

NEWSLETTER

MICHAEL CLARK

PHOTOGRAPHY



FALL 2010



FALL 2010 NEWSLETTER

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Cover: World class Kenyan marathon runner Caroline Rotich on a late afternoon training run in Santa Fe, NM.

Above: Smoke from a small forest fire floating in Kings Canyon National Park in southern California.

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Ten Years in the Making

THIS ISSUE MARKS THE 10TH ANNIVERSARY OF THE NEWSLETTER



While putting this Newsletter together I realized this issue marks the 10th anniversary of this publication. It was in the fall of 2000 when I first put together and sent out printed copies of the newsletter as a marketing piece to about 200 of my clients and contacts. And then in the fall of 2004 I started sending this Newsletter out to a much larger mailing list via email. From that day on folks started signing up for the Newsletter and it now goes out to over 5,000 subscribers across the globe four times a year. It is my best form of marketing and I am amazed by the response I get each time I send it out, not only from you the subscribers but also from my clients.

Looking back this Newsletter is responsible for a lot. It helped me to get a major assignment with Adobe to shoot for Lightroom Version 1.0 before anyone had ever heard of Lightroom. It has helped me get dozens of other assignments from magazines and corporate clients. It was a big factor in getting the call to write my book *Adventure Photography: Capturing the World of Outdoor Sports*, which was published late last year. And it is also one of the big reasons why I am able to get so many gear sponsors for photo equipment including Adobe, Manfrotto, Gitzo, Elinchrom, LowePro and others. It was a factor when Nikon went looking for a columnist in Nikon World Magazine. In short, this little Newsletter has done more for my career than I could have ever dreamed when I started it way back in the fall of 2000, which is why I keep publishing it and sending it out to all of you. Hence, my sincere thanks to all of you who read this and subscribe to the Newsletter. It is an honor to have you reading it!

With the Thanksgiving Holidays approaching here in the USA in just a few weeks, it seems like this year has flown by. I have literally been on the road every weekend save

for one or two here and there since early September, 2010. This has been one of my busiest years ever and I don't take that for granted in this economy, especially when I know it has been a tough year for many photographers and everyone else.

A few months ago I had the pleasure of shooting with some world-class Kenyan runners who live and train here in Santa Fe, New Mexico. You can see some of the images from that shoot on the cover of this Newsletter and also in the Portfolio section starting on page 14. Working with these runners was pretty incredible because they train here in the US and compete at marathons and races all over North America. Caroline Rotich, who appears on the cover of this issue, is one of the top female runners in the world and just recently got 8th in the New York City marathon with a time of 2:29:46. She was only off the lead by 86 seconds. My congratulations to Caroline and her team.

My travels and assignments for 2011 are already piling up. I will be in Hawaii, Chile (Patagonia), Seattle and Salt Lake City shooting a variety of assignments early next year. And of course I will be teaching several workshops and seminars in 2011 as well. Stay tuned to the website and blog for more info on those. And of course I will be posting info about upcoming workshops here in the newsletter as well.

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Commercial Portfolio on FoundFolios.com

MICHAEL SIGNS ON FOR A FOUNDFOLIOS.COM PORTFOLIO IN TANDEM WITH ADBASE



Earlier this year when I renewed my subscription with Adbase I also signed on for a standard portfolio with FoundFolios.com. I have to say they have the cleanest and best looking online sourcebook portfolios I have seen anywhere. I rarely like black backgrounds for websites but they have pulled it off. Of course this is just an additional marketing push in concert with my own website, blog and this newsletter as well as direct e-promos and postcards but hey, everything helps.

The hope is that this online sourcebook will help bring in even a little more business. If nothing else it is a great portal for my website and shows my work off well. Check out [my portfolio on FoundFolios.com](#).

RECENT CLIENTS: Nikon, Adobe Systems, Inc., Red Bull, Smartwool, Pixiq.com, Lark Photography Books, Outdoor Photographer and Nikon World Magazine.

Thoughts from the 2010 Photo Plus Expo in NYC

MY PRESENTATION FOR MANFROTTO AND ELINCHROM, SEMINARS AND MEETINGS

Michael Clark presenting in the Manfrotto booth for Elinchrom at Photo Plus. Image Copyright © Sara Stathas



I went out to the Photo Plus Expo in New York City in late October. It is one of the biggest photo Expo's in North America and all the big manufacturers are there showing off their new gear. In addition, there were quite a few photographers, myself included, presenting on a variety of topics related to marketing, lighting, shooting and digital workflow. I was presenting for Manfrotto and Elinchrom. As you can see in the image above there was a good turnout of around 70 or more people who watched the presentation, which was on High Contrast Black and White Portraits. I demonstrated my technique for shooting high contrast black and white portraits using Elinchrom Quadras, Skyports and a Lastolite Hi-Lite background. My thanks to the folks at Manfrotto for all their help and for including me in

the mix. It was a blast to meet so many photographers and to see quite a few clients and friends from the photo industry.

Of course there was a ton of new and current gear on hand for people to check out. That is the whole point of the show. In addition to my presentation, I had a truck load of meetings with other clients and sponsors. For a photographer trying to get a foothold in the industry the Photo Plus Expo is a great place to meet with potential clients, other photographers and also to attend seminars on a variety of topics relating to the business of photography.

For a full rundown on the new gear I saw and some other thoughts on the show check out my blog post [“Thoughts from the Photo Plus Expo.”](#)

Surfing Photography Workshop in Hawaii

BIG WAVE SURFING PHOTOGRAPHY ON THE NORTH SHORE OF OAHU - JANUARY 13-16, 2011



Join legendary surfing photographer Brian Biemann and adventure sports photographer Michael Clark for an exciting one-of-a-kind workshop that delves into the world of surfing photography. Brian is a top surfing photographer who has been shooting the sport for more than 25 years. Michael brings his adventure photography skills and knowledge as well as his in-depth experience with digital workflow to round out the workshop.

This 4-day workshop combines daily photo shoots at world-class surfing locations and classroom instruction. We will be spending half of our time shooting in the early mornings and in the late afternoon and evenings when the waves and the light are at their best. The other half of 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

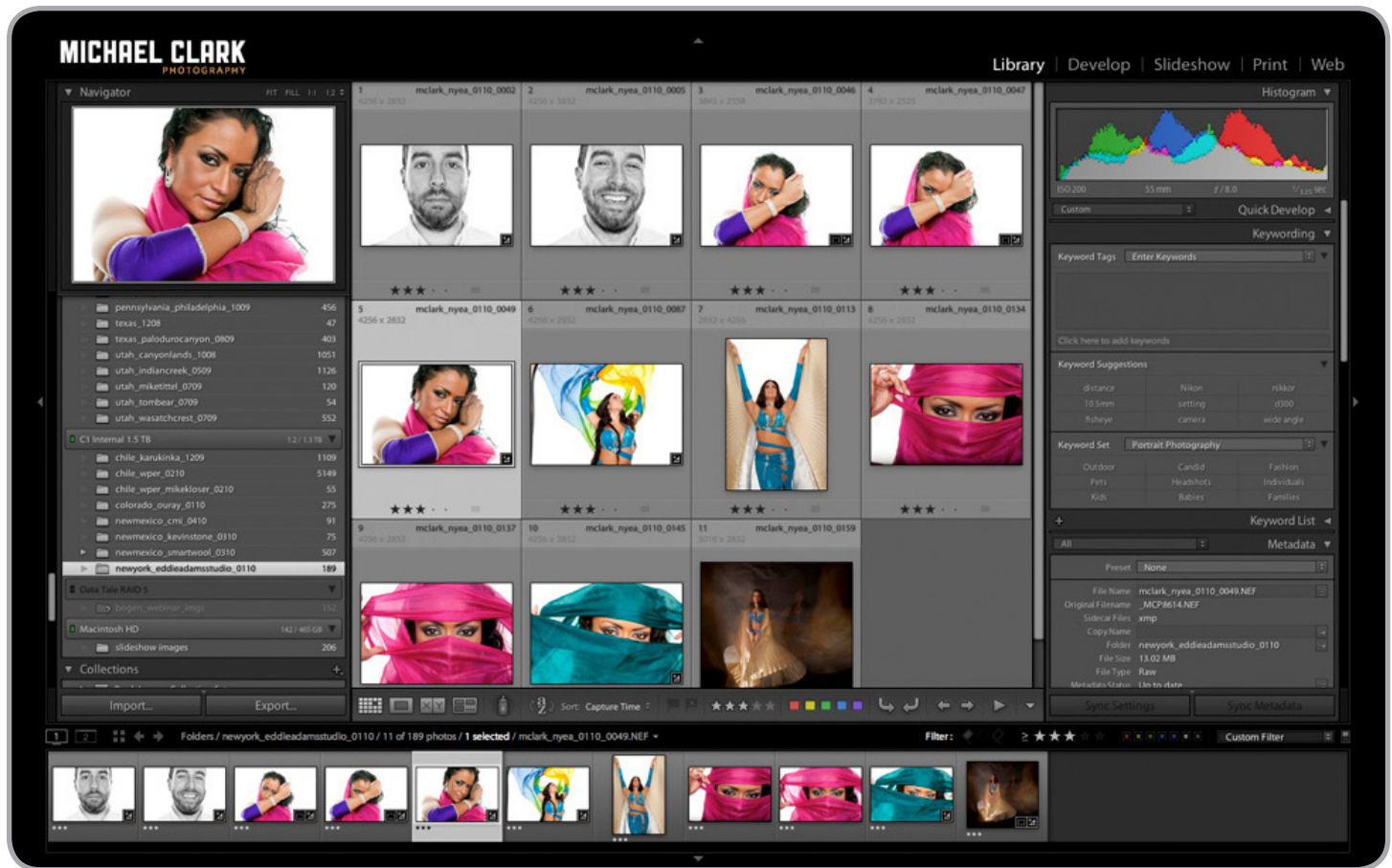
in detail using Adobe Photoshop Lightroom Version 3.2 (or whatever is the latest version of Lightroom).

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

The cost of this workshop is \$995 per person. A non-refundable deposit of \$350 is required to secure your spot on the workshop. If you've always wanted to shoot the amazing sport of surfing, then now is the time to register. 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.

Adobe Photoshop Lightroom 2-day Workshops

START TO FINISH WORKFLOW FOR PHOTOGRAPHERS



Lightroom is the essential software of choice for digital photographers. This unique hands-on application experience is an intensive two-day workshop focused on Adobe Photoshop Lightroom 3.2, in which participants learn to download, organize, manage, develop, and present digital photography using their own laptops.

We begin with an introductory overview of Lightroom, which starts with covering the database components, catalog files, previews, the metadata structure, and the steps for setting up application preferences specific to your personal workflow requirements. Topics include digital camera setup, choosing appropriate file formats for image capture, efficiently downloading images from the camera or a hard drive, sorting, rating, editing, global tone and color corrections, critical local corrections, input and output sharpening, presenting slideshows, and printing photographic images using Lightroom from start to finish. Under Michael's expert guidance, participants come to see why Lightroom puts

deliberate focus on the word "speed". This program allows photographers to spend less time in front of their computers and more time behind their cameras.

Sponsors: Adobe, X-rite, Blurb, Data Robotics, Nik Software, onOne Software

Cost: \$395.00

[Register online at Lightroom workshops.com](http://Lightroomworkshops.com). In 2011 I'll be teaching this workshop in Seattle, WA on March 5-6, 2011 and in Salt Lake City, UT on March 26-27, 2011. Please check my website for more information about the workshop and other dates in late 2011, which will be forthcoming.

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

My Favorite Camera Bags

LOWEPRO CAMERA BAGS AND PELICAN CASES



The LowePro Street & Field modular series of camera bags are perfect for adventure photography. Above is a sampling of the gear I take when shooting rock climbing.

***Disclaimer:** I am sponsored by LowePro. Even though I have bought a fair number of their bags at full price I have also received quite a few of their bags for free. If you are looking for a comparison of all the camera bags on the market this isn't it. I had been using LowePro bags long before I was sponsored by them and even back when I was paying for camera bags I tried them all and found LowePro bags to be the best built and most useful for my needs. I am not sponsored by Pelican cases and have purchased all of the Pelican cases that I use at full price.*

If you have read my book [Adventure Photography: Capturing the World of Outdoor Sports](#), then you know I have a fetish for camera bags. I have a whole closet filled with camera bags that are perfect for shooting certain adventure sports. Each bag was carefully chosen

to fill a need. I have Backpacks for getting the whole kit to basecamp or the hotel and smaller bags like the LowePro Toploader Pro 75AW for when I need to pare the camera gear down to the bare essentials. Getting even more detailed there are also lens cases, neoprene pouches and the like that allow me to customize the gear I take on a shoot to the Nth degree. And besides the soft sided camera bags I have a bevy of hard shell waterproof Pelican Cases that I use when circumstances call for them and in particular to store my lighting gear. Hence, my thought for this issue of the Newsletter was to share with you my favorite camera bags and Pelican cases.

First off, as I said in the disclaimer above I am sponsored by LowePro and I happen to think they have some of the best camera bags available anywhere. That isn't to say that other folks aren't creating great prod-

ucts. Think Tank, Kata, Tamrac, Tenba, Gura Gear and others are making some fine products these days. Think Tank in particular is probably LowePro's number one competitor and makes great camera bags but their bags, in my view, are designed more for the photojournalist and the sideline shooter than they are for the adventure photographer. That is just my take on their designs. And all of my observations here are just that – my observations and experiences. I am not here to denigrate any one companies products but tell you what works best for me. Now, onto my favorites.

Let's start with camera bags. Over the years, using LowePro bags one of the biggest benefits of their lineup is the extensive line of camera bags they produce. They have something for everybody and practically for every situation. This is a huge bonus because it allows me to customize my camera bag along with my camera equipment, especially when I need to go fast and light. It is because of this fact that their bags seem to work for me so well as an adventure photographer. Their Street and Field series with a few modifications is perfect for what I do precisely because I can customize the set up for whichever adventure or sport I am shooting.

LowePro Vertex 300 AW: The Vertex 300 AW is one of the gold standard professional backpacks. I see a lot of professional photographers using this pack for any number of reasons including it's ability to swallow an enormous amount of gear, the fact that it is one of the most comfortable photo backpacks on the market and also because it is incredibly tough. This has been my go to photo backpack for those times when I need to get an enormous amount of gear to a location or especially when I have to fly abroad for an assignment. It can carry three pro bodies, several lenses, a few speedlights, a laptop and all of the accessories that go along with that gear pretty easily. About the only problem with this pack is that fully loaded it can easily weigh 50 pounds, especially if you have a big lens in it like a Nikkor 200-400mm f/4 or a 500mm f/4. And just in case you were wondering it can also carry a 600mm f/4 (without the camera body attached).

Even though this is my favorite photo backpack on the market I will have to say that it isn't made for carrying long distances fully loaded. In fact, no camera bag manufacturer anywhere that I have seen is making a photo backpack that actually carries well. What I mean by this is if you look at the outdoor industry there are companies like Arc'Teryx, Gregory, Osprey

and others that are making true backpacks that carry extremely well. They are contoured to your back (and are customizable) and they come in a variety of back lengths to fit just about anyone. By comparison most photo backpacks seem to be camera bags with straps thrown on as an afterthought.



The LowePro Vertex 300 AW loaded to the gills with camera equipment. I have tried a lot of photo backpacks and this one is by far my favorite.

As an example of excellence, [Arc'Teryx](#) is making gear that is about as close to perfect as human beings can make. If you haven't checked out their stuff do yourself a favor and go to a local outdoor store and see it for yourself. Their products have tight stitching, are made of bombproof materials and are executed perfectly. It isn't cheap but when you see it you'll understand why.

I have had long conversations with the folks at LowePro about how they could radically improve their line of photo backpacks by first making a backpack

and then adapting that to carry cameras instead of the other way around. And I do have to say here that I have been incredibly impressed with the amount of thought LowePro puts into their bags and how much input they ask for. They work very hard to bring us all the best possible camera bags at a price we can afford. I have told them all about my desire for an Arc'Teryx style photo backpack that can carry 50 pounds comfortably all day. I wouldn't hold my breath for that pack to ever come to market though as I have been told it might cost around \$800, but I would pay full price for it if it ever does.



The LowePro Vertex 300 AW is a sleek, well designed photo backpack with ample room for equipment and it is also the maximum size allowed for airline carry-ons.

Alas, back to the Vertex 300 AW, they do actually make this pack in three different sizes: 100 AW, 200 AW and 300 AW. Those will fit different back sizes quite well though they are not all the same size in terms of the amount gear they will carry. The 300 AW is the largest and since I am 6'3" it works great for my back length. Nonetheless, if you are looking for a photo backpack I would highly recommend checking out the Vertex AW series from LowePro.

LowePro Toploader Pro 75 AW and the Street and Field Modular Series: I have been using LowePro's Street and Field (S&F) series for years now in tandem with their S&F Deluxe Technical Belt and a variety of lens cases. In my opinion it has been and is the best system for adventure photographers because it is so versatile. They just recently updated the entire Street and Field line and I can't wait to start using it. Look for

a review of that series in an upcoming Newsletter.

A few years ago LowePro gave me a prototype of their Toploader Pro 75 AW to take with me on an assignment in Patagonia and ever since it has been one of my favorite camera bags because of its versatility, design and compact build. It can take a pro camera body a medium



The LowePro Toploader Pro 75 AW and various Lens Cases are a versatile set up, especially when used with the rest of the Street and Field system by LowePro. Above is the set up I use when shooting adventure races: one camera and three lenses. The blue bag under the camera is a lightweight roll-top dry bag that the camera goes into when crossing rivers and when shooting from a sea kayak or canoe. I tend to use this set up with the LowePro Deluxe Technical Belt.

sized lens and a flash or just a pro camera body and a big 70-200 lens with the lens hood reversed - as well as a bunch of accessories in the outside compartments.

The Toploader Pro, which also comes in two smaller sizes, can be used as a chest pouch or as a fanny pack. I use it as a chest pouch for sports like skiing, mountain biking and trekking since that is the best set up when I need to carry a camera while wearing a backpack or when I want to protect it in the event of a fall. To mount the Toploader Pro on my chest I use the Topload Chest Harness. The chest harness can tend to sag if you have a big lens in the bag and it can feel like it is cutting off your breathing as well. It isn't the ideal solution but it is the best solution I have found for those sports and mounting a camera on my chest. When wearing a backpack I snake the sternum strap through the Toploader's belt slot and that really helps keep it in place.

When I am shooting rock climbing, adventure races or events I prefer to use the Toploader Pro 75 AW in fanny pack mode with the S&F Deluxe Technical Belt. The belt accommodates the Toploader perfectly and holds it tight on your hips. I can also add three to four lens cases or other pouches to hold whatever other gear I need to take with me.



Above is yet another customized set up using the Toploader Pro 75 AW and a few lens cases. This is often the set up I use when shooting skiing or mountain biking (especially when I have to ride). It allows me to carry a pro camera body and a 70-200 on my chest as well as a wide angle and fish-eye lens in my Camelbak pack.

As you can see, because this system is so versatile I take it on pretty much every assignment. If you want to read more about the Toploader Pro and how I use it in the field [download my report on covering the 2009 Wenger Patagonian Expedition Race](#).

LowePro Specialist 85 AW: LowePro sadly discontinued this bag last year but if you look for it you can still find it on shelves at some camera stores. This bag is a large fanny pack with a great belt that really sucks onto your back and carries extremely well. It can also carry two camera bodies, three lenses and a flash plus other accessories in a very compact space. In my mind this is still the best fanny pack ever built. I know a lot of folks love the LowePro Orion AW fanny pack but it always bobbed around and drove me crazy whereas the Specialist AW carries a bit more gear than the Orion AW, sucks onto your back tightly and doesn't move at

all, which is great when you are an active participant in the sports you are shooting.

I was sad to see it discontinued but still use it when I want to take more gear than the S&F set up will allow. I use this set up for shooting mountain biking, whitewater kayaking and any sport where I want to be able to move light and fast with a fair bit of camera equipment.



For many years the LowePro Specialist 85 AW was my favorite camera bag. Ever since I got the Toploader Pro and the S&F system it has seen a lot less use but I still use it every once in a while when I need to carry two pro bodies, three lenses and a flash in a nice compact bag that carries well. I still use it for shooting a variety of adventure sports.

Fully loaded it can easily weigh 25 pounds but it carries like a dream. A very nice shoulder strap comes with the bag which is a great addition and helps to support the bag when it is at max capacity. And like all LowePro AW (all-Weather) bags it comes with a rain sleeve built in, which pulls up from the bottom of the bag to protect your gear from rain, dust or snow.

Pelican Cases: As an adventure photographer there are times when you need to pull out the big guns when the weather conditions (or the airline baggage handlers) get rough. For those conditions I use Pelican Cases. They are hardened plastic cases that you can basically throw off a cliff without killing your gear. Rain, wind or sand are not a problem. The only downside is that they are not light. My favorite Pelican cases are the 1490 Laptop briefcase and the 1510 and 1610 rolling cases.

I use the 1490 laptop case for those times when I know

my laptop my get abused on an assignment and especially when others might be moving my gear for me on an extended expedition. It is heavy and cumbersome but it protects the laptop and hard drives. The 1510 is a great case when I need more protection than a photo backpack and want to make sure nothing happens to my photo equipment when I am headed into a location with bad weather like Patagonia, where it always seems to be raining. It can hold a significant amount of gear but is still the perfect carry on size for air travel. And if for some reason I have to check it I am not worried about my gear. I have the 1510 with the padded dividers, but sometimes I use it without the padded dividers and just put in various camera bags like the Toploader Pro and individual lenses in the LowePro lens cases. I have also used this to carry my Elinchrom Quadra lighting kit, which fits into the case perfectly with two heads and two complete power packs.

For my lighting gear I use the larger 1610 rolling cases if I need to take lighting gear on location. These cases weigh 22 pounds without anything in them so they aren't the most airline friendly cases but they do give me peace of mind that my expensive lighting gear is not going to get destroyed when flying. I normally have my Elinchrom Ranger strobe system in one of these - one power pack with an extra battery and two strobe heads along with reflectors, Skyport and Pocket Wizard transceivers, cords, light meter, etc. With all of that in the case it weighs 70 pounds and draws a lot of attention.

I will admit traveling with the 1610 rolling case is a royal pain. Customs documents detailing all the gear you are flying with is a must as you will get asked for



The Pelican 1610 rolling case is a behemoth. Above is my lighting kit packed into the case along with all of my standard lighting accessories including Pocket Wizards, Skyport transceivers, a light meter, an extra battery for the Ranger RX Speed AS pack, 2 strobe heads, reflectors, small umbrellas, grids and other misc. gear. With all of this loaded into the 1610 it weighs around 70 pounds.

those papers at customs check points when you return from a foreign country. And you will have to pay extra to check this bag unless you are very careful to pack lightweight gear into it. For me paying extra to check a bag isn't that big of a deal as it seems to happen on every assignment. If it is possible to rent the lighting gear in a nearby city then I much prefer to rent it and not have to deal with this case when traveling but that isn't always

equipment review

the case. I took this case with my lighting gear to Patagonia and back because I wanted to do some high end portraits of adventure racers down there. It was with me on location in some of the roughest remote country you can imagine - through the rain, wind, salt spray (from the ocean) and everything else it survived just fine and protected my lighting gear with no fuss. It did come back with a few serious chunks of plastic missing from the corners of the case but it is still in great shape and continues to work just fine.

A lighter option would be to use the Tenba Air Cases or the Lightware cases, which also do a great job when it come to protecting lighting gear (or any gear that you travel with or need to ship) but they are not as tough as the hard plastic Pelican cases nor do they protect my gear in intense wet conditions like the Pelican cases do.

Tenba Stand Bag: To get my lightstands, large umbrellas, softboxes and tripods to the location I use the Tenba CCT46 TriPak Car Case. It is basically a big long padded bag with a zipper down the middle and fully loaded it can easily weigh 50 or 60 pounds.

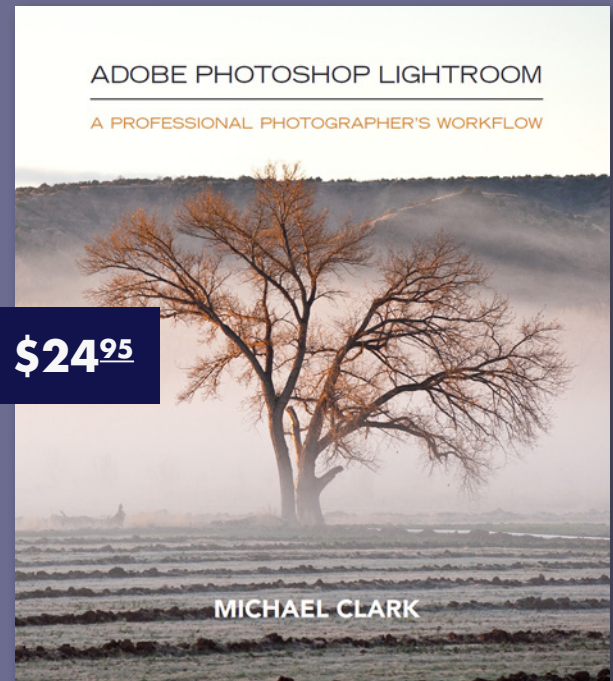


The Tenba CCT46 TriPak Car Case. In addition to lightstands, tripods and softboxes, I often also pack clothing or other soft goods into this bag when travelling with it.

So, there you have it. More than you ever wanted to know about the best bags to get your camera equipment to the location and protect it while shooting. The last thing I would recommend is an assistant to carry all of this stuff so you don't kill your back.

ADOBE LIGHTROOM WORKFLOW

A COMPLETE WORKFLOW FROM CAPTURE
TO OUTPUT BY MICHAEL CLARK



UPDATED FOR LIGHTROOM 3.2 AND PHOTOSHOP CS5

The Adobe Photoshop Lightroom Workflow, a 353 page e-book, is a workshop in book form. Updated for Adobe Lightroom 3 and Photoshop CS5, this e-book was completely re-written and presents a workflow that can be adapted by any photographer, professional or amateur. I can honestly say that I have not seen any other book on the market today that includes as much detailed and comprehensive information as this e-book does on digital workflow.

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

WWW.MICHAELCLARKPHOTO.COM

[PORTFOLIO]









The Definition of Success by Michael Clark

Success. What defines success in your mind? There is a story that Dave Chappelle tells on the TV series *Inside the Actor's Studio* that really struck me right between the eyes. In the story he was talking with his father about wanting to become an actor. His father told him, "Name your price in the beginning. If it ever gets more expensive than that, get out of there." Basically he said to his son "Decide now what success looks like." As a young man he was chasing after a dream that was going to be very difficult to achieve. And his father's advice was shockingly astute.

"HIS FATHER TOLD HIM, 'NAME YOUR PRICE IN THE BEGINNING.

IF IT EVER GETS MORE EXPENSIVE THAN THAT, GET OUT OF THERE.' "

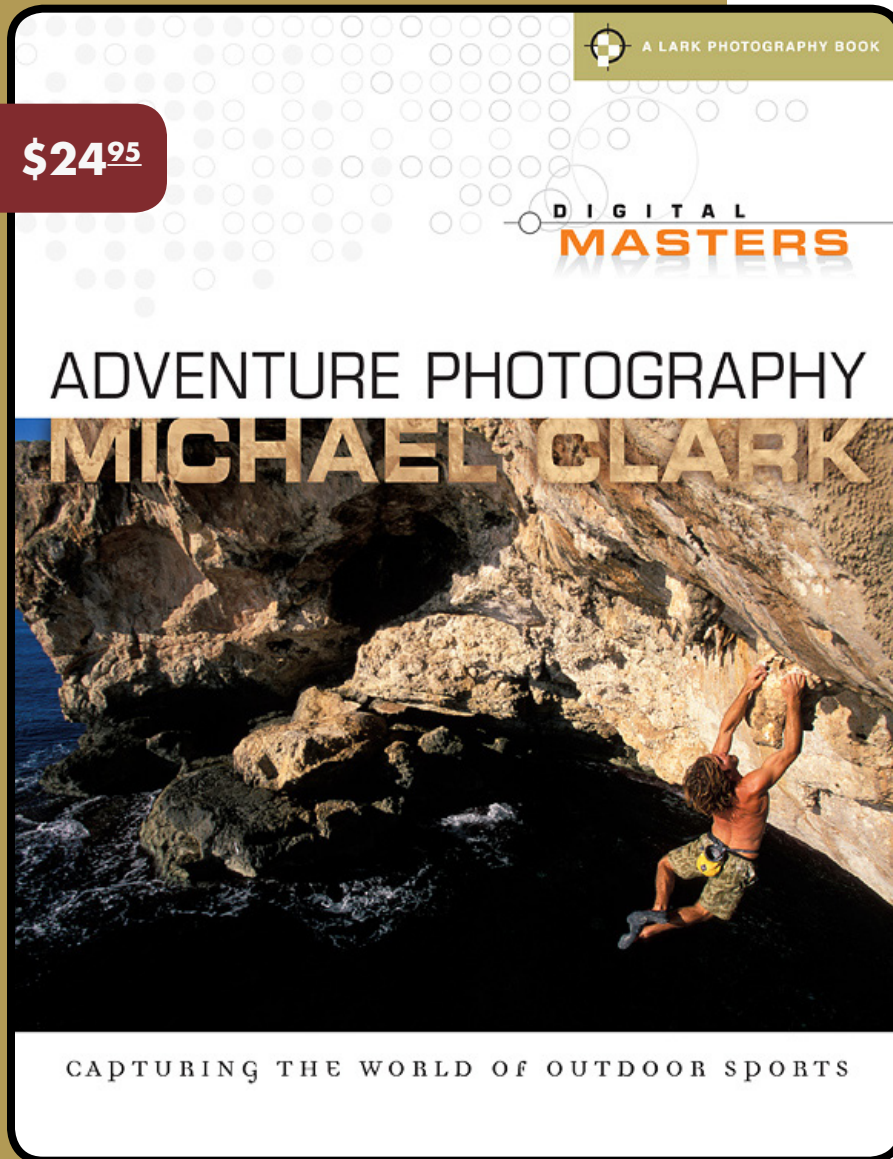
In this golden age of photography and in our capitalist society here in America success is usually defined by how much money you make. Sometimes the amount of money a person makes really is a good indicator of success and other times not so much. In the art world especially, the amount of money an artist makes during their lifetime has little to do with how they and their work is regarded. Vincent Van Gogh for example never made much money from his paintings but a 150 years later he is hailed as a genius. Alternatively, Pablo Picasso did fairly well financially and was no less an artist. Even a luminary in the photo world like Ansel Adams struggled for most of his career to make ends meet.

So what is the definition of success? I am not going to answer that question in this short editorial, nor am I capable of answering that question for anyone but myself. I bring up the question because as I look around in the world right now there are lots of folks who have lost a job or quit their job to pursue their passions. In the same vein there are more and more photographers hanging out their shingle as a pro every day. If you are just starting out, I encourage you to download the episode of [Inside the Actor's Studio](#) with Dave Chappelle. I know it isn't specific to our industry but it is a very open and honest look at how Dave "made it" and in that episode he pulls back the curtain so to speak on how he "made it" and what that looks like in reality.

I remember many years ago, just after I had gone full-time with photography, I met Ace Kvale in Ouray, CO and told him that I had made the leap. He encouraged me by saying that being able to make a living as a photographer "is a big deal, it is a success all in and of it's own and very few people ever get to that stage in a photography career." That was over 12 years ago and I still remember that conversation like it was yesterday. I don't bring this up to defend my income or success. I have done very well for myself with my photography career and I have achieved goals I never thought possible. Whether or not you make as much money as you want to with your career, how you define success will be a matter of much more than finances. Hopefully happiness, the ability to give back to a community and inspire others are big factors in any success – in addition to being able to pay the bills.

**DIGITAL MASTERS:
ADVENTURE PHOTOGRAPHY**
Capturing the world of Outdoor Sports

IN STORES NOW!!!



Digital Masters: Adventure Photography is part of a series of photography books written by highly acclaimed photographers who are leaders in their diverse specialties, the Digital Masters series provides the expertise necessary for creating successful, well-executed images. These unique books take you on the road, in the studio, and on the job with some of today's most talented image-makers who provide insight into how they think, work, and shoot. Novice and seasoned photographers alike will find inspiration for cultivating creativity and essential information.

This book details the ins and outs of creating top-notch adventure sports images. As far as I can tell there are no other books out there that even come close to covering as much ground as this book does. In fact there are few if any books that specifically talk about photographing adventure sports at all. I have basically downloaded everything I have learned about shooting adventure sports over the last 14 years as a full-time pro into this book. Some of the topics covered in the book include: equipment, outdoor gear, adventure photography fundamentals, artificial lighting, how I approach and shoot each of the main adventure sports, portraiture and lifestyle photography as well as what it takes to be a pro. The book also includes in-depth interviews with photographer Corey Rich and *National Geographic Adventure* photo editor Sabine Meyer - and a whole lot more.

DESCRIPTION FROM LARK BOOKS:

As one of the world's most respected adventure photographers, Clark offers sage advice—gained from years of hard-earned experience—on equipment, techniques, and the specific skills required to get in on the action. Learn to capture fast-moving subjects and deal with harsh conditions and horrible weather—even when you're hanging

from ropes and riggings in a squall. Of special interest is the Portraiture and Lifestyle chapter, which covers increasingly in-demand techniques.

ORDER THE BOOK ONLINE AT:

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amazon.com

BARNES & NOBLE



The massive redwood trees, some of which rise to almost 400 feet, looming above the forest floor in Redwoods National Park in northern California. Nikon D700, ISO 1600, Nikkor AF-S 24-70mm f/2.8D, Sandisk Extreme IV 8 GB CF Card