



LENSES & FILTERS

YOUR ART IS CINEMATOGRAPHY. OURS IS TECHNOLOGY.

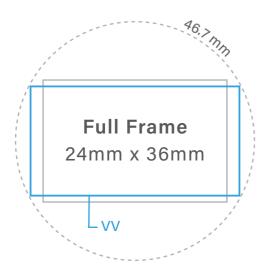


CINEMATOGRAPHY IS ALL ABOUT TELLING STORIES THROUGH THE MAGIC OF MOTION PICTURES. TOKINA CINEMA LENSES ARE INDISPENSABLE TOOLS THAT CAN MAKE YOUR STORY MORE INTERESTING ONE FRAME AT A TIME. TOKINA HAS BEEN AT THE FOREFRONT OF ZOOM LENS INNOVATION FOR 60 YEARS. BRINGING OUR TECHNOLOGY AND QUALITY FROM THE STILL WORLD INTO THE MOTION CINEMA LENSES, SHOOTERS OF ALL LEVELS AND BUDGETS CAN NOW TAKE THE ART OF CINEMATIC STORYTELLING TO A NEW LEVEL.



VISTA SERIES T1.5 CINEMA PRIME LENSES

BEYOND FULL FRAME



FEATURES:

- Fast T1.5 T Stop
- Nearly no breathing during focus pulls
- Very pleasing image character from wide open to stopped down
- T1.5 through T22 iris range
- Aspherical elements and modern coating for exceptionally low chromate aberrations
- All new ground up cinema design
- Image circle of 46.7mm covers FF35 and Vista Vision
- Clearly marked focus and iris scales on operator and dumb side
- Consistent gear position for quick lens changes
- 9 bladed Iris for rounded bokeh aesthetic
- Robust all metal construction
- Interchangeable mounts with shim adjustment

Modern ultra-fast cinema primes featuring a ground up optical design that covers all large format cinema camera sensors. Virtually zero focus breathing, exceptional bokeh, and soft flares; this series will continue to deliver performance well above expectations. Available in a wide array of focal lengths and mount options designed for every level of production needs.









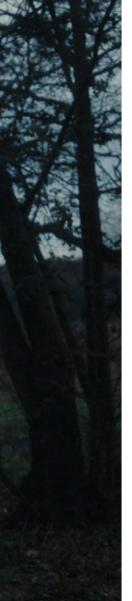


















































	VISTA 18MM CINEMA PRIME				VISTA 21MM CINEMA PRIME				VISTA 25MM CINEMA PRIME						
Mount	PL	EF	MFT	Е	LPL	PL	EF	MFT	Е	LPL	PL	EF	MFT	Е	LPL
Focal Distance	18mm			21mm				25mm							
Depth of Field			T1.5			T1.5				T1.5					
Optical Structure		14 Gro	ups 17 El	ements			18 Grou	ıps 19 E	lements			15 Grou	ıps 16 E	lements	
Image Circle	ф46.7 mm	ф40 mn		45.6 mm	ф46.7 mm	ф46.7 mm	ф40 mn		45.6 nm	ф46.7 mm	ф46.7 mm	ф40 mn		45.6 nm	ф46.7 mm
Minimum Focus Distance	0.45m (17.7")			0.36m (14")				0.35m (13.8")							
Maximum Macro Magnification			1:14.37			1:9.38				1:7.80					
Aperture/Iris Blades			9 Blades	3		9 Blades				9 Blades					
Filter Size			112mm					112mm					112mm		
Overall Length (from mount surface)	182mm (168mm)	182mm (176mm)	205mm (201m)	208mm (202mm)	190mm (176mm)	162mm (148mm)	162mm (156mm)	185mm (181mm)	187mm (182mm)	170mm (156mm)	155mm (141mm)	155mm (149mm)	178mm (174mm)	181mm (175mm)	163mm (149mm)
Front Diameter	φ114mm			ф114mm			φ114mm								
Weight (kg)	2.56	2.64	2.69	2.73	2.71	2.19	2.27	2.32	2.36	2.34	2.19	2.27	2.32	2.36	2.34
Weight (lbs)	5.64	5.82	5.93	6.02	5.97	4.83	5.00	5.11	5.20	5.16	4.83	5.00	5.11	5.20	5.16

VISTA SERIES SPECIFICATION

	VISTA 29MM CINEMA PRIME					VISTA 35MM CINEMA PRIME					
Mount	PL	EF	MFT	Е	LPL	PL	EF	MFT	Е	LPL	
Focal Distance			29mm					35mm			
Depth of Field			T1.5			T1.5					
Optical Structure		18 Gr	oups 18 El	ements		13 Groups 14 Elements					
Image Circle	φ46.7mm	ф40.8	mm ф4	5.6mm	ф46.7mm	ф46.7mn	n ф40.8	mm ф4	5.6mm	φ46.7mm	
Minimum Focus Distance	0.35m (14")					0.41m (16")					
Maximum Macro Magnification			1:6.73			1 : 7.81v					
Focus Mode		Intern	nal Focus S	System							
Aperture/Iris Blades			9 Blades			9 Blades					
Filter Size			112mm					112mm			
Overall Length (from mount surface)	165mm (151mm)	165mm (159mm)	188mm (184m)	190mm (185mm)	173mm (159mm)	141mm (131mm)	145mm (139mm)	168mm (164m)	171mm (165mm)	153mm (139mm)	
Front Diameter	φ114mm (Excluding Tripod Collar)					φ114mm (Excluding Tripod Collar)					
Weight (kg)	2.25	2.33	2.38	2.42	2.4	1.95	2.03	2.08	2.12	2.1	
Weight (lbs)	4.96	5.14	5.25	5.34	5.29	4.30	4.48	4.59	4.67	4.63	



		VISTA	40MM CINEMA	PRIME	
Mount	PL	EF	MFT	Е	LPL
Focal Distance			40mm		
Depth of Field			T1.5		
Optical Structure		14	4 Groups 16 Elemer	nts	
Image Circle	φ46.7mm	ф40.8n	nm φ4	45.6mm	φ46.7mm
Minimum Focus Distance			0.45m (17.7")		
Maximum Macro Magnification			1:7.99		
Aperture/Iris Blades			9 Blades		
Filter Size			112mm		
Overall Length (from mount surface)	160mm (146mm)	160mm (154mm)	183mm (179m)	186mm (180mm)	168mm (154mm)
Front Diameter			ф114mm		
Weight (kg)	2.24	2.32	2.37	2.41	2.39
Weight (lbs)	4.94	5.11	5.22	5.31	5.27

TVISTA SERIES SPECIFICATION

	VISTA 50MM CINEMA PRIME								
Mount	PL	EF	MFT	Е	LPL				
Focal Distance			50mm						
Depth of Field			T1.5						
Optical Structure		10	Groups 13 Eleme	nts					
Image Circle	ф46.7mm	ф40.8mm ф		15.6mm	ф46.7mm				
Minimum Focus Distance			0.48m (19")						
Maximum Macro Magnification			1:7.01						
Aperture/Iris Blades			9 Blades						
Filter Size			112mm						
Overall Length (from mount surface)	145mm (131mm)	145mm (139mm)	168mm (164mm)	171mm (165mm)	153mm (139mm)				
Front Diameter			ф114mm						
Weight (kg)	2.11	2.19	2.24	2.28	2.26				
Weight (lbs)	4.65	4.83	4.94	5.03	4.98				



	V	ME	VI	STA SEM	M CINE	MA DDIA	1 E			
	V	ISTA 65N	IN CINE	IVIA FRII	IVI E	VISTA 85MM CINEMA PRIME				
Mount	PL	EF	MFT	E	LPL	PL	EF	MFT	Е	LPL
Focal Distance			65mm					85mm		
Depth of Field			T1.5			T1.5 to T22				
Optical Structure		13 Gro	oups 14 El	ements		13 Groups 14 Elements				
Image Circle	φ46.7mn	п ф40.8	mm ф4	5.6mm	φ46.7mm	φ46.7mn	n	mm ф45	5.6mm (ф46.7mm
Minimum Focus Distance	0.69m (2'3")					0.35m (13.8")				
Maximum Macro Magnification			1:8.59			1:9.92				
Aperture/Iris Blades			9 Blades			9 Blades				
Filter Size			112mm			112mm				
Overall Length (from mount surface)	161mm (147mm)	161mm (155mm)	184mm (180m)	187mm (181mm)	169mm (155mm)	145mm (131mm)	145mm (139mm)	168mm (164mm)	171mm (165mm)	153mm (139mm)
Front Diameter	φ114mm				ф114mm					
Weight (kg)	2.29	2.37	2.42	2.46	2.	2.15	2.23	2.29	2.32	2.3
Weight (lbs)	5.05	5.22	5.34	5.42	5.38	4.74	4.92	5.05	5.11	5.07

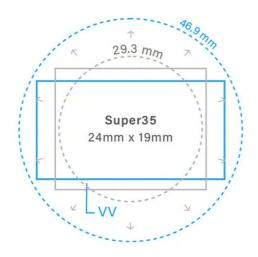


	VI	STA 105	MM CINI	EMA PRI	ME	VISTA 135MM CINEMA PRIME					
Mount	PL	EF	MFT	E	LPL	PL	EF	MFT	E	LPL	
Focal Distance			105mm			135mm					
Depth of Field			T1.5			T1.5					
Optical Structure		13 Gr	oups 16 El	ements		14 Groups 16 Elements					
Image Circle	ф46.7mn	п ф40.8	mm ф4	5.6mm	φ46.7mm	ф46.7mn	п ф40.8	mm ф4	5.6mm d	¢46.7mm	
Minimum Focus Distance	1.15m (3'9")					1.40m (4'7")					
Maximum Macro Magnification			1:9.88			1:9.75					
Aperture/Iris Blades			9 Blades			9 Blades					
Filter Size			112mm			112mm					
Overall Length (from mount surface)	161mm (147mm)	161mm (155mm)	184mm (180m)	187mm (181mm)	169mm (155mm)	187mm (173mm)	187mm (181mm)	210mm (206mm)	213mm (207mm)	195mm (181mm)	
Front Diameter	φ114mm				φ114mm						
Weight (kg)	2.56	2.64	2.69	2.73	2.71	2.99	3.07	3.12	3.16	3.14	
Weight (lbs)	5.64	5.82	5.93	6.02	5.97	6.59	6.77	6.88	6.97	6.92	



VISTA 1.6 EXPANDER

SUPER35 TO BEYOND FULL FRAME



Expand your favorite 16mm to Super35mm coverage lenses to cover modern large format sensors. Featuring minimal 1.3 light reduction and stop loss, this lens mount will maintain the resolution of your lens while allowing coverage of bigger sensors. Adapt smaller coverage PL lenses to PL or Sony E mount cameras. Also available in EF to PL for manual iris EF lenses to function on PL mount cameras. This adapter accommodates lenses with 20mm or less PL tab to PL cone dimensions making it functional on nearly all 10:1 to 12:1 zooms and limited number of prime lenses.



1.6 EXPANDER - PL TO PL

Adapt Super35 PL lenses to expand the image circle to cover Full Frame/Vista Vision on your PL mount camera. Perfect for vintage 10x zooms from Angenieux and Cooke.

Compatible with several super35 primes.



1.6 EXPANDER - PL TO EF

Adapt Super35 glass to Full Frame E mount cameras. Cover the full frame 6K sensor on popular Sony cameras using your older Super35 PL mount lenses. Open up your options well beyond available newer E mount glass.



1.6 EXPANDER – EF TO PL

Adapt super35 coverage EF/EF-S mount lenses with a manual iris to cover larger formats. Perfect for photography lenses with an EF mount cinema rehousing. EF lenses with automatic iris will default to wide open with no iris adjustment.

1.6X EXPANDER SPECS

	1.6X EXPANDER (PL - PL)	1.6X EXPANDER (PL - E)	1.6X EXPANDER (EF - PL)
Focal Length Extension	1.6x	1.6x	1.6x
Optical Structure	4 Groups / 7 Elements	4 Groups / 7 Elements	4 Groups / 7 Elements
Maximum Diameter	83mm	83mm	83mm
Weight	Approx. 0.3kg	Approx. 0.47kg	Approx. 0.3kg
Maximum Image Input	29.3mm	29.3mm	29.3mm
Maximum Sensor	46.9mm	46.9mm	46.9mm
Maximum Input T-Stop	2.0	2.0	2.0
Lens Mount	PL	PL	EF
Camera Mount	PL	E	PL
Length PL to PL	23.76mm		
Length PL to E		57.76mm	
Length EF to PL			23.76mm









THE ZOOM COLLECTION



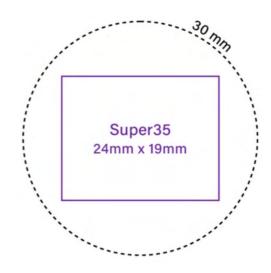
One creative vision, multiple choices. We've got you covered. We offer zoom lenses with carefully calculated zoom ranges to meet the intersection of function and value. Perfect for all those times you need choices without sacrificing image quality.

ALL THE RIGHT SPECS









The perfect do all compact super wide angle lens for today's demanding and ever changing digital cinema production environment. All metal build, extended focus throw, and gear locations in the same position as our other zooms. Featuring interchangeable lens mounts for maximum versatility.



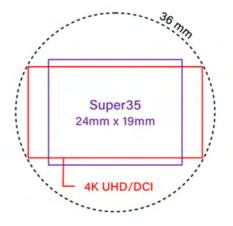
ALL THE RIGHT SPECS.

	PL	EF	MFT	E	F
Focal Distance	11-20mm				
Zoom Ratio	1.82:1				
Optical Structure	12 groups / 14 elements				
Image Circle	30mm				
Minimum Focus Distance	0.30m (1ft)				
Maximum Macro Magnification	1:9.65				
Aperture / Iris Blades	9				
Depth of Field	T2.9 - T22 (f2.8 - f22)				
Filter Size	86mm				
Overall Length (from mounted surface)	99.6mm (86mm)		196.9mm (192.7mm)		173.4mm (165.4mm)
(from mounted surface)	99.6mm (86mm)	173.4mm (167.9mm)	196.9mm (192.7mm)	199.1mm (193.9mm)	173.4mm (165.4mm)
Front Diameter			95mm		
Maximum Diameter			97.6mm		
Weight (LBS)	2.27	2.45	2.58	2.58	1.72
Weight (KG)	1.03	1.11	1.17	1.17	0.78





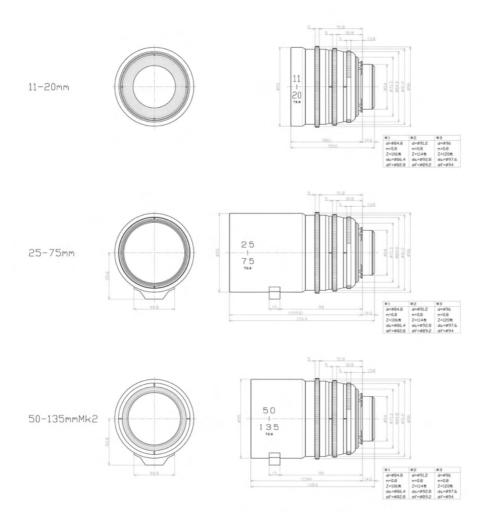




Our best zoom yet. Designed from the ground up for cinema cameras, this midrange zoom features sharp resolution while maintaining beautiful flares and nearly zero focus breathing. Maintaining the same front diameter and gear positions of the matching 11-20mm and 50-135mm MKII. Truly an all-around utility lens.

25-75MM T2.9

MOUNT	PL	EF	MFT	E	F
Focal Distance	25-75mm				
T-Stop	T2.9 - T22				
Zoom Ratio	3.0 : 1				
Optical Structure	15 groups / 18 elements				
Image Circle	36mm				
Minimum Focus Distance	0.74m (2.43ft)				
Maximum Macro Magnification	1 : 7.89				
Aperture / Iris Blades	9				
Filter Size	M86 P=1.0				
Overall Length (from mounted surface)	173.5mm (159.8mm)	173.4mm (167.9mm)	196.9mm (192.7mm)	199.1mm (193.9mm)	173.4mm (165.4mm)
Front Diameter			95mm		
Maximum Diameter			97.6mm		

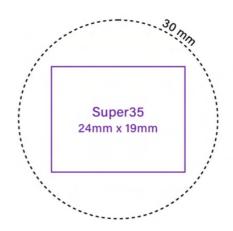


The 25-75mm is designed to match the mechanical and optical properties of the popular Tokina Cinema 50-135mm T2.9 MKII and 11-20mm T2.9 zoom lenses. The 25-75mm retains optical design features similar to the 11-20mm T2.9 and 50-135mm T2.9 MKII including parfocal design to retain focus while zooming, limited focus breathing, and low distortion.

The addition of the 25-75mm completes a 3-lens set of cinema zooms covering 11mm super wide angle to 135mm telephoto. All lenses in the series feature an interchangeable mount between PL, EF, Sony E, MFT, and Nikon F mounts.







Exceptional range in a small package. This compact telephoto covers mid to long range shots with ease. Featuring an all metal construction, extended focus throw and interchangeable lens mounts. This lens also features identical front diameter and gear position to the 11-20mm and 25-75mm in this lens series.



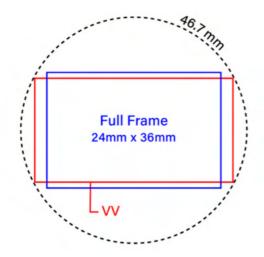
50-135MM T2.9 MKII

	PL	EF	MFT	E	F
Focal Distance	50-135mm				
Zoom Ratio	2.7:1				
Optical Structure	14 groups / 18 elements				
Image Circle	31.2mm				
Minimum Focus Distance	1.00m (3'3" ft)				
Maximum Macro Magnification	1:5.89				
Aperture / Iris Blades	9				
Depth of Field	T2.9 - T22 (F2.8 - F22)				
Filter Size	M86 P=1.0				
Overall Length (from mounted surface)	147.7mm	147.5mm (142mm)	171mm (166.8mm)	173.2mm (168mm)	144.1mm (139.5mm)
Front Diameter			95mm		
Maximum Diameter			97.6mm		
Weight (KG)	1.45	1.53	1.58	1.62	1.49
Weight (LBS)	3.20	3.37	3.48	3.57	3.28



VISTA 16-28MM T3 MARK II

WIDEANGLE ZOOM LENS



We have redesigned our popular 16-28mm cinema lens to have the same physical characteristics of the other Vista series lenses. The new design is a more robust all metal housing with similar focus throw and identical gear positions to the Vista Prime lenses. Interchangeable lens mounts offer versatility for the future. Covering up to Vista Vision large format, this lens is a true wide angle powerhouse that mixes well with prime lenses.









FEATURES:

- Full frame super-wide 16-28mm lens
- Consistant T3 aperture throughout the zoom range
- Nearly zero focus breathing
- 300 degree focus rotation
- Aspheric element design
- Low chromatic aberration
- 9 blade iris
- Minimal image shift during focus pulls
- Operator and dumb side focus marks
- Industry standard 114mm front diameter
- Identical gear position to Vista Prime lenses
- Aluminium construction
- Interchangeable mount

		Vista 16-28mm T3 Mark II			I	
Mount		PL	EF	MFT	EF	F
Focal Dista	nce	16-28mm				
Depth of Field		T3.0 to T22				
Zoom Ratio	0			1.75:1		
Optical Str	ucture		13 Grou	ıps 15 E	lements	
Image Circle		ф45.	ф45.1mm ф40.8mm ф45.1mm			mm
Minimum Focus Distance		0.28m (0.92 ft)				
Maximum Ma	acro Magnification	1:5.26				
Aperture/Iri	is Blades	9 Blades				
Filter Size		112mm				
Overall Length (from mount surface)		142mm (127mm)	140.5mm (135mm)	164mm (159.8mm)		137.6mm 132.5mm)
Diameter of Front Head		ф114mm				
Maximum Diameter		φ114mm (Excluding Tripod Collar)			ollar)	
eight	Kilogram (kg) Pound (lbs)	1.75kg 3.85lbs	1.83kg 4.03lbs	1.89kg 4.16lbs	1.89kg 4.16lbs	1.5kg 3.30lbs





Get in tight with true 1:1 subject reproduction at a MOD of 13". 100mm focal length allows for distance to light between the camera and subject with maximum distortion control. A perfect match for multiple applications including high speed, beauty, and product shots. Fast T2.9 aperture and modern coatings maximize light transmission allowing for multiple options to capture your vision. Generous Full Frame image circle combined with cost saving features. The manual iris compensation feature cuts thousands off the price to better match the realities of digital production.

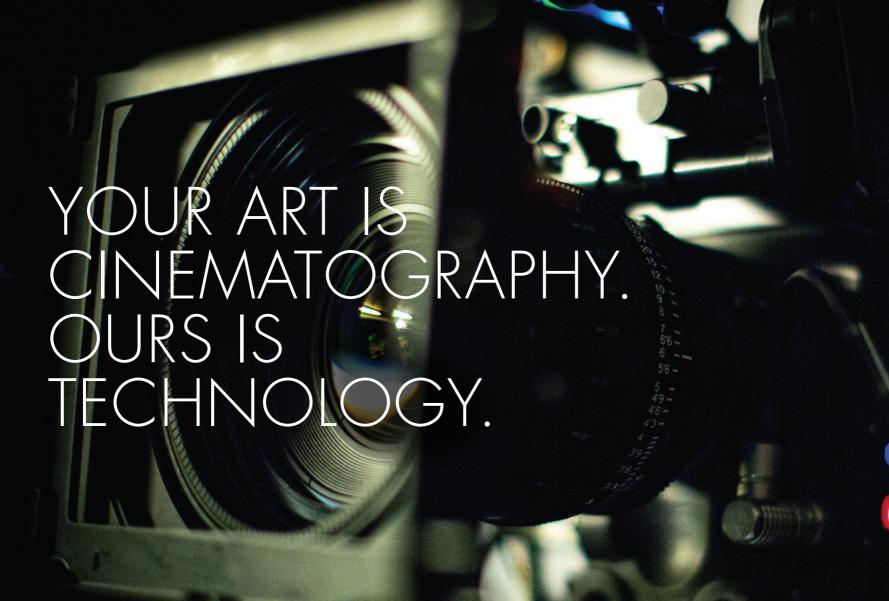
100MM MACRO

FULL FRAME

	MOUNT	PL, CANON EF, SONY E, NIKON F, MFT
	Focal Distance	100mm
	Optical Structure	8 Groups / 9 Elements
	Sensor Size	Full Frame 35mm
	Minimum Focus Distance	0.3m (11.8 inches)
	Maximum Macro Magnification	1:1
	Aperture / Iris Blades	9
	Depth of Field	T2.9 - T22 (F2.8 - F32)
ĺ	Filter Size	82mm
	Overall Length (PL mount)	148mm (from 133mm mount surface)
	Overall Length (Canon EF mount)	146.5mm (from 141mm mount surface)
	Overall Length (Sony E mount)	172.2mm (from 167mm mount surface)
	Overall Length (Nikon F mount)	143.05mm (from 138.5mm mount surface)
	Overall Length (MFT mount)	170mm (from 165.8mm mount surface)
	Front Diameter	85mm
	Maximum Diameter	88mm
	Weight	1.31kg (46.2 oz)

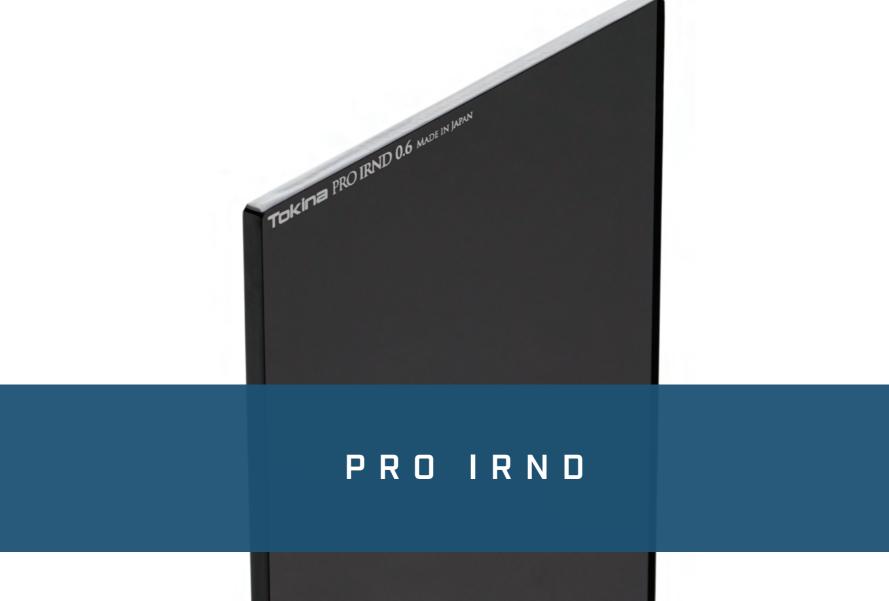
FEATURES

- Available in PL, Canon EF, Sony E, Nikon F, and MFT mounts
- Close Focus 1:1 reproduction at 11.8 inches
- Fast T2.9 aperture
- Full frame 35mm
- Minimized breathing
- Smooth, 9-blade, curved iris for beautiful out-of-focus areas
- High Resolution
- Durable, all-metal barrel with geared focus and aperture rings for use with follow focus systems
- 82mm filter thread. 85mm front diameter for matte box compatibility





KENKO TOKINA IS THE WORLD'S
LARGEST PHOTOGRAPHIC ACCESSORY
MANUFACTURER, WITH OVER 60 YEARS'
EXPERIENCE IN INDUSTRY-LEADING
OPTICAL POLISHING AND COATING
TECHNOLOGY. TOKINA CINEMA FILTERS
ARE MANUFACTURED FROM THE HIGHEST
QUALITY OPTICAL GLASS AVAILABLE
FOR CINEMATOGRAPHY APPLICATIONS.



ACCU-ND technology has been used on major feature films, commercials, TV shows, and independent projects that demand the full-color spectrum designed by the camera manufacturer without IR light contamination. Modern digital cinema cameras create images with precision unlike any other tool in the history of cinematography. The manufacturers of digital cinema cameras build in very specific color science, both physically at the sensor site, and in the digital conversion process to delivery.

In the quest for accurate color rendition, various amounts of visible and infrared (IR) light near and past the visible spectrum are allowed to pass onto the sensor depending on the manufacturer specifications. This is achieved with an Optical Low Pass Filter (OLPF). Often, IR light can be imaged in black levels when density is added using filters because the OLPF is tuned only for light entering the lens unfiltered. IRND filters are needed to either cut or suppress the IR light before it hits the sensor, allowing only light in the visible spectrum to pass.

Tokina Cinema PRO IRND suppresses IR light completely in a flat line well beyond the visible spectrum. This allows for the OLPF designed by the manufacturer to pass visible light in the manner intended while surpassing all IR light out to 1200nm which is well past the visible spectrum.

Tokina Cinema uses the industry-leading, world-class ACCU-ND electrolytic coating to deposit rare earth metals onto the glass surface to create hyper-neutral density filters that have virtually zero color shift and IR suppression. The deposit method holds neutrality that is free of color shift over time.



All diffusion filters affect three areas of your image; Contrast, Halation, and Resolution. Tokina Cinema has analyzed data from thousands of feature films, commercials, TV shows, and independent productions to find the most relevant optical diffusion combinations being used today. This data has been distilled into four basic filter types that replicate the vast majority of incamera diffusion today. Isolate the image attributes you want for creative control with confidence.

Welcome to modern diffusion technology based on real data. No more guessing. Freedom to create with knowledge.

Diffusion filters give you creative control of your image in camera. Choose to reduce high-frequency resolution, raise black levels, bloom highlights, or tailor a combination that is unique to your scene.





Black Supermist is a diffusion filter designed to pleasantly affect resolution by reducing high-frequency details like wrinkles and skin blemishes while raising black levels slightly to create a film-like look.

Black Supermist is made of fine black color particulate that is bonded between two pieces of Schott B270 optical glass which exceeds 4K and 8K resolution capability. The black particulate ranges in size from slightly smaller than a pixel, to slightly larger than a pixel, in order to alter incoming light, creating a pleasing reduction in resolution and a slight decrease in contrast. This is attributable to a "film-like" look, taking the edge off modern high-resolution images and optics.

Available in strengths of 1/16, 1/8, 1/4, 1/2, and 1. The lightest and most popular strength is 1/8 for a slight diffusion effect that isn't overly noticeable by the viewer.





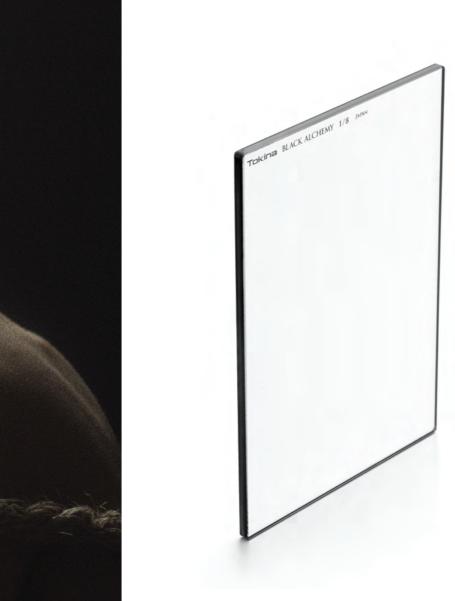


Clear Supermist is a diffusion filter that primarily affects halation. You can control how much bloom or halation your image receives based on lighting angle and strength of light sources in your scene.

Clear Supermist made of fine clear, colorless particulate that is bonded between two pieces of Schott B270 optical glass, exceeding 4K and 8K resolution capability. The clear particulate ranges in size from slightly smaller than a pixel to slightly larger than a pixel to alter incoming light, creating a pleasing reduction in resolution with a primary effect on halation and some decrease in contrast.

Available in strengths of 1/16, 1/8, 1/4, 1/2, and 1. The 1/4 strength is the most popular for a stronger halation effect. Halation filters are generally preferred in stronger densities as they create a more noticeable effect.

BLACK ALCHEMY



Black Alchemy is a diffusion filter designed to pleasantly affect resolution and contrast with a slight boost of halation to light sources. This is a combination of the Black Supermist 1/8 with a variable strength of SoftRes filter depending on the strength selected. Black Alchemy diffuses by reducing high-frequency details like wrinkles and skin blemishes while raising black levels slightly and adding halation bloom to light sources.

Black Alchemy is made of fine black and white color particulate that is bonded between two pieces of Schott B270 Optical Glass, exceeding 4K and 8K resolution capability. The particulate ranges in size from slightly smaller than a pixel to slightly larger than a pixel to alter incoming light, creating a pleasing reduction in resolution, and a slight decrease in contrast with bloom to highlights.

Available in strengths of 1/8, 1/4, 1/2, and 1. This is a strong diffusion effect and therefore 1/8 and 1/4 strengths are most popular. Strengths 1/2 and 1 are reserved for a strong dramatic effect or dream sequence type scene.







SoftRes is a diffusion filter designed to pleasantly affect resolution by reducing high-frequency details like wrinkles and skin blemishes while leaving other areas of the image unaffected.

SoftRes is made of fine white color particulate that is bonded between two pieces of Schott B270 optical glass which exceeds 4K resolution capability. The particulate ranges in size from slightly smaller than a pixel to slightly larger than a pixel to alter incoming light, creating a pleasing reduction in resolution with a slight effect on contrast.

Available in strengths of 1/8, 1/4, 1/2, and 1. Most users seek a slight, almost unnoticeable reduction in resolution, rendering the 1/8 strength as most popular.





Pearlescent is a diffusion filter designed to effect halation and resolution with a strong bloom to highlights. This filter gives your scene a dream-like look with depth that cannot be achieved in post-production.

Pearlescent is made of fine particulate with an appearance that has a sparkling quality to it. The light refracting facets of the particulate create a look that is compelling and commands attention.

Available in strengths of 1/8, 1/4, 1/2, and 1. The most popular strength choices are 1/4 and 1/2 for dramatic effect.



PRO IRND FILTER CHART

FILTER

DESCRIPTION	SIZE	BONDED INTERNAL COATED IRND	SURFACE COATED IRND
PRO IRND 0.3 (1 Stop)	4x4, 4x5.65, 6.6x.6.6	✓	_
PRO IRND 0.6 (2 Stops)	4x4, 4x5.65, 6.6x.6.6	✓	_
PRO IRND 0.9 (3 Stops)	4x4, 4x5.65, 6.6x.6.6	✓	_
PRO IRND 1.2 (4 Stops)	4x4, 4x5.65, 6.6x.6.6	✓	_
PRO IRND 1.5 (5 Stops)	4x4, 4x5.65, 6.6x.6.6	✓	-
PRO IRND 1.8 (6 Stops)	4x4, 4x5.65, 6.6x.6.6	✓	_
PRO IRND 2.1 (7 Stops)	4x4, 4x5.65, 6.6x.6.6	✓	-
PRO IRND 0.3 (1 Stop)	82mm, 86mm, 95mm, 105mm, 112mm, 127mm	_	\checkmark
PRO IRND 0.6 (2 Stops)	82mm, 86mm, 95mm, 105mm, 112mm, 127mm	-	✓
PRO IRND 0.9 (3 Stops)	82mm, 86mm, 95mm, 105mm, 112mm, 127mm	_	\checkmark
PRO IRND 1.2 (4 Stops)	82mm, 86mm, 95mm, 105mm, 112mm, 127mm	-	✓
PRO IRND 1.5 (5 Stops)	82mm, 86mm, 95mm, 105mm, 112mm, 127mm	_	\checkmark
PRO IRND 1.8 (6 Stops)	82mm, 86mm, 95mm, 105mm, 112mm, 127mm	-	✓
PRO IRND 2.1 (7 Stops)	82mm, 86mm, 95mm, 105mm, 112mm, 127mm	_	✓
PRO IRND 2.4 (8 Stops)	82mm, 86mm, 95mm, 105mm, 112mm, 127mm	_	✓



DIFFUSION FILTER

DESCRIPTION	SIZE	STRENGTH
Black Supermist	4x5.65	1/8
Black Supermist	4x5.65	1/4
Black Supermist	4x5.65	1/2
Black Supermist	4x5.65	1
Clear Supermist	4x5.65	1/8
Clear Supermist	4x5.65	1/4
Clear Supermist	4x5.65	1/2
Clear Supermist	4x5.65	1
Black Alchemy	4x5.65	1/8
Black Alchemy	4x5.65	1/4
Black Alchemy	4x5.65	1/2
Black Alchemy	4x5.65	1
SoftRes	4x5.65	1/8
SoftRes	4x5.65	1/4
SoftRes	4x5.65	1/2
SoftRes	4x5.65	1
Pearlescent	4x5.65	1/8
Pearlescent	4x5.65	1/4
Pearlescent	4x5.65	1/2
Pearlescent	4x5.65	1





Kenko Tokina Co., Ltd.

Tokina Cinema & Broadcast Products 5-68-10 Nakano, Nakano-ku, Tokyo 164-8616, Japan

www.TokinaCinema.com

FOLLOW US



