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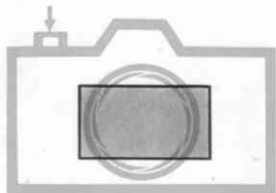
Camera Holding and Shutter Release

Hold the camera firmly in order to take a clear picture. Hold the camera either in a vertical or horizontal position, look through the viewfinder, and focus. Then press the shutter release button gently. The following steps are important.

- 1** Hold the camera snugly in both hands. The camera should be pressed firmly to your cheek or forehead.
- 2** When the camera is in a horizontal position, both elbows should be firmly pressed against the body, and at least one elbow should be resting against the body when in a vertical position.
- 3** Hold your breath and press the shutter release button with a smooth, steady stroke. Otherwise, you will have a blurred picture.
 - When using slow shutter speeds below 1/30 sec, the use of a tripod and cable release is recommended.
 - When taking pictures against the light, always use a lens hood.



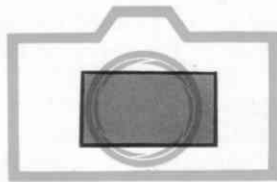
Relationship Between the Shutter, Diaphragm, and Mirror



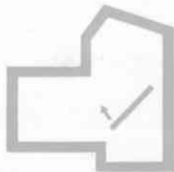
Press the shutter release button.



The diaphragm closes down to the f/stop designated by Electric Eye and the shutter clicks.



The diaphragm returns to maximum opening.



Mirror begins to snap up.



Mirror is up.



Mirror returns to former position.

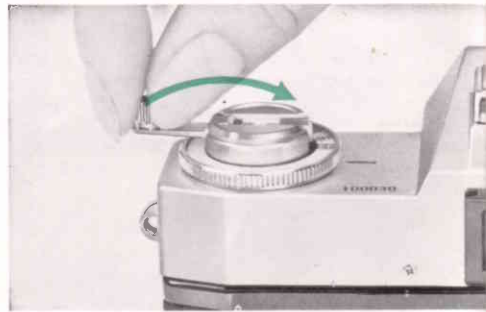
Film Rewinding

When the film reaches the end and the film advance lever stops, rewind the film into the cartridge as soon as possible. Be sure not to open the back cover before rewinding. Otherwise, the entire roll will be exposed and ruined as the exposed film is naked within the camera.

- 1 Press in the rewinding button.
- 2 Raise the film rewind crank, turn it in the direction of the arrow, and rewind the film into the cartridge. When the rewinding button stops revolving and rewinding resistance becomes light, stop rewinding immediately.
- 3 Open the back cover by pulling up the rewind knob fully.
- 4 Remove the cartridge.

■ Once the rewinding button has been pressed, the finger may be removed. The button will pop out automatically when the film advance lever is wound.

■ If you force the film advance lever after the film reaches its end, the film will become detached from the cartridge spool or tear, and rewinding will become impossible. If this happens, open the back cover and remove the film only in a darkroom.





Manual Control of Aperture

Incoming light and depth-of-field can be manually controlled by turning the aperture control ring to the direction of "1.8-16". The exposure indicator in the viewfinder moves to indicate the pre-set f/stop. Use this method when using the flash unit, photographing in counter-lighted situation, or stressing high-key/low-key effects.

■ The diaphragm will close down to the pre-set f/stop only for the instant that the shutter is released. Except for that instant, the diaphragm remains fully open.

■ As the f/stop value gets larger, the amount of light reaching the film plane becomes correspondingly less. For each f/stop up, the light is reduced one-half. Accordingly, when the aperture is increased by one f/stop, the exposure is doubled, and when it is increased by two f/stops the exposure is quadrupled.

■ The ratio between the aperture and the amount of exposure, using f/2 as the basis, is as follows:

f/stop:

1.8 2 2.8 3.5 4 5.6 8 11 16

Exposure Ratio:

1.25 1 1/2 1/3 1/4 1/8 1/16 1/32 1/64





125mm Telephoto Lens



95mm Telephoto Lens



50mm Standard Lens



35mm Wide-Angle Lens



Uses of Lenses

The lenses are of the front component convertible type. The rear component of the optical system and diaphragm are built into the camera body.

Changing Lenses

- 1 Remove the front component of the lens by turning it counterclockwise.
 - 2 Set the infinity mark (∞) of the distance scale for the standard lens on the camera body side at the orange line indicator. Turn the focusing ring clockwise as far as possible.
 - 3 Mount the lens to be replaced by turning clockwise until it is securely in place.
 - 4 Adjust the film speed scale whenever replacing the lens with a different lens speed. Refer to page 14 for setting the film speed.
- Attach the lens quickly in the shade. The film will sometimes become foggy if the lens is left unattached.
 - Whenever a lens is removed, be sure to put on its lens cap and dust cap.

Setting Distance Scale of 35mm, 95mm and 125mm Lenses

When using the 35mm wide-angle, 95mm or 125mm telephoto lens, be sure to set its distance scale on the front component properly.

1 After replacing the lens, set the infinity mark (∞) of the distance scale for the standard lens on the camera body side at the orange line indicator.

2 Rotate the distance scale on the front component and set the infinity mark (∞) of the distance scale for the 35mm, 95mm or 125mm lens at the white index on the focusing ring.

3 Set the focus by turning the focusing ring. Read the distance scale on the front component with the white index.

■ When using the 95mm or 125mm lens, focus precisely since the depth-of-field is shallow.

■ Be sure not to turn the adjusted distance scale on the front component. If the position of the distance scale is moved, correct distance cannot be read off.

Distance Scale

The distance scale indicates the distance between the focused subject and the film plane. The scale is used for checking the depth-of-field, for flash and infrared photographs.

■ The correct position of the scale is in the center of each value. For example, the correct position of a two-digit value is the center of the two figures.





50mm Lens f/8

Depth-of-field 2.3m-4.3m (8'-14')

Focused at 3m (10')



Depth-of-Field Scale

The depth-of-field scale which is applicable when using the 50mm standard lens, indicates the range of subjects which will be in focus sharply on the film. This range will vary with the following factors: The depth-of-field will be deeper the smaller the aperture opening, the further the distance of the subject, and/or the shorter the lens focal length. The depth-of-field will be shallower the larger the aperture opening, the nearer the distance of the subject, and/or the longer the lens focal length. For example, if the 50mm standard lens is used and the subject has been focused at a distance of 3m (10'), with an f/8 aperture value read off from both indexes on either side of the indicator (orange line), the depth-of-field is from approximately 2.3m (8') to 4.3m (14'). If the aperture is closed down to f/16, the picture will become sharp between 1.9m (6') to 7.6m (25') from the camera. This range will vary with the f/stop selected.



50mm Lens f/16

Depth-of-field 1.9m-7.6m (6'-25')

Focused at 3m (10')



Infrared Photography

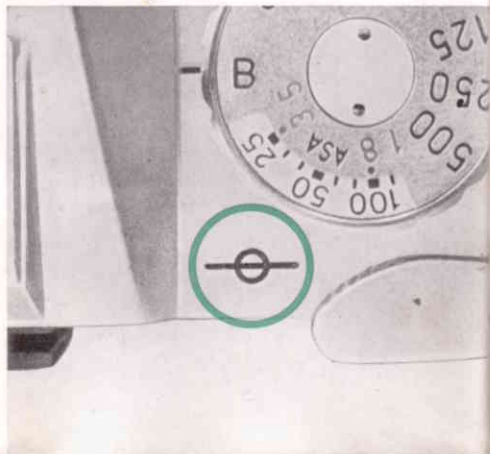
For infrared photography, correction of the distance scale is necessary because the focal point slightly deviates from ordinary photography. When using the 50mm standard lens, focus first in the ordinary manner, then adjust the distance scale to the infrared mark "R". For instance, if the distance scale reads at 10m after focusing, merely shift the "10" scale to "R" position. When using the 35mm wide-angle, the 95mm or the 125mm telephoto lens, focus first in the ordinary manner, then shift the focusing ring counterclockwise 2.1mm (1/16") and 3.5mm (1/8") respectively.

■ The correction is based on using film with the highest wave-length sensitivity figure of 800m μ , such as Kodak IR 135 film and Wratten 87 filter.

Film Plane Indicator

When the focusing is done by actual measurement, read the distance from the film plane indicator and interpret the measured distance on to the distance scale.

■ Although air bubbles may sometimes be seen in a lens, they do not affect the resolving power or the sharpness of the picture.





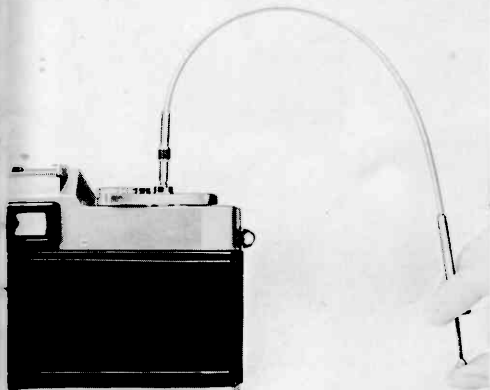
Using Self-Timer

- 1 Wind the film advance lever.
 - 2 Turn the self-timer lever counterclockwise until it stops.
 - 3 Depress the shutter release button. The shutter will be actuated approximately 10 seconds later.
- Be sure to wind the film advance lever. Otherwise, the self-timer will act but the shutter will not be actuated.

Attaching the Cable Release

Separately available Canon Release can be attached to the EX EE by screwing it into the threaded hole in the center of the shutter release button.

- Be sure to attach the cable release before winding up the film advance lever. Otherwise, the shutter may be inadvertently operated by screwing it into the socket.



Synchronizing Flash Unit

By connecting the cord of the flash bulb unit or the electronic flash unit to the flash socket, synchronization becomes possible with the following shutter speeds.

■ A lens hood should be attached when taking pictures with a flash unit.

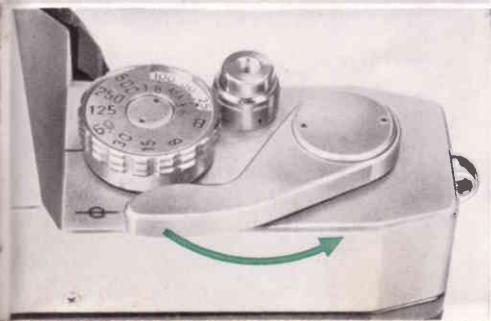
Type		Synchronized Shutter Speeds
Flash Bulb	FP class (# 6, Press 26)	1/15 or slower
	M class (M 3, # 5, Press 25)	1/15 or slower
	MF class (AG-1, AG-3, M2, Flashcube)	1/15 or slower
Electronic Flash Unit	Speedlite	1/60 or slower



Double Exposures

Although Canon EX EE is designed to prevent double exposures being made by mistake, a double exposure can be done by the following steps:

- 1** When the first exposure has been made, depress the rewinding button.
 - 2** Rewind the film with the rewinding crank by watching the mark on the rewinding button carefully.
 - 3** Stop rewinding when the mark has made a 3/4 turn, i.e., 270°.
 - 4** Next, wind the film advance lever while lightly holding the rewinding crank. When resistance is felt on the rewinding crank, stop winding.
 - 5** Wind the film advance lever once more. The camera is ready for another exposure.
- By repeating the above process, any number of exposures on the same frame can be made. The frame counter will, however, continue to advance with each exposure.



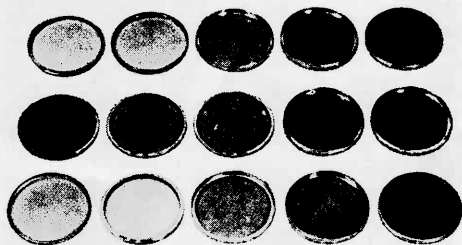
Filters

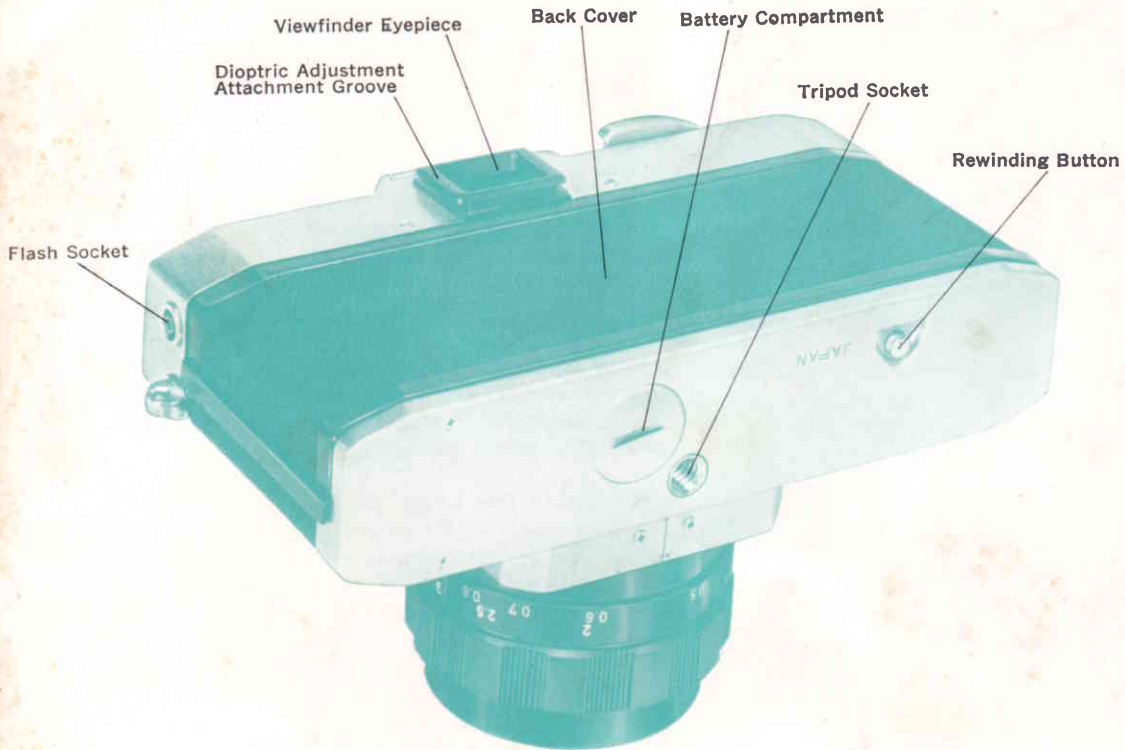
Type	Effectiveness of Filters
○● UV	Absorbs only ultra-violet rays. Especially effective at seaside, and in high mountains. Recommended for use in color photography.
○ Y1* ○ Y3	Increases contrast of black and white film. Enhances clouds, darkens the blue sky. Brightens red and yellow.
○ O1*	Darkens blue, increases yellow and red perceptibly. Good for contrasts especially in distant landscapes.
○ R1	Makes strong contrasts. May also be used with infrared film.
○ G1*	Prevents red from turning radically into white. Lightens sky and face appropriately, and reflects the lightness of fresh greenery.
○● ND4 ○● ND8	ND4 reduces light values by 1/4, ND8 by 1/8. No effect on the reproduction of colors.
● SKYLIGHT	Acts to harmonize the blue sky and shade.
● CCA 4 *	For use with daylight type film under the cloud.
● CCA 8 *	For use with universal type (color negative) film under the cloud or tungsten type film under the morning sun or sunset.
● CCA (12 equiv.)	For use with tungsten type film under sunlight.
● CCB 4 *	For use with daylight type film under the morning sun or sunset.
● CCB 8 *	For use with daylight type film and clear flash bulb.
● CCB (12 equiv.)	For use with daylight type film under tungsten light.

○ For black and white film. ● For color film.

* For 48mm filter only.

Various types of 48mm and 62mm screw-in type filters are available for special effects in both color and black and white photography. Through-the-lens exposure measurement system of the Canon EX EE does not require exposure factor compensation.





Interchangeable Lenses and Accessories

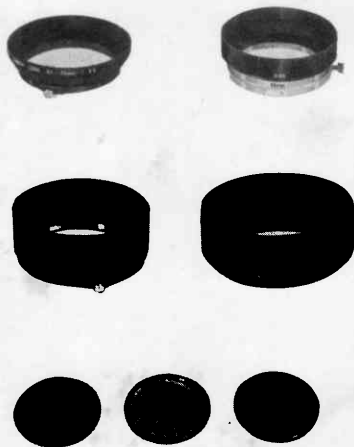
High performance EX series lenses with the most often used focal lengths and various accessories are available to further enhance your Canon EX EE.

Interchangeable Lenses

- EX 50mm F 1.8 (Standard)
- EX 35mm F 3.5 (Wide-angle)
- EX 95mm F 3.5 (Telephoto)
- EX 125mm F 3.5 (Telephoto)

Accessories

- Soft Case
- Filters (48 and 62mm screw-in type)
- Lens Hood for EX 50mm F 1.8 (S-50)
- Lens Hood for EX 35mm F 3.5 (W-50)
- Lens Hood for EX 95mm F 3.5 (T-65)
- Lens Hood for EX 125mm F 3.5 (Exclusive)
- Canon Speedlite 102,
- Flash J-3
- Flash V-3
- Canon Release 30/50
- Angle Finder A
- 48mm Close-Up Lens 240, 450
- Dioptic Adjustment Lenses





Proper Care of the Camera

Moisture and dust are harmful to your camera. If your camera is to be stored for a long time, it should be removed from its case, and silica gel or another drying agent should be placed alongside it.

When you use your camera on a rainy day, or at the beach, moisture and salt air adhere to it, which can result in stains, rust, and corrosion. Use a soft brush to get rid of dust and a soft dry cloth for wiping.

■ In extremely cold areas, expose the camera to the outer air only when in use. When using, expose the camera gradually to the outer air to prevent the lens from clouding.

■ In hot climates, do not leave the camera inside closed automobiles during the daytime or in direct sunlight. It is not good for the CdS photocell.

Cleaning the Lens

Use a blower or a brush to remove dust on the lens. If you should get a fingerprint on the lens, soak a little pure alcohol or ether on lens cleaning tissue, then wrap the tissue around a matchstick and wipe the lens lightly in a circular motion.

Camera Body Number _____

Lens Number _____

Date of Purchase _____

Dealer's Name _____