

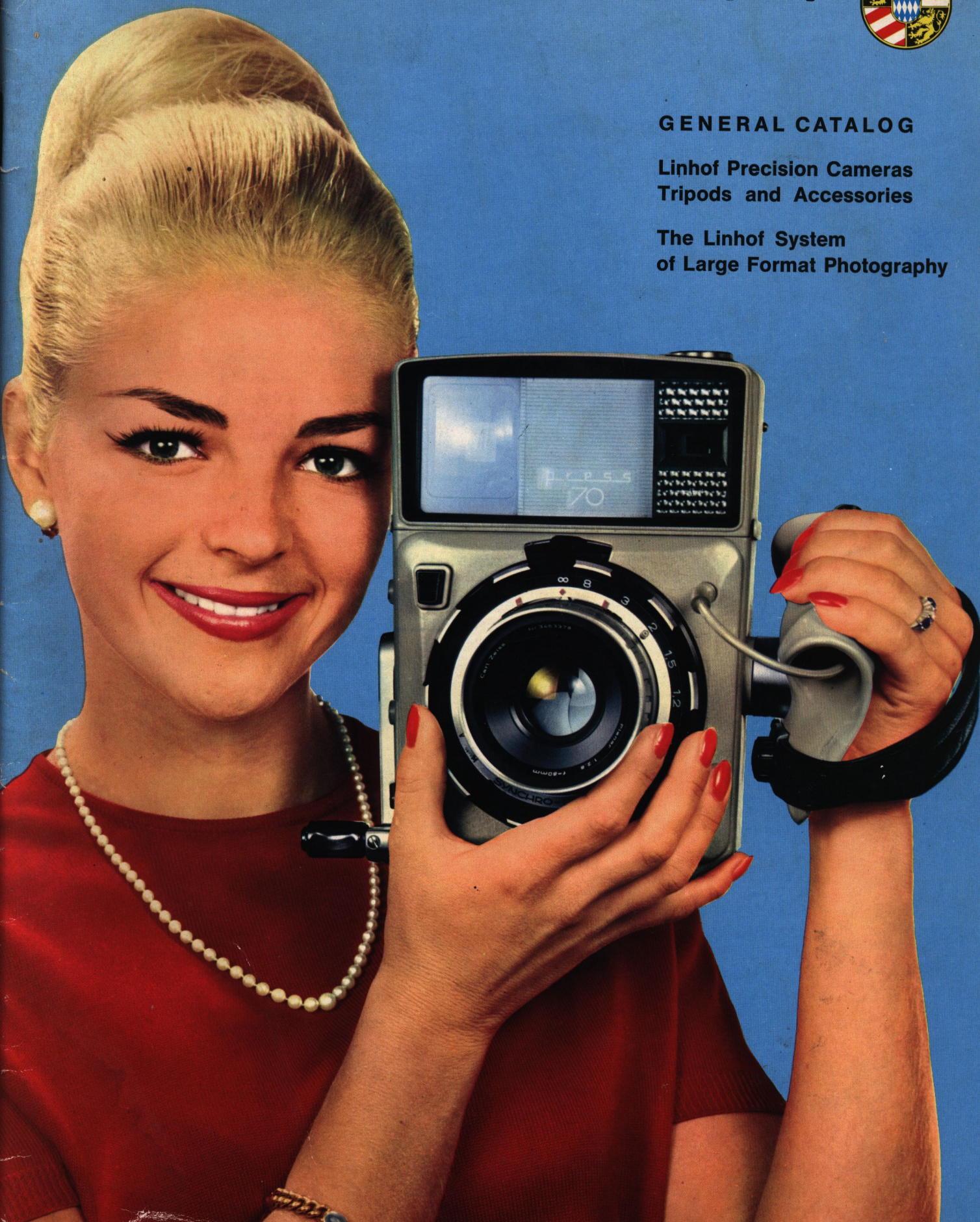
TECHNIKA



GENERAL CATALOG

**Linhof Precision Cameras
Tripods and Accessories**

**The Linhof System
of Large Format Photography**





Main factory and administration offices of Linhof, Nikolaus Karpf KG, at München-Obersendling

Linhof

approaches its eightieth year

In its 80 years of existence, LINHOF has become the world's largest and most important specialized camera factory. It is devoted exclusively to the design, engineering and manufacturing of large format cameras, camera accessories and tripods, and to the development of new methods to serve the needs of discriminating photographers throughout the world.

Even before the turn of the century, LINHOF had produced the first all metal baseboard/track camera, and what professionals and exacting amateurs today call just a "LINHOF" is but the happy outcome of that very first camera.

When, at the beginning of the 1930s, the miniature camera appeared on the market, large format photography appeared to be on the way out. But, Nikolaus Karpf, the owner of the LINHOF factory, remained unshakably true to the principle of the larger formats. He envisaged decisive refinements and improvements in large format cameras and, even at that time, conceived his patented invention of the swing back for adjustable large format cameras, which opened up new fields of application.

Parallel to its steady expansion as a camera manufacturer, LINHOF developed an extensive line of precision tripods and, thanks to a constantly growing demand, established a large, separate plant exclusively for the manufacture of tripods and accessories.

Over the years, due to increasing sales, the progressive expansion of factory space and development of new products, the number of employees in the two factories grew from the original seven to the present force of over 700.

"A chain is only as strong as its weakest link" — cameras, tripods and



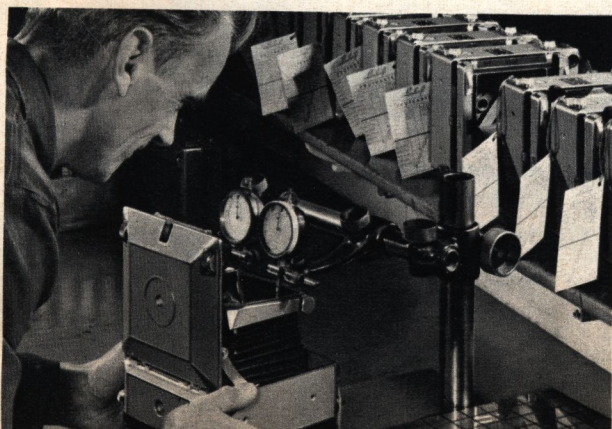
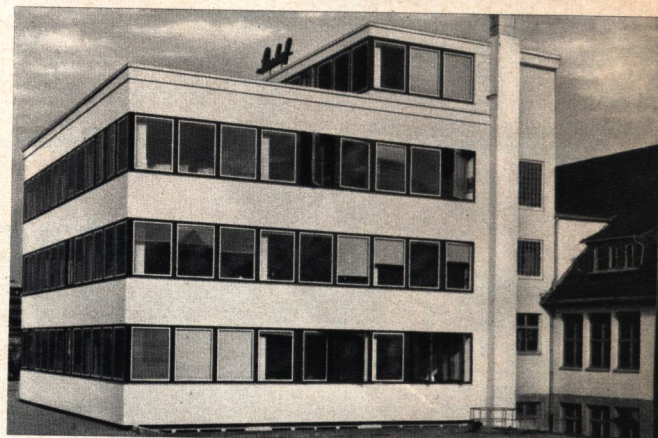
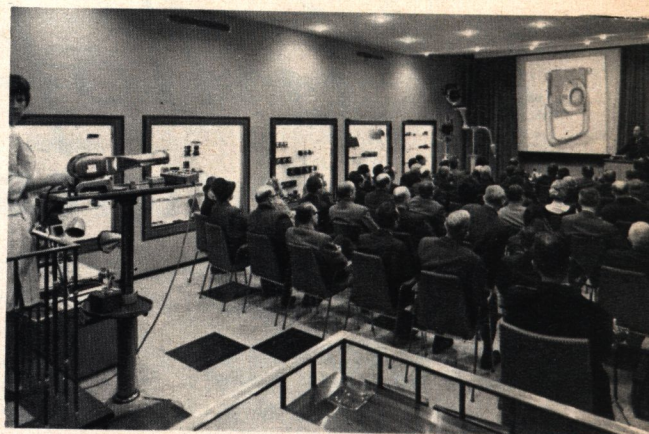


LINHOF tripod factory at Wolfratshausen/Gartenberg.

the wide range of accessories are constructed on the basis of this familiar aphorism. They comprise the LINHOF SYSTEMS, and are all accurately attuned to each other. Each individual film adapter, every tripod, every lensboard, in other words all the component items of the vast LINHOF production program are subject to the same rigid standards of precision and technical perfection. Every camera, each individual lens, and all the other important components are exhaustively tested and re-tested. The guarantee card issued with each camera bears the signatures of responsible executives and truly guarantees perfect functioning. It is the precision of LINHOF products that has made their international reputation. This reputation, in turn, necessitates a policy of continual development and improvement to raise the equipment well above currently existing levels and to ensure, years ahead, that they will come up to the ever increasing demands of professional and industrial photographers, and of the serious amateur.

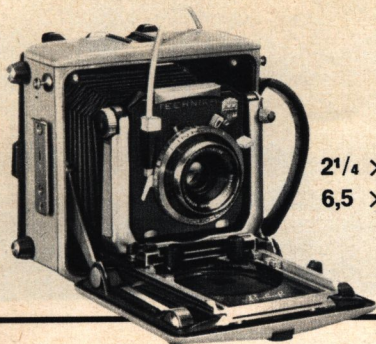
Year after year, at dozens of trade fairs and exhibitions throughout the world, LINHOF products regularly provide a high spot in the limelight, and on many such occasions LINHOF products have been awarded gold medals and other high honors, among them the highly coveted Grand Prix at the world famous Milan Fair. Nowadays, LINHOF equipment is available through nearly 100 representatives, and distributed through thousands of fine camera stores throughout the world.

Enterprise, initiative, and relentless pursuit of fundamental aims have resulted in the growth of the once small camera works to the internationally famous industrial concern that LINHOF is today.



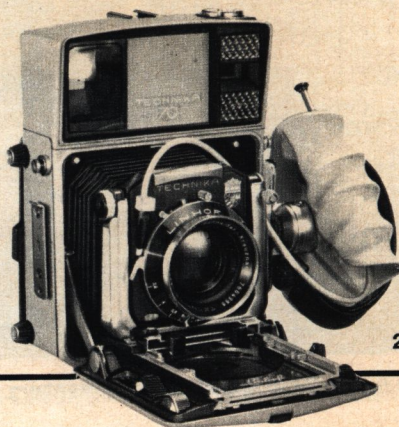


TECHNIKA[®]



2 1/4 × 3 1/4 in.
6,5 × 9 cm

1



2 1/4 × 3 1/4 in.
6,5 × 9 cm

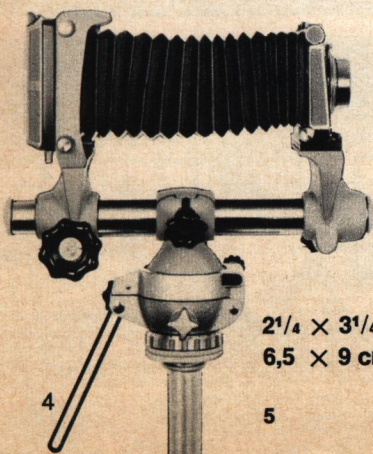
2

Linhof
**manufactures
both
systems**

Photography can be practised along widely different lines: One can accept the compulsive limitations of full automation and thus be content with a mechanical reproduction of the subject, or the alternative turn to the large-format camera as a creative instrument, using the versatility of its movements to record a pre-conceived visualization or to execute a strictly circumscribed assignment by photographic means. Whereas with the fixed camera no control can be exercised, with the large-format camera it is possible to present the subject in a manner predetermined by individual selection and control.

During 80 years of research and development, in close cooperation with outstanding professional photographers, LINHOF has evolved a range of cameras unmatched anywhere in the world and embracing two systems: baseboard/track cameras on the "TECHNIKA" principle and monorail (Optical Bench) cameras of the "KARDAN" type. Both types have wide applications in every field of photography.

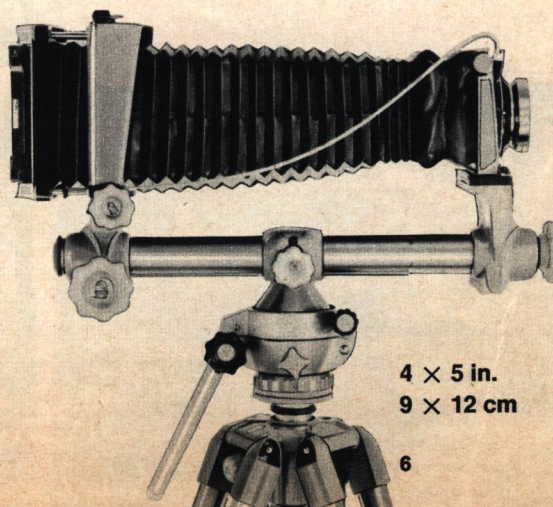
KARDAN-COLOR[®]



2 1/4 × 3 1/4 in.
6,5 × 9 cm

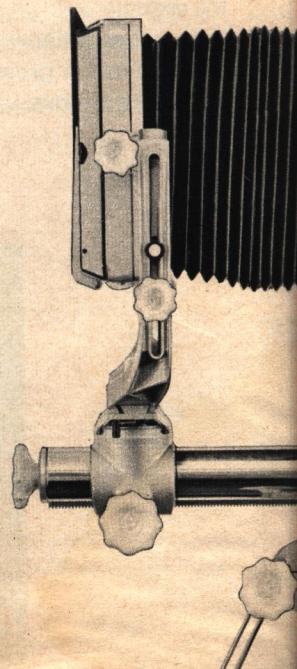
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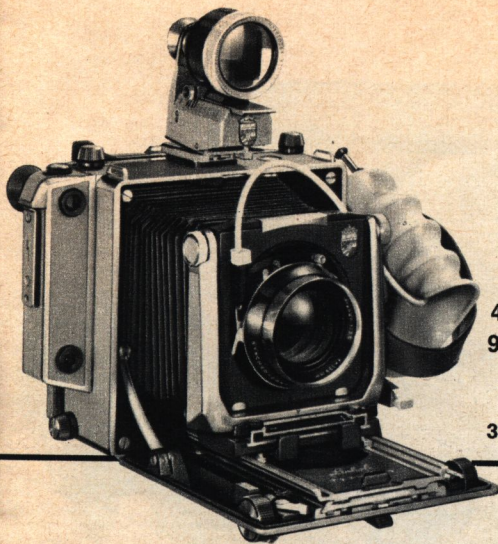
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4 × 5 in.
9 × 12 cm

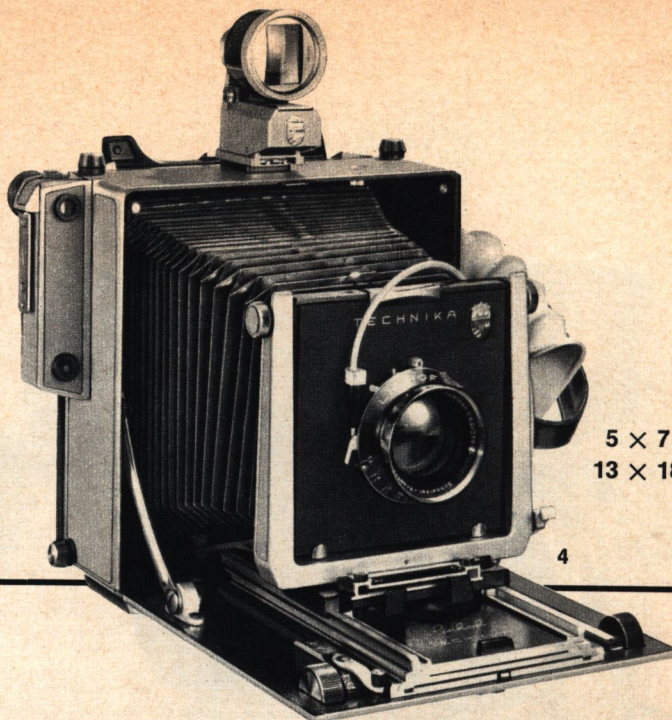
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4 × 5 in.
9 × 12 cm

3



5 × 7 in.
13 × 18 cm

4

As a baseboard/track camera the TECHNIKA is readily portable and particularly suited for outdoor work. Conditions which simply would not permit the use of a tripod with a normal view camera, are no handicap; the TECHNIKA permits large format photographs to be taken with the camera hand held.

The KARDAN COLOR is designed as a studio camera. Its versatility and extreme range of adjustments permit any lens now on the market to be used to the limit of its effective coverage.

By making both types of cameras, LINHOF enables the photographer to choose exactly the type most suitable for his purpose.

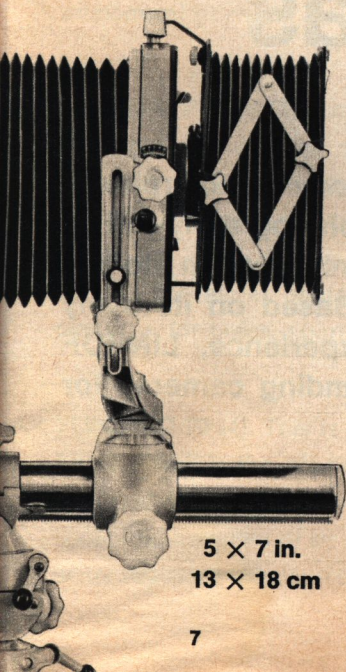
Every LINHOF camera from the 56×72 mm Ideal Format to 18 × 24 cm / 8 × 10 in. is integrated into the wide scope of the LINHOF system. Consequently the many and varied accessories which have been designed for all the special jobs in applied photography have been made instantly interchangeable within the camera system. This makes for considerable simplification and economic use of the photographic equipment.

TECHNIKA CAMERAS:

- 1 EXPERT CAMERA 6.5 × 9 cm · 2 1/4 × 3 1/4 in., page 26
- 2 TECHNIKA 70 6.5 × 9 cm · 2 1/4 × 3 1/4 in., page 18, 24, 25, 34
- 3 SUPER TECHNIKA V 9 × 12 cm · 4 × 5 in., page 28–33, 35
- 4 SUPER TECHNIKA V 13 × 18 cm · 5 × 7 in., page 36–41

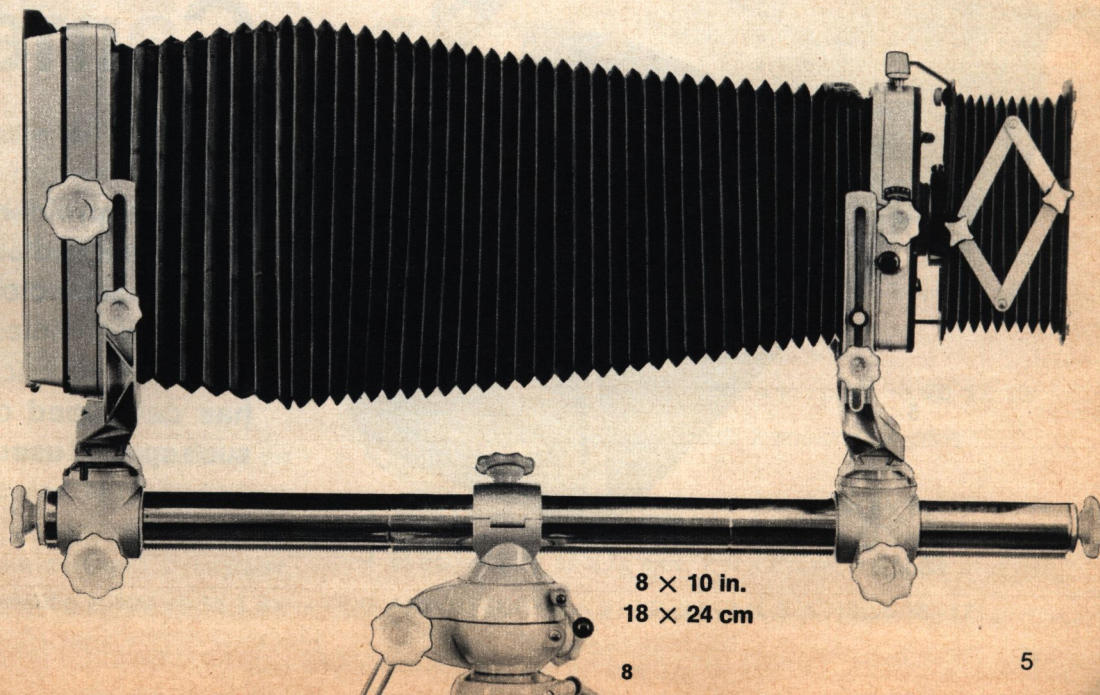
KARDAN COLOR CAMERAS:

- 5 LINHOF COLOR 6.5 × 9 cm · 2 1/4 × 3 1/4 in., page 43
- 6 KARDAN COLOR 9 × 12 cm · 4 × 5 in., page 42, 43
- 7 KARDAN COLOR 13 × 18 cm · 5 × 7 in., page 44–51
- 8 KARDAN COLOR 18 × 24 cm · 8 × 10 in., page 44–51



5 × 7 in.
13 × 18 cm

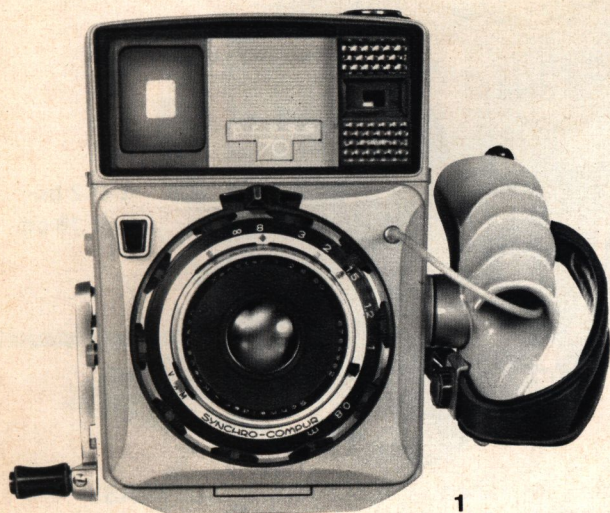
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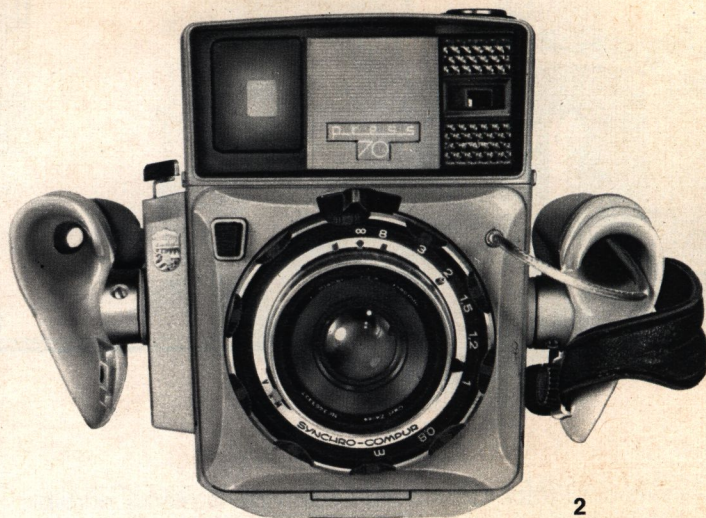
8 × 10 in.
18 × 24 cm

8

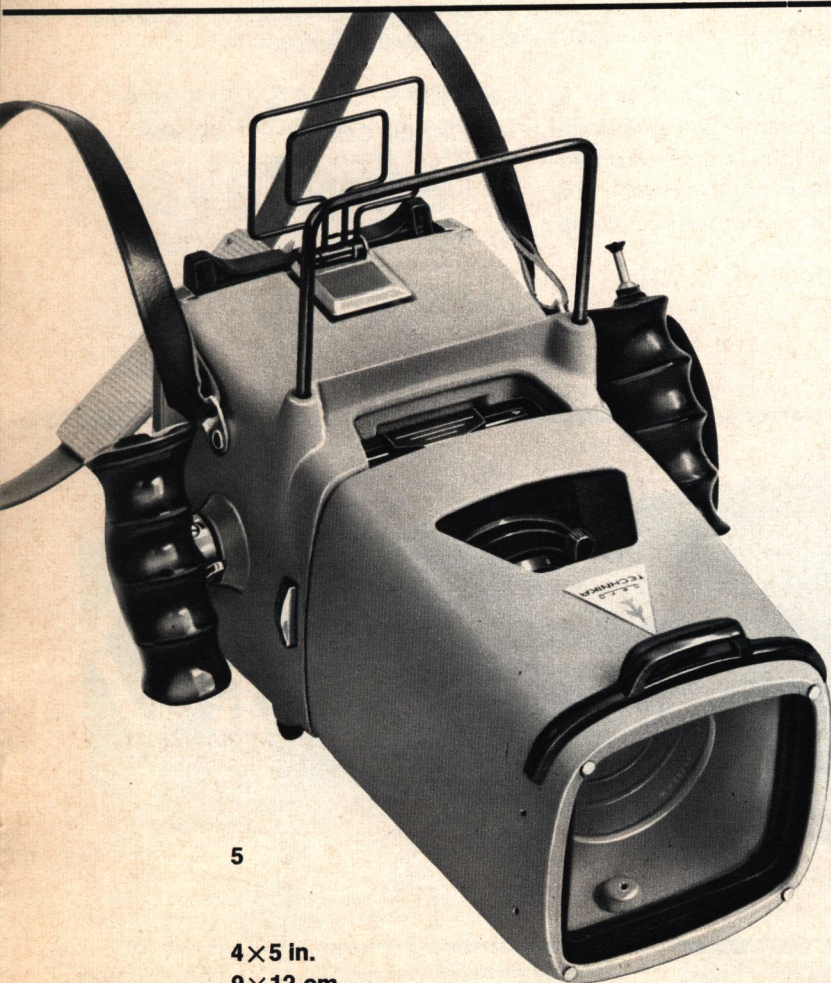
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2 $\frac{1}{4}$ × 2 $\frac{3}{4}$ in.
56 × 72 mm



2 $\frac{1}{4}$ × 2 $\frac{3}{4}$ in.
56 × 72 mm

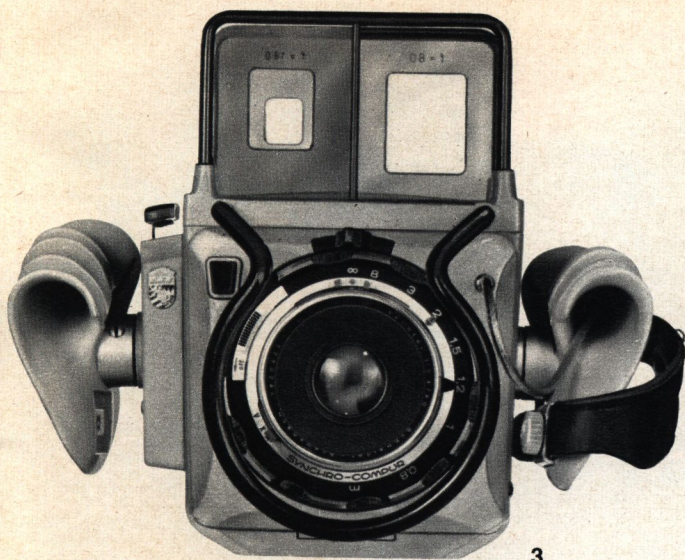


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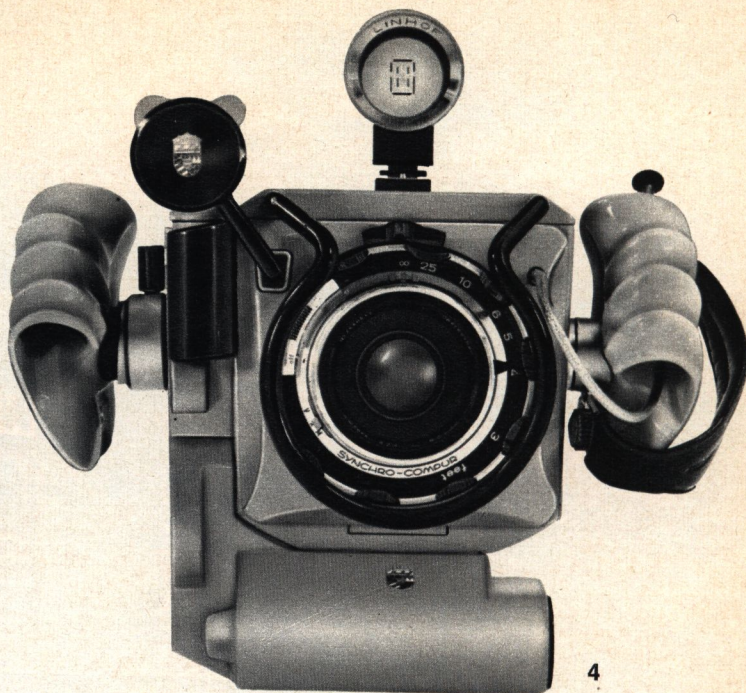
4 × 5 in.
9 × 12 cm

Special *Linhof* Cameras

The many problems encountered in photo-journalism and aerial photography can be solved satisfactorily only through the use of special cameras. Based on its many years of practical experience, LINHOF has developed outstanding cameras for such special uses:



$2\frac{1}{4} \times 2\frac{3}{4}$ in.
56 × 72 mm



$2\frac{1}{4} \times 2\frac{3}{4}$ in.
56 × 72 mm

The **PRESS 70 (1)** is particularly useful for press photography and photojournalism, for travel, sport, expeditionary and industrial photography as well as portrait, fashion and advertising photography in all cases where camera movements are not required.

In industrial photography it is ideal for long series of motion sequences and manufacturing processes. It is also useful for aerial photography of manufacturing plants etc. Normally supplied with a left hand anatomical grip, the Press 70 is also available, on special order, with two anatomical grips (2).

The **AERO PRESS (3)**, a modification of the PRESS 70, was produced to meet the special requirements of oblique aerial photography. Robust construction and resistance to external influences make the AERO PRESS reliable even under the most difficult conditions. It is the preferred camera for aerial photography in traffic control, town planning, for press, sport and expeditionary work.

ELECTRIC 70 (4). This is a more elaborate version of the AERO PRESS: the shutter wind and film transport are operated by an electric motor, powered either by self-contained batteries or by the power supply of an airplane, or by regular house current. Operating speed up to 1 ex-

posure per second. Special film adapters for up to 400 exposures are available for the AERO PRESS as well as the ELECTRIC 70, making the ELECTRIC 70 the ideal camera not only for long series of aerial photographs but also for serial documentation and instrument control in the medium format. A wide range of accessories permits adaptation of the camera to almost any conceivable special job.

AERO TECHNIKA (5). This is a large-format camera for oblique aerial photography. Its adaptability and versatility is unlimited. Special applications are the photography of industrial plants and large building sites, town and street planning and tourist publicity; scientific photography for archaeological, geographic and geological purposes, particularly for the observation and control of regions difficult to reach and police control of traffic from the air.

1 PRESS 70 56 × 72 mm · $2\frac{1}{4} \times 2\frac{3}{4}$ in., page 18, 20, 22, 23

2 PRESS 70, special model with 2 anatomical grips
56 × 72 mm · $2\frac{1}{4} \times 2\frac{3}{4}$ in.

3 AERO PRESS 56 × 72 mm · $2\frac{1}{4} \times 2\frac{3}{4}$ in., page 52

4 ELECTRIC 70 56 × 72 mm · $2\frac{1}{4} \times 2\frac{3}{4}$ in., page 53

5 AERO TECHNIKA 9 × 12 cm · 4 × 5 in., page 16–17

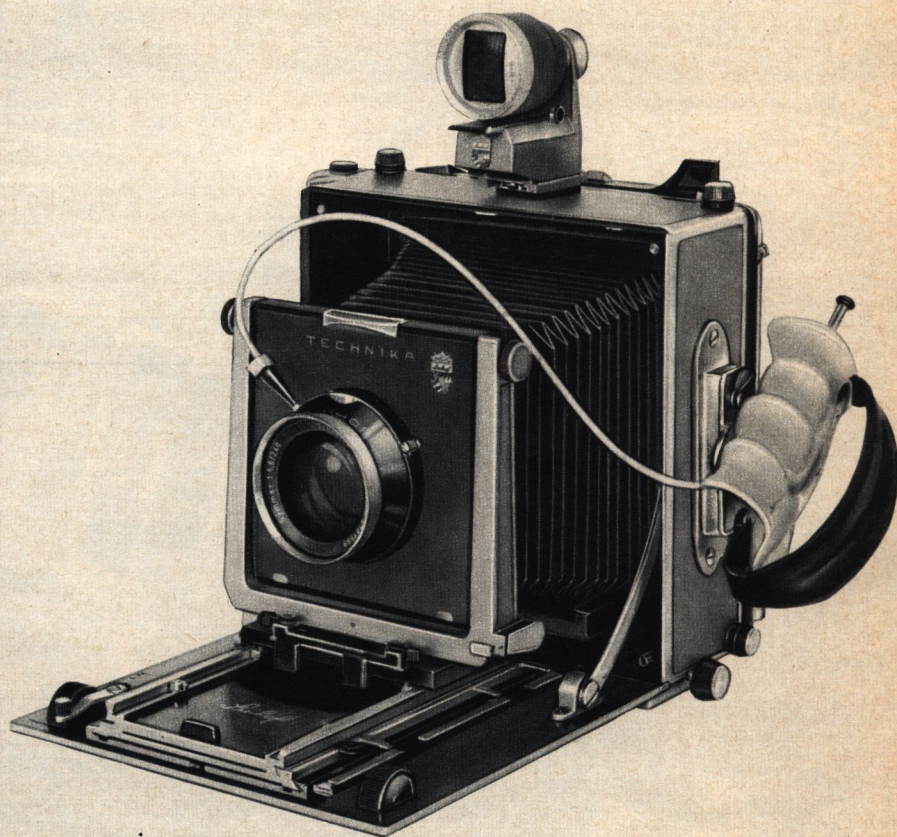


A characteristic feature of our times is the demand for utmost efficiency in every sphere. Only by taking into account the combined growth of the demand for efficiency and quality in every aspect can this demand be met. The criteria whereby the perfection of a photograph are judged today are considerably higher than they were a few years ago. Industrial development, scientific progress, and the rising standard of amateur photography pose ever new and more difficult problems for the photographer. With LINHOF cameras one is assured that one is equipped for the problems not only of today but of tomorrow. Any photographer who wants to keep abreast

of competition and to always have that confidence that makes for satisfaction in the pursuit of his photographic activities can no longer afford to close his eyes to the significance of the LINHOF camera range. Their remarkable quality, precision and ideal basic design are a sure guarantee of their ability to cope with all the problems of modern photography. The demand for photographs to illustrate advertising material, catalogues, magazines, and picture albums, as well as display advertisements and posters, has grown enormously in the last few years and continues to increase. The percentage of colour photographs will certainly increase. Even the amateur

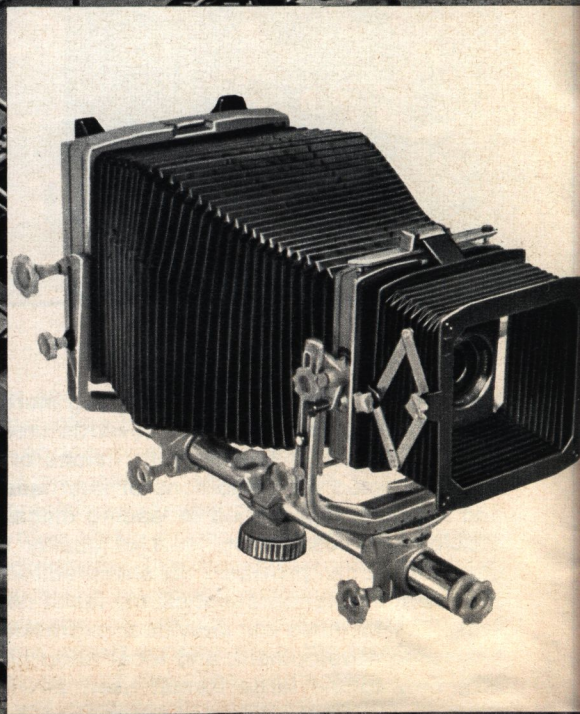
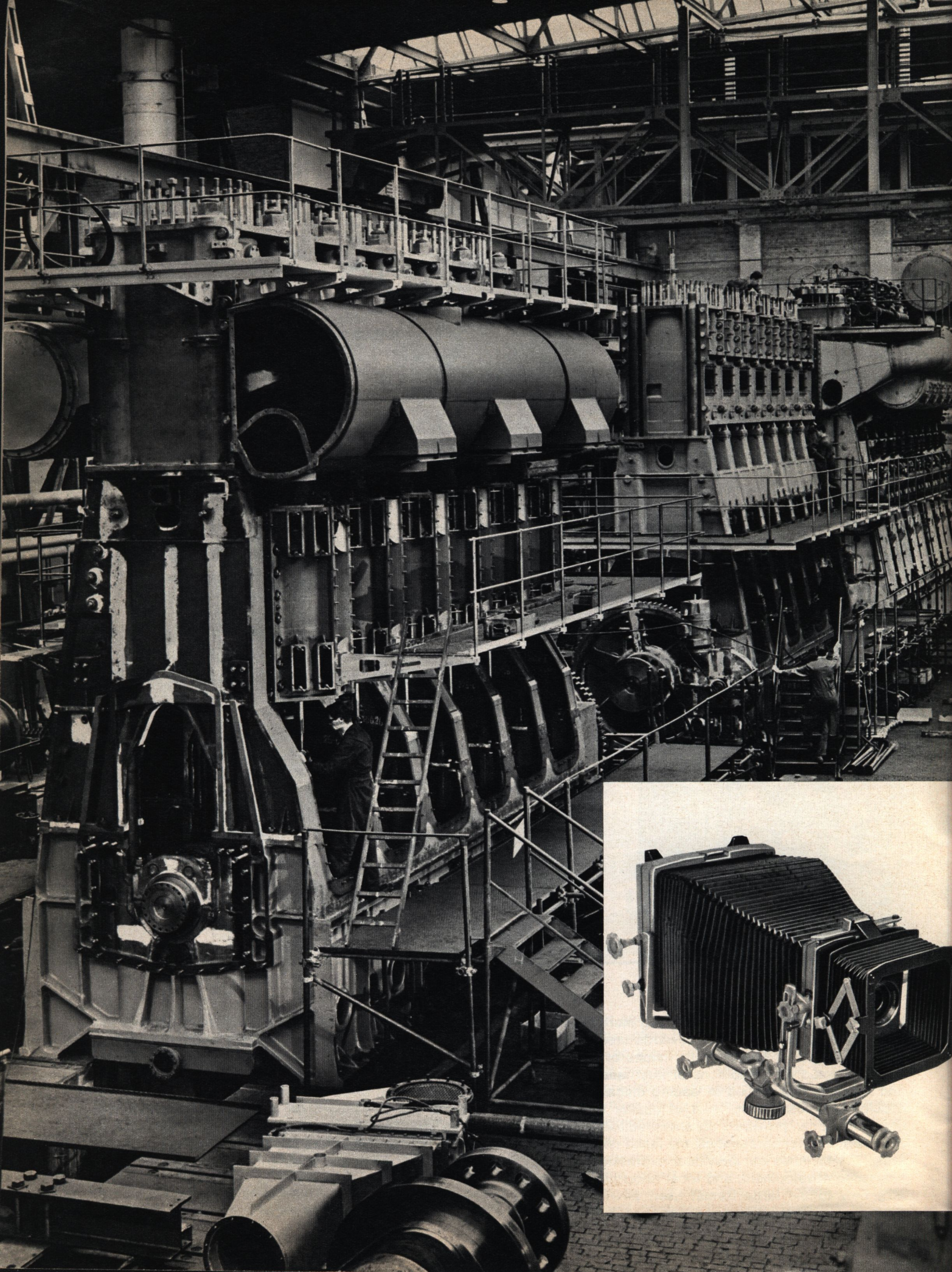


Why large format?



toys with the idea of doing something more than collect souvenir pictures and strives towards creative pictures at the top level of quality; with visions of large format work accepted for exhibitions of international standing and seeing it reproduced in leading magazines. All this absolutely demands the level of quality that only the large format can provide. Publishers, editors, advertising studios and other potential clients insist on these standards. The facilities for individual expression by way of controlled development, and local retouching, are available only to the large format user. LINHOF cameras, products of almost 80 years of experience in the manufac-

ture of large format precision cameras, have become the world's standard medium of creative photography, and every day brings evidence of their superiority. These cameras, to whose perfection every effort is devoted, and which are maintained continually in line with current practice, can be relied upon with complete confidence, just as the client can confidently rely upon the work of the LINHOF user. Therefore to all photographers the name of LINHOF is a symbol of superior photographic performance.



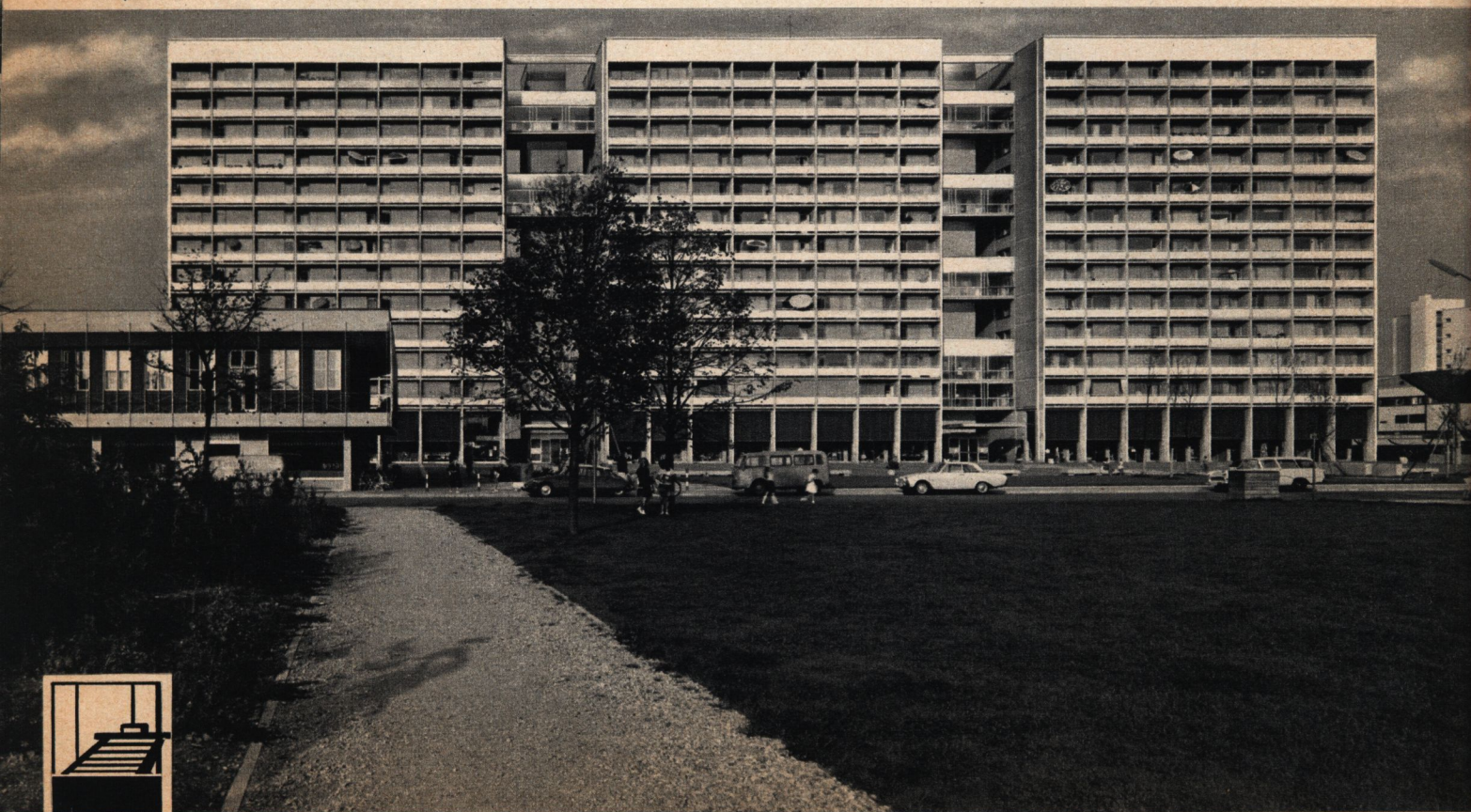
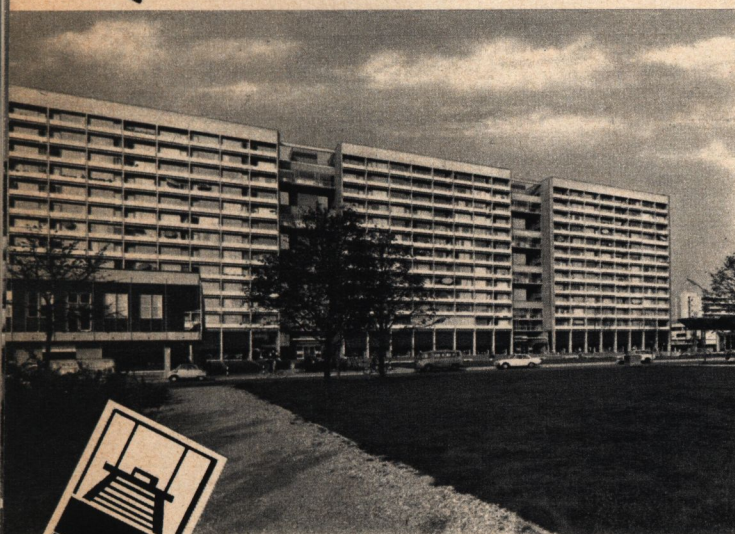
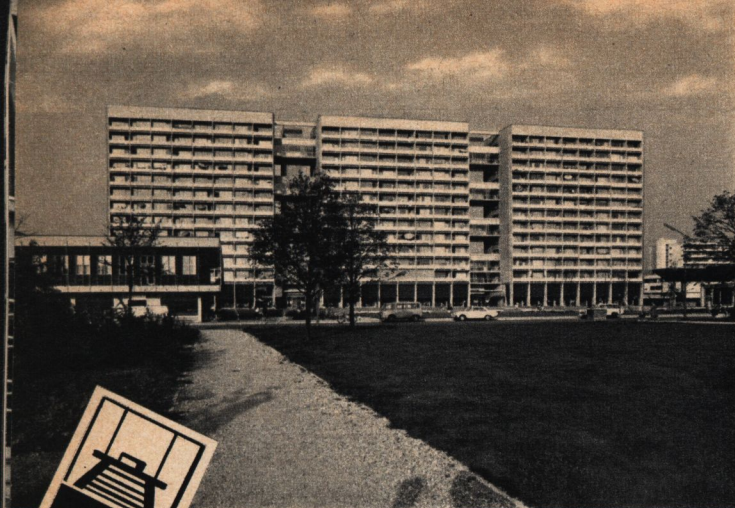


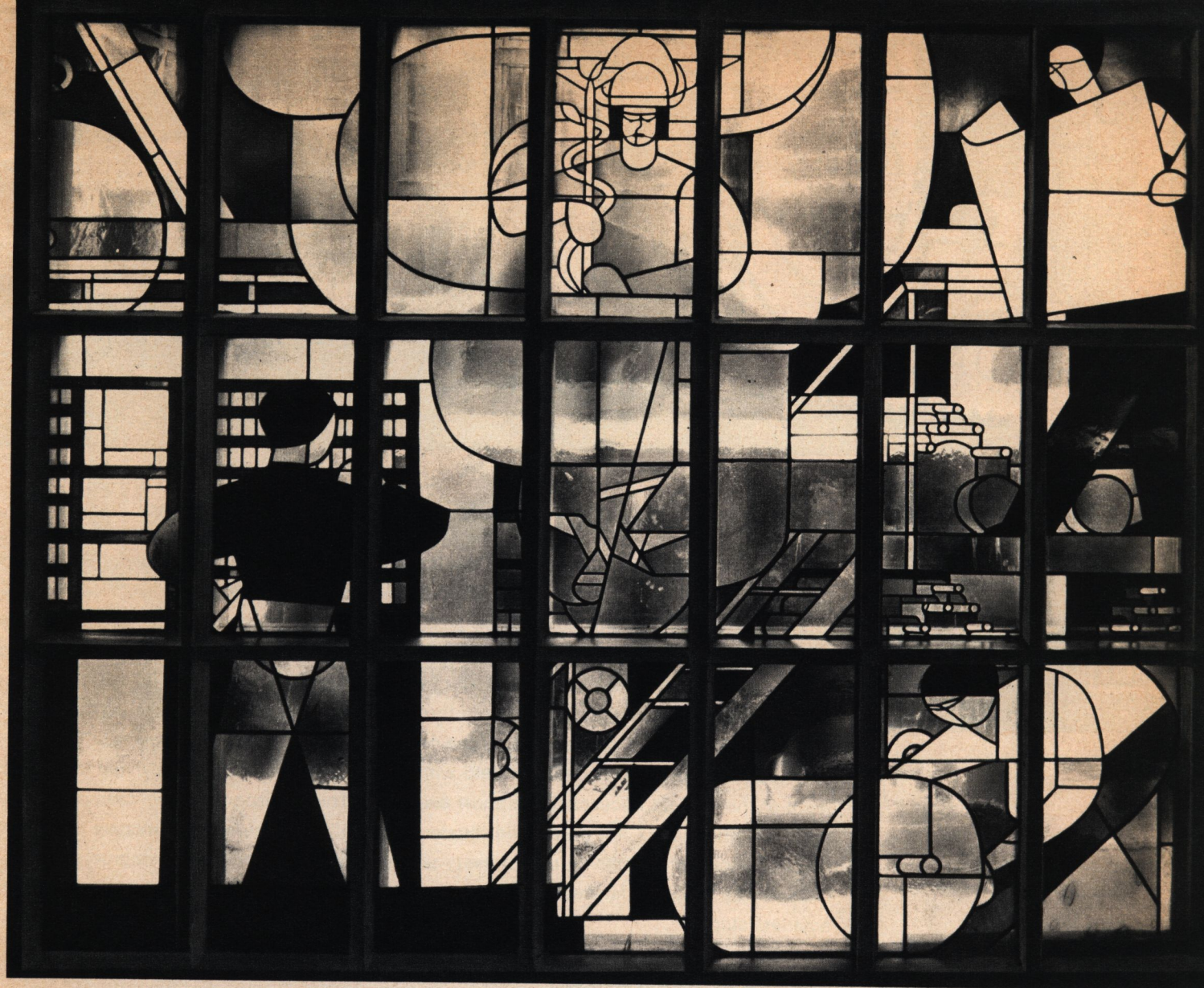
Universal camera movements allow full freedom of creative expression

Controlled perspective

The illustrations on this page show how, by the skilful use of well designed camera movements, the TECHNIKA enables perspective to be controlled. Top: Photograph taken from lateral viewpoint without use of camera movements. Slight perspective effect due to the camera back being oblique to the façade after rotating the camera towards the right. Centre: Same viewpoint and lens as above. By swinging the camera round towards the centre of the subject and displacing the standard to the left, the subject is covered, with heightened perspective, by swinging the back of the camera. Bottom: Same viewpoint and lens, but perspective corrected by lateral displacement of the standard and back swing used to bring the camera back parallel to the subject. This results in an absolutely rectangular reproduction of the front of the building.

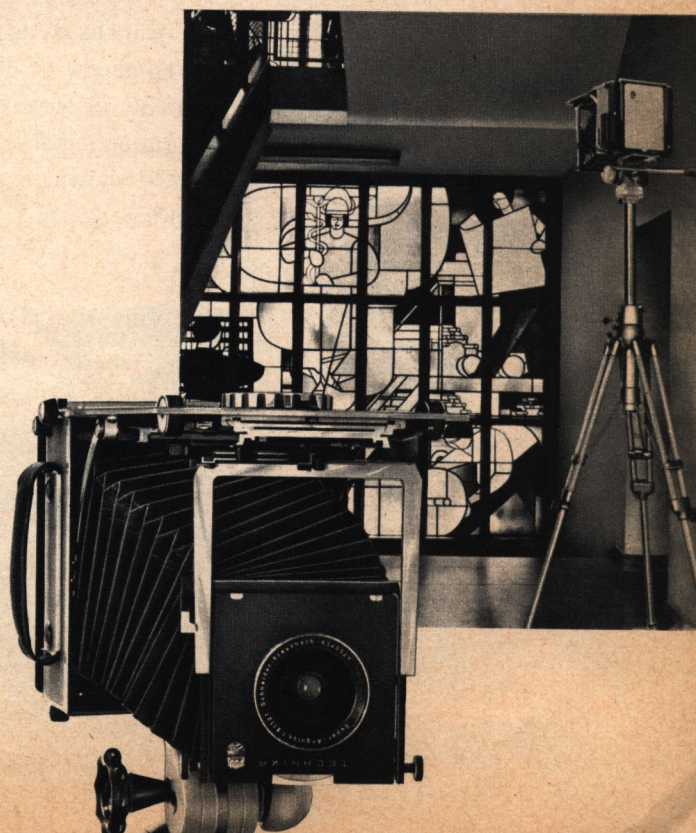
These examples illustrate how by using camera movements, photographs can be taken to meet any conceivable demands of the client. On the other hand they confer a far reaching freedom of individual pictorial conception since all factors which affect perspective are kept under complete control. Only the large-format camera can provide these facilities.

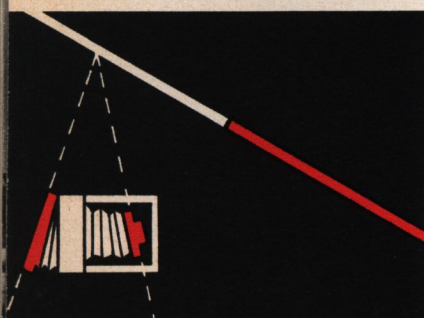




Front view from a lateral position

can be secured by lateral displacement of the standard. It is nothing unusual in practice to be faced with the situation where it is impossible to set up the camera directly in front of the subject for a frontal view. This may be due to obstructions such as a staircase or balustrade, as in our illustration, or because the operator would be reflected in a mirror, or because of reflections in a shop window. It is possible, of course, to combine the lateral displacement with vertical rise or fall of front (fall, in our example). The employment of such techniques as these make extreme demands not only on the versatility of the camera movements and the lens performance but also on the stability of the camera.





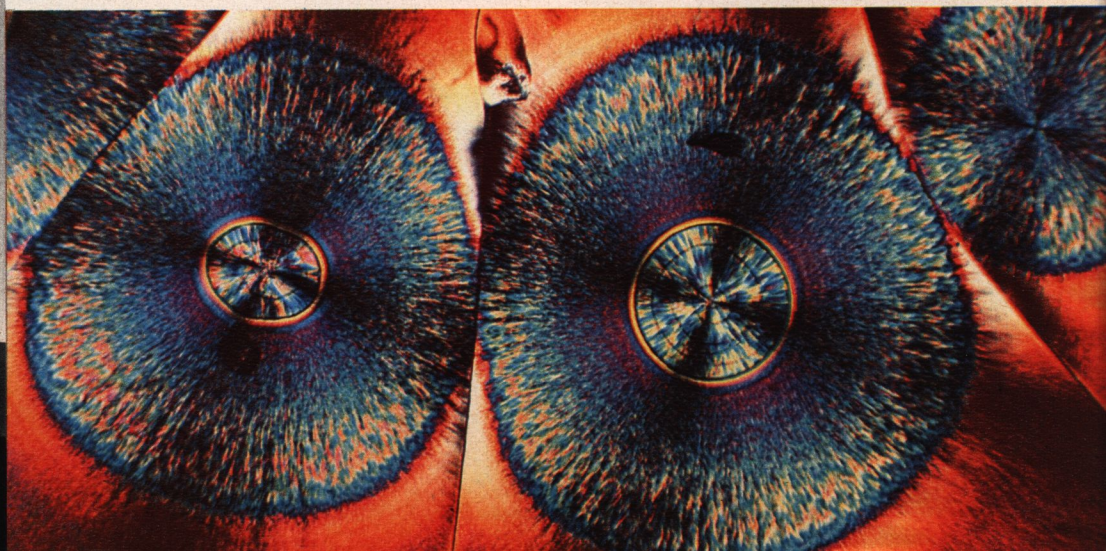
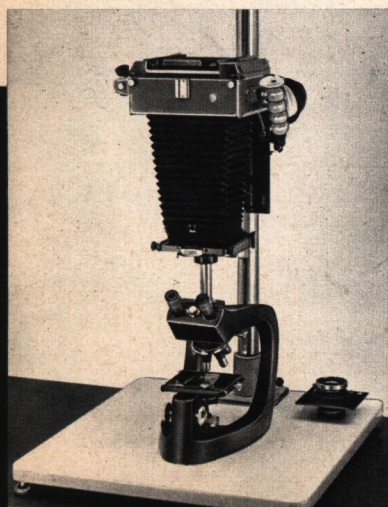
Controlled Depth of Field

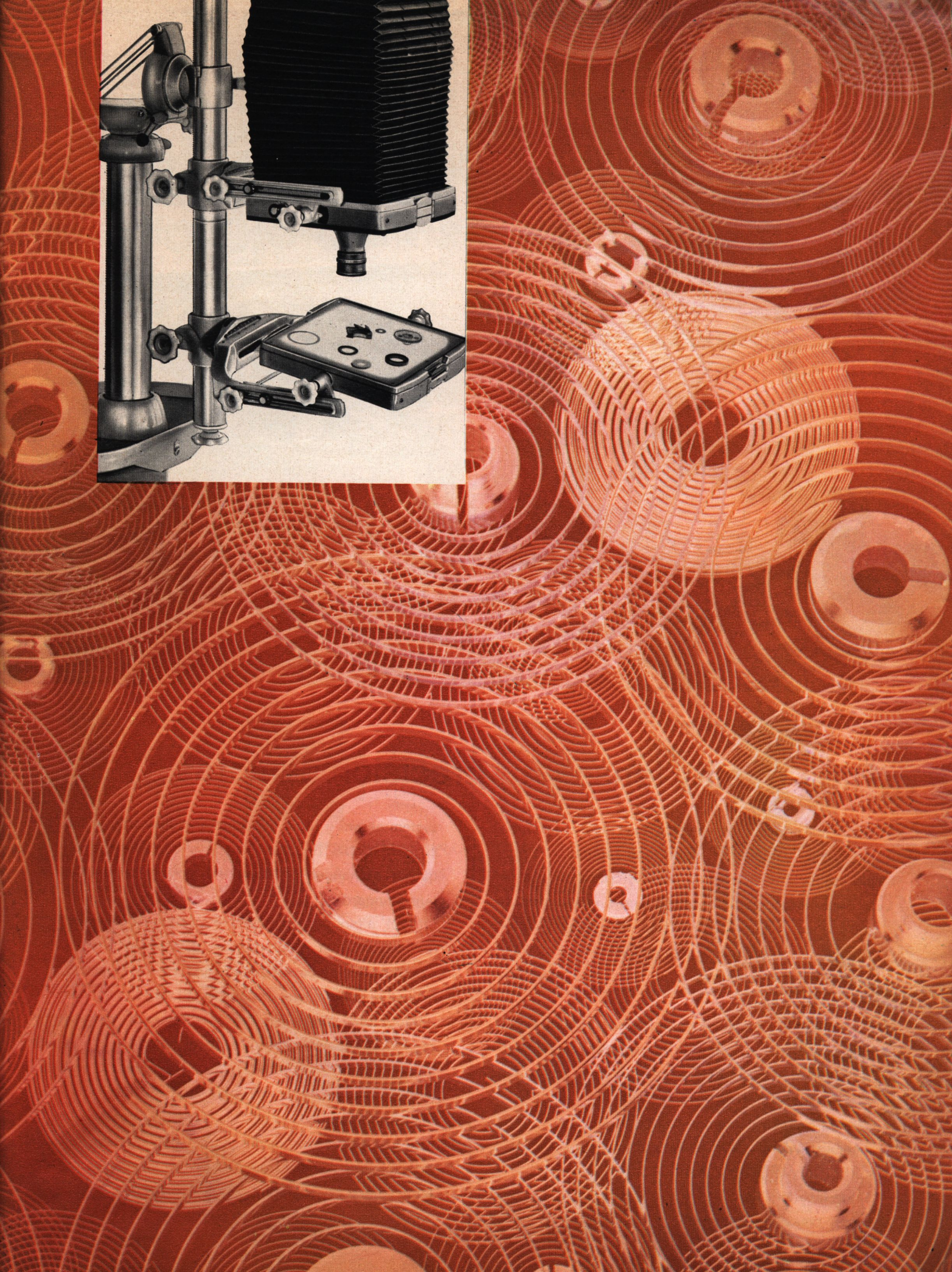
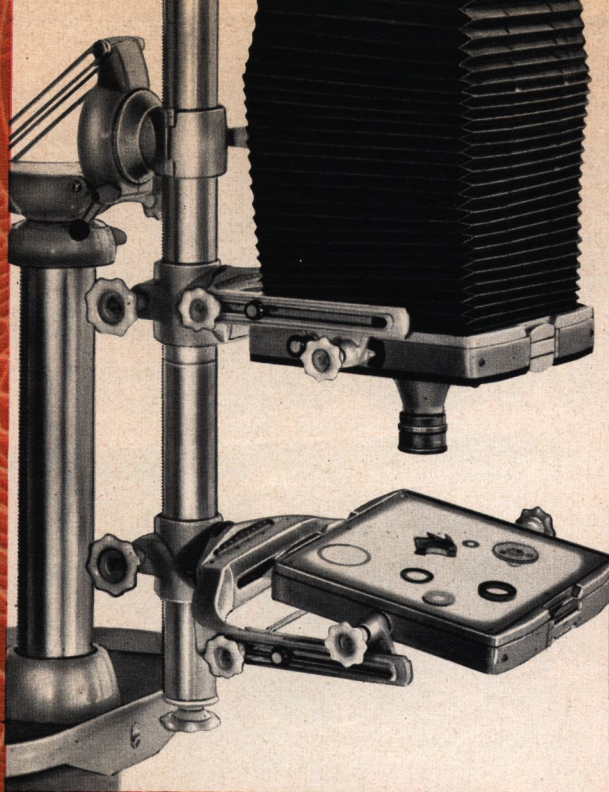
It is a widely held misconception that the large format camera provides only a limited depth of field when, in fact, it offers the facility, without loss of lens speed, to gain depth of field to an extent which cannot possibly be achieved by stopping down! If the lens standard and camera back are tilted so that the three planes — subject, lens and camera back — all meet in the same straight line, the subject will be reproduced with sharp definition throughout, notwithstanding the subject depth from foreground to background. The accompanying diagram will explain this relationship, technically known as the "Scheimpflug Rule".

This technique of gaining depth of field without stopping down is the only way when movement of the subject necessitates a short exposure. This is especially the case with colour material, which does not permit inordinate increase in exposure time because of resulting colour distortion. By making use of every possible camera movement a degree of depth of field can be achieved far beyond that attainable even with the shortest focal lengths or the smallest stops.

Photomicrography

The richness of detail and sharpness of definition of the large format photograph meets all the demands of photomicrography for accurate reproduction. A two-section microscope tube with or without incorporated Compur shutter forms the light-tight connection between camera and microscope eyepiece. Large-format photomicrographs give printed reproductions — showing the finest details and delicate shades of colour which may be of utmost importance in the evaluation of a microscopic specimen.







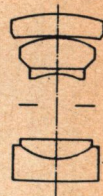
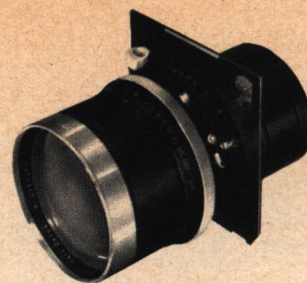
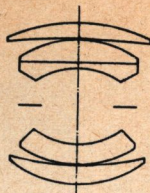
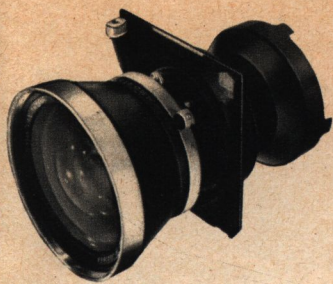
High-quality lenses for precision cameras

Mechanical and optical precision must meet to produce top quality cameras of world-wide reputation. From the products of Germany's leading optical industries LINHOF has carefully selected lenses suited best to solve successfully all problems of applied photography. The selection of high-quality lenses corresponds with the unsurpassed precision and versatility of LINHOF cameras.

For the various applications more than 90 lenses are available. All those lenses are thoroughly examined and tested by specialists before they find their way to the world's market. Thus everybody using a LINHOF camera has the guarantee to own high-quality optics meeting all demands of the latest photographic techniques. Every lens is mounted on a lensboard with all-metal labyrinth light trap for maximum precision. By simply pressing a button, the quick-lock cable release

system allows a rapid attaching and detaching of the LINHOF Cable Release. The lens can likewise be quickly exchanged by lifting the locking bar on the lens standard.

LINHOF offers the most complete selection of lenses for large-format photography comprising macro, extreme wide-angle, long focus and telephoto lenses, as well as special lens designs for all fields of applied photography. Whatever the requirements may be regarding available aperture, focal length, circle of illumination, highest possible resolving power, or true-to-life colour rendition, the photographer has unlimited possibilities to choose "his" lens. The condensed listing at right describes the characteristics and design principles of some lenses being in common use for large format photography. The full range of available lenses can be found in our price-list.



Zeiss-TECHNIKA-Biogon
4.5/53 and 4.5/75

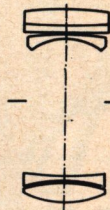
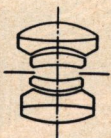
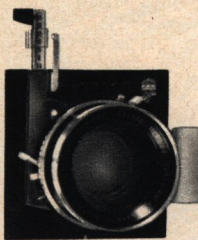
Even at full aperture uniform critical sharpness up to the very edges of the negative format, extreme flatness of field, excellent rendition of colour, 90° image angle.

Zeiss-TECHNIKA-Planar
2.8/80, 2.8/100, 3.5/135

A standard lens of very high critical sharpness combined with excellent flatness of field. Superior colour rendition and extraordinary correction even at the high initial opening.

Zeiss-TECHNIKA-Sonnar
4.8/180 and 5.6/250

A telephoto lens which guarantees unequalled performance already at full opening. Together with the Planar and the Biogon the Sonnar lenses form the world-famous Zeiss lens-set available for the formats 2 1/4 x 3 1/4 in. and 4 x 5 in.



Schneider-TECHNIKA-Super Angulon
4/53, 8/65, 8/75, 8/90, 8/121, 8/165 and 8/210

The well known wide-angle lens offers a large circle of illumination and perfect coverage. Undoubtedly the most widely used wide angle.

Schneider-TECHNIKA-Symmar
5.6/100, 5.6/135, 5.6/150, 5.6/180, 5.6/210, 5.6/240, 5.6/300 and 5.6/360

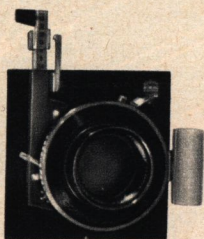
Perhaps the best known lens for the large-format photographer. In relation to its focal length it offers an extraordinary large circle of illumination, high resolving power and a colour rendition particularly rich in contrast. The lens for all-round use.

Schneider-TECHNIKA-Tele-Arton
4/180, 5.5/180, 5.5/240 and 5.5/270

A telephoto lens highly free from distortion. Excellent sharpness over the full format, particularly suitable for portrait and studio work.

Schneider-Componon
5.6/80, 5.6/105, 5.6/135, 5.6/150, 5.6/180 and 5.6/210

Special enlarging lens of high quality for all colour and black/white work in combination with the LINHOF Multi Purpose Stand (Reprocord System).

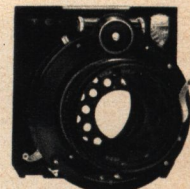


Voigtländer-TECHNIKA-Heliar
4.5/150, 4.5/210, 4.5/240 and 4.5/300

The lens known for its famous "Heliar flair". As Universal Heliar 300 and 360 mm it is equipped with an adjustable center lens, allowing to vary normal sharpness to any degree of softness. A lens particularly suitable for modern portrait and advertising photography.

Voigtländer-TECHNIKA-Apo Lanthar
4.5/100, 4.5/150, 4.5/210 and 4.5/300

Relatively large covering power, particularly good correction in the long distance range, excellent colour rendition and perfect sharpness distinguish this universal lens.



Rodenstock-TECHNIKA-Apo Ronar
9/150, 9/240, 9/300, 9/360, 9/480 and 9/600

A process lens recommended where maximum reproduction quality is demanded. Colour rendition is as excellent as contrast and resolving power.

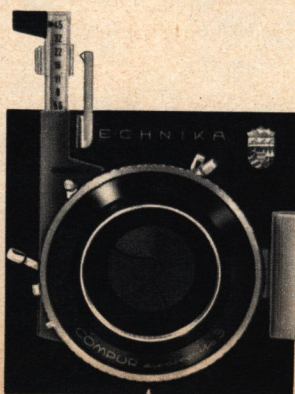
Rodenstock-TECHNIKA-Imagon
5.8/200, 5.8/250, 5.8/300, 5.8/360

A soft focus lens. The degree of softness can be selected and controlled by soft focus grids. An apparent effect of increased depth-of-field and soft colour rendition are further characteristics of this lens, which has gained popularity all over the world.



Luminar 16, 25, 40, 63 and 100 mm

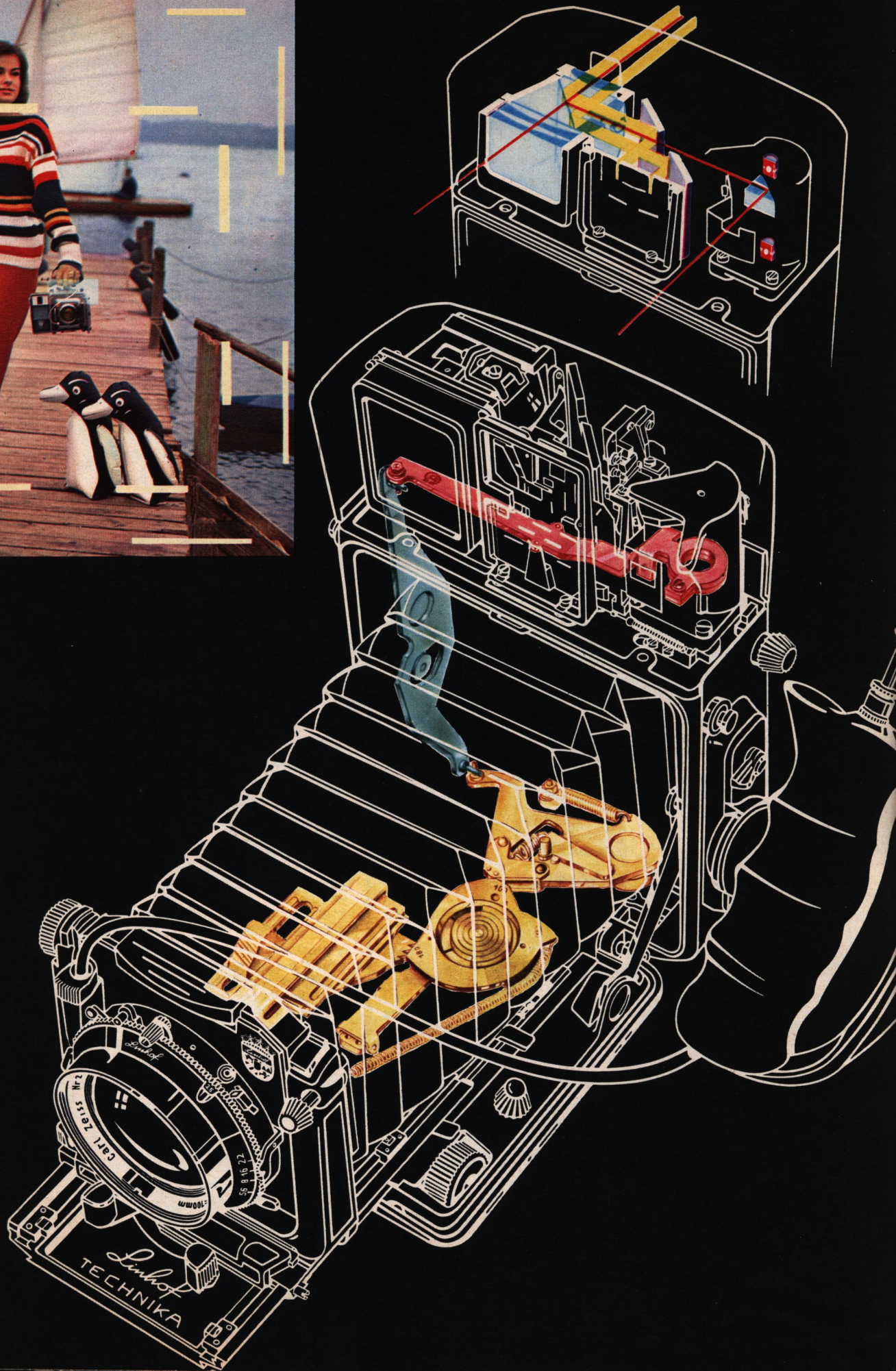
Special lens for macrophotography. Reproduction ratio of 1:1 to 40:1. Highest resolving power and maximum sharpness lead to results which allow critical evaluation.



Compur-Electronic 3

New, electronically operating between-the-lens shutter: T, 32, 16, 8, 4, 2, 1, 1/2, 1/4, 1/8, 1/15, 1/30, 1/60, 1/125, 1/200 sec. Diaphragm scale with 1/3 click-stop intervals; flash synchronisation. This shutter is intended mainly for all lenses presently fitted with the Compound shutter EX III/7 as listed in our price-list.

As an accessory an aperture control and pre-selector unit is available, allowing to read and set the f/stop values even when operating from behind the camera.





Unsharp ▲

▼ Sharp



Finder Systems of TECHNIKA 70 and PRESS 70 Sensational Advance in Medium Format Photography



Pendulum indicator to prevent converging lines in hand held wide angle work.

A reflected frame range/viewfinder of unprecedented design with automatic compensation for loss of image field and parallax.

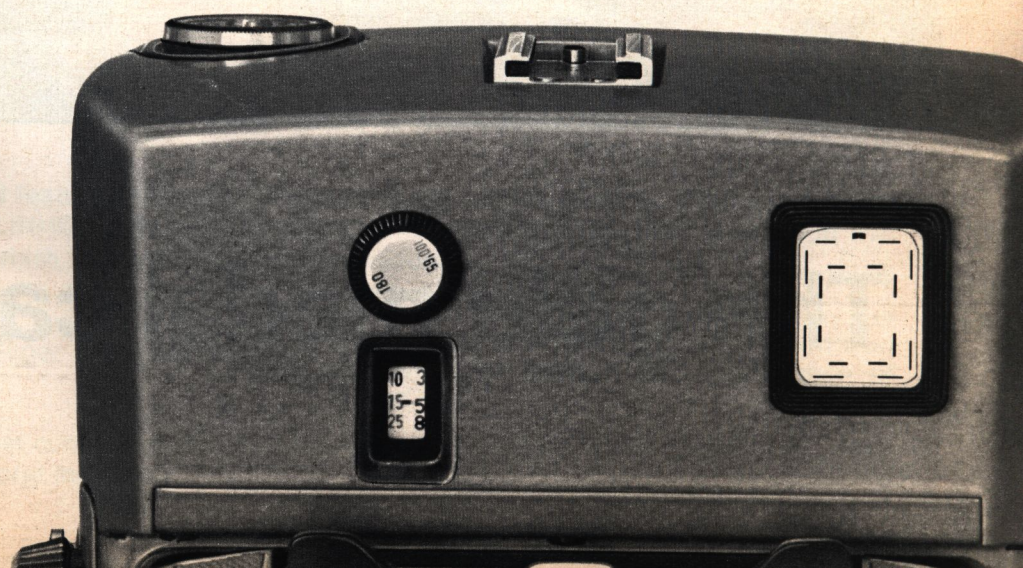
Together with the high standards of image quality automatically goes the need for a perfect viewfinder system. The new large range/viewfinder system shows the subject approximately in its natural size. For the first time it is possible, on an approximately 1 : 1 scale, to provide a viewfinder field coverage from an extreme wide angle camera lens of 53 mm (2¹/₁₆ in.) focus with an angle of view of almost 90° to a 180 mm (7 in.) telephoto. The optical viewfinder system is so bright that it is possible to work with it even under poor lighting conditions. The reflected format frame precisely outlines the subject included in the camera field. The reflected frame for the 180 mm (7 in.) focus can be switched in or out. For the first time the objectionable errors introduced by uncorrected parallax or loss of image field are completely eliminated in a range/viewfinder system for the true medium format. The self adjusting reflected frame adapts itself to each change of focusing distance and indicates, with unparalleled accuracy, the precise subject field covered at any focused distance with automatic compensation of parallax and loss of image field, leaving the photographer free to concentrate, on his subject. Red warning triangles appear in the format frame to indicate the end of exact compensation.

This revolutionary range/viewfinder is a miracle of optical and mechanical precision. The light for illuminating the reflected frame enters the viewfinder through the diaphragm and a slit aperture. This diaphragm is so linked with the rangefinder mechanism that the upper and right-hand limiting lines of the format frame move, as the camera focus is adjusted, in such a way as to correct parallax and loss of image field. Compensation of parallax and loss of image field operate, in the PRESS 70 and the TECHNIKA 70, with normal focus lenses to a focused distance of 1.20 metres (4 feet). The actual focusing range extends to 0.80 metres (32 in.). Red warning triangles appear in the right hand top and left hand bottom corners of the field to indicate the limits of close-up focusing when compensation ceases. The sectional diagram on the opposite page which gives an interior view of the range/viewfinder shows the mechanical linkage between camera focusing and viewfinder compensation.

The format limits are brilliantly reflected into the viewfinder image. The frame for the telephoto lens can be switched in and out at will by means of a milled knob on the back of the viewfinder.

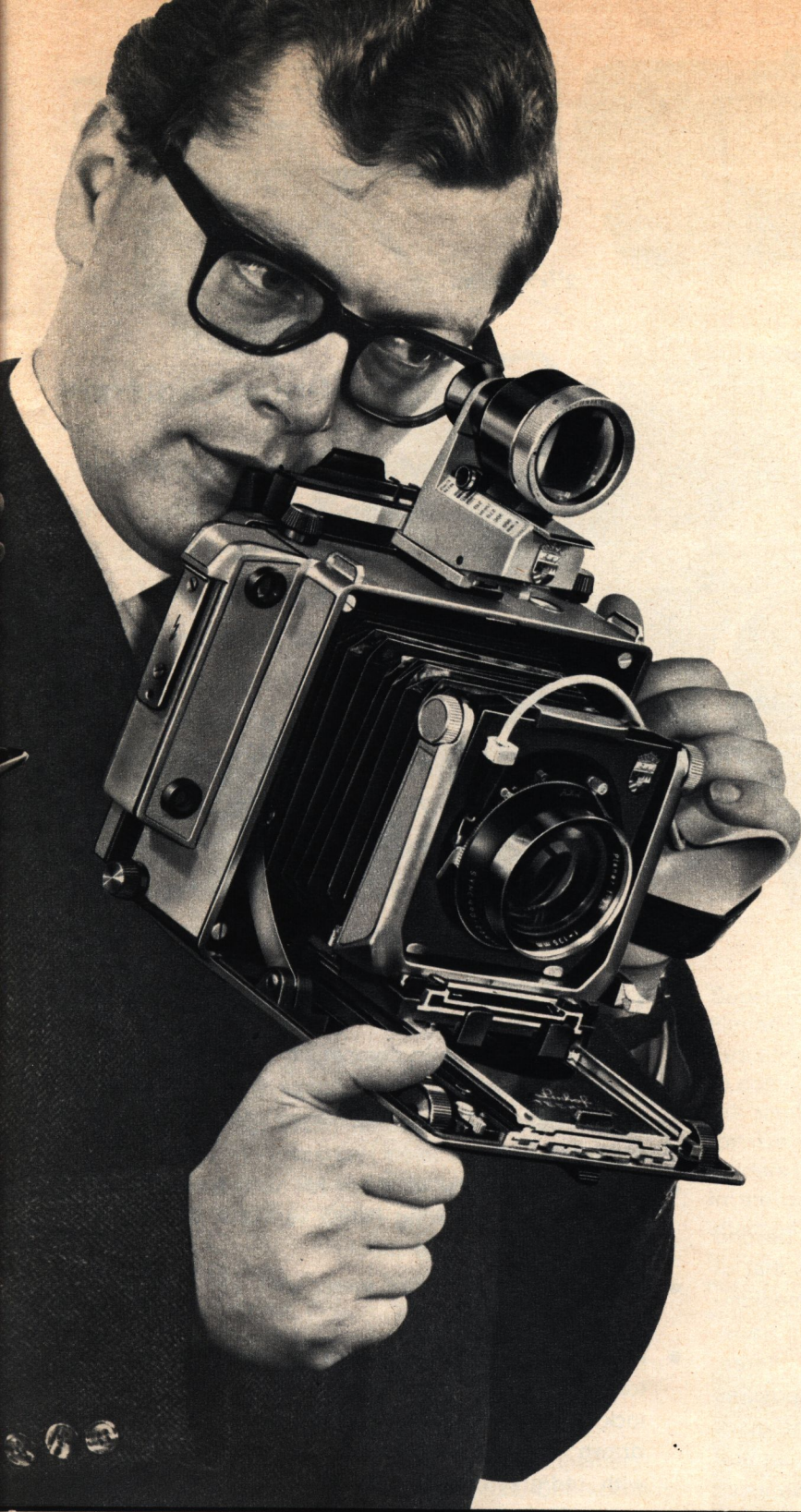
A novel feature is the pendulum pointer in the upper part of the finder field which provides a check on the levelling of the camera, thus facilitating the avoidance of tilting verticals, especially when making hand-held wide angle exposures.

At the back of the range/viewfinder of the PRESS 70 and TECHNIKA 70 the focused distance can be read off on an automatic scale in metres as well as in feet. This distance reading is necessary for calculating the lens stop when making flash exposures by the well known rule: guide number divided by distance equals lens stop.

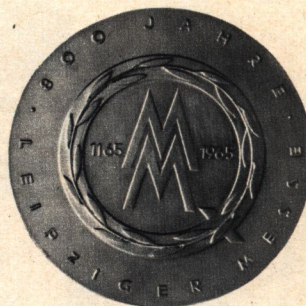




The gold medal cameras



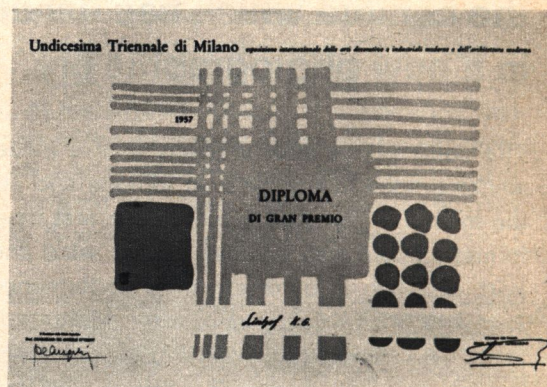
1



2



3



4

Original design, outstanding technical features and reliability have made Linhof cameras internationally famous. These qualities have won for LINHOF gold medals and other coveted international awards. On this page are shown the Linhof cameras which have recently won gold medals.

1 Gold medal for Technika 70, 1963.

2 Gold medal for 4×5 in. / 9×12 cm Super Technika, 1965.

3 Gold medal for Press 70, 1964.

4 Grand Prix at the Milano Triennale. On that occasion the LINHOF equipment shown won the award for its outstanding elegance of design.

These gold medals are among the most convincing proof of the high reputation of LINHOF cameras which are the top ranking products on the world market.



press
70
2 1/4 x 2 3/4 in. 56 x 72 mm

Queen of all Press Cameras

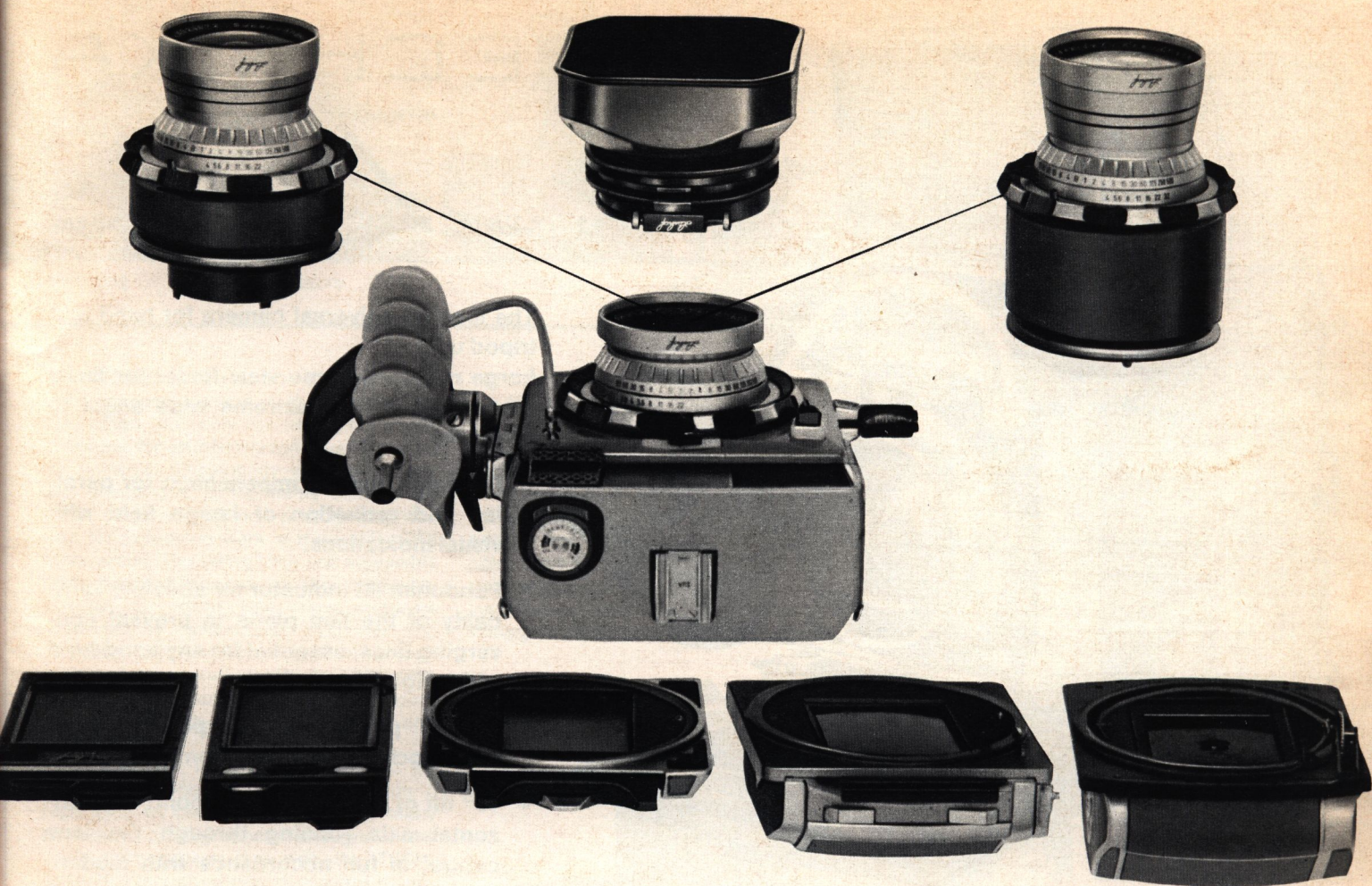
With its synthesis of unique design features and characteristics the PRESS 70 represents the best the world has to offer to the discriminating photographer. The popularity and acceptance of the PRESS 70 since its introduction is the best proof of the great versatility of this rapid medium-format camera.

PRESS 70 the camera which has ushered in a new photographic era.

The convenience and reliability of this model is beyond anything seen in the medium formats and equals that of the miniature cameras since for the first time a medium-format camera with coupled shutter wind and film transport, resulting in quick shooting performance is offered. The CINE ROLLEX adapter provides for up to 53 exposures in the 56 x 72 mm (2 1/4 x 2 3/4 in.) Ideal Format. The quick lens change with automatic coupling and locking all add up to a really rapid action camera with a format five times the area of the miniature frame.

For even greater rapidity the PRESS 70 has been adapted, as a special model (page 6), with a second anatomical grip. A short twist of the hand transports the film and winds the shutter simultaneously. These are the outstanding features of the PRESS 70:

- Large reflected frame finder for three focal lengths.
- No supplementary finder for extreme wide angle lenses necessary.
- One camera housing for all focal lengths.
- Completely automatic compensation of parallax and, for the first time, of loss of image field, both of them with visual indications. This insures completely reliable control of framing.
- Pendulum indicator in finder for accurate levelling of camera, thus obviating falling verticals, especially in hand-held wide angle shots.
- Photo-electric exposure meter with shock-proof suspension.
- Rapid wind lever with coupled film transport and shutter wind, double exposure prevention lock and safety lock against exposing with the dark slide not withdrawn from the film holder. Ready-to-shoot indicator with red/green signal. Rapid lens interchange with automatic lock and rangefinder coupling.
- A newly computed series of Zeiss and Schneider high performance lenses in a wide range of focal lengths in special Compur shutters with automatic depth of field indication and light value mechanism.
- Quick change back for instant change-over from one film holder to another in full daylight, eliminating re-winding with its attendant loss of film.
- Easily legible luminous scales visible from any position.
- Shutter release either by cable release in anatomical grip or body release.



Operating speed of the PRESS 70

Lens-changing on the PRESS 70 is quick and absolutely reliable. The mere insertion of the lens mount into the camera body brings the automatic lock and lens coupling into operation. The important point is that in contrast to earlier models it is not the entire lens panel that is changed but only the lens with its mount. Lenses available are:

Normal focus lenses:

PRESS Xenotar 80 mm ($3\frac{1}{8}$ in.) f/2.8 (Schneider)
 PRESS Planar 80 mm ($3\frac{1}{8}$ in.) f/2.8 (Zeiss, Oberkochen)
 PRESS Xenotar 100 mm (4 in.) f/4 (Schneider)

Wide angle lenses:

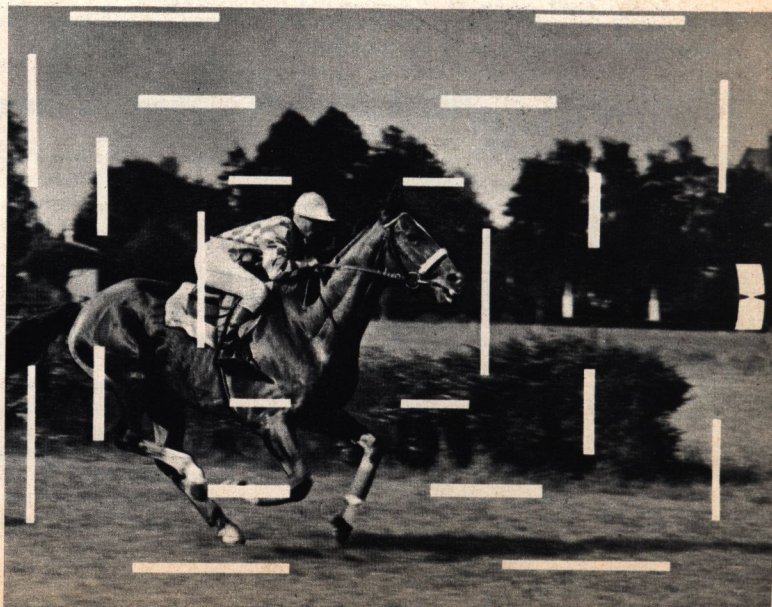
PRESS Super Angulon 53 mm ($2\frac{1}{16}$ in.) f/4 (Schneider)
 PRESS Biogon 53 mm ($2\frac{1}{16}$ in.) f/4.5 (Zeiss, Oberkochen)

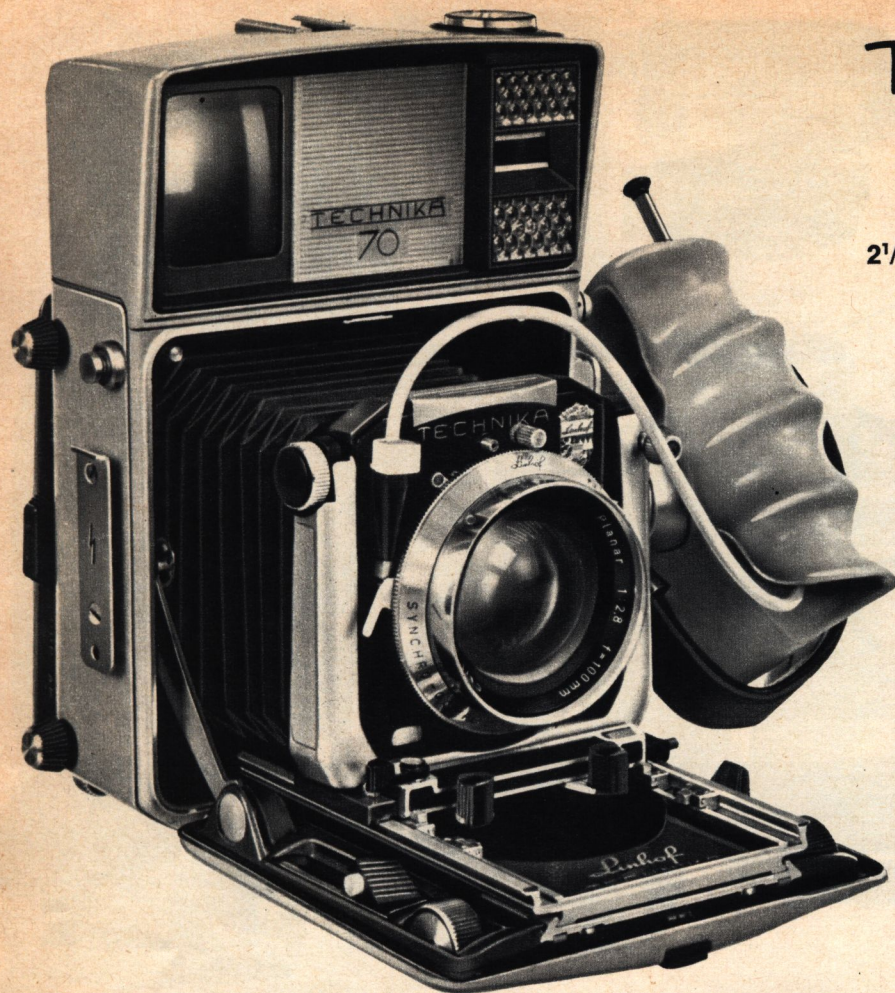
Telephoto lenses:

PRESS Tele Arton 180 mm (7 in.) f/4 (Schneider)
 PRESS Sonnar 180 mm (7 in.) f/4.8 (Zeiss, Oberkochen).

All lenses are mounted in MX-Synchro Compur special shutters, with speeds of $\frac{1}{500}$ th sec. and B, with automatic depth-of-field indicator and light value mechanism. The most important film adapter for the PRESS 70 is the Cine Rollex back for up to 53 exposures on perforated 70 mm film. With this adapter full advantage can be taken of the speed and adaptability of the camera.

Super Rollex adapter for 10 exposures $2\frac{1}{4} \times 2\frac{3}{4}$ on 120 film and 20 exposures on 220 film are available. All adapters can be interchanged in daylight from black-and-white to colour without rewinding and the attendant loss of film. For single exposures a ground glass back can be mounted for use with the super cutfilm and double cutfilm/plateholders for $6,5 \times 9$ cm / $2\frac{1}{4} \times 3\frac{1}{4}$ in. material. In the design of the PRESS 70 special importance was attached not only to the attainment of fast operating speed of this extremely adaptable model, but also to the ruggedness required for hard use. Anyone who has once worked with the PRESS 70 will never want to be without it.





TECHNIKA[®] 70

2 1/4 × 3 1/4 in.

6.5 × 9 cm

The leading universal camera for hand and tripod use.

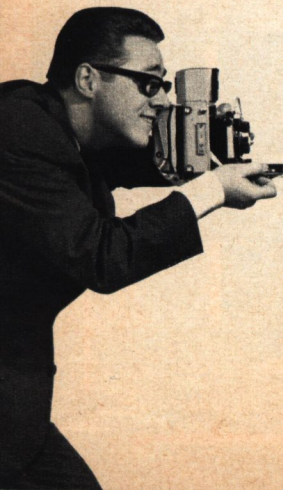
Large reflected frame view-finder for three focal lengths from extreme wide angle to telephoto.

- Fully automatic compensation for parallax and reduction of image field with visual indications.
- Pendulum tilt indicator for absolute verticality of the film plane to prevent converging lines, essential for any hand-held wide angle shots.
- Built-in photoelectric exposure meter with shock-proof suspension.
- 15° tilt of lens standard around the horizontal axis running through the lens centre, in full accordance with modern practice.
- Convenient milled knob control of rising front standard enabling front to be raised without obstruction even when using wide angle lenses. Quick interchange of cams for each of three focal lengths by quick change cam discs.
- Quick change revolving back for immediate change-over from vertical to horizontal format.



The TECHNICON lens set was designed specially for the TECHNIKA 70 and the EXPERT CAMERA. (Wide angle 58 mm (2 1/4 in.) f/5,6; standard 100 mm (4 in.) f/2,8; telephoto 180 mm (7 in.) f/4,5). The three lenses are matched so that colour transparencies taken with them all have the same characteristics.

TECHNIKA 70, the first all-round medium format camera



The reflected frame view-finder makes the TECHNIKA 70 ideal for hand-held exposures. The built-in pendulum levelling indicator ensures verticality of the film plane, thus preventing converging verticals. This guarantees successful results even with hand-held wide angle shots.

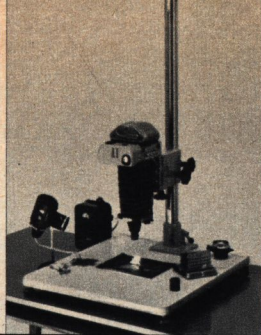
The anatomical grip enables the photographer to use relatively slow shutter speeds without fear of movement when the camera is hand-held.

For technical and studio work the TECHNIKA 70 has all the design features to deal with any problems in the 6.5 × 9 cm / 2 1/4 × 3 1/4 in. format. A new accessory for this camera is the reversal mirror attachment giving an upright ground glass image. The light-measuring and focusing bellows enable exposures to be determined on the ground glass image using a commercial type CdS exposure meter. With the reversal mirror attachment and the focusing bellows the effects of camera movements can be checked right into the corners of the ground glass, thus eliminating the need for a focusing cloth.

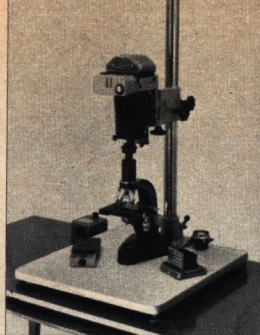




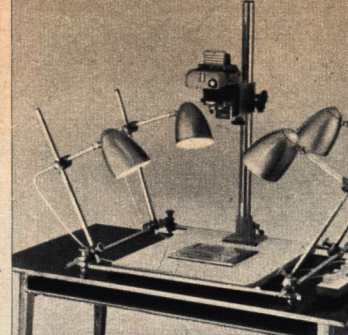
enlarging



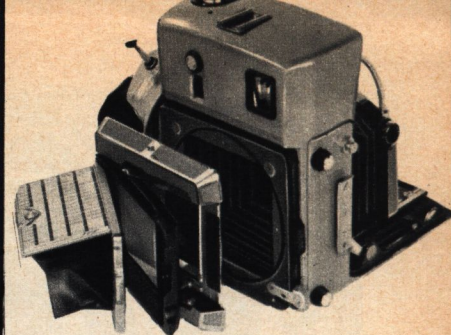
macro



micro



copying



revolving quick change back

The TECHNIKA 70 has won a place as the most universal camera in the medium format range, not only for hand-held exposures but for all photographic work calling for universal adjustability of camera back and standard. It is eminently suitable for sport, press and fashion photography and also for expedition work in the tropics and in the arctic. The swing back and adjustable lens standard provide all the necessary facilities for solving the many problems presented by architectural, industrial, and scientific photography. In both black-and-white and colour photography the TECHNIKA 70 guarantees results for the most stringent demands of both press reproduction and projection.

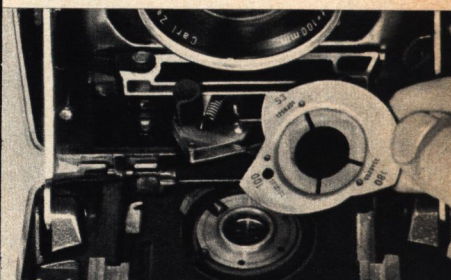
The TECHNIKA 70 is an ideal camera for any photographer who seeks to attain a high level of creative photography. Many successful photographers throughout the world have proven that with the TECHNIKA 70 every possibility of modern photographic technique can be used to its full advantage.

One of the features of the LINHOF SYSTEM is the exceptionally wide range of accessories, by means of which it can be adapted to cope with any photographic problem. These accessories comprise: the LINHOF double plate and sheet film holders; CINE ROLLEX adapter for up to 53 exposures for the LINHOF IDEAL FORMAT, 56×72 mm / 2 1/4 × 2 3/4 in., on perforated 70 mm film; SUPER ROLLEX adapter for 10 exposures

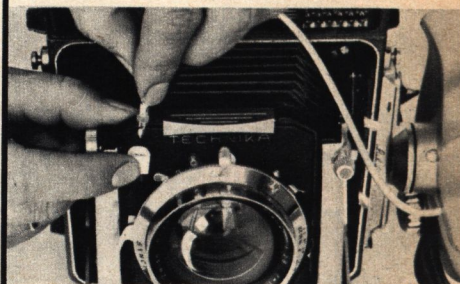
on 120 roll film or 20 exposures on 220 roll film, also in the 56×72 mm Ideal Format; anatomical grip; lens shade; colour correcting, conversion, and polarizing filters; angled reflex mirror; colour compendium; mechanical close-up focusing device; universal accessory stand — a multipurpose accessory for enlarging with condenser or cold light illuminating head, for macro-photography, photomicrography and copying; extension arm for using front rising movement of standard as extreme drop front.



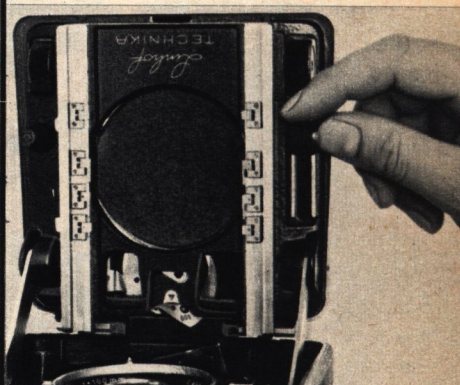
A variety of aluminium, leather and soft sports cases are available for convenient and safe transportation of the TECHNIKA 70 and its accessories.



cam disc for each of three focal lengths

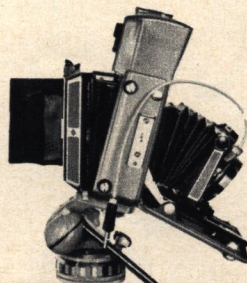
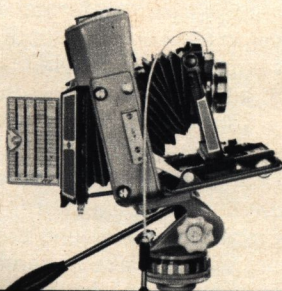
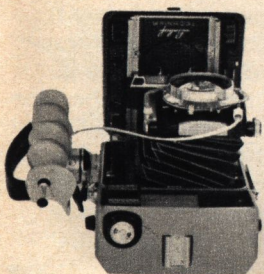


cable release, rapid clamp socket



quick change slide for cam discs

ground glass carrier



The extended range of adjustments of the TECHNIKA 70 — with axes of rotation passing through the lens center on the modern principle — are limited in their scope only by the coverage and skilful use of the lenses available.

The lateral movement of the lens standard permits frontal

views to be taken from a lateral viewpoint: the extent of the movement is 24 mm to right or left. The rising front movement gives a corresponding vertical displacement of 32 mm. With the camera tilted up or down, verticals can be recorded without distortion by tilting the lens standard forward or back up to 15° and

bringing the swing back vertical again. By the combined use of lens tilt and swing back and swinging the baseboard down, an angle of 45° is available, which can be used for extra depth of field by the use of the Scheimpflug Rule.



Linhof

2 1/4 x 3 1/4 in.
6,5 x 9 cm

Expert Camera 70

A precision camera with the technical refinements of the **TECHNIKA 70** but without the reflected frame range/viewfinder and exposure meter.

The photographer who aspires to creative work will find his best friend in the full size ground glass image. The **EXPERT CAMERA** was built for that reason. It is extremely well suited for the needs of the pictorially minded amateur, and for the training of professional photographers.

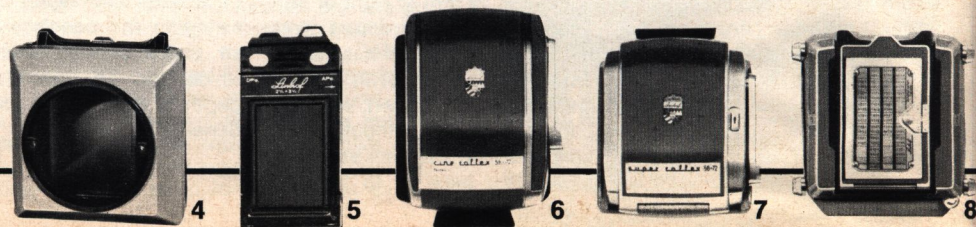
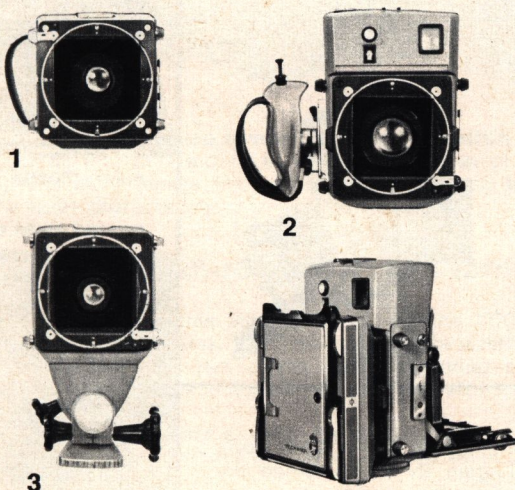
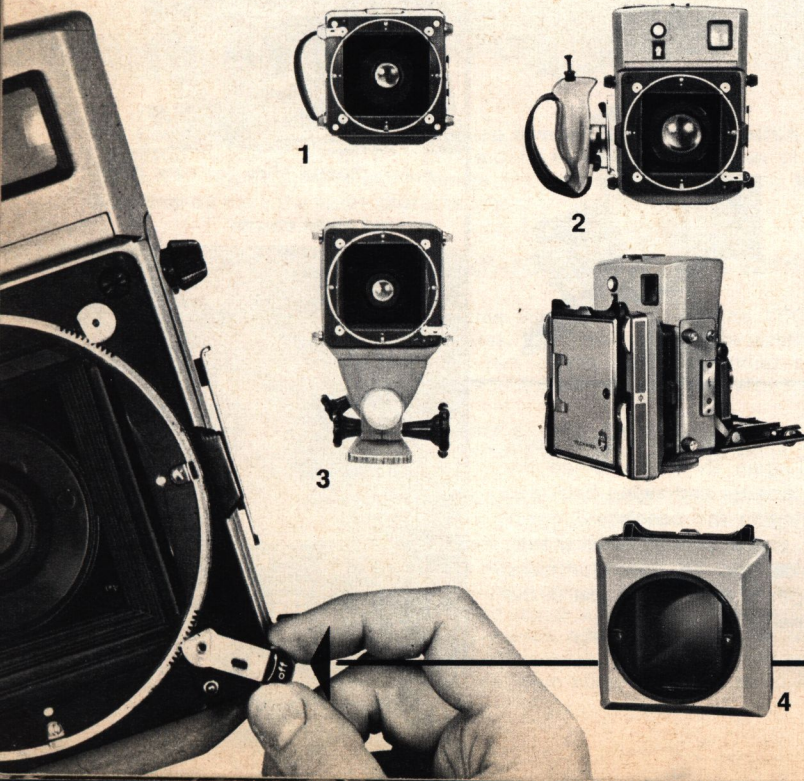
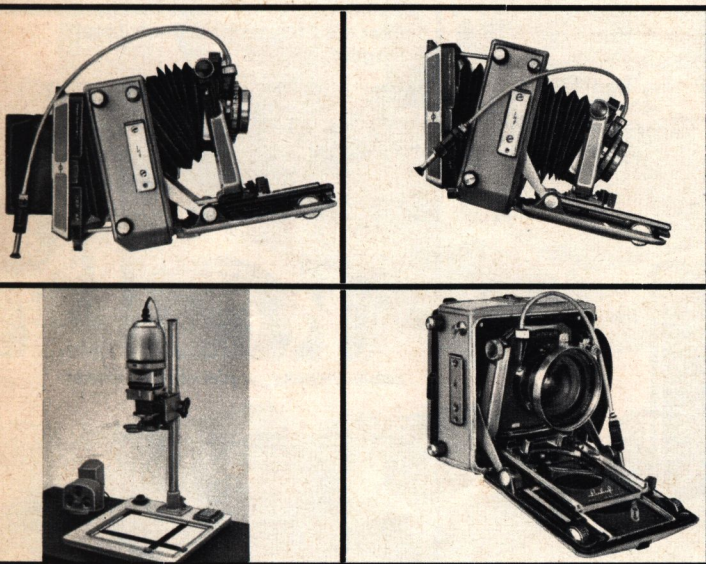
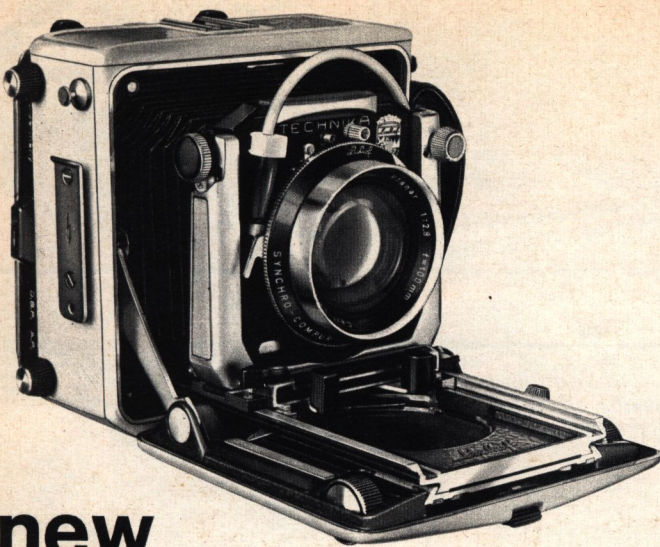
Great performance, but small in weight and dimensions: this is the keynote of the **EXPERT CAMERA**. Its technical performances will meet the most stringent demands. The wide range of adjustments of the lens standard and camera back corresponds to the movements of the **TECHNIKA 70**. These features make the Expert highly suitable for architectural, advertising, technical and scientific photography. The wide range of adjustment of lens standard and camera back permits unlimited control of depth of field and perspective. The 310 mm triple bellows extension, corresponding to lenses of three times normal focal length, enables the camera to be used in the field of macrophotography. Using a lens of normal focal length a magnification of nearly 2x can be obtained without the use of other accessories. As a hand-held camera, and focusing by scale, the **EXPERT CAMERA** can be used with removable sports finder. The lenses for this camera are first quality products of the leading German optical firms. An important feature is the possibility of using extreme wide angle lenses without the need for other focusing aids.

A wide range of top quality accessories is available for this camera also, enabling results to be achieved, in both black-and-white and colour, which will meet very stringent demands.

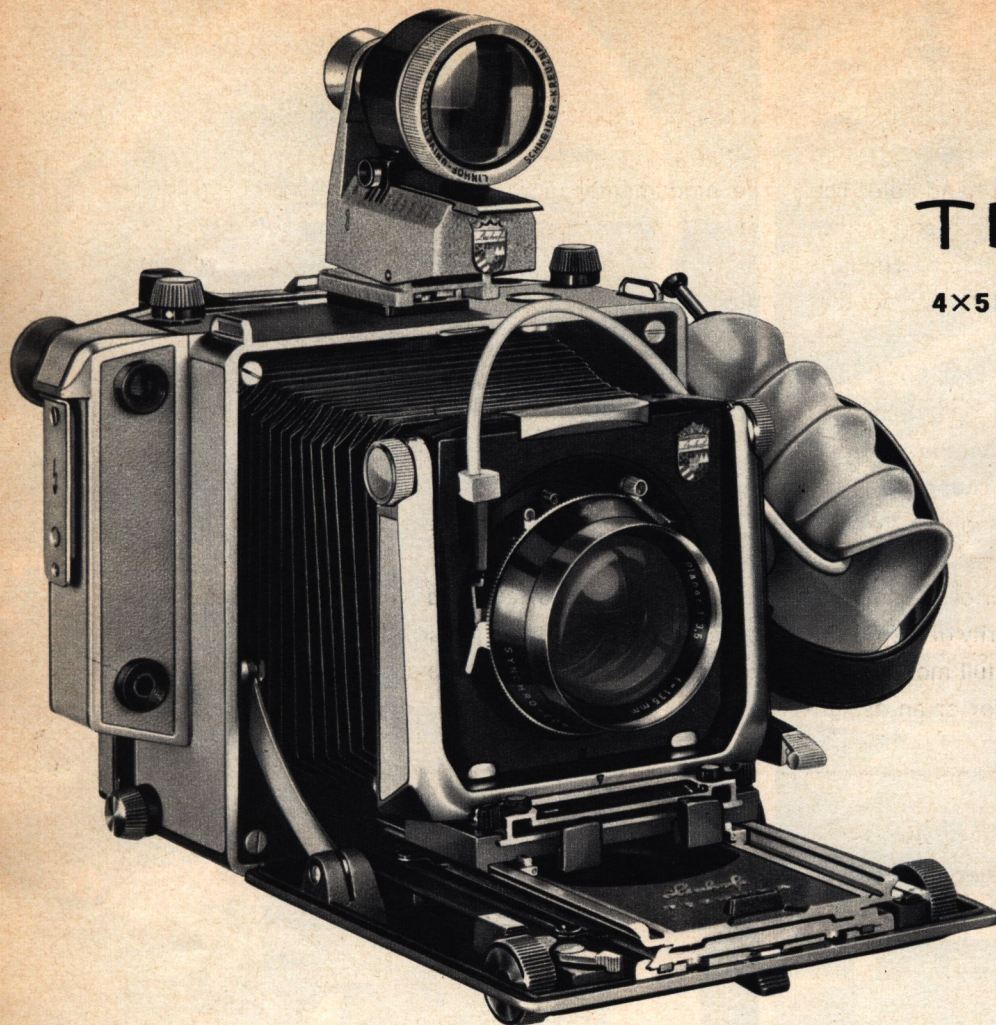
Quick-change film adapters

The quick-change back of the **TECHNIKA 70**, the **EXPERT CAMERA**, the **AERO PRESS** and the **PRESS 70**, as well as the **COLOR 6,5 x 9 cm / 2 1/4 x 3 1/4 in.** (1-3) permits any type of film to be brought into action literally in a matter of seconds. The revolving back of both baseboard and optical bench type cameras allows the format to be changed immediately from vertical to horizontal, without moving the back. With the ground glass back (8) can be used: the **LINHOFF** double holders (5) for plates and sheet film; the Super sheet film holders; the **Cine Rollex** adapters (6) for the 56 x 72 mm / 2 1/4 x 2 3/4 in. Ideal Format for up to 53 exposures on perforated 70 mm film; the **SUPER ROLLEX** adapter (7) for 10 exposures in the Ideal Format on 120 roll film or 20 exposures on 220 roll film. A special adapter (4) is available permitting the use of 4 x 5 in., 9 x 12 cm cutfilm holders with the above cameras in conjunction with a 90 mm Super Angulon.

new







super TECHNIKA®

4×5 in.

9×12 cm

The supreme hand and view camera.

Throughout the world, the SUPER TECHNIKA 9×12 cm/4×5 in. is considered the perfect, universal large format camera. An international gold medal was awarded this outstanding camera in 1965. The design of the SUPER TECHNIKA had reached a state of such perfection that, to those who used it, it seemed almost impossible to improve it further. Yet, LINHOF engineers have added further refinements to make this camera still more useful to the professional.

Limitations which formerly attended the use of short focus and wide-angle lenses on baseboard/track cameras have been overcome by an ingenious new method of operating the rising front by means of a lifting lever. Easily accessible, this lever can be operated precisely by slight finger pressure; it ensures absolute lens stability in any position, even with heavy lenses.

The accessory shoe is now removable to give access to a $\frac{3}{8}$ in. tripod socket so that the camera can be mounted upside down on the tripod to permit using the rising front movement as an extreme drop front.



Further refinements in manufacture and still closer tolerances together with the complete absence of backlash throughout the rangefinder system, give the owner of the Super Technika V 9×12 cm/4×5 in. an added advantage: when additional lenses are required, it is no longer necessary to return the camera to the factory or Linhof Service

for the purpose of adjusting the lens to the rangefinder. All new lenses supplied for this camera at any time may be ordered complete with precisely matched cams which permit immediate use of the lens with guaranteed accurate rangefinder coupling.

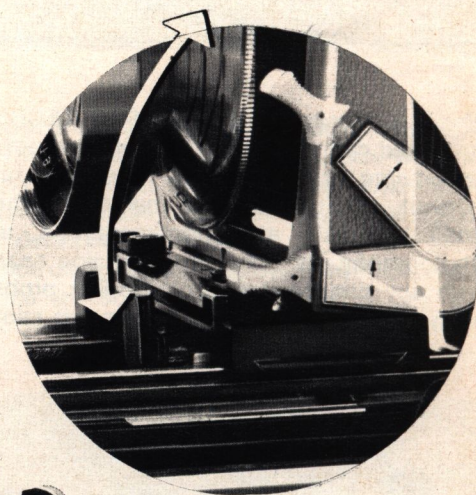
Any photographic assignment can be carried out with the 9×12 cm/4×5 in. SUPER TECHNIKA V, irrespective of whether a tripod is used or the camera is hand-held. The wide range of movement of the lens standard and swing-back exceeds any possible demand permitted by any lens that can reasonably be used with this format. The fact that the axis of tilt of the lens in the standard passes through the lens center assures that the image plane is not shifted back or forward by tilting or swinging the lens, thus eliminating any need for readjustment of focus on that account. The revolving back allows the format to be changed quickly from vertical to horizontal or vice versa, eliminating the need to remove the whole back and reverse it. The entire scope of photography is open to the owner of a 9×12 cm/4×5 in. SUPER TECHNIKA V. The superiority of the TECHNIKA is apparent, no matter whether the full mobility of a hand camera with rangefinder is called for or an assign-

ment that requires all the optical resources of a camera with universal movements.

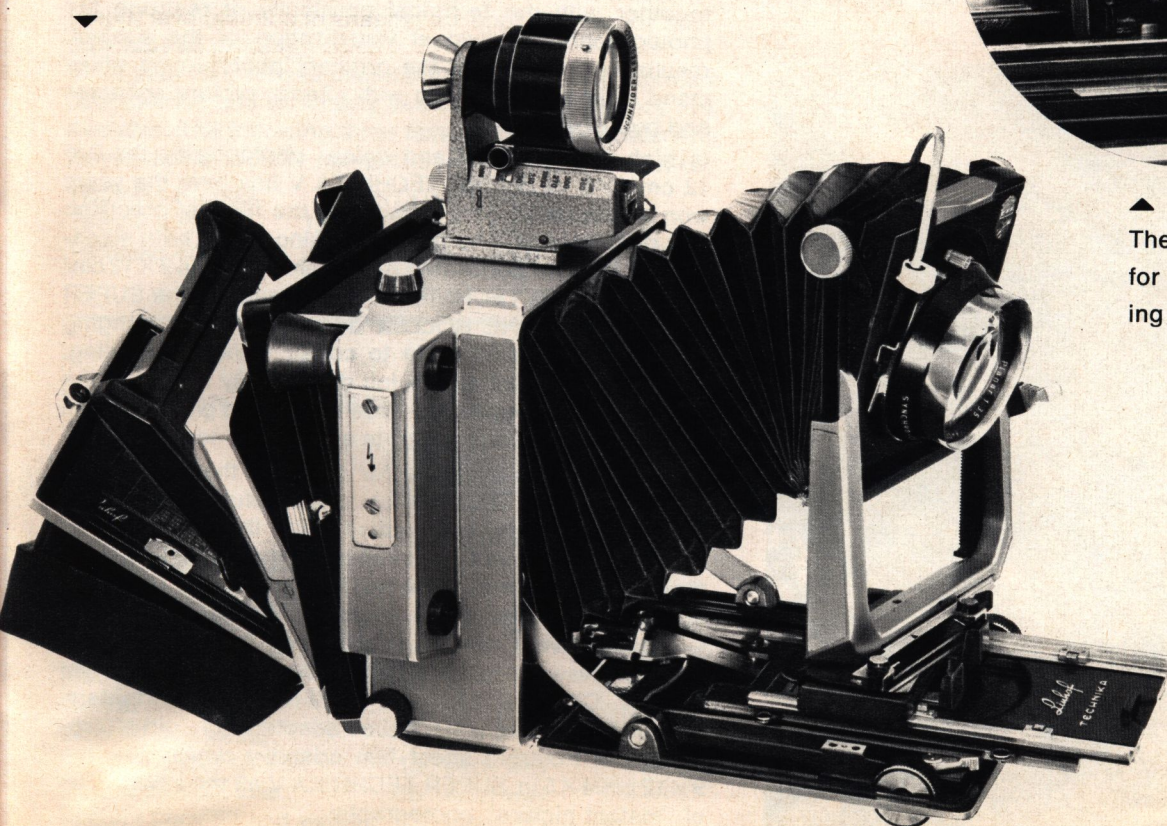
The fundamental design features have stood the test of time. The new technical improvements of the SUPER TECHNIKA make it possible to achieve results which are equal to almost any demand that press reproduction can make of them and are capable of yielding enlargements of outstanding brilliance. The recent important improvements have resulted in a considerable simplification in the use of wide angle lenses with the 9×12 cm / 4×5 in. SUPER TECHNIKA V. All focal lengths from 75 to 360 mm (3 to 14 in.) can be used with the baseboard in its normal position at right angles to the camera body. In a very few exceptional cases of extreme wide angle lenses using a vertical format the track must be lowered down through 15° to the second catch of the struts.

◀ The world famous ZEISS lens set for the SUPER TECHNIKA 4×5 in. / 9×12 cm with rangefinder coupling cams. (see page 28)

The wide range of camera movements enables the appropriate lenses to be utilized to the limits of their optical performance.



▲ The new type of lifting lever for easy raising and lowering of the standard.





The 9 × 12 cm / 4 × 5 in. SUPER TECHNIKA V is the preferred camera for all types of architectural, industrial, advertising, criminological, research, fashion, candid portrait, photojournalism, medical, technological, scientific, graphic arts, documentation, and laboratory photography. Its technical perfection enables it to cope with any conceivable photographic problem. The wide range of extreme camera movements allows any degree

of correction and control of perspective. At the same time the depth of field can be increased to such an extent that almost without stopping down, and even with subjects of great spatial depth, the advantage of short exposure times can be achieved. This is of special importance in colour photography where reciprocity failure becomes troublesome in long exposures. Correct rendering of verticals in architectural photography, together with the technical possibility of realizing the photographer's individual visualization of the subject, results in quite out of the ordinary photographs which stand a far better chance with clients, picture agencies and publishers.

In high class fashion and colour photography the 9 × 12 cm / 4 × 5 in. SUPER TECHNIKA V has over the years won a reputation as a camera of the highest precision and performance. The facility of using at will both standard roll film and perforated 70 mm film make the 9 × 12 cm / 4 × 5 in. SUPER TECHNIKA a rapid camera. The SUPER ROLLEX and CINE ROLLEX adapters permit changing over from black-and-white to colour without rewinding, without loss of film and in full daylight. By means of the new rapid change adapter slide the ground glass and film holder can be interchanged in a matter of seconds.

The accessories available for use with the 9 × 12 cm / 4 × 5 in. SUPER TECHNIKA V are carefully thought out and perfected. In conjunction with the camera they comprise equipment unequalled in its versatility. More than fifteen film and plate holders and backs for seven international formats are available. These accessories will accept every material available on the world market. Among these are double film holders, Super sheet film holders, CINE ROLLEX and SUPER ROLLEX adapters, the Grafmatic magazine, police adapter, Polaroid attachment and Polaroid sheet film adapters which give the 9 × 12 cm / 4 × 5 in. SUPER TECHNIKA V all the advantages of "instant picture" photography.





The **TECHNIKA-FLEX** reflex attachment converts the 9×12 cm/4×5 in. **SUPER TECHNIKA V** into an outfit which ideally meets the demand for a universal twin-lens reflex camera of large format.

Known for its intrinsic adaptability, the 9×12 cm/4×5 in. **SUPER TECHNIKA V** is rendered still more universal by its use in conjunction with the **LINHOF UNIVERSAL ACCESSORY STAND** for enlarging, for macrophotography and photomicrography, for copying and for half-tone screen printing.

More than forty lenses manufactured by leading German optical firms and especially selected for this camera are available. The following three famous Zeiss (Oberkochen) lenses are especially computed for the Super Technika:

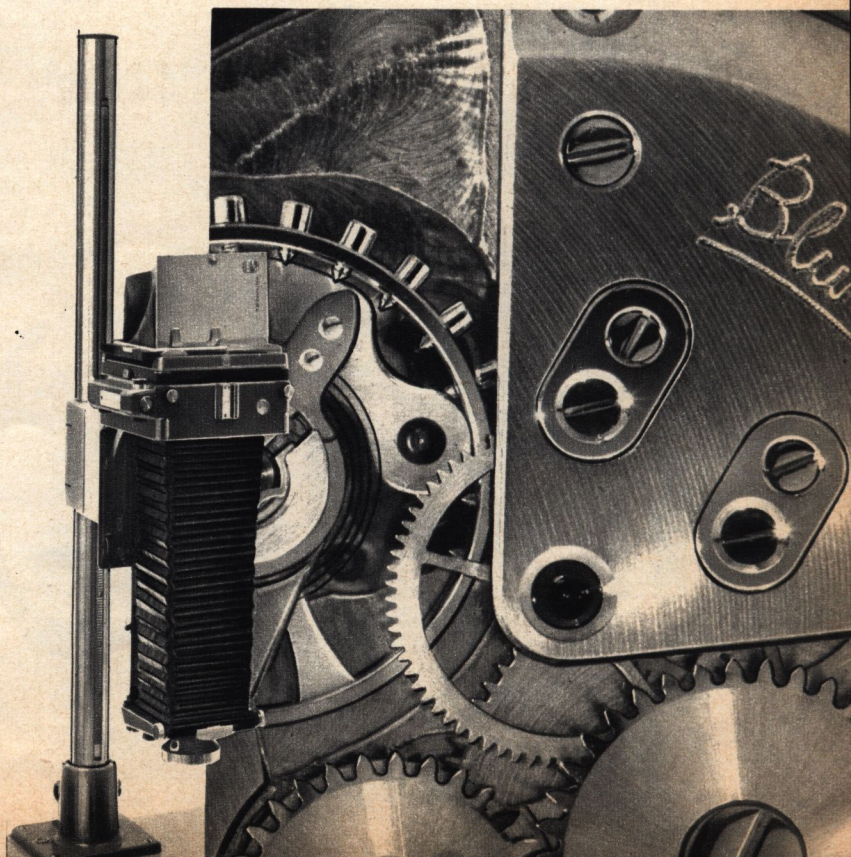
Technika Biogon	75 mm (3 in.)	f/4.5
Technika Planar	135 mm (5¼ in.)	f/3.5
Technika Sonnar	250 mm (10 in.)	f/5.6

Technical data **SUPER TECHNIKA V**

Height:	185 mm
Width:	218 mm
Depth:	110 mm
Weight:	2750 gm (without lens)
Maximum extension:	400 mm
Back extension:	35 mm
Baseboard drop:	15° and 30°
Lens displacements:	
Rising front:	50 mm
Lateral shift:	left 25 mm, right 25 mm
Lens tilt and swing:	
around horizontal axis:	15° each way
around vertical axis:	15° each way
Camera back tilt and swing:	15° in all directions.

In addition lenses are available from extreme wide angle to telephoto. The range of focal lengths extends from 16 to 360 mm ($\frac{5}{8}$ in. to 14 in.). The facilities for extending their application by the use of multipurpose accessories is described in detail on pages 54–57.

A range of tripods designed to meet every need of photographic practice gives an unrivalled choice for this camera (pages 64–69).



TECHNIKA-FLEX

4×5 in.

9×12 cm

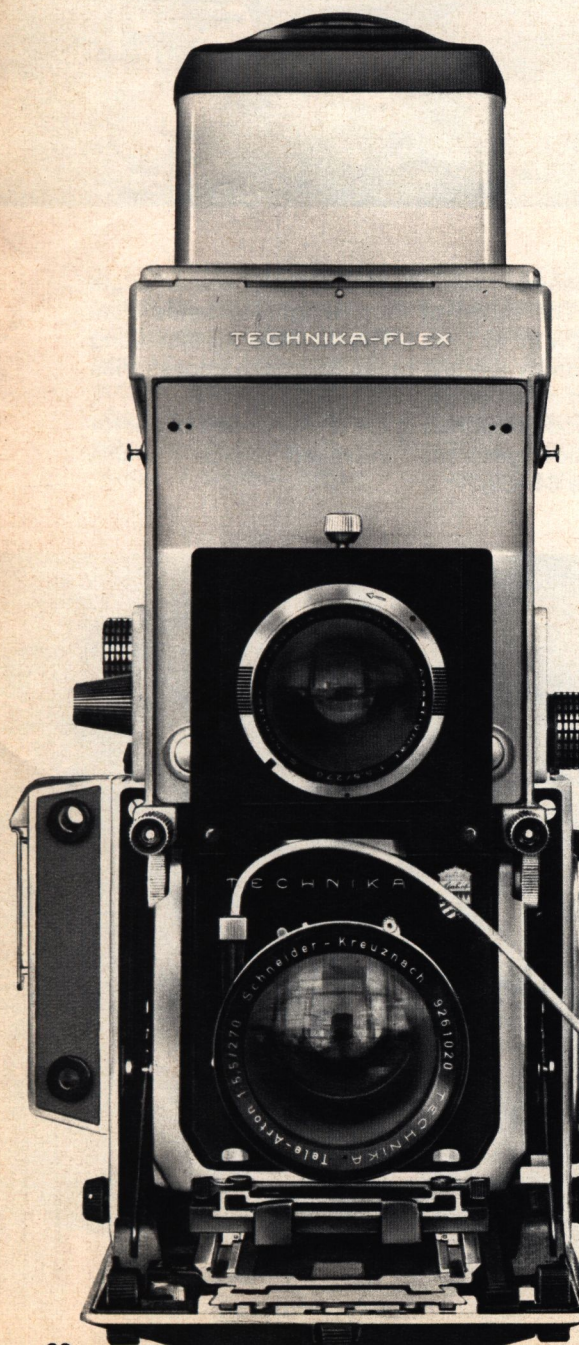
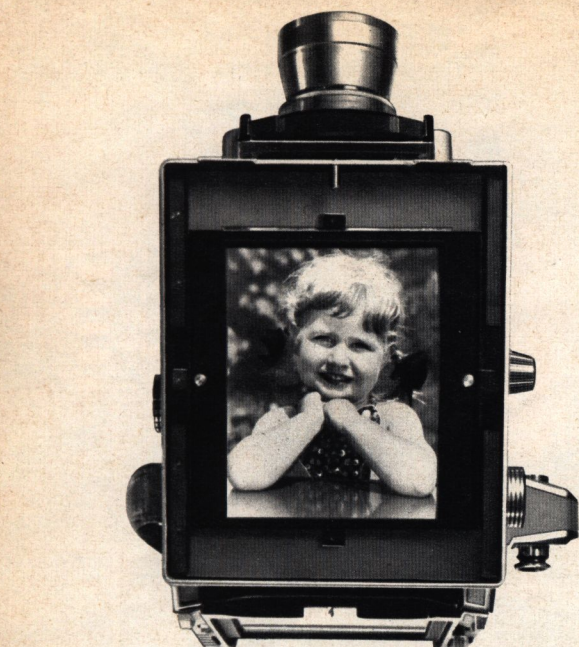
The unique large-format twin lens reflex camera.

The old question of choice between twin lens reflex and rangefinder camera has now been answered by the reflex attachment to the LINHOF 9×12 cm/4×5 in. SUPER TECHNIKA V. For the first time anywhere in the world it is now possible to convert a rangefinder camera to a twin lens reflex camera. The advantages of both types combine to create an ideal large-format camera.

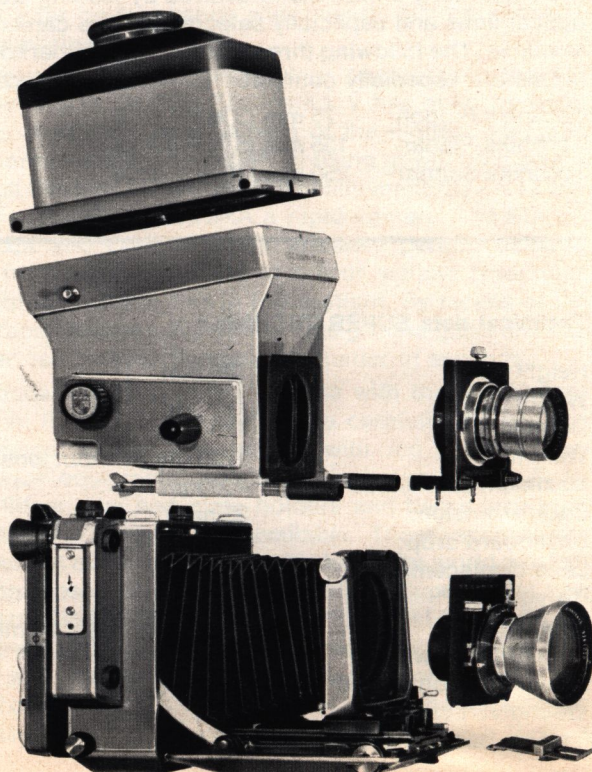
It is possible to work with vertical or horizontal format. The mirror attachment has interchangeable masks for 9×12 cm/4×5 in., and 56×72 mm formats. There is a choice of focal lengths of 150 mm (6 in.) or 270 mm (11 in.). The viewfinder lens is provided with a diaphragm so that depth of field can be accurately controlled. Taking and viewing lenses are matched.

The use of a between-lens shutter contributes to a great extent to the efficiency of this camera. The viewfinder image, fully illuminated by the Ektalite screen allows the subject to be viewed and judged in a way that has long been the dream of the photographer. Composition and focusing are made easier by the focusing hood and movable magnifier. Parallax compensation operates with both focal lengths, so that full utilization of the whole format is possible, through perfect agreement of viewfinder and camera images at all working distances.

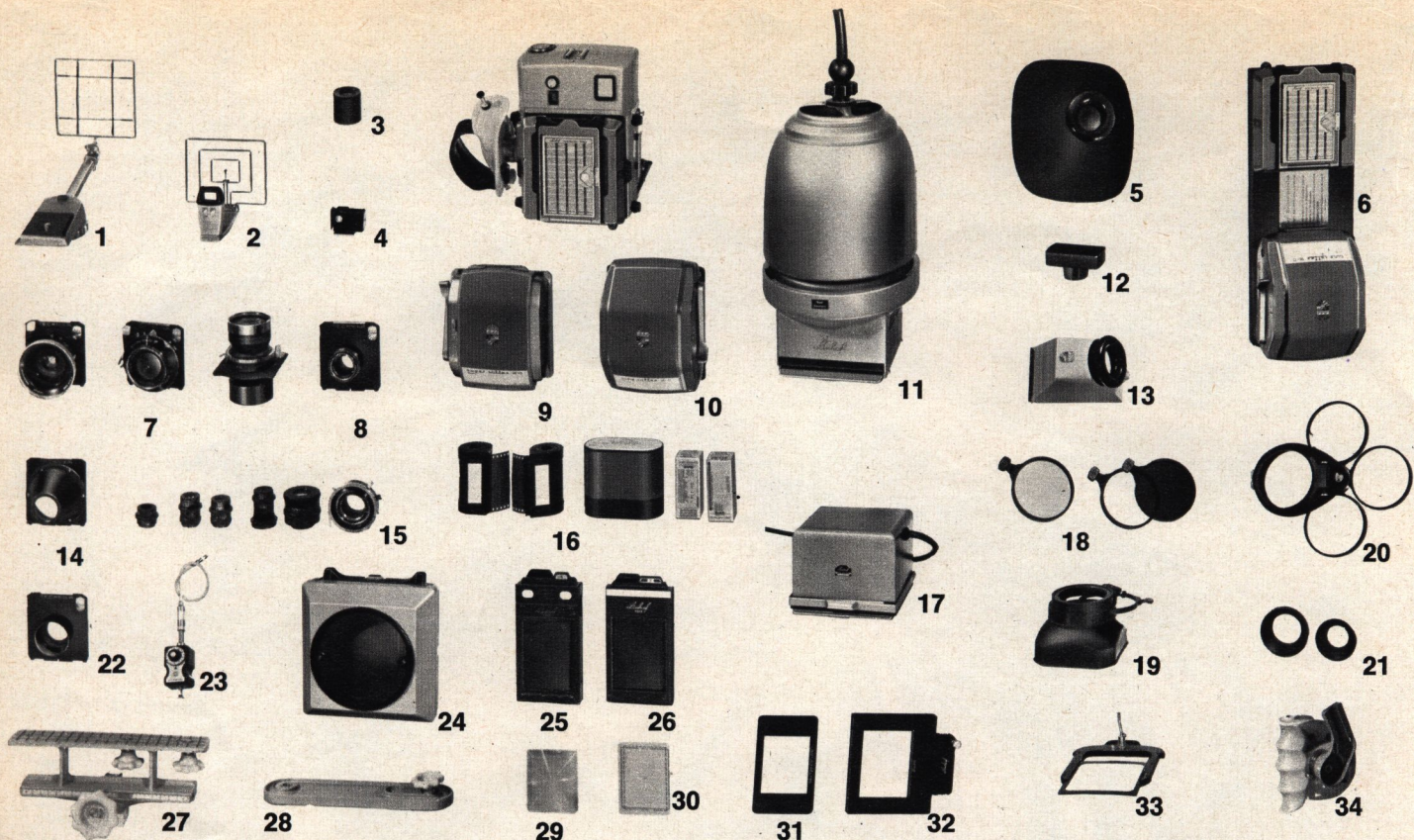
The reflex attachment is quickly removable, so that in a matter of seconds the SUPER TECHNIKA is ready for normal use with rangefinder or ground glass. The combination of reflex attachment with the SUPER TECHNIKA meets the photographers' desire for a universal large-format twin lens reflex camera.



new







Accessories

2 1/4 x 3 1/4 in. · 6.5 x 9 cm

- 1 Close-up Focal Frame Finder (ZYN)
- 2 Sports Finder (ZSPN)
- 3 Focusing Magnifier, 8x (ZYL)
- 4 Spirit Level (ZYWU)
- 5 Light Measuring and Focusing Bellows (ZYMS)
- 6 Rapid change Adapter Slide (for 4x5 in. / 9x12 cm backs only)
- 7 Technikon Lens Set
- 8 Componon for Enlarging
- 9 Super Rollex Rollfilm Back for 10 or 20 exposures 56x72 mm on 120 or 220 rollfilm
- 10 Cine Rollex Back for 50 exposures 56x72 mm (ZRCB)
- 11 Condenser Enlarging Head (TKVS)
- 12 Adapter for Lunasix for Exposure Reading on the Ground Glass (ZYMAL)
- 13 Reversal Mirror Attachment (ZYS)
- 14 Macro Tube (TASS)
- 15 Macro Lenses (f=16-100 mm) and Compur Shutter (TZV)
- 16 70 mm cartridge (ZRCB) and Ever Ready Box (ZRCB)
- 17 Cold Light Enlarging Head (TKS)
- 18 Slip-in Filter for Lensshade
- 19 Lens shade
- 20 Triplex Color Separation Filter Attachment
- 21 Screw-in Lens shade
- 22 Micro Tube (TISS)
- 23 Prontor Ultra Selftimer (ZAPU)
- 24 Adapter 6.5x9 / 9x12 (2 1/4 x 3 1/4 in. / 4x5 in.)
- 25 Double Holder 6.5x9 cm for Cut Films and Plates (ZDS) also available in 2 1/4 x 3 1/4 in. (ZDZ)
- 26 Super Cut Film Holder 6.5x9 cm for 2 Cutfilms (ZTKS)
- 27 Geared Focusing Slide (RZA)
- 28 Outrigger Arm (RZC)
- 29 Ektalite Screen (ZMHS)
- 30 Ground Glass 6.5x9 cm with marking 56x72 mm (ZMAS)
- 31 Film Mask
- 32 Film Carrier (TFS) for Enlarging Head
- 33 Filter Foil Holder (FFT)
- 34 Anatomical Grip, right (ZGR)
- 35 Shoulder Case for Technika 70
- 36 Attache Camera Case (ZKLTS)

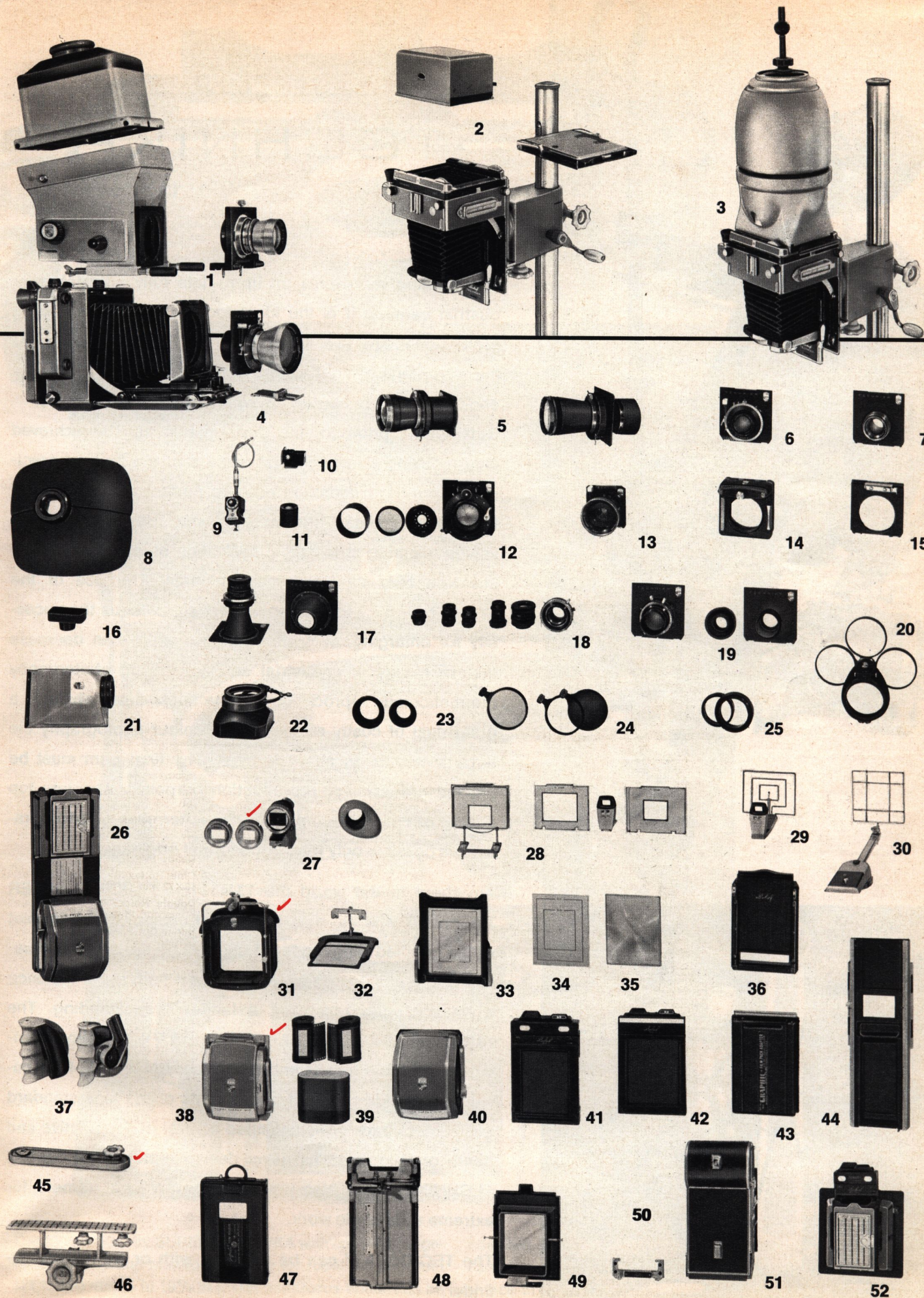
Accessories

4 x 5 in. · 9 x 12 cm

- 1 Technika-Flex Mirror Reflex Attachment (TSTF)
- 2 Cold Light Enlarging Head (TKN)
- 3 Condenser Enlarging Head (TKV)
- 4 Stop for Maximum Extension
- 5 Telephoto Lenses
- 6 Process Lens
- 7 Componon Enlarging Lens
- 8 Light Measuring and Focusing Bellows (ZYM)
- 9 Prontor Ultra Selftimer (ZAPU)
- 10 Spirit Level (ZYWU)
- 11 Focusing magnifier, 8x (ZYL)
- 12 Imagon Soft Focus Lens
- 13 Extreme Wide Angle Lens
- 14 Wide Angle Focusing Device (ZWSS)
- 15 Reducing Lens Board
- 16 Adapter for Lunasix for Light Measuring and Focusing Bellows and Reversal Mirror Attachment
- 17 Macro Tube with and without Shutter.
- 18 Macro Lenses, f=16-100 mm and Compur Shutter (TZV)
- 19 Micro Tube with and without Shutter
- 20 Triplex Color Separation Filter Attachment
- 21 Reversal Mirror Attachment (ZYI)
- 22 Lens shade with Push-in Filter
- 23 Screw-in Lens shade
- 24 Push-in Filter for Linhof Lens shade
- 25 Reducing Ring for Linhof Lens shade
- 26 Rapid Change Adapter Slide
- 27 Optical Multifocus view Finder (ZSMF), Eyepiece (ZSA) and Reducing Masks
- 28 Wire Frame Finder with Peep Sight (ZSR) and Plexiglass Masks
- 29 Sports Finder (ZSPN)
- 30 Mechanical Close-up Focal Frame Finder (ZYN)

- 31 Colour Compendium (FKN)
- 32 Filter Foil Holder (FFN)
- 33 Ground Glass Frame
- 34 Ground Glass with marking for 56x72 mm (ZMFN)
- 35 Ektalite Screen (ZMHN)
- 36 Metal Film Holder with Reducing Adapter
- 37 Anatomical Grip, right (ZGR) and left (ZGLN)
- 38 Super Rollex Rollfilm Back for 120 or 220 Film 56x72 mm
- 39 70 mm Cartridge (ZRCB) and Ever Ready Box (ZRCB)
- 40 Cine Rollex Back for 50 exposures 56x72 mm (ZRCN)
- 41 Double Holder 9x12 cm for Cut Films and Plates (ZDN)
- 42 Super Cut Film Holder 9x12 cm (ZTKN)
- 43 Film Pack Adapter 4x5 in.
- 44 Police Adapter for 3 exposures 4x6 cm (ZTP)
- 45 Outrigger Arm (RZC)
- 46 Geared Focusing Slide and Stereo Head (RZA)
- 47 Grafmatic Magazine 4x5 in. (ZTGM)
- 48 Polaroid Sheet Film Back 4x5 in. (ZTPK)
- 49 Ground Glass Focusing Attachment for Polaroid Camera Back (ZTPE)
- 50 Polaroid Focus Compensator (ZTPA)
- 51 Polaroid Camera Back (ZTPB)
- 52 Reducing frame 9x12 / 6.5x9 cm — 4x5 / 2 1/4 x 3 1/4 in. — (ZFNS) with Quick-Change Back 6.5x9 cm (ZIS) and Linhof Double Holder 6.5x9 cm (ZDS)
- 53 Shoulder Case for Super Technika V 4x5 in.
- 54 Aluminium Camera Case (ZKAN)

Developing gang Combi Plan Super for 24 cut films 6.5x9 cm or 12 cut films 4x5 in. / 9x12 cm (not shown)





super TECHNIKA[®]

5×7 in.

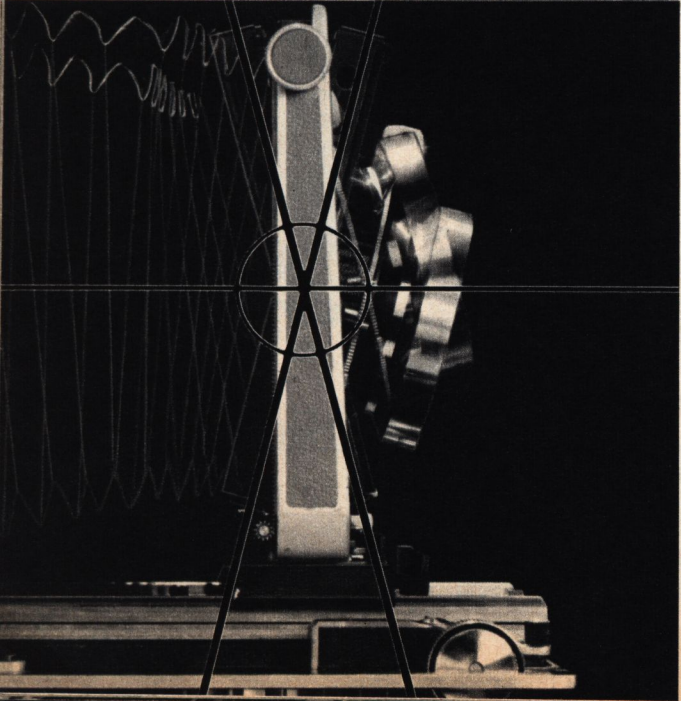
13×18 cm

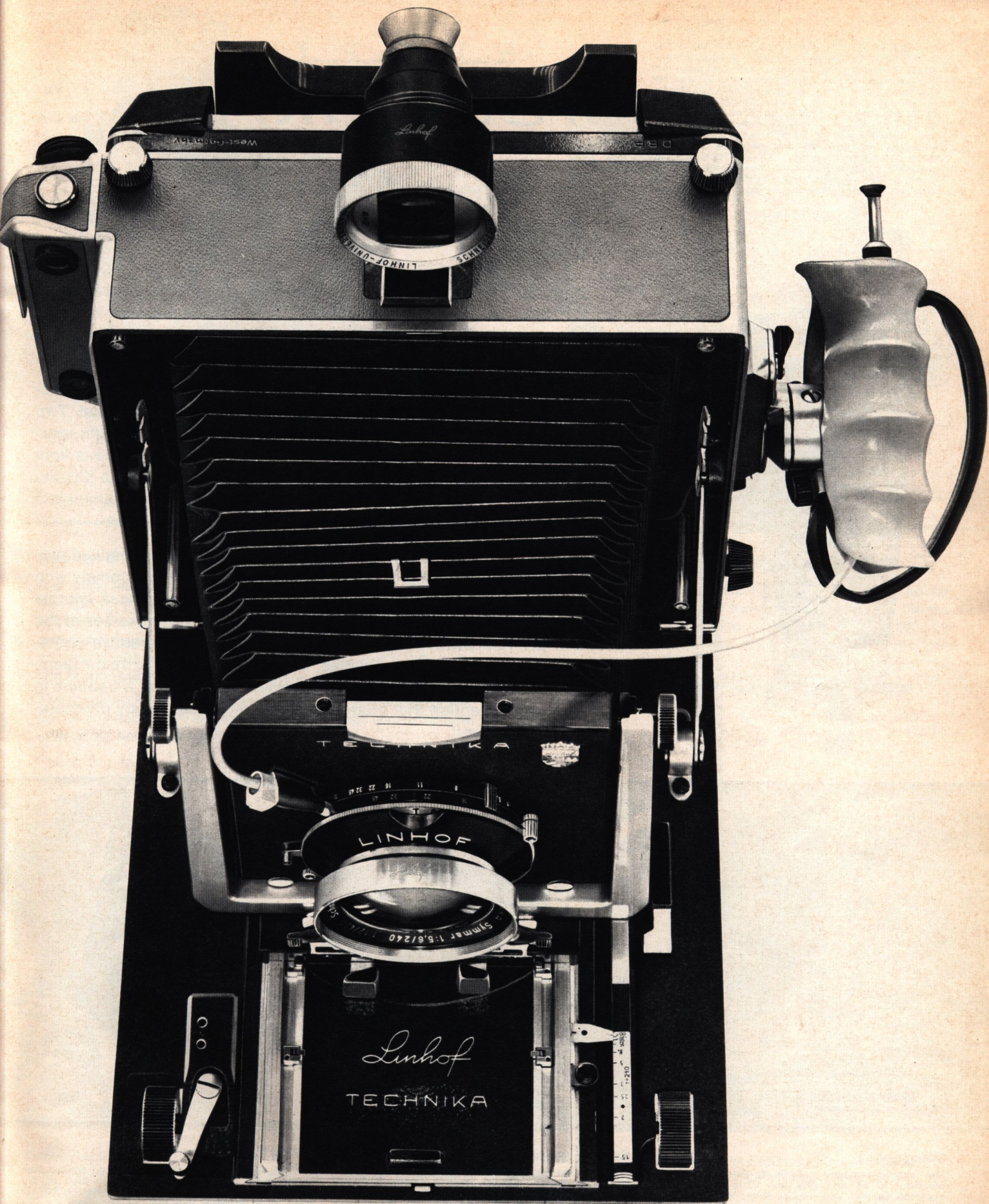
This camera represents an up-to-date fully adjustable industrial camera, it is the ideal tool for the discriminating professional. The 13×18 cm / 5×7 in. TECHNIKA possesses the advantage of light weight and small size for its format and can be easily carried anywhere outdoors or indoors.

Outstanding photographic performance can be achieved only by using a large format camera of the highest precision. Here high definition assures perfect reproduction of the smallest detail and unsurpassed rendering of tone values resulting in technical perfection of image as can be achieved only by large size cameras. The use of the 13×18 cm / 5×7 in. format renders superfluous the necessity for enlarging, in itself a process which can decrease picture quality. In industrial and advertising photography the meticulous reproduction of the finest detail obviates a great deal of costly retouching. In colour photography the large format is an absolute must. The final print must be beyond criticism for reproduction purposes. Absolute top quality of colour reproduction, by letterpress or photogravure, is possible only from large format originals.

Anywhere in the world the 13×18 cm / 5×7 in. SUPER TECHNIKA V is the only baseboard camera of this format with a coupled rangefinder. It can still be used in any situation where it is impossible to set up a tripod, as for instance when photographing from a ladder or scaffolding. The 13×18 cm / 5×7 in. SUPER TECHNIKA V offers two advantages, the large format and the mobility of a hand-held camera. The wide range of adjustments of the lens standard and camera back gives unlimited control of perspective and depth of field. With its novel design features the SUPER TECHNIKA V has also proved to be an ideal camera for extreme wide angle work.

The TECHNIKA V can be supplied with or without rangefinder.





The 13×18/5×7 in. SUPER TECHNIKA with coupled range-finder and optical multifocus finder for focal lengths from 121 to 500 mm (5 to 19³/₄ in.). The multifocus finder can be

adjusted for the vertical or horizontal format. The finder can also be used off the camera for subject selection and choice of focal length.

The 5×7 in. / 13×18 cm SUPER TECHNIKA on the UNIVERSAL ACCESSORY STAND. A multipurpose stand for enlarging, copying, and reducing, for photomicrography and macrophotography, and for screening. The long extension bellows of the 13×18 cm / 5×7 in. Super Technika enables direct macrophotographs to be taken, up to a size of 40:1. A range of macro lenses is available from 16 to 100 mm (2/3 in. to 4 in.). The cold light enlarging head can be used as an accessory in macrophotography as top or back light for the shadowless photography of small objects. The reversal mirror attachment facilitates focusing with the ground glass facing vertically upwards.

super TECHNIKA® V

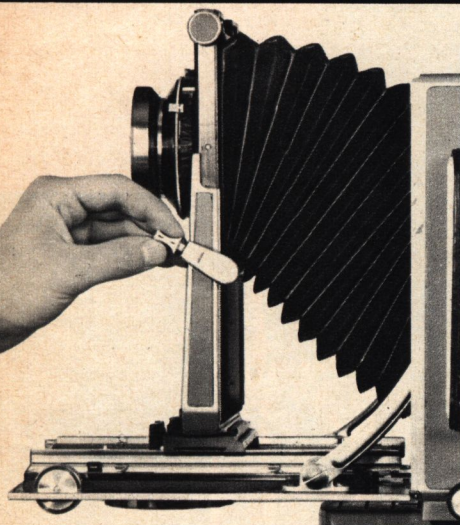
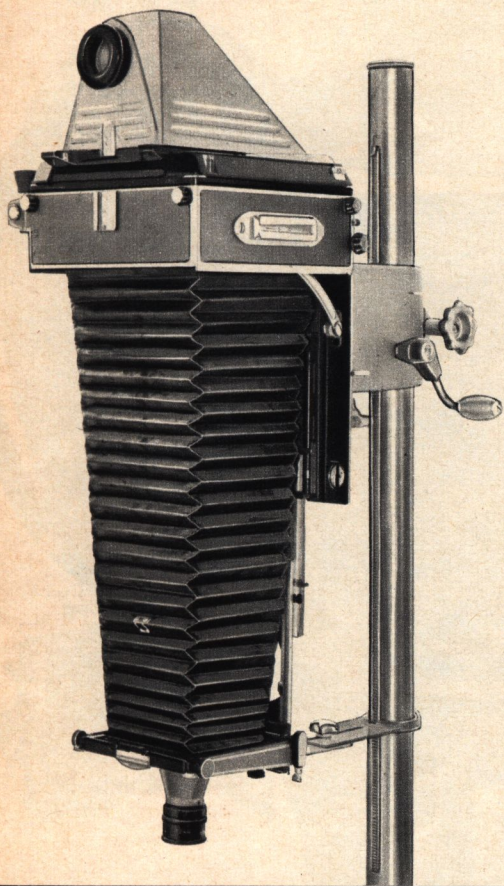
5×7 in.
13×18 cm

the camera with the large ground glass image.

There is no better way of focusing than with the large ground glass. A major advantage in composition is the incomparable facility it affords for judging the advertising and pictorial effect as well as the colour composition.

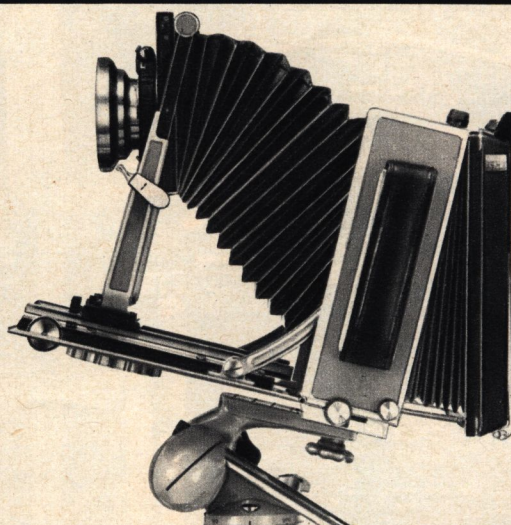
Where camera movements are being used for controlling perspective and depth of field a large ground glass image is essential. Two new accessories, the reversal mirror attachment and the light measuring focusing bellows provide total exclusion of extraneous light eliminating the use of a focusing cloth. The image, with the Ektalite field lens is bright to the extreme edges and can be examined in detail regardless of whatever camera movements are in use.

The versatility of the SUPER TECHNIKA places the experienced professional in a position of producing photographs which comply with every conceivable wish of his client. Its skilled use places impressive powers in his hands, and mastery of all the potentialities of the SUPER TECHNIKA is a criterion of the status of a creative photographer. The technical facilities, and especially the extreme range of movement of lens standard and camera back, confer a freedom in picture conception that guarantee optimum results in any photographic assignment.



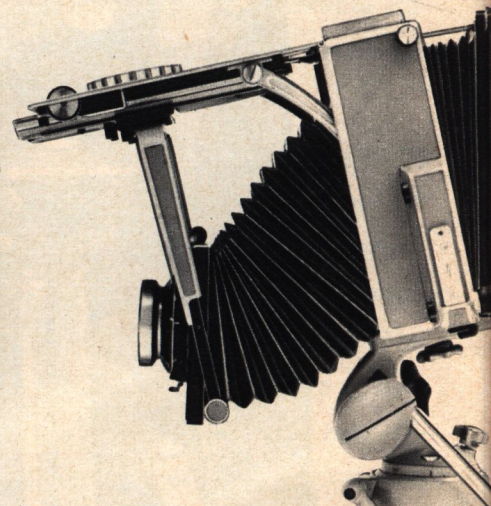
Rising front.

The sturdy standard permits a rise of the front standard of 80 mm (3 1/8 in.). This movement is operated by the new lifting lever: with the white plastic end in normal position the lens standard can be raised, when pulled out, correspondingly lowered. The rack itself is selflocking, and will hold the heaviest lens securely. The lifting lever has the advantage that the standard can readily be raised even when wide angle lenses are used.



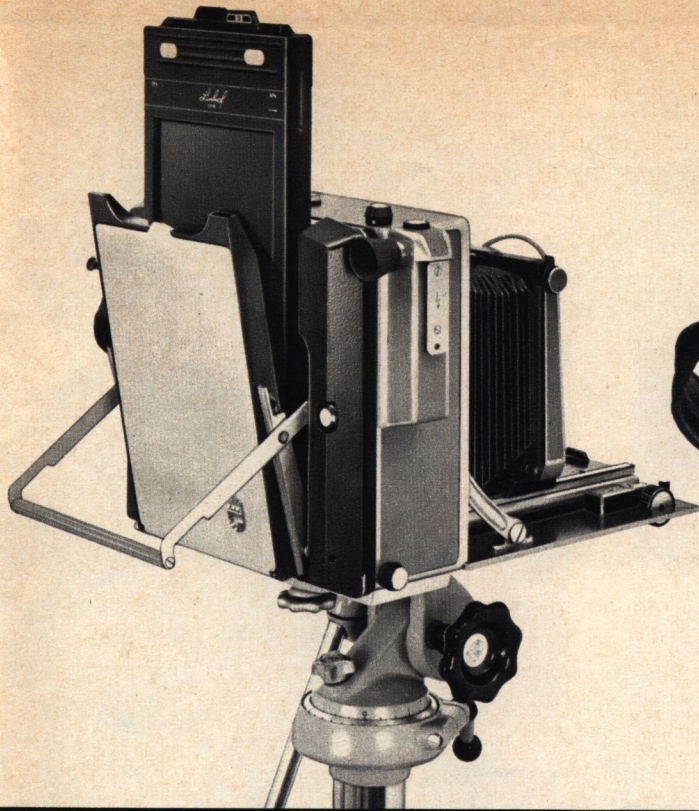
Extreme rise of front

for maximum displacement of the optical axis in the vertical direction, can be used in conjunction with other camera movements. As the illustration shows, the standard can be tilted forward, and the camera as a whole tilted backward to bring the standard again in a vertical position. The operation is completed by swinging the widely adjustable camera back to bring the film parallel to the standard.



Falling front

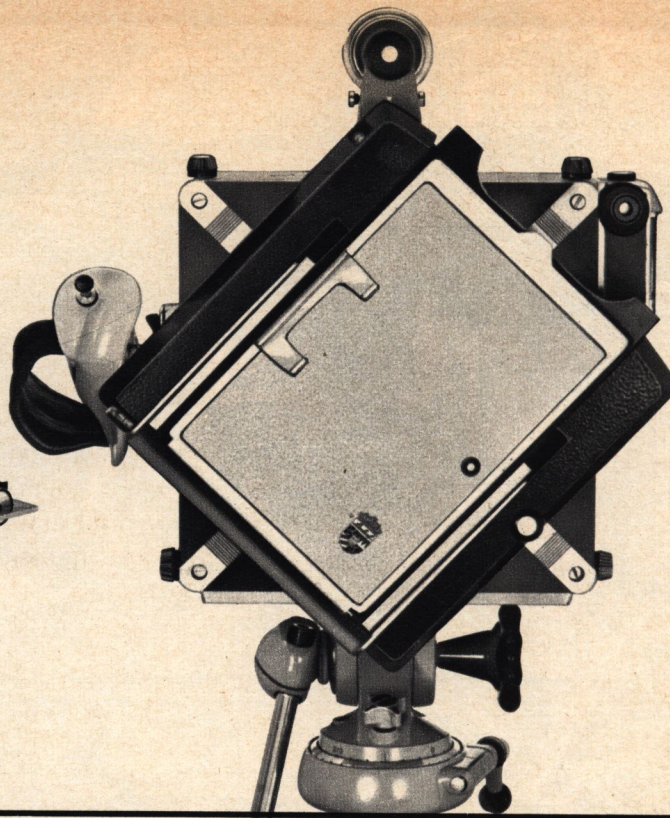
Beneath the accessory shoe is a tripod socket. This allows the Super Technika to be mounted on the tripod upside down, and permits extreme fall of front. It is obvious that this displacement can be still further extended, by the method shown on the left. This is important when photographing downward from an elevated viewpoint.



Insertion of Linhof double film holders

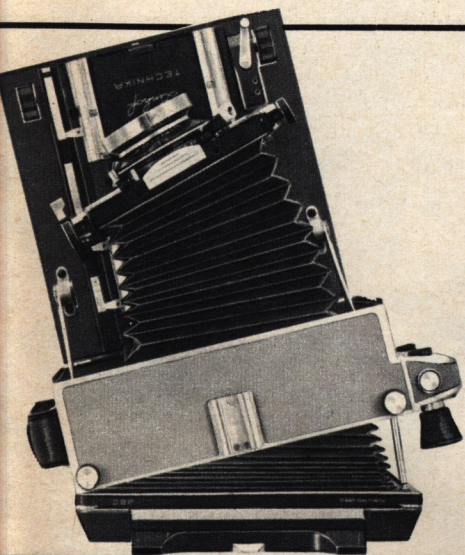
The lifting lever is swung out as far as it will go. This reduces the spring pressure exerted by the ground glass frame, allowing the film holder to be inserted between the ground glass and the camera body. The lever is then returned to its original position restoring spring pressure and holding the film holder securely in the focal plane.

The focusing hood can be swung back or completely removed. This is necessary when using the reversal mirror or light measuring and focusing bellows.



Quick change-over from vertical to horizontal format

The 13×18 cm / 5×7 in. SUPER TECHNIKA V can be instantly switched from vertical to horizontal format by means of the patented revolving back, with stops at every 90°. To revolve frame pull out locking knob. By loosening the four locking catches, the back can be removed to attach the reducing frames.



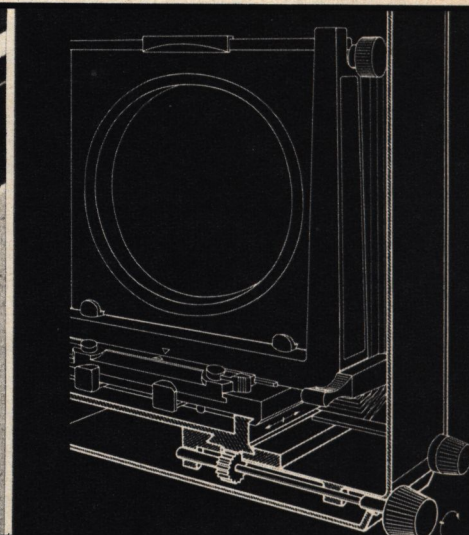
Extreme depth of field

If the lens standard and camera back are swung in such a way that in accordance with the Scheimpflug Rule the prolongation of the subject, lens, and camera back planes meet in one and the same straight line, the whole depth of the subject will be rendered perfectly sharp despite extreme spatial depth. Such depth of field is only obtainable by the described use of camera movements. It is impossible to achieve this by stopping down. Only a fully adjustable camera can achieve such perfection.



Built-in clear levels in camera back

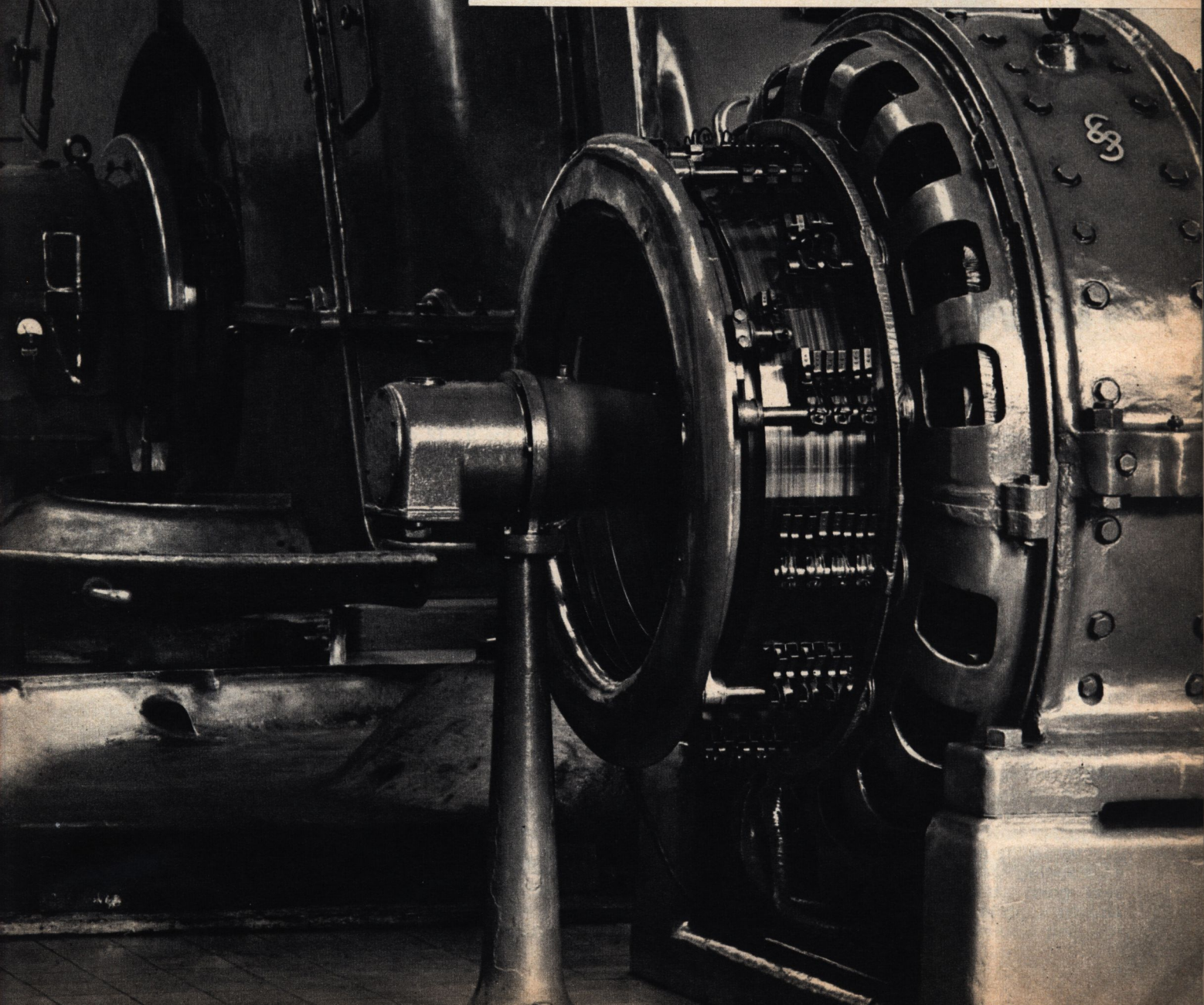
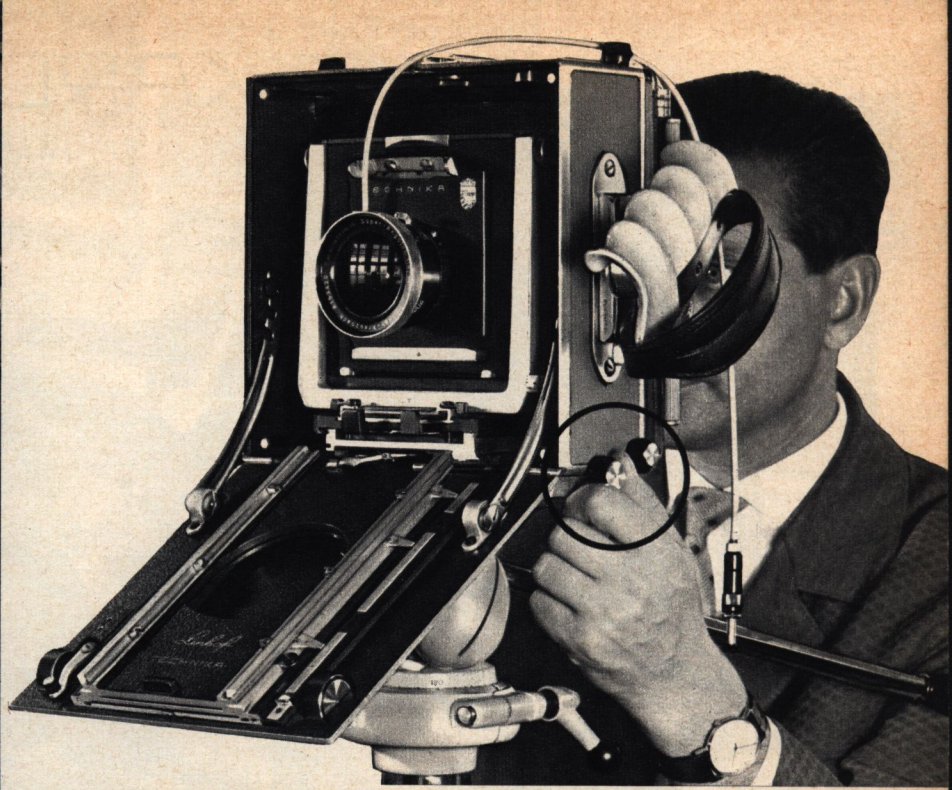
Since the perspective of a photograph is controlled exclusively by the orientation of the camera back, clear viewing levels are essential in a technical camera. The back has 3 clear levels which provide exact information on vertical and horizontal leveling of the camera back (film plane) with both vertical and horizontal formats. This new feature will recommend itself particularly to photographers who attach special importance to rapid and easy camera operation. The levels can be clearly read in any position and under poor lighting conditions.



Using extreme wide angle lenses without recourse to supplementary wide angle focusing aids.

The 13×18 cm / 5×7 in. SUPER TECHNIKA has a focusing slide within the camera body. This enables extreme wide angle lenses — 90 mm (3½ in.) and 75 mm (3 in.) — or 100 mm (4 in.) focal length lenses on a reduction format to be used without additional wide angle focusing aids. Focusing is controlled by a rack-and-pinion drive in the camera body with its own locking device. The track of course must be swung down (see page 41).

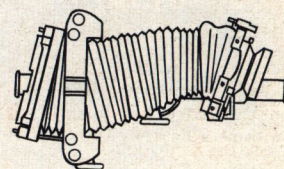
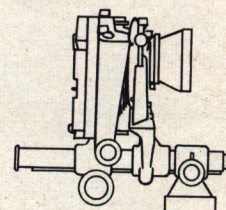
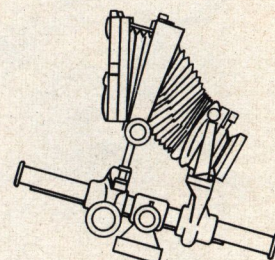
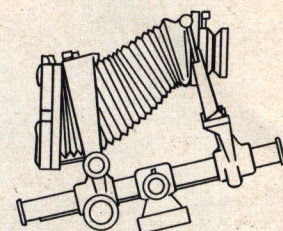




KARDAN-COLOR®

4 × 5 in.

9 × 12 cm



new

The 9 × 12 cm/4 × 5 in. LINHOF KARDAN COLOR is a monorail camera designed to give exceptional versatility of movement. A number of new trend-setting features combine to make this the most up-to-date studio camera. Because the monorail can be taken apart, it makes the camera quite small and ideal for outdoor work.

The camera back with its 70 mm self-locking rack and pinion vertical displacement considerably extends the range of adjustments of the LINHOF swing back. The new camera body permits the use even of extreme wide angle lenses without any interference to the rising front movement, operated by the new lifting lever. A new type of flexible combination bellows ensures that there is no vignetting even when the bellows is pushed into the camera body when using short focus lenses.

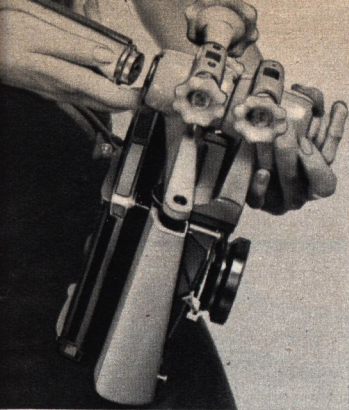
The lateral movement of the standard has been considerably extended. It now extends 40 mm to left and right. The monorail of the 9 × 12 cm/4 × 5 in. KARDAN COLOR can be disassembled for easy carrying in a brief case.

The monorail sections which are 330 and 120 mm in length are joined by a quick thread screw.

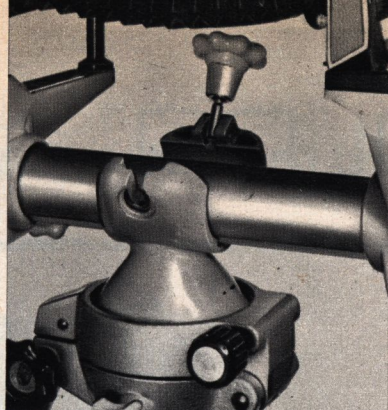
The versatility of the KARDAN COLOR is astonishing. Its outstanding features are simple design, easy operation, very great stability, and sturdy construction. Serious amateurs, professionals, scientists, technicians, doctors, research workers, architects, and commercial artists will

find in the 9 × 12 cm/4 × 5 in. KARDAN COLOR the ideal camera for solving their special problems. It has unlimited use in medicine, criminology, research and technology, fashion, advertising and industrial photography, and high quality press reproduction.

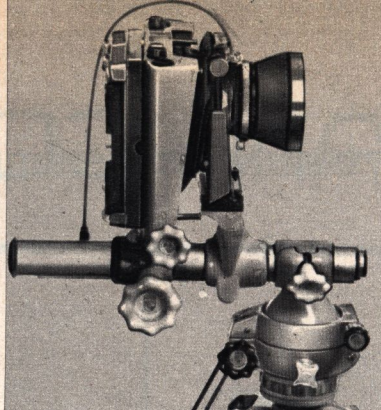
More than 40 selected lenses from the leading German optical firms can be used in the KARDAN COLOR. Lenses mounted on the lens board of the TECHNIKA 70 can be used with reducing adapters. The focal lengths available range from 16 mm ($\frac{5}{8}$ in.) macro lenses to 360 mm (14 in.) telephotos. Special lenses for portraiture, copying or enlarging can also be obtained. The 4 × 5 in. universal back permits the changing of film holders in a matter of seconds, thus allowing instant change-over from black and white to colour. The following films are available: 120 and 220 size roll film, perforated 70 mm film, sheet film, plates and Polaroid film. Since the KARDAN COLOR is part of the LINHOF SYSTEM, all the accessories provided for the 9 × 12 cm/4 × 5 in. SUPER TECHNIKA V can be effectively used with it. In choosing a tripod for the KARDAN COLOR, it is most important to select the right type from the LINHOF range. For perfect support the KARDAN COLOR PAN/TILT MOUNT I was specially developed for this camera. It ensures greatest stability and freedom from vibration which is a characteristic feature of the KARDAN COLOR.



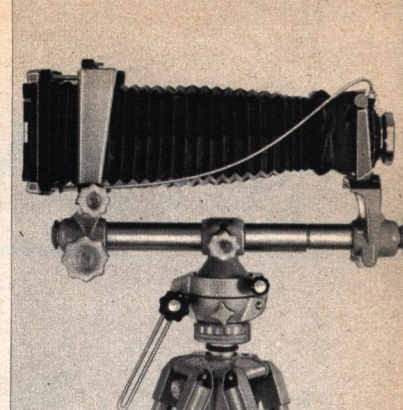
The monorail can be rapidly assembled and disassembled. The two monorails are joined by a quick thread screw connector.



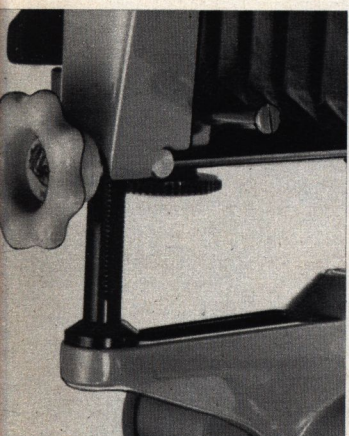
The hinged mounting head allows rapid change-over from normal to wide angle lenses without the need of dismantling the camera. The mounting head also permits up to 10° lateral levelling of the camera.



The 9×12 cm/4×5 in. KARDAN COLOR with special highflex bellows has exceptional wide angle facilities even permitting the use of extreme wide angle lenses.



Maximum bellows extension is 435 mm (17 in.). This makes macrophotography at extreme magnification possible without any accessories.



A hand wheel which operates a twin track self-locking rack and pinion standard gives 70 mm rise to the camera back.



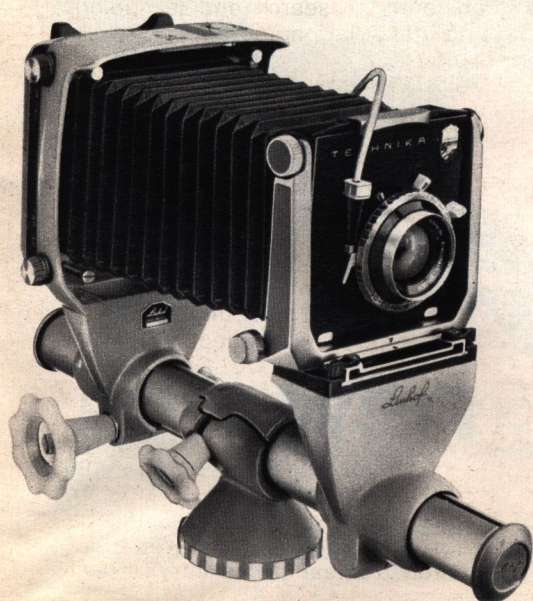
The universal back with ground glass frame permits the use of all standard 9×12 cm and 4×5 in. film and plate holders and adapters. The reversal mirror attachment can be attached directly to the ground glass frame for a bright upright image.



The CINE ROLLEX adapter for Ideal format (56×72 mm) exposures on perforated 70 mm film, and the SUPER ROLLEX for use of 120 roll film or 220 roll film can be instantly installed.



The swing back can be securely locked in any position by means of 4 milled heads. The revolving back facilitates immediate change-over from vertical to horizontal format and vice versa.



Linhof COLOR

2 1/4 × 3 1/4 in.

6.5 × 9 cm

The LINHOF COLOR is the ideal monorail camera in the 6.5 × 9 cm / 2 1/4 × 3 1/4 in. format. It is particularly suitable for initiation into large-format photography or as a second camera. The adjustments of the standard and camera back correspond to that of the 9 × 12 cm / 4 × 5 in. SUPER TECHNIKA V. The LINHOF COLOR is also part of the LINHOF SYSTEM and a corresponding choice of accessories is available for it.

KARDAN-COLOR[®]

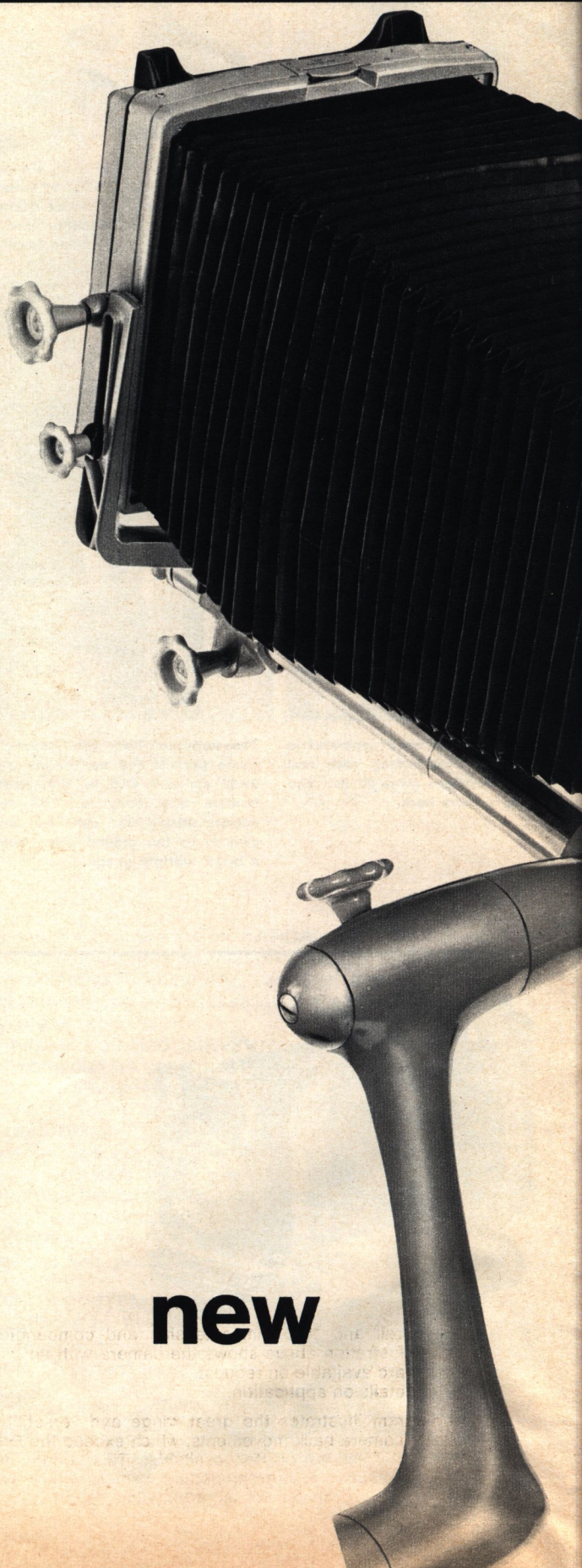
5 × 7 in. · 13 × 18 cm

8 × 10 in. · 18 × 24 cm

The keynote of our times is the ever increasing demand for greater efficiency in every direction. Only those who recognize this and keep pace with this demand can continue to compete. Greater perfection of a photograph is demanded today. The advances made in industry, science and the increasing level of professional photography pose ever-growing problems for the photographer. The new LINHOF KARDAN COLOR is not only able to surmount problems of today but will continue to cope successfully with those of the future. Its extraordinary stability, unequalled precision and ideal basic design, all add up to a top grade camera capable of handling all the problems of modern photography.

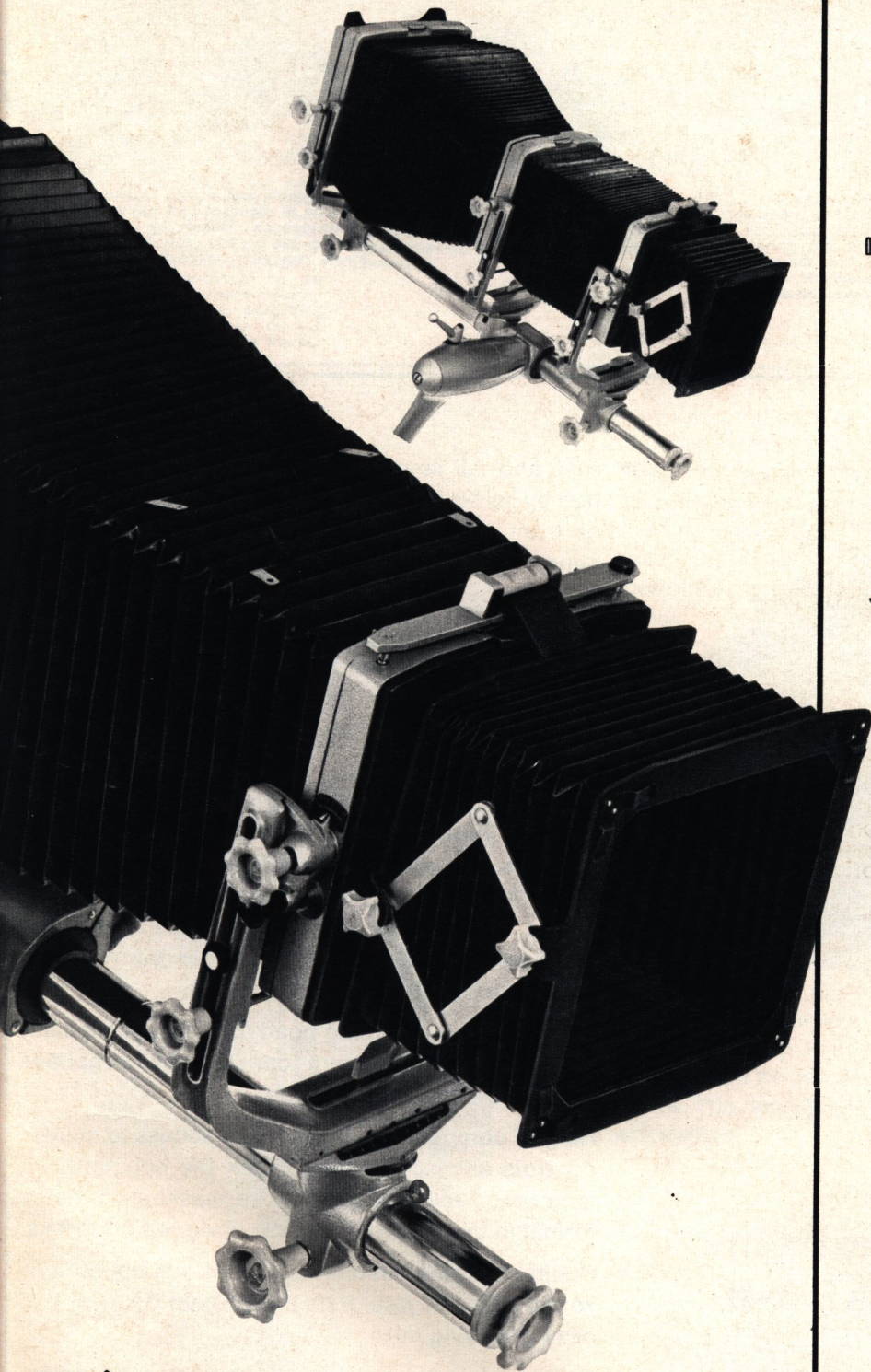
For top quality reproductions the use of a large format is of paramount importance. Publishers, editors, advertising studios, and other clients insist upon large format originals. The KARDAN COLOR can be constantly relied upon with the demands of the future continually in mind. Every effort has been made to perfect the camera for even the less fastidious photographer.

The name LINHOF is a symbol of first line performance. There are quite a number of monorail type cameras on the market throughout the world, but only one KARDAN COLOR. For over a decade it has won a reputation as being unequalled in precision and sturdiness. From the beginning its designers deliberately refused to make it a light weight camera; their aim was to achieve maximum resistance against hard usage, thus completely eliminating any possibility of instability even with extreme rise of front. The effect of the new features has been to simplify the manipulation of the camera. Controls have been reduced to a minimum, and the convenience of their arrangement has resulted in ease of manipulation, thus permitting the photographer to concentrate on his subject without distraction.



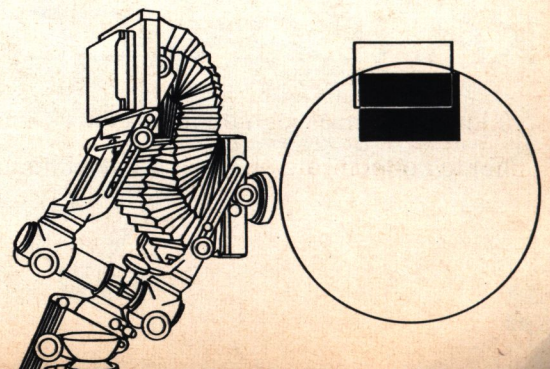
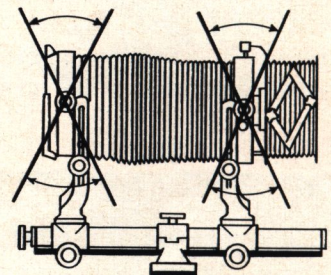
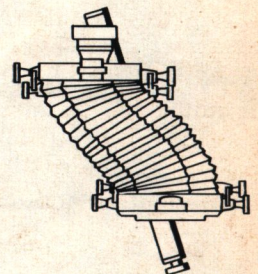
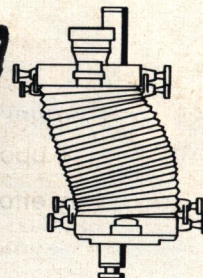
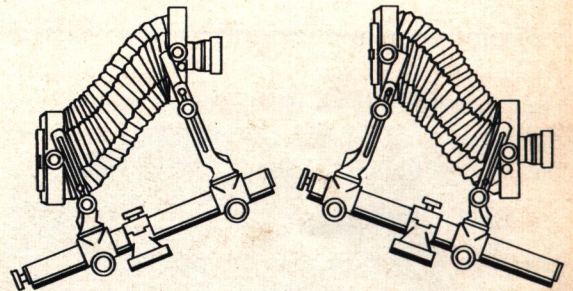
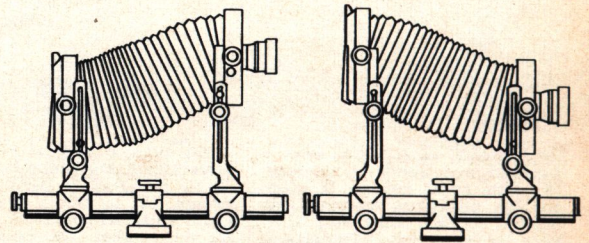
new

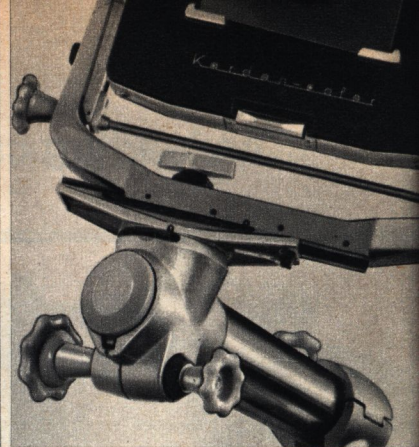
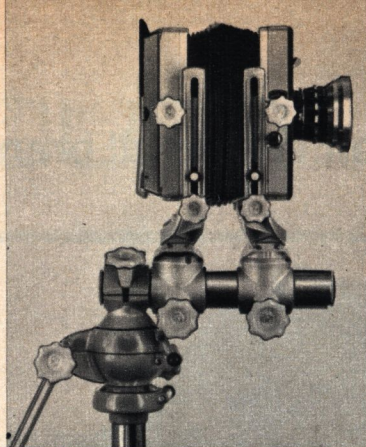
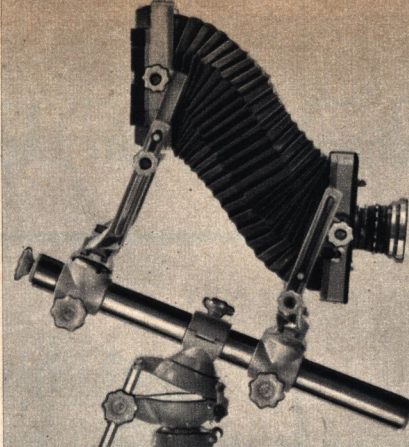
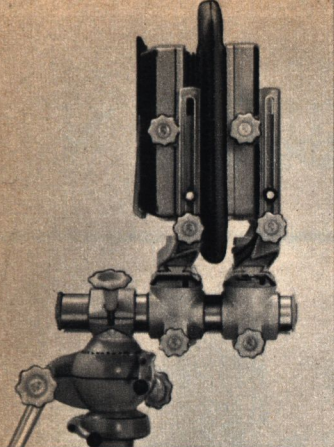
The leading camera for all branches of applied photography



▲ KARDAN COLOR 8×10 in. / 18×24 cm with three-section tubular monorail and 1000 mm extension and compendium. The smaller illustration above shows the camera with an intermediate standard available on request. Further details on application.

The diagram illustrates the great range and versatility of the lens and camera back movements, which exceed the limitations imposed by lenses so far available. This means that the KARDAN COLOR is a trend-setting camera which will meet every demand even for the most exacting expert. ►



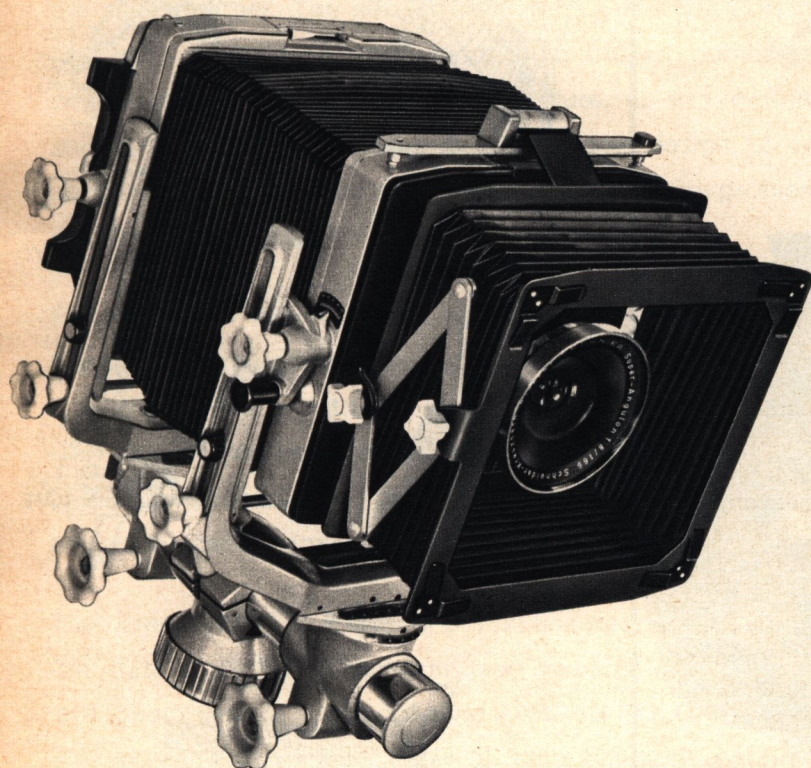


For extreme wide angle work a recessed lens board is supplied. The wide angle bellows is intended for use when working with reduced formats using very short focus lenses, to take advantage of the fully available lens movements.

When extreme vertical displacements of the camera back are called for, the whole camera on its monorail is inclined. Using the axial swings, i.e. by tilting lens and camera back about a central horizontal axis, the two planes are set parallel. The mechanical adjustments exceed those of any existing lenses.

To meet special conditions the Kardan Color can, as above indicated, be affixed in front of the tripod mounting head.

Lateral shifts and swings around the vertical axis of standard and camera back are simultaneously locked by a wing nut, making for speedy operation. All movements can also be controlled by scales.

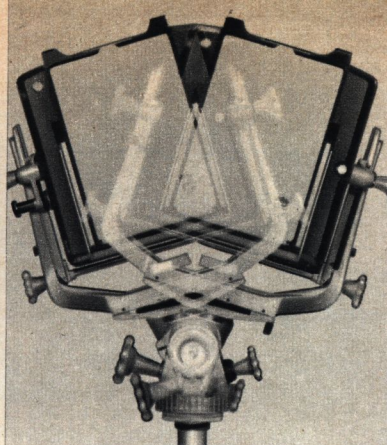


The main improvements in the KARDAN-COLOR®

- Rise and fall lens movement considerably simplified by self-locking precision rack-and-pinion drive of front and back standard operated with one hand.
- Monorail, 960 mm long, divisible into three 320 mm sections joined by quick-thread screws. Extra extension or conversion to wide angle can be made without dismantling, thus enabling the camera to be set to any extension. Camera can be transported already assembled.
- Conical 640—1000 mm bellows extension eliminates any vignetting when using parallel camera movements. The special system of folding gives very great flexibility, permitting use of extreme movements. Use of one 1000 mm bellows makes for rapid manipulation since it obviates the need for setting up an intermediate standard.
- Hinged tripod mounting head for quick attachment and removal of camera considerably simplifies conversion to wide angle use.
- Hinged compendium gives quick access to shutter controls and scales even when the compendium is in use. Provision for precise masking to match format in use and for insertion of vignetting masks.
- Rapid clamping simultaneously of tilts about horizontal axis and lateral displacement by means of easy-grip wing nut.
- Removable zero catch to horizontal and vertical swings — an important refinement when using very small swings close to zero setting.
- New scales with millimeter scales and index line.
- Wide angle bellows facilitates adjustments even when using extremely short focus lenses with reduced format.



Once the release lever has been lifted the film holder can be freely introduced. On returning the lever to its original position, the film holder is securely pressed into the focal plane. Format can be switched from vertical to horizontal by the revolving back. The reversal mirror attachment, or the light measuring and focusing bellows can be left attached to the ground glass frame.



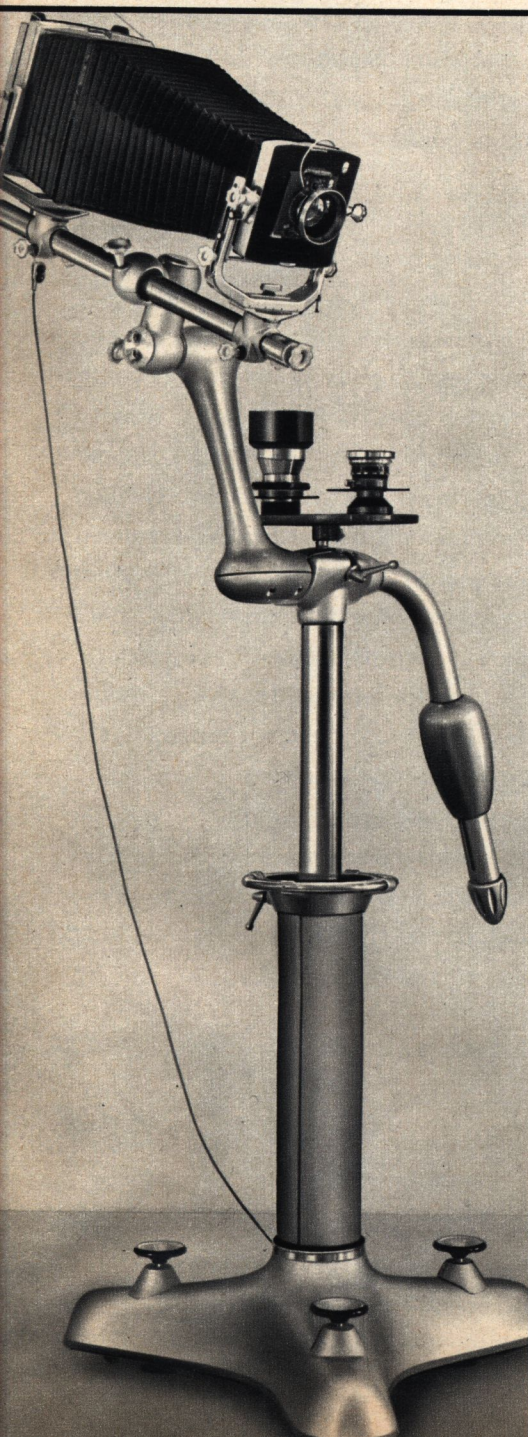
Lateral levelling of the camera is effected by releasing the hand wheel clamp in the tripod mounting head. In this way intentional tilts, as for example for adding interest to a frontal view, can be introduced.



Extremely quick lens change. Lenses are changed in seconds by releasing a single lock. Reducing adapters are available for lenses mounted on 4x5 in. and Technika 70 lensboards.



The compendium lensshade can be varied in length, being adjustable to the camera set-up by means of the lazy-tongs struts. Holders are provided for the accommodation of masks and vignettes.

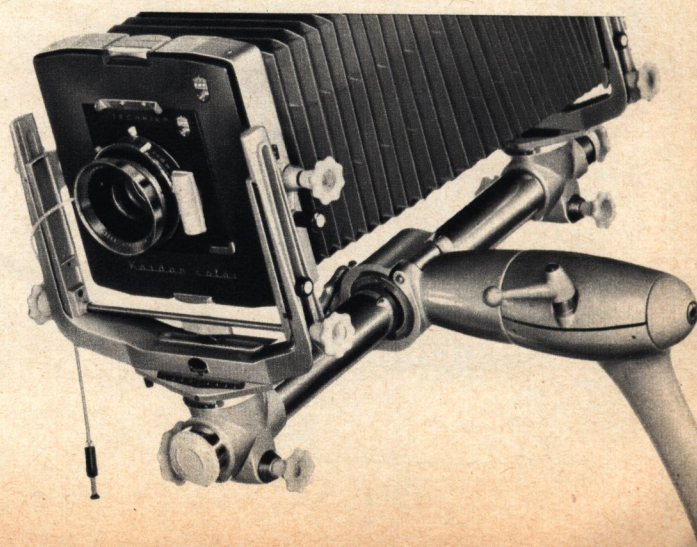


To think of the future is to choose the KARDAN COLOR. It is well designed and has stood up in years of practical testing. With its wide range of accessories it achieves unparalleled versatility. In conjunction with the LINHOF GIGANT TRIPOD it can be used at any level from close to the floor to a working height of 10 feet without exertion. This tripod was designed especially for the KARDAN COLOR, and the center column is driven by an electric motor. An adjustable counterweight on the outrigger arm takes all the weight of the camera, so that any adjustment can be made, from any position, without difficulty.

On the STUDIO MASTER TRIPOD the 13x18 cm / 5x7 in. KARDAN COLOR can be freely moved in all directions. In contrast to the GIGANT TRIPOD it is provided with a geared center post which adjusts the camera height.

For outdoor work the wellknown PROFESSIONAL series of tripods are available. With their many accessories these tripods can be adapted to meet any conceivable situation. One feature is common to all LINHOF TRIPODS: extraordinary stability, freedom from vibration, and resistance to wear and tear even under the most gruelling conditions. In design and construction they will permit full use of the capabilities of the KARDAN COLOR camera.

The illustration below shows the mounting of the STUDIO MASTER TRIPOD for the 13x18 cm/5x7 in. KARDAN COLOR. Here, too, the camera can be levelled or deliberately tilted by loosening the clamp screw. The radially rotatable arm can be securely clamped in any desired position.



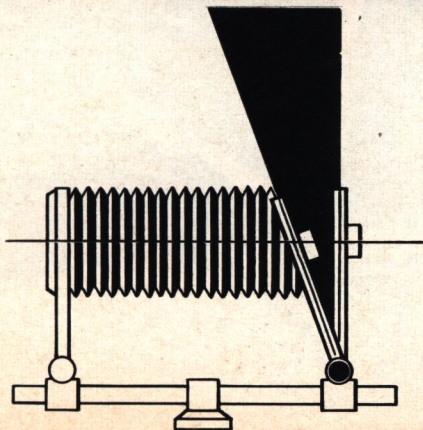
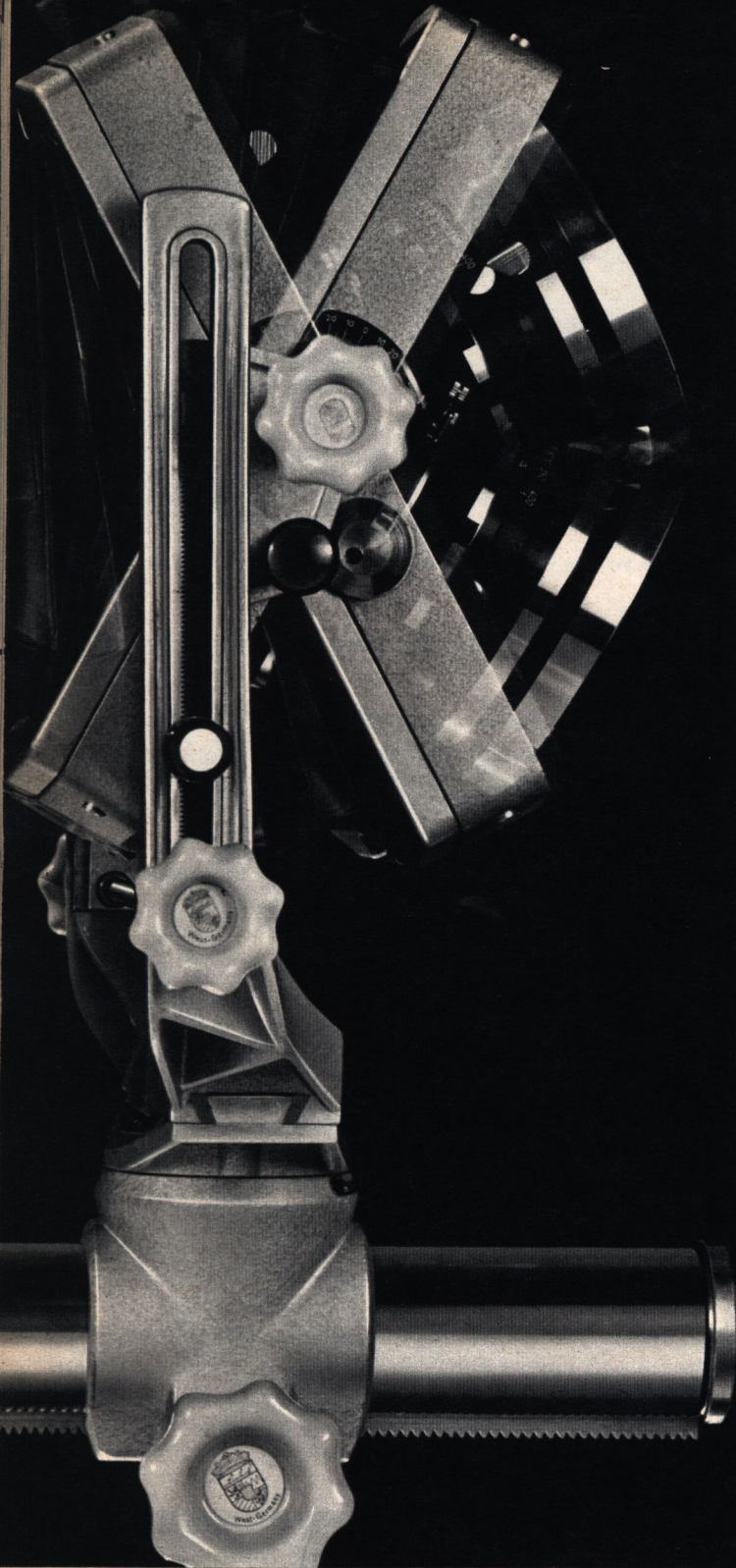
Central swing, the only sound, practical system of camera movements

The 13×18 cm/5×7 in. and 18×24 cm/8×10 in. KARDAN COLOR cameras are the most stable monorail cameras manufactured today. Their basic design assures complete freedom from vibration even where the most extreme use is made of camera movements. All tilts are around the central axis, the principle which has been used with success for years on the KARDAN COLOR. This principle simplifies manipulation when utilizing any tilt of standard or back. Once focus has been adjusted on the ground glass it remains unaltered even with extreme tilts, so that composition and any necessary corrections in focusing are greatly facilitated; no corrections to extension are necessary on account of the tilts and swings.

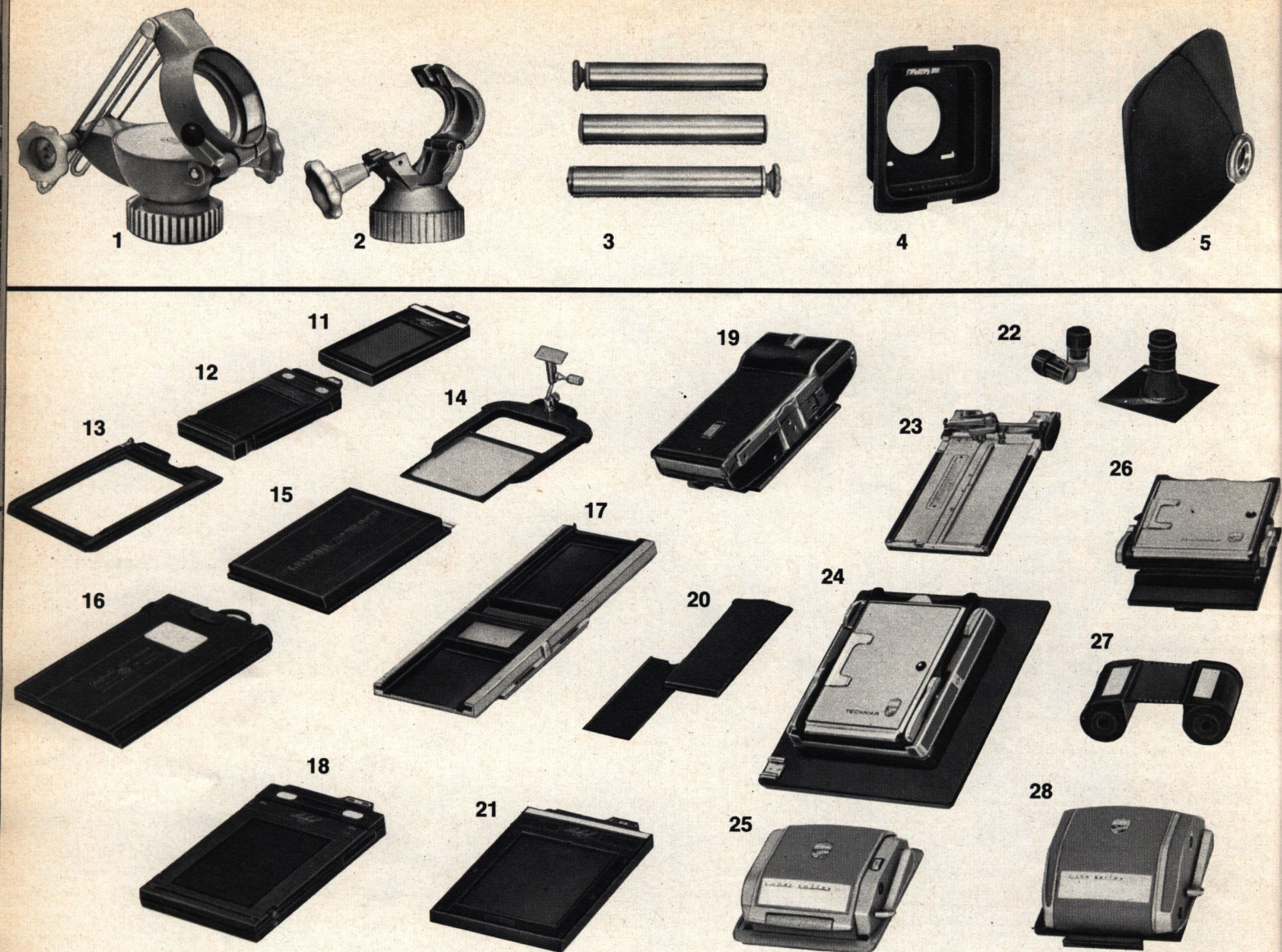
The use of the movements of the KARDAN COLOR is limited only by the performance of the lenses which are used. All standards rotate through 360° both vertically and horizontally. The new type of bellows, newly designed and very flexible, assures complete freedom from vignetting. Whichever format is used, whether vertical or horizontal, camera movements can be freely used, without impeding the insertion of film holders, thus far exceeding the covering power of any lens, even when using reduced formats. The bellows of the KARDAN COLOR will not cause vignetting even with the full use of all camera movements. By virtue of their design and folding they do not bow inwards but only outwards. Sagging is impossible, and separate supports are therefore superfluous. Anyone who has had the opportunity of working with central swing will acknowledge its superiority and will not willingly forego the great advantages of this principle. The reason that LINHOF was able to adopt this system was simply that their cameras possessed the one quality essential to its success: stability.

Drawbacks of base axis tilt

The system of locating the axis of tilt in the base of the standard was abandoned by LINHOF for the KARDAN COLOR as long as eight years ago. The central swing has one decisive advantage in practice: it eliminates the continual readjustment of camera extension. In the case of base axis tilt it can lead to a degree of overall unsharpness which renders the subject unrecognizable.

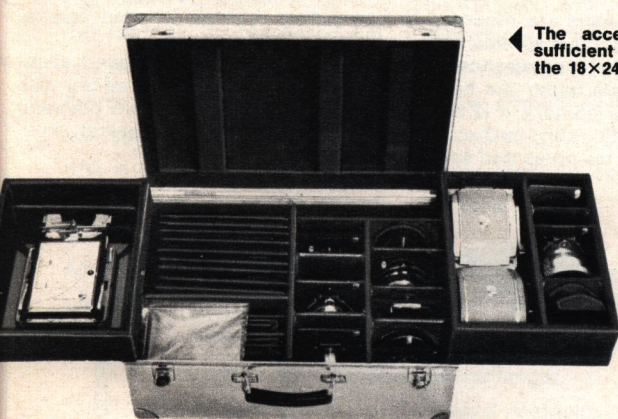
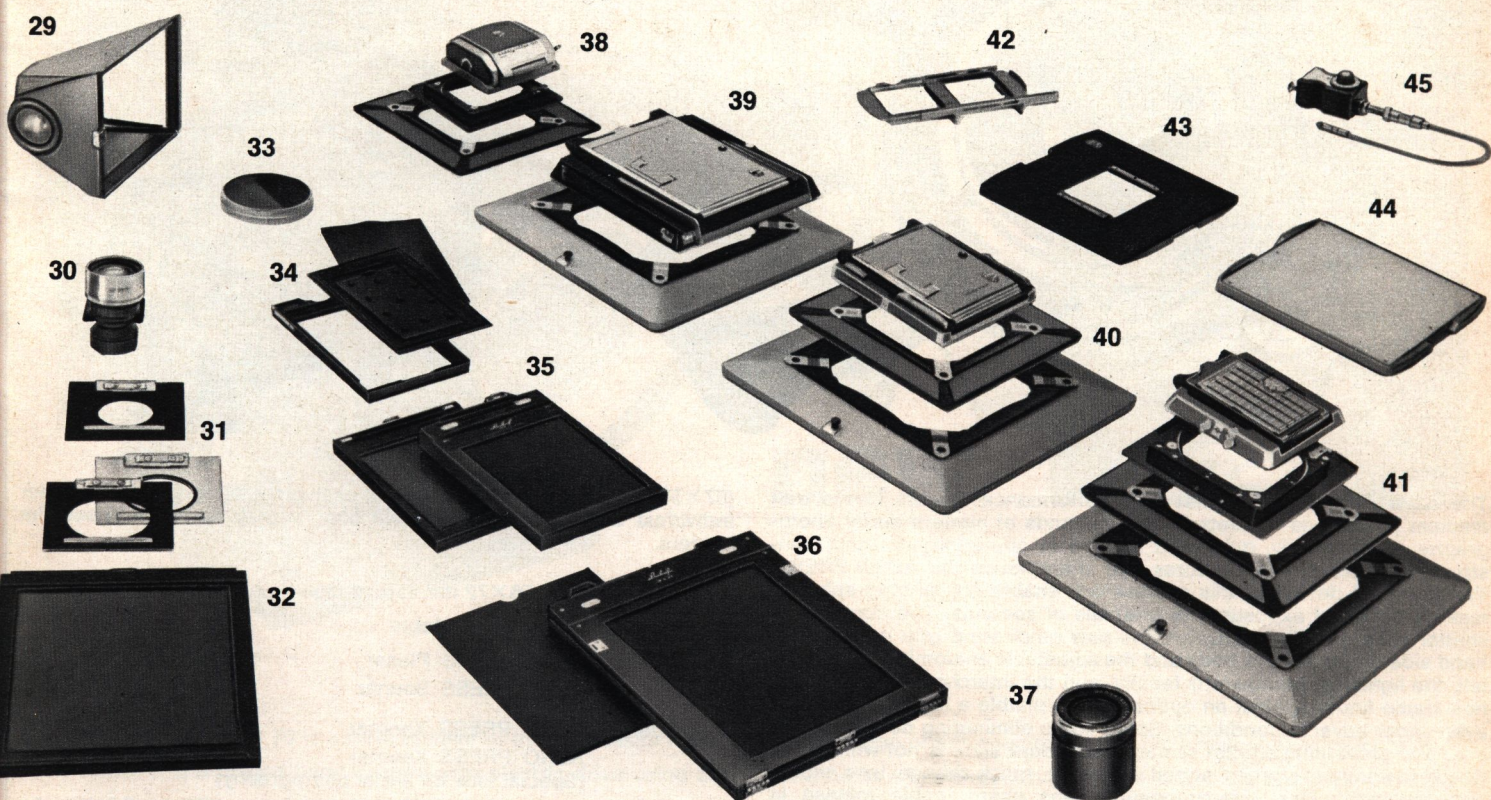
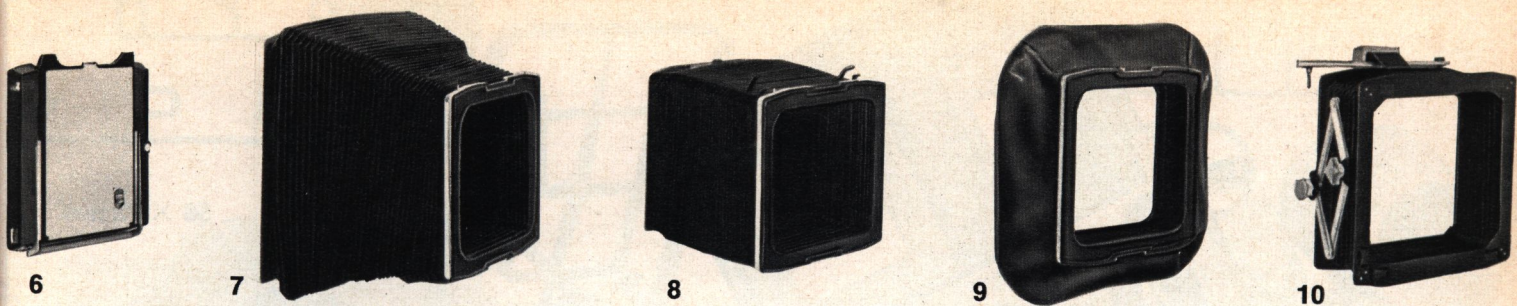




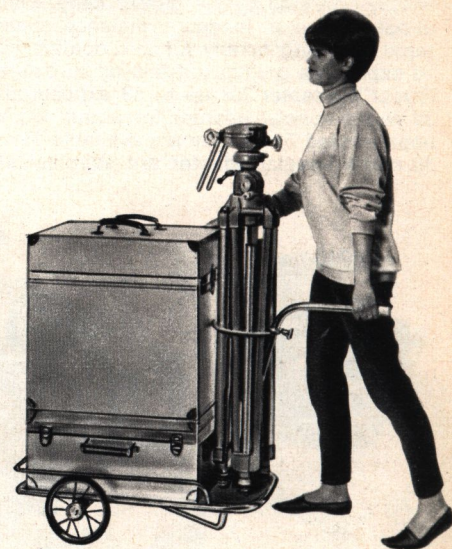
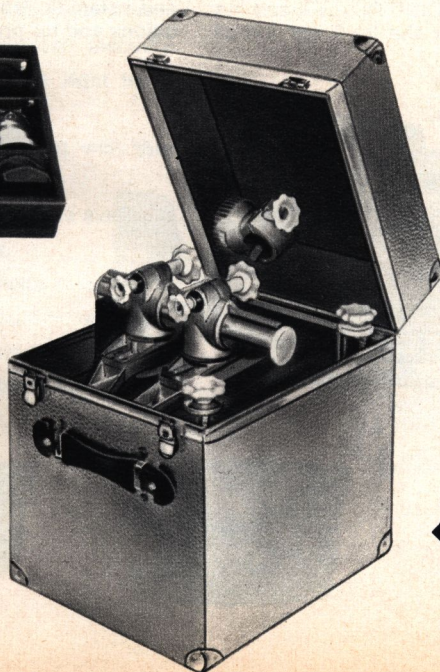


Accessories for 13×18 cm/5×7 in. and 18×24 cm/8×10 in.

- 1 Kardan Pan/Tilt Mount II (RKK)
- 2 Hinged mounting head
- 3 Additional 13 in. (320 mm) monorail extension element (KKKV)
- 4 Recessed lens board (KKKO)
- 5 Light Measuring and Focusing Bellows (Accessory: Ektalite screen ZMHD)
- 6 Universal back 13×18 cm / 5×7 in. (ZID)
- 7 Flexible bellows 640 mm / 18×24 cm
- 8 Flexible bellows 640 mm / 13×18 cm
- 9 Wide angle bellows (KKKW)
- 10 New hinged Kardan Compendium (KKKA)
- 11 Super cut film holder 6,5×9 cm (ZTKS)
- 12 Double film holder 6,5×9 cm or 2 1/4×3 1/4 in.
- 13 Adapter Frame 9×12 (ZZN)
- 14 Filter foil holder (FFK)
- 15 Film pack adapter 4×5 in.
- 16 Grafmatic magazine 4×5 in. (ZTGM)
- 17 Police adapter for 3 exposures 4×6 cm or 6×13 cm (ZTP)
- 18 Double holder 9×12 cm / 4×5 in. for cutfilm and plates (ZDN/ZDV)
- 19 Polaroid camera back 3 1/4×4 1/4 in. (ZTPB)
- 20 Holder and cut film adapter 6×13 cm for police adapter (ZTMP/ZYPP)
- 21 Super cut film holder 9×12 cm / 4×5 in. (ZTKN/ZTKV)
- 22 Macro lens with macro tube
- 23 Polaroid cut film holder 4×5 in. (ZTPK)
- 24 Reducing back 13×18 cm and Universal Back 9×12 cm (ZIN)
- 25 Super Rollex Back 56×72 mm (ZRN) for 10 exposures 56×72 mm on 120 roll film or 20 exposures on 220 roll film.
- 26 Ground glass focusing attachment (ZTPE) for Polaroid Back 3 1/4×4 1/4 in.
- 27 Cartridge for 50 exposures on perforated 70 mm film (ZRCF)
- 28 Cine Rollex Back 56×72 mm (ZRCN) for 50 exposures on perforated 70 mm film.
- 29 Reversal mirror attachment (Accessory: Ektalite screen ZMHD)
- 30 Extreme wide angle lens Biogon f=53 mm (Zeiss Oberkochen)
- 31 Reducing lens board adapter 13×18 cm / Technika 70 6.5×9 cm, 13×18 cm / Technika III 9×12, 13×18 cm / Super Technika IV & V 9×12 cm
- 32 Cut film double holder 8×10 in.
- 33 Slip-on polarizing filter
- 34 Adapter for single metal holders 13×18 cm and special sheet film holders 10×15 cm and 12×16,5 cm with holder.
- 35 Double holder 13×18 cm for cutfilm and plates (ZDD)
- 36 Double holder (ZTKY) for plates 18×24 cm with Cutfilm Sheath 18×24 cm (ZYPA)
- 37 Focusing magnifier 8× (ZYL)
- 38 Reducing adapter 13×18 cm / 9×12 cm and reducing adapter 9×12 / 6.5×9 cm
- 39 Reducing Frame 18×24 cm / 13×18 cm and universal back 13×18 (ZFAD/ZID)
- 40 Reducing adapter 18×24 cm / 13×18 cm with reducing adapter 13×18 / 9×12 cm and universal back 9×12 cm.
- 41 Reducing adapter 18×24 cm / 13×18 cm with reducing adapter 13×18 / 9×12 cm and reducing adapter 9×12/6.5×9 cm.
- 42 Slide changer 85×85 mm for duplicating attachment (PDW)
- 43 Slide duplicating attachment (ZYD)
- 44 Flat object carrier with opal glass for macro-photography (ZYO)
- 45 Prontor Ultra Selftimer (ZAPU)



◀ The accessory case (ZKKAA) will accommodate sufficient equipment both for the 13×18 and for the 18×24 cm KARDAN COLOR.



▶ Trolley for camera equipment (in preparation)



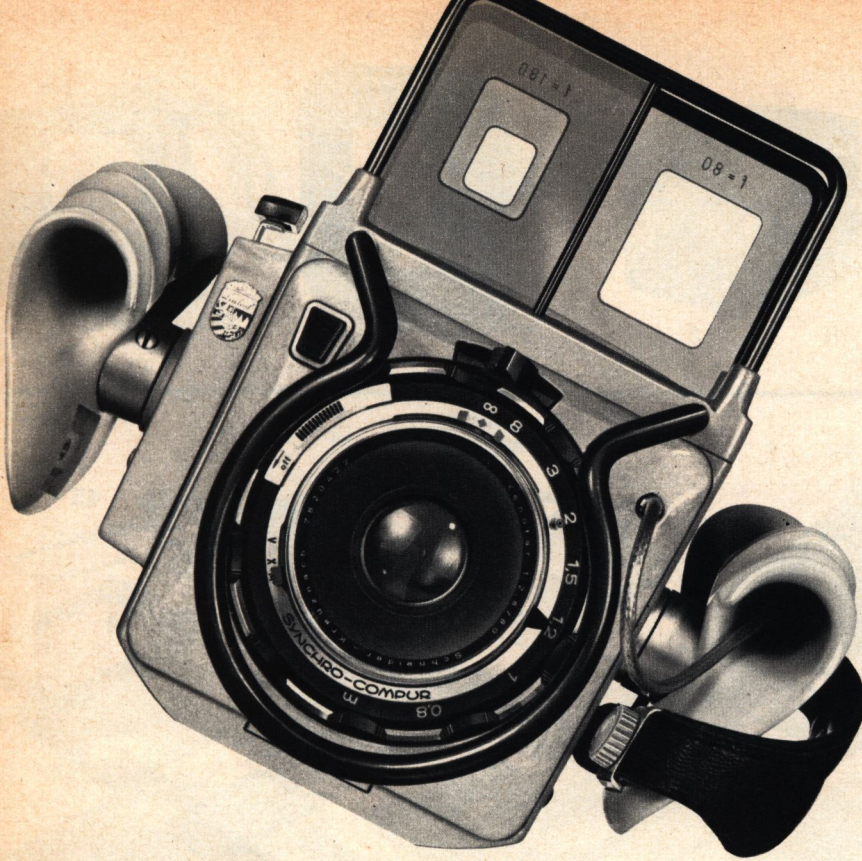
The LINHOF Combi Super developing gang

◀ Aluminium camera case (ZKKDA), accommodating the KARDAN COLOR cameras' basic equipment. All aluminium cases are protected against dust and moisture.

aero press

2 1/4 × 2 3/4 in.

56 × 72 mm



The AERO PRESS is the first high performance camera in the true medium format and it meets all the demands of modern aerial photography. Small, handy, quick and reliable in operation, sturdy in construction, these are the features that characterize the AERO PRESS. The technical design of this camera will enable any photographer to make a series of exposures at intervals of seconds. The coupling of shutter wind and film transport, the new quick wind grip on the right hand side of the camera body and the adjustable anatomical grip on the left, the lightning change lens facility, and the interchangeability of the new frame finder against an optical finder, enable a high performance even under adverse conditions. Safety locks eliminating double exposures and preventing shutter release while dark slide is not withdrawn. Ready-to-shoot red/green signal indicator, quick-change lens mount with automatic lock, interchangeable lens guard, cable release in anatomical grip and additional body release. Also helical focusing readily operated by the gloved hand, infinity stops, automatic depth-of-field-indicator, luminous distance scale, light value linkage, ultra-rapid changing facility for film holders. SUPER ROLLEX adapter for 10 exposures on 120 roll film or 20 exposures on 220 roll film, CINE ROLLEX adapter for up to 53 exposures on perforated 70 mm film, 30 metre special adapter for about 400 exposures on perforated or unperforated 70 mm film are available. Both the CINE ROLLEX and the 30 metre special adapter are supplied also for the 6×6 cm format

(57×57 mm) for the same number of exposures. Ground glass back for individual exposures using double film holders or Super sheet film holders.

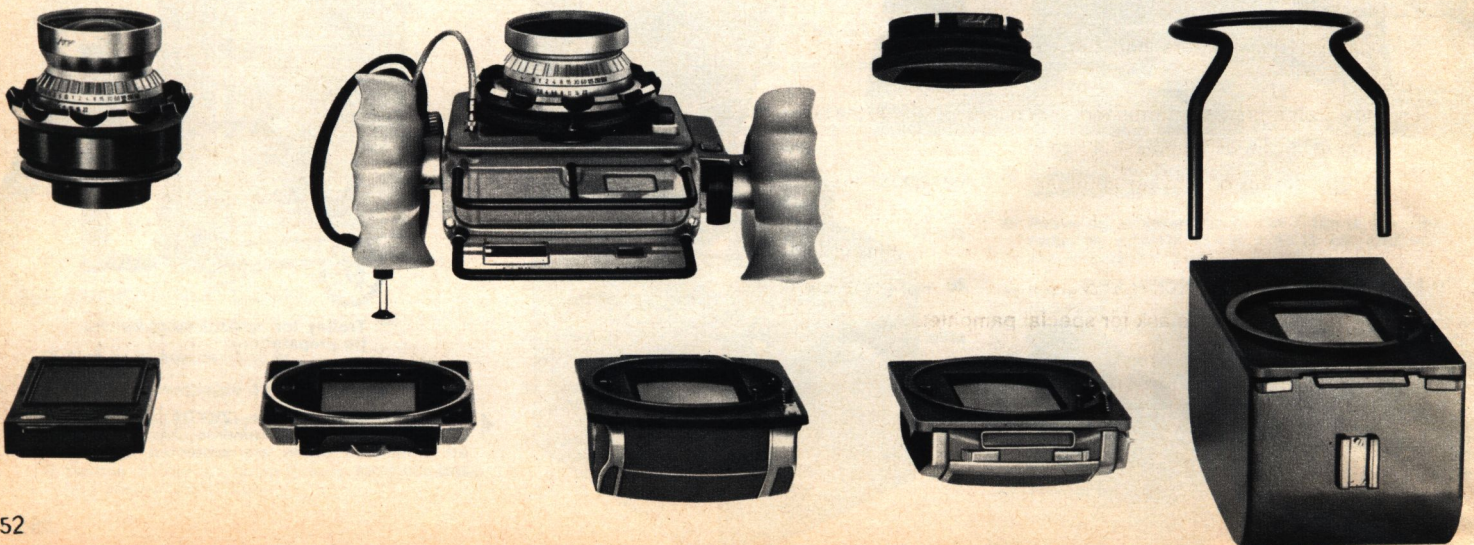
A Polaroid back for 56×72 mm format is in preparation.

The following lenses are available:

Zeiss:	AERO PRESS Planar	80 mm (3 1/8 in.) f/2.8
	AERO PRESS Sonnar	180 mm (7 in.) f/4.8
Schneider:	AERO PRESS Xenotar	80 mm (3 1/8 in.) f/2.8
	AERO PRESS Xenotar	100 mm (4 in.) f/4
	(Special lens for aerial photography)	
	AERO PRESS Tele Artor	180 mm (7 in.) f/4

All these lenses are mounted in heavy duty Synchro Compur Special shutters and have speeds from 1/30th to 1/500th of a sec.

From the first appearance of the AERO PRESS it has proved absolutely reliable under the hardest use. Apart from the original purpose as an aerial camera it is also ideal for traffic control, town planning and scientific work, archaeological, geographic and geological expeditions and for press and sport photography.

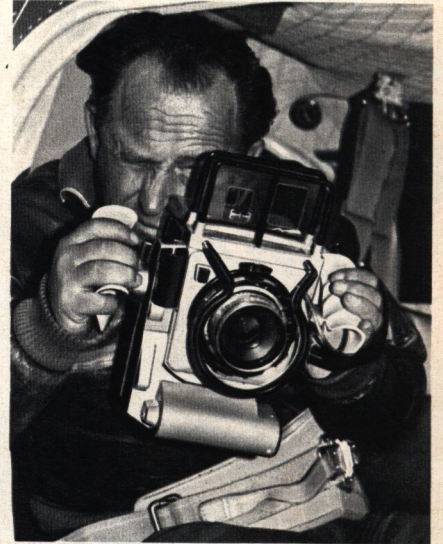


electric 70

2 1/4 × 2 3/4 in.

56 × 72 mm

new



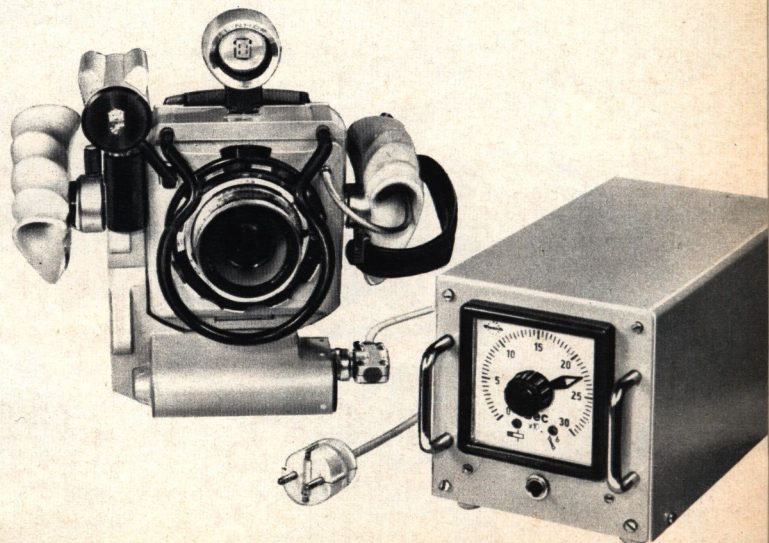
The new ELECTRIC 70 is a development of the successful AERO PRESS. It is a unique hand camera with electric drive using the ideal format for aerial photography, recording, and serial documentation, especially in industry. Film transport and shutter wind are operated by an electric motor. This permits a shooting speed in excess of 1 picture per second. An important feature is that current may be taken either from the aircraft power supply (24 volts), from built-in batteries, or from electrical supply lines with a rectifying transformer. The ELECTRIC 70 can instantly be changed to manual operation by means of the right hand anatomical grip.

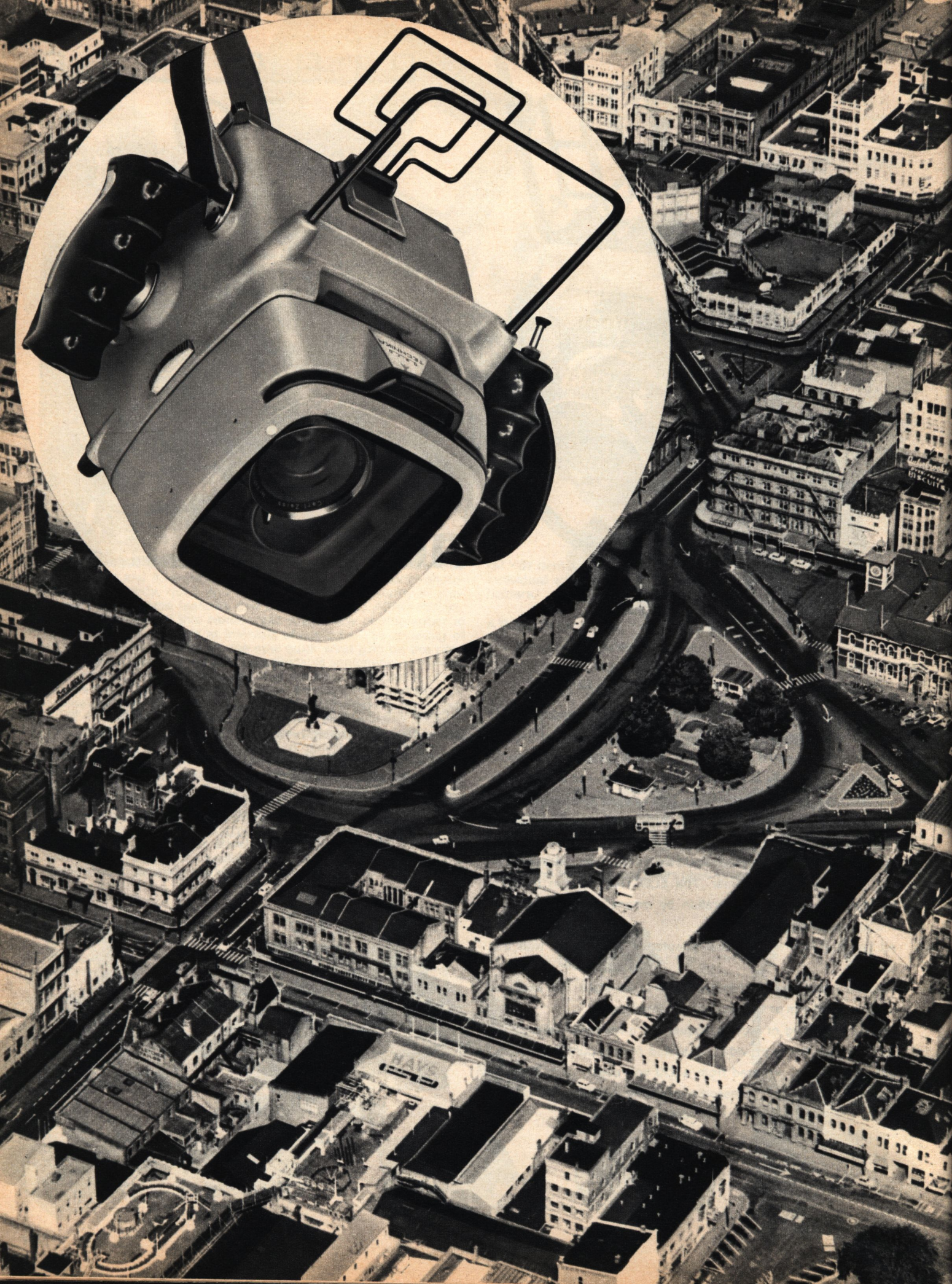
All types of film holders and adapters can be used with this camera.

The new frame finder is furnished with cross wires. It is available for 80 and 180 mm or 100 and 180 mm focal length.

For the recording of moving sequences a magnetic release impulse transmitter is provided, operated from a built-in rectifying transformer, and powered from a 220 volt supply line. There is also a large range of accessories available, adapting the camera to special needs. Please ask for special pamphlet.

In the design of this special camera the greatest importance was attached to withstanding hard usage, durability and reliability of all functional elements. The ELECTRIC 70 has proved its qualities under rough usage. The shutters of the AERO PRESS and ELECTRIC 70 lenses have been modified for maximum durability. Moisture and dust proof aluminium cases are available for both the AERO PRESS and the ELECTRIC 70.





AERO TECHNIKA®

4 × 5 in.

9 × 12 cm

The special camera for large format oblique aerial photography

In contrast to the permanently built-in, complicated aerial cameras as used exclusively for photogrammetric purposes, the AERO TECHNIKA is a mobile hand-held camera. Its fields of application are photographs of industrial plants, large building sites for town and street planning, and for travel publicity. It is also successfully used in the fields of archaeology, geography and geology, and for control purposes in situations difficult of access. Another application lies in aerial traffic supervision by the police.

AERO TECHNIKA Biogon

75 mm (3 in.) f/4.5 (Zeiss, Oberkochen)

AERO TECHNIKA Planar

135 mm (5 1/4 in.) f/3.5 (Zeiss, Oberkochen)

AERO TECHNIKA Sonnar

250 mm (10 in.) f/5.6 (Zeiss, Oberkochen)

AERO TECHNIKA Symmar

180 mm (7 in.) f/5.6 (Schneider)

AERO TECHNIKA Rotelar

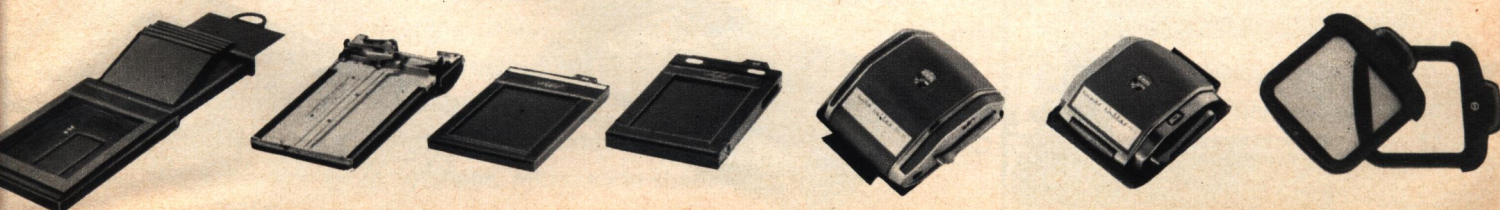
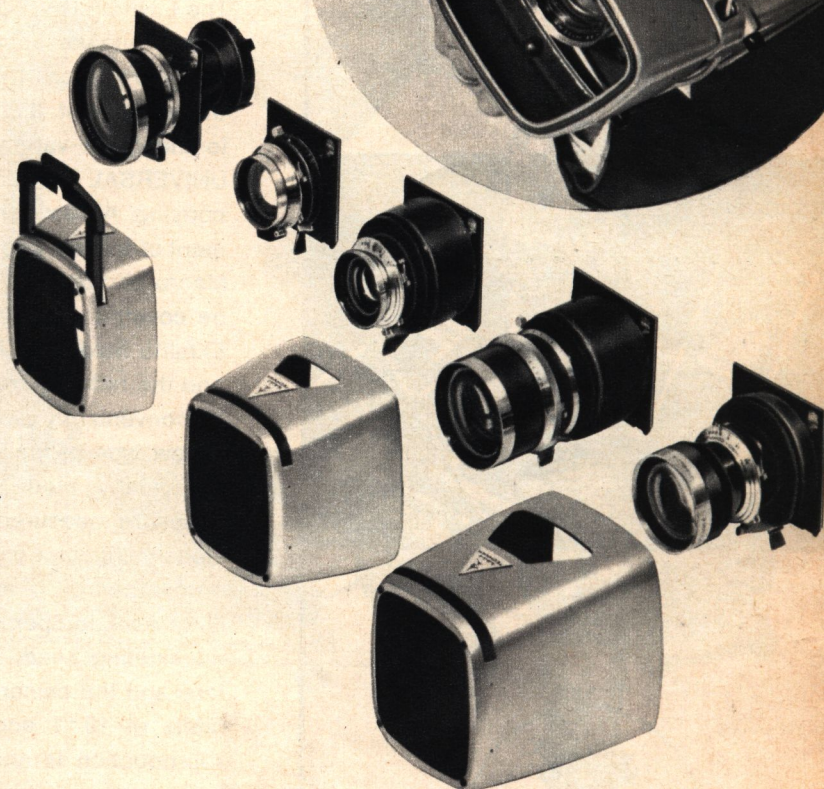
270 mm (10 1/2 in.) f/5.6 (Rodenstock)

All lenses are mounted in Compur Special shutters. The substantially built controls make operating easy even with gloves. All lenses are fixed focus as required for aerial photography.

There is a wide choice of film holders to meet every need: Grafmatic magazine 4 × 5 in. for six exposures on sheet film; CINE ROLLEX adapter for 50 expo-

sures 56 × 72 mm on perforated 70 mm film; SUPER ROLLEX adapter for 10 exposures 56 × 72 mm on 120 roll film or 20 exposures on 220 roll film; Polaroid sheet film adapter; double holder; Super sheet film holder.

A range of accessories designed for practical requirements includes the optical AERO MULTIFOCUS VIEW-FINDER with eye-cup, special push-in filters and interchangeable protecting lens cowlings. Standard equipment includes the frame finder, right and left hand anatomical grips and adjustable leather strap. The 9 × 12 / 4 × 5 in. universal revolving back provides instant change-over from vertical to horizontal format.



Linhof reprocord

From original negative to offset printing plate

The LINHOF REPROCORD is a combination of equipment which offers a new and unique versatility in the photographic and reprographic fields. The large-format 9×12 cm/4×5 in. LINHOF TECHNIKA camera is the central feature of this equipment. It combines very small dimensions with enormous adaptability to the great variety of problems presented by photography. The LINHOF UNIVERSAL ACCESSORY STAND with its lighting equipment is ideal for copying. A new parallel aligning mirror set-up device enables parallel alignment of subject and film plane to be achieved to an accuracy of $1/10^\circ$.

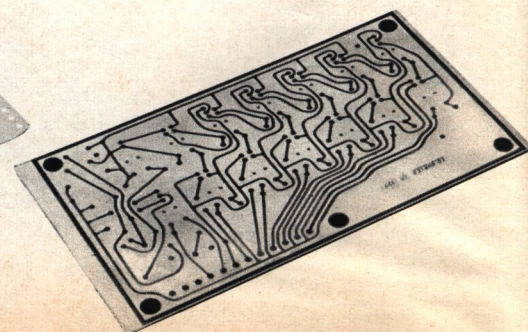
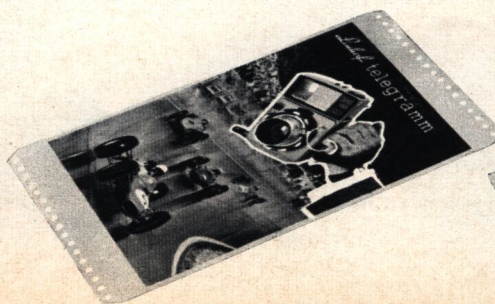
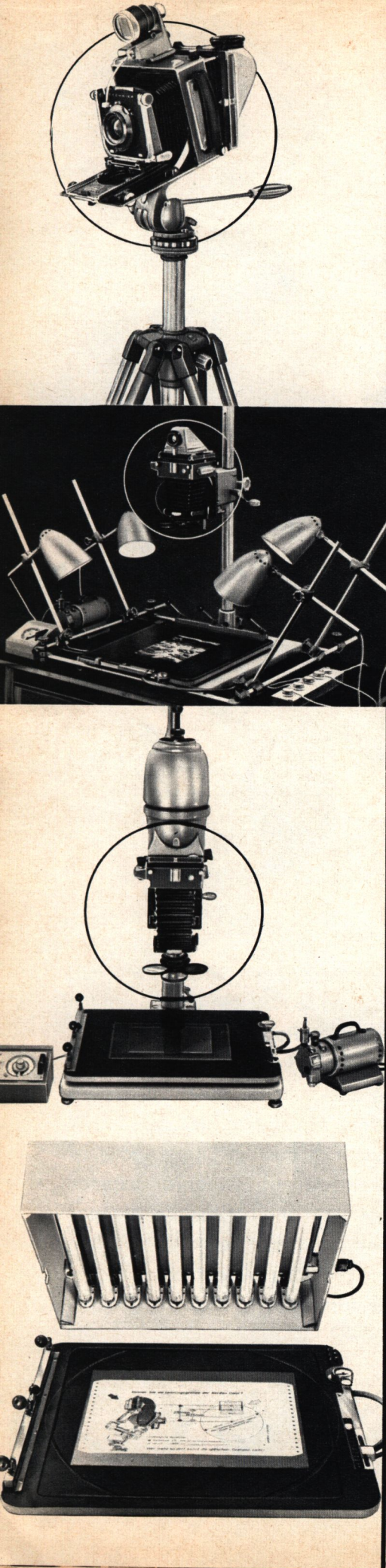
Macro-photography and photomicrography are two additional fields that can be covered with a minimum of accessories. With the combined use of the Ektalite field lens, for brilliant edge illumination of the ground glass image, and the reflex mirror viewing device with its built-in magnifier the image can be conveniently viewed and focus adjusted from the front.

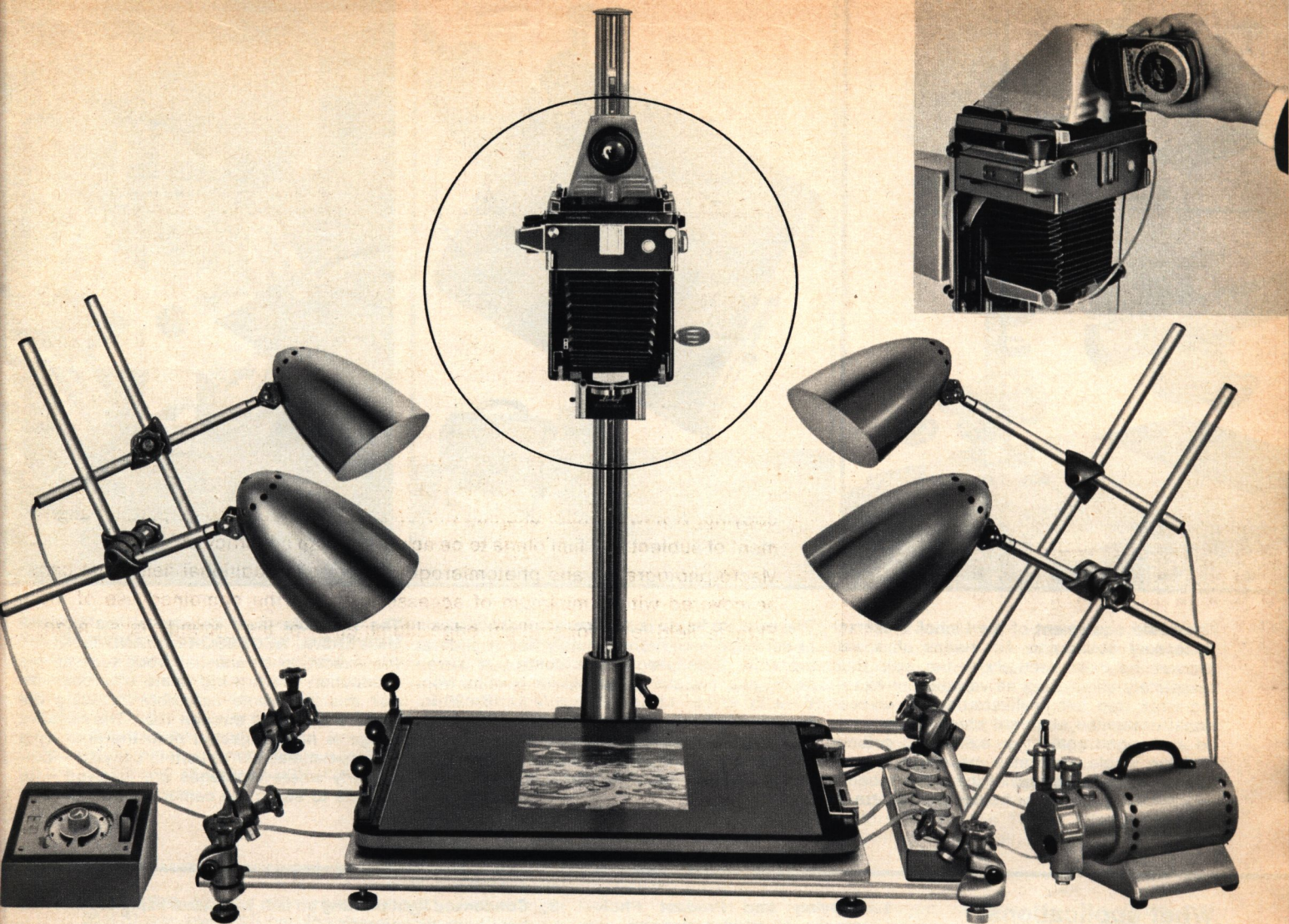
A new type of focusing hood with built-in magnifier eliminates the need for the focusing cloth, and by totally excluding extraneous light assures accurate exposure measurements even at extreme magnifications and camera extensions using spot measurement on the ground glass with standard CdS exposure meters such as the "Lunasix" or "Metrastar".

Only a single operation is needed to exchange the ground glass frame for an illuminating head. The camera lens is replaced by a Componon enlarging lens and the camera is then available for enlarging or reducing between the limits of 10:1 and 1:10. The vacuum printing plate proved in process reproduction is another useful tool. It assures absolute flatness of film or paper, when making masks, colour separations, line or screen positives for offset, silk-screen printing or borderless enlargements.

Last but not least a newly developed UV surface lighting unit provides a printing light for pre-coated offset printing plates and photographic tissues for indirect silk screen, true-to-scale plan copying and photocoated metal foils, for example for printed circuits or name plates. Covered with an opal glass, the LINHOF UV lighting unit provides an extraordinary even light and transmits light for contact printing from drawings, plans, radiographs and other transparent or translucent originals up to 12×16 in. Held at an angle by two clamps this diffusing surface also serves as support for line, screen, and film montages on a thin sheet of plastic sheeting as well as for retouching, or reducing backgrounds from screen positives.

The potential of the Reprocord system is astonishing. In many cases the results obtained are better than those obtained with highly specialized equipment.



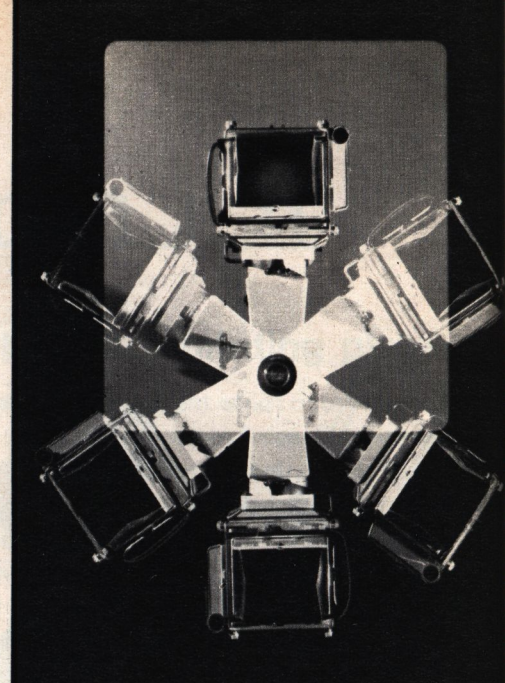
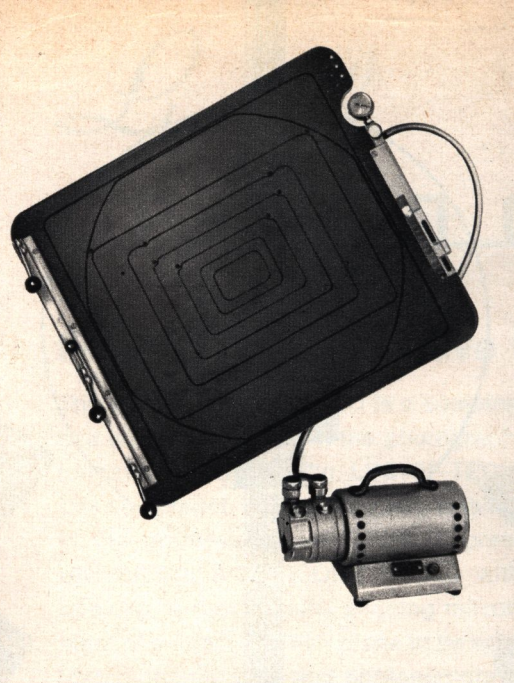
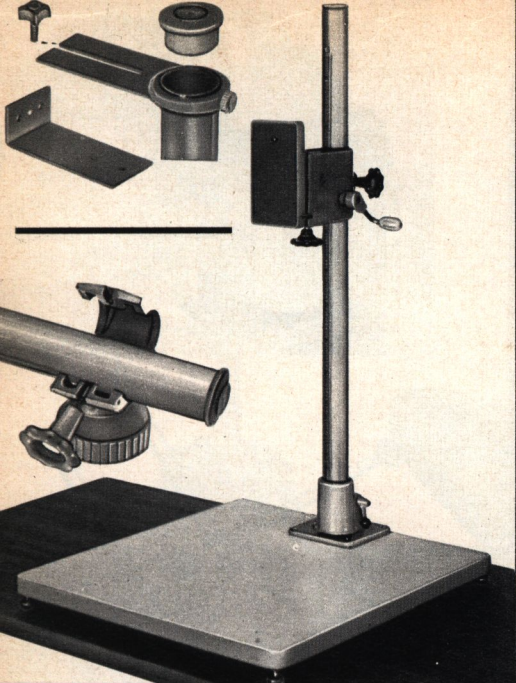


Why the LINHOF REPROCORD?

The growing popularity of offset, economical even for extremely small editions, led LINHOF to develop a practical system, covering the whole process from photograph to printed reproduction.

For letterpress, silk screen and offset printing, for industrial and professional undertakings and institutions, the LINHOF REPROCORD SYSTEM offers an economical self-contained method of producing printed matter on the premises with a minimum outlay of money and skilled manpower. The equipment will pay its way even if only used part time. The use of the contact screen method in conjunction with special auxiliary equipment for exposure determination both in the original exposure and in screening, extraordinarily simplifies the procedure. The LINHOF REPROCORD means independence of long delivery times and also takes care of the frequently important security aspect. Printing plates for instructions, information sheets

to clients and representatives, price lists, house journals, and many other printed documents of daily use can be produced quickly on the spot with the REPROCORD equipment inexpensively and expeditiously. In the bigger printing houses the REPROCORD SYSTEM can do valuable service in relieving the big cameras; for example in making colour separations from small transparencies, contrast and colour compensating masks, direct screen positives from original negatives etc. A point to be emphasized is that the 9×12 cm/4×5 in. TECHNIKA camera, as used in the REPROCORD SYSTEM, and with its accessories is also an extremely adaptable instrument for exacting technical photography. The same applies to the UNIVERSAL ACCESSORY STAND. Both TECHNIKA and STAND are frequently already in use and need only the addition of the REPROCORD special accessories.

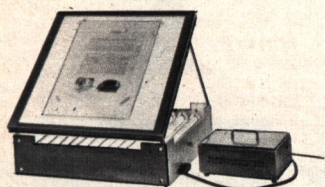


The basic equipment of the Linhof Universal Accessory Stand can, by means of a wall bracket, be fixed securely to the wall, thus completely eliminating all vibration in exacting work (top left in illustration). In exceptional cases the standard steel column can be exchanged against an extra long column and the whole apparatus moved to a horizontal position, the end of the column being supported by a special holder (left centre in the illustration)

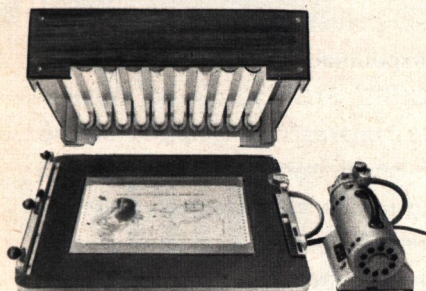
The vacuum frame is designed to hold originals or sensitive material absolutely flat. A slide at the side gives progressive control of seven rectangular vacuum channels for formats from 6×9 to 48×51 cm or 2¼×3¼ to 18×20 in. and an additional channel for circular screens, whereby the material is sucked into contact with the flat plate. The vacuum is produced by an electric pump.

The rotatable steel column of the LINHOF UNIVERSAL ACCESSORY STAND facilitates the execution of unusual work such as the production of very big scale enlargements. For this the whole assembly including the camera is rotated through 180°. The negative image is now projected onto the floor. It is also sometimes convenient in copying — particularly where montages are involved — to be able to swing the camera out of the way.

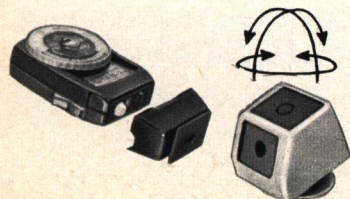
What applications can the REPROCORD SYSTEM offer?



1. **Copying and Product Photography of all descriptions** with direct determination of exposure, taking into account all operative factors, utilizing the light measuring and focusing bellows in conjunction with a high sensitivity exposure meter.
2. **Enlarging and reducing** with the Linhof Universal Accessory Stand, the Technika, and enlarging attachment, with vacuum frame; simultaneous screening is possible with the contact screen.
3. **Condensed light printing** on film and paper using the directed light from the enlarger.
4. **Transfer of Line and Screen images to Offset tissues** using the vacuum frame with the UV surface lighting unit.
5. **The making of printed circuits by copying with the Enlarger** and duplication of the working transparency right down to the master plate, all on one equipment.
6. **For silk screen:** General photography, making line negatives and positive print films, screen negatives, UV printing on pigment tissues and templates, enlargements of print, trade marks, etc.

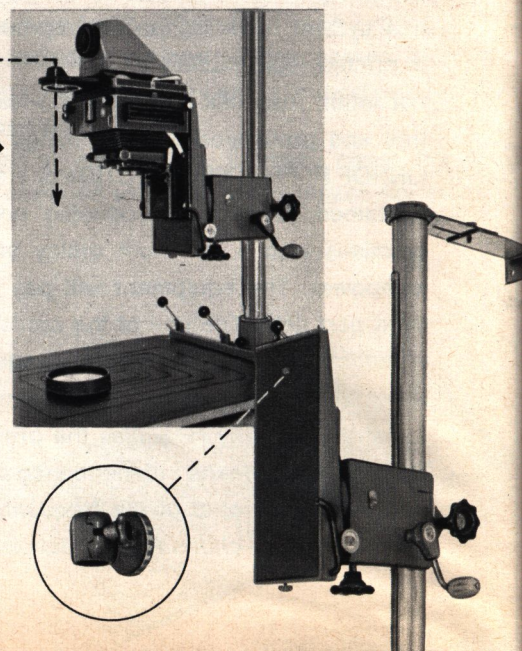


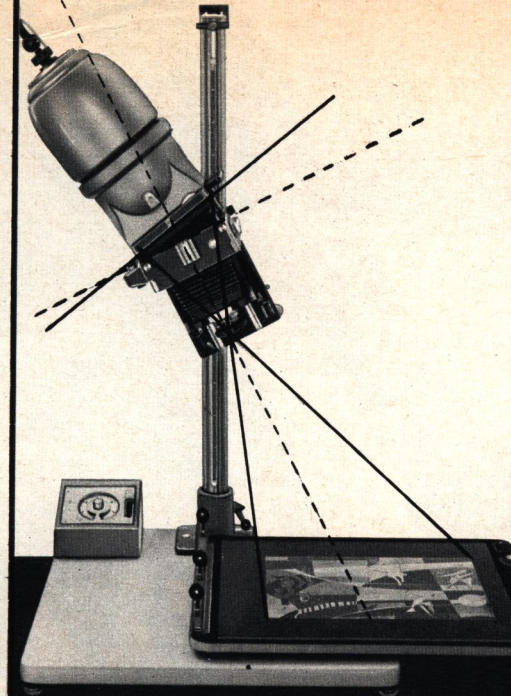
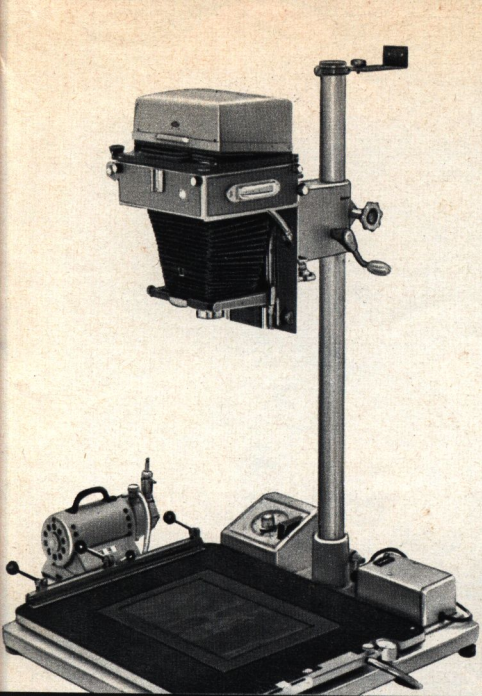
The **Parallel Alignment Mirror** for ensuring accurate parallelism of original and film plane in copying and enlarging in conjunction with levelling base (bottom right). Setting accuracy up to 1/10°. The Reversal Mirror Attachment need not be removed for insertion of the parallel mirrors. For the 9×12 cm / 4×5" KARDAN COLOR a special holder is used (bottom left).



UV surface lighting unit for contact printing and copying by transmitted light and — in conjunction with a montage table — for montage and retouching.

Reflex Photometer, for precision focusing and exposure determination (with the Lunasix) by spot measurement of highlights and shadows in enlarging, screening, directed light printing and in making colour separations.





Enlargements made with the LINHOF cold light illuminating head are notable for their exceptional richness of gradation and require little retouching. Because there is relatively little heat developed, the negative is safeguarded and its flatness ensured. Camera lenses, too, can be used without hesitation. Cold light illuminating heads are available for 6.5×9, 9×12 and 13×18 cm (2¼×3¼, 4×5 and 5×7 in.) formats.

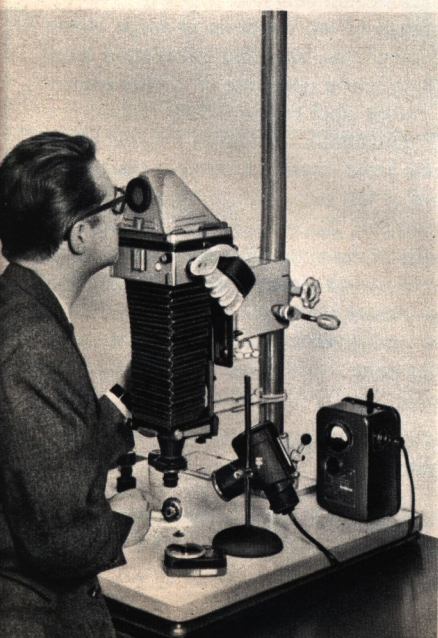
Rectification in enlarging from black-and-white negatives can be carried out with both the cold light and the condenser enlarging attachment. Here, even in enlarging, the wide range of adjustments of the TECHNIKA are of value. They eliminate the need for the troublesome job of slanting the masking frame. Moreover, by the application of Scheimpflug's rule excessive stopping down is rendered unnecessary.

The condenser enlarging attachment gives brilliant illumination and increased brilliance of gradation. It is particularly advantageous for technical photography; however it does require the use of a special enlarging lens, preferably the Componon. Colour enlargements can be made by either the additive or subtractive method, the latter in conjunction with the Agfacolor Head (top illustration), the former with the Triplex filter attachment (center illustration).

7. **Duplicating masked transparencies** with slide changer for 56×72 mm and 6×6 cm. Precise measurement of exposure at the ground glass using the light measuring and focusing bellows.
8. **Making dimensionally accurate copies** with the UV surface lighting unit as a plan copying unit in conjunction with the Linhof vacuum frame.
9. **Screened colour separations** using circular contact screens, thus saving the cost of separate screens by successive orientation of the one screen in four positions.
10. **Masked printing of radiographs** for contrast reduction in the

cone of light from the enlarger; reduction copying of radiographs for lecture and filing purposes.

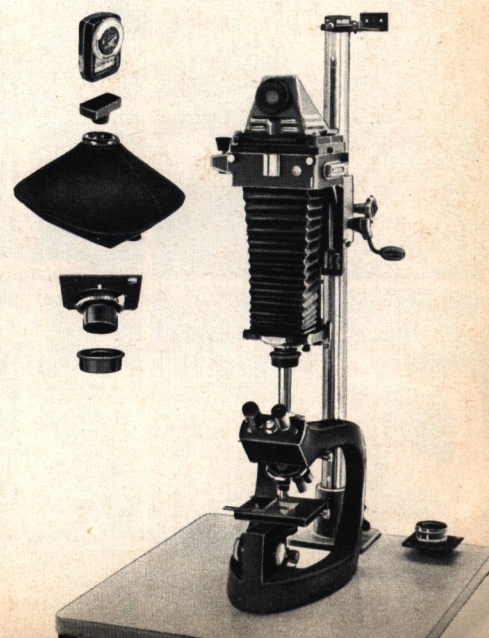
11. **Copying by transmitted light and film montage** with the UV surface lighting unit with opal diffuser and montage table.
12. **Rapid montage on offset printing plates without adhesives** using the Linhof vacuum frame and covering tissue and transparent plastic sheeting.
13. **Airbrush retouching** with compressed air from the vacuum pump. Pressure is variable up to 4 atmospheres.
14. **Macrophotography and photomicrography** with the Linhof Universal Accessory Stand with a minimum of accessories.

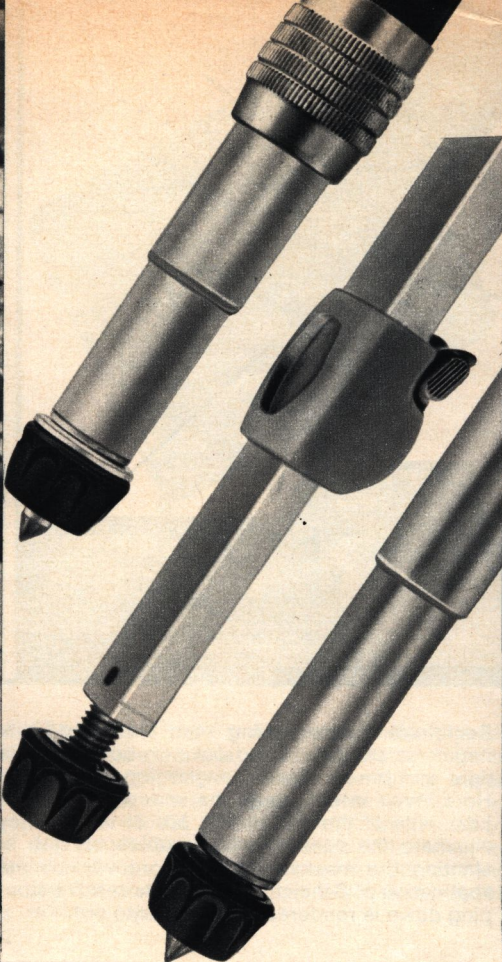
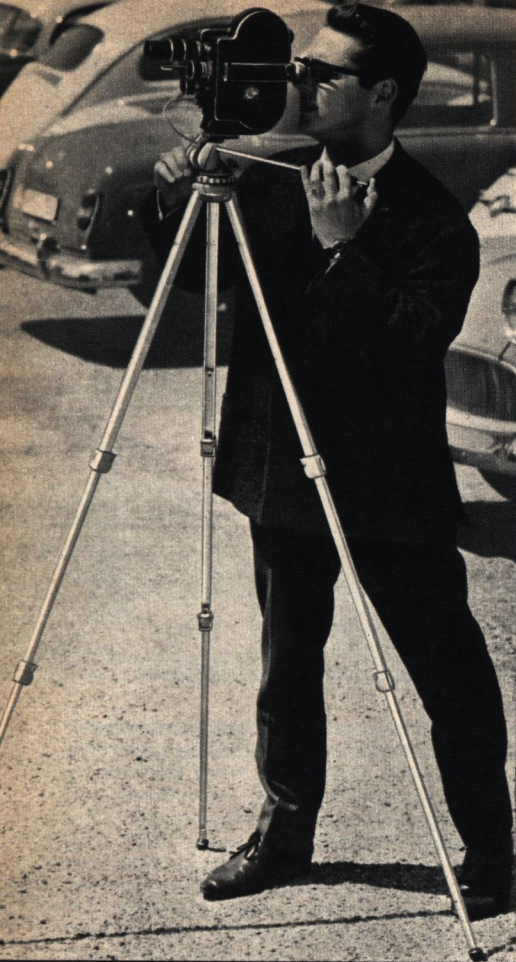


Macrophotography can be carried out very conveniently by use of the UNIVERSAL ACCESSORY STAND, the Reversal Mirror Attachment considerably facilitating focusing. Accessories required: macro tube and macro lens.

The Light Measuring and Focusing Bellows provides a simple method of determining exposure, since when using this method there is no camera extension factor to be taken into account. Measurements may be integrated or selective as desired.

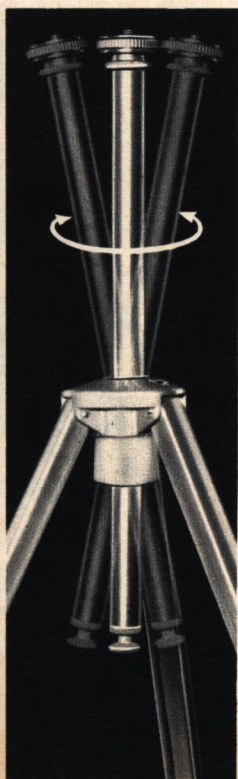
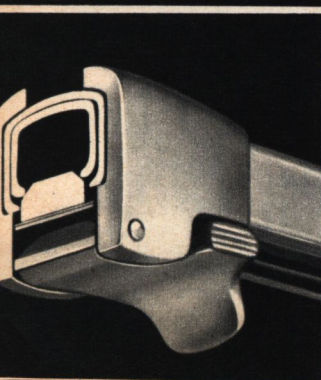
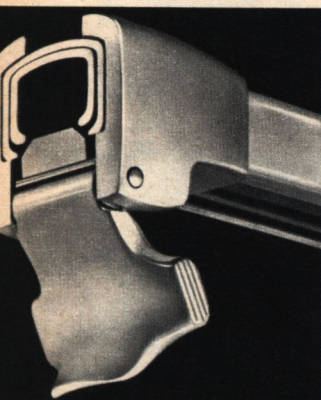
Photomicrography can be most successfully carried out with this equipment, the necessary light tight connection between camera and microscope being made by the two-section micro tube.





Linhof precision tripods

the sure way to better pictures



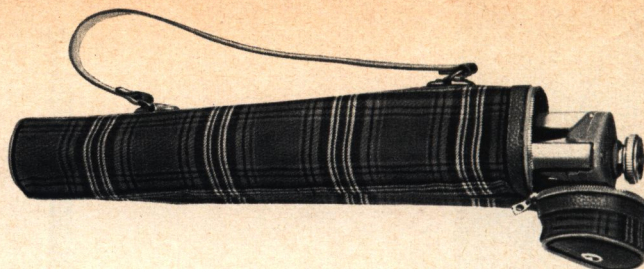
LINHOFF precision tripods and tripod heads are LINHOFF quality products. Their advanced design combines maximum stability with elegance. With the most comprehensive tripod range in the world, LINHOFF meets every need of the amateur, professional and of the cine world. Only with a modern precision tripod is it possible to use to the fullest the high efficiency of precision cameras.

LINHOFF tripods possess the decisive advantages of leg supports of large dimensions, carefully chosen materials, ample clamping area, assuring unequalled stability; with this a high degree of vibration damping and a minimum of torsion even at extreme tripod extensions is achieved. The center post of the COMBI tripod provides rapid levelling with simultaneous height adjustment. The quick internal clamp lever locking of the profile tripods and the new rapid internal locking of the tubular tripods provide ideal solutions to the problem of leg extension locking. Hard anodizing guarantees absolute resistance to corrosion, dispensing with the need for protective lacquers. The tripod feet are convertible from metal tips to rubber pads. Interchangeable plates provide choice of inch or metric threads, and a plastic insert gives secure grip for the camera with an easy release.

The range of LINHOFF tripod accessories, especially of tripod heads, meets every need, and makes a complete and continuous system.

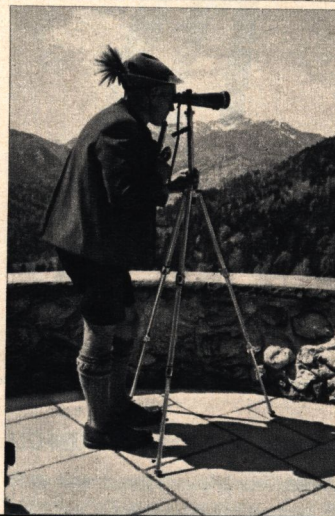
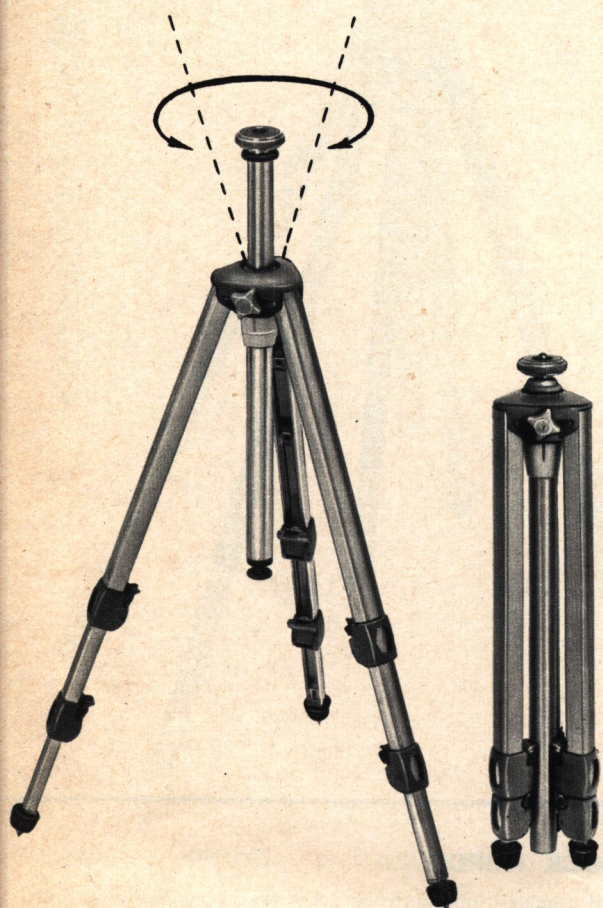
Outside left: the rapid internal clamping used in the COMBI Profile tripods has won a high reputation as an up-to-date, reliable system.

Left: The levelling center post of the COMBI tripods for rapid levelling and simultaneous height adjustment makes for quick operation.



The Mini COMBI tripod closes so small that it can easily be carried in a brief case.

For every LINHOF tripod there are canvas carrying cases with modern, elegant patterns, provided with carrying straps and zip fasteners. These cases permit convenient carrying and form a reliable protection for all LINHOF precision tripods.



MINI COMBI TRIPOD, 3-section,

this smallest of the LINHOF tripods, can easily be carried in a brief case. Its light construction has all the technical features of the LINHOF range: levelling center post, rapid internal clamping of the extension, reversible feet, hard anodized finish and interchangeable top plate. It is the ideal tripod for miniature cameras, single lens reflexes, and light $6.5 \times 9 / 2\frac{1}{4} \times 3\frac{1}{4}$ in. cameras.

MINI COMBI TRIPOD, 3-section, SPCK · Dimensions 17/52 in. Weight: 1350 gm.

Accessories: Tripod case RCS for tripod and tripod head, 8 in. center post RSA, telescoping center post 18 / $31\frac{1}{2}$ in. RVA.

Modern Tripods Make Any Camera More Versatile

A modern high-quality tripod is a prerequisite whenever the camera is to deliver pictures of more-than-average quality. LINHOF precision tripods help to obtain perfect results in the following specialized fields:

- Close-up and macro photographs requiring long extensions
- Long focus and tele shots
- Twilight and night exposures
- Scientific and industrial product photography demanding top-quality reproduction
- Use of long focus and Zoom lenses in motion picture photography

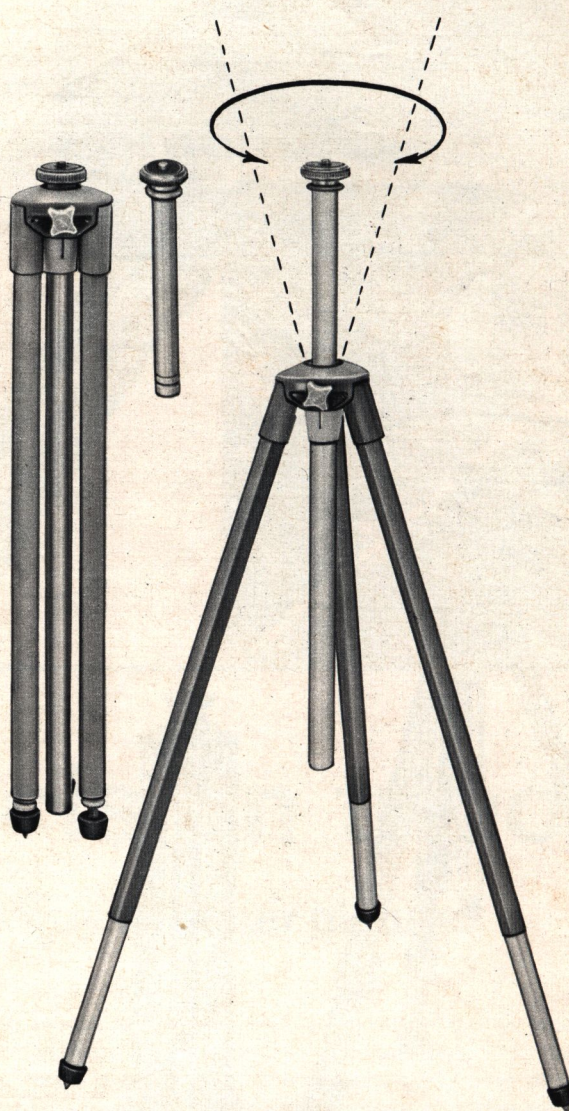
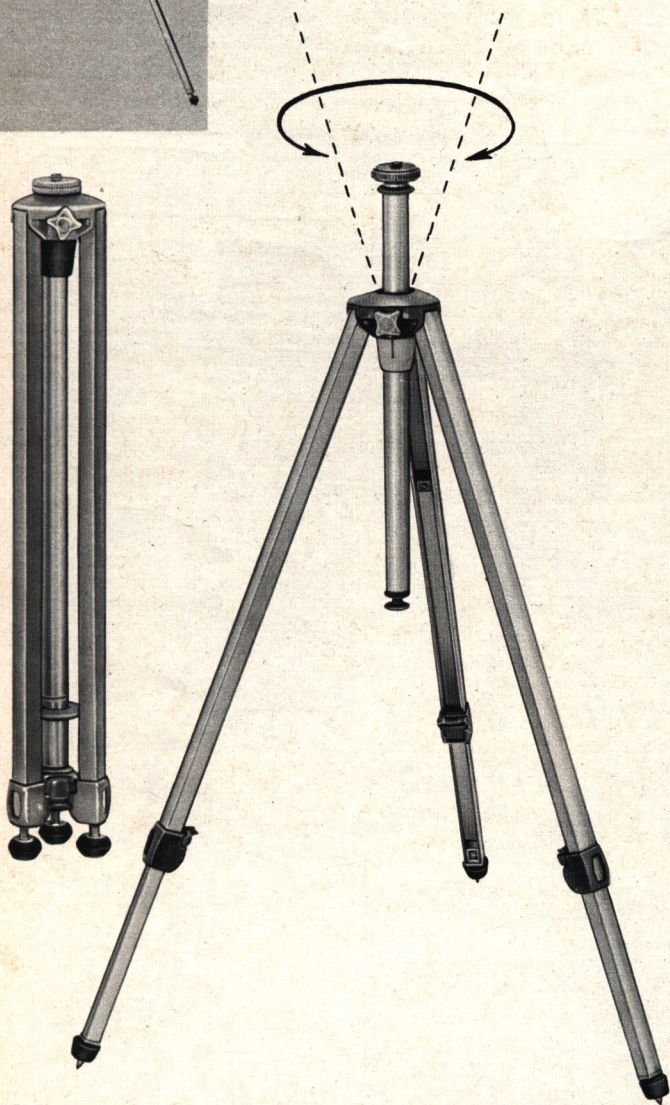
Linhof tripods also serve as an ideal support for high power binoculars and sighting scopes. In conjunction with one or two projector platforms, they make a steady and space-saving projector table.



MONOPOD

A valuable support for cameras up to 5×7 in., also a useful accessory for cine cameras especially when using zoom and telephoto lenses. Extension can be fixed in any position with the collar clamp.

MONOPOD SE · Dimensions: 23/61 in. · Weight: 590 gm.



COMBI STANDARD TRIPOD

A thousand times tested and approved this tripod could scarcely be surpassed in resistance to hard use. Like all LINHOF COMBI tripods it offers a maximum of convenience, with its practical levelling center post, which can be inserted upside down (top, left), it has rapid clamp levers and reversible tripod feet. In spite of its 65 in. extension the tripod closes to small dimensions and is easily carried. Photography close to the ground is facilitated by the use of the short center post without loss of stability.

Suitable for miniature cameras and for 6×6 cm and 6×9 cm / 2¼×3¼ in. cameras such as the Linhof Expert Camera and Technika 70.

COMBI STANDARD TRIPOD, 2-section SPCZ · Dimensions 24/56 in. Weight: 1300 gm.

Accessories: Case RCB for tripod and tripod head; 8 in. center post RSA; telescoping center post 18/31½ in. RVA; projector platform RTA.

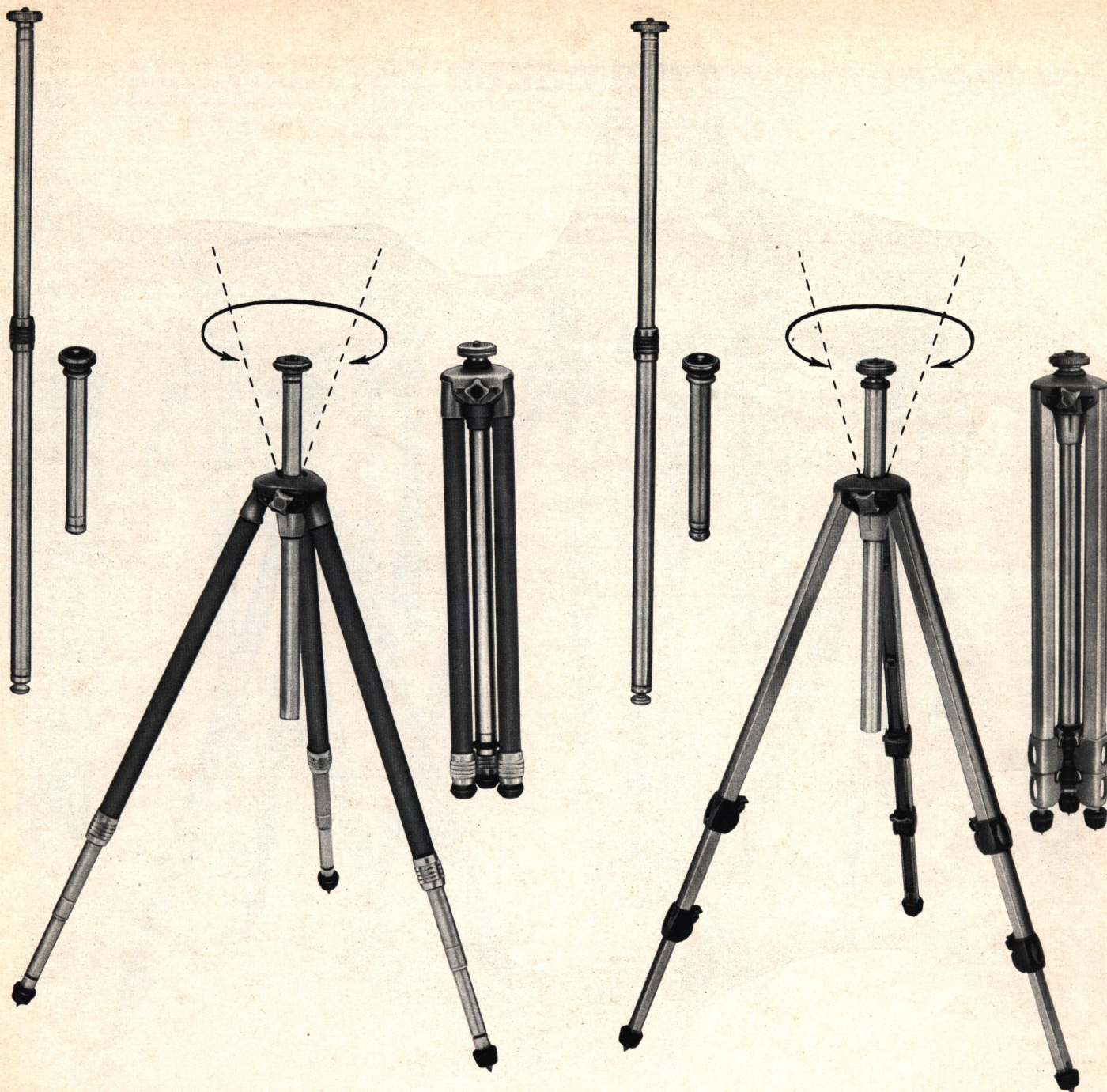
TWIST LOCK TRIPOD

This modern tubular tripod is, in its price bracket, a model of stability. The internal twist lock guarantees instant readiness by quick adjustment of the extensions. The LINHOF levelling center post gives rapid adjustment of the camera position. Other features include reversible tripod feet and corrosion-proof LINHOF surface finish.

This tripod is suitable for cameras up to 6×6 cm and for 8 mm cine cameras.

TWIST LOCK TRIPOD, 2-section SRCL · Dimensions: 21/55 in. Weight: 1200 gm.

Accessories: Case RCE for tripod and tripod head; 8 in. center post 18/31½ in. projector platform RTA.



COMBI-O TRIPOD

The tube is the dominant constructional feature for stability. It is used wherever utmost stability is needed. The COMBI-O TRIPOD has the same convenient features as the LINHOF U-PROFILE range: levelling center post, reversible tripod feet, hard anodized finish. The upper leg sections have a plastic covering which gives a good grip and is highly resistant to wear. The upper leg section is clamped by the efficient knurled sleeve method. This tripod is suitable for all miniature cameras, still cameras up to 6×9 cm and all 8 mm cine cameras.

COMBI-O TRIPOD, 3-section, SRC · Dimensions: 20½/60 in. Weight: 1470 gm.

Accessories: Tripod case RCC, 8 in. center post RSA, projector platform RTA.

COMBI-U-TRIPOD, 3-section

This is one of the favorites among the LINHOF tripods, with all the features of the COMBI series. The 3-section U-profile legs can be locked at any extension by the rapid internal clamp. Other features are the levelling center post, reversible tripod feet, hard anodized finish and quick change plate. The 3-section construction has the advantage that despite its long maximum extension it closes small and so it is easily transportable.

Suitable for miniature cameras and other still cameras up to 6.5×9 cm / 2¼×3¼ in. and all 8 mm cine cameras.

COMBI-U TRIPOD, 3-section SPCD

Also supplied in dark green anodized finish at no extra charge. Dimensions: 20/60 in. · Weight: 1485 gm.

Accessories: Tripod case RCC for tripod and tripod head, 8 in. center post RSA, telescoping center post 18/31½ in. RVA, projector platform RTA.

For the home movie maker

and particularly the Super 8 enthusiast, Linhof has produced tripods with permanently fixed heads. They are recommended to serious cine amateurs who work exclusively with a tripod.



CINE 8 TRIPOD

This is a very light tripod that can be carried anywhere. It has a fixed REPORTER PAN HEAD for individual panning and tilting motions. A built-in spirit level assures camera alignment. A sliding center post provides convenient height adjustment. The U-profile section legs are in two sections. Their extensions are locked with holding screws.

Suitable for 8 mm cine cameras and light miniature still cameras.

CINE-8 TRIPOD, 2-section, SPCA · Dimensions: 25⁵/₈/59 in. Weight: 1200 gm.

Accessories: Tripod case RCE. Projector platform RTA.

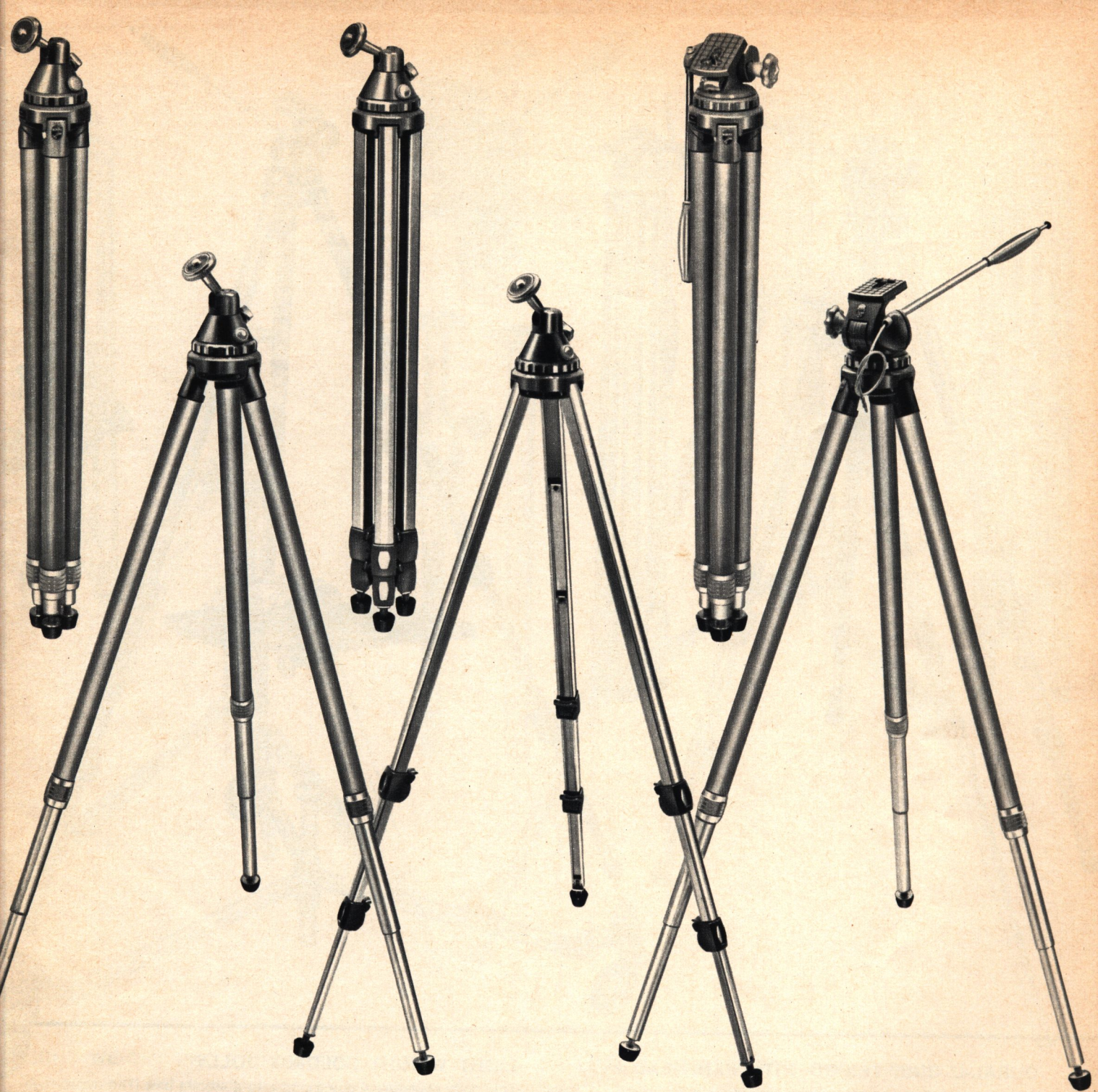
COMBI-REPORT TRIPOD

This tripod is the outcome of combining the 3-section COMBI Profile tripod with the well known Reporter Pan Head, and is a reasonably priced unit. It has all the features of the Combi tripods: levelling center post, rapid internal locking of the profile leg extensions, reversible tripod feet, hard anodized finish. The 3-section construction of the legs has the advantage that despite its long maximum extension it closes to small dimensions.

Suitable for miniature cameras, small cameras up to 6×9 cm / 2¹/₄×3¹/₄ in. and all 8 mm movie cameras.

COMBI-REPORT TRIPOD, 3-section, SPCDA. Dimensions: 21¹/₄/61 in. · Weight: 1790 gm.

Accessories: Tripod case RCC, Projector platform RTA.



SPECIAL-O TRIPOD WITH TILTPOD I

With fixed Precision Tilttop I, with degree scale for panning control and separate locking of pan and tilt motions.

The rigidity of the 3-section tubular leg construction, with rapid damping of vibration, will stand up to the most stringent demands. A plastic covering protects the top leg sections from scratches; the upper leg extension is locked by a knurled sleeve while an internal twist lock secures the lower leg extension. The tripod feet are reversible. For cameras up to a format of 6.5×9 cm / $2\frac{1}{4} \times 3\frac{1}{4}$ in. (e.g. Technika 70, Expert 70).

SPECIAL O-Tripod with Precision Tilttop I, 3-section SRFR. Dimensions: 30/65 in. • Weight: 2100 gm.

Accessories: Tripod case RCB.

SPECIAL-O TRIPOD WITH PAN HEAD I

With permanently fixed Amateur Pan Head I: large size top plate for camera attachment, adjustable handle for left or right hand operation, attachable cable release (extra). Tilting motion with con-

venient locking for camera levelling, panning motion with scale. Separate locking device. Suitable for cameras up to 6.5×9 cm / $2\frac{1}{4} \times 3\frac{1}{4}$ in. especially for 8 mm movie cameras.

SPECIAL-O TRIPOD with Amateur Pan Head I, 3-section, SRKP. Dimensions: $28\frac{1}{2}/64$ in. • Weight: 2250 gm.

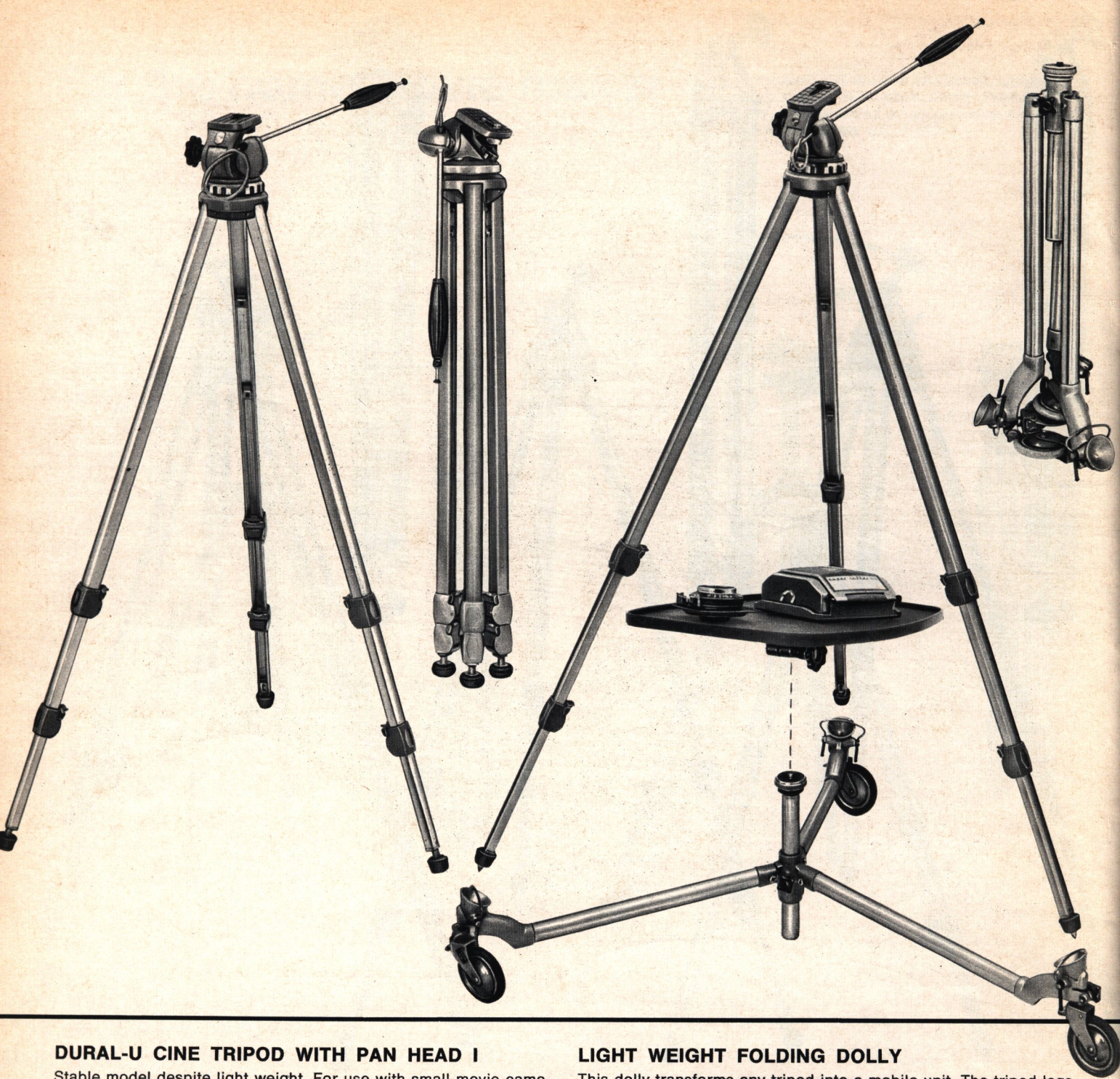
Accessories: Tripod case RCB, 21 in. cable release with rotatable nipple ZAFK, or with rotatable nipple and cylindrical thread ZAFM.

DURAL-U TRIPOD WITH TILTPOD I

With permanently fixed Precision Tilttop I, as described in connection with another model. Notwithstanding its light weight, this 3-section tripod is very rigid. Extensions are locked with the extremely reliable rapid clamp levers. Used in conjunction with the small tripod dolly it is ideal for mobile work. Suitable for medium format cameras up to 6.5×9 cm / $2\frac{1}{4} \times 3\frac{1}{4}$ in.

DURAL-U TRIPOD with Precision Tilttop I, 3-section, SPFR. Dimensions: $29\frac{1}{2}/67\frac{1}{2}$ in. • Weight: 1900 gm.

Accessories: Tripod case RCB.



DURAL-U CINE TRIPOD WITH PAN HEAD I

Stable model despite light weight. For use with small movie cameras. In unison with the small tripod dolly, it forms an ideal unit for mobile work. The LINHOF PROFESSIONAL PAN HEAD I is permanently built into this model, giving independent locking to panning and tilting motions. A spirit level for camera levelling and scales are provided for both movements. Extensions are clamped by the reliable lever lock system. Tripod feet are reversible, metal tips to rubber feet.

Suitable for all 8 mm cameras with zoom lenses and still cameras up to 6×9 cm / 2 1/4 × 3 1/4 in.

DURAL-U CINE TRIPOD with Amateur Pan Head I, SPK.

Dimensions: 27/65 in. · Weight: 2200 gm.

Accessories: Tripod case RCE.

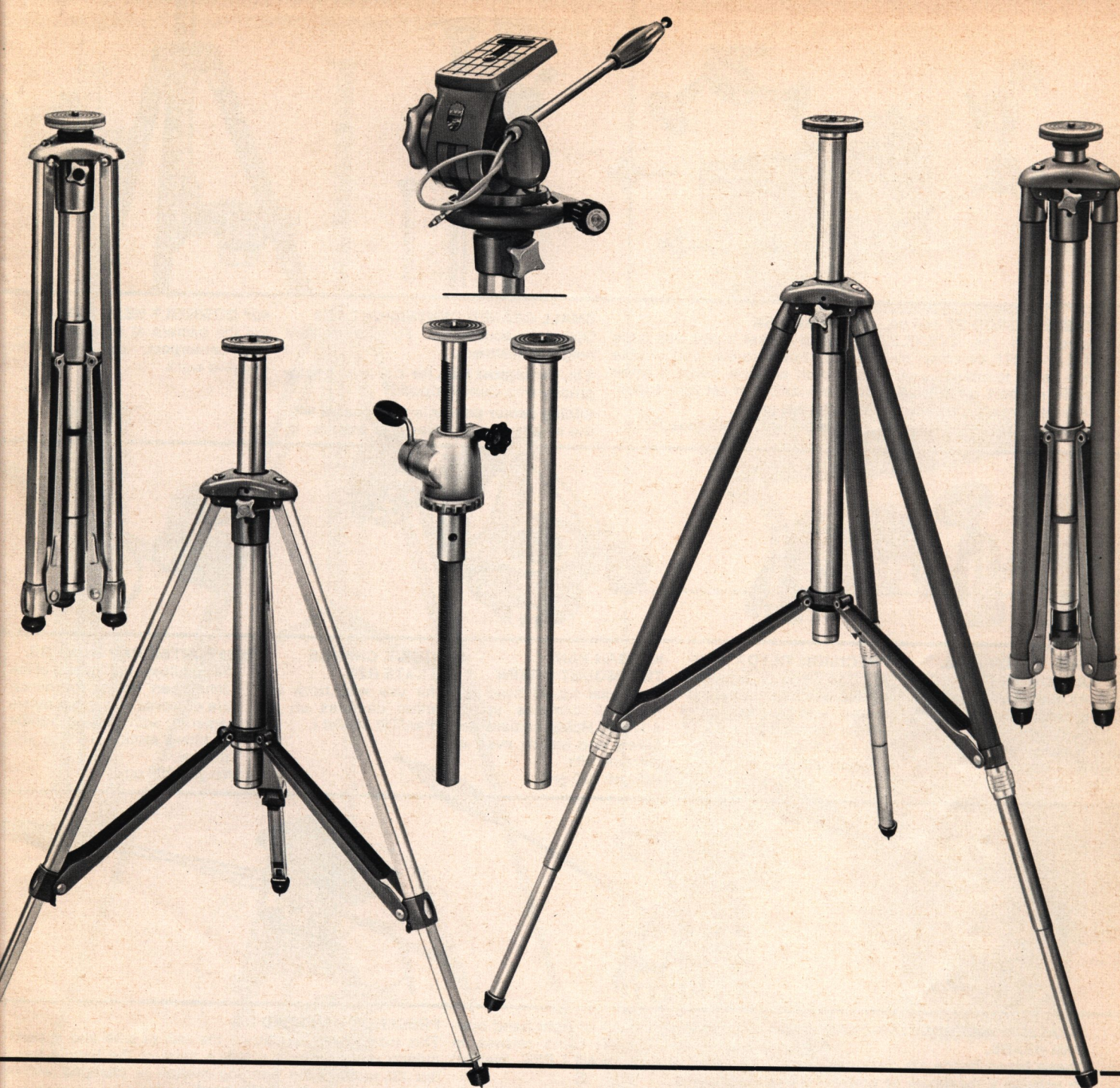
LIGHT WEIGHT FOLDING DOLLY

This dolly transforms any tripod into a mobile unit. The tripod legs are secured by spring tensioned clips. With the camera mounted the folding dolly becomes a useful aid to low angle views. Rigidity and freedom from vibration are remarkable. When folded, the dolly is only 20 inches long, and is easily carried. Rotation and swivelling can be locked on all three casters. In conjunction with the Combi series and other light weight tripods the Folding Dolly is a valuable accessory. The sliding center post of the dolly, with a projector platform mounted makes a very useful accessory tray for flash equipment, lenses etc.

LIGHT WEIGHT FOLDING DOLLY, SWK.

Dimensions: (closed) 20 in. · Weight: 1430 gm.

Accessories: Tripod case RCN. Projector platform RTA.



LIGHT WEIGHT PRO TRIPOD SPR

The outstanding feature of this tripod are the umbrella-like supports which brace the legs against the center column, thereby achieving great stability. The sliding center post is interchangeable with a geared center post. The 2-section leg extensions are clamped by rapid locking levers. Tripod feet are reversible. The large top plate has a Delrin surface for secure grip and easy release of the camera. It may be exchanged for a Mounting Head. This tripod is also available in dark green anodized finish at no extra cost. Suitable for single-lens reflexes and cameras up to 9 × 12 cm / 4 × 5 in. format.

LIGHT WEIGHT PRO TRIPOD, SPR.

Dimensions: 24/59 in. • Weight: 2000 gm.
With geared center post 27/67 in. • Weight: 2800 gm.

Accessories: Small geared center post REA, 30 mm Mounting Head, RZV for small geared center post, 35 mm Mounting Head RZW for sliding center post. The Mounting Heads serve to attach the Cine Gyro Head and all tripod heads with a base plate diameter of 77 mm.

Tripod case RCG for tripod, sliding center post and 3-Way Head II, Tripod case RCM for tripod, geared center post and 3-Way Head II, Projector Platform RTB for sliding centerpost. Projection Platform RTK for geared centerpost.

DE LUXE STUDIO TRIPOD, 2- and 3-extension.

Great working height, extreme stability and low weight are the characteristics of this tripod, whose rigidity is derived from the umbrella type supports of the legs. The sliding center post is interchangeable for the geared center post REA, and the large top plate has a Delrin surface. The 77 mm Mounting Head can alternatively be used with both models in place of the interchangeable top plate. The bottom leg section, 3-section model, is locked by an internal twist-lock clamp, the middle section by a knurled sleeve. Suitable for cameras up to 9 × 12 cm / 4 × 5 in.

DE LUXE STUDIO TRIPOD, 2-section SRRZ

Dimensions: 27¹/₄/60¹/₂ in. • Weight: 2400 gm. With geared center post, 30/70 in. • Weight: 2930 gm.

DE LUXE STUDIO TRIPOD, 3-section SRRD

Dimensions: 24³/₄/80 in. • Weight: 2750 gm. With geared center post, 27¹/₂/88 in. • Weight: 3270 gm.

Accessories: For SRRZ and SRRD the small geared center post REA, tripod case RCF for tripod and sliding center post and 3-Way Head II, projector platform RTK for geared center post. The Mounting Heads (RZV/RZW) can be used in the same way as described under Light Weight Pro Tripod.

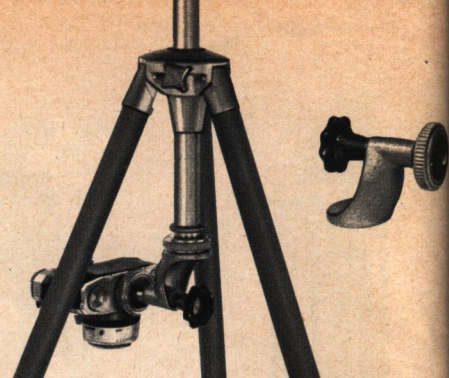
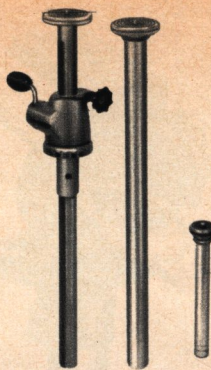
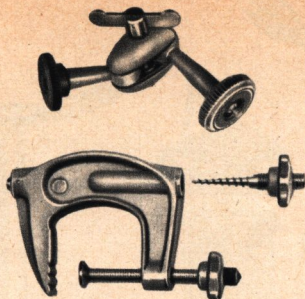


TABLE TRIPOD ST can be used with the **DOUBLE BALL JOINT** or other tripod heads to provide a versatile support for still and cine cameras, especially in close-up work.

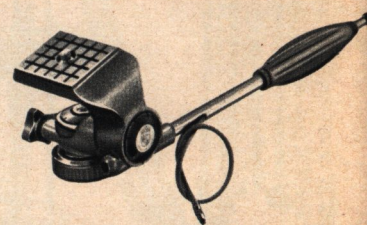
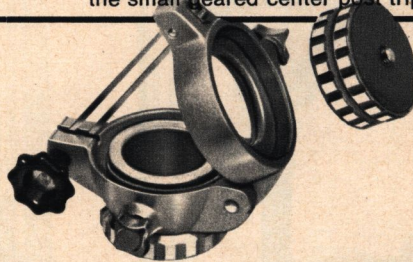
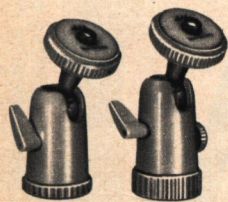
UNI-CLAMP SK
Universal pocket tripod with table clamp, wood screw, and double ball joint; an ideal support when it is impossible to set up a tripod. Weight: 590 gm. Accessories: Canvas case RZO.

SMALL GEARED CENTERPOST REA
Optional accessory. For convenient height adjustment.

8 in. Centerpost RSA for low level photography with Combi tripods.

Sliding center post, interchangeable with the small geared center post tripods.

90° DOWNTILT HEAD RZI for fixing the camera at right angles to the centerpost, particularly in copying work.



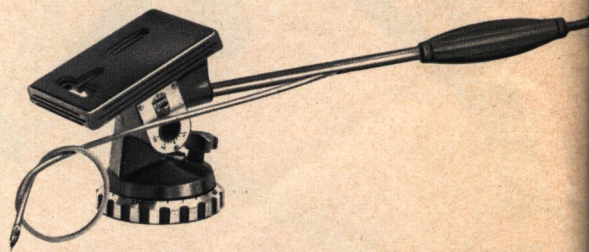
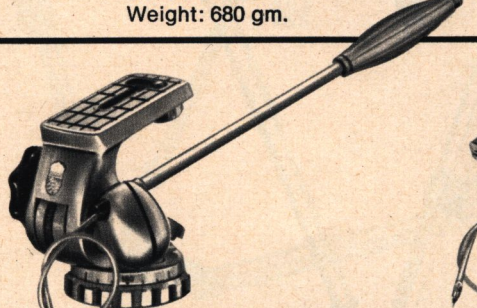
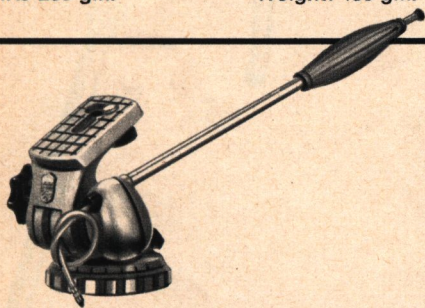
MINI TILTROP RKM, JUNIOR TILTROP RKJ
All metal ball-and-socket heads of outstanding stability. Weight: RKM 200 gm. RKJ 235 gm.

PRECISION TILTROP I RKP.
A tripod head of excellence for medium format cameras and normal focal length lenses up to 9×12 cm / 4×5 in. Weight: 430 gm.

KARDAN PAN/TILT MOUNT I RKPN
A special tripod head for monorail cameras up to 4×5 in. Holds camera securely and steady even at extreme tilts. Weight: 680 gm.

QUICK CHANGE PLATE RZS
for use with track and other cameras on the Pan/Tilt Mount I.

REPORTER PAN HEAD RR, the smallest and lightest of the Linhof pan heads for miniature cameras and 8 mm movie cameras, with locking handle for tilting motion, built-in spirit level. Weight: 300 gm.



AMATEUR AND PROFESSIONAL PAN HEADS.

These tripod heads are designed to provide a maximum of convenience in operation. Tilt and panning motion are separately locked, the handle is adjustable

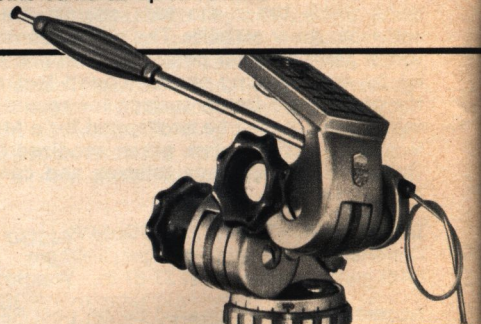
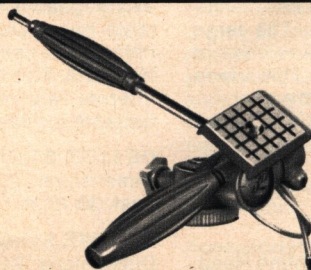
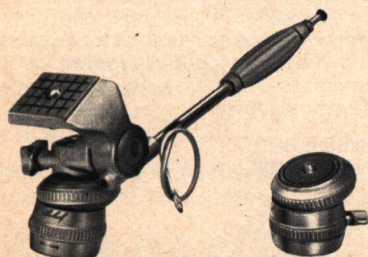
through a ball joint, for left or right hand operation. Built-in spirit level; cable release in handle. **AMATEUR PAN HEAD I RPK**, Weight: 600 gm.

PROFESSIONAL PAN HEAD II RPM, Weight: 800 gm.

Accessories for RPK and RPM: 21 in. cable release with rotatable nipple ZAFK.

PRECISION PAN HEAD RN

This tripod head has stood the test of time and is particularly reasonable in price. A twist of the handle locks the tilt motion, the panning motion is clamped with a locking knob. Built-in spirit level. Weight: 620 gm. For still cameras up to 9×12 cm / 4×5 in. and cine cameras up to 16 mm.



REPORTER PAN HEAD WITH LEVELLING BASE RRN

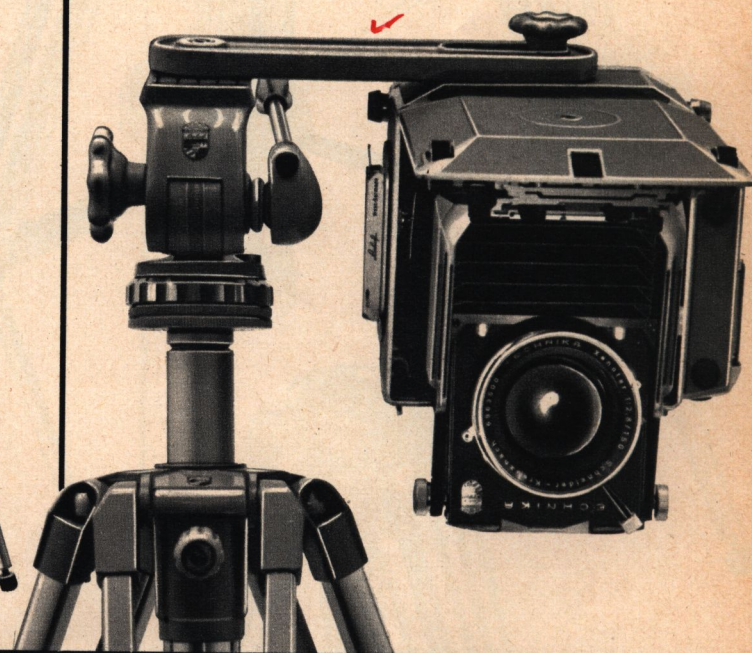
Combining the features of the Reporter and the Levelling Head, this tripod head facilitates rapid levelling particularly when used on tripods with a fixed centerpost. Weight: 480 gm.

3-WAY PAN HEAD I RRD

A development from the Reporter Head with an additional lateral tilt for rapidly switching the camera from vertical to horizontal format. The locking knob for the panning motion can be exchanged for a special handle RZSG. There is a built-in spirit level. Weight: 350 gm.

3-WAY PAN HEAD II RPD

This model, too, combines the advantages of ball-and-socket and tilttop. The pan handle is adjustable through 360° and there are 2 built-in spirit levels. Weight: 1200 gm. For still cameras up to 9×12 cm / 4×5 in. and 16 mm cine cameras.



TWIN-SHANK PROFILE TRIPOD "EXPERT" SPD

This tripod has gained recognition in an incredibly short time. By the systematic use of up-to-date light-weight construction methods a tripod has been produced that is ideal for photographers who spend much time travelling. Therefore the weight of their equipment has to be kept to a minimum. The broad seating of the double shank attachment to the head, together with the supports to the center post, has achieved unequalled rigidity. One of the center supports is detachable to enable the tripod to be adjusted to uneven ground or set up in confined spaces. The lower legs can be rapidly and securely locked at any extension with eccentric lever clamps. The tripod feet have reversible metal tips and rubber pads.

The large top plate has a Delrin surface to ensure secure seating and easy release of the camera.

Suitable for: EXPERT CAMERA, LINHOF COLOR 6.5×9 cm / 2 1/4×3 1/4 in., SUPER TECHNIKA 9×12 cm / 4×5 in., and monorail cameras up to 9×12 cm / 4×5 in. format, as well as cine cameras and small television cameras.

Dimensions with sliding centerpost 32/73 in. • Weight: 3200 gm.

Accessories: Tripod case for tripod with 3-way Pan Tilt Head RCP, Small Geared Centerpost REA, Projector Platform for Sliding Centerpost, RTB, Projector Platform for Small Geared Center Post RTK. 35 mm Mounting Head for Sliding Center Post RZW, 30 mm for Geared Center Post REA: both mounting heads accept the Cine Gyro Head and all tripod heads with 70 mm diam. baseplate. Outrigger plate RZC for mounting camera upside down to achieve extreme lowering of standard.



TWIN-SHANK PROFILE TRIPOD P

A special model of the Twin-Shank Profile type. It has a pneumatically controlled sliding center post, and therefore has the advantage, that in case the sliding center post is inadvertently released, the camera will not slide down with force on to the tripod head. The slide will be checked by air pressure in the tube of the center post. The pneumatic brake requires no servicing. It is important when using delicate instruments such as television cameras or cine and slide projectors. In all other respects the P-type tripod is identical with the TWIN-SHANK PROFILE TRIPOD described on page 69.

TWIN-SHANK PROFILE TRIPOD P, SPPD

Dimensions: 32/73 in. • Weight: 3500 gm.

Accessories: Tripod case RCP for tripod with 3-way Pan Tilt Head. Projector Platform RTB, Mounting Head RZW for Cine Gyro Head and all tripod heads with 70 mm diam. base plate.

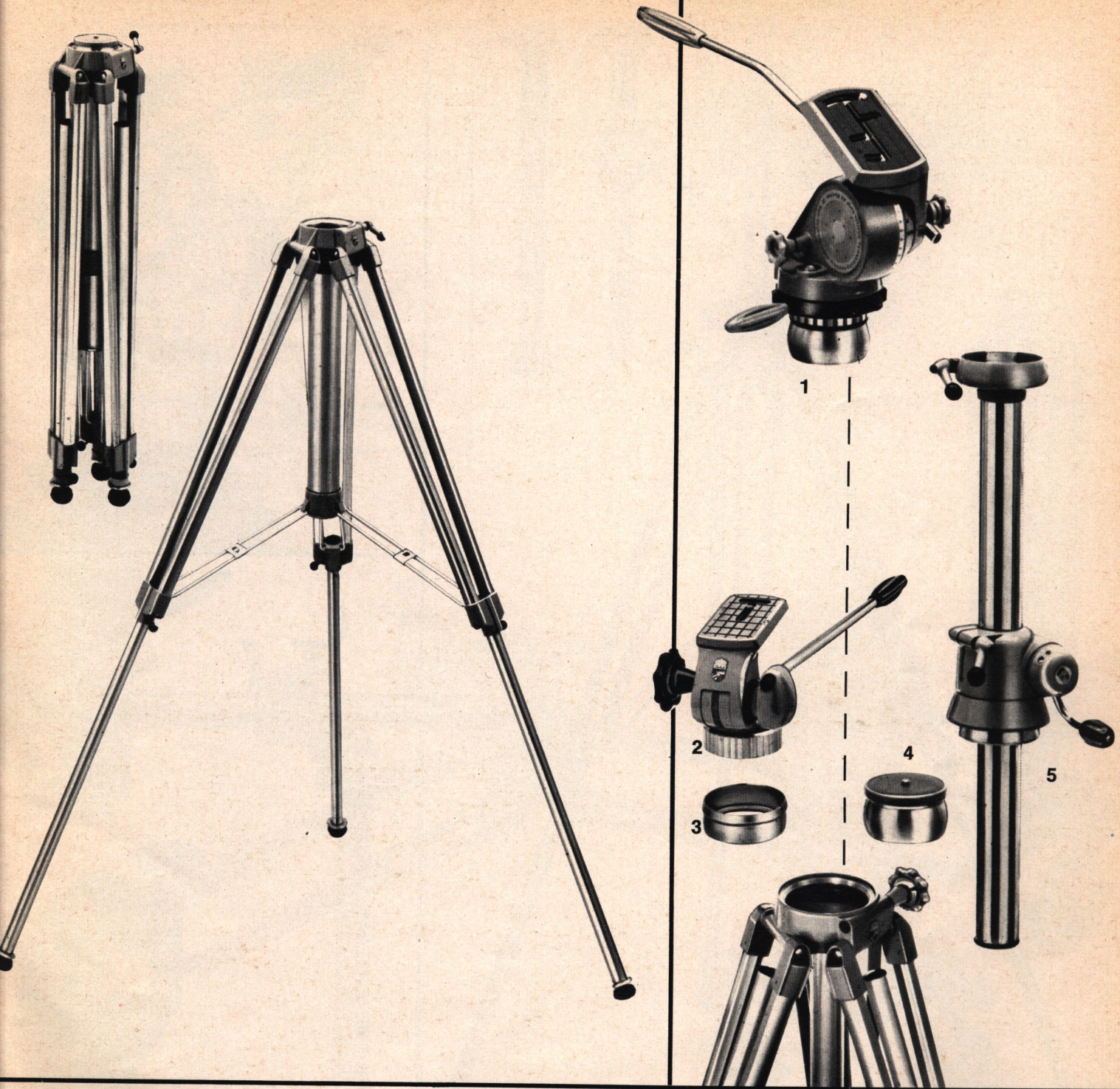
LIGHT WEIGHT PRO TRIPOD P

This is a pneumatically controlled version of the LIGHT WEIGHT PRO TRIPOD, and is recommended to all photographic and cine amateurs who safeguard their valuable equipment against an inadvertent release of the center post lock. In all other respects it is identical with the Light Weight Pro Tripod described on page 67.

LIGHT WEIGHT PRO TRIPOD P, SPPR

Dimensions: 24/59 in. • Weight: 2200 gm.

Accessories: Tripod case for tripod with 3-way Pan Tilt Head RCP, Projection Platform RTB.



HEAVY DUTY BALL SOCKET TRIPOD

The ideal tripod for the up-to-date cinematographer. The growing popularity of the Professional tripods and the experience in light tripod design gained in the development of the TWIN SHANK PROFILE TRIPOD led to the construction of the HEAVY DUTY BALL SOCKET TRIPOD. It incorporates all the features desired by the professional photographer and cinematographer. The rigid aluminium twin-shank profile construction, together with the large-dimensioned tripod head, assures stability and maximum freedom from vibration which is fully maintained even at maximum extension. The reason for this lies in the exceptionally long bearing surface for the sliding lower leg, the reliable eccentric clamp and the (detachable) umbrella-form bracing. The tripod feet can be quickly changed from rubber pads to metal tips. The mounting aperture of the tripod top is designed specially to accept the Two-Way-Gyro Head enabling the latter to be quickly and surely oriented without disturbing the tripod leg spread or extension. By the use of the supplementary

components shown, all appropriate tripod heads, as well as the large geared center post, can be fitted to this tripod.

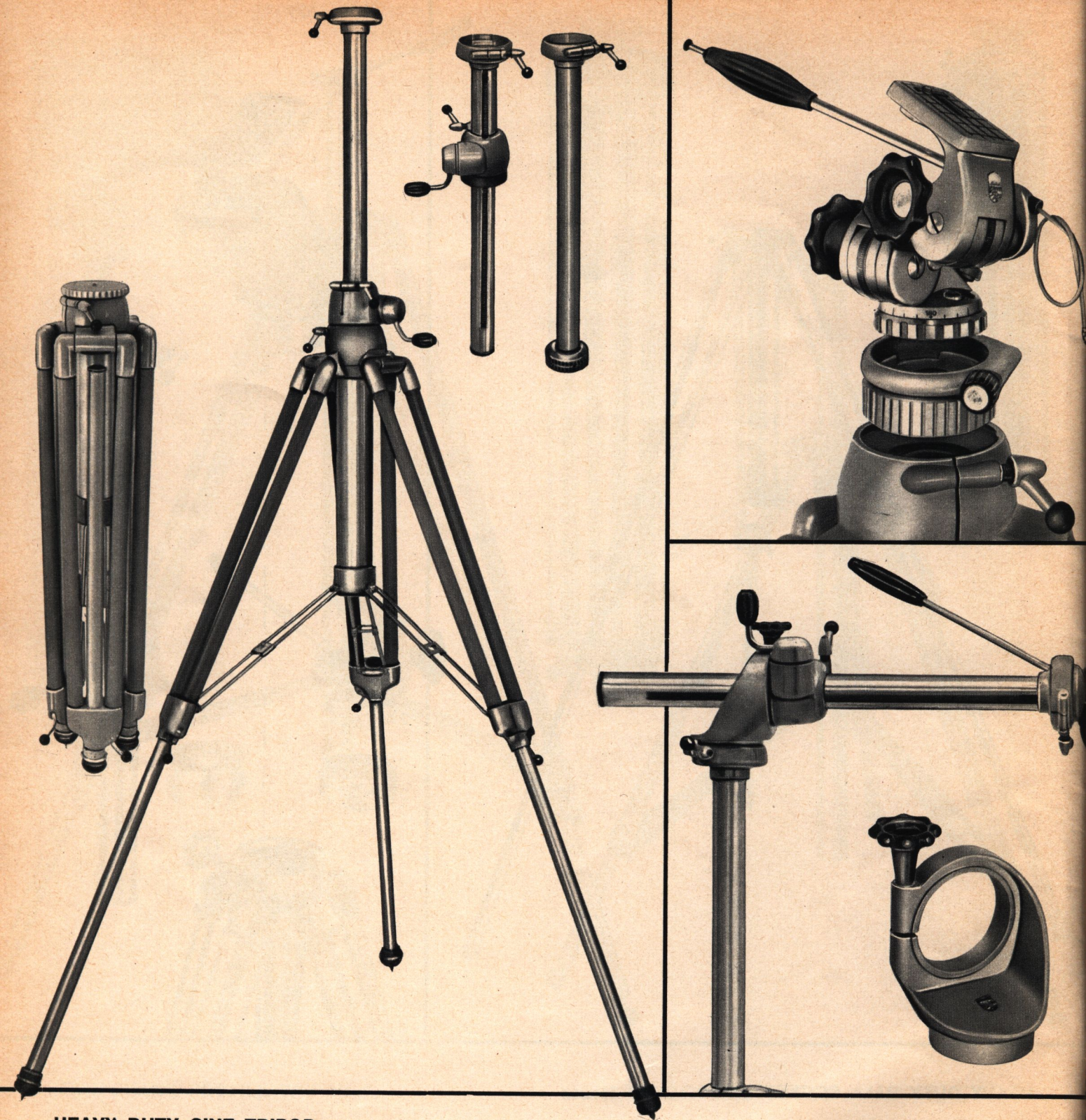
HEAVY DUTY BALL SOCKET TRIPOD SKA

Weight: 5500 gm.; dimensions: 35/59 in.;

with large geared center post 84 1/2 in., with large geared center post and extension column 110 in. Accessories: Case for heavy duty ball socket tripod and 2-way Gyro Head RCU.

Suggested attachments:

THE TWO-WAY GYRO HEAD (1) attached by direct insertion into the socket. The De Luxe Professional Pan Head III RPG (2) and all LINHOF TRIPOD HEADS having a 90 mm diam. base plate, attached by means of the adapter sleeve RZKZ (3). Levelling Camera Base with 3/8" tripod screw RZKK (4). Large Geared Center Post REB (5) with adapter ring RZKA.



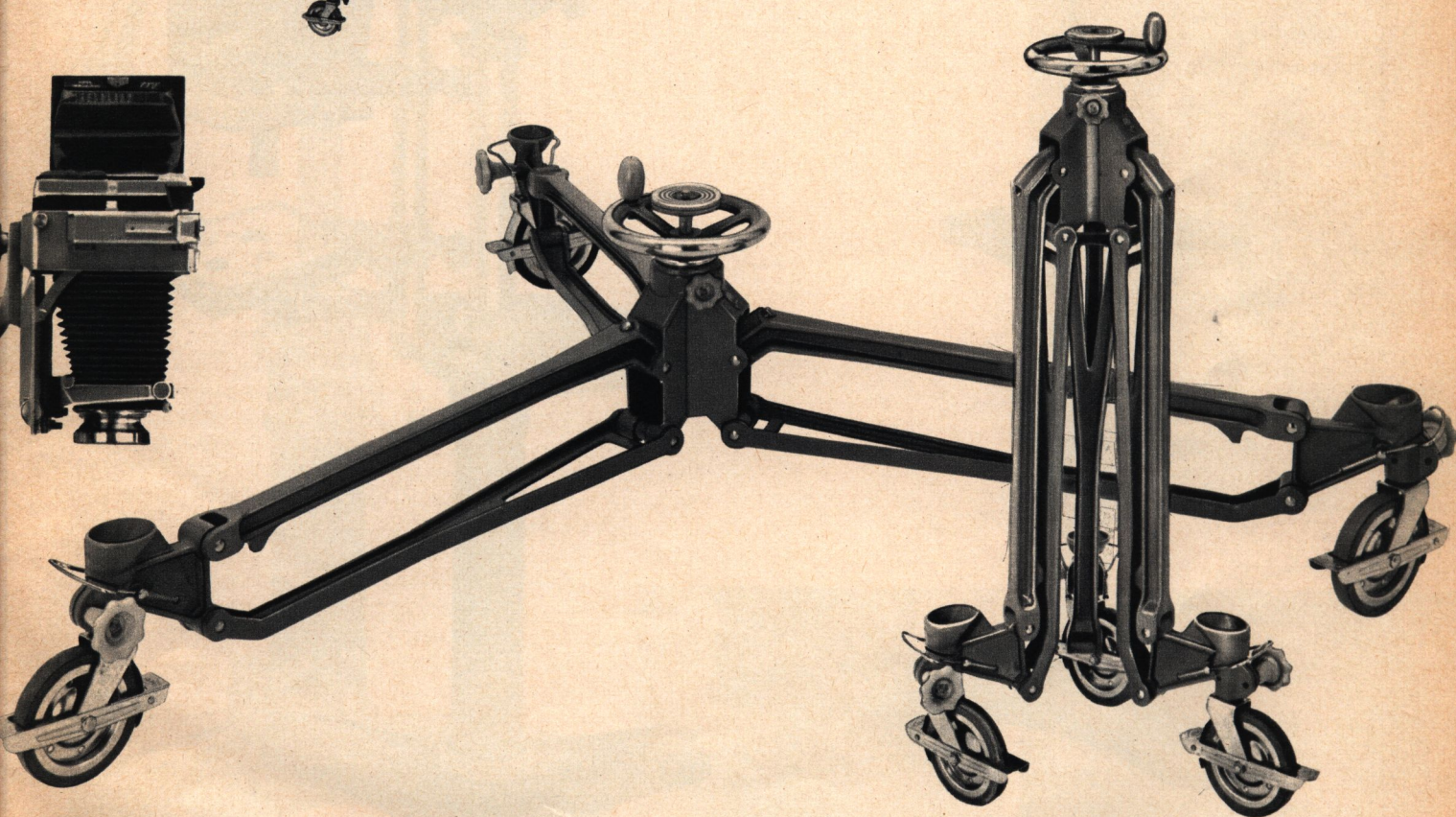
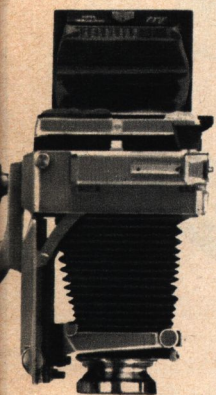
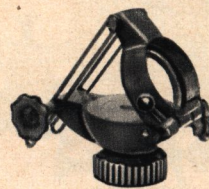
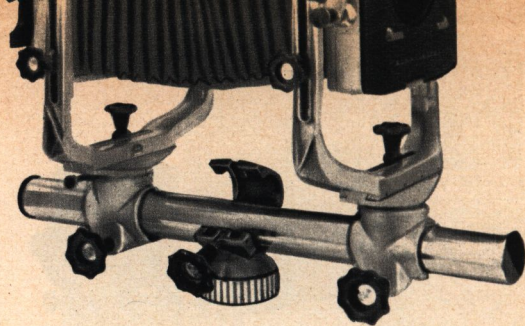
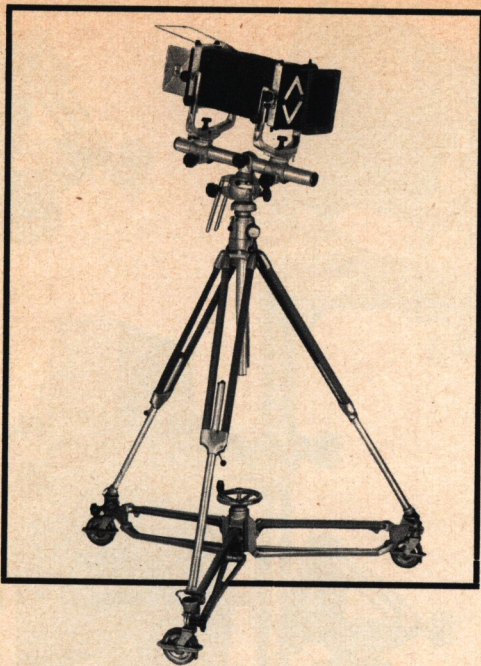
HEAVY DUTY CINE TRIPOD SHP.
HEAVY DUTY PRO TRIPOD SRP

These are supplied in two types: Twin-shank natural seasoned ash or corrosion proof aluminium tube with a plastic covering. Sturdy twin shanks, well spread and attached to a large dimensioned tripod top, in conjunction with central supports guarantee maximum freedom from vibration even with heavy cameras. These central supports can be removed when working in confined situations, particularly in corners. The leg extension can be locked in any position by eccentric clamps. The legs are provided with a series of colored markings to facilitate equal leg extension. The tripod feet are reversible from rubber pads to metal tips.

Dimensions: 36/61 in.

Weight: Heavy Duty Cine Tripod 7800 gm.
 Heavy Duty Pro Tripod 7300 gm.

Accessories for all tripods: Large Geared Center Post, REB, 24 in Extension Column RVB, Reducing Mount 90/70 mm diam. ZRI, 90° Downtilt Head RZO, Projector Platform RTE, Projector Platform RTZ: Tripod case for De Luxe Twin Shank Tripods with Heavy Duty Levelling Pan Tilt Head RZH, for De Luxe Twin Shank Tripods with Heavy Duty Levelling Pan Tilt Head and Geared Center Post RCJ. Tripod Case for Heavy Duty Tripods with Heavy Duty Levelling Pan Tilt Head RZK, Tripod Case for tripods with Geared Center Post and Heavy Levelling Pan Tilt Head RZL.



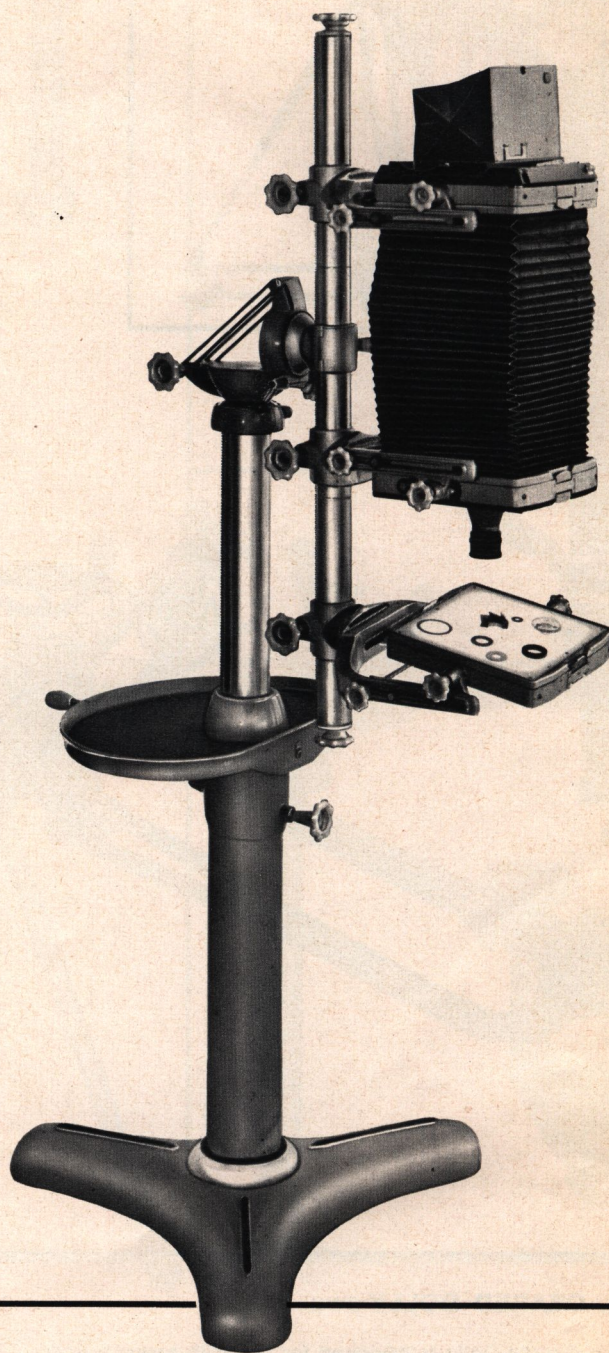
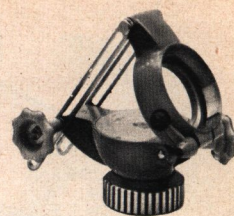
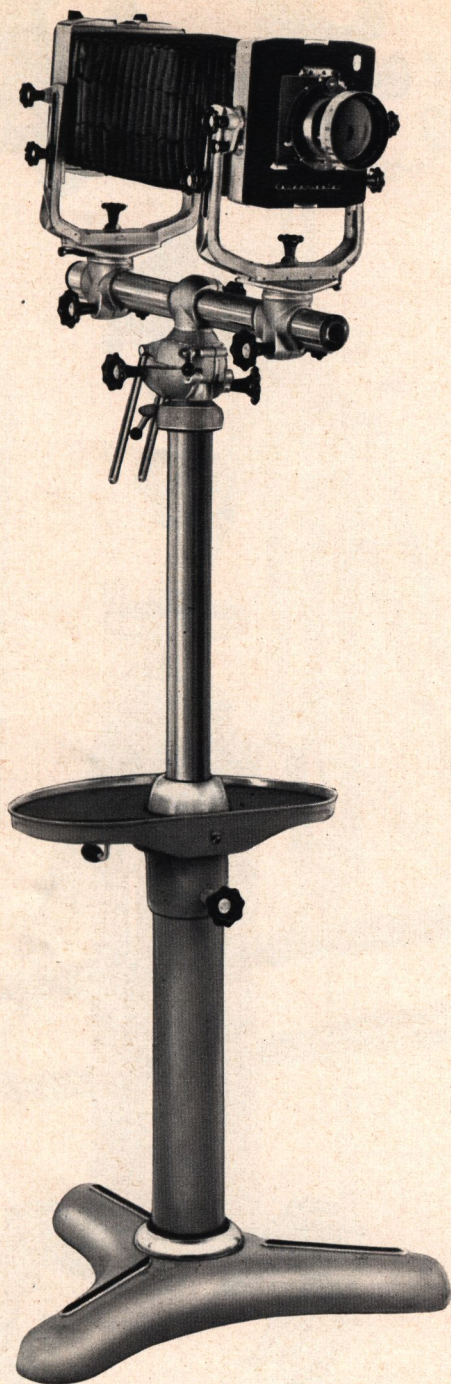
DE LUXE GEARED DOLLY SWG

The De Luxe Geared Dolly is designed for use with heavy tripods such as the HEAVY DUTY PRO and CINE TRIPOD, and the HEAVY DUTY BALL SOCKET TRIPOD. In order to obtain the precise leg spread required, the Heavy Duty Pro and Cine and Ball Socket tripods have detachable center supports. The tripod feet find firm anchorage in the sockets provided and are secured with spring hoops. Height and spread are adjusted with a convenient hand wheel and can be locked in any position. The ball bearing casters, which swivel freely in all directions can be locked parallel for straight travel, and the provision for locking the casters assures absolute stability during the exposure.

In photographic and cine studios, in television studios, in factory workshops and laboratories the De Luxe Dolly simplifies the work of the photographer. Even when heavy cameras are in use, rapid changes of camera angle present no problem.

Should a lower viewpoint be needed, a 90 mm diameter Adapter Clamp Mount is available into which all tripod heads with 90 mm base plate can be inserted. In conjunction with monorail cameras the Kardan Pan/Tilt Mount is highly recommended.

It is of course also possible to attach the camera by means of the standard $\frac{3}{8}$ " or $\frac{1}{4}$ " camera screw.

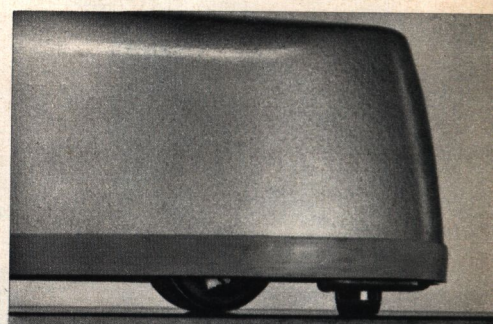
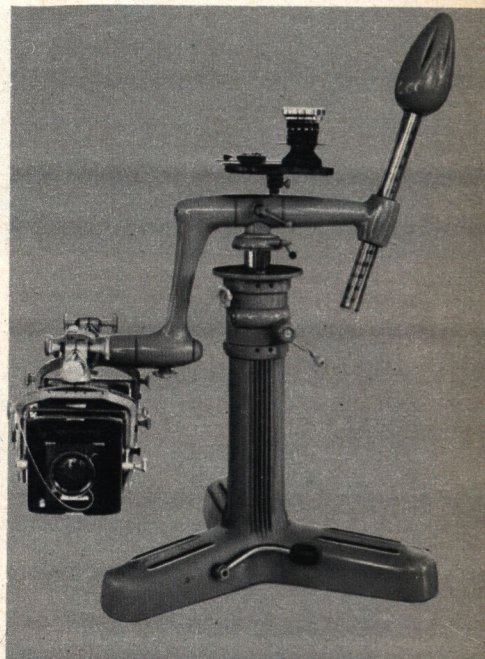
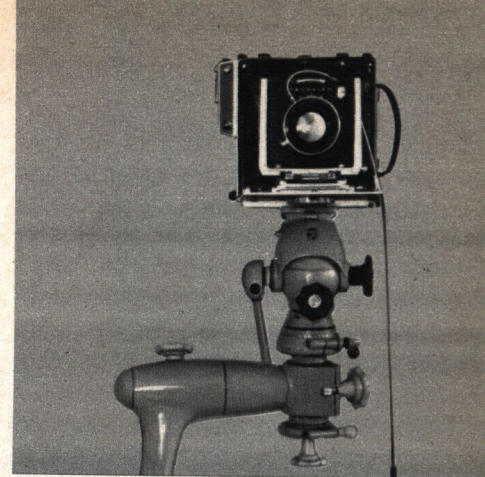
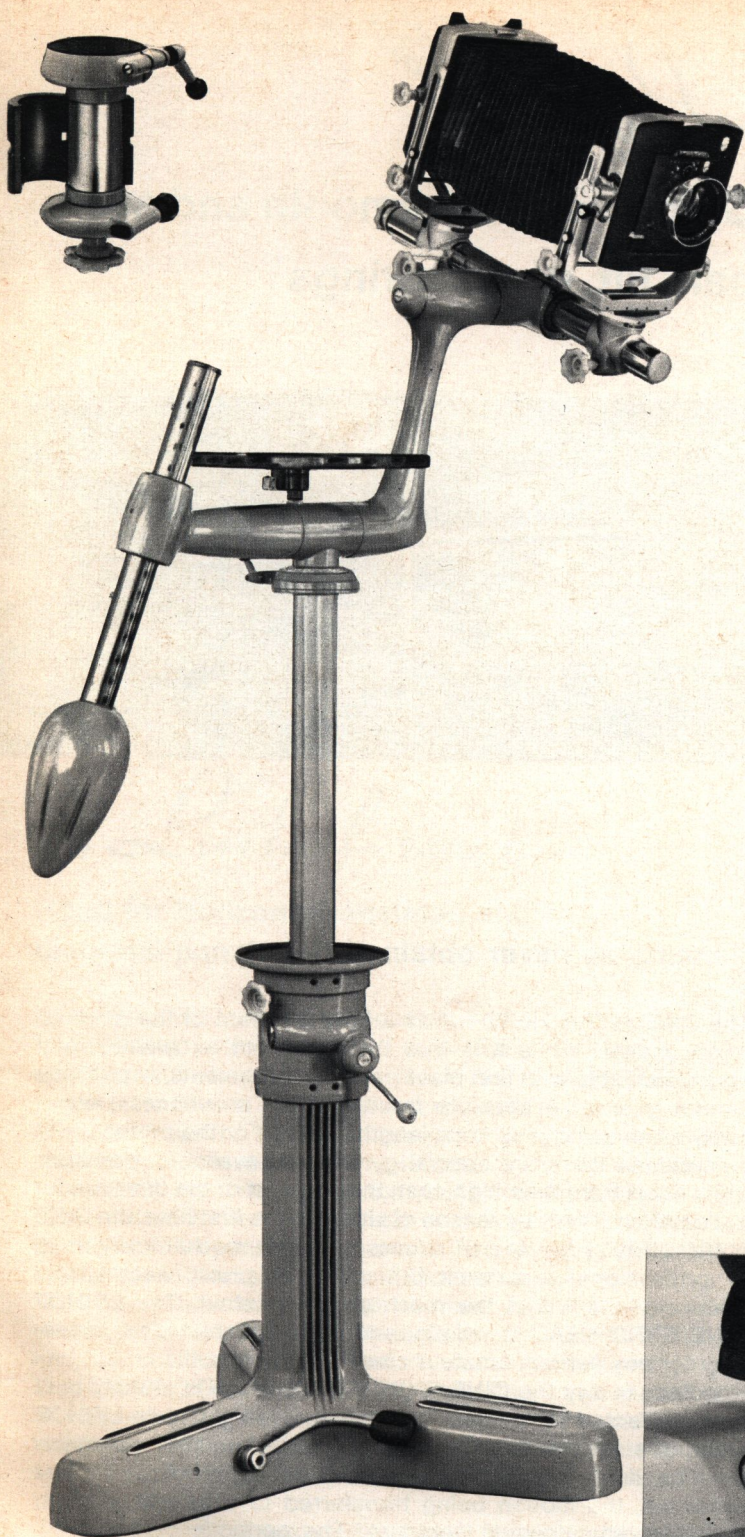


DE LUXE CAMERA STAND SGS

This well known professional tripod has become a household word with the studio professional. The star-shaped foot of the tripod provides absolute stability. By the use of two rubber rollers and slightly lifting one side the tripod can be easily moved. When at rest, any unintentional movement of the tripod is effectively blocked by a rubber pad. The fixed platform serves as a receptacle for lenses, film holders, and other accessories. A self braking geared drive provides easy and accurate height adjustment. If greater

heights are needed the large geared center post or 24 in. extension column is used. So equipped, studio, cine, and television cameras can be easily operated at heights of over 80 inches. Apart from its use as a camera tripod, the DE LUXE STAND has proven its efficiency with the matching projection platform, carrying the heaviest projection equipment.

Dimensions: $31\frac{1}{2}/55$ in. Height with large geared center post: $80\frac{1}{2}$ in. • Weight: 33 kg.



STUDIO MASTER TRIPOD SGSM

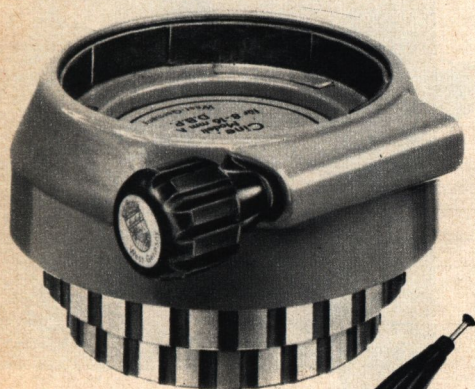
The STUDIO MASTER TRIPOD closes the gap in the LINHOF tripod range between the DE LUXE CAMERA STAND and the GIGANT STAND. It is designed with a view to maximum efficiency, and its elegance is an ornament to any modern studio. It is intended for studio cameras up to 13×18 cm / 5×7 in. Monorail cameras are inserted direct into the outrigger arm. There is an adapter available which together with a suitable tripod head enables drop-bed cameras to be attached with tripod screws. The outrigger arm, in conjunction with the elevating center column, provides means of continuous height adjustment from close to the ground up to 7 feet.

An adjustable counterweight on the outrigger arm brings any camera into balance. The stand runs on three casters which swivel in all directions; it can be lifted clear off the ground by a pedal operated hydraulic system, providing a secure, vibration free anchorage. Further pressure on the pedal releases the lifting pressure and restores the stand again to mobility. Weight with outrigger arm: 63 kg.

Accessories: Dual clamp head 77/99 mm diameter permits the attachment of drop-bed cameras or other equipment by means of a standard tripod screw, Code SGSW.

Linhof

Gyro Heads for smooth and even pan, tilt, or arc swings



Panning as never obtained before

The CINE GYRO HEAD fulfills a long-felt want of the amateur movie maker. While it is true that there are excellent tripod heads available with first class panning movements, even these cannot guarantee absolute freedom from unevenness, especially when using long focal length lenses. For the professional cameraman there are special gyro heads available. However, quite apart from their high cost, they are out of the question for the amateur if only by reason of size. For the first time, the CINE GYRO HEAD provides an accessory which mechanically is up to professional standards but which in price, weight, and dimensions is within the reach of the amateur. The LINHOF CINE GYRO HEAD is unique, and is an indispensable accessory for any serious amateur cinematographer.

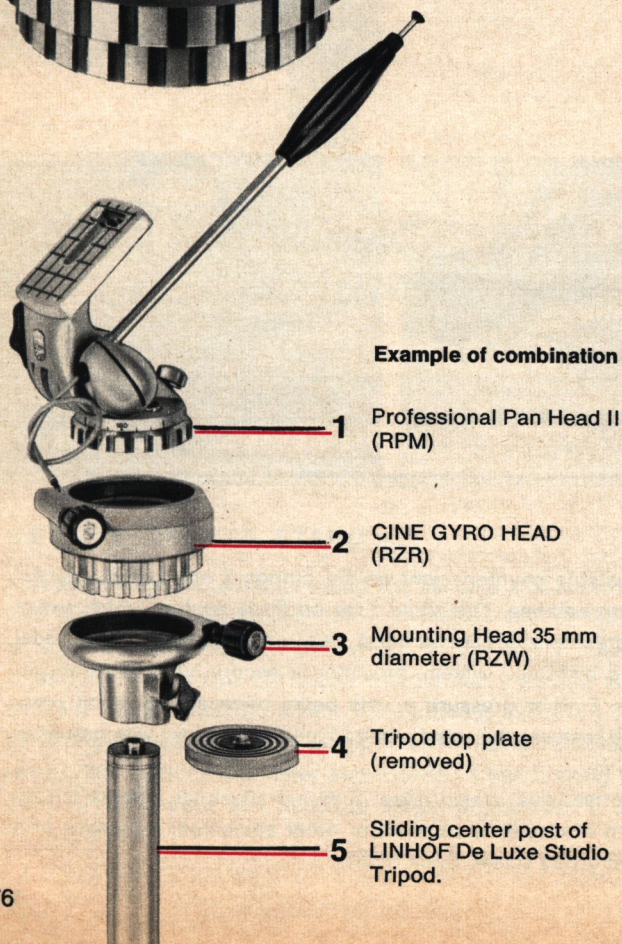
Needless to say the CINE GYRO HEAD, which is sturdily built and unaffected by temperature changes, is right up to LINHOF standards of precision and quality and requires no maintenance. It has a two-step planetoid friction gear of the highest precision, the motion being transferred to a fly wheel which stabilizes any unequal pressure. The perfectly centered fly-wheel guarantees absolute freedom from vibration, ensuring a smooth start and perfectly even panning.

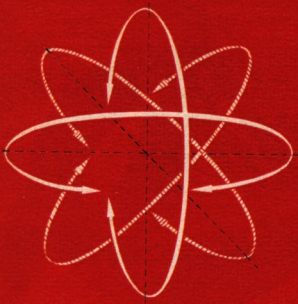
The planetoid wheels and their axles are wear-resistant, being made of high grade hardened and polished steel. All rotating parts move in ball bearings.

For the Bolex tripod a special version (RZRB) of the CINE GYRO HEAD is available, with a special mode of attachment. After removing the Bolex tripod head the CINE GYRO HEAD is attached direct to the tripod. An intermediate ring supplied is inserted into the Cine Gyro Head, and into this the Bolex panhead is fitted.

Cine tripod heads to be used with the CINE GYRO HEAD are not screwed, but locked into it. All tripod heads with a 77 mm diam. baseplate will fit the CINE GYRO HEAD.

Example of combination





The *Linhof* 2-Way Gyro

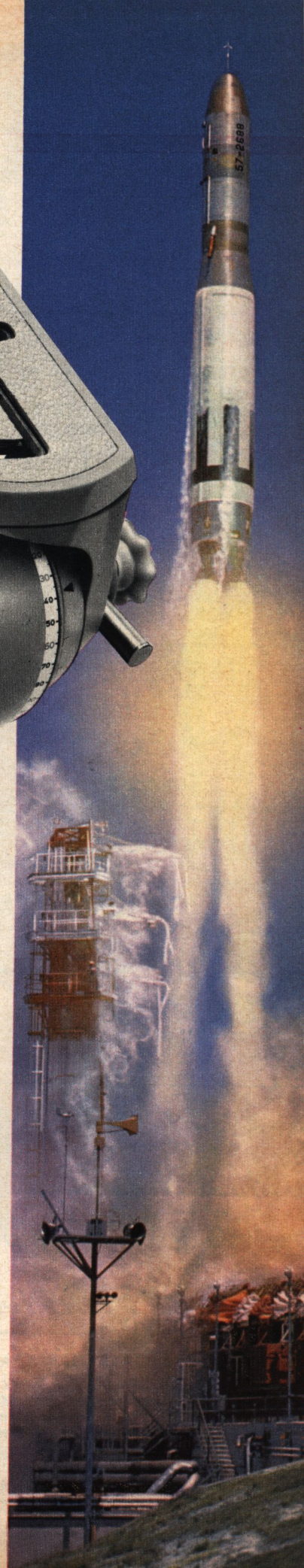
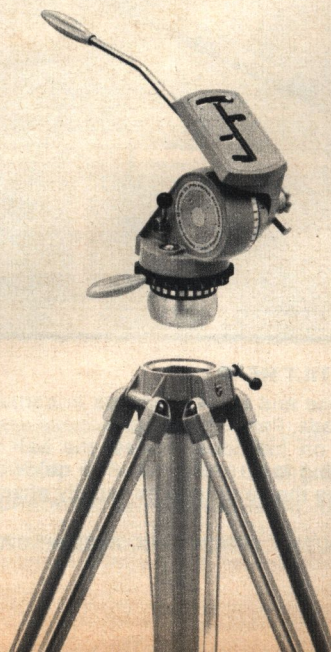
Head for horizontal, vertical, and diagonal panning

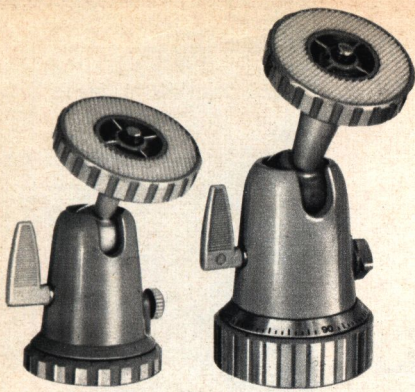
It was designed in the closest cooperation with leading professionals to meet the special requirements of silent movie cameras up to 35 mm, light television cameras etc.

The 2-WAY GYRO HEAD contains two independent two-step planetoid friction gears which accelerate the fly wheels in a ratio of 126 : 1. Their momentum stabilizes any unequal pressure exerted by the cameraman at the start of panning and throughout the panning movement. Both panning movements can be carried out smoothly and independently.

The vertical tilt covers a range of more than 150°, exceeding almost anything known. The tilt angle can be read off on scales, arm, the position and length of which can be adjusted to suit. This 2-WAY GYRO HEAD is equipped with a large curved pan all individual requirements. A shoulder brace is available as an accessory (RZD) which considerably facilitates operation. For convenience the cable release can be attached direct to the pan arm.

Before panning the camera base must be accurately levelled. This is facilitated by the built-in spirit level. With the levelling facility of the ball and socket tripod the 2-WAY GYRO HEAD can be conveniently levelled without resorting to the tedious adjustment of leg extensions to compensate for uneven surface. Careful adjustment of center of gravity, especially with heavy cameras, is an important prerequisite for smooth vertical panning. This centering operation is facilitated by the multi-slotted camera pad which enables the tripod screw to be moved to a variety of positions.





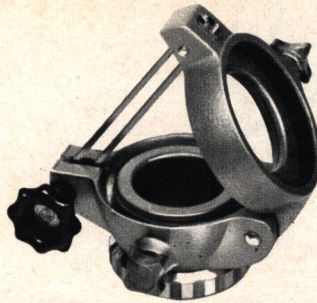
PRECISION TILTOPS II and III

Provide universal control of orientation of large format professional cameras; panning and tilting movements are separately controlled by convenient levers. PRECISION TILTOP II RKPA

Weight: 620 gm.

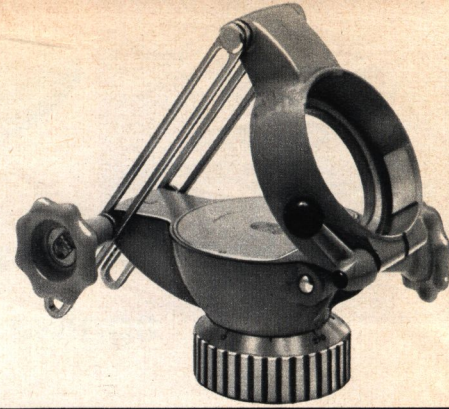
PRECISION TILTOP III RKD

Weight: 880 gm.



KARDAN PAN/TILT MOUNTS I and II

Two special tripod heads designed for large monorail cameras, assuring rigidity and freedom from vibration even at extreme tilts. Clamping is effective over the whole circumference of the mount, obviating any risk of inadvertent loosening of the camera.



KARDAN PAN/TILT MOUNT I RKPN,

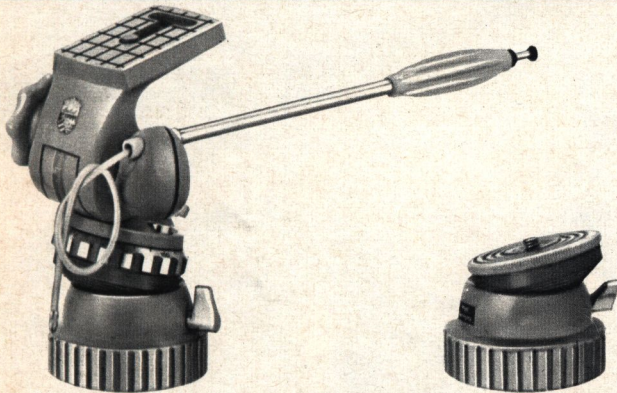
Weight: 680 gm.

with 77 mm diam. mount for LINHOF Color 6×9 and Kardan Color 9×12.

KARDAN PAN/TILT MOUNT II RKK,

Weight: 2000 gm.

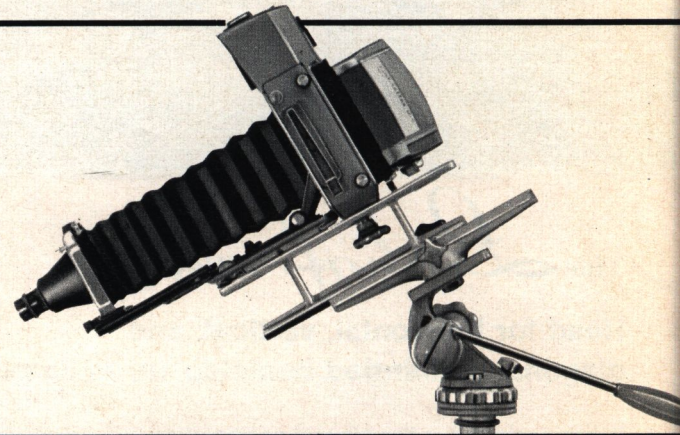
with 90 mm diam. mount for Kardan Color 13×18 and 18×24 (5×7" and 8×10").



PROFESSIONAL PAN HEAD II with Levelling Base

Possesses the additional facility, besides panning and tilting motions, for general levelling of the camera without moving the tripod.

PROFESSIONAL PAN HEAD II with Levelling Base RPMN · Weight: 1250 gm.



LARGE LEVELLING HEAD

A welcome addition to all tripod tops, permits rapid levelling of the camera.

LARGE LEVELLING HEAD RKNG

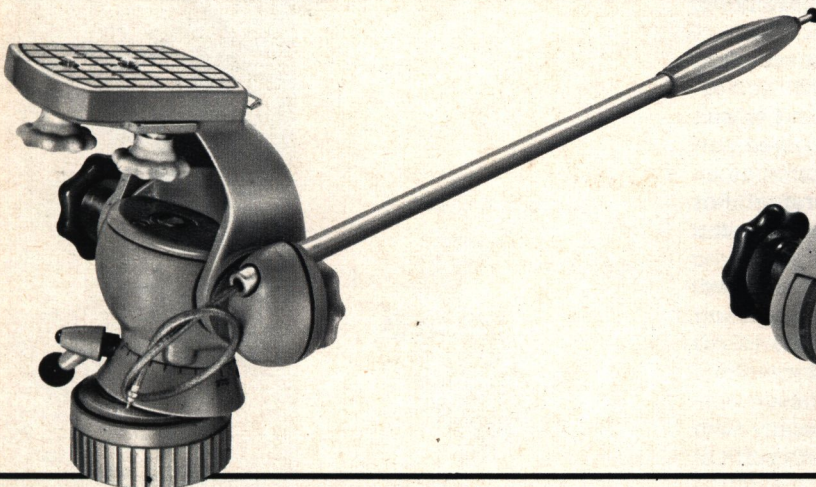
Weight: 330 gm.

GEARED FOCUSING SLIDE AND STEREO HEAD

For accurate focusing in macro and stereo photography. Range of adjustment 19 cm, giving adequate base separation for stereoscopic exposures.

GEARED FOCUSING SLIDE AND STEREO HEAD RZA

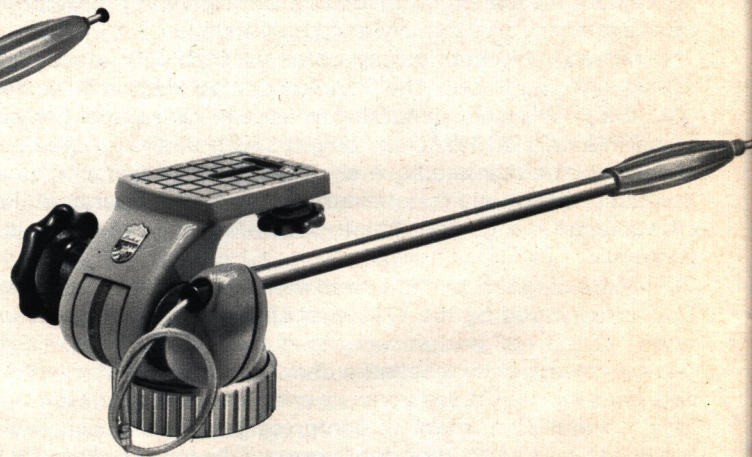
Weight: 1300 gm.



HEAVY DUTY LEVELLING PAN/TILT HEAD

Specially designed for heavy cine and studio cameras in conjunction with the professional series tripods. Panning and tilt motions are separately controlled and checked on individual scales; the ball socket gives 10° smooth camera levelling in all directions. The quick change plate with dovetail slides enables the camera to be rapidly attached to the tripod top and adjusted.

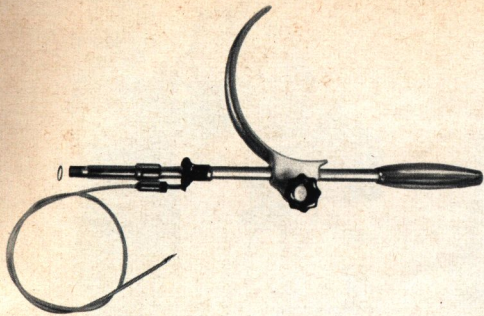
HEAVY DUTY LEVELLING PAN/TILT HEAD RPN · Weight: 3200 gm.



DE LUXE PROFESSIONAL PAN HEAD III

The largest of the LINHOF PROFESSIONAL PAN HEADS, specially designed for heavy cine and studio cameras. Tilt and panning motions can be locked independently. Clearly visible scales indicate angle of tilt. The panning handle is adjustable and can be removed for transport. The cable release can be inserted through the steel handle.

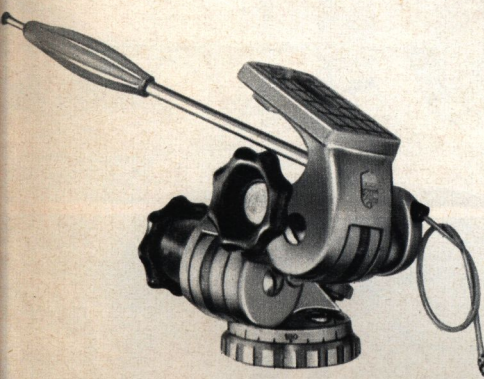
DE LUXE PROFESSIONAL PAN HEAD III RPG · Weight: 1800 gm.



SHOULDER BRACE

A valuable aid to smooth and reliable handling of the cine camera, especially when importance to perfect panning is attached. It can be fixed to the shaft of the pan handle of the Tripod heads RPG, RPN and the 2-WAY GYRO HEAD.

SHOULDER BRACE RZD · Weight: 200 gm.

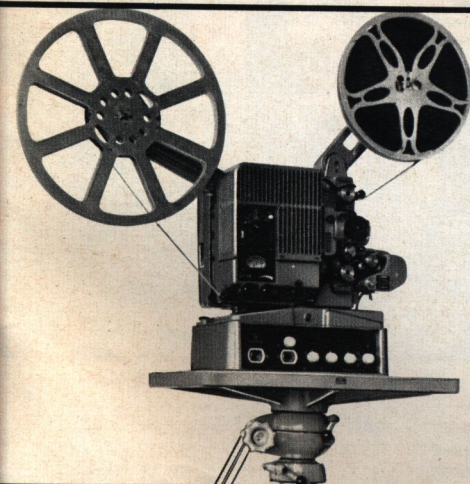


3-WAY/PAN TILT HEAD II

An elaboration on the Levelling Pan/Tilt Head, the additional motion facilitating lateral adjustment with more than 90° swing. All adjustments are independent and can be separately locked.

3-WAY PAN/TILT HEAD II RPD

Weight: 1200 gm.



PROJECTOR PLATFORMS

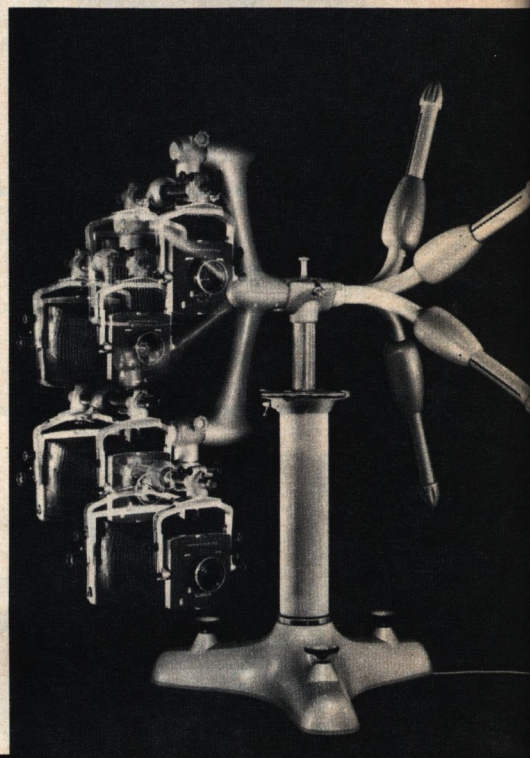
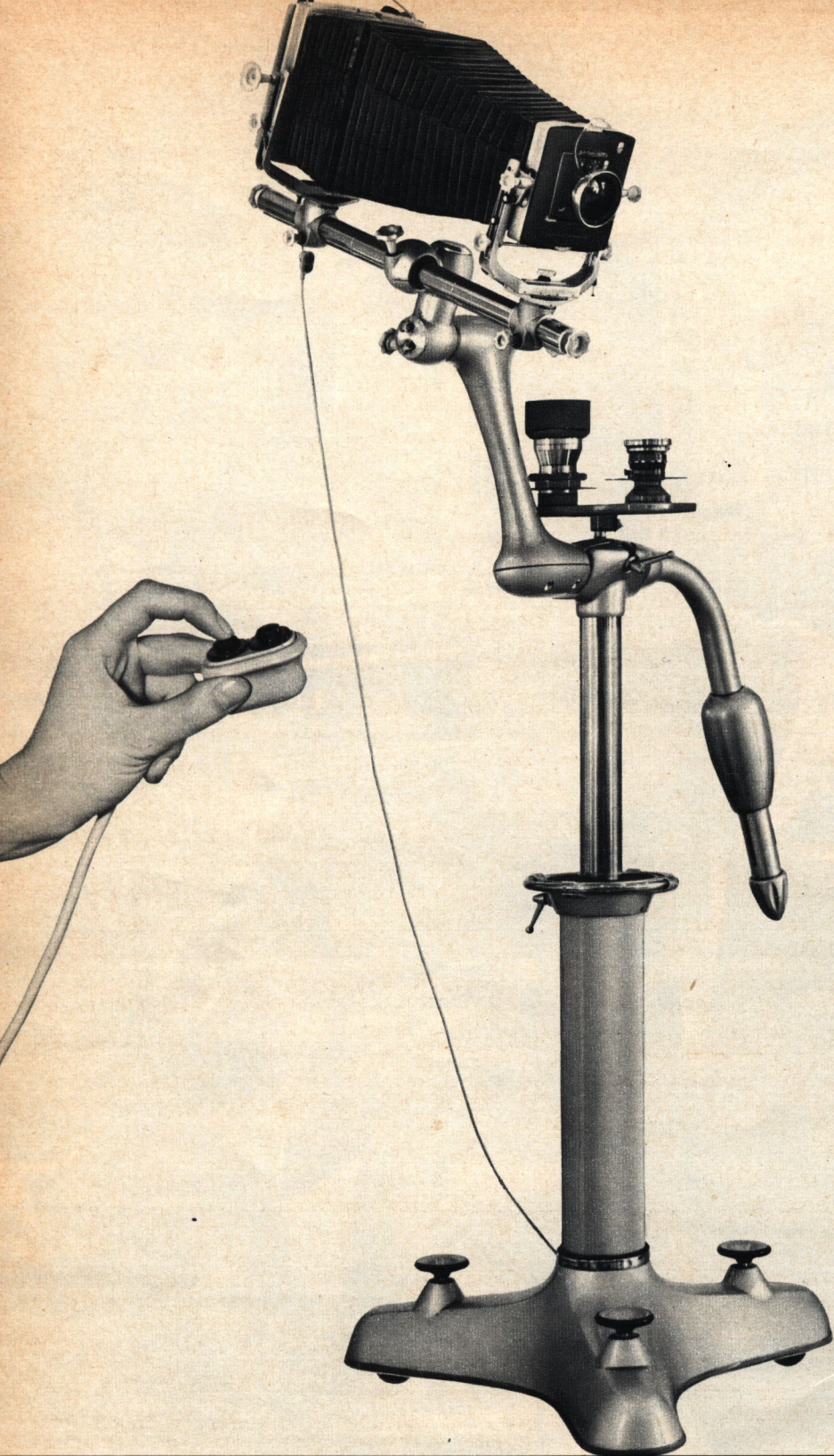
For the LINHOF Professional tripods with 90 mm diameter clamp mount, two projector platforms are available, providing rigid support to ensure perfect and smooth projection even with heavy projectors.

PROJECTOR PLATFORM 47×32 cm RTC

PROJECTOR PLATFORM 91×36 cm RTE



All LINHOF equipment combines technical perfection with up-to-date external appearance. The finishing techniques employed assure that this elegant appearance is retained even after years of use under the most stringent operating conditions.



GIGANT STAND SGG

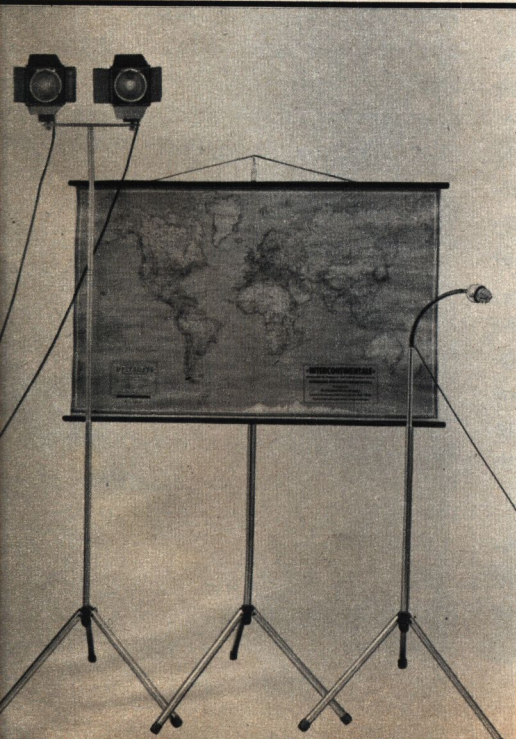
The studio stand for heavy duty and exacting needs.

The experience of LINHOF produced the GIGANT STAND to meet the challenge of the big cameras. With this stand it is possible in a matter of seconds, and without effort, to raise an 8×10 in. camera from a height of only 8 inches to a maximum height of 9 ft. 2 in. without any loss of stability. The Gigant Stand is operated by an electric motor and by remote control. Its uses are manifold: It has proven invaluable in the advertising and fashion studio for the production of high grade large format color photographs, in scientific institutions, and in the high quality reproduction of paintings in art galleries.

Wherever the greatest possible stability under heavy load is called for there is nothing to equal the Gigant Stand. The outrigger boom of this stand can be rotated through 360° about both vertical and horizontal axes. The locking head mounted on the outrigger boom gives precision control of camera orientation. It provides individual locking of camera movement on three different planes, making camera control convenient and reliable. The adjustable counterweight can be made to hold any camera in balance.

The stand rolls on three universally swivelling casters and can without effort be moved anywhere. When in position it is held stable by operating 3 hand wheels.

Weight with outrigger boom: 148 kg, Working range: 8 in. to 9 ft. 2 in. Available either for 110/220 volts AC or 380 volts 3-phase supplies.



Light Stands

FOLDING UTILITY STAND SL

STUDIO LIGHT STAND I SLR

STUDIO LIGHT STAND II SLRA

The new Light Stands have extended the wide range of LINHOF tripods by three valuable models. This means in effect that the photographer has at his disposal equipment which is specifically designed to operate in conjunction with camera and tripod and to match all practical demands, combining functional efficiency with technical elegance, simplifying operations while at the same time constituting a choice addition to the furnishing of any modern studio.

FOLDING UTILITY STAND: Dimensions: 30/70 in. · Weight: 1200 gm.

Accessories: Extension column, 20 in. SLV, Lamp Carrier SLL. Screen Holder SLA.

STUDIO LIGHT STAND I: Height: 50/85 in. · Weight: 5400 gm.

Takes spotlights and floods up to 1 kw.

Accessories: Lamp Holder Clamp SLRAT.

STUDIO LIGHT STAND II: Height: 57/98 in. · Weight 7500 gm.

Takes spotlights and floods up to 2 kw.

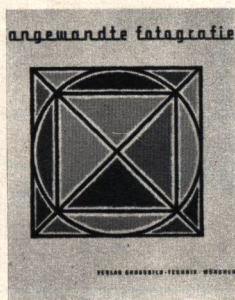
Accessories: Outrigger Arm with Counterweight SLRAU. 25 mm diam. Retaining Adapter with $\frac{3}{8}$ " camera screw SLRAZ. Lampholder Clamp SLRAT.

**The comprehensive
and adaptable
Linhof system
for every branch of
photography**

This principle of unit construction enables the LINHOF camera owner to add to his equipment if and when occasion requires, widening the scope and adapting it to special needs. That is why LINHOF camera owners, even after working for decades with a Linhof, claim that LINHOF equipment remains perennially young.

To those faced with special problems of camera technique the comprehensive LINHOF advisory service is always available. Anyone interested can obtain detailed information about the potentialities of the LINHOF System at one-day or two-day refresher courses. It makes no difference whether the participant actually owns a LINHOF camera or has intention of buying one. The courses are conducted by large format specialists of long experience. Please ask for the LINHOF Seminar Programme.

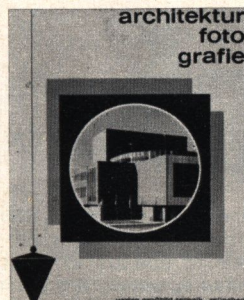
In this catalogue we presented the entire Linhof system of large-format photography. It embraces cameras of every type: baseboard or track cameras of the Technika principle, monorail cameras of the Kardan type, and special models. Since the cameras and the wide range of accessories are all an integral part of the Linhof system, they form with components and particularly with accessories a complete and fully interchangeable, well-thought out system.



The possession of a LINHOF camera is a mark of distinction. The Linhof owner has his own literature, his own publishers, and special publications covering the whole technique.

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TECHNIQUES OF ADVERTISING PHOTOGRAPHY, the first book to deal comprehensively with the field of advertising photography. A wealth of illustrations mirroring the latest developments and trends in advertising technique.



offers a whole range of publications. Experts write in detail about all the many photographic problems that arise, covering the subject systematically and in a manner convenient for reference. The specialized literature mirrors the whole field of large format technique.

ARCHITECTURAL PHOTOGRAPHY is another informative book for all who aspire to perfection in this branch of photography. Exhaustive, instructive, interesting and invaluable.

INTERNATIONAL PHOTO TECHNIK is the specialists magazine for topical information, full of suggestions and up-to-the minute reports from all branches of applied photography. The latest information on cameras, equipment and techniques is to be found in this comprehensive technical journal. Published in German, English and French editions.

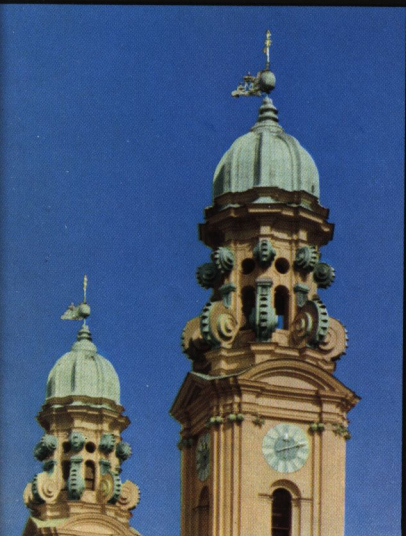
Authors: P. 8/9 C. L. Schmitt — P. 10 MAN — P. 11 R. Relang — P. 27 Krauss-Maffei — P. 33 H. Wohlfahrt — P. 49 M. F. Harker — P. 76 Dr. H. Baerend † — P. 77 Free Lance Photographers (FPG).

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LINHOF PRACTICE, the key to large-format photography. It is a comprehensive handbook and analysis of the whole technique of photography with Linhof large format cameras.

MANUAL OF APPLIED PHOTOGRAPHY, a handbook and text book of wide coverage and appeal to all concerned with applied photography.

Please write for information to the publishers at the address given above.



The *Linhof* Ideal Format®

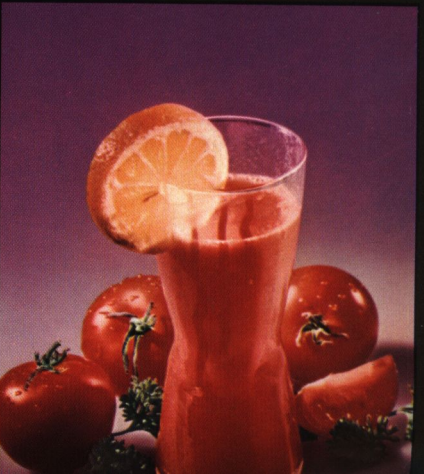
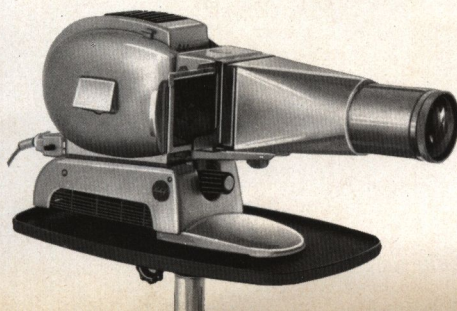
**56 x 72 mm / 2¹/₄ x 2³/₄ in.
an outstanding success**

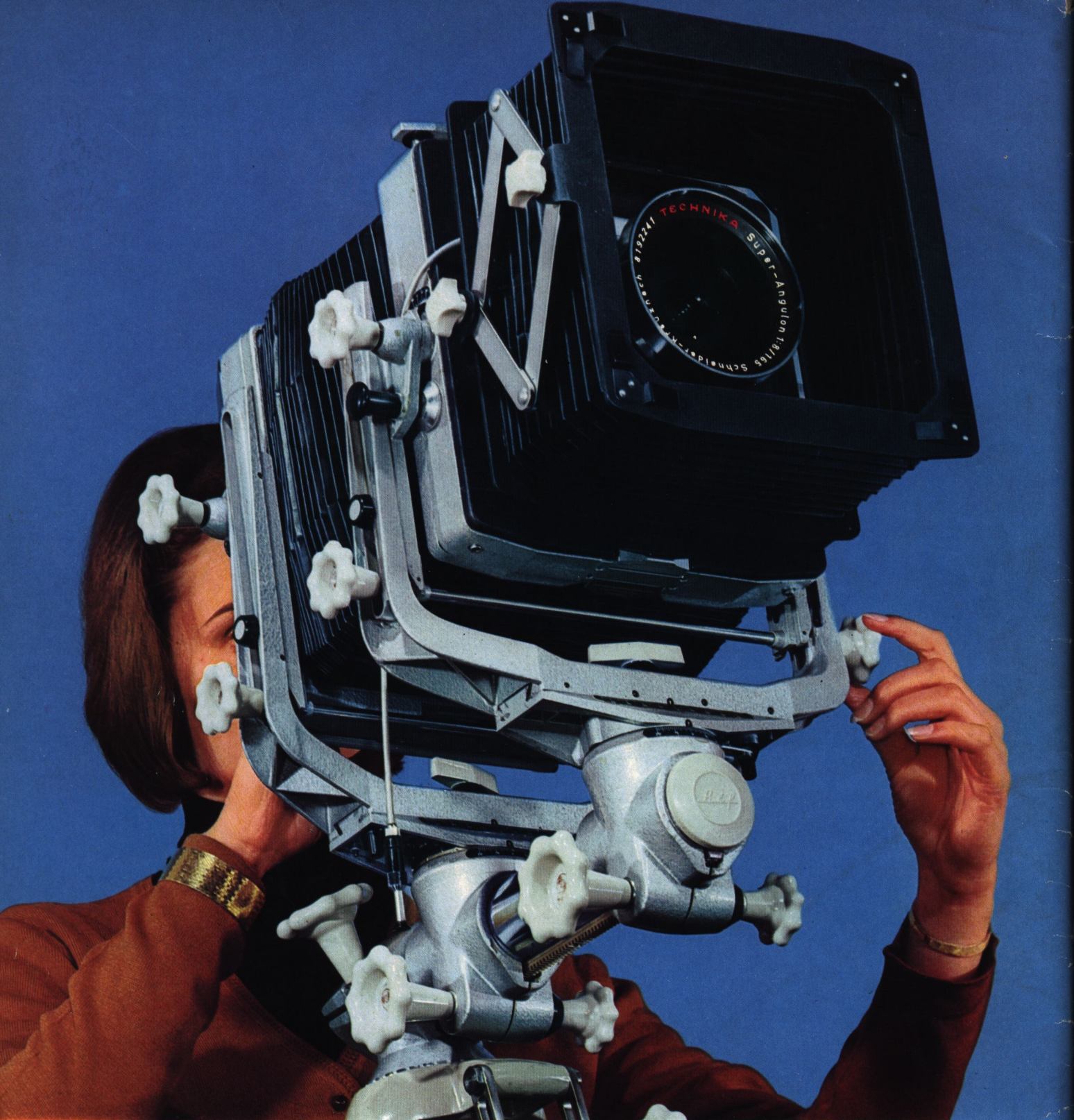
The LINHOF IDEAL FORMAT 56×72 mm was devised with a view to improving both the pictorial potentialities and the economical use of roll films. Every photographer has experienced the wasting of paper when enlarging from 6×9 cm negatives or having to sacrifice a strip from one negative edge. The shape of the 6×9 cm format is different from that of the standard enlarging formats 4×5 in./5×7 in./8×10 in., etc. and it is to these that the LINHOF IDEAL FORMAT has been adapted. This has initiated a new era in medium-format photography. The IDEAL FORMAT is about 5 times the size of the standard miniature frame. The outstanding advantage of the large format is evident in the exceptional sharpness of black-and-white enlargements, but its full effect is more pronounced and obvious in colour results by present day techniques. The quality, strictly from a reproduction point of view, of a colour photograph is vitally dependent upon the size of the original. For this reason not only famous professionals but also countless enthusiastic amateurs throughout the world use the larger format.

The LINHOF IDEAL FORMAT has established itself as the format for transparency projection, particularly in large auditoriums and lecture halls. The IDEAL FORMAT can be used with all the cameras described in this catalogue. The roll film adapters available are: Super Rollex 120, for No. 120 roll film, giving 10 exposures; Super Rollex 220, for No. 220 roll film, giving 20 exposures. The "long play" adapter, Cine Rollex, for 70 mm perforated film, gives up to 53 exposures. The 30 meter (100 ft) adapter, as used in the Aero Press and Electric 70, gives about 400 exposures on perforated or nonperforated 70 mm film.

The LINHOF IDEAL FORMAT, used with the Linhof cameras, has opened up to the medium format all the potentialities of the large format camera.

THE 85×85 mm (3¹/₄×3¹/₄ in.) LINHOF PROJECTOR. The brilliance of colour and richness of detail inherent in Linhof Ideal Format colour transparencies are fully transmitted by this projector. For home projection as well as for effective use in large halls and auditoriums.





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