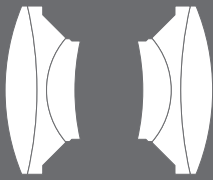


A sepia-toned photograph of a mountain lake. In the foreground, a large, dark tree trunk stands on the right, with its branches extending over the water. The lake is calm, reflecting the surrounding landscape. In the background, snow-capped mountains rise above a valley. The text "Fine Art" is written in a cursive font across the middle of the image.

Fine Art



FINE ART LENS

Fine Art Lens 11/550 XXL Format, 14(22)/1100 XXL Format



FA 11/550 XXL Format



FA 14(22)/1100 XXL Format

Individual name engraving

The new Fine Art Lenses are of unique quality in a precious brass design. In acknowledgment of this, SCHNEIDER-KREUZNACH provides free engraving of your name for a truly unique product. In the event of a change of ownership, re-engraving with the new name is possible at nominal cost.

Artistic and technical perfection which allow you to buck the trend

In an era where miniaturizing is infusing more and more areas of life and where photography is moving to smaller and smaller taking formats as part of the switch from analog to digital, cut film formats of more than 8x10 inches may well be considered anachronistic. While this is undoubtedly true for the mass market, an elite minority sees this as a challenge to buck the trend and to use very large film sizes. For those willing to make the effort of working with unwieldy cameras, who want to utilize the slowness of these cameras to develop creative inspiration, for those who want more than snapshots, who take the time to create their motifs in their minds and who want to combine an artistic aspiration with corresponding technical perfection, the large taking formats of 11x14 to 20x24 inches offer an otherwise unobtainable richness of detail, fascinating crispness and a natural, almost identical reproduction.

Photography with fine cameras and lenses no longer considered up to date

The superb photographs in huge formats taken more than 50 years ago by artists such as Ansel Adams triggered a movement which became known as "fine art photography". These photos have lost none of their immediacy and are awakening increasing interest among today's more discerning photographers. There are currently around a dozen camera manufacturers who make cameras which are still easy to transport despite the huge sizes involved. Such cameras are made of cherry wood or ebony, for example, but also from such modern materials as aluminum, magnesium, titanium or carbon fiber.

Unlike the cameras, however, the lenses cannot be made "by hand" in small workshops so that the fine art photographer has to make use of older lenses which were designed and built almost without exception 40 to 50 years ago. At that time, many of the glass types required for the better correction of aberrations (particularly chromatic aberration) were not yet available. All calculations had to be made laboriously using log tables, which greatly limits the optimization process, rather than today's super-fast computers. Nor were there any laser-aided adjust-

ment and centering units; and if the lenses actually had a coating, it was just a single layer. In fact, it was only the huge taking sizes which allowed such good results to be achieved with the lenses of the time.

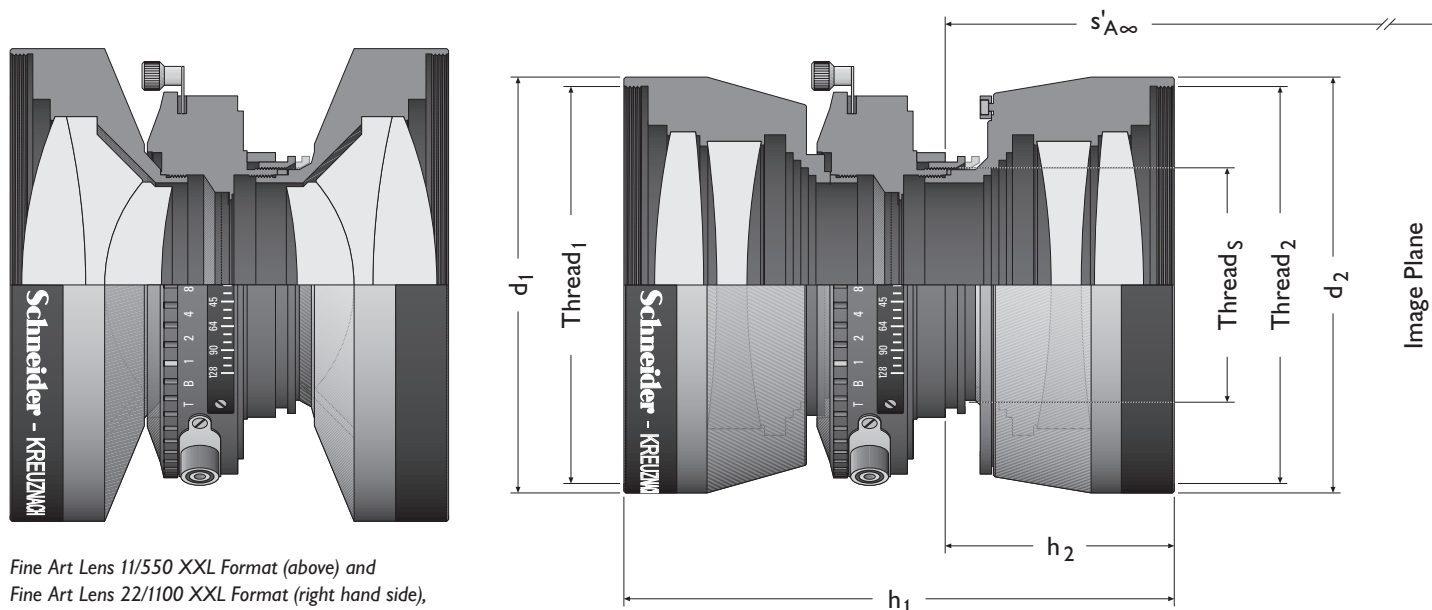
New lenses with breathtaking crispness for over-dimensional formats

SCHNEIDER-KREUZNACH, the world-famous optical corporation with an almost one hundred year history and huge experience in the design and construction of first-rate large-format cameras, has now entered this field and has developed two lenses designed especially for the large taking formats of fine art photography. Both lenses are characterized by a huge image circle of 900 mm which still leaves space for camera movements to correct perspective and to increase depth of field (according to the Scheimpflug principle) even with the fine art size of 20x24 inches (approx. 50x60 cm). However, the lenses are not only unsurpassed in this respect: these exceptional lenses also literally open up a new chapter in fine art with regard to imaging quality. The crispness which drops gently but distinctly toward the edge in the older designs remains brilliant and perfectly uniform over the whole image field at full aperture. Practically no distortion is visible even in the wide angle 11/550 XXL Format at an angle of view of 78° in critical architectural shots.

A high-quality broadband multi-coating effectively reduces stray light, ghost images and other reflections for enhanced contrast and incomparable detail reproduction into the shadows. Filter threads at the front and rear permit simultaneous use of two filters (e.g. polarization filter at the front and a yellow filter at the back) without the otherwise potential risk of double imaging of bright points of light.

Both lenses come in the Copal 3 shutter, which allows maximum aperture of f-stop 22 at 1100 mm focal length, however. Normally, these lenses are stopped down to at least 45 with these huge formats due to the need for depth of field. For those who need a larger aperture, the same lens is also available without a shutter and with a maximum aperture of 14 as the Fine Art Lens 14/1100 XXL Format.

SPECIFICATIONS



Fine Art Lens 11/550 XXL Format (above) and
Fine Art Lens 22/1100 XXL Format (right hand side),
both with Copal 3 shutter in 50 % natural size

Optical and mechanical dimensions		Optical design [elements/groups]	Effective focal length $\pm 1\%$ [mm]	Front-side screw-in thread for filters and other accessories	Max. diameter of the front mount [mm]	Max. diameter of the rear mount [mm]	Rear screw-in thread for a further filter	Total overall height [mm]	Flange surface to rear edge of mount [mm]	Mounting thread of the shutter for fixing at the lens board	Flange focal distance [mm]	Smallest diaphragm aperture	Shutter type and shutter size	Weight with shutter indicated [grams]	Order number of the lens including shutter if applicable
Lens name	Rel. aperture / focal length [mm]														
STANDARD LENSES				Thread ₁	d ₁	d ₂	Thread ₂	h ₁	h ₂	Thread ₅	s' _{A∞}				
Fine Art Lens	11/550 XXL Format	6/2	555	M 122 × 1.0	125.0	125.0	M 122 × 1.0	116	45.8	M 62 × 0.75	547	128	Copal 3	2460	1003433
	22/1100 XXL Format	4/4	1068	M 105 × 1.0	110.0	110.0	M 105 × 1.0	146	60.8	M 62 × 0.75	1056	128	Copal 3	2320	1003431
	14/1100 XXL Format	4/4	1068	M 105 × 1.0	110.0	110.0	M 105 × 1.0	149	0.0	*)	992	128	–	2400	1003432

*) This lens has a rear flange with an outer diameter of 130 mm and six symmetrically arranged mounting holes on a circle with a diameter of 120 mm

Angle of view, image circles and range of lens displacements											
Lens name	Rel. aperture / focal length [mm]	Angle of view at full aperture [degrees]	Image circle diameter [mm] at full aperture	Angle of view at f/22 [degrees]	Image circle diameter [mm] at f/22	Maximum lens displacements at f/22 for landscape format (for portrait format swap the data) with focusing at infinity; formats may slightly vary according to the camera manufacturers, and this may result in larger displacements than given in this table for the nominal formats					
						Vertical [mm]	Horizontal [mm]	Vertical [mm]	Horizontal [mm]	Vertical [mm]	Horizontal [mm]
STANDARD LENSES						11 x 14 in. 28 x 36 cm	7 x 17 in. 18 x 43 cm	14 x 17 in. 36 x 43 cm	8 x 20 in. 20 x 51 cm	12 x 20 in. 31 x 51 cm	20 x 24 in. 51 x 61 cm
Fine Art Lens	11/550 XXL Format	59.2°	630	78°	900	↑ 274 → 250	↑ 306 → 225	↑ 217 → 197	↑ 270 → 184	↑ 219 → 169	↑ 77 → 66
	22/1100 XXL Format	45.7°	900	45.7°	900	↑ 274 → 250	↑ 306 → 225	↑ 217 → 197	↑ 270 → 184	↑ 219 → 169	↑ 77 → 66
	14/1100 XXL Format	45.7°	900	45.7°	900	↑ 274 → 250	↑ 306 → 225	↑ 217 → 197	↑ 270 → 184	↑ 219 → 169	↑ 77 → 66



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