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)
WHY LARGE FORMAT?

Chip digital camera

35 mm format

4x5 inch format

format 4x5 inch = 11 x 35 mm format

8x10 inch format
WHY LARGE FORMAT?

Without camera movements

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 dropbed can simply be lowered.

With camera movements – no Converging lines

Master Technika:
WHY LARGE FORMAT?

THE IMAGE CIRCLE

THE PICTURE FORMAT
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THE IMAGE CIRCLE
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WHY LARGE FORMAT?

1:5,6 / 180 mm

1:5,6 / 150 mm

Format 4x5"

\[ r = 138 \text{ mm} \]

\[ h \]

Angle of view jeweils 75°

35 mm (24x36 mm)

\[ r \]

Angle of view 46,8°
bei \( f = 50 \text{ mm} \)

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

\[ r \]

Angle of view 47,7°
bei \( f = 100 \text{ mm} \)
WHY LARGE FORMAT?

SCHEIMPFLUG ADJUSTMENT FOR MORE SHARPNESS
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.
WHY LARGE FORMAT?

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.