

NEWSLETTER

# MICHAEL CLARK

PHOTOGRAPHY



SUMMER 2020



# contents

SUMMER 2020 NEWSLETTER

## 4 editorial

Social Distancing Edition. An editorial on working from home and taking stock of the photo industry.

## 6 news

Recent news including the release earlier this year of my updated e-book *A Professional Photographer's Workflow*.

## 8 workshops

Detailed information on upcoming photography workshops, one-on-one online sessions and seminars I'll be teaching with the Summit Photography Workshops and with Nobechi Creative in Japan next year.

## 14 equipment review

The Eizo ColorEdge CS2740 4K 27-inch Monitor. A review of Eizo's brand new 27-inch UHD full Adobe RGB "affordable" high-end monitor.

## 24 equipment review

The Eizo ColorEdge CG319X. A review of Eizo's epic 31.1-inch DCI 4K full Adobe RGB holy grail monitor.

## 34 on assignment

NEW ZEALAND. A short photographic exploration of Mt. Cook National Park and Milford Sound.

## 52 portfolio

Daniel Coriz riding motocross at the Buckman MX track just off Highway 599 in northern New Mexico

## 54 interview

An extensive, in-depth interview with legendary advertising photographer Arthur Meyerson. We cover a wide range of topics including his advertising career, his latest fine art photography book and teaching photo workshops.

## 72 perspective

A Bumpy Ride. An editorial about being creative in tough times with a pandemic and national upheaval.

## 73 parting shot

Wind turbines at the New Mexico Wind Energy Center near House, New Mexico.

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Cover Image: Mt. Cook (also known as Aoraki), seen here from the Tasman Glacier, is the tallest peak in the southern alps of New Zealand. At 3,724 meters (12,218 feet) and with three separate summits it is a serious challenge for any mountaineer. Opposite Page: Yuki (our Husky) playing in the snow at Ironton cross-country ski area on Red Mountain Pass above Ouray, Colorado.







# Social Distancing Edition

*Working from Home*

**E**ven though much of the country is starting to open up the photography assignment world is still figuring out the way forward. I have spoken with many of my peers, some have had assignments already but for the most part it seems like most of my editorial and corporate clients are still waiting to see what happens over the next few months. Granted, traveling for an assignment right now seems like the most difficult part of any production, though for adventure sports photographers like myself we are already socially distanced to some degree from our subjects. With current events, adventure sports imagery is low on the list of critical needs—and rightly so. Especially here in the USA, with the worst Covid-19 numbers of any country in the World and obvious systemic racial injustice we have a lot to work on.

As usual in rough economic times, the marketing budget is the first thing to get locked down. Additionally, how to pull off an assignment in this pandemic is an additional complication. After every major assignment for the foreseeable future a 14-day quarantine is basically a requirement—and that will have to happen somewhere outside of my own home, which adds a huge expense to any assignment. Add in the fact that flying to and from an assignment might be one of the riskiest exposure scenarios, which complicates taking on any far-away gigs. Driving to an assignment seems like the prudent option.

My last actually in person assignment was with Red Bull (see the opposite page) in Austin, Texas in early March just before the shutdown. Over the last three months, I have been hired for a number of speaking gigs, which were carried out online via Zoom. I have taught a few online photography workshops and I finished up a major update to my digital workflow e-book [A Professional Photographer's Workflow: Using Adobe Lightroom and Photoshop \(7th Edition\)](#). Other than that I have been honing my skills and testing the raw video output from my Nikon Z6 and FUJIFILM GFX 100.

In the past few weeks I have reached out to several clients. Uniformly the response is we aren't there yet—in terms of assigning work. This year marks the most time I have spent at home in over 25 years! At this point, I am setting up various photo shoots to create new work to feed the Instagram machine and also to possibly license to various clients. As someone who thrives on travel, I am itching to get back out there and have an adventure.

*Opposite Page: Claire Buhrfeind on the wicked steep route Liposuction (5.12a) at Reimer's Ranch near Austin, Texas.*

**Recent Clients:** Fujifilm North America, Red Bull Media House, National Geographic, Rock and Ice Magazine, Nobechi Creative, and the Santa Fe Workshops.







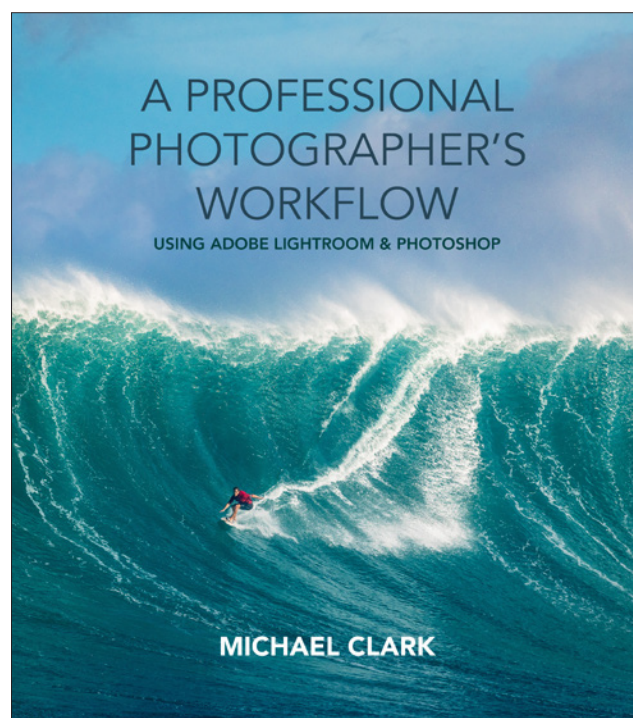
# A Professional Photographer's Workflow

*The updated and revamped 7th Edition of my popular Digital Workflow e-book*

I am happy to announce that I have updated my highly regarded e-book, [A Professional Photographer's Workflow: Using Adobe Lightroom and Photoshop \(7th Edition\)](#), for Lightroom Classic CC (2020) and Photoshop CC. This book is a 565-page digital workflow workshop in book form. This new edition was sorely needed as the last version was nearly five years old. To purchase the e-book visit my [website](#).

Over the last five years I have just been too busy to update the e-book. I started work on revamping this book from front-to-back about a year ago. In 2019, I had so many assignments and was on the road for over nine months, which made it tough to update the book but I worked on it as much as I could between assignments. Earlier this year, with Covid-19 keeping us at home I was able to make some serious progress and finally was able to finish the update. The e-book now includes an entirely new chapter on Equipment Selection, links to new Full HD videos where you can watch me work up three images in both Lightroom and Photoshop.

In addition to the new chapter, the new videos and the updates throughout the book, the e-book also comes with a Photoshop Action which lays out the basic adjustments I do to pretty much every image. The Photoshop Action comes with a ReadMe PDF that explains how to



load that action into the Actions palette in Photoshop. It will work on just about any version of Photoshop.

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 a complete digital workflow from setting up the camera to backing up your images and everything in-between. To purchase the e-book please visit my [website](#). If you would like to download a sample of the PDF with the table of contents and the introduction click [here](#).



when it comes to light gathering ability (i.e. aperture) and focal length. In another example below, the 70-200mm f/2.8 zoom lenses on the Sony and the Nikon are basically the same length—the differences are just the width of the camera body.



In this second comparison above are the Fuji X-T3 (left), Sony A7R III (center) and Nikon D850 (right) all with a 70-200mm f/2.8 lens on each camera. In the case of the Fuji, it has a 50-140mm f/2.8 lens attached to it, which is the equivalent to the other two lenses. The Sony lens is essentially the same length as the Nikon version, the only difference being the thickness of the camera bodies.

Factoring in image quality to this equation and it becomes a bit murkier. The D850 and the Sony A7R III have essentially equivalent image quality. But if you step down to the smaller APS-C sensor format, then you lose significant image quality compared to the D850 or the A7R III—mostly because these smaller sensors have much lower resolution. Again it is just a matter of physics, a larger sensor can hold more pixels than a smaller sensor. It is the same scenario when comparing full-frame sensors to the larger medium format sensors.

## ADVANTAGES OF MIRRORLESS

Mirrorless cameras do have a significant advantage over their DSLR cousins. Regardless of my nit-picking in the last section, the path forward to higher-resolution and much improved digital still cameras is by way of removing the mirror and embracing the new technology. Below, with commentary, are some of the main (and most obvious) advantages to be found in mirrorless cameras so far.



The Z Series EVF found in the Nikon Z6 and Z7 mirrorless cameras, is one of the best EVFs to date in any mirrorless camera. Save for those portions of the EVF that are showing blown out highlights this viewfinder looks very similar to an optical viewfinder—albeit with much more information.

**ELECTRONIC VIEWFINDER (EVF):** The advantage of an electronic viewfinder, which is basically a very high-resolution monitor inside the eye-piece, may not be obvious at first. The EVF is essentially showing exactly what the sensor is see-

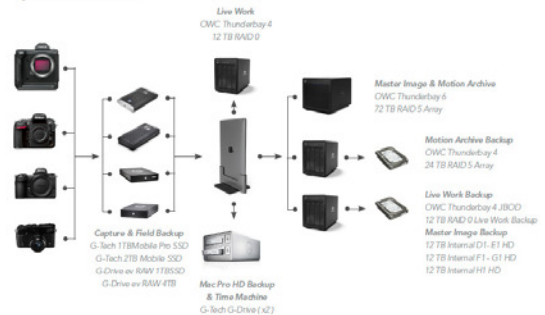
## STORAGE & IMAGE ARCHIVE WORKFLOW

On the following page is a diagram showing my entire storage and image archive workflow. Because this workflow is so complex, I will go through it in great detail here to explain the logic behind my system. For the average photographer, this storage workflow is massively overkill, but for those working professionals with huge image libraries this example is a good option to consider. Whether you are a pro or an amateur, take from this example what you need to build a fast and robust backup strategy.

Starting with the camera, once I have captured the images I download my memory cards to a variety of G-Tech SSD hard drives. Note that I download images to at least two drives and don't clear the memory cards until the images from the assignment are fully processed, providing me with three copies of my images minimum. Once I get back into the office the images are moved from the portable SSD drives over to the Live Work enclosure, which is an OWC Thunderbay 4 RAID 0 array. This Live Work enclosure is set up for maximum speed and throughput. The Live Work HD has four 3 TB hard drives in it which are set up as a 12 TB RAID 0 and the Live Work array is backed up nightly to a single 12 TB HDD named Live Work Backup. For the backup, I use SuperDuper to clone the RAID 0 drives with "smart backup" technology each night. The smart backup option in SuperDuper goes in and checks what has changed on the original drive and changes it on the backup drive so they match exactly, which takes a lot less time than cloning the entire hard drive every night.

Once the images or motion content are on the Live work drives, I work them up in Lightroom and Photoshop as laid out in this book. After the post-processing work is finished, I move all of these images and video content to the Master Image & Motion Archive enclosure, which in this case is a 72TB OWC Thunderbay 6 RAID 5 enclosure. The Master Image and Motion Archive is then copied to the

Master Image Backup hard drives and the Motion Archive Backup RAID 5 array. Using RAID 5 for these archive drives offers exceptional reliability so that my images are safe and sound.



Backing up huge quantities of images can be daunting. For most amateur photographers, the lower number of images and hard drives can greatly simplify this process, but for the pro the terabytes add up quickly. Above you can see my entire storage and archive workflow, which looks like a rats nest of hard drives but as the images/video content move from the field hard drives to the Live Work and Master Archive drives everything is backed up in triplicate along the way.

The last step in my storage workflow is to make copies of everything including all image and video content, a bootable clone on my computers hard drive, and copy everything on the Live Work RAID 0 array onto individual hard drives that will be stored off-site. I use a variety of internal HDDs (like the Seagate Barracuda hard drives) for the off-site storage. These hard drives are kept in a safety deposit

## workshops

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# Photography Workshops

*An overview of workshops and online classes with Michael Clark*

**E**ach year I teach a few workshops on a variety of topics including adventure sports photography . digital workflow and artificial lighting. Below is a listing of the workshops I will be teaching in 2020 and 2021. Of course, with current events all of my in-person workshops have moved to online classes. For 2020, all of my workshops are online and are listed here. For more information on these workshops, and to find out how to register, go to the [Workshops](#) page on my blog or click on the links in the descriptions below.

### ONE-ON-ONE VIRTUAL WORKSHOPS

*Online via Skype or Zoom*

*Email [info@michaelclarkphoto.com](mailto:info@michaelclarkphoto.com) to Schedule*

With the Covid-19 virus running freely here in the USA, I am doing quite a few online tutorials and workshops. If you would like to set up a one-on-one Skype or Zoom session to discuss any photography related topic please [contact](#) me. From portfolio reviews to digital workflow, lighting techniques and career development and anything in between we can set up a session and cover whatever you want. If you have any questions about these sessions please don't hesitate to reach out.

Pricing for online sessions starts at \$85/hour and discounts apply for multiple hour sessions.

### CUTTING-EDGE LIGHTING (ONLINE)

*Summit Workshops - Online via Zoom*

*August 29-30, 2020 - Four 2.5-hour classes over 2 days.*

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 decade, flash manufacturers have added some incredible technology to their latest strobes. Michael has been working with these new flash technologies since their inception and has even helped a few companies 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 2-day online workshop concentrates on creating unique images using cutting-edge lighting technology. 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.

Cost: \$499.00





*Image from the Fushimi Inari Taisha near Kyoto, Japan. Even though we won't be going to the Fushimi Inari Taisha, Japan offers some incredible photographic opportunities and in Japan: The Art of Motion workshop we will explore the possibilities of capturing athletes, martial artists and actors performing in the landscape.*

For more information and to register for this class visit the [Summit Workshops](#).

### **ADVENTURE SPORTS PHOTOGRAPHY (ONLINE)**

*Summit Workshops - Online via Zoom*

*September 12 - 24, 2020*

*Instructors: Corey Rich, Dave Black, Bo Bridges, Jen Edney, Ryan Taylor, Savannah Cummins, Ted Hesser, Mark Kettenhofen and Michael Clark*

Action and Adventure Junkies Rejoice! Set out on a photography journey with our faculty of adventure

photographers and editors from National Geographic, The North Face, and more. Work with 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. 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.

This will be my third year as an instructor for this

workshop and I must say it is an excellent experience and a golden opportunity for those looking to jump into the adventure genre. There is no other workshop out there (on the topic of adventure photography) that gives you access to so many top pro photographers in a single workshop. Additionally, where else can you hang out with a top-end photo editor and sit down with several working pro adventure photographers? This workshop has literally started careers.

Cost: TBD

Go to the [Summit Workshops website](#) for more information. This workshop has moved to an online class this year. Summit is still figuring out the exact details.

## **FROM CAPTURE TO PRINT: THE COMPLETE DIGITAL PHOTOGRAPHER'S WORKFLOW**

*Nobechi Creative -- Online*

*September 14 - 25, 2020*

*Six 3-hour live sessions conducted via Zoom*

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. A complete digital workflow is also much more than just how you work up your images. How you set up the camera, expose the image, color manage your monitor and your work environment, as well as how you fine tune and print that image all have an effect on your final output. In this workshop we will cover the entire digital workflow process step-by-step so you can understand exactly what it takes to create the best possible images. At the end of this incredibly detailed, far-ranging course, participants will know more about a complete digital workflow than

many working professional photographers. In this course Michael covers:

- A discussion on equipment selection.
- Best practices for a shooting workflow from setting up your camera to understanding histograms and exposure options.
- How to clean the sensor on your DSLR or mirrorless camera.
- A fully color managed workflow including your work environment, monitor choice and monitor calibration.
- A deep dive into processing your images in Adobe Lightroom Classic CC.
- Finalizing your images in Adobe Photoshop CC.
- Making fine art prints, choosing your printer, paper, and understanding ICC printer profiles.
- Backing up your images, storage options and strategies, and much more!

This online course via Zoom will incorporate six 3-hour sessions covering a complete array of topics concerning digital workflow for photographers seeking to create the best possible image quality. Note that we will be working with both Adobe Lightroom Classic CC and Photoshop CC.

**Class level:** This class is appropriate for anyone from novice digital shooters to professionals who want to improve efficiencies in their workflow, color calibration and printing techniques. This is the most comprehensive, detailed digital photography workflow online offering out there. In addition, the class size is small for an online workshop (Max of 20 participants), allowing plenty of opportunity to ask Michael questions, and the video recordings allow for participants flexibility for missed sessions.



Price: \$645

Discounts available for students and “Evening with the Masters” participants

For more information and to register for this workshop visit the [Nobechei Creative website](#).

## **JAPAN: THE ART OF MOTION**

*Nobechei Creative - Multiple Locations in Japan*

*May 11 - 19, 2021*

*Instructors: Michael Clark and George Nobechei*

Not just a travel photo tour, not just a lighting workshop, but a unique opportunity to photograph Japan in Motion: Martial artists, theatre performers, bullet trains and festivals to create a strong, dynamic body of work that will have your friends and colleagues in awe of your photography, while learning invaluable lighting techniques courtesy of Michael, and diving deeply into the beautiful Japanese culture through George.

Japan is a country constantly on the move. With the fastest bullet trains in the world, and sports old and new, there are ample opportunities to create ambitious images of both the modern and ancient Japanese culture in motion. In this photography workshop with Michael Clark and George Nobechei we will push ourselves to create dynamic images that impart motion into the world of still photography. Using advanced lighting techniques\*\*\* with both strobes and continuous lights (not to worry if you are new to lights—Michael and George will be there to help you), incorporating motion blur, and featuring incredible athletes and martial artists we will set up a wide variety of scenarios to produce stunning images.

Michael has spent the entirety of his career capturing images of athletes in motion in remote locations for some of the most prestigious clients in the World including Apple, Nike, Nikon, Fujifilm, Red Bull, Nokia, National Geographic, Sports Illustrated and many more. In Japan we will adapt his techniques to a wide variety of traditional sports, performances, culture and events in stunning locations. The aim of this workshop is to craft images that are dramatic, unusual and out of the norm—images that stand out and grab the viewer’s attention but are unmistakably Japanese.

We will start with a few days in Tokyo, where we have access to some phenomenal athletes and performing artists in a variety of venues. For the second part of the workshop we will head out into the beautiful Japanese countryside and work with martial artists, dancers and traditional performers. In addition we will have the opportunity to photograph an exhilarating festival, where we will be able to take the techniques we have learned and use them in an uncontrolled environment. Throughout the workshop we will have plenty of time to really get creative and explore the possibilities in each location.

Of course, throughout the workshop, Michael will also share his extensive knowledge of digital workflow and show participants how he works up his images to a very high level. Each day will find us on location capturing powerful images in addition to image critiques, discussions on various techniques, and thinking through the types of images we hope to create that day. Michael first visited Japan in May of 2019 and enjoyed the country so much he immediately hatched the idea to coordinate with George on creating this unique workshop. George, with his extensive knowledge of Japan, and its culture,

will be our guide to help us stay true to the traditions and also dial in our experience so that we not only come away with incredible images but also get to experience a side of Japan that is rarely seen by tourists. George will also instruct you in filling out your Japan portfolio with carefully crafted landscapes, environmental portraits and still-life shooting around the main workshop photography led and taught by Michael.

Class size: 6 people (Minimum 5 people required for the class to proceed -- Note that this workshop has already met its minimum.)

\*\*\*All lighting equipment will be provided by Elinchrom and Michael Clark will be there to help fine tune and set up the lighting for all participants.

Cost: TBD

For more information and to register for this workshop visit the [Nobechi Creative website](#).

## Workshop Testimonials

"Michael certainly knows his stuff. From Capture to Print: The Complete Digital Photographer's Workflow is delivered in an easy to follow and comprehensive manner that covers many things that you may not expect – such as how to choose proper lighting to view and evaluate your prints or what color shirt to wear when you're correcting images. I really appreciated that this is a pro workflow course delivered by a pro photographer. Michael is also a superb teacher, a superb communicator, who is welcoming and inviting of questions from all his participants. I took this workshop in June of 2020, using Zoom

software. I was really amazed by how Michael made it seem like he's been doing these workshops forever this way! Thank you Michael! It was a great pleasure being part of this workshop with so many others amazing photographers and a great pleasure to meet you. I learned much which is valuable to me and enjoyed doing so at the same time. And just to reiterate, as to the workshop: I'm impressed." – Stephen Starkman, Toronto

"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 four years of college and several careers getting less candid advice and encouragement than I got in four 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

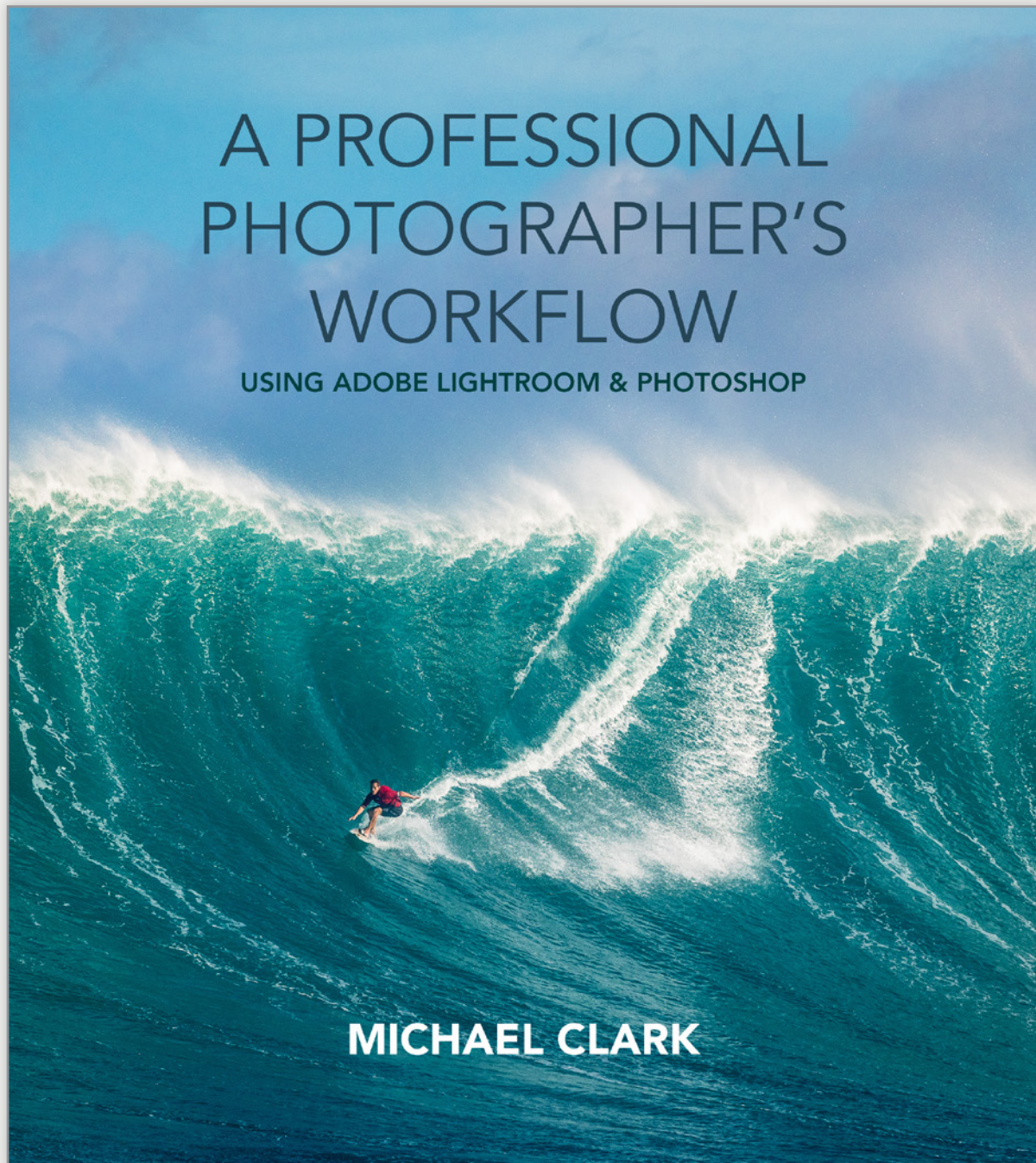
"Michael is the best instructor I have taken a workshop from." – Participant, Cutting-Edge Lighting Workshop

"Priceless chance to learn from the absolute best. Every photographer should take this class!" – Jill Sanders, The Professional Photographer's Digital Workflow available on CreativeLIVE

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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## **A Professional Photographer's Workflow.**



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## equipment review

# The Eizo ColorEdge CS2740-4K Monitor

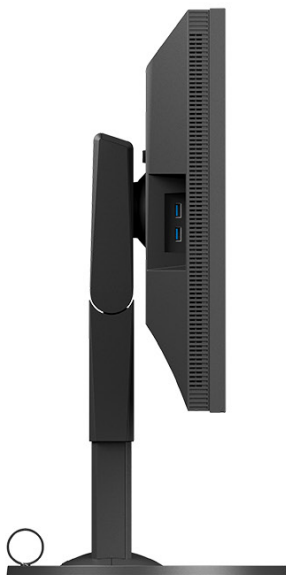
*A review of Eizo's brand new affordable high-end Adobe RGB monitor*



## ColorEdge® CS2740

**Disclaimer:** Though I am not sponsored by Eizo (pronounced A-zoh), I was supplied this monitor to test out and review. I have owned an Eizo ColorEdge CG243W for a decade and have been continually impressed by their monitors in terms of their color accuracy, build quality and the ColorNavigator software. Note that I was also profiled in an [Eizo Case Study](#) a few years ago on the Eizo website. Hence, I do have an affiliation with Eizo but am not sponsored by them.

The brand new [Eizo ColorEdge CS2740](#) monitor is a high-end Adobe RGB monitor designed for photographers, cinematographers, graphic designers, and anyone needing a highly-tuned, color accurate monitor for working up images, color grading motion footage or laying out content for reproduction. After ten years, my older Eizo ColorEdge CG243W is starting to show signs of its demise and it is also not covered with the latest



software upgrade to ColorNavigator 7, the latest version of Eizo's color calibration software. Hence, it is time to update my monitor.

Before we dive in here, I want to add a note about choosing the right monitor for your needs. I consider the monitor you work up images on to be one of the most

important—if not *the* most important—piece of equipment in any digital workflow. I would also say the monitor is more important than what camera and lens were used to capture the image if you really care about the color in your images. Because we work up images by looking at them (on a calibrated and profiled monitor) and we are not adjusting color by the numbers so to speak, having a

monitor that can show accurate color from edge-to-edge is critical. I consider an Adobe RGB monitor, as are all of the Eizo ColorEdge monitors, to be a critical piece of kit for any photographer looking to take their images to the highest level. If you have ever taken a workshop with me then you know I am pretty harsh when it comes to monitors. There are very few companies that produce monitors that are up to the task for critical color management—and Eizo's ColorEdge series monitors are hands-down the best on the market.

While looking at new Eizo ColorEdge monitors, I got in touch with Eizo just to check in since they did a case study with me for their website a few years ago. I found out they had a new monitor coming out—the Eizo ColorEdge CS2740. It is a 27-inch 4K UHD monitor and they offered to send me one to test out. Since I was looking for a new monitor, this seemed like a good option. The CS2740 is 3840 x 2160 pixels, on a 26.9-inch diagonal screen with an aspect ratio of 16:9. This makes for a pixel density of 164 pixels-per-inch (ppi), which is at the upper end of what I would want for editing and processing still images. The CS2740 shows 99% of the Adobe RGB color space and as such it is one of the few monitors on the market that shows pretty much the entire Adobe RGB color space. The CS2740 is also Eizo's first monitor that can connect to a computer with a USB Type-C connection. This makes it very easy to connect to any of the latest Apple computers. Since I already have a DisplayPort cable that I have been using for my older Eizo monitor I connected it to my 2019 MacBook Pro laptop with a DisplayPort cable via a CalDigit TS3 Plus Dock. [Note that a DisplayPort cable comes with this monitor as well.]

As can be seen on the previous page the CS2740 has a

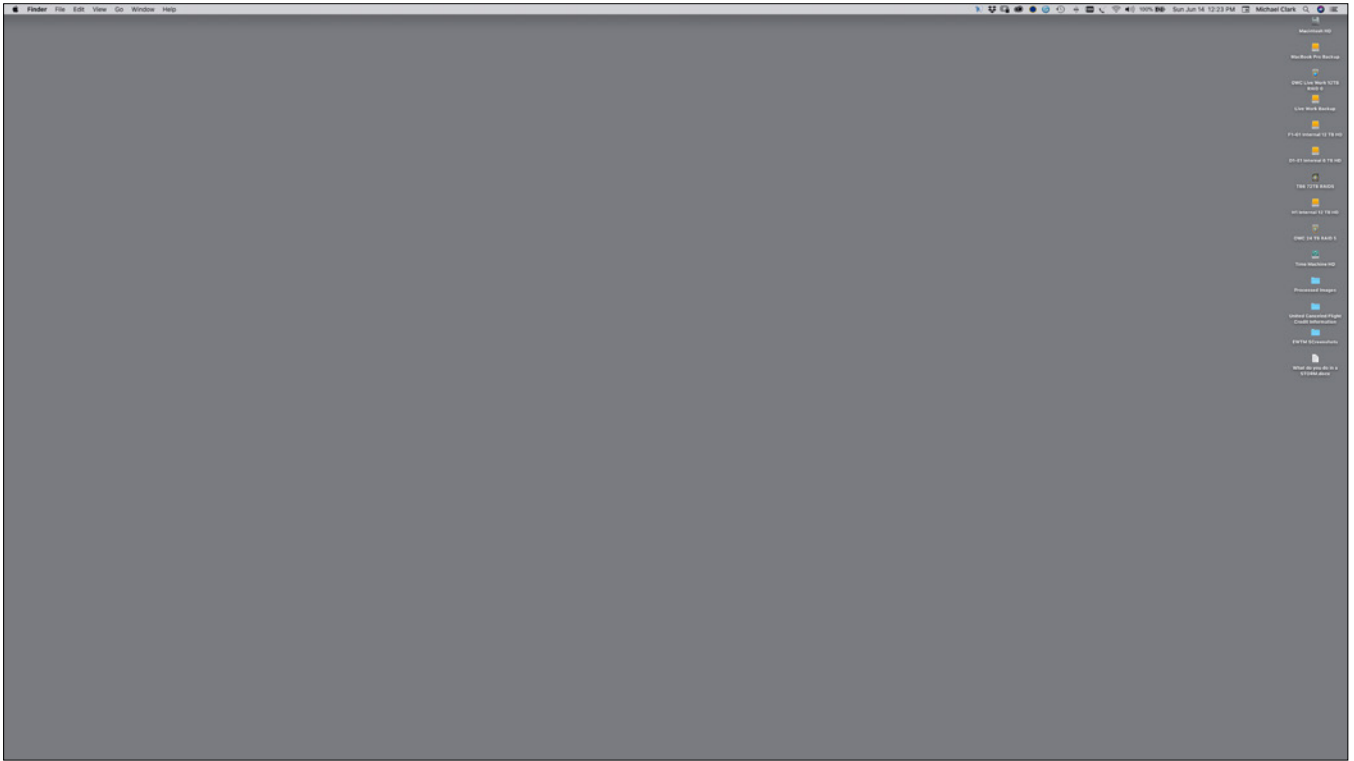
stand that is easy to raise, rotate and tilt and the monitor can also rotate vertically. It also has an easy to grab handle on the back of the monitor. The frame of the monitor has electrostatic switches on the front bezel that are touch sensitive and make for easy adjustments. This is also a non-glare panel, so reflections are not an issue.

Eizo ColorEdge monitors are typically a bit more expensive than other lesser monitors, as you would expect for a top-end wide gamut monitor. Amazingly, Eizo's CS range, which sits just below the more expensive CG range, offers a wide variety of options for very reasonable prices. The CS2740 sells for \$1,789 USD. The monitor hood for the CS2740 is an additional \$189 USD. I would highly recommend purchasing the monitor hood in addition to the monitor. Considering that my older CG243W cost \$2,400 when I bought it over ten years ago and is a smaller, lower resolution monitor, the price for the CS2740 seems incredibly reasonable—especially given that the CS2740 is more advanced than my older monitor in just about every way.

## COLOR ACCURACY AND NEUTRALITY

The entire reason for the extra expense of an Eizo ColorEdge monitor is because they are the most color accurate monitors on the market. Those looking at these types of monitors are counting on them being uniformly color accurate from edge-to-edge. As shown in the screenshot on the following page, the CS2740 is incredibly uniform in brightness. If the edges of this screenshot look dark for any reason, I can assure you that is your eyes playing tricks on you because of the white background of this Newsletter. I used the eye dropper tool in Photoshop to measure the gray backdrop from edge-to-edge and found





it to be perfectly uniform from corner to corner. Having worked with this monitor for the last month, and having worked up images and printed them here in my office, I can assure anyone considering this monitor that it has excellent color accuracy once it is calibrated and profiled using the ColorNavigator 7 software that comes with the monitor.

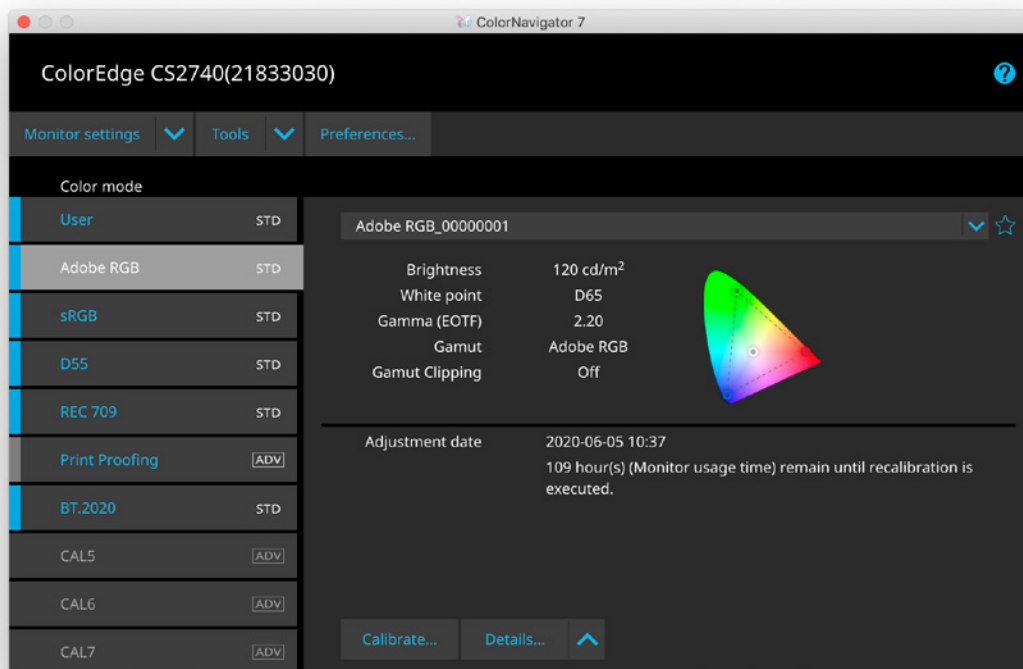
## **COLORNAVIGATOR 7**

One of the major advantages of Eizo ColorEdge monitors is the ColorNavigator software that works with the monitor. I have been using ColorNavigator 6 for years now and with the new ColorNavigator 7 software it is better than ever. From the Eizo website, “The proprietary software performs hardware calibration by directly utilizing the LUT (look-up-table) of the monitor for higher precision and better gradation characteristics compared to

software calibration.” Hence, with hardware calibration the CS2740 can calibrate all of the various settings for sRGB, Adobe RGB, Rec. 709, Print Profiling and more all at the same time. I have never seen a faster, easier calibration process with any other monitor.

ColorNavigator 7 works with a wide variety of third party monitor calibration devices including most of my X-Rite devices. My newest X-Rite i1 Pro 3 device was not an option—probably because it is brand new and just came to market—but I am sure at some point soon it will be added to the list of approved devices for ColorNavigator 7. The CS2740 does not have a built-in monitor calibration device like the ColorEdge CG series monitors but even so, it is a quick and easy process to calibrate the monitor.

Of note, I calibrate my monitor to the Adobe RGB color space (see the screenshot on the following page), and my



As can be seen on the following page, with the screen set to the full 4K native resolution it is incredibly sharp but the text is quite small. The text can still be read, but it might lead to eye strain if you already have poor eyesight. This mode has the monitor and the image in the highest resolution possible, which is great for

calibration settings are a Gamma of 2.2, a Luminance of 120 candelas per meter squared and a color temperature of 6,500 K. When printing images, I switch the color temperature settings depending on the paper I am printing on to match “paper white,” which can range from 5,500 K up to 5,800 K.

## 4K MONITORS AND SCALING

If you have never used a 4K monitor, you may be shocked at how tiny text appears when the screen is set to use the native 4K resolution. The CS2740 has a native resolution of 3840 x 2160 pixels. What that means is the monitor has stunning clarity, not unlike the Apple Retina screens but with slightly lower resolution. [Note the Apple Retina monitors have a pixel density of 220 pixels per inch.] The CS2740 has a pixel density of 164 pixels per inch, which makes it the highest pixel density on any of the Eizo ColorEdge monitors.

looking at images. This is the mode I prefer for editing and working up images in Adobe Lightroom Classic CC and Photoshop CC—even though the text is small.

In the Preferences panel, under Displays on an Apple computer, you can adjust the scaling of the image shown on the monitor simply by clicking on “Scaled” and then choosing among the five options as shown on the following page. The bottom image on the following page is a screenshot showing the middle setting which scales the screen to look the same as it would on a monitor with 3008 x 1692 pixels. Note that the actual number of pixels on the monitor do not change, the scaling just interprets those 3840 x 2160 pixels to look like a monitor with fewer pixels. The actual image and text remains crisp and sharp. When using the monitor for other tasks, not related to still image or video post-production, this middle option is the one I use to check email, browse the web, and do all of my other work. It offers readable text and the





Above is the monitor at it's native (full) resolution at 3840 x 2160 pixels and below is the monitor scaled to the middle position (on an Apple computer), which simulates a resolution of 3008 x 1692 pixels. As discussed on the previous page, note that the actual number of pixels on the monitor do not change it is just how those pixels are grouped. For working on images I prefer the full native resolution but when checking email and everything else I scale it as shown below.



benefit of a big workspace that almost feels as if you are working on two monitors.

With the Apple Retina monitors on my laptops I have noticed over the years that when culling and editing images, I can't actually 100% tell if an image is truly sharp on those high resolution screens. If an image is really out of focus then that is easy to spot, but if it is just a hair out of focus the resolution of the Apple Retina monitors hides the slight focus issue. Hence, one of the first things I checked on the CS2740 was if I could still see if an image was critically sharp and also tell if an image was just slightly out of focus. I am happy to report that I can certainly tell when an image is critically sharp and also when it is slightly soft. When editing images—and choosing a monitor—this is a critical factor. The CS2740 seems like it is at the upper edge of pixel density for photographers that need to critically examine their images, make sure they are sharp and also see how any additional sharpening affects the image.

## CONNECTING THE MONITOR

The CS2740 has a few different options for connecting the monitor to your computer. Chief among those options is the venerable DisplayPort, which is how I connected the CS2740 to my Apple MacBook Pro laptop. Along with the DisplayPort to calibrate the monitor one is required to connect the included USB cable as well. Most computers do not have a DisplayPort built into the computer. As I said above, I have a CalDigit TS3 Plus dock that has a DisplayPort connection option, which is why that is my normal monitor cable (and because I have had an Eizo monitor before that required a DisplayPort cable).

In addition to the DisplayPort option, the CS2740 is Eizo's first ColorEdge monitor that can connect to a computer via USB-C, which makes this monitor very easy to connect to any of Apple's latest computers. One of the cool features of this monitor is that you can plug-in the monitor and by connecting your computer via USB-C to the monitor it will also power the laptop as well.

## WHY EIZO?

I realize there are a few other brands out there offering slightly less expensive options than Eizo's ColorEdge series. There are only two other brands that I would mention in the same breath as Eizo's ColorEdge monitors and those are the NEC PA series monitors and the BenQ Adobe RGB monitors. In the first case, the NEC PA series monitors are quite good. I don't have much experience with them but I have heard from several photographers that they can be hard to calibrate—especially with third party monitor calibration devices. When you add in the cost of purchasing the NEC monitor calibration device with the PA series monitor the price comparison with Eizo's offerings are fairly similar. The NEC PA271Q-BK-SV, which is not a 4K monitor, with their monitor calibration device sells for \$1,549.00 USD at B&H. That is only a few hundred dollars less than the CS2740, which is a 4K monitor. As NEC does not offer an Adobe RGB monitor with the same specs as the Eizo CS2740 this is an apple-to-oranges comparison.

In the last few years, BenQ has come on the scene and offers what appear to be very similar monitors as Eizo's offerings but at much cheaper prices. For example, the BenQ SW271 has almost identical specs as the Eizo CS2740 and it sells for \$1,099, nearly \$700 less than the



CS2740. BenQ has another even larger 32-inch 4K monitor, the BenQ SW321C, which sells for \$1,999.99—only \$111 more than the Eizo CS2740. While the BenQ prices are very attractive and the BenQ monitors are vastly superior to most non-Adobe RGB monitors, my experience has been that the BenQ offerings are not nearly as accurate edge-to-edge in terms of brightness and color accuracy as the Eizo ColorEdge monitors. I have also heard recently from several photographers that have purchased a BenQ that they could not calibrate their monitors due to a SNAFU with the latest MacOS operating system and the BenQ software. Hence, if you are looking at this category of monitors—those that show the entire Adobe RGB color space—and are looking to get a monitor that can show the most accurate color from edge-to-edge, I think it is worth the few hundred extra dollars to get the best in class display.

When I consider monitors, I think of it as the price-per-day of looking at that monitor. My Eizo CG243W has lasted me a decade. It still works but I am ready for a new monitor. To calculate the price-per-day, let's just say I was in the office six months each year (I typically travel for assignments anywhere from five to nine months per year) so that makes for approximately 180 days each year in front of the monitor. Over the course of ten years that equals 1,800 days total in front of the monitor. So over the course of 1,800 days the \$700 difference in price between the BenQ option here and the Eizo CS2740 comes down to \$0.39 per day. Is it worth it to pay an extra 39 cents per day to have a higher-end, more color accurate monitor? That would be a resounding yes for me. If you need a monitor like this with the best possible color accuracy and just can't afford anything above \$1,000 USD then I would direct you to the Eizo ColorEdge

CS2420, which goes for \$849. That monitor is more color accurate than any of the BenQ offerings and is a very affordable Adobe RGB monitor.

Those looking at these types of monitors know it isn't how great the monitor looks that differentiates these high-end monitors. We can not differentiate the minute differences in brightness and color accuracy with our eyes that are needed for a top-end monitor to work up images on. All of these monitors from Eizo, NEC and BenQ "look" great but it is the technical details and the level of color accuracy that matters—and that is where Eizo rises above the pack.

I want to reiterate here that I am not sponsored by Eizo. Even though they have loaned me these monitors to test out, I will have to pay for a new monitor. I have come to trust my Eizo displays more than any other monitor on the market. When making fine art prints, I rarely have to make more than one print and that is mainly due to my Eizo monitor and the excellent ColorNavigator software.

## WRAPPING UP

In the course of reviewing the Eizo ColorEdge CS2740 I have learned a lot about 4K monitors and it has also re-aligned some of my preconceptions. The thought of it being a "lower-end" CS ColorEdge monitor instead of the "higher-end" CG ColorEdge monitors has pretty much been eliminated. What I have come to realize is that the CG ColorEdge series is not that much different from the CS series. The CG series just has the built-in colorimeter to calibrate the monitor on the spot without the need for an external calibration device like my venerable X-Rite i1 Photo Pro 3 device. Of course it is very nice to have the



built-in calibration device as found in the CG series monitors, but if you already own a monitor calibration device (as you should) then it is a non-issue.

After working with the CS2740 for the past month, I can say that it is a massive upgrade from my old ColorEdge CG243W. Images look incredible on this monitor, especially the 102 MP images created by my FUJIFILM GFX 100. I was blown away at how sharp my images looked fullscreen on this monitor when working them up in Lightroom. I didn't even need to zoom into 100% to tell if they were tack sharp and I was able to see details in the images that I couldn't see on my old monitor.

For the price, the CS2740 is a stellar deal and it is just about the perfect monitor. If Eizo had a 4K 27-inch monitor with the built-in calibration device that would be even better—and I suspect they may be working on that. If you are looking for a 27-inch 4K top-end Adobe RGB

monitor then the CS2740 is the best one on the market and at just under \$1800 USD it is a great price for a monitor that sets the standard in the industry.

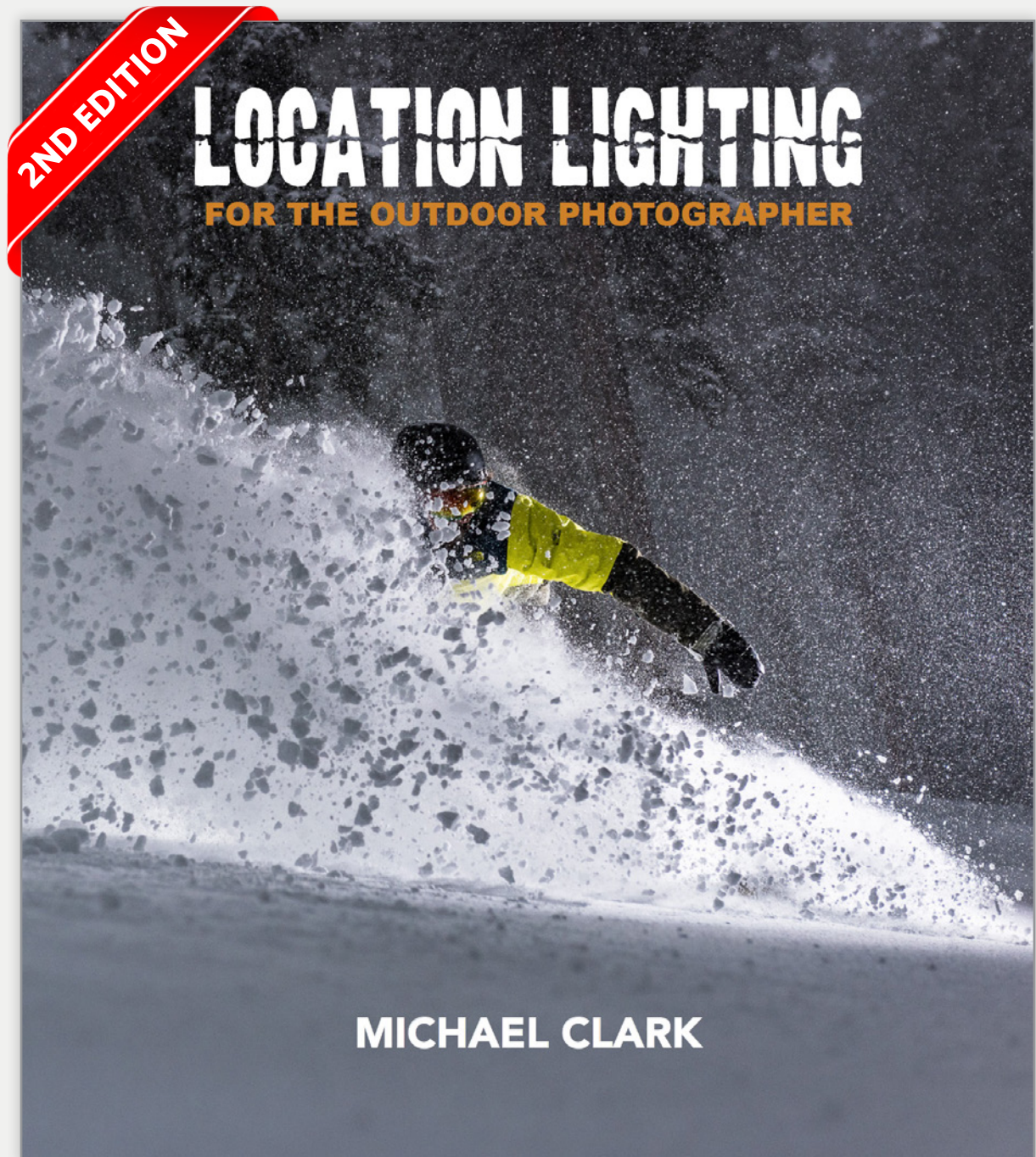
I'd say the only monitor better than the CS2740 is the 32-inch Eizo ColorEdge CG319X, which is their premiere top-end Adobe RGB 4K monitor—and it costs nearly \$6,000 USD. In addition to testing out the CS2740, Eizo also sent me their top-of-the-line ColorEdge CG319X monitor as well to check out. The 31.1-inch CG319X is a massive monitor—and one I have been drooling over for years.

My thanks to Eizo for letting me test drive the new ColorEdge CS2740. For more information on the [Eizo ColorEdge CS2740](#) visit the Eizo [website](#). In this Newsletter I am including two equipment reviews for the first time ever—check out my review of the holy grail monitor, the Eizo Color Edge CG319X starting on page 24.



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# The Eizo ColorEdge CG319X Monitor

*A review of Eizo's top-end "Holy Grail" Adobe RGB monitor*

**Disclaimer:** *Though I am not sponsored by Eizo, I was supplied this monitor to test out and review. I have owned an Eizo ColorEdge CG243W for a decade and have been continually impressed by Eizo's monitors in terms of their color accuracy, build quality and the ColorNavigator software. I have found Eizo monitors to be the most color accurate and reliable monitors on the market for photographers looking to take their color management to the highest possible level. I was supplied the CG319X along with the slightly smaller CS2740 (see previous review) to test out. I decided to publish both reviews of these incredible monitors in this issue of the Newsletter. Note that I was also profiled in an Eizo Case Study a few years ago on the Eizo website.*

**T**he Eizo ColorEdge CG319X is the holy grail of Adobe RGB color accurate monitors. After working with the Eizo ColorEdge CS2740 (which I was also testing) for a week, I traded it out for the GC319X. The CS2740 was so good I was asking myself, "How much better can the CG319X be?" When I turned on the CG319X, I wasn't prepared for just how much better my images looked on this giant monitor. Viewing my images full screen in Lightroom made them look like they were hanging on a gallery wall. Zooming into 100% on the images made them look larger than life. The images already looked incredible on the CS2740, but the CG319X took that even further. My images looked magnificent!

In short, the CG319X is the most incredible monitor I have ever seen!!! I pulled up image after image and this is the first monitor that really shows the 102 MP images from my GFX 100 as it seems they should be displayed. I stared at the screen mouth agape for several seconds looking at a few 102 MP images full screen at 100%. I was seeing details in my images I have never seen before—and I didn't think that was possible.

As shown on the next page the CG319X is a huge monitor. With a 31.1-inch (78.9 cm) diagonal display, it takes up some serious desk space. The CG319X has a DCI 4K native resolution of 4096 x 2160 pixels with 17:9 aspect ratio. What that means is the monitor has incredible clarity, not unlike the Apple Retina screens but with slightly lower resolution. [Note the Apple Retina monitors have a pixel density of 220 pixels per inch.] The CG319X has a pixel density of 149 pixels per inch, which makes it one of the higher pixel densities on any of the Eizo ColorEdge monitors.

Having such a huge number of pixels makes it feel like you really have two monitors in front of you, especially if you have the monitor set to its native resolution. I find that I have to physically turn my head to look at either edge of the monitor, but that has more to do with the depth of my desk than the monitor.







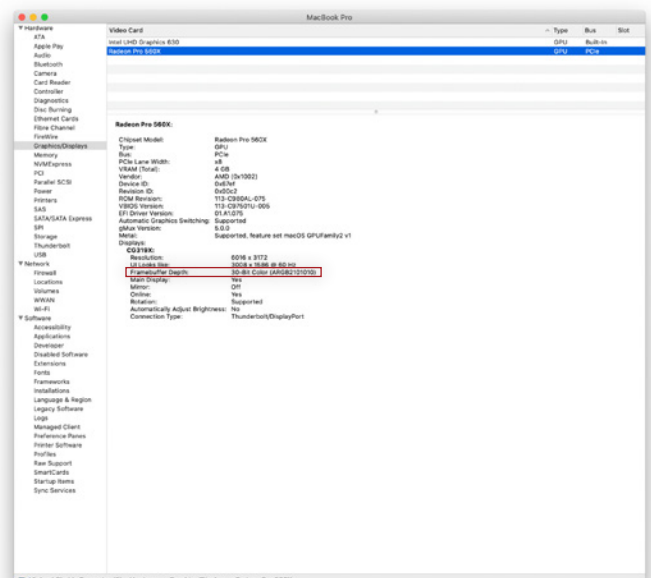


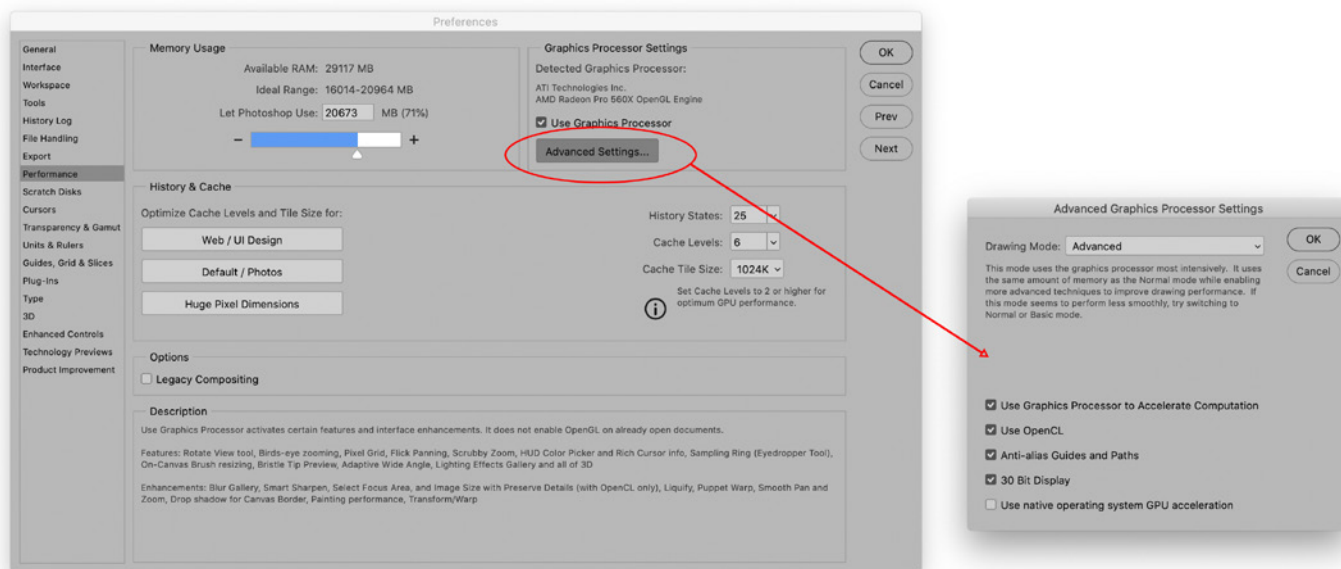
## 10-BIT COLOR

The CG319X also displays 10-Bit color, which means that it can display a significantly wider range of tones than most monitors that display only 8-bit color. What this means is that tonal transitions are much smoother and the images displayed on the monitor are closer to how they would appear in an actual print, which would show the full 14-Bit or 16-Bit color captured by the camera.

Of note, not every computer can output 10-bit color to the monitor. Most high-end PCs will be fine in this regard, but only the latest Apple computers will be able to output 10-Bit color to an external monitor. To see if your computer is outputting 10-Bit color to your external monitor go to the System Report (shown at right) and check the Graphics/Displays section. If your computer and external monitor are capable of showing 10-Bit color then under the Framebuffer Depth it will say “30-Bit Color.”

To make sure Adobe Photoshop is displaying images with 10-Bit color go to Preferences > Performance and select the Advanced Settings button (circled in red on the following page) and then choose “30 Bit Display” as shown. This will make sure that all images viewed in Adobe Photoshop CC are displayed with 10-Bit color. Note that the





30 Bit Display simply means 10-Bit in each of the RGB color channels [10-Bit Red + 10-Bit Blue + 10-Bit Green = 30 Bit Color].

As a side note here, all of the Eizo ColorEdge monitors display 10-Bit color so the CG319X is not unique in this feature. I just thought I would point this out here in the review as I did not discuss it in my review of the Eizo ColorEdge CS2740.

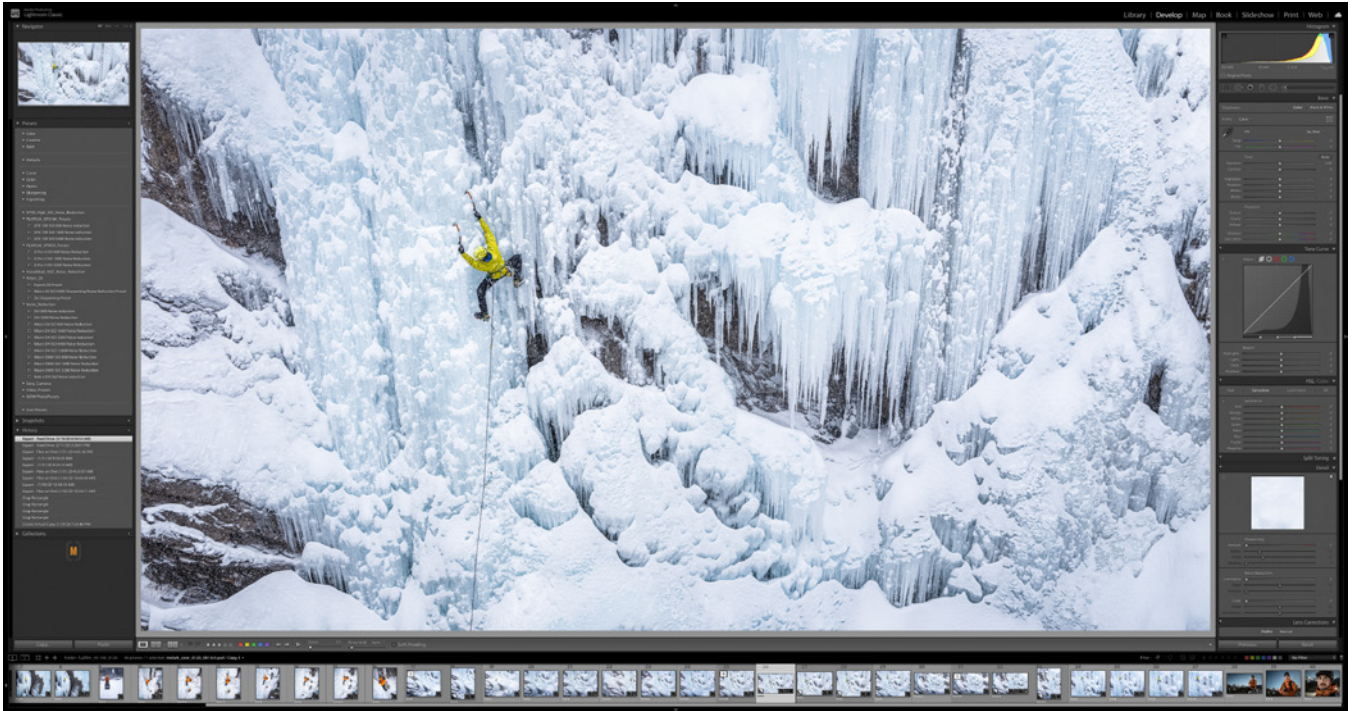
## 4K MONITORS AND SCALING

As with the Eizo CS2740, if you have never used a 4K monitor, you may be shocked at how tiny text appears when the screen is set to use the native 4K resolution. As can be seen on the following page, with the screen set to the full 4K native resolution it is incredibly sharp but the text is quite small. The text can still be read, but it might lead to eye strain, especially if you already have poor eyesight. This native resolution mode has the monitor and the image in the highest resolution possible, which is great for looking at images. This is the mode I prefer for

editing and working up images in Adobe Lightroom Classic CC and Photoshop CC—even though the text is small.

In the Preferences panel, under Displays on an Apple computer, you can adjust the scaling of the image shown on the monitor simply by clicking on “Scaled” and then choosing among the five options as shown in the CS2740 review on Page 19. Note that the actual number of pixels on the monitor do not change, the scaling just interprets those pixels to look like a monitor with fewer pixels. The actual image and text remains crisp and sharp. When using the monitor for other tasks, not related to still image or video post-production, the middle option (i.e. equivalent to approximately 3008 x 1586 pixels) is the one I use to check email, browse the web, and do all of my other work. It offers readable text and the benefit of a big workspace that almost feels as if you are working on two monitors.

With the Apple Retina monitors on my laptops I have noticed over the years that when culling and editing images, I can’t actually 100% tell if an image is truly sharp on



*Above is the monitor at its native (full) resolution at 4096 x 2160 pixels—note that in this native mode the text is tiny and much more difficult to read but when working up images this isn't really an issue. For working on images I prefer using the full native resolution, but when checking email and everything else I scale it down to simulate a resolution of 3008 x 1692 pixels, which makes text easier to read.*

those high resolution screens. If an image is really out of focus then that is easy to spot, but if it is just a hair out of focus the resolution of the Apple Retina monitors hides the slight focus issue. Hence, one of the first things I checked on the CG319X was if I could still tell if an image was critically sharp and also if an image was just slightly out of focus. I am happy to report that I can certainly tell when an image is critically sharp and also when it is slightly soft. When editing images—and choosing a monitor—this is a critical factor. The CG319X, with 149 pixels per inch, seems like it has the perfect pixel density for photographers that need to critically examine their images, make sure they are sharp and also see how any additional sharpening affects the image. I can add sharpening to my images and see the effect clearly, which doesn't upset the apple cart like the Apple Retina Monitors.

## MONITOR STAND ADJUSTMENTS

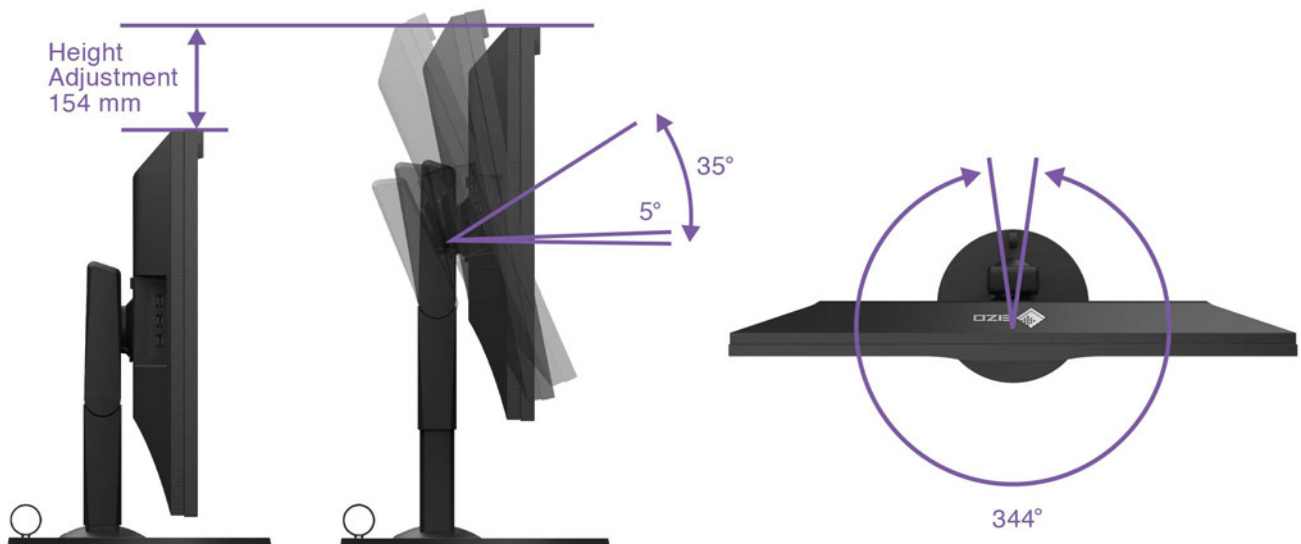
The Eizo CG319X is a beast of a monitor. Thankfully, the back of the monitor has a built-in carrying handle to comfortably lift it and the stand that it comes on is very easy to adjust. You can easily rotate the monitor thanks to the rotating base (as shown on the following page) and also raise and lower the monitor with one hand. The monitor also comes with a slick cable management clip that rests on the back-edge of the monitor's base.

The monitor comes with a hood that snaps on magnetically making it very easy to attach or remove as the situation requires. This new monitor hood design is vastly superior to the hood that came with my Eizo CG243W. And because the CG319X has a built-in monitor





The Eizo ColorEdge CG319X monitor is easy to adjust given its rotating base and smoothly elevating and lowering monitor stand as shown above and below. The back of the monitor has a nice handle built into the top part of the monitor so that you can pick it up and move it comfortably and quickly. Also note that the small circle on the back of the monitor base acts as a cable management guide to keep everything nice and tidy.



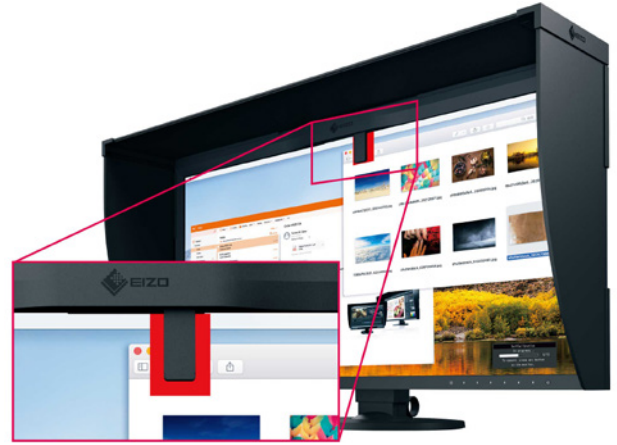
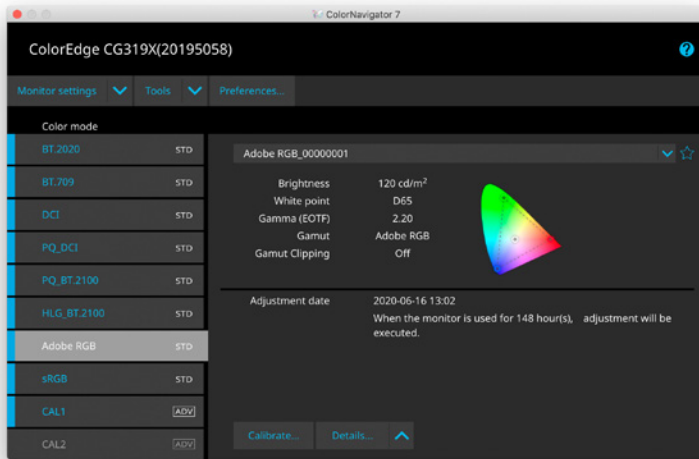
calibration device there is no need for the monitor hood to have a slot that allows a monitor calibration device to be slung over the top of the monitor making for a very clean design.

On the front bezel the monitor has a series of six glowing touch sensitive buttons that allow you to change the monitor settings easily. I found these buttons and their associated menus to be very intuitive—and a massive

improvement from my older Eizo ColorEdge monitor.

## COLORNAVIGATOR 7

One of the major advantages of Eizo ColorEdge monitors is the ColorNavigator software that works with the monitor. I have been using ColorNavigator 6 for years now and with the new ColorNavigator 7 software it is better than ever. From the Eizo website, “The proprietary



software performs hardware calibration by directly utilizing the LUT (look-up-table) of the monitor for higher precision and better gradation characteristics compared to software calibration.” Hence, with hardware calibration the CG319X can can calibrate all of the various settings for sRGB, Adobe RGB, Rec. 709, Print Profiling and more all at the same time (as shown above in the screenshot of the ColorNavigator 7 software). I have never seen a faster, easier calibration process with any other monitor.

Of note, I calibrate my monitor to the Adobe RGB color space (since this is an Adobe RGB monitor), and my calibration settings are a Gamma of 2.2, a Luminance of 120 candelas per meter squared and a color temperature of 6,500 K. When printing images, I switch the color temperature settings depending on the paper I am printing on to match “paper white.”

The CG319X has a built-in monitor calibration device that slides out and calibrates the monitor for you. As shown above, when you open up the ColorNavigator 7 software that comes with the monitor and select “Calibrate” the screen turns black and the built-in sensor rotates out and

runs through a series of colors and tones to calibrate the monitor. [Note that the above Eizo image shows the live desktop while the calibration is in process. With the latest ColorNavigator software update the entire screen is now black when calibrating the monitor.] All in all, because it is a hardware calibration it takes only a minute or two to calibrate the monitor, which is a lot faster than using an external monitor calibration device and software to calibrate the monitor.

In addition to the easy calibration process, it is also possible to schedule calibrations whenever you want (as long as the monitor is on). This is an easy way to make sure your monitor is always calibrated and ready to go. Typically before calibration most monitors need at least 30 minutes to stabilize but with the CG319X it is up and ready to calibrate in an incredible 3 minutes. This is just another time saver that helps keep the monitor calibrated. Lastly, switching color modes is as easy as pushing a button on the front of the monitor and you can easily switch between Adobe RGB, sRGB or Rec. 709 (or any other option) without having to recalibrate the monitor. Hence, if I am working up video I can easily switch to the

International HDR Standards

	<b>BT.709</b> Current Full HD Standard	<b>BT.2020</b> 4K/8K Standard	<b>BT.2100</b> 4K/8K HDR Standard
<b>Resolution</b>	Full HD	4K, 8K	HD, 4K, 8K
<b>Bit Depth</b>	8-bit	10 or 12 bits	10 or 12 bits
<b>Frame Rate</b>	Up to 60p	Up to 120p	Up to 120p
<b>Color Gamut</b>	Rec.709	Rec.2020	Rec.2020
<b>Brightness (Dynamic Range)</b>	SDR	SDR	HDR

Rec. 709 color space and jump into Adobe Premiere Pro CC to start editing and color grading my motion footage.

## HDR

The CG319X is also one of the few Eizo monitors that has the ability to display video in HDR (High Dynamic Range). Eizo has a whole section of their website dedicated to explaining what HDR is and I encourage you to check that out if this is something of interest. Essentially, HDR creates a wider range of tones from dark to light that can be displayed on the monitor. This is not to be confused with HDR photography, which is a way of combining different exposures.

From the Eizo website, “The ColorEdge CG319X is equipped with HLG (hybrid log-gamma) and the PQ (perceptual quantization) curve for displaying and editing HDR (high dynamic range) video content. The optimized gamma curves render images to appear more true to how the human eye perceives the real world compared to SDR (standard dynamic range). This ensures professional creators can reliably display HDR content for editing and color grading. HDR has drawn attention as a next-generation high-quality imaging technology, and content produced in HDR is now available through video

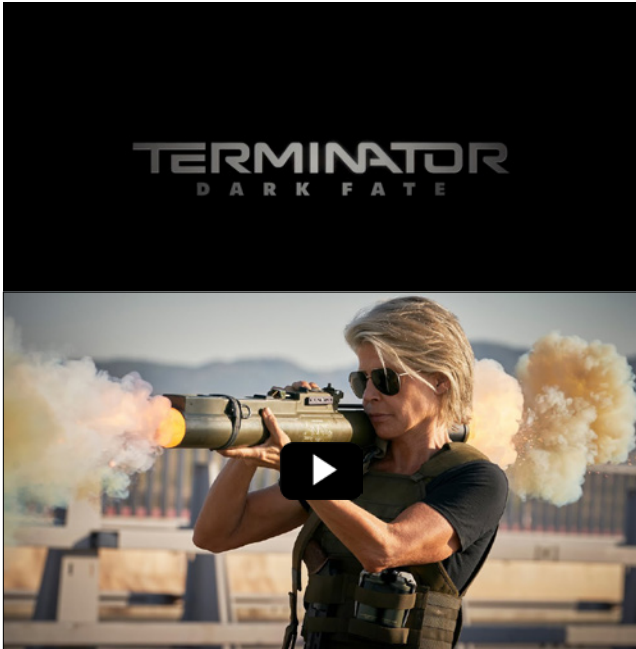
streaming services like Netflix and on UHD Blu-ray discs.” Above is a chart outlining the specs for HDR.

At this point there are not that many monitors that can display content in HDR. There are some TVs out there that have this capability but it is still relatively new. As technology marches on I have a feeling the number of displays that offer an HDR mode will increase and this may become the new normal. HDR is a new video specification and color space. For still photographers HDR displays create a new paradigm, which might force us to re-process images so they can be displayed properly on HDR monitors. As the general public is not quite there yet with HDR this is not a huge concern for still photographers but something we will have to watch out for as this new display specification becomes more common.

## WHO IS THIS MONITOR FOR?

The Eizo CG319X is an epic monitor for working up still images, but with that said Eizo has a plethora of other ColorEdge monitors that are equally capable for still photographers—like the CG279X and the CS2740. The CG319X obviously offers more screen real-estate, which is very nice to have. But where the CG319X really shines is in video post-production. Working with this monitor for





the last month I have worked up some video clips in Adobe Premiere Pro CC, and the large DCI 4K screen really helps to see all of the adjustments and the footage itself in all its glory. The CG319X is used by a number of high-end post-production houses including Netflix and Skydance Media, which goes to show who this monitor is aimed at. Skydance Media produced the latest [Terminator movie](#) using the Eizo HDR monitors. Top-end Hollywood level color accurate reference monitors, like Eizo's own ColorEdge PROMINENCE CG3146 cost upwards of \$30,000 USD. In comparison the CG319X is a bargain offering many of the same features as these ultra-expensive options. With a price tag just shy of \$6,000 USD, there are not many still photographers that will even consider this monitor but those that will know who they are—and are at the top-end of the industry pushing the quality of their images to the bleeding edge. As with expensive medium format cameras that capture incredible resolution, working those images up on a top-end display like this helps to craft the best possible final image.

## WHY DOES IT COST SO MUCH?

I realize there are a few other brands out there offering slightly less expensive options than Eizo's ColorEdge series with nearly identical specifications. There are only two other brands that I would mention in the same breath as Eizo's ColorEdge monitors and those are the NEC PA series monitors and the BenQ Adobe RGB monitors. In the first case, the NEC PA series monitors are quite good. I don't have much experience with them but I have heard from several photographers that they can be hard to calibrate—especially with third-party monitor calibration devices. In the last few years, BenQ has come on the scene and offers what appear to be very similar monitors as Eizo's offerings but at much cheaper prices. While the BenQ prices are very attractive and the BenQ monitors are vastly superior to most non-Adobe RGB monitors, my experience has been that the BenQ offerings are not nearly as accurate edge-to-edge in terms of brightness and color accuracy as the Eizo ColorEdge monitors.

In comparison, the 32-inch 4K BenQ SW321C sells for \$1,999.99—one-third the price of the Eizo CG319X. NEC also has their venerable PA series monitors and the 31.1-inch NEC MultiSync PA311D sells for \$3,249—just over half the price of the Eizo CG319X. Both of these are respectable monitors but the Eizo is still the most color accurate of the bunch from corner-to-corner. But at twice the price of the NEC option and three times the price of the BenQ what is the deal? Why is the CG319X so much more expensive? The answer lies in the color accuracy of the monitor. With every percentage point of color accuracy the effort and technology required to get to that higher level of accuracy increases exponentially and hence the cost also rises exponentially. For example getting to 95%



color accuracy is not crazy expensive, but increasing the color accuracy to 97% or 98% increases the cost of that monitor significantly. Hence, the Eizo CG319X is the cream of the crop, with incredible color accuracy from corner-to-corner, which is perhaps two percent better than the NEC PA311D and four to five percent better than the BenQ SW321C. Whether or not you are willing to pay for those extra few percentage points in color accuracy is up to you and your needs. The CG319X is the Ferrari of color accurate monitors, and comes with a Ferrari price.

## WRAPPING UP

Over the last month, having tested out the Eizo ColorEdge CS2740 and the CG319X, I have really been able to compare these two top-end color accurate 4K monitors head-to-head. The CS2740, as discussed in my prior review is

a stellar monitor and an excellent deal, especially given its level of color accuracy. As I said at the beginning of this review for the CG319X, it is the top of the high-end in terms of color accurate monitors for still photographers. It is also a dream monitor for those producing top-end motion projects.

I have been drooling over this monitor for years, and now that I have actually been able to try it out there is no going back. This gorgeous monitor was so nice that I opted to buy it instead of sending it back to Eizo. I suppose that is the ultimate recommendation I can give. I liked it so much I kept it.

My thanks to Eizo for letting me test drive the new ColorEdge CG319X. For more information on the [Eizo ColorEdge CG319X](#) visit the Eizo [website](#).






*on assignment:*

# NEW ZEALAND

## SOUTH ISLAND

*A short exploration of New Zealand's South Island.*





Last summer, I was invited to speak at the New Zealand Institute of Professional Photography (NZIPP) Exposure Pro photography conference, which is New Zealand's largest annual photography conference. It was an honor to be one of the main speakers at this conference, especially given the long list of legendary photographers that were brought in over the years prior. The conference takes place in Wellington, which is also the capitol of New Zealand. As a climber and mountaineer, New Zealand has been on my list of countries to visit for a long, long time. Of course, the conference lasted only four days, so flying all the way to New Zealand and turning around and flying back four days later seemed ludicrous. I opted to spend another eight days on the South Island exploring the mountain ranges and landscapes that New Zealand is so famous for.

In short, New Zealand did not dissappoint. First off, the people are some of the most genuine, nicest and most hospitable that I have run into anywhere in the world. Second, the landscapes are jaw-dropping, awe-inspiring and every bit as mythic as they have been made out to be. It is also quite easy to get around via a rental car—as long as you are ok driving on the left side of the road, which honestly doesn't seem that difficult. From Wellington, my adventure started with a short one-hour

flight down to Queenstown. I reserved a seat on the right side of the plane as I had been tipped off that on a clear day the view of the mountains was epic on this flight. Luckily, it was a clear day and I was glued to the window watching the rows of mountains roll by outside. I have been to most of the great mountain ranges in the world and I have to say, New Zealand is right up there. The southern Alps of New Zealand may not be as high as many other ranges but in terms of steepness and beauty they are a sight to behold.

At the NZIPP conference, I met hundreds of very talented photographers and got to hang out with several of them over dinners and conference meetings. In short, the red carpet was rolled out for me and it was incredible to be so well taken care of. A few of the top award-winning photographers in all of New Zealand happened to live in Queenstown and the organizers made sure to connect me with Mike Langford, Jackie Ranken and Andy Woods among others. My first night in Queenstown, I had dinner with Mike and Jackie—two world-renown incredible photographers. Over the next week, I had two more dinners with Mike and Jackie and ended up staying with them as well for a night.

The first location on my list was Aoraki Mt. Cook national Park. As it was late fall in New Zealand (June) and winter was just starting to kick in there weren't that many people in Mt. Cook National Park—and it was pretty stinking cold at 5 AM for some of my landscape shots. In all, I spent three days tromping around all over the place exploring Mt. Cook. I wish I had a climbing partner with me as the weather was cold and clear, which would have made for good climbing conditions on the notorious Mt. Cook. Sadly, I didn't have time or my climbing gear to

climb anything. Hence, this was a landscape photography trip just to check out the various locations with the hope that I can get back there one of these days to shoot a larger campaign.

From Mt. Cook, I drove back to Queenstown and planned to drive around to Milford Sound. With the weather closing in quickly, driving over was becoming more and more ominous. Luckily, Andy Woods, whom I met at the NZIPP conference connected me with a quick roundtrip flight over to Milford Sound so I could spend a day there and see more than just the bottom of the huge granite cliff faces. That flight from Queenstown to Milford Sound was yet another epic flight and I must have shot 800 photos out the window on those flights (some of which are seen in this article). I found the movement of water in the rivers and waterfalls to be a fascinating photographic project all on its own. From the glaciers to the rivers, the mountain lakes and the frosty trees, it is easy to see how this landscape has been carved out.

On my return I spent a few nights in Wanaka, just north of Queenstown, which is the "Boulder" of the South Island. Funny enough, Lynn Hill (whom I have photographed a few times) was speaking at a film festival that night at my hotel. It is indeed a small World. I swore to myself that I would not photograph the damn Wanaka tree that has been photographed perhaps more than anything else in New Zealand, but my hotel just happened to be a few hundred feet down the beach from the tree. So, at 2 AM I headed down there and photographed it in the middle of the night to get something different and have it all to myself. In the end, it was a fantastic trip, and New Zealand just shot to the top of the list of places I would move to in a heartbeat.









*The Dart River and Rees River Confluence just before it empties into Lake Wakatipu near Glenorchy, New Zealand.*





*The mountains as seen on a flight from Queenstown to Milford Sound on the South Island of New Zealand.*



*Mt. Cook (also known as Aoraki), seen here from the Tasman Glacier, is the tallest peak in the southern alps of New Zealand. At 3,724 meters (12,218 feet) and with three separate summits it is a serious challenge for any mountaineer. It is also the peak that Sir Edmund Hillary used to train for his Everest climb.*





*Mt. Cook (also known as Aoraki), seen here from the Sealy Tarns, is the tallest peak in the southern alps of New Zealand. I took a four-hour hike up to this lookout and was stopped because of deep snow—and lack of crampons.*



*High winds, steep mountains and giant glaciers deep in the Rees Valley above Glenorchy, New Zealand. I was told by Mike and Jackie that part of the Lord of the Rings trilogy was filmed back in this valley and it was easy to see why—the mountains definitely had a valley of doom Moordoor feel to them.*



*An Osprey tilt-rotor aircraft on the tarmac during a MARSOC training mission at Camp LeJeune near Jacksonville, North Carolina.*



*Mt. Cook (also known as Aoraki), seen here from the Hooker Valley, is the tallest peak in the southern alps of New Zealand. At 3,724 meters (12,218 feet) and looming high above my position in the valley, I could feel the call of the mountains and was cursing my lack of climbing gear.*





*Above: An abstract of the Rees River high above Glenorchy, New Zealand. Opposite Page: Frost on the trees at Kelland Pond just south of Twizel, New Zealand.*









*Mt. Cook (also known as Aoraki), seen here from the Tasman Glacier, is the tallest peak in the southern alps of New Zealand. I just about froze my buns off on this morning arriving well before sunrise. I was the only one out there photographing the sunrise, and I underestimated just how cold it would be at this time of day. Following Page: The base of a waterfall in Milford Sound.*

















*A river bed far below as seen from the air enroute to Milford Sound from Queenstown on the South Island of New Zealand.*





*Rock walls and waterlines in the Milford Sound on the South Island of new Zealand.*



portfolio









# An interview with Arthur Meyerson

*A conversation about his most recent fine art photography book [The Journey](#)*

I remember first seeing [Arthur Meyerson's](#) images back in 1999 in Nikon World Magazine. The images stopped me in my tracks. The colors, the textures and the composition of the images forced you to stop and stare. Ever since then, Arthur has been a huge source of inspiration—both as a photographer and as an instructor. I haven't taken any of his workshops, but I have taught a few times during the same week that he was teaching at the Santa Fe Workshops and we had a moment here and there to meet up and chat. Seeing someone such as himself, a true legend in the field of photography, teach photography workshops, showed me that not only is teaching a way to diversify your income but also a way to pass on your knowledge and experience.

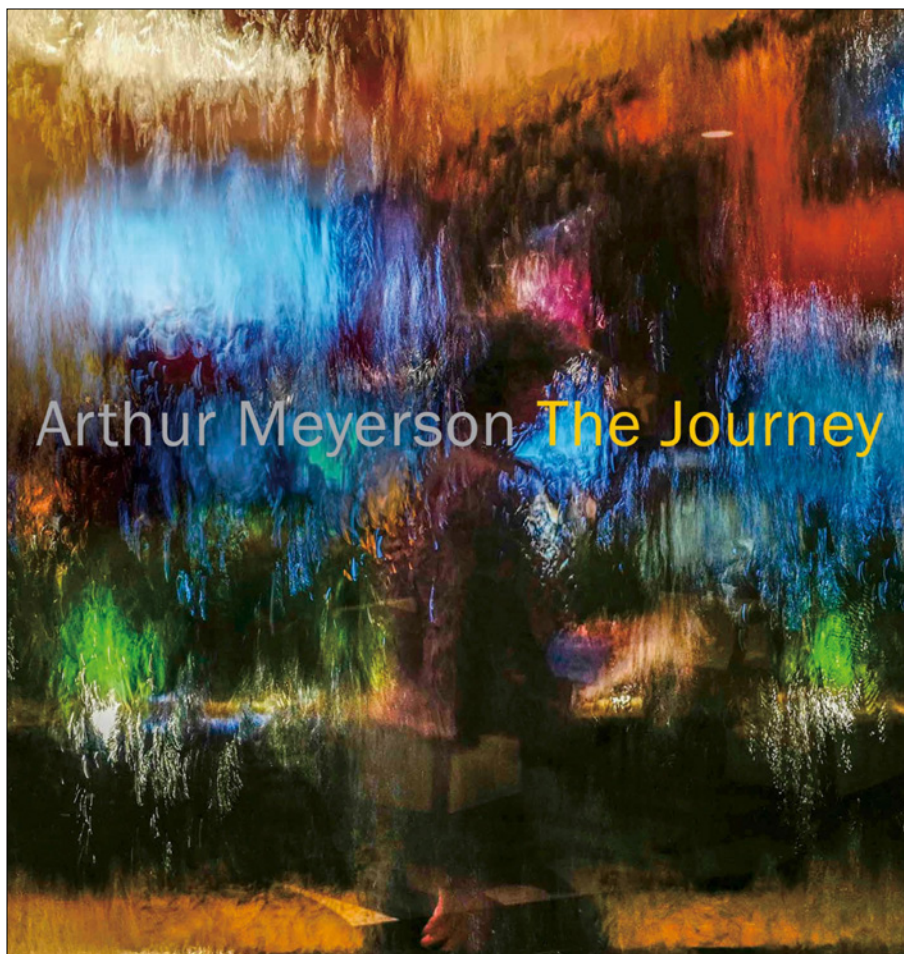
One of those weeks we were both teaching at the Santa Fe Workshops, we were giving presentations of our work and it turned out that I was going on just before Arthur. Typically the instructors that are presenting sit together on the side of the auditorium. I don't really remember much of my presentation but I do remember Arthur leaning over after I finished and sat down. He whispered into my ear, "Those are some damn fine images!" Well, that made my day, if not my week. It is one thing to get positive feedback and a whole other thing to get such positive feedback from a true master of the craft. But, this blog post isn't about me—it is about one of those rare

photographers that is not only a master of his craft, but also someone who is a phenomenal teacher and mentor—and also a down-to-earth, kind-hearted soul. Arthur's images have a painterly quality to them that underlies their honesty, and the moment. Many of his images in his latest book, [The Journey](#), require closer inspection to derive the complex story behind the image and also to really see what Arthur was seeing.

The book is incredibly beautiful, both in terms of its layout and design, and also in the sequencing of the images. At the beginning of the book is a long in-depth interview that Arthur did with Anne Wilkes Tucker, a world-renown curator of photography at the Museum of Fine Arts in Houston, Texas. That interview is a fascinating read—and it also sets the stage for the book, which is laid out in the same order as the topics of the interview. Arthur self-published the book so that he could craft it just as he wanted and that shows. If you are interested in purchasing the book you can do so via Arthur's [website](#).

What I love about Arthur's work is that there is very little difference between his personal work and his commercial work. He was the lead photographer for Coca-Cola for twenty years, and worked with a who's who of international corporations for decades. His has been an enviable career filled with so many highlights it is hard to even





do with more in marketing these days. Can you tell us more about those assignments? Did you feel a lot of pressure when you were shooting these big ad jobs?

**Arthur Meyerson (AM):** Yeah, I'm sure I did [feel the pressure]. I never took anything casually. Being a freelance photographer there was always excitement because you never knew if the phone would ring, who it would be, what it would be, or where you'd be going. It was like every day was potentially magic. And I had a lot of those days. I had a lot of days where the phone didn't ring either. But that is the business of freelance photography. And I really liked being a freelance photogra-

ph-quantify the immensity of his success. Any photographer worth their salt and pursuing this craft professionally would give anything to have the career he has had. Without further ado, let's dive into the conversation I had with Arthur about his career and the book...

**Michael Clark (MC):** I saw your work twenty-something years ago in Nikon World Magazine and was blown away then. Some of the images that really connected with me and really showed me a bit of your style are the images created for Coca-Cola. The logos were somewhat small and that forced the viewer to find the Coca-Cola logo, because it wasn't obvious what the point of the image was exactly. I think that was brilliant. It's something we could

ph-er. I liked not knowing whether the phone would ring and when a client would call saying we want to send you to Asia or Europe—or here or there. We want to send you to the desert Southwest. It was always a great surprise.

With Coca-Cola, they came to me at a time when things were really peaking. I was very busy and I was in Chicago shooting an annual report for a company when my studio manager called and said, "Guess what? We got a call from Coca-Cola and they want to talk to you about doing some work." They wanted to meet with me immediately. And my schedule was packed, this was in the fall, which was when we shot annual reports—pretty much the busiest time of year. I had one half-day where I was going to



be in Houston and that was it. I had no time to go anywhere else. And so I talked to the folks at Coca-Cola and said, "I'd be very interested in talking to you, but I've only got this one slot and I can't fly to Atlanta. Would you guys be willing to come to Houston?" Their response was, "Yeah, we'll come meet you." And I thought, Oh great. At least this hadn't gone away yet.

We met and we talked and they showed me what they'd been doing. And they asked me what I would do different. They were showing me these situations that all look like they were done with central casting. They said, "Well, we would go to like LA or Hollywood and we would get models and we would put them in costumes and we would use these backgrounds. So what do you think of these?"

And I said, "To be honest, that looks like what you did." Then they asked "What would you do?" And I said, "For the money you're spending to do that, we should go to the Philippines. We should go to Hungary. We should go to all these places and let's use real people and real situations and we'll integrate product into the shot and make it more slice of life rather than there's the can of Coke and I'm happy cause I'm drinking it." It took a little persuading, but they said, "Well, okay, all right, well, we can try that. Um, we need to start immediately." And I said, "Well guys, I can't start until January 2nd."

I thought this is going to go away. And so they went back to Atlanta and I thought it was gone but they called back and said, "Okay, we want to hire you January 2nd. And we





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want you for six weeks straight and we're going to go around the world on your suggestion and go to these places." And so yeah, there was pressure there because here the big shot [photographer] had thrown this idea out and it was accepted. Now you're going to have to come through with it. But, it worked out great. It was the longest running client relationship I had for like 20 years, maybe longer. And you know, different agencies and design firms would come and go. I became a constant for a long time, I wasn't the only photographer that shot for them, but I was the primary I think. And it was great to have that opportunity and then to be able to come up with ideas and they would say, okay, let's try that. I remember after a couple of years of doing that idea, they wanted something different. I said, well, let's try this. And

I had recently gotten a Fuji GX617 panorama camera, and had been doing some other assignments with that. I ended up doing a series of portraits. They were environmental portraits of people and product around the world, and it was with the Fuji GX617. We used a battery-operated strobe to light the people.

They always liked me coming up with something different. At some point, you did feel put upon, but you also felt like, well, that's why you're here. That's why they keep coming back to you. But I think my favorites without a doubt were the ones that you're referring to which were very editorial in feel. I wanted them to have a, for lack of a better term, a *National Geographic* quality to them with real people in a real situation and they just happened to





have the product within them. They [the art directors] at times would overdo it by saying we need to put more Coke out there so we can see more of that. I said, "You can do it, but you run the risk of going from real to unreal. Uh, you're paying for it. We'll do that, but I'm going to shoot it both ways." I always would do it their way, but I also did it my way.

I think lastly with Coke, I remember we were in China and it was right when China had opened up in the early 80s and we were down in a fishing village and it was an incredible sunrise. And we found these fishermen and this guy was doing a thing with these backlit nets and it was killer. It was a beautiful silhouette of this guy. The net was glowing and he was pulling on it and I gave him a bottle

of Coke and he's got a Coke in his hand and he still pulling on the net. And you know, what else could it be—that silhouette of the bottle that, that shape that everybody knows. I loved that shot. I remember when I was shooting it, the client said, "What are you doing?" And I said, "Oh, look at the light, look at it. This is great." The art director said, "Yeah, but nobody's going to know that's a Coke." And I said, "What else could it be, man? You know, look at that shape." We argued about it. Eventually. He said, "Well, go ahead and shoot it if you want." And I said, "I'm going to." And it got used.

I think so much of the type of photography that we do [commercial photography], it's important to be able to have the confidence in what you're doing and also to be



able to kind of lead the client. That's part of what they're paying for. If they're just paying for a hired gun, then in my opinion, they weren't getting their money's worth. And I really wasn't interested if it was heavily art directed. I didn't like it. I like collaboration. So if they allowed me to do what I did best, I think they got their money's worth.

**MC:** Hopefully they got better stuff, which they liked more than they could have ever dreamed up, when you were allowed to use your imagination and your creativity.

**AM:** Well, I don't know if they liked it more, but they got more stuff. And generally I think most of my things probably were accepted. And even those that were rejected at one time [came back around]. There's a picture that you may remember of mine. It's was shot in Norway. It's the side of a hillside and it looks like a tapestry. It's all these little houses, really colorful houses, in a snow scene and within that is a red and white Coca-Cola truck small in the frame. (See the image on the previous page.)

**MC:** That's the image I have in my mind actually. I love that image.

**AM:** They didn't like that shot at first. And I said, "You're kidding!" because I choreographed that shot. I was trying to do something else that wasn't working over a bridge. And then I looked across the Fjord and it was like, Oh my God, look at that scene. Let's put a truck over there. When they saw it the art director said, "Oh no, the truck's too small." I said, "Nobody's going to think that's a Pepsi truck. I mean, come on, man." We argued about it. He had final say and it never got used. About 20 years later, when they built the World of Coke exhibit in Atlanta, they called me to buy additional usage to my images for a huge gallery show display. It was all my work. And that was one of the images they wanted to use. So in the end I felt good. You know, sometimes it comes back in different ways to us. So Coca-Cola, that was a good one.

**MC:** Your career spans a wide range of assignments in the commercial space. Can you relay a few highlights of your career?

**AM:** I'd gotten what I thought was the dream assignment, Michael. It was to go down route 66 and shoot whatever you want, any way you want. This was an assignment for Russell Athletic, the sports clothing brand, but I didn't



have to shoot any product. It was go and shoot anything. It was a road trip. It was the ultimate road trip and I plotted it out. The route starts in Chicago and goes to Santa Monica or vice versa. And I thought we'll fly to Chicago, we'll start there and we'll go through the entire highway in as much as it exists and road trip all the way to the pier in Santa Monica. We had it all figured out, put a budget to it, figured doing it over 10 days or so—I can't remember exactly. That ended up being a few hundred miles a day, probably 200 to 300 miles a day. What ended up happening is we'd be going down the road and it'd be like, "Do we stop and shoot this? Do we wait for the light? Would it be better?" So a lot of decisions had to be made as we were going, but that was sort of the joy and agony of doing a trip like that and sticking to the budget and sticking to the timeframe.

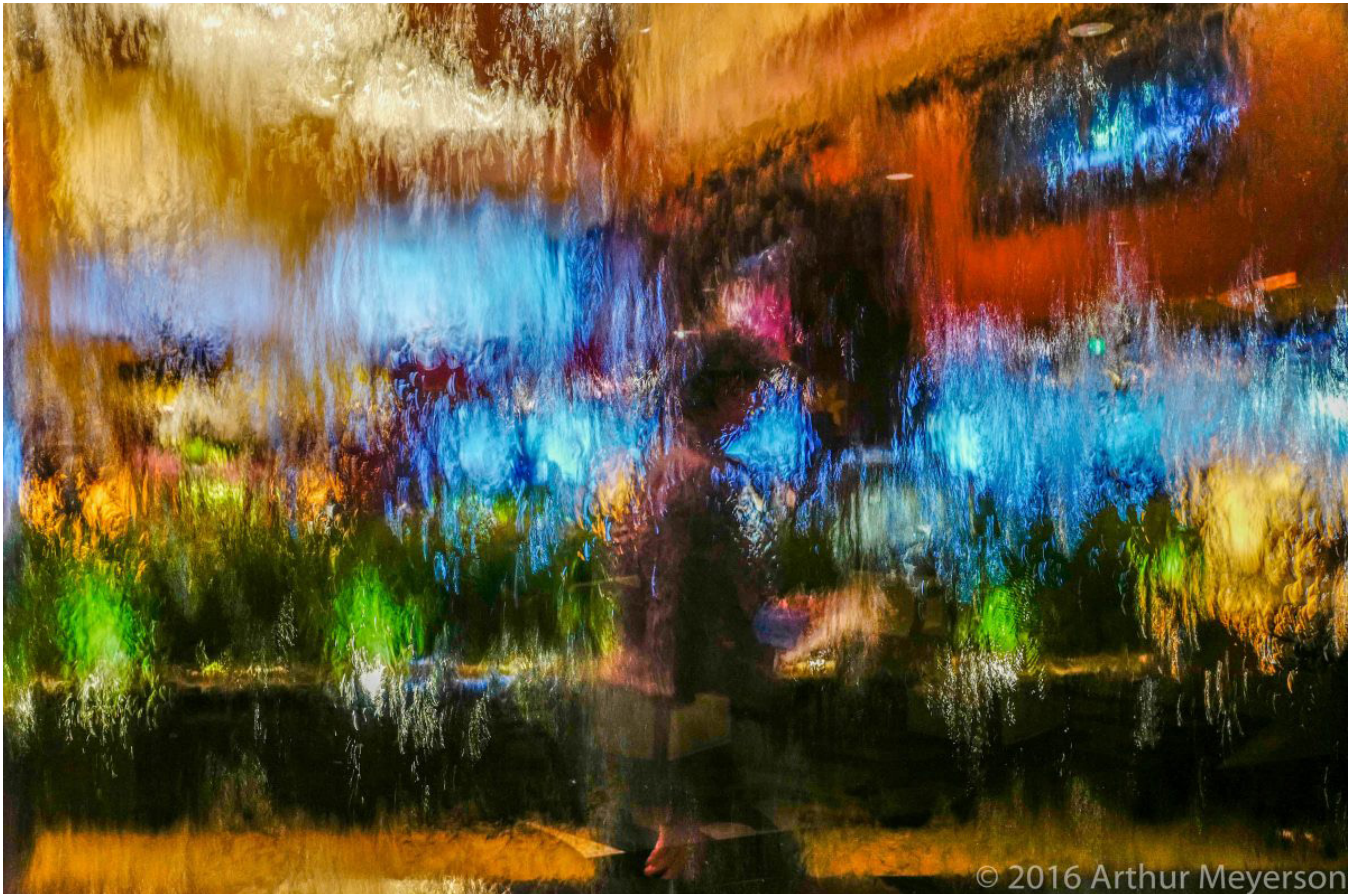
Backing up, the one thing that I thought about beforehand was, there's been a million road trips. How am I going to shoot this? You can do Robert Frank's *The Americans* through America, that from the hip kind of shooting. And I thought, but that's been done. Then again, I could shoot anything I wanted. So I got familiar with the FUJI GX617 panoramic camera, which I don't know if you're

familiar with. It was an awesome camera. Fucking fantastic camera. I shot it like a view camera. I got a eight by 10 piece of glass back plate and I cut it down and used clothespins to fit it on the inside so that I could get super precise. The viewfinder on top [of that camera], wasn't exact, and I wanted things to be precise. So using that and a black cloth and a loop, I would see exactly what I was getting. I was shooting everything from architecture to landscape, the crazy things you would see, including funky motels and crazy signage. The whole premise was based on this "panoramic" idea because I kept thinking about a road trip, and how you're in a car. Your point of view was that long horizontal windshield. And I thought, okay, that makes sense. I'm going to utilize that as my reason. And I'm going to shoot the entire project with the Fuji GX617 panoramic camera, which was what I did. I backed myself up with a 35mm camera, just for myself, but the main part was going to be shot with that panoramic camera.

I explained [my concept] to the client and they, they were kind of like, "So it's going to be this long, horizontal, and we're going to have to make that work in the catalog or directory?" They said, "Well, go for it." And it was







awesome. It was great. And it was frustrating. There were times when you had a vertical [oriented shot], but I wanted to keep it all horizontal.

So I really had to figure it out. The camera really only had one point of view. Luckily, they built a version of the Fuji GX617 with interchangeable lenses. So you kind of had a wide, a normal and a short telephoto. So I had had one with interchangeable lenses [that we rented] and then I had my my own, older version with a fixed lens as a back-up. That was it.

It was fun, so much fun to have made that trip. And my only regret when I think about that trip was even if it would've cost me—I did it within budget—is that I didn't

do it both ways because I know there were things that I missed and that I would have gotten going back that I didn't only going the one way, but yeah, that's afterthought.

**MC:** The Journey is one of the most amazing photography fine art books that I have—and I own quite a few. The image on the cover "Water Wall" blew me away. Can you tell me about that cover image and how you created it? That image is like a painting.

**AM:** It is. And I thought the same thing. I was leading a trip to Japan with George Nobechi. It was one of our first trips and we were checking into a hotel halfway through our trip. I let the others go ahead of me. I was just





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standing in line there at the reception killing time. I looked behind me and there was this glass wall with water running down. It was just beautiful. I thought, well shit, it's going to be 20 minutes before I get my chance to check in so I went over and was looking at it, then I could see people through it since you can walk on either side of it. The wall was this black piece of glass with a beautiful illusion with the water running through it and I began to shoot it.

I began to play with the perspective and I began to see the light and the color. Then I thought, you know, this would be really fun to kind of play with exposure a little bit. So I tried dragging the shutter a little bit [i.e. using slow shutter speeds] and shooting at 1/15th second or an

1/8th second to get that kind of runny liquidy mercurial feel. And it started to get even more interesting. But what was happening was that people were passing by [on the other side of the glass]. I did want figures in there. I thought it was important not to just be totally abstract but at such slow shutter speeds the people would be blurs—they were the walking too fast, too close or too far away from it. And so I just began just shooting a series and shooting and shooting and then this one person, I'm pretty sure that was a woman that walked by at a nice, slow pace and click. That was the image. I framed her right in the center there. I looked at the camera and went, wow, that's okay. I can go check in now.

I didn't think anything more of it. I thought I had a nice



picture. When I looked at that image on the laptop later on I could see the beauty and the light and the color. The only thing that's really sharp in that image is her hand, which is down almost to the bottom of the frame. I was shooting that with a Leica Q and I was really testing it. That was shot at ISO 12,800. And again, when I think about these astronomical ISOs that we can shoot at now as opposed to ISO 200 or 400, it's like a whole other world. I couldn't have made this image without the new digital technology. I have a 30X40-inch print of that image here in the studio and it holds up pretty damn well, which is a real credit to what can be done nowadays. So that's how that came about. It became the cover.

**MC:** Your latest book "The Journey" was self-published. Can you tell us about the decision to self-publish and the process?

**AM:** I shopped around my first book, *The Color of Light*, for maybe 10 years. [On the previous page is a classic image from the *Color of Light*.] It was all personal work. It was work that I'd done on the side when I was on an assignment. I wanted to give that work a life. Other than slideshows, I wanted to put bookends around that work. So I put [that first book] together and I shopped it and I've got a stack of the nicest rejections. They just said, no, this just doesn't fit our format and what we do. I thought, well, maybe it won't happen.

I was having lunch one day with an old college buddy of mine. He has several of my prints. And he said, "Hey, when are you going to do your fucking book?" And I said, "Well, you know, I don't know if it's going to happen." He said, "Well, what does it cost?" And I said, "Well, I've been told that it might be this much." And he said, "Well,

what if I gave you a third?" And I went, "You'd do that?" And he said, "Yeah." And I said, "Well, what do you want?" And he said, "A book." I said, "Well, if you do that, I'll give you more than a book. I'll give you a few books. I'll give you a deluxe edition." I mentioned it to somebody else. Not much later after that, somebody in one of my classes, a participant who was well fixed said, "Well, I'll give you a third." And I thought, okay, I've got two thirds. I'll do the other third myself and believe in myself. That's how that first one came around. The beauty of self-publishing is this: when you self publish, you get exactly what you want. You just have to pay for it. I think secondly, you're also the distributor.

I remember when the book came out and I handed it to Sam Abell, who was very instrumental in helping me. We've been talking books for years—always have. And when I handed him the book, even before he opened it, he asked "I have one question for you. How do you feel about your book?" I said, "If I die tomorrow, this is the book I wanted to do." And he said, "Good on you. Most photographers don't feel that way. In fact, they feel the exact opposite." I said, "Really?" He said, "Oh yeah." I felt very strongly about that. And I still do. So I was very pleased with the self-publishing route when it came time to do the second one. This time I wanted to open it up more. I wanted to do more.

One day I was having lunch with Anne Wilkes Tucker (a well-known American museum curator of photography). I've known Anne for years, but I've never, nor would I ever, beg on her to do this or that for me. It was always just a friendship, respect, kind of thing. She was a colleague. And she said, "Well, what are you working on now?" And I said, "Well, I've got this idea for another

## Gesture

I learned about gesture from Jay Maisel. As he defined it, "Gesture is the expression that is at the very heart of everything we shoot." Until he explained that to me, it wasn't a word I associated very often with photography. And yet, I see it in photographs all the time now because there is not only animate gestures that most of us relate to, but also inanimate gestures.

The animate ones are those that include people. Their body language and expressions all add to the final image. And when you are fortunate enough to capture the climatic moment of the gesture, then you more than likely have made an exceptional image. Looking at inanimate gestures is a little bit different, and for some people more difficult. Generally, I find that it's the "thing" that reveals something more about the subject, regardless of what it is. It helps describe it and gives it its own essential quality.

Still confused? Here are a few examples: One morning in Havana, I was doing the daily "dawn patrol" with my class when I spotted this woman with her hair twisted in colorful knots which were so expressive, both individually and collectively (Barbell, Havana, 2015, page 128). I asked her if she would mind if I photographed her hair, and she just giggled. I took that as a "yes." The more I shot, the more those colorful knots became like another universe to me. The twists and the varied patterns all suggest movement and help give this photograph a life of its own. Through her hair, along with her ear and barbell earring as a counterpoint, a portrait emerges without a face — inanimate gesture at its subtle best.

Photographing kids is never an easy task. You usually get what they give you. In this case of *School Bus*, Wisconsin, 1987 (page 125), these school kids were giving me a hard time. An ad for a computer firm called for a group of school kids and a school bus to be shot on location. Sounded simple enough. The kids came out of the bus, and I began to tell them what I wanted for the shot. As expected, there were a group of guys (I would have

been part of this group at that age) who weren't interested and did their best to disrupt the shot. Finally, feeling that I had something, I told them we were through. And as anticipated, my four troublemakers went to the back of the bus to give me their best facial expressions as a send-off. Unbeknownst to them, I was still set up and ready to capture the moment. I credit the client for realizing this was the photo to use.

The Beatles' song, "I Saw Her Standing There" was definitely on my mind when I spotted the young lady in *Two Cell Phones*, Lisbon, 2014 (page 132). The two fallen crossed shoulder straps (inanimate gesture) and the slight bend in her hips (animate gesture) are punctuated by two cell phones (counterpoints). And the way she looked was way beyond compare!



School Bus, Wisconsin, 1987

124

125

book." And she said, "You're going to do another book?" And I said, "Well, I'd like to." And she said, "Oh, we should do an interview." And I went, "Okay, can I get that in writing?" And she said, "No, I'm serious." And I said, "I'd be more than honored." She said, "Send me, everything that's been written about you, interviews, audio recordings, videos, everything." Within a few days, I'd put it all together and gave it to her and then I didn't hear anything for a month or two months. It was about three months later when she called me one day and says, "Okay, you ready? Let's do the interview." I asked, "You really went through all that shit." And she said, "Oh yeah. I wanted to get a complete idea of you, your work and I wanted to ask the questions that have never been asked. I wanted to go deeper." We spent three sessions doing the interviews. From that interview is where the ideas for the book evolved.

**MC:** So it was before you had fully put the book [The

Journey] together that you did the interview?

**AM:** Yeah. I had it transcribed and I gave it all to the designer who said, "Just give me everything." He said, "Okay, I'll get back to you. I've got to go through this and organize it." He broke it down into what became the organization of the interview kind of early beginnings, influences, process, teaching, blah, blah, blah. That was the roadmap right there—it all evolved from the talk with Anne. I love interviews much more than reading somebody's essays or thesis. Some things get a little too academic and I think lose people with somebody just going on and on about a photographer in his work or her work. I don't know. I love the fly on the wall aspect of being there and hearing the back and forth between two people whom I respect.

It became really obvious that I was going to have to write for this book. The first book was an appreciation by Sam





Abell followed by an introduction by Jay Maisel and then my page. At the back of that book was an interview between myself and John Paul Caponigro. It was all photographers, talking photography about another photographer because I figured in the end, that's going to be my audience. It'll be my participants, colleagues, and family and friends that buy the book. It's not going to be something flying off the bookshelf at Barnes and Noble, which as we both know, these days went from being a big section of the book store to a shelf. The realization of how many books you do and who's going to buy them is a big thing. So anyway, that led to me doing a lot of writing for each section, breaking it down and what, putting backstories in. When I talked to people about the first book, the only thing I heard that people wished for is that there's

no writing in between the images. Many people said I would have loved to know more about this picture or that picture. And so it became obvious I need to talk. That whole writing process was going to be difficult because I don't really consider myself a writer. And my designer said, "Write and write fast. It will all come to you. Just get it down on paper. We can fix it later," which we did. I think your voice is so key to what you do, just like your photos. I mean, that's what, you know, people react to.

I'm very, very pleased with how *The Journey* turned out and now am considering the third book. I'd like it to be in trilogy. I'm still hard pressed to decide how and what it's going to be. But yeah, there'll be a third book at some point. I'd like it to come out probably in the next three to

four years. That gives me time to kind of think more about what I wanna do. I'm not interested in doing 20 or 30 books like a lot of other photographers. I want to self publish, which I've actually grown to enjoy doing (besides the distribution), which is the toughest part. You know, you're the guy with the tin cup and the pencil saying buy a book, as opposed to having, you know, a publisher who is out there doing it for you.

**MC:** How many copies did you make of *The Journey*?

**AM:** 2,500. What I don't think a lot of people realize is you're probably looking at selling anywhere from a thousand to 1500 books, maybe 2000 total. If you are Annie Leibovitz, maybe 10,000 to 15,000. But, for the average Joe, photo books are expensive to produce. It's a losing proposition for most publishers. By self publishing I've made money. I've made good money doing both books. I only did a thousand on the first one cause I was going to be modest and I had a budget. I wanted to stay within my budget. Only time in my life I've stayed on budget, but I just figured I had to. So this one here, at 2,500, the books still continue to sell. I wanted it to sell over time. I have the facility to store them, so I'm good with that. In any case, there's are certain pluses and minuses to everything as you know, and I guess for me, I'm more happy with the pluses, which is I'm getting the product I want.

**MC:** Not only are you a master photographer but you are also a phenomenal instructor and mentor. Do you enjoy teaching? How have you found that transition into teaching?

**AM:** I want to answer it honestly. I've only really taken one workshop and it was with Ernst Haas back in the

eighties, and it was a trip to Japan. It was life changing in many aspects, but the biggest one being him and how he affected me. I can't speak for everybody in that group, but I'm sure they felt the same. A connection was created. I never met him before that. He was on the Mount Rushmore of great photographers, certainly as the great color photographer. I just thought what an opportunity. In that two weeks of traveling around Japan, I was lucky enough to get some opportunities of just him and me time. That grew into a friendship that blossomed and continued afterwards—one of those things [that grew out of that workshop] was a desire to teach. When I finished that trip, which was put together by the Maine Photographic Workshops, I contacted one of the guys on the trip who was one of the principals at the workshops. I said, "You know, I would really love to teach." And he said, "Well, I'll talk to our guy there who handles that? His name is Reid Callanan [now the founder and director of the Santa Fe Workshops for the past 30 years]." I spoke with Reid and he was very nice. And he said, "Come up with a synopsis of what you want to do." And I did, and they put it out there and I had one person sign up. Reid wrote me back a very sweet note. And it was like, "It didn't happen this time, but if this is something you really want to do, stick with it, continue to keep putting your name out there and it'll happen." A couple of years later, I got a call from Reid about the Santa Fe Workshops. I knew Santa Fe had just been around for a year or two, but he asked me if I wanted to teach.

From then forward, when I started teaching, and I'm being honest, I really and truly liked the idea of it. But more importantly, I felt like it was an opportunity to give back to a profession that had been good to me. At that point, I'd been in the business 15 years or so, maybe more, but I





really felt that gratitude. Initially, most of my participants, maybe half of them, were professionals. That totally shifted over time for whatever reason. And it's this thing [teaching] that's always stayed with me. Every summer I'd dedicate a week or so to teaching.

I remember having a conversation with Jay Maisel early on about teaching. And he said to me, "Now if you do this, you do it and do it 100%." And I said, "What do you mean?" He says, "I mean that if a job comes along, you put the job on the back burner and you do the workshop. You make the commitment, or you don't. If you say you want to do it, and then you back off because you got a job, or something better came along, that's not fair to the workshop. That's not fair to the people that signed up. At

some point, you know, you'll get a reputation and nobody's going to be asking you to come teach." So I thought, "Wow, okay, I'm going to keep that in mind." And I try to abide by that because, you know, a commercial assignment comes along and it pays a lot of money, a lot more money than a workshop.

I will say that I never turned a workshop down ever. I had one time when I had an illness and I had to bow out. I got Jay [Maisel] to fill in for me for that workshop. I've had times where I've had to talk to the client and it's like, "Can we even do it the week before? Or the week after I've got this other commitment?" I think I lost one job. But I kept the workshop. And it's that sense of dedication to the workshops as well as to the people. I think you have to

look at it as they're putting down as serious chunk of change to come spend a week with you. They want to come be with you and hear what you have to say and watch you and listen and hear you talk about their work, et cetera. I think the more I did it, I felt like I was doing a better job over time. I think I'm a better teacher now than I was. I'm sure it's experience. It's a real sense of joy to watch people succeed. Not everybody is going to be a great photographer. The great majority of people I get in my classes are, we'll say serious amateurs. And I don't think there's anything wrong with the word amateur. In fact, I think it should be held up on a pedestal because it comes from "Amore," which means to love. I'm as serious an amateur as anybody.

I may have had a professional career, but it's the amateur that is the thing that I think speaks to our passions, speaks to what we love doing. I feel that privilege of teaching. Over the years, there's been a number of great locations. There's been this comradery. These people that you meet, a lot of them keep coming back for more, which either suggest they're crazy, gluttons for punishment, or that they really like it and want more of being with you. That's an honor. I think it needs to be held like that. I've never taken a workshop for granted. I've always considered it a privilege.

When I walked away from the commercial world, I wanted to dedicate myself to teaching, to taking and leading people on these photo trips and also to my own work. I'd always done my own work. But it was more important now than ever to continue to. I think it's so important for a photographer to continue to show what they've done lately? I think it was Woody Allen or somebody who said, "You know, if you're not failing, you're not trying hard

enough." You have to continue to keep pushing the boundaries and doing new things and I get great joy out of it. I feel privileged, and have a love for teaching.

**MC:** In your podcast interview with Ibarionex Perello way back in 2016 you talked about how the commercial world has changed from how it was back when you were shooting a lot of your commercial work—can you elaborate on that?

**AM:** I stopped doing commercial work, I don't know, maybe 10 years ago because the handwriting was on the wall. I could start to see changes that were bothering me about the business—and I loved the business. I really did. Digital was part of it, but digital wasn't the reason. It was just a technological thing that was inevitable and the genie was out of the bottle. I taught myself enough [about digital] to where I could go to a client and say, it's as good as film. It's better than film. Here's why, and this is how we do it. But until I got to that point, I couldn't do it. And quite frankly, most of my clients didn't want digital, they wanted film. They didn't trust digital yet.

I also began to notice that collaboration seemed to be kind of out the window too. I like going on a shoot with a really good art director or even a good client or both. I always felt two sets of eyes were better than one because you were always trying to do better work. Nine times out of 10, it was up to you to get the images. But I was open. When I'm out there shooting, I try to be open to anything and everything [including the art directors input]. So I saw the collaboration thing disappearing. I found that with the younger art directors that I was dealing with toward the end I'd ask, "You're coming on the shoot?" And, they replied "Uh, no, no, no. I'm gonna, um, I don't, I don't





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need to go.” I said, “It’s not a matter of need to, you ought to want to, you know, you’ve gotta go see what’s going on and see your idea come to life.” And nine times out of 10, I would hear this, “No, no, no. Just go out and make the shots. I’ll fix them in Photoshop.” Every time I heard that, I said, “Look if I do my job, right you’re not going to have to fix it in Photoshop.” I like getting it in camera, whether it was film or even digital. It’s not like I have anything against Photoshop. It’s a great tool. But it was just that thinking because so much of what I shot did require manipulation.

There was something else I was thinking of Michael. What was it? Oh, usage rights. Usage rights were something my generation and the generation before fought so

hard to maintain. I started to see that going away too. I mean, first thing you started to hear in a discussion about a job was the client saying, “We’ll own all rights, or we want all rights for this and that,” which amounted to they’ll own the copyright or this will be “work for hire.” I never sold my copyright. I own all my work. I lost a lot of work [because I never sold my copyright]. I maybe made my reputation, as Ernst Hass once told me, by saying no. Well, I said “no” a lot and I lost [a lot of work]. But when I got what I got, I got it on terms I was happy with.

And I wanted them [the client] to be happy too. It was real important that you have that connection with you and your client. They were getting what I felt they needed and wanted and were willing to pay for it. And I was going

to give them that, but certain things I wasn't going to give up. I felt if we go into a job like that, you're going to be happy as the client, because you're getting what you want, you know, what you're paying for and you know what you're getting, and I'm going in happy because I know what I'm getting paid. I know these will be my images. It was clean. I saw more and more where it was the demand of this, that, and the other [usage rights]. And, you know, I would say I'm sorry, I don't work that way.

It's important to me to own the work. I care that much about it. And if you want additional rights or usage, absolutely. We can negotiate that. But the more you want, the more the price goes up. It won't be the same price. I wasn't a great businessman, but I was better than most photographers because most photographers were terrible. There are the guys that are great photographers and terrible business people. There are the guys that are mediocre photographers, but pretty good at business. The successful guy or gal is the one that can do both. If they can't [do both] then for God's sake, you need to get a rep [or an] agent. I never, well, I take it back, for about a year toward the end [of my commercial career] I had a rep. He was a dear, dear friend of mine who was a very good rep, and I'd known him since we were kids. He kept bugging me to do something. And I said, "All right, let's try a few and see, I'm not keen on it." We did some stuff, but it was the idea of giving somebody 25 to 30% of the fee. And again, you had to be happy with the deal.

I remember once going to New York, I had been getting hit on by a lot of reps. And I finally thought I'm going to go to New York and I'm going to get in the hotel room, park myself there for a week, and I'm gonna schedule meetings [with reps] and they're going to come to me and

we're gonna sit down and talk. And I went and did that for about three or four days. And I met with many of the top reps. I don't know if it's a good idea or a bad idea [to get a rep], but the one thing that was always explained, it's like getting married and quite frankly, I didn't fall in love.

I knew some people had really big reputations. What would happen [in those meetings] is I would ask, "Okay, so let's say this job comes along from X? How are you going to sell me when I know you have a stable of photographers like Jay Maisel, Stephen Wilkes, and Greg Heisler." And they said, "Well, at that point, then your portfolio would sell you." I said, "Wait, wait, wait. That's not what I wanted to hear. I mean, if that's the case, I can do that." Yeah, that was it. There is no other business I know of where the agent gets that huge a fucking percentage. I just thought it was crazy.

So, once again doing things my way, maybe the wrong way, but my way, I didn't really go for that idea. So that didn't happen. And like I said, I missed a lot of stuff. You know, I can pick someone like Stephen Wilkes, who is a very good friend. I've known Stephen for years. He's had an extremely successful career. Still does. I assume he still has representation, but he did for a long time—and it equated to some big things that I didn't get.

I remember situations where I bid against other people—and in fact, that was another thing that was different [back in my day]. You would get called to bid on an assignment, which I didn't mind. I would always ask, "So who else are you talking to?" And if they were honest, they would tell me X, Y, and Z. And if X, Y, and Z were notable people, then I thought, okay, this is for real. And if I lose it to Jay, or if I lose it to Greg, I'm good with it.



Because while I felt like I was as good, if not better for the job than them, if they went with them, I knew they were serious. And I knew that they were going for the look and the feel, the style where it really made a difference. It wasn't the bottom line.

I do remember one job where they had the M section of the Blackbook (an iconic promo tool for photographers back in the 80s, 90s and early 2000s). It was Meola, Maisel, Meyerson, and somebody. I knew the location was Lanai, Hawaii, which had not been developed. It was just the pineapple pilot. I'd been there because I had to shoot an annual report for the company that owned the Island. And I knew there was nothing there except this little tin shed that had like six cots. And this was a big, full production shoot with models and everything. When it came time to bid on it, I thought we had the advantage because I knew what we didn't have there. And it was all going to be done on location. And so when we got done with the bid, it was the biggest bid I'd ever done on a shoot before. My studio manager said, "There's no way in hell we are getting this." And I said, well, the only thing I can guess is that none of these other folks have been there or know what they're getting into.

They're just listing out hotels, meals, blah, blah, blah. And we knew you'd need to find a place to stay in and [a way to] house everybody. You need to bring in a cook, you know? And so it was huge estimate. We got the job. And when we got there, I remember on the first night having dinner I asked the art director, "Where were we in the bid?" He said, "Oh, you were far and away the highest." I asked, "So why did you pick me?" and he said, "Because you obviously knew what you were getting into. The others didn't have any idea. And we knew it was gonna cost

more if they'd done their bids right. So we were going with the legitimate bid."

You know, there was that aspect of it that I liked, and I was able to keep up with my competition. You mentioned the other day that you had gotten something into the Communication Arts Photo Annual. CA was like the wall street journal of our business. I mean, you know if you made it into CA that was big. I remember when I had a feature article [in CA] that was a big thing, but in every annual you wanted to get a picture or two or three or more in there, because people really paid attention and work came from that. Not only that, I was always looking to see who else had stuff in the CA Photo Annual? What did they do? Wow, that's amazing. And you kind of knew who your competition was and what they did. And it was, that was it. That was a special time that I think has gone.

**MC:** Any last words?

**AM:** I think I've had the best of all worlds, Michael. I really do. When I walk into a room, I feel like the luckiest guy in the room having done what I did and making a living at it. A lot of people would give a body part to do that. So, yeah, it's been good.

This interview was conducted on May 13, 2020 via Skype and has been edited down for the Newsletter. The conversation lasted close to two hours and we covered a wide variety of topics. What is included here is the meat of that interview—as publishing the entire interview would be a huge, and ungainly. My sincere thanks to Arthur for taking the time to do this interview. If you would like to order Arthur's book *The Journey* you can find it on his [website](#). Buy it! You won't regret it!

# A Bumpy Ride

*by Michael Clark*

**B**ack in May, here in the USA we were starting to think things could open up—and since then things certainly have. But sadly, we opened up too early and now we find ourselves in a quagmire of Covid-19 cases rampaging through America. I did my first serious photo shoot here in just the last few weeks with a motocross rider (see the portfolio section on pages 52-53) and made sure that we stayed at a minimum six feet (2 meters) apart or even further, which wasn't that difficult. It was great to get the creative juices flowing again and to get out there and create something interesting.

Being creative can be tough in times like this. There are a lot of anxieties at play within all of us, some that are easy to spot and others that are more insidious. For many of us just staying afloat financially is a humongous burden, for others, the underlying stress and tension of the state of the world is like a heavy blanket draped over us all the time. Where is the release valve? When will it end? Can I stretch what I have to make it through this pandemic? Can my country come together, trust the science, and vote this charleton out of office so we can get back to some semblance of normal? Can we deal with the epic institutional and racial issues our country has needed to deal with for centuries? These are all big questions with no real clear answers. We will have to get creative—and tap into our creativity to overcome these issues.

Earlier this year in mid-March, I listened in to a Zoom conference hosted by the Santa Fe Institute (SFI)—one of the premiere science institutes in the world. In that conference, SFI had collected a few dozen of the world's top epidemiologists. They were presenting their various COVID-19 pandemic models, a few of which were shown to the President a few days later. What struck me was that they were modeling for 500 days out. Over the course of those 500 days most models had three to five bumps where the number of cases would erupt into serious outbreaks. Here we are on what might be called Round 2 but in reality we are still in Round 1 as we still haven't gotten a handle on this virus here in the USA.

In terms of predicting the future, to stay in business as a professional photographer, I plan for the worst and hope for the best. I have found this to be the best course of action when it comes to financial planning and also for thinking through an adventure. That summit may only be two hours away but the descent will take five more hours so even though you are close to the top, you won't be off the mountain for a much longer time and mentally you have to prepare for that. We might be in this scenario for the next year, or three. Hopefully not as it is now, but in some form or fashion we are in it for the long haul. The time is now to get creative with our time, our energy, and dealing with our anxieties.





*Wind turbines at the New Mexico Wind Energy Center near House, New Mexico*

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