

Tune in to a Great SLR Experience!

AE-1 PROGRAM



Canon
AE-1
PROGRAM

Versatility. Simplicity. An Unbeatable Combination.



Brigh

New Split Scr

Automatic Speedlites

Automatic Winders — another way to turn

Interchangeable FD Lenses — for a different point of

Sturdy, Lightweight, Compact — handling ease guaranteed

Canon
AE-1
PROGRAM

Programmed AE — convenience personified

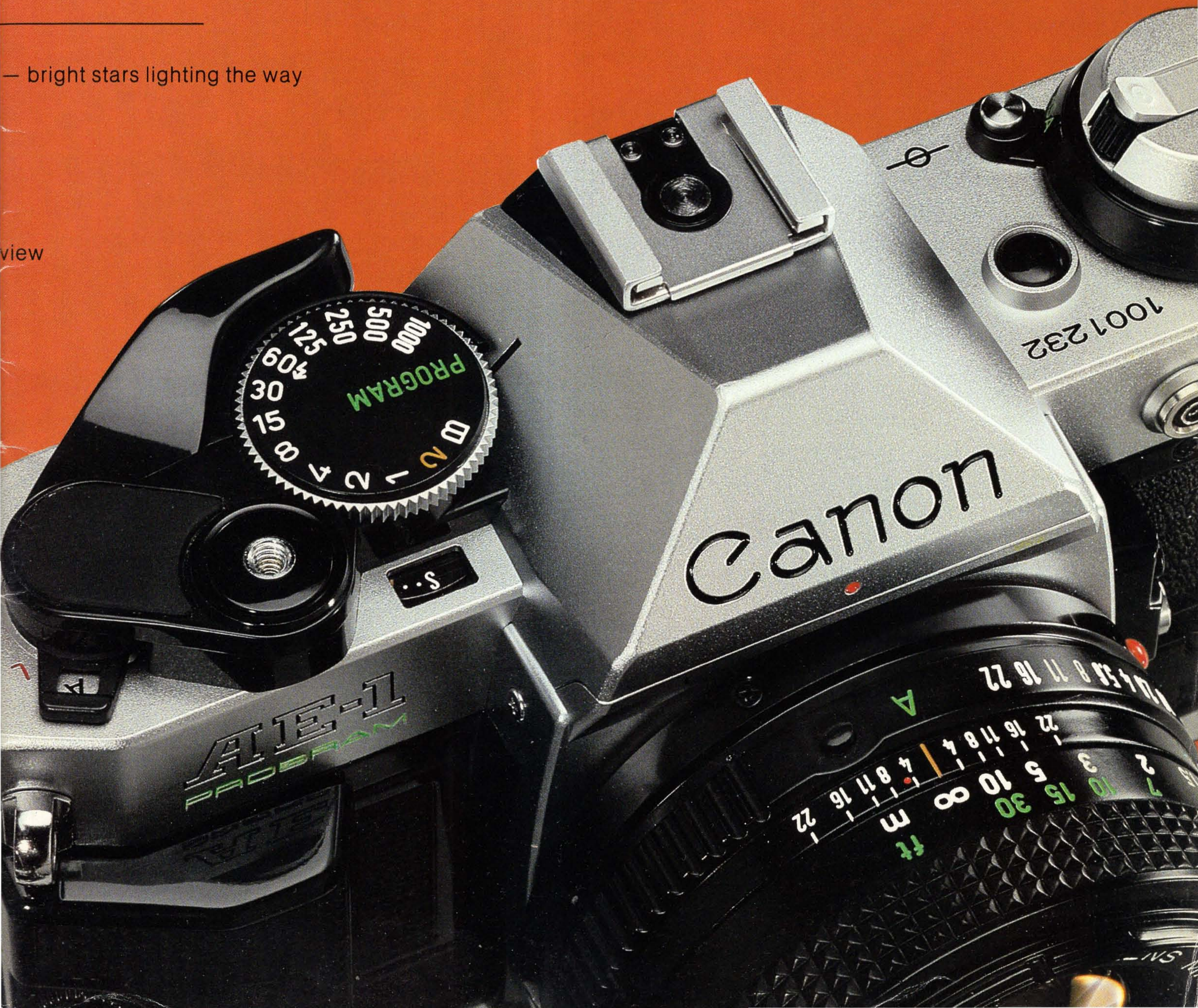
Shutter-Speed Priority AE — by popular demand

ter Viewfinder — just what you need

een — revolutionary, interchangeable

— bright stars lighting the way

view





A New Era Dawns

When the Canon AE-1 was introduced in 1976, it marked a major turning point in photography. Such was its impact on the scene that it went on to become the world's best-selling SLR camera. Now, with AE-1 sales having passed the magic four million mark, Canon proudly introduces the camera of the 80's: the AE-1 PROGRAM.

The shutter-speed priority AE-1 utilized electronics to a hitherto unprecedented degree for automation of the camera's functions. The new AE-1 PROGRAM continues this proven tradition but, as its name implies, offers another outstanding feature: Programmed AE mode. This automatically selects the most suitable aperture and shutter speed. So all you have to do is focus and shoot.

Convenient? Assuredly, especially if what is putting you off buying your first SLR camera is its apparent complexity or if you wish to concentrate all your attention on subject composition. And you also have a choice of shutter-speed priority—ideal for action photography—or manual mode if the occasion demands.

The AE-1 PROGRAM, in fact, shares the superb attributes of its mentor. Most important, though, it is as compact, lightweight and easy to handle, and is compatible with one of the most comprehensive systems of accessories for unlimited versatility.

The Canon AE-1 PROGRAM. The direction SLR photography is destined to take in the years ahead.



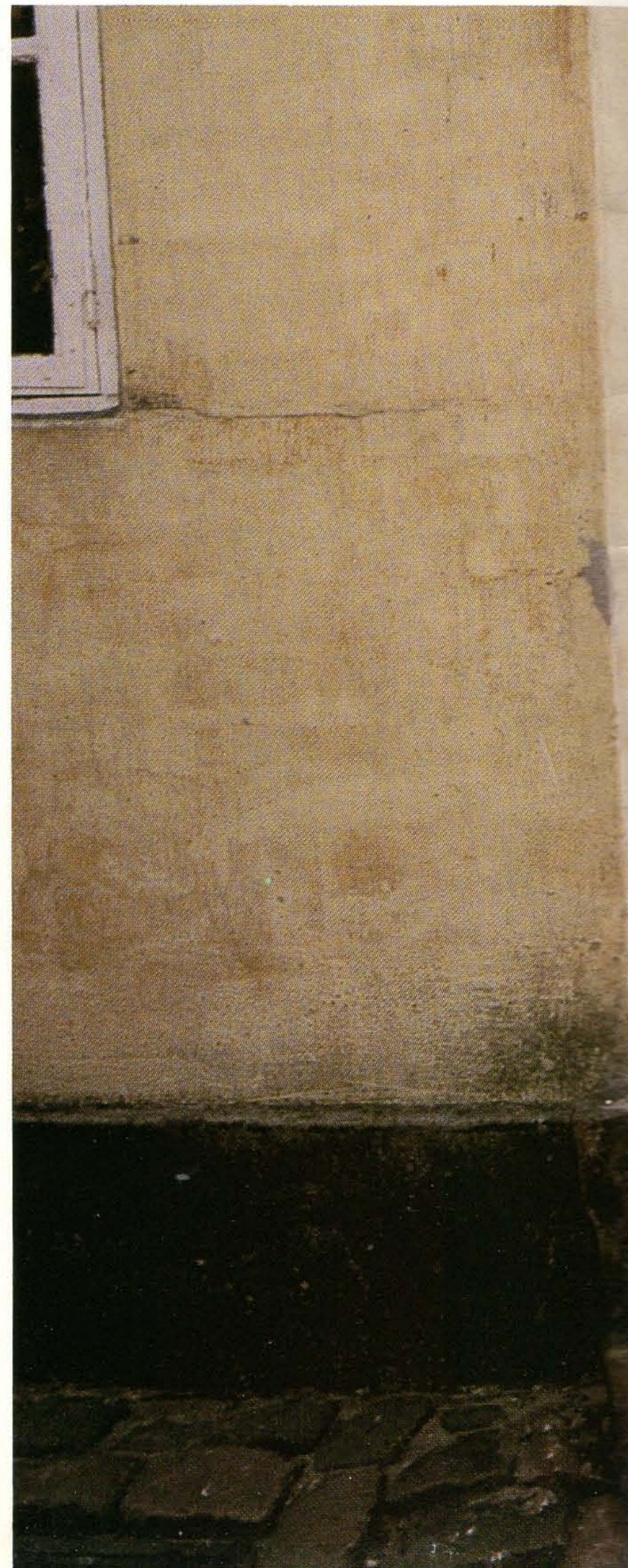
Programmed AE

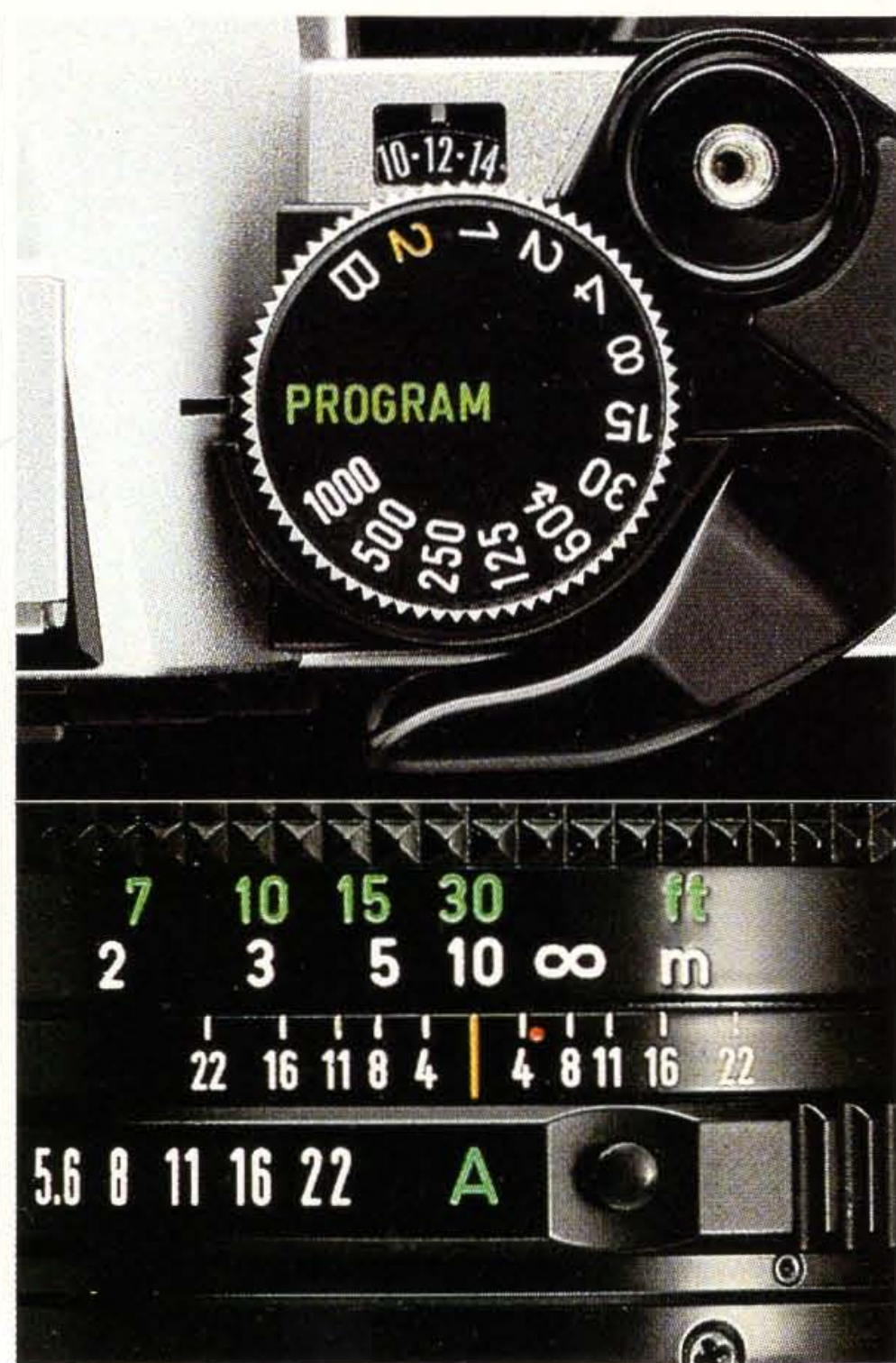
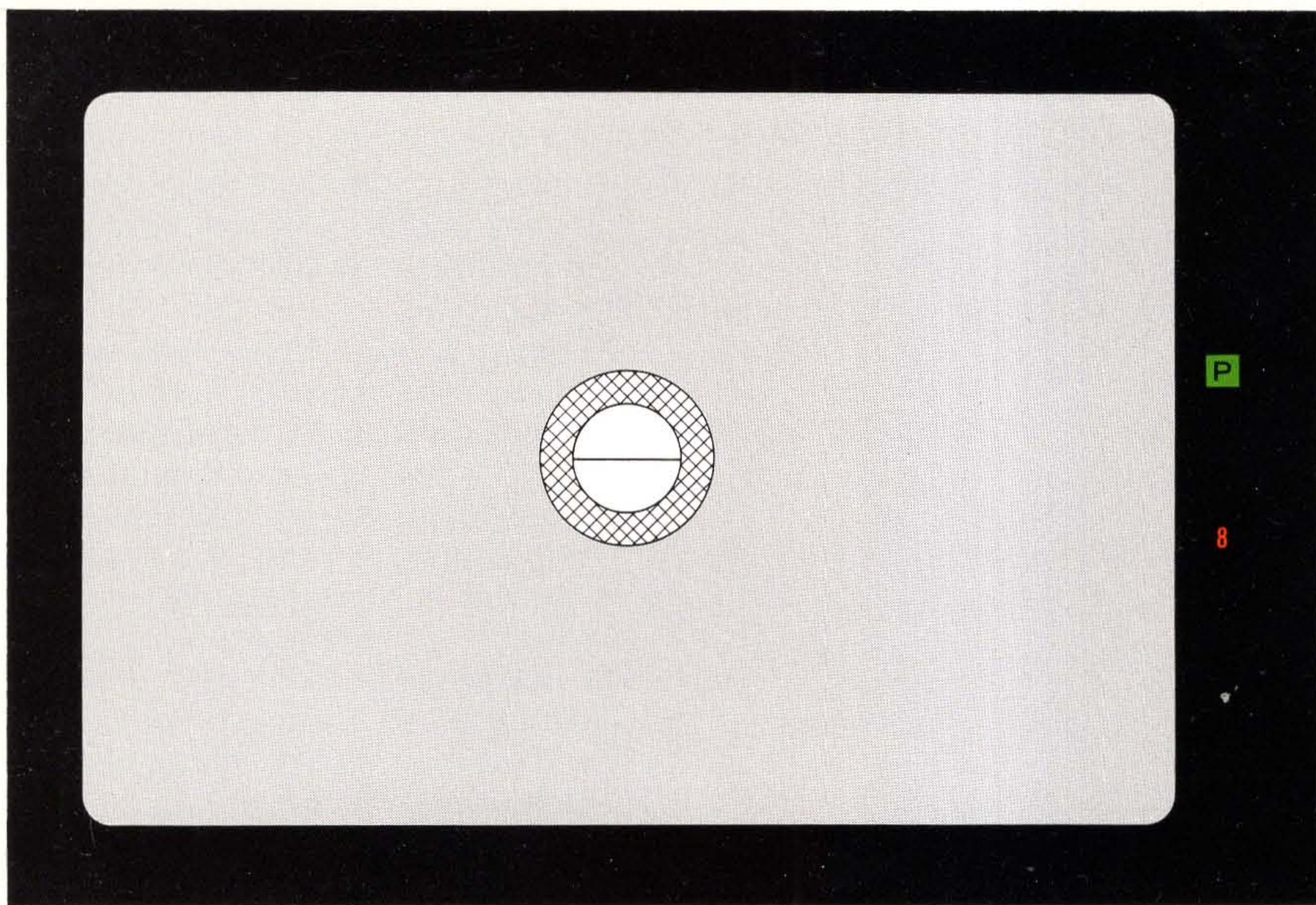


If you guessed that the word "program" is a computer term, you guessed right. The AE-1 PROGRAM has a Central Processing Unit (CPU) which functions as the brain of the camera's sophisticated electronic system. It handles all signal information such as light metering, exposure computation, memory, warning signals and safety mechanisms, and issues appropriate commands for immediate response to any picture-taking situation. And in Programmed AE mode, it computes two essential functions—the shutter speed and aperture.

This "focus and shoot" feature naturally makes taking pictures a lot easier. You no longer have to worry about sudden changes in lighting conditions, e.g., when your subject moves from an extremely bright, sunlit place into shadow.

For Programmed AE, turn the shutter speed selector dial to "PROGRAM," making sure that the lens aperture ring is set on "A." A green "P" will appear in the viewfinder when you depress the shutter release button halfway or press the exposure preview switch. This indicates that the camera is set and ready to shoot. In low-light situations which call for a shutter speed of 1/30 second or slower, the "P" will blink to warn you to steady the





camera. Although the aperture is selected for you automatically, the f/stop will still appear in clear, red LED's in the viewfinder. This is a useful guide to the depth of field (portion in focus before and behind the subject). Thus the viewfinder provides you with the information you need to know at the touch of a button.

The wonder of Programmed AE is that it decides the optimum shutter speed and aperture for the current lighting situation—but will instantly

change its mind if the light changes.

Further details on how the system works, as well as a graph showing the relationship between f/stop and shutter speed, are provided on page 11.

A baby's sudden, toothy grin. . . a bird alighting momentarily on a branch. . . a picnic in the countryside when the sun refuses to cooperate and keeps dodging behind clouds. . . it's fleeting moments like these which—if you

can capture them—make for truly great pictures.

By no means just for the beginner, Programmed AE is invaluable for the advanced amateur or professional since it lets you devote your entire attention to composing the picture and to capturing that split-second, winning shot.

New FD 24mm f/2, Programmed AE, ASA 64.



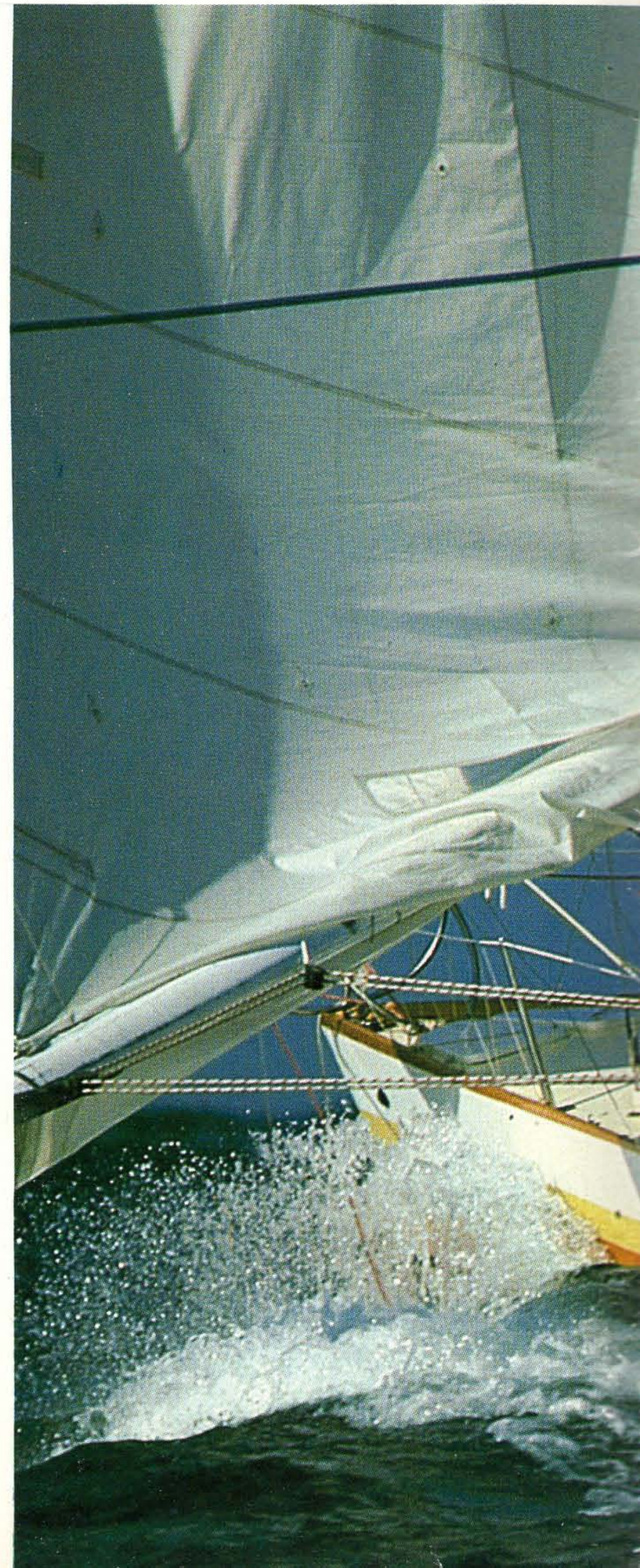
Shutter-Speed Priority AE

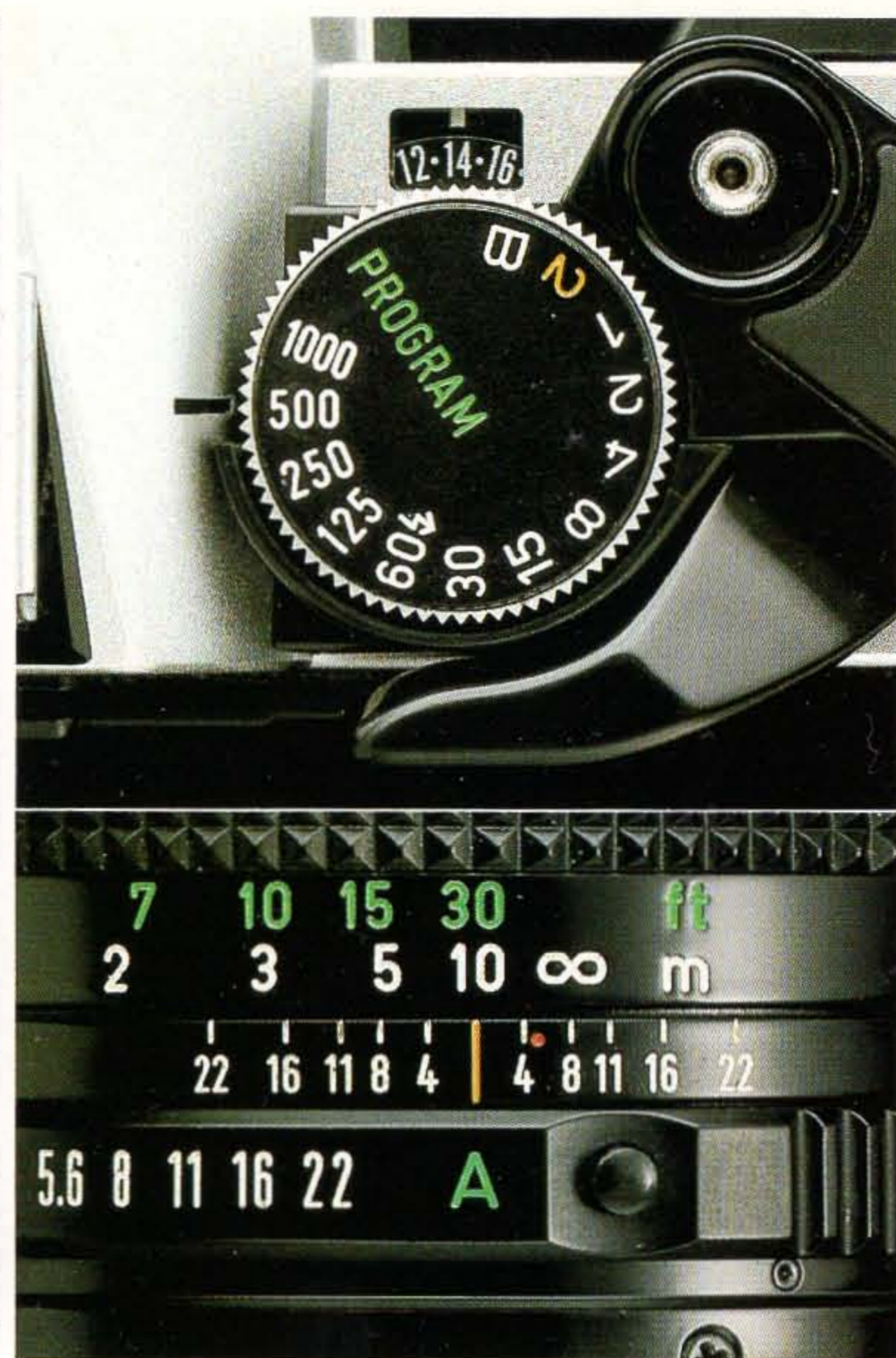
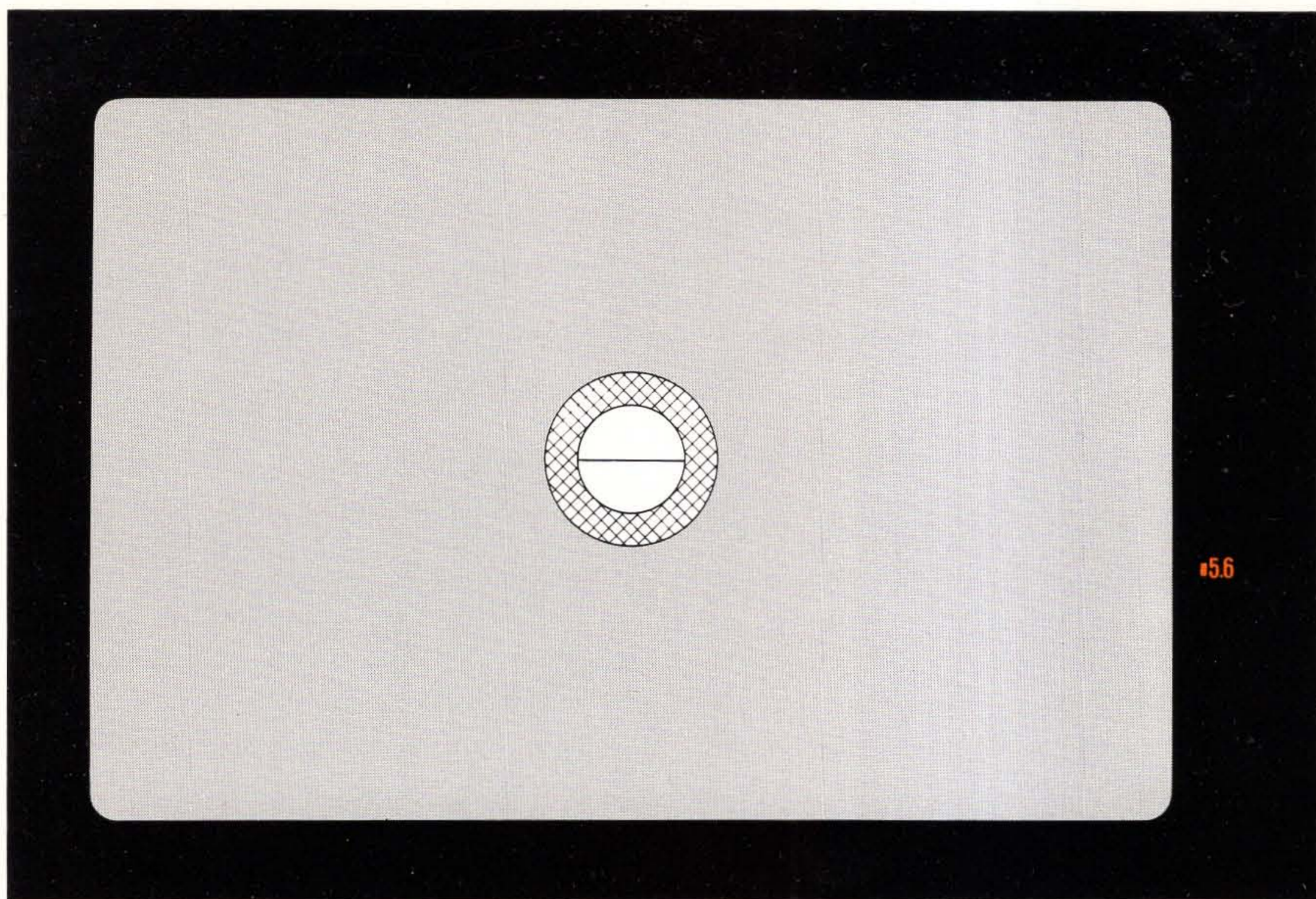


A Formula One racing car hurtling round a race track or even a child cycling past in the park will come out as mere blurs if you don't use a fast enough shutter speed. And this is why Shutter-speed Priority AE is most effective for action photography.

Shutter-speed priority means that you set the shutter speed and the camera selects the right aperture. It's the other way round with aperture-priority: the photographer sets the aperture and the camera chooses a shutter speed — which may be too slow if you are unlucky. Exhaustive research and long experience led Canon to part ways with its competitors and opt for the shutter-priority format.

Shutter-speed Priority AE puts you in command of the action. Fast-moving subjects — a pole vaulter clearing the bar, the goalkeeper leaping for the ball in a soccer game — are frozen, preserved permanently on film for you to view at your leisure. At the AE-1 PROGRAM's fastest shutter speed of 1/1000 sec., even the splash created by a diver diving into a swimming pool will be in sharp focus. On the other hand, equally dramatic effects can be obtained by purposely letting a moving subject become blurred. Such an artistic effect can create the sensation of speed and move-





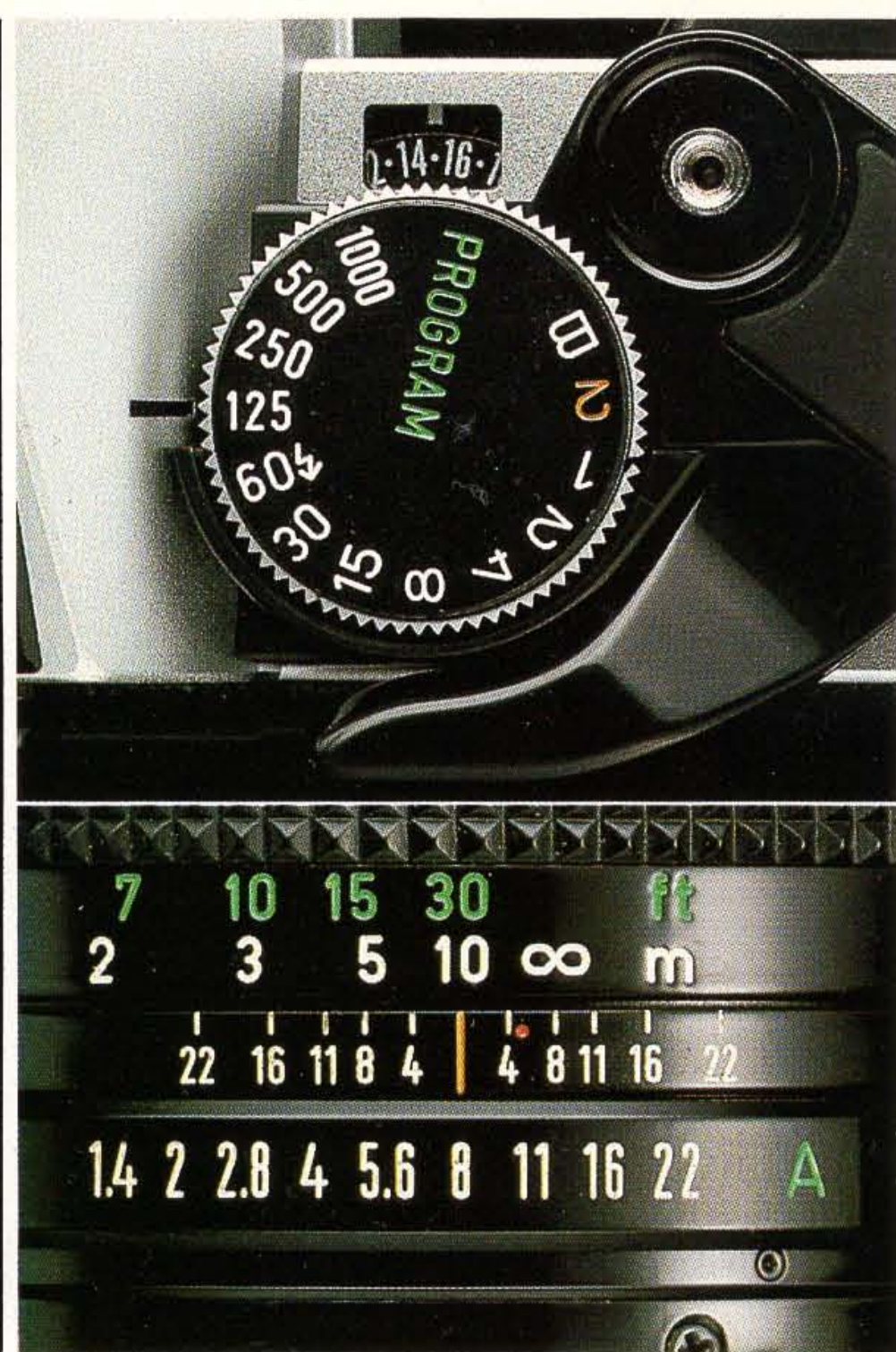
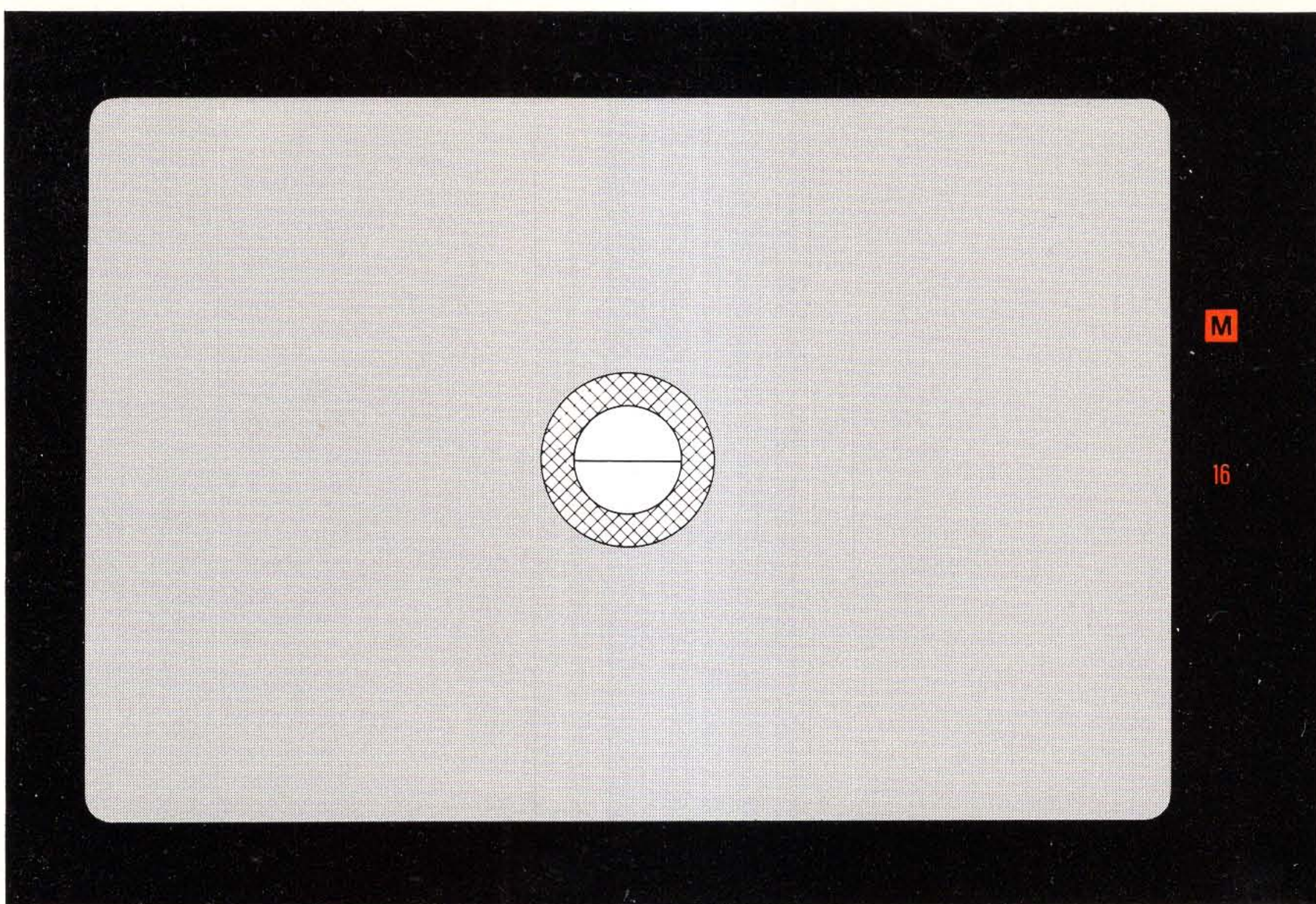
ment. A telephoto shot across a busy street with blurred figures and vehicles passing by in the foreground is just one example. For this, select a slower shutter speed. Whatever the shutter speed, the AE-1 PROGRAM's viewfinder will display the f/stop, providing a handy reference to the depth of field. And in case the picture will be under- or overexposed, the appropriate f/stop will flash on and off to warn you. Shutter-speed priority exhibits its

full advantage when the camera is coupled to one of the three automatic winders optionally available for the AE-1 PROGRAM. At the Motor Drive MA's fastest setting of 4 frames per second you'll be able to catch every dramatic sequence of an action scene. Say you are at an athletic meeting. The 100-yard dash is just about to start. You see the smoke from the starter's pistol — and you start shooting. The runners grow larger in the viewfinder, and you pan the camera as they go

by. Your last shots are ones of the winner crossing the finish line, his face a picture of triumph and joy at his victory. Slower at 2 fps, but equally as effective for continuous or single-frame shooting, are the Power Winders A2 and A. With the Shutter-speed Priority AE mode for action-packed situations and Programmed AE for special shots calling for greater care in composition or split-second timing, the AE-1 PROGRAM offers you unparalleled versatility.

New FD 80—200mm f/4, 1/1000 sec., Shutter-Speed Priority AE, ASA 64.





With two AE modes (plus Electronic Flash AE), why the need for manual control as well, you may ask.

One reason is that some photographers still like to do everything themselves and the other is that the situation (e.g., unusual lighting conditions or for special creative ef-

fects) sometimes requires it. Manual doesn't mean difficult, however, with the AE-1 PROGRAM. First, disengage the lens' aperture ring from the "A" mark. Next, select a shutter speed by turning the shutter speed selector dial. Now, depress the shutter release button halfway. A red "M" will appear in the viewfinder to remind you that you are on manual mode, while the aperture the camera would otherwise have chosen will also be displayed. The choice is yours whether

to set this aperture or compensate by over- or underexposing the shot. There are many situations where manual exposure might be called for. Perhaps you wish to photograph the stars or the lights of a city at night. This would require an exposure of several seconds or even minutes. Then again, your subject might be in deep shadow, yet too distant to take an exposure reading close up. Judge the correct aperture and, to be on the safe side, "bracket" by taking several shots at different f/stops.

AE Lock

Another manual control is the AE Lock Switch. Handily located by the lens, it solves the problem, for example, of subject underexposure when shooting against the light. It is simplicity itself to use. Move close to your subject and press the shutter release button halfway. Check the f/stop in the viewfinder and press in the AE Lock Switch. Then, keeping the shutter release depressed, compose your picture and press the shutter button all the way to release the shutter. Unlike other cameras, there's no need to keep pressing the AE Lock Switch.

Manual

Manual doesn't mean difficult, however, with the AE-1 PROGRAM. First, disengage the lens' aperture ring from the "A" mark. Next, select a shutter speed by turning the shutter speed selector dial. Now, depress the shutter release button halfway. A red "M" will appear in the viewfinder to remind you that you are on manual mode, while the aperture the camera would otherwise have chosen will also be displayed. The choice is yours whether



New FD35mm f/2, 1/30 sec., f/5.6, ASA 64

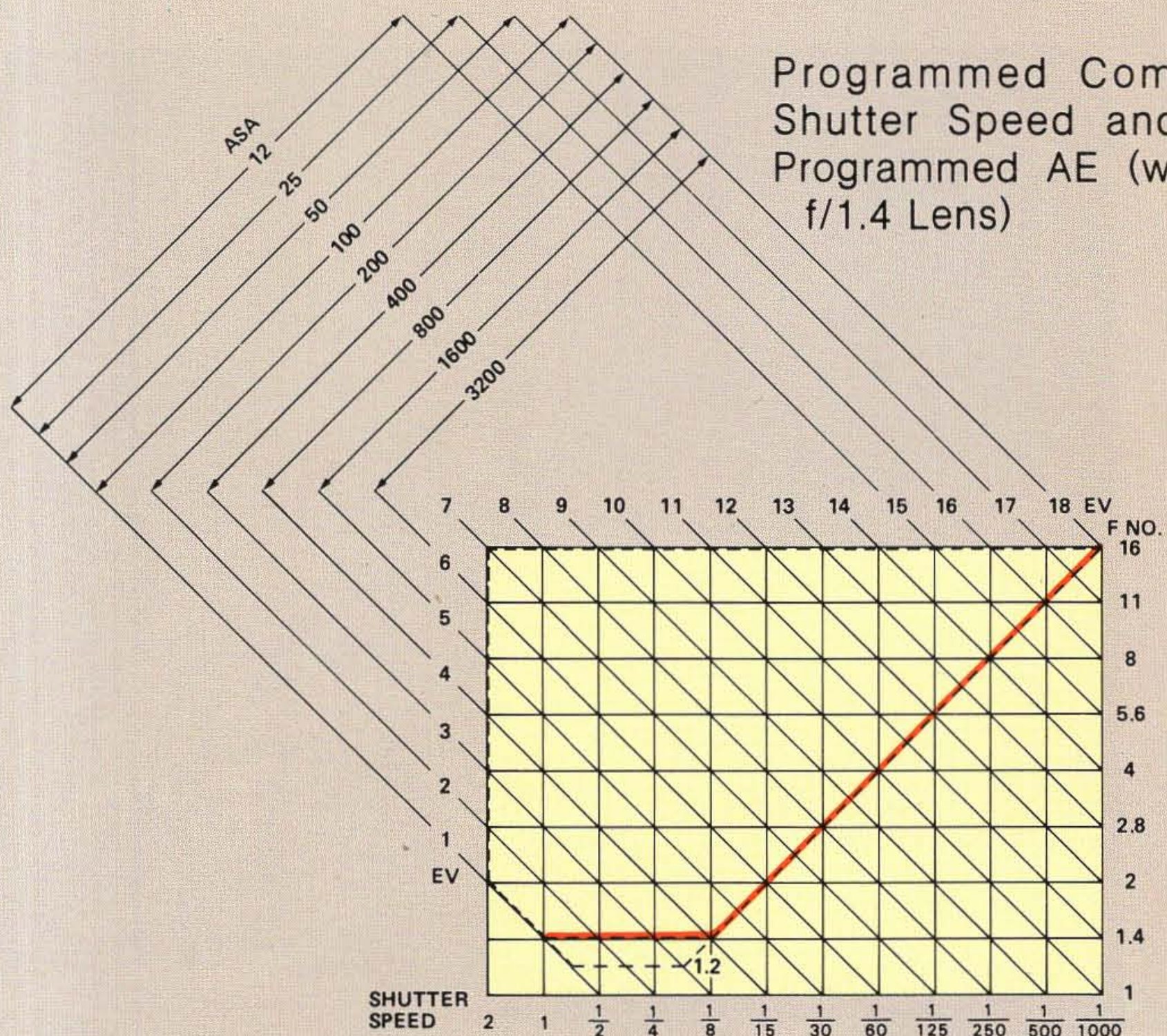


Programmed AE: How it Works

You've already read how incredibly easy—and versatile—the Canon AE-1 PROGRAM is to use on its Programmed AE mode. It's a joy for amateur and professional alike, because it frees one from the need to think about either the aperture or shutter speed setting.

Shown on the right is a line diagram of programmed combinations of shutter speed and aperture in Programmed AE mode, using a 50 mm f/1.4 lens. The program responds to changes in the lighting situation by adjusting the shutter speed and aperture. But more than this, it selects the combinations most frequently used by photographers, based on Canon's experience and research. Thus, in a very bright situation, the shutter speed may be 1/1000 sec. and the aperture f/16. On a cloudy day, on the other hand, it might be 1/125 sec. at f/5.6. In a place so dark that the aperture is wide open at f/1.4, the shutter speed could be from 1/8 sec. to 1 second.

The AE-1 PROGRAM performs these miracles via its built-in photometry circuit. This incorporates one IC and three isolated (I²L) LSIs, the latter components having both analog and digital functions. Photometry functions are performed by the analog circuit, and mathematical computations, memory storage and control operations are handled by the digital circuitry. This hybrid configuration combines the best of both systems—simplified circuit



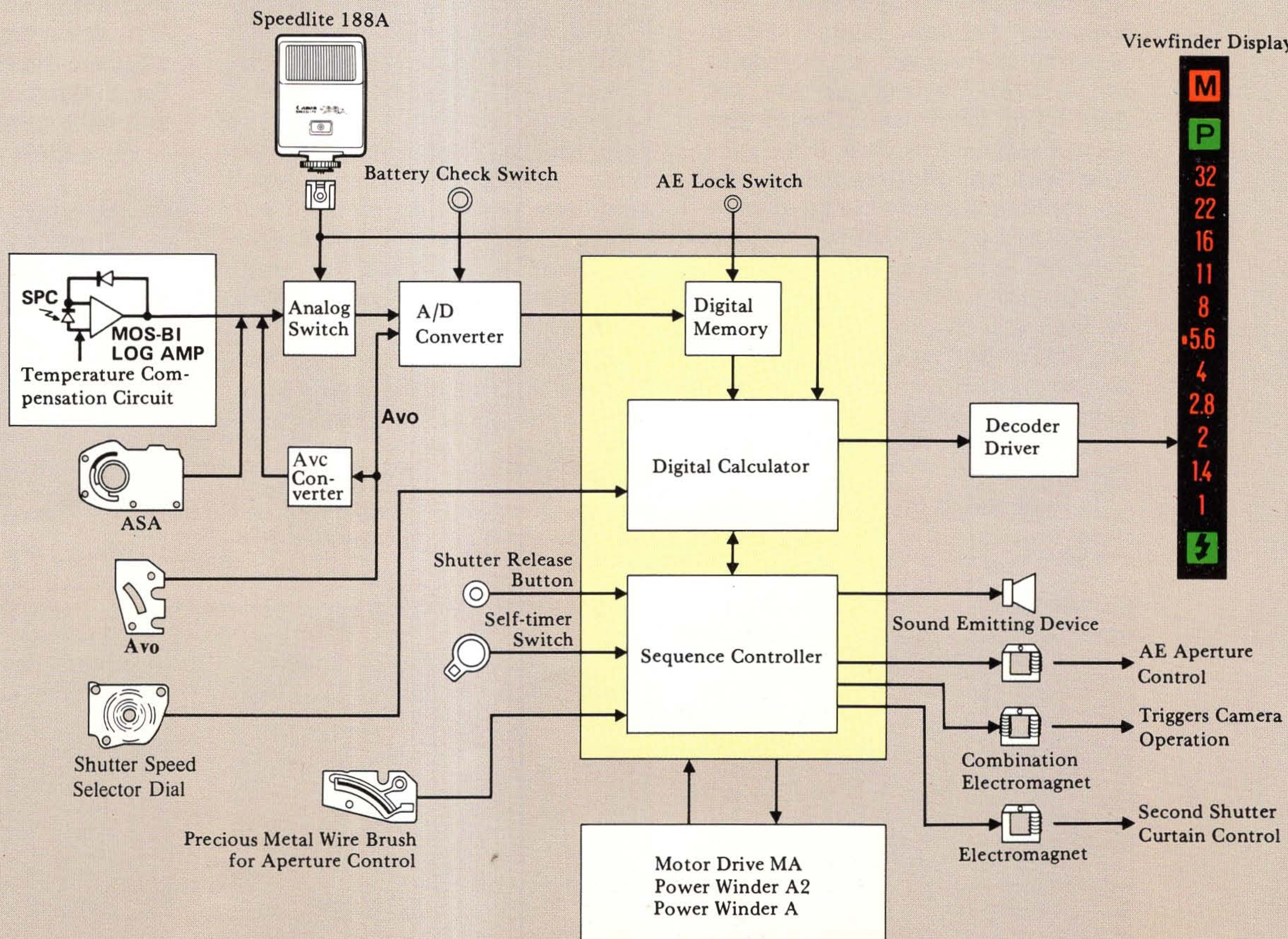
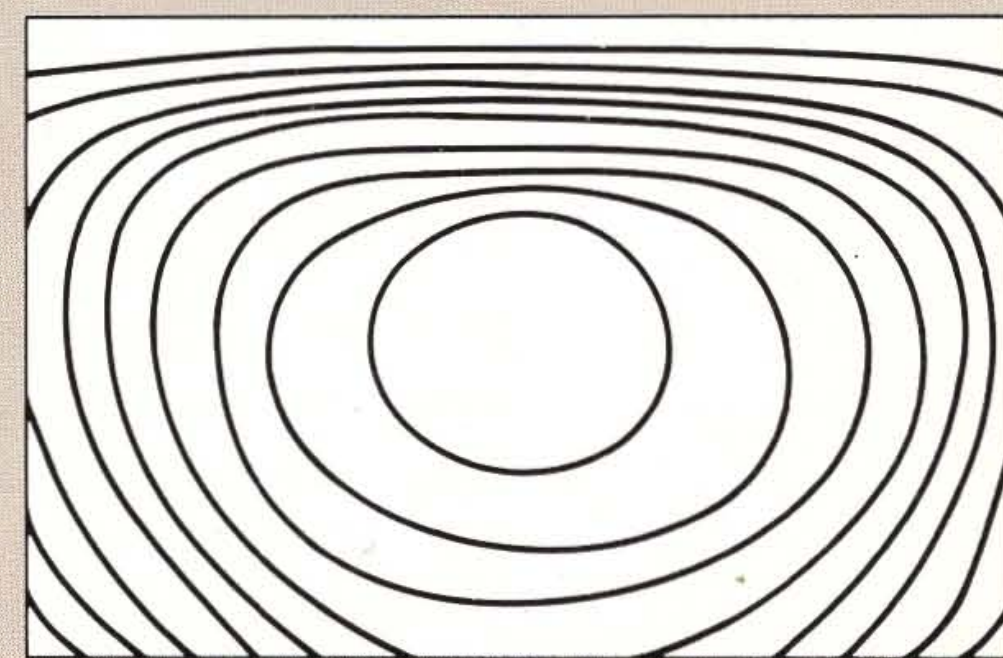
Programmed Combinations of Shutter Speed and Aperture in Programmed AE (with FD 50mm f/1.4 Lens)

construction with fewer components and higher reliability and compactness.

Central Emphasis Averaging System

The AE-1 PROGRAM's meter employs a center-weighted (concentric circle) averaging system. This means that the light is measured with special emphasis on the center portion of the picture frame where the subject is most likely to be placed. But because a bright sky included in the scene often affects the metering, causing your subject to be underexposed, this center-weighted portion is located just below the center line of

the viewfinder, thus minimizing this adverse effect. The system is also less influenced by backlighting. The light sensitivity pattern (shown below) remains virtually unchanged even when different lenses—be it a 24 mm wide-angle or 300 mm telephoto—are used.



Seeing is Believing



The AE-1 PROGRAM is excitingly different. This is your immediate reaction when you look through the viewfinder, since all you see is the image which comes in bright and clear as you focus. In fact, no less than 94% of the picture-taking area is visible, so you see virtually all that appears on film.

But where is the essential exposure information? The answer is: invisible, at least until you need it, at which time you press the shutter release button halfway. Or the Exposure Preview Switch. Either way, the information will appear in red LED digital displays on the right-hand side—well out of the way of the field of view. If the picture will be underexposed, the appropriate aperture blinks to warn you. And if the shutter speed selected in the programmed mode is 1/30 sec. or slower, the "P" blinks to warn you of camera shake. The brightness of these LEDs changes according to the brightness of your subject, so they are always easy to read, no matter what the lighting conditions.

This remarkable design is a tribute

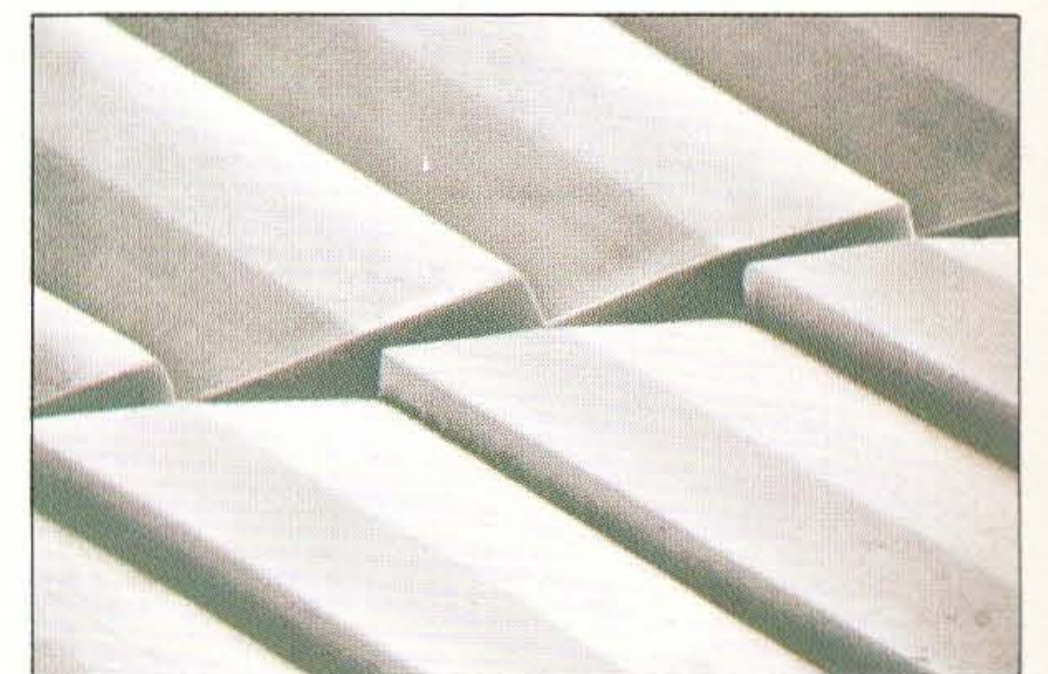
to Canon's advanced microelectronics technology. No less important in contributing to the viewfinder's amazing clarity and brightness, however, are several other Canon optical advances.

Foremost among these is the AE-1 PROGRAM's standard New Split rangefinder. A world's first, the New Split is made up of crossed prisms having two angles lined up to form a grating. The prisms are positioned vertically. When the light beam coming through a large-aperture lens is broad, the steep-angled part is used. With a small-aperture lens, focusing is performed with the gentle-angled part of the screen. The conventional split-image rangefinder employs the single-angled echellette prism. The problem with this system is that the image darkens when slow lenses are used, blackening out at about f/4. With the New Split rangefinder, no darkening occurs even at f/5.6. Canon's FD lenses range in maximum aperture from f/1.2 to f/5.6, so the New Split system is perfect for all FD lenses. Moreover, it maintains the same focusing accuracy as the

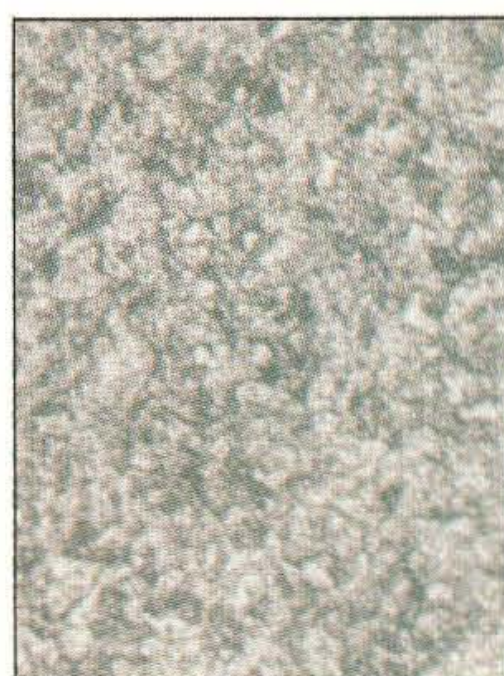
conventional screen.

The surface of the focusing screen itself in the past also contributed to darkening of the image at small apertures. Until now the matte's surface particles were irregularly shaped with the consequence that light rays striking it were diffused in different directions. Canon therefore went back to the basics and set out to develop a completely new method to make the matte screen. The result is the laser-matte screen. Its surface texture is finer and smoother, and the particle sizes are different. Light rays hitting the surface are less diffused, so less light is lost. As a result the AE-1 PROGRAM's viewfinder is 50%

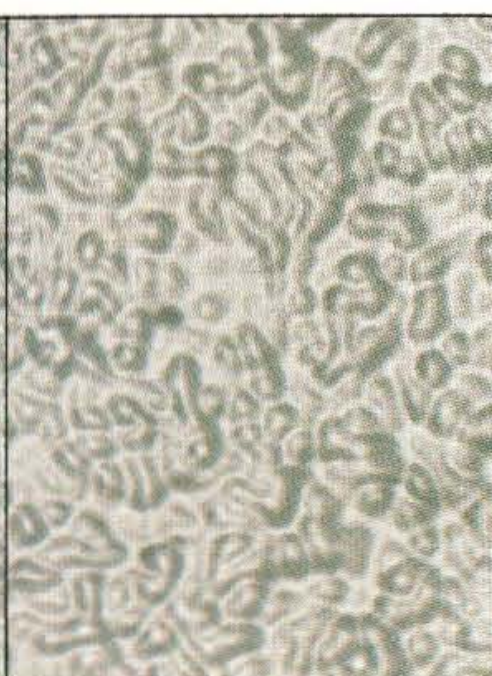
Magnified view of New Split



Conventional matte surface.



New Laser-matte surface



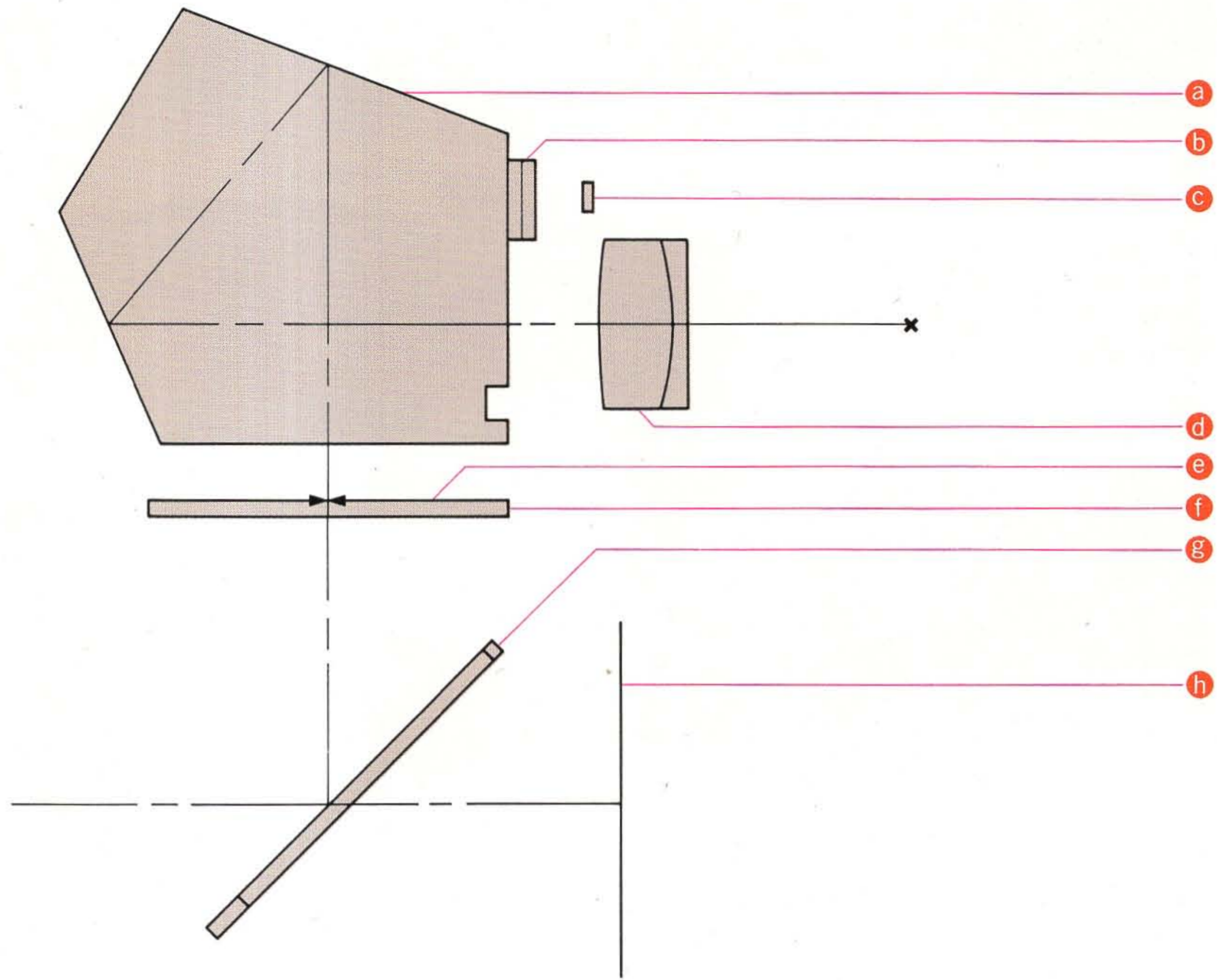
Conventional split-image rangefinder



New Split rangefinder



- ① Laser-matte screen
- ② New Split Rangefinder
- ③ Microprism Ring
- ④ Stopped-Down Metering Index Mark.
- ⑤ Manual Aperture Control LED
- ⑥ Programmed AE Control LED
- ⑦ Aperture Display
- ⑧ Flash Charge-completion LED Display (with Speedlite 188A: AE Flash Confirmation Signal)

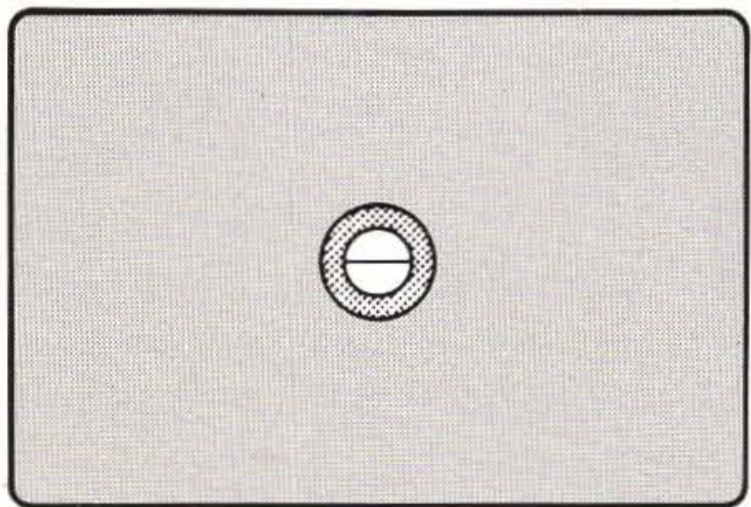
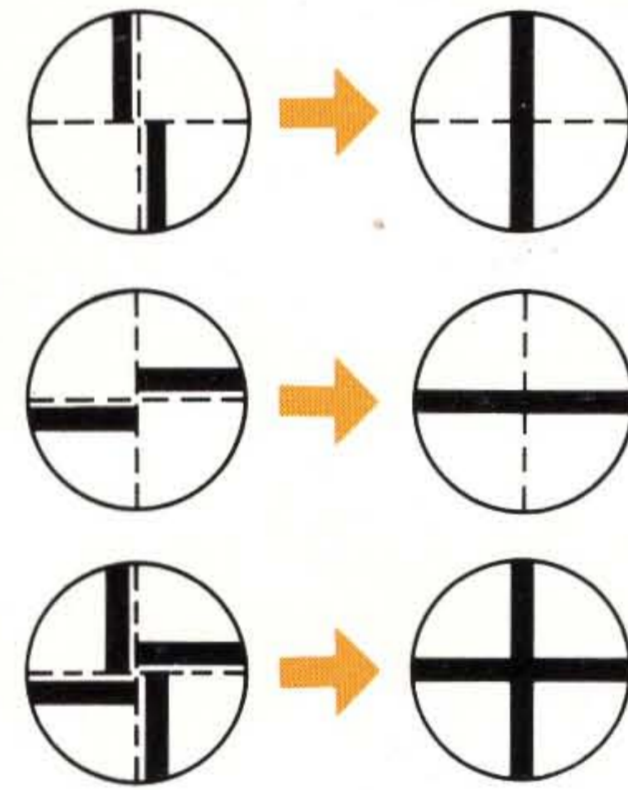


- a Pentaprism
- b Fresnel lens
- c SPC
- d Eyepiece
- e Focusing Surface
- f Focusing Screen
- g Total Reflection Mirror
- h Film Plane

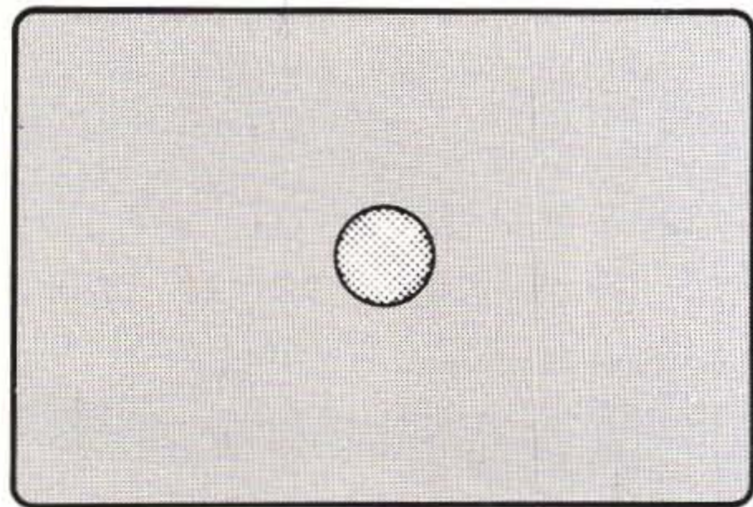
brighter than its predecessors. And, unlike some makers' matte screens, this new laser-matte screen purposely has an irregular pattern to solve the problem of moiré effect. This effect occurs when using a regularly-patterned screen to focus a subject which also has a regular pattern. The AE-1 PROGRAM steps into professional territory with another great feature: interchangeable focusing screens. There are eight to choose from, including the standard screen incorporating the New Split/Microprism rangefinder. Choose the screen which best suits your subject, the maximum aperture of the lens you intend to use, and your own artistic inclination.



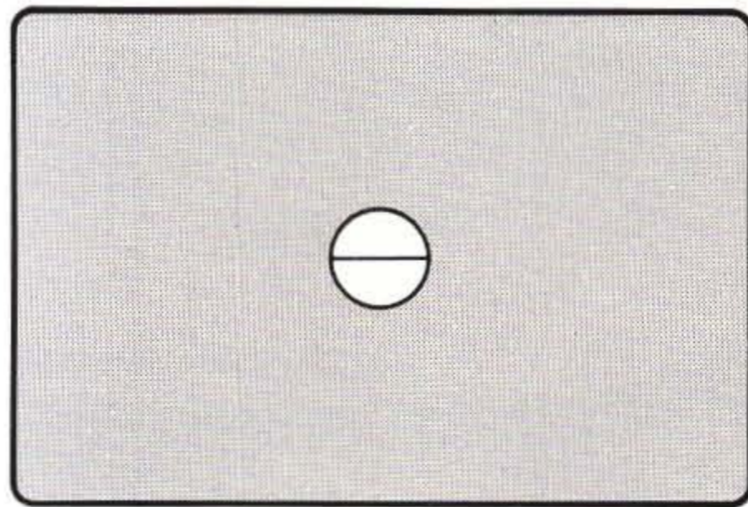
The new **Cross Split-image** rangefinder divides the subject in half both horizontally and vertically, as is shown here using a cross as a subject. The subject is in focus when the four quarters merge to become one unbroken image.



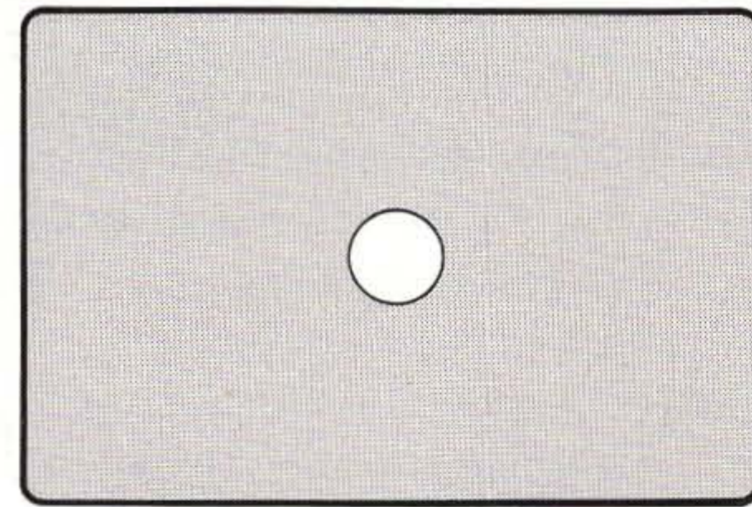
New Split/Microprism-Standard screen in the AE-1 PROGRAM



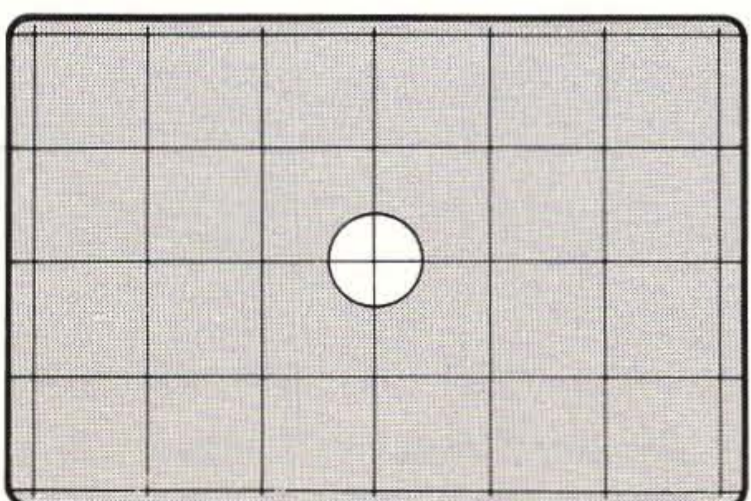
A. Microprism-Matte/Fresnel field with microprism rangefinder in the center. Suited for general photography when using an aperture of f/5.6 or larger.



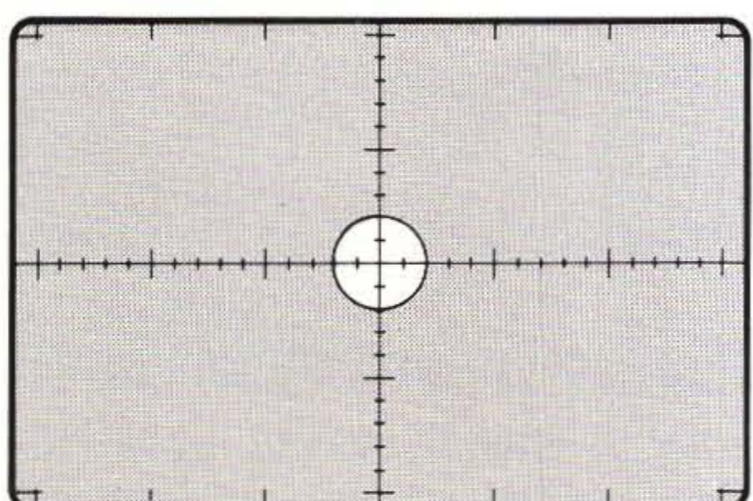
B. New Split-Matte/Fresnel field with split-image rangefinder in the center. Suited for general photography and can be used with small maximum aperture lenses.



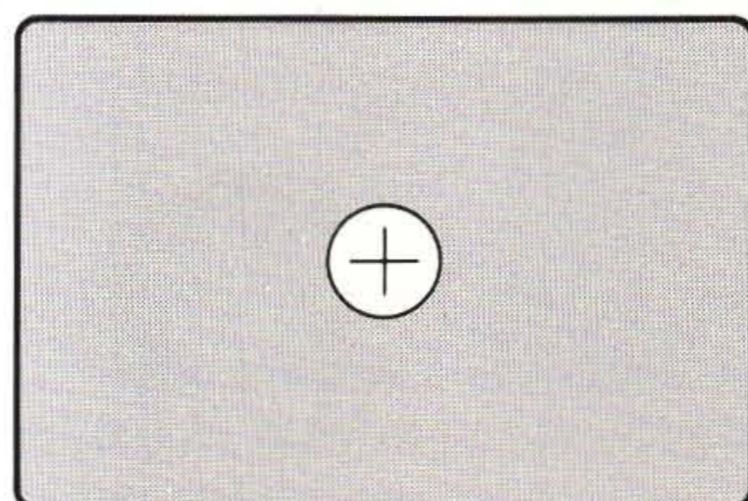
C. All Matte-Matte/Fresnel field with clear matte center spot. Recommended for macro and telephoto photography where undistracted viewing of entire field of view is desired.



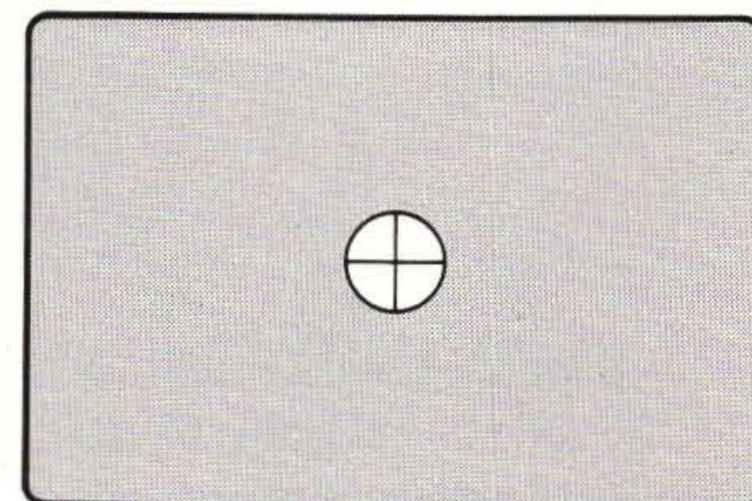
D. Matte/Section-Similar to C screen, but with horizontal and vertical reference lines. Recommended for architectural photography and copy work.



H. Matte/Scale-Matte/Fresnel field with fine matte center plus horizontal and vertical scales in mm's. Recommended for copy work and architectural photography where it is useful to know subject size.



I. Double Cross-hair Recticle-Matte/Fresnel field with 5mm clear center spot containing double cross-hair reticle. Recommended for photomicrography and astrophotography.

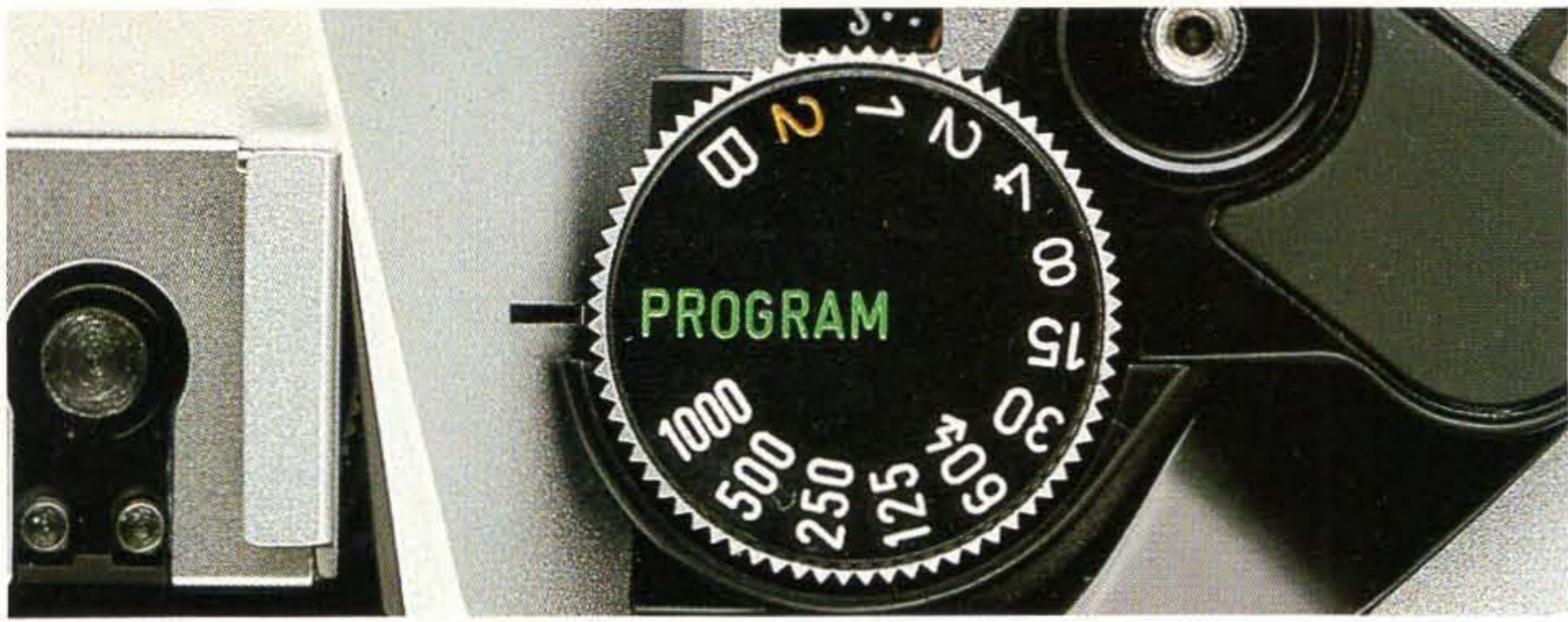


L. Cross Split-image-Matte/Fresnel field with cross split-image rangefinder in the center. Suited for general photography using large maximum aperture lenses.

Excellence in the Sum of Its Parts



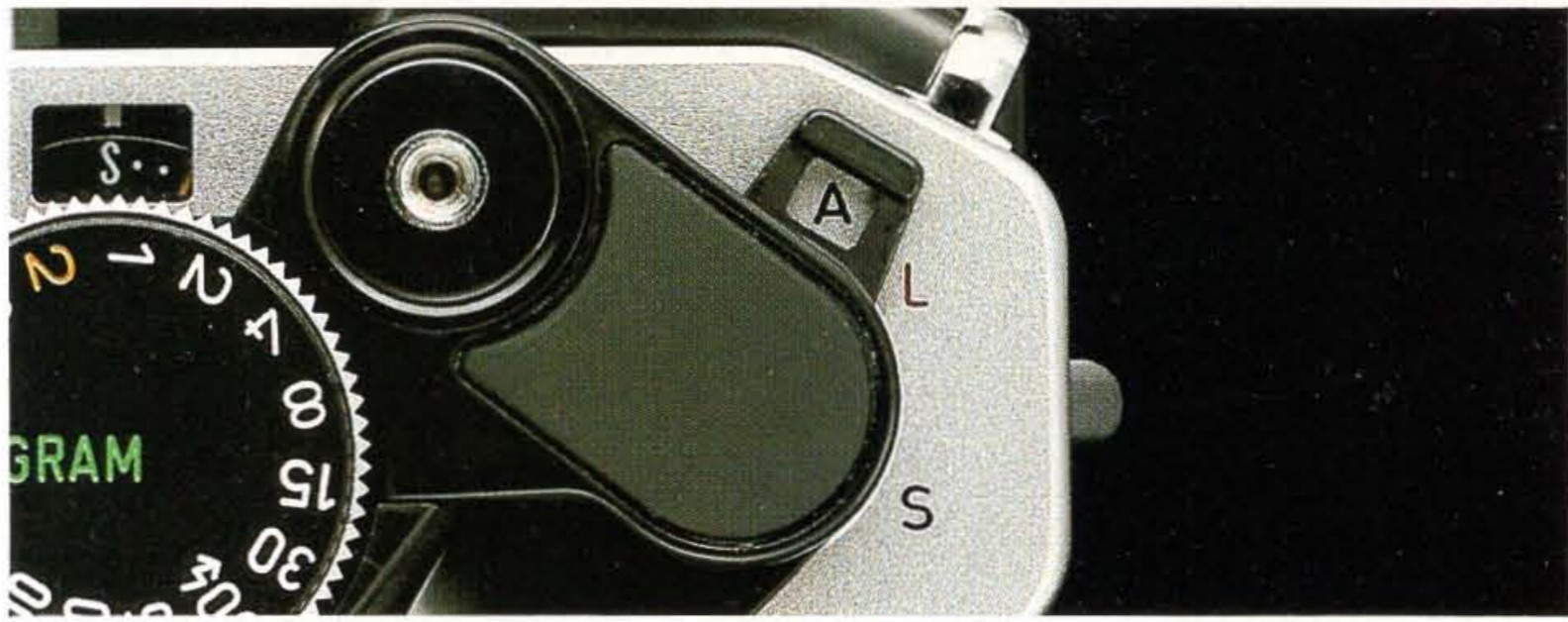
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|--|---------------------------------------|---|
| 1 Shutter Speed/Program Index | 13 Film Plane Indicator | 27 AE Lock Switch |
| 2 Shutter Speed Selector Dial Guard | 14 ASA Film Speed Lock Release Button | 28 Exposure Preview Switch |
| 3 Programmed AE Setting | 15 ASA Film Speed Window | 29 Stop-down Lever |
| 4 Shutter Speed Selector Dial | 16 Film Rewind Knob with Crank | 30 Lens Release Button |
| 5 Film Advance Lever | 17 Battery Check Button | 31 Tripod Socket |
| 6 Finger Rest | 18 ASA Film Speed Setting Lever | 32 Winder and Motor Drive Coupler Cover |
| 7 Main Switch | 19 "A" Mark | 33 Film Rewind Button |
| 8 Shutter Release Button (with Cable Release Socket) | 20 AE Lock Pin | 34 Positioning Hole for Motor Drive |
| 9 Frame Counter | 21 Aperture Ring | 35 Winder and Motor Drive Terminals |
| 10 Eyepiece | 22 Distance Index | 36 Back Cover |
| 11 Flash Sync Contact | 23 Focusing Ring | 37 Memo Holder |
| 12 Automatic Flash Contact | 24 Action Grip | |
| | 25 Battery Chamber Cover | |
| | 26 PC Socket | |



Easy-to-Use Shutter Speed Selector Dial

More than just a shutter speed dial, this selector dial enables you to select your exposure mode. With the lens on "A," you can choose either Programmed AE or Shutter-

speed Priority AE. Shutter speeds can also be selected for manual use. Has a surrounding guard to protect against accidental movement.



Main Switch and Self-Timer

Turn this switch to "A," and the camera can be operated. Move it to "L," for lock, and the camera's power is shut off to prevent accidental shutter release. Turn it to "S" to oper-

ate the 10-sec. self-timer. Press the shutter button and a bee-bee-beep warning sounds, increasing in frequency two seconds before shutter release.



AE Lock Switch

Facilitating exposure compensation, the AE Lock Switch triggers a memory control to free your left hand for focusing or steadying the camera. Partially depress the shutter

release button to meter and press in the AE Lock Switch. Keeping the shutter release button depressed, compose your picture and shoot.



Convenient Action Grip

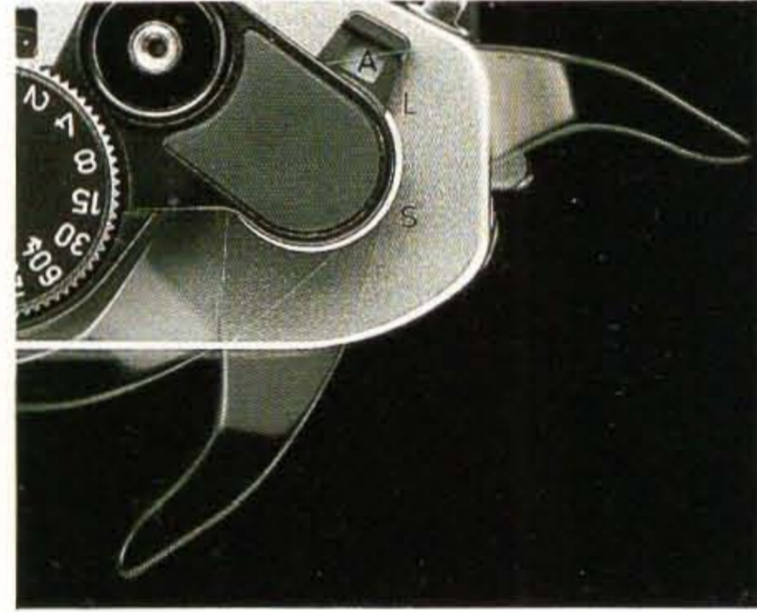
A Canon idea designed to help you keep the camera rock-steady. In addition, the raised contour of the battery cover provides a firm grip for excellent mobility in action

situations. Another example of the concern for handling ease and stability embodied in this camera's features.



Shutter Release Button

A finger rest makes the soft-action electro-magnetic shutter release even easier to operate.



Film Advance Lever

The short-throw 120° film advance lever stands off at 30° for smooth, quick film winding. Ratchet winding possible.



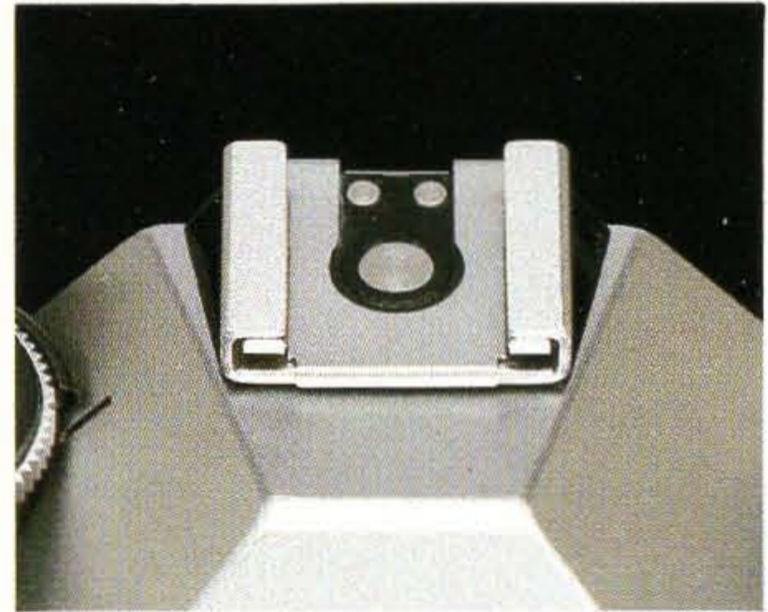
Canon Breech-Lock Mount

An exclusive mounting system which ensures true interchangeability and facilitates rapid lens changing.



Long-lasting 6V Battery

A single 6-Volt battery will power the camera's varied electronic functions for a year under normal use.



Hot Shoe

Matches all Speedlites for synchronized flash photography. A "⚡" in the viewfinder lights up to show flash charge completion.



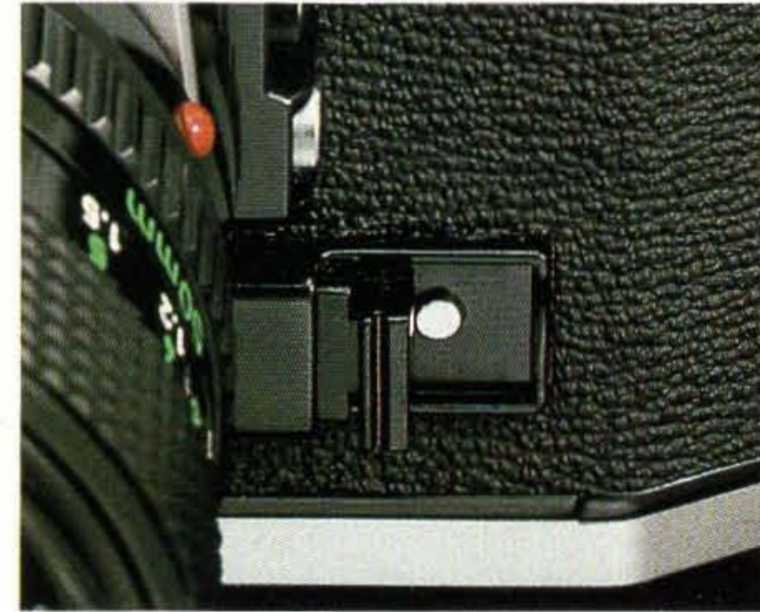
Battery Check Button

With a new battery, the camera emits six or more beeps per sec. when this button is pressed. Also serves as a self-timer cancellation button.



Film Speed Setting Window

With a wide range from ASA 12 to ASA 3200, you can use the film of your choice. Displayed in the window, the film speed can be read quickly and easily.



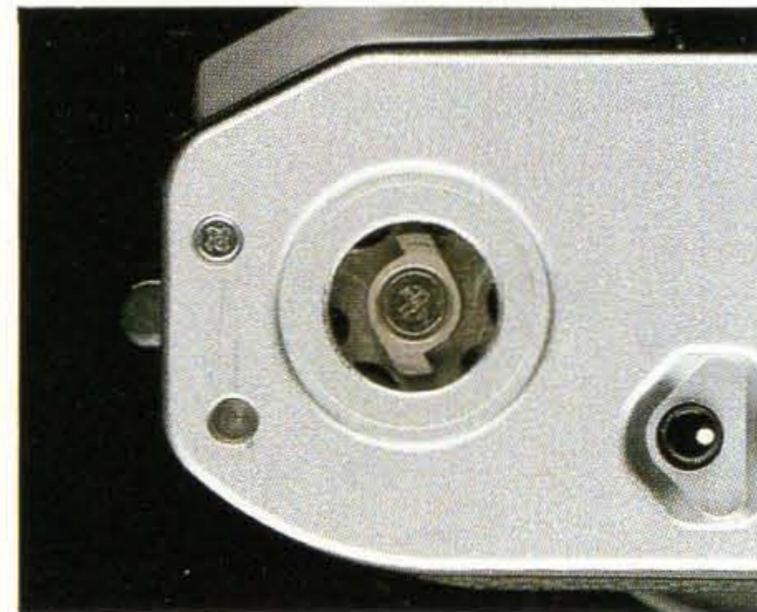
Stop-down Lever

"L" shaped lever folds out for easy depth-of-field preview. Also enables stopped-down metering when using an FL lens or close-up accessories.



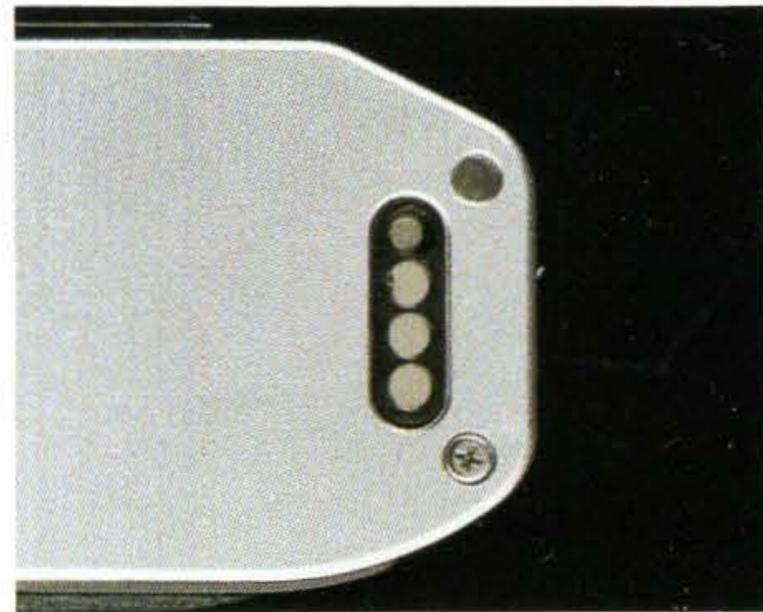
Exposure Preview Switch

Conveniently positioned switch allows you to check the exposure before you shoot.



Winder and Motor Drive Coupler

Normally covered by a screw cap, the cap can be easily removed to couple the AE-1 PROGRAM with any of the three automatic winders.



Winder and Motor Drive Terminals

These terminals align with the winder contacts to provide perfect electronic matching and instantaneous film advance.



Memo Holder

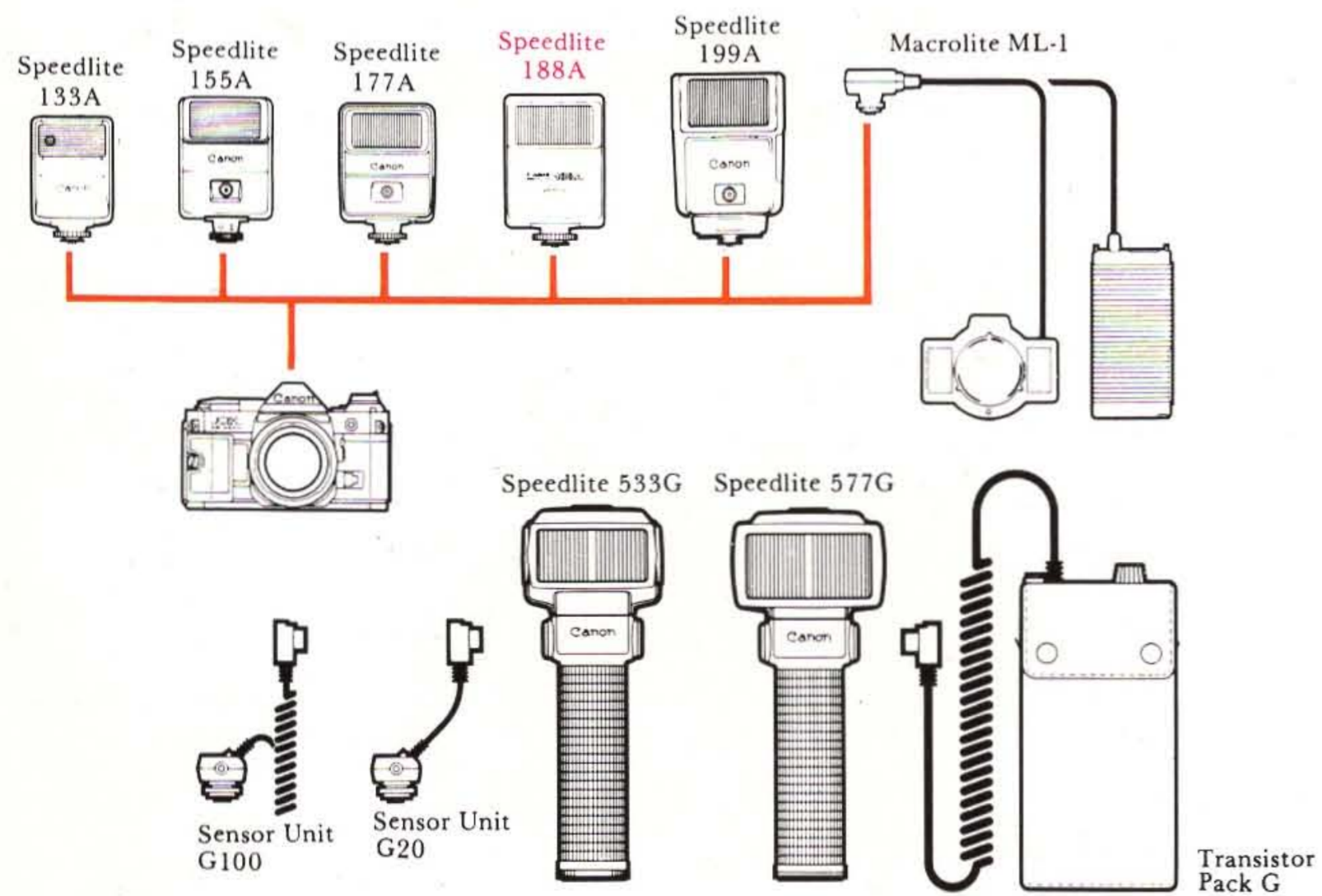
Insert a film box tab to remind yourself of the film type and number of exposures.







Flash Photography Made Simple



Compact and easy to use, the Speedlite 188A can be used on other Canon cameras as well.

Making its debut along with the AE-1 PROGRAM is an exciting new flash unit: the Speedlite 188A.

The Speedlite 188A makes perfect automatic flash results a certainty every time. And because all necessary flash exposure information is displayed in the camera's viewfinder, you never need to move your eye—so you miss none of the action.

The Speedlite 188A introduces a new dimension in operating ease and convenience. Just set the ASA film speed and the auto aperture on the flash. There are two apertures to choose from besides manual: f/2.8 and f/5.6 with ASA 100 film, which correspond to distances of 1-9m and 0.5-4.5m respectively. Guide number is 25 (ASA 100, m).

Turn the unit on and after a few



seconds a green "⚡" will appear in the viewfinder. This signifies that the flash is charged and ready to go. The AE-1 PROGRAM's circuitry automatically sets the camera to the 1/60 sec. flash synch. speed and chooses the aperture as well, as long as the lens is on "A" and the shutter speed selector dial is at any setting other than "B." The "⚡" will flash on an off for two seconds after the shutter is released to inform you that the exposure was

correct.

Compact and light, the Speedlite 188A operates on four size AA batteries. A wide adapter (standard accessory) enables flash coverage with lenses as wide as 28mm.

Although the Speedlite 188A was specially designed for the AE-1 PROGRAM, the other six Speedlites can also be used. They offer various degrees of automation, and features to meet your individual needs.



SPEEDLITE 188A

Specifications

Type: Electronic computer flash unit with a series control system.

Guide Number: 25 (ASA 100, m) or 41 (ASA 25, ft.). 16 (ASA 100, m) or 26 (ASA 25, ft.) with Wide Adapter 188A.

Recycling Time: Less than 8 sec. using alkaline-manganese batteries. Less than 6 sec. using Ni-Cd batteries.

Number of Flashes: About 200 using alkaline-manganese batteries. About 70 using Ni-Cd batteries.

Flash Coverage Angle: Covers a 35mm lens. Covers a 28mm lens when Wide Adapter 188A is used.

Flash Duration: 1/700 sec. to 1/50,000 sec.

Aperture/MANU Selection Switch: Three positions: f/2.8 (red), f/5.6 (green), and manual (M) at ASA 100.

Auto Shooting Distance Range: 1.0 to 9.0m (1.0 to 5.6m with Wide Adapter 188A) at red position. 0.5 to 4.5m (0.5 to 2.8m with Wide Adapter 188A) at green position.

ASA Film Speed Scale: ASA 25 to ASA 800.

Aperture Scale: f/1.4 to f/16

Power Source: Four penlight (AA) alkaline-manganese (AM-3, LR6) or Ni-Cd batteries.

Pilot Lamp: Comes on when unit sufficiently charged. Also functions as flash test button.

Dimensions: 68 (W) × 52 (D) × 103 (H)mm (2-11/16" × 2-1/16" × 4-1/16")

Weight: 290g (10-1/4 ozs.) including batteries.

Accessories: Soft Case, Wide Adapter 188A.

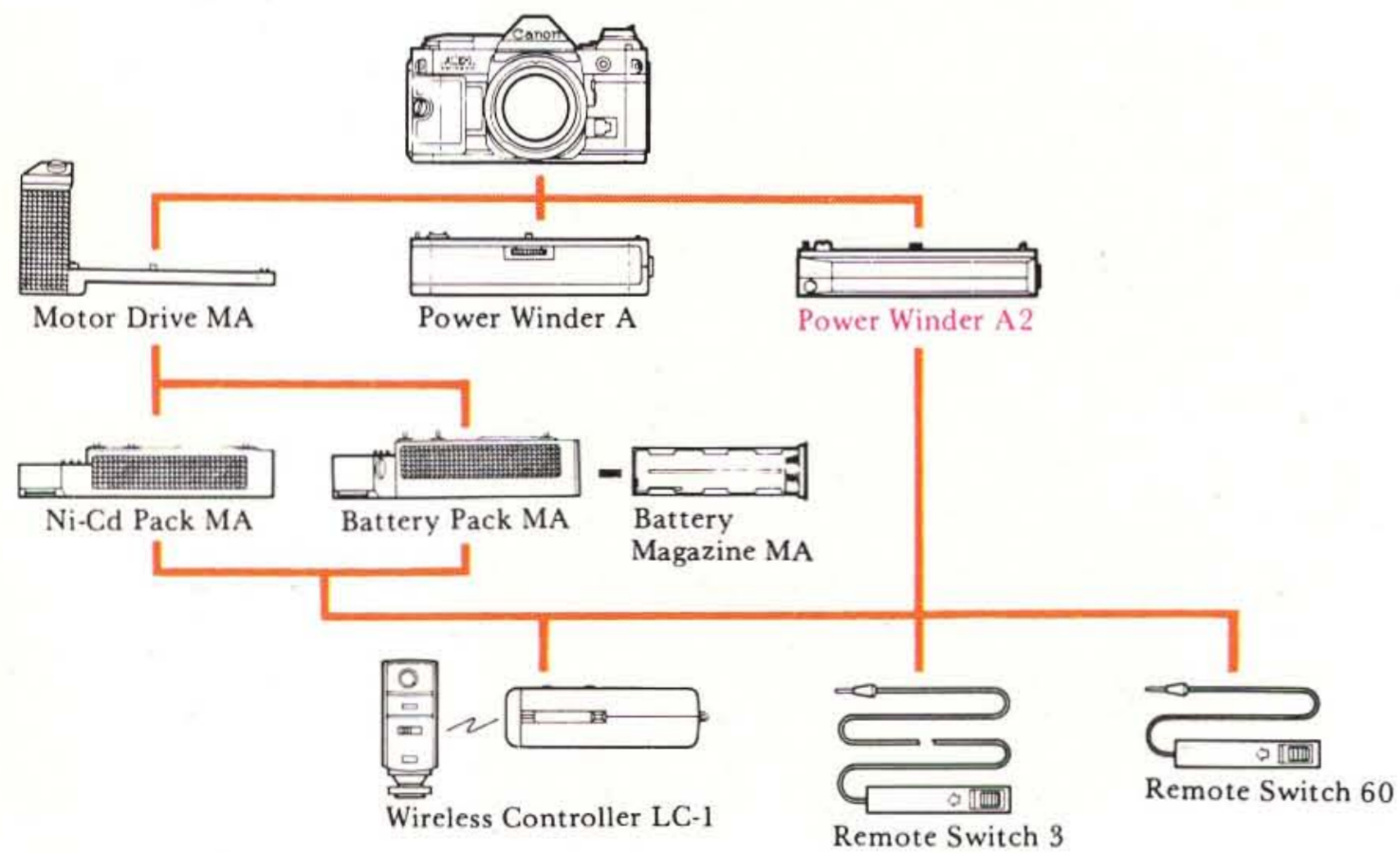
Subject to change without notice.

New FD 35mm f/2, 1/60 sec., f/4, with Speedlite 188A, ASA 64





When Speed is Essential



As members of the A-series system of accessories, the Power Winders A and A2 also can be used with the Canon AT-1, AV-1, AE-1 and A-1, and the Motor Drive MA with the A-1.

With action photography, time generally isn't on your side. Capturing the action-packed moments of a sports event or the spontaneity of a child's smile calls for some rapid-fire shutter work. The ideal way to do this is to use the Motor Drive MA, new Power Winder A2, or Power Winder A.

They are easily attached to the body of the AE-1 PROGRAM. Light and compact, they constitute a well-balanced match with the camera.

The Motor Drive MA has two speed settings, "H" and "L," which advance the film at a rapid 4 fps and 3 fps, respectively. It can also be set at "S" for single-frame shooting. A choice of two power sources is available: the Battery Pack MA and the rechargeable Ni-Cd Pack MA. The Power Winder A2 provides automatic film advance of about 2

fps. It has a convenient switch for continuous/single shooting. With the Power Winder A, continuous film winding takes place only while you depress the shutter button. This lets you shift from rapid sequence to short bursts, or individual frames at any shutter speed (except B position).

Both units feature simple controls and LED warnings to inform you that you have reached the end of the film or that the batteries are running low.

The Power Winder A accepts four size AA alkaline or carbon-zinc batteries; in addition to these, the Power Winder A2 accepts Ni-Cd batteries.

Ever wonder how photographers manage to take such natural-looking pictures of animals and birds in the wild? The animals seem totally

oblivious of the photographer's presence. You can take the same fascinating, candid pictures by using the Wireless Controller LC-1 with the Motor Drive MA or Power Winder A2. Set the camera by a lake or near a bird's nest. Under normal conditions you can operate the camera by remote control up to 60m away.

The Time Lapse Programmer A,B units are also available for use with the Motor Drive MA and Power Winder A2.



POWER WINDER A2

Specifications

Winding Speed: Approximately 0.5 seconds.

Operation: When the shutter release button on the camera is pressed, the winder will function.

Shutter Speed Coupling Range: 1/60 to 1/1000 second for continuous photography. "B", or any shutter speed for

single frame photography. (However, if set at "B," AE photography cannot be performed.)

Two Positions: "C" for continuous shooting at about two frames per second. "S" for single frame shooting.

Automatic Cut-off Circuit: When the film is completely wound or if the batteries become exhausted, the winder will automatically stop and the warning

lamp (LED) will light up.

Power Source: Four AA size 1.5V alkaline, carbon-zinc or Ni-Cd batteries.

Mounting on Camera: By using tripod socket on the camera.

Size: 140.8 x 53.4 x 27.5 mm (5-9/16" x 1-1/16" x 2-1/8")

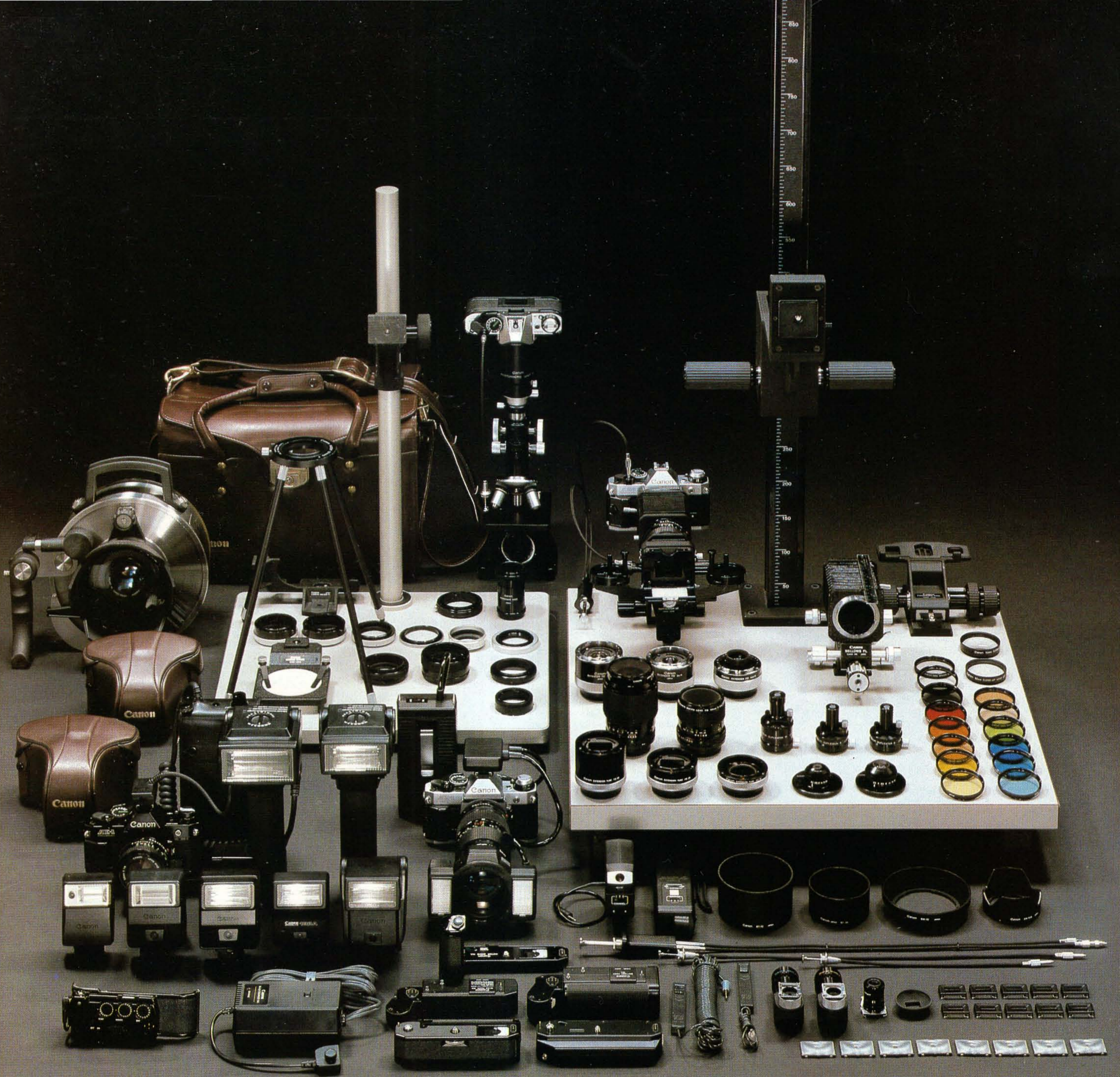
Weight: 275 g (9-11/16 ozs.) including batteries.

Subject to change without notice.



New FD300mm f/4L, 1/1000 sec., Shutter-Speed Priority AE, ASA 64





Expanding Your Photographic Horizons

Canon accessories open up a galaxy of opportunities for the imaginative photographer.

The AE-1 PROGRAM can be used with many Canon accessories. For close-up work there are the Extension Tubes FD, Auto Bellows which employs a Double Cable Release for automatic diaphragm control, and the easy-to-use Macrolite ML-1 flash unit. Two close-up lenses — the 450 and 240 — can be used on any Canon lens from 35mm to 135mm to take superb pictures of insects, plant life or other minutiae. It could be the petals of a rose or a multi-hued butterfly. Whatever the subject, you can be sure of sharp, clear results. Copying — taking pictures of flat objects such as books or stamps — is another field fully catered to with Canon accessories. Essential in this line is the Copy Stand 4. For the scuba diver who wants to take his Canon AE-1 PROGRAM underwater to film the wonders of the deep, there is the Marine Capsule A. Used with the Power Winder A, it can accept 16 different FD lenses.

Another extremely useful accessory is the Data Back A. It attaches to the back of the camera and automatically imprints data on the lower right hand corner of the picture. Three dials enable you to imprint the day, month and year, or classify your pictures with Roman numerals or letters of the alphabet.

The Data Back A links up with the camera's circuitry to imprint the information on the film in perfect synchronization with exposure. In addition, the Data Back A can couple with the Power Winder A2 or A.

DATA BACK A

Specifications

Attachment: Replacement of the AE-1 PROGRAM's back cover.

Data Setting Dials:

Right dial: 32 figures (0 to 31) and two blanks.

Central dial: 39 figures (0 to 31, A to G) and a blank.

Left dial: 39 figures (0 to 9, 81 to 92, "I" to "X", "a" to "g") and a blank.

Data Imprinting: Special synchronization cord connection. The built-in lamp imprints the necessary data on the film from the back. By pressing the manual button, the data can be also imprinted.

Exposure Adjustment: Three different positions to choose from according to the film type and its ASA sensitivity.

Indicator Lamp: An LED indicates data imprinting.

Power Source: One 6V silver oxide battery (Eveready or UCAR No. 544 or Mallory PX28) which is

good for about 5,000 flashes or alkaline battery (Eveready or UCAR No. 537) which is good for about 2,700 flashes.

Size: 100mm (W) × 48.5mm (D) × 14.5mm (H) (3-15/16" × 1-15/16" × 9/16")

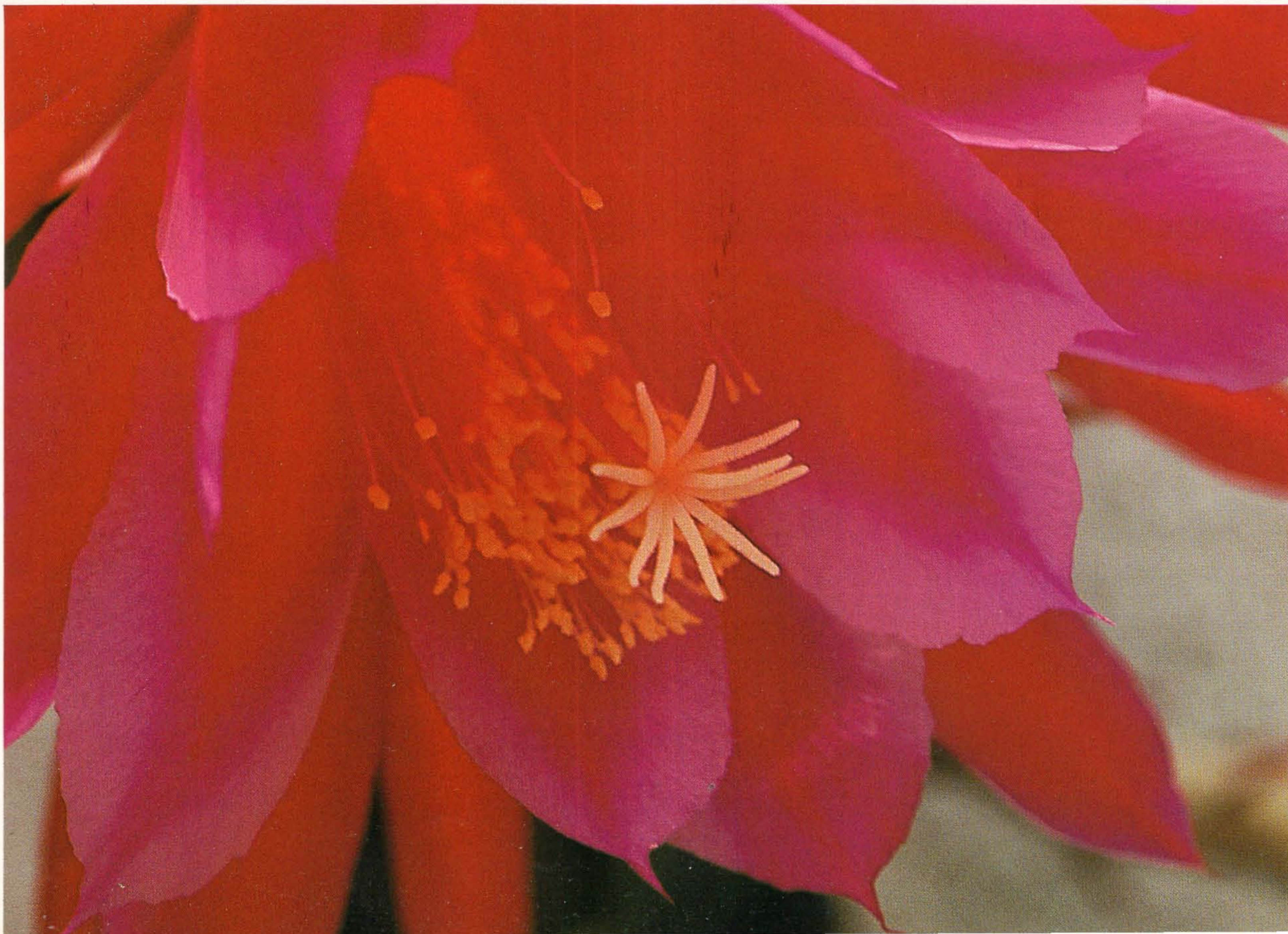
Weight: 160g (5-5/8 ozs.) (including battery)

Accessories: Special synchronization cord and case.

Subject to change without notice.



New FD 50mm f/1.8 with Extension Tube FD25-U, 1/4 sec., f/11, ASA64





Taking You To Greater Creative Heights

The AE-1 PROGRAM equipped with a standard 50mm lens will take pictures which are second to none for their quality. But why limit your creative potential with just one lens? The great advantage of SLR cameras is that their lenses are interchangeable. And the great thing about the AE-1 PROGRAM, in particular, is that it can be used with one of the most comprehensive ranges of lenses available today: the FD Series.

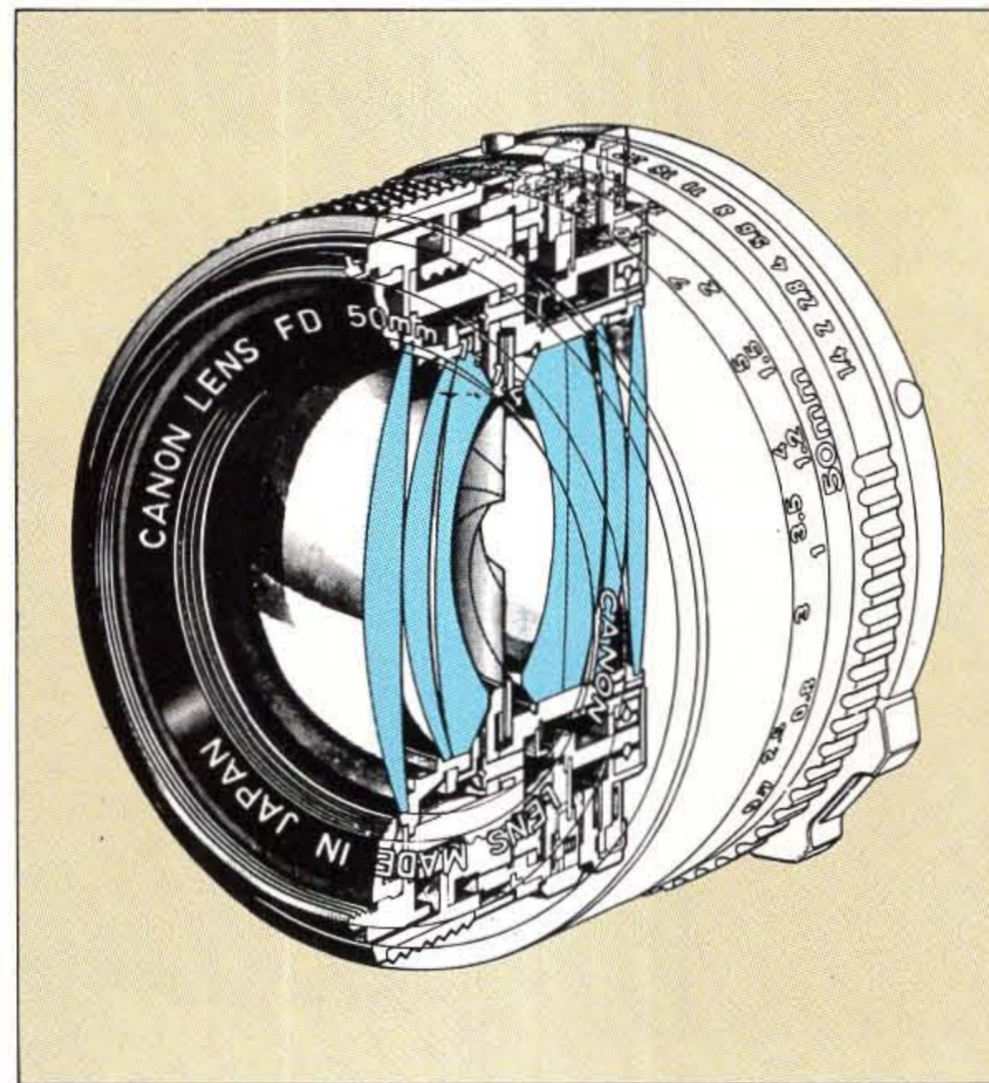
Covering the entire spectrum from fish-eye to super-telephoto, the FD Lens Series comprises over 50 superb lenses. They have been designed to meet the stringent demands of professional photographers.

Compactness and handling ease are two vital characteristics of Canon's lenses. The FD lens' new design has made them more streamlined as well as lighter. To achieve this, the Breech-lock ring of the older lenses was eliminated and the standard filter diameter reduced from 55 mm to 52 mm. Although there is no longer a Breech-lock ring, the mount itself is

unchanged. This reliable mounting system causes absolutely no wear of the mounting surface, no matter how many thousands of times the lens is changed.

Mounting/dismounting is quicker and easier than ever, too. For the former, align the red dots and give the lens a twist. When dismounting, merely press the release button located on the lens and twist in the opposite direction.

Quality and performance also serve to distinguish FD lenses from those of other makers. Since they are



manufactured to meet the same tough standards of excellence as Canon's cameras, each lens is perfectly reliable, providing the optimum resolution and color reproduction.

Special materials and technologies, many developed by Canon, have been utilized, making possible such advances as aspherical and fluorite lenses and Ultra Low-Dispersion glass. Aberration correction has been emphasized, enabling FD lenses to maintain a razor-sharp image throughout the entire focusing range. Canon's own multilayer Super Spectra Coating, use of a special decoloring process for rare earth glass, and determination of maximum tolerances for each lens combine to produce unrivaled color reproduction.

Angle of View and Perspective—a Different Outlook

Angle of View

The scene's the same but the area that each lens takes in is different. The pictures (immediate right) were taken from the same spot with four lenses of different focal length from 24 mm to 300 mm. The shorter the focal length, the wider the area of the scene the lens takes in. Objects within the scene appear small. As the focal length increases, the lens takes in less of the scene and the size of the subject increases.

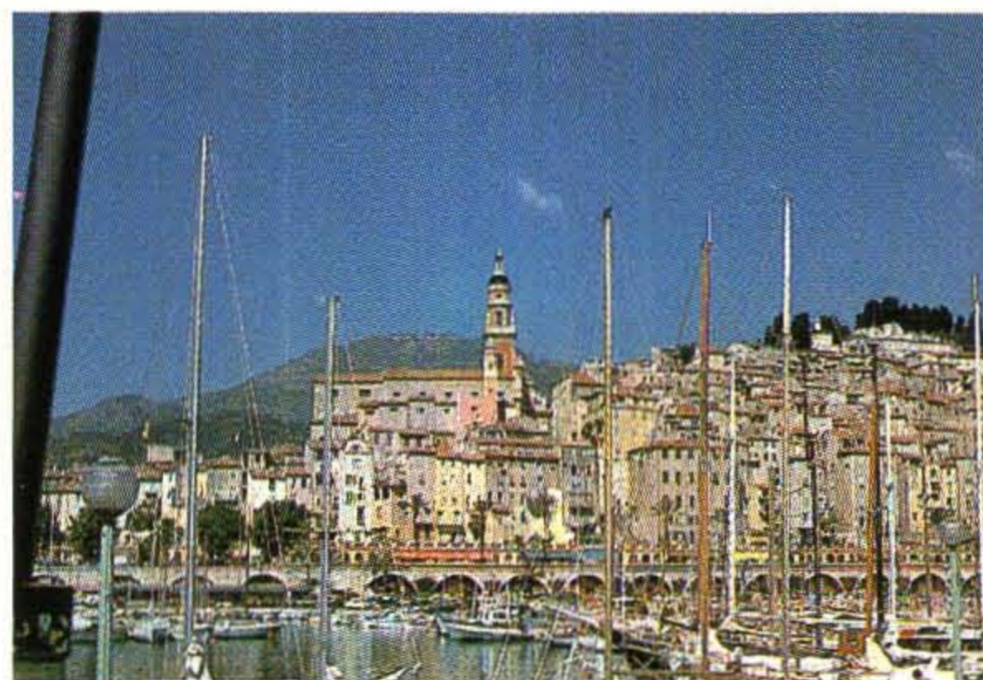
Perspective

With a wide-angle lens you often shoot closer to the subject than you do with a telephoto lens. This leads to a difference in perspective. In order to keep the subject the same size in this series of photos, the photographer moved progressively farther away each time he switched to a lens with a longer focal length. Notice how the background appears more distant with the 24 mm wide-angle lens and closer to the subject with the 135 mm and 300 mm telephotos.

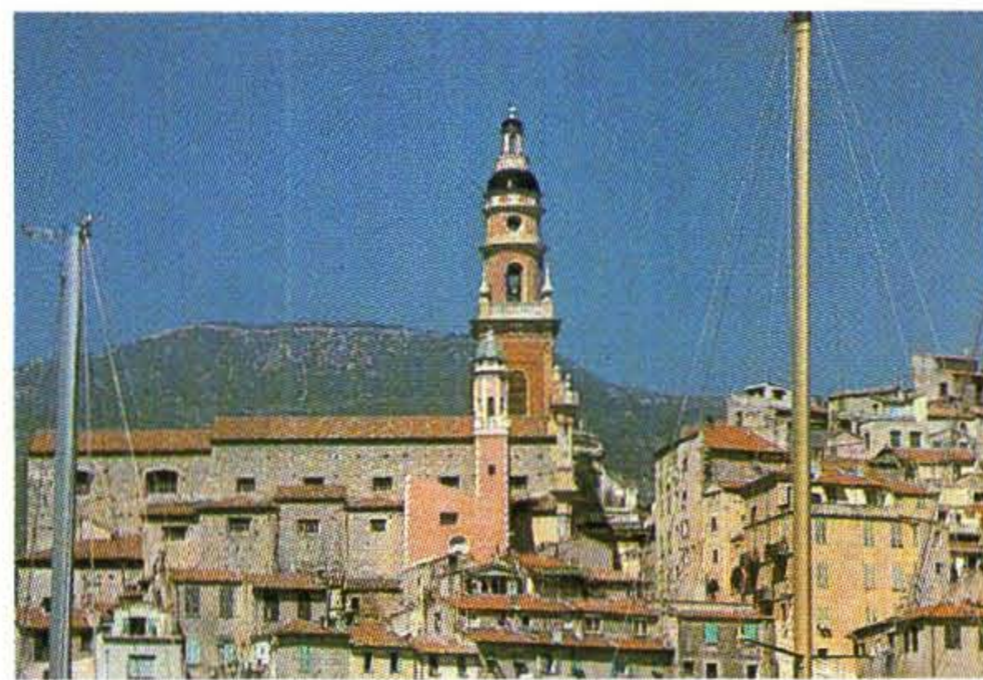
Angle of View



24mm



50mm



135mm



300mm

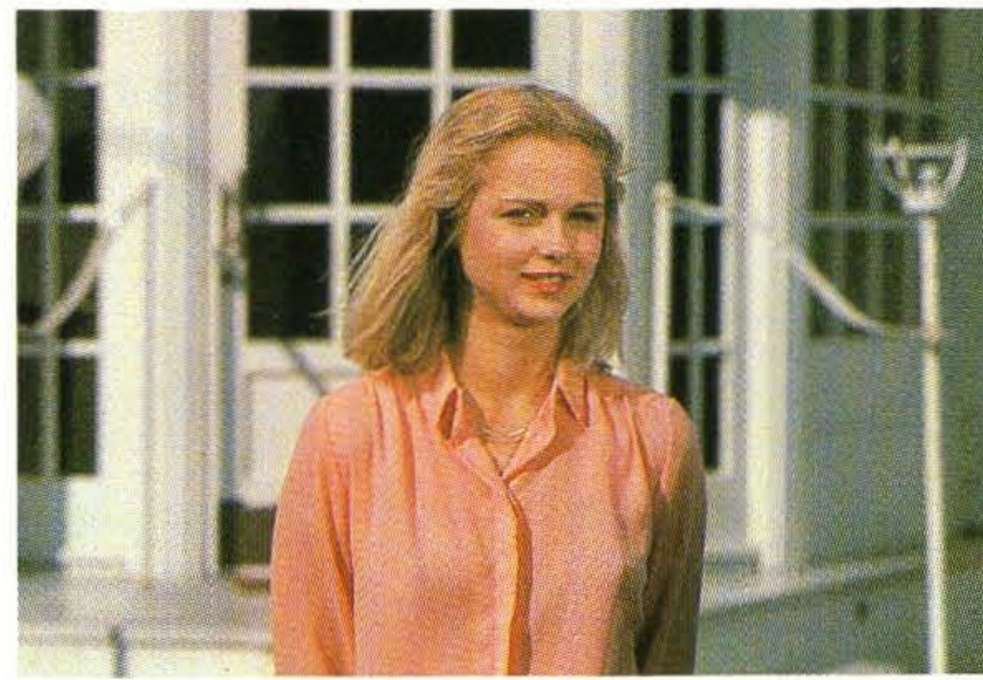
Perspective



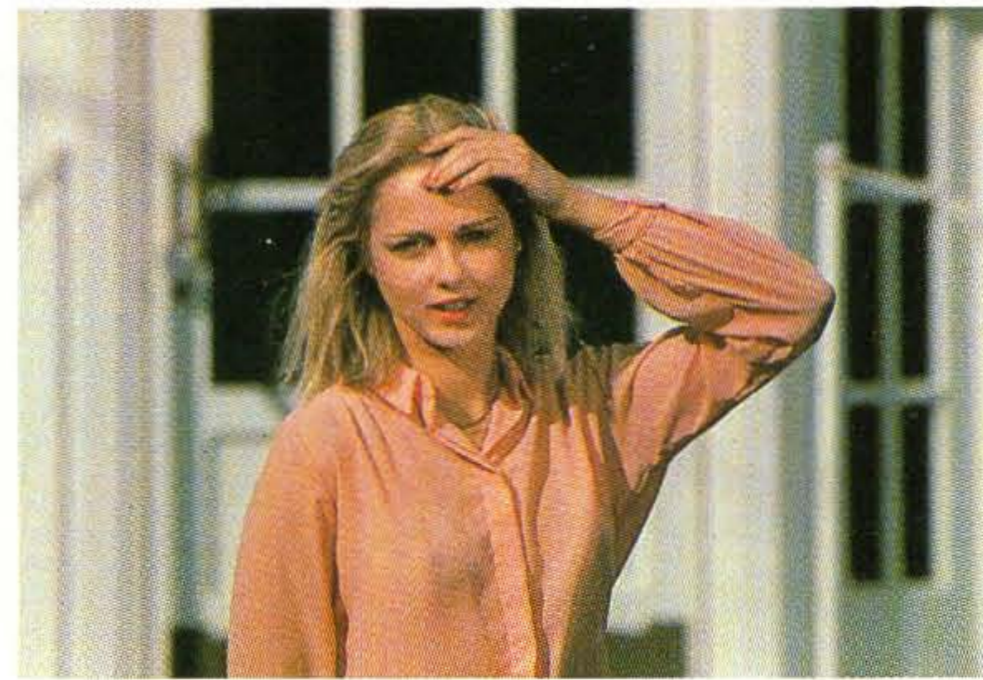
24mm



50mm



135mm



300mm



New Fish-eye
7.5mm f/5.6



New Fish-eye
FD 15mm f/2.8



New FD 17mm f/4



New FD 20mm f/2.8



New FD 24mm f/1.4L



New FD 24mm f/2



New FD
50mm f/1.4



New FD
50mm f/1.8



New FD 85mm f/1.2 L



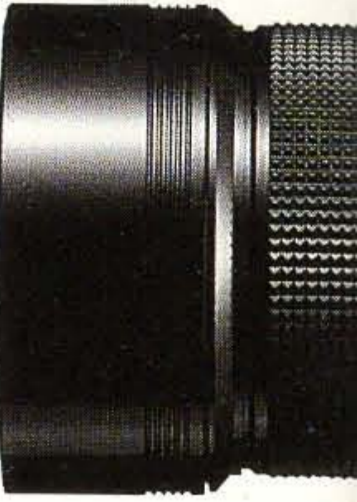
New FD 85mm f/1.8



New FD 100mm f/2



New FD 100mm f/2.8



New FD



New FD 300mm f/2.8 L



New FD 300mm f/4 L



New FD 300mm f/4



*New FD 400mm f/4.5



New Reflex 500mm f/8



New FD 24-35mm f/3.5 L



New FD 70-150mm f/4.5



New FD 70-210mm f/4



New FD 80-200mm f/4



New FD



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



New FD
50mm f/3.5 Macro



Extension Tube
FD 25-U



New FD 100mm f/4 Macro

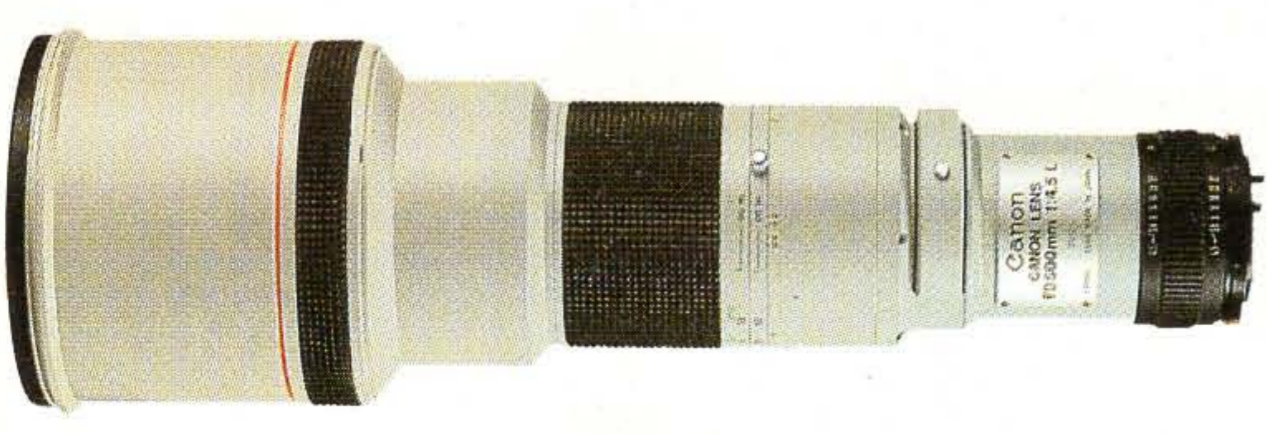


Extension Tube
FD 50-U

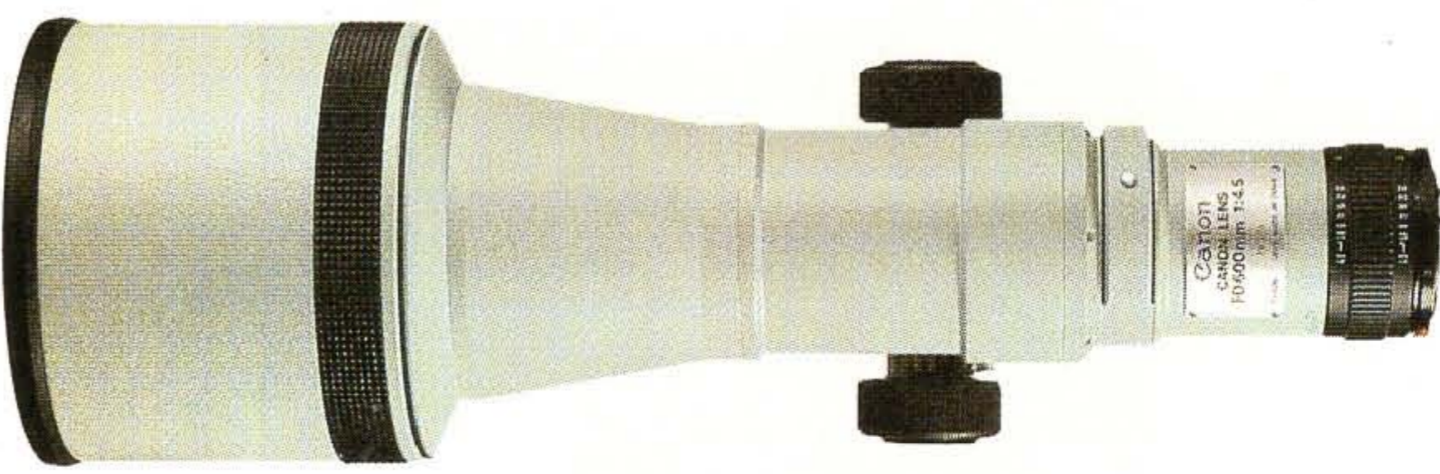


*New FD
200mm f/4 Macro

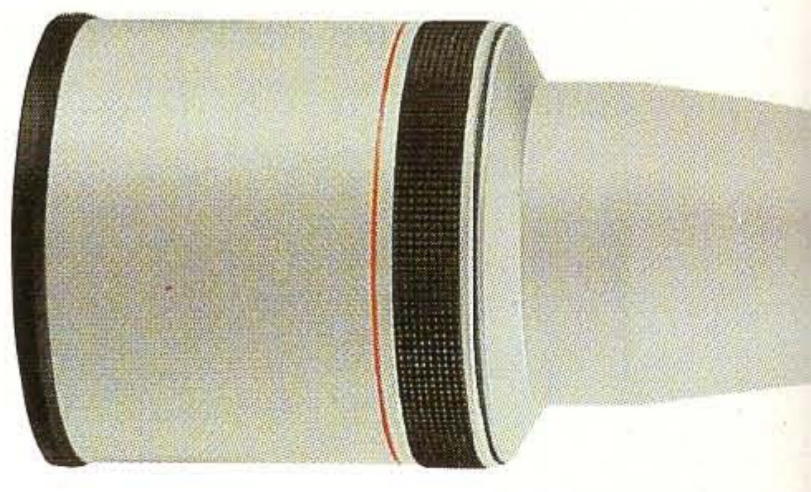
These four super telephoto lenses are shown on a smaller scale than other lenses.



*New FD 500mm f/4.5 L



New FD 600mm f/4.5



New FD



New FD 24mm f/2.8 New FD 28mm f/2 New FD 28mm f/2.8 New FD 35mm f/2 New FD 35mm f/2.8 New FD 50mm f/1.2 L New FD 50mm f/1.2



135mm f/2 New FD 135mm f/2.8 New FD 135mm f/3.5 New FD 200mm f/2.8 New FD 200mm f/4



New FD 300mm f/5.6 New FD 400mm f/2.8 L



New FD 28-50mm f/3.5 New FD 35-70mm f/2.8-3.5 New FD 35-70mm f/4 New FD 35-105mm f/3.5 *New FD 50-135mm f/3.5



100-200mm f/5.6 New FD 85-300mm f/4.5 New FD 100-300mm f/5.6



Extender FD 1.4x-A Extender FD 2x-A Extender FD 2x-B Macrophoto 20mm f/3.5 Macrophoto 35mm f/2.8



800mm f/5.6 L FL 1200mm f/11 S.S.C.

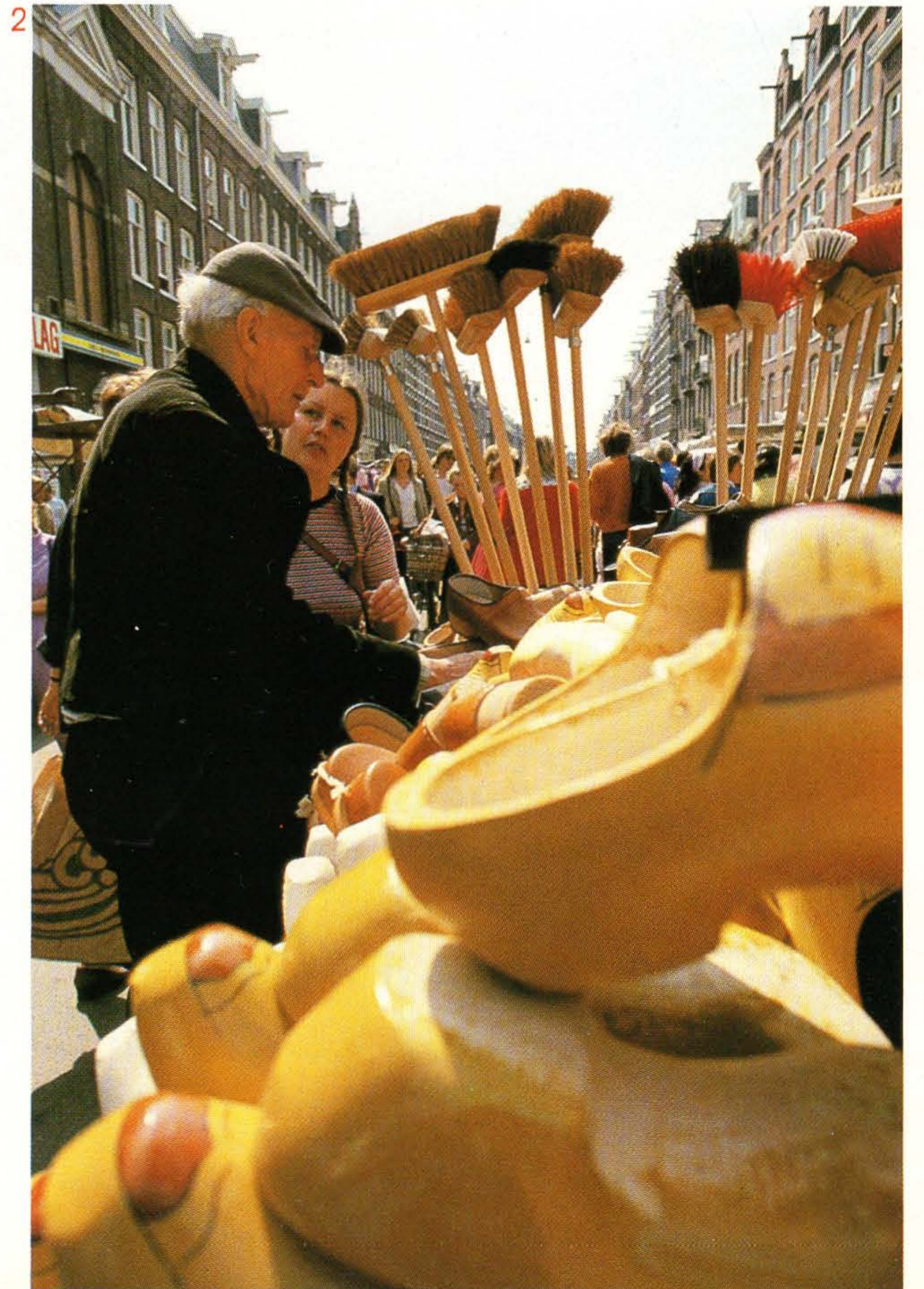
* Indicates that this lens will be available in the near future.



1



3



2

1. New FD 70–210mm f/4, 1/500 sec., Shutter-Speed Priority AE, ASA 64
2. New FD 24mm f/2.8, Programmed AE, ASA 64
3. New FD 300mm f/5.6, Programmed AE, ASA 64

Perfection, Any Way You Look At It

Type	Lens	Angle of View	Construction	Minimum Aperture	Closest Focusing Distance		Filter Size (mm)	Magnification*	Hood	Length		Weight			Case	
					(m.)	(ft.)				(mm)	(in)	(gr)	(lbs.)	(ozs.)	Hard case	Snap case
Fish-eye	New 7.5mm f/5.6	180°	8-11	22	—	—	Built-in	—	—	62	2-7/16	365		13	LH-C10	LS-B11
	New FD 15mm f/2.8	180°	9-10	22	0.2	0.7	Built-in	0.14	Built-in	60.5	2-3/8	460	1		LH-C10	LS-B11
Super Wide-angle	New FD 17mm f/4	104°	9-11	22	0.25	0.9	72	0.1	BW-72	56	2-3/16	360		13	LH-C10	LS-B11
	New FD 20mm f/2.8	94°	9-10	22	0.25	0.9	72	0.13	BW-72	58	2-5/16	305		11	LH-C10	LS-B11
Wide-angle	New FD 24mm f/1.4L	84°	8-10	16	0.3	1	72	0.12	BW-72	68	2-11/16	430		15	LH-C13	LS-B11
	New FD 24mm f/2	84°	9-11	22	0.3	1	52	0.11	BW-52C	50.6	2	285		10	LH-B9	LS-A9
	New FD 24mm f/2.8	84°	9-10	22	0.3	1	52	0.11	BW-52C	43	1-11/16	240		8	LH-B9	LS-A9
	New FD 28mm f/2	75°	9-10	22	0.3	1	52	0.13	BW-52B	47.2	1-7/8	265		9	LH-B9	LS-A9
	New FD 28mm f/2.8	75°	7-7	22	0.3	1	52	0.13	BW-52B	40	1-9/16	170		6	LH-B9	LS-A9
	New FD 35mm f/2	63°	8-10	22	0.3	1	52	0.17	BW-52A	46	1-13/16	245		9	LH-B9	LS-A9
	New FD 35mm f/2.8	63°	5-6	22	0.35	1.25	52	0.13	BW-52A	40	1-9/16	165		6	LH-B8	LS-A9
Standard	New FD 50mm f/1.2 L	46°	6-8	16	0.5	1.75	52	0.13	BS-52	50.5	2	380		13	LH-B9	LS-A9
	New FD 50mm f/1.2	46°	6-7	16	0.5	1.75	52	0.13	BS-52	45.6	1-13/16	315		11	LH-B9	LS-A9
	New FD 50mm f/1.4	46°	6-7	22	0.45	1.5	52	0.15	BS-52	41	1-5/8	235		8	LH-B8	LS-A9
	New FD 50mm f/1.8	46°	4-6	22	0.6	2	52	0.1	BS-52	35	1-3/8	170		6	LH-B8	LS-A9
Telephoto	New FD 85mm f/1.2 L	28°30'	6-8	16	0.9	3	72	0.12	BT-72	71	2-13/16	680	1	8	LH-C13	LS-B11
	New FD 85mm f/1.8	28°30'	4-6	22	0.85	3	52	0.12	BT-52	53.5	2-1/8	345		12	LH-C10	LS-B11
	New FD 100mm f/2	24°	4-6	32	1	3.5	52	0.12	BT-52	70	2-3/4	445	1		LH-B12	LS-B11
	New FD 100mm f/2.8	24°	5-5	32	1	3.5	52	0.12	BT-52	53.4	2-1/8	270		9	LH-C10	LS-B11
	New FD 135mm f/2	18°	5-6	32	1.3	4.5	72	0.13	Built-in	90.4	3-9/16	670	1	8	LH-C13	LS-B13
	New FD 135mm f/2.8	18°	5-6	32	1.3	4.5	52	0.13	Built-in	78	3-1/16	395		14	LH-B12	LS-B11
	New FD 135mm f/3.5	18°	4-4	32	1.3	4.5	52	0.13	Built-in	85	3-3/8	325		11	LH-B12	LS-B13
	New FD 200mm f/2.8	12°	5-5	32	1.8	6	72	0.15	Built-in	140.5	5-1/2	700	1	9	LH-C19	LS-B21
	New FD 200mm f/4	12°	6-7	32	1.5	5	52	0.15	Built-in	121.5	4-13/16	440		15	LH-A17	LS-A18
	New FD 300mm f/2.8 L	8°15'	7-9	32	3	10	48 (drop-in)	0.11	Built-in	245	9-5/8	2,300	5	1	Exclusive	—
	New FD 300mm f/4 L	8°15'	7-7	32	3	10	34 (drop-in)	0.11	Built-in	207	8-1/8	1,100	2	7	LH-D24	—
	New FD 300mm f/4	8°15'	6-6	32	3	10	34 (drop-in)	0.11	Built-in	204	8-1/16	945	2	1	LH-D24	—
	New FD 300mm f/5.6	8°15'	5-6	32	3	10	58	0.11	Built-in	198.5	8-3/16	635	1	6	LH-B24	LS-A24
	Super Telephoto	New FD 400mm f/2.8 L	6°10'	8-10	32	4	15	48 (drop-in)	0.12	Built-in	348	13-11/16	4,500	9	15	Exclusive
○ New FD 400mm f/4.5		6°10'	5-6	32	4	13	34 (drop-in)	0.11	Built-in	288	11-5/16	1,250	2	12	Exclusive	—
○ New FD 500mm f/4.5 L		5°	6-7	32	5	20	48 (drop-in)	0.14	Built-in	395	15-9/16	2,900	6	6	Exclusive	—
New Reflex 500mm f/8		5°	3-6	—	4	15	34 (drop-in)	0.14	Built-in	146	5-3/4	705	1	9	Exclusive	—
New FD 600mm f/4.5		4°10'	5-6	32	8	27	48 (drop-in)	0.08	Built-in	462	18-3/16	3,740	8	4	Exclusive	—
New FD 800mm f/5.6 L		3°06'	6-7	32	14	45	48 (drop-in)	0.06	Built-in	577	22-11/16	4,100	9	1	Exclusive	—
FL 1200mm f/11 S.S.C.		2°05'	5-7	64	40	130	48 (drop-in)	0.04	Built-in	853	33-9/16	6,200	13	11	Exclusive	—
Zoom	New FD 24-35mm f/3.5 L	84°-63°	9-12	22	0.4	1.5	72	0.08-0.11	BW-72	86.6	3-7/16	495	1	1	LH-C13	LS-B13
	New FD 28-50mm f/3.5	75°-46°	9-10	22	1	3.5	58	0.03-0.05	W-69B	99.5	3-15/16	470	1		LH-B15	LS-B13
	New FD 35-70mm f/2.8-3.5	63°-34°	10-10	22	1	3.5	58	0.04-0.07	W-69	120	4-3/4	545	1	3	LH-B15	LS-A18
	New FD 35-70mm f/4	63°-34°	8-8	22	0.5	2	52	0.08-0.15	W-62	84.5	3-5/16	315		11	LH-B12	LS-B11
	New FD 35-105mm f/3.5	63°-23°20'	13-15	22	1.5	5	72	0.03-0.08	BW-72B	108.4	4-1/4	640	1	7	LH-C16	LS-B16
	○ New FD 50-135mm f/3.5	46°-18°	12-16	32	1.5	5	58	0.04-0.11	BS-58	125.4	4-15/16	720	1	9	LH-C16	LS-B16
	New FD 70-150mm f/4.5	34°-16°20'	9-12	32	1.5	5	52	0.06-0.13	Built-in	132	5-3/16	530	1	3	LH-A17	LS-A18
	New FD 70-210mm f/4	34°-11°45'	9-12	32	1.2	4	58	0.08-0.23	BT-58	151	5-15/16	705	1	9	LH-C19	LS-B21
	New FD 80-200mm f/4	30°-12°	11-15	32	1	3.5	58	0.12-0.29	Built-in	161	6-5/16	765	1	11	LH-B24	LS-B21
	New FD 85-300mm f/4.5	28°30'-8°15'	11-15	32	2.5	8	Series No. IX	0.04-0.15	Built-in	246.8	9-11/16	1,690	3	12	Exclusive	—
	New FD 100-200mm f/5.6	24°-12°	5-8	32	2.5	8	52	0.05-0.1	Built-in	167	6-9/16	610	1	5	LH-B24	LS-B21
New FD 100-300mm f/5.6	24°-8°15'	9-14	32	2	7	58	0.06-0.18	BT-58	207	8-1/8	835	1	13	LH-C24	LS-B24	
Macro	New FD 50mm f/3.5	46°	4-6	32	23.2 (cm)	9.1 (in.)	52	0.5	BW-52A	57	2-1/4	235		8	LH-C10	LS-B11
	New FD 100mm f/4	24°	3-5	32	0.45	1.5	52	0.5	BT-52	95	3-3/4	455	1		LH-B15	LS-B13
	○ New FD 200mm f/4	12°	6-9	32	0.58	1.9	58	1.0	Built-in	182.4	7-3/16	830	1	13	LH-D24	—
Tilt and Shift	TS 35mm f/2.8 S.S.C.	63°(Shift 79°)	8-9	22	0.3	1	58	0.19	BW-58	74.5	2-15/16	550	1	3	Exclusive	—
Macrophoto	Macrophoto 20mm f/3.5	—	3-4	22	—	—	—	—	—	20	13/16	35		1	Exclusive	—
	Macrophoto 35mm f/2.8	—	4-6	22	—	—	—	—	—	22.5	7/8	60		2	Exclusive	—

○ indicates that availability will be in the near future.

* Magnification is at closest focusing distance.

■ All FD lenses are coated and their inner surfaces anti-reflection treated for optimum light transmission and color balance and maximum elimination of ghost and flare.

■ The "L" designation of certain lenses indicates that the lens concerned is specially constructed to give extra high performance. This designation replaces the "aspherical" and "fluorite" designations used formerly.

■ FD 2x Type A is for FD telephoto lenses whose focal lengths are 300mm or longer. It can be used with an FD zoom lens which has 300mm within its focal length range.

■ FD 2x Type B is for any FD lens whose focal length is less than 300mm, including any FD zoom lens whose maximum focal length does not reach 300mm. However, if using an FD 300mm f/2.8L with an FD Extender 2x, it is recommended to use the type B.

■ FD 1.4x Type A is for any fixed focal length FD lens whose focal length is 300mm or longer.

■ Canon Extension Tubes FD 15-U, FD 25-U and FD 50-U can be used with any Canon FD lens having a focal length from 35mm to 200mm except for the FD 85mm f/1.2 L. The FD 15-U can also be used with FD 28mm lenses.

■ The lens construction and weight of the FL 1200mm f/11 S.S.C. include the Focusing Unit.

■ Those lenses which take a 52mm filter may also be fitted with a 55mm screw-in filter by placing a 52-55 Step-Up Ring (optional) between the filter and lens.

■ Lens length and weight do not include parts or accessories, such as cap hood and tripod mount, which are not integral parts of the lens.

■ The length of the lens is measured from the camera mount to the lens front vertex.

Subject to change without notice.

System Photography Redefined

1. Lenses

1. New Fish-eye 7.5mm f/5.6
2. New Fish-eye FD 15mm f/2.8
3. New FD 17mm f/4
4. New FD 20mm f/2.8
5. New FD 24mm f/1.4 L
6. New FD 24mm f/2
7. New FD 24mm f/2.8
8. New FD 28mm f/2
9. New FD 28mm f/2.8
10. New FD 35mm f/2
11. New FD 35mm f/2.8
12. TS 35mm f/2.8 S.S.C.
13. New FD 50mm f/1.2 L
14. New FD 50mm f/1.2
15. New FD 50mm f/1.4
16. New FD 50mm f/1.8
17. New FD 50mm f/3.5 Macro w/Extension Tube FD 25-U
18. New FD 85mm f/1.2 L
19. New FD 85mm f/1.8
20. New FD 100mm f/2
21. New FD 100mm f/2.8
22. New FD 100mm f/4 Macro w/Extension Tube FD 50-U
23. New FD 135mm f/2
24. New FD 135mm f/2.8
25. New FD 135mm f/3.5
26. New FD 200mm f/2.8
27. New FD 200mm f/4
28. New FD 200mm f/4 Macro*
29. New FD 300mm f/2.8 L
30. New FD 300mm f/4 L
31. New FD 300mm f/4
32. New FD 300mm f/5.6
33. New FD 24-35mm f/3.5 L
34. New FD 28-50mm f/3.5
35. New FD 35-70mm f/2.8-3.5
36. New FD 35-70mm f/4
37. New FD 35-105mm f/3.5
38. New FD 50-135mm f/3.5*
39. New FD 70-150mm f/4.5
40. New FD 70-210mm f/4
41. New FD 80-200mm f/4
42. New FD 85-300mm f/4.5
43. New FD 100-200mm f/5.6
44. New FD 100-300mm f/5.6
45. New FD 400mm f/2.8 L
46. New FD 400mm f/4.5 *
47. New FD 500mm f/4.5 L*
48. New Reflex 500mm f/8
49. New FD 600mm f/4.5
50. New FD 800mm f/5.6 L
51. FL 1200mm f/11 S.S.C.
52. Focusing Unit
53. Extender FD 2x-A
54. Extender FD 2x-B
55. Extender FD 1.4x-A

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
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

4. Flash Photography

1. Speedlite 133A
2. Speedlite 155A
3. Speedlite 177A
4. Speedlite 188A
5. Speedlite 199A
6. Macrolite ML-1
7. Sensor Unit G20
8. Sensor Unit G100
9. Speedlite 533G
10. Speedlite 577G
11. Transistor Pack G

5. Viewfinder System

1. Eyecup 4S
2. Angle Finder A2
3. Angle Finder B
4. Magnifier S
5. Dioptic Adjustment Lenses S
6. Focusing Screens

6. Data Imprinting System

1. Data Back A

7. Underwater Photography

1. Marine Capsule A
2. Power Winder A

8. Cases

1. Semi-hard Case L
2. Semi-hard Case S
3. Semi-hard Case HA-2
4. Neck Strap 7
5. Lens Snap Case
6. Lens Hard Cases

* Indicates that this product will be available in the near future.

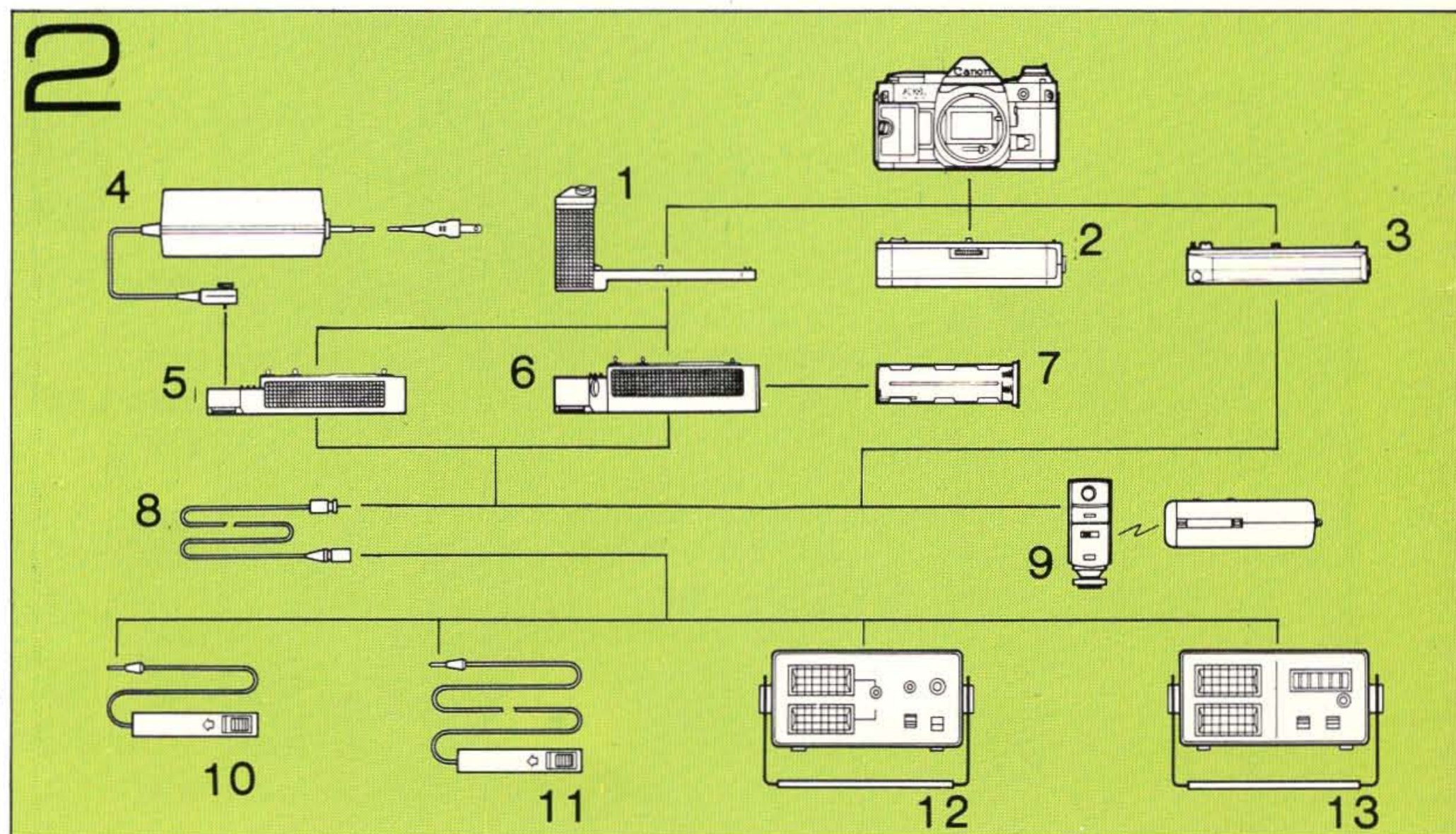
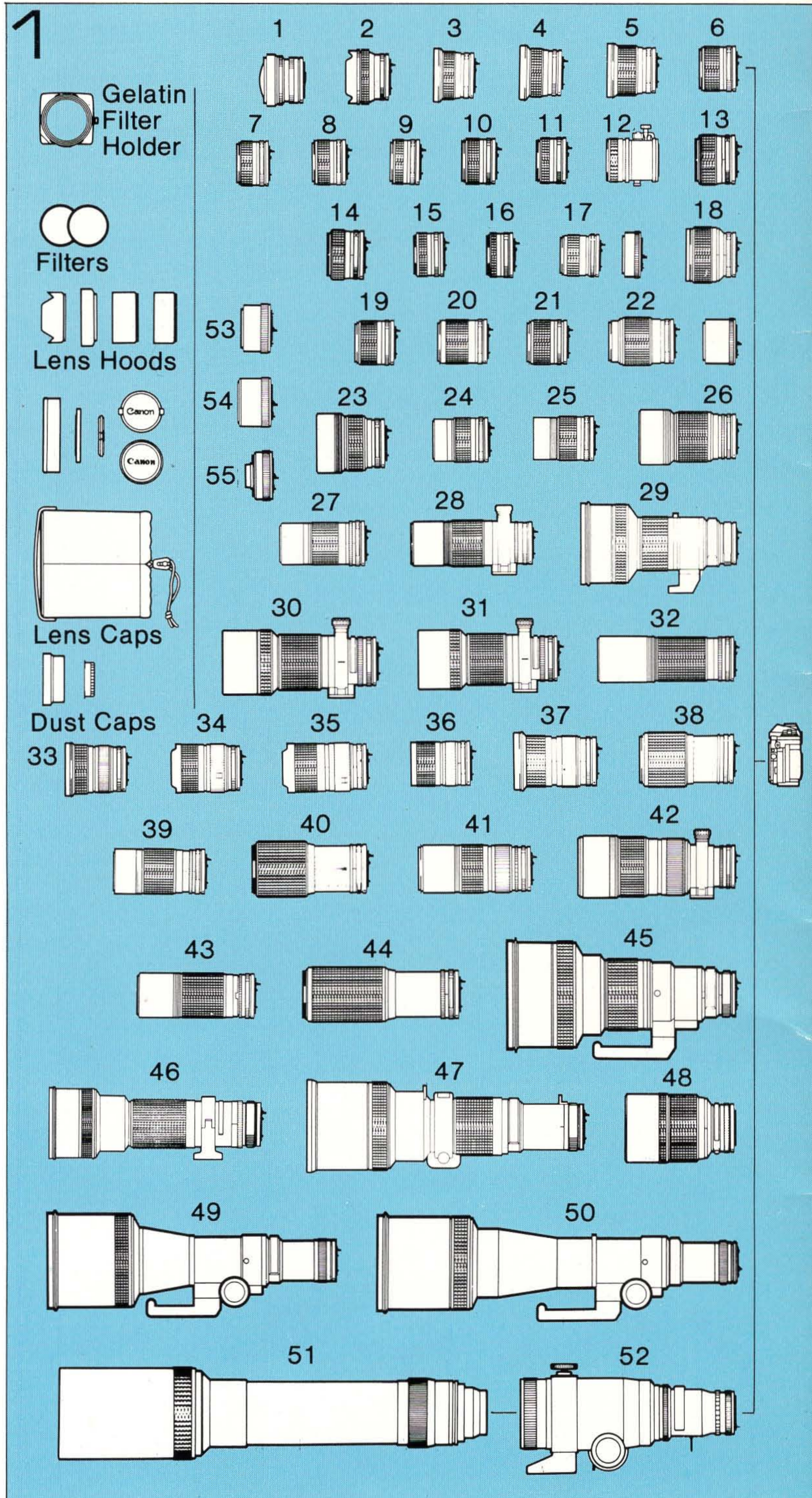
** Availability differs from area to area.

2. Motorized Film Drive and Unmanned Photography

1. Motor Drive MA
2. Power Winder A
3. Power Winder A2
4. Ni-Cd Charger MA
5. Ni-Cd Pack MA
6. Battery Pack MA
7. Battery Magazine MA
8. Extension Cord E 1000
9. Wireless Controller LC-1
10. Remote Switch 60
11. Remote Switch 3
12. Time Lapse Programmer A Unit
13. Time Lapse Programmer B Unit

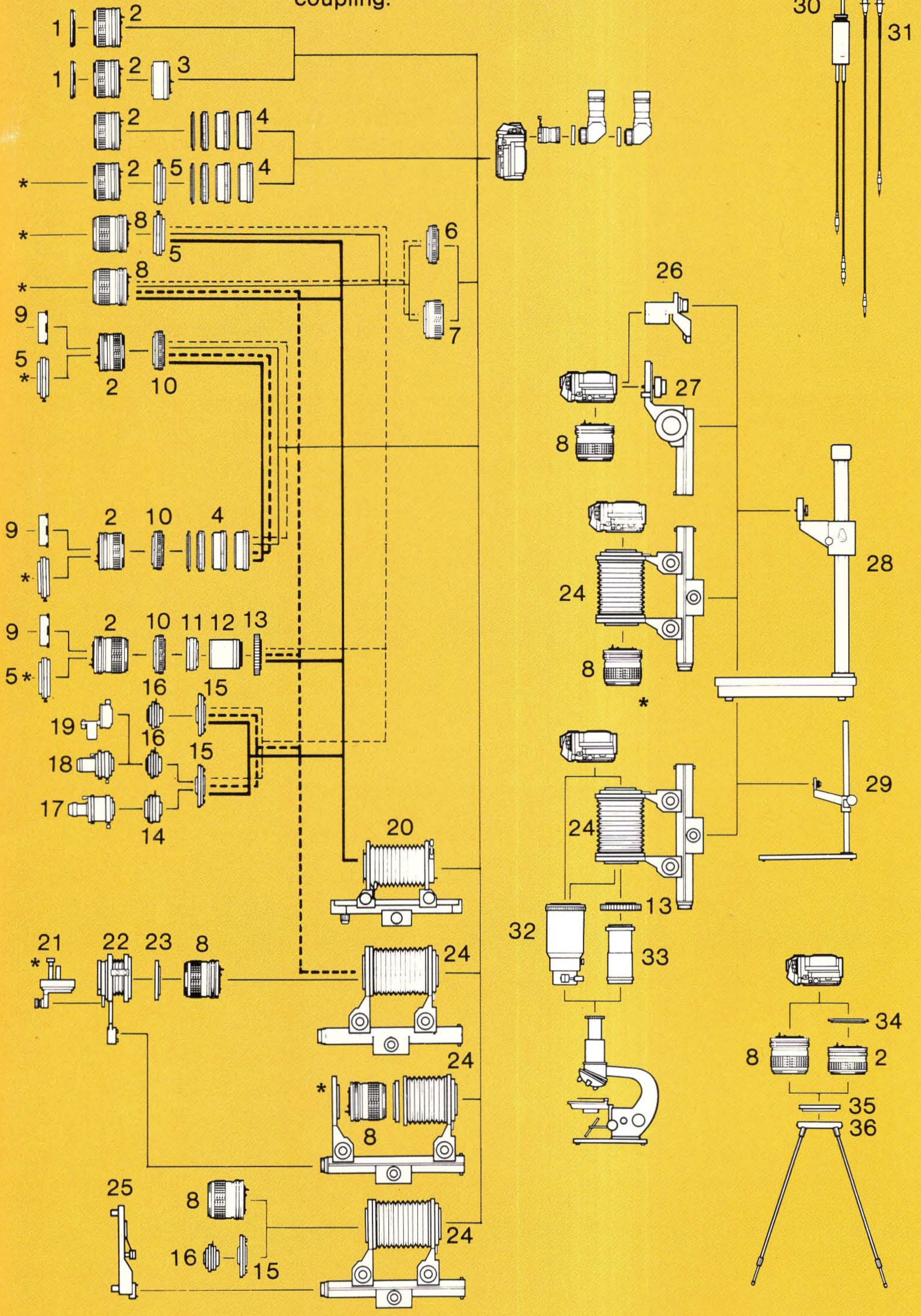
3. Close-up, Photomacrography and Photomicrography

1. Close-up Lenses 450, 240

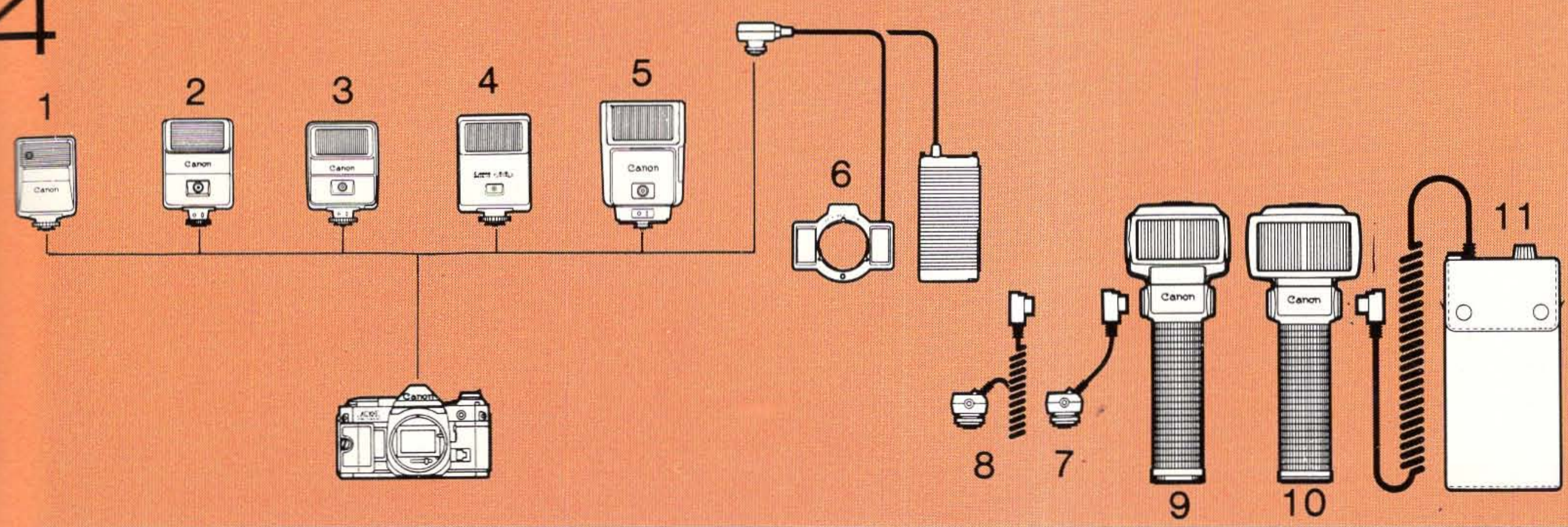


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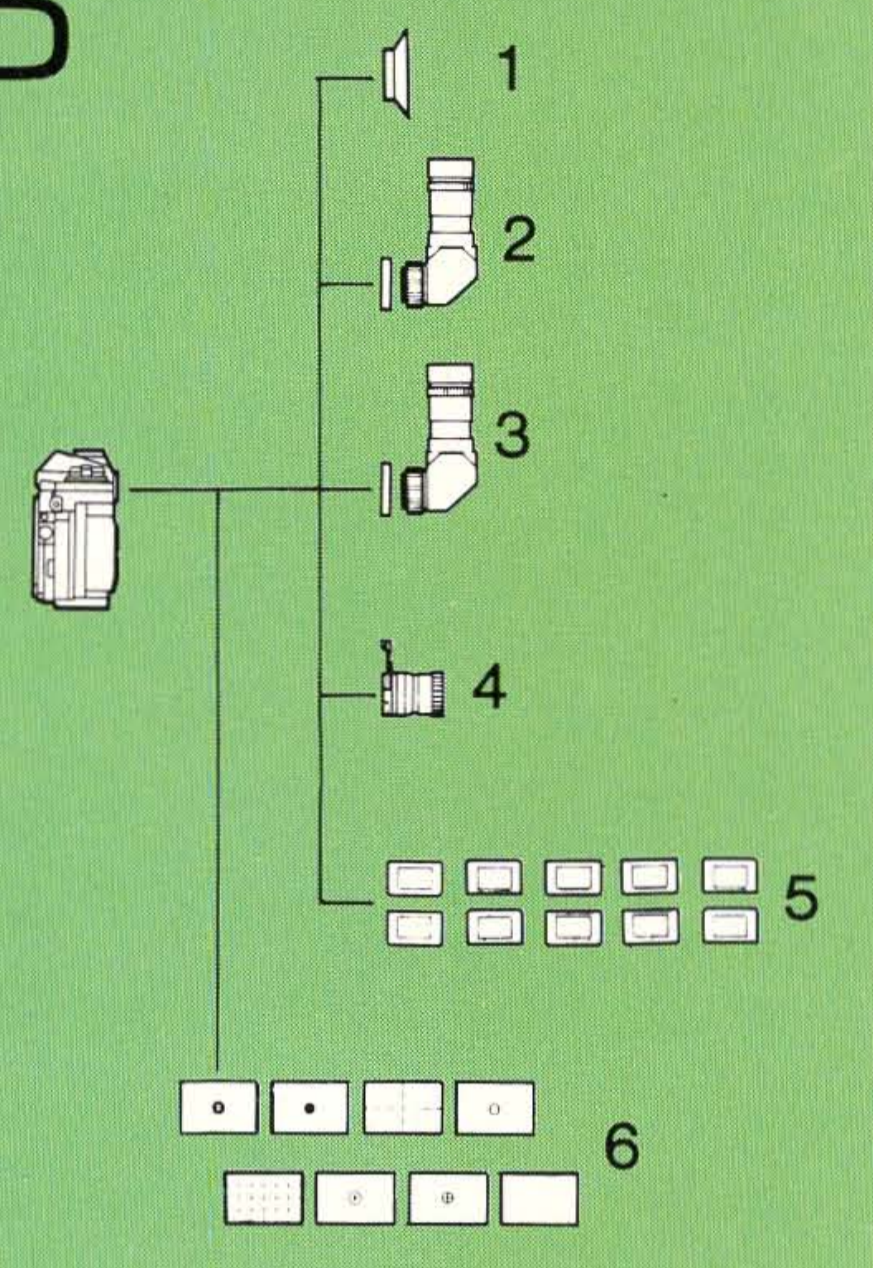
* This combination requires the use of the Double Cable Release for automatic diaphragm coupling.



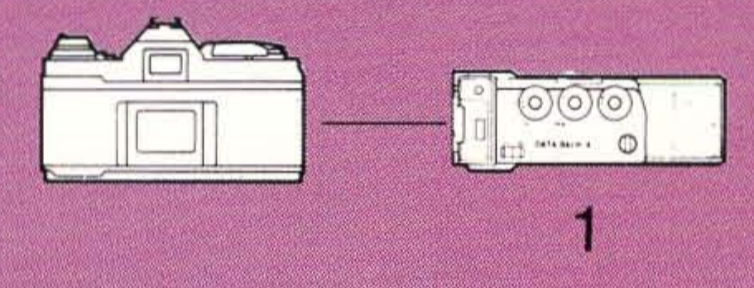
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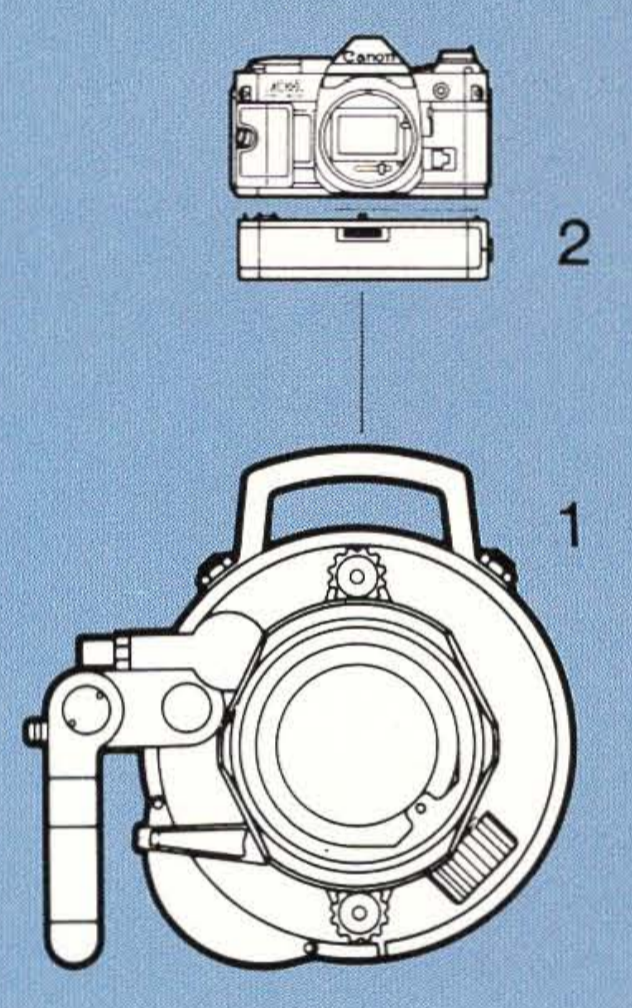
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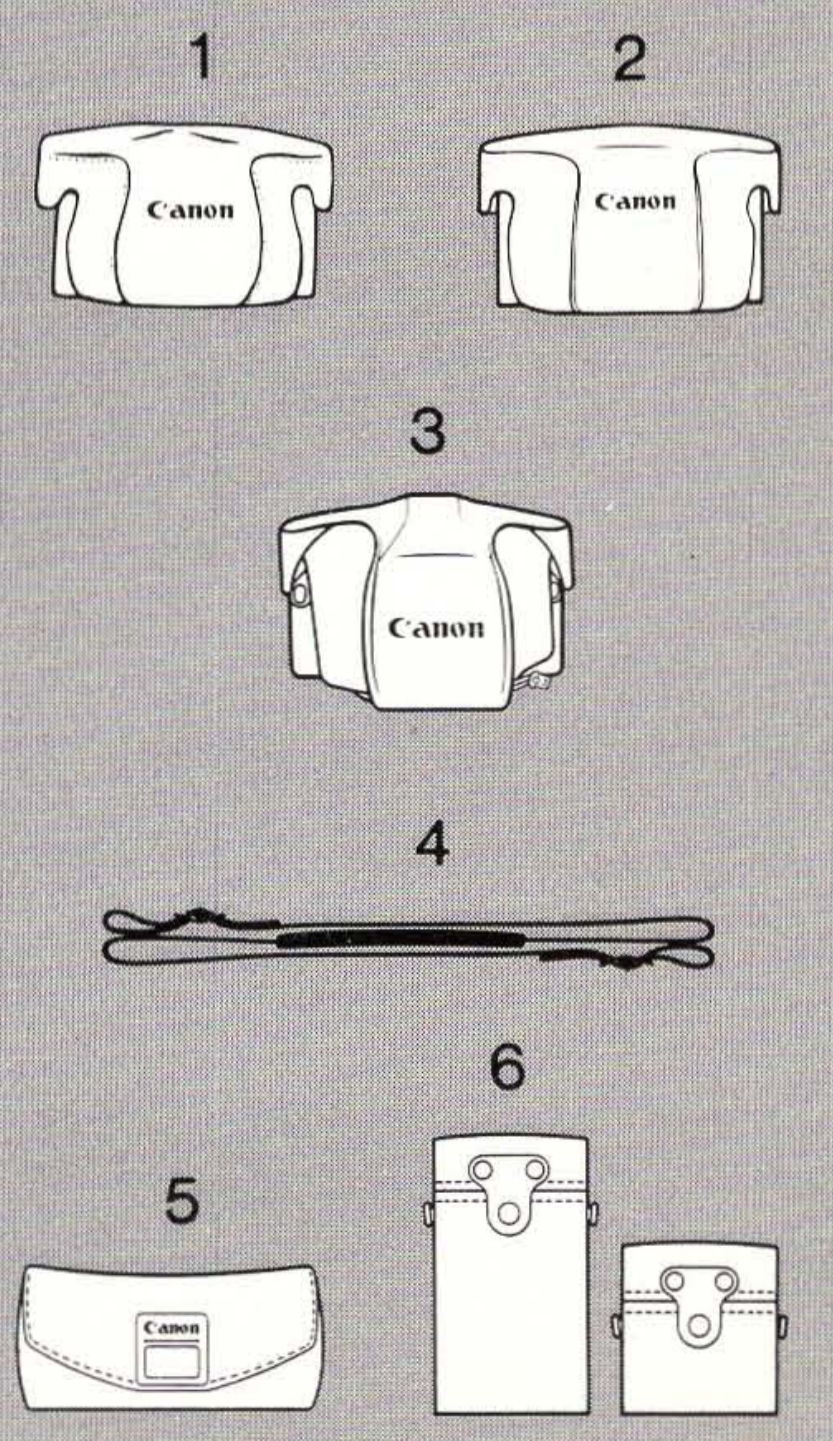
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7



8



Specifications

Type: 35mm single-lens reflex (SLR) camera with electronically controlled Automatic Exposure (AE) and focal-plane shutter.

Exposure Modes: Programmed AE, shutter-speed priority AE, AE flash photography with specified Canon Speedlites, and manual override.

Format: 24×36mm.

Usable Lenses: Canon FD (for full-aperture metering) and Canon FL and non-FD (for stopped-down metering) series lenses.

Standard Lenses: FD 50mm f/1.2, FD 50mm f/1.4, FD 50mm f/1.8

Lens Mount: Canon breech-lock mount.

Viewfinder: Fixed eye-level pentaprism. Gives 94% vertical and 94% horizontal coverage of the actual picture area with 0.83x magnification at infinity with a standard lens. Information is displayed in form of LED digital display to the right of field of view. Includes "P" mark (programmed AE and camera shake warning), "M" mark (manual aperture control indicator), aperture display (appropriate aperture flashes to warn of overexposure and underexposure), stopped-down metering index, "⚡" mark (flash charge-completion indicator with specified Canon flash units and auto flash confirmation signal with Speedlite 188A).

Dioptric Adjustment: Built-in eyepiece is adjusted to standard -1.0 diopter.

Focusing Screen: Standard split-image/micropism rangefinder and seven other types of interchangeable screens are optionally available.

Light Metering System: Through-the-lens (TTL), Central Emphasis Averaging System by SPC (Silicon Photo Cell).

Meter Coupling Range: EV 1 (1 sec. at f/1.4) to EV 18 (1/1000 sec. at f/16) with ASA/ISO 100 film and f/1.4 speed lens.

ASA Film Speed Scale: ASA/ISO 12 to 3200.

Exposure Memory: EV locked in when shutter release button is pressed halfway and the AE lock switch is pressed once. Exposure memorized as long as shutter button is pressed halfway.

Exposure Preview: By pressing shutter button or exposure preview switch.

Shutter: Cloth, focal-plane, 4-spindle, electronically-controlled. With shock and noise absorbers.

Main Switch: Three positions: "A," "L," and "S." At "L" all active circuits are cut off as a safety feature. "S" position is for self-timer photography.

Shutter Release Button: Two-step, electromagnetic with lock, cable release socket, and finger rest.

Shutter Speed Selector Dial: 2 sec. - 1/1000 sec., "B," and "PROGRAM" (for programmed AE). With guard.

Self-timer: Electronically-controlled. Main switch is set to "S." Activated by pressing shutter button. Ten-second delay with electronic "beep-beep" sound. Cancellation possible.

Stop-down Lever: For depth-of-field preview (FD lens) or metering (non-FD lens or close-up accessories).

Power Source: One 6V alkaline-manganese (Eveready [UCAR] No. 537), silver oxide (Eveready [UCAR] No. 544, JIS 4G13, Mallory PX28.), or lithium (Mallory PX28 L) battery. Battery lasts about one year under normal use.

Battery Check: "Beep-beep" sound when pressing battery check button. Number of beeps per second emitted decreases with power level.

Flash Synchronization: X synchronization at 1/60 sec.; M synchronization at 1/30 sec. or slower. Direct contact at accessory shoe for hot-shoe flash. PC socket (JIS-B type) with shock-preventive rim for cord-type flash on front of body.

Automatic Flash: Full AE flash photography with specified Canon Speedlites. Shutter speed automatically set. Aperture automatically controlled according to setting of flash when pilot lamp illuminates.

Back Cover: Opened with rewind knob. Removable. With memo holder.

Film Advance Lever: Single-stroke 120° throw with 30° stand-off. Ratchet winding possible.

Film Counter: Additive type. Automatically resets to "S" upon opening back cover. Counts backwards as film is rewound.

Other Safety Devices: Camera will not function when power level insufficient. Film winding impossible while shutter is in operation.

Dimensions: 141mm×88mm×47.5mm (5-9/16"×3-7/16"×1-7/8") body only.

Weight: 575g (20-5/16 ozs.) body only.
745g (26-1/4 ozs.) with FD 50mm f/1.8 lens.

Subject to change without notice.

Canon

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