

H A S S E L B L A D[®]

2000FC/M

mechanical and electronic • $2\frac{1}{4} \times 2\frac{1}{4}$ • interchangeable
magazines • two series of lenses • two shutter options
three mirror modes



Hasselblad 2000FC/M



The Hasselblad 2000FC/M represents the continuation of a number of Hasselblad traditions. Like the first Hasselblad camera, it is a single-lens reflex camera for the $2\frac{1}{4} \times 2\frac{1}{4}$ format (other Hasselblad magazines yield $1\frac{3}{8} \times 1\frac{5}{8}$ and $1\frac{5}{8} \times 2\frac{1}{4}$ formats). It features interchangeable film magazines, lenses, focusing screens, and viewfinders—just like the 500C/M and 500EL/M. With no need for modification, the Hasselblad 2000FC/M also accepts most of the accessories designed for these other cameras, thereby embodying yet another Hasselblad tradition: evolution and modernization with no obsolescence of existing equipment. One explanation for our renown customer loyalty!

The camera's designation, 2000FC/M, also carries on a tradition started with the 1600F model. The numbers designate the fastest shutter speed (1/2000 s). The "F" stands for focal plane shutter, the "C" for Compur between-the-lens shutter and the "M" for *modified* (more about that later). This shutter versatility, greater than anyone could have imagined only a few years ago, makes the Hasselblad 2000FC/M unique in the world of photography.

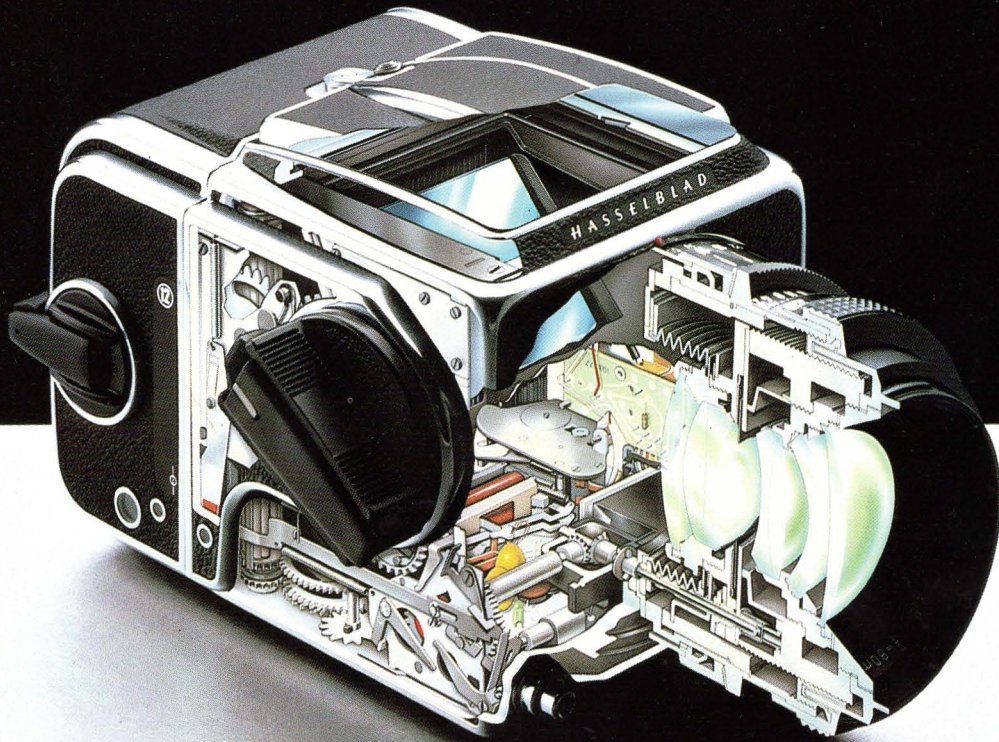
When the 2000FC was put on the market in 1976, it immediately became an integral part of a system which already encompassed more than 300 components.

No new camera has ever been introduced with so wide a range of accessories available for it right from the start, accessories such as lenses with built-in leaf shutters (C-version) in focal lengths from 30 to 500 mm and a 140-280mm zoom. And since the 2000FC/M has its own built-in focal plane shutter, obviating the need for lenses with built-in leaf shutters, lens designers were freed from the constraints imposed by between-the-lens shutters and were able to develop a line of 2000FC-lenses displaying many performance innovations—as a complement to the existing lens line.

Any photographer familiar with a Hasselblad will immediately feel right at home with the 2000FC/M. You hold it in the same left-hand grip and change accessories the same way. But even a casual glance is enough to show that it does differ from the 500C/M and 500EL/M. The 2000FC/M mirror delivers a non-vignetting image, even with the longest lens focal length. The camera's instant-return mirror, one of the three mirror modes, is another feature.

Anybody taking the step up to a Hasselblad via the 2000FC/M from 35mm will immediately notice a striking difference in his pictures. One difference is a dramatic improvement in image quality. The $2\frac{1}{4} \times 2\frac{1}{4}$ format is nearly four times larger than a 35mm frame. This will always give you a quality edge, no matter how much film quality is improved.

-the perfect marriage of mechanical precision and electronics



- Integrated part of the established Hasselblad system. Most of the nearly 300 components in the system fit the 2000FC/M without modification.
- Shutter choice option (leaf or focal plane) in work with the 14 leaf shutter lenses (C version).
- New shutterless lenses (F version) with functional design, fast speed, close focusing, and outstanding image rendition.
- Electronically timed titanium focal plane shutter with speeds from 1 to 1/2000 s and B. 23 intermediate speeds can also be set, thereby offering exceptional flexibility.
- Automatic shutter curtain safeguard; the curtain is automatically withdrawn from its exposed position whenever a magazine is removed.

- Synchronized electronic flash at shutter speeds from 1 to 1/500 s with C lenses. The flash synchronization speed with the focal plane shutter is 1/90 s and longer. Flash release is blocked whenever a faster speed is set.
- Three different mirror modes.
- New mirror design for non-vignetting images even with long focal length lenses.
- Convenient intentional double-exposure.
- Long battery life, thanks to efficient electronic components.
- The Hasselblad 2000FC/M also has all the other features which have made the Hasselblad system the choice of demanding photographers everywhere.



Mirror program disc

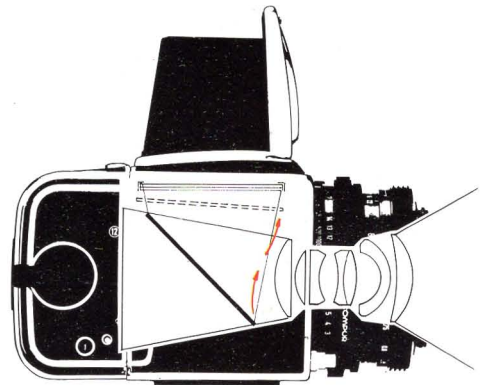
A slotted disc with a red button at its center is under the film crank. This disc is the mirror program selector and is yet another example of Hasselblad devotion to freedom of choice. Insert a coin in the slot and turn the collar to the desired mirror mode.

Program 0: The mirror is locked in the raised position. This mode can be used when e.g. the Hasselblad 2000FC/M must be adapted to equipment which protrudes into the camera body.

Program 1: After shutter release, the mirror remains in the raised position. The viewfinder image is not restored until the film crank is wound, irrespective of whether a C or an F lens is employed.

Program 2: Immediately after shutter release, the raised mirror returns to the viewing position and the screen image is restored. This mode can only be used with F lenses (shutterless).

When the disc is depressed, the camera shutter can be recocked without advancing the film, thereby enabling you to make double exposures.



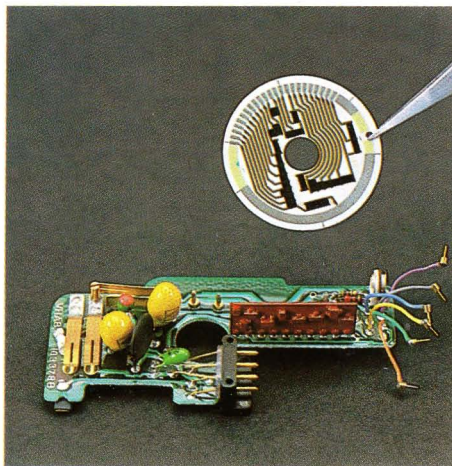
Non-vignetting mirror

For full integration into the Hasselblad system, the measurement dimensions of the Hasselblad 2000FC/M had to parallel the dimensions of the 500C/M and 500EL/M.

Despite the limited space available, the mirror in the 2000FC/M is big enough for corner-to-corner screen illumination, even with long focal length lenses. In order to clear the rear of the lens, the mirror follows a unique, S-shaped path during its travel.



The Hasselblad 2000FC/M consists largely of modules, both mechanical and electronic. Here are two of the electronic modules interacting during shutter release. The round circuit board holds a series of shutter speed resistors. The board contains 23 resistors, each governing a full or intermediate shutter speed, and was made using the thick-film technique. The heart of the larger module is the upright plate, also made using the thick-film technique,



containing a large number of transistors, capacitors, resistors, etc. This circuit controls the electronic operations which cause magnets to release the shutter curtains in such a way to produce the preselected shutter speed. The electronics contain components plated with gold, silver, and Palladium. The Hasselblad 2000FC/M has a temperature compensator and moisture protection to ensure reliable operation even at low temperatures or in humid climates.

Focal plane shutter

An "M" (which stands for modified) has been added to the camera's model designation 2000FC. The modification may be important to some photographers and unimportant to others. The "modification" consists of a shutter safeguard device which retracts the shutter curtains from the opening in the camera body whenever a magazine is removed from a tensioned camera. This is to protect the curtains from mechanical damage. When a magazine is reattached to the camera, the shutter can be reset with a simple operation. People disinterested in this feature can keep the safeguard disconnected so that the curtains remain in place even during magazine changes. Another example of built-in freedom of choice.

The curtains in the Hasselblad 2000FC/M shutter are made of titanium, a metal with the same strength as high-tensile steel but with a specific gravity only half as great. The curtains are only 0.014 mm thick, so a stack of 150 curtains would be no more than two mm high. The patented corrugation makes the curtains strong and flexible and contributes to smooth passage across the image field. The inset photograph shows the corrugation magnified 4×.

The focal plane shutter is a mechanical design with both curtains timed by the camera's electronic circuits. The shutter is driven by two powerful spring motors which, in only a short distance, accelerate the curtains from a standstill to about 33 ft per sec (10 m/s). And in just a fraction of a second, the curtain drums accelerate to a speed of about 15,000 revolutions per minute. This fast shutter speed operation makes electronic flash synchronization possible at 1/90 s, a sensationally fast speed for a medium-format camera with a focal plane shutter.

Friction between parts must be at a minimum for fast, smooth curtain travel. This is achieved in the Hasselblad 2000FC/M by means of a scrupulous choice of materials and by having the shutter drums run on four stainless steel ball bearings.

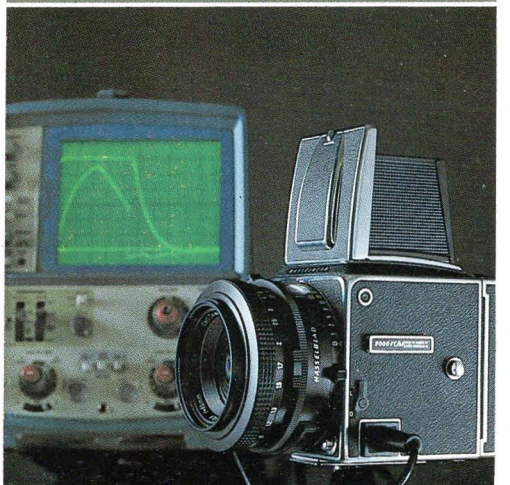
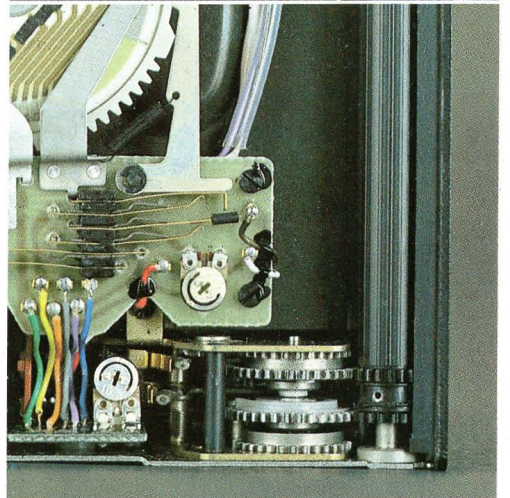
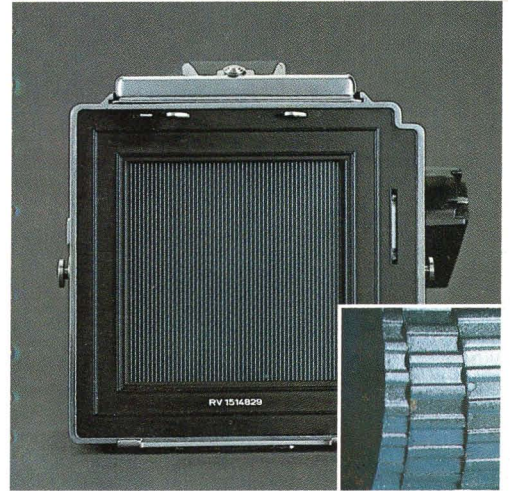
The damping of various moving components is also important. The Hasselblad 2000FC/M has patented zig-zag dampers which retard parts quickly, gently, and reliably. The dampers operate with a minimum of vibration and independently of external factors such as atmospheric pressure and ambient temperature.

Battery compartment

The main function of the battery compartment is to house the battery supplying the camera with power. The compartment has been designed for easy removal when e.g. cold weather warrants keeping the battery compartment in a warm pocket. But the receptacle prongs connecting the battery compartment to the electronic circuitry also serve other purposes.

One accessory which plugs into the battery compartment receptacle is the shutter speed multiplier which multiplies nominal shutter speed 60×. Authorized Hasselblad service shops connect instruments to this receptacle for analysis of camera operations.

The battery compartment also paves the way for e.g. alternative acoustical or optical trigger release devices.



2000FC/M is the camera with exclusive features—

The lens naturally plays a major roll in the many factors which interact to produce a technically perfect picture. Zeiss was the company of choice when Hasselblad selected its European supplier of lenses. This was an easy choice since Zeiss has been at the forefront throughout the history of modern optics. In fact, that history began at Zeiss with prominent names such as Schott and Abbe. No lens designer anywhere in the world can design a lens without using the Abbe number.

In an effort to maintain quality control from start to finish, Zeiss makes its own optical glass. This is essential in ensuring top quality. Few lens manufacturers make their own glass. So apart from Zeiss there are few with the opportunity or the means of keeping an unceasing quality vigil.

The start of something new frequently heralds the demise of something else. This is never the case with Hasselblad.

Even after the introduction of the Hasselblad 2000FC, development of accessories for the other cameras, i.e. the 500C/M, 500EL/M, and SWC/M, continued in order to ensure complete system continuity.

When many camera manufacturers introduce a new model, some of their older equipment often becomes obsolete. Not so with Hasselblad!

The Hasselblad 2000FC and FC/M have the same type of bayonet lens mount, the same magazine attachment, and the same seating of focusing screens and viewfinders as the 500EL/M and 500C/M.

So one camera body, the 2000FC or 2000FC/M, fits neatly into the existing system, a system now updated by the new camera body.

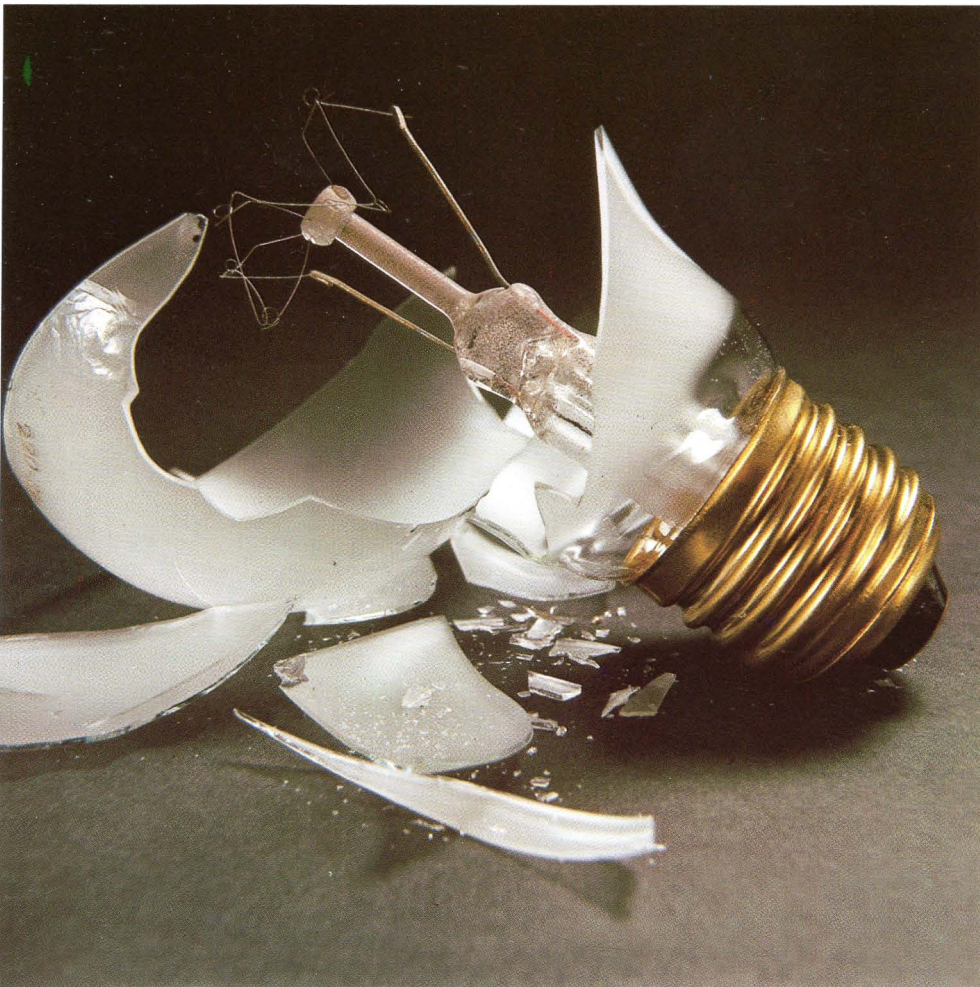


Photo: Jens Karlsson

The focal plane shutter in the Hasselblad 2000FC enabled lens designers to utilize state-of-the-art optical innovations in computing the 50mm f/2.8 Distagon F. It became possible to give this optic a maximum aperture of f/2.8, a remarkably fast speed for a wide-angle lens. But the classic Distagon design has been updated with an even more remarkable feature: a floating element system. The element system begins its differential operation as soon as the lens is focused at distances less than about 3¼ ft (1 m). This results image quality, even with the lens wide open, superior to that attainable with conventional wide-angle lenses. Its closest focusing point of 12½ (0.32 m) almost makes the 50mm f/2.8 a macro lens.

"The 50mm f/2.8 Distagon F itself is reason enough for buying a Hasselblad 2000FC," one photographer has been heard to remark.

two series of lenses and two shutter options

F lenses—F shutter

A new series of lenses without built-in shutters has been introduced for the 2000FC/M. When lens designers were no longer hampered by the need to incorporate a shutter into the Hasselblad lenses, they were free to seek additional refinements in the classic Distagon, Planar, Sonnar, and Tessar designs. A completely new generation of lenses was ultimately introduced for the Hasselblad photographer. These lenses include computerized design features and new types of glass. High speed is another characteristic of the new lenses especially designed for the Hasselblad 2000FC/M.

C lenses—F shutter

This is one of the most sensational developments in modern photographic history. When the focal plane shutter 2000FC was introduced, it also accepted lenses with between-the-lens shutters. But the most sensational innovation of all was extension of the fastest shutter speed capability from 1/500 to 1/2000 s, including intermediate speeds at click-stop positions between nominal speeds, such as 1/185 s between 1/125 s and 1/250 s, or 1/500 s between 1/1000 s and 1/2000 s. These calibrated fast speeds have proved to be popular among wildlife and sports photographers.

This is what you do when you prefer focal shutter operation with a C lens on your camera. Set the lens shutter at "B" and your desired shutter speed on the camera's shutter speed ring.

C lenses—C shutter

The intralens leaf shutter has a number of attractive features, including flash synchronization at all shutter speeds (1—1/500 s). One of the specifications stipulated for the design of the 2000FC was retention of this capability. So the 2000FC and FC/M focal plane cameras can also be used as leaf shutter cameras.

Just set the camera's shutter speed ring at "C" and the desired f/stop and shutter speed on the diaphragm and shutter speed rings of the C lens.





50mm Distagon F T*

The 50mm focal length has long been a favorite of Hasselblad photographers. One of the reasons for this popularity is the optic's superb corner-to-corner resolution and exceptional correction for distortion.

Another reason is its 74° diagonal angle of view yielding a moderate wide-angle effect. The 50mm f/2.8 Distagon F for the 2000FC/M has proved to be equally popular, thanks to its fast maximum aperture and floating element design.



80mm Planar F T*

Ever since the introduction of the Hasselblad 500C in 1957, the Planar lens with an 80mm focal length and f/2.8 maximum aperture has been the system's normal lens. The same tested design served as the basis for the normal lens of the 2000FC/M. The only difference is that the 80mm f/2.8 F version of the Planar has a closest focusing point of 2 ft (0.6 m) as opposed to 3 ft (0.9 m) for the C lens. At that lens-to-subject distance, it covers a subject field of 12¼×12¼ in (31×31 cm).

Wide rubber rings facilitating focusing are a common feature of all F lenses.



110mm Planar F T*

The 110mm Zeiss Planar F gives the Hasselblad photographer an optic with the fast maximum aperture of f/2.0, i.e. twice the speed of the fastest Hasselblad lens previously (f/2.8).

The large, bright focusing screen image it yields and its ease of focusing are truly sensational. The 110mm focal length is so close to the 80mm of the normal lens that many photographers use the 110mm Planar F as their normal lens.



150mm Sonnar F T*

The 150mm Zeiss Sonnar C with its built-in Compur shutter has always been a favorite of Hasselblad photographers. It is probably also one of the world's most frequently used lenses for portrait photography. In the F version of this lens, designers have succeeded in increasing its maximum aperture from the f/4 of the C version to f/2.8. The lens now has a closest focusing point of 4½ ft (1.4 m).



250mm Tele-Tessar F T*

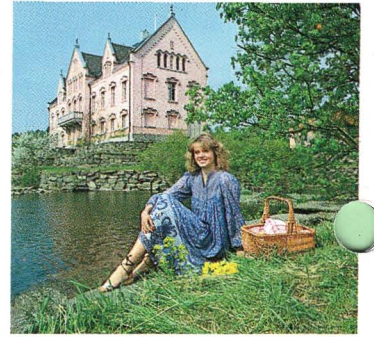
The 250mm Zeiss Tele-Tessar F has a maximum aperture of f/4, fast for a telephoto lens. This is an asset in poor lighting and facilitates focusing owing to the relatively shallow depth of field. Its closest focusing point is 8.5 ft (2.5 m). Like all the lenses for the 2000FC, this lens has a depth-of-field preview control to check out depth of field and a control for cross-coupling shutter speed and diaphragm settings.



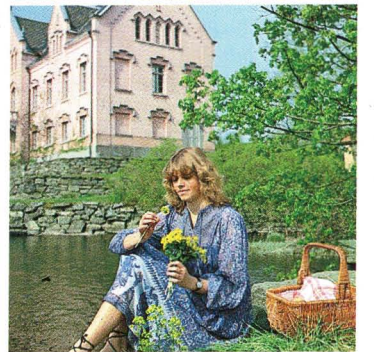
140-280mm Variogon F

The f/5.6 Schneider Variogon F is a zoom lens with a continuously variable focal length from 140 to 280 mm. Its focusing range is from 8¼ ft (2.5 m) to infinity. There is no focus shift when focal length is altered. The lens can be set for macro photography. Its closest macro focusing point is then 3½ ft (107 cm). A subject 11¼×11¼ in (30×30 cm) will then fill the entire 2¼×2¼ format.

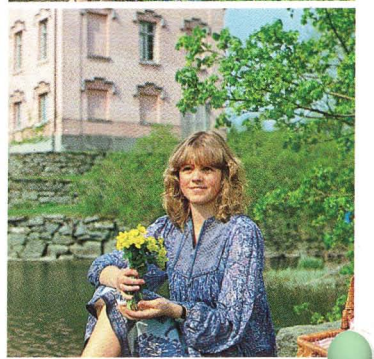
50



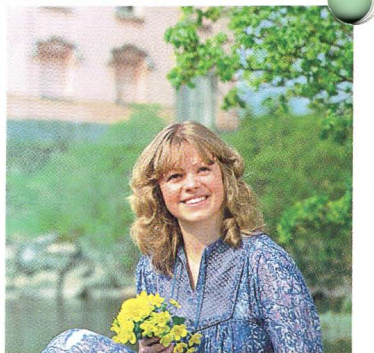
80



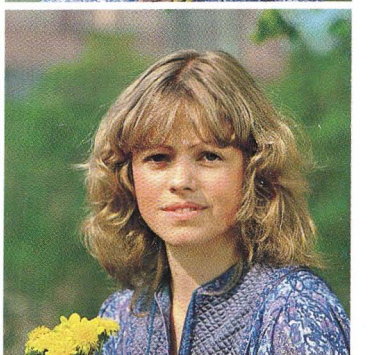
110



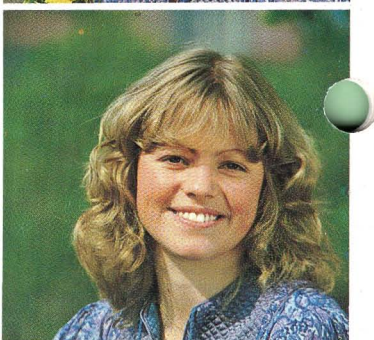
150

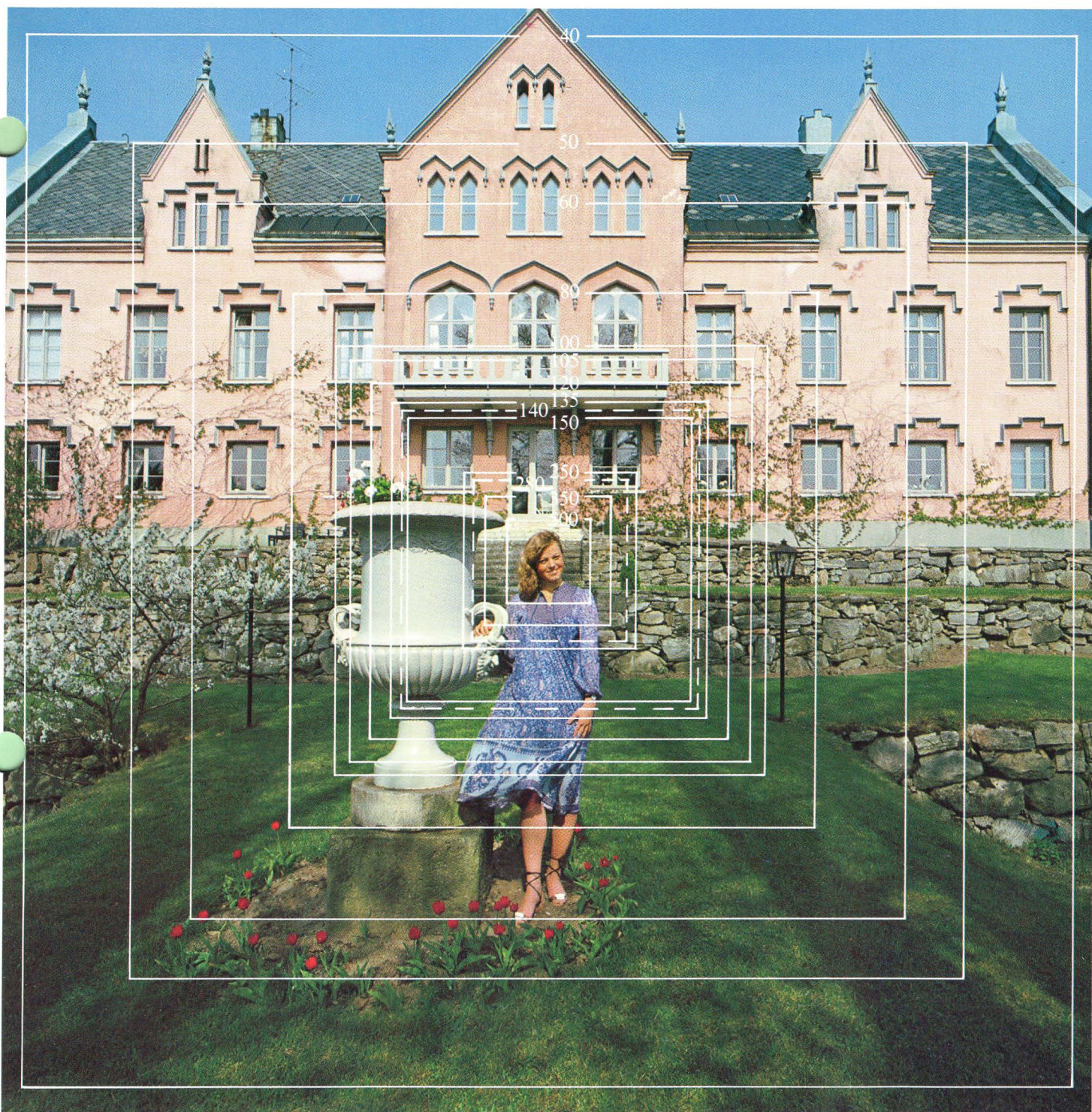


250



140-280





C lenses

In addition to the lens series especially designed for the 2000FC/M, the camera also accepts the entire range of interchangeable Hasselblad Compur-shutter optics with angular fields from an ultra wide-angle 180° to an extremely narrow 9° with the longest telephoto. This wide range of available focal lengths makes it easier to transform creative ideas into photographic solutions.

All the lenses (except two special-purpose lenses) feature Zeiss T* multicoating. They also feature razor-sharp, corner to corner resolution.

Another important quality characteristic of the C lenses is their matching color correction. This means that colors are reproduced

in a like manner, even when a subject is photographed with different Hasselblad lenses. A high degree of mechanical precision is another important feature of a system with interchangeable lenses. You can "feel" that precision when you attach a Hasselblad lens to a camera and hear how it locks solidly into that bayonet mount with a distinct click. Mechanical precision is also a prerequisite for optical quality. Lenses with built-in shutters also have automatic depth-of-field indicators that change position as the diaphragm setting is changed. Cross-coupling of the diaphragm and shutter speed rings is another feature greatly admired by photographers ever since 1957.





Photo: Jens Karlsson

Photo: Gun Andersson



Focal plane shutter —fast shutter speeds

1/2000 s is not the shutter speed most frequently used by most photographers. But even if you only need it a few times a year, it is there when you need it, when 1/2000 s is the only shutter speed capable of getting you a picture.

Typical situations in which this might occur are on board a pitching, vibrating boat. 1/2000 s may then be your only resort. In an airplane or helicopter you can make do with slower shutter speeds but 1/2000 s offers a nice safety margin.

In sports, the photographer's distance to the action is usually predetermined. With the camera prefocused, all he has to do is wait for the right moment. 1/2000 s will then enable him to freeze that action. 1/2000 s can be used whether you have a Compur-shutter lens or a shutterless F lens on your 2000FC/M.

Compur leaf shutter —synchronized flash down to 1/500 s

The adjacent photograph is no problem for a Hasselblad photographer working with a leaf-shutter C lens. Taking the picture with a focal plane shutter would have been impossible.

One of the biggest advantages of the leaf shutter is its flash synchronization at all shutter speeds. The flash is always triggered at the moment the diaphragm attains its maximum aperture, at any speed from 1 to 1/500 s. You then have complete control over your lighting. Indoors, you balance flash output and ambient lighting by your choice of f/stop. Outdoors, your choice of shutter speed governs the balance between daylight and flash. Indoors or outdoors though, your lighting can be checked out almost instantly using a magazine for Polaroid film.

2 1/4 x 2 1/4 even on the focusing screen



The first time a person switching from 35mm to a Hasselblad encounters a Hasselblad focusing screen just has to be a dramatic experience. The screen image must seem startlingly large and bright. The 2 1/4 x 2 1/4 focusing screen makes composition and exact focusing really easy.

The risk of making an error, missing an important part of the subject, tilting the camera, etc. is greatly reduced when the subject can be viewed on such a large focusing screen.

The standard lens hood supplied with each new camera is the ideal viewfinder for many assignments. It has a flip-up magnifier for critical checks on focus. With the magnifier out of the way, the viewfinder image can be studied with both eyes. Many people regard this as being the best way to compose an image. A number of different focusing screens and viewfinders are available to suit different tastes and photographic situations. With focal lengths from 30 to 150 mm, a focusing screen with a split-image rangefinder facilitates focusing considerably. (The

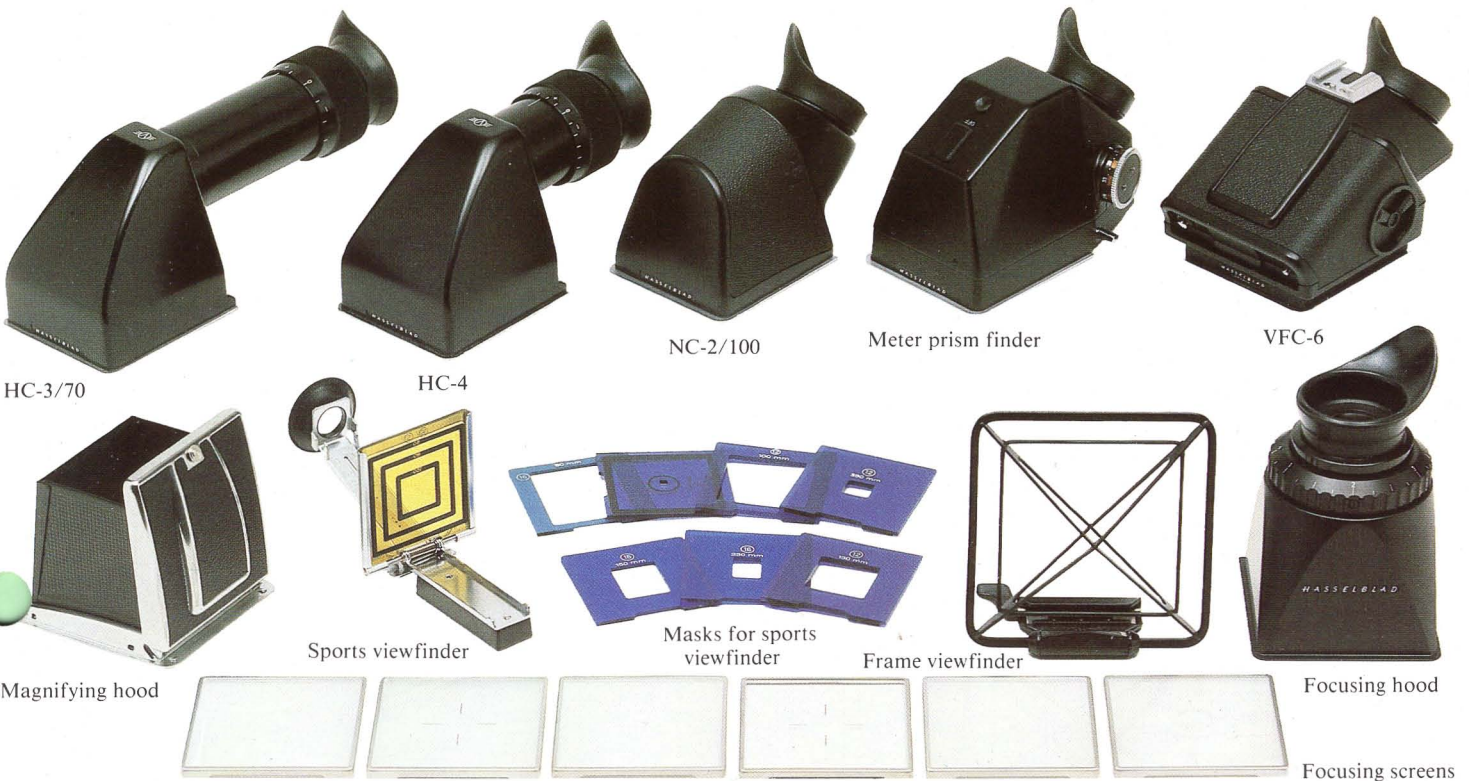
focusing screen with central microprism grid yields an especially bright and easily focused screen image.) The focusing screen with central grid and split-image rangefinder combines these two excellent focusing aids. There is also a checked focusing screen with central grid for critical checks on horizontal and vertical alignment.

Prism viewfinders can be very useful for many different photographic assignments. One of the advantages of these viewfinders is that they provide an enlarged and unreversed image of the subject. The NC-2/100 viewfinder, which enlarges the viewfinder image 3 x, has a 45° sighting angle (in relation to the optical axis). The VFC-6 prism viewfinder has the same optical properties but also features a built-in electronic exposure meter. Measurement is exact and battery power drain minimal. Its light value readings are displayed with red light-emitting diodes. Both these viewfinders can be fitted with correction lenses for compensation of individual sight defects. The HC-4 and HC-3/70 prism viewfinders have the same correction facility (±5 diopters) built into the ocular. Both have the same sighting angle as the shooting angle. The HC-4 yields a viewfinder image enlarged 3 x, and the HC-3/70, intended for use with the Magazine 70, gives an image enlarged 4 x. The magnifying hood has built-in ocular correction of +3.5 to -2.5 diopters. Its magnifier enlarges the screen image 2.5 x, and the hood effectively screens out extraneous light from the side.

The frame viewfinder and the sports viewfinder facilitate fast aiming and framing in e.g. photography of animals or on news assignments.

The frame viewfinder has frames for 150, 250, 350, and 500 mm fields.

The sports viewfinder features parallax compensation and has masks which outline the field for 150, 250, 350, and 500mm focal lengths.



HC-3/70

HC-4

NC-2/100

Meter prism finder

VFC-6

Sports viewfinder

Masks for sports viewfinder

Frame viewfinder

Magnifying hood

Focusing hood

Focusing screens

Three formats, eight magazines and one 2000FC/M

Some photographers carry spare camera bodies loaded with film of differing speeds, color, or black & white. The Hasselblad photographer only needs spare magazines. Each such magazine is like an extra camera body. With them you can switch from black & white to color or color reversal to color negatives at any time, even in the middle of a roll and without losing a single frame. You can take the same picture on both daylight and tungsten film in situations when the light is hard to assess. All you have to do is switch film magazines. Feel secure in being able to switch a magazine loaded with film you plan to push a few f/stops because of low-light situations when it is hard to get an exposure reading.

With this wide range of options open to you, your chance of getting a top-quality picture every time is greatly improved.

Some photographers have to change cameras to change image format. The Hasselblad photographer has three formats at his disposal, i.e. $2\frac{1}{4} \times 2\frac{1}{4}$, $2\frac{1}{4} \times 1\frac{5}{8}$, and $1\frac{5}{8} \times 1\frac{5}{8}$, with three different magazines.

Some photographers have to modify their cameras to alter film capacity. The Hasselblad photographer only has to switch film magazines for a choice of from 1, 12, 16, 24, 70, or 100—200 frames per load.

Some photographers leave an assignment or a subject feeling a little uneasy about their results since nothing is really certain in photography until you have a finished picture. But the Hasselblad photographer can dispel some of that uneasiness by making test shots with the magazine for Polaroid film, loaded with Polaroid film, black & white or color. Cheap insurance!



A12



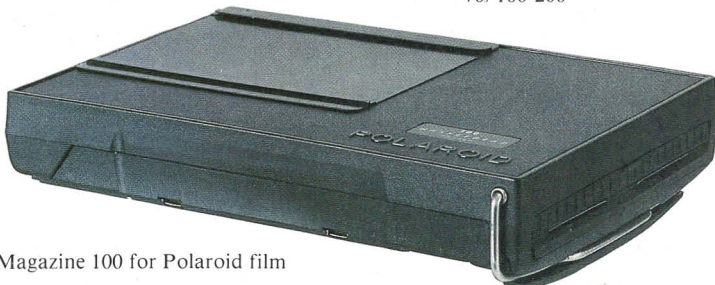
70



70/100-200



Sheet film adapter



Magazine 100 for Polaroid film



A16S



A16



A24



35mm projectors are actually designed to cover a $1\frac{5}{8} \times 1\frac{5}{8}$ format. The Magazine A16S holds 16 $1\frac{5}{8} \times 1\frac{5}{8}$ frames on 120 film. Give your slide show the Hasselblad quality touch.

Photo: Jens Karlsson



The $2\frac{1}{4} \times 2\frac{1}{4}$ format is nearly four times larger than the area of a 35mm frame—an important factor to image quality.

Photo: Jens Karlsson



$1\frac{5}{8} \times 2\frac{1}{4}$ is an economical format which gives you 16 exposures on 120 film in the Magazine A16.

Photo: Håkan Berg



A Polaroid print lets you check out your lighting, composition and equipment. Use a magazine for Polaroid film.

Photo: Xenophon Beake



Photo: Fridmar Damm

Lens shades

A lens shade on the lens is often decisive to image quality. T* multicoating does not reduce the importance of a lens shade. Just the opposite!

The new generation of lenses are capable of producing images with superlative brilliance and resolution. And the new generation of film emulsions are capable of recording these images with fidelity. But the microscopically small particles which, despite careful cleaning, still adhere to the front lens element, are illuminated when struck by light rays. This degrades image contrast. The task of the lens shade is to screen out as much extraneous light as possible, admitting only that

light which is required to form the image. The Professional lens shade is far and away the most efficient Hasselblad lens shade. Its variable-length compendium and masks for different lens focal lengths effectively exclude extraneous light. It is an economical lens shade since it can be used on lenses with focal lengths from 38 mm to 250 mm. Other lens shades designed for the respective focal length are available for lenses with other focal lengths. The main function of a lens shade is to improve image quality, but another important reason for its use is the protection it offers against mechanical damage to the front lens element.



2000FC/M—one component in the world's largest system for 2¹/₄ × 2¹/₄

1. Ever-ready case, carrying case, Hasselblad originals. Built for efficiency and safe storage.
2. Lens cases designed for the different lenses provide rugged protection.
3. The linear mirror, consisting of two mirrors, is an unusual accessory but invaluable for copying setups calling for absolute parallelism between film plane and original.
4. "Essential" is the way some photographers describe the lens shade. "Mandatory" others say.
5. Freedom of choice, convenience, reliability, preparedness—that is what spare magazines offer you. Loaded with the same or different types of film, black & white or color, normal speed, or film you plan to push. You name it!
6. A discreet narrow black strap around your wrist or shoulder. Or a wide, woven camera strap. The choice is yours.
7. A well-designed handgrip offers steady support and heightened preparedness.
8. Handgrips can be supplemented with adjustable flash holders.

The shutter speed multiplier in the battery compartment receptacle of the 2000FC/M multiplies the camera's normal shutter speeds 60×.

10. There is always room for the tiny, battery-less exposure meter.
11. The exposure meter can be seated on a lens shade with this attachment.
12. This attachment enables you to seat a holder for flashbulbs or flashcubes on a lens shade.
13. The nameplate on the left side of the camera also serves as an accessory mount for the spirit level...

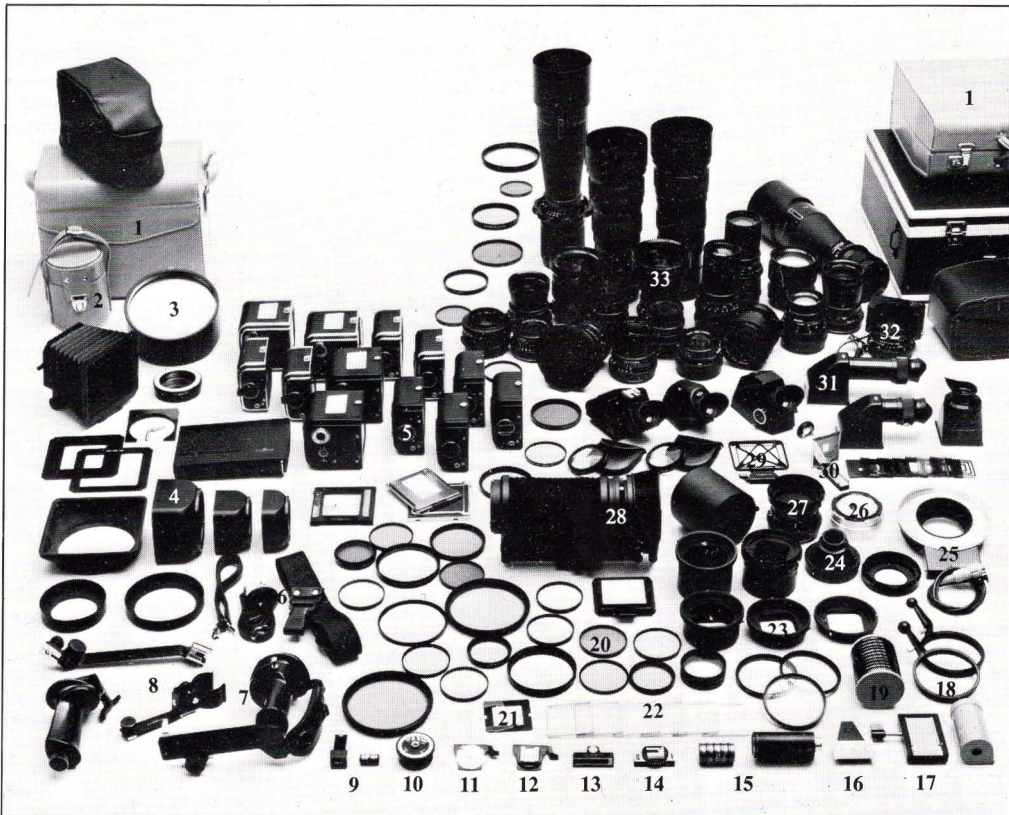
14. or for a swiveling flash shoe...
15. or for battery compartment 2 which powers the automatic diaphragm control unit.
16. Using the frame viewfinder attachment, the sports viewfinder can be seated on the lens shade for the 350mm and 500mm lenses.
17. Every Hasselblad camera has a tripod plate. With this tripod quick-coupling on the tripod, the camera can be snapped into place (the adjacent cylinder is a cassette for the Magazine 70).

18. Some people attach quick-focusing handles to their lenses for even more comfortable focusing. Others need the extra operating speed. Both groups get what they want.

19. A set of light balance filters, interconnected here to form a cylinder, adjust the color temperature of the light source to the color film's color balance.

20. The circular objects spread across the frame in this picture are filters of different colors and sizes. Included are also multiprism lenses for special effects. Softars for image softening and Proxars for close-up work.

The concept "standard version Hasselblad" does exist. But you rarely see a Hasselblad in this configuration, i.e. with a normal lens, standard focusing hood, and Magazine A12. Each photographer usually adds a personal touch to his camera, customizing it to suit his style and photographic needs. But no matter how he equips it, his Hasselblad remains a Hasselblad with its characteristic appearance and utterly reliable operation.



21. A mask placed on the focusing screen shows the framing for the 1⁵/₈ × 1⁵/₈ format.

22. The various, easily interchanged focusing screens offer you a choice for any situation.

23. Extension tubes are convenient and accurate aids in close-up photography. They are available in lengths from 8 mm to 56 mm.

24. A microscope adapter provides a non-vibrating connection between the camera and a microscope.

25. The ringlight emits shadowless lighting in close-up photography.

26. A lens mount adapter. It can be modified so that e.g. a microscope lens can be used on a Hasselblad 2000FC/M.

27. A microscope shutter for photomicroscopy.

28. The Professional accessory for close-up photography is the automatic bellows extension, shown here with a lens shade. With continuous extension from 2¹/₂ to 8 in (63.5 to 202 mm) it offers great freedom in the choice of reproduction ratios. With the extension ring (right) and transparency copy holder (in

front), its range of uses is extended to repro work and transparency duplication.

29. A frame viewfinder attached to the lens shade makes for fast framing. The frame outlines the fields of lenses with focal lengths from 150 mm to 500 mm.

30. The sports viewfinder with parallax compensation and interchangeable masks for different focal lengths and film formats.

31. Changing the viewfinder on the camera can transform a virtually impossible task into mere child's play.

32. The automatic diaphragm control unit reacts in a fracture of a second to changes in light intensity and adjusts the diaphragm setting with the aid of a motor. Permanently attached to lenses with 80mm, 100mm, 150mm, and 250mm focal lengths.

33. A collection of lenses which fit the Hasselblad 2000FC/M. Take your pick of focal lengths from 30 mm to 500 mm, fixed or variable focal length, leaf shutter, or focal plane shutter. They all have one thing in common, however: the superlative quality of Hasselblad lenses from Zeiss and Schneider!

H A S S E L B L A D[®]

Exclusive U.S. distributor:
Victor Hasselblad Inc.
10 Madison Road
Fairfield, New Jersey 07006
U.S.A.



VICTOR HASSELBLAD AKTIEBOLAG Box 220 S-40123 Göteborg, Sweden

Text: Odd Tommelstad Translation: Intertolk Layout: Gunilla Nogéus

Printed in Sweden HammarOffset 1.003 E115 11 81