

NEWSLETTER

MICHAEL CLARK

PHOTOGRAPHY



SUMMER/FALL 2015



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SUMMER/FALL 2015 NEWSLETTER

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Cover Image: Mt. Moran and the Grand Tetons reflected in the Snake River at Oxbow Bend in Grand Teton National Park, Wyoming. Opposite Page: Daniel Coriz leaping off the wall at the Santa Fe dirt jumps just off Highway 599 in Santa Fe, New Mexico during an assignment for Elinchrom. Newsletter edited by Katherine Mast.





An Explanation for this late Newsletter

Non-Stop Travel: the Amazon, Europe, and all over North America

The last three or four months have been non-stop. I have been traveling continuously for the last few months, with only a day or two in-between trips, some of which were international. As a result, this is a combined Summer and Fall Newsletter as I was too busy to put out a Summer version. I also released a new updated version of my digital workflow e-book, entitled *A Professional Photographer's workflow: Using Adobe Lightroom and Photoshop*, in August. The new e-book clocks in at nearly 500-pages, and over 100 new pages were added to the book. Needless to say, it has been a crazy summer and fall so far.

Back in July, I went back to the Amazon. It was just as brutal as last year, but thankfully we all came back in one piece and no one was bitten by a snake, as happened the previous year. This was my last trip to the Amazon for the Tribes on the Edge project with my good friend Celine Cousteau. It was 108 °F and 100% humidity pretty much every day of the trip. We were soaked from head to toe the entire time. The images are under embargo until the film comes out so this will be all that I can say about that adventure...Stay tuned next year for the film and a lot more on that front.

In September, I was in Switzerland meeting with **Elinchrom** and trying out their new products the Skyport Plus

HS transceiver and the HS flash heads, which were recently announced. These two new products are incredibly exciting and have already changed the way I conceive of and execute my assignments. If you haven't seen them already, you can find two blog posts I wrote for Elinchrom on their website which discuss the new products and how they work. In this issue of the Newsletter, I have also included a review of these new products.

I have also been bouncing around teaching a few workshops, speaking at several events and also shooting assignments. Grand Teton National Park, Chamonix, France, Las Vegas, Telluride, Yellowstone National Park, Houston, New York City, San Francisco, Toronto and Seattle to name a few of the locations. It has been a whirlwind, but I have been shooting a lot of new work and will be able to release much of that here in the coming months. Until then, I hope you enjoy this expanded, larger-than-normal issue of the Newsletter.

Opposite Page: Aurelie Slegers catching some air while downhill mountain biking near Telluride, Colorado.

Recent Clients: Apple, Nikon, Red Bull Photography, Red Bull, Elinchrom, National Geographic, Rolling Stone, Outside, Outdoor Photographer, Popular Photography, Men's Fitness (UK & Australia) and Powder Magazine.



A Professional Photographer's Workflow

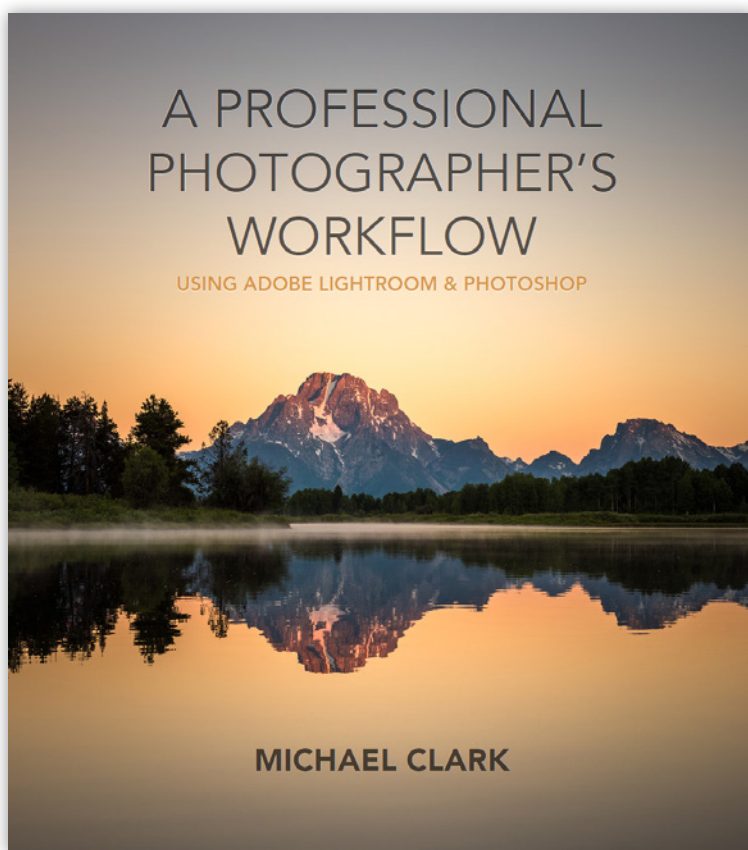
My digital workflow e-book has been updated for LR and PS CC 2015

I am happy to announce that I have updated my highly regarded e-book, *Adobe Photoshop Lightroom: A Professional Photographer's Workflow*, which is now renamed *A Professional Photographer's Workflow: Using Adobe Lightroom and Photoshop*, for Lightroom CC (2015) and Photoshop CC. This book is a 497-page digital workflow workshop and so much more in book form.

Earlier this year, I revamped this e-book from front to back over a period of four months or more. It has been completely revamped and now includes an entirely new chapter on Fine Art Printing and also includes links to videos where you can watch me work up three images in both Lightroom and Photoshop. This book has been massively revamped and updated and includes the following new features: Links to 3 Videos showing how I worked up three images from start to finish, a completely new Chapter: Making Fine Art Prints, a massively updated chapter on Storage Options and Backup Strategies, a revised and updated chapter on Color Management Devices and Monitors, a revised and updated chapter on Printers for Color Management, an updated section on Camera Maintenance and Sensor Cleaning, a section on the new Dehaze Slider in Lightroom, creating Panoramas in Lightroom,

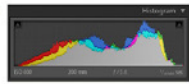
creating HDR images in Lightroom, soft Proofing in Lightroom CC and Photoshop CC, And much, much more...

The e-book is a downloadable PDF file that can be purchased for the low price of \$24.95. It is a week-long workshop in book form. It looks stellar on an iPad or any similar tablet devices that can read PDF documents in color. To buy this one-of-a-kind ebook visit my [website](#).



HISTOGRAM

Figure 4.16



The Histogram dialog (Figure 4.16) resides at the top of the right panel. It contains an amazing amount of information—and it is one of the most important tools we use in Lightroom. I always have the Histogram panel open when working with images in the Develop module. It shows the ISO setting, lens focal length, shutter speed and f/stop that the selected image was shot at just underneath the histogram. The Lightroom Histogram displays the averaged histogram (gray) and histograms for the red, green and blue channels.

Figure 4.17



Above I have selected both the Shadow and Highlight Clipping indicators in the upper left and right hand corners of the Histogram panel. The shadow areas that are clipped are highlighted with a blue color and the highlight areas that are clipped are shown in red, as indicated by the arrows.

In the upper corners of the Histogram dialog, there are still the Shadow and

Highlight Clipping warnings (Figure 4.17), which show the clipped shadows or highlights in the image. These indicators can be clicked on and off by clicking on the small triangles in the upper right and left corners of the Histogram display. The Shadow Clipping indicator is in the upper left corner and the Highlight Clipping indicator is in the upper right corner. The shadow warnings appear as blue while the highlight warnings appear in red. In general, I don't use these clipping indicators as there is a much easier and more intuitive way to see what areas of the shadows or highlights are clipping. That method, which we will discuss later on, involves using the Option key while adjusting the Tone sliders.

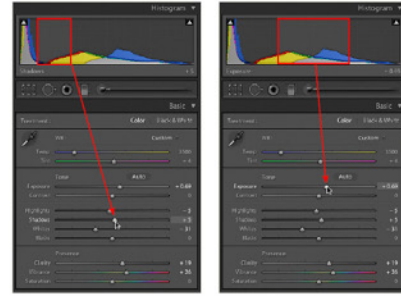


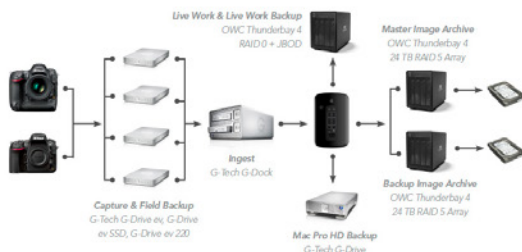
Figure 4.18 (left)

Figure 4.19 (right)

In Figures 4.18 and 4.19 above, you will also see that Lightroom is nothing if not intuitive. When you click inside the histogram or on a Tone slider, a section of the histogram lights up just slightly (in these examples I have outlined that section in

STORAGE & IMAGE ARCHIVE WORKFLOW

Below 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 may be 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.



Backing up huge quantities of images can be daunting. For most amateur photographers, the fewer 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.

Starting with the camera, once I have captured the images I download my memory cards to a variety of G-Tech G-Drive ev portable hard drives, which also slide

into the G-Tech G-Dock. Note that I download images to at least two drives and don't clear the memory cards until the assignment is over, providing me with three copies of my images. Because these portable G-Tech hard drives slide into the G-Dock, that allows me to start editing images instantly if needed. When I am not as rushed, I move the images I am working on over to the Live Work enclosure, which is an OWC Thunderbay 4. This Live Work enclosure is set up for maximum speed and throughput. It has four hard drives in it, three of which are set up as a 12 TB RAID 0 and one 6 TB hard drive that backs up the RAID 0 drives. The 12 TB RAID 0 array never has more than 6 TB on it. 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, 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 work is finished, I move everything to the Master Image Archive hard drives, which in my case are OWC Thunderbay 4 RAID 5 enclosures. The Master Image Archive is cloned to the Backup Image Archive each night using SuperDuper and the smart backup option. Using RAID 5 for these archive drives offers exceptional reliability so that my images are safe and sound.

The last step in my storage workflow is to make two more copies of everything and store those off-site. I use Seagate BarraCuda hard drives for the off-site storage. One of the off-site sets of hard drives I keep in a safety deposit box at my bank and the other is in another state with family. This dual off-site storage offers me protection in case my house burns down or there is a major event (like a flood or forest fire) at my office. I go to the safety deposit box and backup those hard drives after every big assignment and the secondary off-site drives are shipped out or hand delivered to my family once a quarter.

Apple Retina 5K Ice Climbing Image

Michael's ice climbing image used to promote the latest 5k Apple iMac

Last fall, when Apple announced the new Retina 5K iMacs they used one of my [surfing images](#) to promote the new machine. Just recently I started seeing the ice climbing image shown at right being featured on the 5K iMacs. As always, it is an honor to work with Apple. They are one of the most prestigious companies anywhere on Earth and they drive trends in a way few companies can. This ice climbing image has proven to be incredibly popular, and it has also been used by quite a few companies to promote their products but none have used it in such a visible way as Apple has with the 5K iMacs.

In this ice climbing image, pro climber Dawn Glanc is ice climbing in the Ouray Ice Park in Ouray, Colorado. This image was created using a powerful strobe to light up the ice climb and create something a bit different than your average ice climbing image. The strobe was suspended on a long boom arm on a bridge above this ice climb. Earlier this year, I went back and worked with Dawn again to



create a more dramatic set of images in the Ouray Ice Park using HyperSync lighting techniques. You can read about that shoot on my [blog](#), on the [Elinchrom website](#), or in my [Spring 2015 Newsletter](#).

My thanks to the team at Apple for using my images for the latest marketing campaigns and to Dawn Glanc for helping to create such a stunning image. It is images like this one that inspire me to push the envelope farther and farther with my lighting and my photography so it is nice to see it get recognized by clients and on social media.

Hypersync Surfing on Elinchrom.com

Lighting a surfer on a wave from 500-feet away using Elinchrom Strobes



HyperSync Surfing
by Michael Davis

In photography, to create an image that has never been created before without a Hollywood-sized budget or extensive retouching in Photoshop is a rare thing indeed. Over the last few years, I have been experimenting with the Hypersync capabilities of the Elinchrom Ranger RX Speed AS pack along with the Ranger 8 flash head when using the PocketWizard ControlTL transceivers.

Ever since I first started playing with Hypersync, I have dreamed of being able to overpower daylight and light up a surfer on a wave from a far distance.

I tried it out in 2011 with mixed results three years ago, but this year, with the help of Elinchrom and PocketWizard, I was able to pull the extensive gear needed and head out to Hawaii to give it another try. As you can see in the image above, we pulled it off. As far as I know, this is the first image ever created of a surfer on a wave that was lit with strobes from 500 feet (150 m) away. To put that in perspective, the light from the strobes traveled a distance equivalent to 3.4 football fields and overpowered daylight (with the help of a chaff).

To make this experiment possible, Elinchrom graciously shipped four Ranger RX Speed AS packs, four 8 heads and four high performance reflectors half way around the world to the north shore of Oahu.

I brought with me one extra Ranger setup, which made for a total of five Ranger packs and heads. With this setup we had 5,000 Watts/Seconds of lighting power to go on top of the Ranger RX Speed AS packs so that I could trigger all five packs using Hypersync with the PocketWizard Flex TT5 transceiver.

In my experiments shooting ice climbing and other sports with one flash head, I found that I could consistently overpower the sun from 60 to 70 feet (20m) away, in shaded conditions, so with my limited ice climbing shoot, I was able to light up the bottom of a gorge almost 200 feet (60m) away with one Ranger pack and head. With that in mind, I imagined that I could light up a surfer on a wave at up to 500-feet (150m) away with five Ranger packs and 5 heads working together.

It took some trial and error, and a few extremely helpful assistants, to actually make this work.

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It took some trial and error, and a few extremely helpful assistants, to actually make this work.

With this shoot, we were being very ambitious!"

For this shoot, I hired pro surfer Tommy Iriarte, who lives on the north shore of Oahu. The waves on the day of the shoot weren't exactly what we had hoped for; they were a bit unpredictable and small, but Tommy is known for catching some big air and he was keen to give it a go. We opted to shoot at Rocky Point, which is a surf break known for huge air off medium sized waves. Along with me on this shoot were three assistants: the legendary surf photographer and my good friend, Brian Bielmann, Ben Reed and Robin Dabney. All three were indispensable on this assignment.

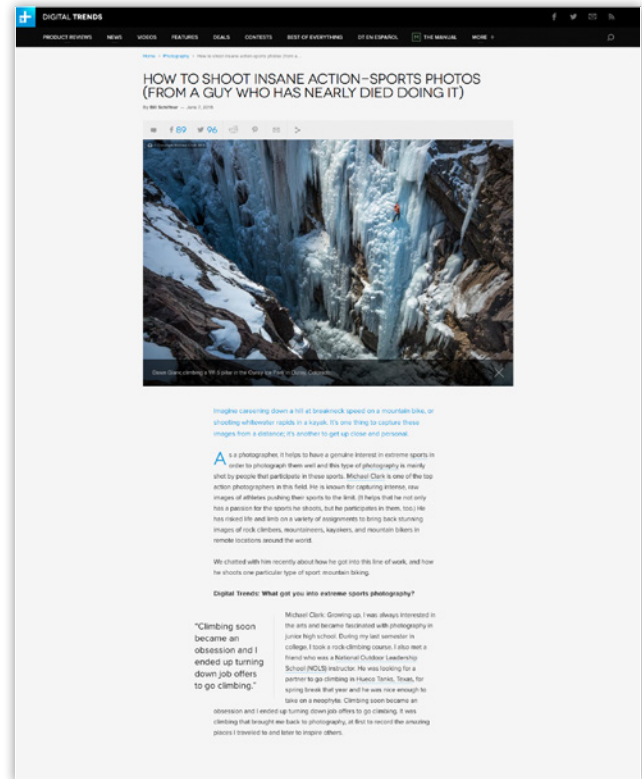
daylight to work with. The surf conditions were the best they were going to be that week and we want to work settings up the Rangers and testing everything out. Tommy got in the water and we started shooting. For the first hour we got nothing of note. Not a single frame. With full sun hitting the surfer, I could see that in a few shots we were filling in the shadows but we were not actually overpowering the sun. We realized that the high performance reflectors, when used from that distance, were too large and that the light was going right past Tommy for many of the shots because he was moving all over the place with the waves. The next step was to have

My recent project Hypersync Surfing went live on Elinchrom.com this summer. For this project, which was shot way back in February, Elinchrom and PocketWizard were kind enough to ship out quite a bit of gear, which allowed me to experiment more with Hypersync techniques and make the image shown at left (top of the web page) a reality. The above image was lit from 500-feet away, which is a first for a surfing shot. When I posted a link to the Elinchrom article on Facebook, I found out that in the 1940's the US military devised a strobe that could light the ground from 10,000 feet at night. Hence, while lighting up a surfer from 500-feet away using strobes isn't a unique brand new type of photographic image, doing so with off-the-shelf gear and a much, much smaller budget than the US military used back in the day is pretty amazing to think about, at least in terms of what is possible these days using Hypersync. For the full story on this project head on over to the [Elinchrom blog](#), which has a full article, behind the scenes images and a behind the scenes video. Or you can skip down to page 24 and read about it right here in this issue of the Newsletter. Since this was shot, Elinchrom released their new Skyport Plus HS transceiver, which uses similar technology as the PocketWizard HyperSync triggers, but is much easier to use and allows for incredible results not possible with the PocketWizard triggers. See my review of the Elinchrom Skyport Plus HS transceivers on page 18. My thanks to Brian Bielmann, Ben Reed and Robin Dabney for all their help on this project—and especially to Ben Reed for the behind the scenes video.

Digital Trends interview

An interview on one of the largest tech websites on the web

Digitaltrends.com, one of the biggest tech websites on the internet, posted an interview with yours truly this past summer. The editors took some liberties with a salacious title and even reworked a few of my quotes to give it some “adventure dude” speak but otherwise this interview has some useful insight. The title of the article is, [How to shoot insane action-sports photos \(from a guy who has nearly died doing it\)](#) — check it out on digitaltrends.com. The subtext at the top of the article reads, “Imagine careening down a hill at breakneck speed on a mountain bike, or shooting whitewater rapids in a kayak. It’s one thing to capture these images from a distance; it’s another to get up close and personal.” It is always amazing to be featured on such large websites as it makes others aware of my work. My thanks to [Bill Schiffrer](#) for tracking me down and putting this article together and to Digital Trends for featuring me on their website.



APhotoFolio Interview

An in-depth interview on the APhotoFolio Blog

Rob Haggart has had a significant influence on my career. While he was the photo editor at Outside Magazine, he once told me, “You adventure sports guys couldn’t light your way out of a paper bag.” And he was right. A lot has changed since that lunch in 2002, but he nailed it and he didn’t mince words. After that lunch, I went out and bought a Hasselblad and some strobes and got to work.

From Rob on Facebook: “Awesome interview with Michael Clark. He’s never afraid to tell it like it is. Good

stuff.” In 2010, I signed on with [APhotoFolio](#) and have since won two PDN Photo Annual Awards for my website. Rob does a great job with the website templates he offers as with everything else he does. I was stoked to answer questions for this interview as he asked quite a few in-depth questions I don’t get that often. My thanks to Rob Haggart and Sven Brunso for their hard work on this—and the stellar websites.

Check out the full interview on the [APhotoFolio blog](#).

Popular Photography August 2015 Cover

One of Michael's most well-known waves images featured on PopPhoto Cover

Earlier this year, while in New York City meeting with various clients and sponsors, I met with the fine folks over at Popular Photography magazine. I showed them my portfolio and this wave image in my portfolio wowed them. Amazingly, just a few months later, this image was featured on the cover of the August 2015 issue of Popular Photography. They also used the image inside the magazine as a double page spread in an article on shooting at the beach.

This image was shot the day before the last Quiksilver in memory of Eddie Eikau big-wave surf contest in December 2009, where the waves at Waimea Bay on the north shore of Oahu were close to 60-feet tall. This wave was only ten or twelve feet tall since it was one of the waves that reforms about 60 feet in front of the beach. The rising sun had just hit the wave when this image was shot. Hence, all of the wild green and blue colors in the image. This image has been published several times and even won an award in the [2011 PDN Great Outdoor Photo Competition](#).

It is amazing to see what happens when you show your work in person to an art buyer or a photo editor. Getting

instant feedback on your work from an editor that sees hundreds of thousands of images each month is a privilege and I certainly don't take that for granted. My thanks to Popular Photography for choosing my image and using it on the cover! I can't wait to get back to Hawaii this winter and shoot more surfing images.



workshops

Photography Workshops

An overview of workshops and seminars with Michael Clark

Each year I teach several workshops on a variety of topics including adventure sports photography, big-wave surfing photography, and artificial lighting. Below is a listing of the workshops I will be teaching in 2016. For the full description of these workshops and to find out how to register, go to the [Workshops](#) page on my website.

Across the Patagonian Ice Field – Life on the Ice

Argentina - January 25 – February 4, 2016

As far as we know, a photographic workshop has never before been held on the Patagonian Ice Field. We are extremely thrilled to announce this first-of-its-kind expedition for photographers. You have surely seen thousands of images of the iconic mountains Cerro Torre and Fitz Roy. But how many photos have you seen shot from the other side of these mountains? That's right – not many. Yet the views from the ice cap are far more striking than those from the easily accessible viewpoints by the road. The Patagonian Ice Field is the third largest mass of ice on Earth and is a virtually untouched remote wilderness.

The adventure will be led by two highly experienced mountain guides and the American outdoor photographer Michael Clark. Michael's work is used by many notable organizations. The expedition is eleven days long,

and you will spend a week of this trekking across the ice cap and photographing the stunning Marconi glacier, Cerro Torre, Fitz Roy and numerous other majestic peaks rising straight from the ice. The experience may be similar to landing on the Moon, in that the landscape will be unlike anything that you have photographed before. This workshop is limited to six participants. At the end of this expedition, we will spend an entire day recovering in El Chalten, working up images and critiquing the images created on this expedition.

This is a strenuous trek in a harsh environment. No technical skills or previous glacier walking experience are required, but participants must have camping and trekking experience prior to starting the expedition. You should be fit to hike with a 50 pound (25 kg) backpack for 6-8 hours per day (unless you wish to hire a porter and trek just with your camera gear).

For a detailed itinerary and much more information on this exciting workshop visit the [Vertical Shot Expedition](#) website.

Workshop fee: \$5,900

Only 2 spaces left!

This expedition is run by Vertical Shot Expeditions, a European company, so payments will be sent to Europe.

Mentor Series Photo Workshop – Maui Video

Maui, Hawaii - February 10-14, 2016

Storytelling is the step-by-step methodology of creating images and weaving them into a narrative. With an introduction to Nikon's latest HDSLRs from Nikon professional photographers Michael Clark and Layne Kennedy at our Maui Video Workshop, you'll capture the big moments and everything in between, creating a story worth telling.

At Old Lahaina, you'll learn how to capture the sights and sounds of an authentic Luau as well as the motion of the dancers in the evening light. The next morning is filled with the opportunity to photograph the famous Lao needle rock formations covered in green moss that hover over the blur of the rivers.

At Ho'okipa Beach, "the home of surfing," you'll capture the action of wind surfers riding the waves. You'll then have the opportunity to shoot the close-up details of traditional lei making, a Polynesian ritual using braided leaves, flowers and shells. Alongside your mentors, you'll gain experience using panning and motion blur techniques on the pro mountain bikers soaring through trails in Makwao Forest. Finally, conclude your Maui video with the chance to include the details of a traditional Hawaiian pineapple farm with portraits of the locals.

To better understand the editing process, we will have a video editor on site to help with the editing process. Hawaii will serve as the backdrop to your video story and you'll certainly want to share it when this Mentor Series video workshop is complete. Sign up today! For more information visit the [Mentor Series website](#).

Surfing Photography Workshop

Oahu North Shore, Hawaii - February 18-21, 2016

Join legendary surfing photographer Brian Biemann and adventure sports photographer Michael Clark for an exciting one-of-a-kind workshop that delves into the world of surfing photography. Brian is a top surfing photographer who has been shooting the sport for more than 35 years. Michael brings his adventure photography skills and knowledge as well as his in-depth experience with digital workflow to round out the workshop.

This 4-day workshop combines daily photo shoots at world-class surfing locations, lifestyle photo shoots and classroom instruction. We will be spending half of our time shooting in the early mornings and in the late afternoon and evenings when the waves and the light are at their best. The other half of our time will be spent in the classroom. All of the classroom instruction will be centered around image critiques, discussions on gear, strategies and the business of photography as well as in-depth discussions on shooting surfing. We'll also cover digital workflow in detail using Adobe Photoshop Lightroom and Photoshop.

The workshop is scheduled during a period where large waves hit the north shore frequently. Though we cannot predict or guarantee the wave size or surfing conditions, the north shore of Oahu serves up sizable waves on a nearly daily basis. Depending on the waves, we will choose the best locations for shooting and we will also schedule lifestyle shoots that help to fill out our coverage of the world of surfing.

The cost of this workshop is \$1,295.00 per person. The

same rate applies for each participant regardless of whether they are doing photography and participating in the workshop, or not. A deposit of \$500 is required to secure your spot on the workshop. Final balance will be due no later than January 15, 2016.

If you've always wanted to shoot the amazing sport of surfing and document the surfing lifestyle, then now is the time to register. Remember, there will be limited space available for this workshop. When they're spoken for, that's it. If you have any questions before registering, send us an e-mail with any inquiries to info@michael-clarkphoto.com. To register for the workshop [send me an email](#) and I'll send you a payment request for the deposit and a packet of information about the workshop.

Adventure Photography

Santa Fe, New Mexico - May 9-13, 2016

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

Designed for intermediate to experienced photographers, this workshop concentrates on creating unique images of rock climbing, whitewater kayaking, mountain biking and trail running. Working with elite athletes and northern New Mexico's incredible landscape as our backdrop, we explore innovative ways to capture the essence of each sport and location. Topics covered during the week include research and preparation, composition and camera angles, equipment selection and use, using natural light,

fill flash, and battery-powered strobes, and autofocus techniques.

Classroom time includes daily editing and critiquing sessions and one-on-one meetings with Michael. In addition, Michael shares his insights and experiences in the adventure marketplace, including career development, portfolios, and how to shoot for stock, editorial, and commercial clients. For a detailed itinerary and much more information on this workshop visit the [Santa Fe Workshops website](#).

Cost: \$1,250 plus \$65 Model Fee

Photography Sailing Expedition in Arctic Norway

Lofoten islands, Norway - August 20 - 27, 2016

Now in its third edition, our sailing and photography expedition to the Norwegian Arctic islands of Lofoten is a rare chance to photograph pristine coastal locations which are inaccessible to others. To us, sailing rather than driving is the most logical way to fully experience and explore these stunning islands.

This small-group expedition (with a maximum of six participants) will use a very comfortable 47ft (14m) yacht built in 2012. The group will be guided by the renowned outdoor photographers Michael Clark and Vlad Donkov. The adventure starts in Svolvær, the capital of the Lofoten Islands, and follows the coastline of the awe-inspiring mountainous islands, wild fjords and passages.

This sailing adventure is suitable for people without any previous sailing experience. However, participants should be adventurous by nature and ready to endure long days.



Cerro Torre looming over a section of the Patagonia Ice Cap in southern Argentina. On the Patagonia Ice Field traverse we will pop out from behind Cerro Torre on the least few days as we head back to El Chalten. This will be an incredible adventure and I hope you can join us.

This expedition is about chasing great light and experiencing places that most people never get to see!

Sailing presents us with plenty of opportunities to take photographs from unusual viewpoints and to reach locations only accessible by sea. In addition to the yacht, we will use an inflatable boat with an outboard engine. This will enable us to land at wild beaches and explore our surroundings on foot. There will be good chances of observing various whales and orca, as well as dolphins and seals. White-tailed eagles hunting for puffins and fish will also frequently keep us company.

For a detailed itinerary and much more information on

this exciting workshop visit the [Vertical Shot Expedition website](#).

Workshop fee: \$4,500

Please Note that this expedition is being run by Vertical Shot Expeditions, which is a European company so payments will be sent to Europe.

Workshop Testimonials

“Within the short time I’ve been studying and practicing photography, I have had teachers who are good educators, but not great photographers, and vice versa, but few who are both. Count yourself in these narrow ranks...I

went through 4 years of college and several careers getting less candid advice and encouragement than I got in 4 days with you. For what it is worth, thank you for that." - Brandon McMahon, Adventure Photography Workshop, Spring 2015

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

"Thanks for running such a great workshop. I couldn't have chosen better photo shoot locations, and the post-shoot critiques were invaluable. It's the first time I've had my work reviewed, and I learned a ton from each session. While I didn't go into the workshop expecting to pick-up too many marketing and business tips, I've come out of last week inspired to set-up my photo website in earnest." - Jeff Hylok, Adventure Photography Workshop, Summer 2010

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

goals and ask question after question after question. The rough environments in which we photographed were great fun to explore. Couldn't be better." - Tania Evans

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

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

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

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

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

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

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equipment review

The Elinchrom Skyport Plus HS

The most exciting new product I have seen in a long, long time

Disclaimer: I am sponsored by Elinchrom and feel the need to disclose that here to be up front with my readers. I was flown to Switzerland in September to shoot demo images with the new Skyport Plus HS and was one of the first photographers to be able to play with this new transceiver. Regardless of my sponsorship with Elinchrom this is one of the most exciting new product releases I have seen in a long, long time because it allows me to work in a whole new way with my existing Elinchrom lighting gear.

I have written quite a bit about the new Elinchrom Skyport Plus HS already, most of which has appeared on the Elinchrom website in two separate articles. The first was an article that went live with the announcement of the Skyport HS, which was entitled, *The Hi-Sync Experience*, and the second article, entitled *HS or HSS: What's the Difference*, went live only a few weeks ago. The first article laid out the main features of the Skyport HS and the second really delved into how Hi-Sync is different than HyperSync and High Speed Sync (HSS). I highly suggest



reading these two articles if you get the chance as they will provide a lot of background information for this review.

Here in this review, my intent is not to re-hash those articles but to give a broader overall perspective on the new Skyport Plus HS and why I find it so ground-breaking for my work. In my opinion, this new Skyport might just be the most fundamentally game changing product in the history of Elinchrom—and not just for Elinchrom but perhaps even for any strobe company. I know that sounds like a big statement. It is not an easy to explain how and why this new transmitter is a huge leap forward for lighting. The new features like being able to see your power settings on the top LCD panel, being able to change the power settings on the transmitter from up to 656-feet away (outdoors), the AF assist beam, and the fact that it uses AA batteries, are nice new additions but none of those features are ground-breaking. The next level features, which really open up a whole new world of flash photography, revolve



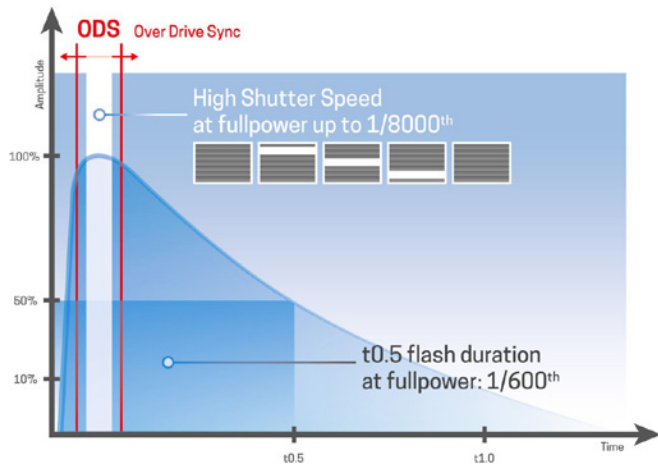
Above is an image of Maxime Genoud in-line skating in an indoor skate park in Lausanne, Switzerland. This was shot while giving a demo to 80 Elinchrom distributors. To stop the motion we used the Skyport Plus HS along with two ELB400 pack and HS flash heads. The exposure settings for this shot were 1/8000th second at f/3.5, ISO 800 with a Nikon D4 and a 70-200mm f/2.8 Nikkor lens. We used smoke in the background and darkened the background using a high shutter speed.

around the Hi-Sync capabilities that allow us to sync the flash with shutter speeds up to 1/8000th second. Before we get into the Hi-Sync capabilities, let's back up and give a little history.

The Skyport transmitters have needed an update for sometime now. The old Skyports were relatively basic, and this new one is anything but. When I first saw the Skyport Plus HS, my initial impression was that it was fairly confusing. Turning it on was easy but this

transmitter has a lot of features packed into a small package. I am not a Canon shooter but the Skyport Plus HS transmitter reminds me a lot of the Canon ST-E3-RT Speedlite Transmitter. Once I started using the Skyport Plus HS, it was easy enough to figure out the menus and how to change the main settings like power output, groups, and how to get into the sub-menus. Getting in deeper required only a quick perusal of the user manual. The Skyport itself does not come with a full user manual so if you need it, go to the [Elinchrom Support page](#) on

their website to download the Skyport Plus HS full user manual. You'll find the Skyport HS manual at the bottom of the page under the heading "Last Updates."



The above diagram, created by Bram Daww at Elinchrom, shows how the Hi-Sync technology works. Basically, when using a flash head with a slower flash duration (as shown above) the transceiver times the flash burst so that we take a slice out of the highest part of the flash curve. In essence, we are only using a slice of the light emitted by the flash.

As I have come to learn, Elinchrom is a strobe company that excels in technology. Perhaps that is their biggest area of expertise compared to the other strobe companies. They have strobo, delay and speed modes built into many of their current strobes. These modes are not found on any other strobe manufacturer's units. They have also excelled with HyperSync, and now Hi-Sync technologies, where few other strobe manufacturers have been able to make those technologies work. Just to be clear, Hi-Sync and HyperSync use the same technology, but since HyperSync is a trademarked name by PocketWizard, Elinchrom had to choose a different name for their technology. Hi-Sync is the built-in version of HyperSync that has been perfected by Elinchrom. Because they know their own strobes, they have been able to create an in-house version of HyperSync that works better than HyperSync ever did. There is no gradation or clipping with Hi-Sync

and you can choose any shutter speed and the Skyport Plus HS will automatically hop into Hi-Sync mode (when using Nikon Cameras set to Auto FP (1/250s)—for Canon cameras you will have to set the Skyport Plus HS to HS mode).

Now, I realize many folks will be confused as to how Hi-Sync works. Let me explain. Hi-Sync and HyperSync for that matter work the same way. Basically, the transmitter is timing the flash so that the flash goes off before the shutter is released in the camera. To do this, the transmitter has to have incredible timing so that you end up using only a slice of the light emitted by the flash head as shown in the diagram at left. As shown in the same diagram, because the shutter speed is shorter than the flash duration of the strobe, the slit moving across the sensor does so all while the flash is still emitting light, thereby lighting the entire image.

Hi-Sync works best with flash heads that have a long flash duration so that the transmitter has some forgiveness with the flash curve. As of right now, Hi-Sync works best with the ELB400 and the new HS flash heads. It also works with the ELB400 Pro heads, the Ranger "S" flash heads, and the D-Lite RX, as well as some of the studio strobes. For a full listing of the best gear to use with the new Hi-Sync feature check out the [Elinchrom compatibility chart](#). For my Nikon D4 and D810 cameras, with no adjustments, I am getting great Hi-Sync results straight away. There is a feature named Over Drive Sync (ODS) that allows for moving the slice to a different part of the flash curve. I have heard from some Canon users that adjusting the ODS settings resulted in much better results, so you will have to test this out on your own to see how it works for your camera. Regardless, the Hi-Sync technol-



Above: The Elinchrom Skyport Plus HS transceiver shown with two ELB400 packs receiving a signal from the transceiver. The top LCD panel shows you essentially everything you could want to know about the strobes and allows for changing almost every setting from the top of the Skyport Plus HS. Right: A portrait of BMX rider Daniel Coriz at the Santa Fe dirt jumps in Santa Fe, New Mexico. This portrait was created with four strobes: 3 ELB400s and a Ranger with a ring flash attached to it. All strobes were in synching in Hi-Sync mode including the Ranger ring flash. Image Data: Nikon D810, Nikkor 85mm f/1.4 lens, ISO 100, 1/8000th sec. at f/2.2.





Above is an image of Andrew Merrill catching some air while downhill mountain biking at the Mountain Village Bike Park near Telluride, Colorado. For this image, shot in mid afternoon, I opted to darken down the background by using a high shutter speed. The dark background was also helped by a thin cloud that moved in momentarily. Image Data: 1/2,500th sec. @ f/2.8, ISO 200, Nikon D810, Nikkor 70-200mm lens.

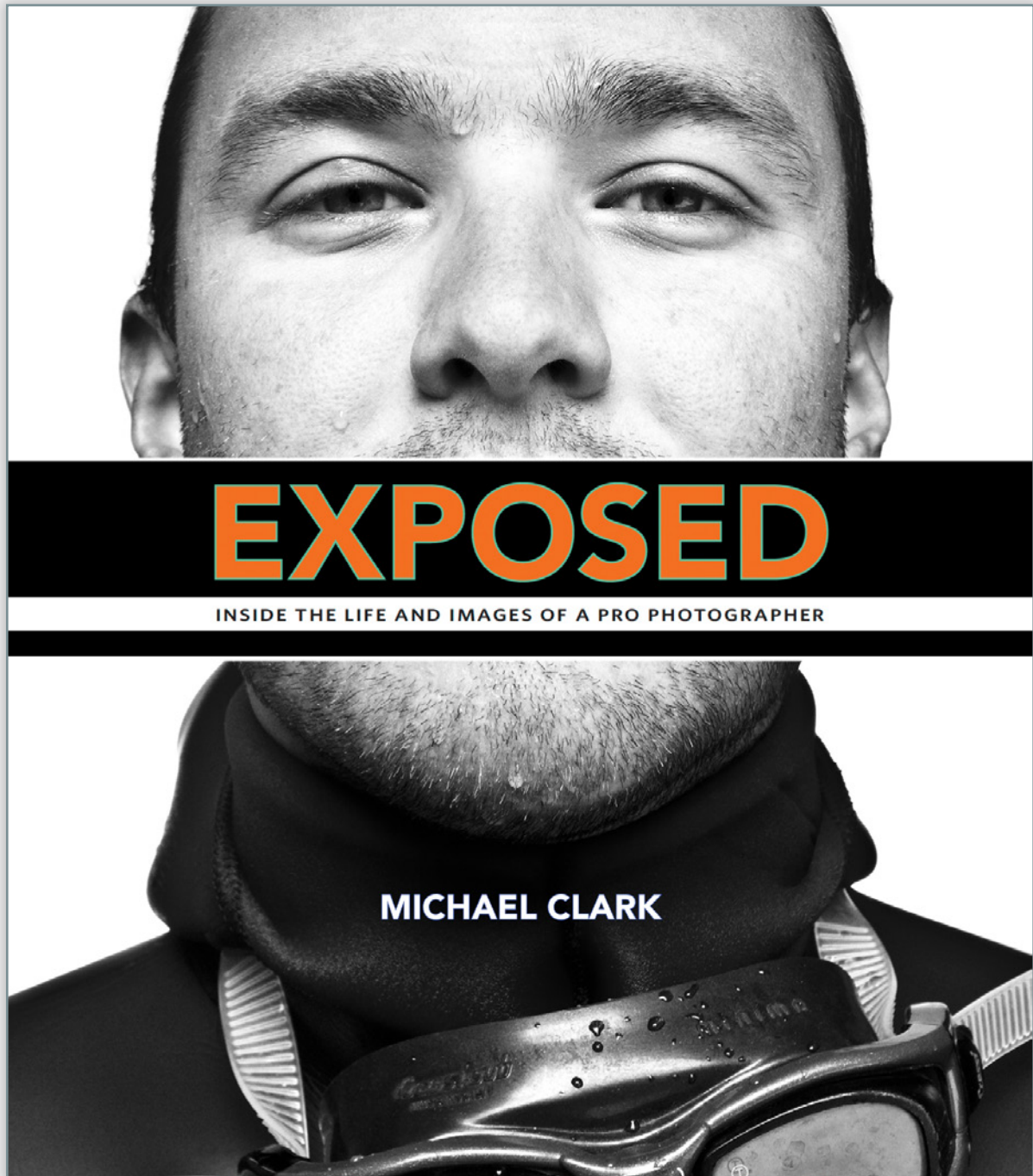
ogy should work with any Canon or Nikon camera.

With Hi-Sync, we are now free to use any shutter speed and aperture combination we want. When trying to overpower the sun while shooting action, this means we can freeze the action with a high shutter speed, which is much more effective at stopping motion than a fast flash duration. Alternatively, having the freedom to choose any aperture means we can shoot portraits wide open or at

very large apertures, creating a nice, out-of-focus background, as shown in the portfolio image on pages 32-33. Using a large aperture (like f/2.8 or lower) does mean that your autofocus will have to be dead on, especially for action images. I will continue testing the Skyport Plus HS and will be posting blogs with the results in the near future, so stay tuned. For more info on the new Skyport Plus HS, check out the two blog posts mentioned at the beginning of this article and visit the [Elinchrom website](#).

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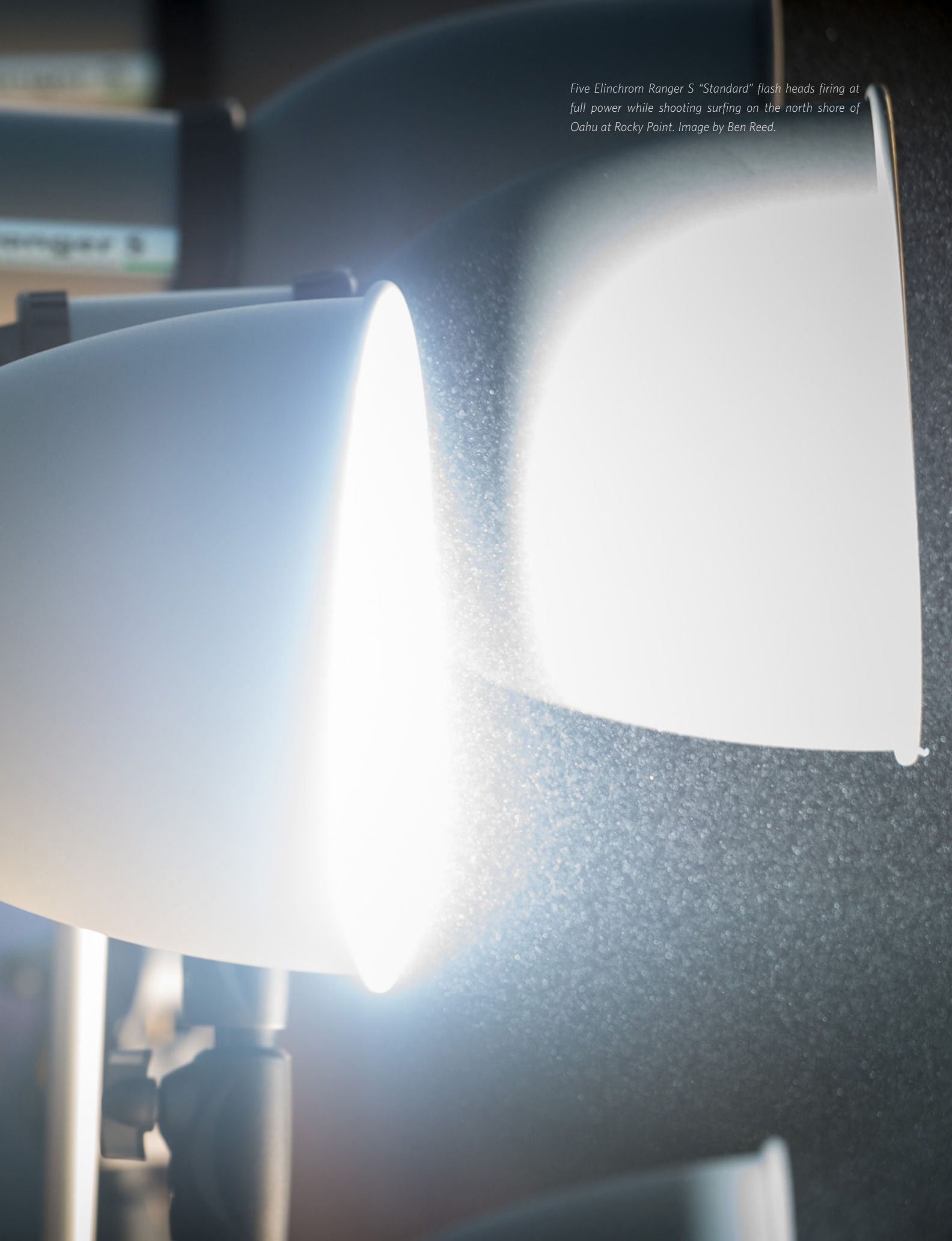
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on assignment:

HYPERSYNC SURFING

CREATING A GROUND-BREAKING IMAGE
USING HYPERSYNC FLASH TECHNIQUES

Five Elinchrom Ranger S "Standard" flash heads firing at full power while shooting surfing on the north shore of Oahu at Rocky Point. Image by Ben Reed.



Note: This article was originally published on the Elinchrom blog. At the time this was shot, Hypersync was the only game in town. A few weeks ago, Elinchrom announced their own Hi-Sync transceiver, the [Skyport Plus HS](#), which is much easier to use and results in better overall images. The Skyport Plus HS is reviewed here in this Newsletter. Hi-Sync is an updated version of HyperSync. Since PocketWizard has the name "HyperSync" trademarked, Elinchrom had to opt for a different name even though technically HyperSync and Hi-Sync use the similar technology.

In photography, it is a rare thing indeed to create an image that has never been created before without a Hollywood-sized budget or extensive retouching in Photoshop. Over the last few years, I have been experimenting with the Hypersync capabilities of the Elinchrom Ranger RX Speed AS pack along with the Ranger S flash head when using the PocketWizard ControlTL transceivers.

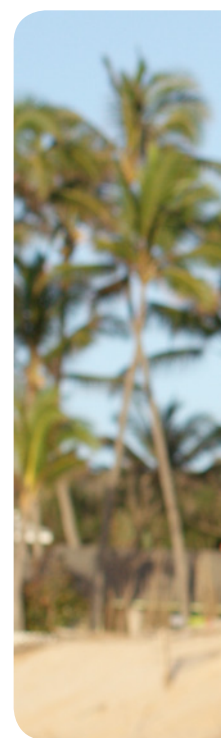
Ever since I first started playing with Hypersync I have dreamed of being able to overpower daylight and light up a surfer on a wave from a far distance. I tried it out in Tahiti with mixed results three years ago, but this year, with the help of Elinchrom and PocketWizard, I was able to pool the extensive gear needed and head out to Hawaii to give it another try. As you can see from the image on page 29, we pulled it off. As far as I know, this is the first image ever created of a surfer on a wave that was lit with strobes from 500-feet (150 m) away. To put that in perspective, the light from the strobes traveled a distance equivalent to 1.4 football fields and overpowered daylight (with the help of a cloud).

To make this experiment possible, Elinchrom graciously

shipped four Ranger RX Speed AS packs, four S heads and four high performance reflectors half way around the world to the north shore of Oahu. I brought with me one extra Ranger setup, which made for a total of five Ranger packs and heads. With this setup we had 5,500 Watt/seconds of lighting power at our disposal. Additionally, PocketWizard sent four extra Power ST4 transceivers to go on top of the Ranger RX Speed AS packs so that I could trigger all five packs using Hypersync with the PocketWizard Flex TT5 transceiver.

In my experiments shooting ice climbing and other sports with one flash head, I found that I could consistently overpower the sun from 60- to 70-feet (20m) away. In shaded conditions, as with my latest ice climbing shoot, I was able to light up the bottom of a gorge almost 200-feet (60m) away with one Ranger pack and head. With that in mind, I imagined that I could light up a surfer on a wave at up to 500-feet (150m) away with five Ranger packs and S heads working together. It took some trial and error and a few extremely helpful assistants to actually make this work.

For this shoot, I hired pro surfer Tommy Ihnken, who lives on the north shore of Oahu. The waves on the day of the shoot weren't exactly what we had hoped for; they were a bit unpredictable and small, but Tommy is known for catching some big air and he was keen to give it a go. We opted to shoot at Rocky Point, which is a surf break known for huge airs off medium sized waves. Along with me on this shoot were three assistants: [Ben Reed](#), Robin Dabney and the legendary surf





photographer and my good friend, [Brian Biemann](#). All three were indispensable on this assignment. Brian, as one of the top surfing photographers of the last 35-plus years, told me that he had seen several photographers try to light up a surfer on a wave with strobes on the beach, but they never had any luck unless they shot at night, and only from about 60-feet away. Hence, with this shoot, we were being very ambitious.

Once we got all of the gear to the beach and got set up, we had two and half-hours of daylight to work with. For the first hour we got nothing of note. Not a single frame. With full sun hitting the surfer, I could see that in a few shots we were filling in the shadows but we were not actually overpowering the sun. We realized that the high performance reflectors, when used from that distance, were like lasers and that the light was going right past Tommy for many of the shots because he was moving all over the place with the waves. The next step was to have two assistants direct the flash heads, moving them with the surfer, so we could make sure we were hitting the surfer with the lights. After a few tries, we got some images where we could see that the lighting was working; we just needed to wait for something interesting to happen.

Within a few minutes of putting two assistants on the flash heads to move them with the surfer, the sun dropped behind a thinly veiled cloud and Tommy caught a decent air, one of only three he was able to get over the course of the entire shoot. In that moment, everything came together and helped us create the image shown on the next page. With the strobes firing at full power I only got one image per flash, and the fact that the timing was perfect for this image is a small miracle. There are so many

things that had to come together to get this image. It still boggles my mind that we actually pulled it off. Brian was pretty amazed that we even got it to work, much less that we got an action shot. After we got “the” shot, I kept shooting for another hour or so. In that time we got several other shots that were fully lit but none of them measured up to the image shown on the next page.

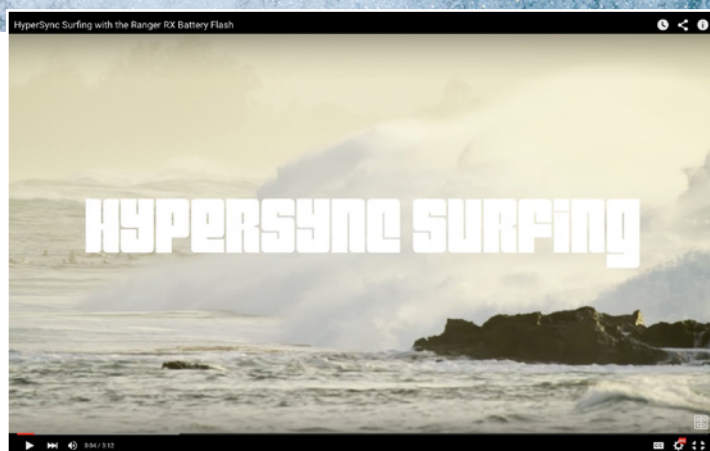
To capture the image, I shot with a Nikon D4, a Nikkor AF-S 400mm f/2.8 telephoto lens and a 1.4X Teleconverter. This setup resulted in a 560mm f/4 lens. The exposure for the resulting image was 1/1,250th sec at f/4 at ISO 800. Because we were shooting wide open the lens had to have exceptional autofocus—and as you can see, it performed flawlessly. Gauging the distance of the surfer from the strobes was a matter of looking at the focus marker on the lens, which indicated a distance of about 500-feet. My shooting position was approximately 60 feet to the right of the strobes on the beach and basically in line with the flash heads.

While I don’t consider this to be the best surfing image I have ever created, it is certainly different from any other surfing image I have produced and is not a bad shot by any means. As a proof of concept, it illustrates how Hypesync, when pushed to extremes, can be used with the Elinchrom Rangers to create images that never existed before.

My thanks to Elinchrom and PocketWizard for believing in this project and for sending out the extra gear to make it happen. My thanks also to Brian Biemann, Ben Reed, and Robin Dabney for helping me on this project. If you want to see more on this project, check out the behind the scenes video on the [Elinchrom blog](#).



Page 27 (top): Robin Dabney and I setting up the strobes and testing them at the beginning of the shoot. Image by Ben Reed. Page 27 (middle): Shooting with a Nikon D4, a Nikkor AF-S 400mm f/2.8 lens with a 1.4x teleconverter resulted in a 560mm f/4 focal length. Image by Ben Reed. Page 27 (bottom): Five Elinchrom Ranger RX Speed AS packs with the PocketWizard ST4 receivers mounted on top of each pack. Image by Ben Reed. Above: The final shot from this shoot with Tommy Ilnken. Right: A screenshot of the behind the scenes video created by Ben Reed. To check out the behind the scenes video visit the [Elinchrom blog](#).





Above: Michael Clark discussing the objective with pro-surfer Thomas Ihnken at Rocky Point on the north shore of Oahu, Hawaii. Image by Brian Biemann. Right: Michael Clark attaching the PocketWizard Power ST4 receivers to the top of the Elinchrom Ranger battery-powered strobes. Image by Ben Reed.



Right: For this shoot, we used the Elinchrom Ranger battery-powered strobes with the "S" Flash heads, which are optimized to work with HyperSync and also had the Elinchrom high-performance reflectors attached to each flash head. Image by Ben Reed. Below: Michael Clark and pro-surfer Thomas Ihnken discussing the possibilities at Rocky Point on the north shore of Oahu, Hawaii. Image by Brian Biemann.



portfolio





portfolio





Making Fine Art Prints

An excerpt from my updated e-book A Professional Photographer's Workflow

This is an excerpt composed of material from Chapter 6 of my recently updated e-book [A Professional Photographer's Workflow: Using Adobe Lightroom and Photoshop](#). The updated e-book is a 497-page book that gets down to the nuts and bolts of a real world digital workflow. It starts out with a shooting workflow and then covers every aspect of the digital workflow, including storage options so you don't lose images. Chapter 6 is a new chapter entitled, "Making Fine Art Prints," hence the title of this article. What follows is the introduction from this chapter, a section entitled, "Why even bother making Prints," and a brief section on the hidden costs of printing on an ink-jet printer. For more information about *A Professional Photographer's Workflow: Using Adobe Lightroom and Photoshop* and to purchase a copy please visit my [website](#).

The word "artist" is a word I use very sparingly. That term seems to be very much overused these days. Most artists that I know and respect never call themselves artists at all. I have been in and out of the art world my entire life, having produced my first work at the age of three and a half, and then spending most of my upbringing in one art class or another. I started out drawing, then branched out into just about every other form of art including painting, scratchboard, woodblock prints, lithography, glassblowing, sculpture, photography and others too numerous to

list here. After a brief stint in the physics world, I returned to art in the form of photography. But, as an adventure photographer, I have never felt like my images were art.

In the last few years, I have made a number of huge prints of my images. I recently had a client ask for thirty-five large format prints up to 40x60-inches. During the process of creating those prints, I felt more like an artist than I have in a long, long time. There was something familiar about putting ink onto paper and producing a tangible thing that would make people stop and stare. It was also very interesting to watch people interact with those huge prints at the client's offices and see their mouths drop open with amazement, not knowing that the photographer was standing just next to them. Seeing my images printed, framed and hung on wall in the last few years has changed my perspective on printing and how important it is to take the image all the way through to a tangible product.

Modern digital photography relies on a wild array of high-tech tools to create the final image. There is certainly a completely different feeling with photography than I had in my early teens when I painted an image or molded an orb of molten glass. With photography that feeling of connection to the final piece isn't as immediate. After all, for any photograph I've created, I didn't sketch every



CHAPTER SIX

MAKING FINE ART PRINTS

'I realized then, that to do anything extraordinary requires much more than ordinary effort.'

-- BASHO, 16th century Japanese poet

contour of the image and render it by physically touching the paper or canvas. Instead, my camera captured the light, then I toned and worked up the image on a computer and the printer laid down the ink using very sophisticated technology on high-tech archival paper. Nevertheless, when the finished piece is on the wall and I watch people interact with it, the end result is the same: the viewer is transported to another place, another state of mind, and one hopes, is inspired by the image.

WHY EVEN BOTHER MAKING PRINTS?

Why make prints of your images? This is a valid question in this day and age of digital photography. It isn't an easy question to answer, especially because printing is expensive and unless you sell prints, it is tough to see why or how it will improve your photography. I will explain why I think it is important to make prints in a rather

round-about way. Before we dive in, understand that I don't work for, nor am I sponsored by, any of the companies that make printers. So I am not here trying to sell you on why you should buy a printer. I am discussing the value of printing your work and how it can improve the quality of your photography.

In the [Summer 2011 issue](#) of my Newsletter, I discussed an [interview](#) that appeared on the popular website *aphtoeditor.com* with legendary photographer Kurt Markus in my Perspective piece entitled, "Following Through." In that interview, I was struck by some of his comments where he said, "It takes guts to make a print. You know you have to convince yourself that this is you, that you've made this and that you're putting your name on it, and you also have to believe that maybe somebody else either can appreciate the work you've done or can appreciate the fact that this is you." Kurt went on to say in that

If you are looking at large format printers, then there are great options from both Canon and Epson here as well. On the Epson side, the 7900 and the 9900, which are respectively 24-inch and 44-inch printers, are the standard of the industry. On the Canon side, they have the iPF6400 and the iPF8400, which are respectively 24-inch and 44-inch printers. Image quality out of both the Canon and Epson models are neck and neck. If pressed, I have seen a slightly wider color gamut on the Canon printers but in all honesty the Epsoms are a lot easier to use. HP still makes the excellent Z3200 series printers in 24-inch and 44-inch models, but as HP as all but given up on the large format photo printers I would be hesitant to purchase one of these.

Which printer model you choose depends more on your budget than anything else. The reality is that buying a printer is just a gateway to buying inks from Canon or Epson. Once you have the printer, if you print regularly, you will end up spending far more money on inks than you ever paid for the printer. In my experience, Epson printers, because they are the industry standard, have the widest array of printer profiles built for them (which we will talk about shortly) and because of this, they are the easiest printers to get great results from. In large part, this is why I recommend the Epson P600 and P800 to first time inkjet printer buyers. If you are looking to purchase a large format printer like those mentioned above, I am willing to bet you have owned a few other printers and are capable of getting excellent results—especially considering the cost of those large format printers.

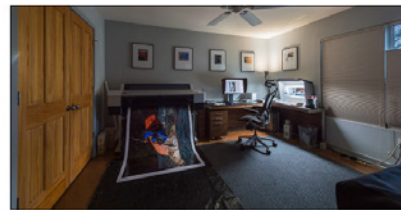
COLOR MANAGEMENT FOR PRINTING

As we detailed in Chapter 2, solid color management is the heart of any digital workflow and if you intend to print your images your color management skills will be tested. When you start printing images, it becomes apparent very quickly why excellent color management is important. With poor color management comes poor results—and that will result in sub-par prints that look dark and muddy

compared to the image as displayed on the monitor. While this might sound counterintuitive, I have found that spending money on top-end color management tools, like a good monitor calibration device that can also make printer profiles, will save you money when printing.



The key elements in a color managed workflow are a good monitor, like those discussed in Chapter 2, a monitor calibration device (as shown above on the monitor) and a photo printer like the Epson P800 shown above. Also, as shown below, having your workspace lighting dialed in is critical to working up images and evaluating prints in a controlled environment.



interview, “I’ll boldly say this. Those people [who never print their images] are never going to make it.” Now that is a bold statement, and I probably had the same knee-jerk reaction when I read that as you are having right now. Over the course of my 20-year career, I haven’t printed a whole lot of my images—until recently. Before you blow off Kurt’s statement I implore you to listen to his explanation and let this roll around in your mind over the next few weeks. Kurt went on to explain, “[They are never going to make it] because they won’t be satisfied. They’ll just get fed up with looking at their pictures on a computer monitor, because they’re going to surf the net, and they’re going to look at other people’s pictures, and they are going to wonder what’s wrong with theirs.” He also said, “If you make pictures, and pictures is your work, you might last for a few years, maybe even 10, but why would you want to be a photographer and not take it all the way, all the way to a print? I do not get it.”

Ok, so before you think I am off my rocker here, let me explain my reaction to Kurt’s comments and my experiences with printing my own images of late. About the time I read this interview with Kurt Markus on *aphotoeditor.com*, I was making 13x19 inch prints on my Epson R1800 and I had worked up a particular image file so that it would print well. The print came out very nice, but while I was looking at it closely I noticed a bunch of strange spots in the print. I checked my image file and low and behold, there were fifty or sixty dust spots right there in the image file. Now, this is a very specific example, but the point is that we look at prints with a much more critical eye than we look at images on a monitor. Also, with a monitor, we are relying on the monitor to show us an accurate preview of the image, which is why I harped so critically on monitors way back in Chapter 2 (in the e-book). The point I am trying to get across here is that you really don’t see your image in all it’s full glory

until you print it. What you see on your monitor, regardless of how amazing your monitor may be, is not the full image. By printing your images and looking at those prints, you will either be depressed or inspired by your own work. Either way, those prints will act as motivation to keep working on your photography skills.

Another reason to print your work is to improve your post-processing skills. If your prints look less than appealing, that is a clear sign that you need to hone in your post-processing skills and especially your color management. A good looking print is proof that you have worked up your image with an eye towards excellence. If you are really obsessed with photography, and it just isn't a passing fad, then the drive to take it as far as it can be taken involves printing your images. You will take your work to a higher level once you start printing your images on a consistent basis. This may or may not be a statement you believe, but in the last few years I have found this to be true—and it is also the best reason I can give as to why it is important to print your images.

HIDDEN COSTS OF PRINTING

One of the factors you will also need to think about is maintaining your printer, especially if you live in a dry, dusty environment. To my knowledge, none of the manufacturers really talk about how to keep your printer humming along without any issues. Here in New Mexico, it is particularly difficult to keep the inkjet nozzles from clogging up because this is a fairly dusty and very dry environment. I find that if I make one print each week that keeps the nozzles primed and the printer working in excellent form. Having to make a print each week definitely means that there is a hidden cost to owning and using an

inkjet printer. For my Epson 9880, which is a huge 44-inch printer, this means I have to spend about \$800 each year on ink and paper just to keep that printer humming along. For my smaller Epson 3880, the cost of keeping it in top form is only a few hundred dollars per year. I bring this up because anyone buying one of these ink jet printers, from Epson, Canon or HP may not be aware of this added expense. Inkjet printers are made to be used. If you let any inkjet printer sit around unused in a dry environment for several months it may never work the same again—if it works at all. For those in a more humid environment, this is less of an issue to worry about but still the printers need to be used regularly and I would suggest making, at a minimum, at least one letter-sized print every two weeks.

I have personal experience with printer inks drying up. I owned one Epson printer that dried up after lack of use over six months. I spent a few hundred dollars on ink cartridges trying to clean the nozzles to no avail. That printer, an older Epson R1800, never came back from the dead. I have also owned a Canon iPF5100, one of Canon's large format printers, which had one print head permanently clog up after a five month period without use and needed to be replaced. One month later the other head clogged up and never worked again. That Canon was so old when the print heads clogged up that it wasn't worth paying the \$900 USD it would cost to replace the printer heads. One other piece of hard won advice I should share is when buying a printer, spend an extra \$50 to \$80 and buy a cover for your printer. That will keep dust and grime out of the printer and help it to keep working as new.

To purchase this e-book please visit my [website](#), where it can be purchased via PayPal.

The Hustle Never Ends

by Michael Clark

When I started out as an adventure photographer, I knew it would take years to really establish myself and solidify a career in photography. I had read somewhere that it would take two to three years to go full-time as a freelancer, and then another five to seven years before I would be making decent money. Somehow, early on I got it into my head that if I could make it to the ten-year mark, I would have it made in the shade and assignments would be coming my way non-stop.

Before I went full-time as a freelancer – almost 20-years ago now – I ran into James Balog and had a conversation with him about his work and career. I remember him saying quite clearly that it only gets harder the longer you work as a photographer and that the continual hustle to get assignments never ends. That blew up my pre-conceived notion about making it to the ten-year mark and then hitting easy street. He also mentioned that every year there are young photographers entering the profession who are hungry, willing to work extremely hard, and who want to take his assignments. At that point, I was one of those hungry photographers.

Over the years, I've learned that, at least for the adventure genre, finding motivation is key to moving your career forward. When I was starting out, I had an intense desire to make amazing images and also serious motivation to make a living. Once I got established, I realized

that it would be all too easy to relax a bit and not work as hard as when starting out. For me, it was and still is the new photographers who are full of energy and really pushing hard that make me push myself as hard as I can to come up with new and exciting work. Those young guns out there help keep my motivation high and keep me pushing the envelope.

I started out shooting mostly for editorial publications, then moved into shooting commercial assignments for advertising. After shooting a few “big-time” assignments I came to realize very quickly that with big sums of money at stake comes a huge amount of stress. Most of that stress is self-imposed because I know I have to come back with images that will make the client happy. Delivering images to the client that surpass their expectations is also a serious form of motivation for me and always has been.

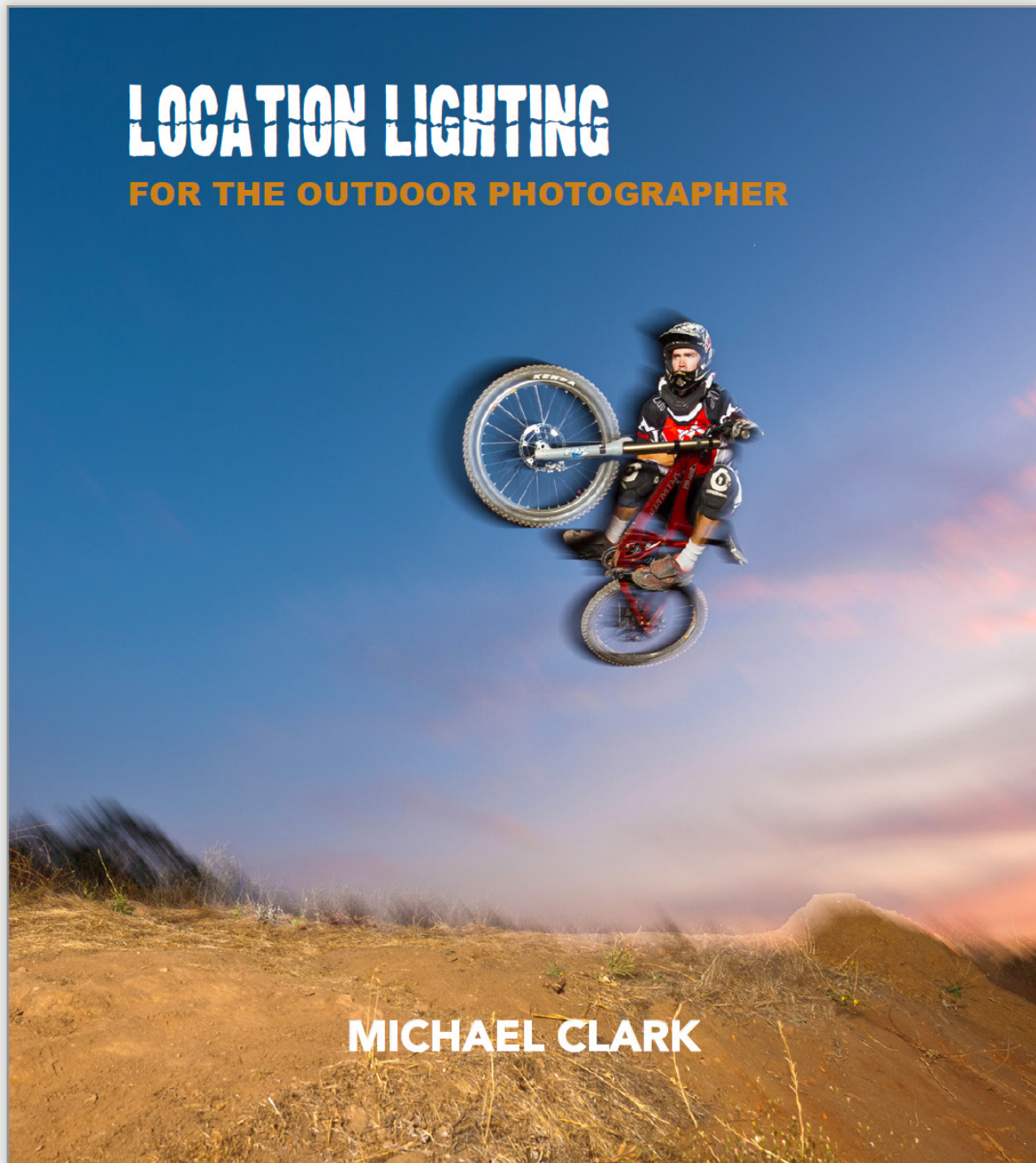
The past 20 years have taught me that staying motivated, however that happens, is key to a long career in this field. If I am not constantly pushing myself and my work and exploring new things, prospective clients will see that. Every year, I have to keep shooting portfolio images or personal projects that take hard work and dedication to pull off to make sure I am still relevant so that I can be around in this profession for another 20 years. The hustle never ends.



The Mestas family driving a herd of cattle on the Mestas Ranch in the middle of the Rio Grande National Monument near the Colorado/New Mexico border north of Taos, New Mexico.

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