EOS
Professional
Range

EOS 5D Mark II
EOS-1D Mark IV
EOS-1Ds Mark III

you can

Canon

Canon's professional EOS system has been built on the feedback and experiences of photographers from all over the world. Made up of superbly precision-engineered cameras, lenses and accessories, the EOS system is completely compatible with Canon's professional print and display solutions, giving professional photographers the freedom to shoot what they choose wherever they are, and to control the quality of the final results. From micro to macro, the versatility and world-leading performance offered by EOS has made it the first choice for working photographers.

A range of excellence

EOS-1D Mark IV

EOS 5D Mark II

Extend the boundaries of your photography.

- 21.1MP full frame CMOS sensor
- DIGIC 4 processor
- ISO range expandable to 25600
- Full HD (1080p) movies with manual control
- High-res 7.6cm/ 3" VGA LCD with Live View
- 3.9fps JPEG shooting up to card capacity
- 9-point AF + 6 Assist AF points
- Magnesium alloy body

EOS-1D Mark IV

More than a number

- 16.1 MP APS-H CMOS sensor
- 10fps at up to 121 JPEG burst
- 45-point AF system with 39 cross type sensors
- Full HD (1080p) movies with manual control
- High ISO up to 102400
- 7.5cm/ 3" Clear View II LCD with Live View mode
- Dual "DIGIC 4"
- EOS Integrated Cleaning System

EOS-1Ds Mark III

Maximum quality. Total control.

- 21 MP full frame CMOS
- 14-bit A/D processing
- 5 fps, max. burst of 56 JPEGs
- Dual "DIGIC III" processors
- High precision wide area AF
- EOS Integrated Cleaning System
- ISO 100-1600 range (L:50 H:3200)
- 7.5cm/ 3" LCD with Live View mode
- EF lens compatibility

EOS-1Ds Mark III

EOS 5D Mark II
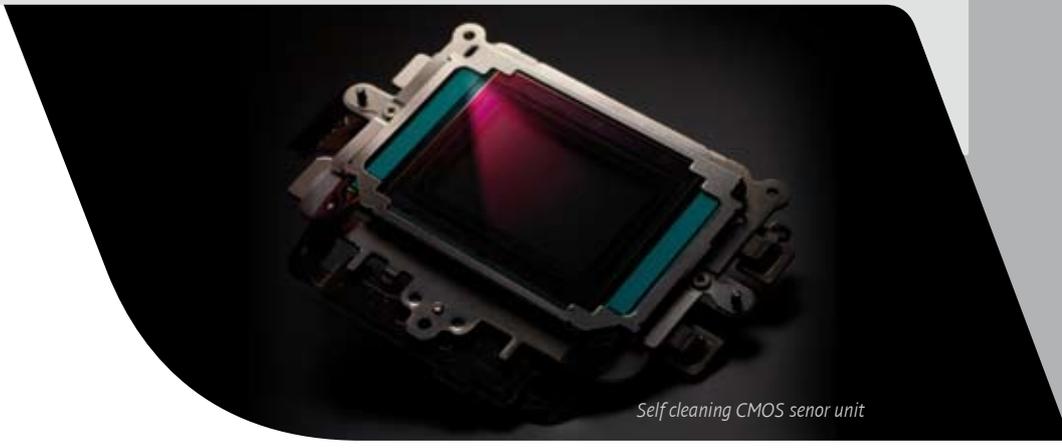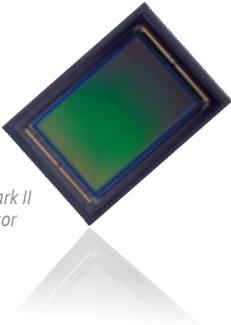
*EOS 5D Mark II
CMOS sensor*

Core Canon technologies that make the difference.

CMOS sensor technology

Each EOS camera contains a CMOS sensor, designed to capture noise-free, high resolution images packed with detail and outstanding colour. Canon controls every aspect of the sensor-production process, from research and development to final production, meaning that each sensor is bespoke; custom-designed for a particular EOS model.

The photosites on a Canon CMOS sensor are fitted with individual microscopic amplifiers. This provides extraordinary sensitivity in low light, while minimizing noise and maintaining image quality. The relatively large size of these photosites enables EOS photographers to capture a wide dynamic brightness range, preserving detail in bright highlights and deep shadows. A low-pass filter fitted in front of the sensor reduces artifacts such as Moire patterns and false colours, often seen when fine-detail are photographed at high resolution.

Robust design and manufacture

Built from the ground up for professional use, with input from a wide range of photographers, Canon's EOS-1D series and EOS 5D Mark II digital cameras are designed to handle, whatever life throws at you. Each is built around a strong, lightweight chassis and dozens of weatherproof seals ensure that every control and accessory port is sealed against dust and moisture. Even the cameras' sensitive electronics are protected from harmful radiation by electromagnetic shielding.

The shutter in an EOS-1 series camera is tested for 300,000 cycles, and performance is assured at temperatures ranging from 0 to 45ºC, and at humidity levels of up to 85 per cent. Add first-class quality control during manufacture, and you have a professional tool that won't let you down when the pressure is on.

A constant flow of ideas and innovation has kept Canon at the forefront of imaging technology. As the needs of Canon photographers have changed and diversified, our development teams continue to produce reliable, leading-edge solutions in line with the evolving demands of the photographic world.

DIGIC image processor

At the heart of each EOS camera is a DIGIC image processor. This custom-designed chip governs all aspects of an EOS camera's operation, including converting raw data from the camera's sensor into images files for editing. Fast and efficient, DIGIC processors are capable of rendering high-resolution images quickly and accurately, enabling photographers to shoot continuous bursts of images at high frame rates.

The EOS-1D Mark IV is powered by dual "DIGIC 4" processors working in tandem to provide full resolution 14-bit images at up to 10fps. The EOS-1Ds Mark III employs a pair of DIGIC III chips that render its high resolution 21-megapixel images quickly and accurately. The high quality still images and HD video that have made the EOS 5D Mark II famous are handled by a single high performance DIGIC 4 processor.

High ISO sensitivity

A bespoke CMOS sensor, working in tandem with a Canon's DIGIC processor, enables photographers to shoot at high ISO sensitivities without compromising on image quality. The EOS 5D Mark II's maximum sensitivity setting of ISO 6400 can be pushed two stops to ISO 25,600, while the ground-breaking EOS-1D Mark IV can shoot at ISO 12,800, expandable to ISO 102,400.
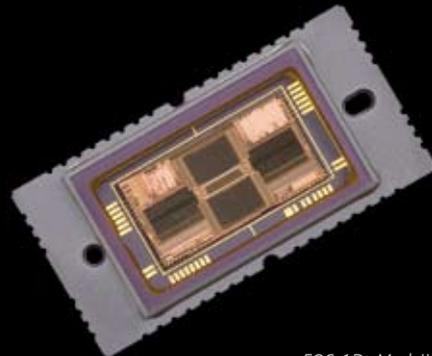
EOS-1Ds Mark III AF sensor

Exploring new ways of expression through constant innovation
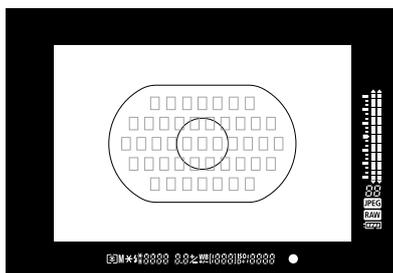
EOS-1D Mark IV / EOS 1Ds Mark III AF points
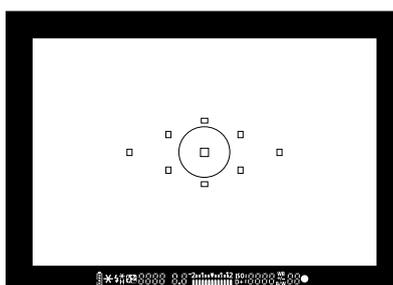
EOS 5D Mark II AF points

Precise, wide-area AF

Multiple autofocus points, spread across the frame, enable accurate, off-centre focusing in all conditions. Cross-type AF points are sensitive to both horizontal and vertical lines for highly accurate focus, while assist AF points enable accurate tracking of moving objects around the frame.

Both EOS-1 cameras are equipped with a total of 45 focus points, 39 of which are cross type on the EOS-1D Mark IV. The EOS 5D Mark II has nine AF points, supported by a further six assist points, spread out across the frame in a diamond formation.

Movies

The arrival of the EOS 5D Mark II signalled a new way for professional photographers to capture moving pictures. Now the EOS-1D Mark IV adds 1080p HD video capture to its specification. A large sensor provides exceptional HD quality, even in low light, while the Canon EF lens range offers new levels creativity when it comes to depth of field. The creative – and professional – possibilities opened up by this innovative technology are endless.

Versatility and ease-of-use are two keys reasons why the EOS system is so popular with users of all levels, from amateur to professional. By retaining the best features (lenses from the very first EOS cameras still work with the latest models), improving others and regularly introducing new functions, photographers can continue to explore new ways to express themselves through the power of image.
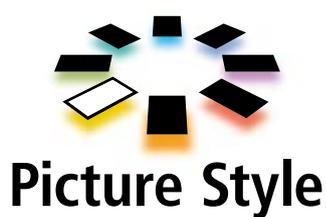
Picture Style

Picture styles

Different situations call for different styles of shooting. EOS cameras' Picture Style settings allow photographers to customise the look and feel of their images according to the job at hand. A Portrait preset renders skin tones softer and more natural in tone; the Landscape picture style boosts colour saturation in blues and greens. A Monochrome setting lets a photographer see the world in black & white, even during Live View, and simulates the effect of coloured optical filters over the lens. Standard, Neutral and Faithful Picture Styles are also available.

Each Picture Style mode is fully customisable, meaning EOS photographers can fine-tune their cameras according to personal preference – or the demands of their picture desk, so images are ready to go as soon as they are received by a picture editor. In addition to in-camera adjustments, changes can also be made using the provided Picture Style Editor software. More than 48,000 variations are possible.

EOS 5D Mark II

EOS-1 Ds Mark III

Fashion Photography

This image of an eccentric tea party was shot for Annabel's, a night club in west London. We wanted to celebrate everything that is eccentric about Englishness, and pick-out traits from English culture. With that in mind, we chose English clothes designers and found a really beautiful, stereotypically English location near an old Georgian house near Luton.

Shoots like this are the result of a lot of forward planning and a massive group effort. On the day we would have had between 10 and 15 people on set. Hair and make-up artists work together with clothes stylists.

The art director will come along, as will those responsible for the location, props, etc. I usually use two assistants to help with lighting.

The image was captured on the Canon EOS-1Ds Mark III, which has rapidly become my workhorse camera. Previously I would have had to resort to medium format to achieve this kind of image quality, but the EOS-1Ds Mark III achieves this while giving me the freedom to move around – it's massively liberating. I now shoot in a way I couldn't have shot before, and that has influenced my style of photography.

When it comes to capturing detail, both on location and in the studio, the high-resolution sensors found in the Canon EOS-1Ds Mark III and EOS 5D Mark II deliver every time.

CANON AMBASSADOR
Lorenzo Agius

The Canon EOS-1Ds Mark III has become my workhorse camera. Previously I would have had to resort to medium-format photography to achieve this kind of image quality.

Lorenzo Agius

**English Eccentrics Tea Party,
shot for Annabel's. 20 August 2008,
Hyde House, Luton, Bedfordshire, UK.**

Shot on: Canon EOS-1Ds Mark III,
EF 24-70mm f/2.8L USM.

EOS-1 Ds Mark III

'It is this confidence that the EOS-1Ds Mark III gives that is reassuring: I know that often I will only get one chance of getting everything absolutely right.

Eelco Keizer

Commercial Photography

Eelco Keizer

The diversity of my work puts challenges on my crew and equipment. Although we are the largest commercial photographic studio in Europe, we shoot out on location as much as we shoot indoors and this calls for versatile, reliable equipment. That is why I love using the Canon EOS-1Ds Mark III, both handheld and tethered to a computer.

This image is from a campaign I shot for ASICS Europe, shot on location. We went into the countryside with the entire production crew and models and found this excellent piece of woodland. I chose to use the EOS-1Ds Mark III because is it so easy to handle in these outdoor conditions. It feels solid, works fast, and performs flawlessly.

The image is typical of the challenges such a shoot can throw up. A low angle shot with a model moving quickly in low-light conditions. Without hesitating I pushed the ISO sensitivity up to ISO1000 because I knew the camera would still give me the image quality I needed to get good images. It is this confidence that the EOS-1Ds Mark III gives that is reassuring: I know that often I will only get one chance of getting everything absolutely right.

The Canon EOS-1Ds Mark III is the cornerstone of a commercial photographer's EOS outfit. Built to withstand the most punishing of conditions and designed to deliver the ultimate in image quality whatever the subject matter – from architecture and industrial to still life and advertising photography.

© Eelco Keizer, LUKKIEN BV.

ASICS Europe.

Shot on: Canon EOS-1Ds Mark III, EF 24-70mm f/2.8L USM.

EOS-1D Mark IV

Sports Photography

CANON AMBASSADOR
Frits van Eldik

My first real experience of the Canon EOS-1D Mark IV was shooting Formula 1 racing at the Abu Dhabi Grand Prix. The race was in the evening, and I remember I wasn't blessed with great light. Normally I don't like resorting to high ISO sensitivities, but was I really impressed with the way the EOS-1D Mark IV performed in this respect.

With technology like this, photographers now have so much more flexibility when it comes to choosing exposure settings, which translates into new creative options when capturing images. Conveying some sense of movement in my images is very important to me.

To capture this image I fitted the EOS-1D Mark IV with an EF 500mm f/4L IS USM supertelephoto lens combined with an EF 1.4x II Extender. By setting the camera to ISO1250 I was able to shoot 1/500sec at f/6.3.

Keeping pace with the action is what the Canon EOS-1D Mark IV does best. With ground-breaking 45-point autofocus, and continuous shooting at up to 10 frames per second, there isn't much it can't cope with.

© Frits van Eldik.
Canon Ambassador

F1 Abu Dhabi Grand Prix

Shot on: Canon EOS-1D Mark IV,
EF 500mm f/4L IS USM
and EF 1.4x II Extender.

'With technology like this, photographers now have so much more flexibility when it comes to choosing exposure settings, which translates into new creative options when capturing images.

Frits van Eldik

EOS 5D Mark II

EOS-1 Ds Mark III

The Canon EOS 5D Mark II and Canon EOS-1Ds Mark III are the perfect tools for capturing portraits. High-resolution, full-frame sensors give superlative image quality and tight control over depth of field.

The EOS-1Ds Mark III is great for my documentary style of photography. I work in low light a lot, and this camera's speed and quality really makes my job so much easier.

Elizabeth Kreutz

Portrait Photography

Elizabeth Kreutz

I love shooting in available light – I guess it's the documentary photographer in me. It places greater demands on the camera I use though, as it needs to be fast and yet still deliver in terms of quality.

When the opportunity arose to photograph Lance Armstrong for a year-long documentary, I had no problem in choosing the EOS-1Ds Mark III to work with. I love shooting full-frame, and especially with wide-angle zooms. It totally blew me away with its superb quality and quick processing speeds.

This particular portrait of him came at the end of a full day's work. At the end of the shoot he went into his garage to change for training and the light inside was gorgeous. It was an overcast day and the diffused light pouring into the open garage made for beautiful shots.

I changed to the EF24-70mm f/2.8L USM, cropped in tight, and left the camera on aperture-priority mode. It's so good at getting it right – I had total confidence in it. The less I need to think about the camera, the more time I have to connect with my subject, and getting that intimate picture. For me, this shot was very special.

© Elizabeth Kreutz.

A portrait shot of Lance Armstrong

Shot on: Canon EOS-1Ds Mark III, EF 24-70mm f/2.8L USM.

EOS 5D Mark II

> I found myself working in some pretty miserable conditions... despite this I was able to pick out some details with my Canon EOS 5D Mark II and EF 85mm f/1.2L II USM.

Jeff Ascough

Wedding Photography

CANON AMBASSADOR
Jeff Ascough

When shooting at a wedding just before Christmas in Lancashire, I found myself working in some pretty miserable conditions. It was cold, wet and dark, so the bride and groom decided to greet their guests inside the church, not outdoors as planned. I was stuck shooting in the middle of 120 guests, all jostling to meet the bride. The pews hampered my access and I was desperately trying to cope with the awful light levels.

Despite this I was able to pick out details from the scene around me with my Canon EOS 5D Mark II fitted with an EF 85mm f/1.2L II USM. The bride moved into a little patch of decent light which illuminated the back of her dress beautifully. I quickly grabbed this shot. Working like this is really only possible because of the EOS 5D Mark II's excellent low light performance at high ISO settings, which, for me, is its most important feature.

Designed and built for the seasoned professional, yet affordable enough for those starting out in business, the EOS 5D Mark II is the foundation of wedding photography businesses the world over. High-resolution, 21-megapixel image files of stunning quality, from a lightweight body that won't weigh you down.

© Jeff Ascough.
Canon Ambassador

Christmas wedding in Lancashire, U.K

Shot on: EOS 5D Mark II, EF 85mm f/1.2L II USM.

EOS-1 D Mark IV

Brutus Östling

Wildlife Photography

I photographed these magnificent Dalmatian Pelicans – the largest known to man possibly – in northern Greece while working on a book all about the birds. There are only about 10,000 left in the world. The images were actually taken from a tourist boat that stayed near the pelicans' nesting site for 15 minutes – long enough to get some great shots of the birds landing.

I used the Canon EOS-1D Mark IV with EF 800mm f/5.6 IS and EF 400mm f/2.8 IS lenses. I love that I don't now have to worry about noise or other artefacts at high ISO settings.

I choose whatever shutter speed I want to use to freeze or blur motion, control depth of field with aperture, then adjust the ISO sensitivity to fit. In this case a shutter speed of 1/1000sec froze the bird's movement; an aperture of f/8 gave me just enough depth of field to get the other pelicans in focus, but not the background. I was shooting in bursts of 10 frames per second.

The EOS-1D Mark IV's autofocus system copes brilliantly with subjects like this. Afterwards I noticed I had more images that were sharp than ever before, even with the fastest moving birds

Dalmatian Pelicans, Northern Greece

Shot on: Canon EOS-1D Mark IV,
EF 400mm f/2.8L IS USM.

Capturing 16-megapixel images at 10 frames per second, and tracking fast-moving objects with its 45-point AF system, the Canon EOS-1D Mark IV is an accomplished tool for wildlife photographers. Sealed against dust and moisture, it's designed to withstand the harshest of conditions.

The EOS-1D Mark IV's autofocus system copes brilliantly with subjects like this. Afterwards I noticed I had more images that were sharp than ever before, even with the fastest moving birds.

Brutus Östling

EOS 5D Mark II   EOS-1 Ds Mark III

Landscape Photography

As a nature photographer, the Canon EOS-1Ds Mark III is the perfect camera for me. The full-frame sensor lets me use wide-angle lenses to good effect, capturing the landscapes in front of me from a special perspective. The 100 per cent viewfinder lets me see exactly what I am shooting too. I need high quality image files for fine-art projects and book publishing, and the EOS-1Ds Mark III delivers these with its 21.1-megapixel resolution. I use the camera's autofocus system much of the time, and greatly appreciate the ability to shift the point of focus around the frame.

This image was captured in the Namib Naukluft park in Namibia during the rainy season – a time of the year that brings amazing cloud formations and spectacular colours to the African landscape. The image, produced for my book Africa's last Wilderness, was shot with a Canon EF 16-35mm f/2.8L II wide-angle zoom lens at its widest setting, stopped down to f/16 for extended depth of field.

The full-frame sensors in the Canon EOS-1Ds Mark III and EOS 5D Mark II make working with wide-angle lenses a pleasure, and capture every drop of detail from a landscape. Large pixel sites mean detail is preserved in bright highlights, as well as dark shadows.

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CANON AMBASSADOR
Thorsten Milse

The full-frame sensor lets me use wide-angle lenses to good effect, capturing the landscapes in front of me from a special perspective. The 100 per cent viewfinder lets me see exactly what I am shooting.

Thorsten Milse

© Thorsten Milse.
Canon Ambassador

Namib Naukluft Park, Namibia

Shot on: EOS-1Ds Mark III
EF 16-35mm f/2.8L II USM.

EOS 5D Mark II   **EOS-1D Mark IV**

'The image files have unbelievable latitude too, so I know the information is there for me to make dramatic images when processing. I miss far fewer opportunities while waiting for the buffer to clear too.

Brent Stirton

Photojournalism
Photography

CANON AMBASSADOR
Brent Stirton

This image of Masaai Tribesmen leaping through the air in a traditional dance was captured in Kenya, Africa, as part of a project documenting pastoralism in transition. The age-old ways of the pastoralist tribes of Africa are changing rapidly, mostly as a result of outside influence. It's poignant for me to see a proud culture going through those changes.

I shot the project with the Canon EOS-1D Mark IV – a camera I love for it's ability to capture rapid sequences of RAW files big enough for my needs. The image files have unbelievable latitude too, so I know the information is there for me to make dramatic images when processing. I miss far fewer opportunities while waiting for the buffer to clear too.

I often shoot using a mixture of daylight and flash, using a Speedlite 580EX II flash off-camera with a wireless trigger. I can work quickly this way, making polished, but spontaneous images, such as this portrait of a traumatised Rendile tribal elder standing on the outskirts of his village in north-west Kenya. He is recalling a cattle raid by the rival Borana tribe in which a child, three adults and most of the village's livestock were killed.

At the heart of the Canon EOS-1D Mark IV and EOS 5D Mark II are high-resolution CMOS sensors and DIGIC 4 image processors, working together to deliver incredible image quality, even in low light. Digital noise is reduced while fine detail is preserved, even at high ISO sensitivities.

© Brent Stirton/Reportage by Getty Images. Canon Ambassador

A portrait of a Rendile tribal elder in North-West Kenya, Africa

Shot on:
Canon EOS-1D Mark IV, EF 16-35mm f/2.8 L II USM.

© Brent Stirton/Reportage by Getty Images. Canon Ambassador

Masaai Tribesmen performing a traditional dance in Kenya, Africa

Shot on:
Canon EOS-1D Mark IV, EF16-35mm f/2.8L IS USM.

EOS 5**D** Mark II

EOS-1 **D** Mark IV

EOS Movie

© Richard Walch

Video - Chamonix, France.

Shot on: EOS 5D Mark II and EF lenses.

'For me Canon's HD DSLR technology opened a complete new world. Within one year I was able – coming from no video experience – to shoot my first TV Ad.

Richard Walch – Extreme Sport photographer/filmer

The HD movie capabilities of the EOS-1D Mark IV and EOS 5D Mark II, combined with Canon's range of EF lenses, provide new creative possibilities for those working with video. The cameras' superb image quality, excellent low-light capabilities and selection of manual controls open up new ways of working.

Richard Walch

I am a Photographer; video was not on my agenda. But the first time I had a chance to work with the 5D mark II, I decided instantly to shoot motion instead of stills.

Why – because it came so natural – everything I have learned in photography and everything I know about my Canon gear I could instantly transfer into video.

The size of the sensor makes all the difference to existing video technology – it allows you to really define the depth of field. The look and feel is very similar to 35mm cinema. For my line of work a great advantage is the size of the camera and the HD quality it delivers.

It allows me to place the camera a lot closer to the action. With the huge variety of lenses I can show you my view – just like I would do in photography.

The Idea of "I love my friends" was to take you for a run in the halfpipe. To get you motivated for snowboarding an to try out video with a DSLR. In snowboarding it's all about progression and the next trick. Well it's your turn now. Bring it on ;)

To view Richard Walch's movie, 'I love my friends' go to the link below:
http://www.canon-europe.com/eos5dmarkII

Exceptional lens technology

Compensation optics movement

Compensation optics lens barrel hold pin

IRED

Magnet

PSD

Insulation sheet

Circuit board

Magnet

Yoke (magnetic plate)

PSD

Magnet

IRED

Compensation optics

Compensation optics lens barrel hold pin

Compensation optics lens barrel

Guide axis

Magnet

Compensation optics lock mechanism

Magnet

Yoke

Magnet
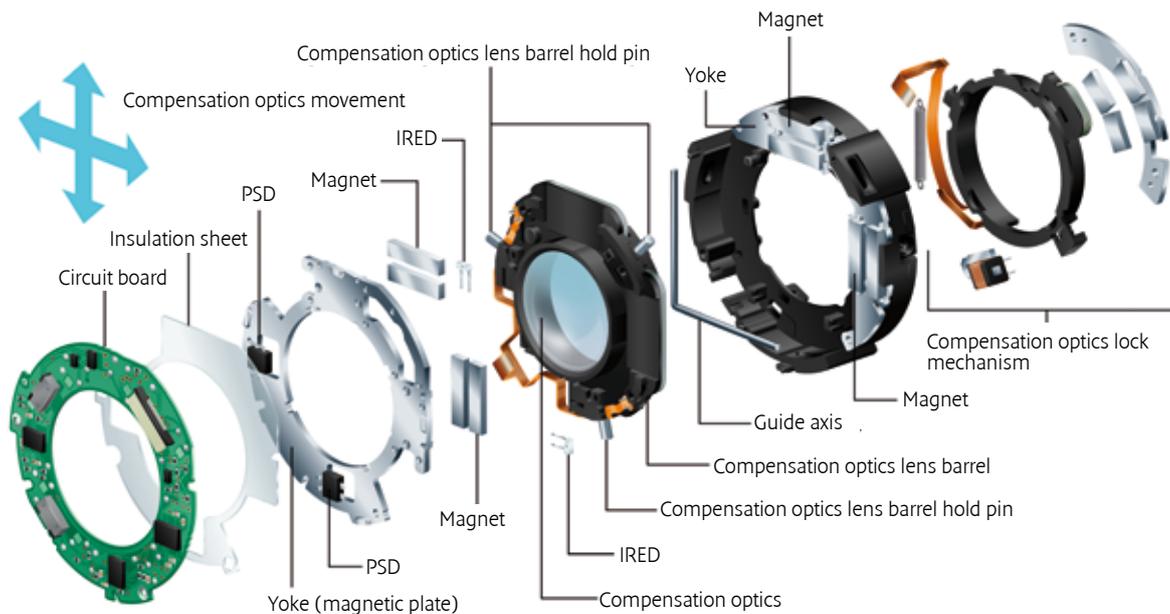
Image Stabilizer Unit

ULTRASONIC

Diffractive Optical cut through

Image Stabilizer and Hybrid IS

Camera shake can ruin a photograph, and it's not always practical to use a tripod or flash when light levels begin to fall. Canon's Image Stabilizer (IS) technology senses camera movement and repositions a lens element to compensate for it. This allows shutter speeds up to four stops longer than normal to be used without fear of motion blur.

Many L-series lenses discriminate between vertical and horizontal shake and allow stabilisation along one of these axes to be switched off – for instance when panning to follow a moving subject. Hybrid IS compensates for both angular and lateral movements, which is particularly valuable when shooting macro photography.

Ultrasonic Motor (USM)

L-series lenses employ Ultrasonic Motor (USM) technology to ensure focus is achieved swiftly and in near silence. Excellent stopping torque ensures that the point of focus is reached precisely, without overshoot.

Build quality

Sealed against dust and moisture, L-series lenses are designed to perform as well in harsh environments as they do in everyday life. Rubber gaskets protect switches and focus and zoom controls; a seal at the rear of the lens mount block ensures there is no gap between lens and camera.

Diffractive Optical lens elements

Lenses containing multi-layer Diffractive Optical (DO) technology are smaller and lighter than those of conventional design. DO elements have the qualities of both aspherical and fluorite elements, meaning that spherical and chromatic aberrations can be corrected with a single piece of glass. Quite simply, a landmark in lens design.

Canon L-series optics represent the very best in EF lens design and construction. Superior image quality, combined with superlative handling and construction, results in optics that are trusted by professionals the world over.
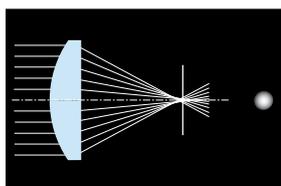
Spherical aberration of spherical lens
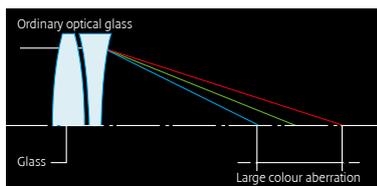
Ordinary optical glass
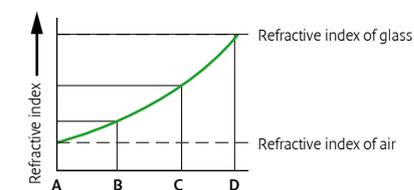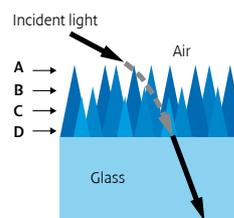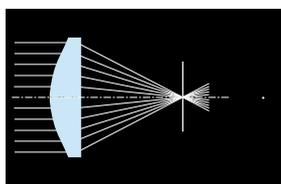
Convergence of parallel light rays by an Aspherical lens

Fluorite
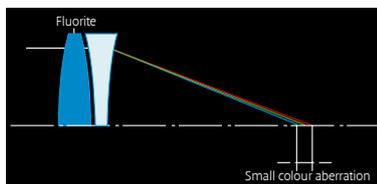
Subwavelength Structure

Aspherical Elements

The use of aspherical lens elements corrects for spherical aberration – a phenomenon whereby light passing through the middle of a lens is not focused to the same point as light passing through the edges, causing blur. Incorporating aspherical elements into optical designs means L-series lenses deliver consistent sharpness right across the frame.

Fluorite and UD lens elements

L-series lenses use up to three types of special element to tackle chromatic aberrations. Ultra-Low Dispersion (UD), Super-UD and Fluorite lens elements all reduce colour fringing along high-contrast edges, which is caused by light of different wavelengths focusing at different points.

Subwavelength Structure coating

Subwavelength Structure Coating (SWC) was developed exclusively by Canon and is applied to lens elements in order to reduce reflections. Reflected light inside a lens is the leading cause of flare and ghosting.

EF Professional Lenses range

EF 800mm
f/5.6L IS USM

EF 600mm
f/4L IS USM

EF 500mm
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 300mm
f/2.8L IS II USM

EF 300mm
f/4L IS USM

PRIME

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 USM

EF 24-105mm
f/4L IS USM

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

EF 70-200mm
f/2.8L USM

ZOOM

EF 50mm
f/2.5 Compact Macro

EF 100mm
f/2.8 Macro USM

EF 100mm
f/2.8L Macro IS USM

EF 180mm
f/3.5L Macro USM

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

MACRO

Meet the world's most comprehensive system of interchangeable lenses. From 14mm ultra wide angle to 800mm super telephoto, there is a Canon lens to cover all possible shooting requirements. Capture your vision through the eyes of EOS.

Professional photographers using Canon EF lenses

EF 200mm
f/2L IS USM

EF 200mm
f/2.8L II USM

EF 135mm
f/2L USM

EF 85mm
f/1.2L II USM

EF 50mm
f/1.2L USM

EF 35mm
f/1.4L USM

EF 24mm
f/1.4L II USM

EF 14mm
f/2.8L II USM

EF 15mm
f/2.8 Fisheye

EF 70-200mm
f/4L USM

EF 70-200mm
f/4L IS USM

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

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

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

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

TS-E17mm
f/4L

TS-E 24mm
f/3.5L

TS-E 45mm
f/2.8

TS-E 90mm
f/2.8

Extender EF 1.4x III

Extender EF 2x III

TILT AND SHIFT

EXTENDERS

Advanced flash photography

Flash: Speedlite 430EX II on camera back

E-TTL II represents Canon's most advanced flash metering system. Whether you are using a Speedlite flashgun on-camera, bouncing flash off a wall or ceiling, or using flash remotely off-camera, E-TTL II ensures that flash and ambient light are mixed together perfectly for a natural result.

From the moment a Speedlite is mounted on an EOS camera, intelligent electronics begin to take the hard work out of flash photography. The size of the camera's sensor and the focal length of the lens being used, is relayed back to the Speedlite and the correct angle of coverage is set automatically. E-TTL II communication between camera and Speedlite also includes exposure mode, aperture setting and white balance information.

When the shutter release is half pressed, an ambient light reading is made and focus is locked. As the shutter release is depressed fully, a preflash is emitted by the Speedlite and the amount of light reflected from the subject is compared with the ambient light reading. Distance information from the lens is also incorporated, and the correct flash exposure is calculated. E-TTL II enables photographers to lock focus and recompose the scene without danger of exposure errors.

Speedlite Flashguns

Built to the exacting standards demanded by today's professional photographer, the Speedlite 580EX II and 430EX II flashguns have guide numbers of 58 and 43 respectively. Each has a 24-105mm zoom head (with 14mm diffuser) that automatically zooms to match the sensor size and lens in use, maximizing efficiency and extending battery life. For control and versatility, flash output can be set in 1/3 stops, from full power down to 1/128 power for the 580EX II and to 1/64 power in the case of the 430EX II.

Speedlite 580EX II

- E-TTL II Flash metering
- Guide Number of 58
- Functions as a wireless master or slave flash
- 24-105mm zoom head with 14mm diffuser
- Fast and silent recycling
- White balance communicated to camera
- Metal mounting foot
- 180 degree swivel and bounce head
- AF Assist beam
- Weatherproof construction

Speedlite 430EX II

- 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 hot-shoe foot
- 180 degree swivel and bounce head
- AF Assist beam

Professional photographers using Canon EF lenses at the 2009 Cannes Film Festival

Wireless off-camera flash

E-TTL II metering makes using Speedlite flashes off camera as easy as using them in the hot shoe. Multiple 580EX II or 430EX II units can be positioned off-camera and triggered wirelessly using a Speedlite Transmitter ST-E2 infrared trigger, or a camera-mounted Speedlite 580EX II.

When the shutter release is half pressed, ambient light levels are measured and stored by the camera

Upon fully pressing the shutter release each Speedlite is told to emit a pre-flash, which is used by the E-TTL II metering to calculate how much light each gun should put out during the main exposure. All this happens in a fraction of a second.

Simultaneous wireless control of up to three groups of Speedlite flashes is possible. A photographer can control the relative power of two of the groups by adjusting the lighting ratio between them – from 8:1 to 1:8. A third Speedlite group can be controlled independently.

Creative effects

The E-TTL II flash system offers strobe and second-curtain sync flash for special effects. High-speed flash enables synchronization at all shutter speeds, allowing fill-in flash with large apertures.

The EOS digital workflow

Wireless File Transmitter WFT-E2 II

Wireless Shooting

A variety of wireless connection methods is available. For instance, an EOS camera and computer can be paired wirelessly (using the supplied EOS utility software) enabling remote control of camera functions, wireless live view and wireless image transfer. WFT server technology also enables shooting and Live View over a network or from a WiFi enabled handheld device, such as a smart phone. FTP connectivity over an existing network allows the transfer of images to a computer or server, either directly or via the internet – ideal for sports photographers shooting at WiFi equipped venues or tethered using the built in Ethernet port.

Tethered Shooting

The included EOS Utility software enables tethered shooting, with images being transferred to computer as they are captured. This way of working gives a photographer and their client the chance to view pictures on a colour calibrated screen and see the effects of subtle changes to lighting and composition in real time. An EOS 5D Mark II or EOS-1D series camera can be tethered to a computer via a USB 2.0 connection or wirelessly using a WiFi transmitter.

Wireless **in the Studio**

Remote Live View renders the real-time sensor image on the computer.

Wireless **at Weddings**

While moving around images are automatically transferred to a computer or server.

Images can be used right away for slideshows at the venue, or can be printed out and distributed.

There is more to EOS photography than a camera. Canon is unique in being able to provide photographers with an integrated, start-to-finish digital workflow. Professional cameras and lenses ensure high-quality capture. Innovative software and accessories allow editing and control. While professional printers and projectors provide high quality output.
This is our Professional Photographic Solution.

1 TRANSFER/STORAGE   2   PROCESSING   3   PRINT & DISPLAY

Wireless Sports and News Photography

Images on cameras worldwide that are shooting can be viewed over the Internet.

The EOS digital workflow
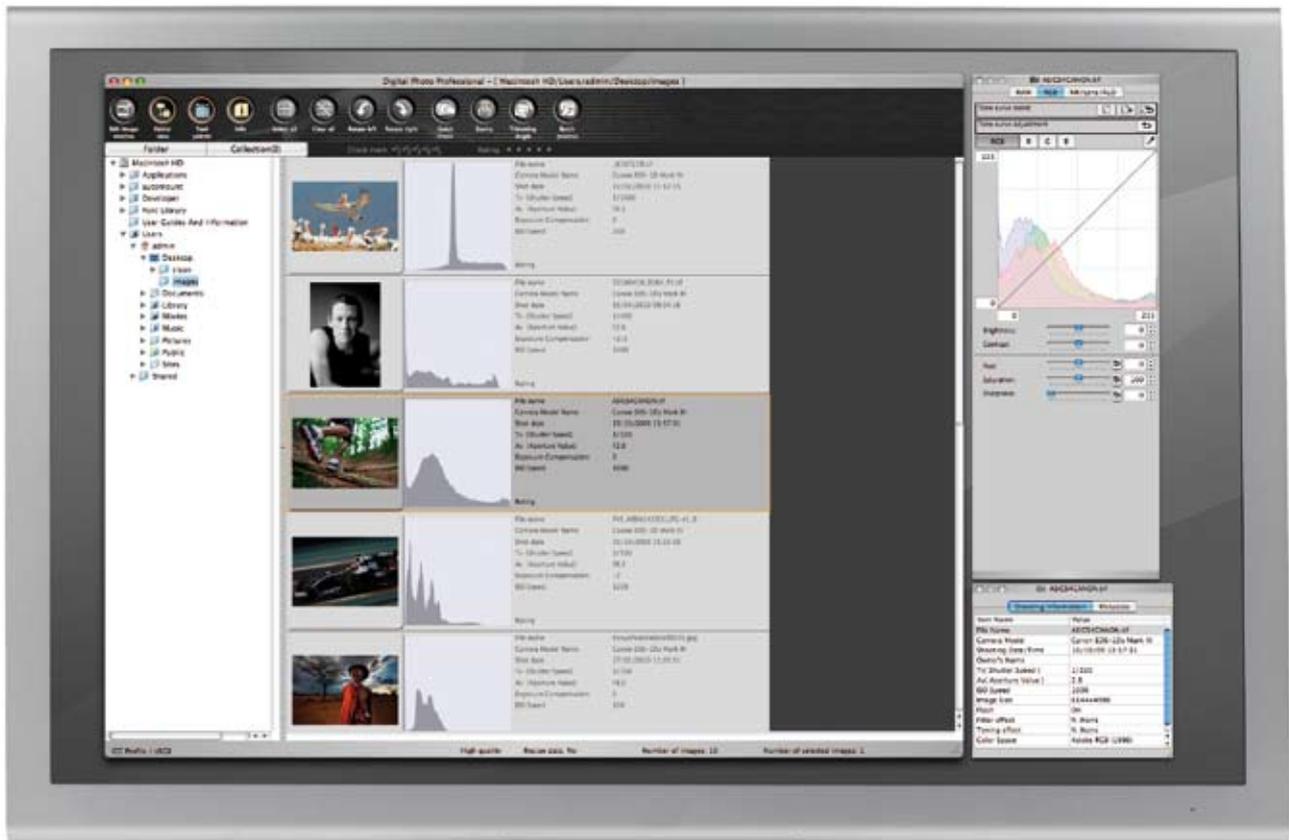
Digital Photo Professional

Advanced Raw file processing

Digital Photo Professional (DPP) is an image editing application designed to bring the most out of EOS Raw files and streamline professional photographic workflow. Images can adjusted in numerous ways, such as for white balance, colour saturation and exposure. Vignetting, distortion, colour blur and chromatic aberrations are also easily corrected, while a stamp tool allows bright or dark spots, such as dust, to be removed.

Photographs can be cropped and rotated in DPP before they are saved in one of many file formats, and CMYK printer simulation lets photographers preview how an image will look under the different colour gamuts. Batch processing of files speeds up workflow when large numbers of RAW files are involved. DPP supports sRGB, Adobe RGB and Wide Gamut RGB colour spaces.

Canon's EOS Digital Solution Disk and Digital Photo Professional – supplied with every camera – provide powerful, easy to use tools for managing and processing captured images.

ImageBrowser (Mac)
(ZoomBrowser EX available for PC)

Picture Style Editor

EOS Solution Disk

As well as Digital Photo Professional, The EOS Solutions disk contains other applications that enhance the performance and functionality of your EOS camera. ZoomBrowser EX (PC) or ImageBrowser (Mac) provide simple download and browsing functions for JPEG and RAW files. EOS Utility provides remote access and tethered shooting functionality, while the Picture Style editor application lets photographs create and edit Picture Style presets to match classic film types.

The EOS
digital workflow

XEED professional projectors

Canon's range of high-performance XEED projectors has the resolution, brightness and performance to do your work justice – helping you to sell large prints or show a complete portfolio with total confidence.

Accurate colour reproduction

Projectors can vary immensely in their ability to accurately reproduce colour. The Canon XEED SX7 Mark II is equipped not just with sRGB and Adobe RGB image modes, but also features a unique 'Photo mode' that can compensate for the tone and intensity of ambient light. Your audience will see exactly what you want them to see.

High Resolution – High Performance

While many projectors are limited to XGA resolution, a Canon XEED can display far more detail. Most models have native SXGA+ resolution (1400 x 1050 pixels) .The XEED WUX10 Mark II boasts native WUXGA resolution (1920 x 1200 pixels) and the ability to project in Full HD. The Liquid Crystal on Silicon (LCoS) technology used by all Canon XEED projectors eliminates any unsightly lattice effects and unwanted digital artefacts. Brightness levels of up to 4000 lumens let you present your work in any sized room – from a small group of clients, to a packed auditorium.

Advanced large-format printing

Our range of imagePROGRAF large-format printers allows photographers to produce stunning photographic prints at sizes up to 60-inches wide. Exhibition-quality prints for fine-art sale, portfolio use or even client proofing are produced quickly and consistently.

The 12-ink LUCIA EX ink system uses a mixture of CMYK and RGB pigment inks to deliver a colour gamut 20 per cent wider than that available in previous models. Shadow areas are reproduced with smooth tonal variations and built-in colour calibration ensures consistency between prints without the need for external devices.

Canon imagePROGRAF printers can produce an A1 glossy print in less than four minutes, and borderless printing allows you to print right to the edge of the paper. Printing on your favourite non-Canon paper is easy too thanks to the bundled Media Configuration tool

16-bit RGB workflow

Photographers shooting in RAW capture mode can preserve the large colour depth these files offer all the way through their digital workflow. After editing in Digital Photo Professional (DPP), or third-party applications such as Adobe Photoshop, 16-bit images can be output directly to Canon imagePROGRAF large-format printers without first reducing bit-depth or converting to JPEG by utilizing the print plug-in provided.

Image capture is just one part of the photographic process. As a leader in the development of both input and output technologies, Canon is uniquely positioned to help professionals show their work to its fullest.

PIXMA Pro desktop printers

Take complete creative control of your imaging workflow with a PIXMA Pro series printer. These A3+ inkjet photo printers are designed for the professional market and will enable you to create gallery-quality images, straight from your desktop, using a wide range of media. Expand both your business and your creative horizons.

Accurate colour performance & permanence – The Pro9500 Mark II creates professional quality prints that are perfect for exhibiting and selling. It uses 10 single-pigment inks as standard, including matte black, photo black and grey, for superb tonal control and colour accuracy.
This helps create stunning colour or neutral monochrome prints in gloss, matt or fine art and prints up to A3+ or 14" wide.

		EOS 7D	EOS 5D Mark II	EOS-1D Mark IV	EOS-1Ds Mark III
			EOS PROFESSIONAL RANGE		
SENSOR	Effective Pixels / Resolution	Approx. 18MP for prints up to A2	Approx. 21.10MP for prints up to A2	Approx. 16.10MP for prints up to A2	Approx. 21.10MP for prints up to A2
	Sensor Size	APS-C sized Canon CMOS sensor	Full frame (24 x 36mm) CMOS sensor	APS-H Canon CMOS sensor	Full frame (24 x 36mm) CMOS sensor
	Focal Length Multiplier	1.6x	1.0x	1.3x	1.0x
	Continuous shooting	8fps	3.9fps	10fps	5fps
	Shooting duration	126 large JPEG images to be shot in a single burst or 15 RAW files	Up to card capacity, shooting JPEG images to UDMA card or 13 RAW files	121 large JPEG (28 RAW) images can be shot 28 RAW files	56 large JPEG images to be shot in a single burst or 12 RAW files
	Processor	14-bit Dual DIGIC 4 processor for natural colour and noise control	14-bit DIGIC 4 high-performance processor for fine gradation and natural colours	Dual DIGIC 4 high speed processors with 14-bit A/D processing offering high speed, fine gradation and natural colours	Dual DIGIC III high speed processors with 14-bit A/D processing offering fine gradation and natural colours
VIEWFINDER	Coverage, Magnification, Eyepoint and construction	Intelligent viewfinder + graphic overlay and 100% coverage. 1.0x, 22mm. Pentaprism	Very large, bright viewfinder with 98% coverage. 0.71x, 21mm. Pentaprism	Very large, bright viewfinder with 100% coverage, 0.76x 4, 20mm. Pentaprism	Large, bright viewfinder with 100% coverage, 0.76 x , 20mm. Pentaprism
EXPOSURE / AUTOFOCUS	Shutter Speeds	30 – 1/8000, Bulb	30 – 1/8000, Bulb	30 – 1/8000, Bulb	30 – 1/8000, Bulb
	Exposure modes	6 + 3 custom	6 + 3 custom	4	4
	Metering Sensor	iFCL metering System with 63-zones	35 zone	63 zone linked to the AF system	63 zone linked to the AF system
	Metering options	4	4	4	4
	ISO Sensitivity	100 – 6400 + H: 12800	100 – 6400 + L:50, H1: 12800 and H2: 25600	100 – 12800 + L: 50, H1: 25600, H2: 51200 and H3: 102400	100 – 1600 + L: 50 and H: 3200
	AF System/ Points	19-point cross-type AF system including advance AF options	Wide area 9 AF points with 6 Assist AF points	High speed 45 point AF system with 39 cross-type sensors	High precision AF with 45 AF points including 19 cross-type sensors
FEATURES	Type	High-resolution 7.5cm (3.0") VGA Clear View II LCD – 920K dots	High-resolution 7.6cm (3.0") VGA Clear View LCD – 920K dots	High-resolution 7.5cm (3.0") VGA Clear View II LCD – 920K dots	7.5cm (3.0") LCD with Live View mode – 230K dots
	Live View	Yes (Quick AF, Live AF, Face AF)	Yes (Quick AF, Live AF, Face AF)	Yes (Manual focus)	Yes (Manual focus)
	EOS movies	1080p, 720p and 640 x 480 manual control and selectable frame rates	1080P and 640x480 manual control and selectable frame rates	1080p, 720p and 640 x 480 manual control and selectable frame rates	–
	Built-in Flash	Yes, Guide Number 12 + Integrated Speedlite Transmitter	–	–	–
	Interchangeable focusing screens	–	✓	✓	✓
	HDMI connection	✓	✓	✓	–
	Compatibility	All Canon EF and EF-S lenses and Speedlite EX flashes	All Canon EF lenses and Speedlite EX flashes	All Canon EF lenses and Speedlite EX flashes	All Canon EF lenses and Speedlite EX flashes
	Memory cards	CF memory cards (UDMA)	CF memory cards (UDMA)	CF (UDMA) and SD/SDHC memory cards	CF (UDMA) and SD/SDHC memory cards
	WiFi support	Yes – WFT-E5 (GPS and External HDD support)	Yes – WFT-E4 /4 II (GPS and External HDD support)	Yes – WFT-E2 /2 II (GPS and External HDD support)	Yes – WFT-E2 /2 II (GPS and External HDD support)
BODY	Body Materials	Environmentally protected magnesium alloy body	Magnesium alloy body and environmental protection	Weather-sealed rugged magnesium alloy body	Weather-sealed rugged magnesium alloy body
	Dimensions (WxHxD)	148.2 x 110.7 x 73.5mm	152 x 113.5 x 75mm	156 x 156.6 x 79.9mm	156.0 x 159.6 x 79.9mm
	Weight (body only)	Approx. 820g	Approx. 810g	Approx. 1,180g	Approx. 1,210g

✓ Standard Function   – Not Applicable   🔲 Step up Feature

Specification: EOS 5D Mark II

IMAGE SENSOR

Type	36 x 24 mm CMOS
Effective Pixels	Approx. 21.10 megapixels
Total Pixels	Approx. 22 megapixels
Aspect Ratio	3:2
Low-Pass Filter	Built-in/Fixed
Sensor Cleaning	EOS integrated cleaning system with fluorine coating
Colour Filter Type	Primary Colour

IMAGE PROCESSOR

Type	DIGIC 4

LENS

Lens Mount	EF (excludes EF-S lenses)
Focal Length	Equivalent to 1.0x the focal length of the lens

FOCUSING

Type	TTL-CT-SIR with a CMOS sensor
AF System/ Points	9 cross-type AF points (f/2.8 at centre)
AF Working Range	EV -0.5 - 18 (at 23ºC & ISO100)
AF Modes	AI Focus One Shot AI Servo
AF Point Selection	Automatic selection, Manual selection
Selected AF Point Display	Superimposed in viewfinder and indicated on top LCD panel and Quick Control screen
Predictive AF[1]	Yes, up to 8m
AF Lock	Locked when shutter button is pressed half way in One Shot AF mode or AF-ON button is pressed.
AF Assist Beam	Emitted by an optional dedicated Speedlite
Manual Focus	Selected on lens, default in Live View Mode
AF Microadjustment	C.Fn III-8 +/- 20 steps Adjust all lenses by same amount Adjust up to 20 lenses individually

EXPOSURE CONTROL

Metering Modes	TTL full aperture metering with 35 zone SPC (1) Evaluative metering (linked to any AF point) (2) Partial metering (approx. 8% of viewfinder at centre) (3) Spot metering (approx. 3.5% viewfinder at centre) (4) Centre weighted average metering
Metering Range	EV 1-20 (at 23ºC with 50mm f/1.4 lens ISO100)
AE Lock	Auto: In 1-shot AF mode with evaluative metering exposure is locked when focus is achieved Manual: By AE lock button in creative zone modes.
Exposure Compensation	+/-2 EV in 1/3 or 1/2 stop increments (can be combined with AEB).
AEB	3 shots +/- 2 EV, 1/2 or 1/3-stop increments
ISO Sensitivity[2]	Auto (100-3200), 100-6400 (in 1/3-stop or whole stop increments). ISO can be expanded to L:50, H1: 12800 and H2:25600

SHUTTER

Type	Electronically-controlled focal-plane shutter
Speed	30-1/8000 sec (1/2 or 1/3 stop increments), Bulb (Total shutter speed range. Available range varies by shooting mode)

WHITE BALANCE

Type	Auto white balance with the imaging sensor
Settings	AWB, Daylight, Shade, Cloudy, Tungsten, White Fluorescent light, Flash, Custom, Colour Temperature Setting. White balance compensation: 1. Blue/Amber +/-9 2. Magenta/ Green +/-9.
Custom White Balance	Yes, 1 setting can be registered
WB Bracketing	+/-3 levels in single level increments 3 bracketed images per shutter release Selectable Blue/Amber bias or Magenta/ Green bias.

VIEWFINDER

Type	Pentaprism
Coverage (Vertical/Horizontal)	Approx. 98%
Magnification	Approx. 0.71x[3]
Eyepoint	Approx. 21mm (from eyepiece lens centre)
Dioptre Correction	-3 to +1 m-1 (dioptre)
Focusing Screen	Interchangeable (3 types, optional). Standard Focusing Screen Precision Matte Eg-A
Mirror	Quick-return half mirror (Transmission: reflection ratio of 40:60, no mirror cut-off with EF600mm f/4 or shorter)
Viewfinder Information	AF information: AF points, focus confirmation light. Exposure information: Shutter speed, aperture value, ISO speed (always displayed), AE lock, exposure level/compensation, spot metering circle, exposure warning, AEB Flash information: Flash ready, high-speed sync, FE lock, flash exposure compensation, red-eye reduction light. Image information: White balance correction, CF card information, monochrome shooting, maximum burst (2 digit display), Highlight tone priority (D+), battery level.
Depth of Field	Preview Yes, with Depth of Field preview button
Eyepiece Shutter	On strap

LCD MONITOR

Type	7.6cm (3.0") Clear View TFT, approx. 920K dots
Coverage	Approx. 100%
Viewing Angle (Horizontally/Vertically)	Approx 170º
Coating	Dual Anti-reflection
Brightness Adjustment	Auto: Using external ambient light sensor Manual: Adjustable to one of seven levels
Display Options	(1) Quick Control Screen (2) Camera settings

FLASH

Modes	E-TTL II Auto Flash, Metered Manual
X-Sync	1/200sec
Flash Exposure Compensation	+/- 2EV in 1/2 or 1/3 increments
Flash Exposure Bracketing	Yes, with compatible External Flash
Flash Exposure Lock	Yes
Second Curtain Synchronisation	Yes
HotShoe/ PC Terminal	Yes/ Yes
External Flash Compatibility	E-TTL II with EX series Speedlites, wireless multi-flash support.
External Flash Control	via camera menu screen

SHOOTING

Modes	Auto (Stills and Movie), Creative Auto, Program AE, Shutter priority AE, Aperture priority AE, Manual (Stills and Movie), Custom (x3)
Picture Styles	Standard, Portrait, Landscape, Neutral, Faithful, Monochrome, User Defined (x3)
Colour Space	sRGB and Adobe RGB
Image Processing	Highlight Tone Priority Auto Lighting Optimizer (4 settings) Long exposure noise reduction High ISO speed noise reduction (4 settings) Auto Correction of Lens Peripheral illumination
Drive modes	Single, Continuous L, Continuous H, Self timer (2s+remote, 10s +remote)
Continuous Shooting	Max. Approx. 3.9fps. (speed maintained up to card capacity (JPEG)[4] with UDMA card), 13 images (RAW))[5]

LIVE VIEW MODE

Type	Electronic viewfinder with image sensor
Coverage	Approx. 100% (horizontally and vertically)
Frame Rate	30 fps
Focusing	Manual Focus (Magnify the image 5x or 10x at any point on screen Autofocus: Quick mode, Live mode, Live Face detection mode
Metering	Real-time evaluative metering with image sensor Active metering time can be changed
Display Options	Grid overlay (x2), Histogram

FILE TYPE

Still Image Type	JPEG: Fine, Normal (Exif 2.21 [Exif Print] compliant) / Design rule for Camera File system (2.0), RAW: RAW, sRAW1, sRAW2 (14bit, Canon original RAW 2nd edition), Digital Print Order Format [DPOF] Version 1.1 compliant
RAW+JPEG simultaneous recording	Yes, any combination of RAW + JPEG, sRAW1 + JPEG, sRAW2 + JPEG possible.
Image Size	JPEG: (L) 5616x3744, (M) 4080x2720, (S) 2784x185 RAW: (RAW) 5616x3744, (sRAW 1) 3861x2574, (sRAW 2) 2784x1856
Movie Type	MOV (Video: H.264, Sound: Linear PCM)
Movie Size	HD 1920 x1080 (16:9) 29.97, 25, 23.976 fps SD 640 x 430 (4:3) 29.97, 25 fps
Movie Length	Max duration 29min 59sec, Max file size 4GB
Folders	New folders can be manually created and selected
File Numbering	(1) Consecutive numbering (2) Auto reset (3) Manual reset

OTHER FEATURES

Custom Functions	25 Custom Functions with 71 settings
Metadata Tag	User copyright information (set via EOS utility)
LCD Panel / Illumination	Yes / Yes
Water/ Dust resistance	Yes[6]
Intelligent Orientation Sensor	Yes
Playback Zoom	1.5x - 10x
Display Formats	(1) Single image with information (2 levels) (2) Single image (3) 4 image index (4) 9 image index (5) Magnified view
Slide Show	Image selection: All images, by Date, by Folder Playback time: 1/2/3/5 seconds Repeat: On/Off
Histogram	Brightness: Yes RGB: Yes
Highlight Alert	Yes
Image Erase/Protection	Erase: Single image, All images in folder, Checkmarked images, unprotected images Protection: Erase protection of one image at a time
Data Verification	Original image verification data can be appended to the image (OSK-E3 required for verification)
Menu Categories	(1) Shooting menu (x2) (2) Playback menu (x2) (3) Setup menu (x3) (4) Custom Functions menu (5) My Menu
Menu Languages	25 Languages: English, German, French, Dutch, Danish, Portuguese, Finnish, Italian, Norwegian, Swedish, Spanish, Greek, Russian, Polish, Czech, Hungarian, Romanian, Ukrainian, Turkish, Arabic, Thai, Simplified Chinese, Traditional Chinese, Korean and Japanese
Firmware Update	Update possible by the user.

INTERFACE

Computer	Hi-Speed USB
Other	HDMI mini output, Video output (PAL/ NTSC), Extension system terminal (for WFT-E4 II), External microphone (Stereo mini jack)

DIRECT PRINT

Canon Printers	Canon Compact Photo Printers and PIXMA Printers supporting PictBridge
PictBridge	Yes

STORAGE

Type	CompactFlash Type I/ II (Microdrive compatible, UDMA compatible), external storage with WFT-E4 II

SUPPORTED OPERATING SYSTEM

PC & Macintosh	Windows XP SP3, Vista SP1/SP2 (excl. Starter Edition), Windows 7 OS X v10.4-10.6

SOFTWARE

Browsing & Printing	ZoomBrowser EX / ImageBrowser
Image Processing	Digital Photo Professional
Other	PhotoStitch, EOS Utility (inc. Remote Capture, WFT utility*, Original Data Security Tools*), Picture Style Editor *Requires optional accessory

POWER SOURCE

Batteries	Rechargeable Li-ion Battery LP-E6 (supplied), 1xCR1616 for date & settings
Battery Life	Approx. 850 (at 23ºC, AE 50%, FE 50%)[6] Approx. 750 (at 0ºC, AE 50%, FE 50%)
Battery Indicator	6 levels + percentage
Power Saving	Power turns off after 1, 2, 4, 8, 15 or 30mins.
Power Supply & Battery Chargers	AC Adapter Kit ACK-E6, Battery charger LC-E6, Car Battery charger CBC-E6

PHYSICAL SPECIFICATIONS

Body Materials	Magnesium Alloy body covers
Operating Environment	0 – 40 ºC, 85% or less humidity
Dimensions (WxHxD)	152 x 113.5 x 75mm
Weight (Body Only)	Approx. 810g

ACCESSORIES

Viewfinder	Eyecup Ef, E-series Dioptric Adjustment Lens with Rubber Frame Ef, Eyepiece Extender EP-EX15II, Angle Finder C
Wireless File Transmitter	Wireless File Transmitter WFT-E4 II
Lenses	All EF lenses (excludes EF-S lenses)
Flash	Canon Speedlites (220EX, 270EX, 380EX, 420EX, 430EX, 430EX II, 550EX, 580EX, 580EX II, Macro-Ring-Lite, MR-14EX, Macro Twin Lite MT-24EX, Speedlite Transmitter ST-E2)
Battery Grip	BG-E6
Remote Controller/ Switch	Remote control with N3 type contact, Wireless Controller LC-5, Remote Controller RC-6
Other	Original Data Security Kit OSK-E3

1 with EF300mm f/2.8L IS USM at 50kph
2 Recommended Exposure Index
3 with 50mm lens at infinity, -1m-1 dpt
4 Large/Fine (Quality 8) resolution
5 Based on Canon's testing conditions, JPEG, ISO 100, Standard Picture Style. Varies depending on the subject, memory card brand and capacity, image recording quality, ISO speed, drive mode, Picture Style, Custom functions etc.
6 Based on the CIPA Standard and using the batteries and memory card format supplied with the camera, except where indicated

All data is based on Canon standard testing methods except where indicated. Subject to change without notice.

Specification: EOS-1D Mark IV

IMAGE SENSOR

Type	27.9mm x 18.6mm CMOS
Effective Pixels	Approx. 16.10 megapixels
Total Pixels	Approx. 17.00 megapixels
Aspect Ratio	3:2
Low-Pass Filter	Built-in/Fixed
Sensor Cleaning	EOS integrated cleaning system with fluorine coating
Colour Filter Type	Primary Colour

IMAGE PROCESSOR

Type	Dual "DIGIC 4"

LENS

Lens Mount	EF (excludes EF-S lenses)
Focal Length	Equivalent to 1.3x the focal length of the lens

FOCUSING

Type	TTL-AREA-SIR with a dedicated CMOS sensor
AF System/ Points	45 Point / 39 f/2.8 cross-type AF points
AF Working Range	EV -1 - 18 (at 23ºC & ISO100)
AF Modes	One Shot AI Servo
AF Point Selection	Automatic selection: 45 point AF Manual selection: Single point AF (45, 19, 11 or 9 points selectable Manual selection: Spot AF (with compatible lens) Manual selection: AF point Expansion AF points can be selected separately for vertical and horizontal shooting
Selected AF Point Display	Superimposed in viewfinder
Predictive AF[1]	Yes, up to 8m
AF Lock	Locked when shutter button is pressed half way in One Shot AF mode or AF-ON button is pressed.
AF Assist Beam	Emitted by optional dedicated Speedlite
Manual Focus	Selected on lens, default in Live View Mode
AF Microadjustment	C.Fn III-7 +/- 20 steps Adjust all lenses by same amount Adjust up to 20 lenses individually

EXPOSURE CONTROL

Metering Modes	TTL full aperture metering with 63 zone SPC (1) Evaluative metering (linked to all AF point) (2) Partial metering (approx. 13.5% of viewfinder at centre) (3) Spot metering: Center spot metering (approx. 3.8% viewfinder) AF point-linked spot metering (approx. 3.8% of viewfinder) Multi/Spot metering (Max 8 spot metering entries)
Metering Range	EV 0 - 20 (at 23ºC with 50mm f/1.4 lens ISO100)
AE Lock	Auto: In One-shot AF mode with evaluative metering exposure is locked when focus is achieved Manual: By AE lock button in P, TV and AV modes.
Exposure Compensation	+/-3 EV in 1/3 or 1/2 stop increments (can be combined with AEB).
AEB	2, 3, 5 or 7 Shots +/-3 EV 1/3 or 1/2 stop increments
ISO Sensitivity[2]	Auto (100-12800), 100-12800 (in 1/3-stop or whole stop increments) ISO can be expanded to: L: 50, H1: 25600, H2: 51200, H3 102400

SHUTTER

Type	Electronically-controlled focal-plane shutter
Speed	30-1/8000 sec (1/2 or 1/3 stop increments) + Bulb (Shutter speed range available varies according to shooting mode)

WHITE BALANCE

Type	Auto white balance with the imaging sensor
Settings	AWB, Daylight, Shade, Cloudy, Tungsten, White Fluorescent light, Flash, Custom, Colour Temperature Setting. White balance compensation: 1. Blue/Amber +/-9 2. Magenta/ Green +/-9.
Custom White Balance	Yes, 5 setting can be registered
WB Bracketing	+/-3 levels in single level increments 3 bracketed images per shutter release. Selectable Blue/Amber bias or Magenta/ Green bias.

VIEWFINDER

Type	Pentaprism
Coverage (Vertical/Horizontal)	Approx. 100%
Magnification	Approx. 0.76x[3]
Eyepoint	Approx. 20mm (from eyepiece lens centre)
Dioptre Correction	-3 to +1 m⁻¹ (dioptre)
Focusing Screen	Interchangeable (12 types, optional). Standard Focusing Screen Ec-C IV
Mirror	Quick-return half mirror (Transmission: reflection ratio of 37:63, no mirror cut-off with EF1200mm f/5.6 or shorter)
Viewfinder Information	AF information: AF points, focus confirmation light. Exposure information: Metering mode, spot metering area, shutter speed, aperture, manual exposure, AE lock, ISO speed, exposure level, exposure warning Flash information: Flash ready, FP flash, FE lock, flash exposure level Image information: JPEG recording, RAW recording, number of remaining shots, maximum burst (2 digit display), highlight tone priority (D+), White balance correction, memory card information, battery check icon.
Depth of Field Preview	Yes, with Depth of Field preview button
Eyepiece Shutter	Built in

LCD MONITOR

Type	7.5cm (3.0") Clear View II TFT, approx. 920K dots
Coverage	Approx. 100%
Viewing Angle (Horizontally/Vertically)	Approx 160º
Coating	Anti-reflection and Solid Structure
Brightness Adjustment	Adjustable to one of seven levels
Display Options	(1) Shooting function (2) Camera settings

FLASH

Modes	E-TTL II Auto Flash, Metered Manual
X-Sync	1/300sec (EX series Speedlites only)
Flash Exposure Compensation	+/- 3EV in 1/2 or 1/3 increments
Flash Exposure Bracketing	Yes, with compatible External Flash
Flash Exposure Lock	Yes
Second Curtain Synchronisation	Yes
HotShoe/ PC Terminal	Yes/ Yes
External Flash Compatibility	E-TTL II with EX series Speedlites, wireless multi-flash support
External Flash Control	via camera menu screen

SHOOTING

Modes	Program AE, Shutter priority AE, Aperture priority AE, Manual
Picture Styles	Standard, Portrait, Landscape, Neutral, Faithful, Monochrome, User Defined (x3)
Colour Space	sRGB and Adobe RGB
Image Processing	Highlight Tone Priority Auto Lighting Optimizer (4 settings) Long exposure noise reduction High ISO speed noise reduction (4 settings) Auto Correction of Lens Peripheral illumination
Drive modes	Single, Continuous L, Continuous H, Self timer (2s+remote, 10s+remote), Silent single shooting
Continuous Shooting	Max. Approx. 10fps. (speed maintained for up to 121 images (JPEG)[4] or 28 images (RAW)[5] (with UDMA card)

LIVE VIEW MODE

Type	Electronic viewfinder with image sensor
Coverage	Approx. 100% (horizontally and vertically)
Frame Rate	30 fps
Focusing	Manual Focus (Magnify the image 5x or 10x at any point on screen) Autofocus: Quick mode, Live mode, Live Face detection mode
Metering	Real-time evaluative metering with image sensor Active metering time can be changed
Display Options	Grid overlay (x2), Histogram, Aspect ratios

FILE TYPE

Still Image Type	JPEG: 10 compression options (Exif 2.21 [Exif Print] compliant) / Design rule for Camera File system (2.0), RAW: RAW, sRAW (14bit, Canon original RAW 2nd edition), Digital Print Order Format [DPOF] Version 1.1 compliant
RAW+JPEG simultaneous recording	Yes, any combination of RAW + JPEG possible, separate formats to separate cards possible
Image Size	JPEG: (L) 4896x3264, (M1) 4320x2880, (M2) 3552x2368, (S) 2448x1632 RAW: (RAW) 4896x3264, (M-RAW) 3672x2448, (S-RAW) 2448x1632
Movie Type	MOV (Video: H.264, Sound: Linear PCM)
Movie Size	1920 x 1080 (29.97, 25, 23.976 fps) 1280 x 720 (59.94, 50 fps) 640 x 480 (59.94, 50 fps)
Movie Length	Max duration 29min 59sec, Max file size 4GB
Sound Files	WAVE (monaural)
Folders	New folders can be manually created and selected
File Numbering	(1) Consecutive numbering (2) Auto reset (3) Manual reset

OTHER FEATURES

Custom Functions	62 Custom Functions with 177 settings
Metadata Tag	User copyright information (can be set in camera)
LCD Panel / Illumination	Yes / Yes
Water/ Dust resistance	Yes
Sound Memo	Up to 30sec per image
Intelligent Orientation Sensor	Yes
Playback Zoom	1.5x - 10x
Display Formats	(1) Single image with information (2 levels) (2) Single image (3) 4 image index (4) 9 image index (5) Magnified view (6) Movie edit
Slide Show	Image selection: All images, by Date, by Folder, Movies, Stills Playback time: 1/2/3/5 seconds Repeat: On/Off
Histogram	Brightness: Yes RGB: Yes
Highlight Alert	Yes
Image Erase/Protection	Erase: Single image, All images in folder, Checkmarked images, unprotected images Protection: Erase protection of one image at a time
Data Verification	Original image verification data and encryption can be appended to the image (OSK-E3 required for verification + encryption/decryption)
Menu Categories	(1) Shooting menu (x2) (2) Playback menu (x2) (3) Setup menu (x3) (4) Custom Functions menu (5) My Menu
Menu Languages	25 Languages: English, German, French, Dutch, Danish, Portuguese, Finnish, Italian, Norwegian, Swedish, Spanish, Greek, Russian, Polish, Czech, Hungarian, Romanian, Ukrainian, Turkish, Arabic, Thai, Simplified Chinese, Traditional Chinese, Korean and Japanese
Firmware Update	Update possible by the user.

INTERFACE

Computer	Hi-Speed USB
Other	HDMI mini output, Video output (PAL/ NTSC), Extension system terminal (for WFT-E2/ WFT-E2 II), External microphone (Stereo mini jack)

DIRECT PRINT

Canon Printers	Canon Compact Photo Printers and PIXMA Printers supporting PictBridge
PictBridge	Yes

STORAGE

Type	CompactFlash Type I/ II (Microdrive compatible, UDMA compatible), SDHC, SD memory (up to 2GB), External Media (with Wireless File Transmitter WFT-E2 and WFT-E2 II only).

SUPPORTED OPERATING SYSTEM

PC & Macintosh	Windows XP SP3, Vista SP1/SP2 (excl. Starter Edition), Windows 7 OS X v10.4-10.6

SOFTWARE

Browsing & Printing	ZoomBrowser EX / ImageBrowser
Image Processing	Digital Photo Professional
Other	PhotoStitch, EOS Utility (inc. Remote Capture, WFT utility*, Original Data Security Tools*), Picture Style Editor *Requires optional accessory

POWER SOURCE

Batteries	Rechargeable Li-ion Battery LP-E4 (supplied), 1xCR2025 for date & settings
Battery Life	Approx. 1500 (at 23ºC)[6] Approx. 1200 (at 0ºC)
Battery Indicator	6 levels + percentage
Power Saving	Power turns off after 1, 2, 4, 8, 15, 30mins or Off.
Power Supply & Battery Chargers	AC Adapter Kit ACK-E4, Battery charger LC-E4, Car Battery charger cable CG-570 (use with LC-E4)

PHYSICAL SPECIFICATIONS

Body Materials	Magnesium Alloy body covers
Operating Environment	0 – 45 ºC, 85% or less humidity
Dimensions (WxHxD)	156 x 156.6 x 79.9mm
Weight (Body Only)	Approx. 1180g

ACCESSORIES

Viewfinder	Eyecup Eg, Eg-series Dioptric Adjustment Lens with Rubber Frame Eg, Anti Fog Eyepiece Eg, Focusing Screens Ec, Angle Finder C
Wireless File Transmitter	Wireless File Transmitter WFT-E2 (firmware update required), WFT-E2 II
Lenses	All EF lenses (excludes EF-S lenses)
Flash	Canon Speedlites (220EX, 270EX, 380EX, 420EX, 430EX, 430EX II, 550EX, 580EX, 580EX II, Macro-Ring-Lite, MR-14EX, Macro Twin Lite MT-24EX, Speedlite Transmitter ST-E2)
Remote Controller/ Switch	Remote control with N3 type contact, Wireless Controller LC-5
Other	Original Data Security Kit OSK-E3, Hand Strap E1

1 with EF300mm f/2.8L IS USM at 50kph
2 Recommended Exposure Index
3 with 50mm lens at infinity, -1m-1 dpt
4 Large/Fine (Quality 8) resolution
5 Based on Canon's testing conditions, JPEG, ISO 100, Standard Picture Style. Varies depending on the subject, memory card brand and capacity, image recording quality, ISO speed, drive mode, Picture Style, Custom functions etc.
6 Based on the CIPA Standard and using the batteries and memory card format supplied with the camera, except where indicated

All data is based on Canon standard testing methods except where indicated. Subject to change without notice.

Specification: EOS-1Ds Mark III

IMAGE SENSOR

Type	36 x 24 mm CMOS
Effective Pixels	Approx. 21.1M
Total Pixels	Approx. 21.9M
Aspect Ratio	3:2
Low-Pass Filter	Built-in/Fixed
Sensor Cleaning	EOS integrated cleaning system
Colour Filter Type	Primary Colour

IMAGE PROCESSOR

Type	2 x DIGIC III

LENS

Lens Mount	EF (excludes EF-S lenses)
Focal Length	Equivalent to 1.0x the focal length of the lens

FOCUSING

Type	TTL-AREA-SIR with a CMOS sensor
AF System/ Points	19 cross-type AF points (plus 26 Assist AF points)
AF Working Range	EV -1 - 18 (at 23ºC & ISO 100)
AF Modes	One Shot / AI Servo
AF Point Selection	Automatic selection, Manual selection, Home position (switch to registered AF point)
Selected AF Point Display	Superimposed in viewfinder
Predictive AF[1]	Yes, up to 8m
AF Lock	Locked when shutter button is pressed half way in One Shot AF mode or AF-ON button is pressed.
AF Assist Beam	Emitted by an optional dedicated Speedlite
Manual Focus	Selected on lens, default in Live View Mode
AF Microadjustment	C.Fn III-7 +/- 20 steps Adjust all lenses by same amount Adjust up to 20 lenses individually

EXPOSURE CONTROL

Metering Modes	TTL full aperture metering with 63 zone SPC (1) Evaluative metering (linked to any AF point) (2) Partial metering (approx. 8.5% of viewfinder at centre) (3) Spot metering: Center spot metering (approx. 2.4% viewfinder) AF point-linked spot metering (approx. 2.4% of viewfinder) Multi/Spot metering (Max 8 spot metering entries) (4) Center weighted average metering
Metering Range	EV 0 - 20 (at 23ºC with 50mm f1.4 lens ISO 100)
AE Lock	Auto: In 1-shot AF mode with evaluative metering exposure is locked when focus is achieved Manual: By AE lock button
Exposure Compensation	+/-3 EV in 1/3 or 1/2 stop increments (can be combined with AEB).
AEB	3-7 shots +/-3 EV in 1/3-stop increments. 1/2-stop increments
ISO Sensitivity[2]	100-1600 (in 1/3-stop or 1 stop increments) ISO can be expanded to L: 50 or H: 3200

SHUTTER

Type	Electronically-controlled focal-plane shutter
Speed	30-1/8000 sec (1/2 or 1/3 stop increments) + Bulb (Shutter speed range available varies according to shooting mode)

WHITE BALANCE

Type	Auto white balance with the imaging sensor
Settings	Auto, Daylight, Shade, Cloudy, Tungsten light, White Fluorescent light, Flash, Custom (5 settings), Colour Temperature Setting White balance compensation: 1. Blue/Amber +/-9 2. Magenta/ Green +/-9.
Custom White Balance	5 custom WB settings can be registered
WB Bracketing	+/-3 levels in single level increments 3 bracketed images per shutter release. Selectable Blue/Amber bias or Magenta/ Green bias.

VIEWFINDER

Type	Pentaprism
Coverage (Vertical/Horizontal)	Approx. 100%
Magnification	Approx. 0.76x[3]
Eyepoint	Approx. 20mm (from eyepiece lens centre)
Dioptre Correction	-3 to +1 m⁻¹ (dioptre)
Focusing Screen	Interchangeable (10 types). Standard Focusing Screen Ec-C IV
Mirror	Quick-return half mirror (Transmission: reflection ratio of 37:63, no mirror cut-off with EF1200mm f/5.6 or shorter)
Viewfinder Information	AF information: AF points, focus confirmation light Exposure information: Metering mode, shutter speed, aperture, manual exposure, spot metering circle, AE lock, ISO speed, exposure level, exposure warning Flash information: Flash ready, FP flash, FE lock, flash exposure level Image information: White balance correction, JPEG recording, RAW recording, number of remaining shots, maximum burst (2 digit display), memory card information, battery check icon.
Depth of Field Preview	Yes, with Depth of Field preview button
Eyepiece Shutter	Built in

LCD MONITOR

Type	7.5cm (3.0") TFT, approx. 230K dots
Coverage	Approx. 100%
Viewing Angle (Horizontally/Vertically)	Approx 140º
Brightness Adjustment	Adjustable to one of seven levels
Display Options	(1) Shooting function (2) Camera settings

FLASH

Modes	E-TTL II Auto Flash, Metered Manual
X-Sync	1/250sec (EX series Speedlites only)
Flash Exposure Compensation	+/-3 EV in 1/3 or 1/2 stop increments with EX series Speedlites
Flash Exposure Bracketing	Yes, with compatible External Flash
Flash Exposure Lock	Yes
Second Curtain Synchronisation	Yes
HotShoe/ PC Terminal	Yes/ Yes
External Flash Compatibility	E-TTL II with EX series Speedlites, wireless multi-flash support
External Flash Control	via camera menu screen

SHOOTING

Modes	Program AE, Shutter priority AE, Aperture priority AE, Manual
Picture Styles	Standard, Portrait, Landscape, Neutral, Faithful, Monochrome, User Defined (x3)
Colour Space	sRGB and Adobe RGB
Image Processing	Highlight Tone Priority Long exposure noise reduction High ISO speed noise reduction
Drive modes	Single, Silent, Continuous L, Continuous H, Self timer (2s, 10s)
Continuous Shooting	Max. Approx.5fps. (speed maintained for up to 56 images (JPEG), 12 images (RAW)[3]

LIVE VIEW MODE

Type	Electronic viewfinder with image sensor
Coverage	Approx. 100% (horizontally and vertically)
Frame Rate	30 fps
Focusing	Manual Focus (Magnify the image 5x or 10x at any point on screen) Autofocus: Quick mode
Metering	Real-time evaluative metering with image sensor Active metering time can be changed
Display Options	Grid overlay

FILE TYPE

Still Image Type	JPEG: 10 compression options (Exif 2.21 [Exif Print] compliant)/ Design rule for Camera File system (2.0), RAW: RAW, sRAW (14bit, Canon original RAW 2nd edition), Digital Print Order Format [DPOF] Version 1.1 compliant
RAW+JPEG simultaneous recording	Yes, any combination of RAW + JPEG possible, separate formats to separate cards possible
Image Size	JPEG: (L)5616x3744, (M1)4992x3328, (M2)4080x2720, (S)2784x1856 RAW: (RAW)5616x3744, (sRAW)2784x1856
Sound Files	WAVE (monaural)
Folders	New folders can be manually created and selected
File Numbering	(1) Consecutive numbering (2) Auto reset (3) Manual reset

OTHER FEATURES

Custom Functions	57 Custom Functions with 153 settings
LCD Panel / Illumination	Yes
Water/ Dust resistance	Yes
Sound Memo	Up to 30sec per image
Intelligent Orientation Sensor	Yes
Playback Zoom	1.5x - 10x
Display Formats	(1) Single image with information (inc. file size) (2) Single image (3) 4 image index (4) 9 image index (5) Magnified view
Histogram	Brightness: Yes RGB: Yes
Image Erase/Protection	Erase: Single image, All images in folder, Checkmarked images, unprotected images Protection: Erase protection of one image, all images in a folder, or all images in the memory card.
Data Verification	Original image verification data and encryption can be appended to the image (OSK-E3 required for verification + encryption/decryption)
Menu Categories	(1) Recording menu (x2) (2) Playback menu (x2) (3) Set-up menu (x3) (4) Custom Functions menu (5) My Menu
Menu Languages	18 Languages: English, German, French, Dutch, Danish, Portuguese, Finnish, Italian, Norwegian, Swedish, Spanish, Greek, Simplified Chinese, Japanese, Traditional Chinese, Korean, Russian, Polish
Firmware Update	Update possible by the user.

INTERFACE

Computer	USB 2.0 Hi-Speed (Mini-B)
Other	Video output (PAL/ NTSC), 15-pin System Extension terminal

DIRECT PRINT

Canon Printers	Canon Compact Photo Printers and PIXMA Printers supporting PictBridge
PictBridge	Yes

STORAGE

Type	CompactFlash Type I/ II (Microdrive compatible, UDMA compatible), SDHC (3), SD memory (up to 2GB), External Media (with Wireless File Transmitter WFT-E 2/WFT-E2 II only).

SUPPORTED OPERATING SYSTEM

PC & Macintosh	Windows XP SP3, Vista SP1/SP2 (excl. Starter Edition), Windows 7 OS X v10.4-10.6

SOFTWARE

Browsing & Printing	ZoomBrowser EX / ImageBrowser
Image Processing	Digital Photo Professional
Other	PhotoStitch, EOS Utility (inc. Remote Capture, WFT utility*, Original Data Security Tools*), Picture Style Editor *Requires optional accessory

POWER SOURCE

Batteries	1x Li-ion pack LP-E4, 1x CR2025 for date & settings
Battery Life	Approx. 1800 (at 23C)[4] Approx. 1400 (at 0C)
Battery Indicator	6 levels + percentage
Power Saving	Power turns off after 1, 2, 4, 8, 15 or 30mins.
Power Supply & Battery Chargers	Battery charger LC-E4, Car Battery Cable CG-570 (use with LC-E4), Power Adapter ACK-E4

PHYSICAL SPECIFICATIONS

Body Materials	Magnesium Alloy
Operating Environment	0 – 45 ºC, 85% or lower humidity
Dimensions (WxHxD)	156.0 x 159.6 x 79.9mm
Weight (Body Only)	Approx. 1210g (battery weight 180g)

ACCESSORIES

Viewfinder	Eyecup Eg, Eg-series Dioptric Adjustment Lens with Rubber Frame Eg, Anti Fog Eyepiece Eg, Focusing Screens Ec, Angle Finder C
Wireless File Transmitter	Wireless File Transmitter WFT-E2/ WFT-E2 II
Lenses	All EF lenses (excludes EF-S lenses)
Flash	Canon Speedlites (220EX, 270EX, 380EX, 420EX, 430EX, 430EX II, 550EX, 580EX, 580EX II, Macro-Ring-Lite, MR-14EX, Macro Twin Lite MT-24EX, Speedlite Transmitter ST-E2)
Remote Controller/ Switch	Remote control with N3 type contact, Wireless Controller LC-5
Other	Original Data Security Kit OSK-E3, Hand Strap E1

1 with EF300mm f/2.8L IS USM at 50kph
2 Recommended Exposure Index
3 Based on Canon's testing conditions, JPEG, ISO 100, Standard Picture Style. Varies depending on the subject, memory card brand and capacity, image recording quality, ISO speed, drive mode, Picture Style, Custom functions etc.
4 Based on the CIPA Standard and using the batteries and memory card format supplied with the camera, except where indicated

All data is based on Canon standard testing methods except where indicated. Subject to change without notice.

	EOS 5D Mark II	EOS-1D Mark IV	EOS-1Ds Mark III
SPEEDLITES			
Speedlite 580EX II/430EX II/270EX	■	■	■
Macro Ring Lite MR-14EX	■	■	■
Macro Twin Lite MT-24EX	■	■	■
Speedlite Transmitter ST-E2	■	■	■
SPEEDLITE ACCESSORIES			
Off-camera Shoe Cord OC-E3	■	■	■
Speedlite Bracket SB-E2	■	■	■
BATTERIES			
LP-E4		■	■
LP-E6	■		
AC ADAPTERS			
ACK-E4		■	■
ACK-E6	■		
BATTERY GRIPS			
Battery Grip BG-E6	■		
BATTERY CHARGERS			
Charger LC-E4		■	■
Charger LC-E6	■		
Car Charger Cable CB-570		■	■
Car Charger CBC-E6	■		
STRAPS			
Hand strap E1	■	■	■
VIEWFINDER ACCESSORIES			
Eyecup/Rubber Frame Eb	■		
Eyecup/Rubber Frame Eg		■	■
Eyepiece Extender EP-EX15 II	■		
Anti-fog Eyepiece Eg		■	■
Angle Finder C.	■	■	■
Dioptric Adjustment Lens E (-4 to +3)	■		
Dioptric Adjustment Lens Eg (-4 to +3)		■	■
FOCUSING SCREENS			
Focusing Screens Ec		■	■
Focusing Screens Eg	■		
WIRED REMOTE CONTROL			
Remote Switch RS-80 N3	■	■	■
Extension Cord ET-1000N3	■	■	■
Remote Switch Adapter RA-N3	■	■	■
Timer Remote Controller TC-80 N3	■	■	■
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	■		
DATA VERIFICATION			
Original Data Security Kit OSK-E3	■	■	■
CABLES			
USB Cable IFC-500U	■	■	■
USB Cable IFC-200U	■	■	■
Mini-HDMI Cable HTC-100	■	■	
Video Cable VC-100	■		■
AV Cable AVC-DC400ST		■	

Name	Filter diameter (mm)	Maximum diameter x length (mm)	Weight (g)	Lens Cap	Lens Hood	Lens Case/Pouch	Magnification with Extension Tube EF12 II	Magnification with Extension Tube EF25 II	Extender Compatibility	Other Accessories
FIXED FOCAL LENGTH										
EF 15mm f/2.8 Fisheye	Filter Holder	73 x 62.6	330	Exclusive	Built-in	LP814	NC	NC	NC	
EF 14mm f/2.8L II USM	Filter Holder	80 x 94	645	Lens Cap 14	Built-in	LP1016	NC	NC	NC	
EF 20mm f/2.8 USM	72	77.5 x 70.6	405	E-72U	EW-75 II	LP1214	0.72-0.60	NC	NC	
EF 24mm f/1.4L II USM	77	93.5 x 86.9	650	E-77U	EW-83K	LP1319	0.67-0.50	NC	NC	
EF 24mm f/2.8	58	67.5 x 48.5	270	E-58	EW-60 II	LP811	0.64-0.50	1.22-1.11	NC	
EF 28mm f/1.8 USM	58	73.6 x 55.6	310	E-58U	EW-63 II	LP814	0.61-0.43	1.13-0.96	NC	
EF 28mm f/2.8	52	67.4 x 42.5	185	E-52	EW-65 II	LP1011	0.56-0.43	1.09-0.95	NC	
EF 35mm f/1.4L USM	72	79 x 86	580	E-72U	EW-78C	LP1214	0.54-0.36	0.97-0.79	NC	
EF 35mm f/2	52	67.4 x 42.5	210	E-52	EW-65 II	LP1011	0.58-0.35	1.00-0.77	NC	
EF 50mm f/1.2L USM	72	85.8 x 65.5	590	E-72U	ES-78	LP1214	0.39-0.24	0.67-0.53	NC	
EF 50mm f/1.4 USM	58	73.8 x 50.5	290	E-58U	ES-71 II	LP1014	0.39-0.24	0.68-0.53	NC	
EF 50mm f/1.8 II	52	68.2 x 41	130	E-52	ES-62+ADP	LP1014	0.39-0.24	0.68-0.53	NC	
EF 85mm f/1.2L II USM	72	91.5 x 84.0	1025	E-72U	ES-79 II	LP1219	0.25-0.15	0.42-0.33	NC	
EF 85mm f/1.8 USM	58	75 x 71.5	425	E-58U	ET-65 III	LP1014	0.27-0.15	0.44-0.32	NC	
EF 100mm f/2 USM	58	75 x 73.5	460	E-58U	ET-65 III	LP1014	0.27-0.13	0.42-0.28	NC	
EF 135mm f/2L USM	72	82.5 x 112	750	E-72U	ET-78 II	LP1219	0.29-0.09	0.41-0.20	Compatible	
EF 135mm f.2.8 (Softfocus)	52	69.2 x 98.4	390	E-52	ET-65 III	LP1016	0.29-0.09	0.33-0.20	NC	
EF 200mm f/2L IS USM	52 Drop in	128 x 208	2520	E-145B	ET-120B	Lens Case 200	0.19-0.06	0.26-0.14	Compatible	
EF 200mm f/2.8L II USM	72	83.2 x 136.2	765	E-72U	ET-83B II	LP1219	0.23-0.06	0.32-0.14	Compatible	Yes [3]
EF 300mm f/2.8L IS II USM	52 Drop in	128 x 248	2400	E-145C	ET-120 (WII)	Lens Case 300B	0.22-0.04	0.28-0.09	Compatible	
EF 300mm f/4L IS USM	77	90 x 221	1190	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	163 x 343	3850	E-180D	ET-155 (WII)	Lens Case 400C	0.21-0.03	0.26-0.07	Compatible	
EF 400mm f/4 DO IS USM	52 Drop in	128 x 232.7	1940	E-145	ET-120	Lens Case 400B	0.16-0.03	0.20-0.07	Compatible	
EF 400mm f/5.6L USM	77	90 x 256.5	1250	E-77U	Built-in	LZ1132	0.16-0.03	0.21-0.07	Compatible	
EF 500mm f/4L IS USM	52 Drop in	146 x 456	3870	E-163	ET-138	Lens Case 500	0.15-0.03	0.18-0.05	Compatible	
EF 600mm f/4L IS USM	52 Drop in	168 x 456	5360	E-185	ET-160	Lens Case 600	0.14-0.02	0.17-0.05	Compatible	
EF 800mm f/5.6L IS USM	52 Drop in	163 x 461	4500	E-180C	ET-155	Lens case 800	0.16-0.02	0.19-0.04	Compatible	
MACRO										
EF 50mm f/2.5 Compact Macro	52	67.6 x 63	280	E-52	-	LP814	0.74-0.24	1.04-0.54	NC	
Life-size Converter EF	-	67.6 x 34.9	160	R-F-3	-	LP811	-	-	NC	
EF 100mm f/2.8 Macro USM	58	78.6 x 118.6	580	E-58U	ET-67	LP1219	1.19-0.12	1.39-0.26	NC	
EF 100mm f/2.8L Macro IS USM	67	77.7 x 123	625	E-67U	ET-73	LP1219	1.17-0.12	1.37-0.27	NC	Yes [2]
EF 180mm f/3.5L Macro USM	72	82.5 x 186.6	1090	E-72U	ET-78 II	LZ1324	1.09-0.07	1.21-0.15	Compatible	Yes [4]
MP-E 65mm f/2.8 1–5x Macro Photo	58	81 x 98	710	E-58	Exclusive	LP1216	-	-	NC	
TILT AND SHIFT										
TS-E17mm f/4L	-	88.9 x 106.7	820	Lens Cap 17	Not available	LP1219	NC	NC	NC	
TS-E 24mm f/3.5L II	82	88.5 x 106.9	780	E-82	EW-88B	LP1319	0.85-0.51	1.47-1.12	NC	
TS-E 45mm f/2.8	72	81 x 90	645	E-72	EW-79B II	LP1216	0.44-0.27	-	NC	
TS-E 90mm f/2.8	58	73.6 x 88	565	E-58	ES-65 III	LP1016	0.43-0.14	0.60-0.31	NC	
EXTENDERS										
Extender EF 1.4x III	-	72.0 x 27.2	225	Extender Cap EII	-	LP811	-	-	NC	
Extender EF 2x III	-	72.0 x 52.7	325	Extender Cap EII	-	LP811	-	-	NC	
ZOOM LENSES										
EF 8-15mm f/4L Fisheye USM	Filter Holder	78.5 x 83	540	Lens Cap 8-15	EW-77	LP1219	NC	NC	NC	
EF 16-35mm f/2.8L II USM	82	88.5 x 111.6	640	E-82U	EW-88	LP1319	0.62-0.36[1]	1.11-0.80[1]	NC	
EF 17-40mm f/4L USM	77	83.5 x 96.8	475	E-77U	EW-83E	LP1319	0.83-0.32	1.02-0.70[1]	NC	
EF 24-70mm f/2.8L USM	77	83.2 x 123.5	950	E-77U	EW-83F	LP1219	0.63-0.18	0.75-0.40[1]	NC	
EF 24-105mm f/4L IS USM	77	83.5 x 107	670	E-77U	EW-83H	LP1219	0.40-0.12	0.61-0.27[1]	NC	
EF 28-135mm f/3.5-5.6 IS USM	72	78.4 x 96.8	540	E-72U	EW-78B II	LP1116	0.53-0.09	1.09-0.21	NC	
EF 28-300mm f/3.5-5.6L IS USM	77	92 x 184	1670	E-77U	EW-83G	LZ1234	0.50-0.04	0.50-0.09[1]	NC	
EF 70-200mm f/2.8L IS II USM	77	88.8 x 199	1490	E-77U	ET-87	LZ1326	0.28- 0.06	0.36-0.14	Compatible	
EF 70-200mm f/2.8L USM	77	84.6 x 193.6	1310	E-77U	ET-83 II	LZ1324	0.22-0.06	0.41-0.14	Compatible	
EF 70-200mm f/4L IS USM	67	76 x 172	760	E-67U	ET-74	LP1224	0.23-0.06	0.42-0.14	Compatible	Yes [5]
EF 70-200mm f/4L USM	67	76 x 172	705	E-67U	ET-74	LP1224	0.29-0.06	0.39-0.13	Compatible	
EF 70-300mm f/4-5.6 IS USM	58	76.5 x 142.8	630	E-58U	ET-65B	LP1222	0.32-0.04	0.39-0.09	NC	
EF 70-300mm f/4.5-5.6 DO IS USM	58	82.4 x 99.9	720	E-58U	ET-65B	LP1116	0.26-0.04	0.46-0.09	NC	
EF 70-300mm f/4-5.6L IS USM	67	89 x 143	1050	E-67U	ET-73B	LP1424	0.29-0.04	0.38-0.09	NC	Yes [6]
EF 75-300mm f/4-5.6 III USM	58	71 x 122	480	E-58	ET-60	LP1019	0.31-0.04	0.39-0.09	NC	
EF 75-300mm f/4-5.6 III	58	71 x 122	480	E-58	ET-60	LP1019	0.31-0.04	0.39-0.09	NC	
EF 100-400mm f/4.5-5.6L IS USM	77	92 x 189	1380	E-77U	ET-83C	LZ1324	0.25-0.03	0.35-0.07	Compatible	

[1] Not compatible at wide angles   [2] Tripod Mount Ring D(B), Macrolite Adapter 67   [3] Tripod Mount Ring A II (B)   [4] Macrolite Adapter 72C   [5] Tripod Mount Ring A II (w)   [6] Tripod Mount Ring C (WII)

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EF 35mm f/1.4L USM

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