above) which was a finalist in the 2011 PDN Great Outdoors Photography Competition. I am honored to be among the outstanding photographers whose images were selected for the winner's gallery. This image was shot during one of the most amazing trips of my career

on the morning of the 2009/2010 Quicksilver in memory of Eddie Aikau big wave surfing competition, which took place on December 8, 2009 in Waimea Bay on the north shore of Oahu. That day saw waves roll into Waimea Bay that had faces upwards of 50-feet tall. It was the biggest swell to hit the north shore of Oahu in over 40-years. This wave rolled into the bay just as the sun broke through the

early morning clouds and I was lucky enough to be ready and shooting when it exploded upwards about two hundred yards from the shore.

The judges in this years contest were Amy Berkley (Field & Stream), Nick Hamilton (TransWorld SNOWboarding), Amy Feitelberg (Outside), Elayna Rocha (Y&R Brands

Irvine) and Grant Ellis (Surfer Magazine). My thanks to them and PDN for including my image among the finalists. If you would like to read more about my experiences shooting the Quicksilver in memory of Eddie Aikau please download my [Spring 2010 Newsletter](#). You can also view a web gallery of images from that trip (including this image) on my website [here](#).

Postcards from the Edge: The World's Toughest Race

An Interview in Digital Camera Magazine (UK)



In their May 2011 issue, Digital Camera Magazine (UK) published an interview and images related to my experiences covering the [Wenger Patagonian Expedition Race](#). The title of the article is "Postcards from the Edge: The World's Toughest Race." While it may be debatable as to whether or not the Wenger Patagonian Expedition Race is in fact the "world's toughest race" it is certainly in the running along with the Tour de France, Iditarod and the Race des Sables among others. My thanks to Geoff

Harris and Digital Camera Magazine for producing a great article. The layout as you can see (left) is quite nice as well. If you would like to read the article you can purchase a copy of Digital Camera on Zinio.com or [download it as a PDF on my website](#).

I will say that the editors did play the story up a bit. I did fall into quicksand in 2008, the first year I covered the race but I never went full on hypothermic. I might have

been mildly hypothermic in 2010 while crossing the Beagle Channel but we rescued ourselves. My favorite quote from the article is "The quicksand had locked on to me like Concrete. I nearly tore my shoulder out of it's socket trying to get out. Luckily I was able to dig and push myself free." That was a wild experience and up to that point I didn't really know if quicksand or any such thing ever really existed outside of Hollywood. It does, and well, I am just glad I was able to get out of it.

workshops

2011 Photography Workshops

An overview of workshops coming up with Michael Clark

Each year I teach several workshops on a variety of topics including adventure photography, digital workflow and artificial lighting. Below is a listing of the workshops I will be teaching this year. For the full descriptions about each of these workshops and to find out how to register for these workshops go to the [Workshops page on my website](#). I hope to see you out there in the field this year.

Adventure Photography

Rockport, ME — August 21-27, 2011

Adventure sports photography can be an adventure in itself, involving breathtaking locations, extreme conditions and working with elite athletes in risky situations. It requires a host of skills, including technical excellence with the camera, familiarity with the sport and the ability to keep your goals and safety in mind throughout.

Designed for intermediate to experienced photographers, this workshop concentrates on creating unique adventure sports and lifestyle images. We focus on outdoor sports like sea kayaking, mountain biking and trail running. Using athletes as our models and Maine's coastal landscape as our backdrop, we explore innovative ways to capture the essence of each sport. Topics covered during the week include research and preparation, composition and camera angles, equipment selection and use,

using natural light, fill-flash and battery-powered strobes, and autofocus techniques.

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

This workshop is hosted by the [Maine Media Workshops](#). Register for this workshop [here](#) or contact them via phone at (877) 577-7700.

Albuquerque Balloon Fiesta Workshop

Albuquerque, New Mexico — October 7-9, 2011

This extended weekend workshop will be a combined classroom workshop with outdoor photographic shoots. The workshop coincides with the Albuquerque International Balloon Fiesta, which is the world's largest balloon festival. We will be shooting at the Balloon Fiesta for two days in the early hours of the morning as hundreds of Balloons rise into the sky. All classroom instruction will be centered around Adobe Photoshop Lightroom 3.x. The



Balloon Fiesta is an incredible event to photograph for any photographer no matter what your experience level or specialty. Come join us for this very exciting workshop in the Land of Enchantment.

The Cost: The cost of this workshop is \$495 per person. The same rate applies for each participant regardless of whether they are doing photography and participating in the workshop, or not. A nonrefundable deposit of \$125 is required to secure your spot on the workshop. Final balance will be due no later than September 1, 2011.

Registration: If this workshop has your name on it, then now is the time to register. Remember, there will be limited space available for this workshop. When they're spoken for, that's it. [To register follow this link to Andy Biggs website where you can register and pay via PayPal.](#) If you have any questions before registering, send us an e-mail with any inquiries to info@andybiggs.com.

Adobe Photoshop Lightroom

New Orleans, LA — November 5-6, 2011

Lightroom is the essential software of choice for digital photographers. This unique hands-on application experience is an intensive two-day workshop focused on Adobe Photoshop Lightroom 3.x, in which participants learn to download, organize, manage, develop, and present digital photography using their own laptops.

We begin with an introductory overview of Lightroom, which starts with covering the database components, catalog files, previews, the metadata structure, and the steps for setting up application preferences specific to your personal workflow requirements. Topics include

digital camera setup, choosing appropriate file formats for image capture, efficiently downloading images from the camera or a hard drive, sorting, rating, editing, global tone and color corrections, critical local corrections, input and output sharpening, presenting slideshows, and printing photographic images using Lightroom from start to finish. Under Michael's expert guidance, participants come to see why Lightroom puts deliberate focus on the word "speed". This program allows photographers to spend less time in front of their computers and more time behind their cameras.

Cost: \$295.00 with early registration. Register online at Lightroomworkshops.com. In 2011 I'll be teaching this workshop in Salt Lake City, UT on June 11-12, 2011, in Minneapolis, MN on July 30-31, 2011 and in New Orleans, LA on November 5-6, 2011. Please check my website for more information about the workshop.

The Adobe Photoshop Lightroom workshops are taught as part of a larger series of workshops on Adobe Lightroom via Lightroomworkshops.com. Other instructors, including Nevada Wier, George Jardine, Rob Sylvan, Jennifer Spelman and photoshop guru Jerry Courvoisier, will be teaching the same workshop at other locations. For a complete overview of locations and instructors visit the Lightroomworkshops.com website.

Surfing Photography Workshop

Oahu, Hawaii — January 12-15, 2012

Join legendary surfing photographer Brian Biemann and adventure sports photographer Michael Clark for an exciting one-of-a-kind workshop that delves into the world of surfing photography. Brian is a top surfing

photographer who has been shooting the sport for more than 25 years. Michael brings his adventure photography skills and knowledge as well as his in-depth experience with digital workflow to round out the workshop.

This 4-day workshop combines daily photo shoots at world-class surfing locations and classroom instruction. We will be spending half of our time 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 and our time there will be centered around image critiques, discussions on gear, strategies and the business of photography as well as in-depth discussions on shooting surfing. We'll also cover digital workflow in detail using Adobe Photoshop Lightroom Version 3.x.

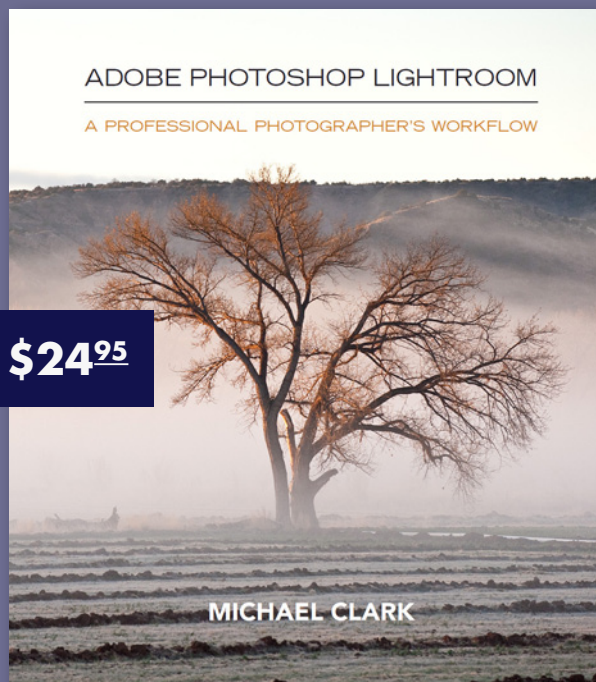
The workshop is scheduled during a period where large waves hit the north shore frequently. Though we cannot predict or guarantee the wave size or surfing conditions, the north shore of Oahu serves up sizable waves on a nearly daily basis. The workshop is being hosted at the Turtle Bay Hilton Resort on Oahu's North Shore.

The cost of this workshop is \$995 per person. A deposit of \$350 is required to secure your spot on the workshop. If you have any questions or would like to register for the workshop send me an [email](#).

For more information on all of the workshops that I will be teaching in 2011 and early 2012 please visit the [Workshops](#) page on my website.

ADOBE LIGHTROOM WORKFLOW

A COMPLETE WORKFLOW FROM CAPTURE TO OUTPUT BY MICHAEL CLARK



\$24⁹⁵

UPDATED FOR LIGHTROOM 3.4 AND PHOTOSHOP CS5

The Adobe Photoshop Lightroom Workflow, a 353 page e-book, is a workshop in book form. Updated for Adobe Lightroom 3 and Photoshop CS5, 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

equipment review

Nikon Perspective Control (PC) Lenses

A review of the 24mm f/3.5, 45mm f/2.8 and 85mm f/2.8 Nikkors

In a continuing effort to create new and different images I picked up the 85mm f/2.8 PC-E Micro Nikkor earlier this year for shooting landscapes, action and portraits. While this type of lens is definitely not new to Nikon's line-up, I hadn't tried them out before and I was very impressed by the images that ex-New York Times photographer Vincent LaForet has been able to capture using Perspective Control lenses (a.k.a. PC or tilt-shift lenses). Normally these lenses are used for landscape or studio photography, and in those settings they are used to gain depth of field when using large apertures, which is what they are designed for. But by using them to limit depth of field, as shown in the images on the opposite page, you can create a miniaturization effect and really drive the viewer's eye directly to the part of the image you want them to see. Of course this is a very specialized lens, and it gives a very



Above (from top to bottom) are the PC-E 24mm f/3.5 ED Nikkor, the PC-E 45mm f/2.8 ED Micro Nikkor and the PC-E 85mm f/2.8 ED Micro Nikkor. Having used the 45mm and 85mm versions I can say that these are some of the finest and sharpest lenses Nikon has ever made. They are literally a work of art.

unique look. As with any specialty type lens (like a fisheye lens for example) they need to be used in moderation, but there are moments when a tilt-shift lens can make an image really sing.

Since purchasing the 85mm f/2.8 PC-E Micro Nikkor I have also used the 45mm and the 24mm versions and I have to say these are three of the sharpest lenses Nikon has ever made. I'll just say up front that this is going to be a glowing review. There is absolutely nothing to nit-pick about these lenses, except maybe the price. But as the saying goes, "You get what you pay for." I have used some of the most expensive lenses Nikon makes, like the 600mm f/4 (a fantastic lens if you need it), and I can say hands down that all three of these PC-E lenses are to my mind some of the most well-built Nikkors ever. All you have to do is pick one up and turn the focusing ring and you'll understand



this sentiment. The focus mechanism is buttery smooth. It feels like you are holding a Leica lens, and that is about the highest compliment I can give any lens. The indentations on the aperture ring are sure and definite. And the all metal construction of the lens gives it a feel that is lacking in many other Nikkors. These are the real deal.

And on the sharpness front, they are all ridiculously sharp, that is if you focus correctly. These are manual focus lenses. As such, they feel a little bit 'old school' but once you start using them it is obvious why they are not auto-focus lenses. This makes them tricky to use for sports photography but with a little preparation and careful planning you can still get some phenomenal results.

For architecture, one would use the tilt and shift adjustments (see the opposite page for examples of how the lenses achieve these adjustments) to straighten out the receding lines of a building. For landscapes the lenses allow one to use a larger aperture (like $f/5.6$ or $f/8$ instead of $f/22$) and still retain sharpness throughout the image from the immediate foreground all the way out to the horizon. To get the shallow depth of field (as in the images on page 13) I shift the axis of the lens to one side or the other and then place my subject in a very narrow plane of focus. The direction and placement of this plane of focus is dictated by the orientation of the lens. To that end, the lenses have a built-in rotating collar so that you can change the orientation of the lens, and thereby switch the plane of focus as needed for both vertical and horizontal compositions. One other note, using the shift capabilities of these lenses can also allow you to create panoramas very easily. To do this first mount the camera on a tripod, then orient the lens with the horizon and take two photos, one with the lens shifted all the way to one side and the

other with the lens shifted all the way to the opposite side. These images can easily be stitched together in Photoshop and the perspectives should align perfectly.

In use, a perspective control lens takes some time to master. These lenses require the user to do a lot of thinking beforehand about how the image will be composed, the exposure and what aperture specifically needs to be used. Because of the manner in which the lens is bent or shifted, the lens requires that you establish the exposure before tilting or shifting the lens. Once the exposure is established, and this is usually done wide open at $f/2.8$, a little math is required to stop the lens down to the desired aperture. For instance, if I want to shoot at $f/8$ and I gauge the shutter speed to be $1/1000$ th second with the lens wide open at $f/2.8$ then by realizing that $f/8$ is three stops less light than $f/2.8$ I need to adjust the shutter speed accordingly to $1/125$ th second to get the correct exposure with an aperture of $f/8$. I know this is a bit confusing but with practice it becomes second nature. The good news is that most of us are shooting with digital cameras these days so no matter how we set the exposure we can check it by looking at the histogram on the back of the camera. Normally I'll set the exposure, take a test shot and then fine tune the exposure using the histogram. With this method I know 100% the exposure is dead on.

The other consideration with a Perspective Control lens is that once you stop the lens aperture down it can be quite difficult to focus the lens. And this is where the 'E' on the end of the 'PC-E' moniker comes in handy. Holding down the button that controls the electromagnetic diaphragm, which is located on the top of the lens just next to the knob that tilts the lens, allows you to see the image with the aperture fully open so you can focus the lens more

easily. Push the button again and the aperture is set back to the chosen aperture. If you are using the lens as I do, to create a very narrow plane of focus, it can be very difficult to nail the focus. When I am shooting sports, I have found the best technique is to use the in camera focus indicator and to shoot a lot of images - adjusting the focus ever so slightly after every five or more images. I have also noticed that with the 24mm and 45mm lenses, the wider depth of field inherent in those focal lengths really comes in handy when it comes to creating that narrow strip of focus. With the 85mm cranked all the way over you really do have a very thin slice of the image in focus - and because of this it can be difficult to get the exact object or part of an object in focus. To overcome this factor I try not to tilt the 85mm lens (or any of these really) all the way over as far as it will go. In general, I tend to tilt the lens over to the fifth or sixth line on the tilt indicator (there are eight total.) Doing so gives me a little more breathing room with the focusing. Of course, it also helps a lot if you have your camera mounted on a tripod. Using the Live View mode and zooming into the image preview on the LCD also works extremely well. Since I am usually shooting action handheld with this lens, you'll understand my focusing issues and the reason I shoot a lot of images to make sure I get a few that are tack sharp exactly where I want them to be.




Above is the 85mm f/2.8D PC-E Micro Nikkor in the tilt mode (top) and the shift mode (bottom). The focusing ring is at the far end of the lens with the aperture ring just behind it. Note that there are four main knobs to control the lens, one for tilting, one for shifting and two for locking tilt/shift movements. The knobs are arranged with one on each of the four sides of the tilt/shift adjustment.

One other note that I forgot to mention is that these lenses work best with Nikon's full frame (FX) cameras like the D3, D3x and D700. The lenses will work with the D300 as well but the tilt or shift mechanisms may be limited to some degree by the prism finder. Also, the Auto-aperture

control and the electromagnetic diaphragm only work with the four cameras mentioned above. But at \$2,000 a pop, if you are buying one of these lenses then the odds are good you own one of the top of the line Nikon camera bodies.


Aside from the tricky nature of using these lenses, once you get comfortable with them they are a blast to work with. It is quite hard to set them down actually and it is very refreshing to have to manually focus the lens. Of course they don't have the total control of a large format view camera but they are also a lot easier to use than a view camera - and quite a bit more portable. I have a lot of big ideas for images that I hope to create using these lenses and of course you'll be seeing the results of those experiments right here in the Newsletter. If you have the means to acquire one of these already 'legendary'

lenses then I highly recommend doing so. You won't regret it and your images will no doubt reflect their use. My favorite of the bunch is the 45mm f/2.8. If you'd like to get more information on these phenomenal lenses visit the Nikon website at www.nikon.com. 



ON ASSIGNMENT: **Red Bull**





Fly. Hike. Conquer. The Red Bull X-Alps adventure race is like none other. Athletes race non-stop through the Alps to the Mediterranean Sea, covering a distance of over 530 miles through some of the most rugged terrain on Earth, with just a paraglider and a pair of hiking boots, their every move tracked by advanced technology and broadcasted to an audience of millions.

The weather forecast called for a 90% chance of rain on the first day of the shoot and a 60% chance of rain for the second day of the shoot. It was pouring outside and we were supposed to be shooting paragliding the next few days. I was on assignment for Red Bull and we were set to photograph Red Bull X-Alps competitor Honza Rejmanek as he trained and prepared in and around Salt Lake City, Utah for the 2011 X-Alps competition, which took place in July. Luckily, I had my entire lighting kit and we needed high end portraits as well as action images. Hence, that first day was spent inside all afternoon shooting portraits of Honza. At the very end of the day the clouds broke up a little and we hiked to the top of the "Point of the Mountain", which is a well known launch point for paragliders in the United States and sits just above Sandy, Utah. The conditions were far from ideal for flying but we managed to get a few nice images of Honza hiking around carrying his paraglider, which represents a significant portion of the X-Alps race.

The X-Alps competition is an epic adventure race where thirty-two of the world's best endurance athletes and paragliding pilots "race non-stop through the Alps to the Mediterranean Sea, with just a paraglider and a pair of hiking boots to help them, their every move tracked by advanced technology and broadcasted to an audience of millions. The race goes on day and night, sun or snow, until 48 hours after the first pilot reaches the finish. Motorized transport is forbidden but they can select a supporter to help supply food, equipment and information." The racers cover over 530 miles, fly in extremely dangerous conditions and end up hiking huge portions of the race with a minimal kit. This isn't a race for the meek. The race ends 48 hours after the winner arrives at the finish in Monaco - at that point the racers are assigned their final

race ranking, whether they made it to Monaco or not. This is a race that rewards good planning and tactics; one mistake can mean losing the race.

In 2009, Honza finished the race in third place. It was his highest finish and landed him on the podium. This year his goal is to finish in Monaco. As part of the marketing for the race Red Bull hired me to shoot with Honza over a two day period. And as already mentioned that period ended up being a bit wet. Luckily, even though the second day dawned somewhat stormy it wasn't raining. We headed out before sunrise at 4:30 AM to prepare for our sunrise shoot. The double page spread opening this article is a shot from that second morning and you can see that there are some very menacing clouds above the paragliders. For the shoot we were joined by Chris Santacroce, a Red Bull sponsored athlete who is also a legend in the sport of paragliding. He is a member of the Red Bull Air Force team and was our guide extraordinaire on this assignment. As such it was natural to shoot images of him as well, especially since his acrobatic skills allow him to do things most paragliders would never dare try, like doing a full flip over the top of the wing.

Even though conditions for flying were marginal at dawn on the second day Honza and Chris went up and we shot images before sunrise with a strobe - something I have never seen done with paragliders. The concept I had in mind for these before sunrise shots was a motion blur where the paraglider was frozen against a streaked background. The image on page 21 shows that we were able to achieve this - which was quite surprising since the paraglider was more than 100-feet away from my Elinchrom Ranger RX Speed AS battery powered strobe. It was great to start the morning off with a successful shot. Once the



sun came up it only got better from that moment on. The weather continued to be dark and stormy all morning but sunlight was streaming in from a few gaps in the clouds giving the scene just enough light to be interesting. In fact, I'd say the dark and stormy clouds made the images we created that morning much better than they otherwise might have been. Luckily the flying conditions improved and Honza and Chris were able to get some good flying in. Chris was able to do several very tricky maneuvers once he caught a thermal and got far enough off the ground. He whipped over his wing at least three times that morning (see image on page 23).

As the day went on the clouds continued to dissipate and we were blessed with blue skies. After a bit of lunch we headed over to another launch spot on the western side of the Great Salt Lake. At this location

Honza was towed up to about 4,000 feet (above the ground level) with a very fancy tow line connected to the back of a serious looking truck. Chris ascended using a paramotor, basically a large fan strapped to his back, with which he could get enough speed to climb up as high as he saw fit. Meanwhile, I strapped in and flew tandem with Honza's assistant Dave Hanning. With this set up I was able to shoot air-to-air with Honza as he carved over the landscape. Because there was very little lift at that point in the day all of the air-to-air images happened fairly close to the ground as in the image on page 22. Nevertheless, it was a fantastic experience floating like a bird in the sky while shooting Honza as he ripped by us. Later

that afternoon we hiked back up to the top of the "Point of the Mountain" and Honza flew for another hour or so as I shot from the ground. At this point in the afternoon, the skies were almost completely clear and the snow capped peaks were exposed. I had wanted to get a shot of Honza floating above the mountains since I heard about this assignment and we were lucky enough with the weather and Honza's expert flying skills to get those images at the very end of the shoot. Amazingly, Honza and I could communicate very clearly without radios since he buzzed by my location on every pass up and down the ridge line. This allowed me to tell him if he needed to go higher or more left or right for the perfect composition

above the mountains.

"The weather forecast called for a 90% chance of rain on the first day of the shoot and a 60% chance of rain on the second day of the shoot."

By the end of the day we had captured a wide variety of action and lifestyle images as well as a few more portraits. Considering how bleak the weather forecast was this as-

signment came off quite well. I must say thank you to Red Bull for setting all of this up and especially to Honza Rejmanek, Chris Santacroce and Dave Hanning, without whom none of these images would exist. And last but not least I have to say thank you to Red Bull Content Pool art director Cate Norian who helped keep us on track and assisted me with lighting and art direction. As usual with Red Bull shoots it was a blast. They seem to give me some very exciting assignments every year and I look forward to working with them again soon. [Note: As I finished laying out this issue of the Newsletter I saw that Honza came in 10th place in this years X-Alps race and Red Bull is going to have an X-Alps race in the USA in 2012.] 



Opening Spread (Page 16-17): Chris Santacroce floating above Sandy, Utah and the Wasatch Range on a stormy morning. Page 19: A close-up portrait of Honza Rejmanek shot in a makeshift studio set up in a warehouse. Page 21: A motion blur image of Honza Rejmanek streaking across the cloudy sky above Sandy, Utah while training for the 2011 Red Bull X-Alps competition.



Above: While flying tandem with Dave Hanning, Honza's assistant for the X-Alps race, I was able to shoot air-to-air with Honza as he flew on the western edge of the Great Salt Lake. Right: At the very end of the second day we finally got some semi-clear weather and that allowed me to get a shot of Honza Rejmanek as he floated above the Wasatch Range while training for the 2011 Red Bull X-Alps competition near Sandy, Utah.



Right: In this image Chris Santacroce, an expert acrobatic pilot and Red Bull sponsored athlete, is flipping over his wing while paragliding high above Sandy, Utah. Below: After flying on the edge of the Great Salt Lake Honza Rejmanek landed on the road near our cars and hiked back towards my position while training for the 2011 Red Bull X-Alps competition.







Following Through

by Michael Clark

While reading an [interview](#) with legendary photographer Kurt Markus on [APhotoEditor.com](#) recently I was struck by one of his comments. In the interview with Rob Haggart he said, "It takes guts to make a print. You know you have to convince yourself that this is you, that you've made this and that you're putting your name on it, and you also have to believe that maybe somebody else either can appreciate the work you've done or can appreciate the fact that this is you. There's nothing else to hide behind....I'll boldly say this. Those people [who never print their images] are never going to make it." A bit further into the interview, along this line of questioning he also said, "If you make pictures, and pictures is your work, you might last for a few years [without printing your work], maybe even 10, but why would you want to be a photographer and not take it all the way, all the way to a print? I do not get it."

Now, I have to admit that my first thought was this is a very "old school" way of thinking but before I dismissed his sentiments I mulled over them for a day or two. I have printed a lot of my work; for my print portfolio, fine art prints for clients and the like and I know that printing isn't an easy process. It has been my experience that when you print an image you look at it more critically than you do on a computer monitor. I have seen things in my prints that I didn't see on the monitor. I just recently printed one

of my images 12 x 18 inches for an athlete and close friend. The image was an old film scan and once I printed the image and was looking at it I noticed a lot of strange spots on the print. Sure enough, I had not gone in and removed the dust spots from the original film scan. I had been staring at the image for 30 minutes or more prepping it to be printed and only noticed the spots after printing the image. In hindsight, perhaps Mr. Markus has a point.

Digital images these days are a set of ones and zeros. The image doesn't really exist in the physical world until you print it out. And in the process of printing it out the image is perfected to a higher degree. There is definitely something to be learned by printing an image, especially one captured digitally. In this day and age, where images are printed more often on high end ink jet printers than in a darkroom, the process has changed but the end result is the same. I have my color management here in the office dialed in to a degree few other folks have attained and still when I print an image, especially a fine art print or a print for my portfolio, I will make a series of prints and tweak the image ever so slightly to improve the final output. Kurt Markus has been doing this for a long time professionally and very successfully so "old school" or not, wisdom like his cannot be dismissed. If you call yourself a photographer I'd recommend following his advice.



A shaft of light shining down into the ceremonial Kiva cave in Bandelier National Monument near Los Alamos, New Mexico.

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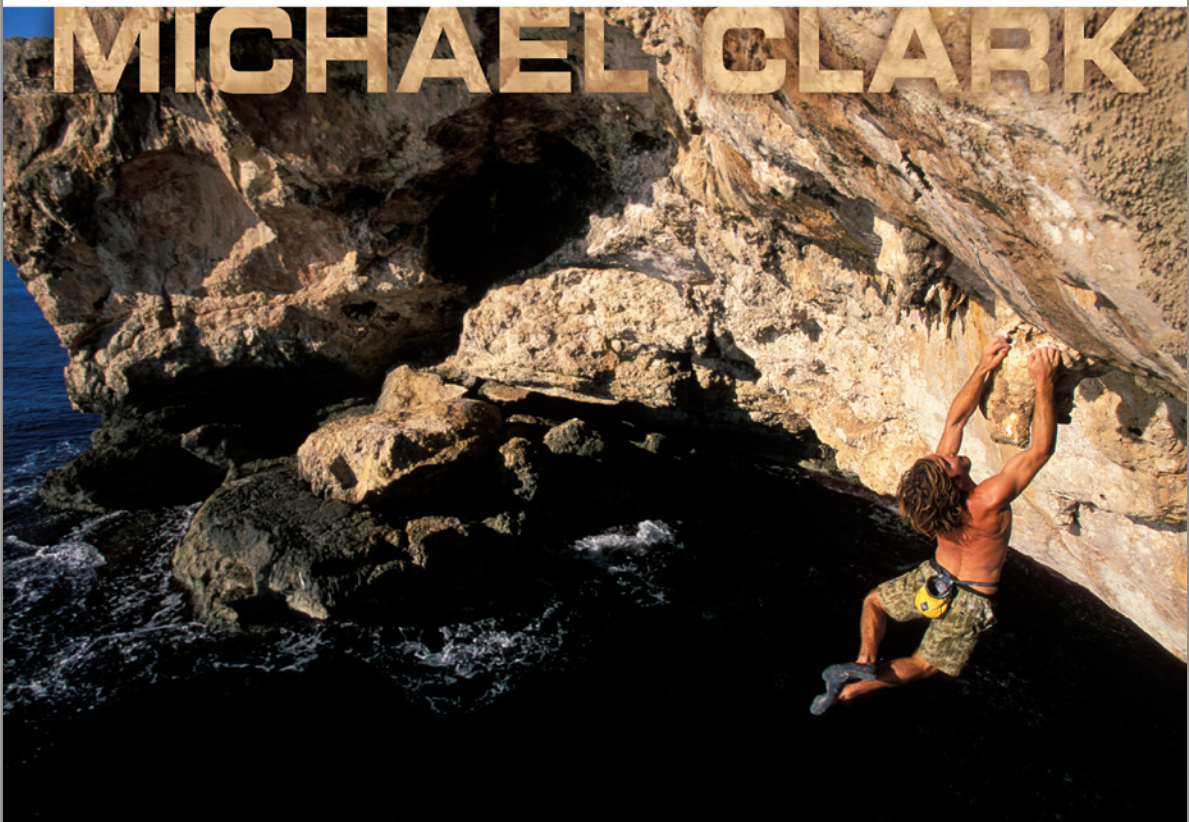


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