

PROTECTION & UV FILTERS

Film is very sensitive to ultraviolet light. This often shows up as a bluish cast in images or as a low-contrast haze that diminishes details. UV filters absorb ultraviolet light without affecting light in the visible region. (Except that of air-borne particles, such as smog which is made up of opaque matter that absorbs visible light as well as UV, and is not removed by a UV filter).

UV filters come in different absorption levels, measured by percentage transmission at 400 nanometers (nm), the visible-UV wavelength boundary. Use a filter that transmits 0% at 400nm, such as the UV Haze-2, for aerial and far-distant scenes; the UV Haze-1, transmitting 29% at 400nm, is fine for average situations. These filters also protect your lens against dust, moisture, fingerprints, scratches and damage. They may be kept on your camera at all times. They are also available in thin filter rings (Wide Angle or W/A) to avoid vignetting when used on wide angle lenses. A clear (colorless) filter which serves as a permanent lens protector is available as well.

UV Protector: The most popular protection filter, the UV Protector provides the basic reduction of UV light and is also available as a multi-coated filter, or in thin ring lens mount for wide angle lenses, and in multiple filter kits.

UV Haze-1: The best general purpose UV control. It eliminates wash out color and image clarity. It also reduces excessive blue by absorbing almost 3/4 of UV light, and is also available in thin ring lens mount for wide angle lenses.

UV Haze-2A: This filter absorbs virtually all UV light. It reduces haze more than the Haze-1. Used in high altitudes and along bodies of water, the Haze 2A is also ideal for aerial shots, mountain scenes and marine scenes. It maintains color and image clarity.



◀ without filter

Sky 1-A



Warm UV: This filter combines the benefits of the UV 17 with Tiffen's 812 Color Warming Filter for added warmth. An f-stop compensation of 1/3 is recommended. (Discontinued, the UV 17 filter was created for the technically-minded image maker who wanted to absorb most but not all UV light. It absorbs slightly less UV light than the Haze 2A.

Sky 1A: Popular general use filter with a pink tint for added warmth and better colors. Very helpful when shooting in outdoor open shade and on overcast days. The Sky 1A absorbs almost half of UV light. Also available as a multi-coated filter, and in thin ring lens mount for wide angle lenses.

STANDARD & WIDE ANGLE PROTECTION AND UV FILTERS

Filter Sizes	49	52	55	58	62	67	72	77	82	86	95	105	Series 9*
Clear #TIC()	9.95	9.95	9.95	12.50	14.95	14.95	24.95	24.95	38.95	73.95	125.95	109.95	69.95
UV Protector #TIUVP()	9.25	9.25	9.25	11.95	15.40	15.40	29.99	29.99	47.95	—	—	—	—
Warm UV #TIWUV()	—	19.19	19.19	20.50	29.20	29.20	50.85	50.85	70.45	91.95	—	—	89.00
Sky 1A #TISL()	9.95	9.95	9.95	12.80	16.40	16.40	29.40	29.40	44.60	79.95	146.00	146.00	102.00
UV Haze -1 #TIUV()	9.95	9.95	9.95	12.80	16.40	16.40	29.40	29.40	44.60	79.95	146.00	146.00	102.00
UV Haze-2A #TIUV2A()	19.19	19.19	19.19	20.50	29.20	29.20	50.85	50.85	70.45	91.95	173.95	173.95	89.95
W/A UV Protector #TIUVP()WA	—	—	—	14.95	18.65	18.65	37.65	37.65	—	—	—	—	—
W/A UV Haze-1 #TIUV()WA	—	—	—	20.85	27.30	27.30	48.99	48.99	—	—	—	—	—
W/A Sky 1A #TISL()WA	—	—	—	20.85	27.30	27.30	48.99	48.99	—	—	—	—	—

UV Protector is also available for 25mm, 28mm, 30mm, 30.5, 34mm, 37mm, 40.5mm, 43mm and 46mm: #TIC()9.25

UV-Haze-1 is also available in 37mm, 40.5mm, 43mm and 46mm: #TIUV()9.25

In the parenthesis insert the filter size. For example, a 49mm UV Haze-2A filter would be TIUV2A49. For Series 9, insert S9.



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POLARIZERS

Polarizers are used to increase general outdoor color saturation and contrast. They can darken a blue sky on color as well as on B&W film, but there are several factors to remember when doing this. To deepen a blue sky, it must be blue to start with, not white or hazy. Polarization is also angle-dependent. A blue sky will not be equally affected in all directions. The areas of deepest blue are determined by the following "rule of thumb." When setting up an exterior shot, make a right angle between thumb and forefinger. Point your forefinger at the sun. The area of deepest blue will be the band outlined by your thumb as it rotates around the pointing axis of your forefinger, directing the thumb from horizon to horizon. Generally, as you aim your camera either more into or away from the sun, the effect will gradually diminish. There is no effect directly at or away from the sun. Do not pan with a polarizer, without checking to see that the change in camera angle doesn't create undesirable changes in color or saturation. Also, with an extra-wide-angle view, the area of deepest blue may appear as a distinctly darker band in the sky. Both situations are best avoided. Polarizers need approximately 1/2 to 2-stop exposure compensation, usually without regard to rotational orientation or subject matter. They are also available in combination with certain standard conversion filters, such as the 85BPOL. In this case, add the polarizer's compensation to that of the second filter.



Standard (Linear) Polarizer: Polarizers provide color and contrast enhancement. Reflected light often shows up as whitish glare that washes 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.

Warm Polarizer: Warm polarizer combines the benefits of the polarizer with the warming effect of the 812 Color Warming filter, making it ideal for portraits and scensics.

Circular Polarizer: Beam splitting metering systems in autofocus SLRs employ internal surfaces that themselves polarize light. Using a standard (linear) polarizer will cause the light to be further absorbed by the internal optics, depending on the relative orientation. A Circular Polarizer is a linear one to which has been added, on the side facing the camera, a quarter wave "retarder". "This "corkscrews" the plane of polarization, effectively depolarizing it, eliminating the problem. Otherwise functions the same as a linear polarizer.

Wide Circular Polarizer: Also available in thin filter rings designed to avoid vignetting on wide angle lenses

POLARIZING FILTERS

Filter Sizes	49	52	55	58	62	67	72	77	82	86	95	105	Series 9
Linear Polarizer #TIP()	16.59	16.59	16.59	19.74	23.95	23.95	37.40	37.40	49.35	99.95	162.95	—	129.95
Warm Polarizer #TIWP()	28.99	28.99	28.99	35.19	43.45	43.45	57.19	57.19	75.75	—	307.95	307.95	114.95
Circular Polarizer #TICP()	34.95	34.95	34.95	36.95	49.95	49.95	67.50	67.50	99.95	—	—	—	—
W/A Circ. Pola #TICP()WA	—	—	—	54.95	65.45	65.45	79.95	79.95	—	—	—	—	—

Linear Polarizer is also available in 37mm, 43mm and 46mm: #TIP()16.59

Circular Polarizer is also available for 25mm, 28mm, 30mm, 34mm, 37mm, 40.5mm, 43mm and 46mm: #TICP()34.95

In the parenthesis insert the filter size. For example, a 55mm Linear Polarizer filter would be TIP55. For Series 9, insert S9.

COLOR CORRECTION FILTERS

Light Balancing (81, 82 Series)

The 81 series filters are used in cool light conditions to control the bluish coloration that affects daylight film. They can also remove excessive blue from the effects of electronic flash. Good for general scenics to remove the bluish cast from open shade or just add warmth to the photograph—great for improving flesh tones. As letters advance, density and warmth increases with an 81EF having the greatest effect. Whereas the 81 Series creates a feeling of warmth, the 82 Series creates a feeling of coolness. An 82A increases color temperature slightly for a cooler tone. These light blue filters absorb the excessive yellow-red light from daylight in the morning and evening hours and keeps skin tones close to natural.



without filter



with 81C filter

81 & 82 SERIES LIGHT BALANCING FILTERS

Filter Sizes	49	52	55	58	62	67	72	77	82	86	95	105	Series 9
81A (3400 to 3200K) #TI81A()	11.25	11.25	11.25	12.49	17.39	17.39	30.80	30.80	42.19	91.95	173.95	173.50	89.00
81B (3500 to 3200K) #TI81B()	11.25	11.25	11.25	12.49	17.39	17.39	30.80	30.80	42.19	91.95	173.95	173.50	89.00
81C (3600 to 3200K) #TI81C()	19.19	19.19	19.19	20.50	29.20	29.20	50.85	50.85	70.45	91.95	173.95	173.95	—
81EF (3900 to 3200K) #TI81EF()	—	19.19	19.19	20.50	29.20	29.20	50.85	50.85	70.45	91.95	173.95	173.95	89.00
82A (3000 to 3200K) #TI82A()	19.19	19.19	19.19	20.50	29.20	29.20	50.85	50.85	70.45	91.95	173.95	173.95	89.00
82B (2900 to 3060K) #TI82B()	19.19	19.19	19.19	20.50	29.20	29.20	50.85	50.85	70.45	91.95	173.95	173.95	—

In the parenthesis insert the filter size. For example, a 77mm 81C filter would be TI81C77. For Series 9, insert S9.



without filter



with Neutral Density filter

Light Balancing (Neutral Density)

When you want to maintain a particular lens opening for sharpness or depth-of-field purposes, or simply to obtain proper exposure when confronted with too much light intensity, use a Neutral Density (ND) filter. This will absorb light evenly throughout the visible spectrum, effectively altering exposure without requiring a change in lens opening and without introducing a color shift. For all film types, color or black and white. Neutral Density .3, .6, .9 absorbs 1, 2, and 3 stops, respectively. Provides balanced exposures and depth-of-field control. Eliminates overly bright, washed out images.

A Neutral Density filter reduces the amount of light passing through the camera lens without changing the color of the scene. It is especially useful in bright light conditions to help prevent overexposure. The neutral density filter also allows proper exposure at a wider lens opening for reduce depth-of-field to highlight a key subject by making the foreground and/or background out of focus. The Neutral Density filter also allows shutter speeds to produce blurred motion effects. Available in densities 0.3, 0.6 and 0.9.

ND (NEUTRAL DENSITY) FILTERS

Filter Sizes	49	52	55	58	62	67	72	77	82	86	95	105	Series 9
ND 0.3 (1 f-stop) #TIND.3()	11.25	11.25	11.25	12.45	17.25	17.25	30.80	30.80	42.19	91.95	173.95	173.95	89.95
ND 0.6 (2 f-stops) #TIND.6()	11.25	11.25	11.25	12.45	17.25	17.25	30.80	30.80	42.19	91.95	173.95	173.95	89.95
ND 0.9 (3 f-stops) #TIND.9()	11.25	11.25	11.25	12.45	17.25	17.25	30.80	30.80	42.19	91.95	173.95	173.95	89.95

In the parenthesis insert the filter size. For example, a 52mm ND 0.9 filter would be TIND.952. For Series 9, insert S9.

COLOR CORRECTION FILTERS

Color Conversion Filters (80, 85 Series)

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 is 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. The 80 Series gets you the right colors when shooting indoors under tungsten lighting with daylight film and no flash. The 85 Series is for shooting tungsten corrected film outdoors. Using tungsten film in daylight produces a bluish cast, with the 85 Series you get natural colors. For best results use the filter that accurately matches your film type.

80A: Balances daylight film for use with most standard tungsten lighting, studio lighting and copystand lighting.

80B: Balances daylight film for use with photo flood lamps.

85: Produces slightly cooler results than the 85B

85B: Converts Type B film to daylight

85C: Used as a creative warming effect with daylight film in daylight. Produces cooler results with tungsten film in daylight than the 85 or 85B



COLOR CONVERSION FILTERS

Filter Sizes	49	52	55	58	62	67	72	77	82	86	95	105	Series 9
80A #TI80A()	11.25	11.25	11.25	12.49	17.39	17.39	30.80	30.80	42.19	91.95	173.95	173.95	89.00
80B #TI80B()	11.25	11.25	11.25	12.49	17.39	17.39	30.80	30.80	42.19	91.95	173.95	173.50	89.00
85 #TI85()	19.19	19.19	19.19	20.50	29.20	29.20	50.85	50.85	70.45	91.95	173.95	173.95	89.00
85B #TI85B()	19.19	19.19	19.19	20.50	29.20	29.20	50.85	50.85	70.45	91.95	173.95	173.95	89.00
85C #TI85C()	19.19	19.19	19.19	20.50	29.20	29.20	50.85	50.85	70.45	91.95	173.95	173.95	89.00

FL-D (Fluorescent) Light Balancing Filter

The FL-D provides correct color and pleasing skin tones by removing harsh green cast caused by fluorescent lighting. Use FL-D with daylight film. Essential in any environment where ambient light source is fluorescent, this filter delivers true-to-life color rendition.

Sepia: Creates a warm brown tone (for color imaging) for that old time feeling. Available in three grades with #3 adding a light fog effect.



Magenta CC30M Color Compensating Filter

Some photographic situations require specific color corrections. For example, when shooting daylight film under fluorescent lighting, some magenta correction is needed in order to remove the greenish tint that would otherwise appear. The Magenta CC30M balances excessive green cast and produce creative effects. Great for early morning tint.

FL-D, SEPIA & MAGENTA CC30M FILTERS

Filter Sizes	49	52	55	58	62	67	72	77	82	86	95	105	Series 9
FL-D #TIFLD()	14.50	14.50	14.50	18.15	22.70	22.70	36.48	36.48	66.00	91.95	173.95	173.95	89.95
Sepia 1 #TIS1()	28.50	28.50	28.50	34.40	43.89	43.89	57.60	57.60	—	79.95	173.95	173.95	93.95
Sepia 2 #TIS2()	28.50	28.50	28.50	34.40	43.89	43.89	57.60	57.60	—	79.95	173.95	173.95	93.95
Sepia 3 #TIS3()	28.50	28.50	28.50	34.40	43.89	43.89	57.60	57.60	—	79.95	173.95	173.95	93.95
CC30M #TICC30M()	35.79	35.79	35.75	47.20	60.95	60.95	88.45	88.45	—	—	254.95	254.95	111.95

In the parenthesis insert the filter size. For example, a 72mm FL-D filter would be TIFLD72. For Series 9, insert S9.

SPECIALTY FILTERS

FILTERS

412

Warming & Enhancing Filters



without filter



with 812 Warming

A Tiffen exclusive, the 812 Color Warming filter improves skintones and is ideal for portraits taken on a cloudy day or outdoor in shade on a sunny day. Ideal for portraits or scenics, the 812 absorbs blue cast often caused by electronic flash and adds warmth to pale washed-out flesh tones. Use in place of the Sky 1A when warmer results are desired. Tiffen's exclusive Enhancing filter makes reds, rust browns and oranges "POP" with minimal effect on other colors. A combination of rare earth elements in glass, the Enhancing filter completely removes a portion of the spectrum in the orange region. The effect is to increase the color saturation intensity of certain brown, orange, and reddish objects by eliminating the muddy tones and maximizing the crimson and scarlet components. Its most frequent use is for obtaining strongly saturated fall foliage.

Skin tones might be overly warm. Also ideal for earth tone rock formations, architecture, woodwork, and faded rustic barns. Combine with a polarizer filter for more dramatic effects.

WARMING & ENHANCING FILTERS

Filter Sizes	49	52	55	58	62	67	72	77	82	86	95	105	Series 9
812 Warming #TI812()	11.25	11.25	11.25	12.50	17.39	17.39	29.95	29.95	41.95	91.95	173.95	173.95	89.00
W/A 812 Warming #TI812()WA	—	—	—	24.95	34.95	34.95	62.50	62.50	—	—	—	—	—
Enhancing #TIE()	44.95	44.95	44.95	66.95	69.95	69.95	75.95	75.95	83.95	119.00	349.95	399.95	126.95
W/A Enhancing #TIE()WA	—	—	—	72.95	79.95	79.95	99.95	99.95	—	—	—	—	—

Fog Filters

Fog filters mimic the effect of natural fog, creating a soft glow and flare and producing a warm romantic tone. (A natural fog causes lights to glow and flare). Contrast is generally lower, and sharpness may be affected as well. The soft glow can be used to make lighting more visible, make it better felt by the viewer. The effect of humidity in, say, a tropical scene can be created or enhanced. Double Fog filters have milder flare and softening characteristics than standard Fog filters while exhibiting a much greater effect on contrast. A very thick natural fog will still allow close-up objects to appear sharp. So will a Double Fog filter. The key to the effect is the much lower contrast combined with a minimal amount of highlight flare.



without filter



with Fog 3 filter



with Double Fog 3 filter

FOG FILTERS

Filter Sizes	49	52	55	58	62	67	72	77	82	86	95	105	Series 9
FOG 3 #TIF3()	28.50	28.50	28.50	34.40	43.89	43.89	57.60	57.60	—	96.95	173.95	173.95	93.95
Double FOG 3 #TIDF3()	—	28.50	28.50	34.40	43.89	43.89	57.60	57.60	—	96.95	173.50	173.50	93.95

In the parenthesis insert the filter size. For example, a 67mm Fog 3 filter would be TIF367. For Series 9, insert S9.



For Any Inquiries Regarding Your Order, Call Our Customer Service:
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SPECIALTY FILTERS

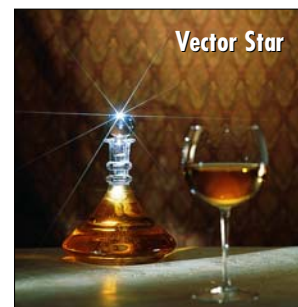
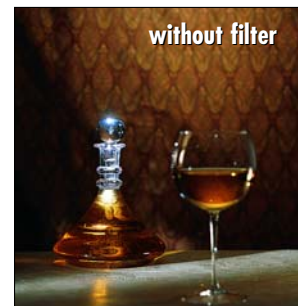
Star Filters

Generate photographic excitement with these dazzling star effects created from original point light sources or bright reflections. The Star effect will become more pronounced with a brighter, larger source. Filter may be rotated for creative control.

Lighting can be enhanced in ways that go beyond what exists in nature. Star filters create points of light, like “stars”, streaking outward from a central light source. This can make lighting within the scene take on a more glittering, glamorous appearance. This effect is produced by a series of thin lines etched into the flat optical surface of a clear filter. These lines act as cylindrical lenses, diffracting light points into long thin lines of light running perpendicular to the etched lines. Lines on the filter positioned horizontally produce vertically oriented star lines. The size and brightness of the star lines produced are first a function of the size, shape, and brightness of the light source. You have additional control through the choice of a particular spacing between the lines on the filter. Generally these spacings are measured in millimeters.

A 1mm spacing has twice as many lines per unit area as a 2mm spacing. It will produce a brighter star for any given source. Spacings offered generally range from 1mm to 4mm, as well as both narrower and wider for specialty effects.

The number of directions that lines run in determines the number of points produced. Lines in one direction produce a two-pointed star, just a streak through the center of the light. There are 4 and 6 more points available. With an 8-point filter, the many star lines will tend to overpower the rest of the image, so be careful. Although the more common types have a symmetrical arrangement of points, they can also be obtained with asymmetric patterns, which tend to appear more “natural”, less synthetic. For example, the North Star, and Vector Star. They can be used together to create remarkably creative effects.



STAR FILTERS

Filter Sizes	49	52	55	58	62	67	72	77	82	86	95	105	Series 9
Star Effect 4 pt. 2mm #TIS4P2()	19.50	19.50	19.50	23.50	36.95	36.95	—	—	—	—	209.95	209.95	152.95
Star Effect 6 pt. 2mm #TIS6P2()	27.20	27.20	27.20	30.60	42.60	42.60	72.00	72.00	—	—	209.95	209.95	152.95
Star Effect 8 pt. 2mm #TIS8P2()	30.00	30.00	30.00	34.09	47.05	—	74.84	74.84	—	179.95	—	—	157.95
North Star #TINS()	66.05	66.05	66.05	73.89	103.09	103.09	111.50	111.50	—	173.95	209.95	209.95	209.95
Vector Star #TIVS()	55.25	55.25	55.25	61.89	85.89	85.89	111.75	111.75	—	—	—	209.95	157.95

In the parenthesis insert the filter size. For example, an 86mm North Star filter would be TINS86. For Series 9, insert S9.

Close-up Lens Set (+1, +2, +4)

Do you wish that your lens could focus closer than it does? Close-up lenses work are the simplest and least expensive method of close-up photography. Available in different “powers” (diopters), the +1 lets you focus your lens somewhat closer than it already does, +2 close-up focuses closer than the +1, the +4 lens even closer than that, and so on. They can be used individually or in any combination to achieve ultra-close focus. The maximum magnification achieved will depend on the focal length of your lens as well as the actual close focusing capability of that particular lens. (Note: +1 with a +2 equals +3, while a +2 combined with a +4 equals +6, and so on.)

87 Infrared Filter

This filter is for black and white infrared film when you only want to transmit the infrared spectrum and none of the visible spectrum. Filter factor is determined by the film sensitivity.

CLOSE-UP LENSES & INFRARED FILTERS

Filter Sizes	49	52	55	58	62	67	72	77	82	86	95	105	Series 9
Close-Up Lens Set #TICUS()	36.00	36.00	36.00	45.90	58.95	58.95	84.15	84.15	—	—	—	—	—
87 Infrared #TI87()	86.05	86.05	86.05	89.09	107.35	107.35	128.84	128.84	—	—	—	—	—

In the parenthesis insert the filter size. For example, a 49mm 87 Infrared filter would be TI8749. For Series 9, insert S9.

HOLLYWOOD/FX FILTERS

FILTERS

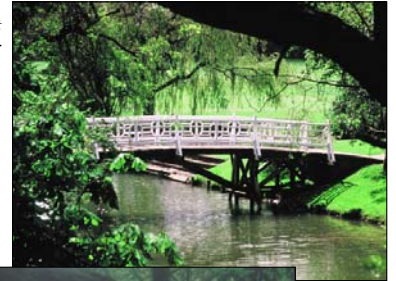
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Pro-Mist & Warm Pro-Mist

The Pro-Mist filter is exceptional for diffusing or softening images, whether to create a mood in a landscape or portrait or simply as an aid to make people look glamorous. Indoors or out, in broad scenics or portraits, the Pro-Mist tones down excessive sharpness and reduces contrast by moderately lightening shadow areas without detracting from the overall image. This is especially useful given the contrast and extremely sharp resolution produced by today's films and lenses. Pro-Mist filters also yield moderate flare that appears to stay close to the light source like a halo, creating an almost pearlescent glow around highlights. The filters are also used to mute colors and create exquisite pastel tones.

The Warm Pro-Mist combines the benefits of the widely acclaimed Pro-Mist with the Tiffen exclusive 812 color warming filter, adding a natural warmth to skin tones, exterior shade and highlight areas. This is useful in outdoor open shade situations where there is excessive blue in the image and when total control over lighting may not be possible. The Warm Pro-Mist eliminates pale, washed out skintones and can help balance contrasting skintones within one scene. Neutral colors remain unaffected.

without filter



with Pro Mist 3 filter

PRO MIST FILTERS

Filter Sizes	49	52	55	58	62	67	72	77	82	86	95	105	Series 9
Pro-Mist #TIPM() ()	37.95	37.95	37.95	43.50	54.50	54.50	71.50	71.50	89.95	110.45	209.95	209.95	107.95
Warm Pro-Mist #TIWPM() ()	39.99	39.99	39.99	43.89	54.95	54.95	72.29	72.29	89.95	110.45	209.95	209.95	107.95
Black Pro-Mist #TIBPM() ()	37.95	37.95	37.95	43.50	54.50	54.50	71.50	71.50	89.95	110.45	209.95	209.95	107.95
Warm Black Pro-Mist #TIWBPM() ()	39.99	39.99	39.99	43.89	54.95	54.95	72.29	72.29	89.95	110.45	209.95	209.95	107.95

The Pro-Mist, Warm Pro-Mist, Black Pro-Mist and Warm Black Pro-Mist are available in densities 1/2, 1, 2 and 3. The higher the density, the greater effect of diffusion. The warm color remains constant in all densities while the amount of softening varies. Please insert the density # in the first parenthesis (.5, 1, 2, 3, 5) and the filter size (49, 52, 55 etc.) in the second parenthesis. For Series 9, insert S9.

Black Pro-Mist & Warm Black Pro-Mist

The Black Pro-Mist offers all of the benefits of the Pro-Mist filter in a more subtle form. This filter is excellent for toning down excessive sharpness and reducing contrast by moderately lightening shadow areas. This is especially useful given the contrast and extremely sharp resolution produced by contemporary films and lenses. Pro-Mist filters also yield moderate highlight flare that appears to stay close to the light source like a halo, creating an almost pearlescent glow around the highlights. The Black Pro-Mist creates a definely visible, light "pasteling" effect. The effect is subtle and delicate, with contained highlight flare, less lightening of shadows and moderate reduction of contrast.

The Warm Black Pro-Mist filter offers the dramatic benefits of the Black Pro-Mist and Tiffen's 812 filter for warming skintones, as well as exterior shade and highlight areas. The warming feature also can reduce bluish reflections from dark skintones. The Warm Black Pro-Mist is the right choice when you want to convey a warm, romantic feeling. It is also very useful in outdoor open shade where there is excessive blue, and control over light may not be possible. The Warm Black Pro-Mist helps eliminate the blue cast for a more pleasing effect.



without filter



with Black Pro Mist 3 filter

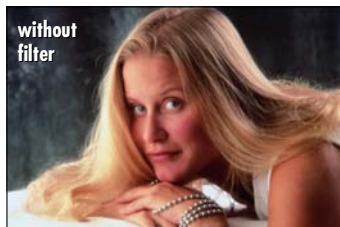


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HOLLYWOOD/FX FILTERS

Black and Gold Diffusion/FX Filters

People always want to look good. And they want to look even better in pictures. Here are two ways to get silky-smooth textures, even in tight close-ups without sacrificing image clarity. The Black Diffusion/FX and Gold Diffusion/FX filters use a unique optical construction that produces the most advanced diffuser ever developed by Tiffen. They create a diffused image that doesn't look like it's been shot through a filter.



Black Diffusion/FX: This filter gives a silky-smooth look to textured surfaces, so it does a spectacular job of suppressing facial blemishes and wrinkles, while maintaining a clear, focused image. The young woman's eyes and the jewelry on her wrist stay crystal clear, while her face loses the "edginess" of the unfiltered shot. The effect is flattering, by virtually eliminating unwanted details, but without being dull or "fuzzy". At the same time, a bare minimum of highlight flare is produced. The effect of the lighter grades is subtle, with the higher grades becoming gradually more noticeable, all capable of providing a beautiful image.

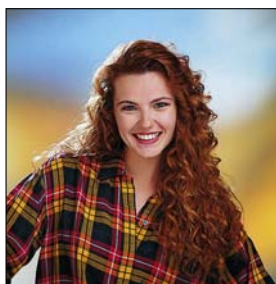
Gold Diffusion/FX: This filter takes the effect of the Black Diffusion/FX a step further. It adds a soft, golden tint to shadows, and infuses images with a special warmth. Yet it still manages to balance any mix of skintones. Neutral colors appear minimally affected, while cool colors and skintones are slightly warmed and softened with beautiful results. The veiled woman takes on a more mysterious, yet inviting, air. At the same time, her eyes and the intricate design of the veil stay clear and sharp. As grades increase, so does the diffusion, but the warm, golden tint stays constant.

DIFFUSION/FX & SOFT/FX FILTERS

Filter Sizes	49	52	55	58	62	67	72	77	82	86	95	105	Series 9
Gold Diffusion/FX #TIGDFX() ()	39.99	39.99	39.99	43.79	54.79	54.79	72.15	72.15	94.99	123.95	254.95	254.95	119.95
Black Diffusion/FX #TIBDFX() ()	30.50	30.50	30.50	39.20	48.50	48.50	65.69	65.69	94.99	123.95	254.95	254.95	119.95
Soft/FX #TISFX() ()	30.95	30.95	30.95	39.30	48.60	48.60	65.80	65.80	95.20	110.45	209.95	209.95	107.50
Warm Soft/FX #TIWSFX() ()	32.05	32.05	32.05	39.25	48.50	48.50	65.70	65.70	94.99	110.45	209.95	209.95	107.95

The Black and Gold Diffusion/FX filters are available in densities 1/2, 1, 3 and 5. The Soft/FX and Warm Soft/FX filters in densities 1/2, 1, 2, 3 and 5. Please insert the density # in the first parenthesis (.5, 1, 2, 3, 5) and the filter size (49, 52, 55 etc.) in the second parenthesis. For example, a 55mm Gold Diffusion filter with a density of 1 would be written TIGDFX155. For Series 9, insert S9.

with Soft/FX



without filter

with Warm Soft/FX



Soft/FX & Warm Soft/FX Filters

Many techniques have been developed for diffusing or softening images. The Soft/FX filter series alone provides a much sought after effect. It retains overall image clarity while it softens unwanted details. It has a pattern of tiny "lenslets" designed to put fine image elements, like wrinkles and skin blemishes, out of focus while leaving larger details such as eyes, sharp. The proportion of clear space to the diffused pattern on the glass determines the strength of the filter and enables the overall image quality and sharpness to be retained. Lighter densities are very subtle, producing no flare from highlights or reduction in contrast. Higher densities tend to be more noticeable in their effect while still providing a pleasing portrait.

The Warm Soft/FX combines the innovative diffusion technology of the Soft/FX filters with Tiffen's 812 warming filter, balancing contrasting skintones to make people look their best. Ideal for all types of people photography, the Warm Soft/FX can be helpful when a scene involves several people with varying skintones. It provides the dual benefit of softening and warming, while conveniently allowing the use of two filter effects in one position. Neutral colors show little change while cool and skintones are made warmer as well as being softened for a beautiful effect — unmatched anywhere. The higher the density, the greater effect of diffusion. The warm color remains constant in all densities while the amount of softening varies.

HOLLYWOOD/FX FILTERS

Ultra Contrast

Controlling the contrast of your film image is critical. Bright lights or sunlight create problems when the ratio between the highlight and shadow areas is beyond the latitude of the recording medium. If you expose for the highlights the shadows appear without detail. If you expose for the shadows, the result is washed-out overly bright highlights. Tiffen offers a solution to your contrast problems: The Ultra Contrast filter works with ambient light from surrounding, lowering contrast uniformly through the scene. Shadow areas reveal more detail without any flare or halation from light sources or bright reflections, even direct shooting into the sun.



ULTRA CONTRAST, CENTER SPOT & COLOR GRAD FILTERS

Filter Sizes	49	52	55	58	62	67	72	77	82	86	95	105	Series 9
Ultra Contrast #TIUC() ()	38.50	38.50	38.50	43.50	54.95	54.95	71.95	71.95	90.45	148.95	208.95	208.95	CALL
Center Spot #TICS()	23.09	23.09	23.09	25.89	29.50	29.50	38.50	38.50	—	—	—	—	—
Color Grad Blue #TIGBL() ()	32.09	32.09	32.09	35.95	42.50	42.50	57.60	57.60	—	153.50	—	—	—
Color Grad ND 0.6 #TIGND.6()	32.09	32.09	32.09	35.95	42.50	42.50	57.60	57.60	—	153.50	—	—	109.95
Color Grad Sunrise #TIGSR() ()	32.09	32.09	32.09	35.95	42.50	42.50	57.60	57.60	—	—	—	—	—

The Ultra Contrast filters are available in densities 1, 3 and 5. Please insert the density # in the first parenthesis (.5, 1, 2, 3, 5) and the filter size (49, 52, 55 etc.) in the second parenthesis. For example, an 55mm Ultra Contrast filter with a density of 3 would be written TIUC355. For Series 9, insert S9.

Center Spot

The Center Spot filter has a clear central area for dramatic focus, surrounded by ring of moderate diffusion to minimize distracting background detail. Which means the Center Spot filter isolates the main subject, held sharp in the clear center, while diffusing a distracting background. With the Center Spot filter, the size of the clear part in the center of the picture varies depending on the focal length and the aperture of the lens used.



Color Grad Filters

No other filter has done as much to improve landscape photography as the graduated filter. Half color, half clear with a graduated density transition for a smooth blending of color, Tiffen Color Grad filters enable you to add color to a selected part of the scene (with color imaging). One of the most widely used category of filters in the industry today, Color-Grad filters are the perfect solution to transform an average sunrise or sunset into something spectacular or convert a dull, washed-out sky to a breathtaking blue.



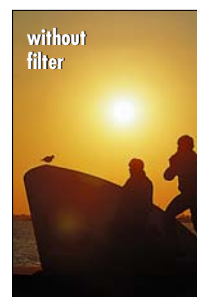
Color Grad Blue



Color Grad ND.6



Color Grad Sunrise



For Any Inquiries Regarding Your Order, Call Our Customer Service:
 (800) 221-5743 • (212) 239-7765 • FAX: (800) 947-2215 • (212) 239-7549

GLIMMERGLASS

The First Filter Series with a “Psychological Edge”

The introduction of the Glimmerglass filter, a new series of Diffusion filters, seems to support the theory that when you “look good, you feel good”. People always want to look their best. And they want to look even better in pictures. Here’s another way Tiffen makes that happen. The Glimmerglass is the first series of filters with a “psychological edge”. A new type of filter, the Glimmerglass softens fine details in a unique manner, while adding a mild glow to highlights. As contrast is also reduced, the look is one of enhanced beauty. A first in this field is the fact that the filter is both effective to look at as well as to look through. The glass itself has a distinct silver ‘sparkle’, which has been found to be doubly useful. When production starts and people see the filter glittering on the front of the lens, they become more confident in the knowledge that the filter is working for them and they may also turn in a better performance.

Glimmerglass filters are available in grades 1-5 in 49mm to 82mm screw-in sizes. The effect of the lighter grades is subtle, with the higher grades becoming gradually more noticeable, all capable of providing a beautiful image.



without filter



without Glimmerglass 5



without Glimmerglass 1

GLIMMERGLASS AND SMOUQUE FILTERS

Filter Sizes	49	52	55	58	62	67	72	77	82
Glimmerglass #TIGG() ()	40.00	40.00	40.00	43.89	54.95	54.95	72.32	72.32	95.21
Smoque #TIS() () Q	40.00	40.00	40.00	43.89	54.95	54.95	72.32	72.32	95.21

Glimmerglass filters are available in densities 1, 2, 3, 4 and 5. Smoqure filters in densities 1, 2, 3 and 4. Please insert the density # in the first parenthesis (1, 2, 3, 4, 5) and the filter size (49, 52, 55 etc.) in the second parenthesis. For example, an 67mm Glimmerglass filter with a density of 3 would be written TIGG367.



without filter



with Smoqure 4

SMOQUE

Create the Look of Smoke Without the Hassle

The Smoqure filter produces a smoke-like effect without the cost and hassle of a generator or the smoke it produces. Mechanical smoke generators are often used to add atmospheric haze to a scene. This could be for enhanced realism in places where smoke is normally encountered, like a nightclub, or the scene of a fire. Most often, the smoke is added to create a certain “look”. The difficulty and cost of using this equipment and the fact that it is less desirable to work in a smoke-filled environment make the Smoqure filters really valuable as a way to get a similar look without the need for the generator or the smoke it produces. Available in 4 grades, the Smoqure filters can be used to create the look alone, or in addition to a more modest application of real smoke. They allow greater base level consistency especially outdoors in a wind, and you don’t have to wait for it to settle or to be replenished, as with real smoke. The effect of the lighter grades is subtle, with the higher grades becoming gradually more noticeable, all capable of providing a beautiful image.

B&W FILTERS

Although originally intended for use with black and white film, these filters can also be used as a creative tool in color photography. Black and white imaging records only tonal differences between colored objects, which appear as black, white, or different shades of gray. Proper rendition depends on your own desires, and, for film, the differences between film sensitivity to colors and that of the eye. The latter is due to the fact that most panchromatic emulsions used are more sensitive to blue, violet and ultraviolet than to other colors. Therefore, blue appears as lighter on film than it does to the eye. This can make a blue sky light enough to appear a similar shade of light gray as the clouds that are in it, making the clouds "disappear." A more "correct" cloud presence is obtained through the use of a Yellow #8, which can absorb blue light, darkening the sky to more closely match what the eye would see. The #8 also acts as a general compensator for most subjects, giving a tonal rendition similar to that of the eye. Deeper colors, further to the red end of the spectrum, such as Deep Yellow #15, Orange #16, and Red #25 and #29 filters will produce progressively deeper and artificially more dramatic renditions of blue sky.

Remember that, since these filters act on color differences to produce tonal differences, the required colors must be present. The part of the sky you are recording must be blue to be affected. Sky sections closer to the sun, or nearer the horizon, are generally less blue than elsewhere. Use of a graduated neutral density filter can darken a sky relative to the foreground, but will not increase contrast between a blue sky and the clouds.

Using filters for contrast control can be a matter of artistic preference, or of necessity. It is possible for two disparate colors, say a certain orange and blue, to record as the identical tone, eliminating any visible difference between them. Filters will lighten objects of their own color and darken those of their complement. Complementary color pairs are: green-red; orange-blue; violet-yellow. An orange filter in the above case will darken the blue, and lighten the orange; a blue filter will perform the reverse. A green filter, such as #11, can be used to lighten green foliage, to show more detail. It may also be used to provide more pleasing skin tones outdoors, especially against blue sky.

Any filter used for the above purposes will have a greater effect if slightly underexposed. Its function depends on absorbing light of its complementary colors to increase the proportion of light of colors similar to itself. Exposure compensation is often needed to allow proper image density, but the relative difference is reduced by the addition of light at the absorbed wavelengths through additional exposure.

Other filters include Yellow 12 which cuts haze in aerial work and reduces excess blue of full moon in astrophotography; Orange 21 absorbs blue and blue greens, renders blue tones darker as in marine scenes; Green 58 is a dark green filter that produces very light foliage; Red 23A is a light red filter producing contrast effects that darken the sky and water; Blue 47 is a dark blue filter that accentuates haze and fog, used for dye transfer and contrast effects; Blue 47B is a dark blue filter that lightens blue objects for detail.



without filter



with Yellow #15

B&W FILTERS

Filter Sizes	49	52	55	58	62	67	72	77	82	86	95	105	Series 9
Blue #47 #TI47()	19.19	19.19	19.19	20.50	29.20	29.20	50.85	50.85	70.45	91.95	173.95	173.95	89.00
Yellow 2 #8 #TI8()	11.25	11.25	11.25	12.49	17.39	17.39	30.80	30.80	42.19	91.95	173.95	173.95	89.00
Yellow #12 #TI12()	19.19	19.19	19.19	20.58	29.20	29.20	50.85	50.85	70.45	91.95	173.95	173.95	89.00
Deep Yellow #15 #TI15()	11.25	11.25	11.25	12.49	17.39	17.39	30.80	30.80	42.19	91.95	173.95	173.95	89.00
Green 1 #11 #TI11()	11.25	11.25	11.25	12.49	17.39	17.39	30.80	30.80	42.19	91.95	173.50	173.95	89.00
Green #58 #TI58()	19.19	19.19	19.19	20.50	29.20	29.20	50.85	50.85	—	91.95	173.50	173.95	89.00
Orange #16 #TI16()	19.19	19.19	19.19	20.50	29.20	29.20	50.85	50.85	70.45	91.95	173.50	173.50	89.00
Orange #21 #TI21()	19.19	19.19	19.19	20.50	29.20	29.20	50.85	50.85	70.45	91.95	173.95	173.95	89.00
Light Red #23A #TI23A()	19.19	19.19	19.19	20.50	29.20	29.20	50.85	50.85	—	91.95	173.95	173.95	89.00
Red 1 #25 #TI25()	11.25	11.25	11.25	12.49	17.39	17.39	30.80	30.80	42.19	91.95	173.95	173.95	89.00
Dark Red #29 #TI29()	19.19	19.19	19.19	20.50	29.20	29.20	50.85	50.85	70.45	91.95	173.95	173.95	89.00

In the parenthesis insert the filter size. For example, a 62mm Deep Yellow #15 would be TI1562. For Series 9, insert S9.



EQUIPMENT LEASING AVAILABLE

FILTER KITS

More economical than individual filter purchases, these multiple filter kits take the guesswork out of having a variety of creative filter effects at your fingertips. Pre-packaged assortments, with combinations of Tiffen's most popular filters, provide a range of artistic possibilities for almost every photographic application and budget.



Photo Twin Pack: Includes UV Protection Filter to protect your camera lens against dust, dirt, fingerprints and other damage; and Circular Polarizer to produce deep, dramatic blue skies and remove glare from non-metallic surfaces, such as windows and water.

Photo Essentials Kit: The ideal kit for portraits and scenics. Includes UV Protector, Circular Polarizer and an 812 Color Warming filter to add warmth to pale flesh tones. Ideal for portraits taken on a cloudy day or outdoors in shade on a sunny day. It absorbs the blue cast often caused by electronic flash. Comes with a 4-pocket pouch.

Deluxe Enhancing Kit: The ideal kit for portraits and scenics. Includes UV Protector, Circular Polarizer, 812 Color Warming and Enhancing filter that makes reds, rust browns and oranges "pop" with minimal effect on other colors. Ideal for fall foliage, earthtone rock formations, architecture, woodwork, faded rustic barns and more. Comes with a 4-pocket pouch.

Wide Angle Filter Kit: The filters in this kit have a thin ring designed to avoid vignetting in wide-angle lenses. Includes UV Protector, Circular Polarizer and Enhancing filter that makes reds, rust browns and oranges "pop" with minimal effect on other colors. Comes with a 4-pocket pouch.

Black and White #3 Filter Kit: Black & white filtration can maintain a proper brightness relationship between colors. To lighten an object, choose a filter the same color as the object. To darken an object, choose a color that absorbs the color of the subject. Includes Red 25, Yellow 6 and Green 13 filters and soft pouch.

Hollywood/FX Classic Filter Kit: Unleash your creative talents with this portrait and scenic kit. Includes Warm Soft/FX 3 to warm and soften details while maintaining overall image clarity; Vector Star which creates exciting and dazzling star effects; Black Pro Mist 3 which creates a special "atmosphere" by subtly softening excess sharpness and contrast for a delicate effect; Ultra Contrast 3 which works with surrounding ambient light to capture details lost in shadows, and a 4-pocket pouch to hold them.



Wedding & Portrait Kit: If portraits are your specialty, create that special moment with the combination of portrait filters for that special occasion. In addition to the Warm Soft/FX 3 and the Black Pro Mist 3, the kit also includes a Warm Pro Mist 3 to create that special "dreamy" atmosphere by generating a pearlescent halo around highlights. Comes with a 4-pocket pouch.

FILTER KITS

Filter Sizes	37	43	46	49	52	55	58	62	67	72	77	82
Photo Twin Pack #TIPTP()	36.95	—	36.95	36.95	36.95	36.95	36.95	54.95	54.95	79.95	79.95	—
Hollywood FX Classic #TIHWFXCK()	—	—	—	132.95	132.95	132.95	152.95	194.95	194.95	259.95	259.95	299.95
Wide Angle Kit #TIFK()WA	—	—	—	—	—	—	117.95	134.95	134.95	174.95	174.95	—
Wedding and Portrait Kit #TIWPK()	—	—	—	89.95	89.95	89.95	104.95	128.95	128.95	169.95	169.95	209.95
Deluxe Enhancing Kit #TIDEK()	79.95	79.95	79.95	79.95	79.95	79.95	104.95	122.95	122.95	163.95	163.95	209.95
Photo Essentials Kit #TIHK()	44.95	44.95	44.95	44.95	44.95	44.95	44.95	68.95	68.95	102.95	102.95	154.95
Black & White #3 Filter Kit #TIBWK()	—	—	—	—	28.95	—	30.95	42.95	—	74.95	—	—

In the parenthesis insert the filter size. For example, a 49mm Wide Angle Kit would be TIFK49WA.