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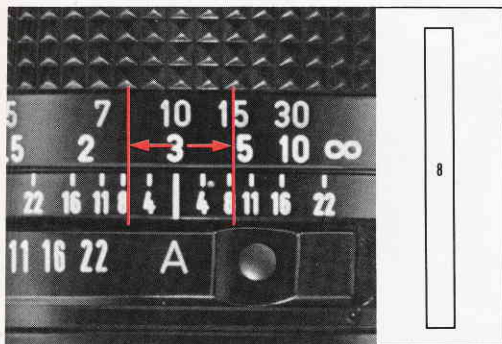
The large manuals are split only for easy download size.

Notes

Depth of field is also greater the shorter the focal length of the lens. For example, a 24 mm lens will show greater depth of field than a 50 mm lens, provided the aperture and shooting distance are the same. Depth of field is also greater the longer the shooting distance, and is generally greater in the background than in the foreground by a ratio of two to one.

With a Canon FD lens, viewing and metering are done at maximum aperture where the viewfinder is brightest. The lens diaphragm does not close to the shooting aperture until the shutter is released. Afterwards, it reopens automatically to the maximum aperture. Because the maximum aperture provides the narrowest range of sharpness, the subject is viewed with the shallowest depth of field.

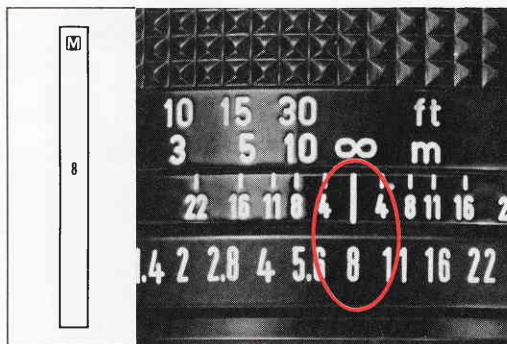
18. Checking the Depth of Field



There are two ways to check the depth of field. The usual one is by using the depth-of-field scale on the lens. This is a scale of f/stops repeated on each side of the distance index.

1. First focus. Then press the shutter button halfway and note which number appears in the viewfinder. Find the two f/stops on the depth-of-field scale which correspond to that number.
2. Draw imaginary lines from those two numbers to the distance scale. The effective depth of field lies between those two distances.

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You can roughly check the depth of field visually with an FD lens as follows:

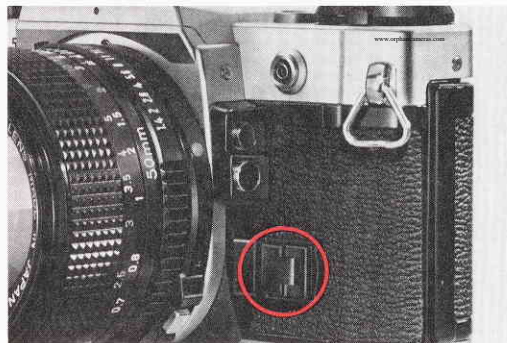
1. Make sure the film has been completely advanced.
2. Press the shutter button halfway to find out which number is displayed in the viewfinder.
3. Then press in the AE lock pin and turn the aperture ring to that number.

Note

As a reminder that the lens is off "A," the "M" will light up in the viewfinder when you press the shutter button halfway.



4. Push in the stop-down lever until it locks. Now, just by looking at your subject through the viewfinder, you can see the range of sharp focus.



5. After checking the depth of field, unlock the stop-down lever. Now turn the aperture ring to the smallest number. Then turn it to the largest number, press the AE lock pin and return the aperture ring to "A."

Do not push in the stop-down lever before you advance the film or the diaphragm will close down only as far as the aperture used for the previous exposure.

When an FD lens is mounted DIRECTLY on the camera (with no accessories between), NEVER take a shot before releasing the stop-down lever or exposure may be incorrect. And unless you want to make an exposure correction (p. 55) return the aperture ring to "A" before shooting.

It is impossible to push in the stop-down lever when an FD lens is set at "A"

6. Now you can take your shot.



Try turning the aperture ring to the smallest number for viewing. Then, while looking at objects in the foreground and background, turn the aperture ring to the aperture you'll be using.

Hey! There must be something wrong. The viewfinder is getting darker and it's difficult to focus.



Oh, I see, you're previewing the depth of field. As you turn the aperture ring to a higher number, the diaphragm closes down and lets less light in.



Oh, I see now. There's more in focus!

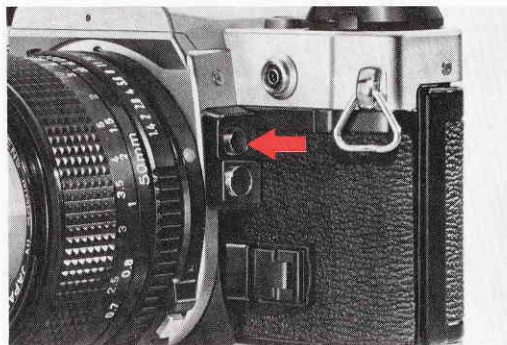


19. Shooting with Light Behind Your Subject (and Other Unusual Light-



Exposure Correction

When there is light, such as the sun or a bright window, behind your subject, the AE-1 PROGRAM's meter may be overinfluenced by that light and your subject will come out too dark. You can correct the exposure by (1) pressing the AE lock switch; (2) adjusting the ASA; or (3) manually setting both the shutter speed and aperture (canceling AE photography).



I. AE Lock Switch

For example, when shooting a backlit subject:

- 1) Approach your subject and, looking in the viewfinder, center your subject so that it takes up about one-third of the viewing area.
- 2) While pressing the shutter button halfway, press the AE lock switch.
- 3) Keeping the shutter button pressed halfway, step back, compose the picture as you like, and shoot. Your subject will be correctly exposed.

You do not have to continue pressing the AE lock switch; the exposure value is retained as long as you press the shutter button halfway.



2. Adjusting the ASA

Sometimes, in a theater or concert hall, for instance, where it is quite dark, the AE-1 PROGRAM's meter may be overinfluenced by the darkness and your subject will come out too light. To expose your subject correctly, turn the ASA film speed lever to a higher number. Each full step on the ASA film speed scale equals one f/stop. If ASA 200 film is loaded, for instance, and you turn the lever to ASA 400, your subject will receive one f/stop less exposure. Exactly how much higher you should set the ASA film speed depends on the situation. To be on the safe side, you may wish to bracket the exposure (see "Note #2," next page).

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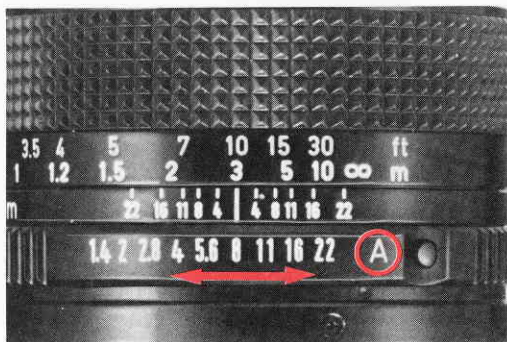
3. Manual Override

Instead of using the AE lock switch or changing the ASA, you can also make an exposure correction by canceling AE photography. When you do this, you will be setting both shutter speed and aperture by yourself. This is called manual override and is useful whenever you want to set a different aperture than the one the AE-1 PROGRAM would select automatically in AE.

Note

Just as doubling the ASA will underexpose the picture one f/stop, halving it (setting the lever to ASA 100 for ASA 200 film) will overexpose the picture one f/stop.

Following exposure, do not forget to reset the film speed lever to the correct ASA film speed, or all following frames will be incorrectly exposed!



1. Set a shutter speed by turning the shutter speed selector dial.
2. Remove the lens from "A" and set an aperture by turning the aperture ring.

Notes

1. When you press the shutter button halfway, the aperture that the AE-1 PROGRAM would select automatically will light up. You may wish to use this aperture reading as a basis for setting an aperture on the aperture ring. A red "M" will light up in the viewfinder to remind you that the lens is removed from "A."
2. You may find it worthwhile to bracket the exposure. This means taking several shots at different exposures so that at least one of them turns out correctly exposed. Take the first shot at the exposure you think is right. Then take two more, one with the aperture ring set one step higher and the other with it set one step lower. It is possible to do the same thing by changing the ASA setting or the shutter speed.

20. Shooting with a Non-FD Lens



With a Canon FD lens, metering is done with the lens diaphragm at its widest opening. This is called "full-aperture metering."

Stopped-down Metering

With a Canon FL lens, the TS 35mm lens or any other non-FD lens, full-aperture metering is not possible. The lens must actually be closed (stopped down) to the shooting aperture for metering. This is called "stopped-down metering." In stopped-down metering, the lens diaphragm will open or close as you turn the aperture ring.

1. Push the stop-down lever towards the lens until it locks.

2. Make sure the shutter speed selector dial is NOT on "PROGRAM."
3. While pressing the shutter button, turn the aperture ring until the stopped-down metering index and 5.6 appear. Correct exposure cannot be obtained with any other display.
4. Press the shutter button all the way down for exposure.

Notes

1. Stopped-down metering is not possible when the shutter speed selector dial is set to "PROGRAM."
2. You can also press the exposure preview switch and turn the shutter speed selector dial until the stopped-down metering index and 5.6 appear.
3. Once the lens is stopped down, you can check depth of field visually simply by inspecting the subject through the viewfinder.

Lenses which cannot be mounted on the AE-1
PROGRAM:

FL 19mm f/3.5
FL 58mm f/1.2
R 58mm f/1.2
R 100mm f/3.5
FLP 38mm f/2.8

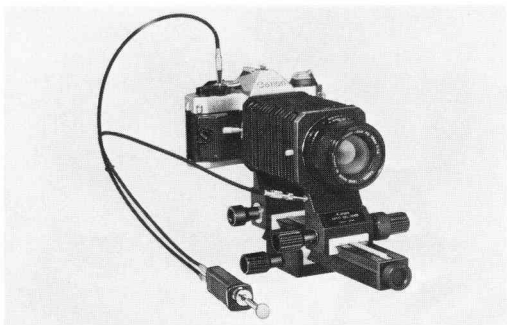
Lenses which cannot be used with the AE-1
PROGRAM's meter for mechanical reasons:

FL 50mm f/1.8
FL 35mm f/2.5
R 50mm f/1.8
R 35mm f/2.5
R 100mm f/2

NEVER try to do stopped-down metering with an FD lens unless there are close-up accessories between it and the camera. If you do stopped-down metering when an FD lens is mounted directly on the camera, exposure may not be correct.

21. Shooting with Close-up Accessories





With few exceptions (noted in the instructions for the accessory), stopped-down metering is necessary whenever you insert an accessory between the camera and lens for close-up photography.

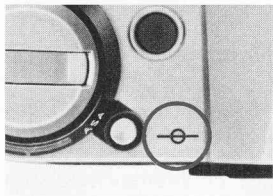
1. If you insert an accessory designed for AUTOMATIC diaphragm control, such as the Auto Bellows or Bellows FL, between the camera and ANY lens, follow the steps (p. 57) for stopped-down metering.
2. If you insert an accessory designed for MANUAL diaphragm control, such as M Extension Tubes or Bellows M, between the camera and a NON-FD lens, follow the steps (p. 57) for stopped-down metering. Turn the A-M ring of an FL lens to "M" for taking the shot (not necessary if Canon Macro Auto Ring and Double Cable Release are used).
3. If you insert an accessory designed for MANUAL diaphragm control between the camera and an FD lens, unless you use the Canon Macro Auto Ring and Double Cable Release, first set the lens for manual diaphragm control before mounting it on the accessory. Then follow the steps (p. 57) for stopped-down metering.

Note

The instructions with the accessory will tell you whether or not manual diaphragm control is necessary. The procedure differs according to the type of lens. See page 62.

Film Plane Indicator

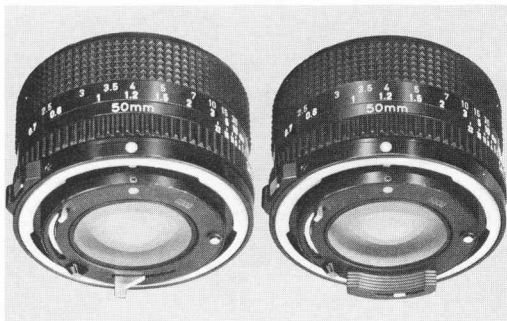
This mark, engraved on top of the camera body, indicates the exact position of the film plane. It is useful for measuring the exact shooting distance from film to subject in close-up photography. Distances on the lens' distance scale are calibrated from this mark. It is not used in general photography.



Note

The aperture ring of an FD lens must be removed from "A" before you mount the lens on any of these close-up accessories except for FD-U Extension Tubes and Extenders FD 2x and FD 1.4x, which are designed for normal full-aperture metering.

Manual Diaphragm Control



FD Lens without Chrome Mount Ring except for FD Macro Lenses

1. Insert the slot of the accessory manual diaphragm adapter over the tip of the automatic aperture lever at the rear of the lens. Push the lever counterclockwise and lower the adapter into the groove. The diaphragm blades will open or close as you turn the aperture ring.
2. Mount the lens on the accessory.
When the manual diaphragm adapter is attached, NEVER mount the lens DIRECTLY on the camera or on an accessory designed for automatic diaphragm control, such as the Auto Bellows or Bellows FL.



FD Lens with Chrome Mount Ring and FD Macro Lenses (except for FD 200mm f/4 Macro Lens)

1. Push the automatic aperture lever at the rear of the lens counterclockwise until it automatically locks.
2. Mount the lens on the accessory.

Note

Some of these lenses have an additional lock lever. With these lenses, push the automatic aperture lever fully counterclockwise, then push the lock lever to "L."

Be sure to reset the automatic aperture lever to its normal position before mounting the lens DIRECTLY on the CAMERA. In the case of a lens with a lock lever, switch it back to the position of the white dot.



22. Flash Photography




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Display Information in AE Flash Photography

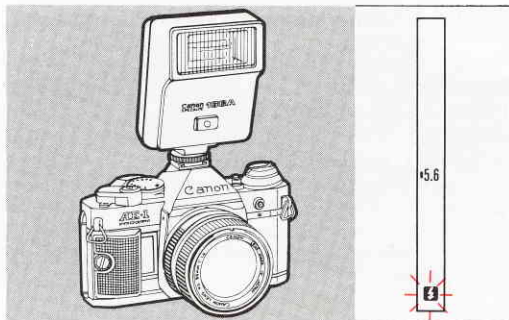
Flash Charge-completion Display (with Speedlites 011A, 133A, 155A, 177A, 188A, 199A, 533G, and 577G)

When the Speedlite is charged and the shutter button is pressed halfway, a green  and the auto working aperture light up in the viewfinder display. After the shutter is released, the AE-1 PROGRAM switches automatically to normal AE photography until the pilot lamp and green  glow again.

Notes

1. Except when the shutter speed selector dial is set to "B," the AE-1 PROGRAM automatically switches to 1/60 sec. as soon as the Speedlite's pilot lamp and the green  glow.
2. Since the AE-1 PROGRAM displays only full apertures in the viewfinder, the aperture displayed may be one-half f/stop larger or smaller than the auto working aperture set on the flash; the auto working aperture is the effective aperture.

Auto-exposure Flash Confirmation Signal

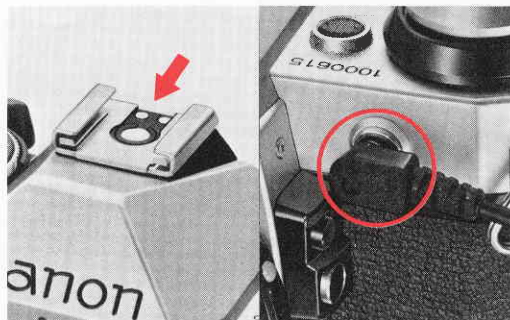


(with the Speedlite 188A only)

After the shutter is released, continue to press the shutter button halfway; the green **E** will flash on and off for two seconds if the shooting distance provided correct exposure.

Note

The auto-exposure confirmation signal displayed in the viewfinder is for use with the Speedlite 188A. When using other flash units, the **E** may flash on and off after the shutter is released. In such cases, however, it does not confirm auto-exposure and should be disregarded.



The AE-1 PROGRAM has two flash terminals.

1. Insert a direct-contact hot-shoe type flash directly in the accessory shoe. For this type of flash, no other connection is necessary.
2. If you use a flash which requires a synchronization cord, branch the cord between the flash and the camera's PC socket.

Automatic Flash (with Ordinary Electronic Computer Flash Units)

1. Turn the AE-1 PROGRAM's shutter speed selector dial to 1/60 second.
2. Remove the aperture ring of an FD lens from "A" and turn it to the automatic aperture which you have set on the flash.

Note

For more details, see the instructions for the flash.

Notes

1. Before mounting a flash unit, make sure its power switch is OFF.
2. Two flash units can be fired simultaneously by placing one in the accessory shoe and connecting the other to the PC socket.
3. It is recommended to use a Canon flash unit on this camera. Using a flash or flash accessory of another make may cause the camera to work improperly or even possibly damage the camera itself.

Manual Flash

1. Set the shutter speed selector dial according to the information in the table below:

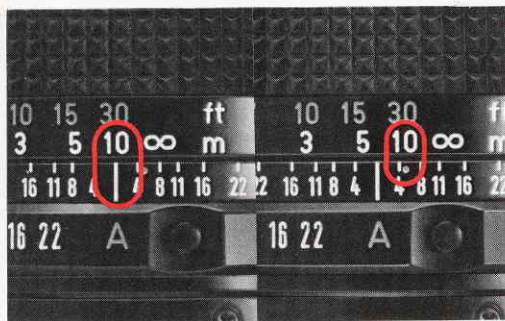
Type		Synchronized shutter speed													
		$\frac{1}{1000}$	$\frac{1}{500}$	$\frac{1}{250}$	$\frac{1}{125}$	$\frac{1}{60}$	$\frac{1}{30}$	$\frac{1}{15}$	$\frac{1}{8}$	$\frac{1}{4}$	$\frac{1}{2}$	1	2	B	
Flash Bulbs	FP class						△	○	○	○	○	○	○	○	
	M and MF class						△	○	○	○	○	○	○	○	
Electronic Flash						○	○	○	○	○	○	○	○	○	

○ = okay

△ = possible unevenness in picture depending on bulb

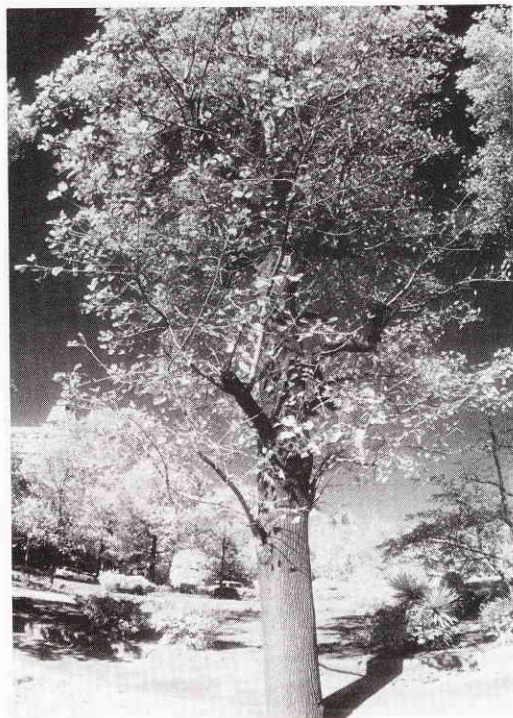
2. Calculate the aperture with a guide-number formula or with the flash unit's calculator dial if it has one. Turn the lens' aperture ring to that aperture.

23. Shooting with Infrared Film



When you load the AE-1 PROGRAM with black-and-white infrared film, it is necessary to make a slight adjustment in focus. A red infrared index is engraved on most Canon lenses for this purpose. First focus as usual through the viewfinder. Then read the distance opposite the distance index on the lens and turn the focusing ring to align that distance with the infrared index. It will also be necessary to use a deep red filter, as specified by the film manufacturer, over the lens.

For further details, follow the instructions of the film manufacturer.



24. Shooting in Very Low Temperatures

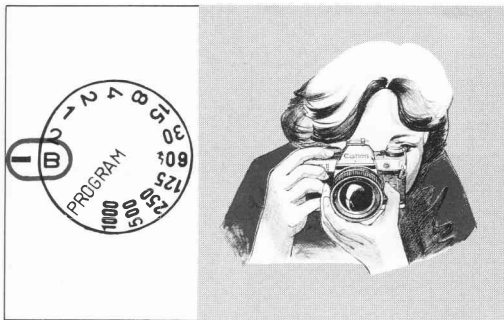
When you use the AE-1 PROGRAM in temperatures below 0°C (32° F), there are two things you should keep in mind. First, battery power may decrease or fail altogether. Second, extreme temperature changes may damage the camera unless certain precautions are taken.

Try to remember the following:



1. Load a new battery, and keep the camera warm until you are ready to shoot. Try to finish the shooting session as quickly as possible. If you must shoot for a long time, carry a spare battery. Alternate the two batteries, keeping the one that is not in use warm. Do not throw the original battery away. That it does not perform well in the cold does not necessarily mean that it will not work normally again in warmer temperatures. An optional accessory, the Canon External Battery Pack A, is the most reliable power source for uninterrupted shooting in cold weather.
2. Condensation forming on a camera and lens taken from cold outside temperatures into a warm room may cause corrosion. To avoid this, while still outdoors place the camera in a plastic bag. Then seal the bag and take it indoors. Leave the camera in the bag until it gradually reaches room temperature. Generally, this takes about one-half hour.

25. Shooting at Night



In very dim lighting, such as at night, it may be necessary to make an exposure longer than the slowest shutter speed of two seconds. This is what the "B" setting of the shutter speed selector dial is for. When you use this setting, the shutter will remain open as long as you press the shutter button. AE photography is not possible; switch to manual override (page 55). With the lens off the "A" setting, an "M" will light up in the viewfinder when you take a meter reading. The "B" setting is useful whenever it is too dark for metering. It is also the best way to record several bursts of fireworks on a single frame.



Notes

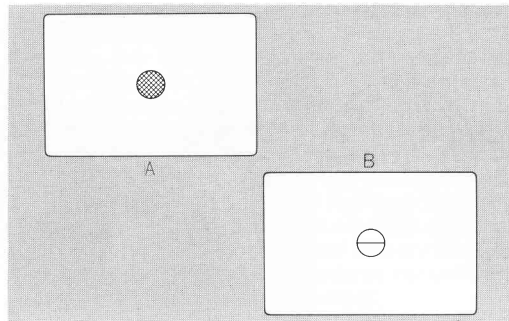
1. The AE-1 PROGRAM's meter will not give a reading at the "B" setting. You will have to experiment to find the best combination of aperture and exposure duration.
2. Always use a tripod and cable release, preferably lockable, for time exposures, and remember that the camera uses more battery power on the "B" setting. We suggest carrying a spare battery as a safeguard.

26. Interchangeable Focusing Screens



You can change the focusing screen in your AE-1 PROGRAM according to your specific focusing needs. Canon offers eight different types of focusing screens for the AE-1 PROGRAM.

- * Never change the screen with your fingers. A special tool is provided with each accessory focusing screen to facilitate screen replacement.



New Split/Microprism

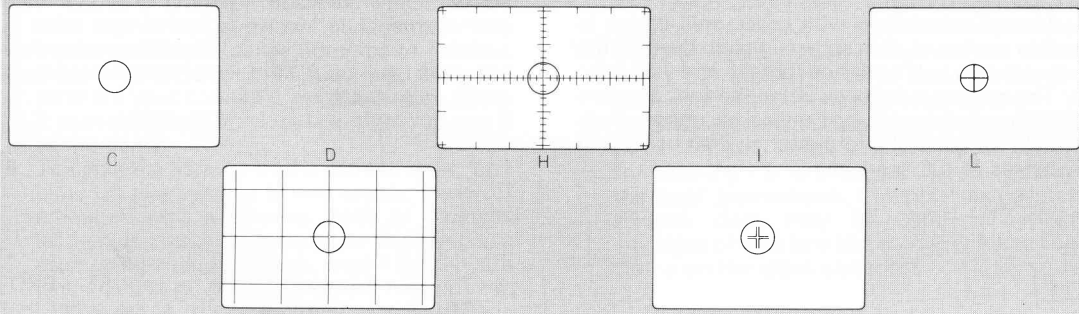
Standard with the AE-1 PROGRAM.

A. Microprism

Matte/Fresnel field with microprism range-finder spot in the center of the screen. Especially suited for general photography when using an aperture of $f/5.6$ or larger.

B. New Split

Matte/Fresnel field with split-image range-finder spot in the center of screen. The lens is in focus when the bottom half is even with the upper half. Suited for general photography since, unlike former focusing screens, rarely does one-half of the rangefinder darken, even when using small maximum aperture lenses.



C. All Matte

Matte/Fresnel field with clear matte center spot. Especially recommended for macro and telephoto photography, this screen enables the entire field of view to be seen without distraction. The lens is in focus when the subject can be clearly seen.

D. Matte/Section

Similar to C screen but with horizontal and vertical reference lines. Recommended for architectural photography and copy work in which accurate image placement is essential.

H. Matte/Scale

Matte/Fresnel field with fine matte center plus horizontal and vertical scales in millimeters. Recommended for close-ups, photomacrography, copy work and architectural photography where it is useful to know the size of the subject or the magnification involved.

I. Double Cross-hair Reticle

Matte/Fresnel field with 5mm clear center spot containing double cross-hair reticle. While focusing, move your eye left to right. If cross-hairs stay in the same position on the subject, then the subject is in focus. Recommended for photomicrography, astrophotography, or other applications requiring high magnifications.

27. Caring for your Camera

L. Cross Split-image

Matte/Fresnel field with cross split-image in the center of the screen which divides the subject in half both horizontally and vertically. The subject is in focus when the four quarters merge to become one unbroken image. Suitable for general photography when using fast lenses at full aperture.

As with any precision instrument, proper care and maintenance involve a few simple rules in addition to common sense. Observing these few rules will keep your AE-1 PROGRAM in top condition at all times.

1. The best thing you can do for your AE-1 PROGRAM is to use it regularly. In the event that you must store it for quite a while, first remove it from its case or camera bag. Remove the battery. Wrap the camera in a clean, soft cloth and place it in a cool, dry, dust-free place. If you store the body and lens separately, attach both the body and rear lens caps.
2. Keep the camera and lens out of direct sunlight and away from "hot spots," such as the trunk, rear window shelf or glove compartment of a car. Do not store the camera in a laboratory or other such area where chemicals may cause corrosion.
3. To keep the camera in top condition during prolonged storage, occasionally insert the battery and take several blank shots to "exer-

cise" the mechanisms. Check the operation of each part before you use the camera following long storage.

4. Water, spray, excessive humidity, dust and sand are your camera's worst enemies. Clean it especially well immediately after you use it at the beach.
5. To clean the exterior of the camera body, first blow off dust with a blower brush. Wipe off smudges with a silicone cloth or chamois leather. If smudges remain on the eyepiece after using a blower brush, wipe it lightly with lens cleaning tissue which has been moistened with a couple of drops of lens cleaner.
6. If the lens surfaces are clean, yet the viewfinder appears dusty, the picture will not be affected by the dust in the viewfinder. If the mirror gets dirty, it will not affect pictures but it may make viewing difficult. Dust it VERY gently with a blower brush. If further cleaning is necessary, NEVER do it yourself but take the camera to the nearest authorized Canon service facility.

7. The film chamber needs cleaning from time to time to remove film dust which may scratch the film. Gently dust it out with a blower brush. Be careful NEVER to press on the film rails, shutter curtain and pressure plate.
8. To clean the lens surfaces, use only a blower brush, cleaning fluid and tissue made specially for cleaning camera lenses. Carefully follow the lens' instructions. Chamois leather or a silicone cloth may be used for wiping smudges off the lens barrel—NEVER use such cloths on the glass surfaces!

28. Optional Accessories

CANON A-SERIES SYSTEM ACCESSORIES

Your AE-1 PROGRAM's advanced electronics has enabled Canon to design a number of unique accessories for it. Controlled by the AE-1 PROGRAM's microcomputer, they give unparalleled shooting versatility and handling ease.

Canon Power Winder A2



Attached to the AE-1 PROGRAM, this accessory advances the film, readying the camera for the next shot automatically. Lightweight and compact, the Power Winder A2 is very effective in capturing a subject's movement. Simply set the main switch to "C," hold in the shutter button, and you can shoot at about two frames per second at any shutter speed from 1/60 to 1/1000 sec.; single frame shooting is possible at any shutter speed when the main switch is set to "S." Since the Power Winder A2 is equipped with a socket for remote control, remote controlled shooting is possible with Canon Remote Switch 3 or 60 or the Wireless Controller LC-1.

Note

The Canon Power Winder A can be also used with this camera. Both continuous and single-frame shooting modes are controlled by use of the camera's shutter button. Remote control photography is not possible with this power winder.

Canon Motor Drive MA



This accessory will enhance the versatility of the AE-1 PROGRAM. At the Motor Drive MA's maximum speed, you can shoot continuously at four frames per second. Especially suited for fast-moving subjects, this accessory can freeze action at its peak. Continuous shooting capability at about 3 fps or single frame shooting is possible as well.

A choice of three shutter buttons ensure the utmost in handling ease when shooting in either the horizontal or vertical format. A choice of two power sources, Battery Pack MA and Ni-Cd Pack MA, is available.

The usable shutter speeds at the L and H positions are 1/60—1/1000 sec.

Canon Wireless Controller LC-1



This accessory is a remote control photography device using infrared rays to control cameras from a distance. The LC-1 is particularly useful in sports photography, wildlife photography, news coverage, and for numerous other fields.

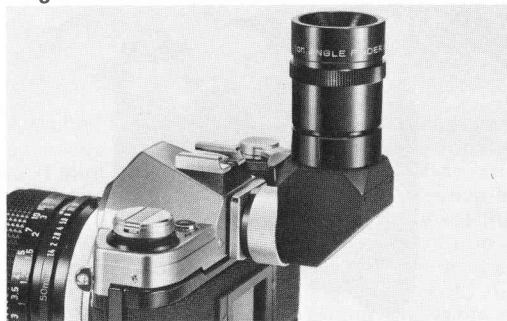
The Wireless Controller LC-1 consists of a transmitter and a receiver. Up to three cameras can be operated in series when the receivers are set to different channels.

Data Back A



The Data Back replaces the AE-1 PROGRAM's back cover in seconds where it records the date in the lower right-hand corner of the photo automatically at shutter release—or manually afterwards if you wish. You can leave it attached even when you are not using its data recording feature. Date-guessing will become a thing of the past. Since letters of the alphabet and Roman numerals can also be recorded, it is also a convenient coder—a point of particular interest for technical photographers.

Angle Finders A2 and B

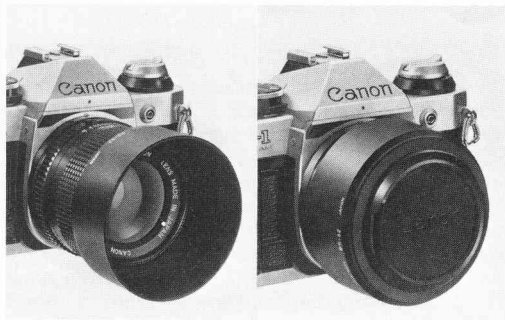


There are some subjects which are uncomfortable to view directly through the eye-level viewfinder of the camera. This is particularly true in such fields as close-up photography and photomacrography. In these cases, it might be more convenient to view through an angle finder. Both of these angle finders rotate 90° for viewing from above or from the side.

Angle Finder A2 gives a correct image top-to-bottom, but is reversed left-to-right, while the more sophisticated Angle Finder B gives a completely normal image. Both show the entire field of view and viewfinder information.

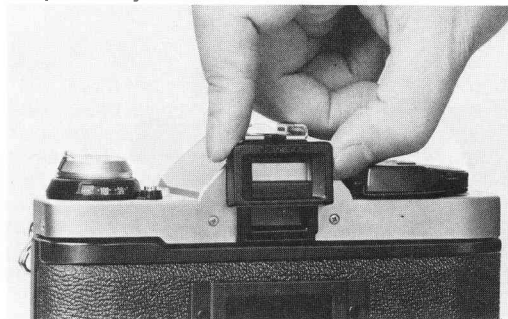
29. Other Accessories

Lens Hood



We strongly recommend the use of a lens hood to keep out side light which may cause flare and ghost images to form on the image. Rigid Canon hoods also help to protect the lens from shock. Use only a hood which is specified for your particular lens. Most Canon hoods fit into the bayonet mount and are fixed by turning. For more details, please see the lens' instructions.

Dioptric Adjustment Lenses S



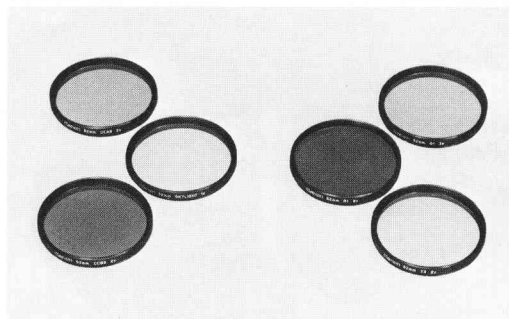
Ten eyesight correction lenses are available in the powers of +3, +2, +1.5 +1, +0.5, 0, -0.5, -2, -3 and -4 diopters. They may make viewing and focusing easier if you are near- or farsighted. Choose the one which is closest to your eyeglass prescription, and make a practical test if possible.

Magnifier S



The Magnifier S gives a 2.5X magnification of the center of the viewing area for precision focusing in close-up work and wide-angle photography. Its power is adjustable to your eyesight within a range of +4 to -4 diopters. Its adapter is hinged so that the magnifier can be swung upward from the eyepiece, leaving the entire screen image visible.

Filters



Most Canon lenses accept filters which screw into the front of the lens. Canon offers a wide variety of filters for both color and black-and-white films. A holder for gelatin filters is also available.

A successful picture is a blend of personal vision, a bit of technical know-how and effective use of equipment. Taking a special kind of picture often requires special equipment. Canon offers a complete system of accessories to assist you in your creative pursuits. From our famous line of FD lenses to bellows units and cable releases, we offer just about every accessory you will ever need to take any kind of picture.

Speedlites 011A, 133A, 155A, 177A, 188A, 199A, 533G and 577G

For the easiest possible flash photography with the AE-1 PROGRAM, Canon offers seven Speedlites. With an FD lens set to the "A" mark, the shutter speed switches to 1/60 sec. and the aperture to the auto aperture set on the flash automatically when the pilot lamp glows. After shutter release, the camera switches automatically to normal AE photography until the pilot lamp glows again.

Canon's most powerful Speedlites, the 577G and 533G each use a quick-release grip and a separate sensor which, seated in the camera's accessory shoe, ensures correct exposure even when the flash head is tilted or swung. The five A-series Speedlites slide directly into the accessory shoe.

When using any of these Speedlites, a green LED display lights up in the viewfinder of the AE-1

PROGRAM the moment the flash unit is charged. And, when using the Speedlite 188A, which is designed especially for the AE-1 PROGRAM, that same LED display will flash on and off for two seconds after you take a picture to confirm correct exposure. No other flash units offer these features. You can also switch to manual flash photography with five out of these seven Speedlites.

When you are finished using the flash, you can shoot normally while the flash or sensor is still mounted simply by turning off the flash unit's main switch.

With seven units available, you have a wide range of features to choose from. The table on page 80 and 81 lists some of the most important.



011A



133A



155A



166A



177A



188A



199A



533G



577G

	Speedlite
Feature	
Guide Number	
Min. Usable Lens Focal Length	
Max # of Auto Apertures (Differs with ASA)	
Auto Shooting Dist. Range, Min. to Max. (Differs with Auto Aperture)	
Bounce	
Manual Flash	

011A	133A	155A	166A	177A	188A	199A	533G	577G
14(m, ASA 100); 23(ft., ASA 25)	16(m, ASA 100); 26(ft., ASA 25)	17(m, ASA 100); 28(ft., ASA 25)	20(m, ASA 100); 33(ft., ASA 25)	(w/o Adapter) 25(m, ASA 100); 41(ft., ASA 25)	(w/o Adapter) 25(m, ASA 100); 41(ft., ASA 25)	(w/o Adapter) 30(m, ASA 100); 50(ft., ASA 25)	(w/o Adapter) 36(m, ASA 100); 60(ft., ASA 25)	(w/o Adapter) 48(m, ASA 100); 80(ft., ASA 25)
35mm	35mm	35mm	35mm	35mm; 28mm with Wide Adapter	35mm; 28mm with Wide Adapter	35mm; 24mm with Wide Adapter	35mm; 24 and 20mm with Wide Adapters	35mm; 24 and 20mm with Wide Adapters
1	1	2	2	2	2	3	3	3
0.5—3.5m 2—12ft.	0.5—8m 1.6—26ft.	0.5—6m 2—20ft.	0.5—7m 1.6—23ft.	0.5—9m 2—29ft. less with Wide Adapter	0.5—9m 2—29ft. less with Wide Adapter	0.5—10.6m 2—35ft. less with Wide Adapter	1—12.8m 3.3—42ft. more with Tele-Adapter less with Wide Adapter	1—17m 3.3—56ft. more with Tele Adapter less with Wide Adapter
No	No	No	No	No	No	Yes	Yes	Yes
No	No	Yes	Yes	Yes	Yes	Yes	No	Yes

Specifications

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

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

Format: 24 × 36mm.

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

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

Lens Mount: Canon breech-lock mount

Viewfinder Information: Fixed eye-level pentaprism. Gives 94% vertical and 94% horizontal coverage of the actual picture area with 0.83x magnification at infinity with a standard lens. Information is displayed in form of LED digital display to the right of viewing area. Includes "P" mark (programmed AE and camera shake warning indicator), "M" mark (manual aperture control indicator), aperture display (f/1 — f/32, in full f/stops), flashing warning for overexposure and underexposure, stopped-down metering index, "B" mark (flash charge-completion display with specified Canon flash units and auto-exposure flash confirmation signal with

Speedlite 188A).

Dioptic Adjustment: Built-in eyepiece is adjusted to standard —1 diopter.

Focusing Screen: Standard split-image/microprism rangefinder. Seven other types of interchangeable screens are available optionally.

AE Mechanism: Electronically-controlled, programmed AE and shutter-speed priority AE metering system using one IC and three LSI's with I²L.

Light Metering System: Through-the-lens (TTL), Center-Weighted Averaging by silicon photocell (SPC).

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

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

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

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

Mirror: Instant-return, with shock-absorber.

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

Shutter Speed Selector Dial: 2 sec.—

1/1000 sec., plus "PROGRAM" and "B."
With guard.

Shutter Release Button: Two-step, electromagnetic shutter release button. Also serves as exposure preview switch. With lock, cable release socket, and finger rest.

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

Self-timer: Electronically-controlled. Main switch set to "S." Activated by pressing shutter button. Ten-second delay with electronic "beep-beep" sound. Number of beeps emitted per second increases two seconds before shutter release. Cancellation possible.

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

Power Source: One 6v alkaline-manganese (Eveready [UCAR] No. A544, IEC 4LR44), silver oxide (Eveready [UCAR] No. 544, IEC 4SR44, Duracell PX 28), or lithium (Duracell PX 28L) battery. Battery lasts about one year under normal use.

Battery Check: "Beep-beep" sound when pressing battery check button. Six or more beeps per second indicate suffi-

cient power; three or fewer beeps per second indicate insufficient power.

Flash Synchronization: X synchronization at 1/60 sec.; M synchronization at 1/30 sec. or slower. Direct contact at accessory shoe for hot-shoe flash. PC socket (JIS-B type) with shock-preventive rim for cord-type flash. Accessory shoe has contact for normal automatic flash plus special contact for AE flash with dedicated Canon Speedlites.

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

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

Film Loading: Via multi-slot take-up spool.

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

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

Film Rewind: With rewind button and crank.

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

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

Weight: 575g (20-5/16 ozs.) body only
810g (28-9/16 ozs.) with FD 50mm
f/1.4 lens.

Subject to change without notice.

