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[xml](#)

In order to obtain warranty service, contact the authorized Canon retail dealer from whom you purchased the Equipment or call the CANON INFORMATION CENTER AT 1 — 800OKCANON. This Limited Warranty covers all defects encountered in normal use of the Equipment and does not apply in the following cases Loss or damage to the Equipment due to abuse, mishandling, accident, improper maintenance, or failure to follow operating instructions; If the Equipment is defective as a result of leaking batteries, sand, dirt or water damage; If defects or damages are caused by the use of unauthorized parts or by service other than by Canon USAs factory service centers or authorized service facilities; This Limited Warranty does not cover cabinet exterior finish, video cassette tape, head cleanings, nor does it apply to Equipment purchased outside the United States. This warranty does not cover units sold to rental firms, military operations, hotels, schools, hospitals or for other commercial, industrial, or institutional applications. This card is most important in order to be sure you are contacted right away should there be a safety inspection, modification or product recall under applicable laws or regulations. Scroll down to easily select items to add to your shopping cart for a faster, easier checkout. Visit the Canon Online Store An optional accessory for the GL2, the BP945 can deliver up to threeandahalf hours of recording time using the viewfinder only or up to 200 minutes when the LCD screen is used. Times vary depending on camcorder. 7200mAH It will charge one battery at a time. Once the batteries are charged, the CH910, with batteries in place, can be clipped to your belt and then connected directly to a Canon Digital Camcorder. This will give you twice the recording time of just one battery. It can be used with any combination of Canon BP900 series LithiumIon batteries. Since the mic is powered by the camcorders power source, you remain cable free. Wind shields are included.

The main compartment can be custom fitted with two padded partitions; an internal padded compartment on one side is perfect to store a charger, batteries, cassettes, etc. Two additional flat pockets are available one internal and one external. Carrying options include a Padded Mesh Grip handle and a SPAD shoulder strap. It attaches to the camcorders advanced accessory shoe, providing power and connections without any wires. With a depth of almost 300mm, the case will also hold a range of other accessories in its base, making the package completely versatile. Push your imagination to the limit. With cuttingedge technology and Canon quality image processing, the XL2 not only gives you the ability to realise your creative vision, but inspires you to expand it even further. PROQUALITY 169 HORIZONTAL PIXEL SHIFT With this new recording mode, the XL2 can With this feature the images captured by maximize the captured information to deliver the three CCD's Red, Green and Blue are a professional quality 169 aspect ratio. Even not placed exactly over each other. The green though its CCD sensors are standard 43 size, pixels are shifted slight The XL2 is designed primarily for the high performance XL interchangeable lens system, but is also easily fitted with an optional EF adapter to make full use of Canon's proquality Lseries EF lenses. Manual focus is possible with all capable lenses and in all shooting modes. When combined with the variety of professional presets and filters available, as well as the remarkable VariAngle Prism VAP Optical Image Stabilizer, this video camera system is capa This allows for better compensation element. These incredible crystalline of low frequency band vibrations. The XL2 uses vector data based elements are The XL2 offers an almost unbelievable amount of manual control.

With an unprecedented amount of fully adjustable custom presets, as well as Brightness Adjustment and White Balance functions, the XL2 is a revelation in artistic freedom and flexibility. The XL2 can shoot footage in a way that comes CINELOOK SHARPNESS remarkably close to the look and feel of actual 35mm FUNCTIONS Another essential tool for refining your film. Simply shoot in 25p mode and adjFOUR CHANNEL DIGITAL AUDIO XLR CONNECTION The XL2 records in digital stereo sound. AND PHANTOM POWER Select from 16 bit audio 2 channels, The XL2 is fitted with two builtin XLR 48 Khz or 12 bit 4 channels, 32 Khz terminals for use with professional and from Line or

Mic level audio equipment. It also features a sources to ensuThere are a number of auxiliary modes and functions that give you even more creative control and help make the XL2 a complete highperformance package. CENTRE MARKER CUSTOM KEYS When turned on, the centre marker The XL2 has two Custom Keys on the appears as a small white cross in the main body that you can customise to middle of the LCD to help position use as shortcuts for a variety of 1 your shots.The XL2 is the perfect camera for so many shooting applications because of its widely adaptable functionality. From simple handheld shots to complicated multicamera setups, the XL2 can handle it all with consistency and exceptionally highperformance. SMPTE TIME CODE EBU COLOUR BAR AND IEEE1394 CAMERA CONTROL The XL2 achieves full professional TEST TONE HDD utility with SMPTE time code capability In addition to the EBU colour bar that Connect the XL2 directlyThe XL2 started with the same design philosophy and added improvements to create a completely modular video camera package to suit your needs. For maximum strength and portability, it is constructed from a hightolerance impactresistant magnesium alloy frame with a builtin shoulder support and distinctive pearl white finish.Audio 2 input selector switch 1. EVF display selector 13. Exposure lock button 27.

Audio level meter and manual 36. Audio 1 input selector switch and seleZoom speed select switch for channel 1 and 2 58. Pause 67. Video terminal RCA 77. Main zoom lever 49. XLR inThe creative possibilities are virtually endless with the XL2's wide range With the EF Adapter pictured here with the of inbox and optional accessories. Its a 5,362 KB file which opens a.PDF document about 124 pages in length. Check out the Audio Block diagram on pages 122123! Enjoy,Can anyone provide a download link for the XL2 manualNow Im good to go. Thanks! Remember that all XLseries lenses will mount to any Canon XL2, XL1S or XL1, regardless of whether the camera head is an NTSC or PAL model. Personally I have not had the opportunity to check them all out for myself, but I have included links to user reviews where they exist lens attachments such as wideangle adapters, filters, matte boxes, etc.It is also available for separate purchase. Outwardly it looks similar to but is a bit larger than the previous 16x IS II lens. It is backwardcompatible with the older XL1 and XL1S. This lens also features Canons Super Range optical image stabilization of the VAP variangle prism type. This switch also functions as a PushAF button. The 20x L IS is an autofocus lens using freespinning manual focus and zoom rings without stops on an unmarked barrel.Outwardly this lens appears similar to the previous 14x manual lens which it replaces in that it has a black barrel marked with focus, zoom and aperature numbers. This lens has a rectangular hood instead of the round one found on the older 14x. However, the primary difference between that lens and this new manual lens other than the longer focal length of 16x is a motor for zoom control from the grip, plus automatic iris control and two builtin neutral density filter settings 2.7 and 5.

This lens may be operated in full manual mode, or switched to motorized zooming from both the grip handle and the LANC jack with a remote zoom controller youll need a separate remote focus control which connects directly to the lens. There is no automatic focus on this lens; it is manual focus only. It does not have image stabilization. Theres no iris ring, either; exposure is controlled by the dial on the camera body. The 16x manual lens is of course backwardcompatible with the older XL1 and XL1S.Outwardly it looks identical to the previous XL1 16x lens, but inside is a new design which reportedly is a significant improvement over the earlier 16x automatic lens. Like the one it replaces, this newly reengineered lens is servocontrolled even in manual mode, with freespinning focus and zoom rings without stops on an unmarked barrel. You can tell this lens apart from the old one by the red lettering marked IS II around the front filter thread. Like the older 16x automatic lens before it, the IS II has the extremely slow lowspeed crawling zoom which isnt available on the 16x manual lens. Some professionals were disappointed to find that its not marked in the traditional sense with focus, zoom and aperture settings. Thats because its a varifocus lens which is primarily automatic in nature with provisions for manual operation. However, even the manual settings are controlled by internal motors. In my opinion, this lens is excellent for what it is intended.IS II are the only OIS

equipped lenses available in the XL format. Wide angle shots are extremely important for a number of applications, from filmmaking to journalism. Canon's 3x wide angle lens is an important tool for any serious videographer, allowing the XL cameras to shoot in tight spaces such as small rooms and vehicle interiors. The camera gets closer to the subject, improving the audio quality from the onboard microphone, and wide angle shots in general have a significant appeal which other lenses can't obtain.

A neutral density filter is included, but not image stabilization; it's not really needed, anyway. Like the 16x lens, this is a varifocus lens and operates automatically with manual overrides. A very short zoom range is the only disadvantage, perhaps requiring a frequent changing of lenses as shooting circumstances dictate. It does not include image stabilization, a neutral density filter or zoom and focus motors, but does provide complete and precise manual control of focus, focal length and aperture settings. Such controls are analog instead of digital in nature and are operated mechanically instead of electronically via traditional lens rings which will be familiar to professional videographers. Unlike the Optex-converted Fuji 14x, this lens communicates electronically with the camera head, allowing for certain digital effects such as the slow shutter speeds. However, in my opinion, it has a major drawback in that remote zoom and focus controls are not available, to the best of my knowledge. The result was a professional quality lens which provides smooth, all manual operation. The lens hand grip which houses the zoom motor had to be removed, to allow the lens barrel to clear the XL1's own hand grip. However, remote zoom and focus controls from third party manufacturers can be mounted to the tripod pan handles, negating this drawback. One important disadvantage of this lens is that it cannot electronically communicate with the XL1 camera body; therefore, certain digital features such as the slow shutter speeds are unavailable. In my opinion, this is made up for by the quality of the Fujinon glass and the availability of remote lens controls. In my opinion, it could become a superb lens for the XL cameras if someone would be willing to convert it to an XL mount, as Optex did with the Fuji 14x. This lens has about half the focal length of the Canon 16x but four times the zoom range of the Canon 3x, making it suitable for both wideangle and telephoto work.

Not only would shot setups go faster, but the need for a wideangle adapter would be eliminated as well. Like the Canon 14x and Fuji 14x, this lens would function as manual only; the lens zoom motor would need to be removed for the lens barrel to clear the XL camcorder hand grip. However, a remote focus control is readily available, and presumably the Optex motorized remote zoom control for the Fuji 14x could be adapted to operate this lens. I would like very much to hear from anyone who manages to procure, adapt and use this particular lens with their XL series camera. Since these lenses are designed for 35mm still photo cameras, and because the XL2's image plane is a bit smaller than one third inch in size, there is a magnification factor of at least 7.8 applied to the focal length of the EOS lens, depending on which aspect ratio you're using. For instance, if you mounted a 200mm EOS lens on your XL2, the effective focal length works out to 1560mm, which is a much longer telephoto shot than the standard 20x video lens is capable of. When you use Canon's really big EOS lenses, such as the 400mm, 500mm and 600mm lenses, the resulting magnification is like turning the XL2 into a telescope. It's also possible to mount a wideangle prime lens, combined with a wideangle adapter, to achieve a medium focal length video lens with the quality of Canon EOS glass. Large variety of interchangeable lenses. See also Canon XF300 HD Camcorder PAL Customers Mais cest bien normal. Merci GMP. A recommender! The camera is light and extremely versatile and as far as I am concerned there is no better. I looked at the lot, even considered going over to SD but.. I am editing and finishing my tapes with Avid Liquid Edition Pinnacle and found this to be the ideal match. Ships with an amazingly sharp 20x L series fluorite lens with supersteady optical image stabilization. With the XL2, you're going to get a BIGTIME look that spells EXPENSIVE!

Warm, friendly color with filmlike 24p and 30p Frame Rates make this camcorder look better out of

the box than any other cam I've ever seen. Reinforces my satisfaction with owning one. I click on the link and nothing happens. Is it no longer good Weird I know. However, after watching the tour I finally decided to get an XL2 for myself over the Panny dvx100b. Thanks for pushing me, I mean helping me, off the fence. I watched the Tutorial and it covers everything one needs to get started and make great looking video. It's a shame that Canon hasn't offered this earlier. It is gratefully needed. It certainly helped solidify in choosing a camera for us. Now that we have purchased our XL2, the Feature Tour Video continues to be of extreme help. Great job! Non HD but, lack of timecode aside, a professional camera. I now own one. I do not have a lot of funding to throw around and this video sold me. I still come back to the video time and again for helpful tips and tricks. I would love a video that would go even more in depth look at the XL2. Thank you again. Very informative, and very easy to learn from!! It convinced me to buy the camera a few months ago, and I still play it to refresh myself on some of the custom presets on a regular basis. But I had a problem seeing it the second time. I am very interested in getting a copy. It just confirm that I've made the right choice. It really make me wanting to explore deeper the possibility provided by this camera. Like others, I will replay this video over and over. I am now thinking of buying the DV enlightenment DVD. Keep up the good work !!! Daniel Paquin It's so good and the quality is great. It's amazing. The price has come down quite a bit and now I can afford one. I can't wait to get my hands on it. The video was the type and style thats was not only informative but was presented in a way that it kept my attention. I would love to see more just like it.

I have the XL2 and am now just begining to use it and this video was what I needed Thanks! I'm a grad student with no formal training and using the XL2 to make my documentary. This video allowed me to have greater understanding of what I want to achieve, where I couldn't understand with the manualmy instructor just handed to me. Now, I'm ready to shoot with greater confidence. Oh if you make a full tutorial, I would buy it as I used your FCP one to learn FCP !!!! You guys rock!!! Thanks!!!! I have tried with both firefox and explorer. I only wish that the documentation that came with the camera was nearly as informative as your tour. I have basically scrapped the directions and just refer to your tour. Thanks so much! We intend to buy an XL2 now. Thanks a ton! Please advise. thanks. Is your monitor properly calibrated I have 2 XL2's from new and they both record like this. I edit it out in FCP6 using colour corrector but you have to apply that to EVERY clip. Major ballache. We use it on a cruise ship for multiple purposes. This is a warning that I get when I try to dump it to Avid using a sony DV player. Avid is not giving me the error, the player is This has never been an issue. They told me the tape was bad, and sent it back. I played it back through the XL2 and it looked perfect. The problem is an issue with Sony vs. Canon and the way the track width on the miniDV tape itself. Sony thinks the tracks should be "xx" microns wide, Canon thinks they should be "xy" wide. The result is when Sony DV player tries to read the track, it is full of garbage, won't sync, usually "unplayable". To overcome this, see if you can offload the tape through your Canon XL2 using the firewire port, rather than a Sony player. It's just a "format difference", and both Sony and Canon say it's the other's problem. Sony cameras record miniDV tapes in two formats, their own, and the general one. So it makes sense that the decks have the switch as well.

I have the same cam and have run into this problem with I just take the tape from sony cam and want to play it on canon. If it was recorded in the proprietary format, it's a no go. I was so impressed that I purchased an XL2 and got about a week ago. Does anyone have some tips for me. I can use all the help I can get. We have an HD cam that we use but local TV stations here still use 720 x 480. Work that previously was limited to postproduction can be simply and effectively accomplished in the field, in the camcorder. An Open Architecture philosophy, performance found only in much more expensive video cameras, Total Image Control and the solid foundation of Genuine Canon Optics, interchangeable lens capability and superb Canon image processing quality are united in the XL2. The XL2 brings a host of performance and convenience features to this class of video camcorder benefits that cant be found in this combination on other highend video cameras. They include Canon

Super Range Optical Image Stabilization in the standard lens; dual aspect ratios; various frame rate capabilities; image gamma and detail controls; skin detail control and convertible LCD display among others. Unprecedented image control coordination between two XL2 cameras, remote computer camera control and direct video recording to computer are just a part of the capabilities of the XL2. Never before has so much creative power been put in the hands of the film maker, video artist, and corporate and event videographer.

Features XL2 169 and 43 aspect ratio shooting formats Variable frame rates Customizable Cine Look Total Image Control XL Mount Interchangeable Lens System Fluorite Zoom Lens with Optical Image Stabilization SMPTE time code Custom Presets Professional Audio Connections Open Architecture Design Additional Features Complete Feature List 169 and 43 aspect ratio shooting formats With an increasing consumer shift towards widescreen TVs that deliver the full width of filmbased theatrical movies, plus the resulting need for productions in the 169 aspect ratio, Canons XL2 offers both the standard 43 aspect ratio and the 169 widescreen TV aspect ratio. Representing the ratio of the screen width to its height, the 43 aspect ratio is that of the common TV screen, and is the most commonly used aspect ratio in broadcasting today. The 169 aspect ratio is the more common aspect ratio for filmbased movies, and produces full screen playback on widescreen TVs. 169 also is the world standard aspect ratio for HDTV. By offering a camcorder that is able to be switched between the two aspect ratios, Canon opens the door for multiple production options with the same camera the XL2. The demands being made on the video production community to be able to provide solutions under a multitude of different scenarios have been met with the Canon XL2. It delivers 60i, 30p, 24p 23 and 2332 frame rates. 60i interlaced is the standard video frame rate that has been in use for decades; its what you see on your home TV, and is captured by handheld consumer camcorders. Progressive noninterlaced scanning mimics a film cameras framebyframe image capture. 30p, or 30frame progressive, a noninterlaced format, produces video at the rate of 30 frames per second, delivering spectacular clarity for high speed subjects. Shooting in 30P mode offers video with no interlace artifacts. The 24p frame rate, for example, is now widely adopted by those planning on transferring the video signal to film.

This is the standard shutter speed that movie cameras use. This mode is used when the finished video will be shown on television. 24p with 2332 pulldown, is used when the video is going to be transferred to film. The 2332 pulldown allows to editing software to extract true 24 frames a second. The Canon XL2 offers its users the ability to customize their video recordings using a number of variables color matrix, gamma, knee, black stretch, vertical detail, coring, sharpness, noise reduction, color gain, hue, and film grain. Because Canon utilizes a 12 bit DSP Digital Signal Processor maximum image quality is preserved. Total Image Control Professional videographers need to have control over the setup of their camcorder. From complete automatic setting to fine adjustments of Master RGB, Setup Level, Master Pedestal, Skin Tone Detail, Program AE, Gain, AE Shift and Lock, White Balance, Shutter Speeds, Aperture Control, Zebra Patterns Clear Scan and Interval Timer the XL2 has the total image control that professionals need. Because Canon utilizes a 12 bit DSP Digital Signal Processor maximum image quality is preserved. XL Mount Interchangeable Lens System A key feature of the Canon XLseries camcorders and the only MiniDV format camcorders with this feature, is the XL mount interchangeable lens system. Unlike other systems, the XL2 offers users the ability to change lenses, whether from within the XL series of video lenses, thirdparty cine lenses, or Canons extensive range of photo lenses. This not only makes the XL2 a far more versatile camera, it also opens up incredible opportunities for the XL2 user. Within the Canon XL system alone there are four lenses the new 20x OIS, 16x OIS, 16x Manual, and 3x Wide. Then, using an XL system adapter, the entire range of Canon photo lenses is available a tremendous boon to those producing wildlife and nature documentaries, for example. Other companies also offer a variety of specialty cine lenses that can be used on the XL2.

Fluorite Zoom Lens with Optical Image Stabilization Canon is known worldwide for its optics its broadcast and photo lenses, for example. The new 20x Professional LSeries Fluorite optical zoom lens for the XL2 is an outstanding lens, using fluorite to deliver outstanding resolution, contrast and color reproduction. In addition, the lens features Canons superb optical stabilization system. This corrects camera shake instantly and, with its SuperRange feedback system, even catches lowfrequency vibrations, refining the movement of the variangle prism, delivering the most advanced optical image stabilization available today. SMPTE time code The Canon XL2 offers many oncamera enhancements to help capture highquality footage, including features commonly found on broadcast camcorders. Among these is the placement of a SMPTE time code on the tape. SMPTE Society of Motion Picture and Television Engineers time code is a digital signal that assigns a number to every frame of video, representing hours, minutes, seconds, frames, plus some additional information. The SMPTE time code is used to identify a precise location on a video tape, a mainstay of professional editing allowing all tape and equipment to work together for precise editing. You can choose Drop, NonDrop, Rec Run and Free Run modes. Also provided is User bit settings, allowing the inclusion of reel number or other user data. The XL2 also generates SMPTE color bars with 1 KHz tone 12dB and 20dB. SMPTE color bars with tone are the standard method of setting up video and audio monitors and edit suites. By using industry standard color bars and tone, the XL2 fits in with all production equipment. Custom Presets Three custom presets are provided on the XL2, and each can be assigned any one of a number of functions, accessible at the touch of a button, for faster and easier camera operation.