



Power to see things differently

Your guide to EOS System bodies, lenses and accessories.

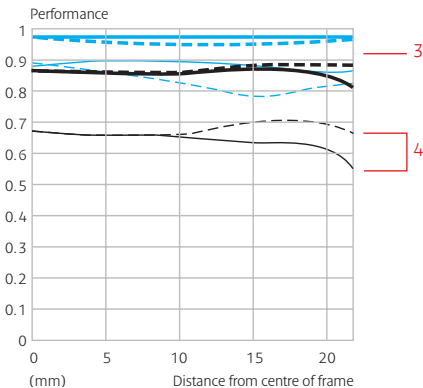
EOS
System
you can



Canon



How to read MTF charts



Spatial frequency	Maximum aperture		f/8	
	S	M	S	M
10 lines/mm				
30 lines/mm				

The more the S and M curves are in line, the more natural the blurred image becomes

- 1 Contrast lines (thick lines) above 0.8 indicate superior contrast
- 2 Resolution lines (thin lines) above 0.6 indicate good sharpness
- 3 Lenses that demonstrate good edge performance have almost horizontal lines
- 4 The closer the Sagittal and Meridional lines are together, the more natural the blurred parts of an image appear

An MTF (Modulation Transfer Function) chart indicates the resolution and contrast of a lens from the centre to the corner of an image both at the lens' maximum aperture and at f/8. The graph is calculated from the lens' ability to reproduce sets of extremely fine lines, both parallel to the image diagonal (Sagittal) and perpendicular to the image diagonal (Meridional). One set of lines is spaced with 10 lines per millimetre (lpmm) and is used to indicate contrast. A second set, at 30 lines per millimetre, indicates resolution (sharpness).

A Canon MTF chart is made up of 8 graph lines in two colours. The 4 black lines represent the lens' performance at maximum aperture while the 4 blue lines indicate performance at f/8. Thick lines show contrast (10 lpmm) and thin lines resolution (30 lpmm). The lines representing Sagittal detail are shown as solid lines. The lines representing meridional detail are shown dashed. For zoom lenses, charts are provided for both the minimum and maximum focal lengths.

The perfect lens would show both solid and dashed lines running horizontally across the top of the chart - in other words, showing 100% accuracy throughout the frame. In practice no such lens exists, so you will see some amount of variance with even the very best lenses on the market.

Making sense of lens names

Each EF lens is identified by a series of codes which provide important information about its characteristics.

100mm

The focal length of the lens. A range of values indicates the maximum and minimum focal lengths of a zoom lens.

f/2.8

The maximum aperture of the lens, expressed as an F-stop. The smaller the F-stop, the wider the maximum aperture. A range of values indicates the aperture at either end of the zoom range.

L

Indicates a professional L-series lens – the ultimate in image quality, durability and performance.

IS

Indicates that the lens uses an Image Stabilizer to correct for unwanted camera shake. IS allows shooting at up to five stops slower than would otherwise be possible. Dependant on the lens.

USM

Refers to Ultra Sonic Motor. Found in many Canon lenses, the USM drives fast, silent and accurate autofocusing.

EF 100mm f/2.8L Macro IS USM



Fisheye

Lenses designated as fisheye can cover a 180° angle of view, either diagonally across the frame in the case of a full-frame fisheye lens, or horizontally and vertically in the case of a circular type fisheye.

Other Lens Codes

DO Uses Diffractive Optical elements

EF-S Designed for cameras with an EF-S lens mount

MP-E or Macro Designed for Macro photography

II or III Lens version
Lenses are sometimes replaced with improved models

Key to icons

The symbols below are a quick reference guide to help you choose your lens based on the types of photography you do.



Good for General Use



Good for Close-Up



Good for Portraits



Good for Sports



Good for Indoor Sports



Good for Wildlife



Good for Landscapes



Good for Products



Good for Architecture



Good for Interiors



Good for Travel



Good for Weddings



Good for Reportage



Good for Movies



Glossary



Tip



Information

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Your guide to EOS System bodies,
lenses and accessories.

EOS

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Canon

04/05

© Paolo Pellegrin/Magnum Photos. Canon Ambassador

Camera: EOS 5D Mark II

Lens: EF 17-35mm f/2.8L USM

Exposure: 1.6 seconds, f/6.3, 17mm, ISO 800





Welcome

Canon has been pushing forward the development of ground-breaking imaging technology for more than 70 years. From the production of the first ever high-quality cameras for the wider market, to the ongoing introduction of innovative medical imaging equipment and comprehensive professional printing technologies, the reliable and superior performance of Canon equipment has helped to make the company one of the world's Best Global Brands ever since the first survey results were published in 2001.*

Our photographers are amateurs, semi-professional and professionals alike. They all have unique requirements for their cameras and lenses but have one thing in common: a passion for the power of image, and the stories that those images enable us to tell.

* From the annual BusinessWeek Best Global Brands survey, ranked by Interbrand.

Canon Photography

Launched in 2008, Canon Europe's Ambassadors Programme includes top professional photographers who are all passionate about the power of image. The Canon Ambassadors are committed and expert Canon users who are universally recognised for their high standards and are highly respected by fellow professionals. Throughout this brochure you will find stunning images taken by Canon Ambassadors.

To find out more about the Canon Ambassador programme please visit
<http://cpn.canon-europe.com/content/ambassadors.do>

Jeff Ascough
Canon Ambassador
 Wedding



Ziv Koren
Canon Ambassador
 Photojournalism



Michael Nichols
Canon Ambassador
 Wildlife



Gary Knight
Canon Ambassador
 Documentary



Lorenzo Agius
Canon Ambassador
 Portrait/Fashion



Brent Stirton
Canon Ambassador
 Photojournalism/
 Environmental Portraiture



Paolo Pellegrin
Canon Ambassador
 Documentary



Thorsten Milse
Canon Ambassador
 Wildlife



Frits van Eldik
Canon Ambassador
 Motor Sport



Brutus Ostling
Canon Ambassador
 Wildlife



Jonathan & Angela Scott
Canon Ambassadors
 Wildlife



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Interchangeable lenses designed especially for use with the EOS M
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✓ EF-S Lenses

The smaller, lighter option with an extensive wide-angle choice 28–41

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The ideal option for the highest image quality in sharpness and contrast 42–71

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These lenses give you the freedom to switch perspectives in seconds 72–91

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Make the most of the tiniest detail that even the human eye cannot capture unaided 92–101

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Expand your photography with a variety of accessories from remote controls to Speedlite flashes

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Choose Canon


As established imaging experts, we're proud to support the photography industry by sharing our experience and we celebrate its achievements in both professional and amateur image capture. The events and initiatives described below are just some of the activities that we are involved in, as a world leader in imaging technology.

Promoting the power of image

Highlighting the close relationship between the image-conscious world of fashion and photography, Canon has been sponsoring Paris, Milan and London Fashion Weeks since 2006. Every year our Professional Services team offers a highly popular on-site loan, repair and maintenance service throughout the course of each Fashion Week.

Celebrating photographic excellence

The prestigious World Press Photo award celebrates the very best photography that documents major world events from the previous year. World Press Photo culminates during a weekend in Amsterdam, where the winners of each category present their work.

A large Northern White Rhino is the central focus of the image, its massive, wrinkled body filling the left side. Two armed men in olive-green uniforms and hats are positioned around it. One man is in the foreground, crouching and holding a rifle, looking towards the rhino. Another man stands in the background, also holding a rifle. The scene is set in a savanna under a bright blue sky with scattered white clouds.

© Brent Stirton/Reportage by Getty Images.
Canon Ambassador
Camera: EOS 5D Mark II
Lens: EF 35mm f/1.4L USM
Exposure: 1/250, f/10, 35mm, ISO 200

1st prize winner in Nature-Stories
category at World Press Photo 2012.

A Northern White Rhino is guarded by
armed men at all times on the Ol Pejeta
Conservancy in Kenya. There are 8 Northern
White Rhino left in the world today, making
this, the largest of all rhino species, the rarest
of the rare. Ol Pejeta Conservancy, Kenya.
July 2011.

Supporting professionals

The Canon Professional Services (CPS) is an accessible, responsive, informative and customisable programme that offers extensive after-sales support and information for professional photographers and videographers. It's free to qualifying Canon photographers and videographers.

Sharing knowledge and expertise

If you have a question about anything to do with your digital Canon equipment, visit our infobank at www.canon-europe.com/cpn

There are now EOS cameras for every type of photographer, from the passionate beginner to the world-leading professional. More than 60 types of EF lens give virtually

50 million EOS cameras. 80 million EF lenses. In September 2011, the 50-millionth EOS camera came off the Canon production line. It was joined 11 months later by the 80-millionth EF lens. Between them, these twin milestones mark a significant point in the development of the EOS camera system.

25 Years of EOS



Over the last 25 years we have seen new concepts in optics and electronics, such as the first DIGIC processor and the development of Canon's proprietary CMOS sensor technology. The EOS System was the first camera system to have an electronic lens mount, and its EF lenses were the first to use ultrasonic motors for faster AF and Image Stabilizer technology for increased sharpness.

Canon will continue to refine its imaging technologies in the years to come, using new optical technologies to produce exceptional cameras and lenses. With Canon EOS all photographers – from first-time users to advanced amateurs and professionals – can enjoy the power of image.

Canon EOS Digital Cameras

EOS cameras are used all over the world, by enthusiasts and hobbyists as well as professional photographers covering world events. The new features and technologies developed for one camera, quickly find their way into others, ensuring the EOS System evolves continuously, and is always innovative.





EOS-1D X

The EOS-1D X combines speed with image quality, to create the next generation camera for professionals. Full-frame 18 megapixel sensor with Dual “DIGIC 5+” processors sets the standard, and up to 12 frames per second shooting takes it beyond.

- 18.1 MP full-frame CMOS sensor
- Up to 12fps and 14fps shooting
- 100-51,200 ISO, up to H:204,800
- 61 point AF system
- 100,000 pixel RGB AE metering with DIGIC 4
- Full-HD 1080p EOS Movie
- Dual “DIGIC 5+” processors
- Clear View II 8.11 cm (3.2”) 1,040k LCD
- Ethernet port



EOS 5D Mark III

The EOS 5D Mark III is a full-frame 22.3 MP DSLR with 61-point autofocus and 6fps continuous shooting. Capture high-quality Full-HD Movies, with manual control over everything from frame rate to audio.

- 22.3 megapixel full-frame sensor
- 61-point AF
- 6 fps continuous shooting
- ISO 100-25,600 sensitivity, expandable to ISO 102,400
- Full-HD video with manual control
- 14-bit DIGIC 5+ processor
- Weather sealing
- 8.11 cm (3.2-inch) 1,040,000-dot screen
- HDR mode



EOS 7D Firmware version 2.0

The EOS 7D Firmware version 2.0 combines high performance, versatility and cinematic-style HD Movies. 18 MP resolution delivers superb quality and 8 fps continuous shooting keeps you ahead of the action.

- 18 megapixel APS-C CMOS sensor
- ISO up to 6,400 (H:12,800)
- 8fps continuous shooting
- Full-HD Movie
- 19-point wide area AF
- Dual “DIGIC 4” processors
- 7.7cm (3.0 inch) Clear View II LCD
- Intelligent viewfinder
- iFCL metering system
- Integrated Speedlite transmitter

EOS 60D



Discover your creative side with the EOS 60D. Express yourself by producing stunning stills or Full-HD Movies using the vari-angle LCD screen and the advanced creative features.

- 18 MP APS-C CMOS sensor
- Advanced creative features
- Vari-angle 7.7cm (3.0") 3:2 ratio LCD
- Full-HD Movies
- DIGIC 4
- ISO 100-6,400, H:12800
- 5.3fps shooting for up to 58 JPEGs
- 9-point cross type AF System
- iFCL metering with 63-zone
- Dual-layer Sensor

EOS 60Da



Designed specifically for astrophotography, the EOS 60Da is more sensitive to infrared light, thanks to a modified low-pass filter that sits in front of the camera's 18-megapixel CMOS sensor.

- More sensitivity to IR light
- 18-megapixel APS-C CMOS sensor
- Vari-angle 7.7cm (3.0") 3:2 Clear View LCD screen
- ISO100-6,400, expandable to ISO12,800
- Time-lapse shooting with EOS Utility software or optional TC-80N3

EOS 650D



An ideal entry to the world of EOS imaging. The EOS 650D 18-megapixel sensor is superb for both still images and Full-HD Movies. A Vari-angle Clear View LCD II touch screen makes shooting simple.

- 18 MP APS-C CMOS sensor
- Full-HD Movies with manual controls and continuous AF
- 5 fps continuous shooting
- Vari-angle Clear View LCD II Touch screen
- ISO 100-12,800 sensitivity, extendable to ISO 25,600
- 9-point wide-area AF
- Integrated Speedlite Transmitter

EOS 600D



With class-leading 18-megapixel resolution, user-friendly design, and the entire EOS family of lenses and accessories at your disposal, the EOS 600D lets nothing stand in the way of your photography.

- 18-megapixel CMOS sensor
- Scene Intelligent Auto mode
- Full-HD EOS Movie
- On-screen Feature Guide
- 3.7fps continuous shooting
- Wide-area 9-point AF
- 1,040k-dot vari-angle 7.7cm (3.0") screen
- Basic+ and Creative Filters
- Built-in wireless flash control

EOS 1100D



Advanced, compact and affordable: your first steps into the world of DSLR photography, made simple with Canon EOS 1100D.

- Superior 12-megapixel image quality
- On-screen Feature Guide
- Creative Auto and Basic+
- HD video capture
- ISO 100-6,400 sensitivity
- Wide-area 9-point AF system
- 63-zone iFCL exposure metering
- 6.8cm (2.7"), 230,000-dot screen
- Use with all EF and EF-S lenses

EOS M



An 18-megapixel interchangeable-lens compact system camera small enough to take anywhere. Enjoy simple creative controls and superb low-light performance for stunning images.

- The quality of a digital SLR in a compact body
- Scene Intelligent Auto
- Be versatile with interchangeable lenses
- Create out-of-focus backgrounds for high impact
- Easy-to-use touch-screen
- Atmospheric photos in low light
- Full-HD video with Video Snapshot Mode



Introducing Cinema EOS

Every cinematographer has a story to tell.

What you capture on set will define how your story unfolds. Great stories demand superb tonal accuracy and brilliant colour, as well as the ability to make subtle image adjustments and find creative camera angles. For all this, Canon has created the Cinema EOS System.

A groundbreaking professional cine camera system, Cinema EOS brings together Canon's proven video technology and lens heritage with EOS creativity and ergonomics, giving you unprecedented freedom to tell your story.

Designed from the ground up to serve the needs of the cinematography world, the EOS C300 and EOS C500 cameras are available in two versions: one with an industry standard PL lens mount, the other with a Canon's own EF lens mount. A range of new Cinema EOS lenses is also available, offering superb image quality and precise technical control.



EOS C300 and EOS C500



EOS C300



EOS C300 PL

EOS C300 and EOS C300 PL

A groundbreaking professional cine camera, EOS C300 fuses Canon's proven video technology and lens heritage with EOS creativity. Interchangeable EF lenses give unprecedented freedom to tell every story.

- 8.3MP Super 35mm CMOS sensor
- Full-HD
- Interchangeable lens (EF mount for EOS C300 and PL mount for EOS C300 PL)
- Compact, modular, lightweight
- 50Mbps MPEG-2 MXF to CF card
- High sensitivity, low noise
- Canon Log Gamma
- 24.00p for movie production
- Wi-Fi remote control
- Seamless workflow integration



EOS C500



EOS C500 PL

EOS C500 and EOS C500 PL

4K support and Super 35mm equivalent approx. 8.85-megapixel CMOS sensor delivers superb image quality.

- 4K/2K video output (3G-SDI × 2ch)
- Interchangeable lens (EF mount for EOS C500 and PL mount for EOS C500 PL)
- Super 35mm equivalent CMOS sensor
- Wide range ISO setting 320-20,000
- Modular design to enable high mobility and wide compatibility

EOS-1D C



A groundbreaking multimedia camera that excels at both stills and movie shooting, EOS-1D C brings 4k movies and advanced video functions like Canon Log Gamma to a high performance DSLR body.

- 4k Movies
- 1080p at 50/60fps
- Canon Log Gamma
- Uncompressed HDMI output at Full-HD 8bit 4.2.2
- 18.1 MP Full-Frame CMOS
- Up to 12fps and 14fps stills
- 61 point AF system
- ISO range 100-25,600
- Dual DIGIC 5+ processors
- Clear View II 8.1cm (3.2") LCD
- EF and EF Cine lens compatible

The EF Lens

The original EOS camera system was introduced to the world in 1987. At its heart was the EF lens mount, connecting lenses to the camera body in a fully electronic way for the first time.

Apart from the physical connection between lens and camera body, all communication between these two key components is electronic, allowing for highly accurate, real time data transfer. Because each lens has a unique performance characteristic, Canon became the first to build the motor that drives the focus inside each lens, rather than using a motor inside the camera body.

Even with continued development and evolution of focus systems, Image Stabilizer technologies, lens element materials science, weather sealing and design, the original EF mount design remains unchanged. All EF lenses are compatible with every EOS camera ever produced, including the new digital EOS cameras.

In 2012, Canon celebrates the cumulative production milestone of 80 million interchangeable EF lenses – 25 years since the launch of Canon's EOS camera system and the EF lens mount.



1946

Serenar 50mm f/3.5

Canon's first ever lens. Serenar means 'clear,' symbolising the clarity that the development team was aiming for.



1961

50mm f/0.95 lens

When this lens went on sale, it boasted the largest aperture of any photographic camera lens in the world. This legendary lens has gained a reputation as being brighter than the human eye, and further strengthened Canon's international standing.



1973

TS35mm f/2.8 SSC

This was the first 35mm camera lens with tilt and shift functionality, and was ideal for architectural and commercial photography, which until then had been monopolised by large-format view cameras.



1989

EF 50mm f/1.0L USM

This standard lens featured the largest aperture of any 35mm SLR camera lens when first launched. The floating mechanism helped maintain high picture quality even at close focusing distances, while the electronic manual focus function allowed full-time manual focusing with a very light touch even in autofocus mode.

Today, there are more than 60 EF lenses available, with focal lengths ranging from 8mm to 800mm and a range of specialist macro, tilt and shift and fisheye models. Professional photographers are catered for with the L-series EF lenses. With special optical elements, build quality and weather sealing, the L-series represents the pinnacle of Canon's lens design.

Matching advances in camera technology, EF lenses continue to evolve, including the introduction of leading technologies such as Diffraction Optics and Subwavelength Structure Coating to suppress and prevent the effect of reflections off digital camera sensors. The EF-S lens mount has been developed to take advantage of the compact APS-C sensor size of cameras such as the EOS 650D and EOS 7D, paving the way for a new range of compact, lightweight and high-quality lenses.



1999

EF 300mm f/2.8L IS USM

This lens has achieved such a high reputation that it has come to be known as the symbol of Canon's professional lenses. Its innovative performance has produced numerous classic photographs in the fields of sports, journalism, and advertising.



2001

EF 400mm f/4 DO IS USM

The ultra telephoto EF 400mm f/4 DO (multi-layered Diffractive Optical elements) IS USM lens turned the old 'big and heavy' image of telephoto lenses on its head, achieving a significantly lighter and more compact design than conventional models.



2010

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

An example of a premium lens in Canon's prestigious L series. This compact, versatile telephoto zoom lens delivers exceptional image quality and is highly resistant to dust and moisture. A four-stop Image Stabilizer ensures sharp images at long focal lengths, even when light levels get low, making this a popular lens with wildlife and sports photographers as well as photojournalists and portrait shooters.

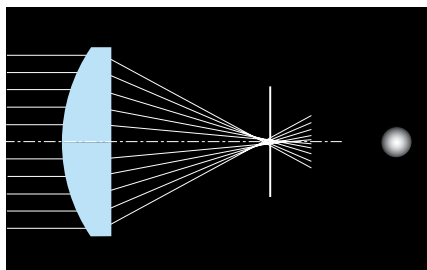


2011

EF 8-15mm f/4L Fisheye USM

A zoom lens offering an extraordinary perspective. This specialist optic lets photographers choose between circular or full-frame fisheye views on a full-frame EOS camera with a single twist of a zoom control. On DSLRs with smaller sensors its zoom range covers full-frame fisheye to ultra wide-angle. Capturing a 180° field of view in a single shot has never been easier.

The EF Advantage



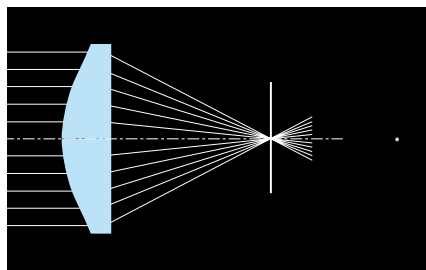
Spherical aberration of spherical lens

Aspherical lenses

Canon was the first company to introduce **aspherical lens** 🔍 elements for SLR lenses to counteract the problem of **spherical aberration** 🔍. These special elements play an integral part in delivering the corner-to-corner sharpness and clarity of top performers in the EF range.

Diffraction optics

Canon is the first and only company in the world to incorporate a Diffractive Optical (DO) element into an interchangeable SLR lens. This approach produces outstanding image quality, but these lenses are significantly lighter and smaller than similar conventional lenses.



Convergence of parallel light rays by an aspherical lens

Fluorite and UD lens elements

Fluorite 🔍 crystal and Ultra-low Dispersion (UD) **glass** 🔍 elements combat **chromatic aberration** 🔍 or 'fringing'. By virtue of their special diffraction properties, these materials keep colours accurate and contrast high.

Lens coatings

Light reflected off lens elements and the image sensor can cause ghosting (secondary images) and **flare** 🔍 to appear in images. Canon's Super Spectra coating absorbs light rather than reflecting it. The new Subwavelength structure coating (**SWC**) 🔍 goes one step further, effectively eliminating the cause of problematic reflections to ensure crisp, undistorted images.

What sets the EF lens range apart? Innovation. Canon has been pursuing the perfect lens for more than six decades. This pursuit has generated a raft of pioneering technologies, the very best of which are found in today's line-up.




Fluorite and UD lens elements keep colours accurate



Inside an ultrasonic motor

Ultrasonic Motor


The Ultrasonic Motor (USM)  was introduced with the Canon EF 300mm f/2.8L USM lens in 1987. Silent and accurate, USM technology powers the rapid auto focusing performance of almost every current EF lens.

STM

Canon's STM technology uses stepping-motor technology for smooth, quiet autofocus when shooting video on compatible Canon DSLRs.

Image Stabilizer technology

Pioneered in 1995, Canon's Image

Stabilizer (IS)  technology uses gyroscopic sensors inside the lens to detect unwanted 'camera shake' movements; a lens element is moved in response to compensate for them. Today's IS systems allow photographers to shoot with shutter speeds up to five stops slower than normal without blur from camera shake. Since the IS system is built into the lens it can be adapted specifically for the focal lengths being used.

The camera's autofocus systems also benefit from having a more stable image to work with. A recent advance in Image Stabilizer technology is Hybrid IS. This compensates for both angular movement, where the camera pitches or yaws, as well as linear shifts in up-and-down or side-to-side planes.

Canon's Subwavelength Structure (SWC)

Canon's Subwavelength Structure (SWC) anti-reflective coating is what is known as a biomimetic technology – mimicking a phenomenon found in nature. Working at the nanoscale, the SWC coating is inspired by features found within the eyes of moths.

Fluorine coating

In 2010, Canon introduced a new coating for lens elements. Using Fluorine with its tight molecule bond, this new coating provides a tough anti-static surface that prevents dust and water from clinging to any exposed lens elements ensuring easier cleaning.

Choosing a Lens

The following pages provide a general guide to suitable lenses for different situations. Ultimately, the right lens is the one that matches your creative vision.



Sports and Wildlife

For sports and wildlife photography, two factors are paramount: reach and speed. Whether you're shooting lions on the or weekend football players in the park, you need a lens that gets up close yet allows you to keep your distance. Generally speaking, you should be looking at telephoto lenses between the 100mm-300mm focal length range. By speed, we mean lenses that focus quickly and transmit enough light to allow for very fast shutter speeds. A telephoto lens with a large maximum **aperture** 📷 will give you this capability.

THE PROFESSIONAL'S CHOICE:

EF 300mm f/2.8L IS II USM

GREAT BUDGET OPTION:

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



Portrait

The best portraits are those that approximate our human interpretation of faces. In terms of focal length, that means anything between 50mm and 100mm. A wide-angle lens will accentuate extremities such as noses and ears. Telephoto lenses will flatten the face into something two-dimensional and uninspiring. Beyond focal length, a key consideration is maximum aperture. Wider apertures allow you to achieve finer **depth-of-field** 📷. Distracting background detail is blurred and the focal point of your photograph – the subject's face – remains in sharp focus.

THE PROFESSIONAL'S CHOICE:

EF 85mm f/1.2L II USM

GREAT BUDGET OPTION:

EF 50mm f/1.8 II



Landscapes

A wide-angle lens will allow you to get more of the scene into your photo while also giving a greater sense of depth and distance. Aim for a focal length between 17mm and 24mm, taking into account the **crop factor**  for your camera. Most landscape photography requires a large depth-of-field to get as much of the scene as possible into focus. This means that typically, you do not require a large maximum aperture. What you do require is high quality optics to capture tiny details in your scene.



Macro

Macro lenses allow you to capture tiny objects at life-size. The main factor to consider when choosing a macro lens is the focal length. Shorter focal lengths (50mm-60mm) provide a wider field of view, which means you will typically be capturing more background detail in the image. Since you need to get right up close to your subject at these focal lengths, your working distance will be shorter. Medium or telephoto (90mm-180mm) macro lenses limit your field of view so that the subject can take up the entire frame. You can shoot from a greater distance - useful when photographing skittish insects (see page 94-95 for an in-depth tutorial).



Architecture and Interiors

Perspective distortion is a common problem when photographing buildings. The lines of a building tend to converge when photographed, resulting in a slightly skewed final image. A Tilt and Shift lens is a good solution. This is a specialist lens that allows you to shift the lens axis away from the centre of the frame. The vertical edges remain parallel, achieving the same effect as specialist view cameras. Another benefit is that the field of view is much wider than would be possible using a normal lens of the same focal length. (See page 104-105 for an in-depth tutorial on using Tilt and Shift lenses).

THE PROFESSIONAL'S CHOICE:

EF 24mm f/1.4L II USM

GREAT BUDGET OPTION:

EF-S 15-85mm f/3.5-5.6 IS USM

THE PROFESSIONAL'S CHOICE:

EF 100mm f/2.8L Macro IS USM

GREAT BUDGET OPTION:

EF-S 60mm f/2.8 Macro USM

THE PROFESSIONAL'S CHOICE:

TS-E 17mm f/4L

GREAT BUDGET OPTION:

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

Focal Length Comparison

The images below show the same scene taken from the same location with different focal lengths to show the effects that can be achieved with different lenses.



8mm



14mm



20mm



28mm



35mm



50mm



85mm



100mm



135mm



200mm



300mm



400mm



500mm



600mm



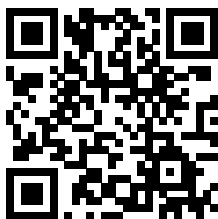
800mm

EOS Movie technology allows you to be highly creative with your video projects, but choosing the right lens to shoot with is important for getting the most from your camera.

A lens with a wide maximum aperture (at least $f/2.8$) will let you control depth of field and use shallow focus to draw attention to your subject.

Manual focusing is often important in videography. An EF lens that has a wide manual-focus ring on its barrel will give you more control over techniques like focus pulling, where the point of focus is changed smoothly during a shot.

Many Canon EF lenses have Image Stabilizer technology built into them. This can really help eliminate any wobbles from hand-held shooting or an unstable platform, like a car or boat.



Scan this code with your mobile device to watch the video or alternatively visit

www.canon-europe.com/650D



EF-M Lenses

Interchangeable lenses designed especially for use with the EOS M. Ultra-compact and lightweight they combine easy portability with superb quality optics for exceptional everyday photography.



EF-M 18-55mm f/3.5-5.6 IS STM

A versatile, easy to carry 18-55mm zoom lens with EF-M mount for the EOS M. Ideal for stills or movies, it captures everything from stunning landscapes and beautiful portraits to fast paced action.

FEATURES

- Versatile 18-55mm zoom lens – ideal for everyday
- Easy to carry alongside your EOS M
- Smooth, quiet STM focusing in movies
- Dynamic IS for smooth movies
- Pin sharp images with 4-stop Image Stabilizer
- Fast Auto Focus in stills, full time manual override

IDEAL FOR



EF-M 22mm f/2 STM

A 22mm wide-angle pancake lens with EF-M mount – ideal for stunning landscapes and everyday reportage with the EOS M. An f/2.0 maximum aperture delivers great low light shots in stills and movies.

FEATURES

- 22mm wide-angle lens
- Easy to carry alongside your EOS M
- Superb low light results with f/2.0 aperture
- Smooth, quiet STM focusing in movies
- Great image quality from aspherical lens elements
- Shoot smooth out of focus backgrounds

IDEAL FOR



Mount Adapter EF-EOS M

Attach any lens from Canon's huge range of EF and EF-S lenses to the EOS M – including specialist lenses like Macro and Fish Eye – using this small, lightweight EF-M mount adaptor.

FEATURES

- Small, lightweight EF-M mount adaptor for the EOS M
- Compatible with full range of Canon EF and EF-S lenses
- Removable tripod mount





The background image is a scenic coastal landscape. It features a vibrant turquoise sea in the foreground, with a wooden railing made of dark, weathered branches in the lower-left corner. In the middle ground, there are white, layered cliffs with some greenery on top. The sky is a clear, pale blue. The right side of the image has a semi-transparent teal overlay where the text is located.

EF-S Lenses

EF-S lenses are specifically designed for EOS models with a compact sensor – delivering lenses that are lightweight, versatile and supremely portable.

With the EF-S range, Canon's engineers took advantage of the APS-C sensor size to produce lenses that are not only lighter and smaller, but also offer photographers far greater wide-angle choice. Lenses such as the EF-S 55-250mm f/4-5.6 IS II take the range much further. Owners of EF-S mount cameras now have access to a complete offering of lightweight lenses extending from 16mm to 400mm (35mm equivalent).



IDEAL FOR



FEATURES

- Approx. 96mm focal length (35mm format)
- Compact and lightweight
- High corner-to-corner resolution, contrast and image quality
- Fast Auto Focus with near-silent USM
- Full-time manual focus override
- Super Spectra coatings
- Large aperture

ACCESSORIES

- Lens Hood ET-67B
- Soft Case LP1016
- 52mm Circular Polarizer PL-C B
- 52mm Close-Up Lens 500D
- 52mm Close-Up Lens 250D
- Macro Ring Lite MR-14EX
- Macro Twin Lite MT-24EX

EF-S 60mm f/2.8 Macro USM

Enter the macro world

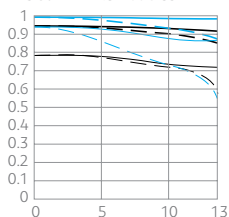
The EF-S 60mm f/2.8 Macro USM is the first true Macro lens in the EF-S series. A dynamic, compact, fast-focusing lens, it provides dramatic detail that goes beyond the human eye.

With its ability to focus life-size images onto the image sensor, the EF-S 60mm f/2.8 Macro USM offers true macro performance in the EF-S lens series. Having an effective focal length of approximately 96mm in 35mm format, it produces breathtaking close-up results. A minimum focusing distance of just 20cm gets you super close to your subject, filling the frame with the subject in the highest detail you require.

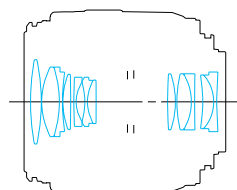


MTF CHART

EF-S 60mm f/2.8 Macro USM



LENS DIAGRAM



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

A new perspective

An ultra wide-angle zoom lens with dynamic expressive capability for all EF-S mount EOS cameras; exceptionally small and lightweight for maximum mobility.

With its effective focal length range of approximately 16-35mm in 35mm format, the EF-S 10-22mm f/3.5-4.5 USM is a remarkable lens with outstanding image quality that will take your photography into new dimensions and areas of dramatic expression.



IDEAL FOR



FEATURES

- Super wide-angle zoom for all EF-S mount bodies
- Superb image quality
- Lightweight and compact
- Focusing distance of just 24cm
- Fast near-silent USM AF
- Super Spectra coatings
- Circular aperture
- Optional lens hood

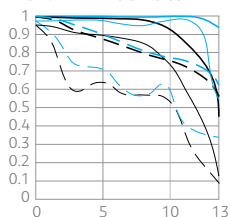
ACCESSORIES

- Lens Hood EW-83E
- Soft Case LP1319
- 77mm Circular Polarizer PL-C B
- 77mm Close-Up Lens 500D

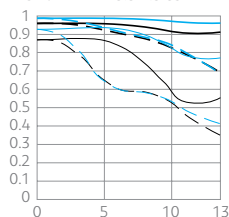


MTF CHARTS

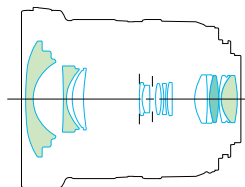
EF-S 10-22mm f/3.5-4.5 USM WIDE



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



LENS DIAGRAM





IDEAL FOR



FEATURES

- High performance all-purpose 5.6x 24-136mm equivalent EF-S standard zoom
- Four-stop Image Stabilizer
- Automatic panning and tripod detection
- 0.35m close focusing
- UD and aspherical lenses
- Super Spectra coatings
- 7-blade aperture
- Optional lens hood

ACCESSORIES

- Lens Hood EW-78E
- Soft Case LP1116
- 72mm Circular Polarizer PL-C B
- 72mm Close-Up Lens 500D

EF-S 15-85mm f/3.5-5.6 IS USM

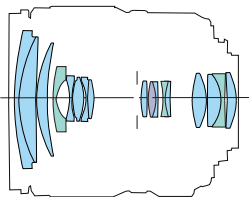
The high performance, all-round standard zoom lens

Combining an extensive zoom range featuring wide angle and telephoto plus a 4-stop Image Stabilizer, the EF-S 15-85mm f/3.5-5.6 IS USM provides outstanding performance and flexibility.

With an effective focal length range of approximately 24-136mm (35mm equivalent), the EF-S 15-85mm f/3.5-5.6 IS USM is a lens that delivers outstanding flexibility while delivering remarkable image quality. With its wider angle than many comparable lenses, it captures more of the scene and adds a greater sense of space and perspective to your photography.

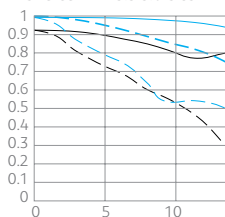


LENS DIAGRAM

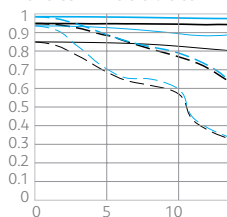


MTF CHARTS

EF-S 15-85mm f/3.5-5.6 IS USM WIDE



EF-S 15-85mm f/3.5-5.6 IS USM TELE



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

Change your view, not your aperture

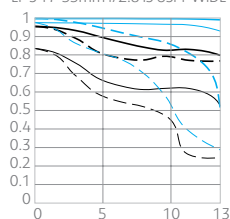
With a constant f/2.8 aperture throughout the zoom range and a three-stop Image Stabilizer, the EF-S 17-55mm f/2.8 IS USM provides outstanding performance and framing flexibility in low light conditions.

With an effective focal length range of approximately 27-88mm (35mm equivalent), the EF-S 17-55mm f/2.8 IS USM is a powerful lens that delivers remarkable image quality. The wide-angle zoom allows you to capture more of every scene and adds a new sense of space and perspective to your photography.

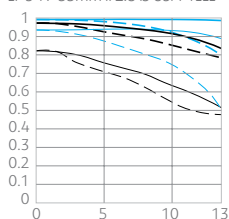


MTF CHARTS

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



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



IDEAL FOR



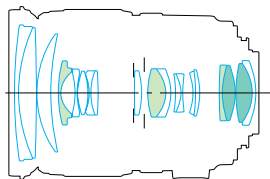
FEATURES

- Wide-angle zoom for EF-S mount bodies f/2.8 aperture throughout zoom range
- Three-stop Image Stabilizer
- Fast, quiet Auto Focus
- Super Spectra coating
- Circular aperture for pleasing background blur
- Passes distance information to E-TTL II
- Optional lens hood

ACCESSORIES

- Lens Hood EW-83J
- Soft Case LP1219
- 77mm Circular Polarizer PL-C B
- 77mm Close-Up Lens 500D

LENS DIAGRAM





IDEAL FOR



FEATURES

- Exceptional zoom range for all EF-S mount bodies
- Superb image quality
- Lightweight and compact
- Image Stabilizer - up to three stops compensation
- Fast near-silent USM AF
- Super Spectra coatings
- Circular aperture
- Optional lens hood

ACCESSORIES

- Lens Hood EW-73B
- Soft Case LP1116
- 67mm Circular Polarizer PL-C B

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

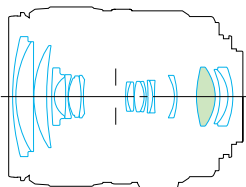
One lens. Many possibilities

Real freedom of framing in a lightweight, compact and fast-focusing lens. The EF-S 17-85mm f/4-5.6 IS USM is an excellent all-purpose lens for EF-S mount EOS cameras.

The EF-S 17-85mm f/4-5.6 IS USM provides an effective focal length range of approximately 27-136mm in 35mm format. This provides plenty of framing options, making it the perfect all-rounder lens that allows you to express your creativity in a vast range of shooting situations.

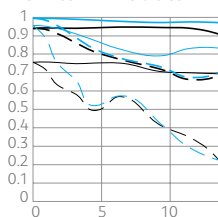


LENS DIAGRAM

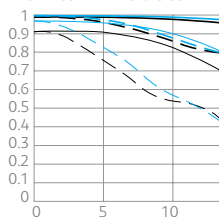


MTF CHARTS

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



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



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

Versatile, compact zoom lens

Compact and affordable, the EF-S 18-55mm f/3.5-5.6 IS II is an ideal general-purpose standard zoom. Its four-stop Image Stabilizer provides great performance in low-light conditions.

The EF-S 18-55mm f/3.5-5.6 IS II is a high-quality, standard zoom lens that will appeal to photographers who prefer to travel light. With a focal length equivalent of 29-88mm in 35mm format, the lens' wide zoom range is suitable for most general photography. For close-up work, the working distance is just 0.25m (25cm) throughout the zoom range.



IDEAL FOR



FEATURES

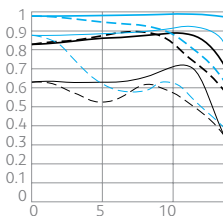
- Lightweight, compact design
- Wide-angle to short telephoto range
- Four-stop Image Stabilizer
- Aspherical lens elements for control over distortion
- 0.25m close-focusing distance
- Super Spectra coatings
- Circular aperture diaphragm
- High-speed AF

ACCESSORIES

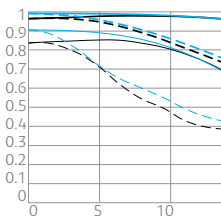
- Lens Hood EW-60C
- Soft Case LP814
- 58mm Close-up Lens 500D
- 58mm Circular Polarizer PL-C B

MTF CHARTS

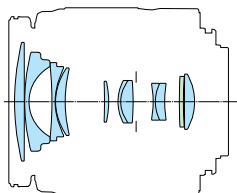
EF-S 18-55mm f/3.5-5.6 IS II WIDE



EF-S 18-55mm f/3.5-5.6 IS II TELE



LENS DIAGRAM





IDEAL FOR



FEATURES

- High power, all-purpose 7.5x, 29-216mm equivalent, EF-S zoom
- Four-stop Image Stabilizer
- Automatic panning and tripod detection
- 0.45m close focusing
- UD and aspherical lenses
- Super Spectra coatings
- 6-blade circular aperture
- Optional lens hood

ACCESSORIES

- Lens Hood EW-73B
- Soft Case LP1116
- 67mm Circular Polarizer PLC-B

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

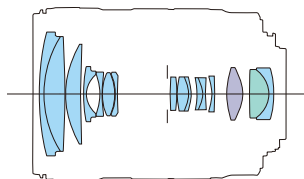
The versatile, all-purpose powerful standard zoom lens

Offering a multi-purpose zoom range from wide-angle to telephoto, and featuring Canon's four-stop Image Stabilizer, the EF-S 18-135mm f/3.5-5.6 IS provides complete versatility whatever your needs.

Offering a 35mm equivalent effective focal length range of 29-216mm, the EF-S 18-135mm f/3.5-5.6 IS combines the majority of all the most popular focal lengths in one lens. Whether it's a wide-angle for landscapes you need, or a telephoto for sports day, the EF-S 18-135mm f/3.5-5.6 IS covers all your requirements.

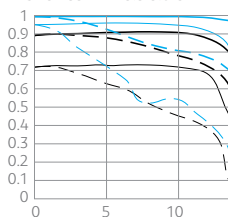


LENS DIAGRAM

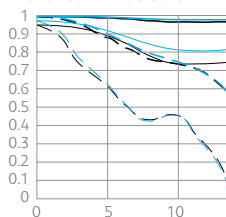


MTF CHARTS

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



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



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

All-purpose STM zoom for owners of EF-S mount EOS cameras shooting movies and stills

A compact 18-135mm zoom offering STM AF with compatible DSLRs and a Dynamic Image Stabilizer.

An all-purpose 18-135mm zoom lens with STM technology. STM provides smooth quiet auto focusing for movies, and Dynamic Image Stabilizer reduces vibrations in video footage.



IDEAL FOR



FEATURES

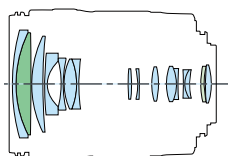
- Versatile 18-135mm zoom range – perfect for travel
- Smooth, quiet STM focusing when shooting movies on compatible cameras
- Dynamic Image Stabilizer for smooth movie footage
- Fast autofocus with full-time manual override
- Minimum focusing distance of 0.39m

ACCESSORIES

- Lens Hood EW-73B
- Lens Case/Pouch LP1116

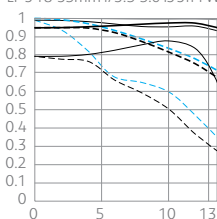


LENS DIAGRAM

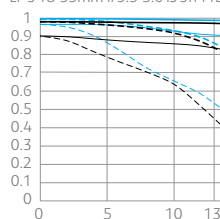


MTF CHARTS

EF-S 18-35mm f/3.5-5.6 IS STM WIDE

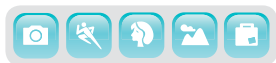


EF-S 18-35mm f/3.5-5.6 IS STM TELE





IDEAL FOR



FEATURES

- 11x zoom lens – 18-200mm
- Four-stop Image Stabilizer
- Automatic panning and tripod detection
- Close focusing distance of 0.45m
- Aspherical and UD lens elements
- Super Spectra lens coatings combat ghosting and flare
- Zoom lock maintains minimum size
- Circular aperture for pleasing background blur

ACCESSORIES

- Lens Hood EW-78D
- Soft Case LP1116
- 72mm Circular Polarizer PL-C B
- 72mm Close-Up Lens 500D

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

Versatile, long-range zoom in compact form

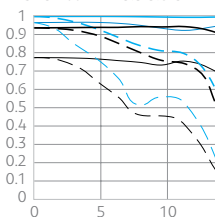
Compact proportions with a powerful zoom range of 11x make an ideal general-purpose zoom for photographers on the go. Great low-light performance is assured by a 4-stop Image Stabilizer.

The EF-S 18-200mm f/3.5-5.6 IS is a compact, EF-S lens with high magnification of approximately 11x. It features an 18-200mm zoom ratio (the 35mm film equivalent of a 29-320mm lens) and has a maximum aperture of f/3.5-5.6. Designed to appeal to entry-level and advanced amateur users looking for a lens with an optical Image Stabilizer and large focal length range, it weighs just 595g and measures 78.6 x 102mm. The lens offers 0.45m minimum focusing distance at all zoom positions.

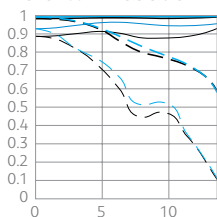


MTF CHARTS

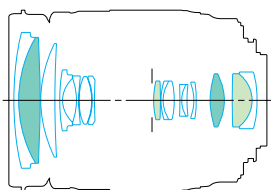
EF-S 18-200mm f/3.5-5.6 IS WIDE



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



LENS DIAGRAM



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

The all-purpose telephoto zoom for EF-S mount EOS cameras

The compact and affordable EF-S 55-250mm f/4-5.6 IS II offers powerful telephoto performance. Its four-stop Image Stabilizer with automatic panning detection effectively suppresses blur in low light.

The EF-S 55-250mm f/4-5.6 IS II is a telephoto zoom lens combining powerful performance with high image quality. With a focal length equivalent of 88-400mm in 35mm format, it is ideal for photographers seeking an affordable, versatile lens for general-purpose telephoto photography.



IDEAL FOR



FEATURES

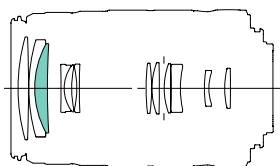
- Affordable telephoto zoom lens
- 88-400mm equivalent focal length
- Four-stop Image Stabilizer with automatic panning detection
- UD element
- Super Spectra coatings
- Circular diaphragm

ACCESSORIES

- Lens Hood ET-60
- Soft Case LP1019
- 58mm Circular Polarizer PL-C B
- 58mm Close-Up Lens 250D
- 58mm Close-Up Lens 500D

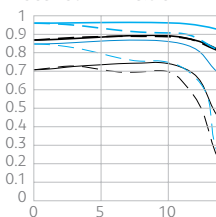


LENS DIAGRAM

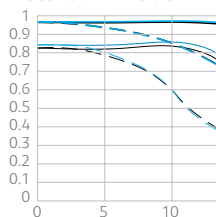


MTF CHARTS

EF-S 55-250mm f/4-5.6 IS II WIDE



EF-S 55-250mm f/4-5.6 IS II TELE







Camera: EOS 7D Firmware version 2.0
Lens: EF-S 10-22mm f/3.5-4.5 USM
Exposure: 0.8 sec, f/16, 10mm, ISO 100

EF Fixed Focal Length Lenses

For many, Canon EF lenses alone are reason enough to choose the EOS System. When exacting image quality is paramount, EF fixed length – or ‘prime’ – lenses have no equal.

In terms of sharpness, contrast and aperture size, the very best performers in the EF lens range are fixed focal length – or prime – lenses. Among the standard prime lenses, the peerless EF 85mm f/1.2L II USM deserves its reputation as one of the finest portrait lenses on the market. Leading telephoto primes include the sports photographers' favourite, the EF 300mm f/2.8L IS II USM. Owning a high quality prime lens need not blow your budget. The least expensive lens in the range, the EF 50mm f/1.8 II, delivers performance close to that of some L-series lenses.





© Jeff Ascough, Canon Ambassador

Camera: EOS 5D Mark II

Lens: EF 50mm f/1.2L USM

Exposure: 1/2500, f/3.5, 50mm, ISO 800



IDEAL FOR



FEATURES

- L-series construction with dust and moisture sealing
- Aspherical and UD lens elements
- Circular aperture
- Super Spectra coatings
- Rectilinear design

ACCESSORIES

- Soft Case LP1016

EF 14mm f/2.8L II USM

An ultra wide-angle lens for professional photographers

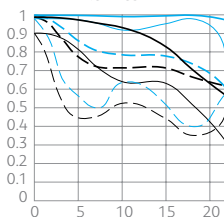
A precision-designed ultra wide-angle lens. This 14mm f/2.8 optic uses ultra low dispersion (UD) and aspherical elements to boost image quality, while its rectilinear design corrects for distortion.

The EF 14mm f/2.8L II USM goes beyond human perspective, taking in a massive 114° field of view. A corrected, rectilinear design makes this an ideal lens for architecture, interiors and landscapes. Its ultra wide-angle nature gives a strong separation between foreground and background elements.

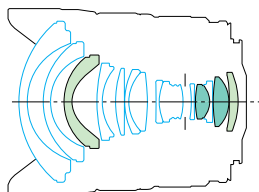


MTF CHART

EF 14mm f/2.8L II USM



LENS DIAGRAM



EF 20mm f/2.8 USM

A versatile lens that delivers superb wide-angle images in any scenario

With its wide-angle of view and extended depth-of-field, the EF 20mm f/2.8 is a great choice for photographers shooting landscapes, architecture or reportage. A lens that can be used almost anywhere.

By offering a field of view of 94°, the EF 20mm f/2.8 USM is able to take in the complete field of human vision, and much more. A great lens for the landscape or documentary photographer. Distortion is highly corrected, for a natural perspective when shooting architecture and interiors.



IDEAL FOR



FEATURES

- Ultra wide-angle lens with angle of view of 94°
- USM focus motor with full-time manual focus override
- 25cm closest focusing distance
- Super Spectra coatings

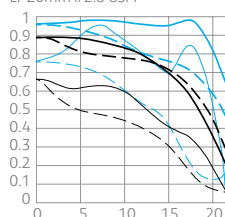
ACCESSORIES

- Lens Hood EW-75 II
- Soft Case LP1214
- 72mm Circular Polarizer PL-C B

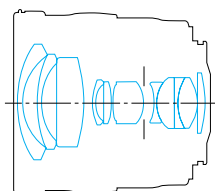


MTF CHART

EF 20mm f/2.8 USM



LENS DIAGRAM





IDEAL FOR



FEATURES

- Wide 84° angle of view
- Fast f/1.4 aperture
- Aspherical and UD lens elements
- Subwavelength structure coating
- USM focus motor with full-time manual focus
- Floating internal focus mechanism
- Weather and dust seals
- Robust build quality

ACCESSORIES

- Lens Hood EW-83K
- Soft Case LP1319
- 77mm Circular Polarizer PL-C B

EF 24mm f/1.4L II USM

A high quality, fast-aperture wide-angle prime lens

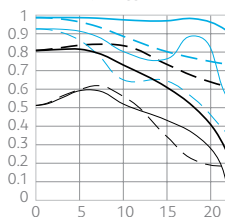
The ultimate in fast aperture wide-angle lenses. UD and aspherical elements eliminate distortion and aberrations for stunning results. A f/1.4 maximum aperture allows hand-held shooting in low light.

The EF 24mm f/1.4L II USM has a large maximum aperture of f/1.4, making hand-held shooting possible in low light. Such large apertures can be used to restrict depth-of-field, even at such short focal lengths. Circular diaphragm blades result in smooth out-of-focus regions (bokeh).

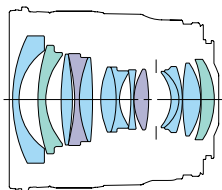


MTF CHART

EF 24mm f/1.4L II USM



LENS DIAGRAM



EF 24mm f/2.8 IS USM

Portable wide-angle lens offering great image quality and fast focusing

A 24mm prime lens with a fast f/2.8 maximum aperture that is perfect for landscape, travel and documentary photography. An Image Stabilizer helps in low-light, and USM AF focuses quickly and quietly.

A 24mm wide-angle prime lens with an 84° angle of view on full-frame DSLRs – perfect for landscape photographers. On EOS cameras featuring APS-C sized sensors, the EF 24mm f/2.8 IS USM gives an angle of view equivalent to a 38mm lens on a full-frame camera, making it a useful alternative to a standard lens.



IDEAL FOR



FEATURES

- 24mm wide-angle lens (38mm equivalent on APS-C sized sensors)
- Fast f/2.8 maximum aperture
- Up to four-stop Image Stabilizer
- Ultrasonic autofocus mechanism
- Circular aperture for soft background blur
- Super Spectra coatings reduce flare

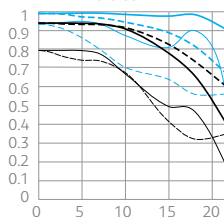
ACCESSORIES

- Lens Hood EW-65B
- Lens Case LP1014

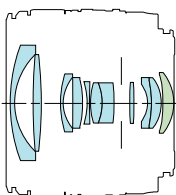


MTF CHART

EF 24mm f/2.8 IS USM



LENS DIAGRAM





IDEAL FOR



FEATURES

- Wide 75° angle of view on full-frame cameras
- Fast f/1.8 aperture
- USM focus motor with full-time manual focus override
- 25cm closest focusing distance
- Aspherical lens element
- 58mm filter size

ACCESSORIES

- Lens Hood EW-63II
- Soft Case LP814
- 58mm Close-Up Lens 500D
- 58mm Circular Polarizer PL-C B
- 58mm Close-Up Lens 250D

EF 28mm f/1.8 USM

A classic wide-angle focal length with a wide maximum aperture for low-light shooting

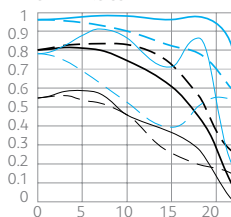
The design of the EF 28mm f/1.8 USM provides a balance between affordability and optical performance, while its fast f/1.8 maximum aperture permits hand-held shooting in low-light.

The lens' large maximum aperture of f/1.8 ensures photographers can use fast shutter speeds in a variety of different lighting conditions, and blur backgrounds by controlling depth-of-field. An aspherical lens element corrects distortion and ensures the image is sharp across the frame. When fitted to EOS cameras with APS-C sized sensors, the EF 28mm f/1.8 USM offers a field of view equivalent to a 45mm lens on a full-frame camera, making this an ideal fast-aperture standard lens.

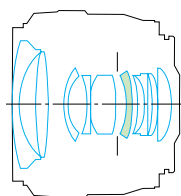


MTF CHART

EF 28mm f/1.8 USM



LENS DIAGRAM



EF 28mm f/2.8 IS USM

A compact, affordable wide-angle lens that's useful in a variety of situations

A 28mm prime lens with a fast f/2.8 maximum aperture. Perfect for landscape, travel and documentary photography. An Image Stabilizer helps in low-light, and USM AF focuses quickly and quietly.

A 28mm wide-angle prime lens offering an 75° angle of view on full-frame DSLRs. On EOS cameras with APS-C sized sensors it makes a great standard lens, offering the equivalent view to a 45mm lens on a full-frame camera.



IDEAL FOR



FEATURES

- 28mm wide-angle lens (45mm equivalent on APS-C sized sensors)
- Fast f/2.8 maximum aperture
- Up to four-stop Image Stabilizer
- Ultrasonic autofocus mechanism
- Circular aperture for soft background blur
- Super Spectra coatings reduce flare

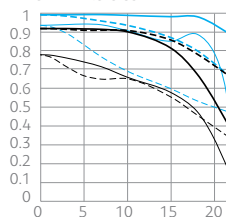
ACCESSORIES

- Lens Hood EW-65 B
- Lens Case LP1014

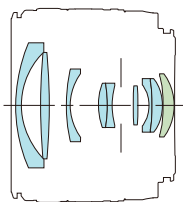


MTF CHART

EF 28mm f/2.8 IS USM



LENS DIAGRAM





IDEAL FOR



FEATURES

- Wide 63° angle of view
- Fast f/1.4 aperture
- Aspherical lens elements
- USM focus motor with full-time manual focus
- Floating internal focus mechanism
- Moisture and dust seals
- Robust build quality

ACCESSORIES

- Lens Hood EW-78C
- Soft Case LP1214
- 72mm UV Protector filter
- 72mm Circular Polarizer PL-C B
- 72mm Close-Up Lens 500D

EF 35mm f/1.4L USM

A classic wide-angle standard lens with fast aperture and rapid ultrasonic focusing

Beloved by reportage photographers for its natural view of the world and fast maximum aperture, the EF 35mm f/1.4L USM delivers superb image quality and blisteringly fast AF performance.

The EF 35mm f/1.4L USM has a maximum aperture many stops faster than that found on a standard zoom lens, allowing a photographer to keep shooting hand-held when light levels begin to fall. An Ultrasonic Motor (USM) enables extremely fast focusing in near silence, and a floating lens element means consistent sharpness throughout the focusing range.

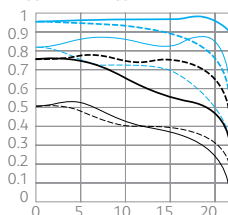


JEFF ASCOUGH,
CANON AMBASSADOR
WEDDING PHOTOGRAPHER

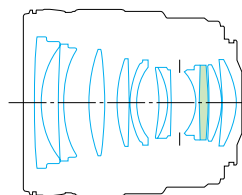
"My Canon EF 35mm f/1.4L USM lens. I would shoot all day on it if I could. It's extremely sharp, has great colour rendition, and is very fast."

MTF CHART

EF 35mm f/1.4L USM



LENS DIAGRAM



EF 35mm f/2

An alternative standard prime lens for photographers who prefer a wider view of the world

On full-frame cameras, the compact EF 35mm f/2 offers a wide-angle of view and a very natural perspective, making it a good alternative standard lens to a traditional 50mm optic.

A minimum focusing distance of just 25cm enables photographers to get closer to their subjects while retaining a more natural, wide-angle perspective. The lens' fast aperture means depth-of-field can be restricted for blurred backgrounds and photographers can shoot hand-held even when light levels fall.



IDEAL FOR



FEATURES

- Wide 63° angle of view
- AFD focusing system
- Compact and light weight
- 25cm close focusing distance
- 52mm filter size
- Super Spectra coatings reduce ghosting and flare

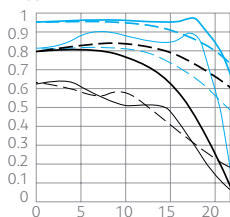
ACCESSORIES

- Lens Hood EW-65 II
- Soft Case LP1011
- 52mm Circular Polarizer PL-C B

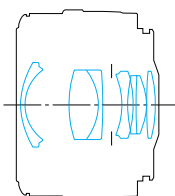


MTF CHART

EF 35mm f/2



LENS DIAGRAM



EF 40mm f/2.8 STM



IDEAL FOR



FEATURES

- Portable pancake design
- Smooth, quiet STM focusing when shooting movies on compatible cameras
- Fast f/2.8 maximum aperture for low-light shooting
- Close focus to 0.3m
- Fast, quiet AF for pin-sharp results
- Great image quality right across the frame

ACCESSORIES

- Lens Hood ES-52
- Lens Case ELP811

A portable, versatile lens with STM for photographers travelling with their EOS

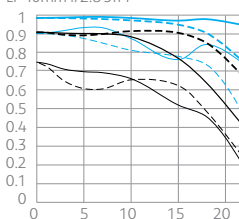
A versatile, highly portable pancake lens with STM and a fast maximum aperture.

A versatile, compact pancake lens. A fast maximum aperture enables low-light shooting and depth-of-field control. STM provides smooth quiet autofocus when shooting video with compatible cameras.

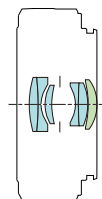


MTF CHART

EF 40mm f/2.8 STM



LENS DIAGRAM



EF 50mm f/1.2L USM

A 50mm prime lens with a very large maximum aperture for fine depth-of-field control

With its incredible f/1.2 maximum aperture, the super fast EF 50mm f/1.2L USM is a consummate low-light performer. A lens that allows fine creative control over focusing and depth-of-field.

A large maximum aperture of f/1.2 gives outstanding speed when shooting in low light. The lens also provides fine control over focusing, allowing extremely shallow depth-of-field for creative effects.



IDEAL FOR



FEATURES

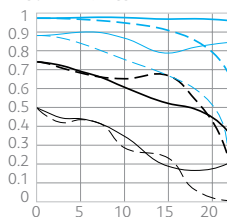
- Large f/1.2 aperture
- USM autofocus
- Super Spectra coatings
- Circular aperture for excellent background bokeh
- Provides distance information for the E-TTL II flash system
- Soft case and lens hood

ACCESSORIES

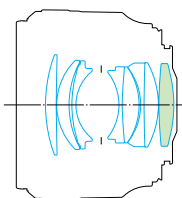
- Lens Hood ES-78
- Soft Case LP1214
- 72mm Circular Polarizer PL-C B

MTF CHART

EF 50mm f/1.2L USM



LENS DIAGRAM



PAOLO PELLEGRIN,
CANON AMBASSADOR
DOCUMENTARY

"I love the Canon digital system as a whole and especially the luminosity of the EF 50mm f/1.2L USM."



IDEAL FOR



FEATURES

- Fast $f/1.4$ aperture
- Standard 46° angle of view
- USM focus motor with full-time manual focus override
- 45cm closest focusing distance
- Aspherical lens element
- 58mm filter size

ACCESSORIES

- Lens Hood ES-71 II
- Soft Case LP1014
- 58mm Circular Polarizer PL-C B

EF 50mm $f/1.4$ USM

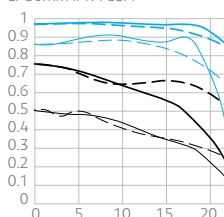
The ultimate mixture of versatility and image quality

With its fast maximum aperture and rapid focusing system, the compact, high performance EF 50mm $f/1.4$ USM standard lens can be relied on for superb performance in any field of photography.

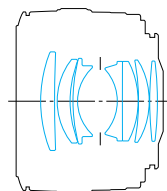
Gaussian optics, combined with two high-refraction lens elements allow photographers working in all fields to capture crisp, clean images, even wide open at $f/1.4$. The lens is ideal for photographing landscapes and travel scenes as well as portraits and reportage.



MTF CHART

EF 50mm $f/1.4$ USM

LENS DIAGRAM



EF 50mm f/1.8 II

An affordable, high quality standard lens with a fast maximum aperture

The compact and lightweight EF 50mm f/1.8 II standard lens delivers image quality that belies its price.

This is the lightest EF lens in the range, weighing a mere 130g. Its Gaussian optics provide sharp images at all focusing distances as well as excellent colour balance and contrast.



IDEAL FOR



FEATURES

- Standard 46° angle of view
- Fast f/1.8 aperture
- 45cm closest focusing distance
- 52mm filter size
- Super Spectra coatings reduce ghosting and flare

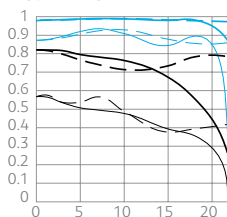
ACCESSORIES

- Lens Hood ES-62 + supplied 62 adapter
- Soft Case LP1014
- 52mm Circular Polarizer PL-C B

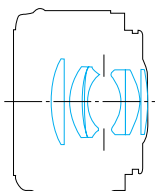


MTF CHART

EF 50mm f/1.8 II



LENS DIAGRAM





IDEAL FOR



FEATURES

- Extreme $f/1.2$ maximum aperture
- Fast, quiet autofocus
- Super Spectra coatings
- Circular aperture for smooth background bokeh
- Integration with E-TTL II flash system
- Soft case and lens hood

ACCESSORIES

- Lens Hood ES-79 II
- Soft Case LP1219
- 72mm Circular Polarizer PL-C B
- 72mm Close-Up Lens S00D

EF 85mm $f/1.2L II USM$

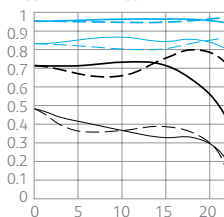
An extreme portrait lens with a very fast maximum aperture and swift focusing

A professional short-telephoto lens, precision-made for low-light shooting and those situations where extremely shallow depth-of-field is required. Perfect for creative portraiture.

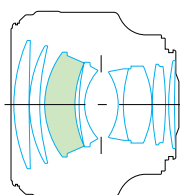
The L-series is Canon's flagship professional lens range, representing the best in precision designed EF optics. L-series lenses combine superior performance with superlative handling, and are resistant to dust and moisture.



MTF CHART

EF 85mm $f/1.2L II USM$ 

LENS DIAGRAM



EF 85mm f/1.8 USM

A very popular short telephoto lens with portrait photographers

A short telephoto focal length, combined with a large maximum aperture and fast autofocus speed, make the EF 85mm f/1.8 USM an ideal optic for any photographer shooting portraiture.

The EF 85mm f/1.8 USM produces images that are sharp and clear at all apertures. A virtually circular aperture diaphragm gives out-of-focus regions a softer, more even feel, and lets in-focus subjects stand out against a blurred background. The lens features a non-rotating front element during focusing, enabling specialist filters (such as polarisers and graduates) to be used.



IDEAL FOR



FEATURES

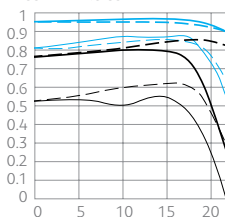
- Fast f/1.8 aperture
- Short/medium telephoto lens
- USM focus motor with full-time manual focus
- 85cm closest focusing distance
- 58mm filter size
- Super Spectra coatings reduce ghosting and flare

ACCESSORIES

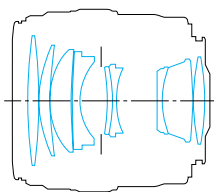
- Lens Hood ET-65 III
- Soft Case LP1014
- 58mm Circular Polarizer PL-C B
- 58mm Close-Up Lens 500D

MTF CHART

EF 85mm f/1.8 USM



LENS DIAGRAM





IDEAL FOR



FEATURES

- Medium telephoto lens
- Fast f/2 aperture
- USM focus motor with full-time manual focus
- 90cm closest focusing distance
- 58mm filter size
- Super Spectra coatings reduce ghosting and flare

ACCESSORIES

- Lens Hood ET-65 III
- Soft Case LP1014
- 58mm Circular Polarizer PL-C B
- 58mm Close-Up Lens 500D

EF 100mm f/2 USM

A specialist lens that will help your portraits stand out from the crowd

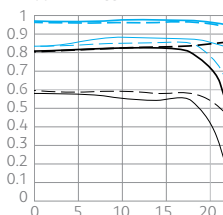
The EF 100mm f/2 USM is a short telephoto lens with a wide aperture, making it ideal for portraits. The lens compresses facial features and ensures the subject stands out against a blurred backdrop.

The EF 100mm f/2 USM has a large maximum aperture, but is still relatively compact. The 100mm focal length lets photographers maintain a comfortable working distance from their subjects, and also helps to compress perspective. Sharp, crisp pictures are obtained at all apertures throughout the range.

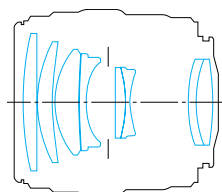


MTF CHART

EF 100mm f/2 USM



LENS DIAGRAM



EF 135mm f/2L USM

A wide aperture, fast-focusing professional telephoto lens

The EF 135mm f/2L USM is a fast, lightweight, high-quality telephoto lens. It is the ideal tool for capturing indoor sports in low-light conditions and for shooting portrait photography.

The lens' large maximum aperture lets photographers shoot with relatively fast shutter speeds, even in low-light. This makes the EF 135mm f/2L USM an ideal optic for those shooting indoor sports. Despite its high specification, the lens is relatively lightweight and compact, weighing just 750g.



IDEAL FOR



FEATURES

- Large f/2 aperture
- Fast, quiet autofocus
- Super Spectra coatings
- L-series construction and optics
- Circular aperture for soft bokeh
- Integration with E-TTL II flash system
- Soft case and lens hood

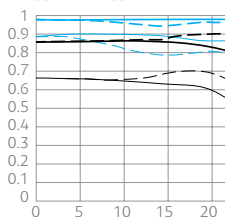
ACCESSORIES

- Lens Hood ET-78 II
- Soft Case LP1219
- 72mm Circular Polarizer PL-C B
- 72mm Close-Up Lens 500D
- Extender EF 1.4x III
- Extender EF 2x III

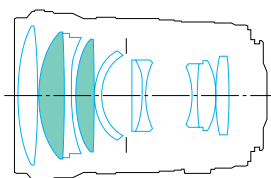


MTF CHART

EF 135mm f/2L USM



LENS DIAGRAM





IDEAL FOR



FEATURES

- Softfocus control
- Telephoto lens
- f/2.8 aperture
- AFD autofocus system
- 1.3m closest focusing distance
- 52mm filter size
- Super Spectra coatings reduce ghosting and flare

ACCESSORIES

- Lens Hood ET-65 III
- Soft Case LP1016
- 52mm Circular Polarizer PL-C B
- 52mm Close-Up Lens 500D

EF 135mm f/2.8 (Softfocus)

A unique portrait lens with built in Softfocus control

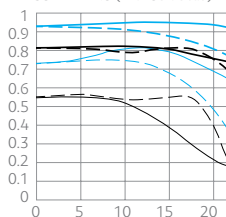
The EF 135mm f/2.8 is a unique lens. Its Softfocus control allows sharpness to be adjusted, making it ideal for portraiture, where a soft glow can improve skin tones for a flattering result.

The EF 135mm f/2.8 features Canon's Softfocus function. With this, the photographer can choose between two soft focus settings as well as using the lens normally for razor-sharp results.

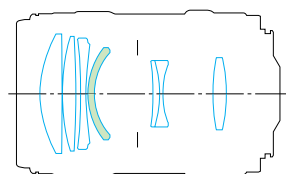


MTF CHART

EF 135mm f/2.8 (with Softfocus)



LENS DIAGRAM



EF 200mm f/2L IS USM

Large-aperture medium telephoto lens for professionals

The EF 200mm f/2L IS USM is a high-performance medium telephoto lens for professional photographers. Its large f/2 aperture ensures optimum results indoors and in low-light situations.

The L-series is Canon's flagship professional lens range, representing the best in precision-designed EF optics. L-series lenses combine superior performance with superlative handling, and are resistant to dust and moisture.



IDEAL FOR



FEATURES

- L-series construction
- Large f/2 aperture
- Five-stop Image Stabilizer with tripod detection
- Super Spectra lens coatings
- Fluorite and UD lens elements
- Ring USM autofocus with full-time manual focus

ACCESSORIES

- 52mm Drop-in Circular Polarizing Filter PL-C 52
- Extender EF 1.4x III
- Extender EF 2x III

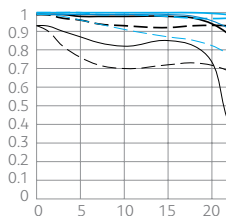


JONATHAN & ANGELA SCOTT,
CANON AMBASSADOR
WILDLIFE PHOTOGRAPHERS

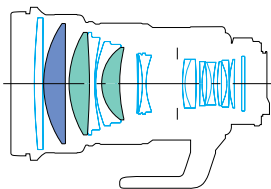
"I'm loving the new EF 200mm f/2L IS USM – for low light wildlife photography first thing in the morning and late evening when the light is gorgeous, but there is not much of it – this is the lens."

MTF CHART

EF 200mm f/2L IS USM



LENS DIAGRAM





IDEAL FOR



FEATURES

- L-series construction and optics
- Two UD lens elements
- Fast, quiet USM autofocus
- Super Spectra coatings
- Circular aperture for excellent background bokeh
- Passes distance information to camera for E-TTL II flash system
- Soft case and lens hood

ACCESSORIES

- 72mm Circular Polarizer PL-C B
- Extender EF 1.4x III
- Extender EF 2x III
- Tripod Mount Ring A II(B)

EF 200mm f/2.8L II USM

A high-quality fast-aperture telephoto lens for professional photographers

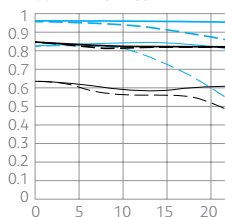
The EF 200mm f/2.8L II USM is a part of Canon's professional L-series lens range. It features ring-type USM focusing and two UD elements for excellent sharpness and imaging performance.

Two UD (ultra-low dispersion) glass elements, combined with rear focusing technology, enable the EF 200mm f/2.8L II USM to deliver extremely sharp images. Background blur appears smooth and natural.

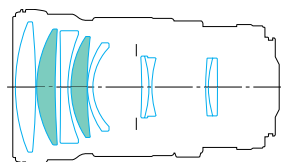


MTF CHART

EF 200mm f/2.8L II USM



LENS DIAGRAM



EF 300mm f/2.8L IS II USM

Lightweight L-series super-telephoto lens, for all types of action photography

High-performance L-series super-telephoto lens, with 4-stop Image Stabilizer with 3 modes ideal for all types of action photography. The EF 300mm f/2.8L IS II USM delivers outstanding image quality in a robust lightweight construction.

With a large aperture of f/2.8, the EF 300mm f/2.8L IS II USM is a high performance super-telephoto lens delivering exceptional image quality in a durable and lightweight design.



IDEAL FOR



FEATURES

- High performance super-telephoto lens
- Part of Canon's acclaimed L series
- Durable, rugged and lightweight
- 4 stop Image Stabilizer
- Enhanced image quality with SWC coating
- 3 IS modes
- Quiet and fast autofocus

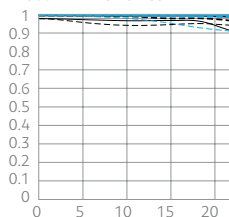
ACCESSORIES

- 52mm Drop-in Circular Polarizing Filter PL-C52 (WII)
- Extender EF 1.4x III
- Extender EF 2x III

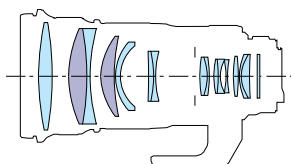


MTF CHART

EF 300mm f/2.8L IS II USM



LENS DIAGRAM





EF 300mm f/4L IS USM

A portable, lightweight telephoto lens for photographers on the move

The EF 300mm f/4L IS USM offers portability and image quality. The lens features UD lens elements to improve optical performance and Image Stabilisation technology to reduce blur from camera movement.

The EF 300mm f/4L IS USM is a compact telephoto lens featuring an Image Stabilizer that compensates for camera shake, allowing shutter speeds two stops slower than normal to be used without blur. Stabilisation can be turned off in one direction to allow for panning.

IDEAL FOR



FEATURES

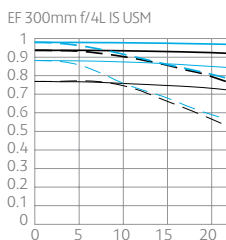
- L-series construction and optics
- Two UD lens elements
- Fast, quiet USM autofocus
- Super Spectra coatings
- Circular aperture for excellent background bokeh
- 77mm filter size

ACCESSORIES

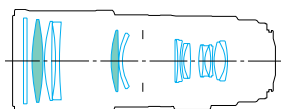
- 77mm Circular Polarizer PL-C B
- Extender EF 1.4x III
- Extender EF 2x III



MTF CHART



LENS DIAGRAM



EF 400mm f/2.8L IS II USM

High performance, L-series super-telephoto lens, for sports and wildlife photography

Ultra-high-performance L-series super-telephoto lens, featuring a 4 stop Image Stabilizer with 3 modes. The EF 400mm f/2.8L IS II USM delivers outstanding image quality in a robust design ideal for sports and wildlife photography.

With a large aperture of f/2.8, the EF 400mm f/2.8L IS II USM is an ultra-high-performance super-telephoto lens delivering exceptional image quality in a durable design using magnesium alloy to reduce weight.



IDEAL FOR



FEATURES

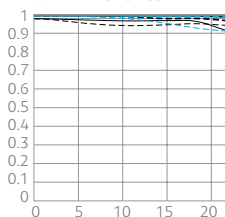
- Ultra-high-performance super-telephoto lens
- Part of Canon's acclaimed L-series
- 4 stop Image Stabilizer
- 3 IS modes
- Durable, rugged design
- Enhanced image quality
- Quiet and fast autofocus

ACCESSORIES

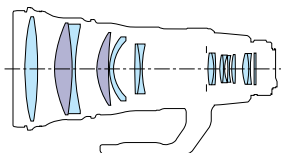
- 52mm Drop-in Circular Polarizing Filter PL-C52 (WII)
- Extender EF 1.4x III
- Extender EF 2x III

MTF CHART

EF 400mm f/2.8L IS II USM



LENS DIAGRAM





EF 400mm f/4 DO IS USM

A diminutive super-telephoto that combines high optical performance with portability

A pioneering super-telephoto lens that uses multi-layer Diffractive Optical (DO) technology. The result is a combination of high performance with small, lightweight physical design.

A unique approach to lens design. The EF 400mm f/4 DO IS USM incorporates a multi-layer Diffractive Optical (DO) element, meaning it is smaller and lighter than lenses of conventional equivalent design. The DO element – developed by Canon – is a milestone in optical design, combining the properties of fluorite and aspherical elements in one.

IDEAL FOR



FEATURES

- One DO (Diffractive Optic) lens element
- One Fluorite lens element
- Fast, quiet autofocus
- Super Spectra coatings
- 52mm Rear drop-in filter holder
- Hard case and lens hood

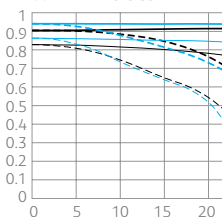
ACCESSORIES

- 52mm Drop-in Circular Polarizing Filter PL-C 52
- Extender EF 1.4x III
- Extender EF 2x III

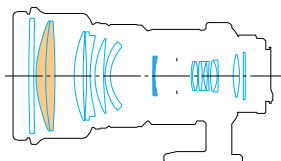


MTF CHART

EF 400mm f/4 DO IS USM



LENS DIAGRAM



EF 400mm f/5.6L USM

A portable super-telephoto lens boasting excellent optical performance

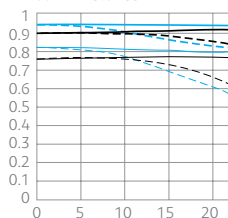
The EF 400mm f/5.6L USM super-telephoto lens delivers exemplary optical performance and fast autofocus from a portable, lightweight design. A popular combination with wildlife photographers.

This high-performance lens was designed with portability and ease of handling in mind. The EF 400mm f/5.6L USM features a UD (ultra-low dispersive) element and one super-UD element, whose characteristics are similar to fluorite. This combination results in sharp pictures from corner to corner. The lens also has a built-in hood and a detachable tripod mount.

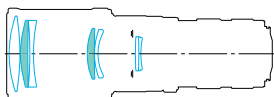


MTF CHART

EF 400mm f/5.6L USM



LENS DIAGRAM



IDEAL FOR



FEATURES

- L-series construction and optics
- Large focal length compact size
- One UD and one super UD lens element
- Fast, quiet USM autofocus
- Super Spectra coatings
- 77mm filter size
- Built-in lens hood

ACCESSORIES

- 77mm Close-Up Lens 500D
- 77mm Circular Polarizer PL-C B
- Extender EF 1.4x III
- Extender EF 2x III



EF 500mm f/4L IS II USM

Professional image quality meets high magnification

The EF 500mm f/4L IS II USM is a high-magnification, super-telephoto lens featuring integrated Image Stabilizer technology. The perfect solution for wildlife, nature and sports photographers working in the field.

The EF 500mm f/4L IS II USM features a lightweight magnesium alloy construction, which reduces weight without compromising on strength and build quality.

IDEAL FOR



FEATURES

- High-performance 500mm lens
- Fluorite and UD lens elements
- Fast f/4 max aperture
- Ring-type USM for fast AF
- 4-stop Image Stabilizer
- Protective fluorine coating on front and rear elements
- 3.7m min focus
- 9 blade aperture
- Power focus for video
- Dust and moisture resistant

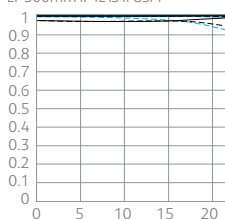
ACCESSORIES

- 52mm Drop-in Circular Polarizing Filter PL-C52 (VII)
- Extender EF 1.4x III
- Extender EF 2x III

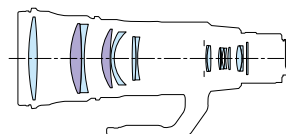


MTF CHART

EF 500mm f/4L IS II USM



LENS DIAGRAM



EF 600mm f/4L IS II USM

Get close to the action

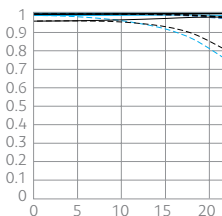
The EF 600mm f/4L IS II USM is a high-magnification, super-telephoto lens featuring integrated Image Stabilizer technology and a fast f/4 maximum aperture. Perfect for wildlife, nature and sports photographers working in the field.

The EF 600mm f/4L IS II USM features a lightweight magnesium alloy construction, which reduces weight without compromising on strength and build quality.

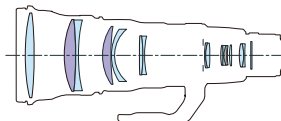


MTF CHART

EF 600mm f/4L IS II USM



LENS DIAGRAM



IDEAL FOR



FEATURES

- High-performance 600mm lens
- Fluorite and UD elements
- Fast f/4 max aperture
- Ring-type USM for fast AF
- 4-stop Image Stabilizer
- Protective fluorine coating on front and rear elements
- 4.5m min focus
- 9 blade aperture
- Power focus for video
- Dust and moisture resistant

ACCESSORIES

- 52mm Drop-in Circular Polarizing Filter PL-C52 (WII)
- Extender EF 1.4x III
- Extender EF 2x III



EF 800mm f/5.6L IS USM

A super-telephoto lens, boasting very high magnification and excellent image quality

The EF 800mm f/5.6L IS USM super-telephoto provides huge magnification, making it suited to wildlife and sports photography, as well as specialist applications, such as surveillance.

The L-series is Canon's flagship professional lens range, representing the best in precision-designed EF optics. L-series lenses combine superior performance with superlative handling, and are resistant to dust and moisture.

IDEAL FOR



FEATURES

- L-series construction
- Four-stop Image Stabilizer with tripod detection
- Fluorite, UD and super-UD lens elements
- 4.5kg magnesium alloy build
- Super Spectra lens coatings
- USM autofocus with full-time manual focus

ACCESSORIES

- 52mm Drop-in Circular Polarizing Filter PL-C 52
- Extender EF 1.4x III
- Extender EF 2x III

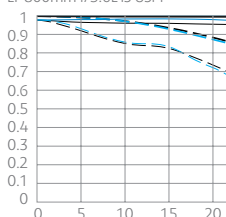


BRUTUS ÖSTLING,
CANON AMBASSADOR
WILDLIFE PHOTOGRAPHER

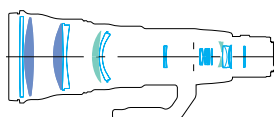
"Now I have the EF 800mm f/5.6L IS USM and I guess this will be my new favourite lens. The lens is super sharp, I have used it with a double converter (1600mm) and the Image Stabilizer is so good on this one so I could handhold the lens."

MTF CHART

EF 800mm f/5.6L IS USM



LENS DIAGRAM



© Thorsten Milse. Canon Ambassador

Camera: EOS-1Ds Mark III

Lens: EF 600mm f/4L IS USM

Exposure: 1/1250, f/5.6, 600mm, ISO 200





© Brent Stirton/Reportage by Getty Images. Canon Ambassador
Camera: EOS 5D Mark III
Lens: EF 70-200mm f/2.8L IS II USM
Exposure: 1/500, f/5.6, 200mm, ISO 800



EF Zoom Lenses

The convenience of multiple focal lengths in one unit.

EF zoom lenses give you the flexibility and freedom to switch perspectives in a heartbeat. With recent advancements in optical technology, this versatility does not have to mean a compromise in quality. The introduction of lenses such as the EF 70-300mm f/4.5-5.6 DO IS USM – measuring less than 10cm in length – takes the convenience factor of zoom lenses to a whole new level, while markedly improving performance.



IDEAL FOR



FEATURES

- Circular or full-frame fisheye zoom lens
- Part of Canon's acclaimed L-series
- Durable and rugged design
- Quiet and fast autofocus
- Full-time manual focusing
- Easier lens cleaning

ACCESSORIES

- Lens hood EW-77
- Softcase LP1219

EF 8-15mm f/4L Fisheye USM

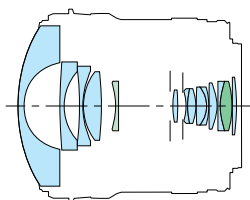
A zoom lens that offers a unique perspective

A versatile fisheye zoom lens offering a choice of full-frame or circular image. The EF 8-15mm f/4L Fisheye USM is part of Canon's high performance L-series lenses and delivers fantastic image quality, even with such a wide-angle view.

There's no need to buy two specialist lenses when the EF 8-15mm f/4L Fisheye USM offers, either full-frame or circular fisheye images when used with cameras with a 24x36mm (full-frame) sensor. For photographers shooting with DSLR's with a smaller sensor, full-frame fisheye images are possible. With a 180 diagonal field of view, capturing the whole scene in a single image has never been easier.

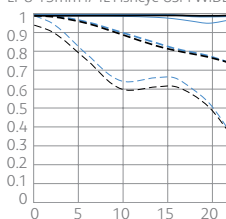


LENS DIAGRAM

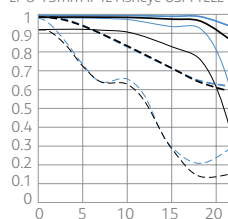


MTF CHARTS

EF 8-15mm f/4L Fisheye USM WIDE



EF 8-15mm f/4L Fisheye USM TELE



EF 16-35mm f/2.8L II USM

The professional's ultra wide-angle zoom lens

A fast, ultra wide-angle zoom lens offering excellent optical performance throughout the zoom range. A constant f/2.8 maximum aperture make this an ideal lens for low-light photography.

The EF 16-35mm f/2.8L II USM incorporates three aspherical elements to ensure corner-to-corner sharpness and clarity throughout the focal range. Two UD (ultra-low dispersion) elements virtually eliminate chromatic aberrations.



IDEAL FOR



FEATURES

- L-series construction and optics
- Constant f/2.8 maximum aperture
- Fast, quiet autofocus
- Aspherical and UD lens elements
- Super Spectra coatings
- Circular aperture for excellent bokeh
- Passes distance information to E-TTL II flash metering

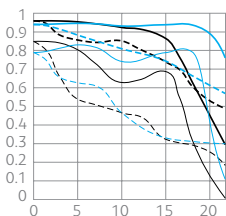
ACCESSORIES

- Lens Hood EW-88
- Soft Case LP1319
- 82mm Circular Polarizer PL-C B

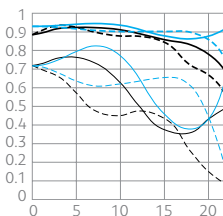


MTF CHARTS

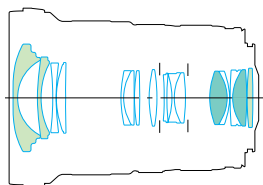
EF 16-35mm f/2.8L II USM WIDE



EF 16-35mm f/2.8L II USM TELE



LENS DIAGRAM





IDEAL FOR



FEATURES

- Superb optical performance throughout the zoom range
- Fast autofocus speed
- Highly resistant to dust and moisture
- 28cm minimum focusing distance at all focal lengths

ACCESSORIES

- Lens Hood EW-83E
- Soft Case LP1319
- 77mm Close-Up Lens 500D
- 77mm Circular Polarizer PL-C B

EF 17-40mm f/4L USM

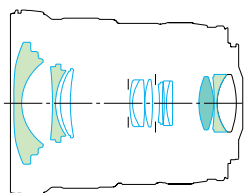
A high-quality, wide-angle zoom for a variety of subjects

The EF 17-40mm f/4L USM is an ultra wide-angle zoom lens that offers excellent image quality and a constant maximum aperture. Its compact, lightweight body makes it an ideal travelling companion.

The EF 17-40mm f/4L USM acts as an ultra-wide angle zoom on film or full-frame digital EOS cameras. On DSLRs equipped with APS-C sized sensors it acts as a standard zoom, giving an angle of view equivalent to a 28-70mm lens on a full-frame camera.

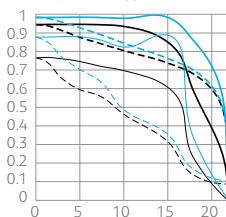


LENS DIAGRAM

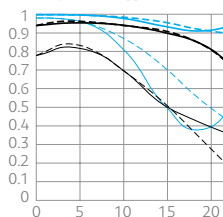


MTF CHARTS

EF 17-40mm f/4L USM WIDE



EF 17-40mm f/4L USM TELE



EF 24-70mm f/2.8L II USM

The professional's standard zoom lens

Professional-quality standard zoom that offers superlative image quality and a fast f/2.8 maximum aperture throughout its zoom range. The perfect companion to any full-frame EOS camera.

The EF 24-70mm f/2.8L II USM delivers superb image quality throughout its zoom range, thanks to aspherical lens elements and ultra-low dispersion (UD) and super UD glass. Redesigned optics ensure sharpness is maximised across the frame.



IDEAL FOR



FEATURES

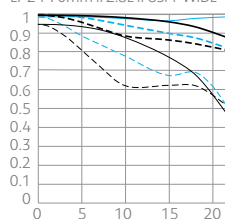
- Versatile 24-70mm zoom range
- All-new optical design
- Ultra-low dispersion (UD) and super UD elements
- Fast f/2.8 max. aperture
- 0.38m close focus
- Sealed against dust and moisture
- Fast, quiet autofocus
- Manual-focus override
- Nine-bladed circular aperture

ACCESSORIES

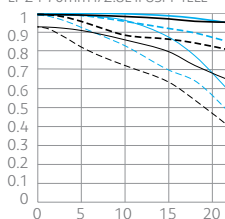
- Lens Hood EW-88C
- Lens Case LP1219

MTF CHARTS

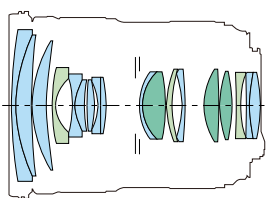
EF 24-70mm f/2.8L II USM WIDE



EF 24-70mm f/2.8L II USM TELE



LENS DIAGRAM





IDEAL FOR



FEATURES

- L-series optics
- Lightweight 4.3x zoom
- Constant maximum f/4 aperture throughout zoom range
- Three-stop Image Stabilizer
- Super UD and aspheric lens elements
- Fast autofocus
- Super Spectra coatings
- Circular aperture provides pleasing background blur
- Soft case and lens hood

ACCESSORIES

- Lens Hood EW-83H
- Soft Case LP1219
- 77mm Close-Up Lens 500D
- 77mm Circular Polarizer PL-C B

EF 24-105mm f/4L IS USM

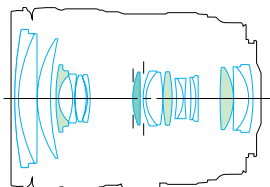
The professional photographer's lightweight standard zoom

Offering a greater focal-length range and a more compact construction than other standard zooms, the EF 24-105mm f/4L IS USM is the ideal lens for the professional travel photographer.

The lens incorporates a Super UD (ultra-low dispersion) glass element to eliminate secondary chromatic aberrations. Aspherical lens elements correct for spherical aberrations. The result is crisp, high-contrast, undistorted optical performance throughout the zoom range, without colour fringing at high-contrast edges.

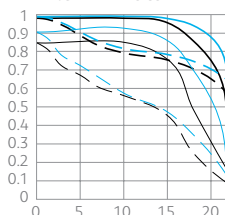


LENS DIAGRAM

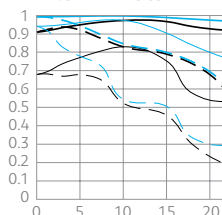


MTF CHARTS

EF 24-105mm f/4L IS USM WIDE



EF 24-105mm f/4L IS USM TELE



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

The ideal everyday standard zoom lens

The EF 28-135mm f/3.5-5.6 IS USM offers a 5x zoom range, from wide-angle to telephoto. The lens also features Image Stabilization and is compact and lightweight, making it suitable for everyday use.

A three-stop Image Stabilizer enables hand-held shooting in low light conditions, even at the telephoto end of the zoom scale. Handy for taking pictures when the use of a flash or tripod is not allowed.



IDEAL FOR



FEATURES

- Three-stop Image Stabilizer
- Fast, quiet autofocus
- Super Spectra coating
- Circular aperture for pleasing background blur
- Passes distance information to E-TTL II
- Optional lens hood

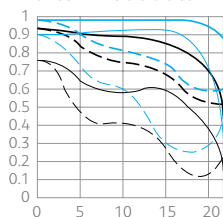
ACCESSORIES

- Lens Hood EW-78B II
- Soft Case LP1116
- 72mm UV Protector Filter
- 72mm Circular Polarizer PL-C B

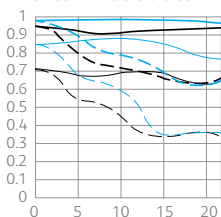


MTF CHARTS

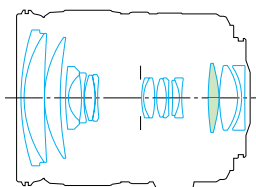
EF 28-135mm f/3.5-5.6 IS USM WIDE



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



LENS DIAGRAM





IDEAL FOR



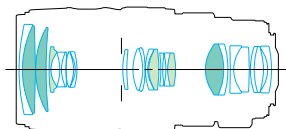
FEATURES

- 11x zoom
- L-series quality
- Image Stabilizer
- Minimum focusing distance 0.7m
- Full-time manual focus
- Dust-proof, splash-proof construction
- Circular aperture diaphragm
- E-TTL II distance metering
- Lens coatings optimised for digital cameras

ACCESSORIES

- Lens Hood EW-83G
- Lens Case LZ1324
- 77mm Circular Polarizer PL-C B
- 77mm Close-Up Lens 500D

LENS DIAGRAM



EF 28-300mm f/3.5-5.6L IS USM

The professional photographer's superzoom

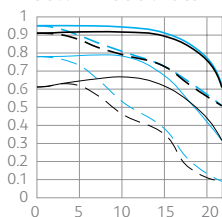
From wide to telephoto with just one lens. The flexibility of an 11x zoom range, combined with the quality of Canon's L-series glass, make this lens the ultimate tool for photographers on the move.

With a zoom range covering everything from wide-angle to super-telephoto, the EF 28-300mm f/3.5-5.6L IS USM is designed for professional photographers looking to limit lens changes and reduce overall kit weight. Perfect for photojournalists and those shooting on the move.

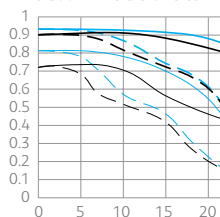


MTF CHARTS

EF 28-300mm f/3.5-5.6L IS USM WIDE



EF 28-300mm f/3.5-5.6L IS USM TELE



EF 70-200mm f/2.8L IS II USM

An essential telezoom lens for sports, wildlife or portraits

The EF 70-200mm f/2.8L IS II USM is a workhorse telephoto zoom lens designed for professional use. It has a rugged durable design, a four-stop Image Stabilizer and specialised lens elements.

The L-series is Canon's flagship professional lens range, representing the best in precision-designed EF optics. L-series lenses combine superior performance with superlative handling, and are resistant to dust and moisture.



IDEAL FOR



FEATURES

- High-performance, L-series telephoto zoom lens
- Constant maximum aperture of f/2.8
- Four-stop Image Stabilizer
- Fluorite and UD lens elements
- Improved durability
- 1.2m minimum focusing
- Water and dust resistant
- Ring type USM AF motor

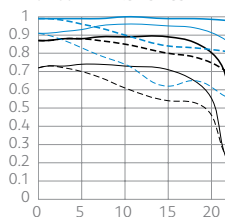
ACCESSORIES

- Lens Hood ET-87
- Lens Case LZ1 326
- 77mm Close-Up Lens 500D
- 77mm Circular Polarizer PL-C B

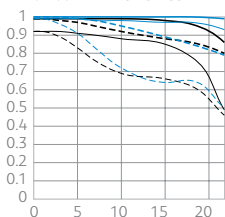


MTF CHARTS

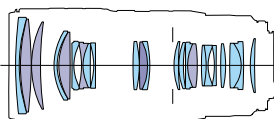
EF 70-200mm f/2.8L IS II USM WIDE



EF 70-200mm f/2.8L IS II USM TELE



LENS DIAGRAM





EF 70-200mm f/2.8L USM

The professional photographer's telezoom lens

The EF 70-200mm f/2.8L USM is a professional quality, fast-aperture telephoto zoom lens popular with wildlife and sports photographers, as well as those shooting weddings and portraiture.

One of the finest telephoto zoom lenses in the EF line, optically comparable to a prime lens. Four UD-glass elements to correct chromatic aberrations and multiple zoom groups allow internal focusing, resulting in high image quality throughout the zoom range.

IDEAL FOR



FEATURES

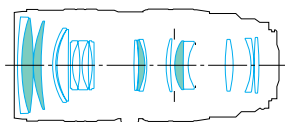
- High performance, L-series telephoto zoom lens
- Constant f/2.8 maximum aperture
- Four UD lens elements
- 1.5m minimum focusing
- Water and dust resistant
- Eight-bladed aperture
- Ring-type USM AF motor

ACCESSORIES

- Lens Hood ET-83 II
- Lens Case LZ1324
- 77mm Close-Up Lens 500D
- 77mm Circular Polarizer PL-C B
- Extender EF 1.4x III
- Extender EF 2x III

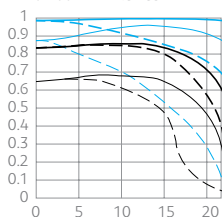


LENS DIAGRAM

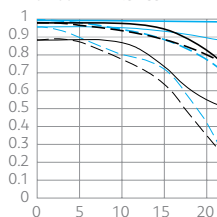


MTF CHARTS

EF 70-200mm f/2.8L USM WIDE



EF 70-200mm f/2.8L USM TELE



EF 70-200mm f/4L IS USM

The professional's lightweight IS telephoto zoom

Compact, manoeuvrable and lightweight. The EF 70-200mm f/4L IS USM is a telezoom featuring the very finest in L-series optical technology to deliver outstanding optical performance and operability.

The EF 70-200mm f/4L IS USM features a four-stop Image Stabilizer (IS), making this an ideal lens for handheld work. Shutter speeds up to four stops slower than would otherwise be possible can be used with no perceptible increase in image blur. When panning horizontally, the IS system can be set to correct only for unwanted vertical shake.



IDEAL FOR



FEATURES

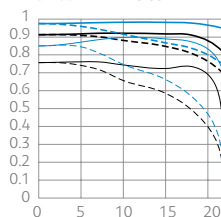
- L-series optics
- Light and compact
- Four-stop Image Stabilizer
- Constant f/4 maximum aperture
- Fluorite and UD lens elements
- Super Spectra coatings
- Circular aperture for pleasing background blur

ACCESSORIES

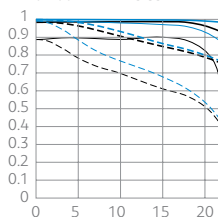
- Lens Hood ET-74
- Soft Case LP1224
- 67mm Circular Polarizer PL-C B
- Extender EF 1.4x III
- Extender EF 2x III
- Tripod Mount Ring A II(W)

MTF CHARTS

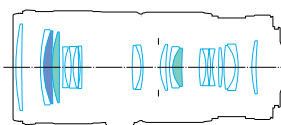
EF 70-200mm f/4L IS USM WIDE



EF 70-200mm f/4L IS USM TELE



LENS DIAGRAM





IDEAL FOR



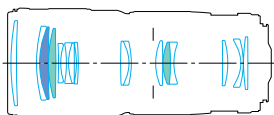
FEATURES

- L-series optics
- Light and compact
- Constant f/4 maximum aperture
- Fluorite and UD lens elements
- Fast autofocus
- Super Spectra coatings
- Circular aperture for pleasing background blur

ACCESSORIES

- Lens Hood ET-74
- Soft Case LP1224
- 67mm Circular Polarizer PL-C B
- Extender EF 1.4x III
- Extender EF 2x III

LENS DIAGRAM



EF 70-200mm f/4L USM

A lightweight, compact telezoom delivering professional performance and accomplished handling

A high-performance telephoto zoom lens.

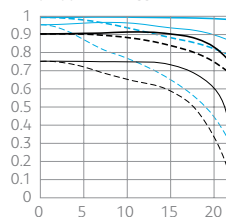
The EF 70-200mm f/4L USM delivers excellent image quality in a variety of situations. Its compact, lightweight design makes it an excellent travel companion.

The L-series is Canon's flagship professional lens range, representing the best in precision-designed EF optics. L-series lenses combine superior performance with superlative handling, and are resistant to dust and moisture.

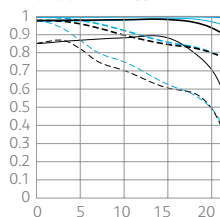


MTF CHARTS

EF 70-200mm f/4L USM WIDE



EF 70-200mm f/4L USM TELE



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

Versatile telephoto lens setting new standards in zoom and performance

The EF 70-300mm f/4-5.6L IS USM is part of Canon's prestigious L-series offering performance excellence with a versatile zoom range and superb image quality in a robust and compact design.

With a focal length range of 70-300mm, the EF 70-300mm f/4-5.6L IS USM is a compact and versatile telephoto zoom lens delivering exceptional image quality. Ideal for wildlife and sports photographers, as well as photojournalism and portraiture.



IDEAL FOR



FEATURES

- High performance telephoto zoom lens
- Part of Canon's acclaimed L-series
- 4-stop Image Stabilizer
- Two UD elements
- Highly resistant to dust and water
- 8 blade circular aperture
- Quiet & fast autofocus
- Compatible with a tripod collar

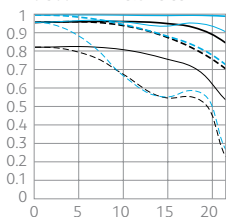
ACCESSORIES

- Lens hood ET-73B
- Softcase LP1424
- 67mm Circular Polarizer PL-C B
- Ring type tripod mount C (WII)

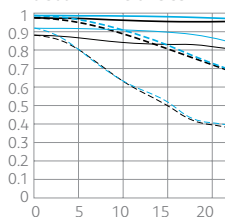


MTF CHARTS

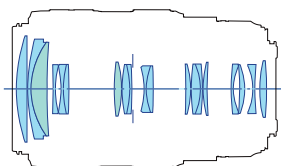
EF 70-300mm f/4-5.6L IS USM WIDE



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



LENS DIAGRAM





IDEAL FOR



FEATURES

- Powerful magnification, yet affordable
- Three-stop Image Stabilizer
- UD lens element and Super Spectra coatings
- Circular aperture provides pleasing background blur
- Fast, quiet autofocus

ACCESSORIES

- Lens Hood ET-65B
- Soft Case LP1222
- 58mm Circular Polarizer PL-C B

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

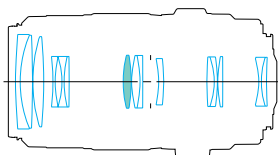
An affordable telephoto zoom with Image Stabilizer

Advanced three-stop Image Stabilizer (IS) technology makes the EF 70-300mm f/4-5.6 IS USM an ideal telephoto zoom for shooting in dim light and at slow shutter speeds without incurring camera shake.

The powerful, yet reasonably priced, EF 70-300mm f/4-5.6 IS USM will appeal to nature and sports photographers looking to achieve sharper images when shooting handheld. When fitted to an EOS camera containing an APS-C sized sensor, the lens gives an angle of view roughly equivalent to a 112-480mm lens on a full-frame DSLR.

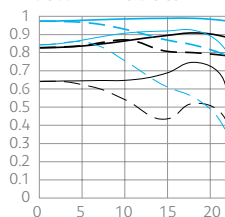


LENS DIAGRAM

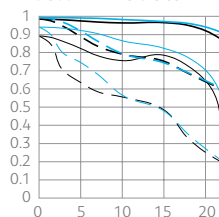


MTF CHARTS

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



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



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

A unique approach to telephoto zoom design

A unique design amongst telephoto zoom lenses. The EF 70-300mm f/4.5-5.6 DO IS USM incorporates a Diffractive Optical (DO) element that delivers compact size, low weight and superb image quality.

With its multi-layer Diffractive Optical (DO) element, Image Stabilization (IS) and Ultra-Sonic Motor (USM) technologies, the EF 70-300mm f/4.5-5.6 DO IS USM is a celebration of precision lens design.



IDEAL FOR



FEATURES

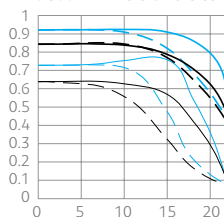
- Three-layer Diffractive Optical (DO) element
- Just 9.99cm in length
- Image Stabilizer
- High speed AF with manual focus override
- Circular diaphragm for pleasing bokeh
- Zoom ring lock

ACCESSORIES

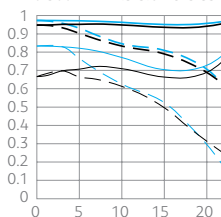
- Lens Hood ET-65B
- Soft Case LP1116
- 58mm Close-Up Lens 500D
- 58mm Circular Polarizer PL-C B

MTF CHARTS

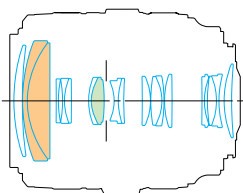
EF 70-300mm f/4.5-5.6 DO IS USM WIDE



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



LENS DIAGRAM





IDEAL FOR



FEATURES

- Affordable telephoto zoom lens
- USM autofocus motor
- Super Spectra coatings
- Lightweight design
- 58mm filter size
- 1.5m closest focusing distance

ACCESSORIES

- Lens Hood ET-60
- Soft Case LP1019
- 58mm Close-Up Lens 500D
- 58mm Circular Polarizer PL-C B

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

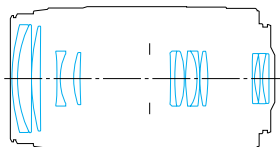
An affordable, compact telephoto zoom lens with USM focusing

One of the smallest and lightest telephoto zoom lenses in its class, the EF 75-300mm f/4-5.6 III USM is ideal for photographers who are working to a budget. Great for sports, nature and portraits.

The lightest 4x telephoto zoom lens in its class. Ideal for photographing sports, portraiture, wildlife etc. The lens' telephoto effect compresses perspective and restricts depth-of-field, effectively blurring backgrounds. At the 300mm focal length it is possible to fill the frame with a postcard from a distance of 1.5 metres.

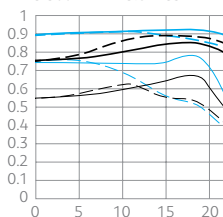


LENS DIAGRAM

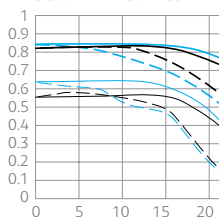


MTF CHARTS

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



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



EF 75-300mm f/4-5.6 III

An affordable, compact telephoto zoom lens

The EF 75-300mm f/4-5.6 III zoom lens covers many commonly used telephoto focal lengths and delivers great quality images. The lens is an affordable, compact partner for any EOS camera.

This 4x telephoto zoom lens is ideal for the budget-conscious photographer with an interest in shooting sports, wildlife or portraiture. In common with other telephoto lenses, the EF 75-300mm f/4-5.6 III compresses perspective and allows the photographer to restrict depth-of-field.



IDEAL FOR



FEATURES

- Affordable telephoto zoom lens
- DC autofocus motor
- Super Spectra coatings
- Lightweight design
- 58mm filter size
- 1.5m closest focusing distance

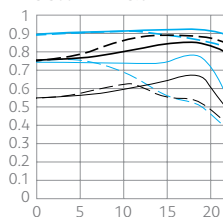
ACCESSORIES

- Lens Hood ET-60
- Soft Case LP1019
- 58mm Close-Up Lens 250D
- 58mm Circular Polarizer PL-C B

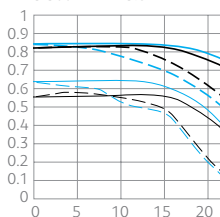


MTF CHARTS

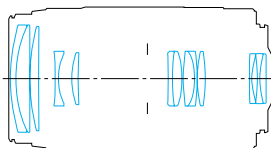
EF 75-300mm f/4-5.6 III WIDE



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



LENS DIAGRAM





IDEAL FOR



FEATURES

- Professional level telephoto zoom
- L-series quality
- Image Stabilizer
- Minimum focusing distance 1.8m
- Fluorite and Super UD lens elements
- Circular aperture diaphragm
- E-TTL II distance metering

ACCESSORIES

- 77mm Close-Up Lens 500D
- 77mm Circular Polarizer PL-C B
- Extender EF 1.4x III
- Lens hood ET-83C

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

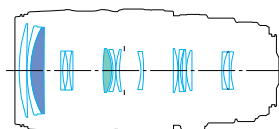
A flexible approach towards wildlife and sports photography

The EF 100-400mm f/4.5-5.6L IS USM provides superlative handling and consistently high image quality. Its versatile zoom range makes it a popular choice with professional sports and nature photographers.

The EF 100-400mm f/4.5-5.6L IS USM is an L-series super telephoto zoom lens, equipped with an Image Stabilizer. Its fluorite and Super UD-glass elements largely eliminate distortions and aberrations. A floating optical system also ensures good picture quality at all focal lengths.

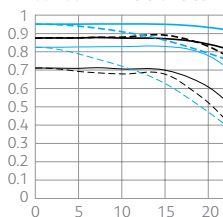


LENS DIAGRAM

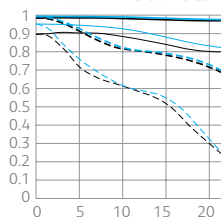


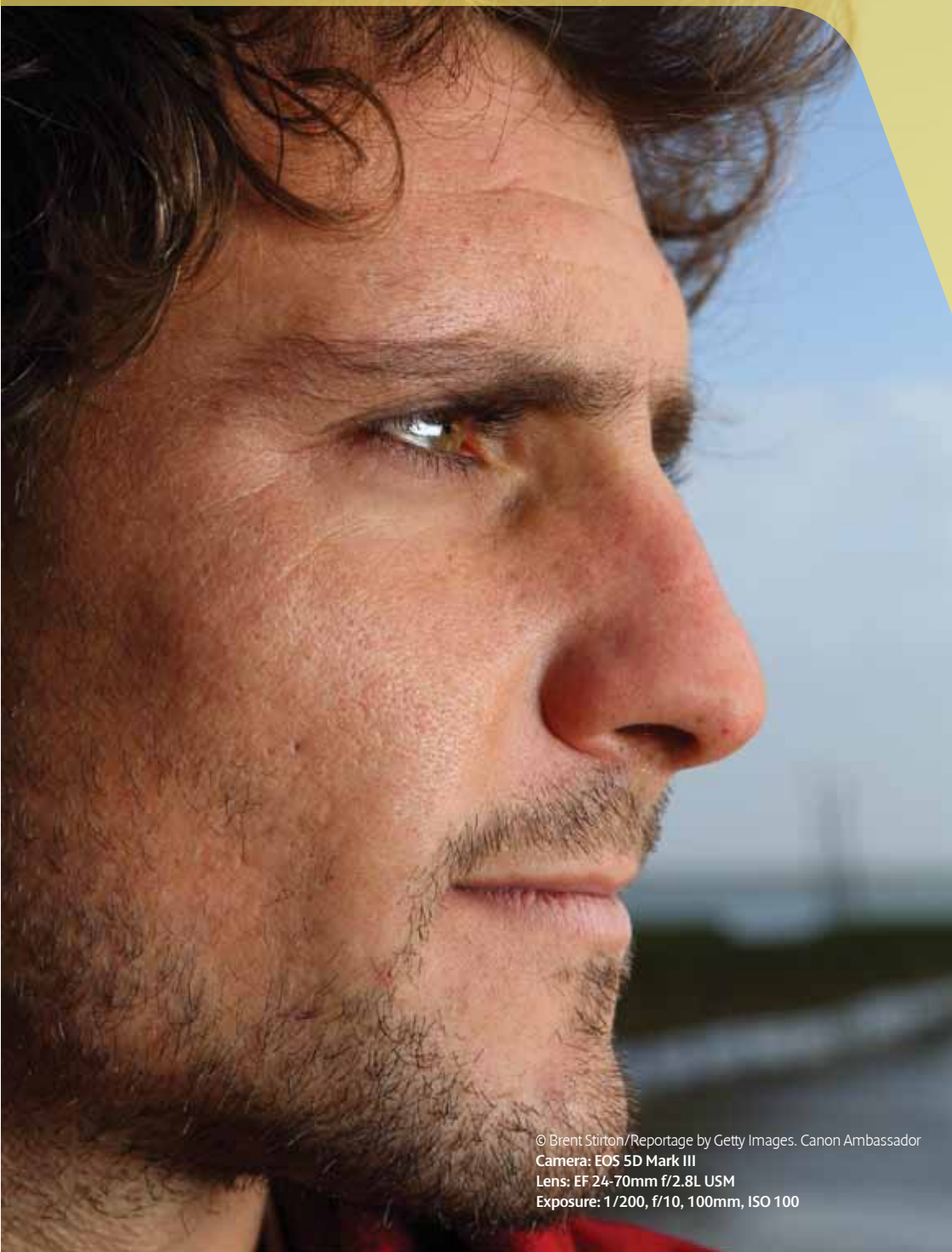
MTF CHARTS

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



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





© Brent Stirton/Reportage by Getty Images. Canon Ambassador
Camera: EOS 5D Mark III
Lens: EF 24-70mm f/2.8L USM
Exposure: 1/200, f/10, 100mm, ISO 100





Macro Lenses

**Bringing a miniature world into
life-size view.**

Macro photography allows you to explore a whole new world of hidden details. Canon's EF lens line-up has a number of options for true close-up and macro photography. With six macro lenses covering focal lengths from 50mm to 180mm, including one designed specifically for APS-C sensors, you can reveal intricate beauty that the unaided eye will miss.

What is Macro Photography?

There's a whole world beyond the one we see in our day-to-day lives – a world of miniature creatures, textures and details just waiting to be discovered. This miniature world can be a great source of photographic inspiration and can, if approached correctly, provide images that are unexpected, bizarre and enticing.

Using a true macro lens will help you to get closer to your subject than any standard zoom lens could. With macro lenses, the tiniest details are revealed – even those otherwise invisible to the human eye.

A macro lens enables magnification of life-size or greater on the film or digital sensor – in other words, if the subject is 20mm across in real life, it will be 20mm across on the digital sensor. The higher the magnification, the larger the subject will be when recorded.

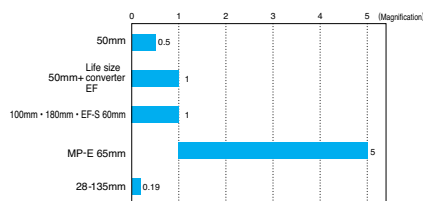
Choosing a macro lens

Selecting which macro lens is right for you can be a tricky business. The crucial points to consider are focal length and magnification.

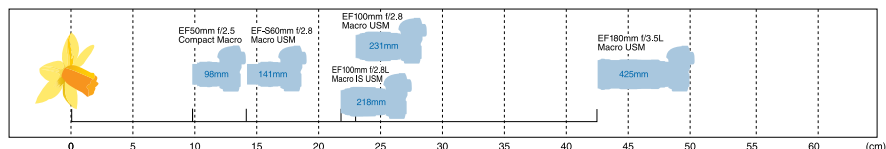
Selecting your lens by focal length is best achieved by working out what subjects you want to photograph. If it's inanimate subjects like a still life composition, or wild flowers in a wood, then it doesn't necessarily matter if you get up close to them – they won't jump or fly away. However, for timid creatures like insects, butterflies or detail shots of reptiles, you're better off using a longer focal length lens to give you more working distance – the distance between the camera and your subject.

If magnification is more important than working distance, choose a lens that provides enough for your needs. The EF 50mm f/2.5 Compact Macro can be used with the EF life-size converter to achieve 1.0x magnification, rather than the 0.5x magnification it offers on its own. All other lenses in the Macro range are also capable of 1.0x magnification. The MP-E 65mm f/2.8 1-5x lens is a specialist lens designed to allow you to fully explore worlds beyond those we can see with the naked eye, with magnification of up to 5.0x.

MAGNIFICATION GRAPH



WORKING DISTANCE AT AN IMAGE MAGNIFICATION OF 0.5X (DISTANCE FROM THE END OF THE LENS TO THE SUBJECT)



Using macro lenses

Using a macro lens well requires different skills to normal lenses. The two key things to be aware of are stability and depth-of-field. At high magnifications, any slight movement of the camera will translate into camera shake that can ruin your image. Where possible, use a tripod to help keep the camera stable. For the freedom of shooting hand-held, the EF 100mm f/2.8L Macro IS USM lens features a Hybrid IS system to counteract camera-shake both in normal shooting and in macro shooting, providing up to two-stops of image stabilisation at 1.0x magnification enabling slower shutter speeds to be used without camera shake occurring.

The closer you get to your subject (and the higher the magnification), the shallower the depth-of-field becomes. This is great if you want to blur the background, but for more depth, you will need to close the aperture down and, if the light levels are low, use a higher ISO setting, longer shutter speed or flash.

Not just for macro

With the exception of the MP-E 65mm 1-5x Macro lens, all macro lenses can also be used for normal photography. For example, the EF-S 60mm f/2.8 Macro USM and EF 100mm f/2.8L Macro IS USM lenses are excellent for portrait photography, whilst the EF 50mm f/2.5 Compact Macro is an excellent standard lens and, due to a very flat field of view, is ideal for copying artwork and product photography.

HYBRID IS

The image below has been photographed using EF 100mm f/2.8L Macro IS USM lens with Hybrid IS, which enables sharp results without camera-shake blur even during handheld macro shooting.



HYBRID IS ON
(COMPENSATION FOR
ANGLE AND SHIFT
CAMERA SHAKE)



IS ON (COMPENSATION
ONLY FOR ANGLE
CAMERA SHAKE)



IS OFF



IDEAL FOR



FEATURES

- Standard 46° angle of view
- 23cm closest focusing distance
- 1/2 life-size image reproduction
- AFD focusing system
- 52mm filter size
- Super Spectra coatings reduce ghosting and flare

ACCESSORIES

- Soft Case LP814
- 52mm Close-Up Lens 500D
- 52mm Close-Up Lens 250D
- 52mm Circular Polarizer PL-C B
- Life-size Converter EF
- Macro Ring Lite MR-14EX
- Macro Twin Lite MT-24EX

EF 50mm f/2.5 Compact Macro

Standard lens with perfect macro capability

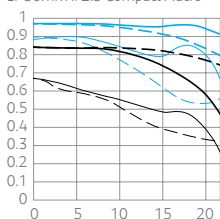
Light and compact, perfect as a general-purpose macro lens or as a flexible standard lens.

Lightweight and compact macro lens for close-ups up to 0.5x (half life-size) and with the optional life-size converter 1x magnification is possible. The optical system uses a floating construction for performance at all focusing distances. With a large f/2.5 aperture, beautiful background blur is possible. This multi-purpose lens is ideal for portraiture and other applications besides macro photography.

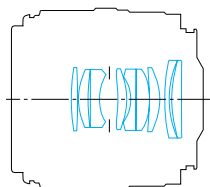


MTF CHART

EF 50mm f/2.5 Compact Macro



LENS DIAGRAM



EF-S 60mm f/2.8 Macro USM

Enter the macro world

The EF-S 60mm f/2.8 Macro USM is the first true Macro lens in the EF-S series. A dynamic, compact, fast-focusing lens, it provides dramatic detail that goes beyond the human eye.

With its ability to focus life-size images onto the image sensor, the EF-S 60mm f/2.8 Macro USM offers true macro performance in the EF-S lens series. Having an effective focal length of approximately 96mm in 35mm format, it produces breathtaking close-up results. A minimum focusing distance of just 20cm gets you super close to your subject, filling the frame with the subject in the highest detail you require.



IDEAL FOR



FEATURES

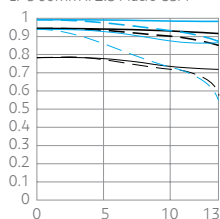
- Approx. 96mm focal length (35mm format)
- Compact and lightweight
- High corner-to-corner resolution, contrast and image quality
- Fast autofocus with near-silent USM
- Full-time manual focus override
- Super Spectra coatings
- Large aperture

ACCESSORIES

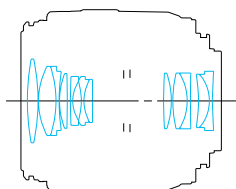
- Lens Hood ET-67B
- Soft Case LP1016
- 52mm Close-Up Lens 500D
- 52mm Close-Up Lens 250D
- Macro Ring Lite MR-14EX
- Macro Twin Lite MT-24EX

MTF CHART

EF-S 60mm f/2.8 Macro USM



LENS DIAGRAM





IDEAL FOR



FEATURES

- Canon high performance macro
- Life-size image reproduction (1:1)
- UD lens element
- Focus distance limiter
- 8 blade circular aperture for beautiful creative blur effects
- 58mm filter size
- Ring type USM AF motor
- Optional tripod collar

ACCESSORIES

- Lens Hood ET-67
- Soft Case LP1219
- 58mm Circular Polarizer PL-C B
- Tripod Mount Ring B (B)
- Macro Ring Lite MR-14EX
- Macro Twin Lite MT-24EX

EF 100mm f/2.8 Macro USM

A perfect portrait lens of the highest quality with additional macro capability

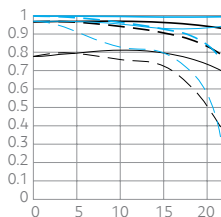
The EF 100mm f/2.8 Macro USM lens is equally at home for portraits as it is for macro photography up to life-size (1.0x).

The EF 100mm f/2.8 Macro USM is a medium telephoto lens with a macro feature providing a 1.0x magnification. With eight aperture blades, creative background blur is possible to help make the subject stand out. The lens features a focusing limiter switch which limits the focus range to improve AF speed.

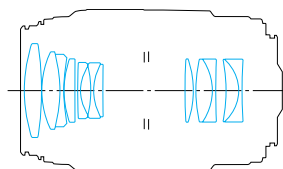


MTF CHART

EF 100mm f/2.8 Macro USM



LENS DIAGRAM



EF 100mm f/2.8L Macro IS USM

Macro lens with Image Stabilizer sets new standards for performance and features

The EF 100mm f/2.8L IS USM, part of Canon's prestigious L-series, and first featuring an Image Stabilizer with angle and shift detection which is highly effective at close focusing distances.

The lens embodies Canon's highest standards of L-series optics, build quality, reliability and performance. A robust construction includes dust and moisture resistant seals to help protect against harsh weather conditions.



IDEAL FOR



FEATURES

- Canon L-series high performance macro
- Four-stop Hybrid IS
- Life-size image reproduction (1:1)
- UD lens element
- Water and dust resistant
- Three position distance limiter
- Nine blade circular aperture for beautiful creative blur
- Ring type USM AF motor
- Optional tripod collar

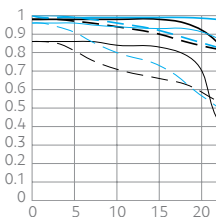
ACCESSORIES

- Lens Hood ET-73
- Soft Case LP1219
- 67mm Circular Polarizer PL-C B
- Tripod Mount Ring D (B)
- Macrolite adapter 67
- Macro Ring Lite MR-14EX
- Macro Twin Lite MT-24EX

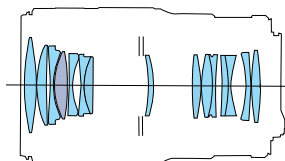


MTF CHART

EF 100mm f/2.8L Macro IS USM



LENS DIAGRAM





IDEAL FOR



FEATURES

- Canon L-series high performance macro
- Telephoto focal length
- Life-size image reproduction (1:1)
- 3 UD lens elements
- 2 position distance limiter
- Ring type USM AF motor
- Supplied tripod collar

ACCESSORIES

- Lens Hood ET-78 II
- Lens Case LZ1 324
- 72mm Close-Up Lens S00D
- 72mm Circular Polarizer PL-C B
- 72mm UV Protector Filter
- Extender EF 1.4x III
- Extender EF 2x III
- Macro Ring Lite MR-14EX
- Macro Twin Lite MT-24EX
- Macro Lite Adapter 72C

EF 180mm f/3.5L Macro USM

High performance macro telephoto with excellent versatility

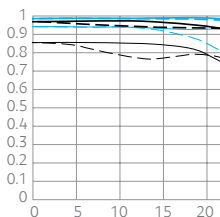
With its telephoto specification, life-size close-ups can be taken from further away without risk of disturbing the subject. Ideal for wildlife.

The EF 180mm f/3.5L Macro USM is a telephoto macro lens which offers a maximum magnification of 1.0x. Life-size close-ups can be taken from further away, and at less risk of disturbing the subject (ideal for insects and other wildlife). The internal floating focusing system minimizes fluctuations in aberrations caused by changes in focusing distance. This ensures the lens is razor sharp from 1.0x to infinity.

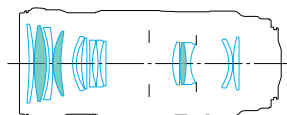


MTF CHART

EF 180mm f/3.5L Macro USM



LENS DIAGRAM



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

A macro lens capable of going further

This unique macro lens is designed to achieve a high magnification greater than life-size (1.0x) without the need for additional accessories.

The MP-E 65mm f/2.8 1-5x is ideal for very small subjects, capable of capturing subjects at up to 5x life-size. The lens design contains UD-glass elements to suppress chromatic aberrations which often become apparent at high magnifications. For flash photography, Macro Ring Lite MR-14EX or Macro Twin Lite MT-24EX can be attached.



IDEAL FOR



FEATURES

- 65mm focal length (35mm format)
- Manual focus and built-in tripod collar
- 24cm closest focusing distance, up to 5x life-size
- UD lens element
- 58mm filter size

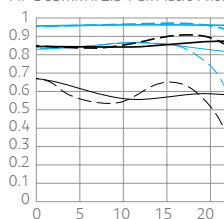
ACCESSORIES

- Soft Case LP1216
- 58mm Circular Polarizer PL-C B
- Macro Ring Lite MR-14EX
- Macro Twin Lite MT-24EX

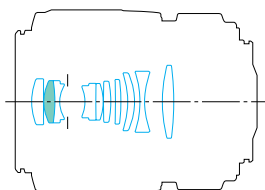


MTF CHART

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



LENS DIAGRAM



Camera: EOS-1Ds Mark III
Lens: TS-E 24mm f/3.5L II
Exposure: 1/20sec f/11 ISO: 100





Tilt and Shift Lenses

Take control of perspective.

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

Understanding Tilt and Shift

Tilt and shift lenses are specialist lenses designed to allow you to control both the perspective and depth-of-field in an image. They are ideal for architecture, landscape and product or food photography – the TS-E 45mm f/2.8 and TS-E 90mm f/2.8 lenses can also be used for creative portraits.



PHOTOGRAPHED USING TILT

A tulip field that stretches as far as the eye can see. A TS-E 45mm f/2.8 lens' tilt mechanism is used to achieve an effect that allows focusing all the way to the back of the image.



PHOTOGRAPHED USING REVERSE TILT

Reverse tilt greatly reduces the range in which focusing is possible. This allows you to explore an extensive range of colour tones.

Tilt

Lens tilt is most commonly used for product photography and landscapes.

With an ordinary lens, all the elements are aligned so the light passes through in a straight line to the sensor. Tilt changes this so that the front of the lens is angled up or down altering the path of the light and changing the optical characteristics of the lens. By aligning the tilt with the plane of the subject, you can achieve a large depth-of-field, even at wide apertures and fast shutter speeds.

For greater control, the angle of the lens tilt may be shifted from up and down, to side-to-side (otherwise known as 'swing'). Again it works in the same way as tilt – a larger or smaller depth-of-field can be achieved by angling the front lens elements with or against the plane of the subject.

While tilt is most commonly used to achieve greater depth-of-field, reverse tilt, where the front of the lens element is angled back away from the plane of focus, will give much shorter depth-of-field and can be used to make subjects look like miniature models.



PHOTOGRAPHED USING SHIFT

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



PHOTOGRAPHED WITHOUT USING SHIFT

Photograph of the same building as above taken without using shift. The intrinsic wide-angle perspective causes the image of the building to lean in at the top.

Shift

Shift is most often used to keep the perspective of an image looking normal, for example, stopping buildings looking as if they are about to fall over backwards due to converging verticals.

This makes it ideal for architectural photography where it is essential to have the upright features properly vertical.

Shift is different to tilt in that, instead of changing the angle of the front elements, they can slide up or down. To do this, TS-E lenses project a much larger than usual image circle so more image is projected back to the sensor – the shift function simply means you look at a part of the image at the top or bottom of this image circle.

Like tilt, the shift function can be rotated so that it works in an up and down or side-to-side fashion, depending on your objectives.

While architectural photography is the most common use of the shift function, it can also be used in other areas – for example – using the shift function to photograph from offside a mirror but still have it appear that you are square on to it – all without getting your own reflection in the scene.



IDEAL FOR



FEATURES

- Ultra wide 17mm tilt and shift lens
- Low distortion and high resolution
- $\pm 6.5^\circ$ tilt and ± 12 mm shift
- Independent tilt or shift rotation
- Aspherical and UD lens elements
- Subwavelength Structure and Super Spectra coatings
- Circular aperture

ACCESSORIES

- Lens case LP1219

TS-E 17mm f/4L

An ultra wide-angle tilt and shift lens

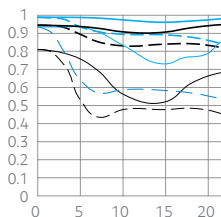
Designed for architectural photography, the TS-E 17mm f/4L exhibits low distortion and excellent edge-to-edge sharpness, as well as independent rotation of the tilt and shift mechanisms.

The TS-E 17mm f/4L is an ultra-wide angle tilt and shift lens, providing wide-angle views for cameras with APS-C and full-frame sensors. Tilt and shift movements can be rotated independently of each other, allowing perspective and depth-of-field to be controlled separately, enhancing the flexibility of the lens.

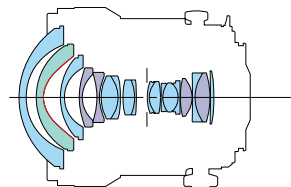


MTF CHART

TS-E 17mm f/4L



LENS DIAGRAM



TS-E 24mm f/3.5L II

The high performance, wide-angle lens with exceptional tilt and shift range

The TS-E 24mm f/3.5L II has been refined to deliver superb image quality right to the edges of the frame. Independent rotation of the tilt and shift mechanisms permits maximum creative freedom.

The TS-E 24mm f/3.5L II allows tilt and shift movements to be made independently of each other. This means perspective and depth-of-field can be controlled separately, vastly enhancing lens flexibility.



IDEAL FOR



FEATURES

- 24mm tilt and shift lens
- Low distortion and high resolution
- $\pm 8.5^\circ$ tilt and ± 12 mm shift
- Independent tilt and shift movements
- Aspherical and UD lens elements
- Circular aperture

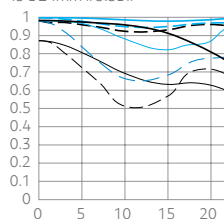
ACCESSORIES

- 82mm Circular Polarizer PL-C B
- Lens Hood EW-88B
- Lens Case LP1319

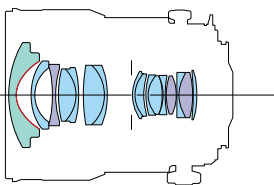


MTF CHART

TS-E 24mm f/3.5L II



LENS DIAGRAM





IDEAL FOR



FEATURES

- 45mm tilt and shift lens
- Natural perspective with image control
- $\pm 8^\circ$ tilt and ± 11 mm shift
- Rear focusing system
- Non-rotating front element

ACCESSORIES

- Lens Hood EW-79B II
- Lens Hood LP1216
- 72mm Close-Up Lens 500D
- 72mm UV Protector Filter
- 72mm Circular Polarizer PL-C B

TS-E 45mm f/2.8

A specialist tilt and shift lens offering a natural perspective

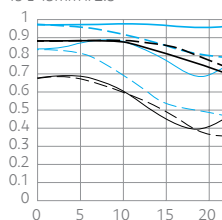
The TS-E 45mm f/2.8 is a tilt and shift lens offering an angle of view similar to that of a 50mm standard lens. Tilt and shift mechanisms provide complete control over depth-of-field and perspective.

A standard focal length lens featuring tilt and shift movements. A floating optical system, and rear focusing mechanism ensure sharp images from 0.4m to infinity. The 45mm focal length is ideal for obtaining a natural-looking perspective.

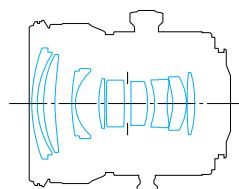


MTF CHART

TS-E 45mm f/2.8



LENS DIAGRAM



TS-E 90mm f/2.8

A short telephoto lens featuring perspective and depth-of-field control

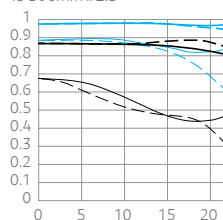
The world's first 35mm-format telephoto lens with tilt and shift movements for perspective and depth-of-field control. Suitable for a variety of subjects, from product photography to architecture.

Featuring six elements in five groups, the Gaussian-type optical system achieves outstanding imaging performance and natural looking background blur. Focusing is possible down to 0.5m. The lens is suited to a variety of subjects, from still-life photography to portraits and landscape work. Using reverse tilt to manipulate depth-of-field allows the photographer to achieve unique images, unattainable with normal lenses.

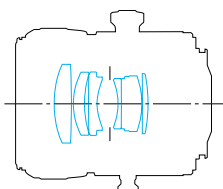


MTF CHART

TS-E 90mm f/2.8



LENS DIAGRAM



IDEAL FOR



FEATURES

- 90mm tilt and shift lens
- Telephoto lens with image control
- $\pm 8^\circ$ tilt and ± 11 mm shift
- 58mm filter size
- Non-rotating front element

ACCESSORIES

- Lens Hood ES-65 III
- Lens Case LP1016
- 58mm Close-Up Lens 500D
- 58mm Circular Polarizer PL-C B





Cinema Lenses

Capturing the essence of your vision.

Canon EF cinema lenses are designed to meet the demanding standards of the professional videographer, delivering superlative image quality and intuitive handling.

Each lens uses proven Canon technologies, such as aspherical elements and fluorite materials, to provide 4K image quality that exceeds the requirements for HD video. 11-bladed aperture mechanisms deliver beautiful bokeh and geared inner focus mechanisms virtually eliminate focus-breathing effects.

Each prime and zoom lens is built to the same size and shape, with controls in identical positions. This makes swapping lenses quick and easy, as complete adjustment of the camera rig is not required.

EOS Cinema Zoom lenses are available in industry standard PL mount as well as Canon's EF mount, ensuring their compatibility with a range of movie cameras as well as DSLRs, such as the EOS 5D Mark II.

For more information on Cinema lenses, please visit:
canon-europe.com/cinemaeos

IDEAL FOR



FEATURES

- 14.5-60mm wide-angle 4.1x zoom
- T/2.6 maximum aperture
- EF mount (S model) and PL mount (SP model)
- Over 4K optical performance
- 11-blade diaphragm
- Anomalous dispersion glass
- Industry-standard controls
- Unified front lens diameter, gear positions
- Angled surface markings

CN-E 14.5-60mm T2.6 L S/SP



*EF/PL mount, wide-angle zoom
4k Cinema lens for demanding
high-end productions*

With industry-leading focal range plus exceptional optical performance and fine creative control, the robust CN-E 14.5-60mm T2.6 L S/SP wide-angle zoom lens is ideal for any high-end production.

SP model (PL mount)

IDEAL FOR



FEATURES

- 30-300mm telephoto 10x zoom
- T/2.95 maximum aperture
- EF mount (S model) and PL mount (SP model)
- Compatible with 35mm and Super 35mm cameras
- Over 4K optical performance
- 11-blade diaphragm
- Anomalous dispersion glass
- Industry-standard controls
- Unified front lens diameter, gear positions
- Angled surface markings



*Wide to telephoto in one 4k Cinema
zoom lens for demanding high-end
productions*

With exceptional optical performance, extensive creative possibilities and robust usability the CN-E30-300mm T2.95-3.7 L S/SP is the ideal wide to telephoto zoom lens for high-end movie productions.

SP model (PL mount)

CN-E 15.5-47mm T2.8 L S/SP



Realise the full potential of 4K cameras

Lightweight, compact Cinema zoom lenses represent the pinnacle of Canon's advanced optical technology.

S model (EF mount)

IDEAL FOR



FEATURES

- Optical design maximizes 4K output
- Broad focal length coverage
- Lightweight and compact for comfortable shoulder shooting
- EF mount (S model) and PL mount (SP model)
- Responsive manual operation for complete control and a professional edge
- Compatible with Super 35mm (equivalent) and APS-C formats

CN-E 30-105mm T2.8 L S/SP



Realise the full potential of 4K cameras

Lightweight, compact Cinema zoom lenses represent the pinnacle of Canon's advanced optical technology.

S model (EF mount)

IDEAL FOR



FEATURES

- Optical design maximizes 4K output
- Broad focal length coverage
- Lightweight and compact for comfortable shoulder shooting
- EF mount (S model) and PL mount (SP model)
- Responsive manual operation for complete control and a professional edge
- Compatible with Super 35mm (equivalent) and APS-C formats

IDEAL FOR



FEATURES

- 24mm wide-angle fixed focus lens
- T/1.5 maximum aperture
- EF mount
- 4K optical performance
- Full-frame image circle
- Industry standard manual control
- 11 blade diaphragm
- Designed for EF mount 35 mm and Super 35mm cameras - mountable on full size cameras

CN-E 24mm T1.5 L F

A compact, wide-angle 24mm EF Cinema lens for spectacular 4k images with fine creative control

A compact, lightweight (1.2kg) wide-angle lens offering spectacular 4k image quality, the CN-E24mm T 1.5 L F captures grand vistas or small interiors with fine creative control.



IDEAL FOR



FEATURES

- 50mm fixed focus lens
- T/1.3 maximum aperture
- EF mount
- 4K optical performance
- Full-frame image circle
- Industry standard manual control
- 11 blade diaphragm
- Designed for EF mount 35mm and Super 35mm cameras - mountable on full size cameras

CN-E 50mm T1.3 L F

Light, compact 50mm fixed focus 4k EF Cinema lens for the film production industry

The CN-E50mm T1.3 L F is a compact, light (1.3kg) 50mm fixed focal length lens. It offers spectacular 4K-image quality, great low light performance and fine control over focusing and depth of field.



CN-E 85mm T1.3 L F

Light, compact 85mm short telephoto 4k EF Cinema lens for the film production industry

A short telephoto lens offering spectacular 4k image quality, a natural angle of view and fine creative control, the compact (1.3kg) CN-E85mm T1.3 L F is ideal for low light and shallow depth of field.



IDEAL FOR



FEATURES

- 85mm short telephoto lens
- T/1.3 maximum aperture
- EF mount
- 4K optical performance
- Full-frame image circle
- Industry standard manual control
- 11 blade diaphragm
- Designed for EF mount 35mm and Super 35mm cameras - mountable on full size cameras











EOS System Accessories

Protect your investment and expand your creativity.

The EOS System consists of more than cameras, lenses and flashguns. It also includes an extensive collection of complementary accessories designed to help you fully explore the possibilities offered by the Canon EOS System. Extension tubes, Wireless File Transmitters and Speedlites will all expand the performance scope of your EOS System, while hard cases, bags and filters will help to protect your cameras and lenses.

Lens Accessories

Including extenders, filters, lens cases and lens hoods **120-121**

Understanding Speedlite Flash

Learn how to enhance your images with flash, plus all the accessories you will need **122-137**

Wireless File Transmitters

Learn more about WiFi and GPS **138-143**

Power Accessories

Including battery grips, batteries and adapters **144**

Viewfinder Accessories

Including angle finders and focusing screens **145**

Remote Controls

Find out which remote control is the right one for your needs **146**

Bags and Cases

A comprehensive range for the photographer on the go **147**

Extender EF 1.4x III



Ideal for press, sports and nature photography, this compact and affordable extender increases the focal length of Canon L-series telephoto or telephoto zoom lens by a factor of 1.4x, with higher AF accuracy and improved communication between camera and lens.

- Extends the master lens focal length by 1.4x
- Outstanding image quality
- Highly resistant to dust and water
- Improved communication between lens and camera
- Optimised lens coatings
- Compatible with L-Series telephoto and telephoto zoom lenses

Extender EF 2.0x III



Ideal for press, sports and nature photography, this compact and affordable extender increases the focal length of Canon L-series telephoto or telephoto zoom lens by a factor of 2x, with higher AF accuracy and improved communication between camera and lens.

- Extends the master lens focal length by 2x
- Outstanding image quality
- Highly resistant to dust and water
- Improved communication between lens and camera
- Optimised lens coatings
- Compatible with L-Series telephoto and telephoto zoom lenses



EF 12 II



EF 25 II

Extension tubes – EF 12 II & EF 25 II

The effect of using an extension tube is that the distance from the back of the lens to the image sensor is longer, allowing you to

focus up closer to the subject. Extension tubes are typically used for macro photography but can also be suitable for close-up portraits.

Filters

Canon provides a variety of filters to give you more control over your image while shooting.

Protected filters help keep your lenses in pristine condition by eliminating the possibility of scratching the front lens element. ND filters allow you to reduce the light entering the lens and so achieve long shutter speeds for creative effects with moving subjects.

A Softmat filter can help create a soft, dreamlike effect that is especially flattering for portraits, while a circular polarising filter can be used to reduce glare on water or intensify blue skies in landscape photography.



ND4X-L



ND8X-L



SKYLIGHT



SOFTMAT NO.1



UV

Lens cases

Soft cases are available for all Canon EF lenses and provide some protection during transportation.

For the larger EF lenses, custom hard cases are available which offer more protection. A case is supplied with all L-series lenses.

Check the compatibility chart on page 152 -154 to find the appropriate case for your lens.



Lens hoods

Extremely helpful when telephoto shooting in bright sunlight, lens hoods block light rays from hitting the lens surface from the sides, which can reduce contrast and cause lens flare.

A lens hood is supplied with all L-series lenses. Check the compatibility chart on pages 152 -154 to find the appropriate lens hood for your lens.



Understanding Speedlite Flash

Taking control of light

Flash photography is about so much more than shooting in the dark. It's also about taking creative control of the light you use, and making it work for you.

As well as being at home in your EOS camera's hotshoe, Canon's range of Speedlite flashguns can be used off-camera – triggered remotely using radio waves or pulses of light. Control the direction, power and character of flash, and even mix it with ambient light from other sources.



Canon Ambassador Brent Stirton
using the EOS 5D Mark III with
multiple Speedlite 600EX-RTs

What's more, Canon's E-TTL II flash metering
makes working with flash easier than ever
before. Just switch on, position and shoot.

Understanding Speedlite Flash

As well as enabling photography in low light, flash can be used on bright sunny days to tremendous creative effect. Create colourful, high-impact images or fill-in the harsh shadows caused by high-contrast conditions.

External Speedlite flash units

Add an external Speedlite flash to your EOS camera and enjoy new creative possibilities, even if your EOS already has a built-in flash. External Speedlites are more powerful than built-in flashes, giving more range and the ability to use smaller apertures. They also offer the ability to bounce flash off ceilings and walls for a softer type of illumination – a great approach to portraiture.

All current Canon Speedlites can be taken off camera and triggered remotely without the need for cables. Radio and optical triggers are available and some EOS cameras feature an Integrated Speedlite Transmitter which uses very short pulses of light to control flashes positioned remotely.

Guide numbers

The power of a Speedlite flash is quoted as a guide number (GN) – a universally established system for comparing the power of flash units against each other. Guide numbers are quoted for a specific ISO sensitivity, unit of distance and coverage area; those for Canon Speedlites are measured for ISO100, meters and at the maximum zoom setting.

For example the Speedlite 430EX II has a guide number of 43 while the more powerful 600 EX RT is rated at 60.

E-TTL flash metering

From the moment you place a Speedlite flash in the hotshoe of your EOS camera, Canon's E-TTL II metering begins to take the hard work out of flash photography. The Speedlite matches its angle of coverage to the lens in use, and receives white balance, exposure mode, aperture, shutter speed and ISO information from the camera body.

When the shutter release is depressed a preflash is emitted by the Speedlite. The light reflected is metered and the result compared to the level of ambient light from other sources. Distance information from the camera's AF system is incorporated into the equation and the correct flash exposure calculated.



Bounced flash

By bouncing flash off another surface – such as a wall or ceiling – the apparent size of the light source is increased. This results in softer lighting than can be obtained with direct flash, and also avoids red-eye – the reflection of light from the retina at the back of your subject's eyes.

Canon Speedlite guns feature bounce or bounce/swivel flash heads that make such flash techniques easy. E-TTL II metering still takes care of flash exposure calculations and a built-in catchlight panel allows a tiny amount of light to be aimed directly at your subject, giving that all-important catchlight in their eyes.

Flash and daylight

Flash photography doesn't just happen when the sun goes down. Using Speedlites in the daylight hours is a great way of boosting colour and enhancing detail, for a dramatic result.

When using flash as the dominant light source, the brightness of the ambient light in the background can be decreased using the camera's exposure compensation controls. In manual, Av or Tv exposure



modes your EOS will meter for daylight as well as making an E-TTL-II flash exposure.

Fill-in flash

Instead of a primary light source, flash is often used to supplement ambient light. One of the most common uses of this approach is brightening the harsh shadows created by intense sunshine. Known as 'fill-in flash', this technique is completely automated by Canon's E-TTL II flash metering. Flash exposure compensation can be used to vary a Speedlite's brightness, thereby adjusting the balance of ambient light to flash.

High speed sync

When attempting fill-in flash, bright daylight conditions can sometimes lead to the use of a shutter speed that is faster than the camera's sync speed – the shortest shutter speed where the shutter opens fully during the exposure.

With conventional flash this is problematic, leading to dark bands across the frame, but with Canon Speedlites and EOS cameras' high speed sync (FP) technology allows any shutter speed to be used with flash, right up to 1/8000sec.

Multiple Off Camera Flash

Using multiple Speedlites off camera opens up even more ways to be creative with light, but is just as easy to set up as a single flash. Simply position the flashes where they are required and trigger them with a ST-E3-RT or ST-E2 Speedlight Controller. E-TTL II metering looks after exposure and makes combining flash and ambient light quick and simple.

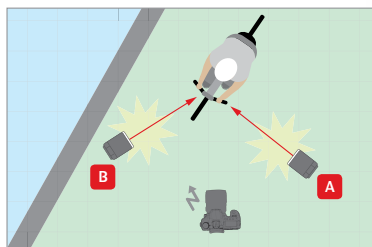


Camera: EOS 7D with two Speedlite 580EX II
and a Speedlite transmitter ST-E2
Lens: EF-S 10-22mm f/3.5-4.5 USM
Exposure: 1/250, f/8, 16mm, ISO 160



The power output of the remotely positioned Speedlites doesn't have to be identical. Flash units can be adjusted individually, either from the camera or by making changes to each Speedlite unit specifically.

Using the ST-E3-RT up to 15 Speedlites can be fired from a single controller, and units may be up to 30m from the camera when using radio-frequency triggering. Speedlites can also be grouped together, with up to five groups being controlled at once. The power ratio between groups is adjustable on the Speedlite controller.



- A** = Main flash
Speedlite 580EX II
- B** = Fill flash
Speedlite 580EX II

Taking flash off camera

Canon Speedlites don't have to be used exclusively in the camera's hotshoe, they can also be moved off camera. Lighting your subject from a different angle opens up a whole new world of creative possibilities, and is easier to do than you might think.

Speedlites positioned off camera can be triggered in a number of ways. Units like the Speedlite 600EX can be fired using built-in radio frequency control. Simply mount a radio trigger, like the ST-E3-RT, in your camera's hotshoe and control compatible flashes up to 30m away, even when no direct line of sight is available.

Alternatively, bursts of infrared (IR) or visible light can be used to fire flashes remotely. An ST-E2 Speedlite transmitter emits pulses of IR light that can trigger flashes over distances up to 10m. Selected EOS models have Integrated Speedlite Controllers that perform the same task using the camera's built-in flash.

When it comes to working out exposures, off camera flash is as easy as shooting with a flash in your EOS's hotshoe. E-TTL II metering takes care of flash output and makes mixing flash and daylight simple.

Remote control shooting

The wireless link between EOS and Speedlite can also be used the other way around: Remote Control Shooting allows photographers to remotely fire their cameras from up to 10m away using the ST-E2 trigger and over distances of 30m with the radio-frequency 600EX-RT flash and ST-E3-RT trigger.



Understanding Macro Flash

Macro flash

When photographing macro subjects, it is quite common to find that there is insufficient natural light to achieve your desired result. Macro flash is the answer. The MR-14EX and MT-24EX are macro-specific flashes designed for lighting small subjects.

With either ring (MR-14EX) or twin flash heads (MT-24EX), you can achieve ratio control between each flash tube to provide either flat lighting, or more creative relief lighting, which will help to bring out texture and detail. Both flashes can also act as master units to trigger slave Speedlites and create more complex lighting setups – by adding a background light to provide depth to the image, for example.





Camera: EOS 7D

Lens: EF 100mm f/2.8L Macro IS USM

Exposure: 1/50, f/11, 100mm, ISO 320

Macro ring lite MR-14EX

Improve your macro photography with this dedicated macro ring lite. E-TTL flash control and a Guide Number of 14 provide ample light and accurate exposures in all macro photography situations.

- E-TTL II Auto Flash metering
- Guide Number of 14
- Can act as a wireless master flash
- Two flash tubes that can be fired as one or independently with full ratio control
- Two focusing lights
- Modelling flash capability
- Mounts to the front of macro lenses



A Macro Lite adapter may be required to attach to a lens.
Macro Lite adapters are available in the following filter sizes 52, 58, 67 and 72.

Macro twin lite MT-24EX

Take control of your macro photography lighting with the MT-24EX Macro Twin Lite. Designed for macro specialists it provides creativity and versatility in both light direction and power.

- E-TTL II Flash metering
- Guide Number of 24
- Functions as a wireless master flash
- Two flash heads that can be fired together or independently
- Modelling flash capability
- Mounts to the front of macro lenses or each head can be independently placed



A Macro Lite adapter may be required to attach to a lens.
Macro Lite adapters are available in the following filter sizes 52, 58, 67 and 72.



Speedlite 600EX-RT

A powerful flash gun for use both on and off the camera. Built-in radio triggering offers remote lighting control over distances up to 30m.

- Radio triggering with 30m range
- Use up to 15 units together
- Integrated optical slave
- Remote camera triggering
- Bounce-and-swivel head with zoom control
- Guide number 60 (m, ISO 100, at 200mm)
- White-balance correction filters
- Fast, quiet recycling



Speedlite 600EX

With a guide number of 60 (m, ISO 100), the Speedlite 600EX is powerful enough to light up large areas, even when light is bounced off walls and ceilings. Four AA/LR6 batteries provide silent recycling in as little as 0.1 sec.

- Guide number 60 (m, ISO 100, at 200mm)
- Bounce-and-swivel control with 20-200mm zoom head
- Integrated optical slave
- White-balance correction filters
- Fast, quiet recycling

Speedlite 430EX II

A powerful and versatile flash, the Speedlite 430EX II will expand your shooting options with a Guide Number of 43, wireless slave flash ability, nine custom functions and a 24-105mm zoom head.

- E-TTL II Flash metering
- Guide Number of 43
- Wireless slave flash ability
- 24-105mm zoom head with 14mm diffuser
- Fast and silent recycling
- Metal hotshoe foot
- 180 degree swivel and bounce head
- AF Assist beam



Speedlite 320EX

Featuring Wireless Slave technology, a bounce/swivel head and a constant LED light source for video work, the Canon Speedlite 320EX opens up new creative possibilities for EOS photographers.

- Guide Number 32 (m, ISO100)
- Compact lightweight design
- Bounce-and-swivel flash head, with 24mm and 50mm zoom settings
- Integrated LED video light
- Wireless slave for off-camera TTL flash
- Remote Release button
- Fast, silent recycling





Speedlite 270EX II

Explore the creative side of lighting with the Canon Speedlite 270EX II – a compact flashgun that is as easy to use off-camera as it is in your camera's hotshoe.

- Lightweight compact design
- Guide Number 27 (m, ISO100)
- Bounce flash head
- Wireless slave function for off-camera flash
- Trigger your EOS camera with Remote Release button
- Variable angle of coverage
- Fast, silent recycling



Speedlite 90EX

A compact, high performance flash that delivers superbly lit everyday shots such as portraits and indoor scenes plus creative lighting effects. The ideal companion for the EOS M.

- Slim, pocketable design
- Shoot superbly lit portraits and indoor scenes
- High power in a compact body
- Explore creative lighting effects
- Quick, discreet and fully automatic flash shooting
- Powered by readily available AAA batteries



Speedlite transmitter ST-E3-RT

Fire compatible Speedlite flashguns over distances of up to 30m. Radio-frequency control provides reliable operation even when direct line of sight is not possible.

- Radio frequency remote flash trigger
- Fire selected Speedlites from 30m away
- Controls up to 15 flashguns
- Remote camera triggering
- Weather sealed against dust and moisture



Speedlite transmitter ST-E2

Small, lightweight and portable, the ST-E2 is a dedicated infra-red transmitter to control two groups of remote wireless slave Speedlites. It also functions as a focus assist lamp in low light.

- E-TTL II flash control
- Ratio control over two groups of flashguns
- High-Speed sync
- Up to 10m range outdoors
- AF Assist beam



Speedlite bracket SB-E2



Shooting with a flash on camera can produce very good results, however, for more flattering light it is best to position the flash off to one side of the camera.

The SB-E2 helps you do this by offering a mounting point to the left of the camera. With different levels of height adjustment you can modify the angle from which the flash is fired. This will help avoid hard, direct shadows and will also reduce the chance of seeing red-eye in portrait images. It is especially useful for wedding and event photographers, as it will improve your results, but is compact and therefore easily transported and used.



Compact battery pack CP-E4

For those photographers making use of Speedlite flash in wedding or event photography, the CP-E4 will reduce the frequency that batteries need to be changed and will also increase the flash recycling speed, reducing the time you have to wait between shots.

It holds 8x AA batteries ensuring you can keep shooting longer.

Off-camera shoe cord OC-E3



To improve your flash photography, the first step is to move the flash away from the hotshoe on the camera. The OC-E3 allows you to retain a connection to the camera while positioning the flash up to 60cm away.

With the flash off-camera you can control where shadows fall and also minimise red-eye in portraits.



© Brent Stirton/Reportage by Getty Images. Canon Ambassador
Camera: EOS 5D Mark III
Lens: EF 24-70mm f/2.8L USM
Exposure: 1/200, f/10, 34mm, ISO 100

Wireless File Transmitters

Wireless File Transmitters (WFTs) provide a cable-free connection between EOS cameras and computers, allowing you to download images directly to your computer without cables and to trigger your camera remotely. They can also be used with a fast-wired Ethernet connection, as well as with USB devices such as external hard drives and GPS units. They are compatible with 802.11a, 802.11b, 802.11g and 802.11n wireless protocols.

In a studio environment WFT units speed up workflow and avoid the dangers of cable clutter. For news and sports photographers, they shorten the time from shooting to picture desk and on a fashion shoot, an art director can see images being produced in almost real-time – even from a different country.

Wireless network basics

There are two types of WiFi network that WFT units can use: Ad Hoc to connect a camera directly to a computer; or Infrastructure to connect to a larger network through an access point. Although Ad Hoc networks are easier to set up and simpler to implement, Infrastructure networks offer faster data transfer speeds and greater connection stability.

Ad Hoc networks are used when there are no access points to connect to – in remote locations, for example – while an Infrastructure network is the best choice for studio work and can be set up through an access point.

Once the WFT unit is connected to the wireless network, there are three ways of working with WiFi depending on what you wish to achieve: EOS Utility mode, FTP transfer and WFT server.

EOS Utility mode

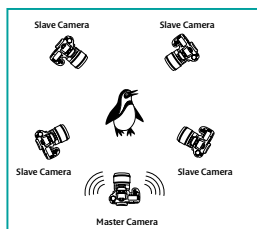
EOS Utility mode is, in effect, the same as having a USB connection to the camera, without the need for a cable. With EOS Utility software, this mode allows two-way communication between your camera and computer so you can download images directly to a computer, as well as control your camera, complete with Live View, wirelessly.

For product photography where awkward camera angles or positions are required, this is a very useful mode. With remote Live View you can change camera settings, check composition and adjust focus without having to touch the camera.

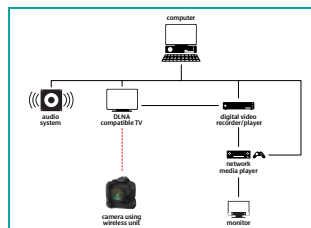
REMOTE LIVE VIEW IN EOS UTILITY MODE



LINKED SHOOTING



DLNA NETWORK WITH CAMERA CONNECTED USING WIFI



WFT server mode

WFT Server mode allows you to control your camera wirelessly from a web browser on a computer, smartphone, or other WiFi-enabled device. See what your camera sees and control settings and shooting functions through the web browser. You don't even need to be on the same continent to control the camera settings and view a Live View image.

Linked shooting

If you need to capture images of a subject from several angles at once, then linked shooting is the solution. This allows one master camera fitted with a WFT unit to trigger up to 10 slave cameras also fitted with a WFT units, over a range of up to 100m. You can use this feature to capture pictures from up to 10 different angles – see the diagram above.

FTP transfer mode

FTP mode is the simplest operating mode of a WFT unit. It allows image transfer directly from your camera to a computer or server. Images can be automatically transferred as soon as they are captured, sent individually, or sent as a batch, sending only the ones you want to send.

Media server

Selected Canon WFT units are DLNA (Digital Living Network Alliance) compatible and can be connected to media players such as some games consoles as well as some televisions and digital photo frames. This allows JPEG images to be displayed on a TV directly from the camera, without first having to download the images to your computer.

Time synchronisation between cameras

When multiple EOS cameras are present on the same network, the time of the master camera can be copied to the slave cameras, ensuring continuity between images of the same event shot from different angles.

Bluetooth

Built-in Bluetooth technology can be used to link an EOS camera, equipped with a wireless file transmitter, to an external GPS unit.

	COMPATIBLE CAMERAS	IEEE 802.11 STANDARDS				DLNA	FTP	WFT SERVER	EOS UTILITY	LINKED SHOOTING	CONNECTION TO GPS VIA			CONNECTION TO EXTERNAL DRIVE	WIRELESS SYNC CAMERA CLOCKS
		A	B	G	N						USB	BLUETOOTH ADAPTER	BUILT IN BLUETOOTH		
WFT-E2 II	EOS-1D III, EOS-1Ds III	■	■	■	—	—	■	—	■	—	■	—	—	■	—
	EOS-1D IV	■	■	■	—	—	■	■	■	■	■	■	—	■	—
WFT-E5	EOS 7D	■	■	■	—	■	■	■	■	■	■	■	—	■	—
WFT-E6	EOS 1D X, EOS 1D C	■	■	■	■	■	■	■	■	■	—	—	■	—	■
	EOS C300	—	—	—	—	—	—	■	—	—	—	—	—	—	—
WFT-E7	EOS 5D Mark III, EOS-1D X	■	■	■	■	■	■	■	■	■	—	—	■	—	■

Wireless Transmitters

Avoid cable clutter, transmit images wirelessly and perform Live View shooting remotely.

WFT-E2 II

The WFT-E2 II adds WiFi functionality to the EOS-1D Mark IV, EOS-1D Mark III and EOS-1Ds Mark III cameras.

- 802.11a/b/g compatible
- WiFi Protected Setup (WPS) compatible
- USB Host with GPS and external Hard Disk support
- PTP, HTTP and FTP protocols
- Up to 150m range
- Remote Live View
- Linked shooting



WFT-E4 II and WFT-E5

The WFT-E4 II works with the EOS 5D Mark II, adding WiFi capabilities and a vertical shooting grip. The WFT-E5 adds similar functionality to the EOS 7D camera.

WFT-E4 II

- 802.11a/b/g compatible
- WiFi Protected setup (WPS) compatible
- USB host with GPS and external Hard Disk support
- PTP, HTTP and FTP protocols
- Up to 150m range
- Remote Live View
- Linked shooting
- Vertical shooting controls

WFT-E5

- 802.11a/b/g compatible
- WiFi Protected setup (WPS) compatible
- USB host with GPS and external Hard Disk support
- PTP, HTTP and FTP protocols
- Up to 150m range
- Remote Live View
- Linked shooting
- DLNA compatible



WFT-E6

The compact and lightweight WFT-E6 Wireless File Transmitter takes advantage of higher speed IEEE 802.11n protocol, and includes Bluetooth support. Control your EOS-1D X wirelessly with EOS Utility software.

- Supports IEEE 802.11n
- Built in Bluetooth
- Compact and lightweight
- Environmental protection
- Easy Wi-Fi protected setup
- Ftp server transfer
- Remote control functions
- DLNA media server compatible
- Linked shooting



WFT-E7B

The WFT-E7B adds WiFi functionality to the EOS-1D X and EOS 5D Mark III cameras.

- Supports IEEE 802.11n
- Built in Bluetooth
- Compact and lightweight
- Environmental protection
- Easy Wi-Fi protected setup
- Ftp server transfer
- Remote control functions
- DLNA media server compatible
- Linked shooting



GPS Accessories

Determine your location anywhere in the world and embed it into every photograph you take. Retrace your steps, find locations at a later date, or just enjoy a complete route of your trip when you get back home.



Shot on the southern slopes of Mount Etna, Italy.
GPS coordinates: 37.68544N 14.98520E

Camera: EOS 7D
Lens: EF-S 10-22mm f/3.5-4.5 USM
Exposure: 1/250, f/6.3, 10mm, ISO 160

GP-E1

An ultra compact GPS unit that connects to the EOS-1D X camera. Longitude, latitude, altitude and heading information is embedded into each file's EXIF metadata.

- Dedicated GPS unit for EOS-1D X
- Embeds location and altitude data into each file's metadata
- Digital compass records heading information
- Portable design, powered by the camera
- Accurately set camera's time using UTC time



GP-E2

A portable GPS unit that slots into the hotshoe of a compatible EOS camera. Longitude, latitude, altitude and heading information is embedded into each file's EXIF metadata.

- Hotshoe-mounted GPS unit for compatible EOS cameras
- Embeds location and altitude data into each file's metadata
- Digital compass records heading information
- Data logging mode
- Portable design, powered by 1xAA battery
- Accurately set camera's time using UTC time



Battery grips



Battery grips attach to the base of the camera and provide increased battery life by allowing the use of two batteries at once.

An AA battery magazine can also be fitted to allow powering of the camera from AA batteries in an emergency. Battery grips also provide shooting buttons for taking pictures in portrait format. This is more comfortable and stable and when shooting vertically.

Using a battery grip when shooting with long telephoto lenses will also make the camera-lens system balance better.



Batteries

Batteries provide the power for your digital camera. The batteries for all current EOS models make use of Lithium Ion technology.

This provides longer battery life and does not suffer from a memory effect. They also hold their charge well when not used for long periods of time.

Lithium Ion batteries offer one of the best energy to weight ratios of any battery technology currently available meaning the batteries can remain small and lightweight.



AC adapters

An AC adapter will allow you to power your EOS camera from a main power supply. If you are involved in studio photography, using mains power avoids the need to change batteries during the shoot. This is especially useful when shooting tethered to a computer.

AC adaptors are also recommended for when you perform a manual sensor clean, as it will reduce the risk of the shutter and mirror closing during cleaning.

For mobile photographers, the Car Battery Charger allows you to recharge your battery from a 12 volts car socket. This removes the need for mains power and is useful for photographers working in remote locations.

Angle finder

The Angle Finder C attaches to the viewfinder of your EOS camera and allows you to look down into the viewfinder.

This is especially useful with low-level photography where it may not be possible to put your eye to the viewfinder.

The addition of a 2.5x magnification option makes critical manual focusing easier as you have an enlarged view of the centre of the frame.



ANGLE FINDER C

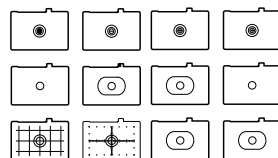
Focusing screens

Many EOS models feature interchangeable focusing screens. While the standard screen provided with the camera is ideal for most general purpose shooting there are other screens available for specialist uses.

When using an EF 85mm f/1.2L II USM lens for example, you may find the Precision Matte screens (Ec-S, Eg-S or Ef-S) provide a better view and aid in manual focusing.

For architectural photography, the Precision Matte with Grid screens (Ec-D, Eg-D and Ef-D) are useful as they allow you to check verticals.

The EOS-1 Series models feature a wider range of optional focusing screens allowing you to tailor the cameras to your requirements.



Remote controls



TIMER REMOTE CONTROLLER
TC-80N3

The EOS System features three different types of remote control. The RC-6 is an infra-red control that works with cameras such as the EOS 550D, EOS 7D and EOS 5D Mark II. For more information on compatibility see the chart on pages 156-157.

For cameras that don't feature an IR receiver such as the EOS 50D and EOS 1 series, the LC-5 is both a transmitter and receiver and will trigger cameras from a distance of up to 100m.



WIRELESS REMOTE
CONTROLLER RC-6

If you don't require wireless control, then the RS-60E3 and RS-80N3 offer 60cm and 80cm of cable respectively. For time-lapse photography or long bulb exposures, the TC-80N3 offers intervalometer options to open new photographic options to you.

		INFRA-RED	SHUTTER RELEASE	BULB EXPOSURE/ CONTINUOUS SHOOTING	LOCK IN DEPRESSED POSITION	SELF TIMER	INTERVAL TIMER	LONG EXPOSURE TIMER	EXPOSURE COUNT CONTROL
REMOTE CONTROLS	Remote Switch RS-80 N3	—	■	■	■	—	—	—	—
	Remote Switch RS-60 E3	—	■	■	■	—	—	—	—
	Timer Remote Controller TC-80N3	—	■	■	■	■ (1sec-99hrs 59min 59sec)	■ (1sec-99hrs 59min 59sec Intervals)	■ (1sec-99hrs 59min 59sec)	■ (1-99)
	Wireless Controller LC-5 (3 channels)	■ (3 channels)	■	■ (continuous shooting only)	■	■	—	—	—
	Remote Controller RC-6	■	■	—	—	■ (2 sec only)	—	—	—

Bags and cases

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

COMPATIBILITY OF SOFT CASES WITH CAMERA AND LENS COMBINATIONS

		LENS				
		EH19-L	EH20-L		EH21-L	EH22-L
		EOS 450D, 500D, 550D, 600D, 1100D	EOS 5D II	EOS 7D	EOS 60D	EOS 650D
	EF 15mm f/2.8 FE	■				■
	EF 20mm f/2.8 USM	■			■	■
	EF 24mm f/1.4 L II USM				■	
	EF 24mm f/2.8	■			■	
	EF 28mm f/1.8 USM	■			■	
	EF 28mm f/2.8	■			■	
	EF 35mm f/1.4 L USM		■	■	■	■
	EF 35mm f/2	■			■	
	EF 50mm f/1.2 L USM	■			■	■
	EF 50mm f/1.4 USM	■			■	
	EF 50mm f/1.8 II	■			■	
	EF 50mm f/2.5 MACRO	■			■	
	MP-E 65mm f/2.8 1-Sx				■	
	EF 85mm f/1.2 L II USM		■	■	■	■
	EF 85mm f/1.8 USM	■			■	■
	EF 100mm f/2 USM	■			■	■
	EF 135mm f/2 L USM			■	■	
	EF 135mm 2.8 SF		■	■	■	■
	EF 16-35mm F2.8 L II USM				■	
	EF 17-40mm f/4L USM		■	■	■	
	EF 24-105mm f/4L IS USM		■	■		
	EF 28-135mm f/3.5-5.6 IS USM		■	■	■	■
	EF 70-300mm f/4.5-5.6 DO IS USM		■	■	■	■
	EF-S 60mm f/2.8 MACRO USM	■			■	■
	EF-S 10-22mm f/3.5-4.5 USM			■	■	■
	EF-S 15-85mm f/3.5-5.6 IS USM			■	■	■
	EF-S 17-55mm f/2.8 IS USM			■		
	EF-S 17-85mm f/4-5.6 IS USM			■	■	■
	EF-S 18-55mm F3.5-5.6 IS	■			■	■
	EF-S 18-135mm F3.5-5.6 IS			■	■	■
	EF-S 18-200mm F3.5-5.6 IS			■	■	■
	EF-S 55-250mm f/4-5.6 IS II			■	■	



SEMI-HARD CASE EH19-L



2 7 - 10 PROFESSIONAL GADGET BAG 1EG



2 5 - 8 PROFESSIONAL GADGET BAG 10EG



1-2 3 - 4 PROFESSIONAL GADGET BAG 100EG

		OPTICAL FEATURES/SPECIFICATIONS																
LENS		Image size	AFS-C apparent focal length (mm)	Angle of view (horizontal, vertical, diagonal)	Lens construction (elements/groups)	No. of diaphragm blades	Min. Aperture	Closest focusing distance (m)	Max. magnification (x)	Distance information	Image stabilizer	AF motor type	Dust/moisture resistant*	Extender compatibility	Filter diameter (mm)	Max. diameter x length (mm)	Weight (g)	
EF-M LENSES	EF-M 18-55mm f/3.5-5.6 IS STM	AP5-C	29-88	64° 30' - 23° 20' 45° 30' - 15° 40' 74° 20' - 27° 50'	13/11	7	22-38 (36)	0.25	0.25 (at 55mm)	Provided	4-stops	STM	-	NC	52	60.9 x 61	210	
	EF-M 22mm f/2 STM	AP5-C	35	54° 30' - 37° 50' 63° 30'	7/6	7	22	0.15	0.21 (at 22mm)	Provided	-	STM	-	NC	43	60.9 x 23.7	105	
	EF-S 60mm f/2.8 Macro USM	AP5-C	96mm	20°40' - 14°10', 24°30'	12/8	7	32	0.2	1	Provided	-	Ring USM ¹	-	NC	52	73 x 69.8	335	
EF-S LENSES	EF-S 10-22mm f/3.5-4.5 USM	AP5-C	16-35	97°10' - 54°30', 74°10' - 37°50', 107°30' - 63°30'	13/10	6	22-27 (29) ¹	0.24	0.17 (at 22mm)	Provided	-	Ring USM ¹	-	NC	77	83.5 x 89.8	385	
	EF-S 15-85mm f/3.5-5.6 IS USM	AP5-C	24-136	74°10' - 15°25', 53°30' - 10°25', 84°30' - 18°25'	17/12	7	22-38 (36)	0.35	0.21 (at 85mm)	Provided	4-stops	Ring USM ¹	-	NC	72	81.6 x 87.5	575	
	EF-S 17-55mm f/2.8 IS USM	AP5-C	27-88	68°40' - 23°20', 48° - 15°40', 78°30' - 27°50'	19/12	7	22	0.35	0.17 (at 55mm)	Provided	3-stops	Ring USM ¹	-	NC	77	83.5 x 110.6	645	
	EF-S 17-85mm f/4-5.6 IS USM	AP5-C	27-136	68°40' - 15°25', 48° - 10°25', 78°30' - 18°25'	17/12	6	22-32	0.35	0.20 (at 85mm)	Provided	3-stops	USM ¹	-	NC	67	78.5 x 92	475	
	EF-S 18-55 f/3.5-5.6 IS II	AP5-C	29-88	64°30' - 23°20', 45°30' - 15°40', 74°20' - 27°50'	11/9	6	22-38 (36)	0.25	0.34 (at 55mm)	Provided	4-stops	Micro Motor	-	NC	58	68.5 x 70	200	
	EF-S 18-135mm f/3.5-5.6 IS	AP5-C	29-216	64°30' - 9°30', 45°30' - 6°20', 74°20' - 11°30'	16/12	6	22-38 (36)	0.45	0.21 (at 135mm)	Provided	4-stops	Micro Motor	-	NC	67mm	75.4 x 101	455	
	EF-S 18-135mm f/3.5-5.6 IS STM	AP5-C	29-216	64°30' - 9°30', 45°30' - 6°20', 74°20' - 11°30'	16/12	7	22-38 (36)	0.39	0.28	None	4-stops	STM	-	NC	67	76.6 x 96	480	
	EF-S 18-200mm f/3.5-5.6 IS	AP5-C	29-320	64°30' - 6°30', 45°30' - 4°20', 74°20' - 7°50'	16/12	6	22-38 (36)	0.45	0.24 (at 200mm)	Provided	4-stops	Micro Motor	-	NC	72	78.6 x 102	595	
	EF-S 55-250mm f/4-5.6 IS II	AP5-C	88-400	23°20' - 5°20', 15°40' - 3°30', 27°50' - 6°15'	12/10	7	22-32	1.1	0.31 (at 250mm)	Provided	4-stops	Micro Motor	-	NC	58	70 x 108	390	
	EFFXED LENGTH LENSES	EF 14mm f/2.8 II USM	-	22	104°, 81°, 114°	14/11	6	22	0.2	0.15	Provided	-	Ring USM ¹	Yes	NC	Filter Holder	80 x 94	645
		EF 20mm f/2.8 USM	-	32	84°, 62°, 94°	11/9	5	22	0.25	0.14	Provided	-	Ring USM ¹	-	NC	72	77.5 x 70.6	405
EF 24mm f/1.4 II USM		-	-	74°, 53°, 84°	13/10	8	22	0.25	0.17	Provided	-	Ring USM ¹	Yes	NC	77	83.5 x 86.9	650	
EF 24mm f/2.8 IS USM		-	-	74°, 53°, 84°	11/9	7	22	0.20	0.23	Provided	4-stops	Ring USM ¹	-	NC	58	68.4 x 55.7	280	
EF 28mm f/1.8 USM		-	-	65°, 46°, 75°	10/9	7	22	0.25	0.18	Provided	-	Ring USM ¹	-	NC	58	73.6 x 55.6	310	
EF 28mm f/2.8 IS USM		-	-	65°, 46°, 75°	9/7	7	22	0.23	0.2	Provided	4-stops	Ring USM ¹	-	NC	58	68.4 x 51.5	260	
EF 35mm f/1.4L USM		-	-	54°, 38°, 63°	11/9	8	22	0.3	0.18	Provided	-	Ring USM ¹	-	NC	72	79 x 86	580	
EF 35mm f/2		-	-	54°, 38°, 63°	7/5	5	22	0.25	0.23	-	-	AFD	-	NC	52	67.4 x 42.5	210	
EF 40mm f/2.8 STM		-	-	49°, 34°, 57°	6/4	7	22	0.3	0.18	-	-	STM	-	NC	52	68.2 x 22.8	130	
EF 50mm f/1.2L USM		-	-	40°, 27°, 46°	8/6	8	16	0.45	0.15	Provided	-	Ring USM ¹	Yes	NC	72	85.8 x 65.5	590	
EF 50mm f/1.4 USM		-	-	40°, 27°, 46°	7/6	8	22	0.45	0.15	-	-	Micro USM	-	NC	58	73.8 x 50.5	290	
EF 50mm f/1.8 II		-	-	40°, 27°, 46°	6/5	5	22	0.45	0.15	-	-	Micro Motor	-	NC	52	68.2 x 41	130	
EF 85mm f/1.2L II USM		-	-	24°, 16°, 28°30'	8/7	8	16	0.95	0.11	Yes	-	Ring USM ¹	-	NC	72	91.5 x 84.0	1025	
EF 85mm f/1.8 USM		-	-	24°, 16°, 28°30'	9/7	8	22	0.85	0.13	Yes	-	Ring USM ¹	-	NC	58	75 x 71.5	425	
EF 100mm f/2 USM		-	-	20°, 14°, 24°	8/6	8	22	0.9	0.14	Yes	-	Ring USM ¹	-	NC	58	75 x 73.5	460	
EF 135mm f/2L USM		-	-	15°, 10°, 18°	10/8	8	32	0.9	0.19	Yes	-	Ring USM ¹	-	Compatible	72	82.5 x 112	750	
EF 135mm f/2.8 (Softfocus)	-	-	15°, 10°, 18°	7/6	6	32	1.3	0.12	-	-	AFD	-	NC	52	69.2 x 98.4	390		
EF 200mm f/2L IS USM	-	-	10°, 7°, 12°	17/12	8	32	1.9	0.12	-	5-stops	Ring USM ¹	Yes	Compatible	52 Drop in	128 x 208	2520		

		OPTICAL FEATURES/SPECIFICATIONS															
	LENS	Image size APS-C, apparent focal length (mm)	Angle of view (horizontal, vertical, diagonal)	Lens construction (elements/groups)	No. of diaphragm blades	Min. Aperture	Closest focusing distance (m)	Max. magnification (x)	Distance information	Image Stabilizer	AF motor type	Dust/moisture resistant*	Extender compatibility	Filter diameter (mm)	Max. diameter x length (mm)	Weight (g)	
EF FIXED LENGTH LENSES	EF 200mm f/2.8L II USM	-	-	10 ⁹ , 7 ¹ , 12 ⁸	9/7	8	32	1.5	0.16	Provided	-	Ring USM ¹	-	Compatible	72	83.2 x 136.2	765
	EF 300mm f/2.8L IS II USM	-	-	6°50', 4°35', 8°15'	16/12	9	32	2.0	0.18	Provided	4-stops	Ring USM ¹	Yes	Compatible	52 Drop in	128 x 248	2400
	EF 300mm f/4L IS USM	-	-	6°50', 4°35', 8°15'	15/11	8	32	1.5	0.24	Provided	3-stops	Ring USM ¹	-	Compatible	77	90 x 221	1190
	EF 400mm f/2.8L IS II USM	-	-	5°10', 3°30', 6°10'	16/12	9	32	2.7	0.17	Provided	4-stops	Ring USM ¹	Yes	Compatible	52 Drop in	163 x 343	3850
	EF 400mm f/4 DO IS USM	-	-	5°10', 3°30', 6°10'	17/13	8	32	3.5	0.12	Provided	3-stops	Ring USM ¹	Yes	Compatible	52 Drop in	128 x 232.7	1940
	EF 400mm f/5.6L USM	-	-	5°10', 3°30', 6°10'	7/6	8	32	3.5	0.12	Provided	-	Ring USM ¹	-	Compatible	77	90 x 256.5	1250
	EF 500mm f/4L IS II USM	-	-	4°, 2°45', 5°	16/12	9	32	3.7	0.15	Provided	4-stops	Ring USM ¹	Yes	Compatible	52 Drop in	146 x 383	3190
	EF 600mm f/4L IS II USM	-	-	3°30', 2°20', 4°10'	16/12	9	32	4.5	0.15	Provided	4-stops	Ring USM ¹	Yes	Compatible	52 Drop in	168 x 448	3920
EF ZOOM	EF 800mm f/5.6L IS USM	-	-	2°35', 1°40', 3°5'	18/14	8	32	6	0.14	Provided	4-stops	Ring USM ¹	Yes	Compatible	52 Drop in	163 x 461	4500
	EF 8-15mm f/4L Fisheye USM	-	-	180° - 142°, 180° - 91°46', 180° - 175°30'	14/11	7	22	0.15	0.34 (at 15mm)	Provided	-	Ring USM ¹	Yes	NC	Filter Holder	78.5 x 83	540
	EF 16-35mm f/2.8L II USM	-	-	98° - 54°, 74°10' - 38°, 108°10' - 63°	16/12	7	22	0.28	0.22 (at 35mm)	Provided	-	Ring USM ¹	Yes	NC	82	88.5 x 111.6	640
	EF 17-40mm f/4L USM	-	-	93° - 49°, 70°30' - 34°, 104° - 57°30'	12/9	7	22	0.28	0.24 (at 40mm)	Provided	-	Ring USM ¹	Yes	NC	77	83.5 x 96.8	475
	EF 24-70mm f/2.8L II USM	-	-	74° - 29°, 53° - 19°30', 84° - 34°	18/13	9	22	0.38 (Macro)	0.21 (at 70mm)	Provided	-	Ring USM ¹	Yes	NC	82	88.5x 113	805
	EF 24-105mm f/4L IS USM	-	-	74° - 19°20', 53° - 13°, 84° - 23°20'	18/13	8	22	0.45	0.23 (at 105mm)	Provided	3-stops	Ring USM ¹	Yes	NC	77	83.5 x 107	670
	EF 28-135mm f/3.5-5.6 IS USM	-	-	65° - 15°, 46° - 10°, 75° - 18°	16/12	6	22-36	0.5 (Macro)	0.19 (at 135mm)	Provided	3-stops	Ring USM ¹	-	NC	72	78.4 x 96.8	540
	EF 28-300mm f/3.5-5.6L IS USM	-	-	65° - 6°50', 46° - 4°35', 75° - 8°15'	23/16	8	22-38 (40) ²	0.7	0.3 (at 300mm)	Provided	3-stops	Ring USM ¹	Yes	NC	77	92 x 184	1670
	EF 70-200mm f/2.8L IS II USM	-	-	29° - 10°, 19°30' - 7°, 34° - 12°	23/19	8	32	1.2	0.21 (at 200mm)	Provided	4-stops	Ring USM ¹	Yes	Compatible	77	88.8 x 199	1490
	EF 70-200mm f/2.8L USM	-	-	29° - 10°, 19°30' - 7°, 34° - 12°	18/15	8	32	1.5	0.16 (at 200mm)	Provided	-	Ring USM ¹	-	Compatible	77	84.6 x 193.6	1310
	EF 70-200mm f/4L IS USM	-	-	29° - 10°, 19°30' - 7°, 34° - 12°	20/15	8	32	1.2	0.21 (at 200mm)	Provided	4-stops	Ring USM ¹	Yes	Compatible	67	76 x 172	760
	EF 70-200mm f/4L USM	-	-	29° - 10°, 19°30' - 7°, 34° - 12°	16/13	8	32	1.2	0.21 (at 200mm)	Provided	-	Ring USM ¹	-	Compatible	67	76 x 172	705
	EF 70-300mm f/4-5.6L IS USM	-	-	29° - 6°50', 19°30' - 4°35', 34° - 8°15'	19/14	8	32-45	1.2	0.21 (at 300mm)	Provided	4-stops	Ring USM ¹	-	NC	67	89 x 143	1050
	EF 70-300mm f/4-5.6 IS USM	-	-	29° - 6°50', 19°30' - 4°35', 34° - 8°15'	19/14	8	32-45	1.2	0.21 (at 300mm)	Provided	4-stops	Ring USM ¹	Yes	NC	67	89 x 143	1050
	EF 70-300mm f/4-5.6 DO IS USM	-	-	29° - 6°50', 19°30' - 4°35', 34° - 8°15'	18/12	6	32-38 (40) ²	1.4	0.19 (at 300mm)	Provided	3-stops	Ring USM ¹	-	NC	58	82.4 x 99.9	720
	EF 75-300mm f/4-5.6 III USM	-	-	27° - 6°50', 18°11' - 4°35', 32°11' - 8°15'	13/9	7	32-45	1.5	0.25 (at 300mm)	-	-	Micro USM	-	NC	58	71 x 122	480
	EF 75-300mm f/4-5.6 III	-	-	27° - 6°50', 18°11' - 4°35', 32°11' - 8°15'	13/9	7	32-45	1.5	0.25 (at 300mm)	-	-	Micro Motor	-	NC	58	71 x 122	480
	EF 100-400mm f/4.5-5.6L IS USM	-	-	20° - 5°10', 14° - 3°30', 24° - 6°10'	17/14	8	32-38 (40) ²	1.8	0.2 (at 400mm)	Provided	3-stops	Ring USM ¹	-	Compatible	77	92 x 189	1380

¹ Image Circle Ø67.2mm ² Minimum aperture if using 1/3 stop increments ³ Full-time Manual focus ⁴ Lenses with dust/moisture resistance are fitted with a rubber ring on the lens mount which may cause slight abrasion of the camera mount. This in no way affects either the lens or camera performance. ⁵ Not compatible at wide angles. ⁶ Use the rear drop in filter holder. ⁷ Gelatin Filter Holder Adapter III required. ⁸ Use 52mm drop in filter holder. ⁹ When used with EF 50mm f/2.5 Compact Macro. ¹⁰ Vignetting occurs during Tilt and Shift. ¹¹ AF possible with EOS-1 series only excluding EOS-1D X. ¹² IS will not work with the following cameras EOS-1, EOS 5, EOS 100, EF-M, EOS 1000/Fn/Fn, EOS 700, EOS 10, EOS RT, EOS 600/630, EOS 850, EOS 750, EOS 620, EOS 650

		OPTICAL FEATURES/SPECIFICATIONS															
	LENS	Image size	APS-C ¹ Equivalent focal length (mm)	Angle of view (horizontal, vertical, diagonal)	Lens construction (elements/groups)	No. of diaphragm blades	Min. Aperture	Closest focusing distance (m)	Max. magnification (x)	Distance information	Image Stabilizer	Af motor type	Dust/moisture resistant ²	Extender compatibility	Filter diameter (mm)	Max. diameter x length (mm)	Weight (g)
MACRO LENSES	EF 50mm f/2.5 Compact Macro	-	-	40°, 27°, 46°	9/8	6	32	0.23	0.5	-	-	AFD	-	NC	52	67.6 x 63	280
	EF-S 60mm f/2.8 Macro USM	APS-C	96	20°40', 14°10', 24°30'	12/8	7	32	0.2	1	Provided	-	Ring USM ³	-	NC	52	73 x 69.8	335
	EF 100mm f/2.8 Macro USM	-	-	20°, 14°, 24°	12/8	8	32	0.31	1	Provided	-	Ring USM ³	-	NC	58	78.6 x 118.6	580
	EF 100mm f/2.8L Macro IS USM	-	-	20°, 14°, 24°	15/12	9	32	0.3	1	Provided	4-stops ⁴	Ring USM ³	Yes	NC	67	77.7 x 123	625
	EF 180mm f/3.5L Macro USM	-	-	11°25', 7°40', 13°40'	17/12	8	32	0.48	1	Provided	-	Ring USM ³	-	Compatible	72	82.5 x 186.6	1090
	MP-E 65mm f/2.8 1-Sx Macro Photo	-	-	15°40', 10°35', 18°40'	10/8	6	16	0.3	5	Provided	-	-	-	NC	58	81 x 98	710
TILT & SHIFT LENSES	TS-E 17mm f/4L	-	-	93°, 70° 30', 104° (Without Tilt or Shift)	18/12	8	22	0.25	0.14	Provided	-	-	-	NC	Filter Holder	88.9 x 106.7	820
	TS-E 24mm f/3.5L II	-	-	74°, 53°, 84° (Without Tilt or Shift)	16/11	8	22	0.21	0.34	Provided	-	-	-	NC	82	88.5 x 106.9	780
	TS-E 45mm f/2.8	-	-	44°, 30°, 51° (Without Tilt or Shift)	10/9	8	22	0.4	0.16	-	-	-	-	NC	72	81 x 90	645
	TS-E 90mm f/2.8	-	-	22°37', 15°11', 27° (Without Tilt or Shift) ¹	6/5	8	32	0.5	0.29	-	-	-	-	NC	58	73.6 x 88	565
ACCESSORIES	Extender EF 1.4x III	-	-	-,-,-	7/3	-	-	-	-	-	-	-	Yes	-	-	72.0 x 272	225
	Extender EF2x III	-	-	-,-,-	9/5	-	-	-	-	-	-	-	Yes	-	-	72.0 x 52.7	325
	Life-size Converter EF	-	-	-,-,-	4/3	-	-	0.24	1	-	-	-	-	NC	-	67.6 x 34.9	160

¹ Image Circle Ø67.2mm ² Minimum aperture if using 1/3 stop increments ³ Full-time Manual focus ⁴ Lenses with dust/moisture resistance are fitted with a rubber ring on the lens mount which may cause slight abrasion of the camera mount. This in no way affects either the lens or camera performance ⁵ Not compatible at wide angles ⁶ Use the rear drop in filter holder ⁷ Gelatin Filter Holder Adapter II required ⁸ Use 52mm drop in filter holder ⁹ When used with EF 50mm f/2.5 Compact Macro ¹⁰ Vignetting occurs during Tilt and Shift ¹¹ Af possible with EOS-1 series only excluding EOS-1D X ¹² IS will not work with the following cameras EOS-1, EOS 5, EOS 100, EF-M, EOS 1000/Fn/Fn, EOS 700, EOS 100, EOS RT, EOS 600/630, EOS 850, EOS 850, EOS 620, EOS 650 ¹³ 3-stops at 0.5 x magnification, 2-stops at 1.0 x magnification. Specifications subject to change without notice

SPECIFICATIONS														
NAME		Mount	Focal length	Zoom ratio	Max. Relative aperture (f-number)	Iris blades	ANGLE OF VIEW		M.O.D. (from image sensor)	Object dimensions at M.O.D.		Front diameter	Approx. size (W x H x L)	Approx. mass
							1.9:1 26.2 x 13.8mm	1.78:1 24.0 x 13.5mm		1.9:1 26.2 x 13.8mm	1.78:1 24.0 x 13.5mm			
CINEMA LENSES - TOP-END ZOOM	CN-E 14.5-60mm T2.6 L SP	PL	14.5-60mm	4.1x	T2.6 at 14.5-60mm	11	84.2° x 50.9° at 14.5mm	79.2° x 49.9° at 14.5mm	0.70m/2'4"	71.2 x 37.5cm at 14.5mm	65.2 x 36.7cm at 14.5mm	Ø136mm	5.35 x 6.42 x 112.52 in./ 136.0 x 163.1 x 318.0mm	9.9 lb./ 4.5kg
	CN-E 14.5-60mm T2.6 L S	EF					24.6° x 13.1° at 60mm	22.6° x 12.8° at 60mm		16.4 x 8.6cm at 60mm	15.0 x 8.4cm at 60mm		5.35 x 6.42 x 12.83 in./ 136.0 x 163.1 x 326.0mm	
	CN-E 30-300mm T2.95-3.7 L SP	PL	30-300mm	10x	1:2.95 at 30-240mm/ 1:3.7 at 300mm	11	47.2° x 25.9° at 30mm	43.6° x 25.4° at 30mm	1.5m/5'	107.9 x 56.8cm at 30mm	98.8 x 55.6cm at 30mm	Ø136mm	5.67 x 5.58 x 13.47 in./ 144.0 x 167.1 x 342.1mm	12.79 lb./ 5.8kg
	CN-E 30-300mm T2.95-3.7 L S	EF			5.0° x 2.6° at 300mm	4.6° x 2.6° at 300mm		10.5 x 5.6cm at 300mm	9.6 x 5.4cm at 300mm	5.67 x 6.58 x 13.78 in./ 144.0 x 167.1 x 350.1mm				
CINEMA LENSES - COMPACT ZOOM	CN-E 15.5-47mm T2.8 L SP	PL	15.5-47mm	3.0x	T2.8 at 15.5-47mm	11	80.4° x 48.0° at 15.5mm	75.5° x 47.1° at 15.5mm	0.5m/1'8"	47.6 x 25.1cm at 15.5mm	43.6 x 24.5cm at 15.5mm	Ø114mm	114 x 125 x 214mm	2.2kg
	CN-E 15.5-47mm T2.8 L S	EF			31.1° x 16.7° at 47mm	28.6° x 16.3° at 47mm		15.4 x 8.1cm at 47mm	15.4 x 8.1cm at 47mm		114 x 125 x 222mm			
	CN-E 30-105mm T2.8 L SP	PL	30-105mm	3.5x	T2.8 at 30-105mm	11	47.2° x 25.9° at 30mm	43.6° x 25.4° at 30mm	0.6m/2'	35.3 x 18.6cm at 30mm	32.3 x 18.2cm at 30mm	Ø114mm	114 x 125 x 210mm	2.2kg
	CN-E 30-105mm T2.8 L S	EF			14.2° x 7.5° at 105mm	13.0° x 7.4° at 105mm		30mm 10.2 x 5.4cm at 105mm	30mm 9.3 x 5.2cm at 105mm		114 x 125 x 218mm			

Specifications and Extenders

		SPECIFICATIONS												
NAME	Mount	Focal length	Zoom ratio	Max. Relative aperture (F-number)	Iris blades	ANGLE OF VIEW		M.O.D. (from image sensor)	Object dimensions at M.O.D.		Front diameter	Approx. size (W x H x D)	Approx. mass	
						1.5:1 36.0 x 24.0mm	1.78:1 24.0 x 13.5mm		1.5:1 36.0 x 24.0mm	1.78:1 24.0 x 13.5mm				
CINEMA LENSES - PRIME	CN-E 24mm T1.5 L F	EF	24mm	-	1:1.5	11	73.7° x 53.1°	54.3° x 32.1°	0.30m/12"	28.8 x 19.2cm	19.7 x 11.0cm	Ø114mm	4.66 x 4.66 x 4.0 in./ 118.4 x 118.4 x 101.5mm	2.65 lb./ 1.2kg
	CN-E 50mm T1.3 L F	EF	50mm	-	1:1.3	11	39.6° x 27.0°	27.6° x 15.7°	0.45m/18"	24.9 x 16.6cm	17.0 x 9.5cm	Ø114mm	4.66 x 4.66 x 4.0 in./ 118.4 x 118.4 x 101.5mm	2.43 lb./ 1.1kg
	CN-E 85mm T1.3 L F	EF	85mm	-	1:1.3	11	23.9° x 16.1°	16.5° x 9.3°	0.95m/3'2"	34.3 x 22.9cm	23.4 x 13.1cm	Ø114mm	4.66 x 4.66 x 4.0 in./ 118.4 x 118.4 x 101.5mm	2.87 lb./ 1.3kg

SPECIFICATIONS WITH EF 1.4x III							SPECIFICATIONS WITH EF 2x III					
NAME		Focal length	Maximum aperture	Maximum magnification	Af possible	IS	Focal length		Maximum aperture	Maximum magnification	Af possible	IS
EFFXED LENGTH	EF 135mm f/2L USM	189	2.8-4.5	0.27	Yes	-	270	4-64	0.38	Yes	-	
	EF 200mm f/2L IS USM	280	2.8-4.5	0.18	Yes	Yes	400	4-64	0.24	Yes	Yes	
	EF 200mm f/2.8L II USM	280	4-4.5	0.22	Yes	-	400	5.6-64	0.32	Yes	-	
	EF 300mm f/2.8L IS USM	420	4-4.5	0.19	Yes	Yes	600	5.6-64	0.28	Yes	Yes	
	EF 300mm f/4L IS USM	420	5.6-4.5	0.33	Yes	Yes	600	8-64	0.47	Yes ⁶	Yes*	
	EF 400mm f/2.8L IS II USM	560	4-4.5	0.22	Yes	Yes	800	5.6-64	0.31	Yes	Yes	
	EF 400mm f/4 DO IS USM	560	5.6-4.5	0.17	Yes	Yes	800	8-64	0.24	Yes ⁶	Yes*	
	EF 400mm f/5.6L USM	560	8-4.5	0.18	Yes ⁶	-	800	11-64	0.25	Not Possible	-	
	EF 500mm f/4L IS II USM	700	5.6-4.5	0.17	Yes	Yes	1000	8-64	0.25	Yes ⁶	Yes*	
	EF 600mm f/4L IS II USM	840	5.6-4.5	0.17	Yes	Yes	1200	8-64	0.24	Yes ⁶	Yes*	
EF ZOOM	EF 800mm f/5.6L IS USM	1120	8-4.5	0.2	Yes ⁶	Yes	1600	11-64	0.28	Not Possible	Yes	
	EF 70-200mm f/2.8L IS II USM	98-280	4-4.5	0.30	Yes	Yes	140-400	5.6-64	0.44	Yes	Yes	
	EF 70-200mm f/2.8L USM	98-280	4-4.5	0.22	Yes	Yes	140-400	5.6-64	0.33	Yes ⁶	-	
	EF 70-200mm f/4L IS USM	98-280	5.6-4.5	0.31	Yes	Yes	140-400	8-64	0.45	Yes ⁶	Yes*	
	EF 70-200mm f/4L USM	98-280	5.6-4.5	0.31	Yes	-	140-400	8-64	0.45	Yes ⁶	-	
MACRO	EF 100-400mm f/4.5-5.6L IS USM	140-560	6.7-5.4 (6.3-5.7) ^{4,5}	0.28	Yes ⁶	Yes*	200-800	9.5-7.6 (9-8.1) ^{4,5}	0.41	Not Possible	Yes*	
	EF 180mm f/3.5L Macro USM	252	4.5-4.5 (5-4.5) ^{4,5}	1.4	Yes (0.8-infinity)	-	360	6.7-6.4 (7.1-6.4)*	2	Not Possible	-	

² If using 1/3 stop increments ⁴ AF possible with EOS-1 series only excluding EOS-1D X * IS will not work with the following cameras EOS-1, EOS 5, EOS 100, EF-M, EOS 1000/F/n/ Fn, EOS 700, EOS 10, EOS RT, EOS 600/630, EOS 850, EOS 750, EOS 620, EOS 650

NAME	Filter diameter (mm)	Lens cap	Lens hood	Lens case/pouch	Magnification with Extension Tube EF12 II	Magnification with Extension Tube EF25 II	Extender compatibility	Other accessories
EF-M								
EF-M 18-55mm f/3.5-5.6 IS STM	52	E-52 II	EW-54	LP814	-	-	NC	-
EF-M 22mm f/2 STM	43	E-43	EW-43	LP811	-	-	NC	-
EF-S								
EF-S 60mm f/2.8 Macro USM	52	E-52U	ET-67B	LP1016	1.28 - 0.20	1.61 - 0.44	NC	-
EF-S 10-22mm f/3.5-4.5 USM	77	E-77U	EW-83E	LP1319	0.77 - 0.58 ³	Not Recommended	NC	-
EF-S 15-85mm f/3.5-5.6 IS USM	72	E-72U	EW-78E	LP1116	0.44 - 0.15 ³	Not Recommended	NC	-
EF-S 17-55mm f/2.8 IS USM	77	E-77U	EW-83J	LP1219	0.45 - 0.23 ³	Not Recommended	NC	-
EF-S 17-85mm f/4-5.6 IS USM	67	E-67U	EW-73B	LP1116	0.43 - 0.14 ³	0.72 - 0.33 ³	NC	-
EF-S 18-55mm f/3.5-5.6 IS II	58	E-58	EW-60C	LP814	0.64 - 0.23 ³	1.00 - 0.51 ³	NC	-
EF-S 18-135mm f/3.5-5.6 IS	67	E-67	EW-73B	LP1116	0.38 - 0.09	0.59 - 0.21	NC	-
EF-S 18-135mm f/3.5-5.6 IS STM	67	E-67	EW-73B	LP1116	0.43 - 0.09	0.61 - 0.21	NC	-
EF-S 18-200mm f/3.5-5.6 IS	72	E-72	EW-78D	LP1116	0.39 - 0.06 ³	0.56 - 0.14 ³	NC	-
EF-S 55-250mm f/4-5.6 IS II	58	E-58	ET-60	LP1019	0.6 - 0.05	0.47 - 0.11	NC	-
EF FIXED LENGTH								
EF 14mm f/2.8L II USM	Filter Holder	Lens Cap 14	Built-in	LP1016 ⁶	NC	NC	NC	-
EF 20mm f/2.8 USM	72	E-72U	EW-75II	LP1214	0.72-0.60	NC	NC	-
EF 24mm f/1.4L USM II	77	E-77U	EW-83K	LP1319	0.67 - 0.50	NC	NC	-
EF 24mm f/2.8 IS USM	58	E-58	EW-65B	LP1014	0.62 - 0.43	1.13 - 0.95	NC	-
EF 28mm f/1.8 USM	58	E58-U	EW-63 II	LP814	0.61 - 0.43	1.13 - 0.96	NC	-
EF 28mm f/2.8 IS USM	52	E-52	EW-65B	LP1014	0.71 - 0.50	1.30 - 1.11	NC	-
EF 35mm f/1.4L USM	72	E-72U	EW-78C	LP1214	0.54 - 0.36	0.97 - 0.79	NC	-
EF 35mm f/2	52	E-52	EW-65 II	LP1011	0.58 - 0.35	1.00 - 0.77	NC	-
EF 40mm f/2.8 STM	52	E-52	ES-52	LP811	0.50 - 0.32	0.88 - 0.70	NC	-
EF 50mm f/1.2L USM	72	E-72U	ES-78	LP1214	0.39 - 0.24	0.67 - 0.53	NC	-
EF 50mm f/1.4 USM	58	E-58U	ES-71 II	LP1014	0.39 - 0.24	0.68 - 0.53	NC	-
EF 50mm f/1.8 II	52	E-52	ES-62 + ADP	LP1014	0.39 - 0.24	0.68 - 0.53	NC	-
EF 85mm f/1.2L II USM	72	E-72U	ES-79 II	LP1219	0.25 - 0.15	0.42 - 0.33	NC	-
EF 85mm f/1.8 USM	58	E-58U	ET-65 III	LP1014	0.27 - 0.15	0.44 - 0.32	NC	-
EF 100mm f/2 USM	58	E-58U	ET-65 III	LP1014	0.27 - 0.13	0.42 - 0.28	NC	-
EF 135mm f/2L USM	72	E-72U	ET-78 II	LP1219	0.29 - 0.09	0.41 - 0.20	Compatible	-
EF 135mm f/2.8 (Softfocus)	52	E-52	ET-65 III	LP1016	0.22 - 0.09	0.33 - 0.20	NC	-
EF 200mm f/2L IS USM	52 Drop in	E-145B	ET-120B	Lens case 200	0.19 - 0.6	0.26 - 0.14	Compatible	-
EF 200mm f/2.8L II USM	72	E-72U	ET-83B II	LP1222	0.23 - 0.06	0.32 - 0.14	Compatible	Ring type tripod mount A II (B)
EF 300mm f/2.8L IS II USM	52 Drop in	E-145C	ET-120 (WII)	Lens Case 300B	0.22 - 0.04	0.28 - 0.09	Compatible	Canon drop-in 52mm filters
EF 300mm f/4L IS USM	77	E-77U	Built in	LZ1128	0.30 - 0.04	0.37 - 0.09	Compatible	-
EF 400mm f/2.8L IS II USM	52 Drop in	E-180D	ET-155 (WII)	Hard case 400C	0.21 - 0.03	0.26 - 0.07	Compatible	Canon drop-in 52mm filters

NAME	Filter diameter (mm)	Lens cap	Lens hood	Lens case/pouch	Magnification with Extension Tube EF12 II	Magnification with Extension Tube EF25 II	Extender compatibility	Other accessories
EF FIXED LENGTH								
EF 400mm f/4 DO IS USM	52 Drop in	E-145	ET-120	Lens Case 400B	0.16 - 0.03	0.20 - 0.07	Compatible	-
EF 400mm f/5.6L USM	77	E-77U	Built-in	LZ1132	0.16 - 0.03	0.21 - 0.07	Compatible	-
EF 500mm f/4L IS II USM	52 Drop in	E-163B	ET-138 (WII)	Lens Case 500B	0.18 - 0.03	0.22 - 0.06	Compatible	Canon drop-in 52mm filters
EF 600mm f/4L IS II USM	52 Drop in	E-185B	ET-160 (WII)	Lens Case 600B	0.17 - 0.02	0.20 - 0.05	Compatible	Canon drop-in 52mm filters
EF 800mm f/5.6L IS USM	52 Drop in	E-180D	ET-155	Lens case 800	0.16 - 0.02	0.19 - 0.04	Compatible	Canon drop-in 52mm filters
EF ZOOM								
EF 8-15mm f/4L Fisheye USM	Filter Holder	Lens Cap 8-15	EW-77 (15mm only)	LP1219	-	-	NC	-
EF 16-35mm f/2.8L II USM	82	E-82U	BW-88	LP1319	0.62 - 0.36 ³	1.11 - 0.80 ⁴	NC	-
EF 17-40mm f/4L USM	77	E-77U	BW-83E	LP1319	0.83 - 0.32	1.02 - 0.70 ⁴	NC	-
EF 24-70mm f/2.8L II USM	82	E-82U	BW-88C	LP1219	0.63 - 0.18	0.74 - 0.41	NC	-
EF 24-105mm f/4L IS USM	77	E-77U	BW-83H	LP1219	0.40 - 0.12	0.61 - 0.27 ⁴	NC	-
EF 28-135mm f/3.5-5.6 IS USM	72	E-72U	BW-78B II	LP1116	0.53 - 0.09	1.09 - 0.21	NC	-
EF 28-300mm f/3.5-5.6L IS USM	77	E-77U	BW-83G	LZ1234	0.50 - 0.04	0.50 - 0.09 ⁵	NC	-
EF 70-200mm f/2.8L IS II USM	77	E-77U	ET-87	LZ1326	0.28 - 0.06	0.36 - 0.14	Compatible	-
EF 70-200mm f/2.8L USM	77	E-77U	ET-83 II	LZ1324	0.22 - 0.06	0.41 - 0.14	Compatible	-
EF 70-200mm f/4L IS USM	67	E-67U	ET-74	LP1224	0.23 - 0.06	0.42 - 0.14	Compatible	Ring type tripod mount A II (W)
EF 70-200mm f/4L USM	67	E-67U	ET-74	LP1224	0.29 - 0.06	0.39 - 0.13	Compatible	Ring type tripod mount A II (W)
EF 70-300mm f/4-5.6L IS USM	67	E-67U	ET-73B	LP1424	0.29 - 0.04	0.38 - 0.09	NC	Ring type tripod mount C (WII)
EF 70-300mm f/4-5.6 IS USM	58	E-58U	ET-65B	LP1222	0.32 - 0.04	0.39 - 0.09	NC	-
EF 70-300mm f/4-5.6 DO IS USM	58	E-58U	ET-65B	LP1116	0.26 - 0.04	0.46 - 0.09	NC	-
EF 75-300mm f/4-5.6 III USM	58	E-58	ET-60	LP1019	0.31 - 0.04	0.39 - 0.09	NC	-
EF 75-300mm f/4-5.6 III	58	E-58	ET-60	LP1019	0.31 - 0.04	0.39 - 0.09	NC	-
EF 100-400mm f/4-5.6L IS USM	77	E-77U	ET-83C	LZ1324	0.25 - 0.03	0.35 - 0.07	Compatible	-

¹ Not compatible at wide angles ² Macro Lite Adapter 67 ⁴ Macro Lite Adapter 72C ⁵ Items supplied with product (subject to change)

⁶ A Macro Lite adapter may be required to attach to a lens. Macro Lite adapters are available in the following filter sizes 52, 58, 67 and 72

⁵ Not compatible at wide angles

NAME	Filter diameter (mm)	Lens cap	Lens hood	Lens case/pouch	Magnification with Extension Tube EF12 II	Magnification with Extension Tube EF25 II	Extender compatibility	Other accessories
MACRO								
EF 50mm f/2.5 Compact Macro	52	E-52	-	LP814	0.74 - 0.24	1.04 - 0.54	NC	-
EF-S 60mm f/2.8 Macro USM	52	E-52U	ET-67B	LP1016	1.28 - 0.20	1.61 - 0.44	NC	-
EF 100mm f/2.8 Macro USM	58	E-58U	ET-67	LP1219	1.19 - 0.12	1.39 - 0.26	NC	Ring type tripod mount B (B)
EF 100mm f/2.8L Macro IS USM	67	E-67U	ET-73	LP1219	1.17 - 0.12	1.37 - 0.27	NC	Ring type tripod mount D (B)
EF 180mm f/3.5L Macro USM	72	E-72U	ET-78 II	LZ1324	1.09 - 0.07	1.21 - 0.15	Compatible	Ring type tripod mount B (B)
MP-E 65mm f/2.8 1-5x Macro Photo	58	E-58	Exclusive	LP1216	-	-	NC	Ring type tripod mount B (B)
TILT AND SHIFT								
TS-E 17mm f/4L	Filter Holder	Lens cap 17	Not Available	LP1219	NC	NC	NC	-
TS-E 24mm f/3.5L II	82	E-82	EW-88B	LP1319	0.85 - 0.51	1.47 - 1.12	NC	-
TS-E 45mm f/2.8	72	E-72	EW-79B II	LP1216	0.44 - 0.27	-	NC	-
TS-E 90mm f/2.8	58	E-58	ES-65 III	LP1016	0.43 - 0.14	0.60 - 0.31	NC	-
EXTENDERS								
Extender EF 1.4x III	-	Extender Cap EII	-	LP811	-	-	-	-
Extender EF2x III	-	Extender Cap EII	-	LP811	-	-	-	-
Life-size Converter EF	-	R-F-3	-	LP811	-	-	NC	-

¹ Not compatible at wide angles ² Macrolite Adapter 67 ⁴ Macrolite Adapter 72C ⁵ Items supplied with product (subject to change)

⁶ A Macro Lite adapter may be required to attach to a lens. Macro Lite adapters are available in the following filter sizes 52, 58, 67 and 72

⁵ Not compatible at wide angles

[illegible]

	Current range										Legacy products																										
	EOS C300/ C500	EOS-1D X / EOS-1D C	EOS 5D Mark III	EOS 7D	EOS 60Da	EOS 60D	EOS 650D	EOS 600D	EOS 1100D	EOS M	EOS-1Ds Mark III	EOS-1Ds Mark II	EOS-1Ds	EOS-1D Mark IV	EOS-1D Mark III	EOS-1D Mark II / N	EOS-1D	EOS 5D Mark II	EOS 5D	EOS 50D	EOS 40D	EOS 30D	EOS 20D	EOS 10D	EOS D30	EOS D60	EOS 500D	EOS 450D	EOS 400D	EOS 350D	EOS 300D	EOS 1000D					
BATTERY CHARGERS																																					
Charger LC-E4N		■ 6									■ 6			■ 6	■ 6																						
Charger LC-E4		■									■			■	■																						
Charger LC-E5																																					
Charger LC-E6			■	■	■	■												■											■	■			■				
Charger LC-E8							■	■																													
Charger LC-E10									■																												
Charger LC-E12										■																											
Charger CB-5L																			■	■	■	■	■	■	■	■	■					■					
Charger NC-E2												■	■			■	■																				
Charger CA-930	■																																				
Charger CG940	■																																				
Car Charger Cable CB-570		■ 2									■ 2			■ 2	■ 2				■ 3	■ 3	■ 3	■ 3	■ 3	■ 3	■ 3	■ 3	■ 3					■ 2					
Car Charger CBC-E5																												■	■			■					
Car Charger CB-920		■																																			
Car Charger CBC-E6		■		■	■	■	■											■																			
STRAPS																																					
Hand strap E1		■	■	■	■	■	■	■	■		■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■				
Hand strap E2		■	■	■	■	■	■	■	■		■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■				
SS-1200	■																																				
VIEWFINDER ACCESSORIES																																					
Eyecup/Rubber Frame Eb					■	■													■	■	■	■	■	■	■	■	■										
Eyecup/Rubber Frame Ec II												■	■																								
Eyecup/Rubber Frame Ef							■	■	■																				■	■	■	■	■				
Eyecup/Rubber Frame Eg		■	■	■							■			■	■																						
Eyeiece Extender EP-EX15																			■	■	■	■	■	■	■	■	■			■	■	■					
Eyeiece Extender EP-EX15II					■	■	■	■	■						■	■			■	■	■	■	■	■	■	■	■	■	■	■	■	■	■				
Anti-fog Eyepiece Ec												■	■			■	■																				
Anti-fog Eyepiece Eg		■	■	■							■		■	■	■																						
Angle Finder C		■	■	■		■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■				
Dioptic Adjustment Lens E (-4 to +3)					■	■	■	■	■			■	■						■	■	■	■	■	■	■	■	■	■	■	■	■	■	■				
Dioptic Adjustment Lens Eg (-4 to +3)		■	■	■							■			■	■																						
FOCUSING SCREENS																																					
Focusing Screens Ec		■ 2									■			■																							
Focusing Screens Ee																				■																	
Focusing Screens Ef						■	■														■	■															
Focusing Screens Eg																		■																			
WIRED REMOTE CONTROL																																					
Remote Switch RS-80 N3	■	■	■	■	■ 10						■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■				
Remote Switch RS-60 E3					■	■	■	■																					■	■	■	■	■				
Extension Cord ET-1000N3	■	■	■	■							■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■				
Remote Switch Adapter RA-N3		■	■	■							■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■									
Timer Remote Controller TC-80 N3		■	■	■	■	■ 10					■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■									

	Current range										Legacy products																						
	EOS C300/ C500	EOS-1D X / EOS-1D C	EOS 5D Mark III	EOS 7D	EOS 60Da	EOS 60D	EOS 650D	EOS 600D	EOS 1100D	EOS M	EOS-1Ds Mark III	EOS-1Ds Mark II	EOS-1Ds	EOS-1D Mark IV	EOS-1D Mark III	EOS-1D Mark II / N	EOS-1D	EOS 5D Mark II	EOS 5D	EOS 50D	EOS 40D	EOS 30D	EOS 20D	EOS 10D	EOS D60	EOS D30	EOS 500D	EOS 450D	EOS 400D	EOS 350D	EOS 300D	EOS 1000D	
WIRELESS REMOTE CONTROL																																	
Wireless Controller LC-5		■	■	■	■	■					■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■						
Remote Controller RC-6			■	■	■	■	■	■	■	■								■										■	■	■	■		
FILE TRANSMITTER																																	
Wireless File Transmitter WFT-E2 II											■			■	■																		
Wireless File Transmitter WFT-E4 II																		■															
Wireless File Transmitter WFT-E6	■	■																															
Wireless File Transmitter WFT-E7		■	■																														
GPS RECEIVER																																	
GP-E1 GPS receiver		■																															
GP-E2 GPS receiver		■	■	■	■		■			■																							
CABLES																																	
USB Cable IFC-500U		■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	
USB Cable IFC-200U		■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	
USB Cable IFC-130U		■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	
Interface Cable IFC-400PCU												■	■					■															
Interface Cable IFC-450PCU												■	■					■															
Mini-HDMI Cable HTC-100	■	■	■	■	■	■	■	■	■	■				■				■		■									■				
Video Cable VC-100		■	■								■	■			■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	
AV Cable AVC-DC400																													■				
DC-Cable DC-940	■																																
AV Cable AVC-DC400ST				■	■	■	■	■						■																			
CASES																																	
EH19-L							■	■	■																			■	■			■	
EH20-L			■	■														■															
EH21-L					■	■																											
EH22-L							■																										
TRIPOD ADAPTOR																																	
TB-1 Adaptor Base	■																																
TA-100	■																																
SHOOTING BRACE																																	
SBR-1000	■																																

¹ Speedlite Bracket SB-E2 is compatible with Speedlite 600EX-RT, 600EX, 580EX II and 430EX II flash units ² Requires LC-E4 /LC-E4N ³ Requires CA-PS400

⁴ Requires Battery Grip ⁵ Only compatible with Data Verification Function ⁶ Recommended to be used with LC-E4N to ensure maximum charge

⁷ Not all screens are full compatibly and manual exposure compensation may be required ⁸ Firmware update required

⁹ Not fully compatible with all functions using radio transmission ¹⁰ Compatible when used with supplied RA-E3

A

ANGLE OF VIEW

The area of a scene that can be covered by the lens, measured in degrees. The angle of view is determined by the focal length of the lens. Smaller focal lengths give a wider angle of view.

APERTURE

The adjustable lens opening through which light passes to the image sensor or film. Aperture size is indicated by an F-stop – the higher the value, the smaller the lens opening.

ARC FORM DRIVE (AFD)

Used by some older EF lenses the AFD motor drives the lenses autofocus system. An arc form drive is basically a conventional small motor unit, but shaped to fit inside the curved barrel of a lens.

ASPHERICAL LENS

An element used to counteract the problem of spherical aberration. A special non-spherical surface converges central and peripheral light rays at a single focal point to help maintain uniform sharpness over the whole image area.

B

BOKEH

Refers to the way in which out-of-focus points of light are rendered in an image. Derived from the Japanese word 'boke', meaning 'fuzzy'. Blur that comprises of smooth, uniformly circular points of light is considered good bokeh.

C

CHROMATIC ABERRATION

An optical phenomenon caused by different wavelengths of light bending at different angles when passing through the lens, resulting in colour distortion.

CONTRAST

The range of difference between the light and dark areas of an image.

CROP FACTOR

The APS-C sensor on EOS models such as the 1000D, 500D, 550D, 50D and 7D is smaller than a standard 36x24 millimetre frame. The smaller sensor size has the effect of cropping the available image area of a standard EF lens, resulting in a 1.6x magnification of the lens' focal length. This extra reach is a welcome benefit for telephoto shooting but limits the potential of wide-angle lenses. EF-S lenses were specifically developed to give owners of these cameras more wide-angle options.

D

DEPTH-OF-FIELD

The zone of sharpness in front of and behind the subject on which the lens is focused. Determined by aperture size, focal length and focusing distance.

DIAPHRAGM

Another word for Aperture, an adjustable opening in the lens that allows the photographer to control the amount of light that hits the image sensor or film frame. A greater number of diaphragm blades makes the aperture more circular and creates more pleasing bokeh.

DISPERSION

The property of optical materials that causes light refraction to vary at different wavelengths, resulting in chromatic aberration.

DISTORTION

An optical aberration where straight lines in a scene are not rendered straight in the image. Barrel distortion is where lines bow outwards. Pincushion distortion is where lines bow inwards towards the centre of an image.

CONTROLS AND FEATURES OF AN EF LENS

CANON EF LENS MOUNT



The electronic contacts (gold-plated) of an EF mounted lens

F

FLARE

Lens flare occurs when light from a bright source enters the lens at an angle and reflects off the internal elements in the lens. It is typically characterised by sunspots and areas of low contrast.

FLUORINE COATING

A water repellent anti static coating applied to the front and rear elements of a lens, ensuring easier cleaning.

FLUORITE

A material which exhibits extremely low dispersion of light, dramatically reducing the problem of chromatic aberration. Canon pioneered the use of artificial crystal fluorite elements in photographic lenses.

FOCAL LENGTH

Distance between the image sensor (or film) and the optical centre of the lens when focused to infinity.

F-STOP

A number that represents the relative size of the lens opening, or aperture. The lower the f-stop, the wider the aperture.

G

GHOSTING

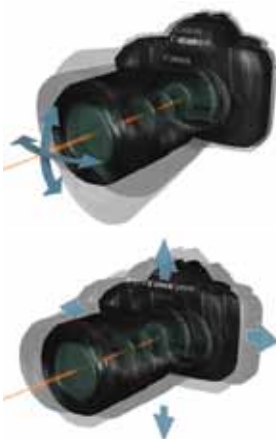
Secondary images caused by light reflecting off elements within the lens. Canon lens coatings effectively eliminate the problem of ghosting.

H

HYBRID IS

Hybrid IS technology compensates for the two different types of camera shake (angular and shift) which both can occur during macro and close-up photography.

The Hybrid IS system incorporates two sensors – one for angular velocity that detects the extent of angular camera shake as well as an acceleration sensor that determines the amount of shift-based camera shake. Hybrid IS provides a significant benefit over conventional Image Stabilizer technology during Macro photography.



I

IMAGE STABILIZER (IS)

A lens-based technology developed by Canon to detect and compensate for camera shake. Allowing photographers to shoot using shutter speeds up to five stops slower than would normally be possible, IS significantly increases the potential for lowlight and handheld shooting.

INTERNAL FOCUSING

A system whereby only the internal lens group shifts during focusing with no change in the physical length of the lens. An added benefit is that the front of the lens does not rotate, maintaining the effect of any attached filter.

L

L SERIES

The red ring around an L-series lens indicates the lens features the highest standard in optics and performance. Providing professional photographers with resolution and ruggedness they can rely on, day in day out. The lenses contain advanced technologies to ensure the Canon L-series lenses are the pinnacle of the lens range.

LENS DISTANCE INFORMATION

Data regarding the distance from the lens to the subject. This information is measured within the lens and passed back to the camera, where it is used by the E-TTL II flash algorithm when calculating the correct flash exposure for a scene. Most EF lenses are capable of providing lens distance information.

M

MICRO MOTOR

A tiny motor which replaced the use of AFD autofocus motors.

MICRO USM

A type of Ultrasonic Motor (USM) that is used in some EF lenses. Micro USM motors allow faster AF performance than the standard micro motor found in some EF lenses.

R

REAR FOCUSING

A method of internal focusing in which only the lens elements closest to the rear of the lens are moved. Allows for faster and smoother focusing.

RESOLUTION

A measure of a lens' ability to discern detail.

RING-TYPE USM

A type of Ultrasonic Motor (USM) found in most EF lenses. One of the key advantages of the ring-type USM is that it allows for full-time manual focus in AF mode. This means that focusing can be fine-tuned manually after autofocus has finished, without having to switch to manual focusing mode.

FOCUS MODE AND FOCUSING RANGE SWITCHES



S

SPHERICAL ABERRATION

An optical phenomenon whereby light rays entering at the edges of spherical lens elements converge at slightly different focal points to light rays entering from the centre. This produces soft, low contrast images that look as if covered with a thin veil. Aspherical lenses are used to counteract this problem.

STM

Canon's STM technology uses stepping-motor technology for smooth, quiet autofocus when shooting video on compatible Canon DSLRs.

SUBWAVELENGTH STRUCTURE COATING (SWC)

A new anti-reflective coating that mimics the surface of moths' eyes and effectively eliminates ghosting and flare. Subwavelength structure coating consists of tiny structures on the surface of the lens that are smaller than the wavelength of light and prevent reflections from occurring.

SUPER SPECTRA COATING

A multilayer anti-reflective coating developed by Canon to minimise ghosting and flare.

SUPER UD GLASS

Super UD is an improved version of Ultra-low Dispersion (UD) glass, exhibiting a lower dispersion of light. Used in many professional L-series lenses.

T

TELEPHOTO

A lens that brings distant subjects up close. Typically, any lens with a focal length above 50mm.

U

ULTRA-LOW DISPERSION (UD) GLASS

An optical material that exhibits low dispersion of light, developed by Canon to minimise chromatic aberration.

ULTRASONIC MOTOR (USM)

A lens-based technology which drives fast, accurate and virtually silent Auto Focus. Canon provides two types of USM – ring-type USM and micro USM.

V

VIGNETTING

A fall-off in brightness at the edges of an image causing the corners of an image to appear dark. Wide-angle lenses are more likely to suffer from vignetting.

W

WIDE-ANGLE

A lens that has a shorter focal length and wider field of view than a standard 50mm lens.

WORKING DISTANCE

The distance from the front of the lens to the subject, an important factor in macro photography. A longer focal length will give a greater working distance.

Camera: Canon EOS 7D
Lens: EF 70-200mm f/2.8L IS II USM
Exposure: 1/1200 f/2.8, 200mm, ISO speed: 160





Canon Professional Network (CPN) delivers valuable and timely information that allows Canon imaging professionals to find out about products, industry news and events. Learn from fellow professionals and industry experts with the masterclasses and in-depth technical articles. With new articles added all the time this is one website that you will want to bookmark and return to regularly.















<http://cpn.canon-europe.com>



Canon Professional Services (CPS) is the program that delivers extensive after sales support and a priority repair service for imaging professionals and their Canon professional equipment.

<http://cps.canon-europe.com/>



		General	Close Up / Macro	Spot	Indoor Spot	Wildlife	Portraits	Landscapes	Products	Architecture	Interiors	Travel	Weddings	Reportage	Movies
															
EF-M	EF-M 18-55mm f/3.5-5.6 IS STM	✓	✓	✓			✓					✓			
	EF-M 22mm f/2 STM	✓		✓				✓						✓	
EF-S	EF-S 60mm f/2.8 Macro USM		✓				✓					✓			
	EF-S 10-22mm f/3.5-4.5 USM						✓			✓	✓				
	EF-S 15-85mm f/3.5-5.6 IS USM	✓					✓	✓				✓			✓
	EF-S 17-55mm f/2.8 IS USM						✓	✓				✓	✓		
	EF-S 17-85mm f/4-5.6 IS USM	✓					✓	✓				✓			
	EF-S 18-55mm f/3.5-5.6 IS II	✓					✓	✓				✓			✓
	EF-S 18-135mm f/3.5-5.6 IS	✓					✓	✓				✓			
	EF-S 18-135mm f/3.5-5.6 IS STM	✓					✓	✓				✓			✓
	EF-S 18-200mm f/3.5-5.6 IS	✓		✓			✓	✓				✓			
EF FIXED LENGTH	EF-S 55-250mm f/4-5.6 IS II			✓		✓	✓	✓				✓			
	EF 24mm f/1.4L II USM						✓	✓			✓			✓	✓
	EF 24mm f/2.8 IS USM							✓			✓			✓	✓
	EF 28mm f/1.8 USM							✓				✓	✓	✓	
	EF 28mm f/2.8 IS USM							✓				✓	✓	✓	✓
	EF 35mm f/1.4L USM				✓			✓				✓	✓	✓	
	EF 35mm f/2							✓		✓		✓		✓	✓
	EF 40mm f/2.8 STM	✓					✓					✓		✓	✓
	EF 50mm f/1.2L USM				✓		✓					✓	✓	✓	
	EF 50mm f/1.4 USM	✓					✓		✓				✓	✓	
	EF 50mm f/1.8 II	✓					✓		✓				✓	✓	
	EF 85mm f/1.2L II USM						✓						✓		
	EF 85mm f/1.8 USM				✓		✓		✓				✓	✓	
	EF 100mm f/2 USM				✓		✓						✓	✓	
	EF 135mm f/2L USM				✓		✓						✓		
	EF 135mm f/2.8 (Softfocus)						✓						✓		
	EF 200mm f/2L IS USM			✓	✓	✓									
	EF 200mm f/2.8L II USM			✓	✓	✓									
	EF 300mm f/2.8L IS II USM			✓	✓	✓								✓	✓
	EF 300mm f/4L IS USM			✓	✓	✓									
	EF 400mm f/2.8L IS II USM			✓	✓	✓									✓
	EF 400mm f/4 DO IS USM			✓	✓	✓									
	EF 400mm f/5.6L USM			✓	✓	✓									
	EF 500mm f/4L IS II USM			✓	✓	✓									✓
	EF 600mm f/4L IS II USM			✓	✓	✓								✓	✓
	EF 800mm f/5.6L IS USM			✓	✓	✓								✓	✓
EF ZOOM	EF 8-15mm f/4L Fisheye USM							✓		✓	✓		✓	✓	✓
	EF 16-35mm f/2.8L II USM							✓		✓	✓		✓	✓	
	EF 17-40mm f/4L USM	✓									✓	✓			
	EF 24-70mm f/2.8L II USM				✓		✓	✓				✓	✓	✓	✓
	EF 24-105mm f/4L IS USM	✓					✓	✓				✓			
	EF 28-135mm f/3.5-5.6 IS USM	✓					✓	✓				✓			
	EF 28-300mm f/3.5-5.6L IS USM												✓	✓	
	EF 70-200mm f/2.8L IS II USM			✓	✓							✓	✓	✓	✓
	EF 70-200mm f/2.8L USM			✓	✓							✓	✓		
	EF 70-200mm f/4L IS USM			✓		✓						✓	✓	✓	
	EF 70-200mm f/4L USM			✓								✓	✓		
	EF 70-300mm f/4-5.6 IS USM			✓		✓						✓	✓		
	EF 70-300mm f/4-5.6L IS USM			✓		✓						✓	✓		✓
	EF 70-300mm f/4-5.6 DO IS USM			✓		✓						✓		✓	
	EF 75-300mm f/4-5.6 III USM			✓		✓						✓			
MACRO	EF 75-300mm f/4-5.6 III			✓		✓						✓			
	EF 100-400mm f/4.5-5.6L IS USM			✓		✓						✓			
	EF 50mm f/2.5 Compact Macro		✓						✓						
	EF-S 60mm f/2.8 Macro USM		✓				✓		✓						
	EF 100mm f/2.8 Macro USM		✓				✓		✓						
TILT & SHIFT	EF 100mm f/2.8L Macro IS USM		✓				✓								✓
	EF 180mm f/3.5L Macro USM		✓												
	MP-E 65mm f/2.8 1-5x Macro Photo		✓												
	TS-E 17mm f/4L							✓	✓	✓	✓				
EOS CINEMA	TS-E 24mm f/3.5L II							✓	✓	✓	✓				
	TS-E 45mm f/2.8						✓		✓	✓	✓				
	TS-E 90mm f/2.8						✓		✓	✓	✓				
	CN-E 14.5-60mm T2.6 L S														✓
GLOSSARY	CN-E 14.5-60mm T2.6 L SP														✓
	CN-E 30-300mm T2.95-3.7 L S														✓
	CN-E 30-300mm T2.95-3.7 L SP														✓
	CN-E 15.5-47mm T2.8 L SP														✓
	CN-E 15.5-47mm T2.8 L S														✓
	CN-E 30-105mm T2.8 L SP														✓
	CN-E 30-105mm T2.8 L S														✓
	CN-E 24mm T1.5 L F														✓
	CN-E 50mm T1.3 L F														✓
	CN-E 85mm T1.3 L F														✓

EF-M	EF-S	EF FIXED FOCAL LENGTH	EF ZOOM	MACRO	TILT & SHIFT	CINEMA LENSES	ACCESSORIES	SPECS	GLOSSARY
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