

MK I - 2010

Blazing the Trail for Affordable Cinema Lenses

In 2010, GL Optics ignited a revolution in the filmmaking industry. Faced with sky-high lens prices, creators craved a more accessible entry point. The Mk I, our inaugural offering, wasn't just a rehoused lens; it was a **game-changer**.

Born from innovation, not renovation:

We transformed the Tokina 11-16mm f/2.8, a still photography lens, into a **PL-mounted powerhouse for filmmakers**. Opting not to take the "sleeve" approach, we meticulously crafted a robust lens body with an **80mm front ring**, ready for matte box compatibility.

Making the impossible, possible:

While not a high-end optic, the Mk I's **ultra-wide 11-16mm range** offered unique possibilities. In this realm, even pricier lenses struggle for ultimate sharpness. More importantly, it offered an **unprecedented value proposition**: **at \$3,000**, it was a fraction of the cost of traditional cinema lenses, opening doors for countless aspiring filmmakers.



MK I

TECH SPECS



Lens Body

6063 Aluminum

Mount

PL

Base Lens

Tokina 11-16mm f/2.8

Front Diameter

80mm

Gear Pitch

0.8 Module

The Mk I wasn't just a lens; it was a statement. It proved that exceptional quality and affordability could coexist. This philosophy continues to drive us today, as we meticulously rehouse legendary vintage glass, making the once unattainable accessible to a new generation of storytellers.



MK II - 2013

From Vision to Revolution

Three years after the Mk I, GL Optics doubled down on innovation with the **Mk II**. This was more than just a rehouse; it was a **complete rebuild**, pushing the boundaries of what was possible.

Gone were the limitations of off-the-shelf mechanics. We engineered our **own iris drivers and helicoid focus systems**, unlocking a coveted 300° focus throw. This meticulous precision offered filmmakers **unparalleled control and accuracy for crucial focus pulling**.

We weren't just focused on mechanics; we **hand-collimated each lens, achieving parfocality**. This ensured consistent focus across the entire zoom range, a game-changer for filmmakers demanding seamless shot transitions.

We expanded the front diameter to 95mm, **giving us more space to work our magic**.

The Mk II wasn't just a product; it was a **turning point**. We introduced three powerhouse lenses: the **full-frame Tokina 100mm Macro**, the **versatile Canon 70-200mm zoom**, and the now-legendary **Sigma 18-35mm f/1.8**.



MK II

TECH SPECS

This last one **shattered expectations**. An **18-35mm zoom f/1.8**, unheard of in the premium cine lens market dominated by slow, expensive primes. At **\$3,500**, it **offered speed, precision, and affordability**, all in a **compact, lightweight package**. It was like having three high-end primes (**18mm, 25mm, 35mm**) rolled into one!

The Mk II went viral. Filmmakers around the world embraced its revolutionary design. We even believe it **inspired Sigma to venture into the cine lens market**, ultimately becoming the powerhouse they are today.



Lens Body

6063 Aluminum

Mount

PL

Gear Pitch

0.8 Module

Front Diameter

95mm

Redesigned

Focus/Zoom/Aperture System

Focus

300° Focus Rotation



MK III - 2015

Refining and Expanding the Legacy

The Mk III wasn't just an upgrade; it was a **pivotal turning point** for GL Optics. While the core technology remained largely unchanged, **key refinements** and innovative features solidified our position in the professional filmmaking landscape.

Focusing on precision: We **upgraded the helicoid focus system** for even smoother, more precise control. Additionally, we introduced an **interchangeable mount system**, empowering filmmakers to swap mounts (PL, E, EF, Nikon) in the field with ease. This future-proof approach wasn't just for new lenses; we **also** offered it as an upgrade for existing Mk II customers.

Beyond zoom lenses: The Mk III marked our **entrée into the world of prime lenses**. Our first offering was the **legendary Leica R line**. Combining GL Optics' expertise with the coveted "Leica look" was a match made in cinematic heaven. While not viral sensations like the Sigma 18-35mm, these lenses established us as a player in **the pro-cinema arena**, not just budget innovators.

Paving the way for vintage options: We weren't afraid to challenge the status quo. In 2015, we became the **world's first to rehouse a complete 7-lens set of the Canon FD lenses**, renowned for their **striking similarity to the iconic "Canon K35" cinema lenses**. Our meticulous crafting transformed these still photography gems into **desirable cinematography tools**.



MK III

TECH SPECS

Evolution, not revolution: Remember, the Mk III wasn't just about flashy new features. It was about **refining our craft and expanding our vision**. We understood that filmmakers were still warming up to rehoused lenses, often viewing them as niche options. However, we persevered, laying the groundwork for the future where vintage primes would become a **respected and sought-after choice**.



Lens Body

6063 Aluminum

Mount

PL / LPL / XPL / E / RF / EF / N

Gear Pitch

0.8 Module

Front Diameter

95mm

Redesigned

Focus/Aperture System



MK IV - 2019

A Game-Changer for the Digital Era

The Mk IV wasn't just an evolution; it was a revolution in both technology and its place in the filmmaking landscape. This iteration marked a **paradigm shift**, both for GL Optics and cinematography as a whole.

Technical Excellence: The Mk IV housing was a **complete overhaul**, showcasing our dedication to continuous improvement. We refined the focus driver and helicoid systems, achieving even **smoother control and closer focus capabilities**. We embraced **modern materials and techniques**, implementing tougher anodizing, laser engraving, and ink markings for a sleek and durable finish.

Beyond the Basics: More than just technical marvels, Mk IV lenses offered filmmakers **unprecedented options**. We introduced **15-blade matte irises**, enabling superbly round bokeh, a unique feature not found in most vintage lenses. This, along with improved close focus, further blurred the lines between vintage aesthetics and modern performance.

Diversity Defined: Our lens lineup truly exploded in the Mk IV era. We rehoused **Lomo Sphericals, Zeiss Contax, Zeiss Biotar, Nikkors, Angenieux zooms**, and many more. This vast selection solidified our position as the leader in **rehoused lens diversity**, offering filmmakers an unmatched spectrum of creative possibilities.



MK IV

A Game-Changer for the Digital Era



The Paradigm Shift: But the Mk IV's impact went beyond technology. In 2020, a paradigm shift occurred with the rise of **large format cameras** like the Arri Alexa LF mini and Red Monstro. Classic vintage lenses, designed for Super 35mm film, couldn't cover these larger sensors.

Suddenly, rehoused vintage lenses became a necessity for achieving the coveted vintage look on modern cameras. Our extensive lineup of **full-frame-compatible** rehoused lenses perfectly fit the bill.

The Proposition: We weren't just prepared; we thrived. While most rehousers had multi year-long lead times, **GL Optics delivered in 6 months**. This responsiveness, combined with our diversity in lens options played a pivotal role in propelling rehoused lenses into the **mainstream Hollywood toolkit**.

The Mk IV wasn't just a product; it was a turning point. It cemented GL Optics' as a player in the game, in the rehousing industry and opened doors for vintage lenses to shine on the biggest stages. While large format may not be the only future, one thing is certain: **rehoused lenses are here to stay, and GL Optics was at the forefront.**



MK IV

TECH SPECS



Lens Body

6063 Aluminum

Mount

PL / LPL / XPL / E / RF / EF / N

Gear Pitch

0.8 Module

Front Diameter

95mm

Redesigned

focus/aperture/iris system

Focus

300° Focus Rotation

Optional

15-blade round iris replacement

18-blade round iris replacement



MK V - 2022

Mastering the Art of Rehousing

The Mk V wasn't just a lens rehouse; it's a culmination of a decade of innovation and passion. We poured everything we learned into crafting this magnum opus, a housing that for us, sets the new standard for precision, performance, and aesthetics.

Bigger, Badder, Better: We expanded the housing diameter to 110mm, giving us more space to unleash our engineering magic. This also allowed for uniform rehouse parts across all lenses, streamlining manufacturing and ensuring faster, more efficient delivery.

Refined Mechanics: The iris and helicoid focus systems were again meticulously redesigned, offering unprecedented smoothness and control. We added a 45° bevel to the rear for compatibility with tight-fitting cameras.

Beauty Meets Performance: Aesthetics weren't an afterthought. We introduced multiple anodizing color options, along with refined engraving and markings. The optional focus mark windows added a touch of elegance, transforming these lenses into works of art.

Scaling Up for Success: To meet the growing demand, we invested heavily in our infrastructure. Our 30,000 sq ft facility houses top-of-the-line equipment, including CNC machines, a clean room, and 6 full-time mechanical engineers for rapid R&D. This allows us to explore new frontiers and introduce exciting new lens projects almost every month. Innovation is now at the core of our ethos.



MK V

TECH SPECS

Beyond Variety, Unmatched Selection: While we started more than 13 years ago with budget options like the Mk I Tokina 11-16, the Mk V era is about coveted vintage gems. We offer over 30 unique sets of vintage primes and 10 highly sought-after classic zoom lenses, encompassing iconic names like ZEISS Super Speed, Mamiya 645N, Canon Rangefinders, and Asahi Super Takumars.



Lens Body

6063 Aluminum

Mount

PL / LPL / XPL / E / RF / EF / N

Improvement

close focus

Front Diameter

110mm

Redesigned

focus/aperture/iris system

Focus

330° focus rotation

Optional

15-blade round iris replacement
18-blade round iris replacement

