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Canon

Interchangeable Lenses For Canon 7S

Instructions

English Edition



CANON LENSES . . .

Thank you very much for selecting a Canon lens for your camera. We are certain that it will give you utmost satisfaction in your every day picture taking.

Canon lenses are held in the highest esteem by professionals and discerning amateurs around the world for their unsurpassed, unique optical design and precision engineering.

Every lens designed and sold by Canon is the forerunner in its category—in speed, resolution, and color balance.

Canon provides a vast range of interchangeable lenses for owners of Canon cameras or other make. The following are what Canon has to offer and how to use them.

CANON INTERCHANGEABLE LENSES . . .

For Rangefinder-type, 35mm Still Cameras

These are available in three different lens mounts—the standard screw mount; the bayonet mount; and M series that comes with a mirror box. Irrespective of the lens mounts, all lenses give you a full 24mm x 36mm picture on a standard 35mm film. All lenses are Spectra-Coated to insure maximum color and tonal balance, greater light transmission, and complete elimination of flare. They are best suited for true reproduction of colors.

Proper Handling of Lenses . . .

- a. When changing lenses, avoid exposure to direct sunlight, or strong artificial light. Do it in the shade at all times.
- b. When the lens is detached from the camera, cover the lens base with a dust cover to keep it free from dust.
- c. When mounting lenses, do not apply too much force, but apply just enough to fit the lens firmly.

Standard Screw Mount Lenses . . .

1. Turn the lens counter-clockwise to dismount the lens.
2. When mounting a lens, turn it slightly counter-clockwise first to have the screw threads fit in the camera body's groove. Turn clockwise to tighten.
3. Wide-angle and standard lenses can be changed easily with the focusing helicoid set at the infinity stopper, if any. When changing long-focus or telephoto lenses, it is advisable to turn the focusing helicoid to the fullest extent, i.e. to set it at the shortest distance reading.

Bayonet Mount M Series Lenses with Mirror Box

1. When dismantling the lens from the mirror box, turn the lens tightening ring counter-clockwise until it stops.
2. When mounting the whole unit on the camera, first turn the lever of the mirror box all the way up, then fit it firmly to the bayonet mount of the camera body and turn the lever all the way down.

FOCUSING . . .

While viewing through the range-viewfinder, turn the lens focusing ring (helicoid) until doubled range-viewfinder image of focusing portion coincides. The distance between the film plane and the subject is indicated at the distance index mark in feet or meters, or both. However, unless you are taking pictures with flash or infrared film, the reading is not important.

LENS APERTURE, F-STOP . . .

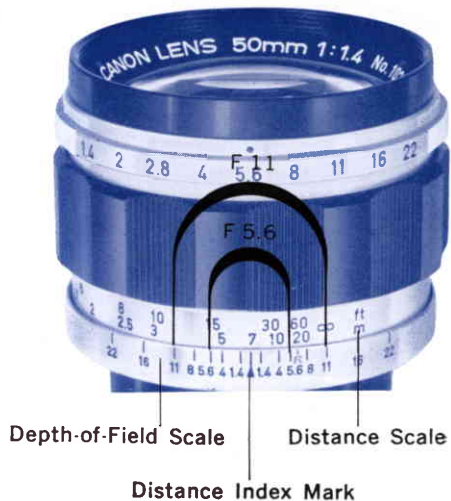
Lens aperture controls the light amount and depth-of-field. One F-stop difference on the linear aperture scale normally means double or one half of the light amount. Most of the Canon lenses have a linear aperture scale to facilitate the easiest intermediate settings. See the chart below for reference.

F-Stop	0.95	1.2	1.4	1.8	2	2.8	3.5	4	5.6	8	11	16	22
Relative Light Amount	4X	3X	2X	1 1/4X	1	1/2	1/3	1/4	1/8	1/16	1/32	1/64	1/128
Relative Exposure	1/4	1/3	1/2	1/1.25	1	2X	3X	4X	8X	16X	32X	64X	128X

Depth-of-field . . .

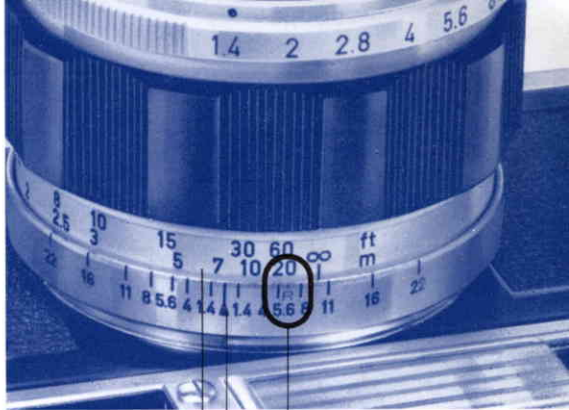
The depth-of-field is obtained by referring to the same figures (F stops) of both sides of the distance index mark on the depth-of-field scale.

In the case shown above, with the lens opening of F 11, any subject from approximately 3.5m to infinity will be in focus on the film. Likewise, with F 5.6, the depth-of-field will be about 4.7m to 14m.



INFRARED INDEX MARK . . .

The letter "R" on the depth-of-field scale of all Canon lenses is the index for infrared photography. When an infrared film is used, the proper focusing is done in the following manner. Focus the subject as usual. Read off the distance. Turn the focusing ring further to match the distance reading to the "R" mark. Your lens is now focused for infrared photography.



Distance Scale

Distance Index Mark

Infrared Index Mark "R"

SPECIFICATION FOR INTERCHANGEABLE (Screw-In Mount Type) Lenses

Lens	Type	Angle of view	Magnification	Lens composition	Minimum aperture	Distance scale		Attachment size (mm)		Hood	Case	Coating	Weight (grams)
						In feet	In meters	Cap size	Filter size				
19mm F3.5	Super wide angle	96°	0.38x	9 elements in 7 components	16	1.75-20∞	0.5-7∞	57mm	55mm	---	Exclusive	Magenta, Purple	200
25mm F3.5	Super wide angle	82°	0.6x	5 elements in 3 components	22	3.5-50∞	1-20∞	42mm	40mm	---	A	Purple	145
28mm F2.8	Super wide angle	75°	0.56x	6 elements in 4 components	22	3.5-50∞	1-20∞	42mm	40mm	---	A	Magenta	160
35mm F2	Wide angle	64°	0.7x	7 elements in 4 components	22	3.5-50∞	1-10∞	42mm	40mm	---	A	Amber	107
35mm F1.5	Wide angle	64°	0.7x	8 elements in 4 components	22	3.5-50∞	1-10∞	50mm	48mm	---	A	Amber	185
50mm F1.8	Standard	46°	1.0x	6 elements in 4 components	22	3.5-50∞	1-20∞	42mm	40mm	S 42	B	Amber	188
50mm F1.4	Standard	46°	1.0x	6 elements in 4 components	22	3.5-60∞	1-20∞	50mm	48mm	S 50	B	Amber	246
50mm F1.2	Standard	46°	1.0x	7 elements in 4 components	22	3.5-50∞	1-20∞	57mm	55mm	Exclusive	Exclusive	Amber	322
50mm F0.95	Standard	46°	1.0x	7 elements in 5 components	16	3.5-50∞	1-20∞	75mm	72mm	Exclusive	Exclusive	Amber	605
85mm F1.8	Long-focus	29°	1.7x	5 elements in 4 components	22	3.5-60∞	1-20∞	60mm	58mm	T 60	D	Magenta	470
100mm F2	Telephoto	24°	2.0x	6 elements in 4 components	22	3.5-100∞	1-30∞	60mm	58mm	T 60	E	Purple	515
100mm F3.5	Telephoto	24°	2.0x	5 elements in 4 components	22	3.5-60∞	1-20∞	42mm	58mm	T 42	H	Amber	220
135mm F3.5	Telephoto	18°	2.7x	4 elements in 3 components	22	5-100∞	1.5-30∞	50mm	48mm	T 50	E	Magenta	424
135mm F2.5	Telephoto	18°	2.7x	6 elements in 4 components	22	5-100∞	1.5-30∞	60mm	58mm	T 60	Exclusive	Magenta	500
200mm F3.5	Telephoto	12°	4.0x	7 elements in 5 components	22	8-150∞	2.5-50∞	60mm	58mm	T 60	Exclusive	Magenta	610
400mm F4.5	Long-Telephoto	6°	8.0x	5 elements in 4 components	22	8	2.6	100mm	48mm	Exclusive	Exclusive	Magenta	1,700
600mm F5.6	Extra-Long-Telephoto	4°	12x	2 elements in 1 components	32	16	5.1	118mm	48mm	Exclusive	Exclusive	Purple	2,100
800mm F8	Extra-Long-Telephoto	3°	16x	2 elements in 1 components	32	31	11	112mm	48mm	Exclusive	Exclusive	Purple	1,900
1000mm F11	Extra-Long-Telephoto	2.4°	20x	2 elements in 1 components	32	45	15	100mm	48mm	Exclusive	Exclusive	Purple	1,800

Note: Listed weight of lenses over M 200 are of weight including all necessary attachments.

For lenses longer 400mm there are no lens barrels. However, the shortest focusing distance is listed in the chart for reference.

CANON LENSES FOR RANGEFINDER TYPE CAMERAS . . .

Super-Wide-Angle Lenses

19mm F3.5, 25mm F3.5 and 28mm F2.8 are classified as super-wide-angle lenses. 82° and 75° angle-of-view, respectively, allow you to photograph expansive scenery, groups of people, as well as the interior of buildings, when subject-to-camera distance is limited. These lenses give you a great depth-of-field.

Wide-Angle Lenses

35mm F1.5 and F2 are gaining popularity among photographers as alternative standard lenses for their 64° angle-of-view and relatively deep depth-of-field.



19mm F3.5



25mm F3.5



28mm F2.8



35mm F1.5



35mm F2

Standard or Normal-Focus Lenses

The view through these lenses is the closest in proportion to the human eye. Canon 50mm standard lenses F0.95, F1.2, F1.4 and F1.8 are extremely versatile in color as well as black and white photography. With the 50mm F0.95 lens you can take extra-

ordinarily clear pictures under dim light conditions. The 50mm F1.2, F1.4 and F1.8 lenses are also ideal for close-ups, copy work and many other uses besides general photography.



50mm F0.95



50mm F1.2



50mm F1.4



50mm F1.8

Long-Focus Lens

85mm F 1.8 has been designed to give photographers the finest results in portraiture, and for shooting stage and sporting events under available lighting conditions.

Telephoto Lenses

You have a choice of 5 different lenses to suit your requirements in this focal length. For portraiture, there is a lightweight and compact size 100mm F 3.5 lens. For speed and magnification, 100mm F 2, 135mm F 3.5 and M 135mm F 2.5 are the best.



85mm F1.8



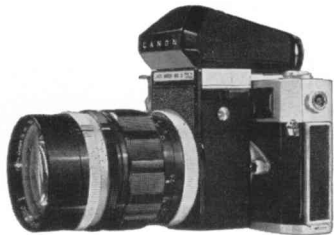
100mm F3.5



100mm F2



135mm F3.5



M 135mm F2.5

Long and Extra-Long-Telephoto Lenses

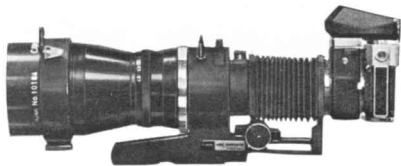
(M Series lenses are designed exclusively for Canon 7)

Canon provides 4 long and extra-long-telephoto lenses in its M series—from M 400mm F 4.5 to M 1000mm F 11. Considering their long focal length, these lenses are quite

compact in size, lightweight, and easy to handle. They are ideally suited for capturing those hard-to-reach subjects from a distance. Each lens comes with a complete set of attachments.



M 200mm F3.5



400mm F4.5

USE OF INTERCHANGEABLE LENSES . . .

By mounting an appropriate lens, you can be sure of capturing the desired composition or expression in your pictures.

- a. When your subject is in an inaccessible place or at a far-off distance, the telephoto lens will do the trick. Or, when you want to photograph a portion of any given subject, a telephoto lens can be conveniently used to eliminate the unwanted area.
- b. When you want to achieve a different effect in photographic expression by employing different focal length lenses, you can change sharpness of background and perspective.

Change of Perspective

Photographing from the same spot, the size of the object can be changed accordingly by using different focal-length lenses.

In general, compared to a 50mm normal-focus lens, the longer the focal-length of a lens, the subject will be larger...but field-of-view smaller. Conversely, the shorter the focal-length of a lens, the subject will be smaller...but field-of-view larger.

19mm



28mm



35mm



135mm



200mm



300mm



50mm



85mm



100mm



400mm



600mm



800mm



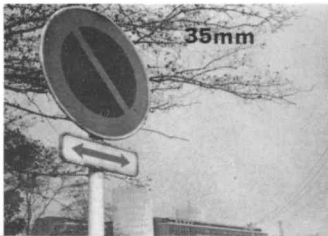
1000mm



Change of Field-of-View

When photographing the main subject in the same size with different focal-lengths by moving the position of the camera, the difference in the perspective can be distinctly noticed. The pictures illustrated here are taken in almost the same size with the front figure as the main subject. It is noticeable that the scenery in the background varies. The shorter the focal-length, the more exaggerated is the perspective. There are also out-of-focus variations of the background. A longer focal-length lens gives the effect of three-dimensional vision by weakening the background tones and relieving the main subject. Besides the changes in field-of-view and perspective, there are variations in the depth-of-field, due to the degree of opening of the lens aperture, and other characteristics for each focal-length lens.

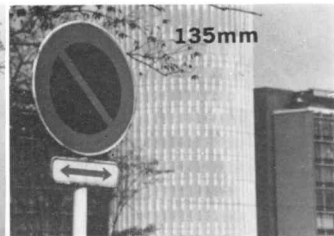
35mm



50mm



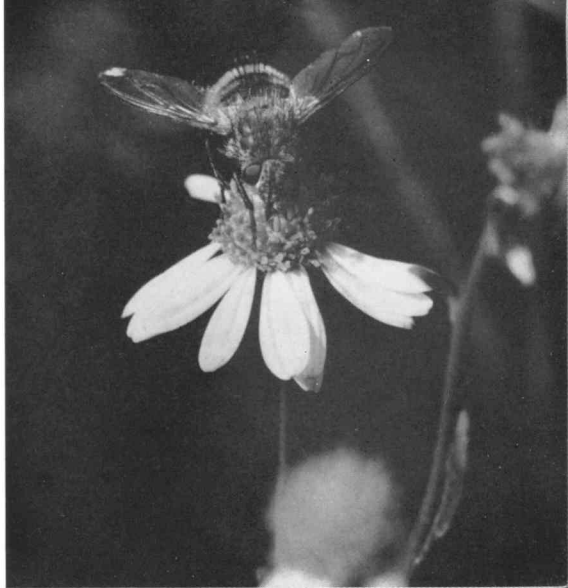
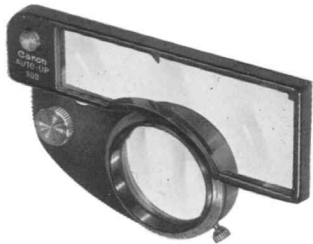
135mm



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AUTO-UPS FOR CLOSE-UP PHOTOGRAPHY

The following supplementary auto-up lenses are available for Canon lenses. They are: 42mm 900 and 450 for 50mm F 1.8 lens, 50mm 900 and 450 for 50mm F 1.4 lens and 57mm 900 and 450 for 50mm F 1.2 lens use. "450" is for close-up from 52 to 38cm or 1' 8-5/8" to 1' 3-1/8" and "900" for 98~54cm or 3' 2-3/4"~1' 9-7/8".



Accessories for Canon 7S and 7



Viewfinder
25mm



Viewfinder
28mm



Viewfinder
19mm



Accessory
Coupler

Camera Holder and Tripod...

It is essential to use a camera holder and a tripod when shooting with long-focus or telephoto lenses, or when shooting at slow shutter speeds. These will keep and protect your camera and lens in a steady position for the best results.

Care and Storage...

When dusting off the lens surface, use a clean and soft feather or brush. Then, wipe it with a clean and soft cotton cloth moistened with pure alcohol. Never use force. Handle with extreme care. Do not store your lenses in a hot and humid place for any length of time. Always use some desiccant when storing in a humid place. Keep the lens mount dust-free. Place a cover on the lens base whenever detached.

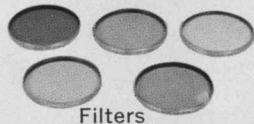
ACCESSORIES

Filter . . .

When using a filter, be sure to correct your lens aperture or the shutter speed to obtain a sufficient exposure, as a filter absorbs light depending on its color filtering characteristics. See filter instructions for the proper adjustment.

Lens Hood . . .

Unless your lenses are of the built-in lens hood type, such as 25mm F 3.5 and other wide-angle lenses, it is advisable to use a lens hood under all circumstances to eliminate excessive or unnecessary light which may be transmitted to the film. A lens hood is a must when taking pictures with a flash.



Filters



Softomat



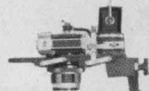
Mirror
Box



Lens Hood



Viewfinder



Auto-Up



Copy Stand