



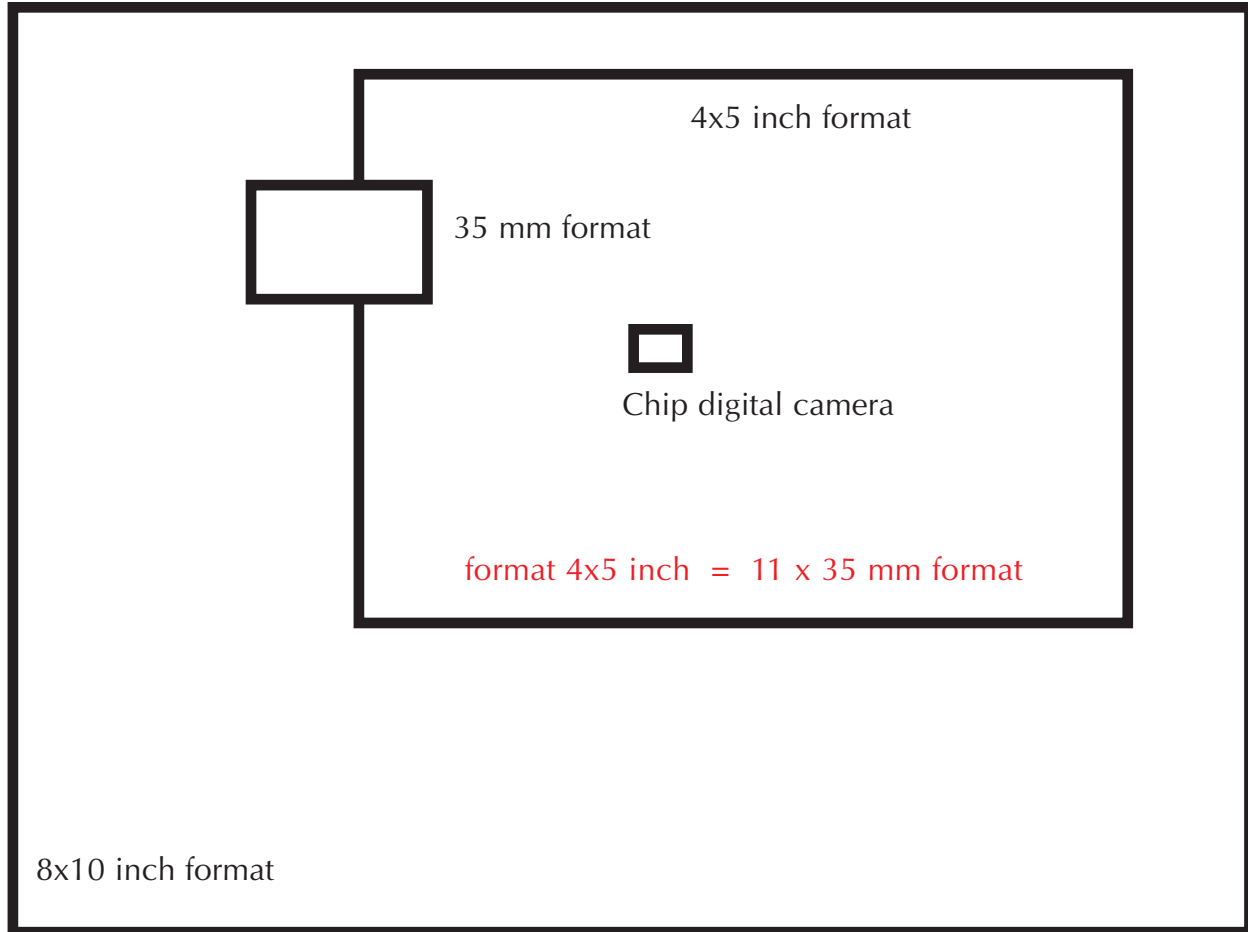
WHY LARGE FORMAT?

ADVANTAGES

- **OPTIMUM DENSITY OF INFORMATION
THANKS TO LARGE PICTURE FORMAT**
(4X5 TO 8X10 INCH)
- **BETTER QUALITY EXPECTATIONS**
(DISTORTION-FREE LENSES, EXCELLENT SHARPNESS,
HIGH CONTRAST)
- **POSSIBILITY OF PERSPECTICE CORRECTION**
(AVOIDING CONVERGING LINES)
- **DEPTH-OF-FIELD ADJUSTMENT**
(SCHEIMPFLUG AND ANTI-SCHEIMPFLUG)
- **CREATIVE POSSIBILITIES**
(LARGE GROUNDGLASS, SINGLE SHEET FILM PHOTOGRAPHY)

USE

- **TABLE TOP AND ADVERTISING PHOTOGRAPHY**
(VERY GOOD DETAILS AND STRUCTURES, BRILLIANT PICTURES)
- **ARCHITECTURE AND INDUSTRY PHOTOGRAPHY**
(NO DISTORTION, NO CONVERGING LINES)
- **URBAN AND LANDSCAPE PHOTOGRAPHY**
(CALENDERS, BOOKS OF PICTURES)
- **ART PHOTOGRAPHY**
(SINGLE SHEET FILM PHOTOGRAPHY WITH DETERMINED COMPOSITION)

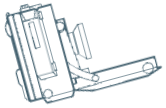


Linhof

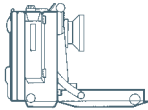


Without camera movements

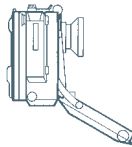
Master Technika:



*Tilted camera
with the result
as per the photo
on the left:
Converging
lines.*



*Groundglass
parallel to front,
lateral shift of
the lens,
lifted flap of the
camera housing.*



*For extreme
wide-angle
lenses the
dropped can
simply be
lowered.*

WHY LARGE FORMAT?



With camera movements – no Converging lines

WHY LARGE FORMAT?



THE PICTURE FORMAT

THE IMAGE CIRCLE

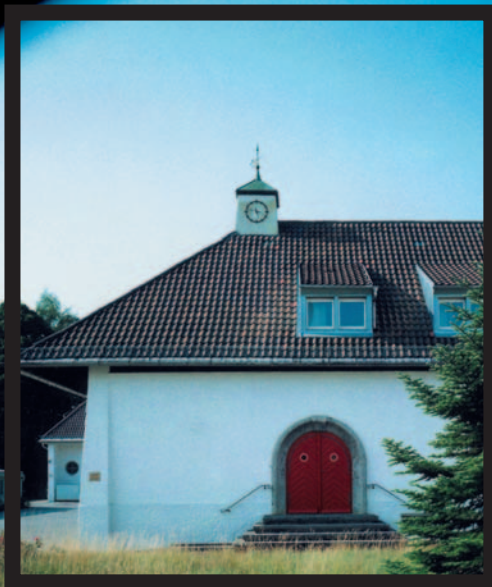
WHY LARGE FORMAT?

A photograph of a white building with a red door and a clock tower, framed by a large blue circle. The building has a dark tiled roof with several dormer windows. A small evergreen tree stands in front of the building, partially obscuring it. The foreground is filled with tall grass. The entire scene is enclosed within a large, semi-transparent blue circle that has a slight gradient.

THE PICTURE FORMAT

THE IMAGE CIRCLE

WHY LARGE FORMAT?



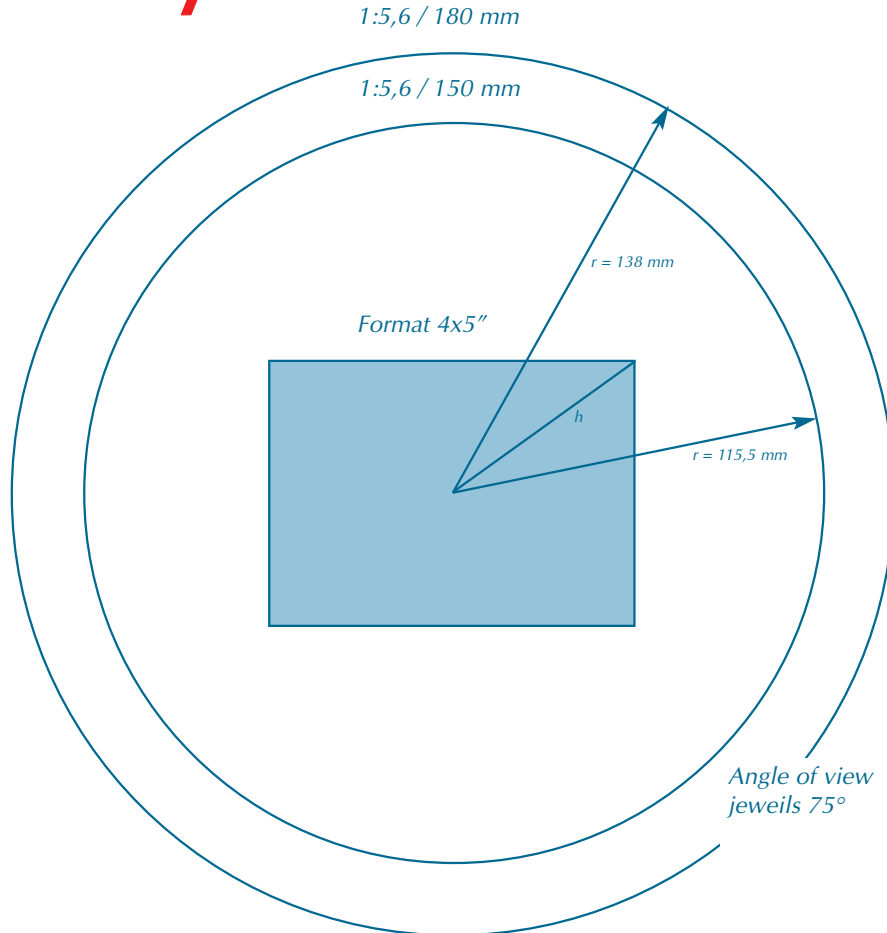
THE PICTURE FORMAT

THE IMAGE CIRCLE

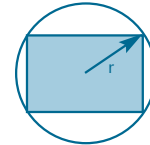


THE IMAGE CIRCLE

WHY LARGE FORMAT?

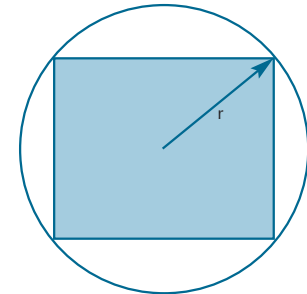


35 mm (24x36 mm)



Angle of view $46,8^\circ$
bei $f = 50 \text{ mm}$

format 6x7 cm
($r = h = 44,2 \text{ mm}$)



Angle of view $47,7^\circ$
bei $f = 100 \text{ mm}$

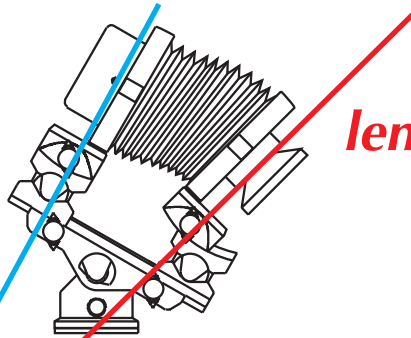
Linhof

SCHEIMPFLUG
ADJUSTMENT
FOR MORE
SHARPNESS



WHY LARGE
FORMAT?

image plane



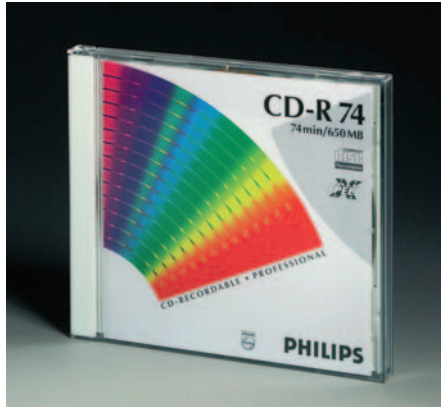
lens plane

*object main plane
(for example plane of table, carpet, meadows)*

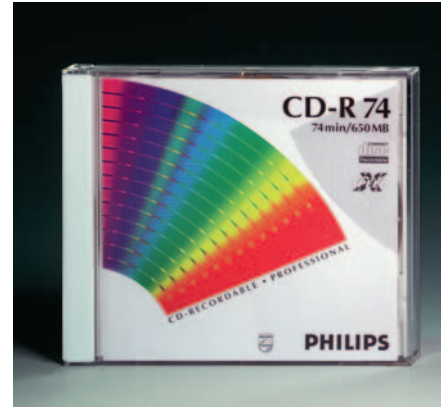
THE SCHEIMPFLUG RULE

To provide sharp focus over the entire picture when main object plane is at an angle to the camera, the object main plane, the lens plane and the image plane must intersect in one common line.

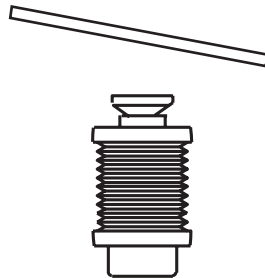
This rule can be applied by swinging the groundglass or (and) the lens standard.



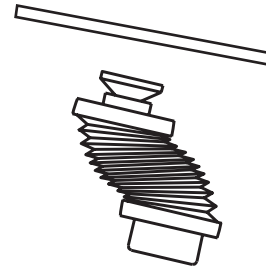
1. Shooting with non-displaced camera: the main view shows converging lines.



2. Shooting with camera and parallel adjustments: the main view is seen undistorted.



1a. Set camera to the object, frame the image (camera is shown from above).



2b. Adjust rear standard parallel to main view. Transfer angle to lens standard.