

Nikon FILTERS

Nikon filters are made of optical glass, ground and polished so that both surfaces are optically flat and parallel. They are spring mounted in their frames to eliminate strain. For best results, only Nikon filters should be used with Nikkor and Nikon Series E lenses as they are designed to complement each other. Nikon filters are available in both screw-in and series mounts. The former are screwed into the front lens mount and the latter are attached by means of the lens hood and filter retaining ring supplied with the lens. The filters also have female screw mounts on the front to accept lens hoods or other accessories. The table on the reverse side shows which filter to use with which lens.

() f/stop to be compensated.

Film	Type		Designation	Filter factor		Use
				Daylight	Tungsten light	
Black & white and color	Skylight		L1B	1	1	Reduces the bluish cast of scenes taken with color film in open shade, distant landscapes, etc. to produce a more natural effect. Also cuts haze to reveal more details. Has remarkable filter stability. Leave on the lens as a lens protector. Nikon Integrated Coating (NIC) is applied to L1BC to reduce unfavorable light reflection.
			L1BC			
	Ultraviolet		L37	1	1	Completely cuts out ultraviolet light invisible to the naked eye. Has no effect on visible light. Cuts out haze. L37 and L37C absorb ultraviolet light shorter than 370 mμ in wavelength while L39 cuts out wavelength shorter than 390 mμ. Exposure factor is approximately 1. Suitable for general use, if more clear-cut results are desired. Leave L37 or L37C on the lens as a lens protector. Use L39 instead to produce a more prominent effect in black and white photography. Nikon Integrated Coating (NIC) is applied to L37C to reduce unfavorable light reflection.
			L37C			
			L39			
Black & white	Yellow	Light	Y44	1.5 (1 1/2)	1	Absorbs moderately ultraviolet, violet and blue light for darkening skies and making clouds stand out with black-and-white film. Light yellow filters are suitable for outdoor portraits as they produce a more natural rendering of skin tones. As the filter factor increases, the color deepens and the effect becomes more pronounced.
		Medium	Y48	1.7 (2/3)	1.2 (1/3)	
		Deep	Y52	2 (1)	1.4 (1 1/2)	
	Orange		O56	3.5 (1 5/6)	2 (1)	Has a wider absorption range than yellow filters for more pronounced contrast. Accentuates any subject in which yellow, orange or red predominates. Good for accenting detail in textures of trees, stone, sculpture, etc.
	Red		R60	8 (3)	5 (2 1/3)	Creates the most striking contrast and brings out distant scenes. Red and orange are especially emphasized. Red filters are sometimes used to create a night-time effect by underexposing. Also used for infrared photography with infrared film.
	Green	Light	XO	2 (1)	1.7 (2/3)	Absorbs ultraviolet, blue and red, either partially or completely. The color balance of the subject must be considered carefully because of the filter's tendency to cut out both blue and red simultaneously. Each color is reproduced with almost the same balance of light and shade as seen by the naked eye. Suitable for portraits and for multicolored subjects in general. The X1 filter is used under tungsten light to prevent overemphasis on red areas of the subject.
		Deep	X1	5 (2 1/3)	3.5 (1 5/6)	
Black & white and color	Polarizing		Polar	2-4 (1~2)	2-4 (1~2)	Eliminates various degrees of reflected light from glass, water, tile and similar surfaces. Useful for photographing through glass windows or underwater. Not effective for metal surfaces because the polarization is imperceptible.
	Neutral density		ND2X	2 (1)	2 (1)	Subdues all colors uniformly. Useful for photographing extremely bright subjects like light sources or when the lens is used at a large aperture to minimize depth of field. Can be used with either black-and-white or color films as the filter itself is colorless.
			ND4X	4 (2)	4 (2)	
			ND8X	8 (3)	8 (3)	
Color	Amber	Light	A2	1.2 (1/3)		Used with daylight film to avoid the blue tinge which is likely to occur when a photograph is taken in the shade, in cloudy weather or indoors using light from a north window in fair weather.
		Deep	A12	2 (1)		Used with color film balanced for tungsten light when shooting outdoors in fair weather. Reduces blue tinge.
	Blue	Light	B2	1.2 (1/3)		Used with daylight film to prevent the red-yellow cast which is characteristic of shots taken three hours or so before sunset or after sunrise.
		Medium	B8	1.6 (2/3)		Used with daylight film and clear flash bulbs to eliminate excessive red-yellow cast.
		Deep	B12	2.2 (1 1/6)		Used with daylight film to avoid the red-yellow cast caused by using a photo-flood lamp indoors.

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Suggestions for Use

- If you wish to use a UV filter as a lens protector, leave the L37 or L37C filter on the lens instead of the L39.
- When the lens is pointed toward the sun or toward a very bright light at night, it is wise to remove the filter from the lens since the reflected light from the surface of the filter may form ghost images on the film.
- The polarizing filter is designed to rotate in its mount. It should be turned to the position at which the minimum reflection is seen in the view-finder.
- When two or more different types of light source are used simultaneously, it is impossible to balance the color by using a filter.
- No filter should be used under ordinary fluorescent light bulbs available for home lighting. Use only fluorescent lights designed exclusively for color photography.
- The filter factors given in the table are only approximate guidelines. They may vary slightly with differences in film and type of illumination.

- When used with cameras equipped with thru-the-lens meters, no Nikon filter requires exposure compensation except for the R60. When using the R60 filter and tungsten light, increase the exposure value by 1 stop more than indicated by the exposure meter.

Caution

- Keep the filter surfaces free of dust, dirt, fingerprints or smudges.
- Do not use more than one filter at a time. Otherwise, vignetting may occur.

Available Nikon filters

L1B	L1BC	L37	L37C	L39	Y44	Y48	Y52	O56	R60	X0	X1	Polar	ND2X	ND4X	ND8X	A2	A12	B2	B8	B12	Type	Attachment size	Nikkor lenses to be used
●	●	●	●				●	●	●				●	●	●	●	●	●	●	●	Built-in	39 mm	500/8, * 1000/11, ED400/3.5(IF), ED600/5.6(IF)
	●	●	●	●	●	●	●	●	●	●	●	●		●	●	●	●	●	●	●	Screw-in	52 mm	20/3.5, 20/4, 24/2, 24/2.8, 28/2, 28/2.8, 28/3.5, 35/2.8PC, 35/1.4, 35/2, 35/2.8, 45/2.8GN, 50/1.2, 50/1.4, 50/1.8, 55/3.5Micro, 85/2, 105/2.5, 105/4Micro, 200/4Micro, 135/2.8, 135/3.5, 200/4, 43-86/3.5Zoom, 80-200/4.5Zoom, 58/1.2Noct, AU-1(Except polar) Nikonos: W 35/2.5, 80/4. Series E: 50/1.8, 35/2.5, 100/2.8.
	●	●		●		●		●	●			●		●								72 mm	28/4 PC, 135/2, 180/2.8, 300/4.5, ED 400/5.6, 28-45/4.5 Zoom, 35-70/3.5 Zoom, ED 300/4.5(IF)
				●		●		●	●													95 mm	50-300/4.5 Zoom, ED 180-600/8 Zoom
			●	●		●		●	●													122 mm	400/4.5, 600/5.6, ED 360-1200/11 Zoom, ED 600/5.6 (IF), ED 400/3.5 (IF), ED 800/8 (IF), ED 1200/11 (IF)
				●	●	●	●	●	●												Drop-in	Series IX	18/4, 200-600/9.5 Zoom

(● = available)

* The attachment size of the built-in filter is 34.5 mm.