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Victor Hasselblad AB
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*Hasselblad Equipment Rental Service.

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www.profoto.com/product_finder.php

H1Ds benefitting students at UCCA, Rochester

The research partnership between Hasselblad and the University College for the Creative Arts (UCCA) began in December 2005 with the delivery on eight Hasselblad H1D cameras. The Rochester School of Photography (part of UCCA) had consistently been at the leading edge of digital imaging.

"Ultimately it is intended that High Resolution Digital Imaging will be an integrated part of the curriculum from day one of the course, with first year students adopting a new approach to their image making, with opportunities to immediately evaluate their images," said Kevin

Liggett, Director of Studies, Photography at UCCA, Rochester.

"The arrival of the H1Ds caused quite a stir. Students were eager to use the cameras and assess their potential. We immediately set up a two-stage induction for the more experienced third year students, with selection based on those students whose final work would most benefit from the use of the H1Ds," he said.

Bjørn Veno, whose project work is featured below, was one of the third year students on the Photography BA(Hons) course, who graduated in July this year. He chose to use the H1D for his final project work, which

required the multi layering of images of a specific location, building a mythical landscape evoked by the dramatic lighting. To produce the final composite, Bjørn shot as many as 200 images, the best of which were edited and combined.

"The technique of multi layers has been used almost from the advent of photography, however, it's the ability to immediately appraise results and subsequently make subtle, but significant changes that exemplify the H1D's unique combination of flexibility with the production of the highest quality of photographic images," Kevin said.

STUDENT SPOTLIGHT: Bjørn Veno Using the H1D for his degree project

An important idea for Bjørn Veno's major project work for his degree came to him during a two month stay in a remote village in Norway. Unable to buy his favoured razor blades, he discovered a long lost mask, the untamed beard. He thought that this mask would be perfect for the project he was planning.

A year later, Bjørn went to his father's farm in Norway, which has been in his family for 400 years, with a Hasselblad H1D, 50mm H series lens, tripod, tungsten light and flashgun.

Bjørn explained: "Originally I had planned to use a large format film camera for the scenery and a medium format film camera for the subject (which would be me), then scan and digitally composite the two formats together. However, this idea was dismissed after my first test shoot with a 35mm camera. I soon realised that I would have to shoot too many pictures for me to be able to edit and come to the combination of images I needed to create the final Tableaux Vivant*.

"I discovered that using a medium format digital camera system gave me immediate control over the image that previously only existed in my dreams. Furthermore, the H1D gave me the quality of a more 'realistic' image without film grain. It must be said that the H1D, as all things, has its limitations, such as only



having a maximum 30-second exposure. At first this made me slightly dubious. However, after my first test shoot I was left in no doubt, the way of working with the camera suited me perfectly."

At his first location, a tent was raised over the camera and other equipment in preparation for the

images of Bjørn himself 'performing'. He told us: "I had considered having an assistant on this venture to take the pictures as I 'performed'. However, I found something appealing in the idea of the lone man confronting nature. Hence the pictures were created with the aid of the H1D's timer and interval functions.

"I would go into the frame of the picture trying to connect to childhood memories and my current emotions, in the hope that my bodily expressions could become highly charged with meaning.

"After each 'performance', I would continue taking pictures of the changing light until dusk. I then would consider lighting the location into the night with a tungsten lamp. This continued for 20 days and I ended up with ten possible Tableaux Vivant, where each one had to be edited from 120-200 captured images. In total around 1700 pictures were taken."

Each Tableaux Vivant is a combination of three to five pictures where he chose his favoured elements to create one final image



shoot, which was scheduled to begin before sunrise. He sat in the tent, like a hunter waiting for his prey, looking at the occurring light conditions, and capturing those he liked. For illumination he used either a flashgun or tungsten lamp.

Central to the project were

