

Canon

# EOS

System



[usa.canon.com/eos](http://usa.canon.com/eos)

VOL. 4.01



# Creativity, Optimized and Enabled.

With innovative technology and outstanding optics, the EOS System sets the standard for cutting-edge performance. Whether shooting stills or videos, Canon's sensors and processors work in concert with advanced camera designs for impressive performance that befits Canon's superb lenses. Canon's PowerShot cameras, printers, projectors and software solutions serve as the ultimate complement to the EOS System, a state-of-the-art collection of outstanding cameras, lenses and accessories that create beautiful images with ease. With a network of online support from the Canon Digital Learning Center, the EOS System and EF lenses are setting the standard for imaging excellence in the 21st century – helping photographers realize their vision when they pick up their camera.

**70**  
million  
EOS



## EOS CAMERAS

Rugged construction, photographer-friendly features, and compatibility with the entire line of EF lenses and EOS accessories help make Canon EOS cameras benchmarks for performance, ease of use, and quality.

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# A Milestone In Reach

## 100 Million EF Lenses Produced Worldwide\*

In 2014, Canon will produce its 100 millionth EF lens! Since the first EF lens was introduced in 1987, Canon EF lenses have played an integral role in the world of photography. In fashion, sports and broadcast news, on the cameras of many of the world's finest photographers and filmmakers, Canon EF lenses have been a leader in innovation, reliability and optical brilliance. By merging superb image quality with cutting-edge technologies, by endlessly pushing for faster, more accurate performance, implementing new materials and optics for robust designs, Canon EF lenses have stayed on the cutting edge, enabling photographers and filmmakers to create stunning images, time and again.

100  
MILLION  
EF LENSES



\* Refers to EF Lenses, EF-S Lenses and Cinema Lenses produced worldwide from 1987 to First Half of 2014.

100 Million



# Optical Brilliance. 100 Million Times.

From their introduction in 1987 to the present, from the first lens to one produced today, EF lenses represent Canon innovation at its finest. Since 1946, every Canon lens has been conceived, designed, engineered and produced in-house to provide photographers with state-of-the-art optics that enable them to capture some of the world's most stunning images. Canon places tremendous importance on research and development in order to provide the very best to the photographers and filmmakers that use Canon equipment.

1946

**Seeking The Perfect Image**  
Motivated by the need to develop lenses to ideally complement their cameras, Canon produced its first in-house camera lens: the Serenar 50mm f/3.5 I. Serenar means "clear," a perfect representation of the influence behind the first Canon lenses.



Canon's first in-house developed camera lens: Serenar 50mm f/3.5 I

1969



FL-F 300mm f/5.6

1971



FD 55mm f/1.2 AL

1978



FD 300mm f/4L

Canon's first camera lens to use a UD lens

**World's first** large-aperture aspherical SLR lens with automatic diaphragm control

Canon's first camera lens to use fluorite

1987



EF 35-105mm f/3.5-4.5



EF 35-70mm f/3.5-4.5



EF 50mm f/1.8



EF 300mm f/2.8L USM

**USM (Ultrasonic Motor)**  
**World's first**\*1 camera lens with USM

## Introduction of EF Lenses

As autofocus began to revolutionize photography in the second half of the 1980's, Canon's engineers designed the EOS System around the brilliant EF mount. Capable of transmitting exposure and distance information quickly, the EF mount enabled the first EF lens, combining amazing autofocus speeds with stellar optics in designs that propelled Canon toward the 21<sup>st</sup> Century.

1989



EF 50mm f/1.0L USM

1993



EF 35-350mm f/3.5-5.6L USM



EF 400mm f/5.6L USM

1995



EF 75-300mm f/4-5.6 IS USM



EF 300mm f/4L IS USM

**IS (Image Stabilizer)**  
**World's first**\*2 interchangeable lens for 35mm cameras with an Optical Image Stabilizer

Canon's first camera lens to use a Super UD lens

**World's first**\*1 interchangeable zoom lens for SLR cameras with a 10x magnification ratio

**World's largest** aperture AF SLR lens\*2

1997



EF 300mm f/4L IS USM

The first L-series lens featuring an Optical Image Stabilizer

2001



EF 400mm f/4 DO IS USM

2003



EF-S 18-55mm f/3.5-5.6



EF-S 18-55mm f/3.5-5.6 USM

## Introduction of EF-S Lenses

As digital SLR photography began to phase out traditional film photography, Canon introduced its first digital-only lens series, EF-S. EF-S lenses take advantage of Canon's digital APS-C sized sensors, resulting in smaller, more lightweight designs with brilliant optical performance.

**DO (diffractive optics) Lens**  
**World's first**\*2 camera lens to incorporate Canon's DO lens elements

2008



EF 24mm f/1.4L II USM

2009



EF 100mm f/2.8L Macro IS USM

**Hybrid IS**  
**World's first**\*2 interchangeable SLR camera lens to employ Hybrid IS

**SWC (Subwavelength Coating)**  
**World's first**\*3 camera lens to employ SWC

2010



EF 70-300mm f/4-5.6L IS USM

Introducing the first EF lens with a fluorine coating

2011



CN-E30-300mm T2.95-3.7 L S



CN-E50mm T1.3 L F



EF 8-15mm f/4L Fisheye USM

## Introduction of Cinema Lenses

As Canon's influence into the world of professional moviemaking became more and more significant, Canon introduced the amazing Cinema EOS System of cameras and optics. Designed to meet the exacting standards of professional cinematographers and videographers, Canon's Cinema Lenses are critical in helping them to realize their creative visions for the big screen.

2012



EF-S 18-135mm f/3.5-5.6 IS STM



EF 40mm f/2.8 STM



EF 24mm f/2.8 IS USM



EF 28mm f/2.8 IS USM

**World's first**\*1 wide-angle single focal-length lenses with built-in Optical Image Stabilizer

**STM (Stepping Motor)**  
**World's first**\*1 lenses to drive an AF system with STM

2013



EF 200-400mm f/4L IS USM Extender 1.4x

**World's first**\*1 super-telephoto zoom lens with built-in extender



Production of  
100 Million  
EF Lenses

100  
MILLION  
EF LENSES

\*1 Among interchangeable lenses for SLR cameras. \*2 Among interchangeable lenses for 35mm SLR cameras. \*3 Among Photographic lenses.





©Onne van der Wal

“ One of the many benefits of the Canon full-frame CMOS sensor is the ability it gives me to shoot handheld in extreme low-light conditions. Even when shooting at a very high ISO, I can still capture stunning results with little to no noise. ”



Onne van der Wal  
Explorer of Light

# EOS TECHNOLOGY

The history of Canon EOS cameras is brimming with examples of technological innovations that have set new industry standards for performance and usability. And yet, at Canon, technology is never an end in itself. Every technological advancement must yield tangible benefits to the user. Does a new feature enable the camera to more quickly and faithfully respond to the photographer’s will? Does a new material or process improve the camera’s long-term reliability? Canon EOS camera advancements endure because they enhance the photographic experience, whether you are a seasoned professional or a beginner. Put simply, the technologies of Canon EOS cameras are impressive because of the quality of the images they enable you to create.



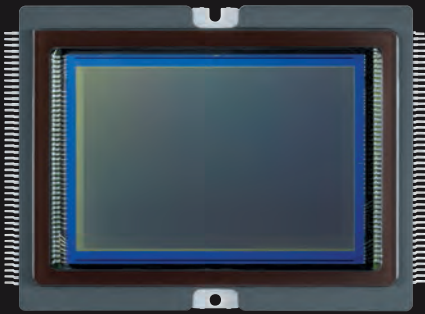
### Canon CMOS Sensor

Taking advantage of its own proprietary technologies, Canon develops and produces its own CMOS sensors. Unlike CCD sensors, CMOS sensors convert and amplify signals before they are transferred to the image processor, enabling them to produce superbly clean image data and help reduce power consumption by as much as 90%. Data transfer speeds are increased by using multi-channel signal paths that help dramatically improve the camera’s responsiveness. Canon’s CMOS sensors incorporate a unique on-chip noise reduction technology to deal with both fixed pattern and random noise. In addition, a multilayer

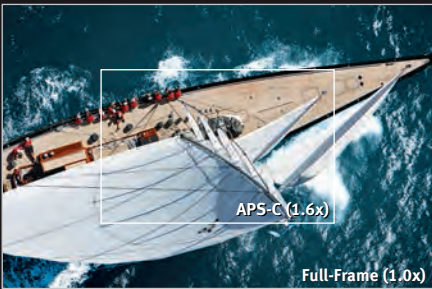
low-pass filter is placed in front of the sensor to help isolate false colors that the sensor may detect. Then, Canon’s own **DiGiC** Image Processor processes the image to help eliminate those colors while retaining full detail. CMOS sensors can also be fabricated to full-frame 35mm dimensions, an important consideration for photographers who wish to use their lenses without a conversion factor. Canon’s CMOS sensors deliver outstanding resolution and signal purity, making them ideal for the most critical photo or video applications.

### Full-Frame Canon CMOS Sensor

The Canon-manufactured full-frame CMOS sensor delivers professional performance with digital convenience. EOS DSLR cameras with full-frame sensors, such as the EOS-1D X, EOS 5D Mark III and EOS 6D cameras, do not require a focal length conversion factor common to other DSLR cameras on the market. Instead, these cameras deliver the same angle-of-view as 35mm film cameras, so the working distance to the subject, with a given lens, is the same as it would be on film. Since you can use EF lenses on either 35mm film cameras or Canon DSLR cameras with the same results, the switch from film to digital is truly seamless. Full-frame sensors provide greater control over depth-of-field, which



EOS 5D Mark III Full-Frame CMOS Sensor (actual size)



When using the same lens with different cameras, the angle-of-view varies depending on the sensor size.

helps to create beautiful background blur, perfect for portraits. The large sensor area also helps to enable a marked reduction in noise levels at all ISO values. When combined with high resolution and smooth gradation from highlights to shadows, Canon DSLR cameras with full-frame sensors produce images that rival those taken with professional medium-format and large-format film cameras. For maximum control and dependable performance, the choice is simple — Canon full-frame DSLR cameras.

### Extensive ISO Range\*

EOS cameras feature an extensive ISO range for greater flexibility in diverse photographic situations. The EOS-1D X camera features the extended ISO range of ISO 100–51200 (L: 50, H1: 102400, H2: 204800)! The EOS 5D Mark III and EOS 6D cameras have an ISO range of ISO 100–25600 (L: 50, H1: 51200, H2: 102400). Even at higher ISO settings where one might expect to see a higher degree of noise, the renowned Canon

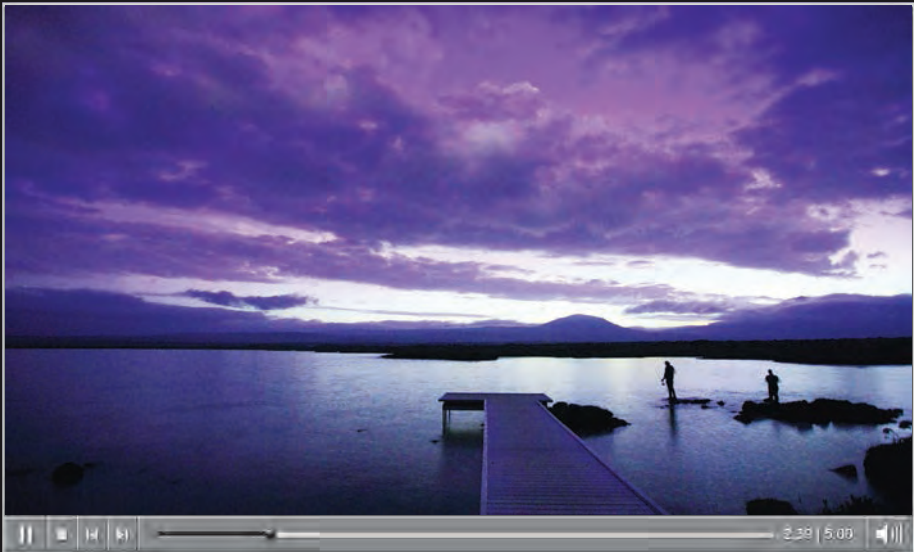
CMOS sensor and noise reduction system work to help ensure superb image quality. Accordingly, even demanding photographers can use EOS cameras with confidence, no matter the light.

### Effective Light-gathering

The EOS-1D X camera’s sensor has 18.1 effective megapixels with individual 6.95µm pixels, the EOS 5D Mark III camera has a 22.3 megapixel sensor with individual 6.25µm pixels, and the EOS 6D camera has a 20.2 megapixel sensor with individual 6.55µm pixels. An improved S/N ratio plus a photodiode structure with an increased photoelectric conversion rate on the EOS-1D X, EOS 5D Mark III and EOS 6D cameras’ sensors help increase sensitivity by approximately 2 stops over previous models, meaning higher ISOs with even lower noise.

### Advanced 14-bit A/D Conversion

EOS cameras employ 14-bit converters to process the output of the imaging sensor.



**High ISO** – Whether shooting stills or video, Canon EOS cameras capture silky-smooth low-noise images that are sharp with a wide dynamic range of color and tone, even at high ISO speeds.

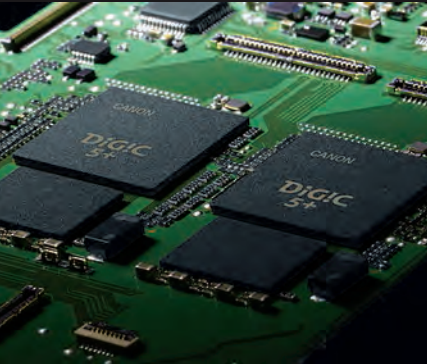
\* Standard output sensitivity. Recommended exposure index.

Compared to the 12-bit converters used in most digital cameras, the Canon design helps ensure smoother tonal transitions, more natural gradations, and superb color fidelity. RAW images are recorded at 14 bits so that processed 16-bit TIFF images contain the full range of tonal values captured by the sensor.

### DiGiC 5+ / 5 / 4 Image Processor

Designed to help maximize the performance between the capture

and recording stages of digital photography, the **DiGiC** Image Processor uses advanced signal processing technologies to help enhance image quality and deliver a more intuitive, responsive camera. Processors like the **DiGiC 4** Image Processor speed up camera operations such that advanced technologies like Face Detection AF, Live View composing, and Full HD video recording are simple and easy. Dual **DiGiC 5+** Image Processors provide accelerated processing speed and performance while the



Dual DiGiC 5+ Image Processors (EOS-1D X)

**DiGiC 5+** Image Processor enables greater noise reduction at higher ISOs. The **DiGiC 5** Image Processor turbocharges performance with advanced functions like HDR Backlight Control, Creative Filters and can even support compensation for chromatic aberration in both still and motion images.

### EOS iSA System

The 100,000-pixel RGB Metering Sensor with a dedicated **DiGiC 4** Image Processor, found on the EOS-1D X camera, helps deliver substantial improvements in evaluative ambient and flash metering. The sensor has 252 distinct zones, and reduces to 35 zones in low light. It detects face and color to perform more accurate subject recognition, which is used to enhance the performance of the AE, E-TTL and AF systems.





# Dual Pixel CMOS AF

## A Revolution in Autofocus Unlocks the Potential of Live View

*Dual Pixel CMOS AF is a cutting-edge technology from Canon that unlocks the potential of Live View, changing forever the way users will capture still images and video with a DSLR camera. Dual Pixel CMOS AF powers incredibly smooth and consistent autofocus – similar to that of a camcorder – during video shooting. It also enables phenomenally accurate and faster-than-ever focus through an LCD monitor, allowing the photographer to realize the compositional freedom of Live View. And compatibility with over 103 Canon EF lenses empowers expanded creative options. This revolutionary autofocus system unleashes wonderful new possibilities for creative expression with dynamic, high quality still and video capture choices for more situations than ever before.*

### Enabling the Next Generation of Live View Shooting



#### Shoot Video Like a Camcorder

Dual Pixel CMOS AF powers autofocus performance similar to that of a camcorder – but on a DSLR camera! Incredibly precise focus is achieved quickly and over a large area of the frame. Focus transitions, as when acquiring focus or changing focus between subjects, are smooth and natural, reminiscent of how the human eye focuses. And once focus is achieved, Dual Pixel CMOS AF helps ensure that it stays locked in. Combined with the predictive power of Movie Servo AF and Canon Face Detection technology, even your rapidly-moving subjects remain crisp and clear.



#### Realize the Freedom of Live View

Live View autofocus powered by Dual Pixel CMOS AF is phenomenally accurate and faster than ever. With the freedom of angle inherent to a Vari-angle LCD monitor (as featured on the EOS 70D digital SLR camera), you can comfortably and conveniently shoot more subjects, from more angles and vantage points, as the situation dictates – confident in the camera's ability to provide outstanding focus. Users can also take full advantage of Live View-only features like Touch AF and Touch Shutter for even more compositional freedom.

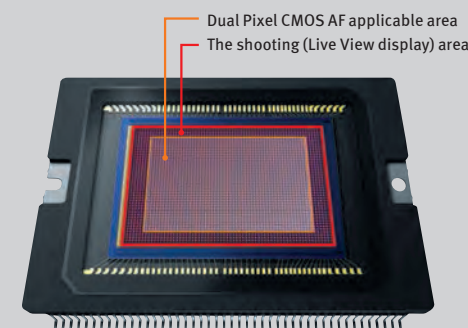


#### Compatible with Over 103 Canon EF Lenses

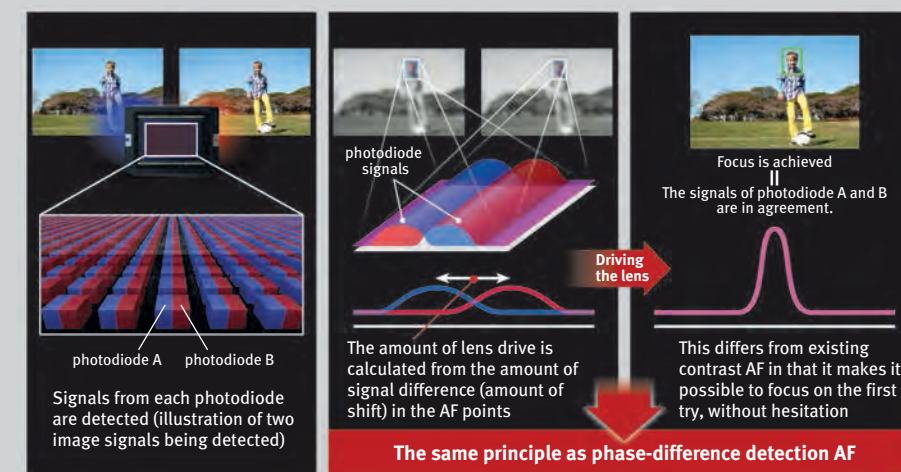
More than 103 Canon EF lenses are able to fully realize the benefits of Dual Pixel CMOS AF. Compatible lenses greatly expand creative and compositional possibilities so users can enjoy a wide range of endeavors made possible through various lenses whether shooting still images or video. Canon STM lenses help ensure quiet operation during video capture. In short, thanks to Dual Pixel CMOS AF, Canon's renowned optics can now combine with Live View and video capture as never before, offering expanded creative possibilities.

### The Genius of Pixel Based AF

Dual Pixel CMOS AF represents a rethinking of how to achieve and maintain focus in Live View. Since the camera's mirror is up during Live View shooting, the viewfinder's conventional phase-difference detection AF cannot be used. As a result, most cameras with Live View shooting have sensor-based AF systems that use contrast detection AF, which calculates focus by noting contrast differences in the image and moving the lens back and forth to achieve focus. This takes considerably longer than phase-difference detection. For speedier focus, Dual Pixel CMOS AF locks and tracks focus on the first try, without hesitation.



### Dual Pixel CMOS AF structure



Dual Pixel CMOS AF is a cutting-edge Canon technology, made possible by a sophisticated redesigning of the CMOS sensor. Traditionally, image sensors have one photodiode per pixel, but the CMOS sensor on the EOS 70D camera has two photodiodes per pixel, enabling each pixel on the sensor to both perform phase-difference detection autofocus and capture light – a first for EOS cameras.

Phase-difference detection AF enables the camera to calculate proper lens placement for precise focus nearly instantly, so autofocus is achieved more smoothly and quickly than ever in Live View. This unique Dual Pixel CMOS AF system accomplishes autofocus on 80% of the image plane, vertically and horizontally, and helps ensure virtually no loss in image quality.





Autofocus Technology

The EOS System leads the way in professional AF technology with multi-point AF systems that deliver an ever-increasing combination of accuracy and speed in diverse situations. The EOS-1D X and EOS 5D Mark III cameras are benchmarks in AF technology, with a 61-Point High Density Reticular AF. It has improved tracking, 5 central dual cross-type points (f/2.8 diagonal), 21 central cross-type points (f/5.6 horizontal & vertical) and 20 outer cross-type points (f/4.0 horizontal), and is remarkably sensitive in low-light situations (EV -2 for a



**Leading-Edge AF Technology** — The EOS-1D X camera incorporates a highly advanced 61-Point High Density Reticular AF that delivers outstanding focus accuracy. It provides multi-zone wide area coverage for better tracking and astonishing AF performance in low light.

central point with an f/2.8 lens). It remains stable in adverse conditions, with secondary imaging lenses that use temperature- and humidity-resistant glass molding. With the EOS-1D X and EOS 5D Mark III firmware updates<sup>1</sup>, cross-type autofocusing is possible when the maximum aperture of a Canon EF lens becomes f/8 with an EF extender attached.

Enhanced Subject Tracking

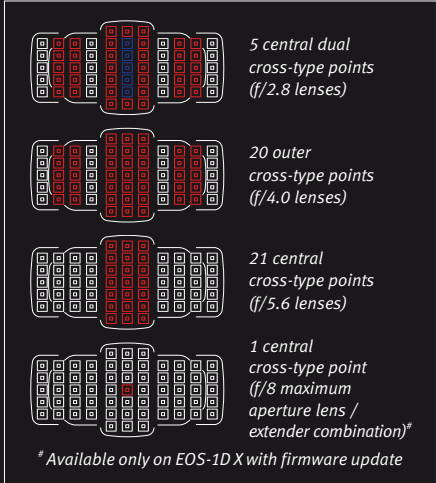
Reliable subject identification and tracking features significantly improve a camera's performance in any number of situations. As

seen on the EOS-1D X camera, EOS iTR AF can use both face detection and color to track a subject. With acceleration and deceleration tracking, the EOS-1D X's AI Servo AF system can adjust response and react to sudden stops and starts, perfect especially for sports and wildlife photography. Specific parameters can be adjusted and refined and saved in the AF menu for later use.

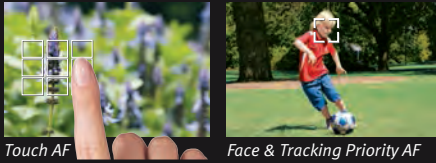
Enhanced Live View Focusing

Innovative AF systems also enhance continuous subject autofocusing and tracking in Live View shooting on select EOS cameras.

**Hybrid CMOS AF** — It combines two distinct technologies, phase and contrast detection AF, to increase autofocus speed during Live View and video shooting on the EOS Rebel T5i camera. Hybrid CMOS AF is aided by pixels on the camera's CMOS sensor that assist in predicting subject location, making continuous focus tracking quick and accurate in video recording while enhancing focusing speed. Performance capabilities are extended with a number of selectable zones. And featured on the EOS Rebel SL1 camera, Hybrid CMOS AF II offers a widened focus area covering 80% of the image plane, vertically and horizontally, for increased focus accuracy and speed.



Live View Multi-point AF (Zone select)

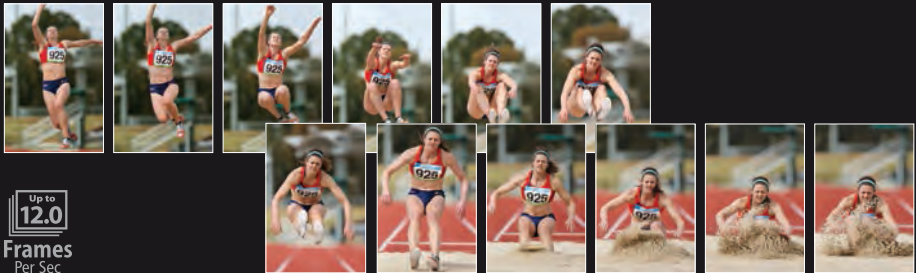


**FlexiZone Multi mode** — It divides the scene into 31 AF zones and uses special algorithms that give priority to the center and closer subject for focusing. Taking advantage of the touch screen LCD monitor featured on select EOS cameras, users can simply touch one of nine zones (center left, center right, center, center top, center bottom, and the four corners) and select it for automatic focusing. For selecting a single AF point, cameras with a touch screen also feature Touch AF.

**Face & Tracking Priority AF** — It detects faces and enables the camera to focus and track the selected face by switching the AF points. After detection, face tracking will continue even if the face turns to the side view. Other parts of the body besides the face can also be selected on the monitor and can be tracked in the same way.

High-Speed Shooting

The AF system found on the EOS-1D X combines fast 16-channel data readout from the camera's 18.1 Megapixel CMOS sensor, the processing speed of the Dual DIGIC 5+ Image Processors with a speedier shutter and mirror system to raise the performance bar for all digital cameras, all while capturing images full-frame. A mirror mechanism provides improved AF precision, speed and stability. The main mirror is equipped with two balancers and one bounce-lock



**Up to 12.0 fps** — Proprietary Canon technologies in the EOS-1D X deliver state-of-the-art performance: an astounding continuous shooting speed of 12.0 fps\* (RAW+/JPEG) up to a maximum of 14.0 fps (JPEG) in Super High Speed Mode at full resolution.

mechanism, and the sub-mirror has two balancers and two bounce-lock mechanisms, thus effectively controlling mirror bounce. This contributes not only to high-speed continuous shooting, but also a stable viewfinder image plus greater AF and AE accuracy.

AF Modes

Canon EOS cameras feature a number of dedicated autofocus modes designed to enhance reliability in specific shooting situations. One-Shot AF mode is ideal for static subjects — the camera rapidly selects the optimum focusing point, and the subject is instantly brought into focus even if it is off-center. AI Servo AF mode is excellent for moving subjects. Aided by a highly intelligent predictive focusing algorithm, it precisely tracks subject movement across the wide AF coverage area, automatically shifting the active focusing point vertically and horizontally as required. AI Focus AF mode, in which the camera automatically decides between One-Shot and AI Servo AF modes based on subject movement, is ideal for shooting unpredictable subjects. The AI Servo AF III, found on the EOS-1D X and EOS 5D Mark III cameras, uses more advanced algorithms for even better predictive focus tracking performance when shooting subjects with unpredictable movement. Even difficult, high-magnification subjects, such as a flower in a breeze, are captured accurately with a Canon macro lens using these tracking algorithms. With the firmware update<sup>1</sup>, the viewfinder of the EOS-1D X can now be illuminated in red (intermittently) when the shutter button is pressed halfway during AI Servo AF, for easy viewing and shooting in low light.

Diverse AF Shooting Options

On the EOS-1D X and EOS 5D Mark III cameras, there are 6 AF point selection methods: spot, single point, single point and adjacent 4 points, single point and adjacent 8 points, zone selection and full automatic, plus there's a dedicated AF configuration tool for control of AI Servo AF tracking parameters. And to manage all of the shooting options, both the EOS-1D X and EOS 5D Mark III have a dedicated AF menu tab, so AF settings are faster and easier to access than ever before.

Superb Exposure Control

Canon EOS cameras incorporate advanced exposure control systems, offering the photographer exceptionally precise AE (auto exposure) with a wide range of metering options. Full-frame evaluative metering incorporates the camera's multi-zone sensor reading with specific focusing point data. The onboard microcomputer compares input from all zones and calculates optimum exposure even in the most challenging lighting situations. Advanced photographers can choose from among several additional metering



**Multi-zone Metering** — Canon's sophisticated Multi-zone Evaluative Metering System considers not only the active focusing point, but also a range of metered values throughout the frame to determine correct exposure even in difficult lighting.

options. Center-Weighted metering is available for a more traditional pattern. Partial metering limits readings to sensor zones in the center of the image area, offering more area-specific control. Spot readings can be taken at the center of the frame area or, with some models, linked to an AF point. With certain EOS cameras, up to eight separate spot meter readings can be recorded and averaged. For cameras like the EOS 5D Mark III, EOS 6D, EOS 70D and EOS 60D, Canon developed the iFCL (Intelligent Focus Color Luminance) 63-zone dual-layer metering system to incorporate the color wavelength surrounding the chosen focus point to help ensure more natural color rendition. The extraordinary exposure control technology that Canon has created is also fully integrated with the flash photography tools of the EOS System. E-TTL (Evaluative Through-The-Lens) and E-TTL II autoflash systems work in combination with the camera's multi-zone metering sensor to help take the guesswork out of flash photography. (See the Speedlite section for more details.)

<sup>\*</sup> The maximum continuous shooting speed is restricted to up to 10 fps when the battery charge is less than 50% or when ISO speed is above 32000. If the camera's internal temperature is low and ISO speed is above 20000, the maximum continuous shooting speed is restricted to up to 10 fps.  
<sup>†</sup> The EOS-1D X and EOS 5D Mark III firmware updates are available at: [usa.canon.com/cusa/consumer/standard\\_display/eos\\_1dx\\_firmware](http://usa.canon.com/cusa/consumer/standard_display/eos_1dx_firmware) and [usa.canon.com/cusa/consumer/standard\\_display/EOS5DM3\\_firmware](http://usa.canon.com/cusa/consumer/standard_display/EOS5DM3_firmware)



# EOS Full HD Video Advantage

Select EOS cameras feature 1920 x 1080 Full HD video capture and offer the enhanced image quality, smooth frame rates and adaptive exposure compensation necessary in professional movie-making tools. By shooting video with an EOS camera, it's simple to take advantage of the image quality and characteristics intrinsic to large sensor cameras, resulting in richer, more detailed and more diverse images. The large sensor found in EOS cameras means more high quality pixels plus the potential to shoot at higher ISO sensitivities without loss of detail.

## EOS Full HD Video

**FULL HD 1080** EOS cameras increase shooting flexibility for the videographer in that they allow for full use of Canon EF and EF-S lenses, including wide-angle, macro, super-telephoto, tilt-shift and fisheye, providing a wealth of focal lengths, depth-of-field and other creative shooting options once reserved for still photography. All Live View AF features can also be used in shooting video, and playback modes are available in-camera, with sound. Combined with their size, image quality and flexibility, EOS cameras with Full HD video capture are outstanding, all-in-one multimedia image-capturing tools.

## Large CMOS Sensor

With amazing Canon CMOS sensors, video is easy to shoot, and looks better than ever before. Large sensors provide a look and perspective impossible to achieve with traditional video cameras, and the quality must be seen to be believed. Large sensors also capture more light, and can record at high ISO sensitivities with less digital grain and reduced image noise. This enables low-light shooting, without loss of detail, in situations previously impossible without artificial light. Although many devices offer HD recording, the quality of video captured by an EOS camera and its CMOS sensor is markedly vibrant and truer to life.



Movie Servo AF – Movie Servo AF allows continuous autofocus tracking of moving subjects while recording video.

## Manual Control

For complete creative decision-making on the go, select EOS cameras offer flexible manual controls for their movie modes. Not only can one take advantage of the range of ISO sensitivities, it's simple to control exposure and depth-of-field, all of which can have a profound effect on the mood of a scene. It's all as easy as the press of a button. By controlling depth-of-field, it's simple to create gorgeous background blur. Exposure can be determined and set even in complex lighting situations, maintaining the same look and feel throughout an entire scene, not just the initial shot.

## Movie Servo AF

For accurate focus tracking during video shooting, Canon developed Movie Servo AF, found on select EOS cameras. Movie Servo AF takes advantage of the Hybrid CMOS AF systems on the EOS Rebel T5i and EOS Rebel SL1 cameras, and the Dual Pixel CMOS AF system on the EOS 70D camera. It locks focus on its subject with great speed and tracks it, throughout the composition, to keep it focused. Movie Servo AF automatically tracks the distance of the subject as their position moves through the frame. On the EOS 70D, Dual Pixel CMOS AF and Movie Servo AF work in concert to provide smooth and consistent autofocus tracking, even on fast-moving subjects. When cameras featuring Movie Servo AF are used with one of Canon's STM lenses, continuous AF performance is remarkably quieter and smoother.

## Depth-of-field

When shooting a video on an EOS camera, it's simple to control each shot's depth-of-field, an option previously available only when filming with expensive professional cinema cameras. Thanks to the physical size of the CMOS sensors in EOS cameras, combined with the large maximum apertures achieved by Canon lenses, depth-of-field, or lack thereof, can be a creative decision reached solely by the photographer. If a large aperture is chosen, thus creating shallow depth-of-field, evocative, dramatic moving images with blurred backgrounds can be attained with ease, something simply not possible with smaller sensors or compact cameras. If everything must be in focus, shooting with a small aperture helps ensure phenomenal depth-of-field, for illustrative landscapes, architecture or anything else where all details must be recorded. The drama, beauty and mood achievable by controlling a video clip's depth-of-field cannot be overstated — and an EOS camera controls it with ease.

## Frame Rates

In select models, EOS Full HD video can be captured at 1920 x 1080 resolution, for up to 4GB per clip. Videos are saved as MOV files and can be viewed in Full HD with HDMI output. Other recording sizes include HD at 1280 x 720 (50/60 fps) or SD/VGA at 640 x 480 (50/60 fps). No matter the end-application, the proper resolution and frame rate is easily defined with EOS cameras.

Resolution	fps
1920 x 1080 (Full HD)	30P (29.97), 25P, 24P (23.976)
1280 x 720 (HD)	60P (59.94), 50P
640 x 480 (SD)	60P (59.94), 50P

## Movie Crop

The Movie Crop function on the EOS 60D camera enables zooming at 7x the captured focal length for distant action and extreme close-ups. This feature is perfect when the chosen subject is in a crowd, like a specific athlete, or when it's impossible to get close to the action. Recorded as a VGA video, Movie Crop shots are perfect for emailing, posting online, or editing into other video clips.

## Video Snapshot

With the Video Snapshot feature, found on select EOS cameras, short video clips (of 2, 4 or 8 seconds) can be stitched together, in-camera, into one video file as a "snapshot album," perfect for sharing online, or displaying to an HDTV directly from the camera. In the EOS 70D, EOS Rebel T5i and EOS Rebel SL1 cameras, the Video Snapshot feature makes in-camera editing even simpler: still images can be recorded during video shooting simply by pressing the camera's shutter button. During playback, video clips in an album can be reordered or deleted.

## Creative Capabilities with EOS Lenses

From fisheye to super-telephoto, the amazing Canon EF and EF-S lenses offer a stunning combination of sharpness, speed, compactness and flexibility — the perfect complement to a user's creativity. With the ability to create images of great beauty and with controlled depth-of-field, interchangeable lenses bring video shooting to a whole new level. And the range

of focal lengths is simply staggering. With over 60 lenses available, including the Canon EF 8–15mm f/4L Fisheye USM, the world's first real fisheye zoom lens that functions as a circular fisheye and full-frame fisheye for a full size CMOS sensor, and as a full-frame fisheye for a full size CMOS sensor and APS-C sizes, there's an EF or EF-S lens for everyone. No matter the videographer, no matter the situation, Canon lenses help ensure quality results.

## Sound Recording Level Adjustment

To help ensure the best possible recording of sound, a number of EOS cameras offer a host of user-controlled sound recording adjustments. The manual sound recording level can be adjusted to one of 64 levels, and an optional wind filter can minimize unwanted excess sounds. Whether recording through an external microphone (on certain EOS models) or through the camera's internal mic, this important feature means more audible voices, less unwanted noise, and better overall sound.

## Movie Digital Zoom

Movie Digital Zoom, found on models like the EOS 70D and EOS Rebel T3i cameras, make it possible to zoom while shooting video from 3x to 10x, adding a whole new level of drama to video clips.

## Automatic Splitting of Video Files

The FAT file system's 4GB size limit cannot be changed, but it no longer has to interrupt video capture. Should a video file reach the 4GB limit during shooting on select EOS cameras, a new

file is automatically created, enabling recording to continue without interruption. Sequential files can later be joined in an editor with seamless results.

## Advanced Video Recording Options

Shooting HD video with an EOS camera, it's simple to take advantage of the image quality and characteristics intrinsic to cameras with large sensors. Found on all EOS cameras, the large sensor means more high quality pixels, the potential to shoot at higher ISO sensitivities without loss of detail and full use of Canon EF and EF-S lenses with their wealth of focal lengths, depth-of-field and other creative shooting features. Most EOS cameras feature 1920 x 1080 Full HD video capture, delivering professional frame rates, adaptive exposure tools and phenomenal image quality. Select EOS DSLR cameras offer users a choice between All-I and IPB compression and support High Profile under the H.264/MPEG-4 AVC standard, combining high image quality with high coding efficiency and producing files that are well suited for transmission or broadcast. It automatically splits files greater than 4GB (FAT limitation) without interruption and offers the option of timecoding at all times (Free Run) or only during recording (Rec Run), useful for multi-camera shots. It also features improved sound recording adjustment capabilities, offering 64-step volume control accessible through the quick settings screen during video shooting. The sensor technology in select models significantly increases image quality, reducing color artifacts and moiré.

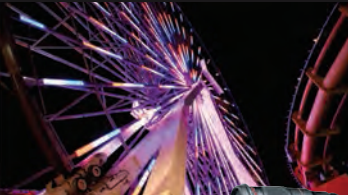
## Interchangeable EF / EF-S Lenses – Creative video shooting is at your fingertips.



Telephoto lenses  
Canon's amazing telephoto lenses bring the action closer, emphasizing the subject at hand.



Macro lenses let you  
get up close for  
detailed shots of small  
subjects.



Wide-angle lenses are  
perfect for shooting in tight  
spaces or to capture large  
expanses.



Fisheye lenses impart an  
extraordinary perspective and  
angle-of-view far beyond the  
limits of human vision.



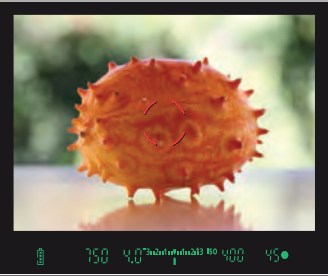
Tilt-shift lenses allow you  
to control the area of focus.



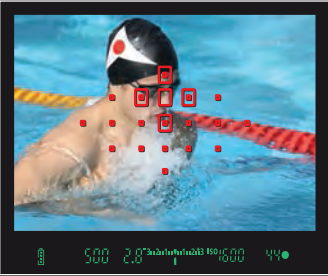
Intelligent Viewfinder – Change your viewfinder display to match your situation.



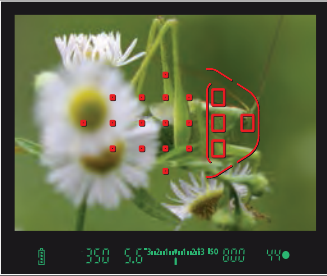
AF point automatic selection – The camera automatically chooses the correct AF point.



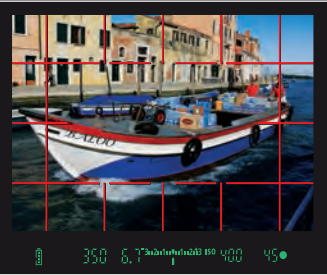
Spot metering display – Focus with a central, circular zone for accurate exposure control.



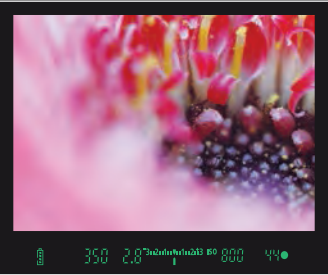
AF point expansion – Focus with a selected AF point and points surrounding it. Great for moving subjects.



Zone AF – The AF points are divided into five focusing zones, useful for off-center shots.



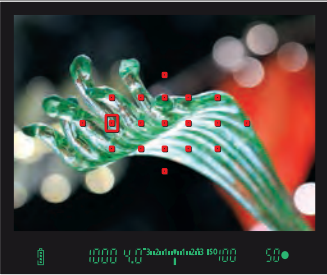
Grid display – Useful for scenes where horizontal or vertical lines are stressed, such as architecture.



Hide all – An unobstructed view lets you get close to your subject and capture detail.



AI Servo AF tracking display – Provides instant feedback of AF points tracking a moving subject.



Spot AF – Focuses on an even smaller area for precise focus on small subjects.

Intelligent Viewfinder



An Intelligent Viewfinder uses a transparent LCD monitor to superimpose a customizable combination of focus points, gridlines and other shooting information within the viewfinder. Whereas the representation of AF points and metering areas are static with standard viewfinders, the Intelligent Viewfinder allows the information to be displayed, adjusted, or hidden with ease. This means less distraction and more clarity to view the image in its entirety. The Intelligent Viewfinder includes a Grid Display and in Spot Metering mode, the specific area metered is shown.

Viewfinder



No matter the camera's specifications, a clear, bright viewfinder is the photographer's first tool for great images. Canon innovates with their viewfinders, especially in the EOS-1D X, EOS 5D Mark III and EOS 7D cameras, by offering approx. 100% viewfinder coverage, and several EOS SLR cameras have a larger pentaprism for higher viewfinder magnification. These cameras offer the best view of any EOS digital camera to date. All EOS DSLR cameras offer dioptic correction and several EOS DSLR cameras have a number of different viewfinder accessories, including up to 11 different focus screens available for almost any application.

Superb Ergonomics

EOS cameras not only produce phenomenal images, they are designed to be comfortable to use and carry all day long. From bright viewfinders, to tactile buttons and knobs, Canon is constantly refining ergonomics based on the feedback of real users. Canon's Custom functions further enable photographers to tailor features and operations to their shooting style.

The EOS-1D X camera

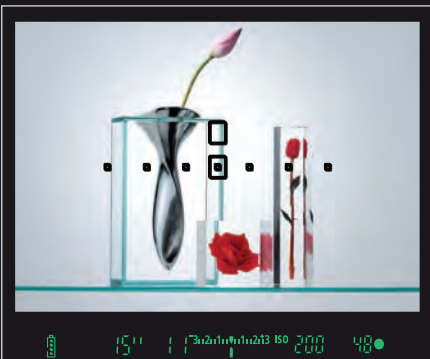
has programmable function buttons located on the front of the camera that enable fast access to frequently used features the photographer specifies. Its vertical grip is redesigned for comfort and familiarity, and combined with a vertical position Multi-controller, provides every option and button found in the horizontal for uninterrupted, intuitive shooting no matter the camera's orientation. Plus, the EOS-1D X's Multi Electronic Lock allows the Main Dial, Quick Control Dial and Multi-controller to be all locked, individually or together.



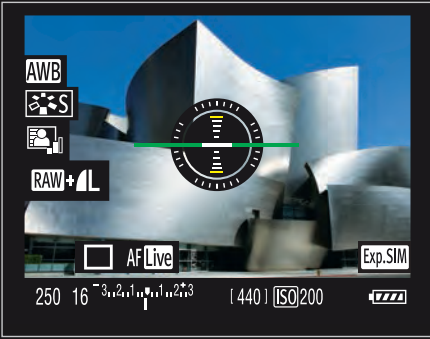
Dual Axis Electronic Level Sensor



Developed by Canon and featured in the EOS-1D X, EOS 5D Mark III and EOS 7D cameras, the brilliant Dual Axis Electronic Level display aids in achieving perfectly oriented shots. Visible in the viewfinder and on the camera's LCD monitor, in both Live View mode or as a standalone, and capable of displaying both roll and pitch in 1° increments, the Dual Axis Electronic Level Sensor is invaluable for architecture, macro photography, video, or any situation where critical composition is important.



Viewfinder display with Intelligent Viewfinder



View of rear LCD monitor with Live View

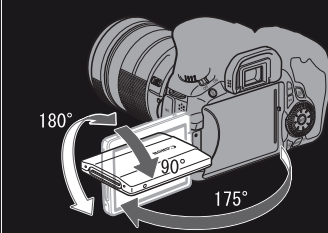
Vari-angle LCD Monitor



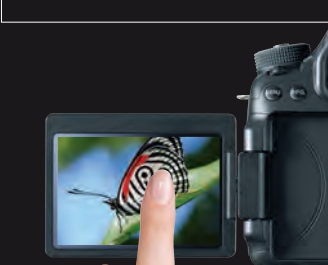
Vari angle LCD

Found on select EOS cameras, the brilliant Canon Vari-angle 3.0-inch Clear View LCD monitor and Vari-angle Touch Screen 3.0-inch Clear View LCD monitor II with 180° vertical rotation set new standards for clarity and flexibility. Designed to flip out from the back of the camera, the Vari-angle monitor's 180° rotation means it can be adjusted for low angle or high angle and can even be positioned forward directly at the subject (when facing the subject, the displayed image automatically flips, showing a right-side-up mirror image, perfect for self-portraits). Because the monitor opens out sideways, it switches between low and high angle shooting

Unique Shooting Opportunities with the Vari-angle LCD Monitor



Low-angle position



High-angle position



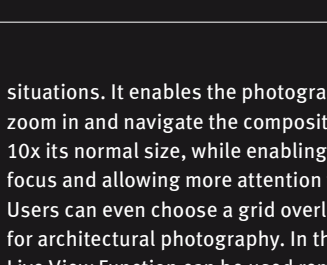
Forward position



Low-angle position



High-angle position



Forward position

situations. It enables the photographer to zoom in and navigate the composition 5x or 10x its normal size, while enabling critical focus and allowing more attention to detail. Users can even choose a grid overlay, perfect for architectural photography. In the studio, Live View Function can be used remotely (via a computer) through the camera's USB connection (via the Gigabit Ethernet port on the EOS-1D X camera), or wirelessly if the optional Wireless File Transmitter is used.

Live View Focusing

Canon's Live View Function includes three focusing modes: Quick mode\*, Live mode, and Face Detection Live mode. In Quick mode, One-Shot AF is set automatically and the AF point is selectable even while the Live View image is displayed. In Live mode, AF can be started by pressing the AE button for either AF mode. In Face Detection Live mode, the largest face near center is detected initially, but the multi-controller can be used to select any face detected.

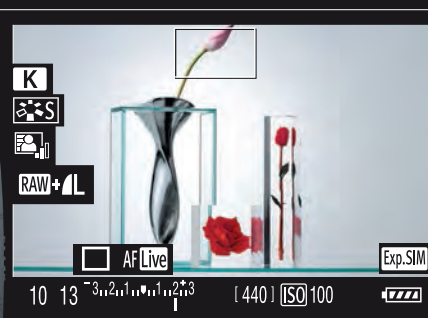
Live View Function



Canon's spectacular Live View shooting is now available on all current EOS cameras. Live View Function, where the photographer can compose and shoot directly from the camera's LCD monitor, is an indispensable feature for creative photography in any number of



Multi-control Dial on the EOS 60D camera



Live View Function – With Live View Function, images can be composed and captured from the camera's LCD monitor, including the ability to zoom in up to 10x.

\* Not available on the EOS 70D camera.





“ Whether I am photographing under waterfalls, in a sand storm or 20 degrees below freezing, I know I can count on the weather sealing of the Canon EOS-1D X. It will withstand the harsh weather conditions and keep on working flawlessly. ”

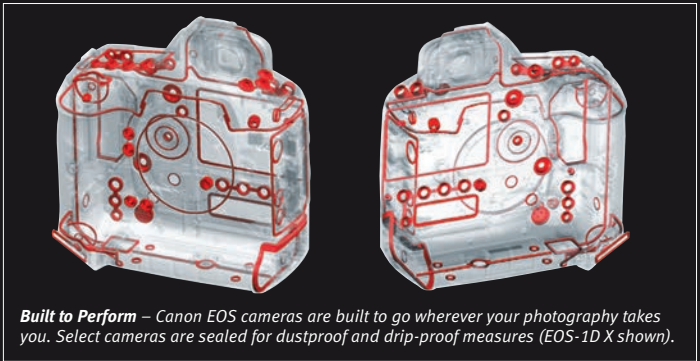


Jennifer Wu  
Explorer of Light

©Jennifer Wu

Maximum Durability and Performance

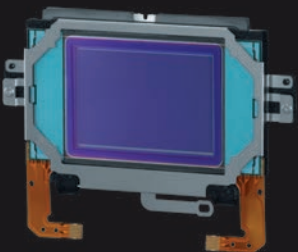
For professionals who demand nothing less than the best, EOS cameras are designed to perform admirably and consistently no matter the situation. Many EOS bodies are constructed of rigid, high-strength magnesium alloy for rugged performance and professional cameras like the EOS-1D X and EOS 5D Mark III feature weather sealing surfaces and connection points for seamless performance in wet and dusty situations. The EOS-1D X even has a lightweight shutter with carbon-fiber blades that can maintain up to 14.0 fps\* performance without compromise, for up to 400,000 cycles and has a minimum shutter release lag of 36ms (when shooting at maximum aperture).



Built to Perform – Canon EOS cameras are built to go wherever your photography takes you. Select cameras are sealed for dustproof and drip-proof measures (EOS-1D X shown).

surface of the sensor’s IR-cut/Low-pass filter cleans itself automatically with ultrasonic vibrations every time the camera is turned on or off. Removed dust adheres to material around the filter to help it stay off. With DPP, dust missed by the cleaning unit can be captured by Canon’s Dust Delete Data Detection and can be erased from the image file.

vibrating the glass with ultrasound, the system effectively rolls rather than shakes the dust particles off, removing an even greater amount of dust, especially smaller particles. As with previous cameras, the IR/UV absorbing glass



in front of the EOS-1D X’s sensor is treated with an anti-dust fluorine coating, making it easier to remove damp or sticky dust particles.

EOS Integrated Cleaning System

**EOS** Integrated Cleaning System Canon has designed an Integrated Cleaning System with a Self Cleaning sensor unit customized to the specifications and performance characteristics of each EOS camera that helps combat stray dust that can enter the camera when changing a lens or when out in the field. The front

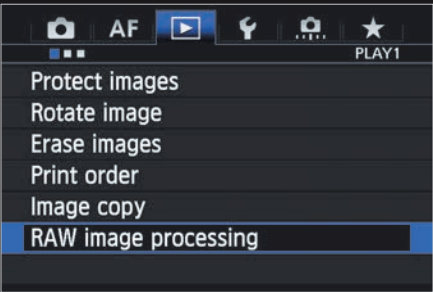
Ultrasonic Wave Motion Cleaning

Found on the select EOS cameras like the EOS-1D X, Canon’s amazing integrated dust removal cleaning uses a carrier wave type self-cleaning sensor unit. While previous dust removal systems removed dust adhered to the surface of the infrared absorbing/ultraviolet-blocking glass in a frontward direction by

Custom Function

Camera operations are enhanced by Custom Functions, conceptualized and developed by Canon. Custom Functions enable photographers to tailor features and operating functions to suit their own shooting style, or to optimize camera performance for specific subjects, shooting conditions or a signature style.

Advanced RAW+JPEG Recording (in-camera processing)



Best described as “digital negatives,” RAW images contain pre-processed image data as captured by the sensor and, with post-processing, they yield the highest image quality possible from an EOS camera. While professionals and advanced amateurs often prefer to shoot in RAW mode, JPEG images take up significantly less storage space and are often more immediately pleasing to the eye. With Canon’s EOS cameras, images can be captured in a number of RAW and JPEG modes, depending on the camera’s sensor, as well as record numerous combinations of RAW, sRAW and JPEG images simultaneously. Several models even offer in-camera post processing with image correction options like white balance, brightness, picture style and more, plus image resizing with JPEG images. Additional features include Expanded Quick Control functions during playback like image protect, image rotate, rating, RAW image processing, resize, highlight alert, AF point and image jump, meaning a streamlined workflow can begin in the field.

Auto Lighting Optimizer

The Auto Lighting Optimizer automatically corrects image exposure to help ensure accurate brightness and contrast. It can actually brighten areas of the composition while maintaining highlight details and accurate exposure in others, or darken areas of composition while maintaining brightness and shadow details in others. This remarkable feature is available as both an automatic feature in Full Auto and Creative Auto shooting



Auto Lighting Optimizer **Disable**



Auto Lighting Optimizer **High**

modes, and can be used and fine-tuned in other modes. The Canon Auto Lighting Optimizer ensures beautifully exposed images that require little to no post-production work.

Lens Chromatic Aberration Correction



With the EOS-1D X camera and its Dual **DIGIC 5+** Image Processors, the EOS 5D Mark III, EOS 6D and EOS 70D cameras’ **DIGIC 5+** Image Processor, and the EOS Rebel T5i and EOS Rebel SL1 cameras’ **DIGIC 5** Image Processor, chromatic aberration in Canon lenses can be corrected at the time of shooting. Select EOS cameras can read the correction data from lenses, and those lenses can be registered to the camera. These cameras can even distinguish between different lenses of the same model by supporting registration of serial numbers (with compatible EF lenses).



Lens Chromatic Aberration Correction **ON**



Lens Chromatic Aberration Correction **OFF**

Lens Peripheral Illumination Correction

Another feature available in Canon’s newest EOS cameras is Canon’s Lens Peripheral Illumination Correction feature. Taking into account the lens in use, this feature automatically brightens the light level at the four corners of



Lens Peripheral Illumination Correction **ON**



Lens Peripheral Illumination Correction **OFF**

the composition where light falloff may have occurred. Peripheral illumination characteristics and correction data are detected automatically on a number of Canon lenses and can be entered manually through Canon’s EOS utility software. This function can be applied when shooting to JPEG images, and in post-processing with RAW images.

Highlight Tone Priority

Loss of highlight detail is one of the greatest concerns for photographers shooting digitally in brightly lit and high-contrast situations. Canon’s Highlight Tone Priority function



Highlight Tone Priority: **OFF**



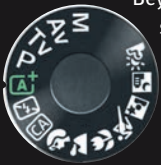
Highlight Tone Priority: **ON**

calculates the exposure to expand the image’s dynamic range so that more detail is preserved in highlights. This renders a more continuous tone image without blown highlights, and helps to save time in post-processing for highlight retrieval.

\* The maximum continuous shooting speed is restricted to 10 fps when the battery charge is less than 50% or when ISO speed is above 32000. If the camera’s internal temperature is low and ISO speed is above 20000, the maximum continuous shooting speed is restricted to 10 fps.



Shooting Modes



Beyond normal shooting modes such as Auto, Aperture priority and Shutter priority, select EOS cameras offer shooting features such as Picture Style technology, which optimizes camera settings for subjects like landscapes and portraits, even monochromes. For even more creative imaging freedom, Canon developed Basic+. Basic+ makes it easy to create whatever image effects desired. Basic+ has two initial option categories: In “Shoot by ambiance selection,” standard white balance and exposure compensation are altered according to the chosen ambiance, such as vivid, soft, warm, intense, cool, brighter, darker and monochrome. In “Shoot by lighting or scene type,” white balance is adjusted according to selections like daylight, cloudy, shade, tungsten, fluorescent and sunset. These features, complemented by the Canon Auto Lighting Optimizer, Lens Peripheral Illumination Correction, Highlight Tone Priority and Noise Reduction, help ensure accurate, nuanced results.

Scene Intelligent Auto

Scene Intelligent Auto

Scene Intelligent Auto, found on select EOS cameras, merges a number of very complex measurements into settings that help ensure photographs of gorgeous tonality, accurate color, sharp focus and phenomenal detail.

Creative Filters

Select EOS models borrow several popular Creative Filters like those found in Canon’s popular PowerShot cameras, like Grainy B&W, Fisheye Effect, Toy Camera Effect, Miniature Effect, Art Bold Effect and Water Painting Effect. On the EOS Rebel SL1 camera, Miniature Effect can also be applied to videos. Each effect can be applied in three different levels (low, standard and strong), and easily previewed on the LCD panel in Live View on the EOS 70D, EOS Rebel T5i and EOS Rebel SL1 cameras.

Multi-Aspect Ratios

For the ultimate in custom shooting, select EOS models are able to shoot in a number of aspect ratios, like 4:3, 3:2, 16:9, and even 1:1 for square compositions!

EOS In-camera Features Can Give Your Photos a Creative Edge:

Picture Style Settings Help Fine-tune Images to Match Your Scene



**Landscape** – Great for shooting nature scenes and blue skies, this setting enhances the blues and greens typical in landscapes, and enhances saturation, contrast and sharpening.



**Monochrome** – This setting emulates the color filters of silver halide film for bold black and white images and allows for red, green and other types of filter work.



**Twilight** – Capture the subtle vibrancy of colors illuminated by the soft glow of the receding sun using the twilight setting. (Extended Function, online support only.)

Picture Style Technology



Picture Style

With the myriad features and settings available, even the best photographer might occasionally have doubts as to whether all of the camera settings are optimal for the shot. Canon’s ingenious Picture Style feature comes to the rescue, providing a number of user-friendly presets, including standard, neutral and landscape, giving the ability to fine-tune the images the camera produces. They enable the photographer to make optimal choices based simply on the type of shooting. These presets can be used in much the same way one would use different types of film, and more can be created using Canon’s included Picture Style Editor Software. Individual camera settings – such as sharpening, contrast,

color tone, and saturation – can be overridden if need be. Select EOS models even feature Picture Style Auto, which automatically determines an ideal style for a particular scene.

Multiple Exposure Control



Cameras like the EOS-1D X, EOS 5D Mark III, EOS 6D and EOS 70D offer multiple exposure shooting modes for film-like image creation, with the convenience of in-camera processing. They offer up to four compositing methods for proper exposure and composition: additive, average, bright and dark (the EOS 6D and EOS 70D feature additive and average only). Multiple exposure shots from 2 to 9 are stored as one final image and can be taken in both RAW and JPEG shooting modes.

Creative Filters

Fun, in-camera filters give images a unique look:



**Art Bold Effect**



**Water Painting Effect**



**Miniature Effect**

High Dynamic Range



Perfect for capturing scenes with extreme highlights or shadow, HDR (High Dynamic Range) shooting, a feature found on the EOS 5D Mark III, EOS 6D and EOS 70D cameras, merges three images of varying exposure, in-camera, capturing a broad range of shadow and highlight detail and delivering an image with stunning tonal range. Adjustable to cover a range of ±3 stops, and with five different effect settings (Natural, Art Standard, Vivid, Bold and Embossed), on the EOS 5D Mark III camera, HDR recording expands the parameters of the light and dark detail a camera can actually record, displaying a range of depth and detail previously impossible in image capture.

Multiple Exposure Mode



**Bright** – A number of images are merged into a single image in-camera for incredible creative compositions.



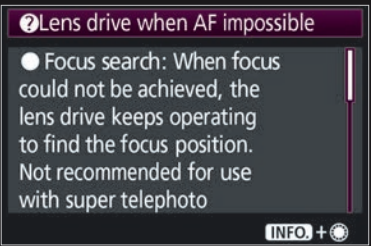
**Continuous Shooting Priority** – Capture fast-action photography on a single image.

High Dynamic Range Mode



**High Dynamic Range** – The camera automatically takes three shots at different exposures generating a single composite image with a wide dynamic range, great for landscapes.

Enhanced GUI (Feature Guide, Easier Menu System)



While Canon’s Graphical User Interface has long been the industry standard, Canon is constantly refining and developing new features for a smoother user experience. Accordingly, the GUI has been revamped for the EOS-1D X and EOS 5D Mark III cameras based on the response and feedback of professional users. Its Graphic User Interface

is faster, more precise and more intuitive than ever. The menu structure has been redesigned so that frequently used functions previously buried in the menu hierarchy are brought to the front. Operations previously assigned to buttons, controls, menus and custom functions have been consolidated for quick access in the menu, helping to ensure the photographer can concentrate on shooting images with the knowledge that the camera’s settings are just right. Select EOS cameras offer operational help through the press of the Info button, identifying features quickly, instructing on their use and minimizing confusion, even for photographers operating the camera for the first time.



Wireless Transmitter Technology

As quickly as the DSLR camera has become commonplace in the hands of professional photographers and enthusiasts alike, so too has wireless communication progressed between the camera and external components. The EOS DSLR cameras have a number of dedicated Wireless File Transmitters that keep the camera connected to the wireless world, simply, with tremendous speed. Whether connected through a port on the side of the camera, or incorporated into a camera-integrated design – some units serve as an auxiliary handgrip – Canon Wireless Transmitters can connect securely to Local Area Networks (LAN) wirelessly (with a range up to approximately 500 feet) or directly, and can connect and upload to FTP (File Transfer Protocol) or dedicated WFT Servers.

**Fast, Reliable Image Data Transfer** – The WFT-E6A (EOS-1D X), WFT-E7A (EOS 5D Mark III) and WFT-E5A (EOS 7D) feature a/b/g compatibility, WPS compatibility, WFT Server Remote Live View, a camera linking function and Bluetooth connectivity. The WFT-E6A and WFT-E7A conform to IEEE 802.11 a/b/g/n standards, performing up to 2.5x faster (for the WFT-E6A) and up to 3x faster (for the WFT-E7A) than other models, and feature an image resend feature that helps ensure that all images get transferred, even if wireless signal drops interrupt transmission.

**Media Server Function** – Models such as the WFT-E7A, WFT-E6A and WFT-E5A also include a media server function. With all models, in WFT Server mode, up to three separate computers can access the camera's memory card using a standard Web browser from anywhere in the world (Microsoft Internet Explorer®, Apple Safari®, etc.). Images can be selected from the browser window and dragged onto a computer's desktop or to a folder, which copies the full file to a computer. Remote firing of the camera over the Internet is also possible using the Remote Live View function. With the EOS-1D X, EOS 5D Mark III and EOS 7D, a dedicated media server can also be created with DLNA (Digital Living Network Alliance) compliant devices, allowing numerous points of access to images instantaneously.



©Tyler Stableford

**Computer Connectivity** – EOS Utility Mode, or PTP (Point-to-Point) connectivity, allows the photographer to connect a single camera to a computer for advanced two-way communication and professional tethered camera operation. WFT units can also connect to select GPS\*\* units, adding location and time code shooting data. Plus, WFT models can be used as remote control receivers, allowing for wireless shooting and control, from a range of wireless-enabled handheld devices, including compatible smartphones.

**USB Host Capability with GPS Support** – Photographers can take full advantage of the WFT unit's USB host capability\* by connecting a compatible GPS device via USB cable or optional Bluetooth dongle. This makes it possible to add GPS coordinates, altitude and UTC time code to embedded shooting data within image files. Compatible GPS units include several in Garmin's GPSMAP series and in the Magellan eXplorist series (using NMEA 0183 v.2.0.1

output data standard or "Garmin protocol"). USB Host capability also allows connectivity to some external hard drives for added storage options.

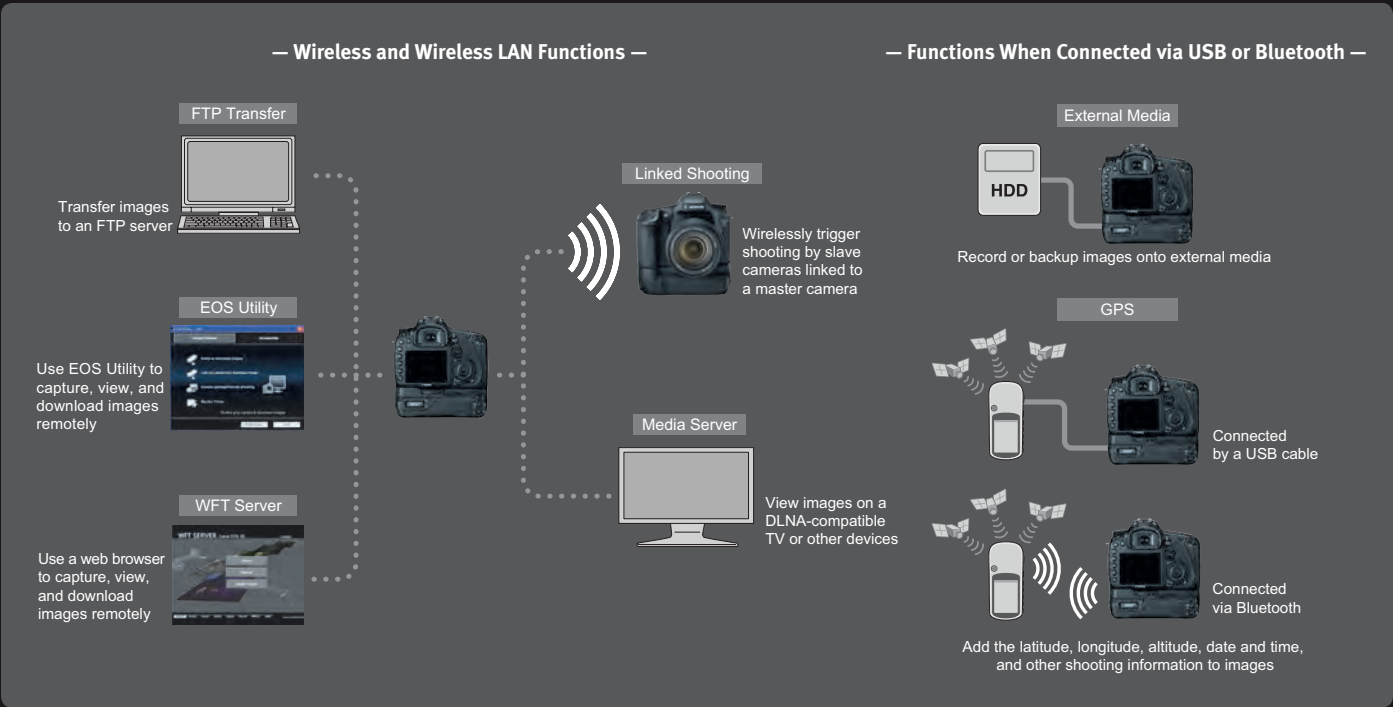
**Weather-Resistant Design** –The WFT units designed for the EOS-1D class professional DSLR cameras feature rugged and lightweight magnesium alloy bodies, just like the cameras to which they attach. Moreover, they feature the same fully sealed construction, ensuring that the highly weather-resistant design of the camera is not compromised.

**Extensive Wired and Wireless LAN Functions** – Select WFT units not only support wireless LAN environments but also enable wired network connections, providing high-speed 100Base-TX communication (the WFT-E7A supports 1000Base-T).\*\* Built-in WPS (Wi-Fi Protected Setup) makes it easy to make secure LAN connections.

“ Canon's wireless transmission technology enables me to work fast and light in critical situations. I can control all the key functions of the camera remotely, as well as transfer images for client review, at a moment's notice. ”



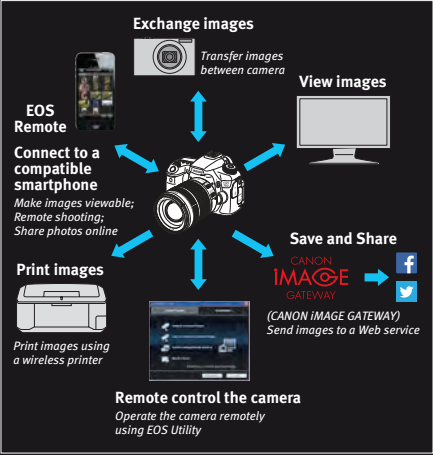
Tyler Stableford  
Explorer of Light



**Linked Multi-Camera Shooting** – Using multiple WFT units on compatible EOS digital cameras, up to ten slave/remote cameras can be linked wirelessly to a master camera. Connections are made simply and conveniently via wireless LAN. Remote camera shutters are automatically tripped when the master camera shutter is released. With such a setup, a photographer can, for example, shoot simultaneously from various angles.

**Built-in Wireless with EOS Remote App** The EOS 6D and EOS 70D cameras incorporate cutting-edge capabilities into their compact and lightweight design with built-in Wi-Fi®. With Canon's exclusive EOS Remote App¹ and built-in wireless technology, the camera can connect directly to a smartphone² for remote operation. Exposure settings, focus and shutter can be operated wirelessly; images can be reviewed, rated, deleted, filed and transferred. Full DLNA (Digital Living Network Alliance) compatibility

means easy sharing between the EOS camera and other DLNA certified products, like HDTVs, game consoles and more. Images from the camera can be uploaded instantly to CANON IMAGE GATEWAY³ for easy sharing, and photos can even be printed directly and wirelessly to PictBridge (Wireless LAN) certified printers without the need for a PC.



**Built-in GPS Transmitter** With built-in GPS⁴, the EOS 6D camera can record longitude, latitude and altitude data as EXIF data, has a logging function that can track movement at set intervals and can even set the camera's internal clock to local time!

**Expandable Accessories** The GPS Receivers GP-E1¹ and GP-E2¹ attach to the EOS-1D X and EOS 5D Mark III cameras, respectively. The receivers offer the same dust and waterproof protection as the camera body itself; the GP-E2 even features its own power supply. GPS Receiver GP-E2 can also connect to the EOS 6D, EOS 70D, EOS Rebel T5i, EOS Rebel SL1 and EOS Rebel T5 cameras via hot shoe or a digital terminal. Canon GPS receivers are always ready to append location data to images. They record latitude, longitude/elevation and UTC time, and feature GPS Time Sync Function and even an electronic compass that records the camera's orientation when shooting⁴.

\* The WFT-E6A and WFT-E7A provide an internal Bluetooth function but do not have USB host capability. A dedicated GP-E1 accessory is available for the EOS-1D X. USB Host functionality is available only on the WFT-E2 II A, WFT-E5A, and WFT-E4A.  
\*\* The WFT-E6A has no provision for wired LAN connectivity because the EOS-1D X is equipped with a Gigabit Ethernet port.  
1 This software enables you to upload images to social network services. Before uploading images, please be aware that image files may contain privacy related information such as people and places. If necessary, please delete such information. Canon does not obtain, collect or use such images or any information included in such images through this software.  
2 Compatible with iOS version 5.0 or later and Android devices version 2.3/4.0 or later. Data charges may apply.

³ One-time registration is required on CANON IMAGE GATEWAY online photo album.  
⁴ The GP-E1 does not require any additional USB or Bluetooth connections to communicate with the EOS-1D X. The EOS 5D Mark III requires a firmware upgrade to be compatible with the GPS Receiver GP-E2, which is now available.  
⁵ In certain countries and regions, the use of GPS may be restricted. Therefore, be sure to use GPS in accordance with the laws and regulations of your country or region. Be particularly careful when traveling outside your home country. As a signal is received from GPS satellites, take sufficient measures when using in locations where the use of electronics is regulated.





# EOS 70D

## Meet the New Game-Changer

Changing forever the way you capture still images and video with a DSLR camera, Canon proudly introduces the EOS 70D camera – a trailblazing powerhouse featuring a revolutionary autofocus technology that unlocks the potential of Live View. The innovative Dual Pixel CMOS AF allows the EOS 70D to shoot video like a camcorder; enables you to fully benefit from the freedom of angle allowed by the camera's Vari-angle Touch Screen 3.0-inch Clear View LCD monitor II; and is compatible with over 103 Canon EF lenses for expanded creative flexibility. Built-in wireless technology further enhances shooting and sharing capabilities. Superb image quality is provided by a newly designed 20.2 Megapixel CMOS (APS-C) sensor, which enables an ISO range of 100–12800 (H: 25600), and the powerful **DiGiC 5+** Image Processor helps achieve up to 7.0 fps continuous shooting. A 19-point all cross-type AF system with a high precision dual cross f/2.8 center point and Intelligent Viewfinder with customizable display provide advanced control during composition and capture, while imaging features like HDR, Multiple Exposure and Creative Filters available in real time help create spectacular photos. Elevating the possibilities of creative expression to extraordinary new heights, the EOS 70D with cutting-edge Dual Pixel CMOS AF is nothing short of revolutionary.



### Dual Pixel CMOS AF



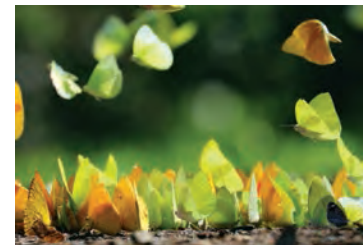
Dual Pixel CMOS AF is a cutting-edge technology on the EOS 70D camera that allows the camera to shoot like a camcorder and unlocks the potential of Live View, changing the way users will shoot video and still images with a DSLR camera. It is powered by an innovative sensor design that enables phase-difference detection AF directly on the Canon CMOS sensor, dramatically improving Live View AF and unleashing new possibilities for dynamic, creative capture.

**Dual Pixel CMOS AF**



Focus is achieved naturally with smooth and direct focus racking.

### Built-in Wi-Fi®



Remotely shoot with a smartphone

**Wi-Fi CERTIFIED**

The EOS 70D camera features wireless technology, conveniently built in. Connecting easily to a network or directly to an iOS® or Android™ smartphone\* running the Canon EOS Remote app\*\*, a number of camera functions can be controlled wirelessly, and images can be reviewed, rated, deleted, filed and transferred. The EOS 70D is also fully DLNA-compatible for easy sharing with other DLNA products like HDTVs, game consoles and more. Images can be shared through CANON IMAGE GATEWAY\* to social networking sites, and photos can even be printed directly to PictBridge (Wireless LAN) certified printers.

### 20.2 Megapixel APS-C CMOS sensor

Offering the highest pixel count of any APS-C sized sensor in EOS history, the EOS 70D camera's 20.2 Megapixel CMOS sensor records a massive 5472 x 3648 pixels, ideal for even large enlargements and offering enough resolution for significant cropping while maintaining the detail and essence of the particular scene. 14-bit signal processing helps ensure outstanding tonal gradation. The camera's image sensor combines with the powerful **DiGiC 5+** Image Processor for improved data processing speeds, greater noise reduction, and even real-time compensation for chromatic aberration.

**20.2 MEGA PIXELS CMOS**

improvements are noticeable from the instant the EOS 70D camera is turned on, with stunning, responsive performance recording videos and capturing up to 7.0 still frames per second. The processor also enables real-time scene correction like HDR Backlight Control, Handheld Night Scene plus Multi Shot Noise Reduction and much more.

### Wide ISO Range

Working in tandem with the **DiGiC 5+** Image Processor, the EOS 70D camera's sensor delivers ISO sensitivities of 100–12800 (H: 25600), achieving images of amazing detail and reduced noise in even dim lighting situations.

**ISO 12800 6400**

### DiGiC 5+ Image Processor

The **DiGiC 5+** Image Processor delivers supercharged performance and helps reduce noise even at higher ISOs. With the **DiGiC 5+** Image Processor, speed



### High-speed Continuous Shooting

The EOS 70D camera boasts fast performance across the board. Thanks to its powerful processor, a twin-motor configuration with dedicated high-speed motors

**Up to 7.0 Frames Per Sec**

for the mirror-drive and shutter charge, and a small and light shutter system, the EOS 70D can capture up to 7.0 frames per second. The camera even has a fast flash sync speed of 1/250 sec. for high-performance photography, even in difficult lighting conditions.

### EOS Full HD Video

The EOS 70D camera captures Full HD video with sophistication. Thanks to the amazing Dual Pixel CMOS AF system, autofocus is smooth and continuous, even of fast-moving subjects. Captured images are stunning with crisp detail and clarity, while maintaining beautiful, cinematic depth-of-field. It supports H.264/MPEG-4 AVC High Profile, and automatically splits files greater than 4GB (FAT specifications) for extended recording without interruption. It offers the option of time coding during recording only (Rec Run) or at all times (Free Run), which is useful for multi-camera shoots. It also features a built-in stereo microphone and sound recording adjustment capabilities with 64-step volume control, plus a dedicated microphone jack. The sensor's drive system significantly increases image processor performance, reducing color artifacts and moiré, and helps ensure that the camera can record at multiple frame rates, and up to ISO 25600 in H mode. Exposure, focus and Live View features, even in-camera editing, are simple to control with the camera's clear and intuitive interface.

**FULL HD 1080**

### 3.0-inch Vari-angle Touch Screen Clear View LCD monitor II

The EOS 70D camera is equipped with a Vari-angle Touch Screen 3.0-inch Clear View LCD monitor II. Displaying fine detail (approximately 1,040,000 dots), this screen allows for composing and reviewing from any number of angles for enhanced creative possibilities. The display can be viewed without glare and reflections are minimized. It's also treated with a smudge-resistant coating to help minimize fingerprints and maintain a bright, clear image display. The screen uses capacitive technology, allowing two-finger touch gestures (multi-touch) to be used for zooming or changing images. Easily access menu and quick control settings, and focusing and shutter release can be activated with a simple touch of the screen using Touch AF and Touch Shutter.

**3:2 WIDE 3.0\"/>**

\* Compatible with iOS version 5.0 or later and Android devices version 2.3/4.0 or later. Data charges may apply.

\*\* This software enables you to upload images to social network services. Before uploading images, please be aware that image files may contain privacy related information such as people and places. If necessary, please delete such information. Canon does not obtain, collect or use such images or any information included in such images through this software.

\* One-time registration required on CANON IMAGE GATEWAY online photo album.





# EOS REBEL T5i

## Renew Your Creative Soul

Photo enthusiasts rejoice! The flagship of the spectacular Rebel Line, the EOS Rebel T5i camera, is here to renew your artistic side with amazing imaging features and full-featured functionality. An 18.0 Megapixel CMOS (APS-C) sensor and Canon's superb **DiGiC 5** Image Processor combine with an extensive ISO range of 100–12800 (expandable to 25600 in H mode) to provide gorgeous, detailed images, even in low-light situations. 9 cross-type AF focus points, including a high-precision dual-cross f/2.8 center point, help ensure crisp focus throughout the frame, and the Hybrid CMOS AF system enables speedy and accurate autofocus when shooting in Live View mode, which is displayed on the brilliant Vari-angle Touch Screen 3.0-inch Clear View LCD monitor II. EOS Full HD Movie mode with Movie Servo AF help make shooting high quality videos easy, offering you another outlet for your creativity.



18.0 MEGA PIXELS  
CMOS

DiGiC 5

FULL HD  
1080

ISO  
12800  
6400

Up to  
5.0  
Frames  
Per Sec

3:2  
WIDE  
3.0" LCD  
ClearView II

Vari angle LCD

Hybrid CMOS AF

All Cross-type  
9-point  
AF

63  
Dual-Layer  
Metering

LIVEVIEW  
MODE

Scene  
Intelligent Auto

EOS

Integrated  
Cleaning  
System

Picture Style

PictBridge

SD

### Hybrid CMOS AF

For Live View and video shooting, the EOS Rebel T5i camera features Canon's Hybrid CMOS AF system. This system combines both phase and contrast detection AF, aided by pixels on the camera's sensor that assist in predicting subject location. This makes continuous, optimized focus tracking quick and easy in video recording and enhances focus performance. Hybrid CMOS AF also powers the EOS Rebel T5i's Movie Servo AF for accurate, continuous focus tracking of moving subjects.

### Hybrid CMOS AF



Face & Tracking Priority AF

### High-speed Continuous Shooting



The EOS Rebel T5i camera captures rapidly unfolding scenes easily with high-speed continuous shooting up to 5.0 fps (frames per second). Whether capturing the action on the soccer field or waiting for that perfect expression, the EOS Rebel T5i delivers intuitive, speedy operation to help you capture the action.

Up to  
5.0  
Frames  
Per Sec

### 3.0-inch Vari-angle Touch Screen Clear View LCD monitor II

The EOS Rebel T5i camera is equipped with a Vari-angle Touch Screen 3.0-inch Clear View LCD monitor II that displays fine detail (approximately 1,040,000 dots), allowing for composing and reviewing from any number of angles without glare and minimal reflections. It's also treated with a smudge-resistant coating to help minimize fingerprints and maintain a bright, clear image display. The screen uses capacitive technology similar to many modern smart devices, allowing two-finger touch gestures to be used for zooming or changing images. Easily access menu and quick control settings, and focusing and shutter release can be activated with a simple touch of the screen.

3:2  
WIDE  
3.0" LCD  
ClearView II



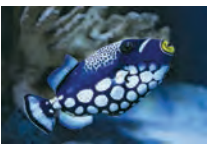
### Wide ISO Range

With a broad range of light sensitivity ratings from ISO 100–12800 (expandable to H: 25600) for stills and ISO 100–6400 (H: 12800) for video, the EOS Rebel T5i camera is ready to go no matter the light, capturing fine detail with ease. Thanks to this expanded ISO range, the camera can capture more subjects in various situations, handheld, without the need for flash. This means more natural and detailed looking photos and videos that can be shot discreetly, with ease. Used with one of Canon's EF or EF-S lenses with Optical Image Stabilizer, the EOS Rebel T5i can record beautiful images and video even when light sources are scarce.

ISO  
12800  
6400



ISO 100

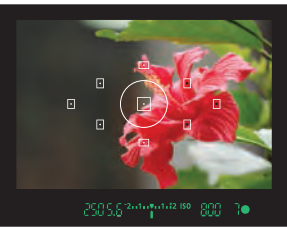


ISO 6400

### All Cross-type 9-point AF System

The EOS Rebel T5i camera is equipped with AF features that help ensure speedy, accurate and continuous AF. When shooting through the viewfinder, the EOS Rebel T5i has advanced autofocus with a 9-point, all cross-type AF system (including a high-precision dual-cross f/2.8 center point) for accurate focus whether the camera is oriented in portrait or landscape position. An AI Servo AF system achieves and maintains consistent focus with an amazing degree of reliability.

All Cross-type  
9-point  
AF



9-point, all cross-type AF system

### EOS Full HD Video

Capable of video shooting in a number of sizes and frame rates, the EOS Rebel T5i camera offers outstanding video capturing performance, quality and simplicity with easy manual control of exposure, focus and Live View features, even in-camera editing! For audio, the EOS Rebel T5i has an internal stereo microphone with a wind filter and attenuator feature to help cut down on external noises. And the EOS Rebel T5i features Movie Servo AF, which allows for reliable, continuous autofocus tracking of moving subjects while recording video. Taking advantage of its Hybrid CMOS AF system, the EOS Rebel T5i locks focus on a subject with great speed and tracks it, throughout the composition, to keep it focused. When used in conjunction with one of the Canon STM lenses, AF is even smoother and quieter.

FULL HD  
1080



### 18.0 Megapixel APS-C CMOS sensor

The EOS Rebel T5i camera features an amazing Canon 18.0 Megapixel CMOS sensor. Highly effective for enlargements or for cropping detailed portions of a composition, the camera's sensor captures images with outstanding clarity and tonal range. This sensor features many of the same technologies used by professional Canon cameras to maximize each pixel's light-gathering efficiency, helping to ensure beautiful, brilliant images. This APS-C size sensor creates an effective 1.6x field of view (compared to 35mm format).

18.0 MEGA  
PIXELS  
CMOS

### DiGiC 5 Image Processor

The EOS Rebel T5i camera features a **DiGiC 5** Image Processor that works with the camera's CMOS sensor to help deliver images with incredible detail in more situations, without the need for artificial light sources. With the power of the **DiGiC 5** Image Processor, the camera can achieve high ISO sensitivity, shoot at impressive high-speed continuous rates, and can even perform advanced functions like HDR Backlight Control, Creative Filters, lens correction and more. This brilliant imaging core supercharges still and moving image capture.

DiGiC 5





©Tyler Stableford

# EOS-1D X

FIRMWARE  
UPDATE  
Now Available\*\*

## The Ultimate EOS

Canon has brought the best of the EOS-1 Series of digital cameras into one phenomenal, go anywhere, shoot anything dynamo: the flagship of the EOS line, the EOS-1D X camera. With a Full-frame 18.1 Megapixel CMOS sensor, Dual **DiGiC 5+** Image Processors, image capture at up to 12.0 fps\* (up to 14.0 fps in Super High Speed Mode), faster, more accurate and customizable AF\*\*, plus outstanding 100,000-pixel RGB Metering Sensor with its own **DiGiC 4** Image Processor, the EOS-1D X reaches new levels of performance with speed, continuous shooting, focus and metering accuracy, light sensitivity, and ease of use. With rugged construction, improved HD video capture, numerous connectivity options, and much, much more, the EOS-1D X is truly the ultimate EOS camera.



18.1 MEGA PIXELS  
CMOS

DiGiC 5+

FULL FRAME  
CMOS

Picture Style

FULL HD  
1080

Up to 12.0  
Frames  
Per Sec

LiveView  
MODE

ISO  
51200  
25600

61  
High Density  
Reticular AF

EOS Integrated  
Cleaning  
System

3.2" LCD  
ClearView II

DIRECT  
PRINT

PictBridge

USB

\* The maximum continuous shooting speed is restricted to 10 fps when the battery charge is less than 50% or when ISO speed is above 32000. If the camera's internal temperature is low and ISO speed is above 20000, the maximum continuous shooting speed is restricted to up to 10 fps.  
\*\* With firmware update, AF points in the EOS-1D X's viewfinder can now be illuminated in red (intermittently) when the shutter button is pressed halfway during AI Servo AF mode. Additionally, the EOS-1D X allows cross-type autofocus with the center AF point when the maximum aperture of a Canon EF lens becomes f/8 with an EF extender attached.  
Download firmware now at: [usa.canon.com/cusa/consumer/standard\\_display/eos\\_1dx\\_firmware](http://usa.canon.com/cusa/consumer/standard_display/eos_1dx_firmware)



# EOS 5D Mark III

FIRMWARE  
UPDATE  
Now Available\*

## The Power to Create

For stunning high resolution, full-frame photography with supercharged EOS performance, there's nothing quite like the EOS 5D Mark III camera. With a Full-frame 22.3 Megapixel Canon CMOS sensor, Canon's amazing **DiGiC 5+** Image Processor, a 61-Point High Density Reticular AF, dual card slots and shooting performance up to 6.0 fps, the refined EOS 5D Mark III is designed to perform. With an extended ISO range of 100–25600 (expandable to 50 (L), 51200 (H1) and 102400 (H2), an Intelligent Viewfinder and Canon's advanced iFCL Metering System, plus HDR, Multiple Exposure, refined HD video recording and more, the EOS 5D Mark III is one of the most user-friendly, professional level, full-frame EOS cameras ever.



22.3 MEGA PIXELS  
CMOS

DiGiC 5+

FULL FRAME  
CMOS

Picture Style

FULL HD  
1080

Up to 6.0  
Frames  
Per Sec

LiveView  
MODE

ISO  
25600  
12800

61  
High Density  
Reticular AF

EOS Integrated  
Cleaning  
System

3.2" WIDE  
LCD  
ClearView II

DIRECT  
PRINT

PictBridge

USB

Intelligent  
Viewfinder

\* Download firmware now at: [usa.canon.com/cusa/consumer/standard\\_display/EOS5DM3\\_firmware](http://usa.canon.com/cusa/consumer/standard_display/EOS5DM3_firmware)





# EOS 6D

## Unlock Your Vision

Designed to bring all of the benefits of full-frame photography and moviemaking to a compact, lightweight and simple to operate DSLR, the EOS 6D is the perfect camera to realize your creative vision. The EOS 6D features a 20.2 Megapixel Full-Frame CMOS sensor, Canon's amazing **DiGiC 5+** Image Processor, a 63-zone AE sensor, and an 11-point AF system with a center point light sensitive to EV -3 for exceptional performance even in low-light conditions. The camera has a bright viewfinder and a brilliant 3.0-inch Clear View LCD monitor, and offers advanced, professional level HD capture for beautiful, cinematic HD quality videos, can shoot up to 4.5 frames per second, offers an extensive ISO range and conveniently features built-in wireless technology and GPS\*. It's the ideal camera for advanced amateurs and videographers making the move to a Full-Frame DSLR, as well as professionals seeking a secondary camera. Whatever your inspiration, unlock your vision with the power of the EOS 6D camera.



20.2 MEGA PIXELS  
CMOS

DiGiC 5+

FULL FRAME  
CMOS

FULL HD  
1080

WiFi  
CERTIFIED

GPS

ISO  
25600  
12800

Upto 4.5  
Frames  
Per Sec

11 point  
AF

63 ZONE  
Dual-Layer  
Metering

EOS Integrated  
Cleaning  
System

Picture Style

DIRECT  
PRINT

PictBridge

USB

\* In certain countries and regions, the use of GPS may be restricted. Therefore, be sure to use GPS in accordance with the laws and regulations of your country or region. Be particularly careful when traveling outside your home country. As a signal is received from GPS satellites, take sufficient measures when using in locations where the use of electronics is regulated.



# EOS 7D

## Beyond the Still

With a host of phenomenal features designed to enhance and speed up every facet of the photographic and moviemaking process, the EOS 7D camera represents an outstanding level of photographic and filmmaking performance. With its 18.0 Megapixel CMOS sensor and Dual **DiGiC 4** Image Processors, it shoots amazing stills and Full HD video without compromise. It has a bright and customizable Intelligent Viewfinder with approximately 100% coverage, an advanced AF system, plus rugged, refined construction for reliable pro-level performance anywhere, anytime.



18.0 MEGA PIXELS  
CMOS

DiGiC 4

All Cross-type  
19 point  
AF

Intelligent  
Viewfinder

FULL HD  
1080

8.0  
Frames  
Per Sec

63 ZONE  
Dual-Layer  
Metering

ISO  
6400

LiveView  
MODE

EOS Integrated  
Cleaning  
System

3.0" LCD  
ClearView II

Picture Style

DIRECT  
PRINT

PictBridge

USB

\* Download firmware now at: [usa.canon.com/eos7dfirmwareupgrade](http://usa.canon.com/eos7dfirmwareupgrade)

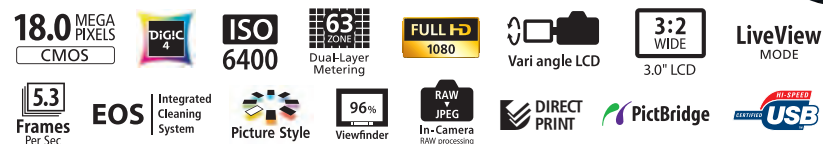




# EOS 60D

## An EOS with Perspective

For photographers and enthusiasts looking for a camera with the perfect combination of versatility, performance and ease-of-use, Canon has introduced the EOS 60D camera. Featuring a brilliant Canon 18.0 Megapixel CMOS sensor, a **DiGiC 4** Image Processor, a Vari-angle 3.0-inch Clear View LCD monitor with 180° rotation — perfect for self-portraits — plus a host of features inspired by Canon professional EOS DSLRs, the EOS 60D is powerful, compact and lightweight, perfect for a day of shooting. It offers 5.3 fps maximum performance, Full HD video, a flash sync of 1/250 sec, and a shutter that's durability tested to 100,000 cycles. It features a horizontal Electronic Level display, accepts interchangeable focus screens and has a number of exciting in-camera functions. With all this and more, the EOS 60D camera offers a powerful image-capturing perspective.



# EOS REBEL SL1

## Small Size, Big Possibilities

As the world's smallest and lightest digital SLR camera\*, the EOS Rebel SL1 camera is small in size but enormous in performance. It has an 18.0 Megapixel CMOS (APS-C) sensor and Canon **DiGiC 5** Image Processor to help deliver images of outstanding quality. An ISO range of 100–12800 (expandable to H: 25600) for stills and 100–6400 (expandable to H: 12800) for video plus up to 4.0 fps continuous shooting make this camera superb in dim lighting or when capturing fast action. The 9-point AF system with a high-precision cross-type f/2.8 center point help ensure outstanding autofocus performance when shooting with the viewfinder, while Hybrid CMOS AF II helps deliver accurate AF tracking during Live View shooting. Creative Filters add artistry to your shots, and are easily previewed on the wide Touch Screen 3.0-inch Clear View LCD monitor II. This is the DSLR you'll want to bring with you every day.



The World's  
Smallest and  
Lightest Digital  
SLR Camera\*



\* Among digital SLR cameras which use APS-C size equivalent sensors. As of March 1, 2014, based on Canon's research.





# EOS REBEL T3i

## The REBEL on the Move

Photographers looking for an easy-to-use camera that will help them create their next masterpiece need look no further than the Canon EOS Rebel T3i camera. As a member of a long line of phenomenal compact DSLRs, the EOS Rebel T3i carries on the Rebel tradition of easy operation, compact design and no-compromise performance. Featuring a Canon **DIGIC 4** Image Processor and an 18.0 Megapixel CMOS sensor – plus amazing technologies like a Vari-angle 3.0-inch Clear View LCD monitor, Full HD 1080p video recording, Live View shooting and wireless flash photography – the EOS Rebel T3i offers amazing EOS photography in a compact package.

18.0 MEGA  
PIXELS  
CMOS

DIGIC 4

ISO 6400

63 ZONE  
Dual-Layer  
Metering

FULL HD  
1080

Vari angle LCD

3.2 WIDE  
3.0" LCD

A+ Scene  
Intelligent Auto

LiveView  
MODE

3.7  
Frames  
Per Sec

EOS

Integrated  
Cleaning  
System

Picture Style

SDXC

DIRECT  
PRINT

PictBridge



# EOS REBEL T5

## EOS Performance Made Simple

Perfect for families, budding photo enthusiasts and first-time SLR users alike, the EOS Rebel T5 camera makes it easy to capture movies and photos that are nothing short of dazzling. It features a powerful 18.0 Megapixel CMOS (APS-C) image sensor and Canon's **DIGIC 4** Image Processor for easy recording of HD video and high-resolution photos and has a huge 3.0-inch LCD screen for Live View recording and review. With a 63-zone, Dual-layer metering system, an expanded ISO range for outstanding operation in low-light situations, shooting modes like Scene Intelligent Auto to take the guesswork out of complex shots plus creative options like Canon's Basic+ function and Creative Auto, the EOS Rebel T5 is ready for anything. With a helpful Feature Guide, rugged, lightweight construction and proven Canon design, the EOS Rebel T5 makes EOS SLR photography faster and easier than ever!

18.0 MEGA  
PIXELS  
CMOS

FULL HD  
1080

DIGIC 4

ISO 6400

Up to  
3.0  
Frames  
Per Sec

4:3 WIDE  
7.5cm / 3.0" LCD

9-point  
AF

LiveView  
MODE

63 ZONE  
Dual-Layer  
Metering

A+ Scene  
Intelligent Auto

Picture Style

DIRECT  
PRINT

PictBridge

SDXC

HDMI







# EOS REBEL T3

## The Beauty of Simplicity

Perfect for photographers ready to make the move to digital SLR photography, the EOS Rebel T3 camera delivers beautiful photos and video with speed, simplicity and fun. It features a 12.2 Megapixel CMOS Image Sensor and Canon **DIGIC 4** Image Processor for richly detailed images and quick camera response. It has Canon's amazing 63-zone, Dual-layer metering for accurate exposures and features Canon's Basic+ function, HD video recording and Live View shooting. Innovative features, such as an on-screen Feature Guide and Quick Control screen, help the photographer use the camera's advanced capabilities to capture spectacular images.

12.2MEGA  
PIXELS  
CMOS

DIGIC 4

HD

ISO  
6400

63  
Zones  
Dual-Layer  
Metering

2.7" LCD

LiveView  
MODE

3  
Frames  
Per Sec

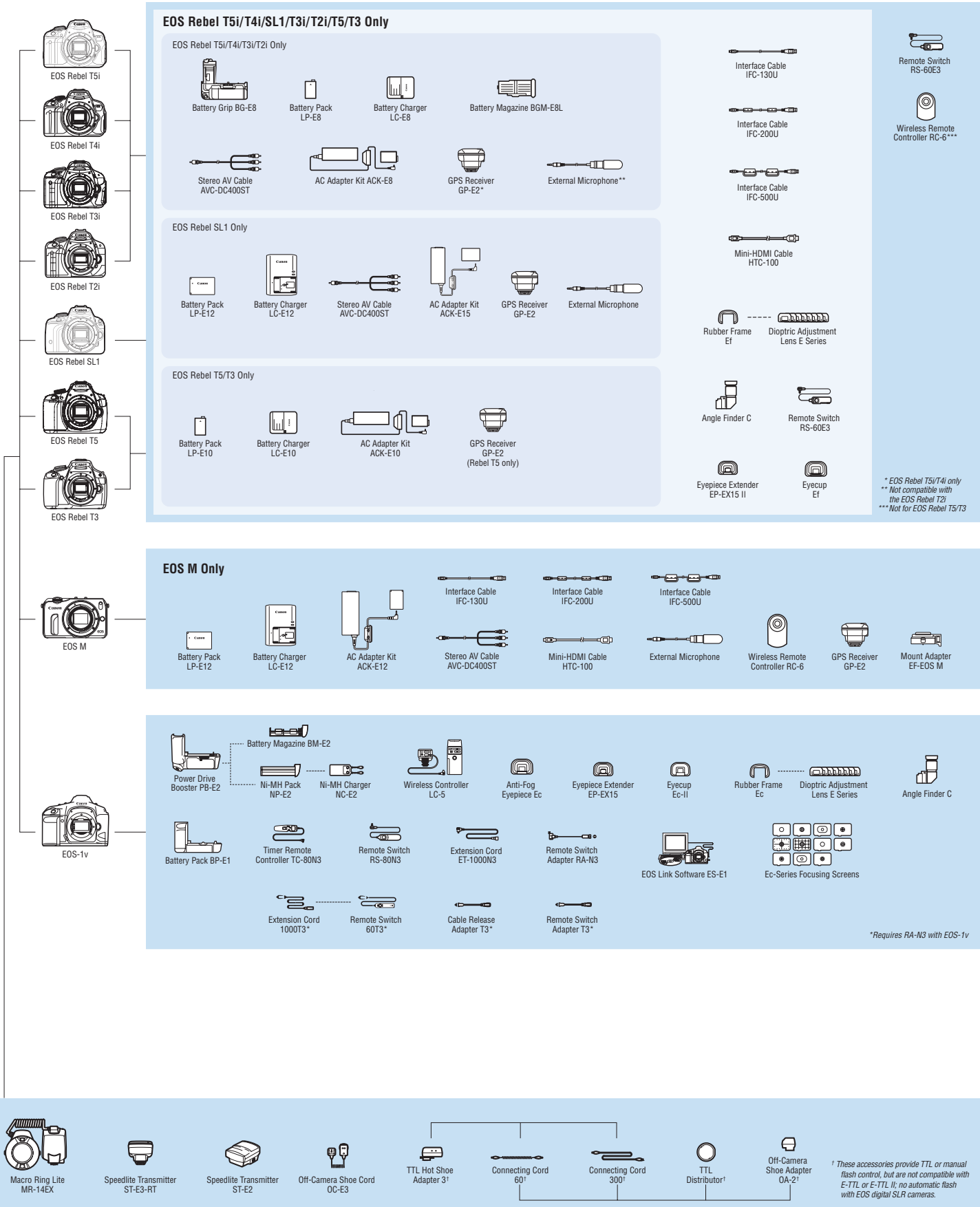
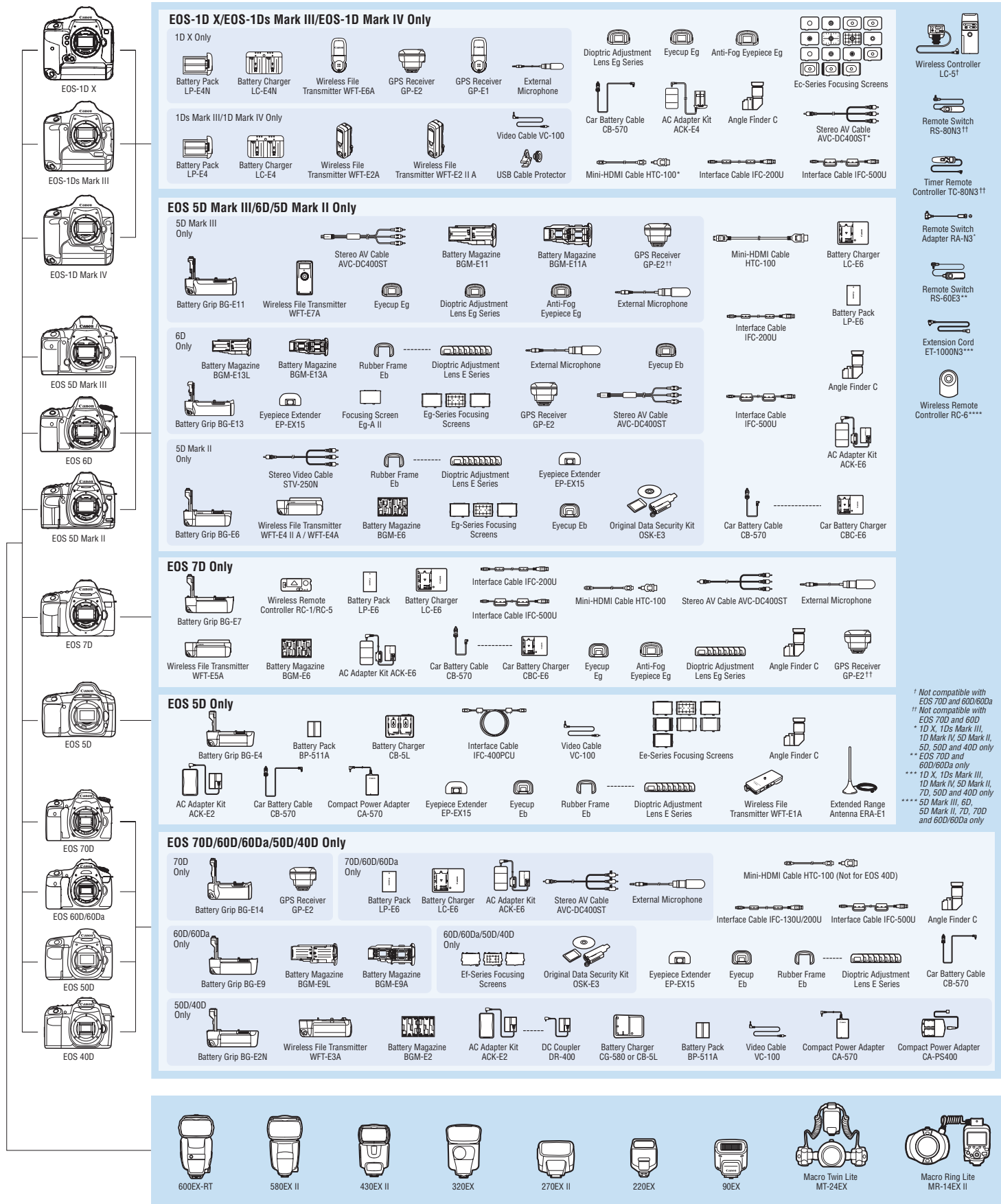
Picture Style

DIRECT  
PRINT

PictBridge














### EOS System Chart



<sup>††</sup> The EOS 5D Mark III and EOS 7D require a firmware upgrade to be compatible with the GPS Receiver GP-E2.



EOS Camera Comparison Chart

	 EOS-1D X	 EOS 5D Mark III	 EOS 6D	 EOS 7D	 EOS 70D	 EOS 60D	 EOS Rebel T5i	 EOS Rebel SL1	 EOS Rebel T3i	 EOS Rebel T5	 EOS Rebel T3	
Autofocus System	61-Point High Density Reticular AF with Offset Array Sensor; TTL-AREA-SIR AF-dedicated CMOS Sensor with 41 cross-type points (lens dependant) One-Shot and AI Servo AF II with EOS iTR AF; Manual focusing confirmation possible with EF lenses; Automatic or manual focus point selection	61-Point High Density Reticular AF with Offset Array Sensor; TTL-AREA-SIR AF-dedicated CMOS Sensor with 41 cross-type points (lens dependant) One-Shot and AI Servo AF II with EOS iTR AF; Manual focusing confirmation possible with EF lenses; Automatic or manual focus point selection	TTL-CTSR AF CMOS Sensor (only the center point is cross-type); One-Shot and AI Servo with Focus Prediction; AI Focus AF; Manual focusing confirmation possible with EF lenses; Automatic or manual point selection	TTL-CTSR CMOS Sensor; One-Shot and AI Servo II AF with Focus Prediction; Manual focusing confirmation possible with EF lenses; Automatic or manual focus point selection	TTL-CTSR AF CMOS Sensor (all points are cross-type); One-Shot and AI Servo AF with Focus Prediction; AI Focus AF; Manual focusing confirmation possible with EF and EF-S lenses; Automatic or manual point selection	TTL-CTSR AF-dedicated CMOS sensor; One-Shot and AI Servo AF with Focus Prediction; Manual focusing confirmation possible with EF and EF-S lenses; Automatic or manual focus point selection	TTL-CTSR AF CMOS Sensor (all points are cross-type); One-Shot and AI Servo AF with Focus Prediction; AI Focus AF; Manual focusing confirmation possible with EF and EF-S lenses; Automatic or manual point selection	TTL-CTSR AF CMOS Sensor (only the center point is cross-type); One-Shot and AI Servo AF with Focus Prediction; AI Focus AF; Manual focusing confirmation possible with EF and EF-S lenses; Automatic or manual point selection	TTL-CTSR AF CMOS Sensor (only the center point is cross-type); One-Shot and AI Servo AF with Focus Prediction; AI Focus AF; Manual focusing confirmation possible with EF and EF-S lenses; Automatic or manual point selection	TTL-CTSR AF CMOS Sensor (only the center point is cross-type); One-Shot and AI Servo with Focus Prediction; AI Focus AF; Manual focusing confirmation possible with EF and EF-S lenses; Automatic or manual point selection	TTL-CTSR AF CMOS Sensor (only the center point is cross-type); One-Shot and AI Servo with Focus Prediction; AI Focus AF; Manual focusing confirmation possible with EF and EF-S lenses; Automatic or manual point selection	TTL-CTSR AF CMOS Sensor (only the center point is cross-type); One-Shot and AI Servo with Focus Prediction; AI Focus AF; Manual focusing confirmation possible with EF and EF-S lenses; Automatic or manual point selection
Image Processor / Image Sensor	Dual DIGIC 5+ and dedicated DIGIC 4 for metering / 36 x 24mm, Single-plate CMOS Sensor with Ultrasonic Wave Motion Cleaning	DIGIC 5+ / 36 x 24mm, Single-plate CMOS Sensor with Auto Sensor Cleaning	DIGIC 5+ / 35.8 x 23.9mm, Single-plate CMOS sensor with Auto Sensor Cleaning	Dual DIGIC 4 / 22.3 x 14.9mm, Single-plate CMOS Sensor with Auto Sensor Cleaning	DIGIC 5+ / 22.4 x 15.0mm, Single-plate CMOS sensor with Auto Sensor Cleaning	DIGIC 4 / 22.3 x 14.9mm, Single-plate CMOS Sensor with Auto Sensor Cleaning	DIGIC 5 / 22.3 x 14.9mm, Single-plate CMOS sensor with Auto Sensor Cleaning	DIGIC 5 / 22.3 x 14.9mm, Single-plate CMOS sensor with Auto Sensor Cleaning	DIGIC 4 / 22.3 x 14.9mm, Single-plate CMOS Sensor with Auto Sensor Cleaning	DIGIC 4 / 22.3 x 14.9mm, Single-plate CMOS Sensor	DIGIC 4 / 22.0 x 14.7mm, Single-plate CMOS Sensor	
Crop Factor	1.0x (Full-frame)	1.0x (Full-frame)	1.0x (Full-frame)	1.6x (APS-C)	1.6x (APS-C)	1.6x (APS-C)	1.6x (APS-C)	1.6x (APS-C)	1.6x (APS-C)	1.6x (APS-C)	1.6x (APS-C)	
Special Features	<ul style="list-style-type: none"><li>• 18.1 Megapixel Full-Frame CMOS sensor</li><li>• Built-in 3.2" Clear View LCD monitor II (approx. 1,040,000 dots)</li><li>• 31 Custom Functions in 6 groups</li><li>• 2 Multi-controllers</li><li>• Simultaneous RAW + JPEG image capture</li><li>• Multiple Exposures (4 modes)</li><li>• Dioptric adjustment</li><li>• Depth-of-field preview</li><li>• FE Lock</li><li>• Mirror lock</li><li>• In-camera RAW processing</li><li>• Star rating system</li><li>• USB 2.0 Hi-Speed compatible</li><li>• Magnesium-alloy body</li></ul> <ul style="list-style-type: none"><li>• Picture Style</li><li>• Dust reduction feature</li><li>• Live View Function &amp; Face Detection Live mode</li><li>• Full HD Video</li><li>• SMPTE Time Code</li><li>• Intelligent Viewfinder</li><li>• Lens aberration correction</li></ul>	<ul style="list-style-type: none"><li>• 22.3 Megapixel Full-Frame CMOS sensor</li><li>• Built-in 3.2" Clear View LCD monitor II (approx. 1,040,000 dots)</li><li>• 13 Custom Functions in 3 groups</li><li>• Multi-controller and Quick Control Dial</li><li>• Dual Axis Electronic Level</li><li>• Simultaneous RAW + JPEG image capture</li><li>• HDR Shooting with 5 effects</li><li>• Multiple Exposures (4 modes)</li><li>• Dioptric adjustment</li><li>• Depth-of-field preview</li><li>• FE Lock</li><li>• In-camera RAW processing</li><li>• Star Rating System</li></ul> <ul style="list-style-type: none"><li>• In-camera RAW processing</li><li>• Star rating system</li><li>• USB 2.0 Hi-Speed compatible</li><li>• Magnesium-alloy body</li></ul> <ul style="list-style-type: none"><li>• In-camera RAW processing</li><li>• Star rating system</li><li>• USB 2.0 Hi-Speed compatible</li><li>• Magnesium-alloy body</li></ul>	<ul style="list-style-type: none"><li>• 20.2 Megapixel Full-Frame CMOS sensor</li><li>• Built-in 3.0" Clear View LCD monitor II (approx. 1,040,000 dots)</li><li>• 27 Custom Functions in 4 Groups</li><li>• Built-in wireless technology</li><li>• USB 2.0 Hi-Speed compatible</li><li>• Built-in GPS</li><li>• 20 Custom Functions in 3 groups</li><li>• Simultaneous RAW + JPEG image capture</li><li>• Multi-shot Noise Reduction</li><li>• Lens Aberration Correction</li><li>• FE Lock</li><li>• In-camera RAW processing</li><li>• Star Rating System</li></ul> <ul style="list-style-type: none"><li>• In-camera RAW processing</li><li>• Star rating system</li><li>• USB 2.0 Hi-Speed compatible</li><li>• Magnesium-alloy body</li></ul> <ul style="list-style-type: none"><li>• In-camera RAW processing</li><li>• Star rating system</li><li>• USB 2.0 Hi-Speed compatible</li><li>• Magnesium-alloy body</li></ul>	<ul style="list-style-type: none"><li>• 18.0 Megapixel CMOS Sensor</li><li>• Built-in 3.0" Clear View LCD monitor II (approx. 920,000 dots)</li><li>• 27 Custom Functions in 4 Groups</li><li>• Built-in wireless technology</li><li>• Dual Axis Electronic Level</li><li>• Simultaneous RAW + JPEG image capture</li><li>• Dioptric adjustment</li><li>• Depth-of-field preview</li><li>• Intelligent Viewfinder Display</li><li>• FE Lock</li><li>• Mirror lock</li></ul> <ul style="list-style-type: none"><li>• Retractable built-in E-TTL II flash, with integrated Speedlite transmitter and manual output control</li><li>• USB 2.0 Hi-Speed compatible</li><li>• Magnesium alloy body</li><li>• Picture Style</li><li>• Dust Reduction Feature</li><li>• Live View Function &amp; Face Detection Live mode</li><li>• Full HD video</li></ul> <ul style="list-style-type: none"><li>• Multiple Exposures</li><li>• Handheld Night Scene mode</li><li>• HDR Backlight Control mode</li><li>• Creative Filters with real-time display</li><li>• Full HD Video with Movie Servo AF</li><li>• AIH-I or IPB Compression</li><li>• EOS Scene Detection Technology, Scene Intelligent Auto and Picture Style Auto</li><li>• Dioptric adjustment</li><li>• In-camera RAW processing</li><li>• Star Rating System</li><li>• Video Snapshot</li><li>• USB 2.0 Hi-Speed compatible</li><li>• Lens Aberration Correction</li></ul>	<ul style="list-style-type: none"><li>• 18.0 Megapixel CMOS sensor</li><li>• Built-in Vari-angle Touch Screen 3.0" Clear View LCD monitor II (approx. 1,040,000 dots)</li><li>• 20 Custom Functions in 4 Groups</li><li>• Multi-controller</li><li>• Horizontal Level</li><li>• Simultaneous RAW + JPEG image capture</li><li>• Dioptric adjustment</li><li>• FE Lock</li><li>• Mirror Lock</li><li>• Retractable built-in E-TTL II flash</li><li>• Integrated Speedlite transmitter</li></ul> <ul style="list-style-type: none"><li>• Basic+</li><li>• Movie Crop</li><li>• In-camera RAW processing</li><li>• Creative filters</li><li>• Star rating system</li><li>• Aluminum and polycarbonate with glass fiber chassis</li><li>• Simultaneous RAW + JPEG image capture</li><li>• Picture Style</li><li>• Dust Reduction Feature</li><li>• Live View Function &amp; Face Detection Live mode</li><li>• Full HD video</li></ul> <ul style="list-style-type: none"><li>• Basic+</li><li>• Multi-shot Noise Reduction</li><li>• Creative Filters with real-time display</li><li>• HDR Backlight Control mode</li></ul>	<ul style="list-style-type: none"><li>• 18.0 Megapixel CMOS sensor</li><li>• Built-in Vari-angle Touch Screen 3.0" Clear View LCD monitor II (approx. 1,040,000 dots)</li><li>• 8 Custom Functions with 24 settings</li><li>• Hybrid CMOS AF II</li><li>• Simultaneous RAW + JPEG image capture</li><li>• FE Lock</li><li>• Mirror Lock</li><li>• Feature Guide</li><li>• Basic+</li><li>• Multi-shot Noise Reduction</li><li>• Creative Filters</li><li>• Lens Aberration Correction</li></ul> <ul style="list-style-type: none"><li>• Full HD Video with Movie Servo AF</li><li>• EOS Scene Detection Technology, Scene Intelligent Auto and Picture Style Auto</li><li>• Dioptric Adjustment</li><li>• Multiple Aspect Ratios</li><li>• Video Snapshot albums</li><li>• Built-in flash with Speedlite transmitter</li><li>• Mirror Lock</li><li>• USB 2.0 Hi-Speed Compatible</li><li>• Built-in Flash</li><li>• Lens Aberration Correction</li></ul> <ul style="list-style-type: none"><li>• Basic+</li><li>• Peripheral Illumination Correction</li><li>• Creative Filters</li><li>• Full HD Video</li></ul>	<ul style="list-style-type: none"><li>• 18.0 Megapixel CMOS sensor</li><li>• Built-in 3.0" LCD monitor (Approx. 460,000 dots)</li><li>• 11 Custom Functions with 33 Settings</li><li>• Simultaneous RAW + JPEG image capture</li><li>• FE Lock</li><li>• Feature Guide</li><li>• Basic+</li><li>• Peripheral Illumination Correction</li><li>• Creative Filters</li><li>• Full HD Video</li></ul> <ul style="list-style-type: none"><li>• EOS Scene Detection Technology, Scene Intelligent Auto and Picture Style Auto</li><li>• Multiple Aspect Ratios</li><li>• Video Snapshot</li><li>• Built-in Flash</li><li>• USB 2.0 HiSpeed Compatible</li></ul> <ul style="list-style-type: none"><li>• Basic+</li><li>• Peripheral Illumination Correction</li><li>• Hybrid Single Blade Shutter</li><li>• HD Video Shooting</li><li>• USB 2.0 Hi-Speed compatible</li><li>• Slide Show</li><li>• Ratings</li></ul>	<ul style="list-style-type: none"><li>• 12.2 Megapixel CMOS sensor</li><li>• Built-in 2.7" LCD monitor (approx. 230,000 dots)</li><li>• 10 Custom Functions with 32 settings</li><li>• Simultaneous RAW + JPEG image capture</li><li>• FE Lock</li><li>• Feature Guide</li><li>• Basic+</li><li>• Peripheral Illumination Correction</li><li>• HD Video Shooting</li><li>• USB 2.0 Hi-Speed compatible</li><li>• Slide Show</li><li>• Ratings</li></ul>				
Video Recording Size	1920 x 1080 (Full HD): 30p (29.97) / 25p / 24p (23.976), 1280 x 720 (HD): 60p (59.94) / 50p, 640 x 480 (SD): 30p (29.97) / 25p	1920 x 1080 (Full HD): 30p (29.97) / 25p / 24p (23.976), 1280 x 720 (HD): 60p (59.94) / 50p, 640 x 480 (SD): 30p (29.97) / 25p	1920 x 1080 (Full HD): 30p (29.97) / 25p / 24p (23.976), 1280 x 720 (HD): 60p (59.94) / 50p, 640 x 480 (SD): 30p (29.97) / 25p	1920 x 1080 (Full HD): 30p (29.97) / 25p / 24p (23.976), 1280 x 720 (HD): 60p (59.94) / 50p, 640 x 480 (SD): 30p (29.97) / 25p	1920 x 1080 (Full HD): 30p (29.97) / 25p / 24p (23.976), 1280 x 720 (HD): 60p (59.94) / 50p, 640 x 480 (SD): 30p (29.97) / 25p	1920 x 1080 (Full HD): 30p (29.97) / 25p / 24p (23.976), 1280 x 720 (HD): 60p (59.94) / 50p, 640 x 480 (SD): 30p (29.97) / 25p	1920 x 1080 (Full HD): 30p (29.97) / 25p / 24p (23.976), 1280 x 720 (HD): 60p (59.94) / 50p, 640 x 480 (SD): 30p (29.97) / 25p	1920 x 1080 (Full HD): 30p (29.97) / 25p / 24p (23.976), 1280 x 720 (HD): 60p (59.94) / 50p, 640 x 480 (SD): 30p (29.97) / 25p	1920 x 1080 (Full HD): 30p (29.97) / 25p / 24p (23.976), 1280 x 720 (HD): 60p (59.94) / 50p, 640 x 480 (SD): 30p (29.97) / 25p	1920 x 1080 (Full HD): 30p (29.97) / 24p (23.976) / 25p, 1280 x 720 (HD): 60p (59.94) / 50p, 640 x 480 (SD): 30p (29.97) / 25p	1920 x 1080 (Full HD): 30p (29.97) / 25p / 24p (23.976), 1280 x 720 (HD): 60p (59.94) / 50p, 640 x 480 (SD): 30p (29.97) / 25p	1280 x 720p: 30p (29.97) / 25p
Number of Focusing Points	61 (Area AF Ellipse); 61 points: selectable, 41 cross-type points (lens dependant), 5 diagonal cross-type points; AI Servo AF II	61 (Area AF Ellipse); 61 points: selectable, 41 cross-type points (lens dependant), 5 diagonal cross-type points; AI Servo AF II	11; Center Cross-type point; 11 point selectable (manually-selected AF point position used in horizontal/vertical shooting can be set separately)	19; Each AF point has cross-type sensors; Center AF point is dual high-precision cross-type sensor with f/2.8.	19; Each AF point has cross-type sensors; Center AF point has additional high-precision, dual cross-type sensor with f/2.8 or faster lenses	19; Each AF point has cross-type sensors; Center AF point has additional high-precision, dual cross-type sensor with f/2.8 or faster lenses	9; Each point has cross-type sensors; Center AF point has additional high-precision dual cross-type sensor with f/2.8 or faster lenses	9; Center AF point is a high precision cross-type, vertical-line sensitive at f/2.8.	9; Center AF point is a high precision cross-type, vertical-line sensitive at f/2.8.	9; Center AF point is a high precision cross-type, vertical-line sensitive at f/5.6.	9; Center AF point is cross-type, vertical-line sensitive at f/5.6.	
ISO Range*	(Still) ISO 100–51200, L: 50, H1: 102400, H2: 204800 (Video) ISO 100–25600, L: 51200, H1: 102400, H2: 204800	(Still) ISO 100–25600, L: 50, H1: 102400, H2: 102400 (Video) ISO 100–12800, H: 25600	(Still) ISO 100–25600, L: 50, H1: 51200, H2: 102400 (Video) ISO 100–12800, H: 25600	(Still) ISO 100–6400, L: 50, H1: 51200, H2: 12800 (Video) ISO 100–6400, H: 12800	(Still) ISO 100–6400, L: 50, H1: 51200, H2: 12800 (Video) ISO 100–6400, H: 12800	(Still) ISO 100–6400, L: 50, H1: 51200, H2: 12800 (Video) ISO 100–6400, H: 12800	(Still) ISO 100–6400, L: 50, H1: 51200, H2: 12800 (Video) ISO 100–6400, H: 12800	(Still) ISO 100–12800, H: 25600 (Video) ISO 100–6400, H: 12800	(Still) ISO 100–6400, L: 50, H1: 102400, H2: 204800 (Video) ISO 100–6400, H: 12800	(Still) ISO 100–6400, L: 50, H1: 102400, H2: 204800 (Video) ISO 100–6400, H: 12800	(Still) ISO 100–6400, L: 50, H1: 102400, H2: 204800 (Video) ISO 100–6400, H: 12800	
Recording Media	2 ea. UDMA CF/CF Card (Type I or II)	1 UDMA CF/CF Card (Type I) and 1 SD/SDHC/SDXC Memory Card	SD/SDHC/SDXC (UHS-I Compatible) Memory Cards	UDMA CF/CF Cards (Type I or II)	SD/SDHC/SDXC (UHS-I Compatible) Memory Cards	SD/SDHC/SDXC (UHS-I Compatible) Memory Cards	SD/SDHC/SDXC (UHS-I Compatible) Memory Cards	SD/SDHC/SDXC (UHS-I Compatible) Memory Cards	SD/SDHC/SDXC (UHS-I Compatible) Memory Cards	SD/SDHC/SDXC Memory Cards	SD/SDHC/SDXC Memory Cards	
Maximum Frames Per Second	Single, 12.0 fps**; 3.0 fps, 14.0 fps Super High Speed Mode	Single, 3.0 fps	Single and 4.5 fps	Single, 8.0 fps, 3.0 fps	Single and 7.0 fps	Single, 5.3 fps, 3.0 fps	Single and 5.0 fps	Single and 4.0 fps	Single and 3.7 fps	Single and 3.0 fps	Single and 3.0 fps	
Shutter Speeds	30–1/8,000 sec. & Bulb; manually settable in 1/3- or 1/2-stop increments	30–1/8,000 sec. & Bulb; manually settable in 1/3- or 1-stop increments	30–1/4,000 sec. & Bulb; manually settable in 1/3- or 1/2-stop increments	30–1/8,000 sec. & Bulb; manually settable in 1/3- or 1/2-stop increments	30–1/8,000 sec. & Bulb; manually settable in 1/3- or 1/2-stop increments	30–1/8,000 sec. & Bulb; manually settable in 1/3- or 1/2-stop increments	30–1/4,000 sec. & Bulb; manually settable in 1/3- or 1/2-stop increments	30–1/4,000 sec. & Bulb; manually settable in 1/3- or 1/2-stop increments	30–1/4,000 sec. & Bulb; manually settable in 1/3- or 1/2-stop increments	30–1/4,000 sec. & Bulb; manually settable in 1/3- or 1/2-stop increments	30–1/4,000 sec. & Bulb; manually settable in 1/3- or 1/2-stop increments	
Autofocus Sensitivity	EV -2 to 18 (at ISO 100 with f/1.4 lens)	EV -2 to 18 (at ISO 100 with f/1.4 lens)	Center AF Point: EV -3 to 18 (at ISO 100) Other AF Points: EV -0.5 to 18 (at ISO 100)	EV -0.5 to 18 (at ISO 100)	EV -0.5 to 18 (at ISO 100)	EV -0.5 to 18 (at ISO 100)	EV -0.5 to 18 (at ISO 100)	Center AF Point: -0.5 to 18 (at ISO 100) Other AF Points: 0.5 to 18 (at ISO 100)	EV -0.5 to 18 (at ISO 100)	Center AF Point: EV 0 to 18 (at ISO 100) Other AF Points: EV 1 to 18 (at ISO 100)	EV 0 to 18 (at ISO 100)	
Autofocus Auxiliary Light Built-in	–	–	–	Yes (via built-in flash)	Yes (via built-in flash)	Yes (via built-in flash)	Yes (via built-in flash)	Yes (via built-in flash)	Yes (via built-in flash)	Yes (via built-in flash)	Yes (via built-in flash)	
Shutter	Vertical-travel, focal-plane shutter with soft-touch electromagnetic release, all speeds electronically controlled	Vertical-travel, focal-plane shutter with soft-touch electromagnetic release, all speeds electronically controlled	Vertical-travel, mechanical, focal-plane shutter with all speeds electronically controlled	Vertical-travel, focal-plane shutter with soft-touch electromagnetic release, all speeds electronically controlled	Vertical-travel, mechanical, focal-plane shutter with all speeds electronically controlled	Vertical-travel, mechanical, soft-touch electromagnetic release, focal-plane shutter with all speeds electronically controlled	Vertical-travel, mechanical, focal-plane shutter with all speeds electronically controlled	Vertical-travel, mechanical, focal-plane shutter with all speeds electronically controlled	Vertical-travel, mechanical, focal-plane shutter with all speeds electronically controlled	Vertical-travel, mechanical, focal-plane shutter with all speeds electronically controlled	Vertical-travel, mechanical, focal-plane shutter with all speeds electronically controlled	
Maximum Flash Synchronization Speed	Up to 1/250 sec.; high-speed sync. available with EX-series Speedlite flashes	Up to 1/200 sec.; high-speed sync. available with EX-series Speedlite flashes	Up to 1/180 sec.; high-speed sync. available with EX-series Speedlite flashes	Up to 1/250 sec.; high-speed sync. available with EX-series Speedlite flashes	Up to 1/250 sec.; high-speed sync. available with EX-series Speedlite flashes	Up to 1/250 sec.; high-speed sync. available with EX-series Speedlite flashes	Up to 1/200 sec.	Up to 1/200 sec.	Up to 1/200 sec.; high-speed sync. available with EX-series Speedlites	Up to 1/200 sec.; high-speed sync. available with EX-series Speedlite Speedlites	Up to 1/200 sec.; high-speed sync. available with EX-series Speedlites	
Metering System	TTL full-aperture metering; • 63-zone Evaluative metering • 6.5% Partial metering • 2.5% Spot metering (linked to user-selected focusing point)	Multi-spot metering (up to 8 spot readings) • Center-Weighted average metering • Pre-flash metering (E-TTL II)	TTL full-aperture metering; • 63-zone Evaluative metering • 7.2% Partial metering • Approx. 3.5% Spot metering • Center-weighted average metering	TTL full-aperture metering; • 63-zone Evaluative metering • Approx. 8% Partial metering • Approx. 3.0% Spot metering • Center-weighted average metering	TTL full-aperture metering; • 63-zone Evaluative metering • Approx. 7.7% Partial metering • Approx. 3.0% Spot metering • Center-weighted average metering	TTL full-aperture metering; • 63-zone Evaluative metering • 6.5% Partial metering • 2.8% Center spot metering • Center-weighted average metering	TTL full-aperture metering; • 63-zone Evaluative metering • Approx. 9% Partial metering • Approx. 4% Spot metering • Center-weighted average metering	TTL full-aperture metering; • 63-zone Evaluative metering • Approx. 9% Partial metering • Approx. 4% Spot metering • Center-weighted average metering	TTL full-aperture metering; • 63-zone Evaluative metering • Approx. 9% Partial metering • Approx. 4% Spot metering • Center-weighted average metering	TTL full-aperture metering; • 63-zone Evaluative metering • Approx. 10% Partial Metering • Center-weighted average metering • Pre-flash metering (E-TTL II)	TTL full-aperture metering; • 63-zone Evaluative metering • Approx. 10% Partial metering • Center-weighted average metering • Pre-flash metering (E-TTL II)	TTL full-aperture metering; • 63-zone Evaluative metering • Approx. 10% Partial metering • Center-weighted average metering • Pre-flash metering (E-TTL II)
Metering Sensitivity	EV 0–20 (at ISO 100 with f/1.4 lens)	EV 0–20 for all patterns (at ISO 100 with f/1.4 lens)	EV 0–20 (at ISO 100 with f/1.4 lens)	EV 0–20 (at ISO 100 with f/1.4 lens)	EV 0–20 (at ISO 100 with f/1.4 lens)	EV 0–20 (at ISO 100 with f/1.4 lens)	EV 1–20 (at ISO 100 with f/1.8 lens)	EV 1–20 (at ISO 100 with f/1.8 lens)	EV 1–20 (at ISO 100 with f/1.4 lens)	EV 1–20 (at ISO 100)	EV 0–20 (at ISO 100 with f/1.4 lens)	
Exposure Compensation	±5 stops in 1/3- or 1/2-stop increments	±5 stops in 1/3- or 1/2-stop increments	±5 stops in 1/3- or 1/2-stop increments	±5 stops in 1/3- or 1/2-stop increments	±5 stops in 1/3- or 1/2-stop increments	±5 stops in 1/3- or 1/2-stop increments	±5 stops in 1/3- or 1/2-stop increments	±5 stops in 1/3- or 1/2-stop increments	±5 stops in 1/3- or 1/2-stop increments	±5 stops in 1/3- or 1/2-stop increments	±5 stops in 1/3- or 1/2-stop increments	
Flash Exposure Compensation	±3 stops in 1/3- or 1/2-stop increments	±3 stops in 1/3- or 1/2-stop increments	±3 stops in 1/3- or 1/2-stop increments	±3 stops in 1/3- or 1/2-stop increments	±3 stops in 1/3- or 1/2-stop increments	±3 stops in 1/3- or 1/2-stop increments	Up to ±2 stops in 1/3- or 1/2-stop increments	Up to ±2 stops in 1/3- or 1/2-stop increments	Up to ±2 stops in 1/3- or 1/2-stop increments	±2 stops in 1/3- or 1/2-stop increments	±2 stops in 1/3- or 1/2-stop increments	
AE Lock	Yes	Yes	Yes	Yes	Yes	Yes	Yes	Yes	Yes	Yes	Yes	
Exposure Modes	• Shutter Speed-priority AE • Aperture-priority AE • Program AE (shiftable) • Manual Exposure • E-TTL II Flash AE • Bulb	• Shutter Speed-priority AE • Bulb • Program AE (shiftable) • Aperture-priority AE • Manual Exposure • Scene Intelligent Auto • E-TTL II Flash AE	• Program AE • Shutter Speed-priority AE • Aperture-priority AE • Manual Exposure • Scene Intelligent Auto • Creative Auto	• Program AE (shiftable) • Manual • E-TTL II Flash AE • Bulb	• Program AE • Shutter Speed-priority AE • Aperture-priority AE • Manual Exposure • Bulb • Custom Shooting mode	• Program AE (shiftable) • Flash Off • Creative Auto • Programmed Image Control modes (5) • Manual Exposure • Bulb • Full Auto	• Program AE (shiftable) • Flash Off • Creative Auto • Programmed Image Control modes (5) • Manual Exposure • Bulb • Full Auto	• Program AE • Shutter Speed-priority AE • Aperture-priority AE • Manual Exposure • Bulb • Automatic depth-of-field AE	• Program AE • Shutter Speed-priority AE • Aperture-priority AE • Manual Exposure • Bulb • Automatic depth-of-field AE	• Shutter Speed-priority AE • Creative Auto • Programmed AE with ambient selection • E-TTL II autofocus program AE	• Program AE (shiftable) • Creative Auto • E-TTL II autofocus program AE	• Program AE • Shutter Speed-priority AE • Aperture-priority AE • Manual Exposure • Scene Intelligent Auto • Flash Off
Viewfinder	Fixed eye-level pentaprism	Fixed eye-level pentaprism	Fixed eye-level pentaprism	Fixed eye-level pentaprism	Fixed eye-level pentaprism	Fixed eye-level pentaprism	Fixed eye-level pentaprism	Fixed eye-level pentamirror	Fixed eye-level pentamirror	Fixed eye-level pentamirror	Fixed eye-level pentamirror	
Viewfinder Coverage	Approx. 100% horizontal and vertical at 0.76x	Approx. 100% horizontal and vertical at 0.71x	Approx. 97% horizontal and vertical at 0.71x	Approx. 100% horizontal/vertical at 1x	Approx. 98% horizontal and vertical at 0.95x	Approx. 96% vertical/horizontal at 0.95x	Approx. 95% horizontal/vertical at 0.85x	Approx. 95% horizontal/vertical at 0.87x	Approx. 95% horizontal/vertical at 0.85x	Approx. 95% horizontal/vertical at 0.8x	Approx. 95% horizontal/vertical at 0.8x	
Viewfinder Information	Inside the picture area: Sixty-one focusing points, 2.5% Spot metering circle. Displayed at the bottom and side of the viewing area: Numeric and textual information with 7-segment LCD	Inside the picture area: Sixty-one focusing points, 1.5% Spot metering circle. Displayed at the bottom of the viewing area: Numeric and textual information with 7-segment LCD	Inside the picture area: Eleven focusing points, 3.5% Spot metering circle. Displayed at the bottom of the viewing area: Numeric and textual information with 7-segment LCD	Inside the picture area: Nineteen focusing points, 3.0% Spot metering circle. Displayed at the bottom of the viewing area: Numeric and textual information with 7-segment LCD	Inside the picture area: Nineteen focusing points, 3.0% Spot metering circle. Displayed at the bottom of the viewing area: Numeric and textual information with 7-segment LCD	Inside the picture area: Nine focusing points, 2.8% Spot metering circle. Displayed at the bottom of the viewing area: Numeric and textual information with 7-segment LCD	Inside the picture area: Nine focusing points, 4% Spot metering circle. Displayed at the bottom of the viewing area: Numeric and textual information with 7-segment LCD	Inside the picture area: Nine focusing points, 4% Spot metering circle. Displayed at the bottom of the viewing area: Numeric and textual information with 7-segment LCD	Inside the picture area: Nine focusing points, 4% Spot metering circle. Displayed at the bottom of the viewing area: Numeric and textual information with 7-segment LCD	Inside the picture area: Nine focusing points. Displayed at the bottom of the viewing area: Numeric and textual information with 7-segment LCD	Inside the picture area: Nine focusing points. Displayed at the bottom of the viewing area: Numeric and textual information with 7-segment LCD	
	<ul style="list-style-type: none"><li>• Shutter speed</li><li>• Aperture value</li><li>• AE Lock</li><li>• FE Lock</li><li>• Shots remaining</li><li>• Max. burst</li><li>• Multi-spot readings</li><li>• Metering Pattern</li><li>• Exposure level / Flash exposure level / Manual Exposure level</li><li>• Exposure compensation / Flash compensation</li><li>• Exposure bracketing</li></ul> <ul style="list-style-type: none"><li>• Flash ready / Hi-speed sync</li><li>• Highlight Tone Priority</li><li>• Focus confirmation</li><li>• White Balance +/-</li><li>• ISO speed</li><li>• JPEG indicator</li><li>• RAW indicator</li><li>• Battery check</li><li>• Memory card full warning</li><li>• Shooting Mode</li><li>• Electronic Level</li><li>• AF indicator</li></ul>	<ul style="list-style-type: none"><li>• Shutter speed</li><li>• Aperture value</li><li>• AE Lock</li><li>• FE Lock</li><li>• Shots remaining</li><li>• Max. burst</li><li>• Multi-spot readings</li><li>• Metering Pattern</li><li>• Manual Exposure level</li><li>• Exposure compensation / Flash compensation</li><li>• Exposure bracketing</li></ul> <ul style="list-style-type: none"><li>• Flash ready / Hi-speed sync</li><li>• Highlight Tone Priority</li><li>• Focus confirmation</li><li>• White Balance +/-</li><li>• ISO speed</li><li>• JPEG indicator</li><li>• RAW indicator</li><li>• Battery check</li><li>• Memory card full warning</li><li>• Shooting Mode</li><li>• Electronic Level</li><li>• AF indicator</li></ul>	<ul style="list-style-type: none"><li>• Shutter speed</li><li>• Aperture value</li><li>• AE Lock</li><li>• FE Lock</li><li>• Max. burst</li><li>• Exposure level / Exposure Warning</li><li>• Flash Exposure compensation</li><li>• Exposure bracketing</li><li>• Flash ready / High-speed sync</li><li>• Focus confirmation</li><li>• White Balance +/-</li><li>• ISO speed</li></ul> <ul style="list-style-type: none"><li>• JPEG indicator</li><li>• RAW indicator</li><li>• Battery check</li><li>• Memory card full warning</li><li>• Shooting Mode</li><li>• Electronic Level</li><li>• AF indicator</li></ul>	<ul style="list-style-type: none"><li>• Shutter speed</li><li>• Aperture value</li><li>• AE Lock</li><li>• FE Lock</li><li>• Max. burst</li><li>• Exposure level / Exposure Warning</li><li>• Flash Exposure compensation</li><li>• Exposure bracketing</li><li>• Flash ready / High-speed sync</li><li>• Focus confirmation</li><li>• Highlight Tone Priority</li><li>• FE Lock</li></ul> <ul style="list-style-type: none"><li>• Memory card full warning</li><li>• Electronic Level</li></ul>	<ul style="list-style-type: none"><li>• Shutter speed</li><li>• Aperture value</li><li>• AE Lock</li><li>• FE Lock</li><li>• Max. burst</li><li>• Exposure level / Exposure Warning</li><li>• Flash Exposure compensation</li><li>• Exposure bracketing</li><li>• Flash ready / High-speed sync</li><li>• Focus confirmation</li><li>• Highlight Tone Priority</li><li>• FE Lock</li></ul> <ul style="list-style-type: none"><li>• Memory card full warning</li><li>• Electronic Level (Horizontal only)</li></ul>	<ul style="list-style-type: none"><li>• Shutter speed</li><li>• Aperture value</li><li>• AE Lock</li><li>• FE Lock</li><li>• Max. burst</li><li>• Exposure level</li><li>• Exposure compensation</li><li>• Exposure bracketing</li><li>• Flash ready / High-speed sync</li><li>• Focus confirmation</li><li>• Highlight Tone Priority</li><li>• FE Lock</li></ul> <ul style="list-style-type: none"><li>• Memory card full warning</li><li>• Electronic Level (Horizontal only)</li></ul>	<ul style="list-style-type: none"><li>• Shutter speed</li><li>• Aperture Value</li><li>• AE Lock</li><li>• FE Lock</li><li>• Max. Burst</li><li>• Exposure Level</li><li>• Flash Exposure Compensation</li><li>• Exposure Warning</li><li>• AF Points</li><li>• Focus Confirmation</li><li>• Flash Ready / High-speed Sync</li><li>• Highlight Tone Priority (D+)</li></ul> <ul style="list-style-type: none"><li>• Red-eye Reduction Light</li><li>• White Balance Correction</li><li>• Monochrome Shooting</li><li>• Memory card full warning</li></ul>	<ul style="list-style-type: none"><li>• Shutter speed</li><li>• Aperture Value</li><li>• AE Lock</li><li>• FE Lock</li><li>• Max. Burst</li><li>• Exposure Level</li><li>• Flash Exposure Compensation</li><li>• Exposure Warning</li><li>• AF Points</li><li>• Focus Confirmation</li><li>• Flash Ready / High-speed Sync</li><li>• Highlight Tone Priority (D+)</li></ul> <ul style="list-style-type: none"><li>• Red-eye Reduction Light</li><li>• White Balance Correction</li><li>• Monochrome shooting</li><li>• Memory card full warning</li></ul>	<ul style="list-style-type: none"><li>• Shutter speed</li><li>• Aperture value</li><li>• AE Lock</li><li>• FE Lock</li><li>• Max. Burst</li><li>• Exposure level</li><li>• Flash Exposure compensation</li><li>• Exposure bracketing</li><li>• Flash ready / High-speed sync</li><li>• Focus confirmation</li><li>• Highlight Tone Priority</li><li>• FE Lock</li></ul> <ul style="list-style-type: none"><li>• Memory card full warning</li><li>• Electronic Level (Horizontal only)</li></ul>	<ul style="list-style-type: none"><li>• Shutter speed</li><li>• Aperture value</li><li>• AE Lock</li><li>• FE Lock</li><li>• Max. Burst</li><li>• Exposure level</li><li>• Exposure compensation</li><li>• Exposure bracketing</li><li>• Flash ready / High-speed sync</li><li>• Focus confirmation</li><li>• Highlight Tone Priority</li>&lt;</ul>		



Video Recording Size and Time

Video Recording Size	Frame Rate	Total Recording Time		File Size
		8GB Card	16GB Card	

EOS-1D X, EOS 5D Mark III, EOS 6D and EOS 70D

1920 x 1080	30fps	All-I	11 min.	22 min.	685 MB/min.
		IPB	32 min.	64 min.	235 MB/min.
	25fps	All-I	11 min.	22 min.	685 MB/min.
		IPB	32 min.	64 min.	235 MB/min.
	24fps	All-I	11 min.	22 min.	685 MB/min.
		IPB	32 min.	64 min.	235 MB/min.
1280 x 720	60fps	All-I	12 min.	25 min.	610 MB/min.
		IPB	37 min.	74 min.	205 MB/min.
	50fps	All-I	12 min.	25 min.	610 MB/min.
		IPB	37 min.	74 min.	205 MB/min.
640 x 480	30fps	IPB	97 min.	194 min.	78 MB/min.
	25fps	IPB	97 min.	194 min.	78 MB/min.

EOS 60D

1920 x 1080	30fps	22 min.	44 min.	330 MB/min.
	25fps			
	24fps			
1280 x 720	60fps	22 min.	44 min.	330 MB/min.
	50fps			
640 x 480	30fps	46 min.	1 hr. 32 min.	165 MB/min.
	25fps			

EOS Rebel T5i, EOS Rebel SL1, EOS Rebel T3i and EOS Rebel T5

1920 x 1080	30fps	22 min.	44 min.	330 MB/min.
	25fps			
	24fps			
1280 x 720	60fps	22 min.	44 min.	330 MB/min.
	50fps			
640 x 480	30fps	1 hr. 32 min.	3 hrs. 4 min.	82.5 MB/min.
	25fps			

Video Recording Size	Frame Rate	Total Recording Time		File Size
		4GB Card	16GB Card	

EOS 7D

1920 x 1080	30fps	12 min.	49 min.	330 MB/min.
	25fps			
	24fps			
1280 x 720	60fps	12 min.	49 min.	330 MB/min.
	50fps			
640 x 480	30fps	24 min.	1 hr. 39 min.	165 MB/min.
	25fps			

EOS Rebel T3

1280 x 720	30fps	17 min.	1 hr. 8 min.	222 MB/min.
	25fps			

Image Format and Capacity Chart

Image Format	Recording Resolution	Recording Method	Image File Size (MB)	Recording Capacity (shot)
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EOS-1D X\*

JPEG	Large	5184 x 3456 (Approx. 17.90 megapixels)	JPEG	6.0	1200
	Medium 1	4608 x 3072 (Approx. 14.20 megapixels)		4.8	1470
	Medium 2	3456 x 2304 (Approx. 8.00 megapixels)		3.3	2170
		2592 x 1728 (Approx. 4.50 megapixels)		2.1	3290
	Small	1920 x 1280 (Approx. 2.50 megapixels)		0.3	19520
RAW	.CR2	5184 x 3456 (Approx. 17.90 megapixels)	Lossless RAW	23.2	280
RAW + JPEG	Large	—	RAW + Separate JPEG File	23.2 + 6.0	230
mRAW	.CR2	3888 x 2592 (Approx. 10.10 megapixels)	Lossless RAW	18.3	350
mRAW + JPEG	Large	—	mRAW + Separate JPEG File	18.3 + 6.0	270
S RAW	.CR2	2592 x 1728 (Approx. 4.50 megapixels)	Lossless RAW	13.0	490
sRAW+ JPEG	Large	—	sRAW + Separate JPEG File	13.0 + 6.0	340

EOS 5D Mark III\*

JPEG	Large/Fine	5760 x 3840	JPEG	7.0	1010
	Large/Normal	(Approx. 22.10 megapixels)		3.7	1930
	Medium/Fine	3840 x 2560		3.8	1860
	Medium/Normal	(Approx. 9.80 megapixels)		2.0	3430
	Small/Fine	2880 x 1920		2.5	2810
	Small/Normal	(Approx. 5.50 megapixels)		1.3	5240
	Small 2	1920 x 1280		1.4	5030
		Small 3		720 x 480	
		(Approx. 0.35 megapixels)			
RAW	.CR2	5760 x 3840 (Approx. 22.10 megapixels)	Lossless RAW	27.1	260
RAW + JPEG	Large/Fine	—	RAW + Separate JPEG File	27.1 + 7.0	210
mRAW	.CR2	3960 x 2640 (Approx. 10.5 megapixels)	Lossless RAW	19.1	370
mRAW + JPEG	Large/Fine	—	mRAW + Separate JPEG File	19.1 + 7.0	270
sRAW	.CR2	2880 x 1920 (Approx. 5.5 megapixels)	Lossless RAW	15.1	480
sRAW+ JPEG	Large/Fine	—	sRAW + Separate JPEG File	15.1+ 7.0	320

EOS 6D\*

JPEG	Large/Fine	5472 x 3648 (Approx. 20.00 megapixels)	JPEG	6.0	1250
	Large/Normal	4608 x 3072 (Approx. 14.20 megapixels)		3.1	2380
	Medium/Fine	3648 x 2432 (Approx. 8.90 megapixels)		3.2	2300
	Medium/Normal	3072 x 2048 (Approx. 6.30 megapixels)		1.7	4240
	Small/Fine	2736 x 1824 (Approx. 5.00 megapixels)		2.1	3450
	Small/Normal	1920 x 1280 (Approx. 2.50 megapixels)		1.1	6370
	Small 2	1920 x 1280 (Approx. 2.50 megapixels)		1.2	6130
	Small 3	720 x 480 (Approx. 0.35 megapixels)		0.3	23070
RAW	.CR2	5472 x 3648 (Approx. 20.00 megapixels)	Lossless RAW	23.5	300
RAW + JPEG	Large/Fine	—	RAW + Separate JPEG File	23.5+6.0	240
mRAW	.CR2	4104 x 2736 (Approx. 11.0 megapixels)	Lossless RAW	18.5	380
mRAW + JPEG	Large/Fine	—	mRAW + Separate JPEG File	18.5+6.0	290
sRAW	.CR2	2736 x 1824 (Approx. 5.00 megapixels)	Lossless RAW	13.0	550
sRAW+ JPEG	Large/Fine	—	sRAW + Separate JPEG File	13.0+6.0	380

Image Format	Recording Resolution	Recording Method	Image File Size (MB)	Recording Capacity (shot)
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EOS 7D\*\*

JPEG	Large/Fine	5184 x 3456 (Approx. 17.90 megapixels)	JPEG	6.6	593
	Large/Normal	4608 x 3072 (Approx. 14.20 megapixels)		3.3	1169
	Medium/Fine	3456 x 2304 (Approx. 8.00 megapixels)		3.5	1122
	Medium/Normal	3072 x 2048 (Approx. 6.30 megapixels)		1.8	2178
	Small 1/Fine	2592 x 1728 (Approx. 4.50 megapixels)		2.2	1739
	Small 1/Normal	1920 x 1280 (Approx. 2.50 megapixels)		1.1	3297
RAW	.CR2	5184 x 3456 (Approx. 17.90 megapixels)	Lossless RAW	25.1	155
RAW + JPEG	Large	—	RAW + Separate JPEG File	25.1 + 6.6	122
mRAW	.CR2	3888 x 2592 (Approx. 10.10 megapixels)	Lossless RAW	17.1	229
mRAW + JPEG	Large	—	mRAW + Separate JPEG File	17.1 + 6.6	164
sRAW	.CR2	2592 x 1728 (Approx. 4.50 megapixels)	Lossless RAW	11.4	345
sRAW+ JPEG	Large	—	sRAW + Separate JPEG File	11.4 + 6.6	217

EOS 70D\*

JPEG	Large/Fine	5472 x 3648 (Approx. 20.0 megapixels)	JPEG	6.6	1000
	Large/Normal			3.5	1920
	Medium/Fine	3648 x 2432 (Approx. 8.9 megapixels)		3.6	1840
	Medium/Normal			1.8	3410
	Small 1/Fine	2736 x 1824 (Approx. 5.0 megapixels)		2.3	2790
	Small 1/Normal			1.2	5200
	Small 2	1920 x 1280 (Approx. 2.5 megapixels)		1.3	4990
	Small 3	720 x 480 (Approx. 0.35 megapixels)			0.3
RAW	.CR2	5472 x 3648 (Approx. 20.0 megapixels)	Lossless RAW	24.0	260
RAW + JPEG	Large/Fine	—	RAW + Separate JPEG File	24.0 + 6.6	200
mRAW	.CR2	4104 x 2736 (Approx. 11.2 megapixels)	Lossless RAW	19.3	370
mRAW + JPEG	Large/Fine	—	mRAW + Separate JPEG File	19.3 + 6.6	270
sRAW	.CR2	2736 x 1824 (Approx. 5.0 megapixels)	Lossless RAW	13.3	470
sRAW+ JPEG	Large/Fine	—	sRAW + Separate JPEG File	13.3 + 6.6	320

EOS 60D\*\*

JPEG	Large/Fine	5184 x 3456 (Approx. 17.90 megapixels)	JPEG	6.4	490
	Large/Normal	4608 x 3072 (Approx. 14.20 megapixels)		3.2	990
	Medium/Fine	3456 x 2304 (Approx. 8.00 megapixels)		3.4	940
	Medium/Normal	3072 x 2048 (Approx. 6.30 megapixels)		1.7	1930
	Small 1/Fine	2592 x 1728 (Approx. 4.50 Megapixels)		2.2	1500
	Small 1/Normal	1920 x 1280 (Approx. 2.50 megapixels)		1.1	3100
	Small 2	1920 x 1280 (Approx. 2.50 megapixels)		1.3	2580
	Small 3	720 x 480 (Approx. 0.35 megapixels)		0.3	10780
RAW	.CR2	5184 x 3456 (Approx. 17.90 megapixels)	Lossless RAW	24.5	130
RAW + JPEG	Large	—	RAW + Separate JPEG File	24.5 + 6.4	110
mRAW	.CR2	3888 x 2592 (Approx. 10.10 megapixels)	Lossless RAW	16.7	190
mRAW + JPEG	Large	—	mRAW + Separate JPEG File	16.7 + 6.4	140
sRAW	.CR2	2592 x 1728 (Approx. 4.50 megapixels)	Lossless RAW	11.1	300
sRAW+ JPEG	Large	—	sRAW + Separate JPEG File	11.1 + 6.4	180

JPEG file sizes will vary depending on the subjects, shooting mode and ISO speed. \* The number of possible shots apply to an 8GB card based on Canon’s testing standards. \*\* The number of possible shots apply to a 4GB card based on Canon’s testing standards.

Image Format	Recording Resolution	Recording Method	Image File Size (MB)	Recording Capacity (shot)
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EOS Rebel T5i, EOS Rebel SL1\*

JPEG	Large/Fine	5184 x 3456 (Approx. 17.90 megapixels)	JPEG	6.4	1140
	Large/Normal	4608 x 3072 (Approx. 14.20 megapixels)		3.2	2240
	Medium/Fine	3456 x 2304 (Approx. 8.0 megapixels)		3.4	2150
	Medium/Normal	3072 x 2048 (Approx. 6.3 megapixels)		1.7	4200
	Small/Fine	2592 x 1728 (Approx. 4.5 megapixels)		2.2	3350
	Small/Normal	1920 x 1280 (Approx. 2.5 megapixels)		1.1	6360
	Small 2	1920 x 1280 (Approx. 2.5 megapixels)		1.3	5570
	Small 3	720 x 480 (Approx. 0.35 megapixels)		0.3	21560
RAW	.CR2	5184 x 3456 (Approx. 17.9 megapixels)	Lossless RAW	T5i: 24.5 SL1: 23.5	290
RAW+JPEG	Large/Fine	—	RAW + Separate JPEG File	T5i: 24.5+6.4 SL1: 23.5+6.4	230

EOS Rebel T3i\*\*

JPEG	Large/Fine	5184 x 3456 (Approx. 17.9 megapixels)	JPEG	6.4	570
	Large/Normal	4608 x 3072 (Approx. 14.2 megapixels)		3.2	1120
	Medium/Fine	3456 x 2304 (Approx. 8.00 megapixels)		3.4	1070
	Medium/Normal	3072 x 2048 (Approx. 6.3 megapixels)		1.7	2100
	Small/Fine	2592 x 1728 (Approx. 4.5 megapixels)		2.2	1670
	Small/Normal	1920 x 1280 (Approx. 2.5 megapixels)		1.1	3180
	Small 2	1920 x 1280 (Approx. 2.5 megapixels)		1.3	2780
	Small 3	720 x 480 (Approx. 0.35 megapixels)		0.3	10780
RAW	.CR2	5184 x 3456 (Approx. 17.9 megapixels)	Lossless RAW	24.5	150
RAW+JPEG	Large/Fine	—	RAW + Separate JPEG File	24.5+6.4	110

EOS Rebel T5\*

JPEG	Large/Fine	5184 x 3456 (Approx. 17.90 megapixels)	JPEG	6.4	1110
	Large/Normal	4608 x 3072 (Approx. 14.20 megapixels)		3.2	2190
	Medium/Fine	3456 x 2304 (Approx. 8.0 megapixels)		3.4	2100
	Medium/Normal	3072 x 2048 (Approx. 6.3 megapixels)		1.7	4100
	Small/Fine	2592 x 1728 (Approx. 4.5 megapixels)		2.2	3270
	Small/Normal	1920 x 1280 (Approx. 2.5 megapixels)		1.1	6210
	Small 2	1920 x 1280 (Approx. 2.5 megapixels)		1.3	5440
	Small 3	720 x 480 (Approx. 0.35 megapixels)		0.3	21060
RAW	.CR2	5184 x 3456 (Approx. 17.90 megapixels)	Loseless RAW	24.5	290
RAW+JPEG	Large/Fine	—	RAW + Separate JPEG File	24.5+6.4	230

EOS Rebel T3\*\*

JPEG	Large/Fine	4272 x 2848 (Approx. 12.2 megapixels)	JPEG	4.4	830
	Large/Normal	3648 x 2432 (Approx. 8.9 megapixels)		2.2	1600
	Medium/Fine	3088 x 2056 (Approx. 6.3 megapixels)		2.6	1400
	Medium/Normal	2592 x 1728 (Approx. 4.5 megapixels)		1.4	2630
	Small/Fine	2256 x 1504 (Approx. 3.4 megapixels)		1.7	2130
	Small/Normal	1920 x 1280 (Approx. 2.5 megapixels)		0.9	4060
	Small 2	1920 x 1280 (Approx. 2.5 megapixels)		1.2	2880
	Small 3	720 x 480 (Approx. 0.35 megapixels)		0.3	11280
RAW	.CR2	4272 x 2848 (Approx. 12.2 megapixels)	Loseless RAW	16.7	210
RAW+JPEG	Large/Fine	—	RAW + Separate JPEG File	16.7+4.4	170





©Adam Jones

“For two decades I’ve used Canon EOS lenses professionally – they always deliver the superior results my clients and I demand. No matter what the situation, EOS lenses allow me complete creative freedom, reliability, and unsurpassed performance.”

Adam Jones  
Explorer of Light

# EF LENS TECHNOLOGY

Great images start with great optics. An SLR camera is often defined by the quality, breadth and scope of its lens system. As such, Canon’s lenses alone are reason enough to choose the EOS System. Combining some of the world’s most advanced optical, microelectronic, and precision manufacturing technologies, EF lenses are engineered in Canon’s laboratories, proven in the field and beloved by generations of photographers. With nearly 100 million lenses produced to date, Canon EF Lenses have proven their worth in every photographic context.

## Optical Image Stabilizer

OIS

Canon Optical Image Stabilizer technology makes handheld photography more practical at slow shutter speeds, accommodating more low-light shooting situations than ever before. Camera shake typically occurs at shutter speeds less than  $1/[focal\ length]$ , resulting in image blur. Canon Optical Image Stabilizer technology uses miniature sensors and a high-speed microcomputer built into the lens. The sensors analyze vibrations and apply correction via a special stabilizing lens group that shifts the image parallel to the focal plane. Motion blur is reduced, resulting in a sharper image. With Optical Image Stabilization, it’s like gaining up to four stops. Canon Optical

<sup>◇</sup> Refers to EF Lenses, EF-S Lenses and Cinema Lenses produced worldwide from 1987 to First Half of 2014.



Image Stabilizer ON



Image Stabilizer OFF

Image Stabilizer technology is built into many EF and EF-S lenses, allowing for more movement of the stabilizing lens group. Especially with telephoto lenses, as the lens focal length increases, the effect of shake and the degree of correction needed to cancel it increase as well. With the Optical Image Stabilizer in the lens, Canon can equip each IS lens with a stabilization unit optimized for the focal lengths and optical characteristics unique to that lens.



## Image Stabilization: It Belongs In the Lens

Because every lens is different, different lenses have different Optical Image Stabilizer needs.

- Reduces motion blur by counteracting camera shake during handheld photography
- With Optical Image Stabilizer in the lens, Canon can equip each Optical Image Stabilizer lens with the stabilizer it needs
- Found on some telephoto lenses, Optical Image Stabilizer Mode 2 is especially effective when doing panned shots
- With Canon Optical Image Stabilizer, the effects of the stabilization can be seen in the viewfinder – the image is steadier, making composition more accurate

**How the Image Stabilizer Works** — The Optical Image Stabilizer shifts a lens group in parallel to the focal plane. When the lens jerks due to camera shake, the light rays from the subject are bent relative to the optical axis, resulting in a blurred image. Camera shake is detected by two gyro sensors (one each for the yaw and pitch). The gyro sensors detect the angle and speed of the camera shake caused by handheld shooting. By moving select lens elements according to how the entire lens is being shaken, the image passing through the lens can be steady and sharp when it hits the imaging sensor. The figure on the extreme right shows what happens when the lens is jerked downward. The center of the image moves downward on the focal plane. When the Optical Image Stabilizer lens group shifts downward, the light rays are refracted so that the image center returns to the

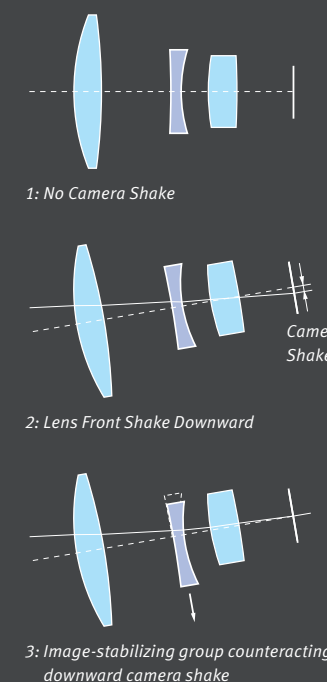
center of the focal plane. Since image shake occurs in both the horizontal and vertical directions, the Optical Image Stabilizer lens group can shift vertically and horizontally on a plane perpendicular to the optical axis to counteract the image shake.



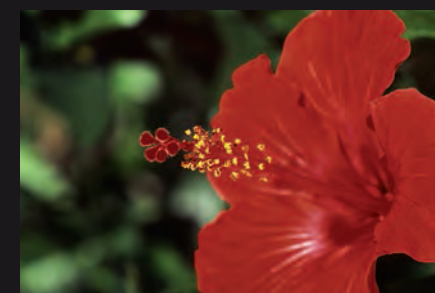
Optical Image Stabilizer Units



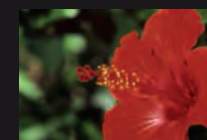
### Optical Image Stabilizer Parallel Movement Principle



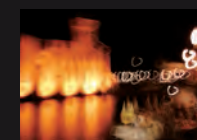
## Interchangeable EF / EF-S Lenses – Creative opportunities are at your fingertips.



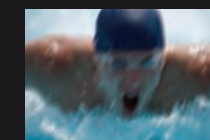
**Close-up** — For close-up shots, even the tiniest of motions is magnified and spoils a great shot!



**Low light** — In low-light situations, when you would normally expect to have to use flash or tripod, Canon Optical Image Stabilizer lenses give you the freedom of up to 4 stops of light.



**Telephoto** — Canon designs each Optical Image Stabilizer system to complement the lens' focal length. So even with telephoto lenses you'll capture the shot!







Taken with EF 100–400mm f/4.5–5.6L IS USM

## Optical Image Stabilizer Mode 2 and Mode 3

The standard settings of the Optical Image Stabilizer are set so that it is most effective when photographing stationary subjects. However, when panning with a moving subject is attempted (tracking of the subject horizontally or vertically), the shake-correction of the OIS may inadvertently over-compensate and interfere with framing. To help resolve this, Canon developed Optical Image Stabilizer Mode 2. In this mode, if you move the lens to follow a subject for a pre-determined time, the Optical Image Stabilizer does not correct for the intentional panning, while continuing to correct any camera shake that's perpendicular to the panning motion. The result is a virtually smooth viewfinder image as you follow the moving subject. Optical Image Stabilizer Mode 3 activates IS only when the shutter button is fully pressed, allowing for easy panning of fast-moving subjects.

## Hybrid Image Stabilizer

During normal shooting situations, sudden camera movement is rotational and can cause significant image blur. During macro or close-up photography, however, the image blur caused by linear camera shake – when the camera moves parallel to the subject – is more pronounced. Optical Image Stabilizer is designed to counteract rotational or linear camera shake and works well for most camera shooting situations. To help compensate for linear camera shake, a new acceleration sensor determines the amount of shift-based camera movement. Canon Hybrid Image Stabilizer technology employs a highly sophisticated algorithm that combines the feedback of both the acceleration sensor and angular velocity sensor (found in Hybrid OIS technology), and moves the image stabilizer lens elements, effectively compensating for both rotational and linear camera shake. Hybrid IS enhances



Linear Camera Shake

the effects of Optical Image Stabilizer, especially during macro shooting, which may be difficult for conventional image stabilization technologies.

## Dynamic Image Stabilizer

During video shooting, Canon's Dynamic IS stabilization offers a wide image stabilization correction range, creating an Image Stabilizer effect equivalent to a shutter speed approximately 4 settings faster, effective for shooting handheld, while walking, and in similar types of shooting situations.



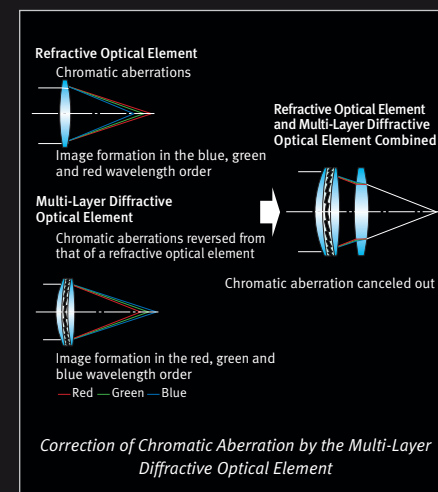
## STM

A challenge of shooting DSLR video has been achieving continuous autofocus. In response, certain Canon EF and EF-S lenses now offer a stepping motor (STM) drive, designed to deliver smooth and quiet continuous AF during video shooting when paired with the Movie Servo AF feature found on select EOS cameras. Canon's decades of optical experience allows Canon to incorporate the right type of stepping motor for each lens. The EF 40mm f/2.8 STM utilizes a gear-type that allows the lens to achieve an ultra-compact and lightweight design; whereas the EF-S 18–135mm f/3.5–5.6 IS STM uses a lead-screw type, which prioritizes AF performance, offering smooth and quiet operation.



## Diffraction Optics

Canon's use of diffractive optics (DO) results in high-performance lenses that are much smaller and lighter than traditional designs. Canon's multilayer diffractive elements are constructed by bonding diffractive coatings to the surfaces of two or more lens elements. These elements are then combined to form a single multilayer DO element. Conventional glass lens elements disperse incoming light, causing chromatic aberration. The DO element's dispersion characteristics are designed to reduce chromatic aberrations significantly at various wavelengths when combined with conventional glass optics. This technology results in smaller lenses that provide amazing



results. Canon has also developed a triple-layer type DO lens that uses an advanced diffractive grating to deliver excellent performance, with superb control of color fringing. This configuration is ideal for zoom lens optics and provides significant reductions in size. A good example is the EF 70–300mm f/4.5–5.6 DO IS USM lens, which is 28 percent shorter than the EF 70–300mm f/4–5.6 IS USM lens.

## Ultrasonic Motor

Canon developed the world's first lens-based Ultrasonic Motor (USM) to power the lens autofocus mechanism. Instead of large noisy drive trains powered by conventional motors, Canon USM lenses employ the minute electronic vibrations created by piezoelectric ceramic elements. The focusing action of the lens is fast and quiet, with virtually instantaneous stops and starts. USM lenses also draw minimal power from the camera, helping ensure longer battery life. Canon makes two types of Ultrasonic Motor lenses. Ring-type USM lenses, found in large aperture and super-telephoto designs, permit manual focusing without first switching out of the auto mode. Micro USM designs bring the performance benefits of Canon's USM technology to a wide assortment of affordable EF lenses.



Ring-type USM



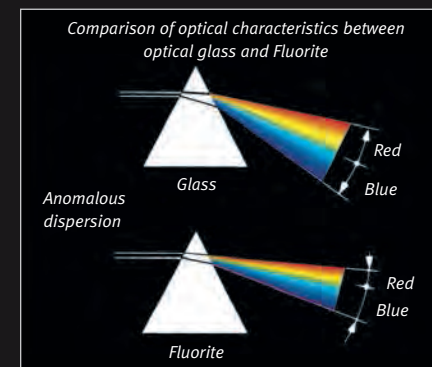
Micro USM

## L-Series Lenses

Highly regarded among professional photographers, Canon L-series lenses are distinguished by a bold red ring around the outer barrel. What makes them truly distinctive, however, is their remarkable optical performance – the result of sophisticated Canon technologies, such as Ultra-low Dispersion (UD) glass, fluorite and aspherical elements and Super Spectra Coating.

## Fluorite / UD Elements

Reducing color fringing, or chromatic aberration, has been one of the great challenges in the design of telephoto lenses. L-series telephoto lenses – like the EF 70–200mm f/2.8 IS II USM

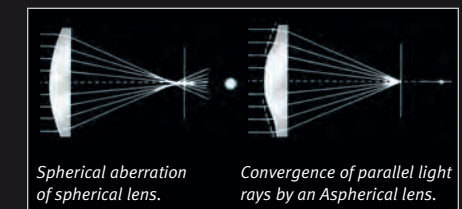


and EF 300mm f/4L IS USM – employ Canon's Ultra-low Dispersion glass to help minimize this effect, providing much improved contrast and sharpness. Even more effective at suppressing chromatic aberration are fluorite

elements, used in high-end super-telephoto L-series lenses. Composed of crystallized calcium fluoride (CaF<sub>2</sub>), a single fluorite element, although costly, has roughly the corrective power of two UD glass elements, giving these L-series lenses their spectacular performance and relatively compact design.

## Aspherical Elements

Wide-angle lenses and fast normal-focal-length lenses often suffer from spherical aberration. When the light rays coming through the center of the lens do not converge at the same point as light rays coming through the lens edge, the image appears blurred because there is no sharp point of focus. Canon's aspherical elements use a varying curved surface to ensure that the entire image plane appears focused. Aspherical optics



also help to correct curvilinear distortion as one might find in ultra wide-angle lenses. Canon designs aspherical elements with extremely precise variable curvature of one or both sides, making possible lighter, more compact lenses.

## Subwavelength and Fluorine Anti-smear Coatings



The Subwavelength Coating (SWC) is a proprietary lens coating that helps control ghosting and flare to a far greater degree than with earlier coating technologies. Utilizing SWC technology on large-curvature lens elements that are mainly found in wide-angle lenses significantly minimizes the occurrence of ghosting and flare caused by reflected light in environments that have posed problems. SWC is used on the Canon wide-angle lens, EF 24mm f/1.4L II USM. The fluorine anti-smear coating helps minimize soiling, smears and fingerprints for easy cleaning.

## Focus Preset

Focus Preset enables you to program a focusing distance in the camera's memory. Normal picture taking and focusing are unaffected by preset distances. For example, at a soccer game, you Focus Preset the goal area. Shoot normally elsewhere on the field, but once the action moves toward the goal, the user can instantly return to the preset distance by turning a ring on the lens.

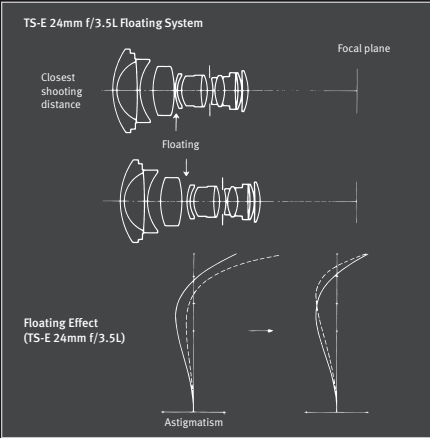




### Floating System

Float

Typical lenses correct for optical aberrations only at commonly used focusing distances. Not surprisingly, at other focusing distances, especially close range, aberrations can compromise image quality. Rather than



using fixed spacings, Canon's floating system dynamically varies the gap between key lens elements based on focusing distance. Most aberrations are effectively suppressed throughout the focusing range, assuring high image quality in all shooting situations.

### Circular Aperture

CA

Canon lenses featuring circular aperture diaphragms employ curved blades to create a smoothly rounded opening as the lens is stopped down. As a result, most out-of-focus background highlights are rendered as natural-looking rounded shapes rather than as distracting polygons. These lenses deliver smooth, consistent stop-down action (even at 14.0 fps), near-silent operation and excellent optical characteristics.

### Inner and Rear Focusing

I/R

An inner focusing lens has the focusing lens group(s) in front of the diaphragm, while a rear focusing lens has the focusing lens group(s) behind the diaphragm. Both designs allow for compact optical systems that produce faster AF. And because the front of the lens does not rotate to focus, filter orientation remains constant.

### AF Stop Feature

AFSF

Pressing the AF Stop button (featured on several EF IS telephoto lenses) momentarily locks the AF to help prevent the focus from shifting to a passing obstruction. After the obstruction has cleared, the focus will still be on the subject, and you can quickly resume shooting. AF Stop buttons are positioned at four locations around the lens grip for easy access.

### Dust- and Water-Resistant Construction

DW-R

Most L-series EF telephoto lenses are dust- and water-resistant thanks to rubber seals at the switch panels, exterior seams, drop-in filter compartments and lens mounts. Moving parts, such as the focusing ring and switches, are also designed to help keep out environmental contaminants, providing reliable performance under harsh conditions.



### Full-Time Manual Focusing

FT-M

Canon EOS cameras with EF lenses deliver impeccable AF precision. Manual focusing capability, nevertheless, can enhance flexibility. Canon EF lenses with full-time manual focusing enable the photographer to manually tweak focus without switching out of AF mode. Since AF action does not cause the focusing ring to turn, it can be made wider for improved grip and comfort.



### TS-E Movements

Tilt Movements alter the angle of the plane of focus between the lens and focal plane, and Shift Movements move the lens' optical axis in parallel.

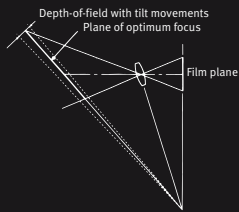


Reverse tilt and shift greatly reduces the range on which focusing is possible.



The lens' tilt mechanism is used to achieve a pan focus effect that allows focusing all the way back.

**Tilt Movements** – Using a normal lens, shallow or deep focus is controlled by the size of the aperture used to adjust depth-of-field. Canon TS-E lenses can help achieve this by the tilting of the lens barrel in relationship to the focal and subject planes. This allows for the appearance of extremely deep focus even at wide open apertures, and shallow focus at smaller apertures.



Using Tilt Movements to Focus an Oblique Subject Plane

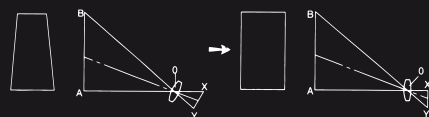


Shift was used to adjust the image to keep the building perpendicular all the way to the top.



Without shift, the image of the building leans in at the top.

**Shift Movements** – By keeping the camera level, and using the shift function to raise the lens instead, this perspective effect can be corrected. With the camera's focal plane set parallel to the building, shifting the lens upward will obtain a more rectangular-looking building.



Using Shift Movements to Focus a Tall Building



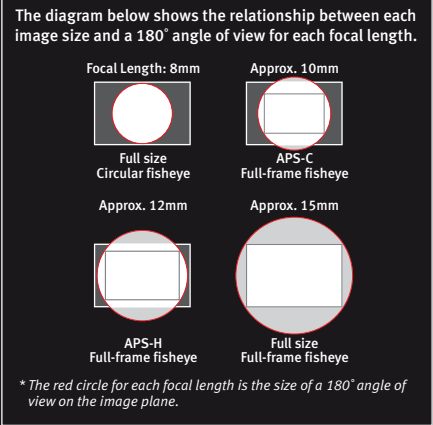
EF 8–15mm f/4L Fisheye USM • f/4 • 1024 sec.



EF 8–15mm f/4L Fisheye USM • f/5.6 • 1/200 sec.

### Specialty Lenses

**Fisheye** – With its unique focal length range, the EF 8–15mm f/4L Fisheye USM is the world's widest fisheye zoom lens. It delivers 180° diagonal angle of view images for all EOS SLR cameras with imaging formats ranging from full-frame to APS-C, and provides 180° circular



fisheye images for full-frame EOS models. This Canon lens has a wide zoom range feature that provides a truly elevated level of creativity and performance for users shooting artistic compositions or panoramic landscapes, as well as astronomy and sports.

**EF-S lenses** – Designed for the Canon EOS 7D, EOS 70D, EOS 60D and all EOS Rebel models with APS-C sized sensors with a 1.6x crop factor, Canon's EF-S lenses take advantage of the camera sensor's smaller size to help deliver optimized performance in compact, lightweight designs.

**TS-E** – TS-E lenses are capable of tilt and shift movements, which bring many of the advantages of technical view cameras to the EOS System. Tilt movements alter the angle of the plane of focus between the lens and film plane, making broad depth-of-field possible even at larger apertures; shift movements slide the lens' optical axis along the film/sensor plane, enabling photographers to correct or alter perspective at almost any angle.

**Macro** – Canon's EF lens lineup has a number of options for true close-up and macro photography. With six macro lenses for precision, and three screw-on close-up lenses for convenience – in addition to the Life-Size Converter EF and two Extension Tubes – Canon's macro lenses and close-up accessories can uncover detail that is nearly impossible for the unaided human eye to detect.

### EF Mount

The Canon EF mount is much more than simply a way to attach a lens to a camera body. As the communication conduit between camera and lens, this fully electronic mount enables high-speed autofocus, precise aperture control and preview, makes automatic compensation with lens extenders possible and can communicate data such as focal length, lens model, even serial number for in-camera processing and recording. Ready

for the future, the EF mount offers both forward and backward compatibility with lens technologies such as USM and Hybrid IS, as well as new optical designs, such as EF-S lenses and Cinema EOS lenses as they are developed by Canon.

### About Macro Magnification

A life-size macro lens – that is, a 1x magnification – records an image on film at its actual size. If you're photographing fruits, for example, and it has a diameter of 1 in., it will occupy 1 in. of your actual slide or negative. With a digital SLR camera, at 1.0x magnification, the image projected onto your camera's sensor will likewise be the same size at the sensor plane as the actual subject itself. Other macro lenses have lower or higher magnifications. A lens with 0.5x magnification will produce an image on film that is half the size of the actual subject. Your 1 in. fruit then would only occupy 0.5 in. on film.

In the other direction, a 5x magnification lens will convert the 1-in. fruit to a 5-in. diameter image. Since the entire image won't fit in the frame of your film, you will have an enlarged image of a detail of the fruit.

Magnification is not the same as focal length. A 50mm lens and a 180mm might both be macro lenses with, for example, 1.0x magnification. The advantage of the longer lens is that it allows greater distance from a subject, while allowing the same magnification in the final image. The 180mm lens is ideal for shooting tiny subjects without disturbing them; the 50mm is better choice for copying flat documents.



0.25x



0.5x



1.0x

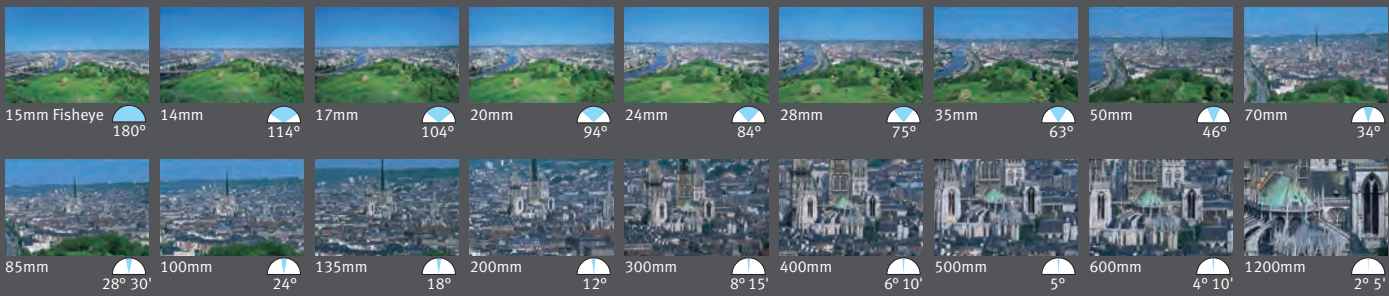


3.0x



5.0x

### FOCAL LENGTH COMPARISON



<sup>◇</sup> Refers to EF Lenses, EF-S Lenses and Cinema Lenses produced worldwide from 1987 to First Half of 2014.



Take In the Wider View.

Canon EF fixed-focal-length wide-angle lenses are exceptionally sharp, virtually distortion-free, and fast – making them great choices for low-light shooting. EF ultra-wide zooms deliver stunning perspectives. The added versatility of zooming makes them perfect for enthusiasts and professionals alike.

EF LENSES  
for EOS Cameras

EF/EF-S Lenses

Ultra-Wide Zoom



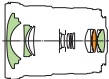
EF 8–15mm f/4L Fisheye USM



UD AL IS CA I/R FT-M  
SWC FASC DW-R



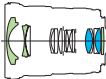
EF-S 10–22mm f/3.5–4.5 USM\*



S-UD AL IS CA I/R FT-M



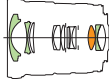
EF 16–35mm f/2.8L II USM



UD<sub>2</sub> AL<sub>3</sub> IS CA I/R FT-M DW-R



EF 17–40mm f/4L USM



S-UD AL<sub>3</sub> IS CA I/R FT-M DW-R



EF 8–15mm f/4L Fisheye USM • f/9 • 1/200 sec.

Wide-Angle



EF 14mm f/2.8L II USM



UD<sub>2</sub> AL<sub>2</sub> IS I/R FT-M DW-R



EF 20mm f/2.8 USM



IS I/R Float FT-M



EF 24mm f/1.4L II USM



UD AL IS CA I/R Float  
FT-M SWC DW-R



EF 24mm f/2.8 IS USM\*\*



AL OIS IS CA I/R FT-M



EF 28mm f/1.8 USM



AL IS I/R FT-M



EF 24mm f/1.4L II USM • f/2.8 • 1/30 sec.



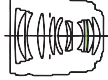
EF 28mm f/2.8 IS USM\*\*



AL OIS IS CA I/R FT-M



EF 35mm f/1.4L USM



AL IS I/R Float FT-M



EF 35mm f/2 IS USM



AL OIS IS CA I/R FT-M

Diagram: ● Super UD Lens ● UD Lens ● Aspherical Lens Icons: See “EF Lens Technology” section.

\* For EOS 7D, 70D, 60D, 60Da, 50D, 40D, 30D, 20D, 20Da, Rebel T5i, T4i, SL1, T3i, T2i, T5, T3, T1i, XSi, XS and all versions of EOS Digital Rebel only. \*\* Please be advised that when EF 24mm f/2.8 IS USM and EF 28mm f/2.8 IS USM are used with EOS-1D Mark IV, the firmware of the camera should be updated to version 1.1.1 or later. The update helps to optimize the exposure accuracy. The firmware is available on our website. ① Refers to EF Lenses, EF-S Lenses and Cinema Lenses produced worldwide from 1987 to First Half of 2014.

See It. Capture It.

EF “standard” zooms cover a popular range of focal lengths for most photographers, from wide-angle through telephoto. This versatility makes them great for a wide range of shooting situations. EF medium telephoto lenses help deliver natural perspective with wide maximum apertures that make them ideal for low-light shooting.

EF LENSES  
for EOS Cameras

Standard Zoom



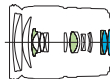
EF-S 15–85mm f/3.5–5.6 IS USM\*



UD AL<sub>2</sub> OIS IS CA I/R



EF-S 17–55mm f/2.8 IS USM\*



UD AL<sub>2</sub> OIS IS CA I/R  
FT-M



EF-S 17–85mm f/4–5.6 IS USM\*



AL OIS IS CA I/R FT-M



EF-S 18–55mm f/3.5–5.6 IS STM\*



AL OIS STM CA I/R FT-M



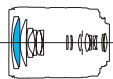
EF-S 18–55mm f/3.5–5.6 IS II\*



AL OIS CA



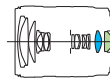
EF-S 18–135mm f/3.5–5.6 IS STM\*



UD AL<sub>2</sub> OIS DIS STM CA  
I/R



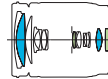
EF-S 18–135mm f/3.5–5.6 IS\*



UD AL OIS CA I/R



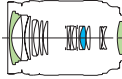
EF-S 18–200mm f/3.5–5.6 IS\*



UD<sub>2</sub> AL<sub>2</sub> OIS CA



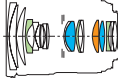
EF 24–70mm f/2.8L USM



UD AL<sub>2</sub> IS CA I/R FT-M  
DW-R



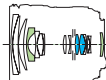
EF 24–70mm f/2.8L II USM



S-UD<sub>2</sub> UD<sub>2</sub> AL<sub>3</sub> IS CA  
I/R FT-M FASC DW-R



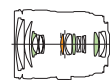
EF 24–70mm f/4L IS USM



UD<sub>2</sub> AL<sub>2</sub> OIS IS CA I/R  
FT-M FASC DW-R



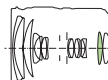
EF 24–105mm f/4L IS USM



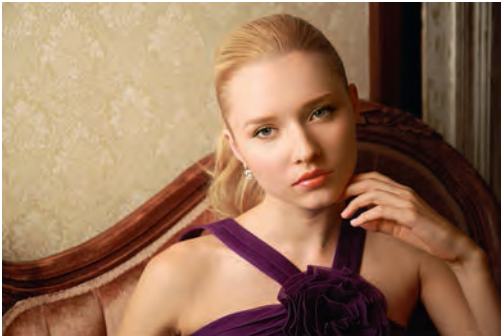
S-UD AL<sub>3</sub> OIS IS CA I/R  
FT-M



EF 28–135mm f/3.5–5.6 IS USM



AL OIS IS I/R FT-M



EF 24–70mm f/4L IS USM • f/4.0 • 1/5 sec.

Standard and Medium Telephoto



EF 40mm f/2.8 STM



AL STM CA FT-M



EF 50mm f/1.2L USM



AL IS CA FT-M DW-R



EF 50mm f/1.4 USM



IS FT-M



EF 50mm f/1.8 II



IS



EF 85mm f/1.2L II USM



AL IS CA Float FT-M



EF 85mm f/1.8 USM



IS I/R FT-M



EF 100mm f/2 USM



IS I/R FT-M

Diagram: ● Super UD Lens ● UD Lens ● Aspherical Lens Icons: See “EF Lens Technology” section.



Focus Your Attention.

Telephoto lenses make it easy to throw backgrounds out of focus, grab detail, or “get close” to unapproachable subjects... and these EF zoom lenses are superb tools for the job. EF fixed-focal-length telephotos combine great picture quality with fast maximum apertures, making them ideal for handheld shooting in low light.

EF LENSES  
for EOS Cameras

Telephoto Zoom

  
EF 28–300mm f/3.5–5.6L IS USM



UD  $\frac{1}{3}$  AL  $\frac{3}{3}$  OIS  IIR FT-M DW-R

  
EF-S 55–250mm f/4–5.6 IS STM\*



UD  $\frac{1}{4}$  OIS STM CA IIR FT-M



EF 70–300mm f/4–5.6L IS USM • f/5.6 • 1/1600 sec.

  
EF-S 55–250mm f/4–5.6 IS II\*



UD OIS CA

  
EF 70–200mm f/2.8L IS II USM



CaF<sub>2</sub> UD OIS  CA IIR FT-M DW-R

  
EF 70–200mm f/2.8L USM



UD  IIR FT-M

  
EF 70–200mm f/4L IS USM



CaF<sub>2</sub> UD OIS  IIR FT-M DW-R

  
EF 70–200mm f/4L USM



CaF<sub>2</sub> S-UD  $\frac{1}{2}$   IIR FT-M

  
EF 70–300mm f/4–5.6L IS USM



UD OIS  CA IIR Float FT-M FASC DW-R

  
EF 70–300mm f/4.5–5.6 DO IS USM



AL DO OIS  CA IIR FT-M

  
EF 70–300mm f/4–5.6 IS USM



UD  $\frac{1}{4}$  OIS  CA

  
EF 75–300mm f/4–5.6 III USM





  
EF 75–300mm f/4–5.6 III



  
EF 100–400mm f/4.5–5.6L IS USM



CaF<sub>2</sub> S-UD OIS  IIR Float FT-M

Diagram: ● Fluorite Lens ● Super UD Lens ● UD Lens ● Aspherical Lens ● DO Lens Icons: See “EF Lens Technology” section.

\* For EOS 7D, 70D, 60D, 60Da, 50D, 40D, 30D, 20D, 20Da, Rebel T5i, T4i, SL1, T3i, T2i, T5, T3, T1i, XSi, XS and all versions of EOS Digital Rebel only.  
<sup>◇</sup> Refers to EF Lenses, EF-S Lenses and Cinema Lenses produced worldwide from 1987 to First Half of 2014.

EF LENSES  
for EOS Cameras

Telephoto

  
EF 135mm f/2L USM



UD  $\frac{1}{3}$   IIR FT-M

  
EF 135mm f/2.8 w/Softfocus



AL IIR

  
EF 200mm f/2L IS USM



CaF<sub>2</sub> UD  $\frac{1}{2}$  OIS  CA IIR FT-M FP AFSF DW-R

  
EF 200mm f/2.8L II USM



UD  $\frac{1}{2}$   IIR FT-M

  
EF 300mm f/2.8L IS II USM



CaF<sub>2</sub> OIS  CA IIR FT-M SWC FASC AFSF DW-R

  
EF 300mm f/4L IS USM



UD  $\frac{1}{2}$  OIS  IIR FT-M



EF 300mm f/2.8L IS II USM • f/2.8 • 1/160 sec.

Extenders

  
EXTENDER EF 1.4x III



FASC DW-R

  
EXTENDER EF 2x III



FASC DW-R

  
Extension Tube EF 12 II  
Extension Tube EF 25 II

Diagram: ● Fluorite Lens ● Super UD Lens ● UD Lens ● Aspherical Lens Icons: See “EF Lens Technology” section.



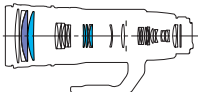
## Up Close Detail from Afar.

Distinguished by their white color and seen at major sporting events around the world, the powerful EF super-telephotos are also ideal for nature, scenic and even outdoor fashion photography. Canon's ring-type USM delivers a high level of focusing performance, and most feature Canon's superb Image Stabilization. EF tele extenders and extension tubes add even more power and versatility.

### Super Telephoto



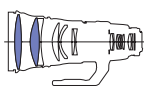
EF 200–400mm f/4L IS USM Extender 1.4X



CaF<sub>2</sub> UD OIS CA IIR FT-M SWC FASC AFSF DW-R



EF 400mm f/2.8L IS II USM



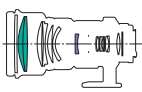
CaF<sub>2</sub> OIS CA IIR FT-M SWC FASC AFSF DW-R



EF 600mm f/4L IS II USM • f/4 • 1/400 sec.



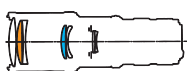
EF 400mm f/4 DO IS USM



CaF<sub>2</sub> DO OIS CA IIR FT-M FP AFSF DW-R



EF 400mm f/5.6L USM



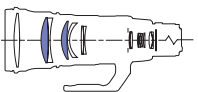
S-UD UD CA IIR FT-M



EF 400mm f/2.8L IS II USM • f/2.8 • 1/2500 sec.



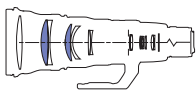
EF 500mm f/4L IS II USM



CaF<sub>2</sub> OIS CA IIR FT-M SWC FASC FP AFSF DW-R



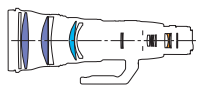
EF 600mm f/4L IS II USM



CaF<sub>2</sub> OIS CA IIR FT-M SWC FASC FP AFSF DW-R



EF 800mm f/5.6L IS USM



CaF<sub>2</sub> S-UD UD OIS CA IIR FT-M FP AFSF DW-R

**Diagram:** ● Fluorite Lens ● Super UD Lens ● UD Lens ● Aspherical Lens ● DO Lens **Icons:** See "EF Lens Technology" section.

<sup>◇</sup> Refers to EF Lenses, EF-S Lenses and Cinema Lenses produced worldwide from 1987 to First Half of 2014.

## EF LENSES for EOS Cameras

## Solutions for Specialized Shooting.

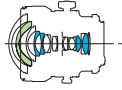
Canon's manual focus TS-E (Tilt-Shift) lenses provide tilt capability to alter the plane of focus and shift capability for perspective correction, offering solutions for numerous applications, from architectural to studio photography. Canon also offers a range of close-up, high-magnification shooting solutions with a lineup of exceptional macro lenses and accessories.

## EF LENSES for EOS Cameras

### Tilt-Shift



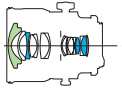
TS-E 17mm f/4L



UD AL CA IIR Float SWC



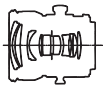
TS-E 24mm f/3.5L II



UD AL CA IIR Float SWC



TS-E 45mm f/2.8



IIR Float



TS-E 90mm f/2.8



### Macro



EF 50mm f/2.5 Compact Macro



Float



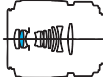
EF-S 60mm f/2.8 Macro USM\*



CA IIR Float FT-M



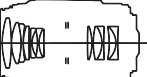
MP-E 65mm f/2.8 1–5x Macro Photo



UD Float



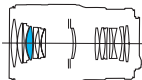
EF 100mm f/2.8 Macro USM



IIR IIR Float FT-M



EF 100mm f/2.8L Macro IS USM

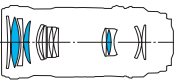


UD OIS CA IIR FT-M DW-R

HYBRID IS  
HYBRID IMAGE STABILIZER



EF 180mm f/3.5L Macro USM



UD CA IIR Float FT-M



Life-Size Converter EF



EF 100mm f/2.8 L Macro IS USM • f/3.5 • 1/100 sec.

## EF-M Lenses

### Wide-Angle



EF-M 22mm f/2 STM\*\*\*



AL STM CA Float FT-M



EF-M 18–55mm f/3.5–5.6 IS STM\*\*\*



AL OIS DNS STM CA IIR

**Diagram:** ● Super UD Lens ● UD Lens ● Aspherical Lens **Icons:** See "EF Lens Technology" section.

\* For EOS 7D, 70D, 60D, 60Da, 50D, 40D, 30D, 20D, 20Da, Rebel T5i, T4i, SL1, T3i, T2i, T5, T3, T1i, XSi, XS and all versions of EOS Digital Rebel only.

\*\*\* For EOS M only.



EF Lens Chart

CANON EF LENS SPECIFICATIONS	Apparent Focal length (mm)		Focus Drive	Angle of View (Diagonal)			Lens Construction (Groups/ Elements)	Minimum Aperture (f)	Filter Diameter (mm)	Closest Focusing Distance (m)	Length		Weight		Lens Hood	Lens Cap	Case	
	APS-C	APS-H		35mm	APS-C	APS-H					(in.)	(mm)	(oz.)	(g)				
EF/EF-S Lenses																		
Standard Zoom																		
• EF 15–85mm f/3.5–5.6 IS USM <sup>††</sup>	124–136	N/A	Ultrasonic	N/A	84°30'–18°25'	N/A	12/17	36	72	1.15	0.35	3–7/16	87.5	20.3	575	EW-78E	E-72U	LP1116
• EF 17–55mm f/2.8 IS USM <sup>††</sup>	27–88	N/A	Ultrasonic	N/A	78°30'–27°50'	N/A	12/19	22	77	1.5	0.45	4–2/5	110.6	22.8	645	EW-83J	E-77U	–
• EF 17–85mm f/4–5.6 IS USM <sup>††</sup>	27–136	N/A	Ultrasonic	N/A	78°30'–18°25'	N/A	12/17	22	67	1.1	0.35	3–5/8	92.0	1.1 lbs.	475	EW-73B	E-67U	LP1116
• EF 18–55mm f/3.5–5.6 IS STM <sup>††</sup>	29–88	N/A	STM	N/A	74°20'–27°50'	N/A	11/13	22–38	58	0.82	0.25	3.0	75.2	7.2	205	EW-63C	E-58II	LP1016
• EF 18–55mm f/3.5–5.6 IS <sup>††</sup> / IS II <sup>††</sup>	29–88	N/A	MM	N/A	74°20'–27°50'	N/A	9/11	22	58	0.82	0.25	2–3/4	68.5	7.8	200	EW-60C	E-58	LP814
• EF 18–55mm f/3.5–5.6 <sup>††</sup> / USM <sup>†</sup>	29–88	N/A	Ultrasonic	N/A	74°20'–27°50'	N/A	9/11	22–38	58	0.92	0.28	2–5/8	66.2	6.7	190	EW-60C	E-58U	LP814
• EF 18–55mm f/3.5–5.6 <sup>††</sup> ****	29–88	N/A	MM	N/A	74°20'–27°50'	N/A	9/11	22–38	58	0.92	0.28	2–5/8	66.2	6.7	190	EW-60C	E-58U	LP814
• EF 18–135mm f/3.5–5.6 IS <sup>††</sup>	29–216	N/A	MM	N/A	74°20'–11°30'	N/A	12/16	36	67	1.5	0.45	4	101	16.0	455	EW-73B	E-67	LP1116
• EF 18–135mm f/3.5–5.6 IS STM <sup>††</sup>	29–216	N/A	STM	N/A	74°20'–11°30'	N/A	12/16	22–36	67	1.3	0.39	3.8	96	16.9	480	EW-73B	E-67	LP1116
• EF 18–200mm f/3.5–5.6 IS <sup>††</sup>	29–320	N/A	DC motor	N/A	74°20'–07°48'	N/A	12/16	22–36	72	1.5	0.45	–	102	21.0	595	EW-78D	E-72	LP1116
• EF 22–55mm f/4–5.6 USM <sup>†</sup>	–	–	Ultrasonic	88°56'–42°52'	63°38'–27°52'	75°03'–34°09'	9/9	22–32	58	–	0.35	4–7/8	–	–	175	–	–	–
• EF 24–70mm f/2.8L USM	38–112	31–91	Ultrasonic	84°–34°	59°15'–22°04'	70°18'–27°08'	13/16	22	77	1.25	0.38	4.4	123.5	2.1 lbs.	950	EW-83F	E-77U	LP1219
• EF 24–70mm f/2.8L II USM	38–112	31–91	Ultrasonic	84°–34°	59°15'–22°04'	N/A	13/18	22	82	1.25	0.38	2–3/4	113	28.4	805	EW-88C	E-82U	LP1219
• EF 24–70mm f/4L IS USM	38.4–112	31.2–91	Ultrasonic	84°–34°	59°15'–22°04'	70°18'–27°08'	12/15	22	77	1.25	0.38	3.7	93	21	600	EW-83L	E-77II	LP1219
• EF 24–85mm f/3.5–4.5 USM <sup>†</sup>	38–136	31–111	Ultrasonic	84°–28°30'	59°15'–18°14'	70°18'–22°29'	12/15	22–32	67	1.6	0.5	3–5/16	69.5	13.4	380	EW-73II	E-67U	LP1014
• EF 24–105mm f/4L IS USM	38–168	31–136	Ultrasonic	84°–23°20'	59°15'–14°48'	70°18'–18°17'	13/18	22–27	77	1.5	0.45	4–5/8	107	1.5 lbs.	670	EW-83H	E-77U	LP1219
• EF 28–70mm f/2.8 L USM <sup>†</sup>	45–112	36–91	Ultrasonic	75°–34°	51°58'–22°04'	62°13'–27°08'	11/16	22	77	1.6	0.5	–	117.6	1.9 lbs.	880	EW-83B	E-77U	–
• EF 28–70mm f/3.5–4.5 <sup>†</sup>	45–112	36–91	MM	75°–34°	51°58'–22°04'	62°13'–27°08'	9/10	29	52	–	0.39	2–13/16	–	–	300	–	–	–
• EF 28–80mm f/3.5–5.6 IV USM <sup>†</sup> / V USM <sup>†</sup>	45–128	36–104	Ultrasonic	75°–30°	51°58'–19°21'	62°13'–25°51'	10/10	22–38	58	1.25	0.38	2–13/16	71.2	7.8	200	EW-60C	E-58	LP814
• EF 28–80mm f/3.5–5.6 <sup>†</sup> / III <sup>†</sup>	45–128	36–104	MM	75°–30°	51°58'–19°21'	62°13'–25°51'	10/10	22–38	58	1.25	0.38	2–13/16	71.2	7.8	200	EW-60C	E-58	LP814
• EF 28–80mm f/3.5–5.6 <sup>†</sup>	45–128	36–104	MM	75°–30°	51°58'–19°21'	62°13'–25°51'	10/10	22–38	58	1.25	0.38	2–13/16	71.2	7.8	200	EW-60C	E-58	LP814
• EF 28–90mm f/4–5.6 USM <sup>†</sup> / II USM <sup>†</sup>	45–144	36–117	MM/Ultrasonic	75°–27°	51°58'–17°14'	62°13'–21°16'	8/10	22–32	58	1.3	0.38	2–13/16	71.0	6.7	190	EW-60C	E-58U/E-58	LP814
• EF 28–90mm f/4–5.6 USM <sup>†</sup>	45–144	36–117	Ultrasonic	75°–27°	51°58'–17°14'	62°13'–21°16'	8/10	22–32	58	1.3	0.38	3	71.0	6.7	190	EW-60C	E-58	LP814
• EF 28–105mm f/3.5–4.5 USM <sup>†</sup> / II USM	45–168	36–136	Ultrasonic	75°–23°20'	51°58'–14°48'	62°13'–18°17'	12/15	22–27	58	1.6	0.5	2–11/16	75.0	13.1	375	EW-63II	E-58U	LP814
• EF 28–105mm f/4–5.6 USM <sup>†</sup>	45–168	36–136	Ultrasonic	75°–23°20'	51°58'–14°48'	62°13'–18°17'	9/10	22–32	58	1.57	0.48	3–13/16	68.0	7.4	210	EW-63B	E-58U	LP814
• EF 28–135mm f/3.5–5.6 IS USM	42–216	36–176	Ultrasonic	75°–18°	51°58'–11°32'	62°13'–14°16'	12/16	22–36	72	1.64	0.5	3–1/2	96.8	1.2 lbs.	540	EW-78BII	E-72U	LP1116
• EF 28–200mm f/3.5–5.6 USM <sup>†</sup>	45–320	36–260	Ultrasonic	75°–12°	51°58'–07°48'	62°13'–09°39'	12/16	22–36	72	1.5	0.45	2–1/2	89.6	1.1 lbs.	500	EW-78D	E-72U	LP1116
• EF 35–80mm f/4–5.6 <sup>†</sup> / III <sup>†</sup> / USM <sup>†</sup>	56–128	46–104	MM	63°–30°	42°36'–19°21'	51°32'–23°51'	8/8	22–32	52	1.3	0.4	3–3/8	63.5	6.2	175	EW-54II	E-52	LP814
• EF 35–135mm f/4–5.6 USM <sup>†</sup>	–	–	Ultrasonic	63°–18°	42°36'–11°32'	51°32'–14°16'	12/14	22–32	58	2.5	0.75	–	86.0	15.0	425	EW-62	–	–
Telephoto Zoom																		
• EF 28–300mm f/3.5–5.6L IS USM	45–480	36–390	Ultrasonic	75°–8°15'	51°58'–5°12'	62°13'–06°26'	16/22	38	77	2.3	0.7	7–1/4	184.0	3.7 lbs.	1,670	EW-83G	E-77U	LZ1324
• EF 35–350mm f/3.5–5.6L USM <sup>†</sup>	–	–	Ultrasonic	63°–07°03'	42°36'–04°28'	51°32'–25°31'	15/21	22–32	72	2.0	0.6	6–9/16	167	3.0 lbs.	1,385	EW-78	E-72U	–
• EF 55–200mm f/4.5–5.6 IS USM <sup>†</sup> / II USM <sup>†</sup>	88–320	72–260	Ultrasonic	72–260	27°–07°48'	34°09'–09°39'	13/13	22–29	52	3.9	1.2	3–13/16	97.3	10.9	310	EF-54	E-52U	LP1016
• EF 55–250mm f/4–5.6 IS STM <sup>††</sup>	88–400	N/A	STM	N/A	27°50'–6°15'	N/A	12/15	22–32	58	2.79	0.85	4.4	111.2	13.2	375	EF-63	E-58 II	LP1019
• EF 55–250mm f/4–5.6 IS <sup>††</sup> / IS II <sup>††</sup>	88–400	N/A	DC motor	N/A	27°5'–6°15'	N/A	10/12	22–32	58	3.6	1.1	4.3	108	13.8	390	EF-60	E-58	LP1019
• EF 70–200mm f/2.8L IS II USM	112–320	91–260	Ultrasonic	34°–12°	22°04'–07°48'	27°08'–09°39'	19/23	32	77	3.9	1.2	7.8	199	3.3 lbs.	1,490	EF-87	E-77U	LZ1326
• EF 70–200mm f/2.8L USM <sup>†</sup> / IS USM	112–320	91–260	Ultrasonic	34°–12°	22°04'–07°48'	27°08'–09°39'	18/23	32	77	4.6	1.4	7–13/16	197.0	3.2 lbs.	1,470	EF-86	E-77U	LZ1324
• EF 70–200mm f/4L IS USM	112–320	91–260	Ultrasonic	34°–12°	22°04'–07°48'	27°08'–09°39'	15/20	32	67	3.9	1.2	6–7/8	172.0	26.8	760	EF-74	E-67U	LP1224
• EF 70–200mm f/4L USM	112–320	91–260	Ultrasonic	34°–12°	22°04'–07°48'	27°08'–09°39'	13/16	32	67	3.9	1.2	6–7/8	172.0	19.2	705	EF-74	E-67U	LP1224
• EF 70–300mm f/4–5.6L IS USM ****	112–480	91–390	Ultrasonic	34°–8°15'	22°04'–05°12'	27°08'–06°26'	19/14	32	67	3.9	1.2	5.6	143	27.8	788	EF-73B	E-67U	LP1424
• EF 70–300mm f/4.5–5.6 DO IS USM	112–480	91–390	Ultrasonic	34°–8°15'	22°04'–05°12'	27°08'–06°26'	12/18	32–38	58	4.6	1.4	3–7/8	99.0	1.6 lbs.	720	EF-65B	E-58U	LP1116
• EF 70–300mm f/4–5.6 IS USM	112–480	91–390	Ultrasonic	34°–8°15'	22°04'–05°12'	27°08'–06°26'	10/15	32–45	58	4.9	1.5	5–7/16	137.2	1.4 lbs.	630	EF-65B	E-58U	LP1222
• EF 75–300mm f/4–5.6 IS USM <sup>†</sup>	120–480	98–390	Ultrasonic	32°11'–8°15'	20°37'–05°12'	25°23'–06°26'	10/15	32–45	58	4.9	1.5	5–7/16	137.2	1.4 lbs.	650	EF-64II	E-58U	LP1022
• EF 75–300mm f/4–5.6 III / III USM / IS USM <sup>†</sup>	120–480	98–390	MM/Ultrasonic	32°11'–8°15'	20°37'–05°12'	25°23'–06°26'	9/13	32–45	58	4.9	1.5	4–13/16	122.0	1.1 lbs.	480	EF-60	E-58U	LP1019
• EF 75–300mm f/4–5.6 USM	120–480	98–390	Ultrasonic	32°11'–8°15'	20°37'–05°12'	25°23'–06°26'	10/15	32–45	58	4.9	1.5	5–7/16	137.2	1.4 lbs.	650	EF-64II	E-58U	LP1022
• EF 80–200mm f/2.8 <sup>†</sup>	160–480	130–390	AFD	30°–12°	19°21'–07°48'	25°31'–09°39'	13/16	32	72	5.9	1.8	7–5/16	186	2.9 lbs.	1330	ES-79	–	–
• EF 80–200mm f/4.5–5.6 II <sup>†</sup> / USM <sup>†</sup>	128–320	104–260	MM/Ultrasonic	30°–12°	19°21'–07°48'	25°31'–09°39'	7/10	22–27	52	4.9	1.5	3–1/8	78.5	8.8	250	EF-54	E-52	LP1014
• EF 100–300mm f/4.5–5.6 USM <sup>†</sup>	160–480	130–390	Ultrasonic	24°–8°15'	15°32'–05°12'	19°11'–06°26'	10/13	32–38	58	4.9	1.5	4–3/4	121.5	1.2 lbs.	540	EF-65III	E-58U	LP1019
• EF 100–300mm f/5.6 <sup>†</sup>	160–480	130–390	AFD	24°–8°15'	15°32'–05°12'	19°11'–06°26'	10/15	32	58	4.6	1.4	6–9/16	167	1.5 lbs.	695	EF-62II	–	–
• EF 100–400mm f/4.5–5.6L IS USM	160–640	130–520	Ultrasonic	24°–6°10'	15°32'–03°54'	19°11'–04°50'	14/17	32–38	77	5.9	1.8	7–7/16	189.0	3.0 lbs.	1,360	EF-83C	E-77U	LZ1324
Wide-Angle																		
• EF 14mm f/2.8L II USM	22	18	Ultrasonic	114°	88°32'	100°43'	11/14	22	Gelatin	0.66	0.2	3–3/4	116.0	22.8	645	Built-in	Exclusive	LP1016
• EF 14mm f/2.8L USM <sup>†</sup>	22	18	Ultrasonic	114°	88°32'	100°43'	10/14	22	Gelatin	0.8	0.25	3–1/2	89.0	1.2 lbs.	560	Built-in	Exclusive	LP1016
• EF 15mm f/2.8 Fisheye <sup>†</sup>	24	20	AFD	180°	108°15'	137°08'	7/8	22	Gelatin	0.7	0.2	2–7/16	62.2	11.6	330	Built-in	E-73	<



## The Finest Accessories for Your Lenses.

To enhance the stellar features of the EF Lens system, there are a number of accessories designed to perform perfectly with your system. Canon offers cases to help protect your lenses, hoods and filters to help control glare, and a number of adapters to further expand the possibilities of your EF Lenses and your EOS System.

### General Purpose



#### Lens Cases and Lens Hoods

These functional, rugged cases are indispensable to help protect lenses. Lens hoods help prevent unwanted glare from affecting your photographs.

Available Sizes
See EF Lens Specifications.



#### Haze (UV-1)

The Haze (UV-1) filter absorbs ultraviolet light and is most effective on sunny days for cutting haze out of the shot.

Type	Available Sizes
Screw-in	67mm, 72mm, 77mm, 82mm



#### Drop-in Screw Filter Holder

A holder for screw-type filters, for use with rear-mounted drop-in filters.

Type	Available Sizes
Drop-in	48mm, 52mm. Includes clear filter. For super-telephoto lenses. Current IS Super-teles—52mm. Previous super-teles without IS—48mm.

### Close-up Lenses



With Close-up Lens



#### Close-up Lens 250D/500D/500

The 250D/500D series incorporates double-element achromatic design for maximum optical performance. These screw-in lenses are used to provide a shorter minimum focusing distance with no loss of light. Each lens is optimized for a particular focal length. Manual focus is recommended with these lenses.

Type	Available Sizes
Screw-in	500D/500: 52mm, 72mm, 77mm. Optimized for lenses 70 thru 300mm. 250D: 52mm, 58mm. Optimized for lenses 50 thru 135mm.



#### Circular Polarizing Filter PL-CB/PL-C

Polarizing filters enhance picture quality by blocking harmful reflected light. Use it to reduce light reflections from glass and water surfaces or to improve color saturation. Simple to use, these filters polarize light circularly, rather than linearly, so they do not interfere with autofocus or TTL light metering.

**DROP-IN** — For use with lenses using rear-mounted drop-in filters, this polarizing filter can be rotated from the outside without removing the holder from the lens, helping enable precise control.

Type	Available Sizes
Screw-in	52mm, 58mm, 67mm, 72mm, 77mm, 82mm
Drop-in	48mm, 52mm. For super-telephoto lenses. Current IS Super-teles—52mm. Previous super-teles without IS—48mm.



Not using a Circular PL Filter



Not using a Circular PL Filter



Using a Circular PL Filter emphasizes the blue of the sky



Using a Circular PL Filter suppresses the reflection from the surface of the leaves and the surface of the water

### Extension Tubes



#### Extension Tube EF 25 II & EF 12 II

These close-up accessories are placed between the camera body and lens to help enable high-magnification photography. Eight electronic contact points allow communication between the camera and lens to continue as usual. The magnification differs according to the lens, but for standard zoom lenses it is about 0.3x to 0.5x for the EF 12 and 0.7x or more for the EF 25. By using both tubes effectively, the choice of magnifications can be greatly extended. However, for best results, manual focusing is recommended.

### Loupes

#### Loupe 4x

Designed for viewing 35mm film frames at high magnifications, these loupes use a high-performance lens system that help to eliminate all aberration and distortion. They offer diopter adjustment of -4 to +1 dpt, and include an eyecup, hood and case.



### Mount Adapter

#### Mount Adapter EF-EOS M

The optional Mount Adapter EF-EOS M makes the EOS M Digital Camera compatible with the entire line of Canon's EF and EF-S lenses for complete versatility, from a fisheye to telephoto and everywhere in between.



Extender EF Specifications	with Extender EF 1.4x III attached						
	Apparent Focal Length (mm)			f-stop (f)	Maximum Magnification	AF	
EF Lens Attachment	35mm	APS-H	APS-C				
EF 135mm f/2L USM	189	246	302	2.5–45	0.27	○	
EF 180mm f/3.5L Macro USM	252	328	403	4.5–45	1.4	○ <sup>*1</sup>	
EF 200mm f/2.8L II USM	280	364	448	2.5–32	0.22	○	
EF 200mm f/2L IS USM	280	364	448	2.8–45	0.18	○	
EF 300mm f/2.8L IS II USM	420	546	672	4–45	0.15	○	
EF 300mm f/2.8L IS USM	420	546	672	4–45	0.15	○	
EF 300mm f/4L IS USM	420	546	672	5.6–45	0.33	○	
EF 400mm f/2.8L IS II USM	560	728	896	4–45	0.22	○	
EF 400mm f/2.8L IS USM	560	728	896	4–45	0.22	○	
EF 400mm f/4 DO IS USM	560	728	896	5.6–45	0.17	○	
EF 400mm f/5.6L USM	560	728	896	8–45	0.18	× <sup>*2</sup>	
EF 500mm f/4L IS USM	700	910	1,120	5.6–64	0.17	○	
EF 500mm f/4L IS II USM	700	910	1,120	5.6–45	0.21	○	
EF 600mm f/4L IS USM	840	1,092	1,344	5.6–64	0.17	○	
EF 600mm f/4L IS II USM	840	1,092	1,344	5.6–45	0.21	○	
EF 800mm f/5.6L IS USM	1,120	1,456	1,792	8–45	0.2	× <sup>*4</sup>	
EF 1200mm f/5.6L USM	1,680	2,184	2,688	8–45	0.12	×	
EF 70–200mm f/2.8L IS II USM	98–280	127–364	157–448	4–45	0.22	○	
EF 70–200mm f/2.8L USM	98–280	127–364	157–448	4–45	0.22	○	
EF 70–200mm f/4L IS USM / USM	98–280	127–364	157–448	5.6–45	0.29	○	
EF 100–400mm f/4.5–5.6L IS USM	140–560	182–728	224–896	6.7–54	0.28	× <sup>*2*3</sup>	
EF 200–400mm f/4L IS	1x	280–560	364–728	448–896	5.6–45	0.22	× <sup>*5</sup>
USM Extender 1.4x	1.4x	392–784	510–1019	510–1019	8–64	0.30	×

#### For Best Results with Your Canon EOS Camera Use Original Canon EF Lenses.

Each EOS camera body and each EF Lens has its own built-in microcomputer. These microcomputers store a range of special data to ensure the smooth operation of bodies and EF lenses which support two-way digital communications between each part to allow exchange of information. Since the EOS System's market launch in 1987, functions have been added and improved on a continuing basis, such as Optical Image Stabilizer to some lenses, speeding up the AF function, increasing the number of focusing points, and the addition of the Eye Controlled Focus™ Function. As the system's range of functions has evolved, the nature of the basic system of communications between lens and body has evolved as well, ensuring that complete compatibility is maintained. This process of evolution will continue in the future with the addition of more new specifications, resulting in still further gains in reliability. **Accordingly, in order to realize the maximum performance of the EOS System and thereby achieve among the highest possible photographic quality, we recommend that you use Canon EF lenses and Canon brand accessories, since they are designed and manufactured to match the special qualities of your EOS camera.**

### Gelatin Filter Holders



#### Gelatin Filter Holder System

This convenient holder system allows the use of commercially available square filters without the need for cutting. The holder attaches to the lens through an adapter that fits the filter diameter. A special hood is available for use with the system. Use with 3-inch square type III and 4-inch square type IV gelatin filters. Gelatin filters can be used with most EF lenses.

Gelatin Filter Holder III & IV	
Type	Available Sizes
Screw-in	Holder for 3-inch square (III) or 4-inch (IV) gelatin filters.

Gelatin Filter Holder Hoods III & IV	
Type	Available Sizes
Screw-in	Lens shades which attach to holder can be stacked with telephoto lenses.

Gelatin Filter Holder Adapter III & IV	
Type	Available Sizes
Screw-in	III: 52mm, 58mm, 67mm, 72mm, 77mm. IV: 58mm, 67mm, 72mm, 77mm.

#### Drop-in Gelatin Filter Holder II

Up to three gelatin filters can be placed in these holders. To use, insert a cut piece of gelatin film between the holder's filter frame and pressure clip, and screw on to the lens.



Type	Available Sizes
Drop-in	48mm, 52mm. For super-telephoto lenses. Current IS Super-teles—52mm. Previous super-teles without IS—48mm.

<sup>\*1</sup> The autofocus range is from 2.6 feet/0.8m to infinity. <sup>\*2</sup> With the EOS-1Ds Mark III, EOS-1Ds Mark II, EOS-1D Mark III, EOS-1D Mark II, EOS-1D, EOS-1V and EOS-3, AF is possible with the center focusing point only. <sup>\*3</sup> The Image Stabilizer does not operate with the following cameras: EOS650, 620, 600, RT, 700, 750, 850, EOS-1, A2, A2E, 10s, ELAN, Rebel S, Rebel II and Rebel SLI. <sup>\*4</sup> With the EOS-1Ds Mark III, EOS-1Ds, EOS-1D Mark II, EOS-1D Mark II, EOS-1D, EOS-1V, EOS-1V HS and EOS-3, AF is possible with the center focusing point only. <sup>\*5</sup> With the EOS-1D Mark II, EOS-1Ds Mark II, EOS-1D Mark II N, EOS-1D, EOS-1Ds, EOS-1V and EOS-1V HS, AF is possible with the center focusing point only. <sup>\*</sup> With the firmware update, the EOS-1D X and EOS 5D Mark II allow cross-type autofocus with the center AF point when the maximum aperture of the Canon EF lens becomes f/8 with an EF extender attached. Download firmware now at: [usa.canon.com/eost1xfirmwareupdate](http://usa.canon.com/eost1xfirmwareupdate) and [usa.canon.com/5dmarkIIfirmware](http://usa.canon.com/5dmarkIIfirmware)





©Tyler Stableford

“ Never have I used such a versatile, powerful Speedlite system as the 600EX-RT Speedlites. Whether I’m shooting run-and-gun events or portraiture on location, the Speedlites are as dependable as it gets. ”



Tyler Stableford  
Explorer of Light

# SPEEDLITE TECHNOLOGY

Integral to the EOS System, Canon Speedlite flashes are the ideal flash source for EOS cameras. They are technologically advanced to provide perfect exposure and illumination with just about any subject, yet operation is remarkably simple. Whether you’re an amateur or an expert, Canon Speedlite flashes make it easy to obtain professional results.

### Sophisticated Flash Control Modes

**E-TTL** – In E-TTL (Evaluative Through-The-Lens) flash exposure control mode, meter readings are taken through the lens, but not off the focal plane. Using a pre-flash fired after the shutter button has been fully depressed – but before the camera’s reflex mirror goes up – E-TTL uses the camera’s Evaluative metering sensor to compare the ambient light values with the light reflected from the subject by the pre-flash. The camera then calculates and stores the flash output required for optimum exposure of the main subject (as identified by the AF point) and the background. E-TTL requires the use of EX-series dedicated Speedlite flashes such as the 600EX-RT, 580EX II, 430EX II, 320EX, 270EX II, MT-24EX, MR-14EX II or MR-14EX in combination with a compatible camera.

**E-TTL II** – Available on Canon’s EOS DSLR cameras, E-TTL II incorporates distance information from compatible EF lenses (see page 34 for details) for more versatile flash exposure control. E-TTL II minimizes underexposure that can occur with straight reflections by ignoring sensor areas that report abnormally high levels. This feature is useful when shooting a subject with a highly reflective object in the background, or if the subject itself is highly reflective. In addition, because distance information is used in calculating the flash output level, E-TTL II prevents overexposure when photographers lock focus and recompose. For example, with the EOS 5D Mark III, the ambient light is first measured using the camera’s 63-zone metering when the shutter button is pressed. Next, a pre-flash is fired and the metering sensor takes readings. The ambient and pre-flash readings are compared. The metering areas having small differences are selected as the main flash exposure areas. Areas with large discrepancies between ambient and pre-flash readings are excluded or down-weighted because they are assumed to contain a highly reflective subject, or the subject is not in that

SLR Compatibility				
Camera Model	E-TTL	E-TTL II	A-TTL / TTL	
EOS-1D X	No	Yes*	Not Possible	
EOS-1Ds Mark III	No	Yes*	Not Possible	
EOS-1D Mark IV	No	Yes*	Not Possible	
EOS 5D Mark III	No	Yes*	Not Possible	
EOS 6D	No	Yes*	Not Possible	
EOS 5D Mark II	No	Yes*	Not Possible	
EOS 7D	No	Yes*	Not Possible	
EOS 70D / 60D / 50D / 40D / 30D	No	Yes*	Not Possible	
EOS Rebel T5i / T4i / SLi / T3i / T5 / T3 / T2i / T1i / XSi / XS	No	Yes*	Not Possible	
EOS Digital Rebel XTi / XT	No	Yes*	Not Possible	
EOS-1v / EOS-3	Yes	No	4-point/3-zone	
EOS ELAN 7nE	Yes	Yes	4-point/3-zone	
EOS Rebel T2 / T2 Date	No	Yes	Not Possible	
EOS Rebel K2 / K2 Date	Yes	No	4-point/3-zone	

Speedlite Compatibility				
E-TTL / E-TTL II	E-TTL / E-TTL II	A-TTL	TTL	Manual
600EX-RT	Yes**	No	Yes**	Yes
580EX II	Yes**	No	Yes**	Yes
430EX II	Yes**	No	No	Yes
320EX	Yes**	No	No	Yes
270EX II	Yes**	No	No	Yes
90EX	Yes**	No	No	Yes
MR-14EX II / MR-14EX	Yes**	No	Yes**	Yes
MT-24EX	Yes**	No	Yes**	Yes

\* Not Linked to AF point. \*\* Requires EOS body that supports E-TTL and E-TTL II respectively. \*\*\* Defaults to TTL in all conditions except direct flash in the camera’s Program mode.

part of the frame – an assumption validated by distance information. The algorithm thus helps avoid chronic underexposure problems in such situations. These readings are weighted, averaged, and compared with the ambient light reading and the main flash output is then set and stored in memory. The E-TTL II, in effect, captures the subject as a “plane” and not as a “point.” As a result, EOS SLR cameras can help deliver consistent flash exposures even if the subject contains various colors and levels of reflection. The camera also allows the user to select an averaged metering pattern through custom function settings.

**TTL\*** – TTL (Through-The-Lens) is the standard flash exposure control mode used by the built-in flash units that come with some 35mm EOS film cameras. Unlike E-TTL or E-TTL II, TTL reads flash illumination reflected from the film during the exposure. When the camera is set to Program AE mode, TTL flash sets an aperture based on the ambient light level.

### Flash Exposure Lock (FE Lock)

FE Lock adds Auto Exposure lock and Spot metering functions when shooting with EX-series Speedlite flashes and E-TTL compatible EOS cameras. The EX-series Speedlite flash’s pre-flash fires when the camera’s AE Lock button is depressed, storing a Spot meter reading of flash and ambient lighting data for up to 16 seconds. This provides enough time to not only recompose the shot, but also alter the ambient light exposure for maximum creative control. FE Lock is extremely useful when you wish to recompose after focus lock or to place the main

subject in a part of the frame not covered by one of the focusing points. It can also eliminate potential exposure errors caused by unwanted reflections from surfaces like windows or mirrors.

### Adjusting Ambient Exposure in FE Lock\*\*

After pre-flashing the subject with the FE Lock button, ambient exposure can be adjusted by turning the Quick Control Dial. The ambient exposure level is displayed on the exposure level scale in the viewfinder and on the external LCD panel.

### FP Mode\*\*\*

FP (focal-plane) flash, or High-speed Sync, enables E-TTL and E-TTL II compatible cameras equipped with an EX-series Speedlite flash to synchronize flash at shutter speeds faster than the camera’s normal maximum sync speed. Even in bright daylight, for example, a fast lens can be used at a wide aperture to reduce depth-of-field and emphasize the subject. FP flash can be combined with E-TTL, E-TTL II, or FE Lock, and is available in all AE modes plus Manual.

### Flash Exposure Compensation\*\*\*\*

This setting adjusts flash output without changing the shutter speed or aperture. It’s a particularly effective way to fine-tune the balance between foreground and background exposure for fill flash shots, but it can also be used to compensate for extremely bright or dark tones in the subject.



Taken with MT-24EX and EOS-1v HS



High-Speed Sync – EF 135mm f/2.0L USM lens • f/2 • 1/750 sec.

### Second-Curtain Sync

Instead of firing the instant the shutter opens, Second-Curtain Sync fires the flash at the end of the exposure, allowing streaks of light to flow naturally behind a moving subject. This creative flash mode is most effective with slower shutter speeds and subjects with light sources, such as the headlights of a moving car.

### Stroboscopic Flash

Stroboscopic flash is a series of flashes fired in rapid succession during a single exposure. With stroboscopic flash, multiple images of a moving subject appear in the photograph. Using this mode, you can analyze a golf swing or record the shattering of a windowpane. (Available with Speedlite 600EX-RT, 580EX II, Macro Ring Lite MR-14EX, Macro Ring Lite MR-14EX II, Macro Twin Lite MT-24EX, and the built-in flash of the EOS 7D).

### LED Light

In a first for Canon Speedlite flashes, the 320EX features a bright, built-in LED light for illumination when shooting video or for use as a modelling light. With fully charged AA batteries, the LED light can last for up to four hours of continuous use.

### Flash Release Function

Select Speedlite flash models include a convenient feature that enables photographers to release the camera shutter from the remote flash wirelessly with a 2-second delay. With EOS DSLR cameras that provide a master function with remote reception mode, this feature makes it possible to reposition the flash with complete freedom – even out of the camera’s line-of-sight and at some distance from the camera.

\* A-TTL and TTL are not compatible with DSLR cameras. See lens chart for a listing of lenses that supply distance information. \*\* Ambient exposure cannot be adjusted when the camera is set to Bulb mode or in low-light situations when the camera is set to Program AE or A-DEP. \*\*\* Unlike conventional electronic flash, FP flash output (guide number) decreases as shutter speed increases above normal X-sync speed. \*\*\*\* Flash exposure compensation can be set with most current Speedlite flashes, and it can also be set with all current EOS cameras other than the EOS Rebel series and EOS Digital Rebel.



Wireless Flash Photography



The Canon EX-series Speedlite flashes have made multiple-flash photography simple, wireless and automatic. Using the Speedlite 600EX-RT, Macro Ring Lite MR-14EX, Macro Ring Lite MR-14EX II, Macro Twin Lite MT-24EX, or Speedlite Transmitters ST-E2 or ST-E3-RT as a master unit, wireless signals are transmitted to numerous Speedlite flashes, creating myriad possibilities for lighting, no matter the location. The EOS 7D, EOS 70D, EOS 60D, EOS Rebel T5i and EOS Rebel T3i cameras have Integrated Speedlite Transmitters, allowing users to wirelessly control EX-series Speedlite flashes and doing away with the need for an external master unit. The Speedlite 600EX-RT and the Speedlite Transmitter ST-E3-RT take wireless control to the next level, using two-way radio signals in addition to traditional wireless.

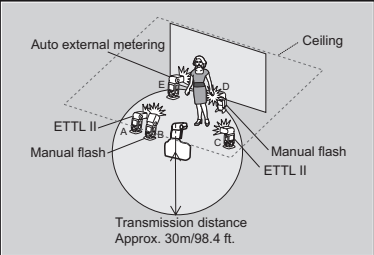
Wireless Radio Control

For sophisticated wireless flash setups, the Speedlite 600EX-RT and the Speedlite Transmitter ST-E3-RT represent the next generation in wireless flash systems. In addition to traditional optical wireless transmission, both the Speedlite 600EX-RT and the Speedlite Transmitter ST-E3-RT facilitate radio controlled, two-way wireless transmission up to 100 feet, among up to five groups or 15 individual Speedlite flashes. Communicating on 2.4 GHz frequencies for radio transmission, radio controlled flash systems do not have the same directional limitations of traditional wireless optical

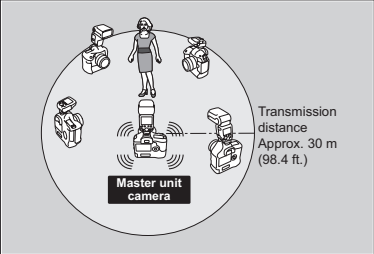


Group firing mode

transmitters. Where other wireless systems' signals can be interrupted with physical obstacles, radio controlled systems excel. To avoid interference with other equipment on the same frequency, 15 transmission channels are available, selectable manually or automatically, and radio transmission IDs can be set to prevent misfiring in the event of signal interference on the same channel. With diverse flash metering options, and a number of flash modes all accessible from the menu and quick control screens of the EOS-1D X and the EOS 5D Mark III cameras, the Speedlite 600EX-RT and the Speedlite Transmitter ST-E3-RT make complex lighting setups simple. With compact, weather sealed and reliable designs, combined with improved information panels and controls, Speedlite 600EX-RT and the Speedlite Transmitter ST-E3-RT are indispensable, eminently adaptable tools for advanced, professional flash photography.



**Group Firing<sup>1</sup>** – Set different flash modes for each group (A, B, C, D, and E) and perform multiple wireless flash shooting. Two or more units can be set as the same group.



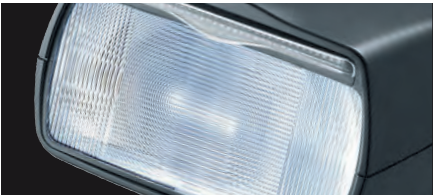
**Linked shooting function** – Releases the camera that has the Speedlite 600EX-RT (or Speedlite Transmitter ST-E3-RT) set as the master unit and release up to 15 cameras with the Speedlite or transmitter set as slave units.

E-TTL/E-TTL II Wireless Autoflash Control

Up to three groups (for main, fill and background) of slave units can be set up for comprehensive control of flash lighting. The Speedlite flash slave units can be assigned to group A, B, or C, with output ratio between groups A and B adjustable from 8:1 to 1:1 or 1:1 to 1:8. The output of the group C can be adjusted through flash exposure compensation. Superb lighting is simple thanks to the E-TTL/E-TTL II autoflash system which controls the total flash output to ensure consistently correct exposure. The EOS 7D, EOS 70D, EOS 60D, EOS Rebel T5i and EOS Rebel T3i cameras, with their Integrated Speedlite Transmitters, can control and trigger external Speedlites wirelessly through their built-in pop up flash. The EOS 60D camera can wirelessly control the ratio between A and B groups, along with the built-in unit's own output, while the EOS 7D camera can control A, B, and C groups. Both cameras also feature a modeling flash feature for previewing the output of your external Speedlite flashes, available by pressing the depth-of-field button. Even with multiple Speedlite flashes, the modeling flash fires according to the ratios you have set. E-TTL/E-TTL II wireless autoflash also supports most other Speedlite flash features, such as FE Lock, FP Flash, Flash Exposure Bracketing/ Compensation, and Stroboscopic Flash. Finally, for macro shooting, the Macro Ring Lite MR-14EX, Macro Ring Lite MR-14EX II and Macro Twin Lite MT-24EX can be used as master units as well.

Amazing Flash System

Canon offers a full range of Speedlite flash units compatible with EOS System cameras for a wide variety of applications and photographers' needs. They range from simple, economical flashes to high-power, highly advanced Speedlite flashes for professional use.



Speedlite



Speedlite 600EX-RT

- Wireless multiple flash system uses radio wave communication for enhanced control of up to five groups and 15 individual flash units.
- Zoom flash head covers range of 20–200mm; maximum Guide Number (197 ft./60m at ISO 100).
- Improved flash output consistency.
- Improved flash head durability, and outstanding dust and weather resistance.
- AF Assist Beam compatible with Canon's 61-Point High Density Reticular AF.\*\*
- Dot matrix LCD panel and backlit button provide easy visibility.
- Fully swiveling head, 180° in either direction.



Speedlite 430EX II

- Superb build quality, including a metal foot for added strength.
- Approx. 20% faster recycle time, compared to previous 430EX.
- One-touch quick-lock mechanism for easy attaching/detaching flash from camera.
- Full flash control possible on camera menu, with compatible EOS DSLR cameras.
- Virtually silent flash recycle.
- Full 180° swivel in either direction.
- Zoom flash head covers range of 24–105mm; max. Guide No. 141 ft./43m at ISO 100.



Speedlite 320EX

- Built-in LED illuminates nearby subjects in dim light – especially useful for video.
- Versatile vertical and horizontal bounce capability.
- Flash release function allows wireless shutter release from the flash with a 2-second delay for flash repositioning.
- Wireless Slave function supports three groups and four channels.
- Two flash coverage settings, selectable by extending or retracting flash head.
- Max. Guide No. at Tele setting: 105 ft./32m at ISO 100.
- Fast recycle time of approximately 2.0 seconds.



Speedlite 270EX II

- Ultra-compact, ultra-lightweight flash unit.
- Vertical bounce capability up to 90 degrees.
- Flash release function allows wireless shutter release from the flash with a 2-second delay for flash repositioning.
- Slave function allows the flash to be triggered wirelessly.
- Flash coverage can be switched between Normal and Tele settings.
- Max. Guide No. at Tele setting: 89 ft./27m at ISO 100.



Speedlite 90EX

- Ultra-compact, ultra-lightweight flash unit.
- Easy and intuitive operation.
- Wireless master function (optional) allows multiple flash units to be controlled for creative lighting effects.
- Supports 24mm wide-angle lenses (35mm equivalent).
- Max. Guide No. 30 ft./9m at ISO 100.

<sup>1</sup> Group firing mode is supported by the EOS-1D X, EOS 5D Mark III and later camera models. In earlier camera models, all flashes will switch to E-TTL automatically and group control is reduced to 3 groups.

\* Feature compatible with EOS-1D X, 1Ds Mark III, 1D Mark IV, 1D Mark III, 1Ds Mark II, 1D Mark II n, 1D Mark II, 5D Mark III, 5D Mark II, 5D, 7D, 60D, 60Da, 50D, 40D, 30D, 20D, 20Da, Rebel T4i, Rebel T3i, Rebel T2i, Rebel T3, Rebel T1i, Rebel XSi, Rebel XS, Digital Rebel XTi and Digital Rebel XT only (some earlier models require firmware upgrade). \*\* Feature compatible only with EOS-1D X and EOS 5D Mark III.



Macro Lites



Macro Twin Lite MT-24EX

- Attaches to all Canon EF macro lenses (EF 180mm f/3.5L requires Macro Lite Adapter 72C).
- Twin flash heads can be rotated over 80° angle around lens in 5 degree increments.
- Heads can be swiveled or bounced and can be removed from mounting ring for added control.
- Powerful Guide Number of 78 (feet, at ISO 100), full E-TTL control and E-TTL features including FEL, Hi-speed sync and FEB.

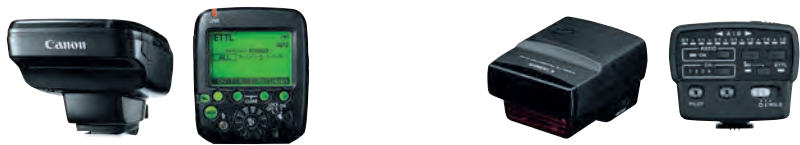
Macro Ring Lite MR-14EX II

- Twin-tube ring lite designed for close-up photography with EF Macro lenses; flash tubes can fire together or independently.
- Shorter recycling time and reduced size when compared to Macro Ring Lite MR-14EX.
- Supports E-TTL (TTL/E-TTL) wireless autoflash in conjunction with one or more Speedlite 600EX-RT flashes.
- White LED focusing lamps and two forms of modeling flash permit preview of lighting effects.

Macro Ring Lite MR-14EX

- Twin-tube ring lite designed for close-up photography with EF Macro lenses; Flash tubes can fire together or independently.
- Compatible with all EOS bodies.
- Supports E-TTL/E-TTL II Wireless Autoflash in conjunction with one or more compatible EX Speedlite flashes.
- Incandescent focusing lamps and two forms of modeling flash permit preview of lighting effects.

Speedlite Transmitter



Speedlite Transmitter ST-E3-RT

- Uses two-way radio wave communication for enhanced communication among master and slave units.
- Compatible with Speedlite 600EX-RT
- Achieves a transmission distance of up to 30m/98.4 ft., all at a 360° angle.
- Up to 5 groups, or 15 individual flashes can be controlled via 1 transmitter.
- Supports E-TTL II flash, manual flash, strobe and external flash metering.
- Dot matrix LCD panel displays information simultaneously and backlit control panel means easy operation.

Speedlite Transmitter ST-E2

- Dedicated transmitter to control unlimited number of slave flashes.
- Compatible with Speedlites 600EX-RT, 580EX II, 430EX II, 320EX and 270EX II (also 580EX, 430EX and 420EX).
- Controls slave units up to 33 ft. outdoors and 49.5 ft. indoors.



Speedlite to the Max

Whether adding a battery pack, connecting two or more Speedlite flashes, or creating a complex wireless lighting solution, Canon has flash accessories for almost any photographic situation that are perfect complements to your Speedlite flash.



EF-S 60mm f/2.8 Macro USM • f/3.2 • 1/80



Speedlite Release Cable SR-N3

Provides remote release and linked shooting functions by transmitting a wireless release signal to the camera itself. It's compatible with cameras that have E-TTL/ETTL II autoflash; as well as an N3-type remote control terminal.

Compact Battery Pack CP-E4

This dedicated external power pack is dust/water-resistant and makes the flash system dust/water-resistant. The power pack's performance is the same as the Compact Battery Pack CP-E3.

Ni-Cd Pack TP

Additional rechargeable Ni-Cd Pack TP batteries are available separately. They can also be freely interchanged with Battery Magazine TP. The charger TP recharges a Ni-Cd Pack TP in approximately 15 hours.

Battery Magazine TP

This magazine holds six commonly available C-size alkaline batteries. Included with Transistor Pack E, it is available separately for instant battery changes during shooting. Can be used in place of the Ni-Cd Pack TP. Connecting Cord ET is also available separately.

Color Filter Set SCF-E1

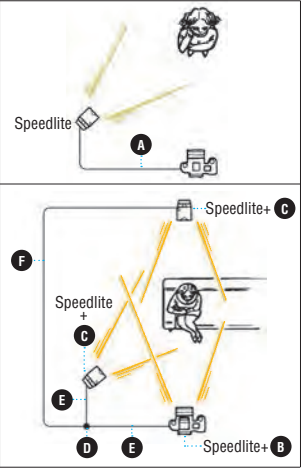
Compatible with the EOS Speedlite 600EX-RT, the Color Filter Set SCF-E1 includes a light orange filter and a dark orange filter. These filters allow the user to create various lighting effects or to prevent an unnatural white balance when shooting indoors.

Color Filter Holder SCH-E1

Compatible with the Speedlite 600EX-RT, Color Filter Holder SCH-E1 is a detachable holder for gelatin filters. It is particularly useful for matching ambient color temperature with that of the flash head for proper compensation.

Other Speedlite Accessories

	A	B	C	D	E	F
Camera Compatibility	All EOS SLR cameras (Except 630 & RT)	All 35mm and APS SLR cameras (Not compatible with digital SLR cameras or PowerShot digital cameras)				
Description	Dust- and water-resistant 2 ft. (0.6m) TTL cord; retains all on-camera flash functions. Same quick connect as 580EX II.	Placed in the EOS camera's accessory shoe, this adapter controls up to 4 off-camera Speedlite flashes.	For off-camera applications of Speedlite flash units, this adapter will accept one Speedlite flash and a connecting cord to the camera.	This connector accepts up to 4 connecting cords.	This 2 ft./60cm coiled cord has connections on both ends for TTL Distributor, OA-2, and/or Hot Shoe Adapter 3.	This 9.8 ft./3m straight cord has connections on both ends for TTL Distributor, OA-2, and/or Hot Shoe Adapter 3.



\* These accessories provide TTL or manual flash control, but are not compatible with E-TTL or E-TTL II; no automatic flash with EOS digital SLR cameras.

	Speedlite 600EX-RT	Speedlite 580EX II†	Speedlite 430EX II	Speedlite 320EX II	Speedlite 270EX II	Speedlite 220EX II†	Speedlite 90EX	Macro Twin Lite MT-24EX	Macro Ring Lite MR-14EX II	Macro Ring Lite MR-14EX
Dimensions (W x H x D)	3.1 x 5.6 x 4.9 in. 80 x 143 x 125mm	3.0 x 5.4 x 4.6 in. 76 x 137 x 117mm	2.8 x 4.8 x 4.0 in. 72 x 122 x 101mm	2.8 x 4.5 x 3.1 in. 70 x 115 x 78.4mm	2.6 x 2.6 x 3.0 in. 65.8 x 65.2 x 77mm	2.7 x 3.62 x 2.42 in. 65 x 92 x 61.3mm	1.7 x 2.0 x 2.6 in. 44.2 x 52 x 65mm	Control Unit: 2.9 x 4.9 x 3.8 in. 74 x 125.9 x 97.4mm Flash Unit: 9.3 x 3.5 x 1.9 in. 235 x 90.4 x 49mm	Control Unit: 2.7 x 4.7 x 2.8 in. 69.6 x 118.8 x 71.4mm Flash Unit: 5.1 x 4.4 x 1.0 in. 129.6 x 112.1 x 25.3mm	Control Unit: 2.9 x 4.9 x 3.8 in. 74 x 125.9 x 97.4mm Flash Unit: 4.44 x 4.96 x 1.02 in. 112.8 x 126 x 25.8mm
Weight (without batteries)	15.0 oz./425g	13.2 oz./375g	11.3 oz./330g	9.7 oz./275g	5.5 oz./155g	5.6 oz./160g	1.8 oz./50g	20.64 oz./585g (combined flash & control units)	16.05 oz./455g (combined flash & control units)	15.1 oz./428g (combined flash & control units)
Compatibility	All EOS cameras	All EOS cameras	All EOS cameras	Type-A EOS cameras	Type-A EOS cameras	All EOS cameras	All EOS cameras	All EOS cameras	All EOS cameras	All EOS cameras
Max. Guide Number (ISO 100)	196.9 ft./60m	190 ft./58m	141 ft./43m	105 ft./32m	89 ft./27m	72.2 ft./22m	30 ft./9m	79 ft./24m	34.4 ft./10.5m	45.9 ft./14m
Power Source	AA (Alkaline, re-chargeable NiCd, Lithium-ion, Ni-MH) batteries (x4); Compact Battery Pack CP-E4; Transistor Pack E	AA (Alkaline, re-chargeable NiCd, Lithium-ion, Ni-MH) batteries (x4); Compact Battery Pack CP-E4; Transistor Pack E	AA (Alkaline, re-chargeable NiCd, Lithium-ion, Ni-MH) batteries (x4)	Four AA-size batteries - alkaline, lithium, or re-chargeable Ni-MH usable	Two AA-size/LR6 Alkaline batteries	AA (Alkaline, re-chargeable NiCd, Lithium-ion, Ni-MH) batteries (x4)	Two AAA-size (Alkaline, re-chargeable Ni-MH or Lithium-ion) batteries	AA (Alkaline, re-chargeable NiCd, Lithium-ion, Ni-MH) batteries (x4); Compact Battery Pack CP-E3; Transistor Pack E	AA (Alkaline, re-chargeable NiCd, Lithium-ion, Ni-MH) batteries (x4); Compact Battery Pack CP-E4; Transistor Pack E	AA (Alkaline, re-chargeable NiCd, Lithium-ion, Ni-MH) batteries (x4); Compact Battery Pack CP-E4; Transistor Pack E

Compatibility Chart

		600EX-RT	580EX II†	430EX II	320EX	270EX II	MT-24EX	MR-14EX II	MR-14EX	Weight
Compact Battery Pack CP-E4 (w / Alkaline Batteries)	Recycling Time (Sec.)	●	●	—	—	—	●	●	●	5.5 oz./155g
	Shooting Capacity (No. of Flashes)	0.1~2.0	0.1~2.0	—	—	—	0.1~3	0.1~5.5	0.1~3	
		100~700	350~2,450	—	—	—	450~2,800	100~700	120~800	
Compact Battery Pack CP-E3†		●	●	—	—	—	●	—	●	5.5 oz./155g

† Discontinued product, for reference only.



Batteries

To add more power, ergonomics and speed to your EOS SLR camera’s body, consider one of Canon’s professional quality power boosters and grips. Check out the chart below to find the best match for your EOS camera.



EOS 5D Mark III camera with Battery Grip BG-E11

Battery Grips

	Battery Grip BG-E14†	Battery Grip BG-E13†	Battery Grip BG-E11†	Battery Grip BG-E9†
Weight	10.4 oz./295g (without batteries)	10.2 oz./290g (without batteries)	10.9 oz./310g (without batteries)	10.4 oz./295g (without batteries)
Compatibility	EOS 70D	EOS 6D	EOS 5D Mark III	EOS 60D, 60Da
Functions	Shutter-Release button, Main Dial, AF-point selection/Magnify button, AE/FE Lock/Index/Reduce button, AF start button, AF area selection mode button, and Vertical-grip operation switch	Shutter-Release button, AE/FE Lock button, Main Dial. AF-point-select button, Vertical-grip operation switch	Shutter-Release button, AE/FE Lock button, Main Dial, Multi-controller. AF-point-select button, Multi-function button, Vertical-grip operation switch	AE/FE Lock/ Index/ Reduce button, Main Dial, AF point selection/ Magnify button, Aperture/exposure compensation button, Attach/ Detach button, Vertical-grip operation switch
Power Source	LP-E6 (x2); AA-size battery (x6); or AC Adapter Kit ACK-E6	LP-E6 (x2); AA-size battery (x6); or AC Adaptor ACK-E6	LP-E6 (x2); AA-size battery (x6); or AC Adaptor ACK-E6	LP-E6 (x2); AA-size battery (x6); or AC Adapter ACK-E6

	Battery Grip BG-E8†	Battery Grip BG-E7†	Battery Grip BG-E2N†
Weight	8.1 oz./230g (without batteries)	12.0 oz./340g (without batteries)	11.5 oz./325g (without batteries)
Compatibility	EOS Rebel T5i, T4i, T3i, T2i	EOS 7D	EOS 50D, 40D
Functions	AE/FE Lock/ Index/ Reduce button, Main Dial, AF point selection/ Magnify button, Aperture/exposure compensation button, Attach/ Detach button, Vertical-grip operation switch	Shutter-Release button, AE/FE Lock/ Index/Reduce button, Main Dial, AF-frame-select button, Aperture/ Exposure compensation button	Shutter-Release button, AE/FE Lock button, Main Dial, AF frame-select button
Power Source	LP-E8 (x2); AA-size battery (x6); or AC Adapter ACK-E8	LP-E6 (x2); AA-size battery (x6); or AC Adapter ACK-E6	BP-511A/511/512/ 514 (x1 or x2); AA-size batteries (x6); AC Adapter Kit ACK-E2; or Compact Power Adapter CA-PS400 plus DC-Coupler DR-400

† Accepts optional Hand Strap E1.

Power Drive Booster/Battery Pack Chart

	Power Drive Booster PB-E2
Weight (without batteries)	17.1 oz./484g
Compatibility	EOS-1v HS, 1v, 1N, 1, 3
Functions	Shutter-Release button, AE Lock button, FE Lock/Multi-spot Metering button, Main Dial, focusing point selector
Power Source	Ni-MH Battery Pack NP-E2 or Battery Magazine BM-E2 and 8 AA-size Alkaline, Lithium-ion, Ni-MH or Ni-Cd batteries

\* Not compatible with AA-size Lithium-ion batteries.

Power Drive Booster PB-E2 Accessories

	Ni-MH NC-E2
Weight	12.5 oz./354g
Description	Charger dedicated to the NP-E3 Battery Pack and the NP-E2 Pack. Two packs can be attached at one time. The discharge feature (taking up to 8.5 hrs) cancels the pack’s memory effect. It runs on 100–240V AC, ideal for international travel.

Batteries, Chargers and Adapters

	Battery Packs						
	Battery Pack LP-E12	Battery Pack LP-E10	Battery Pack LP-E8	Battery Pack LP-E6	Battery Pack LP-E5	Battery Pack LP-E4N	Battery Pack LP-E4
Weight	1.2 oz./35g	1.6 oz./45g	1.8 oz. / 52g	2.8 oz./80g	1.8 oz./50g	6.5 oz./185g	6.3 oz./180g
Compatibility	EOS Rebel SL1, EOS M	EOS Rebel T5, T3	EOS Rebel T5i, T4i, T3i, T2i	EOS 5D Mark III, 6D, 5D Mark II, 7D, 70D, 60D, 60Da	EOS Rebel T1i, XSi, XS	EOS-1D X, 1D Mark IV, 1Ds Mark III, 1D Mark III	EOS-1D X, 1D Mark IV, 1Ds Mark III, 1D Mark III
Description	Lithium-ion batteries. Each battery’s operating specifications are tailored specifically for the cameras they are compatible with.						

	Battery Packs		Battery Chargers				
	Battery Pack NP-E3	Battery Pack BP-511A/ BP-512/ BP-514	Battery Charger LC-E12	Battery Charger LC-E10	Battery Charger LC-E8E	Battery Charger LC-E6	Battery Charger LC-E5
Weight	11.8 oz./325g	2.5 oz./70g	2.9 oz./81g	3.0 oz./85g (without cord)	2.9 oz./82g	4.6 oz./130g (without cord)	2.8 oz./80g
Compatibility	EOS-1Ds Mark II, 1Ds, 1D Mark II N, 1D Mark II, 1D	EOS 5D, 50D, 40D, 30D, 20D,20Da,10D, D60, D30, Digital Rebel	EOS Rebel SL1, EOS M	EOS Rebel T5, T3	EOS Rebel T5i, T4i, T3i, T5, T2i	EOS 5D Mark III, 6D, 5D Mark II, 7D, 70D, 60D, 60Da	EOS Rebel T1i, XSi, XS
Description	Lithium-ion batteries. Each battery’s operating specifications are tailored specifically for the cameras they are compatible with.		Battery chargers that charge battery packs in approximately 2 hours.				

	Battery Chargers					Car Battery Chargers	
	Battery Charger LC-E4N	Battery Charger LC-E4	Battery Charger CG-580	Battery Charger CB-5L	Compact Power Adapter CA-PS400	Car Battery Charger CBC-E6	Car Battery Charger CBC-E5
Weight	12.3 oz./350g	15.2 oz./431g	5.6 oz./160g	3.5 oz./110g (without cord)	10.1 oz./287g (excluding AC cord)	3.7 oz./105g	4.9 oz./140g
Compatibility	EOS-1D X, 1D Mark IV, 1Ds Mark III, 1D Mark III	EOS-1D X, 1D Mark IV, 1Ds Mark III, 1D Mark III	EOS 5D, 50D, 40D, 30D, 20D, 20Da, 10D, D60, D30, Digital Rebel	EOS 5D, 50D, 40D, 30D, 20D, 20Da,10D, D60, D30, Digital Rebel	EOS 5D, 50D, 40D, 30D, 20D, 20Da, 10D, D60, D30, Digital Rebel	EOS 5D Mark III, 6D EOS 5D Mark II, 7D, 70D, 60D, 60Da	EOS Rebel T1i, XSi, XS
Description	Battery chargers that charge battery packs in approximately 2 hours.					A car battery charger that plugs into a car’s cigarette lighter. Charging is accomplished in approximately 2.5 hours.	

	DC Couplers / DC Coupler Kit						
	DC Coupler DR-E15	DC Coupler DR-E12	DC Coupler DR-E10	DC Coupler DR-E8	DC Coupler DR-E6	DC Coupler DR-400	DC Coupler Kit DCK-E1
Weight	0.6 oz./16g	0.5 oz./15g	0.6 oz./17.5g	0.7 oz./20g	3.9 oz./110g	3.9 oz./123g (without cord)	5.3 oz./150g (DC Coupler) 7.2 oz./205g (AC Adapter)
Compatibility	EOS Rebel SL1	EOS M	EOS Rebel T5, T3	EOS Rebel T5i,T4i, T3i, T2i	EOS 5D Mark III, 6D 5D Mark II, 7D, 70D, 60D, 60Da	EOS 5D, 50D, 40D, 30D, 20D, 20Da, 10D, D60, 60Da, D30, Digital Rebel	EOS-1Ds Mark II, 1Ds, 1D Mark II N, 1D Mark II, 1D
Description	Allows the camera to draw power directly from an AC power source when used in conjunction with a compatible AC adapter.						

	AC Adapter Kits						
	AC Adapter Kit ACK-E15	AC Adapter Kit ACK-E12	AC Adapter Kit ACK-E10	AC Adapter Kit ACK-E8	AC Adapter Kit ACK-E6	AC Adapter Kit ACK-E5	AC Adapter Kit ACK-E4
Weight	0.6 oz./16g (DC Coupler) 6.5 oz./185g (AC Adapter)	0.5 oz./15g (DC Coupler) 6.5 oz./185g (AC Adapter)	0.6 oz./17.5g (DC Coupler) 6.5 oz./185g (AC Adapter)	0.7 oz./20g (DC Coupler) 6.5 oz./185g (AC Adapter)	3.9 oz./110g (DC Coupler) 6.2 oz./175g (AC Adapter)	15.0 oz./425g	14.1 oz./399g
Compatibility	EOS Rebel SL1	EOS M	EOS Rebel T5, T3	EOS Rebel T5i,T4i, T3i, T2i, BG-E8	EOS 5D Mark III, 6D 5D Mark II, 7D, 70D, 60D, 60Da	EOS Rebel T1i, XSi, XS	EOS-1D Mark IV, 1Ds Mark III, 1D Mark III,
Description	Allows the camera to draw power directly from an AC power source. They are designed to supply uninterrupted power.						



Wireless File Transmitters and GPS Receivers

Canon Wireless File Transmitters help enable fast, wireless image transfer from EOS cameras directly to a computer. Canon GPS\*\*\* receivers record location, including latitude, longitude and altitude, include a compass, and can track the trajectory of the photographer’s movements.





EOS 7D camera with Wireless File Transmitter WFT-E5A

Wireless File Transmitter

	<div>Wireless File Transmitter WFT-E7A</div> 	<div>Wireless File Transmitter WFT-E6A</div> 	<div>Wireless File Transmitter WFT-E5A</div> 
Compatibility	EOS 5D Mark III	EOS-1D X	EOS 7D
Description	Designed for the EOS 5D Mark III. It transfers images from cameras directly to a computer via wireless local area networks (LAN), and offers a number of enhanced features to improve efficiency for studios and media professionals including: wireless support for IEEE 802.11 a/b/g and the latest standard 802.11n, which deliver blazing communication speed, camera clock synchronization, linked shooting function, Bluetooth support, and auto re-send of images that were not sent during a sending error.	Canon’s Wireless File Transmitter WFT-E6A is designed for the EOS-1D X. It transfers images from cameras directly to a computer via wireless local area networks (LAN), and offers a number of enhanced features to improve efficiency for studios and media professionals including: wireless support for IEEE 802.11 a/b/g and the latest standard 802.11n, which deliver blazing communication speed, camera clock synchronization, linked shooting function, Bluetooth support, and auto re-send of images that were not sent during a sending error.	This wireless transmitter is dedicated to the EOS 7D. The transmitter is compatible with Wi-Fi Protected Setup to connect easily to a wireless LAN access point and automatically leads to the security setting for secure image transfer. Images can be stored in selected folders and the entire folder can be transferred. Added features include IEEE 802.11a/b/g compatibility, WPS compatibility, WFT server EOS 7D, camera linking function and Bluetooth function. It allows wireless transmission (802.11a, b or g) to Mac or Windows computers up to 492 ft.

	<div>Wireless File Transmitter WFT-E4 II A</div> 	<div>Wireless File Transmitter WFT-E4A</div> 	<div>Wireless File Transmitter WFT-E3A</div> 	<div>Wireless File Transmitter WFT-E2A</div> 
Compatibility	EOS 5D Mark II	EOS 5D Mark II	EOS 50D, 40D	EOS-1D Mark IV, 1Ds Mark III, 1D Mark III
Description	This wireless transmitter is dedicated to the EOS-5D Mark II with firmware upgrade. The transmitter is compatible with Wi-Fi Protected Setup to connect to a wireless LAN access point and automatically leads to the security setting for secure image transfer. Images can be stored in selected folders and the entire folder can be transferred. Added functions include IEEE 802.11 a/b/g compatibility, WPS compatibility, camera linking function, Bluetooth function, media server function and WFT server Remote Live View. It allows wireless transmission (802.11a, b or g) to Mac or Windows computers up to 492 ft.	This wireless transmitter is dedicated to the EOS 5D Mark II. The transmitter is compatible with Wi-Fi Protected Setup to connect easily to a wireless LAN access point and it automatically leads to the security setting for secure image transfer. Sending a batch of photos wirelessly is easy with the WFT-E4A. Images can be stored in selected folders and the entire folder can be transferred. Added functions include IEEE 802.11 a/b/g compatibility, WPS compatibility, camera linking function, Bluetooth function, media server function and WFT server Remote Live View. It allows wireless transmission (802.11b or g) to Mac or Windows computers up to 492 ft. (150m)* away.	This wireless transmitter is dedicated to the EOS 50D and 40D camera. Completely integrated design for outstanding handling; includes vertical controls. Wireless transmission (802.11b or g) to Mac or Windows computers. Three separate wireless methods, including wireless remote control of camera from computer. Transmits up to 492 ft. (150m)*, depending on environment and computer set-up; wired Ethernet connection up to 1,000 ft. (330m). Its USB port allows an external hard drive to be directly connected to the camera.	Canon’s Wireless File Transmitter WFT-E2A allows photographers to transmit images from cameras directly to a computer over a wired or wireless local area network (LAN), incorporates a number of significant features into a robust, camera-powered system to make wireless transfer up to 492 ft. (150m)* faster, simpler and less cumbersome than WFT-E1A. The WFT-E2A is smaller and attaches to the side of the camera.

GPS Accessories

	<div>GPS Receiver GP-E2***</div> 	<div>GPS Receiver GP-E1***</div> 
Compatibility	EOS-1D X, 5D Mark III**, 6D, 7D**, 70D, EOS Rebel T5i, T4i, SL1, T5, EOS M	EOS-1D X
Description	The GP-E2 allows photographers to geotag their photos. Its compact, lightweight design smoothly integrates with the camera’s hot shoe or USB terminal without the need for additional power. The GP-E2 automatically adds location information as EXIF data while shooting (latitude, longitude, altitude, direction, universal coordinated time (UTC)). An on-board electronic compass supports shooting even when held vertically, and the orientation can be displayed on a map with bundled software. The camera’s clock can be easily set by the GP-E2’s atomic clock. It can also be used as a stand-alone GPS logger.	To be used with the EOS-1D X, the GP-E1 is Canon’s first GPS Receiver. Its compact, lightweight design smoothly integrates with the camera’s extension system terminal, allowing the hot shoe to remain accessible without the need for additional power. The GP-E1 automatically adds location information as EXIF data while shooting (latitude, longitude, altitude, direction, universal coordinated time (UTC)). An on-board electronic compass supports shooting even when held vertically, and the orientation can be displayed on a map with bundled software. The EOS-1D X’s clock can be easily set by the GP-E1’s atomic clock.

\*With no obstructions between the transmitting and receiving antennas, and no radio interference. With a large, high-performance antenna attached to the wireless LAN access point.  
\*\* The EOS 5D Mark III and EOS 7D require a firmware upgrade (which is now available) to be compatible with the GPS Receiver GP-E2.  
\*\*\* In certain countries and regions, the use of GPS may be restricted. Therefore, be sure to use GPS in accordance with the laws and regulations of your country or region. Be particularly careful when traveling outside your home country. As a signal is received from GPS satellites, take sufficient measures when using in locations where the use of electronics is regulated.  
**Note:** When the EOS 7D is used with the GP-E2 the following restrictions will apply: a) geotagging function will not work for movies while recording; b) geotagging features will not work for movies when using the Map Utility; c) electronic compass information and automatic time setting is not available; d) transmission via the hot shoe is not possible.





Remote Control & Accessories





Canon accessories are the perfect choice to help enhance your EOS System’s performance. Whether through recording data or controlling your camera remotely, Canon’s own accessories are designed to complement your EOS camera.







EF 100mm f/2.8L Macro IS USM • f/5.6 • 1/80 sec.

Remote Controllers and Switches

	<div>Wireless Controller LC-5</div> 	<div>Remote Switch RS-80N3</div> 	<div>Timer Remote Controller TC-80N3</div> 	<div>Remote Switch 60T3</div> 
Compatibility	All EOS cameras except EOS 60D, 60Da, EOS M and Digital Rebel series, 1v Hs, 1v, 3	All EOS cameras except EOS 70D, 60D, 60Da, EOS M and Digital Rebel series, 1v Hs, 1v, 3	All EOS cameras except EOS 70D, 60D, 60Da, EOS M and Digital Rebel series, 1v Hs, 1v, 3	N3-compatible cameras**, with adapter 1n RS, 1n, 1, A2/A2e, RT*, 630*, 620*, 650*
Description	<ul style="list-style-type: none"><li>• An extended-range Wireless Controller system designed for EOS cameras with N3 remote control sockets.</li><li>• Provides remote shutter release capability.</li><li>• Max. transmitter to receiver distance of 300 ft./91.5m</li></ul>	<ul style="list-style-type: none"><li>• Remote switch to prevent camera shake for super-telephoto or macro shots and bulb exposures.</li><li>• Works like a Shutter button, enabling halfway or complete pressing.</li><li>• Shutter release lock.</li><li>• Connects to N3-type socket.</li><li>• Cord length: 2.6 ft./80cm.</li></ul>	<ul style="list-style-type: none"><li>• Remote switch with self-timer, interval timer, long-exposure timer, and exposure-count setting feature.</li><li>• Timer set from 1 sec. to 99 hrs., 59 min., 59 sec.</li><li>• Easy operations with new dial.</li><li>• Illuminated LCD panel.</li><li>• N3-type connector.</li><li>• Cord length: 2.6 ft./80cm.</li></ul>	<ul style="list-style-type: none"><li>• Electromagnetic cable release with a 3-pin terminal.</li><li>• Allows independent control of light metering and shutter release.</li><li>• Cord length: 2 ft./60cm.</li></ul>

	<div>Remote Switch RS-60E3</div> 	<div>Wireless Remote Controller RC-1</div> 	<div>Wireless Remote Controller RC-6</div> 	<div>Wireless Remote Controller RC-5</div> 
Compatibility	EOS 70D, 60D, 60Da, Rebel T5i, T4i, SL1, T3i, T5, T3i, T1i, XSi, Digital Rebel XTi/XT, Digital Rebel, ELAN 7 series, ELAN II/Ile, Rebel T2, Ti, 2000, G, X, XS, XSN, IX	EOS 7D, Rebel T1i, XSi, Digital Rebel XTi/XT, Digital Rebel, ELAN 7 series, II/Ile, ELAN, Rebel T2 Date, Ti Date, K2 Date, 10S	EOS 5D Mark III, 6D, 5D Mark II, 7D, 70D, 60D, 60Da, Rebel T5i, T4i, SL1, T3i, T2i, T1i, XSi, Digital Rebel XTi/XT, Digital Rebel, ELAN 7 series, ELAN II/Ile, ELAN, Rebel T2 Date, Ti Date, K2 Date, IX, 10S	EOS 5D Mark II, 7D, 60D, 60Da, Rebel T1i, Rebel XSi, Digital Rebel XTi/XT, Digital Rebel, ELAN 7 series, II/Ile, ELAN, Rebel T2 Date, Ti Date, K2 Date, IX, 10S
Description	<ul style="list-style-type: none"><li>• Compact remote switch replicating all the functions of a shutter release button.</li><li>• Cord length: 2 ft./60cm.</li></ul>	<ul style="list-style-type: none"><li>• Miniature infrared transmitter.</li><li>• Set for either instant shutter release or 2-sec. delay.</li><li>• Activate mirror lock and bulb shutter functions.</li><li>• Operates as far as 16.4 ft./5m.</li></ul>	<ul style="list-style-type: none"><li>• Compact design.</li><li>• Operates approximately 16.4 ft/5 m from the camera.</li><li>• Set for either instant shutter release or 2-sec. delay.</li><li>• Activate mirror lock and bulb shutter functions.</li></ul>	<ul style="list-style-type: none"><li>• Compact design.</li><li>• Operates as far as 16 ft./5m from the camera.</li></ul>

Remote Control Accessories

	<div>Remote Switch Adapter RA-N3</div> 	<div>Remote Switch Adapter T3</div> 	<div>Extension Cord ET-1000N3</div> 	<div>Extension Cord 1000T3</div> 
Compatibility	All EOS DSLR cameras except EOS 5D Mark II, 7D, 70D, 60D, 60Da and Digital Rebel series, 1v Hs, 1v, 3	N3-compatible cameras**, EOS 1n RS, 1n, 1, A2/A2e, RT*, 630*, 620*, 650*	All EOS DSLR cameras except EOS 5D Mark II, 7D, 70D, 60D, 60Da, 50D and Digital Rebel and Rebel series, 1v Hs, 1v, 3	N3-compatible cameras**, EOS 1n RS, 1n, 1, A2/A2e, RT*, 630*, 620*, 650*
Description	<ul style="list-style-type: none"><li>• Enables old-model, T3 terminal-equipped accessories to be connected to cameras with the N3-type socket.</li></ul>	<ul style="list-style-type: none"><li>• Enables use of remote control devices with standard 2-pin subminiature jacks with T3-compatible EOS cameras.</li></ul>	<ul style="list-style-type: none"><li>• Connects compatible EOS cameras with Timer Remote Controller TC-80N3 or Remote Switch RS-80N3.</li><li>• Cord length: 33 ft./10m.</li></ul>	<ul style="list-style-type: none"><li>• Used with any other T3-compatible accessories for extension.</li><li>• Cord length: 33 ft./10m.</li></ul>

\* EOS RT, 650, 630 and 620 require Grip GR20 with built-in T3 remote socket.  
\*\* T3 accessories require Remote Switch Adapter RA-N3 with N3-series cameras.



Viewfinder Accessories

For more customization, many of Canon’s EOS cameras are compatible with a vast choice of eyecups, diopter lenses and more for greater versatility in a number of shooting situations.



EF 180mm f/3.5L Macro USM • f/4.5 • 1/200 sec.

Eyecups, Rubber Frames and Dioptic Adjustment Lenses

Compatibility	EOS-1Ds Mark II, 1Ds, 1D Mark II N, 1D Mark II, 1D, D2000, 1v HS, 1v, 1N RS, 1N, 1	EOS-3, A2/A2e, ELAN 7 series, ELAN II/Ile	All EOS SLR cameras except: EOS Mark III series, EOS-3, A2/A2e, ELAN 7 series, ELAN II/Ile, IX, IX Lite	EOS-3, A2/A2e, ELAN 7 series, ELAN II/Ile	EOS-1D X, 1D Mark IV, 1Ds Mark III, 1D Mark III, 5D Mark III, 7D	EOS 5D Mark II, 70D 60D, 60Da, 50D, 40D, Rebel T5i, T4i, SL1, T3i, T5, T3, T2i, T1i, XS, XS	All EOS SLR cameras except: 1Ds Mark III, 1D Mark III, 6D, 5D Mark II, 60D, 60Da, 50D, 40D, EOS-3, A2/A2e, ELAN 7 series, ELAN II/Ile, IX, IX Lite	All EOS SLR cameras (Includes Adapter Ec-C and Ec-D to fit any EOS camera.)	EOS-3, A2/A2e, ELAN 7 series, ELAN II/Ile
Description	These eyecups use specially treated advanced-process glass, which helps to prevent condensation, or fogging. The eyecups are useful in warm, humid and cold weather, when fogging is most likely to occur. <small>Note: EOS-1Ds Mark III, EOS-1D Mark III and EOS 7D use Anti-fog Eyepiece Eg only.</small>		These Dioptic Adjustment lenses provide near- and far-sighted users a clear viewfinder image without the use of eyeglasses. Available in versions from +3 to -4 dpt to match many types of eyesight, each Dioptic Adjustment Lens fits into the eyepiece holders of the appropriate EOS model for convenient use and a comfortable fit. <small>Note: EOS-1Ds Mark III and EOS-1D Mark III require Dioptic Adjustment Lens Eg only.</small>			Extends the eyepiece 5/8" (15mm) from the camera body and reduces viewfinder magnification by 30%. Useful for eyeglass wearers and others to keep the tip of the nose from touching the camera body.		Angle Finder C lets users adjust the viewing angle while providing a 2.5x magnification for critical focusing, or a full-screen image (1.25x) that includes exposure data. Provided with built-in dioptic adjustment for variations in eyesight.	This large eyecup keeps out most sunlight and other external light, substantially enhancing viewfinder visibility. It is especially helpful for eyeglass wearers when photographing outdoors. The mount can be rotated for vertical shots.
Compatibility	EOS ELAN, Rebel series**, 700, 750, 850, 6D, 5D Mark II, 5D, 70D, 60D, 60Da, 50D, 40D, 30D, 20D, 20Da, 10D, D60, D30	EOS-1D Mark III, 1Ds Mark II, 1Ds, 1D Mark II N, 1D Mark II, 1D, D2000, 1v HS, 1v, 1N RS, 1N, 1	EOS-3, A2/A2e, ELAN 7 series, ELAN II/Ile	EOS Rebel T5i, T4i, SL1, T3i, T5, T3, T2i, T1i, XS, XS, Digital Rebel XTi/XT, EOS Digital Rebel, Rebel T2, Ti, K2	EOS-1D X, 1D Mark IV, 1Ds Mark III, 1D Mark III, 5D Mark III, 7D	EOS 10S, ELAN, 6D 5D Mark II, 5D, 60D, 60Da, 50D, 40D, 30D, 20D, 20Da, 10D, D60, D30, Rebel series**	EOS-1Ds Mark II, 1Ds, 1D Mark II N, 1D Mark II, 1D, D2000, 1v HS, 1v, 1N RS, 1N, 1	EOS Rebel T5i, T4i, SL1, T3i, T5, T3, T2i, T1i, XS, XS, Digital Rebel, Rebel T2, Ti, K2; Required for use of Dioptic Adjustment Lens E.	

\* Used with Dioptic Adjustment Lens E. \*\* Except Digital Rebel, Rebel T2, Ti and Rebel K2

Focusing Screens Eg Series

Compatibility	EOS 6D	EOS 5D Mark II	EOS 6D, 5D Mark II	
Description	Standard focus screen exclusively for the EOS 6D. Bright and easy to distinguish focus. For general photography with all lenses.	Standard focus screen exclusively for the EOS 5D Mark II. Matte surface with nine AF points etched on screen. For general photography with all lenses.	Similar to standard Eg-A screen for EOS 5D Mark II, but with horizontal and vertical lines for precise subject placement or alignment. EOS 5D must be set to Custom Function IV-5-1 for accurate exposure metering.	An all-matte focus screen for the EOS 5D Mark II with finer microlens structure than the standard screens. Out-of-focus areas show more vividly than with EG-A and EG-D screens. EOS 5D Mark II must be set to Custom Function IV-5-2 for accurate exposure metering.

Focusing Screens Ef Series

Compatibility	EOS 60D, 60Da, 50D, 40D		
Description	The standard focus screen for EOS 40D. Standard Precision Matte surface, ideal with most lenses including zooms f/3.5 thru f/5.6. All matte surface. Includes a special tool to remove existing screen.	Precision Matte surface, with etched grid lines to assist composition. The EOS 40D's AF points remain fully visible. Focus characteristics suited to most lenses.	Exclusively for the EOS 40D, this focus screen is optimized for wide-aperture lenses from f/1.8 to f/2.8. Areas that are slightly out of focus appear more out of focus, making it easier to tell when focus is right-on. Ideal for users who frequently manually-focus in dim light with fast lenses.

Focusing Screens Ec Series

Compatibility	Ec-A: Microprism	Ec-B: Split	Ec-C III: Laser-Matte	Ec-C IV: Laser-Matte	Ec-D: Laser-Matte with Sections
Description	This matte field screen with microprism focusing spot in the center is used for general photography with all lenses. It achieves best results when using a lens of f/5.6 or faster.	This matte field screen with split-image focusing spot in the center is good for general photography with all lenses.	Standard on the EOS-1D series, EOS-1v HS/EOS-1v, and compatible with all EF lenses, this screen includes an Area AF ellipse and spot metering circle. Manual focus can be checked anywhere on the screen.	This Laser Matte Ec-C IV uses a shaping method improved over the Ec-C III. It achieves easier focusing and good background blur. Brighter, less grainy, and better balanced.	This is a matte field screen with sections. Grid lines assist in determining accurate picture composition. It is especially well suited for close-up photography or for copy work using EF macro lenses, it can also be used for general photography with all lenses.

Compatibility	Ec-H: Laser-Matte with Scale	Ec-I: Laser-Matte with Double Cross-Hair Reticule	Ec-L: Cross-Split Image	Ec-N: Laser-Matte	Ec-R: Laser-Matte	Ec-S: Super Precision Matte†
Description	A matte field screen with vertical and horizontal scales marked in millimeters, this screen is effective for close-up photography and photo-micrography. Useful in determining magnification ratios and composition, this screen can be used with all lenses.	This is a matte field screen with a clear center spot containing a double cross-hair reticule. Focusing is possible using the floating image of the central cross hair. This screen is particularly useful for photomicrography and astrophotography. Surrounding matte field can be used with all lenses.	This matte field screen has a cross-split image in the center, which divides the subject in half both vertically and horizontally for accurate manual focusing. Used for general photography with all lenses, best results are obtained when using a lens of f/5.6 or faster.	This is the standard screen for the EOS-3. The outer oval-shape the 45 AF points; the inner circle is for spot and FEL metering. When shooting, the focusing points will be indicated in red LCD markings. Along with the Ec-R screen, it is approximately 1/2 stop brighter than the Laser- Matte series screens.	This is the standard screen provided with the EOS-1N RS. It compensates for decreased viewfinder brightness due to the low reflection factor of the pellicle mirror. It is about 1/2-stop brighter but otherwise similar to Focusing Screen Ec-III. It can be used in all EOS-1 series cameras, as well as the EOS-3.	An all-matte focus screen for the EOS-1D Mark II N with finer microlens structure than the standard screens. Out-of-focus areas show more vividly than with the other Ec type screens. Ideal for fast lenses (f/1.8 through f/2.8 max aperture).

Focusing Screen Sets for 4x5 and Square Formats

Compatibility	Ec-1Ds/Ec-1D/Ee: Crop Lines	Ec-1Ds/Ec-1D/Ee: Black Mask
Description	Ideal for the portrait and wedding photographer, the set "Crop Lines" includes two focus screens—one with 4x5 (or 8x10) crop lines etched on the screen, and a second screen with lines for square composition. All exposure metering can be performed normally in camera, and red focus point illumination remains fully active. The other sets "Black Mask" have and opaque black mask outside the picture area. One screen of the set shows the area for 4x5 (or 8x10) cropping, the other shows the area for square cropping. Partial or Spot metering is recommended for these screens. E-TTL II flash exposure will definitely require significant compensation. FEL (Flash Exposure Lock) in conjunction with either partial or spot metering is recommended. 3 types are available for both sets respectively, according to the size of the CMOS sensor and viewfinder optics: for full frame 1Ds series*, 1D series and for 5D. <small>*Can also be attached to 35mm EOS-1 series and EOS-3 cameras.</small>	

Focusing Screens Ee Series

Compatibility	Ee-A: Precision Matte	Ee-D: Precision Matte with Grid Lines	Ee-S: Super-Precision Matte
Description	Replacement standard focus screen exclusively for the EOS 5D. Matte surface with nine AF points etched on screen. For general photography with all lenses.	Similar to standard Ee-A screen for EOS 5D, but with horizontal and vertical lines for precise subject placement or alignment. Overall matte surface gives viewing and focusing very similar to standard Ee-A screen. EOS 5D must be set to Custom Function 00-1 for accurate exposure metering.	An all-matte focus screen for the EOS 5D with finer microlens structure than the standard screens. Out-of-focus areas show more vividly than with Ee-A and Ee-D screens. It works best with lenses from f/1.8 to f/2.8 max aperture, especially for manual focusing. EOS 5D must be set to Custom Function 00-2 for accurate exposure metering.







**Note:** All focusing screens include a special tool for removing original screen and installing new screen. EOS-1Ds, EOS-1D Mark II, EOS-1D, EOS-1v HS and EOS-1v—If using New Laser Matte Focus Screens Ec-N or Ec-R, be sure to set camera's Custom Function C.Fn-0 to "0". EOS-3—If using Laser Matte Ec-A, Ec-B, Ec-C II, Ec-C III, Ec-D, Ec-I or Ec-L focus screens, be sure to set camera's Custom Function C.Fn-0 to "1". Exposure compensation is required when combining the focusing screen Ec-R with the EOS-1 or EOS-1N, and when combining the focusing screens Ec-A, B, CII, D, H, I and L with the EOS-1N RS. Refer to each focusing screen's instructions for detailed information. † EOS-1Ds Mark III, 1D Mark III and 1D Mark II N must be set to appropriate Custom Function for accurate exposure metering when this screen is installed. Manual exposure is required for use with other EOS-1 series cameras. †† For the EOS-1D X, by changing the Focusing Screen Custom Function setting, the camera can be compatible with the Laser Matte focusing screens: Ec-A, B, D, H, I, and L. The Ec-C IV and Ec-C, CII, CIII, S, N, and R focusing screens can also be installed, but since there is no Focusing Screen Custom Function setting for them, you must set exposure compensation as you shoot.



Peripherals

Designed to help you get the most out of your EOS cameras, Canon offers a number of different accessories, including cables, straps and more, for added convenience and portability.

Interface & Video Cables

						
	<b>Interface Cable IFC-200U* / IFC-500U</b>	<b>Interface Cable IFC-200D6 / IFC-200D4*** / IFC-200D44</b>	<b>USB Interface Cable IFC-400PCU**** / IFC-200PCU</b>	<b>Mini-HDMI Cable HTC-100</b>	<b>AV Cable AVC-DC400ST†</b>	<b>Stereo Video Cable STV-250N</b>
Length	6.9 ft. (1.9m) / 15.4 ft. (4.7m)	6.6 ft. (2m)	3.3 ft. (1m)	9.5 ft. (2.9m)	4.9 ft. (1.5m)	4.9 ft. (1.5m)
Compatibility	EOS-1D X, 1Ds Mark III, 1D Mark III, 1D Mark IV, 5D Mark III, 6D, 5D Mark II, 7D, 70D, 60D, 60Da, 50D, 40D, Rebel T5i, T4i, SL1, T3i, T5, T3, T2i, T1i, XSi, XS, EOS M	D6: EOS-1Ds, 1D / D4: 1Ds Mark II, 1Ds, 1D Mark II n, 1D Mark II, 1D / D44: 1Ds Mark II, 1D Mark II n, 1D Mark II, IEEE 1394 (FireWire®) interface cables used to connect the EOS to a MAC or Windows.	400 cable: EOS-1Ds, 1D Mark II, 1D Mark II n, 1D Mark II, 5D, 30D, 20D, 20Da, 10D, Digital Rebel XTi, Rebel XT, Digital Rebel 200 cable: EOS-1Ds Mark II, 1D Mark II, 20D, 10D, Digital Rebel 200 cable: EOS D60, D30	EOS-1D X, 1D Mark IV, 5D Mark III, 6D, 5D Mark II, 7D, 70D, 60D, 60Da, 50D, Rebel T5i, T4i, SL1, T3i, T5, T3, T2i, T1i, EOS M	EOS-1D X, 1D Mark IV, 5D Mark III, 6D, 7D, 70D, 60D, 60Da, Rebel T5i, T4i, SL1, T3i, T2i	EOS 5D Mark II
Description	EOS-1D X†, All models of EOS-1Ds and EOS-1D, EOS D2000, EOS-1v, 1N, 1N RS, EOS-1 and EOS-3	D6: 6-pin/6-pin, D4: 4-pin/6-pin, D44: 4-pin/4-pin, Mark II series cameras have 4-pin, FireWire connector.	USB interface cables used to connect the EOS to a Mac or Windows.	Cable to connect the Camera's mini-HDMI OUT terminal to the TV's HDMI port.	Enables direct image display from the EOS to an HD television or a similar display device.	Cable to connect the EOS 5D Mark II's 3.5mm dia. 4-pole mini jack to the TV or other appliance's AV jack (video and audio L/R).

*\* Comes standard with the EOS-1D X, 1Ds Mark III, 1D Mark IV, 1D Mark III, 5D Mark II, 7D, 60D, 60Da, 50D, 40D, Rebel T2i, T1i, XSi, XS \*\* Comes standard with the EOS-1Ds \*\*\* Comes standard with the EOS-1D Mark II \*\*\*\* Comes standard with the EOS-1Ds Mark III, 1D Mark IV, 1D Mark III, 1Ds Mark II, 1D Mark II n, 1D Mark II, 5D Mark II, 7D, 5D, 50D, 40D, 30D, 20D, 10D and all Digital Rebel † Comes standard with the EOS 1D Mark IV, 7D, 60D, 60Da, Rebel T3i, T2i*

Tripod & Monopod

	  	
	<b>Deluxe Tripod 300</b>	<b>Monopod 500</b>
Length	62" extended/23" folded	64.5" extended/21.9" folded
Weight	2.65 lbs.	1.1 lbs.
Description	This lightweight tripod is designed for easy portability and maximum stability. It features a 3-way pan head for precise control. The 3-section tubular leg construction allows for amazing stability. The tripod also features a built-in water level and a quick release shoe.	A lightweight, high-quality monopod featuring a deluxe 4-section compact tubular leg with quickside-lever leg locks and rubber tipped foot for added stability. The Monopod 100 has a foam-covered handgrip, wrist strap and also a ball socket head.

Rain Cover

The rain cover can be used with any EOS DSLR and select EOS film cameras by replacing the eyecup. Comes in small, medium and large to fit a wide range of lenses.











Bags & Cases

Canon offers a comprehensive line of accessories for the photographer on the go. Canon's camera cases are built specially to help protect EOS models, and the bags can accommodate a number of different camera configurations. These are all built to the highest standards, and are the perfect complement to the EOS System.



Bag

	 			
	<b>Digital Gadget Bag 100DG</b>	<b>Digital Gadget Bag 200DG</b>	<b>Professional Gadget Bag 1EG</b>	<b>Deluxe Gadget Bag 10EG</b>
Storage Capacity				
Compatibility	Inside: 13" x 9.5" x 6.25" (W x H x D)	Inside: 10.5" x 7.5" x 7" (W x H x D)	Inside: 14.2" x 8.7" x 8.3" (W x H x D)	Inside: 10.5" x 8.0" x 7.5" (W x H x D)
Description	To hold cameras, lenses, accessories and a laptop computer. It features a durable, water-repellent nylon extender, pockets and padded dividers. Also Custom Media Case 10DG* to organize memory cards and CDs is included.	This bag has a roomy main compartment for camera body and extra lenses. Front and side pockets hold extra batteries, storage media and others. This functional bag features a non-slip shoulder strap and water-resistant nylon covering to keep your gear safe and sound.	Waterproof, urethane-coated material provides this bag with superlative weather protection and the weather flapped top cover. Fully padded pockets and zippered pouches provide storage spaces with fast access to equipment.	Made with rugged, waterproof material with all the features of the Professional Gadget Bag 1EG. Plus a built-in waist belt that tucks away behind the rear pouch.

				
	<b>Gadget Bag 2400</b>	<b>Deluxe Back Pack 200EG</b>	<b>Custom Gadget Bag 100EG</b>	<b>Zoom Pack 1000</b>
Storage Capacity				
Compatibility	Size: 9.5" x 7.0" x 6.0" (W x H x D)	Inside: 10" x 14.75" x 5" (W x H x D)	Inside: 9" x 7" x 5.5" (W x H x D)	Inside: 6.5" x 8.7" x 4.72" (W x H x D)
Description	A lightweight and versatile camera bag designed to hold your important gear. Durable water-repellant nylon shell and padded interior keep all equipment secure. Front and side pockets add storage space and easy access for smaller items.	Perfect for the active photographer. Constructed of rugged water-repellant nylon, well arranged dividers and multiple pockets and pouches mean there is plenty of room for just about anything.	The front zippered pouch features 3 accessory pockets. The rear flat-pouch is perfect for storing things such as plane tickets. There is also a zippered full-length mesh pouch inside the top cover.	Specially designed to comfortably transport one camera with a standard zoom lens. It features waterproof material, a belt strap and front pouch for small items such as films, memory cards or accessories.

Case

		
	<b>Semi-Hard Case EH19-L</b>	<b>Semi-Hard Case EH24-L</b>
Compatibility†	EOS Rebel T5i, T4i, T3i, T5, T3, T1i, XSi	EOS Rebel T5i, T4i, T3i, T5, T3, T1i, XSi

*\* Also available separately.*

*† For compatibility with specific lenses see your Canon Authorized Dealer or visit [usa.canon.com/eos](http://usa.canon.com/eos).*



# CINEMA EOS

LEAVE NO STORY UNTOLD

GO WHEREVER THE STORY TAKES YOU



EOS C500  
EOS C500 PL **4K** **2K** **HD**

EOS C300  
EOS C300 PL **HD**

EOS C100 **HD**

EOS-1D C **4K** **HD**





EOS C500 on the set of the 4K short film "Man &amp; Beast"

# CINEMA EOS SYSTEM

Designed from the ground up, the Canon Cinema EOS System was created to serve the evolving needs of the cinematography world. Beginning with the revolutionary EOS C300 Digital Cinema Camera, the Cinema EOS System also includes the EOS C500 4K Digital Cinema Camera, the EOS-1D C 4K DSLR Cinema Camera – which was the first hybrid DSLR camera to record in full 4K, the versatile EOS C100 Digital Video Camera, and a complete lineup of Cinema Lenses. Also compatible with the evolving lineup of Canon EF Lenses and complemented by an extensive Service, Support and Education infrastructure, the Canon Cinema EOS System offers amazing versatility to help storytellers express their creativity.

## CINEMA LENSES

*Canon's expanding lineup of dedicated Super 35mm Cinema Lenses is engineered to meet the most demanding requirements of high-end cinematography. Covering a wide range of popular cinema focal lengths in a series of Zooms, Compact Zooms and Prime Lenses, it's one of the most complete lineups of lenses available to any filmmaker. Whether you are involved in film production, TV commercials, TV dramas, independent, video or film school production, these are the lenses you need for all reasons.*



### Canon Cinema Zoom and Compact Zoom Lenses

Canon Cinema Zoom and Compact Zoom Lenses use new optical glass materials, new optical coatings and powerful new design techniques to offer extraordinary 4K optical performance. All four lens models are available in EF- or PL-mount versions, and for added flexibility the mount on all models can be switched at a Canon service facility.

**Zoom Lens Series** – Canon Cinema Zoom Lenses offer extraordinary optical performance that exceeds 4K resolution. They combine fluorite and aspherical lens elements, the latest in advanced optical coatings and superior lens designs for outstanding edge-to-edge image quality. These lenses also feature minimal lens distortions and exceed the resolving power of the prime lenses at all zoom levels. Surprisingly low-weight, the wide-angle CN-E14.5–60mm T2.6 L S/SP and telephoto CN-E30–300mm T2.95–3.7 L S/SP cover the range of focal lengths most commonly used in filmmaking.

**Compact Zoom Lens Series** – Canon Cinema Compact Zoom Lenses offer 4K resolution in form factors that enable more flexible, less

intrusive shooting. The CN-E15.5–47mm T2.8 L S/SP delivers a wide to medium range of focal lengths, while the CN-E30–105mm T2.8 L S/SP covers wide to modest telephoto shots. When the two lenses are used as a pair, they cover a very broad zoom range. They also feature a constant T-number (2.8) throughout their zoom ranges as well as the latest advancements in lens design for outstanding image quality and minimal distortion. Both zoom lenses are ideal for Steadicam™ and hand-held shooting as well as for applications beyond filmmaking.

### Canon Cinema Prime Lenses

The flexible series of Canon Cinema Prime Lenses offers spectacular 4K-image quality and a full-frame image circle, in lightweight, compact designs. This family of lenses features high optical speed, produces exceptionally sharp images and superb contrast, and maintains tightly controlled focus breathing and geometric distortion. Low T-numbers enable better low-light shooting and enhanced image expression with shallow depth-of-field and beautiful bokeh of large image circles. These EF-mount models offer consistent form

factors and markings that have been optimized for motion picture production, and represent the beginning of an evolving family of cinema primes. Canon Cinema Prime Lenses are also compatible – under manual operation – with all Canon EOS DSLR models, including the full-frame EOS-1D X and EOS 5D Mark III, as well as the EOS 7D and EOS 60D models that use APS-C sized image sensors.

### Cinema Lens Gearing and Control

Canon Cinema Lenses meet cinematographers' highest expectations of control over focus, iris and zoom. Wide rotation angles – especially on focus controls – combine with large, highly visible scales, high mechanical accuracy of each control, and a carefully implemented tactile resistance that augments operational precision. A unique optical design that significantly minimizes focus breathing facilitates a new level of creative focus pulls. The Cinema Zoom lenses' associated three gears are precisely matched in location and diameter to facilitate convenient lens exchange during a shoot. The same is true for the Cinema Compact Zoom lens series, and for the series of Cinema Prime lenses.



CINEMA CAMERAS

The Cinema EOS System includes four cameras: the EOS C500 4K Digital Cinema Camera; the EOS-1D C 4K DSLR Cinema Camera; the EOS C300 Digital Cinema Camera; and the EOS C100 Digital Video Camera. Each camera offers superb image performance and outstanding operational features and benefits. They are innovative, digitally and physically robust, and backed by Canon’s legendary high-quality craftsmanship. Indeed, these are the cinema cameras that let you go wherever the story takes you.

EOS C500 / EOS C500 PL 4K 2K HD

A Digital Cinema Camera with Few Competitors

The Canon EOS C500 4K Digital Cinema Camera is the flagship of the Cinema EOS family, offering many contemporary high-resolution motion-imaging choices. Direct readout from its Canon-developed Super 35mm 4K CMOS image sensor eliminates the debayering process and allows for uncompressed 2K or HD 4:4:4 RGB, as well as 4K Half Raw, at up to 120P frame rates to be output to external recorders via 3G-SDI serial interface. To accommodate 4K production, it can also image in either the cinema-centric 4096 x 2160 format, or the television-centric 3840 x 2160 UHDTV format by delivering uncompressed 4K RAW output to external recorders.

EOS-1D C 4K HD

The First Ever Canon 4K DSLR Cinema Camera

The Canon EOS-1D C 4K DSLR Cinema Camera is a singularly unique, self-contained motion-imaging system. It utilizes a Canon-developed Full-Frame 18.1 Megapixel CMOS image sensor and offers digital 4K at 24 fps motion imaging, two separate modes of 16:9 HD motion imaging, and full-frame image grabs with resolution suitable for high-end digital stills – all captured in-camera to CF cards. Motion-JPEG compression is used for 4K YUV 4:2:2 recording, and MPEG-4 AVCHD / H.264 codecs for the two HD modes – each at high data rates – help ensure excellent image capture performance.

EOS C300 / EOS C300 PL HD

Canon’s First Entry Into the Digital Cinema Market

Incorporating Canon’s innovative Super 35mm imaging system, the EOS C300 Digital Cinema Camera’s 50 Mbps 4:2:2 XF Codec not only holds up to the most rigorous color correction, but also conforms to worldwide broadcast standards. A pair of CF card slots affords a choice between double slot recording for enhanced security and Relay Recording for continuous roll time. Coupled with its superb low-light performance and filmic grain structure, the EOS C300 offers intuitive ergonomics that let it tuck into places that other cameras cannot.

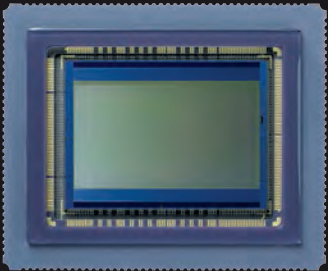
EOS C100 HD

A Compact Digital Camera with HD Capabilities

The EOS C100 Digital Video Camera targets a broad range of lower-budget film and video productions with a highly flexible, modular design that supports a variety of single-operator shooting styles. The camera uses the same ultra-precision, Super 35mm imaging system found in both the EOS C500 and EOS C300, thereby originating equally high image quality, sharpness and sensitivity. The industry-standard AVCHD file-compression codec records HD video at data rates up to 24 Mbps and integrates easily into post-production workflows. Dual SD-format memory card slots enable Relay Recording for continuous roll time and double-slot recording for enhanced security.



**Canon Large Format CMOS Sensors**  
Designed from the ground up to specifically meet the cinema industry’s motion-imaging needs, the EOS C500, EOS C300 and EOS C100 digital cameras feature Super 35mm CMOS sensors that offer outstanding image-performance. The EOS-1D C digital camera’s unique 18.1 Megapixel Full-Frame CMOS sensor provides excellent signal-to-noise ratios and ISO sensitivity, allowing great detail in deeply shadowed scenes while preserving finer detail in more exposed areas of the frame.

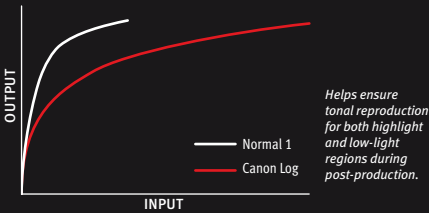


Canon Super 35mm CMOS Sensor for the EOS C300 and EOS C100 – actual size shown

**Canon DIGIC Image Processing**  
The EOS C500, EOS C300 and EOS C100 digital cameras feature Canon’s specially developed DIGIC DV III Image Processors for in-camera component video processing. These processors’ highly sophisticated and proprietary architecture support flexible control over a wide range of video-image parameters that empower creative choices on the set. Dual DIGIC 5+ Image Processors within the EOS-1D C embody superb video-data handling, which includes refined algorithms to reduce noise at high ISO speeds.



**Canon Log Gamma**  
Canon Log Gamma lets Cinema EOS cameras record the maximum dynamic range delivered by their respective image sensors. The Log Gamma Curve is implemented at a high bit depth and then downconverted, recording the output data using Canon’s 8-bit 4:2:2 XF Codec. The curve



Frame grab from the Sam Nicholson, A.S.C. film “XXII,” shot in Canon Log mode



Frame grab after color grading

facilitates post-production processes that seek to restore the image sensor’s linear light-transfer characteristics; the resultant data files are ideal for advanced post-production processes that require excellent tonal and color reproduction.

**Wide Dynamic Range with Low Signal-to-noise**  
Cinema EOS cameras offer outstanding low-light sensitivity. Noise is kept remarkably under control, possessing a subjective, pleasing, film-like texture pattern devoid of the fixed-pattern noise that traditionally has been the nemesis of digital cameras. Excellent signal-to-noise ratios help ensure that all of the ISO settings offered by each camera are eminently suitable for digital cinematography.

EOS C300 and EOS C300 PL – ISO and Dynamic Range specifications (Canon Log, Progressive scan)					
Canon Log Base Sensitivity	S/N Ratio	GAIN	18% GRAY	ISO	
	41dB	6.7 Stops	30dB	5.3 Stops	ISO 20000
	45dB	6.7 Stops	26dB	5.3 Stops	ISO 12800
	50dB	6.7 Stops	20dB	5.3 Stops	ISO 4500
	53dB	6.7 Stops	14dB	5.3 Stops	ISO 3200
	54dB	6.7 Stops	8dB	5.3 Stops	ISO 1600
	54dB	6.7 Stops	2.5dB	5.3 Stops	ISO 850
	54dB	6.8 Stops	2dB	5.2 Stops	ISO 800
	54dB	7.1 Stops	0dB	4.9 Stops	ISO 640
	54dB	7.8 Stops	-4dB	4.2 Stops	ISO 400
	54dB	8.1 Stops	-6dB	3.9 Stops	ISO 320

**4K Acquisition**  
For both cinematic and HD-video productions, the 4K mode of operation offers significantly enhanced image quality. The EOS C500 offers a choice of 4096 x 2160 format for motion picture production or 3840 x 2160 format for television production. The EOS-1D C also offers 4K acquisition – as in-camera recording of 4:2:2 YUV video using a Motion-JPEG intra-frame codec. It further offers alternative uncompressed high definition video capture – with a choice of a Super Crop 35mm mode (when using cine zoom lenses), or a Full Wide HD (when using cine prime lenses or standard EF lenses).

**2K Acquisition**  
All four Cinema EOS cameras support high-quality HD acquisition at all of the internationally

standardized frame rates. The EOS C500, EOS C300, and EOS C100 cameras originate RGB video components by direct parallel readout from their Super 35mm CMOS image sensor – thus avoiding any debayering processes. All cameras record this HD signal in-camera while also offering external, uncompressed 4:2:2 HD via HD-SDI ports (for the EOS C500 and EOS C300) or via HDMI (for the EOS C100). The EOS C500 offers a choice between HD (1920x1080) and 2K (2048x1080) RGB 4:4:4 at frame rates up to 60P for external recording.

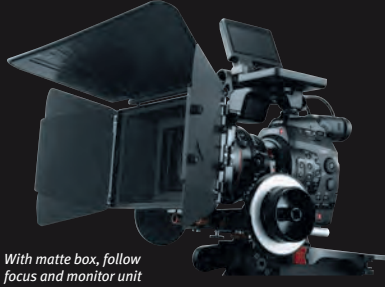
**4K Workflow**  
4K workflow is normally determined by the chosen external digital recorder’s data management strategies. The unique, four-component Canon RGB Bayer RAW and Half RAW signals (at half the vertical resolution) carry the 4K-coded color information via SMPTE-standardized 3G-SDI recorder interfaces for ready ingest to data servers and media management workstations. Canon’s Cinema RAW Development (CRD) software debayers 4K files and converts the 10-bit data to RGB DPX files for direct use in post-production. Canon-supplied information on Canon Log facilitates precise conversion to linear DPX components at higher bit depths, if required. The EOS-1D C’s use of the industry-standard Motion-JPEG codec for 4K motion-image capture supports high-quality post-production, with its HDMI clean-HD output facilitating convenient external recording of a proxy video to support offline editing.

**2K Workflow**  
The EOS C500 delivers a choice of uncompressed 2K or HD RGB 4:4:4 video (with Canon Log applied) via a 3G-SDI serial output to a range of digital recorders that use solid-state memory packs. Some of these data recorders directly capture the camera’s RGB 4:4:4 video, while others compress prior to recording. Certain recorders use a media management station to transcode the recorded Canon files to other industry file formats – such as DPX, ProRes and Open EXR – for direct access by different grading processes. The in-camera 50 Mbps MPEG recording of a proxy video serves to support the offline editing process.



Compact, Modular Design

Each Cinema EOS camera has a modular, ergonomic body design that packs a lot of functionality into a remarkably small package. Removable top handles with built-in microphones, side-mount grips (not available on the EOS C500), and adjustable LCD monitor panels enable custom configurations, while high-resolution electronic viewfinders provide widescreen aspect ratios. Multiple start/stop buttons enable easy triggering. A variety of focus aids, waveforms, vectorscopes and an optional wireless file transmitter round out these professional camera packages.



Third-party Accessory Compatibility

Canon has collaborated with a number of third-party vendors to help ensure full plug-and-play compatibility for Cinema EOS cameras with a range of accessories. The ability to take advantage of such enhanced customization lets cinematographers and videographers handle many different shooting scenarios.



PL or EF Mount

To integrate easily into the working style and equipment array of film crews and production houses, the Cinema EOS System offers two different camera mounts. The EOS C500 PL and EOS C300 PL feature the industry-standard PL mount and are compatible both with suitably configured Canon Cinema Zoom PL-mount lenses and the majority of third-party PL-compatible zoom and prime lenses available for 35mm motion picture cameras.

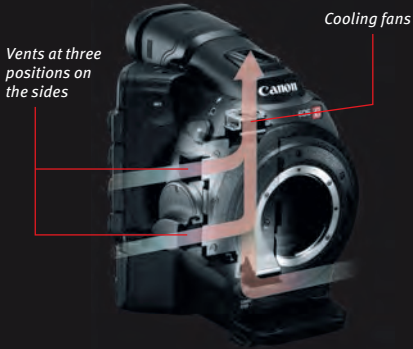
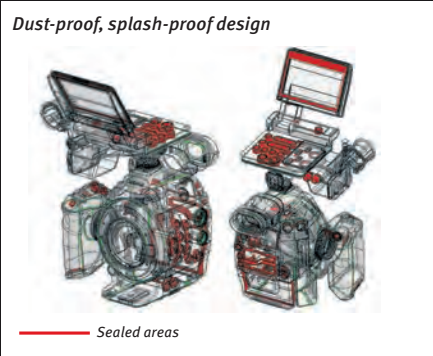


The EOS C500, EOS-1D C, EOS C300 and EOS C100 digital cameras are available with a Canon EF lens mount and are compatible with Canon Cinema Zoom, Compact Zoom and Prime EF-mount lenses, as well as the vast array of Canon's traditional EF lenses, including Super Telephotos, and specialty Tilt-Shift, Macro and Fisheye – over 60 lenses in all. Electronic contacts built into EF-Mount cinema cameras and lenses enable direct communication between each device.

Rugged, Durable, Quiet

Designed to reliably withstand use in a range of adverse environments, Cinema EOS cameras feature robust, splash-resistant magnesium-alloy bodies with tight sealing for protection against dust and moisture. An internal cooling system with silent fans and vents keeps the cameras cool even in hot conditions, and an

innovative graphite sheet conducts heat away from the image sensor. Operation is quiet and smooth, thereby ensuring that sound recording and on-screen images are undisturbed.



Wireless Capability

Cinema EOS cameras connect to the optional Canon Wireless File Transmitter WFT-E6A Unit that lets users remotely control systems from up to 150 feet away over wireless networks from a PC, smartphone, tablet or similar device. You can start or stop recording, adjust white balance, gain and other parameters, and even adjust the focus and aperture of Canon EF lenses.



Camera Ergonomics with Customizable Buttons

For added convenience, Cinema EOS cameras feature detachable grips that rotate to bring start/stop, iris control and multi-controller buttons where you need them – at your fingertips. Logical layout of all buttons and dials makes operation simple. In addition to full manual control of all parameters, a number of customizable buttons distributed over the camera body provide convenient and intuitive access.

Rich Audio Controls

Professional-grade, XLR-format connectors are coupled with flexible recording controls for a pair of linear PCM channels; automatic and manual level settings accommodate both microphone- and line-level inputs, plus channel mixing and phantom power for condenser models.



EOS C500 and EOS C300 Audio controller

EOS C100 Audio controller

Dual Card Slots and PreREC

The EOS C500, EOS-1D C and EOS C300 employ reliable, easily accessible CF cards as recording media, while the EOS C100 uses versatile, readily available SD/SDHC/SDXC cards. Dual slots enable simultaneous recording, thereby creating an instant backup. Relay Recording – or continuous recording – extends the time available for shooting, as a second card takes over automatically after the first becomes full; you can also safely hot-swap one card slot while the other is recording. By recording a few seconds of material to internal memory before the record button is pressed, a PreREC function helps ensure that you do not miss important moments.

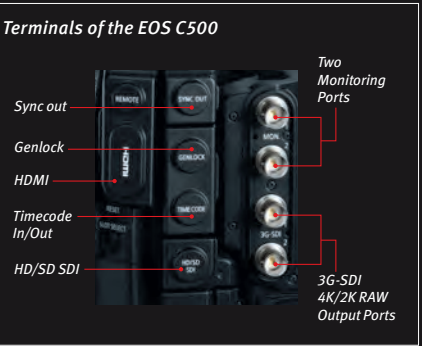


EOS C500 and EOS C300 Dual CF Card Slots

EOS C100 Dual SD Card Slots

Multiple Terminals

A variety of industry-standard connectors helps ensure that Cinema EOS cameras interface directly with audio and video recorders via 3G-SDI, HDMI and similar ports. Also available are time code In/Out, sync out, genlock and additional monitor connectors; a Local Application Control Bus (LANC) is also available on the EOS C500 for enhanced remote functionality.



Custom Pictures

An innovative Custom Pictures mode provides access to many of the Cinema EOS cameras' video-processing parameters, including Gamma, Low Key Saturation, Knee, Sharpness, Noise Reduction, Color Matrix, White Balance, Color Correction and Setup Level. Custom picture settings can be saved within the camera, or to an SD media card for sharing between multiple cameras.

Fast/Slow Recording

Slow- and Fast-Motion recording is available from 1 fps to 120 fps for certain Cinema EOS camera models; adjustments can be made in one- or two-frame increments, allowing precision similar to filmbased cameras. Time-lapse functionality is also available through interval recording, while stop-motion can capture a predetermined set of frames per trigger, with the camera automatically handling the final conform.

Recording Formats and Post Production

**EOS C500 / EOS C500 PL** – Intended for the very highest performance 2K (for cinematography) or HD (high end television production), the EOS C500 delivers uncompressed RAW, high-bit-depth RGB component at high frame rates. Additionally, it can also originate uncompressed 4K RAW files. In post-production these recorded files require processing which, typically,

structures them as RGB DPX files (4K or 2K) that are then sent to the color grading process. The Canon Log setting baked in to all of the RAW outputs supports the Digital Intermediate post-production process, which is widespread throughout the motion picture industry.

**EOS C300 / EOS C300 PL** – The EOS C300 is tailored to exclusive HD origination; it is ideal for major television production, documentaries, TV commercials and modest-budget moviemaking. The camera records HD YUV 4:2:2 component video using the industry-standard MPEG-2 MXF 50 Mbps codec, which is recognized and accepted by the majority of production systems and broadcast organizations worldwide. Canon MXF plug-ins are supplied for leading NLE systems.

**EOS C100** – The EOS C100 is an HD-only acquisition system, specifically optimized for one-person operation and intended to support a broad range of productions. It uses the widely popular 24 Mbps MPEG-4 AVCHD / H.264 YUV 4:2:0 codec. Supplied Data Import Utility software allows such files to be readily imported to a computer workstation. The EOS C100 also outputs an uncompressed 4:2:2 HD with embedded time code via an HDMI connector, which can also be used for external recordings brought separately to the post-production process.

**EOS-1D C** – The EOS-1D C is the world's first full-frame, hybrid DSLR capable of in-camera capture of 4K motion-imaging. The camera also features two alternative modes of HD motion-image capture. The Motion-JPEG codec, readily accommodated by most production houses, used for 4K recording operates at 500 Mbps, thereby ensuring intra-frame 4K capture at a modest level of compression. HD recordings using the MPEG-4 AVCHD / H.264 codec can be transcoded to other industry-format files, if necessary.

Cinema EOS Recording Formats by Output Method

Camera	EOS C500 / EOS C500 PL		EOS C300 / EOS C300 PL	EOS C100	EOS-1D C
Output Port	3G-SDI	HD-SDI	HD-SDI	HDMI	HDMI
Format	4K/2K RAW	4:2:2 2K or HD 10-bit	Uncompressed 4:2:2 1920 x 1080 HD	Uncompressed 4:2:2 Clean HD	Uncompressed 4:2:2 Clean HD
Memory Card	CF Cards		CF Cards	SDHC Cards	CF Cards
Format	50 Mbps 4:2:2 HD 1920 x 1080 Proxy Video		MPEG-2 50 Mbps 4:2:2 HD	AVCHD H.264 HD YUV 4:2:0	4K Motion JPEG 4:2:2
					HD MPEG-4 H.264 4:2:0



## The Perfect Complement to Your EOS System

With shared EOS technologies like Genuine Canon optics, Optical Image Stabilizer, the **DiGiC** Image Processor, and a familiar user interface, it's easy to transition seamlessly between an EOS camera and a PowerShot digital camera. They're the perfect complement to each other.

### PowerShot G1 X Mark II NEW DIGITAL CAMERA

#### The Mark of PowerShot Excellence

The all-new PowerShot flagship, the PowerShot G1 X Mark II camera raises performance and quality to new heights in a compact, brilliant design. Featuring an improved 1.5-inch 12.8 Megapixel High-Sensitivity CMOS sensor, a powerful **DiGiC 6** Image Processor and an all-new 5x wide-angle optical zoom lens with Optical Image Stabilizer and a circular, 9-blade aperture for stunning blurred backgrounds, the PowerShot G1 X Mark II delivers the outstanding image quality you would expect with a digital SLR camera but in a portable, Wi-Fi® and NFC enabled package. Whether being used as a companion to an EOS digital SLR or as a standalone camera, the PowerShot G1 X Mark II has the power to handle most any photographic situation it encounters.



### PowerShot G16 DIGITAL CAMERA

#### Incredible Imaging, Ready to Share

With performance and creative expression approaching that of an SLR camera, the new PowerShot G16 camera makes incredible imaging not only portable but wireless too! Built-in Wi-Fi® offers easy set-up and powerful capabilities, allowing you to quickly share the spectacular images you create with the camera's 12.1 Megapixel High-Sensitivity CMOS Sensor and powerful **DiGiC 6** Image Processor. Capture is brilliant even in low light with an expanded ISO range of 80–12800 and a bright f/1.8, 5x Optical Zoom lens. Continuous shooting with full resolution has been boosted up to EOS-caliber speeds and the camera features pro-like advantages such as Multi aspect RAW plus compatibility with Canon Speedlite flashes and a variety of EOS System accessories.



### PowerShot S120 DIGITAL CAMERA

#### Advanced Imaging and Sharing with a Touch

The PowerShot S120 camera puts the world in your pocket with superb imaging, easy wireless sharing and touch-screen convenience. Built-in Wi-Fi® enables posting to social networking sites, sharing to your compatible smart device and more. Step up to a new level of image quality with a 12.1 Megapixel High-Sensitivity CMOS Sensor and the **DiGiC 6** Image Processor for rich, natural color and beautiful clarity, even in low light. Shoot with great definition at ISO speeds from 80 to 12800, and capture brilliantly realistic 1080p/60p Full HD video. The camera's bright f/1.8 lens captures the subtle nuances of low light, and the 24mm Wide-Angle lens and 5x Optical Zoom offer a wealth of shooting versatility.

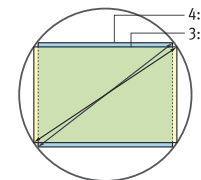


### PowerShot DIGITAL CAMERA



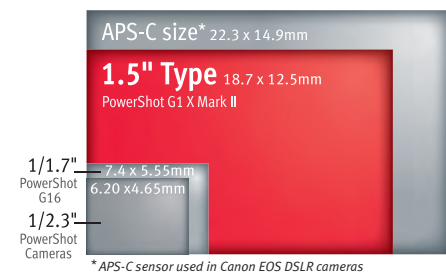
#### 1.5-inch CMOS Sensor

The 1.5-inch Canon CMOS sensor captures stills and videos in amazing quality. Nearly the size of an EOS APS-C size sensor, the bigger sensor captures more light with every pixel, enabling incredible low-light performance up to ISO 12800 with minimal noise and a wide dynamic range even in shadow and highlight areas. The PowerShot G1 X Mark II camera's improved sensor also allows RAW images to be captured in 3:2 and 4:3 ratios while maintaining the same angle of view. And with the added benefit of a fast f/2.0 lens offering better control over depth-of-field, it's easy to achieve sharp images with beautiful background blur.



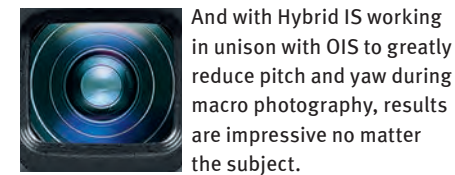
Whether shooting at 3:2 or 4:3, the camera maintains the same angle of view.

1.5" type  
CMOS



#### Bright Lenses

The PowerShot G1 X Mark II, G16 and S120 cameras come equipped with some of the most outstanding optics offered by Canon. With maximum apertures, fast lenses (f/2.0 on the G1 X Mark II, f/1.8 on the G16 and S120), wide-angle zooms (24–120mm on the G1 X Mark II, 28–140mm on the G16, and 24–120mm on the S120) and the lens-based Optical Image Stabilizer (OIS), images are sharp and crisp.



And with Hybrid IS working in unison with OIS to greatly reduce pitch and yaw during macro photography, results are impressive no matter the subject.

#### HS SYSTEM

The superb performance of the PowerShot G1 X Mark II, G16 and S120 is in no small part due to the Canon HS SYSTEM. The combination of an advanced high-sensitivity sensor and the brilliant **DiGiC** Image Processor, along with bright lenses and the Canon Optical

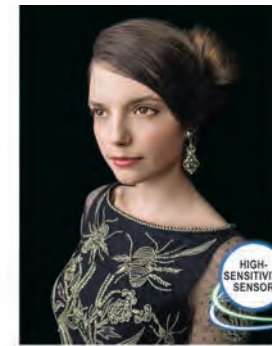


Image Stabilizer, help ensure enhanced performance. It delivers lower noise images even at higher ISO speeds and an increase in dynamic range. With less blurring and superb detail, image quality is dramatically improved in numerous shooting situations.

#### DiGiC Image Processors

Since their groundbreaking introduction in 1999, Canon **DiGiC** Image Processors have set the standard for performance and brought powerful features to PowerShot digital cameras with each successive generation. The **DiGiC 4** Image Processor made possible features such as high-speed continuous shooting and Full HD video, while the **DiGiC 4+** Image Processor enables Full HD video in MP4 format and steadier video shooting. The **DiGiC 5** Image Processor delivers advanced noise reduction under low light and an advanced Multi-area White Balance. The powerful **DiGiC 6** Image Processor brings exceptional clarity to low-light shooting, enables incredibly steady video capture with enhanced Dynamic IS and video recording in 1080p/60p in MP4 format.



#### HD Video

The PowerShot G1 X Mark II, G16 and S120 cameras do more than take amazing photos. They are also superbly versatile image capture tools that can shoot stunning 1080p Full HD video. Enjoy your spectacular HD footage with stereo sound on your HDTV, with the convenient HDMI output connector.



#### Optical Image Stabilizer

Handheld shooting can often lead to camera shake, making photos and videos



blurry. Canon's Optical Image Stabilizer is a sophisticated system that shifts a lens group to correct unwanted camera movement. It makes handheld photography more practical in more shooting situations, reducing camera shake for a sharper, steadier image, even in low light.

#### Intelligent IS

Intelligent IS analyzes camera movement and applies the best shake correction method for the shooting situation. For still photos, the system automatically selects from among Normal IS, Panning IS, Macro (Hybrid) IS and Tripod modes. When shooting video, the system automatically selects from Dynamic IS, Powered IS, Macro (Hybrid) IS and active Tripod IS modes. With Intelligent IS, you can concentrate on image capture, letting the camera make the most effective IS settings to prevent blur.



#### RAW Image Capture

The PowerShot G1 X Mark II, G16 and S120 offer RAW image recording in addition to JPEG. Perfect for images that the photographer wishes to work with in post-production, RAW files are the equivalent of digital negatives, in that only the image data is recorded. With RAW image files, the photographer can alter aspects like color balance, sharpness, saturation and more, infinite times in post-production practically without image degradation.



#### Enhanced Camera Operation

Features like a capacitive, tilt, touch panel LCD and control rings bring a new level of versatility and customization to the photographic process. The capacitive touch panel LCDs on the PowerShot G1 X Mark II and the PowerShot S120 make shooting more intuitive, while the tiltable LCD monitor (up to 180 degrees and down 45) on the PowerShot G1 X Mark II allows for composing and shooting at a number of angles. Built-in Wi-Fi® on the PowerShot G1 X Mark II, G16 and S120 cameras enable easy sharing of images to social networking sites, CANON iMAGE GATEWAY®, iOS® or Android™ devices\* and even allows for wireless printing to a PictBridge (Wireless LAN) certified printer. Plus there's built-in NFC to streamline connection to compatible Android devices.



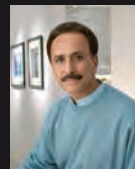
\* One-time registration is required on CANON iMAGE GATEWAY online photo album.

\* Compatible with iOS versions 6.0/6.1/7.0, Android smartphone versions 2.3.3/4.0/4.1/4.2/4.3 and Android tablet versions 4.0/4.1/4.2/4.3. Data charges may apply.





*“I have been using Canon printers for all my printing needs, whether commercial assignments or producing fine art prints. The color, contrast, luminosity and tonal reproduction are so exact and true to my files. Additionally, my prints have added dimension to them – almost 3D. I sell my fine art prints and my criteria for faithful reproduction and longevity is very crucial. Canon printers, regardless of size, format and price deliver all that and beyond my expectations.”*



**Parish Kohanim**  
Explorer of Light

© Parish Kohanim

# PHOTO PRINTER TECHNOLOGY

Built upon a foundation of leading-edge technologies, the EOS System puts photographers in touch with their mind's eye, enabling them to capture images of beauty and clarity that had once existed only in their imaginations. Canon's commitment to photographic excellence, however, does not end with image capture. Combining Canon's superb expertise in photography, photocopying and printing technologies, Canon imagePROGRAF and PIXMA photo printers are redefining output quality, performance and convenience. They are the perfect complement to your EOS System with results that are nothing short of stunning!



PIXMA PRO-100

PIXMA PRO-1

imagePROGRAF iPF6450



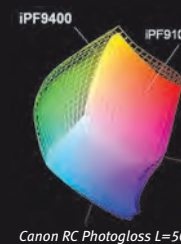
## imagePROGRAF Printer Technology

Photographers seeking to produce their own gallery-grade inkjet prints have had limited choices until now. Understanding the demands of professional photographers — especially those who shoot with the EOS System — Canon has responded with the imagePROGRAF series Photo Printers. The imagePROGRAF printers feature impressive technologies that bring superb quality and performance to large format photo printing. It's never been simpler or more cost-effective to produce gallery-grade prints at home or in the studio.

## Incomparable 12-Color LUCIA EX Ink Set

**LUCIA ink** With increasing consumer demand for professional and high quality print output, high-end graphic and photographic studios continue

to seek the capability to accurately produce vivid output of their most demanding projects. The 12-Color LUCIA EX pigment ink set from Canon, incorporated into the 60-inch iPF9400, 44-inch iPF8400, 24-inch iPF6450/6400 printers, increases the achievable color gamut by approximately 20 percent when compared to our previous LUCIA ink. The LUCIA EX ink set provides photographers with the ability to precisely achieve their desired results by producing more expressive and crisp blacks, smooth color gradations, and the capability to faithfully reproduce the finest details in the shadowed areas of photographs. Even very delicate shading is reproduced smoothly to give images exquisite depth.



Canon RC Photogloss L=50

The pigment inks are also designed with an innovative polymer structure that results in greater scratch resistance and protection from color fading, while also reducing bronzing and metamerism, ensuring durable, stable output. Additionally, LUCIA EX pigment inks exhibit excellent short-term color drift (“dry-down”) behavior, which is critically important for color-managed workflows and in proofing applications. The LUCIA EX inks are also resistant to damage from atmospheric ozone, a particular concern in urban environments in situations where prints might be displayed unframed and exposed to ambient indoor air.



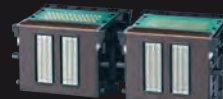
LUCIA EX 12-Color Ink Set

## Automatic Color Stability Control System

All imagePROGRAF Graphic Arts Printers offer a sophisticated, automatic color stability control system for simple, predictable color. With a high-performance multi-sensor installed in the printer, calibration is done easily and quickly (approximately 10 minutes) with a simple setup from the printer's operation panel. When calibrated, photographers will find amazing consistency among all calibrated printers they might use. Canon's imagePROGRAF color calibration will help ensure that the colors photographers saw when they captured their images, and on their calibrated computer screens will be preserved in print.

## Photolithographic User-Replaceable Print Heads

Canon's FINE (Full-photolithography Inkjet Nozzle Engineering) print heads help ensure accurate and detailed ink delivery, no matter the medium being used for printing. This advanced head design uses two print heads — each with 15,360 nozzles — yielding over 30,000 nozzles, which release microscopic ink droplets quickly and precisely. This not only makes



Multi-nozzle Dual Print Heads

extremely high output resolution simple, but also provides for faster, more reliable printing. Photographers no longer need to compromise on print speed to attain high image quality because Canon's superb print head technologies deliver both. The large number of nozzles also substantially increases print head life, so the printer requires less frequent maintenance. The print heads are user replaceable, and can

be replaced with minimal downtime and without service calls, saving time and money and increasing productivity.

## 16-Bit Printing Support

While conventional inkjet printers support 8 bits per channel and require a conversion from 16 bits somewhere during the workflow, the imagePROGRAF printers provide advanced support for high-bit depth files. Software plug-ins enable high-bit depth images to be printed directly from Digital Photo Professional. Also included is an export module for printing 16-bit files directly from Adobe® Photoshop®.



These features provide the photographer with the first true wide-dynamic-range workflow option from capture to output. Images are reproduced with smoother tonal gradations for greater photorealism. Dynamic-range-related problems, such as posterization and banding, are significantly reduced.

Exclusive Canon L-COA Image Processor

High Performance & Integration  
Integrated System & Engine Control

High Speed Engine Control  
High Accuracy & High Speed Control of High Density Head

High Fine Image Process  
Integrated System & Engine Control





©Lewis Kemper

### Automated Black Ink Cartridge Switching

The ink set includes both black and matte black cartridges to allow printing on glossy photo paper and matte paper respectively without switching cartridges and needlessly wasting ink. Other printers require the user to perform an inconvenient and wasteful manual operation to flush unused ink and switch cartridges. However, with the Canon imagePROGRAF Printers, both black ink cartridges are loaded and live at all times, so switching between media types is performed efficiently with a simple push of a button.

### Optional SU-21 Spectrophotometer for iPF6450 Printer

The optional SU-21 Spectrophotometer for the iPF6450 printer can be used for color calibration of different types of media; color checking of discrepancies in individual Lab value measurements; and the color measurement of charts used to create profiles. Used in conjunction with commercial profile creation software, the SU-21 spectrophotometer unit can also create printer driver ICC profiles. The Canon system incorporates a Color Calibration Management Console for a centralized management of color stability among multiple printers.

### Vast Output Media Selection

The imagePROGRAF Printers support a wide range of paper and specialty output media, such as resin-coated photo paper, canvas and fine art paper.



Roll Paper

### Automatic Head Clog Detection

Canon's sophisticated nozzle clog detection system automatically senses non-firing nozzles and executes a print head cleaning cycle as required. Should a clogged nozzle fail to recover after cleaning, the system automatically compensates by substituting other functioning nozzles. This minimizes print-head-related output failures, reduces paper waste and improves print head reliability, saving photographers both time and money.

### Advanced Connectivity

The imagePROGRAF printers are equipped with USB 2.0 Hi-Speed and Ethernet interfaces. The printers also feature excellent multi-platform support, helping to enable seamless integration with a wide variety of hardware and workflow configurations.



### PIXMA Printer Technology

Canon's PIXMA photo printers bring life to images taken with EOS cameras. With the PIXMA PRO-1 Professional Inkjet Printer, Canon has entered the realm of fine art printing while remaining true to the Canon quality and speed photographers everywhere know and trust.

### 12-color LUCIA Pigment-based Ink System

The PIXMA PRO-1 Printer has a 12 color ink set consisting of six color inks: Cyan, Magenta, Yellow, Photo Cyan, Photo Magenta and Red; five monochrome inks: Photo Black, Matte Black, Dark Gray, Gray and Light Gray plus a Chroma Optimizer. The LUCIA pigment ink system not only produces exceptionally beautiful prints, it offers incredible stability and longevity\* – an estimated 200 years album life, lightfastness of approximately 60 years when printing on Canon Photo Paper Pro Platinum, and approximately 70 years when printing on Canon Photo Paper Plus Semi-Gloss (Testing done by Wihlem Imaging Research. Prints Frame Under Glass (with 5mm gap)). Plus, with 12 individual ink tanks, users can replace a single tank, reduce waste and save money.

### Chroma Optimizer

The Canon Chroma Optimizer, found on the PIXMA PRO-1 Printer, enhances the LUCIA pigment inks with a uniform standard of glossiness and tonal continuity on the print. A clear coat "ink" that is applied over the printed image, Chroma Optimizer fills in surface irregularities and reduces the difference in height among ink droplets. The improved surface reflection produces a more uniform glossiness, enhanced black density and expanded color gamut. The Chroma Optimizer also reduces bronzing and delivers more balanced color.

### Five Monochrome Inks

For black and white prints of uncompromising quality, The PIXMA PRO-1 Printer uses five monochrome inks – Black, Photo Black, and three different shades of gray to help ensure smooth gradations and natural tones. These include Light Gray ink, which helps to suppress graininess, especially in highlight areas where graininess is often most noticeable; Gray, for gray balance adjustment and reduced graininess in mid tones; Dark Gray for smoother gradations; Photo Black for enhanced contrast; and matte Black for enhanced density (especially on Fine

Art Papers). Chroma Optimizer enhances the PIXMA PRO-1 Printer's monochrome inks by reducing surface reflection on prints, showcasing detail and richness in darker areas of the composition.

### Large-volume ink tanks

For higher levels of productivity and less ink tank replacement, the PIXMA PRO-1 Printer features ink tanks with 2.5x the capacity of those used by the PIXMA Pro9500 Mark II Printer†. A separate print head, plus sub-tank and tubular ink supply systems have been updated to work together seamlessly with incredible printing efficiency. By moving the ink tanks off of the print head the printer is able to operate much faster and more efficiently.

### FINE Technology Print Head with 12,288 Nozzles

The PIXMA PRO-1 Printer's amazing FINE (Full-photolithography Inkjet Nozzle Engineering) print head delivers professional quality prints with fine detail and a high resolution of 4800 x 2400 dpi max. Thanks to the FINE print head's microscopic ink nozzles, 1024 per color, 12,288 nozzles in total, ink droplets can be placed with a pitch of 1/4800 inch at minimum, resulting in detailed, precise, smooth and glossy prints with exceptional longevity‡.

### Three Color Modes Including New Photo Color Mode

The PIXMA PRO-1 Printer has three distinct color printing modes, has a default color mode tailored to professional photographer's requirements. Linear Tone mode, the printer's default mode, accurately reflects the image while adjusting for optimal gradation. ICC Profile mode prints faithfully to the photographer's previously chosen image characteristics, whether Adobe RGB (1998) or the Picture Style setting as recorded in the camera. Photo Color mode, the default mode on previous printers, places emphasis on a punchy, optimized look by emphasizing blues and greens. While not as "realistic" as other print modes, Photo Color mode delivers prints often in line with perceived color as remembered by the viewer.

### OIG System

The Optimum Image Generating (OIG) system improves the PIXMA PRO-1 Printer's prints by determining the optimal mix of inks and placement of ink droplets. It analyzes colors in the image and calculates the most desirable results for the chosen print mode and media, taking into account color reproduction, tonal

gradations, density of blacks, graininess and glossiness of the print. Superior results are obtained due to the precise placement of ink droplets, combined with the printer's phenomenal range of inks and the Chroma Optimizer.

### Support for 1200ppi Input

Few inkjet printers can take advantage of the improved resolution in today's digital cameras. The PIXMA PRO-1 Printer can make full use of 1200ppi image data for improved reproduction of fine lines and smoother, less jagged edges. When images are processed at 1200ppi through compatible software like Adobe® Photoshop® or Easy PhotoPrint Pro then printed through the PIXMA PRO-1 Printer, the difference in fine detail is nothing short of remarkable.

### Color Conversion Algorithm

This determines the optimum balance of ink mixing for each print mode and media by carefully calculating the best results using various factors of the image such as color reproduction, graininess, uniform glossiness, reduced metamerism and anti-bronzing effect.

### Real-time Ink Ejection Control

By controlling the volume of ink ejected at all times, the PIXMA PRO-1 Printer stabilizes the printing color and maintains ink density regardless of temperature fluctuations.

### Easy-PhotoPrint Pro Software

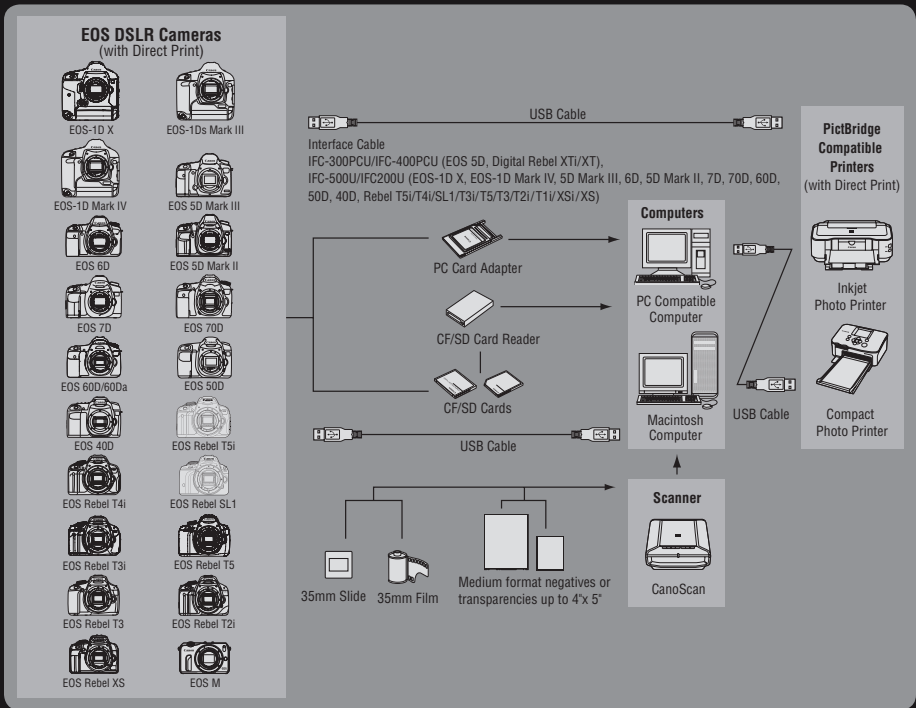
Canon's Easy-PhotoPrint Pro (EPP Pro) software plug-in for Digital Photo Professional, Adobe® Photoshop® and Adobe® Photoshop® Elements® provide an intuitive photo printing experience. EPP Pro has layout options such as pattern prints, contact prints and prints with shooting information. It also allows for color adjustments, including ICC Profile-based color management, Linear Tone, Photo Color, monotone printing and grayscale printing, and all settings can be saved. PIXMA PRO printers also incorporate the Ambient Light Correction functionality that helps ensure consistent color regardless of the different lighting conditions in which a printed image is viewed.

### PictBridge

Shoot digital, print direct. It's a fast and easy way to print pictures on the spot without a computer. Just connect any PictBridge-compatible printer to a digital camera and print.



PIXMA PRO-1



\* Based on accelerated testing by Canon in dark storage under controlled temperature, humidity and gas conditions, simulating storage in an album with plastic sleeves. Canon cannot guarantee the longevity of prints; results may vary depending on printed image, drying time, display/storage conditions, and environmental factors.

† The PRO-1 ships with a full set of cartridges. When installing the ink tanks in the PRO-1 for the first time, part of the ink from the first set of cartridges is used for priming the printer. The number of sheets that can be printed with the first tank is less than succeeding cartridges.

‡ Based on accelerated dark storage testing by Canon under controlled lighting, temperature and humidity conditions. Canon cannot guarantee the longevity of the prints; results may vary depending on printed image, display/storage conditions and environmental factors.



Photo Printing Redefined

Canon imagePROGRAF and PIXMA PRO printers deliver professional and lab-quality prints of images taken by EOS DSLR cameras with convenience and speed. With the latest ink sets and technology that improve the quality of color and black-and-white prints, Canon’s latest imagePROGRAF and PIXMA PRO photo printers have redefined professional photo output.



©Bruce Dorn



©Tyler Stableford

imagePROGRAF iPF9400 / imagePROGRAF iPF8400

imagePROGRAF iPF6450 / imagePROGRAF iPF6400

LUCIA EX 12-Color Pigment Ink Set for Professional Color Reproduction.

The Canon imagePROGRAF iPF9400/iPF8400/iPF6400/iPF6450 large format printers are designed for professional image-makers seeking the highest standards for quality-control and image reproduction. With 30,720 nozzles for exacting detail, a vast color spectrum is produced by the 12-color LUCIA EX pigment ink set, creating expressive, crisp blacks, smooth color gradations and the capability to reproduce the finest details in the shadow areas of photographs.

imagePROGRAF iPF5100

Superb Color Reproduction with Canon’s LUCIA 12-Color Pigment Ink Set.

With Canon’s imagePROGRAF iPF5100, large-format, fine art printing is incredibly easy. Canon’s LUCIA 12-color pigment ink set yields a tremendous range of colors and grays. For smooth, detailed color and black and white images, no matter the media. Canon’s FINE photo-lithographic heads help to ensure accurate plotting of even the fine details thanks to over 30,000 nozzles. Matte Black ink and Black ink cartridges are both loaded in the printer at the same time, enabling automatic switching without wasting time or ink.

PIXMA PRO-1 Professional Photo Inkjet Printer

Fine Art on the Desktop.

The PIXMA PRO-1 Professional Inkjet Printer delivers amazing results for archival quality fine art printing, right at your desk. Complete with an up to 4800 x 2400 dpi resolution from its FINE technology print head and 12 large individual tanks using LUCIA pigment inks, the PIXMA PRO-1 Printer produces long-lasting<sup>1</sup> prints quickly and easily. It features 5 monochrome inks for phenomenal black and white prints, a Chroma Optimizer to help produce prints of great tonal range and surface, and can print up to 13" x 19" fast.



©Darrel Gullin



PIXMA PRO-100 Professional Photo Inkjet Printer

Wireless<sup>1</sup> Versatility, Professional Quality.

Capable of quickly printing lab-quality prints up to 13" x 19", the Canon PIXMA PRO-100 wireless printer offers the perfect combination of speed and versatility. Its FINE print head generates a maximum resolution of 4800 x 2400 dpi<sup>2</sup> and ChromaLife 100+ dye based inks create long lasting<sup>3</sup>, beautiful photos. Three monochrome inks help deliver smooth gradations and stunning black and white prints, and the OIG System is designed to select the best combination of inks to reproduce colors as you expect to see them.

PIXMA MG7120 Photo All-in-One Inkjet Printer

Premium Wireless<sup>1</sup> All-In-One with Cloud Link Printing Options.

The new PIXMA Printing Solutions (PPS)<sup>4</sup> app easily lets you print and scan photos or documents from your mobile device<sup>5</sup> on the PIXMA MG7120. With the cloud print function you can print directly from select online cloud services either at the printer itself or with your mobile device using the free PPS app. The printer also has a built-in 3.5" touch screen LCD, and the intelligent touch system to make navigating the menus and options as simple and intuitive as possible. Connectivity is outstanding with Wi-Fi<sup>®</sup>, AirPrint<sup>™6</sup>, Ethernet, Google Cloud Print<sup>™7</sup>, and more! The PIXMA MG7120 even has gray ink for great looking black & white photos.

PIXMA iP100 Mobile Inkjet Printer

High Quality and Portable.

Up to 9600 x 2400 color dpi<sup>2</sup> resolution with microscopic droplets as small as 1 picoliter, print a 4" x 6" photo in approximately 50 seconds<sup>8</sup>, and your photo can be enhanced with Auto Image Fix. The PIXMA iP100 Mobile Printer is also capable of printing wirelessly via IrDA<sup>9</sup> or optional Bluetooth<sup>10</sup>.

<sup>1</sup> Wireless printing requires a working network with wireless 802.11b/g or n capability. Wireless performance may vary based on terrain and distance between the printer and wireless network clients.

<sup>2</sup> Resolution may vary based on printer driver setting. Color ink droplets can be placed with a horizontal pitch of 1/4800 inch or 1/9600 inch at minimum, depending on printer model.

<sup>3</sup> Based on accelerated testing by Canon in dark storage under controlled temperature, humidity and gas conditions, simulating storage in an album with plastic sleeves. Canon cannot guarantee the longevity of prints; results may vary depending on printed image, drying time, display/storage conditions and environmental factors. See [www.usa.canon.com/chromalife100plus](http://www.usa.canon.com/chromalife100plus) for additional details.

<sup>4</sup> Requires an Internet connection and the PIXMA Printing Solutions ("PPS") app, available for free on the App Store and at Google Play. Compatible with iPad, iPhone 3GS or later, and iPod touch 3rd generation or later devices running iOS 5.1 or later, and Android mobile devices running Android 2.3 or later. User must register printer with PPS and be a registered member of the compatible online cloud service(s) user chooses to access through PPS and is subject to the terms and conditions of those services. Certain functions (scanning and printing locally stored photos/documents) require your device to be connected to the same working network with wireless 802.11 b/g/n capability as your printer. For users of compatible Apple mobile devices, document printing requires Apple AirPrint, which requires an AirPrint-enabled printer connected to the same network as your iOS device. A printer connected to the USB port of your Mac, PC, AirPort Base station, or Time Capsule is not supported.

<sup>5</sup> Document printing for Android available January 2014 or later.

<sup>6</sup> AirPrint functionality requires an iPad, iPhone 3GS or later, or iPod touch 3rd generation or later device running iOS 4.2 or later, and an AirPrint-enabled printer connected to the same network as your iOS device. A printer connected to the USB port of your Mac, PC, AirPort Base station, or Time Capsule is not supported.

<sup>7</sup> Requires an Internet connection and Google account. Subject to Google Terms of Service. Certain exceptions may apply.

<sup>8</sup> Photo print speeds are based on the standard mode driver setting using photo test pattern(s) and select Canon Photo Paper and will vary depending on system configuration, interface, software, document complexity, print mode, types of paper used and page coverage. Copy speeds will vary depending on system configuration, interface, software, document complexity, print mode, types of paper used and page coverage. See [www.usa.canon.com/printspeed](http://www.usa.canon.com/printspeed) for additional details.

<sup>9</sup> Requires mobile phone or other device with IrDA port and the phone positioned no more than 7.9 inches from the printer.

<sup>10</sup> Bluetooth v2.0 with optional Canon Bluetooth Unit BU-30. Bluetooth operation depends on the devices and software version used. Operating distance is approximately 10 meters but may vary due to obstacles, radio signals, locations where radio interference occurs, magnetic fields from microwave ovens, device sensitivity and/or antenna performance.





# REALiS

## Canon REALiS Technology Goes to Work for Professionals

### Technology Designed to Meet Professional Demands

Canon has created the REALiS line of multimedia projectors to meet the exacting demands of professionals in fields ranging from medical education to the fine arts. Used everywhere from corporate boards and conference rooms to classrooms, photo galleries, and houses of worship, from the largest venues to the most intimate spaces, REALiS projectors have the technology professionals need built right in. Incorporating LCOS (Liquid Crystal on Silicon) technology, genuine Canon optics and Canon's high-accuracy color management system into our patented AISYS (Aspectual Illumination System) Optical Engine, Canon REALiS projectors

are able to reproduce even the subtlest hues and color gradations. High resolution, bright illumination and quiet performance deliver compelling presentations that get the job done. For professional performance, true-to-life color reproduction and unmatched clarity, there is no substitute for REALiS.

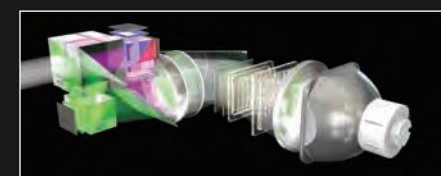
### The LCOS Advantage

LCOS (Liquid Crystal On Silicon) Technology delivers the highest standard in projector image quality. Lattice-free, seamless photo reproduction and smooth, film-like quality video are projected with realistic colors and intricate detail down to the smallest text. Thanks to the fast response time of LCOS

panels, high definition video leaps off the screen with impressive quality and integrity. The advantages of LCOS are easy to see for presenter and audience alike: images and video with rich color, deep contrast and sharp resolution.

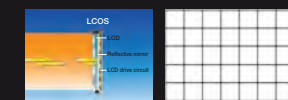
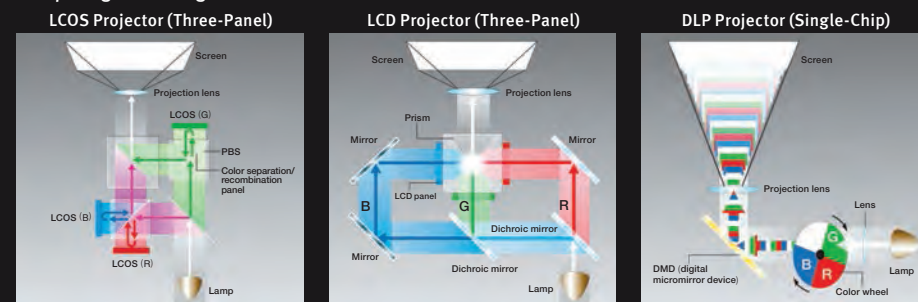
### The AISYS Optical Engine

Canon's proprietary AISYS Optical Engine enhances image quality by maximizing the performance of the LCOS panels and equalizing light from the projection lamp. This results in notable brightness, high contrast and exceptional color reproduction. Designed for optimal performance at a minimal size, the AISYS Optical Engine allows for compact, lightweight, cost-effective projectors. Canon has continued to improve the optical elements incorporated

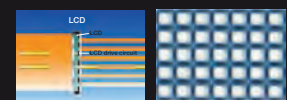


into the AISYS optical engine. The uniformity of light has been enhanced to further optimize image quality, and the Polarizing Beam Splitters (PBS) (integral parts of the color separation and recombination system) have been redesigned to achieve more precise light control. REALiS projectors set an entirely new standard in bright, beautiful, high-definition, high-contrast images.

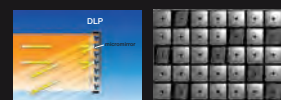
### Comparing Technologies



Light from the projector lamp is separated into red, green and blue, and then reflected from each of the three LCOS panels. The separated light is then recombined by the polarized beam splitter. Since the light is reflecting from the LCOS panels, there is virtually no "screen door" effect.



Light from the projector lamp is separated into red, green and blue, then passed through each of the three LCD panels. The separated light is then recombined by a prism. The light passes through the LCD panels as small dots, which tend to create a lattice-like pattern on the screen.



A constantly rotating color wheel reflects red, green, blue, and white image components off a micro-mirror device to produce the projected image. The three primary colors are sequentially displayed and synthesized in the viewer's brain to produce images perceived as full color.

## Digital Photo and Video Projection

Canon high-resolution REALiS projectors use LCOS technology to display all the detail and texture captured by your digital camera – projecting sharp, seamless images with film-like quality. Equipped with advanced color management settings, REALiS projectors have everything needed to display photos and videos with exceptional color and accuracy, all in a compact unit.



**REALiS** WUX5000 / WUX4000 / WX6000 / SX6000  
MULTIMEDIA PROJECTOR

## High Resolution and Exceptional Detail for Large Venues

The REALiS WUX5000, WUX4000, WX6000 and SX6000 are high-performance projectors featuring Canon's AISYS-enhanced LCOS technology and Genuine Canon lenses to deliver rich, seamless images with exceptional color reproduction. They offer superb resolution of up to WUXGA (1920 x 1200) resolution, an impressive degree of brightness – from the 4000 lumens of the REALiS WUX4000 to the spectacular 6000 lumens of the REALiS SX6000 – to interchangeable lenses, powered vertical/horizontal lens shift, and a full set of input/output terminals.



**REALiS** WUX400ST / WX450ST  
MULTIMEDIA PROJECTOR

## Short Throw Projector with Wide Range Lens Shift

The REALiS WUX400ST and REALiS WX450ST Pro AV Short Throw Compact Installation LCOS Projectors are designed for easy installation and flexibility. Each under 14 lbs., the REALiS WUX400ST delivers WUXGA (1920 x 1200) resolution at 4000 lumens and a throw ratio of 0.56:1 while the REALiS WX450ST delivers WXGA+ (1440 x 900) resolution at 4500 lumens and a throw ratio of 0.57:1. In addition to high-level brightness, superior image quality, and resilient short throw capabilities, these projectors offer a 0–75% vertical lens shift and ±10% horizontal lens shift. These elements can eliminate complicated setups, reduce the amount of space required for installations, and provide cost savings.



**REALiS** WUX450 / WX520  
MULTIMEDIA PROJECTOR

## Exceptional Picture Quality, Installation Flexibility, and Affordability

The REALiS WUX450 and REALiS WX520 Pro AV Compact Installation LCOS Projectors combine the exceptional picture quality of large installation projectors with the plug-and-play convenience of portables. Each weighing 13 lbs., the REALiS WUX450 delivers WUXGA (1920 x 1200) resolution at 4500 lumens while the REALiS WX520 delivers WXGA+ (1440 x 900) resolution at 5200 lumens. Offering placement flexibility, both units are equipped with a constant fixed f/2.8 aperture lens with virtually no light loss through its entire 1.8x zoom range. Additional features include outstanding power efficiency, built-in edge blending, four-point keystone correction, and Network Multi Projection function.



**REALiS** LE-5W  
MULTIMEDIA PROJECTOR

## 3LED Portable Projector with Excellent Color Reproduction

Designed for the mobile device market, the compact and lightweight Canon LE-5W Multimedia Projector is an ideal traveling companion for those who need to quickly and vividly share presentations or visual information. Weighing just 3.5 lbs. and featuring 500 lumens of brightness with a 1280 x 800 (WXGA) resolution and superb color fidelity, the LE-5W has a throw ratio (1.2:1) that achieves large-screen projections even in tight spaces. With built-in 2.5-watt stereo speakers, the LE-5W is also perfect for home movies, video games, and still or streamed images via its wide range of connectivity. The LE-5W provides "PC-free" presentations directly from a USB thumb drive, SD card, or its own built-in 1.5GB memory.



# Canon Digital Learning Center

Canon’s collaborative effort with professional imagemakers, the Canon Digital Learning Center (CDLC) is an on-line educational resource designed to help users evolve and advance their skills. From information on a variety of Canon imaging equipment to tips on composition, lighting, video and printing techniques, the CDLC informs and inspires at every step to help give your projects a sleek, professional-looking polish. Simply visit [learn.usa.canon.com](http://learn.usa.canon.com) and get started today!



## Expand Your Knowledge

The CDLC covers topics of interest to advanced amateurs and professional users of Canon imaging products. Continuously updated, the site offers an ever-growing collection of practical information with time-saving navigation and search tools that help you find what you need quickly and easily.

Expand your product and software knowledge



How-To Videos and Image Galleries

and gain proficiency through tutorials created by experts. Watch How-To videos on a wide variety of imaging topics, including equipment and techniques. Visit galleries to be inspired by some of the world’s most eye-catching and history-making still and motion images. Read in-depth articles on how to make the most of your equipment and check out our weekly blog written by Canon technical advisors and special guest contributors. Download QuickGuides that you can print and take with you for study and reference. Go behind the scenes at professional photo and video shoots and learn by watching the nation’s greatest image-makers practice their crafts.

For those who want to go beyond online learning, the CDLC also hosts a Sponsored Events Calendar. Users can browse through a comprehensive selection of workshops, seminars, lectures and trade shows

throughout the country. All combined, the CDLC is an extraordinary resource for pure inspiration and technical mastery of your Canon professional imaging products.



Camera Tutorial Video

# Canon Live Learning

Canon Live Learning (CLL) presents exclusive on-site educational experiences offered around the country delivering dynamic learning opportunities for enthusiasts and professionals through workshops and high quality hands-on classes. Led by industry experts and professional photographers, including Canon’s Explorers of Light, you will gain both technical and creative expertise through these exciting programs. To learn more, visit: [usa.canon.com/canonlivelearning](http://usa.canon.com/canonlivelearning).



## Learn from the Pros

### For Professionals

For professionals, CLL offers high-level instruction based on achieving results. Canon provides professional imagemakers with the educational resources needed to stay in touch with industry demands across the country.

At the Canon Hollywood Professional Technology & Support Center, workshops are designed for video and film professionals who want to master the cinematographic capabilities of the EOS HD DSLR cameras. Our most recent addition to Canon Live Learning course offerings is in the San Francisco region. The CLL San Francisco space provides ongoing access to photo education programs for all levels of Canon users, tailoring to their camera and needs. New professional offerings are always in development for a range of still, print and moving imagemakers.

### For Enthusiasts

Canon brings enthusiasts to a new level of experience with the Canon In Action Tour. This Saturday Seminar and Sunday Workshop series teaches enthusiasts the keys to maximizing their personal vision through field-proven

techniques and creative insights. Get in on the action and learn to use your camera inside and out, venture out of “Auto” mode, harness the power of video, maximize the potential of Speedlite flashes, and create images like a pro – with depth, dimension and detail. Speedlite Intensive and DSLR Video Exploration Workshops lay the groundwork for a broad range of technical and creative skills aligned to your personal style.

For the adventuresome enthusiast, Canon combines some of the most beautiful and exciting locations in the USA with our elite Explorers of Light instructors for the EOS Destination Workshops. These intimate multi-day workshops take the CLL experience into the field. Past workshop locations have included Arches and Yosemite National Parks, Brown Bears of Alaska and Macro Photography at our countries stunning botanical gardens.



Canon Live Learning: Workshops and Classes page





## World Class Service and Support For Professionals.

State-of-the-art, high-quality, easy to use – these describe Canon's service and support programs just as accurately as they do Canon's products. Whether you're an individual or represent a large enterprise, your needs are critical, which is why Canon provides unique customer service and support programs specifically for professionals. Flexible and customized service offerings and membership programs designed to meet your needs and your budget give you access to 24/7 technical support at our 100% U.S.-based call center, factory-trained service technicians, genuine Canon parts, a nationwide service network including the Canon Hollywood Professional Technology & Support Center, loaner equipment...and much more.



Canon's team of service and support professionals is here to assist you to get the most out of your Canon products and to support you whenever you need it. You are never on your own.

### Focused on Professionals.

#### Product Repair and Maintenance

- Nationwide State-of-the-Art Service Facilities
- Fast Repair Processing & Available Loaner Equipment
- Genuine Canon Parts
- Factory-Level Quality
- Precision Lens Centers

#### Customer Service & Technical Support

- Team of Industry Experts
- Industry-Leading Response Times
- In-House Studio Test Environment
- 24/7 Support Available
- 100% US-Based Call Center, 100% Canon Staffed (No Outsourcing!)

### Custom Service Programs.

Canon's custom service programs are designed for professionals with even the most critical uptime requirements and high priority needs, and provide extensive service and support benefits to keep your business up and running.



CANON ENTERPRISE CPS



CANON  
MAINTENANCE  
SERVICE

### RECOGNITION FOR EXCELLENCE

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## Personalized Support for the Imaging Professional.

Canon Professional Services (CPS) provides exceptional support for full-time imaging professionals. CPS members receive exclusive 24/7 phone and email support, expedited and discounted equipment maintenance and repairs, Equipment Evaluation Loans, on-site support at select events and shows, discounts on select Canon Live Learning seminars and workshops, and more.

Significant discounts are applied to repairs sent in under a Gold, Platinum, or Cinema membership. Members will also enjoy substantially reduced repair downtime with a 2 or 3-day turnaround on most repairs, depending on membership level.

Canon understands the need for professional image-makers to have a "try before you buy" program. This unique evaluation loan program streamlines the decision-making process on essential purchases (available to Gold, Platinum, and Cinema members only).

Canon's highly skilled and US-based support agents are available around-the-clock to help you with any technical issues that may arise. Members can also enjoy exclusive on-site service and support at select sporting events, trade shows, and educational events.

Learn more about CPS and our Enterprise CPS Program at:  
[cps.usa.canon.com](http://cps.usa.canon.com)



FAST REPAIR  
TURNAROUND



DEDICATED PRO  
TECH SUPPORT



PRO EDUCATION  
& TRAINING



- Discounted repair service
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- Product Maintenance



OUR FOCUS IS YOU

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# Canon



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