



WHY LARGE FORMAT?



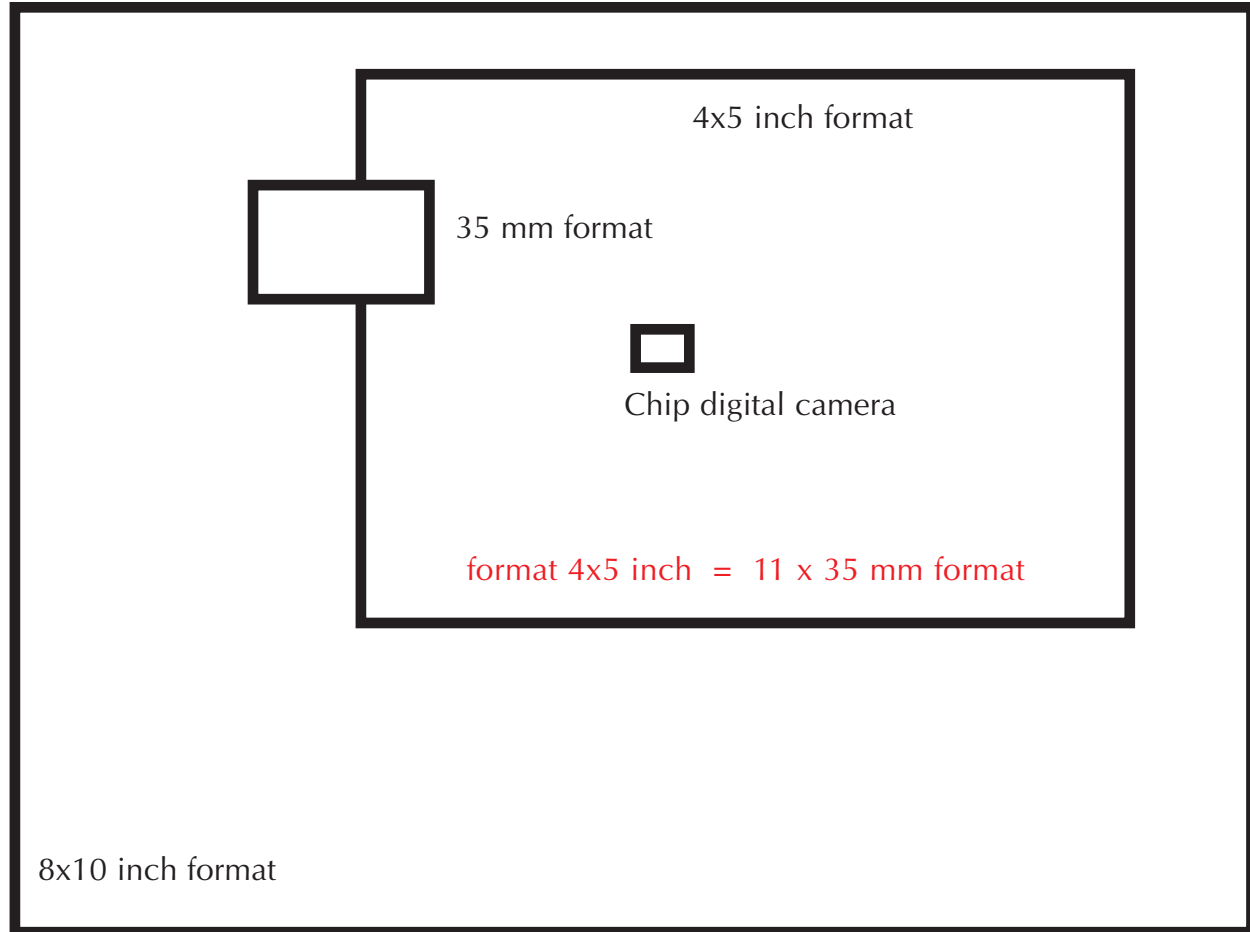
WHY LARGE FORMAT?

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)

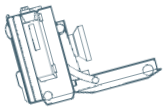


Linhof

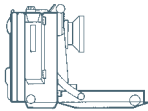


Without camera movements

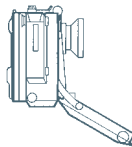
Master Technika:



*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

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THE PICTURE FORMAT

THE IMAGE CIRCLE

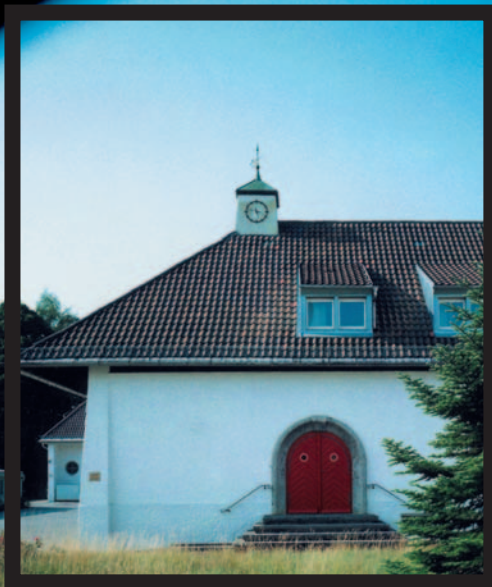
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THE PICTURE FORMAT

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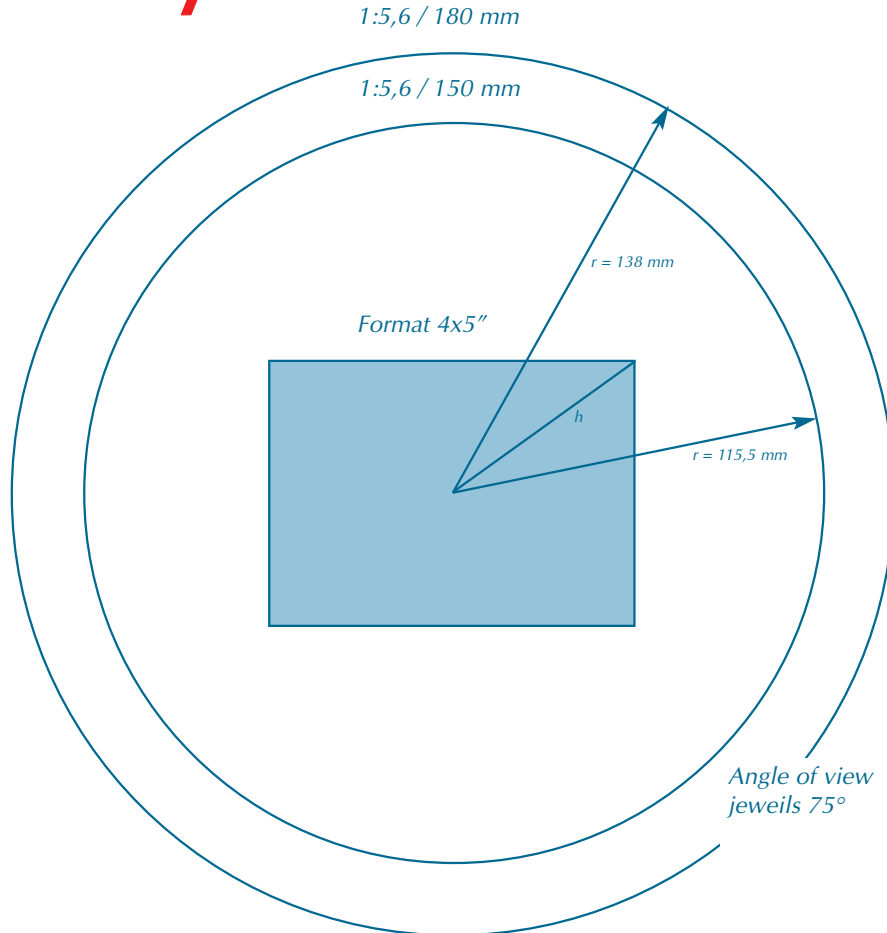
THE PICTURE FORMAT

THE IMAGE CIRCLE

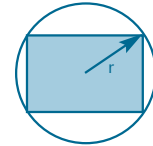


THE IMAGE CIRCLE

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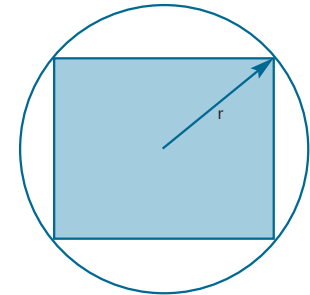


35 mm (24x36 mm)



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 $f = 100 \text{ mm}$

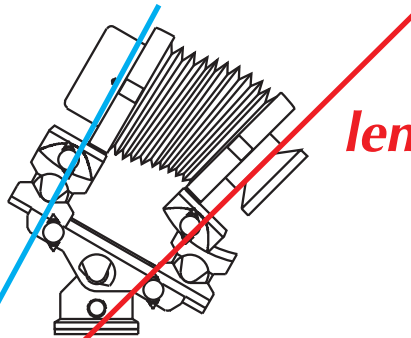
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SCHEIMPFLUG
ADJUSTMENT
FOR MORE
SHARPNESS



WHY LARGE
FORMAT?

image plane



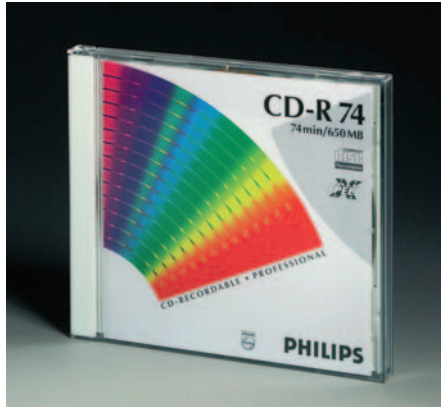
lens plane

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

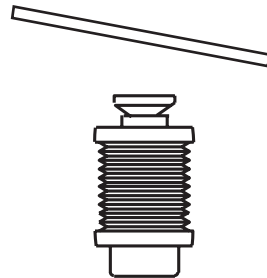
THE SCHEIMPFLUG RULE

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.

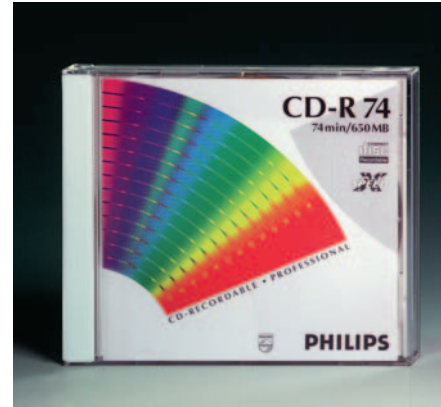
This rule can be applied by swinging the groundglass or (and) the lens standard.



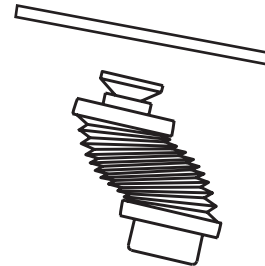
1. Shooting with non-displaced camera:
the main view shows converging lines.



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



2. Shooting with camera and parallel adjust-
ments: the main view is seen undistorted.



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