

NEWSLETTER

MICHAEL CLARK

PHOTOGRAPHY



SUMMER 2013



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Cover Image: Levi Siver going for the world record jump while windsurfing at the Rock at Pistol River near Gold Beach, Oregon on June 10, 2013. Opposite Page: Underwater image of Te'a Biemann, in her mermaid costume, shot in the Turtle Bay Resort pool during the 2013 Surfing Photography Workshop on the north shore of Oahu, Hawaii.





Getting a Boost

An inspiring assignment and geeking out on the printing process

Every once in a while an assignment comes along that totally inspires you. I was lucky enough to have such an assignment a few months ago shooting windsurfing for Red Bull with Levi Siver. Red Bull, for the last four years has come through each year with some pretty spectacular assignments for me and I am really thankful for them. This one in particular was quite exciting since I had never shot windsurfing before. But because it is similar to surfing, which I have shot a lot of in the last six years, the art directors at Red Bull were confident in my skills. It was a supreme pleasure to work with Levi and the crew out in Oregon on this assignment.

Looking through this issue of the Newsletter, all of the images seem to relate more to water sports than mountain sports, which is pretty wild since I started out as a climbing photographer. Rest assured, I am not just a water sports photographer these days. I still shoot a wide variety of adventure sports and look forward to shooting some rock climbing, trail running and downhill mountain biking here soon on future assignments.

Earlier this summer I updated and reprinted my print portfolio, since I changed out quite a few images from the old version. In the process, I realized that I can really geek out over the printing process. I have found that when I print my images I look at them more critically. Because of

this, by printing my images, it forces me to work them up to a higher standard. Hence, I have been doing a lot more printing this year than I have in a long time. As a result, I am now offering archival pigment prints in both limited and open editions. I am working with a top printer here in Santa Fe to offer large prints of some of my best known images and I have to say it is very exciting to see some of my images printed at huge sizes—up to 60-inches long. For more information on fine art prints of my work turn to page 8 or visit the [“PRINTS”](#) section of my website.

This issue of the Newsletter is jam packed with a variety of stories, excerpts, news items and a quick overview of Adobe Photoshop Lightroom 5. Also, the editorial at the end of this newsletter covers the complex topic of keeping a sense of balance as a freelancer. Heres hoping you enjoy this issue of the Newsletter!

Opposite Page: Levi Siver flying over a myriad of smaller waves while going for the world record jump while windsurfing at the Rock at Pistol River near Gold Beach, Oregon.

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



National Geographic “Extreme Photo of the Week”

An image from a recent Red Bull Assignment with pro-windsurfer Levi Siver



National Geographic has chosen one of my recent windsurfing images, which was shot while on assignment with Red Bull, for their “[Extreme Photo of the Week](#)” gallery on the Adventure page of their website. This image of top windsurfer Levi Siver (see above) was shot near Gold Beach, Oregon while hanging out of a helicopter. Levi broke the world record for the highest wind surfing jump and he used an extremely accurate measuring device to gauge just how far above the water he was

able to get. The measuring device, soon to come on the market, plugs into a smartphone and is accurate to 3mm.

Even though Levi broke the world record on this outing, he has not promoted that world record just yet as he wants to go even bigger this fall if the conditions at JAWS, on the north shore of Maui, come into form as expected. For a full report on this assignment, turn to page 20 and check out the On Assignment: Red Bull Windboost story,

which shows a variety of images from this shoot and goes into more details about what it took to get the images on this assignment.

As usual, working with Red Bull is always a pleasure. This assignment was tough in many ways because the conditions required were extreme: we needed both big waves and high-speed winds. Just keeping the camera gear safe from blowing sand was a major epic. Shooting from the helicopter was much easier and resulted in some stunning images. In addition to shooting stills, there was also a five man video crew shooting a short film as well. Hence, all of use were careful to make sure we weren't getting in each others shots. Because there was a whole separate video crew, I only shot stills on this assignment.

Below is the text from National Geographic:

Windsurfing on the Pistol River, Oregon

"I remember being really cold, but I wanted to get a few more moments in with the helicopter before the sun set," says windsurfer Levi Siver, who was shooting for the upcoming film WindBoost. "I felt very blessed sailing late into the sunset having that beautiful canvas behind me."

Located a six-hour drive from Portland, this coastal spot is always windy and picks up swell from both the Northern and Southern Hemispheres. "It's a pretty remote place, but windsurfers from around the world have been coming here for decades," Siver says.

"Using the wind as your energy, you end up riding five times as many waves as you would surfing," notes Siver, who lives in

Maui. "It used to bother me that mainstream America is so out of touch with how progressive the level of windsurfing is now. But popularity means more crowds, which equals less fun."

Getting the Shot

"I shot over 800 images in an hour while in the helicopter," says adventure photographer Michael Clark, who got this image while on assignment for Red Bull. "With such high winds, the helicopter gets buffeted around quite a bit. Just keeping the windsurfer in the frame can be difficult at times."

A veteran of photographing from a helicopter, Clark worked closely with the pilot. "Cody, of Apex Helicopters, was an excellent pilot and was able to get us down low, only ten feet off the water, and moving at the same speed as the windsurfer. As Siver aimed for the highest windsurfing jump, Clark kept shooting. "It was incredible to see him go to work, and his windsurfing abilities were absolutely incredible to watch," Clark says.

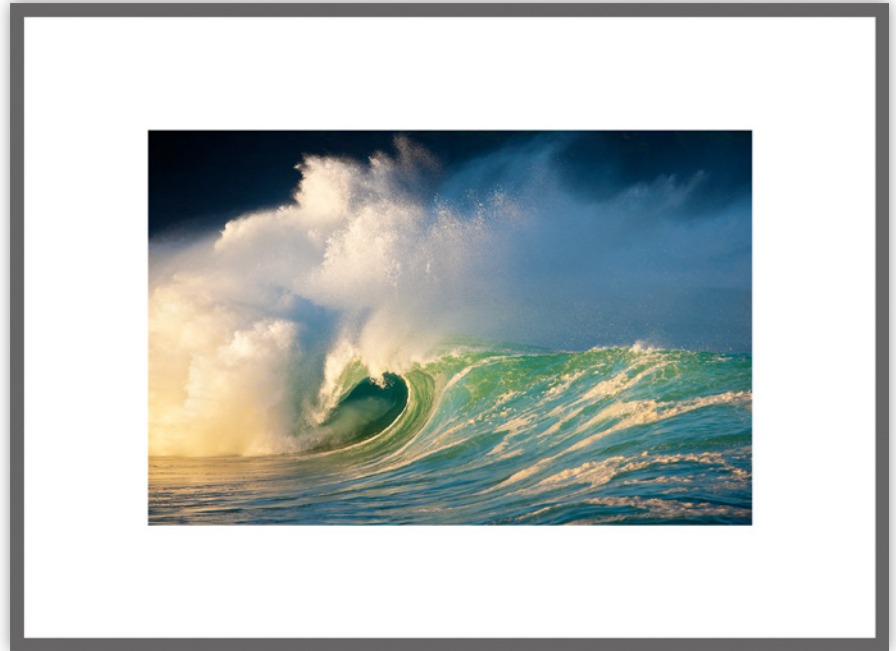
Clark photographed [this image] with a Nikon D4 and a Nikkor AF-S 70-200mm, f/2.8G ED VR II lens.

My thanks to Red Bull for yet another amazing assignment, to Levi Siver for being such a stellar athlete and for working extremely hard for hours on end so that we could get the images we wanted. My thanks also to National Geographic for putting the word out there. And finally, a big thank you to Apex Helicopters for all their tireless efforts to get us into position and follow Levi in the heat of the action. If you would like to see an extended gallery of images from this photo shoot with Levi Siver please check out the [Red Bull Windboost](#) gallery on my website.

Limited and Open Edition Fine Art Prints

Introducing Limited Edition and Open Edition Archival Pigment Prints

I am happy to announce a Limited Edition series of fine art archival pigment prints as well as an Open Edition series of fine art prints. For the Limited Edition fine art prints I have chosen thirty of my best-known images. The Open Edition encompasses any and all of my other images. Pricing for each series of prints depends on the size of the print. You can read about [pricing and our satisfaction guarantee for these prints on my website](#).



The photographic process has traditionally meant that a finished print was created at the end of the process. Since the late 80's, most commercial photographers rarely finished out the process of printing their work because they had to give up control of the final print. Printing has traditionally been a tedious and laborious process. With the advent of digital printing, we now have complete control over the final print. Creating a fine art print is still a tedious process but the end results are prints with much finer detail, color rendition and resolution than has ever been seen before. I can now create prints of my work that share my vision and my intent exactly as I want to present it. Hence, I am very excited to offer my images as high-resolution archival pigment prints in both Limited and Open editions.

These archival prints are painstakingly created by some

of the best fine art printers in the United States. We print on Canon and Epson printers and work with a variety of papers including both fine art matte papers and Baryta Photographic papers. The printer and paper combination is chosen specifically for each image so that each image will be rendered with the highest possible resolution and the widest color gamut.

The Limited Edition prints are offered in editions of 40 prints total at any size. Each print will be signed and numbered. As I produce new work I will add those rare images that qualify to the Limited Edition series. If you are interested in purchasing a print please do not hesitate to [contact me](#) and we can discuss the options. You can view the images available as [Limited Editions](#) and [Open Editions](#) on my website.

High Praise for the Newsletter

Some amazing comments on this Newsletter that I would like to share

A few months ago, I was surprised and happy to see a glowing review of the Spring 2013 issue of the Newsletter and my Newsletter in general on the [ASMP Strictly Business blog](#) by [Blake Discher](#). In the blog post Blake goes on to say, "Michael has the most impressive, self-published, quarterly newsletter I've ever come across."

I have attended a few of Blake's excellent ASMP seminars over the years. In fact, an excerpt from my book *Exposed: Inside the Life and Images of a Pro Photographer* was published in the [Fall 2012 issue](#) of the ASMP Bulletin. That excerpt included an anecdote about how Blake's SEO seminar led to my assignments in Patagonia over a three year period. To say the least I have learned quite a bit about SEO (Search Engine Optimization) from Blake through his seminars.

Later in his blog post, Blake goes on to say, "It's an astonishing effort..." My thanks to Blake for promoting the Newsletter and for the high praise. It still remains to date my best marketing tool.

The ASMP Strictly Business blog is chocked full of good business ideas and advice from a wide variety of ASMP members and consultants. ASMP stands for the American Society of Media Photographers and it is the largest organization of its kind in the world. Its mission is to protect and promote the interests of independent photographers, to promote high standards and ethics, and to empower and educate professional photographers.

If you would like to read more about the "Newsletter as a Marketing Tool" check out an interview I did with Rob Haggart for the [aphotoeditor.com](#) blog. Rob Haggart wrote in that interview, "When I give my Social Media Marketing talk to photographers I like to break up all the talk about blogging and tweeting with an example of a good old fashion newsletter. Because, as much as things change they remain the same... meaning, a blog or series of tweets or concerted effort to post things on facebook is no different than producing a newsletter to attract potential customers and win fans for your work. I use Michael Clark as my example, because in this soured economy his success continues to grow and he churns out a good old fashioned newsletter as part of his marketing efforts."

Around the same time I also received a few other praises for the Newsletter. One was from Scott Kelby, who is quite well-known to many photographers. He said, "Every quarter or so I get emailed a PDF newsletter from adventure sports photographer Michael Clark, and I'm always impressed with how it's designed (and I love seeing his images, of course)." I also received an email from John Bald, one of my subscribers, who said, "Michael, your newsletter is so far above average. I look forward to it -- it's beautiful and the writing is great."

My thanks to Blake, Rob, Scott and John for these incredible comments on the Newsletter. Here's hoping this issue get the creative juices flowing for some of you!

workshops

2013 Photography Workshops

An overview of workshops coming up with Michael Clark

Each year I teach several workshops on a variety of topics including adventure photography, digital workflow and artificial lighting. Below is a listing of the workshops I will be teaching in 2013. 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.

Nikon D800 Intensive

Santa Fe Workshops — July 24-25, 2013

The Nikon D800 is a marvel of technology; in terms of handling and image quality, it is unsurpassed. Housed in this professional-level camera body is a sensor with astounding resolution that can take your images to a new level. But the D800 is so much more than just a fancy, high-resolution imaging sensor.

Spend this two-day intensive getting to know—and getting the most from—your Nikon D800. We discuss the camera in detail and go on location in Northern New Mexico to photograph landscapes and portraits. We explore not only the camera itself but also how it interfaces with Nikon Speedlights, so bring a Speedlight or two if you have them. Among the topics Michael covers are getting the sharpest images possible, lens selection,

camera handling, working with Speedlights and strobes, autofocus options and techniques, metering modes, the D800's custom functions, and capturing video footage with the D800.

Our classroom time includes daily critiques and a demonstration on working up a D800 raw image file in Adobe Photoshop Lightroom. In addition, Michael is giving each participant a copy of his digital workflow e-book, *Adobe Photoshop Lightroom: A Professional Photographer's Workflow*. You leave with an excellent understanding of your camera's capabilities, knowing how to set it up in almost any scenario and how to get the best quality images you can.

For more information visit the [Santa Fe Workshops website](#). Tuition & Fees: Tuition: \$575.00

Adventure Photography Workshop

Maine Media Workshops — August 18-24, 2013

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

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

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

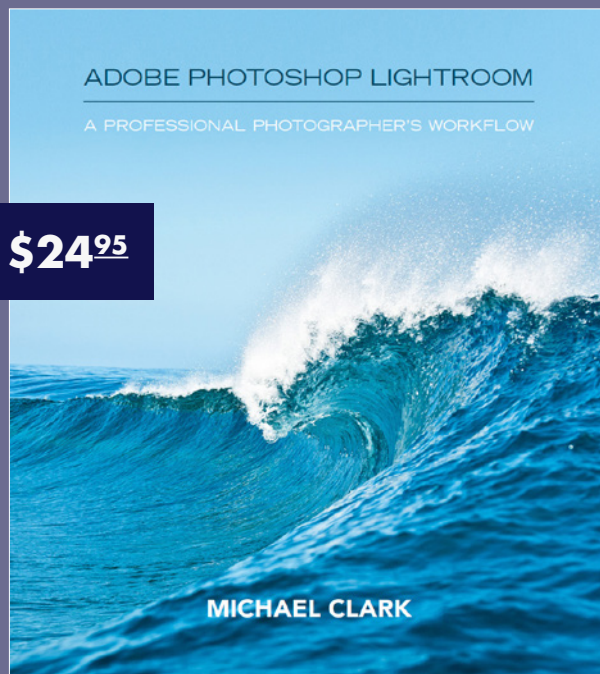
The cost of this workshop is \$1,250. For more information or to register for this workshop visit the [Maine Media Workshops website](http://MaineMediaWorkshops.com) or contact them at (877) 577-7700

Surfing Photography Workshop

Oahu, Hawaii — October 30th to November 3, 2013

Join legendary surfing photographer Brian Biemann and adventure sports photographer Michael Clark

ADOBE LIGHTROOM WORKFLOW A COMPLETE WORKFLOW FROM CAPTURE TO OUTPUT BY MICHAEL CLARK



The Adobe Photoshop Lightroom Workflow, a 409-page e-book, is a workshop in book form. Updated for Adobe Lightroom 4 and Photoshop CS6, this e-book was completely re-written and presents a workflow that can be adapted by any photographer, professional or amateur. I can honestly say that I have not seen any other book on the market today that includes as much detailed and comprehensive information as this e-book does on digital workflow.

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

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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.

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.

It is expected that you know how to download images from your camera to the laptop, know basic editing techniques using your software, and are able to organize the edited images for critiques. Also since surfing photography relies on large telephoto 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 to bring with you. Please contact Michael or Brian with any

questions about lens selection and rental options. Both B&H and Samy's Camera in the USA have rental houses that can rent these lenses. We also have a special deal with Hawaii Photo Rental Oahu, who have 500mm and 600mm lenses for both Canon and Nikon and will be renting these to workshop participants at discounted rates ranging from \$323 to \$550 for the duration of the workshop. Call Josh Strickland at Hawaii Photo Rental Oahu at (808) 735-3838 for more information on renting one of these lenses.

The cost of this workshop is \$1,295 per person. A deposit of \$500 is required to secure your spot in the workshop. You can find more information about the workshop on my [website](#), including detailed info 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. If you have ever wanted to photograph surfing, I encourage you to come join us in Hawaii. You won't regret it. If you have any questions or would like to register for the workshop send me an [email](#).

Workshop Testimonials

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

"Thanks for running such a great workshop. I couldn't have chosen better photo shoot locations, and the post-shoot critiques were invaluable. It's the first time I've had my work reviewed, and I learned a ton from each session. While I didn't go into the workshop expecting to pick-up

This image was shot during the Spring 2013 Surfing Photography Workshop on the north shore of Oahu. As you can see we got lucky with some huge waves!



This is an image produced last year during my Adventure Photography workshop in Maine and gives you an idea of the type of images we produce in this workshop.

too many marketing and business tips, I've come out of last week inspired to set-up my photo website in earnest." - Jeff Hylok, Adventure Photography Workshop, Summer 2010

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

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

workflow steps. An absolutely great workshop that I recommend wholeheartedly." - Karen Hunt, Lightroom Workshop, Spring 2011

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

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

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

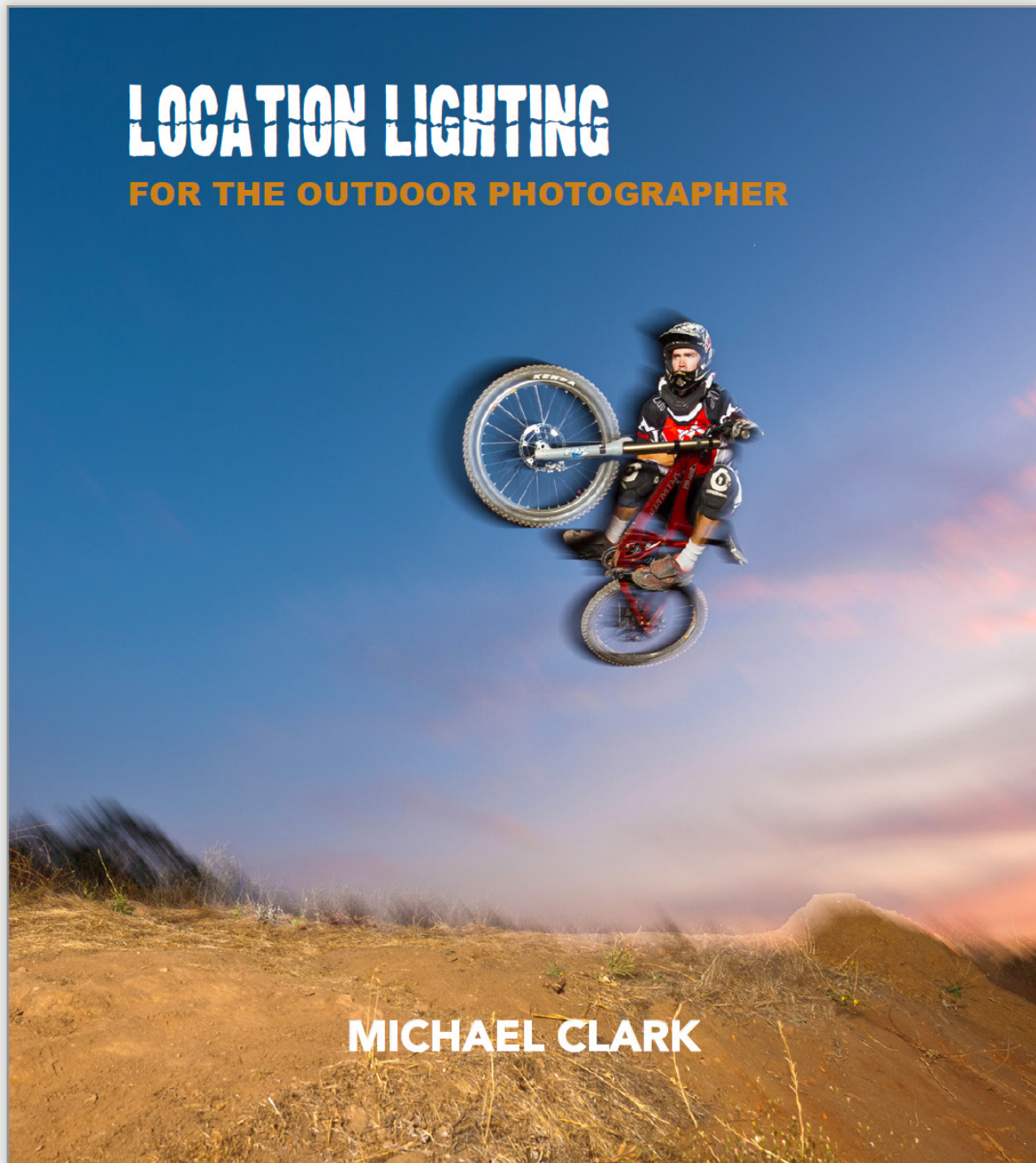
"Your workshop at Santa Fe was too good and I came away with a lot of knowledge and renewed energy. The level of expertise that you and Michael shared was top-notch and I hope to repeat this experience again. Thanks for such a great workshop!" - Participant in the 2008 Balloon Fiesta workshop taught by Andy Biggs and myself.

"My mind is still spinning and I can't help but smile every time I think of the wonderful experience garnered from our workshop. Between what I learned from the two of you, as well as from my talented classmates - this was a great experience, and I would do it again." - Participant in the 2008 Balloon Fiesta workshop taught by Andy Biggs and myself.

I hope to see you out in the field. Please feel free to call if you have any questions about any of my workshops.

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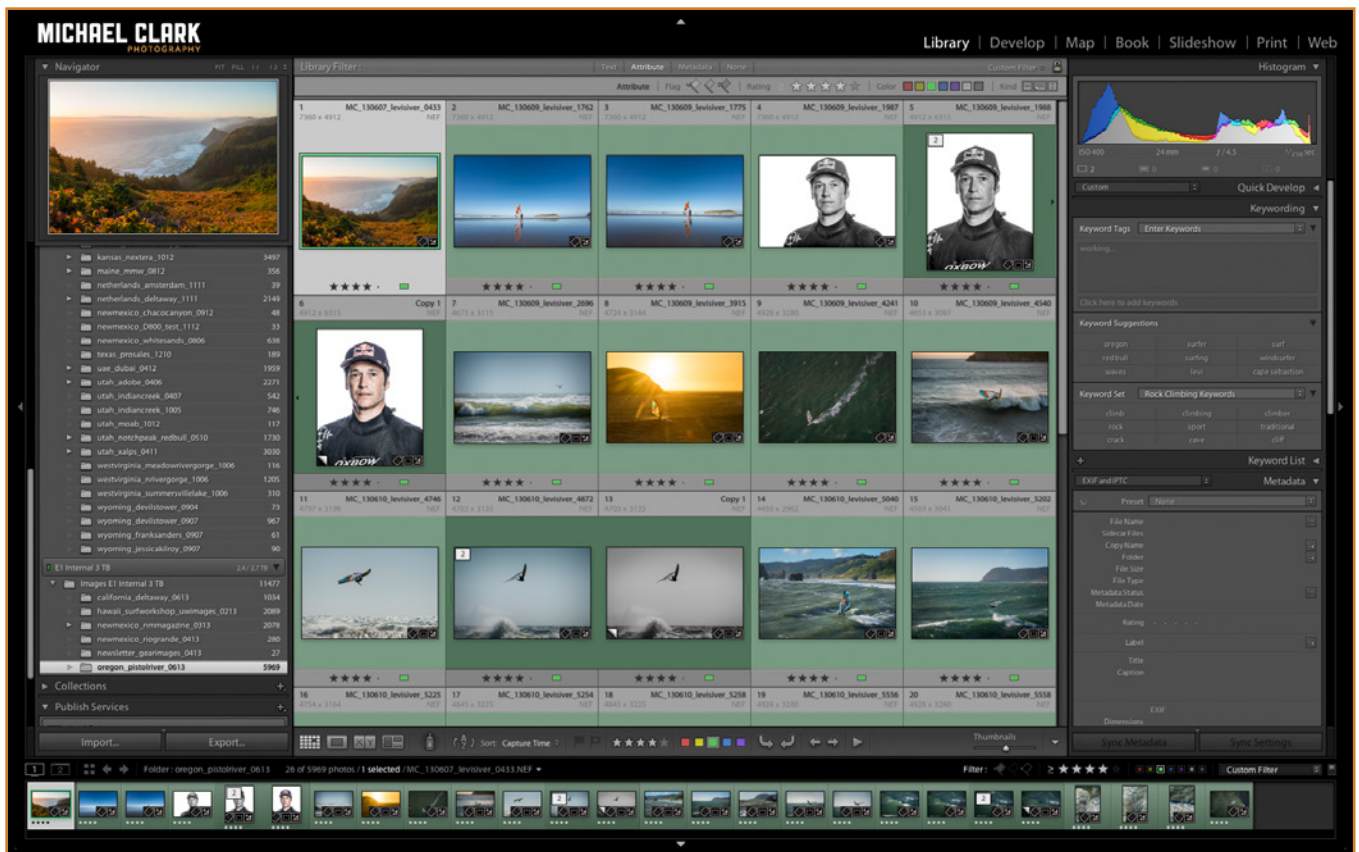
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equipment review

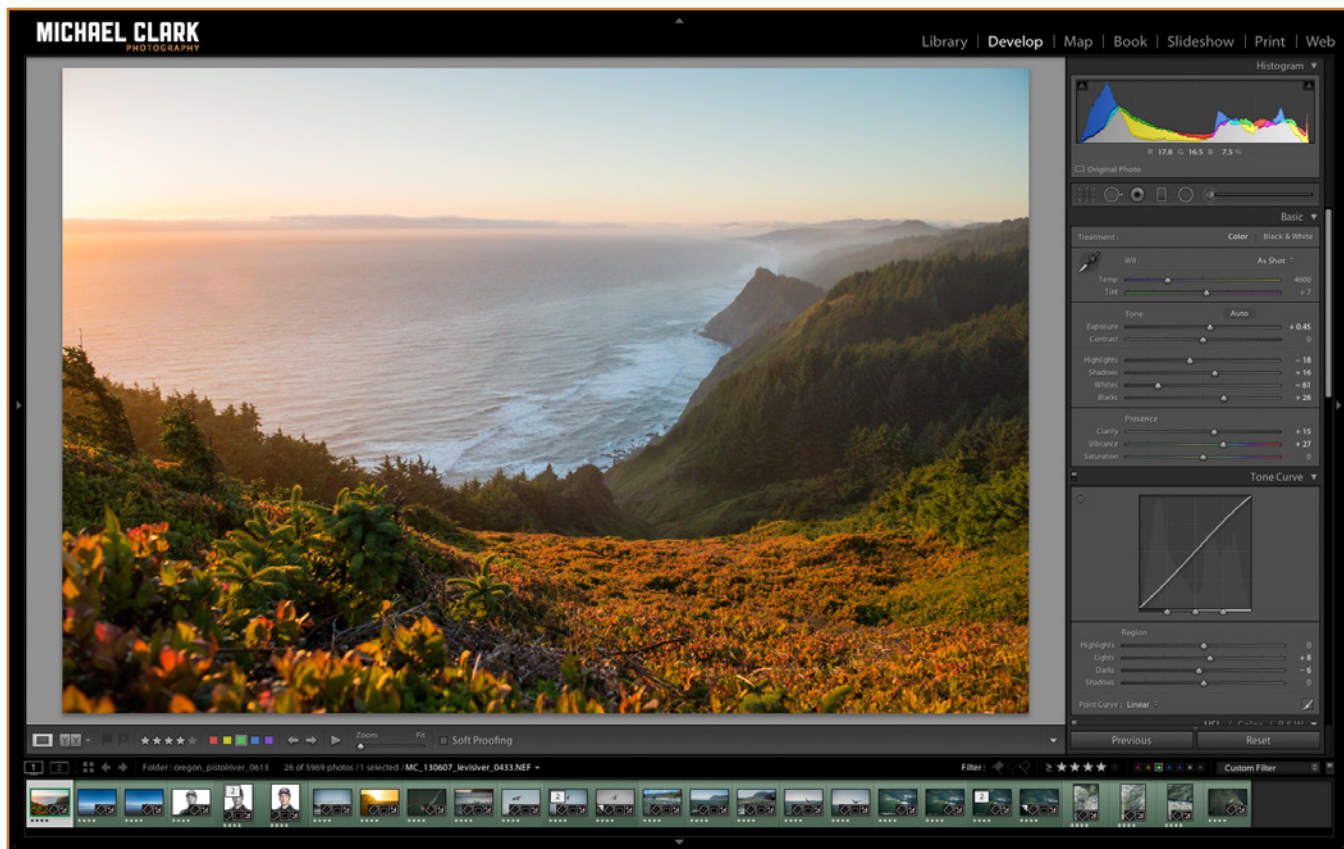
Adobe Photoshop Lightroom 5

Adobe introduces Lightroom Version 5 along with the Creative Cloud



The final version of Adobe Photoshop Lightroom 5 shipped last month and I have to say I am loving it. There aren't a ton of new features in this version of Lightroom, but there are several key improvements that I am finding quite useful. In the past, the Adobe engineers have spent 18 months or more preparing the next version of Lightroom but with the introduction of the Adobe Creative Cloud, the engineers at Adobe decided to release the full version of Lightroom 5.

As a side note, I realize that the Creative Cloud has been quite controversial for many photographers since there is no upgrade path that really fits the bill for most photographers that just need Lightroom and Photoshop. For myself, I use more than half of the Adobe products on a regular basis including Photoshop, Lightroom, InDesign, Acrobat, Premiere Pro, After Effects, and a few others. Hence, the new Creative Cloud represents a huge savings for those like me that use quite a few of the Adobe



The Develop Module has also been updated ever so slightly. There are a few new localized adjustment tools that have been added to the Develop Module, which allow us to create off-center vignettes and use advanced cloning techniques. We can now clone out any size or shape object with the new cloning tool, which is a very welcome new feature. The new Smart Previews feature also allows for working on images without having a hard drive [with the images] attached to your computer. Additionally, there is a new "Basic" Lens Correction feature that straightens (and squares up) images quite well for certain types of images, specifically those with straight lines like images of Architecture and some landscapes.

offerings. I understand why many photographers are a little less excited about the Creative Cloud but I would be willing to bet that Adobe is working on a solution. Without getting sidetracked into the Creative Cloud debate, let's explore some of the new features in Lightroom 5.

First off, Lightroom 5 seems to be much faster than it's predecessor. Second, the new "Full Screen" mode (as can be seen pictured on the next page) is perhaps the best new feature they have included, maybe ever, in a Lightroom update. The fullscreen mode allows me to get all of the clutter out of the way when editing images. I can just

sit back and view the images full size on my large Eizo display and rank them with no other distractions.

The fullscreen mode is accessed by hitting the "F" key when an image is selected in the Library module. At first I was miffed that Adobe changed the old fullscreen mode keyboard shortcut to "Shift + F". I used the "F" keyboard shortcut all the time and now it doesn't do what it has done in the past. But I quickly got over this slight change after editing a recent Red Bull assignment in the new "fullscreen" mode in Lightroom 5. This feature takes editing in Lightroom to the next level and I can't believe

something this simple can make image editing so much easier and faster than it was before.

The Develop Module has also been updated ever so slightly. There are a few new localized adjustment tools that have been added to the Develop Module, which allow us to create off-center vignettes and use advanced cloning techniques. We can now clone out any size or shape object with the new cloning tool, which is a very welcome new feature. The new Smart Previews feature also allows for working on images without having a hard drive [with the images] attached to your computer. This is great for a number of situations. I recently used this feature to work up some images while flying back from a recent assignment where I didn't want to pull out the hard drive and connect it to my laptop while sandwiched into a window seat at 1 AM.

All in all, Lightroom has matured quite a bit since the early days way back in 2006. I started using Lightroom back when it was Beta and before the public had ever heard about it. Working with the Adobe engineers in those early days to create images to promote the new software, I instantly saw how this software was going to change my workflow for the better. Now, five versions later, Adobe has yet again defined the industry standard

raw processing engine for photographers worldwide.


For those of you that have purchased my e-book *Adobe Photoshop Lightroom: A Professional Photographer's Workflow*, or are looking to purchase it in the future, please note that I will be creating an additional chapter to cover all the updates in Lightroom 5. Because there are only minimal changes to Lightroom from Version 4 to Version

5, I don't feel the need to completely re-vamp the entire book. This new chapter on the Lightroom 5 updates will be included in the book going forward (when I get the time to work it up) and I will also offer it for free



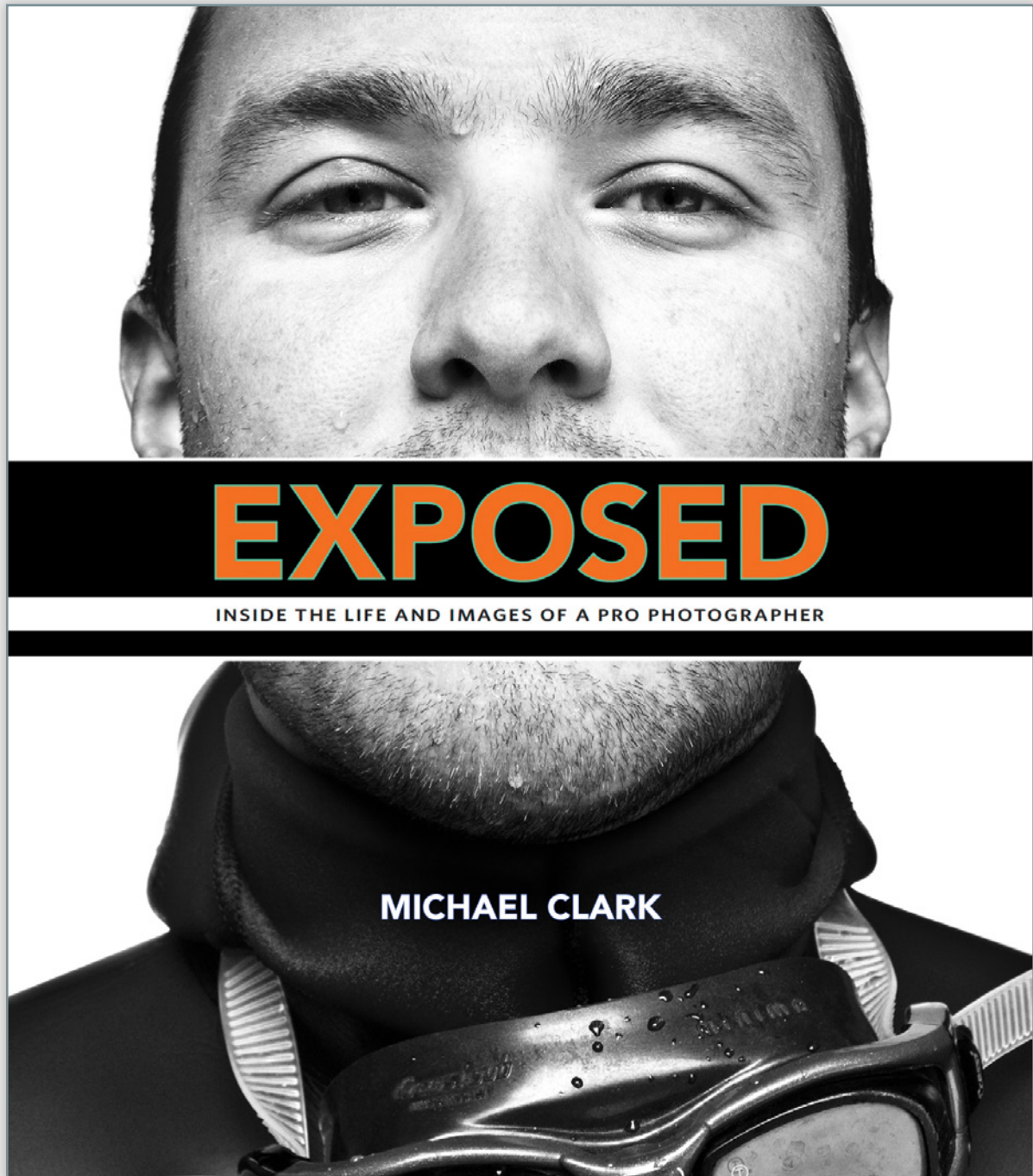
The "Fullscreen" mode is a new option in Lightroom 5, and it might just be the best update they have ever made to the software. The fullscreen mode is accessed by hitting the "F" key in the Library module. The fullscreen mode allows me to get all of the clutter out of the way when editing images. In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

to everyone who has purchased a copy of the latest version of the *Adobe Photoshop Lightroom: A Professional Photographer's Workflow* e-book over the last year.

My summer is stacked with back to back assignments, adventures and workshops so this new chapter for the *Adobe Photoshop Lightroom: A Professional Photographer's Workflow* e-book won't be coming out until this fall at the earliest. My thanks to Adobe for offering up another stellar version of Lightroom to make our lives a little easier on the post-production side of things. Hope you enjoy it. 

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WINDBOOST PROJECT

"Levi Siver was looking to set a new record for the highest windsurfing jump for the Guinness Book of World Records. He needed a combination of conditions: large waves and strong winds."

Levi Siver going for the world record jump while windsurfing at the Rock at Pistol River near Gold Beach, Oregon on June 10, 2013.



On a recent assignment with Red Bull, I was lucky enough to work with world-class windsurfer Levi Siver. Levi was looking to set a new record for the highest windsurfing jump for the Guinness Book of World Records. In order to achieve this record-breaking jump, he needed a combination of conditions: decently large waves and extremely strong winds. Over a three day period in early June, a stretch of coastline just south of Gold Beach, Oregon provided just the right conditions. The waves, while not that big by “big-wave” surfing standards, were in the 8 to 12-foot range and the wind speeds were in excess of 50 mph (80 km/h).

To measure his height above the water, Levi used a prototype device (coming to the market soon) that measures a variety of factors. Using an accelerometer, GPS technology and a variety of other data points it was able to measure Levi’s height above the water to within 3 millimeters. The device plugs into an iPhone and was worn on Levi’s arm. In fact, he wore two of them, one on each arm, so that if one failed there was a backup.

For this assignment I spent a total of four days out in Gold Beach, Oregon. As with any conditions dependant sport, we spent a bit of time waiting for the winds and the waves to cooperate. Ideal conditions usually built up in the mid to late afternoon. As you might imagine, the lighting conditions on the west coast at those times were not exactly ideal for photography but nonetheless, the action was fairly spectacular. Right away, after warming up, Levi was

reaching heights of 34 to 40 feet without any trouble. In order to get airborne, Levi would start from the beach and ride straight out towards the waves at incredibly high speeds (generated by the lift created by the sail). Once up to speed, he would have to dodge a series of waves to keep his speed up and then launch off the biggest wave he could find. Timing was everything.

As you can see in some of these images, we had a helicopter at our disposal for gaining various perspectives. On this assignment, there was also a five-person video crew filming a short film on Levi’s quest to break the re-

“Levi would start from the beach and ride straight out towards the waves at incredibly high speeds. Once up to speed, he would have to dodge waves and launch off the biggest wave he could find. Timing was everything.”

cord. The Guinness record was only 27 feet so that was easily broken. But, after the first day, where Levi exceeded heights of 40+ feet there was a discussion as to where the height should be measured from on the board. Should it be measured at the tip of the

board, which was six or seven feet higher than Levi’s arm or should it be measured where the sail attaches to the board? This issue is still being discussed and Levi is currently waiting for the right conditions to try and jump even higher before reporting or claiming a new record.

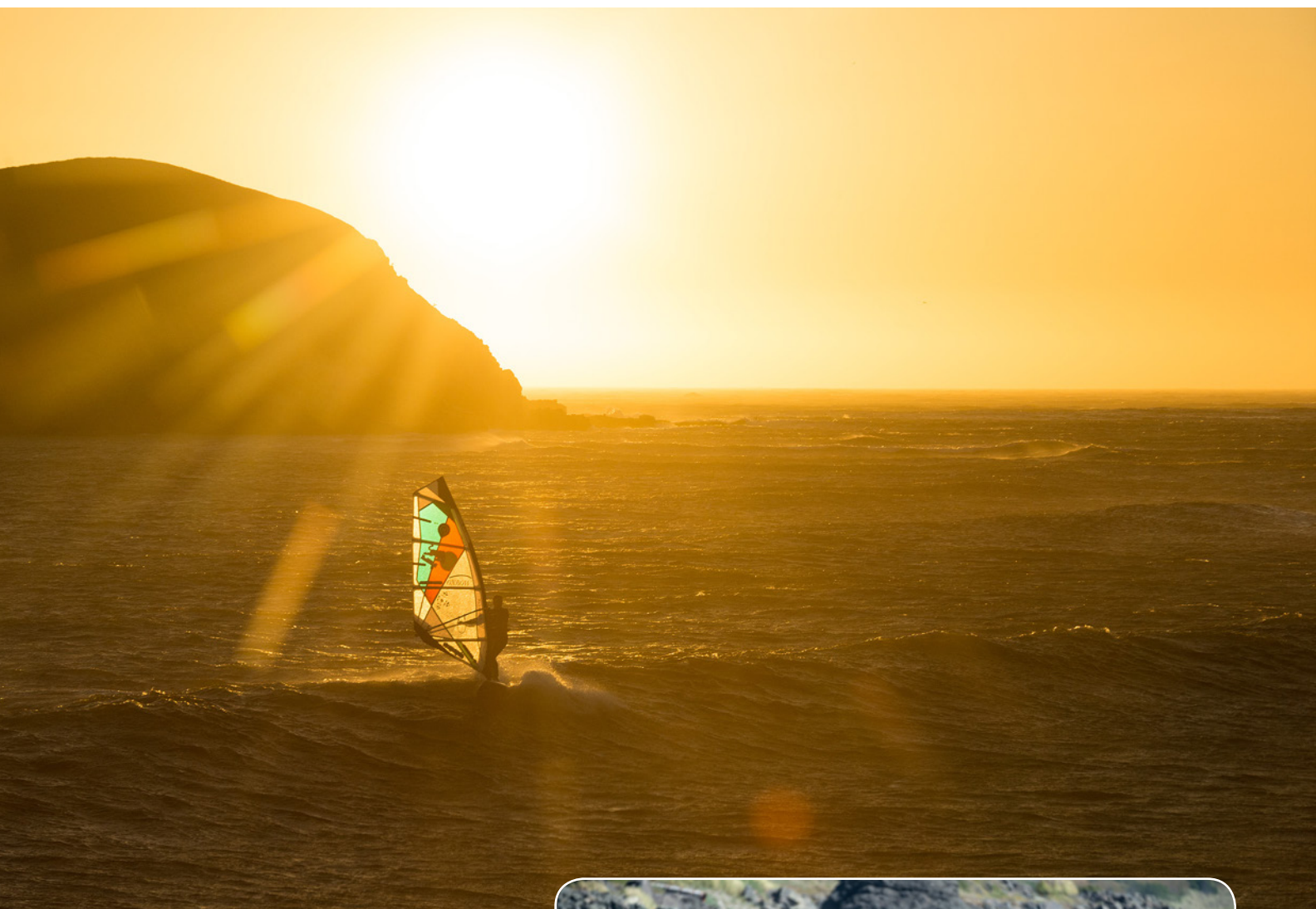
The images tell the story of this assignment quite well. The windy conditions were rough on the gear and the photographers—and the helicopter offered some incredible perspectives. My thanks to Red Bull and Levi for yet another amazing assignment. As always, shooting for Red Bull is a ton of work, but their assignments are always exciting and result in stellar images!

Red Bull windsurfer Levi Siver posing for a portrait in Gold Beach, Oregon on June 9, 2013.







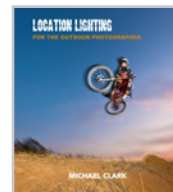


Previous Spread : Levi Siver going for the world record jump while windsurfing at the Rock at Pistol River near Gold Beach, Oregon on June 10, 2013. This image was shot while hanging out of a helicopter while tracking with Levi who was only a hundred feet from our position. Above: Levi Siver windsurfing at Cape Sebastian at sunset near Gold Beach, Oregon. Right: Levi Siver walking out in high winds and blowing sand for a 2-hour windsurfing session at Cape Sebastian just south of Gold Beach, Oregon.



Right: The conditions were brutal for this assignment. The 50+ mph winds meant that blowing sand got into everything and great care had to be taken to protect ourselves and the equipment. This image, provided by Tyler Roemer, shows myself (green jacket) and Daniel Norkunas shooting from the beach near the Pistol River. Below: Levi Siver got a bit too close for comfort [to the helicopter] on some jumps while going for the world record jump at the Rock at Pistol River near Gold Beach, Oregon.





Speedlights vs. Battery-Powered Strobes

An excerpt from my latest e-book: Location Lighting for the Outdoor Photographer

This is an excerpt composed of material from Chapters 5 and 6 of my e-book *Location Lighting for the Outdoor Photographer*. Chapter 5 is titled, "Working with Speedlights." Chapter 6 is titled, "Working with Battery-Powered Strobes." What follows are the introductions from these two chapters which discuss when and where to use Speedlights or Strobes. The e-book is available for purchase via my website. For more information about *Location Lighting for the Outdoor Photographer* and to purchase a copy please [visit my website](#).

I just want to start off by saying that this chapter is not an exhaustive discussion on how to use Speedlights. There are many books that discuss shooting with Speedlights at great length. Here in this chapter I will give you several examples of images lit with Speedlights so you can get an idea of how I use them in the outdoors. I will also discuss when and where Speedlights are the best solution, how to use them effectively in the field and some of the advanced technology built into your Speedlights that can come in handy for the outdoor photographer.

WHEN AND WHERE TO USE SPEEDLIGHTS

The decision to use Speedlights or larger and heavier battery-powered strobes depends on a number of factors. I suppose the first crux would be whether or not you

own or have access to a larger strobe system. For the sake of this discussion, let's say that you have access to pretty much any gear that you would need, be it through a rental house or because you own an extensive lighting kit. In that case, the main factors in deciding to use Speedlights would be: weight, the amount of light needed on the subject (i.e. light output), light modifiers, how far you have to hike with the gear and lastly, how many Speedlights you have access to. Let's discuss each of these factors in more detail.

First off, weight is always a huge concern for the outdoor or adventure photographer. Speedlights are definitely smaller and lighter than a larger strobe kit, though that line is blurred when considering the Elinchrom Ranger Quadra Li-ion strobe kit. As you can see in the illustration on the next page, four Nikon SB-910 Speedlights are about the same weight as a Li-ion Quadra strobe and provide about the same amount of power. Aside from weight, Speedlights are incredibly portable. Stuffing three or more Speedlights into your photo backpack is not uncommon and there is still plenty of room left over for camera gear.

The power output or the amount of light that can be generated by Speedlights is of course much less than a heavier, more powerful strobe. Light output is really the

major issue when it comes to using Speedlights. If you are shooting in broad daylight and need to overpower the sun then Speedlights would not be the best option. If you are shooting indoors, in the shade, on a cloudy day or before sunrise or after sunset then Speedlights can be a great option. Again, how much power you have depends on how many Speedlights you have. If you have a dozen Speedlights then you can light just about anything. But of course, a dozen Speedlights will set you back more than some of the best battery-powered strobe kits.

The advantage of using multiple Speedlights is that you have multiple light sources and if you don't need a ton of power you can really tailor the light by placing Speedlights wherever they are needed. If the subject is not moving and you can place the lighting close to the subject then Speedlights can be the perfect solution. If your subject is a mountain biker jumping off a cliff and your lights will be 30-feet or farther from the jump then Speedlights (unless you have a ridiculous number of them) are not going to be the best solution.

As discussed in Chapter 1, there are hundreds of light modifiers available for use with virtually any and every Speedlight on the market. Hence, you can modify the light produced by your Speedlights in a similar manner to a more powerful strobe. In terms of modifying the light, just about anything is possible. If you need extremely soft light, in the end you might end up carrying just as much

lighting gear as you would with a full on strobe kit. But the point is that you can still create amazing soft light with Speedlights, you'll just have to diffuse the light with a large diffusion panel instead of an octabank.

One of the other factors that I have not yet mentioned is the technology built into modern Speedlights. Speedlights have automated TTL modes as well as Auto and Manual flash modes that figure out the required light output for you. These automatic modes make setting up a shot and adjusting the light output much faster and easier than a fully manual strobe system. Hence, the term "Speedlights." If you are using the Nikon or Canon light-



The Elinchrom Ranger Quadra 400 Ws Li-Ion strobe (pictured at right) is the equivalent of four Speedlights in terms of power and weight. This Elinchrom strobe unit makes it challenging to decide which is the best option when taking lighting gear out into the field. The Speedlights can be a bit more versatile, because you have four of them, but the light modifiers and reliability of the Quadra make it a very appealing alternative option.

ing systems, or the PocketWizard ControlTL system with your Speedlights, adjusting the light output is extremely simple. It is just a matter of adjusting the light output up or down on your master flash or transmitter. Also, if you use a transceiver like the PocketWizards it makes using your Speedlights in tandem with your strobes quite simple. There are plenty of situations where augmenting a strobe with a Speedlight or two can really be useful.

Choosing to work with Speedlights is not a cut and dried decision. If you can get away with less light output and have the light modifiers to sculpt the light then working with Speedlights can create stunning images. If you plan to shoot with your Speedlights often, I would highly suggest reading the manual that came with your Speedlight. Since these units are much more complex than a simple strobe, knowing how they work is key to getting good results with them.

Since the dawn of photography strobes in one form or another have been used to light images. In the early days photographers used flash powder to light their images. A precise amount of flash powder gave you a precise amount of light. In modern times we use xenon flash tubes, which essentially do the same thing though they are vastly more accurate and allow us to achieve much more consistent results. In the last twenty years, the battery-powered strobe was born, which allows us to take these powerful flashes out into the field unconstrained by the need for electricity—at least while shooting with a fully charged power pack.

Technically the word “strobe” refers to a “stroboscopic” light source—one that creates regular flashes of light like those used in a disco club. The strobes that photographers use are basically powerful flashes. They can still be considered “strobes” because they can produce regular flashes of light but they are not necessarily

“stroboscopic” unless you choose to pop the flash at regular intervals. Nonetheless, the term has stuck and today photographers refer to these large and powerful flashes as strobes. Here in this chapter we will discuss when and where strobes are the best lighting solution, how to use them effectively in the field and also detail several example images created using strobes.

WHEN AND WHERE TO USE STROBES

Unlike Speedlights, strobes are by their nature very simple devices. There is a lot of technology built into modern strobes, but the technology is mostly for producing accurate amounts of color

balanced light. Strobes are also fairly simple to work with. You plug in a flash head, dial in a power setting and the flash head puts out the corresponding amount of light. Hence a strobe is like using your Speedlights in manual mode. There is no

automation or TTL technology built into any of the strobes currently on the market. While working with strobes is a much slower process than working with Speedlights they offer more flexibility and a whole lot more power. Of course, all that power comes with a cost because the weight of the equipment usually far exceeds a normal Speedlight setup—especially when it comes to battery-powered strobes.

If you need the best light quality available, battery power for an all day shoot on location, a virtually unlimited array



Above are two well-known battery-powered strobes: the 1,100 Ws Elinchrom Ranger RX Speed AS battery pack and flash head (left) and the brand new 1,200 Ws Broncolor Move 1200 L battery pack.

of light modifiers and loads of light on your subject then strobes are the solution. Battery-powered strobes can be used anywhere—as long as you or your team can get the gear to the location. Often for the outdoor photographer, when deciding whether or not to use strobes, the question isn't do we need them but how are we going to get them to the shooting location. With Speedlights you are limited by the amount of light power you have at your disposal. With strobes light power is rarely the limiting factor. Hence, whether you are trying to overpower daylight, need the best light quality on your subject or need to set up your lights a fair distance from your subject then strobes are the sensible solution.

Because strobes are fairly simple, they are also quite dependable. All of the top-end, battery-powered strobes we discussed way back in Chapter 1 are well-built. Of course for the outdoor or adventure photographer a reliable, weather-

proof strobe is key to getting the shot—especially when you are out in remote areas. For a lot of the work I do out in the backcountry, I take only one strobe kit with me because of the weight concerns. If I or an assistant are going to haul that 20-pound strobe kit into the backcountry then I want it to work without any hiccups. I have found Speedlights to be finicky in the field. I have had them just suddenly stop working—mostly due to issues with the radio transceivers or the batteries. I have never had a strobe (knock on wood) fail me in the field. Hence, when I need reliability, especially on a big assignment, I would

opt for a high-end, battery-powered strobe any day over a bunch of Speedlights.

The last issue to think about in determining if a strobe kit is the way to go is how many lights you need for the lighting setup you have in mind. If you have are going to build a complex lighting setup then you are probably working close to the road or have a few assistants to help you out. Whatever the case, this can be a limiting factor because battery-powered strobe kits start to add up in terms of weight very quickly. I have had shoots where I hauled over 200-pounds of lighting gear to the location. If you have a complex lighting setup, I would highly recommend

that you hire a few assistants or ask some friends to come help you out. Unless I am using a simple lighting setup, I almost always have an assistant with me on a photo shoot where I am using strobes. Instead of talking ad nauseam about when and where to use

“I have found Speedlights to be finicky in the field. I have had them just suddenly stop working. Hence, when I need reliability, especially on a big assignment, I would opt for a high-end, battery-powered strobe any day over a bunch of Speedlights. ”

strobes I will offer up a few examples of situations where using a strobe kit offered a definite advantage over Speedlights or any other lighting gear available.

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portfolio





The Illusion

by Michael Clark

In this Facebook and Twitter age, there is an “illusion” many of us work to create. The illusion is that we are traveling non-stop from assignment to assignment and are so busy that we barely have time to stop and smell the roses. Don’t get me wrong, sometimes we are traveling non-stop between back-to-back assignments and are so busy we can barely see straight. June of this year was one of those months for me. It was one of the busiest months I have had in a long time. I had two long back-to-back assignments, two workshops and a personal trip where I shot stock images for a variety of clients. At the end of the month, I got sick and lost my voice from all of the late nights spent working up images until 3 AM and the long hours out in the wind, rain and hot sun.

The illusion that I am referring to here is part of this workaholic mantra that exists, in this country and others, where if we want to be perceived as successful then we need to show that we are constantly busy. Just as in the science world, where there is the oft overused phrase “Publish or Perish,” so to in the freelance world there is a perception that if you aren’t always producing new and exciting work then you aren’t successful. As photographers, we do need to be producing new work or it will be hard to make a living but here I am referring to this need to appear busy at all times. If you think I am making this up, consider this: I have heard of some photographers

recording the background sound at airports and then playing that back while talking on the phone with clients while sitting in their office just so it appears as if they are on their way to another assignment. I am not sure if this rumor was true or not but the fact that this was being talked about proves the point I am trying to make.

The reality, at least for myself, is that I am plenty busy without having to create an illusion. I may not have back-to-back assignments all the time, but I have no lack of things to work on. This summer has seen me traveling more than I have in years, and it has worn me down. Traveling non-stop is exhausting and being exhausted can stifle the creative juices. If I don’t have the energy to go that extra mile to get the stellar shot, then I won’t get the stellar shot. Hence, down time, time where I can relax is just as important to me as the high-end action and those long, intense days on assignment. As with everything, having a good balance between my work and the rest of my life makes it all work a bit better.

I confess that I feel guilty when I am not working, when I am not out producing images or motion content. This is something I struggle with all the time. I don’t want to create an illusion, I just want to create stellar work. When I have to get busy I do, but when I have time to relax I take it. This is the ying and yang of our modern world.



Banner Peak reflected in Thousand Island Lake at sunset along the John Muir Trail in the Ansel Adams Wilderness near Yosemite National Park, California.

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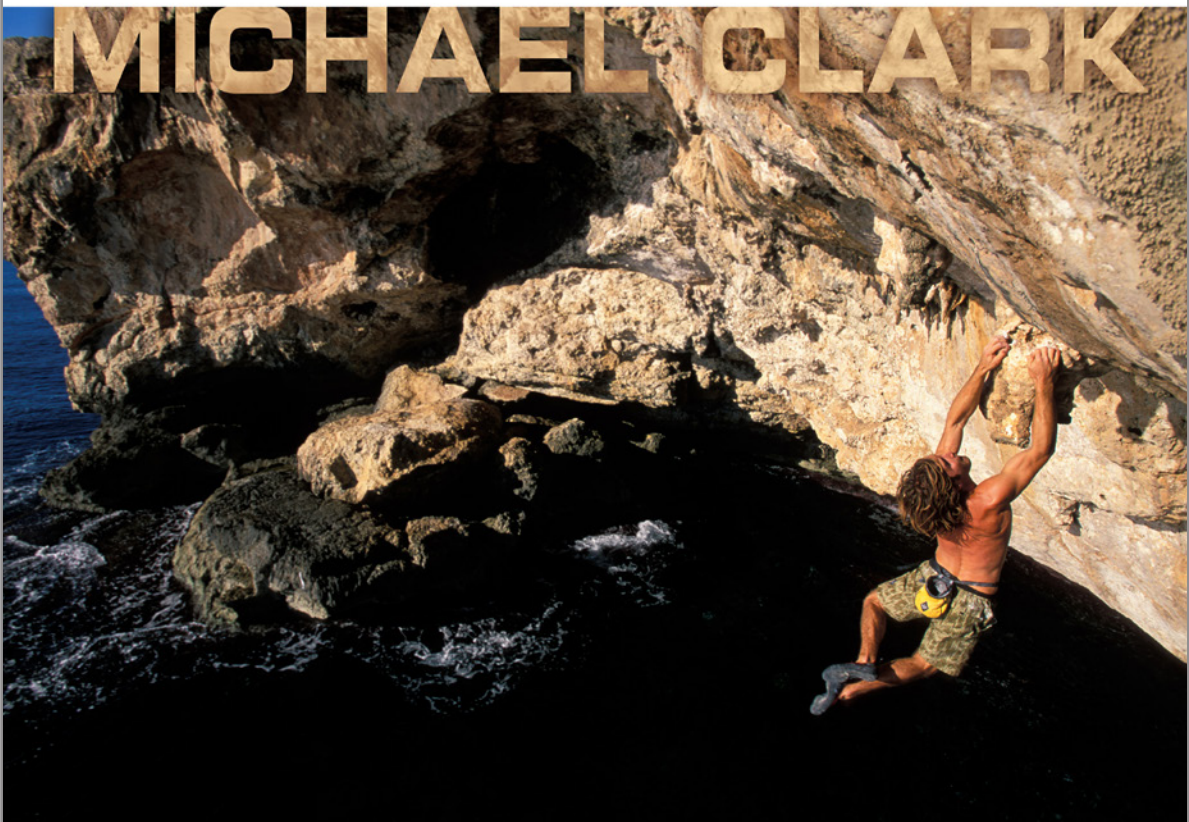


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