



MICRO FOUR THIRDS

Lenses Joint Catalog

<http://www.four-thirds.org/en/>



Catalog contents as of February 2019





Thomas Dworzak
RUSSIA, Moscow, 2017/07-08.
Moscow City skyscraper.

It is a true pleasure for me to work with the Micro Four Thirds lens system. The compact, inconspicuous size, allows me to have the camera always ready under my jacket, in a pocket, in a pouch. Without any clunky bags, without being a visibly very equipped photographer. The fixed lens, it's low f stop, in combination with the very developed ISO of the camera allows me to photograph in many of the low light situations I often seek. This elegance and lightness allows me to work as discreet as I like.

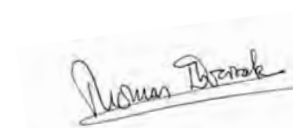


Photo Journalist / President of Magnum Photos Thomas Dworzak





LEICA DG VARIO-ELMARIT 12-60mm F2.8-4.0 ASPH. POWER O.I.S. : 1/500sec, F2.8



M.ZUIKO DIGITAL ED 12-100mm F4.0 IS PRO : 1/80sec, F4.0



Zoom Lenses - STANDARD

Lenses covering focal lengths from semi-wide-angle between 12mm and 18mm (between 24mm and 36mm of 35mm equivalent) to telephoto.



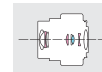
24-64mm (35mm equivalent)
**Panasonic : LUMIX G VARIO
 12-32mm F3.5-5.6 ASPH. MEGA O.I.S.**

ED lens Aspherical lens Optical Image Stabilizer (inside lens)

Max. dia. x Length = Φ 55.5mm x ca.24mm (when retracted)
 Weight = ca.70g Filter diameter = Φ 37mm

Compact standard zoom with 24mm (35mm equivalent) wide angle capability

A compact, lightweight lens ideal for use in many different shooting situations, from taking everyday snapshots to shooting a group photo in a small room or capturing scenic landscape while traveling.



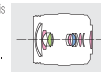
24-70mm (35mm equivalent)
**Panasonic : LUMIX G X VARIO
 12-35mm F2.8 II ASPH. POWER O.I.S.**

ED lens LCD lens Aspherical lens Nano Surface Coating Optical Image Stabilizer (inside lens) Dust-Splash-proof

Max. dia. x Length = Φ 67.6mm x ca.73.8mm
 Weight = ca.305g Filter diameter = Φ 58mm

Standard zoom with bright F2.8 aperture throughout the zooming range

Dustproof, splashproof and incredibly portable, this go-anywhere compact lens boasts a large F2.8 aperture throughout the zooming range, making it ideal for everything from snapshots to landscapes. High resolution optics and powerful Dual I.S.2 image stabilization ensure crisp, clear images.



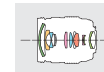
24-80mm (35mm equivalent)
**OLYMPUS : M.ZUIKO DIGITAL
 ED 12-40mm F2.8 PRO**

ED lens LCD lens Aspherical lens Nano Surface Coating MSC Dust-Splash-proof

Max. dia. x Length = Φ 69.9mm x 84mm
 Weight = 382g Filter diameter = Φ 62mm

Dustproof/Splashproof with bright F2.8 throughout the zoom range

With a fixed F2.8 aperture throughout the zoom range, this compact, lightweight, dustproof and splashproof zoom lens meets the requirements of professional photographers.



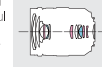
24-120mm (35mm equivalent)
**Panasonic : LEICA DG VARIO-ELMARIT
 12-60mm F2.8-4.0 ASPH. POWER O.I.S.**

ED lens Aspherical lens Nano Surface Coating Optical Image Stabilizer (inside lens) Dust-Splash-proof

Max. dia. x Length = Φ 68.4mm x ca.86mm
 Weight = ca.320g Filter diameter = Φ 62mm

LEICA DG standard zoom with excellent imaging throughout the zooming range

Experience the legendary power of Leica with this impressive 5X optical zoom lens. Beautiful defocusing effects in a wide range of focal lengths make this lens an excellent choice for artistic photography. Capture spectacular landscapes or create stunning portraits.



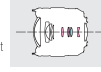
24-120mm (35mm equivalent)
**Panasonic : LUMIX G VARIO
 12-60mm F3.5-5.6 ASPH. POWER O.I.S.**

ED lens Aspherical lens Optical Image Stabilizer (inside lens) Dust-Splash-proof

Max. dia. x Length = Φ 66mm x ca.71mm
 Weight = ca.210g Filter diameter = Φ 58mm

Dustproof/Splashproof standard 5X zoom lens

With an extended focal length range starting at wide angle of 24mm (35mm equivalent), this dustproof/splashproof 5X zoom lens is the ideal choice for just about any shooting situation.



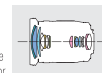
24-400mm (35mm equivalent)
**OLYMPUS : M.ZUIKO DIGITAL
 ED 12-200mm F3.5-6.3**

ED lens LCD lens Aspherical lens Nano Surface Coating MSC Dust-Splash-proof

Max. dia. x Length = Φ 77.5mm x 99.7mm
 Weight = 455g Filter diameter = Φ 72mm

Featuring the largest 16.6x zoom ratio among mirrorless camera lenses, ideal for travel photos

Thanks to advanced optical design, this high-magnification zoom lens provides outstanding imaging performance across the focal range from wide-angle to telephoto. Size and weight have been dramatically reduced for maximum portability.





Zoom Lenses - STANDARD

Lenses covering focal lengths from semi-wide-angle between 12mm and 18mm (between 24mm and 36mm of 35mm equivalent) to telephoto.

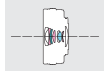


28-84mm (35mm equivalent)
**OLYMPUS : M.ZUIKO DIGITAL
ED 14-42mm F3.5-5.6 EZ**

Max. dia. x Length = $\Phi 60,6\text{mm} \times 22,5\text{mm}$ (when retracted)
Weight = 83g Filter diameter = $\Phi 37\text{mm}$

Motorized standard zoom boosts world's thinnest profile*

Incorporating a motorized zoom mechanism in a slim profile that's just 22.5mm thick, this standard zoom lens offers high operability, while ensuring uniform, sharp image quality throughout the image plane.



* As of January 20, 2014. Among standard 3x zoom lenses for mirrorless system cameras.

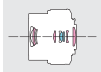


28-84mm (35mm equivalent)
**Panasonic : LUMIX G X VARIO PZ
14-42mm F3.5-5.6 ASPH. POWER O.I.S.**

Max. dia. x Length = $\Phi 61,0\text{mm} \times \text{ca.} 26,8\text{mm}$ (when retracted)
Weight = ca.295g Filter diameter = $\Phi 37\text{mm}$

Standard lens with built-in motorized zoom

The compact, lightweight retractable mechanism improves portability of the camera, while at the same time ensuring high contrast all the way to the image periphery. The quiet noise design is suitable for movie shooting.

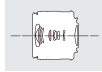


28-84mm (35mm equivalent)
**Panasonic : LUMIX G VARIO
14-42mm F3.5-5.6 II ASPH. MEGA O.I.S.**

Max. dia. x Length = $\Phi 56\text{mm} \times \text{ca.} 49\text{mm}$
Weight = ca.110g Filter diameter = $\Phi 46\text{mm}$

Sophisticated design and reduced size/weight

The compact, lightweight design of this lens lets you enjoy photography in a wide range of situations, from everyday snapshots to landscape and portrait shooting.

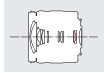


28-90mm (35mm equivalent)
**Panasonic : LUMIX G VARIO
14-45mm F3.5-5.6 ASPH. MEGA O.I.S.**

Max. dia. x Length = $\Phi 60\text{mm} \times \text{ca.} 60\text{mm}$
Weight = ca.195g Filter diameter = $\Phi 52\text{mm}$

Compact, lightweight standard zoom lens

With a wide focusing range of about 3.2X zoom ratio from wide-angle 26mm (35mm equivalent), this lens ensures exceptional shooting performance under a wide range of conditions.

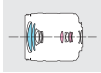


28-280mm (35mm equivalent)
**Panasonic : LUMIX G VARIO
14-140mm F3.5-5.6 ASPH. POWER O.I.S.**

Max. dia. x Length = $\Phi 67\text{mm} \times \text{ca.} 75\text{mm}$
Weight = ca.265g Filter diameter = $\Phi 58\text{mm}$

Sophisticated design and reduced size/weight

The compact, lightweight design and high mobility of this powerful zoom makes it an excellent choice for a wide range of applications ranging from landscape and portrait shooting to sport photography.

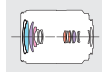


28-300mm (35mm equivalent)
**TAMRON :
14-150mm F/3.5-5.8 Di III Model C001**

Max. dia. x Length = $\Phi 63,5\text{mm} \times \text{ca.} 80\text{mm}$
Weight = 285g Filter diameter = $\Phi 52\text{mm}$

Lighter. Smaller. Sharper.

A high power zoom lens helps swiftly capture different views at the angle of field you choose. Incorporating specialized glass elements for excellent imaging performance.

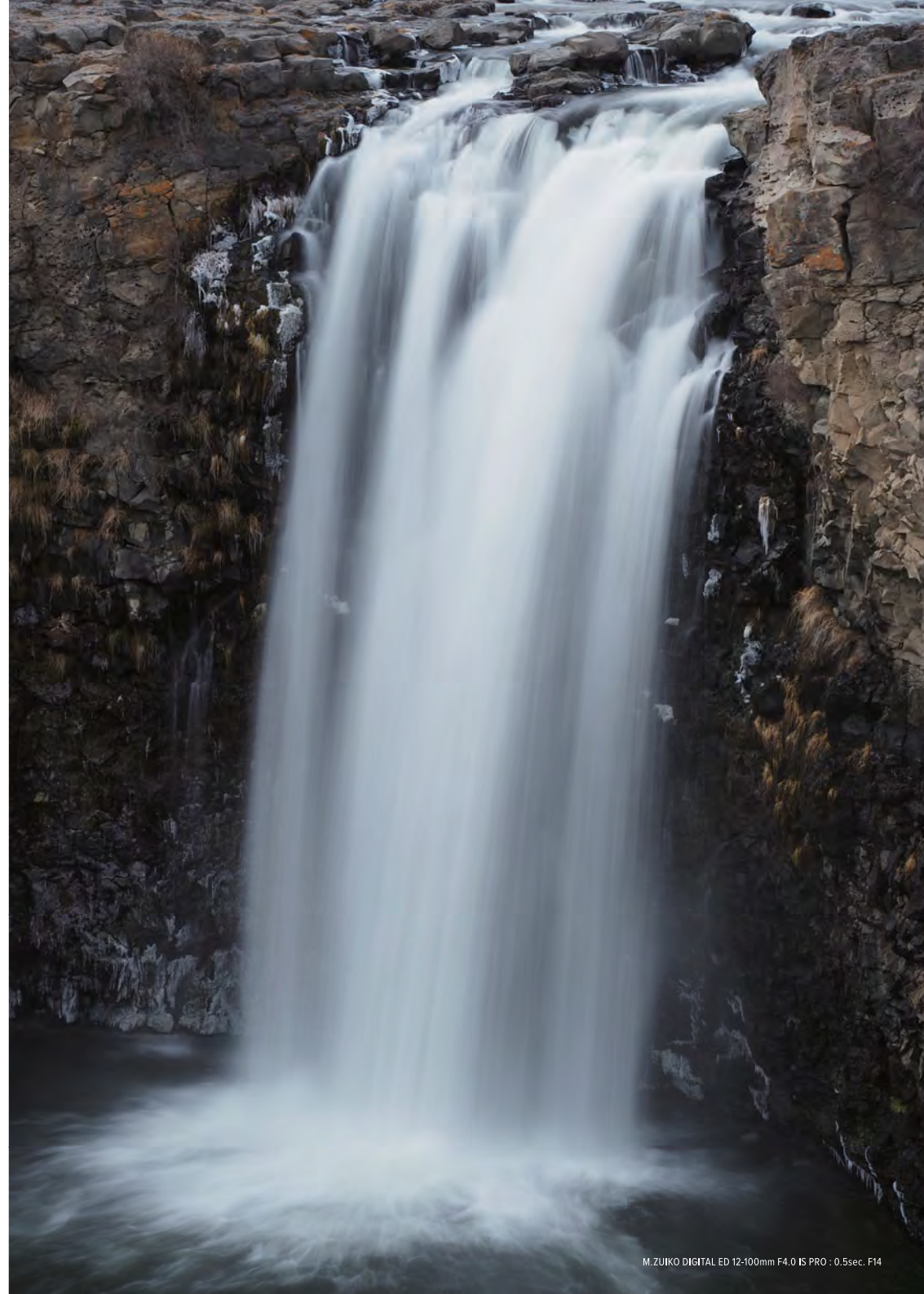
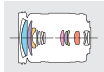


28-300mm (35mm equivalent)
**OLYMPUS : M.ZUIKO DIGITAL
ED 14-150mm F4.0-5.6 II**

Max. dia. x Length = $\Phi 63,5\text{mm} \times 83\text{mm}$
Weight = 285g Filter diameter = $\Phi 58\text{mm}$

Compact, lightweight dustproof/splashproof zoom with excellent mobility

A lightweight 10.7X zoom lens featuring ZERO (Zuiko Extra-low Reflection Optical) Coating. Its dustproof/splashproof construction allows photography even in extreme conditions.





M.ZUIKO DIGITAL ED 40-150mm F2.8 PRO : 1/800sec. F7.1



LEICA DG VARIO-ELMARIT 50-200mm F2.8-4.0 ASPH. POWER O.I.S. : 1/5000sec. F11

©Dimitris Xanthopoulos



Zoom Lenses - TELEPHOTO

Lenses covering telescopic focal lengths of 100mm (200mm of 35mm equivalent) or more.



70-200mm (35mm equivalent)
Panasonic: LUMIX G X VARIO 35-100mm F2.8 II POWER O.I.S.

ED Lens | O.I.S. | Nano Surface Coating | Optical Image Stabilizer (inside lens) | Dust-Splash-proof

Max. dia. x Length = $\Phi 67.4\text{mm} \times \text{ca.} 93.9\text{mm}$
 Weight = ca.357g | Filter diameter = $\Phi 68\text{mm}$

Large F2.8 aperture telephoto zoom delivers high performance in a compact size

With its large F2.8 aperture and powerful Dual I.S.2 image stabilization, this lens supports high-speed shutter in sports photography, ensuring sharp, crystal-clear action shots. This lens is equally adept at more personal level, offering a beautiful defocusing effect ideal for portrait and close-up pictures.



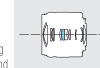
70-200mm (35mm equivalent)
Panasonic: LUMIX G VARIO 35-100mm F4.0-5.6 ASPH. MEGA O.I.S.

ED Lens | Aspherical Lens | Optical Image Stabilizer (inside lens)

Max. dia. x Length = $\Phi 55.5\text{mm} \times \text{ca.} 50\text{mm}$ (when retracted)
 Weight = ca.135g | Filter diameter = $\Phi 46\text{mm}$

Lightweight telephoto zoom that's retractable for easy storage

Featuring a manually-operated retraction mechanism built into the cylinder, this lens delivers high image quality in a compact, lightweight design made possible by matching the optical configuration to the mechanism and reducing the weight of mobile parts.



80-300mm (35mm equivalent)
OLYMPUS: M.ZUIKO DIGITAL ED 40-150mm F2.8 PRO

ED Lens | Super F2.8 | O.I.S. | Aspherical Lens | ZERO Coating | MSC | Dust-Splash-proof

Max. dia. x Length = $\Phi 79.4\text{mm} \times 160\text{mm}$ | Weight = 760g (w/o tripod adapter / tripod adapter: 120g) | Filter diameter = $\Phi 72\text{mm}$

Telephoto zoom with high image quality and maximum portability

Top-notch performance in every aspect from brightness and close-up capability to portability and operation. It employs the world's first* Dual VCM focus system, realizing outstanding precision and AF speed.



* Based on Olympus research.



80-300mm (35mm equivalent)
OLYMPUS: M.ZUIKO DIGITAL ED 40-150mm F4.0-5.6 R



ED Lens | Super F4 | MSC

Max. dia. x Length = $\Phi 63.5\text{mm} \times 83\text{mm}$
 Weight = 190g | Filter diameter = $\Phi 58\text{mm}$

Telephoto zoom lets you preserve great memories in grand images

Featuring extremely high portability, this lightweight telephoto zoom lens employs an ED lens element to correct color aberration and a circular iris to render natural bokeh.



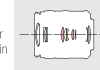
90-300mm (35mm equivalent)
Panasonic: LUMIX G VARIO 45-175mm F4.0-5.6 ASPH. MEGA O.I.S.

ED Lens | Aspherical Lens | Optical Image Stabilizer (inside lens)

Max. dia. x Length = $\Phi 62\text{mm} \times \text{ca.} 73\text{mm}$
 Weight = ca.200g | Filter diameter = $\Phi 52\text{mm}$

Ultra compact telephoto zoom with high optical performance

The UHR (Ultra High Refractive Index) lens and 2 aspherical lenses achieve uniform image depiction from the center to the corners. Smooth, silent focusing in both photo and video recording.



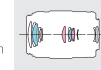
90-350mm (35mm equivalent)
Panasonic: LUMIX G X VARIO PZ 45-175mm F4.0-5.6 ASPH. POWER O.I.S.

ED Lens | Aspherical Lens | Nano Surface Coating | Optical Image Stabilizer (inside lens) | Motorized zoom

Max. dia. x Length = $\Phi 61.6\text{mm} \times \text{ca.} 90\text{mm}$
 Weight = ca.210g | Filter diameter = $\Phi 48\text{mm}$

Telephoto lens with built-in motorized zoom

The multi-actuator flowing inner focus mechanism enables this lens to offer sharp, clear images in a compact, lightweight design. Low-noise operation makes it suitable for movie recording.



90-400mm (35mm equivalent)
Panasonic: LUMIX G VARIO 45-200mm F4.0-5.6 II POWER O.I.S.

ED Lens | Optical Image Stabilizer (inside lens) | Dust-Splash-proof

Max. dia. x Length = $\Phi 70\text{mm} \times \text{ca.} 100\text{mm}$
 Weight = ca.370g | Filter diameter = $\Phi 52\text{mm}$

Dustproof/splashproof telephoto zoom with powerful image stabilization

The wide zoom range expands your photo opportunities. From portraits that bring to life natural facial expressions to impressive telephoto images, this lens is a great choice for active photographers. Powerful Dual I.S.2 image stabilization and a dustproof/splashproof design ensure optimum performance and reliability in any situation.



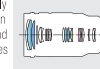
100-400mm (35mm equivalent)
Panasonic: LEICA DG VARIO-ELMARIT 50-200mm F2.8-4.0 ASPH. POWER O.I.S.

ED Lens | ED Lens | ED Lens | Aspherical Lens | Optical Image Stabilizer (inside lens) | Dust-Splash-proof

Max. dia. x Length = $\Phi 76\text{mm} \times \text{ca.} 132\text{mm}$
 Weight = ca.655g | Filter diameter = $\Phi 57\text{mm}$

Super-telephoto zoom with go-anywhere mobility and superior shooting flexibility

This lens lets you get up close to normally unapproachable wild animals and zoom in on sports action. Large F2.8 aperture and high resolution assure high-quality images for portrait and movie shooting. "Dual I.S.2" and dustproof/splashproof design.



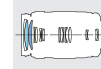
150-600mm (35mm equivalent)
OLYMPUS: M.ZUIKO DIGITAL ED 75-300mm F4.8-6.7 II

ED Lens | Super F2.8 | ED Lens | ZERO Coating | MSC

Max. dia. x Length = $\Phi 69\text{mm} \times 116.5\text{mm}$
 Weight = 423g | Filter diameter = $\Phi 58\text{mm}$

Super-telephoto zoom captures dynamic images of distant subjects

This 600mm (35mm equivalent) super-telephoto zoom lens is compact and lightweight enough for handheld photography. The ZERO Coating on the lens surface helps provide clear images even when shot at a long distance.





Zoom Lenses - TELEPHOTO

Lenses covering telescopic focal lengths of 100mm (200mm of 35mm equivalent) or more.



200-600mm (35mm equivalent)
Panasonic : LUMIX G VARIO 100-300mm F4.0-5.6 II POWER O.I.S.

Optical Image Stabilizer (inside lens) Dust-/Splash-proof

Max. dia. x Length = Φ 73.8mm x ca.126mm
Weight = ca.520g Filter diameter = Φ 67mm

600mm (35mm equivalent) super-telephoto zoom with dustproof/splashproof design

Compact, lightweight design and Dual I.S. 2 image stabilization make possible handheld super-telephoto shooting – perfect for capturing brilliant images of fast-moving sports action or unapproachable animals. Dustproof/splashproof design means this lens is ready for action under the toughest conditions.



200-800mm (35mm equivalent)
Panasonic : LEICA DG VARIO-ELMAR 100-400mm F4.0-6.3 ASPH. POWER O.I.S.

Optical Image Stabilizer (inside lens) Dust-/Splash-proof

Max. dia. x Length = Φ 83mm x ca.171.5mm
Weight = ca.895g Filter diameter = Φ 72mm

Ultra-telephoto zoom – the longest in the Micro Four Thirds family

Built to LEICA's most exacting standards, this is the first zoom model in the LEICA DG lens series. And despite offering amazing 800mm (35mm equivalent) ultra-telephoto capability, this lens is surprisingly compact and light weight, featuring a dustproof/splashproof design.



Prime Lenses - WIDE

Prime Lenses for Wide-Angle with Focal Length below 20mm (40mm of 35mm equivalent).

Fisheye



16mm (35mm equivalent)
OLYMPUS: M. ZUIKO DIGITAL ED 8mm F1.8 Fisheye PRO

ASC Coating MSC Scratch-/Dust-proof

Max. dia. x Length = Φ 62mm x 80mm
Weight = 315g

World's first* fisheye lens with a F1.8 aperture

With a F1.8 aperture and 180° angle of view, this fisheye lens boasts superior optical performance with excellent imaging from the center to edges. A reliable dustproof/splashproof construction allows photography in any condition.

* As of May 2015, based on Olympus research.



Fisheye



16mm (35mm equivalent)
Panasonic : LUMIX G FISHEYE 8mm F3.5

Max. dia. x Length = Φ 60.7mm (w/hood section) x ca.51.7mm
Weight = ca.185g
Filter diameter = Front: Not mountable, Rear: Sheet filter holder 22mm x 22mm

World's smallest, lightest* high-performance fisheye lens

A diagonal angle of view of 180° and short focal length lets you capture the distortion and exaggerated perspective that fisheye lenses are known for.

* As of July 21, 2011. Among the AF-compatible fisheye lenses for interchangeable-lens-type digital cameras.





Prime Lenses - WIDE

Prime Lenses for Wide-Angle with Focal Length below 20mm (40mm of 35mm equivalent).



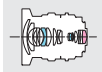
17mm (35mm equivalent)
Kowa :
KOWA PROMINAR 8.5mm F2.8

Max. dia. x Length = $\Phi 71.5\text{mm} \times 86.2\text{mm}$
Weight = 440g Filter diameter = $\Phi 66\text{mm}$ (attach to lens hood)

Ultra-wide-angle lens realistically depicts scenes with breathtaking scope

With a dynamic diagonal angle of view of 106°, this lens minimizes distortion and enhances contrast in peripheral areas, providing superb optical performance suitable for use with a high-resolution 4K camera.

* Cannot be used with Panasonic LUMIX DMC-G1.



21mm (35mm equivalent)
Voigtlander :
NOKTON 10.5mm F0.95 Aspherical

Max. dia. x Length = $\Phi 77\text{mm} \times 82.4\text{mm}$
Weight = 585g Filter diameter = $\Phi 72\text{mm}$

Super wide-angle lens with fast aperture

Two aspherical lenses with 3 aspherical surfaces are used to ensure super-sharp images even when the aperture is fully open. "Selective Aperture Control System", with and without click-stops, is also built in.

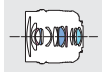


24mm (35mm equivalent)
Panasonic :
LEICA DG SUMMILUX 12mm F1.4 ASPH.

Max. dia. x Length = $\Phi 70\text{mm} \times \text{ca.} 29\text{mm}$
Weight = 585g Filter diameter = $\Phi 72\text{mm}$

SUMMILUX wide-angle lens with a large F1.4 open aperture

The SUMMILUX lens with the open aperture of F1.4 delivers precise, natural imaging power featuring smooth, subtle gradations all the way to the edge of the image.



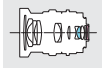
24mm (35mm equivalent)
Kowa :
KOWA PROMINAR 12mm F1.8

Max. dia. x Length = $\Phi 76.5\text{mm} \times 90.5\text{mm}$
Weight = 475g Filter diameter = $\Phi 72\text{mm}$

Wide-angle lens for natural, true-to-life imaging of a wide range of scenes

Great for outdoor shooting thanks to the sharp, crisp, detailed imaging made possible by its wide angle of 24mm (35mm equivalent) and very low distortion, this lens boasts high brightness of F1.8 so it can be used indoors as well.

* Cannot be used with Panasonic LUMIX DMC-G1.



24mm (35mm equivalent)
OLYMPUS :
M.ZUIKO DIGITAL ED 12mm F2.0

Max. dia. x Length = $\Phi 56\text{mm} \times 43\text{mm}$
Weight = 130g Filter diameter = $\Phi 46\text{mm}$

High-grade snapshot lens with metallic finish

With a large aperture of F2.0 and a wide angle of 24mm (35mm equivalent), this lens offers high picture quality, while boasting a more compact design optimized for snapshot shooting.

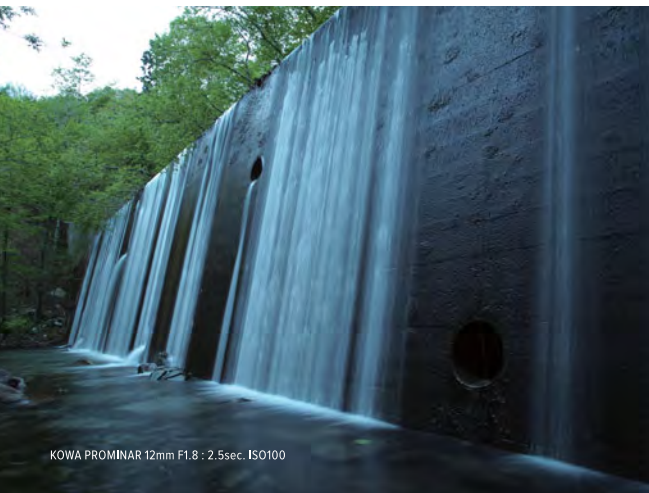
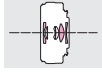


28mm (35mm equivalent)
Panasonic :
LUMIX G 14mm F2.5 II ASPH.

Max. dia. x Length = $\Phi 55.5\text{mm} \times \text{ca.} 20.5\text{mm}$
Weight = ca. 25g Filter diameter = $\Phi 46\text{mm}$

Wide-angle pancake lens with compact size and light weight

The high brightness of this lens makes it handy in daily use, from shooting vast landscapes to compositions with wide perspectives that take advantage of the 28mm (35mm equivalent) wide angle.



KOWA PROMINAR 12mm F1.8 : 2.5sec. ISO100



KOWA PROMINAR 8.5mm F2.8 : 3.2sec. ISO320



LEICA DG SUMMILUX 12mm F1.4 ASPH. : 15sec. F5.0



SIGMA 16mm F1.4 DC DN | Contemporary : 1/1250sec. F2.0



Prime Lenses - WIDE

Prime Lenses for Wide-Angle with Focal Length below 20mm (40mm of 35mm equivalent).

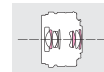


30mm (35mm equivalent)
Panasonic : LEICA DG SUMMILUX 15mm F1.7 ASPH.

Max. dia. x Length = $\Phi 57.5\text{mm} \times \text{ca.}36\text{mm}$
 Weight = 115g Filter diameter = $\Phi 46\text{mm}$

Compact, lightweight F1.7 SUMMILUX lens with high image quality

With brightness that surpassed Leica's most stringent optical standards, this lens features a lovely soft defocusing effect that makes it perfect for snapshots.



32mm (35mm equivalent)
SIGMA : SIGMA 16mm F1.4 DC DN | Contemporary

Max. dia. x Length = $\Phi 72.2\text{mm} \times 91.1\text{mm}$
 Weight = 395g Filter diameter = $\Phi 67\text{mm}$

Wide-angle lens that features both a large F1.4 aperture and a compact profile

Incorporates the latest optical technology to offer F1.4 brightness, high optical performance and comfortable operability in a compact format. Movie recording with smooth natural AF focusing.



34mm (35mm equivalent)
OLYMPUS : M.ZUIKO DIGITAL ED 17mm F1.2 PRO

Max. dia. x Length = $\Phi 68.2\text{mm} \times 87\text{mm}$
 Weight = 390g Filter diameter = $\Phi 62\text{mm}$

Large-aperture wide-angle lens with outstanding imaging power

Wide-angle lens with large F1.2 open aperture delivers standout performance in both landscape and documentary shooting. Extensive use of special lens elements lets you enjoy both beautiful "feathered bokeh" effect and high resolution.

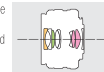


34mm (35mm equivalent)
OLYMPUS : M.ZUIKO DIGITAL ED 17mm F1.2

Max. dia. x Length = $\Phi 57.5\text{mm} \times \text{ca.}35.5\text{mm}$
 Weight = 120g Filter diameter = $\Phi 46\text{mm}$

High-grade F1.8 snapshot lens with metallic outer finish

Combining the brightness of an F1.8 aperture and high image quality in a compact package, this lens is ideal for snapshots and street photography. A snapshot focus mechanism is also incorporated.



35mm (35mm equivalent)
Voigtlander : NOKTON 17.5mm F0.95 Aspherical

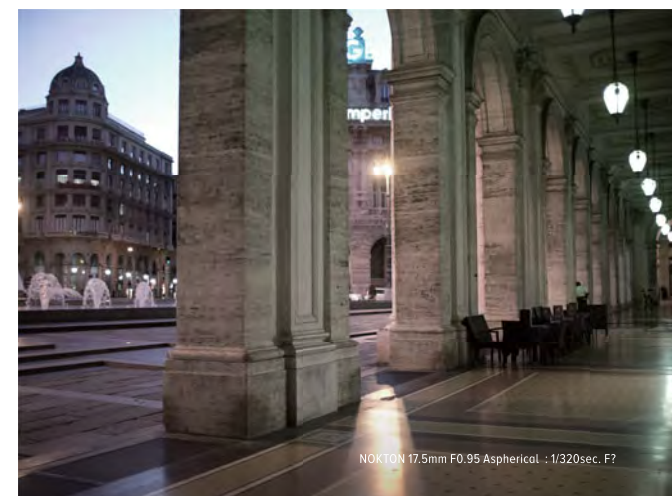
Max. dia. x Length = $\Phi 63.4\text{mm} \times 80\text{mm}$
 Weight = 540g Filter diameter = $\Phi 58\text{mm}$

F0.95, Wide-angle lens with fast aperture

Wide angle lens of 35mm (35mm equivalent) with F0.95 at wide open. "Selective Aperture Control System" allows you to set the lens precisely at any aperture settings.



M.ZUIKO DIGITAL ED 17mm F1.2 PRO : 1/250sec. F1.2



NOKTON 17.5mm F0.95 Aspherical : 1/320sec. F7



Prime Lenses - STANDARD

Prime Lenses with Focal Lengths from 20mm to 40mm (40mm to 80mm of 35mm equivalent).

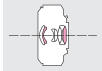


40mm (35mm equivalent)
Panasonic :
LUMIX G 20mm F1.7 II ASPH.

Aspherical Lens
Max. dia. x Length = $\Phi 63$ mm x ca.25.5mm
Weight = ca.87g Filter diameter = $\Phi 46$ mm

Pancake lens with large aperture, light weight and slim design

Despite its reduced size and weight, this lens delivers impressive performance with a large high-brightness F1.7 aperture that enables you to capture gorgeous photographs with high contrast and beautiful defocusing effects.

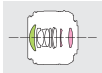


50mm (35mm equivalent)
Panasonic : LEICA DG SUMMILUX 25mm F1.4 ASPH.

Light Lens **Aspherical Lens**
Max. dia. x Length = $\Phi 63$ mm (fixed hood section) x ca.54.5mm
Weight = ca.200g Filter diameter = $\Phi 46$ mm

Single-focus lens with excellent brightness

A compact lens with high imaging performance that features the soft, beautiful defocusing effect that Leica lenses are renowned for.

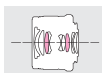


50mm (35mm equivalent)
OLYMPUS :
M.ZUIKO DIGITAL 25mm F1.8

Aspherical Lens **ZERO Coating** **MSC**
Max. dia. x Length = $\Phi 57.2$ mm x 42mm
Weight = 137g Filter diameter = $\Phi 46$ mm

Bright standard lens that enhances the joy of photography with beautiful bokeh

A single focal length lens with high imaging power and beautiful bokeh produced from the F1.8 aperture. This lens features a natural angle of view similar to the human eye.

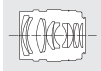


50mm (35mm equivalent)
Voigtlander :
NOKTON 25mm F0.95 Type II

Manual focus
Max. dia. x Length = $\Phi 60.6$ mm x 70mm
Weight = 435g Filter diameter = $\Phi 52$ mm

Movie compatible, fast aperture standard lens

25mm angle of view with "Selective Aperture Control System". Aperture can be controlled without click-stop and any noise that is ideal for setting aperture at any points between the range and video shooting.

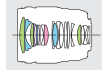


50mm (35mm equivalent)
OLYMPUS :
M.ZUIKO DIGITAL ED 25mm F1.2 PRO

Manual focus **Light Lens** **Aspherical Lens** **Super ED Lens** **ED Lens** **Aspherical Lens** **2-Coating Nano** **MSC** **Dust- & Splash-proof**
Max. dia. x Length = $\Phi 70$ mm x 87mm
Weight = 410g Filter diameter = $\Phi 62$ mm

Large aperture high-resolution lens with beautiful bokeh

The extensive use of special lens elements allows this lens to offer both high resolution and beautiful defocusing effects from the open aperture of F1.2.

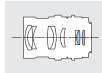


50mm (35mm equivalent)
Kowa :
LUMIX G 25mm F1.7 ASPH.

Light Lens **Aspherical Lens** **Manual focus**
Max. dia. x Length = $\Phi 60$ mm x 94mm
Weight = ca.125g Filter diameter = $\Phi 46$ mm

F1.8 standard lens featuring beautiful defocusing effects

With a standard angle of view of 50mm (35mm equivalent) that matches natural vision and a bright open aperture of F1.8, this lens is able to realistically depict a wide range of images, from snapshots to portraits.

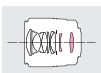


60mm (35mm equivalent)
SIGMA :
SIGMA 30mm F1.4 DC DN I Contemporary

Aspherical Lens
Max. dia. x Length = $\Phi 64.6$ mm x 72.1mm
Weight = 280g Filter diameter = $\Phi 52$ mm

Large-aperture standard lens with excellent optical performance

Bright standard lens with F1.4 open aperture lets you experience the photographic thrill that comes from the versatility that a truly large aperture makes possible. Enjoy the enhanced defocus effect available only with a large aperture and crisp, clear optical performance.



© Daniel Berehulak

LEICA DG SUMMILUX 25mm F1.4 ASPH. : 1/5000sec. F1.7



KOWA PROMINAR 25mm F1.8 : 1/160sec. ISO250



Prime Lenses - TELEPHOTO

Prime Lenses for Medium Telephoto to Telephoto with 40mm (80mm of 35mm equivalent) and up.

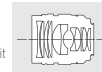


85mm (35mm equivalent)
Voigtlander :
NOKTON 42.5mm F0.95

Manual focus
 Max. dia. x Length = $\Phi 64.3\text{mm} \times 74.6\text{mm}$
 Weight = 571g Filter diameter = $\Phi 58\text{mm}$

Mid-telephoto lens with fast aperture

An angle of view of 85mm (35mm equivalent) and a beautiful defocusing effect produced by the ultra-fast F0.95 aperture make this lens ideal for portrait photography.

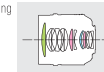


85mm (35mm equivalent)
Panasonic : LEICA DG NOCTICRON
42.5mm F1.2 ASPH. POWER O.I.S.

Optical Image Stabilizer (inside lens)
 Min. Lens | ED Lens | Aspherical Lens
 Max. dia. x Length = $\Phi 75\text{mm} \times \text{ca.}76.8\text{mm}$
 Weight = ca.425g Filter diameter = $\Phi 67\text{mm}$

F1.2 large aperture lens capable of expressing beautiful defocusing effect

A bright F1.2 open aperture and outstanding imaging performance enforced by Leica's rigorous optical standards make this large-aperture, mid-telephoto lens a good choice for portrait shooting.

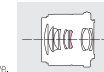


85mm (35mm equivalent)
Panasonic : LUMIX G
42.5mm F1.7 ASPH. POWER O.I.S.

Aspherical lens
 Max. dia. x Length = $\Phi 55\text{mm} \times \text{ca.}50\text{mm}$
 Weight = ca.130g Filter diameter = $\Phi 37\text{mm}$

Middle telephoto portrait lens with large F1.7 open aperture

With a mid-range telephoto focal length of 85mm (35mm equivalent), this lens is suitable for portrait shooting. Features a natural-looking perspective, capturing the details of a subject as seen by the human eye.

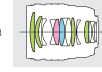


90mm (35mm equivalent)
OLYMPUS :
M.ZUIKO DIGITAL ED 45mm F1.2 PRO

MSC
 ASPH. Lens | ED Lens | Aspherical Lens | F Coating Nano | MSC | Dust- & splash-proof
 Max. dia. x Length = $\Phi 70\text{mm} \times 84.9\text{mm}$
 Weight = 410g Filter diameter = $\Phi 62\text{mm}$

Large-aperture medium telephoto lens brings your subject to the forefront

A lens equivalent to 90mm (35mm camera) is optimum for portraits. This lens provides excellent resolution and a beautiful "feathered bokeh," adding depth to your photos.

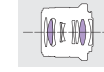


90mm (35mm equivalent)
OLYMPUS :
M.ZUIKO DIGITAL 45mm F1.8

MSC
 ASPH. Lens | ZERO Coating | MSC
 Max. dia. x Length = $\Phi 56\text{mm} \times 46\text{mm}$
 Weight = 116g Filter diameter = $\Phi 37\text{mm}$

Family portrait lens with beautiful defocusing capability

The F1.8 aperture and shallow depth-of-field of this lens lets anyone shoot portraits in which soft, beautiful background defocusing makes the subject very prominent.





Prime Lenses - TELEPHOTO

Prime Lenses for Medium Telephoto to Telephoto with 40mm (80mm of 35mm equivalent) and up.

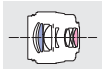


112mm (35mm equivalent)
SIGMA : SIGMA 56mm F1.4 DC DN I Contemporary

SLD Glass Aspherical Lens Aspherical Lens
Max. dia. x Length = $\Phi 65.5\text{mm} \times 58.1\text{mm}$
Weight = 265g Filter diameter = $\Phi 55\text{mm}$

Med-telephoto lens featuring F1.4 brightness and beautiful defocus effect

SLD glass is used to reduce the size as well as to compensate for axial chromatic aberration, which is difficult to eliminate with image processing alone. The result is lens that marries reduced size/weight with sharp image quality.



150mm (35mm equivalent)
OLYMPUS : M.ZUIKO DIGITAL ED 75mm F1.8

MSC
High-grade portrait lens with excellent image quality
High-level imaging performance achieves beautifully circular defocusing effects. Suitable for shooting theatrical scenes and indoor sports.

High-grade portrait lens with excellent image quality

High-level imaging performance achieves beautifully circular defocusing effects. Suitable for shooting theatrical scenes and indoor sports.

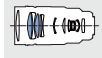


400mm (35mm equivalent)
Panasonic : LEICA DG ELMARIT 200mm F2.8 POWER O.I.S.

Water Surface Coating Optical Image Stabilizer (made lens) Dust-Splash-proof
Max. dia. x Length = $\Phi 87.5\text{mm} \times \text{ca.}174\text{mm}$
Weight = ca.1,245g (w/o tripod adapter) Filter diameter = $\Phi 67\text{mm}$

Super-telephoto lens optimized for sport and wildlife photography

Designed to the strict optical standards of Leica, this lens features F2.8 brightness with sharp, clear imaging throughout the image plane, making it possible to capture stunning, high-quality photographs fast-moving subjects such as wild animals or athletes.



600mm (35mm equivalent)
OLYMPUS : M.ZUIKO DIGITAL ED 300mm F4.0 IS PRO

MSC
Super-telephoto lens with handheld shooting capability
In addition to excellent mobility made possible by its compact size, light weight and dustproof/ splashproof design, this lens features 5-axis image stabilization making handheld shooting with a super-telephoto lens much easier than it's ever been in the past.

Super-telephoto lens with handheld shooting capability

In addition to excellent mobility made possible by its compact size, light weight and dustproof/ splashproof design, this lens features 5-axis image stabilization making handheld shooting with a super-telephoto lens much easier than it's ever been in the past.



Micro Four Thirds System compatible Telephoto Lens Kit



Kowa: KOWA PROMINAR 500mm F5.6 FL Standard Kit

Fluorite crystal SLD Lens Manual focus

350mm, 500mm, 850mm.

Telephoto lens kit for shooting in three focal lengths with a single lens

To minimize the chromatic aberrations (color fringing) that lenses with long focal lengths tend to produce, this lens employs one fluorite crystal and two XD (extra-low Dispersion) lens elements. Based on advanced optical technology developed originally for spotting scopes, this lens features the high contrast and crisp imaging performance required of a camera lens.

The standard focal length of the master lens in the Standard Kit is "500mm F5.6", but it can be converted into a brighter telescopic lens of "350mm F4.0" (using the optional TX07 mount adapter) or a more telescopic lens of "850mm F9.6" (using the optional TX17 mount adapter). The mount adapters for the 350mm and 850mm conversion are specifically designed to be combined with the master lens. Each adapter incorporates an XD lens element to ensure excellent optical performance comparable to dedicated lenses.



TX10 (500mm F5.6)

TX07 (350mm F4)

TX17 (850mm F9.6)



SIGMA 56mm F1.4 DC DN I Contemporary : 1/400sec. F1.4



© Masami Tanaka

LEICA DG ELMARIT 200mm F2.8 POWER O.I.S. + 1.4x Teleconverter DMW-TC14 : 1/500sec. F5.0



Prime Lenses - TELEPHOTO

Macro lenses with a taste proper to single focal length, other highly distinct lenses.

Macro

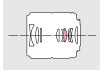


60mm (35mm equivalent)
**Panasonic : LUMIX G MACRO
30mm F2.8 ASPH. MEGA O.I.S.**

Aspherical lens
Max. dia. x Length = $\Phi 58.8\text{mm} \times \text{ca.}63.5\text{mm}$
Weight = ca.180g Filter diameter = $\Phi 46\text{mm}$

Prime macro lens with 1X life-size close-up capability

With a single focal length of 60mm (35mm equivalent), this macro lens can be used in a variety of applications, from high-powered macro photography to landscape shooting.



Macro

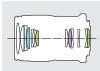


120mm (35mm equivalent)
**OLYMPUS : M.ZUIKO DIGITAL
ED 60mm F2.8 Macro**

ED lens **DSi lens** **ED lens** **ZERO Coating** **MSC** **Dust-/Splash-proof**
Max. dia. x Length = $\Phi 56\text{mm} \times 82\text{mm}$
Weight = 185g Filter diameter = $\Phi 46\text{mm}$

Dustproof/splashproof nature macro lens

1X macro lens featuring an internal focus system that does not alter the lens length. A focus limit switch is built in for quicker focusing.



3D



65mm (35mm equivalent)*
**Panasonic :
LUMIX G 12.5mm F12**

Max. dia. x Length = $\Phi 57\text{mm} \times \text{ca.}20.5\text{mm}$
Weight = ca.45g

World's first interchangeable 3D lens**

This easy-to-handle compact lens allows instant 3D still-picture shooting with two built-in optical systems. The left and right images are shot without time lag so even a moving subject is not distorted after synthesis.

** When the aspect ratio is set at 16:9 with DMC-GHZ.

** As of September 21, 2010. Among the interchangeable lenses for digital SLR cameras.



Macro



90mm (35mm equivalent)
**Panasonic : LEICA DG MACRO-ELMARIT
45mm F2.8 ASPH. MEGA O.I.S.**

ED lens **Aspherical lens** **Optical Image Stabilizer (inside lens)**
Max. dia. x Length = $\Phi 63\text{mm} \times \text{ca.}62.5\text{mm}$
Weight = ca.225g Filter diameter = $\Phi 46\text{mm}$

Outstanding image quality that Leica is known for

With imaging performance that meets Leica's demanding performance evaluation criteria, this lens offers consistently high contrast and resolution.



M.ZUIKO DIGITAL ED 30mm F3.5 Macro : 1/80sec. F4.0



M.ZUIKO DIGITAL ED 30mm F3.5 Macro : 1/125sec. F5.6



LEICA DG MACRO-ELMARIT 45mm F2.8 ASPH. MEGA O.I.S. : 1/200sec. F2.8

Lens Accessories

Cap lenses, converter lenses, adapters. Expand your creativity and range of expression with these valuable tools.

Body Cap Lenses

Fisheye



OLYMPUS : Fisheye Body Cap Lens BCL-0980 (9mm F8.0)

Ultra-thin cap lens that gives you an ultra-wide-angle fisheye view of 140°. The simplified MF lever enables easy one-touch pan-focus and close-up shooting. Available in two colors.

- * When using the image stabilization mechanism built into the camera, set the focal length to 35mm or 50mm if the 9mm setting is not available.
- * Focus adjustment is possible by rotating the MF lever manually.
- * Autofocusing is not available.
- * Communication function with the body not available. (Exif data not provided).



OLYMPUS : Body Cap Lens BCL-1580 (15mm F8.0)

Body cap lens usable as a pan-focus lens for snapshots. Only 9 mm thickness allows this lens to be used as a body cap. Available in two colors.

- * When using the image stabilization mechanism built into the camera, set the focal length to 15mm or 18mm if the 15mm setting is not available.
- * Focus adjustment is possible by rotating the MF lever manually.
- * Autofocusing is not available.
- * Communication function with the body not available. (Exif data not provided).

Converter Lenses



Panasonic : 1.4x Teleconverter DMW-TC14

This extends the focal length of the master lens by 40%. The focal length of the master lens turns it into a more powerful telephoto lens without degrading the optical performance.

- * Applicable lenses: LEICA DG VARIO-ELMARIT 50-200mm F2.8-4.0 ASPH. POWER O.I.S., LEICA DG ELMARIT 200mm F2.8 POWER O.I.S.



Panasonic : 2.0x Teleconverter DMW-TC20

This extends the focal length of the master lens by double. Doubling the focal length of the master lens turns it into a more powerful telephoto lens without degrading the optical performance.

- * Applicable lenses: LEICA DG VARIO-ELMARIT 50-200mm F2.8-4.0 ASPH. POWER O.I.S., LEICA DG ELMARIT 200mm F2.8 POWER O.I.S.



OLYMPUS : M.ZUIKO DIGITAL 1.4x Teleconverter MC-14

This extends the focal length of the master lens by 40%. This extends the focal length of the master lens with very little image quality degradation. This lens is also dustproof/splashproof and resistant to low temperatures.

- * Applicable lenses: M.ZUIKO DIGITAL ED 40-150mm F2.8 PRO, M.ZUIKO DIGITAL ED 300mm F4.0 IS PRO
- * The effective f-number of the lens drops by one stop when this converter is attached.



OLYMPUS : Fisheye Converter FCON-P01

Fisheye converter lens offers a nice deformation effect. When attached to the M.ZUIKO DIGITAL 14-42mm F3.5-5.6 II R lens (set to the wide-angle end of 14mm), enables fisheye photography that offers an optimum distortion effect with an angle of view of 120°.

- * Applicable lenses: M.ZUIKO DIGITAL 14-42mm F3.5-5.6 II R
- * Use at the wide-angle end (focal length 14mm) is recommended.
- * The decorative ring cannot be used in combination with this lens.

Wide



OLYMPUS : Wide Converter WCON-P01

Wide converter lens brings a more panoramic view to your images. When attached to the M.ZUIKO DIGITAL 14-42mm F3.5-5.6 II R lens (set to the wide-angle end of 14mm), this converter makes it possible to shoot wide-angle pictures with a focal length of 11mm (equivalent to 22mm of 35mm film camera).

- * Applicable lenses: M.ZUIKO DIGITAL 14-42mm F3.5-5.6 II R
- * Use at the wide-angle end (focal length 14mm) is recommended.
- * The decorative ring cannot be used in combination with this lens.

Macro



OLYMPUS : Macro Converter MCON-P02

Macro converter lens for easy macro photography. A macro converter lens attachable to seven different M.ZUIKO DIGITAL lenses to enable macro shooting.

- * Applicable lenses: M.ZUIKO DIGITAL 14-42mm F3.5-5.6 II R, M.ZUIKO DIGITAL ED 14-42mm F3.5-5.6 EZ, M.ZUIKO DIGITAL 45mm F1.8 (The included Step-up Ring is required for use with this lens. Listed above), M.ZUIKO DIGITAL 25mm F1.8, M.ZUIKO DIGITAL 17mm F1.8, M.ZUIKO DIGITAL ED 12mm F2.0
- * Do not attach the macro converter to an irregular lens. Doing so could damage the lens.
- * Cannot be used in combination with a protection filter or automatic opening lens cap.



M.ZUIKO DIGITAL ED 300mm F4.0 IS PRO + M.ZUIKO DIGITAL 1.4x Teleconverter MC-14 : 1/750Sec. F5.6

Four Thirds Adapters



OLYMPUS : Four Thirds Adapter MMF-3

Mount adapter to enable a Four Thirds lens to be mounted on a Micro Four Thirds lens mount.



Panasonic : DMW-MA1

Mount adapter to enable a Four Thirds lens to be mounted on a Micro Four Thirds lens mount.

Classic Lens Adapters



Panasonic : DMW-MA2M

Mount adapter to enable an M-mount lens of Leica Camera AG to be mounted on a Micro Four Thirds lens mount.



Panasonic : DMW-MA3R

Mount adapter to enable an R-mount lens of Leica Camera AG to be mounted on a Micro Four Thirds lens mount.

	Lens	Manufacturer	Color	Splash-/Dust-Proof Elements-/Groups	Lens Construction	Diameter(φ) x Length (mm / in.)	Weight (g / oz.)	Lens Rear Cap	Lens Front Cap
Cap	BCL-0980 Fisheye Body Cap Lens	OLYMPUS	Black/White	-	5 - 4	φ56×12.8 / φ2.2×0.5	30 / 1.1	LR-2	-
	BCL-1580 Body Cap Lens	OLYMPUS	White/Red	-	3 - 3	φ56×9 / φ2.2×0.35	22 / 0.8	LR-2	-
Converter	DMW-TC14 1.4x Teleconverter	Panasonic	Black	Yes	6 - 4	φca.58×ca.22 / φca.2.3×ca.0.87	ca.120 / 4.2	Available	Available
	DMW-TC20 2.0x Teleconverter	Panasonic	Black	Yes	8 - 5	φca.58×ca.34 / φca.2.3×ca.1.3	ca.160 / 5.6	Available	Available
	MC-14 M.ZUIKO DIGITAL 1.4x Teleconverter	OLYMPUS	Black	Yes	6 - 3	φ58.8×14.7 / φ2.31×0.58	105 / 3.7	LR-2	BC-3
	FCON-P01 Fisheye Converter	OLYMPUS	Silver	-	3 - 3	φ62×38 / φ2.44×1.5	112 / 4.0	LR-3	LC-62C
	WCON-P01 Wide Converter	OLYMPUS	Silver	-	2 - 2	φ62×30.5 / φ2.44×1.2	85 / 3.0	LR-4	LC-62C
MCON-P02 Macro Converter	OLYMPUS	Black	-	2 - 1	φ53×15.1 / φ2.09×0.59 (with step-up ring)	52 / 1.8 (with step-up ring)	LR-3	LC-53	
Adapter	MMF-3 Four Thirds Adapter	OLYMPUS	Black	Yes	-	φ65×19.5 / φ2.6×0.77	42 / 1.5	LR-2	BC-1
	DMW-MA1 Four Thirds Adapter	Panasonic	Black	-	-	φca.71×ca.24 / φca.2.8×ca.0.94	ca.87 / ca.3.1	-	-
	DMW-MA2M	Panasonic	Black	-	-	φca.61×ca.13 / φca.2.4×ca.0.51	ca.60 / ca.2.1	-	-
	DMW-MA3R	Panasonic	Black	-	-	φca.67×ca.33 / φca.2.64×ca.1.3	ca.90 / ca.3.2	-	-

Mobility **Change** Movies.



Movie Equipments

Expand the potential of movie recording with the mobility of the Micro Four Thirds standard.

Professional Cameras



Blackmagic Pocket Cinema Camera 4K



Blackmagic Micro Cinema Camera



Blackmagic Micro Studio Camera 4K



Blackmagic Studio Camera

Innovative Camera Systems



INSPIRE 2



ZENMUSE X5S



DJI MFT 15mm F/1.7 ASPH Prime Lens



OSMO PRO



OSMO RAW

Industrial Camera Systems



FASTCAM Multi



SVCam-EXO »Tracer«



SVCam-EVO »Tracer«



MEMRECAM MX M-CamMFT

Professional Camera Systems



AG-AF105A



GY-LS300CH



HORSEMAN TS-pro

Cinema Lenses



11-16 T3 CINEMA LENS



Cine Prominar
8.5mm T3.0 / 12mm T1.9 / 25mm T1.9



SLR Magic
17mm T1.6 CINE



Hyper Prime
10mm T2.1 CINE / 25mm T0.95 CINE II
35mm T0.95 CINE II / 50mm T0.95 CINE

* These products also accept the use of lenses and cameras compliant with the Micro Four Thirds System. However, as there are functional restrictions with certain models, please consult the manufacturer of each product for details.
* For inquiries about Tokina 11-16 T3 Cinema lens, please contact KPI (Kenko Professional Imaging Co., Ltd.).



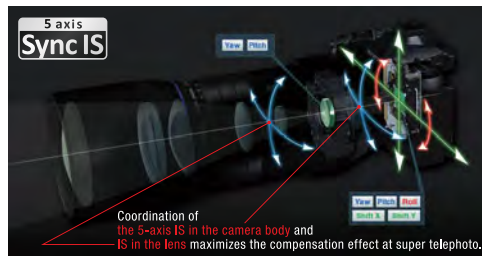
**LEICA
DG LENS**

Express yourself in more ways than ever M.Zuiko Lenses

5-axis Sync IS

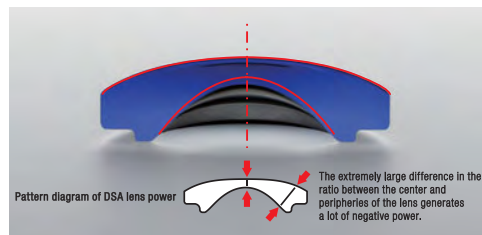
Incorporating an image stabilization mechanism, the M.ZUIKO DIGITAL ED 300mm F4.0 IS PRO has an image blurring compensation effect equivalent to up to 4 shutter speed steps^{*1} and the M.ZUIKO DIGITAL ED 12-100mm F4.0 IS PRO an effect equivalent to up to 5 shutter speed steps^{*2} with the lens alone. When combined with a camera featuring 5-axis image stabilization, the stabilization effect can be expanded to as many as 7.5 steps^{*3} – quite simply the world's top class. This unprecedented stabilization performance assures reliable handheld shooting free from the effects of camera shake even in super-telephoto and zoom shooting.

^{*1}: CIPA standard compliant, under shake applied in 2 axes (yaw/pitch).
^{*2}: CIPA standard compliant, under shake applied in 2 axes (yaw/pitch) at a focal length of 100mm (equivalent to 200mm with 35mm camera).
^{*3}: CIPA standard compliant, under shake applied in 2 axes (yaw/pitch).
 Camera body: E-M1X, Lens: M.ZUIKO DIGITAL ED 12-100mm F4.0 IS PRO, Focal length 100mm (equivalent to 200mm with 35mm camera).
 With image stabilization OFF during half press of shutter button. Flare rate last.



Special optical glass lens elements support high image quality in a compact design

Olympus is the world's first manufacturer to successfully mass-produce the sophisticated DSA (Dual Super Aspherical) lens, which features aspherical surfaces on both sides and an extremely large ratio between the center thickness and peripheral thickness. The aspherical design delivers excellent imaging performance by precisely compensating for various aberrations including spherical aberrations, distortions and comatic aberrations. Because this configuration enables effects that would normally require several ordinary lens elements, it makes possible an ultra-compact design. In addition, Olympus adopts a variety of special optical lenses fabricated based on full command of the inherited optical and other advanced technologies, such as the EDA and Super ED lenses, to contribute to the coexistence of high image quality and compact sizes of M.ZUIKO lenses.



ED-DSA lens (Extra-low Dispersion Dual Super Aspherical lens)

By incorporating ED (Extra-low Dispersion) glass in a DSA (Dual Super Aspherical) lens, the ED-DSA lens manifests the features of both. With the high color aberration compensation capability of the ED lens and the high multi-aberration (spherical, coma and astigmatism aberrations) of the DSA lens, the ED-DSA lens further reduces the number of lens elements used, thereby enabling reduction of the overall length and improvement of the performance.

EDA lens (Extra-low Dispersion Aspherical lens)

This is an ultrahigh-performance lens with an aspherical design that uses ED glass material featuring excellent chromatic aberration correction characteristics to ensure excellent imaging performance. While the ED glass compensates for chromatic aberration, the aspherical design effectively compensates various other aberrations including spherical aberrations, distortion and comatic aberrations.

Super ED lens (Super Extra-low Dispersion lens)

This lens is made of super ED glass that has optical properties very close to fluorite and even better chromatic aberration compensation capability than the ED lens. With a noticeably lower change in refractive index in the wavelengths from blue to red than an ordinary optical lens, the super ED lens significantly reduces the chromatic aberrations that cause color bleeding and contrast deterioration and offers sharp, high-contrast imaging performance.

ED lens (Extra-low Dispersion lens)

The ED lens also has properties close to fluorite. With a lower change in refractive index in the wavelengths from blue to red than an ordinary optical lens, the ED lens significantly reduces the chromatic aberrations that cause color bleeding and contrast deterioration and offers sharp, high-contrast imaging performance.

E-HR lens (Extra-low Dispersion & High Refractive Index lens)

This lens is made of an extra-low dispersion lens material similar to that used in the ED lens. While it is capable of reducing chromatic aberrations, the high refractive index allows this lens to compensate for other types of aberrations as well.

Super HR lens (Super High Refractive Index lens)

The very high light refractivity of this lens provides it with a higher aberration compensation capability as well as smaller implementation size than the HR lens.

HR lens (High Refractive Index lens)

The high refractivity of this lens provides it with a high aberration compensation capability as well as small implementation size.

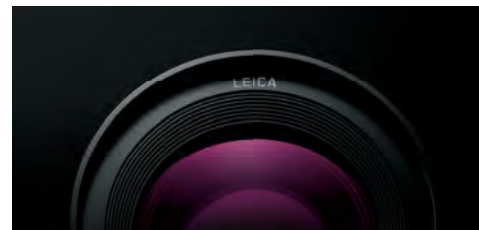
HD lens (High Refractive Index & Dispersion lens)

When used as an achromatizing lens, this lens enables both a high chromatic aberration compensation and size reduction.

With their outstanding imaging capabilities, Lumix and Leica lens technologies deliver superb picture quality

LEICA DG Lens

Leica, the pioneer of compact camera systems, has long impressed professionals the world over with its lenses. Its worldwide fame as a manufacturer of precision optical devices is built on a constant stream of innovations and inventions that go back more than a century. The LEICA DG lens designed for Panasonic's LUMIX G Series is another innovation made possible by LEICA's command of the latest technology in optics and mechanisms. Natural imaging performance with rich gradations throughout the image plane creates an extraordinary sense of texture – so real you can almost touch it. The result is extraordinary expressive power that will allow you to truly realize your creative vision.

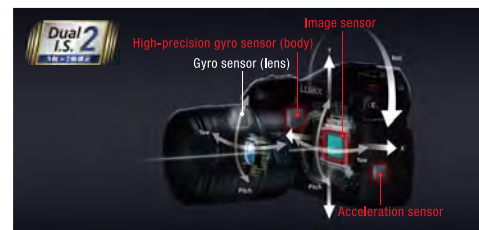


Aspherical Lenses

To assure superior image quality while reducing size and weight, each LUMIX G / LEICA DG lens features a number of aspherical lenses that effectively prevent lens aberrations, such as spherical or distortion aberration. Each aspherical lens has the effect of several spherical lenses, so a higher magnification ratio can be achieved with fewer lenses. The result is smaller overall size and weight. Aspherical lenses are extremely difficult to produce, however, because they demand high dimensional accuracy. In the past this restricted the applicable lens shapes and materials, but Panasonic has made great strides in this area. Our Yamagata Plant began developing cutting-edge production technologies for molded lenses early on, and today the plant manufactures a wide variety of lenses, including concave lenses that have a large difference in thickness and measure a mere 0.3mm at the thinnest part. The aspherical lenses with superb image rendering ability produced at this plant are now in widespread use.

Image stabilization by interlocking the body and lens – Dual I.S.2 / Dual I.S.

With real-time interlocked control of the 5-axis Body Image Stabilization (B.I.S.) and the 2-axis Optical Image Stabilizer (O.I.S.), Dual I.S. offers powerful support for users who need blur-free high-definition images. While B.I.S. on its own has difficulty stabilizing telephoto side images as the focal length is increased, Dual I.S. is able to effectively stabilize the image in the medium telephoto range, as well as throughout the telephoto ranges by interlocking the five axes in the body and the two axes in the lens.





Introducing Sigma's all-new DN series of lenses -the ultimate lenses for mirrorless interchangeable lens cameras

Mirrorless-camera-dedicated DN Lenses

Optimized for exclusive use with mirrorless cameras with short flange back, SIGMA's DN lens series was first introduced in early 2012 with the release of the SIGMA 30mm F2.8 EX DN and SIGMA 19mm F2.8 EX DN, which both featured high performance, compact design, and quiet operation. In 2013, SIGMA added the 60mm F2.8 DN I Art was added to the lineup. Now known as the Art line, the rejuvenated series included wide-angle, standard and medium-telephoto models. In 2016, SIGMA launched a new series, starting with the "standard" 30mm F1.4 DC DN I Contemporary which boasted a large F1.4 aperture combined with a streamlined, compact profile. The Contemporary lineup was soon expanded with the "wide-angle" 16mm F1.4 DC DN I Contemporary in 2017 and the "medium-telephoto" 56mm F1.4 DC DN I Contemporary in 2018.

F1.4 DC DN lens with large-aperture

The high optical performance and compact, lightweight profile that defines the Contemporary line have been inherited by this new DN lens. Taking advantage of all the latest technologies, including the latest optical design, advanced techniques for correcting aberrations inside the camera, and quiet, fast auto focusing, this lens captures bright, exquisitely detailed images. And since the design also takes movie shooting into consideration, features like an optical design and a stepping motor compatible with movie AF enable smooth, natural auto focusing during movie shooting. The lens is also compatible with face- or eye-priority AF in the camera, making it possible to keep the subject's face or eyes in focus even when the subject moves during shooting. All of this in a compact, easy-to-operate design that offers F1.4 brightness, a generous defocusing effect and high image quality.

To offer excellent products

For evaluation of lens performance, the unique MTF test instrument A1* employing the 46-mega-pixel Foveon direct image sensor was developed. This has made it possible to inspect high-frequency components that were previously undetectable. All SIGMA products are subjected to the A1 100% inspection before shipment to ensure maximum performance. *A1: Aizu 1

"Made in Japan"

All Sigma's manufacturing plant, everything right down to molds and parts is carried out under an integrated production system. We are now one of the very few manufacturers whose products are solely "made in Japan". We like to think our products are somehow imbued with the essence of our homeland, blessed as it is with clean air and water, and focused, hard-working people. We pride ourselves on the authentic quality of Sigma products, born of a marriage between highly attuned expertise and intelligent, advanced technology. Our sophisticated products have satisfied professionals and lovers of photography all over the world, because our manufacturing is based on genuine craftsmanship, underpinned by the passion and pride of our experts.



The "Lichtriesen" of Voigtlander – Nokton series

Four of the Voigtlander lenses are specifically designed for use on Micro Four Thirds-cameras.

They are real stars – the "Lichtriesen" of Voigtlander –

Serving as a so-called "standard lens", the Nokton F0.95 / 25mm Type II provides pictures that correspond to the angle of view of the human eye. Aperture is critical to the impression that people receive from a photograph. The extremely fast F0.95 aperture makes it easy for you to capture stunning, crystal-clear images under virtually any conditions. By using a shallow depth of field, you can create a series of different impressions from the same scene. The superb bokeh of the Nokton makes the subject stand out for extraordinary overall results.

Video- and film-making enthusiasts will be especially impressed by the Selective Aperture Control System featured on Nokton Micro Four Thirds-lenses. This enables smooth, stepless and noiseless changing of the aperture.

Another highlight of four lenses is the very short closest focusing distance. At macro setting, coupled with the fast aperture, this gives you tremendous scope for image design.

With their large, fast aperture, these lenses are extremely bright, making them able to operate very effectively in low light. With a Nokton lens, you'll suddenly find yourself seeking out difficult lighting conditions such as those at dawn or under heavy clouds, so that you can capture beautiful atmospheric images.

The outstanding manufacturing quality of these lenses puts them at the top of their class in every respect. A smooth turning focus ring and click-response aperture ring reflect the high precision of our manufacturing process.



NOKTON 10.5mm F0.95 Aspherical



NOKTON 17.5mm F0.95 Aspherical



NOKTON 25mm F0.95 Type II



NOKTON 42.5mm F0.95



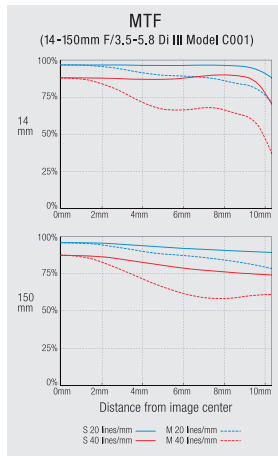
Tamron's constantly evolving high-magnification zoom lenses have finally arrived in the world of Micro Four Thirds

14-150mm F/3.5-5.8 Di III Model C001

The essence of Tamron technology in a compact, all-in-one™ zoom that minimizes aberrations and maximizes image quality

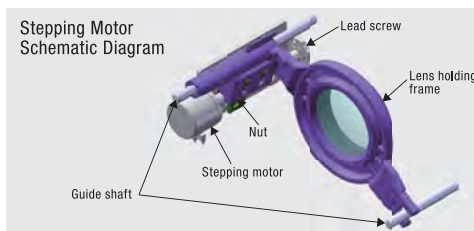
The optical design of Tamron 14-150mm includes one LD (Low Dispersion) glass element, two AD (Anomalous Dispersion) glass elements, two Molded-Glass Aspherical elements, and one Hybrid Aspherical element. This formula reduces aberrations to a bare minimum to achieve exceptional class-leading image quality. The 14-150mm zoom is the fruit of Tamron's 20+ years of experience in designing and manufacturing world-class all-in-one zoom lenses.

Building an impressive 10.7X zoom range into an ultra-compact lens body is made possible by adopting a more sophisticated multi-stack-cam layout. This advanced cam layout draws on Tamron's extensive engineering expertise, which is focused on innovative space-saving zoom cam structures.



A Stepping Motor for quick, quiet auto-focusing

The stepping motor provides fast, quiet, and comfortable auto focus. The stepping motor's actuator allows precise control of angular rotation, and since it drives the focusing mechanism directly without any intermediary reduction gear, it is also exceptionally quiet. These features also give the lens a seamless, fluid auto-focusing action when shooting video.



Kowa Micro Four Thirds lenses – carrying on the tradition of the prestigious PROMINAR brand

PROMINAR – A half century of excellence –

Beginning with the Kalloflex Automat twin-lens reflex in 1954, Kowa Optical Works produced a succession of one-of-a-kind cameras for about 25 years, culminating with the Kowa Super 66. For over half a century that tradition of original design and advanced technology has been diligently maintained until finally reborn under the name of PROMINAR Micro Four Thirds lenses.



PROMINAR – Inherited design concept –

"To reproduce natural colors as they are seen by the human eye" – this is the key concept driving the design of Kowa PROMINAR lenses. Comprising XD (eXtra-low Dispersion) lens, high-precision aspherical lenses and a multilayer film coating, these lenses are able to capture brilliant images with extremely accurate color reproduction, crisp high resolution and the lowest possible distortion all the way to the edges.



PROMINAR – The quality of tradition –

Crafted individually by master artisans who fabricate each part individually, then carefully assemble and inspect them, these lenses are reminiscent of a bygone era. Metallic materials are painstakingly shaved to produce a lens with a luxurious texture that feels good to the touch and provides the precision response you would expect from a "made-in-Japan" product.



PROMINAR – Technologies leading the way to what's next –

The use of a 9-blade circular aperture diaphragm enables beautiful and natural defocusing effects appropriate to a PROMINAR lens. The aperture ring has a dual link iris system with click/silent switching capability compatible with both still picture and movie shooting.



Blackmagic Pocket Cinema Camera 4K



4K Camcorder GY-LS300CH

New style of movie recording made possible by the Blackmagic design

Blackmagic Pocket Cinema Camera 4K

Introducing the next generation handheld 4K digital film camera!

The revolutionary new Blackmagic Pocket Cinema Camera 4K is the camera you've been asking for! It features an all new handheld design that puts the latest advanced digital film technology into the palm of your hand! The Blackmagic Pocket Cinema Camera 4K has a Fourthirds size sensor, 13 stops of dynamic range and dual gain ISO up to 25,600. That means you get stunning HDR images and incredible low light performance! The external controls give you quick access to essential functions, while the large 5 inch touchscreen makes it easy to frame shots, focus accurately and change camera settings. Images are recorded onto standard SD/UHS-II or CFast 2.0 cards in RAW and Pro Res at up to 120 frames per second! In addition, the Blackmagic Pocket Cinema Camera 4K has an MFT lens mount, built-in microphones, mini XLR input, full sized HDMI, 3D LUT support, Bluetooth, USB-C Expansion Port and more!

Blackmagic Micro Cinema Camera

Introducing the Blackmagic Micro Cinema Camera, a miniaturized Super 16mm digital film camera with 13 stops of dynamic range and a revolutionary expansion port with PWM and S. Bus inputs! You can operate Micro Cinema Camera remotely and capture the action anywhere by using commonly available model airplane remote controllers and video transmitters! Imagine adjusting focus, iris and zoom wirelessly! Micro Cinema Camera is a true digital film quality camera with up to 13 stops of dynamic range, an MFT lens mount and built in RAW and Pro Res recording!



Blackmagic Micro Cinema Camera

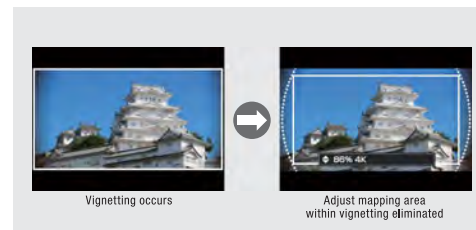
Blackmagic Micro Studio Camera 4K

The Blackmagic Micro Studio Camera is an incredibly small Ultra HD studio camera that can be remote controlled via SDI and completely customized so you can mount it virtually anywhere! You get a broadcast quality Ultra HD sensor, MFT lens mount, built in primary color corrector, talkback, tally and a unique expansion port that features PTZ control, lens control and more! Micro Studio Camera is the perfect camera for live studio production, sports flyovers and hidden camera work in both HD and Ultra HD!



Blackmagic Micro Studio Camera 4K

Super 35 CMOS image sensor creates professional 4K images



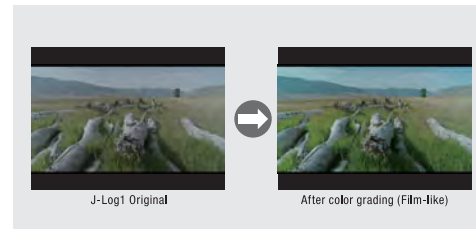
Vignetting occurs

Adjust mapping area within vignetting eliminated

Variable Scan Mapping maintains native angle of view for a variety of lenses

JVC's unique variable scan mapping allows you to dynamically map the pixels on the GY-LS300 4K image sensor to your target output resolution. It enables use of a wide variety of high quality lenses maintaining their native field of view without vignetting.

This feature, coupled to the zoom control capabilities of the camcorder, allows you to magnify the image of fixed focus lenses, or extend the range of zoom lenses while shooting.



J-Log1 Original

After color grading (Film-like)

JVC Log (J-Log1) Gamma Modes for Truly Cinematic Results and HDR solution

JVC provides the Log Gamma modes, expanding the recorded image dynamic range by 80% with film-like latitude by preserving more information over the entire dynamic range of the sensor for grading and manipulation in postproduction. In this gamma mode, 80% coverage of the "ITU-R BT.2020" wide color space is possible. JVC provides 3 type LUTs converting J-Log1 to color gamut of "ITU-R BT.709", "ITU-R BT.2020", "ITU-R BT.2100 (HDR Hybrid Log Gamma)" for color grading in post. These LUTs expand utility of J-Log1 including HLG workflow, and give you the opportunity to create truly cinematic results and HDR solution.

Cinema 4K, Cinema 2K recording for the ultimate cinema look, and more...

Cinema 4K (4096 x 2160) and Cinema 2K (2048 x 1080) with 17:9 aspect ratio recording expand GY-LS300's range of applications, for cinema quality documentaries or for film-quality resolution and presence.

- New DCI-LUTs

New LUT files are released which convert J-Log1 video to color gamut of "DCI-X'Y'Z" or "DCI-P3(R'G'B)", digital cinema standard. "DCI-X'Y'Z" LUT files enables color grading with as wide color space as DCP for cinema theater.





The first GigEVision industrial camera with controllable Micro Four Thirds lenses

The SVS-Vistek Tracer Series

In 2014, the SVS-Vistek Tracer series was the first GigEVision industrial camera with controllable Micro Four Thirds lenses. In 2018 SVS-Vistek added several new cameras with sensors up to 20 MP. High-quality sensors from Sony and ON Semiconductor are the perfect optical match for the Micro Four Thirds standard. The Tracer series is an extremely compact all-in-one solution for situations requiring different distances and picture details in machine vision. The GenICam interface permits full control of focus, aperture and zoom. The camera functions are supplemented with an integrated multi-channel flash control with a maximum output current of up to 3A. A comprehensive feature set for industrial machine vision including burst mode, Safe Trigger and PLC functions simplifies integration even in the case of demanding projects.

EVO Tracer

Complex industrial machine vision in tandem with high speeds is the domain of the EVO Tracer. Dual GigE M12 connectors ensure robust and error-proof field cabling. RS232 and RS422 interface supplement the digital inputs. The state-of-the-art Global Shutter CCD sensors from ON Semiconductor with 4 or 8 mega pixels achieve data rates of up to 240 MB/s.



EVO Tracer

EXO Tracer

EXO is the platform for high-resolution CMOS industrial cameras with MFT lenses. The EXO304 Tracer with the 12-megapixel Sony IMX304 sensor or the EXO183 Tracer with 20 MP and 5 fps are available for immediate delivery. The Standard RJ45 Ethernet and Hirose 12-pin connector ensure maximum physical compatibility. A sharply enhanced I/O interface with a 4-channel flash controller, optical input and an RS232 interface satisfy even the most demanding scenarios in industrial automation.



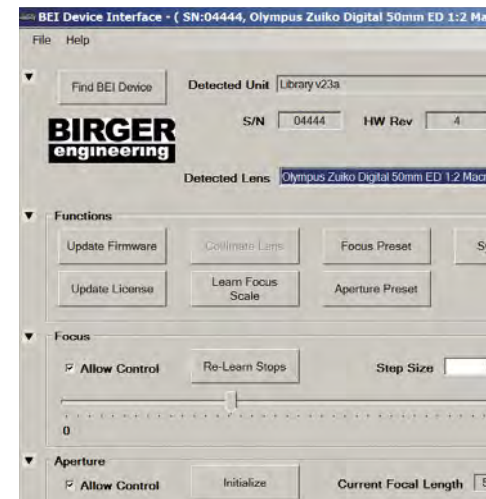
EXO Tracer

Birger Engineering supports the use of Micro Four Thirds System and Four Thirds System lenses in "non-traditional applications"

Remote and Automated Control

Birger lens control systems enable the remote and automated control of low cost consumer and professional camera lenses. These control systems are utilized in the Machine Vision, Broadcast, Security, Surveillance and Entertainment markets. Closed loop control and feedback with a high degree of precision and repeatability for focus, aperture and zoom. Now supporting Micro Four Thirds System, and Four Thirds System lenses.

With the addition of a Birger controller, Micro Four Thirds lenses can be a perfect match for sensors and cameras that would typically be provided with a C-mount or CS-mount interface. Typically, the Four Thirds System lenses are faster, sharper, smaller, and more cost effective than photographic lenses designed for a larger image circle. Unlike lenses made specifically for these markets, Four Thirds System lenses with a Birger controller allow for complete automation of all aspects of image acquisition.



BEI Device Interface Software

Control your lenses from a computer running Mac OS or Windows using the "BEI Device Interface Software". This is a free download from the Birger website. Or, control your lenses using a simple command protocol that is the same, regardless of lens manufacturer or lens mount type. This Birger protocol is open, and insulates the user from any lens compatibility or lens platform differences. Birger offers software updates free for the life of the platform.

"Any Lens. Any Camera."

Birger provides mechanical and electrical adapters for dozens of different camera types and industry standard interfaces. The connection to the computer controlling the adapter can be RS-232, USB, or Ethernet, allowing for control from as far as half a world away. The Birger command interface is supported by many of the world's leading Machine Vision camera companies. Now, without any additional software engineering work, these same companies can offer support for Micro Four Thirds System, and Four Thirds System lenses, with this new generation of controllers from Birger.



Making a difference in Micro Four Thirds lenses by bridging the gap between photo and cinema

SLR Magic

From humble beginnings of manufacturing Toy Lens for interchangeable lens cameras, SLR Magic now offers high quality optics for the Cinema, Broadcast and Photo industries. SLR Magic is also a proud member of the Micro Four Thirds consortium and are committed to producing world class products for creative professionals, photographers and cinematographers.

Magical Speeds :

Amongst a comprehensive range, SLR Magic carries ultra fast speciality lenses from T0.95 for all your low light requirements. SLR Magic offers a plethora of focal lengths at super fast speeds without compromising sharpness and clarity.



Photo equipped while made for cinema :

Almost all our lenses are form fitted with precision made 0.8 pitch lens gears for cinema requirements, one of very few offerings in the ecosystem of Micro Four Thirds lenses. This provides all the professional functionality of cinema lenses and allows camera assistants and focus pullers to map the lens with follow focus systems.



Anamorphic Magic :

SLR Magic have been manufacturing anamorphic adapters for use with Micro Four Thirds lenses but were the first company ever to offer an incredibly cost effective anamorphic prime lens set to be used with Micro Four Thirds system for both creative professionals and independent filmmakers to utilise and experience the aesthetics of wide screen content and signature flares.



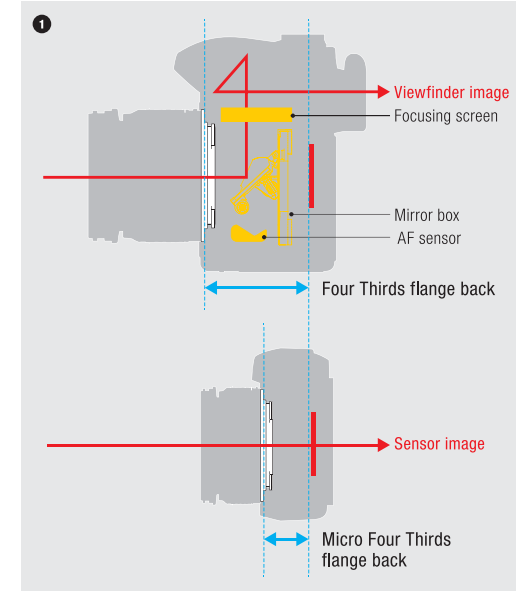
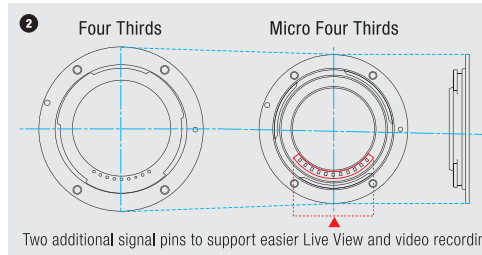
Mobility is the unbeatable benefit of the Micro Four Thirds System.

Benefit 1

Compact and Lightweight System

Traditional interchangeable lens SLRs use a mirror box to ensure that the photographer can look through the viewfinder and see exactly what will be captured. However, the image viewed on the focusing screen after being reflected by the mirror is not the same as the image formed on the film or image sensor surface. Furthermore, this design is a major factor contributing to increasing the size and weight of the camera.

The Micro Four Thirds camera eliminates the mirror box and brings the high image quality of the Four Thirds standard to a broader range of applications thanks to the more compact size and optimized video recording facility. Micro Four Thirds is a new standard that has greatly expanded the photographer's freedom to explore various possibilities that would have been impossible with traditional interchangeable lens SLRs.



Benefit 2

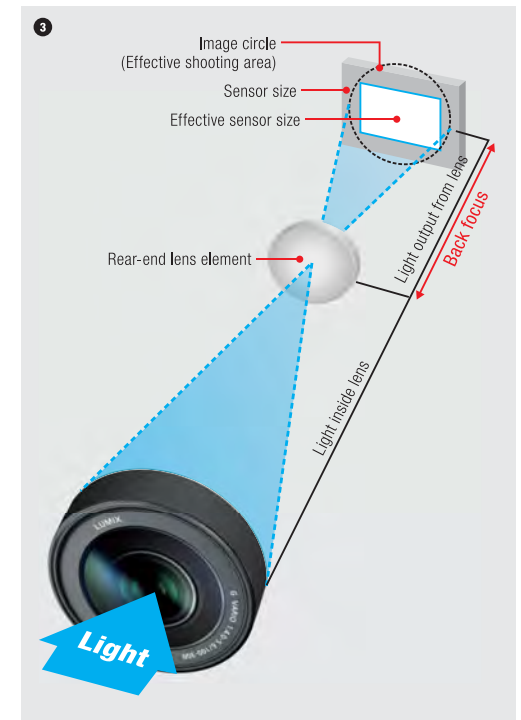
Optical Design that Provides Mobility and Image Quality

However good the image sensor and processing engine are, image quality will be inferior if the lens is of poor quality. The size of the Micro Four Thirds image sensor is based on the minimum size limit for a lens that can be easily carried, while still providing high image quality.

The light passing through the lens is output from the output lens (rear-end lens) and forms a circular image on the imaging plane (image sensor). The circular area that contains an accurate image is referred to as the image circle. In most cases, the sensor is sized so that it can deal with image deformation due to low light intensity outside the image circle. However, the area used in actual shooting is the area called the effective pixel area, which is inside the image circle. The size of this area is defined as the effective sensor size. Diagram 3 shows the relationship between the image circle and effective sensor size. Due to the strict physical principles between the light passing through the lens and the subsequent output from the lens, it is generally necessary to design a lens with a large diameter and length in order to obtain a large image circle. In addition, the flange back should also be optimized to avoid unnatural refractions of light.

Micro Four Thirds lenses have a flange back about half the size of those used in Four Thirds lenses while using a sensor that's the same size 1. The mount diameter has also been reduced by about 6 mm to further support lens size reduction 2.

Theoretically, a short flange back or back focus can facilitate improvement of wide-angle lens performance by rendering the front and rear of the lens symmetrical. However, if the flange back is extremely short compared to the diagonal length of the sensor, undesirable effects such as distortion and deformation of peripheral image will be noticeable. Based on the physical principles described above, the Micro Four Thirds standard was developed by targeting the optimal balance between mobility and image quality by determining how much lens size could be reduced while maintaining the image quality.





Specification

	Lens	Manufacturer	Color	35mm Equivalent Focal Length	Splash-Proof	Motorized Zoom	Image Stabilizer	Lens Construction Elements - Groups	Angle of View	Number of Blades	Minimum Aperture	Closest Focusing Distance (m / ft)	Maximum Image Magnification (35mm equivalent)	Filter Size (mm)	Diameter(φ) x Length	Weight (g / oz)	Lens Rear Cap (Optional)	Lens Front Cap (Optional)	Lens Hood (Optional)	
Video	M.ZUIKO DIGITAL ED 7-14mm F2.8 PRO	OLYMPUS	Black	14-28mm	Yes	-	-	14 - 11	114° - 75°	7(Circular aperture diaphragm)	22	0.2 / 7.87	0.12x(0.24x)	52	φ78.9×105.8 / φ3.12×4.17	534 / 18.8	LR-2	LC-79	-	
	LUMIX G X VARIO 7-14mm F4.0 ASPH.	Panasonic	Black	14-28mm	-	-	-	16 - 12	114° - 75°	7(Circular aperture diaphragm)	22	0.25 / 9.84	0.08x(0.15x)	67	φ70×ca.83.1 / φ2.76×ca.3.27	ca.300 / ca.10.58	Available (DMR-LRC1)	Available	-	
	LEICA DG VARIO-ELMARIT 8-18mm F2.8-4.0 ASPH.	Panasonic	Black	16-39mm	Yes	-	-	15 - 10	107° - 62°	7(Circular aperture diaphragm)	22	0.23 / 9.06	0.12x(0.24x)	67	φ73.4×ca.88 / φ2.89×ca.3.46	ca.315 / ca.11.11	Available (DMR-LRC1)	Available (DMW-LFC67)	-	
	M.ZUIKO DIGITAL ED 9-18mm F4.0-5.6	OLYMPUS	Black	18-36mm	-	-	-	12 - 8	100° - 62°	7(Circular aperture diaphragm)	22	0.25 / 9.84	0.1x(0.2x)	52	φ66.5×49.5 / φ2.22×1.95 (when retracted)	155 / 5.5	LR-2	LC-52C	(LH-55B)	
	LUMIX G VARIO 12-32mm F3.5-5.6 ASPH. MEGA O.I.S.	Panasonic	Black/Silver	24-64mm	-	-	Yes	8 - 7	84° - 37°	7(Circular aperture diaphragm)	22	0.2 / 7.87(at 12-32mm of focal length) 0.3 / 11.81(at 21-32mm of focal length)	0.13x(0.26x)	37	φ55.5×ca.24 / φ2.19×ca.0.94 (when retracted)	ca.70 / ca.2.47	Available (DMR-LRC1)	Available (DMW-LFC37)	-	
Standard Zoom	LUMIX G VARIO 12-35mm F2.8 II ASPH. POWER O.I.S.	Panasonic	Black	24-70mm	Yes	-	Yes	14 - 9	84° - 34°	7(Circular aperture diaphragm)	22	0.25 / 9.84	0.17x(0.34x)	58	φ67.6×ca.73.8 / φ2.66×ca.2.91	ca.305 / ca.10.76	Available (DMR-LRC1)	Available (DMW-LFC58)	Available	
	M.ZUIKO DIGITAL ED 12-40mm F2.8 PRO	OLYMPUS	Black	24-80mm	Yes	-	-	14 - 9	84° - 30°	7(Circular aperture diaphragm)	22	0.2 / 7.87	0.3x(0.6x)	62	φ69.9×84 / φ2.74×3.31	382 / 13.47	LR-2	LC-62F	LH-66	
	LEICA DG VARIO-ELMARIT 12-60mm F2.8-4.0 ASPH. POWER O.I.S.	Panasonic	Black	24-120mm	Yes	-	Yes	14 - 12	84° - 20°	9(Circular aperture diaphragm)	22	0.2 / 7.87(Wide) 0.24 / 9.44(Tele)	0.3x(0.6x)	62	φ70×ca.86 / φ2.76×ca.3.39	ca.320 / ca.11.29	Available (DMR-LRC1)	Available (DMW-LFC62)	Available	
	LUMIX G VARIO 12-60mm F3.5-5.6 ASPH. POWER O.I.S.	Panasonic	Black	24-120mm	Yes	-	Yes	11 - 9	84.05° - 20.44°	7(Circular aperture diaphragm)	22	0.2 / 7.87(Wide) 0.25 / 9.84(Tele)	0.27x(0.54x)	58	φ66×ca.71 / φ2.60×2.80	ca.210 / ca.74.71	Available (DMR-LRC1)	Available (DMW-LFC58)	Available	
	M.ZUIKO DIGITAL ED 12-100mm F4.0 IS PRO	OLYMPUS	Black	24-200mm	Yes	-	Yes	17 - 11	84° - 12°	7(Circular aperture diaphragm)	22	0.15 / 5.9(Wide) 0.45 / 17.7(Tele)	0.3x(0.6x/Wide) 0.21x(0.42x/Tel)	72	φ77.5×116.5 / φ3.05×4.58	561 / 19.7	LR-2	LC-72C	LH-76B	
	M.ZUIKO DIGITAL ED 12-200mm F3.5-6.3	OLYMPUS	Black	24-400mm	Yes	-	-	16 - 11	84° - 6.2°	7(Circular aperture diaphragm)	22	0.22 / 8.66(Wide) 0.7 / 27.56(Tele)	0.23x(0.46x)	72	φ77.5×99.7 / φ3.05×3.93	455 / 16.05	LR-2	LC-72D (LC-72C)	LH-76C (LH-76B)	
	M.ZUIKO DIGITAL ED 14-42mm F3.5-5.6 EZ	OLYMPUS	Black/Silver	28-84mm	-	Yes	-	8 - 7	75° - 29°	5(Circular aperture diaphragm)	22	0.25 / 9.84(at 42mm of focal length)*1	0.23x(0.46x)	37	φ60.6×22.5 / φ2.38×0.89 (when retracted)	93 / 3.27	LR-2	LC-37B (LC-37C)	-	
	LUMIX G X VARIO PZ 14-42mm F3.5-5.6 ASPH. POWER O.I.S.	Panasonic	Black/Silver/White	28-84mm	-	Yes	Yes	9 - 8	75° - 29°	7(Circular aperture diaphragm)	22	0.2 / 7.87(at 14-20mm of focal length) 0.3 / 11.81(at 21-22mm of focal length)	0.17x(0.34x)	37	φ61×ca.26.8 / φ2.40×ca.1.06 (when retracted)	ca.95 / ca.3.4	Available (DMR-LRC1)	Available (DMW-LFC37)	-	
	LUMIX G VARIO 14-42mm F3.5-5.6 II ASPH. MEGA O.I.S.	Panasonic	Black/Silver	28-84mm	-	-	Yes	9 - 8	75° - 29°	7(Circular aperture diaphragm)	22	0.2 / 7.87(at 14mm of focal length) 0.3 / 11.81(at 21-22mm of focal length)	0.17x(0.34x)	46	φ56×ca.49 / φ2.20×ca.1.93	ca.110 / ca.3.88	Available (DMR-LRC1)	Available (DMW-LFC46)	Available	
	LUMIX G VARIO 14-45mm F3.5-5.6 ASPH. MEGA O.I.S.	Panasonic	Black	28-90mm	-	-	Yes	12 - 9	75° - 27°	7(Circular aperture diaphragm)	22	0.3 / 11.81	0.17x(0.34x)	52	φ60×ca.60 / φ2.36×ca.2.36	ca.195 / ca.6.88	Available (DMR-LRC1)	Available (DMW-LFC52)	Available	
	LUMIX G VARIO 14-140mm F3.5-5.6 ASPH. POWER O.I.S.	Panasonic	Black/Silver	28-280mm	-	-	Yes	14 - 12	75° - 8.8°	7(Circular aperture diaphragm)	22	0.3 / 11.81(at 14-20mm of focal length) 0.5 / 19.69(at 11-40mm of focal length)	0.25x(0.5x)	58	φ67×ca.75 / φ2.63×ca.2.95	ca.265 / ca.9.35	Available (DMR-LRC1)	Available (DMW-LFC58)	Available	
	TAMRON 14-150mm F/3.5-5.8 Di III Model CO01	TAMRON	Black	28-300mm	-	-	-	17 - 13	75° - 8.2°	7(Circular aperture diaphragm)	22	0.5 / 19.69	0.26x(0.52x)	52	φ63.5×ca.80 / φ2.50×3.15	285 / 9.2	Available	Available	Available	
	M.ZUIKO DIGITAL ED 14-150mm F4.0-5.6 II	OLYMPUS	Black	28-300mm	Yes	-	-	15 - 11	75° - 8.2°	7(Circular aperture diaphragm)	22	0.5 / 19.69	0.22x(0.44x)	58	φ63.5×83 / φ2.50×3.27	285 / 9.2	LR-2	LC-58F	LH-61C	
	Telephoto	LUMIX G X VARIO 35-100mm F2.8 II POWER O.I.S.	Panasonic	Black	70-200mm	Yes	-	Yes	18 - 13	34° - 12°	7(Circular aperture diaphragm)	22	0.85 / 33.46	0.1x(0.2x)	58	φ67.4×ca.99.9 / φ2.66×ca.3.93	ca.357 / ca.12.5	Available (DMR-LRC1)	Available (DMW-LFC58)	Available
		LUMIX G VARIO 35-100mm F4.0-5.6 ASPH. MEGA O.I.S.	Panasonic	Black/Silver	70-200mm	-	-	Yes	12 - 9	34° - 12°	7(Circular aperture diaphragm)	22	0.9 / 35.43	0.11x(0.22x)	46	φ55.5×ca.50 / φ2.19×ca.1.97 (when retracted)	ca.135 / ca.4.76	Available (DMR-LRC1)	Available (DMW-LFC46)	Available
M.ZUIKO DIGITAL ED 40-150mm F2.8 PRO		OLYMPUS	Black	80-300mm	Yes	-	-	16 - 10	30° - 8.2°	9(Circular aperture diaphragm)	22	0.7 / 27.56	0.21x(0.42x)	72	φ79.4×160 / φ3.13×6.30	760 / 26.8	LR-2	LC-72C	LH-76	
M.ZUIKO DIGITAL ED 40-150mm F4.0-5.6 R		OLYMPUS	Black/Silver	80-300mm	-	-	-	13 - 10	30° - 8.2°	7(Circular aperture diaphragm)	22	0.9 / 35.43	0.16x(0.32x)	58	φ63.5×83 / φ2.50×3.27	190 ⁹⁾	LR-2	LC-58F	(LH-61E)	
LUMIX G VARIO 45-150mm F4.0-5.6 ASPH. MEGA O.I.S.		Panasonic	Black/Silver	90-300mm	-	Yes	Yes	12 - 9	27° - 8.2°	7(Circular aperture diaphragm)	22	0.9 / 35.43	0.17x(0.35x)	52	φ62×ca.73 / φ2.44×ca.2.87	ca.200 / ca.7.05	Available (DMR-LRC1)	Available (DMW-LFC52)	Available	
LUMIX G X VARIO PZ 45-175mm F4.0-5.6 ASPH. POWER O.I.S.		Panasonic	Black/Silver	90-350mm	-	Yes	Yes	14 - 10	27° - 7.1°	7(Circular aperture diaphragm)	22	0.9 / 35.43	0.2x(0.4x)	46	φ61.6×ca.90 / φ2.43×ca.3.54	ca.210 / ca.74.71	Available (DMR-LRC1)	Available (DMW-LFC46)	Available	
LUMIX G VARIO 45-200mm F4.0-5.6 II POWER O.I.S.		Panasonic	Black	90-400mm	Yes	-	Yes	16 - 13	27° - 6.2°	7(Circular aperture diaphragm)	22	1.0 / 39.4	0.19x(0.38x)	52	φ70×ca.100 / φ2.76×ca.3.94	ca.370 / ca.13	Available (DMR-LRC1)	Available (DMW-LFC52)	Available	
LEICA DG VARIO-ELMARIT 50-200mm F2.8-4.0 ASPH. POWER O.I.S.		Panasonic	Black	100-400mm	Yes	-	Yes	21 - 15	24° - 6.2°	9(Circular aperture diaphragm)	22	0.75 / 29.53	0.25x(0.5x)	67	φ76×ca.132 / φ2.99×ca.5.20	ca.655 / ca.23.1	Available (DMR-LRC1)	Available (DMW-LFC67)	Available	
M.ZUIKO DIGITAL ED 75-300mm F4.8-6.7 II		OLYMPUS	Black	150-600mm	-	-	-	18 - 13	16° - 4.1°	7(Circular aperture diaphragm)	22	0.9 / 35.43(at 75mm of focal length) 1.5 / 59.06(except 75mm of focal length)	0.18x(0.36x)	58	φ69×116.5 / φ2.72×4.59	423 / 14.92	LR-2	LC-58E	(LH-61E)	
LUMIX G VARIO 100-300mm F4.0-5.6 II POWER O.I.S.		Panasonic	Black	200-600mm	Yes	-	Yes	17 - 12	12° - 4.1°	7(Circular aperture diaphragm)	22	1.5 / 59.06	0.21x(0.42x)	67	φ73.6×ca.126 / φ2.90×ca.4.96	ca.520 / ca.18.3	Available (DMR-LRC1)	Available (DMW-LFC67)	Available	
LEICA DG VARIO-ELMAR 100-400mm F4.0-6.3 ASPH. POWER O.I.S.	Panasonic	Black	200-800mm	Yes	-	-	20 - 13	12° - 3.1°	9(Circular aperture diaphragm)	22	1.3 / 51.18(FULL) 5.0 / 196.85(LIMIT)	0.25x(0.5x)	72	φ83×ca.171.5 / φ3.27×ca.6.75	ca.985 / ca.34.7	Available	Available	Available		
Wide	M.ZUIKO DIGITAL ED 8mm F1.8 Fisheye PRO	OLYMPUS	Black	16mm	Yes	-	-	17 - 15	180°	7(Circular aperture diaphragm)	22	0.12 / 4.72	0.2x(0.4x)	-	φ62×80 / φ2.44×3.15	315 / 11.1	LR-2	LC-62E	-	
	LUMIX G FISHEYE 8mm F3.5	Panasonic	Black	16mm	-	-	-	10 - 9	180°	7(Circular aperture diaphragm)	22	0.1 / 3.96	0.2x(0.4x)	22 x 22	φ60.7×ca.51.7 / φ2.39×ca.2.04	ca.165 / ca.5.82	Available (DMR-LRC1)	Available	-	
	KOWA PROMINAR 8.5mm F1.8	Kowa	Black/Silver/Green	17mm	-	-	-	17 - 14	106°	9(Circular aperture diaphragm)	16	0.2 / 7.87	0.08x(0.16x)	86	φ71.5×86.8 / φ2.81×3.41	440 / 15.52	Available	Available	Available	
	NOKTON 10.5mm F0.95 Aspherical	Voigtlander	Black	21mm	-	-	-	13 - 10	93°	10	16	0.17 / 6.69	0.12x(0.24x)	72	φ77×82.4 / φ3.03×3.24	585 / 20.6	Available	Available	Available	
	LEICA DG SUMMILUX 12mm F1.4 ASPH.	Panasonic	Black/Silver	24mm	Yes	-	-	15 - 12	84°	9(Circular aperture diaphragm)	16	0.2 / 7.87	0.1x(0.2x)	62	φ70×ca.70 / φ2.75×ca.2.75	ca.335 / ca.11.8	Available	Available (DMW-LFC62)	Available	
	KOWA PROMINAR 12mm F1.8	Kowa	Black/Silver/Green	24mm	-	-	-	12 - 10	86.8°	9(Circular aperture diaphragm)	16	0.2 / 7.87	0.1x(0.2x)	72	φ76.4×90.5 / φ3.01×3.56	475 / 16.76	Available	Available	Available	
	M.ZUIKO DIGITAL ED 12mm F2.0	OLYMPUS	Black	24mm	-	-	-	11 - 9	84°	7(Circular aperture diaphragm)	22	0.2 / 7.87	0.08x(0.16x)	46	φ56×43 / φ2.20×1.69	130 / 4.6	LR-2	LC-46(LC-48B)	(LH-48)	
	LUMIX G 14mm F2.5 II ASPH.	Panasonic	Black/Silver	28mm	-	-	-	6 - 5	75°	7(Circular aperture diaphragm)	22	0.18 / 7.09	0.1x(0.2x)	46	φ55.5×ca.20.5 / φ2.19×ca.0.81	ca.55 / ca.1.9	Available (DMR-LRC1)	Available (DMW-LFC46)	-	
	LEICA DG SUMMILUX 15mm F1.7 ASPH.	Panasonic	Black/Silver	30mm	-	-	-	9 - 7	72°	7(Circular aperture diaphragm)	22	0.2 / 7.87	0.1x(0.2x)	46	φ57.5×ca.36 / φ2.26×ca.1.82	ca.115 / ca.4.06	Available (DMR-LRC1)	Available (DMW-LFC46)	Available	
	SIGMA 16mm F1.4 DC DN I Contemporary	SIGMA	Black	32mm	-	-	-	16 - 13	68.1°	9(Circular aperture diaphragm)	16	0.25 / 9.84	0.1x(0.2x)	67	φ72.2×91.1 / φ2.84×3.59	395 / 13.9	LCR II	LCF III 67	LH716-10	
	M.ZUIKO DIGITAL ED 17mm F1.2 PRO	OLYMPUS	Black	34mm	Yes	-	-	15 - 11	65°	9(Circular aperture diaphragm)	16	0.2 / 7.87	0.15x(0.3x)	62	φ68.2×87 / φ2.69×3.43	390 / 13.76	LR-2	LC-62F	LH-66C	
	M.ZUIKO DIGITAL 17mm F1.8	OLYMPUS	Black/Silver	34mm	-	-	-	9 - 6	65°	7(Circular aperture diaphragm)	22	0.25 / 9.84	0.08x(0.16x)	46	φ57.5×35.5 / φ2.26×1.40	120 / 4.23	LR-2	LC-46(LC-48B)	(LH-48B)	
	NOKTON 17.5mm F0.95 Aspherical	Voigtlander	Black	35mm	-	-	-	13 - 9	64.6°	10	16	0.15 / 5.91	0.25x(0.5x)	58	φ63.4×80 / φ2.50×3.15	540 / 19.0	Available	Available	Available	
	Standard Prime	LUMIX G 20mm F1.7 II ASPH.	Panasonic	Black/Silver	40mm	-	-	-	7 - 5	57°	7(Circular aperture diaphragm)	16	0.2 / 7.87	0.13x(0.25x)	46	φ63×ca.25.5 / φ2.48×ca.1.00	ca.87 / ca.3.07	Available (DMR-LRC1)	Available (DMW-LFC46)	-
		NOKTON 25mm F0.95 Type II	Voigtlander	Black	50mm	-	-	-	11 - 8	47.3°	10	16	0.17 / 6.69	0.26x(0.52x)	52	φ60.6×70 / φ2.39×2.75	435 / 15.34	Available	Available	Available
M.ZUIKO DIGITAL ED 25mm F1.2 PRO		OLYMPUS	Black	50mm	Yes	-	-	19 - 14	47°	9(Circular aperture diaphragm)	16	0.3 / 11.81	0.11x(0.22x)	62	φ70×87 / φ2.75×3.42	410 / 14.5	LR-2	LC-62F	LH-66B	
LEICA DG SUMMILUX 25mm F1.4 ASPH.		Panasonic	Black	50mm	-	-	-	9 - 7	47°	7(Circular aperture diaphragm)	16	0.3 / 11.81	0.11x(0.22x)	46	φ63×ca.54.5 / φ2.48×ca.2.15	ca.200 / ca.7.05	Available (DMR-LRC1)	Available (DMW-LFC46)	Available	
LUMIX G 25mm F1.7 ASPH.		Panasonic	Black/Silver	50mm	-	-	-	8 - 7	47°	7(Circular aperture diaphragm)	22	0.25 / 9.84	0.14x(0.28x)	46	φ60.8×ca.52 / φ2.39×ca.2.05	ca.125 / ca.4.41	Available	Available (DMW-LFC46)	Available	
KOWA PROMINAR 25mm F1.8		Kowa	Black/Silver/Green	50mm	-	-	-	8 - 6	50.2°	9(Circular aperture diaphragm)	16	0.25 / 9.84	0.15x(0.3x)	55	φ60×94 / φ2.36×3.7	400 / 14.12	Available	Available	Available	
M.ZUIKO DIGITAL 25mm F1.8		OLYMPUS	Black/Silver	50mm	-	-	-	9 - 7	47°	7(Circular aperture diaphragm)	22	0.25 / 9.84	0.12x(0.24x)	46	φ57.8×42 / φ2.28×1.65	137 / 4.83	LR-2	LC		