



*Hartmut Seehuber (Germany):
“High contrast, outstanding sharpness and
freedom from scattered light are
indispensable to me, and for that reason
I have a high opinion of the Apo-Symmar L”*



APO-SYMMAR L

5.6/120 L, 5.6/150 L, 5.6/180 L, 5.6/210 L, 5.6/300 L, 8.4/480 L



If you could take only one lens with you to a desert island ...



When the most delicate structures blend tone into tone, the modular transfer function of the lens is put to a hard test. Only the best lenses can separate such delicate structures clearly and distinctly. In this case, the Apo-Symmar L was subjected to even a double test, because the close-up photograph required a scale of reproduction which bordered on the macro area. Here the advantage of the high tolerance of scale of the Apo-Symmar L can be seen, which is evident up to the border of the macro area because of its exemplary sharpness.

The lens that can do everything equally well (and better than all other lenses) does not and will never exist, because some parameters of quality can only be increased at the expense of others. Nevertheless, the Apo-Symmar L can claim to come very close to this unattainable ideal. For the Apo-Symmar L is a highly corrected top lens of such balanced character that it can be regarded as the all-round candidate among the SCHNEIDER lenses. It combines the greatest sharpness, contrast, large angle of view without a visible decline in performance at the edge, even image field illumination (no centerfilter required), a high freedom from distortion, and independence of scale. For that reason, it is regarded as “the” standard lens, and especially among studio photographers is often the only lens type, even though used in several different focal lengths.

With an angle of view of 75° (56° with the 8.4/480 L), as a standard lens it offers very large adjustment possibilities for corrections of perspective and lens tilts according to the Scheimpflug principle, but it can also handle wide-angle tasks if lesser adjustment possibilities suffice. Its first-class resolution capacity permits the use of “long focal length” for smaller picture sizes, even with the most stringent requirements, and the insensitivity to scale makes possible close-up pictures up to about 1:3.



The correct use of filters

Filters not only enlarge the creative dimension through a large number of possibilities of manipulation (which should not be overdone, in order to sustain the effect), but are often necessary, e.g., for adaptation of the color temperature, for correction of color distortion, reduction of reflections, or for increasing the color saturation. Sometimes even several filters are necessary. Then the highest optical quality of the filters is especially important. For this reason, we recommend B+W filters, which are produced by SCHNEIDER-KREUZNACH with the same precision and care as our high-quality lenses. The Apo-Symmar L, like other Schneider lenses, has an additional filter thread on the mount of the rear lens (see the table on page 25). There a second filter can be attached – but never more than one! – for example, in order to avoid double images in pictures taken with very bright light sources as a result of reflections between the filters. In these cases, it is necessary to focus with the rear filter on.

APO-SYMMAR L



5.6/120 L + Copal 0



5.6/150 L + Copal 0



5.6/180 L + Copal 1



5.6/210 L + Copal 1



5.6/300 L + Copal 3



8.4/480 L + Copal 3

12

13