
HASSELBLAD SUPER WIDE
Camera

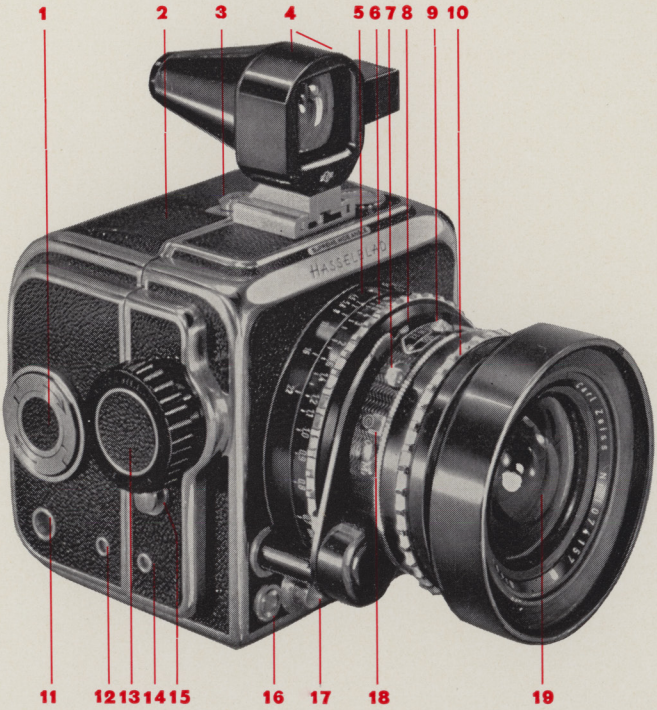
*Turn a page in camera history:* **A brand new camera with new possibilities**

*another link in the Hasselblad chain of fine cameras*

This little brochure announces a camera sensation: Hasselblad's SW camera with Zeiss Biogon 38 mm. (1 1/2 in.) f/4.5 lens—the first 6×6 camera that gives you the extreme picture angle of 90° and a fast lens in one.

Technically minded photo enthusiasts will find these data sensational in themselves, the more so since pictures can now be taken at full opening without vignetting. This is also the first wide-angle camera to offer interchangeable roll film magazines and built-in level control.

However, we want to tell you more than just a few technical details. The purpose of our brochure is to show what the Hasselblad SW can do for *you*. For the first time, you will now be able to take extreme wide-angle pictures in color or black and white without a tripod or other help, just as if you were taking an ordinary picture. And you can go ahead even if you're faced with unfavorable lighting conditions. This means new picture possibilities for you, simpler and speedier operation, and far better chances of good results.


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HASSELBLAD
CARL ZEISS
PLANAR

## Hasselblad Super Wide

1 Loading key
2 Interchangeable roll film magazine
3 Magazine lock
4 View-finder with level control
5 Depth of field scale
6 Distance setting
7 Trigger
8 Focus setting
9 Self-timer
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11 Exposure counter
12 Exposed film signal
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15 Neck strap lug
16 Cable release socket
17 Shutter release button
18 Flash and strobe synchronizer connection
19 Carl Zeiss Biogon 38 mm. (1 1/2 in.) f/4.5 lens, picture angle 90°.

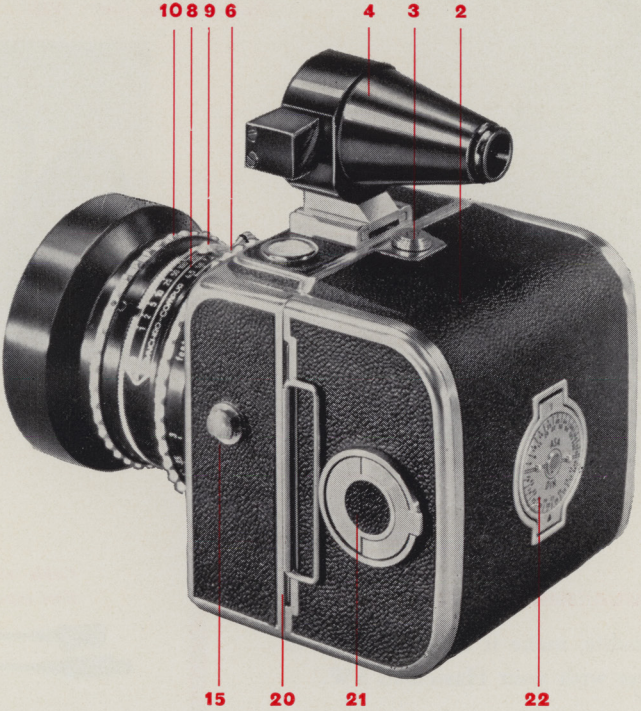
## Hasselblad Super Wide

**2** Interchangeable roll film magazine
**3** Magazine lock
**4** View-finder with level control
**6** Distance scale setting
**8** Focus setting
**9** Self-timer
**10** Shutter setting
**15** Neck strap lug
**20** Magazine slide
**21** Roll holder lock
**22** Film indicator

*Examples photographed by Pål Nils Nilsson, Sweden, with Hasselblad SW and Hasselblad 1000 F.*
*Camera illustrations photographed by Bert Brikell.*

*We reserve the right to make changes in design and execution without prior notice.*

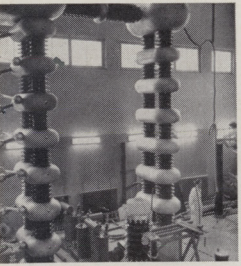
*Printed in Sweden Nordisk Rotogravyr 1954*

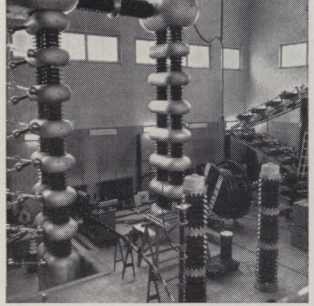

10
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**Sometimes your "back is to the wall" . . .**

When
the photographer
took these pictures,
his back
was literally
up against the wall.
In other words,
he didn't
have enough
elbow room to get
the all-inclusive
scenes he wanted.
So this is
what he got,
using in
the one case
a normal 80 mm.
(3 1/8 in.) lens
and in the other,
a "normal"
wide angle 60 mm.
(2 3/8 in.) lens
(picture angle 66°).

*80 mm.*





*60 mm.*

*A normal lens could do no better with this fascinating high-tension laboratory (Sieverts Cable Works, Sweden) than make it look like a piece of a jig-saw puzzle...*
*...here we see a few more details, but even in this case a wide angle of 66° was inadequate.*

**but . . .**



*An architect saw a spiral staircase he wanted to photograph. But using a normal lens he could give no impression of its spacious design.*
*He got a little more with a "normal" wide angle, but not enough to convey the real character of the staircase.*



*80 mm.*



*60 mm.*



*SW 38 mm.*

*The architect finally got the picture he wanted! The effect, you will notice, is three-dimensional. That's because the striking perspective is combined with the great depth of focus so characteristic of wide-angle photography.*



## . . . the Hasselblad SW

The pictures you see here were taken with a Hasselblad SW from the same spot and under the same conditions as those on the previous page — with no more than a snapshot technique required!

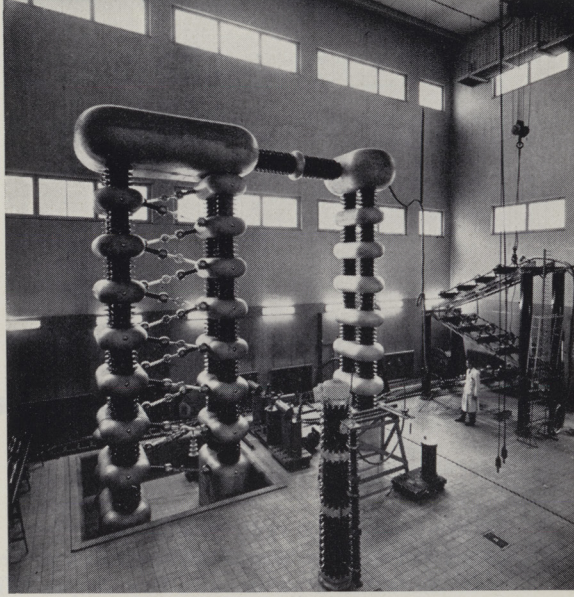
Let's go over the main points once again:

With an extreme picture angle, you can take in sweeping heights and extensive widths without having to incline the camera.

## bursts through ordinary picture limits!

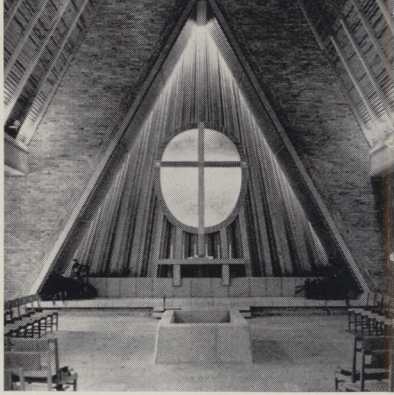
The fast lens plus the level control (see page 14) enable you to take snapshots with the camera held in your hand. No bothersome accessories like tripods or bulbs required. (P.S. that's how all the wide-angle pictures in this brochure were taken!)

Thanks to the advanced design of the lens, you avoid cut-off even when taking pictures at full opening (as were many of the pictures shown in this brochure).



*Note how the extreme picture angle gets in the whole laboratory (without resorting to all kinds of backwards, forwards and oblique positions that destroy the perspective).*

*SW 38 mm.*



## Sees more than the eye itself . . .

Make believe you were behind the camera when these pictures were taken. Let us say you're an architect or a professional photographer. You want an inclusive picture of a new chapel. With a normal 80 mm. lens, the photo looks like this . . .

. . . and on the opposite page is a picture taken from the same place with Hasselblad SW at f/4.5, 1 sec. See what sharpness you get at the edges even though you've focused at full opening!





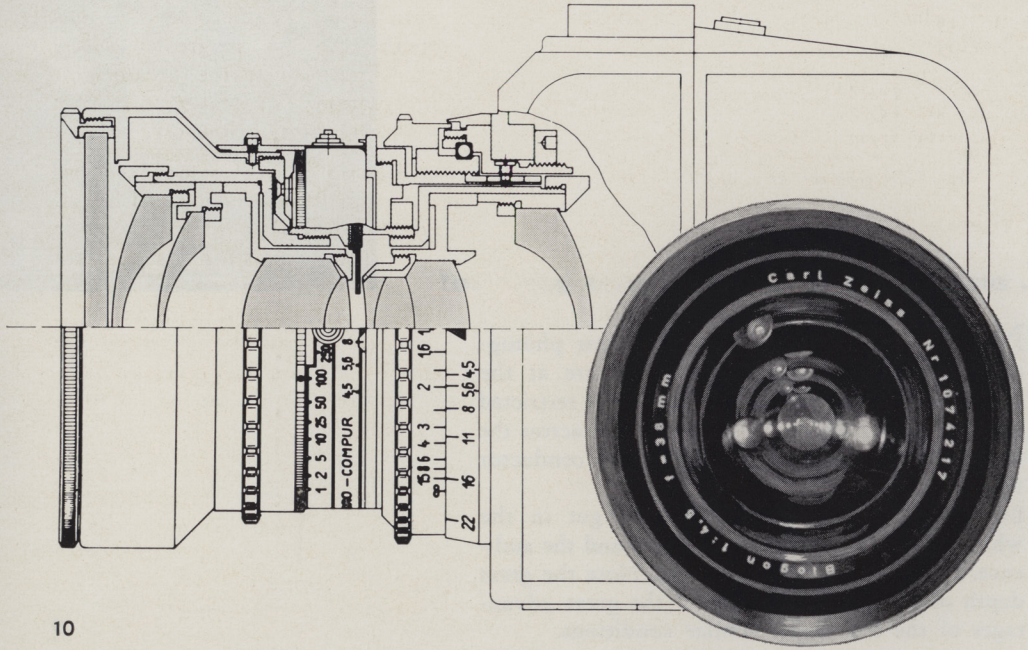


## ... and takes it all in at one glance!

Now we'll assume that you're a press photographer or amateur out to get a picture at the Opera. With a normal lens your image is restricted to a tiny sector which doesn't really get across the idea that the audience is waiting for the conductor to appear.

But using the Hasselblad SW you got in the whole orchestral pit, the royal boxes and the audience. Picture taken at f/4.5, 1 sec. Note the great depth of focus here too, one of the great advantages of the SW under similar conditions.

# Meet the Hasselblad Super Wide



**Lens** The Hasselblad SW uses a Zeiss Biogon 38 mm. (1 1/2 in.) f/4.5 lens, which gives you all of the following:

*Picture angle: 90°*
*Aperture: f/4.5*
*Absolutely uniform illumination of entire image even at full opening*
*Exceptionally good correction of all distortion*

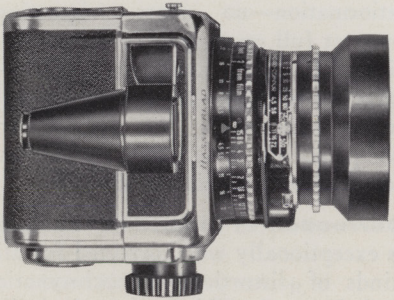
**Picture angle** The picture angle, 90°, is greater than any other medium-size camera with fixed lens has offered yet. The focal distance is only half as long as the diagonal of the negative.

**Aperture** Because of its fast lens, f/4.5, Hasselblad SW is superior to all other wide-angle cameras for medium and larger size negatives.

**Illumination** The pictures in this brochure show that despite its high speed the lens is a model of uniform illumination—no more vignetting even at full opening. The special design of the lens actually serves to enlarge the opening—the greater the entering light angle, the greater the compensation. This makes up in part for normal transmission losses.

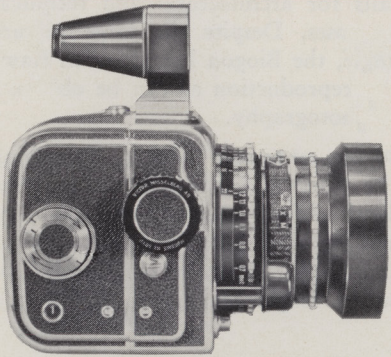
**Correction of distortion** The lens is exceptionally well corrected for all kinds of distortion—monochromatic and chromatic. This is of particularly great importance in reproducing details for architectural and technical purposes. Despite the large picture angle, the Biogon lens gives as flawless reproduction as can be obtained in photography.

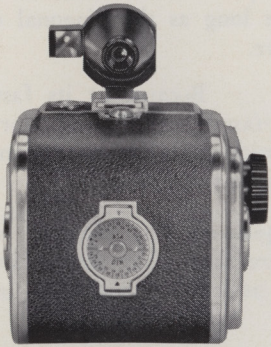
**Depth of focus** Here's something else worth pointing out: the extreme depth of focus. At f/22 complete sharpness is obtained from 0.65 meter (25 1/2 in.) to infinity. Shortest focusing range: 1/2 meter (19 1/2 in.).



**The Camera** The Hasselblad SW has many of the refinements which made the Hasselblad 1600 F and the Hasselblad 1000 F famous, like the interchangeable roll film magazines. That's because they're all parts of the same camera system. However, the SW differs in design on many essential points, since it is made to perform specialized tasks.

The Hasselblad SW is a 6×6 (2 1/4″ ×2 1/4″) camera and has a Synchro-

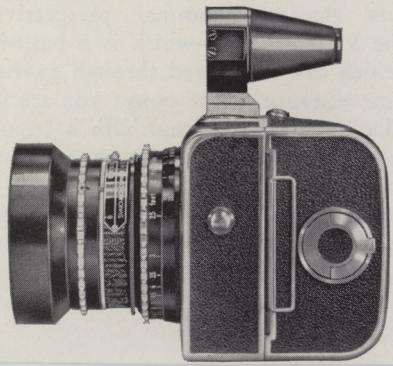


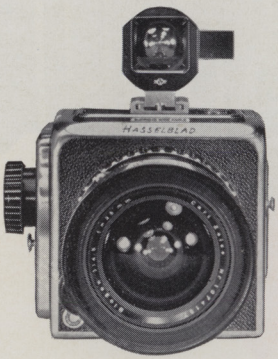


Compur shutter with 10 speeds: B, 1, 1/2, 1/5, 1/10, 1/25, 1/50, 1/100, 1/250 and 1/500. It is completely synchronized for the use of flash bulbs and strobe speedlights. It has a self-timer. The scales are extra-easy to read. The controls are well placed and easy to get at.

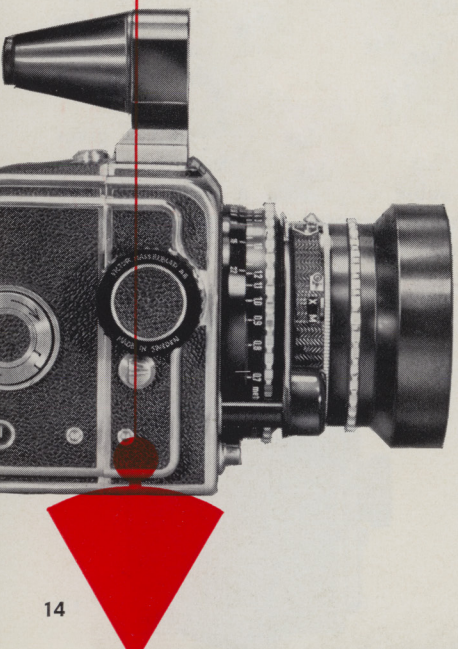
The housing boasts some typical Hasselblad refinements, such as the interchangeable roll film magazines which enable you to change over instantly from black and white to color film, from one emulsion to another, and from an exposed roll to an unused one. The film indicator on the back tells you what kind of film you've loaded into the magazine you're using.

And, of course, the camera gives you niceties like a safe-guard against double exposure, a film advance signal, exposed film signal, exposure counter, etc.





## View- finder with level control guarantees

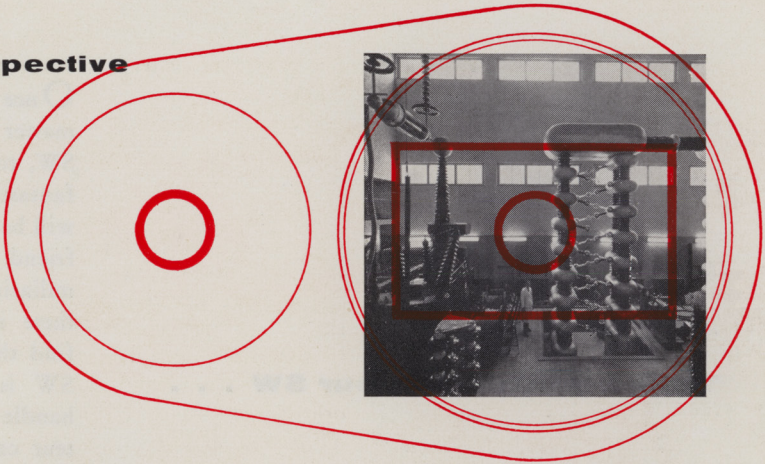


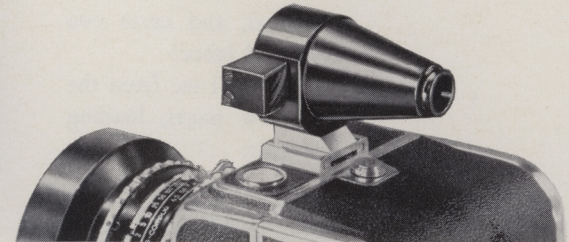
The view-finder with level control is a typical Hasselblad refinement which permits you to make wide-angle pictures with no other help than your own hands.

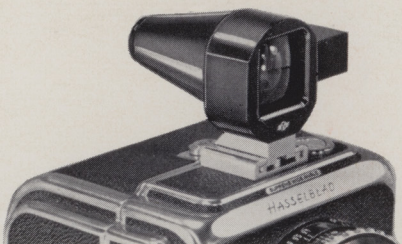
A wide-angle camera, as you probably know, is particularly sensitive to deviations from the vertical film plane. In focusing on an object like the façade of a building, for instance, you must always make sure that the film plane is vertical—otherwise you get an abnormal perspective. Thanks to the level control—which is a built-in spirit level which can be viewed through a prisma at the same distance as the object you see in the view-finder—you can dispense with a tripod and the need for checking with your ground-glass screen.

You can be dead certain that even your snapshots will give you accurate perspectives. The view-finder is adequately corrected, gives a brilliant image, and is easy to fit and remove.

**accurate perspective**





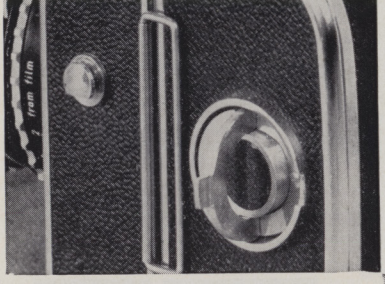


## Make friends with your SW . . .

Once you've learned to master the Hasselblad SW, to exploit all of its fantastic possibilities, it will become your lifelong friend. And once you familiarize yourself with these instructions, you'll find that the Hasselblad SW is just as easy to handle as any other amateur camera. For one of its big advantages is that it is so convenient and practical, and saves you time and labor!

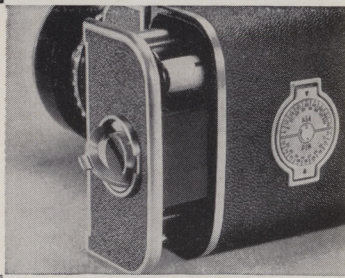
As you will see from the next few pages, loading is simple.

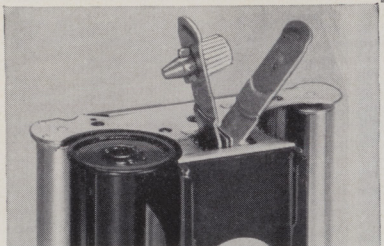
# 1 Loading!



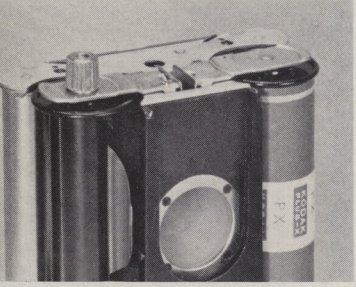

**1** *Turn the roll-holder lock counter-clockwise.*

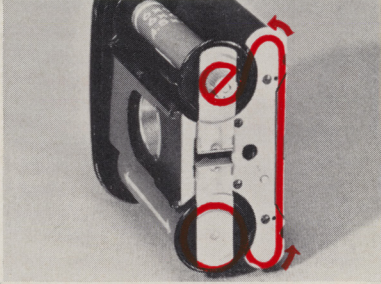
**2** *Pull out the roll-holder. (You can insert the film when the magazine is on or off the camera.) Turn the roll-holder lock back clockwise so that the film clamps open.*





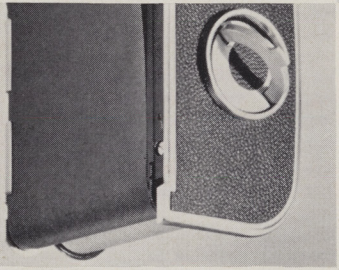
**3** *Open up the spool holders so that the film spool and empty spool can be inserted.*



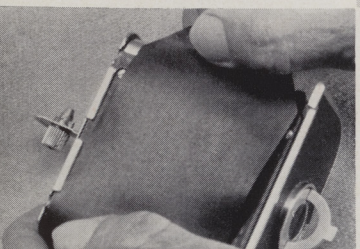


**4** *Fit the empty spool in the knurled spool holder and the film roll in the other.*

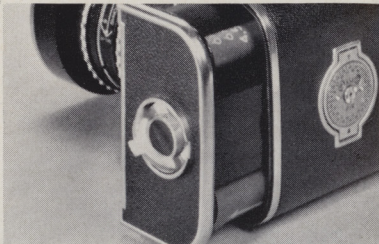
**5** *Pull the paper out about 4 in. Keep your thumb on the film roll. The black side of the paper is to be towards you.*



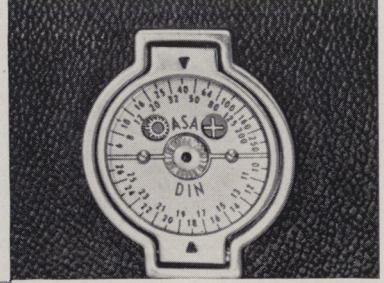
**7** *Fasten by turning the roll-holder lock counter-clockwise. The clamps now hold the paper so that the film cannot roll up and you can carry on with the next item on the program.*



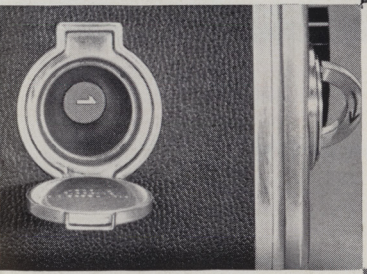
**6** *Turn the roll-holder so that the film roll is "clicked in" by the thumb joint. Push the paper in under the clamps.*



**8** *Stick the paper tongue into the empty spool and draw the paper tight by turning the loading key clockwise.*



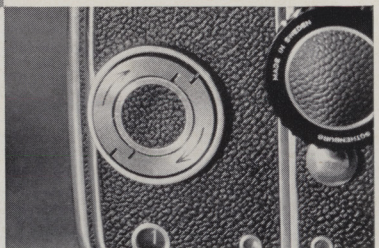

**11** *Always set the film indicator for whichever type of film you're using. The indicator has twin scales, one for film type (black and white or color, daylight or artifical light, positive or negative) and one for sensitivity (ASA and DIN units).*



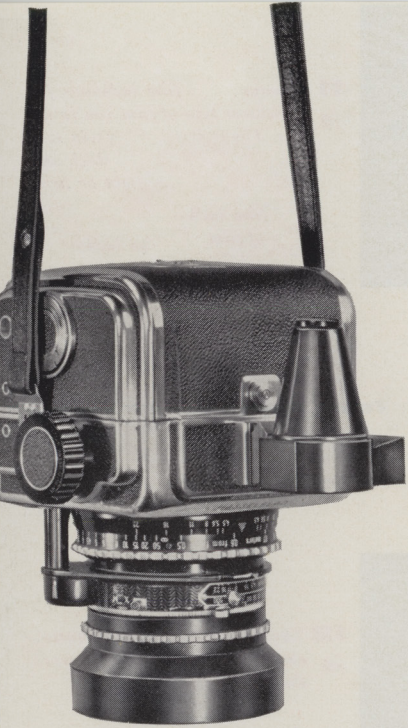
**10** *Open the window at the rear of the camera and wind the film with the loading key until a "1" shows.*

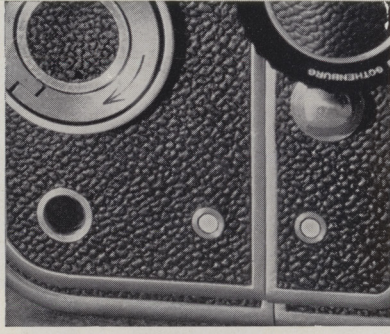
**Your camera is now loaded**

**9** *Now insert the loaded roll-holder in the magazine. Lock by turning the roll-holder lock clockwise.*



**12** *Turn the loading key counterclockwise until a figure 1 shows in the counter window.*

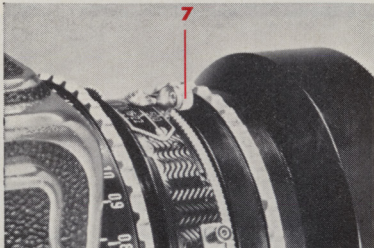




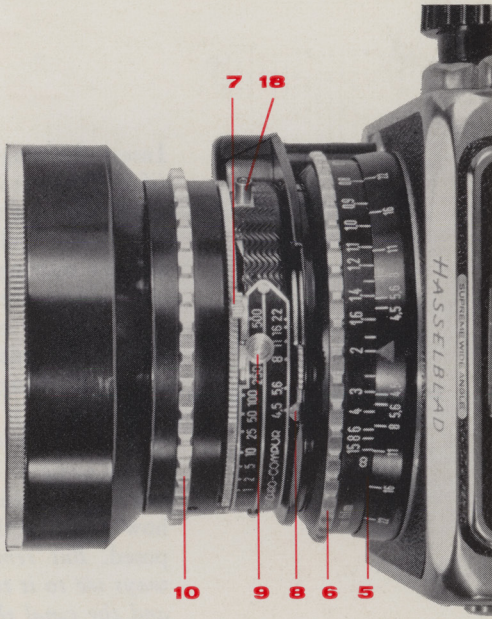

*The signal windows show white when the film is wound forward and the camera is ready for use.*

## 2 Getting ready for your picture

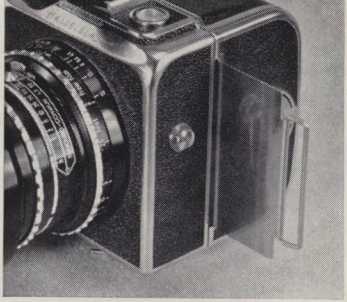
*The Compur shutter is cocked by moving the trigger clockwise.*



Now's the time to sight your subject. Get it in the view-finder and at the same time check with the prisma that the level bubble is in its circle. A similar circle marks the center of your picture in the view-finder. Let's take a look at the picture on the right. Depth of field can be read off the scale (5). Shutter speed is set with the ring (10). The self-timer is brought into operation by pulling the catch (9) back and moving the trigger past it. Exposure for shutter setting B and for the self-timer is obtained by pressing the shutter release button (17) (see inside front cover flap). You wind each new film frame forward by turning the winding knob (13) (see inside front cover flap) clockwise until you hear a click.

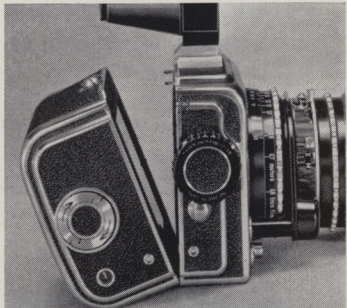



*See inside cover flaps for full list of controls etc.*



## 3 Magazine changing

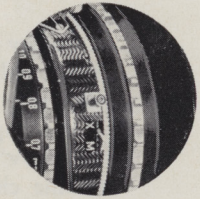
Insert the magazine slide in *straight* (if you push it in corner-first the light might get past the otherwise extremely efficient seals). Remove the magazine by moving the lock to the right and folding the magazine backwards. Attach a new magazine by guiding it onto the tongues underneath the camera and swinging it upwards into position until it clicks home. Move the magazine lock over to the left. Now to the camera. Don't forget that you can fit magazines any time, no matter how much of their film has been exposed. *But remember: you must always see to it that both the magazine and the camera signal the same color.*



## 4 Guard against double and unintentional exposure

However much you try, you can't shoot unless you've wound forward a new film frame.

It can happen that the signals (12 and 14) show different colors after a magazine change. This means that you have either forgotten to turn up a new film frame after you used the magazine last or that you haven't turned forward the winding knob before fitting the magazine. You put this right by removing the magazine again and turning the winding knob or cocking and clicking the shutter so that the colors are alike. If the magazine slide is in the inner position it prevents unintentional exposure. However, if you want to, you can double expose by freeing the magazine and turning the winding knob. The exposed film signal then shows red, the loading signal white.



## 5 Flashlight photos

The Compur shutter is fully synchronized for flash. Setting to M is done with the lever. The X setting is used for speedlights and certain types of flash bulbs.

You must remember, however, that most standard flash reflectors have a smaller light angle than 90° and therefore cannot be used for direct lighting.

You would otherwise get a circle of light in the picture. You can get round this by bouncing the light, for instance off the ceiling, or arranging several flash bulbs to make sure that the whole scene is illuminated. The special wide-angle reflectors now on the market are used in the same way as when taking flashlight photos.

## 6 Unloading

When the 12th film frame has been wound past the figure 12 disappears from the counter window (11). You now open the film window (22) and wind forward until the paper also disappears. Empty the magazine, take out the film roll and seal it.

## A friendship that lasts

The Hasselblad SW can be looked at in two different ways: In certain situations, it is the *indispensable prerequisite* for taking a picture at all. In other situations, it offers you new *artistic possibilities*—it is a new means of expression, and since the camera is so easy to handle, you'll readily think up new variations on old themes and even create entirely new photographic values. A few pictures will indicate better than a thousand words of ours some of the nuances and picture possibilities that this camera makes available to you.



*250 mm.* *135 mm.* *80 mm.*

These pictures give you a good idea of how the perspective seems to shift with different lenses. With a 250 mm. (10 in.) telescopic lens, the background creeps forward, depth of focus is shallow, background diffuse.

With a 135 mm. (5 1/4 in.) lens, the background has taken a step to the rear. Depth of focus is greater.

A sense of spaciousness makes its appearance with the normal 80 mm. (3 1/8 in.) lens. The perspective is shifted even more with Hasselblad's "normal wide-angle" 60 mm. (2 3/8 in.) (66° picture angle), and the depth of focus is greater.

The Hasselblad SW, 38 mm. (1 1/2 in.), conveys a wonderful impression of depth, as well as overall sharpness and striking definition of the windows.



*60 mm.*

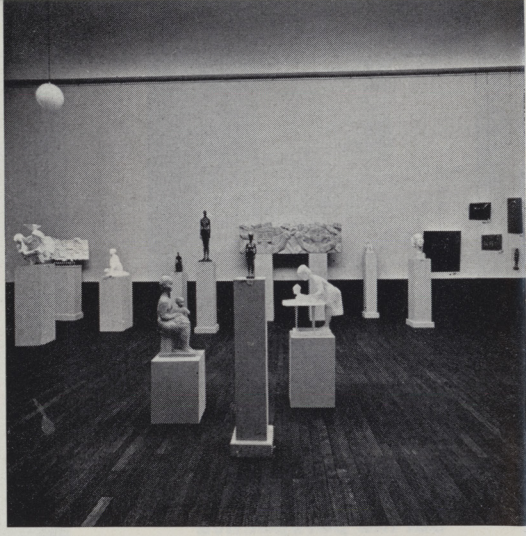
**Bringing**
**out the perspective**



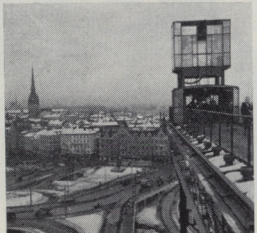
*SW 38 mm.*

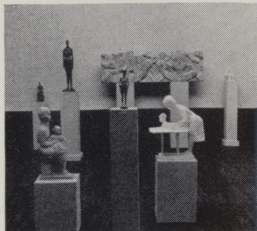


1



2







3



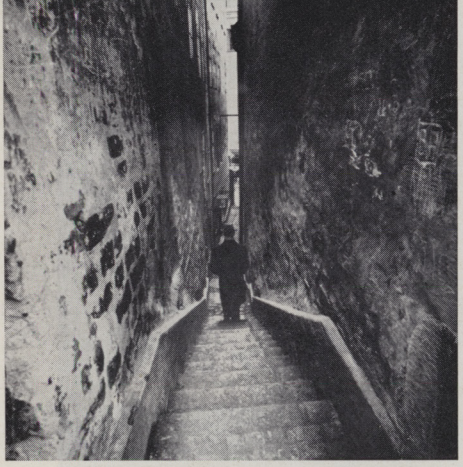
**1** This urban motif clearly shows the difference in picture field between a normal lens and 90° wide angle. A crazy-pattern effect (note the leaning church steeple!) has resulted from not holding the camera level. Not at all a bad idea if you want to stress an artistic approach.

**2** This example is from an exhibition. Note the distortion of the lamp globe. This can't possibly be avoided when there are round objects out towards the edges of wide angle pictures. It's therefore best to avoid people at the edges unless, of course, you intend to trim afterwards. The Hasselblad SW is your best guarantee against this kind of distortion.

**3** Here we have another pair taken with these lenses. The wide angle gives a broader and deeper image of the room which is also absolutely sharp over the whole distance.

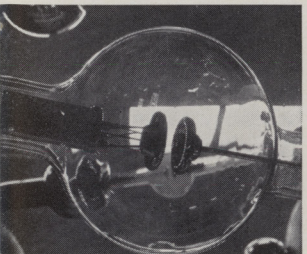


This one would have been impossible with anything but a 90° wide angle camera. Nor could hardly any camera but the Hasselblad SW have managed it... it is a free-hand candid shot from real life taken at f/4.5, 1/100.

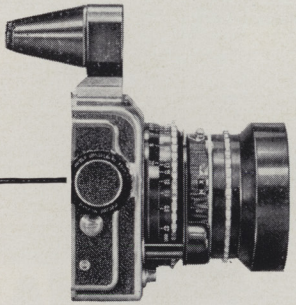


A medieval alley in Stockholm's "Old Town," as seen by the Hasselblad SW. Observe how it exploits the extraordinary depth of focus of the wide-angle f/4.5 lens.

These pictures from a high-tension lab. really bring home the great possibilities of the SW. Here good use has been made of the len's superb depth of focus to obtain a unique effect. The normal 80 mm. (3 1/8 in.) lens was quite inadequate (below). Both pictures were taken from exactly the same spot.

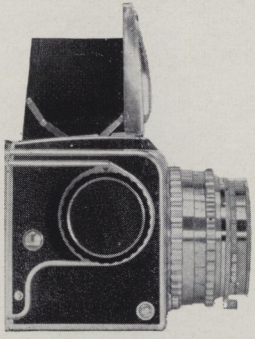






The Hasselblad SW serves a double purpose: The combination of wide-angle lens and roll-film magazine make it a «cameraman's camera» — indispensable for journalistic,

**SW – a new component of the Hasselblad system**

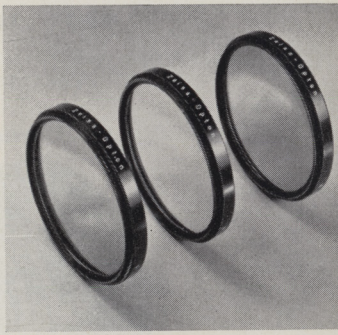


architectural, research and advanced amateur work. By itself, the wide-angle lens is a new and technically perfect accessory to the Hasselblad 1600 F or 1000 F.



*Leather carrying case*

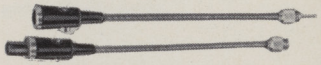
*Filters, Wratten Series VIII*

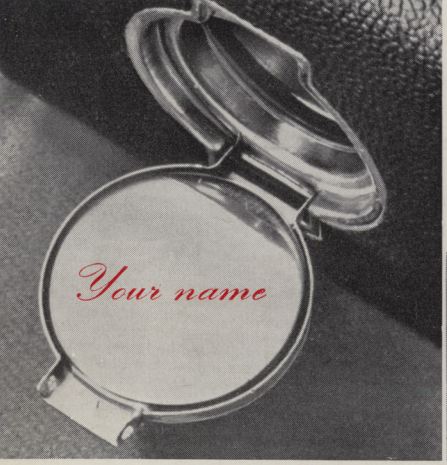


## PICTURE STIMULATING ACCESSORIES

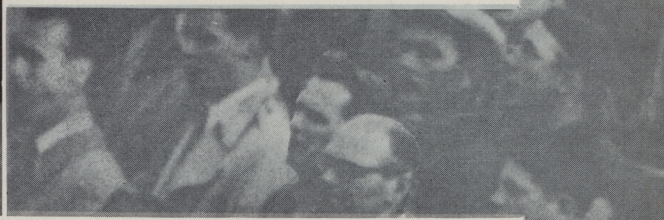
save time and trouble, make it easier for you to get perfect pictures with your Hasselbad SW.

*Cable release allowing time exposures*






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**Signed with your name**

You can have your signature put on the name plate on the inside of the film indicator; your Hasselblad dealer will be pleased to arrange this for you.

28 9 54

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