

# Schneider-Kreuznach Xenon Full Frame Prime Lenses



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# Schneider-Kreuznach Xenon Full Frame Prime Lenses – More than a sharp image

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Piet Thiele, Product Manager CINE

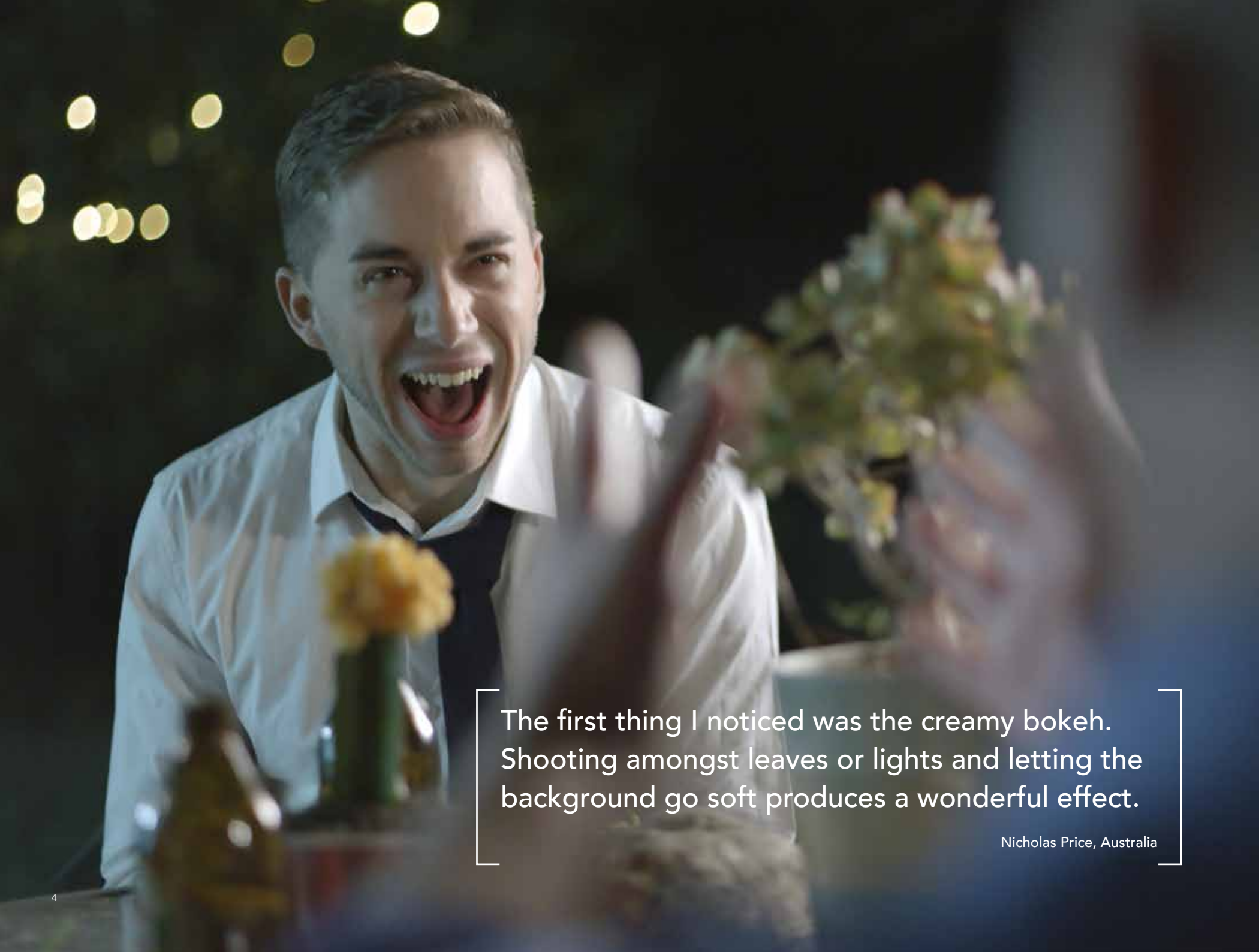
In preparation for this booklet, I spoke to filmmakers, cinematographers and operators worldwide. I came to realize that we should share their experiences with the Xenon Full Frame Prime Lenses with you. Most of the words on the following pages are original quotes from your colleagues who are sharing their know-how about one of their most important daily tools.

We are proud to have received this support and sincerely thank all who contributed.

If you would like to be apart of this great community, contact us or share your best Schneider-Kreuznach Xenon Full Frame Prime moments with #shotwithschneider.

Enjoy reading!

Piet Thiele, Product Manager CINE



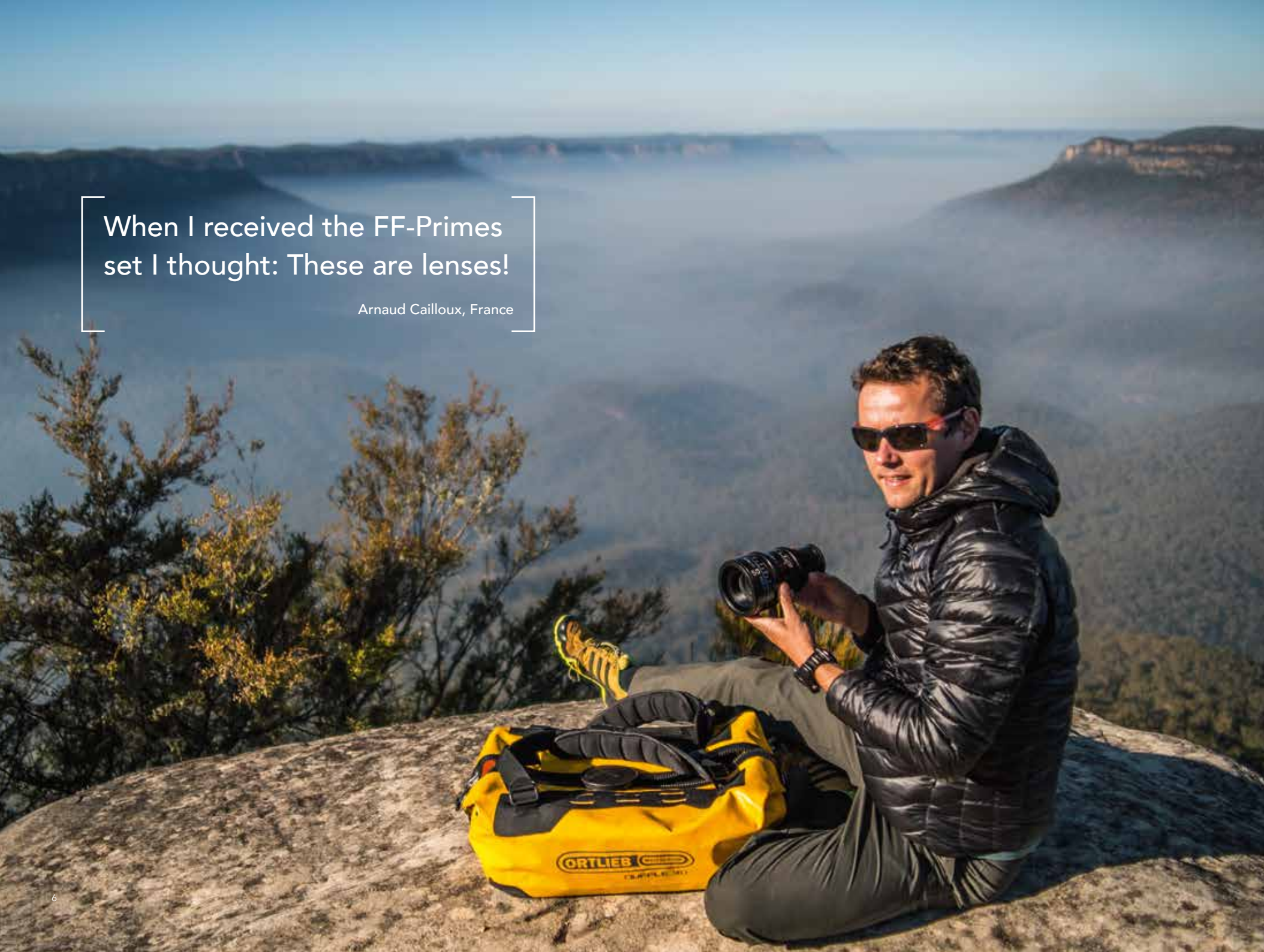
The first thing I noticed was the creamy bokeh. Shooting amongst leaves or lights and letting the background go soft produces a wonderful effect.

Nicholas Price, Australia



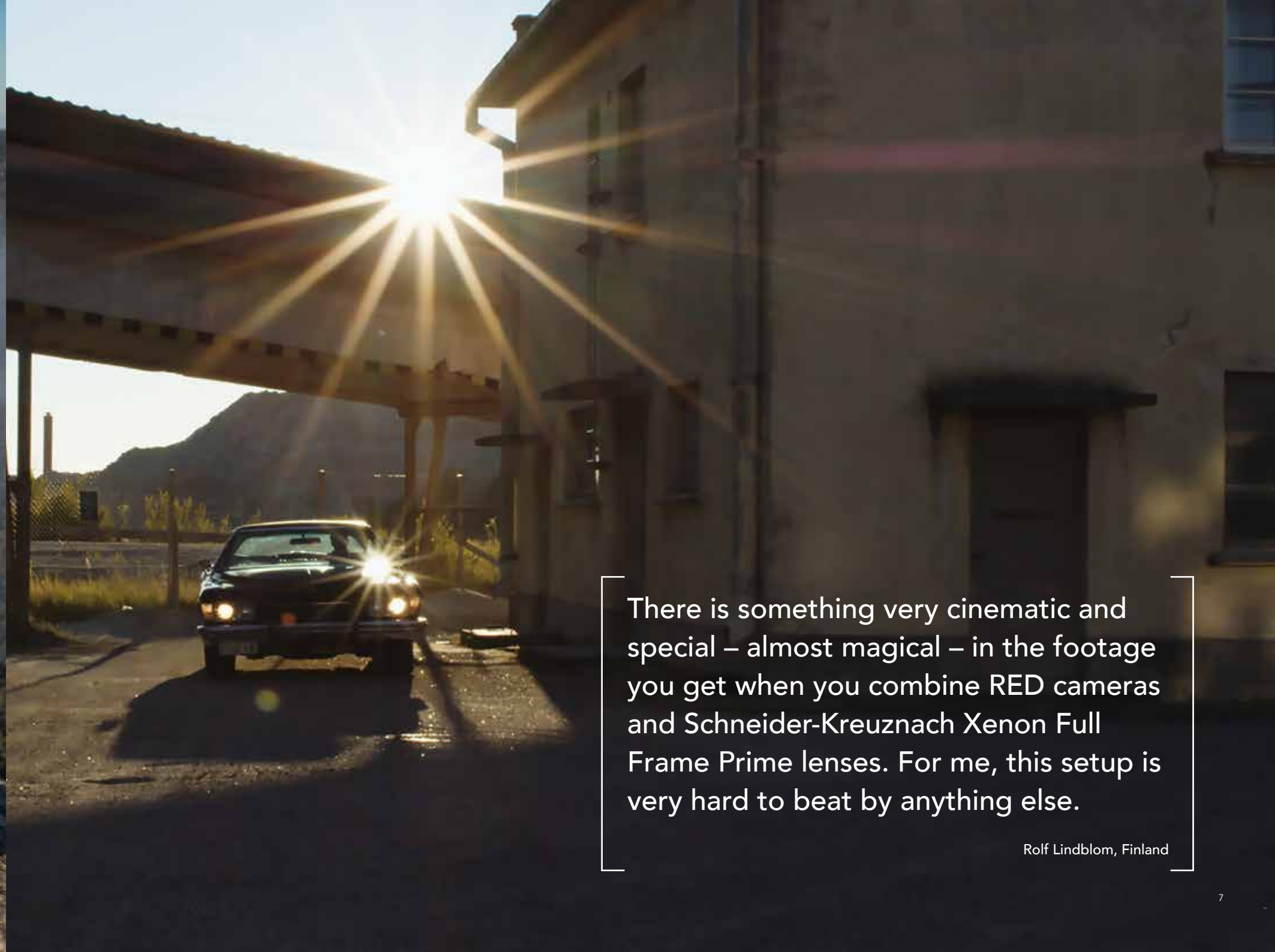
I've fallen in love with the skin tones that the Schneider-Kreuznach Xenons produce.

Dale Campbell, UK



When I received the FF-Primes set I thought: These are lenses!

Arnaud Cailloux, France



There is something very cinematic and special – almost magical – in the footage you get when you combine RED cameras and Schneider-Kreuznach Xenon Full Frame Prime lenses. For me, this setup is very hard to beat by anything else.

Rolf Lindblom, Finland

# Features that cinematographers love



The lenses are built tough. I've travelled with them and regularly sit, kneel and stand on them. I've shot in dusty, rugged conditions, hot weather and with experienced and beginner camera assistants. The lenses have performed through it all.

Nicholas Price, Australia

# Meet the requirements of today and beyond

Xenon Full Frame Prime Lenses – a set of matched professional primes, purpose-built from scratch for the demands of today and tomorrow's cinematography.



## Purpose-built

- Custom designed from the ground up for CINE application
- Ruggedly built
- Full frame coverage



## Workflow

- Uniform size, weight and balance
- Quick change artist
- Easier and more intuitive operation



## Spirit

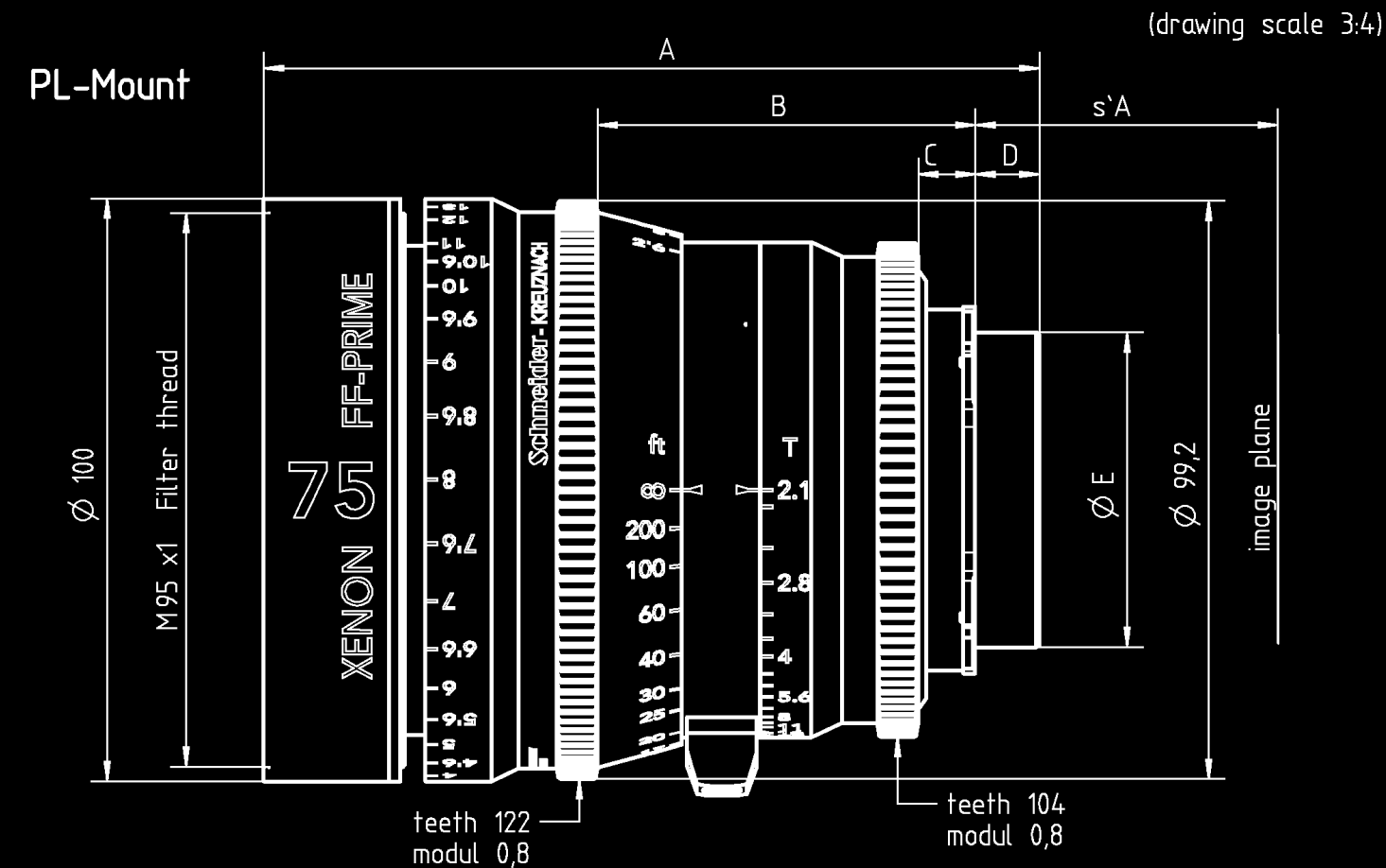
- Pleasing and consistent bokeh
- Creamy and organic
- Flare optimization

# Purpose-built



The focus throw with a 300-degree rotation is what you expect from a cinema prime to get everything perfectly sharp.

Maarten Bun, Netherlands



Holding the primes in your hand, you feel something real, a reliable well-made of equipment.

Maarten Bun, Netherlands

# Workflow

A good thing about these lenses is the compact and identical form factor from focal length to focal length. So I can use any lens in any situation. When we use a Ronin gimbal, I set it up once and it balances regardless of focal length.

Michael Eldredge, USA



The Xenons are all the same. That's great!

Maarten Bun, Netherlands



# Spirit

I really like the veiling and flares they can produce.

Klaus Rodahl, Norway



They have a lovely bokeh from the 14 blade iris.

Nicholas Price, Australia



The image transitions from being super-sharp to out of focus is gentle, like feathering.

Adam Beck, USA





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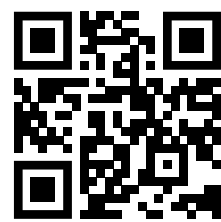


# Rolf Lindblom

Cinematographer

### About Rolf Lindblom:

Rolf Lindblom is an award winning cinematographer with thoughts on filmmaking, life as a creative person, being a lifelong learner, and living day-to-day as a big fan of cinema.



Learn more.



### Tell us about your way of working.

My projects always seem have too little time, too little light or too little crew members.

That's why there are two things I never compromise about – camera and lenses. They need to be top notch and work well together. So, in addition to my high end camera I need lenses that are fast, sharp, and reliable. They also need to be future proof with whatever possible camera setups I might use in the future.

### How do you choose lenses?

For me the importance of owning high-end cinema lenses comes forth especially when working on my digital series END UNSUNG. Days of shooting are spread out and changes and surprises are very common - so renting is not a practical solution for me. So the Schneider-Kreuznach Xenon Full Frame Prime Lenses price range and quality was just what I needed.

And of course the lenses perform perfectly with any high-end commercial or corporate projects I have to work on – which always seem to come in on short notice.

### Tell us about your project.

The END UNSUNG world is very dark and realistic and most of the scenes are shot in natural light, practicals or very low light conditions - and that's where these lenses' low light capability (T-stop) comes in very handy.

### Why Schneider-Kreuznach Xenon Full Frame Prime Lenses?

There is something very cinematic and special - almost magical – in the footage you get when you combine RED cameras and Schneider-Kreuznach Xenon Full Frame Prime Lenses. For me, this setup is very hard to beat by anything else. Love my lenses – they make me look good.

# Nicholas Price

## Cinematographer

### About Nicholas Price:

Nicholas Price is a Sydney based DOP/Producer who has made commercials, video clips, TV, documentary and short films. Nick is a graduate of Australian Film Television and Radio School (AFTRS) and is always striving to bring a unique visual style to any project he works on. He recently shot the award winning web series *After Nightfall*.

With a weakness for travel, lenses, old cars and corn chips, it is safe to say that Nick has a passion for diverse and interesting projects.



Learn more.

### Tell us about your project.

After Nightfall is a Twin Peaks inspired dark web series about the murder of a gay teen. It is set in a world where every character is flawed, corrupted and hiding something. There was never a doubt that it would have a dark, neo-noir look, and I chose the Schneider-Kreuznach Xenon FF Primes to capture it.

### Why Schneider-Kreuznach Xenon Full Frame Prime Lenses?

With limited resources and a tight shooting schedule, big elaborate lighting setups weren't an option, so a gritty noir look was both practical and the right aesthetic choice.

With this in mind I decided to shoot at ISO 2000 on a set of fast, compact lenses, and I couldn't think of a better way to put the Xenon FF Primes through their paces; I'd be lighting with prac lamps indoors, streetlights for night scenes and available light with reflectors and neg-fill for daytime scenes. The lenses would have to perform under some pretty harsh conditions and in the end they outperformed the camera as well as the conditions.

### What is so special about the Xenon Full Frame Prime Lenses?

The FF Primes are the first set of true cine lenses that I've owned. With the diverse types of work I do; documentary, short film, run-n-gun and web series, I need a set of lenses that are compact, fast in both T-stop and in ease of use and of course cinematic in their look. I love how smooth the three-hundred degree focus rack is, and they have a lovely bokeh from the 14 blade iris. They also seem to have a less contrasty look than other primes. For me it is easier to add contrast than it is to take it away, especially when shooting with a harsh Australian sun.

### What is your favourite focal length?

The 25mm quickly became my favourite lens on this shoot and was my absolute go to lens. We'd put it on to watch the actors block the scene and rarely took it off. We shot everything on location, often in small spaces with a large cast and on the super 35 sensor (Sony F5), it was just a perfect focal length and gave us a lovely cinematic look. I love it as a wide lens and as a close up lens; I love it hand held, off sticks or on a dolly.

While the 25mm stood out, surprising me with how often I used it, the 50mm is the unsung hero of this project. I could've quite happily shot the entire series with just the 25mm and 50mm.

Roughly two months after wrapping the series we decided that we needed a few pick up shots for the first episode. The 18mm arrived on the morning of our scheduled evening of pick up shots so there was a chance of using the 18mm on After Nightfall!

We filmed three exterior shots that night, two of them on the 25mm and one on the 18mm. The moment I put the 18mm on the camera I was blown away. It was my new favourite lens!



# Xenon Full Frame Prime Lenses in detail



The biggest challenge in developing the Xenon Full Frame Primes was to maintain the visual impression, the color scheme and the lens size across all focal lengths. In addition, we wanted to meet the users' expectations of a true CINE lens. For this reason, we decided to design the lenses from scratch and not use existing optical and mechanical designs from still photography.

As an optical designer, I dealt in particular with the focus and out-of-focus areas of the optical family. The goal was to achieve a detailed image in the focus plane, but also to obtain a more classic image in parallel. In this point, the Xenon Full Frame Prime series differs significantly in its behavior from other optics in its class.

We are glad that this spirit is loved and appreciated by film-makers worldwide.

Udo Schauss, Senior Optical Designer  
(Academy Technical Achievement Award Winner)



From the cold, rain and heat, to dust, moisture and sandy conditions; they're rock solid, no trouble at all. Even in a sand storm, no fine grain got inside, and there was no problem focusing. Schneider-Kreuznach adjustments are so precise and fine that nothing happened.

Arnaud Cailloux, France

### Cam driven constant volume focus

Incorporating the most up-to-date optical and mechanical design features, the Xenon Full Frame Prime Lenses utilize a cam driven focus instead of the helical thread commonly found on photo-based lenses. The cam permits more evenly spaced focus marks so focus is easier and more intuitive.



### Uniform size, weight and balance

Except for their bold focal length markings, each Xenon Full Frame Prime in the set looks the same. They share the same external dimensions, gear location and almost similar weights.



### Robust and reliable

Xenon Full Frame Prime Lenses are built for action and the rigors of life on the set.



Love my lenses – they  
make me look good.

Rolf Lindblom, Finland



### Color matched

Costly color correction is minimized when the image is acquired through a Schneider-Kreuznach Full Frame Prime. Each focal length is color matched to the others in the set thanks to expert optical engineering and proprietary lens coatings.



### 14-blade iris

Fourteen identical precision honed blades form the meticulously precise circular aperture that lets the light into each Xenon Full Frame Prime. Every T-stop on every lens in the family provides a pleasing and consistent bokeh.



### Filmic spirit with flare optimization

Outstanding engineers have specified and selected the ideal optical designs, the finest glass and applied propriety coatings to create the unique Schneider-Kreuznach spirit with optimized flare behavior.



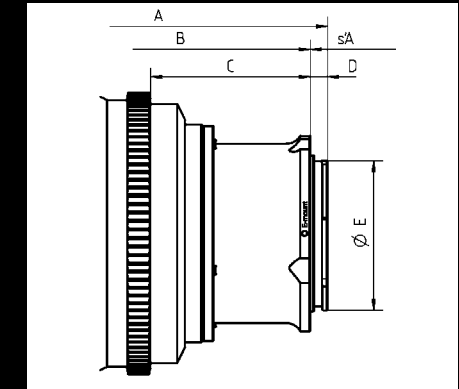
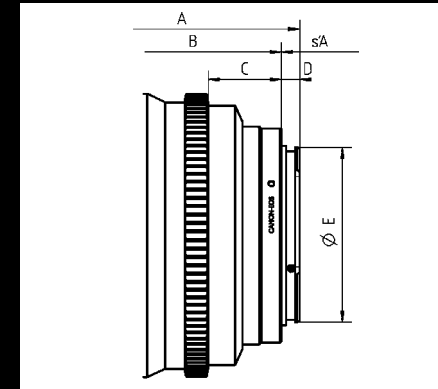


When shooting with Xenon FFPs, the image I get from my full frame sensor cameras is stunning, a creamy soft cinematic look with pin sharp detail on the focus points, beautiful bokeh and virtually no focus breathing.

Alan Stockdale, UK

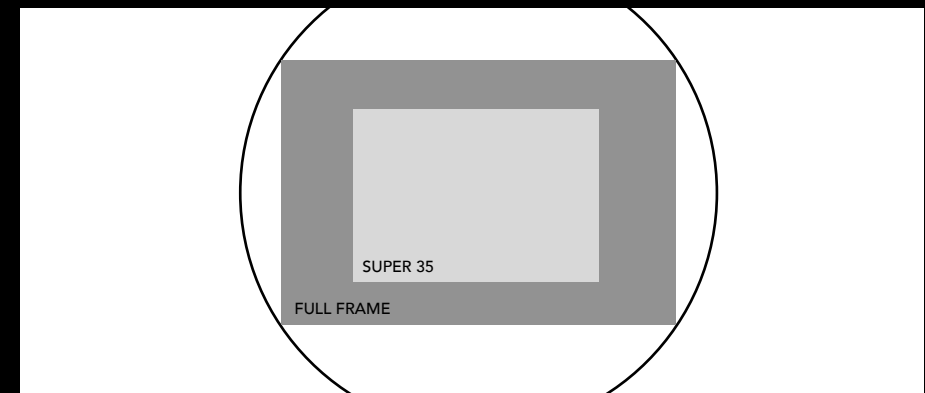
### Mount versatility

Xenon Full Frame Prime Lenses are available in ARRI PL, Canon EF, Sony E and Nikon F mounts. Schneider-Kreuznach offers interchangeable bayonet mount kits that may be readily installed by a competent lens technician.



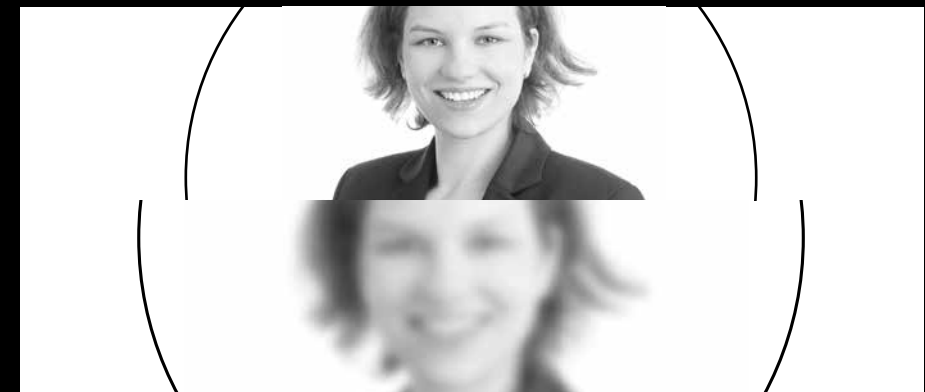
### Full frame

Developed and built especially for digital cinematography with today's full frame sensors, the Xenon Full Frame Prime Lenses cover the full 43.3 mm image circle and partially beyond.



### Minimized breathing

The geometric, mechanical and near telecentric optical design minimizes breathing while pulling focus.



## Lens Line-Up

### Schneider-Kreuznach Xenon Full Frame Prime Lenses

Type	XN T 2.4 / 18	XN T 2.1 / 25	XN T 2.1 / 35	XN T 2.1 / 50	XN T 2.1 / 75	XN T 2.1 / 100
						
Close Focus / M.O.D.	0.46 m / 16"	0.3 m / 12"	0.35 m / 14"	0.50 m / 20"	0.75 m / 2'6"	1 m / 3'3"
Weight	1530 g / 3.3 lbs	1230 g / 2.7 lbs	1160 g / 2.6 lbs	1190 g / 2.6 lbs	1180 g / 2.6 lbs	1190 g / 2.6 lbs
Angle of View S35 <sup>1</sup>	68°	52°	39°	28°	19°	14,5°
Angle of View FF <sup>2</sup>	89°	71°	55°	40°	27°	21°
Aperture Range	T 2.4 - 22	T 2.1 - 22				
Iris Blades	14					
Front Diameter	100 mm / 3.9"					
Filter Thread	M 95 x 1mm (except the 18mm)					

<sup>1</sup> Super 35: Horizontal angle of view for a Super 35 camera aperture (aspect ratio 1.33, dimensions 24.9 x 18.7 mm / 0.98" x 0.74)

<sup>2</sup> Full Frame: Horizontal angle of view for a full frame camera aperture (aspect ratio 1.5, dimensions 36 x 24 mm / 1.42" x 0.94)

## Camera Compatibility

### Schneider-Kreuznach Xenon Full Frame Prime Lenses

Type	XN T 2.4 / 18	XN T 2.1 / 25	XN T 2.1 / 35	XN T 2.1 / 50	XN T 2.1 / 75	XN T 2.1 / 100
Target Resolution	4K @ Full-Frame (36 x 24 mm)					
	Camera Compatibility					
Mounts	ARRI PL, CANON EF, SONY E, NIKON F					
	Format Compatibility					
Super 35 Ø 31.5 mm 24.9 x 18.7 mm	✓	✓	✓	✓	✓	✓
Red Helium Ø 33.8 mm 29.9 x 15.77 mm	✓	✓	✓	✓	✓	✓
Red Gemini Ø 35.1 mm 30.72 x 18 mm	✓	✓	✓	✓	✓	✓
CANON FF Ø 43.1 mm 40.96 x 21.60 mm	✓	✓	✓	✓	✓	✓
Full-Frame Ø 43.3 mm 36 x 24 mm	✓	✓	✓	✓	✓	✓
ARRI LF Ø 44.71 mm 36.7 x 25.54 mm	(✓)*	✓	✓	✓	✓	✓
Red Monstro Ø 46.31 mm 40.96 x 21.60 mm	-	(✓)*	✓	✓	✓	✓

\* The compatibility of the focal length depends on the used camera sensor format.



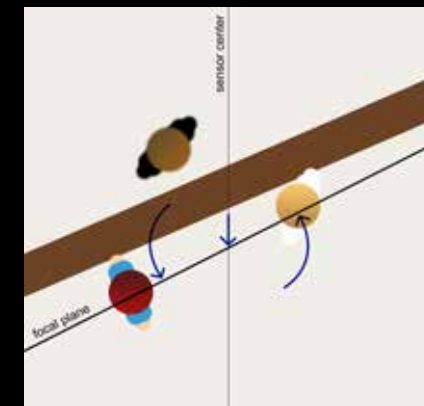
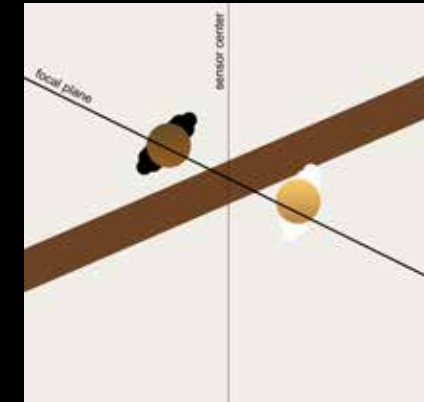
# Xenon Full Frame Prime Cine-Tilt

The world's first full-frame primes with dynamic tilt functionality- Focus unleashed



## Outstanding features

- High speed set of Cine-Tilt lenses (25 to 100 mm)
- Reproducible horizontal tilt movement
- Seamless optical integration with standard Xenon Full Frame Primes
- Dynamic tilting while shooting
- Consistent field of view while tilting
- Standard gear ring



The images are stills from a scene which was shot with the Xenon Full Frame Prime Cine-Tilt 35 mm. Note the change of the focal plane during the shot without iris adjustment or camera movement.



Watch the full movie here

# Do you know our other CINE products?



[www.facebook.com/schneiderkreuznachcine](https://www.facebook.com/schneiderkreuznachcine)

# Directors of Photography in the brochure

## Adam Beck (<http://cinebeck.com/>)

For the last decade Cinematographer Adam Beck has pursued his lifelong passion of becoming an industry respected visual artist. Recently Adam has been fortunate enough to collaborate on several indie-feature films including a pilot for a television sitcom. In his spare time, he enjoys exploring new technologies and techniques with his many passion projects. Adam's home is home wherever he finds his loving wife and children.

## Maarten Bun (<https://www.mamascreen.com/>)

Maarten is a Rotterdam based filmmaker, and co-founder of the production house Mamascreen and Crewproof Studios. He has experience in feature film, documentary, corporate video, commercial, animation and visual effects productions. He is interested in people, high-end film and equipment, faster workflows and media development.

## Arnaud Cailloux ([www.cailloux-film.com/](http://www.cailloux-film.com/))

Arnaud is from the Vosges near Epinal, France and currently lives in Germany near Bonn. He holds the position of director and chief operator for television, 95% in sports and 90% for ultra trail running. He comes from the field of live sports broadcasts, and different productions of theater and music.

## Dale Campbell (<http://www.stillmovingmedia.co.uk/>)

Dale worked for many years in the music industry and began life behind the lens making music videos. Entirely self-taught this work increased and he developed his own YouTube channel and found himself making more videos and less music. Focussing on the structure of a video and the importance of controlling light, Dale has also developed a passion for time lapse videos.

## Michael Eldredge (<http://luxnovakino.com/>)

Michael Eldredge is a director/cinematographer based in Salt Lake City, Utah. He graduated with a Bachelor of Science degree in Digital Film Production in 2011 and has worked with a wide range of clients on award winning productions including documentaries, commercials, and branded content. Michael's approach to filmmaking comes from filmmakers such as Robert Rodriguez in the sense that wearing many hats during production and post production, minimizing his crew for a more efficient production.

## Rolf Lindblom (<https://vikingfilm.fi/>)

See page 18

## Nicholas Price (<https://nicholaspricedp.com/>)

See page 20

## Alan Stockdale (<http://www.foundlight.co.uk/>)

Award winning Cinematographer Alan Stockdale has been at the helm of Foundlight Productions since 2004, and has delivered bespoke content on a global scale for a diverse range of clients and broadcasters including Red Bull, BBC, eOne, Google, Smirnoff and Harpers Bazaar.

## Klaus Rodahl (<https://vimeo.com/user12398227/about>)

Klaus worked several years with compositing and color grading, before turning full-time cinematographer in 2015 (although still enjoying the occasional vfx job). He enjoys outdoor projects with smaller crews and lighter set-ups, making it easy to quickly turn and change plans if need be. Klaus is based in Oslo, Norway.

Thank you very much for your amazing support!

## Images

Cover, Pages 7, 18, 19, 26, 27 (below) by Rolf Lindblom (<https://vikingfilm.fi/>)

Pages 2, 15 (below), 25 (top) by Adam Beck (<http://cinebeck.com/>)

Pages 4, 15 (top), 20/21, 25 by Nicholas Price (<https://nicholaspricedp.com/>)

Pages 5, 12, 25 (mid) by Still Moving Media (<http://www.stillmovingmedia.co.uk/>)

Pages 6, 9 (left) by Arnaud Cailloux ([www.cailloux-film.com/](http://www.cailloux-film.com/))

Pages 8, 25 (below) by jmvotography (<https://jmvotography.com/>)

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Page 28 by Mark Roe (<https://markroe.photoshelter.com/>)

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