

# TIFFEN®

## Filters & Lens Accessories



PHOTO VIDEO DIGITAL



## See the Difference Tiffen Filters Make

Tiffen filters make a big difference indoors, outdoors, in close-up portraits or mile-wide landscapes, in bright sun or shade, and in many other photo situations—the right Tiffen filter delivers a great image instead of a snapshot. Whether you're shooting photos or video, in black and white or color, Tiffen filters offer a variety of subtle, special and spectacular effects to give you more enjoyment every time you pick up a camera or camcorder.

## The Tiffen Ten-Year Warranty

Tiffen precision-made filters are so superior, we back them with a 10-year warranty against manufacturing defects. Unlike ordinary batch-dyed glass filters in which color can be uneven, our unique lamination process allows complete control over color and density for maximum consistency. Tiffen has been honored with two Technical Achievement Awards, from the Academy of Motion Picture Arts and Sciences, for its unique lamination process and innovative product design. Tiffen has also been awarded an Emmy, from the Academy of Television Arts and Sciences, for its Engineering Excellence.

## The Professional's Choice

Superior quality and design make Tiffen the overwhelming choice of moviemakers, NASA and professional photographers. Our filters are used in almost every major movie and TV production around the world. The craftsmanship these professionals demand is part of every Tiffen filter, whether for video, digital video, scientific work, film or still photography.

## Helpful Icons



When you see this icon next to a filter, it means that the filter is also available as a Tiffen Multi-coated filter.



Also available in thin filter rings designed to help avoid vignetting on wide angle lenses.



These filters are available individually or in convenient multiple filter kits.



This shows the recommended increase of exposure compensation (f-stops) for certain filters (for manual camera setting).



These filters are recommended for use with digital cameras.



Special effects filters once originally designed for the TV and Movie industry, now available to all photographers and videographers

Different densities for certain filters show the different strengths of an effect. The higher the number, the stronger the effect. Please check the size and density chart (p. 36-39) and the lens sizer (p. 47) to select the filter that's right for you.

Cover Photos:

© Christie Spencer: Pro-Mist® 2 (top left)

© Dottie Waxman: ENHANCING (bottom left)

© Jasper Johal: Black Diffusion/FX® 3 (top right)

© Charles Campbell: Color-Grad® ND. 6 (bottom right)

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Due to variations in printing, results may not accurately reflect filter effects.

# PROTECTION/UV/HAZE CONTROL



UV Protector Sky 1-A Haze Haze 2A Warm UV

## Safeguard your lens and absorb UV light

Film and video are more sensitive to UV light than our eyes are. This often shows up as a bluish cast in images, especially shots from high altitudes and of long distances, particularly over water. Ultra Violet filters are available in a variety of UV absorption levels. Helps protect your camera or camcorder lens against dust, moisture, fingerprints, scratches and damage. These filters can be kept on your camera at all times.

### UV Protector WA KIT DIG

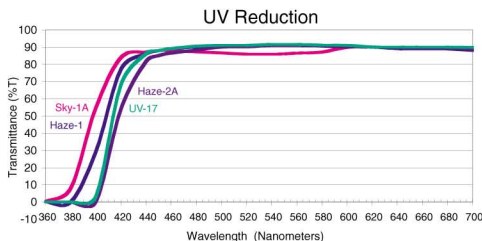
- Most popular protection filter.
- Provides basic reduction of UV light.
- Available for Wide Angle lenses.

### Sky 1-A Filter FS 1/2 TMC WA DIG

- Absorbs almost half of UV light.
- Popular general use filter.
- Pink-tinted for added warmth and better colors.
- Especially helpful when shooting in outdoor open shade and on overcast days.
- Available for Wide Angle lenses.

### Haze-1 WA TMC DIG

- Reduces excessive blue by absorbing almost three quarters of UV light.
- Best general purpose UV control.
- Eliminates UV problems from most situations where increased haze tends to wash out color and image clarity.
- Available for Wide Angle lenses.



Without Filter



Sky 1-A

© Kenneth Sklute



Sky 1-A



Haze-1

© Roger J. Waindle

## SPECIAL UV FILTERS

### Haze 2A

- Absorbs virtually all UV light.
- Reduces haze more than the Haze-1.
- Perfect for use in high altitudes and along bodies of water. Ideal for aerial shots, mountain scenes and marine scenes.
- Maintains color and image clarity.

### UV-17

- For the technically-minded image maker who wants to absorb most but not all UV light.
- Absorbs slightly less UV light than Haze 2A.

### Warm UV-17 FS 1/2

- Combines benefits of the UV 17 with the Tiffen exclusive 812® Color Warming Filter for added warmth.

# POLARIZING FILTERS



Polarizer



Circular Polarizer



Warm Polarizer

Polarizers provide color and contrast enhancement. Reflected light often shows up as whitish glare that washes out color in an image. A Polarizer corrects this problem producing deep, dramatically blue skies. It also removes glare from non-metallic surfaces, such as windows and water. Color saturation in general, especially outdoors, can be improved significantly.

## Polarizer FS2

### Circular Polarizer FS2 KIT WA DIG

- Essential general-use outdoor color filter.
- Produces deeper skies and minimizes reflections in black and white and color photography.
- Combine a Polarizer with a Red 25 for incredibly dramatic black and white landscapes.
- Can be rotated to achieve desired effect.
- Available for Wide Angle lenses.

A Circular Polarizer has the same effect as a Polarizer and is used on cameras with beam splitting metering systems commonly found on auto focus SLR's (for most 35mm auto focus cameras-see your camera manual).

Use the Tiffen Polarizer with the ENHANCING filter for more dramatic effects.

## Warm Polarizer FS2 IFX

Combines the benefits of the Polarizer with the warming effect of the 812® Color Warming filter making it ideal for portraits and scenics.



Without Filter



Circular Polarizer

© David Singer



Without Filter



Polarizer



Polarizer & ENHANCING

© Roger J. Waindle



Without Filter



Polarizer

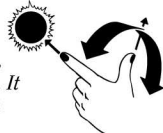


Warm Polarizer

© Daniel Aubry, NYC

### Area of sky most effectively polarized with a Circular Polarizer:

Point your index finger at the sun. With your thumb extended at a right angle (90°), rotate it around the axis of the index finger. It will point out the band of deepest blue from horizon to horizon.



# COLOR CONVERSION FILTERS



Sunlight, daylight, incandescent, fluorescent, and other artificial light sources all have color characteristics that vary significantly. Filters give you better images by adjusting for these light variations.

Film and video are rated for a particular color temperature such as that of daylight or tungsten light. Filters are used to correct differences in color temperature between the recording medium and the light source.

## 80 Series

Get the right colors with daylight film when shooting indoors, with tungsten lighting, and without a flash.

### 80A FS2

Balances daylight film for use with most standard tungsten lighting, studio lighting and copy stand lighting.

### 80B FS1½

Balances daylight film for use with photo flood lamps.

## 85 Series

Using tungsten film in daylight will produce a bluish cast. The 85 Series will produce natural colors when shooting with tungsten film outdoors. For best results use the filter that most accurately matches your film type.

### 85 FS¾

Produces slightly cooler results than the 85B.

### 85B FS¾

Converts Type B film to daylight.

### 85C FS¾

Useful as creative warming effect with daylight film in daylight. Designed to produce cooler results with tungsten film in daylight than the 85 or 85B.

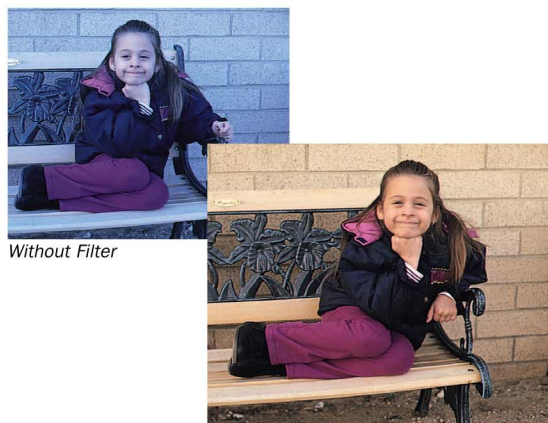
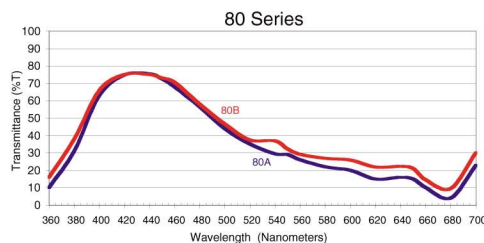
Filter	Conversion	Exposure increase
80A	3,200 to 5,500 K	2 stops
80B	3,400 to 5,500 K	2 stops
85	5,500 to 3,400 K	2/3 stop
85B	5,500 to 3,200 K	2/3 stop
85C	5,500 to 3,800 K	2/3 stop



Without Filter

© Ira Tiffen

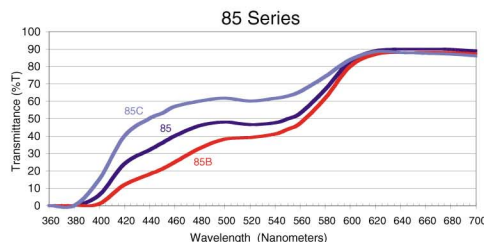
80A



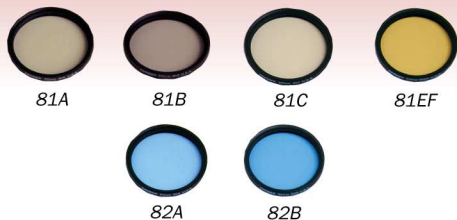
Without Filter

© Harry Hofmann

85B



# LIGHT BALANCING FILTERS



## 81A, 81B, 81C FS 1/2 & 81EF FS 1/2

The 81 series filters are useful with daylight corrected film in cool light conditions. As letters advance, density and warmth increases.

- Creates warmer tones and brighter colors on overcast days or when shooting with electronic flash.
- Great for improving flesh tones.
- 81A converts Tungsten 3200 K Type B film to 3400 K lighting.

## 82A FS 1/2, 82B FS 1/2

The 82A and 82B reduce unnatural red tones in early morning or late afternoon light.

- Prevents reddish cast.
- Maintains natural flesh tones.
- Can create mood of coolness.
- 82A provides a cooler effect with Tungsten Type B film under 3200 K lamps.

## Color Compensating Filters

Magenta CC05M, CC10M, CC20M, CC30M, CC40M, CC50M, Red CC30R.

Magenta filters balance the color of excess green cast and produce creative effects. Great for morning tint. These filters can be combined to achieve more density.

The Red CC30R produces warmer, more accurate colors when shooting through water or heavily green tinted glass.



Without Filter

81C

© Roger J. Waindle

Filter	Conversion	Exposure increase
81A	3,400 to 3,200 K	1/3 stop
81B	3,500 to 3,200 K	1/3 stop
81C	3,600 to 3,850 K	1/3 stop
81EF	3,850 to 4,140 K	2/3 stop
82A	3,000 to 3,200 K	1/3 stop
82B	2,900 to 3,060 K	2/3 stop

