
cokin
PARIS
CREATIVE
FILTER SYSTEM
© S. OKADA

The COKIN story is first and foremost the story of a man, its founder Jean Coquin, a renowned French photographer who worked for the best-known brands and whose career was marked by numerous innovations that revolutionized the world of photography. It is also the story of a team that has never ceased to keep his vision alive, anticipating the desires of photographers and videographers around the world. The creation of the Z-PRO system is the resulting outcome.

1972 Jean Coquin creates the first line of photographic filters in CR39®, the "Rolls- Royce®" of organic glass used for corrective lenses in eyeglasses. Veritable material of the future –history would prove it! – , CR39® is light and unbreakable, has an extremely high optical transmission factor and is perfectly suited for tinting. It is the perfect base for making photographic filters, its precision surpassing that of mineral glass. These will eventually become the "CROMOFILTERS", the first graduated filters to appear on the market!

1978 Jean Coquin invents the SQUARE FILTER SYSTEM, devising a universal filter- holder that will leave a permanent mark and has been often copied. It is still being sold almost 40 years later – a record in the world of photography! This clever filter-holder is completely unique and is then accompanied by a complete line of 80 creative filters. It is introduced with a colour brochure of 40 pages translated into 8 languages: the A system (67 mm) is born! Presented at "Photokina" in 1978 , the product will enjoy an enormous global success and will be immediately sold in more than 30 countries.

1982 In response to new, wide-angle lenses and increasingly brighter optics, COKIN launches its P system (84 mm) and improves upon its line of filters exceeding by then 120 models. It remains the most popular filter system in the world.

1998 COKIN launches the X-PRO System in response to the keen interest of photographers in ultra-wide angle lenses. The system proves itself to be the perfect solution to the problem of vignetting. COKIN filters can now be mounted on the near totality of available lenses for photography, video and cinema. This new system comes to the aid of specific classes of users: professional cameramen and photographers working with large format cameras.

2005 At the end of two years of research and development, the COKIN team presents the Z-PRO System, a culmination of its technical knowledge, precision design and workmanship. Created to respond to the needs of professional photographers, it constitutes a practical, reliable and ergonomic solution to numerous filtering problems.

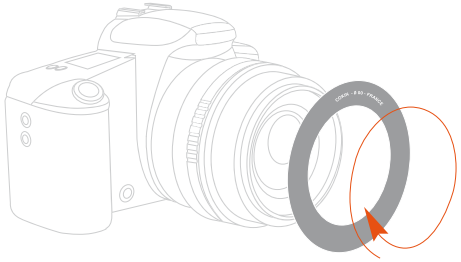
2012 After extensive research and development, COKIN introduces the thinnest and lightest screw-in filters in the world. This new range of products is called PURE Harmonie as these filters are almost invisible when attached to a lens.

SUMMARY

WHY USING FILTERS?

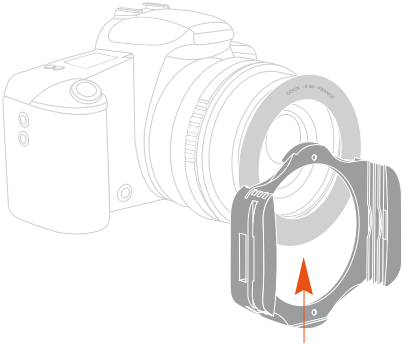
Cokin CREATIVE Filter System is made for photo and video cameras. The filter is placed in front of the camera lens to modulate the quantity of light that reach the sensor in order to modify colors, contrast, saturation, shutter-speed, depth-of-field and such parameters. Using a filter is a different philosophy than using a software. Filters are used "live", during the shooting, for instant results. Even if post-processing is part of the workflow, we believe that using a filter is a mean to express creativity when you shoot. Placing a filter in front of a lens takes no more than 3 seconds. You obtain instant results that you can share without having to spend hours of post-processing. Moreover, the price of a set of filters is nothing compared to expensive software requiring well-equipped computers to run, especially for video editing. With filters, you'll never have any problem of compatibility with the last generation RAW that is not yet recognized by your software. Using a filter will take the same time on a 10Mp or 60Mp camera... Which may not be the case on a computer, where heavy files can slow-down the whole workflow. Photography happens when you shoot, not when you sit behind your computer.

HOW IT WORKS



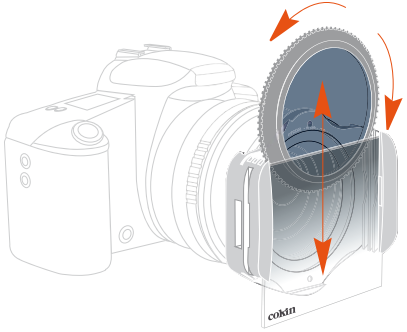
1

Screw the adaptor ring
onto your lens



2

Slide the filter-holder
on the adaptor ring



3

Slide one or more filter(s)
into the holder slots

ADAPTOR RINGS

	A SERIES SIZE S TAILLE Ø36 Ø62	P SERIES SIZE M TAILLE Ø48 Ø82	Z-PRO SERIES SIZE L TAILLE Ø52 Ø96	X-PRO SERIES SIZE XL TAILLE Ø62 Ø112
Ø36	•			
Ø37	•			
Ø39	•			
Ø40.5	•			
Ø41	•			
Ø42	•			
Ø43	•			
Ø43.5	•			
Ø44	•			
Ø46	•			
Ø48	•	•		
Ø49	•	•		
Ø52	>	•	•	
Ø54	>			
Ø55	>	•	•	
Ø58	>	•	•	
Ø62	>	•	•	•
Ø67		•	•	•
Ø72		>	•	•
Ø77		>	•	•
Ø82		>	•	•
Ø95			•	•
Ø96			>	•
Ø105				•
Ø112				•
Universal ring		•		•
Hasselblad B50	•	•		
Hasselblad B60		•	•	•
Hasselblad B70		•	•	•
Rollei VI		•	•	•

(>) If used with a wide-angle lens, Cokin advises upgrading to another system to prevent vignetting issues that may occur.

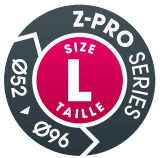
FILTER-HOLDERS

• **Recommended for:**
Compact System Cameras (CSC).
Bridge or compact with a front thread.

Filters width: 67mm

• **Recommended for:**
SLR or APS-C D-SLR cameras with standard or kit lens (e.g. 18-55).

Filters width: 84mm



• **Recommended for:**
SLR or Full Frame or APS-C D-SLR cameras with wide-angle lens from Ø72.

Filters width: 100mm

• **Recommended for:**
Full-Frame or Medium Format cameras and wide-angle lens with built-in hood (e.g. Nikkor 14-24 f/2.8).

Filters width: 130mm

154 - Neutral Grey ND8

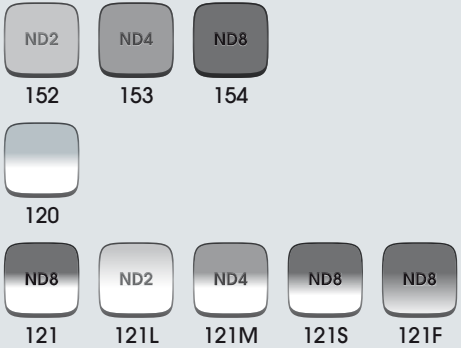
ND FILTERS

Designed so that absolutely no color from the entire visible spectrum prevails, the neutral density filters can be used in many different contexts, depending on which type is used : uniform shading (square) or graduated shading (rectangular).

Uniform ND filters reduce the quantity of light that reaches the sensor – or the film – increasing the exposure time. These filters have 3 main practical applications:
- emphasizing the flow of movement,
- reducing the depth of field,
- avoiding overexposure.

Graduated ND filters are used to reduce the contrast difference of a composition. They allow for a well-balanced image; they are the filters most used by landscape photographers to yield both harmonious skies and detailed foregrounds at once.

With these filters, images which are impossible to obtain in digital post-processing can be created. The neutral density filters are also currently used in filmmaking and video to maintain a constant shutter speed for example.



After

© S. LARROQUE

ND4

153

Neutral Grey ND4 - 2 f-stops

Before

ND8

154

Neutral Grey ND8 - 3 f-stops

Before

After

After

© V. LE VELLY

ND8

121

Gradual Neutral Grey G2 Full (ND8)

Before

ND2

121L

Gradual Neutral Grey G2 Light (ND2)

Before

After

After

© S. LARROQUE

ND8

121S

Gradual Neutral Grey ND8 Soft

Before

ND4

121M

Gradual Neutral Grey ND4 Medium

Before

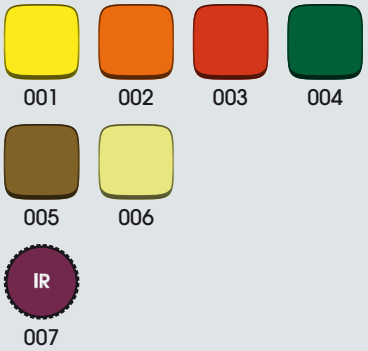
After

© S. OKADA

007 - Infrared

BLACK & WHITE FILTERS

In black & white, everything being a question of nuances and contrasts. These filters constitute a powerful method of expression, no matter what the subject is. Used in color, they generate effects that are absolutely spectacular! Keep in mind a simple rule: to brighten a colour you must choose a filter of the same colour, and, to darken, you must use a filter of complementary colour. Thus, a green filter will brighten vegetation and a orange or red filter will darken the sky.



After

001

Yellow

Before

003

Red

Before

After

131 - Gradual Emerald E2

GRADUATED FILTERS

When the sky is not as blue as one wishes, the setting sun not as radiant, or if one wishes to add a touch of personal color, the colored graduated filters are the right answer. They darken one part of the image (most often the upper part) by adding the appropriate tint, blue, tobacco, sunset...

After

© S. OKADA

124

Gradual Tobacco T1

Before

126

Gradual Mauve M1

Before

After

After

© V. LE VELLY

125S

Gradual Tobacco T2 Soft

Before

123S

Gradual Blue B2 Soft

Before

After

After

© S. OKADA

128

Gradual Pink P1

Before

667

Gradual Fluo Blue 2

Before

After

© S. OKADA

After

© S. OKADA

661

Gradual Fluo Yellow 2

Before

664

Gradual Fluo Red 1

Before

After

After

© V. LE VELLY

197

Sunset 1

Before

198

Sunset 2

Before

After

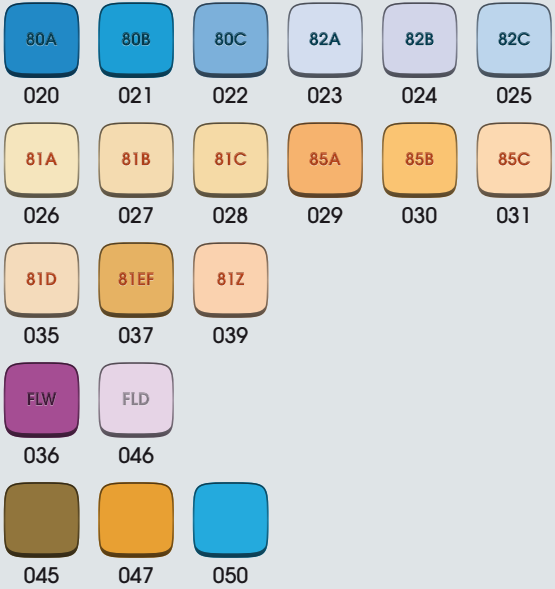
198 - Sunset 2

COLOR FILTERS

Blue Conversion filters help correct, for example, the prevailing colors of tungsten bulbs or warm light. Lower densities produce subtle corrections in color temperature in order to reduce or eliminate certain warm colors that dominate the image.

Orange Conversion filters help correct, for example, the strong dominant blue of shaded places in sunlit exteriors or on cloudy days. They are great for naturally reinforcing a sunset or a landscape of dunes or autumn undergrowth with backlighting.

FLD / FLW filters help correct the light from fluorescent tubes, that emit a very characteristic prevailing greenish tint. They recreate a natural daylight or artificial light (tungsten).



After

© S. OKADA

85A 029

Orange (85A)

Before

80B

020

Blue (80A)

Before

After

After

045

Sepialight

Before

FLW 036

FLW

Before

After

164 - Circular Polarizer

POLARIZING FILTERS

The polarizing filter is without contest the one whose impact on your images will be most significant; intensifying the blueness of the sky, saturating the entirety of the color spectrum, finessing the intensity of bright lights and reflections!

• In sunny weather – and even more during morning or evening hours – and if you respect a right angle (90°) between the shooting axis and the position of the sun, a polarizing filter will darken the blue of the sky throwing the clouds into stark relief.

• Polarizing filters significantly improve the saturation of colors. You will obtain greener greens, richer reds and ever more brilliant yellows. You will be surprised to see how certain colors, dull to the naked eye, become vibrant and dazzling with this filter.

• In all kinds of weather, polarizing filters reduce, eliminate, and deepen reflections on all non-metallic surfaces like water or windows. It brings transcendence to vegetation, transforms bodies of water, opens vistas!

164

174

After

© S. OKADA

164

Circular Polarizer

Before

174

Varicolor Blue / Lime

Before

After

© S. OKADA

850 - Dif user 3

DIFFUSERS

With these filters you enter right into a romantic atmosphere. They add a soft, unique touch to portraits; hair flows like silk, skin is warm and expressions languid. As for still lifes, they come close to the appearance of a painting, attaining an incomparable atmosphere that is delicate and fresh. These filters give superb outdoor results, in cloudy weather, and indoors when light is coming sideways from a window.

After

© S. OKADA

830

Diffuser 1

Before

143

Net Filter 1 Black

Before

After

067 - Center-spot Blue

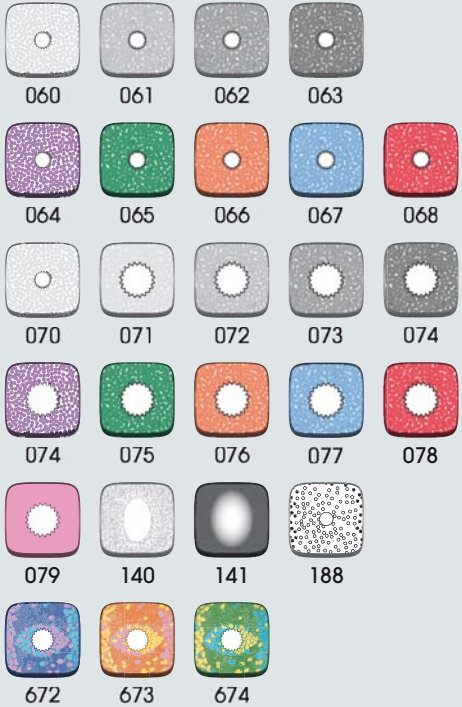
CENTER-SPOT FILTERS

Center Spot filters enhance the subject while isolating it within a lightly blurred border. The central zone of sharpness can be small and round, or much larger and of oval shape. They are used most typically in wedding photography or still life.

Uncolored Center Spot filters create blur around the central subject in a completely natural-looking way, giving the subject prominence in the image.

Grey and Colored Center Spot filters work by blurring and darkening the periphery of the image in a more or less noticeable way. The intensity and the quality of the central subject's lighting are clearly emphasized.

Oval Center Spot filters are made for larger or taller subjects.



After

© S. OKADA

074

Center Spot WA Violet

Before

060

Center Spot Incolor 1

Before

After

After

673

Center Spot Yellow / Pink

Before

672

Center Spot Pink / Blue

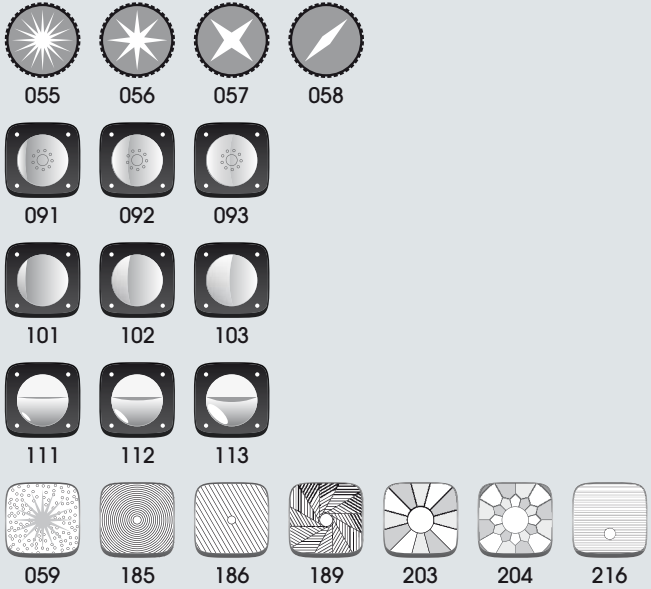
Before

After

057 - Star 4

OPTICAL EFFECTS

These filters allow to create optical effect based on diffraction and/or distortion. Whether you want to create sparks around light spots, dreamy atmosphere, or multi-images, these filters help you achieving creative results instantly.



After

© S. OKADA

103

Close-up +3

Before

093

Dreams 3

Before

After

www.cokin-filters.com

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