

THE LINHOF TECHNIQUE

Data Sheet No.

3

Parallel Lines from Low Angles

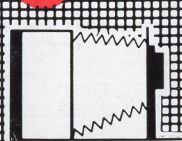


wrong

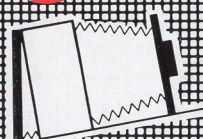
right



1



2

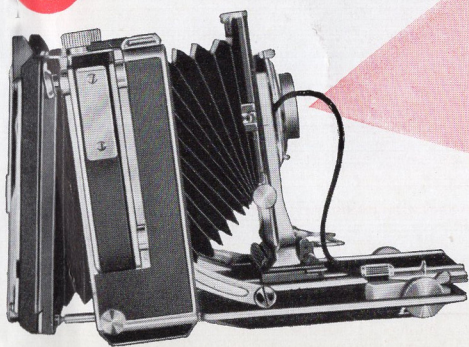


Tall buildings or superstructures often have to be photographed from low angles in order to get the entire subject on the negative. This is especially true if the location does not permit pictures to be taken from a sufficient distance. An identical situation arises when photographing sculptures, paintings, etc. which are located high above the ground, and are not easily accessible. To get the highest point of the subject in the picture, the camera has to be tilted upwards. As a result, all vertical lines converge as shown in the upper left illustration. In many cases, especially in architectural and scientific photography, such a perspective is not desired. The LINHOF-TECHNIKA with its Swing Back, Drop Bed and adjustable Lens Standard enables the photographer to correct converging lines before he takes the picture. — This is most important in colour photography! —

Vertical lines in a subject will be reproduced vertical and parallel to each other only if the film plane of the camera is vertical. (See also data sheet No. 2). If the subject has to be photographed from a low angle, this can be achieved with the LINHOF TECHNIKA in three different ways:

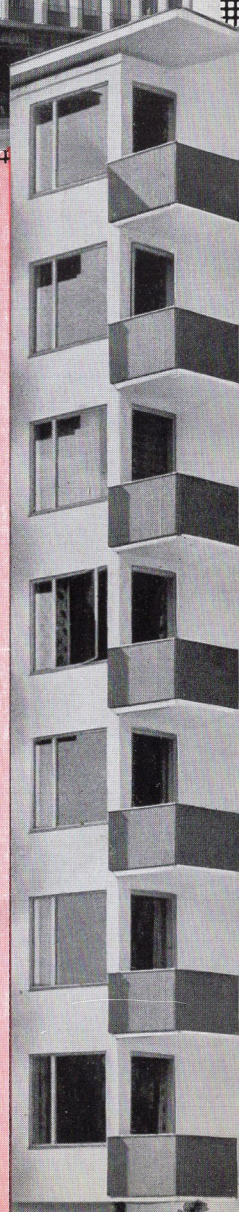
- By raising the lens standard while the optical axis for the camera remains horizontal. The camera back is flush against the camera housing. (Figure 1)
- By tilting the camera upwards until the entire subject appears on the ground glass image. To correct converging lines the camera back has to be swung out until parallelism is restored. (Figure 2). In order to obtain an even sharpness over the entire film plane, it is necessary to stop down the lens.
- In extreme cases the first and second method may be combined:
Camera back swung out 15°, the camera is then tilted upwards until the film plane is vertical; thereafter the lens standard is raised until the entire subject appears on the ground glass image. Again the lens has to be stopped down. (Figure 3).

3



The method of correction described first should be applied only to a certain extent depending on the lens used. Since each lens covers only a specific field, vignetting may occur when raising the lens standard above a certain point. Tele- and high speed lenses are not recommended for this type of work. Photographers who specialize in architecture should choose a wide angle lens designed for the next larger format in order to be able to use maximum camera adjustments. (A 120 mm wide angle lens which fully covers a 5 × 7 "negative should be used with a 4 × 5" camera in the aforementioned cases).

THIS, AND MUCH MORE CAN BE ACHIEVED WITH THE TECHNIKA





This is a practical example for the type of photography described on the opposite page. The sculpture was located high above the ground inside of a church. Since it was not possible to work from an elevated standpoint, true perspective could be obtained only by using the Swing Back of the TECHNIKA.