

H A S S E L B L A D[®]



**ARCHITECTURAL
PHOTOGRAPHY**

Convincing and effective architectural pictures appearing in the professional, technical and trade magazines have helped to spread new architectural ideas quickly and make them acceptable all over the world.

Interest in interior decorating and home furnishing has reached its present high level because home and garden magazines throughout the world publish photographs illustrating interesting ideas about better homes and higher living standards.

Pictures and architecture have much in common. Their means of expression is artistically related. Both are concerned with the expression of form, line, tone, and texture. And their most important common concern is the influence of light upon the final result. But aside from the many similarities in approach and work between photography and architecture, there are, of course, many ways to photograph buildings and to make use of photography in architecture. And there's quite a difference between the amateur snapshot of one's own summer home and the brilliantly executed photographs of the imaginative architectural proposals for modern buildings. Some of the great architectural photos are so imaginative that they sometimes entirely differ from the observers point of view and opinion. Some critics have said that photography is dangerous in architecture because photos often do not tell the whole truth. The camera can easily be exploited as a "dream" machine to express idealized creations. When that happens, people will begin to respond to their environment more through the vicarious stimuli of pictures than by actual reality. This opinion is supported by people experienced in large planning and improvement projects. They would prefer to see more realistic pictures, that is, buildings in their proper setting rather than simplified, squared-off impressions completely isolated from realistic surroundings. A sense of reality is important for them; it gives the eye something to work on. According to this group, architectural photographs should *interest* the readers in the environment and encourage those who see the photograph to take a look at the buildings.

The idea, then, is to produce more informal and realistic architectural photographs, and to avoid the elegant, conventional "portraits" of buildings as much as possible. In practice, the photographer should make greater use of the handheld camera in architectural shots. This method offers the fourth dimension of movement to architecture's other three.

Based on the above remarks, this booklet on archi-

tectural photography with Hasselblad cameras will cover:

Exteriors: how to photograph the exteriors of buildings in their natural settings, in daylight and other light.

Interiors: how to photograph building interiors—from an impressive cathedral to a cozy nook in a private home.

ARCHITECTURE

The end decides the means

The purpose of the photograph will determine which method and equipment is appropriate. Eliminating the many types of pictures that have no professional interest, architectural photographs fall mainly into three classifications: *publicity*, *documentary*, and *true-to-scale* photographs.

These three classifications are explained in detail on the following pages.

Architectural shots for publicity

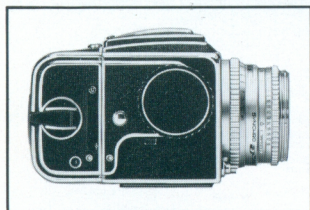
Architects and their clients are interested in photographs which can be used by technical magazines and exhibitions. This kind of photograph usually stresses the character and features of the building itself. Shots are often taken from dramatic angles and with as much contrast as possible. They usually look striking, perhaps even elegantly exaggerated. In this category also fall professional pictures which exist simply for the purpose of showing a building, for example, as a record of a certain period, or as a symbol of an environment. Such architectural publicity photos can, in turn, also be sub-divided into three categories: *exact recording*, *pictorial study*, and *press photograph*.

The *exact architectural recording* should correspond as much as possible with the architect's intentions. It should not attempt to improve upon the architect's ideas by exaggerated perspective, unnatural lighting, or false emphasis. Vertical lines must appear normal and natural, and the lighting appropriate to the subject. The photographer can often be guided by the models and sketches produced by the architect during the planning stage. In city-planning projects, the photographer sometimes finds it difficult to get far enough away to cover the vast subject. The only thing to do then is use an extreme wide-angle lens.

In a *pictorial study*, (that is, an informal, artistic type of architectural photograph), exactness is not necessary. Details as well as the entire building, ornaments and materials, lighting and exaggerated

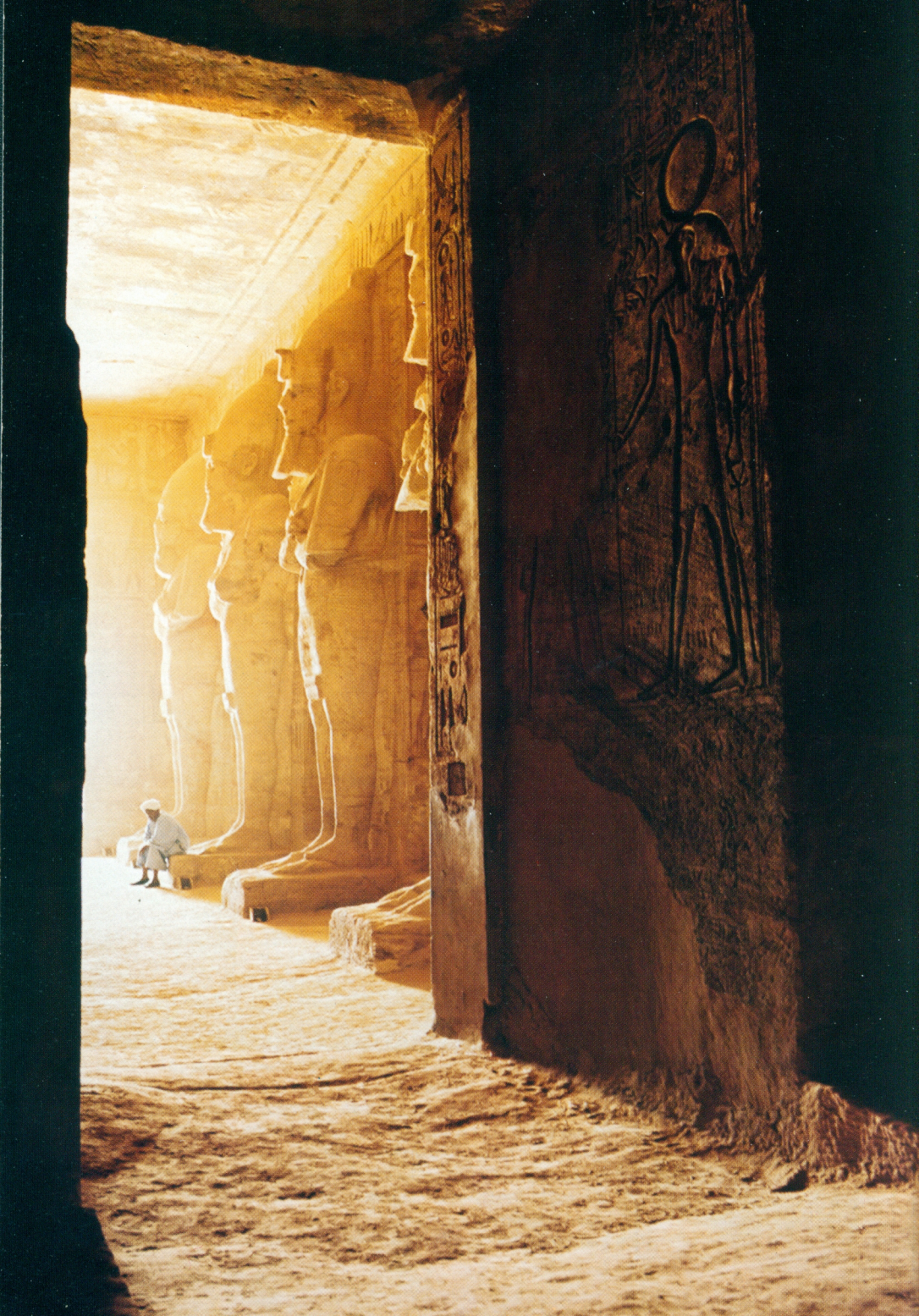


Cover photo: Hugo Osvald. Photo above: Gerolf Kalt



The Hasselblad 500C/M is the pillar of a photographic system providing almost unlimited versatility. New items are constantly being added to the Hasselblad system, extending that versatility even more. The large film format and

convenient size of the Hasselblad make it an ideal camera for the architectural photographer.



perspectives, can all be exploited to create an artistic, attention-getting photograph; in other words, art is not used here to depict reality but is really art for art's sake. This is the type of picture editors want for their technical publications and magazine covers. Such pictures look dramatic and can be used to publicize and persuade: These are the pictures that let the reader experience the thrill of an architectural undertaking.

Press photos are most frequently used to show the different stages of construction in a building. Such photos are comprehensive shots and detail shots of the work in progress. The construction progress, the workers and their working methods, and the other points of interest, are realistically shown by action shots. Press photos are of great value. In some ways they serve as documentary photos, but neither perfect lighting nor expertly-controlled pictorial tones are demanded or expected in this class of photo.

Documentary photographs

Documentary photographs are often made of the older parts of a city for scientific and historical purposes. Time also affects important buildings from a historical viewpoint, so documentary photography is used to record the changing appearance of buildings over the years. A good example of this type of architectural photography was the documentary work carried out in the 1950s and 1960s in

Stockholm. The appearance of central Stockholm underwent a sweeping change during these decades; 18th and 19th century buildings were replaced by skyscrapers and the international type of cloverleaf crossings. Before this took place, everything of cultural and historical value was carefully photographed under the supervision of experts.

This kind of photography often requires a wide range of lenses and films with different characteristics because the work depends on the size and height of the buildings.

A close-up shot of an interesting detail high up on a cathedral requires different equipment from that used for an aerial picture, or for candid shots of the local people and "the little shop on the corner".

Documentary photography requires an honest approach, coupled with an observant eye.

True-to-scale photographs

True-to-scale photographs that have been checked for accuracy are used in surveying, measuring and model-building work. These photographs usually have to show at least two sides of the building concerned. The camera position should be indicated, and some form of measurement scale should also be identifiable in the photograph. Normally, the camera should be level and preferably attached to a theodolite tripod to simplify work if a number of overlapping photographs are to be taken for a panoramic set.

All negatives for this purpose should be sharp and clear, with well-graded tones, as well as fine-grained.

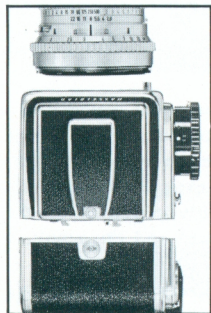
Falling within this category are scale-model photographs of buildings that are done proficiently; they are usually the result of teamwork between the model builder and the photographer in the studio of the architect.

Special and all-round equipment

The photographer must decide on the type of architectural photography that interests him, and choose his equipment accordingly. If he does not wish to specialize, but prefers to cover all types of architectural photography, he must have equipment that can cover all the requirements in this wide field.

As a system, the Hasselblad is based on the idea of photographic flexibility, which means that the camera body—as the center of the system—allows the photographer to be flexible in his work because he can make use of a wide range of interchangeable components and accessories. The versatility

Photo: Michael Gnade



A camera with complete interchangeability is easy to adapt to the wide range of requirements encountered in the pictorial rendition of architectural subjects.

which the photographer gets from the Hasselblad system is of great importance in architectural photography, because architects, property owners, magazine editors, and many others all need their own individual type of picture.

The needs differ widely, and high quality is the only thing all these architectural photographs have in common.

The needs in this field are so wide that the camera which excels in every branch of architectural photography simply does not exist. However, the Hasselblad is the most practical answer for the photographer who wants to meet modern standards. It is the camera for the architectural photographer who does not wish to take the same type of shots over and over again, but finds architectural photography a fascinating and challenging field with a bewildering variety of settings, filled with life and movement. Century-old settings and ultramodern ones of glass, concrete and straight lines in a great variety are waiting for the ambitious photographer with the versatile Hasselblad camera everywhere.

Lighting in Architectural Photography

A building without light is lifeless. Like the sculptor, the architect builds his form in relation to light. The light situation is often carefully studied at the construction site long before the plans leave the drawing board. Lighting has become a deciding factor in determining the character of a building, the surface-materials to use, and the esthetic effect which the new building will have upon the surroundings. For the photographer, too, lighting is everything: without light there are no pictures. Thus light, with its countless, shifting nuances is the common denominator in the work of both the architect and the photographer.

There is no such thing as "best" lighting; it all depends on what the photographer is trying to achieve, but let's describe here the types of lighting appropriate for the various types of architectural photography already mentioned.

Let's start by stressing that the quality and direction of light are the important aspects in lighting for architectural photography.

To record the surface of materials perfectly, so-called normal lighting, that is, the sun behind a thin layer of clouds, is often preferred. With such light, the highlights in the texture of the material are well-balanced by shadows.

When buildings have to be shown in their entirety, they are often better photographed with light coming at an angle from a cloudless sky. Use filters to modi-

fy the contrast in the texture of the building materials. Avoid direct sunlight, which produces pictures with harsh contrasts, and with wiped out or over-simplified details, except when this effect is purposely desired.

Overcast skies offer the worst type of lighting. Avoid taking pictures on overcast days, even if you are pressed for time.

The direction of the light shows how the building looks to the eye. It also allows the photographer to emphasize certain parts of a building. As the position of the sun changes, it is recommended to study the light on the building at different times of the day to determine which time is best for a shot. You might perhaps ask the architect what he considers ideal lighting for the building. If this is not possible, take time to study the light effect from dawn to dusk.

The imaginative photographer also studies the possibilities offered by light at different times of the day by examining the building from different camera angles. He does not assume that the first reasonable camera angle is the best one. He is constantly looking for better shooting angles.

A building should be photographed to give the person looking at the picture a feeling that both the mass and the materials are real. Often the only way to achieve this effect successfully is to use side lighting. The steeper the angle (of light striking the front wall), the better the effect and the emphasis on material and form. If the main purpose of the picture is to show the texture of the wall, the picture must be shot when the lighting is just right—often a matter of minutes only—that is, when the light just brushes across the wall from the side. Obviously, to show the different aspects of a building the photographer must be prepared to shoot at different times of the day. Much time, retakes, waiting time and sometimes long trips can be saved if shooting is completely planned—camera angles and time of shooting are noted beforehand.

In short, architectural photography is often a matter of clear-cut planning.

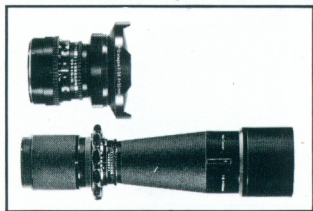
Perspective

Perspective is related directly to the camera's distance from the subject. If the photographer is forced to shoot large objects from up close, the perspective naturally becomes exaggerated and distorted. If he shoots from a fairly long distance, the perspective appears diminished and the resulting effect less violent.

The photographer often has no choice in shooting



Photo: Harry Opstrup

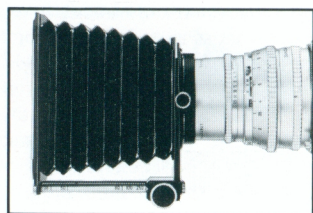


Lens interchangeability is a major asset. Hasselblad lenses provide field coverage from 9° with the 500 mm f/8 Tele-Tessar to 180° with the 30 mm f/3.5 F-Distagon ultra wide-angle lens. Thus, almost any kind of subject can be accommodated.



Photo: Joachim Pfaff

Backlighting is exciting. The Hasselblad Professional lens shade provides efficient lens shading. This lens shade can be extended to about 4 inches and has markings for the different focal length lenses.



distance. The surroundings oblige him to shoot from a certain position, and so he must have different focal length lenses to cover the desired area.

Lenses are divided into groups of short, medium and long focal lengths. The medium focal length lens has a focal length approximately equal to the length of the negative diagonal. Short focal length lenses are also called wide-angle lenses because they cover a relatively large subject area: the shorter the focal length, the larger the area coverage. On the other hand, long focal length lenses cover a smaller subject area and the longer shooting distance at which these lenses are usually used compresses and flattens the perspective. For example, the Hasselblad 500 mm telephoto lens used from a long distance gives an almost orthogonal impression of a building, similar to the effect the architect creates in his drawings of the building's front, side, and rear elevations. In all cases, the photographer must try to get the best perspective within the limits offered by the distances and the focal lengths available to him. His work is naturally influenced by the artistic effect desired and the purpose or use of the finished photograph. A picture for illustration purposes can often look quite effective with sweeping lines and drawn-out perspective. But in a documentary picture used for architectural and scientific purposes, more accuracy is obtained from a lens of longer focal length used at a longer distance to give less exaggerated perspective.

The Hasselblad Super Wide camera with its 90° angle of view lens has been used with great success in the illustrative field of architectural photography. This camera combines the freedom of movement offered by a handheld camera with a visual perspective that is highly convincing. Because of its short focal length, extremely wide depth-of-field range is obtained by stopping down only slightly the f. 4.5 lens. This is a great advantage for rendering details.

Perspective is of key importance in architectural photography. A building is a part of its environment—as are people, vehicles, trees, etc. After you have decided on the scene to shoot, and its center of interest, consider creating an appropriate perspective. If you approach the elements around the center of interest with a wide-angle camera, these elements tend to fill up the entire image area, to dominate the foreground and to heighten the dramatic effect. The same view through a long focal length lens will reduce the surrounding elements to their right proportions but will lessen their value as dramatic elements in the picture.

The photographer always has to choose between a straightforward interpretation and an artistic creation—between accuracy and pictorial effect. Only experience and taste will help the photographer to decide. Giving rules would be superfluous; every situation must be decided on its own merits.

One point should be noted, however. Many photographers make use of the same camera position over and over again because, from experience, they know that good results can be obtained from that one position. Such a habit should be avoided, because for taking good architectural pictures, the photographer must be convinced himself that he is really shooting from the best possible position. This can only be done in one way, and that is by investigating every possible camera angle. Only after doing this without finding anything better should the photographer fall back on the camera position he knows will produce the familiar results. Fresh information about buildings can only be obtained by seeking a new visual approach in combination with appropriate lighting. Such pictures create attention, arouse public interest, and so the basic purpose of publicity has been achieved. Lighting and perspective are the two important elements in architectural photography. With these two key elements the photographer should select, simplify, eliminate, emphasize, contrast, and unify the parts of the scene for his photographic composition.

Night Photography

Night shots, with light shining from the windows or with the front of the building effectively illuminated by flood lighting fall between architectural or outdoor photography and interior shots.

Night shots can be exposed in many different ways. Every photographer has his own technique. Most successful, however, are generally those shot just after sunset while there is still enough daylight to see the details in the surrounding area. The exposure must be sufficient to bring out the surrounding details in daylight without over or under-exposing the lighted windows. This can be a tricky problem. The artificially lit areas should be measured very carefully, and the exposure then increased from two to four times; that is, a 400 ASA film should be exposed as if it were a 200 or 100 ASA film.

The photographer can employ a number of trick effects, some of which are mentioned below.

Effect Lighting

With the camera attached to a sturdy tripod, take a shot immediately after sunset, then make a second

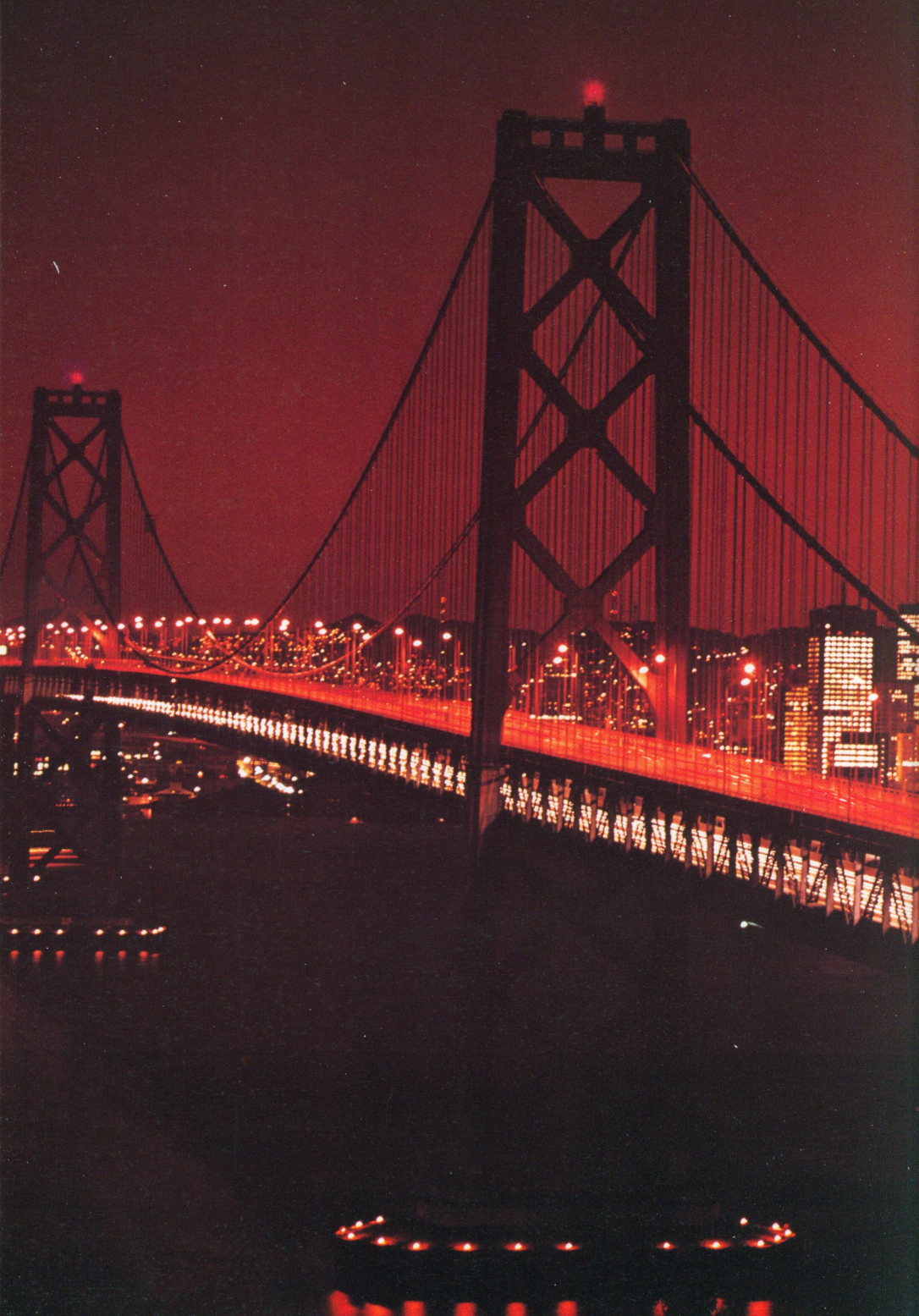




Photo: Walter Boberg

At the close of the 18th Century, 95% of the population of the United States lived in rural areas. 73.5% of the population now lives in cities. Current forecasts suggest that the earth's urban population will increase by 15-fold in 1–200 years and live in urban areas 30–45 times larger than at present. The start of the 1970's has witnessed a lively interest in long-range town planning. In this context, informational material of the future will have to satisfy increasingly severe technical and esthetic demands. The architectural photographer will find himself in a difficult but challenging market.

exposure on the same frame after nightfall, when the scene is illuminated by artificial light.

Another possibility is to switch off the indoor lights after a certain time. With modern means of communication, it is easy to keep in contact by radio with a helper at the building's light switches. With this technique, the building and the general surroundings receive a longer exposure than the artificial light shining from windows or onto the outside wall. Property owners like manufacturing companies prefer to have their buildings photographed in this way, because it is often the best way to make the company's name stand out prominently in the picture. If you have not used this method of photography before, it might be worthwhile to carry out some experiments in order to find out how to do it properly.

The wide-angle camera is useful in shots made with effect lighting. The lens of this camera records aerial perspective to good advantage, which is particularly impressive in color shots. The accessories required are an appropriate shade for the lens and a spirit level showing the horizontal position of the camera. The latter is advisable because no matter how brilliant the Fresnel field lens is, it is difficult to check the vertical lines of the building at night time in the viewfinder image.

As a general rule, try to avoid light sources from coming into the picture area. If a car or other moving body should pass across the scene, is reflected in windows, or might otherwise upset the lighting on the building, just cover the lens with a piece of black cardboard until it has passed, and then continue with the exposure. People walking around the scene create no problem provided the exposure time is fairly long and the persons do not carry shiny or lighted objects.

Reciprocity Failure

The majority of modern films are intended for exposure times approximately from half a second to thousandths of a second, and within this range, meter exposures apply properly. But, in exposure times longer than 1/2 second, reciprocity failure occurs; in other words, the normal exposure times no longer are in direct relation to the blackening produced in development.

So, exposure times must be increased by a certain amount, usually up to twice the normal time. The line on a graph that shows corrected exposure times is not at a constant slope but steepens at the two extremes and in the low light-intensity extremes, the compensation required becomes greater as the

exposure becomes longer. As an example, for exposure times in normal photography of up to 10 seconds, the compensation is approximately two times.

The photographing of exteriors—of buildings in their natural settings, in daylight and other light—has now been covered. The photographing of interiors will now be discussed.

INTERIORS

Photographing of interiors can be grouped under three headings:

Public interiors of all kinds, such as assembly halls, places of worship, libraries, galleries, auditoriums, theaters, and so on;

Residential interiors large and small; and

Details of interiors, mainly close-ups of architectural details and ornaments, interior decoration, and so on.

Public interiors

These are usually large and impressive. As a rule, the lighting and illumination have been carefully planned, so the lighting problem is more or less eliminated.

Be careful when shooting neon and fluorescent lighted interiors. Fluorescent lights are generally satisfactory for black & white shots and the results are good, but they may cause serious problems in color photography. Fluorescent tubes have their own range within the color spectrum and filters must be used. But seldom do tubes retain original color temperature after having been in use for some time, and if the tubes have not been changed recently, unavoidable strips of color appear in the picture.

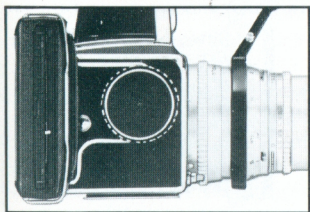
When photographing public interiors, the photographer usually tries to shoot from above eye-level in order to cover a wide expanse of the scene. But it is important to avoid a gap in the photograph; that is, between the nearest object and the ones in the far distance. The different elements in the interior shot should be made to "come into the picture" naturally.

A great depth-of-field range can help to accomplish this. With the Hasselblad SWC camera the photographer not only gets an enhanced perspective, but he also gets a wide zone of sharpness that seems to reach right up to the observer.

Another problem that has to be overcome (and this applies not only to the large public interiors but also the smaller residential ones) is that of balancing the daylight in the background with the artificial light inside the building. When shooting under such



Photo: Walter Boberg



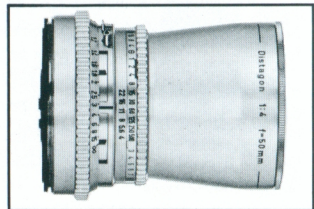
Photographing interiors can be a problem when only available light can be used. The Hasselblad magazine for Polaroid film provides fast checks on exposure and lighting, thereby eliminating all uncertainty on these two points.



Photo: Björn G Breitholtz

Wide-angle lenses for the Hasselblad include the ultra wide-angle 30mm F-Distagon ("fish-eye") lens, the 38mm lens on the special-purpose Hasselblad SWC and the "normal" wide-angle lens, the 50 mm f/4 Distagon. All the lenses are

made by Carl Zeiss, a guarantee of the highest quality and performance.



mixed lighting conditions, it would be practical to wait until the daylight is sufficiently weakened so that it does not vie with the interior lighting.

Shooting interiors with the noontime light and blotting out the view through the windows is not recommended, and it would be unartistic to shoot interiors at night with the windows showing as solid patches of black. The effect to strive for, especially in color shots, is to extend the perspective of the picture by carrying it through the windows and into the view beyond. Consequently, shooting when the sun is beginning to set (or in the early morning hours if you do not wish to have people around) is the recommended shooting. The time of the day when photographing should be done can be determined by measuring the interior lighting and the background daylight.

Residential interiors

In these shots the general idea is to show the different elements—furniture, pictures, ornaments and their setting—in a pleasing arrangement. Quite often it is advisable to rearrange the main elements to produce a good two-dimensional optical effect, an effect which, of course, is quite different from the natural three-dimensional one.

Do not hesitate to rearrange the furniture, if it helps your picture, even though it might appear as impossible to live in this area rearranged for photography. Try to avoid exaggerated foreshortened effects and the contours of different objects from flowing into one another. Study the rearrangement through the viewfinder.

A good arrangement is to let some detail—the edge of a table or the arm of a chair—guide the eye into the picture. The depth-of-field range must be chosen carefully in such shots. In these usually crowded surroundings, the Hasselblad SWC is the correct camera to use. With the camera positioned in one corner pointing at the diagonally opposite one, the extreme wide-angle of the lens covers a great expanse—even the cramped cabin of a yacht looks spacious in the photo.

The lighting problem is somewhat more complicated when photographing residential interiors. Usually the small wall, table, and floor lamps cause problems, and divided or combined lighting is a solution. The photographer should consider using a combination of daylight, general light in the form of indirect flash and random light from the various small points around the room. Plan the lighting arrangement by measuring the different lights affecting the picture; it takes a little time but is worth

the trouble. The divided-light technique is simple. Mount the camera firmly on a tripod and make use of double exposures. The Hasselblad system with its interchangeable magazines is fine for this technique. After an exposure, insert the magazine slide, detach the magazine from the camera body, recock the shutter, reattach the magazine, withdraw the slide, and make a second exposure on the same frame. When using the divided-light technique, decide in advance which is the dominant light and stick to this decision. The secondary light should be subordinate to the main light. If a cozy, intimate effect is wanted, the weak background daylight and the main light inside the room must both be subordinated to the small random lights around the room so that the latter can do the job of modulating the details in the scene.

Details of interiors

This work requires still another approach. Successful shots of details in large, public interiors must usually be made from long distances, so the photographer must invest in one or more of the longer focal length Hasselblad lenses; lenses that cut down the picture area and bring desired details closer to the camera.

Lighting may be difficult at times but wonders can be performed by an ordinary spotlight. However, as in all cases where spotlights are used, avoid contrast between light-and-shade. You might soften the shadows and cut down the contrast by use of a flash at a distance.

There is another advantage in using long focal length lenses bringing details closer to the camera. Depth of field is reduced and the area around the main subject becomes subdued.

For best results with long lenses, keep the camera absolutely steady on its tripod and use the shortest possible exposure to take full advantage of the lens quality. A medium-sensitive film is sufficiently fine-grained to preserve the qualities of the details in the photograph.

GENERAL TECHNIQUE

The following summary serves as a general guide for both outdoor and indoor architectural photography.

Lighting

As said before, daylight is often the best light to use. But it must be controlled for the purpose. Different types of daylight have different characteristics and give widely different results. A problem common to

both types of architectural photography is that it is difficult to control the various sources of light within a scene, and the resulting contrast in the picture—such as in outdoor shots taken by night and indoor shots taken by day.

So when this problem arises, it will be necessary to make use of divided lighting and double exposures. The technique of “wiping out” the shadows of indoor shots, quite common in the past, may be mentioned here. If the photograph is for study purposes, say as a shot of a wall or ceiling mural, it would be advisable to shoot it without shadows. So you must work out a method of lighting the subject uniformly by “painting” the wall with a handheld lamp and reflector. It is usual to start at the top left-hand corner, work towards the right, and end up at the bottom right-hand corner. Avoid overlapping and determine the exposure time by making test exposures.

Camera technique

Camera technique in architectural photography is mostly a question of proper use of depth of field. Although the depth-of-field limits at every aperture setting used are exactly indicated by the movable pointers in the depth-of-field indicator, in every Hasselblad lens it might be worthwhile to keep in mind that two-fifths of the total depth extends toward the front of the picture plane (i.e., in the direction of the camera) and three-fifths behind the picture plane.

When the Hasselblad SWC camera is set at 4 feet, the depth of field at the smallest aperture (f. 22) is from 26 inches to infinity. This makes calculating unnecessary.

Vertical lines are another problem common to both forms of architectural photography. With view cameras, the movable back is adjusted so that it remains parallel with the vertical lines of the building whenever the axis of the lens is not horizontal. In this way the vertical lines remain parallel on the negative. Another technique is used with the easier-to-use handheld cameras. The Hasselblad SWC combines a square negative with a 90° angle of view, thereby covering a sufficiently large picture area for subsequent cropping. Vertical lines are parallel when the bubble in the spirit level is centered. But if it is necessary to tilt the Hasselblad SWC or 500C/M upward for some reason (say, if you cannot retreat sufficiently far from the subject), then the vertical lines of the building converge to the top. This distortion occurs because the upper part of the building is further from the lens than the base (fol-

lowing the optical laws on distance and scale of the scene) and in the picture the top appears narrower than the base.

This distortion can be corrected when making the enlargement by supporting the easel at an angle, or by tilting both the negative holder and the easel.

Because of the large area coverage of the Hasselblad cameras, the photographer can also shoot from a higher point, say, from the second or third floor from the building opposite and still cover the base of the building with a horizontally-held camera. Sometimes, just shooting from a ladder, or a truck, instead of ground level provides the solution. The spirit level accessory for the Hasselblad together with the checked screen will help the photographer to avoid photographing buildings as if they were about to fall over.

Measuring exposures

Spot meters are excellent for measuring exposures in outdoor and indoor shots. It is important that the exact amount of light can be determined, especially when photographing interiors against a daylight background, or a building with overhanging eaves and much reflected light on the facade. Make sure that you know the exposure latitude of the film you are using and keep within this limit.

Photo: Jens Karlsson

The set square and plumb-bob have traditionally been the most important tools of the building trade. The Hasselblad interchangeable checked focusing screen with central grid now provides the Hasselblad photographer with an opportunity to make more accurate checks on subject alignment.

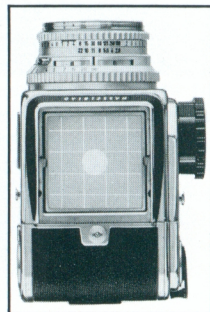
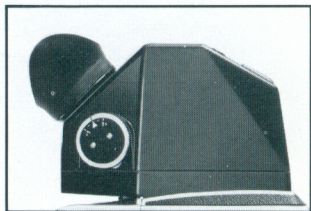






Photo: Ulf Sjöstedt

Awkward exposure problems are easier to solve, thanks to the Hasselblad meter prism finder. This viewfinder produces an unreversed screen image enlarged three times plus through-the-lens exposure metering.



Developing the film

Instead of using the normal black & white developing, we might recommend the once popular diluted developing method. The developers marketed by manufacturers can often be diluted from one to three times their normal strength. Manufacturers usually state the time required to reach a certain contrast. This developing method produces images with maximum definition of details in highlights and shadows, and the film retains its sensitivity even if the developing time is prolonged because all that has been added to the developing mixture is water. This slowing-down of the normal developing time is also an advantage as extra time is gained to control the developing process, if so desired.

This delayed method has been refined to a point where some photographers develop interior shots against a daylight background in a normal developer until the first signs of the negative-image appear, and then continue developing the negative for a longer period, up to an hour, in water only. A well-balanced negative is obtained in this way. The method, however, requires considerable skill and familiarity with the process. Diluted developing also benefits picture sharpness, which is just as important as contrast. It can be said that the weaker the developing solution, the better the image sharpness from the film marketed today. So it would pay the architectural photographer to study the directions supplied by the various film manufacturers.

Filters

The widely used contrast filters for white buildings are declining in popularity. If contrast is really wanted between a building and a blue sky, the red filter is the only practical one to use. Orange filters are not advisable as they tend to produce a softer image. For most architectural outdoor shots a medium-yellow filter is adequate.

Suggested equipment for a newly started architectural photographer

- 1 Hasselblad 500C/M with Zeiss 80mm T* Planar and Magazine A12
- 1 Hasselblad Super Wide C
- 1 Zeiss 50mm T* Distagon
- 1 Zeiss 150mm Sonnar
- 1 Extra Magazine A12
- 1 Professional lens shade
- 1 Hasselblad interchangeable checked focusing screen with central grid
- 1 Knob with exposure meter
- 4 Light balance filters
- 1 Aluminum Case 612

Supplementary equipment

- 1 Meter prism finder
- 1 Tripod quick-coupling
- 1 Hasselblad Magazine for Polaroid film

Suggested equipment for an established architectural photographer

- 1 Hasselblad 500C/M with Zeiss 80mm T* Planar and Magazine A12
 - 1 Hasselblad Super Wide C
 - 1 Zeiss 50mm T* Distagon
 - 1 Zeiss 100mm Planar
 - 1 Zeiss 120mm Planar
 - 1 Zeiss 250mm Sonnar
 - 1 Zeiss 500mm Tele-Tessar
- Filters with front lens mounts 50, 63 and 86 mm in diameter

- 2 Extra Magazines A12
- 1 Magazine 70
- 1 Hasselblad Magazine for Polaroid film
- 1 Professional lens shade
- 1 Hasselblad interchangeable checked focusing screen with central grid
- 1 Knob with exposure meter
- 1 Meter prism finder
- 6 Light balance filters
- 4 Quick-focusing handle
- 1 Quick-winding crank
- 1 Tripod quick-coupling
- 1 Spirit level

Supplementary equipment

- 1 Hasselblad 500EL/M camera body
- 1 Zeiss 30mm T* F-Distagon
- 1 Zeiss 40mm T* Distagon
- Filter with front lens mount 104 mm in diameter
- 1 Focusing screen adapter

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