

Canon

Reflex

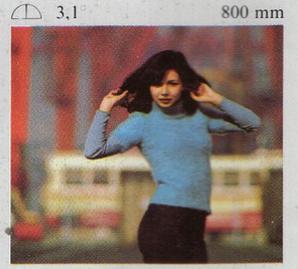
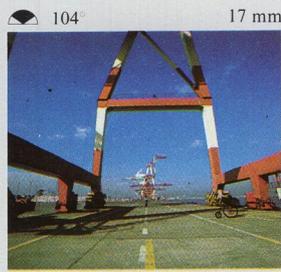
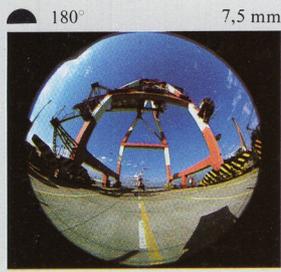


English Edition
1981/82

SLR Cameras Your Key to Creative Photography

Quite literally, an SLR camera will change your perspective. Not only does it provide all the convenience of through-the-lens viewing, focusing and metering, but also the possibility of adapting its optical system to your shooting situation and subject. With a simple twist of your hand, you can exchange one lens for another of different specifica-

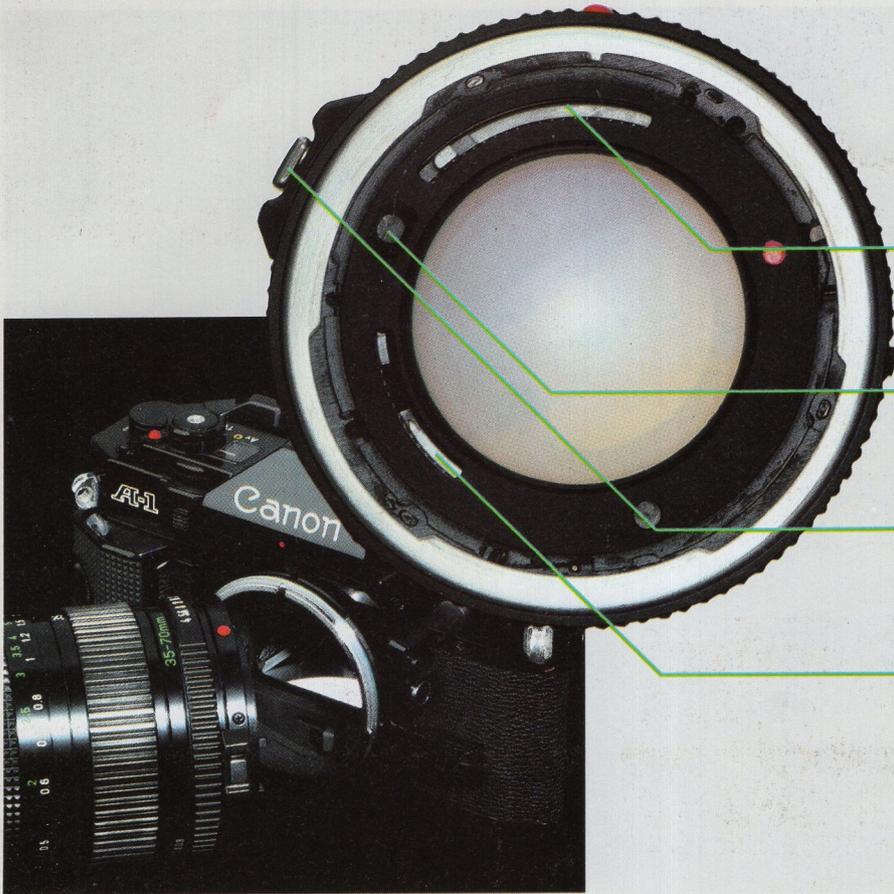
tions. The change of focal length, however, is your personal key to creative photography. While a wide-angle lens will exaggerate the difference in the size of foreground and background detail, thus creating depth in your pictures, a telephoto lens will do just the opposite: Depth will be optically compressed, the foreground will appear to move up



ever closer to the background in your picture. A skillful combination of the unmistakable type of reproduction offered by the different focal lengths with a variation in shooting angle and camera-to-subject distance gives you almost unlimited control over perspective – freedom to mold your subject to suit your own personal idea of what it should look

like in the finished picture.

Shape your own photographic world with the ease and perfection which only a single-lens reflex camera can afford.



This lever is characteristic of Canon FD lenses. It moves in identical increments and transmits the preset aperture to the camera's metering system, while the iris diaphragm remains fully open to give you the brightest possible finder image at all times.

This contact applies a correction for full-aperture metering at small f-numbers and signals the lens speed to the metering system.

All FD lenses with the new mount have this little button which is pressed to unlock the lens for removal from the camera.

The diaphragm-coupling lever stops the lens down to the preset aperture a split second before the shutter operates.

The SLR principle is the secret of lens interchangeability. A point of paramount importance in this context is the type of connection between lens and camera. And here, • Canon has something special to offer: the unique Canon bayonet mount in which critical seating faces do not rub against each other as the lens is attached and locked by a swift clockwise rotation. As a result, the all-important seating faces are completely free from wear, no matter how often the lenses are changed.



Canon SLRs – A Way of Photographic Life A-1, AE-1 PROGRAM, AE-1, AV-1 and F-1

There is no single camera in the world which would be equally well-suited for all the many different kinds of photographic technique, shooting situation, operating conditions or budget, for that matter. And this is why we offer a complete line of outstanding SLR cameras, allowing you to pick the

one that comes closest to your personal requirements and preferences. Whether you choose the AV-1 as a truly budget-priced aperture-priority AE camera, the AE-1 as a shutter-priority AE camera, the AE-1 PROGRAM with the additional option of full program control or our multi-mode superstar,

Canon A-1

As a 35mm SLR offering five different automatic-exposure (AE) modes, the Canon A-1 is the world's undisputed leader in camera electronics and viewfinder perfection. Whatever AE mode the situation may require, it is yours at the flick of a switch. And unlike any other 35mm SLR, the A-1 viewfinder shows *all* important photographic data in the form of a digital LED display that is easily visible even in the dimmest light.

It is only natural that such a sophisticated electronic camera should have a complete accessory system in addition to the many accessories it shares with other Canon SLRs. Shown here are the professional Motor Drive MA with its power-source options and the Power Winder A. A powerful electronic flash unit specially designed for the A-1 is the Canon Speedlite 199A, although any other A-Series Canon Speedlite will also couple perfectly with the A-1. The most suitable units are the Speedlite 188A and the 177A, all of which allow fully automatic flash photography in which both the sync speed and the aperture are controlled automatically.



Canon AE-1

A type designation which by now has become legendary, standing for the world's first microcomputer-controlled 35mm SLR designed for shutter-priority AE photography. A Power Winder A will give you automatic film advance after every exposure or serial photography with up to two frames per second. Automatic flash photography is possible with any of our A-Series Speedlites, the types 155A and 177A being particularly recommended for use in conjunction with this camera.

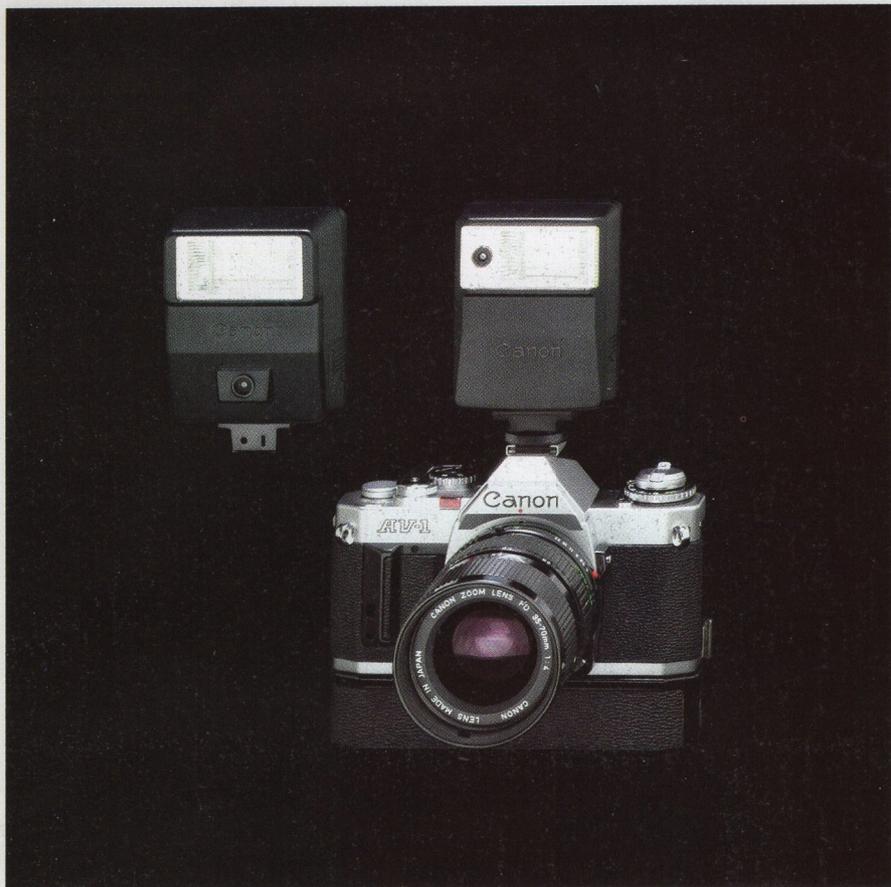
Canon AE-1 PROGRAM

This "second-generation" AE-1 gives you an even wider choice: Switched to PROGRAM, it will automatically control both the aperture and the shutter speed, to leave you full creative freedom to concentrate on your subject or simply to help you get started in photography. When you wish to take over without relinquishing the advantages of automatic exposure control, the camera gives you shutter-priority AE. The new Power Winder A2 allows both single-frame and serial photography with up to two frames per second and has a remote-control socket. The Speedlite 188A has been specially designed for the AE-1 PROGRAM and provides a flash-confirmation signal in the camera viewfinder.



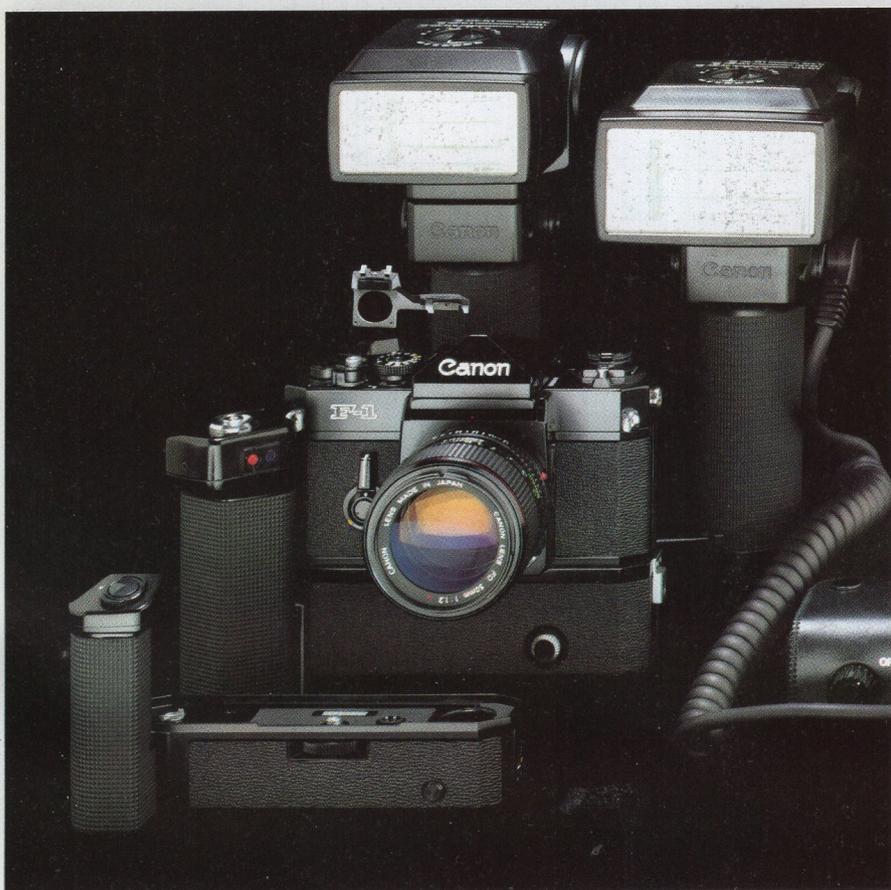
the A-1 – you have the same guarantee of mechanical and electronic perfection for which Canon is renowned all over the world. And, by analogy, the same holds for optical performance. All our SLR cameras share the comprehensive line of over 50 Canon FD lenses originally developed for our “pro-

fessional workhorse”, the F-1. Which means that even the lowest-priced of our SLR cameras benefits from the same optical excellence as the top-flight pro models.



Canon AV-1

Its extremely attractive price makes this the Canon SLR to get started with in 35mm reflex photography. Its shutter is electronically controlled to provide automatic exposure to suit the aperture preset on the lens. For all its simplicity of operation, however, the AV-1 will never leave you in the dark about what is going on: The shutter speed selected by the AE control is displayed in the viewfinder, giving the camera full telephoto capability, for example. Because only if you know what shutter speed will be used can you decide whether hand-holding a shot with a long lens is still possible. While it may be the smallest of all Canon SLRs, the AV-1 thus is a thorough-bred reflex fully integrated in the Canon Reflex System. Use of a Power Winder A for automatic film transport up to 2 fps is just as natural for this handy little camera as automatic flash photography with one of Canon's A-line Speedlites. The units most widely used in conjunction with the AV-1 are the Speedlites 133A and 155A.



Canon F-1

For fully ten years now, the F-1 has been Canon's SLR flagship, the ultimate in 35mm versatility and reliability. It is hard to imagine a photographic problem which the F-1 would be unable to solve. Apart from interchangeable viewfinders and focusing screens, there is a truly comprehensive accessory system for this camera. A Motor Drive MF allows serial photography with a maximum frequency of 3.5 frames per second. Alternatively, there is a Power Winder F for up to 2 fps. Motorized by either of these accessories, the F-1 allows remote control and unmanned operation for a multitude of uses, such as in wild-life photography, industrial or scientific applications.

Primarily for professional flash photography, Canon developed two grip-type flash units, the Speedlites 577G and 533G which are attached to the F-1 via a bracket with a quick-action clamp, their external sensor being mounted on the camera with a Flash Coupler F. The guide number of the 577G is 48 (meters), that of the 533G 36 (meters) at ASA 100. With special diffusion screens, both units will cover angles as wide as that of a 20mm lens.

Canon A-1 SLR Photography the Digital Way

These days, you hear a lot about “electronic” cameras – a term which in itself actually means very little because it says nothing about the extent to which electronics are used in the camera. Calling the Canon A-1 merely an “electronic camera” would be a tremendous understatement for it is the

most advanced 35mm SLR in the world. In the A-1, we have taken electronics one step farther: We took the trouble to use digital electronics throughout – something which nobody else had ever tried before. The advantages are obvious: If the many different data which the camera has to process and

The master switch of the camera also serves to set the electronic self-timer for a delay of either 10 s or 2 s.

The battery-test LED will also flash during self-timer operation.

The soft-touch, two-stage magnetic shutter release is surrounded by the mode selector with an Av position for aperture-priority AE and Tv for shutter-priority as well as programmed AE.

This knurled wheel is the main control of the camera. It moves the aperture or shutter-speed scale in the window above so that even in the aperture-priority mode the lens will remain on AUTO.

The A-1's palm grip has become a much-copied feature.

With the mode selector in the Av position, an aperture scale appears in this window. In the Tv position, a shutter-speed scale becomes visible. A confusion of scales is entirely impossible because only one can be seen at a time.

The memory-lock button makes fast exposure correction in extreme lighting a reality.

Exposure-preview button.

Folding out the thumb grip and pushing in this slide will set the camera for stopped-down AE.

The battery-test button is surrounded by the switch for turning off the viewfinder display.

The exposure-correction scale can only be set when this button is pressed.



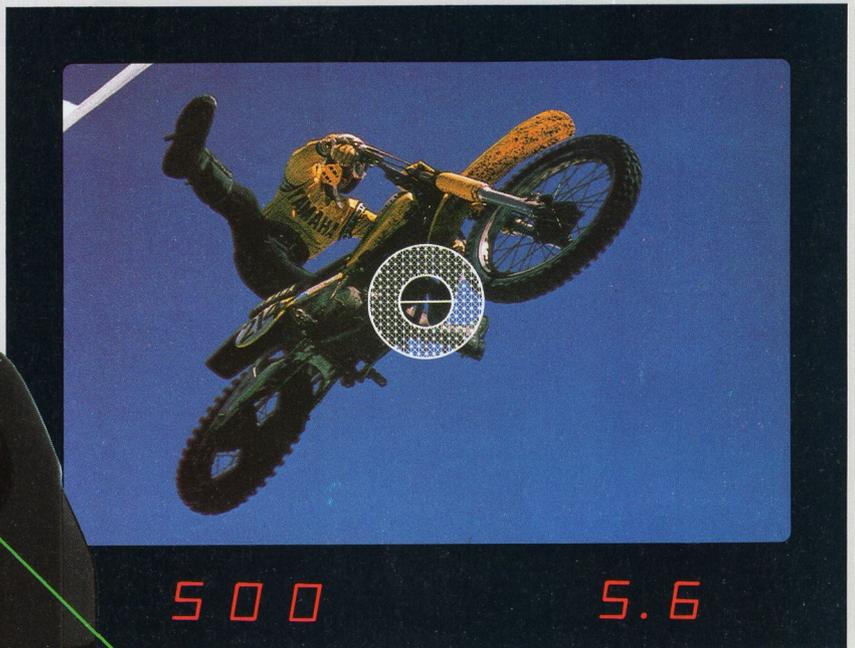
transmit from one part to another are all handled in digital form there is simply no chance of anything getting lost on the way. The figure "23456", for example, will always arrive at the other end in precisely this form.

Independent tests by a number of different orga-

nizations have fully borne out this reasoning. The accuracy of through-the-lens metering, automatic exposure control and shutter timing in the Canon A-1 is simply spectacular.

Looking through the viewfinder of the Canon A-1, you may wonder where all the unmistakable exposure data are that we had promised you. For all you normally see in the A-1's brilliant viewfinder is a bright image and, in the center, a split-image rangefinder surrounded by a micro-prism area. Only when you press the electromagnetic shutter release halfway will things get moving: Below the viewfinder frame you will see the exposure data, depending on the AE or manual mode selected. Both the shutter speed and the aperture are displayed in full and half increments

in the form of LED digits, the brightness of which is automatically adjusted to match the light in the viewfinder. Over or underexposure is indicated by flashing of the corresponding component. And finally, there are LED letters to signal flash readiness, manual exposure control or the "B" setting of the shutter. Total information in easily legible form, designed to use only a minimum of energy so that your battery will last just as long as usual.



A cover conceals the coupling for automatic film transport.

This button disengages the sprocket wheels for film rewinding.

The back of the A-1 can be quickly detached to allow use of a Data Back A.

Control contacts for motorized film advance.

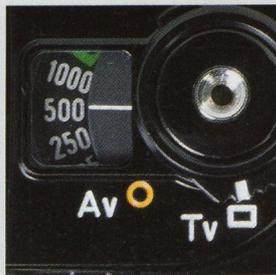
A built-in eyepiece shutter keeps out retroincident light when the eyepiece is not shielded by your eye.

Positively locked film-speed dial with settings from ASA 6 to 12,800.

Finger-Tip Multi-Mode Control

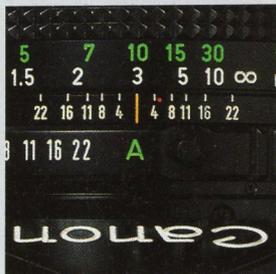
With a Canon A-1, you have all conceivable photographic techniques packed into a single camera. This means that you can always fine-tune your shooting to the subject or situation and never have to settle for a compromise. If you wish to freeze subject motion or allow a precisely defined degree of blur to convey the sense of motion, simply turn the mode selector to Tv, and you have shutter-

Shutter priority is the ideal mode for action and candid photography. The lens remains on AUTO, the mode selector on Tv. Shutter speed is selected with the A-1's central control. A shutter-speed scale appears in the window next to the mode selector. The speed selected and the aperture automatically preset by the camera are displayed in digital form below the viewfinder frame. In case of over or under-exposure, the aperture readout will start flashing.

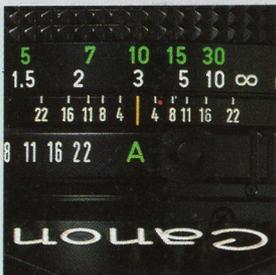
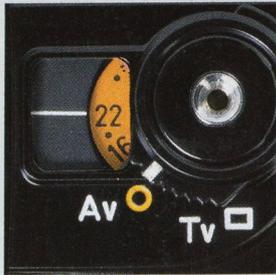


priority AE. If it is the aperture that counts for precise depth-of-field control, turn the mode selector to Av and you have aperture-priority AE. In either case, the same control serves to set the fixed component – be it shutter speed or aperture – so that you never have to take the lens off its AUTO position.

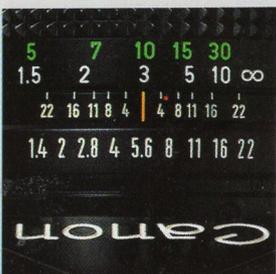
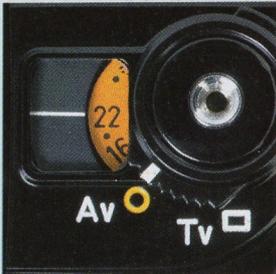
For the use of special-purpose lenses or macro-



Aperture priority is perfect for landscapes, still lifes or architectural photography where precise depth-of-field control is desirable. Again the lens remains on AUTO, and the mode selector is set to Av. The desired aperture is not preset on the lens but with the central control wheel. An aperture scale automatically appears in the window as the mode selector is shifted to Av. The digital display in the viewfinder reflects the automatic changes in shutter speed determined by the camera.

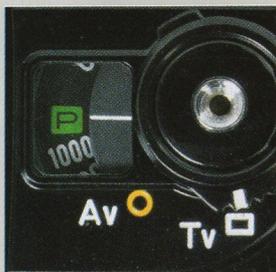
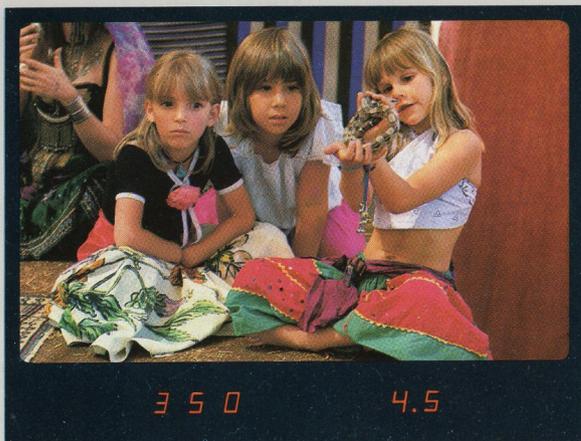


Stopped-down AE may become necessary with a non-FD lens or certain accessories in macrophotography. It affords automatic exposure even with reverse-mounted lenses. The camera will automatically switch to stopped-down AE when the desired aperture is set on the lens and the stop-down slide pressed. In the viewfinder, the automatically controlled shutter speed is displayed in digital form.

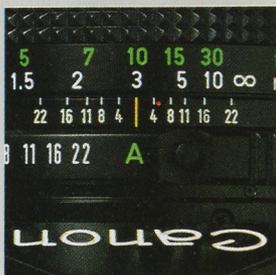


photography, for example, there is stopped-down AE. And if you wish to let the camera do all the work, you can have programmed AE, too, in which both the shutter speed and the aperture are automatically controlled.

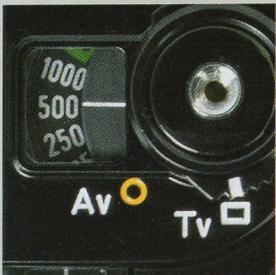
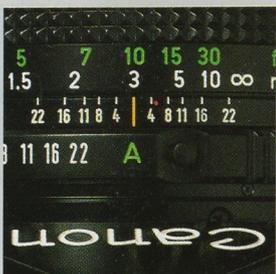
With one of the A-Series Canon Speedlites, you can enjoy fully automatic flash photography. And if all this does not seem to do the trick in a special situation, there is manual override to put you in full control of shutter speed and aperture.



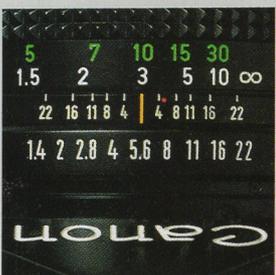
In the **programmed AE mode**, the camera will give you an automatic "mix" of aperture and shutter speed. As usual, the lens remains on AUTO, while the mode selector is on Tv. The automatic program is activated by setting the shutter-speed scale in the window to "P". The digital viewfinder display reflects the automatic changes in aperture and shutter speed, keeping you well informed about what is going on.



Fully automatic flash exposure with a Canon A-Series Speedlite is a natural feature in the A-1. All settings are the same as in daylight. The working aperture selected on the flash is automatically transmitted to the lens, as is the proper sync speed (1/60 s), as soon as the flash is ready for firing. Digital viewfinder display includes shutter speed, aperture and "F" when the flash is sufficiently charged.



When in special cases or for special effects none of the automatic modes seems to be appropriate, you can easily take full control yourself: Set the mode selector to Tv and choose the shutter speed with the central control wheel. Set the desired aperture on the lens. The viewfinder display includes the shutter speed, as usual, plus "M" for "manual". The digital aperture display is the f-stop which the camera would select on automatic for the shutter speed set.



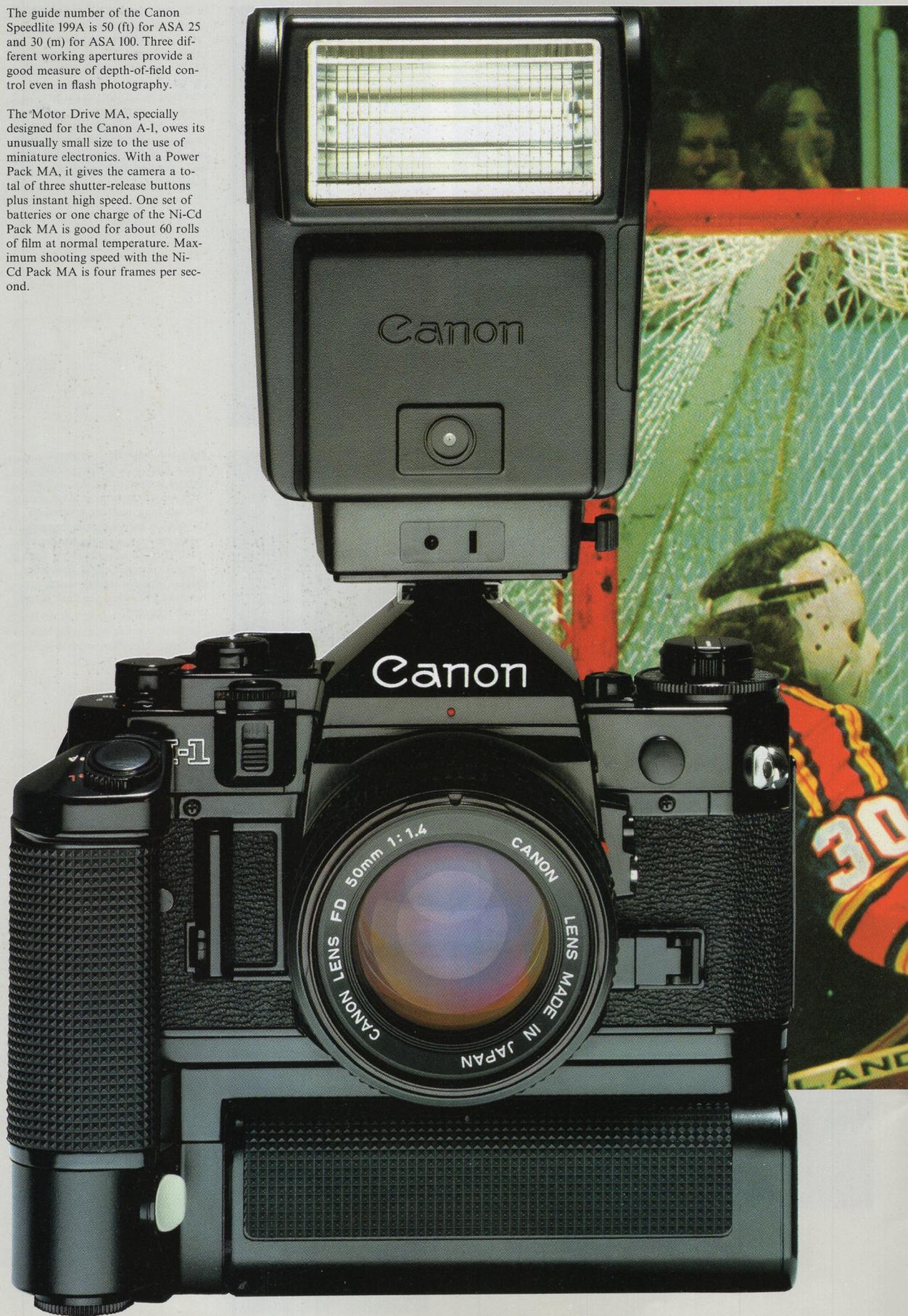
The A-1 Accessory System

With its five automatic exposure modes, manual override and memory lock for rapid exposure compensation in one of the automatic modes, the Canon A-1 in itself is a marvel of versatility. But that is only a beginning. For in keeping with its professional aspirations, the A-1 will take a com-

plete line of accessories to cope with special photographic requirements. One of the most attractive of these is undoubtedly the Motor Drive MA with the Battery Pack MA or the Ni-Cd Pack MA and a maximum shooting frequency of five frames per second. Needless to say, the A-1 may also be used

The guide number of the Canon Speedlite 199A is 50 (ft) for ASA 25 and 30 (m) for ASA 100. Three different working apertures provide a good measure of depth-of-field control even in flash photography.

The Motor Drive MA, specially designed for the Canon A-1, owes its unusually small size to the use of miniature electronics. With a Power Pack MA, it gives the camera a total of three shutter-release buttons plus instant high speed. One set of batteries or one charge of the Ni-Cd Pack MA is good for about 60 rolls of film at normal temperature. Maximum shooting speed with the Ni-Cd Pack MA is four frames per second.



with the new Power Winder A2 which, like the Motor Drive MA, has a remote-control socket. As a result, the camera can be remote-controlled over distances of up to 60 m with the aid of a Wireless Controller LC-1.

The Canon Speedlite 199A was specifically de-

signed for use with the A-1, but it is also perfectly compatible with any other Canon A-Series camera. Its auto range at the largest of its three programmable working apertures is over 10 m – a remarkable figure for a battery-operated flash unit.



Another A-Series accessory that is fully compatible with the A-1 is the Data Back A for the instantaneous or separate recording of day, month and year or of code letters and figures in the lower right-hand corner of your pictures.



Canon AE-1 PROGRAM The Second-Generation A-Series Camera

If the original AE-1 was a "block buster", the new AE-1 PROGRAM is certain to leave just as profound an impression on the camera market as its predecessor. Without sacrificing any of the advantages of the original AE-1, the new camera does offer a great deal more. In fact, it will take you from your first steps into photography right up to

sophisticated picture-taking, including use of the professional Motor Drive MA or a Power Winder A2 for a multitude of special applications to which an ordinary camera cannot possibly cater.

When you start out into photography or wish to concentrate solely and fully on your subject, you simply set the shutter-speed knob to PROGRAM:

The master switch of the camera also serves to set the self-timer for a 10s or 2s delay.

Depressed halfway, the two-stage electromagnetic shutter release activates the metering system and viewfinder display. A full stroke trips the shutter.

The convenient shutter-speed knob has positive click stops and still can be easily turned with one finger. It not only controls speeds for shutter-priority AE or manual exposure control, but also serves to set the camera for programmed AE.

The frame counter counts forwards and backwards and automatically resets to "S" as the camera back is opened.

The hot shoe has two additional contacts for automatic sync-speed setting and flash confirmation in the viewfinder.

The AE-1 PROGRAM is the first Canon SLR to feature a unique new split-image rangefinder which completely eliminates the problem of black-out even at f/5.6, the maximum aperture of the slowest FD lenses. Focusing accuracy is, however, the same as before.

This unique memory lock button need be pressed only once to lock in the automatic exposure value. Thereafter, your hand is free to focus, for example.

The camera's metering and display system can be separately activated with this button to free your right hand for turning the shutter-speed knob when you wish to shoot with aperture priority.

Depth of field can be checked by turning the aperture ring of the lens to the desired f-stop and pressing in this slide.

With a new battery, the camera should emit six beeps per second when this button is pressed. The button also serves to stop the self-timer countdown, should you change your mind about the shot.

The viewfinder of the AE-1 PROGRAM holds a few remarkable surprises: Thanks to new laser focusing screens, it is 50% brighter than that of its predecessor. The standard focusing screen includes the unique new split-image rangefinder and a microprism area. It can easily be exchanged for one of seven optional screens. The working aperture automatically metered by the camera is displayed in digital form outside the viewfinder image. Only one of the f-numbers will light up at any time for maximum clarity. The brightness of the digital display is automati-



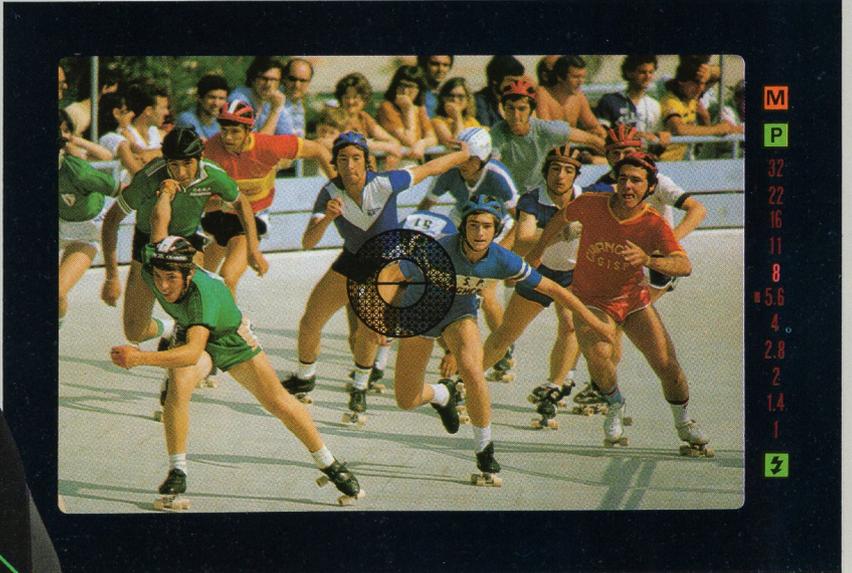
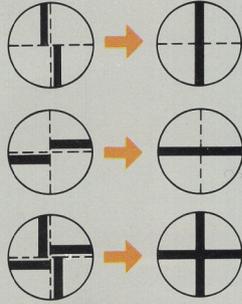
Automatically, the camera will adjust the shutter speed and the aperture for you, displaying the latter in digital form in the viewfinder. As you begin to master the finer points of picture-taking, you will wish to choose your exposure data selectively, without renouncing the advantages of automatic exposure control. And this is where shutter-priority AE

comes in. Of course, the AE-1 PROGRAM also allows manual exposure control to pave your way to all kinds of special effects.

The AE-1 PROGRAM literally invites your comparison with other cameras in the same price bracket.

cally adjusted to suit the brightness of the viewfinder image. Additional information includes underexposure warning, program mode, manual and flash readiness as well as confirmation (with Speedlite 188A).

Another outstanding innovation is a cross split-image rangefinder which is available in an optional focusing screen. The rangefinder image is here broken down into quarters so that practically any linear structure in the subject can be used for focusing, be it horizontal, vertical or diagonal. In addition, the simultaneous displacement of four parts of the image makes rapid focusing much easier.



A coin-slotted cover conceals the transport coupling required for use of a Motor Drive MA, Power Winder A2 or Power Winder A.

The rewind button disengaging the film sprocket for rewinding locks on depression so that it need not be kept depressed during the rewinding operation.

Like in all Canon A-Series Cameras, the tripod socket is located in the center of the base plate for improved balance when the camera is mounted on a tripod.

The viewfinder eyepiece readily accepts accessories such as an angle finder, focusing magnifier, eyesight correction lens or eyecup.

These contacts are required for operation of the camera with one of the motor-drive accessories.

The back of the camera is detachable, allowing use of the Canon Data Back A.

Canon AE-1 PROGRAM Expanding With Your Needs

The focusing screen in the AE-1 PROGRAM is not only a result of latest laser technology, it may also be exchanged for any one of seven optional screens. And by changing we don't mean any of the fumbling that has become "state of the art" in the market in recent years. The special tool we have developed for the purpose holds the entire screen

The guide number of the Speedlite 188A is 41 (ft) for ASA 25 and 25 (m) for ASA 100. Coverage is sufficient for a 35mm wide-angle lens. It can be increased to that of a 28mm lens with the aid of a diffusion screen. The two auto apertures for ASA 100 are f/2.8 and f/5.6. In addition, the unit may be switched to manual.

The Power Winder A2 operates on four type AA batteries or Ni-Cd cells. Its maximum speed is two frames per second. A remote-control socket allows the camera to be used in conjunction with a Canon Wireless Controller LC-1 or a Canon Intervalometer for completely unmanned operation.

securely, without any risk of scratching. And the exchange is literally a matter of "out - in".

Flashwise, the AE-1 PROGRAM can rely on a new Canon Speedlite, the type 188A. While the AE-1 PROGRAM may also be used with any other A-Series Speedlite, the 188A will activate a special green flash-ready LED in the viewfinder, which will



flicker for about two seconds after the shot if flash exposure was correct. Both the sync speed and the working aperture preset on the flash are automatically transmitted to the camera.

Another item introduced together with the AE-1 PROGRAM is the Power Winder A2 which can be switched to either single-frame or serial photogra-

phy and has a remote-control socket. If you really want to go into fast-paced photography, the AE-1 PROGRAM will even accept a Canon Motor Drive MA which gives you three shutter-release options plus a maximum of four frames per second.

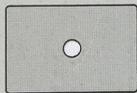


In addition to the standard focusing screen E with the new split-image rangefinder and microprism area, there are the following optional screens:

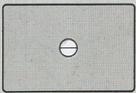
- A - Matte screen with microprism spot.
- B - Matte screen with new split-image rangefinder in the center.
- C - Matte screen without any additional focusing aid.



E



A



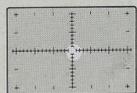
B



C



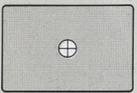
D



H



I



L

- D - Matte screen like C, but with grid lines.
- H - Matte screen with vertical and horizontal scales.
- I - Matte screen with double crosshairs and clear center spot.
- L - Matte screen with the unique new cross split-image rangefinder developed by Canon.

Canon AE-1 The Pacemaker

The Canon AE-1 has become synonymous with advanced microelectronics in 35mm reflex photography. After all, it was the first camera of this type to incorporate a microcomputer. And over four million AE-1 cameras sold up to date attest to the popularity of this concept.

The AE-1 offers shutter-priority automatic expo-

sure control – a technique that is particularly well suited for rapid, candid shooting, be it on a family outing, a party, a vacation trip or simply general-purpose photography. A fixed shutter speed gives you perfect control over the reproduction of subject motion in your pictures. You can easily freeze it or insinuate it by a precisely controlled amount of

The short-throw wind lever has a 30° stand-off so that your thumb can easily be tucked away behind it for rapid shooting.

The film-speed dial of the AE-1 covers a range from ASA 25 to ASA 3200. It is protected against inadvertent movement by a plastic guard at the rear.

The electronic shutter operates at fixed speeds from 2 s to 1/1000 s and B.

A convenient finger grip doubles as a battery-chamber cover. The 6-volt battery it conceals is good for some 20,000 exposures in continuous use.

In its first stage, the electromagnetic shutter release activates the metering system, in the second stage it trips the shutter. Sequential control of all components guarantees minimum power consumption. In the position shown, the small lever around the shutter button serves as a lock. Pushed forward, it sets the electronic self-timer.

The hot shoe has two additional contacts for fully automatic flash photography with any Canon A-Series Speedlite.

If you press this button together with the shutter release, the lens aperture will open up by 1½ f-stop to compensate for strong backlight.

The exposure-preview button activates the camera's metering and display system for aperture-priority shots.

Depth of field can be previewed on the focusing screen by turning the aperture ring to the corresponding f-stop and pressing this button.

The battery tester also serves to stop the self-timer countdown, should you change your mind after having pressed the button.



blur. The camera will automatically control the aperture with your FD lens set to AUTO.

With a Power Winder A, your AE-1 becomes even more responsive to that gentle touch of your finger on the two-stage shutter release: Every exposure is followed by automatic film advance. And if you keep your finger on the release, you can shoot

sequences with up to two frames per second.

Any of the Canon A-Series Speedlites automatically switches the camera to its sync speed of 1/60 s when it is ready to fire – and the aperture preset on the flash will be set on the lens just as automatically as in daylight.

The brilliant viewfinder image of the AE-1 is a model of clearness. The only features superimposed on the viewfinder image proper are a split-image rangefinder and a circular microprism area. All the other exposure data are located on the right-hand side, just outside the viewfinder frame. The aperture automatically selected by the camera is indicated by a needle moving over a scale. A red "M" will flash above the latter, should the aperture ring of the lens be turned off its AUTO

setting for manual override. And a flashing LED below the scale will warn you if there is a risk of underexposure. In automatic flash photography, finally, the meter needle will jump to the preprogrammed auto aperture as soon as the flash is ready for firing and the shutter release is pressed halfway.



A Power Winder A can easily be attached in seconds after removing a coin-slotted cover over the transport coupling.

The rewind button disengages the film sprockets for rewinding.

The tripod bush in the center of the base plate ensures perfect balance of the unit on a tripod.

Automatic aperture control is possible with any FD lens.

A Power Winder A is controlled via these two contacts.

The back of the AE-1 is detachable and can easily be exchanged for a Data Back A.

Canon AV-1 The Easy Step into Reflex Photography

This is the lightest and smallest of all 35mm Canon SLRs – an ideal choice for the cost-conscious amateur who is primarily interested in only two things: top-quality pictures and simple operation. Using the AV-1 is a matter of presetting an aperture, focusing and pressing the two-stage shutter release. The camera will automatically select a

shutter speed to suit the aperture chosen. And this speed is clearly indicated beside the viewfinder image – a feature which allows very careful selection of the automatic exposure data once you have mastered the first steps and wish to make full use of the great potential of reflex photography. Unlike some “economy reflexes” on the market, this per-

The 120° film-wind lever has a 30° stand-off position.

The shutter release of the AV-1 is of the large, soft-touch type. It will switch on the metering system in its first stage and trip the shutter in the second. It thus acts as the camera's master switch and ensures that power is consumed only when it is actually needed.

The mode selector has settings for automatic exposure, B, self-timer and flash photography with other electronic flash units than the special Canon Speedlites.

A lock ring makes sure that the shutter release cannot be pressed inadvertently while the camera is being carried, for example, in a gadget bag.

This LED flashes during count-down of the self-timer.

The battery-compartment cover doubles as a palm grip which goes a long way towards stabilizing the camera during exposure. It can be opened by simply pushing a knob.

The hot shoe has an additional contact for switching the camera to its X-sync speed of 1/60 s when the A-type Canon Speedlite is sufficiently charged for firing.

This lock button makes sure that the all-important film-speed setting will not be inadvertently changed.

If you press this backlight control together with the shutter release, the camera will automatically set a slower shutter speed to compensate for backlighting or unusually bright light as is encountered, for example, in snowscapes and at the beach.

The battery can be tested by simply pushing this button.

ASA film-speed knob.

Film rewind knob with folding crank.



fect control over the exposure data makes the AV-1 fully suited for the use of long-focus lenses, for example, where only a suitably short shutter speed will reward you with sharp hand-held shots.

The AV-1 thus gives you access to the vast Canon Reflex System at minimum cost. Using professional-quality Canon FD lenses, it offers all the

advantages of automatic film transport with a Power Winder A and of automatic flash photography with one of our A-Series Speedlites that will automatically set the sync speed on the camera and give correct flash exposure for the auto aperture preset on the lens.

The entire ground-glass area of the viewfinder screen is available for focusing. In addition, there is a split-image rangefinder and a circular micropism area for rapid focusing. On the right, outside the finder frame, a meter needle tells you

which shutter speed the automatic control will select for the aperture you have set on the lens. Over and underexposure warning areas and a battery test mark are additional features of the scale.



A hole in the base plate accepts the fitting pin of a Power Winder A.

After removing this screw cover, a Power Winder A can be attached in literally seconds.

For rewinding the film, this locking button disengages the sprocket wheels. It will snap back to its normal position when the wind lever is stroked again.

This socket allows the camera to be set up on a tripod for long exposures, to avoid camera shake.

Whatever the lens in your AV-1, there is no parallax because you are looking straight through the camera lens. That means goodbye to cut-off heads and similar mishaps. The viewfinder of the AV-1 gives you a bright, clear idea of what you will record on film.

These two terminals mate with their counterparts in the Power Winder A for automatic film transport.

Canon AV-1 Photography in a Nutshell

Recent advances in camera technology and optical engineering have brought us unprecedented operating ease. Take zoom lenses, for example. Owing to its variable focal length, a zoom lens will give you the coverage normally provided by several lenses of fixed focal length. And ever since our new FD 35-70 mm f/4 was put on the market, there has

been a marked trend away from ordinary standard lenses and right to this new "standard zoom lens". It is small enough to remain on the camera at all times and still offers continuous coverage from a wide-angle 35 mm to a standard 50 mm and up to a semi-telephoto 70 mm. And if you ask independent experts, you will receive some pretty superla-

The Speedlite 133A has a guide number of 16 (m) for ASA 100 and an auto range from 0.5 m to 4 m. Its auto aperture is f/4 for ASA 100, which is also the widest aperture of the FD 35-70 mm zoom lens. Flash coverage goes right down to the lower limit of this zoom lens, namely to 35 mm. A set of two type AA batteries is good for over 100 flashes. Ni-Cd cells may also be used.

A Power Winder A will automatically transport the film in the AV-1 after every exposure. In addition, it allows serial photography with up to two frames per second.



tive opinions about the performance of this handy little zoom marvel. All these reasons have prompted us to offer the AV-1 with an FD 35-70 mm f/4 zoom lens right from the beginning.

To complete your outfit, we have prepared a kit which in addition to the AV-1 and the aforementioned zoom lens contains a Speedlite 133A. As

long as your film speed is at least ASA 100, this attractively priced power pack gives you incredible allround shooting capabilities with a minimum of bulk and bother.



Canon F-1 Our "Professional Workhorse"

For roughly a decade now, the Canon F-1 has been in the forefront of professional 35mm reflex photography. Its reputation for ruggedness and reliability is well-earned. Selective-area metering over a 12% portion in the center of the viewfinder makes it extremely fast to use in practice and absolutely

reliable even in the most unusual lighting conditions. Viewfinders can be exchanged in a jiffy – and so can the focusing screens in their solid, precise mounts. A total of five interchangeable finders and nine different focusing screens leave ample room for special applications not only in photojournalism

The short-throw (139°) wind lever is plastic-tipped and has a click stop at 30°.

The soft-touch shutter release will also accept a cable release and can be locked.

The shutter-speed dial allows settings from 1 s to 1/2000 s and B.

The standard pentaprism finder can be easily exchanged for one of four optional finders. The TTL metering system is integrated in the camera body, not in the finders.

The focusing screen can be changed with optimum ease. No adaptation to the camera's metering system is required.

Below the combined stop-down and self-timer lever is a locking lever which also serves to lock up the mirror.

This window serves to shed light on the viewfinder data.

A safety button prevents erroneous opening of the camera back.

The rewind knob has a folding crank.

The base of the rewind knob is designed to accept a standard hot shoe and also has additional contacts for automatic flash photography by the CAT system. Moreover, it will accept a Flash Coupler L whose separate illuminator may be used to light the data window in night-time photography.

The separate flash terminal is of the threaded type to ensure perfect connection.



but also in industry, science and research. Many an F-1 has already been put to special uses in environmental conditions so severe that the saying was born: "If all else fails, try an F-1".

The precise mechanically controlled titanium shutter of the F-1 gives a maximum speed of 1/2000 s.

Focusing-screen options for the F-1 range from microprism spot to special focusing aids, cross scales and double cross hairs. The screens are optionally available in an L-version which gives an even brighter and more brilliant viewfinder image than the standard screens.

The viewfinder image of the F-1 shows a slightly darker 12% area in the center, which defines the metering limits. Inside this area, the standard focusing screen features a circular microprism area and a split-image rangefinder. The meter needle and follow circle are visible on the right, outside the frame. The shutter speed set is displayed below.

A special Power Winder and a Motor Drive take care of automatic film advance and lay the groundwork for remote-control applications. A Data Back F allows instantaneous recording of a code or of the date in one corner of the picture.



The bottom plate of the camera can be detached to allow mounting of a Power Winder F or Motor Drive MF.

Ample dimensioned film guides and an oversized pressure plate guarantee optimum film flattening.

One 1.35-volt mercury battery powers the camera's metering system.

A memo holder takes a flap of the film box to remind you of the type of film loaded.

The master switch also serves to check the battery.

The camera back can be exchanged for a Data Back F or a special bulk-film magazine.



FD Lenses The Optical Challenge

There are over 50 Canon high-performance lenses to choose from – more than enough to fill your every need. As the owner of a Canon SLR you will never have to shop around for other systems that might also fit your camera. There is the right optical system from Canon for any purpose and any budget. And each of these lenses comes with the

guarantee of traditionally high Canon performance and perfect compatibility with your camera. It comes with the unique Canon bayonet mount and its non-wearing seating faces.

Taking a closer look at the FD line-up, you will discover many an unusual feature. Thus, all our high-speed wide-angle lenses have floating elements



Fish-eye
7.5mm f/5.6



Fish-eye
FD 15mm f/2.8



FD 17mm f/4



FD 20mm f/2.8



FD 24mm f/1.4L



FD 24mm f/2



FD 50mm f/1.4



FD 50mm f/1.8



FD 85mm f/1.2L



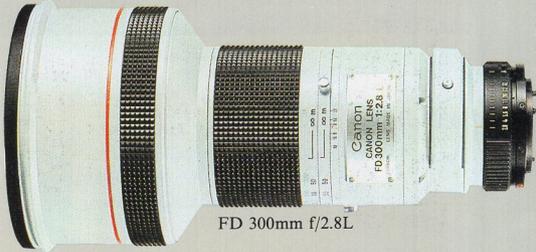
FD 85mm f/1.8



FD 100mm f/2



FD 100mm f/2.8



FD 300mm f/2.8L



FD 300mm f/4L



FD 300mm f/4



FD 400mm f/4.5



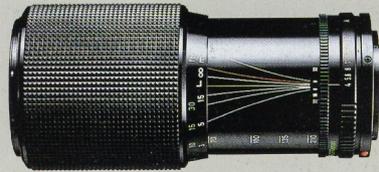
Reflex 500mm f/8



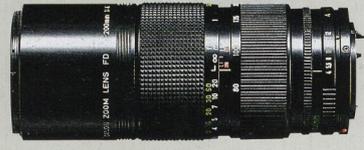
FD 24-35mm f/3.5L



FD 70-150mm f/4.5



FD 70-210mm f/4



FD 80-200mm f/4



TS 35mm f/2.8 S.S.C.



FD 50mm f/3.5 Macro



Extension Tube
FD 25-U



FD 100mm f/4 Macro



Extension Tube
FD 50-U

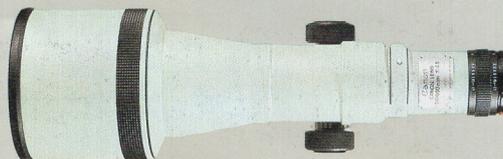


FD 200mm f/4 Macro

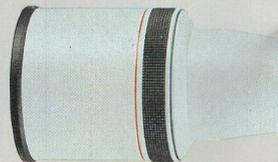
These four super telephoto lenses are shown on a smaller scale than other lenses.



FD 500mm f/4.5L



FD 600mm f/4.5



FD 800mm f/5.6L

for the automatic correction of aberrations at short distances. You will find aspheric lenses offering fantastic performance at fantastic speed. You will come across other L-type lenses in which calcium fluoride or our new UD glass of ultra-low dispersion – or even a combination of the two – is used to achieve unusually high correction of the secondary spec-

trum which tends to degrade optical performance at the longer focal lengths.

Whichever way you look at it, there is nothing like an FD lens for your Canon SLR.



Time and again, Canon FD lenses have received top ratings for outstanding performance from knowledgeable professionals. So favorable is the outcome of independent lab and field tests everywhere that Canon FD lenses have become a yardstick by which other systems are measured.

Whether you have a Canon A-1, AE-1 PRO-

GRAM, AE-1, AV-1 or F-1, your optical tools will be the same in each case. For Canon FD lenses are the common link between all these cameras. This, of course, has tremendous implications: Even our lowest-priced camera is optically a "pro". While the ways of getting a picture thus may vary, actual image quality will always be the same. You simply

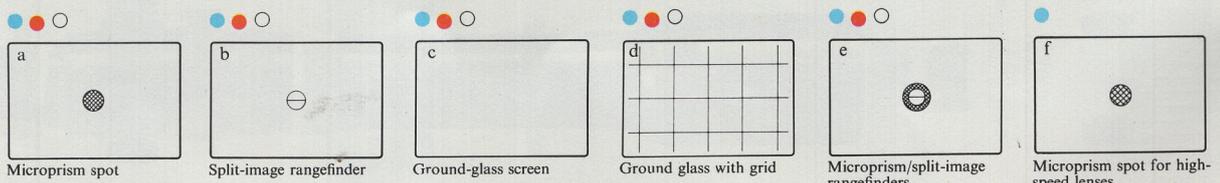
Designation	Type	Compo- nents	Ele- ments	Angle of view			Min. aperture	Diaphr. type	Distance scale (m)
				diagonal	vertical	horizontal			
Fisheye 7.5 mm f/5.6	Circular fisheye	8	11	180°	180°	180°	f/22	Manual	—
Fisheye FD 15 mm f/2.8	Full-frame fisheye	9	10	180°	—	—	f/22	Auto	0.2-3+∞
FD 17 mm f/4	Ultra-wide-angle	9	11	104°	70° 30'	93°	f/22	Auto	0.25-3+∞
FD 20 mm f/2.8	Ultra-wide-angle	9	10	94°	62°	84°	f/22	Auto	0.25-3+∞
FD 24 mm f/2	Wide-angle	9	11	84°	53°	74°	f/22	Auto	0.3-3+∞
FD 24 mm f/2.8	Wide-angle	9	10	84°	53°	74°	f/22	Auto	0.3-3+∞
FD 28 mm f/2	Wide-angle	9	10	75°	46°	65°	f/22	Auto	0.3-3+∞
FD 28 mm f/2.8	Wide-angle	7	7	75°	46°	65°	f/22	Auto	0.3-3+∞
FD 35 mm f/2	Wide-angle	8	10	63°	38°	54°	f/22	Auto	0.3-3+∞
FD 35 mm f/2.8	Wide-angle	5	6	63°	38°	54°	f/22	Auto	0.35-3+∞
FD 50 mm f/1.2	Standard	6	7	46°	27°	40°	f/16	Auto	0.5-10+∞
FD 50 mm f/1.4	Standard	6	7	46°	27°	40°	f/22	Auto	0.45-10+∞
FD 50 mm f/1.8	Standard	4	6	46°	27°	40°	f/22	Auto	0.6-10+∞
FD 50 mm f/3.5 Macro	Standard macro	4	6	46°	27°	40°	f/32	Auto	0.232-3+∞
FD 85 mm f/1.8	Semi-telephoto	4	6	28° 30'	16°	24°	f/22	Auto	0.85-10+∞
FD 100 mm f/2	Semi-telephoto	4	6	24°	14°	20°	f/32	Auto	1-10+∞
FD 100 mm f/2.8	Semi-telephoto	5	5	24°	14°	20°	f/32	Auto	1-10+∞
FD 100 mm f/4 Macro	Semi-telephoto macro	3	5	24°	14°	20°	f/32	Auto	0.45-7+∞
FD 135 mm f/2	Telephoto	5	6	18°	10°	15°	f/32	Auto	1.3-20+∞
FD 135 mm f/2.8	Telephoto	5	6	18°	10°	15°	f/32	Auto	1.3-20+∞
FD 135 mm f/3.5	Telephoto	4	4	18°	10°	15°	f/32	Auto	1.3-20+∞
FD 200 mm f/2.8	Telephoto	5	5	12°	7°	10°	f/32	Auto	1.8-30+∞
FD 200 mm f/4	Telephoto	6	7	12°	7°	10°	f/32	Auto	1.5-20+∞
FD 200 mm f/4 Macro	Telephoto macro	6	9	12°	7°	10°	f/32	Auto	0.58-10+∞
FD 300 mm f/4	Telephoto	6	6	8° 15'	4° 35'	6° 50'	f/32	Auto	3-50+∞
FD 300 mm f/5.6	Telephoto	5	6	8° 15'	4° 35'	6° 50'	f/32	Auto	3-50+∞
FD 400 mm f/4.5	Super telephoto	5	6	6° 10'	3° 30'	5° 10'	f/32	Auto	4-50+∞
Reflex 500 mm f/8	Reflex lens	3	6	5°	2° 45'	4°	f/8	Fixed	4-50+∞
FD 600 mm f/4.5	Super telephoto	5	6	4° 10'	2° 20'	3° 30'	f/32	Auto	8-100+∞
FD 24-35 mm f/3.5 L	Aspheric zoom lens	9	12	84°-63°	53°-38°	74°-54°	f/22	Auto	0.4-3+∞
FD 28-50 mm f/3.5	Wide-angle zoom**	9	10	75°-46°	46°-27°	65°-40°	f/22	Auto	1-10+∞
FD 35-70 mm f/2.8-3.5	Standard zoom**	10	10	63°-34°	38°-19° 30'	54°-29°	f/22	Auto	1-10+∞
FD 35-70 mm f/4	Standard zoom	8	8	63°-34°	38°-19° 30'	54°-29°	f/22	Auto	0.5-10+∞
AF 35-70 mm	Auto-focus zoom	8	8	63°-34°	38°-19° 30'	54°-29°	f/22	Auto	1-10+∞
FD 35-105 mm f/3.5	Wide-angle-to-tele zoom**	13	15	63°-23° 20'	38°-13°	54°-19° 20'	f/22	Auto	1.5-20+∞
FD 50-135 mm f/3.5	Standard-to-tele zoom**	12	16	48°-18°	27°-10°	40°-15°	f/32	Auto	1.5-20+∞
FD 70-150 mm f/4.5	Telephoto zoom	9	12	34°- 16° 20'	19° 30'- 9° 10'	29°- 13° 40'	f/32	Auto	1.5-20+∞
FD 70-210 mm f/4.0	Telephoto zoom**	9	12	34°- 11° 45'	19° 30'- 6° 30'	29°- 9° 48'	f/32	Auto	1.2-15+∞
FD 80-200 mm f/4	Telephoto zoom	11	15	30°-12°	17°-7°	25°-10°	f/32	Auto	1-20+∞
FD 85-300 mm f/4.5	Telephoto zoom	11	15	28° 30'- 18° 15'	16°- 4° 35'	24°- 6° 50'	f/32	Auto	2.5-30+∞
FD 100-200 mm f/5.6	Telephoto zoom	5	8	24°-12°	14°-7°	20°-10°	f/32	Auto	2.5-30+∞
FD 100-300 mm f/5.6	Telephoto zoom	9	14	24°-8° 15'	14°-4° 35'	20°-6° 50'	f/32	Auto	2-30+∞
FD 24 mm f/1.4 L	Aspheric lens	8	10	84°	53°	74°	f/16	Auto	0.3-3+∞
FD 50 mm f/1.2 L	Aspheric lens	6	8	46°	27°	40°	f/16	Auto	0.5-10+∞
FD 85 mm f/1.2 L	Aspheric lens	6	8	28° 30'	16°	24°	f/16	Auto	0.9-10+∞
FD 300 mm f/2.8 L	Fluorite + UD lens	7	9	8° 15'	4° 35'	6° 50'	f/32	Auto	3-50+∞
FD 300 mm f/4 L	UD lens	7	7	8° 15'	4° 35'	6° 50'	f/32	Auto	3-50+∞
*FD 400 mm f/2.8 L	UD lens	8	10	6° 10'	3° 30'	5° 10'	f/32	Auto	4-50+∞
FD 500 mm f/4.5 L	Fluorite + UD lens	6	7	5°	2° 45'	4°	f/32	Auto	4-50+∞
FD 800 mm f/5.6 L	UD lens	6	7	3° 06'	1° 40'	2° 35'	f/32	Auto	14-100+∞
TS 35 mm f/2.8	w. persp. correction	8	9	63° (-79°)	38°	54°	f/22	Manual	0.3-3+∞
Extender FD 1.4x-A	—	3	4	—	—	—	—	—	—
Extender FD 2x-A	—	4	6	—	—	—	—	—	—
Extender FD 2x-B	—	5	7	—	—	—	—	—	—
20 mm f/3.5	Macro bellows lens	3	4	—	—	—	f/22	Manual	—
35 mm f/2.8	Macro bellows lens	4	6	—	—	—	f/22	Manual	—

* Will be available in the near future. ** With close-focusing capability.

All FD lenses are suitable for full-aperture metering and automatic aperture control.

A step-up ring 52-55 is available, which allows 55mm filters to be used on 52mm filter mounts of new FD lenses.

Soft or hard cases are available as optional accessories for all Canon SLR lenses to protect them from mechanical damage during storage or transportation. Hard cases are designed so that they can easily be carried for field use.



will not be able to tell whether one picture was taken with a Canon A-1, for example, and the next perhaps with an AV-1.

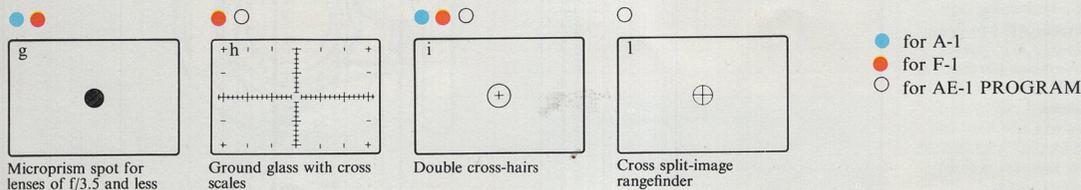
The use of one and the same lens system by so many different cameras also has another advantage: Far greater numbers can be produced, and mass production means low prices. This is why Canon

FD lenses are highly competitive in the top-performance lens market – and not only there.

Canon FD lenses – natural companions of your Canon camera.

Magnification at min. focusing distance	Filter dia. (mm)	Overall length (mm)	Max. dia. (mm)	Weight (g)	Hood	Hard case	Soft case	Remarks	Extender	
									FD 1.4 × A	FD 2 × B
—	4 built-in	62	72	365		C10	B11			○
0.14 ×	4 built-in	60.5	76	460	Built-in	C10	B11			○
0.10 ×	72	56	76.5	360	BW-72	C10	B11			○
0.13 ×	72	58	76.5	305	BW-72	C10	B11			○
0.11 ×	52	50.6	63	285	BW-52C	B9	A9			○
0.11 ×	52	43	63	240	BW-52C	B9	A9			○
0.13 ×	52	47.2	63	265	BW-52B	B9	A9			○
0.13 ×	52	40	63	170	BW-52B	B9	A9			○
0.17 ×	52	46	63	245	BW-52A	B9	A9			○
0.13 ×	52	40	63	165	BW-52A	B8	A9			○
0.13 ×	52	45.6	65.3	315	BS-52	B9	A9			○
0.15 ×	52	41	63	235	BS-52	B8	A9			○
0.10 ×	52	35	63	180	BS-52	B8	A9			○
0.5 ×	52	57	63	235	BW-52A	C10	B11	incl. Ext. Tube FD 25-U		○
0.123 ×	52	53.5	63	345	BT-52	C10	B11			○
0.12 ×	52	70	63	445	BT-52	B12	B11			○
0.12 ×	52	53.4	63	270	BT-52	C10	B11			○
0.5 ×	52	95	70.3	455	BT-52	B15	B13	incl. Ext. Tube FD 50-U		○
0.13 ×	72	90.4	78	700	Built-in	C13	B13			○
0.13 ×	52	78	63	395	Built-in	B12	B11			○
0.13 ×	52	85	63	325	Built-in	B12	B13			○
0.15 ×	72	140.5	78	700	Built-in	C19	B21			○
0.15 ×	52	121.5	63	440	Built-in	A17	A18			○
1.0 ×	58	182.4	68.8	830	Built-in	D24				○
0.11 ×	34	204	85	945	Built-in	D24		Drop-in filters	○	○
0.11 ×	58	198.5	65	635	Built-in	B24	A24		○	○
0.109 ×	34	288	100	1,400	Built-in	Exclusive		Drop-in filters	○	○
0.14 ×	34	146	90	705	Built-in	Exclusive	Excl.	Drop-in filters	○	○
0.079 ×	48	462	154	3,740	Built-in	Exclusive		Drop-in filters	○	○
0.08 × - 0.11 ×	72	86.6	76.5	495	BW-72	C13	B13			○
0.03 × - 0.05 ×	58	99.5	69	470	W-69B	B15	B13			○
0.04 × - 0.07 ×	58	120	69	545	W-69	15	A18			○
0.08 × - 0.15 ×	52	85.5	63	315	W-62	B12	B11			○
0.08 × - 0.15 ×	52	84.5	95.5	640	—	Exclusive				○
0.028 × - 0.079 ×	72	108.4	76.5	640	BW-72B	C16	B16			○
0.042 × - 0.106 ×	58	125.4	71.4	720	BS-58	C16	B16			○
0.06 × - 0.13 ×	52	132	63	530	Built-in	A17	A18			○
0.08 × - 0.23 ×	58	151	72.2	705	BT-58	C19	B21			○
0.12 × - 0.29 ×	58	161	67.9	765	Built-in	B24	B21			○
0.042 × - 0.149 ×	Series IX	247	94	1,600	Built-in	Exclusive				○
0.05 × - 0.10 ×	52	167	63	610	Built-in	B24	B21			○
0.06 × - 0.18 ×	58	207	722	835	BT-58	C24	B24			○
0.12 ×	72	68	76.5	430	BW-72	C13	B11			○
0.13 ×	52	50.3	65.3	380	BS-52	B9	A9			○
0.116 ×	72	71	80.8	680	BT-72	C13	B11			○
0.11 ×	48	245	127	2,300	Built-in	Exclusive		Drop-in filters	○	○
0.11 ×	34	208	85	1,100	Built-in	Exclusive		Drop-in filters		○
0.115 ×	48	348	166	4,500	Built-in	Exclusive		Drop-in filters	○	○
0.14 ×	48	395	127	2,900	Built-in	Exclusive		Drop-in filters	○	○
0.057 ×	48	577	154	4,400	Built-in	Exclusive		Drop-in filters	○	○
0.19 ×	58	74.5	67	550	BW-58	Exclusive				
—	—	34.6	64	210		B8	A9			
—	—	35.2	64	210		Exclusive				
—	—	43.9	64	240		B8	A9			
—	22.5	20	32	35		Exclusive				
—	22.5	22.5	40	60		Exclusive				

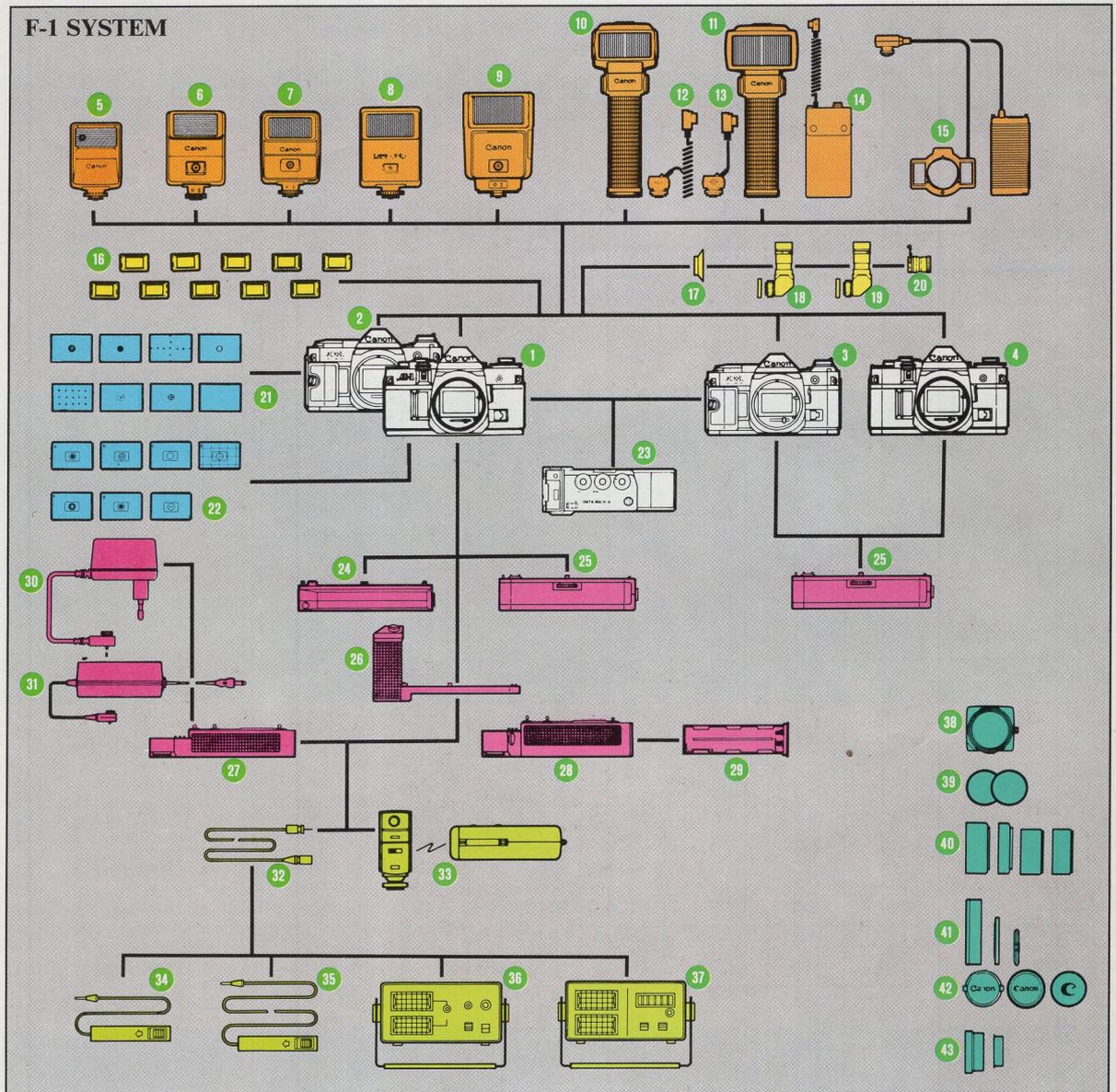
While the focusing screens of the F-1 and AE-1 PROGRAM are easily interchangeable by users, the screens for the A-1 should only be exchanged by an authorized Canon Service Center.



Whatever your needs or personal preferences, you will find just the right kind of accessory in the comprehensive Canon Reflex System. No need to shop around and settle for compromises. After all, your decision to buy a Canon SLR amply proves that you go for quality and performance. And if you do, it makes eminent sense not to take chances

on accessory items that might impair the overall quality of your results.

Take filters, for example. These are being offered at every street corner, one might say. But you want to be sure that the filters you buy match the high performance of your Canon FD lenses because in use they will become part of the optical system. In



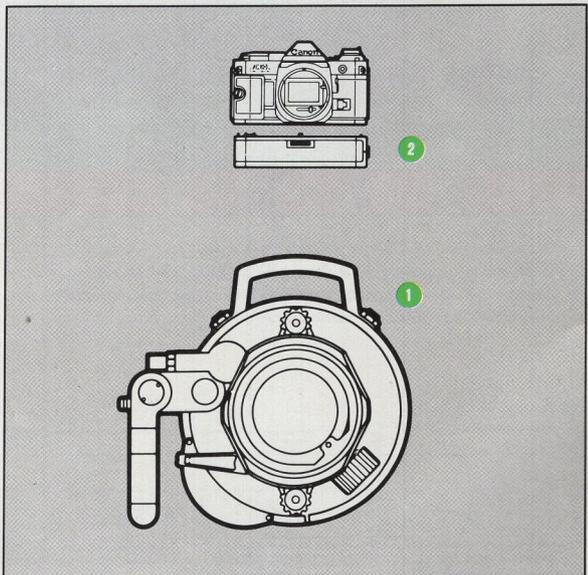
F-1 System

- 1 A-1 body
- 2 AE-1 Program body
- 3 AE-1 body
- 4 AV-1 body
- 5 Canon Speedlite 133A
- 6 Canon Speedlite 155A
- 7 Canon Speedlite 177A
- 8 Canon Speedlite 188A
- 9 Canon Speedlite 199A
- 10 Canon Speedlite 533G
- 11 Canon Speedlite 577G
- 12 Sensor Unit G20
- 13 Sensor Unit G100
- 14 Transistor Pack G
- 15 Macrolite ML-1
- 16 Eyesight correction lenses S
- 17 Eyecup 4S
- 18 Angle Finder A2
- 19 Angle Finder B
- 20 Magnifier S
- 21 Focusing Screens AE-1 Program
- 22 Focusing Screens A-1
- 23 Data back A
- 24 Power Winder A2
- 25 Power Winder A
- 26 Motor Drive MA
- 27 Ni-Cd Pack MA
- 28 Battery Pack MA
- 29 Battery Magazine MA

- 30 Ni-Cd Charger MA-E
- 31 Ni-Cd Charger MA
- 32 Extension cord E1000
- 33 Wireless Controller LC-1
- 34 Remote Switch 60
- 35 Remote Switch 3
- 36 Intervalometer A
- 37 Intervalometer B
- 38 Gelatine Filter Holder
- 39 Filters
- 40 Lens Hoods
- 41 Lens Caps
- 42 Lens Caps
- 43 Rear Lens Caps

Underwater Photography

- 1 Marine Capsule A
- 2 Power Winder A

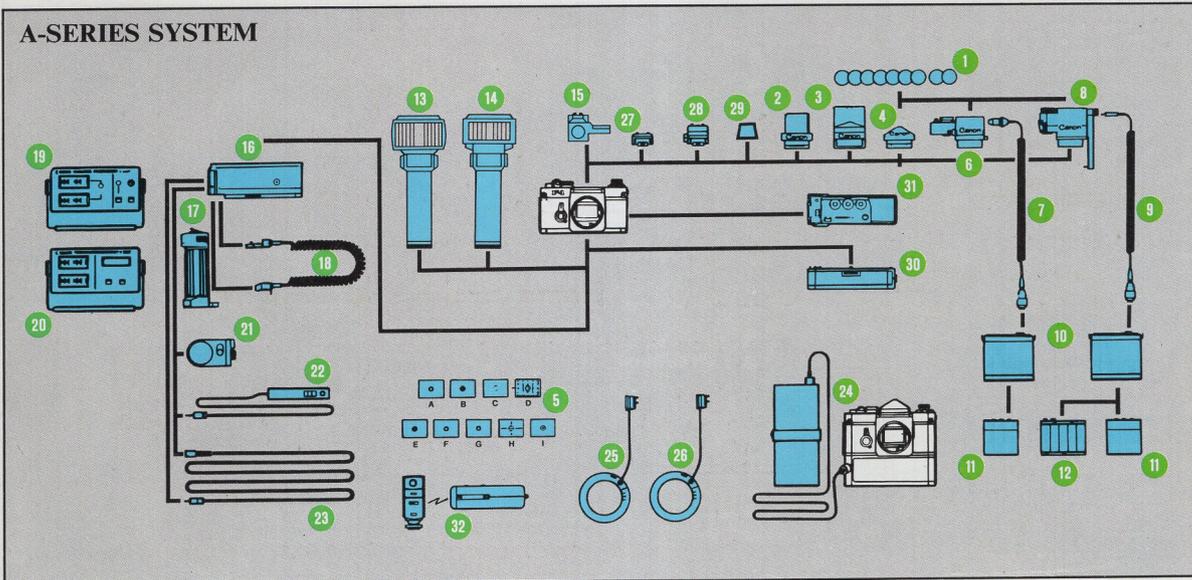


other words, if you attach a low-quality filter, you may ruin the performance of your lens. And not only that. When you buy a UV filter, for instance, you want to be sure that it is absolutely neutral and does not upset the color balance of your lens. Canon UV filters are guaranteed to be neutral, but a practical comparison will show you that neutral

transmission cannot be taken for granted in all the products on the market.

Below, we have mapped the multitude of accessories available for your Canon SLR so that you can make your choice at a single glance.

A-SERIES SYSTEM



LENS CASES

FD Lenses	Camera Snap Case										Semi Hard Case	Action Case A	
	SA-1	SA-2	SB-1	SB-2	SC-1	SC-2	SD-1	SD-2	HA-2	Power Winder A			
	F-1	A-1 AE-1P AE-1 AV-1	A-1 AE-1P AE-1 AV-1	F-1	A-1 AE-1P AE-1 AV-1	A-1 AE-1P AE-1 AV-1	F-1	A-1 AE-1P AE-1 AV-1	A-1 AE-1P AE-1 AV-1	F-1	A-1 AE-1P AE-1 AV-1	A-1 AE-1P AE-1 AV-1	A-1 AE-1P AE-1 AV-1
Fisheye 7.5mm f/5.6		△											△
FD 15mm f/2.8													○
FD 17mm f/4													
FD 20mm f/2.8													
FD 24mm f/2	○	○	○										○
FD 24mm f/2.8	○	○	○										○
FD 28mm f/2	○	○	○										○
FD 28mm f/2.8	○	○	○										○
FD 35mm f/2	○	○	○										○
FD 35mm f/2.8	○	○	○										○
FD 50mm f/1.2	○		○										○
FD 50mm f/1.4	○	○	○										○
FD 50mm f/1.8	○	○	○										○
FD 50mm f/3.5 Macro	○	○				○		○					○
FD 85mm f/1.8	○	○											○
FD 100mm f/2								○	○		○		
FD 100mm f/2.8	○	○											○
FD 100mm f/4 Macro			○		○	○		○					
FD 135mm f/2								○					
FD 135mm f/2.8													
FD 135mm f/3.5								○	○	○			
FD 200mm f/2.8													
FD 200mm f/4			○	○	○								
FD 200mm f/4 Macro													
FD 300mm f/4													
FD 300mm f/5.6													
FD 24-35mm f/3.5L						△	△	△					
FD 28-50mm f/3.5						△	△	△					
FD 35-70mm f/2.8-3.5			△	△	△								
FD 35-70mm f/4								△	△	△			
FD 35-105mm f/3.5													
FD 70-150mm f/4.5			○	○	○								
FD 70-210mm f/4													
FD 80-200mm f/4													
FD 100-200mm f/5.6													
FD 100-300mm f/5.6													
FD 24mm f/1.4L								△	△	△			
FD 50mm f/1.2L	○		○										○
FD 85mm f/1.2L								△	△	△			
FD 300mm f/4L													

A-Series System

- 1 Eyesight correction lenses R
- 2 Waist-level finder
- 3 Optical Speedfinder with rotating eyepiece
- 4 Pentaprism finder
- 5 Focusing screens A, B, C, D, E, F, G, H, I
- 6 Booster T finder
- 7 Connecting lead, 6v, 2B
- 8 Servo EE finder
- 9 Connecting lead, 12v, 2E
- 10 Battery case
- 11 Battery Magazine, 12v
- 12 Battery Magazine, 15v
- 13 Canon Speedlite 533G
- 14 Canon Speedlite 577G
- 15 Flash Coupler F
- 16 Motor Drive MF
- 17 Handgrip MF
- 18 Connecting lead for Handgrip MF
- 19 Intervalometer A
- 20 Intervalometer B
- 21 Interval timer L
- 22 Remote Control 60MF
- 23 Extension cord E1000
- 24 High-speed motor drive camera
- 25 Flash Auto Ring A2 for CAT flash photography
- 26 Flash Auto Ring B2 for CAT flash photography
- 27 Flash Coupler D
- 28 Flash Coupler L with illumination system
- 29 Finder illumination F
- 30 Power Winder F
- 31 Data Back F
- 32 Wireless Controller LC-1

- Also accommodates lens hood and one filter, focusing ring at infinity.
- △ Does not accommodate lens hood.
- ◎ Will even take Data Back A (except for AV-1 which cannot be used with Data Back).
- ⊗ Will take Data Back A if lens hood is removed.
- ⊙ With extension tube in place.

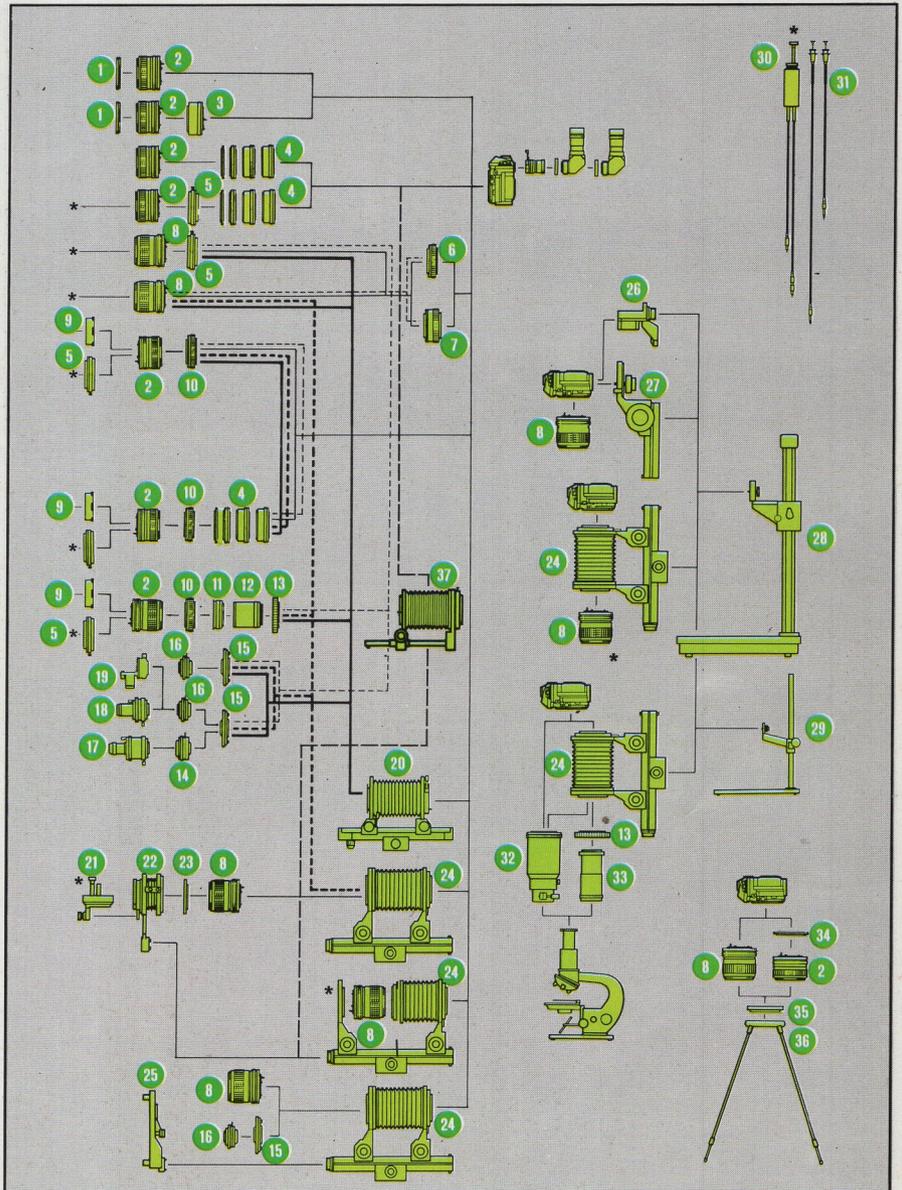
You may have noticed that there is a particularly plentiful supply of macro accessories in our reflex system. And for good reason. Macro photography has been discovered by millions of amateur photographers as an exciting side line that offers multiple rewards. Of course, all the macro fever became

possible only with the advent of modern SLR cameras and through-the-lens viewing. With the cameras and accessories available today, close-up photography is amazingly simple. Whether you just attach a close-up lens to your Canon FD lens, insert an extension tube between camera body and

Close-up, Photomacrography and Photomicrography

- 1 Close-up Lenses 450, 240
- 2 New FD 50mm f/1.4
- 3 Extension Tubes FD 15-U, 25-U, 50-U
- 4 Extension Tube M Set
- 5 Macro Auto Ring
- 6 Vari-extension Tube M 15-25
- 7 Vari-extension Tube M 30-55
- 8 New FD 50mm f/3.5 Macro
- 9 Macro Hood
- 10 Macrophoto Adapter MA-52
- 11 Lens Mount Converter B
- 12 Screw-type Extension Tube
- 13 Lens Mount Converter A
- 14 Macrophoto Lens 35mm f/2.8
- 15 Macrophoto Lens Adapter 20mm f/3.5
- 16 Macrophoto Lens 20mm f/3.5
- 17 Duplicator 16
- 18 Duplicator 8
- 19 Duplicator G
- 20 Bellows FL
- 21 Roll Film Stage
- 22 Duplicator 35
- 23 Attachment Ring
- 24 Auto Bellows
- 25 Macro Stage
- 26 Camera Holder F3
- 27 Focusing Rail
- 28 Copy Stand 5*
- 29 Copy Stand 4
- 30 Double Cable Release
- 31 Releases 30, 50
- 32 Photomicro Unit F
- 33 Microphoto Hood
- 34 Extension Tube M5
- 35 F Ring 52mm
- 36 Handy Stand F
- 37 Bellows M

* Availability differs from area to area.



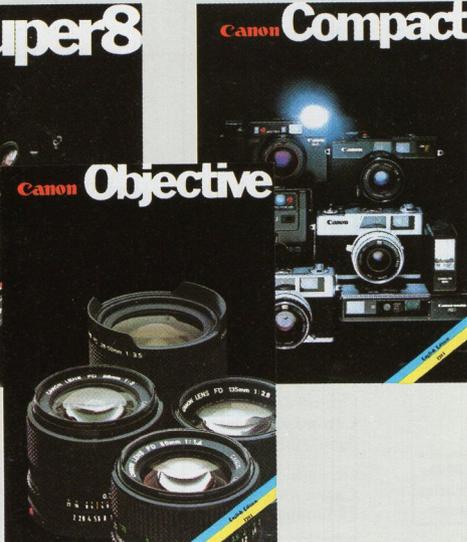
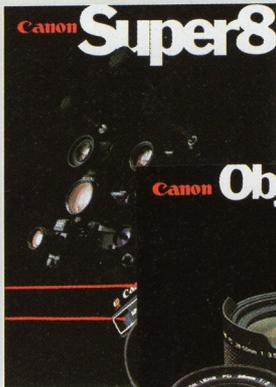
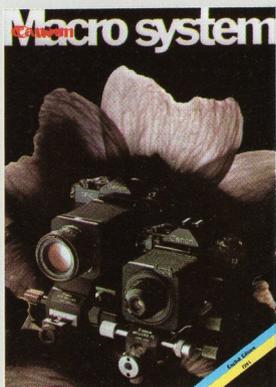
* This combination requires the use of the Double Cable Release for automatic diaphragm coupling.

lens or use a bellows to exploit the potential of continuous variation of extension – your Canon SLR always shows you in the viewfinder exactly what you will get on the film. You can focus with optimum ease and move up to your subject to the very limit where illumination becomes impossible.

Once you have tried close-up photography, you will discover an infinite number of small things that make beautiful pictures – details you had never stopped to recognize before. Macro photography will open up your eyes to a completely new world you had not even known existed.



In this brochure we have given you a rundown on our line of SLR equipment. But there is more to Canon than SLRs alone. We therefore have prepared separate catalogs for our line of FD lenses, our macro system as well as compact rangefinder cameras and Super-8 silent and sound movie cameras. If you wish to have more information on these products, please ask your dealer for the corresponding catalogs.



Technical Data

	F-1	A-1	AE-1 Program	AE-1	AV-1
Shutter	Titanium focal-plane shutter, 1 s-1/2000 s + B	Cloth focal-plane shutter, 30 s-1/1000 s + B (electronically controlled)	Cloth focal-plane shutter, 2 s-1/1000 s + B (electronically controlled)	Cloth focal-plane shutter, 2 s-1/1000 s + B (electronically controlled)	Cloth focal-plane shutter, 2 s-1/1000 s + B (electronically controlled)
Viewfinder	Pentaprism finder, can be exchanged for waist-level finder, optical speed-finder, Servo EE Finder, Booster T Finder	Fixed eye-level pentaprism	Fixed eye-level pentaprism	Fixed eye-level pentaprism	Fixed eye-level pentaprism
Viewfinder information	12% light-metering area, rangefinder; data window; meter needle, follow pointer, stopdown metering index and battery-test index, over/underexposure warning, shutter speed set, out-of-coupling-range warning	Rangefinder; alphanumeric LED display of aperture, shutter speed, manual override, flash readiness, "B" setting, over/underexposure warning, out-of-coupling-range warning, operating-error warning	Microprism ring, split-image rangefinder, digital LED display of aperture, "P" for programmed AE, "M" for manual, "A" for flash-charge completion and auto flash confirmation; aperture flashes to warn of over/underexposure	Rangefinder; meter needle, aperture scale, stop-down index; overexposure warning area; flashing "M" for manual; flashing LED for underexposure and out-of-coupling-range	Rangefinder; meter needle, shutter speed scale, over/underexposure warning marks, battery-test index
Focusing screen	Nine interchangeable focusing screens: micro-prism spot, split-image, full-frame ground glass, etc.	Seven interchangeable focusing screens	Eight interchangeable focusing screens	Fixed	Fixed
Interchangeable lenses	FD + FL series	FD + FL series	FD + FL series	FD + FL series	FD + FL series
Metering method	Full-aperture and stopped-down metering	Full-aperture and stopped-down metering	Full-aperture and stopped-down metering	Full-aperture and stopped-down metering	Full-aperture and stopped-down metering
Type of metering system	TTL, selective-area (12% field) by CDS	TTL, central-emphasis average metering by SPC	TTL, central-emphasis average metering by SPC	TTL, central-emphasis average metering by SPC	TTL, central-emphasis average metering by SPC
Meter coupling range (ASA 100, f1.4)	EV 3-18	EV 2-18	EV 1-18	EV 1-18	EV 1-18
Film-speed range	ASA 25-3200	ASA 6-12,800	ASA 12-3200	ASA 25-3200	ASA 25-1600
Exposure modes	Follow-pointer metering, shutter-speed priority AE with Servo EE Finder	Shutter-speed priority AE, aperture priority AE, programmed AE, stopped-down AE, flash AE, manual	Shutter-speed priority AE, programmed AE, flash AE, manual override	Shutter-speed priority AE, flash AE, manual override	Aperture priority AE
Exposure compensation	—	EV ± 2	AE Lock	EV + 1.5	EV + 1.5
Power source	One 1.3-volt mercury battery	One 6-volt silver-oxide, alkaline or lithium battery	One 6-volt silver-oxide, alkaline or lithium battery	One 6-volt silver-oxide, alkaline or lithium battery	One 6-volt silver-oxide, alkaline or lithium battery
X-contact	1/60 s	1/60 s	1/60 s	1/60 s	1/60 s
Hot shoe	Can be slipped onto base of rewind knob	Built-in	Built-in	Built-in	Built-in
CAT automatic flash control	Automatic flash photography with manually set shutter speed and aperture with Speedlites 133A, 155A, 177A, 188A, 199A, 533G, 577G and Macrolite ML-1	Fully automatic flash photography (shutter speed and aperture is set automatically) with Speedlites 133A, 155A, 177A, 188A, 199A, 533G and 577G. With Macrolite ML-1, aperture has to be set manually.	Fully automatic flash photography (shutter speed and aperture is set automatically) with Speedlites 133A, 155A, 177A, 188A, 199A, 533G and 577G. With Macrolite ML-1, aperture has to be set manually.	Fully automatic flash photography (shutter speed and aperture is set automatically) with Speedlites 133A, 155A, 177A, 188A, 199A, 533G and 577G. With Macrolite ML-1, aperture has to be set manually.	Automatic flash photography (shutter speed is set automatically) with manually set aperture with Speedlites 133A, 155A, 177A, 188A, 199A, 533G, 577G and Macrolite ML-1.
Film loading	By multi-slot take-up spool	By multi-slot take-up spool	By multi-slot take-up spool	By multi-slot take-up spool	By multi-slot take-up spool
Self-timer	Built-in	Built-in (electronic) LED display	Built-in (electronic), beep sound	Built-in (electronic) LED display	Built-in (electronic) LED display
Multiple exposures	By pressing rewind button to disengage film advance	By means of multiple-exposure lever	—	—	—
Body dimensions (mm)	146.7 × 99.5 × 49.5	141 × 91.5 × 47.5	141 × 88 × 47.5	141 × 87 × 47.5	139 × 85 × 47.5
Weight (body only)	845 g	620 g	575 g	590 g	490 g

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We regret, that on the pages 28 and 29 the title texts, in the system charts for A-Series cameras and F-1 System, were interchanged.



Virallinen kamera,
kopiokone, elektronilaskin
Euroopan cupin loppuotteluissa



Virallinen kamera,
kopiokone, elektronilaskin
jalkapalloilun maailmancupissa 1982