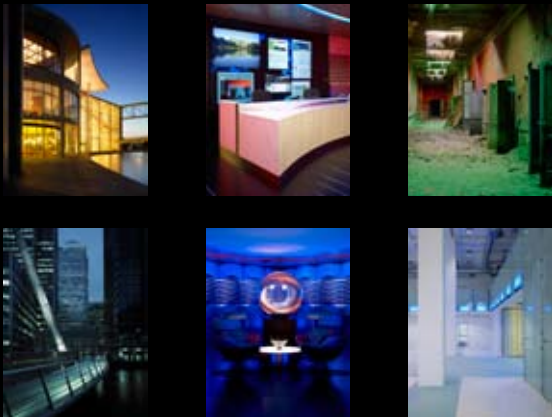


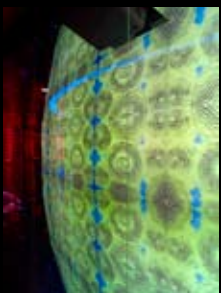
# PHASE ONE



## CAMBO Wide DS Technical Camera

TRADITIONAL TECHNOLOGY FOR ADVANCED DIGITAL CAPTURE





“My transition from 4x5 film to Phase One digital has made a phenomenal difference in my business. It’s raised my profile to a higher level within the architectural community.”

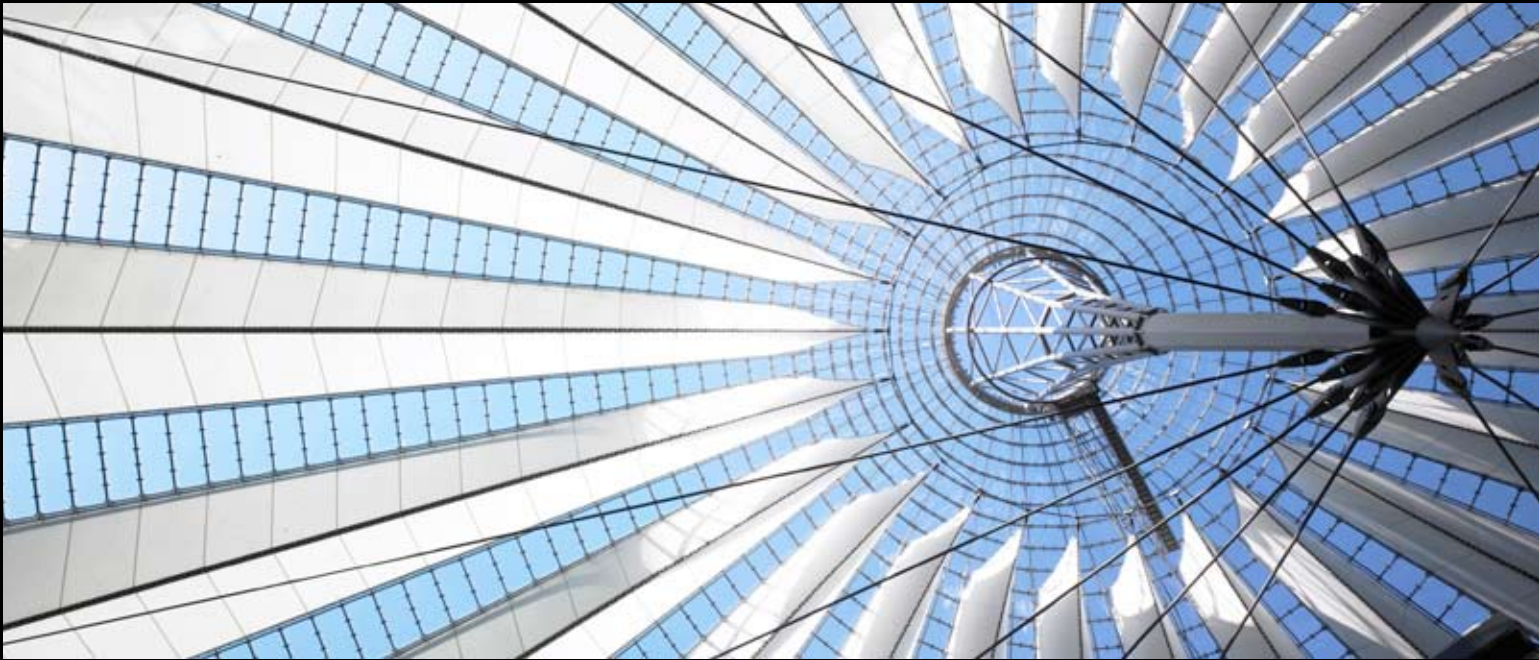
~ JOHN W. DAVIS  
DALLAS, TX, USA

## John W. Davis, PHASE ONE PHOTOGRAPHER

Architecture and architectural photography has been my passion for over 20 years! The Phase One and Cambo combination, for what I do, is the easy choice. I shoot about 80% of my work with available light. I’m a purist. I strive to make a space look like it would if you were standing there versus something artificially lit up like a movie set.

In the large image of the law office reception area, the high contrast color lighting created a difficult shot. Analyzing the histogram as well as the composition from the LCD preview allowed me to create and capture the perfect exposure. The final image is pretty much as I shot it with virtually no retouching. One of the most powerful tools of the digital photographer today is confidence in the Phase One back and Capture One software.

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John W. Davis.  
DVDesign Group  
DVDesigngroup.com  
DVDstockphoto.com



“I like to push everything to it’s limit, so when I’m shooting I always need more options and choices. My Phase One P back, Capture One Pro and Cambo solution gives me freedom.”

~ COLIN PAGE  
VICTORIA, AUSTRALIA

## Colin Page, PHASE ONE PHOTOGRAPHER

I’m a fan of great architecture. Shooting architecture presents the photographer with an exciting range of technical challenges and aesthetic choices, all mixed with the one thing we really can’t control, the weather. I love it. When I’m on location I want to be free to enjoy the light as it changes, shoot untethered and have no concerns about the post production.

In the past when I shot film I would go to shoot architecture with a 5x4, a 6x17, and a Hasselblad SWC. Now I can get all these formats with a couple of lenses, one camera and one Phase One back. All of my equipment fits in a single bag and I don’t have to compromise my quality. Achieving good results with wide angle lenses is easy with the new architectural cameras.

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Colin Page.  
Colin Page Photography  
colinpage.com



“Architectural photography  
is like solving riddles –  
I try different variations  
and suddenly light and  
shape are right and the  
riddle is solved.”

~ TORBEN ESKEROD  
COPENHAGEN, DENMARK

## Torben Eskerod, PHASE ONE PHOTOGRAPHER

The focal point of my photography is fascination and sensitivity to the influence light has in the architectonic space. That being said I am just as interested in the darkness in the architectonic space as I am in the light. My P 45+ has given me better opportunities in terms of dynamic range. During the shoot this gives me more freedom to focus on being creative and finding new angles to photograph from. In my opinion the light is the most important thing to an architectural photographer. I never use any kind of artificial lights or light set up for that matter. My basic belief is that the architect has spent a lot of time and energy on the architectural space but also the light in it. It is just as important to me to reflect the light and the architectural space to be true to the architect's intentions.

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Torben Eskerod.

[plgallery.dk](http://plgallery.dk)



## Wide Angle Bundle Solution

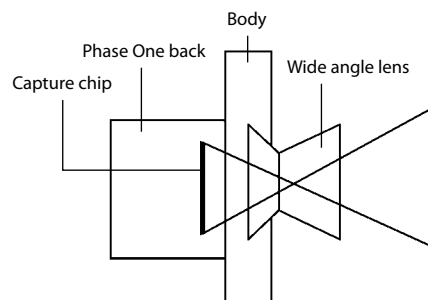
# CAMBO Wide DS Technical Camera

### TRADITIONAL TECHNOLOGY FOR ADVANCED DIGITAL CAPTURE

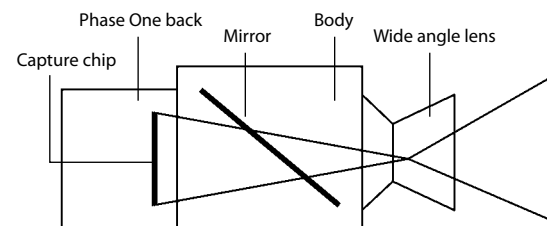
#### The advantage of technical cameras and Phase One backs

The use of the technical camera is growing in popularity. Images taken with a technical camera can have a different look and feel compared to DSLR or medium format capture. The look is achieved through unique focal lengths, use of rise/drop and shift movements available since photography began, and a different optical point of view.

For many photographers, quality cannot be compromised. A technical camera provides significantly more optical quality especially when combined with a Phase One back and Capture One. The optical path is straight and simple with no mirror systems to worry about. This removes the need of retro-focus design wide-angle lenses that compromise image quality with DSLRs and Medium format. Both Rodenstock and Schneider have produced technical camera lenses that are tuned to the capture area and quality requirements for digital. A technical camera solution offers the sharpest possible results.



Technical camera optical path



Retro-focus DSLR and medium format optical path

# PHASE ONE



35mm Schneider 35XL with center gray filter

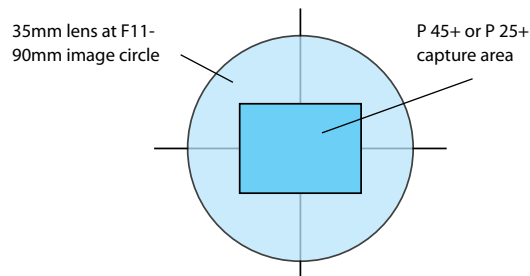


35mm HC Hasselblad lens

© Nick Wilcox-Brown

Contrast, sharpness, overall detail, shadow information and the amount of enlargement the image will handle is superior with the technical camera capture. The retro-focus design optics must compromise quality to accommodate mirror systems.

## Lens coverage vs. capture area



The shift, rise functions allow the photographer to take advantage of the extra image circle that technical lenses offer. In the example, the 35mm lens offers a 90mm image circle at f-11. The image sensor can move anywhere in the image circle area.

Using vertical shift on a building corrects for keystone effect. If the building is in a downtown area, no additional retouching time is required to put in the surrounding buildings. Squaring up buildings in post-production can still look off because lines are not parallel due to the curvature of wide angle lenses.

## Controlling foreground and correcting keystone effect

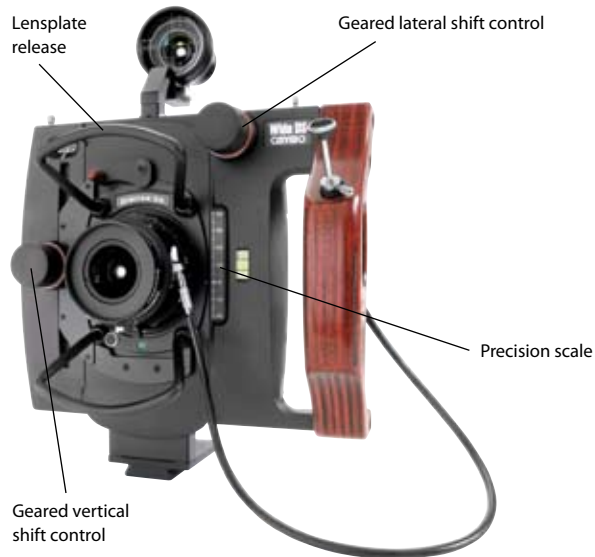


© Nick Wilcox-Brown

These two images are a terrific example of how the optical perspective changes. Both images were taken at about the same time. The image on the left has a lot of shadow from a tree line. The image on the right has lots more grass showing. Using a shorter focal length wide angle lens with a technical camera affords better control of foreground and background. The final result from the technical camera looks more natural.

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## Cambo Wide DS - The Camera



Hasselblad V mount



Hasselblad H mount



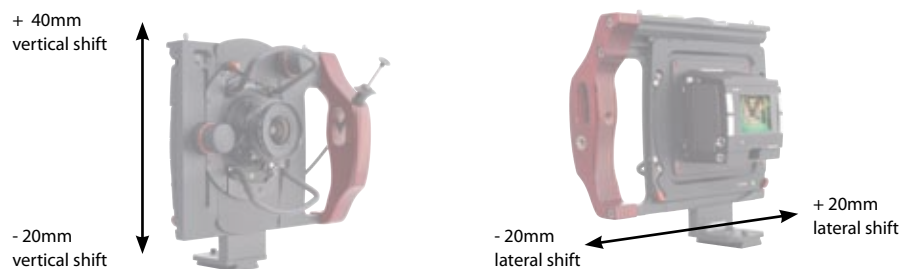
Contax mount



Mamiya 645 mount

Precision engineered and fitted at the factory, all Cambo Wide DS bodies are matched to a specific Phase One digital back mount. The choices are Hasselblad V, Hasselblad H, Contax or Mamiya 645. Bodies include precision markings, bubble levels and a solid grip with release. All movements are gear driven for precision control. Lens release is both quick and solid adding to the confident feel of the Cambo Wide DS.

## Cambo Wide DS - Movements



DS in the Cambo name stand for double shift. The rise and drop is on the front lens plane and the lateral shift is on the back of the body controlled with precise geared movement. The lateral shift moves the back and not the lens. This feature is really important for a two image panoramic stitch. The panorama is optically correct by not moving the lens.

## Premium Lens options

Cambo precision factory testing and lens mounting ensures the most accurate and sharp results possible. All lenses are supplied as a complete kit including lensplate, lens and helical focusing mount. These premium lens options have been selected for their superior sharpness and performance.

### Available in the Phase One bundle



Schneider 5,6/24XL  
Apo-Digital lens  
with copal 0 shutter,  
lensplate and helical  
focusing mount.  
Image circle of lens at  
f/11: 60mm



Schneider 5,6/35  
XL Apo-Digital lens  
with copal 0 shutter,  
lensplate and helical  
focusing mount.  
Image circle of lens at  
f/11: 90mm

### Available if ordered with the Phase One bundle



Centerfilter II d for  
Schneider Digitar  
5,6/24 XL  
(m52 x 0,75)  
Correction: 2 f/stops



Centerfilter II f for  
Schneider Digitar  
5,6/35 XL  
(m52 x 0,75)  
Correction: 2 f/stops



Centerfilter E67/86  
for Rodenstock  
35mm  
(m52 x 0,75)  
Correction: 2 f/stops

### Not available in the Phase One bundle. Please contact your Phase One Dealer.



Rodenstock 4,5/28HR  
Apo-Sironar Digital  
lens with copal 0  
shutter, lensplate and  
helical focusing mount.  
Image circle of lens at  
f/8: 70mm



Rodenstock 4,5/55  
Apo-Sironar Digital  
lens with copal 0  
shutter, lensplate and  
helical focusing mount.  
Image circle of lens at  
f/11: 125mm



Schneider 4,5/90  
N Apo-Digital lens  
with copal 0 shutter,  
lensplate and helical  
focusing mount.  
Image circle of lens at  
f/11: 90mm



Schneider 5,6/47XL  
mm Apo-Digital lens  
with copal 0 shutter,  
lensplate and helical  
focusing mount.  
Image circle of lens at  
f/11: 113mm



Schneider 5,6/72  
L Apo-Digital lens  
with copal 0 shutter,  
lensplate and helical  
focusing mount.  
Image circle of lens at  
f/11: 90mm

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### Additional Lens options

Many photographers have already invested in lenses that are best for their technical camera workflow. Existing lenses can be retrofitted to lensplates for the Cambo Wide DS. Cambo can supply a wider range of lenses from Schneider and Rodenstock upon request. For details contact your Phase One dealer.

### Focus and composition

With the instant preview of the Phase One P 45+ and P 25+ backs, set up of the capture is easy to confirm. For general set-up, the optical finder provides a simple solution. Unique finder masks are matched to lens focal length. The mask makes the optical viewfinder relevant to the lens used for the capture.

For the traditional approach, both a ground glass focusing screen and a viewfinder hood are available. These are quick and easy to mount providing as much versatility as possible.

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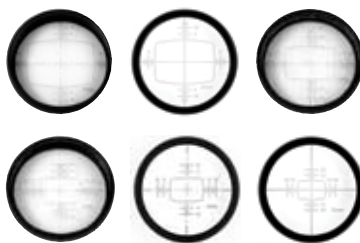
Not available in the Phase One bundle. Please contact your Phase One dealer.



optical viewfinder



ground glass assembly



viewfinder masks



magnifying viewer (for use with ground glass assembly)

## Part Numbers

Please note that the Cambo bundles must include a P 25+ or P 45+ order.

BUNDLE SYSTEMS <sup>1</sup> (Phase One Bundle systems available with 24mm or 35mm lens options only)				
Cambo <sup>2</sup> WDS w. 24mm Schneider XL Lens Cambo <sup>2</sup> WDS w. 35mm Schneider XL Lens <sup>1</sup> All systems include a new and improved Kapture Group One shot release cable <sup>2</sup> Cambo system is without viewfinder				
DIGITAL BACK ADAPTOR – All systems are available with Hasselblad V, Hasselblad H, Mamiya 645 or Contax 645 digital back adaptor. Please include the below order number in the purchase.				
Camera type	H	V	M	C
Cambo WDS w. 24mm Schneider	7 0635 001	7 0636 001	7 0637 001	7 0638 001
Cambo WDS w. 35mm Schneider	7 0639 001	7 0640 001	7 0641 001	7 0642 001
SCHNEIDER KREUZNACH AND RODENSTOCK CENTER FILTER –Schneider Kreuznach and Rodenstock Center filters are available as optional accessory at an attractive price:				
Part Number	Filter			
50200615	Schneider Kreuznach 35mm Centerfilter IIf			
50200618	Schneider Kreuznach 24mm Centerfilter IId			
50200617	Rodenstock 35mm Centerfilter E67/86			
All prices are subject to change without notice.				

PHASE ONE

# PHASE ONE

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