



CINEMA EOS

LEAVE NO STORY UNTOLD

Canon



Every filmmaker has a story to tell.

CINEMA EOS

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Every filmmaker has a story to

CINEMA

On the set of "SWORD," a short film shot exclusively with the Canon Cinema EOS system.

"If I can get a small camera that does everything I want it to do, with the best quality in the world, that's what I want. And that's what I think we have with the Canon Cinema EOS."



FELIX ALCALA

Co-Director and Co-Writer of "SWORD"





CINEMA EOS



LEAVE NO STORY UNTOLD

What you capture on set will define how your story unfolds. Superb tonal accuracy. Brilliant color reproduction. Subtle image adjustments. Surprising angles and points of view. Digital robustness to survive extensive post-production. For all this, Canon has created the Cinema EOS system – a definitive HD motion picture system, conceived as an extension of the cinematographer. The new EOS C300 and EOS C300 PL cameras, Canon EF Cinema lenses, our comprehensive service and support network, and educational resources are all designed to help you tell your story the way you imagined it.

The powerful EOS C300 and EOS C300 PL cameras, centered on Canon's unique Super 35mm CMOS sensor, revolutionary Canon **DIGIC** DV III Image Processor, and 50Mbps 4:2:2 codec writing out to dual CF cards. Compact and lightweight, modular in design, compatible with Canon's new EF Cinema lenses and legendary line of EF lenses, as well as third-party accessories, the EOS C300 and EOS C300 PL are reliable in the studio and rugged on location – no matter how far your assignment or imagination takes you. A family of Canon EF- and PL-mount lenses designed specifically for cinematography applications, including fast primes and wide-tele zooms, with the optical performance, controls and usability you need.

And Canon Service, Support and Education, working right beside you when you need it. With an established infrastructure to support and educate, troubleshoot and repair, to listen and to innovate.

Canon is set on a path to grow and evolve with the industry, providing professionals with the tools and support they need to tell their stories.

CINEMA EOS

ON THE SET: CAPTURING THE STORY

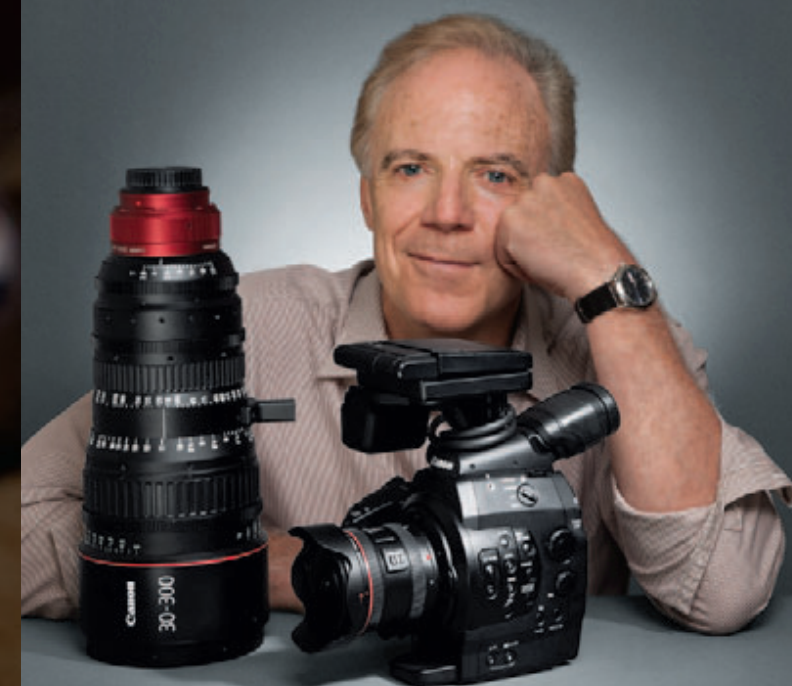


CINEMA EOS

ON THE SET: CAPTURING THE STORY

On the set of the short film "Max Is Back," shot exclusively with the Canon Cinema EOS system.

"I grew up in the film era – I think what has prevented most cinematographers from whole-heartedly embracing the digital side has been that they don't feel that the digital technology has delivered everything they're used to on film. I believe we've actually reached that point now. We've got something now that's a major league tool that's available to virtually anyone who can get their hands on it. This opens up the field to everyone; everyone can have access to this camera – which I think, hopefully, will lead to a renaissance of filmmaking."



RICHARD CRUDO, A.S.C.
Producer, Director and Director of Photography
of "Max Is Back"

CINEMA EOS

POST-PRODUCTION: UNLEASHING THE VISION

CINEMA EOS

LEAVE NO STORY UNTOLD

Post is where your vision becomes reality. With the EOS C300 and EOS C300 PL your image files can accommodate just about anything post-production can throw at them. A unique CMOS sensor rivals 3-chip performance, breaking out clean HD bandwidth RGB signals without the algorithmic distortions associated with a debayering process. Canon's robust XF Codec supports HD 1920x1080 resolution, harnessing MPEG-2 4:2:2 compression at 50 megabits per second. All to realize the aesthetic look you seek.

Whether making rough cuts from clips recorded on one camera or integrating time-coded shots from a number of synched cameras, professionals are completely dependent on the image quality coming off the camera to achieve the final look they envisioned. With NLE, digital special effects and post-production processes, image files need to hold up to multiple changes and multiple saves, multiple times. The Canon EOS C300 and EOS C300 PL deliver incredibly high quality images with its full 4:2:2 XF Codec, creating digital files robust enough for major post-production.

The EOS C300 and EOS C300 PL use versatile MPEG-2 compression, saving files in the Material eXchange Format (MXF). The MXF format folds video and audio into a single file together with important metadata for seamless integration with top NLE systems and post-production tools for compositing, color correcting, grading and more. The EOS C300 and EOS C300 PL codec supports HD 1920x1080 resolution, a class-leading 50Mbps bit rate and 4:2:2 component sampling. 4:2:2 sampling give EOS C300 and EOS C300 PL image files double the color vertical resolution of 4:2:0 color sampling, minimizing jagged edges between red and blue and ensuring ample quality for chroma key compositing with green screens.

Conforming to industry HD standards is another definitive advantage of the EOS C300 and EOS C300 PL. Non-standard technologies require extra time and money that few productions can afford. Canon standards and specs make post-production seamless and simple – the world over.

Compositing on the set of the short film "XXIT," shot exclusively with the Canon Cinema EOS system.

Practicality. Compatibility. Simplicity. And excellence in HD imagery. With the Cinema EOS system, Canon helps working professionals make HD the superb creative medium of the present. Make it new. Give it impact. And make it work within your budget. No matter what you're shooting – Hollywood movies, indie documentaries, episodic TV series, commercials, music videos – the Cinema EOS system will raise your game without compromising your productivity.

We spent years studying the film and TV industry and its changing needs before bringing this system to market. We learned that HD imaging was still evolving – and that a new image sensor, advanced digital processing codec and 4K lenses specially created for moviemaking could elevate HD to a new plateau of performance in the 21st century. Those were the parameters we gave our optical, electronic and mechanical engineers. We challenged them to design a new HD system that could provide immediate benefits to working cinematographers. Equipment that would fit production budgets already stressed by rising competitive pressure and uncertain economic conditions. A system to grow with changing needs, adding new lenses, camera bodies and enhanced shooting and editing features, as technology advances. Canon doesn't claim to have all the answers at this point. But with the help of industry experts and cinema professionals like you, we'll keep learning, evolving and innovating.

CINEMA EOS
HD as it was meant to be



CINEMA EOS

Presenting the Canon Cinema EOS System

A new HD system for a new century, designed from the ground up to serve the evolving needs of the cinematography world. One revolutionary EOS C300 camera in two versions – industry-standard PL-lens mount or Canon's EF mount. A family of Canon EF Cinema lenses designed specifically for cinematography applications. And Canon

Service, Support and Education, working right beside you when you need it. Seamless compatibility with a wide range of accessories and production tools. Unrivalled versatility – and limitless potential for growth. This is the Canon Cinema EOS system.

Lightweight, compact and stunningly simple to operate, the EOS C300 and

EOS C300 PL are born to please cinematographers. Incorporating cutting-edge technology, it is scalable for any project – and affordable even for independent productions on shoestring budgets.

The EOS C300 and EOS C300 PL adhere to SMPTE HD production standards. Its MPEG-2 codec is also an international

standard and is compatible with the major NLE applications. The PL and EF mounts offer compatibility with virtually every cinema lens in production today. With seamless integration into existing workflows and sophisticated file delivery, it makes post-production easy. And it's modular design and compatibility with existing equipment helps keep a lid on bottom-line costs.

We also designed an entire support infrastructure to help you get the most from your equipment before, during and after production. With in-depth telephone technical support, a national network of carefully selected Canon dealers and rental houses, numerous web-based resources, frequent Canon Live Learning events and repairs completed at the

Canon Hollywood Professional Technology and Support Center in Los Angeles, Cinema EOS is ready to go to work.



Actual size shown



EF CINEMA LENSES

Capturing the Essence of Your Vision

Canon already offers one of the finest and most comprehensive lens lineup available to cinematographers and videographers from any single vendor. Over 60 prime and zoom lenses in a variety of configurations – from our flagship zooms to compact primes. All share Canon’s renowned accuracy, clarity and optical brilliance to bring fresh perspective to your vision. And now, with our expanded lineup of 7 EF Cinema lenses exclusively designed for cinematography, we’ve covered the basics – and with more on the way to stimulate your creativity.

Canon EF Cinema Lenses

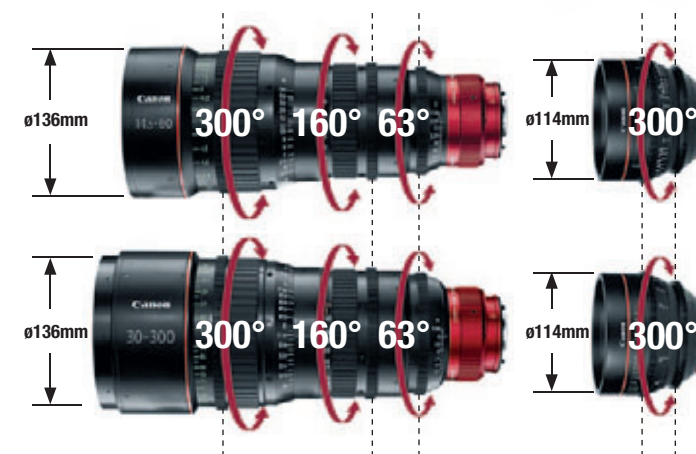
Canon EF Cinema lenses are designed and engineered to meet or exceed the exacting standards of working professionals. Every Canon EF Cinema lens is designed to fulfill contemporary 4K production standards, surpassing

the performance requirements of any HD imaging system. Zoom lenses feature large aspherical lens elements to achieve sharp, consistent images in virtually every shooting situation. Geared inner focusing minimizes focus-induced changes in the angle of view, reducing focus breathing virtually to zero. The 11-blade aperture diaphragms ensure beautiful bokeh – and innovative glass construction counteracts barrel expansion and contraction to avoid temperature-induced marking discrepancies.

Uncompromising Design for Working Professionals

EF Cinema lenses provide markings on angled surfaces on both sides of the barrel, making it easy to read focus and aperture settings from behind or either side of the camera. Focus markings can be switched from standard labeling to metric. Control rings are designed to maintain the proper amount of resistance with consistent operating torque. For zoom lenses, a covered flange-back adjustment mechanism is included. Each EF Cinema zoom lens or EF Cinema prime lens shares uniform gear position, diameter

and rotation angle as well as front lens diameters, enabling the film crew to quickly change lenses without adjustment of the rig setup.



Broad Compatibility with EOS Cameras

The versatility of the Canon Cinema EOS approach also makes it compatible with more cinema optics than any other camera system. With their large image circle, EF Cinema prime lenses are compatible with every Canon EOS DSLR (manual operation only) – including full-frame models like the EOS-1D X and the EOS 5D Mark II as well as cameras like the EOS 7D and EOS 60D that utilize APS-C sized sensors.

EF Cinema Zoom Lenses

Canon EF Cinema zoom series offer extraordinary optical performance for demanding high-end productions, available in EF and PL mount configurations. With fluorite, aspherical lens elements and advanced optical design, these unsurpassed EF Cinema lenses are capable of 4K image reproduction. The wide-angle CN-E14.5–60mm T2.6 L S/SP provides industry-leading breadth of range; the telephoto CN-E30–300mm T2.95–3.7 L S/SP rivals best-in-class zoom magnification and telephoto focal length. Together these lenses cover the range most commonly used in cinema shooting.

EF Cinema Prime Lenses

The brilliant series of EF Cinema prime lenses offer spectacular 4K-image quality and a full frame image circle, in lightweight, compact designs. Three models for EF mount cameras – CN-E24mm T1.5 L F, CN-E50mm T1.3 L F, and CN-E85mm T1.3 L F – offer consistent form factors and marking optimized for motion picture production. Whether you shoot with a Canon EOS C300 or EOS DSLR, you will appreciate the compact and consistent lens design; and your audience will love the results from the 11-blade aperture diaphragms, fast t-stops and proven Canon lens elements.

Additional lenses are already under development, reflecting Canon’s commitment to offer the broadest range of professional cinema lenses to meet your needs, now and in the future.



Frame grab from the Sam Nicholson, A.S.C., film "XXIT." Shot with the EOS C300 and EF 8–15mm f/4L Fisheye USM.

EF LENSES

A World of Creative Options

Compatibility – your key to creativity, productivity and profit. The lenses you already own and trust. The optical elements and coatings that render every nuance of every scene. The systems made famous by generations of the world's finest still photographers. All coming together in Cinema EOS to give professionals every opportunity to leave no story untold.

EF Lenses for Cinema EOS

Perfected in Canon laboratories and proven in the field, Canon's EF lenses incorporate a rare array of the world's most



EOS C300 with EF 8–15mm f/4L Fisheye USM during filming of "XXIT."

advanced optical, microelectronic, and manufacturing technologies. Many lenses make use of Canon's advanced Peripheral Illumination Correction feature, rendering beautiful consistent color and brightness across the entire image plane when used with compatible cameras such as the EOS C300. Their compatibility with the EF mount of the EOS C300 not only gives the Cinema EOS system access to the finest optics on the market, it also opens up new creative possibilities with Canon specialty lenses – including Tilt-Shift, Macro and Canon's amazing EF 8–15mm f/4L Fisheye USM zoom lens.



L-Series Lenses

Canon L-series lenses are highly regarded by professionals who demand uncompromising optical performance in specialized situations. These specialty lenses incorporate innovative Canon technologies such as Ultra-low Dispersion (UD) glass, fluorite and aspherical elements, and Super Spectra Multi Coating. Canon L-series lenses have earned their place on the cameras of serious photographers across the globe.

EF70million

Cinematographers may now expand their boundaries with the extensive selection of over 60 Canon EF/EF-S lenses, a robust line with over 70 million produced.



EF Specialty Lenses

Macro Lenses

In revealing the finest detail and achieving extraordinary edge-to-edge accuracy at very shallow depth-of-field, macro photography can be the ultimate test of optical performance. Canon's superb lens line includes six ultra-precise macro lenses and three screw-on close-up lenses. Accompanied by the Life-Size Converter EF and two Extension Tube accessories, Canon's macro lens array provide valuable imaging options for the EOS C300.



Tilt-Shift Lenses

TS-E Lenses incorporate tilt and shift movement capabilities to bring shooting advantages of technical view cameras to the EOS system. Tilt movements alter the angle of the focal plane between the lens and image sensor, modifying depth-of-field independently of the lens aperture. Shift movements slide the lens's optical axis along the plane of the image sensor, enabling photographers to correct or alter perspective to almost any angle and add unimagined drama to a scene.



Fisheye and Fisheye Zoom Lenses

Super wide-angle and special effects photography captures each subject from a unique perspective. The Canon EF 8–15mm f/4L Fisheye USM is the world's first fisheye zoom lens to create circular images with a 180° angle of view on full-frame DSLRs. With its ability to focus as close as 8 inches (0.2m), the Canon EF 15mm f/2.8 Fisheye lens can realize exceptionally sharp images throughout its broad focus range.





EOS C300 & EOS C300 PL

High Definition, Exceptional Quality

Technology – but never for its own sake. Always to simplify your shoot. Increase your options. Advance your art. Accelerate your project turn time. And lower costs. The technology behind Canon's Cinema EOS system draws on everything we've learned about digital image capture – and every innovation that truly serves your creative effort.

Canon EOS C300 (EF Mount) and EOS C300 PL (PL Mount)

To integrate easily into the working style and equipment array of film crews and production houses, the Cinema EOS system begins with two camera bodies. The EOS C300 has a Canon EF lens mount and is compatible with all of Canon's EF lenses, including compact primes, super telephotos, specialty Tilt-Shift, Macro and fisheye – over 60 in all. It also has communication contacts built into its mount, allowing EF lens functions such as focus and iris to be adjusted wirelessly via the optional Canon Wireless File Transmitter WFT-E6A unit. This offers huge potential for specialty applications where cameras must be controlled remotely such as nature documentaries or reality TV.



EOS C300 with EF mount



EOS C300 PL with PL mount

The EOS C300 PL has a PL mount and is compatible, both with a new series of Canon EF Cinema lenses (PL mount), as well as the majority of third-party optics available for 35mm motion picture cameras.

Canon DiGiC DV III Image Processor

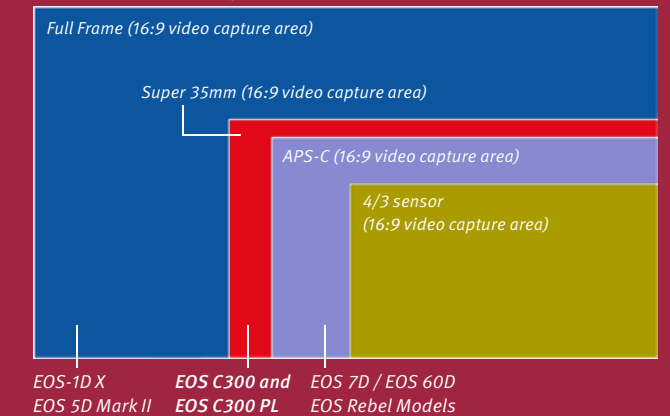
Designed and built by Canon for the highest HD RGB processing, the DiGiC DV III Image Processor uses proprietary circuits and architecture to deliver the highest image quality at the highest speeds.

It processes the RGB representations originated in the single CMOS sensor into three channels (Red, Blue and Green) to maintain the rich resolution and clean color fidelity formerly possible only in three-chip sensor designs.



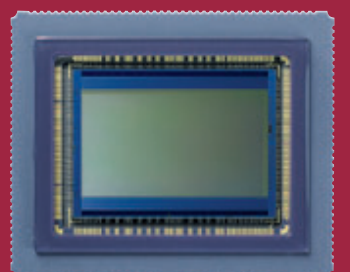
Super 35mm Canon CMOS Sensor

CMOS sensor size comparison (not to scale)



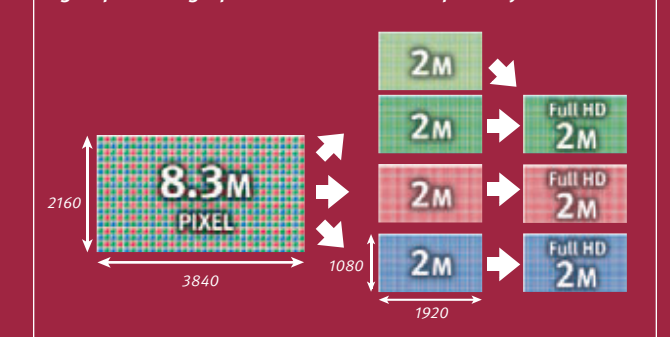
Modeled on the Super 35mm 3-perf motion picture film standard, Canon's CMOS sensor has an active image size of 24.4 x 13.5mm.

It utilizes 3840 (H) x 2160 (V) photosites to perform the crucial optoelectronic transformation of digital imaging. Each photosite is a generous 6.4 x 6.4 micrometers in area and each has a microlens that ensures the highest efficiency in light transfer to the individual photodiode. Proprietary technologies within the photosite simultaneously lower the image sensor noise floor while enhancing the photon capacity of the photodiode – a combination that assures superb dynamic range.



Actual size

Signal processing equivalent to that in a 3-chip RGB system



The image sensor utilizes an innovative readout technique that delivers full bandwidth individual RGB video components without the need for any debayering algorithms. Each of these components has a 1920 (H) x 1080 (V) sampling structure at up to 60 frames. From these original video components, a 1080-line 60i format or a 1280 (H) x 720 (V) at 60P format is selectively derived. A high-speed readout significantly reduces the subjective visibility of vertical skewing on fast-moving horizontal subjects that is characteristic of CMOS image sensors.



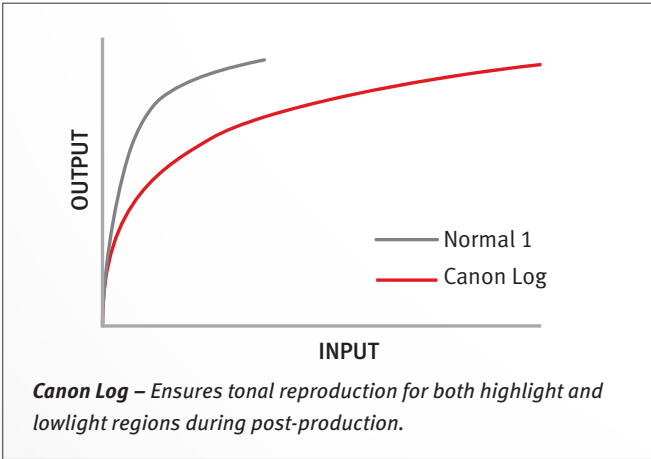
Frame grab from the Sam Nicholson, A.S.C., film “XXIT,” shot in Canon Log mode.



Frame grab after color grading.

Canon Log Gamma

Shooting in Canon Log mode, cinematographers can set the camera exposure value using their customary light meter practices. Canon Log is a special nonlinear transfer function embodied within the **DiGiC** DV III RGB video processing system. This transfer function is specifically designed to facilitate the post-production



of digital images originating in Cinema EOS in a manner akin to the post-production of images digitally transferred from motion picture film (the contemporary DI process). By managing the disposition of quantization bits, Canon Log ensures excellent tonal reproduction within both highlight and lowlight regions of a given digital image – maintaining a total dynamic range of 800%.

These sophisticated video grading processes restructure a new digital representation that achieves your sought-after creative look on a quality reference display.

Lens Peripheral Illumination Correction

When shooting with Canon EF optics that support Peripheral Illumination Correction, the EOS C300 can automatically compensate for the light fall off or vignetting characteristics of each particular lens. Correction data specific to each lens model is loaded onto the camera’s firmware, with future lens data added through firmware updates.

High Image Quality for Post Production Benefits

Whether showing dailies to producers or beginning the edit process, professionals demand images of the highest quality – pictures that look great and hold up during post-production. Canon developed the EOS C300 and EOS C300 PL sensor to capture images with a wide pixel pitch for detailed, low-noise blacks and impressive dynamic latitude even at higher sensitivities. The EOS C300 and EOS C300 PL can also record different frame rates, including 23.98, true 24.00 if you’re also shooting with a film camera, plus 25P/50i and 30P/60i. Capturing high-quality images ready for post, the EOS C300 and EOS C300 PL benefit everyone involved in the cinematic process, from capture to post.

EOS C300 and EOS C300 PL – ISO and Dynamic Range specifications (Canon Log, Progressive scan)

S/N Ratio	GAIN		18% GRAY	ISO
41dB	6.7 Stops	30dB	5.3 Stops	ISO 20000
45dB	6.7 Stops	26dB	5.3 Stops	ISO 12800
50dB	6.7 Stops	20dB	5.3 Stops	ISO 6400
53dB	6.7 Stops	14dB	5.3 Stops	ISO 3200
54dB	6.7 Stops	8dB	5.3 Stops	ISO 1600
54dB	6.7 Stops	2.5dB	5.3 Stops	ISO 850
54dB	6.8 Stops	2dB	5.2 Stops	ISO 800
54dB	6.8 Stops	0dB	4.9 Stops	ISO 640
54dB	7.8 Stops	-4dB	4.2 Stops	ISO 400
54dB	8.1 Stops	-6dB	3.9 Stops	ISO 320

Dynamic Range

Wide Latitude Even in Low Light

The EOS C300 and EOS C300 PL incorporate the first Canon CMOS sensor designed specifically for high frame rate motion pictures, offering not only high resolution and shallow depth-of-field but also high sensitivity with low noise. Working together, Canon’s Super 35mm sensor and **DiGiC** DV III Image Processor achieve a remarkably high signal-to-noise ratio that lets you record with great detail and dynamic range even in minimal light. A dark and stormy night? With the EOS C300 and EOS C300 PL, no problem.

“You see things that you never saw before in the frame while shooting with the EOS C300. So suddenly, you’re thinking, ‘Wow, I’ve never seen the back-kick off the filter, but then again, I’ve never shot at 16000 either.’”

SAM NICHOLSON, A.S.C.
Director of “XXIT”

EOS C300 & EOS C300 PL

Camera Operation, Modularity & Third-Party

Out of the box, and ready to go. In action, the Canon EOS C300 and EOS C300 PL may be today's most versatile and powerful HD creative tool. Every control you need, exactly where you expect it to be. Industry standard interfaces for Time Code, Genlock, HD-SDI, audio; and wireless remote operational control. Tilt viewfinder. Even Pre Rec to buffer memory. In a package so compact you'll never want to put it down.

Designed with Filmmakers in Mind

With everything a cinematographer needs, the EOS C300 and EOS C300 PL come ready to produce. A logical layout of buttons and dials make operation simple. A lock switch turns off all controls except the recording button and the function buttons. Small ridges between the buttons help prevent activating functions by mistake. The backlit display panel is great for low-light viewing. A tally lamp is clearly visible from the side or behind the camera. The EOS C300 and EOS C300 PL have a



Waveform Monitor (WFM) function that shows the overall brightness of a scene, with RGB Parade Display to view red, green and blue brightness or Spot Display to isolate the luminance distribution of a chosen area. The EOS C300 and EOS C300 PL Vectorscope (VS) display shows real-time hue and saturation

levels. For sharp focus, the EOS C300 and EOS C300 PL have two peaking modes and a magnified focus assist function. An Edge Monitor Focus Assist provides both a waveform representing the overall degree of focus and a red waveform that represents focus in three specific areas displayed on the camera's 4" LCD monitor. It's all in the camera.

Rich Audio Controls

When mounted to the EOS C300 or EOS C300 PL cameras, the included control unit provides two XLR audio inputs with +48V phantom power. A 3.5mm microphone terminal is also built in to the camera. Audio is recorded uncompressed in 16-bit PCM format at 48 kHz for high fidelity sound. Both XLR inputs, as well as the mic terminal have the option for auto-automatic, as well as full manual gain control (-Infinity to +18dB). Additionally, a 3.5mm headphone terminal with 16 volume settings offers accurate audio monitoring.

Wireless Control for Remote Shooting

Greater mobility when you need it – that's the advantage of Canon's optional Wireless File Transmitter WFT-E6A. The EOS C300 and EOS C300 PL come preconfigured so that camera settings can be viewed and securely controlled on third-party devices with common web browsers, including computers, smartphones and tablets without the need for additional software. With the WFT-E6A module, the camera can be controlled from up to 150 feet away over an 802.11 b/g/n/a wireless network. The WFT-E6A lets you start and stop recording and also adjust focus, white balance, gain and other parameters as well as adjust the aperture of Canon EF lenses. It also gives you input marking for metadata and offers a live view of the composition. It even supports incorporating GPS information into the file metadata – useful for general cinematic applications, and essential for expedition filmmakers.





Compact Modular Design

The EOS C300 and EOS C300 PL are surprisingly small (5.24" x 6.73" x 7.05") and easily hand-held at just over 3 lbs. They have a bright 1.55 megapixel electronic viewfinder and come bundled with a removable combination 4" 1.23 megapixel monitor and control panel. They also have a rotatable and removable hand grip with a control dial and function buttons for hand-held shooting in DSLR style – or remove it and use the supplied thumb rest for completely stripped-down shooting. The EOS C300 and EOS C300 PL have a manually-operated built-in Neutral Density glass filter offering 2, 4 and 6



Built-in ND filter

Modular design



Camera and lens only

With monitor unit

With monitor unit and handle



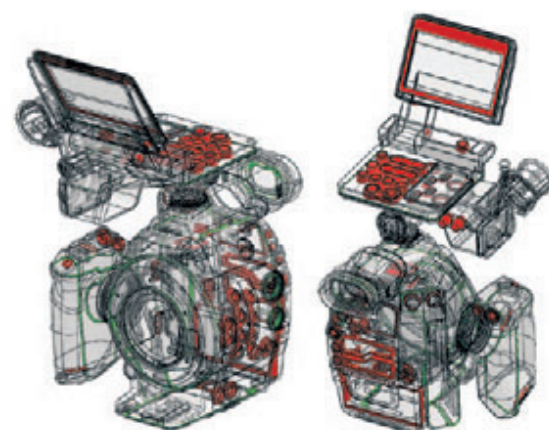
With matte box, follow focus and monitor unit

stops of filtering. Hand-held or using a tripod, on location or in the studio, the EOS C300 and EOS C300 PL fit shooting situations that are challenging for larger cameras.

Rugged, Durable and Quiet

The EOS C300 and EOS C300 PL's dust-proof and splash-proof design includes sealing gaskets around the edges of all access covers, dials fitted with o-rings on the axis of rotation, and button key-tops sealed with rubber. The EOS C300 and EOS C300 PL also feature a built-in silent cooling system with a heat-dissipating duct in the center of the body, a graphite sheet that conducts sensor heat towards the heat sink, three ventilation holes and a cooling fan that pulls hot air out through an exhaust opening. All air is directed through a discrete pathway that keeps dust particles away from sensitive components. Your camera runs cool, quiet and clean.

Dust-proof, splash-proof design



Sealed areas

Cooling system

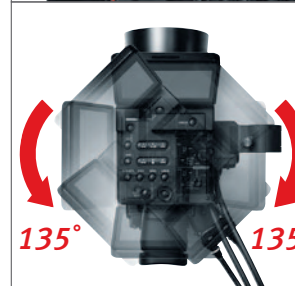
Vents at three positions on the sides

Cooling fans

A highly conductive graphite sheet conducts sensor heat towards the heat sink. Additionally, cooling fans on top force hot air in the body away from vents and out through exhaust openings.

Comfortable Ergonomic Controls

The moment you pick up the EOS C300 or EOS C300 PL, you'll feel right at home. The detachable grip rotates 360° in 15-degree increments so the start/stop, iris control and multi-controller buttons are always literally at your fingertips. Four separate start/stop buttons and 15 other customizable buttons distributed over the camera body mean quiet and intuitive access. Large dials positioned in two places can be customized for different functions and are easy to operate from all angles. The viewfinder tilts up to a convenient 60° angle. The 4" control panel and 1.23 megapixel monitor rotates 135° left/right or 270° down – and can be mounted directly on the camera body or the handle unit. Top, behind, from either side, on either shoulder – the EOS C300 and EOS C300 PL operate from any angle.



Pre Rec for Shooting in a Single Take

For situations where there is no second take and action shoots when things can happen with little warning, the EOS C300's and EOS C300 PL's Pre Rec feature continually record approximately three seconds of full motion imaging to buffer memory. When you press the record button, these seconds are automatically added to the shot – and you'll have a welcome margin of insurance to capture the unexpected.



Compatibility with Third-Party Accessories



Cinema EOS is designed to fit seamlessly into your existing workflow. Not only is the EOS C300 series compatible with an extraordinary range of PL and EF lenses, it's also compatible with major third-party shooting accessories like matte boxes, flags and support rods, geared control rings, marking disks, and knobs for follow focus. You can step up to the Cinema EOS system and not worry leaving your favorite equipment behind.

"What I like about the camera is that it is small enough to be configurable and customizable. For instance, when we do hand-held work, there's two ways that we set it up – one is with an over-the-shoulder rig, which is a little bit bigger; and then when we get into compact spaces, like inside cars and what not, we break the rig in half and just use the chest piece."

ERIC ROIZMAN

Camera operator on "Max Is Back"

EOS C300 & EOS C300 PL

In Post-Production – Taking It to the Screen

Digital Workflow – but to most of us, it's just called work. Canon's Cinema EOS system works the way you do. Integrates with file-based standards. Can match the exact frame rates of film cameras. Offers plug-ins for leading NLE programs. And adds every essential professional facility: slots, terminals, tools, modes and adjustments.

Accommodating File-Based Production

The Cinema EOS system creates files in the internationally standardized Material eXchange Format (MXF) – wrapping video and audio with metadata in a single file that maintains access to critical information throughout the production process. The EOS C300 and EOS C300 PL record to inexpensive and easy-to-find

MXF

MPEG-2 4:2:2

50Mbps



Industry-standard terminals

CF cards in dual card slots, giving you unlimited hot-swappable storage on reliable solid-state media. And for industry standard peripherals, the EOS C300 and EOS C300 PL have all the right terminals: Remote (2.5mm), Sync out (BNC), HDMI type A out, GenLock (BNC), Time Code (BNC), HD/SDI (BNC), Headphone, SD card, DC IN socket, plus MIC and XLR connectors (CH1 & CH2) when using the Canon Monitor/Controller unit. The camera also includes a dedicated connection port for the optional Canon Wireless File Transfer WFT-E6A unit.



Perfect for Mixed Shoot Editing

The tremendous dynamic range of the EOS C300 and EOS C300 PL with Canon Log gamma can be easily converted to

24.00p

industry standard 10-bit Cineon (.cin) Log format which assures smooth integration with industry standard post workflow and finishing. The EOS C300's and EOS C300 PL's 24.00p mode matches the exact frame rates of film cameras, so there's no need for time-consuming frame-rate conversion. And you'll have plug-ins for leading NLE systems from Adobe®, Apple®, Avid® and Grass Valley®. Whether your entire production is digital or your EOS C300 and EOS C300 PL are used as an A, B, or C camera on a primarily film-based shoot, the integrity of your image and sound is assured through the editing process – and beyond.

CF Card Slots and Terminals

The EOS C300 and EOS C300 PL record to CF cards through dual slots – and for both cost and reliability, CF cards have no equal. Easy to find anywhere your work takes you, two reusable and hot-swappable 32 GB CF cards let you record up to 2 hours of 4:2:2 footage at 50Mbps. The EOS C300 and EOS C300 PL can even record to two CF cards simultaneously or relay-record and copy from one card to another. For accurate file transfer and communication during multi-camera shoots involving switchers, VTRs and NLE systems with SDI inputs, the EOS C300 and EOS C300 PL have professional GenLock, Time Code, HD-SDI, and Linear PCM audio recording terminals.



XF Codec Image Quality



To create digital files robust enough for major post-production, the EOS C300 and EOS C300 PL deliver the highest image quality with its XF Codec – the same codec used by Canon XF-series professional camcorders. With 4:2:2 color sampling, EOS C300 and EOS C300 PL image files have double the vertical resolution of color components created with 4:2:0 color sampling, minimizing jagged edges between red and blue and ensuring ample quality for chroma key compositing with green screens. Thanks to the Canon XF Codec and the EOS C300's and EOS C300 PL's superb resolution, your color quality and cinematic look will hold up through post-production – and your result will match your expectations.

XF Codec Quality Chart

4:2:2

Color difference signals: B-Y(Pb) Color difference signals: R-Y(Pr)



4:2:0

Color difference signals: B-Y(Pb) Color difference signals: R-Y(Pr)



These illustrations represent a color image converted to RGB, after which each component signal is converted to monochrome. Since B-Y and R-Y signals lack a brightness component and only indicate saturation, images produced from them look quite unnatural to the human eye. To avoid confusion, the illustrations are produced by conversion to monochrome and then, for convenience, conversion of saturation to brightness.

Custom Pictures

To achieve the look and feel you want in less time during post-production, the EOS C300 and EOS C300 PL have 26 different Custom Picture settings. Custom Pictures can include different image quality adjustments, including gamma, knee, color matrix, sharpness, noise reduction and more. Settings can be created in-camera and saved to the EOS C300 and EOS C300 PL or to an SD card for transfer to other cameras. A number of natural color settings are included with the EOS C300 and EOS C300 PL; others include Cinema setting for post-production and EOS setting to match images captured by a Canon EOS DSLR.

Custom Pictures

Gamma	Normal 1			
	Normal 2			
	Normal 3			
	Normal 4			
	Cine 1			
	Cine 2			
	Canon Log			
	EOS Std.			
Black	Master PED		±50	
	Master Black	R	±50	
		G	±50	
		B	±50	
Black Gamma	Level		±50	
	Range		-5~+50	
	Point		-1~+50	
Low Key SAT	Switch		ON/OFF	
	Level		±50	
Knee	ON/OFF		ON/OFF	
	Slope		-35~+50	
	Point		50~109	
	Knee SAT		±10	
Sharpness	Level		-10~+50	
	H DTL FREQ		±8	
	Coring	Level	-30~+50	
		D-Ofst	0~50	
		D-Curve	0~8	
		D-Depth	±4	
	DTL HV BAL		±8	
	Limit		±50	
	Select		0~15	
	Knee APT	Gain	0~9	
		Slope	0~3	
	Level Depend	Level	0~50	
		Slope	0~3	
		Offset	0~50	
	Noise Reduction		Off	
			1~12	
	Skin Detail	Effective LVL		Off
				Low
Middle				
High				
Hue		±16		
Chroma		0~31		
Area		0~31		
Y Level		0~31		

Selective NR	Effect Level		Off
			Low
			Middle
			High
	Hue		0~31
	Chroma		0~31
	Area		0~31
	Y Level		0~31
Color Matrix	Select		Normal 1
			Normal 2
			Normal 3
			Normal 4
			Cine 1
			Cine 2
			Canon Log
			EOS Std.
	Color Gain		±50
	Color Phase		±18
	R-G Matrix		±50
	R-B Matrix		±50
	G-R Matrix		±50
	G-B Matrix		±50
B-R Matrix		±50	
B-G Matrix		±50	
White Bal	B Gain		±50
	G Gain		±50
	R Gain		±50
Color Corr	Correct		Off
			A
			B
			A&B
	A Area Select	Phase	0~31
		Chroma	0~31
		Area	0~31
		Y Level	0~31
	A Area Revision	Color Level	±50
		Color Phase	±18
	B Area Select	Color Phase	0~31
		Chroma	0~31
		Area	0~31
		Y Level	0~31
B Area Revision	Color Level	±50	
	Color Phase	±18	
Others	Setup LVL	Level	±50
		Press	ON/OFF
	100% Clip	ON/OFF	

Black Balance Adjustment

In ambient conditions that cause the black in the video signal to shift out of alignment, the EOS C300’s and EOS C300 PL’s black balance can be easily adjusted to bring it back. A simple process with the lens cap on the camera, black balance adjustment is especially useful the first time you use the EOS C300 or EOS C300 PL, when your camera has been on the shelf for an extended period, when you’ll be shooting in a wide range of temperatures, or when the ISO sensitivity or gain settings have been changed.

Recording Modes

With the realities of production in mind, the EOS C300 and EOS C300 PL let you record in a number of different modes, resolutions and frame rates. You can shoot in both PAL and NTSC modes at 50Mbps (CBR), 35Mbps (VBR) and 25Mbps (CBR) with a range of settings for resolution, color, frame rate and recording time. Whether you’re shooting with the expectation of significant editing and post-production, recording for compatibility with HDV editing, or simply creating the longest possible HD image files, the EOS C300 and EOS C300 PL will perform flawlessly.

Recording Modes

Recording Mode			Frame Rate	Recording Time (64 GB)
50Mbps (CBR) 4:2:2	Highest image quality mode, optimal for shooting scenes that must meet needs in sophisticated editing, such as chroma key compositing and color correction	1920 x 1080	59.94i	Approx. 160 min.
			50i	
			29.97p	
			25p	
			24.00p	
			23.98p	
		1280 x 720	59.94p	Approx. 160 min.
			50p	
			29.97p	
			25p	
			24.00p	
			23.98p	
35Mbps (VBR) 4:2:0	Ideal for the longest possible full-HD recording	1920 x 1080	59.94i	Approx. 225 min.
			50i	
			29.97p	
			25p	
			23.98p	
		1280 x 720	59.94p	Approx. 225 min.
			50p	
			29.97p	
			25p	
			23.98p	
		1440 x 1080	59.94i	Approx. 310 min.
			50i	
			29.97p	
			25p	
			23.98p	



“I’m always impressed when we project on a larger scale, how little there is to correct and how good it looks.”

TIM SILANO
Editor on “Max Is Back”

High-Speed, Slo-Mo, Time-Lapse and Stop-Motion

Beyond the advantages of file-based recording, the EOS C300 and EOS C300 PL offer you more creative possibilities in post-production. By capturing fewer frames per second, the EOS C300 and EOS C300 PL can transform normal action into intense high-speed motion up to 60x. By capturing more frames per second, the EOS C300 and EOS C300 PL can slow down motion to 1/2.5x at 720p. You can also program your EOS C300 and EOS C300 PL to record a set number of frames at defined intervals for amazing time-lapse photography – and its frame-recording feature is perfect for stop-frame animation.

Recording Frame Rate (fps)

		1	5	6	8	12	15	18	20	21	22	24	25	26	27	28	30	32	34	36	40	44	48	50	54	58	60				
1920 x 1080/1440 x 1080	29.97p	1 ... 30 fps (NTSC)																													
	25p	1 ... 25 fps (PAL)																													
1280 x 720	59.94p	1 ... 60 fps (NTSC)																													
	50p	1 ... 50 fps (PAL)																													

CINEMA EOS

An Ongoing Commitment to Service, Support and Education



Cinema is an art. It's also a business. Profits. Budgets. Deadlines. Professionals want to know they're dealing with professionals – and with Canon, you can count on a proven creative partner. Our service is world-class. Our support programs are customized to your needs. And our educational commitment spans the range of live and online resources.

Dedicated Service for Professionals

This year the Canon Hollywood Professional Technology & Support Center was established to bring Canon's world-class service directly to the motion picture and television industries. Located in the heart of Hollywood, our new Service Center is staffed with expert technicians, fully prepared to take care of your full Cinema EOS product line – adjust cameras and lenses, repair both cinema and still photography equipment, and meet the needs of working professionals on tight deadlines. With industry-leading



turnaround times and substantial service parts inventories, we'll get you back in action fast. If you're on location, you can count on Canon's nationwide service centers for factory-quality repairs and available 24/7 Call Center support. And it's a two-way relationship. Canon not only makes certain our equipment is functioning perfectly, but also uses your feedback and suggestions to help develop new and better products. The Cinema EOS system itself is the direct result of that feedback. Learn more at: pro.usa.canon.com/support

Support Programs Customized for Your Needs

Cinematographers, production companies, film schools and other industry professionals can take advantage of optional service programs tailored for their specialized needs. Service partnerships for full-service dealers as well as rental houses are also available, providing additional flexibility to Canon's industry partners. We tailor our custom training packages to the needs of your specific production, with expert staff available to deliver training at our new Hollywood Service Center or on location throughout the USA. Whether you require expedited repair turnaround times, loaner equipment or equipment maintenance, Canon has a program to keep your business and equipment up and running. And we'll expand these service offerings as the Cinema EOS production community expands.

Unsurpassed Educational Resources

Education is another cornerstone of Canon's commitment to professional cinematographers. Whether online, on your lot or as part of a destination activity, Canon is here to provide you with the resources you need to stay current and keep your creative passion alive.

Canon Live Learning (CLL)

Seminars and workshops are conducted nationwide, with classes taught by industry experts and Canon's renowned Explorers of Light staff. Covering the gamut of still and cinematic topics from technique to gear selection to in-depth system configuration, CLL events offer pros and enthusiasts alike the opportunity to sharpen their skills in immersive hands-on settings. Schedules are available at: usa.canon.com/canonlivelearning



The Canon Digital Learning Center, Canon's web-based education and knowledge portal



for imaging professionals, is equally recognized for the depth of information available, presented in a compelling format. The comprehensive online resources include tutorials, interviews, QuickGuides, and downloadable white papers; and it continues to grow with additional information in support of Cinema EOS. Comprehensive system FAQs, technical articles by professional cinematographers, interactive menu and button simulators, footage tests, tutorials, sample videos, behind the scenes, and much more are available 24/7, anywhere in the world. And the Canon Digital Learning Center is tablet friendly, ensuring Canon's encyclopedic online resources are always accessible – think of it as the 'anytime, anywhere' resource for professionals, enabling them to hit the set running with the confidence and know-how to make the most of the Cinema EOS system.

Learn more at: learn.usa.canon.com

Commitment to the Future

Needs change. Technologies advance. Professionals must keep abreast of evolving technologies to stay ahead of the competition. Cinema EOS delivers a more comprehensive system right from the start – and Canon is committed to the future of the Cinema EOS system. As it is, the Cinema EOS system is just the beginning. With more camera bodies, lenses and accessories already in development, Canon will prove the best is yet to come – because better stories are always waiting to be told.

EOS C300 / EOS C300 PL SPECIFICATIONS

IMAGING SENSOR
Effective Pixels: 3840 x 2160 pixels; Approx. 8.29 megapixels
Total Pixels: 4206 x 2340 pixels; Approx. 9.84 megapixels
Sensor Type: CMOS (single-panel), equivalent to Super 35mm
Sensor Size: 24.6 x 13.8 mm effective screen size (6.4 x 6.4 µm pixel pitch)
Scanning System: Progressive
Number of Sensors: 1
Filter: RGB Primary Color Filter (Bayer Array)
Imaging Processor: DIGIC DV III

LENS SYSTEM
Interchangeable Lens System: Choice of PL or EF mount camera bodies for compatibility with a wide variety of lens systems.
ND Filter: Mechanical ND filter system with option of clear, 2 stops, 4 stops, and 6 stops
Iris Ring: Iris Dial located on camera body for use with EOS EF Lenses with electronic Iris control
Peripheral Illumination Correction: Available on EOS C300 (EF Mount only)

EXPOSURE AND METERING
Exposure Modes: Manual
Manual Gain: Normal Setting -6dB to 30dB
ISO: 320 to 20000
Shutter Modes: OFF; Speed; Angle; Slow Shutter; Clear Scan
Shutter Speed Range: 59.94i/59.94p: 1/60 to 1/2000 in 1/4 or 1/3 stops; SLS: 1/4, 1/8, 1/15, 1/30; CS: 59.94 Hz – 250.70 Hz
29.97p: 1/30 to 1/2000 in 1/4 or 1/3 stops; SLS: 1/4, 1/8, 1/15; CS: 29.97 Hz – 250.70 Hz
23.98p/24p: 1/24 to 1/2000 in 1/4or 1/3 stops; SLS: 1/3, 1/6, 1/12; CS: 23.97Hz – 250.70 Hz
50i/50p: 1/50 to 1/2000 in 1/4 or 1/3 stops; SLS: 1/3, 1/6, 1/12 1/25; CS:50.00 Hz – 250.70 Hz
25p: 1/25 to 1/2000 in 1/4 or 1/3 stops; SLS: 1/3, 1/6, 1/12; CS: 25.00 Hz – 250.70 Hz
Shutter Angle Settings: 59.94i/59.94p: 360, 240, 216, 180, 120, 90, 60, 45, 30, 22.5, 15, 11.25
29.97p: 360, 240, 216, 180, 120, 108, 90, 60, 45, 30, 22.5, 15, 11.25
23.98p/24p: 360, 345.6, 288, 240, 180, 172.8, 144, 120, 90, 86.4, 72, 60, 45, 30, 22.5, 15, 11.25
50i/50p: 360, 300, 240, 180, 150, 120, 90, 60, 45, 30, 22.50, 15, 11.25
25p: 360, 300, 240, 180, 150, 120, 90, 75, 60, 45, 30, 22.50, 15, 11.25

FOCUS
Focus System: Manual
Autofocus System: Not Available

RECORDING/CODEC		
Signal System: NTSC and PAL		
Compression: 8 Bit MPEG-2 Long GOP		
Color Space: 4:2:2 at 50Mbps recording		
Maximum Bit Rate: 50Mbps (CBR)		
Canon Log Gamma: Available		
Recording Options:		
Mode	Resolution	Frame Rate
50Mbps (CBR) 4:2:2 422P@HL	1920 x 1080	59.94i/29.97p/23.98p 50i/25p True 24 (24.00)
	1280 x 720	59.94p/29.97p/23.98p 50p/25p True 24 (24.00)
35Mbps (VBR) 4:2:0 MP@HL	1920 x 1080	59.94i/29.97p/23.98p 50i/25p
	1280 x 720	59.94p/29.97p/23.98p 50p/25p
25Mbps (CBR) 4:2:0 MP@H14	1440 x 1080	59.94i/29.97p/23.98p 50i/25p

Recording Time:			
Card Capacity	Bit Rate		
CF Card	50 Mbps	35 Mbps	25 Mbps
2 GB	5 Minutes	5 Minutes	10 Minutes
4 GB	10 Minutes	10 Minutes	20 Minutes
8 GB	20 Minutes	25 Minutes	40 Minutes
16 GB	40 Minutes	55 Minutes	80 Minutes
32 GB	80 Minutes	110 Minutes	155 Minutes
64 GB	160 Minutes	225 Minutes	310 Minutes

Recording Media:
CF Card (Type 1 Only); 2 Slots (Movie Files); UDMA supported
SD Card (Still Images, Custom Picture Data*, Clip Metadata, and menu settings); SD/SDHC/SDXC Supported; MMC Cards are not supported
* Custom Picture Data and settings is not compatible with data from others Canon models
File Format: MXF (OP-1a)
Maximum Clip Number: 999 (per media)

AUDIO
Recording Format: Linear PCM; 2-Channel; 16-Bit; 48 kHz
Built-in Microphone: None
External Audio Inputs: 2 – XLR inputs (Auto and Manual level settings)
Recording Channel Selection: Two Channel Recording
XLR Mic Trimming: Available; -12dB, -6 dB, 0dB or +12dB
Recording Level Adjustment Range: -Infinity to +18dB
Phantom Power: Available; +48V
Headphone Adjustment: 16 Settings; Volume is muted at lowest setting
1KHz Tone: Available; -12, -18, or -20dB

FEATURES AND PERFORMANCE
Playback: Index Displays: Index Display, Normal, “OK Mark” Index, “Check Mark” Index, “Shot Mark” Index, Expand Index, Photo Index
Clip Playback: Forward Search (x5, x15, x60), Reverse Search (x5, x15, x60), Forward frame Advance, Reverse Frame Advance, Record Review, Clip Jump (Forward and Backward), Skip Playback
Playback Functions: Inter-media Copy (Single Clip, All Clips, Last Clip); Clip Delete (Single Clip, All Clips, Last Clip)
Still Image Playback: index, single playback, erasure, protect
Slow and Fast Motion Recording: 50 Mbps - 1920 x 1080 (Playback Rate: 29.97p/23.98p/24.00p)
Record Rate: 1-30 (Playback Rate: 50i/25p) Record Rate: 1-25
50 Mbps - 1280 x 720 (Playback Rate: 59.94p/29.97p/23.98p/24.00p)
Record Rate: 1-60 (Playback Rate: 50p/25p) Record Rate: 1-50
35 Mbps - 1920 x 1080 (Playback Rate: 29.97p/23.98p/24.00p)
Record Rate: 1-30 (Playback Rate: 50i/25p) Record Rate: 1-25
35 Mbps - 1280 x 720 (Playback Rate: 59.94p/29.97p/23.98p/24.00p)
Record Rate: 1-60 (Playback Rate: 50p/25p) Record Rate: 1-50
25 Mbps - 1440 x 1080 (Playback Rate: 29.97p/23.98p) Record Rate: 1-30
Special Recording Functions: Relay Recording*; Double-Slot Recording**; Copying between Media
* Not available during Slow Motion 50 Mbps recording
** Not available in combination with Slow and fast motion recording
Photo Recording: Available; Images captured to SD Card (1920 x 1080)
Waveform Monitor: Available
Vectorscope: Available
Exposure / Focus Aids: Peaking (2 types), Zebra Pattern*, Magnify, Edge Monitor Focus Assist, Black and White Mode
* Can be output via the SDI or HDMI Jack (HD Only)
Interval Record: Available; Interval can be set in 25 levels ranging from 1 second to 10 minutes. (1s/2s/3s/4s/5s/6s/7s/8s/9s/10s/15s/20s/30s/40s/50s/1m/2m/3m/4m/5m/6m/7m/8m/9m/10m)
NTSC 59.94i/29.97p/23.98p/24.00p: Selectable between 1, 3, 6, 9 frames
NTSC 59.94p: Selectable between 2, 6, 12 frames
PAL 50i/25p/50p: Selectable between 2, 6, 12 frames
Frame Record: NTSC 59.94i/23.98p/24.00p: Selectable between 1, 3, 6, 9 frames
NTSC 59.94p: Selectable between 2, 6, 12 frames
PAL 50i/25p/50p: Selectable between 2, 6, 12 frames
Pre-Record: Yes, 3 seconds cache (Audio and Video)
Scan Reverse: When using a Depth of Field Converter or other lens adapters it flips or reverses the image automatically so it is recorded correctly.
Time Code: Drop Frame*(DF) and Non-Drop Frame (NDF)
*Drop Frame works with NTSC models only and is not available in 24P
Time Code Modes: Regen, Record Run, Free Run and External Source
Drop Frame and Non Drop Frame available
White Balance: Available; 2,000K to 15,000K in 100K increments
White Balance Presets: Daylight (5,400K); Tungsten (3,200K); Kelvin White balance shift is available within Presets (-9 to +9)
Custom Picture Settings: 23 Custom Picture settings
A total of nine 9 Customized Pictures are available in the camera and up to 20 can be saved to an SD card
Custom Pictures CP7, CP8 and CP9 ship with the following preset: C7: Video.C – Intended for recording media for playback on consumer TVs. The setting minimizes noise in the dark areas and improves contrast by tightening up on black.
C8: Cine.V – Suited for giving recorded media a film tone.
C9: Cine.F – Used for when recorded media will be transferred to film.
Custom Functions: Available, 9 total functions
Custom Display: Yes; LCD panel and EVF information display can be customized. Total of 27 display options can be turned on and off
Assign Buttons: 15; Can be assigned functions as desired (30 functions Available)
Color Bars: Color bars compliant with SMPTE, EBU, or ARIB standards can be selected.
Dynamic Range: up to 800% with Canon Log Gamma and ISO 850 (+2.5dB) and above
*ISO 850 or above – gain 2.5dB or above

EVF
Type: 0.52-inch Color (1,555,000 dots)
Aspect Ratio: 16:9
Viewing Angle Adjustment: Available; Viewing Angle can be adjusted up and down 60°

Dioptr Adjustment Range: +2.0 to -5.5
Field of View Coverage: 100%
EVF Adjustments: Brightness, Contrast, Color, and Backlight (Normal or Bright)

DISPLAY
Type: Rotating 4-inch Wide Screen Color LCD Display (1,230,000 dots) on detachable controller
Aspect Ratio: 16:9
Field of View Coverage: 100%
Display Adjustments: Brightness, Contrast, Color, Sharpness, and Backlight (Normal or Bright)

INPUT/OUTPUT
HD/SD SDI: Yes (with embedded audio); HD 4:2:2(YCbCr) 1920 x 1080: 60i/50i, 1280 x 720: 60p/50p; SD 4:2:2 (YCbCr) 640 x 480: 60i/50i
BNC Connector, output only
NTSC 480i/PAL 576i: Compliant with SMPTE 259M
Embedded Audio: Compliant with SMPTE 272M
Time Code Standard: (VITC/LTC) SMTPE 12M
HD-SDI: (Compliant with SMPTE 292M)
1080i/720p: Compliant with SMPTE 292M
Embedded Audio: Compliant with SMTPE 299M
Time Code Standard: (VITC/LTC) SMPTE 12M
Time code In/Out: Yes; BNC Connector (Input and Output)
Genlock: Yes; BNC Connector
Adjustment range: -1023 to +1023
Synch Out: Yes, BNC Connector
HD tri-level signal (HD Sync)
HD-Y signals (HD-Y)
Black Burst signal
Composite
HDMI: Yes (Type A)
Audio Input Terminal: 2 – Balanced 3-pin XLR (Mic Level, Mic Level with phantom power and Line Level)
3.5mm Microphone terminal
Headphone Jack: Available; 3.5mm stereo mini-jack
Remote Terminal: Available (Fully LANC Compatible)

POWER
Power Terminal: DC in on camera (no need for “Dummy Battery”)
Battery: BP-9 Series
Compact Power Adapter: CA-940

ACCESSORIES
Tripod Adapter: Canon TA-100
Tripod Adapter Base: Canon TB-1
Wi-Fi Adapter: Canon WFT-E6A

OTHER
Dimensions(W x H x D): EOS C300 (Body plus Thumb Rest): Approx. 5.2 x 7.0 x 6.7 in (133 x 179 x 171mm)
EOS C300 (Body plus Grip): Approx. 6.9 x 7.0 x 6.7 in. (174 x 179 x 171mm)
EOS C300 PL (Body plus Thumb Rest): Approx. 5.2 x 7.0 x 7.0 in. (133 x 179 x 177mm)
EOS C300 PL (Body plus Grip): Approx. 6.9 x 7.0 x 7.0 in. (174 x 179 x 177mm)
The following is the same for both models: EOS C300 + Monitor Unit: Approx. 7.3 x 9.8 x 7.4 in. (185 x 249 x 187mm)
EOS C300 + Handle Unit + Monitor Unit: Approx. 7.3 x 11.2 x 11.9 in. (185 x 284 x 301mm)
Main Unit Weight: EOS C300 Body: Approx. 3.2 lb. (1430g)
EOS C300 PL Body: Approx. 3.6 lb. (1630g) Grip: Approx. 8.1 oz. (230 g) Handle Unit: Approx. 6.3 oz. (180g)
Total Equipped Weight: EOS C300: Approx. 5.6 lb. (2520g)*
EOS C300 PL: Approx 6.0 lb. (2720g)*
EOS C300: Approx. 6.0 lb. (2700g)**
EOS C300 PL: Approx 6.4 lb. (2900g)**

* Weights for both models include the grip, monitor unit, BP-955, 2x CF cards. ** Weights for both models include the grip, monitor unit, Handle Unit, BP-955, 2x CF cards.

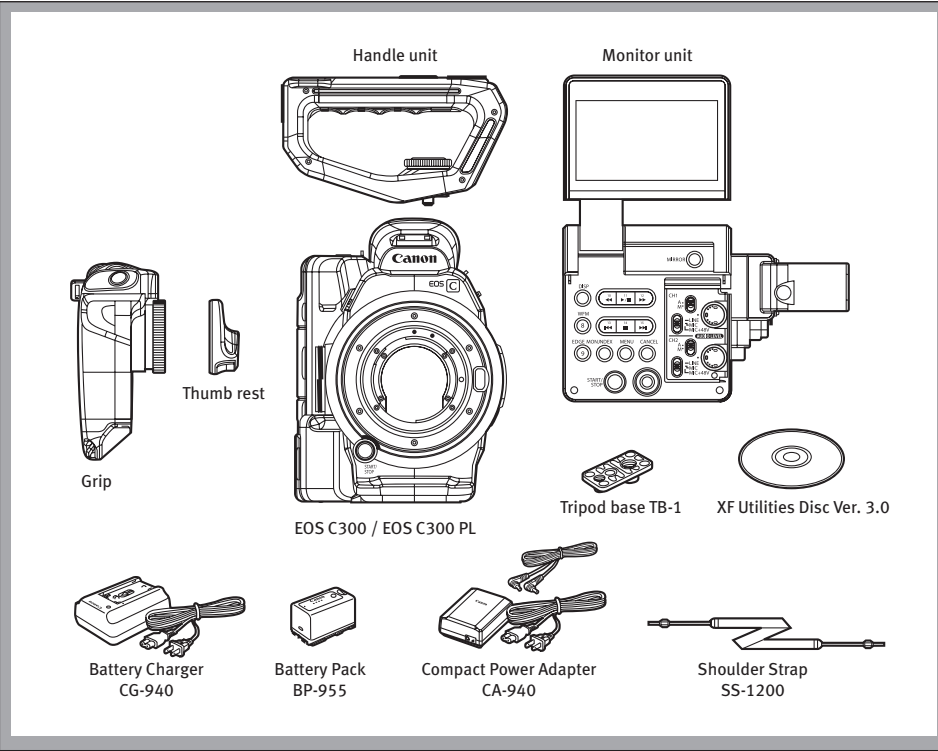



Temperature and Humidity: Performance requirements: 0°C to 40°C, 85% (relative humidity) Operating requirements: -5°C to 45°C, 60% (relative humidity)
Language Support: English, Japanese, Chinese, German, Spanish, French, Italian, Polish, Russian
Time and Date: Automatic Calendar range January 1st, 2010 through December 31, 2031 selectable in American, Japanese and European Date formats.
World Clock: World Clock support – UTC time setting: Setting range from +14:00 to -12:00

CANON EF CINEMA LENS SPECIFICATIONS

Canon EF Cinema Zoom Lenses													
	Mount	Focal Length	Zoom Ratio	Max. Relative Aperture (T-Number)	Iris Blades	Angle Of View		M.O.D. (from image sensor)	Object Dimensions at M.O.D.		Front Diameter	Approx. Size (W x H x L)	Approx. Mass
						1.78:1 24.6 x 13.8mm	1.78:1 24.0 x 13.5mm		1.78:1 24.6 x 13.8mm	1.78:1 24.0 x 13.5mm			
CN-E14.5–60mm T2.6 LSP	PL	14.5–60mm	4.1x	1:2.6 at 14.5–60mm	11	79.2° x 49.9° at 14.5mm	74.2° x 57.8° at 14.5mm	0.70m/2'4"	65.2 x 36.7cm at 14.5mm	66.9 x 37.5cm at 14.5mm	Ø136mm	5.35 x 6.42 x 12.52 in./ 136.0 x 163.1 x 318.0mm	9.9 lb./ 4.5kg
CN-E14.5–60mm T2.6 LS	EF					22.6° x 12.8° at 60mm	20.7° x 15.2° at 60mm		15.0 x 8.4cm at 60mm	15.4 x 8.6cm at 60mm		5.35 x 6.42 x 12.83 in./ 136.0 x 163.1 x 326.0mm	
CN-E30–300mm T2.95–3.7 LSP	PL	30–300mm	10x	1:2.95 at 30–240mm/ 1:3.7 at 300mm	11	43.6° x 25.4° at 30mm	44.6° x 25.9° at 30mm	1.5m/5'	98.8 x 55.6cm at 30mm	101.3 x 56.8cm at 30mm	Ø136mm	5.67 x 6.58 x 13.47 in. / 144.0 x 167.1 x 342.1mm	12.79 lb./ 5.8kg
CN-E30–300mm T2.95–3.7 LS	EF					4.6° x 2.6° at 300mm	4.7° x 2.6° at 300mm		9.6 x 5.4cm at 300mm	9.9 x 5.6cm at 300mm		5.67 x 6.58 x 13.78 in./ 144.0 x 167.1 350.1mm	

Canon EF Cinema Prime Lenses													
	Mount	Focal Length	Zoom Ratio	Max. Relative Aperture (T-Number)	Iris Blades	Angle Of View		M.O.D. (from image sensor)	Object Dimensions at M.O.D.		Front Diameter	Approx. Size (W x H x L)	Approx. Mass
						1.5:1 36.0 x 24.0mm	1.78:1 24.6 x 13.8mm		1.5:1 36.0 x 24.0mm	1.78:1 24.6 x 13.8mm			
CN-E24mm T1.5 L F	EF	24mm	–	1:1.5	11	73.7° x 53.1°	54.3° x 32.1°	0.30m/12"	28.8 x 19.2cm	19.7 x 11.0cm	Ø114mm	4.66 x 4.66 x 4.0 in./ 118.4 x 118.4 x 101.5mm	2.65 lb./ 1.2kg
CN-E50mm T1.3 L F	EF	50mm	–	1:1.3	11	39.6° x 27.0°	27.6° x 15.7°	0.45m/18"	24.9 x 16.6cm	17.0 x 9.5cm	Ø114mm	4.66 x 4.66 x 4.0 in./ 118.4 x 118.4 x 101.5mm	2.43 lb./ 1.1kg
CN-E85mm T1.3 L F	EF	85mm	–	1:1.3	11	23.9° x 16.1°	16.5° x 9.3°	0.95m/3'2"	34.3 x 22.9cm	23.4 x 13.1cm	Ø114mm	4.66 x 4.66 x 4.0 in./ 118.4 x 118.4 x 101.5mm	2.87 lb./ 1.3kg

EOS C300 / EOS C300 PL SYSTEM

				Lenses
				
				
				

EOS C300 / EOS C300 PL KIT CONTENTS



- EOS C300 or EOS C300 PL Body (with Grip/Camera cover R-F-3)
- Monitor unit
- Handle unit
- Battery Pack BP-955*
- Battery Charger CG-940*
- Compact Power Adapter CA-940*
- Eye Cup
- Viewfinder Cap
- Thumb rest

- Tripod base TB-1
- WFT Attachment
- Measuring Hook
- AC Cable x2
- DC Cable(for CA-940)
- Shoulder Strap SS-1200
- XF Utilities Disc Ver. 3.0

* Also available as optional accessory



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