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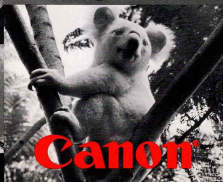
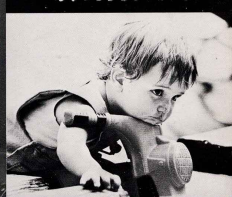
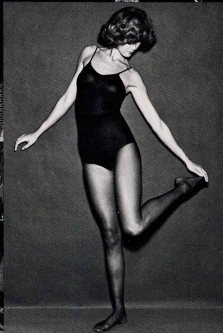
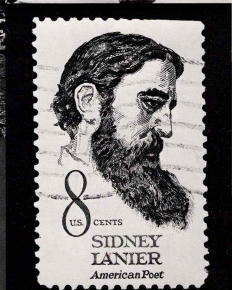
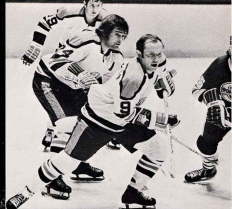
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**The Canon F-1
no matter what...**

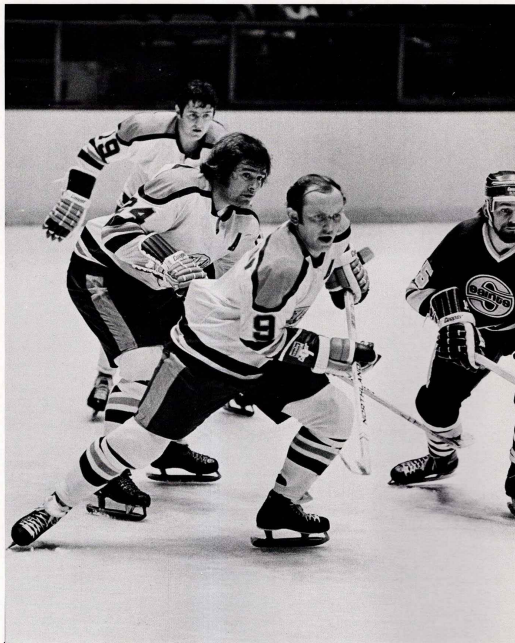
A guide to selling
the serious photographer.



Canon

No matter what his specialty,
the serious photographer—be he amateur,
professional or semi-pro—will find
the Canon F-1 the perfect system camera.
We've been showing you why for over a year
now with a series of ads reprinted here.
Each contains helpful examples of which
lenses and accessories to recommend to
specific kinds of customers—along with
the reasons why. (Just suggestions—
we're sure you can think of many more.)
We recommend you keep this booklet
as a handy reference. So no matter what
kind of photography your customer is into,
you can put him into the Canon F-1 system.

If your customer is
into sports photography,



he needs the complete system camera
that won't freeze up.



Canon F-1 with Motor Drive MF,
Film Chamber 250, Servo EE Finder
and Connecting Cord MF.



FD 100-200mm F5.6 S.C. zoom

FD 17mm F4.0 S.S.C.

Servo EE Finder

It's a rough world out there on the sports field. Not only for the players, but also for the photographer. He needs a dependable camera that gets him into the action even though he never leaves the sidelines. And since photographic conditions can change as rapidly as the play, the professional needs a system camera with lenses and accessories that equip him

for whatever action happens on the playing field.

Canon's F-1 camera with over 40 lenses and 200 accessories is a match for the professional's talent. What's more all the elements are designed to be perfectly interchangeable with the F-1 body. This can cut down considerably the amount of fuss which usually accompanies any switch of lenses or

accessories.

It's one of many reasons why your professional customers won't have any trouble getting the pictures they want. Which means you won't have any trouble getting the customers you want.

Your customer	What he needs	Why
Professional	<p>2 F-1 bodies with FD 300mm F5.6 SC Canon super-telephoto lens, or FL-F 500mm F5.6 Canon super-telephoto lens FD 85-300mm F4.5 SSC Canon zoom lens FD 100-200mm F5.6 Canon zoom lens FD 17mm F4 SSC Canon super-wide-angle lens Servo EE Finder Speed Finder Motor Drive MF Film Chamber 250</p>	<p>Sports photography is a chancy business at best. Fast-moving subjects, quick-changing light, plus often adverse weather all conspire to defeat the possibility of getting a good picture. But problems like these are more than met by the superb Canon F-1 system. Even in cold, wet weather the F-1 body and Motor Drive function flawlessly. And with a choice of shutter speeds up to 1/2000, the F-1 will stop even the fastest action, especially when it's combined with the Motor Drive MF which keeps the camera always at the ready for single shots or bursts at a speed of 3.5 fps. Add the Film Chamber 250, which holds 250-exposure cartridges, and there's less time-out for changing film. The Speed Finder is essential to the sports photographer. With its unique revolving head, both downward and arms-length viewing are possible especially important when shooting in crowds. For situations where light is unpredictable—a football field, for instance where players move quickly from shadow to bright sunlight—the Servo EE is a must. It automatically monitors light so perfect exposure is always assured. And while any Canon lens could readily be used on the sports field, two are of special interest to the sports photographer. The FD 300mm F5.6 telephoto captures details of the fastest action, even at the two yard line. Or your customer may prefer the FL-F 500mm F5.6, an unusually compact, and hence maneuverable, super-telephoto thanks to its fluorite lens element.</p> <p>When maximum flexibility is desired, Canon zoom lenses are unsurpassed. The FD 85-300mm F4.5 is an exceptionally sharp, fast and compact zoom lens that covers a range from moderate- to super-telephoto. With a zoom lens on one camera body and a lens like Canon's FD 17mm wide-angle on the other, your customer has a versatile array of focal lengths at his command for spectacular shots, even on the run.</p>

If your customer is
interested in fashion photography,

he needs a complete system camera
that can get the jobs.



Canon F-1 with Motor Drive MF



FD100-200mm F5.6 S.C. zoom

Speed Finder

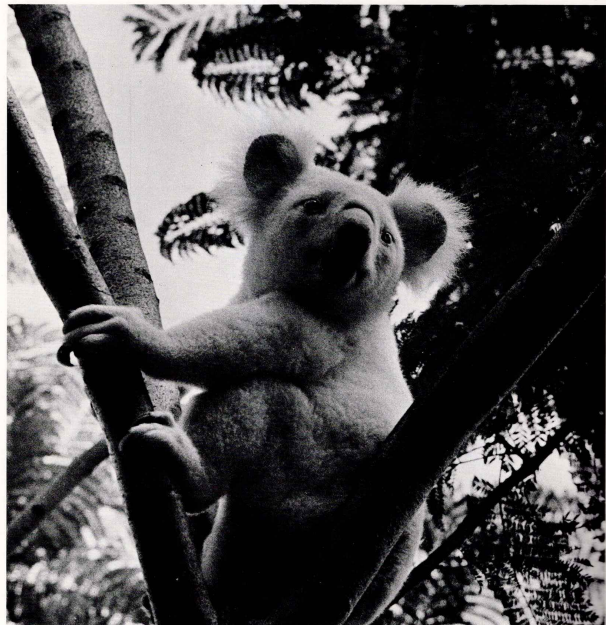
In the highly competitive world of professional fashion photography, your customer has to have a wide assortment of Canon lenses and accessories for his F-1 system. It's a tough field, and his reputation depends on his versatility and ability to come up with technically perfect, and new and innovative photographs for his clients. With the F-1 system, he'll never have to worry about either technical perfection or doing innovative work, because Canon did all the worrying for him. The F-1 body is widely acclaimed as unsurpassed for ruggedness and repeatable fine performance. Its shutter is built to withstand a minimum of 100,000 cycles. And the central

area spot metering system (measuring only the center 12% of the finder area) in the F-1 is unbeatable for precise exposures, when it really counts. Lenses are what can really make a photograph something special, and the Canon F-1 user has at his disposal some of the finest ever produced. With optics like the super sharp Fish-eye 15mm F2.8, he can get on film the kind of visual excitement that will make his clients come back for more. And there is simply no finer lens for tight head shots than the FD 100mm F2.8. As an added bonus the 100mm offers its extreme compactness—it's only as large as an

average 50mm lens! With the right selection of Canon accessories, your fashion photographer customer can work with a newfound ease and sureness. Two of these, the Servo EE Finder and the Motor Drive MF, when used in conjunction with each other, offer split second response, automated exposure and sequential shooting to capture the most fleeting pose. Sometimes, the ability to capture the right look can make all the difference between a good shot and a great one. For some guidance in suggesting the most useful F-1 outfit to your fashion photographer customer, please consult the chart below.

Your Customer	What he needs	WHY
Professional	<p>2 F-1 bodies with</p> <p>Fisheye 15mm F2.8 SSC Canon lens</p> <p>FD 20mm F2.8 SSC Canon lens</p> <p>FD 35mm F2.0 SSC Canon lens</p> <p>FD 50mm F3.5 SSC Canon Macro lens</p> <p>FD 100mm F2.8 SSC Canon lens</p> <p>FD 100-200mm F5.6 S.C. Canon zoom lens</p> <p>Servo EE Finder</p> <p>Speed Finder</p> <p>Focusing screen B</p> <p>Motor Drive MF</p> <p>Assorted Canon filters for color and black-and-white</p> <p>Canon Softmat filters</p>	<p>Today, anything goes in fashion photography. Unusual angles of view are commonplace. Your customer can alter familiar perspectives with the Fisheye Canon lens, and (for linear rendition) the FD 20mm F2.8—which, by the way, is great for available-light color work, thanks to its unusually high speed. The FD 35mm F2.0 is an essential lens in any professional's outfit. Many use it as their normal lens, because of its natural perspective, fast speed and critical sharpness. The FD 50mm Macro has a dual personality, as a normal lens of sharpness that's decidedly above the norm, and as a great lens for close ups of jewelry, hands and eyes. With the supplied ring, this lens focuses down to 1:1. The 100mm, like the 35mm, is another lens that many photographers use as "normal." Its perspective effect is very near that of the eye, and it can be used, close up, for shots in which the background is creatively blurred. For added drama, your customer can use the 100-200mm Canon zoom, zooming during a long exposure, or zooming while focusing. Since both zooming and focusing are done via a single ring, special effects are easy. And its optical quality may change your customer's way of thinking about zoom performance. The Servo EE Finder is unique in its ability to monitor changing light conditions, and thereby insure the success of the shooting when it really counts. Focusing screen B, with its split image range-finder permits fast focusing with almost any lens, and Canon softmat filters can add mood, or correct nature's slight insufficiencies.</p>

If your customer is
into wildlife photography,



he needs a complete system camera
that's a breed apart.



Wildlife photography is in itself a breed apart. It's unlike photographing anything else. The subjects are at best skittery and at worse dangerous. And the situations under which your customer photographs them are more often than not unpredictable.

Wildlife presents a whole set of problems that only a highly versatile, dependable and complete camera system can solve.

That's why the Canon F-1 is the logical recommendation. With over 40 lenses and 200 accessories, there's enough choice of equipment to satisfy everyone—from the photographer whose territory is the local zoo to the one whose habitat is Kenya.

The Canon F-1 is a camera for all conditions. The 12% central area spot metering system gives your customer accurate readings

even against backlight. And whatever the locale, the system is so precisely engineered, so carefully built, it will perform up to expectations in the steamy heat of the jungle or the cold of the Arctic. Components fit tightly; the camera and lens function smoothly and accurately through years of rigorous use. That's not only our say so. It's the opinion of photographers who are using the F-1.

Below is a chart of equipment especially suited to wildlife photography. Use it to help your customer find the F-1 equipment he needs for the kind of wildlife photography he wants to do. And be confident you've recommended equipment he'll be satisfied with, the finest system camera in the world.

Your customer	What he needs	Why
Advanced Amateur	Canon F-1 w/FD 135mm F2.8S.C. and FD 100-200mm F5.6S.C. Zoom accessory lenses.	A short range telephoto for close-ups and animal "portraits." An unusually sharp zoom lens gives user a variety of focal lengths for shooting wildlife in its natural habitat.
Semi-professional	Canon F-1 w/Motor Drive MF and Servo EE Finder, FD 200mm F4S.C. and FD 300mm F5.6S.C.	Compact motor drive unit for single frame or automatic film advance at 3.5 fps with Servo EE Finder for automatic exposure control. Ideal for capturing action shots in unpredictable light. Intermediate range telephoto plus a super telephoto for shooting wildlife from a safe or unobtrusive distance.
Professional	Canon F-1 w/Motor Drive MF, Servo EE Finder, Film Chamber 250, Interval Timer L, Remote Switch 50 MF, Extension Cord E 1000, FD 20mm F2.8S.C. 300mm F5.6S.C. FL-F 500mm F5.6.	The F-1's unmanned/remote package. User can program the camera to shoot unattended from sun-up to sundown, or via remote control from over 20 feet away. Super wide-angle lens ideal for photographing small animals. Two super telephotos with fluorite elements are easily hand held, perfect for low light—no ghost or flare even at maximum aperture.

If your customer specializes
in shooting flowers close-up,



he needs the system camera that
can capture everything but their scent.

Canon F-1 with
FD 50mm F3.5 S.S.C.
Macro Lens, Bellows FL,
Magnifier R



FD 50mm f/3.5 S.S.C.



Booster T finder



Everyone likes flowers. And close-ups of them—the delicately tinted petal, the finely textured leaf—provide fascinating and strikingly beautiful studies that are hobbies for some of your customers, and bread-and-butter for others of them.

Capturing it all requires a particular kind of camera equipment. Equipment that combines unusually sharp lenses with a wide variety of accessories. That's where Canon comes in. Within the F-1 system of over 40 critically sharp lenses and more than 200 accessories, you'll find a complete subsystem devoted to the special needs of close-up and macro photography. Everything necessary for moderate close-ups of rosebud and bee to shooting pistils at point-blank range.

Photographers who already use the F-1 system wouldn't switch to any other. One reason is its spot metering system. Because the camera takes its readings from the central 12% of the

picture area, exposures are perfect even where there's backlighting.

But there's more. The F-1 body, for instance. It's solidly constructed, yet built to such exacting tolerances that your customer can expect precision performance even after years of use. And because all elements of the F-1 system were conceived at once—and built to the same stringent tolerances—each element works smoothly with every other.

And then there is the superior optical quality of all Canon lenses. An important factor in close-up photography, where sharply defined detail is of the essence.

These are some of the reasons why you should recommend the Canon F-1 system to your customers who specialize in close-up floral photography. Since abilities and ambitions differ from budding amateur to full-blown pro—consult our chart below for suggested accessories and lenses that suit each customer best.

Your customer	What he needs	Why
Advanced Amateur	F-1 w/FD 50mm F1.4 S.S.C. lens. Close-up Lenses 450, 250 FD 50mm F3.5 S.S.C. macro lens w/life-size adapter.	With his limited budget, the advanced amateur will be delighted when you tell him that the F-1's fast normal lens FD 50mm F1.4 will provide sharp pictures up to as close as 18". For greater magnification without losing light—or spending too much money—he can add either the Close-up Lens 450 or 250. His next choice in a lens should be the FD 50mm F3.5 macro. A lens of truly high resolution, it focuses down to 9.1" with its life-size adapter for extreme close-ups.
Semi-professional	F-1 w/FD 50mm F3.5 S.S.C. macro lens w/life-size adapter. Extension tubes. Booster T finder. Angle finder A-2.	Another way of enabling standard lenses to focus on very near subjects is by using extension tubes. Canon has a whole range of them which your customer can use in various combinations for close-up and life-size photography. The Booster T extends the F-1's metering capability—indispensable for this type of photography, where he's working with a minimum amount of light. Or he can use it to shoot flowers like the elusive night-blooming Cereus, because it can increase the metering range up to EV—3.5 (1/2 at 15 sec., ASA 100). Recommend the Angle Finder A-2 for vertical viewing when he wants eye-level shots—of flowers that grow close to the ground, for example—but can't get them comfortably.
Professional	F-1 w/FLM 100mm F4 macro lens with Bellows M. Bellows FL. Booster T finder. Macro Coupler FL. Magnifier R. Focusing Screen D.	He demands the most rigorous and exacting of results. He won't be disappointed. The short-mount FLM 100mm F4 lens gives high resolution and perfect color balance together with natural perspective. It's designed to be used exclusively with the Bellows M, (a semi-automatic, one-track bellows) for larger-than-life-size magnification of images. For even more flexibility, he may want the Bellows FL. It allows adjustments at the subject, camera or over the Bellows entire length. For extreme close-ups without bellows, he can reverse a lens and mount it onto the body with the Macro Coupler FL. He can check the accuracy of his focusing with the Magnifier R, which enlarges the viewfinder image 2.5X. For increased focusing accuracy, suggest Focusing Screen D—mat-section type.

If your customer is into wedding photography,

he needs the system camera that can rise to the occasion.



Canon F-1 with Motor Drive MF



F-1 with Flash-Auto Ring



Servo EE Finder

Weddings can be mayhem for a photographer. There are usually dozens of things going on at once, each of which must be photographed. The last thing he needs is a camera that demands his attention. He needs a camera that he can operate smoothly and confidently when things get hectic. He needs the Canon F-1.

The F-1 body is the heart of a system of over 40 interchangeable lenses and 200 accessories—all conceived and engineered at the same time, so that they would work together with unparalleled smoothness and precision.

Inside the F-1 body, special attention was paid to such things as film transport and flatness. The pressure plate is the largest in the industry, and a series of film stabilizers and rollers, coupled with a film take-up spool that winds the film to preserve its natural curl, all contribute

to an exceptionally silky, dependable film transport mechanism. And the oversize pressure plate will enable the fine Canon lenses to perform to 100% capability.

Canon's exclusive breech-lock-lens mount further enhances the system's efficiency and dependability. Mounts never loosen, even after years of use, because the design automatically compensates for slack—preserving the critical flange-to-film distance no matter how often lenses are changed.

Unlike some system cameras, the F-1 doesn't lose its metering system when finders are switched. Metering is through-the-lens with a central area spot system, measuring the center 15% of the frame—no matter which lenses are used. This metering area is selective enough for precise exposures in backlit situations, and

large enough for readings in a hurry.

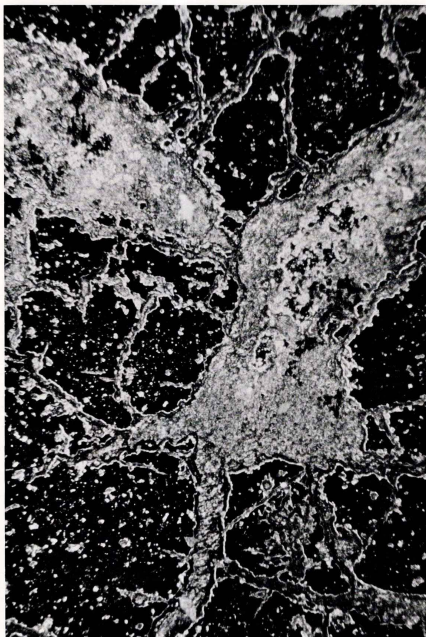
There's a whole assemblage of accessories ideal for your customer who shoots weddings. Motor Drives, for instance. With a motor, your customer won't miss a shot. Coupled with the Servo EE Finder for fully automatic exposure control or the Speed Finder for the ultimate in focusing ease, the motorized F-1 can't miss. And with the exclusive Canon Auto Timing (CAT) system for fool-proof electronic flash, your customer will expose the bride and groom correctly—not the cake.

For suggestions on helping your wedding photographer select an F-1 outfit best for his needs, consult the chart below.

Your customer	What he needs	Why
Semi-Professional	F-1 w/FD 28mm F3.5 SC Canon lens; FD 35mm F2 SSC Canon lens; FD 50mm F1.4 SSC Canon lens; FD 135mm F2.5 SC Canon lens; Flash Auto ring A or B; Flash Coupler; Speedlite 133D; focusing screen B.	Your semi-professional wedding photography customer may shoot weddings as a sideline for pay or for friends. Either way he's serious about his results, and wants them to be of the best quality. The FD 28mm F3.5 SC lens is great for the groups he's likely to photograph at the reception. It's wide enough to get everyone in, but not too wide to exceed the coverage of the flash. The FD 35mm F2 SSC is the "workhorse" lens for a wedding. With its good depth of field, it gives the photographer leeway for fast shooting, and its great maximum aperture permits low-light photography where flash isn't desired. The super-fast FD 50mm F1.4 SSC lens can be used either coupled to the CAT system, or for very low light photography, to preserve the mood of the ceremony inside the church. The FD 135mm F2.5 is fast enough and long enough to capture intimate scenes at the altar—without distracting flash. Focusing screen B will help your customer focus in the typically low light at the church or reception.
Professional	2 F-1 bodies w/28mm F3.5 SC Canon lens; FD 35mm F2 SSC Canon lens; FD 50mm F1.4 SSC Canon lens; FD 100mm F2.8 SSC Canon lens; FD 135mm F2.5 SC Canon lens; FD 35-70mm F2.8-3.5 SSC Canon Zoom lens; Speedlite 133D; Flash Coupler; Flash Auto Ring A or B; Speed Finder; Servo EE Finder; Motor Drive MF; focusing screen B.	Like the semi-professional, the subject requirements for the pro are group shots, close-ups, flash and available-light shots. To give him some ease in working, two F-1 bodies are a must—one with flash and a short focal length lens, one with a longer lens for available-light closeups. The new FD 35-70mm F2.8-3.5 SSC zoom is ideal for wedding photography, since it allows almost complete focal length coverage of the entire event. The compact Motor Drive MF can keep your professional customer from missing a single shot—and keep his reputation intact. With it, he can try innovative sequences, such as the couple leaving the church under a hail of rice, or of the bride tossing her bouquet. Combined with the Servo EE Finder, the Motor Drive offers unprecedented speed and precise operation: both essential for the pro. The Speed Finder, which rotates for eye- or chest-level operation, coupled with focusing screen B, helps keep eyestrain to a minimum for two, three, even four weddings a weekend.

If your customer is into scientific photography,

he needs the system camera that's as precise as he is.



In scientific photography, as in science, there's simply no room for error. There's just too much at stake—an experiment too costly to repeat. A once-in-a-lifetime photomicrograph. Why let your scientific photographer customer trust his reputation to anything less than the Canon F-1 system?

The F-1 system was made by perfectionists, for perfectionists. Every aspect of its creation, from the planning of the system as a whole to the machining and quality control is at a state-of-the-art level—the only level a perfectionist will accept.

The F-1's metering system is designed for the utmost precision. It's a spot metering system, measuring only the central 12% of the finder area. The reason for this is that this is the only way a photographer is certain that he's metering what he wants to meter.

And with the exclusive Booster T Finder, he can rest assured that his exposures, even through the longest bellows extension or dimmest microscope will be right on the button. There are other F-1 finders too, for applications from totally unmanned, auto exposure with the Servo EE finder, to fatigue-free viewing and focusing with the Speed Finder with the eye up to 60mm (2.5") from the eyepiece.

Shutter speeds are accurate, period. But more than this, they're meant to stay that way. The shutter drum rotates on ball bearings. The curtains are made from titanium foil. After all, your customer can't depend on the shutter, which is the heart of the camera, he can't depend on the camera.

Canon FD and FL series lenses are universally acclaimed in the industry for their sharpness, contrast

and freedom from aberrations. With the introduction of Canon Spectra and Super Spectra Coatings, they reach new heights of color correction and freedom from flare.

Since scientific photography often works with high magnifications, it's nice to know that Canon F-1's unique breech lock lens mounting system is built to maintain perfect flange-to-film distance year after year, because there's no wear between lens mount and camera body. And as your science-oriented photographer knows, you can't get sharp images at high magnifications without perfect flange-to-film distance.

For help in pointing out some of the accessories most useful to your scientific photographer customer, please check the chart below.

Your customer	What he needs	Why
Amateur	F-1 w/FD 35mm F2 SSC Canon lens; FD 50mm F3.5 SSC Macro Canon lens; FLM 100mm F4 Bellows Canon lens; Bellows M; Extension Tube Set ABC; Macrophoto Coupler; Microphoto Hood or Photomicro Unit F; Booster T Finder; Angle Finder B; Focusing screen D; Dioptric Adjustment lenses	The Canon lenses selected for your amateur scientific photographer customer not only give a wide range of versatility, but offer outstanding sharpness as well. Both the 50 and 100mm macro lenses are especially corrected to give flat field at close distances. The 50mm Macro also serves as a high resolution standard lens. The Bellows M and Extension Tubes are perfect for general macro work, and the Macrophoto coupler is used to reverse lenses to insure maximum performance at high magnifications. The Microphoto Hood is useful where the camera must be coupled to a microscope to obtain images of varying magnifications; the Photomicro Unit F is for fixed-distance microscope coupling. Booster T Finder is perfect for precise exposures through long bellows extensions or dim microscopes—it has a metering range which extends down to EV -3.5 with ASA 100 film. For low-level use with the standard prism or Booster T Finders, the Angle Finder B presents an upright, unreversed image. Focusing screen D is perfect for precise focusing, and no camera's focusing system can perform to 100% capability without the proper dioptric adjustment lens.
Professional	F-1 w/FD 35mm F2 SSC Canon lens; FD 50mm F3.5 SSC Macro Canon lens; FD 50mm F1.2 SSC Canon lens; FLM 100mm F4 Bellows Canon lens; Bellows FL; Copy Stand 4; Macrophoto Coupler; Booster T Finder; Servo EE Finder; Speed Finder; Angle Finder B; Motor Drive MF & Film Chamber 250; Interval Timer L; Magnifier R; Focusing Screen D; Dioptric Adjustment lenses	Being prepared is the stock in trade of the professional scientific photographer. He needs the same basic complement of Canon lenses as the amateur, with the addition of the super-fast FD 50mm F1.2, for such applications as Oculography. The Bellows FL offers the ruggedness he'll demand from a piece of equipment he'll use daily—most often in conjunction with the sturdy Copy Stand 4. Naturally, he'll need the Booster T Finder for low-light exposure readings, but the Servo EE, especially coupled with the MF Motor and Interval Timer L, will prove often invaluable for such applications as growth recording and weather monitoring. They permit continuous, unmanned and perfectly exposed photography. For precise focusing the Magnifier R is essential, coupled with focusing screen D. The Speed Finder is perfect for almost any use—it rotates for eye- or chest-level viewing and focusing, and retains the F-1's metering functions when in place. When using the Booster T or Servo EE Finders, the Angle Finder B is a boon, with its upright, bright and unreversed image.

If your customer is into child photography,

he needs the system camera he won't outgrow.



Candid or posed, indoors or outdoors there's something special about child photography, because it not only records an image, but captures a moment that will soon be forgotten, except on film. That's why you shouldn't let your customer trust his child photography to any camera less than the Canon F-1.

Why? Child photography is demanding on photographer and equipment. Everything must perform flawlessly, and work with instinctive ease and speed. Children won't sit still for equipment that won't perform.

The rugged F-1 body is the core of one of the most complete S.L.R. systems in photography, comprising more than 40 fine Canon FL and FD lenses, and over 200 accessories, for just about any conceivable photographic

application. Every part in the F-1 body is much stronger than ordinary cameras, and every single F-1 made will accept a motor drive—with no modification. Gears are polished. The pressure plate is the largest around. The shutter moves on ball bearings. Everything about the camera spells quality, durability and high performance.

The core of the F-1 is its superb central area through the lens spot metering system. It reads a constant 12% of the viewfinder area, no matter what lens is used. It's great for following the action of a child outdoors, where light is changing constantly, and corrections in exposure monitored instantly. Better still, your customer won't lose the metering system, should he decide to switch viewfinders. Canon's lenses are legendary in quality among know-

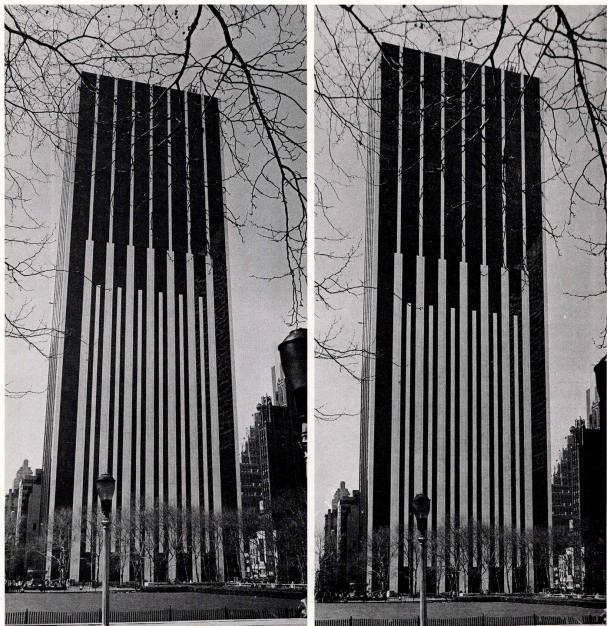
edgable photographers, and with the development of Spectra and Super Spectra Coatings to reduce flare and increase sharpness and contrast, they've become even better. The focal lengths from 85mm-135mm are ideal for portraits of children, since they offer tight, frame-filling head shots, with no unpleasant distortion. The shorter focal lengths are perfect for keeping your customer's sometimes-hyperactive subject in focus, and in the frame outdoors. And the longer telephoto can help him capture the secret moods and games that are a special part of every child's play.

For help in fitting your customer with the F-1 equipment most ideal to his uses in child photography, please review the chart below.

Your Customer	What he needs	Why
Advanced Amateur	F-1 w/FD 24mm F2.8 SSC Canon lens; FD 50mm F1.4 SSC Canon lens; FD 100mm F2.8 SSC Canon lens; FD 200mm F4 SSC Canon lens; Speedlite 133; Flash Auto Ring B; Focusing Screen B; Speed Finder.	For the advanced amateur, a sensibly spaced assortment of Canon FD lenses will help him get his subjects wherever they may be—outdoors in a playground, or indoors under studio lights. The FD 24mm lens will give dynamic perspective to shots of children in action, and the 50mm F1.4 is great for lowlight color without flash. The 100mm F2.8 is the natural all-around choice for head-and-shoulder portraits, and the FD 200 can get in close—without intruding on the subject's privacy. For fun photographs of children in action indoors, the CAT (Canon Auto Tuning) system for flash is perfect—it gives accurate flash exposures, even if objects come between the lens and the subject. Screen B will help your customer focus quickly, and the Speed Finder will help him track his subject's antics with a minimum of fatigue, and with the meter fully operational.
Professional	2F-1 bodies w/FD 20mm F2.8 SSC Canon lens; FD 35mm F2.8 SSC Canon lens; FD 85mm F1.8 SSC Canon lens; FD 135mm F2.8 S.C. Canon lens; Speed Finder; Servo EE Finder; Motor Drive MF; Film Chamber 250; Focusing Screen B; Softmat filters.	The professional photographer of children is often called upon to photograph them under a wide variety of conditions, and so needs enough equipment to keep his customers happy, by being able to consistently get the shots they demand. For photo essays or stories on children for publication, the FD 20mm lens can add impact, and help the viewer see the world of the child a bit differently. The FD 35mm lens is a great "normal" lens for photographing active children, and its fast maximum aperture gives it competence even in low light. The new FD 85mm lens is long enough for distortion free portraits, but short enough and fast enough for high maneuverability and low light photography. It is especially formulated to give pleasing results for portraits taken at full aperture on one stop down. The 135 is for low-light portraits where a little greater working distance is desirable. With the Servo EE Finder and MF Motor Drive, exposure is fully automatic, as fast as the photographer can shoot. And with MF Motor and Film Chamber 250, with Softmat filter on the lens, school photographs of large numbers of children is quick and easy.

If your customer is into architectural photography,

he needs the system camera that can put things into perspective.



In the photograph at left, verticals are converging because the camera back isn't parallel to the subject. By positioning the camera so that it is parallel to the subject and shifting the Canon TS 35mm F 2.8 vertically, the entire building can be photographed while retaining a more natural-looking perspective, as seen in the photograph at right.



Canon F-1 w/FD 50mm f/1.4 S.S.C.



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

FD 20mm f/2.8 S.S.C.

FD 15mm f/2.8 S.S.C.

Few tasks facing the photographer are more critical than architectural photography, with its great demands on sharpness, correct perspective rendition and exposure accuracy under difficult lighting conditions.

It wasn't too long ago that a photographer tackling an architectural assignment wouldn't dream of doing it without a view camera. Times change. Now, photographers place a high premium on spontaneity, portability and flexibility. They want a highly mobile system that can fill all their needs, with no compromise in quality. That's where Canon comes in. Within the enormous F-1 system of over 40 ultra-sharp lenses

and 200 accessories is a complete set of photographic tools ideally suited to the rigors of architectural photography.

First, the Canon F-1 body. In it is a highly selective exposure metering system of incredible accuracy. Because it measures only the central 12% of the viewfinder area, specific sections of the scene can be metered with ease, resulting in perfect exposures even in tough light situations. The body itself is a photographer's dream. Rugged. Dependable. Built for years of precision service under the most demanding conditions. And, since the entire F-1 system was

conceived at one time, all of its component parts are built to the same standards of fit and finish.

Optically where it really counts in architectural photography, the F-1 system is unsurpassed. With Canon lenses, your customer will be confident that every texture and detail of his subject will be rendered on film with utmost fidelity.

These are just some of the reasons why you should recommend the Canon F-1 system to your customer who needs a system camera for architectural photography. To help you custom tailor a Canon F-1 system outfit for your customers, consult the chart below.

Your customer	What he needs	Why
Semi-professional	F-1 w/FD 24mm f/2.8 S.S.C. Canon lens or FD 28mm S.C. Canon lens; FD 20mm f/2.8 S.S.C. Canon lens; or FD 17mm f/4.0 S.S.C. Canon lens; focusing screen D; Canon filters, plus color correction filters.	Your semi-professional customer is usually looking for something more than a literal rendition of his subject. He needs lenses that will give additional impact to his architectural assignments, through dramatically emphasized perspective. For his general architectural work, the FD 24mm or 28mm lenses should be ideal, supplemented by the ultra-wide (and ultra-sharp) FD 20mm f/2.8 or 17mm f/4.0 lenses for maximum emphasis of perspective. Many photographers don't realize that conventional wide-angle lenses can be used for architectural photography with outstanding results, provided they keep the film plane parallel to the walls of the subject—and that's a snap with the D screen's etched vertical and horizontal lines for perfect image alignment in the viewfinder. For color corrections at sunrise or sunset—two times of the day ideal for architectural photography—Canon color-correction filters should be part of your semi-professional's architectural arsenal.
Professional	F-1 w/TS 35mm f/2.8 S.S.C. Canon lens; FD 20mm f/2.8 S.S.C. Canon lens or FD 17mm f/4.0 S.S.C. Canon lens; FD Fisheye 15mm f/2.8 S.S.C. Canon lens or Fisheye 7.5mm f/5.6 S.S.C. Canon lens; focusing screen D; Canon Speed Finder; assorted Canon filters.	The professional can't afford NOT to be completely equipped for any type of photographic contingency in his architectural work. The remarkable TS 35mm f/2.8 Canon lens can not only correct for converging vertical or horizontal lines, but can also increase depth of field at any aperture. Because of its unique tilting feature. In essence, Canon has brought view camera photography to the 35mm format, incorporating in one compact lens two of the most desired features of the view camera. Where impact makes the difference between a "stopper" and a no-hum shot, the Canon fisheye lenses can save the day. Each is incredibly sharp and free from flare, thanks to Canon's Super Spectra Coating, and each comes with a built-in complement of the most widely used filters for black and white and color photography. Since your professional customer spends a lot of his time looking through his viewfinder, why not make it easier for him? The Canon Speed Finder allows the photographer to position his eye up to 60mm away from the window, for easy viewing in either an eye-level or waist-level configuration, even with glasses.

If your customer is into documentary photography,

he needs the system camera that won't distort the truth.



FD 35mm F2 SSC



FL-F 300mm F5.6



Canon F-1 with Motor Drive MF



Waist Level Finder

Documentary photography and accuracy go hand in hand. The documentary photographer has an obligation to history to record his images as faithfully as possible. He doesn't have the choice or the inclination to change his subjects through his own interpretations. He doesn't want his camera to either.

He needs a camera system that's capable of rendering what he sees with the utmost fidelity, week after week, no matter how long his subject requires documentation. For him, there is no finer camera than the

Canon F-1.

The whole F-1 philosophy of design is based on accuracy, dependability and versatility. At the core of the system is the F-1 body, with a superb focal plane shutter and central area spot metering system. Both working together for repeat performance at 100% accuracy.

Canon's FD lenses represent the clear eyes of truth. They're best known for what they don't do. They don't distort the subject. They don't alter perspectives

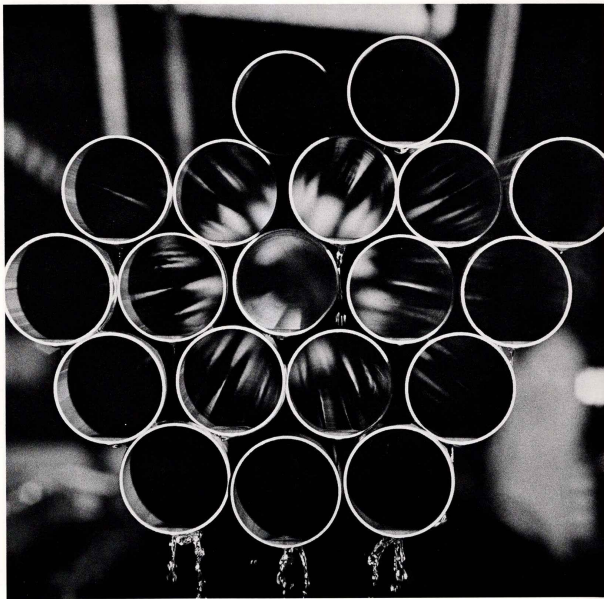
unnaturally. They leave color the way it is, without adding their own personalities.

The accessories available to the F-1 system user expand his scope far past what he alone could accomplish. With the Servo EE Finder and one of the Canon Motor Drives, totally unmanipulated photography is easy. The Booster T Finder can see in all but total darkness.

For help in equipping your documentary photographer customer to his best advantage, please check the chart below.

Your customer	What he needs	Why
Semi-professional	F-1 w/FD 20mm F2.8 SSC Canon lens; FD 28mm F3.5 SC Canon lens; FD 50mm F1.4 SSC Canon lens; FD 100mm F2.8 SSC Canon lens; FD 200mm F4 SC Canon lens; FD 300mm F5.6 SC Canon lens; Booster T Finder; Waist Level Finder; focusing screen B	Lenses are the keys to the success of the amateur documentary photographer. They're what's needed for him to handle any type of subject matter. These lenses are spaced to afford your customer maximum versatility without reproduction of focal lengths, and they range from the fast, wide 20mm to the ultra-fast 50mm and the long FD 300mm F5.6. So they can cover anything from the lowest available light—with the Booster T Finder, reading to EV -3.5—to the tightest quarters to the most camera-shy subject matter, be it man or beast. For a good chance at candid photography, the Waist Level Finder will permit photography from the lap, and result in more natural (and accurate) photographs. The focusing screen B, with its split image rangefinder, provides fast focusing when the subject won't stay still.
Professional	F-1 w/FE 7.5mm F5.6 SSC Canon lens; FD 17mm F4 SSC Canon lens; FD 24mm F2.8 SSC Canon lens; FD 35mm F2.8 SSC Canon lens; FD 50mm F1.2 SSC Canon lens; FD 135mm F2.8 SC Canon lens; FL-F 300mm F5.6 Canon lens; FL-F 500mm F5.6 Canon lens; Motor Drive MF; Interval Timer L; Film Chamber 250; Servo EE Finder; Speed Finder; focusing screen B; assorted Canon filters	Like the amateur, the professional documentary photographer needs a full line of Canon lenses for any type of assignment. The Fish Eye 7.5mm lens is ideal for applications where a large area must be surveyed photographically. In conjunction with the MF Motor Drive, Servo EE, Interval Timer L and Film Chamber 250, continuous, unmanned automated photography is possible—so his subjects can be documented when he can't be there. The Speed Finder permits waist-level viewing and focusing with the bonus of full metering functions retained. Both the Canon FL-F lenses are masterpieces of optical quality, utilizing artificial calcium fluorite elements for unprecedented resolution and contrast, and freedom from chromatic aberrations which often plague conventional telephoto designs. Canon filters can take any light and make it right light for any film, color or black-and-white.

If your customer is into industrial photography,



he needs the system camera that can tackle any assignment.



Canon F-1 with Motor Drive MF



Servo EE Finder

Booster T Finder



FD 100-200mm
F5.6 Zoom S.S.C.

FD 50mm F3.5 Macro S.S.C.

Industrial photography is a microcosm of all types of photography. An industrial photographer may be shooting executive portraits one week, photomicrographs the next. He has to be versatile. So does his camera system. That's why the Canon F-1 is the ideal system camera for the industrial photographer, who needs to be able to get his hands on unusual accessories for unconventional applications. And on any lens that will help him get his job done.

The cornerstone of the system, of course, is the superb F-1 body. In it, at its heart, is a central area spot metering system selective enough to measure critical areas of the subject, but large enough to average areas of different luminance at the same time. Most photographers will never push the F-1 to the limits of its capabilities. But you can count on the fact that your industrial customer could, if he had to, push his F-1 far beyond what would cripple an ordinary camera.

And, you can count on the fact that Canon has backed up the F-1 with a system of more than 200 accessories. All conceived and designed at the same time as the F-1, rather than a piece at a time. So everything works together as it should in a true system. For help in suggesting F-1 outfits to your customer who is into industrial photography, please consult the chart below.

Your customer	What he needs	Why
Semi-Professional	2 F-1 bodies w/ FD 17mm F4 SSC; FD 24mm F2.8 SSC; FD 50mm F3.5 Macro SSC; FD 100mm F2.8 SSC; FD 100-200mm F5.6 Zoom SSC; Booster Finder; Angle Finder B or Speed Finder; Copy Stand; focusing screen D; assorted Canon filters for color & black-and-white photography.	For in-plant photography, copying, portraits or architectural work, the group of lenses suggested will offer wide versatility and range enough to handle anything your customer might have to shoot. The 17mm, with its outstanding lack of distortion, is perfect for interior shots of factories, where, everything must be in the picture but there's no room to back off. With the focusing screen D, verticals and horizontals can be precisely aligned in the finder, for proper depiction of parallel lines. The Macro is an ideal all-around lens for everything from product photography to copying—which will be made easy with the Canon copy stand and angle finder or Speed Finder. The Canon Speed Finder permits the eye to be up to 50mm from the eyepiece and rotates for eye- or chest-level operation. Rounding out the semi-pro's arsenal of lenses, the versatile and compact 100-200mm Canon zoom offers performance rivaling that of some fixed focal lengths, and the 100mm F2.8 is an all-purpose optic that's barely larger than a standard lens. The Booster Finder will help him get exposure in light that's barely bright enough for vision.
Professional	2 F-1 bodies w/ 7.5mm Fisheye; FD 20mm F2.8; FD 35mm F2; FD 50mm F3.5 Macro; FD 50mm F1.2; FD 100mm F2.8; FD 200mm F4.0; FL-F 500mm F5.6; Motor Drive MF with intervalometer; Booster Finder; Servo EE Finder; Film Chamber 250; Speed Finder; focusing screens B, C, D; Bellows FL; assorted filters.	The professional industrial photographer is a true Jack-of-all-trades. The fisheye lens is a highly important industrial tool, where entire areas must be surveyed photographically for reasons of safety or efficiency. The fast FD 20mm F2.8, like the FD 17mm F4, offers low-distortion wide-angle views with an additional bonus of a full F-stop, for situations where supplementary lighting is out of the question. While the FD Macro is a good all-purpose lens, the professional industrial photographer should also be equipped with a truly high-speed optic, for the poor lighting conditions so often found on the job. This lens, coupled with the Booster Finder, offers new levels of quality in low light exposure especially where color is concerned. The Motor Drive MF, coupled with the intervalometer, Servo EE Finder and Film Chamber 250 allow the user totally unannounced photography with almost limitless possibilities, from surveillance to photography in areas dangerous to humans—where dangerous fumes may be present, for instance. A complete set of focusing screens is ideal for the pro industrial photographer. The B screen for fast, accurate focusing in low light. The C screen for use with the FL-F 500mm F5.6 and 200mm F4.0. The FL-F 500 is one of the best lenses in this focal length available today, thanks to the use of artificially grown crystals of calcium fluoride, which all but completely eliminate chromatic aberrations. The D screen will help keep walls and roofs true in photography with wide angle lenses. The FD 35mm and 100mm lenses are the workhorses of any professional industrial photographer—no outfit is complete without lenses in this range. Bellows FL will allow the extreme magnification of objects often required in industrial photography.

If your customer is into portrait photography,

he needs the system camera that will keep his subjects smiling.



FD 135mm F2.5 S.S.C.

FD 35mm F2.5 S.S.C.

Canon F-1 with Motor Drive MF

In portrait photography, your customer has to please his subjects as well as himself. Since the subject can't be changed, it's up to the photographer to make the picture what it should be. Your customer can be a full-fledged studio pro, or simply a devoted amateur. Regardless of which, the Canon F-1 is his natural choice.

The F-1 body is black—only. It's less obtrusive, and more professional-looking. For candid portraiture or "street" photography, it's ideal because the camera works fast and doesn't draw undue attention to itself. All internal and external parts are superb, yet smooth, for years of trouble-free performance. And the metering system is inside the body, so when different finders are used, your customer won't lose it.

And, the metering system is perfect for portraits, since it reads only the central 12% of the finder area. This central

area spot metering system helps the photographer get the precise lighting ratios he needs for good portraits under studio lights, because it's selective enough to measure small areas separately, without being affected by extraneous light.

Of Canon's more than 40 FD and FL interchangeable lenses, there are many which are ideally suited to portraiture on a serious level, depending on your customer's personal working preferences. For instance, if he likes to get in close to his subject, the new FD 85mm F1.8 is great. It gives a natural, undistorted perspective and a large image as well. Of course, there is the "classic" FD 100mm F2.8. It's so sharp that it's already the favorite "normal" lens of many photographers, and so compact that it seems more like a 50mm than a medium telephoto. Both of the 135's—the FD 135mm F3.5 and F2.5, are superb for getting

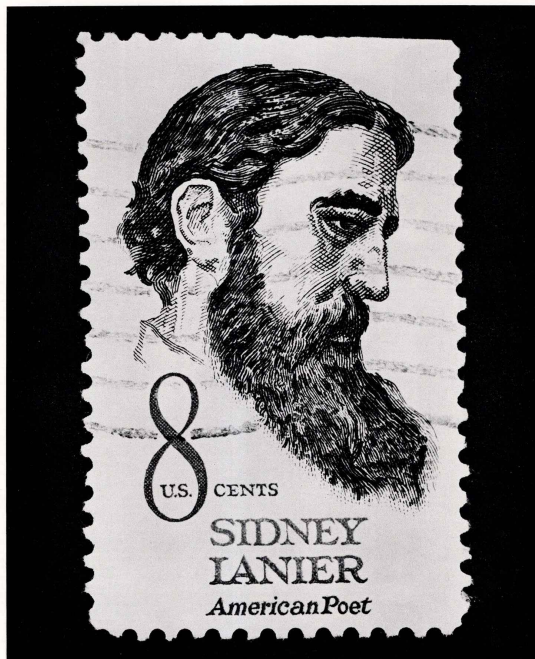
a little more distance between photographer and subject, while retaining pleasing perspective.

Canon's unique Speed Finder is great for photographers who spend a lot of time behind the lens. It offers hours of fatigue-free viewing, because it allows the eye to be up to 80mm (2.5") away from the eyepiece with full-frame viewing and focusing. More and more portrait photographers, especially the pros, are using motors. And with good reason. Canon's shutter help capture expressions too fleeting to capture manually. They can also come in handy for instant dupes of a particular pose or, with the Film Chamber 250, work all day photographing school children for their class portraits.

To help fit your customer's F-1 outfit to his exact needs, consult the chart below.

Your customer	What he needs	Why
Semi-Professional	F-1 w/FD 35mm F2.0 SSC Canon lens; FD 50mm F1.4 SSC Canon lens; FD 100mm F2.8 SSC Canon lens; focusing screen C; filter G1; Softmat filters 1, 2.	Your semi-professional needs a basic complement of Canon FD lenses to capture his subjects under any type of portrait situation—candid in low light, active outdoors or posed indoors under artificial lighting. The FD 100mm F2.8 is the real "workhorse" portrait lens for conventional, head-and-shoulders portraiture. Focusing screen C will help the photographer see his subject clearly, with no focusing aid, so that every expression will be visible. For indoor portraits of men under tungsten light, the G1 filter will bring out healthy skin tones and rugged features in black-and-white prints. And the two Softmat filters will help smooth out what isn't desired in the way of facial blemishes—while at the same time creating soft "halos" of light.
Professional	2 F-1 w/35mm F2.0 SSC Canon lens; 50mm F1.4 SSC Canon lens; FD 85mm F1.8 SSC Canon lens; FD 135mm F3.5 or 2.5 SC lens; focusing screen C; Speed Finder; Motor Drive MF; filter G1 and color correcting filters; Softmat filters 1, 2; Film Chamber 250.	Your professional customer has to be able to do a professional job. The two F-1 bodies he should have on hand will be put to good use, one for color and the other for black-and-white film, or one with a shorter focal length lens, and one with a longer. The 85mm Canon Lens will not only allow your pro to get closer to his subject and eliminate unattractive distortion, but come in quite handy for available-light portraiture. With its fast maximum aperture, it's a breeze to focus. The longer, 135mm lenses are good for subjects who might prove to be a little camera-shy. Usually, if the photographer can establish a moderately long working distance, the sketchy subject can feel more at ease—resulting in a more effective sitting and a better portrait. The Speed Finder not only aids to the personal comfort of the photographer, but rotates for either eye- or chest-level viewing—ideal for seated subjects and standing photographers when the camera is tripod mounted. Motor Drive MF is compact and light weight, and just the thing for school photography, particularly when used with the 250-exposure back. For precise control of lighting color temperature with any film/lighting combination, the Canon Color Correcting filters are a must, and the Softmat filters will save a lot of time and money which would normally be spent in retouching.

If copying is part and parcel
of your customer's world



he needs the system camera that can
give him the special handling it requires.

Canon F-1 with
FD 50mm F3.5 S.S.C.
Macro Lens, Bellows FL



FD 50mm F3.5 S.S.C.



Copy Stand 4



At one time or another, many of your customers may want to do copying. Whether it be recording a coin or stamp collection or duplicating a photograph whose negative has been lost.

This is one good reason for recommending the Canon F-1 system right from the start. Its array of over 40 lenses and 200 accessories can handle any kind of photography he wants to do. And it also contains a complete subsystem devoted to the special requirements of close-up and macro photography for the time when he turns to copying.

And because the entire Canon system was conceived at once,

it works as a system, smoothly, no matter how many accessories your customer uses at once. An important consideration in copying, where close-up ring is added to lens is added to coupler is added to extension tube *ad infinitum*.

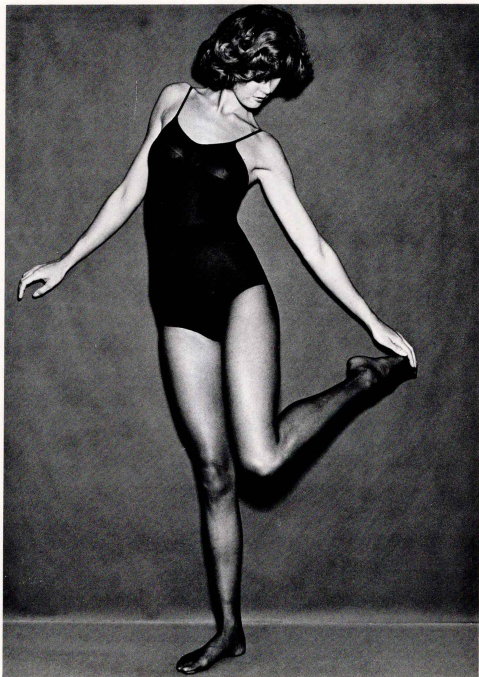
The exacting demands of copying are just one measure by which to judge the versatility of the Canon F-1 system. No matter what field your customer starts in, and no matter how far he ventures or how much his needs expand, he'll never outgrow it.

See the chart below for some of our suggestions when he comes in for advice on copying equipment.

Your customer	What he needs	Why
Advanced Amateur	F-1 w/ FD 50mm F1.4 S.S.C., Macrophoto Coupler FL 55, Extension Tubes.	The budget-conscious amateur will get as close as he wants with a minimum of accessories. Suggest his using the normal lens reversed and mounted with the Macrophoto Coupler. To get even closer he can use one (or more) of Canon's many extension tubes.
Semi-professional	F-1 w/ FD 50mm F1.4 S.S.C., Macrophoto Coupler FL 55, Extension Tubes, Bellows FL, Copy Stand 4.	An investment in the three-track Bellows FL, which allows for adjustment at lens, camera or over the Bellows entire length, will supply this customer with the versatility and fine tuning capability he seeks. Copy Stand 4 will allow him maximum freedom to adjust controls, let him do continuous copying most easily.
Professional	F-1 w/ FD 50mm F3.5 macro lens, Bellows FL, Copy Stand 4, Focusing Screen D.	Even the most critical pro will be pleased with this set-up. Our 50mm macro lens is designed to be optically perfect for this type of work. But it can also serve as a standard lens, so he can conveniently shoot an entire forest or a single leaf. For precision focusing, suggest the Focusing Screen D, a matte-section type.

If your customer is into advertising photography,

he needs the system camera that can sell the subject.



F-1 with Servo EE Finder



Speed Finder

FD 35mm f3.5 SSC



Zoom lens
FD 100-200mm
f5.6 SC

Macro lens
FD 50mm f3.5

FD 20mm f2.8 SSC

Fisheye lens
15mm f2.8 SSC

Advertising photography is special. Most of the time, it isn't enough to merely depict the subject. It's important that it looks even better than it looks normally.

To do this, your advertising photography customer must often employ a variety of creative and unusual techniques. Techniques impossible to implement with a lesser camera than the Canon F-1. Why? Simple. Control, versatility and dependability.

The F-1 offers more control than most other cameras because it was designed that way. In exposure, its highly selective central area spot metering system measures only the central 12% of the viewfinder area, which is clearly (but lightly) shaded in the viewfinder. With it, your customer can meter small sections of the scene, for the precision in exposure his client and his reputation demand. Because the meter's inside the body, it isn't

lost when finders are changed. There's control too, in the shutter speed range from 8 to 1/2,000 sec., for any action. Because the F-1's shutter is more efficient than most, it permits electronic flash synchronization at 1/60 sec., so that outdoor flash shots will be free from 'ghosts' to a good degree.

The F-1 offers more versatility because it was designed as a complete system, not one part at a time. The Canon lenses (more than 40) and accessories (more than 200) available for the F-1 insure your customer the capability of handling even the most finicky client's work, from fisheye product shots with the 7.5 or 15mm Fisheyes lenses, to unmanned photography with the Servo EE, Motor Drive MF, Interval Timer L and Film Chamber 250. Naturally, a camera system as competent as the F-1 would be nothing if it weren't built to stay that way. Pros

are already accepting the F-1 and its lenses and accessories as some of the toughest, most dependable anywhere. But don't ask your customer to take your word for it—have him ask someone who owns an F-1. The shutter drum rotates on ball bearings. The shutter curtains themselves are made from titanium foils.

Focusing screens slide on and off on rails—so they stay in place without getting loose, and they don't let in as much dust as other designs. And the famous Canon breach lock lens mount is considered by many experts to be the best around for perfect flange-to-film distance year after year of grueling use.

For some help in fitting your advertising photographer a Canon F-1 outfit to his specific specialty, please consult the chart below.

Your customer	What he needs	Why
Professional	<p>2 F-1 bodies with</p> <p>FE 15mm F2.8 SSC Canon lens: FD 20mm F2.8 SSC Canon lens: FD 35mm F2.0 SSC Canon lens: FD 50mm F1.5 SSC Macro Canon lens: FD 100mm F2.8 SSC Canon lens: FD 100-200mm F5.6 SC zoom Canon lens: TS 35mm F2.8 SSC Canon lens: Servo EE Finder, Speed Finder, focusing screens B, D, Motor Drive MF, Film Chamber 250, assorted Canon filters for color and black-and-white, Canon Softmat filters.</p>	<p>Quite frankly, to compete, your professional advertising customer needs the works. To present his subject in any visual frame of reference his client desires. Today, fisheye photographs are widely accepted, even in demand. Canon's full-frame 15mm fisheye lens is perfect for the type of image required, while giving a full 24x36mm image. The 20mm SSC is at home doing either dramatic fashion work or product shots (it's great for cars and boats). The 35, of course, is a 'must have' lens for any photographer. More and more, it is becoming more of a 'normal' lens than the traditional 'normal' lenses. The Macro is a true all purpose tool. Unbelievably sharp, either at 1:1 (with supplied ring) or infinity, it's for critical work and close-ups where the utmost definition must be maintained. Like the 35mm, the FD 100mm F2.8 is another lens that many pros consider 'normal.' Besides being the classic portrait focal length, its near-perfect perspective makes it ideal for all types of studio or location work, especially with products, where the accurate depiction of true scale and proportion is essential. The 100-200mm zoom is handy for location work, where changing lenses can waste valuable time, and for creative zoom shots at slow shutter speeds. The unique TS 35mm F2.8 shifts to correct perspective distortion and tilts on the optical axis to preserve depth of field (like a view camera) at any aperture. Very handy for product shots in cramped studios. With the Servo EE your customer can photograph with completely automatic (shutter preferred) exposure, or he can use the Speed Finder which will help him compose and focus with a minimum of fatigue, his eye up to 60mm from the eyepiece. Focusing screen B is a split image type for fast, precise focusing on location, and D has etched vertical and horizontal lines on a matta ground-glass for careful subject placement. When there isn't time to reload, or photography is unmanned with the Motor Drive MF, the Film Chamber 250 gives up to 250 exposures without reloading. Naturally, filters are essential in professional advertising work, and the Canon Softmat soft focus lenses can soften facial blemishes or add halos of light which enhance any subject.</p>

If your customer is interested in
photographing the great outdoors,



then he needs a great system camera
to make the most of it.



The outdoors is a great opportunity for the photographer. With the right camera, appropriate lenses and accessories he should be able to capture whatever he senses. And even expand his senses to the kind of perception that becomes photographic art.

Of course your customers are at different stages of photographic sophistication. While some are just learning about photography, others are professional.

The F-1 system encompasses over 40 lenses and 200 accessories. So your customer can select camera elements according to his present abilities. And as his interests and abilities expand, he can add more F-1 equipment.

All your customers will want the precision of the F-1 camera,

as well as the full range of quickly interchangeable Canon lenses, noted for their distortion-free images and compact, highly mobile design. Both important factors for the outdoor photographer. And all are crucial elements in the F-1 system, the result of 37 years of leadership in the optics industry.

Your customer will also appreciate the F-1's central area spot metering. It measures light in the critical 12% central area. This assures exact readings even in back-lit situations.

What follows is a chart of Canon equipment especially suited for photographing the great outdoors.

It will help you match what your customer wants to photograph with the Canon equipment he needs to do it.

Your customer	What he needs	Why
Advanced Amateur	Canon F-1 w/FD 135mm F2.5 and FD 35mm F3.5 Accessory lenses.	Good basic lenses. A telephoto for hard-to-get candids and scenery. A wide angle for landscape effects resulting in extremely sharp images throughout the entire focusing range. Both lenses easily interchangeable due to Canon's breech-lock lens mount.
Semi-professional	Canon F-1 w/FD 200mm F4 and FD 15mm F2.8 lenses. Booster T finder.	Canon's 200mm F4 is a compact telephoto which allows the user to shoot subjects which ordinarily are difficult to approach. Canon's super wide angle 15mm F2.8 is an extremely sharp lens with edge to edge sharpness. Booster T for twilight conditions with up to 60 seconds of controlled exposure at ASA 12,800.
Professional	Canon F-1 w/FD 300mm F5.6 and FD 7.5mm F5.6 lenses. Compact Motor Drive MF and Servo EE finder. Interval Timer L.	Canon's FD 300mm F5.6 is an extremely sharp and compact telephoto lens which allows the user to shoot hand-held. Great for shooting wildlife. Canons FD 7.5mm F5.6 fisheye can be used for unusual landscape effects with a 180° angle of view. Choose other Canon professional accessories for any type of nature studies.

If your customer is into photojournalism,



he needs the system camera that can work as fast as he can.



That old adage about all things coming to him who waits was originated by someone other than a photojournalist. If there is any area in photography where split-second response is required, it's got to be in the fast-moving world of the press photographer.

He needs a camera that can be an extension of himself. A camera that he won't have to think about operating when he's thinking of his subject. A camera like the Canon F-1.

Every inch of the F-1 body is designed for streamlined operation. Controls are ideally placed—the shutter release falls comfortably under the index finger, and the short, single- or multiple-stroke film advance lever has a substantial "standoff" for quick, positive manipulation.

Focusing with the F-1 is equally efficient. It has one of the brightest viewfinders available, and a choice of four focusing screens, including a split-image rangefinder for speed. And, none of the screens require special compensation for accurate exposure

metering.

Since the meter's inside the body, it stays put no matter what finder is in place. Some of the finders include the Servo EE Finder, for fully automatic manned or unmanned exposure measurement; the Booster T Finder for dead accurate exposures under the poorest lighting conditions and a unique, rotating Speed Finder, excellent for sports and action.

The Speed Finder is particularly useful for the photojournalist. Since it permits full-frame viewing and focusing with the eye up to 60mm (2.5") from the eyepiece, it's ideal for fast-breaking news events or for use where the photographer must wear a face mask or eye protection.

Sometimes, the F-1 can shoot faster than your customer. With the Canon motorized options, your customer can handle anything that's moving faster than his thumb. Motor Drive MD has a built-in intervalometer, and Motor Drive MF is a compact unit, with an integrated grip. Both go on all F-1 bodies

with NO modification.

The range of more than 40 Canon FD and FL lenses can cover every conceivable assignment with ease, and their breech-lock lens mounts make for fast, secure lens changing. All lens-to-body couplings are internal so there's nothing to align before seating the lens, or break off under heavy use. With the unique Canon FL-F fluorite 300mm and 500mm lenses, your customer can have not only unprecedented optical quality in these focal lengths, but extreme light weight and compactness as well. Both the 300mm FL-F and the 500mm FD-F 5.6 Canon lenses can be used hand-held with ease.

All of the above factors, plus the F-1's outstanding ruggedness and dependability make it an ideal system camera for your customer faced with the rigors of photojournalism. For help in fitting his outfit to his exact needs, consult the table below.

Your customer	What he needs	Why
Semi-professional	F-1 w/FD 17mm F4 SSC Canon lens; FD 24mm F2.8 SSC Canon lens; 35mm F2.8 SSC Canon lens; FD 55mm F1.2 SSC Canon lens; FD 85mm F1.8 SSC Canon lens; FD 135mm F2.8 SSC Canon lens; and FD 300mm F5.6 SC Canon lens; focusing screen "B"; Speedlite 133D and Flash Auto Rings A, or B, Gadget Bag 4.	Around the nucleus of the F-1 body your semi-professional customer must build a stable of lenses capable of the appropriate rendition of any subject. This selection of lenses offers focal lengths speeded to give maximum coverage under any conditions, from sports to available light. With the Speedlite 133D and Flash Auto rings, he can make his own light when there's none available. And the Gadget Bag 4 makes a fine portable storage case for shooting on the go.
Professional	2 F-1 bodies w/Canon Fisheye lens 15mm F2.8 SSC; FD 20mm F2.8 SSC Canon lens; FD 24mm F2.8 SSC Canon lens; FD 35mm F2.8 SSC Canon lens; FD 100mm F2.8 SSC Canon lens; FD 200mm F4 SSC Canon lens; FL-F or FD 300mm F5.6 Canon lenses; FD 35-70mm F2.8-3.5 SSC Canon Zoom lens; FD 100-200mm F5.6 SC Canon Zoom lens; FD 85-300mm F4.5 SSC Canon Zoom lens. Focusing screens B and D; motor drives MF or MD; Speed Finder, Booster T Finder; Servo EE Finder, Film Chamber 250 and Loader, Gadget Bag G-1.	Your professional photojournalist customer needs a full range of lenses, for any assignment. As compact alternatives to some of the fixed focal lengths, he can choose from such fine zoom lenses as the new FD 35-70mm F2.8-3.5 (macro focusing) SSC Canon Zoom lens, the compact FD 100mm-200mm F5.6 SC Canon Zoom lens or the versatile new FD 85-300mm F4.5 SSC Canon Zoom lens. For his sports or other long-range work, the FL-F 300mm F5.6 Canon lens will offer results that will amaze him. With the MD or MF motor and Film chamber 250, he can approach his subject confident that he won't miss a shot. With a motorized F-1 and the Servo EE Finder, he can literally shoot as fast as he can see. Since all his exposures count, he should have the Booster T Finder for added insurance in diurnal lighting situations, and the Speed Finder will make sports photography a pleasure, since it reduces eye fatigue in switching from observation to viewfinder. The Gadget Bag G-1 can swallow volumes of equipment—equipment that your professional customer needs as much as he needs film.

The F-1 System: Better too much than too little.

1. Lenses

1. Fisheye 7.5mm F 5.6 S.S.C.
2. Fisheye FD 15mm F 2.8 S.S.C.
3. FD 17mm F 4 S.S.C.
4. FD 20mm F 2.8 S.S.C.
5. FD 24mm F 2.8 S.S.C.
6. FD 28mm F 3.5 S.S.C.
7. FD 35mm F 1.8 S.S.C.
8. FD 35mm F 2.8 S.S.C.
9. TS 35mm F 2.8 S.S.C.
10. FD 50mm F 3.5 Macro S.S.C. w/ Life Size Adapter
11. FD 50mm F 1.8 S.C.
12. FD 50mm F 1.4 S.S.C.
13. FD 55mm F 1.2 S.S.C.
14. FD 55mm F 1.2 AL S.S.C.
15. FD 55mm F 1.8 S.S.C.
16. FL 100mm F 4
17. FD 100mm F 2.8 S.S.C.
18. FD 135mm F 3.5 S.S.C.
19. FD 135mm F 2.5 S.S.C.
20. FD 200mm F 4 S.S.C.
21. FD 300mm F 5.6 S.S.C.
22. FD 35-70mm F 2.8-3.5 S.S.C.
23. FD 100-200mm F 5.6 S.S.C.
24. FD 85-300mm F 4.5 S.S.C.
25. Focusing Unit
26. FL 400mm F 5.6
27. FL 600mm F 5.6
28. FL 800mm F 8
29. FL 1200mm F 11 S.S.C.
30. FL-F 300mm F 2.8
31. FL-F 300mm F 5.6
32. FL-F 500mm F 5.6

Newly developed lenses



Soft Case



Hard Case

Soft Case

Hard Case

Soft Case

Hard Case

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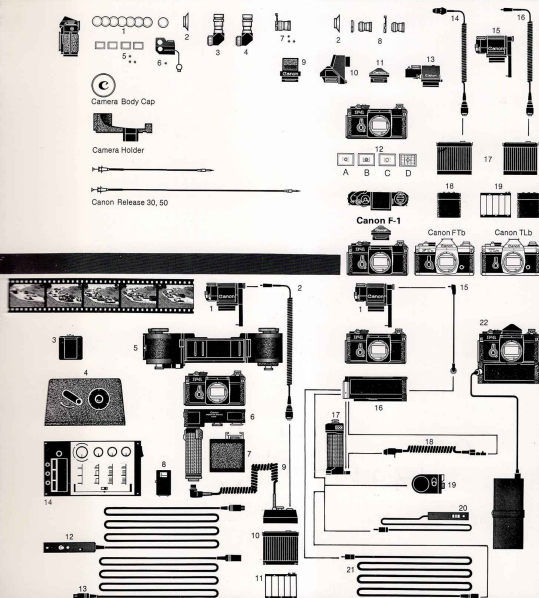
2. Viewfinders

1. Dioptic Adjustment Lenses R
2. Eye Cup SR
3. Angle Finder A2
4. Angle Finder B
5. Dioptic Adjustment Lenses S
6. Booster
7. Magnifier S
8. Magnifier R
9. Waist-Level Finder
10. Speed Finder
11. Eye-Level Finder
12. Focusing Screen A, B, C, D
13. Booster 1 Finder
14. Cord EV 2B
15. Servo EE Finder
16. Cord 12V 2E
17. Battery Case
18. Battery Magazine 12V
19. Battery Magazine 15V

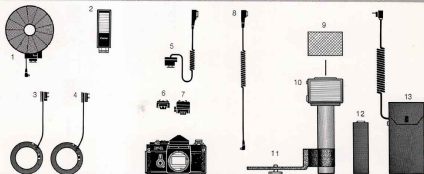
3. Electronic Film Drive and Unmanned Photography

1. Servo EE Finder
2. Cord 12V 2E
3. Film Magazine 250
4. Film Loader 250
5. Film Chamber 250
6. Motor Drive Unit
7. Battery Case D
8. Battery Checker MD
9. Battery Connector MD
10. Battery Case
11. Battery Magazine 15V
12. Remote Switch MD
13. Extension Cord MD
14. Time Lapse Programmer
15. Connecting Cord MF for Servo EE Finder
16. Motor Drive MF
17. Grip MF
18. Connecting Cord for Grip MF
19. Interval Timer L
20. Remote Switch 60 MF
21. Extension Cord E 1000
22. High Speed Motor Drive Camera

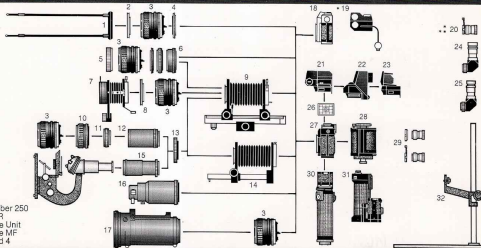
*Newly developed accessory



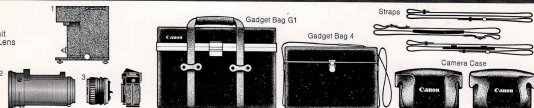
1. Flash V-3
2. Speedlite 133D
3. Flash-Auto Ring A2
4. Flash-Auto Ring B2
5. Synchro Cord C
6. Flash Coupler D
7. Flash Coupler L
8. Synchro Cord S
9. Wide Mirror
10. Speedlite 500A
11. One Touch Bracket S
12. Battery Magazine S
13. Laminated Battery Pack S



1. Handy Stand F
2. Handy Stand Attachment
3. Extension Tube 1, 4 S, 5 S, C Lens
4. Extension Tube M 5
5. Close-up Lens 55 240mm, 450mm
6. Extension Tube M 5, M 10, M 20
7. Focus Indicator
8. Slide Dupliator Attachment
9. Bellows FL
10. Macrophoto Coupler FL 55
11. Mount Converter B
12. Extension Tube
13. Lens Mount Converter A
14. Bellows M
15. Macrophoto Hood
16. Photomicro Unit F
17. Photo Oscilloscope Unit
18. Tr. T.L.B. Body
19. Booster
20. Magnifier S
21. Booster T Finder
22. Feed Finder
23. Waist-Level Finder
24. Angle Finder A2
25. Angle Finder B
26. Focus Screen D
27. F-1 Body



1. Continuous Recorder Model 3
2. Photo Oscilloscope Unit
3. FD 50mm F 1.4 S.S.C.Lens



■ Blue numbers indicate accessories for use with the F-1 only.

• FTb
• TLb

Subject to alterations