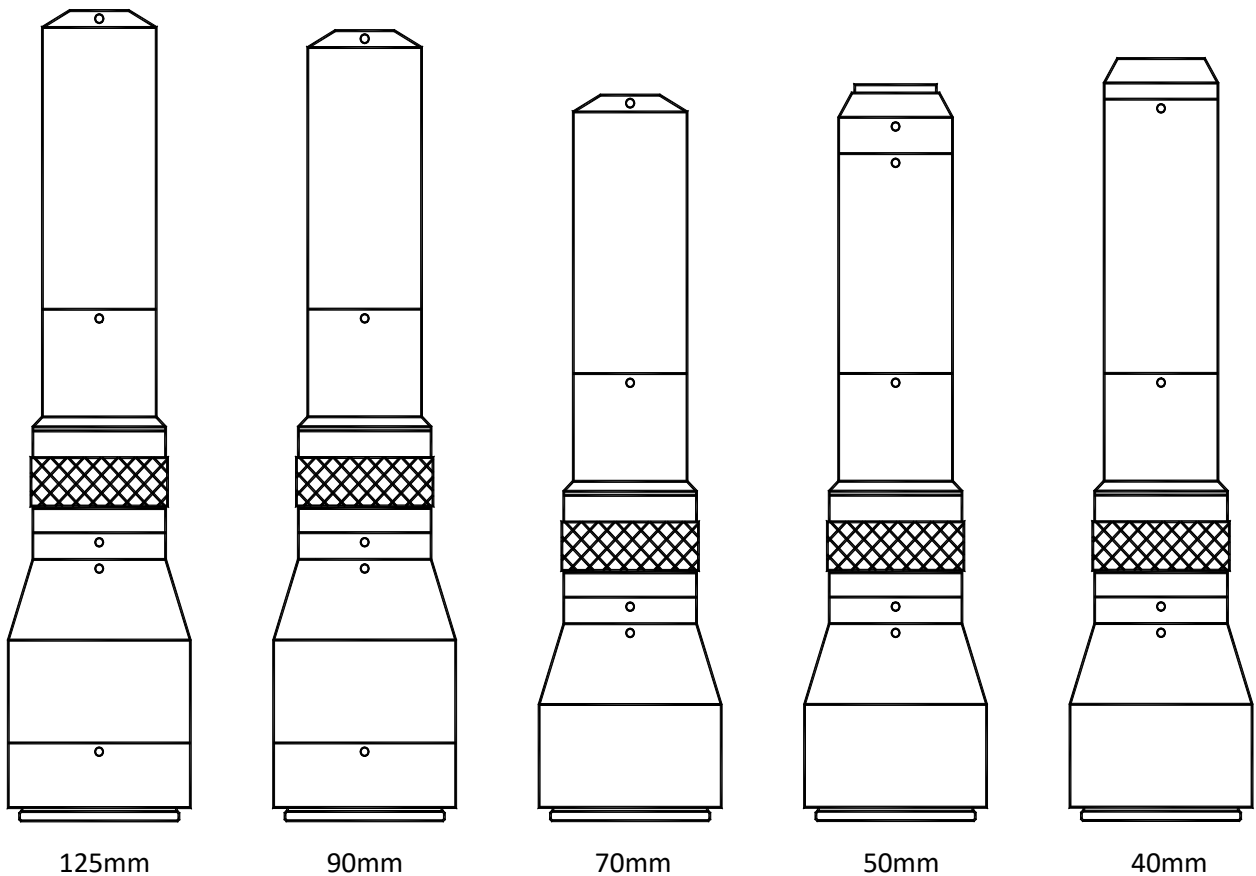


INFINITY PHOTO-OPTICAL will first release for sale at Cine Gear 2019 Los Angeles their MikroMak™ Primes—comprising five micro/macro cinema lenses that derive from their 2-time R&D 100 award-winning technology. Utilizing patent pending tech called Nelsonian™, MikroMaks are available in focal lengths of 125, 90, 70, 50 and 40mm, doing what the company claims has never been achieved in a prime series: near total depth of focus from less than one meter to infinity while continuously ranging magnification not to a typical 1x, but providing up to 5x true lab micro equivalent imagery.

Weighing only grams and shorter than 20cm, MikroMaks are available in most popular mounts, including PL and are able to be equipped to provide image circles to 65mm. Extensive accessories include, mounting clamps, microscope stand adapters, filter holders, eyepieces, 2x matched multipliers and more.

www.infinity-USA.com.



Infinity Photo-Optical—a three-time R&D 100 award-winning American manufacturer of microscopes and industrial imaging optics has now entered the Cinematography market. Spurred by increasing demands from cinematographers to utilize their unique imaging systems for commercial, advertising, table-top and special effects, Infinity has created a Cine-specific line: the CINE/ROBUSTO series.

ROBUSTO was first utilized in Infinity's world-standard K2 DistaMax and K1 CentriMax long-distance microscopes. ROBUSTO combines all-metal construction and precision focus adjustment for unsurpassed reliability. In addition all ROBUSTO models feature built-in gearing for motor attachment.

Now, ROBUSTO has been adapted to the InfiniProbe TS-160—an almost universal imager capable of direct focus from infinity to 18mm and 0-16x on full-frame sensors that is winning widespread acceptance among some of the world's premier cinematographers. It is believed that these are world-first capabilities. What began as a special microscope has now expanded to be a universal solution for some of the most difficult problems in cinematography.

Further details are on www.infinity-usa.com or www.infinity-de.com.

A video presentation is available on YouTube:

<https://youtu.be/QsP9Ylp0DX0>

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INFINITY HAS BEEN FOUND...

The story of how and why Infinity Photo-Optical (heretofore only a microscope manufacturer) entered the cine market is the story of a series of fortuitous events. And it all came about because of a single product we had developed for microscopy. That story is told below exactly as it appears on our site. So, it all began with the TS-160....

The TS-160 developed as an improvement and extension of Infinity's already successful InfiniProbe Standard C-mount line of video/inspection microscopes. Going beyond the formats and provided magnifications of the Standard line, the TS-160 was envisioned as their ultimate embodiment. And, as a Continuously-focusable Microscope (which also offers macro capabilities), the TS-160 was and still is in every way "just that."

But, it was not "just that," as things have turned out. Its unique characteristics were soon realized to be the fulfillment of long hoped-for aspirations of professional cinematography.

It would be easy to say that the TS-160's cinematographic aspects were intended and considered in its design from the start. Easy to say, but untrue. In many ways, the TS-160's use for cine came as no less a surprise to its own inventor, H Jay Margolis.

The TS-160's potential for cine uses can be traced back to when Infinity was contacted by Hollywood film producers originally intending to use it to photograph ants for introducing a forthcoming movie. Quickly, the TS-160 began to be used for special effects by others—still as a convenient cine-microscope. Then, respected cinematographers did the unexpected: they trained the TS-160 to image distant objects. The fact that the TS-160 could always be focused to infinity was thought more a statistic than anything to consider. We were wrong and we underestimated all that it could actually do. The reported imagery obtained from using the TS-160 out to infinity came as nothing less than a revelation. The TS-160 was always considered unique—but as a microscope, after all. Now, it turned out to be even more. When "focused out," the depth of field was almost perfectly maintained from near to infinity. This has been a long-cherished ideal of filmmakers since early days, most notably the efforts made by Orson Welles. The TS-160 did this effortlessly.

But there were even more surprises. A single objective, originally designed to function from 0-16x demonstrated a high degree of optically-satisfactory imagery throughout every focus. And, once focused to infinity, little if any more focusing was needed. The TS-160 was a near universal imager.

So there it is. With the realization that our unique microscope technology could be used so perfectly for cinematography, we set about coming out with even more of our micro optics adapted for cinematography. And that led to the ROBUSTO Line.

Further details are on www.infinity-usa.com or www.infinity-de.com.

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What is Suffocator™?

Lenses that exhibit little or no breathing have been produced for some time. The Suffocator™ makes no claim to be the first to accomplish that. What, then, distinguishes the Suffocator from other lenses that successfully counter breathing?

First, the Suffocator is totally independent on the choice of frontal lenses or accessories used on the TS-160. It will prevent breathing from Macro, Micro, SFX Series taking lenses, Snorkel—or even regular microscope objectives used with the InFocus™ Microscope Objective Converter.

Next, it works as a supplemental system. The regular adjustment of the TS-160 is used to set a primary focus which is “presented” to the Suffocator. The Suffocator then acts as an extremely sensitive fine focus operating on the primary focus that has been “presented” to it. The sensitivity is of an extraordinary order of refinement; details seem to “peel away” their depths. This alone would make the Suffocator a significant Cine optic.

But, in the process of “depth peeling,” the size of imaged detail remains the same throughout. Simply, the sensitivity is complemented by the virtual elimination of lens breathing.

All this means that it should now be possible to use the Suffocator to monitor images as they would OTHERWISE go in and out of focus. Such monitoring is possible because the sensitivity is so refined that the whole process can occur in REAL TIME. In short, the Suffocator holds out the POSSIBILITY of being the Cinema counterpart to Z-stacking as known in still photography. And that potentially means that that technique could be used with ANY lens or accessory mounted on the TS-160. If successful, new artistic vistas would open to cinematographers.

Further details are on www.infinity-usa.com or www.infinity-de.com.

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SURPRISE!

THE AMAZING CINE LENSES YOU'VE NEVER HEARD OF BEFORE!

We KNOW you've *PROBABLY NEVER HEARD OF OUR COMPANY* or our LENSES.

And that's quite all right. No offense. That's because we've been a MICROSCOPE company making (oddly enough)...microscopes.

Even then, they've been SPECIAL MICROSCOPES. So special, they won THREE R&D 100 awards and TWO Photonics Circle of Excellence awards along the way. Edmund Optics—the world's largest optics supplier—extensively promotes our products in their catalog that goes out to millions of people throughout the world—not to mention their web site.

But CINE LENSES?

Well, there's the rub. It seems somebody a few years ago wanted to introduce a movie about a man and ants by taking some actual Cine. They were stunned by how easily our **InfiniProbe™ TS-160** did it for them. That alerted us to the use of our really special lenses for Cine.

Then an amazing happened. Some rather well-known cinematographers started telling us that the TS-160 was the BEST lens they ever tried for TABLE-TOP and ADVERTISING CINE.

And, not only THAT, but for SPECIAL EFFECTS CINE. And, not only THAT, but for HOLDING FOCUS FROM 40cm to...INFINITY.

So...SURPRISE! Here we are at CINEC 2018 Expo! And...SURPRISE! It turns out that ALMOST ALL our other MICROSCOPES do special things for Cine, too!

So...WE HAVE A REAL STORY TO TELL! It's the story of how it took a UNIQUE MICROSCOPE TECHNOLOGY from an "obscure company" to SOLVE SOME OF THE TOUGHEST PROBLEMS IN CINEMATOGRAPHY!



Manufacturers of precision optical instruments.

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THE AMAZING LENSES YOU'VE NEVER HEARD OF BEFORE!

WHAT A STORY WE HAVE TO TELL! It's the story of how it took a UNIQUE MICROSCOPE TECHNOLOGY from an "obscure company" to SOLVE SOME OF THE TOUGHEST PROBLEMS IN CINEMATOGRAPHY!



InfiniProbe™ TS-160 ROBUSTO™
ASK US!

The lens that is changing the paradigms of table top, commercial, and advertising cinematography.



Model K2 DistaMax™ ROBUSTO™
ASK US!

The world standard in high speed and long-distance cinephotomicrography.



Model K1 CentriMax™ ROBUSTO™
ASK US!

Internal focusing system for constant magnification.

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