

# *victor*

BY HASSELBLAD



*online 06.2011*



*H A S S E L B L A D*

Taking Photography Further

# The Story is in the Details.

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[WWW.HASSELBLAD.COM/H4D-200MS-BEER](http://WWW.HASSELBLAD.COM/H4D-200MS-BEER)



Becoming the new Global Photographer Relations Manager for Hasselblad my first thought was did I really just get the best job in the world? But being a

photographer for a long time it didn't take much thinking to say yes, definitely – the coolest job ever. I not only get the chance to work with some of the best photographers in the world but also have the opportunity to support upcoming new photographers. That's why I'm very excited about being in charge of the Masters program and to cooperate with the teams of VICTOR magazine and the Hasselblad Owners' Club (HOC). The HOC has been extremely popular among our photographers and just celebrated its first anniversary. I encourage you to join the HOC and submit images for the monthly contest – and thus having a chance to be published in VICTOR online magazine.

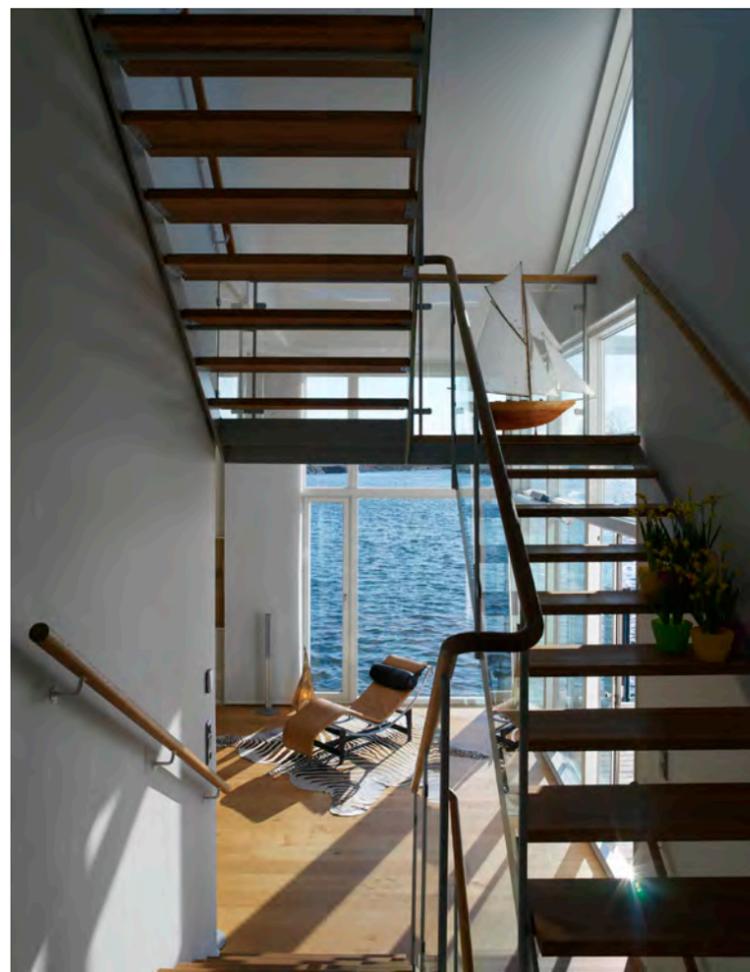
The current winning photo and a select portfolio of fashion photographer Juan Rodrigo's beautiful and imaginative work can be seen in this issue. Rodrigo shoots with an H3DII-39 but, going forward, we will also feature photographers, like Sean Conboy, who uses the digital backs from H3DII and H4D models on large format cameras. Conboy is an architectural photographer who specializes in shooting very large interiors with a Linhof Techno and an H3DII-50 back but also shoots with an integrated H3DII-50 when he needs to be mobile. I think you'll be impressed as much as I am with his images. As you're browsing this month's VICTOR, be sure to check out Hasselblad Master Mark Zibert's work as well. His technical proficiency and creativity (as well as a good sense of humor) bring life to the portraits and editorials that are highlighted this month.

As you can see, there are many fields of application for Hasselblad cameras or digital backs and so I really look forward to communicating with photographers. Quite a few of them are using proprietary backs on older H1/H2 or V-series cameras and I want to ensure that they get the support they need. I'll also be reaching out to photographers who are new to the Hasselblad family as well as 35mm DSLR users who may benefit from stepping up to medium format photography. I'll also be spreading the word about the services Hasselblad already provides such as the new Hasselblad UK Studio as well as exhibitions, events and other ways in which we can interact with users.

Although I'll be based in the UK, I'll be traveling a lot and hope to meet many of you on my journeys. But I also encourage you to reach out to me via e-mail: [Paul.Waterworth@Hasselblad.com](mailto:Paul.Waterworth@Hasselblad.com). If you have an interesting project, are planning an exhibition or have ideas about how Hasselblad can better meet your needs, please feel free to get in touch. My virtual door is always open!

Yours,  
Paul Waterworth,  
Global Photographer Relations  
Manager Hasselblad A/S

Sean Conboy is known for large scale interior shots but easily adapts his style to more intimate settings on land and at sea.



#### 4 >> NEWS

**H4D-200MS Available Now:** Hasselblad delivers on its promise of ultra-high resolution image capture with the new H4D-200MS. The new camera offers a single-shot, a 4-shot and a 6-shot mode and is ideal for capturing still-lives such as cars, jewelry or art.



#### 6 >> SEAN CONBOY

Architectural photographer Sean Conboy's mastery of space and light is clearly evident in his images, whether they're majestic large-scale interiors, warm and inviting intimate spaces or moody exterior shots. The way he works with light is magical.



#### 24 >> JUAN RODRIGO

Users of the Hasselblad Owners' Club have chosen an image by Spanish fashion photographer Juan Rodrigo. At VICTOR online he introduces some of his photographs and discusses why blue skies and sunny weather may not always be enough to get the shot.



#### 28 >> MARK ZIBERT

Photographer, director and Hasselblad Master Mark Zibert provides a glimpse into his creative mind that range from high-speed shattered glass to a tub filled with milk. You've heard of trash the wedding dress? Zibert wittily trashes Hugo Boss menswear.



#### 44 >> PREVIEW

German advertising photographer, Christopher Thomas, believes in creating images that are as authentic and natural as possible. As a photography student, he shot a car campaign and, almost three decades later, continues to create stunning images of cars.

# VICTORNEWS

## HASSELBLAD H4D-200MS AVAILABLE NOW



Zooming in on the image shows the extreme sharpness of the image captured in 6-shot mode by Jonathan Beer. More examples can be found at [www.hasselblad.com/promotions/h4d-200ms.aspx](http://www.hasselblad.com/promotions/h4d-200ms.aspx)

For the ultimate in detailed image capture, the H4D-200MS - first announced at the 2010 Photokina - has arrived. Developed from the H4D-50MS platform, and evolving from multi-shot products such as the H3DII-39MS (Hasselblad's first integrated MS camera released in 2008), Hasselblad has delivered on its promise of ultra-high resolution image capture with the new H4D-200MS.

A trio of capture modes provide the versatility photographers need to go from a single-shot, handheld anytime-anywhere camera to precision 4-shot and 6-shot modes for still-lives such as cars, jewelry, art, and architecture, where there is no room for compromise in image quality. Using piezo-electrical actuators, the sensor is positioned with extreme accuracy to produce an unprecedented 200 megapixel file in 6-shot mode. Coupled with Hasselblad technology such as True Focus, Ultra Focus and Digital Lens Correction, the H4D-200MS's ultra-resolution files deliver extraordinary images with unparalleled detail capture and color accuracy.

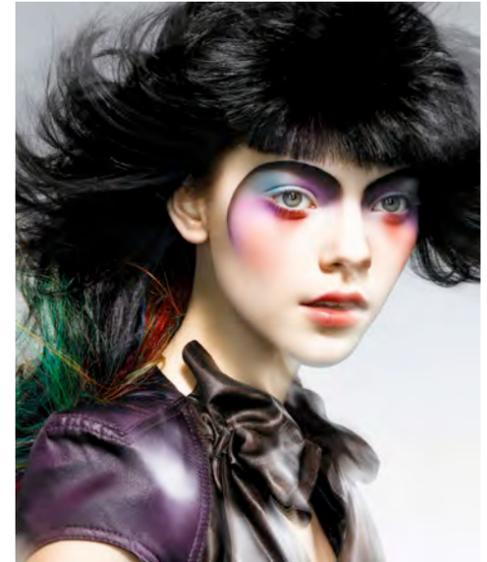
The H4D-200MS is available now for 32.000 Euro (plus tax). H4D-50MS owners have the option of upgrading their systems for 7.000 Euro (plus tax) by sending the camera to the factory in Copenhagen, Denmark. While the camera is be-

ing converted, the service team will make sure that the firmware and hardware is updated as well to ensure that the piezo modules' strict tolerances are met. For more information, please visit: [www.hasselblad.com/H4D-200MS](http://www.hasselblad.com/H4D-200MS) ■

**"With the 200MS I get this fantastic resolution and clarity."**  
said Beer about the H4D-200MS



## HOC HASSELBLAD OWNERS' CLUB 06/2011



Hasselblad users all over the world exchange news on the Hasselblad Owners' Club (HOC) site. At the end of May, registered users chose a new Photo of the Month, taken by **Denise and Ulf Krentz**. With this picture, the German photographers prevailed over the strong competition. We will fully introduce them in the July issue of VICTOR online. ■

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To capture this beautiful image of Bolton College in Manchester, Conboy waited until 7 p.m. to catch the low evening light.

# SEAN CONBOY

A master of space and light, British architectural photographer Sean Conboy is best known for creating majestic images of large scale interiors, as well as drawing the viewer into more intimate spaces with perfectly crafted composition and lighting. On these pages you'll also see how Conboy uses the "magic hour" of twilight to add depth and mood to his work.





Another example of Conboy's mastery of light as he uses the magic hour before sunset to play off the metallic texture of this structure's patterned surface (right). Conboy shot an image of a the unique POD classrooms designed by Gaukroger and Partners (left).



Although known for his expertise in photographing large interiors, Conboy is equally adept when shooting more intimate settings like this Northcote Manor hotel room. To enhance the textures and emphasize the quality of materials used in this room, Conboy lit the scene with 8 flash heads.





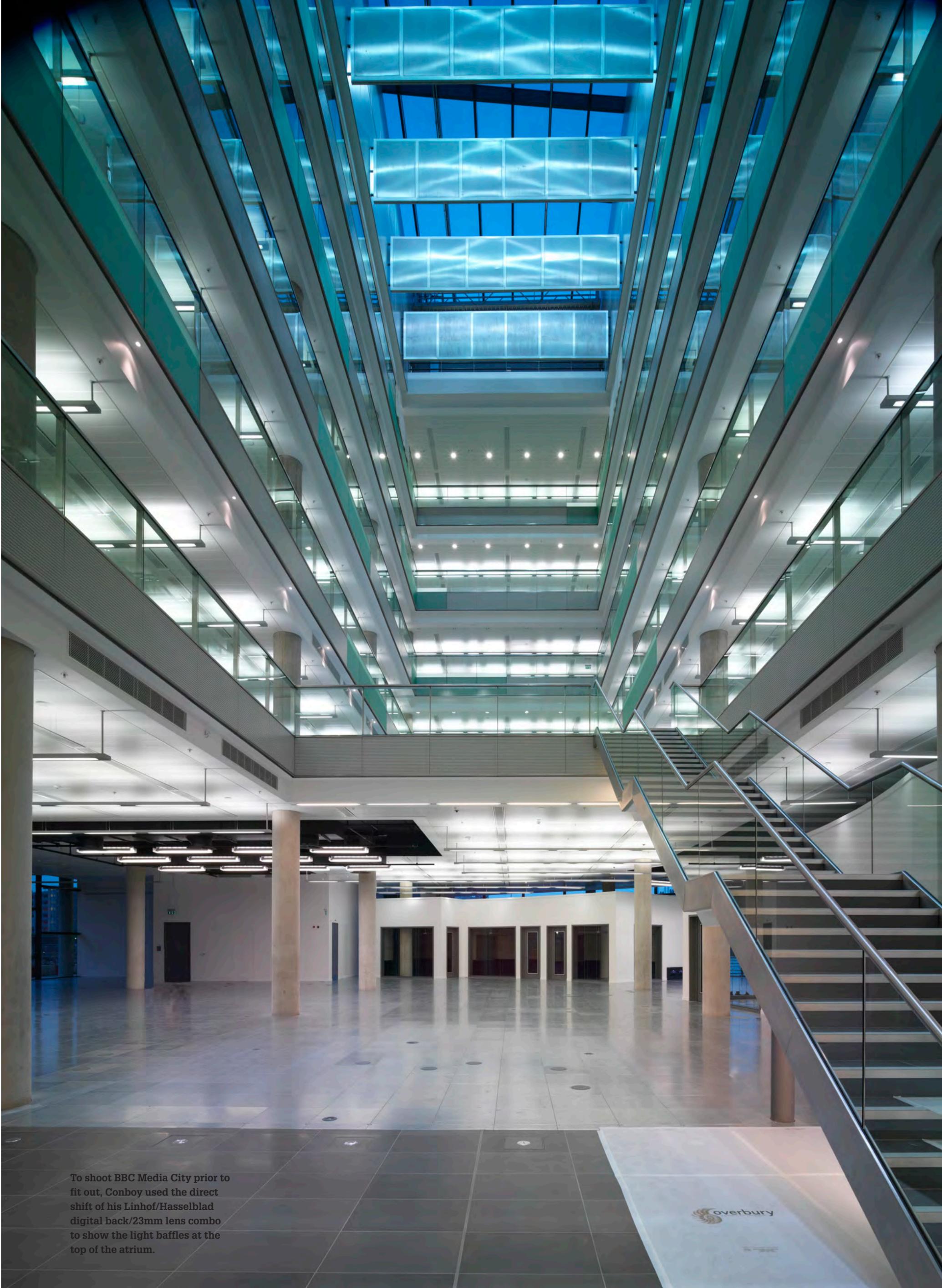




"Getting on with people gets you access to some interesting view-points," says Conboy, including this great vantage point for shooting the construction site of the Manchester Civil Justice Center. The image was shot mid-winter at twilight, just after a storm.



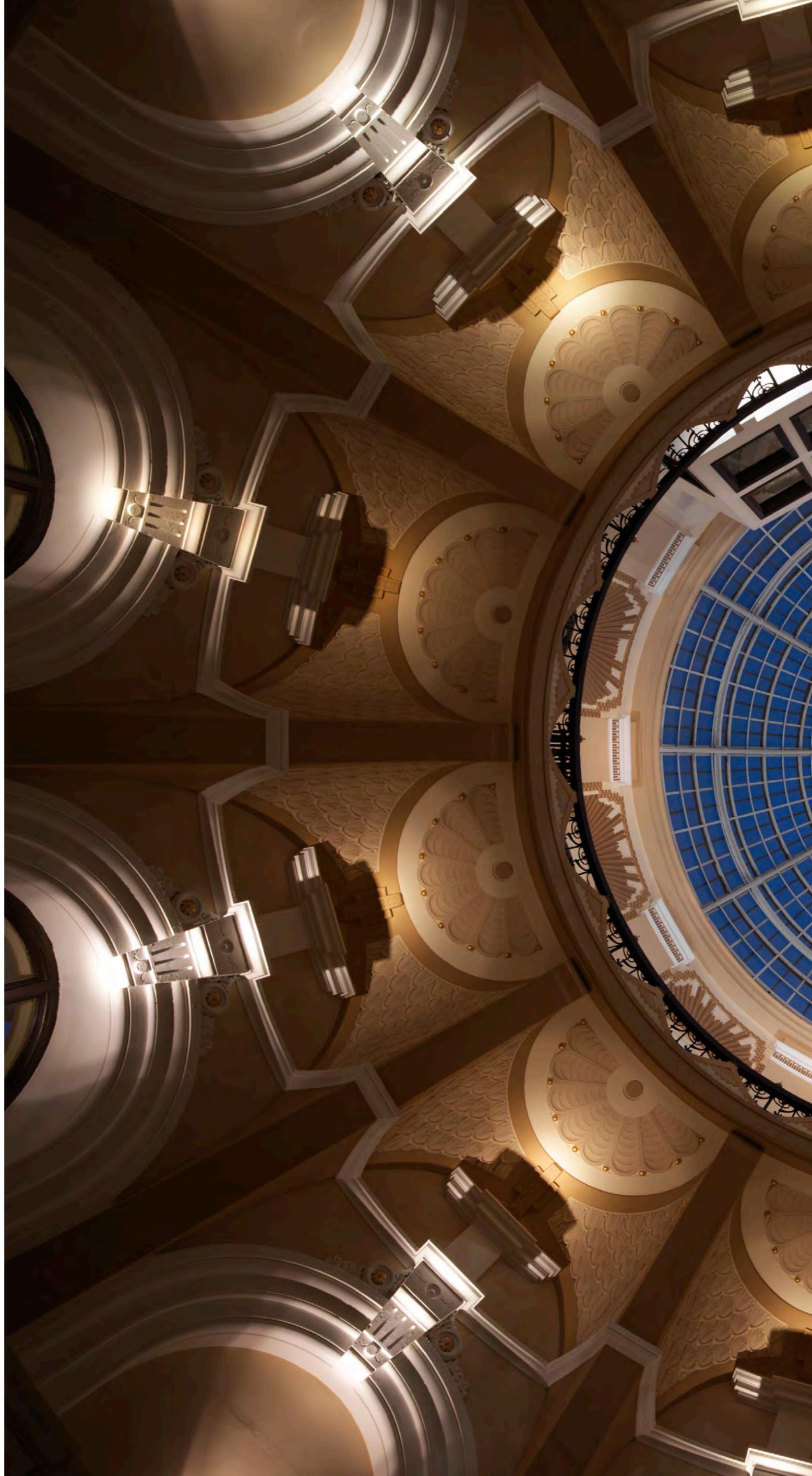
To optimize depth-of-field Conboy used the direct shift and swing of his Linhof Techno, which was equipped with a 50 megapixel Hasselblad digital back and 23mm Rodenstock lens.



To shoot BBC Media City prior to fit out, Conboy used the direct shift of his Linhof/Hasselblad digital back/23mm lens combo to show the light baffles at the top of the atrium.

overbury

Newly restored to its original glory, Conboy shot the Winter Gardens in Blackpool using his Linhof Techno with a 50 megapixel Hasselblad digital back and 23mm lens. Live view proved invaluable with composition since the camera was "nearly on the floor." Most of his interiors are shot tethered to a MacBook Pro using Phocus.







BLACKPOOL  
WINTER GARDENS



Another shot of the Winter Gardens was captured earlier in the day using 6 flash heads to help balance the interior detail with the light coming in through the dome.

This shot of the BBC new Manchester headquarters was captured at night, emphasizing the clean lines and metallic feel of the interior.



Please find this movie at [www.victorbyhasselblad.com](http://www.victorbyhasselblad.com)





When British architectural photographer Sean Conboy was 11, he began making films with an 8mm movie camera given to him by his grandfather. Conboy continued to make movies throughout his school years and, although he wanted to pursue a career in filmmaking, he quickly changed his mind while working for a still photographer. "When I was 18, people said to try to get experience in still photography (in preparation for filmmaking). I worked for a photographer and a couple of weeks later decided that I wanted to be a still photographer," Conboy recalls.

Conboy continued to pursue still photography by studying at Blackpool Photographic College, assisting in London, and working professionally. As luck would have it, an unusual opportunity arose in the Caribbean and a two year stint working as a ship's photographer proved lucrative enough for him to achieve his lifelong goal of setting up his own photography business.

While it may seem like a huge leap going from a ship's photographer to his present specialty, Conboy already had experience in industrial photography and a love for architecture. "I was always interested in how things were made" Conboy explains, adding that "I love the challenge of being on location. I get itchy feet being in a studio." He also loves meeting people and while he has always photographed people on site (architects, construction workers, etc.), for the past several years he has been shooting more lifestyle images within the context of his architectural work.

When it comes to photography, Conboy is decidedly – and by his own admission – "old school," coming from a background in 4x5 photography. "I do all my work in the camera and not much in Photoshop. I find clients respond really well to that," he explains.

**The Blackpool Grand Theatre is considered to be one of architect Frank Matcham's finest designs. Conboy used 12 flash heads with various reflectors and light modifiers to light the enormous space. (left and right)**

**To achieve this viewpoint, the connecting door to another room was opened. Conboy used 6 flash heads to create mood lighting as well as to bring out the lush textures of the interior design.**



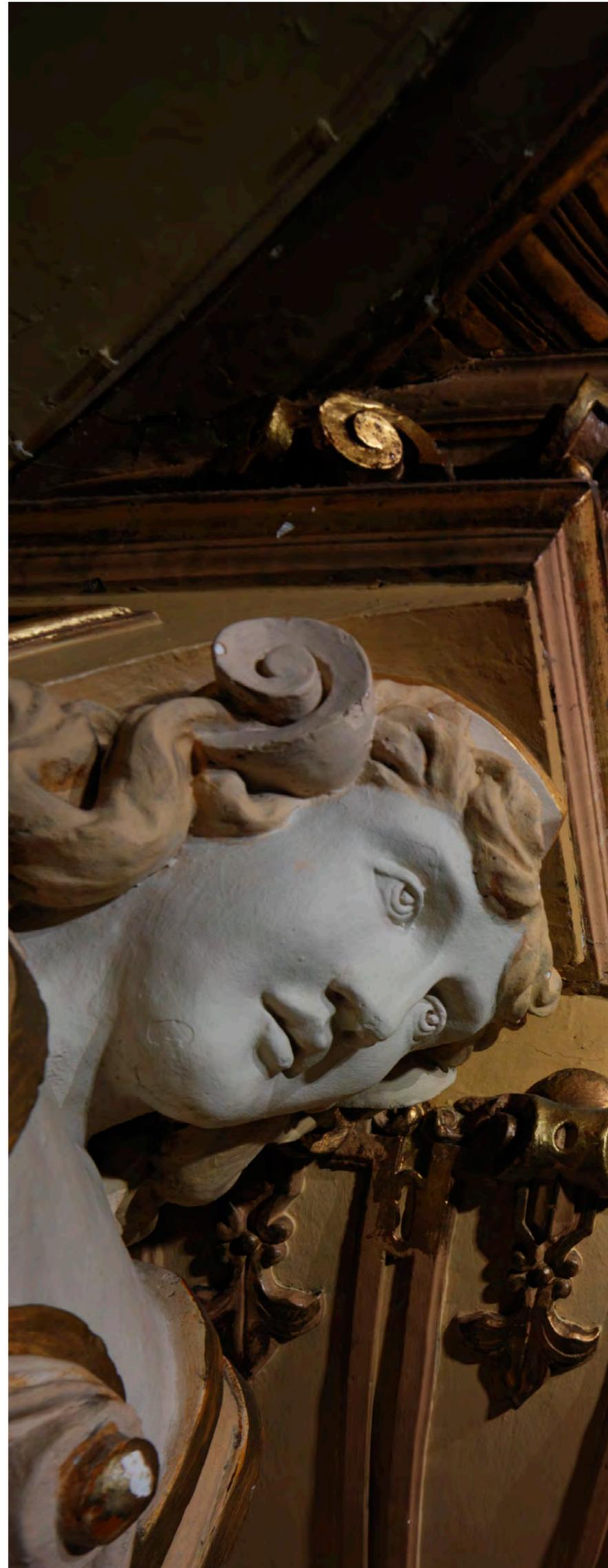
Conboy's transitioned to digital slowly. He first started shooting digital with a Hasselblad in January 2006, but didn't give up film totally until September 2009. Now he shoots with a Hasselblad H3DII-50 as well as a Linhof Techno technical camera, which he shoots with the H3DII-50 back attached. Conboy has also worked with the H4D-60 on occasion (see page 20).

He'll use the Linhof/H3DII-50 combination when he needs the flexibility of the large format camera's movement. The H3DII-50 as an integrated camera delivers the handheld mobility Conboy needs for shooting construction sites and composing lifestyle shots. Importantly, says Conboy, using the H3DII-50 back on the Linhof "provides the same high quality throughout the shoot" with a film-like feel and excellent dynamic range.

Specializing in very large scale interiors, as well as more intimate settings, Conboy is a master of both space and light. "If we're dealing with spaces, 9 times out of 10," Conboy explains, "I'm using my own lighting." For his outdoor shots, as well as some indoor spaces, Conboy loves to shoot at twilight and evenings – the "magic time of day" to imbue his images with moody low light. "If you're lighting in a studio, you try to create a mood and I try to use the sun that way, looking for the best angles and the best times of day."

When speaking with Conboy it's clear that even after 30 years of shooting professionally, he's still extremely passionate about imaging. His long list of clients and projects keep Conboy busy but he also finds time to share his extensive knowledge with students and other photographers. "I consider myself very lucky," says Conboy. "I can travel around the world, see lots of places and meet lots of nice people. Photography has been very good to me."

■ [www.photo-genics.com](http://www.photo-genics.com)







# HOC

HASSELBLAD  
OWNERS' CLUB  
5/2011

## JUAN RODRIGO

Members of the Hasselblad Owners' Club have chosen a picture by Juan Rodrigo as Photo of the Month. Introducing the Barcelona-based fashion photographer and his aesthetic world



Juan Rodrigo loves to shoot outdoors because, he explains, "It's more diverse than studio photography and each time I can go to a different place." And that's exactly what he did for the HOC photo of the month (page 27), which was shot at a beautiful house in Costa Brava. Rodrigo spent a couple of days shooting wedding dress and evening gown editorials but shooting outdoors can be challenging. While there was plenty of sunshine, there was no wind so Rodrigo had two of his team (one using a fishing rod), provide movement to show off the dress' voluminous skirt. Of course, Rodrigo shoots in studio as well and created a visually striking, futuristic image for U magazine editorial (left). "The idea," Rodrigo recalls, "was to reflect the daily life of a common woman in the future in a space ship." To do so, a friend experienced in 3D rendering digitally created the entire set, including the dog. In this shot, only the model is real. Shooting professionally since 2005, Rodrigo currently uses an H3DII-39. Although he'll carry a DSLR for low light/high ISO conditions, Rodrigo is loyal to his Hasselblad. "When you get used to seeing through a large viewfinder, it's very uncomfortable to see the world in the small window of a DSLR. And, of course, you really notice the quality difference."

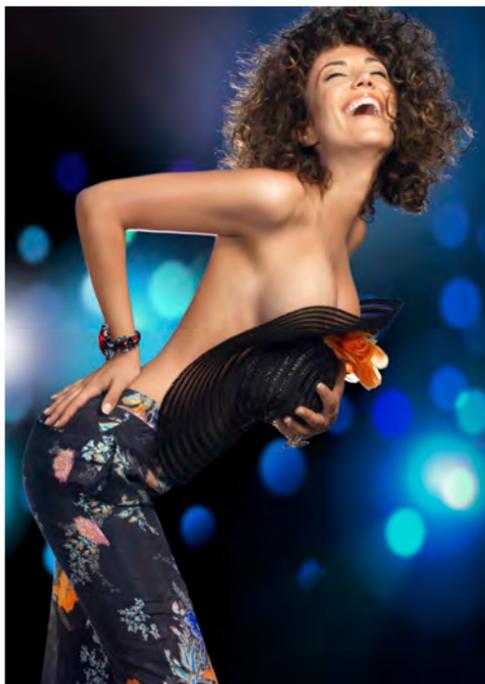
**Vita:** Born in Argentina in 1971. Loves travel and documentary photography. Published his first book for National Geographic in 2005; plans to travel to Tanzania in the near future.

[www.juanrodrigo.com](http://www.juanrodrigo.com)  
[www.hasselblad.com/hoc](http://www.hasselblad.com/hoc)



# HOC

HASSELBLAD  
OWNERS' CLUB  
5/2011





## GENERAL

# MARK ZIBERT

Mark Zibert's creative and technical talents were recognized early in his career when, after assisting for a year, the Sheridan College graduate landed a Nike campaign at age 23. That was 11 years ago and this Toronto-based photographer, director and Hasselblad Master currently has a client list that includes Adidas, Stella Artois, Black Book Magazine and Sapporo. He also does pro bono work for NGO's (National Government Organizations), most recently for the Canadian Paralympic Committee. Whether he's shooting electronic music duo Daft Punk in their signature helmeted look or posing Monty Python's Terry Gilliam in a large birdcage, Zibert's creative vision is as impressive as his technical skills. For an enRoute magazine editorial shoot requiring a white background, Zibert filled a water tank in his studio with 80 liters of milk and had actor Hayden Christensen trash Hugo Boss clothes while making the liquid equivalent of snow angels. When Life magazine proposed a story that involved masks, he bought hundreds of masks and let the celebrity subjects choose their own. "It's funny," recalls Zibert, "how they chose masks that suited their faces and personalities." Although about 50% of his work is now motion, Zibert captures still images almost exclusively with H3D and H4D bodies, most often with a 35-90mm lens. His affinity for Hasselblad extends beyond superb image quality as Zibert notes: "The lenses are super sharp and the workflow (he tethers to Phocus on set and uses the Phocus mobile iPad app for convenience) is amazing."

[www.markzibert.com](http://www.markzibert.com)  
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Please find this movie at [www.victorbyhasselblad.com](http://www.victorbyhasselblad.com)



















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FOR ORIGINALS



"A photography, the vibrancy of the paper, the deep blacks and very fine details are like the traces of my meeting with Chen Nai ben. They open a window on to her soul and invite the person looking at the photo to come closer and see." (Antoine Schneck) The Digital FineArt Collection offers exclusive fine art paper with an exquisite feel and spectacular image quality for inkjet printing. Thanks to our unique papers, developed from more than 425 years of quality craftsmanship and expertise, images are made magically individual. For more information visit [www.hahnemuehle.com](http://www.hahnemuehle.com)

# NEXT VICTOR ONLINE: 1 JULY 2011



Be surprised by inspiring **portfolios**, keep up-to-date with the most significant **photographic trends** and read leading news for the photography community. On July 1st, 2011, check your monitor for the next issue of VICTOR online.

## CHRISTOPHER THOMAS

>> car photography as authentic and natural as possible

## CLAUDIO NAPOLITANO

>> social statements expressed in touching images



>> Discover the aesthetic world of the photographers who took the Hasselblad Owners' Club photo of the month: Denise and Ulf Krentz

**HOC**  
HASSELBLAD  
OWNERS' CLUB  
6/2011

Items and topics in the next issue of VICTOR online may be changed or post-poned due to editorial or other reasons.

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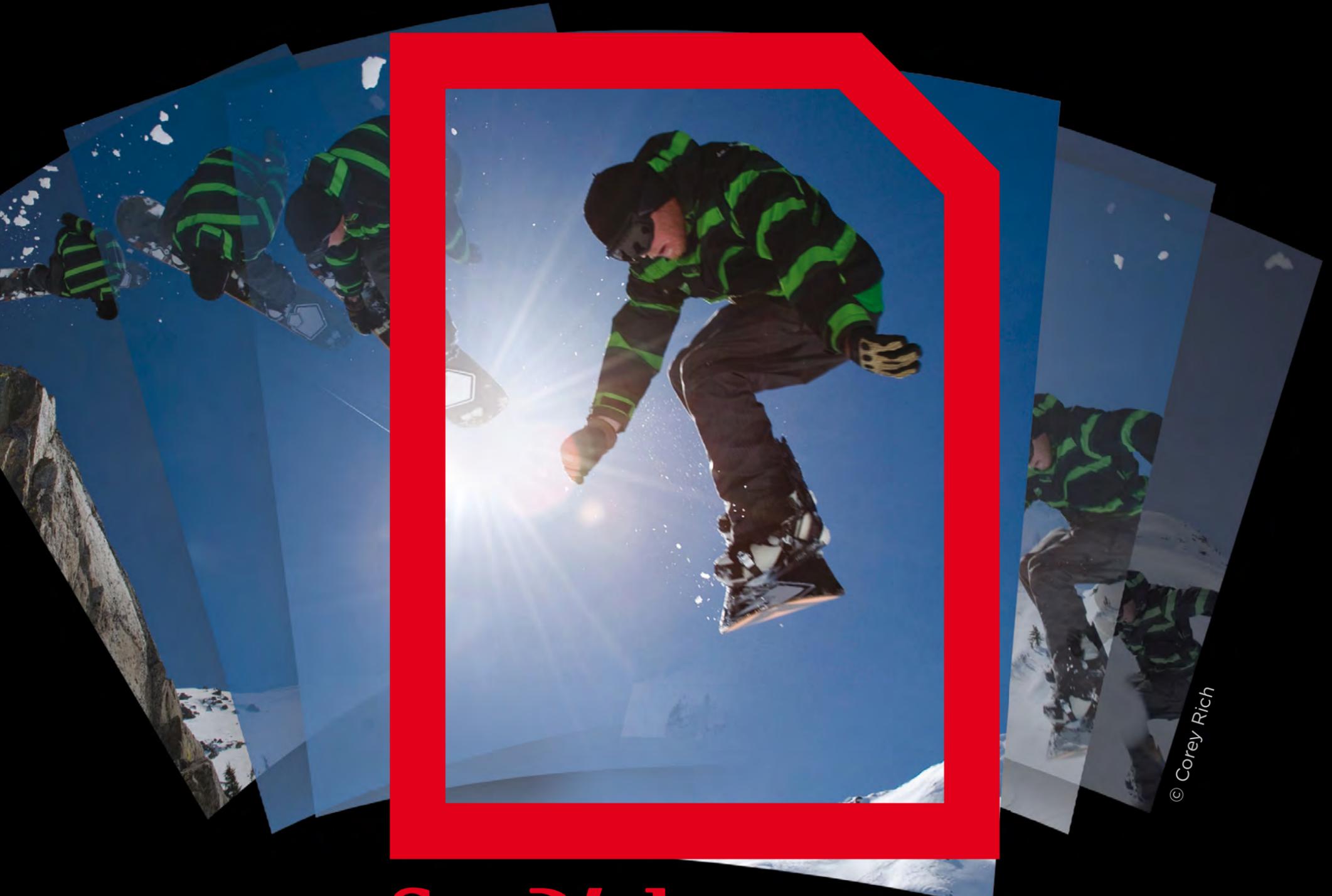
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