2023 | VOLUME 1

BROADCAST & CINEMA
LENS CATALOG

60 YEARS

INNOVATION
In TV Optics Since 1958
Toward 100 years anniversary

Canon

CANON BROADCAST ZOOM LENSES

Celebrating Canon's Storied History

Development of Broadcast Zoom Lenses

In 1958, Canon launched its broadcast lens business by introducing the innovative high zoom ratio 6.7 IF-1 lens. Ever since, Canon has continued to listen to the demands of broadcasters and cinematographers around the world by developing lenses based on industry trends.

Canon's Emmy®-Winning Lens Technology

Canon's highly regarded lens technology is a recipient of the Technology and Engineering Emmy® Award. The National Academy of Television Arts and Sciences awarded Canon a Technology & Engineering EMMY® Award in 2005 in recognition of our engineering creativity in Lens Technology Developments for Solid State Imager Cameras in High Definition Formats. We also received an EMMY® in 1996 for *"Implementation In Lens Technology to Achieve Compatibility with CCD Sensors."* In addition, we received an EMMY® in 2017 for "Large Format 4K Zoom Lenses".

CANON'S LENS TECHNOLOGY:
WELCOME TO THE 4K/UHD ERA

UHDxs UHD-DIGISUPER 122AF

UHDxs UHD-DIGISUPER 122

UHDxs UHD-DIGISUPER 90

UHDxs CJ45ex9.7B

UHDxs CJ45ex13.6B

UHDGC CJ18ex28B

UHDGC CJ15ex8.5B

UHDGC CJ24ex7.5B

CN-E30-300mm T2.95-3.7 L S
CN-E30-300mm T2.95-3.7 L SP

CN-E30-105mm T2.8 L S
CN-E30-105mm T2.8 L SP

COMPACT-SERVO
18-80mm T4.4 EF

COMPACT-SERVO
70-200mm T4.4 EF

Flex Zoom
CN-E20-50 T2.4 EF
CN-E20-50 T2.4 PL

Flex Zoom
CN-E45-135 T2.4 EF
CN-E45-135 T2.4 PL

CN-E14mm T3.1 FP X   CN-E20mm T1.5 FP X   CN-E24mm T1.5 FP X   CN-E35mm T1.5 FP X   CN-E50mm T1.3 FP X   CN-E85mm T1.3 FP X   CN-E135mm T2.2 FP X

4K

UHDxs UHD-DIGISUPER 111

UHDxs UHD-DIGISUPER 27

UHDxs UHD-DIGISUPER 66

UHDxs CJ25ex7.6B

UHDxs CJ20ex5B

UHDxs CJ15ex4.3B

UHDGC CJ18ex7.6B

UHDGC CJ18ex7.6B KASE S

UHDGC CJ17ex6.2B

UHDGC CJ14ex4.3B

CINE-SERVO
15-120mm T2.95-3.95 EF
15-120mm T2.95-3.95 PL

CINE-SERVO
17-120mm T2.95-3.9 EF
17-120mm T2.95-3.9 PL

CINE-SERVO
25-250mm T2.95-3.95 EF
25-250mm T2.95-3.95 PL

CINE-SERVO
50-1000mm T5.0-8.9 EF
50-1000mm T5.0-8.9 PL

Flex Zoom
CN-E14-35 T1.7 EF
CN-E14-35 T1.7 PL EF

Flex Zoom
CN-E31.5-95mm T1.7 EF
CN-E31.5-95mm T1.7 PL

CN-E14mm T3.1 L F

CN-E20mm T1.5 L F

CN-E24mm T1.5 L F

CN-E35mm T1.5 L F

CN-E50mm T1.3 L F

CN-E85mm T1.3 L F

CN-E135mm T2.2 L F

Broadcast Zoom Lens Lineup

Studio & Field Lenses

ENG/EFP Lenses

Pro-Video & Remote-Controlled Lenses

Broadcast Studio and Field Lenses

4K UHD 2/3"

UHD-DIGISUPER 122AF
4K Premium
UHDxs

UHD-DIGISUPER 122
4K Premium
UHDxs

UHD-DIGISUPER 111
4K Premium
UHDxs

UHD-DIGISUPER 90
4K
UHDxs

UHD-DIGISUPER 66
4K
UHDxs

UHD-DIGISUPER 27
4K Premium
UHDxs

HD 2/3"

DIGISUPER 95 TELE
HDxs

DIGISUPER 95
HDxs

DIGISUPER 80
HDxs

DIGISUPER 22 xs
HDxs

Broadcast ENG/EFP Lenses

4K UHD 2/3"

CJ45e×13.6B
4K UHDxs

CJ45e×9.7B
4K UHDxs

CJ25e×7.6B
4K UHDxs

CJ20e×5B
4K UHDxs

CJ15e×4.3B
4K UHDxs

CJ18e×28B
4K UHDxs

CJ15ex8.5B
4K UHDGC

CJ18ex7.6B
(KASE S)
4K UHDGC

CJ17ex6.2B
4K UHDGC

CJ14ex4.3B
4K UHDGC

CJ24e×7.5B
4K UHDGC

CJ18ex7.6B
4K UHDGC

HD 2/3"

HJ40e×14B
HDxs

HJ40e×10B
HDxs

KJ22e×7.6B
HDGC

KJ17e×7.7B
HDGC

KJ10e×4.5B
HDGC

Pro-Video Lenses

HD 2/3"

KJ20×8.2B (IRSD)
HDGC

KJ20×8.2B (KRSD)
HDGC

KJ13×6B
HDGC

Remote Controlled Lenses

HD 2/3"

KJ22ex7.6B (ITS-ME/RE)

KJ17ex7.7B (ITS-ME/RE)
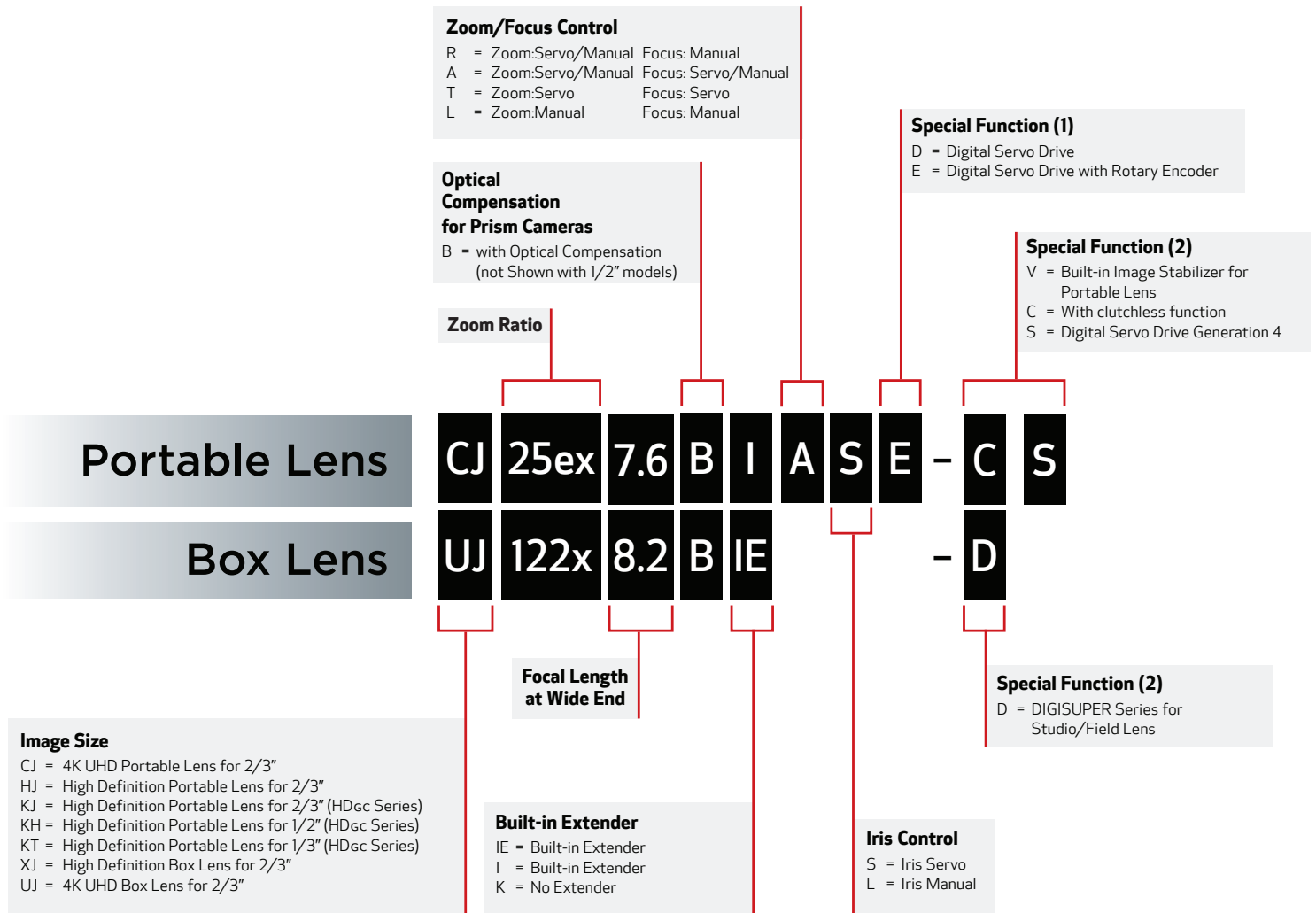
KJ20x8.2B (KTS)

CANON BROADCAST LENSES

■ Focal Length Table

Broadcast, Studio and Field Lenses (4K 2/3", HD 2/3")

Angle of view horizontal (16:9)	72.9°	66.7°	60.7°	60.1°	58.3°	57.2°	56.1°	54.6°	42.3°	39.1°	3.4°	3.1°	1.02°	0.92°	0.81°	0.80°	0.77°	0.69°	0.68°	0.67°	0.65°	0.59°	0.59°	0.55°	0.47°
Focal Legnth (mm)	6.5	7.3	8.2	8.3	8.6	8.8	9.0	9.3	12.4	13.5	161	180	540	600	675	690	710	800	810	820	840	925	930	1000	1178
UHD-DIGISUPER 122AF																									
UHD-DIGISUPER 122																									
UHD-DIGISUPER 111																									
UHD-DIGISUPER 90																									
UHD-DIGISUPER 66																									
UHD-DIGISUPER 27																									
DIGISUPER 95 TELE																									
DIGISUPER 95																									
DIGISUPER 80																									
DIGISUPER 22 xs																									

Broadcast ENG/EFP Lenses (4K 2/3", HD 2/3")

Angle of view horizontal (16:9)	96.3°	93.7°	87.7°	77.3°	75.5°	65.2°	64.6°	63.9°	63.2°	58.9°	52.7°	51.3°	38.9°	37.8°	35.5°	19.6°	12.2°	10.5°	9.1°	9.1°	7.0°	5.5°	5.2°	4.3°	4.2°	4.0°	3.5°	3.5°	3.4°	3.3°	3.1°	2.89°	1.4°	1.26°	1.1°	1.0°	0.9°
Focal Legnth (mm)	4.3	4.5	5.0	6	6.2	7.5	7.6	7.7	7.8	8.5	9.7	10	13.6	14	15	28	45	52	60	65	78	100	106	128	131	137	156	158	164	168	180	190	400	437	500	560	612
CJ45e×13.6B																																					
CJ45e×9.7B																																					
CJ25e×7.6B																																					
CJ20e×5B																																					
CJ15e×4.3B																																					
CJ24e×7.5B																																					
CJ18e×28B																																					
CJ18e×7.6B																																					
CJ17e×6.2B																																					
CJ15e×8.5B																																					
CJ14e×4.3B																																					
HJ40e×14B																																					
HJ40e×10B																																					
KJ22e×7.6B																																					
KJ17e×7.7B																																					
KJ10e×4.5B																																					

Pro-Video Lenses (HD 2/3")

Angle of view horizontal (16:9)	96.3°	93.7°	77.3°	75.5°	65.2°	64.6°	63.9°	63.2°	60.7°	58.9°	51.3°	47.1°	37.8°	35.5°	19.6°	12.2°	10.5°	9.1°	7.0°	5.2°	4.3°	4.2°	4.0°	3.5°	3.5°	3.4°	3.3°	3.1°	1.45°	1.4°	1.1°	1.15°	1.0°
Focal Legnth (mm)	4.3	4.5	6	6.2	7.5	7.6	7.7	7.8	8.2	8.5	10	11	14	15	28	45	52	60	78	106	128	131	137	156	158	164	168	180	385	400	500	525	560
KJ13×6B																																	

Understanding Canon Lens Naming Conventions

Zoom/Focus Control

R = Zoom:Servo/Manual Focus: Manual
A = Zoom:Servo/Manual Focus: Servo/Manual
T = Zoom:Servo   Focus: Servo
L = Zoom:Manual   Focus: Manual

Optical Compensation for Prism Cameras

B = with Optical Compensation
    (not Shown with 1/2" models)

Zoom Ratio

Special Function (1)

D = Digital Servo Drive
E = Digital Servo Drive with Rotary Encoder

Special Function (2)

V = Built-in Image Stabilizer for
    Portable Lens
C = With clutchless function
S = Digital Servo Drive Generation 4

Portable Lens CJ 25ex 7.6 B I A S E – C S

Box Lens UJ 122x 8.2 B IE   – D

Image Size

CJ = 4K UHD Portable Lens for 2/3"
HJ = High Definition Portable Lens for 2/3"
KJ = High Definition Portable Lens for 2/3" (HDgc Series)
KH = High Definition Portable Lens for 1/2" (HDgc Series)
KT = High Definition Portable Lens for 1/3" (HDgc Series)
XJ = High Definition Box Lens for 2/3"
UJ = 4K UHD Box Lens for 2/3"

Focal Length at Wide End

Built-in Extender

IE = Built-in Extender
I = Built-in Extender
K = No Extender

Special Function (2)

D = DIGISUPER Series for
    Studio/Field Lens

Iris Control

S = Iris Servo
L = Iris Manual

Canon Broadcast Lens Technology

Optical Performance

Superb Optical Materials Produce a High-Performance Lens

Fluorite · UD Glass · Hi-UD Glass

Unlike conventional optical glass, Fluorite has remarkably low dispersion properties. Realizing the effectiveness of Fluorite glass, Canon has put it to practical use in many lenses, primarily in the anterior section of zoom lenses to help correct telephoto chromatic aberration. Both UD[1] glass and Hi-UD glass[2] have dispersion properties similar to Fluorite and are effective for correcting chromatic aberration. Due to its high refractive characteristics, Hi-UD glass is especially known for its spherical aberration correction. Used in the anterior and zooming sections of a lens, Hi-UD glass is effective for controlling aberration fluctuation seen when focusing and zooming.

Fluorite

1 UD-Ultra Low Dispersion.
2 Hi-UD High Index Ultra Low Dispersion.

Chromatic Aberration Correction Comparison

■ Common Optical Glass

■ Fluorite Crystal Element

B G R

Chromatic Aberration

Small Chromatic Aberration
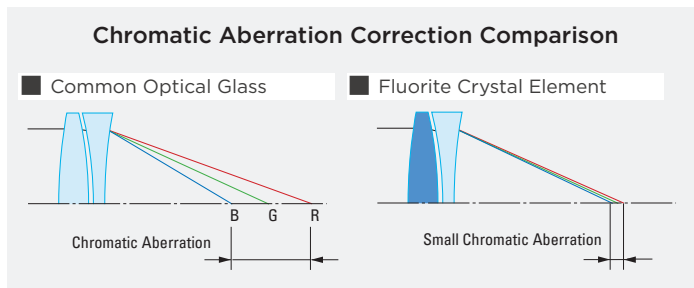
Air Sphere Coating

In the context of HDR Optical imaging, Air Sphere Coating (ASC) technology is a critically important new innovation in broadcast field lenses. This is a Canon-developed technology that is an additional layer deposited on top of the normal multilayer coatings that are used to minimize numerous internal reflections that conspire to lower light transmission efficiency and to contaminate deep black reproduction. ASC is an ultra-low refractive index silicon dioxide film that includes microscopic air spheres having a sub-nanometer diameter arranged in regular structure. Because

Ultra-low Refractive Index layer

Vapor-deposition coatings
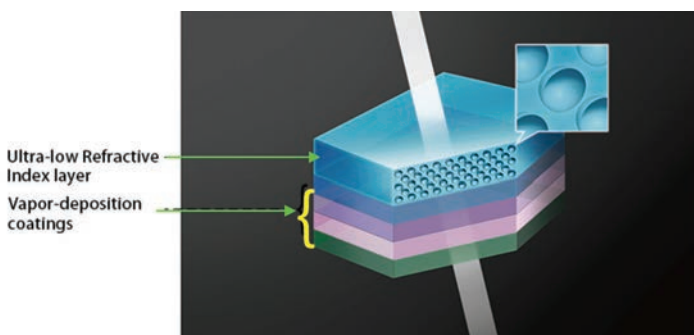
these spheres are microscopic when comparing to the wavelength of visible light and as they are in an ordered array, light does not scatter. In combination with the multilayer coatings, ASC achieves far lower reflectance and significantly reduces flare and ghosting.

Bokeh Effect

When shooting in macro, the focus position of the lens can be changed as the focal length is adjusted, when using the optional MCJ-S02 Macro Controller, creating a bokeh effect. This built-in feature can be utilized to support special techniques in which the focus position can be shifted within the same shot just by using the Macro Controller, allowing for subtle creative defocus effects. This can help provide a degree of creativity when shooting live events such as a concert.
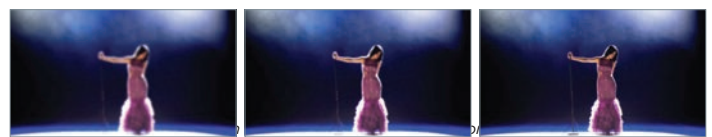
High Quality, Compact Size and Weight

Large Aperture Aspheric Lens

Spherical aberration will increase as the diameter of a spherical lens increases. However, aspheric lenses form an ideal shape for aberration correction and are the desired lens type for improving optical performance. As they are more compact, aspheric lenses reduce the weight of the entire lens system. Through its optical design and large aperture processing techniques, Canon has developed compact, large aperture, high magnification field zoom aspheric lenses. As a result of this development, all high-magnification field zoom lenses released since 2000 have a constant total lens length regardless of zoom ratio.

Focal Point Matches Due to Aspherical Surface

Spherical Aberration Correction On Spherical Lens
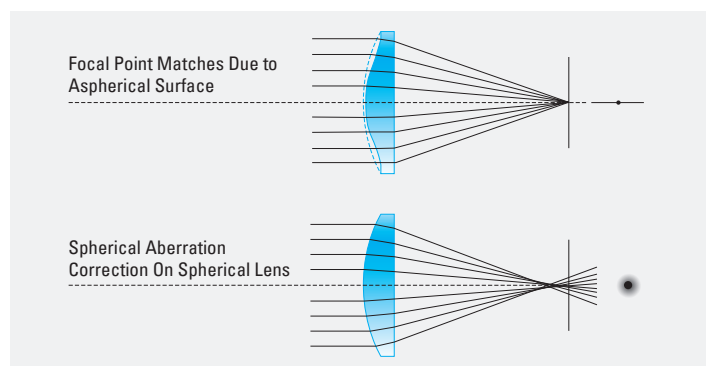
Focus Breathing Suppression

Constant Angle Focusing System (CAFS)

CAFS is a technology that suppresses view-angle fluctuation (breathing) while focusing. The Zooming Effect of Focus is the phenomenon where the picture size (angle of view) changes when focusing. Canon's 32-bit CPU calculates and controls the zoom when focusing in order to counteract this phenomenon. As a result of CAFS, the UHD-DIGISUPER and DIGISUPER Series has zero Zooming Effect of Focus.

Advanced Design Technology to Help Minimize Various Aberrations

Image Stabilizer (IS)

Canon launched its first field zoom lens with a shift type anti-vibration mechanism in 2000*. Prior to that, Canon introduced the IS-20B anti-vibration adapter for portable zoom lenses. Those cutting-edge technologies, along with the Vari-angle Prism image stabilizer (VAP-IS) lens, helped to usher in the era of optical image stabilization in broadcasting lenses.

*Adopted for DIGISUPER 86 XS (XJ86 × 9.3 B). The world's first field zoom lens for broadcasting.

Auto Focus

TTL Secondary Imaging Phase Difference Detection Method

The Secondary Imaging Phase Difference Detection Method, also used in single lens reflex EOS camera lenses, was adopted for broadcast autofocus systems. As a result of this Method, Canon's Auto Focus System has excellent focusing accuracy within the entire zoom range, along with outstanding focusing speed. Due to high performance servo motors, tracking a moving object at high speed can be possible even from a largely out of focus state.

■ Autofocus Two Types of Operation
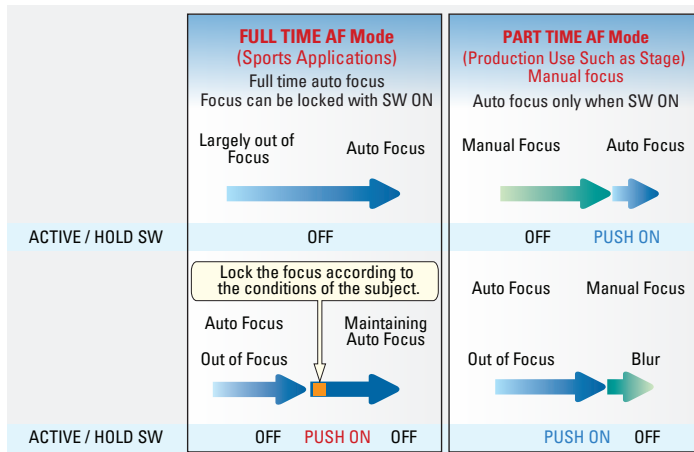
AF Mode

Select DIGISUPER lenses provide two autofocus modes. "FULL TIME AF" provides continuous autofocus operation allowing the camera operator to focus on framing the subject. "PART TIME AF" allows for temporary autofocus use with manual focus. The modes can be switched on and off as needed, using the ACTIVE/HOLD switch.

AF In-Focus Display

By using the FDJ - P41 dedicated focus demand, you can change the size (3 options) and position of the AF in - focus frame displayed on the viewfinder*.

*To change the in-focus frame, it is necessary to interlock with the camera.
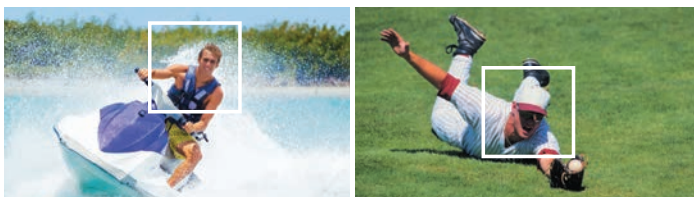
Digital Technology

Digital Servo System/Digital Drive Unit

Since the release of the DIGISUPER 70 in 1995, Canon has been a leader in digital broadcast zoom lens control. Canon's ENG/EFP lenses, having the same digital technology, offer a wealth of features to make shooting more efficient. Canon's digital drive unit is installed in all ENG/EFP and Provideo broadcast lenses.
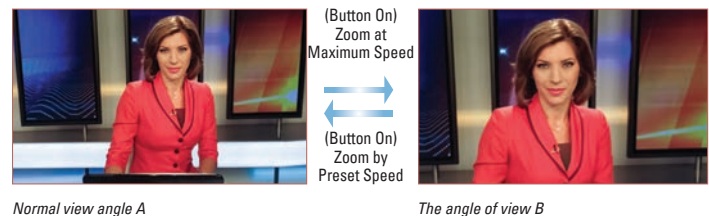
■ Shuttle Shot

At the touch of a button, this feature allows the operator to zoom back and forth instantly between any two positions at the maximum speed or at any speed memorized in the Speed Presets.
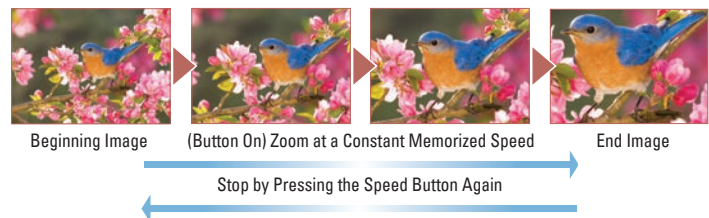

Normal view angle A   Field of view of shuttle memory B
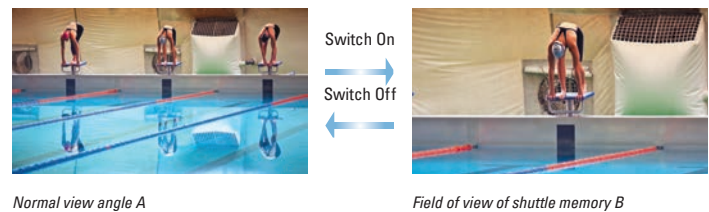
■ Frame Preset

With the Frame Preset feature, a preset frame position can be saved and repeated multiple times.

Normal view angle A   The angle of view B

■ Speed Preset

Simply press a button to recall the preset zoom speed.

Beginning Image   (Button On) Zoom at a Constant Memorized Speed   End Image

Stop by Pressing the Speed Button Again

■ Zoom Servo Characteristics

Zoom Servo characteristics can be selected from two curvature options on the ZDJ-P01 zoom demand.

Zoom Servo Characteristics Example
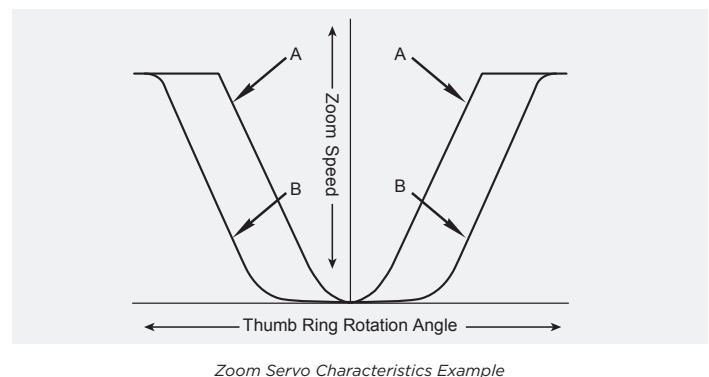
Virtual Studio System

Canon has a series of HDxs and HDGC (IRSE/IASE version) lenses which are equipped with an enhanced digital drive unit. The digital drive unit's 16-bit encoder makes detection and output of positional information possible at a much higher resolution than an analog position sensor (equivalent to 10 bits). The 16-bit resolution rotary encoder built into the drive unit can be integrated into a virtual studio system. The encoders enable precise control as the zoom servo has a range of 0.5 second quick zooms to over a 5 minute super slow zoom. Repeatabilty in focus and iris control are also precise. Canon's technology has made the encoder device very small, allowing it to be installed in the existing drive unit without adding size or weight.

Further Improving Operational Efficiency

Type S Drive Unit

Canon has improved the operational efficiency of its lenses with the adoption of the Type S Drive Unit [1].

- Matches the aberration correction function on the camera without initialization at power-on
- Reduced power consumption by about 10% [2] when using a battery as compared with previous versions
- Real and virtual images can easily be calibrated with high-precision position detection
- Three 20 PIN connectors allow for simultaneous full servo and virtual system operation
- Easy operation with straightforward menu and display

*1: Please refer to page 6, Understanding Canon Naming Conventions, Special Functions (2).
*2: When zoom, focus & iris in operation.

■ Zoom Track

The zoom control range can be set within a more limited range on both the telephoto and wide-angle sides of UHD-DIGISUPER and DIGISUPER Series lenses. With these lenses and the optional ZDJ-P01 zoom demand, the zoom range can be set to virtually any range smaller than the full focal range of the lens. If not used to limit the zoom range, the feature can be used to memorize an additional preset zoom position.

Ergonomic Design

Compact and Lightweight Drive Unit

Canon's HDxs, and HDGC (IRSE/IASE models) Ergonomic Drive Units are tilted at an ideal angle of 12.5 degrees to realize good balance and comfort. An informational display has been added which now allows the user to customize the enhanced digital functions easily, precisely and fully. The enhanced digital functions are easily accessed and set using the Digital Function Selector, an X-Y axis switch located next to the display.

Ergonomic design allows the camera operator's left hand to easily access the focus ring for manual operation.
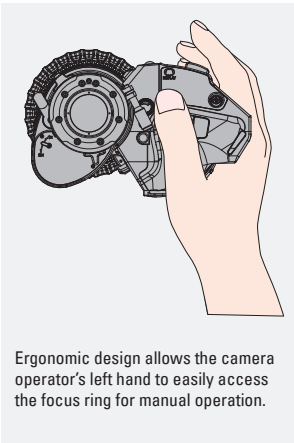
THE NEW ERA OF

NEW BCTV LENSES DESIGNED TO SUPPORT THE TRANSITION TO 4K UHD CONTENT CREATION

HDTV is now firmly established worldwide and HD production is expected to continue for many years to come. Ultra HDTV – generally referred to as UHD – has more recently emerged as the next generation of enhanced television service.   In 2015 the International Telecommunications union published their ITU-R BT.2020 standard "Parameter Values for UHDTV Systems for Production and international Program Exchange" – that included both 4K UHD and 8K UHD production formats.   This standard includes a Wide Color Gamut (WCG). In 2016 they published the ITU-R BT.2100 standard "Image Parameter Vales for High Dynamic Range Television for use in Production and International Program Exchange".   This standard specifically applies the High Dynamic Range (HDR) to the HD, 4K UHD, and 8K UHD production formats (all exclusively progressive scan). In September 2017 the industry body – Ultra HD Forum – published their updated Guidelines on technologies and practices that support a commercially deployable Ultra HD real-time linear service with live and pre-recorded content in 2016, which is termed a "UHD Phase A" service. They include 4K UHD and 1080P HD (that includes both HDR and WCG).

These standards and guidelines have spurred increasing attention to the adoption of 4K UHD origination of sports, concerts, and major events.   The anticipated protracted coexistence of HDTV and UHDTV has spawned a new generation of 2/3-inch multi format broadcast camera systems – from most of the major international camera manufacturers – that can selectively originate HD or UHD. To support this new era of mixed HD / UHD origination Canon has invested heavily into the development of an array of 2/3-inch 4K UHD broadcast lenses that encompass long zoom field lenses, a studio lens, and a broadening family of portable lenses.

STUDIO / FIELD BOX LENSES		EFP / ENG PORTABLE LENSES	
LENS SERIES	PERFORMANCE	LENS SERIES	PERFORMANCE
UHDxs	4K Premium	UHDxs	4K
UHDxs	4K	UHDGC	4K
		HDxs	HD
HDxs	HD	HDGC	HD
	1080P/HDR/WCG		1080P/HDR/WCG

Simplistic mapping of the performance levels within the separate categories of box lenses and portable lenses.

IMPLICATIONS OF HDR AND WCG

Delivering the requisite high image sharpness required for 4K UHD – while simultaneously lowering traditional optical aberrations (that can be more exposed by the high resolution image sensors) – called for multiple innovations in lens design and manufacturing. Lateral chromatic aberration causes color misregistration on high contrast edges within the imagery – especially toward picture extremities. Longitudinal chromatic aberration causes color fringing on any speculars with this imagery. HDR and WCG further enhance the visibility of these

ENHANCED HDTV AND UHDTV

aberrations – because of the elevation in the color volume of the camera video – placing a greater onus on suppressing them to where they become subjectively invisible.

HDR
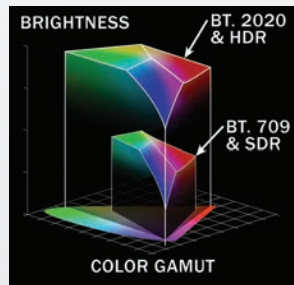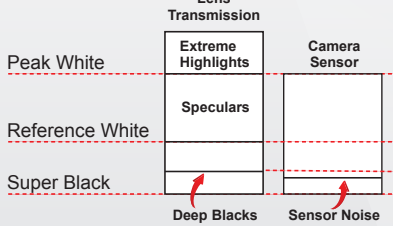
To support HDR the lens must accurately reproduce scene speculars and minimize optical artifacts stimulated by strong scene highlights.

UHD LENS PERFORMANCE HIERARCHY

In the case of the large box field and studio lenses and the portable EFP/ENG lenses Canon has created two performance levels in each. A special priority is assigned to elevating image sharpness (the essence of 4K UHD). An attendant high priority underlies design strategies that aggressively curtail the visibility of the two chromatic aberrations. Higher luminance levels and allied greater color volume associated with HDR / WCG combine to elevate the visibility of even small levels of these chromatic aberrations.

In the case of the Box lenses advanced design strategies allied with advanced optical glass materials are mobilized to maintain high image sharpness across the image plane, over the total focal ranges, and over a wide range of object distances. The 4K PREMIUM box lenses take these strategies to a particularly high level to further tighten those optical performance specifications.
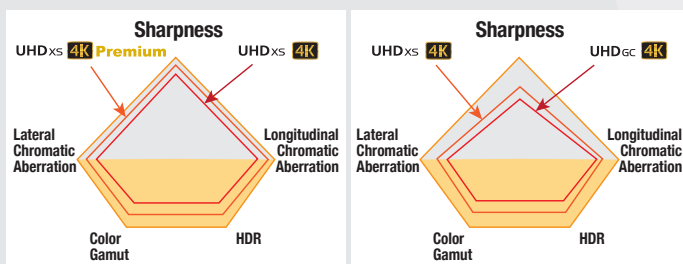

In the case of the portable lenses, similar priorities apply. The UHDxs manifests higher sharpness and lower chromatic aberrations when compared to the UHDgc – although on a different scale to the box lenses.

MULTI-GROUP ZOOMING SYSTEM

In seeking longer focal ranges for the box field and studio lenses and some of the longer focal length portable lenses, challenges in achieving the requisite zooming speeds while also achieving UHD performance were escalated. This called for a radical new design approach to the zooming optical subsystems. The central goals were to achieve greater control over multiple lens aberrations to help ensure full 4K performance while at the same time expediting

an increase in the speed of the zooming action (when the digital drive unit is set to maximum zoom speed).
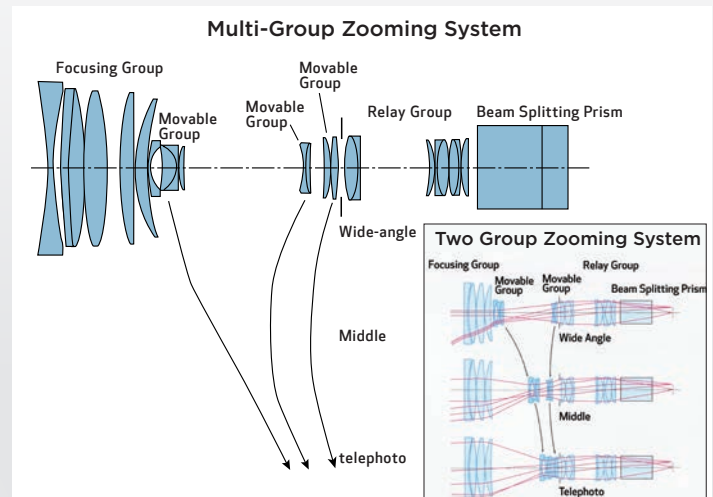
The traditional two group zooming system (right picture) is being replaced with a three group zooming system (left picture). Three movable groups move differentially with respect to each other over the zoom range. Design optimization consisted in balancing the weight of the three individual groups with their stroke distance during zooming action.

FLOATING FOCUSING SYSTEM

The focus optical subsystem entails high responsibility for numerous optical performance parameters and operational considerations. The lens maximum relative aperture is largely determined by the diameter of this lens input optical grouping. In addition, focus breathing (undesirable alteration to the field angle as the focus control is actuated) characteristics and aberration behavior are associated with this optical subsystem. Overall lens size and weight are heavily proportional to decisions made in the overall design of this system. Central to the design is curtailing the size and weight of the moving lens system. To help ensure UHD optical performance focus fluctuations must be suppressed – and this was accomplished by using two separate moving groups.
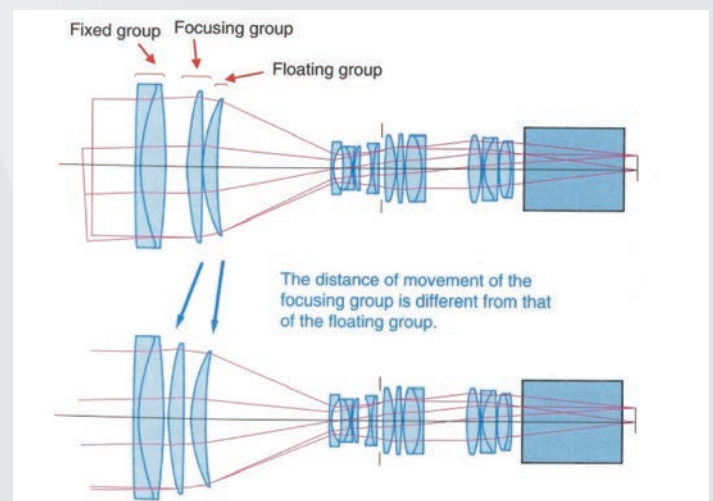
New innovations in a floating focus group support 4K UHD performance while curtailing size and weight

4K UHD 2/3"

	UHD-DIGISUPER 122AF UHDxs		UHD-DIGISUPER 122 UHDxs		UHD-DIGISUPER 111 UHDxs		UHD-DIGISUPER 27 UHDxs	
Appearance	4K Premium / IMAGE STABILIZER		4K Premium / IMAGE STABILIZER		4K Premium / IMAGE STABILIZER		4K Premium	
Model Name	UJ122×8.2B AF		UJ122×8.2B		UJ111×8.3B		UJ27×6.5B	
Zoom Ratio	122x		122x		111x		27x	
Focal Length	8.2 ~ 1000mm	16.4 ~ 2000mm (2.0x)	8.2 ~ 1000mm	16.4 ~ 2000mm (2.0x)	8.3 ~ 925mm	16.6 ~ 1850 mm (2.0x)	6.5 ~ 180mm	13 ~ 360mm (2.0x)
Maximum Relative Aperature	F1.7 (8.2 ~ 340mm) F5.0 (1000mm)	F3.4 (16.4 ~ 680mm) F10.0 (2000mm)	F1.7 (8.2 ~ 340mm) F5.0 (1000mm)	F3.4 (16.4 ~ 680mm) F10.0 (2000mm)	F1.7 (8.3 ~ 340mm) F4.65 (925mm)	F3.4 (16.6 ~ 680mm) F9.3 (1850mm)	F1.5 (6.5 ~ 123mm) F2.2 (180mm)	F3.0 (13 ~246mm) F4.4 (360mm)
Angular Field of View	60.7°×36.5° (8.2mm) 0.55°×0.31° (100mm)	32.6°×18.7° (16.4mm) 0.28°×0.15° (2000mm)	60.7°×36.5° (8.2mm) 0.55°×0.31° (100mm)	32.6°×18.7° (16.4mm) 0.28°×0.15° (2000mm)	60.1°× 36.0° (8.3mm) 0.59°× 0.33° (925mm)	32.3°× 18.5° (16.6mm) 0.30°× 0.17° (1850mm)	72.9°× 45.1° (6.5mm) 3.1°× 1.7° (180mm)	40.5°× 23.5° (13mm) 1.5°× 0.9° (360mm)
M.O.D.*	3.0m		3.0m		3.0m		0.6m	
Object Dimensions at M.O.D.*	314.8×177.1cm (8.2mm) 2.7×1.5cm (1000mm)	157.4×88.6cm (16.4mm) 1.4×0.8cm (2000mm)	314.8×177.1cm (8.2mm) 2.7×1.5cm (1000mm)	157.4×88.6cm (16.4mm) 1.4×0.8cm (2000mm)	311.6×175.3cm (8.3mm) 2.9×1.6cm (925mm)	155.8×87.7cm (16.6mm) 1.5×0.8cm (1850mm)	106.1×59.7cm (6.5mm) 3.8×2.1cm (180mm)	53.1×29.9cm (13mm) 1.9×1.1cm (360mm)
Approx. Size (WxHxL)	9.9x10.1x26.1 in. (250.6×255.5×662.0mm)		9.9x10.1x25.1 in. (250.6×255.5×637.4mm)		9.9x10.1x25.1 in. (250.6×255.5×637.4mm)		9.9x10.1x21.7 in. (250.6×255.5×550mm)	
Approx. Weight	61.7 lbs (28.0kg) ※		58.6 lbs (26.6kg) ※		58.6 lbs (26.6kg) ※		47.4 lbs (21.5kg) ※	

4K UHD 2/3"

	UHD-DIGISUPER 90 UHDxs		UHD-DIGISUPER 66 UHDxs	
Appearance	4K / IMAGE STABILIZER		4K / IMAGE STABILIZER	
Model Name	UJ90×9B		UJ66×9B	
Zoom Ratio	90×		66x	
Focal Length	9 ~ 810mm	18 ~ 1620mm (2.0x)	9 ~ 600mm	18 ~ 1200mm (2.0x)
Maximum Relative Aperature	F2.4 (9 ~ 486mm) F4.0 (810mm)	F4.8 (18 ~ 972mm) F8.0 (1620mm)	F1.7 (9 ~ 340mm) F3.0 (600mm)	F3.4 (18 ~ 680mm) F6.0 (1200mm)
Angular Field of View	56.1°×33.4° (9mm) 0.68°×0.38° (810mm)	29.9°×17.1° (18mm) 0.34°×0.19° (1620mm)	56.1°× 33.4° (9mm) 0.92°× 0.52° (600mm)	29.9°× 17.1° (18mm) 0.46°× 0.26° (1200mm)
M.O.D.*	3.0m		3.0m	
Object Dimensions at M.O.D.*	287.9×161.9cm (9mm) 3.3×1.9cm (810mm)	144.0×81.0cm (18mm) 1.7×1.0cm (1620mm)	287.9×161.9 cm (9mm) 4.4×2.5 cm (600mm)	144.0×81.0 cm (18mm) 2.2×1.3 cm (1200mm)
Approx. Size (WxHxL)	9.9x10x24 in. (250.6×255.5×610mm)		9.9x10.1x24.0 in. (250.6×255.5×610mm)	
Approx. Weight	51.2 lbs (23.2kg) ※		51.1 lbs (23.2kg) ※	

※ Weight of lens body only (does not include servo module).
* M.O.D. = Minimum Object Distance.

UHD-DIGISUPER 122: Highlights

High Zoom Ratio and Long Focal Length
While displaying performance that surpasses 4K, the lens has the high zoom ratio (122x) and long focal length (1000 mm) desired by many in television production.

Air Sphere Coating (ASC) Technology
This is a Canon-developed technology that is an additional layer deposited on top of the normal multilayer coatings that are used to minimize those many internal reflections that conspire to lower light transmission efficiency and to contaminate deep black reproduction.

Elimination of Image "Lag" Following Operational Pan/Tilt Movements
The image stabilization system must be capable of distinguishing between unwanted physical perturbations to the lens-camera system and operational control of panning and tilting of the same. In the UHD-DIGISUPER 122 lens new correction strategies have been implementd. As a result, the vibration component of the sensor detection signal and the panning operation component can be sparated rapidly and wiht high accuracy.

Bokeh Effect Controller
When shooting in macro, the focus position of the UHD-DIGISUPER 122 can be changed as the focal length is adjusted, when using the optional MCJ-S02 Macro Controller. This built-in feature can be utilized to support special techniques in which the focus position can be shifted within the same shot just by using the Macro Controller, allowing for subtle creative defocus effects. This can help provide a degree of creativity when shooting live events such as a concert.

Ideally Suited to 4K Shooting
Lens is ideally suited for 4K UHD shooting required when telecasting live sports events and other applications.

Compatibility with HD Lens Systems
The lens enables the use of the same Canon standard controllers for zoom and focus as well as servo modules currently used by HD equipment. It comes with a 20-pin connector compatible with virtual units and that enables high-accuracy position information of the zoom, focus and iris to be read out.

Broadcast Studio/Field Lenses

HD 2/3"

DIGISUPER 95 TELE — HD XS — IMAGE STABILIZER

Appearance		
Model Name	XJ95×12.4B	
Zoom Ratio	95×	
Focal Length	12.4 ~ 1178mm	24.8 ~ 2356mm (2.0x)
Maximum Relative Aperature	F2.5 (12.4 ~ 491mm) F6.0 (1178mm)	F5.0 (24.8 ~ 982mm) F12.0 (2356mm)
Angular Field of View	42.3°×24.6° (12.4mm) 0.47°×0.26° (1178mm)	21.9°×12.4° (24.8mm) 0.23°×0.13° (2356mm)
M.O.D.*	3.0m	
Object Dimensions at M.O.D.*	209.5×117.8cm (12.4mm) 2.3×1.3cm (1178mm)	104.8×58.9cm (24.8mm) 1.2×0.7cm (2356mm)
Approx. Size (WxHxL)	9.9x10x24 in. (250.6×255.5×610mm)	
Approx. Weight	51.1 lbs (23.2kg) ※	

DIGISUPER 95 — HD XS — IMAGE STABILIZER

Appearance		
Model Name	XJ95×8.6B	
Zoom Ratio	95×	
Focal Length	8.6 ~ 820mm	17.2 ~ 1640mm (2.0x)
Maximum Relative Aperature	F1.7 (8.6 ~ 340mm) F4.1 (820mm)	F3.4 (17.2 ~ 680mm) F8.2 (1640mm)
Angular Field of View	58.3°×34.9° (8.6mm) 0.67°×0.38° (820mm)	31.2°×17.8° (17.2mm) 0.34°×0.19° (1640mm)
M.O.D.*	3.0m	
Object Dimensions at M.O.D.*	298.1×167.7cm (8.6mm) 3.2×1.8cm (820mm)	149.1×83.9cm (17.2mm) 1.6×0.9cm (1640mm)
Approx. Size (WxHxL)	9.9x10x24 in. (250.6×255.5×610mm)	
Approx. Weight	51.1 lbs (23.2kg) ※	

HD 2/3"

DIGISUPER 80 — HD XS — IMAGE STABILIZER

Appearance		
Model Name	XJ80×8.8B	
Zoom Ratio	80×	
Focal Length	8.8 ~ 710mm	17.6 ~ 1420mm (2.0x)
Maximum Relative Aperature	F1.7 (8.8 ~ 340mm) F3.55 (710mm)	F3.4 (17.6 ~ 680mm) F7.1 (1420mm)
Angular Field of View	57.2°×34.1° (8.8mm) 0.77°×0.44° (710mm)	30.5°×17.4° (17.6mm) 0.39°×0.22° (1420mm)
M.O.D.*	3.0m	
Object Dimensions at M.O.D.*	290.0×163.1cm (8.8mm) 3.7×2.1cm (710mm)	145.0×81.6cm (17.6mm) 1.9×1.1cm (1420mm)
Approx. Size (WxHxL)	9.9x10x24 in. (250.6×255.5×610mm)	
Approx. Weight	51.1 lbs (23.2kg) ※	

DIGISUPER 22 xs — HD XS

Appearance		
Model Name	XJ22×7.3B	
Zoom Ratio	22×	
Focal Length	7.3 ~ 161mm	14.6 ~ 322mm (2.0x)
Maximum Relative Aperature	F1.8 (7.3 ~ 111.5mm) F2.6 (161mm)	F3.6 (14.6 ~ 223mm) F5.2 (322mm)
Angular Field of View	66.7°×40.6° (7.3mm) 3.4°×1.9° (161mm)	36.4°×21.0° (14.6mm) 1.7°×1.0° (322mm)
M.O.D.*	0.8m	
Object Dimensions at M.O.D.*	118.1×66.4cm (7.3mm) 5.2×2.9cm (161mm)	59.1×33.2cm (14.6mm) 2.6×1.5cm (322mm)
Approx. Size (WxHxL)	6.5x6.9x13.2 in.(165×175×336mm)	
Approx. Weight	13.42 lbs (6.1kg)	

※ Weight of lens body only (does not include servo module).
* M.O.D. = Minimum Object Distance.

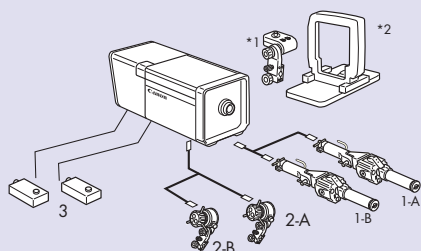# DIGITAL UHD-DIGISUPER/DIGISUPER Series

For:
DIGISUPER 122AF

For:
UHD-DIGISUPER 122 / UHD-DIGISUPER 111 / UHD-DIGISUPER 90 / UHD-DIGISUPER 86 / UHD-DIGISUPER 66 / UHD-DIGISUPER 27 / DIGISUPER 100 / DIGISUPER 95 TELE / DIGISUPER 95 / DIGISUPER 80 / DIGISUPER 76 / DIGISUPER 27
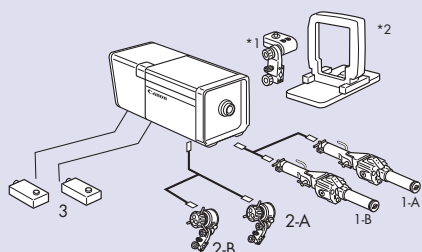
FULL SERVO SYSTEM

KIT DETAIL

No.	DESCRIPTION
1-A.	Zoom Demand ZDJ-G01 (Digital Servo)
1-B.	Zoom Demand ZDJ-S01 (Digital Servo)
2-A.	Focus Demand FDJ-S31 (Digital Servo)
2-B.	Focus Demand FDJ-S41 (Digital Servo)
3.	Servo Module SMJ-E01 (2pcs)

FULL SERVO SYSTEM

KIT DETAIL

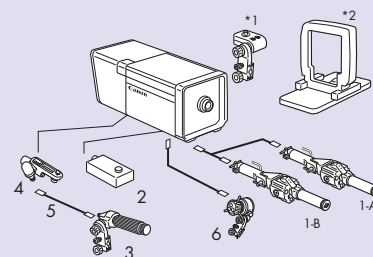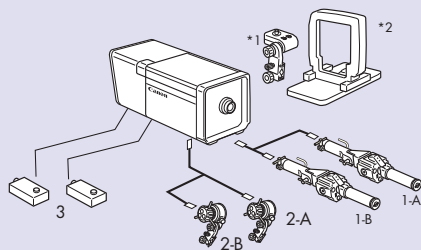| No.	DESCRIPTION
1-A.	Zoom Demand ZDJ-G01 (Digital Servo)
1-B.	Zoom Demand ZDJ-S01 (Digital Servo)
2-A.	Focus Demand FDJ-G01 (Digital Servo)
2-B.	Focus Demand FDJ-S01 (Digital Servo)
3.	Servo Module SMJ-E01 (2pcs)

SEMI-SERVO SYSTEM

KIT DETAIL

No.	DESCRIPTION
1-A.	Zoom Demand ZDJ-G01 (Digital Servo)
1-B.	Zoom Demand ZDJ-S01 (Digital Servo)
2.	Servo Module SMJ-E01
3.	Flexible Focus Controller FFP-T61
4.	Flexible Module FMJ-702
5.	Flexible Cable 36"
6.	Focus Demand FDJ-S01 (Digital Servo)

For:
DIGISUPER 100AF / DIGISUPER 86AF / DIGISUPER 27AF

For:
All UHD-DIGISUPER / DIGISUPER Lenses

For:
UHD-DIGISUPER 122/ UHD-DIGISUPER 111

FULL SERVO SYSTEM

KIT DETAIL

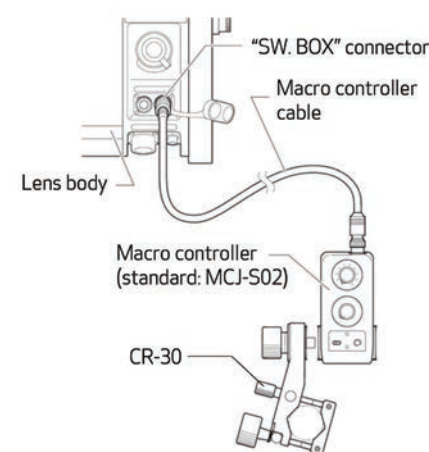| No.	DESCRIPTION
1-A.	Zoom Demand ZDJ-G01 (Digital Servo)
1-B.	Zoom Demand ZDJ-S01 (Digital Servo)
2-A.	Focus Demand FDJ-G01 (Digital Servo)[3]
2-B.	Focus Demand FDJ-S01 (Digital Servo)
3.	Servo Module SMJ-E01 (2pcs)

FULL MANUAL SYSTEM
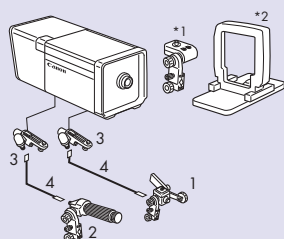
KIT DETAIL

No.	DESCRIPTION
1.	Flexible Zoom Controller FZP-T61
2.	Flexible Focus Controller FFP-T61
3.	Flexible Module FMJ-702 (2pcs)
4.	Flexible Cable 36" (2pcs)

BOKEH EFFECT CONTROLLER

"SW. BOX" connector
Macro controller cable
Lens body
Macro controller (standard: MCJ-S02)
CR-30

*1: Switch Box is optionally available. The equivalent switches are integrated into Zoom Demands. It is recommended to have the Switch Box with Full Manual System.

*2: Lens Supporter is necessary for portable camera mounting. Some cameras need separate power supply for zoom and focus servo operation.

*3: For DIGISUPER 100AF, DIGISUPER 86AF, and DIGISUPER 27AF, FDJ-P41 is necessary to control the AF function. FDJ-P31 is also available for right hand users.

• Zoom Demand and Focus Demand with Pre-set Box is also available.

• For detail information, please contact a Canon Sales Office.

Control Accessories for Studio/Field Lenses

For:

DIGISUPER 22 xs

The DIGISUPER 22 xs can be used with our current optional Studio/Field lens controllers as well as those for our ENG lenses. At the same time, the lens also offers compatibility with our Compact Studio/Field demands by use of a conversion cable.
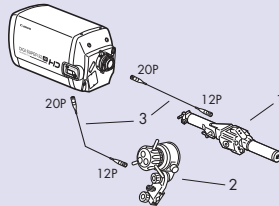
With Current ENG Demand (Standard)
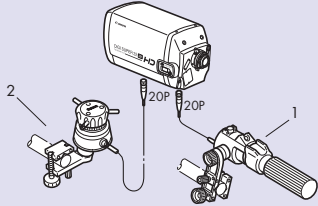
KIT DETAIL

No.	DESCRIPTION	MODEL #
1	Digital Zoom Demand	ZSD-300D
2	Digital Focus Demand	FPD-400D

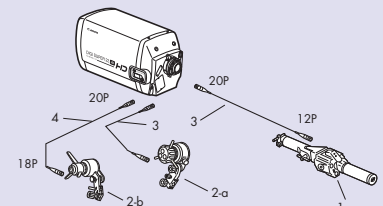## With Compact Field/Studio Demand

KIT DETAIL

No.	DESCRIPTION	MODEL #
1	Digital Zoom Demand	ZDJ-S01
2	Digital Focus Demand	FDJ-S01
3	Conversion Cable	BDC-21

With Current Field/Studio Demand

KIT DETAIL

No.	DESCRIPTION	MODEL #
1-a	Digital Zoom Demand	ZDJ-G01
2-a	Digital Focus Demand	FDJ-G01
2-b	Digital Focus Demand Propeller Type	FDJ-D12
3	Conversion Cable	BDC-21
4	Conversion Cable	BDC-11

The SUP-400 SUPPORTER is included as a standard component with the lens.

# Studio/Field Lenses Mount Compatibility

To Use Camera Manufacturer's Original Mount Lens

Studio/Field lenses are made with mounts corresponding to each manufacturer's Studio/Field cameras. To make the lenses compatible with Portable Studio/Field Companion cameras, the correct lens Support System must be chosen from the following:

Standard HD Mount (BTA)

Panasonic, Ikegami, Hitachi, Grass Valley, Sony

Standard HD Mount Studio Camera Systems from Various Manufacturers
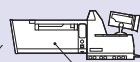
2/3" Portable Companion Cameras with Standard HD Mount System

SUP-NP2S

Sony

Sony 2/3" Studio Camera
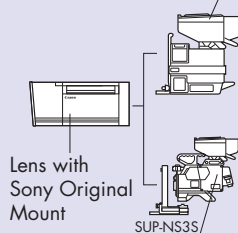
Lens with Sony Original Mount

SUP-NS3S

Sony System Companion Portable Camera

Grass Valley-SDTV

LDK 2/3" Studio Camera

Lens with LDK Original Mount

Xpander LDK4489/ Super Xpander LDK4488 Large Lens Adaptor

LDK System Companion Portable Camera

Please confirm with camera manufacturer regarding the proper supporter to use. Some manufacturers vary by camera model.

Broadcast ENG/EFP Lenses

4K UHD 2/3"

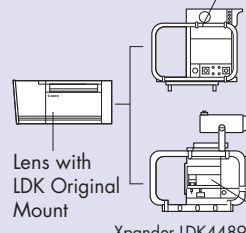|	CJ45e×13.6B **UHD**XS		CJ45e×9.7B **UHD**XS		CJ25e×7.6B **UHD**XS	
Appearance	IMAGE STABILIZER 4K		IMAGE STABILIZER 4K		4K	
Model Name	CJ45ex13.6B IASE-V H		CJ45ex9.7B IASE-V H		CJ25ex7.6B IRSE S/IASE S	
Zoom Ratio	45×		45×		25×	
Focal Length	13.6 ~ 612mm	27.2 ~ 1224mm (2.0x)	9.7 ~ 437mm	19.4 ~ 874mm (2.0x)	7.6 ~ 190mm	15.2 ~ 380mm (2.0x)
Maximum Relative Aperature	F1:2.8 (13.6 ~ 312mm) F1:5.5 (612mm)	F1:5.6 (27.2 ~ 624mm) F1:11.0 (1224mm)	F1:2.0 (9.7 ~ 224mm) F1:3.9 (437mm)	F1:4.0 (19.4 ~ 448mm) F1:7.8 (874mm)	F1.8 (7.6 ~ 1108mm) F2.9 (190mm)	F3.6 (15.2 ~ 236mm) F5.8 (380mm)
Angular Field of View	38.9°×22.5° (13.6mm) 0.90°×0.51° (612mm)	20.0°×11.3° (27.2mm) 0.45°×0.25° (1224mm)	52.7°×31.1° (9.7mm) 1.26°×0.71° (437mm)	27.8°×15.8° (19.4mm) 0.63°×0.35° (874mm)	64.6°×39.1° (7.6mm) 2.89°×1.63° (190mm)	35.1°×20.1° (15.26mm) 1.458°×0.81° (380mm)
M.O.D.* from Lens Front	2.8m		2.8m		0.8m	
Object Dimensions at M.O.D.*	182.9×102.9cm (13.6mm) 4.2×2.4cm (612mm)	91.5×51.5cm (27.2mm) 2.1×1.2cm (1224mm)	254.3×143.0cm (9.7mm) 5.8×3.3cm (437mm)	127.2×71.5cm (19.4mm) 2.9×1.7cm (874mm)	93.9×52.8cm (7.6mm) 3.9×2.2cm (190mm)	48.1×27.1cm (15.2mm) 2.0×1.1cm (380mm)
Filter Thread Size (Hood/Lens Barrel)	– / 127mm P0.75		– / 127mm P0.75		105P1 / 94mm P1	
Approx. Size (WxHxL)	6.8×5.8×14.0 in. (173.2×147.5×355.0mm)		6.8×5.8×13.3 in. (173.2×147.5×337.0mm)		6.8x4.5x8.8 in. (169.6×114.4×223.36mm)	
Approx. Weight	12.4 lb (5.64kg)		12.3 lbs (5.60kg)		4.4 lb (1.99kg)	

4K UHD 2/3"

	CJ20e×7.8B **UHD**XS		CJ20e×5B **UHD**XS		CJ15e×4.3B **UHD**XS	
Appearance	4K		WIDE 4K		WIDE 4K	
Model Name	CJ20e×7.8B IASE S		CJ20ex5B IRSE S/IASE S		CJ15ex4.3B IASE S	
Zoom Ratio	20×		20×		15×	
Focal Length	7.8 ~ 156mm	15.6 ~ 312mm (2.0x)	5 ~ 100mm	10 ~ 200mm (2.0x)	4.3 ~ 65mm	8.6 ~ 130mm (2.0x)
Maximum Relative Aperture	F1.8 (7.8 ~ 108mm) F2.6 (156mm)	F3.6 (15.6 ~ 216mm) F5.2 (312mm)	F1.8 (5 ~ 61mm) F2.95 (100mm)	F3.6 (10 ~ 122mm) F5.9 (200mm)	F1.8 (4.3 ~ 40mm) F2.9 (65mm)	F3.6 (8.6 ~ 80mm) F5.8 (130mm)
Angular Field of View	63.2°×38.2° (7.8mm) 3.5°×2.0° (156mm)	34.2°×19.6° (15.6mm) 1.8°×1.0° (312mm)	87.7°×56.7° (5mm) 5.5°×3.1° (100mm)	51.3°×30.2° (10mm) 2.7°×1.5° (200mm)	96.3°×64.2° (4.3mm) 8.4°×4.8° (65mm)	58.3°×34.9° (8.6mm) 4.2°×2.4° (130mm)
M.O.D.* from Lens Front	0.8m		0.4m		0.3m	
Object Dimensions at M.O.D.*	91.7×51.6cm (7.8mm) 4.8×2.7cm (156mm)	45.9×25.8cm (15.6mm) 2.4×1.4cm (312mm)	87.1×49.0cm (5mm) 4.2×2.4cm (100mm)	43.6×24.5cm (10mm) 2.1×1.2cm (200mm)	76.1×42.8cm (4.3mm) 4.9×2.8cm (65mm)	38.1×21.4cm (8.6mm) 2.5×1.4cm (130mm)
Filter Thread Size (Hood/Lens Barrel)	105mm P1 / 94mm P1		105mm P1 / 94mm P1		127mm P0.75 / –	
Approx. Size (WxHxL)	6.7x4.5x9.1 in. (169.9×114.4×230.0mm)		6.5x4.4x9.9 in. (166.3×110.8×251.7mm)		6.4x4.2x9.8 in. (163.0×107.6×249.6mm)	
Approx. Weight	4.81 lb (2.18kg)		4.76 lb (2.16kg) (IRSE S)		4.8 lb (2.19kg)	

4K UHD 2/3"

	CJ18e×28B **UHD**GC		CJ24e×7.5B **UHD**GC		CJ18e×7.6B **UHD**GC	
Appearance	4K		4K		4K	
Model Name	CJ18e×28B IASE S		CJ24ex7.5B IRSE S/IASE S		CJ18ex7.6B IRSE S/IASE S	
Zoom Ratio	18×		24×		18×	
Focal Length	28 ~ 500mm	56 ~ 1000mm (2.0x)	7.5 ~ 180mm	15.0 ~ 360mm (2.0x)	7.6 ~ 137 mm	15.2 ~ 274 mm (2.0x)
Maximum Relative Aperature	F2.8 (28 ~ 286mm) F4.9 (500mm)	F5.6 (56 ~ 572mm) F9.8 (1000mm)	F1:1.8 (7.5 ~ 120mm) F1:2.7 (180mm)	F1:3.6 (15 ~ 240mm) F1:5.4 (360mm)	F1:1.8 (7.6 ~ 103mm) F1:2.4 (137mm)	F 1:3.6 (15.2 ~ 206mm) F1:4.8 (274mm)
Angular Field of View	19.5°×11.0° (28mm) 1.10°×0.62° (500mm)	9.8°×5.5° (56mm) 0.55°×0.31° (1000mm)	65.2°×39.6° (7.5mm) 3.1°×1.7° (180mm)	35.5°×20.4° (15mm) 1.5°×0.9° (360mm)	64.6°×39.1° (7.6mm) 4.0°×2.3° (137mm)	35.1°×20.1° (15.2mm) 2.0°×1.1° (274mm)
M.O.D.* from Lens Front	2.2m		0.80m		0.56m	
Object Dimensions at M.O.D.*	71.0×39.9cm (28mm) 4.1×2.3cm (500mm)	35.5×20.0cm (56mm) 2.1×1.2cm (1000mm)	96.0×54.0 cm (7.5mm) 4.1×2.3 cm (180mm)	48.0×27.0 cm (15mm) 2.1×1.2 cm (360mm)	65.5×36.8 cm (7.6mm) 3.8×2.1 cm (137mm)	32.8×18.4 cm (15.2mm) 1.9×1.1 cm (274mm)
Filter Thread Size (Hood/Lens Barrel)	127mm P0.75 / –		105mm P1 / 94mm P1		– / 82mm P0.75	
Approx. Size (WxHxL)	7.0x4.8x10.6 in. (177.8×122.5×268.3mm)		6.5×4.3×8.7 in. (164.6×109.1×221.4mm)		6.3×4.1×8.1 in. (160.5×105.0×206.2mm)	
Approx. Weight	6.08 lb (2.76kg) (IASE S)		4.0 lb (1.82kg) (IRSE S)		3.3 lb (1.65kg) (IRSE S)	

* M.O.D. = Minimum Object Distance.

Broadcast ENG/EFP Lenses

4K UHD 2/3"

	CJ18e×7.6B KASE S UHDGC 4K	CJ17e×6.2B UHDGC 4K		CJ14e×4.3B UHDGC WIDE 4K	
Appearance					
Model Name	CJ18ex7.6B KASE S	CJ17e×6.2B IASE S		CJ14ex4.3B IRSE S/IASE S	
Zoom Ratio	184×	17×		14×	
Focal Length	7.6 ~ 137mm	6.2 ~ 106mm	12.4 ~ 212mm (2.0x)	4.3 ~ 60mm	8.6 ~ 120 mm (2.0x)
Maximum Relative Aperture	F1:1.8 (7.6 ~ 103 mm) F1:2.4 (137mm)	F1.8 (6.2 ~ 65.8mm) F2.9 (106mm)	F3.6 (12.4 ~ 131.6mm) F5.8 (212mm)	F1:1.8 (4.3 ~ 40 mm) F1:2.7 (60mm)	F1:3.6 (8.6 ~ 80mm) F1:5.4 (120mm)
Angular Field of View	64.6°×39.1° (7.6mm) 4.0°×2.3° (137mm)	75.5°×47.1° (6.2mm) 5.2°×2.9° (106mm)	42.3°×24.6° (12.4mm) 2.6°×1.5° (212mm)	96.3°×64.2° (4.3mm) 9.1°×5.2° (60mm)	58.3°×34.9° (8.6mm) 4.6°×2.6° (120mm)
M.O.D.* from Lens Front	0.56m	0.4m		0.30m	
Object Dimensions at M.O.D.*	65.5×36.8 cm (7.6mm) 3.8×2.1 cm (137mm)	73.3×41.2cm (6.2mm) 4.1×2.3cm (106mm)	36.7×20.6cm (12.4mm) 2.1×1.2cm (212mm)	76.4×43.0 cm (4.3mm) 5.2×2.9 cm (60mm)	38.2×21.5 cm (8.6mm) 2.6×1.5 cm (120mm)
Filter Thread Size (Hood/Lens Barrel)	− / 82mm P0.75	127mm P0.75 / −		127mm P0.75 / −	
Approx. Size (WxHxL)	6.3×4.1×8.1 in. (160.5×105.0×206.2 mm)	6.5x4.3x9.5 in. (165.0×109.5×240.5mm)		6.4×4.3×9.8 in. (163.5×108.0×247.8mm)	
Approx. Weight	3.7 lb (1.68kg) (KASE S)	4.56 lb (2.07kg) (IRSE S)		4.7 lb (2.11kg) (IRSE S)	

4K UHD 2/3"

	CJ15e×8.5B UHDGC IMAGE STABILIZER 4K
Appearance	
Model Name	CJ15e×8.5B KRSE-V
Zoom Ratio	15×
Focal Length	8.5 ~ 128mm
Maximum Relative Aperture	F2.5 (8.5 ~ 68mm) F4.7 (128mm)
Angular Field of View	58.9°× 35.2° (8.5mm) 4.3°× 2.4° (128mm)
M.O.D.* from Lens Front	0.8m
Object Dimensions at M.O.D.*	95.8×53.9cm (8.5mm) 6.4×3.6cm (128mm)
Filter Thread Size (Hood/Lens Barrel)	− / 82mm P0.75
Approx. Size (WxHxL)	6.7x4.6x9.4 in. (170.2×116.2×239.5mm)
Approx. Weight	4.48 lbs (2.03kg) (KRSE-V S)

DISCONTINUED LENSES

Please note the following lenses have been discontinued: CJ12ex4.3B and CJ20ex7.8B

HD 2/3"

	HJ40e×14B HDXs IMAGE STABILIZER		HJ40e×10B HDXs IMAGE STABILIZER	
Appearance				
Model Name	HJ40ex14B IASE-V H		HJ40ex10B IASE-V H	
Zoom Ratio	40×		40×	
Focal Length	14 ~ 560mm	28 ~ 1120mm (2.0x)	10 ~ 400mm	20 ~ 800mm (2.0x)
Maximum Relative Aperture	F2.8 (14 ~ 307mm) F5.1 (560mm)	F5.6 (28 ~ 614mm) F10.2 (1120mm)	F2.0 (10 ~ 220mm) F3.65 (400mm)	F4.0 (20 ~ 440mm) F7.3 (800mm)
Angular Field of View	37.8°× 21.8° (14mm) 1.0°× 0.6° (560mm)	19.4°×11.0° (28mm) 0.5°×0.3° (1120mm)	51.3°×30.2° (10mm) 1.4°×0.8° (400mm)	27.0°×15.4° (20mm) 0.7°×0.4° (800mm)
M.O.D.* from Lens Front	2.8m		2.8m	
Object Dimensions at M.O.D.*	177.1×99.5cm (14mm) 4.5×2.5cm (560mm)	88.6×49.8cm (28mm) 2.3×1.3cm (1120mm)	248.4×139.7cm (10mm) 6.2×3.5cm (400mm)	124.2×69.9cm (20mm) 3.1×1.8cm (800mm)
Filter Thread Size (Hood/Lens Barrel)	— / 127mm P0.75		— / 127mm P0.75	
Approx. Size (WxHxL)	6.6x5.2x14 in. (167.5x133.0x355.5mm)		6.6x5.2x13.2 in. (167.5x133.0x355.4mm)	
Approx. Weight	12.2 lbs (5.55 kg)		12.1 lbs (5.5 kg)	

DISCONTINUED LENSES

Please note the following lenses have been discontinued: HJ18ex28B, HJ15ex8.5B, HJ24ex7.5B, HJ18ex7.6B, HJ14ex4.3B, KT20x5B, KH13x4.5 and HJ17ex6.2B.

* M.O.D. = Minimum Object Distance.

Broadcast ENG/EFP Lenses

HD 2/3"

Appearance	KJ22ex7.6B HDGC		KJ17ex7.7B HDGC		KJ10ex4.5B HDGC WIDE	
Model Name	KJ22ex7.6B IASE/IRSE II S		KJ17ex7.7B IASE/IRSE II S		KJ10ex4.5B IRSE S/IASE S	
Zoom Ratio	22x		17x		10x	
Focal Length	7.6~168mm	15.2~336mm (2.0x)	7.7~131mm	15.4~262mm (2.0x)	4.5~45mm	9~90mm (2.0x)
Maximum Relative Aperture	1:1.8 at 7.6~120mm 1:2.6 at 168mm	1:3.6 at 15.2~240mm 1:5.2 at 336mm (2.0x)	1:1.8 at 7.7~103mm 1:2.3 at 131mm	1:3.6 at 15.4~206mm 1:4.6 at 262mm	1:1.8 at 4.5~34.5mm 1:2.35 at 45mm	1:3.6 at 9~68.9mm 1:4.7 at 90mm
Angular Field of View	64.6°x39.1° at 7.6mm 3.3°x1.8° at 168mm	35.1°x20.1° at 15.2mm 1.6°x0.9° at 336mm	63.9°x38.6° at 7.7mm 4.2°x2.4° at 131mm	34.6°x19.9° at 15.4mm 2.1°x1.2° at 262mm	93.7°x61.9° at 4.5mm 12.2°x6.9° at 45mm	56.1°x33.4° at 9mm 6.1°x3.4° at 90mm
M.O.D.* from Lens Front	0.8m		0.6m		0.3m	
Object Dimensions at M.O.D.*	94.7x53.3cm at 7.6mm 4.4x2.5cm at 168mm	47.4x26.7cm at 15.2mm 2.2x1.3cm at 336mm	67.3x37.9cm at 7.7mm 4.2x2.4cm at 131mm	33.7x19.0cm at 15.4mm 2.1x1.2cm at 262mm	74.1x41.7cm at 4.5mm 6.4x3.6cm at 45mm	37.0x20.8cm at 9mm 3.2x1.8cm at 90mm
Filter Thread Size (Hood/Lens Barrel)	105mm P1 / 94mm P1		— / 82mm P0.75		127mm P0.75 / —	
Approx. Size (WxHxL)	6.5x4.3x8.7 in. (164.6x109.1x221.4mm)		6.3x4.1x8.1 in. (160.5x105.0x206.2mm)		6.6x4.4x9.4 in. (168.2x111.8x237.7mm)	
Approx. Weight (IRSE/IASE)	4.0 lbs (1.82kg) (IRSE II S)		3.6 lbs (1.65kg) (IRSE II S)		4.04 lbs (1.83kg)/4.22 lbs (1.91kg)	

Pro-Video Lenses

HD 2/3"

Appearance	KJ20x8.2B HDGC		KJ20x8.2B HDGC	KJ13x6B HDGC WIDE
Model Name	KJ20x8.2B IRSD		KJ20x8.2B KRSD	KJ13x6B KRSD
Zoom Ratio	20x		20x	13x
Focal Length	8.2~164mm	16.4~328mm (2.0x)	8.2~164mm	6~78mm
Maximum Relative Aperture	1:1.9 at 8.2~115.4mm 1:2.7 at 164mm	1:3.8 at 16.4~230.8mm) 1:5.4 at 328mm	1:1.9 at 8.2~115.4mm 1:2.7 at 164mm	1:2.0 at 6~58mm 1:2.7 at 78mm
Angular Field of View	60.7°x36.5° at 8.2mm 3.4°x1.9° at 164mm	32.6°x18.7° at 16.4mm 1.7°x0.9° at 328mm	60.7°x36.5° at 8.2mm 3.4°x1.9° at 164mm	77.3°x48.5° at 6mm 7.0°x4.0° at 78mm
M.O.D.* from Lens Front	0.9m		0.9m	0.4m
Object Dimensions at M.O.D.*	98.2x55.2cm at 8.2mm 5.0x2.8cm at 164mm	49.1x27.6cm at 16.4mm 2.5x1.4cm at 328mm	98.2x55.2cm at 8.2mm 5.0x2.8cm at 164mm	74.3x41.8cm at 6mm 5.4x3.0cm at 78mm
Filter Thread Size (Hood/Lens Barrel)	— / 82mm P0.75		— / 82mm P0.75	105mm P1 / —
Approx. Size (WxHxL)	6.4x4.1x8.2 in. (163.3x104.1x208.0mm)		6.4x4x7.2 in. (163.3x101.6x181.8mm)	6.5x4.1x8.3 in. (165.4x104.1x211.7mm)
Approx. Weight	3.13 lbs (1.42kg)		2.76 lbs (1.25kg)	3.51 lbs (1.59kg)

Remote Control Lenses

HD 2/3"

HDTV

Appearance	KJ22ex7.6B	KJ17ex7.7B	KJ20x8.2B
Model Name	KJ22ex7.6B ITS-ME/RE	KJ17ex7.7B ITS-ME/RE	KJ20x8.2B KTS
Zoom Ratio	22x	17x	20x
Image Size	2/3"	2/3"	2/3"
Built-in Extender	2.0x	2.0x	N/A
Range of Focal Length (with Extender)	7.6~168mm 15.2~336mm (2.0x)	7.7~131mm 15.4~262mm (2.0x)	8.2~164mm

DISCONTINUED LENSES

Please note the following lenses have been discontinued:

HJ18ex28B, HJ15ex8.5B, HJ24ex7.5B, HJ18ex7.6B, HJ14ex4.3B, KT20x5B, KH20x6.4, KT17ex4.3B and KH13x4.5.

Broadcast ENG/EFP, Pro Video Lens Optical Accessories

■ Adaptor Type Converters/Attachments

CATEGORY	MODEL	CJ45e×13.6B CJ45e×9.7B	CJ15e×4.3B KJ10e×4.5B CJ14e×4.3B HJ40e×14B CJ18e×28B HJ40e×10B CJ20e×5B HJ21e×7.5B	CJ17e×6.2B KJ13×6B	CJ15e×8.5B	CJ25ex7.6B CJ20ex7.8B CJ24e ×7.5B KJ22ex7.6B	CJ18e×7.6B KJ20×8.2B KT17e×4.3B KJ17e×7.7B
CLOSE-UP LENS	82CL-UP800H				●[1]		●[1]
	82CL-UP1300H				●[1]		●[1]
	105CL-UP800HG					●	
UV FILTER	UV / 82				●		●
	UV / 94					●	
	UV / 105			●		●	
	UV / 127		●				
	UV / 127-H	●				●[2]	●[2]
CLEAR FIILTER	CL/127MM		●				
	CL/127MM-H	●				●[2]	●[2]
POLARIZATION FILTER	PL / 105			●		●	
	PL / 127		●				

[1]: Close-up lens supported for SD. [2]: Compatible with the KJ22ex7.6B, KJ17ex4.3B, and KJ17ex7.7B Lenses.

• The number of each filter type name. indicates the screw diameter. Screw pitch: screw diameter 82 mm = 0.75 mm, thread diameter 127 mm = 0.75 mm, thread diameter other than the left = 1.00 mm

The following items have been discontinued: W80HD Wide Converter, WA75HG, ACC-85 III and ACC-98 II, Pl/82.

The following lenses have been discontinued: CJ12ex4.3B, HJ18ex28B, HJ15ex8.5B, HJ24ex7.5B, HJ18ex7.6B, HJ14ex4.3B, KT20x5B, KH13x4.5 and HJ17e6.2B.

■ Converter/Attachments

WIDE ATTACHMENT

- The zoom lens becomes a wider fixed focal length lens with the wide attachment.
- The use of the wide attachment would shift the focal length of a lens with a factor of 0.75x.
- Focus is adjusted by use of the macro lever.

CHANGE IN FOCAL LENGTH

Model	Master Lens	With Wide Attachment
CJ24ex7.5B	7.5-180mm	5.6mm
KJ17ex7.7B	7.7-131mm	5.8mm

POLARIZED LIGHT FILTER

- Used to intercept light reflected from the surface of water or glass.
- The polarizer is threaded on to a lens hood.

Broadcast ENG/EFP, Pro Video Lens Optical Accessories

■ Close-Up Lenses

- A close-up lens is used to shorten the M.O.D.* of the master lens for close-up shooting.
- The maximum object distance becomes the focal length of the close-up lens.
- The minimum object distance is calculated by the following formula:

  New minimum object distance = fc x S / (fc + S)

  fc = Focal length of the close-up lens

  S = M.O.D.* of the master lens

Imaging range for KJ17ex7.7B with close-up lenses

KJ17ex7.7B (16:9)		82CL-UP800H				82CL-UP1300H			
		Tele end : 131mm		Wide end : 7.7mm		Tele end : 131mm		Wide end : 7.7mm	
	Focusing Scale (mm)	∞	0.6	∞	0.6	∞	0.6	∞	0.6
	Object Distance (mm)	800	343	800	343	1300	411	1300	411
	Object Dimensions (mm)	58x33	24x14	989x556	376x212	95x53	29x16	1634x919	455x256

Model	Applicable Lenses
82CL-UP800H[1]	HJ18ex7.6B, HJ15ex8.5B, KJ17ex7.7B, KJ20x8.2B, KT17ex4.3B
82CL-UP1300H[1]	HJ18ex7.6B, HJ15ex8.5B, KJ17ex7.7B, KJ20x8.2B, KT17ex4.3B
105CL-UP800HG	CJ20ex7.8B , CJ24ex7.5B, HJ24ex7.5B, KJ22ex7.6B

*M.O.D. = Minimum Object Distance.

* 1: Not recommended for 4K shooting.

Broadcast ENG/EFP, Pro Video Lens Accessories

■ Compatible Zoom/Focus Control List

OPERATION	CATEGORY	MODEL	CJ45e×13.6B CJ45e×9.7B HJ40e×14B HJ40e×10B	CJ25ex7.6B CJ24e×7.5B CJ20e×7.8B CJ20e×5B CJ18e×28B CJ18e×7.6B CJ17e×6.2B CJ15e×8.5B / CJ15e×4.3B CJ14e×4.3B HJ21e×7.5B KJ22e×7.6B KJ17e×7.7B KJ10e×4.5B KT17ex4.3B	KJ20×8.2B KJ13×6B
FOCUS	FOCUS DEMAND	FPD-400D	●	●	
	DRIVE UNIT	FPM-77			●
		FPM-420D		● (IRS,KRS)	
	FLEX CONTROLLER	FFC-200	● [3]	● [2]	●
		FFC-15			●
	FLEXIBLE CABLE (32 INCHES)	FC-40	● [3]	● [2]	●
	OUTLET	FFM-100		● [2]	
		FM-12			●
		FFM-300	● [3]		
ZOOM	ZOOM DEMAND	ZSD-300D	●	●	● [1]
	PROVIDEO ZOOM	ZSD-15MII			●

* 1: A unit that can be attached using a conversion cable.

* 2: Please be aware use of these controllers may result in a lower image quality MTF.

* 3: These accessories are not recommended for use with CJ45ex9.7B and CJ45ex13.6B.

The following lenses have been discontinued: CJ12ex4.3B, HJ18ex28B, HJ15ex8.5B, HJ24ex7.5B, HJ18ex7.6B, HJ14ex4.3B, KT20x5B, KH13x4.5, CJ20ex7.8B & KT17ex4.3B and HJ17e6.2B.

Broadcast ENG/EFP, Pro Video Lens Optical Accessories

Focus Controller

| FC-40 | FFC-200 | FFM-100 | FPM-420D | FPD-400D | FFC-15 | FDJ-G01 | FDJ-S01 |

Zoom Controller

| ZSD-300D | ZSD-15M II | ZDJ-G01 | ZDJ-S01 |

■ **Conversion Cable is Necessary When Using with the Following Combinations**

Model Name	Applicable Lens	Adapter Cable	Lens Side Pin#	Control Side Pin#
FPD-400	Digital Drive Lens	CC-2006	20	6
ZSD-300		CC-2008	20	8

Model Name	Applicable Lens	Adapter Cable	Lens Side Pin#	Control Side Pin#
FPD-400D	Analog Drive Lens	CC-0620	6	20
ZSD-300D		CC-0820	8	20

Control Accessories for Digital Drive ENG/EFP Lenses

CJ45ex13.6B / CJ45ex9.7B / CJ25ex7.6B / CJ20ex7.8B / CJ20ex5B / CJ18ex28B / CJ17ex6.2B / CJ15ex8.5B / CJ24ex7.5B / CJ18ex7.6B / CJ14ex4.3B / HJ40ex14B / HJ40ex10B / KJ22ex7.6B / KJ17ex7.7B / KJ10ex7.5B / KT17ex4.3B

■ **Recommended Kit Configurations**

MS-210D

SEMI-SERVO KIT

for all listed
IASE S/IRSE S/KRSE S
Lenses

FFM-100
FC-40
FFC-200
ZSD-300D
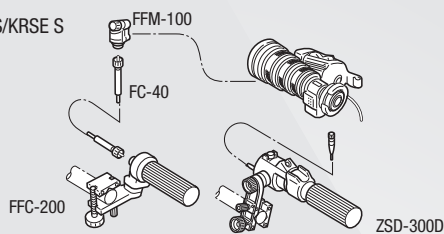
SS-41-D

FULL SERVO KIT

for all listed
IRSE S/KRSE S Lenses

FPM-420D
FPD-400D
ZSD-300D
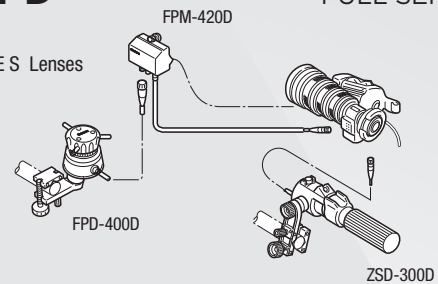
SS-41-IASD

FULL SERVO KIT

for all listed
IASE S Lenses

FPD-400D
ZSD-300D

DIGITAL Control Accessories of Digital Drive ENG/EFP Lenses

Applicable Component Detail

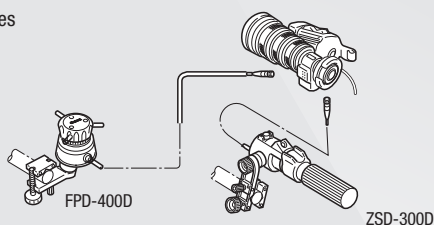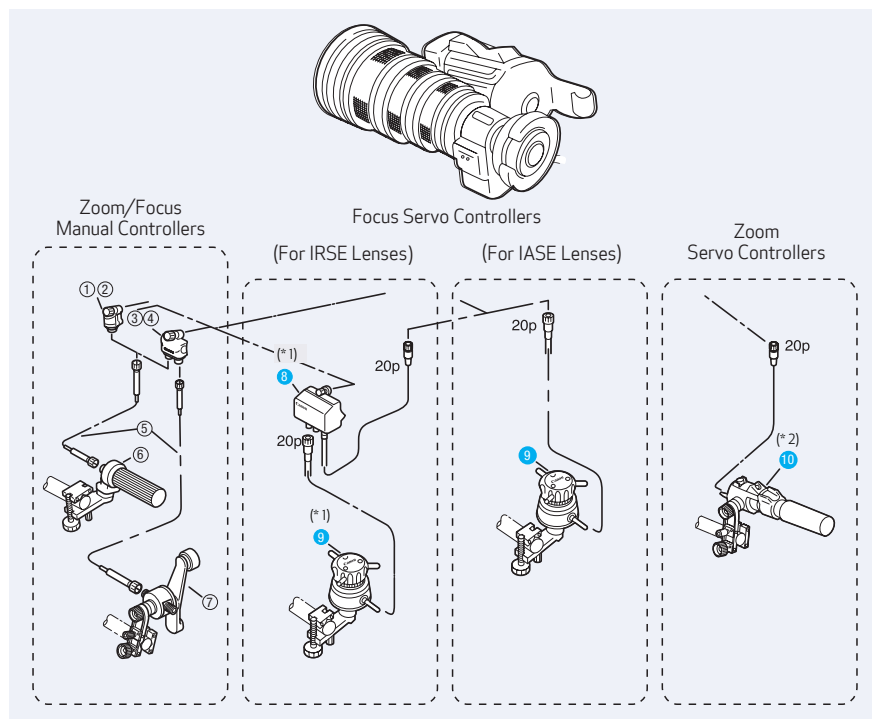| #	UNIT	DESCRIPTION
①	FFM-100	Flex Focus Module
②	FFM-300	Flex Focus Module
③	FFM-200*1	Flex Dual Module
④	FFM-400*1	Flex Dual Module
⑤	FC-40	Flex Cable
⑥	FFC-200	Flex Focus Controller
⑦	FZC-100*1	Flex Zoom Controller
⑧	FPM-420D*1	Focus Positional Servo Module
⑨	FPD-400D*1	Focus Positional Demand
⑩	ZSD-300D*1	Zoom Demand
⑫	CR-10	Clamper
⑬	CC-2008	20p-8p Cable

*1: FZC-100, FFM-200, FFM-400, FPD-400, FPM-420 and ZSD-300A/M are discontinued.

*2: Analog ZSD-300A/M is also applicable but CC-2008 is needed to connect between IASE S digital drive lens and ZSD-300A/M.

● *The controllers support the new DD functions.*

Applicable Kit Detail

■ For IRSE S Type Lenses

		Zoom		Focus	
	Kit Name	System	Component	System	Component
Zoom Servo Only	(ZR-1D)	ZR-1D	10	—	—
	—	ZR-2(A)	11, 12, 13	—	—
Semi-Servo	MS-210D	ZR-1D	10	FR-2	1, 5, 6
Full Servo	SS-41-D	ZR-1D	10	FPS-4D	9, 10
Full Manual	—	FZC-1	3, 5, 7	FR-2 (w/o 2)	5, 6

■ For IASE S Type Lenses (Except HJ40ex, CJ45ex)

		Zoom		Focus	
	Kit Name	System	Component	System	Component
Zoom Servo Only	(ZR-1D)	ZR-1D	10	—	—
	—	ZR-2(A)	11, 12, 13	—	—
Semi-Servo	MS-210D	ZR-1D	10	FR-2	1, 5, 6
Full Servo	SS-41-IASD	ZR-1D	10	FPS-4D	9
	SS-42-IASD	ZR-2(A)	11, 12, 13	FPS-4D	9
Full Manual	—	FZC-1	4, 5, 7	FR-2 (w/o 2)	5, 6

■ For CJ45ex13.6B, CJ45ex9.7B, HJ40ex14B and HJ40ex10B

|		Zoom		Focus	
	Kit Name	System	Component	System	Component
Zoom Servo Only	—	ZR-1D	10	—	—
	—	ZR-2(A)	11, 12, 13	—	—
Semi-Servo	—	ZR-1D	10	FR-2	3, 5, 6
	—	ZR-2(A)	11, 12, 13	FR-2	3, 5, 6
Full Servo	SS-41-IASD	ZR-1D	10	FPS-4D	9
	SS-42-IASD	ZR-2(A)	11, 12, 13	FPS-4D	9
Full Manual	—	FZC-1	3, 5, 7	FR-2 (w/o 2)	5, 6

■ *Recommended kit configuration.*

ANALOG Control Accessories for Analog Drive HDgc Lenses
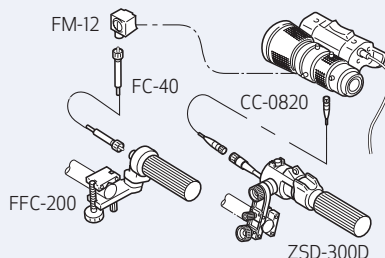
Recommended Kit Configuration

MS-15   SEMI-SERVO KIT
for all Pro-video ENG lenses

FM-12
FC-40
FFC-15
ZSD-15AII (*1)
ZSD-15MII

MS-21D   SEMI-SERVO KIT
for all Pro-video ENG lenses
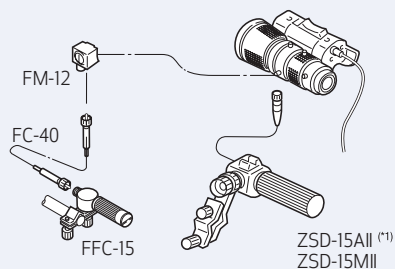
FM-12
FC-40
CC-0820
FFC-200
ZSD-300D

1: "A" or "M" type demands depend upon camera. Type "A" demands are no longer available from Canon.

Applicable Component Detail
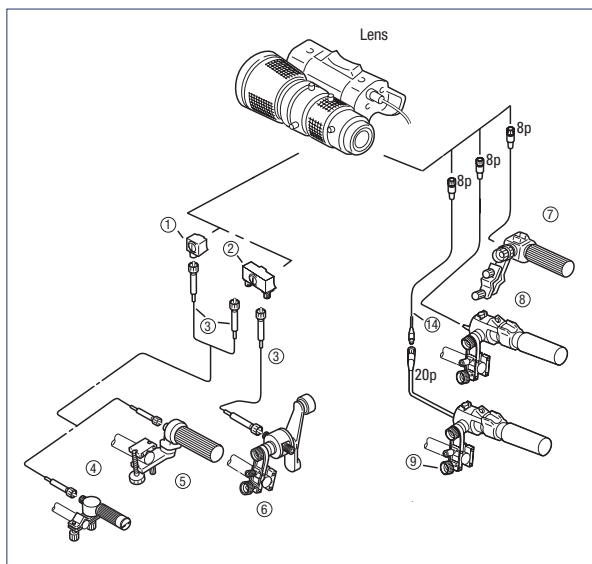
#	UNIT	DESCRIPTION
①	FM-12	Flex Focus Module
②	FM-70+	Flex Dual Module
③	FC-40	Flex Cable
④	FFC-15	Flex Focus Controller
⑤	FFC-200	Flex Focus Controller
⑥	FZC-100+	Flex Zoom Controller
⑦	ZSD-15A II /M II Zoom Demand*2 (A or M types, depends on applicable camera)	
⑧	ZSD-300A/M Zoom Demand*2 (A or M types, depends on applicable camera)	
⑨	ZSD-300D	Zoom Demand
⑪	CR-10	Clamper
⑫	GA-70+	Grip Adapter
⑬	EC-80	Zoom Extension Cable (8P)
⑭	CC-0820	Conv. Cable (8pM-20pF)

+FM-70, FZC-100, and GA-70 are discontinued.
*2: ZSD-15A II, ZSD-300A/M, ZSG-200A, and FPD-400 are no longer available from Canon stock.

Applicable Kit Detail

		Zoom		Focus	
	Kit Name	System	Component	System	Component
Zoom Servo Only	—	ZSD-15	7	—	—
	—	ZR-1	9, 14	—	—
	—	ZR-2(A)	10, 11, 13	—	—
	—	ZR-2(B)	10, 21*	—	—
Semi-Servo	MS-15	ZSD-15	7**	FRC-15	1, 3, 4**
	MS-21	ZR-1	9, 14	FR-2	1, 3, 5
	MS-21D	ZR-1D	9, 14	FR-2	1, 3, 5
Full Manual	FZC-1	FZC-1	2*, 3, 6*	FR-2(w/o 1)	3, 5

* ② & ⑫ are not applicable to YH14x7.3 and YH16x7.

**In USA, ⑦ and ④ are available only as MS-15 kit configuration and not as individual products.

▮ Recommended kit configuration.

CINEMA LENS LINEUP

ZOOM Series

Canon Cinema Zoom Lenses offer superb optical performance that exceeds 4K resolution and are designed to meet the most demanding of high-end productions. They combine fluorite and aspherical lens elements, the latest in advanced optical coatings and superior lens designs for outstanding edge-to-edge image quality.

COMPACT ZOOM Series

Canon Cinema Compact Zoom Lenses offer 4K resolution in form factors that enable more flexible, less intrusive shooting. They also feature a constant T-number (2.8) throughout their zoom ranges as well as the latest advancements in lens design for outstanding image quality and minimal distortion.

FLEX ZOOM Series

The Flex Zoom series is Canon's first 8K cinema lens series. Available in EF or PL mount and in Full Frame or Super 35mm, these modular lenses can be swapped between any of these four options.

SUMIRE PRIME Series

Canon's brilliant Sumire Prime lenses unique optical design introduces a nuanced look as the lens aperture approaches its maximum setting – subtly modifying the textural renderings of the human facial close-up. It also smooths the transition to the fall-off portions of the scene resulting in a pleasing bokeh. This combination adds emotional expressiveness to a memorable scene.

PRIME Series

The flexible series of Canon Cinema Prime Lenses offers spectacular 4K-image quality and a full-frame image circle, in lightweight, compact designs. They feature high optical speed, produce remarkably sharp 4K images and superb contrast, and maintain tightly controlled focus breathing and geometric distortion. Low T-numbers enable better low-light shooting.

CINE-SERVO Series

Canon CINE-SERVO Lenses support cinema production as well as 4K content creation for broadcast. Featuring a servo drive unit, they can be ideal for shooting scenarios where mobility is key.

COMPACT-SERVO Series

COMPACT-SERVO lenses combine the benefits of compact size and light weight for outstanding mobility Designed to shoot video, these lenses combine the functionality of our EF lenses with the video shooting features of our Cinema lenses.

ZOOM Lens Series ➡ P. 36

CN-E30-300mm T2.95-3.7 L S
CN-E30-300mm T2.95-3.7 L SP

COMPACT ZOOM Lens Series ➡ P. 36

CN-E30-105mm T2.8 L S
CN-E30-105mm T2.8 L SP

FLEX ZOOM Lens Series ➡ P. 36

CN-E20-50mm T2.4 L F EF
CN-E20-50mm T2.4 L F PL

CN-E45-135mm T2.4 L F EF
CN-E45-135mm T2.4 L F PL

NEW

CN-E14-35mm T1.7 L S EF
CN-E14-35mm T1.7 L S PL

NEW

CN-E31.5-95mm T1.7 L S EF
CN-E31.5-95mm T1.7 L S SP PL

SUMIRE PRIME Lens Series ➡ P. 37

CN-E14mm T3.1 FP X   CN-E20mm T1.5 FP X   CN-E24mm T1.5 FP X   CN-E35mm T1.5 FP X   CN-E50mm T1.3 FP X   CN-E85mm T1.3 FP X   CN-E135mm T2.2 FP X

PRIME Lens Series ➡ P. 37

CN-E14mm T3.1 L F   CN-E20mm T1.5 L F   CN-E24mm T1.5 L F   CN-E35mm T1.5 L F   CN-E50mm T1.3 L F   CN-E85mm T1.3 L F   CN-E135mm T2.2

CINE-SERVO Lens Series ➡ P. 38

CN8X15 IAS S/E1
CN8X15 IAS S/P1

CN7×17 KAS S/E1
CN7×17 KAS S/P1

CN10×25 IAS S/E1
CN10×25 IAS S/P1

CN20×50 IAS H/E1
CN20×50 IAS H/P1

COMPACT-SERVO Lens Series ➡ P. 38

CN-E18-80mm T4.4 L IS KAS S

CN-E70-200mm T4.4 L IS KAS S

ZSG-C10

MEETING THE DEMANDS OF THE 4K ERA
Canon Cinema Lens Technology

Optical Performance

Crystal Clear Canon Optical Technology
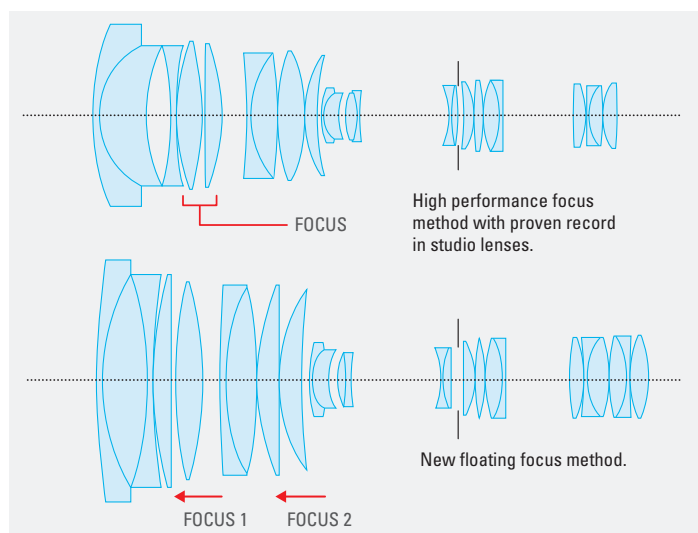### Super 35mm,* High quality 4K/HDR

From the center to the periphery of our cinema lenses, a high-quality 4K/HDR image is achieved for both single focus and zoom lenses within the entire zoom range. Canon's optical technologies are combined to help correct various aberrations and provide high contrast while achieving a high resolution of about 80 lines/mm throughout the Super 35 mm sensor.

*The PRIME Lens series also supports the image size of Full Frame or APS-H.

Focus Breathing Suppression

Focus breathing is caused when the focus group moves and exerts a "zooming" effect. In order to prevent this, cinema lenses implement a 3-group inner focus method and a new floating method to help minimize field angle fluctuation and achieve stable framing.

FOCUS

High performance focus method with proven record in studio lenses.

New floating focus method.

FOCUS 1   FOCUS 2

11 Blade Aperture

Halos from points of light at night or from rays of sunlight in shots that show the sun take on the shape of the Iris blades. The odd number of blades make the iris aperture look circular even when the Iris is contracted, enabling beautiful, round highlight bokeh.

11 Blades   9 Blades   8 Blades
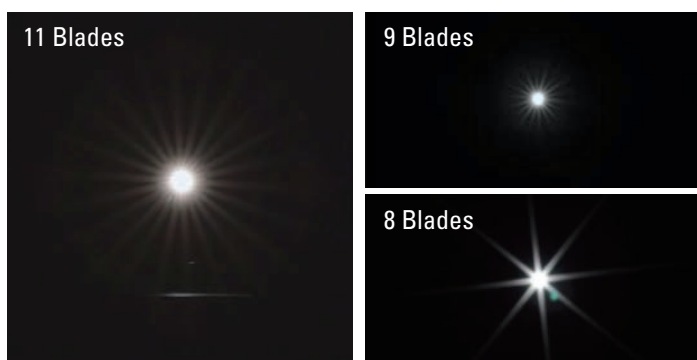
Warm Color Balance

Cinema lens color balance, ideal for movie production, reproduces warm skin tones. Color balance is strictly uniform across all Canon cinema lenses making lens substitution during the same scene possible. Anti-reflection film technology, including super spectral coatings and thorough corrections for slight color variations caused by glass components allow Canon lenses to achieve this effect.

Flange Back Adjustment

A flange back adjustment mechanism is installed on the lens mounts to allow for back focus adjustments.

* Excluding PRIME Lens series.

■ Luminous Index

The focus index on the front lens barrels is printed with luminescent paint to improve visibility at night and in dark studio conditions.

Dust/Splash Resistant Seals and Casing*

Our CN-E EF prime and Sumire Prime lenses use dust and splash resistant rubber gaskets at the casing joints.

Lenses are not designed to be submersible in water or exposed to heavy rain.

■ Cinema Lens Focal Distance Table

ZOOM Lenses

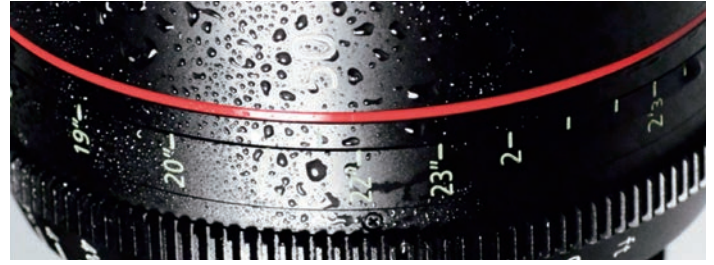| Angle of view horizontal (1.78:1)*1	79.2°		43.6°		22.6°		4.6°
Focal Distance (mm)	14.5		30		60		300
CN-E30-300mm T2.95-3.7 L							

COMPACT ZOOM Lenses

Angle of view horizontal (1.78:1)*2	75.5°		43.6°		28.6°		13.0°
Focal Distance (mm)	15.5		30		47		105
CN-E30-105mm T2.8 L							

FLEX ZOOM Lenses

Focal Distance (mm)	14	20		31.5	35		45	50		95	135
CN-E14-35mm T1.7 L S / SP											
CN-E31.5-95mm T1.7 L S / SP											
CN-E20-50mm T2.4 L F / FP											
CN-E45-135mm T2.4 L F / FP											

SUMIRE PRIME Lenses

Angle of view horizontal (1.78:1)*2	82.6°	63.2°	54.3°	38.7°	27.6°	16.5°	10.4°
Focal Distance (mm)	14	20	24	35	50	85	135
CN-E14mm T3.1 FP X	●						
CN-E20mm T1.5 FP X		●					
CN-E24mm T1.5 FP X			●				
CN-E35mm T1.5 FP X				●			
CN-E50mm T1.3 FP X					●		
CN-E85mm T1.3 FP X						●	
CN-E135mm T2.2 FP X							●

PRIME Lenses

Angle of view horizontal (1.78:1)*2	82.6°	63.2°	54.3°	38.7°	27.6°	16.5°	10.4°
Focal Distance (mm)	14	20	24	35	50	85	135
CN-E14mm T3.1 L F	●						
CN-E20mm T1.5 L F		●					
CN-E24mm T1.5 L F			●				
CN-E35mm T1.5 L F				●			
CN-E50mm T1.3 L F					●		
CN-E85mm T1.3 L F						●	
CN-E135mm T2.2 L F							●

CINE-SERVO Lenses

Angle of view horizontal (1.78:1)*2	78.7°	71.8°	52.4°	27.6°	11.7°	5.6°	1.4°
Focal Distance (mm)	15	17	25	50	120	250	1000
CN7×17 KAS S							
CN10×25 IAS S							
CN8X15 IAS S							
CN20×50 IAS H							

COMPACT-SERVO Lenses

Angle of view horizontal (1.78:1)*2	68.7°		19.9°	17.5°		7.0°
Focal Distance (mm)	18		70	80		200
CN-E70-200mm T4.4 L IS KAS S						
CN-E18-80mm T4.4 L IS KAS S						

*1: When the screen size is 24.0 × 13.5 mm. *2: When the screen size is 24.6 × 13.8 mm.

Sumire Prime

Canon has introduced a line of cinema prime lenses – appropriately named "SUMIRE Prime". Pronounced "Soo-mee-ray" in Japanese. It is associated with a floral gentleness and beauty. In addition to bright T-stops and Canon's renowned warm imagery, a unique optical design introduces a nuanced look as the lens aperture approaches its maximum setting – subtly modifying the textural renderings of the human facial close-up. It also smooths the transition to the fall-off portions of the scene resulting in a pleasing bokeh. This combination adds emotional expressiveness to a memorable scene.

| Gentle and Beautiful Skin Tone | Smooth Bokeh |

SUMIRE PRIME Lens Series: Highlights

Covers Full-frame, Super 35mm and APS-C Sensors
The lenses are also compatible with the large imaging area of cameras equipped with a full-size 35mm-equivalent CMOS sensor.

Phosphorescent Indicators
To improve visibility in nighttime and dark area shooting, indicator markings with phosphorescent paint have been adopted for the front barrel (for right-side viewing).

Artistically Pleasing Image Rendering And Warm Colors
The original lens composition with large diameter aspheric lens and anomalous dispersion glass offers more solid and artistically pleasing image rendering. This brings out the impressive image quality of 4K cinema images in all their glory. And the warm color tones have been made consistent throughout the series to artistically pleasing capture people's facial expressions and enable better depiction of the subject's texture.

Minimized Focus Breathing
The lens controls focus breathing, which realizes stability in images even when bokeh effects occur due to refocusing.

Soft, Natural Bokeh Effects
The bright T-number of the PRIME lens and multi-blade iris diaphragm produce natural blur effects closer to a circle, from maximum to minimum aperture. This enables more three-dimensional bokeh even with super wide angle lenses that have deeper depth of field, broadening the range of visual expression.

Unified Front Lens Diameter, Gear Position
Compact Zoom and Prime lenses have the same front lens diameter and consistent gear positions, so lenses within each series can be switched without adjusting the rig setup.

Sumire Prime Lens Series

φ114mm 300°

11-Blade Iris
With the increased number of iris blades, users can get natural bokeh that appears more circular, from maximum to minimum aperture. The use of an odd number of blades diffuses light rays in high-brightness subjects and renders images more artistically pleasing.

PL Mount
PL mounts, which are in high demand in the cinema market, have been adopted to support a variety of cameras used in this market.

PRIME Lens Series: Highlights

Covers Full-frame, Super 35mm and APS-C Sensors
The lenses are also compatible with the large imaging area of cameras equipped with a full-size 35mm-equivalent CMOS sensor.

Light, Compact
Small and light among many conventional cinema lenses, to meet a variety of shooting needs.

Standard Accessories Supported
Supports industry-standard accessories such as power-drive devices and matte boxes.

Accepts 105mm filters (except for 14mm)
PL or other individual filters 105mm in diameter can be attached to the end of the lens, enabling filter work in handheld shooting or other scenarios without using a matte box.

Phosphorescent Indicators
To improve visibility in nighttime and dark area shooting, indicator markings with phosphorescent paint have been adopted for the front barrel (for right-side viewing).

Fast Aperture
Enables shooting with the shallow DOF and broad bokeh that large sensors offer.

Consistent Torque
Control Rings maintain the right amount of resistance while offering outstanding usability with consistent operating torque.

Unified Front Lens Diameter, Gear Position
Compact Zoom and Prime lenses have the same front lens diameter and consistent gear positions, so lenses within each series can be switched without adjusting the rig setup.

Prime Lens Series

φ114mm 300°

11-Blade Iris
With the increased number of iris blades, users can get natural bokeh that appears more circular, from maximum to minimum aperture. The use of an odd number of blades diffuses light rays in high-brightness subjects and renders images more artistically pleasing.

EF Mount
Communication functions with Cinema EOS Cameras. It works seamlessly with our Cinema EOS cameras, allowing you to take full advantage of the camera's features and functionality.

Switchable Unit for Focus Marking
The outer piece on marked focus rings can be switched from non-metric to metric labeling.

Flex Your Creativity

Introducing the 8K Flex Zoom Series

CINEMA EOS

The Flex Zoom series of lenses from Canon has been designed for outstanding optical performance rendering beautiful and natural images. All Flex Zoom lenses are parfocal, and offer a constant T stop across the entire focal range. Available in EF and PL mount options in Super 35mm and Full Frame sensor formats, these lenses are swappable among all four options, putting the "flex" in Flex Zoom. Advanced Lens Metadata Support includes Cooke /i Technology™ protocol on PL mount models.

Swappable Relay Kits

A Canon first, the Flex Zoom lenses can be swapped between Super 35mm and Full Frame imaging formats, using a relay kit (sold separately). This provides even more versatility for your productions!

FLEX ZOOM Lens Series: Highlights

8K Optical Performance with Canon Cinema EOS Color Science
The lenses produce superb color rendition and detail, with sharp images from the center to the outer edges, rated for 8K HDR capture.

Constant T-stop Throughout the Zoom Range
Offering a constant maximum T-stop value across the zoom range. Large aperture lenses allow for more light to reach the sensor, and the light transmission remains constant throughout the zoom range.

Advanced Lens Metadata Support
Compliant with a wide range of communication standards thanks to the versatile lens-to-camera communication function including Cooke /i Technology™ (PL mount) and EF mount.

Swappable Relay Kits
Lenses can be switched between Super 35mm and Full Frame imaging formats with a relay kit (sold separately).

Outstanding Optics
Built for longevity, the premium design and outstanding optics and components, offer quick and precise operation, with durability ideal for professional video productions.

Cinema Style Operability
Weighing under 8 pounds and measuring under 10 inches long, the lenses also feature focus, zoom, and iris rings with industry standard gears and 0.8mm pitch to suit many third party follow focus accessories.

Available in EF Mount or Cooke/i Technology™ PL Mount Options

Attractive Bokeh
The 11-blade iris gives the lenses a natural bokeh effect that is almost circular from maximum to the minimum aperture. The odd number of blades diffuse the glow of high luminance subjects for softer imaging.

ZOOM / COMPACT ZOOM Lens Series: Highlights

Easy-to-Read Controls
Focus, Zoom, and Iris markings are provided on angled surfaces. These markings are easy to read from behind the camera.

Support Industry-Standard Cameras
Covers Super 35mm and APS-C sensors.

Light, Compact
Small and light to meet a variety of shooting needs.

Marked on Both Sides
Lenses are marked on both sides. This makes markings visible from either side of the lens.

Switchable Unit for Focus Marking
The outer piece on marked focus rings can be switched from non-metric to metric labeling.

Comfortable Usability
Control rings maintain the right amount of resistance while offering exceptional usability with consistent operating torque.

Inner Focus
Helps minimize focus-induced changes in the angle of view.

Attractive Bokeh
11-Blade Circular Aperture enables soft, beautiful background bokeh.

Unified Front Lens Diameter, Gear Position
Uniform gear positions within the same categories eliminate the need for accessory gear position adjustment when switching lenses.

Zoom Lens Series

ϕ136mm 300° 160°

Compact Zoom Lens Series

ϕ114mm 300° 93.5°

Flange-Back Adjustment Mechanism
A covered flange-back adjustment mechanism is included, with broadcast applications in mind.

CINE-SERVO 50-1000mm: Highlights

Support Industry-Standard Cameras
Covers Super 35mm and APS-C sensors.
Covers Full Frame and APS-H with Built-in
1.5x Extender.

Robust and Durable Housing Structure

20x Zoom Magnification

**Ultra Telephoto
50-1000mm Focal Range**

**Multiple Communication
Capability with Compatible
Cameras**

Support High Quality 4K/HDR Shooting
High optical performance with support for
Super35mm large format cameras.

Removable Servo Drive Unit
Removable servo drive unit with various user
setting capabilities.

Built-In 1.5x Optical Extender
Cover the image size of Full Frame or
APS-H Camera.

Accessory Connectors
Three 20-pin connectors for externally operated
accessories and a 16-bit metadata output for
virtual studio systems.

11-Blade Iris Provides Natural Bokeh

**Designed for Cinema and
Broadcast Applications**

Compact and Lightweight
Compact and lightweight lens available in an
EF mount and PL mount that can be converted
at an authorized Canon service facility.

EF Mount   PL Mount

CINE-SERVO 25-250mm: Highlights

**Support Industry-Standard
Cameras**
Covers Super 35mm and APS-C sensors.

High Durability and Ruggedness

10x Zoom Magnification

**Multiple Communication Capability
with Compatible Cameras**

Telephoto 25-250mm Focal Range

Ergonomic Design
Ergonomically designed drive unit for
ease of operation.

**Support High Quality 4K/HDR
Shooting**
High optical performance with support for
Super35mm large format cameras.

Removable Servo Drive Unit
Removable servo drive unit with various user
setting capabilities.

Built-In 1.5x Optical Extender
Cover the image size of Full Frame or
APS-H Camera.

Accessory Connectors
Three 20-pin connectors for externally operated
accessories and a 16-bit metadata output for
virtual studio systems.

11-Blade Iris Provides Natural Bokeh

**Designed for Cinema and
Broadcast Applications**

Compact and Lightweight
Compact and lightweight lens available in an EF
mount and PL mount that can be converted at an
authorized Canon service facility.

EF Mount   PL Mount

CINE-SERVO 17-120mm: Highlights

**Support Industry-Standard
Cameras**
Covers Super 35mm and APS-C sensors.

High Durability and Ruggedness

7x Zoom Magnification

Wide 17-120mm Focal Range

Ergonomic Design
Ergonomically designed drive unit for
ease of operation.

Support High Quality 4K/HDR Shooting
High optical performance with support for
Super35mm large format cameras.

Removable Servo Drive Unit
Removable servo drive unit with various user
setting capabilities.

Accessory Connectors
Three 20-pin connectors for externally operated
accessories and a 16-bit metadata output for
virtual studio systems.

**Multiple Communication Capability
with Compatible Cameras**

11-Blade Iris Provides Natural Bokeh

**Designed for Cinema and
Broadcast Applications**

Compact and Lightweight
Compact and lightweight lens available in an EF
mount and PL mount that can be converted at an
authorized Canon service facility.

EF Mount   PL Mount

Drive Unit

Removable Drive Unit

Canon CINE-SERVO lenses include a drive unit that provides the same user experience as found in our broadcast zoom lenses. Removing the drive unit allows for full manual operation of the lenses.

■ No Initialization

Initialization of the drive unit is not required at power-on. Initialization is required at power-on for conventional drive units. Immediate startup helps contribute to more efficient shooting.

### Compatible With Standard Broadcast Demands

Demand Supported

Compatible with Canon's standard broadcast industry demands such as ZSD-300D and FPD-400D. Canon's 8-pin demand* can be connected via a conversion cable.

Enables High-Precision, Natural Composition

Virtual Studio System

Three, 20-pin terminals allow a virtual connection even when zoom and focus demands are connected. The center terminal connects to a virtual studio system by relaying zoom, focus and iris positional data. Zoom and focus data are encoded by a high-precision,16-bit encoder.

20-PIN CONNECTOR   VIRTUAL DATA PORT
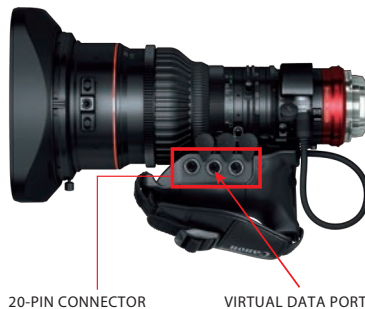
* Iris operation is also possible by connecting FDJ-P01 via conversion cable.
  It will be selected as either virtual output or iris operation.

Peripheral Illumination Correction

EF Mount Communication Protocol Support[1]

Information communication is possible via CINEMA EOS SYSTEM cameras and mounts. It is possible to record lens information at the time of shooting and peripheral illumination correction[2].

*1: ZOOM Lenses are excluded. Only EF mounted lenses are supported.
*2: Some lenses require a camera firmware update. Some lenses are scheduled to be handled by firmware update.

Supports Broadcast Industry Standards

12-Pin Serial Communication*

Supports 12-pin serial communication which is a broadcasting communication standard.

* Applicable lens: CINE-SERVO Lens series.
  It is necessary for the camera side to support 12 pin serial communication.

Supports Communication Standards of Film Production Industry

/i Technology Compatible*

Canon's PL-mount CINE-SERVO lenses are compatible with Cooke's "/i Technology" communication standard which has been widely adopted throughout the video production industry. Focus/zoom/aperture position data can be sent to the corresponding camera, recorded and displayed.

* Applicable lens: PL mount lens of CINE-SERVO Lens series only.
  The camera side must support /i Technology.
  Communication is possible when drive unit is installed.

COMPACT-SERVO Lens Series: Highlights

Refined Iris Mechanism
- Seamless Manual Control Capability
- 9-Blade Iris
- Iris Closing

Compatible with EF-mount Cameras

Practical Layout of Switches

High Level 4K Optical Performance

Covers Super 35mm and APS-C Sensors

Image Stabilization

Minimized Focus Breathing

Supports a Wide Range of Accessories

Compact and Lightweight for Increased Mobility

Dual Pixel CMOS Auto-Focus (DAF)

Enhanced Servo Drive Unit
- Servo Control Capability for all Zoom, Focus, and Iris
- Compatible with broadcast style servo lens controllers
- Optional ZSG-C10 Grip

COMPACT-SERVO 4K

ZOOM Lens Series

Appearance	CN-E30-300mm T2.95-3.7 L S CN-E30-300mm T2.95-3.7 L SP	
Model Name	CN-E30-300mm T2.95-3.7 L S	CN-E30-300mm T2.95-3.7 L SP
Mount	EF Mount	PL Mount
Zoom Ratio	10×	
Focal Length	30 ~ 300mm	
Max. Relative Aperture (T-Number)	T2.95 30 ~ 240mm / T3.7 300mm	
Iris Blades	11	
Angle of View	43.6°×25.4° 30mm 4.6°×2.6° 300mm [*1]	
	44.6°×25.9° 30mm 4.7°×2.6° 300mm [*2]	
M.O.D. (Minimum Object Distance)	1.5m/5'	
Object Dimensions at M.O.D.	98.8×55.6cm 30mm 9.6×5.4cm 300mm [*1]	
	101.3×56.8cm 30mm 9.9×5.6cm 300mm [*2]	
Front Diameter	136.0mm	
Filter Diameter	—	
Approx. Size (WxHxL)	5.67x6.58x13.78 in. (144.0×167.1×350.1mm)	5.67x6.58x13.47 in. (144.0×167.1×342.1mm)
Approx. Weight	12.79 lbs (5.8kg)	

COMPACT ZOOM Lens Series

	CN-E30-105mm T2.8 L S CN-E30-105mm T2.8 L SP	
Model Name	CN-E30-105mm T2.8 L S	CN-E30-105mm T2.8 L SP
Mount	EF Mount	PL Mount
Zoom Ratio	3.5×	
Focal Length	30 ~ 105mm	
Max. Relative Aperture (T-Number)	T2.8 30 ~ 105mm	
Iris Blades	11	
Angle of View	43.6°×25.4° 30mm 13.0°×7.4° 105mm [*1]	
	47.2°×25.9° 30mm 14.2°×7.5° 105mm) [*2]	
M.O.D. (Minimum Object Distance)	0.60m/2'	
Object Dimensions at M.O.D.	32.3×18.2cm 30mm 9.3×5.2cm 105mm [*1]	
	35.3×18.6cm 30mm 10.2×5.4cm 105mm [*2]	
Front Diameter	114mm	
Filter Diameter	UV/105 P1	
Approx. Size (WxHxL)	4.49x4.92x8.58 in. (114.0×125.0×218.0mm)	4.49x4.92x8.26 in. (114.0×125.0×210.0mm)
Approx. Weight	4.85 lbs (2.2kg)	

※ Lenses compatible with Super 35mm Sensor cameras.
*1: Aspect ratio 1.78: 1, Screen size 24.0 x 13.5 mm. *2: Aspect ratio 1.78:1, Screen size 24.6 x 13.8 mm

FLEX ZOOM Lens Series

	CN-E14-35mm T1.7 L S / SP		CN-E31.5-95mm T1.7 L S / SP		CN-E20-50mm T2.4 L F / FP		CN-E45-135mm T2.4 L F / FP	
Appearance	S35		S35		Full Frame		Full Frame	
Model Name	CN-E14-35mm T1.7 L S / SP		CN-E31.5-95mm T1.7 L S / SP		CN-E20-50mm T2.4 L F / FP		CN-E45-135mm T2.4 L F / FP	
Mount	EF	PL	EF	PL	EF	PL	EF	PL
Zoom Ratio	2.5x		3x		2.5x		3	
Focal Length	14~35mm		31.5~95mm		20-50mm		45-135mm	
Maximum Diameter Ratio (T-Number)	T1.7		T1.7		T2.4		T2.4	
Number of Iris Blades	11		11		11		11	
Focus Rotation Angle	300 Degrees		300 Degrees		300 Degrees		300 Degrees	
Minimum Shooting Distance	2' (0.6m)		3'4" (1.0m)		2' (0.6m)		3'4" (1.0m)	
Front Diameter	114 mm		114 mm		114 mm		114 mm	
Length (Approx.)	9.5" (241.3mm)	9.2" (233.3mm)	9.7" (246.4mm)	9.4" (238.4mm)	9.5" (241.3mm)	9.2" (233.3mm)	9.7" (246.4mm)	9.4" (238.4mm)
Weight (Approx.)	7.7 lbs. (3.4 kg)		7.8 lbs. (3.5 kg)		7.3 lbs. (3.3 kg)		7.5 lbs. (3.4 kg)	
EOS-Lens Communication	Supported		Supported		Supported		Supported	
Cooke/i Technology Communication	Supported (PL mount only)		Supported (PL mount only)		Supported (PL mount only)		Supported (PL mount only)	

SUMIRE PRIME Lens Series

Sumire Prime

CN-E14mm T3.1 FP X	CN-E20mm T1.5 FP X	CN-E24mm T1.5 FP X	CN-E35mm T1.5 FP X	CN-E50mm T1.3 FP X	CN-E85mm T1.3 FP X	CN-E135mm T2.2 FP X
CN-E14mm T3.1 FP X	CN-E20mm T1.5 FP X	CN-E24mm T1.5 FP X	CN-E35mm T1.5 FP X	CN-E50mm T1.3 FP X	CN-E85mm T1.3 FP X	CN-E135mm T2.2 FP X
PL Mount	PL Mount	PL Mount	PL Mount	PL Mount	PL Mount	PL Mount
–	–	–	–	–	–	–
14mm	20mm	24mm	35mm	50mm	85mm	135mm
T3.1	T1.5	T1.5	T1.5	T1.3	T1.3	T2.2
11	11	11	11	11	11	11
104.3°×81.2° *1	84.0°×61.9° *1	73.7°×53.1° *1	54.4°×37.8° *1	39.6°×27.0° *1	23.9°×16.1° *1	15.2°×10.2° *1
82.6°×52.5° *2	63.2°×38.1° *2	54.3°×32.1° *2	38.7°×22.3° *2	27.6°×15.7° *2	16.5°×9.3° *2	10.4°×5.9° *2
0.20m / 8"	0.30m / 12"	0.30m / 12"	0.30m / 12"	0.45m / 18"	0.95m / 3'2"	1.0m / 3'3"
25.2×16.8cm *1	33.8×22.5cm *1	28.8×19.2cm *1	20.2×13.5cm *1	25.0×16.7cm *1	34.4×22.9cm *1	21.1×14.1cm *1
17.2×9.7cm *2	23.1×13.0cm *2	19.7×11.0cm *2	13.8×7.7cm *2	17.1×9.6cm *2	23.5×13.2cm *2	14.4×8.1cm *2
114mm	114mm	114mm	114mm	114mm	114mm	114mm
–	UV/105 P1 filter	UV/105 P1 filter	UV/105 P1 filter	UV/105 P1 filter	UV/105 P1 filter	UV/105 P1 filter
4.66x4.66x3.39 in. (118.4×118.4×86.0mm)	4.66x4.66x3.68 in. (118.4×118.4×93.5mm)	4.66x4.66x3.68 in. (118.4×118.4×93.5mm)	4.66x4.66x3.68 in. (118.4×118.4×93.5mm)	4.66x4.66x3.68 in. (118.4×118.4×93.5mm)	4.66x4.66x3.68 in. (118.4×118.4×93.5mm)	4.66x4.66x4.24 in. (118.4×118.4×107.6mm)
2.65 lbs (1.2kg)	2.65 lbs (1.2kg)	2.65 lbs (1.2kg)	2.43 lbs (1.1kg)	2.43 lbs (1.1kg)	2.87 lbs (1.3kg)	3.09 lbs (1.4kg)

※ Lenses compatible with Full-frame and Super 35mm Sensor cameras.
*1: Aspect ratio 1.5:1, Screen size 36.0 × 24.0 mm. *2: Aspect ratio 1.78:1, Screen size 24.6 x 13.8 mm.

PRIME Lens Series

CN-E14mm T3.1 L F	CN-E20mm T1.5 L F	CN-E24mm T1.5 L F	CN-E35mm T1.5 L F	CN-E50mm T1.3 L F	CN-E85mm T1.3 L F	CN-E135mm T2.2 L F
CN-E14mm T3.1 L F	CN-E20mm T1.5 L F	CN-E24mm T1.5 L F	CN-E35mm T1.5 L F	CN-E50mm T1.3 L F	CN-E85mm T1.3 L F	CN-E135mm T2.2 L F
EF Mount	EF Mount	EF Mount	EF Mount	EF Mount	EF Mount	EF Mount
–	–	–	–	–	–	–
14mm	20mm	24mm	35mm	50mm	85mm	135mm
T3.1	T1.5	T1.5	T1.5	T1.3	T1.3	T2.2
11	11	11	11	11	11	11
104.3°×81.2° *1	84.0°×61.9° *1	73.7°×53.1° *1	54.4°×37.8° *1	39.6°×27.0° *1	23.9°×16.1° *1	15.2°×10.2° *1
82.6°×52.5° *2	63.2°×38.1° *2	54.3°×32.1° *2	38.7°×22.3° *2	27.6°×15.7° *2	16.5°×9.3° *2	10.4°×5.9° *2
0.20m / 8"	0.30m / 12"	0.30m / 12"	0.30m / 12"	0.45m / 18"	0.95m / 3'2"	1.0m / 3'3"
24.8×16.5cm *1	33.8×22.5cm *1	28.8×19.2cm *1	20.1×13.4cm *1	24.9×16.6cm *1	34.3×22.9cm *1	21.1×14.1cm *1
16.9×9.5cm *2	23.1×13.0cm *2	19.7×11.0cm *2	13.7×7.7cm *2	17.0×9.5cm *2	23.4×13.1cm *2	14.4×8.1cm *2
114mm	114mm	114mm	114mm	114mm	114mm	114mm
–	UV/105 P1 filter	UV/105 P1 filter	UV/105 P1 filter	UV/105 P1 filter	UV/105 P1 filter	UV/105 P1 filter
4.66x4.66x3.70 in. (118.4×118.4×94.0mm)	4.66x4.66x4.0 in. (118.4×118.4×101.5mm)	4.66x4.66x4.0 in. (118.4×118.4×101.5mm)	4.66x4.66x4.0 in. (118.4×118.4×101.5mm)	4.66x4.66x4.0 in. (118.4×118.4×101.5mm)	4.66x4.66x4.0 in. (118.4×118.4×101.5mm)	4.66x4.66x4.55 in. (118.4×118.4×115.6mm)
2.65 lbs (1.2kg)	2.65 lbs (1.2kg)	2.65 lbs (1.2kg)	2.43 lbs (1.1kg)	2.43 lbs (1.1kg)	2.87 lbs (1.3kg)	3.09 lbs (1.4kg)

※ Lenses compatible with Full-frame and Super 35mm Sensor cameras.
*1: Aspect ratio 1.5:1, Screen size 36.0 × 24.0 mm. *2: Aspect ratio 1.78:1, Screen size 24.6 x 13.8 mm.

CINE-SERVO Lens Series

Appearance	CN8X15 IAS S/E1 CN8X15 IAS S/P1		CN7×17 KAS S/E1 CN7×17 KAS S/P1		CN10x25 IAS S/E1 CN10x25 IAS S/P1		CN20×50 IAS H/E1 CN20×50 IAS H/P1	
Model Name	CN8X15 IAS S/E1	CN8X15 IAS S/P1	CN7×17 KAS S/E1	CN7×17 KAS S/P1	CN10x25 IAS S/E1	CN10x25 IAS S/P1	CN20×50 IAS H/E1	CN20×50 IAS H/P1
Mount	EF Mount	PL Mount	EF Mount	PL Mount	EF Mount	PL Mount	EF Mount	PL Mount
Zoom Ratio	8×		7×		10×		20×	
Focal Length	15 ~ 120mm		17 ~ 120mm		25 ~ 250mm	37.5 ~ 375 mm [3]	50 ~ 1000mm	75 ~ 1500mm [3]
Max. Relative Aperture (T-Number)	T2.95 17 ~ 91mm /T3.9 120mm		T2.95 17 ~ 91mm /T3.9 120mm		T2.95 (25-187mm)/ T3.95 (250mm)	T4.4 (37.5-281mm)/ T5.9 (375mm) [3]	T5.0 (50-560mm)/ T8.9 (1000mm)	T7.5 (75-840mm)/ T13.35 (1500mm) [3]
Iris Blades	11		11		11		11	
Angle of View	78.7°× 49.4°at 15mm 11.7°× 6.6°at 120mm [1]		71.8°×44.2° 17mm 11.7°×6.6° 120mm [1]		52.4°×30.9° 25mm 5.6°×3.2° 250mm [1]	36.3°×20.9° 37.5mm 5.5°×3.7° 375mm [1][3]	27.6°×15.7° 50mm 1.4°×0.8° 1000mm [1]	18.6°×10.5° 75mm 0.9°×0.5° 1500mm [1][3]
	82.3°× 49.4°at 15mm 12.5°× 6.6°at 120mm [2][3]		75.2°×44.2° 17mm 12.5°×6.6° 120mm [2]		55.3°×30.9° 25mm 6.0°×3.2° 250mm [2]	38.5°×20.9° 37.5mm 4.0°×2.1° 375mm [2][3]	29.4°×15.7° 50mm 1.5°×0.8° 1000mm [2]	19.8°×10.5° 75mm 1.0°×0.5° 1500mm [2][3]
M.O.D. (Minimum Object Distance)	0.85 m / 2.8'		0.85 m / 2.8'		1.2 m / 4.0'		3.5 m / 11.5'	
Object Dimensions at M.O.D	93.0 × 52.1cm at 15mm 11.3 × 6.3cm at 120mm [1]		86.3×48.4cm 17mm 12.0×6.7cm 120mm [1]		86.5×48.5cm 25mm 8.7×4.9cm 250mm [1]	57.7×32.3cm 37.5mm 5.8×3.3cm 375mm [1][3]	139.3×78.1cm 50mm 7.3×4.1cm 1000mm [1]	92.9×52.1cm 75mm 4.9×2.7cm 1500mm [1][3]
	99.0 × 52.1cm at 15mm 12.0 × 6.3cm at 120mm [2]		92.1×48.5cm 17mm 12.7×6.7cm 120mm [2]		92.1×48.5cm 25mm 9.3×4.9cm 250mm [2]	61.4×32.3cm 37.5mm 6.2×3.3cm 375mm [2][3]	148.3×78.1cm 50mm 7.8×4.1cm 1000mm [2]	98.9×52.1cm 75mm 5.2×2.7cm 1500mm [2][3]
Front Diameter	114mm		114mm		114mm		136.0mm	
Filter Diameter	Hood: UV/127mm-H, CL/127mmM-H Lens: CL/112mm		Hood: UV/127mm-H, CL/127mm-H Lens: CL/112mm		Hood: UV/127mm-H, CL/127mm-H Lens: CL/112mm		Lens: CL/127mm-H, UV/127mm-H	
Approx. Size (WxHxL)	7.35x5.19x11.61 in. (186.7x131.7x294.9mm)	7.35x5.19x11.30 in. (186.7x131.7x286.9mm)	6.86x4.92x10.35 in. (174.2x125.0x262.9mm)	6.86x4.92x10.04 in. (174.2x125.0x254.9mm)	7.6x5.2x11.1 in. (186.7x131.7x282.1mm)	7.6x5.2x10.8 in. (186.7x131.7x274.1mm)	6.89x6.72x16.27 in. (175.0x170.6x413.2mm)	6.89x6.72x15.95 in. (175.0x170.6x405.2mm)
Approx. Weight	7.5 lbs (3.4kg)		6.39 lbs (2.9kg)		6.7 lbs (3.06kg)		14.55 lbs (6.6kg)	

※ Lenses compatible with Super 35mm Sensor cameras.
*1: Aspect ratio 1.78:1, Screen size 24.6 x 13.8 mm. *2: Aspect ratio 1.9:1, Screen size 26.2 x 13.8 mm. *3: When using the built-in extender (1.5x).

COMPACT-SERVO Lens Series

Appearance	CN-E18-80mm T4.4 L IS KAS S	CN-E70-200mm T4.4 L IS KAS S
Model Name	CN-E18-80mm T4.4 L IS KAS S	CN-E70-200mm T4.4 L IS KAS S
Mount	EF Mount	EF Mount
Zoom Ratio	4.4×	2.8×
Focal Length	18 ~ 80mm	70 ~ 200mm
Max. Relative Aperture (T-Number)	T4.4 18 ~ 80mm	T4.4 70 ~ 200mm
Iris Blades	9	9
Angle of View	68.7°×41.9° 18mm 17.5°×9.9° 80mm [1]	19.9°×11.3° 70mm 7.0°×4.0° 200mm [1]
	72.1°×41.9° 18mm 18.6°×9.9° 80mm [2]	21.2°×11.3° 70mm 7.5°×4.0° 200mm [2]
M.O.D. (Minimum Object Distance)	0.5m/1.7'	1.2m/4.0'
Object Dimensions at M.O.D	43.4×24.3cm 18mm 9.5×5.3cm 80mm [1]	31.3×17.5cm 70mm 11.5×6.4cm 200mm [1]
	46.2×24.3cm 18mm 10.1×5.3cm 80mm [2]	33.3×17.5cm 70mm 12.2×6.4cm 200mm [2]
Front Diameter	84mm	84mm
Filter Diameter	77MM Protect Filter, PL-C B 77MM	77MM Protect Filter, PL-C B 77MM
Approx. Size (WxHxL)	3.67x4.22x7.18 in. (93.4×107.2×182.3mm)	3.67x4.22x7.18 in. (93.4x107.2x182.3mm)
Approx. Weight	2.65 lbs (1.2kg) (including servo unit)	2.76 lbs (1.25kg) (including servo unit)

COMPACT-SERVO Lens Accessories

ZSG-C10

• Rocker seesaw
• Start/Stop button [1]
• ONE-SHOT AF button [1]
• 20 PIN cable [2]
• Flexible mounting angle.

※ Sold separately.
※ Support strut, bracket, hex wrench included.

*1: For compatible cameras, please visit our website:
　cinemaeos.usa.canon.com
*2: For connection to the lens body.

※ Lenses compatible with Super 35mm Sensor cameras.
*1: Aspect ratio 1.78:1, Screen size 24.6 x 13.8 mm.
*2: Aspect ratio 1.9:1, Screen size 26.2 x 13.8 mm.

CINE-SERVO Lens / COMPACT-SERVO Lens Accessories

Category	Model	Notes	CN7×17 KAS S/E1 CN7×17 KAS S/P1 CN10x25 IAS S/E1 CN10x25 IAS S/P1	CN20×50 IAS H/E1 CN20×50 IAS H/P1	CN-E18-80mm CN-E70-200mm
Focus Demand	FPD-400D	There is no need for an optional cable.	●	●	● ※1 ※2
	FDJ-G01	BDC - 21 cable (20p - 12p) is required.	●	●	—
	FDJ-S01	BDC - 21 cable (20p - 12p) is required.	●	●	—
Zoom Demand	ZSD-300D	There is no need for an optional cable.	●	●	● ※1 ※2
	ZSD-15MII	CC-2008 Cable (20p - 8p) is required.	●	●	● ※1 ※2
	ZDJ-G01	BDC-21 cable (20p-18p) is required.	●	●	—
	ZDJ-S01	BDC - 21 cable (20p - 12p) is required.	●	●	—
Iris Demand	FDJ-G01	BDC - 21 cable (20p - 12p) is required.	●	●	—
	FDJ-S01	BDC - 21 cable (20p - 12p) is required.	●	●	—
Demand Cable	BDC-21	20p -12p cable. Required for FDJ-S01 / ZDJ-S01.	●	●	—
	BDC-11	20p - 18p cable. Required for BDC-11 is for ZDJ-D01 / FDJ-D01/ FDJ-D02.	●	●	—
	CC-2008	20p - 8p cable. Required for ZSD-15II.	●	●	●
Clear Filter	77MM Protect Filter	77MM Protect filter	—	—	●
	CL/127MM-H	CL/127MM-H	● ※4	●	—
	CL/112MM	CL/112MM	●	—	—
Polarizaton Filter	PL-C B 77MM	PL-C B 77MM	—	—	●
Close-Up Lens	CL-UP500D 77MM	CL-UP500D 77MM	—	—	●
Lens Holder	LH-CN7/02	Used when you want to improve the degree of freedom of Focus ring rotation operation. (The lens support attached to the main unit is supported on the front side.)	●	—	—
Power Cable	C-ZLPR*	For power supply from external battery. 12-pin - Dtap cable.	●	●	—
Extension Cable	12P-12P CABLE 200mm	12P-12P CABLE 200mm	● ※3	● ※3	—

* Made by IDX.
※ 1: Multiple controllers can not be connected at the same time (because there is only one connector). When installing the ZSG - C10 and enabling the operation on the grip side, you can not connect the external controller.
※ 2: For use in studio configurations, an optional Zacuto Z-CNYC. Y-cable can be used to connect zoom and focus controllers to each lens. This configuration allows for simultaneous zoom and focus operation
    with COMPACT-SERVO lenses.
※ 3: A 12-pin extension cable is required when connected the lens 12-pin cable of the expansion unit 2 (EU-V2) attached to cameras such as EOS C500 Mark II or EOS C300 Mark III.
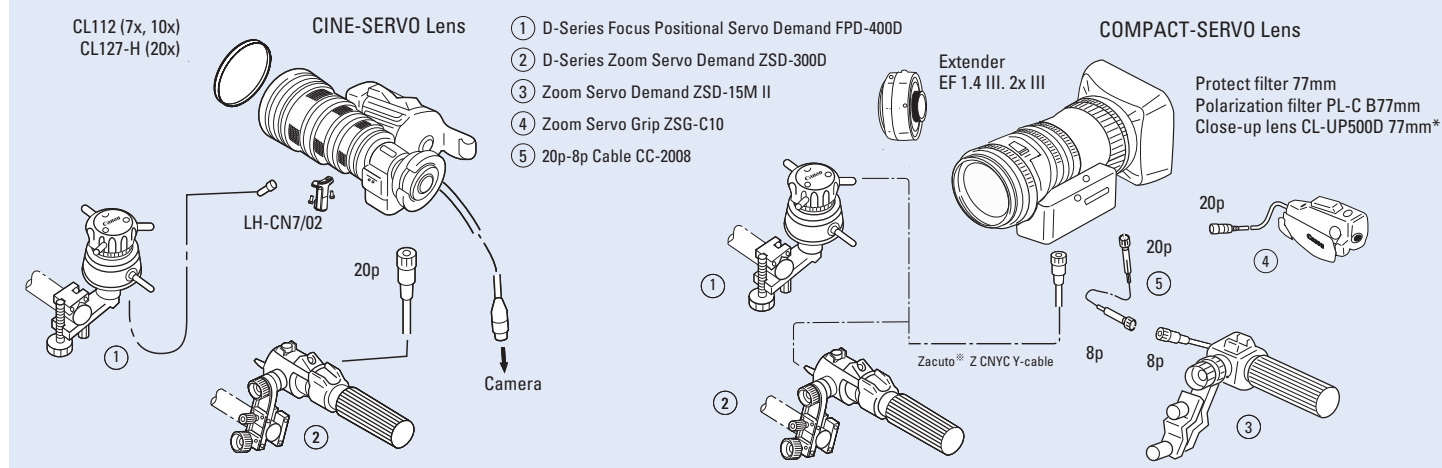※ 4: CL/127MM-H type filter Not for use with CN7x17.

Focus Controller

FPD-400D
FDJ-S01

Zoom Controller

ZSD-15M II
ZSD-300D
ZDJ-S01

Lens System Basic Configuration

CL112 (7x, 10x)
CL127-H (20x)

CINE-SERVO Lens

① D-Series Focus Positional Servo Demand FPD-400D
② D-Series Zoom Servo Demand ZSD-300D
③ Zoom Servo Demand ZSD-15M II
④ Zoom Servo Grip ZSG-C10
⑤ 20p-8p Cable CC-2008

Extender
EF 1.4 III. 2x III

COMPACT-SERVO Lens

Protect filter 77mm
Polarization filter PL-C B77mm
Close-up lens CL-UP500D 77mm*

LH-CN7/02

20p

Camera

20p

Zacuto※ Z CNYC Y-cable

8p

8p

* Some vignetting occurs when used in combination with RED's Epic system.
※ The optional Zacuto® Z-CNYC Y-cable allows for simultaneous use of zoom and focus controllers with both Compact-Servo lenses.

4K PTZ CAMERAS
EXQUISITE 4K AT YOUR FINGERTIPS

BROADCAST-QUALITY VIDEO
FLEXIBLE CONNECTIVITY
INDOOR AND OUTDOOR APPLICATION

CR-N700
REMOTE CAMERA

EXQUISITE 4K `HDR`

Canon's CR-N700 4K PTZ camera offers high-end Broadcast, TV Studios and Live Events highly advantageous features such as Dual Pixel AF with 'deep learning' auto focus, 12G-SDI connectivity, multiple protocols for streaming and control as well as region of interest crop capabilities.

	SPECIFICATION	PARAMETER
CAMERA	COLOR	Satin Black / Titanium White
	IMAGE SENSOR	Type 1.0 (1.0 in.) single-plate CMOS sensor Total pixels: approx. 13.40 megapixels Effective pixels: approx. 8.29 megapixels (3840 x 2160)
	LENS	f=8.3 – 124.5 mm, F/2.8 – 4.5, 15x optical zoom, 9-bladed iris diaphragm 35mm equivalent focal length: approx. 25.5 (W) – 382.5 mm (T)
	ZOOM	Optical: 15x Digital: 20x Advanced Zoom (FHD): 30x
	LENS CONFIGURATION	14 groups of 18 elements (using 2-sided aspherical lenses and super-UD lenses)
	MINIMUM FOCUSING DISTANCE	1 cm (0.39 in.) at wide end, 60 cm (2.0 ft.) across entire zooming range
	ANGLE OF VIEW	Horizontal: 73.0 (W) – 5.7° (T) Vertical: 45.2° (W) – 3.2° (T)
	SHUTTER SPEED	1/3 – 1/2000 sec. (specific values depend on the frame frequency)
	IRIS	Manual/Automatic aperture
	GAIN	-6.0 db ~ 33.0 db
	ND FILTER	3 levels: ND1 (ND: 1/4), ND2 (ND: 1/16), ND3 (ND: 1/64) Material: Glass (with sunlight burn-in protection) Turret switched, motor-driven.
	WHITE BALANCE	AUTO (AWB), Set A, Set B, preset settings (daylight: 5,600 K*, tungsten lamp: 3,200 K*), color temperature setting (2,000 K – 15,000 K), Manual
	FOCUS	Focus modes: Manual, AF-boosted MF, Continuous AF, Face Detection & Tracking, Face only AF, Eye Detection. AF type: Dual Pixel CMOS AF, Contrast AF"
	GAMMA	BT.709 Normal, BT.709 Wide DR, BT.709 Standard, Canon Log 3, HDR (PQ), HDR (HLG)
	IMAGE STABILIZER	Optical
	MIN. SUBJECT ILLUMINATION	59.94Hz : Approx. 3lux(with 1/60 sec. shutter speed, 59.94P frame rate, and 21 dB gain) 50.00Hz : Approx. 2.5lux(with 1/50 sec. shutter speed, 50.00P frame rate, and 21 dB gain)
	PAN AND TILT OPERATION	Pan operation range: Horizontal ±170° Pan operation speed: 0.1° – 100°/sec. Tilt operation range: Vertical -30° – +90° Tilt operation speed: 0.1° – 100°/sec.
VIDEO OUTPUT FORMAT	SDI	1920 x 1080: 59.94P/59.94i, 50.00P/50.00i/25.00P, 29.97P/23.98P (4:2:2 10 bit) 1280 x 720: 59.94P, 50.00P (4:2:2 10 bit)*1,*2
	HDMI	3840 x 2160: 29.97P, 25.00P, 23.98P (4:2:2 10 bit) 1920 x 1080: 59.94P/59.94i, 50.00P/50.00i/25.00P, 29.97P/23.98P (4:2:2 10 bit) 1280 x 720: 59.94P, 50.00P (4:2:2 10 bit)*1,*2
	IP	3840 x 2160: 29.97 fps, 14.99 fps, 5.00 fps (4:2:0 8 bit) 1920 x 1080: 59.94 fps, 29.97 fps, 14.99 fps, 5.00 fps (4:2:0 8 bit) 1280 x 720: 59.94 fps, 29.97 fps, 14.99 fps, 5.00 fps (4:2:0 8 bit) 640 x 360: 59.94 fps, 29.97 fps, 14.99 fps, 5.00 fps (4:2:0 8 bit) Resolution: 1280 x 720*3,*4,*5 When frame frequency is 59.94/50.00 Hz: 14.99 fps, when frame frequency is 23.98 Hz: 11.99 fps, when frame frequency is 29.97/25.00 Hz: 12.50 fps
	SUPPORTED VIDEO AND CONTROL PROTOCOLS	Protocol: XC Protocol, RTSP/RTP, NDI®|HX, RTMP/RTMPS, Standard (VISCA) Communication (Serial), Standard (VISCA) Communication (IP)
	NUMBER OF PRESETS	Max. 100 (including home position)
INTERFACE	COMMUNICATION CONTROL	LAN, Wi-Fi, Serial, IR
	NETWORK TERMINAL	LAN x 1, RJ45, 1000Base-T
	3G-SDI OUT TERMINAL	BNC jack x1 12GSDI & x1 3G-SDI, 0.8 Vp-p/75 Ω SMPTE ST 259, SMPTE ST 292, SMPTE ST 424/425, SMPTE ST2081, SMPTE ST 2082, SMPTE ST272, SMPTE ST 299 compliant Embedded audio, Time code (VITC/LTC)
	GEN-LOCK TERMINAL	BNC jack x 1, 1.0 Vp-p/75 Ω
	HDMI OUT TERMINAL	HDMI connector x 1, output only
	TIME CODE TERMINAL	BNC jack x 1, 1.3 Vp-p/50 Ω or less
	RS-422 TERMINAL	RJ45 connector x 1
	AUDIO INPUT 1 / INPUT 2 TERMINALS	INPUT (3-pin jack) (pin1: shield, pin2: hot, pin3: cold), 2 sets, balanced Sensitivity (MIC): -60 dBu (Manual volume center, full scale -18 dB)/600 Ω/Att.: 20 dB Sensitivity (LINE): +4 dBu (Manual volume center, full scale -18 dB)/1 kΩ or more Supply Voltage: 48 V DC (Bias resistance: 6.8 kΩ)
	MIC TERMINAL	φ 3.5 mm stereo mini jack (unbalanced, plug-in power supported) Sensitivity (MIC): -72 dBV (Manual volume center, full scale -18 dB)/1 kΩ or more/Att.: 20 dB Sensitivity (LINE): -10 dBV (Manual volume center, full scale -18 dB)/1 kΩ or more Supply Voltage: 2.4 V DC (Bias resistance: 2.2 kΩ)
	USB TERMINAL	Type-A (USB 2.0) x 1 (service use only)
	MEDIA SLOT	SD Card x1, microSD card slot x 1, future expansion, recording unavailable
OTHER	OPERATING ENVIRONMENT	Temperature: +32°F – +104°F (0°C – +40°C) Humidity: 10% – 90% (without condensation)
	STORAGE ENVIRONMENT	Temperature: +32°F – +104°F (0°C – +40°C) Humidity: 10% – 90% (without condensation)
	POWER SUPPLY	PoE: PoE++ power supply via LAN connector (IEEE802.3bt compliant) External power source: 12 V DC (4-pin XLR input)
	POWER CONSUMPTION	PoE++ Input: Approx. 39.8W* max. (body only) DC Input: Approx. 37.7W max. (body only) *Class 5 (40.0 W required) for power supply devices
	DIMENSIONS (W X H X D)	Approx. 7.87 x 10.59 x 8.19 in. (200 x 269 x 208 mm) (excluding protrusions)
	WEIGHT	Approx. 9.04 lb. (4.1 kg) (body only)
	SUPPORTED CONTROLLERS	Hardware: RC-IP100 Software: Remote Camera Control Application

CR-N500
REMOTE CAMERA

VIVID 4K

Canon's CR-N500 PTZ camera produces outstanding image quality and is equipped with powerful features and functions to be utilized in many industries including House of Worship, Education, Broadcast, Corporate, Events and more.

	SPECIFICATION	PARAMETER
CAMERA	COLOR	Satin Black / Titanium White
	IMAGE SENSOR	Type 1.0 (1.0 in.) single-plate CMOS sensor Total pixels: approx. 13.40 megapixels Effective pixels: approx. 8.29 megapixels (3840 x 2160)
	LENS	f=8.3 – 124.5 mm, F/2.8 – 4.5, 15x optical zoom, 9-bladed iris diaphragm 35mm equivalent focal length: approx. 25.5 (W) – 382.5 mm (T)
	ZOOM	Optical: 15x Digital: 30x
	LENS CONFIGURATION	18 elements in 14 groups (including 2 aspheric elements)
	MINIMUM FOCUSING DISTANCE	1 cm (0.39 in.) at full wide angle, 60 cm (2.0 ft.) throughout the zoom range
	ANGLE OF VIEW	Horizontal: 73.0 (W) – 5.7° (T) Vertical: 45.2° (W) – 3.2° (T)
	SHUTTER SPEED	1/3 – 1/2000 sec. (specific values depend on the frame frequency)
	IRIS	Manual/Automatic aperture
	GAIN	-6.0 db ~ 33.0 db
	ND FILTER	Built-in (Off, 1/4, 1/16, 1/64), motor operated
	WHITE BALANCE	AUTO (AWB), Set A, Set B, preset settings (daylight: 5,600 K*, tungsten lamp: 3,200 K*), color temperature setting (2,000 K – 15,000 K), Manual *Color temperatures are given for reference purposes only.
	FOCUS	Focus mode: Manual, AF-boosted MF, Continuous AF, Face AF, Tracking AF type: Dual Pixel CMOS AF, Contrast AF
	GAMMA	Normal1 (Standard), Normal2 (x4.0), Normal3 (BT.709), Normal4 (x5.0), Wide DR, Canon Log 3
	IMAGE STABILIZER	Optical-shift
	MIN. SUBJECT ILLUMINATION	3840 × 2160: Approx. 1.5 lux (shutter speed 1/30 sec., frame frequency 29.97P, Gain 33.0 dB) 1920 ×1080: Approx. 3 lux (shutter speed 1/60 sec., frame frequency 59.94P, Gain 33.0 dB)
	PAN AND TILT OPERATION	Pan operation range: Horizontal ±170° Pan operation speed: 0.1° – 100°/sec. Tilt operation range: Vertical -30° – +90° Tilt operation speed: 0.1° – 100°/sec.
VIDEO OUTPUT FORMAT	SDI	1920 x 1080: 59.94P/59.94i, 50.00P/50.00i/25.00P, 29.97P/23.98P (4:2:2 10 bit) 1280 x 720: 59.94P, 50.00P (4:2:2 10 bit)*1,*2
	HDMI	3840 x 2160: 29.97P, 25.00P, 23.98P (4:2:2 10 bit) 1920 x 1080: 59.94P/59.94i, 50.00P/50.00i/25.00P, 29.97P/23.98P (4:2:2 10 bit) 1280 x 720: 59.94P, 50.00P (4:2:2 10 bit)*1,*2
	IP	3840 x 2160: 29.97 fps, 14.99 fps, 5.00 fps (4:2:0 8 bit) 1920 x 1080: 59.94 fps, 29.97 fps, 14.99 fps, 5.00 fps (4:2:0 8 bit) 1280 x 720: 59.94 fps, 29.97 fps, 14.99 fps, 5.00 fps (4:2:0 8 bit) 640 x 360: 59.94 fps, 29.97 fps, 14.99 fps, 5.00 fps (4:2:0 8 bit) Resolution: 1280 x 720*3,*4,*5 When frame frequency is 59.94/50.00 Hz: 14.99 fps, when frame frequency is 23.98 Hz: 11.99 fps, when frame frequency is 29.97/25.00 Hz: 12.50 fps
	SUPPORTED VIDEO AND CONTROL PROTOCOLS	Protocol: XC Protocol, RTSP/RTP, NDI®|HX, RTMP/RTMPS, Standard (VISCA) Communication (Serial), Standard (VISCA) Communication (IP)
	NUMBER OF PRESETS	Max. 100 (including home position)
INTERFACE	COMMUNICATION CONTROL	LAN, Wi-Fi, Serial, IR
	NETWORK TERMINAL	LAN x 1, RJ45, 1000Base-T
	3G-SDI OUT TERMINAL	BNC jack (output only) x 1, 0.8 Vp-p/75 Ω, unbalanced SMPTE 424, SMPTE 425, SMPTE ST 299-2 compliant Embedded audio, Time code (VITC/LTC)
	GEN-LOCK TERMINAL	BNC jack x 1, 1.0 Vp-p/75 Ω, input only
	HDMI OUT TERMINAL	HDMI connector x 1, output only
	RS-422 TERMINAL	RJ45 connector x 1
	INPUT 1 / INPUT 2 XLR TERMINALS	INPUT (3-pin jack) (pin1: shield, pin2: hot, pin3: cold), 2 sets, balanced Sensitivity (MIC): -60 dBu (Manual volume center, full scale -18 dB)/600 Ω/Att.: 20 dB Sensitivity (LINE): +4 dBu (Manual volume center, full scale -18 dB)/1 kΩ or more Supply Voltage: 48 V DC (Bias resistance: 6.8 kΩ)
	MIC TERMINAL	φ 3.5 mm stereo mini jack (unbalanced, plug-in power supported) Sensitivity (MIC): -72 dBV (Manual volume center, full scale -18 dB)/1 kΩ or more/Att.: 20 dB Sensitivity (LINE): -10 dBV (Manual volume center, full scale -18 dB)/1 kΩ or more Supply Voltage: 2.4 V DC (Bias resistance: 2.2 kΩ)
	USB TERMINAL	Type-A (USB 2.0) x 1 (service use only)
	MEDIA SLOT	microSD card slot x 1, future expansion, recording unavailable
OTHER	OPERATING ENVIRONMENT	Temperature: +32°F – +104°F (0°C – +40°C) Humidity: 10% – 90% (without condensation)
	STORAGE ENVIRONMENT	Temperature: +32°F – +104°F (0°C – +40°C) Humidity: 10% – 90% (without condensation)
	POWER SUPPLY	PoE: PoE+ power supply via LAN connector (IEEE802.3at compliant) – PoE cannot be used External power source: 24 V DC (using included AC adaptor)
	POWER CONSUMPTION	PoE+ Input: Approx. 19.6 W* max. (body only) DC Input: Approx. 18.6 W max. (body only) *Class 4 (25.5 W required) for power supply devices
	DIMENSIONS (W X H X D)	Approx. 7.87 x 10.59 x 8.19 in. (200 x 269 x 208 mm) (excluding protrusions)
	WEIGHT	Approx. 9.04 lb. (4.1 kg) (body only)
	SUPPORTED CONTROLLERS	Hardware: RC-IP100 Software: Remote Camera Control Application

CR-N300
REMOTE CAMERA

VERSATILE 4K

Canon's CR-N300 PTZ camera produces outstanding image quality and is equipped with powerful features and functions to be utilized in many industries including House of Worship, Education, Broadcast, Corporate, Events and more.

	SPECIFICATION	PARAMETER
CAMERA	COLOR	Satin Black / Titanium White
	IMAGE SENSOR	Type 1/2.3 (1/2.3 in.) single-plate CMOS sensor Total pixels: approx. 21.14 megapixels Effective pixels: approx. 8.29 megapixels (3840 x 2160)
	LENS	f=3.67 – 73.4 mm, F/1.8 – 2.8, 20x optical [4K UHD] approx. 29.3 (W) – 601 mm (T) zoom, 8-bladed circular aperture [Full HD] approx. 30.5 (W) – 627 mm (T) 35mm equivalent focal length:
	ZOOM	Optical: 20x Digital: 20x
	LENS CONFIGURATION	12 elements in 10 groups (including 2 aspheric elements)
	MINIMUM FOCUSING DISTANCE	1 cm (0.39 in.) at full wide angle, 60 cm (2.0 ft.) throughout the zoom range
	ANGLE OF VIEW	[4K UHD] [Full HD] Horizontal: 65.6 (W) – 3.6° (T) Horizontal: 63.5 (W) – 3.4° (T) Vertical: 39.8° (W) – 2.0° (T) Vertical: 38.4° (W) – 1.9° (T)
	SHUTTER SPEED	1/6 – 1/2000 sec. (specific values depend on the frame frequency)
	IRIS	Manual/Automatic aperture
	GAIN	0.0 dB – 36 dB
	WHITE BALANCE	AUTO (AWB), Set A, Set B, preset settings (daylight: 5,600 K*, tungsten lamp: 3,200 K*), color temperature setting (2,000 K – 15,000 K), Manual *Color temperatures are given for reference purposes only.
	FOCUS	Focus mode: Manual, Continuous AF, Face AF, Tracking AF type: Hybrid AF, Contrast AF
	GAMMA	Normal1 (Standard), Normal3 (BT.709)
	IMAGE STABILIZER	Optical-shift
	MIN. SUBJECT ILLUMINATION	Approx. 1.5 lux (shutter speed 1/30 sec., frame rate 59.947P (P (Programmed AE) shooting mode, auto slow shutter on)
	PAN AND TILT OPERATION	Pan operation range: Horizontal ±170° Tilt operation range: Vertical -30° – +100° Pan operation speed: 0.2° – 300°/sec. Tilt operation speed: 0.2° – 170°/sec.
VIDEO OUTPUT FORMAT	SDI	1920 x 1080: 59.94P/59.94i, 50.00P/50.00i/25.00P, 29.97P/23.98P (4:2:2 10 bit) 1280 x 720: 59.94P, 50.00P (4:2:2 10 bit) *1,*2
	HDMI	3840 x 2160: 29.97P, 25.00P, 23.98P (4:2:2 10 bit) 1920 x 1080: 59.94P/59.94i, 50.00P/50.00i/25.00P, 29.97P/23.98P (4:2:2 10 bit) 1280 x 720: 59.94P, 50.00P (4:2:2 10 bit)
	IP	3840 x 2160: 29.97 fps, 14.99 fps, 5.00 fps (4:2:0 8 bit) 1920 x 1080: 59.94 fps, 29.97 fps, 14.99 fps, 5.00 fps (4:2:0 8 bit) 1280 x 720: 59.94 fps, 29.97 fps, 14.99 fps, 5.00 fps (4:2:0 8 bit) 640 x 360: 59.94 fps, 29.97 fps, 14.99 fps, 5.00 fps (4:2:0 8 bit) *3,*4,*5 Resolution: 1280 x 720 When frame frequency is 59.94/50.00 Hz: 14.99 fps, when frame frequency is 23.98 Hz: 11.99 fps, when frame frequency is 29.97/25.00 Hz: 12.50 fps
	USB	Motion JPEG: 1920 x 1080 59.94 Hz: 12.00 fps, 5.00 fps 50.00 Hz: 12.50 fps, 5.00 fps 1280 x 720 59.94 Hz: 12.00 fps, 5.00 fps 50.00 Hz: 12.50 fps, 5.00 fps 640 x 360 59.94 Hz: 12.00 fps, 5.00 fps 50.00 Hz: 12.50 fps, 5.00 fps
	SUPPORTED VIDEO AND CONTROL PROTOCOLS	Protocol: XC Protocol, RTSP/RTP, NDI®|HX, RTMP/RTMPS, Standard (VISCA) Communication (Serial), Standard (VISCA) Communication (IP)
	NUMBER OF PRESETS	Max. 100 (including home position)
INTERFACE	COMMUNICATION CONTROL	LAN, Wi-Fi, Serial, IR, USB
	NETWORK TERMINAL	LAN x 1, RJ45, 1000Base-T
	3G-SDI OUT TERMINAL	BNC jack (output only) x 1, 0.8 Vp-p/75 Ω, unbalanced SMPTE 424, SMPTE 425, SMPTE ST 299-2 compliant Embedded audio, Time code (VITC/LTC)
	HDMI OUT TERMINAL	HDMI connector x 1, output only
	RS-422 TERMINAL	RJ45 connector x 1
	MIC TERMINAL	φ 3.5 mm stereo mini jack (unbalanced, plug-in power supported) Sensitivity (MIC): -72 dBV (Manual volume center, full scale -18 dB)/1 kΩ or more/Att.: 20 dB Sensitivity (LINE): -10 dBV (Manual volume center, full scale -18 dB)/1 kΩ or more Supply Voltage: 2.4 V DC (Bias resistance: 2.2 kΩ)
	USB TERMINAL	Type-A (USB 2.0) x 1 (future expansion) Type-C (USB 3.0) x 1
	MEDIA SLOT	microSD card slot x 1 (future expansion, recording unavailable)
OTHER	OPERATING ENVIRONMENT	Temperature: +32°F – +104°F (0°C – +40°C) Humidity: 10% – 90% (without condensation)
	STORAGE ENVIRONMENT	Temperature: +32°F – +104°F (0°C – +40°C) Humidity: 10% – 90% (without condensation)
	POWER SUPPLY	PoE: PoE+ power supply via LAN connector (IEEE802.3at compliant) – PoE cannot be used External power source: 24 V DC (using included AC adaptor)
	POWER CONSUMPTION	PoE+ Input: Approx. 16.2 W* max. (body only) DC Input: Approx. 15.0 W max. (body onl *Class 4 (25.5 W required) for power supply devices
	DIMENSIONS (W X H X D)	Approx. 6.06 x 7.01 x 6.46 in. (154 x 178 x 164 mm) (excluding protrusions)
	WEIGHT	Approx. 4.86 lb. (2.2 kg) (body only)
	SUPPORTED CONTROLLERS	Hardware: RC-IP100 Software: Remote Camera Control Application

CR-X500
REMOTE CAMERA

ALL-WEATHER 4K

The versatile CR-X500 4K PTZ Camera is a successor to Canon's well-established BU-47H HD PTZ camera. Targeted to bring outstanding image quality at 4K resolution for outdoor use by broadcasters, cable networks, sports stadiums and for weather and traffic monitoring, IP-55 rated for dust and water resistance and is equipped with powerful features and functions.

The CR-X500 PTZ produces incredible 4K image quality with the combination of a 1" CMOS sensor, Dual DIGIC DV 6 image processors and 15x Optical 4K UHD Zoom lens. These core components provide the image-processing power and speed that enables 4K UHD video at up to 60P over 12G-SDI and precise focus with Dual Pixel CMOS AF.

	SPECIFICATION	PARAMETER
CAMERA	COLOR	White
	OPERATING CONDITION	Outdoor
	IMAGE SENSOR	Type 1.0 (1.0 in.) single-plate CMOS sensor Total pixels: approx. 13.40 megapixels Effective pixels: approx. 8.29 megapixels (3840 x 2160)
	LENS	f=8.3 – 124.5 mm, F/2.8 – 4.5, 15x optical zoom, 9-bladed iris diaphragm 35mm equivalent focal length: approx. 25.5 (W) – 382.5 mm (T)
	ZOOM	Optical: 15x Advanced Zoom FHD: 30x
	LENS CONFIGURATION	18 elements in 14 groups (including 2 aspheric elements)
	IMAGE STABILIZER	Optical-shift
	SHUTTER SPEED	Auto, Manual 1/3 – 1/1000 sec.
	IRIS	Auto, Manual
	GAIN	Auto, Manual 0 db ~ 33.0 dB
	ND FILTER	Built-in (Off, 1/4, 1/16, 1/64), motor operated
	COLOR SAMPLING	4:2:2, 10-bit
	WHITE BALANCE	AUTO (AWB), Set
	FOCUS	Dual Pixel CMOS AF
	GAMMA	Normal1: BT.709, Normal1: BT.2020, Wide DR: BT709, Wide DR: BT2020, PQ: BT2020, HLG: BT2020, Canon Log 3: BT709, Canon Log 3: BT2020
	IMAGE QUALITY ADJUSTMENT	Master Pedestal, R-Gain, B-Gain, R-Black, B-Black, Gamma, Color Matrix, Knee, Skin Detail, Sharpness, Black Gamma, Noise Reduction
	MIN. SUBJECT ILLUMINATION	Approx. 3 lux (shutter speed 1/60 sec., Frame Rate 59.94P, Gain 33.0 dB)
PAN AND TILT	PAN AND TILT	Pan operation range: Horizontal ±170° Pan operation speed: 0.5° ~ 25°/sec. Tilt operation range: Vertical -50° ~ +30° Tilt operation speed: 0.3° ~ 20°/sec.
	PAN, TILT, ZOOM OPERATION	Simultaneous
	REPEATABILITY	± 7'
	TURNING RADIUS	Pan: 620mm dia., Tilt: 430mm dia.
OUTPUT FORMAT	SDI	3840x2160: 59.94P (4:2:2 10 bit) 1920 x 1080: 59.94P/59.94i, 50.00P/50.00i/25.00P, 29.97P/23.98P (4:2:2 10 bit)
	SUPPORTED CONTROL PROTOCOLS	Canon NU Protocol
INTERFACE	CONTROL TERMINAL	RS-422 Serial
	12G-SDI OUT TERMINAL	BNC jack (output only) x 1
	GEN-LOCK TERMINAL	BNC jack x 1
	AUX TERMINAL	Yes
ENVIRONMENTAL	DUSTPROOF WATERPROOF RATING	IP55
	WIPER	Yes
	PAINT	Salt-resisitant
	NOISE	NC55 or less
	WIND RESISTANCE	Normal Operation: 0-25m/s Operation Possible: 25-35m/s Non-Destructive: 35-60m/s
	OPERATING ENVIRONMENT	Temperature: +5°F – +104°F (-15°C – +40°C) Humidity: 10% – 90% (without condensation)
OTHER	POWER SOURCE	External: DC 10.5-15 V, 90W
	DIMENSIONS (W X H X D)	Approx. 13.27 x 15.35 x 15.2 in. (337 x 390 x 386 mm) (excluding protrusions)
	WEIGHT	Approx. 37.48 lbs. (17.0 kg)
	SUPPORTED CONTROLLERS	Hardware: RC-IP100

CR-X300
REMOTE CAMERA

ALL-WEATHER 4K

PTZ & REMOTE
CAMERAS

The CR-X300 4K UHD PTZ Camera brings exceptional image quality at 4K resolution for outdoor use by broadcasters, cable networks, sports stadiums, concert venues and house of worship environments, this camera is IP65 rated for dust and water resistance and is equipped with powerful features and functions.

The CR-X300 PTZ produces incredible image quality with the combination of a 1/2.3" CMOS sensor and the DIGIC DV 6 image processor. This camera incorporates a Canon 4K lens that exhibits a 20x optical zoom ratio that maintains a high level of precision throughout the zoom range.

SPECIFICATION	PARAMETER
COLOR	Titanium White
IMAGE SENSOR	1/2.3" 4K UHD CMOS Image Sensor Total pixels: approx. 21.14 megapixels Effective pixels: approx. 8.29 megapixels (3840 x 2160)
LENS	f=3.67 – 73.4 mm, F/1.8 – 2.8, 20x optical zoom 35mm equivalent focal length: [4K UHD] approx. 29.3 (W) – 601 mm (T), [Full HD] approx. 30.5 (W) – 627 mm (T)
ZOOM	Optical: 20x Digital: 20x
LENS CONFIGURATION	8-bladed circular aperture: 12 elements in 10 groups (including 2 aspheric elements)
MINIMUM FOCUSING DISTANCE	1 cm (0.39 in.) at full wide angle, 60 cm (2.0 ft.) throughout the zoom range (from the front window)
ANGLE OF VIEW	[4K UHD] Horizontal: 65.6 (W) – 3.6° (T), Vertical: 39.8° (W) – 2.0° (T) [Full HD] Horizontal: 63.5 (W) – 3.4° (T), Vertical: 38.4° (W) – 1.9° (T)
SHUTTER SPEED	1/6 – 1/2000 sec. (specific values depend on the frame frequency)
ND FILTER	ND filter: 1/8 at maximum Enhanced ND filter: 1/32
GAIN	0.0 dB – 36 dB
WHITE BALANCE	AUTO (AWB), Set A, Set B, preset settings (daylight: approx. 5600K*, tungsten lamp: approx. 3200K*), color temperature setting (2000K – 15000K), Manual *Color temperatures are given for reference purposes only.
FOCUS	Focus Mode: Manual, Continuous AF, Face Detection AF, Tracking AF type: Hybrid AF, Contrast AF
GAMMA	Normal 1 (Standard), Normal 3
IMAGE STABILIZER	Optical-shift (Standard IS, Powered IS)
MIN. SUBJECT ILLUMINATION	Approx. 3.0 lux (shutter speed 1/60 sec, frame frequency 59.94Hz (P (Program AE) shooting mode), auto slow shutter "Off")
MICROPHONE	Built-in, waterproof
WIPER	Equipped

(CAMERA)

OPERATION RANGE	Pan operation range: Horizontal ±180° Tilt operation range: Vertical -40° – +215°
OPERATION SPEED	0.3° – 60°/sec.
NOISE	NC45 or lower (when operating at 60°/sec)

(PAN / TILT)

SDI	3840x2160: 59.94P (4:2:2 10 bit) 1920 x 1080: 59.94P/59.94i, 50.00P/50.00i/25.00P, 29.97P/23.98P (4:2:2 10 bit)
SUPPORTED CONTROL PROTOCOLS	Canon NU Protocol

(OUTPUT FORMAT)

CONTROL TERMINAL	RS-422 Serial
12G-SDI OUT TERMINAL	BNC jack (output only) x 1
GEN-LOCK TERMINAL	BNC jack x 1
AUX TERMINAL	Yes

(INTERFACE)

DUSTPROOF WATERPROOF RATING	IP55
WIPER	Yes
PAINT	Salt-resisitant
NOISE	NC55 or less
WIND RESISTANCE	Normal Operation: 0-25m/s Operation Possible: 25-35m/s Non-Destructive: 35-60m/s
OPERATING ENVIRONMENT	Temperature: +5°F – +104°F (-15°C – +40°C) Humidity: 10% – 90% (without condensation) Startup temperature: +14°F – +104°F (-10°C – +40°C)

(ENVIRONMENTAL)

WIND RESISTANCE	Normal Operation: 15m/s, Operation Possible: 30m/s, Non-Destructive: 60m/s
POWER SUPPLY	PoE: PoE++ power supply via LAN connector (IEEE802.3bt compliant) – PoE and PoE+ cannot be used External power source: 12V DC (use included power cable with DC plug)
POWER CONSUMPTION	PoE++ Input: 40.0W DC Input: 40.0W *Class 5 (40.0W required) for power supply devices
DIMENSIONS (W X H X D)	Approx. 8.54 x 12.24 x 8.54 in. (217 x 311 x 217 mm) (excluding protrusions and connector cover)
WEIGHT	Approx. 15.5 lb. (7 kg) (body only)
SUPPORTED CONTROLLERS	Hardware: RC-IP100 Software: Remote Camera Control Application

(OTHER)

RC-IP100 Remote Camera Controller

Canon's RC-IP100 Remote Camera Controller provides IP control for up to 99 supported Canon cameras. An additional Canon camera can becontrolled through the serial port. The controller is equipped with a 7" interactive touch screen and a joystick in order to pan, tilt, zoom and change camera function settings remotely. The smooth precision of the joystick allows operators to capture on-air movements with confidence.

RC-IP100 Remote Camera Controller sold separately.

*1: Same video format required for SDI and HDMI (cannot select different formats for SDI and HDMI)
*2: When 3840 x 2160 is selected for HDMI, video will not be outputted to SDI
*3: If 59.94/50.00 Hz is selected for the frame frequency, the 3840 x 2160 format cannot be selected.
*4: A frame rate that exceeds the frame frequency cannot be selected.
*5: JPEG has one pattern fixed depending on the frame frequency (format is fixed and cannot be selected)

Accidental Damage Protection for Peace of Mind.

Protect your investment from drops, spills & more with Canon CarePAK PRO.**

What does CarePAK PRO include?

Protection from Accidental Damage	Coverage from Normal Wear and Tear	Service & Support Directly from Canon	$0 Deductible	Priority Service
Image Recovery*	Free Two-Way Shipping	Transferable	Always Genuine Canon Products	

Learn more at **usa.canon.com/carepak-pro** or call **1-833-CAREPAK.**

CarePAK PRO available on all Cinema EOS Cameras and Cinema Lenses.

*   Image Recovery included with CarePAK PRO for Cameras with a memory card slot (only for use with the internal removable memory card).
** Included with a valid CarePAK plan and active Canon Account. Most claims are serviced and shipped within five business days. Subject to availability of parts or replacement product. Products must be purchased as New from an Authorized Canon Dealer, and not intended for rental, sub-rental, or for resale. See Terms and Conditions at usa.canon.com/carepak-pro for complete details.

Enterprise CPS

Enterprise CPS provides service and support benefits to medium and large sized organizations that own large quantities of Canon imaging products. Membership benefits include repair discounts, expedited repair turnaround time, maintenance services, and priority phone and email support. Additional services including on-site maintenance and maintenance training are also available.

Learn more at cps.usa.canon.com/enterprise.

To sign up, email Canon_Enterprise_CPS@cusa.canon.com or call 1-855-207-3277.

Below you can find the four benefit levels and services offered for Canon Camera, Video, and Cinema equipment.*
For our Broadcast clients, the program can be customized to meet the specific needs of your organization.

Membership Level	Enterprise D	Enterprise C	Enterprise B	Enterprise A
Repair Discount (Camera, Video and Cinema)	30% Parts and Labor	30% Parts and Labor	30% Parts and Labor	30% Parts and Labor
Repair Service Turnaround Time (Camera and Video)	3 Business Days	3 Business Days	3 Business Days	3 Business Days
Annual Repair Limit w/Discount	25	50	150	500
Annual Canon Maintenance Service (CMS) for DSLR & EF/RF Lens	10	10	15	15
Service Facility Shipments (Camera, Video and Cinema)	Free Return Shipping	Free Return Shipping	Free Return Shipping	Free Return Shipping
Annual On-Site Cleaning & Maintenance Visit Days (Camera, Video and Cinema)	0	0	1	2
Repair Coverage Loan Equipment	Yes (after Service Turnaround)	Yes (after Service Turnaround)	Yes (after Service Turnaround)	Yes (after Service Turnaround)
Priority Phone Support Exclusive Member Hotline	Yes 1-855-207-3277	Yes 1-855-207-3277	Yes 1-855-207-3277	Yes 1-855-207-3277
Free Shipping Both Ways	Included with Two & Three Year Memberships			

Start saving today! Email Canon_Enterprise_CPS@cusa.canon.com or call 1-855-207-3277 to learn more.

OPTIONAL SERVICES – Quoted on Request
- Additional On-Site Days During Annual Maintenance Visit (Camera, Video, and Cinema)
- Canon Maintenance Training (Camera and Video)
- **NEW** Professional Solutions Support – Helps ensure your business interactions with Canon are stress-free and optimized through a suite of amenities includingTotal Care Account Management, assisted service transactions, preemptive service planning, expedited phone support and more… all delivered by your dedicated Professional Solutions Specialist.

*Prices and Terms & Conditions subject to change without notice. Limited to those companies located within the fifty (50) United States and Washington D.C.

60 YEARS

INNOVATION
In TV Optics Since 1958
Toward 100 years anniversary

Canon

1-800-OK-CANON
usa.canon.com

Canon U.S.A., Inc.
One Canon Park
Melville, NY 11747 U.S.A.