

Vivitar quality has made Vivitar filters the best selling filters in the U.S.A.



Light is the prime mover in all photography... and in the majority of color and black & white pictures the light reflected from the subject is colored. Because the perception of a color by the human eye does not always agree with the perception of this same color by film, a filter is often essential to the effective rendition of a subject in the final print.

Different types of films see colors in different ways. By using filters with black & white film, it is possible to control the shades of gray to obtain a technically correct rendition of the subject, or to exaggerate or suppress the tonal differences for visibility, emphasis, or other effects. By using filters with color films, the color quality of the light source can be changed to get the proper color rendition or to create special effects.

Vivitar filters are the tools for your creative manipulation of light, and the following tables will serve as guides for their application.

All Vivitar filters are constructed of precision surfaced, optically flat glass. They are mounted in double-threaded retaining rings for use in combinations, or with other lens accessories, and are coated to minimize stray light reflections and maximize light transmission.

Other Vivitar Products

Vivitar 35mm SLR cameras
Vivitar 35mm compact cameras
Vivitar 110 Point'n Shoot cameras
Vivitar automatic lenses
Vivitar electronic flash
Vivitar bellows & close-up accessories
Vivitar enlargers
Vivitar tripods

Vivitar Filters

Marketed in the U.S.A. by

Ponder & Best, Inc.

Corporate Offices: 1630 Stewart Street, Santa Monica, CA 90406
In Canada: Precision Cameras of Canada Ltd., Montreal,
In the United Kingdom: Vivitar / U.K. / Ltd., London, England.

Models and specifications subject to change without notice.

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Millimeter scale for determining filter accessory size (Threaded).

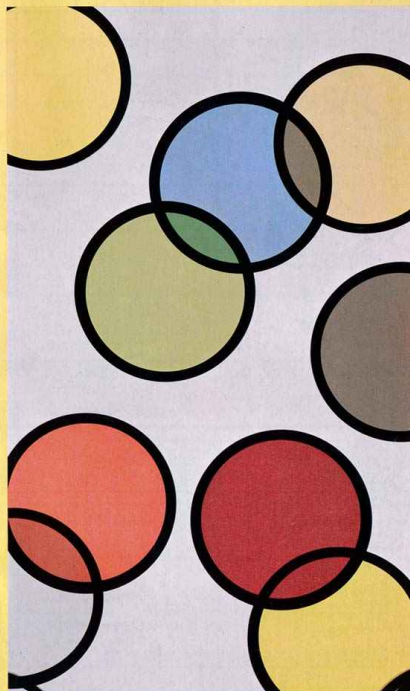
To find the correct filter size for your lens, place the left edge of the lens even with the inside edge of your scale. Holding scale level

and measuring across center of lens, the point or number on the right side of the scale (which lines up with the inside edge of the lens) indicates the proper lens accessory size.



Vivitar

A guide to filters



Quick filter selector

For Color Film

Light Source	Color Film Type		
	Daylight (5500°K)	Type A (3400°K)	Type B (3200°K)
Direct sunlight, mid-day	1A	85	85B
Direct sunlight, early morning or late afternoon	82A	85 + 82A	85
Open shade	1A or 81A	85B	85B + 81A
Overcast	81A or 81B	85B + 81A	85B + 81C
Photofloods (3400°K) or quartz iodine lights	80B	None	81A
3200°K tungsten lighting	80A	82A	None
Clear flashbulbs	80C	81C	81A + 81B
Flash cube	82A	85 + 82A	85
Electronic flash	81A or 81B	85B	85B + 81A
Underwater, daylight	CC30R	85 + CC30R	85B + CC30R
Fluorescent lighting	CFD	82A + CFB	CFB

*These recommendations are for general use under average light conditions. Variations in specific lighting conditions and films of differing manufacture may make the use of cooler or warmer filters desirable.

For Black & White Film

Subject	Effect Desired	Filter
Clouds against blue sky or blue sky as background for other subjects	Natural sky	No. 8 (K2)
	Somewhat darkened sky	No. 15 (G)
	Darkened sky	02
	Spectacular sky	No. 25 (A)
	Night effect	No. 25 (A) plus polarizing
Water scenes with blue sky	Natural	No. 8 (K2)
	Water dark	No. 15 (G) or 02
	Star-like reflections	Cross screen
Sunsets	Natural	No. 8 (K2)
	Increased brilliance	No. 15 (G), 02 or No. 25 (A)
	Natural	No. 8 (K2)
Distant landscapes	Haze reduction	No. 15 (G) or 02
	Greater haze reduction	No. 25 (A)
	Natural	No. 11 (X1)
Portraits	Soft focus atmosphere	Soft focus
Nearby foliage	Natural	No. 8 (K2) or No. 11 (X1)
Flowers: with foliage; red, orange	Natural	No. 8 (K2) or No. 11 (X1)
	Lighter to show detail	No. 25 (A)
Sand, snow, architectural stone; sunlit under blue sky	Natural	No. 8 (K2)
	Emphasized texture	No. 15 (G), 02 or No. 25 (A)

Special purpose filters



Cross Screen

Produces dramatic star-shaped flares on highlights in night scenes, seascapes, still lifes, etc.



Soft Focus

Produces a delicate soft focus atmosphere especially suitable for portraits, moody landscapes, etc.



Polarizing






Removes or reduces reflections from non-metallic surfaces, darkens blue skies while increasing color saturation, penetrates haze. Simply rotate filter in its mount until the optimum effect is obtained.








Vivitar Filters for Color film

Filter Type	Recommended Film Type	Lighting	f/stop Increase	Applications
 80A	Daylight	3200° Lamps	2	 <p>A cooling filter which converts daylight color films for use with 3200°K lighting. (3200°K to 5500°K)</p>
 80B	Daylight	3400° Lamps	1½	A cooling filter which converts daylight color films for use with 3400°K photoflood or quartz halogen lighting. (3400°K to 5500°K)
 80C	Daylight	Clear Flash Bulbs	1	A cooling filter which converts daylight color films for use with clear flash bulbs. (3800°K to 5500°K)
 81A	Daylight and Type B	Daylight, Electronic Flash, 3400° Lamps	⅓	A warming filter which prevents excessive blue with daylight color films in cloudy weather, shade, or indoors with electronic flash. Also corrects Type B films (3200°K) for use with 3400°K photoflood or quartz halogen lighting.
 81B	Daylight	Daylight, Electronic Flash	⅓	Same applications as 81A, with warmer results.
 81C	Type A	Clear Flash Bulbs	⅓	A warming filter which converts Type A films (3400°K) for use with clear flash bulbs.
 82A	Daylight and Type A	Daylight, 3200° Lamps	⅓	A cooling filter which reduces excessive warmth of light in early morning or late afternoon. Also corrects Type A films (3400°K) for use with 3200°K lighting.
 85	Type A	Daylight	⅔	A warming filter which converts Type A films for use in daylight. (5500°K to 3400°K)
 85B	Type B	Daylight	⅔	 <p>A warming filter which converts Type B films for use in daylight. (5500°K to 3200°K)</p>
 CFD	Daylight	Fluorescent	1	Converts daylight color films for use with fluorescent lighting. Eliminates blue-green cast which ordinarily results.
 CFB	Type B	Fluorescent	1	Converts Type B films (3200°K) for use with fluorescent lighting. Eliminates blue-green cast which ordinarily results.
 CC30R	Daylight	Underwater	2½	Compensates color imbalance when using daylight color films underwater or when photographing through tinted windows.

Vivitar Filters for Black & White film

Filter Type	Color or Description	f/stop Increase		Applications
		Daylight	Tungsten	
 No. 8 (K2)	Yellow	1	$\frac{2}{3}$	  <p>Renders an accurate tonal reproduction of daylight scenes as the eye sees them. Natural rendition of contrast between sky and clouds, flowers and foliage.</p>
 No. 11 (X1)	Light Green	2	2	  <p>In portraiture, renders an exact tonal reproduction of skin as the eye sees it. Increases contrast between blue sky and clouds; lightens foliage and darkens flowers.</p>
 No. 15 (G)	Deep Yellow	$1\frac{1}{2}$	1	Emphasizes contrast between blue sky and clouds, increases brilliance of sunsets. Special applications in architectural photography.
 02	Orange	$2\frac{1}{2}$	2	  <p>Creates dramatic contrast between blue sky and clouds, flowers and foliage. Special applications in document copying, beach and snow scenes.</p>
 No. 25 (A)	Red	3	$2\frac{1}{2}$	  <p>Darkens blue sky to create spectacular contrast with clouds, simulates moonlight scenes in daytime with slight under-exposure, increases contrast between foliage and flowers. Special applications in document copying and with infra-red film.</p>

Vivitar Filters for either Color or Black & White film

Filter Type	Color or Description	f/stop Increase		Applications
		Daylight	Tungsten	
 1A	Skylight	0	0	Often used constantly. Eliminates ultra-violet to which film is sensitive, and some visible blue. Gives more precise rendering of color in open shade or on overcast days.
 UV-Haze	Clear	0	0	Can be used at all times under all conditions. Eliminates ultra-violet light to which film is sensitive, has no effect on any light visible to the eye.
 ND-3	2X Neutral Density	1	1	  <p>Uniformly reduces amount of light without changing color rendition. With high speed films in bright light, allows use of slower shutter speeds or wider apertures. ND-3 transmits 50%, ND-6 transmits 25%.</p>
ND-6	4X Neutral Density	2	2	