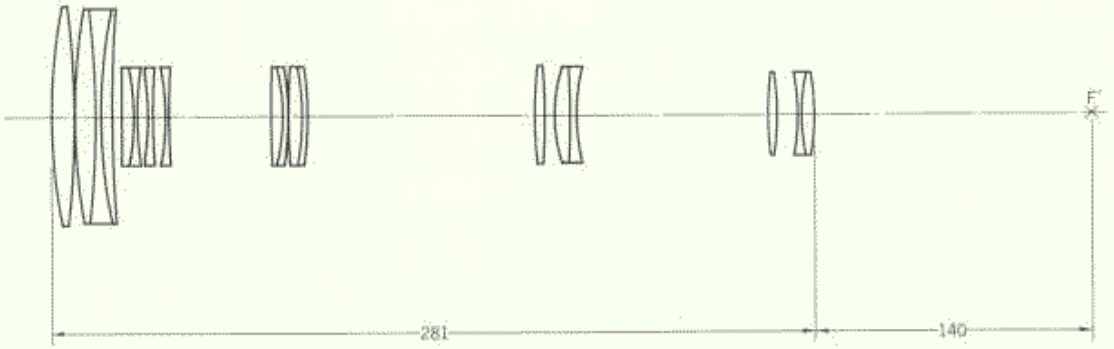

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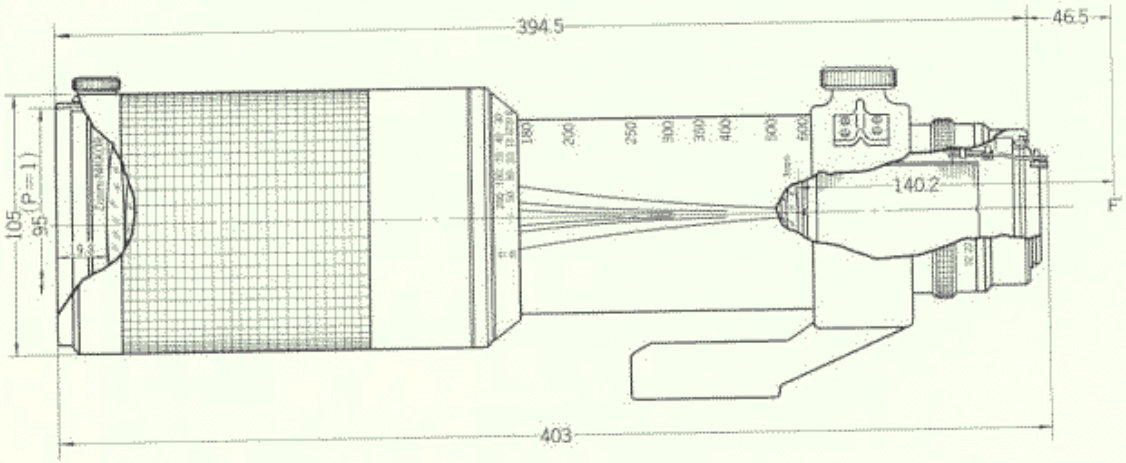

May, 1976

180-600mm f/8 ED Zoom-Nikkor

Recommended focusing screens

Camera \ Screen	A/L	B	C	D	E	G1	G2	G3	G4	H1	H2	H3	H4	J	K/P	M	R
F	⊙	◎	⊙	◎	◎			○	◎			○	◎	⊙	⊙		⊙
F2	⊙	◎	⊙	◎	◎			○	◎			○	◎	⊙	⊙		⊙

◎ = Excellent focusing

⊙ = Acceptable focusing
The image is brilliant from edge to edge, but the center area (rangefinder, microprism or cross-hair) is dim. Focus on the surrounding matte area.

○ = Acceptable focusing
Slight vignetting (or moire phenomenon, in the case of the microprism) affects the screen image. The image on the film, however, shows no trace of this.

Blank means not usable.


PROGRAM


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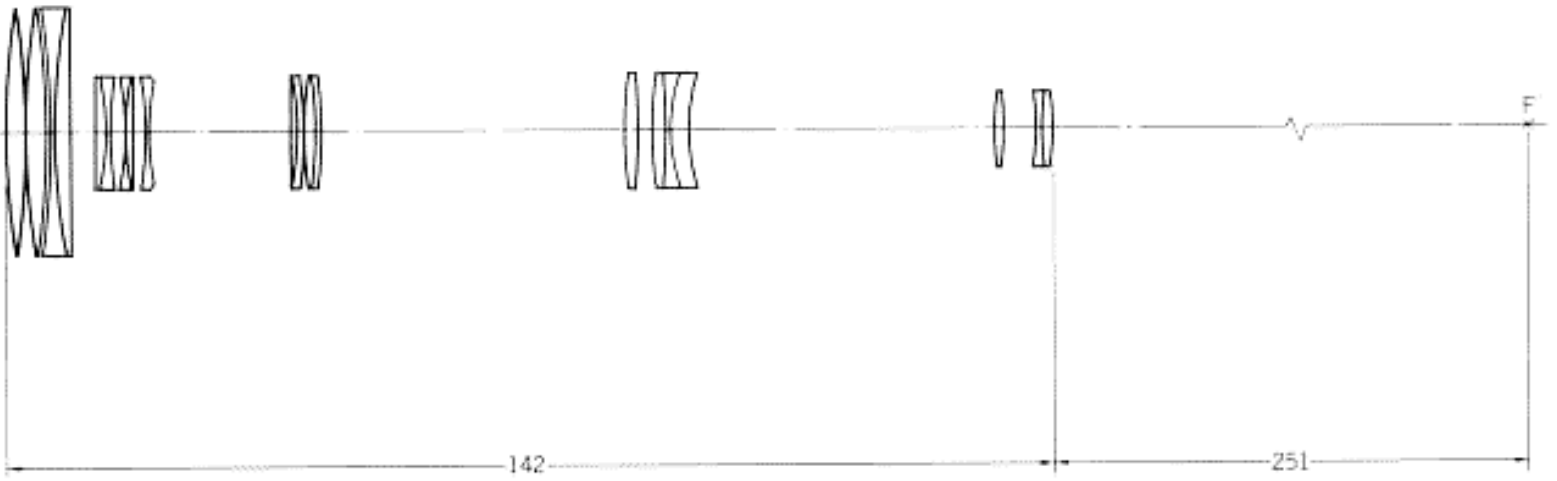
Viewfinder Information and Beeper Tone Variations

Condition	Viewfinder Symbol		Beeper Tone				
	Lights	Blinks	One quick beep	One short beep	Two short beeps	Constant slow	Constant fast
AF in-focus	●		✓				
AF impossible		● (fast)					
AE okay	P						
Camera shake		P (slow)					
Depth-1		● (once)		✓			
Depth-2		● (twice)			✓		
Depth-3	●		✓				
Out-of-depth of Zone		● (slow)	✓				
Self-timer						✓	✓
Battery okay							✓
Battery low						✓	
Film-load failure							✓

Beeper tones cannot be turned off.


F
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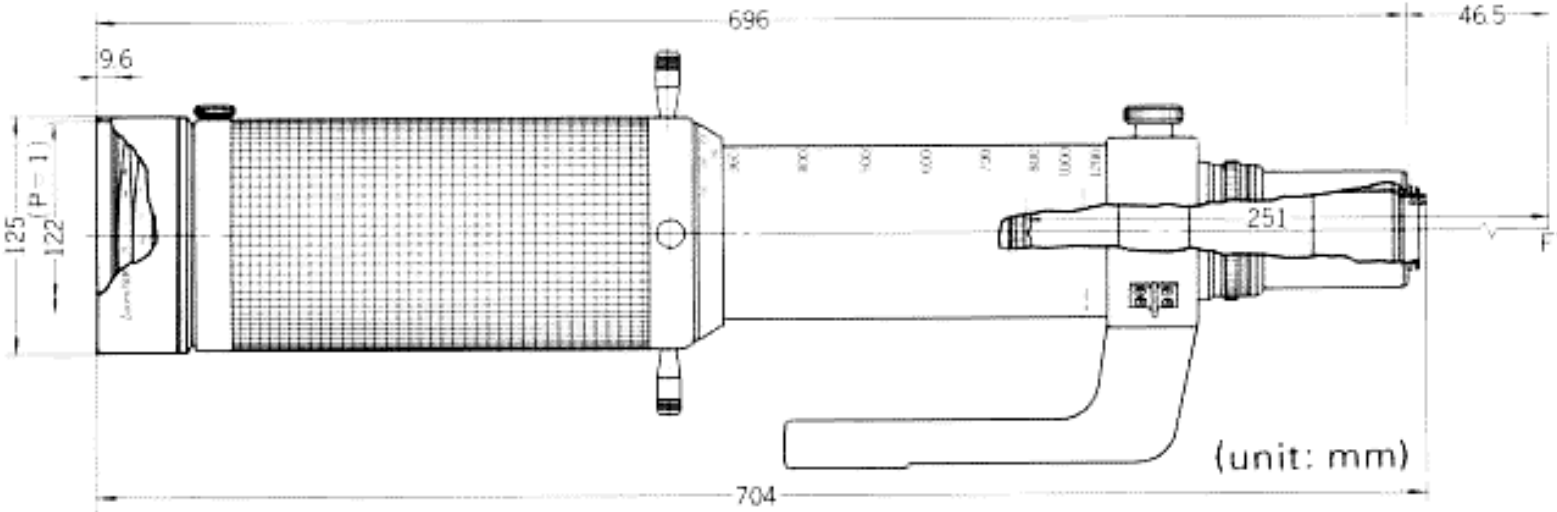
251


696
46.5
9.6
125
122
(P - 1)
251
F
(unit: mm)
704

360-1200mm f/11 ED Zoom-Nikkor

Recommended focusing screens

Camera \ Screen	A/L	B	C	D	E	G1	G2	G3	G4	H1	H2	H3	H4	J	K/P	M	R
F	⊙	◎	⊙	◎	◎				○				○	⊙	⊙		⊙
F2	⊙	◎	⊙	◎	◎				○				○	⊙	⊙		⊙

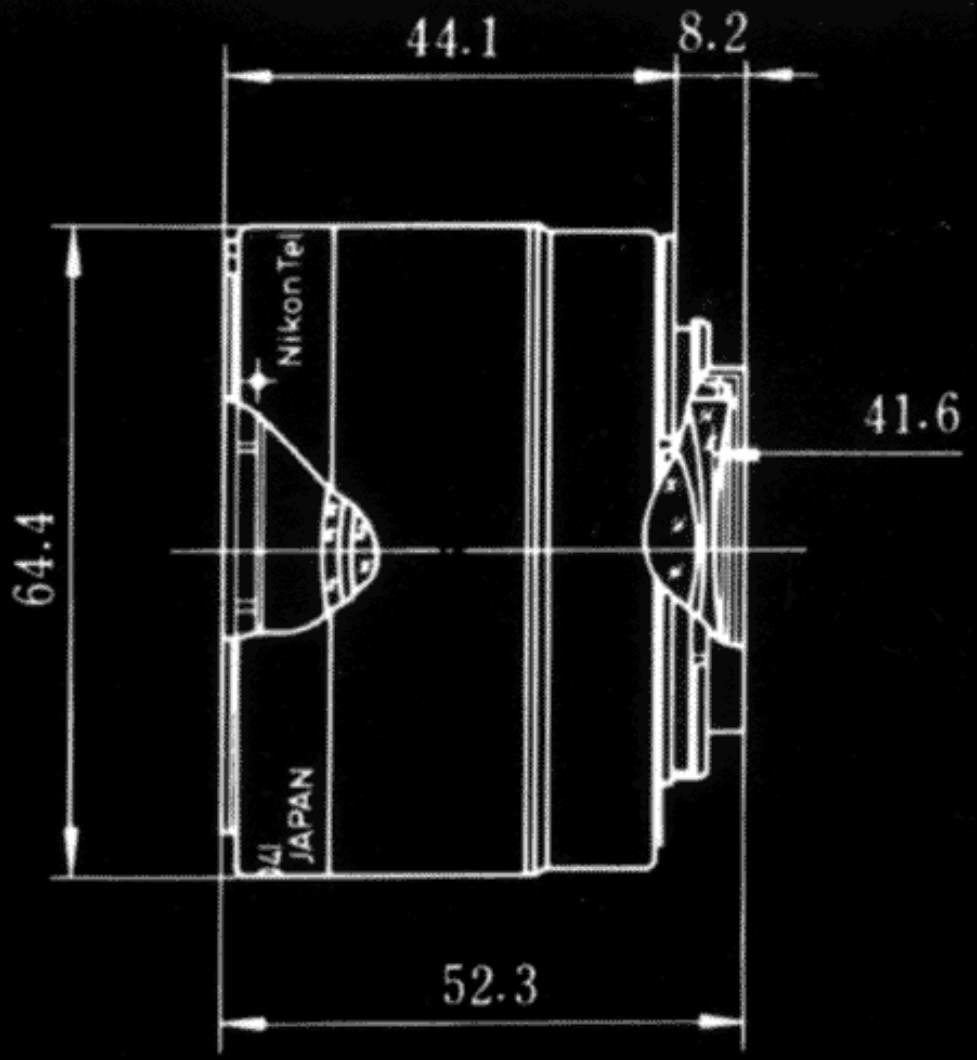
◎ = Excellent focusing

⊙ = Acceptable focusing
The image is brilliant from edge to edge, but the center area (rangefinder, microprism or cross-hair) is dim. Focus on the surrounding matte area.

○ = Acceptable focusing
Slight vignetting (or moire phenomenon, in the case of the microprism) affects the screen image. The image on the film, however, shows no trace of this.

Blank means not usable.


Canon
EOS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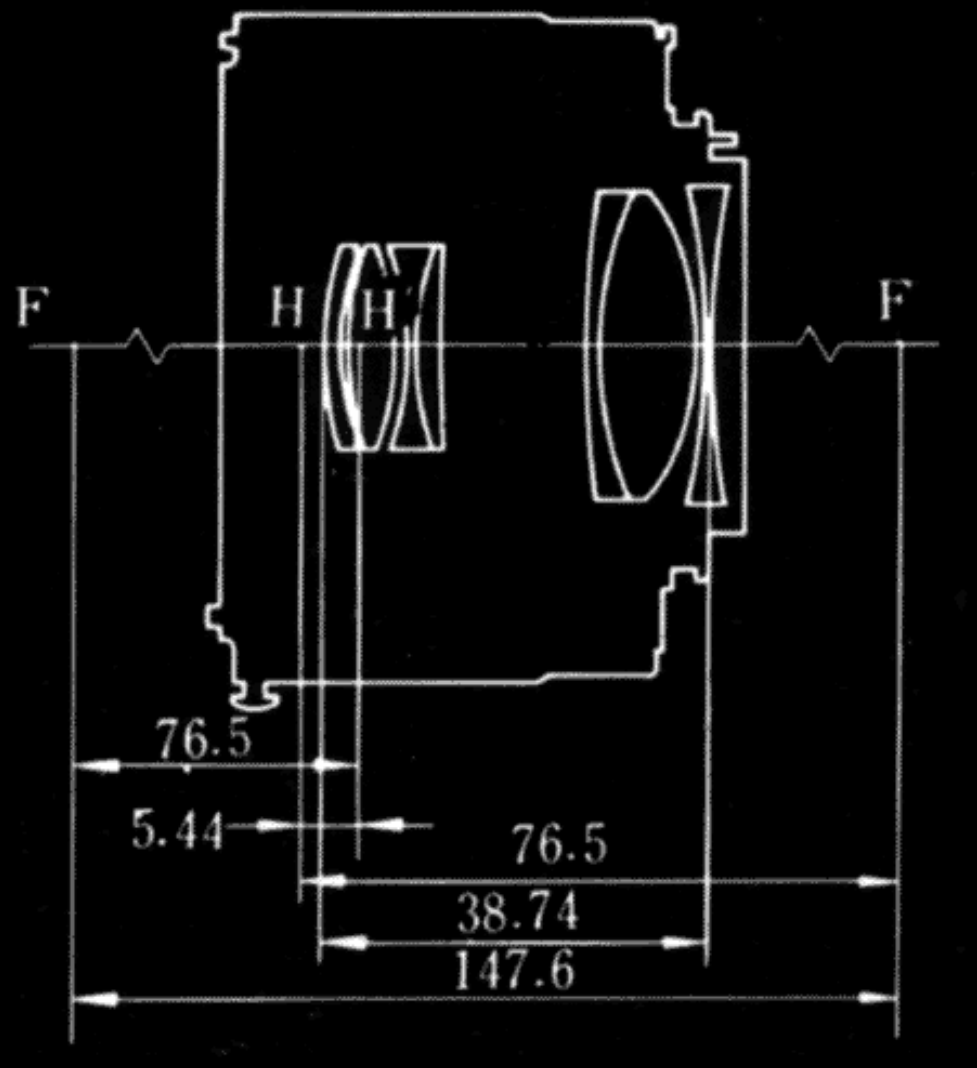
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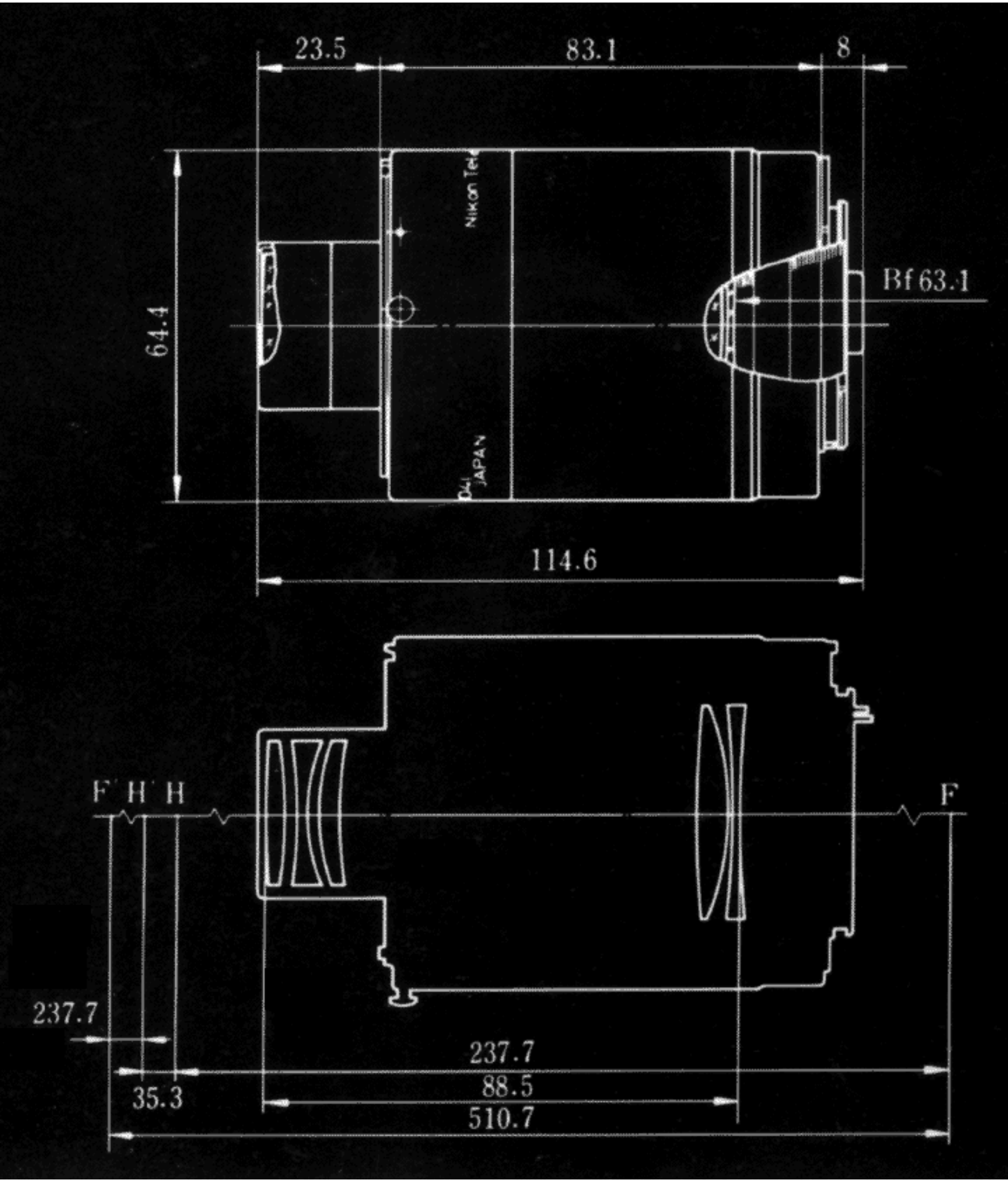
23.5
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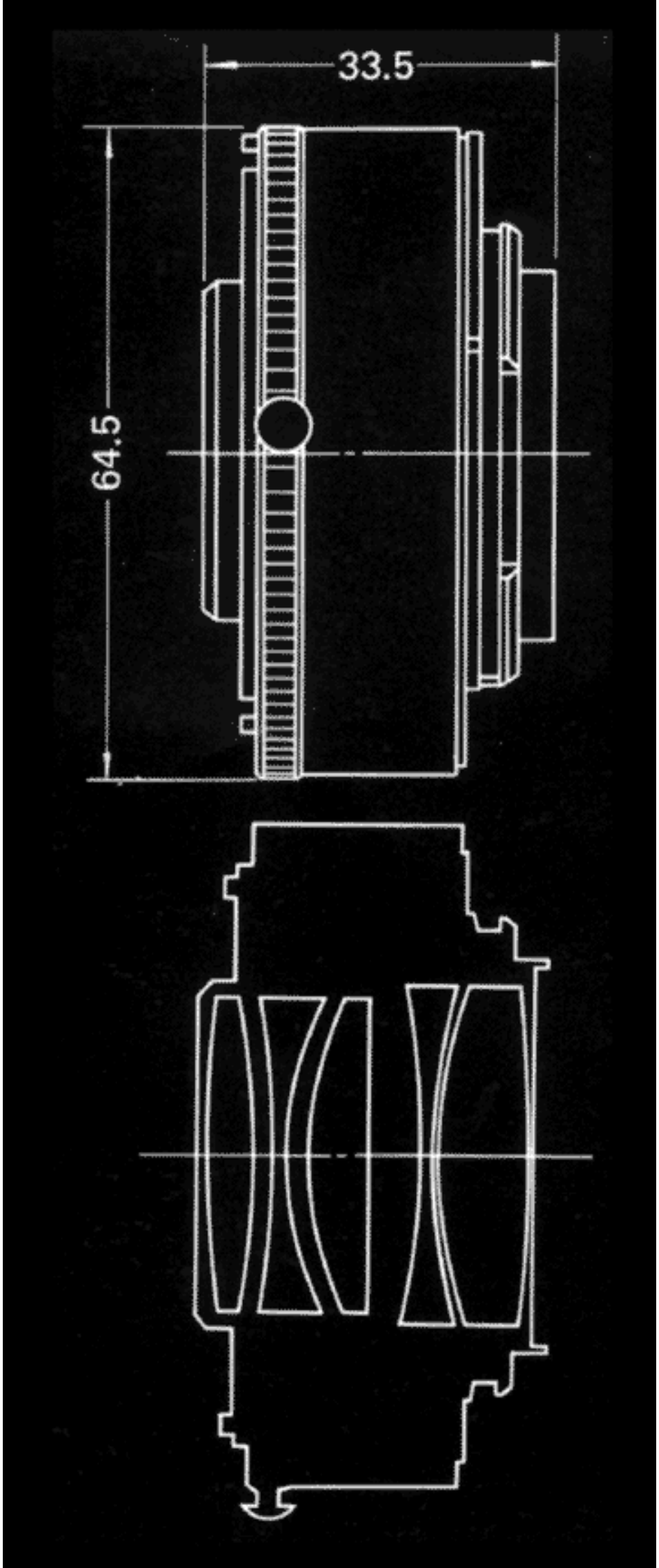
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Nikon
Nikon
NIKKOR 50mm 1:1.8 1811389


Nikon
Nikon
NIKKOR 50mm 1:1.8 1811389


EM
Nikon
Nikon LENS SERIES E
50mm 1:1.8
1923619


Nikon
AF
F-601
AF NIKKOR
35 – 70mm
1:3.3–4.5


Nikon
F-601M
1:1.4
50mm
AF NIKKOR


AF
Nikon
TW ZOOM 35•70
QUARTZ DATE
Nikon LENS ZOOM 35-70mm MACRO


Nikon
Nikon Lens 35mm
5-Zone Autofocus
w35


Nikon
DIGITAL CAMERA
Nikon Lens 5mm 1:2.8
COOLPIX
600


Nikon
DIGITAL CAMERA
COOLPIX900
ZOOM NIKKOR
3.8-17.4mm
1:2.4-3.8


Nikon
DIGITAL CAMERA
COOLPIX910
ZOOM-NIKKOR
5.8-17.4mm
1:2.4-3.5


Nikon
F100


NIKKOR
6.5mm
1:2.6
Nikon
DIGITAL CAMERA
COOLPIX700


ZOOM NIKKOR
Nikon
DIGITAL CAMERA
COOLPIX800


Nikon
F60
AF


Nikon
F90
1:3.5-4.5 D
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Nikon
F50
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Nikon
F90X
MODE
AF-L


Nikon
S06N
MODE
ISO
DRIVE


Nikon
F70

Canon

EOS 630


LENS FD 300mm 1:4 L
CANON
50
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LENS FD 300mm 1:4 L
CANON
Canon
300mm


Canon
FD 300mm 1:4 L
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ZOOM LENS FD 35-70mm 1:2.8-3.5
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m
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70


CANON
2.8-3.5 S.S.C.


LENS MADE IN JAPAN
20412

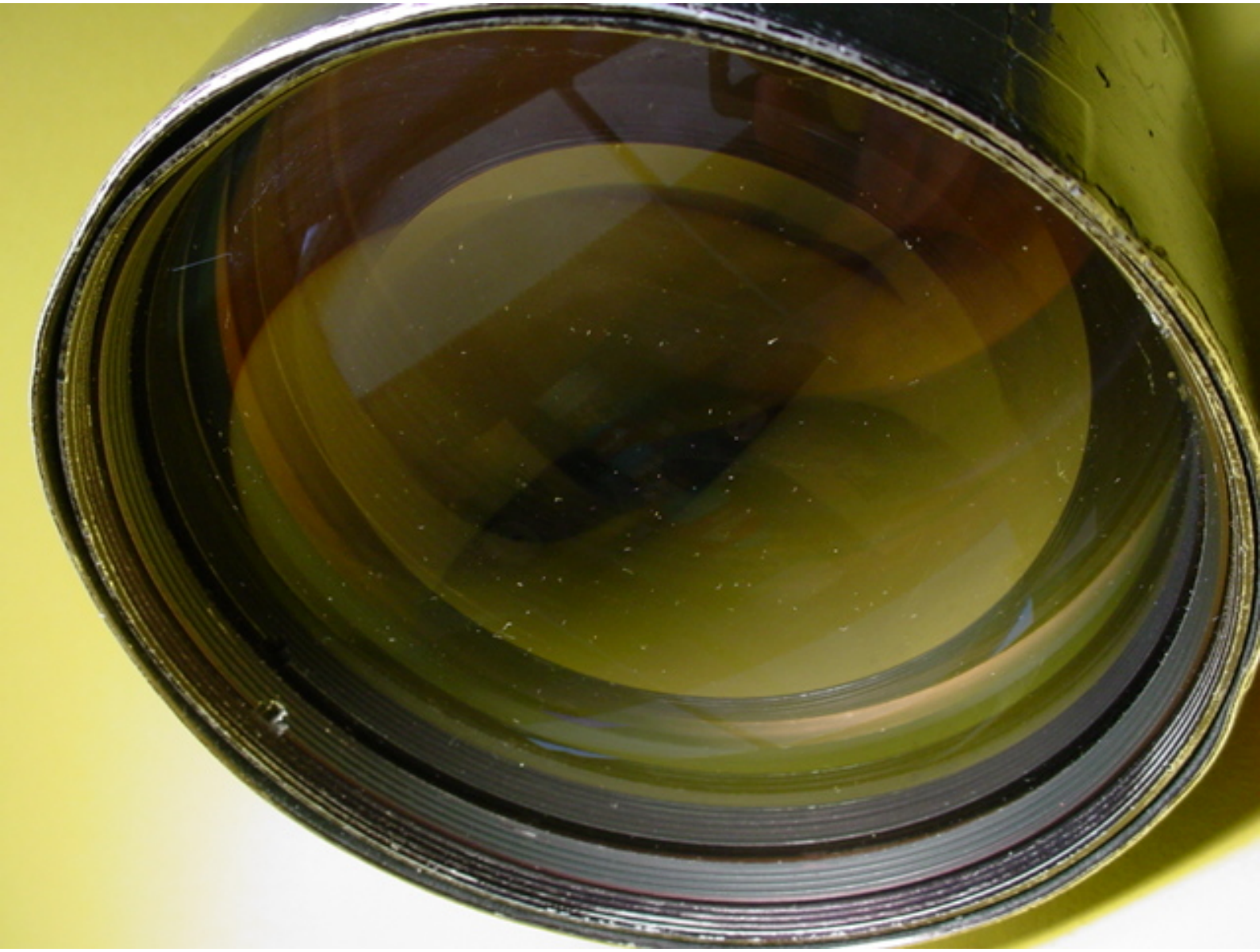
Credit: - Mr. Eugene from
http://www.kuotesting.com


CANON LENS FD 300mm 1:2.8 S.S.C.


LENS FD 300mm 1:2.8 S.S.C.


300mm


S.S.C. FLUORITE
CANON



A SYMBOL IS A PROMISE.

Photographic Consultant to the National Football League

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Canon

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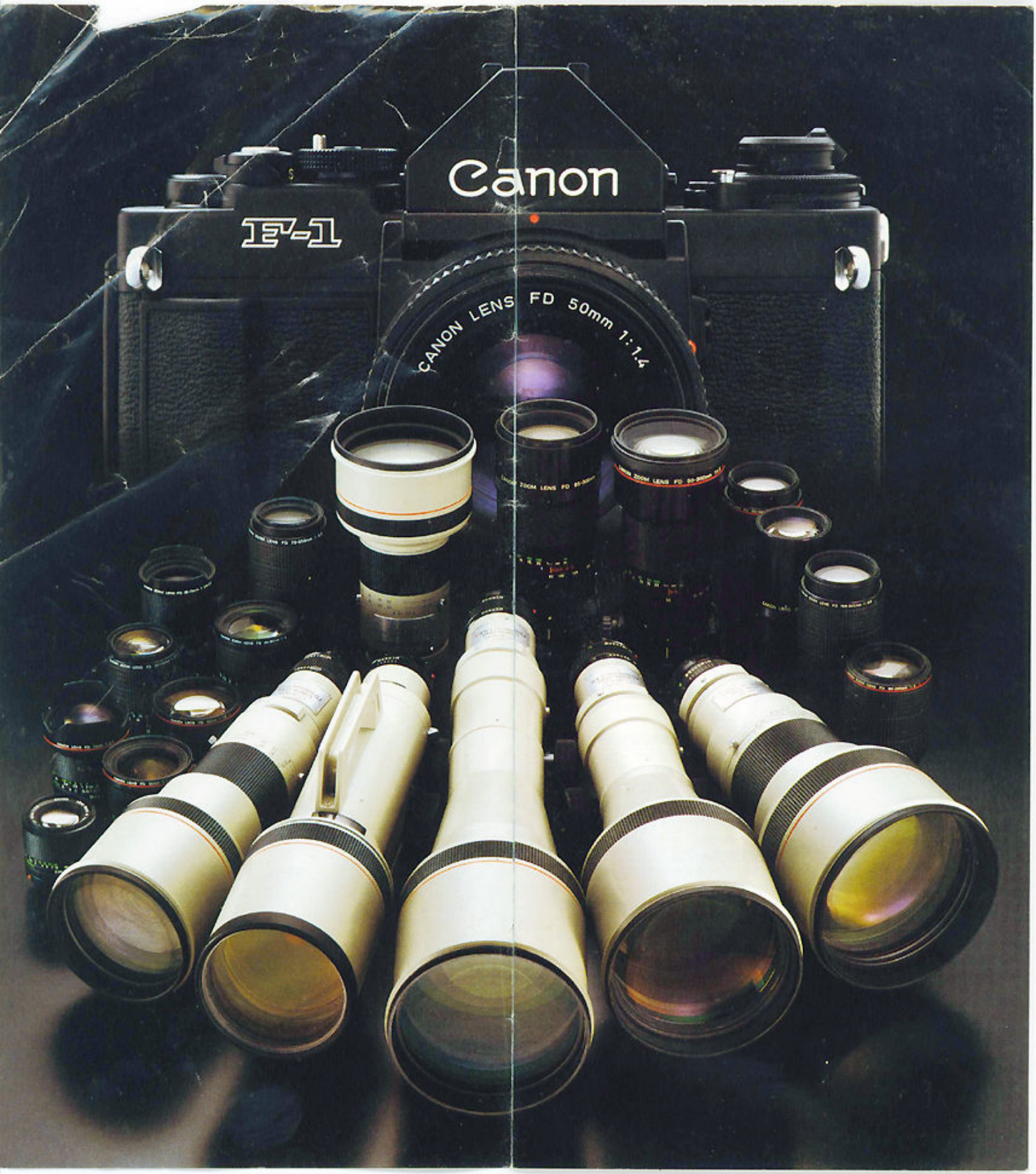
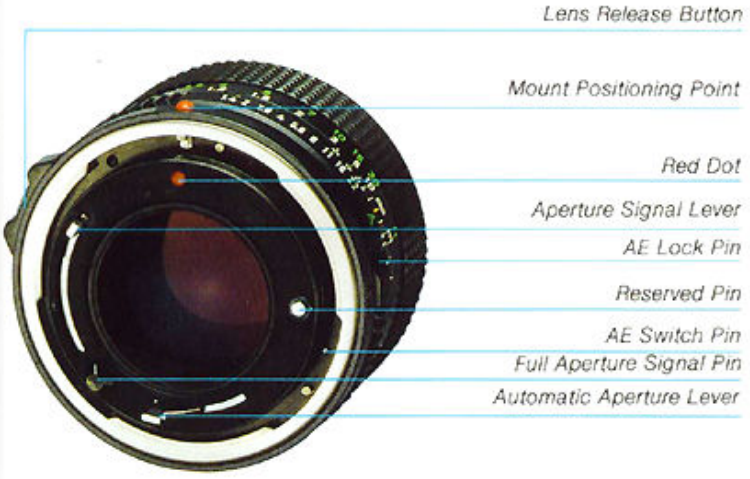
Canon FD LENSES


Canon
F-1
CANON LENS FD 50mm 1:1.4

Canon FD . . . . A Timeless System

When you choose a photographic system, whatever the virtues of the rest of the components, the image that you capture on film is formed by the lens. Thus, quality is of utmost importance. Let us introduce you to the Canon FD Lens System. For over 40 years Canon has been a leader in fine optics and precision machined housings to enclose them. Now, this engineering know-how is combined with the computational power of modern computers to produce systems used and respected by professionals and amateurs the world over. Every FD lens is a masterpiece in its own right. Designed to exacting specifications, each one excels in the role for which it was intended. Today, there are almost 60 of these fine lenses to choose from. And when you choose a Canon FD lens, you're getting more than just a lens. You're buying into a timeless system. A system because, when you get ready to expand it, a lens that exactly complements the performance of your present lens will be readily available. The unchanging compatibility with all Canon SLRs assures its timelessness.

From fisheyes, to zooms, to super telephotos, the Canon FD Lens System has just the right lens to suit your photographic requirements, for now and the future.



Light Weight, Compact . . . . . Yet Durable

The extensive use of computer assisted design techniques make Canon's FD lenses even lighter and more compact than ever. Both optical systems and mechanical components have been reduced in size, yet performance has been improved on both counts.

Handling characteristics and ease of use are also of utmost concern in the design stage. Every step has been taken to assure the proper size for "feel" and balance, and weight has been optimized for the physical size of the lens.

Materials are also thoroughly tested for durability; meaning that years from now, you'll get the same superior performance out of a Canon lens that you got the day you bought it.

Canon's Breech-Lock Mount and Signal Couplings . . . . Unchanging Perfection

While Canon is constantly at work using the latest methods and technology to improve and update the FD Lens System, the Canon FD Breech-Lock Mount remains basically as it was introduced in 1970. The principle is faultless — the lens is mounted to the camera simply by aligning the two red dots and giving it a short twist to the right. Only the outer barrel moves to interlock the flanges; the signal couplings and mounting surface remain stationary. There is no wear at the mounting surface, so the lens-to-film distance can never change. Another feature that never changes is the FD lens signal coupling system. This incredibly precise system, combined with Canon's renowned Breech-Lock Mount, assures that every FD lens mounted on a Canon body will perform to the same high standard for years to come. And because they never change, if you later decide to update your camera body, you'll still have the same great lens system.

Sharpness and Color Rendition Only Research Can Provide

Sharpness—the ability of a lens to reproduce fine detail and contrast has long been one of the major criteria in determining lens performance. Another standard by which quality lenses are judged is color rendition—the ability of a lens to render colors in their natural balance, without one overwhelming the other. Every process step in the production of an FD lens is aimed at attaining the ultimate goal of a perfect lens. Each element of glass is critically selected for quality; a special decoloring process is used where required. And finally, the surfaces are treated with Super Spectra Coating (SSC) to eliminate a variety of annoying aberrations. The lens you choose will have been subjected to a multitude of rigorous quality control tests. And it will produce an image, both in sharpness and color balance, virtually identical to any other lens in the Canon FD Lens System.

The Right Lens for Every Application

An additional advantage of the Canon FD Lens System is that it provides top quality lenses for every level of endeavor. At least two grades of lenses are available at every focal length between 24 and 400mm.

Whether you are a hard working professional or an occasional photographer, Canon has just the FD lens for you. You can choose a lens that meets your needs and means. At any level of involvement in photography, Canon can furnish you with a lens that is just right for the job.

Lenses for the Professional

The Canon FD Lens System also includes a number of lenses designed to meet the ultra-high performance requirements of professional photographers. These lenses have special features, and are noted by the letter "L" following the lens designation. The various "L" lenses exhibit different performance characteristics. For example, low lighting and fast action demand extraordinary performance from a lens designed to be used in such situations. Apertures must be extremely wide, yet sharpness and image fidelity must be maintained from edge to edge of the frame. To meet these requirements, Canon developed aspherical lenses, and employs them in the system where they will perform most effectively. Another technology making Canon's "L" series telephoto lenses special is the use of artificial fluorite and/or ultra-low dispersion (UD) glass. With their low index of refraction and ultra-low dispersion characteristics, chromatic aberration is minimized, assuring both high image contrast and resolution.

Zooms—The Multi-Talented Stars of the Photographic World.

Zoom lenses enjoy increasing popularity thanks to their amazing versatility. Their continuously variable focal lengths enable you to change angle of coverage without changing your actual viewpoint, so framing is a snap. And because they take the place of several lenses, they reduce the weight and volume of your equipment. CANON zoom lenses are renowned for their resolving power, natural color balance and easy handling. The same superior optical know-how which developed CANON's various television zoom lenses, including the top-of-the-line 40× zoom, has gone into constructing these still camera zoom lenses.

Fish-eye Lenses

Fish-eye 7.5mm f/5.6, 8 sec. at f/5.6, ISO 64

With a 180° angle of view, the widest among Canon lenses, the fish-eye puts the whole world in front of you—top-to-bottom and left-to-right—on film. Equidistant projection over the entire 180° means that they are perfectly suited to certain scientific purposes, such as aerial, astronomical and azimuth photography. More generally, they are exciting tools for exercising individual expression. Their retrofocus design means that the camera's mirror need not be locked up before mounting. Instead it remains right where you need it for viewing—an advantage which is especially important when using a lens with such unusual perspective.

Fish-eye 7.5mm f/5.6

The 180° panorama captured by this lens is recorded on a 23mm circle in the center of the film frame. While perspective is modified to the extreme, all undesirable aberrations are optimally corrected. Because of its almost unlimited depth of field, the lens is not provided with a focusing adjustment. The diaphragm is manual, and a turret mounting six filters is built-in.

Fish-eye FD 15mm f/2.8

The image covers the full frame with this lens; 180° diagonally. Fish-eye perspective distorts the image increasingly toward the edges, yet the image remains incredibly sharp with natural color rendition. Its compact size and high speed provide maximum versatility, and all FD signals couple to the camera for ease of use. A rotating turret mounts four filters, and its built-in hood is shaped to prevent vignetting.

Super-Wide-Angle Lenses

FD 20mm f/2.8, 1/250 sec. at f/11, ISO 64

These lenses have very wide angles of view and great depth of field. In fact, the depth of field is so deep that they can be prefocused at nearly any distance for an extraordinarily clear shot. Free of rectilinear distortion, they render the foreground unusually large while the background seems to be rather far away. Canon has put its special Floating System into these lenses to overcome curvature of field which is a special problem in fast retrofocus wide-angle lenses at close shooting distances. As a result, these lenses promise consistently excellent performance over their entire focusing range. These lenses are a perfect choice for panoramic interior shots. Their depth of field is perfect for grab shots; their perspective, for special effects.

FD 14mm f/2.8L

Topping Canon's list of super wide-angles is this lens with a 114° diagonal angle of view, a fast f/2.8 maximum aperture, and a built-in gelatin filter holder. It is a practical lens, too, because it is compact and lightweight. Despite its very short focal length, spherical aberration is corrected due to the incorporation of an aspherical element.

FD 17mm f/4

This wide angle (104°) lens is optimally corrected for spherical aberration and uses the Canon Floating System to maintain its excellent performance even to its minimum focusing distance of 25cm. Its characteristics make it ideal for scenery, architecture and indoor photography.

FD 20mm f/2.8

The wide angle of view (94°) and f/2.8 maximum aperture make this lens popular for available-light shooting. Compact in size and light in weight, it is very useful in commercial and architectural photography, indoors or out.

Wide-Angle Lenses

FD 35mm f/2, 1/500 sec. at f/8, ISO 100

With more depth of field and slightly wider angles of view than the standard lenses, these lenses still tend to exaggerate the size of a subject close to the lens. Like the super wide-angle lenses, most of these lenses also have the Canon Floating System for sharp reproduction throughout their focusing range. The aspherical lens, which Canon was the first to mass-produce, is a photographer's dream come true. Overcoming spherical aberration, which is a special problem in large-diameter—that is, fast—spherical lenses, it accounts for the blur-free, flare-free results this lens gives at full aperture.

FD 24mm f/1.4L
The use of an aspherical element makes this lens the fastest wide-angle lens in the world. Canon's Floating System maintains flawless picture quality even at closest focusing distance. A professional-grade lens designed for absolute performance in any situation.

FD 24mm f/2
This lens also uses the Canon Floating System for flatness of field correction throughout its focusing range. And its high speed and compact size make it versatile; ideally suited for available-light photography.

FD 24mm f/2.8
This is Canon's lightest and smallest 24mm lens. The Floating System and Super Spectra Coating assure sharpness from edge-to-edge along with faithful color reproduction. Its modest price makes this an excellent choice for someone looking for a wide-angle lens to complement their 50mm standard lens.

FD 28mm f/2
This compact, easy handling lens is one of the fastest 28mm lenses available. Canon's Floating System assures superior performance right down to 0.3m (1 ft.). The great depth of field obtained with wide-angle lenses is readily apparent; just set it to 3m (10 ft.), an aperture of f/8 and everything from 1.5m (5 ft.) to infinity will be sharp.

FD 28mm f/2.8
A modest price combined with good lens speed make this Canon's most popular wide-angle lens. Its lightness and compact size make it additionally attractive. A great lens for prefocused candid shots, it is recommended for those looking for their first wide-angle lens.

FD 35mm f/2
A relatively normal perspective and moderately wide angle of view makes the 35mm a good "standard" lens for those who lean toward wide-angle preferences. Useful in a number of practical applications, this lens also has the speed required for shooting in available-light situations. The Canon Floating System complements an optimized system design for excellent performance at all apertures and all focusing distances.

FD 35mm f/2.8
One of the smallest, lightest lenses in the FD system, this lens is second only to the FD 50mm f/1.8 in low cost. Optical performance is excellent, and Canon's Super Spectra Coating improves image quality even in backlit situations.

Standard Lenses

FD 50mm f/1.4, 1/125 sec. at f/5.6, ISO 25

With recent competition from 35mm lenses, Canon's 50mm lenses still remain the most popular general-purpose lenses for their fast speed, compactness and relatively normal perspective. There's a lens for everyone in Canon's comprehensive, multi-featured standard series.

FD 50mm f/1.2L

Designed especially for the photographer requiring the ultimate in performance in all lighting situations, this lens uses an aspherical element for correction of flare and coma even at full aperture. Super Spectra Coating doubly assures its fine optical performance. And the Canon Floating System further guarantees aberration-free performance at close focusing distances. Viewfinder brightness — thanks to the f/1.2 aperture, makes focusing quick, and precise.

FD 50mm f/1.2

This super fast lens provides all the versatility offered by the 50mm focal length, plus all the speed required for available-light photography or fast action shots. The optical system is ideally corrected for image sharpness at all apertures, and color rendition is superb.

FD 50mm f/1.4

The FD 50mm f/1.4 is used as the "reference" in the Canon FD Lens System. Its performance is superb, both optically and mechanically. And its reputation reflects that quality. Unsurpassed for general-purpose photography. Equally great performance indoors or outdoors in all lighting conditions.

FD 50mm f/1.8

This lens carries the distinction of being Canon's most popular lens—for good reason. It is the most compact and lightweight Canon lens available. And the most inexpensive. Its f/1.8 aperture provides plenty of speed for available-light photography, and it is ideally corrected for aberration-free optical performance. An excellent choice as a first lens.

Telephoto Lenses

FD 100mm f/2, 1/250 sec. at f/5.6, ISO 64

Whether great distance between you and the subject is intentional or inescapable, these are the assistants to help you bridge it. Their comparatively shallower depth of field and narrower angles of view are often used to isolate the subject. This, in addition to the convenient shooting distance they allow, make the shorter telephotos very popular portrait lenses. The longer telephotos close in on sports and put a distance between you and dangerous or apprehensive subjects. Special features in some of these lenses include Canon's internal Rear-Group Focusing System and a Vari-pitch cam. In rear-group focusing, only the rear lens group shifts for focusing in a rigid lens barrel. Focusing is smoother, lens balance is improved, and since the mechanism is simpler, lenses with this type of focusing are comparatively slimmer and lighter. The Vari-pitch cam slows down the focusing motion at great shooting distances. Focusing on a distant subject therefore is much more precise than usual. Most of these lenses have a minimum aperture of f/32 for greater depth of field, some have closer minimum focusing distances, and many lenses in this range show great reduction in size and weight.

FD 85mm f/1.2L

An aspherical element gives this lens the optical performance required in a system of this speed. Images are crisp even at f/1.2. And Canon's Floating System assures crispness is maintained even at its minimum focusing distance of 0.9m (3 ft.). For critical portraiture work, indoor available-light shooting and action photography where image quality is of primary importance.

FD 85mm f/1.8

The compact design and light weight of this lens make it a very popular alternative to the standard lens. The softening of the tones around the edges make it an excellent portrait lens, while its normal perspective and slight telephoto effect make it very suitable for general-purpose applications. Good telephoto complement to a 35mm used as a standard lens.

FD 100mm f/2

Fast speed and compact size make this telephoto an all-around performer. The edge softening and extra "working distance" make it an excellent choice for portraiture. Also for snapshots, scenery, and architectural photography.

FD 200mm f/2.8, 1/125 sec. at f/5.6, ISO 25

FD 300mm f/2.8L, 1/500 sec. at f/4, ISO 64

FD 100mm f/2.8
This lens is distinguished by its size—the shortest and lightest of the Canon telephotos. And its modest pricetag makes it additionally attractive. The optical system is corrected for uniform performance at all apertures and subject distances.

FD 135mm f/2
A fast f/2 aperture makes this lens a must for the indoor sports photographer. And it performs equally well for portraiture where extra "working distance" is desired and available-light is the lighting of choice or chance.

FD 135mm f/2.8
This high performance lens is both fast and compactly designed. The use of Canon's Super Spectra Coating assures natural color reproduction and minimizes internal reflections causing ghost images and flare. A good choice for sports, portraits and scenery photography.

FD 135mm f/3.5
An excellent all-around telephoto featuring a modest pricetag, this lens is a popular choice as a first telephoto lens. High resolution and contrast is assured at all apertures. Easy handling characteristics make this a good lens to carry on trips, or while backpacking.

FD 200mm f/2.8
High speed combined with a newly designed optical system (Rear-Group Focusing), ideally corrected for aberration makes this lens an excellent choice for a number of handheld telephoto applications —including news, sports and stage photography. Indoors or outdoors. And its minimum focusing distance of 1.5m (5 ft.) lets you fill the frame with a nearby small subject or a more distant large subject.

FD 200mm f/4
A new optical system design combined with Canon's Rear-Group focusing makes this lens extremely compact and easy to handle. Chromatic aberration, common in telephoto designs, is virtually eliminated for natural color balance. And a minimum focusing distance of 1.5m (5 ft.) provides additional versatility. Hand-holdable.

FD 300mm f/2.8L
A number of innovative designs put the FD 300mm f/2.8L in a class by itself. It uses a large element of fluorite and an UD-element to correct a third line in the color spectrum for unsurpassed color reproduction. This permits the overall length to be shortened and aperture size to be increased. A revolving mount allows the camera to be positioned vertically without dismounting the lens from the tripod. Vari-Pitch Cam focusing makes critical focusing at long ranges easier, and Rear-Group focusing maintains lens balance for easy handling. Ideally suited for telephoto work where image quality is the primary consideration.

FD 300mm f/4L
Special ultra-low dispersion (UD) glass is used by this lens to assure optimum color balance and image crispness. The Rear-Group Focusing System uses a Vari-Pitch Cam for good lens balance and easy focusing on distant subjects. Its fast speed and compactness make it perfect for hand-held sports and press photography where maneuverability is important.

FD 300mm f/4
This fast, high performance lens also features many of the qualities of the lens above. Secondary spectrum has been minimized, and Rear-Group focusing with a Vari-Pitch Cam improve both focusing accuracy and lens balance. Suited for action shots requiring a telephoto lens.

FD 300mm f/5.6
The FD 300mm f/5.6 provides excellent optical performance in a compact, lightweight lens, at a modest price. Rear-Group focusing with a Vari-Pitch Cam assures aberration-free performance even at close distances, while lens balance is maintained for easy handling.

Super Telephoto Lenses

Reflex 500mm f/8, 1/15 sec. ISO 200

FD 800mm f/5.6L, 1/1000 sec. at f/11, ISO 200

Extremely narrow angles of view, shallow depth of field and high subject magnifications are the key characteristics of these lenses. Many of the materials and designs which make Canon telephoto lenses so unique are continued in this range.

FD 400mm f/2.8L
It is the world's fastest 400mm lens. Two ultra-low dispersion (UD) glass elements give this lens double distinction, and help to overcome chromatic aberration and secondary spectrum for unsurpassed sharpness and color balance. A constant overall barrel length is maintained while focusing, and a Vari-Pitch Cam is used for precise focusing at long distances. The preset focusing mechanism is convenient for predetermined distance shooting, and a one-touch revolving mechanism allows the camera body to be quickly rotated for vertical format. Ideally suited for available-light shooting.

FD 400mm f/4.5
This lens combines the advantages offered by low-dispersion glass, Rear-Group focusing and a Vari-Pitch Cam to obtain optimum performance in a compact unit light enough for hand-held photography.

FD 500mm f/4.5L
A fluorite element backed by ultra-low dispersion (UD) glass is used in this lens for superior chromatic aberration and secondary spectrum correction. The results are a dramatic improvement in image sharpness and color rendition. Reduction of curvature of field also sharpens definition over the entire range. Rear-Group focusing assures excellent balance and a Vari-Pitch Cam is used for precise focusing on distant subjects. This fast, super telephoto lens is an unmatched performer in sports, press and nature photograhy.

Reflex 500mm f/8
This mirror-reflex lens is unique in several aspects. As seen in the accompanying photograph, it is extremely compact and lightweight, making it a pleasure to use—even hand-held. Its special catadioptric design reduces chromatic aberration to a minimum. Because of its portability, it is exceptionally well suited for outdoor sports photography, wildlife and nature photography. Other unique characteristics make it valuable for special effects photography. Fixed aperture.

FD 600mm f/4.5
This lens meets all the criteria required of a true high-performance telephoto. The large f/4.5 maximum aperture makes it one of the fastest 600mm lenses in the world. Low dispersion glass assures chromatic aberration is optimally corrected for faithful color reproduction and image sharpness. Canon's Rear-Group focusing maintains balance, and focusing torque is both adjustable and lockable. The one-touch revolving mechanism permits the camera body to shift from horizontal to vertical format. Removable extension hood provided.

FD 800mm f/5.6L
Like several other Canon Super Telephoto lenses, the FD 800mm f/5.6L is also the fastest lens of its class in the world. Ultra-low dispersion glass is used for optimum correction of chromatic aberration and secondary spectrum, resulting in superior image sharpness and color balance. Special measures have also been taken to reduce the effects of field curvature. Rear-Group focusing provides handling ease, and focusing torque is adjustable and lockable. It also features the convenient one-touch revolving mechanism for changing the horizontal/vertical format with the lens mounted on a tripod. Removable extension hood provided.

Tilt and Shift Lens

TS 35mm f/2.8, at f/8 ISO 64

TS 35mm f/2.8 S.S.C.

This unusual lens can tilt or shift on its axis to correct converging vertical lines or for maximum control of depth-of-field independent of aperture setting. Its Floating System provides excellent optical performance throughout its focusing range. May be used for shots of tall buildings or walls. Also useful for shifting your reflection out of a picture, or for total control of depth-of-field. Manual diaphragm.

Auto Focus Lens

FD 35-70mm f/4 AF, 1/250 sec. at f/8, ISO 64

FD 35—70mm f/4AF

This combines the compactness, versatility and excellent optical performance of the FD 35—70mm lens with Canon's unique Solid-State-Triangulation (SST) autofocus system to produce the world's first autofocus zoom. The use of a Charge-Coupled Device (CCD) line sensor makes focusing highly accurate, and the lack of moving parts assures durability. Automatic focus is provided between 1m (3.3 ft.) and infinity, or the lens can be manually focused between 50cm (1.6 ft.) and infinity. When focus is obtained, a tone sounds. Ideal balance between the lens and camera also make this lens surprisingly easy to handle.

Macrophoto Lenses

Macrophoto 35mm f/2.8, 1/8 sec. at f/8, ISO 64

Macrophoto Lens 20mm f/3.5
Macrophoto Lens 35mm f/2.8

Incredibly small, simple lenses that almost look like microscope objectives with a built-in diaphragm. For high photomacrographic magnifications. The 20mm lens is capable of 4 to 10x magnification with bellows; the 35mm lens, of 2 to 5x with bellows. Connection to bellows is required for focusing. Best results are obtained in magnifications up to 20x when used with both bellows and extension tubes. Like the Macro lenses, these lenses are designed for optimum performance at very close shooting distances. Coma, in particular, is greatly reduced for sharp, clear reproduction. Both have minimum aperture f/22 for great depth-of-field. Manual diaphragm.

Soft Focus Lens

Softfocus FD 85mm f/2.8, 1/1000 sec. at f/2.8, ISO 64
(Soft Fucus Index at 0.)

Softfocus FD 85mm f/2.8, 1/1000 sec. at f/2.8, ISO 64
(Soft Focus Index at 3.)

New Softfocus FD 85mm f/2.8

This lens has been designed especially to let you create beautiful, soft-focus portraits. In addition to normal focus, the degree of softness can be varied to obtain anything from a light mist to a denser fog effect. Softening increases toward the edges, leaving the core sharper in comparison. For convenient use, this lens has a single push/pull-type ring for both focusing and softening.

Extenders

FD 100mm f/2.8, 1/250 sec. at f/5.6, ISO 64

FD 100mm f/2.8 with Extender FD 2x-B, 1/60 sec. at f/5.6, ISO 64

Extenders FD 2x-A, FD 2x-B and FD 1.4x-A

Each extender is a special accessory, which increases the lens' focal length. Extenders FD 2x-A and FD 2x-B each double the lens' focal length, and Extender FD 1.4x-A increases the lens' focal length 1.4x. Extenders FD 1.4x-A and FD 2x-A are for use with any FD fixed focal length lens whose focal length is 300mm or longer; FD 2x-A can also be used with any FD zoom lens which has 300mm within its range. Extender FD 2x-B is for use with any FD lens which has a focal length less than 300mm, including any FD zoom lens which does not reach 300mm. (Exception: Type A is recommended for the Macro FD 200mm f/4, and type B for the FD 300mm f/2.8L.) The effective aperture of the lens is reduced 2 f/stops with Extenders FD 2x-A and FD 2x-B; with Extender FD 1.4x-A, 1 f/stop. Each extender is equipped with the FD signal pins which enable full-aperture metering, automatic diaphragm coupling and AF photography on Canon SLRs suitably equipped. The advantages of a lens/extender combination are that the lens' minimum focusing distance remains the same, and the optical performance of the prime lens is unimpaired. An ideal accessory when portability is a factor.

Lens Work Introduction

Interchangeable lenses mounted on your single-lens reflex camera open completely new fields and perspectives in the world of photography. LENS WORK is a rich collection of photographs taken with the various lenses in the Canon FD lens system, and the characteristics and features of each lens are described in detail.

We trust that it will be of assistance in your photographic endeavors.

Zoom Lenses

FD 35-70mm f/3.5-4.5, 1/500 sec. at f/5.6, ISO 64

Many of Canon's zoom lenses have a MACRO-focusing range for even more versatility. The 4-group system now employed offers an aspherical lens element, and also means a great reduction in size and weight. The NEW FD 35—105mm f/3.5—4.5, for example, is an amazing 40% lighter than the previous lens. This easier portability ensures more active shooting.

FD 20—35mm f/3.5L
This lens features a minimum focal length of 20mm, which is a first in the history of zoom lenses. Canon's floating system and aspherical element ensure outstanding color reproduction and the movable flare stopper produces flare-free pictures at every focal length.

FD 28—85mm f/4 with MACRO capability
This zoom lens is the ultimate in versatility. Its unique focal length range covers the most frequently used focal lengths and makes it possible to take everything from impressive wide-angle photos to formal portraits. The macro mechanism over the entire focal length range permits focusing down to 50cm (1.6 ft.) and magnification up to 0.2x.

FD 35—70mm f/2.8—3.5 with MACRO capability
This zoom covers the wide-angle to standard to short telephoto range, and boasts consistent image sharpness and color balance at all focal lengths. Its extremely close minimum focusing distance (30cm/1 ft.) and high image magnification of 0.2x make this lens a particularly valued asset in close-up work. Two-group zooming.

FD 28—55mm f/3.5—4.5 with MACRO capability
FD 35—70mm f/3.5—4.5 with MACRO capability
These two are Canon's lightest zoom lenses. Weighing a little more than a FD50mm f/1.8 lens, they achieve the high optical quality and compactness through an entirely new concept in lens design. Despite the modest pricetag, these handy lenses even include a macro mechanism.

FD 75-200mm f/4.5, 1/500 sec. at f/5.6, ISO 64

FD 35—105mm f/3.5—4.5 with MACRO capability
With a three power zoom ratio covering a focal length range from 35mm to 105mm, the lens permits flexible selection of angle coverage. A MACRO-mechanism permits close-ups at its extreme 35mm focal length end, with a minimum film-to-subject distance of 85cm. The lens boasts high optical performance and is extra compact and lightweight.

FD 50—135mm f/3.5 with MACRO capability
A single push/pull ring zooms and focuses at the same time to make this easy-to-use lens the ultimate in versatility and compactness. Its range covers four of the most popular focal lengths, with performance rivalling that of fixed focal length lenses at all ranges. A close-focusing mechanism permits focusing down to 60cm (2 ft.).

FD 50—300mm f/4.5L
This new lens joins Canon's "L" series, bringing with it the distinction of a 6x zoom ratio. Covering the range of seven fixed focal lengths, it features a fast, f/4.5 maximum aperture. The use of two UD elements corrects secondary spectrum achieving excellent color reproduction. Compact and easy to handle, this lens is suitable for a wide variety of applications, particularly sports.

FD 70—210mm f/4 with MACRO capability
This three-to-one zoom ratio in a compact lens offers versatility at an affordable price. And its fast f/4 aperture and close-focusing mechanism make it even more attractive. Push/pull ring operation and light weight are ideal features for sports, scenery and candid shots, as well as for close-up work.

FD 75—200mm f/4.5 with MACRO capability
For sports, scenery, and candid shots, this zoom lens is indispensable because it is incredibly compact and lightweight for its zoom ratio. The non-slip surface of the push/pull ring makes operation easy, even in the rain. With its macro capability, you can focus as close as approx. 55cm (1.8 ft.), and enjoy different kinds of close-up work.

FD 80-200mm f/4L, 1/250 sec. at f/5.6, ISO 64

FD 80-200mm f/4L, 1/250 sec. at f/5.6, ISO 64

FD 80—200mm f/4L with MACRO capability
A medium power telephoto lens which has been developed as an addition to the highly evaluated lenses of the L series. A minimum focusing distance of 0.95m (3.1 ft.) (in MACRO) provides additional convenience. A one-ring system lens-good for action shots.

FD 85—300mm f/4.5
The 3.5x zoom ratio of this lens makes it a wise choice for those who want versatility in a lens. Spherical aberration and coma have been minimized, and its wide aperture permits the use of fast shutter speeds. A minimum aperture of f/32 provides great depth-of-field, and the detachable tripod holder ensures easy handling. Its use ranges from portraiture to sports to nature and wildlife photography.

FD 100—300mm f/5.6L
FD100—300mm f/5.6
Both of those two lenses have a zoom ratio of 3× from the short telephoto length of 100mm to the long telephoto length of 300mm. Yet they are compact and light-weight. Total length is only 172mm. Telephoto zooms in this focal length range demonstrate their true value in sports events, documentary work, stage and wildlife photography and portraiture.

FD 100—200mm f/5.6
Remarkable compactness and operational ease are the keys to this lens' performance. Its two-to-one zoom ratio covers three popular telephoto focal lengths making it useful in applications ranging from portraiture to wildlife shooting. It focuses down to 2m (6.5 ft.) and stops down to f/32 for maximum depth-of-field. Push/pull zooming.

FD 150—600mm f/5.6L
This is the largest FD zoom lens. It has a maximum focal length of 600mm, a zoom ratio of 4×, and is the first SLR zoom lens to employ an internal focusing mechanism. UD glass with low dispersion and low index of refraction has made possible a maximum aperture of f/5.6.

Macro Lenses

Macro FD 100mm f/4, 1/30 sec. at f/11, ISO 64

Macro FD 50mm f/3.5
Macro FD 100mm f/4
These compact and versatile lenses are designed especially for close-up and photomacrography work. To fill this role, the optical system of each lens has been optimally corrected for edge-to-edge sharpness at extremely close shooting distances. Used alone, each lens will magnify the subject image 1/2x at its closest focusing distance: 23.2cm (9.1 in.) from the film plane with the 50mm and 45cm (1.48 ft.) with the 100mm. Mounted on their extension tubes, magnifications of up to 1x are possible, and the minimum focusing distance drops to 20.5cm (8.1 in.) and 40cm (1.31 ft.) respectively. An additional advantage these lenses offer is the ability to function as a normal photographic lens. In fact, many photographers prefer them as their "standard" lens. And whether used with or without extension tubes, all signals are preserved for full-aperture metering and AE photography. For best results in close-up, photomacrography, and copy work.

Extension Tubes FD 15-U, FD 25-U and FD 50-U
These extension tubes can be attached to any fixed-focal-length FD lens from 35mm to 200mm, except for the FD 85mm f/1.2 S.S.C. ASPHERICAL and the FD 85mm f/1.2L lenses, for close-up work. The FD 15-U tube can also be used with FD 28mm lenses. Depending on the lens and tube used, magnifications slightly greater than 1x are possible. Close-up shooting is direct and easy with these tubes which have all the necessary signals for full-aperture metering and AE photography on a suitably-equipped Canon SLR.

Macro FD 200mm f/4
Truly unique, this lens can be used for normal telephoto applications, or can be instantly focused down to 58cm (1.9 ft.) for 1x magnification without the use of an extension tube. Its optical system is corrected for maximum image sharpness and natural color reproduction, and the differential focusing system results in virtually no change in effective aperture value at close focusing distances. The extra "working distance" it provides allows more light to reach the subject and is particularly valuable when shooting subjects likely to leave when approached too closely.

CANON INTERCHANGEABLE LENSES

Type	Lens	Angle of View	Construction	Minimum Aperture	Closest Focusing Distance (m)	Closest Focusing Distance (ft.)	Filter Size (mm)	Magnification at Closest Focusing Distance	Hood	Length (mm)	Length (in.)	Weight (gr.)	Weight (lbs.)	Weight (ozs.)	Case: Hard-case	Case: Snap-case
Fish-eye	Fish-eye 7.5mm f/5.6	180°	8—11	22	—	—	Built-in	—	—	62	2-7/16	365		13	LH-C10	LS-B11
	Fish-eye FD 15mm f/2.8	180°	9—10	22	0.2	0.7	Built-in	0.14	Built-in	60.5	2-3/8	460	1		LH-C10	LS-B11
Super Wide-Angle	FD 14mm f/2.8L	114°	10—14	22	0.25	0.9	Built-in Filter Holder	0.1	Built-in	83.5	3-5/16	500	1	2	LH-C13	LS-B11
	FD 17mm f/4	104°	9—11	22	0.25	0.9	72	0.1	BW-72	56	2-3/16	360		13	LH-C10	LS-B11
	FD 20mm f/2.8	94°	9—10	22	0.25	0.9	72	0.13	BW-72	58	2-5/16	305		11	LH-C10	LS-B11
Wide-Angle	FD 24mm f/1.4 L	84°	8—10	16	0.3	1	72	0.12	BW-72	68	2-11/16	430		15	LH-C13	LS-B11
	FD 24mm f/2	84°	9—11	22	0.3	1	52	0.11	BW-52C	50.6	2	285		10	LH-B9	LS-A9
	FD 24mm f/2.8	84°	9—10	22	0.3	1	52	0.11	BW-52C	43	1-11/16	240		8	LH-B9	LS-A9
	FD 28mm f/2	75°	9—10	22	0.3	1	52	0.13	BW-52B	47.2	1-7/8	265		9	LH-B9	LS-A9
	FD 28mm f/2.8	75°	7—7	22	0.3	1	52	0.13	BW-52B	40	1-9/16	170		6	LH-B9	LS-A9
	FD 35mm f/2	63°	8—10	22	0.3	1	52	0.17	BW-52A	46	1-13/16	245		9	LH-B9	LS-A9
	FD 35mm f/2.8	63°	5—6	22	0.35	1.25	52	0.13	BW-52A	40	1-9/16	165		6	LH-B8	LS-A9
Standard	FD 50mm f/1.2 L	46°	6—8	16	0.5	1.75	52	0.13	BS-52	50.5	2	380		13	LH-B9	LS-A9
	FD 50mm f/1.2	46°	6—7	16	0.5	1.75	52	0.13	BS-52	45.6	1-13/16	315		11	LH-B9	LS-A9
	FD 50mm f/1.4	46°	6—7	22	0.45	1.5	52	0.15	BS-52	41	1-5/8	235		8	LH-B8	LS-A9
	FD 50mm f/1.8	46°	4—6	22	0.6	2	52	0.1	BS-52	35	1-3/8	170		6	LH-B8	LS-A9
Telephoto	FD 85mm f/1.2 L	28°30′	6—8	16	0.9	3	72	0.12	BT-72	71	2-13/16	680	1	8	LH-C13	LS-B11
	FD 85mm f/1.8	28°30′	4—6	22	0.85	3	52	0.12	BT-52	53.5	2-1/8	345		12	LH-C10	LS-B11
	FD 100mm f/2	24°	4—6	32	1	3.5	52	0.12	BT-52	70	2-3/4	445	1		LH-B12	LS-B11
	FD 100mm f/2.8	24°	5—5	32	1	3.5	52	0.12	BT-52	53.4	2-1/8	270		9	LH-C10	LS-B11
	FD 135mm f/2	18°	5—6	32	1.3	4.5	72	0.13	Built-in	90.4	3-9/16	660	1	7	LH-C13	LS-B13
	FD 135mm f/2.8	18°	5—6	32	1.3	4.5	52	0.13	Built-in	78	3-1/16	395		14	LH-B12	LS-B11
	FD 135mm f/3.5	18°	4—4	32	1.3	4.5	52	0.13	Built-in	85	3-3/8	325		11	LH-B12	LS-B13
	FD 200mm f/2.8	12°	6—7	32	1.5	5	72	0.16	Built-in	134.2	5-5/16	735	1	10	LH-C19	LS-B21
	FD 200mm f/4	12°	6—7	32	1.5	5	52	0.15	Built-in	121.5	4-13/16	440		15	LH-A17	LS-A18
	FD 300mm f/2.8	8°15′	7—9	32	3	10	4(drop-in type)	0.11	Built-in	245	9-5/8	2,345	5	3	Exclusive	—
	FD 300mm f/4 L	8°15′	7—7	32	3	10	4(drop-in type)	0.11	Built-in	207	8-1/8	1,070	2	6	LH-D24	—
	FD 300mm f/4	8°15′	6—6	32	3	10	4(drop-in type)	0.11	Built-in	204	8-1/16	945	2	1	LH-D24	—
	FD 300mm f/5.6	8°15′	5—6	32	3	10	58	0.11	Built-in	198.5	8-3/16	635	1	6	LH-B24	LS-A24
Super Telephoto	FD 400mm f/2.8 L	6°10′	8—10	32	4	15	4(drop-in type)	0.12	Built-in	348	13-11/16	5,395	11	14	Exclusive	—
	FD 400mm f/4.5	6°10′	5—6	32	4	15	4(drop-in type)	0.11	Built-in	287.5	11-5/16	1,280	2	13	Exclusive	—
	FD 500mm f/4.5 L	5°	6—7	32	5	20	4(drop-in type)	0.14	Built-in	395	15-9/16	2,610	5	12	Exclusive	—
	Reflex 500mm f/8	5°	3—6	8	4	15	4(drop-in type)	0.14	Built-in	146	5-3/4	710	1	9	Exclusive	—
	FD 600mm f/4.5	4°10′	5—6	32	8	27	4(drop-in type)	0.08	Built-in	462	18-3/16	3,800	8	6	Exclusive	—
	FD 800mm f/5.6 L	3°06′	6—7	32	14	45	4(drop-in type)	0.06	Built-in	577	22-11/16	4,270	9	7	Exclusive	—
Zoom	FD 20-35mm f/3.5 L	94°-63°	11—11	22	0.5	1.75	72	0.05—0.08	BW-72	84.2	3-5/16	470	1	1	LH-C13	LS-B13
	• FD 28-55mm f/3.5-4.5	75°-43°	10—10	22	0.4	1.4	52	0.09—0.16	BW-58C	60.9	2-3/8	220		8	LHP-B9	LS-B11
	FD 28-85mm f/4	75°-28°30′	11—13	22	0.9	3	72	0.04—0.1	BW-72	104.1	4-1/8	485	1	1	LH-C16	LS-B16
	• FD 35-70mm f/2.8-3.5	63°-34°	10—10	22	1	3.5	58	0.04—0.07	W-69	120	4-3/4	545	1	3	LH-B15	LS-A18
	• FD 35-70mm f/3.5-4.5	63°-34°	8—9	22	0.5	1.75	52	0.08—0.15	BW-58C	60.9	2-3/8	200		7	LHP-B9	LS-B11
	• FD 35-105mm f/3.5-4.5	63°-23°30′	11—14	22	1.2	3.96	58	0.036—0.103	BW-58B	83.7	3-5/16	345		12	LH-B12	LS-B11
	• FD 50-135mm f/3.5	46°-18°	12—16	32	1.5	5	58	0.04—0.11	BS-58	125.4	4-15/16	650	1	7	LH-C16	LS-B16
	FD 50-300mm f/4.5 L	46°-8°15′	13—16	32	2.5	8	4(drop-in type)	0.03—0.14	S-100	250	9-5/8	1,820	4		Exclusive	—
	• FD 70-210mm f/4	34°-11°45′	9—12	32	1.2	4	58	0.08—0.23	BT-58	151	5-15/16	645	1	7	LH-C19	LS-B21
	FD 75-200mm f/4.5	32°11′-12°	8—11	32	1.8	6	52	0.05—0.13	BT-52B	123	4-13/16	510	1	2	LH-C16	LS-B16
	FD 80-200mm f/4 L	30°-12°	12—14	32	1.2	3.96	58	0.09—0.22	BT-58	153	6	675	1	8	LH-C19	LS-B21
	FD 85-300mm f/4.5	28°30′-8°15′	11—15	32	2.5	8	Series IX	0.04—0.15	Built-in	246.8	9-11/16	1,630	3	10	Exclusive	—
	FD 100-300mm f/5.6 L	24°-8°15′	10—15	32	2	6.6	58	0.06—0.18	BT-58	172	6-3/4	710	1	9	LH-C21	LS-B21
	FD 100-300mm f/5.6	24°-8°15′	9—15	32	2	6	58	0.06—0.18	BT-58	172.2	6-3/4	830	1	9	LH-C21	LS-B21
	FD 150-600mm f/5.6L	16°20′-4°10′	15—19	32	3	10	4(drop-in type)	0.07—0.26	Built-in	468	18-5/16	4,260	9	6	Exclusive	—
Macro	Macro FD 50mm f/3.5	46°	4—6	32	23.2(cm)	9.1(in.)	52	0.5	BW-52A	57	2-1/4	235		8	LH-C10	LS-B11
	Macro FD 100mm f/4	24°	3—5	32	0.45	1.48	52	0.5	BT-52	95	3-3/4	455	1		LH-B15	LS-B13
	Macro FD 200mm f/4	12°	6—9	32	0.58	1.9	58	1	Built-in	182.4	7-3/16	780	1	12	LH-D24	—
Autofocus	FD 35-70 mm f/4 AF	63°-34°	8—8	22	(0.5)	(1.8)	52	0.08—0.15	—	84.5	3-5/16	645	1	7	Exclusive	—
Soft Focus	Softfocus FD 85mm f/2.8	28°30′	4—6	22	0.8	2.75	58	0.13	BT-58	69.6	2-3/4	375		13	LH-C13	LS-B11
Tilt and Shift	TS 35mm f/2.8	63°(Shift79°)	8—9	22	0.3	1	58	0.19	BW-58	74.5	2-15/16	550	1	3	Exclusive	—
Macrophoto	Macrophoto 20mm f/3.5	—	3—4	22	—	—	—	—	—	20	13/16	30		1	Exclusive	—
	Macrophoto 35mm f/2.8	—	4—6	22	—	—	—	—	—	22.5	7/8	56		2	Exclusive	—

■ All FD lenses are coated and their inner surfaces anti-reflection treated for optimum light transmission and color balance and maximum elimination of ghost and flare.
■ The "L" designation of certain lenses indicates that the lens concerned is specially constructed to give extra high performance. This designation replaces the "aspherical" and "fluorite" designations used formerly.
* Indicates that this lens includes MACRO capability.

■ Canon Extension Tubes FD 15-U, FD 25-U and FD 50-U can be used with any Canon FD lens having a focal length from 35mm to 200mm except for the FD 85mm f/1.2 L. The FD 15-U can also be used with FD 28mm lenses.
■ These lenses which take a 52mm filter may also be fitted with a 55mm screw-in filter by placing a 52-55 Step-up Ring (optional) between the filter and lens.
■ Lens length and weight are for lens alone.

Subject to change without notice.

Angle of View


7.5 mm


15 mm


17 mm


20 mm


24 mm


28 mm

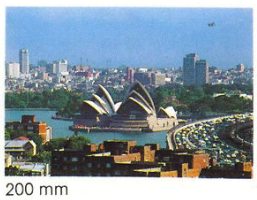

35 mm


50 mm


85 mm


100 mm


135 mm

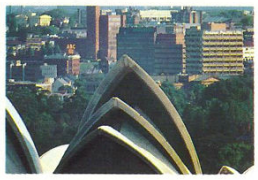

200 mm


300 mm


400 mm

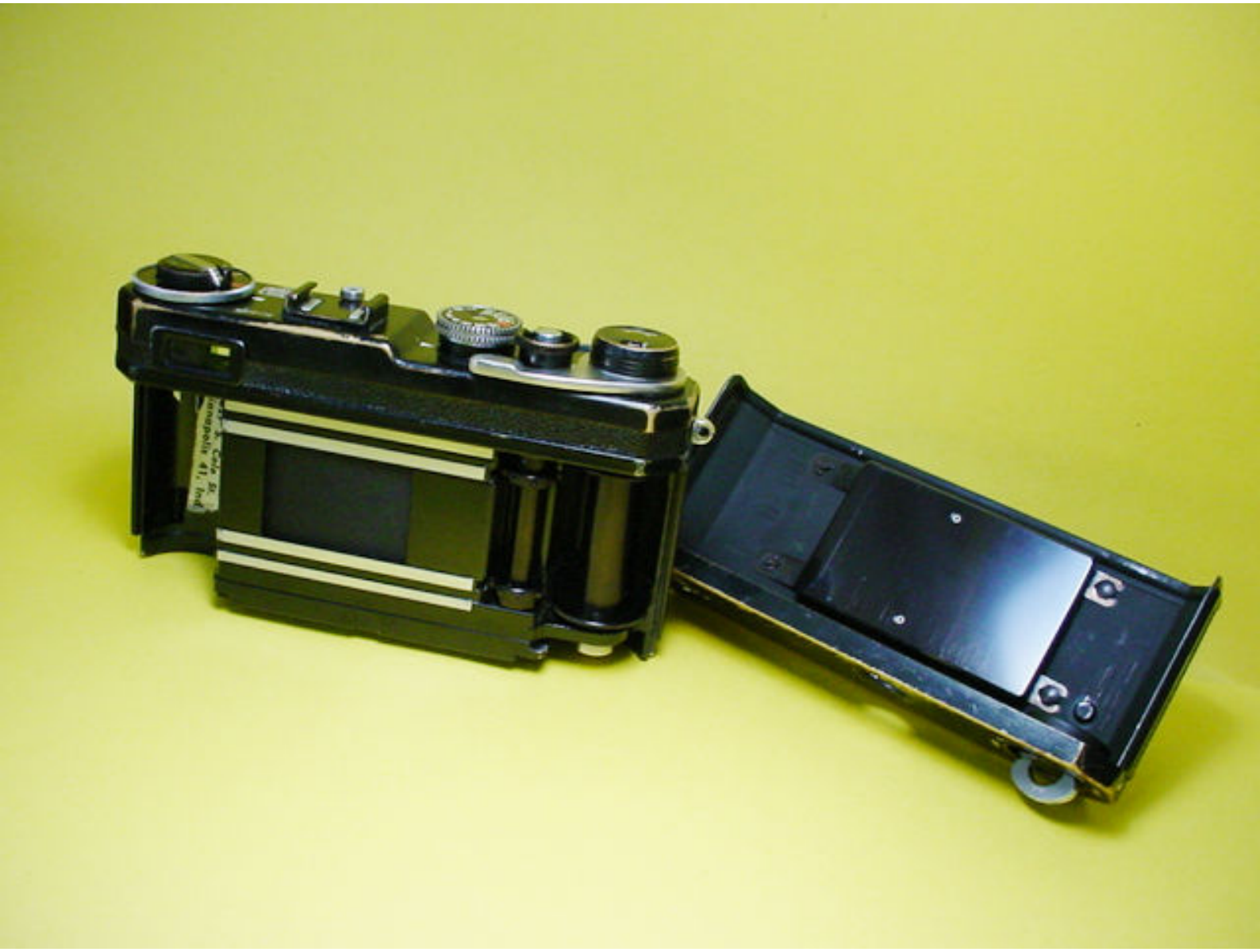

500 mm


600 mm


800 mm

CANON FD LENSES


Canon
EOS
630




Nikon
Nippon Kogaku Japan
f=5cm


Nikon
NIKKOR-S 1:1.4 f=5cm
Nippon Kogaku Japan No.399608


OPEN
CLOSE


Nippon Kogaku Japan
Nikon
NIPPON KOGAKU TOKYO
A
R


NIPPON
KOGAKU
TOKYO
5
8.5
10.5
13.5
6206453


Nikon
feet
A
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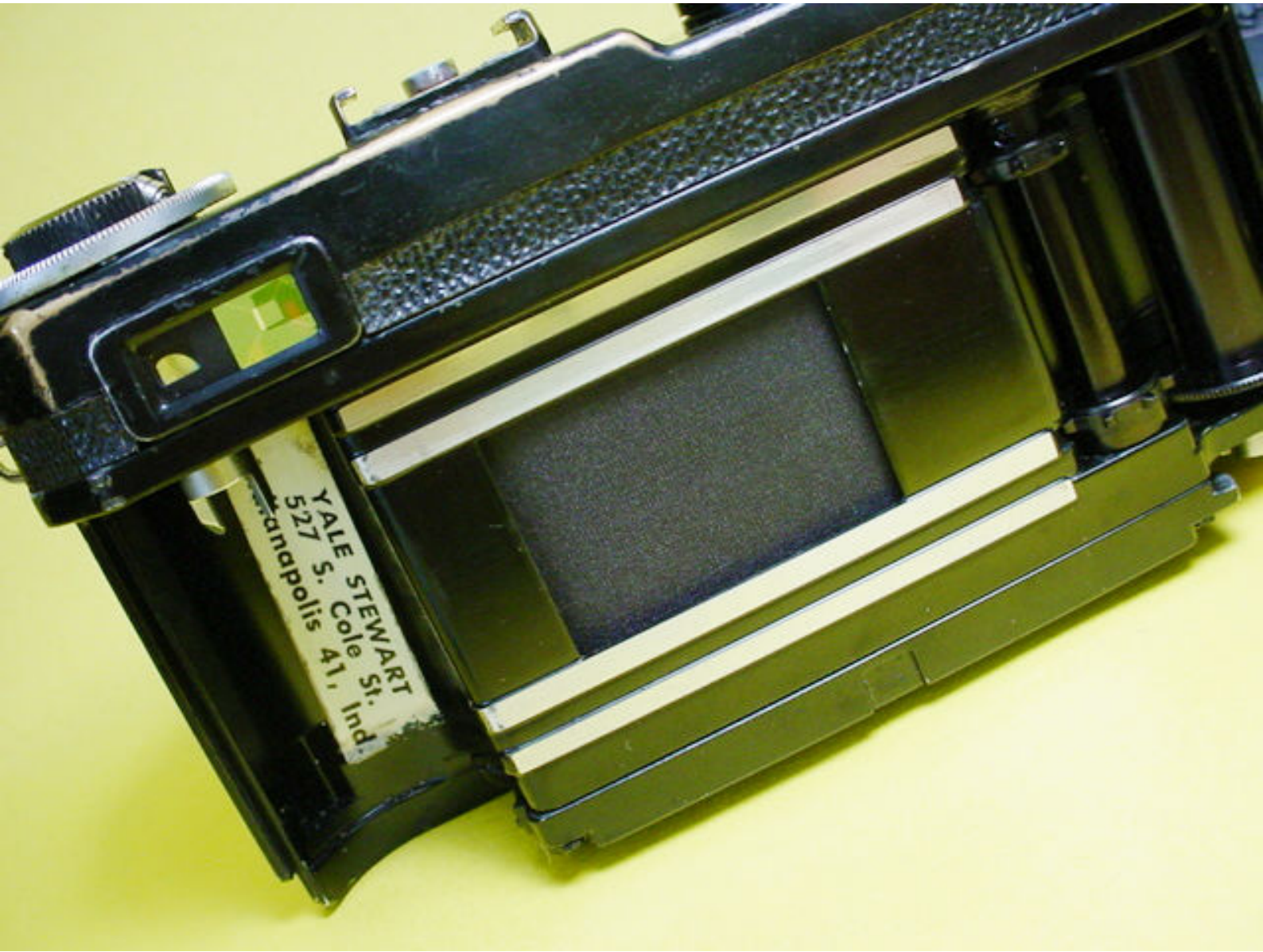

YALE STEWART
527 S. Cole St.
anapolis 41, Ind.


30 15 10 7 5
∞ 10 5 3 2 1.7 1.5
22 16 8 8 16 22

SYSTEM
G.ZUIKO
16 11 8 5.6 4 2.8 2 1.4


Canon
CANON LENS EF 50mm


EOS
EOS
EOS


1:1.8
f=85mm


Kogaku
Japan
LENS MADE IN JAPAN

EOS 630 is also available in metallic grey.

Black

Metallic grey


Canon
EOS
R

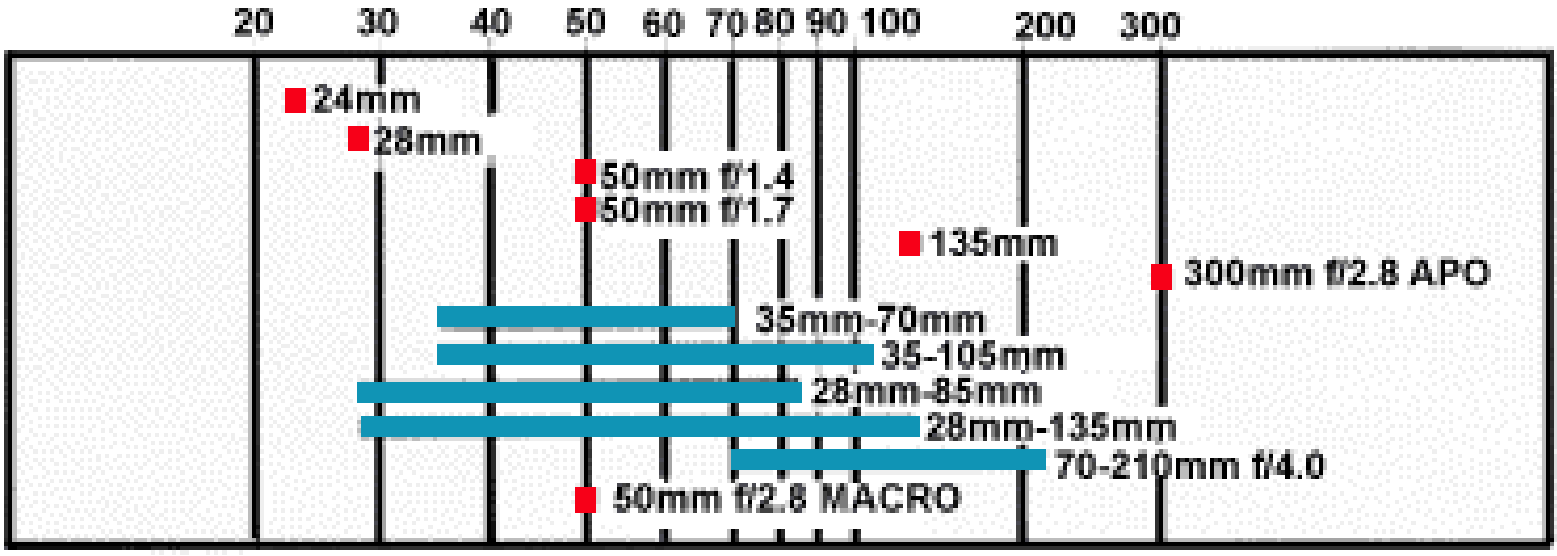

Canon
CANON ZOOM LENS EF 38-76mm 1:4.5-5.6
CANON INC. φ52mm
EOS
RT


Nikon
FM2
5116431
1:1.4
50mm
NIKKOR
Nikon


Nikon
FG
5116431
1:1.4
50mm
NIKKOR
Nikon


Nikon
FE2
Nikon
5104810
1:1.4
50mm
NIKKOR


Nikon AF
ASA 64 100 ISO
Nikon LENS
35mm 1:2.8


20
30
40
50
60
70
80
90
100
200
300
24mm
28mm
50mm f/1.4
50mm f/1.7
135mm
300mm f/2.8 APO
35mm-70mm
35-105mm
28mm-85mm
28mm-135mm
70-210mm f/4.0
50mm f/2.8 MACRO


EOS
RT