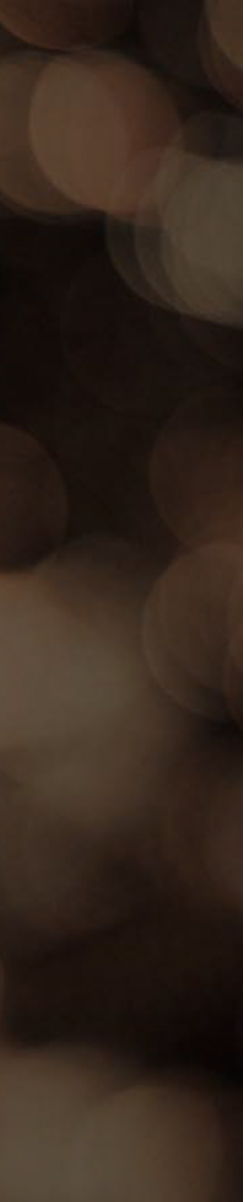




LENSES & FILTERS

YOUR ART IS
CINEMATOGRAPHY.
OURS IS
TECHNOLOGY.

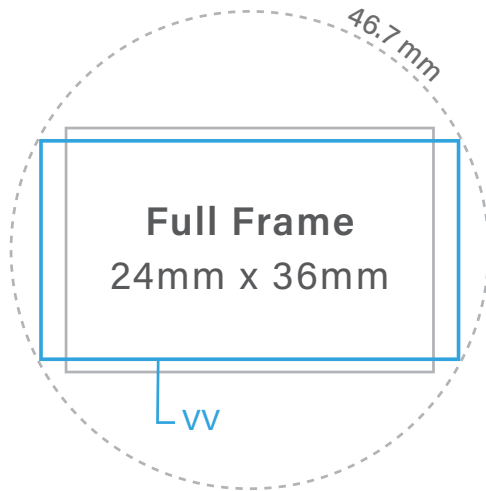


CINEMATOGRAPHY IS ALL ABOUT TELLING STORIES THROUGH THE MAGIC OF MOTION PICTURES. TOKINA CINEMA LENSES ARE INDISPENSABLE TOOLS THAT CAN MAKE YOUR STORY MORE INTERESTING ONE FRAME AT A TIME. TOKINA HAS BEEN AT THE FOREFRONT OF ZOOM LENS INNOVATION FOR 60 YEARS. BRINGING OUR TECHNOLOGY AND QUALITY FROM 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

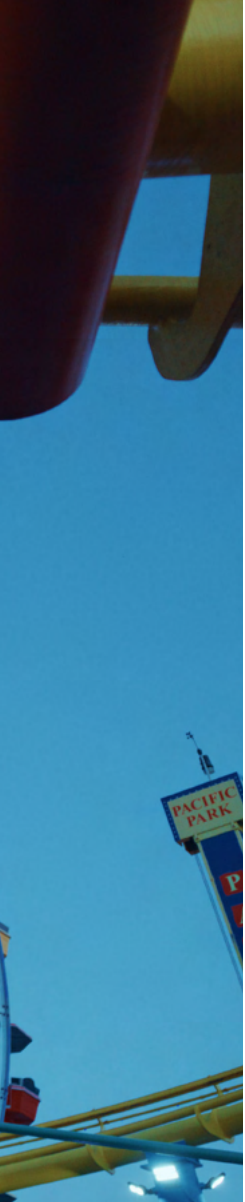
Modern ultra-fast cinema primes featuring a ground up optical design that covers all large format cinema camera sensors. Virtually zero focus breathing, exceptional bokeh, and soft flares; this series will continue to deliver performance well above expectations. Available in a wide array of focal lengths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



18MM T1.5

BEYOND FULL FRAME

IMAGE COURTESY OF PHIL HOLLAND



A woman with short reddish-brown hair and red lipstick is shown from the chest up, holding a flashlight that illuminates her face and the surrounding dark, textured environment. She is wearing a light blue button-down shirt. The background is dark and appears to be a rough, possibly stone or concrete wall. The overall mood is mysterious and cinematic.

21MM T1.5

BEYOND FULL FRAME

IMAGE COURTESY OF EVAN BUTKA





25MM T1.5

BEYOND FULL FRAME

IMAGE COURTESY OF DILLON SCHNEIDER



A woman with blonde hair, wearing a dark coat, stands in a wooded area. She is holding her hand to her forehead. In the background, a vintage car is parked on a path. The scene is framed by bare trees and a cloudy sky.

29MM T1.5

BEYOND FULL FRAME

IMAGE COURTESY OF DYLAN HAHN





35MM T1.5

BEYOND FULL FRAME

IMAGE COURTESY OF EVAN BUTKA



A photograph of a muscular man in a white tank top standing in a dimly lit room, possibly a warehouse or gym. He is holding a blue object in his right hand and reaching towards a piece of equipment with his left hand. The room is lit by a single overhead light, creating a dramatic, low-key effect. A blue triangular overlay is in the bottom left corner.

40MM T1.5

BEYOND FULL FRAME

IMAGE COURTESY OF NICK DABAS



50MM T1.5
BEYOND FULL FRAME

IMAGE COURTESY OF DYLAN HAHN





65MM T1.5

BEYOND FULL FRAME

IMAGE COURTESY OF PHIL HOLLAND



85MM T1.5
BEYOND FULL FRAME

IMAGE COURTESY OF PHIL ARNTZ



105MM T1.5
BEYOND FULL FRAME

IMAGE COURTESY OF TYLER BURKE





135MM T1.5

BEYOND FULL FRAME

IMAGE COURTESY OF KEVIN OTTERNESS





VISTA SERIES SPECIFICATION

VISTA 18MM CINEMA PRIME						VISTA 21MM CINEMA PRIME					VISTA 25MM CINEMA PRIME				
Mount	PL	EF	MFT	E	LPL	PL	EF	MFT	E	LPL	PL	EF	MFT	E	LPL
Focal Distance	18mm					21mm					25mm				
Depth of Field	T1.5					T1.5					T1.5				
Optical Structure	14 Groups 17 Elements					18 Groups 19 Elements					15 Groups 16 Elements				
Image Circle	φ46.7 mm	φ40.8 mm	φ45.6 mm	φ46.7 mm		φ46.7 mm	φ40.8 mm	φ45.6 mm	φ46.7 mm		φ46.7 mm	φ40.8 mm	φ45.6 mm	φ46.7 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					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					φ114mm					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	E	LPL	PL	EF	MFT	E	LPL
Focal Distance	29mm					35mm				
Depth of Field	T1.5					T1.5				
Optical Structure	18 Groups 18 Elements					13 Groups 14 Elements				
Image Circle	φ46.7mm	φ40.8mm	φ45.6mm	φ46.7mm		φ46.7mm	φ40.8mm	φ45.6mm	φ46.7mm	
Minimum Focus Distance	0.35m (14")					0.41m (16")				
Maximum Macro Magnification	1:6.73					1 : 7.81v				
Focus Mode	Internal Focus 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 SERIES SPECIFICATION

VISTA 40MM CINEMA PRIME

Mount	PL	EF	MFT	E	LPL
Focal Distance	40mm				
Depth of Field	T1.5				
Optical Structure	14 Groups 16 Elements				
Image Circle	φ46.7mm	φ40.8mm	φ45.6mm	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 (179mm)	186mm (180mm)	168mm (154mm)
Front Diameter	φ114mm				
Weight (kg)	2.24	2.32	2.37	2.41	2.39
Weight (lbs)	4.94	5.11	5.22	5.31	5.27



VISTA SERIES SPECIFICATION

VISTA 50MM CINEMA PRIME					
Mount	PL	EF	MFT	E	LPL
Focal Distance	50mm				
Depth of Field	T1.5				
Optical Structure	10 Groups 13 Elements				
Image Circle	φ46.7mm	φ40.8mm	φ45.6mm	φ46.7mm	
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	φ114mm				
Weight (kg)	2.11	2.19	2.24	2.28	2.26
Weight (lbs)	4.65	4.83	4.94	5.03	4.98



VISTA SERIES SPECIFICATION

VISTA 65MM CINEMA PRIME						VISTA 85MM CINEMA PRIME				
Mount	PL	EF	MFT	E	LPL	PL	EF	MFT	E	LPL
Focal Distance	65mm					85mm				
Depth of Field	T1.5					T1.5 to T22				
Optical Structure	13 Groups 14 Elements					13 Groups 14 Elements				
Image Circle	φ46.7mm	φ40.8mm	φ45.6mm	φ46.7mm		φ46.7mm	φ40.8mm	φ45.6mm	φ46.7mm	
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 (180mm)	187mm (181mm)	169mm (155mm)	145mm (131mm)	145mm (139mm)	168mm (164mm)	171mm (165mm)	153mm (139mm)
Front Diameter	φ114mm					φ114mm				
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

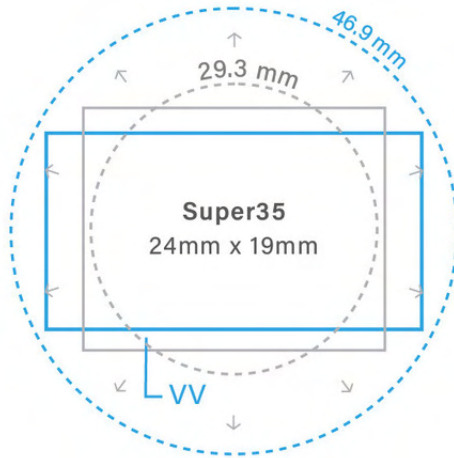


VISTA SERIES SPECIFICATION

VISTA 105MM CINEMA PRIME						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 Groups 16 Elements					14 Groups 16 Elements				
Image Circle	φ46.7mm	φ40.8mm	φ45.6mm	φ46.7mm		φ46.7mm	φ40.8mm	φ45.6mm	φ46.7mm	
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 (180mm)	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/Mista 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



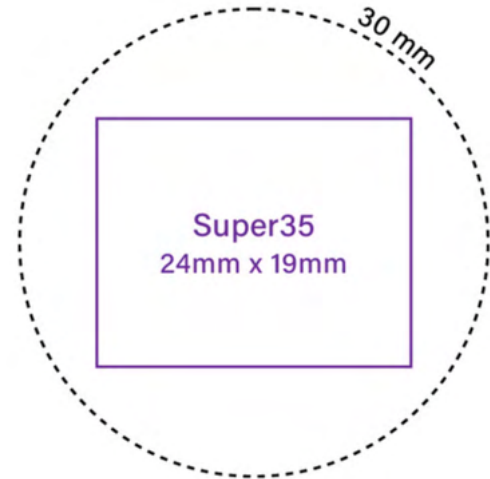
One creative vision, multiple choices. We've got you covered. We offer zoom lenses with carefully calculated zoom ranges to meet the intersection of function and value. Perfect for all those times you need choices without sacrificing image quality.

ALL THE RIGHT SPECS

A close-up, macro shot of a camera lens. The lens is dark and metallic, with many concentric rings and ridges. The focus is sharp on the right side of the lens, showing the internal elements and the front element. The left side of the lens is out of focus, showing a textured, ribbed surface. A blue overlay is present in the bottom left corner, containing white text.

11-20MM T2.9

SUPER 35



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.



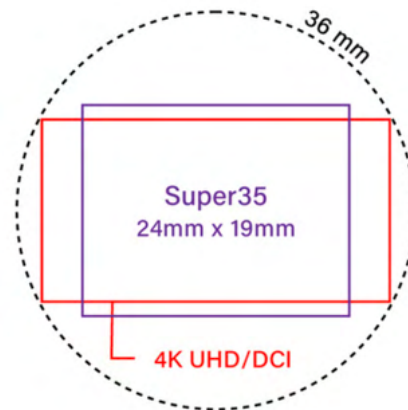
ALL THE RIGHT SPECS.

	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	99.6mm	173.4mm	196.9mm	199.1mm	173.4mm
(from mounted surface)	(86mm)	(167.9mm)	(192.7mm)	(193.9mm)	(165.4mm)
(from mounted surface)	99.6mm	173.4mm	196.9mm	199.1mm	173.4mm
	(86mm)	(167.9mm)	(192.7mm)	(193.9mm)	(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



25-75MM T2.9

SUPER 35+

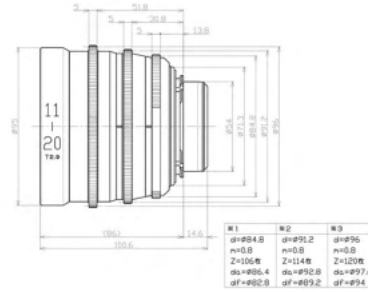
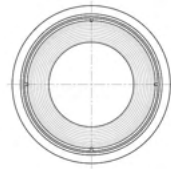


Our best zoom yet. Designed from the ground up for cinema cameras, this midrange zoom features sharp resolution while maintaining beautiful flares and nearly zero focus breathing. Maintaining the same front diameter and gear positions of the matching 11-20mm and 50-135mm MKII. Truly an all-around utility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

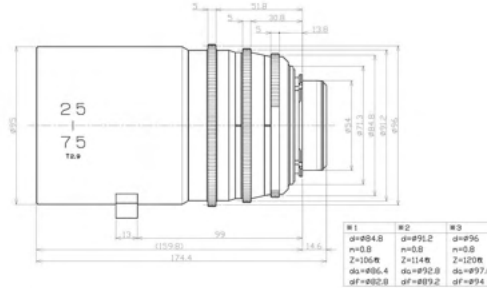
25-75MM T2.9

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		

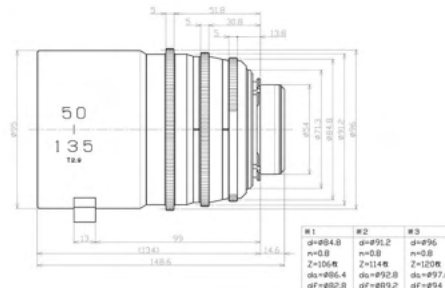
11-20mm



25-75mm



50-135mmMk2



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.

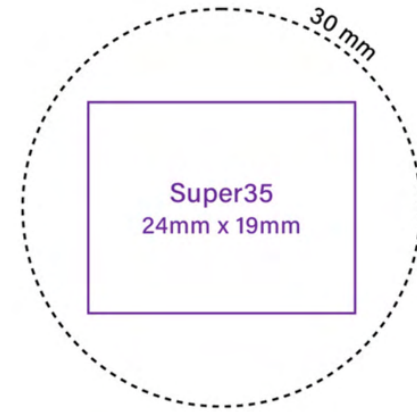
The addition of the 25-75mm completes a 3-lens set of cinema zooms covering 11mm super wide angle to 135mm telephoto. All lenses in the series feature an interchangeable mount between PL, EF, Sony E, MFT, and Nikon F mounts.



A close-up, angled shot of a professional video lens. The lens is black with yellow markings on the focus and aperture rings. The Sankha logo is visible on the top of the lens barrel. The background is a blurred green, suggesting an outdoor setting.

50-135MM T2.9 MKII

SUPER 35



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.

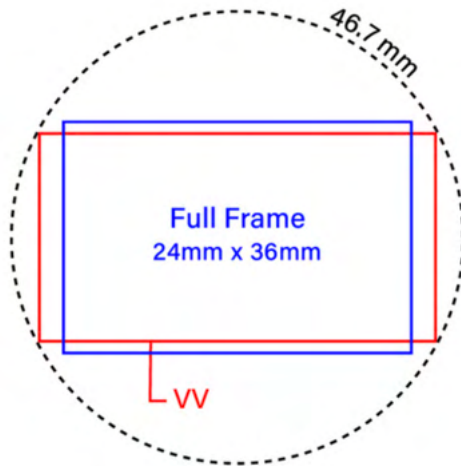


50-135MM T2.9 MKII

	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.

FULL FRAME
35mm
FORMAT

P L
MOUNT

Canon EF
MOUNT

MFT
MOUNT

Sony E
MOUNT

Nikon F
MOUNT

A cinematic photograph of a man and a woman in a bar. The man, on the left, is in profile, looking towards the woman. The woman, on the right, is also in profile, looking back at him. They are standing at a bar counter. Behind them, a large, brightly lit shelf is filled with numerous bottles of alcohol, creating a bokeh effect. The lighting is warm and focused on the subjects. A blue graphic overlay is positioned at the bottom left, containing white text.

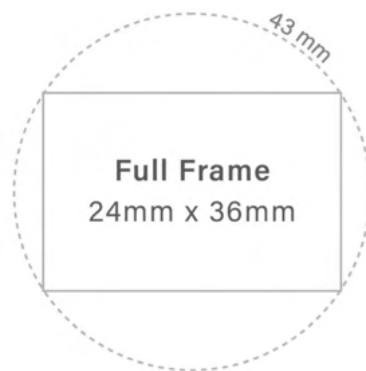
16-28MM T3 MKII

BEYOND FULL FRAME

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				
Mount	PL	EF	MFT	EF	F
Focal Distance	16-28mm				
Depth of Field	T3.0 to T22				
Zoom Ratio	1.75:1				
Optical Structure	13 Groups 15 Elements				
Image Circle	φ45.1mm	φ40.8mm		φ45.1mm	
Minimum Focus Distance	0.28m (0.92 ft)				
Maximum Macro Magnification	1:5.26				
Aperture/Iris Blades	9 Blades				
Filter Size	112mm				
Overall Length (from mount surface)	142mm (127mm)	140.5mm (135mm)	164mm (159.8mm)	166.2mm (161mm)(	137.6mm (132.5mm)
Diameter of Front Head	φ114mm				
Maximum Diameter	φ114mm (Excluding Tripod Collar)				
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.

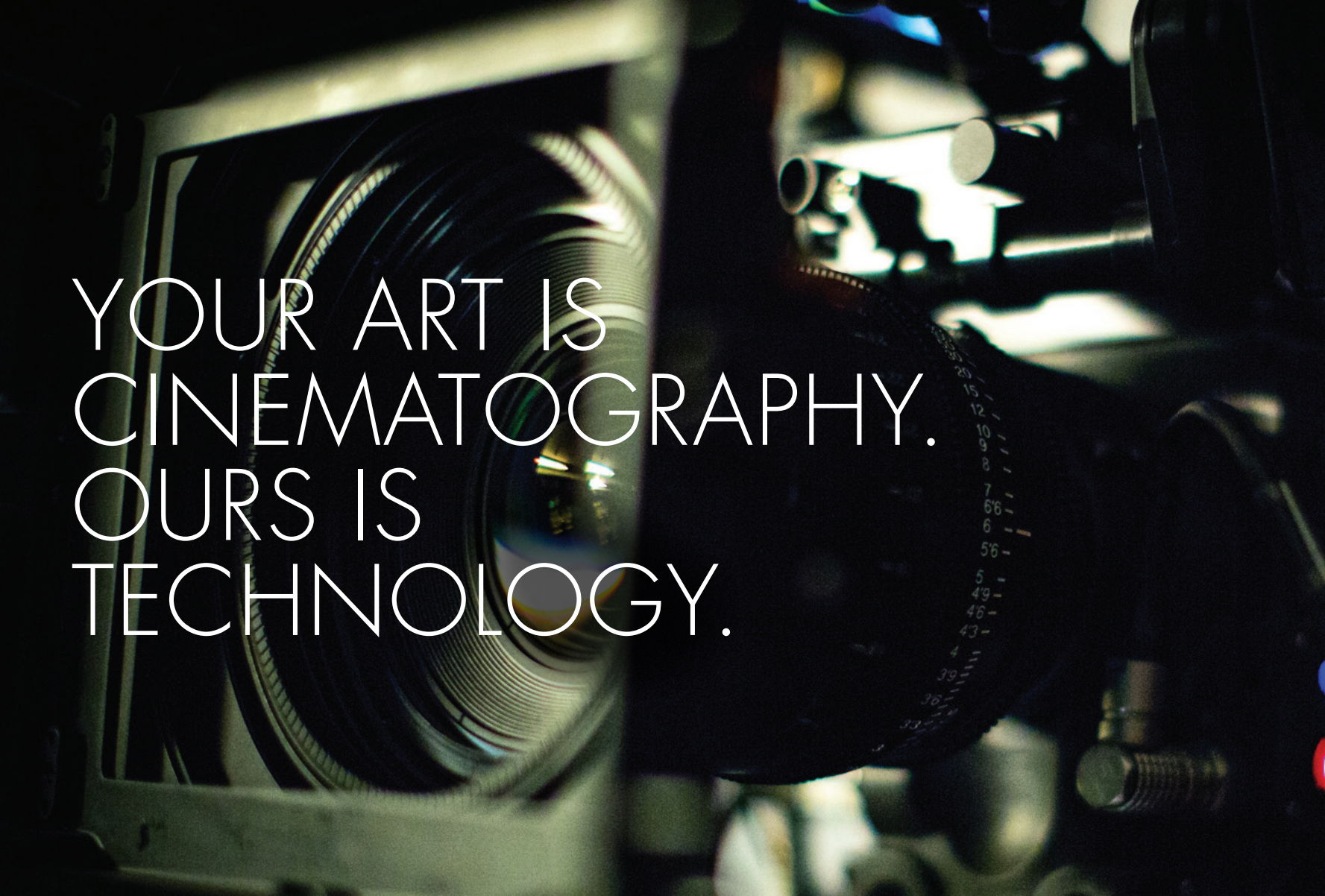
100MM MACRO

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)
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



YOUR ART IS
CINEMATOGRAPHY.
OURS IS
TECHNOLOGY.



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.



PRO IRND

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.



DIFFUSION

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 in-camera 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.

A close-up, low-key photograph of a middle-aged man with dark hair and a mustache. He is wearing a white chef's jacket with a black collar and black buttons. His eyes are closed, and he has a somber or contemplative expression. The background is dark and out of focus, with a single bright light source visible at the top center, creating a soft glow on his forehead and hair. The overall mood is dramatic and somber.

BLACK SUPERMIST



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.

A man with braided hair and a beard is singing into a vintage microphone in a studio. He is wearing a white t-shirt and a dark vest. The background is dark with a bright light source creating a lens flare. The text "CLEAR SUPERMIST" is overlaid in white.

CLEAR SUPERMIST



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.

A man with short hair and a beard is shown in profile, looking out of a window. He is wearing large black headphones and holding a smartphone in his right hand. The scene is dimly lit, with a warm, yellowish light coming from the window. The background outside the window is dark and blurry, suggesting an urban environment at night. The overall mood is contemplative or focused.

SOFTRES



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



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

F I L T E R

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	—	✓
PRO IRND 0.6 (2 Stops)	82mm, 86mm, 95mm, 105mm, 112mm, 127mm	—	✓
PRO IRND 0.9 (3 Stops)	82mm, 86mm, 95mm, 105mm, 112mm, 127mm	—	✓
PRO IRND 1.2 (4 Stops)	82mm, 86mm, 95mm, 105mm, 112mm, 127mm	—	✓
PRO IRND 1.5 (5 Stops)	82mm, 86mm, 95mm, 105mm, 112mm, 127mm	—	✓
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



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