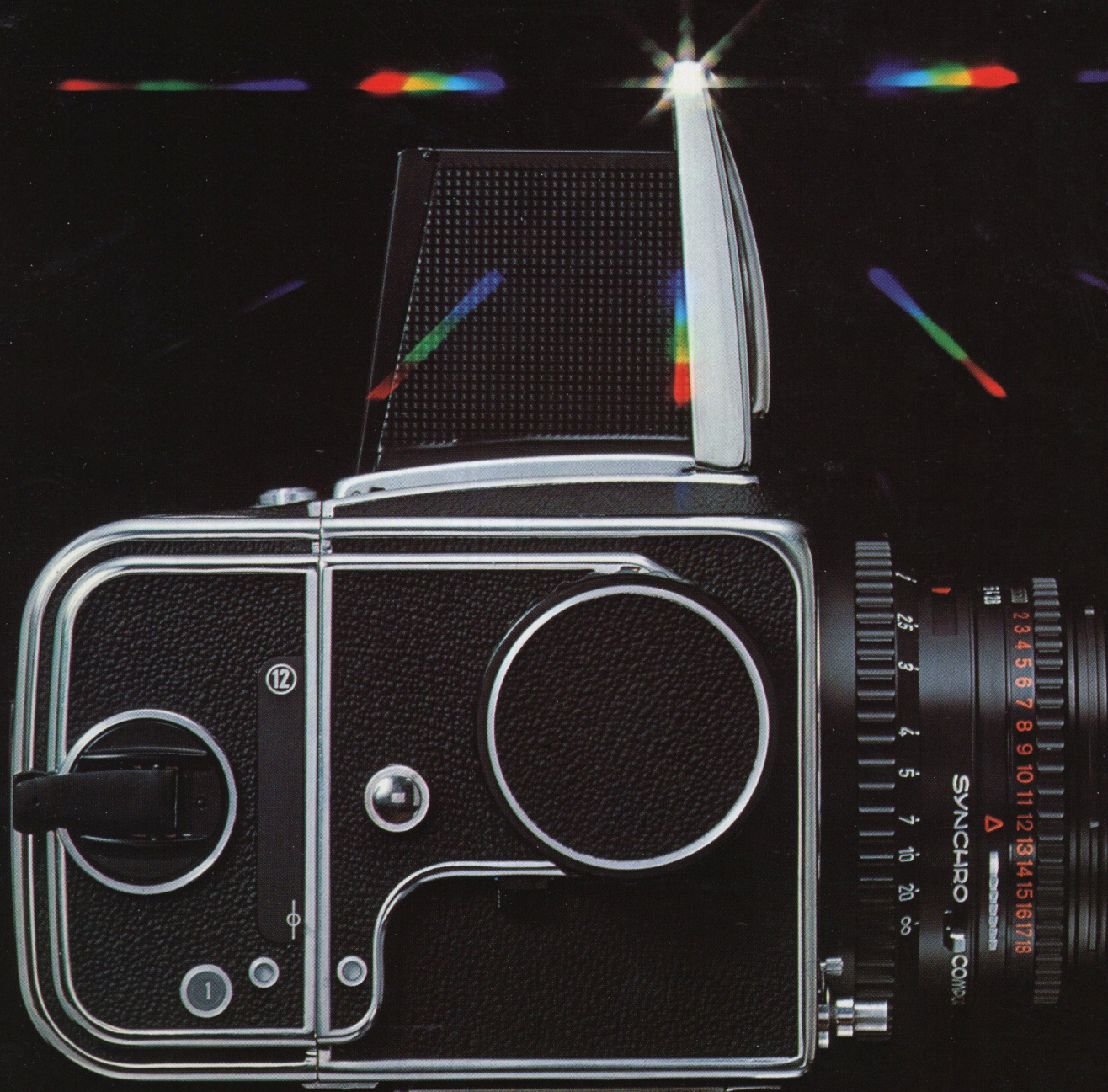


HASSELBLAD 500C/M



– quality makes quality –

Hasselblad 500C/M—design

The Hasselblad 500C/M single-lens mirror reflex camera for the $2\frac{1}{4} \times 2\frac{1}{4}$ format. The single-lens reflex camera design enables the photographer to see the subject in the viewfinder exactly the way it will be recorded on the film.

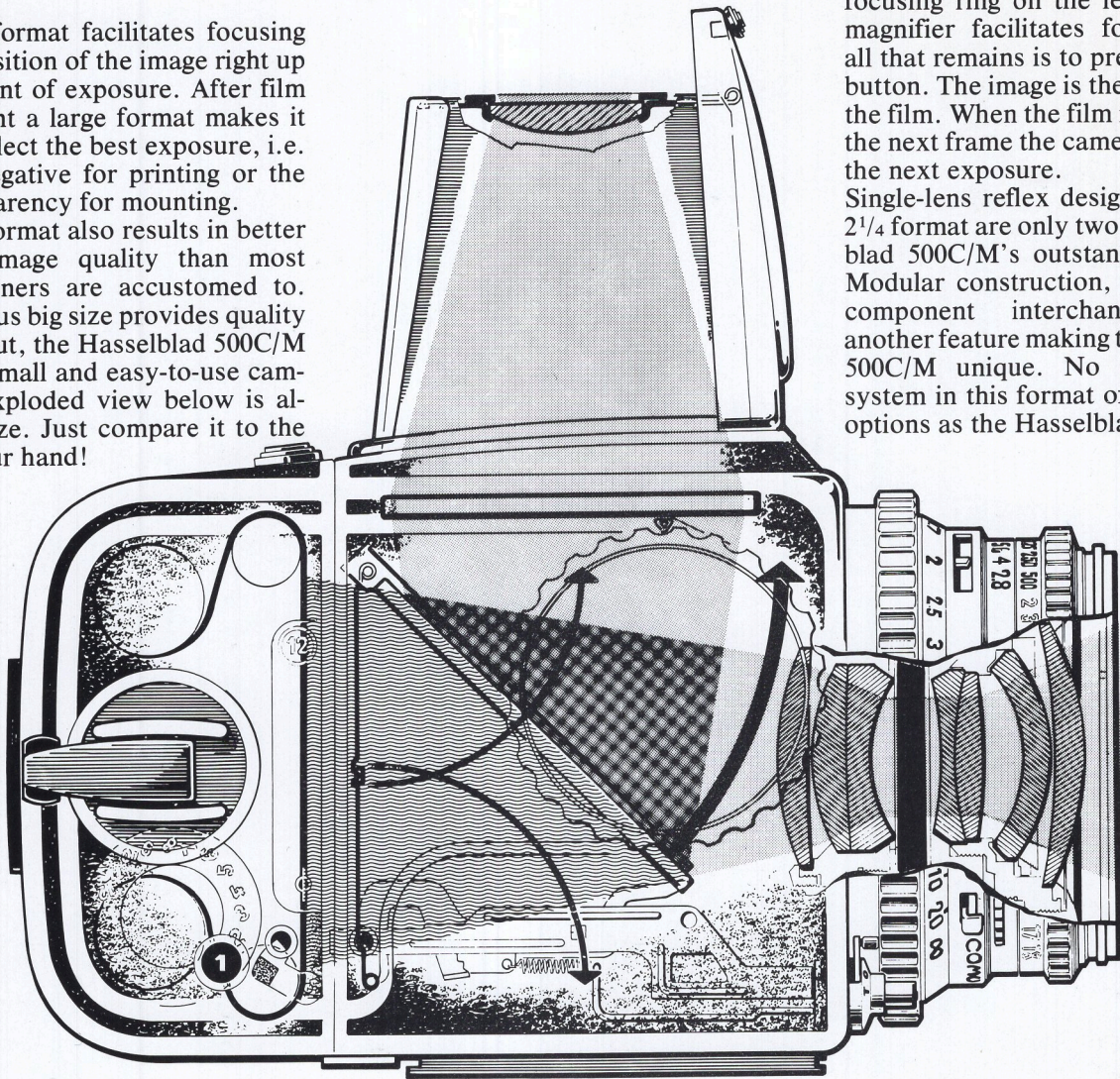
The large format facilitates focusing and composition of the image right up to the instant of exposure. After film development a large format makes it easier to select the best exposure, i.e. the best negative for printing or the best transparency for mounting.

The large format also results in better technical image quality than most camera owners are accustomed to. The generous big size provides quality to spare. But, the Hasselblad 500C/M remains a small and easy-to-use camera. The exploded view below is almost life-size. Just compare it to the palm of your hand!

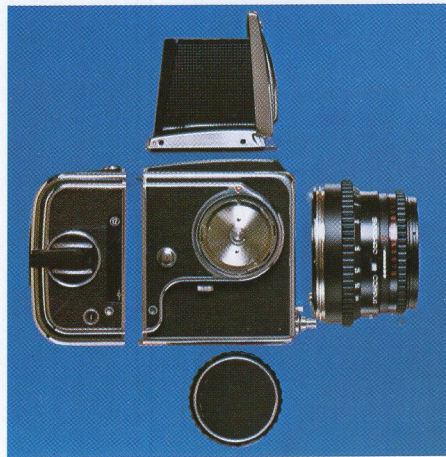
The exploded view gives you a good idea of the camera's inner workings. Here, the light entering from the right passes through the normal optic's seven elements (there are Hasselblad lenses with up to 17 elements) before

striking the diagonally suspended mirror and being reflected as an image up onto the horizontal focusing screen at the top of the camera body. The image can be viewed by looking down into the focusing hood. The image can be focused until sharp by rotating the focusing ring on the lens. A built-in magnifier facilitates focusing. Then all that remains is to press the release button. The image is then recorded on the film. When the film is advanced to the next frame the camera is ready for the next exposure.

Single-lens reflex design and a $2\frac{1}{4} \times 2\frac{1}{4}$ format are only two of the Hasselblad 500C/M's outstanding features. Modular construction, i.e. near-total component interchangeability, is another feature making the Hasselblad 500C/M unique. No other camera system in this format offers the same options as the Hasselblad.

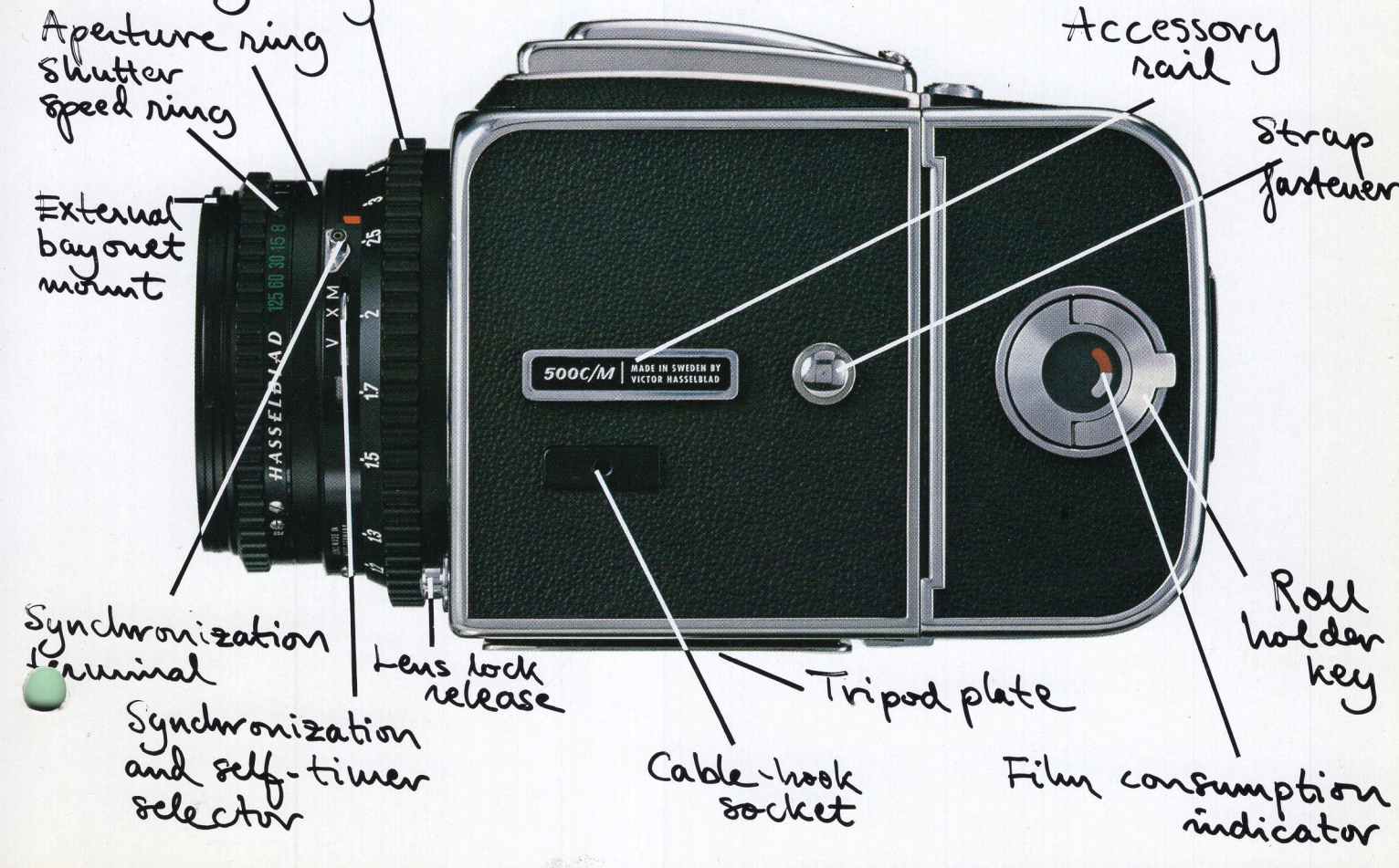
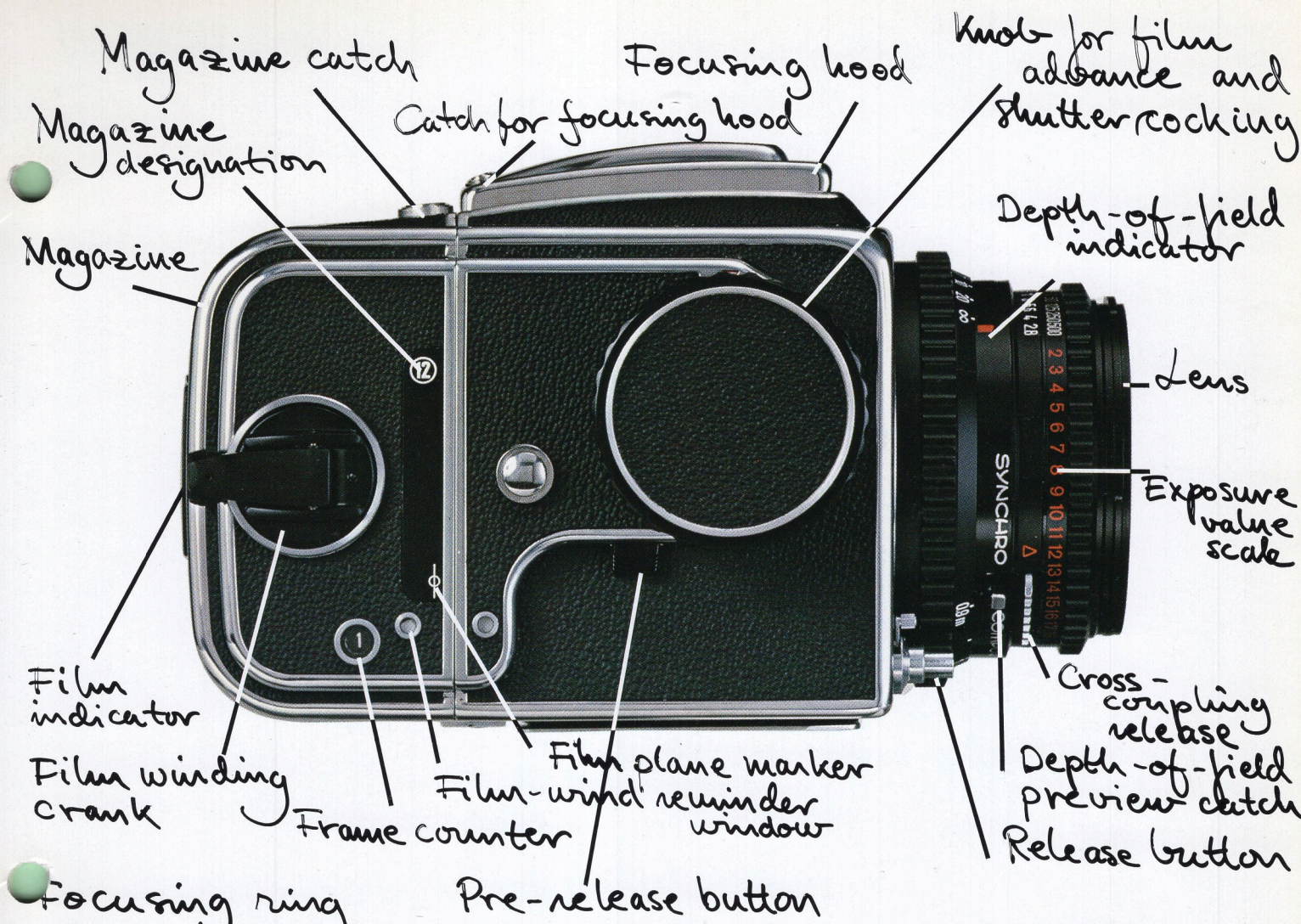


This principle is illustrated in the small picture. The camera body is at the center and surrounded by an interchangeable focusing screen, film advance device, viewfinder, lens and film magazine. The Hasselblad system has three different camera bodies. In addition to the 500C/M there is the 500EL/M and 2000FC, eight different magazines, twenty-two different lenses, eight different viewfinders, three different film winding devices, four different focusing screens and a great deal more. So the Hasselblad 500C/M is a camera you can expand with in more ways than one.



The standard film magazine holds twelve $2\frac{1}{4} \times 2\frac{1}{4}$ exposures on 120 roll film. The Magazine 16 holds sixteen $1\frac{5}{8} \times 2\frac{1}{4}$ exposures and the Magazine 16S sixteen $1\frac{5}{8} \times 1\frac{5}{8}$ superslide-sized frames. There are magazines for 24 or 70 $2\frac{1}{4} \times 2\frac{1}{4}$ exposures and even magazines for Polaroid instant film.

The standard lens is the 80mm f/2.8 Planar made by Carl Zeiss, West Germany, a company with more than a century of traditions in the field of optics. A guarantee of quality. The maximum aperture is a fast f/2.8 and the 80mm focal length provides a 52° diagonal angle of view.



Why buy a Hasselblad 500C/M?

There are some photo fans who feel that they don't need a Hasselblad because they don't take what they call *those kind of pictures*. Now, what's that supposed to mean?

Is there any photographer who isn't out to get pictures of the highest quality? Or interested in owning a quality camera you always can rely on? Or having a film format producing outstanding images?

In many ways, the Hasselblad is a unique product. Only about 20,000 Hasselblad cameras are made each year. Each camera is hand-made by top craftsmen and skilled technicians. It takes a whole year to make a Hasselblad! This means that there is time

for accurate quality control. Every component in the camera is subjected to scrupulous testing.

The Hasselblad cameras are indeed made by skilled craftsmen and will never be mass-produced. So owner-

back the day you sell or trade in your Hasselblad. Even years after you bought it. How many other products retain their value after 5 or 10 years of heavy use?

The Hasselblad 500C/M is designed to be cradled in the left hand, leaving the photographer's right hand free to make all the settings, focus and advance the film. This makes photo work fast and simple. The left-hand grip is ingenious. The camera nestles comfortably in the hand. All functions are readily accessible and all lens scales can be read from the top.

Check for yourself at your Hasselblad dealer!

The Hasselblad 500C/M is a camera for lawyers and contractors, masons and TV technicians, astronauts and doctors, dentists, factory workers, taxi drivers, kings and almost anybody



ship confers prestige, even if we have always avoided such terms as "best in the world" or equating the Hasselblad with status symbols like the Rolls-Royce car.

Still, the Hasselblad 500C/M is not just a luxurious status symbol. It's also a rugged camera capable of taking hard knocks in its stride.

Of course, quality and versatility cost money. But just keep in mind that you usually get your whole investment

you can think of. There isn't a photo fan alive who doesn't need a Hasselblad.

When you buy a Hasselblad you become a member of the immense international Hasselblad family, a family without boundaries. At least once a year, we send every registered Hasselblad owner a catalog and other printed matter. And every camera supplied from the factory has an owner's card which enables us to keep track of ownership changes, the frequency of repairs, etc. after delivery.



FILM



FILM

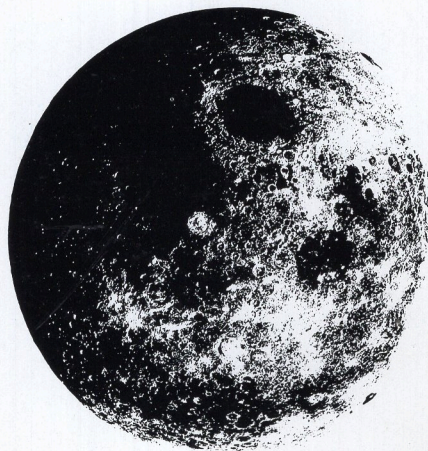
Photo: NASA

NASA picked Hasselblad

Many people feel the Hasselblad 500C/M is a beautiful camera. And it has indeed received design awards on numerous occasions.

However, the most important thing about a camera is not its looks, even if layout does affect convenience of operation. It has to perform well when needed, i.e. when taking pictures. But functional design can be attractive too!

Few cameras, perhaps none, have ever been tested so rigorously as the Hasselblads selected for use in space. The National Aeronautics and Space



Administration (NASA) submitted all the Hasselblad cameras used in space from 1962 to 1975 to merciless testing at the Houston space center. And nobody has tougher specifications than NASA. The Hasselblad cameras passed the tests with flying colors and displayed their worth on every manned American space mission. Otherwise they wouldn't have lasted very long in the U.S. space program.

More than 60 Hasselblad cameras were used on these missions, and not a single shot was ever missed because of camera malfunction. At this moment there are Hasselblad cameras

still on the moon. The first was deposited there on July 20, 1969 when Neil Armstrong and Edwin "Buzz" Aldrin made the first historic landing by man on another heavenly body. So in 1979 the Hasselblad can celebrate the tenth anniversary of its first delivery to the moon.

work with bulky gloves. And then there is the system, of course, giving almost unlimited freedom in the choice of equipment.

The first Hasselblad camera officially used in space was a 500C, an off-the-shelf camera bought in a Houston photo store. Walter Schirra, an enthu-



There were also major headlines when Michael Collins dropped a Hasselblad camera during a space walk above the earth in July 1966. That camera became an earth satellite and may still be up there somewhere.

Why a Hasselblad?

Why did NASA chose the Hasselblad? There are many reasons, of course. Quality and reliability were probably most important. The large, generous format, the interchangeable film backs and simplicity of operation were others. The latter feature is very important to photographers who have to



siastic photo bug, used it during a flight in a Mercury capsule on October 2, 1962. Since then every Hasselblad camera model has been used, i.e. the 500C, SWC, 500EL and, finally, the HEDC (Hasselblad Electric Data Camera), a version of the motorized 500EL/M.

The picture of astronaut Edward H. White was taken by astronaut James A. McDivitt during his space walk on June 3, 1965 from Gemini 4. This was the first space walk undertaken by U.S. astronauts and pictures from it are still the best ever taken of astronauts floating in space.



Taking good pictures with a Hasselblad 500C/M—a capsule lesson in photography

We have already claimed several times that the Hasselblad 500C/M is a simple and easy-to-use camera. Still, it does make some demands on the photographer. But a Hasselblad is so easy to operate that even a child can learn how in a few lessons.

And if the camera is operated correctly, the results will be even better with the large $2\frac{1}{4} \times 2\frac{1}{4}$ format, the razor-sharp lenses and the many options provided by the system.

A capsule lesson in how to take better pictures could consist of the points below, points of potential interest even to others than novices, we suspect. Here is our advice:

1. Be as accurate as possible in determining the exposure. Use one of the Hasselblad exposure meters.
2. Focus as accurately as possible. Study the subject on the focusing screen through the built-in magnifier, and use the focusing ring to shift focus back and forth a few times around the point of apparently maximum sharpness until the image is perfectly sharp.
3. Use the fastest possible shutter speed, $1/500$ s if possible. Hold the camera steady at the moment of exposure. Take a deep breath, hold your breath and depress the shutter release smoothly with the camera supported against your body.
4. Get in close to the subject. Closer than you normally do. The main subject should fill the viewfinder. Concentrate on only one subject at a time in each picture.
5. Keep an eye on the background so distracting elements do not get into the picture.
6. Always look for new camera angles without going to extremes. Never believe the first shot is the best. It seldom is.
7. Expose a lot of film. Film is a relatively cheap product. It's better to take 100 exposures to many than one to little.
8. Practice with your camera by making test exposures on Polaroid film in a Hasselblad magazine for Polaroid film. The results of your efforts will be available in 60 s.
9. All weather is photo weather: overcast days, rain, snow storm and sunshine.
10. Make a note of what you photograph and how.

You learn to take good pictures mainly by correcting your mistakes.



FILM





FILM

Some simple accessories to improve results

The Hasselblad 500C/M doesn't need accessories to take good pictures, but some accessories do make photo work easier and improve results.

The most important accessory is the lens shade. It is attached to the front bayonet mount on the lens. It has the task of protecting the front lens element and to reduce the intrusion of extraneous light. Almost every Hasselblad lens does feature T* multicoating. This coating is deposited in seven microscopically thin layers on each lens element and reduces reflections and flare. But a lens shade is still necessary.

Determining the correct exposure is a problem even for the experienced photographer. The Hasselblad system

prism viewfinder and measures light actually entering the lens.

With the meter prism finder you don't need the knob with built-in exposure meter. So the knob can be replaced with a rapid-winding crank for faster film winding. The quick-focusing handle, which is attached to the focusing ring of the lens, facilitates and speeds up focusing.

Filters are available in a wide range of colors for special effects in black & white photography. Light balance filters for color photography are available in cold and warm hues for cooler or warmer results respectively. They can be used in two ways. One type is for "correcting" an unsatisfactory color balance in the subject. The other is to achieve a special effect, such as a warmer sunset or a cooler winter day.

Extension tubes and Proxar supplementary lenses are used to get you closer to the subject than the closest focusing point of the lens allows. Taking close-up pictures with a Hasselblad is simple. Extension tubes are available in five different lengths, 10, 16, 21, 32 and 55 mm.

Various grips which are attached to the camera's tripod plate are available to make it easier to hold the camera steady. A tripod quick-coupling attached to the tripod enables you to quickly attach a hand-held camera to the tripod.

One of the features which make the Hasselblad so unique is the interchangeable magazines. All system cameras have interchangeable lenses. But the Hasselblad was the first medium-format camera with interchangeable magazines and is still one of the few cameras with this capability. What is the point of being able to switch magazines? Well, every extra magazine is like an extra camera. In this way you can buy one or more extra Hasselblad "cameras" for a relatively small investment. By switching magazines, photographers can quickly photograph the same subject in color and black & white. You can work with different black & white films for different effects. Or you can use color films for both slides and prints. Polaroid pic-

Photo left: Jan O. Wadström

*Backcover photo:
Ludvig Bystedt*

Photo below: Jens Karlsson



offers two different exposure meters you can attach to the camera. The simpler model is built into a film winding knob. The other is built into a

turs can be taken in a Hasselblad Magazine for Polaroid film.

And finally, there is a wide range of interchangeable lenses, if you are interested in expanding your range of Hasselblad equipment. Just write to us for a free catalog on the Hasselblad system. You will find the address on the back cover.



Exclusive U.S. distributor: VICTOR HASSELBLAD INC., 10 Madison Road, Fairfield, New Jersey 07006, U.S.A.

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