Canon

2025
VOLUME 1

BROADCAST SOLUTIONS

BROADCAST LENSES
CINEMA LENSES
PTZ CAMERAS

60 YEARS

INNOVATION
In TV Optics Since 1958
Toward 100 years anniversary

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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 Broadcast Lens Technology

Optical Performance

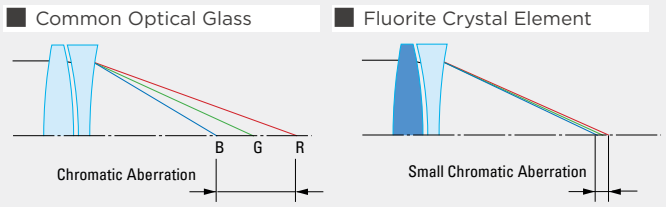
Superb Optical Materials Produce a High-Performance Lens

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.

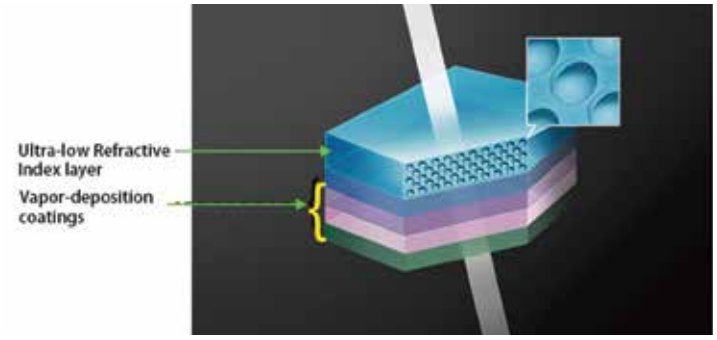
**1 UD-Ultra Low Dispersion.*
**2 Hi-UD High Index Ultra Low Dispersion.*

Chromatic Aberration Correction Comparison



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 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.



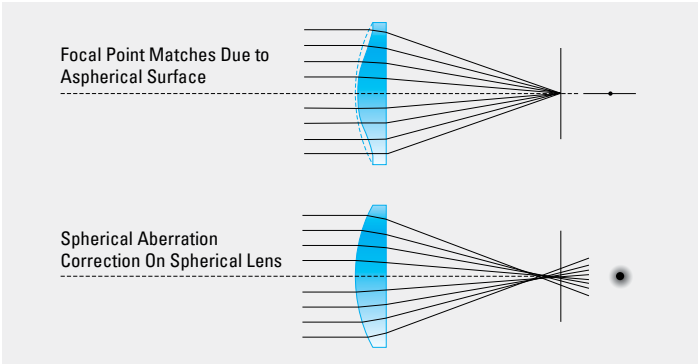
Bokeh Effect

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.



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.

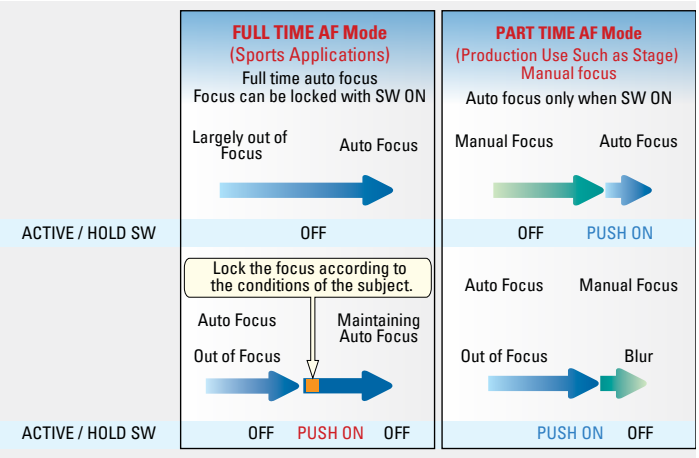
**Adopted for DIGISUPER 86 XS (XJ86 × 9.3 B). The world's first field zoom lens for broadcasting.*

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 - S41 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.*

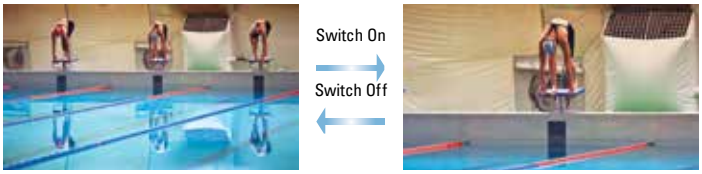
Digital Technology

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

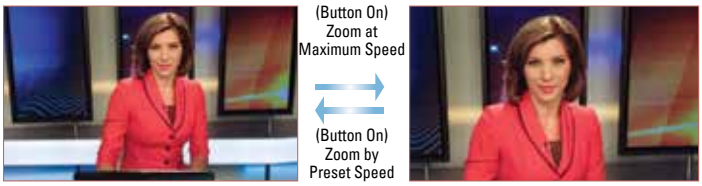
At the touch of a button, this feature allows the operator to zoom back and forth instantly between any two positions at the maximum speed or at any speed memorized in the Speed Presets.



Normal view angle A *Field of view of shuttle memory B*

■ Frame Preset

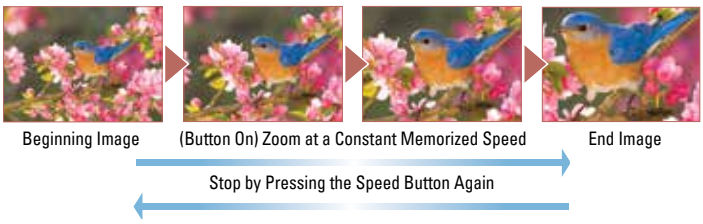
With the Frame Preset feature, a preset frame position can be saved and repeated multiple times.



Normal view angle A *The angle of view B*

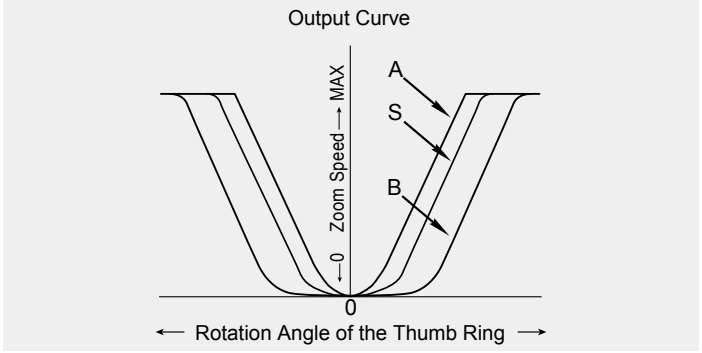
■ Speed Preset

Simply press a button to recall the preset zoom speed.



■ Zoom Servo Characteristics

Zoom Servo characteristics can be selected from three curvature options on the ZDJ-G01/S01 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 a digital drive unit. 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

Canon's next-generation drive unit, the e-Xs V Type T, introduced together with the CJ27ex7.3 B*1, has the following new features:

- USB-C port: allows drive unit settings, maintenance records and lens information to be saved to an external drive
- Angled 20-pin connector making for easier connectivity, less interference; allows the camera/lens to be placed on a flat surface
- The lens LCD display is now conveniently located on the top of the drive unit
- Updated and re-organized LCD display menu
- Faster Iris speed
- Focus breathing compensation can be turned on/off

Type T and Type S Drive Units share these common features:

- 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

■ 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-G01/S01 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

The grip design is ergonomic, providing an outstanding feel during operation. Additional space in the focus ring area makes manual focusing easier. The grip is positioned close to the optical axis of the lens to reduce fatigue.

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

**1: Refer to p. 18 for more information on the drive unit and the CJ27ex7.3B.*

**2: When zoom, focus & iris in operation.*

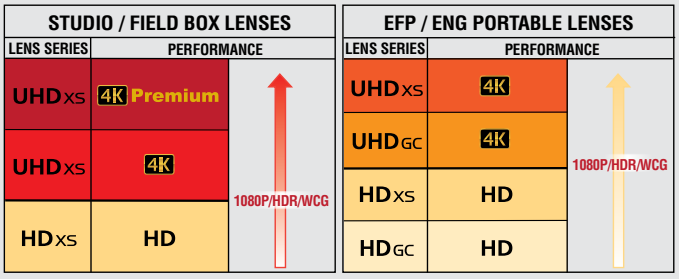
THE ERA OF ENHANCED HDTV AND UHDTV

BCTV LENSES DESIGNED TO SUPPORT 4K UHD CONTENT CREATION

HDTV is now firmly established worldwide and HD production is expected to continue. 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.

Simplistic mapping of the performance levels within the separate categories of box

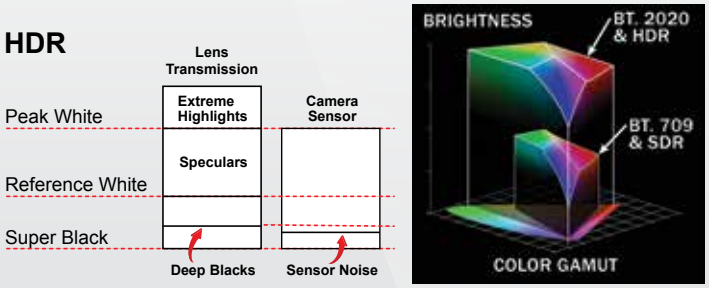


lenses and portable lenses.

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 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.

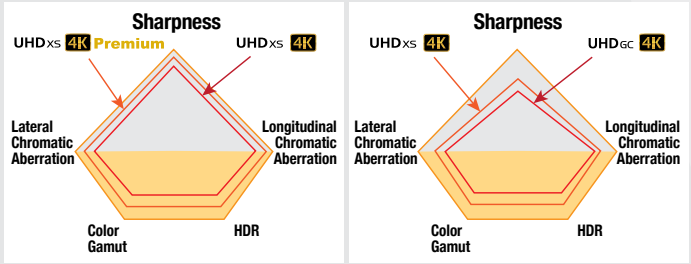


To support HDR the lens must accurately reproduce scene speculars and minimize optical artifacts stimulated by strong scene highlights.

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.

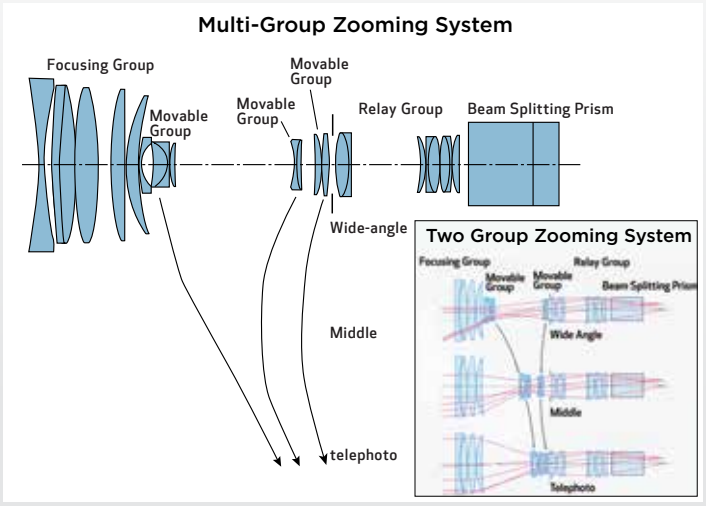
In the case of the Box lenses advanced design strategies allied with advanced optical glass materials are mobilized to maintain high image sharpness across the image plane, over the total focal ranges, and over a wide range of object distances. The 4K PREMIUM box lenses take these strategies to a particularly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

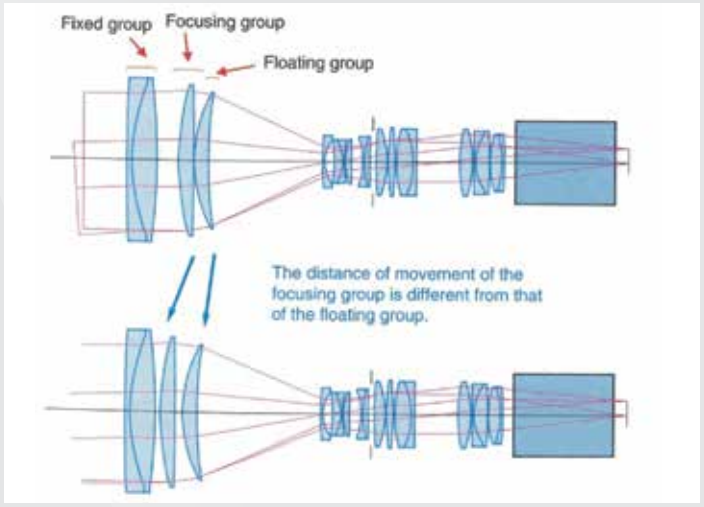
In seeking longer focal ranges for the box field and studio lenses and some of the longer focal length portable lenses, challenges in achieving the requisite zooming speeds while also achieving UHD performance were escalated. This called for a radical new design approach to the zooming optical subsystems. 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

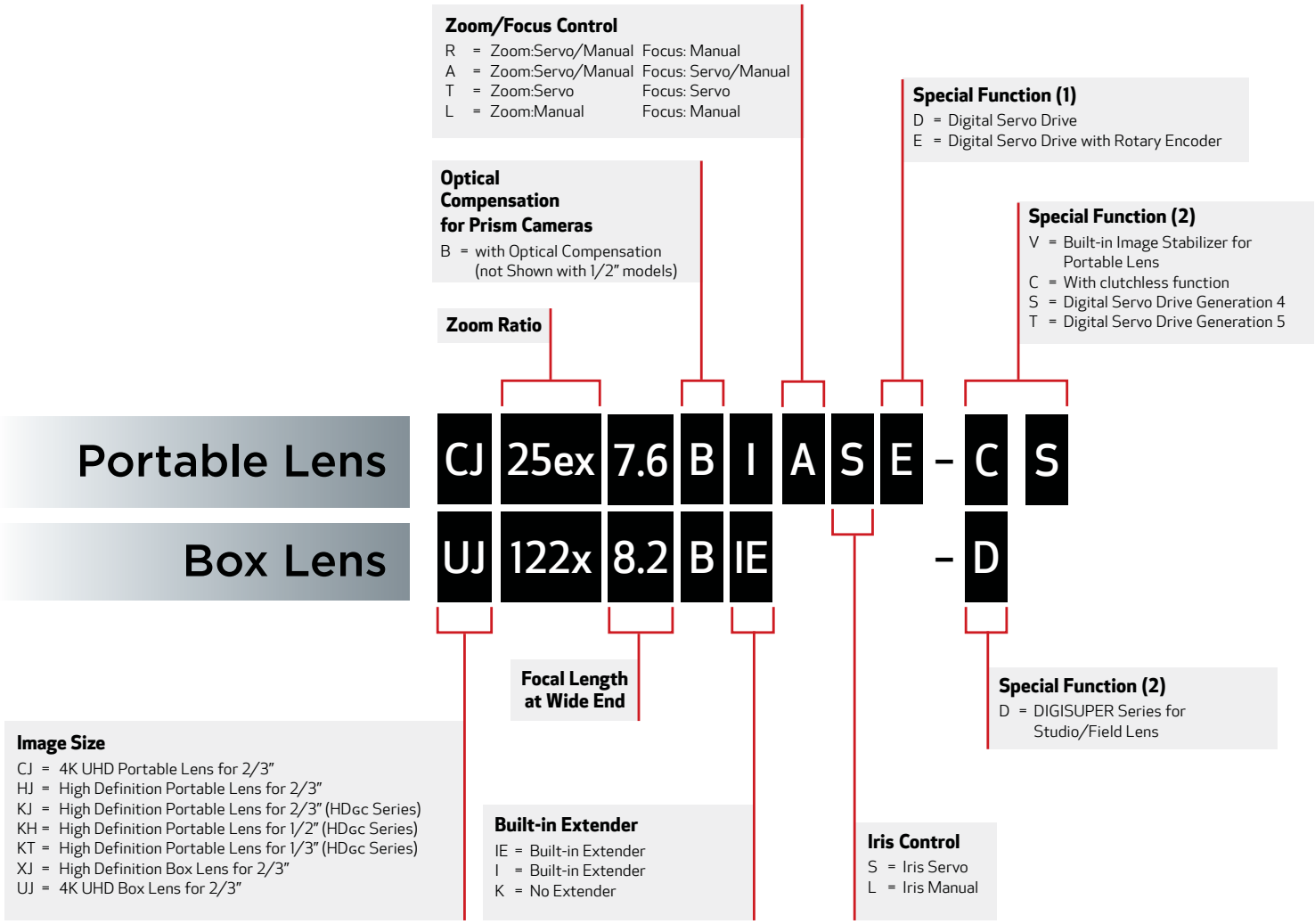
The focus optical subsystem entails high responsibility for numerous optical performance parameters and operational considerations. The lens maximum relative aperture is largely determined by the diameter of this lens input optical grouping. In addition, focus breathing (undesirable alteration to the 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

CANON **BROADCAST LENSES**

Understanding Canon Lens Naming Conventions



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°	66.7°	65.2°	64.6°	63.9°	60.7°	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°	2.79°	1.4°	1.26°	1.1°	1.0°	0.9°
Focal Legnth (mm)	4.3	4.5	5.0	6	6.2	7.3	7.5	7.6	7.7	8.2	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	197	400	437	500	560	612
CJ45ex13.6B														■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■
CJ45ex9.7B													■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■
CJ27ex7.3B							■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■
CJ25ex7.6B								■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■
CJ20ex5B				■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■
CJ15ex4.3B		■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■
CJ24ex7.5B							■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■
CJ18ex28B															■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■
CJ18ex7.6B								■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■
CJ14ex4.3B		■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■
HJ40ex14B																■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■
HJ40ex10B														■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■
KJ22ex7.6B								■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■
KJ20ex8.2B										■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■
KJ17ex7.7B									■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■
KJ10ex4.5B			■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■

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
KJ13x6B			■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■														
KJ20x8.2B									■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■					

Broadcast Studio/Field Lenses

4K UHD 2/3"

	UHD-DIGISUPER 122AF UHDxs		UHD-DIGISUPER 122 UHDxs		UHD-DIGISUPER 111 UHDxs		UHD-DIGISUPER 27 UHDxs	
	 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	
	 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) ※	

A new optical unit that creates captivating images with shallow depth of field can be added to UHD-DIGISUPER 122 and UHD-DIGISUPER 111 in Canon service facilities.

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

UHD-DIGISUPER 122 AF, 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.

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 implemented. As a result, the vibration component of the sensor detection signal and the panning operation component can be separated rapidly and with high accuracy.

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.

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.

High Speed, High Precision Auto Focus
The UJ122AF's high-precision auto focus is enabled with Canon's Motion Tracking Feature.*

** Available only on UJ122AF*

The UHD-DIGISUPER 122AF is compatible with the FDJ-S41 Focus Controller which allows for adjustment of focus modes (OFF/ Full Time/Part Time) and setting the size and area of the focus window.


FDJ-S41

Broadcast Studio/Field Lenses

HD 2/3"

	DIGISUPER 95 TELE		DIGISUPER 95	
	 IMAGE STABILIZER		 IMAGE STABILIZER	
Model Name	XJ95×12.4B		XJ95×8.6B	
Zoom Ratio	95×		95×	
Focal Length	12.4 ~ 1178mm	24.8 ~ 2356mm (2.0x)	8.6 ~ 820mm	17.2 ~ 1640mm (2.0x)
Maximum Relative Aperature	F2.5 (12.4 ~ 491mm) F6.0 (1178mm)	F5.0 (24.8 ~ 982mm) F12.0 (2356mm)	F1.7 (8.6 ~ 340mm) F4.1 (820mm)	F3.4 (17.2 ~ 680mm) F8.2 (1640mm)
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)	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		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)	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)		9.9x10x24 in. (250.6×255.5×610mm)	
Approx. Weight	51.1 lbs (23.2kg) ※		51.1 lbs (23.2kg) ※	

HD 2/3"

	DIGISUPER 80		DIGISUPER 22 xs	
	 IMAGE STABILIZER		HDxs 	
Model Name	XJ80×8.8B		XJ22×7.3B	
Zoom Ratio	80×		22×	
Focal Length	8.8 ~ 710mm	17.6 ~ 1420mm (2.0x)	7.3 ~ 161mm	14.6 ~ 322mm (2.0x)
Maximum Relative Aperature	F1.7 (8.8 ~ 340mm) F3.55 (710mm)	F3.4 (17.6 ~ 680mm) F7.1 (1420mm)	F1.8 (7.3 ~ 111.5mm) F2.6 (161mm)	F3.6 (14.6 ~ 223mm) F5.2 (322mm)
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)	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.*	3.0m		0.8m	
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)	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)	9.9x10x24 in. (250.6×255.5×610mm)		6.5x6.9x13.2 in.(165×175×336mm)	
Approx. Weight	51.1 lbs (23.2kg) ※		13.42 lbs (6.1kg)	

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

ZOOM DEMAND: Highlights

ZDJ-G01 **ZDJ-S01**

The Unit pictured is the ZDJ-G01

*1: Not available on the ZDJ-S01
*2: This is a framing preset switch on the ZDJ-S01

Main Features

Frame Preset/Shuttle Shot/Speed Preset

This function moves to a preset zoom position with the push of a witch. Frame preset and shuttle shot each moves at maximum speed, while speed preset moves at preset speed. Letting go of the switch in shuttle shot returns to the original position. Moving speed with framing preset can be set with the ZDJ-G01.

Normal view angle A *Shuttle memory angle B*

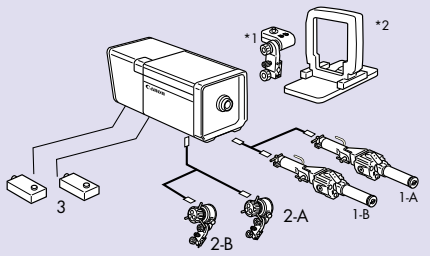
Zoom Track

Zoom control range can be set for both the wide angle and telephoto sides, to control zoom range required for actual shooting.

DIGITAL UHD-DIGISUPER/DIGISUPER Series

For:
DIGISUPER 122AF

FULL SERVO SYSTEM

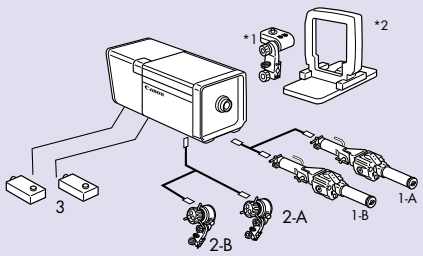


KIT DETAIL

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)

For:
UHD-DIGISUPER 122 / UHD-DIGISUPER 111 / UHD-DIGISUPER 90 / UHD-DIGISUPER 66 / UHD-DIGISUPER 27 / DIGISUPER 95 TELE / DIGISUPER 95 / DIGISUPER 80

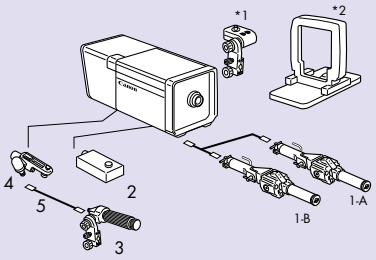
FULL SERVO SYSTEM



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

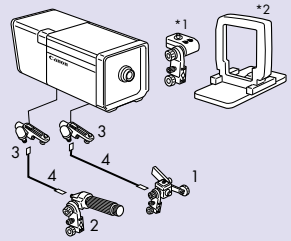


KIT DETAIL

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"

For:
All UHD-DIGISUPER / DIGISUPER Lenses

FULL MANUAL SYSTEM



KIT DETAIL

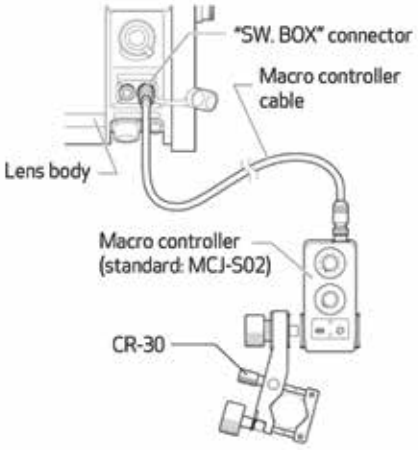
No.	DESCRIPTION
1.	Flexible Zoom Controller FZP-T61
2.	Flexible Focus Controller FFP-T61
3.	Flexible Module FMJ-702 (2pcs)
4.	Flexible Cable 36" (2pcs)

For:
UHD-DIGISUPER 122 AF

FDJ-S41 FOCUS DEMAND

For:
UHD-DIGISUPER 122/ UHD-DIGISUPER 111

BOKEH EFFECT CONTROLLER



**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.*

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

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

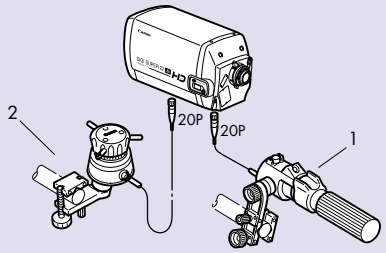
Control Accessories for Studio/Field Lenses

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.

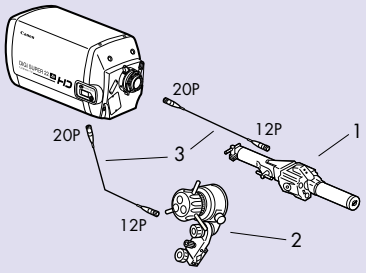
With Current ENG Demand (Standard)



KIT DETAIL

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

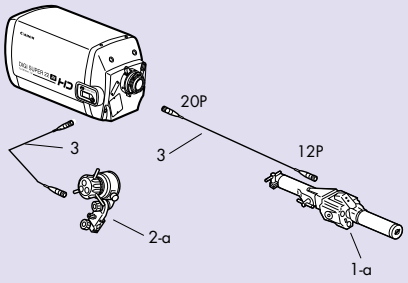
With Compact Field/Studio Demand



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



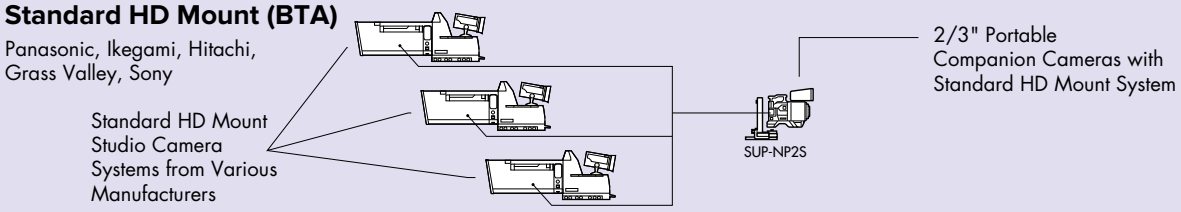
KIT DETAIL

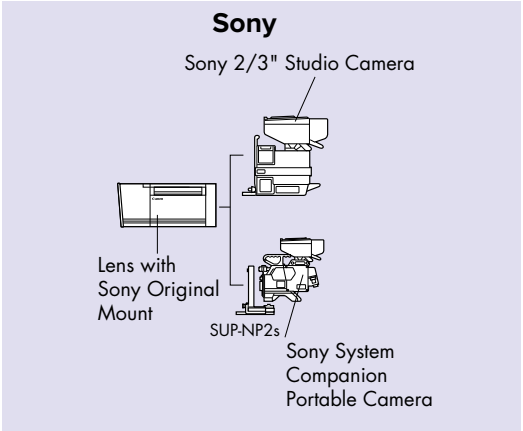
No.	DESCRIPTION	MODEL #
1-a	Digital Zoom Demand	ZDJ-G01
2-a	Digital Focus Demand	FDJ-G01
3	Conversion Cable	BDC-21

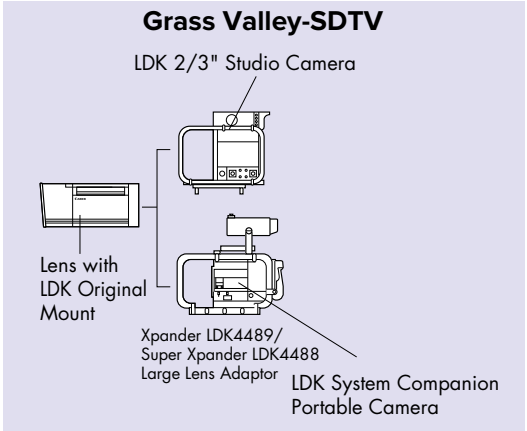
Studio/Field Lenses Mount Compatibility

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:







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"

	CJ45ex13.6B UHDxs		CJ45ex9.7B UHDxs		CJ27ex7.3B UHDxs	
	 IMAGE STABILIZER 4K		 IMAGE STABILIZER 4K		 4K	
Model Name	CJ45ex13.6B IASE-V H		CJ45ex9.7B IASE-V H		CJ27ex7.3B IASE T	
Zoom Ratio	45×		45×		27×	
Focal Length	13.6 ~ 612mm	27.2 ~ 1224mm (2.0x)	9.7 ~ 437mm	19.4 ~ 874mm (2.0x)	7.3 ~ 197mm	14.6 ~ 394mm (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 (7.3 ~ 120mm) F2.95 (197mm)	F3.6 (114.6 ~ 240mm) F5.9 (294mm)
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)	66.7°×40.6° (7.3mm) 2.79°×1.57° (197mm)	36.4°×21.0° (14.6mm) 1.408°×0.79° (394mm)
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)	98.0×55.1cm (7.3mm) 3.8×2.21cm (197mm)	49.0×27.6cm (14.6mm) 1.9×1.1cm (394mm)
Filter Thread Size (Hood/Lens Barrel)	– / 127mm P0.75		– / 127mm P0.75		105mm P1 / 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)		6.7x4.6x9.0 in. (169.9×117.2×229.0mm)	
Approx. Weight	12.4 lbs (5.64kg)		12.3 lbs (5.60kg)		4.6 lbs (2.10kg)	

CJ27ex7.3B IASE: Highlights

High Optical Performance
Excellent optical performance for 4K cameras that maintains high resolution from the center of the image to the periphery.

Suits a Variety of Shooting Needs
Combination of 7.3mm wide angle and a class-leading* 27x zoom magnification with the portability of an ENG lens.

Next-Generation e-Xs V Drive Unit
A new design with more advanced features and improved ergonomics.

Built-in 2x Extender
4K Optical performance is maintained even when the 2x extender is engaged.

**Among portable lenses for 2/3-inch 4K cameras with ENG-style design*

e-Xs V DRIVE UNIT: Highlights

Focus Breathing Compensation
A new feature which minimizes image distortion when racking focus. This setting can easily be turned on or off depending on preference.

Angled 20-pin Connector
Allows the camera to be placed on a flat surface with a 20-pin cable connected.

New USB-C Port
Allows Drive Unit settings to be saved and loaded into other lenses. End users would be able to update firmware and can record and save maintenance history.

Improved Servo Control
Faster iris speed.

Ergonomic Design
Designed to reduce arm fatigue.

New Information Display
Conveniently located on the top of the drive unit with a simplified menu.

4K UHD 2/3"

	CJ25ex7.6B UHDxs		CJ20ex5B UHDxs	
			 WIDE 4K	
Model Name	CJ25ex7.6B IASE S		CJ20ex5B IASE T	
Zoom Ratio	25×		20×	
Focal Length	7.6 ~ 190mm	15.2 ~ 380mm (2.0x)	5 ~ 100mm	10 ~ 200mm (2.0x)
Maximum Relative Aperature	F1.8 (7.6 ~ 1108mm) F2.9 (190mm)	F3.6 (15.2 ~ 236mm) F5.8 (380mm)	F1.8 (5 ~ 61mm) F2.95 (100mm)	F3.6 (10 ~ 122mm) F5.9 (200mm)
Angular Field of View	64.6°×39.1° (7.6mm) 2.89°×1.63° (190mm)	35.1°×20.1° (15.26mm) 1.458°×0.81° (380mm)	87.7°×56.7° (5mm) 5.5°×3.1° (100mm)	51.3°×30.2° (10mm) 2.7°×1.5° (200mm)
M.O.D.* from Lens Front	0.8m		0.4m	
Object Dimensions at M.O.D.*	93.9×52.8cm (7.6mm) 3.9×2.2cm (190mm)	48.1×27.1cm (15.2mm) 2.0×1.1cm (380mm)	87.1×49.0cm (5mm) 4.2×2.4cm (100mm)	43.6×24.5cm (10mm) 2.1×1.2cm (200mm)
Filter Thread Size (Hood/Lens Barrel)	105mm P1 / 94mm P1		127mm P0.75 / 94mm P1	
Approx. Size (WxHxL)	6.8x4.5x8.8 in. (169.6×114.4×223.3mm)		6.5x4.5x9.9 in. (166.2×113.5×251.7mm)	
Approx. Weight	4.4 lb (1.99kg)		5.05 lb (2.29kg)	

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

Broadcast ENG/EFP Lenses

4K UHD 2/3"

	CJ15ex4.3B UHD XS		CJ18ex28B UHD GC		CJ24ex7.5B UHD GC	
						
Model Name	CJ15ex4.3B IASE S		CJ18ex28B IASE S		CJ24ex7.5B IASE S	
Zoom Ratio	15×		18×		24×	
Focal Length	4.3 ~ 65mm	8.6 ~ 130mm (2.0x)	28 ~ 500mm	56 ~ 1000mm (2.0x)	7.5 ~ 180mm	15.0 ~ 360mm (2.0x)
Maximum Relative Aperature	F1.8 (4.3 ~ 40mm) F2.9 (65mm)	F3.6 (8.6 ~ 80mm) F5.8 (130mm)	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)
Angular Field of View	96.3°×64.2° (4.3mm) 8.4°×4.8° (65mm)	58.3°×34.9° (8.6mm) 4.2°×2.4° (130mm)	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)
M.O.D.* from Lens Front	0.3m		2.2m		0.80m	
Object Dimensions at M.O.D.*	76.1×42.8cm (4.3mm) 4.9×2.8cm (65mm)	38.1×21.4cm (8.6mm) 2.5×1.4cm (130mm)	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)
Filter Thread Size (Hood/Lens Barrel)	127mm P0.75 / –		127mm P0.75 / –		105mm P1 / 94mm P1	
Approx. Size (WxHxL)	6.4x4.2x9.8 in. (163.0×107.6×249.6mm)		7.0x4.8x10.6 in. (177.8×122.5×268.3mm)		6.5×4.3×8.7 in. (164.6×109.1×221.4mm)	
Approx. Weight	4.8 lb (2.19kg)		6.08 lbs (2.76kg)		4.0 lbs (1.82kg)	

4K UHD 2/3"

	CJ18ex7.6B UHD GC		CJ18ex7.6B KASE S UHD GC	
				
Model Name	UJ18ex7.6B IASE T		CJ18ex7.6B KASE S	
Zoom Ratio	18×		18×	
Focal Length	7.6 ~ 137 mm	15.2 ~ 274 mm (2.0x)	7.6 ~ 137mm	
Maximum Relative Aperature	F1:1.8 (7.6 ~ 103mm) F1:2.4 (137mm)	F 1:3.6 (15.2 ~ 206mm) F1:4.8 (274mm)	F1:1.8 (7.6 ~ 103 mm) F1:2.4 (137mm)	
Angular Field of View	64.6°×39.1° (7.6mm) 4.0°×2.3° (137mm)	35.1°×20.1° (15.2mm) 2.0°×1.1° (274mm)	64.6°×39.1° (7.6mm) 4.0°×2.3° (137mm)	
M.O.D.* from Lens Front	0.56m		0.56m	
Object Dimensions at M.O.D.*	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)	65.5×36.8 cm (7.6mm) 3.8×2.1 cm (137mm)	
Filter Thread Size (Hood/Lens Barrel)	– / 82mm P0.75		– / 82mm P0.75	
Approx. Size (WxHxL)	6.3×4.2×8.1 in. (160.4×107.7×206.2mm)		6.3×4.1×8.1 in. (160.5×105.0×206.2 mm)	
Approx. Weight	3.86 lbs (1.75kg)		3.7 lbs (1.68kg) (KASE S)	

4K UHD 2/3"

	CJ14ex4.3B UHD GC	
		
Model Name	CJ14ex4.3B IASE S	
Zoom Ratio	14×	
Focal Length	4.3 ~ 60mm	8.6 ~ 120 mm (2.0x)
Maximum Relative Aperature	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	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	0.30m	
Object Dimensions at M.O.D.*	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)	127mm P0.75 / –	
Approx. Size (WxHxL)	6.4×4.3×9.8 in. (163.5×108.0×247.8mm)	
Approx. Weight	4.7 lbs (2.11kg)	

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

Broadcast ENG/EFP Lenses

HD 2/3"

	HJ40ex14B		HJ40ex10B	
				
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 Aperature	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)	

HD 2/3"

	KJ22ex7.6B		KJ17ex7.7B		KJ10ex4.5B	
						
Model Name	KJ22ex7.6B IASE II S		KJ17ex7.7B IASE II S		KJ10ex4.5B 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 Aperature	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"

	KJ20x8.2B		KJ20x8.2B	KJ13x6B	
					
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 Aperature	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° a t 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)	

Broadcast ENG/EFP, Pro Video Lens Optical Accessories

Adaptor Type Converters/Attachments

CATEGORY	MODEL	CJ45ex13.6B CJ45ex9.7B CJ18ex28B	CJ15ex4.3B KJ10ex4.5B CJ14ex4.3B HJ40ex14B CJ20ex5B HJ40ex10B	KJ13×6B	CJ27ex7.3B CJ25ex7.6B CJ24ex7.5B KJ22ex7.6B	CJ18ex7.6B KJ20×8.2B KJ17ex7.7B
CLOSE-UP LENS	105CL-UP800HG				●	
UV FILTER	UV / 82					●
	UV / 94				●	
	UV / 105			●	●	
	UV/127		●			
	UV / 127-H	●	●			
CLEAR FILTER	CL/127MM-H	●	●			

Broadcast ENG/EFP, Pro Video Lens Accessories

Compatible Zoom/Focus Control List

OPERATION	CATEGORY	MODEL	CJ45ex13.6B CJ45ex9.7B CJ18ex28B HJ40ex14B HJ40ex10B	CJ27ex7.3B CJ25ex7.6B CJ24ex7.5B CJ20ex5B CJ18ex7.6B CJ15ex4.3B CJ14ex4.3B KJ22ex7.6B KJ17ex7.7B KJ10ex4.5B	KJ20×8.2B KJ13×6B
FOCUS	FOCUS DEMAND	FPD-400D	●	●	
	DRIVE UNIT	FPM-77			●
	FLEX CONTROLLER	FFC-200	● *1	● *2	●
	FLEXIBLE CABLE (32 INCHES)	FC-40	● *1	● *2	●
	OUTLET	FFM-100		● *2	
		FM-12			●
		FFM-300	● *1		
ZOOM	ZOOM DEMAND	ZSD-300D	●	●	
	PROVIDEO ZOOM	ZSD-15MII			●

* 1: These accessories are not recommended for use with CJ45ex9.7B ,CJ45ex13.6B and CJ18ex28B.
* 2: These controllers are not recommended for shooting 4K with CJ lenses.

Broadcast ENG/EFP, Pro Video Lens Accessories

Focus Controller

FC-40 | FFC-200 | FFM-100 | FPD-400D | FFC-15 * | FDJ-G01 | FDJ-S01 | FDJ-S41

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#
ZSD-300	Digital Drive Lens	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

** Not sold individually.*

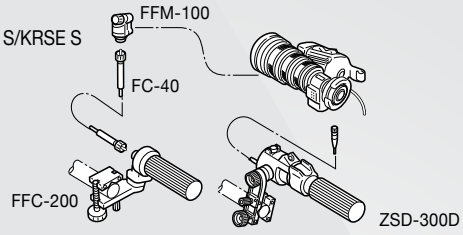
Control Accessories for Digital Drive ENG/EFP Lenses

CJ45ex13.6B / CJ45ex9.7B / CJ27ex7.3B / CJ25ex7.6B / CJ20ex5B / CJ18ex28B / CJ24ex7.5B / CJ18ex7.6B / CJ14ex4.3B / HJ40ex14B / HJ40ex10B / KJ22ex7.6B / KJ17ex7.7B / KJ10ex4.5B

Recommended Kit Configurations

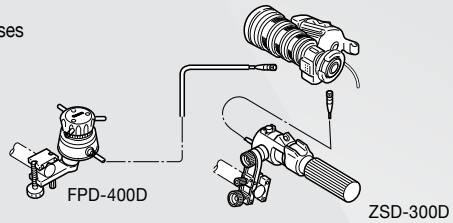
MS-210D — SEMI-SERVO KIT

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



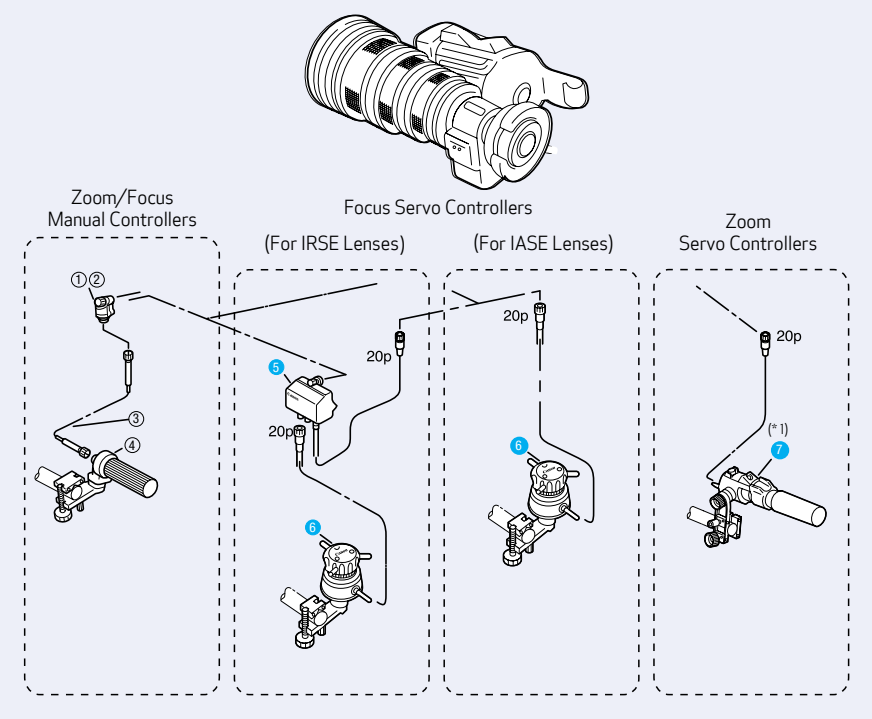
SS-41-IASD — FULL SERVO KIT

for all listed IASE S Lenses



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	FC-40	Flex Cable
④	FFC-200	Flex Focus Controller
● 5	FPM-420D	Focus Positional Servo Module
● 6	FPD-400D	Focus Positional Demand
● 7	ZSD-300D*1	Zoom Demand
⑧	CR-10	Clamper
⑨	CC-2008	20p-8p Cable

*1: *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	Unit#	Unit#
Zoom Servo Only	—	⑦	—
Semi-Servo	MS-210D	⑦	①③④
Full Servo	SS-41-D	⑦	⑤⑥

For for IASE S Type/ T Type Lenses (Except HJ40ex, CJ45ex)

		Zoom	Focus
	Kit Name	Unit#	Unit#
Zoom Servo Only	—	⑦	—
Semi-Servo	MS-210D	⑦	①③④
Full Servo	SS-41-IASD	⑦	⑥

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

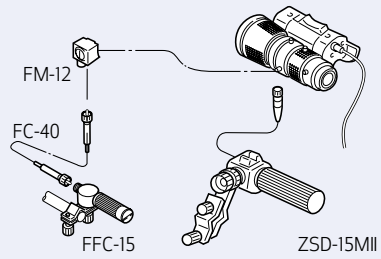
		Zoom	Focus
	Kit Name	Unit#	Unit#
Zoom Servo Only	—	⑦	—
Semi-Servo	—	⑦	②③④
Full Servo	SS-41-IASD	⑦	⑥

■ *Recommended kit configuration.*

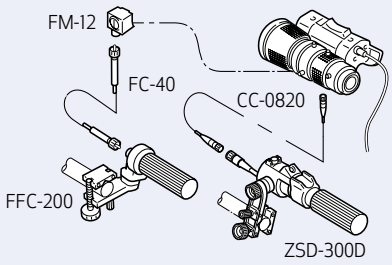
ANALOG Control Accessories for Analog Drive HDgc Lenses

Recommended Kit Configuration

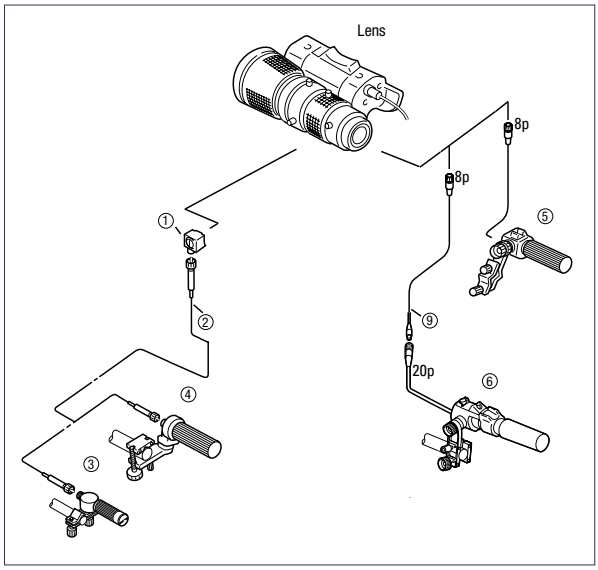
MS-15 SEMI-SERVO KIT
for all Pro-video ENG lenses



MS-21D SEMI-SERVO KIT
for all Pro-video ENG lenses



Applicable Component Detail



#	UNIT	DESCRIPTION
①	FM-12	Flex Focus Module
②	FC-40	Flex Cable
③	FFC-15	Flex Focus Controller
④	FFC-200	Flex Focus Controller
⑤	ZSD-15M II	Zoom Demand
⑥	ZSD-300D	Zoom Demand
⑦	CR-10	Clamper
⑧	EC-80	Zoom Extension Cable (8P)
⑨	CC-0820	Conv. Cable (8pM-20pF)

Applicable Kit Detail

		Zoom	Focus
	Kit Name	Unit #	Unit #
Zoom Servo Only	—	⑤	—
Semi-Servo	MS-15	⑤*	① ② ③*
	MS-21D	⑥ ⑩	① ② ④

**In USA, ⑤ and ③ are available only as MS-15 kit configuration and not as individual products.*

Recommended kit configuration.

Canon Cinema Lens Technology

Optical Performance

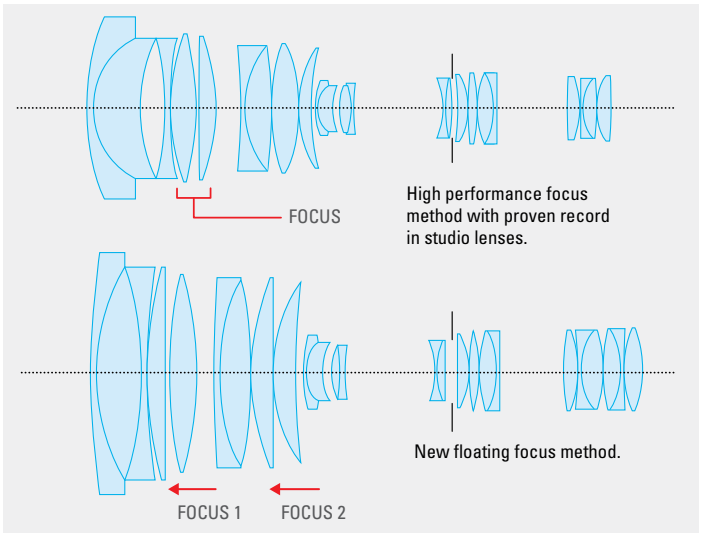
Crystal Clear Canon Optical Technology

Super 35mm or Full Frame, 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 sensor.

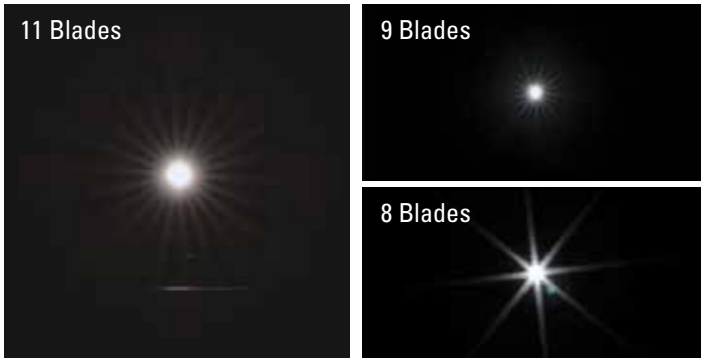
Focus Breathing Suppression

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.



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.



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 zoom lens mounts to allow for back focus adjustments.

** Excluding EF, RF and Sumire Prime Lenses.*

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								

RF 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-R14mm T3.1 L F							
CN-R20mm T1.5 L F							
CN-R24mm T1.5 L F							
CN-R35mm T1.5 L F							
CN-R50mm T1.3 L F							
CN-R85mm T1.3 L F							
CN-R135mm T2.2 L F							

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							

EF 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
CN8×15 IAS S							
CN7×17 KAS S / CN7x17 KAS T							
CN10×25 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.

■ 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 EF, RF 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.*

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

PL MOUNT

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

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.

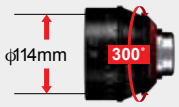
Soft, Natural Bokeh Effects

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



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.

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.

FEATURES:

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. An 11-blade aperture creates soft, beautiful bokeh and stunning depth-of-field falloff, while an internal focusing system delivers minimized focus breathing and excellent parfocal performance. The lenses render the beautiful and warm color tones synonymous with Canon's cinema lens family.

- Canon's advanced optical technology and lens coatings have combined to achieve 8K optical performance through the zoom range. Various types of aberrations have been corrected to achieve beautiful imagery from the center of the image out to all edges.
- All of Canon's cinema lenses have been designed with a consistent warm color balance that expresses skin tones beautifully, making them ideal for capturing subject textures. Color reproduction is also consistent when lenses are interchanged, which can help reduce post-production work.
- HDR video offers an expanded tonal range that represents the visual expression close to its natural image. Our 8K-compatible chromatic aberration correction reduces color bleeding, and the light-shielding design and optimized coatings reduce ghosting and flaring.
- The inner focus system reduces focus breathing, giving greater stability to framing a shot.
- 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.

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™ and Zeiss eXtended Data™ [PL mount/ Lemo 4-PIN] and EF communication [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.

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.

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

Swappable Mount Kits
Lenses can be switched between EF and PL with a mount kit (sold separately).

Outstanding Optical Performance

Introducing the 8K RF Prime Lens Series

The RF Cinema Prime series of lenses from Canon has been designed for outstanding optical performance rendering sharp and beautiful images. This series includes seven lenses, ideal for shooting 8K as well as HDR, and represent Canon's first cinema lenses to have a native RF mount. This lens series ushers in the RF lens communication to fully manual cinema glass, ideal for shooting with RF-mount cameras including third-party cameras that utilize a native RF mount.

The RF Cinema Prime series covers seven focal lengths, with lenses at 14, 20, 24, 35, 50, 85, and 135 millimeters and share a common gear positioning and diameter across all seven lenses.

FEATURES:

RF Mount Cinema Lenses for Professional Productions

Step into cinematic filmmaking with a range of RF Cinema Prime lenses that offer ultra-fast, real-time metadata capture plus all-new features such as in-camera electronic distortion correction.

8K Optical Performance with Canon Cinema EOS Color Science

Rated for 8K HDR image capture the lenses produce superb color rendition and detail, with sharp resolution from the center to the outer edges. An 11-blade iris creates soft, beautiful light rays and stunning depth-of-field falloff. The lenses render the beautiful and warm color tones synonymous with Canon's cinema lens family.

Canon's advanced optical technology and lens coatings have combined to achieve 8K optical performance. Various types of aberrations have been corrected to achieve beautiful imagery from the center of the image out to all edges.

All of Canon's cinema lenses have been designed with a consistent warm color balance that expresses skin tones beautifully, making them ideal for capturing subject textures. Color reproduction is also consistent when lenses are interchanged, which can help minimize corrections in post.

HDR video offers an expanded tonal range that represents the visual expression close to its natural image. Our 8K-compatible chromatic aberration correction reduces color bleeding, and the light-shielding design and optimized coatings reduce ghosting and flaring.

The inner focus system reduces focus breathing, giving greater stability to framing a shot.

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.

RF PRIME Lens Series: Highlights

8K Optical Performance with HDR Support

Peripheral Illumination, Chromatic Aberration And Distortion Correction*

Dual Pixel Focus Guide(*1)

Full Frame Sensor Coverage

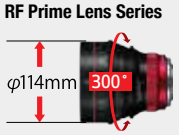
Refined Ergonomics, Redefined Handling
Confidently secure your lenses without the need for an adapter when utilizing RF mount Canon Cinema EOS cameras or compatible third party cameras. With a newly developed fixed ring design, RF Cinema Prime lenses make handheld operation more comfortable, intuitive, and efficient.

Distortion Correction
High-speed data transfer makes it possible to instantly transfer lens metadata to the camera, enabling distortion correction according to lens characteristics when shooting video with compatible cameras(*2).

Full Frame Creativity
The RF Cinema Prime lenses are designed for Full-Frame, Large-Format cameras, enabling impressive images using bokeh with a shallow depth of field.

Mechanical Precision in a Compact Design
With a smooth and consistent 300-degree focus rotation, consistent gear positions, front diameter and a compact, robust and drip-proof design, offering a no-compromise lightweight solution for professional productions.

300-degree Focus Rotation with Phosphorescent Markings



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.

Native RF Mount & Communication On Fully Manual Lens

**1: With Compatible Cameras*
**2: * Supported cameras (as of September 2023): EOS C70, EOS R5 C (Movie Mode only)*

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.

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.

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

Compact Zoom Lens Series

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.

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

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

EF 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

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.

CINE-SERVO Lens Series: Highlights

CINE-SERVO 50-1000mm
CINE-SERVO 17-120mm
CINE-SERVO 25-250mm
CINE-SERVO 15-120mm

Robust and Durable Housing Structure

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

High Durability and Ruggedness

Multiple Communication Capability with Compatible Cameras

Ergonomic Design
Ergonomically designed drive unit for ease of operation.

4K Optical Performance with Canon Cinema EOS Color Science

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*1
Cover the image size of Full Frame.

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.

RF mount is also available for CINE-SERVO 17-120mm.

High Durability and Ruggedness
The CINE-SERVO Lenses offer the ruggedness and reliability required to fulfill the exacting needs of broadcast applications, with a robust chassis construction that is weather and shock-proof.

Supports 8K/4K Cameras
Canon's optical technologies use large-diameter aspherical lenses and anomalous dispersion glass delivering optical performance that supports 8K cameras throughout the zoom range.

Next-Generation e-Xs V Servo Drive Unit*2
Faster focus and iris speed, Focus Breathing Compensation, and a USB-C connector. The e-Xs V Drive Unit can also be detached to be used in manual-style cinema configurations.

*1: Not available on CINE-SERVO 17-120mm
*2: Only available on CN7x17 KAS T/R1 and CN7x17 KAS T/P1

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

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.

** 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.*

Supports Virtual Production

RF Mount Communication Protocol Support*1

In addition to the functions of EF Mount Communication, RF mount communication includes data for distortion and shading correction which helps improve workflow for virtual production.

Zeiss eXtended data Compatible*2

An extension of the Cooke /i Technology communications standard. Also supports distortion and shading correction for virtual production.

**1: Applicable lenses: CN7x17 KAS T/R1 when combined with supported cameras*
**2: Applicable lenses: CN7x17 KAS T/P1, CN8x15 KAS S/P1*

ZOOM Lens Series

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	
Image Circle	Φ29.6mm	
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)	

※ 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

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	
Image Circle	Φ31.4mm	
Filter Diameter	105mm	
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 1.9:1, Screen size 26.2 x13.8.

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	
								
	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	
Image Circle	Φ31.4mm		Φ31.4mm		Φ6.4mm		Φ6.4mm	
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)	

RF PRIME Lens Series

		CN-R14mm T3.1 L F	CN-R20mm T1.5 L F	CN-R24mm T1.5 L F	CN-R35mm T1.5 L F	CN-R50mm T1.3 L F	CN-R85mm T1.3 L F	CN-R135mm T2.2 L F
								
Model Name		CN-R14mm T3.1 L F	CN-R20mm T1.5 L F	CN-R24mm T1.5 L F	CN-R35mm T1.5 L F	CN-R50mm T1.3 L F	CN-R85mm T1.3 L F	CN-R135mm T2.2 L F
Mount		RF Mount	RF Mount	RF Mount	RF Mount	RF Mount	RF Mount	RF Mount
Zoom Ratio		–	–	–	–	–	–	–
Focal Length		14mm	20mm	24mm	35mm	50mm	85mm	135mm
Max. Relative Aperture (T-Number)		T3.1	T1.5	T1.5	T1.5	T1.3	T1.3	T2.2
Iris Blades		11	11	11	11	11	11	11
Angle of View	1:5:1 36.0x24.0mm	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
	1.9:1 26.2x13.8mm	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
M.O.D. (Minimum Object Distance)		0.20m / 8"	0.30m / 12"	0.30m / 12"	0.30m / 12"	0.45m / 18"	0.95m / 3'2"	1.0m / 3'4"
Object Dimensions at M.O.D	1:5:1 36.0x24.0mm	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
	1.9:1 26.2x13.8mm	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
Front Diameter		114mm	114mm	114mm	114mm	114mm	114mm	114mm
Image Circle		Φ43.3mm	Φ43.3mm	Φ43.3mm	Φ43.3mm	Φ43.3mm	Φ43.3mm	Φ43.3mm
Filter Diameter		–	105mm	105mm	105mm	105mm	105mm	105mm
Approx. Size (WxHxL)		4.66x4.66x4.64 in. (118.4×118.4×118.0mm)	4.66x4.66x4.94 in. (118.4×118.4×125.5mm)	4.66x4.66x4.94 in. (118.4×118.4×125.5mm)	4.66x4.66x4.94 in. (118.4×118.4×125.5mm)	4.66x4.66x4.94 in. (118.4×118.4×125.5mm)	4.66x4.66x4.94 in. (118.4×118.4×125.5mm)	4.66x4.66x5.49 in. (118.4×118.4×139.6mm)
Approx. Weight		2.87 lbs (1.3kg)	3.08 lbs (1.4kg)	2.87 lbs (1.3kg)	2.87 lbs (1.3kg)	2.65 lbs (1.2kg)	3.3 lbs (1.5kg)	3.3 lbs (1.5kg)

※ 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.

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
								
Model Name		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
Mount		PL Mount	PL Mount	PL Mount	PL Mount	PL Mount	PL Mount	PL Mount
Zoom Ratio		–	–	–	–	–	–	–
Focal Length		14mm	20mm	24mm	35mm	50mm	85mm	135mm
Max. Relative Aperture (T-Number)		T3.1	T1.5	T1.5	T1.5	T1.3	T1.3	T2.2
Iris Blades		11	11	11	11	11	11	11
Angle of View	1.5:1 36.0x24.0mm	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
	1.9:1 26.2x13.8mm	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
M.O.D. (Minimum Object Distance)		0.20m / 8"	0.30m / 12"	0.30m / 12"	0.30m / 12"	0.45m / 18"	0.95m / 3'2"	1.0m / 3'3"
Object Dimensions at M.O.D	1.5:1 36.0x24.0mm	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
	1.9:1 26.2x13.8mm	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
Front Diameter		114mm	114mm	114mm	114mm	114mm	114mm	114mm
Image Circle		Φ43.3mm	Φ43.3mm	Φ43.3mm	Φ43.3mm	Φ43.3mm	Φ43.3mm	Φ43.3mm
Filter Diameter		–	105mm	105mm	105mm	105mm	105mm	105mm
Approx. Size (WxHxL)		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)
Approx. Weight		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.

EF 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
								
Model Name		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
Mount		EF Mount	EF Mount	EF Mount	EF Mount	EF Mount	EF Mount	EF Mount
Zoom Ratio		–	–	–	–	–	–	–
Focal Length		14mm	20mm	24mm	35mm	50mm	85mm	135mm
Max. Relative Aperture (T-Number)		T3.1	T1.5	T1.5	T1.5	T1.3	T1.3	T2.2
Iris Blades		11	11	11	11	11	11	11
Angle of View	1.5:1 36.0x24.0mm	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
	1.9:1 26.2x13.8mm	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
M.O.D. (Minimum Object Distance)		0.20m / 8"	0.30m / 12"	0.30m / 12"	0.30m / 12"	0.45m / 18"	0.95m / 3'2"	1.0m / 3'4"
Object Dimensions at M.O.D	1.5:1 36.0x24.0mm	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
	1.9:1 26.2x13.8mm	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
Front Diameter		114mm	114mm	114mm	114mm	114mm	114mm	114mm
Image Circle		Φ43.3mm	Φ43.3mm	Φ43.3mm	Φ43.3mm	Φ43.3mm	Φ43.3mm	Φ43.3mm
Filter Diameter		–	105mm	105mm	105mm	105mm	105mm	105mm
Approx. Size (WxHxL)		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)
Approx. Weight		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

	CN8X15 IAS S/E1 CN8X15 IAS S/P1		CN7×17 KAS S/E1 CN7×17 KAS S/P1		CN7x17 KAS T/R1 CN7x17 KAS T/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	CN7x17 KAS T/R1	CN7x17 KAS T/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	RF Mount	PL Mount	EF Mount	PL Mount	EF Mount	PL Mount
Zoom Ratio	8×		7×		7×		10×		20×	
Focal Length	15 ~ 120mm		17 ~ 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 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		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		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		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'		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		86.6×48.6cm 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		92.2x48.6cm 17mm 12.8x6.7cm 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	Φ29.6 (with Ext.: Φ43.3)		Φ31.4		Φ31.4		Φ29.6 (with Ext.: Φ43.3)		Φ31.4	
Image Circle	114mm		114mm		114mm		114mm		136mm	
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		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. (186.7×131.7×294.9mm)	7.35x5.19x11.30 in. (186.7×131.7×286.9mm)	6.86x4.92x10.35 in. (174.2×125.0×262.9mm)	6.86x4.92x10.04 in. (174.2×125.0×254.9mm)	6.85x4.92x11.30 in. (174.1×125.0×286.9mm)	6.85x4.92x10.04 in. (174.1×125.0×254.9mm)	7.6x5.2x11.1 in. (186.7×131.7×282.1mm)	7.6x5.2x10.8 in. (186.7×131.7×274.1mm)	6.89x6.72x16.27 in. (175.0×170.6×413.2mm)	6.89x6.72x15.95 in. (175.0×170.6×405.2mm)
Approx. Weight	7.5 lbs (3.4kg)		6.39 lbs (2.9kg)		6.86 lbs (3.11kg)	6.7 lbs (3.04kg)	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

	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	31.3x17.5cm 70mm 11.5x6.4cm 200mm *1
	46.2×24.3cm 18mm 10.1×5.3cm 80mm *2	33.3x17.5cm 70mm 12.2x6.4cm 200mm *2
Front Diameter	84mm	84mm
Image Circle	Φ31.4mm	Φ31.4mm
Filter Diameter	77mm	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)

※ 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.

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: **usa.canon.com/pro**
*2: For connection to the lens body.

CINE-SERVO Lens / COMPACT-SERVO Lens Accessories

Category	Model	Notes	CN7x17 KAS T/R1 CN10x25 IAS S/E1 CN7x17 KAS T/P1 CN10x25 IAS S/P1 CN7×17 KAS S/E1 CN8x15 IAS S/E1 CN7×17 KAS S/P1 CN8x15 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.	●	●	—
	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 and 3 (EU-V2, EU-V3) 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

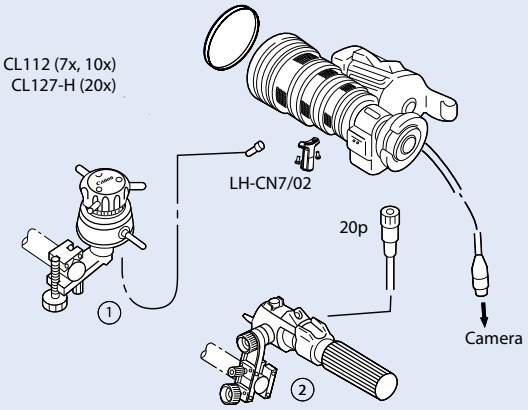

ZSD-15M II


ZSD-300D


ZDJ-S01

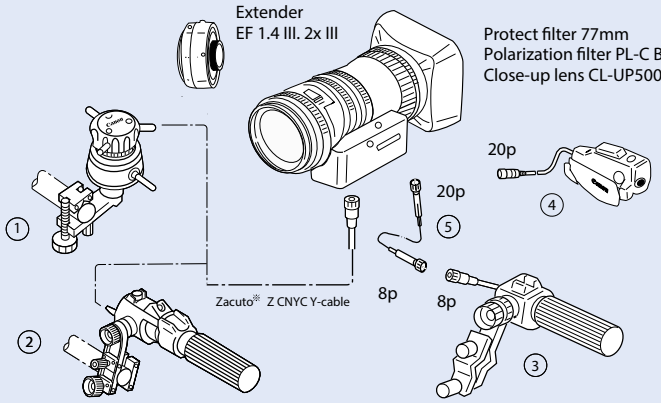
Lens System Basic Configuration

CINE-SERVO Lens



1. D-Series Focus Positional Servo Demand FPD-400D
2. D-Series Zoom Servo Demand ZSD-300D

COMPACT-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

* 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.

Canon's line of professional PTZ cameras are engineered to provide the highest level of image quality and compatibility for demanding professionals in a multitude of production applications.

BROADCAST-QUALITY VIDEO

Drawing on over 80 years of imaging excellence, these cameras utilize genuine Canon lenses and a DIGIC imaging processor to provide 4K UHD video that can effortlessly match with Canon's Cinema EOS cameras to provide a uniform look to your broadcast or live stream. Common features of the 4K PTZ line of cameras include:

- Fast and precise autofocus
- Smooth on-air camera movements
- Oversampling HD processing for better looking HD video
- Built-in image stabilization
- Powerful low-light performance

FLEXIBLE CONNECTIVITY

The Canon PTZ camera lineup† offers a variety of IP connectivity possibilities, including support for Canon's XC Protocol, Standard Protocol, RTSP/RTP, RTMP/RTMPS, SRT, FreeD, and NDI®|HX. Utilizing today's most popular live production protocols and streaming platforms, the cameras deliver stunning, high quality 4K video.

In addition to the various IP protocols supported, there are a variety of video features on Canon PTZ cameras that are appealing to productions of all types. HDMI and SDI outputs are vital for broadcasting, while Genlock and Timecode are key features for any multi-camera production. Select models also support the FreeD protocol for virtual set productions.

The cameras are also compatible with the Canon RC-IP100 and RC-IP1000 controllers, the Remote Camera Control Application via IP† and selected third-party controllers, making integration with existing set-ups a breeze.

†CR-X500 does not support IP or any of the IP protocols listed. Not all features available on all cameras.

**Add-on applications sold separately.*

ADD-ON APPLICATIONS

Available on Select PTZ cameras, users can install paid apps through the Add-On Applications System, and operate them within the cameras without the need for an external device.

>>> AUTO TRACKING

The Auto Tracking Application follows a speaker and maintains their composition in the image during presentations, lectures and other events. Thanks to Canon's high-performance pan/tilt/zoom mechanism and the automatic tracking application, the camera can smoothly capture movements of people with broadcast quality video. Auto Tracking Lite comes free of charge with every Canon PTZ Camera.

>>> AUTO LOOP

The Auto Loop Application empowers the camera to automatically repeat pan/tilt/zoom (PTZ) staging movements ordinarily performed by camera operators during the broadcast of events, as well as TV and movie productions. "Fade mode" adjusts the speed of the camera motions as they begin and end, enabling the automated camera system to mimic professional camerawork.

>>> CAMERA COLOR MATCHING APPLICATION

This powerful yet easy-to-use application provides effortless color matching between the Canon CR-N700 PTZ camera and both Canon or third-party cameras with professional results without the need for advanced color grading skills.

>>> MULTI-CAMERA MANAGEMENT APPLICATION

Monitor and manage up to 200 cameras direct from your PC and perform key tasks such as multi-view monitoring, device backup, assignment and registration as well as perform firmware updates to linked cameras simultaneously.

>>> REMOTE CAMERA CONTROL APPLICATION

Take control of your remote cameras with this free software controller, designed to operate up to 20 PTZ and Professional Video cameras over IP. Preview up to nine cameras on screen and make adjustments to focus, pan, zoom, tilt and exposure in real time, direct from your computer.

>>> WEBCAM DRIVER

The Webcam Driver allows for compatible Canon PTZ cameras to be used as high quality webcams for teleconferencing applications.

CANON 4K PTZ CAMERA LINEUP

INDOOR CAMERAS

CR-N100
REMOTE CAMERA

4K UHD | FULL HD 1920×1080

- 1/2.3" Type CMOS Sensor
- High Quality 4K 30P and FHD 60P Video Output
- HDMI, USB, and IP Video Out
- DIGIC DV 6 Image Processor
- Hybrid Auto Focus
- PoE+ Single Cable IP operation
- Variable Pan speed of .2° - 300°/sec
- Variable Tilt speed of .2° - 180°/sec
- Optical Image Stabilization
- Free Auto Tracking Lite
- Virtually Seamless Integration into Canon Imaging Workflow
- Various Interfaces Supported for Multiple Applications

CR-N300
REMOTE CAMERA

4K UHD | FULL HD 1920×1080

- 1/2.3" Type CMOS Sensor
- High Quality 4K 30P and FHD 60P Video Output
- SDI, HDMI, USB, and IP Video Out
- DIGIC DV 6 Image Processor
- Hybrid Auto Focus
- PoE+ Single Cable IP operation
- Variable Pan speed of .2° - 300°/sec
- Variable Tilt speed of .2° - 180°/sec
- Optical Image Stabilization
- Free Auto Tracking Lite
- Virtually Seamless Integration into Canon Imaging Workflow
- Various Interfaces Supported for Multiple Applications

CR-N500
REMOTE CAMERA

4K UHD | FULL HD 1920×1080

- 1.0" Type CMOS Sensor
- High Quality 4K 30P and FHD 60P Video Output
- DIGIC DV 6 Image Processor
- Canon Log 3, Wide DR Gamma Supported
- Dual Pixel CMOS Auto Focus
- Face Detection & Tracking
- PoE+ Single Cable IP operation
- Variable Pan and Tilt speed of .1° - 100°/sec
- Optical Image Stabilization
- Free Auto Tracking Lite
- Virtually Seamless Integration into Canon Imaging Workflow
- Various Interfaces Supported for Multiple Applications

CR-N700
REMOTE CAMERA

4K UHD | FULL HD 1920×1080

- 1.0" Type CMOS Sensor
- High Quality 4K 60P Video Output
- DIGIC DV 7 Image Processor
- HDR, Canon Log 3 Supported
- Dual Pixel CMOS Auto Focus
- Eye, Face, & Head detection and tracking
- Variable Pan and Tilt speed of .1° - 100°/second
- PoE++ Single Cable IP operation
- Optical Image Stabilization
- Free Auto Tracking Lite
- Virtually Seamless Integration into Canon Imaging Workflow
- Various Interfaces Supported for Multiple Applications

OUTDOOR CAMERAS

CR-X300
REMOTE CAMERA

4K UHD | FULL HD 1920×1080

- High Quality 4K 30P and FHD 60P Video Output
- 1/2.3" Type CMOS Sensor
- DIGIC DV 6 Image Processor
- Hybrid Auto Focus
- IR Mode
- Optical Image Stabilization
- PoE++ Single Cable IP operation
- Optional Auto Loop Add-On Application
- Built-in Wiper
- Durable Aluminum Body
- IP65 Water and Dust Resistant
- Virtually Seamless Integration into Canon Imaging Workflow
- Various Interfaces Supported for Multiple Applications

CR-X500
REMOTE CAMERA

4K UHD | FULL HD 1920×1080

- High Quality 4K 60P Video Output
- 1.0" Type CMOS Sensor
- Dual Pixel CMOS Auto Focus
- Dual DIGIC DV 6 Image Processors
- Wide ±170° Pan/ +30 ~ -50° Tilt Coverage
- Canon Log 3, Wide DR Gamma Supported
- Optical Image Stabilization
- IP55 Water and Dust Resistant
- Built-in Wiper
- Durable Aluminum Body
- Virtually Seamless Integration into Canon Imaging Workflow
- Various Interfaces Supported for Multiple Applications

**Add-on applications sold separately.*

	SPECIFICATION	CR-N100	CR-N300	CR-N500	CR-N700	CR-X300	CR-X500
CAMERA	OPERATING CONDITION	Indoor				Outdoor	
	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)		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)		1/2.3" 4K UHD CMOS Pro Image Sensor **Total pixels:** approx. 21.14 megapixels **Effective pixels:** approx. 8.29 megapixels (3840 x 2160)	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=3.67 – 73.4 mm, F/1.8 – 2.8, 8-bladed circular aperture		f=8.3 – 124.5 mm, F/2.8 – 4.5, 9-bladed iris diaphragm		f=3.67 – 73.4 mm, F/1.8 – 2.8, 8-bladed circular aperture	f=8.3 – 124.5 mm, F/2.8 – 4.5, 9-bladed iris diaphragm
	ZOOM	**Optical:** 20x **Digital:** 20x		**Optical:** 15x **Digital:** 20x	**Optical:** 15x **Digital:** 20x **Advanced (FHD):** 30x	**Optical:** 20x **Digital:** 20x	**Optical:** 15x **Advanced Zoom FHD:** 30x
	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)		Horizontal: 73.0 (W) – 5.7° (T) Vertical: 45.2° (W) – 3.2° (T)		**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)	Horizontal: 73.0 (W) – 5.7° (T) Vertical: 45.2° (W) – 3.2° (T)
	SHUTTER SPEED	1/6 – 1/2000 sec. *(specific values depend on the frame frequency and frame rate)*		1/3 – 1/2000 sec. *(specific values depend on the frame frequency*		1/6 – 1/2000 sec. *(specific values depend on the frame frequency)*	Auto, Manual 1/3 – 1/1000 sec.
	IRIS	Manual/Automatic aperture					Auto, Manual
	GAIN	0.0 dB – 36 dB		-6.0 db ~ 33.0 db	-6.0 db ~ 33.0 db	0.0 dB – 36 dB	Auto, Manual 0 db ~ 33.0 dB
	ND FILTER	Built-in (1/8 at maximum, gradation ND), motor operated		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		**ND filter:** 1/8 at maximum **Enhanced ND filter:** 1/32	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.*					AUTO (AWB), Set
	FOCUS	**Focus mode:** Manual, Continuous AF, Face AF, Tracking **AF type:** Hybrid AF, Contrast AF		**Focus mode:** Manual, AF-boosted MF, Continuous AF, Face AF, Tracking **AF type:** Dual Pixel CMOS AF, Contrast AF	**Focus mode:** Manual, AF-boosted MF, Continuous AF, Face Detection & Tracking, Face only AF, Eye Detection **AF type:** Dual Pixel CMOS AF, Contrast AF	**Focus Mode:** Manual, Continuous AF, Face Detection AF, Tracking **AF type:** Hybrid AF, Contrast AF	Dual Pixel CMOS AF
	GAMMA	Normal 1 (Standard), Normal 3 (BT.709)		Normal1 (Standard), Normal2 (x4.0), Normal3 (BT.709), Normal4 (x5.0), Wide DR, Canon Log 3	BT.709 Normal, BT.709 Wide DR, BT.709 Standard, Canon Log 3, HDR (PQ), HDR(HLG)	Normal 1 (Standard), Normal 3 (BT.709)	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 STABILIZER	Optical-shift					
	MIN. SUBJECT ILLUMINATION	Approx. 1.5 lux (shutter speed 1/30 sec., frame frequency 59.94 Hz, (P (Programmed AE) Shooting Mode), (Auto Slow Shutter On)		**3840x2160:** Approx. 1.5 lux (shutter speed 1/30 sec., frame frequency 29.97P, Gain 33.0 dB) **1920x1080:** Approx. 3 lux (shutter speed 1/60 sec., frame frequency 59.94P, Gain 33.0 dB)	**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)	Approx. 3.0 lux (shutter speed 1/60 sec, frame frequency 59.94Hz (P (Program AE) shooting mode), auto slow shutter "Off")	Approx. 3 lux (shutter speed 1/60 sec., Frame Rate 59.94P, Gain 33.0 dB)
	PAN, TILT, ZOOM OPERATION	**Pan Range:** Horizontal ±180° **Pan Speed:** 0.2° – 300°/sec. **Tilt Range:** Vertical -30° – +100° **Pan Speed:** 0.2° – 180°/sec.		**Pan Range:** Horizontal ±170° **Pan Speed:** 0.1° – 100°/sec. **Tilt Range:** Vertical -30° – +90° **Tilt Speed:** 0.1° – 100°/sec.		**Pan Range:** Horizontal ±180° **Pan Speed:** 0.3° – 60°/sec. **Tilt Range:** Vertical -40° – +215° **Tilt Speed:** 0.3° – 60°/sec.	**Pan Range:** Horizontal ±170° **Pan Speed:** 0.5° – ~25°/sec. **Tilt Range:** Vertical -50° – +30° **Tilt Speed:** 0.3° – ~20°/sec.
VIDEO OUTPUT FORMAT	SDI	**1920x1080:** 59.94P/59.94i, 50.00P/50.00i/25.00P, 29.97P/23.98P (4:2:2 10 bit) **1280x720:** 59.94P, 50.00P (4:2:2 10 bit)			**3G-SDI: 1920 x 1080:** 59.94P/59.94i/50.00P/50.00i/29.97P/25.00P/23.98P (4:2:2 10bit) **1280 x 720:** 59.94p/50.00P (4:2:2 10bit) **12G-SDI: 3840 x 2160:** 59.94P/50.00P/29.97P/25.00P/23.98P (4:2:2 10bit) **1920 x 1080:** 59.94P/59.94i/50.00P/50.00i/29.97P/25.00P/23.98P (4:2:2 10bit) **1280 x 720:** 59.94p/50.00P (4:2:2 10bit) **720 x 576:** 50.00i (4:2:2 10bit) **720 x 480:** 59.94i (4:2:2 10bit)	**3840x2160:** 29.97P, 25.00P, 23.98P (4:2:2 10 bit) **1920x1080:** 59.94P/59.94i, 50.00P/50.00i/25.00P, 29.97P/23.98P (4:2:2 10 bit) **1280x720:** 59.94P, 50.00P (4:2:2 10 bit)	**3840x2160:** 59.94P (4:2:2 10 bit) **1920x1080:** 59.94P/59.94i, 50.00P/50.00i/25.00P, 29.97P/23.98P (4:2:2 10 bit)
	HDMI	**3840x2160:** 29.97P, 25.00P, 23.98P (4:2:2 10 bit) **1920x1080:** 59.94P/59.94i, 50.00P/50.00i/25.00P, 29.97P/23.98P (4:2:2 10 bit) **1280x720:** 59.94P, 50.00P (4:2:2 10 bit) **Same video format required for SDI and HDMI (cannot select different formats for SDI and HDMI) *When 3840 x 2160 is selected for HDMI, video will not be outputted to SDI.*			**3840 x 2160:** 59.94P/50.00P/29.97P/25.00P/23.98P (4:2:2 10bit) **1920 x 1080:** 59.94P/59.94i/50.00P/50.00i/29.97P/25.00P/23.98P (4:2:2 10bit) **1280 x 720:** 59.94p/50.00P (4:2:2 10bit) **720x576:** 50.00P (4:2:2 10bit) **720x480:** 59.94P (4:2:2 10bit)	**3840x2160:** 29.97P, 25.00P, 23.98P (4:2:2 10 bit) **1920x1080:** 59.94P/59.94i, 50.00P/50.00i/25.00P, 29.97P/23.98P (4:2:2 10 bit) **1280x720:** 59.94P, 50.00P (4:2:2 10 bit) **Same video format required for SDI and HDMI (cannot select different formats for SDI and HDMI) *When 3840 x 2160 is selected for HDMI, video will not be outputted to SDI.*	
	IP	**Frame frequency 59.94 Hz** **3840x2160 (CR-N700 Only):** 59.94fps, 29.97fps, 14.99fps, 5.00fps (4:2:0 8 bit) **1920 x 1080:** 59.94fps, 29.97fps, 14.99fps, 5.00fps (4:2:0 8 bit) **1280 x 720:** 59.94fps, 29.97fps, 14.99fps, 5.00fps (4:2:0 8 bit) **640 x 360:** 59.94fps, 29.97fps, 14.99fps, 5.00fps (4:2:0 8 bit)		**Frame frequency 29.97 Hz** **3840 x 2160:** 29.97fps, 14.99fps, 5.00fps (4:2:0 8 bit) **1920 x 1080:** 29.97fps, 14.99fps, 5.00fps (4:2:0 8 bit) **1280 x 720:** 29.97fps, 14.99fps, 5.00fps (4:2:0 8 bit) **640 x 360:** 29.97fps, 14.99fps, 5.00fps (4:2:0 8 bit)		**Frame frequency 23.98 Hz** **3840 x 2160:** 23.98fps, 11.99fps, 5.99fps (4:2:0 8 bit) **1920 x 1080:** 23.98fps, 11.99fps, 5.99fps (4:2:0 8 bit) **1280 x 720:** 23.98fps, 11.99fps, 5.99fps (4:2:0 8 bit) **640 x 360:** 23.98fps, 11.99fps, 5.99fps (4:2:0 8 bit)	
	SUPPORTED PROTOCOLS	**Protocol:** XC Protocol, RTSP/RTP, NDI®|HX, RTMP/RTMPS, Standard Communication (Serial), Standard Communication (IP), SRT	**Protocol:** XC Protocol, RTSP/RTP, NDI®|HX, RTMP/RTMPS, Standard Communication (Serial), Standard Communication (IP), FreeD, SRT				**Control:** Canon NU Protocol
INTERFACE	COMMUNICATION CONTROL	LAN, Serial, IR, USB	LAN, Wi-Fi, Serial, IR, USB	LAN, Wi-Fi, Serial, IR	LAN, Wi-Fi, Serial, IR	LAN, Serial	
	NETWORK TERMINAL	LAN x 1, RJ45, 1000Base-T					
	SDI OUT TERMINAL		3G-SDI, 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)		12G/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 ST 272, SMPTE ST 299 compliant Embedded audio, Time code (VITC/LTC)	6G-SDI, BNC jack (output only) x 1, 0.8 Vp-p/75 Ω, unbalanced SMPTE 2081, 424, 425, ST 299-2 compliant Embedded audio, Time code (VITC/LTC)	12G-SDI, BNC jack (output only) x 1
	TIME CODE TERMINAL				BNC jack x 1, 1.3 Vp-p/50 Ω or less		
	GEN-LOCK TERMINAL			BNC jack x 1, 1.0 Vp-p/75 Ω, input only			BNC jack x 1
	HDMI OUT TERMINAL	HDMI connector x 1, output only					
	RS-422 TERMINAL	RJ45 connector x 1					RS-422 Serial
	MIC TERMINAL	φ3.5 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)				Built-In Waterproof Microphone	
	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			
OTHER	OPERATING ENVIRONMENT	**Temperature:** +32°F – +104°F (0°C – +40°C) **Humidity:** 10% – 90% (without condensation)				**Temperature:** +5°F – +104°F (-15°C – +40°C) **Humidity:** 90% or less (without condensation) *Startup temperature: +14°F – +104°F (-10°C – +40°C)*	
	DUST/WATER RESISTANCE					IP65	IP55
	POWER SUPPLY	PoE: PoE+ power supply via LAN connector (IEEE802.3at compliant) – PoE cannot be used **External power source:** 24V DC (using included AC adaptor)			PoE: PoE++ power supply via LAN connector (IEEE802.3at compliant) – PoE cannot be used **Ext. power source:** 12V DC (4-pin XLR input)	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:** Approx. 13.9W* max (body only) **DC Input:** Approx. 13.3W max. (body only) **Class 4 (25.5 W required) for power supply devices*	**PoE+ Input:** Approx. 16.2W* max. (body only) **DC Input:** Approx. 15.0W max. (body only) **Class 4 (25.5 W required) for power supply devices*	**PoE+ Input:** Approx. 19.6W* max. (body only) **DC Input:** Approx. 18.6W max. (body only) **Class 4 (25.5 W required) for power supply devices*	**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 device*	**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*	DC 10.5 - 15 V, 90W
	QUIETNESS	NC35 or lower		NC30 or lower		NC45 or lower (when operating at 60°/sec)	NC55 or less
	DIMENSIONS (W X H X D)	Approx. 6.06 x 7.01 x 6.46 in. (154 x 178 x 164 mm) *(excluding protrusions)*		Approx. 7.87 x 10.59 x 8.19 in. (200 x 269 x 208 mm) *(excluding protrusions)*		Approx. 8.54 x 12.24 x 8.54 in. (217 x 311 x 217 mm) *(excluding protrusions and connector cover)*	Approx. 13.27 x 15.35 x 15.2 in. (337 x 390 x 386 mm) *(excluding protrusions)*
	WEIGHT	Approx. 4.86 lb. (2.2 kg) (body only)		Approx. 9.04 lb. (4.1 kg) (body only)	Approx. 9.7 lb. (4.4 kg) (body only)	Approx. 15.5 lb. (7 kg) (body only)	Approx. 37.48 lbs. (17.0 kg)
	SUPPORTED CONTROLLERS	**Hardware:** RC-IP100, RC-IP1000 **Software:** Remote Camera Control Application Search Tool					**Hardware:** RC-IP100, RC-IP1000

Specifications and availability subject to change without notice. Products not shown to scale. Weight and dimensions are approximate. Product shown with optional accessories. Not responsible for typographical errors.

REMOTE CAMERA CONTROLLERS

Control your multi-camera productions, using IP or serial control, with precision joystick, zoom rocker, and a touchscreen display.

RC-IP100

Remote Camera Controller

The RC-IP100 Remote Camera Controller provides IP control for up to 100 supported Canon cameras. An additional Canon camera can be controlled 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.

- Control up to 100 Canon Supported cameras
- Smooth PTZ movement and Precise Control for Professional Productions
- Adjust Pan, Tilt, Zoom and Change Camera Function Settings Remotely
- Equipped with 7" diagonal Touch Screen, Control and Zoom Lever and 4 Customizable Buttons
- Supports configuration and enabling of Add-On applications, such as Auto Tracking and Auto Loop

RC-IP1000

Remote Camera Controller

The RC-IP1000 is an advanced PTZ controller enabling fast operation of multiple PTZ cameras through a newly developed control interface. Featuring 42 buttons and 14 dials, including assignable buttons, programmable trace operation, and adjustable speed and response controls, this controller helps enable intuitive control of multiple PTZ cameras quickly and easily. With a 7-inch touch panel that provides clear visibility and touch-screen control, showing operation menus and camera video feeds, capability to control up to 200 cameras over IP, and more cutting-edge capabilities, the RC-IP1000 is built for large multi-camera productions.

- Full-featured remote camera controller that supports 200 cameras and provides smooth PTZ movement and precise control
- 7" touch screen provides live video previews of up to 9 cameras per screen and supports touch auto focus.
- Adjust pan, tilt, zoom and change camera function settings remotely
- Control lever and zoom rocker with adjustable reaction rate
- 4K 60P video input/output via 12G SDI
- Camera OSD menu from compatible cameras can be shown on the touch panel and operated using push-button controls

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The size and weight of all lenses within this brochure may vary according to the applicable camera models.

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