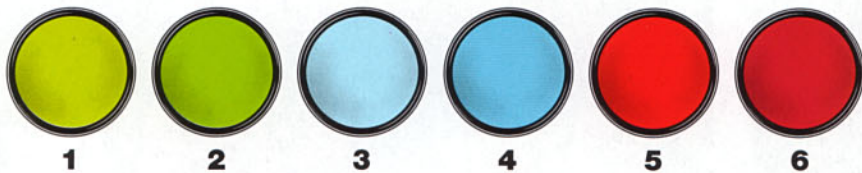


B+W Filters for Black and White Film

13



1 B+W 060 yellow-green (11)

This filter is ideal for scenes where it is important to differentiate the green tonal values. The application is especially suited to landscape photography in the springtime because it enhances the light green color of the leaves. Due to its favorable effect on red tones, this filter is also suitable for portraits or group pictures taken in natural light. Filter factor is approx. 2.

2 B+W 061 green (13)

This dark green filter creates distinct differentiations of green tones in late spring and summer. It is also recommended for floral pictures that are used graphically, for tonal separations in still-life photography, and for the correction of red tones in portraits with high-speed film. Filter factor is approx. 3.0.

3 B+W 080 light blue

This filter is recommended for the correction of artificial light with overtones of yellow-red such as with older photo lamps or normal household bulb illumination. It is also used to darken skin tones for portrait or nude photography under natural light. Filter factor is approx. 1.5.

4 B+W 081 blue

The blue 081 enhances the tonal rendition of the sky by emphasizing mist in valleys and transmitting light rays over water, fog, and haze. In addition, this filter is used for the tonal separation in still-life photography and the correction of the light spectrum from artificial light sources. Filter factor is approx. 2.

5 B+W 090 light red (25)

This filter is ideal for enhancing contrast. In landscape and architectural photography, it enhances white areas, for example, letting clouds stand out clearly against a darkened sky and drastically reducing distant haze. It is also used for tonal separation in still-life photography. Filter factor is approx. 5.

6 B+W 091 red (29)

The use of this filter gives a surrealistic effect in landscape and architectural photography by producing a "storm-like" cloud effect, "moonlight" effect, and "wood" effect. It is indispensable for tonal separation in still-life photography and for the reproduction of documents which have become illegible. Filter factor is approx. 8.

Improved tonal separation, as in still-life photography (subject and background), does not always require a strong filter. One should first consider how the various colors are influenced. If a tonal separation can be achieved with a lighter colored filter, then it should be preferred over a darker one due to its lower filter factor. Black and white filters give the best effect when the color tendency of the light is considered in relation to the degree of filtering. Where a light yellow filter may be best for the morning, a darker filter would be needed to compensate for the stronger blue tones in the light. Also, the modern panchromatic black and white films reproduce green, yellow-green, yellow, and bright orange in somewhat darker gray tones than they appear to the human eye. Slight counter filtering is recommended when the subject has important details in one of these colors. Portrait and group pictures which show face detail should be only lightly filtered because a clear change in the reproduction of eye colors is almost unavoidable. Blue filters tend to enhance even slight skin blemishes.

The information in brackets indicate the comparable KODAK Wratten filters.

See pages 47 - 49 for sizes and types.

