

**THE BEST**  
**IN THE**  
**BUSINESS**

 **Schneider**  
KREUZNACH



**SUPER-ANGULON XL F/5.6** AN ARCHITECTURAL PHOTOGRAPHER'S DREAM COME TRUE. THE 58MM XL, 110° LENS, IS THE SHORTEST FOCAL LENGTH THAT COVERS THE 4X5" FORMAT WITH MOVEMENT. THE NEWLY DESIGNED 90 XL OFFERS MORE FLEXIBILITY. THE NEW SUPER-ANGULON XL LENSES HAVE AN IMPRESSIVE 110° ANGLE OF COVERAGE AND EVEN ILLUMINATION.

**8-ELEMENT, 4-GROUP DESIGN  
HIGH RESOLUTION/CONTRAST—MULTICOATED  
110° ANGLE OF COVERAGE  
LARGE IMAGE CIRCLE**

SERIES	FOCAL LENGTH	APERTURE RANGE	SUGGESTED FILM FORMAT	ANGLE OF COVERAGE AT F/22	IMAGE DIAMETER AT F/22
SUPER-ANGULON XL F/5.6	58	5.6-32	4 x 5"	110°	166mm
	90	5.6-45	5 x 7"	110°	259mm

**SUPER-ANGULON F/5.6** FOR INTERIORS, SMALL ROOMS, OR TALL BUILDINGS, THIS ULTRAWIDE-ANGLE MULTICOATED LENS WITH 105° ANGLE OF COVERAGE FEATURES A LARGE ENOUGH IMAGE CIRCLE TO ENSURE UNIFORM ILLUMINATION.

**8-ELEMENT, 4-GROUP DESIGN  
HIGH RESOLUTION/CONTRAST—MULTICOATED  
LARGE IMAGE CIRCLE**

SERIES	FOCAL LENGTH	APERTURE RANGE	SUGGESTED FILM FORMAT	ANGLE OF COVERAGE AT F/22	IMAGE DIAMETER AT F/22
SUPER-ANGULON F/5.6	47	5.6-32	2 1/2 x 3 1/2"	105°	123mm
	65	5.6-45	4 x 5"	105°	170mm
	75	5.6-45	4 x 5"	105°	198mm
	90	5.6-45	5 x 7"	105°	235mm

**SUPER-ANGULON F/8** THE STANDARD WIDE-ANGLE LENS FOR LARGE FORMAT. FOR SHOOTING INTERIORS OR TALL BUILDINGS, THIS LENS FEATURES FULL 100° ANGLE OF COVERAGE, ALLOWING EXTREME SWINGS AND TILTS AND PERMITTING FULL CORRECTION OF CONVERGING LINES.

**6-ELEMENT, 4-GROUP DESIGN  
HIGH RESOLUTION/CONTRAST—MULTICOATED  
LARGE IMAGE CIRCLE**

SERIES	FOCAL LENGTH	APERTURE RANGE	SUGGESTED FILM FORMAT	ANGLE OF COVERAGE AT F/22	IMAGE DIAMETER AT F/22
SUPER-ANGULON F/8	90	8-45	5 x 7"	100°	216mm
	120	8-64	5 x 7"	100°	288mm
	165	8-64	10 x 12"	100°	395mm
	210	8-90	11 x 14"	100°	500mm



**SUPER-SYMMAR HM** THE SUPER-SYMMAR HM WAS DESIGNED TO HAVE A WIDE FIELD ANGLE, 80° AT F/22, AND IS OPTIMIZED AT INFINITY. THE IDEA BEHIND THE DESIGN WAS TO HAVE A SHORTER THAN NORMAL FOCAL LENGTH LENS WITH ADEQUATE COVERING POWER.

**8-ELEMENT, 6-GROUP DESIGN  
HIGH RESOLUTION/CONTRAST—MULTICOATED  
210MM FOR 8x10, 150MM AND 120MM  
FOR 4x5 WITH EXCELLENT MOVEMENT**

SERIES	FOCAL LENGTH	APERTURE RANGE	SUGGESTED FILM FORMAT	ANGLE OF COVERAGE AT F/22	IMAGE DIAMETER AT F/22
SUPER-SYMMAR HM	120	5.6-64	4 x 5"	82°	211mm
	150	5.6-64	5 x 7"	80°	254mm
	210	5.6-64	8 x 10"	80°	356mm

**APO-SYMMAR** A TRUE APOCHROMATIC LINE OF LENSES, OPTIMIZED FOR 1:1 TO INFINITY REPRODUCTION. THESE LENSES ARE FOR SERIOUS TABLETOP, PORTRAIT, AND LANDSCAPE PHOTOGRAPHY.

**6-ELEMENT, 4-GROUP DESIGN  
INFINITY APOCHROMAT  
HIGH RESOLUTION/CONTRAST—MULTICOATED  
LARGE IMAGE CIRCLE**

SERIES	FOCAL LENGTH	APERTURE RANGE	SUGGESTED FILM FORMAT	ANGLE OF COVERAGE AT F/22	IMAGE DIAMETER AT F/22
APO-SYMMAR	100	5.6-64	2 1/2 x 3 1/2"	72°	145mm
	120	5.6-64	4 x 5"	72°	179mm
	135	5.6-64	4 x 5"	72°	195mm
	150	5.6-64	4 x 5"	72°	220mm
	180	5.6-64	5 x 7"	72°	263mm
	210	5.6-64	5 x 7"	72°	305mm
	240	5.6-64	8 x 10"	72°	352mm
	300	5.6-64	8 x 10"	72°	425mm
	360	6.8-64	11 x 14"	70°	491mm
	480	8.4-64	11 x 14"	56°	500mm

**G-CLARON** FOR A TABLETOP OR MACRO SHOT, THE G-CLARON OFFERS APOCHROMATIC CORRECTION, IS FLAT FIELD IN DESIGN, AND FEATURES A 64° FIELD ANGLE.

**6-ELEMENT, 4-GROUP DESIGN  
OPTIMIZED FOR CLOSE WORKING DISTANCE  
APOCHROMATIC FLAT FIELD LENS**

SERIES	FOCAL LENGTH	APERTURE RANGE	SUGGESTED FILM FORMAT	ANGLE OF COVERAGE AT F/22	IMAGE DIAMETER AT F/22
G-CLARON (at 1:1)	150	9-64	8 x 10"	64°	385mm
	210	9-64	11 x 14"	64°	520mm
	240	9-64	14 x 17"	64°	598mm
	270	9-64	16 x 20"	64°	669mm
	305	9-64	16 x 20"	64°	763mm
(at ∞)	355	9-64	20 x 24"	64°	887mm
	150	9-64	4 x 5"	64°	189mm
	210	9-64	5 x 7"	64°	260mm
	240	9-64	5 x 7"	64°	298mm
	270	9-64	8 x 10"	64°	335mm
	305	9-64	8 x 10"	64°	381mm
	355	9-64	11 x 14"	64°	444mm



**APO-ARTAR** ORIGINALLY DESIGNED FOR PRECISE COLOR REGISTRATION OF FOUR-COLOR FILM SEPARATIONS, THIS LENS IS IDEAL FOR PRECISE AND ACCURATE COLOR PHOTOGRAPHY. BEST LENS FOR PHOTOGRAPHING JEWELRY. HIGHLY CORRECTED, THE APO-ARTAR PRECISELY FOCUSES THE THREE PRIMARY COLORS ON THE SAME PLANE.

**4-ELEMENT, AIR-SPACED DESIGN  
EVEN ILLUMINATION AND SHARPNESS  
ACROSS FILM PLANE  
ULTRA-FLAT FIELD—MULTICOATED**

SERIES	FOCAL LENGTH	APERTURE RANGE	SUGGESTED FILM FORMAT	ANGLE OF COVERAGE AT F/22	IMAGE AT 1:1 DIAMETER AT F/22
APO-ARTAR	240	9-90	4 × 5"	46°	410mm
	360	9-90	11 × 14"	46°	603mm
	480	11-128	11 × 14"	46°	820mm

**M-COMPONON** FOR LARGE-SCALE PHOTOGRAPHS OF SMALL OBJECTS SUCH AS COMPUTER CHIPS. THE M-COMPONON IS OPTIMIZED UP TO 20X MAGNIFICATION.

**6-ELEMENT, 4-GROUP DESIGN  
MAY BE USED IN COPAL #0 SHUTTER  
MACRO DESIGN**

SERIES	FOCAL LENGTH	APERTURE RANGE	SUGGESTED FILM FORMAT	REPRODUCTION RATIO
M-COMPONON	28	4-32	4 × 5"	4:1-20:1
	50	4-32	4 × 5"	2:1-12:1
	80	4-32	4 × 5"	1:1-7:1

**MACRO-SYMMAR HM** ABSOLUTELY THE BEST LENS FOR 1:1 REPRODUCTION.

**8-ELEMENT, 4-GROUP DESIGN  
HIGH RESOLUTION/CONTRAST—MULTICOATED  
OPTIMIZED AT 1:1  
USEFUL RANGE 4:1 TO 1:4**

SERIES	FOCAL LENGTH	APERTURE RANGE	SUGGESTED FILM FORMAT	ANGLE OF COVERAGE AT F/22	IMAGE DIAMETER AT F/22
MACRO-SYMMAR HM	120	5.6-64	4 × 5"	55°	234mm (at 1:1) 593mm (at 4:1)
			8 × 10"	55°	
	180	5.6-64	8 × 10"	55°	353mm (at 1:1) 892mm (at 4:1)



**APO-TELE-XENAR HM** TRUE APOCHROMATIC TELEPHOTO LENSES OFFERING THE PHOTOGRAPHER THE FINEST OPTICAL QUALITY FOR ON-LOCATION AND LARGE-PRODUCT STUDIO PHOTOGRAPHY.

**5-ELEMENT, AIR-SPACED DESIGN  
INFINITY APOCHROMAT  
HIGH RESOLUTION/CONTRAST—MULTICOATED  
MINIMUM FOCUS 6.5 FEET**

SERIES	FOCAL LENGTH	APERTURE RANGE	SUGGESTED FILM FORMAT	ANGLE OF COVERAGE AT F/22	IMAGE DIAMETER AT F/22
APO-TELE-XENAR	400	5.6-64	5 x 7"	35°	250mm
	800	12-64	11 x 14"	35°	500mm

**TELE-ARTON AND TELE-XENAR** WHEN YOU HAVE LIMITED BELLOWS DRAW AND YOU NEED A LONG FOCAL LENGTH LENS, THE ANSWER MAY BE ONE OF THESE SCHNEIDER TELEPHOTO LENSES.

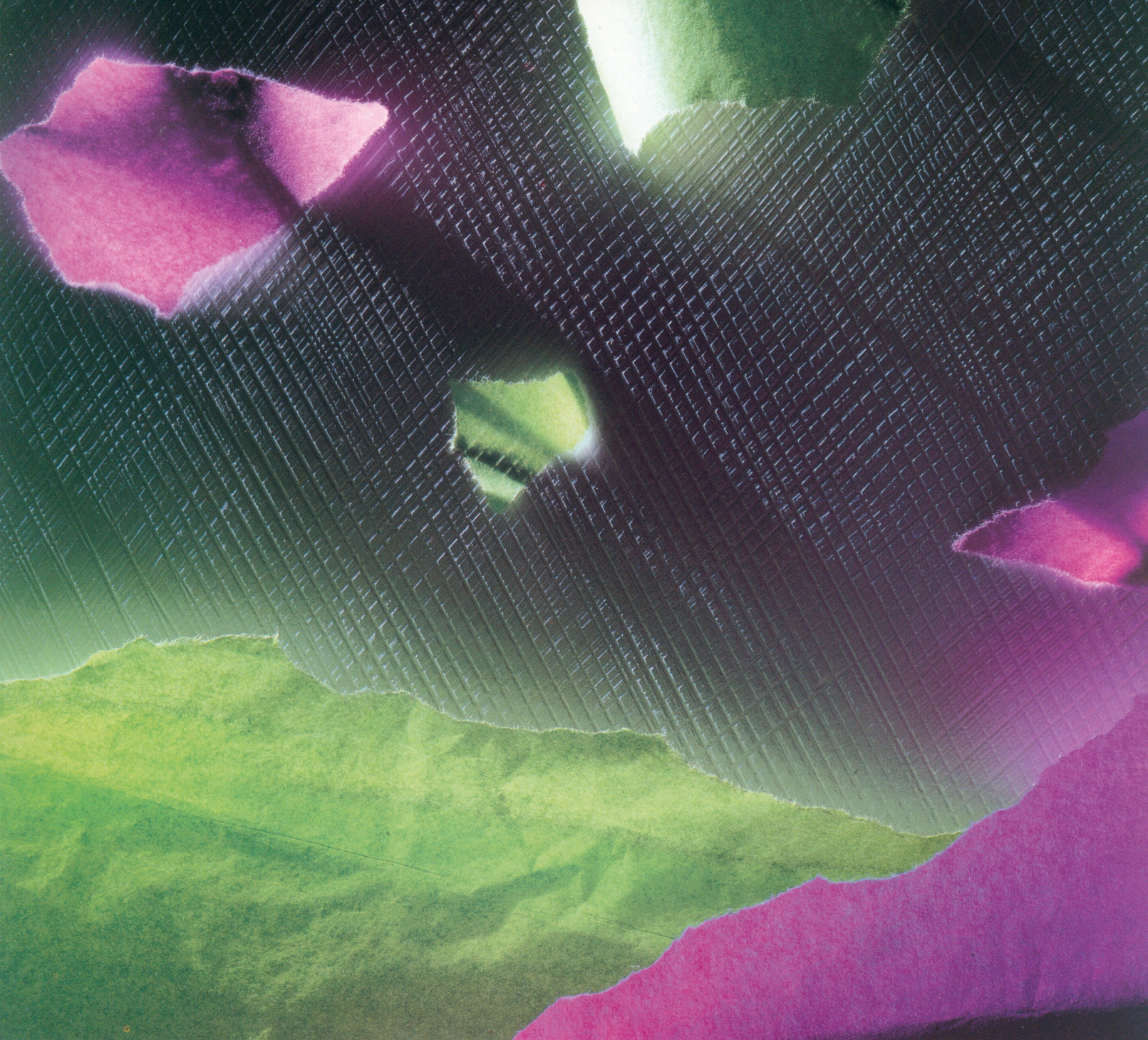
**TRUE TELEPHOTO DESIGN  
SHORTER BACK-FOCUS THAN CONVENTIONAL  
LONG LENSES  
COMPACT, LIGHTWEIGHT CONSTRUCTION**

SERIES	FOCAL LENGTH	APERTURE RANGE	SUGGESTED FILM FORMAT	ANGLE OF COVERAGE AT F/22	IMAGE DIAMETER AT F/22
TELE-ARTON	250	5.6-32	4 x 5"	35°	158mm
TELE-XENAR	360	5.5-45	5 x 7"	35°	230mm

**G-COMPON** THE HIGH-PERFORMANCE LENS FOR MURAL-SIZE PRINTS. DESIGNED TO MAINTAIN ULTIMATE SHARPNESS AT HIGH MAGNIFICATION.

**6-ELEMENT, 4-GROUP DESIGN  
OPTIMIZED FOR 20X MAGNIFICATION  
ULTRA-FLAT FIELD—MULTICOATED**

SERIES	FOCAL LENGTH	APERTURE RANGE	SUGGESTED FILM FORMAT	MOUNT
G-COMPON	100	5.6-45	2 1/2 x 3 1/2"	50 x .75
	150	5.6-45	4 x 5"	50 x .75
	210	5.6-45	5 x 7"	55 x .75
	240	5.6-45	5 x 7"	62 x .75
	300	5.6-45	8 x 10"	62 x .75
	360	6.8-45	8 x 10"	62 x .75
	480	9.4-64	11 x 14"	62 x .75



**APO-COMPONON HM** STAY TRUE TO SUBTLE DETAILS EVEN AT MAXIMUM APERTURE. SCHNEIDER'S HIGH-MODULATION, MULTICOATED APO-COMPONON IS A SLIGHTLY SHORTER 45MM FOR THE 35MM FORMAT AND A 90MM FOR 6X7CM FOR GREATER MAGNIFICATION.

**6-ELEMENT, 4-GROUP DESIGN  
PRESET APERTURE CONTROL  
(45MM AND 90MM)  
ILLUMINATED APERTURE SCALE  
MULTICOATED**

SERIES	FOCAL LENGTH	APERTURE RANGE	SUGGESTED FILM FORMAT	MOUNT
APO-COMPONON	45	4.0-22	24 x 36mm	LEICA
	90	4.5-22	6 x 7cm	LEICA
	150	4.0-32	4 x 5"	55mm x .75

**COMPONON-S** FOR NO-COMPROMISE PRINTING. THE COMPONON-S FEATURES AN ULTRA-FLAT FIELD. SHUTTER-MOUNTED COMPONON-S LENSES ARE IDEAL FOR USE ON THE POLAROID MP-4.

**6-ELEMENT, 4-GROUP DESIGN  
PRESET APERTURE CONTROL AND  
ILLUMINATED APERTURE ON 28MM-100MM  
HIGH RESOLUTION AND CONTRAST**

SERIES	FOCAL LENGTH	APERTURE RANGE	SUGGESTED FILM FORMAT	MOUNT
COMPONON-S	50	2.8-16	24 x 36mm	LEICA
	80	4.0-22	2 1/4 x 2 1/4"	LEICA
	100	5.6-45	2 1/2 x 3 1/2"	LEICA
	135	5.6-45	4 x 5"	50mm x .75
	150	5.6-45	4 x 5"	50mm x .75
	180	5.6-45	5 x 7"	55mm x .75
	210	5.6-45	5 x 7"	55mm x .75
	240	5.6-45	8 x 10"	66mm x .75
	300	5.6-45	8 x 10"	77mm x .75
	360	6.8-45	10 x 12"	90mm x 1.0

**COMPONON** OPTIMIZED FOR 2X TO 20X ENLARGEMENTS OF FORMATS FROM 18X24MM TO 40X40MM. COMPONON LENSES PROVIDE HIGH CONTRAST AND EXCELLENT DETAIL WITH BOTH CONDENSER AND DIFFUSER ENLARGERS. AND THE 60MM IS IDEAL FOR SLIDE DUPING.

**6-ELEMENT, 4-GROUP DESIGN  
ULTRA-FLAT FIELD  
AVAILABLE IN 25MM MOUNT**

SERIES	FOCAL LENGTH	APERTURE RANGE	SUGGESTED FILM FORMAT	MOUNT
COMPONON	28	4.0-16	18 x 24mm	LEICA
	35	4.0-16	24 x 24mm	LEICA
	60	5.6-22	40 x 40mm	LEICA



**WA-COMPONON** THE WIDE-ANGLE LENS FOR A 30% LARGER ENLARGEMENT THAN YOU CAN MAKE ON YOUR BASEBOARD WITH EQUIVALENT NORMAL FOCAL-LENGTH LENS.

**6-ELEMENT, 4-GROUP DESIGN  
PRESET APERTURE CONTROL AND  
ILLUMINATED APERTURE**

SERIES	FOCAL LENGTH	APERTURE RANGE	SUGGESTED FILM FORMAT	MOUNT
WA-COMPONON	40	4.0-22	24 x 36mm	LEICA
	60	5.6-32	2 1/4 x 2 1/4"	LEICA
	80	5.6-32	2 1/2 x 3 1/2"	LEICA

**BETAVARON** NEED TO MAKE MULTIPLE PRINTS OF DIFFERENT SIZES FROM A 35MM NEG OR SLIDE? SCHNEIDER'S BETAVARON, THE FIRST TRUE ZOOM ENLARGING LENS, PROVIDES FULL 35MM NEGATIVE OR SECTIONAL ENLARGEMENTS 3X TO 10X. A SECOND LENS WITH BUILT-IN DIOPTRER INCREASES THE RANGE 5.3X TO 17X.

**11-ELEMENT, 10-GROUP DESIGN  
HOLDS FOCUS THROUGHOUT ZOOM RANGE  
FLAT FIELD**

SERIES	FOCAL LENGTH	APERTURE RANGE	SUGGESTED FILM FORMAT	MOUNT
BETAVARON	50-125mm	5.6-22	24 x 36mm	LEICA

**APO-ARTAR HM** THE 75MM LENS IS PERFECT FOR 35MM OR 6X6CM SLIDE DUPLICATION. ITS LIMITED MAGNIFICATION RANGE PERMITTED OUR LENS DESIGNER TO MAKE THE ULTIMATE CORRECTION OF ABERRATIONS.

**6-ELEMENT, 4-GROUP DESIGN  
OPTIMIZED AT 1:1  
HIGH MTF PERFORMANCE  
USEFUL RANGE .7X TO 1.4X MAGNIFICATION**

SERIES	FOCAL LENGTH	APERTURE RANGE	SUGGESTED FILM FORMAT	MOUNT
APO-ARTAR HM	75	4.0-22	35mm	LEICA
	75	4.0-22	6 x 6cm	LEICA



**CINELUX-AV, PROLUX, AND VARIO-PROLUX**

OPEN THEIR EYES TO YOUR PERFECT SLIDES WITH LENSES THAT PROJECT YOUR BEST IMAGES IN BREATHTAKING SHARPNESS, MATCHLESS DETAIL, AND VIVID, TRUE COLORS.

SERIES	MM	RELATIVE APERTURE	NUMBER OF ELEMENTS	FRAME SIZE (MM)	ANGULAR FIELD
CINELUX-AV	26	2.8	9	24 x 36	77°
	35	2.8	7	24 x 36	62°
	45	2.8	6	24 x 36	51°
	50	2.8	5	24 x 36	49°
	55	2.8	5	40 x 40	51°
	60	2.8	6	40 x 40	48°
	90	2.5	5	40 x 40	32°
	90CF	2.5	5	40 x 40	32°
	105	2.4	4	40 x 40	29°
	150	2.8	5	60 x 60	31°
	200	3.5	5	40 x 40	15°
	250	4.0	5	40 x 40	12°
VARIO-PROLUX	85-210	3.9	15	24 x 36	27-12°
	70-120	3.5	7	24 x 36	33-20°

**MAGNIFIERS**

WHAT IS IT THAT MAKES THE LEGENDARY SCHNEIDER LOUPES INDISPENSABLE TO TOP PHOTOGRAPHERS AND ART DIRECTORS EVERYWHERE? MAXIMUM EDGE-TO-EDGE SHARPNESS. HIGH RESOLUTION AND CONTRAST WITH DISTORTION-FREE COLOR FIDELITY. SEE HOW GOOD YOU REALLY ARE WITH THE FLAT-OUT BEST MAGNIFIERS IN THE WORLD. 4X, 6X, 8X, 10X, AND 6X6CM.

**LENSES USED:**

COVER: SUPER-ANGULON F/8-165MM  
 SPREAD 1: APO-SYMMAR F/5.6-150MM  
 SPREAD 2: APO-SYMMAR F/5.6-135 & 210MM  
 SPREAD 3: SUPER-ANGULON F/5.6-75MM

**REALIZE OUR POTENTIAL**

COMPROMISE ON LENS PERFORMANCE AND YOU COULD COMPROMISE YOUR ENTIRE FUTURE. THAT'S WHY YOU SHOULD BE USING SCHNEIDER LENSES.

SCHNEIDER HAS BEEN MAKING THE FINEST LENSES FOR OVER 80 YEARS. WE'VE MASTERED THE ART OF LENS DESIGN, COMBINING THE LATEST IN COMPUTER ENGINEERING WITH SUPERIOR MECHANICAL CRAFTSMANSHIP.

NO NEED TO LOOK AT TECHNICAL CURVES. YOU CAN SEE THE SCHNEIDER DIFFERENCE IN EVERY PICTURE YOU TAKE. HIGHER RESOLUTION. SHARPER CONTRAST. ABSOLUTE COLOR FIDELITY. PLUS, WE'RE THE ONLY MAJOR MANUFACTURER TO OFFER A FULL LIFETIME WARRANTY. IT'S EASY TO SEE WHY WE'VE SOLD MORE THAN 14 MILLION LENSES TO DATE.

ISN'T IT TIME YOU REALIZED OUR POTENTIAL FOR HELPING YOU REACH YOURS?

**SCHNEIDER CORPORATION OF AMERICA**  
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