

FILTERS

Rugged Alternative to Gel Filters

Gelatin filters are prone to buckling and dimpling. They're more susceptible to nicks and scratches than any other kind of filter. And they're virtual magnets for dust and grease, yet can't be cleaned! All that means you end up throwing gelatins away when you think their condition might injure the image - or you shoot with a dirty filter and hope for the best.

Optiflex filters put an end to that gamble. Available in 3x3 and 4x4" sizes, in a full range of CC, CTC, ND, and black-and-white types, Optiflex filters are made from the same dyed-through optical resin as rigid Hitech filters- so they deliver the same superior image quality. Yet these filters are just 0.3mm thick. That means they're thin enough for use in gelatin filter holders, but still rigid enough to prevent warping and buckling. Their resin base also makes them much more scratch-resistant than gels. And you can clean them just like a glass filter.



FEATURES

- ◆ Made from the same dyed-through optical resin base as rigid Hitech filters, but with 0.3mm thickness for use in gelatin filter holders.
- ◆ Optiflex is more durable than gel, cleanable, and can be used in any frame or holder designed for gels. They won't buckle or dimple the way gels can, and their resin base makes them much more scratch-resistant than gelatin or polyester filters.
- ◆ Less expensive than gels.
- ◆ Optiflex filters are just 0.3mm thick and are made to precise technical standards for color compensation and correction as well as neutral density and black-and-white control.
- ◆ Image quality is as good or better than gels and far superior to polyester.
- ◆ Complete range of flexible 0.3mm-thick optical resin filters, dyed-through for superior optical performance. Designed for use in existing gelatin filter holders; available in 3 x 3- and 4 x 4" sizes, in color compensating (CC), color temperature control (CTC), neutral density (ND), and black-and-white types.

Color Temperature Correction (CTC)

These allow you to balance different light sources with your film. The bluish 80 series converts day-light film for use with tungsten light; the salmon-colored 85 series converts tungsten film for use in daylight. Other CTC filters are made for fine-tuning color balance. The light blue 82 series is mildly cooling; and the amber-colored 81 series produces slight warming.

COLOR TEMPERATURE CORRECTON (CTC) FILTERS

Filter	Exp.	Type	Conversion	3x3"	Price	4x4"	Price
80A Blue	+2	Cooling	3200°K to 5500°K	OP3304	19.95	OP4304	34.95
80B Blue	+1/23	Cooling	3400°K to 5500°K	OP3305	19.95	OP4305	34.95
80C Blue	+1	Cooling	3800°K to 5500°K	OP3306	19.95	OP4306	34.95
80D Blue	+1/3	Cooling	4200°K to 5500°K	OP3307	19.95	OP4307	34.95
82 Light Blue	+1/3	Cooling	3100°K to 3200°K	OP3300	19.95	OP4300	34.95
82A Light Blue	+1/3	Cooling	3000°K to 3200°K	OP3301	19.95	OP4301	34.95
82B Light Blue	+2/3	Cooling	2900°K to 3200°K	OP3302	19.95	OP4302	34.95
82C Light Blue	+2/3	Cooling	2800°K to 3200°K	OP3303	19.95	OP4303	34.95
81 Light Amber	+1/3	Warming	3300°K to 3200°K	OP3200	19.95	OP4200	34.95
81A Light Amber	+1/3	Warming	3400°K to 3200°K	OP3201	19.95	OP4201	34.95
81B Light Amber	+1/3	Warming	3500°K to 3200°K	OP3202	19.95	OP4202	34.95
81C Light Amber	+1/3	Warming	3600°K to 3200°K	OP3203	19.95	OP4203	34.95
81D Light Amber	+2/3	Warming	3700°K to 3200°K	OP3204	19.95	OP4204	34.95
81EF Light Amber	+2/3	Warming	3850°K to 3200°K	OP3205	19.95	OP4205	34.95
85 Amber	+2/3	Warming	5500°K to 3400°K	OP3206	19.95	OP4206	34.95
85B Amber	+2/3	Warming	5500°K to 3200°K	OP3207	19.95	OP4207	34.95
85C Amber	+1/3	Warming	5500°K to 3800°K	OP3208	19.95	OP4208	34.95



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Neutral Density

Neutral density (ND) filters are a colorless gray and cause an overall reduction in the level of light reaching the lens. This is useful for creating creative techniques. In outdoor portraiture, particularly with long lenses, it lets you shoot at wide apertures to soften the background; in landscapes, it lets you use a fast film to create a grainy effect. Optiflex ND filters are available in 6 specific densities (1/3 stop increments up to one stop, and one-stop increments up to 4-stops).

3x3"

- ND 0.1** (OPND.133): 1/3-stop reduction...**27.95**
- ND 0.2** (OPND.233): 2/3-stop reduction...**27.95**
- ND 0.3** (OPND.333): 1-stop reduction**27.95**
- ND 0.6** (OPND.633): 2-stop reduction**27.95**
- ND 0.9** (OPND.933): 3-stop reduction**27.95**
- ND 1.2** (OPND1.233): 4-stop reduction.....**27.95**

4x4"

- ND 0.1** (OPND.144): 1/3-stop reduction...**44.95**
- ND 0.2** (OPND.244): 2/3-stop reduction...**44.95**
- ND 0.3** (OPND.344): 1-stop reduction**44.95**
- ND 0.6** (OPND.644): 2-stop reduction**44.95**
- ND 0.9** (OPND.944): 3-stop reduction**44.95**
- ND 1.2** (OPND1.244): 4-stop reduction.....**44.95**

Color Compensating (CC)

Also used in printing, these filters are designed for fine-tuning color balance. Available in densities of from .025 to .50 (including a rare and useful .15), in the customary yellow, magenta, cyan, red, green, and blue.



3 x 3" COLOR CONVERSION (CC) FILTERS										
Density	.025	.05	.10	.15	.20	.30	.40	.50	Item #	Price
Yellow	nil	nil	+1/3	+1/3	+1/3	+1/3	+1/3	+2/3	OPCC()Y33	19.95
Magenta	nil	+1/3	+1/3	+1/3	+1/3	+2/3	+2/3	+2/3	OPCC()M33	19.95
Cyan	nil	+1/3	+1/3	+1/3	+1/3	+2/3	+2/3	+1	OPCC()C33	19.95
Red	nil	+1/3	+1/3	+1/3	+1/3	+2/3	+2/3	+1	OPCC()R33	19.95
Green	nil	+1/3	+1/3	+1/3	+1/3	+2/3	+2/3	+1	OPCC()G33	19.95
Blue	nil	+1/3	+1/3	+1/3	+2/3	+2/3	+1	+1½	OPCC()B33	19.95

4 x 4" COLOR CONVERSION (CC) FILTERS										
Density	.025	.05	.10	.15	.20	.30	.40	.50	Item #	Price
Yellow	nil	nil	+1/3	+1/3	+1/3	+1/3	+1/3	+2/3	OPCC()Y44	34.95
Magenta	nil	+1/3	+1/3	+1/3	+1/3	+2/3	+2/3	+2/3	OPCC()M44	34.95
Cyan	nil	+1/3	+1/3	+1/3	+1/3	+2/3	+2/3	+1	OPCC()C44	34.95
Red	nil	+1/3	+1/3	+1/3	+1/3	+2/3	+2/3	+1	OPCC()R44	34.95
Green	nil	+1/3	+1/3	+1/3	+1/3	+2/3	+2/3	+1	OPCC()G44	34.95
Blue	nil	+1/3	+1/3	+1/3	+2/3	+2/3	+1	+1½	OPCC()B44	34.95

Black-and-White

These traditional filters give black-and-white photographers a high degree of creative control over an image's tonal values, and their use can prevent printing problems and enhance dark-room technique. Use them to reduce or eliminate atmospheric haze, to make more natural tonal reproduction in monochrome photographs, and to give deliberate emphasis to certain objects.

The yellow-to-red range is often used for outdoor and landscape photography, increasing effective contrast by reducing haze and progressively darkening blue sky. Yellow simply restores sky areas (otherwise rendered too light by the film's high sensitivity to blue) to a middle tone, creating a natural-looking contrast with clouds; orange and red filters make sky darker than it normally appears, so that clouds stand out more dramatically. Green and yellow-green filters lighten foliage and slightly darken a blue sky. Light blue and blue filters correct tonal reproduction under tungsten light.

#8 Yellow:

Greatly increases contrast and is particularly useful for mid-day sun and deep shadows. Accentuates clouds, considerably reduces haze and reproduces distance better.

3x3" #8 Yellow (OP833).....**19.95**

4x4" #8 Yellow (OP844).....**34.95**

#11 Yellow-Green:

Retains tonal values, but reduces haze and brightens green.

3x3" #11 Yellow-Green (OP1133)**19.95**

4x4" #11 Yellow-Green (OP1144)**34.95**

#21 Orange:

Accentuates red picture parts set off against green or blue. For example, it will make clouds brighter against the sky.

3x3" #21 Orange (OP2133)**19.95**

4x4" #21 Orange (OP2144)**34.95**

#25 Red:

Suppresses blue and brightens red. Also suppresses red lettering, red stamps, etc.

3x3" #21 Orange (OP2533)**19.95**

4x4" #21 Orange (OP2544)**34.95**

#38 Light Blue:

Corrects the tendency of reds to reproduce too lightly under tungsten lighting; when used for portraits, skin tones are more natural and modeling is improved.

3x3" #38 Light Blue (OP3833)**19.95**

4x4" #38 Light Blue (OP3844)**34.95**

#47 Blue:

Accentuates haze and fog, creating dense, moody atmospheric effects in landscape and marine scenes.

3x3" #47 Blue (OP4733).....**Call**

4x4" #47 Blue (OP4744).....**Call**

SINGH-RAY

FILTERS FOR COKIN SERIES 'P'

CIRCULAR POLARIZERS

FILTERS

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Circular Polarizer/Neutral Filter (SICPCP)

Polarizing filters remove unwanted reflections from non-metallic surfaces such as water or glass and also saturate colors providing better contrast. Circular polarizers are specifically designed for use with auto-focus SLR cameras. They ensure TTL (through-the-lens metering) accuracy while removing glare and reflections. The effect can be seen through the viewfinder and changed by rotating the filter. The filter factor varies according to how the filter is rotated and its orientation to the sun. Filter factor is between 2.3 and 2.8 (approximately +1.3 stops).....159.95

Circular Polarizer/A-13 Warming Filter (SICPWCP)



without filter



with A-13 Warming Filter

Combines all the benefits of a circular polarizer with the warming effect of an A-13 Warming Filter.....159.95

Circular Polarizer/B-9 UV Correction Filter (SICPUVCP)

Unique B-9 UV-correcting filter with color-neutral circular polarizer helps preserve natural flesh tones while keeping white areas white. Developed to correct ultraviolet effects and color shifts due to electronic flash, this combination is equally useful indoors or outdoors, especially for flash-fill close-ups.....159.95

Circular Polarizer/Color Intensifier Glass Filter (SICPCICP)

Combines all the benefits of a circular polarizer with an Intensifier Polarizer to "punch" colors for a dramatic yet natural effect. Get the combined effect of two filters in a single glass thickness.....339.95

Gold-N-Blue Polarizer (SIPGBCP)

The Gold-N-Blue is a bi-color polarizing filter that changes the chromatic emphasis between two colors as it is rotated. This allows it to offer you the ability to add dramatic color to a scene, even when the daylight is less than inspirational. Just rotate the Gold-N-Blue Polarizer to see the change from golden yellows to dramatic blue tones, even without strong direct sunlight. Then just choose the degree that suits your taste. The polarized color effects are strongest when the axis of your lens is directed 90° away from the direction of sunlight. The least effect is seen when shooting toward the sun. The reduction in exposure value (filter factor) is similar to other polarizers; 2 to 2½ stops. Through-the-lens (TTL) meters have no trouble providing accurate automatic exposures.....180.95



Red Ray Polarizing Filter

This polarizer is formulated to accentuate the red areas in a scene where strong sunlight is falling on the subject from the side.....Call

Sunset Warming Glass Filter (SISSWCP)

Often it is necessary or desirable to balance the light intensity in one part of a scene with another. This is especially true in situations where you don't have total light control, as in bright contrasty landscapes. Sometimes it is also desirable to add color to part of the photograph. For example, to add warmth to the sky.....119.95

A-13 Warming Filter (SIWCP)

The A-13 Warming Filter compensates for the blue tendencies of many films. 84 x 120mm length allows you to position horizontally anywhere in your frame.....119.95



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Color Intensifier (SICICP)

While it doesn't quite "pump" the red in a scene, the results are much more natural and believable (in part because more of the green is preserved). The cleaner rendering of neutral colors and whites is the strongest advantage of the Color Intensifier. By selecting appropriate scenes and bracketing exposures, you can take advantage of the "natural" advantages of this filter. It is especially effective when the scene includes clouds, whitewater, gray rock, aspens, or other bright areas. You can also combine the Color Intensifier with any Graduated Neutral Density filter to give more "realistic" skies. Just be sure to adjust exposure by about 1½ or 2 stops.....159.95



without filter



with Color Intensifier

Single Color Intensifiers

Singh-Ray's red, blue, and green intensifiers offer targeted enhancement for specific objectives. Use the Red for spring roses, fall foliage, or sunsets. Use the Blue for skies, water, flowers and more. The Green adds that something extra to nature's greenery for optimal results.

Red Intensifier (SIRICP)159.95 **Blue Intensifier (SIBLICP).....159.95**
Green Intensifier (SIGRICP)159.95

Hi-Lux Filter (SIHLCP)



Singh-Ray's unique filtration formula for the Hi-Lux filter combines front lens element protection along with a slight warming effect – to enhance flesh tones – plus certain special characteristics that assure the best possible color quality, contrast

and edge separation under various lighting conditions--outdoors, indoors, and flash. The filter's warming effect is slightly less than that of an 81-A filter. The visible effects of the Hi-Lux are quite subtle but important for critical work. Improvements are quite often seen in flesh tones – particularly when using electronic fill flash. The Hi-Lux is specifically designed to maintain peak acuity and chromatic clarity for both film and digital images119.95

Strip Filters

Singh-Ray Strip filters are clear with either neutral density stripe, orange stripe, or pink stripe across the 84mm dimension in the center of the filter.

Neutral Density (ND) Strip (SISNDCP)119.95
Orange Strip (SISOCP)119.95
Pink Strip (SISPCP).....119.95

Graduated ND Filters

Often it is necessary or desirable to balance the light intensity in one part of a scene with another. This is especially true in situations where you don't have total light control, as in bright contrasty landscapes. Exposing for the foreground will produce a washed-out, over-exposed sky while exposing for the sky will leave the foreground dark and under-exposed.



without filter



with Graduated ND

Developed with renowned nature photographer Galen Rowell, Singh-Ray

Grad ND filters are part clear, part neutral density (available in grades of .6 or .9) allowing you to seamlessly "hold back" bright sky 2 or 3 f-stops to balance foreground exposure. The filters are available with soft or hard transitions from dark to clear. The soft edge is recommended for wide angle lenses and the hard edge is recommended for normal and longer lenses.

Graduated ND Hard-Step 2-Stop (SIGND2HCP)98.95
Graduated ND Soft-Step 2-Stop (SIGND2SCP)98.95
Graduated ND Hard-Step 3-Stop (SIGND3HCP)98.95
Graduated ND Soft-Step 3-Stop (SIGND3SCP)98.95

Graduated ND Reverse Filters

Singh-Ray Graduated Neutral Density Reverse filters are similar to Stripe filters with the addition of a "reverse" ND gradation extending upwards from the central stripe. Reverse ND filters are available in grades 1-3, with 3 having the greatest effect.

Graduated ND Reverse 1-Stop (SIGNDR1CP)113.95
Graduated ND Reverse 2-Stop (SIGNDR2CP)113.95
Graduated ND Reverse 3-Stop (SIGNDR3CP)113.95