RMC
Tokina

INDEX

Tokina lenses are available to fit all popular 35mm SLR's including Canon, Minolta, Nikon, Olympus, Pentax, and others.

Tokina®

Improve your image.

Whether you're a professional or an amateur photographer, Tokina lenses can help make your craft easier and more enjoyable.

Easier, because our lenses are lightweight and compact — a feature you'll appreciate if you've ever carried a camera bag full of oversized, unwieldy lenses. Plus, our unique zoom ranges let you take along a minimum number of lenses, while still giving you the perfect focal length to capture virtually any subject . . . from any distance.

This should go a long way toward making your picture-taking more enjoyable, too. Because, once you're freed from the nuisance of trying to change lenses while your subject disappears, you can concentrate on the rewarding part of photography — the image. Tokina's SL and ATX Series are designed to give you the best of all possible images, time after time. One look through this catalog and you can't help noticing what the SL Series has to offer in terms of compactness and image sharpness. As for the ATX Series — it represents design breakthroughs that set new standards.

Test your favorite Tokina lens at your dealer's. Make sure you notice how compact and lightweight it is — and how razor-sharp your subject becomes, once you snap it into focus. That's the first step toward improving your image.

Illustration instructor, Bob Smith, discussing Tokina lenses with Brooks Institute students. From left: Kirk Van Zandbergen, Lesli Lauritsen, and Barbara Baros.

Assignment: Tokina

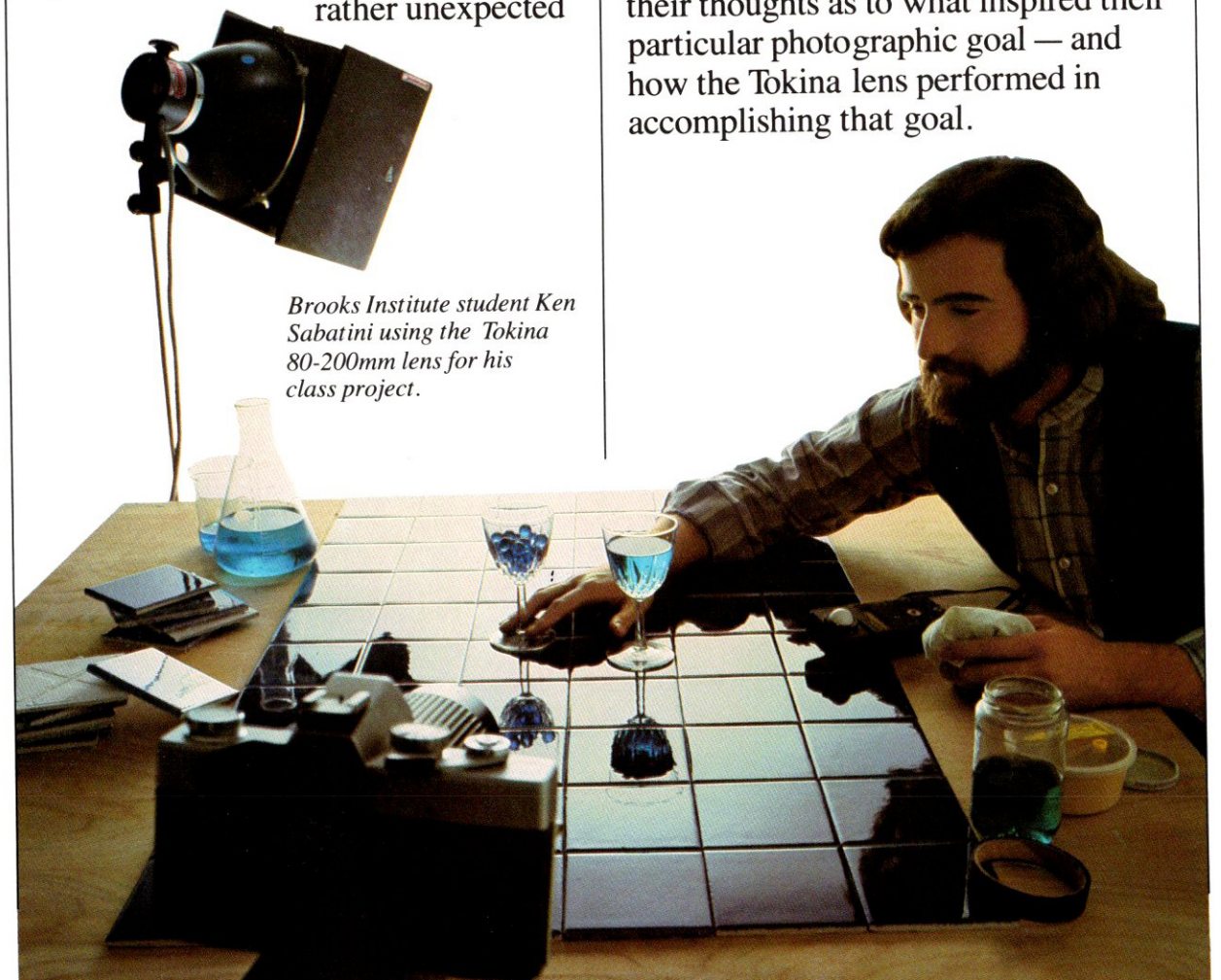
Putting Tokina to the Test. Like all companies, we make it a regular practice to know just what our competitors are doing. One source of information is the lens brochures (such as this one) that virtually all camera manufacturers print.

Looking at these publications, we noticed that each manufacturer had hired professionals to take all the pictures in its brochures. And that fact got us thinking.

When we look in a lens brochure and see professionally-taken pictures, it may not reflect how a lens will perform in the hands of amateurs. At Tokina, we build lenses to the most critical professional standards and specifications, but we were eager to see how well amateurs could do with them.

Unexpected Results. First, we contacted the Brooks Institute, the nation's foremost school of photographic arts and sciences. We wondered if their students would feel that using Tokina lenses offered any significant advantages — or any limitations — in a variety of situations.

The faculty of Brooks Institute agreed to provide their students with a rather unexpected class assignment: "...use a Tokina lens on your camera body... and let your imagination run wild." The students were asked only to keep track of technical information (film type, ASA, shutter speed, etc.) and to write down their thoughts as to what inspired their particular photographic goal — and how the Tokina lens performed in accomplishing that goal.

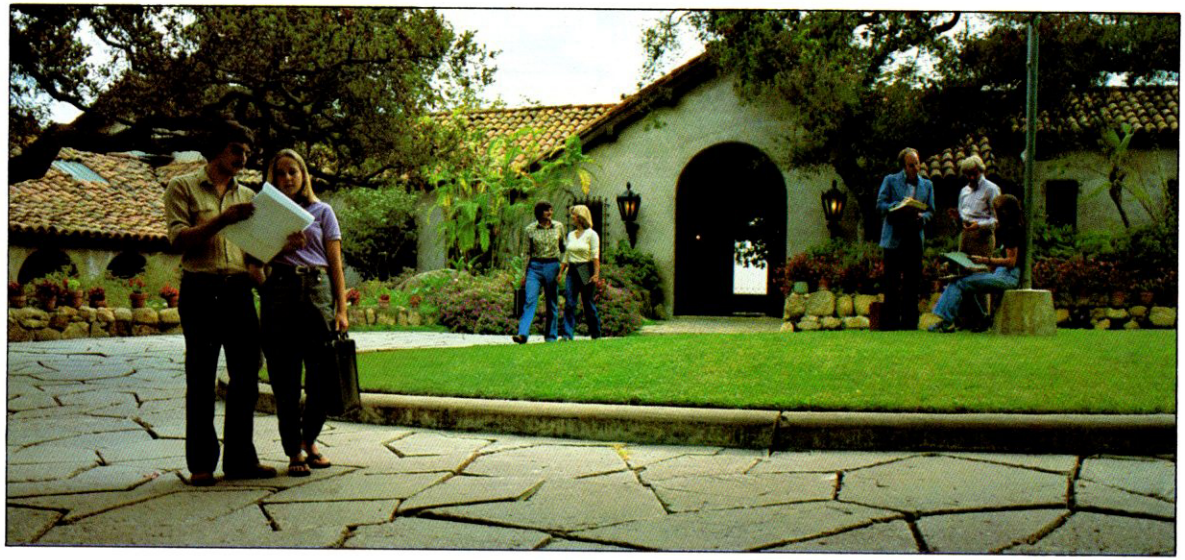


Brooks Institute student Ken Sabatini using the Tokina 80-200mm lens for his class project.

Quite truthfully, we expected the students to be impressed with the unique focal ranges and compact, lightweight designs. But what really excited them most were the photographs themselves, because they represented everything a photographer aims for — absolutely consistent image fidelity.

We're proud of the results obtained with our Tokina lenses. So proud, in fact, that we decided not to use any professionally taken pictures for this catalog. Pay special attention to the photographs in this book, because we reproduced — unretouched — the actual result of that school assignment.

If you are an amateur photographer . . . sit back and enjoy some spectacular photographs taken by your fellow amateurs. It just goes to show that with a little imagination — and the right equipment — improving your image is easier than ever.



About Brooks Institute. Over thirty-five years ago, Brooks Institute was created to fill an educational void left by our nation's colleges and universities. It was Ernest H. Brooks who recognized the need for a learning institute that could offer a unique curriculum, focusing entirely on the blossoming photographic arts and sciences.

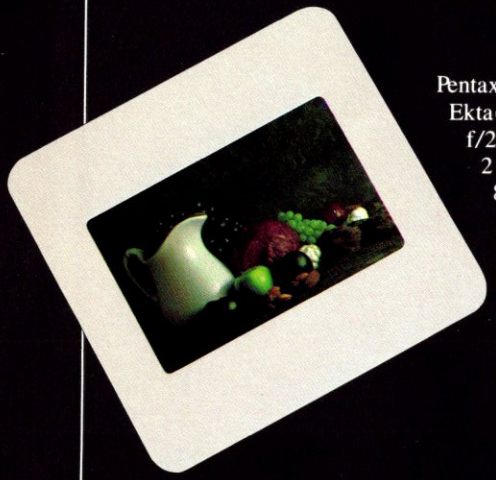
Since its inception, Brooks Institute has been a major factor in supplying the photographic industry with much of its finest talent. In fact, if you look through a major magazine today, it would be unusual *not* to find at least one ad or photo layout that was photographed by a Brooks graduate.

Tokina feels a responsibility to recognize Brooks Institute for its academic accomplishments, and for its continuing contribution toward making photography what it is today.

Tokina /ATX series
28-85mm, f/3.5/4.5

"My last class at Brooks dealt entirely with photographing California produce. So, when this project came along, I was inspired to create this Renaissance still life. And even though it's been seen and done before, I wanted to try it with the 28-85mm zoom so that I could see my subject from a number of interesting perspectives. The incredible sharpness of this lens makes the fruit almost come alive. It sort of makes me want to reach out and pluck a grape from the bunch!"

Lesli Lauritsen



Pentax MX
Ektachrome 64 Pro.
f/22
2 sec.
80A filter
tungsten light
85mm focal length

SPECIFICATIONS	
Focal length	28-85mm
Optical construction	15 elements in 10 groups
Lens coating	Tokina RMC multi-coat
Angle of view at 28mm at 85mm	 75°20′ 28°30′
Minimum focusing distance Standard mode Close focus mode	 0.9m (3′) 19.9cm (7.83″)
Maximum magnification ratio	1:3.9
Aperture range at 28mm at 85mm	 f/3.5-f/22 f/4.5-f/29
Filter size	62mm
Max. diameter & length	66mm x 77mm (2.6″ x 3″)
Weight	485g (17.32 oz.)

The 28-85mm is an ideal lens for many applications, including landscape and portrait photography. To be fully prepared for *any* creative assignment, Tokina recommends these additional lenses.

FOCAL LENGTH	FUNCTION	APPLICATIONS
17mm	Ultra-wide-angle	Architecture, wide depth-of-field*
80-200mm	Short to long telephoto	Sporting events, close-up work*

*(For complete lens applications, see chart, page 39)

Tokina /ATX series
50-250mm, f/4/5.6

"When I sat down to write this statement, I started out by listing all the technical information for this photograph. But somehow, it seems unimportant to me because this lens has so much going for it beyond mere aperture settings and lighting techniques. There is no lens that I've ever heard of that even comes close to delivering everything this lens is capable of! All those creative possibilities in a lens this small is amazing."

Michael L. Rixon

Michael Rixon

Canon A1
Ektachrome 64
f/16
1/60 sec.
250mm focal length
(macro setting)

SPECIFICATIONS	
Focal length	50-250mm
Optical construction	14 elements in 11 groups
Lens coating	Tokina RMC multi-coat
Angle of view	47°-10°
Minimum focusing distance Standard mode Macro mode	 1.8m (5.9') 5.2cm (2.05")
Maximum magnification ratio	1:1.4
Aperture range at 50mm at 250mm	 f/4-f/22 f/5.6-f/32
Filter size	55mm
Max. diameter & length	66mm x 139.5mm (2.6" x 5.5")
Weight	725g (25.89 oz.)

The 50-250mm is an ideal lens for many applications, including sporting events and macro photography. To be fully prepared for *any* creative assignment, Tokina recommends these additional lenses.

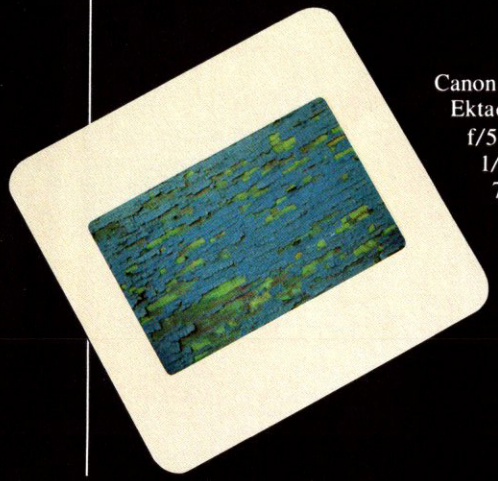
FOCAL LENGTH	FUNCTION	APPLICATIONS
28mm	Wide-angle	Landscape, group portraits*
500mm	Ultra-long telephoto	Wildlife*

*(For complete lens applications, see chart, page 39)

Tokina /SL series
35-70mm, f/3.5

"When I shoot street scenes, it's important to me to use a lens that's versatile and easy to use. So, the Tokina 35-70 was a natural for this photograph. I was wandering through the Los Angeles garment district when I came upon this incredibly old wall that was shedding its most recent coat of blue paint. To me, it illustrates the ever-changing nature of the city."

Donald Ury



Canon A1
Ektachrome 64
f/5.6
1/60 sec.
70mm focal length

SPECIFICATIONS	
Focal length	35-70mm
Optical construction	12 elements in 9 groups
Lens coating	Tokina RMC multi-coat
Angle of view	63° 30′-34° 20′
Minimum focusing distance Standard Mode Close focus mode	 0.8m (2.62 ft.) 18.3cm (7.2″)
Maximum magnification ratio	1:5.5
Aperture range	f/3.5-f/16
Filter size	55mm
Max. diameter & length	63mm x 75mm (2.48″ x 2.95″)
Weight	395g (13.93 oz.)

The 35-70mm is an ideal lens for many applications, including landscape and portrait photography. To be fully prepared for *any* creative assignment, Tokina recommends these additional lenses.

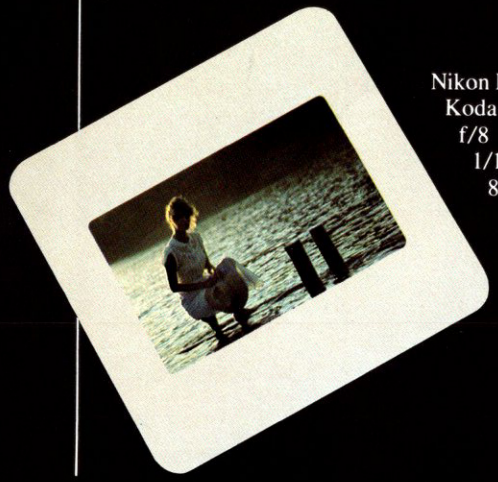
FOCAL LENGTH	FUNCTION	APPLICATIONS
24mm	Wide-angle	Group portraits, architecture*
75-260mm	Short to long telephoto	Close-up work, wildlife*

*(For complete lens applications, see chart, page 39)

Tokina /SL series
35-105mm, f/3.5/4.3

"I have always enjoyed the photography of Robert Farber. There's a soft, romantic quality of his photographs of women which I wanted to duplicate for this shot. I often use my wife as my model, and for this shot we chose a light colored spring dress to go with the atmosphere of the lake and the mood I had in mind. This particular zoom enabled me to work at a variety of camera to subject distances . . . cropping in tight on some and framing full length poses on others. This Tokina 35-105 was a breeze to work with, because I would normally use three or four different lenses in this type of situation."

Joseph Gaudet



Nikon FE
Kodachrome 25
f/8
1/125 sec.
85mm focal length

SPECIFICATIONS	
Focal length	35-105mm
Optical construction	16 elements in 13 groups
Lens coating	Tokina RMC multi-coat
Angle of view	63° 30′-23° 20′
Minimum focusing distance Standard Mode Close focus mode	 1.6m (5.24 ft.) 135mm (5.32″)
Maximum magnification ratio	1:4
Aperture range	f/3.5/4.3-f/22
Filter size	55mm
Max. diameter & length	64mm x 88.5mm (2.52″ x 3.48″)
Weight	442g (15.59 oz.)

The 35-105mm is an ideal lens for many applications, including sports and architectural photography. To be fully prepared for *any* creative assignment, Tokina recommends these additional lenses.

FOCAL LENGTH	FUNCTION	APPLICATIONS
100-300mm	Short to long telephoto	Wildlife, close-up work*
500mm	Ultra-long telephoto	Astrophotography*

*(For complete lens applications, see chart, page 39)

Tokina/SL series
75-150mm, f/3.8

"There's something about nature that I've always found especially appealing. That's why, whenever I have a chance, I'm always hiking around, taking photographs of plants or bugs. For this shot, the close-focus capability of the 75-150 let me get in tight on the cactus, so you get an unusual look at its flowing lines and greenish blue color."

Michael L. Rixon

Michael Rixon

Nikon FM
Ektachrome 64
f/11
1/4 sec.
81A filter
150mm focal length
(close focus setting)

SPECIFICATIONS	
Focal length	75-150mm
Optical construction	12 elements in 9 groups
Lens coating	Tokina RMC multi-coat
Angle of view	32° 10′-16° 30′
Minimum focusing distance Standard mode Close focus mode	 1.6m (5.2′) 63cm (24.8″)
Maximum magnification ratio	1:5.8
Aperture range	f/3.8-f/22
Filter size	52mm
Max. diameter & length	64mm x 98.5mm (2.5″ x 3.9″)
Weight	400g (14.1 oz.)

The 75-150mm is an ideal lens for many applications, including portrait and close-up photography. To be fully prepared for *any* creative assignment, Tokina recommends these additional lenses.

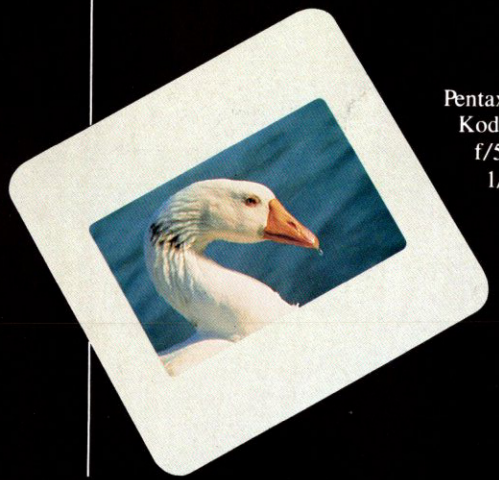
FOCAL LENGTH	FUNCTION	APPLICATIONS
35-70mm	Wide-angle to medium telephoto	Architecture, group portraits*
300 mm	Long telephoto	Sports, wildlife*

*(For complete lens applications, see chart, page 39)

Tokina /SL series
75-260mm, f/4.5

"There's one thing I've learned from photographing animals. If you make a pest of yourself, the animal will always swim, fly, or run away. One way to avoid this problem is to be far enough away, and to have several telephoto lenses that let you capture the image at various focal lengths. Or, in my case, I just used the Tokina 75-260mm zoom and left all my other lenses at home. I never regretted that decision for a second. The goose's graceful shape, texture, and color is what I most wanted to capture on film. And by isolating the neck portion with the use of the zoom, I was able to record the image that I visualized."

Michael Skarsten



Pentax MX
Kodachrome 64
f/5.6
1/250 sec.
260mm focal length

SPECIFICATIONS	
Focal length	75-260mm
Optical construction	12 elements in 9 groups
Lens coating	Tokina RMC multi-coat
Angle of view	32° 10′-9° 30′
Minimum focusing distance Standard mode Close focus mode	 2m (6.6 ft.) 21cm (8.3″)
Aperture range	f/4.5-f/22
Filter size	62mm
Max. diameter & length	68mm x 169.5mm (2.7″ x 6.7″)
Weight	840g (29.6 oz.)

The 75-260mm is an ideal lens for many applications, including wildlife and portrait photography. To be fully prepared for *any* creative assignment, Tokina recommends these additional lenses.

FOCAL LENGTH	FUNCTION	APPLICATIONS
24mm	Wide-angle	Landscape, wide depth-of-field*
35-70mm	Wide-angle to short telephoto	Group portraits, architecture*

*(For complete lens applications, see chart, page 39)

Tokina /SL series
80-200mm, f/4.5

"I was working on a project that dealt with monochrome or one color situations. The deep blue tile looked nice with backlight reflecting on its surface. I chose two wine glasses and decided to fill them with 'something' blue; hence the blue 'wine' and marbles. The Tokina 80-200mm allowed me to compose almost entirely in the camera. This was a big help because my working space was extremely limited. This final shot was taken with the lens in its close-focus setting, which worked out great because the image size was exactly what I wanted and focus was possible even though I was in very close."

Ken Sabatini

Minolta SRT 102
Ektachrome 50 Pro.
f/11
1 sec.
tungsten flood
80mm focal length

SPECIFICATIONS	
Focal length	80-200mm
Optical construction	12 elements in 9 groups
Lens coating	Tokina RMC multi-coat
Angle of view	30° 20′-12° 20′
Minimum focusing distance Standard mode Close focus mode	 2m (6.6′) 44cm (17.3″)
Maximum magnification ratio	1: 6.3
Aperture range	f/4.5-f/22
Filter size	52mm
Max. diameter & length	63.5mm x 123mm (2.5″ x 4.8″)
Weight	450g (15.9 oz.)

The 80-200mm is an ideal lens for many applications, including sports and portrait photography. To be fully prepared for *any* creative assignment, Tokina recommends these additional lenses.

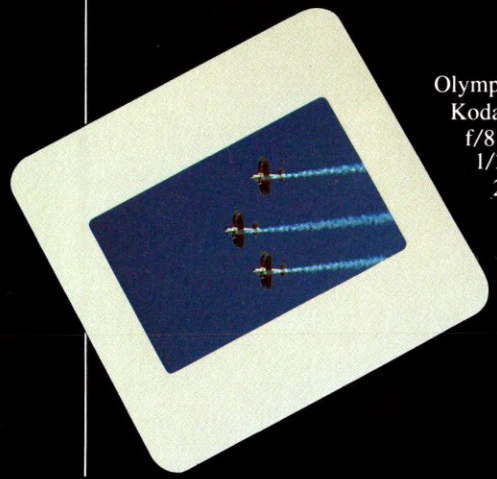
FOCAL LENGTH	FUNCTION	APPLICATIONS
28-85mm	Wide-angle to short telephoto	Group portraits, close-up work*
400mm	Long telephoto	Wildlife*

*(For complete lens applications, see chart, page 39)

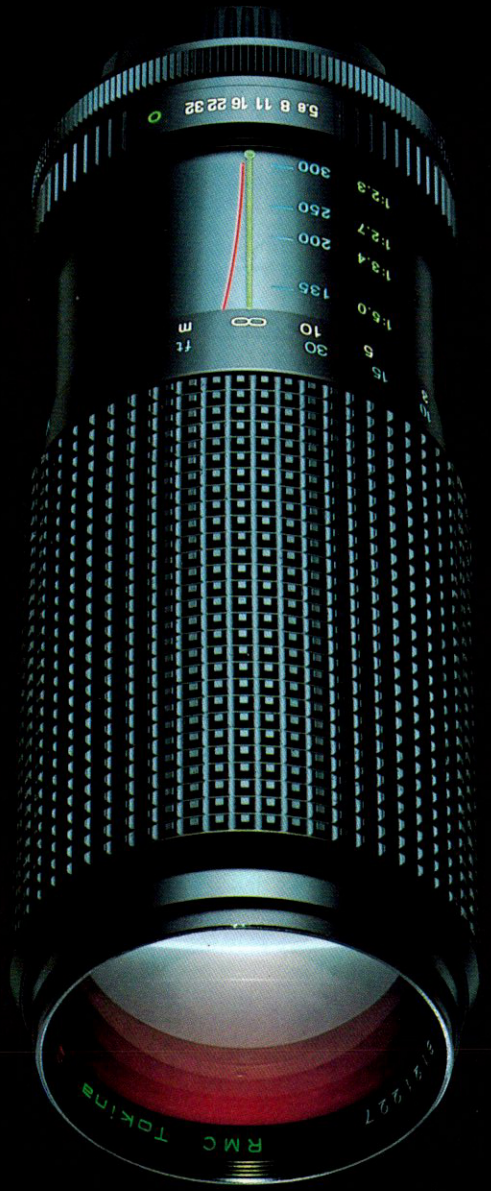
Tokina /SL series
100-300mm, f/5.6

"The contrast of the deep blue sky along with the clean white smoke trails created a graphic display that you don't get to see very often. There were so many things that impressed me about this lens: the incredibly small size (considering its focal lengths), the fact that it's so easy to use, and the image accuracy. That last one is important to me because it allows me to pick up all the subtle detail of the planes' wing patterns. And I can't think of a better reason to get rid of all my single focal length telephoto lenses."

Ricardo Bernasconi



Olympus OM1
Kodachrome 64
f/8
1/250 sec.
280mm focal length



SPECIFICATIONS	
Focal length	100-300mm
Optical construction	14 elements in 9 groups
Lens coating	Tokina RMC multi-coat
Angle of view	24° 30′-8° 20′
Minimum focusing distance	1m (3.3 ft.)
Maximum magnification ratio	1:2.3
Aperture range	f/5.6-f/32
Filter size	55mm
Max. diameter & length	64.5mm x 162mm (2.5″ x 6.4″)
Weight	650g (22.9 oz.)

The 100-300mm is an ideal lens for many applications, including wildlife and close-up photography. To be fully prepared for *any* creative assignment, Tokina recommends these additional lenses.

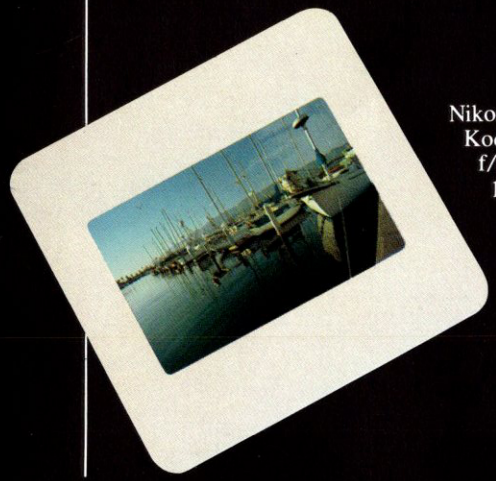
FOCAL LENGTH	FUNCTION	APPLICATIONS
17mm	Ultra-wide-angle	Architecture, wide depth-of-field*
35-105mm	Wide-angle to short telephoto	Landscape, portrait*

*(For complete lens applications, see chart, page 39)

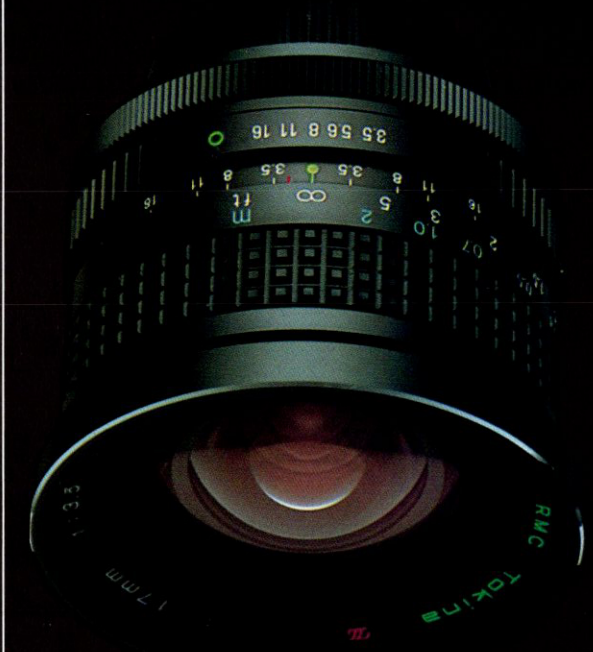
Tokina /SL series
17mm, f/3.5

"This boat harbor presented a rather unusual problem: how to get the entire *subject into frame at a minimum subject distance. Without Tokina's 17mm lens, I'd probably still be there at the harbor trying to capture my 'ideal' image with the wrong lens. But with the 17mm, I finally found a lens that lets me open up tight spaces...like the harbor. The glassiness of the water was accentuated by the sharpness and clarity of this lens. And it helped me get excellent depth-of-field...even at f/8. No way I would have gotten that with my 50mm lens!"*

David Burns



Nikon F2
Kodachrome 64
f/8
1/60 sec.



SPECIFICATIONS	
Focal length	17mm
Optical construction	11 elements in 9 groups
Lens coating	Tokina RMC multi-coat
Angle of view	103° 40′
Minimum focusing distance	0.25m (0.82 ft.)
Aperture range	f/3.5-f/16
Filter size	67mm
Max. diameter & length	70mm x 50.2mm (2.76″ x 1.98″)
Weight	280g (9.88 oz.)

The 17mm is an ideal lens for architecture and close-up photography. To be fully prepared for *any* creative assignment, Tokina recommends these additional lenses.

FOCAL LENGTH	FUNCTION	APPLICATIONS
28-85mm	Wide-angle to short telephoto	Landscapes, portraits*
80-200mm	Short to long telephoto	Sporting events, wildlife*

*(For complete lens applications, see chart, page 39)

Tokina /SL series
24mm, f/2.8

''There's something about sand dunes that I've always found interesting. They always seem to be changing every time the wind kicks up. For this particular shot, I went to Pismo Beach, just south of San Luis Obispo. After hiking awhile, I found the perfect dune . . . shaped and reshaped by the wind, with incredible ripples in the sand. I wanted to make the area look much more vast, so I used the Tokina 24mm and under-exposed about one stop to darken the sky.''

Stephen Davies

Olympus OM1
Kodachrome 64
f/8
1/500 sec.

SPECIFICATIONS	
Focal length	24mm
Optical construction	8 elements in 8 groups
Lens coating	Tokina RMC multi-coat
Angle of view	84°
Minimum focusing distance	0.27m (0.89 ft.)
Aperture range	f/2.8-f/16
Filter size	52mm
Max. diameter & length	58.5mm x 38mm (2.3″ x 1.5″)
Weight	185g (6.53 oz.)

The 24mm is an ideal lens for landscapes and close-up photography. To be fully prepared for *any* creative assignment, Tokina recommends these additional lenses.

FOCAL LENGTH	FUNCTION	APPLICATIONS
50-250mm	Normal to long telephoto	Wildlife, macro photography*
500mm	Ultra-long telephoto	Sporting events, astrophotography

*(For complete lens applications, see chart, page 39)

Tokina /SL series
28mm, f/2.8

"I wanted an added dimension to what would have been an otherwise still photograph–to show the grace and fluid movement of gymnastics. I wanted to suggest the sensation of floating that the gymnast experiences. And the Tokina 28mm lens was ideal for a wide angle of viewing, while at the same time allowing me to stay close to my subject. Michelle's first movement was lit by the tungsten light source, and recorded on film as a blur. Then I manually fired a strobe when she reached the height of her jump. In all, the shutter was open for about 1-1/2 seconds."

Barbara Baros

Minolta SRT 101
Ektachrome 200 Pro.
f/22
1½ sec.
strobe and flood
with reflector

SPECIFICATIONS	
Focal length	28mm
Optical construction	7 elements in 7 groups
Lens coating	Tokina RMC multi-coat
Angle of view	75° 20′
Minimum focusing distance	0.3m (11.8″)
Aperture range	f/2.8-f/16
Filter size	52mm
Max. diameter & length	62mm x 38mm (2.44″ x 1.5″)
Weight	185g (6.53 oz.)

The 28mm is an ideal lens for group portraits and wide depth-of-field applications. To be fully prepared for *any* creative assignment, Tokina recommends these additional lenses:

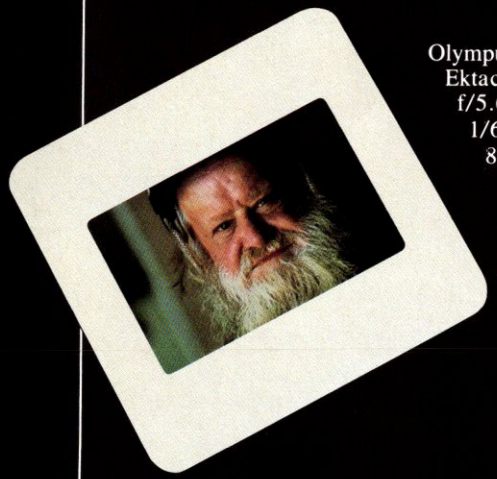
FOCAL LENGTH	FUNCTION	APPLICATIONS
35-105mm	Wide-angle to short telephoto	Architecture, portraits*
100-300mm	Short to long telephoto	Wildlife, close-up work*

*(For complete lens applications, see chart, page 39)

Tokina /SL series
135mm, f/2.8

"I'm sure that everyone who's ever held a camera has seen a person's face that they just had to capture on film. I guess I'm no exception. In this shot, I was after the intensity and depth of this old man's eyes. And I was lucky to have just the right lens on my camera. This Tokina 135mm gave me the sharpness I need and enabled me to get in close without intimidating him, and helped to isolate the background."

Chuck Carlton



Olympus OM1
Ektachrome 64
f/5.6
1/60 sec.
81A filter

SPECIFICATIONS	
Focal length	135mm
Optical construction	5 elements in 4 groups
Lens coating	Tokina RMC multi-coat
Angle of view	18° 10′
Minimum focusing distance	1.5m (4.9 ft.)
Aperture range	f/2.8-f/22
Filter size	52mm
Max. diameter & length	63.5mm x 74.5mm (2.5″ x 2.9″)
Weight	370g (13.1 oz.)

The 135mm is an ideal lens for candid portrait work. To be fully prepared for *any* creative assignment, Tokina recommends these additional lenses:

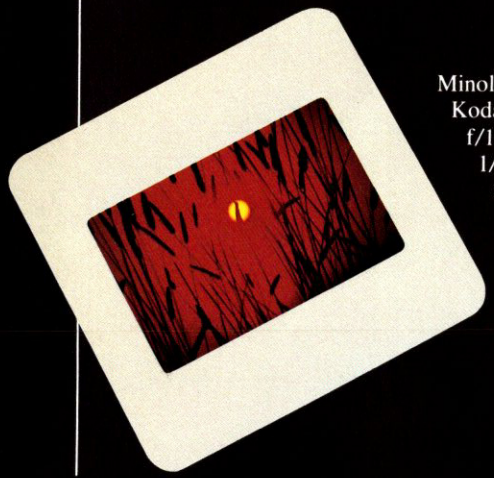
FOCAL LENGTH	FUNCTION	APPLICATIONS
28-85mm	Wide-angle to short telephoto	Architecture, close-up work*
500mm	Ultra-long telephoto	Compression effects, astrophotography*

*(For complete lens applications, see chart, page 39)

Tokina /SL series
200mm, f/3.5

"One evening I was out taking in the sunset at one of my favorite 'get away from it all' places. I saw the strands of wheat, but a very ominous barbed wire fence stood between me and my picture. With the 200mm (and a red filter) on my camera, I was able to get in close enough and create just the right amount of compression with the sun in the background. The Tokina lens made the camera easily hand-held which allowed me to move around quickly and try different compositions before I lost the sun."

Ken Sabatini



Minolta SRT 101
Kodachrome 64
f/16
1/250 sec.
25A filter

SPECIFICATIONS	
Focal length	200mm
Optical construction	5 elements in 4 groups
Lens coating	Tokina RMC multi-coat
Angle of view	12° 20′
Minimum focusing distance	2.5m (8.2 ft.)
Aperture range	f/3.5-f/22
Filter size	58mm
Max. diameter & length	65mm x 113.5mm (2.6″ x 4.5″)
Weight	480g (16.9 oz.)

The 200mm is an ideal lens for capturing sporting events. To be fully prepared for *any* creative assignment, Tokina recommends these additional lenses:

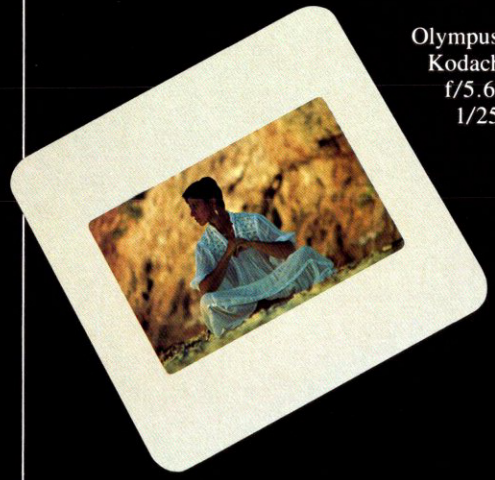
FOCAL LENGTH	FUNCTION	APPLICATIONS
28mm	Wide-angle	Landscapes, close-up work*
35-105mm	Wide-angle to short telephoto	Architecture, portraits

*(For complete lens applications, see chart, page 39)

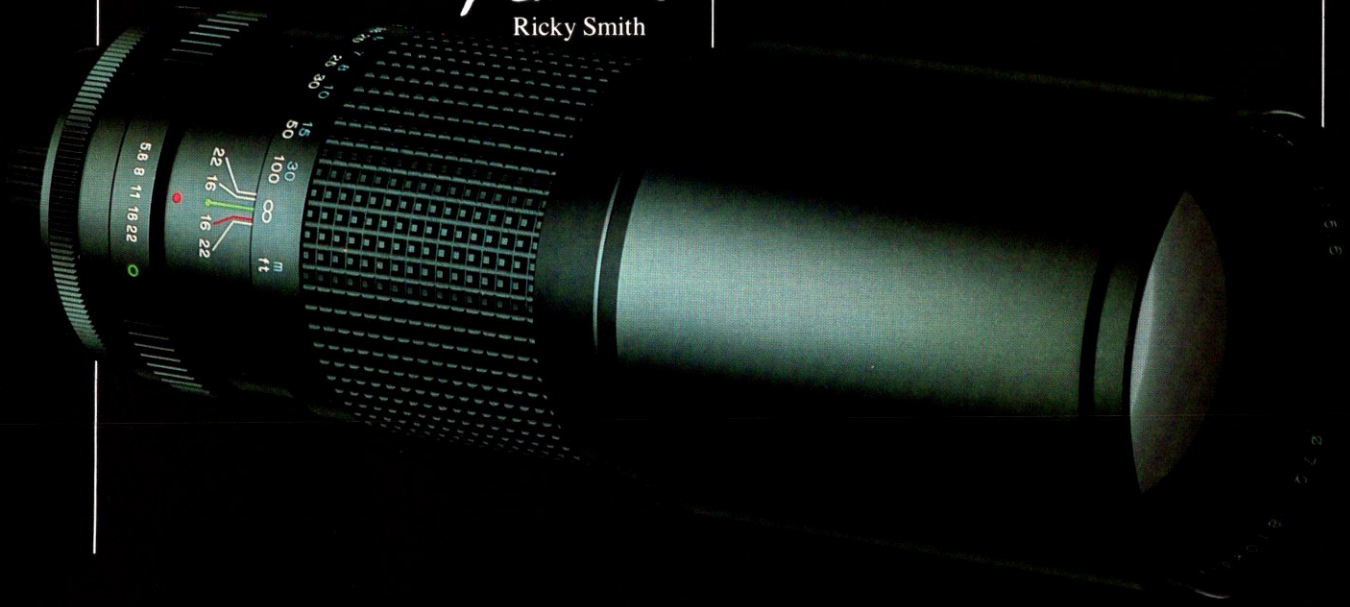
Tokina /SL series
300mm, f/5.6 400mm, f/5.6

"Of all the lenses that Tokina makes, the one I wanted to try the most was the 400mm because it's the perfect focal length for outdoor portraiture. It allows me to work with only one element in my scene –the subject. Working with the lens at its widest aperture, almost anything in front of or behind the subject is compressed into beautiful pastels. And the narrow field of view gives me the freedom to put reflectors very close to the subject; in this case, only a few feet away. I've worked with a lot of telephoto lenses, but I never found one that gave me as much resolution and contrast as I need until now."

Ricky Smith



Olympus OM1
Kodachrome 64
f/5.6
1/250 sec.



SPECIFICATIONS		
Focal length	300 mm	400mm
Optical construction	6 elements in 3 groups	8 elements in 5 groups
Lens coating	Tokina RMC multi-coat	
Angle of view	8° 20′	6° 10′
Minimum focusing distance	4.5m (14.8 ft.)	4.0m (13.1 ft.)
Aperture range	f/5.6-f/22	f/5.6-f/22
Filter size	58mm	72mm
Max. diameter & length	66.5mm x 147.5mm (2.6″ x 5.8″)	78mm x 208.5mm (3.1″ x 8.2″)
Weight	620g (21.9 oz.)	910g (32.1 oz.)

The 300mm and 400mm are ideal lenses for wildlife photography. To be fully prepared for *any* creative assignment, Tokina recommends these additional lenses:

FOCAL LENGTH	FUNCTION	APPLICATIONS
35-70mm	Wide-angle to short telephoto	Normal perspective, wide depth-of-field*
75-150mm (with 300mm)	Short to medium telephoto	Portraits, sporting events*
75-260mm (with 400mm)	Short to long telephoto	Close-up work, portraits*

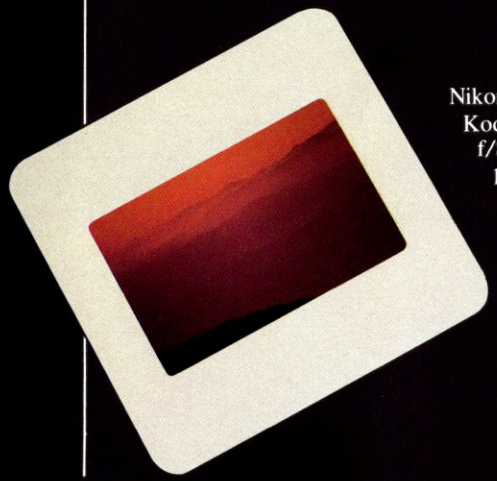
*(For complete lens applications, see chart, page 39)

Lens shown is 400mm

Tokina /SL series
500mm, f/8

"With the 500's long focal length, I decided to compress the layers of the mountains as they receded into the evening atmosphere. By hiking out on a ridgetop, I was able to position some foreground into the shot. The coast haze and pastel lighting add to the soft layered effect. But what really made this shot possible was the compactness of the lens, because I wouldn't have been out there hiking around if I had to carry a huge telephoto."

David Burns



Nikon F2
Kodachrome 64
f/8
1/250 sec.
skylight filter

SPECIFICATIONS	
Focal length	500mm
Optical construction	7 elements in 2 groups
Lens coating	Tokina RMC multi-coat
Angle of view	4° 57′
Minimum focusing distance	1.5m (4.92′)
Maximum magnification ratio	1:2.5
Aperture range	f/8
Filter size	35.5mm
Max. diameter & length	78mm x 88.2mm (3.07″ x 3.47″)
Weight	462g (16.3 oz.)

The 500mm is an ideal lens for capturing sporting events. To be fully prepared for *any* creative assignment, Tokina recommends these additional lenses:

FOCAL LENGTH	FUNCTION	APPLICATIONS
28mm	Wide-angle	Landscapes, wide depth-of-field*
35-105mm	Wide-angle to short telephoto	Group portraits, architecture*
100-300mm	Short to long telephoto	Wildlife, close-up work*

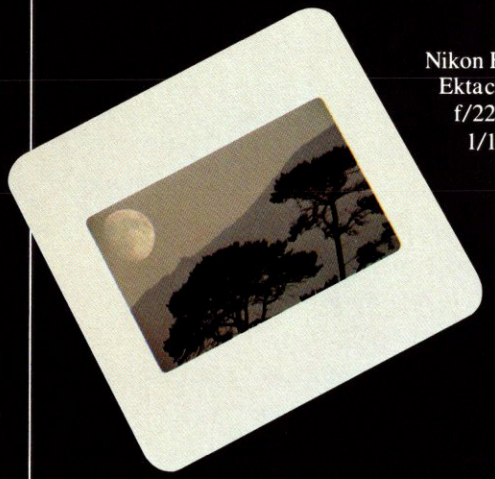
*(For complete lens applications, see chart, page 39)

Tokina / SL series
600mm, f/8 800mm, f/8

"I've always appreciated long focal length lenses for their ability to isolate the important elements in a shot. This made working with the 800mm Tokina lens especially exciting. I was shooting at the Santa Barbara harbor late one afternoon, when I noticed the juxtaposition of the moon, a huge cypress tree, and the Santa Ynez Mountains. I returned several times during different phases of the moon to get the best possible photograph."

Bradley Milliken

Brad Milliken



Nikon F2AS
Ektachrome 200
f/22
1/125 sec.

SPECIFICATIONS		
Focal length	600 mm	800mm
Optical construction	3 elements in 3 groups	4 elements in 4 groups
Lens coating	Tokina CEC coating	
Angle of view	4° 10′	3° 10′
Minimum focusing distance	10m (32.8 ft.)	18m (59.1 ft.)
Aperture range	f/8-f/32	f/8-f/32
Filter size	37.5mm	37.5mm
Max. diameter & length	94mm x 500mm (3.7″ x 19.7″)	116mm x 580mm (4.6″ x 22.8″)
Weight	1850g (65.3 oz.)	2300g (81.1 oz.)

The 600 and 800mm are ideal for wildlife and astro-photography. To be fully prepared for *any* creative assignment, Tokina recommends these additional lenses.

FOCAL LENGTH	FUNCTION	APPLICATIONS
28mm	Wide-angle	Landscape, group portraits*
50-250mm	Normal to long telephoto	Sporting events, macro photography*

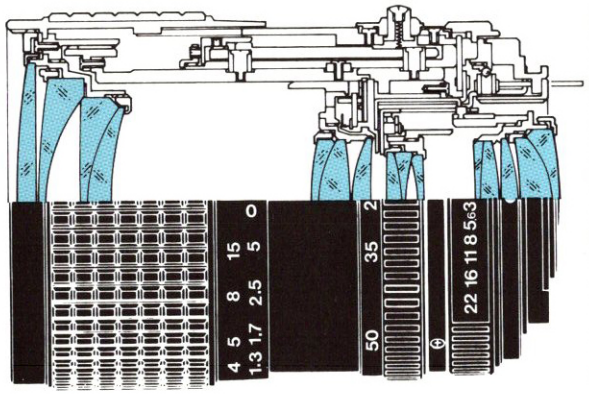
*(For complete lens applications, see chart, page 39)

Lens shown is 800mm

TOKINA
A complete line of lenses to improve your image.

Making lenses smaller. Technology in the 1980's enables more and more sophistication to be packed into smaller and smaller camera bodies. It only makes sense to complement these remarkable achievements in camera technology with equivalent lens technology. After all, why pay for a compact, lightweight camera if you're intending to use large, cumbersome lenses?

Even the smallest Tokina zoom lens sacrifices nothing in order to achieve its uniquely compact size. Take our ATX Series 28-85mm for instance (see lens diagram below).



You'll notice that, while only 3 inches long, it contains a remarkably complex network of highly complementary lens components — including 15 elements in 10 groups, a Tokina-designed 4-group zoom system, and an ultra-sophisticated dual-support mechanism. Plus, many advances *not* readily visible in the diagram like our improved, superior RMC multi-coating. Or the premium, any-weather lubricants. Or a uniquely precise parfocal-type focus design for the smoothest, most convenient operation yet developed. And much more.

Keep in mind that all this technology fits neatly into a lens that's only 3 inches long. But you'll find this kind of miniaturization technology in virtually every lens we make — such as our 24mm wide-angle (only 1½ inches long) or our incredibly compact 500mm super-telephoto (only 3½ inches long).

At Tokina, we recognize that making lenses smaller isn't the *end* of our efforts. . . but only beginning. Because what good is a small lens if the photographs it produces are only mediocre? What's important to remember about Tokina lenses is not just that they are compact — but that in making them compact Tokina has advanced the state-of-the-art in lens design to heights that were unimaginable only a couple of years ago.

Design your own zoom lens. If you were to design your "ideal" lens, what characteristics would you give it? Naturally, you'd demand nothing short of the finest possible optical accuracy. That means superb color reproduction combined with ultra-high resolution and contrast.

Next, you'd probably expect your ideal lens to be versatile, too — allowing you the latitude to zoom through your most frequently used focal lengths without having to change lenses or without the cost burden of multiple camera bodies.

And finally, your lens would be convenient to operate, with well-defined controls that let you master any lens function without forcing you to take your eye from the viewfinder. The zoom and focus controls would be designed with convenient, sure-grip rings for quick identification without taking your eye from the viewfinder. And with all this, you'd be smart to

design the lens so that it's compact enough to make carrying it all day long a breeze — instead of drudgery.

But the best thing is, you won't have to design your ideal lens after all — Tokina already did! Our industry-leading research and computer design facilities enable us to provide consistent solutions to optical and mechanical challenges. The result is that, with Tokina, you can always expect a lens with the optimum combination of superior performance, unparalleled versatility, and unique convenience features.

Whether you're a professional or an amateur, your photography is an important creative outlet that benefits from owning the right equipment. You put a lot of thought into choosing the camera body with the most desirable features for your needs. It only makes sense that the purchase of a lens should be given equal, if not more, importance.

Bring out the best in your camera. More and more photographers are discovering that there is just no substitute for the unique focal ranges and convenience of Tokina lenses.

That means if you own a Canon,

Rating Tokina Lenses The following chart illustrates the superb resolution characteristics of Tokina lenses when compared to the rigid standards of an independent tester — Modern Photography.

After testing six Tokina lenses, Modern Photography's results are conclusive: every Tokina lens, at every aperture setting, far exceeded Modern's standards.

MODERN PHOTOGRAPHY STANDARDS								TEST RESULTS					
Lens type	Center lines/mm at various apertures			Corner lines/mm at various apertures			Tokina lens tested	Tokina Center lines/mm at various apertures			Tokina Corner lines/mm at various apertures		
	Max.	Mid.	Min.	Max.	Mid.	Min.		Max.	Mid.	Min.	Max.	Mid.	Min.
Zoom Wide-angle to 150mm	30	36	36	24	30	33	35-70mm tested at 70mm	55	70	62	39	44	44
Zoom Wide-angle to 150mm	30	36	36	24	30	33	35-105mm tested at 70mm	57	64	51	32	51	45
Zoom 70-250mm	30	33	32	25	28	26	80-200mm tested at 80mm	47	59	47	42	53	42
Zoom 70-250mm	30	33	32	25	28	26	75-150mm tested at 100mm	48	60	48	38	48	43
Zoom Tele. to 600mm	30	35	30	24	27	26	100-300mm tested at 100mm	49	62	35	35	49	35
Fixed 251-2000mm	30	36	30	24	28	26	500mm with aperture pre-set at f/8		44			32	

TOKINA LENS APPLICATIONS CHART

FUNCTION	FOCAL LENGTH	APPLICATIONS	FOCAL LENGTH	APPLICATIONS
Wide-Angle	17mm 24mm 28mm	a, c, i a, c, f, i a, c, e, f, i		
Telephoto	135mm 200mm 300mm 400mm	g, h g, h h, j h, j	500mm 600mm 800mm	b, h, j b, h, j, d b, h, j, d
Zoom Systems	28-85mm 35-70mm 35-105mm 50-250mm	a, c, e, f, g, i, k a, c, e, g, i, k a, c, e, g, h, i, k c, e, g, h, j, k, l	75-150mm 75-260mm 80-200mm 100-300mm	c, g, h, j c, g, h, j c, g, h, j c, g, h, j

a) Architecture
b) Astrophotography
c) Close-up photography
d) Extreme compression effects
e) Group Portraits
f) Landscapes
g) Portraits
h) Sporting Events
i) Wide depth-of-field
j) Wildlife photography
k) Normal perspective
l) Macro photography

Minolta, Nikon, Olympus, Pentax, or virtually any other 35mm SLR, you just can't take advantage of your camera's capabilities by relying on "original equipment" lenses that may not measure up to what Tokina has to offer.

Versatility, convenience, and optical accuracy. If your camera-brand lens isn't delivering all this, then it's not bringing the best out of your camera. Why not try a Tokina?

The incomparable ATX Series. For serious photographers worldwide, nothing short of the finest optics will do. And it is with these people in mind that Tokina offers the incomparable ATX Series — incredibly precise optics grouped in finely-machined housings. Each ATX Series zoom incorporates the quintessence of modern optical technology, allowing for the design of multi-element lenses in lightweight, compact packages. They are, in effect, fusions of today's finest single focal length lenses — and are designed not only to match these lenses in performance . . . but to replace them as well.

Comments from independent testers. In a lens brochure such as this one, you would expect to read favorable comments from a manufacturer regarding its own product. What you may not expect, however, is the spontaneous enthusiasm from organizations owing nothing to the manufacturer. In this case, the enthusiasm was generated by the ultra-high quality of Tokina lenses. We've reprinted just a few comments from some of the world's most highly respected testers, including: Camera Mainichi, the largest photo magazine in Japan; Inpho, an internationally acclaimed German photo magazine; Walter E. Schoen, a leading European photo journalist and independent tester; and Modern Photography, a top American photo magazine. Here's what they had to say:

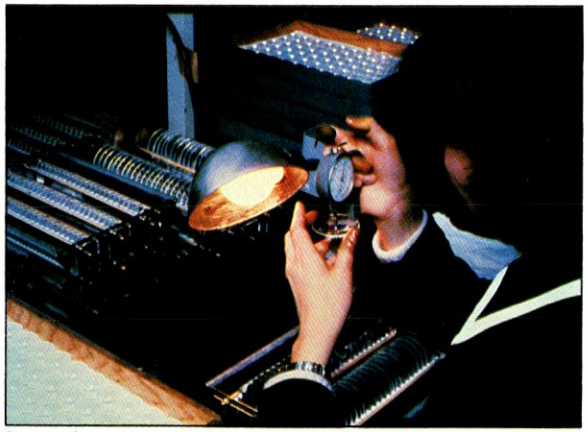
Walter E. Schoen
*35-70mm *"The real sensation in this test."*

Inpho Magazine
*35-70mm *"Very good zoom lens. The best independent fixed mount lens with a clear lead. Very small, and excellent price/performance ratio."*

Camera Mainichi
*300 mm *". . . very good lens."*
*80-200mm *"Top class zoom lens."*
*28mm *"Quality. Very good lens."*

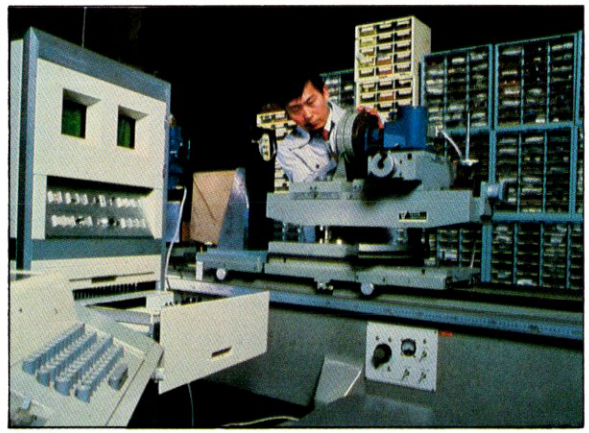
Modern Photography
*500mm *"Tokina's entry into the compact mirror lens derby appears to be a winner. It is the smallest 500mm mirror lens now available. Overall, the new Tokina is a superlative lens . . . the photographic image was quite good under all shooting conditions."*
*75-150mm *". . . this lens gets good marks as both mechanically and optically sound within an often-used and desirable focal length range. When a 75-150mm focal length range seems just right, this Tokina fills the bill with flying colors."*
*80-200mm *"Our field tests showed what a good performer this lens is. Flare is very well controlled at all focal lengths. Crisp images were apparent throughout the focal length range. . . ."*
*35-105mm *"Sharpness was good . . . and flare control was excellent throughout. Overall, the image was very sharp."*

True State-of-the-art technology. When you consider the amount of time and effort that goes into making an average lens, the process of making a superb lens becomes all the more remarkable. Our unique focal ranges and compact housings are certainly no accident, but are the results of hundreds of hours of research, testing, and computer design.



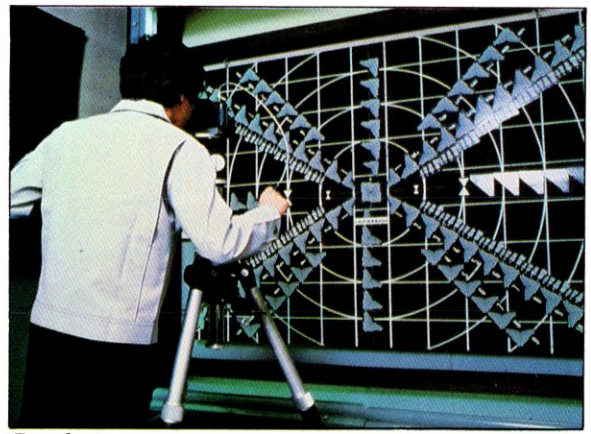
Lens elements are checked for dimensional accuracy.

The entire process, amazingly enough, often starts with one person who has an idea for a new lens design. From there, the designers are brought in to create a variety of approaches on how to solve specific problems (lens size, speed, number of elements, etc.). The best design is chosen and an optical prototype is built so that Tokina's optical engineers can make their initial tests. It is at this point that factors such as light transmission, color balance, and resolution are decided upon and perfected.



MTF testing.

From there, the optical prototype becomes a mechanical prototype with the inclusion of the zooming unit, the focusing unit, the diaphragm unit, and the mount unit. It is here that the mechanical engineering division really puts the new lens through its paces with a barrage of testing including vibration and impact tests, temperature and humidity tests, automatic and manual exposure tests, and finally . . . field tests. The resulting photographs are scrutinized for weeks as the quality control testers search for even the most miniscule color balance, contrast, or resolution flaws.



Resolution testing.

Next, a final manufacturing prototype is developed so that the lens components can be honed to the tightest of tolerances. This assures that each lens system will perform in a flawlessly smooth, consistent manner. The zoom mechanism, for example, must provide the photographer with the proper "feel." With this type of attention to even the smallest detail, the product engineers can maintain Tokina's rigid standards for optical/mechanical efficiency and legendary quality control.

Throughout the entire process of developing a new lens, Tokina's massive computer research and testing facility has been at work — analyzing data in order to unify the optimum components from among the hundreds of different types of lens elements.

Perhaps it's this amazing combination of state-of-the-art computer wizardry with everyday, old-fashioned common-sense that sets Tokina apart from the others.

For millions of photographers around the world, uncommonly brilliant photographs are no further away than their Tokina lenses. And you can be certain that the incredibly high quality of the photographs in this catalog comes as no great surprise to them.

Tokina...more than lenses. It's not often that you pick up a product and give any thought to the company that made that product. At Tokina... we want you to know. Because we're much more than glass, aluminum, and machine screws.

For over 30 years, Tokina optics have been regarded worldwide as the standard by which others are measured. In Germany and Japan, for example, where superb optics are legendary, Tokina lenses are the overwhelming choice of photographers. A tribute, perhaps, to the state-of-the-art technology and attention to even the most minute detail that goes into every lens.

Our lenses are designed to do far more than merely help you take a pretty picture — their function is to reproduce the sharpest possible image at every focal length, every aperture setting, and every subject distance.

In fact, one look through a Tokina lens will improve your image.

And finally... We, at Tokina, would like to express our gratitude to the faculty and students at Brooks Institute, without whose advice and assistance this project could never have been accomplished. Special thanks to Ernest H. Brooks II for his continued support.

Public Relations:

Peter Skinner

Lens photography by Brooks faculty:

Manny Maes
Michael Verbois

Student Assistants:

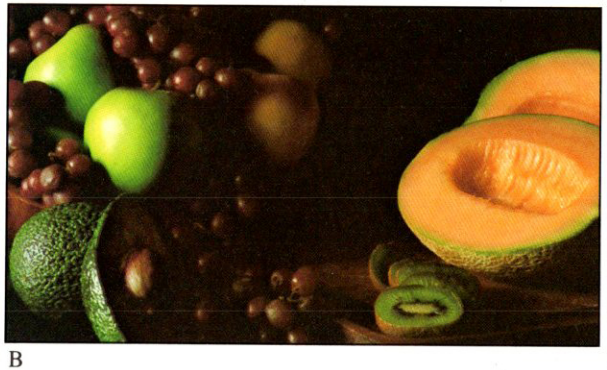
Doug Peck
Brad Milliken
Ricardo Bernasconi

Student Photographers:

David Burns	17mm
Stephen Davies	24mm
Barbara Baros	28mm
Chuck Carlton	135mm
Ken Sabatini	200mm
Ricky Smith	400mm
David Burns	500mm
Brad Milliken	800mm
Lesli Lauritsen	28-85mm
Donald Ury	35-70mm
Joseph Gaudet	35-105mm
Michael Rixon	50-250mm
Michael Rixon	75-150mm
Michael Skarsten	75-260mm
Ken Sabatini	80-200mm
Ricardo Bernasconi	100-300mm

Unfortunately, we couldn't feature all of the tremendous results produced by Brooks Institute. The Honorable Mention Gallery highlights but a few samples of this work.

A



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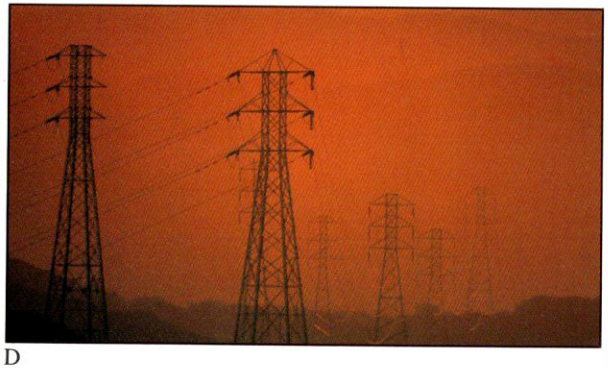

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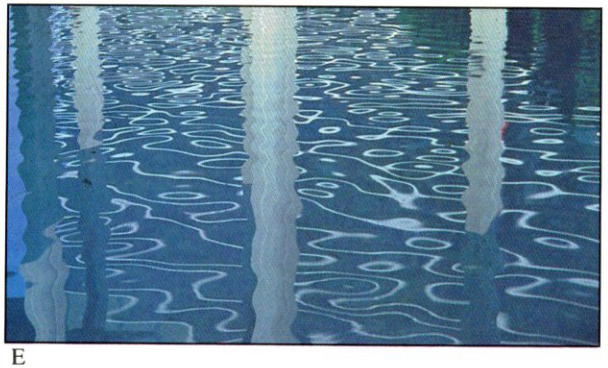

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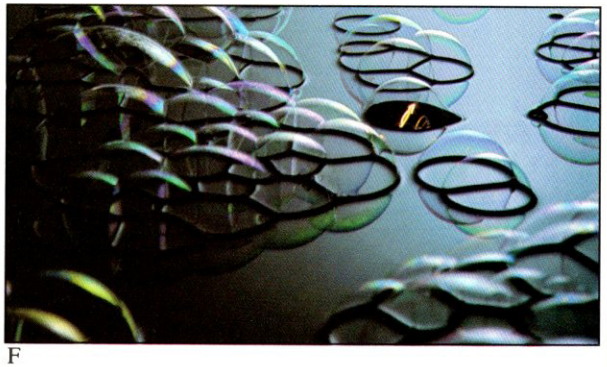
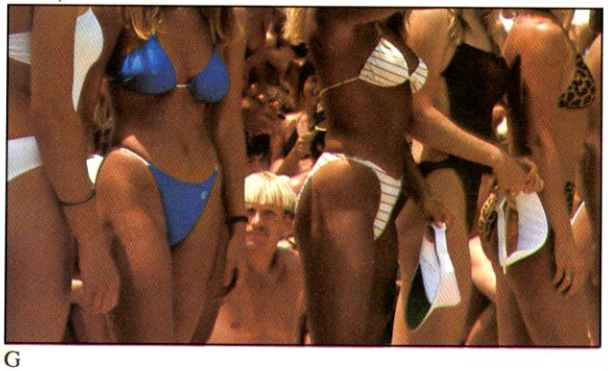


F

Honorable Mention Gallery:

A	Ken Sabatini	17mm
B	Michael Rixon	200mm
C	Doug Peck	400mm
D	Chuck Carlton	500mm
E	Donald Ury	35-70mm
F	Scott Miles	35-70mm
G	Michael Rixon	100-300mm
H	Ken Sabatini	100-300mm



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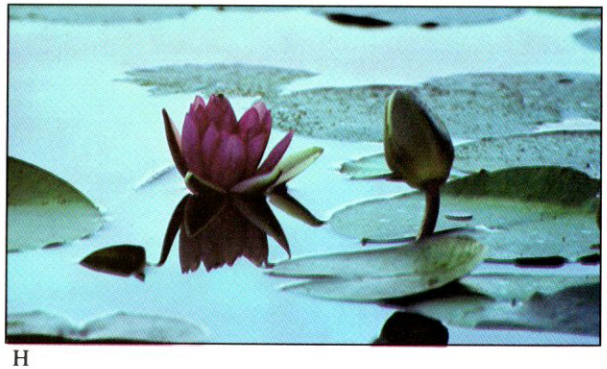

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