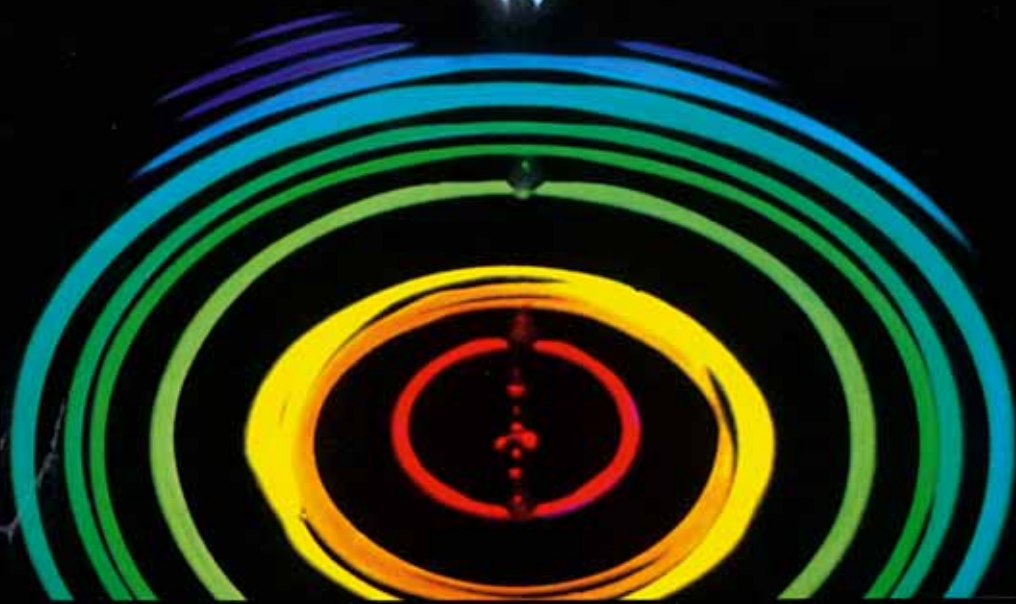


cokin[®]

CREATIVE FILTER SYSTEM





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COKIN FILTERS

On the market since 1978, and distributed in more than 100 countries, the COKIN CREATIVE FILTER SYSTEM launched a new concept of image creation. It is an original and universal system for a range of filters unique in its diversity. These elements contribute to its ever-growing success.

The principle is simple :

A COKIN Filter-holder which can be precisely adjusted, coupled to the lens by means of a screw-in adaptor ring. A change of camera or of lens necessitates only a change of adaptor ring, not the Filter-holder nor the filters.

The COKIN Filter-holder has four grooves. One takes round filters, which can be rotated in the groove. The three others take square filters which can be adjusted up or down at will.

The COKIN Filter-holder rotates on its own axis, guaranteeing flexibility of use and almost unlimited possibilities for the positioning and combination of filters.

To adjust the rotation of the COKIN Filter-holder and make it compatible with the rotation of rapid Autofocus motors use the tip of a knife to remove the lug situated at the base of the Filter-holder on the adaptor ring side.

COKIN filters use the most advanced technologies. They are mostly made from organic glass, which is shock-proof, resistant to abrasion, and meets all necessary optical and chemical requirements.

It is on the basis of this quality standard that NASA appointed COKIN its official supplier for the Space Shuttle programme.



Be Creative !

THE COKIN SYSTEM

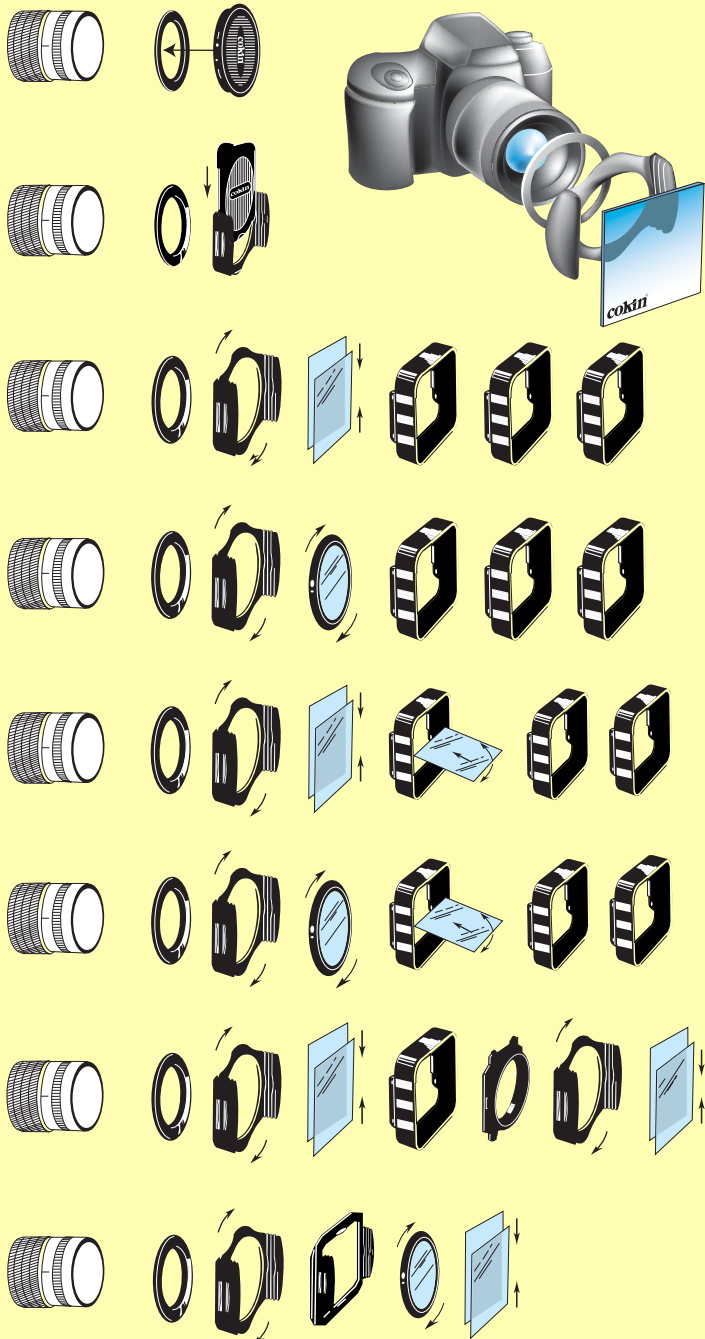
The COKIN SYSTEM is designed for all photographers, amateur as well as professional. It is characterised by its simplicity and rapidity of use, and leaves plenty of room for your individual inspiration and creative capacities. The efficiency of the COKIN System has already convinced millions of photographers worldwide !

"A Series" : Comprises a complete range of COKIN filters for lens adaptor rings diameters 36/37/39/40.5/41/42/43/44/46/48/49/52/54/55/58/62 mm and Hasselblad® B50 as well as numerous dedicated accessories. The "A Series" is recommended for focal lengths 35mm onwards.

"P Series" : For larger diameter lenses and focal lengths below 35 mm. Fits short zoom lenses such as 24-50/28-80/35-135 mm and lenses between 28 and 200 mm. Comprises a complete range of COKIN filters, the COKIN "P Series" Filter-holder, "P" adaptor rings, diameters 48/49/52/55/58/62/67/72/77/82 mm, Hasselblad® B50/B60/B70 and Rollei® VI, as well as numerous dedicated accessories.

"Z-PRO Series" : Specially adapted to Filter-Holders 100mm (4") and designed for medium format cameras as well as wide-angle focal lengths below 20 mm. This Series is also well adapted to Broadcast.

"X-PRO Series" : Specially designed for medium and large format cameras as well as wide-angle focal lengths below 15 mm. This Series is also well adapted to Broadcast.



1

COLOUR FILTERS

001	002	003	004	006	005	045	80A
80B	80C	82A	82B	82C	81A	81B	81C
021	022	023	024	025	026	027	028
85 A	85B	85C	85D	85EF	FLW	FLD	
029	030	031	035	037	036	046	047
	050	ND2	ND4	ND8	UV N	UV	1B
		152	153	154	230	231	232

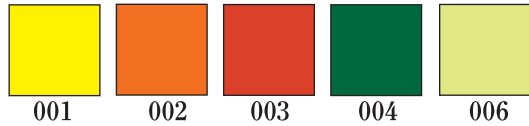
The COKIN range of COLOUR Filters is for you if you want to :

- select grey tones adapted to your theme in black and white photography ;
- provide a suggestion of bygonedays ;
- correct blue or orange dominants ;
- create night effects in broad daylight ;
- convert daylight into artificial light ;
- control the greenish tones of neon lights ;
- stop UV rays ;
- diminish excess luminosity.



Ref. 035 Warm (81D)

Photo : P. Grateaud



BLACK AND WHITE

In the same way that flats and sharps set the tone in music, COKIN Colour Filters bring the correct tone to your black and white photographs by their finer rendering of the greys and contrasts.

YELLOW Ref. 001

The COKIN Yellow Filter lends contrast to clouds and gently subdues ambient light. Used for portrait work, it lightens skin and blonde hair at the same time as it softens freckles.

ORANGE Ref. 002

The COKIN Orange Filter helps bring out the texture of the stone in monuments. By darkening sky tones, it also accentuates clouds and strongly subdues ambient light.

RED Ref. 003

By severely contrasting blue sky to almost black, the COKIN Red Filter gives your pictures a dramatic character. By contrast, the clouds become more brilliant. Ambient light is very strongly subdued.

GREEN Ref. 004

By creating tones of grey which are impossible to obtain without it, and by lightening greenery, the COKIN Green Filter improves the differentiation of depth in your photo. In portrait work, this filter slightly darkens the colour of skin and lips.

YELLOW-GREEN Ref. 006

Very usefull filter for outdoor or indoor portraits under tungsten light. It improves the skin tones and emphasizes the feeling of liveliness. Also recommended for shooting landscapes to enhance contrasts between sky and clouds.

Hints :

These filters can also be used for colour photography, giving surprising and unreal colour casts. If you have colour photos printed, warn the laboratory that the cast is deliberate.



Original View



Ref. 001 Yellow



Ref. 002 Orange



Ref. 003 Red

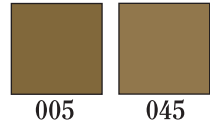


Ref. 004 Green



Ref. 006 Yellow/Green

Photos : W. Castañedo



SEPIAS

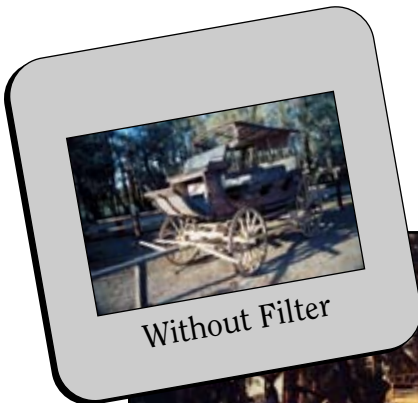
The COKIN Sepia Filters : filters which takes you back in time.

Give to your pictures a sepia colour very close to that of old fashioned photographs. Use subjects with neutral tones (beige, white, light grey) rather than bright colours.

Recreate the romantic effects of day-gone-by using modern techniques.

Hints :

If you have colour photos printed, warn the laboratory that the cast is deliberate.



Without Filter



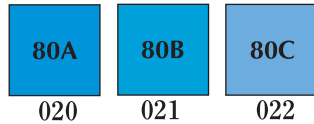
Ref. 045 Sepialight

Photos : J.F. Fortchandre



Ref. 005 Sepia

Photos : C. Voisin



BLUE CONVERSION

Create night in broad daylight.

For evening work, use atmospheric lighting without worrying about orange casts.

COKIN Blue Conversion Filters suppress or greatly subdue the strong orange tones due to tungsten (Ref. 020) or halogen lighting (Ref. 021 or 022). COKIN Blue Conversion Filters replace the flat uniformity of flashlight photos with an intimate and atmospheric lighting, with sculptured shadows, without altering colour tones. COKIN Blue Conversion Filters are also perfect for party lights, shop windows and illuminated monuments.

If you underexpose by one or two stops, the COKIN Blue Conversion Filters transform sunny landscapes into moonlight sonata. Cinema and television use the same technique, known as "American night". Whatever the subject, you can lend it a romantic atmosphere.

Hints :

For interior photos, use very sensitive film (400 to 1600 ISO), depending on ambient light.

Equivalent Gelatine ISO 020/80A - 021/80B - 022/80C.



Ref. 022 Blue (80C)

Photos : L. Sierpe



BLUE CORRECTION

Protect your photos from the excess of red light at the end of the day.

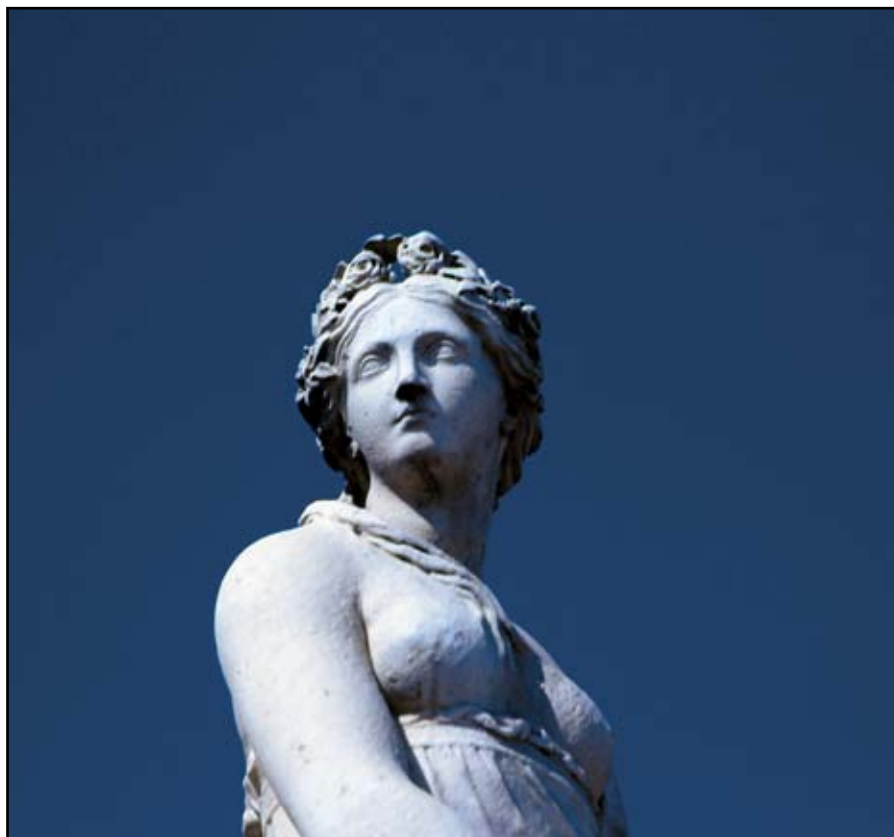
Cool down those warm tones with a little blue. The COKIN Blue Correction Filters re-establish the balance of natural colours when daylight takes on orange tones before sunrise or sunset. Sandy beaches, snow, monuments, skyscrapers, all recover their natural colouring.

Hints :

For portrait work, verify that colour correction will not alter the clear tones and make your subjects look "sickly".

Equivalent Gelatine ISO 023/82A - 024/82B - 025/82C.





Ref. 024 Blue (82B)

Photos : L. Sierpe



WARMS

Warm up your colours, give your models a flattering tan.

Around noon, the intense light of the sun gives your beach and mountain photos a bluish cast. Mist-shrouded sun gives an identical effect. In the tropics, this effect is accentuated.

COKIN Warm Filters lend natural colouring to your photos by warming up and correcting ambient light. In portrait work, these filters give your models a sun tan whatever the location or time of the year.

Slightly orange-tinted, they adapt to every situation depending on the light available.

Hints :

Warm filter 027/035/037 are particularly adapted to portrait work. COKIN Warm Filters may be ideally combined with Diffusers, Pastels, Dreams and Multi-Image Filters from the COKIN range.

Equivalent Gelatine :

ISO 026/81A - 027/81B - 028/81C - 035/81D - 037/81EF.





Ref. 027 Warm (81B)

Photos : P. Grateaud

85 A	85B	85C
029	030	031

ORANGE CONVERSION

Play with the orange palette.

With COKIN Orange Filters, lend the colours of autumn to forests and greenery. Set your landscapes afire, even in winter sunlight. Lend your portraits the generous touch of intimacy and emotion.

Hints :

If your camera is already loaded with a film for use in artificial light, COKIN Orange Filters are the indispensable key for going over to flash or daylight photography. This is why they are called Conversion filters.

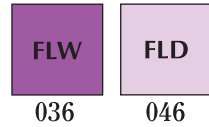
Equivalent Gelatine ISO 029/85A - 030/85B - 031/85C.





Ref. 030 Orange (85B)

Photos : P. Grateaud



FLW - FLD

CORRECTORS OF FLUORESCENT LIGHT

Eliminate the green reflections under fluorescent light.

The white light of fluorescent strip lighting never made anyone look good. It shows up in your photos as unaesthetic sickly greenish tones.

The COKIN FLW and FLD Filters are specially designed to neutralise the casts from often-used neon lights.

Always keep this filter on hand for work in public places (stations, restaurants, offices, etc.) where you can do nothing about the lighting.

Hints :

For best results, avoid facing the fluorescent light source.



Without Filter



Ref. 046 FLD

Photos : L. Sierpe

ND2

152

ND4

153

ND8

154

NEUTRAL DENSITY

Preserve your film from over exposure.

For use in bright light, high-sensitivity emulsions (400 ISO and over) must be used at high speeds and small apertures.

Without altering colours, COKIN Neutral Density Filters will allow you to gain the 1, 2 or 3 apertures you need to allow you to play with backgrounds, distance and depth of field.

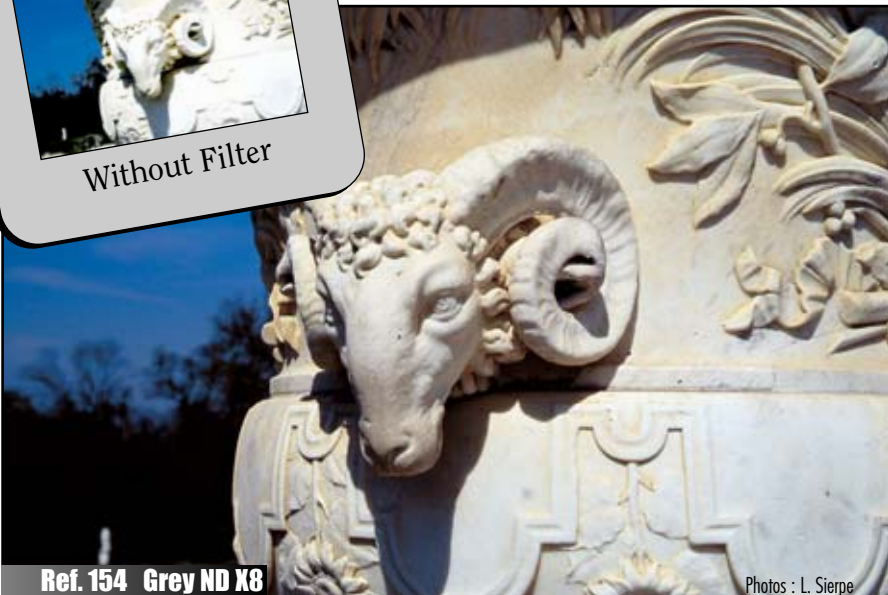
Neutral Density Filters allow you to use the low speeds you need to give an impression of motion.

Hints :

The Neutral Density Filter ND2 (152) corresponds to a loss of light equivalent to one stop, the ND4 (153) to two stops, and the ND8 (154) to three stops.



Without Filter



Ref. 154 Grey ND X8

Photos : L. Stierpe

UV N	UV	1B
230	231	232

SKYLIGHT/U.V.

What is good for your skin is not always good for your photos : filter out U.V. rays !

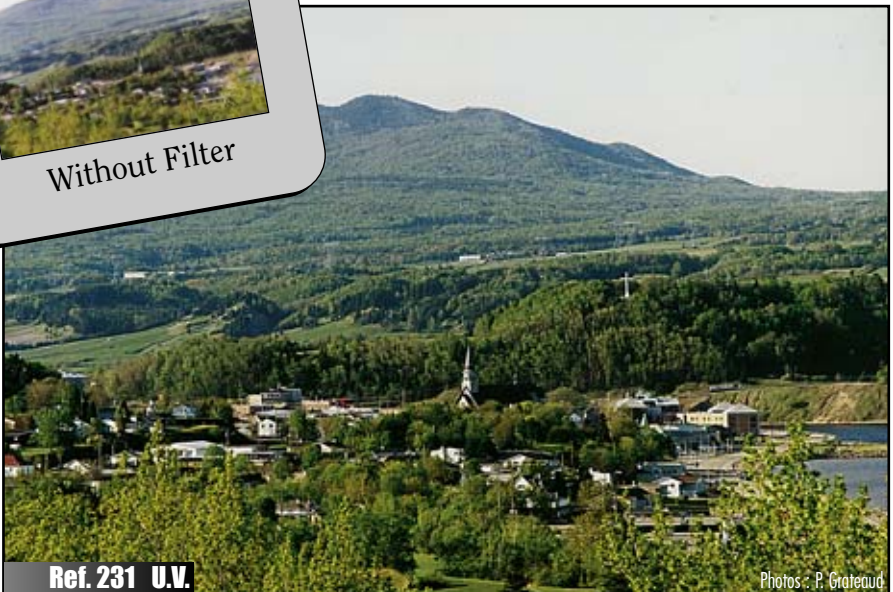
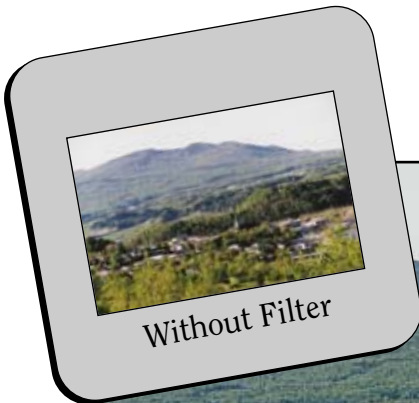
By the sea, in the mountains, beneath the tropical sun, your skin picks up flattering colors.

Your photos, however pick up mostly blue casts due to U.V. rays.

The COKIN Skylight/U.V. Filters stop U.V. rays, eliminate these casts, and clarify misty views.

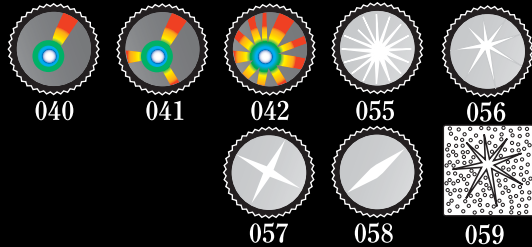
Hints :

Because of its action, the COKIN Skylight/U.V. Filters can be left in the COKIN Filter-holder most of the time.



2

DIFFRACTORS - STARS



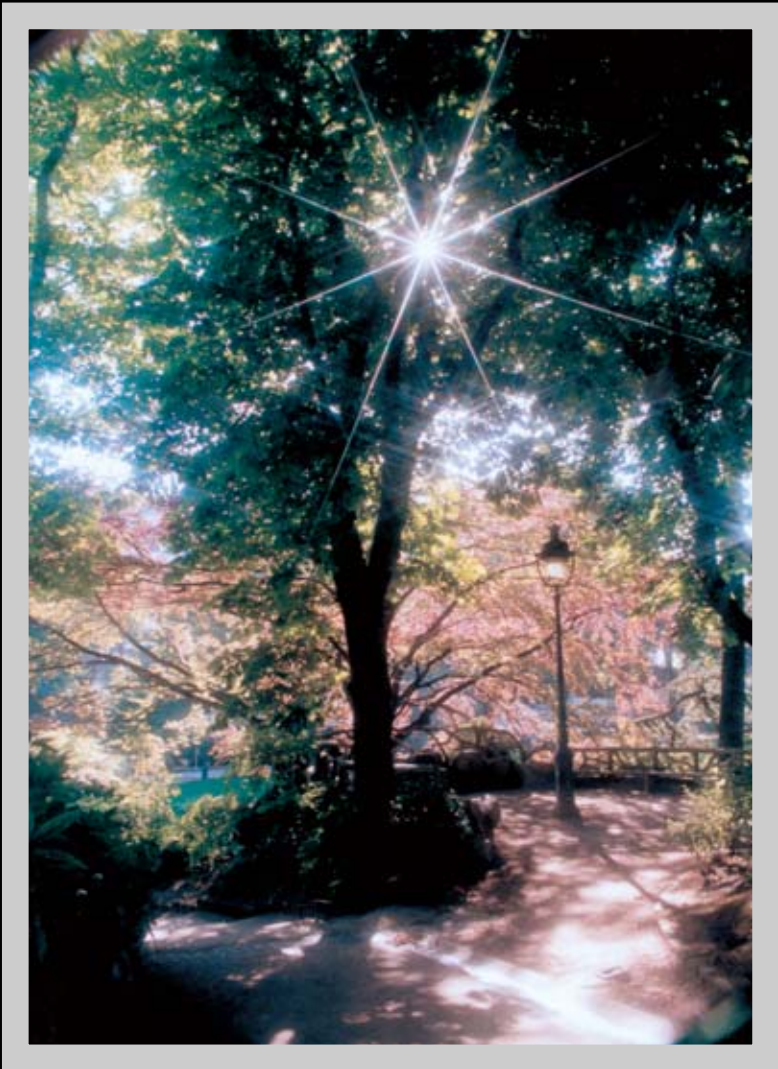
COKIN DIFFRACTOR and STAR Filters are precious tools. They slot into the first groove of the COKIN Filter-holder to allow you to orientate the light rays at will.

- Transform light sources into a shower of stars ;
- decompose the light spectrum into a concentric ray like sparkling laser ;
- give more brilliance and relief to your subjects ;

Hints :

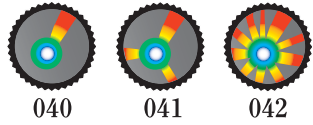
COKIN DIFFRACTOR and STAR Filters slot into the groove of the Filter-Holder closest to the lens.

Simply turn this filter in its support to orientate the rays of diffraction.



Ref. 056 Star 8

Photo : P. Grateaud



DIFFRACTORS

Make the spectrum your partner for livelier photos. Each light source becomes a multi-coloured explosion ...

By day, COKIN Diffraction Filters are sun filters. Learn how to use the sun when it is hidden behind leaves or reflected from bright objects and glass.

By night, COKIN Diffraction Filters give excellent results when light sources (street lights for example) are the principal subjects of your photo.

Hints :

For day-time photography, avoid well-lit backgrounds which diffuse the light spectrum and make it less perceptible.

By night, neon tubes (lamps or signs) spread the rays horizontally, giving results which are sometimes quite startling.



Ref. 041 Diffractor Univers

Photos : L. Sierpe



055



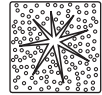
056



057



058



059

STARS

Create new stars and give your main subject a new dimension.

Two, four, eight, or sixteen-point stars, the COKIN Star Filters will create as many stars as there are light sources in your picture.

City lights, birthday candles, stage projectors, reflections on water, metal or glass will sparkle with a thousand delights.

Hints :

COKIN Star Filters work even better when the points of the star stand out against dark backgrounds.

Effects obtained with Star Filters are reinforced by the addition of Colour, Graduated or Sunset Filters.



Without Filter



Ref. 055 Star 16

Photos : P. Grateaud

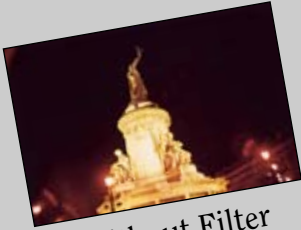


Without Filter



Ref. 056 Star 8

Photos : L. Sierpe



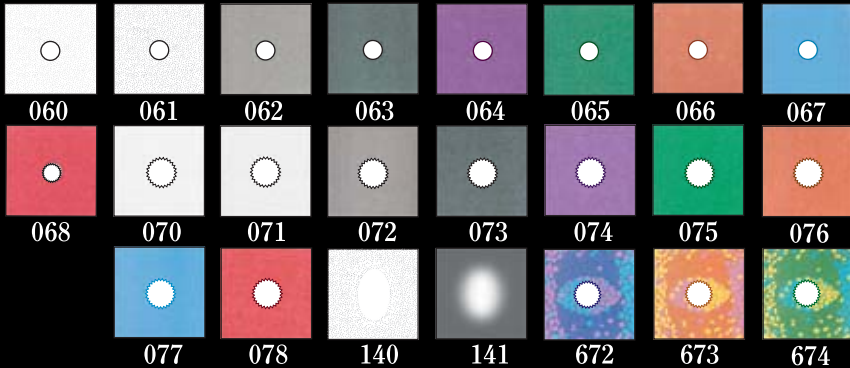
Without Filter



Ref. 059 Softstar

Photos : L. Sierpe

CENTRE-SPOTS



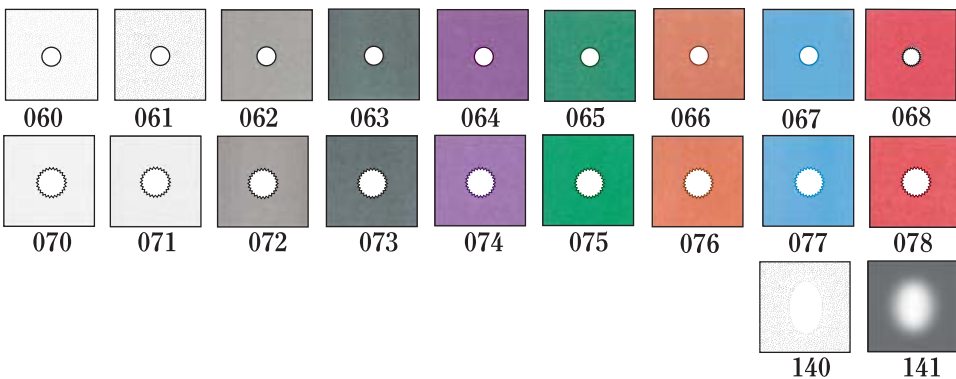
COKIN CENTRE-SPOT Filters conserve the clarity of the main subject at the same time as diffusing the surroundings ;

- Concentrates attention on the subject, enhancing its importance ;
- progressively softens foreground and background ;
- brings a halo of colour to your pictures in harmony with the theme or atmosphere chosen.



Ref. 071 C. Spot W.A. Incolor 2

Photo : P. Grateaud



CENTRE-SPOTS

Concentrates attention on your principal subject.

Allows you to isolate your subject in a group photo. COKIN Centre-Spot Filters are designed mostly for portrait and still life work. They also give excellent results with landscapes, architecture and sports, when attention needs to be drawn to the principal subject : for example a bunch of flowers, gargoyles, statues, details of architecture, a car hubcap, a ship's wheel, etc. They may be used as coloured or neutral diffuser masks when the surroundings do not harmonize with the composition.

Hints :

COKIN Centre-Spot Filters exist in two versions. One version is for focal lengths between 50 mm and 135 mm (Ref. 60/61/62/63/64/65/66/67/68) and the other for focal lengths between 21 and 35 mm (Ref. 70/71/72/73/74/75/76/77/78).

In both series, there are neutral filter, greys, a green, a Violet, an Orange, a blue and a red.

The smaller the aperture and focal length of the lens, the sharper the effect will be. The wider the aperture and the longer the focal length, the more discreet and delicate the effect.

Check the effect through your view-finder with the depth of field control.

In contre-jour photography, the colouring of the filter will be more visible.





Without Filter



Ref. 061 C. Spot Incolor 2

Photos : L. Sierpe



Ref. 062 C. Spot Grey 1

Photos : P. Gateaud



Without Filter



Ref. 075 C. Spot W.A. Green

Photos : P. Gateaud



Without Filter

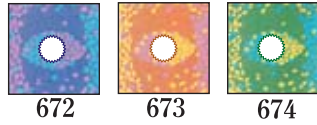


Ref. 068 C. Spot Red

Photos : L. Sierpe



Without Filter



CENTRE-SPOTS BICOLOUR

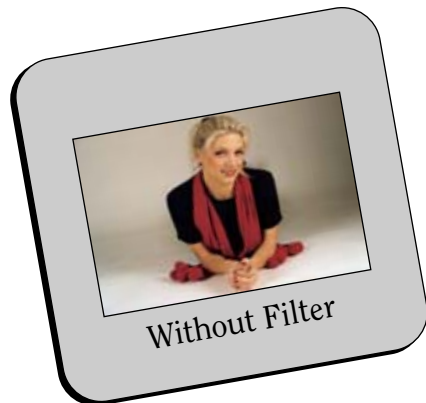
Create with two colour !

Used in exactly the same way as other Centre-Spot filters. COKIN Centre-Spot Bicolour Filters create a two-colour diffusion around the principal subject, which is not modified.

Hints :

Best use of the filter is obtained by lighting it, (slight contre-jour) or else slightly overexposing the image in cases where the lighting is poor.

These filters are not symmetrically coloured, and different effects may be obtained with the same filter by the simple rotation of the Filter-holder on its ring.





Ref. 673 C. Spot Yellow/Pink

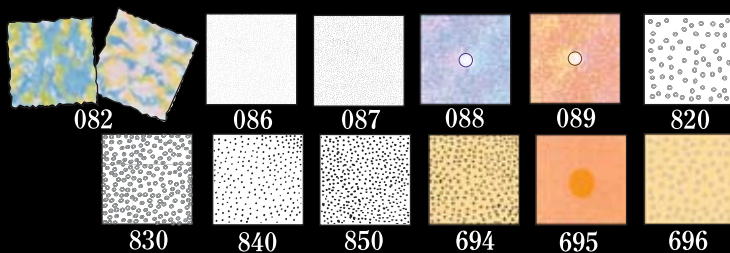
Photos : P. Grateaud



Ref. 674 C. Spot Blue/Yellow

Photos : P. Grateaud

PASTELS-DIFFUSERS

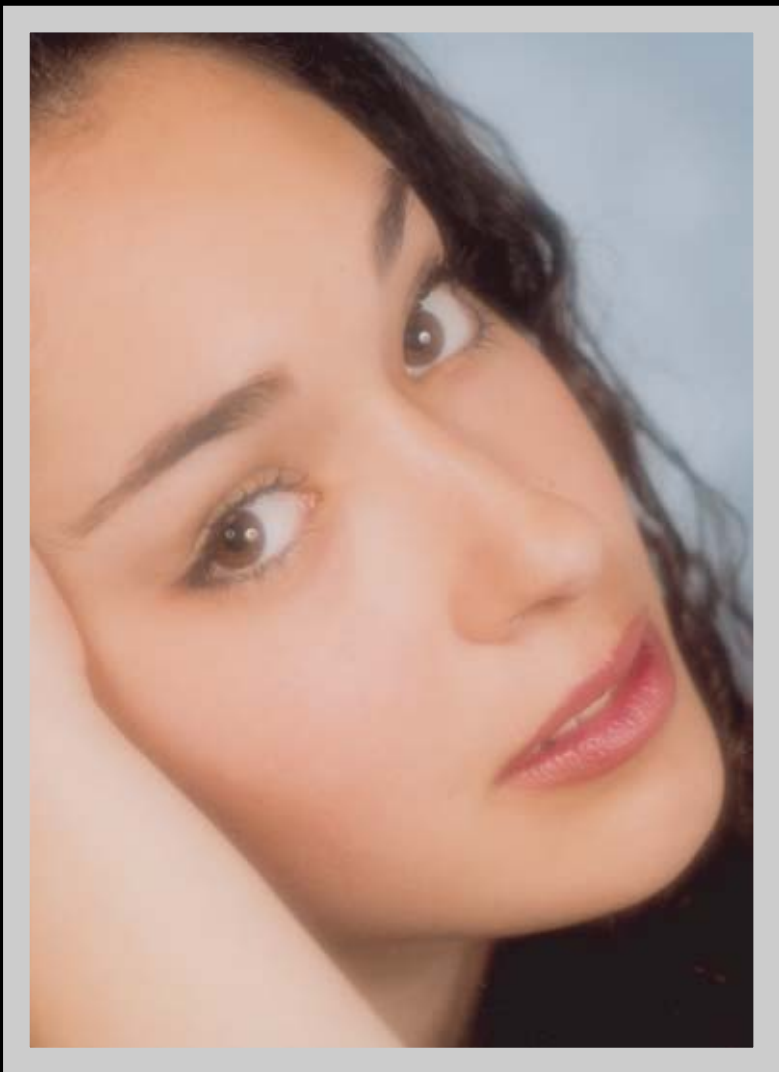


COKIN DIFFUSER and PASTEL Filters bring a gentle and romantic atmosphere to your photos.

They allow a more gentle and subtle interpretation of your subjects, far removed from aggressive lighting, bright colour, and the opposition of contrasts.

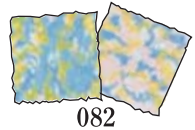
The effect of DIFFUSER and PASTEL Filters may be described as follows :

- softens, controls, diminishes, blurs, filters.



Ref. 840 Diffuser 2

Photo : P. Grateaud



082

COLOURED DIFFUSERS

Plunge your pictures into a flood of shimmering colour.

The COKIN Coloured Diffuser Filter consists of a set of two metallized films whose warm or cool colours vary infinitely, like a kaleidoscope, according to their position and the ambient lighting.

They create a sustained diffusion which controls contours and contrasts, as well as a harmonious explosion of super-imposed colours. This lends an unreal luminosity to landscapes and still life work.

Hints:

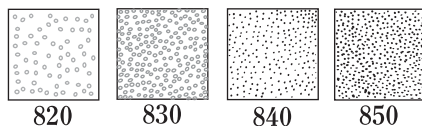
The COKIN Coloured Diffuser Filters are used with a COKIN Gelatine-holder (194). Best results are obtained with three-quarter front lighting, taking care to curve the filter slightly in the direction of the subject. The more the filters are "wrinkled", the more intense the diffusion will be. The COKIN Coloured Diffuser Filters can be adapted to all focal lengths and diaphragms between f2,8 and f11.





Ref. 082 Colour Diffuser

Photos : L. Sierpe



COLOURLESS DIFFUSERS

Four filters which make skin look softer and hair look more silky and shiny.

The surface of COKIN Colourless Diffuser Filters is slightly granulated, which diffuses strong light without affecting the clarity of the image up to about 135 mm. In portrait work, small skin defects are eliminated. Facial contrast and wrinkles are also softened away.

COKIN Colourless Diffuser Filters also soften the contrasts and contours of rugged landscapes.

Hints :

As these filters are principally used for portrait work, the diaphragm should be opened to diminish the depth of field so that the subject stands out well against the background. Choose well-lighted subjects. Avoid harsh midday light.







086



087

PASTELS



Ref. 086 Pastel 1

Photos : L. Sierpe



Ref. 087 Pastel 2

Photos : L. Sierpe



Soften the colours of your photos into gentle, delicate pastel shades.

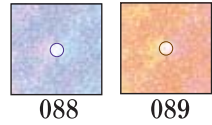
COKIN Pastel Filters control bright colours by diffusing them and soften intense contrasts by bathing them in translucent light. These filters enhance the expression of tender, subtle sentiments, gently interpreting your portraits of all ages, from children to grandparents.

COKIN Pastel Filters suggest the beauty of certain landscapes in a refined manner.

Hints :

Look for well-lit subjects. Pastel tones are more luminous in contre-jour. Over-expose by one stop if light seems insufficient. Avoid harsh mid-day light.





COLD and WARM COLOURED DIFFUSERS

The many colours of poetry !

COKIN Cold and Warm Coloured Diffuser Filters control bright lights and surround your subjects with a soft and gentle atmosphere. Used in exactly the same way as COKIN Colourless Diffuser Filters (Ref. 820/830/840/850) they lend your pictures those blue (Ref. 088) or orange (Ref. 089) tones beneficial to portraits and still-life work.

Hints :

COKIN Cold and Warm Coloured Diffuser Filters work best in sunshine and bright light. A slight contre-jour gives more life to the colours of the filter.

Using an aperture between $f2.8$ and $f8$ will vary the diameter of the clear central spot as well as the degree of diffusion.



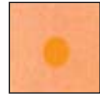


Ref. 088 Cold Colour Diffuser

Photos : P. Grateaud



694



695

SUNSOFT and SOFTWARM

The COKIN Sunsoft and Softwarm Filters are the ideal companion for all portrait and glamour photographs. They give the skin a pleasant golden tone and softens small imperfections of the skin, enhancing the beauty of your models.

These filters are also good for landscape photos, lending a warm, romantic atmosphere.

Hints :

Use the softer light of morning or early evening, particularly in summer.

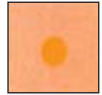


Without Filter



Ref. 694 Sunsoft

Photos : L. Sierpe



695

CHAMPAGNE

Particularly adapted to portrait work, the COKIN Champagne Filter gives your models a natural tanned look and softens surroundings with a diffused halo.

Slightly orange in colour, the COKIN Champagne Filter is clear in the centre with a diffuser filter around the edge. Recommended also for still life work.

Hints:

An open aperture softens and diminishes the centre-spot where a closed diaphragm makes it larger and sharper. Avoid too great an adjustment of the aperture, otherwise the filter colour will encroach upon the clear area of the image.

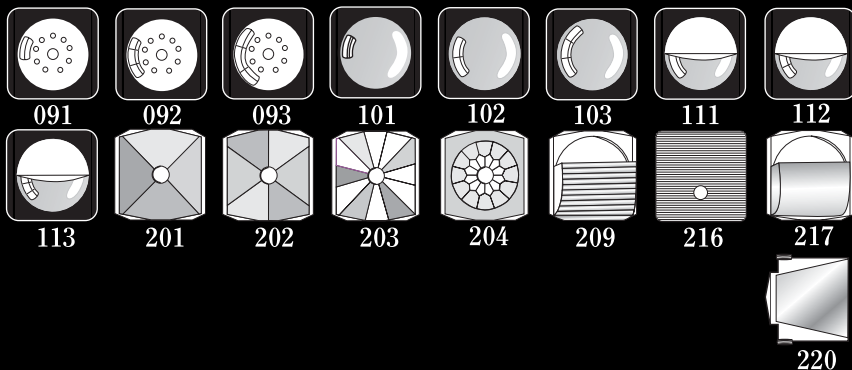


Ref. 695 Champagne

Photos : P. Grateaud

5

OPTICAL EFFECTS



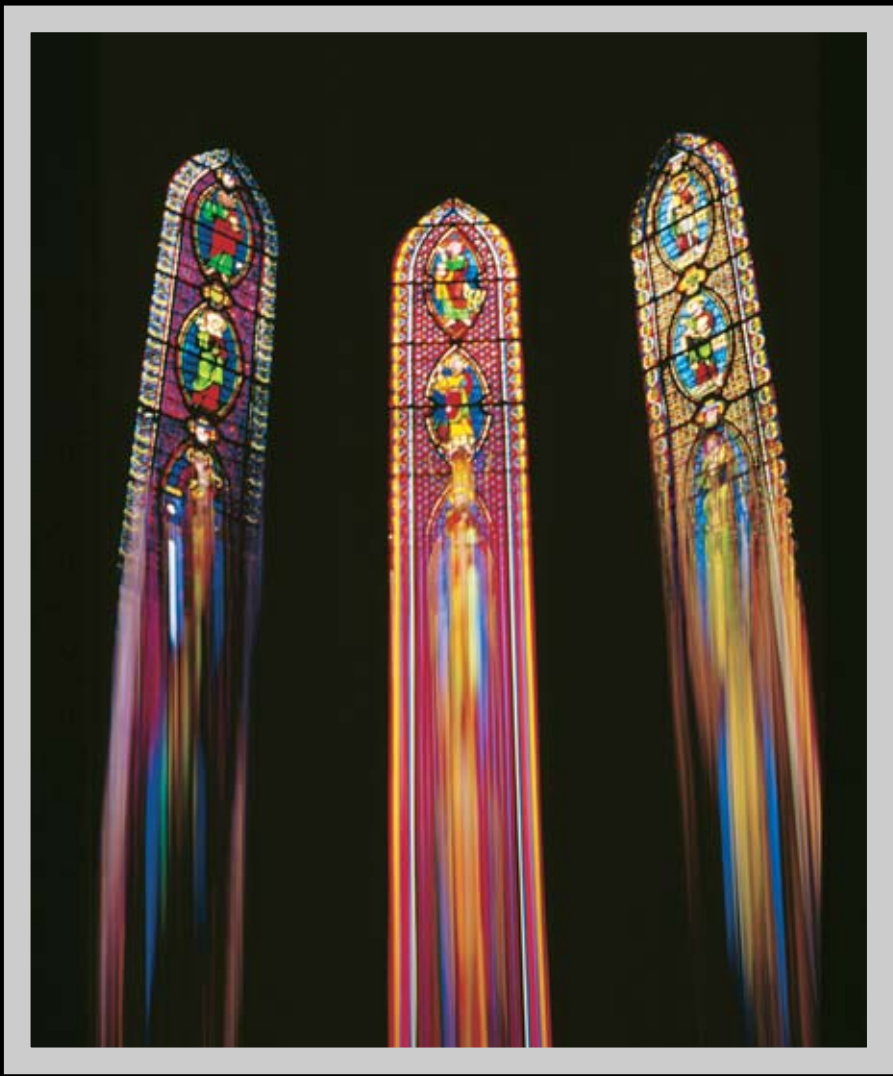
These filters, in which optical effects predominate, have little effect on colours.

They give your photos :

- a dream element ;
- a closer look at small details ;
- tricks you can use to maximize the depth of field ;
- the sensitive or humorous use of multiple-parallel or extended images and their reflections.

Hints :

The thickness of some of these filters necessitates the use of a COKIN Modular Hood (255) in order to avoid frontal or lateral flare effects.



Ref. 217 Super Speed

Photo : J.M. Coulon



DREAMS

Let your camera develop your dreams for you !

COKIN Dreams Filters are small circular lenses which create a second image around an unaltered central image. This second image appears more or less as a distinct halo, depending on the focal length, the aperture and the background.

Choose between filters depending on the amount of space that you require for the halo compared to the subject.

Hints :

Avoid focal lengths below 50 mm. Focusing must be carefully done : it is preferable to set the distance before putting the filter into the filter-holder. The halo and the diffusion diminish as the aperture closes, giving way to a double image. For advance verification of the effect produced, use the depth of field control. The effect is more pronounced when the subject is well-lit and the background is dark.





Ref. 091 Dreams 1

Photos : W. Castañeda



Ref. 092 Dreams 2

Photos : L. Sierpe



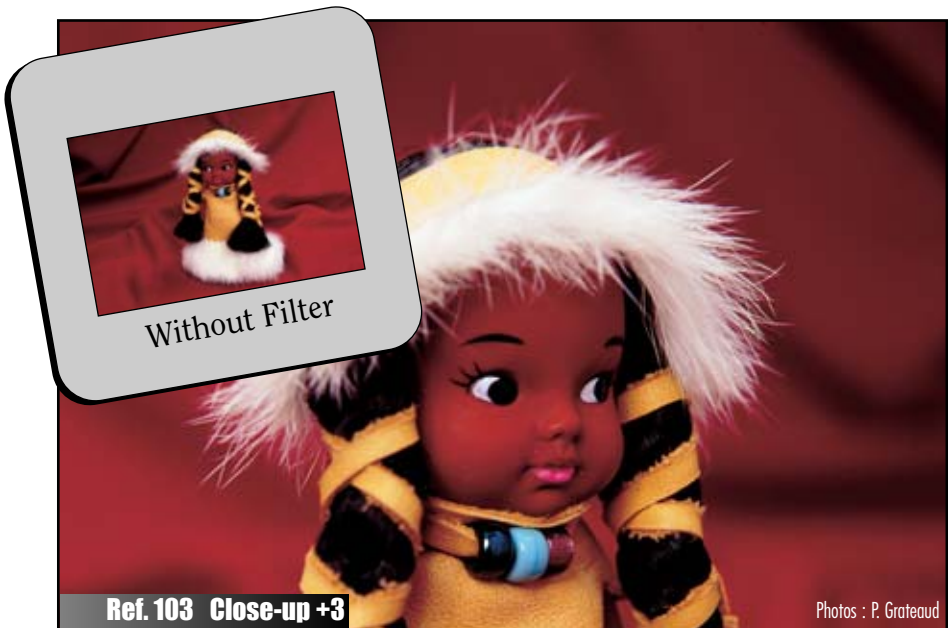
CLOSE-UP

Close-up on little things !

The COKIN Close-up Filters bring all details to hand. For coin and stamp collectors, flowers-lovers, model-makers, people whose passions are for tiny items, and those who like to capture the private life of insects in close-up.

Hints :

Insert the filter in the groove of the Filter-holder closest to the lens, and put your camera on manual if it is an Autofocus. As the depth of field is very small, it is best to set the aperture as small as possible. To use the Split-field Filter, focus on infinity and obtain clarity of the close-up subject by moving the camera forward or back.



Ref. 103 Close-up +3

Photos : P. Grateaud



111



112



113

SPLIT-FIELD

For close-up photography, focus on infinity !

The COKIN Split-field Filters allow you to focus on very close objects and retain at the same time the clarity of the background and distance. Between the two, there is a slightly blurred zone which can be controlled if you compose with care.

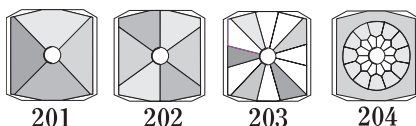
Hints :

Insert the filter in the groove of the Filter-holder closest to the lens, and put your camera on manual if it is an Autofocus. As the depth of field is very small, it is best to set the aperture as small as possible. To use the Split-field Filter, focus on infinity and obtain clarity of the close-up subject by moving the camera forward or back.



Ref. 113 Split-Field +3

Photos : P. Grateaud



MULTI-IMAGES

Become the magician in a fantasy world !

COKIN Multi-Image Filters reproduce the same subject in 5,7,13, and 25 identical images. By moving the Multi-Image Filter either vertically or horizontally, you can vary your composition at will. Landscapes, portraits or still life work, COKIN Multi-Image Filters are the ideal companions for the most creative imaginations. The fifty hands of the pianist interpret, impossible fugues on multiple keyboards. Night transfigures the city, creating a carnival of luminous signs.

In the play of form and colour, COKIN Multi-Image Filters interpret images which may be humorous, romantic, or even obsessive, but in any case, they will be so photogenic that you won't be able to resist them.

Hints :

Use a focal length between 50 mm and 105 mm. Choose an average aperture (f5.6 to f11). The use of a Modular Hood (255) is recommended to avoid flare. If your camera is Autofocus, hold the Filter-holder to prevent it rotating with the lens during focusing. Check the result with the depth of field control.



Ref. 202 Multi-image X 7

Photos : L. Sierpe



Without Filter

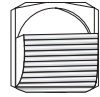


Without Filter



Ref. 203 Multi-image X 13

Photos : L. Sierpe



209

MULTI-PARALLEL

Set immovable objects in motion.
Break your photos up into parallel planes.

The COKIN Multi-Parallel Filter is composed of a parallel half-prism and an empty portion. Vertical use produces a multiple and parallel image which gives objects the appearance of being in movement. Horizontal use produces successive planes of a repetitive imaginary universe, particularly in city and landscape work. Used at an angle, it gives an impression of instability which defies the laws of balance almost to the limit of collapse. This filter moves in the Filter-holder, which allows you to alter the intensity of the effect desired.

The COKIN Multi-Parallel gives another view of your world.

Hints :

Use a focal length between 50 mm and 105 mm. Choose an average aperture (5.6 to f11). The use of a Modular Hood (255) is recommended to avoid flare. If your camera is Autofocus, hold the Filter-holder to prevent it rotating with the lens during focusing. Check the result with the depth of field control.



Ref. 209 Multi-Parallel

Photos : J.M. Coulon



216

SPEED

Speed for everyone !

To catch your subject as if at full speed, frame it in the centre of the filter. It will look as if it is "going flat-out". The COKIN Speed Filter is for all those who love action.

This filter plays with colours, shadows and light, stretching them out in long horizontal streams, like transient visions.

Hints:

Like all prism-effect filters, use the depth of field control, and a Modular Hood (255) to eliminate undesirable flare effects. Use an average aperture (f5.6 to f11) according to focal length between 50 mm and 105 mm. If your camera is Autofocus, hold the Filter-holder to avoid it rotating with the lens during focusing.



Ref. 216 Speed

Photos : A. Ernout



217

SUPER SPEED

The COKIN Super Speed Filter is composed of a concave half-prism and an empty portion which leaves the image intact. In a whimsical fashion, it sets statues in motion. It also catches the sportsman in action ... especially when he's standing still. Used in a low position, it's the filter for take-offs. In high position, its the one for giddy falls.

The COKIN Super Speed Filter is also the inspiration for poetic worlds where objects leave behind the traces of their colours and contrasts. A filter for town and country, it stretches forms and gives them unreal contours.



Ref. 217 Super Speed

Photos : L. Sterpe



MIRAGE

The COKIN Mirage Filter is the magic mirror which reflects the moments and the landscapes of life.

Depending on the angle of the mirror, you will obtain different results :

- either a reflection of the subject ;
- or a reflection of the sky : the landscape seems suspended above the mist like the illusion created by mirages ;
- or else a double image ; similar to the pictures in a pack of cards ;
- or again, by turning the Filter-holder and pointing the mirror at the ground, it is easy to create surrealistic portraits with a little experience and imagination.

Hints :

Place a Modular Hood (255) on the Filter-holder. Squeeze the upper and lower parts, and introduce the COKIN Mirage Filter with the flat portion uppermost, 2/3 below and as close as possible to the front element of the lens (wide angle or 50 mm maximum). When you have found the best position, release the pressure on the Modular Hood and make the necessary corrections by adjusting the mirror up or down.

Use as small an aperture as possible (f16/f22).

The surface of the mirror is delicate, and should only be cleaned with soap and water and a soft cloth. Dry without rubbing the surface of the filter.



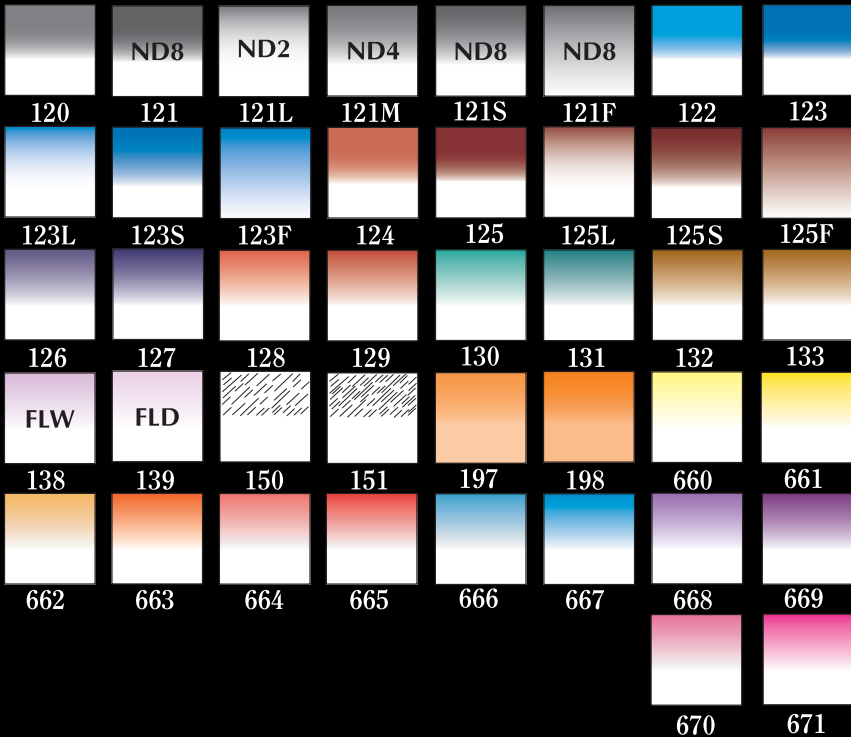


Ref. 220 Mirage

Photos : A. Ernoul

6

GRADUATED FILTERS



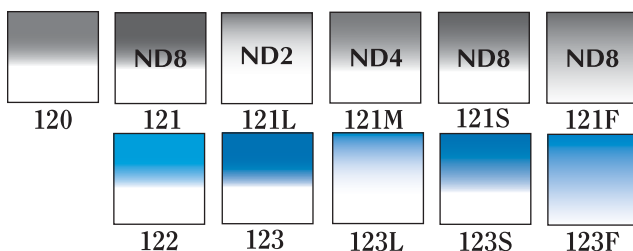
COKIN GRADUATED Filters are precious accessories for all lovers of photography, for both technicians and artists.

- Re-establish the balance between colours and reduce contrast between different parts of the same subject ;
- colour the sky according to your inspiration - blue, tobacco, fluo, mauve ;
- raise the mist and anticipate sunset.



Ref. 125S Gradual Tobacco T2 Soft

Photo : A. Emoult



GRADUATED FILTERS

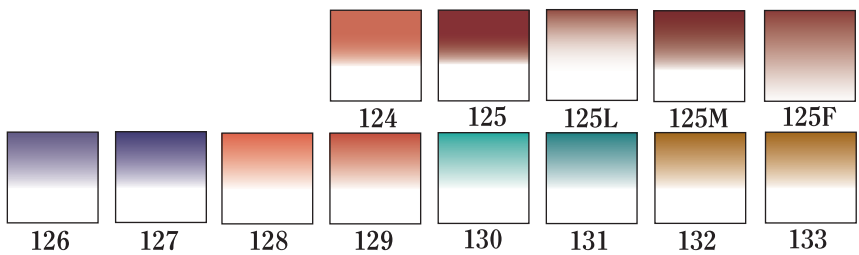
HINTS AND GENERAL INFORMATION

According to the classic rules of landscape layout, the sky occupies 3/5 of the space above the line of horizon, whether real or imaginary. In photography, this is interpreted by major differences in luminosity between the sky and the rest of the image. COKIN Graduated Filters, by reducing the difference, re-balance the luminosity between the upper and lower part of the image. They put an end to disappointment from washed-out skies and under-exposed landscapes.

Since the sky and the clouds are changeable and varied, COKIN Graduated Filters invite you to imitate them in your own interpretation of colours. These secondary characters will become essential actors in a dialogue with the countryside.

Hints :

The height of COKIN Graduated Filters can be regulated. The tinted part of the filter comprises a zone of gradual transition before the filter becomes transparent. Always check this zone in the view-finder. Place it high, by preference at the line of horizon so that the color of the filter does not interfere with the landscape. Choose an average aperture : small apertures reduce the zone of transition, particularly with wide-angle lenses. If your camera is Autofocus, hold the Filter-holder to prevent it rotating with the lens during focusing.



GRADUATED FILTERS

To compose your own sky, learn the language of the sun and the clouds. COKIN Coloured Graduated Filters allow you to obtain special effects at the same time as you follow your inspiration.

COKIN Grey Graduated Filters 120/121/121L/121S/121F :

The darker or lighter neutral grey of each compensates for bright light. By under-exposing the sky, they give a better relief to the surfaces and colours of landscapes and architecture. They are indispensable in summer, for seaside and mountain photos ...

COKIN Blue Graduated Filters 122/123/123L/123S/123F :

By enhancing the blue of the sky, they underline the colours of mountain landscapes. They are also the filters for sea photography, where they intensify the white sparkle of breaking waves.

COKIN Tobacco Graduated Filters 124/125/125L/125S/125F :

Adapted to storm effects, they give a greater vitality to subjects in fashion photography and reportage.

COKIN Mauve 126 & 127 and Pink Graduated Filters 128 & 129 :

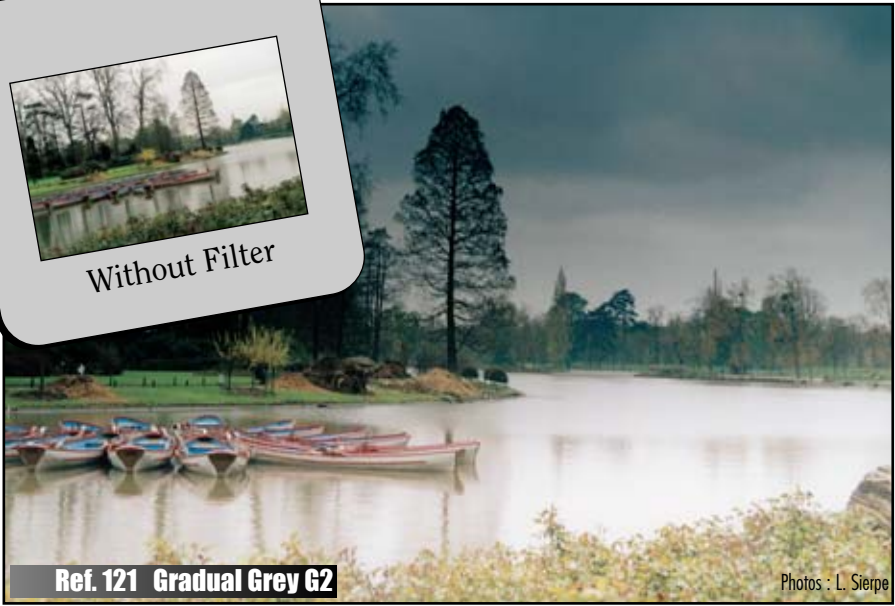
These are sunrise tones. They warm the colour of the sky and clouds with the violet shades of early morning.

COKIN Green 130 & 131 and Yellow Graduated Filters 132 & 133 :

For heavy storm cumulus, heavily contrasted clouds, or to bring the colour of the sky into harmony with the dominant colour of your subject.



Without Filter



Ref. 121 Gradual Grey G2

Photos : L. Sierpe



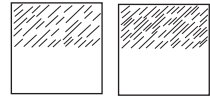
Ref. 122 Gradual Blue B1

Photos : G. Defontaine



Without Filter





150

151

GRADUATED FOGS

COKIN Fog Filters add a touch of dream and mystery to your photos.

By the lakeside, they evoke the magical hour when elves and sprites dance in the mist. In a swirling sea mist, the most innocent sailing boat becomes a ghost ship. At the end of the day, in a thick city fog, car headlights recreate the atmosphere of crime thrillers. By night, old isolated houses take on the air of haunted houses. Particularly if a lone, diffused light is shining upstairs, in an effect worthy of a horror film !

Hints :

These filters may be confined with COKIN Graduated and Sunset Filters. There is infinite play in the clarity between the foreground and background by simply adjusting the position of the Fog Filter in the Filter-holder. The more distant the background, the more natural the fog effect.





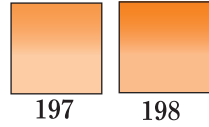
Ref. 150 Gradual Fog 1

Photos : L. Sierpe



Ref. 151 Gradual Fog 2

Photos : W. Catastañeda



SUNSETS

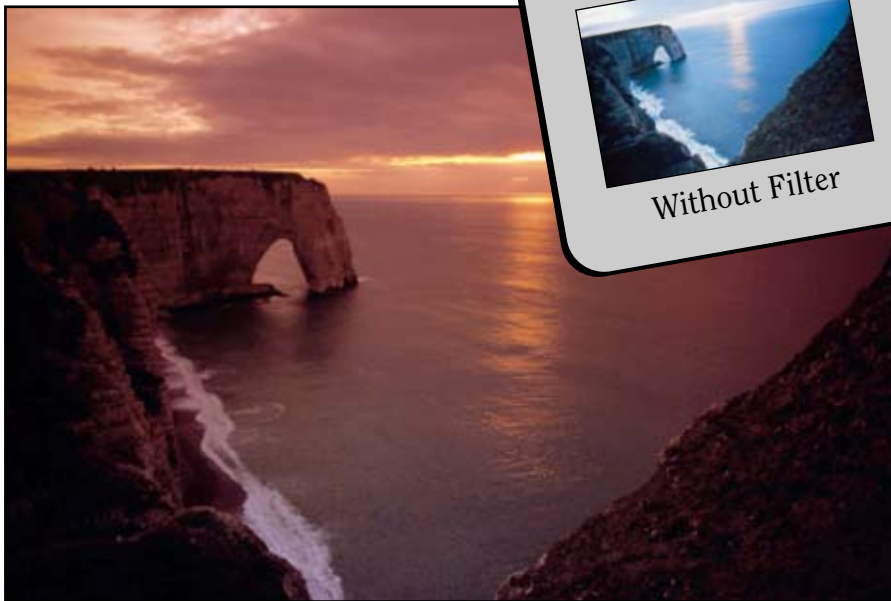
The sunsets at noon !

COKIN Sunset Filters recreate the light of sunset at any hour of the day. This Graduated series of filters are tinted over their entire surface, more densely so in the upper part to embellish the sky, and lighter in the lower part to harmoniously complete the sunset effect.

Hints :

A sunny day gives the best results : a grey day tends to lighten the shadows. Check that the separation between the two colored densities is in place (for example, on the horizon). The effect may be underlined by the added use of Stars, Fogs, or Multi-Image Filters.





Without Filter

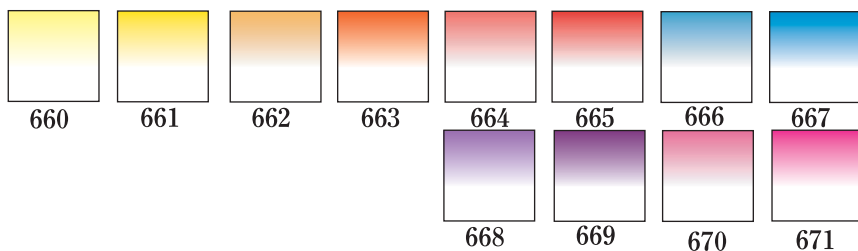
Ref. 197 Sunset 1

Photos : T. Loisel



Ref. 198 Sunset 2

Photos : L. Sierpe



FLUO GRADUATED

Paint the sky with provocative colours !

COKIN Fluo Graduated Filters are full of explosive colours. Use their saturation every time you want to contrast the bright tones of your subjects. A field of flowers, a bright yellow house, your model in her pink fluo track suit ... the list is endless, COKIN Fluo Graduated Filters are not made for subtlety. They prefer the furnace of excessive passions to the gentler flame of romance. Give them scarlet-mouthed Amazons in extravagant costumes, surfers in rowdy-colored bermudas.

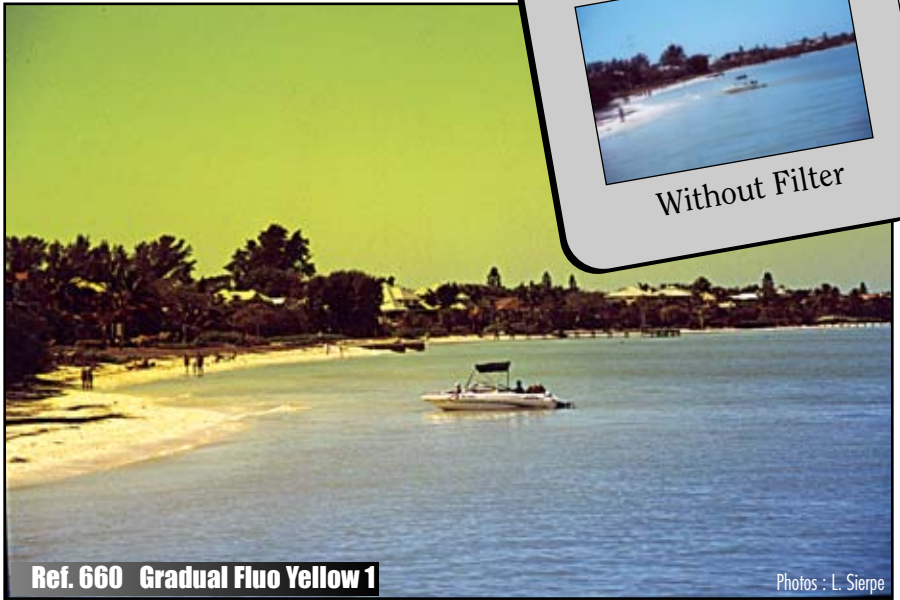
Hints :

Choose subjects with bright, excessive, contrasted colours ...



Ref. 670 Gradual Fluo Pink 1

Photos : G. Defontaine



Ref. 660 Gradual Fluo Yellow 1

Photos : L. Sierpe

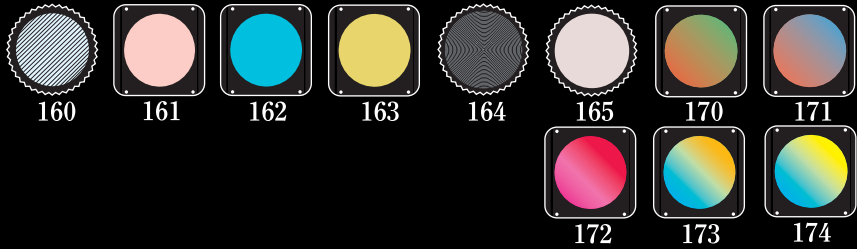


Ref. 669 Gradual Fluo Mauve 2

Photos : L. Sierpe

7

POLARIZERS



CIRCULAR or LINEAR POLARIZERS, POLACOLORS or VARICOLORS , this is a range of high-tech filters which model and paint, thoughtfully, with light.

POLARIZERS are indispensable accessories, because :

- they diminish or eliminate reflections ;
- they vary the intensity of colours ;
- they colour reflections ;
- they create colour shades and specific tones.



Ref. 162 Polacolor Blue

Photo : L. Sierpe



160



164

LINEAR and CIRCULAR POLARIZERS

Less reflections for more colours !

The COKIN Polarizer Filters give ideal saturation to your colours, improve contrast and give the sky a characteristic dark blue tint. These are also high-quality neutral density filters, absorbing up to two stops. The COKIN Polarizer Filter is surrounded by a notched ring, and fits into the first groove of the COKIN Filter-holder ; in this way it can rotate freely. Depending on its position, it reduces or eliminates the light reflected from water, glass, painted or lacquered surfaces, stone, and any other reflecting surface except metallic surfaces and mirrors ...

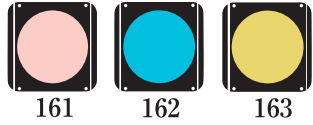
By checking your framing through the viewfinder, and by turning the filter, you will better understand the merits of a photograph free from unwanted reflections. The sky becomes bluer, the backgrounds clearer, shop windows more transparent and objects stand out even more from their surroundings.

Designed particularly for reflex Autofocus cameras, the COKIN Circular Polarizer Filter (164) creates effects identical to the Linear Polarizer (160).

Hints :

Inquire at your local camera shop, where they will help you choose the COKIN Polarizer Filter best adapted to your camera. If your camera is Autofocus, hold the filter-holder to prevent it rotating with the lens during focusing. Optimum efficiency is obtained by measuring a theoretical angle of 90° between the camera, the subject, and the light source.





POLACOLORS

When reflections take on colour !

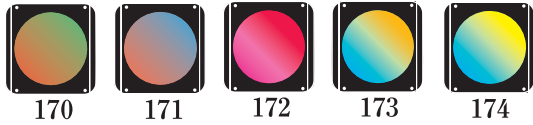
COKIN Polacolor Filters, Red (161), Blue (162) and Yellow (163), do not eliminate reflections. On the contrary, depending on their angle of orientation, they give them their own particular colour, as well as lending a warm or cool touch to the rest of the picture.

If a COKIN Polacolor Filter is used in combination with a COKIN Linear or Circular Polarizer Filter, rotation of the filters will give variations in the intensity of red, blue or yellow, at the same time as the reflections are reduced or eliminated.

Hints :

If you use an Autofocus camera : hold the COKIN Filter-holder steady when you focus in order to maintain the filter in the colour chosen. Place the COKIN Polacolor Filters in the first groove of the Filter-holder, closest to the lens.





VARICOLORS

When vertical reflections are not the same colour as horizontal ones !

This is one of the essential characteristics of the COKIN Varicolor Filters, Red/Green (170), Red/Blue (171), Pink/Orange (172), Blue/Yellow (173), Blue/Lime (174). Each filter gives a dominant tone, sometimes slightly yellow, sometimes purple, blue, green orange, which you can give to the picture you have chosen. The rotation of the Filter-holder on its ring will also show you, through the view finder, that vertical and horizontal reflections take on different colours depending on the angle to which the filter is turned. If you turn the filter a further quarter-turn, the colour of the reflection is inverted. You will discover a whole palette of unexpected and unusual shades which will enhance reality. Streets after rain, car wind screens, and shop windows will give you an idea of the possibilities offered by the COKIN Varicolor Filters.

By combining the COKIN Varicolor Filters with the Linear or Circular Polarizer, and depending on the relative orientation of these filters, your photo will take on one of the dominant colours of the Varicolor.

A more precise adjustment will give intermediate tones which may evoke the flamboyant period of the early Technicolor films.

Hints :

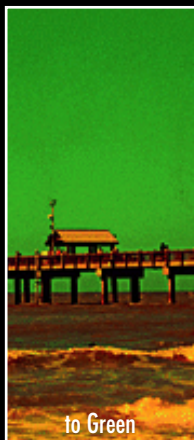
Place the COKIN Varicolor Filters in the groove closest to the lens. If, during focusing, the Filter-holder turns with the lens of your Autofocus camera, hold it in place.



Without Filter



from Red



to Green

Ref. 170 Varicolor Red/Green

Photos : L. Sierpe



Without Filter



From Pink



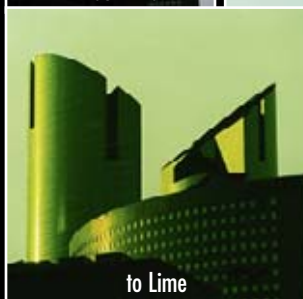
to Orange

Ref. 172 Varicolor Pink/Orange

Photos : J.F. Fortchandre



Without Filter



to Lime

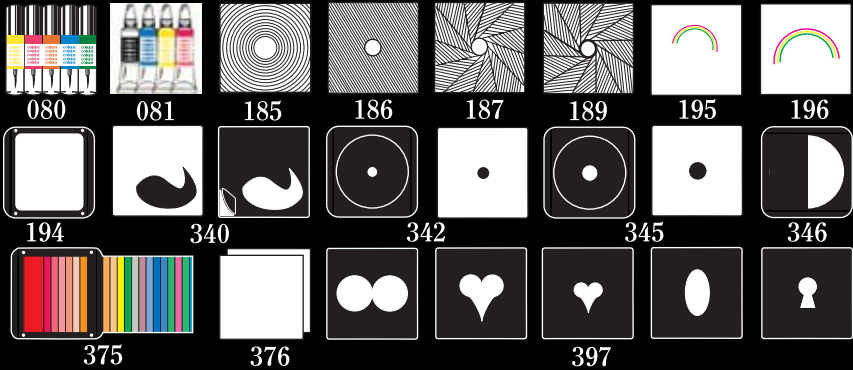


from Blue

Ref. 174 Varicolor Blue/Lime

Photos : P. Grateaud

SPECIAL EFFECTS



Come into the magic shop, where you will find :

- varnishes, brushes and tubes to reproduce the themes of impressionist paintings ;
- zoom effects without a zoom ;
- custom-made rainbows ;
- poetic or horrific masks for your photomontages ;
- romantic symbols, hearts for the taking, cheeky keyholes, all for framing ;
- hallucinating gelatine colours.



Ref. 397 Pre-shaped Frames

Photo : P. Grateaud



COLOURED VARNISH

Take out your tubes and brushes, the canvas is in sight !

COKIN Coloured Varnishes are varnishes in yellow, magenta, cyan blue, orange and green which are applied with a very fine brush onto the COKIN Basic Filter (376). Just like the painter in front of his easel, portrait, landscape and still life work reflect your own vision of the world.

Hints :

Use a tripod to keep the frame steady. Apply the varnish in small, closely grouped touches over all or part of the COKIN Basic Filter, no lines, mixtures or colour excess. The Basic Filter is cleaned with surgical spirit. Play with the aperture to modify the clarity of the effects, and check the result in your viewfinder with the aid of the depth of field control.



Photos : L. Sierpe



Ref. 080 Colour Varnish



081

COLOURED VASELINES

COKIN Coloured Vaselines, yellow, magenta, cyan blue and black, stretch out shapes by diffusing them in the colour of your choice. By alternating the clear zones of natural colour and the blurred zones of colour on the COKIN Basic Filter (376), you will give your compositions a more original and convincing look.

Hints :

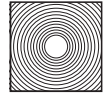
Spread the COKIN Coloured Vaselines with your finger in very light coats. Spread horizontally for vertical diffusion, and vertically for horizontal diffusion. Use a tripod to keep the frame steady, check the final result through the viewfinder with the aid of the depth of field control.

The Basic Filter (376) can be cleaned with soap and water.



Ref. 081 Colour Vaseline

Photos : W. Castañeda



RADIAL ZOOM

Photo zooms without long exposures or tripods !

From a clear centre, the COKIN Radial Zoom Filter diffuses colours and light in the form of rays towards the pictures edges, like a firework display.

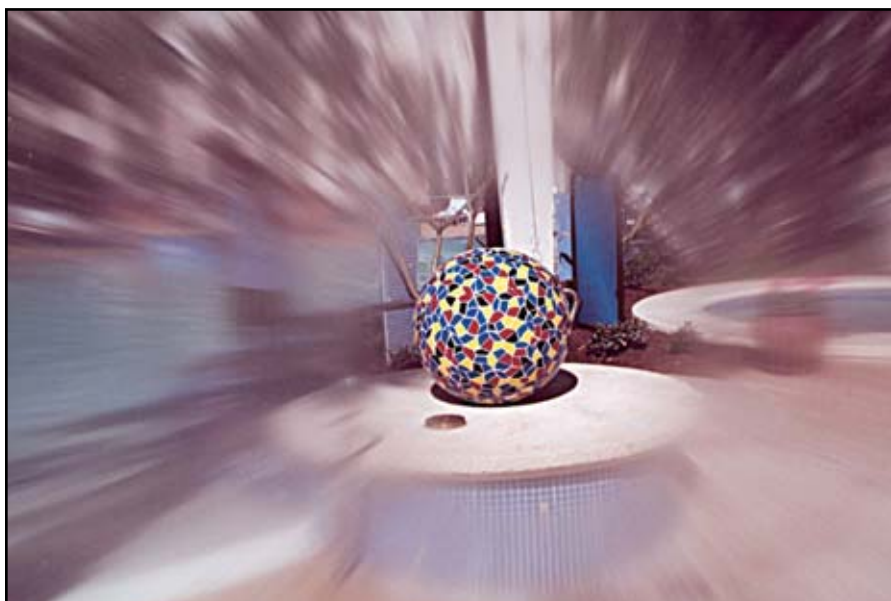
By night, its the filter to use for neon signs, illuminated monuments, general views of the lights of the city, and the light-festooned avenues.

By day, highly-colored subjects and backgrounds irradiate their colours with the same intensity. Landscapes, motorized vehicles, still life, characters, birds or multicoloured butterflies are among the favourite themes of the COKIN Radial Zoom Filter.

Hints :

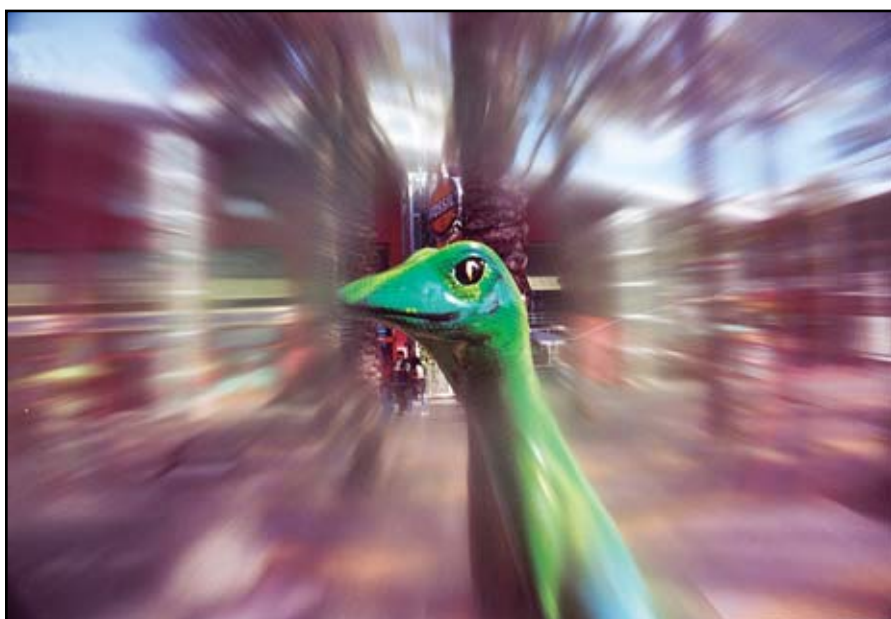
Use a focal length between 35 mm and 50 mm. Use an average aperture (f5.6/f8). The trace effect is more noticeable if the background is composed of multiple elements.





Ref. 185 Radial Zoom

Photos : L. Sierpe

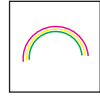


Ref. 185 Radial Zoom

Photos : L. Sierpe



195



196

RAINBOWS

COKIN Rainbow Filters recreate a rainbow as real as nature at the time and place you choose.

COKIN Rainbow Filters also add an aesthetic touch to your photos of waterfalls and fountains.

Hints :

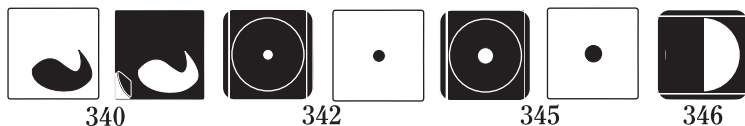
Designed for wide-angle lenses from 21 mm to 35 mm, these filters need a small aperture for the rainbow to be visible (f8 to f16 depending on the aperture). When you position the Filter-holder, check in the viewfinder that the extremities of the rainbow lose themselves in the background or in the clouds. Simple landscapes and contre-jour sunlight give excellent results.





Ref. 195 Rainbow 1

Photos : P. Grateaud



CREATIVE MASKS and DOUBLE MASKS

DOUBLE MASKS 1 & 2

For lovers of photomontage !

COKIN Double Mask Filters exist in two versions, one for focal lengths between 21mm and 35mm (Ref. 342) and one for focal lengths between 50mm and 105mm (Ref. 345). They are composed of two complementary masks which permit the placing of one image in the centre of another.

CREATIVE MASKS

Composed of ten uncut black masks and two colourless filters, the COKIN Creative Masks Set of filters allows you to cut the masks to the shape you need. Simply stick your complementary cut-out shapes onto the two colourless filters to obtain a mask/counter-mask system similar to the COKIN Double Mask Filter.

Hints :

Use a camera that allows multiple exposure, unlock your Autofocus, and treasure light without the filter.

Use an aperture between f5.6 and f8 for focal lengths from 21mm to 35mm, and between f11 and f16 for focal lengths from 50mm to 105mm, and then proceed as follows. First, insert the first mask (small cut-out) dead centre in the COKIN filter-holder (second groove from the lens). Frame and take first shot. Next, re-arm the shutter without winding on the film and replace the first mask with the second (first groove for Ref. 345, third groove for Ref. 340). Then take the second shot.



Ref. 342 Double Mask 1

Photos : P. Grateaud



DOUBLE EXPOSURE

Double the single !

The COKIN Double Exposure Filter is composed of a black mask which covers half of the surface of the lens, thus permitting two successive exposures and allowing you to place the same model in your picture twice over or insert another model.

Hints :

Use a camera which allows multiple exposure, unlock the Autofocus, set the camera on a steady tripod and measure the light without the filter. Use an aperture between f5.6 and f8 for lenses from 21 mm to 35 mm and between f11 and f16 for lenses from 50 mm to 105 mm. Then proceed as follows. Insert the COKIN Double Exposure Filter into the COKIN Filter-holder (closest groove to the lens), and check its freedom of movement. Draw the mask to the stop point, covering half of the lens, and take the shot. Then re-arm the shutter without winding on the film, and push the filter mask to the stop point on the opposite side. Then take the second shot.



Ref. 346 Double Exposure

$$\textcircled{3} = \textcircled{1} + \textcircled{2}$$

Photos : P. Grateaud



375

CREATIVE FILTERS

Colour, always colour !

The COKIN Creative Filters Set is composed of 21 coloured gelatines and a Gelatine-holder (194) wich is used as a support. The gelatines may not only be super-imposed, cut, or assembled to the user's wishes, but also shaped in the manner of Centre-Spot or Graduated Filters.

Hints :

If you make up Centre-Spot or Graduated Filters, refer to hints for the use of these filters.

These daring COKIN Creative Filters can be combined with almost all other filters in the COKIN range.



Ref. 375 Creative Filters

Photo : S. Rouland



397

PRE-SHAPED FRAMES

Cover the superfluous, show the essential.

The COKIN set of Pre-Shaped Frames Filters is composed of a gelatine-holder in which are inserted opaque black masks with hollow centres in the shape of keyholes, binoculars, hearts, circles and ovals. The centres of these masks are adaptable to the majority of photo subjects.

Hints :

Avoid short focal lengths. Adjust the aperture as far as possible (f16 or f22). If the light prevents you from closing the diaphragm, join two Filter-holders with a COKIN Coupling-Ring (308) and insert the filter in the second Filter-holder. Use the depth of field, control to judge the clarity of the cut-out round the subject. Use well-lit subjects and luminous backgrounds.



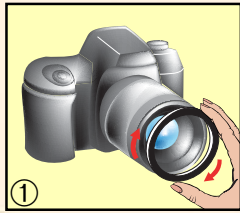
Ref. 397 Pre-shaped Frames

Photos : W. Castañeda

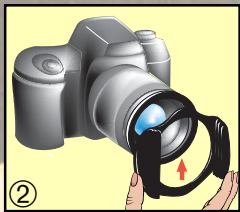


Digital
Compatible

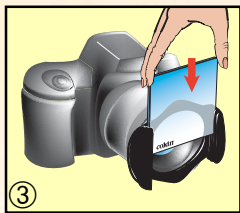
The Cokin® Collection



①
Screw the adapter ring
onto your lens



②
Slide the Filter-Holder on
the adapter ring



③
Slide one or more filters
into the Filter-Holder slots



07/03

REF	DESIGNATION	A	P
001	Yellow	X	X
002	Orange	X	X
003	Red	X	X
004	Green	X	X
005	Sepia	X	X
006	Yellow-Green	X	X
020	Blue (80A)	X	X
021	Blue (80B)	X	X
022	Blue (80C)	X	X
023	Blue (82A)	X	X
024	Blue (82B)	X	X
025	Blue (82C)	X	X
026	Warm (81A)	X	X
027	Warm (81B)	X	X
028	Warm (81C)	X	X
029	Orange (85A)	X	X
030	Orange (85B)	X	X
031	Orange (85C)	X	X
035	Warm (81D)	X	X
036	FLW	X	X
037	Warm (81EF)	X	X
040	DiffraCTOR Cosmos	X	X
041	DiffraCTOR Univers	X	X
042	DiffraCTOR Galaxy	X	X
045	Sepialight	X	X
046	FLD	X	X
047	Gold	X	X
050	Cyan	X	X
055	Star 16	X	X
056	Star 8	X	X
057	Star 4	X	X
058	Star 2	X	X
059	Softstar	X	X
060	C. Spot Incolor 1	X	X
061	C. Spot Incolor 2	X	X
062	C. Spot Grey 1	X	X
063	C. Spot Grey 2	X	X
064	C. Spot Violet	X	X
065	C. Spot Green	X	X
066	C. Spot Orange	X	X
067	C. Spot Blue	X	X
068	C. Spot Red	X	X
070	C. Spot WA Incolor 1	X	X
071	C. Spot WA Incolor 2	X	X
072	C. Spot WA Grey 1	X	X
073	C. Spot WA Grey 2	X	X
074	C. Spot WA Violet	X	X
075	C. Spot WA Green	X	X
076	C. Spot WA Orange	X	X
077	C. Spot WA Blue	X	X
078	C. Spot WA Red	X	X
080	Color Varnish	X	X
081	Color Vaseline	X	X
082	Color Diffuser	X	X
086	Pastel 1	X	X
087	Pastel 2	X	X
088	Cold Color Diffuser	X	X
089	Warm Color Diffuser	X	X
091	Dreams 1	X	X
092	Dreams 2	X	X
093	Dreams 3	X	X
101	Close-up +1	X	X
102	Close-up +2	X	X
103	Close-up +3	X	X
111	Split-Field +1	X	X
112	Split-Field +2	X	X
113	Split-Field +3	X	X
120	Gradual Grey G1	X	X
121	Gradual Grey G2 (ND8)	X	X
121L	Gradual Grey G2 Light (ND2)	X	X
121M	Gradual Grey G2 Soft (ND4)	X	X
121S	Gradual Grey G2 Soft (ND8)	X	X
121F	Gradual Grey G2 Full (ND8)	X	X

REF	DESIGNATION	A	P
122	Gradual Blue B1	X	X
123	Gradual Blue B2	X	X
123L	Gradual Blue B2 Light	X	X
123S	Gradual Blue B2 Soft	X	X
123F	Gradual Blue B2 Full	X	X
124	Gradual Tobacco T1	X	X
125	Gradual Tobacco T2	X	X
125L	Gradual Tobacco T2 Light	X	X
125S	Gradual Tobacco T2 Soft	X	X
125F	Gradual Tobacco T2 Full	X	X
126	Gradual Mauve M1	X	X
127	Gradual Mauve M2	X	X
128	Gradual Pink P1	X	X
129	Gradual Pink P2	X	X
130	Gradual Emerald E1	X	X
131	Gradual Emerald E2	X	X
132	Gradual Yellow Y1	X	X
133	Gradual Yellow Y2	X	X
138	Gradual FLW	X	X
139	Gradual FLD	X	X
140	Oval C. Spot White	X	X
141	Oval C. Spot Black	X	X
142	Net Filter 1 White	X	X
143	Net Filter 1 Black	X	X
144	Net Filter 2 White	X	X
145	Net Filter 2 Black	X	X
148	Wedding 1 White	X	X
149	Wedding 1 Black	X	X
150	Gradual Fog 1	X	X
151	Gradual Fog 2	X	X
152	Grey ND2	X	X
153	Grey ND4	X	X
154	Grey ND8	X	X
160	Linear Polarizer	X	X
161	Polarcolor Red	X	X
162	Polarcolor Blue	X	X
163	Polarcolor Yellow	X	X
164	Circular Polarizer	X	X
165	Polarizer Redhancer	X	X
170	Varicolor Red/Green	X	X
171	Varicolor Red/Blue	X	X
172	Varicolor Pink/Orange	X	X
173	Varicolor Blue/Yellow	X	X
174	Varicolor Blue/Lime	X	X
185	Radial Zoom	X	X
186	Rainspot	X	X
187	Cyclone	X	X
188	Softspot	X	X
189	Sunspot	X	X
194	Gelatine Holder	X	X
195	Rainbow 1	X	X
196	Rainbow 2	X	X
197	Sunset 1	X	X
198	Sunset 2	X	X
201	Multi-image X 5	X	X
202	Multi-image X 7	X	X
203	Multi-image X 13	X	X
204	Multi-image X 25	X	X
209	Multi-parallel	X	X
216	Speed	X	X
217	Super Speed	X	X
219	Prism	X	X
220	Mirage	X	X
230	U.V. Sky Neutral	X	X
231	U.V.	X	X
232	Skylight 1B	X	X
340	Creative Mask	X	X
342	Double Mask 1	X	X
345	Double Mask 2	X	X
346	Double Exposure	X	X
375	Creative Filters	X	X
376	Basic Filters	X	X
397	Pre-shaped Frames	X	X

REF	DESIGNATION	A	P
660	Gradual Fluo Yellow 1	X	X
661	Gradual Fluo Yellow 2	X	X
662	Gradual Fluo Orange 1	X	X
663	Gradual Fluo Orange 2	X	X
664	Gradual Fluo Red 1	X	X
665	Gradual Fluo Red 2	X	X
666	Gradual Fluo Blue 1	X	X
667	Gradual Fluo Blue 2	X	X
668	Gradual Fluo Mauve 1	X	X
669	Gradual Fluo Mauve 2	X	X
670	Gradual Fluo Pink 1	X	X
671	Gradual Fluo Pink 2	X	X
672	C. Spot Pink/Blue	X	X
673	C. Spot Yellow/Pink	X	X
674	C. Spot Blue/Yellow	X	X
694	Sunsoft	X	X
695	Champagne	X	X
696	Softwarm	X	X
697	Warm Diffuser	X	X
700	CC 05C	X	X
701	CC 10C	X	X
703	CC 20C	X	X
705	CC 30C	X	X
707	CC 40C	X	X
709	CC 50C	X	X
710	CC 05M	X	X
711	CC 10M	X	X
713	CC 20M	X	X
715	CC 30M	X	X
717	CC 40M	X	X
719	CC 50M	X	X
720	CC 05Y	X	X
721	CC 10Y	X	X
723	CC 20Y	X	X
725	CC 30Y	X	X
727	CC 40Y	X	X
729	CC 50Y	X	X
820	Diffuser Light	X	X
830	Diffuser 1	X	X
840	Diffuser 2	X	X
850	Diffuser 3	X	X

ADAPTOR RINGS

36 mm	X	X
37 mm	X	X
39 mm	X	X
40.5 mm	X	X
41 mm	X	X
42 mm	X	X
43 mm	X	X
43.5 mm	X	X
44 mm	X	X
46 mm	X	X
48 mm	X	X
49 mm	X	X
52 mm	X	X
54 mm	X	X
55 mm	X	X
58 mm	X	X
62 mm	X	X
67 mm	X	X
72 mm	X	X
77 mm	X	X
82 mm	X	X
Rollei V1	X	X
Hasselblad B50	X	X
Hasselblad B60	X	X
Hasselblad B70	X	X
Universal	X	X

