

WILSONWERKS ARCHIVES

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SEARS FILTERS

Filters are the accessories for your camera which will in almost all cases contribute to the difference between good pictures and great pictures. Filters are designed to accent and enhance your pictures by controlling light and color tones passing through your camera lens. This control allows you to achieve the same effect usually found in pictures shot by professional photographers.

Sears filters are made of exceptionally high quality optical glass to meet the demanding standards of the advanced amateur or professional photographer.

As filters become a part of your camera lens you can rely on the precision grinding and polishing that goes into Sears filters to give you distortion free pictures.

HOW TO USE YOUR SEARS FILTERS

◆◆NOTE:

When using filters with cameras with built-in through the lens exposure systems, operate your camera in the normal fashion according to your instruction book. The camera will automatically compensate for any light loss incurred, and manual filter compensation can be ignored.

Type of Filter	Filter Color	For Use With Film Type	◆◆ Increase Normal Exposure by Number of F Stops Below	EFFECTS
K 2	Yellow	Black & White	1	K2 Filters are used to obtain suitable contrasts in your photographs. The K2 filter is effective in taking portraits, landscapes and snapshots. In portraits, the use of these filters lightens the face of the subject. In distant shots the blue of the sky is darkened, emphasizing cloud effects. For snapshots these filters bring out contrast and produce a sharper picture.
R 2	Red	Black & White	0	The R2 filter is also effective in taking portraits, landscapes and snapshots. This filter produces stronger effects in making yellow and red objects brighter than does the K2 filter.
U V	Clear	Black & White	0	Absorbs ultra-violet rays most effectively without increase of exposure. Recommended for snapshots, color scenery and telephotography.
Skylight 1A Skylight 1B	None	Color Slides & Prints	0	This is a special filter that absorbs ultra-violet rays. Both sides of the filter are magenta coated but this will not affect the color of your picture. When taking color pictures of outdoor or distant scenes during the summer, you cannot ignore the factor of strong ultraviolet light. The Skylight Filter effectively absorbs ultra-violet and prevents your "pictures" from looking excessively bluish. Since this filter will also protect your camera lens, we recommend that it be kept on the lens at all times. The Skylight 1B is a bit more durable against tinted color fading than the Skylight 1A under the normal use.
ND 2 ND 4 ND 8	Gray	Color Slides & Prints and Black & White	1 2 3	Neutral Density (ND) filter is used for reducing amount of light without changing color rendition. ND2 transmits 50% of the light, ND4 25% and ND8 13%.
Polarizing	Gray	Color Slides & Prints and Black & White	1 1/2 to 2	This filter excludes glare and reflections in color and black-and-white photography to produce clearly resolved pictures. The filter helps bring out form and color, in still-life shots where glare or reflections are impediments such as on water surfaces, glassed-in framed pictures and windows. In color shots, the blue of the sky is accurately rendered, and used with a yellow filter it produces clear color scenic shots. Before mounting this filter on the camera, look through it at the scene to be taken, turn it until the desired effect appears, note the filter axis position with reference to the Δ mark then mount the filter in this position on the camera. With SLR cameras the outer ring of the filter can be rotated while looking through the view-finder until the desired effect is achieved.

Cameras fitted with normal lenses do not permit us to move closer than a certain minimum distance from the object being photographed. The SEARS CLOSE-UP LENS, which is simply mounted in front of our normal taking lens, permits the taking of close-ups and also makes possible the photography of details which would be quite impossible without using the SEARS CLOSE-UP LENS.

*** In the Case of a Single-Lens Reflex Camera :**

Since the viewfinder of a single lens reflex camera shows us exactly the same picture as will be taken when the shutter is released, it is a simple matter to focus and compose our pictures when using the SEARS CLOSE-UP LENS.

*** In the Case of 35mm Camera with Lens Shutter :**

Since the viewfinder is a separate mechanism, having its own lens system, we cannot use it when focusing and composing while using the SEARS CLOSE-UP LENS. When using the SEARS CLOSE-UP LENS with such a camera we must make a chart, showing focusing distances and field of view.

In order to do so, we must remove the camera back and insert a piece of frosted or ground glass at the exact point where the film would normally be exposed. Then, starting at infinity (∞) and changing the focus to 10m to 5m to 1m etc, meanwhile keeping the shutter open and at its widest aperture, we can make our own list of distances and the field of view covered for the various makings on our normal focusing scale. Suggested format shown below:

*** Focal Length of SEARS CLOSE-UP LENS**

SEARS CLOSE-UP LENSES are classified in terms of diopter and marked with No.1, No.2, No.3, and No.4. So you can figure out focal length of each close-up lens by dividing 100 by respective diopter number.

⟨No. 1: $100/1=100\text{cm}$, No. 2: $100/2=50\text{cm}$, No. 3: $100/3=33\text{cm}$, No. 4: $100/4=25\text{cm}$ ⟩

*** Relation Between the Focal Length of CLOSE-UP LENS and the Taking Distance (Focusing with CLOSE-UP LENS)**

Regardless of the focal length of your camera lens, subject image comes into focus at the focal point of close-up lens when the distance scale of your camera lens is set at infinity (∞). That is to say, the subject is focused at 100cm with No.1, 50cm with No.2, 33cm with No.3, and 25cm with No.4. In the actual shooting, however, there may be slight error in the value as the above are theoretical value. This is due to difference in the construction of prime lenses, etc.

(As for the closest taking distance, it may vary with each prime lens to be used in conjunction. Be sure to get the best result by experiments prior to shooting.)

*** In the Case of a Twin-Lens Reflex Camera :**

When using a twin-lens reflex camera, first mount the camera on an elevating tripod with the SEARS CLOSE-UP LENS mounted on the upper, or view-finding lens. When composing and focusing have been completed, change the close-up lens to the lower, or taking lens.

Determine the distance between the centers of the two lenses (approximately 3.5-4cm) and elevate the tripod an equivalent distance. In this way parallax is avoided and the taking lens will be accurately positioned for photographing.

Note that the view now seen through the viewfinder will not correspond with the picture being taken but the resulting picture will be as first composed and focused.

*** In the Case of 8-mm Movie Camera :**

8 mm-movie cameras will be handled exactly as still cameras. With cameras having fixed focus lenses, the distance between lens and object is determined by the focal length compatible with the desired distance of the close-up. Recent models of movie cameras, however, have through-the-lens focusing and with such movie cameras the focusing and composition is done through the viewfinder, exactly the same as when using a single-lens reflex camera.

*** Exposure Variations :**

Since using the SEARS CLOSE-UP LENS is different from the system that employs intermediate rings, it is not necessary to increase exposure times. However, as the focal distance decreases, the lens should be stopped down as much as possible for best results.

FULL ONE YEAR WARRANTY

If, within one year from the date of purchase, this filter fails to operate properly due to a defect in material or workmanship, return it to the nearest Sears store throughout the United States, and Sears will repair it, free of charge. This warranty gives you specific legal rights, and you may also have other rights which vary from state to state.

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