

**There are PRIMES
and...
there are MikroMak™**



MikroMak™

- **No others are NELSONIAN™**
- **No others LOOK the SAME**
- **No others WORK the SAME**
- **No others DO the SAME**



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Put the Unbelievable... in your Hands

* Runner up to Zeiss Supremes™ at
CineGear 2018; Highest Honors at
Cinec 2018 Munich.

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and MikroMak are trademarks of
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U.S. Patents 5,054,896, 7,869,139
and 9,164,266 may apply.
Additional U.S. and foreign patent
applications have been made.

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™

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The world standard in high speed and long-distance
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Model K1 CentriMax™ ROBUSTO™

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Internal focusing system for constant magnification.



Manufacturers of precision optical instruments.

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Presenting: THE NELSONIANS™

Modern opto-electronics have now advanced to where the application of microscope principles can be utilized to develop photo and cine lenses that provide excellent imagery and special effects from the same design. The new MikroMak™ Primes and the InfiniProbe TS-160™ system optic are therefore unlike typical lenses. They take advantage of the fact that microscope type designs can finally be utilized with sensors capable of recording their excellent qualities. Since many of the micro principles used in our lenses go back to those first enunciated by E M Nelson, we have called them Nelsonian™ to distinguish them from all others.

Infinity now introduces MikroMak Primes to join the previous InfiniProbe TS-160 system optic. While TS-160 can be configured for a multitude of tasks, MikroMak is an initial series of *five* individual focal length *primes* (125mm, 90mm, 70mm, 50mm, 40mm—with more in preparation) all of which are at least macro and some, magnifying beyond 2x, truly micro in specification.

MikroMak's purpose is to get professional quality macro imaging into everyone's hands in a compact unit that is virtually foolproof yet retains the special characteristics of Nelsonian design.

On the other hand, award-winning* TS-160 is capable of the most advanced special effects, answering the most special demands.

Both optics expand your creativity. They simply emphasize *capabilities* that *your* creativity will define. But both start out with the following understanding.

And that is, it is undeniably true that virtually all so-called macro lenses are simply regular lenses

that can be focused closer than usual. Sometimes these include optical correctors such as floating elements that sharpen details in the closer focusing ranges. But still and all, they are basically close-focusing regular lenses.

But the TS-160 and now, the MikroMak are different. They are *microscopes* which can be used for general photo and cine uses.

The design *methodology* is reversed. And, in a way, it *does* make sense that macro lenses should *be* based on microscope underpinnings.

In and of itself, this logic would be interesting but until the present time, that would only be interesting. Had it not been for the development of digital cameras with sensors having high sensitivity and very low noise, all this might be meaningless. But now consider what present-day sensor technology has come to offer. That is because it has been the *image recording medium that has necessitated high lens speeds*. True, high lens apertures *limit* depth of field. They permitted low light level photography to be possible and still do. But even Matthew Brady's Civil War photos were usually *sharp*. Even the lens technology of the 1860's was sufficient to achieve that. In fact, modern digitally processed and colorized photos of Lincoln, Grant and Lee are astoundingly clear. What Brady and others of his day did not have was a recording *medium* worthy even of those early lenses.

Today, the situation is reversed. Only fifty years ago, Kodachrome was arguably the highest quality color film with an ISO (ASA) of 25. Today, most *amateur* digital cameras have sensors capable of ISO's a thousand times as much.

Consider that every doubling of ISO is *four times* the previous sensitivity (according to the Inverse Square Law). An average amateur has available today the astounding as the commonplace. There are even sensors available in the higher-priced but reachable consumer market that attain the equivalent of *two million ISO*. This says nothing of special sensors outside consumer availability that logic would surmise even go beyond that. Until recently, taking photos or doing cine by using high ISO settings introduced *objectionable* noise. Today, most cameras which ARE choices for Nelsonian lenses have very little noise. And the very sharpness of Nelsonian types is remarkable compensation. Further advancements in sensors will, sooner or later, wind their way down to consumer availability. What then?

Typical lenses will always be needed. But Nelsonian types now offer *unique* possibilities. We even might say that they are "the *other side* of your creativity." The *other side* of what to choose to do a shoot. They offer several unique factors such as extreme depth of field, forced perspective changes and macro to micro from the *same lens*.

And they are light and compact. Especially the MikroMak types. So small and light, that slipping one or more in your pack adds only hardly noticed *grams*. They are creative *backups* to your standard selection or standards themselves. You determine which.

So, we now present the Nelsonian lenses from Infinity Photo-Optical. Enjoy the *other side* of your creativity...