

# PHASE**ONE**



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P 65+, Capture One 4 PRO first shoot experience

by Walter Borchenko



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Unretouched RAW image file

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Drew Gardner  
London, U.K.

[drew.it](http://drew.it)

Phase One P 65+  
Capture One 4 PRO

London-based Drew Gardner's range of experience is extensive and includes war photography in Kosovo, stock, editorial and assignment photography. His latest success is as an international fashion photographer with a rapidly growing list of clients in Europe and North America. A unique personal drive is also a big part of what Drew is all about!



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Unretouched close-up detail taken from original RAW image file (inset and previous page)

*"Why am I a photographer? I want adventure, that's what I want. That's why I'm a photographer. When I was in school, all my schoolmates were looking at getting really worthy but boring jobs. I wanted to go out there and see the world, have great experiences, meet people, and make beautiful pictures. What can be better than that?"*

*To push the envelope to have more adventures, to inform more people about my world, and to make beautiful photography, it's as simple as that. Just to find the new next best picture and to chase the new next big idea which moves me is enough. The day I stop will be the day I die."*

The powerful spirit of photography that Drew lives is an infectious creative force. About a year ago, Drew

offered a full production fashion shoot at Phase One in Copenhagen to test out a proposed new digital back, if it were to be developed.

*"I floated the idea to one of the key members of management at Phase and I said, "When you develop a new back I'd love to try. Maybe do a production fashion shoot. I got a laugh and a positive comment, "Hey, Drew, we might take you up on that" and they did!"*

*It's quite funny because we had a strong initial concept, which didn't really work, involving a dog and some sausages. I also had some beach, some forest, and a model. The concept is inspired by my existing shoots from the Forest series. I would be using virtually identical lighting and effects. I knew*



“... it was instantly apparent on the laptop screen that this back was special, this back was different from anything that I've ever used before”

*that by shooting under these circumstances and the conditions that I'm used to, I would get a true idea of the capabilities of this back.”*

Drew is an experienced professional who knows how much talent he really needs to get a job done. Especially when circumstances make it tough to get everyone you may need for a shoot, it's really important to know who you can or can't do without.

*“The key with working in a forest is logistics. You've physically got to get the equipment in and out of the forest causing minimum damage to people and the environment, and for that you do need lots of manpower. What I typically like to do is have a first assistant who is watching for me — they're watching to make sure I don't slip up and don't*

*make mistakes, making sure that everything goes okay. The first assistant also looks after the rest of the crew, or makes sure the rest of the crew do what I want them to do. I had three more assistants to complete the crew. Once the lighting was set, the three assistants were dedicated to manufacture smoke. We also had the dog and it's trainer.*

*In an ideal world I would have had hair, makeup, styling, and a production manager who's put all of these elements together for me, but these additional people didn't happen for this shoot.”*

The team that Drew assembled were all seasoned professionals who had many years experience with digital shoots. Drew's first assistant Kaiser had extensive experience in London and Paris



so pressure would be no problem. This was a particularly important part of getting a real impression of what a P 65+ could do.

*"It seems a bit cheesy, but it absolutely wasn't forced. I was looking to be really critical. We took one of our first shots and I said, "Oh my God, look what they've done, I don't believe this, look at the detail here."*

*I think it's the first time it's ever happened to me where you can visibly see the difference instantly, even though this back isn't optimized, even though I was working with a product in development, it was instantly apparent on the laptop screen that this back was special, this back was different from anything that I've ever used before, and I've been using backs now for more than 4 years.*

*I called Kaiser, my first assistant over, and she said, "Oh my God, look at the detail!" She couldn't believe it either. I called over the other three assistants and got comments like "This is unbelievable." These guys were used to P 45s backs from other*

... the reason I'm a photographer is that I want to make beautiful pictures and I want great adventures. Phase One equipment has always allowed me to do that."



“[The P 65+ is] yet another chance to advance my own photography and my own art”

*manufacturers and none of them had ever seen anything like this.*

*We felt really lucky because we knew that we were part of something special — the first large-scale production shoot with the P 65+. It changed how we were thinking about the shoot. So it really became a big shoot.*

*I’m just trying to articulate it. It’s really exciting because a lot of my work is for really large prints, more than two meters across; and it’s yet another barrier removed, it’s yet another chance to advance my own photography and my own art and see another restriction removed from it.*

*The odd thing is, when I switched from a DSLR to a P 25, I shot a different type of picture. I went from the P 25 to a P 45+ and it changed my work, evolved it, even more. Now I’m thinking, “Oh my God, think of all the things I can do with this thing, how can I exploit this extra detail, the look, and the feel of it and do more and more adventuresome and exciting things. I must stress,*

# “Capture One still puts the photographer at the helm ... It's about capturing great photography”

*none of this is in any way scientific, but the feeling I got from it was, “Think of the possibilities ... just think of them!”*

*I believe that the biggest step about a full frame chip is an emotional step. Instead of looking down a darkened tunnel all through a viewfinder with a mask, you're throwing the mask away — “let me out” ... it's like a bigger open window on the world; and I think that Phase One has been the first manufacturer to make a medium format, full frame chip back. That's to be applauded because they've taken the restrictions away from photographers' imagination. I mean I can't think of many things better photographically than looking through a real full frame chip camera. I know what my lenses can do and I think optically sometimes. Now I can use it all.”*

This shoot was not only about the P 65+ but also Capture One 4 PRO. Drew is one of many photographers who has stayed with Capture One even though there are many other software products to work with.

*“I typically use Capture One version 3.7. I've actually held back from using version 4 because though it has great quality, it lacks features like sessions and some of the more advanced features — the color editor and the overlay utility. Working*

*with Capture One 4 PRO was really exciting since these features are available, and basically it's very easy to use. Any 3.7 user will recognize many of their favorite features in this new interface which more than answers what competitors have been coming up with in recent years.*

*The reason I stayed with Capture One was because of its fantastic quality and the simplicity. I think quality #1, simplicity #2. I think there's something we all forget here. It's about the photograph and the clue is in the name — “Capture One” It's about capturing images. It's not an Aperture, it's not a Lightroom. That software does some amazing things but I believe that Capture One is dedicated to the image and the capture.*

*Capture One still puts the photographer at the helm; whereas if you're using another program, it's very much, “Oh, what do I do with all these files later?” With Capture One you can work tethered, which you still can't do effectively with other solutions. It's about capturing great photography.*

*This is a really difficult topic. I've got some friends who have been doing product photography on a DSLR and they have pushed the files beyond what they're capable of.*



© Drew Gardner

*Tens of hours of post-production are required on each shot. I know from experience just from looking at those images that with good technique, good lighting, and the Phase One back with Capture One, those images could be made without post!*

*There is a place for DSLRs and that's another thing I really like. I use the same workflow for my DSLR and my Phase One back! Sometimes the DSLR is the right tool.*

*All solutions have their own strengths and weaknesses, but in my opinion Phase One still leads the field. It's quality, it's robust, and it's designed by people who love photography. That's what strikes me more than anything else.*

*With the beach image, we could have shot the model against a blue or green screen, got a background and assembled the image, but the reason I'm a photographer is that I want to make beautiful pictures and I want great adventures. Phase One equipment has always allowed me to do that. The way I work is to try and make my images as un-retouched as possible.*

*One thing I love in the new software is the web contact sheet tool. I use it all the time. I use it with clients and under fire because it's the fastest, classiest, best looking thing out there.*

*Yes, it really is hard to explain and I don't want to sound like an ad but this is really personal for me. The P 65+ is a special camera and Phase One is a*



"If there is anything I could offer photographers as advice, it's — Just go and do it . . . Take pictures with soul, and take pictures of things that move you."

*special company., I think they're going to go from strength to strength. I've never seen a happier and more confident group than at this last shoot. It was a real privilege to be there.*

*If there is anything I could offer photographers as advice, it's - Just go and do it. I think we all have something called "photo-envy". We can walk by a billboard and say, "God, that picture is really awful. I could have done that picture." Or when we go to an exhibition we'll see a lot of pictures and we'll say, "Ah, those pictures, I could have done better than that."*

*The photographer who did the billboard shot or the exhibition has one thing that we don't! They went out and did it, and we didn't. You can have the best ideas in the world, but until you carry them out, until you really pursue them, they account for nothing.*

*So get out and do it. Chase your dreams and don't come out with stock image falsification of beautiful photography. Take pictures with soul, and take pictures of things that move you. There's lots of really great stock photography out there, but it*

*doesn't have soul, and you can spot it a mile off. So chase things that have soul and things that move you."*

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If you have any thoughts or comments you would like to share about this article, please feel free to email us at [editor@phaseone.com](mailto:editor@phaseone.com)

# PHASEONE

what the world's best photography is made of

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