



# for black and white film

FILTER NO.	COLOR OR NAME	SUGGESTED USES	f STOP INCREASE		f STOP INCREASE	
			ORTHO		PAN	
			Day-light	Tung-sten	Day-light	Tung-sten
3	(Aero 1)	Aerial photography, Haze penetration	1	2/3	2/3	—
3N5	Yellow	Combines #3 with 0.5 neutral density	2 2/3	2	2	1 2/3
6	Yellow 1	For all black and white films, absorbs excess blue, outdoors, thereby darkening sky slightly, emphasizing the clouds.	1	2/3	2/3	2/3
8	Yellow 2	For all black and white films, most accurate tonal correction outdoors with panchromatic films. Produces greater contrast in clouds against blue skies, and foliage. Can be used for special effects with color film	1 1/3	1	1	2/3
8N5	Yellow	Combines #8 with 0.5 neutral density, for control of high speed films with same application of #8 (Yellow 2) filter	3	2 2/3	2 1/3	2 1/3
9	Yellow 3	Deep Yellow for stronger cloud contrast	1 1/3	1	1	2/3
11	Green 1	For all pan films. Ideal outdoor filter where more pleasing flesh tones are desired in portraits against the sky than can be obtained with yellow filter. Also renders beautiful black and white photos of landscapes, flowers, blossoms and natural sky appearance	—	—	2	1 2/3
12	Yellow	"Minus blue" cuts haze in aerial work, excess blue of full moon in astrophotography. Recommended as basic filter for use with Kodak Aero Ektachrome Infrared.	1 2/3	1 1/3	1	2/3
13	Green 2	For male portraits in tungsten light, renders flesh tones deep, swarthy. Lightens foliage, with pan film only.	—	—	2 1/3	2
15	Deep Yellow	For all black and white films. Renders dramatic dark skies, marine scenes; aerial photography. Contrast in copying	2 1/3	1 2/3	1 2/3	1
16	Orange	Deeper than #15. With pan film only	—	—	1 2/3	1 1/3
21	Orange	Absorbs blues and blue-greens. Renders blue tones darker such as marine scenes. With pan film only	—	—	2 1/3	2
23A	Light Red	Contrast effects, darkens sky and water, architectural photography. Not recommended for flesh tones. With pan film only	—	—	2 2/3	1 1/3
25A	Red 1	Use with pan films to create dramatic sky effects, simulated "moonlight" scenes in mid-day (by slight under-exposure). Excellent copying filter for blueprints. Use with infra-red film for extreme contrast in sky, turns foliage white, cuts through fog, haze and mist. Used in scientific photography	—	—	3	2 2/3
29	Dark Red	For strong contrasts; copying blueprints	—	—	4 1/3	2
47	Dark Blue	Accentuates haze and fog. Used for dye transfer and contrast effects	—	—	2 1/3	3
47B	Dark Blue	Lightens same color for detail	2 2/3	3	3	4
56	Light Green	Darkens sky, good flesh tones. With pan film only	—	—	2 2/3	2 2/3
58	Dark Green	Contrast effects in Microscopy, produces very light foliage	3	2 1/3	3	3
61	Dark Green	Extreme lightening of foliage	—	—	3 1/3	3 1/3
64	Green	Absorbs red				
70	Dark Red	Commercial darkroom work only				
72B	Dark Orange	Commercial darkroom work only				
74	Dark Green	Mercury lamp, commercial darkroom work				
23A + 56		Creates night effects in daylight, with pan film only				
87		For infra-red film only, no visual transmission				
87C		For infra-red film only, no visual transmission				
89B		For infra-red film only.				
113		For infra-red film only, no visual transmission				
Neutral Density	All Film Types Color or Black and White	For uniform reduction of light with high-speed films for still and movie cameras. No change of color value	Available .1, .2, .3, .4, .5, .6, .7, .8, .9, 1.00 Neutral Densities. Available in all series sizes.			
Polarizer	All Film Types Color or Black and White	Eliminates surface reflections, unwanted glare or hot spots from any light source. The only filter that will darken a blue sky and increase color saturation.	2	2	2	2

**f STOP INCREASE  
BASED ON USE  
AND PROCESSING**

Exposure depends on hour of the day and amount of light reflected from object photographed after the glare has been penetrated. If picture is taken through glass or water, additional exposure will be required.

NOTE: All exposure increases shown are approximate, and should be varied with differences in light and subject.

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71 JANE STREET, ROSLYN HEIGHTS, L. I., N. Y. 11577

