Linhof

super

5 x 7 in. 13 x 18 cm

TECHNIKA

75 years LINHOF

In the course of its 75-year history, LINHOF Precision Camera Works has become the world's largest exclusive manufacturer of large-format cameras, camera accessories and tripods.
At the turn of the century Master Mechanic Valentin Linhof developed the first all-metal camera with drop bed. Over the years this camera type became known among photographers simply as the "LINHOF".
Today's LINHOF TECHNIKA cameras embody the ultimate perfection of the basic model after decades of intensive and consistent development.

Even when 35 mm cameras became highly popular in the 1930's, Nikolaus Karpf, the President of Linhof, continued with the further development and refinement of adjustable large-format cameras.
Furthermore, Linhof coordinated a wide range of accessories. Each individual negative holder, each lens board or tripod head – in short, all components of the carefully designed and tested accessory program – are built with the same precision and technical perfection as the cameras themselves.
LINHOF precision gained world-wide recognition. It is a pledge for continuous improvement and development to keep Linhof equipment not only above the commonly accepted level of design and quality, but also years ahead of the demands of our times.
Today, LINHOF equipment is sold all over the world, through more than 100 representatives, to professional photographers, discriminating amateurs, scientists and industry. Over the years, the originally small camera work shop has grown to an industrial plant of world-wide reputation.
At fairs and expositions all over the world, LINHOF equipment is always the focal point of interest and has repeatedly been awarded Gold Medals and other honors.

◀ Technika photograph: Kahn von Ludwig, Munich

super TECHNIKA

5 x 7 in. **13 x 18 cm**

This camera today represents the ultimate in a modern, adjustable industrial camera. It is considered the indispensable tool for the exacting professional photographer. Despite its large 5x7 in. format, the camera is so small and light weight that it can be easily carried around and used for outdoor assignments.

Top results in photography can only be achieved through highest camera precision in combination with the large format. With utmost sharpness, perfect rendition of smallest details and unexcelled tonal value, it offers the basis for phototechnical results which cannot be obtained with smaller formats. The 5x7 in. format often obviates the enlarging process and thus retains finest picture quality. In industrial and advertising photography, the outstanding rendition of finest details saves costly retouching. In color photography, the large format is a MUST in order to obtain results satisfactory for top quality reproduction. Outstanding reproductions of color pictures, whether for letter press, offset or gravure, are only possible from large format negatives – a fact which is widely recognized today.

The Super Technika V 5 x 7 is the only rangefinder coupled camera with drop bed of this format on the world market today. It can even be operated in places where a tripod cannot be used, such as for shots from ladders or scaffoldings. The Super Technika V 5 x 7 offers the advantages of large format combined with hand-held picture spontaneity.

When working with a tripod, the vast adjustability of lens standard and swing frame offers the possibility for depth of field variation and perspective correction. Through new design features, the Super Technika V 5 x 7 has become the ideal camera for extreme wide-angle photography.

The camera is available without rangefinder on special order.

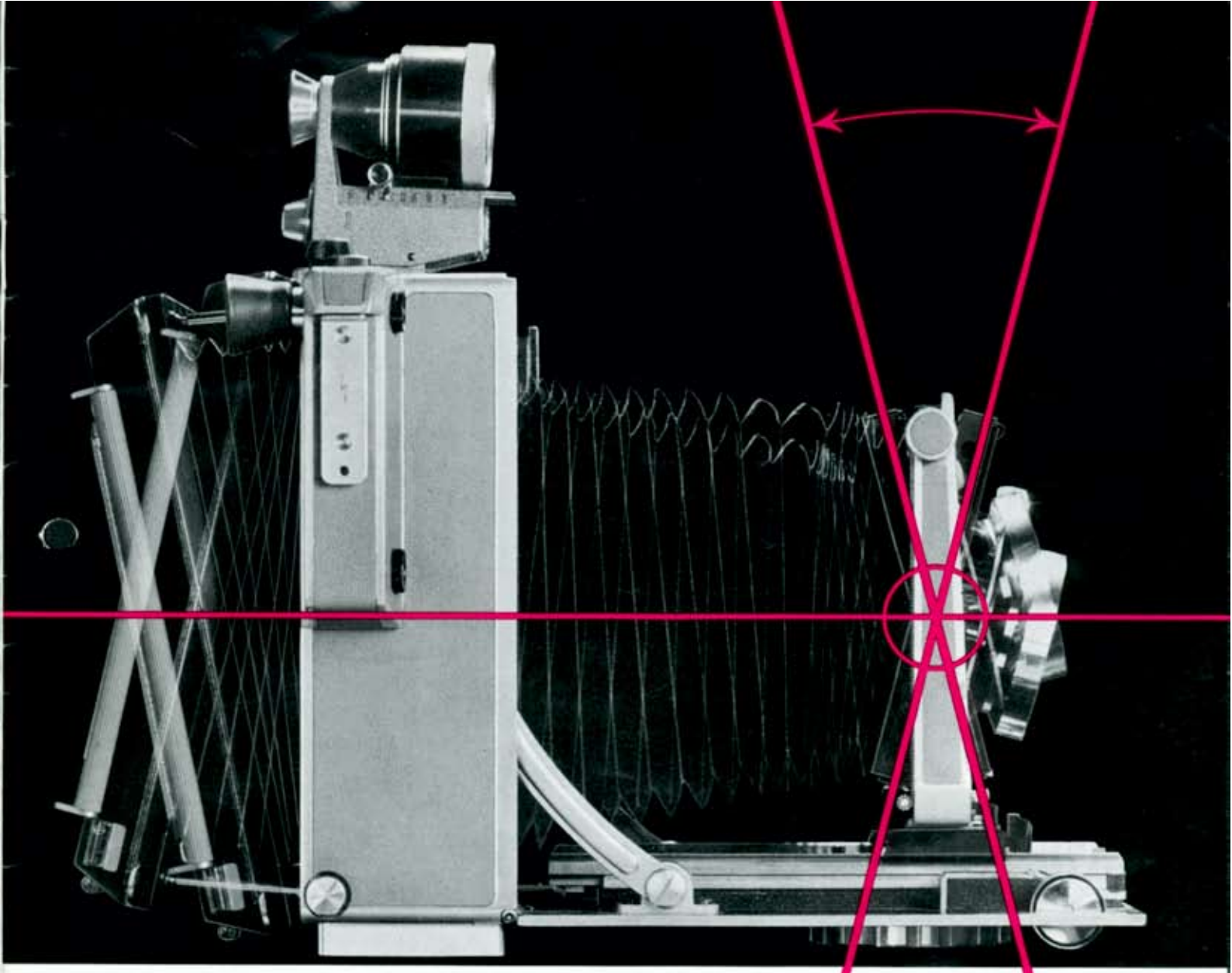
Technical Data

	with rangefinder	without rangefinder
Weight (without lenses)	5500 g (approx. 12 lbs.)	5300 g (approx. 11½ lbs.)
Width	270 mm	240 mm
Height	250 mm	250 mm
Depth	130 mm	130 mm

Bellows extension: maximum 580 mm
Back swing: 15°
Inclination of drop bed: 2nd and 3rd notch: 15° each, total 30°

Adjustments of lens standard

Upwards	80 mm	Around the horizontal axis:	15°
Lateral shift to each side	50 mm	Around the vertical axis:	15°



Lens Axis (Central) Swing System

the only sound method of camera adjustment.

Now, with the introduction of the Super Technika 5 x 7, all adjustable Linhof cameras have been modified to incorporate the principle of a full center swing through the lens axis. Thus, the considerable disadvantages of the base-centered swing system are eliminated.

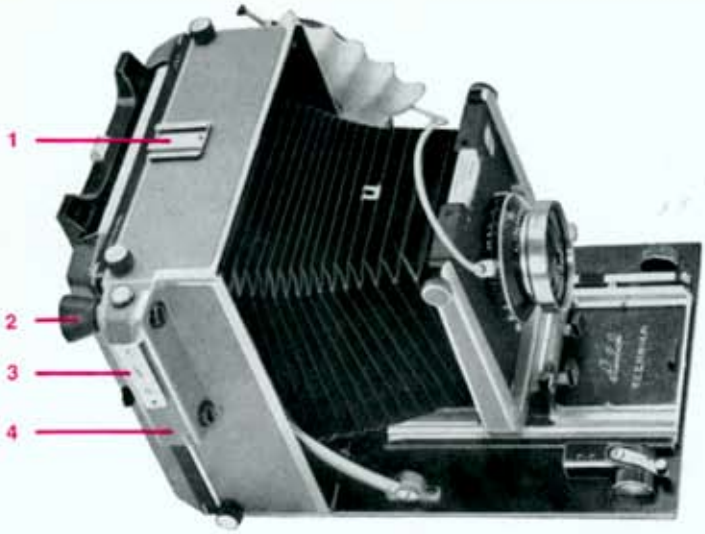
The central swing system does away with the need for constant readjustment of the distance between lens and ground glass to achieve the desired correction — an inherent fault of cameras with base swing of the lens standard.

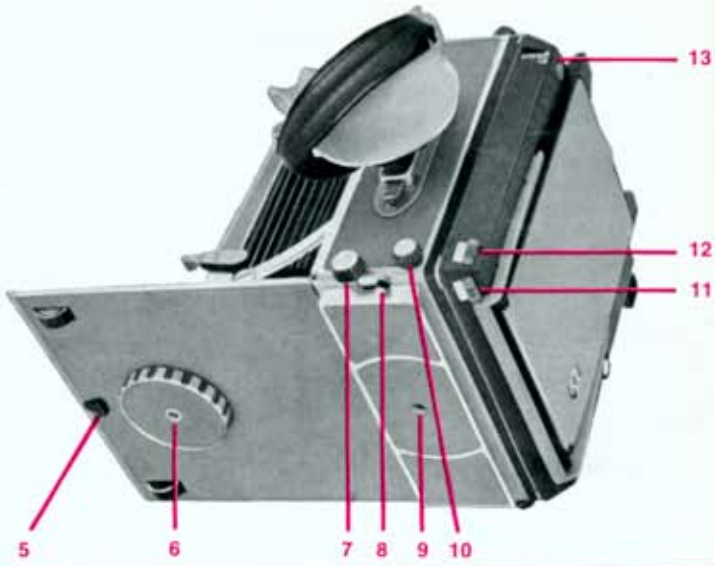
The conversion to the central swing system went hand in hand with increased stability and speed of operation.

The lens standard permits adjustments of 15° around the horizontal and vertical axis to either side. In combination with the swing back, the adjustment can be increased to 30° and, with the additional drop of the camera bed, to a maximum of 45°. Thus, the camera can cope with virtually any photographic problem. The swing of the lens standard and camera back in the same direction increases the vertical and lateral camera adjustments up to the limits of the covering power of available lenses.

The Linhof Technique Data Sheets give detailed information on how to use tilts and swings.

new





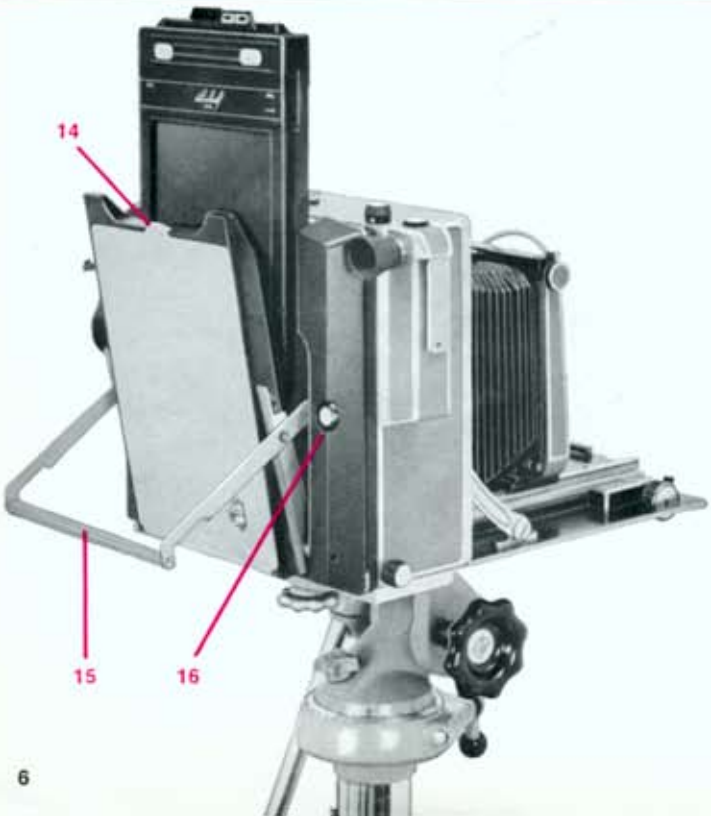
Changing of ground glass

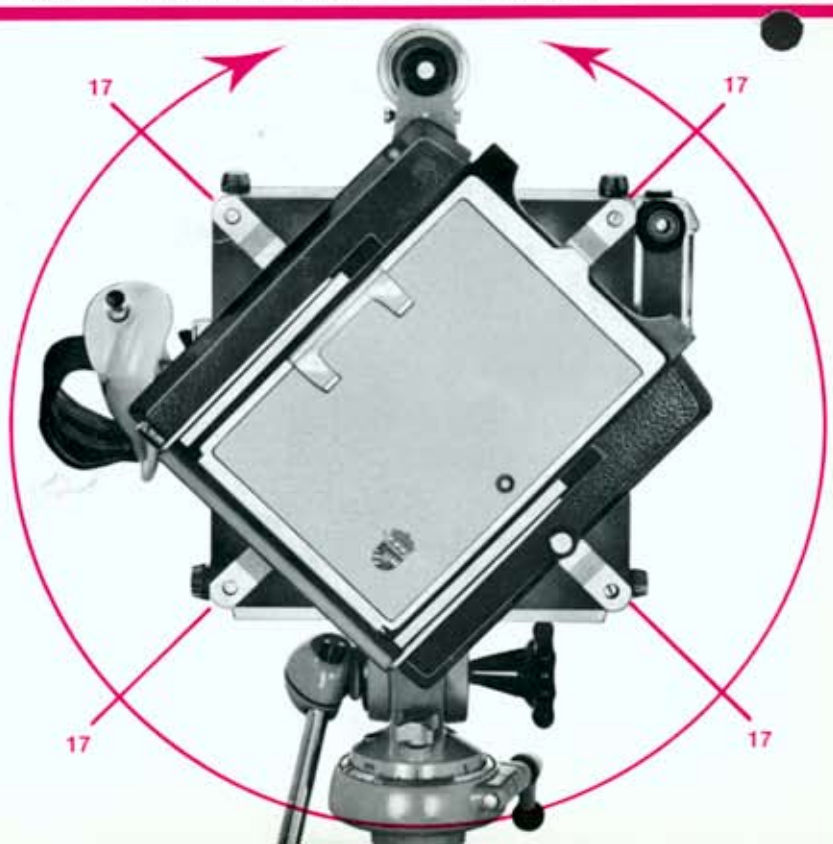
By pushing lever (15) outwards, the ground glass frame can be lifted for easy insertion of negative holders.
To interchange the ground glass, detach the camera back, and place it as shown in the illustration, to make the ground glass retaining strips accessible. Loosen the 4 screws marked by arrows and exchange the ground glass. When inserting the ground glass, be sure that the ground surface faces the lens.—Clean ground glass from time to time with soap and water in order to remove the fine dust which accumulates on the ground surface.

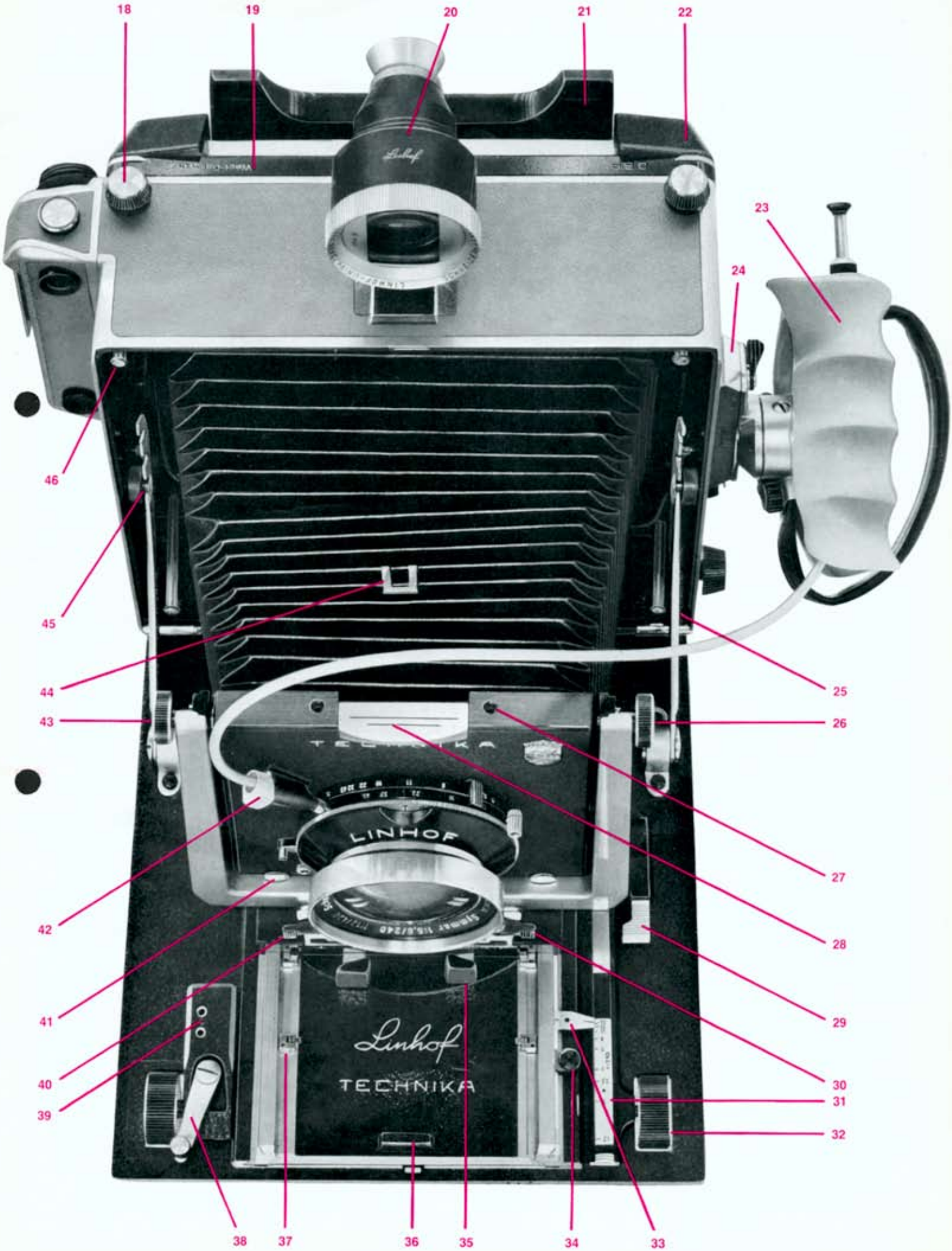
Operating components of Super Technika 5 x 7

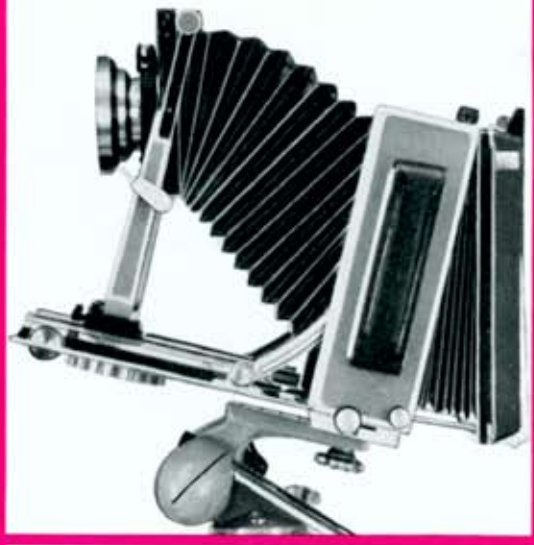
1. Accessory shoe (removable, auxiliary tripod socket beneath)
2. Eyecup of rangefinder
3. Bracket for flash or right hand anatomical grip
4. Coupled rangefinder
5. Bed release to open camera
6. Camera bed with tripod socket for use with long bellows extension
7. Focusing knob for wide-angle track
8. Locking knob for wide-angle track
9. Tripod socket
10. Lower locking knobs for swing frame
11. Spirit level for vertical format with horizontal film plane
12. Spirit level for horizontal format with horizontal film plane
13. Spirit level for vertical film plane with vertical and horizontal format
14. Grip to remove ground glass cover
15. Lever for lifting ground glass frame
16. Knob to release revolving back frame from vertical or horizontal position
17. Slide to remove revolving back
18. Upper locking knobs for swing back
19. Swing back
20. Multifocus optical viewfinder (accessory)
21. Ground glass frame
22. Revolving back frame
23. Anatomical grip with cable release (accessory)
24. Mounting plate for anatomical grip
25. Bed struts with 3 notches
26. Knurled release knob for lens standard
27. Sockets (2) to hold gelatine filter holder or compendium lens shade
28. Locking bar for lens board
29. Ratchet lever to raise or lower lens standard
30. Release for adjustments of lens standard around vertical axis
31. Distance scale on interchangeable scale stage
32. Knurled focusing knob
33. Index mark for distance scale
34. Release button for upper track
35. Pull-out grips for lens standard
36. Grip for pulling out upper track
37. Fold-up infinity stops
38. Locking lever for track extension
39. Cable release retaining sockets
40. Locking lever for lateral movement of lens standard
41. Retaining bracket for lensboard
42. Rapid lock cable release socket
43. Knurled locking knob for adjustment around horizontal axis
44. Self-activated bellows holder
45. Notches for bed struts
46. Guide pins for swing frame

Specifications are subject to change without notice.



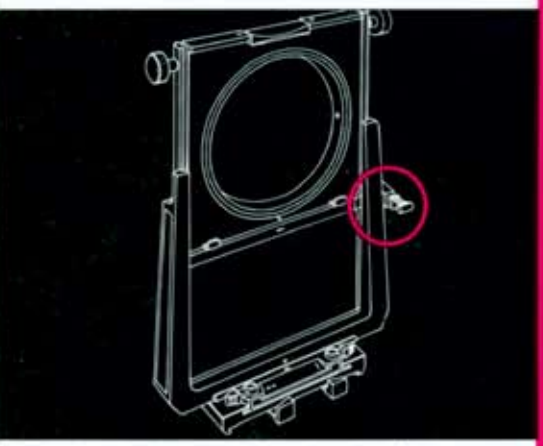



18
19
20
21
22
23
24
46
45
44
43
42
41
40
39
38
37
36
35
34
33
25
26
27
28
29
30
31
32
TECHNIKA
LINHOF
Linhof
TECHNIKA



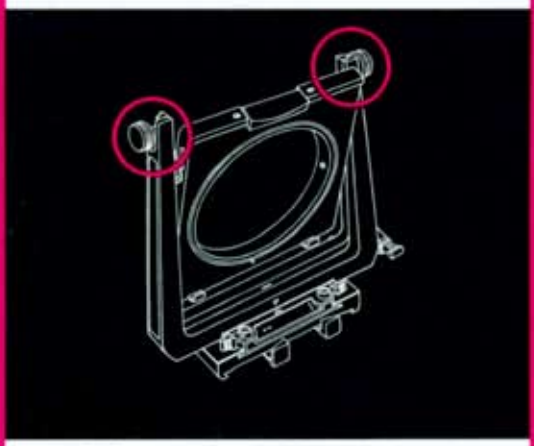
Raising of lens standard

Maximum adjustment: 80 mm. This is done by means of the ratchet lever (see red circle in center illustration). To raise lens standard, pull out the white plastic grip and move the lever up and down (see illustration below).
With the grip pushed in, the lens standard can be lowered by the ratchet lever. By raising the lens standard, parallelism of lens plane and negative plane is maintained, thus avoiding converging lines. This most frequently used adjustment corrects for high or low camera positions, such as may occur in taking photographs of high buildings, etc. This, as all other camera adjustments, can be done only with ground glass focusing. Adjustments of the lens standard require lenses with a suitably large circle of sharp definition. For further information refer to the Linhof brochure "All about Covering Power".
If, in extreme cases, raising of the lens standard is not sufficient, the following additional camera adjustments may be applied:



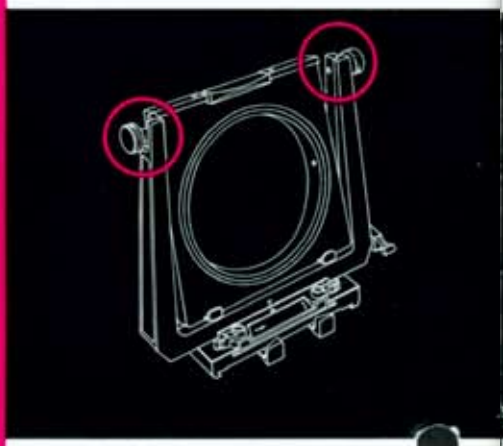
Extreme raising of lens standard

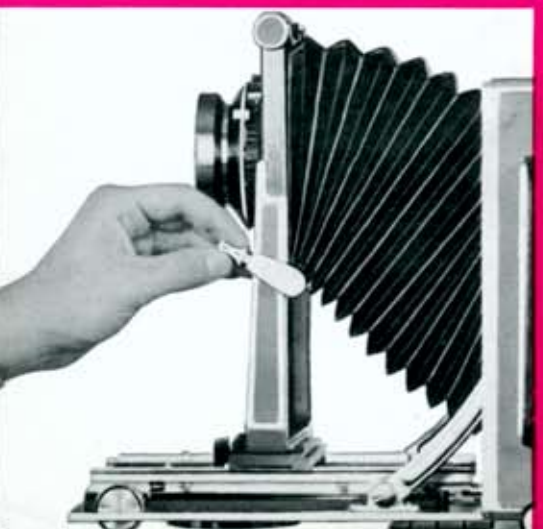
Loosen all four locking screws (Page 6/7 No. 10/18) of the swing back. By pressing one of the four guide pins, the swing back can be pulled out all the way, parallel to the camera body. Retaining the full extension of the swing back at the bottom (do not lock), push the upper part against the camera body and then tighten the locking knobs. Bring the camera back into vertical position by observing the spirit levels (illustration above). Loosen the knurled knob (see left red circle in left illustration). By turning the opposite knurled knob 90° in either direction, the click-in zero position lock of the lens standard is inactivated. The lens standard can now be tilted forward 15° to restore parallelism between lens plane and picture plane. By checking sharpness of the ground glass image with a magnifier, slight correction of the lens standard position may be required. This is due to curvature of field which is especially noticeable when maximum lens decentration is used. Such extreme adjustments are only possible with long-focus wide-angle lenses, such as the 165 mm or 210 mm Super Angulon or with Symmar lenses of 240 mm or longer focal length. Lenses with a smaller circle of definition will cause vignetting.

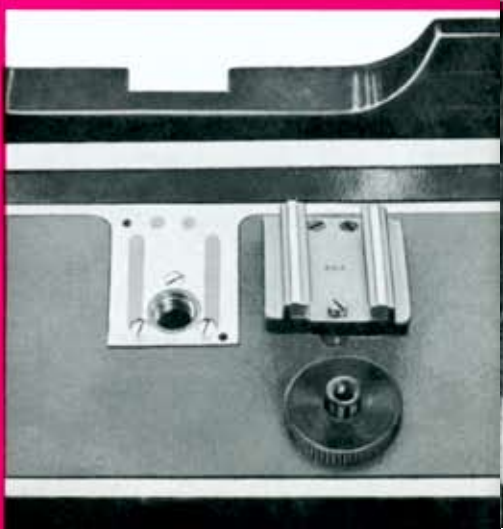


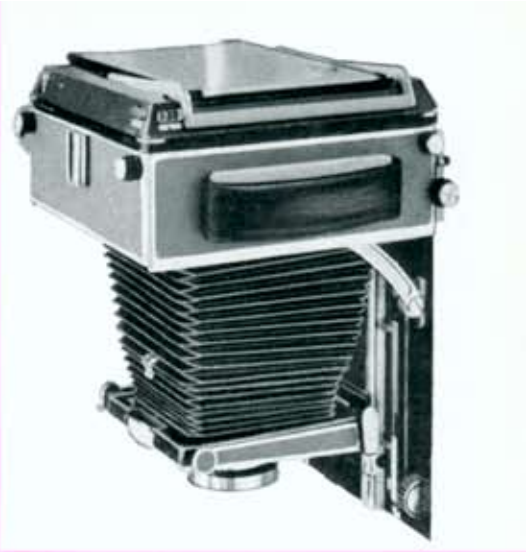
Lowering of lens standard

Camera adjustments of this type are predominantly used for close-up photography, for example advertising or technical shots, as the camera is often used from a high angle for such work.
Again, for this camera adjustment, which [redacted]es the optical axis from the center, it is esse[redacted] to use lenses with sufficient covering power.
Mount the camera on a tripod by using the tripod socket on top of the camera beneath the accessory shoe (illustration below). To detach the accessory shoe, loosen the black knurled screw on the inside of the camera housing. With the camera mounted by its top tripod socket on the tripod head, the normally rising lens standard now serves to [redacted]wer the lens. For photographs from extremely high angles, the additional raising of the lens standard, as described on the left, should be correspondingly applied (illustration above). Again, the camera back has to be brought into vertical position to assure correct rendition of vertical lines. To tilt the lens standard, operate the two milled knobs as described on the left (center illustration).









Lateral shift of lens standard

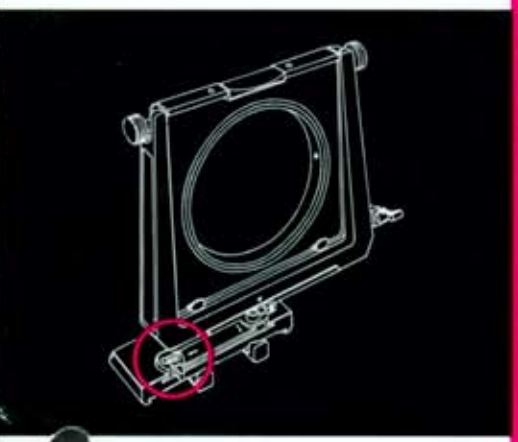
for lateral camera position (examples shown on page 10). The advantage of this camera adjustment is that the front of the subject is rendered proportionally true, while one side is also visible. The effect is achieved by a lateral camera position combination with the parallel adjustment of picture plane to lens plane. Camera adjustments of this type are mostly used for technical shots, but also in advertising photography, pictures of furniture, etc.
The lateral adjustment of the lens standard causes a shift of the pictorial composition to the left or right. This adjustment is used in a wide range

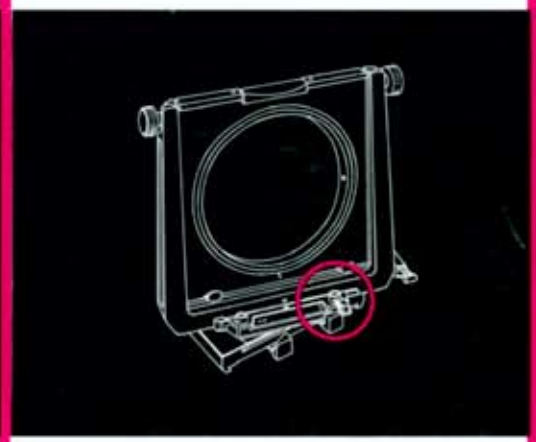
Extreme lateral shift of lens standard

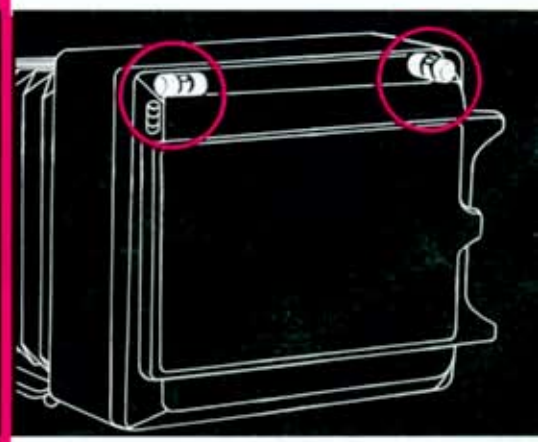
In particularly difficult situations, the lateral adjustment described on the left may be extended by turning the camera. To maintain front view perspective, the camera back and lens standard must be aligned parallel to the subject (illustration below). This requires a 15° swing of the camera back which is possible by loosening the four locking screws in the corners of the camera housing (Page 6, No. 10; Page 7, No. 18). Swivel of the lens standard through the vertical axis by 15° is accomplished by operating the right locking lever at the base of the lens standard (see red circle in center illustration). It clicks automatically into

Spirit levels in camera back

The **horizontal leveling** of the negative plane by means of the spirit levels is particularly important for reproduction or copy work. On the other hand, the **vertical** positioning of the camera back is important for architectural photography, but also when shooting at close distances from a high angle (advertising photography).
For further information on camera adjustments refer to the "Linhof Technique Data Sheets".
Since correct rendition of perspective is exclusively controlled by the position of the camera back, exact and easy-to-read spirit levels are essential for every professional camera to assure correct



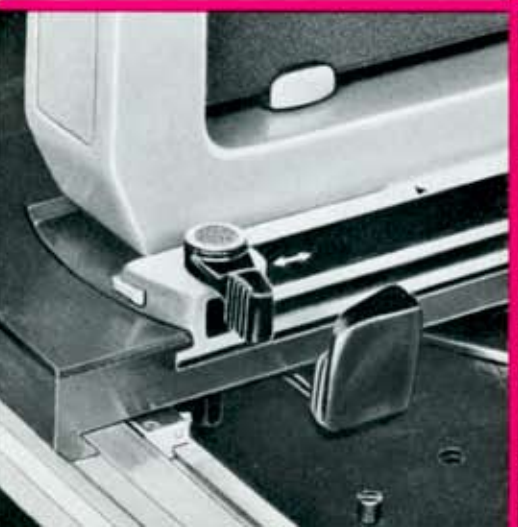




of applications, for example for correction of perspective. The lateral shift of the lens standard (50 mm to each side) is possible after unlocking the small lever (see red circle in center illustration) at the base of the lens standard. The zero position is marked by red arrows and the lens standard automatically clicks into this position. Any lateral adjustment can be locked by the same lever (illustration below).

zero position if the lever is pushed back. Swivel of the lens standard through the vertical axis causes the center of sharp focus to be shifted parallel to the lens plane. It also can be used advantageously to obtain additional depth of field.

perspective. The SUPER TECHNIKA 5 x 7 has three spirit levels on the camera back to indicate the precise vertical or horizontal position of the back (negative plane) for vertical or horizontal format. This new feature will be especially appreciated by photographers who demand a camera with fast and simple operation.
The spirit levels can be read in any camera position, even under adverse lighting conditions.



Photograph taken with the camera in lateral position, without using camera adjustments, shows slight perspective effect caused by oblique positioning of camera back to the front of the building after turning the camera to the right.

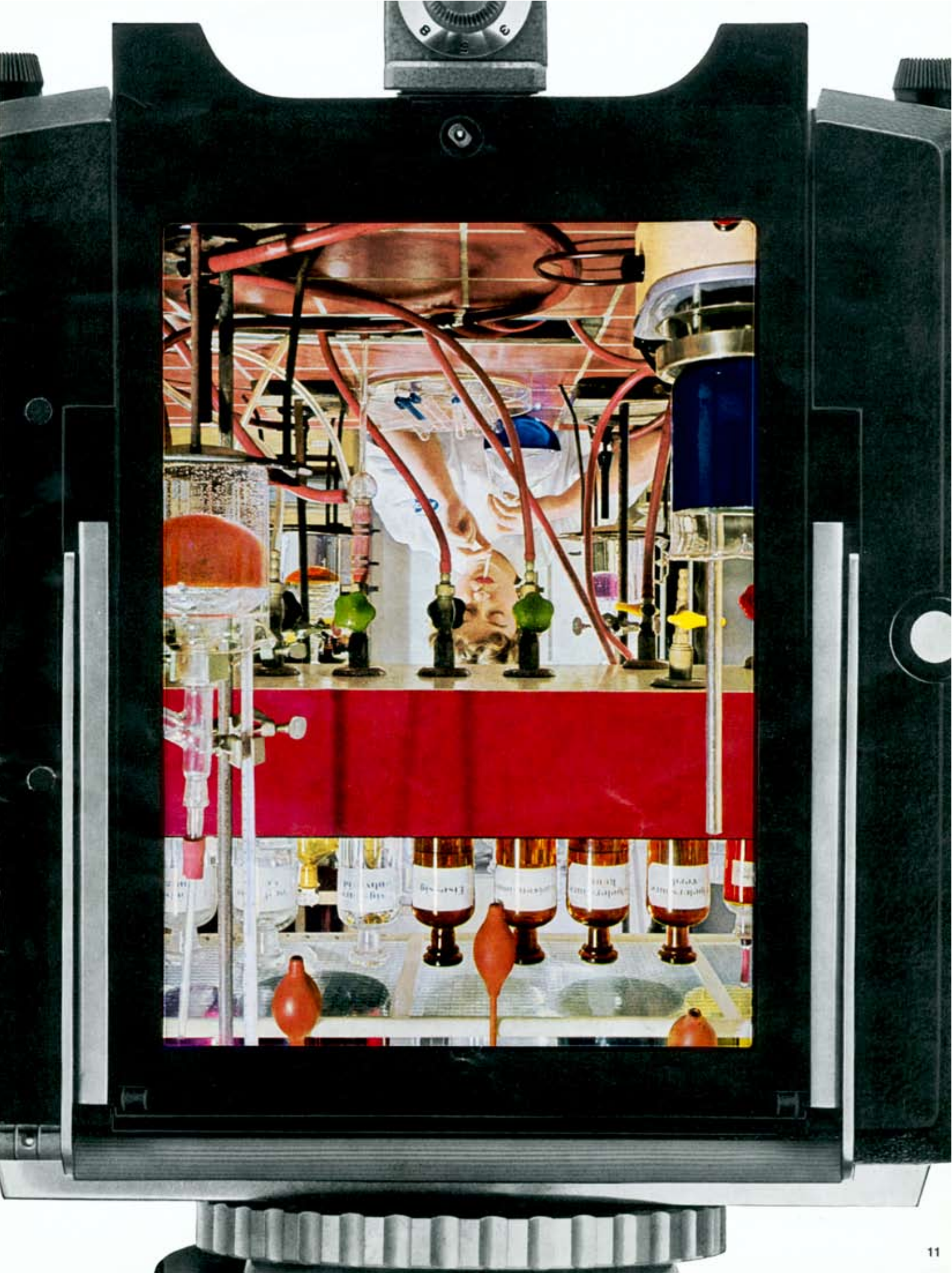
Photograph from the same lateral position with same lens; perspective effect eliminated by lateral shift of lens standard and alignment of camera back parallel to the subject, resulting in rectangular rendition of the front of the buildings.

Camera position and lens as above; perspective effect increased by extreme lateral shift of the lens standard to the left. As a result of increased angle of camera back, subject appears considerably extended.

The large ground glass image of the SUPER TECHNIKA 5x7 provides:

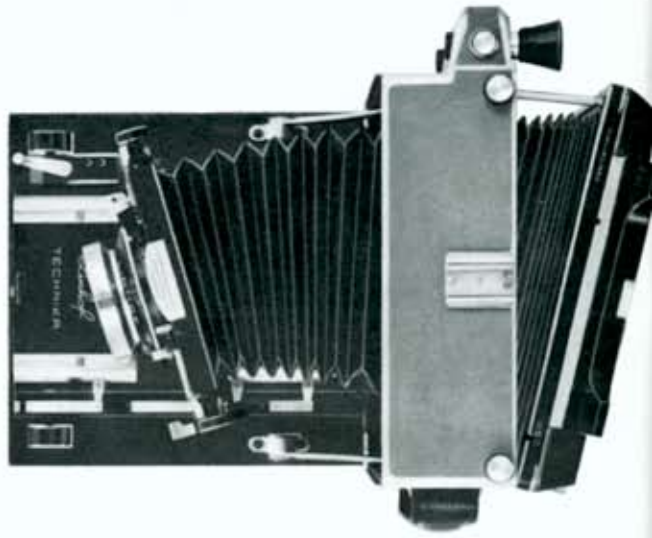
- **Optimum picture composition**
- **Precise control of camera adjustments for maximum depth of field and perspective correction**

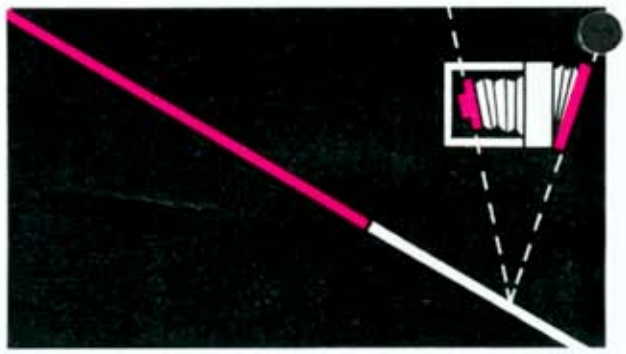
There is no better way of focusing than with the large ground glass image which offers every advantage for pictorial and color composition. It is indispensable for depth-of-field and perspective correction when using camera adjustments. The versatility of the Super Technika enables the professional photographer to fulfill the highest demands of his clients in any photographic assignment. His ability to master any photographic problem qualifies the expert photographer. Especially in color transparency work, the large negative format of the SUPER TECHNIKA 5 x 7 assures the success that beats competition. The knowledge to exploit all possibilities of the SUPER TECHNIKA V 5 x 7 distinguishes the creative photographer.
The comparison pictures on the left page show the possibilities for creative composition open to the user of a SUPER TECHNIKA V 5 x 7. They were taken with the camera in the same position and with the same lens.



Superior Depth of Field

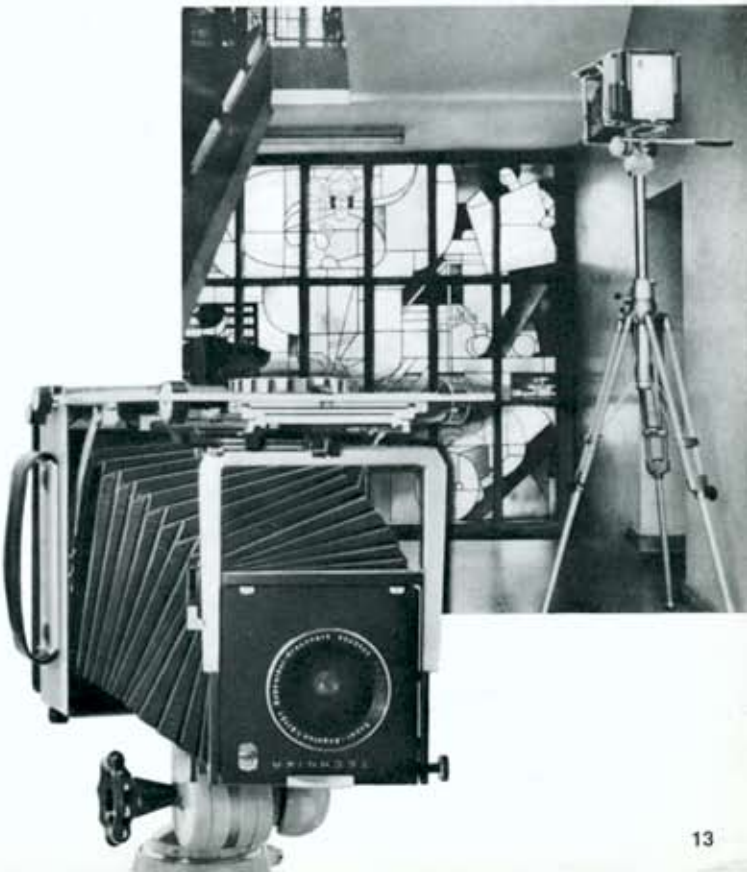
Large format cameras are often said to provide unfavorable depth of field conditions. Actually, these cameras alone offer the possibility at full aperture of gaining extreme depth of field, to an extent not even possible to achieve by stopping down the lens. If the lens standard and camera back, or both, are adjusted in such a way that the extended lines of the subject plane, lens plane and negative plane meet in one point, the subject is rendered completely sharp despite extensive spatial depth. The schematic drawing on the right illustrates this phenomenon which is known among photographers as "Scheimpflug's rule". Increase of depth of field without stopping down the lens is a necessity, if short exposure times are required because of moving objects or unfavorable light conditions. This is extremely important when using color material where longer exposure times might cause color shifts. By utilizing all available camera adjustments, it is possible to obtain a depth of field range that could never be achieved even with shortest focal length lenses and smallest apertures.





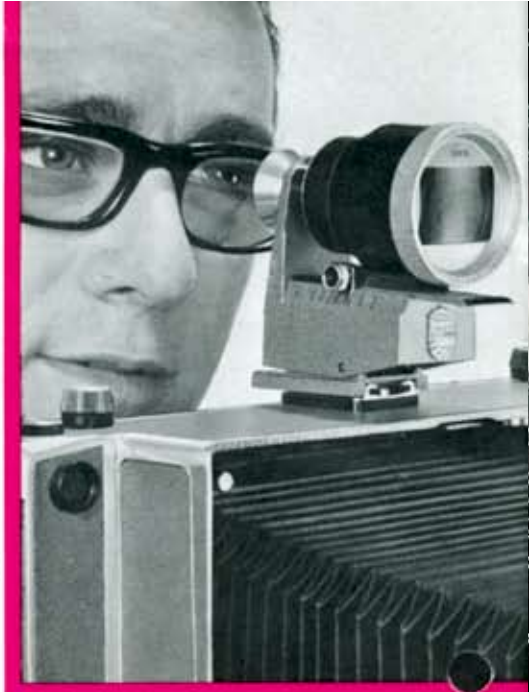
Front views from lateral camera position

can be achieved by shifting the lens standard to the right or left. It often happens that the photographer cannot set up the camera in the ideal front view position. This may be the case where obstacles, as, in our illustration, a staircase or banister, are in the way, or where reflection in a mirror or show window must be eliminated. In addition, it is possible to combine the lateral shift with the raising or lowering of the lens standard (see illustration). Such extreme camera adjustments not only require high quality lenses, but also utmost sturdiness of the camera itself. The SUPER TECHNIKA 5 x 7 ideally meets these requirements.



The coupled rangefinder

The unsurpassed precision of the Linhof SUPER TECHNIKA 5 x 7 makes it possible to provide this camera with a coupled rangefinder; it is the only 5 x 7" camera with this feature on the world market today. Thus, the SUPER TECHNIKA is the ideal tool for high quality indoor and outdoor photography; whether for hand-held shooting, poor light conditions, moving objects or any place where the conditions do not permit the use of a tripod.
When the camera is used on a tripod, the rangefinder is also ideally suited for focusing on moving objects immediately before releasing the shutter.

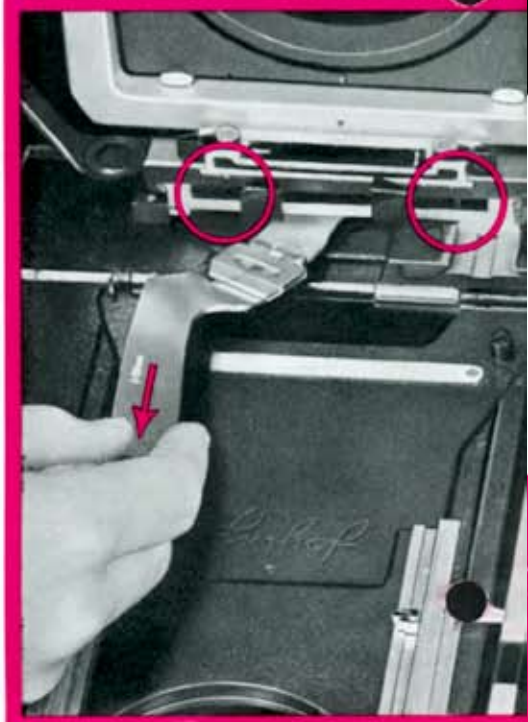


The Multifocus Optical Viewfinder

serves for exact control of composition. It is adjustable for lenses from 121 to 500 mm focal length. Parallax correction and compensation for reduction of field at close distances are automatically effected by turning the knurled knob under the eyepiece to set the object distance. The front mask can be rotated for horizontal or vertical picture format. The Multifocus Optical Viewfinder is also very helpful off the camera to predetermine picture composition and appropriate focal length.

Interchange of lenses

All LINHOF lenses are supplied with between-the-lens shutter and mounted on a lens-board. To interchange lenses, simply lift the locking bar (see illustration in red circle) and remove the lens with the lens-board. When inserting the lens, place the lower edge of the lensboard behind the retaining brackets, lift locking bar and push the upper edge of lensboard back so that it snaps under the locking bar.

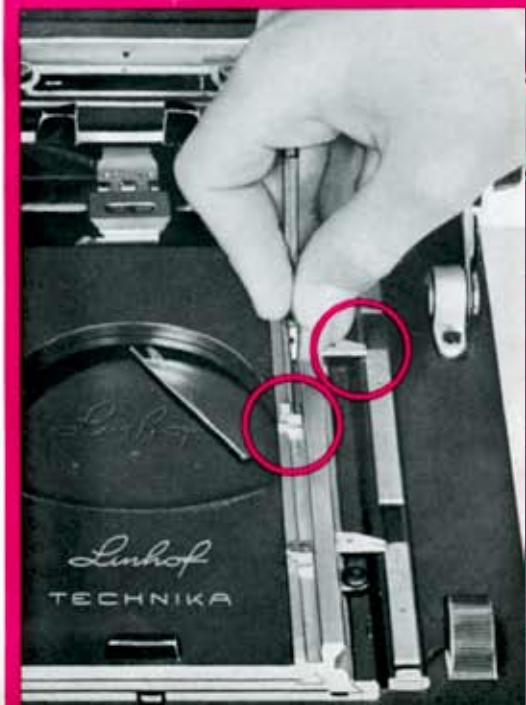


The rangefinder coupling cam

is interchanged as follows: Extend the upper camera track by means of the rack-and-pinion focusing knob until the cam is freely accessible. Simply pull the cam straight out (see illustration). **Do not lift** the cam too much in order not to bend the cam socket. **Do not close the camera without inserted coupling cam,** as this might cause damage to the rangefinder transfer system.
To insert the coupling cam, follow the above instructions in reverse order.

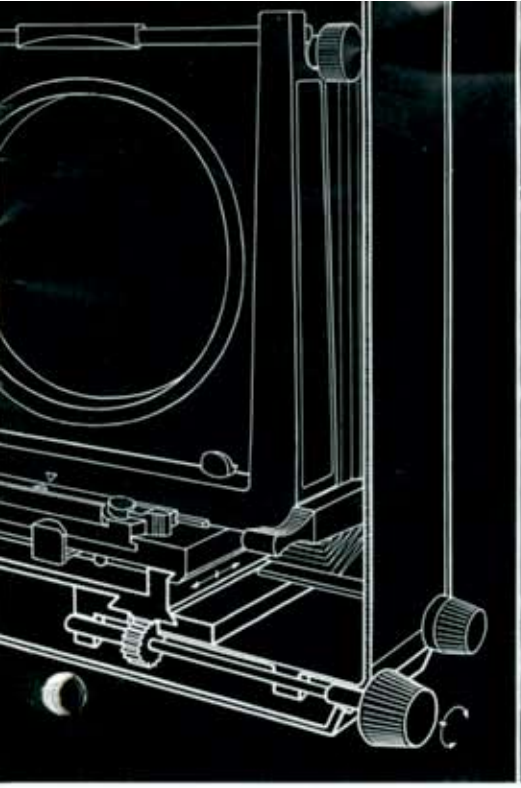
Interchange of distance scale

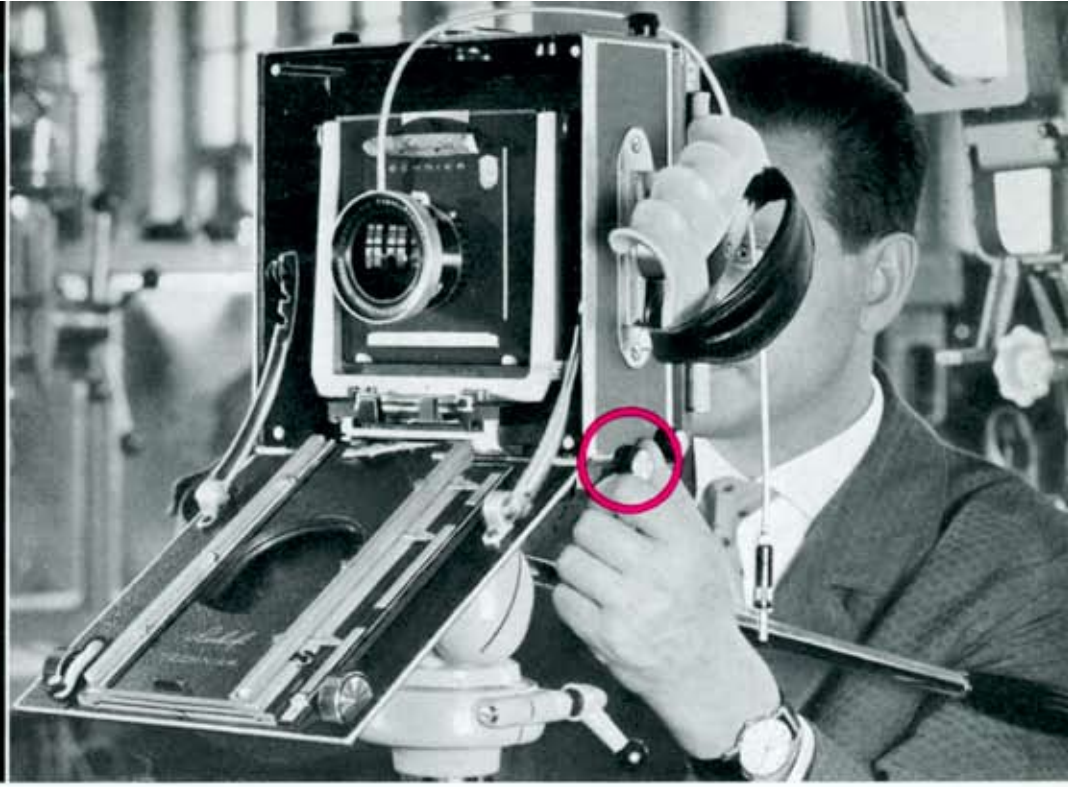
Each distance scale slide accommodates scales for up to three lenses. When using more than three lenses, it is necessary to exchange the distance scale by sliding it off the scale stage and replacing it with another one. The distance scales are marked with the focal lengths of the respective lenses. For easy identification different colors are used as follows: black = wide angle; red = standard lens; green = telephoto; blue and yellow for additional lenses.



Adjustment of infinity stops to "infinity"

If focusing is done only by ground glass and not by means of the rangefinder, additionally purchased lenses can be self-adjusted to infinity. With the upper track locked in zero position (Page 7, No. 38), press the spring-tensioned grips slightly and move the lens standard on the upper track until a suitable target at approx. 1000 ft. distance appears perfectly sharp on the ground glass (8x focusing magnifier) with the lens fully open. Now slide the infinity stops against the lens standard and lock them in this position by tightening the set screws (see illustration). After inserting the corresponding distance scale from the front, slide it on the scale stage until the index pointer on the upper track in zero position coincides exactly with the infinity mark on the scale. Now lock the scale in this position by tightening the screw on its underside (see illustration in red circle).





Use of lenses under 121 mm focal length without wide angle focusing device

Push the lens standard with inserted lens (90 mm extreme wide angle lens; 75 mm Biogon or 100 mm standard lens with reduced format) into the camera housing until the two pins (see red circle on left page) touch the camera housing track. Remove the cam as per previous instructions; then drop the camera bed to the third notch. Now focus by turning the focusing knob at the side of the camera housing (see illustration in red circle) which may be locked in position by means of the small knurled knob located close to the focusing knob.

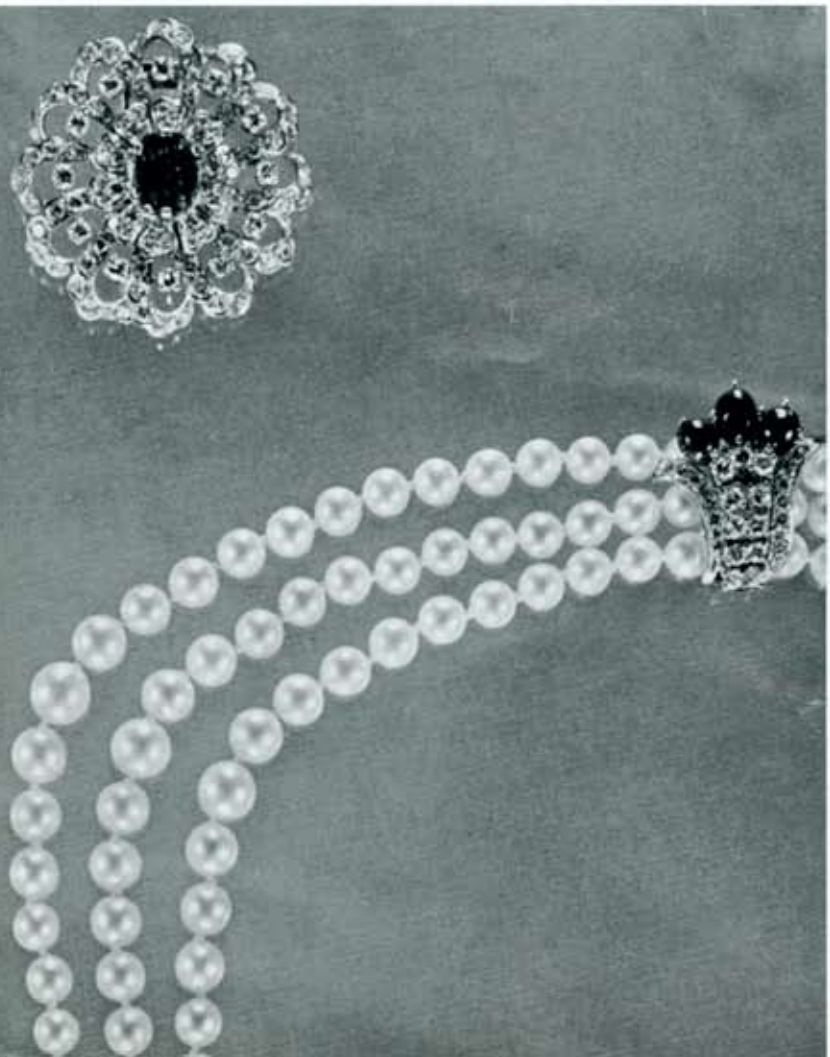
Use of wide angle lenses

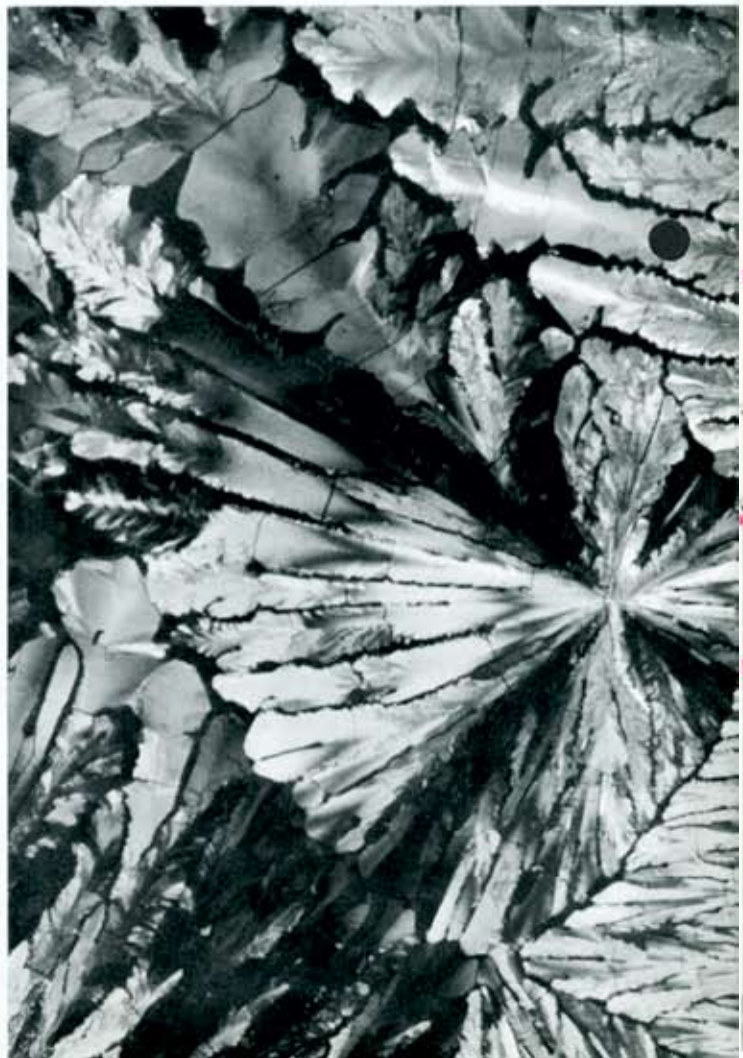
When using 121 mm wide angle lenses, the camera has to be set up in wide angle position. Otherwise, the camera bed will cause vignetting due to the large angular field of these lenses.
To adjust camera for wide angle position:

1. Insert proper cam and drop the camera bed to the second notch by depressing the two bed struts.
2. Tilt the lens standard all the way back and lock it in position by tightening the milled knob. Thus, parallelity between negative plane and lens plane is restored.
3. Depress the release tab on the right side of the upper track just long enough to disengage the track and push the upper track towards the camera housing until it clicks into position (Page 7, No. 34).

IMPORTANT: When readjusting to normal position, **first** pull upper track forward — **then** bring camera bed back into standard position!


MONACHIUM
München





LINHOF Universal Stand

Enlarging with the SUPER TECHNIKA 5 x 7

In combination with the LINHOF Universal Accessory Stand and the Cold Light Attachment, the SUPER TECHNIKA becomes a high quality enlarger at moderate cost. The diffused light source saves costly retouching. Small defects and retouching marks on the negative are greatly minimized and relatively dense portions of the negative are extremely well reproduced. The Cold Light Attachment permits the use of regular taking lenses. For highest demands, a special Componon enlarging lens is available. By means of a transformer the Cold Light Attachment is supplied with high voltage current. Power consumption: only 35 Watts.

The adjustability of the SUPER TECHNIKA permits extreme perspective correction or distortion during the black-and-white enlarging process. In combination with the LINHOF Vacuum Easel and the Cold Light Attachment even contact screen work, for example for offset printing, is possible.

The Universal Stand can be quickly disassembled and stored in small space. It does not require any maintenance. It only uses 60 x 60 cm of your darkroom space. Because of its wide range of applications, the Universal Stand is an ideal supplement to your camera equipment. Please ask for special brochure.

Photomicrography

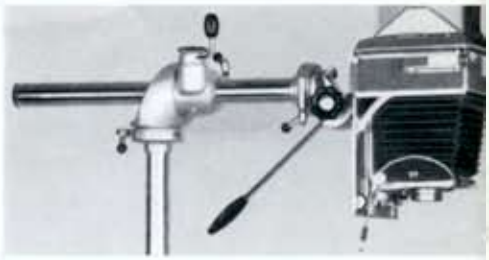
Richness of detail and utmost sharpness of the large format meet all requirements of photomicrography for critical definition. A two-piece micro adapter with or without Compur shutter serves as light-tight connection between camera and microscope. The ocular of the microscope must be in vertical position.

Reproduction Work

For top lighting reproductions the LINHOF Copy Light Unit is available. The Universal Stand is placed freely into the frame of the lighting unit, thus eliminating any possible transfer of vibration to the copy camera. Each lamp is individually adjustable in any direction to assure diagonal and perfectly even illumination.

Macro-Photography

In applied photography macro work has become more and more important. The long bellows extension of the SUPER TECHNIKA 5 x 7 permits a reproduction ratio of up to 40 : 1. Five special lenses from 16 to 100 mm are available for this type of work. - By depressing the release (Page 7, No. 34) the upper track can be pulled out for full extension. In macro photography the Cold Light Attachment may be used as top lighting / transmission lighting equipment for shadow-free rendition of small objects.



A LINHOF tripod of camera quality complements your LINHOF SUPER TECHNIKA!

Only with a tripod of the same high quality can you take full advantage of the utmost precision and performance of your SUPER TECHNIKA 5 x 7. The following LINHOF tripods are recommended for use with the SUPER TECHNIKA 5x7.

The STUDIO MASTER TRIPOD (1) and the DELUXE CAMERA STAND (2) are representative and practical tripods for every photographic studio. Both are extremely rigid and vibration-free. The STUDIO MASTER/TRIPOD with its outrigger arm permits fast changes of working height. It is continuously adjustable from near ground-level position to maximum 205 cm; with the additional large geared centerpost, up to 280 cm. The DELUXE CAMERA STAND is adjustable from 80 to 140 cm; with the additional large geared centerpost, up to 205 cm. Both tripods require a minimum of floor space.

For outdoor photography the UNIVERSAL (4) and PROFESSIONAL TRIPODS enjoy an excellent reputation among professional photographers.

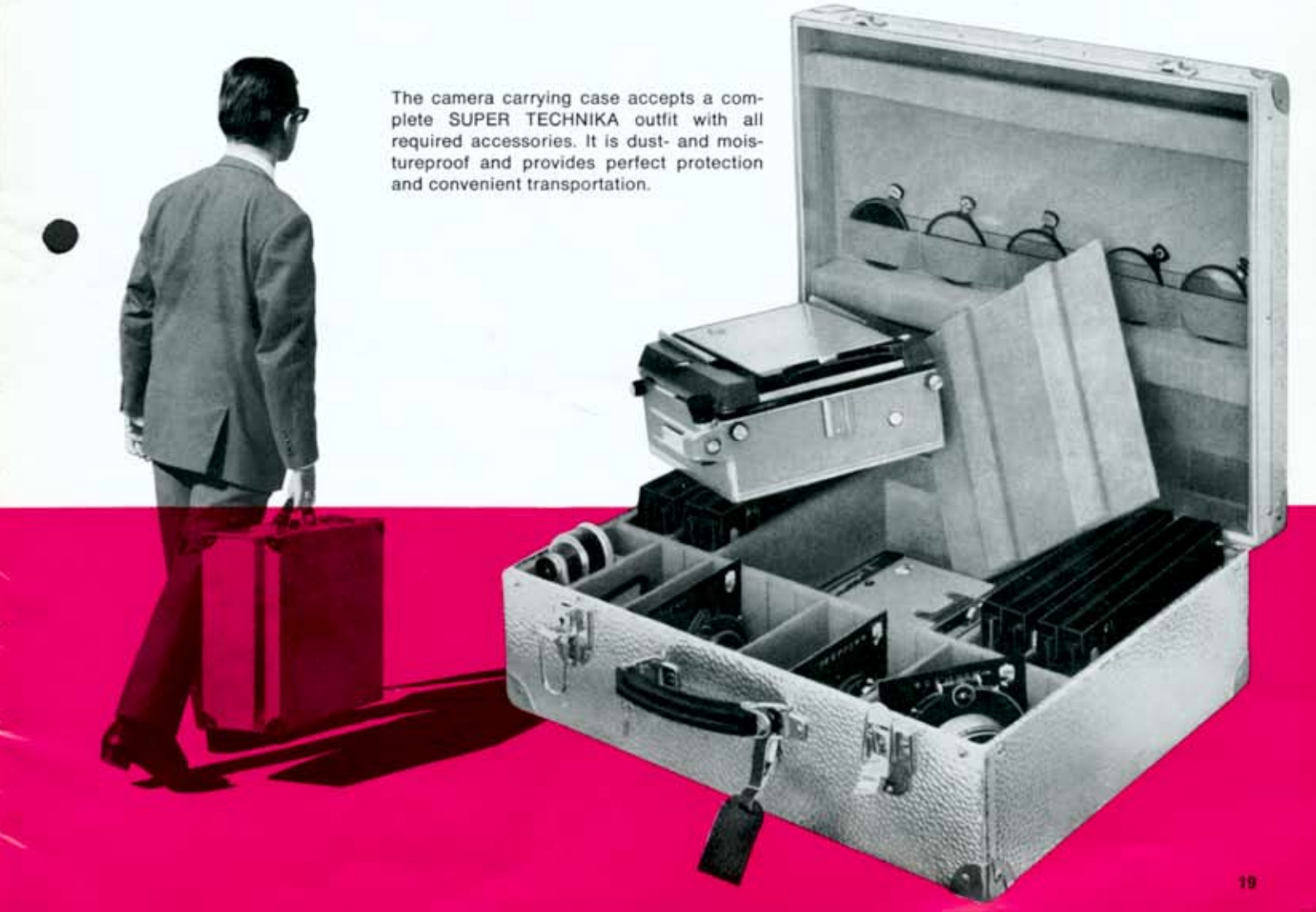
The DELUXE GEARED DOLLY (3) in combination with the UNIVERSAL and PROFESSIONAL TRIPODS is especially efficient if the camera position must be frequently changed.

By means of the RIGHT ANGLE OUTRIGGER ELBOW in combination with the STUDIO MASTER TRIPOD and the UNIVERSAL/PROFESSIONAL TRIPODS the camera can be laterally extended, which is especially advantageous for shooting objects on the ground from a high camera position.

Please ask for our special brochure "Professional Tripods for Photo, Film and Television", which also contains full information on the large selection of tripod heads as well as tripod accessories.

High-Quality Lenses of Leading German Optical Manufacturers for the SUPER TECHNIKA 5 x 7 in.

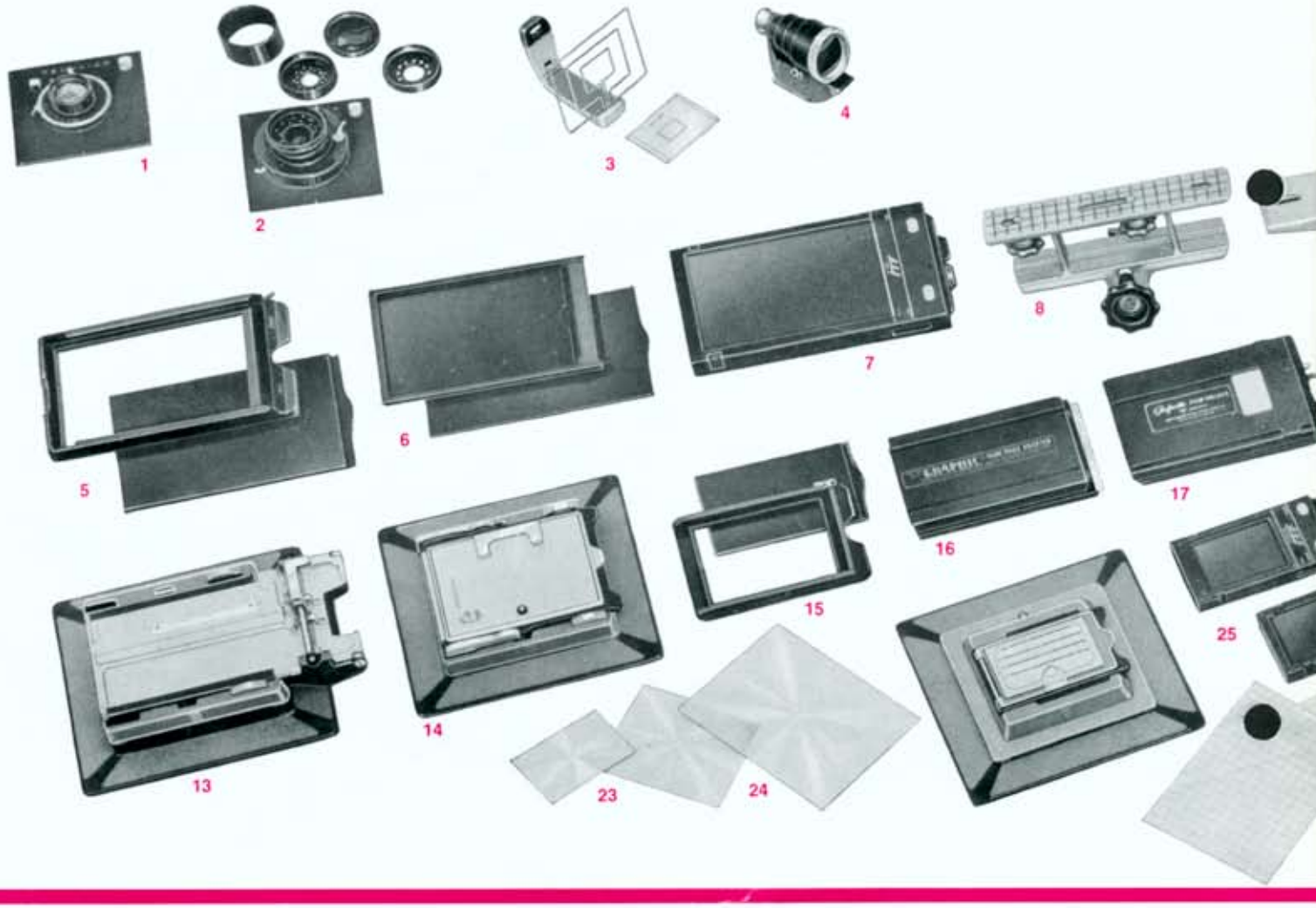
Lenses	Focal Length	f/	Shutter	Top Speed	Front Diameter
WIDE ANGLE LENSES					
Technika Super Angulon	90 mm	1:8	Compur MXCRO	1/500 sec.	70 mm
Technika Super Angulon	121 mm	1:8	Compur MXCRO	1/500 sec.	80 mm
Technika Super Angulon	165 mm	1:8	Compur MXCRI	1/400 sec.	110 mm
Technika Angulon	165 mm	1:6,8	Compur EX-CII/5	1/100 sec.	60 mm
Technika Angulon	210 mm	1:6,8	Compound EX-III/7	1/200 sec.	70 mm
STANDARD LENSES					
Technika Symmar	180 mm	1:5,6	Compur MXCRI	1/400 sec.	60 mm
Technika Apo Lanthar	210 mm	1:4,5	Compound EX-III/7	1/100 sec.	60 mm
Technika Heliar	210 mm	1:4,5	Compound MX-III/7	1/100 sec.	60 mm
Technika Xenar	210 mm	1:4,5	Compound EK-III/7	1/100 sec.	60 mm
Technika Symmar	210 mm	1:5,6	Compur MXCRI	1/400 sec.	60 mm
Technika Heliar	240 mm	1:4,5	Compound EX-IV/10	1/75 sec.	70 mm
Technika Xenar	240 mm	1:4,5	Compound EX-IV/10	1/75 sec.	70 mm
Technika Symmar	240 mm	1:5,6	Compur EX-C II/5	1/200 sec.	70 mm
LONG FOCUS LENSES					
Technika Apo Lanthar	300 mm	1:4,5	Compound EX-V/12	1/50 sec.	90 mm
Technika Heliar	300 mm	1:4,5	Compound EX-V/12	1/50 sec.	85 mm
Technika Xenar	300 mm	1:4,5	Compound EX-V/12	1/50 sec.	85 mm
Technika Symmar	300 mm	1:5,6	Compound EX-III/7	1/100 sec.	90 mm
TELEPHOTO LENSES					
Technika Tele Arton	360 mm	1:5,5	Compound EX-III/7	1/100 sec.	100 mm
Technika Tele Xenar	360 mm	1:5,5	Compound EX-III/7	1/200 sec.	70 mm
Technika Tele Xenar	500 mm	1:5,5	Compound EX-V/12	1/50 sec.	110 mm
SOFT FOCUS LENSES					
Technika Imagon	300 mm	H:5,8	Compound EX-V/12	1/50 sec.	78 mm
Technika Imagon	360 mm	H:5,8	In Barrel		
REPRODUCTION LENSES					
Technika Apo Ronar	300 mm	1:9	Compur MXRCI	1/400 sec.	42 mm
Technika Apo Ronar	360 mm	1:9	Compur EX-CII/5	1/100 sec.	62,5 mm



The camera carrying case accepts a complete SUPER TECHNIKA outfit with all required accessories. It is dust- and moistureproof and provides perfect protection and convenient transportation.

super TECHNIKA

5x7 in. 13x18 cm



1. Special lens for reproduction work
2. Imagon soft focus lens with grid
3. Sportsfinder for wide angle, normal and telephoto lenses (ZSPN)
4. Multifocus optical viewfinder (ZSDM)
5. Frame 5 x 7 (ZZD) with single plate holder 5 x 7 (ZTMD)
6. Special cutfilm holder (ZTPZ)
7. LINHOF double cutfilm and plate holder 5 x 7 (ZDD)
8. Geared focusing slide/stereo head (RZA)
9. Mechanical close-up focal frame finder (ZYND)
10. Holder (FFD) for 4 x 4 in. gelatine filters
11. Plastic frame for 4 x 4 gelatine filters to fit holder
12. Compendium lens shade
13. Reducing frame 5 x 7 / 4 x 5 for use of Polaroid cutfilm holder 4 x 5 (ZFDP)
14. Reducing frame 5 x 7 / 4 x 5 (ZEFV)
15. Frame 4 x 5 (ZZN) with single plate holder 4 x 5 (ZTMN)
16. Filmpack adapter 4 x 5 in. (ZTGV)
17. Grafmatic magazine 4 x 5 in. (ZTGM)
18. Linhof double cutfilm and plate holder 9x12 (ZDN)
19. Linhof double cutfilm and plate holder 4 x 5 in. (ZDV)
20. Super cutfilm holder 4 x 5 (ZTKV)
21. Cine Rollex 56 x 72 mm for 4 x 5 back (ZRCN)
22. Super Rollex 56 x 72 mm for 4 x 5 back (ZRN)
23. Ektalite field lenses $2.^1/_4$ x $3.^1/_4$ (ZHMS), 4 x 5 (ZMHN) and 5 x 7 (ZMHD)
24. Reducing back 5 x 7 / 2.1/4 x 3.1/4 (ZEDS)
25. LINHOF double cutfilm and plate holder 6.5 x 9 (ZDS) and $2.^1/_4$ x $3.^1/_4$ in. (ZDZ)
26. Anatomical grips, left-hand (ZGLD) and right-hand (ZGR)

Accessories of the LINHOF System

27. Sunshade with reduction rings
28. 5 x 7 in. ground glass with centimeter grid (ZMLD) and 4 x 5 in. ground glass with 56 x 72 mm format delineation
29. Reducing frame 4 x 5 / $2.^{1}/_{4}$ x $3.^{1}/_{4}$ with quick-change back $2.^{1}/_{4}$ x $3.^{1}/_{4}$ for use of $2.^{1}/_{4}$ x $3.^{1}/_{4}$ SUPER ROLLEX and CINE ROLLEX on 4 x 5 back (ZFNS)
30. CINE ROLLEX 56 x 72 for $2.^{1}/_{4}$ x $3.^{1}/_{4}$ cameras (ZRCS)
31. SUPER ROLLEX 56 x 72 mm for $2.^{1}/_{4}$ x $3.^{1}/_{4}$ cameras (ZRS)
32. Reducing lensboard adapter SUPER TECHNIKA V 5 x 7 to TECHNIKA III 4 x 5 (ZODP)
33. Reducing lensboard adapter SUPER TECHNIKA V 5 x 7 to SUPER TECHNIKA V 4 x 5 and COLOR 4 x 5 (ZODR)
34. Reducing lensboard adapter SUPER TECHNIKA V 5 x 7 to TECHNIKA 70 and TECHNIKA SPECIAL (ZODSS)
35. Conical tube 5 x 7 (TAD)
36. Micro tube 5 x 7 (TID)
37. 70 mm cartridges (ZRCP)
38. Case for two 70 mm cartridges (ZRCB)
39. Polaroid back for 8 exposures (ZTPB)
40. Ground glass focusing attachment for Polaroid back (ZTPE)
41. Slip-in and slip-on filters
42. Police adapter 6 x 13 cm (ZTP)
43. Macro lenses f = 16 to 100 mm
44. Optical magnifier 8 x (ZYL)
45. Spirit level with ground glass adapter (ZYW)

Standard Super Technika 5 x 7 equipment for indoor and outdoor photography

1 SUPER TECHNIKA 5 x 7 (KSFF)

1 Super Angulon 1:8/121 mm (OSJS)

1 Symmar 1:5.6/210 mm (OSQS)

1 Symmar 1:5.6/300 mm (OSUS)

or

1 Heliar 1:4.5/300 mm
(especially suited for portrait work) (OVUH)

1 Multifocus Optical Viewfinder (ZSDM)

5 LINHOF double cutfilm holders 5 x 7 (ZDD)

1 Ektalite field lens 5 x 7 (ZMHD)

1 Compendium lens shade, adjustable
(also gelatine filter holder)

1 Reducing back 5 x 7 / 4 x 5 (ZEDN)

3 Double cutfilm and plate holders 4 x 5 (ZDN)

1 SUPER ROLLEX 56 x 72 mm for Universal Back 4 x 5 (ZRN)

1 Magnifier, 8x (ZYL)

1 Spirit level with ground glass adapter (ZYW)

1 Aluminum camera carrying case (ZKAD)

1 Professional tripod (SRP/SHP)

1 Deluxe professional panhead (RPG)

1 Deluxe professional geared dolly (SWG)

For hand-held exposures: Left-hand and right-hand anatomical grip, also in combination with monopod.

The LINHOF PRACTICE BOOK (220 pages, richly illustrated) will help you to take full advantage of the possibilities of your TECHNIKA (Verlag Grossbild Technik GmbH., Munich 25).

The LINHOF TECHNIQUE DATA SHEETS give full instructions on how to use tilts and swings.

Other LINHOF precision cameras

EXPERT 70
2¼ x 3¼ in.

TECHNIKA 70
2¼ x 3¼ in.

PRESS 70
56 x 72 mm (2¼ x 2¾ in.)

SUPER TECHNIKA V
4 x 5 in.

KARDAN COLOR
5 x 7 and 8 x 10 in.

TECHNIKA photograph H. G. Schwarzkopf, Düsseldorf ▶


MONNET
COGNAC
MONNET
FONDEE 1838
J.G. MONNET & Cie
COGNAC
★★★
FRANZÖSISCHES ERZEUGNIS

Linhof

NIKOLAUS KARPF KG. · PRECISION CAMERA WORKS · MUNICH 25

Printed in Germany
6410/3.5e