## 0 "GUARANTEED FOR LIFE"

COLOR COMPENSATING

| -   |    |    |      |     |
|-----|----|----|------|-----|
| for | 00 | OF | 4Fil | 100 |
|     | CU |    | 0.01 |     |

| FILTER<br>NO.      | FILM TYPE                                     | LIGHTING   | f STOP<br>INCREASE | SUGGESTED USES   | FILTERS                             |
|--------------------|---|--|--------------------|--|-------------------------------------|
| CLEAR              | All films                                     | All  | 100                | Optical glass lens protection with no color shift  | CC05B A                             |
| SKY 1A             | Daylight                                      | Daylight   | US.                | Use at all times, outdoors, to reduce blue and   | CC10B                               |
|                    |   |  |                    | add warmth to scene. Also in open shade  Reduce excess blue caused by haze and ultra-  | CC20B                               |
| HAZE 1             | Daylight                                      | Daylight   | _                  | violet rays. Ideal for mountain, aerial and marine scenes  | CC30B 4                             |
| HAZE 2A            | Daylight                                      | Daylight   | _                  | Greater ultra-violet correction than Haze #1 filter and adds some warmth to the visible colors   | CC40B \(\Delta\)                    |
| UV15               | Agfachrome<br>Anscochrome                     | Daylight   | _                  | Haze filter, also for Anscochrome 3200°K film with photofloods   | CC50B                               |
| UV16               | Daylight Daylight                             | Electronic flash                                       |                    | Reduces excessive blue in electronic flash, also   | CC05C                               |
|                    | 200 - 100 N 100 N                             | Daylight   |                    | may be used for haze correction  | CC10C 7                             |
| UV17               | Daylight                                      | Daylight   |                    | Greater haze correction, reduces blue in shade   | CC20C \                             |
| A08                | Daylight                                      | 3200°K floods  | 2                  | Converts daylight film for use with 3200°K lamps   | CC30C 7                             |
| 80B                | Daylight                                      | 3400°K floods  | 1%                 | Converts daylight film for use with 3400°K flood   | CC40C A                             |
| 80C                | Daylight                                      | Clear Flash  | 1                  | For use with clear flash and daylight color films.   | CC50C                               |
| 80D                | Daylight                                      | AG-1 clear<br>flashbulbs                               | 1                  | For use with clear flash and daylight color films.<br>Warmer results than 80C  | CC110C                              |
| 81                 | Daylight                                      | M2 flash   | 1/3                | Yellowish, warming filter  | CC05G                               |
| 81A                | Туре В  | Electronic flash<br>3400°K floods                      | 1/3                | Balances daylight films to electronic flash. Cor-<br>rects Type B films for use with 3400°K lamps.<br>Prevents excessive blue  | CC10G                               |
| 81B                | Type B  | Electronic flash<br>3400°K floods                      | 1/3                | Warmer results than 81A  | CC20G                               |
| 81C                | Type A, B                                     | Clear flash  | 1/3                | Permits the use of clear flash lamps.  | CC30G                               |
| 81D                | Type A<br>Type B                              | Clear flash  | 2/3                | Permits the use of clear flash except SM or SF.  | CC40G                               |
| 81EF               | Type A  | M2 flash   |                    | Will render warmer results than #81C filter  For any 650°K drop, flash lamps with Ektachrome   | CC50G<br>CC025MA                    |
| OILI               | (3400°K)                                      | INIZ IIdSII  | 2/3                | Type B   | CC05M                               |
| 82                 | Daylight                                      | Daylight   | 1/3                | For any 100° increase in Kelvin temperature for color renderings.  | CC10M                               |
| 82A                | Type A<br>Daylight<br>Negative                | 3200°K floods<br>Early AM,<br>late PM<br>3400°K floods | 1/3                | With Daylight and Daylight Negative films use in early AM of late PM to reduce the excessive red of the light. When using Type A (3400°K) films under 3200°K lamps,  | CC20M                               |
| 82B                | Type A  | 3200°K floods  | 2/3                | For cooler results   | CC30M                               |
| 82C                | Туре В  | 3200°K floods  | <sup>73</sup>      | For cooler results or when using 3200°K lamps  | CC40M                               |
| 85                 | Type A  | Daylight   | 2/3                | Converts Type A film to Daylight.  | CC50M                               |
| 85N3               | Туре А  | Daylight   | 12/3               | 85 combined with ND 0.3 Converts Type A film to Daylight, Permits use of larger lens apertures.  | CC70M<br>CC90M                      |
| 85N4               | Туре А  | Daylight   | 2                  | 85 combined with ND 0.4. Converts Type A film to Daylight, Permits use of larger lens apertures.   | CC110M                              |
| 85N6               | Type A  | Daylight   | 23/3               | 85 combined with ND 0.6 Converts Type A film   | CC025R \( \( \)                     |
| 85N9               | Туре А  | Daylight   | 31/3               | to Daylight. Permits use of larger lens apertures.  85 combined with ND 0.9. Converts Type A film  | CC05R                               |
| 85N1.0             | Type A  | Daylight   | 32/3               | to Daylight. Permits use of larger lens apertures.  85 combined with ND 1.0. Converts Type A film  | CC10R                               |
| 85POL              | Туре А  | Daylight   |                    | to Daylight, Permits use of larger lens apertures.  85 combined with Polarizer. Converts Type A  | CC20R<br>CC30R                      |
| 2002<br>           |   |  | 21/3               | film to daylight with all advantages of Polarizer.   | CC40R \Delta                        |
| 85B                | Туре А, В                                     | Daylight   | 2/3                | Converts Type B film to daylight.  | CC50R \( \Delta \)                  |
| 85BN3              | Туре В  | Daylight   | 13/3               | 85B combined with ND 0.3 Converts Type B film to daylight. Permits use of larger lens aperatures.  | CC025Y A                            |
| 85BN6              | Туре В  | Daylight   | 23/3               | 85B combined with ND 0.6 Converts Type B film to daylight. Permits use of larger lens aperatures.  | CC05Y                               |
| 85B N9             | Туре В  | Daylight   | 3.1/3              | 85B combined with ND 0.9. Converts Type B film to daylight. Permits use of larger lens aperatures.   | CC10Y                               |
| 85BN1.0            | Type B  | Daylight   | 3%                 | 85B combined with ND 1.0 Converts Type B film to daylight. Permits use of larger lens aperatures.  | · CC20Y                             |
| 85BPOL             | Туре В  | Daylight   | 21/3               | 85B combined with Polarizer. Converts Type B film to daylight with all advantages of Polarizer.  | CC30Y                               |
|                    | Kodacolor,                                    |  |                    | iniii to dayngiit witii aii advantages oi Folanzei.  | CC40Y                               |
| 85C                | Ektacolor,<br>Agfacolor<br>CN 14, 17          | Daylight   | 1/3                | Helps prevent overexposure of blue record layer.   | CC50Y<br>CC70Y                      |
| CC30R              | Daylight                                      | Daylight   | ⅔                  | For under water photography, to correct color.<br>Also, to compensate for distortion of color when<br>shooting through transparent plastic windows<br>similar to vistadomes provided by railroads for<br>camera fans | CC90Y<br>CC110Y                     |
| FLB                | Туре В  | Fluorescent  | 1                  | Eliminates the deep blue-green cast ordinarily resultant from shooting color films with fluo-  | △ Supplied gelatin cemented between |
| FLD                | Daylight                                      | - Fluorescent  | 1                  | rescent lights.  | glass only                          |
| Neutral<br>Density | All Film Types<br>Color or Black<br>and White | All light<br>sources                                   | ii.                | For uniform reduction of light with high-speed films for still and movie cameras. No change of color value.  |                                     |
|                    | All Film Types                                |  |                    | Eliminates surface reflections unwented alone  |                                     |

0200 and 0400 FILTEDS Ear DOLASOLOD® Eilm

All light sources

All Film Types Color or Black and White

**Polarizer** 

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.

## for black and white film

| FILTER<br>NO.      | COLOR OR                                      |  | ORTHO  |             | f STOP INCREAS |      |  |
|--------------------|---|--|--|-------------|----------------|------|--|
|                    | NAME  | SUGGESTED USES _   |  | Tung-       | Day-           | Tun  |  |
| 3                  | (Aero 1)                                      | Aerial photography, Haze penetration   | light<br>1   | sten<br>2/3 | light 2/3      | ste  |  |
| 3N5                | Yellow  | Combines #3 with 0.5 neutral density   | 22/3   | 2           | 2              | 1:   |  |
| 6                  | Yellow 1                                      | For all black and white films, absorbs excess blue, outdoors, thereby darkening sky slightly, emphasizing the clouds.  |  | 2/3         | 2/3            | 2/:  |  |
| 8                  | Yeilow 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              | 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  | 23/3        | 21/3           | 21/  |  |
| 9                  | Yellow 3                                      | Deep Yellow for stronger cloud contrast  | 11/3   | 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              | 13   |  |
| 12                 | Yellow •                                      | "Minus blue" cuts haze in aerial work, excess<br>blue of full moon in astrophotography. Recom-<br>mended as basic filter for use with Kodak Aero<br>Ektachrome Infrared.   | 13/3 11/3  |             | 1              | 2∕3  |  |
| 13                 | Green 2                                       | For male portraits in tungsten light, renders flesh tones deep, swarthy. Lightens foliage, with pan film only.   |  |             | 21/3           | 2    |  |
| 15                 | Deep Yellow                                   | For all black and white films. Renders dramatic<br>dark skies, marine scenes; aerial photography.<br>Contrast in copying   | 21/3   | 13/3        | 12/3           | 1    |  |
| 16                 | Orange  | Deeper than #15. With pan film only  | _  | _           | 13/3           | 13/  |  |
| 21                 | Orange  | Absorbs blues and blue-greens. Renders blue tones darker such as marine scenes. With pan film only   | _  | -           | 21/3           | 2    |  |
| 23A                | Light Red                                     | Contrast effects, darkens sky and water, architectural photography. Not recommended for flesh tones. With pan film only  | i—.  | _           | 22/3           | 13   |  |
| 25A                | Red 1   | Use with pan films to create dramatic sky effects, simulated "moonlight" scenes in midday (by slight under-exposure). Excellent copying filter for blueprints. Use with infra-red film for extreme contrast in sky, turns foliage white, cuts through for, haze and mist. Used in scientific photography | _  |             |                | 2%   |  |
| 29                 | Dark Red                                      | For strong contrasts; copying blueprints   | _  |             | 41/3           | 2    |  |
| 47                 | Dark Blue                                     | Accentuates haze and fog. Used for dye transfer and contrast effects   |  |             | 21/3           | 3    |  |
| 47B                | Dark Blue                                     | Lightens same color for detail   | 22/3 3   |             | 3              | 4    |  |
| 56                 | Light Green                                   | Darkens sky, good flesh tones. With pan film   |  |             | 200 0          |      |  |
|                    | 5-43 - 0.0044 - doxbaser 1944-                | Contrast effects in Microscopy, produces very  |  |             | 22/3           | 23/  |  |
| 58                 | Dark Green                                    | light foliage  | 3  | 21/3        | 3              | 3    |  |
| 61                 | Dark Green                                    | Extreme lightening of foliage  | _  |             | 31/3           | 31/3 |  |
| 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   |  | f STOP II   | NCREASE        |      |  |
| 23A + 56           |   | Creates night effects in daylight, with pan film only  | BASED ON USE   |             |                |      |  |
| 87                 |   | For infra-red film only, no visual transmission  |  | AND PRO     | CESSING        |      |  |
| 87C                |   | For infra-red film only, no visual transmission  |  |             |                |      |  |
| 89B                |   | For infra-red film only.   |  |             |                |      |  |
| 113                | g   | For infra-red film only, no visual transmission  |  |             |                |      |  |
| Neutral<br>Density | All Film Types<br>Color or Black<br>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<br>Color or Black<br>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                  | lanands on hour                               | of the day and amount of light reflected from of   |  |             |                |      |  |

Most respected name in filters and lens accessories.



GUARANTEED-FOR-LIFE
All Tiffen Fifters are guaranteed-for-life
against any defects in material or workmanship, not to exceed the cost of
actual replacement.