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White Papers



Canon Digital Learning Center Home



Shooting Tips & Techniques



Educational Events Calendar



Explorers of Light/ PrintMasters Gallery

Expand Your Knowledge.

For in-depth information and examples of the best of Canon EOS Digital Photography, there is nothing like the Canon Digital Learning Center (CDLC). The CDLC is full of educational material presented from a photographer's perspective. Browse learning modules on select EOS Digital SLR cameras and professional printing, visit the Tips & Techniques area to learn about digital workflow with Canon Digital Photo Professional software and make the most out of your digital photography. Visit the Explorers of Light & PrintMasters Gallery where noted professionals teach and inspire us with stunning photography created with Canon products. Whether a novice or veteran EOS user, you'll find what you're looking for right here.

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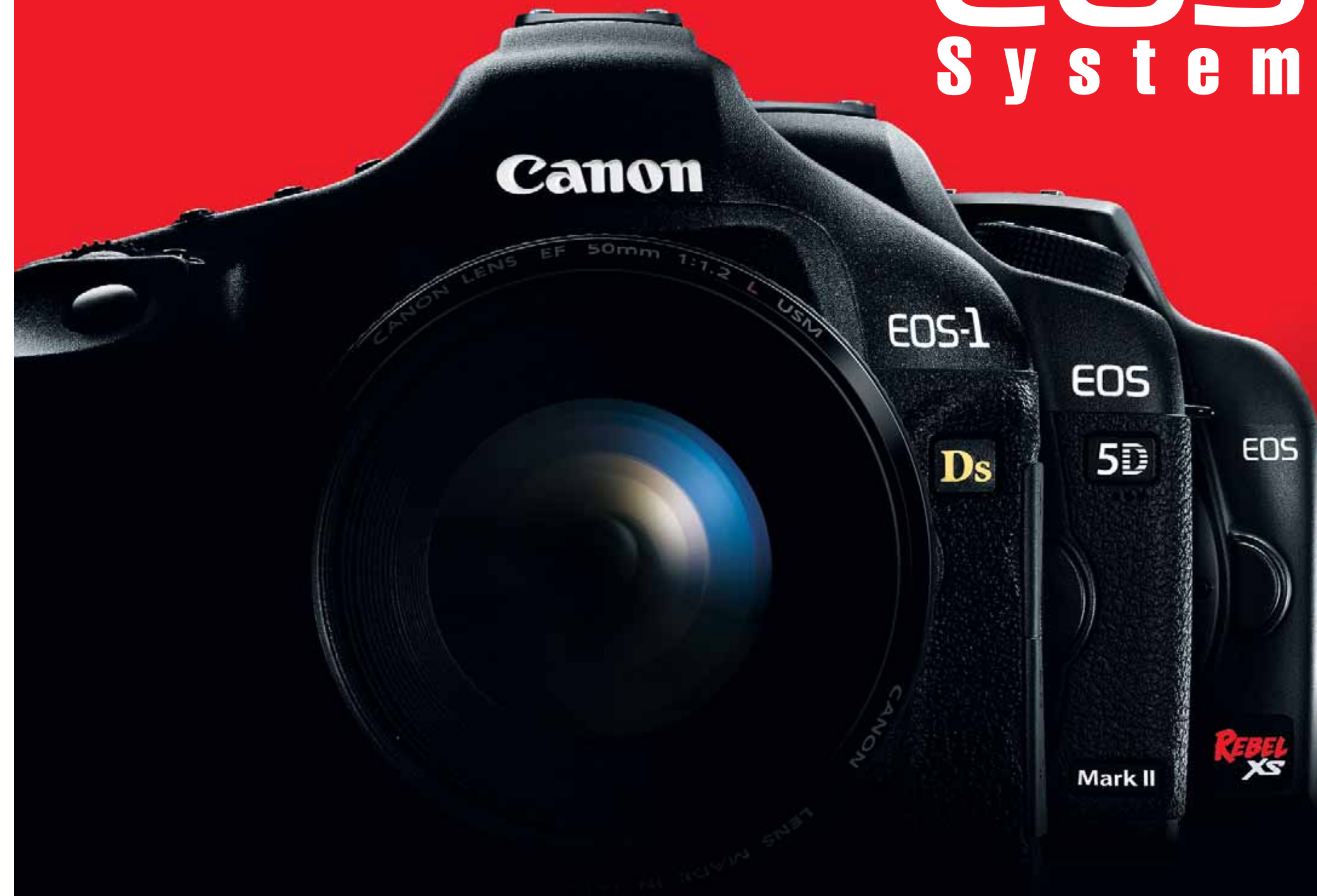
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Canon

EOS
System



FALL 2008

www.canoneos.com

Inspired. By Canon.

A pioneering digital photographic system, the EOS System leads the way with powerful innovations for flexible, superior performance no matter the photographer. With experience gleaned in over 70 years making cameras, Canon designs and produces sensors and processors that work in concert with proven SLR and lens designs. This kind of technological synergy not only creates a comprehensive photographic solution from vision to print, it also helps make better photographs, faster. With new technologies developed to make powerful photography simple, plus a network of support online with Canon's Digital Learning Center, it's a perfect time to pick up a Canon SLR— to inspire yourself and others with the power of photography.



EOS SLR CAMERAS

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

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A unique blend of the world's most advanced optical, microelectronics, and precision manufacturing technologies, EF lenses are perfected in Canon's laboratories and proven in the field.

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Canon accessories are the best way to enhance EOS system performance and get the most out of EOS SLR cameras. There are solutions for virtually any shooting situation.

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©George Lepp

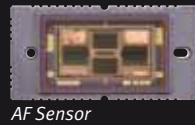
EOS SLR TECHNOLOGY

The history of Canon EOS SLR cameras is replete 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 advance 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 advancements endure (and are often imitated) because they enhance the photographic experience, whether you are a seasoned professional or new to SLR shooting. Put simply, Canon EOS SLR technologies are impressive because of the quality of the images they enable you to create.



Autofocus Technology

An autofocus system with multiple focusing points is preferable to one with a single central point, but for a multi-point AF system to be truly useful, it must allow the user a variety of ways to select the correct focusing points for any given image. Canon EOS SLR cameras have consistently featured leading-edge AF technologies. Today, the top EOS SLR cameras



AF Sensor

use an extraordinary 45-point high-density Area AF system that provides not only the industry's largest AF coverage area, but also the greatest range of control over focusing point selection. The focusing point can be selected automatically by the camera (based on high-speed microcomputer analysis of image content) or manually by the user. With Canon's flagship EOS-1Ds Mark III, users can select from 19 high precision, cross-type AF points which are complemented



45-point Area AF — Canon's unique 45-point High-Density Area AF not only delivers much greater freedom of composition but also provides improved subject tracking.

by 26 contrast light-analyzing assist points for pin sharp accuracy, instantaneously. Other models offer an eye-controlled focus point selection. Some EOS SLR cameras additionally provide the AI Focus AF mode, which automatically switches between One Shot and AI-Servo AF modes based on subject movement—ideal for shooting stop-and-go subjects. No matter which camera, or which mode chosen, Canon's EOS autofocus is fast, reliable, and versatile.

High-Speed Response

The high-speed microcomputers in EOS SLR cameras use advanced algorithms that ensure the fastest, most accurate AF performance under the widest variety of conditions. The One-Shot AF mode is ideal for more static subjects. The camera rapidly selects the optimum focusing point, and the subject is instantly brought into focus even if it is off-center. The 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 as required, even at shooting speeds of up to 10 fps. Even with erratic or rapid subject movement, the photographer can shoot continuously, concentrating solely on image composition.

High-Speed Shooting

EOS Digital SLR cameras have always been associated with speedy operation. Canon's EOS-1D



10 fps — This highly responsive AF technology contributes to the rapid continuous shooting capability of EOS SLR cameras—a maximum of 10 fps (frames per second) with the EOS-1D Mark III & EOS-1v equipped with Power Drive Booster.

viewfinder blackout time (at speeds of 1/60th and above); shutter speeds up to 1/8000 sec., and a flash sync as fast as 1/300 sec. when used with EOS Speedlites. Combined with Canon's superlative high-speed focusing options, the 1D Mark III is the fastest EOS Digital SLR among all EOS Digital SLR cameras.

Unparalleled Exposure Control

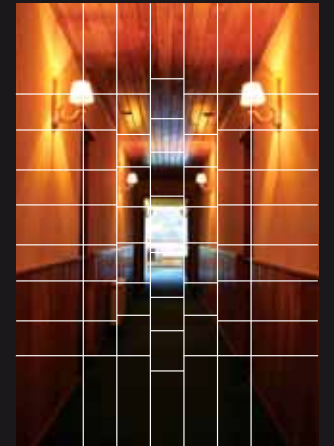
Canon EOS SLR cameras incorporate uniquely advanced exposure control systems, offering the photographer exceptionally precise AE (auto exposure) with the widest range of metering options. You can choose full-frame Evaluative Metering, where the EOS SLR camera's proven 21-zone, 35-zone or 63-zone sensor is used in conjunction with specific focusing point data. The onboard microcomputer compares input from all zones and calculates optimum exposure using a sophisticated program. While Evaluative Metering assures excellent results in even the most challenging lighting situations, advanced photographers can choose from among several additional metering options. Center-weighted metering is available for those who prefer a more traditional pattern. Partial metering limits readings to sensor zones in the center of the image area, giving the photographer more area-specific control. Spot readings can be taken at the center of the frame area or linked to an AF point. You can even take up to eight separate spot meter readings with high-end EOS cameras, and have the system average the light readings for



Mark III is offering 10 frames-per-second continuous shooting, up to 30 RAW files or 110 full-resolution JPEGs. Other aspects of the camera's responsiveness have been improved as well: the 1D Mark III has a minimum lag time of 40msec

EOS SLR CAMERAS

you. Flash photography with EOS Systems also benefits from Canon's extraordinary exposure control technology. E-TTL (Evaluative Through-The-Lens) and E-TTL II autoflash systems work in combination with the camera's 21-, 35- or 63-zone metering sensor to take the guesswork out of flash



63-zone Metering System — Canon's sophisticated 63-zone evaluative metering system considers not only the active focusing point but also a range of metered values from adjacent areas to determine correct exposure even in difficult lighting.

photography. The camera performs instantaneous calculations based on readings from the preflash, ambient lighting conditions, and assessment of subject location to determine the optimum flash output and exposure settings. With E-TTL II, the calculations additionally incorporate distance information from compatible EF lenses, enabling the system to better handle dark, light and highly reflective subjects. Your photographs will have the perfect balance between ambient light and flash illumination, even in complicated lighting situations and compositions.

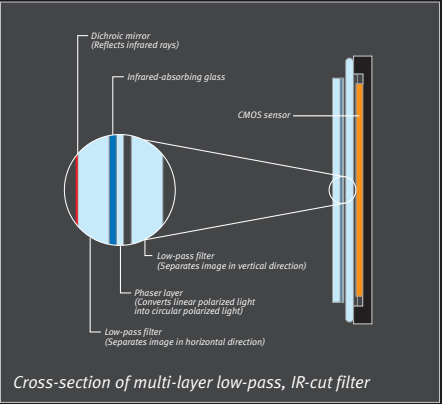
Flexible Shooting Modes

Most EOS models with a Mode Dial let photographers select from a variety of preprogrammed shooting modes, making it easy for even novice shooters to get professional-looking results. When you want the camera to make all the decisions for you, choose one of the Image Zone shooting modes. For greater control over camera settings, including full manual operation, select from the Creative Zone.

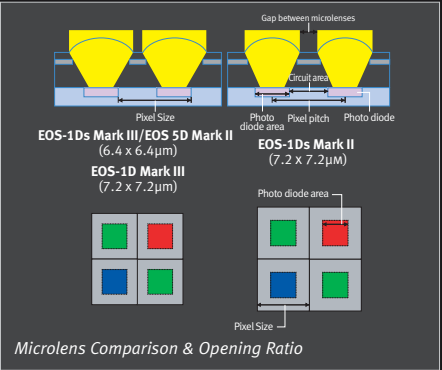


Canon CMOS Sensor

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 exceptionally clean image data and reduce power consumption by as much as 90%. Data transfer



speeds are increased by using multi-channel signal paths that 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 isolate false colors that the sensor may detect. Then, the **DiGiC** Image Processor processes the image to 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. Lauded by the best in the business, Canon’s CMOS sensors deliver outstanding resolution and signal purity, making them ideal for the most critical photographic applications.



Effective Light-gathering

The EOS-1Ds Mark III and 5D Mark II sensors have 21.1 effective megapixels. Individual pixel size on

the EOS-1Ds Mark III’s and 5D Mark II’s sensors are 6.4μm, and the EOS-1D Mark III’s sensor is 7.2μm. By optimizing the gap between the on-chip microlenses and improving the fill factor (photo-diode area divided by total pixel size) of each pixel, light-gathering efficiency has been improved.

DiGiC 4 / DiGiC III Image Processor

Developed to maximize performance between capturing and recording stages of digital photography, Canon’s **DiGiC 4/DiGiC III** chips use advanced signal processing technologies to dramatically enhance image quality and deliver a more intuitive, responsive camera. The **DiGiC 4/DiGiC III** Image Processors work in concert with Canon’s CMOS sensors to achieve even higher levels of performance. Signal processing algorithms work with the multi-channel signal from the sensor and the high-speed DDR-SDRAM buffer to deliver significantly improved camera response. Power consumption has been further reduced for even longer battery life. Color reproduction, noise reduction in low light situations plus reproduction of fine detail also have been significantly improved. In addition to it, the latest **DiGiC 4** Image Processor speeds up all operations making a number of new intensive features possible, such as Face Detection Live mode, HD movie recording and lighting and lens peripheral optimization.



Advanced 14-bit A/D Conversion

EOS Digital SLR cameas employ 14-bit converters to process the output of the imaging sensor. Compared to the 12-bit converters used in most digital cameras, the Canon design ensures smoother tonal transitions, more natural gradations, and superior 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.

Extensive ISO Range*

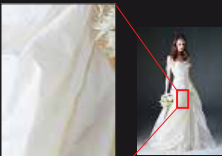
EOS Digital SLR cameras feature an extensive ISO range for greater flexibility in different photographic situations. The EOS 5D Mark II features the widest ISO range found on EOS Digital SLR cameras at ISO 100–6400 with 1/3-stop increments plus ISO 50 (L), 12800(H1) and 25600 (H2) in extended mode. Even at higher ISO settings where one might expect to see a higher degree of noise, Canon’s renowned CMOS

sensor and noise reduction system work to ensure the highest possible image quality. Accordingly, even the most critical photographers can use EOS Digital SLR cameras with confidence, no matter the light.

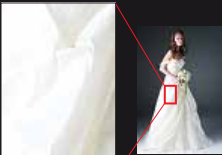
**Standard output sensitivity. Recommended exposure index.*

Highlight Tone Priority

Loss of highlight detail is one of the greatest concerns for photographers shooting digitally in brightly lit and contrasty situations. Canon’s Highlight Tone Priority function calculates the exposure to ensure that more detail is preserved in highlights. This renders a more continuous tone image without blown highlights, and helps to save time in postprocessing for highlight retrieval.



Highlight Tone Priority: ON



Highlight Tone Priority: OFF

Auto Lighting Optimizer

One of Canon’s newest technologies, the Auto Lighting Optimizer, automatically corrects image exposure to 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 modes, and can be used and fine-tuned in other modes. This feature can be applied to RAW images in-camera with 4-level settings.

Lens Peripheral Illumination Correction

Another all-new feature available in Canon’s newest EOS Digital 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 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.

Experience the Full-frame Advantage.



©Seth Resnick

Full-Frame Canon CMOS Sensor



EOS-1Ds Mark III Full-Frame CMOS Sensor (actual size)



The Canon-manufactured full-frame CMOS sensor delivers professional performance with digital convenience. EOS Digital SLR cameras with full-frame sensors, found on the EOS-1Ds Mark III and EOS 5D Mark II, do not require a focal length conversion factor common to other digital SLR cameras on the market. Instead, they deliver the same angle-of-view as



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

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 Digital SLR 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 helps to create beautiful background blur, perfect for portraits. The large sensor area



EOS-1Ds Mark III

EOS 5D Mark II

also enables a marked reduction in noise levels at all ISO values. When combined with high resolution and smooth gradation from highlights to shadows, Canon digital SLR 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 Digital SLR cameras.

Picture Style Technology

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.



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.



Standard



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.

Advanced RAW + JPEG Recording

Best described as “digital negatives”, RAW images contain unaltered image data as captured by the sensor and, with post-processing, they yield the highest image quality possible from a digital SLR. While professionals and advanced amateurs will often prefer to shoot in RAW mode, JPEG images take up significantly less storage space and are often more immediately pleasing to the eye, thanks to Canon's compression and optimization protocols. With Canon's EOS Digital SLR cameras, you can capture images in a number of RAW or JPEG modes, depending on the camera's sensor, as well as record numerous combinations of RAW and JPEG images simultaneously.

Maximum Durability and Performance

Hold a Canon EOS SLR in your hands. The look and feel of quality and reliability are the result of decades of camera-making experience and these translate to real-world performance and durability second to none. The newest EOS-1D class professional SLR cameras, for example, feature bodies made of coated cast magnesium alloy, which, while light in weight, deliver outstanding strength, rigidity and electromagnetic shielding. Furthermore, the body is extensively gasketed and sealed, making the cameras exceptionally water and dust-resistant.

These are truly cameras built to take on the world's harshest shooting conditions.



Viewfinder

No matter the camera's specifications, a clear, bright viewfinder is the photographer's first tool for great images. Canon leads the way with their viewfinders, and has entirely revamped the viewfinder in the EOS-1Ds Mark III and EOS-1D Mark III. Offering 100% viewfinder coverage, and a larger pentaprism for higher viewfinder magnification, these two cameras offer the best view of any digital EOS to date. All EOS Digital SLR cameras offer dioptic correction and a number of different viewfinder accessories, including up to 11 different focus screens available for most any application.



EOS Integrated Cleaning System

Canon has designed an Integrated Cleaning System with a Self Cleaning Sensor Unit customized to each EOS Digital SLR camera that combats stray dust that can enter the camera when changing a lens or when out in the field. The front 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 ensure it stays off. With DPP, dust missed by the cleaning unit is captured by Canon's Dust Delete Data Detection and can be erased from the image file.



Superb Ergonomics and Custom Functions

Refined ergonomics and smooth operability are Canon EOS traditions, and even with the unavoidable complexities involved with digital capture, Canon's EOS interface design puts the most frequently used controls where they make the most sense—in the hands of the photographer. Operation is enhanced by custom functions, a concept pioneered by Canon. Custom functions enable photographers to tailor features and operating functions to suit their Canon shooting style. Whether customizing a shutter speed range, specifying the parameters of bracketing, or specifying the preferred type of flash metering, to name a few, photographers have literally hundreds of choices in how they want their EOS Digital SLR to operate. Among digital camera makers, Canon is unique in its in-house capabilities. Canon's ability to rapidly develop and manufacture proprietary ASICs (Application-Specific Integrated Circuits) eliminates dependence on common “off-the-shelf” components, and enables the fast deployment of new, innovative solutions in digital camera design. Canon EOS Digital SLR cameras thus incorporate the world's most advanced sensors, processors, and other key components—components that are unavailable to other camera makers. Combined with Canon's unequalled electromechanical and optical design know-how, these digital technologies make EOS simply the finest digital SLR system anyone can own.

Live View Shooting



©Lisette Ranga

Live View Function

Canon's spectacular Live View shooting is now available through most of the EOS Digital models. Live View Function, where the photographer can compose and shoot directly from the camera's LCD is an indispensable feature for creative photography in any number of situations. It enables the photographer to zoom in and navigate the composition 5x or 10x 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, or wirelessly if the optional Wireless File Transmitter is used.



with Grid Display

Live View Focusing



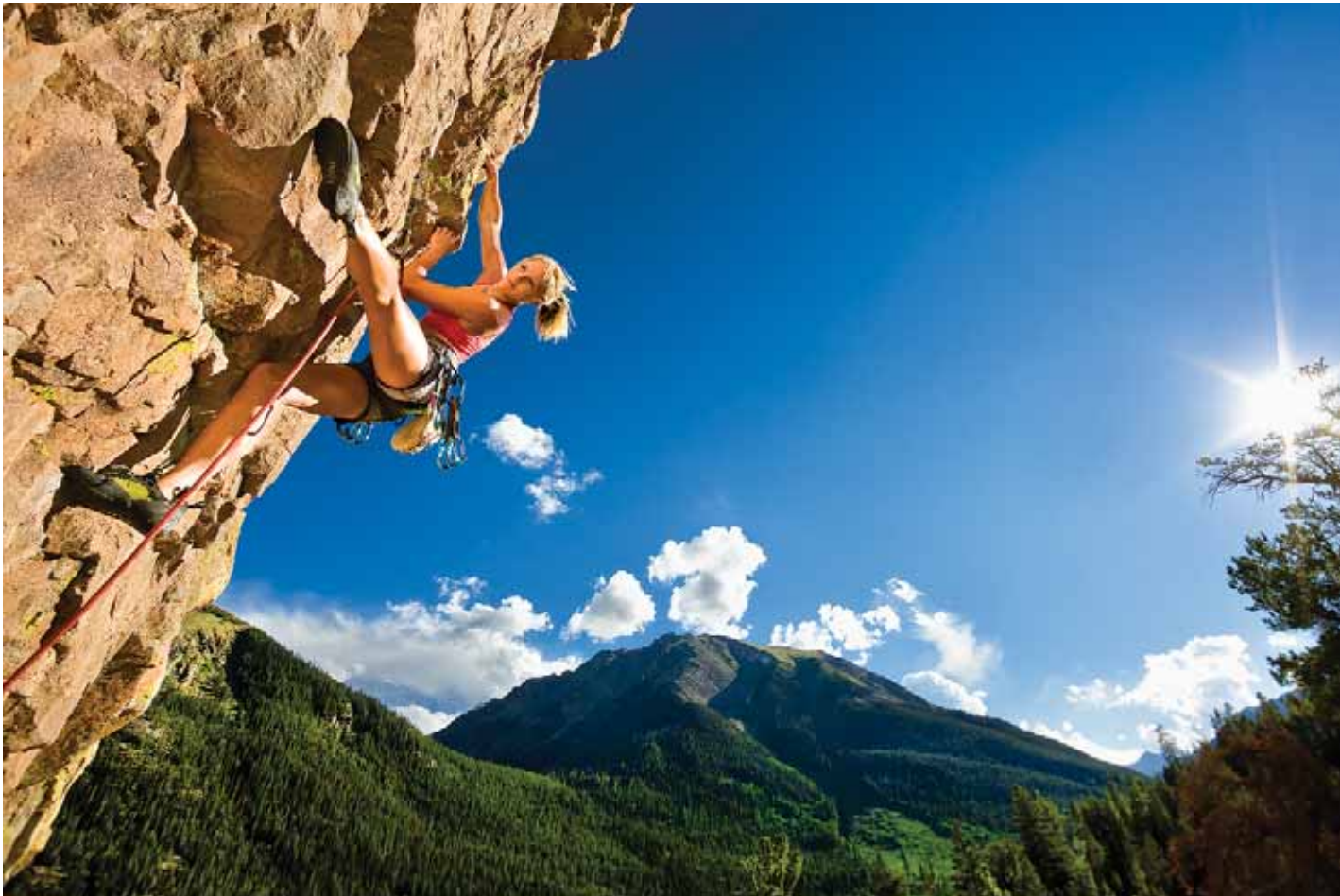
Face Detection Live mode

One of the elements distinguishing Canon's Live View Function from other manufacturers is the sophisticated focusing modes available, including 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.

Video Shooting with Live View Function

The new EOS 5D Mark II offers shooting in Full HD video—a first for EOS Digital cameras. Recordable in 640 x 480 VGA mode and in 1920 x 1080 Full HD mode, and saved as MOV files, shooting video with an EOS Digital camera increases the photographer's flexibility and allows for full-use of the camera's EF lenses including wide angle, macro, tilt-shift lenses and more (zooming is not available in shooting video). Shooting is at a frame rate of 30 fps. Sound is recorded either through the camera's built-in microphone or through an external microphone connected to the camera's microphone input terminal. Playback modes are available in-camera, and all Live View AF features can be used in shooting video.





©Tyler Stableford

EOS 5D Mark II

NEW

High Performance for High Expectations.

Canon’s update to the wildly popular full-frame EOS 5D is here, and it’s better than ever. The EOS 5D Mark II has a stunning full-frame 21.1-megapixel CMOS sensor with **DiGiC 4** Image Processor, a vast ISO Range of 100–6400 expandable to ISO 50 (L), 12800 (H1) and 25600 (H2)* plus new EOS technologies like Auto Lighting Optimizer and Lens Peripheral Illumination Correction. It supports Live View shooting, Live View HD video, and more. It can shoot stills up to 3.9 fps, has 9-point AF plus 6-point assist AF, a 3.0-inch Clear View LCD (920,000 dots/VGA) monitor and rugged construction. Full-Frame shooters rejoice.



21.1 MEGA PIXELS
CMOS

DiGiC 4

FULL FRAME CMOS

Picture Style

3.9 Frames Per Sec

LiveView MODE

EOS Integrated Cleaning System

3.0" LCD

DIRECT PRINT

PictBridge

USB

EOS 5D Mark II TECHNOLOGY

All Leading-Edge Features in One EOS 5D Mark II: Canon’s Most Advanced Camera Ever

There’s no question that the new EOS 5D Mark II has industry-leading specifications: its sensor, ISO Range, image processor and HD video abilities are nothing short of amazing. However, a camera’s features mean very little if they are merely the sum of their parts. With the EOS 5D Mark II, everything from the sensor to the user interface is designed to work in concert not only to provide a satisfying shooting experience, but also to deliver images of only the highest quality. Canon’s dominance in the digital SLR market is secured with a high percentage of knockout images delivered every time.

Full-Frame 21.1-Megapixel CMOS Sensor



Full-Frame CMOS Sensor (actual size)



The EOS 5D Mark II features Canon’s largest full-frame CMOS Sensor. At 21.1 megapixels, it delivers images of up to 5616 x 3744 pixels, corresponding to approx 21.1 megapixels and 6.1MB recording sizes. And since it is full frame, all EF lenses will work as they would on a 35mm camera without a conversion factor. This comes in especially handy when shooting with wide-angle lenses. The EOS 5D Mark II also offers full 14-bit A/D conversion. The analog output from the image sensor is converted into digital via 14-bit conversion instead of previously used 12-bit conversion, resulting in significantly finer tonal gradation for better images and prints. For the flexibility to shoot in even the most dimly lit situations, the EOS 5D Mark II offers Canon’s highest ISO sensitivity to date: sensitivities from 100–6400, expandable to ISO 50 (L), 12800 (H1) and 25600 (H2)*. Thanks to improved noise reduction technologies, images shot even at highest sensitivity will be remarkably smooth. The EOS 5D Mark II also features 6 JPEG recording settings and 3 RAW settings, for greater shooting versatility. Accordingly, the EOS 5D Mark II has a new image quality recording menu with distinct sections to choose any combination of RAW and JPEG recording.

DiGiC 4 Image Processor

The EOS 5D Mark II’s sensor is backed up by Canon’s **DiGiC 4** Image Processor, which speeds up all



operations making a number of new features possible. Processor intensive operations like Face Detection Live mode, HD video and sound recording, Auto Lighting Optimizer and Lens Peripheral Illumination Correction are all possible thanks to the **DiGiC 4** Image Processor.

Live View Function

Live View Function, where the photographer can compose and shoot directly from the EOS 5D Mark II’s LCD, is indispensable for creative photography in any number of situations. When shooting still images, it enables the photographer to zoom in and navigate the composition 5x or 10x normal size, while enabling critical focus and allowing more attention to detail. There’s even 2 grid overlays, perfect for architectural photography. The EOS 5D Mark II’s Live View focusing modes include Quick mode, Live mode and Face Detection Live mode.



Video playback screen

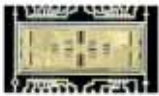
In Quick mode, phase-difference detection with the camera’s AF sensor is used. When the AF start button is pressed, the camera’s mirror goes down, AF is executed, and the focused image is brought up on the camera’s screen. In Live mode, contrast-detection AF with the image sensor is used. The focus point location can be changed quickly and easily. In Face Detection Live mode, contrast is used to detect the human face. If a number of people are detected in the image, the largest face, or the face closest to the center of the composition is favored. The EOS 5D Mark II’s Live View Function feature also makes HD video at a frame rate of 30 fps. Sound is recorded either through the camera’s built-in microphone or through an external microphone connected to the camera’s microphone input terminal. Playback modes are available in-camera, and all



Live View AF features except zooming can be used in shooting video.

Speed and Durability

Canon’s EOS 5D Mark II not only captures images of the highest caliber possible in digital



AF Sensor

photography, it does this quickly and powerfully, in even the worst of conditions. Capable of shooting up to 3.9 fps for up to 78 shots (JPEG), the EOS 5D Mark II is indeed a speedy camera. It powers up immediately and focuses in an instant, using 9 AF points plus 6 AF assist points. Composing images is fast and easy, whether you’re using the EOS 5D Mark II’s newly designed high-performance viewfinder with 98% coverage, or its high-resolution (920,000 dots) 3.0-inch Clear View LCD. Beyond speed, the EOS 5D Mark II is designed to work wherever you go. It has a rugged, magnesium alloy body, a shutter designed to withstand 150,000 exposures, and sophisticated cleaning tools, both hardware and software to ensure that dust stays off of the sensor and out of your pictures. Canon’s Integrated Cleaning system includes a cleaning unit designed specifically for the EOS 5D Mark II’s full-frame CMOS sensor. The camera’s low-pass filter even has a new fluorine coating upon its surface to help repel dust. Dust that makes it past



Shutter unit



Self Cleaning SENSOR UNIT

the EOS 5D Mark II’s Sensor Cleaning System is easily removed in post processing using DPP software’s Dust Detection Delete function, which can remove dust spots automatically from batches of image files.

* Standard output sensitivity. Recommended exposure index.



©Lewis Kemper

EOS 50D

Explore Photography.

Canon's new EOS 50D is a perfect go anywhere, shoot anything camera. As comfortable in the hands of a novice as a seasoned pro, there's nothing this camera can't do! It features an APS-C sized 15.1-megapixel CMOS sensor for tremendous images, Canon's brilliant new **DiGiC 4** Image Processor for fine detail and superior color reproduction, and improved ISO capabilities up to 12800*, for uncompromised shooting even in the dimmest lighting situations. It features a refined 3.0-inch Clear View LCD (920,000 dots/VGA), supercharged Live View Function, plus a number of new features like Canon's Image Correction and HDMI output in true HD. Pick up the EOS 50D, and you'll experience true digital inspiration!



15.1 MEGA PIXELS
CMOS

DiGiC 4

Picture Style

6.3 Frames Per Sec

LiveView MODE

EOS

Integrated Cleaning System

3.0" LCD

DIRECT PRINT

PictBridge

USB

EOS 50D TECHNOLOGY

Great Features and Power—Simply Amazing Simplicity, Speed and Power

While providing amazing features to suit any photographer, and operation so simple a beginner could use it, the EOS 50D marks the pinnacle of technological achievement in digital SLR photography. In addition to compatibility with Canon's entire line of EF and EF-S lenses, Speedlites and accessories, the EOS 50D features improvements like UDMA card compatibility, 3 RAW recording sizes, a Creative Auto mode, a Quick control screen, improved Live View Function and much, much more.

15.1-Megapixel CMOS Sensor

The EOS 50D features a newly-designed 15.1-mega-pixel APS-C sized CMOS Sensor. Capable of recording up to 4752 x 3168 pixels, this sensor is *APS-C CMOS Sensor (actual size)* perfect for any application, from sports to fine art. Ready to capture images in an instant, the sensor is designed to work with Canon's EF and EF-S lenses with a conversion factor of 1.6x. The EOS 50D can record three different RAW types corresponding to large, medium and small JPEG sizes. In addition to the 15.1-megapixel RAW setting, sRAW1 records a 7.1-megapixel image, and sRAW2 a 3.8-megapixel image. The EOS 50D's sensor is also capable of recording at sensitivities previously too noisy for everyday photography. With a maximum ISO rating of 12800 combined with a 4-level High ISO speed noise reduction function, images that would have been impossible without the use of a strobe or flash become simple to record.



APS-C CMOS Sensor (actual size)

DiGiC4 Image Processor

A giant sensor is nothing without a powerful image processor, and the EOS 50D's sensor is perfectly matched to Canon's new **DiGiC 4** Image Processor. While maintaining the high speed processing capabilities of the DIGIC III Image Processor, the **DiGiC 4** provides even faster signal processing, enabling a number of new functions that enhance every facet of the shooting experience yet were too processor-intensive for previous iterations of the DIGIC processor. Features include Face Detection Live mode and Auto Lighting Optimizer for simplified yet sophisticated composing and shooting.



Easier to Use, Yet More Powerful

The minute you pick up the EOS 50D, it's clear that you're holding a powerful camera. Constructed from magnesium alloy, it's rock solid. It features a vastly improved 3.0-inch Clear View LCD monitor (920,000 dots/VGA) plus a new HDMI port. New technologies and features abound, ensuring that complicated shots become a walk in the park. The EOS 50D has a new Creative Auto mode and a quick control screen that helps novice users narrow the gap between fully automatic and manual control. Canon's new Auto Lighting Optimizer corrects overly bright or dark spots in the composition for more realistic photography and can be adjusted in four steps. Canon's exclusive Lens Peripheral Illumination Correction setting takes into account any light falloff in the corners of the frame due to a particular lenses design, and corrects it, making for a evenly exposed image. 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. The EOS 50D's Self Cleaning Sensor Unit eliminates stray dust that enters the camera when changing a lens or when out in the field. The sensor's IR-cut/Low-pass filter cleans itself automatically with ultrasonic vibrations every time the camera is turned on or off. Dust missed by the cleaning unit can be captured by Canon's Dust Delete Data Detection and erased from the image file.



Magnesium Alloy Body



Self Cleaning SENSOR UNIT



Live View Function

The EOS 50D features Canon's most advanced Live View Function features. With Live View Function, the photographer can compose and shoot directly from the cameras LCD, an indispensable feature for creative photography in any number of situations. It enables the photographer to zoom in and navigate the composition 5x or 10x normal size, while enabling critical focus and allowing more attention to detail. There's even 2 grid overlay options, perfect for lining up vertical and horizontal lines. In the studio, the camera can be controlled remotely (with Live View Function via a computer) through the camera's USB connection, or wirelessly if the optional Wireless File Transmitter is used. Live View Function with the 50D is particularly advanced thanks to the number of focusing modes available, including Quick mode, Live mode and Face Detection Live mode. In Quick mode, phase-difference detection with the cameras AF sensor is used. When the AF start button is pressed, the camera's mirror goes down, AF is executed, and the focused image is brought up on the camera's screen. In Live mode, contrast detection with the image sensor is used. Focus points can be changed quickly and easily. In Face Detection Live mode, contrast is used to detect the human face. If a number of people are detected in the image, the largest face, or the face closest to the center of the composition is favored.



Face Detection Live mode



with Wireless File Transmitter WFT-E4A

* Standard output sensitivity. Recommended exposure index.

State Of The Art... Period.

The rich heritage of Canon EOS professional SLR cameras is abundantly evident in the digital era. Top-of-the-line EOS Digital SLR cameras continue to set higher standards for innovation, reliability, speed, versatility, and image quality, providing professional photographers tools for the job that are unequaled and indispensable.

EOS
DIGITAL
For Professionals



©Tyler Stableford

EOS-1Ds Mark III

The Flagship EOS.

The EOS-1Ds Mark III is designed from the ground up to be the most powerful, go anywhere, capture anything EOS ever made. It features an 21.1-megapixel Full-frame Canon CMOS sensor, with 14-bit A/D Conversion and Highlight Tone Priority for tremendous, outstanding images. It features Dual “DIGIC III” Image Processors, Live View Function, a 3.0-inch LCD monitor and it shoots at speeds of up to 5 fps for up to 12 RAW or 56 JPEGs.

21.1 MEGA PIXELS
CMOS

DIGIC III

FULL FRAME CMOS

Picture Style

5 Frames Per Sec

LiveView MODE

EOS Integrated Cleaning System

3.0" LCD

DIRECT PRINT

PictBridge

USB



©George Lepp

EOS-1D Mark III

Extreme Performance with Speed.

Canon’s feature-packed EOS-1D Mark III has a 10.1-megapixel CMOS sensor (APS-H size) with Canon’s EOS Integrated Cleaning System and a 3.0-inch LCD monitor with Canon’s Live View Function. The EOS-1D Mark III has a redesigned 100% viewfinder, a 45-point AF system, and can shoot up to 10 fps. Dual “DIGIC III” Image Processors work in tandem to speed up every process while refining image quality; a lighter body has improved weather sealing and shutter durability. Every facet of the EOS experience has been enhanced with the EOS-1D Mark III.

10.1 MEGA PIXELS
CMOS

DIGIC III

Picture Style

10 Frames Per Sec

LiveView MODE

EOS Integrated Cleaning System

3.0" LCD

DIRECT PRINT

PictBridge

USB





EOS 40D DIGITAL

The Spirit of Photography.

Canon's EOS 40D combines Canon's tremendous know-how in both the digital and photographic worlds, into a camera that does everything one would expect of a traditional digital SLR, while incorporating staggering leaps forward in technological innovation. With features like Canon's EOS Integrated Cleaning System, Live View Function, a more powerful **DiGiC III** Image Processor, plus a 10.1-megapixel CMOS sensor, a 3.0-inch LCD monitor and more, the EOS 40D enhances the shooting experience, delivering images one could only expect from a Canon.



10.1 MEGA PIXELS
CMOS

DiGiC III

Picture Style

6.5 Frames
Per Sec

LiveView
MODE

EOS Integrated
Cleaning
System

3.0" LCD

DIRECT
PRINT

PictBridge

USB



EOS
REBEL XSi

EOS
REBEL XS

Power Made Simple.

For perfect photos, fast and simple, there's nothing better than Canon's new EOS Rebel XSi and XS. With powerful features including a 12.2-megapixel (XSi) / 10.1-megapixel (XS) CMOS Sensor, Canon's **DiGiC III** processor, fast shooting and more, it's a digital powerhouse. With simple, easy to use controls, a compact design, a 3.0-inch (XSi) / 2.5-inch (XS) LCD monitor, and Live View Function, it's a beginner's dream come true.



12.2 MEGA PIXELS
CMOS
EOS Rebel XSi

10.1 MEGA PIXELS
CMOS
EOS Rebel XS

3.5 Frames
Per Sec
EOS Rebel XSi

3 Frames
Per Sec
EOS Rebel XS

3.0" LCD
EOS Rebel XSi

2.5" LCD
EOS Rebel XS

DiGiC III

Picture Style

LiveView
MODE

EOS Integrated
Cleaning
System

DIRECT
PRINT

PictBridge

USB

Both available in black or silver.

35mm SLR Photography at its Finest

With rugged construction, pace-setting features, and, of course, compatibility with the entire line of EF lenses and EOS accessories, Canon EOS 35mm SLR cameras are the benchmarks for performance, ease of use, and quality in 35mm SLR photography. Whether professional or novice, there's an EOS 35mm SLR that's perfect for you.

EOS
35mm Film



EOS-1

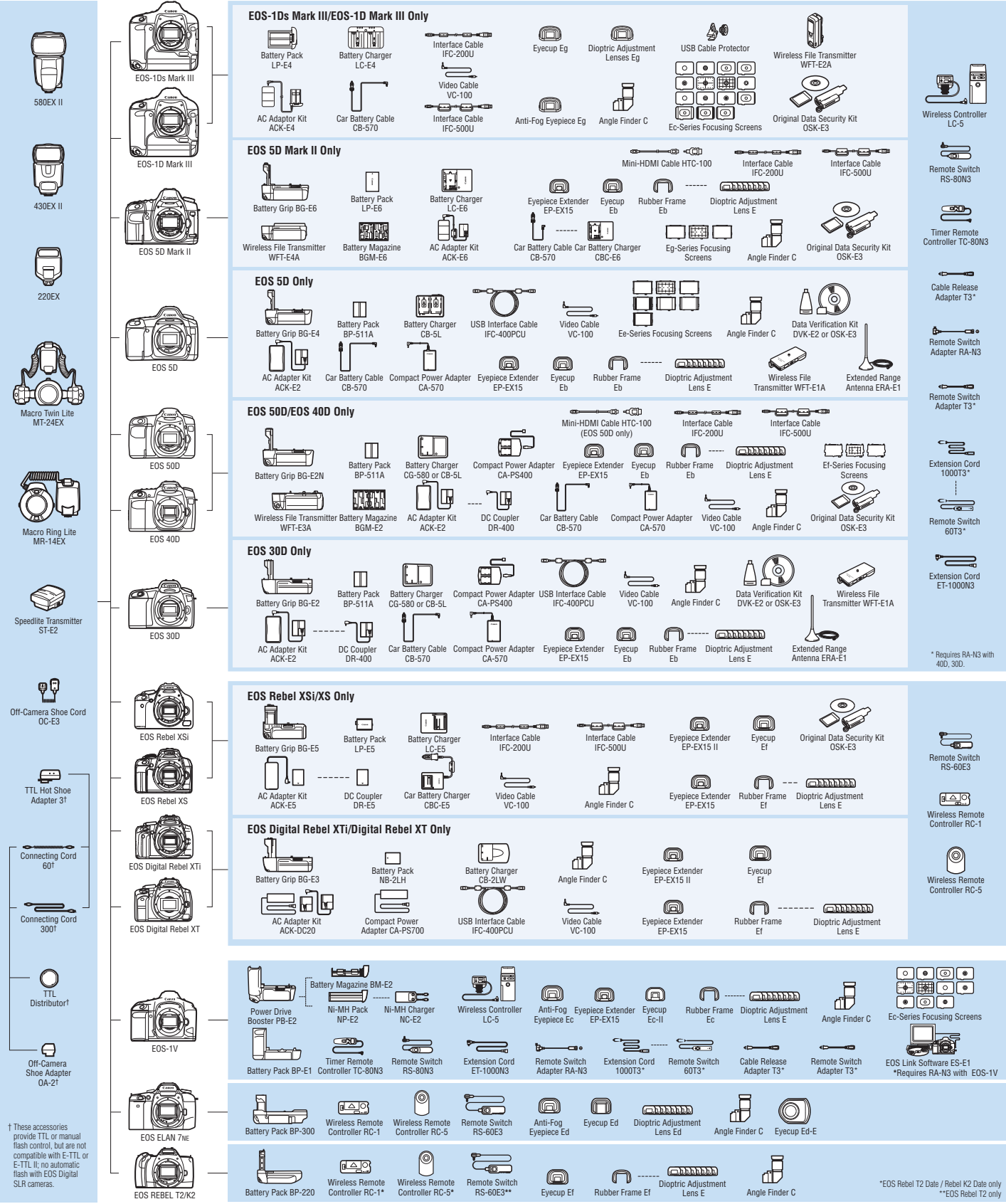
The Ultimate in Professional Vision.

With the fast AF, a continuous shooting speed of up to 10 fps[†] and a comprehensive feature set, the EOS-1v continues Canon's tradition of innovation and speed. The EOS-1v has a 45-point AF system, a top shutter speed of 1/8000 sec., a flash sync of 1/250 sec., 21-zone evaluative metering and E-TTL autofocus. The magnesium alloy body, hybrid chassis, 72 individual gaskets for proven moisture and dust resistance and a shutter tested to 150,000 cycles make this 35mm camera the ultimate professional SLR.

[†] with optional Power Drive Booster PB-E2 attached.



EOS System Chart



EOS SLR Comparison Chart

	 EOS-1Ds Mark III	 EOS-1D Mark III	 EOS 5D Mark II	 EOS 5D	 EOS 50D	 EOS 40D	 EOS Rebel XSi	 EOS Rebel XS	 EOS DIGITAL Rebel XTi	 EOS-1v	
Autofocus System	TTL-AREA-SIR CMOS Sensor; One-Shot and AI Servo AF with Focus Prediction; Manual focusing confirmation possible with EF lenses; Automatic or manual focus point selection	TTL-AREA-SIR CMOS Sensor; One-Shot and AI Servo AF with Focus Prediction; Manual focusing confirmation possible with EF lenses;Automatic or manual focus point selection	TTL-CT-SIR CMOS Sensor (only the center point is cross type); One-Shot and AI Servo AF with Focus Prediction; Manual focusing confirmation possible with EF lenses; Automatic or manual focus point selection	TTL-CT-SIR CMOS Sensor; One-Shot and AI Servo AF with Focus Prediction; Automatic or manual focus point selection	TTL-CT-SIR 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-CT-SIR 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-CT-SIR CMOS Sensor (only the center point is cross type); 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-CT-SIR CMOS Sensor (only the center point is cross type); 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-CT-SIR 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-AREA-SIR CMOS Sensor: One-shot and AI Servo AF with Focus Prediction; Manual focusing confirmation possible with EF Lenses; Automatic and manual focusing point selection	
Image Processor / Image Sensor	Dual "DIGIC III" / 36 x 24mm, Single-plate CMOS Sensor with Auto Sensor Cleaning	Dual "DIGIC III" / 28.1 x 18.7mm, Single-plate CMOS Sensor with Auto Sensor Cleaning	DIGIC 4 / 36.0 x 24.0mm, Single-plate CMOS Sensor with Auto Sensor Cleaning	DIGIC II / 35.8 x 23.9mm, Single-plate CMOS Sensor	DIGIC 4 / 22.3 x 14.9mm, single-plate CMOS Sensor with Auto Sensor Cleaning	DIGIC III / 22.2 x 14.8mm, single-plate CMOS Sensor with Auto Sensor Cleaning	DIGIC III / 22.2 x 14.8mm, Single-plate CMOS Sensor with Auto Sensor Cleaning	DIGIC III / 22.2 x 14.8mm, Single-plate CMOS Sensor with Auto Sensor Cleaning	DIGIC II / 22.2 x 14.8mm, Single-plate CMOS Sensor with Auto Sensor Cleaning	35mm Film	
Crop Factor	1.0x (Full-frame)	1.3x (APS-H)	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)		
Special Features	<ul style="list-style-type: none">• 21.1 Megapixel CMOS Digital SLR camera• Built-in 3.0" (approx. 230,000 dots) wide viewing angle color monitor• 57 Custom functions in 4 sets• Quick Control Dial• Simultaneous RAW and JPEG image capture• Dioptic adjustment• Depth-of-field preview <ul style="list-style-type: none">• FE lock• Mirror lock• N3 remote control socket• USB compatible• Magnesium alloy body• Picture Style• Dust reduction feature• Live View Function	<ul style="list-style-type: none">• 10.1 Megapixel CMOS Digital SLR camera• Built-in 3.0" (approx. 230,000 dots) wide viewing angle color monitor• 57 Custom functions in 4 sets• Quick Control Dial• Simultaneous RAW and JPEG image capture• Depth-of-field preview <ul style="list-style-type: none">• FE lock• Mirror lock• N3 remote control socket• USB 2.0 Hi-Speed compatible• Magnesium alloy body• Picture Style• Dust reduction feature• Live View Function	<ul style="list-style-type: none">• 21.1 Megapixel CMOS Digital SLR camera• Built-in 3.0" (approx. 320,000 dots) wide viewing angle color monitor• 25 Custom functions with 71 settings• Multi-controller• Simultaneous RAW and JPEG image capture• Dioptic adjustment• Depth-of-field preview <ul style="list-style-type: none">• FE lock• Mirror lock• N3 remote control socket• USB 2.0 Hi-Speed compatible• Magnesium alloy body• Picture Style• Dust reduction feature• Live View Function & Face Detection Live mode	<ul style="list-style-type: none">• 12.8 Megapixel CMOS Digital SLR camera• Built-in 3.0" (approx. 230,000 dots) wide viewing angle color monitor• 21 Custom functions with 57 settings• Multi-controller• Simultaneous RAW and JPEG image capture• Dioptic adjustment <ul style="list-style-type: none">• Depth-of-field preview• FE lock• Mirror lock• N3 remote control socket• USB 2.0 Hi-Speed compatible• Magnesium alloy body• Picture Style• Dust reduction feature• Live View Function	<ul style="list-style-type: none">• 15.1 Megapixel CMOS Digital SLR camera• Built-in 3.0" (approx. 320,000 dots) wide viewing angle color monitor• 25 Custom functions with 72 settings• Multi-controller• Simultaneous RAW and JPEG image capture• Dioptic adjustment• Depth-of-field preview <ul style="list-style-type: none">• FE lock• Mirror lock• Retractable built-in E-TTL II flash• N3 remote control socket• USB 2.0 Hi-Speed compatible• Magnesium alloy body• Picture Style• Dust reduction feature• Live View Function	<ul style="list-style-type: none">• 10.1 Megapixel CMOS Digital SLR camera• Built-in 3.0" (approx. 230,000 dots) wide viewing angle color monitor• 24 Custom functions with 62 settings• Multi-controller• Simultaneous RAW and JPEG image capture• Dioptic adjustment <ul style="list-style-type: none">• Depth-of-field preview• FE lock• Mirror lock• Retractable built-in E-TTL II flash• N3 remote control socket• USB 2.0 Hi-Speed compatible• Magnesium alloy body• Picture Style• Dust reduction feature• Live View Function	<ul style="list-style-type: none">• 12.2 Megapixel CMOS Digital SLR camera• Built-in 3.0" (approx. 230,000 dots) wide viewing angle color monitor• 13 Custom functions with 35 settings• Multi-controller• Simultaneous RAW and JPEG image capture• Dioptic adjustment <ul style="list-style-type: none">• Depth-of-field preview• FE lock• Retractable built-in E-TTL II flash• USB 2.0 Hi-Speed compatible• Double hybrid stainless steel internal chassis• Picture Style• Dust reduction feature• Live View Function	<ul style="list-style-type: none">• 10.1 Megapixel CMOS Digital SLR camera• Built-in 2.5" (approx. 230,000 dots) wide viewing angle color monitor• 12 Custom functions with 32 settings• Cross keys for instant control• Simultaneous RAW and JPEG image capture• Dioptic adjustment <ul style="list-style-type: none">• Depth-of-field preview• FE lock• Retractable built-in E-TTL II flash• USB 2.0 Hi-Speed compatible• Double hybrid stainless steel internal chassis• Picture Style• Dust reduction feature			
Number of Focusing Points	45 (Area AF Ellipse) 19 cross-type AF points (plus 26 Assist AF points)	45 (Area AF Ellipse) 19 cross-type AF points (plus 26 Assist AF points).	9 (plus 6 Assist AF points) Center AF point is cross-type Hybrid high and standard precision	9; Center AF point is cross-type; Hybrid high and standard precision. 6 Assist AF Points in central area activated in AI Servo AF	9; Each AF point has cross-type sensors—Center AF point also has additional, high-precision cross-type sensor with 1/2.8 or faster lenses	9; Each AF point has cross-type sensors; Center AF point also has additional cross-type sensor with 1/2.8 or faster lenses	9; Center AF point is cross-type with added high-precision horizontal sensor (1/2.8 or faster lenses)	7 Center AF point is cross-type Hybrid high and standard precision	9; Center AF point is cross-type; Hybrid high and standard precision	45 (Area AF Ellipse) 7 central high-precision cross-type AF points	
ISO Range*	ISO 100–1600, ISO 50 and 3200 via Menu Selection	ISO 100–3200, ISO 50 and 6400 via Menu Selection	ISO 100–6400, ISO 50, 12800 and 25600 via Menu Selection	ISO 100–1600, ISO 50 and 3200 via Menu Selection	ISO 100–3200, ISO 6400 and 12800 via Custom Function	ISO 100–1600, ISO 3200 via Custom Function	ISO 100–1600	ISO 100–1600	ISO 100–1600		
Recording Media	UDMA CF/CF card (Type I or II), SD/SDHC** memory card	CF card (Type I or II), SD/SDHC** memory card	UDMA CF/CF card (Type I or II)	CF card (Type I or II)	UDMA CF/CF card (Type I or II)	CF card (Type I or II)	SD/SDHC memory card	SD/SDHC memory card	CF card (Type I or II)		
Frames Per Second	Single, 3.0 fps, 5.0 fps	Single, 3.0 fps, 10.0 fps	Single, 3.9 fps	Single and 3.0 fps	Single, 3.0 fps, 6.3 fps	Single, 3.0 fps, 6.5 fps	Single and 3.5 fps	Single, 3.0 fps	Single and 3.0 fps		
Shutter Speeds	30–1/8000 sec. & Bulb; manually settable in 1/3-, 1/2-, 1-stop increments	30–1/8000 sec. & Bulb; manually settable in 1/3-, 1/2-, 1-stop increments	30–1/8000 sec. & Bulb; manually settable in 1/3-, 1/2-stop increments	30–1/8000 sec. & Bulb; manually selectable in 1/3-stop increments	30–1/8000 sec. & Bulb; manually settable in 1/3- or 1/2-stop increments	30–1/8000 sec. & Bulb; manually settable in 1/3- or 1/2-stop increments	30–1/4000 sec. & Bulb; manually settable in 1/3-stop increments	30–1/4000 sec. & Bulb; manually settable in 1/3-stop increments	30–1/4,000 sec. & Bulb; manually selectable in 1/3 or 1/2-stop increments		
Autofocus Sensitivity	EV –1–18 (at ISO 100)	EV –1–18 (at ISO 100)	EV –0.5–18 (at ISO 100)	EV –0.5–18 (at ISO 100)	EV –0.5–18 (at ISO 100)	EV –0.5–18 (at ISO 100)	EV –0.5–18 (at ISO 100)	EV –0.5–18 (at ISO 100)	EV –0.5–18 (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)		
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 soft-touch electromagnetic release, all speeds electronically controlled	Vertical-travel focal-plane shutter with soft-touch electromagnetic release and all speeds electronically controlled	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, 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, focal-plane shutter with soft-touch electromagnetic release, all speeds electronically controlled		
Maximum Flash Synchronization Speed	Up to 1/250 sec.; high-speed sync. available with EX-series Speedlites	Up to 1/300 sec.; high-speed sync. available with EX-series Speedlites	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 Speedlites	Up to 1/250 sec.; high-speed sync. available with EX-series Speedlites	Up to 1/250 sec.; high-speed sync. available with EX-series Speedlites	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 Speedlites	Up to 1/200 sec.; high-speed sync. available with EX-series Speedlites		
Metering System	TTL full-aperture metering: <ul style="list-style-type: none">• 63-zone Evaluative metering• 8.5% Partial metering• 2.4% Center spot metering• 2.4% Spot metering (linked to user-selected focusing point) <ul style="list-style-type: none">• Multi-spot metering (up to 8 spot readings)• Center-weighted average metering• Pre-flash metering (E-TTL II)	TTL full-aperture metering: <ul style="list-style-type: none">• 63-zone Evaluative metering• 13.5% Partial metering• 3.8% Center spot metering• 3.8% Spot metering (linked to user-selected focusing point) <ul style="list-style-type: none">• Multi-spot metering (up to 8 spot readings)• Center-weighted average metering• Pre-flash metering (E-TTL II)	TTL full-aperture metering: <ul style="list-style-type: none">• 35-zone Evaluative metering• 8% Partial metering• 3.5% Center spot metering• Center-weighted average metering• Pre-flash metering (E-TTL II)	TTL full-aperture metering: <ul style="list-style-type: none">• 35-zone Evaluative metering• 9% Partial metering• 3.8% Spot metering• Center-weighted average metering• Pre-flash metering (E-TTL II)	TTL full-aperture metering: <ul style="list-style-type: none">• 35-zone Evaluative metering• 9% Partial metering• 3.8% Spot metering• Center-weighted average metering• Pre-flash metering (E-TTL II)	TTL full-aperture metering: <ul style="list-style-type: none">• 35-zone Evaluative metering• 9% Partial metering• 4% Center spot metering• Center-weighted average metering• Pre-flash metering (E-TTL II)	TTL full-aperture metering: <ul style="list-style-type: none">• 35-zone Evaluative metering• 9% Partial metering• 4% Center spot metering• Center-weighted average metering• Pre-flash metering (E-TTL II)	TTL full-aperture metering: <ul style="list-style-type: none">• 35-zone Evaluative metering• 10% Partial metering• Center-weighted average metering• Pre-flash metering (E-TTL II)	TTL full-aperture metering: <ul style="list-style-type: none">• 35-zone Evaluative metering• 9% Partial metering• Center-weighted average metering• Pre-flash metering (E-TTL II)		
Metering Sensitivity	EV 0–20 for all patterns (at ISO 100 with f/1.4 lens)	EV 0–20 for all patterns (at ISO 100 with f/1.4 lens)	EV 1–20 for all patterns (at ISO 100 with f/1.4 lens)	EV 1–20 for all patterns (at ISO 100 with f/1.4 lens)	EV 1–20 for all patterns (at ISO 100 with f/1.4 lens)	EV 0–20 for all patterns (at ISO 100 with f/1.4 lens)	EV 1–20 for all patterns (at ISO 100 with f/1.4 lens)	EV 1–20 for all patterns (at ISO 100 with f/1.4 lens)	EV 1–20 for all patterns (at ISO 100 with f/1.4 lens)		
Exposure Compensation	±3 stops in 1/3- or 1/2-stop increments	±3 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	±3 stops in 1/3- or 1/2-stop increments	±2 stops in 1/3- or 1/2-stop increments	±3 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		
Flash Exposure Compensation	±3 stops in 1/3- or 1/2-stop increments	±3 stops in 1/3- or 1/2-stop increments	±2 stops in 1/3- or 1/2-stop increments	± 2 stops in 1/3-stop increments	±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	±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		
Exposure Modes	<ul style="list-style-type: none">• Shutter Speed-priority AE• Aperture-priority AE• Program AE (shiftable)• Manual• E-TTL II Flash AE• Flash Metered Manual <ul style="list-style-type: none">• Bulb	<ul style="list-style-type: none">• Shutter Speed-priority AE• Aperture-priority AE• Program AE (shiftable)• Manual• E-TTL II Flash AE• Flash Metered Manual <ul style="list-style-type: none">• Bulb	<ul style="list-style-type: none">• Program AE (shiftable)• Shutter Speed-priority AE• Aperture-priority AE• Creative Auto• Full Auto• Manual <ul style="list-style-type: none">• E-TTL II Flash AE• Bulb	<ul style="list-style-type: none">• Program AE (shiftable)• Shutter Speed-priority AE• Aperture-priority AE• Full Auto• Manual• E-TTL II Flash AE	<ul style="list-style-type: none">• Program AE (shiftable)• Shutter Speed-priority AE• Aperture-priority AE• Depth-of-Field AE• Creative Auto• Full Auto <ul style="list-style-type: none">• Manual• E-TTL II Flash AE	<ul style="list-style-type: none">• Program AE (shiftable)• Shutter Speed-priority AE• Aperture-priority AE• Auto Depth-of-Field AE• Full Auto• Manual <ul style="list-style-type: none">• E-TTL II Flash AE• 6 PIC (Programmed Image Control) modes• 2 user-defined Custom modes	<ul style="list-style-type: none">• Program AE (shiftable)• Shutter Speed-priority AE• Aperture-priority AE• Auto Depth-of-Field AE• Full Auto• Manual <ul style="list-style-type: none">• E-TTL II Flash AE• 6 PIC (Programmed Image Control) modes	<ul style="list-style-type: none">• Program AE (shiftable)• Shutter Speed-priority AE• Aperture-priority AE• Auto Depth-of-Field AE• Full Auto• Manual <ul style="list-style-type: none">• E-TTL II Flash AE• 6 PIC (Programmed Image Control) modes	<ul style="list-style-type: none">• Program AE (shiftable)• Shutter Speed-priority AE• Aperture-priority AE• Auto Depth-of-Field AE• Full Auto• Manual <ul style="list-style-type: none">• E-TTL II Flash AE• 6 PIC (Programmed Image Control) modes		
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 pentamirror	Fixed eye-level pentaprism	Fixed eye-level pentaprism		
Viewfinder Coverage	100% horizontal and vertical at 0.75x	100% horizontal and vertical at 0.76x	98% horizontal/vertical at 0.71x	96% horizontal and vertical at 0.71x	95% horizontal/vertical at 0.95x	95% horizontal and vertical at 0.76x	95% horizontal and vertical at 0.87x	95% horizontal/vertical at 0.81x	95% horizontal and vertical at 0.8x		
Viewfinder Information	Inside the picture area: Area AF Ellipse, illuminated AF points and Spot metering circle. Displayed at the bottom and right side of the viewing area: <ul style="list-style-type: none">• Shutter speed• Aperture value• AE Lock• FE Lock• Shots remaining• Max. burst• Multi-spot readings• Metering Pattern• Exposure level /• Flash exposure level / Manual Exposure level <ul style="list-style-type: none">• Exposure compensation / Flash compensation• Exposure bracketing• Flash ready / Hi-speed sync• Focus confirmation• White Balance +/-• ISO speed• ISO speed• CF card full warning	Inside the picture area: Area AF Ellipse, illuminated AF points and Spot metering circle. Displayed at the bottom and right side of the viewing area: <ul style="list-style-type: none">• Shutter speed• Aperture value• FE Lock• Shots remaining• Max. burst• Multi-spot readings• Metering Pattern• Exposure level /• Flash exposure level/Manual Exposure level• Exposure compensation / <ul style="list-style-type: none">• Flash compensation• Exposure bracketing• Focus confirmation• White Balance +/-• ISO speed• JPEG indicator• RAW indicator• Battery check• Memory card full warning	Inside the picture area: Nine focusing points, 3.5% Spot metering circle. Displayed at the bottom of the viewing area: Numeric and textual information with 7-segment LCD <ul style="list-style-type: none">• Shutter speed• Aperture value• AE Lock• FE Lock• Max. burst• Exposure level• Flash exposure compensation• Exposure bracketing• Flash ready/High-speed sync• B/W shooting <ul style="list-style-type: none">• Highlight Tone Priority• Focus confirmation• White Balance +/-• ISO speed• CF card full warning	Inside the picture area: Nine focusing points, 3.5% Spot metering circle. Displayed at the bottom of the viewing area: Numeric and textual information with 7-segment LCD <ul style="list-style-type: none">• Shutter speed• Aperture value• AE Lock• FE Lock• Max. burst• Exposure level• Flash exposure compensation• Exposure bracketing• Flash ready/High-speed sync• Focus confirmation <ul style="list-style-type: none">• White Balance +/-• Focus confirmation• White Balance +/-• ISO speed• CF card full warning	Inside the picture area: Nine focusing points, 3.8% Spot metering circle. Displayed at the bottom of the viewing area: Numeric and textual information with 7-segment LCD <ul style="list-style-type: none">• Shutter speed• Aperture value• AE Lock• FE Lock• Max. burst• Exposure level• Flash exposure compensation• Exposure bracketing• Flash ready/High-speed sync <ul style="list-style-type: none">• Highlight Tone Priority• Focus confirmation• White Balance +/-• CF card full warning	Inside the picture area: Nine focusing points, 3.8% Spot metering circle. Displayed at the bottom of the viewing area: Numeric and textual information with 7-segment LCD <ul style="list-style-type: none">• Shutter speed• Aperture value• AE Lock• FE Lock• Max. burst• Exposure level• Flash exposure compensation• Exposure bracketing• Flash ready/High-speed sync <ul style="list-style-type: none">• Focus confirmation• White Balance +/-• CF card full warning	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 <ul style="list-style-type: none">• Shutter speed• Aperture value• AE Lock• FE Lock• Max. burst• Exposure level• Flash exposure compensation• Exposure bracketing• Flash ready/High-speed sync <ul style="list-style-type: none">• Flash ready/High-speed sync• Focus confirmation• White Balance +/-• SD/SDHC memory card full warning	Inside the picture area: Seven focusing points. Displayed at the bottom of the viewing area: Numeric and textual information with 7-segment LCD <ul style="list-style-type: none">• Shutter speed• Aperture value• AE Lock• FE Lock• Max. burst• Exposure level• Flash exposure compensation• Exposure bracketing• Flash ready/High-speed sync <ul style="list-style-type: none">• Flash ready/High-speed sync• Focus confirmation• White Balance +/-• SD/SDHC memory card full warning	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">• Shutter speed• Aperture value• AE Lock• FE Lock• Max. burst• Exposure level• Flash exposure compensation• Exposure bracketing <ul style="list-style-type: none">• Flash ready/High-speed sync• Focus confirmation• White Balance +/-• CF card full warning		
Focusing Screens	Laser-matte screen Ec-C IV with area AF Ellipse and fine Spot metering circle provided as the standard screen (Interchangeable with Ec-series focusing screens, metering correction data can be set with a custom function for the Laser-matte screens)	Laser-matte screen Ec-C IV with area AF Ellipse and fine Spot metering circle provided as the standard screen (Interchangeable with Ec-series focusing screens, metering correction data can be set with a custom function for the Laser-matte screens)	Precision laser-matte screen Eg-A marked with focusing points and Spot metering circle (Interchangeable with Eg-series focusing screens)	Precision laser-matte screen Ea-A marked with focusing points and partial metering circle. (Interchangeable with Ee-series focusing screens. Metering correction data can be set with a custom function)	Precision laser-matte screen Ef-A marked with focusing points and Spot metering circle (Interchangeable with dedicated Ef-series screens. Metering correction can be set with Custom Function IV-5)	Precision laser-matte screen marked with focusing points and Spot metering circle (Interchangeable with dedicated Ef-series screens. Metering correction can be set with Custom Function IV-5)	Precision laser-matte screen marked with focusing points and Spot metering circle (Interchangeable with dedicated Ef-series screens. Metering correction can be set with Custom Function IV-5)	Precision laser-matte screen marked with focusing points (Non-interchangeable)	Precision laser-matte screen marked with focusing points (non-interchangeable)	Precision laser-matte screen marked with focusing points (Non-interchangeable)	
Self-Timer	Electronically controlled with 2- or 10-second delay	Electronically controlled with 2- or 10-second delay									

* Standard output sensitivity. Recommended exposure index.
** SDHC compatibility requires firmware update

Image Format and Capacity Chart

Image Format	Recording Resolution	Recording Method	Compression Rate	Image File Size (MB)	Recording Capacity (shot)	Image Format	Recording Resolution	Recording Method	Compression Rate	Image File Size (MB)	Recording Capacity (shot)												
EOS-1Ds Mark III*	JPEG Large	5616 x 3744 (Approx. 21.00 megapixels)	JPEG	Low Compression	6.4	290	JPG	Large/Fine	4752 x 3168 (Approx. 15.10 megapixels)	JPG	Low Compression	5.0	370										
	Medium 1				5.2	350						High Compression	2.5	740									
	Medium 2				3.9	470						Low Compression	3.0	820									
	Small				2.2	840						High Compression	1.6	1190									
												Low Compression	1.7	1090									
RAW	CR2	5616 x 3744 (Approx. 21.00 megapixels)	Lossless Compression	—	25.0	75	RAW	CR2	4752 x 3168 (Approx. 15.10 megapixels)	Lossless Compression	—	20.2	91										
RAW + JPEG	Large	—	RAW + Separate JPEG File	—	25.0 + 6.4	54	RAW + JPEG	Large/Fine	—	RAW + Separate JPEG File	—	20.2+5.0	72										
	Medium 1				25.0 + 5.2	57		Large/Normal				20.2+2.5	80										
	Medium 2				25.0 + 3.9	60		Medium/Fine				20.2+3.0	79										
	Small				25.0 + 2.2	64		Medium/Normal				20.2+1.6	84										
	sRAW				CR2	2784 x 1856 (Approx. 5.2 megapixels)		Lossless Compression				—	14.5	130	sRAW1	CR2	3267 x 2178 (Approx. 7.10 megapixels)	Lossless Compression	—	12.6	140		
sRAW + JPEG	Large	—	sRAW + Separate JPEG File	—	14.5 + 6.4	82	sRAW1 + JPEG	Large/Fine	—	sRAW1 + Separate JPEG File	—	12.6+5.0	100										
	Medium 1				14.5 + 5.2	90		Large/Normal				12.6+2.5	120										
	Medium 2				14.5 + 3.9	97		Medium/Fine				12.6+3.0	110										
	Small				14.5 + 2.2	100		Medium/Normal				12.6+1.6	130										
								Small				12.6+1.7	120										
EOS-1D Mark III**	JPEG Large	3888 x 2592 (Approx. 10.10 megapixels)	JPEG	Low Compression	3.5	260	sRAW2	CR2	2376 x 1584 (Approx. 3.80 megapixels)	Lossless Compression	—	9.2	200										
	Medium 1				2.8	320						sRAW2 + JPEG	Large/Fine	—	sRAW2 + Separate JPEG File	—	9.2+5.0	120					
	Medium 2				2.1	420													Large/Normal	9.2+2.5	150		
	Small				1.2	710													Medium/Fine	9.2+3.0	150		
	RAW				CR2	3888 x 2592 (Approx. 10.10 megapixels)													Lossless Compression	—	13.0	66	Small/Fine
RAW + JPEG	Large	—	RAW + Separate JPEG File	—	13.0 + 3.5	52	EOS 40D**	Large/Fine	3888 x 2592 (Approx. 10.10 megapixels)	JPG	Low Compression	3.5	274										
	Medium 1				13.0 + 2.8	54						Large/Normal	1.8	523									
	Medium 2				13.0 + 2.1	56						Medium/Fine	2.1	454									
	Small				7.6	110						Medium/Normal	1.1	854									
	sRAW				CR2	1936 x 1288 (Approx. 2.5 megapixels)						Lossless Compression	—	7.6	110	Small/Fine	1.2	779					
sRAW + JPEG	Large	—	sRAW + Separate JPEG File	—	7.6 + 3.5	76	RAW	CR2	3888 x 2592 (Approx. 10.10 megapixels)	Lossless Compression	—	12.4	76										
	Medium 1				7.6 + 2.8	81						RAW + JPEG	Large/Fine	—	RAW + Separate JPEG File	—	12.4 + 3.5	59					
	Medium 2				7.6 + 2.1	87													Large/Normal	12.4 + 1.8	66		
	Small				7.6 + 1.2	95													Medium/Fine	12.4 + 2.1	65		
																			Medium/Normal	12.4 + 1.2	69		
EOS 5D Mark II*	JPEG Large/Fine	5616 x 3744 (Approx. 21.00 megapixels)	JPG	Low Compression	6.1	310	sRAW	CR2	1936 x 1288 (Approx. 2.5 megapixels)	Lossless Compression	—	7.1	135										
	Large/Normal				3.0	610						sRAW + JPEG	Large/Fine	—	sRAW + Separate JPEG File	—	7.1 + 3.5	90					
	Medium/Fine				3.6	510													Large/Normal	7.1 + 1.8	107		
	Medium/Normal				1.9	990													Medium/Fine	7.1 + 2.1	103		
	Small/Fine				2.1	910													Medium/Normal	7.1 + 1.1	116		
RAW + JPEG	Large	5616 x 3744 (Approx. 21.00 megapixels)	Lossless Compression	—	25.8 + 6.1	57	EOS Rebel XS***	JPG	Large/Fine	4272 x 2848 (Approx. 12.2 megapixels)	JPG	Low Compression	4.3	460									
	Medium 1				25.8 + 3.0	64							Large/Normal	2.2	880								
	Medium 2				25.8 + 3.6	62							Medium/Fine	2.5	770								
	Medium/Normal				25.8 + 1.9	67							Medium/Normal	1.3	1470								
	Small/Normal				25.8 + 1.0	69							Small/Fine	1.6	1190								
sRAW1 + JPEG	Large/Fine	3861 x 2574 (Approx. 10.00 megapixels)	Lossless Compression	—	14.8 + 6.1	89	RAW	CR2	4272 x 2848 (Approx. 12.2 megapixels)	Lossless Compression	—	15.3	120										
	Large/Normal				14.8 + 3.0	100						RAW + JPEG	Large/Fine	—	RAW + Separate JPEG File	—	15.3+4.3	99					
	Medium/Fine				14.8 + 3.6	100													Large/Normal	15.3	120		
	Medium/Normal				14.8 + 1.9	110													Large/Normal	15.3	120		
	Small				14.8 + 2.1	110	EOS Rebel XS**	JPG	Large/Fine	3888 x 2592 (Approx. 10.1 megapixels)	JPG	Low Compression	3.8	514									
Small/Normal	14.8 + 1.0	110	Large/Normal	2.0	982																		
sRAW2 + JPEG	2784 x 1856 (Approx. 5.20 megapixels)	Lossless Compression	—	10.8 + 6.1	110	Medium/Fine							2.3	859									
				10.8 + 3.0	130	Medium/Normal							1.2	1630									
				10.8 + 3.6	130	Small/Fine							1.3	1474									
				10.8 + 1.9	140	Small/Normal							0.7	2816									
EOS 5D***	Large/Fine	4368 x 2912 (Approx. 12.7 megapixels)	JPG	Low Compression	4.6	101	RAW	CR2	3888 x 2592 (Approx. 10.1 megapixels)	Lossless Compression	—	9.8	199										
	Large/Normal				2.3	196						RAW + JPEG	Large/Fine	—	RAW + Separate JPEG File	—	9.8+3.8	143					
	Medium/Fine				2.7	168													Large/Normal	9.8+3.8	143		
	Medium/Normal				1.4	319													Large/Normal	9.8+3.8	143		
	Small/Fine				2.0	233													Large/Normal	9.8+3.8	143		
RAW + JPEG	Large	4368 x 2912 (Approx. 12.7 megapixels)	Lossless Compression	—	12.9	29	EOS Digital Rebel XT1***	JPG	Large/Fine	3888 x 2592 (Approx. 10.1 megapixels)	JPG	Low Compression	3.8	130									
	Medium 1				22	RAW							CR2	3888 x 2592 (Approx. 10.1 megapixels)	Lossless Compression	—	RAW + Separate JPEG File	—	9.8+3.8	143			
	Medium 2				25																Large/Normal	2.0	249
	Small				24																Large/Normal	2.3	216
	Small/Normal				26																Medium/Fine	1.2	410
RAW + JPEG	Large/Fine	—	RAW + Separate JPEG File	—	22	EOS 50D*	JPG	Large/Fine	4752 x 3168 (Approx. 15.10 megapixels)	JPG	Low Compression	5.0	370										
	Large/Normal				25							High Compression	2.5	740									
	Medium/Fine				26							Low Compression	3.0	820									
	Medium/Normal				26							High Compression	1.6	1190									
	Small/Normal				27							Low Compression	1.7	1090									

JPEG file sizes will vary depending on the subjects, shooting mode, and ISO speed. * Based on a 2GB CF card, JPEG quality 8, ISO 100, Standard Picture Style and Canon standard testing methods. ** Based on a 1GB CF card, JPEG quality 8, ISO 100, Standard Picture Style and Canon standard testing methods. *** Based on a 512MB CF card and Canon standard testing methods. **** Based on a 2GB SD card and Canon standard testing methods.



EF LENS TECHNOLOGY

Great images start with great lenses and, in many ways, an SLR is defined by the quality, breadth and scope of its associated system of lenses. For many, Canon EF series lenses alone are reason enough to choose the EOS System. A unique blend of the world's most advanced optical, microelectronic, and precision manufacturing technologies, EF lenses are perfected in Canon's laboratories and proven in the field. Whatever you shoot, whatever your budget, there are Canon EF lenses perfect for your needs.

Optical Image Stabilizer

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



Image Stabilizer OFF

Image Stabilizer ON

canceled, resulting in a sharper image. With Optical Image Stabilization, it's like gaining up to four stops. Canon Optical Image Stabilizer technology is built into many EF or EF-S lenses and outperforms in-camera stabilization technologies found in other cameras by 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 rest of the Optical Image Stabilizer in the lens, Canon can equip each IS lens with the stabilizer it needs for effective shake correction. Other systems are limited by how far they can move an image sensor, and as a result their stabilization is less effective as telephoto lengths get longer. Also, the result of Optical Image Stabilization can be seen right in the viewfinder—impossible with some other stabilizer systems.**



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 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



Optical Image Stabilizer Units

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 in effect, right in the viewfinder.



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



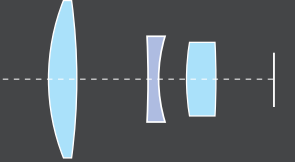
Low-light — In low light situations, when you would normally expect to have to use flash, Canon's Optical Image Stabilizer lenses give you the freedom of up to 4 stops of light.



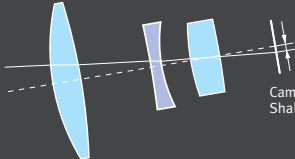
Telephoto — Canon designs each Optical Image Stabilizer system to complement the lens' focal length. So even with telephoto lenses you'll capture the shot!



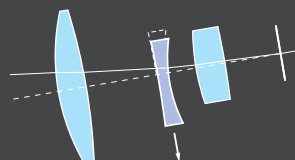
Optical Image Stabilizer Parallel Movement Principle



1: No Camera Shake



2: Lens Front Shake Downward

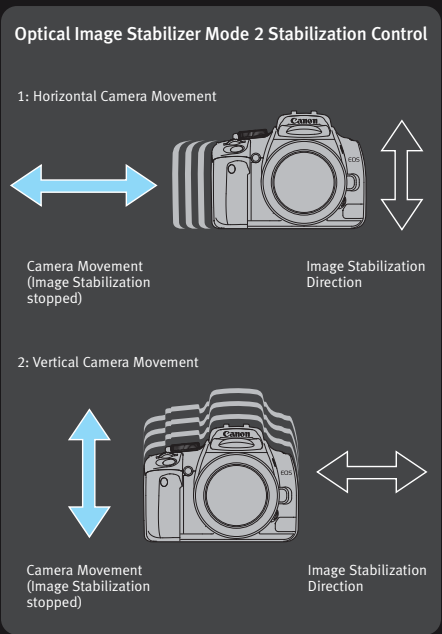


3: Image-stabilizing group counteracting downward camera shake



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

Optical Image Stabilizer Mode 2 — The stabilization characteristics of the Optical Image Stabilizer are set so that it is most effective when photographing stationary subjects, but when panning of a moving subject is attempted, shake-return may affect the finder image, interfering with framing. This occurs because camera movement such as panning is judged to be shaking, activating the image stabilizer. To resolve this problem, 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 continues to correct any camera shake that's perpendicular to the panning motion. However, the Optical Image Stabilizer doesn't try to correct for the intentional panning, giving you a smooth viewfinder image as you follow the moving subject.



Taken with EF 300mm f/4L IS USM



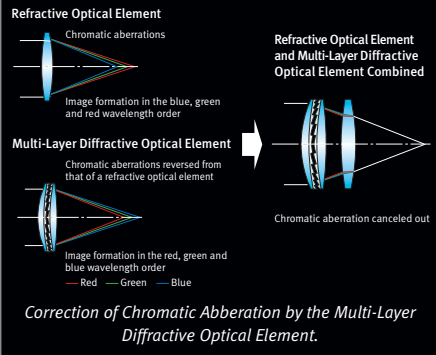
Diffraction Optics

DO

Canon's use of diffractive optics (DO) results in high-performance lenses that are much smaller and lighter than traditional designs. Canon's unique 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 cancel chromatic aberrations at various wavelengths when combined with conventional glass optics. This technology results in smaller lenses with no compromise in image quality. Canon has also developed a new triple-layer type DO lens that uses an advanced diffractive grating to deliver excellent performance, with superior control of color fringing. This configuration is ideal for zoom lens optics and provides



EF 400mm f/4 IS DO USM • f/4 • 1/1250 sec.



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

USM

Canon developed the world's first lens-based Ultrasonic Motor (USM) to power the lens auto-focus 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,



EF 300mm f/2.8L IS USM • f/3.5 • 1/180 sec.



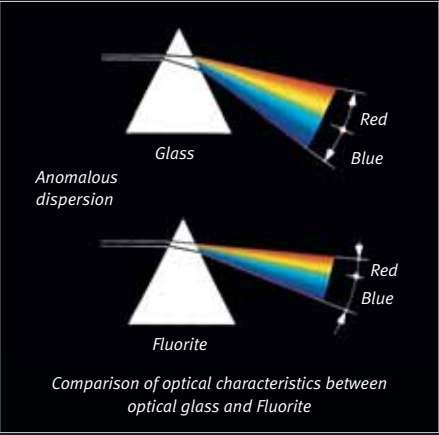
L-series Lenses

Most 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

CaF₂ UD S-UD

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/2.8L IS USM and EF 300mm f/4L IS USM — employ Canon's Ultra-low Dispersion glass to minimize this effect, providing much improved contrast and sharpness. Even more effective at suppressing chromatic aberration

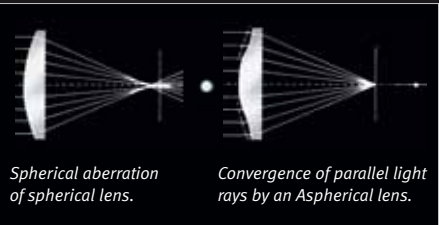


are Fluorite elements, used in high-end super-telephoto L-series lenses. Although costly, a single Fluorite element has roughly the corrective power of two UD-glass elements, giving these L-series lenses their spectacular performance and relatively compact design.

Aspherical Elements

AL

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. Finally, Canon can design aspherical elements with extremely precise variable curvature of one or both sides, making possible lighter, more compact lenses.

Focus Preset

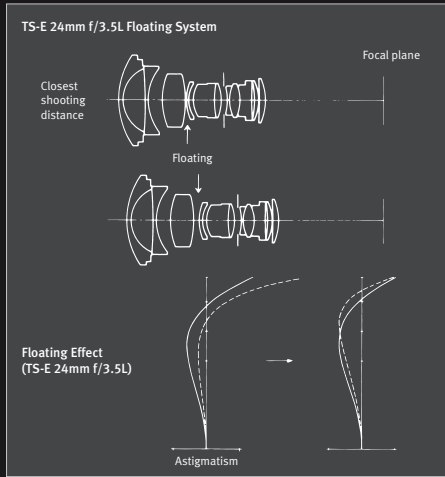
FP

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 compromise image quality.



Rather than using fixed spacings, Canon's floating system dynamically varies the gap between key lens elements based on focusing distance. 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, 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 10 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

AF-S

Pressing the AF Stop button (featured on several EF IS telephoto lenses) momentarily locks the AF to 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 highly 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 keep out environmental contaminants, providing reliable performance under harsh conditions.



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's optical axis in parallel.

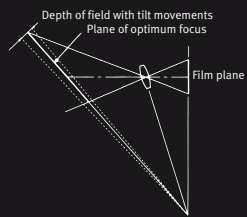


TS-E 45mm f/2.8 – Reverse tilt and shift greatly reduces the range on which focusing is possible.



The lens's 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 achieve this by the tilting of the lens barrel in relationship to the focal and subject planes. This allows for extremely deep focus even at wide open apertures, and shallow focus at smaller apertures.



Using Tilt Movements to Focus an Oblique Subject Plane



EF 100mm f/2.8 Macro USM •f/5.6 •1/6 sec.

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.

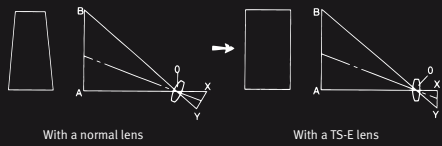


TS-E 24mm f/3.5L – Shift was used to adjust the image to keep the building perpendicular all the way to the top.



Without using shift causes the image of the building to lean 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 Tall Building



EF 15mm f/2.8 Fisheye •f/16 •1/640 sec.

Specialty Lenses

EF-S Lenses — Designed for Canon EOS 50D, 40D and all EOS Rebel, EOS Digital Rebel models with APS-C sized sensors (with a 1.6x crop factor), Canon's EF-S lenses take advantage of the sensor's smaller size to deliver optimized performance in compact, lightweight designs. The EF-S 17-85mm f/4-5.6 IS USM is a perfect example of this technology. With a compact design, a 35mm equivalent range of 27-136mm, and Optical Image Stabilizer technology, it's a superlative walk-around lens... possibly the only lens you'll need to enjoy basic Canon digital SLR photography.

Fisheye — Perfect for super wide-angle and special effect photography, Canon's full-frame fisheye can focus as close as eight inches (0.2m), and delivers exceptionally sharp images throughout its focus range. Up to three gel filters can be inserted into its built-in rear filter holder.

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's 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 five macro lenses for precision, and three screw-on close-up lenses for convenience—in addition to Life-Size Converter EF and two Extension Tubes—Canon's macro lenses and close-up accessories can uncover detail that is impossible for the unaided human eye to detect.

EF Mount

In designing the EF lens mount, Canon engineers gave photographers a lot more than a way to quickly attach a lens to a camera body. As the communication conduit between camera and lens, this fully electronic mount system has none of the shock, operational noise, abrasion, play, lubrication requirements, slow response, lever operation limitations, or other design restrictions related to mechanical linkage mechanisms. A self-test system, using the lens's built-in microcomputer, can even warn of malfunctions through the camera's display. The EF mount makes possible high-speed autofocus, precise aperture control and preview, automatic compensation with lens extenders, and forward compatibility with new lens technologies—such as USM and IS—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 a flower, 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, 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. flower, then would only occupy 0.5 in. on film.



0.25x



0.5x



1.0x



3.0x



5.0x

In the other direction, a 5x magnification lens will convert the 1-in. flower 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 flower.

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.

FOCAL LENGTH COMPARISON

15mm Fisheye 180°	14mm 114°	17mm 104°	20mm 94°	24mm 84°	28mm 75°
35mm 63°	50mm 46°	70mm 34°	85mm 28° 30'	100mm 24°	135mm 18°
200mm 12°	300mm 8° 15'	400mm 6° 10'	500mm 5°	600mm 4° 10'	1200mm 2° 5'

Take In the Wider View.

Canon EF fixed-focal-length wide-angle lenses are exceptionally sharp, 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

Ultra-Wide Zoom



EF-S 10-22mm f/3.5-4.5 USM*



Icons:     



EF 16-35mm f/2.8L II USM



Icons:      



EF 17-40mm f/4L USM



Icons:     

Wide-Angle



EF 24mm f/1.4L USM • f/8 • 5 sec.



EF 14mm f/2.8L II USM



Icons:    



EF 15mm f/2.8 Fisheye



Icons: 



EF 20mm f/2.8 USM



Icons:    



EF 24mm f/1.4L II USM



Icons:      



EF 24mm f/2.8



Icons: 



EF 28mm f/1.8 USM



Icons:    



EF 28mm f/2.8



Icons: 



EF 35mm f/1.4L USM






Icons:     



EF 35mm f/2



Icons: 

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

* For EOS 50D, 40D, 30D, 20D/20Da, Rebel XSi, XS and all versions of EOS Digital Rebel only.

See It. Capture It.

EF "standard" zooms cover the most 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 deliver natural perspective with wide maximum apertures that make them ideal for low-light shooting.

EF LENSES for EOS Cameras

Standard Zoom



EF-S 17-55mm f/2.8 IS USM*



Icons:      



EF-S 17-85mm f/4-5.6 IS USM*



Icons:     



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



Icons:   



EF-S 18-200mm f/3.5-5.6 IS*



Icons:    



EF 24-70mm f/2.8L USM



Icons:      



EF 24-85mm f/3.5-4.5 USM



Icons:   



EF 24-105mm f/4L IS USM



Icons:      





EF 28-90mm f/4-5.6 III



Icons: 



EF 28-105mm f/3.5-4.5 II USM



Icons:   



EF 28-135mm f/3.5-5.6 IS USM



Icons:     



EF 28-200mm f/3.5-5.6 USM



Icons:   

Standard and Medium Telephoto



EF 50mm f/1.2L USM



Icons:     



EF 50mm f/1.4 USM



Icons:  



EF 50mm f/1.8 II



Icons: 



EF 85mm f/1.2L II USM



Icons:     



EF 85mm f/1.8 USM



Icons:   



EF 100mm f/2 USM



Icons:   

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

* For EOS 50D, 40D, 30D, 20D/20Da, Rebel XSi, XS and all versions of EOS Digital Rebel only.

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



Icons:     



EF 55-200mm f/4.5-5.6 II USM



Icons: 



EF-S 55-250mm f/4-5.6 IS*



Icons:   



EF 70-200mm f/2.8L IS USM



Icons:       



EF 70-200mm f/2.8L USM



Icons:    



EF 70-200mm f/4L IS USM




Icons:      



EF 70-200mm f/4L USM



Icons:    



EF 70-300mm f/4.5-5.6 DO IS USM



Icons:      



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



Icons:    



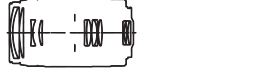
EF 75-300mm f/4-5.6 III USM



Icons: 



EF 75-300mm f/4-5.6 III



Icons: 



EF 100-300mm f/4.5-5.6 USM



Icons:   



EF 100-400mm f/4.5-5.6L IS USM




Icons:      

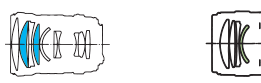






EF 100-400mm f/4.5-5.6L IS USM • f/14 • 1/80 sec.


Telephoto



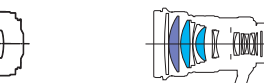
EF 135mm f/2L USM






Icons:    



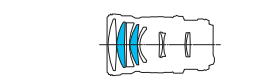
EF 135mm f/2.8 w/Softfocus













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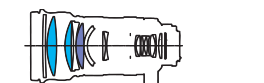
EF 200mm f/2L IS USM








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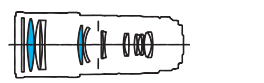
EF 200mm f/2.8L II USM












Icons:    



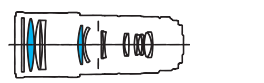
EF 300mm f/2.8L IS USM












Icons:        



EF 300mm f/4L IS USM



Icons:     

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

* For EOS 50D, 40D, 30D, 20D/20Da, Rebel XSi, XS and all versions of EOS Digital Rebel only.

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 unmatched focusing performance, and most feature Canon’s superb Image Stabilization. EF tele extenders and extension tubes add even more power and versatility.

EF LENSES for EOS Cameras

Super Telephoto



EF 400mm f/2.8L IS USM



Icons:        



EF 400mm f/4 DO IS USM



Icons:         



EF 400mm f/5.6L USM



Icons:     



EF 500mm f/4L IS USM



Icons:        



EF 600mm f/4L IS USM



Icons:        



EF 800mm f/5.6L IS USM



Icons:           



EF 400mm f/4 DO IS USM • f/4 • 1/1250 sec.

Extenders



Extender EF 1.4x II



Icons: 



Extender EF 2x II



Icons: 



Extension Tube EF 12 II



Extension Tube EF 25 II

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

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.

Tilt-Shift



TS-E 45mm f/2.8



TS-E 24mm f/3.5L



AL Float



TS-E 45mm f/2.8



Float UR



TS-E 90mm f/2.8



Macro



EF 50mm f/2.5 Compact Macro



Float



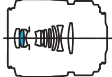
EF-S 60mm f/2.8 Macro USM*



IR FT-M Float CA



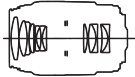
MP-E 65mm f/2.8 1-5x Macro Photo



Float UD



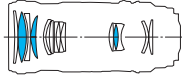
EF 100mm f/2.8 Macro USM



IR FT-M Float



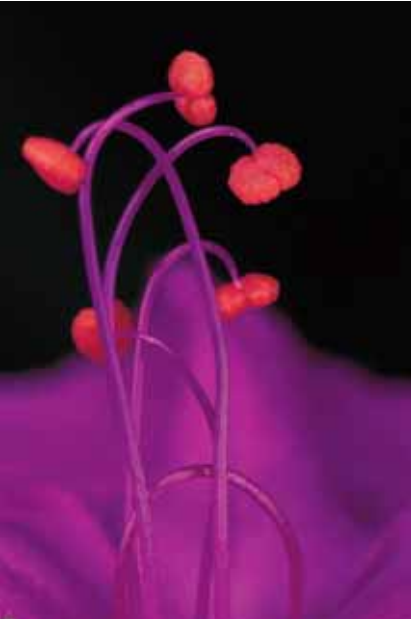
EF 180mm f/3.5L Macro USM



IR FT-M Float



Life-Size Converter EF



MP-E 65mm f/2.8 1-5x Macro Photo •f/11 •1/125 sec. (3.0x)

EF LENSES for EOS Cameras

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		Length		Weight		Lens Hood	Lens Cap	Soft Case
	APS-C	APS-H		35mm	APS-C	APS-H				(ft.)	(m)	(in.)	(mm)	(oz.)	(g)			
Ultra-Wide Zoom																		
• EF-S 10-22mm f/3.5-4.5 USM ††	16–35	N/A	Ultrasonic	N/A	107°30'–63°30'	N/A	10/13	22	77	0.8	0.24	3–1/2	89.8	13.6	385	EW–83E	E–77U	LP1319
• EF 16-35mm f/2.8L II USM	26–56	21–45	Ultrasonic	108°10'–63°	68°9'–39°41'	86°–50°	12/16	22	82	0.92	0.28	4–2/5	111.6	22.4	635	EW–88	E–82U	LP1319
EF 16-35mm f/2.8L USM †	26–56	21–45	Ultrasonic	108°10'–63°	68°9'–39°41'	86°–50°	10/14	22	77	0.9	0.28	4-1/8	103	1.3 lbs.	600	EW-83E	E–77U	LP1319
EF 17-35mm f/2.8L USM †	–	–	Ultrasonic	–	–	–	10/15	22	77	1.38	0.42	3–3/4	95.7	19.1	545	EW–83C	E–77U	–
• EF 17-40mm f/4L USM	27–64	22–52	Ultrasonic	104°–57°30'	65°54'–36°13'	83°12'–46°	9/12	22	77	0.92	0.28	3–3/4	96.8	1.1 lbs.	475	EW–83E	E–77U	LP1319
EF 20-35mm f/2.8 USM †	–	–	AFD	–	–	–	12/15	22	72	1.6	0.5	3–1/2	89.0	1.2 lbs.	540	EW–75	–	–
• EF 20-35mm f/3.5-4.5 USM †	32–56	26–46	Ultrasonic	94°–63°	59°13'–39°41'	75°12'–50°24'	11/12	22-27	77	1.1	0.34	2–3/4	68.9	11.9	340	EW–83II	E–77U	LP1214
Standard Zoom																		
• EF-S 17-55mm f/2.8 IS USM ††	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-S 17-85mm f/4-5.6 IS USM ††	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-S 18-55mm f/3.5-5.6 IS ††	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-S 18-55mm f/3.5-5.6 USM †	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-S 18-55mm f/3.5-5.6 II****	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-S 18-200mm f/3.5-5.6 IS	29–320	N/A	DC motor	N/A	74°20'–7°50'	N/A	12/16	22-36	72	1.5	0.45	4	102	21.0	595	EW–78D	E–72	LP1116
EF 22-55mm f/4-5.6 USM †	–	–	Ultrasonic	–	–	–	9/9	22-32	58	–	0.35	–	–	–	175	–	–	–
• EF 24-70mm f/2.8L USM	38–112	31–91	Ultrasonic	84°–34°	52°55'–21°25'	67°12'–27°12'	13/16	22	77	1.25	0.38	4–7/8	123.5	2.1 lbs.	950	EW–83F	E–77U	LP1219
• EF 24-85mm f/3.5-4.5 USM †	38–136	31–111	Ultrasonic	84°–28°30'	52°55'–17°57'	67°12'–22°48'	12/15	22-32	67	1.6	0.5	2–3/4	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'	52°55'–14°40'	67°12'–18°24'	13/18	22-27	77	1.5	0.45	3–5/16	83.5	1.5 lbs.	670	EW–83H	E–77U	LP1219
EF 28-70mm f/2.8 L USM †	–	–	Ultrasonic	–	–	–	11/16	22	77	1.6	0.5	4–5/8	117.6	1.9 lbs.	880	EW–83B	E–77U	–
EF 28-70mm f/3.5-4.5 †	–	–	MM	–	–	–	9/10	29	52	–	0.39	–	–	–	300	–	–	–
EF 28-80mm f/3.5-5.6 MM/V USM † / V USM †	45–128	36–104	Ultrasonic	75°–30°	47°15'–18°54'	60°–24°	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 III † / II †	45–128	36–104	MM	75°–30°	47°15'–18°54'	60°–24°	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 †	45–128	36–104	MM	75°–30°	47°15'–18°54'	60°–24°	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 III / II USM	45–144	36–117	MM/Ultrasonic	75°–27°	47°15'–17°	60°–21°36'	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 †	45–144	36–117	Ultrasonic	75°–27°	47°15'–17°	60°–21°36'	8/10	22–32	58	1.3	0.38	2–13/16	71.0	6.7	190	EW–60C	E–58	LP814
• EF 28-105mm f/3.5-4.5 II USM / USM †	45–168	36–136	Ultrasonic	75°–23°20'	47°15'–14°40'	60°–18°24'	12/15	22–27	58	1.6	0.5	3	75.0	13.1	375	EW–63II	E–58U	LP814
• EF 28-105mm f/4-5.6 USM †	45–168	36–136	Ultrasonic	75°–23°20'	47°15'–14°40'	60°–18°24'	9/10	22–32	58	1.57	0.48	2–11/16	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°	47°15'–11°20'	60°–14°24'	12/16	22–36	72	1.64	0.5	3–13/16	96.8	1.2 lbs.	540	EW–78BII	E–72U	LP1116
• EF 28-200mm f/3.5-5.6 USM	45–320	36–260	Ultrasonic	75°–12°	47°15'–7°34'	60°–9°36'	12/16	22-36	72	1.5	0.45	3–1/2	89.6	1.1 lbs.	500	EW–78D	E–72U	LP1116
• EF 35-80mm f/4-5.6 III † / II / USM †	56–128	46–104	MM	63°–30°	39°41'–18°54'	50°24'–24°	8/8	22–32	52	1.3	0.4	2–1/2	63.5	6.2	175	EW–54II	E–52	LP814
EF 35-135mm f/4-5.6 USM †	–	–	Ultrasonic	–	–	–	12/14	22–32	58	2.5	0.75	3–3/8	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'	47°15'–5°24'	60°–6°36'	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 †	–	–	Ultrasonic	–	–	–	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/4-5.6 II USM / USM †	88–320	72–260	Ultrasonic	72–260	27°5'–7°34'	34°24'–9°36'	13/13	22-29	52	3.9	1.2	3–13/16	97.3	10.9	310	ET–54	E–52U	LP1016
• EF 55-250mm f/4-5.6 IS ††	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	15.4	390	ET–60	E–58	LP1019
• EF 70-200mm f/2.8L IS USM / USM †	112–320	91–260	Ultrasonic	34°–12°	21°15'–7°34'	27°12'–9°36'	18/23	32	77	4.6	1.4	7–13/16	197.0	3.2 lbs.	1,470	ET–86	E–77U	LZ1324
• EF 70-200mm f/4L IS USM	112–320	91–260	Ultrasonic	34°–12°	21°15'–7°34'	27°12'–9°36'	15/20	32	67	3.9	1.2	6–7/8	172.0	26.8	760	ET–74	E–67U	LP1224
• EF 70-200mm f/4L USM	112–320	91–260	Ultrasonic	34°–12°	21°15'–7°34'	27°12'–9°36'	13/16	32	67	3.9	1.2	6–7/8	172.0	19.2	705	ET–74	E–67U	LP1224
• EF 70-300mm f/4-5.5-6 DO IS USM	112–480	91–390	Ultrasonic	34°–8°15'	21°15'–5°24'	27°12'–6°36'	12/18	32–38	58	4.6	1.4	3–7/8	99.0	1.6 lbs.	720	ET–65B	E–58U	LP1116
• EF 70-300mm f/4-5.6 IS USM	112–480	91–390	Ultrasonic	34°–8°15'	21°15'–5°24'	27°12'–6°36'	10/15	32–45	58	4.9	1.5	5–7/16	137.2	1.4 lbs.	630	ET–65B	E–58U	LP1222
• EF 75-300mm f/4-5.6 IS USM †	120–480	98–390	Ultrasonic	32°11'–8°15'	20°17'–5°24'	25°46'–6°36'	10/15	32–45	58	4.9	1.5	5–7/16	137.2	1.4 lbs.	650	ET–64II	E–58U	LP1022
• EF 75-300mm f/4-5.6 III USM/II USM †	120–480	98–390	MM/Ultrasonic	32°11'–8°15'	20°17'–5°24'	25°46'–6°36'	9/13	32–45	58	4.9	1.5	4–13/16	122.0	1.1 lbs.	480	ET–60	E–58U	LP1019
• EF 75-300mm f/4-5.6 USM	120–480	98–390	Ultrasonic	32°11'–8°15'	20°17'–5°24'	25°46'–6°36'	10/15	32–45	58	4.9	1.5	5–7/16	137.2	1.4 lbs.	650	ET–64II	E–58U	LP1022
EF 80-200mm f/2.8L	–	AFD	–	–	–	–	13/16	32	72	5.9	1.8	7–5/16	186	2.9 lbs.	1,330	ES–79	–	–
• EF 80-200mm f/4-5.5-6 II † / USM †	128–320	104–260	MM/Ultrasonic	30°–12°	18°54'–7°34'	24°–9°36'	7/10	22–27	52	4.9	1.5	3–1/8	78.5	8.8	250	ET–54	E–52	LP1014
• EF 100-300mm f/4-5.6 USM	160–480	130–390	Ultrasonic	24°–8°15'	15°7'–5°24'	19°12'–6°36'	10/13	32–38	58	4.9	1.5	4–3/4	121.5	1.2 lbs.	540	ET–65III	E–58U	LP1019
EF 100-300mm f/5.6 L †	–	–	AFD	–	–	–	10/15	32	58	4.6	1.4	6–9/16	167	1.5 lbs.	695	ET–62II	–	–
• EF 100-400mm f/4-5.5-6L IS USM	160–640	130–520	Ultrasonic	24°–6°10'	15°7'–3°53'	19°12'–4°56'	14/17	32–38	77	5.9	1.8	7–7/16	189.0	3.0 lbs.	1,360	ET–83C	E–77U	LZ1324
Wide-Angle																		
• EF 14mm f/2.8L II USM	22	18	Ultrasonic	114°	71°49'	91°12'	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 †	22	18	Ultrasonic	114°	71°49'	91°12'	10/14	22	Built-in	0.8	0.25	3–1/2	89.0	1.2 lbs.	560	Built-in	Exclusive	LP1016
• EF 15mm f/2.8 Fisheye	24	20	AFD	180°	113°24'	144°	7/8	22	Gelatin	0.7	0.2	2–7/16	62.2	11.6	330	Built-in	E–73	LP814
• EF 20mm f/2.8 USM	32	26	Ultrasonic	94°	59°13'	75°12'	9/11	22	72	0.8	0.25	2–13/16	70.6	14.3	405	EW–75II	E–72U	LP1214
• EF 24mm f/1.4L II USM	38	31	Ultrasonic	84°	52°55'	67°12'	10/13	22	77	0.8	0.25	3.4	86.9	22.9	650	EW–83K	E–77U	LP1319
• EF 24mm f/1.4L USM †	38	31	Ultrasonic	84°	52°55'	67°12'	9/11	22	77	0.82	0.25	3	77.4	12.9	550	EW–83DII	E–77U	LP1214
EF 24mm f/2.8	38	31	AFD	84°	52°55'	67°12'	10/10	22	58	0.8	0.25	2–1/8	48.5	9.5	270	EW–60II	E–58	LP811
• EF 28mm f/1.8 USM	45	36	Ultrasonic	75°	47°15'	60°	9/10	22	58	0.8	0.25	2–3/16	55.6	10.9	310	EW–63II	E–58U	LP814
• EF 28mm f/2.8 USM	45	36	AFD	75°	47°15'	60°	9/5	22	52	1.0	0.3	1–11/16	42.5	6.5	185	EW–65II	E–52	LP1011
• EF 35mm f/1.4L USM	56	45	Ultrasonic	63°	39°41'	50°24'	9/11	22	72	0.98	0.3	3–2/5	86.0	1.3 lbs.	580	EW–78C	E–72U	LP1214
• EF 35mm f/2	56	45	AFD	63°	39°41'	50°24'	5/7	22	52	0.8	0.25	1–11/16	42.5	7.4	210	EW–65II	E–52	LP1011
Standard & Medium Telephoto																		
• EF 50mm f/1.0L USM †	–	–	Ultrasonic	–	–	–	9/11	16	–	2.0	0.6	3–3/16	81.5	2.2 lbs.	985	ES–79	E–72U	–
• EF 50mm f/1.2L USM	80	65	Ultrasonic	46°	28°59'	36°48'	6/8	16	72	1.5	0.45	2.58	65.5	18.7	580	ES–78	E–72U	LP1214
• EF 50mm f/1.4 USM	80	65	Ultrasonic	46°	28°59'	36°48'	6/7	22	58	1.5	0.45	2	50.5	10.2	290	ES–71II	E–58U	LP1014
• EF 50mm f/1.8 II	80	65	MM	46°	28°59'	36°48'	5/6	22	52	1.5	0.45	1–5/8	41.0	4.6	130	ES–62#	E–52	LP1014
• EF 50mm f/1.8 I	80	65	MM	46°	28°59'	3												

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 protect your lenses, hoods and filters to 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 for protecting 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	52mm, 58mm, 72mm



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.

Polarizing Filters



Not using Circular PL Filter



Using Circular PL Filter emphasizes the blue of the sky.



Not using Circular PL Filter



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

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-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 auto-focus 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, enabling precise control.

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

Softmat Filters



Without Softmat Filter



Use a Softmat Filter for a soft effect.



Softmat No. 1 & No. 2

Softmat filters mildly soften the focus for flattering portraits and dreamy landscapes. These filters utilize the effect of diffraction, which occurs between light passing through the transparent part and light passing through the coated part. Use Softmat No. 1 filter for a gentle soft focus effect, and Softmat No. 2 for a stronger effect.

Type	Available Sizes
Screw-in	52mm, 58mm

Extender EF Specifications	with Extender EF 1.4x II attached						with Extender EF 2x II attached					
	Apparent Focal Length (mm)			f-stop (f)	Maximum Magnification	AF	Apparent Focal Length (mm)			f-stop (f)	Maximum Magnification	AF
	35mm	APS-H	APS-C				35mm	APS-H	APS-C			
EF 135mm f/2L USM	189	246	302	2.5–4.5	0.27	○	270	351	432	4–6.4	0.38	○
EF 180mm f/3.5L Macro USM	252	328	403	4.5–4.5	1.4	○ ^{*2}	360	468	576	6.7–6.4	2.00	×
EF 200mm f/2.8L II USM	280	364	448	2.5–3.2	0.22	○	400	520	640	5.6–6.4	0.32	○
EF 200mm f/2L IS USM	280	364	448	2.8–4.5	0.18	○	400	520	640	4–6.4	0.24	○ ^{*5}
EF 300mm f/2.8L IS USM	420	546	672	4–4.5	0.15	○	600	780	960	5.6–6.4	0.28	○
EF 300mm f/4L IS USM	420	546	672	5.6–4.5	0.33	○	600	780	960	8–6.4	0.47	×
EF 400mm f/2.8L IS USM	560	728	896	4–4.5	0.22	○	800	1,040	1,280	5.6–6.4	0.31	○
EF 400mm f/4 DO IS USM	560	728	896	5.6–4.5	0.17	○	800	1,040	1,280	8–6.4	0.24	×
EF 400mm f/5.6L USM	560	728	896	8–4.5	0.18	×	800	1,040	1,280	11–6.4	0.27	×
EF 500mm f/4L IS USM	700	910	1,120	5.6–6.4	0.17	○	1,000	1,300	1,600	8–9.0	0.27	×
EF 600mm f/4L IS USM	840	1,092	1,344	5.6–6.4	0.17	○	1,200	1,560	1,920	8–9.0	0.27	×
EF 800mm f/5.6L IS USM	1,120	1,456	1,792	8–4.5	0.2	×	1,600	2,080	2,560	11–6.4	0.28	×
EF 1200mm f/5.6L USM	1,680	2,184	2,688	8–4.5	0.12	×	2,400	3,120	3,840	11–6.4	0.27	×
EF 70-200mm f/2.8L IS USM	98–280	127–364	157–448	4–4.5	0.23	○ ^{*1}	140–400	182–520	224–640	5.6–6.4	0.34	○ ^{*1}
EF 70-200mm f/2.8L USM	98–280	127–364	157–448	4–4.5	0.22	○	140–400	182–520	224–640	5.6–6.4	0.44	○
EF 70-200mm f/4L IS USM / USM	98–280	127–364	157–448	5.6–4.5	0.29	○	140–400	182–520	224–640	8–6.4	0.42	×
EF 100-400mm f/4.5-5.6L IS USM	140–560	182–728	224–896	6.7–5.4	0.28	×	200–800	260–1,120	320–1,280	9.5–7.6	0.40	×

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 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.

Extension Tubes



Extension Tube EF 25 II & EF 12 II

These close-up accessories are placed between the camera body and lens to 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 and 8x

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

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.

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

Type	Available Sizes
Screw-in	Lens shades which attach to holder can be stacked with telephoto lenses.

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.



SPEEDLITE TECHNOLOGY



Integral to the EOS System, Canon Speedlites are the ideal flash source for EOS SLR 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 Speedlites 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 preflash fired after the shutter button has been fully depressed—but before the camera’s reflex mirror goes up—E-TTL uses the camera’s reflexive metering sensor to compare the ambient light values with the light reflected from the subject by the preflash. 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 Speedlites such as the 580EX II, 430EX II, 220EX, MT-24EX, or MR-14EX in combination with a compatible camera. **E-TTL II**—Available on Canon’s EOS SLR cameras, E-TTL II incorporates distance information from compatible EF lenses (see page 30 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.

SLR Compatibility				
Camera Model	E-TTL	E-TTL II	A-TTL / TTL	
EOS-1Ds Mark III	No	Yes†	Not Possible	
EOS-1D Mark III	No	Yes†	Not Possible	
EOS 5D Mark II	No	Yes†	Not Possible	
EOS 5D	No	Yes†	Not Possible	
EOS 50D	No	Yes†	Not Possible	
EOS 40D	No	Yes†	Not Possible	
EOS 30D	No	Yes†	Not Possible	
EOS Rebel XSi / XS	No	Yes†	Not Possible	
EOS Digital Rebel XT / XT	No	Yes†	Not Possible	
EOS-1v / EOS-3	Yes	No	4-point/3-zone	
EOS ELAN 7n ^e	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	A-TTL	TTL	Manual
580EX II	Yes††	No	Yes†††	Yes
430EX II	Yes††	No	No	Yes
220EX	Yes††	No	Yes†††	No
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.				

For example, with the EOS-1D Mark III, the ambient light is first measured using the camera’s 63-zone metering when the shutter button is pressed. Next, a preflash is fired and the metering sensor takes readings. The ambient and preflash readings are compared. The metering areas having small differences are selected as the main flash exposure areas. Areas with large discrepancies between ambient and preflash readings are excluded or down-weighted because they are assumed to contain a highly reflective subject, or the subject is not in that part of the frame—an assumption validated by distance information. The algorithm thus avoids 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 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 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 Speedlites and E-TTL compatible EOS cameras. The EX-series

Speedlite’s preflash 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 preflashing the subject with the FE Lock button, ambient exposure can be adjusted by turning the Quick Control Dial. The ambient exposure level is



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



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

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 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.

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

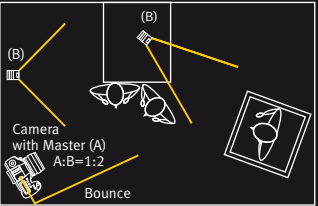
Stroboscopic flash is a series of flashes fired in rapid succession during a single exposure. With stroboscopic flash, multiple images of a moving subject appear in the photograph. Using this mode, you can analyze a golf swing or record the shattering of a windowpane. (Available with Speedlite 580EX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

*ATTN and TTL are not compatible with digital SLR 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 Speedlites, and it can also be set with all current EOS cameras other than the EOS Rebel series and EOS Digital Rebel.

Wireless Flash Photography



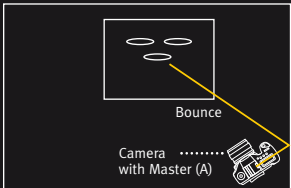
Canon's EX series Speedlites have made multiple-flash photography simple, wireless and automatic. Using either the Speedlite 580EX II or the Speedlite Transmitter ST-E2 as a master unit, wireless signals are transmitted to an unlimited number of Speedlites 580EX II or 430EX II, creating myriad possibilities for lighting, no matter the location.



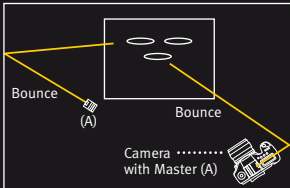
Sample Photo Analysis – Three flash units provided illumination. The light from the master flash unit (A), a Speedlite 580EX II mounted on the camera, was bounced off the wall to soften its intensity before reaching the two violin makers. A slave 580EX II (B) was set far enough away on a desk to be pointed directly at the statue, and another 580EX II (B) was used to light up the overall office. Based on the results displayed on the camera's LCD monitor, the brightness of the master flash unit was halved to achieve natural lighting.

E-TTL/E-TTL II Wireless Autoflash Control

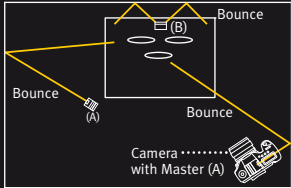
Up to three groups (for main, fill, and background) of slave units can be set up for comprehensive control of flash lighting. The Speedlite slave units can be assigned to group A, B, or C, with output ratio between groups A and B adjustable from 8:1 to 1:1 or 1:1 to 1:8. The output of the group C can be adjusted through flash exposure compensation. You can concentrate on perfect lighting because the E-TTL/E-TTL II autoflash system controls the total flash output to ensure consistently correct exposure. Also, when Speedlite 580EX II is used with any current EOS Digital SLR and most EOS 35mm cameras, you can fire a modeling (preview) flash for a full second at 70Hz by pressing the depth-of-field preview button. Even with multiple Speedlites, the modeling flash fires according to the ratios you have set. E-TTL/E-TTL II wireless autoflash also supports most other Speedlite features, such as FE Lock, FP Flash, Flash Exposure Bracketing/Compensation, and Stroboscopic Flash. Finally, for macro shooting, the Macro Ring Lite MR-14EX and Macro Twin Lite MT-24EX can be used as master units, as well.



1. Set up the main flash unit – To prevent the strong shadows a direct flash would produce, the main flash was bounced off a wall near the camera to soften the lighting.



2. Add an auxiliary flash unit – Remaining shadows were weakened by bouncing an auxiliary flash (A) off another wall to hit the subjects from a direction opposite that of the main flash unit.



3. Add another auxiliary flash unit – To improve gradation and contrast, another auxiliary flash unit (B) was set up behind the subjects. Its light was bounced off the back wall to accent key details of the image.

Perfect Flash Illumination

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 Speedlites for professional use.



Speedlites



Speedlite 580EX II

- Approx. 20% faster recycling time compared to 580EX.
- Superior evenness of exposure, center to corner of frame.
- Higher max. Guide No. at 105mm setting (max. GN 190, feet).
- Auto conversion of flash coverage with compatible EOS Digital SLR cameras.*
- White Balance info communicated instantly to compatible EOS Digital SLR cameras.*
- Full swivel, 180° in either direction.
- AF-assist beam compatible with all AF points on every EOS SLR.
- Dust- and water-resistance to match the EOS-1D Mark III.



Speedlite 430EX II

- Superior build quality, including a metal foot for added strength
- Approx. 20% faster recycling 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 Digital SLR cameras
- Virtually silent flash recycle
- Full 180° swivel in either direction
- Zoom flash head covers range of 24–105mm; maximum guide number 141 ft./43m at ISO 100



Speedlite 220EX

- Smallest and lightest EOS Speedlite, with full E-TTL compatibility.
- Covers lenses as wide as 28mm (full-frame cameras) or 17mm (APS-C size sensors).
- Hot-shoe lock with a single motion.
- Flash confirmation lamp (after firing).
- Fast recycle time, and Save Energy (SE) feature.

Speedlite Transmitter



Speedlite Transmitter ST-E2

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

* Feature compatible with EOS-1Ds Mark III, 1D Mark III, 1Ds Mark II, 1D Mark II n, 1D Mark II, 5D Mark II, 5D, 50D, 40D, 30D, 20D, 20Da, Rebel XSi, Rebel XS, Digital Rebel XT and Digital Rebel XT only (some earlier models require firmware upgrade).

Macro Lites



Taken with MT-24EX and EOS-1D



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.



Taken with MR-14EX, EOS-1Ds and EF 50mm f/2.5 Compact Macro Lens ©Rick Sammon



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 Speedlites.
- Incandescent focusing lamps and two forms of modeling flash permit preview of lighting effects.

EX-series Speedlite Lineup

	Speedlite 580EX II	Speedlite 430EX II	Speedlite 220EX	Macro Twin Lite MT-24EX	Macro Ring Lite MR-14EX
Dimensions (W x H x D)	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	2.7 x 3.62 x 2.42 in. 65 x 92 x 61.3mm	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: 2.9 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 25.6mm
Weight (without batteries)	13.2 oz./375g	11.3 oz./330g	5.6 oz./160g	20.64 oz./585g (combined flash & control units)	15.1 oz./428g (combined flash & control units)
Compatibility	All EOS SLR cameras	All EOS SLR cameras	All EOS SLR cameras	All EOS SLR cameras	All EOS SLR cameras
Max. Guide Number (ISO 100)	190 ft./58m	141 ft./43m	72.2 ft./22m	79 ft./24m	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)	AA (Alkaline, re-chargeable NiCd, Lithium-ion, Ni-MH) batteries (x4)	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-E3; Transistor Pack E

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.



EF 85mm f/1.2L USM •f/2 •1/30



Compact Battery Pack CP-E4

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



Transistor Pack E

A high-performance battery pack with interchangeable power supplies. Available as Transistor Pack E (six alkaline batteries in Battery Magazine TP) or transistor Pack E Ni-Cd Set (Ni-Cd Pack TP and charger). Both versions includes Connecting Cord ET.



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.

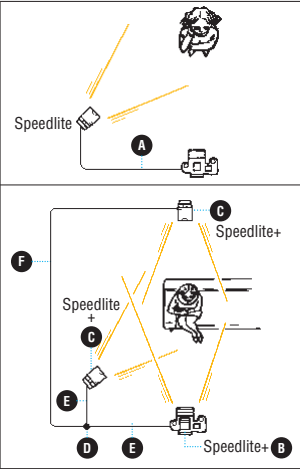


Battery Magazine TP

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.

Other Speedlite Accessories

	A	B	C	D	E	F
	Off-Camera Shoe Cord OC-E3	TTL Hot Shoe Adapter 3*	Off-Camera Shoe Adapter OA-2*	TTL Distributor*	Connecting Cord 60*	Connecting Cord 300*
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 Speedlites.	For off-camera applications of Speedlite flash units, this adapter will accept one Speedlite 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.

Recycling Times and Shooting Capacities (580EX II, 430EX II, MR-14EX and MT-24EX)

	With the 580EX II		With the 430EX II		MR-14EX		MT-24EX	
	Recycling Time (sec.)	Shooting Capacity (No. of Flashes)	Recycling Time (sec.)	Shooting Capacity (No. of Flashes)	Recycling Time (sec.)	Shooting Capacity (No. of Flashes)	Recycling Time (sec.)	Shooting Capacity (No. of Flashes)
Compact Battery Pack CP-E4 (w / Alkaline Batteries)	0.1~2.0	350~2,450	0.1~3.0	200~1,400	0.1~3	450~2,800	0.1~3	450~2,800
Compact Battery Pack CP-E4 (w / Ni-MH Batteries)	0.1~1.5	400~2,800	N/A	N/A	0.1~5	150~1,000	0.1~5	150~1,000
Transistor Pack E [†] (w / Alkaline Batteries)	0.1~5	350~2,200	N/A	N/A	0.1~4	400~2,500	0.1~4	400~2,500
Transistor Pack E [†] Ni-Cd Set	0.1~3	300~1,800	N/A	N/A	0.1~3	330~2,000	0.1~3	330~2,000

[†] Discontinued product, for reference only. ^{††} With alkaline batteries only.

Compatibility Chart

	Compact Battery Pack CP-E4	Compact Battery Pack CP-E3 [†]	Transistor Pack E [†]
Speedlite 580EX II	●	●	●
Speedlite 430EX II	● ^{††}	—	—
Speedlite 220EX	—	—	—
Macro Twin Lite MT-24EX	●	●	●
Macro Ring Lite MR-14EX	●	●	●
Weight	5.5 oz./155g	5.5 oz./155g	29.8 oz./530g (without batteries)

Digital Accessories

Designed to help you get the most out of your EOS digital SLR, Canon has designed a number of different accessories, including power supplies and grips to extend battery life. Other specialized accessories include the Data Verification kit, CompactFlash (CF) cards, cases and much more.



EOS 5D Mark II with Battery Grip BG-E6

Battery Grips

	Battery Grip BG-E6*	Battery Grip BG-E5*	Battery Grip BG-E4*	Battery Grip BG-E3*	Battery Grip BG-E2N*	Battery Grip BG-E2*
Weight	11.1 oz./315g (without batteries)	8.1 oz./230g (without batteries)	11.3 oz./320g (without batteries)	8.1 oz./230g (without batteries)	11.5 oz./325g (without batteries)	10.2 oz./290g (without batteries)
Compatibility	EOS 5D Mark II	EOS Rebel XSi, RebelXS	EOS 5D	EOS Digital Rebel XTi, Digital Rebel XT	EOS 50D, 40D	EOS 30D, 20D, 20Da
Functions	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/ 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	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	Shutter-Release button, AE/FE Lock button, Main Dial, AF frame-select button
Power Source	LP-E6 (x2); AA-size battery (x6); or AC Adapter ACK-E6	LP-E5 (x2); AA-size battery (x6); or AC Adapter ACK-E5	BP-511A/511/512/514 (x1 or x2), AA-size batteries (x6), AC Adapter Kit ACK-E2, Compact Power Adapter CA-PS400 plus DC Coupler DR-400	NB-2LH (x2); AA-size battery (x6); or AC Adapter ACK-700	BP-511A/511/ 512/514 (x1 or x2), size-AA-size batteries (x6), or AC Adapter Kit ACK-E2, or Compact Power Adapter CA-PS400 plus DC-Coupler DR-400	BP-511A/511/ 512/514 (x1 or x2), size-AA-size batteries (x6), or AC Adapter Kit ACK-E2, or Compact Power Adapter CA-PS400 plus DC-Coupler DR-400

* accepts optional Hand Strap E1.

Batteries, Chargers and Adapters

	Ni-MH Pack NP-E3	Battery Pack BP-511A/ BP-512/ BP-514	Ni-MH Pack LP-E6	Battery Pack LP-E5	Battery Pack LP-E4	Battery Pack NB-2LH	Battery Charger LC-E6
Weight	11.8 oz./325g	2.5 oz./70g	2.8 oz./80g	1.8 oz./50g	6.3 oz./180g	1.52 oz./43g	4.4 oz./125g (without cord)
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 5D Mark II	EOS Rebel XSi, Rebel XS	EOS-1Ds Mark III, 1D Mark III	EOS Digital Rebel XTi, Digital Rebel XT	EOS 5D Mark II
Description	It has a rated voltage of 12V, a rated capacity of 1,650 mAh. Water and dust resistance. Uses the NC-E2 charger (recharges in about 120 minutes).	High-capacity lithium-ion battery. BP-511A has a different contour and 26% more storage capacity than BP-512. Note: EOS D30, D60 and Battery Grip BG-ED3 cannot use BP-512.	New lithium-ion battery pack, exclusively for the EOS 5D Mark II. At 1800 mAh, it has 1.3x the capacity of the EOS 5D's battery.	Lithium-ion battery pack, exclusively for the Rebel XSi. At 1080 mAh, it has 1.5x the capacity of the Digital XTi's battery.	High-capacity (2300mAh) lithium-ion battery pack is 40% less volume and 46%lighter than the NP-E3. Exact Battery Info can be viewed on camera's menu.	Lithium-ion battery pack with a 720mAh capacity. The battery cover has a little hole whose orientation can be used to remind you whether the battery has been recharged or not.	Charger that's included with EOS 5D Mark II. It charges an LP-E6 battery in 2.5 hours, and can be plugged-in nearly anywhere in the world (100 –240V).
	Battery Charger LC-E5	Battery Charger LC-E4	Battery Charger CG-580	Battery Charger CB-5L	Battery Charger CB-2LW	DC Coupler DR-400	AC Adapter Kit ACK-E6
Weight	2.8 oz./80g	15.2 oz./431g	5.6 oz./160g	3.5 oz./110g (including cord)	2.3 oz./65.2g	3.9 oz./123g (including cord)	3.9 oz./110g (DC Coupler) 6.2 oz./175g (AC Adapter)
Compatibility	EOS Rebel XSi, Rebel XS	EOS-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 Digital Rebel XTi, Digital Rebel XT	EOS 5D, 40D, 30D, 20D, 20Da, 10D, D60, D30	EOS 5D Mark II
Description	Charger that's included with Rebel XSi. It charges an LP-E5 battery in 2 hours, and can be plugged-in nearly anywhere in the world (100 –240V).	Two battery packs can be attached. It takes about 120 min. to recharge one battery pack. It plugs directly into AC outlets, and with optional CB-570 cable, into a car cigarette lighter.	Compact and light battery charger for BP-511A/BP-511/ BP-512/BP-514 as well as BP-522 and BP-533 for video camcorders.	Compact and light battery charger for BP-511A/BP-511/ BP-512/BP-514 as well as BP-522 and BP-533 for video camcorders.	Dedicated battery charger for Battery Pack NB-2LH. It has a built-in power plug and can be recharge the battery about 90 minutes.	Digital Rebel Allows the camera to draw power directly from an AC power source when connected to the CA-PS400 Power Adapter or AC Adapter ACK-E2.	Allows the camera to connect the DC cord to the AC adapter terminal. Kit includes the AC adapter, power cord, and DC coupler. It prevents accidental disconnection.

	AC Adapter Kit ACK-E5	AC Adapter Kit ACK-E4	AC Adapter Kit ACK-E2	AC Adapter Kit ACK-DC20	Compact Power Adapter CA-PS400	DC Coupler Kit DCK-E1	Car Battery Charger CBC-E6	Car Battery Charger CBC-E5
Weight	15.0 oz./425g	14.1 oz./399g	3.9 oz./123g (AC-E2 unit only)	13.6 oz./386g (including cord)	10.1 oz./287g (excluding AC cord)	5.3 oz./150g (DC Coupler) 7.2 oz./205g (AC Adapter)	3.7 oz./105g	4.9 oz./140g
Compatibility	EOS Rebel XSi, EOS Rebel XS	EOS-1Ds Mark III, 1D Mark III	EOS 5D, 40D,30D, 20D,20Da,10D,D60, D30, Digital Rebel	EOS Digital Rebel XTi, Digital Rebel XT	EOS 5D, 50D, 40D, 30D, 20D, 20Da, 10D, D60, D30, Digital Rebel	EOS-1Ds Mark II, 1Ds, 1D Mark II n, 1D Mark II, 1D	EOS 5D Mark II	EOS Rebel XSi, EOS Rebel XS
Description	AC adapter Kit is a perfect companion for the EOS Rebel XSi. With constant power, there's no fear of running out of power in the middle of a shoot.	Allows the camera to connect the DC cord to the AC adapter terminal. Kit includes the AC adapter, power cord, and DC coupler. It prevents accidental disconnection.	Allows the camera to draw power directly from an AC power source. Kit includes a AC Adapter and DC Coupler DR-400.	Allows the camera to draw power directly from an AC power source. Kit includes Compact Power Adapter CA-PS700, DC Coupler DR-700 and DR20.	It charges two BP-511A/BP-511/ BP-512/BP-514 battery packs. When connected to the DR-400, it allows the camera to draw power directly from an AC power source.	Allows the camera to draw power directly from an AC power source. Kit includes a dedicated DC Coupler and AC Adapter PA-V16.	A car battery charger, dedicated to the EOS 5D Mark II and its new LP-E6 battery pack plugged into a car's cigarette lighter, it charges a battery pack in about 2.5 hours.	A car battery charger, dedicated to the EOS Rebel XSi and its new LP-E5 battery pack plugged into a car's cigarette lighter, it charges a battery pack in about 2 hours.

Interface & Video Cable

								<div><div>†</div><div>Comes standard with the EOS-1Ds Mark III, 1D Mark III, 5D Mark II, 50D, 40D, Rebel XSi, Rebel XS</div><div>*</div><div>Comes standard with the EOS-1Ds</div><div>**</div><div>Comes standard with the EOS-1D Mark II</div><div>***</div><div>Comes standard with the EOS 10D and Digital Rebel</div><div>****</div><div>Comes standard with the EOS-1Ds Mark III, 1D Mark III, 1Ds Mark II, 1D Mark II N, 1D Mark II, 5D Mark II, 5D, 50D, 40D, 30D, 20D, 10D and all Digital Rebel</div></div>
	Interface Cable IFC-200U*/ IFC-500U	Interface Cable IFC-200D6*/ IFC-200D4* */ IFC-200D44	Interface Cable IFC-450D6*/ IFC-450D4/ IFC-450D44	USB Interface Cable IFC-400PCU****/ IFC-200PCU	Mini-HDMI cable HTC-100	Video Cable VC-100****	Stereo Video cable STV-250N	
Length	6.9 ft. (1.9m)/ 15.4 ft. (4.7m)	6.6 ft. (2m)	14.8 ft. (4.5m)	3.3 ft./1m	9.5 ft./2.9m	4.8 ft./1.45m	4.9 ft./1.5m	
Compatibility	USB cable for EOS-1Ds Mark III, EOS-1D, Mark III and EOS Rebel XSi.	D6: EOS-1Ds, 1D / D4: EOS-1Ds Mark II, 1Ds, 1D Mark II n, EOS-1D, Mark III, 1D / D44: EOS-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, 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 5D Mark II, 50D	All EOS Digital SLR cameras except original EOS-1D and EOS-1Ds	EOS 5D Mark II	
Description		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 EOS 5D Mark II's and 50D's mini-HDMI OUT terminal to the TV's HDMI port.	Enables direct image display from the EOS to a 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).	

Original Data Security Kit OSK-E3/Data Verification Kit DVK-E2



OSK-E3 (for EOS-1Ds Mark III, 1D Mark III, 1Ds Mark II, 1Ds, 1D Mark II n, 1D Mark II, 5D MarkII, 5D, 50D, 40D, 30D, 20D, 20Da, Rebel XSi)

DVK-E2 (for EOS-1Ds Mark II, 1Ds, 1D Mark II n, 1D Mark II, 5D, 30D, 20D and 20Da)

An invaluable tool for law enforcement and other documentary purposes, Canon's exclusive Data Verification that verifies images taken with the

EOS-1Ds Mark III, EOS-1D Mark III, EOS-1Ds Mark II, 1Ds, 1D Mark II n, 1D Mark II, 5D Mark II, 5D, 50D, 40D, 30D, 20D, 20Da or Rebel XSi have not been altered in any manner. Containing a dedicated card (Original Data Security (OS) card with OSK-E3 and Secure Mobile Card with DVK-E2) and USB reader/writer (writer only with OSK-E3), together with special Windows 98SE/ 2000/ ME/ XP software (2000/ XP only with OSK-E3 and DVK-E2), the Data Verification Kit can detect even the slightest discrepancy or alteration on any image taken with a compatible camera. The encryption feature can only be used with the EOS-1Ds Mark III and EOS-1D Mark III.

CompactFlash (CF) and SD Cards



SimpleTech® CF, SD and SDHC cards are available through Canon. These memory cards come in a variety of capacities including 1GB and 4GB.

Wireless

Canon’s Wireless File Transmitters enable fast, wireless image transfer from EOS Digital cameras directly to a computer. This amazing productivity tool eliminates the need to stop and upload image files to the computer, allowing photographers to concentrate on shooting photographs.



EOS-1D Mark III with Wireless File Transmitter WFT-E2A

Wireless File Transmitter

NEW



Wireless File Transmitter WFT-E4A

New wireless transmitter dedicated to the new EOS 5D Mark II. This 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 at once. It retains the same features as the WFT-E3A including great handling for vertical shooting and wireless transmission (802.11b or g) to Mac or Windows computers up to 492 ft. (150m)* away.

Compatibility
EOS 5D Mark II



Wireless File Transmitter WFT-E3A

New wireless transmitter 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.

Compatibility
EOS 50D, 40D



Wireless File Transmitter WFT-E2A

Canon’s Wireless File Transmitter WFT-E2A allows photographers 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.

Compatibility
EOS-1Ds Mark III, 1D Mark III



Shown with Extended Range Antenna ERA-E1

Wireless File Transmitter WFT-E1A

The WFT-E1A offers several different ways of transmitting image data: it can communicate directly with a local computer outfitted with a wireless LAN computer, or with a direct Ethernet connection. It can also connect to a remote server through a wireless access point connection. Built to withstand the rigors of professional shooting, the WFT-E1A is the perfect complement to an EOS System.

Compatibility
EOS-1Ds Mark II, 1D Mark II n, 1D Mark II, 5D, 30D, 20D and 20Da (Some earlier models require firmware upgrade).

Wireless Technology at Work

Sports/Photojournalism

Wireless File transfer has already found a home with sports photographers and photojournalists, who benefit from the speed and ease of transferring images while they shoot: by transmitting images to a local computer, an assistant manages and transmits image files immediately. This way, the photographer can meet any deadline and can even get feedback on images while shooting. And, since they are transmitting their files, photographers don’t have to worry about changing memory cards. Whether capturing the winning serve, or the handshake at the net, the photographer will never miss a minute of the action.



Commercial Studio Photography

Studio photographers can transfer images automatically, either immediately or after the shooting session. In immediate mode, the art director, client, and assistants can be working, even off-site, giving feedback during the session for greater spontaneity and efficiency. In operation, images transfer to an FTP server via wireless or wired LAN. Wirelessly, the antenna supplied allows approx. up to 492 ft. (150m)* with the WFT-E1A, more than sufficient for most studios. In wired mode, a port on the side of the unit connects, with an appropriate Ethernet cable, to a computer or other Ethernet device.



Wedding Photography

Wedding photographers can have one less thing to worry about with the Wireless File Transmitter attached to their camera. Free to roam about the ceremony and reception, photographers can feel confident knowing their images are being transferred to their computer as they shoot. They won’t run out of memory cards or lose important shots while offsite downloading images to the computer. They can shoot either vertically or horizontally, transferring their images without worry of getting tangled up in wires. Results can be shared and orders can be taken on the spot, from clients and guests; showing photographs in print or on screen.



* 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.








Remote Control & Date Backs

Canon accessories are the perfect choice to enhance your EOS System’s performance. Whether through recording data or controlling your camera remotely, there’s no substitute for Canon’s own accessories.








EF 100mm f/2.8 Macro •f/4 •1/125 sec.

Remote Controller and Switches

	 Wireless Controller LC-5	 Remote Switch RS-80N3	 Timer Remote Controller TC-80N3	 Remote Switch 60T3	 Remote Switch RS-60E3	 Wireless Remote Controller RC-1	 Wireless Remote Controller RC-5
Compatibility	All EOS Digital SLR cameras except EOS Digital Rebel series, 1v Hs, 1v, 3	All EOS Digital SLR cameras except EOS Digital Rebel series, 1v Hs, 1v, 3	All EOS Digital SLR cameras except EOS Digital Rebel series, 1v Hs, 1v, 3	N3-compatible cameras**, 1n RS, 1n, 1, A2/A2e, RT*, 630*, 620*, 650*	EOS Rebel XSi, Digital Rebel XTi/XT, Digital Rebel, ELAN 7 series, ELAN II/IIe, Rebel T2, Ti, 2000, G, X, XS, XSN, IX	EOS 5D Mark II, EOS Rebel XSi, Digital Rebel XTi/XT, Digital Rebel, ELAN 7 series, II/IIe, ELAN, Rebel T2 Date, Ti Date, K2 Date, 10S	EOS 5D Mark II, EOS Rebel XSi, Digital Rebel XTi/XT, Digital Rebel, ELAN 7 series, II/IIe, ELAN, Rebel T2 Date, Ti Date, K2 Date, IX, 10S
Description	<ul style="list-style-type: none">• An extended-range Wireless Controller system designed for EOS cameras with N3 remote control sockets.• Provides remote shutter release capability.• Max. transmitter to receiver distance of 300 ft./91.5m	<ul style="list-style-type: none">• Remote switch to prevent camera shake for super-telephoto or macro shots and bulb exposures.• Works like a Shutter button, enabling halfway or complete pressing.• Shutter release lock• Connects to N3-type socket.• Cord length: 2.6 ft./80cm.	<ul style="list-style-type: none">• Remote switch with self-timer, interval timer, long-exposure timer, and exposure-count setting feature.• Timer set from 1 sec. to 99 hrs., 59 min., 59 sec.• Easy operations with new dial.• Illuminated LCD panel.• N3-type connector.• Cord length: 2.6 ft./80cm.	<ul style="list-style-type: none">• Electromagnetic cable release with a 3-pin terminal.• Allows independent control of light metering and shutter release.• Cord length: 2 ft./60cm.	<ul style="list-style-type: none">• Compact remote switch replicating all the functions of a shutter release button.• Cord length: 2 ft./60cm.	<ul style="list-style-type: none">• Miniature infrared transmitter.• Set for either instant shutter release or 2-sec. delay.• Activate mirror lock and bulb shutter functions.• Operates as far as 16.4 ft./5m.	<ul style="list-style-type: none">• Compact design.• Operates as far as 16 ft./5m from the camera.

Remote Control Accessories

	 Remote Switch Adapter RA-N3	 Remote Switch Adapter T3	 Cable Release Adapter T3	 Extension Cord ET-1000N3	 Extension Cord 1000T3
Compatibility	All EOS Digital SLR cameras except EOS Digital Rebel series, 1v Hs, 1v, 3	N3-compatible cameras**, EOS 1n RS, 1n, 1, A2/A2e, RT*, 630*, 620*, 650*	N3-compatible cameras**, EOS 1n RS, 1n, 1, A2/A2e, RT*, 630*, 620*, 650*	All EOS Digital SLR cameras except EOS Digital 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">• Enables old-model, T3 terminal-equipped accessories to be connected to cameras with the N3-type socket.	<ul style="list-style-type: none">• Enables use of remote control devices with standard 2-pin subminiature jacks with T3-compatible EOS cameras.	<ul style="list-style-type: none">• Allows conventional mechanical cable release to be used with T3-type remote control sockets.	<ul style="list-style-type: none">• Connects compatible EOS cameras with Timer Remote Controller TC-80N3 or Remote Switch RS-80N3.• Cord length: 33 ft./10m.	<ul style="list-style-type: none">• Used with any other T3-compatible accessories for extension.• Cord length: 33 ft./10m.

* 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.










Shooting 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

									
	Anti-Fog Eyepiece Ec	Anti-Fog Eyepiece Ed	Dioptic Adjustment Lens E	Dioptic Adjustment Lens Ed	Dioptic Adjustment Lens Eg	Eyepiece Extender EP-EX15 II	Eyepiece Extender EP-EX15	Angle Finder C	Eyecup Ed-E
Compatibility	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/IIe	All EOS SLR cameras except: EOS Mark III series, EOS-3, A2/A2e, ELAN 7 series, ELAN II/IIe, IX, IX Lite	EOS-3, A2/A2e, ELAN 7 series, ELAN II/IIe	1Ds Mark III, 1D Mark III	EOS Rebel XSi	All EOS SLR cameras except: 1Ds Mark III, 1D Mark III, EOS-3, A2/A2e, ELAN 7 series, ELAN II/IIe, IX, IX Lite	All EOS SLR cameras (Includes Adapter Ec-C and Ed-C to fit any EOS camera.)	EOS-3, A2/A2e, ELAN 7 series, ELAN II/IIe
Description	These eyecups use specially treated advanced-process glass, which prevents 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 and EOS-1D Mark III 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.

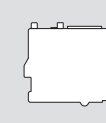
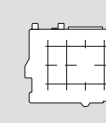
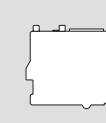
								
	Eyecup Eb	Eyecup Ec-II	Eyecup Ed	Eyecup Ef	Eyecup Eg	Rubber Frame Eb*	Rubber Frame Ec*	Rubber Frame Ef*
Compatibility	EOS ELAN, Rebel series**, 700, 750, 850, 5D Mark II, 5D, 50D, 40D, 30D, 20D, 20Da, 10D, D60, D30	EOS-1D Mark III, 1Ds Mark II, 1Ds, 1D Mark II n, 1D Mark II, 1D, D2000, 1v HS, 1v, 1n RS, 1n, 1	EOS-3, A2/A2e, ELAN 7 series, ELAN II/IIe	EOS Rebel XSi, Digital Rebel XTi/XT, EOS Digital Rebel, Rebel T2, Ti, K2	EOS-1Ds Mark III, 1D Mark III Only	EOS 10S, ELAN, 5D mark II, 5D, 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 XSi, 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



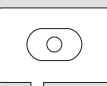
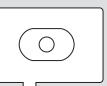
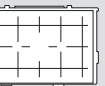
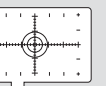
Focusing Screens Eg Series






			
	Eg-A:	Eg-D:	Eg-S:
Compatibility	EOS 5D Mark II		
Description	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-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-2 for accurate exposure metering.

Focusing Screens Ef Series



			
	Ef-A:	Ef-D:	Ef-S:
Compatibility	EOS 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

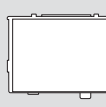
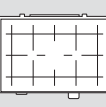
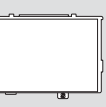
						
	Ec-A: Microprism	Ec-B: New Split	Ec-C III: Laser-Matte	Ec-C IV: Laser-Matte	Ec-D: Laser-Matte with Sections	Ec-H: Laser-Matte with Scale
Compatibility	All models of EOS-1Ds and EOS-1D, EOS D2000, EOS-1v, 1n, 1n RS, EOS-1 and EOS-3					
Description	This matte field screen with microprism focusing spot 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 spotmetering 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.	A matte field screen with vertical and horizontal scales marked in milli-meters, 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.

					
	Ec-I: Laser-Matte with Double Cross-Hair Reticle	Ec-L: Cross-Split Image	Ec-N: New Laser-Matte	Ec-R: New Laser-Matte	Ec-S: Super Precision Matte
Compatibility	All models of EOS-1Ds and EOS-1D, EOS D2000, EOS-1v, 1n, 1n RS, EOS-1 and EOS-3				
Description	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-shaped area defines the coverage of 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-CII. 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 thru f/2.8 max aperture).

Focusing Screen Sets for 4x5 and Square Formats

		
	Ec-1Ds/Ec-1D/Ee: Crop Lines	Ec-1Ds/Ec-1D/Ee: Black Mask
Compatibility	EOS-1Ds/1D Mark III, 1Ds/1D Mark II, 1Ds/1D	
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

			
	Ee-A: Precision Matte	Ee-D: Precision Matte with Grid Lines	Ee-S: Super-Precision Matte
Compatibility	EOS 5D		
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.

Power Supplies

To add more power, ergonomics and speed to your EOS SLR 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 SLR.






Power Drive Booster / Battery Pack Chart

				
	Power Drive Booster PB-E2	Battery Pack BP-E1*	Battery Pack BP-220*	Battery Pack BP-50*
Weight (without batteries)	17.1 oz./484g	9.8 oz./280g	4.1 oz./115g	5.3 oz./150g
Compatibility	EOS-1v HS, 1v, 1N, 1, 3	EOS-1v HS, 1v, 1N, 1, 3	Rebel T2/Ti/K2	ELAN II/IIe
Functions	Shutter Release button, AE Lock button, FE Lock/Multi-spot Metering button, Main Dial, focusing point selector	—	Shutter Release button, on/off switch	Shutter Release button, on/off switch
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	2CR5 lithium-ion battery (x1), AA-size (Alkaline, rechargeable Ni-Cd, Ni-MH) batteries (x4)	AA-size (Alkaline, Ni-MH) batteries (x4)	2CR5 lithium-ion battery (x1), AA-size batteries (x4)

*Not compatible with AA-size lithium-ion batteries.

Power Drive Booster PB-E2 Accessories

			
	Battery Magazine BM-E2	Ni-MH Pack NP-E2	Ni-MH NC-E2
Weight	1.8 oz./50g (without batteries)	10.9 oz./320g	12.5 oz./354g
Description	Magazine holds eight AA-size alkaline, lithium-ion, Ni-Cd or Ni-MH batteries. (Provided with the PB-E2)	Powerful rechargeable battery pack dedicated to the PB-E2. The rated voltage is 12V. It can be recharged over 500 times. When fully charged, it has enough power for 70 rolls of 36-exposure film at 68°F/20°C.	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.































Grips

		
	Grip GR100TP	Grip GR-80TP
Weight	9.5 oz./271g	10.5 oz./300g
Compatibility	Rebel 2000	Rebel G, X, XS, XSN
Description	Incorporates a mini tripod, excellent for use with self-timer, low-angle or night photography. The tripod can easily be adjusted vertically and horizontally, and when folded up, it is integrated with the body. Combined use with the hand strap ensures a secure grip on the camera.	

Peripherals

Canon offers a comprehensive line of accessories for the photographer on the go. Canon’s camera cases are built specially to 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	 Includes Custom Media Case 10DG				
	Digital Gadget Bag 100DG	Digital Gadget Bag 200DG	Professional Gadget Bag 1EG	Deluxe Gadget Bag 10EG	
Storage Capacity					
Dimensions	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 pocket hold extra batteries, storage media and others. This functional bag is with 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.	
Bag					
	Gadget Bag 2400	Deluxe Back Pack 200EG	Custom Gadget Bag 100EG	Zoom Pack 1000	
Storage Capacity					
Dimensions	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 sell 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					
	Semi-Hard Case EH19-L	Semi-Hard Case EH18-L	Semi-Hard Case EH17-L	Semi-Hard Case EH14-L	Semi-Hard Case EH15-L
Compatibility†	EOS Rebel XSi	EOS DigitalRebel XTi, Digital Rebel XT	EOS 30D, 20D, EOS 20Da	EOS ELAN 7 series	EOS Rebel T2, Ti, K2
Tripod & Monopod	 Level Included 			Canon Straps      	
	Deluxe Tripod 200	Monopod 100		Professional Neck Strap 1 Rugged, high quality neck strap designed for the most demanding photographers. Features durable non-slip backing, quick-release clips and anti-twist hardware to make carrying and shooting easy	
Length	59.33" extended/21.67" folded	63.0" extended/20.5" folded			
Weight	2.65 lbs.	16 oz.			
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 exceptional stability. The tripod also features a built-in spirit level and a quick release shoe.	A lightweight, high-quality monopod featuring a deluxe 4-section compact tubular leg with quick-side-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.			

*Also available separately. †For compatibility with specific lenses see your Canon Authorized Dealer or visit www.canoneos.com.



©VII Gary Knight

PowerShot G10

DIGITAL CAMERA

Uncompromising Quality.

Canon's G-Series is a legend among advanced amateurs, and this latest successor raises the bar even further. The G10's in-demand specs include 14.7 megapixels and 5x Wide-Angle zoom (35mm equivalent: 28-140mm) for greater flexibility in composing shots and the exciting new **DiGiC4** Image Processor. With loads of creative latitude and compatibility with an array of accessories, the G10 sets the standard for high-end compact digital cameras.



NEW



RAW Capture

PowerShot G10 can handle full-scale RAW development utilizing Canon's own Digital Photo Professional (DPP), the same RAW development software used by Canon's EOS models. With RAW capability, photographers have full creative control over the editing process. DPP software also handles all browsing, editing and printing for the camera, as well as display, editing and printing of JPEG images.



Digital Photo Professional

Creative Options

The G10 is Compatible with Speedlites to add lighting flexibility, optional tele converter lens and an underwater case to expand your shooting opportunities and creativities.



Waterproof Case WP-DC28

The Perfect Complement to Your EOS System

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

PowerShot
DIGITAL CAMERA



NEW



PowerShot SX10 IS

SX Series

Power and Versatility at Hand.

PowerShot SX Series cameras put all of the zooming power you want in a compact camera that creates both still images and movies of the highest quality. Though simple to operate, they offer advanced users a world of creative options with a wide range of accessories and a hot shoe adapter for Speedlite EX Series external flashes.



NEW



PowerShot SD990 IS Digital ELPH

Digital ELPH Series

High Style Meets High Performance.

The iconic style of Canon's lauded Digital ELPH line speaks for itself. But what's inside these sleek, compact cameras is just as impressive. Fast, flawless performance and image quality for the discerning eye offer substance on a par with the line's aesthetic appeal.



NEW



PowerShot A2000 IS

A Series

Making Memories Fun and Easy.

With Canon's A Series digital cameras, the fun of saving your memories just keeps getting easier. This value-oriented line proves that creating high-quality images can be uncomplicated. A wide range of accessories adds to the fun.

All PowerShot digital cameras are compatible with SD/SDHC memory cards.



©Bruce Dorn

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 unparalleled 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 Pro9500

imagePROGRAF iPF5100

PIXMA Pro9000



imagePROGRAF Printer Technology

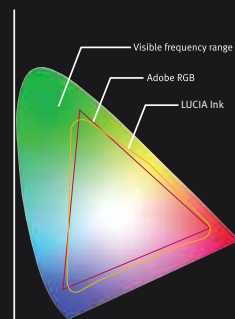
Photographers seeking to produce their own gallery-grade inkjet prints have had limited choices until now. Understanding the demands of professional photographers—especially those who shoot with the EOS System—Canon has responded with the imagePROGRAF series Photo Printers. Both feature impressive new technologies that bring unprecedented 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.

LUCIA 12-Color Pigment Ink Set

Canon's 12-color LUCIA ink set includes Red, Blue, Green, Photo Cyan, Photo Magenta, Gray, Photo Gray and Matte Black inks in addition to the traditional Cyan, Magenta, Yellow and Black inks. This

enables the imagePROGRAF printers to reproduce a much wider range of colors with superior saturation and tonal gradation. Moreover, the two Gray inks ensure black-and-white photo prints of exceptional tonal depth and detail with

substantially reduced metamerism. The LUCIA ink set for imagePROGRAF iPF6100 and iPF5100 feature the same wide color gamut of their predecessors, but with improved features. They offer greater scratch resistance and longevity thanks to an improved polymer coating that allows the ink to bond more efficiently and effectively to the paper. Reformulated Gray and Photo Gray inks combine with processing optimization to ensure better gradation, resulting in even less visible grain than their predecessors, and offer a higher overall print quality with dramatically reduced bronzing.



Canon LUCIA Ink set vs. Adobe RGB
Canon RC Photogloss L=50



LUCIA 12-Color Pigment Ink Set

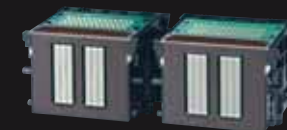
Automatic Color Stability Control System

All imagePROGRAF 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 (under 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 ensure that the colors photographers saw when they shot, 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 ensure accurate and detailed ink delivery, no matter the medium being used for printing. This new, 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 extremely high output resolution simple, but also ensures faster, more reliable printing. Photographers no longer need to compromise on print speed to attain high image quality because Canon's superior print head technologies deliver both. The large number of nozzles also substantially increases print head life, so the printer requires less frequent maintenance.



Multi-nozzle Dual Print Heads

The print heads are user replaceable, can be replaced with minimal downtime and without service calls, saving time and money and increasing productivity.

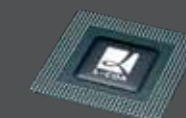
16-Bit Printing Support

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 2.1. 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



Automated Black Ink Cartridge Switching

The ink set includes black and matte black cartridges to allow printing on photo paper and matte paper respectively without switching cartridges or wasting of ink every time. 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 over is performed efficiently with a simple push of a button.

Unsurpassed 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



Roll Paper

paper. 4-way media feeding, including a roll feed, enable the printers to handle media thicknesses from 0.08 to 0.8 millimeters. Besides media available from other manufacturers, Canon offers

more than 35 different types of compatible paper, with additional paper and media types in the works. Moreover, the supplied Media Configuration Tool enables the user to update the driver, using a periodically published database, to accommodate new Canon media as they become available.

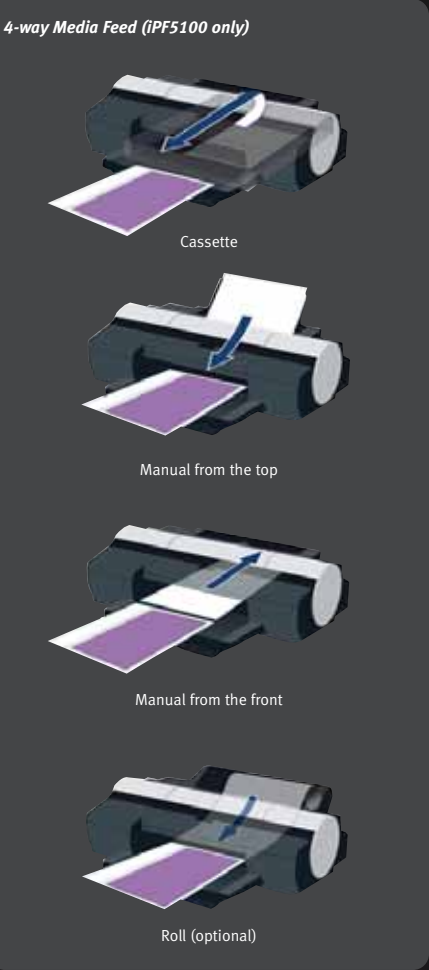
** iPF6200, iPF6100 and iPF5100 handles: 0.08 to 1.5 millimeters*

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 durability, saving photographers both time and money.

Advanced Connectivity

The imagePROGRAF Printers are equipped with USB 2.0 Hi-Speed and Ethernet interfaces. An IEEE 1394 Firewire interface is also an available option. The printers also feature excellent multi-platform support, enabling seamless integration with a wide variety of hardware and workflow configurations.

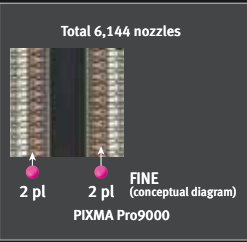


PIXMA Printer Technology

Canon's PIXMA photo printers bring life to images taken with EOS Digital SLR cameras. With the introduction of the PIXMA Pro9500 and Pro9000, Canon has entered the realm of fine art printing while remaining true to the Canon quality and speed photographers everywhere know and trust.

FINE Print Head Technology

Canon's high-precision FINE (Full-photolithography Inkjet Nozzle Engineering) print heads each have thousands of nozzles designed to release microscopic ink droplets as small as 2-picoliters in a single pass, resulting in fast, high-resolution printing. Capable of plotting thousands of ink droplets each second, the high-density nozzle pitch produces sharper detail and less grain. Canon's print heads are engineered using a photo-lithographic process that produces incredibly high-precision output and equally incredible prints.



10-Color Pigment Ink System

Featuring the same LUCIA pigment ink found in the imagePROGRAF printers, the PIXMA Pro9500's 10-color pigment ink set produces professional quality, archival prints. The gray, black and matte black ink produce monochrome photographs of unrivaled quality on fine art and glossy paper. Gray ink reduces grain, banding and metamerism and virtually eliminates color shifts. Unlike black ink that increases contrast, matte black ink increases black density on fine art paper while maintaining detail in shadows. With 10 individual ink tanks, users can replace a single color, reducing waste and saving money. Since the Pro9500's ink is less sensitive to light and environmental factors, prints have incredibly smooth gradations and are archival.



Consistent Ink Ejection System

To enable smooth prints, all of the ink below the cartridge's heater is expelled by the generated bubble, eliminating the need to break the ink away. The ejection volume is therefore not affected by differences in ink temperature, so ink droplets of a prescribed volume are ejected consistently.

The ChromaLife100 System



The PIXMA Pro9000 is outfitted with an 8-color dye-based ink system. With the addition of red and green inks, red saturation is increased by approximately 60% and green saturation is increased by approximately 30%. The PIXMA Pro9000 uses ChromaLife100 ink for improved image longevity. Photos have a 100-year print life when kept in albums, and when these inks are combined with Canon's genuine photo media, prints will withstand 30-year light fastness and 10-year gas fastness*. This advantage is achieved without compromising print quality or speed.



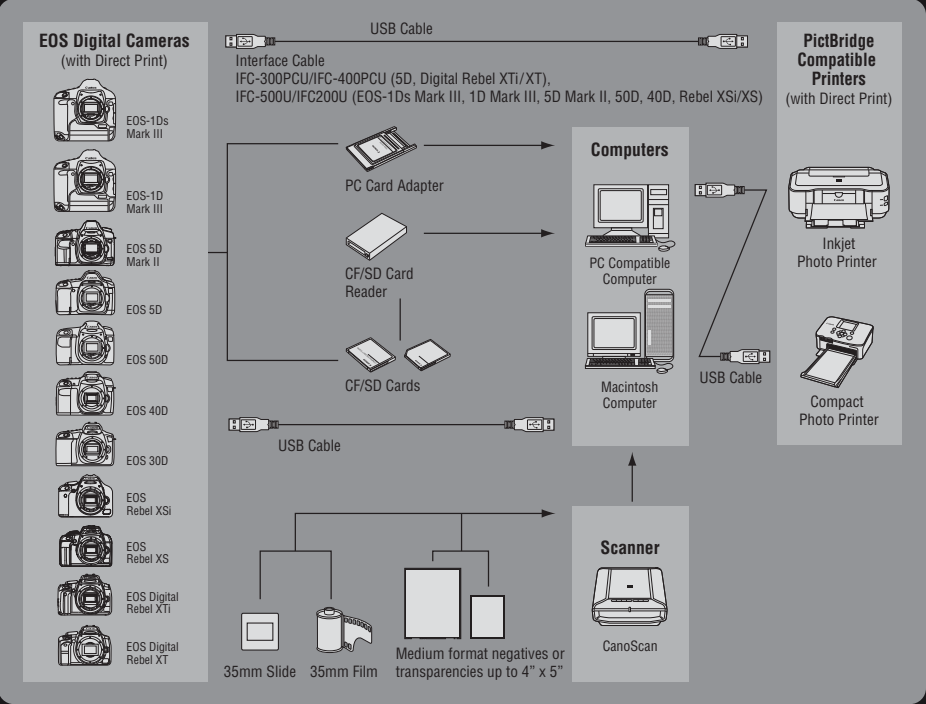
ChromaLife100 Ink System

Advanced Paper Handling

The PIXMA Pro9500/9000 features two paper paths: a standard top loader and a manual front loader for increased versatility and convenience. The front loader can accept thick, fine art media, creating a straight paper path that prevents the media from bending while printing.

Improved Camera to Printer Connectivity

When shooting with selected EOS digital SLR cameras and printing with the PIXMA Pro9500/9000, photographers can take advantage of improved advanced camera direct capabilities.



Photographers can use print effects to finely tune images and can arrange images in a variety of useful layouts—all on their cameras. Ultimately, this level of connectivity enables photographers to print directly from their cameras with the exact color tones and saturation they specify.



Pattern Print

Easy-PhotoPrint Pro Software

Canon's Easy-PhotoPrint Pro (EPP Pro) software plug-in augments post-production software. EPP Pro has new layout options such as pattern prints, contact prints and prints with shooting information. It also allows for color adjustments, including ICC Profile, Linear Tone, Photo Color, monotone printing and grayscale printing, and with advanced color management, all settings can be saved.

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.
1. Connect – Connect your EOS digital camera directly to a PictBridge-compatible photo printer.
2. Select – Choose the image, print size and style from the camera's LCD menu screen.
3. Print – Press the print function from the menu and you'll have photo lab-quality prints in minutes.

** Based on accelerated dark storage testing by Canon under controlled temperature, humidity and gas conditions, simulating storage in an album with plastic sleeves. Canon cannot guarantee the longevity of the print; results may vary depending on printed image, drying time, display/storage conditions and environmental factors. See www.cusa.canon.com/chromalife100 for additional details.*

Photo Printing Redefined

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



imagePROGRAF iPF6200 / iPF6100

Featuring Improved LUCIA Ink Set for Long-Lasting Photos.

The iPF6200/iPF6100 features a 24-inch wide paper feed. A new, refined LUCIA Pigment based inkset offers improved scratch resistance and longevity thanks to an improved polymer coating that allows the ink to bond more efficiently and effectively to the paper. The Printer operation is easy to set up from the operation panel. FINE print head technology supports stable ink firing, printing speeds, accurate color adjustments and quality—beautiful and smooth color gradations. The iPF6200, only, has an internal 80GB hard disk.

imagePROGRAF iPF5100

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

With Canon's imagePROGRAF iPF5100, no-compromise large-format, fine art printing has never been easier. Canon's exclusive 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 ensure accurate plotting of even the finest 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 Pro9500

LUCIA 10-Color Pigment Ink Set Creates Rich Color Photos.

For the highest quality color and black and white photographs, up to 13" x 19", one needs to look no further than the PIXMA Pro9500. With the LUCIA 10-color pigment ink system, there's no other printer out there that can print both stunning color and smooth black-and-white photographs like the Pro9500. The inclusion of gray, matte and photo black pigment tanks, combined with 3 pl droplets ensure the smoothest gradations possible and the results are prints that will astound.



PIXMA Pro9000

Professional Quality Photos for Big Ideas.

Capable of quickly printing lab-quality prints up to 13" x 19", Canon's PIXMA Pro9000 raises the bar thanks to its combination of speed and versatility. Its FINE print head generates a maximum resolution of 4800 x 2400 dpi and ChromaLife100 dye-based inks create long lasting, beautiful photos. Canon's Easy-PhotoPrint Pro software, including plug-ins for Digital Photo Professional V2.1 and Adobe Photoshop CS/CS2/CS3, combined with a new printer driver for advanced color control, ensure accurate prints from the start.



NEW



PIXMA MP980

Ultimate Wireless Photo All in One Printer.

Six individual ink tanks including gray ink and a ChromaLife100⁺ system for long-lasting quality deliver professional-quality prints at resolutions up to 9600 X 2400 dpi. The 4800 dpi high-resolution scanner with White LED handles both documents and film and eliminates warm-up time.

NEW



PIXMA iP100




High Quality and Portable.

Up to 9600 x 2400 color dpi with microscopic droplets as small as 1 picoliter, 4" x 6" photo as fast as in 50 seconds, and your photo can be enhanced with Auto Image Fix. The PIXMA iP100 Mobile Printer is also capable of printing wirelessly via optional IrDA or Bluetooth.




EOS SLR Comparison Chart

Pro Series			Photo All-In-One						
									
	PIXMA Pro9500 Photo Printer	PIXMA Pro9000 Photo Printer		PIXMA MP980 Photo All-In-One	PIXMA MP620 Photo All-In-One	PIXMA MP480 Photo All-In-One	PIXMA MP240 Photo All-In-One	PIXMA MP190 Photo All-In-One	
Ink System	LUCIA	ChromaLife100 ⁵	Ink System	ChromaLife100 ^{4,5}	ChromaLife100 ^{4,5}	ChromaLife100 ^{4,5}	ChromaLife100 ^{4,5}	ChromaLife100 ⁵	
Ink Type	10 Individual Ink Tanks	8 Individual Ink Tanks	Ink Type	6 Individual Ink Tanks	5 Individual Ink Tanks	Cartridge	Cartridge	Cartridge	
Print Resolution ¹	4800 x 2400	4800 x 2400	Print Resolution ¹	9600 x 2400	9600 x 2400	4800 x 1200	4800 x 1200	4800 x 1200	
Number of Nozzles	7,680 Nozzles	6,144 Nozzles	Number of Nozzles	6,144 Nozzles	2,368 Nozzles	1,472 Nozzles	1,472 Nozzles	1,472 Nozzles	
Print Speed ²	4" x 6" Borderless in 75 sec.	4" x 6" Borderless in 30 sec.	Print Speed ²	4" x 6" Borderless in 20 sec.	4" x 6" Borderless in 41 sec.	4" x 6" Borderless in 45 sec.	4" x 6" Borderless in 45 sec.	4" x 6" Borderless in 70 sec.	
			Display	3.5" LCD	2.5" LCD	1.8" LCD	7 Segment LED	7 Segment LED	
Borderless Print Sizes			Borderless Print Sizes						
13" x 19"	•	•	8.5" x 11"	•	•	•	•	•	
8.5" x 11"	•	•	8" x 10"	•	•	•	•	•	
8" x 10"	•	•	5" x 7"	•	•	•	•	•	
5" x 7"	•	•	4" x 6"	•	•	•	•	•	
4" x 6"	•	•	Features						
Features			4 in 1 / 2 in 1	•	•	—	—	—	
Auto Duplex	—	—	Auto Duplex	•	—	—	—	—	
Auto Sheet Feeder	•	•	Auto Scan Mode	• ⁶	• ⁶	•	•	—	
Bluetooth ³	—	—	Auto Sheet Feeder	•	•	•	•	•	
Dual Paper Path	•	•	Bluetooth ³	•	•	—	—	—	
Easy-PhotoPrint EX	—	—	Dual Paper Path	•	•	—	—	—	
Easy-PhotoPrint Pro	•	•	Easy-PhotoPrint EX	•	•	•	•	•	
IrDA ⁴	—	—	Easy-PhotoPrint Pro	•	—	—	—	—	
PictBridge	•	•	Easy-Scroll Wheel	•	•	—	—	—	
USB 2.0 Hi-Speed	•	•	Ethernet	•	•	—	—	—	
			Film Scan/Copy	•	—	—	—	—	
			FINE Technology	•	•	•	•	•	
			Gutter Shadow Correction	•	•	•	•	—	
			IrDA ⁴	•	—	—	—	—	
			Memory Cards ⁷	•	•	•	—	—	
			PictBridge	•	•	•	•	—	
			Quick Start	•	•	•	•	•	
			Reduction/Enlargement	•	•	•	—	—	
			Scanning Resolution	4800 x 9600	2400 x 4800	2400 x 4800	1200 x 2400	600 x 1200	
			USB 2.0 Hi-Speed	•	•	•	•	•	
			Wi-Fi ⁸	•	•	—	—	—	

1. 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.
2. Print speed measured as soon as first page begins to feed into printer. Copy speed is measured after the first page is ejected. Output speed will vary depending upon a number of factors. See [www.usa.canon.com/printspeed](#) for additional information.
3. Requires mobile device (or other device) equipped with Bluetooth v2.0 technology and optional Canon Bluetooth Unit BU-30. Bluetooth operation depends on the device and software version used. Operating distance is approx. 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.

Photo Printers			
			
	PIXMA iP4600 Photo Printer	PIXMA iP3600 Photo Printer	PIXMA iP100 Photo Printer
Ink System	ChromaLife100 ^{4,5}	ChromaLife100 ^{4,5}	ChromaLife100 ⁵
Ink Type	5 Individual Ink Tanks	5 Individual Ink Tanks	Cartridge
Print Resolution ¹	9600 x 2400	9600 x 2400	9600 x 2400
Number of Nozzles	4,416 Nozzles	2,368 Nozzles	1,856 Nozzles
Print Speed ²	4" x 6" Borderless in 20 sec.	4" x 6" Borderless in 41 sec.	4" x 6" Borderless in 50 sec.
Borderless Print Sizes			
8.5" x 11"	•	•	•
8" x 10"	•	•	•
5" x 7"	•	•	•
4" x 6"	•	•	•
Features			
Auto Duplex	•	—	—
Auto Sheet Feeder	•	•	•
Bluetooth ³	—	—	—
Dual Paper Path	•	•	—
Easy-Photo Print EX	•	•	•
Easy-PhotoPrint Pro	—	—	—
IrDA ⁴	—	—	•
PictBridge	•	•	•
USB 2.0 Hi-Speed	•	•	•

4. Requires mobile device (or other device) with IrDA port and phone positioned no more than 7.9 inches from the printer.
5. Based on accelerated dark storage testing by Canon under controlled temperature, humidity and gas conditions, simulating storage in an album with plastic sleeves. Canon cannot guarantee the longevity of the prints; results may vary depending on printed image, drying time, display/storage conditions and environmental factors. See [www.usa.canon.com/ChromaLife100](#) or [www.usa.canon.com/ChromaLife100plus](#) for additional details.
6. For Network users, Auto Scan Mode is only available when scanning at a computer using MP Navigator EX software and selecting the 1-click feature then "Scan to PC".
7. See printer packaging for details.

Compact Photo Printers			
			
	SELPHY ES3/ES30 Compact Photo Printer	SELPHY CP770 Compact Photo Printer	SELPHY CP760 Compact Photo Printer
Ink System	Dye-Sub	Dye-Sub	Dye-Sub
Ink Type	Integrated Paper/ Ink Cartridge	Paper & Ribbon	Paper & Ribbon
Print Resolution ¹	300 x 300	300 x 300	300 x 300
Print Speed ⁹	4" x 6" Borderless in 55 sec.	4" x 6" Borderless in 52 sec.	4" x 6" Borderless in 52 sec.
Display	3.5" LCD/3.0" LCD (ES3) (ES30)	2.5" LCD	2.5" LCD
Borderless Print Sizes			
4" x 8"	—	•	•
4" x 6"	•	•	•
Card Size (2.13"x 3.39")	•	•	•
Features			
Bluetooth ³	•	•	•
Built-in A/C Adapter	•	—	—
Built-in Memory	• (ES3 only)	—	—
Carrying Handle	•	•	—
Creative Print	•	—	—
DIGIC Technology	•	—	—
Easy-Scroll Wheel	•	—	—
IrDA ⁴	• (ES3 only)	—	—
Memory Cards ⁷	•	•	•
PictBridge	•	•	•
Portrait Image Optimize	•	•	•
USB	•	•	•

Office All-In-One					
					
	PIXMA MX7600 Office All-In-One	PIXMA MX850 Office All-In-One	PIXMA MX700 Office All-In-One	PIXMA MX310 Office All-In-One	PIXMA MX300 Office All-In-One
Ink System	LUCIA	ChromaLife100 ⁵	ChromaLife100 ⁵	ChromaLife100 ⁵	ChromaLife100 ⁵
Ink Type	6 Individual Ink Tanks	5 Individual Ink Tanks	4 Individual Ink Tanks	Cartridge	Cartridge
Print Resolution ¹	4800 x 1200	9600 x 2400	4800 x 1200	4800 x 1200	4800 x 1200
Number of Nozzles	3,584 Nozzles	4,608 Nozzles	1,600 Nozzles	1,472 Nozzles	1,472 Nozzles
Print Speed ²	4" x 6" Borderless in 43 sec.	4" x 6" Borderless in 21 sec.	4" x 6" Borderless in 46 sec.	4" x 6" Borderless in 46 sec.	4" x 6" Borderless in 46 sec.
Display	1.8" LCD	2.5" LCD	1.8" LCD	2 Line Text LCD	2 Line Text LCD
Borderless Print Sizes					
8.5" x 11"	•	•	•	•	•
8" x 10"	•	•	•	•	•
5" x 7"	•	•	•	•	•
4" x 6"	•	•	•	•	•
Features					
4 in 1 / 2 in 1	•	•	—	—	—
Auto Document Feeder	•	•	•	•	—
Auto Duplex	•	•	•	—	—
Auto Scan Mode	—	—	—	—	—
Auto Sheet Feeder	—	•	•	•	•
Bluetooth ³	—	•	—	—	—
Dual Paper Path	•	•	•	—	—
Easy-PhotoPrint EX	•	•	•	•	•
Easy-PhotoPrint Pro	—	—	—	—	—
Easy-Scroll Wheel	—	—	—	—	—
Ethernet	•	•	•	—	—
Fax	•	•	•	•	•
Film Scan/Copy	—	—	—	—	—
FINE Technology	•	•	•	•	•
Gutter Shadow Correction	—	—	—	—	—
IrDA ⁴	—	—	—	—	—
Memory Cards ⁷	•	•	•	—	—
PgR Technology	•	—	—	—	—
PictBridge	•	•	•	•	•
Quick Start	•	•	•	•	•
Reduction/Enlargement	•	•	•	•	•
Scanning Resolution	4800 x 9600	4800 x 9600	2400 x 4800	1200 x 2400	600 x 1200
USB 2.0 Hi-Speed	•	•	•	•	•
Wi-Fi ⁸	—	—	—	—	—

8. Wireless printing requires a working Ethernet network with wireless 802.11b/g capability. Wireless performance may vary based on terrain and distance between the printer and wireless network clients.
9. Print speed obtained using compatible Canon compact digital camera incorporating DIGIC II (other camera models may vary).
10. Optical resolution is a measure of maximum hardware sampling resolution, based on ISO 14473 standard.
11. The time required for the light source to reach sufficient operating temperature. Film scanning excluded.

Color Image Scanners			
			
	CanoScan 8800F Color Image Scanner	CanoScan 5600F Color Image Scanner	CanoScan 4400F Color Image Scanner
Scanning Element	Charged-Coupled Device (CCD)	Charged-Coupled Device (CCD)	Charged-Coupled Device (CCD)
Resolution ¹⁰	4800 x 9600	4800 x 9600	4800 x 9600
Scanning Mode (Color)	48-bit internal/external	48-bit internal/external	48-bit internal/external
Light Source	White LED ¹¹	White LED ¹¹ / CCF Lamp	CCF Lamp
EZ Buttons	PDF, Copy, Photo/Film, E-Mail	PDF x 4, Copy, Scan, E-Mail	PDF x 4, Copy, Photo/Film, E-Mail
Features			
Advanced Z-lid™	—	—	•
Auto Scan Mode	—	•	—
FARE Level 3	•	•	—
Film Scanning	•	•	•
Gutter Shadow Correction	—	•	—
One Cable for Data & Power	—	—	—
USB 2.0 Hi-Speed	•	•	•
Vertical Scanning	—	—	—
			
	CanoScan LiDE 200 Color Image Scanner	CanoScan LiDE 100 Color Image Scanner	
Scanning Element	Contact Image Sensor (CIS)	Contact Image Sensor (CIS)	
Resolution ¹⁰	4800 x 4800	2400 x 4800	
Scanning Mode (Color)	48-bit internal/external	48-bit internal/external	
Light Source	Three-color (RGB) LED	Three-color (RGB) LED	
EZ Buttons	Copy, Scan, PDF, E-Mail	Copy, Scan, PDF, E-Mail	
Features			
Advanced Z-lid™	•	•	
Auto Scan Mode	•	•	
FARE Level 3	—	—	
Film Scanning	—	•	
Gutter Shadow Correction	—	•	
One Cable for Data & Power	•	•	
USB 2.0 Hi-Speed	•	•	
Vertical Scanning	•	—	

