

# PHASE**ONE**

what the world's best photography is made of



© Chris Lewis

## Chris Lewis

No-compromise shooting

by Walter Borchenko



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No-compromise shooting



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THE PROCESS OF CAR PHOTOGRAPHY IN SOME MARKET SEGMENTS has been largely replaced with Computer Generated Imagery (CGI). Phase One quality has been very important in creating super high quality images used as backgrounds for CGI workflows. Although this really shows how superb a Phase One back can be, the CGI workflow effect for car shooters has been a severe reduction in work!

The focus on post-production to create an image has pushed the very limits of creation to the virtual world. The result has been a generation of images that are cold and clinical without some type of background dynamic. There are photographers who stand above the rest, showing that the point of capture is truly a powerful creative tool. The work they produce looks different and is something that clients are willing to pay for. In the hands of a Craftsmanship photographer, the results of superb capture go far beyond the computer generated world of CGI car images.

Photographer Chris Lewis based in Auckland, New Zealand is one of these photographers who stands out as a master of capture. Creating an image in capture over post-production is a powerful way to build better images than ever before.

"I recently heard the comment, 'Post-production has become a crutch for poor photography' and I could not agree more! I use post-production techniques with some of my images like compositing different elements together for perfect lighting but I



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start with the best possible captures. This keeps the focus on compositing terrific images, not retouching images to look right and then compositing.”

The techniques of craftsmanship capture, for those who practice it, are evolving as well. While some photographers shoot with reckless abandon doing more and more in post-production, Chris has focused his many talents and abilities with lighting and capture on expanding the creative experience. The impact is powerful work that takes virtually no post-production.

“In the film days I was doing everything with strobe. These days, since the transition to digital, I mostly shoot tungsten, and that’s true tungsten not HMI. I get a lot more control getting exactly the look I want where I need it! This really saves a lot of time since most of my work requires little retouching.

Shooting digital has also given us the option to do a lot more layers and segments. The Phase One back affords me to be a lot more careful in lighting individual pieces rather than lighting the whole car in one piece. The Phase One blacks, shadow details and transitions are so clean that you save time in layering. You don’t really see it (layering).

With a motion-rig shot like the Maserati images, the story is different. Here it comes down to the right location, lens focal length, shutter speed and timing. I think about the car and what’s in front of me. The range and quality of capture from the Phase One back makes motion-rig shooting much easier, making retouching almost unnecessary.”

Running a business in photography means investing in tools that support the best, most valued aspects that clients are looking for, even if the clients are other photographers.

“As well as being a photographer, I run a stills equipment rental business here in New Zealand. I also find it useful to be listed on the Phase One website, on their global rental access link. I feel from a rental perspective that Phase One is the strongest!

For what I shoot, which is essentially cars, it really comes down to mega pixels for just the quality that is expected. Organic subjects like people and landscapes and stuff like that I think you can probably get away with a lower megapixel count. When it comes down to car photography I’d rather have the information and throw it away than be struggling.

Part of the magic of motion-rig photography is having the right motion rig. The rig we use is German-engineered and built using a glass section so that the rig itself is almost invisible. Combined with the Phase One back and the motion rig, we can quickly tell what works and what doesn’t.”

All of us in photography have something that drives us. Many times the drive is almost impossible to figure out. In the case of Chris Lewis, the magic comes of a final statement that really puts it all in perspective.

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