

PHASE ONE



Horseman SW-D II Pro Technical Camera

COMPACT DESIGN FOR THE SERIOUS ROAD WARRIOR





PHASE ONE

“Working with the best quality equipment really hasn’t changed over the years even if the products are completely different. Getting the perfect lucky shot again and again is no accident but the balance of vision and tools.’

~ BRUCE POTTINGER
ARTARMON, AUSTRALIA

Bruce Pottinger, PHASE ONE PHOTOGRAPHER

I shoot in heat, cold, snow, dust and rain! In Australia, we have virtually every climactic condition. Whether it’s a forty knot gale (hurricane) in far Northern Queensland or a snow storm up the top of Cradle Mountain, Tasmania, I’m never scared about the equipment working. I know my Phase One back and Horseman camera work where I do.

As one of the first photographers to shoot from a balloon using a Phase One P 45 and the Horseman SW-D II Pro and 24mm Schneider lens I found many challenges. Working in a confined space 500 feet above the ground, cocking the shutter, composing the image, adjusting for the gentle movement of the balloon was all compounded by the low light of early morning. The ultra-wide 24mm lens produced a view from the balloon that is as close to being there as possible. The final result was worth the effort. The most traumatic part of this shoot was landing without crashing into any trees or large stones!

Capturing that perfect image with a unique look and point of view takes work, dedication, using the right tools and always pushing the limits.

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L&P Digital Photographic
lapfoto.com.au

HORSEMAN



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“I used to do a lot of transparency composite work and in-camera registration. This experience gives me the capacity to do a lot of things in shooting that everyone else does in post. It saves a lot of time and gives a better look.”

~ CARTER DOW
SAN FRANCISCO, USA

Carter Dow, PHASE ONE PHOTOGRAPHER

I don't have an underlying philosophy. I just approach each shot differently. Whatever I did yesterday I probably don't want to do today, so if I have the choice I do something totally different.

I shoot a lot of very large medical equipment in very small rooms. That's why I bought the Horseman and the 24mm lens. Then I found so many other uses for the camera like that blurred taxi shot. I quite often use the Horseman with the P 45+ as a 39 mega-pixel point-and-shoot camera. If you set the lens to f11, everything is sharp from almost nothing to infinity! It's just amazing. You can just point it and shoot and everything is there, especially with the dynamic range of the back and you've got a lot of latitude for exposure too.

I shot the bike image for a law firm. It's in their lobby, and 24-feet long and 8-feet high. The combination of the 24mm lens on my Horseman and the P 45+ back is so good! It gives me amazing sharpness and quality and I take it up to whatever size I need to!

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Carter Dow.
Carter Dow Photography
carterdow.com

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“The Horseman is a lovely simple, compact solution that I use with my P 45+. It does what it needs to do with exceptional quality!”

~ ANDY CAHILL
BOURNEMOUTH, UK

Andy Cahill, PHASE ONE PHOTOGRAPHER

I am able to get into really tight spaces, perfect for yacht interiors. I put the camera in a wardrobe by taking the door off, or I can take the Manfrotto suction cup device and connect the Horseman directly to a wall or surface. I put a few pillows below the camera just in case and there is a bit of sweat on my brow when I do it but you can do it because it's so compact.

The Phase One Lens Cast calibration (LCC) is really important. With the 24mm lens, it's vital. I pre-made my LCCs in the studio so when I am shooting I can simply apply the LCC and see exactly what the shot looks like. This is important to me because I tend to have a warm/cool contrast in my shots. If everything is warm it tends not to look as good. The LCC really cleans the shot up so that I can light the yacht interior the way I need to.

The whole solution is just simple so it allows you to forget about the camera and concentrate on the shoot!

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Andy Cahill.
Photoworks
photoworks.co.uk

HORSEMAN



Wide Angle Bundle Solution

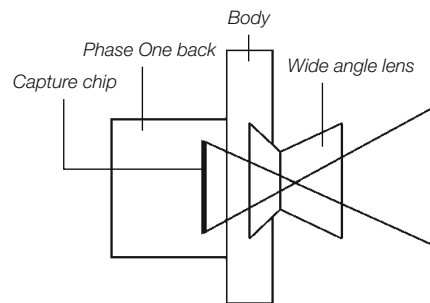
Horseman SW-D II Pro Technical Camera

COMPACT DESIGN FOR ADVANCED DIGITAL CAPTURE

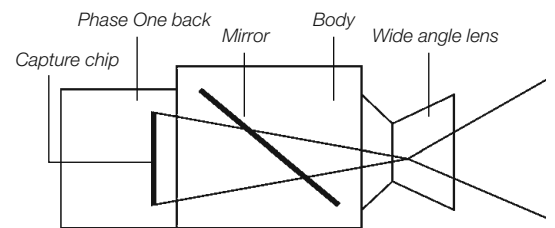
The advantage of technical cameras and Phase One backs

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

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35mm HC Hasselblad lens

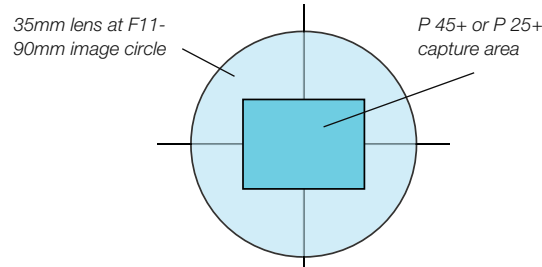


35mm Schneider 35XL with center gray filter

© 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.

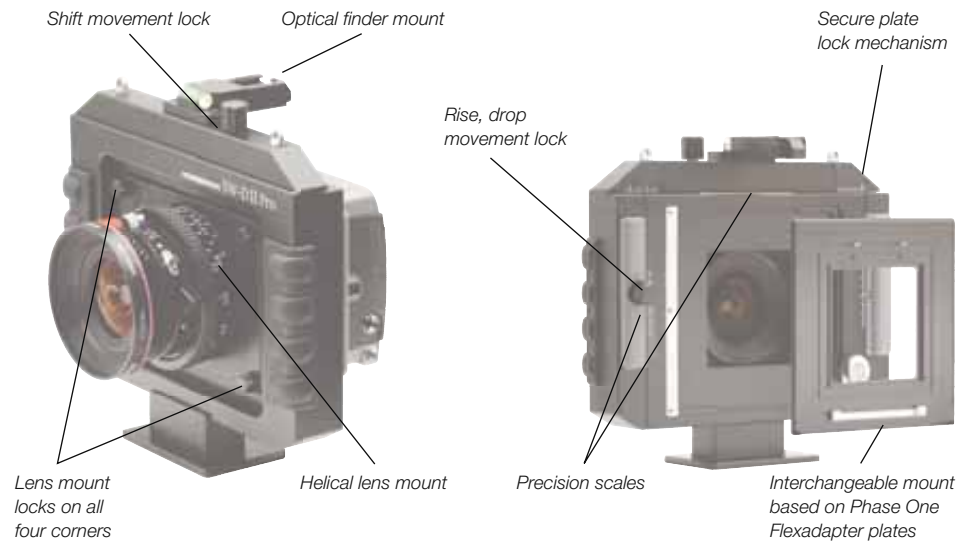
Controlling foreground and correcting keystone effect



© 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.

Horseman SW-D II Pro - The Camera



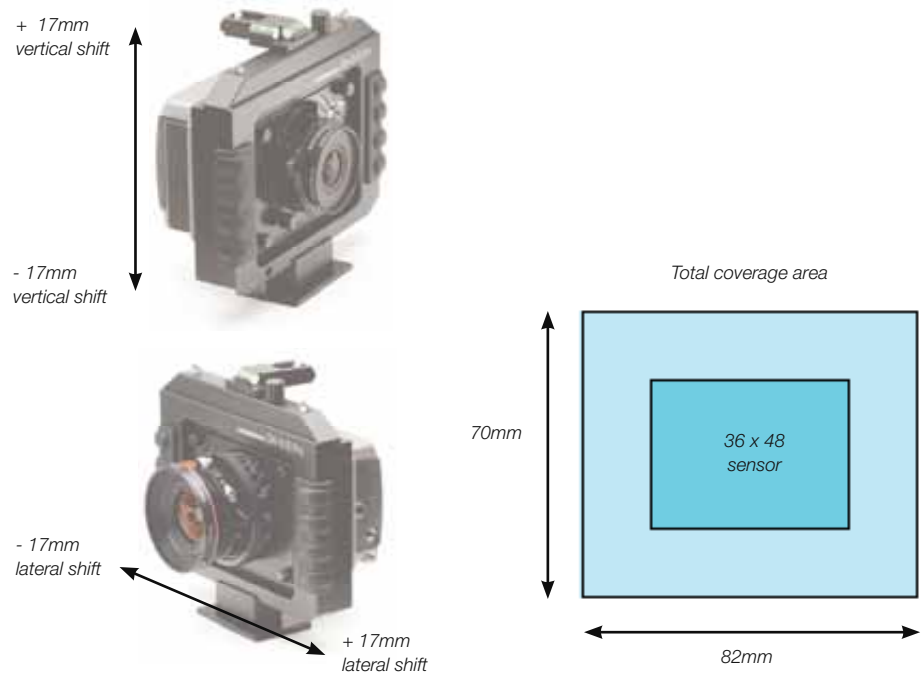
The Horseman SW-D II Pro is engineered to provide lots of movement in a compact design that is easy to travel with. Solid locks and precision scales with ultra smooth movements make controlled adjustments quick and easy to achieve.



The body mount system is compatible with Hasselblad V, Hasselblad H, Contax and Mamiya mount Phase One backs. The universal adapter plates are based on the Phase One Flexadapter (large format sliding back adapter from Phase One) plate system. Plates can be mounted from any of four directions for the ultimate in versatility.



Horseman SW-D II Pro - Movements



The Horseman design is based on all movements occurring at the back of the camera. The lens is stationary making image stitching much easier. Horizontal and vertical 2 stitch images as well as 4 stitch images are possible. Image stitching is completed by layering images together in post-production.

Specifications

SW-D II Pro Camera Body	
Type	Interchangeable lens, interchangeable camera mount wide-angle camera with vertical and lateral shift movements
Focusing	By Focus ring (Visual focusing or Ground glass focusing)
Camera Movements	Vertical shift: 34mm (rise 17mm/fall 17mm) Lateral shift: 34mm (left 17mm/right 17mm)
Spirit Levels	2
Dimensions (Body)	185mm (W) x 164mm (H) x 77mm (D)
Weight	900g
Product Code	21433

Lenses and Accessories

Four lens options have been created for wide angle photography based on the best solutions available from German optical manufacturers, Rodenstock and Schneider. Each lens is precision installed in a helical focusing mount. Additional lens options are available on request.

Available in the Phase One bundle



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



*Rodenstock 35mm
Apo-Sironar lens
with copal 0 shutter,
lensplate and helical
focusing mount.
Image circle of lens at
f/11: 90mm*

Available from Phase One

Center graduated filters are recommended to correct for light fall-off with ultra wide-angle lenses like the Schneider 24mm and the Rodenstock 35mm optics. Solutions are brand specific for both Rodenstock and Schneider.



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



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

Available as Horseman Dealer items

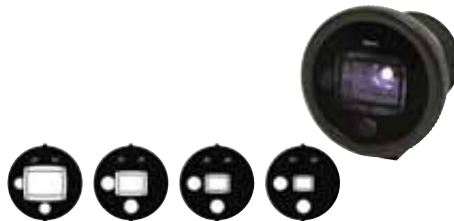


*SW-D 45mm lens unit
Apo-Sironar digital
45mm f4.5
Image circle of lens at
f/11: 125mm*



*SW-D 55mm lens unit
Apo-Sironar digital
55mm f4.5
Image circle of lens at
f/11: 125mm*

The optical finder system uses masks designed to match each specific lens option. Using the optical finder makes the initial set-up faster and easier.



SW Optical viewfinder

*SW-D Viewfinder masks available: 24mm, 35mm,
45mm, 55mm*

Part Numbers

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

BUNDLE SYSTEMS¹ (Phase One Bundle systems available with 24mm or 35mm lens options only)				
Horseman ² SWD w. 24mm Schneider XL Lens Horseman ² SWD w. 35mm Rodenstock Apo Sironar Lens				
DIGITAL BACK ADAPTOR – <i>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.</i>				
Camera type	H	V	M	C
Horseman SWD w. 24mm Schneider	7 0627 001	7 0628 001	7 0629 001	7 0630 001
Horseman SWD w. 35mm Rodenstock	7 0631 001	7 0632 001	7 0633 001	7 0634 001
SCHNEIDER KREUTZNACH AND RODENSTOCK CENTER FILTER – <i>Schneider Kreuznach and Rodenstock Center filters are available as optional accessory at an attractive price:</i>				
Part Number	Filter			
50200618	Schneider Kreuznach 24mm Centerfilter Ild			
50200617	Rodenstock 35mm Centerfilter E67/86			

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