

# Shooter Profile

## Chris Gaskill

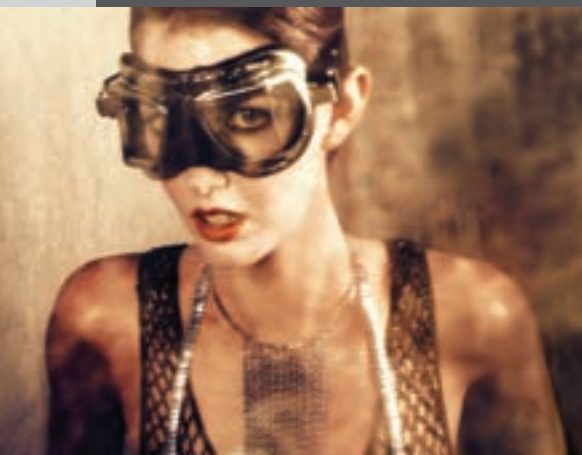
### Why did you wait so long?

You fell in love with photography while in Graduate School at Emerson University, but then you spent years as a production designer for some of the biggest and brightest talents in the photography business. Why did you wait so long to start producing your own dynamic art, Chris Gaskill?

Chris will be the first point out that his 12 years as a production designer provided him with an unusual way to study with some of the photography giants that he respects the most. "Working with these talented photographers has influenced me greatly and I've been fortunate to be able to learn from the best. My experience as a production designer sets me apart from other photographers because I am able to completely conceptualize and design a shoot right down to the smallest detail."

When you see his imagery you realize that Chris Gaskill may be a new name in today's photo marketplace, but you soon recognize that his arresting style has been honed through years of research, observation and experimentation. "I'm a realist working in an unreal environment. I like to think my pictures have classic feel but with a fresh spin. It's always fun to mix genres and eras, and to mix young with old. My set design experience always pushes me into creating a world to shoot within."

When your art involves critical color and requires exquisite details in the highlights AND the shadows, it is a challenge to find the right digital capture system. For Chris, it came down to quality, price, and one



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other vital element he ranked most important — customer service.

“When I came to Digital Transitions, I was merely seeing what my options were as far as purchasing a digital system. After much help from Mark Lawrence and a good deal of research, I decided to purchase the Phase One P 25+. It has since become invaluable in my work.” Chris further elaborated, “The image quality is probably the number one reason I like working digitally. The raw images are just so clean and precise. The information I am able to pull out of every photograph makes the final product that much better.”

How does an artist with a production design background feel about shooting digitally instead of with film? “Basically the investment has paid off in time as well as money. The time I’ve saved from not loading and unloading film backs or waiting to look at Polaroids has been amazing. And don’t even get me started on the film development costs and associated labor. Digital photography allows me to spend more time shooting.”

For creatives like Chris Gaskill, success is all about the art and the viewers’ reactions. “I never want to bore an audience with my photos. I want them to keep turning the page to see what’s next. I want people to see something behind the image, something that intrigues them.”

For Digital Transitions that success is all about how photographers react to the DT experience. Especially when they react like Chris Gaskill: “You can do the research and do the research; in the end you’ll wind up going to Digital Transitions and getting the Phase One system.”

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*PHOTOGRAPHER* Chris Gaskill  
*STYLE* Fashion  
*HARDWARE* Phase One P 25+  
Hasselblad H2  
*SOFTWARE* Capture One PRO  
*CONTACT* Chris Gaskill  
Art Works Hollywood, Inc.  
PO Box 11473 Glendale, CA  
info@artworkshollywood.com  
www.artworkshollywood.com



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