



# Micro Four Thirds Lenses

## Four Thirds Lenses

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



Catalog contents as of January 2017



**OLYMPUS** **Panasonic** **SIGMA** *Voigtlander* Kenko Tokina **TAMRON**



**KPI**



**Kodak**



**Photron**



**JVC KENWOOD**



**FLOVEL**



*meitu*

**NUTEL**

*eyemore*



**Q technology**

*Entaniya*

Lenses shown on the cover: M.ZUIKO DIGITAL ED 300mm F4.0 IS PRO, LEICA DG SUMMILUX 12mm F1.4 ASPH., SIGMA 30mm F1.4 DC DN | Contemporary, NOKTON 25mm F0.95 Type II, Tamron 14-150mm F/3.5-5.8 Di III Model C001, KOWA PROMINAR 8,5mm F2.8



# The active force

Outstanding mobility and stunning image quality help you capture once-in-a-lifetime photo opportunities



## Digital-dedicated design for achieving both high picture quality & compact size

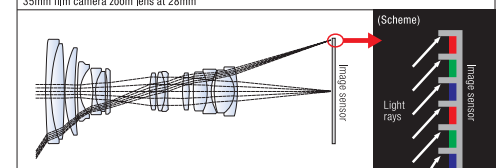
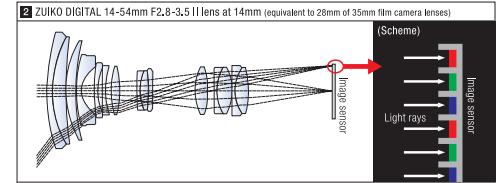
### Image clarity assured by digital-dedicated design

When you mount a lens designed for a 35mm film camera on a digital SLR camera, you'll find that picture quality is degraded in peripheral areas and that there is an increased tendency for ghosts and flares to occur. Flaring can occur in the entire picture taken with a 35mm film camera lens, with distortion increasing from the center to the periphery. A Four Thirds System lens, on the other hand, captures a uniform, sharp image with minimal ghosts and flares, and no distortion in the periphery **1**.

### Telecentricity for straight-line transmission of light to the image sensor

The image sensor in a digital camera can be compared to a "deep well" because the light receptors for the RGB components are placed at the bottom of partitioning walls installed to protect the receptors against diffused light reflections, like the water surfaces at the bottom of multiple wells. To utilize the light rays incident through the lens efficiently and guide them perpendicularly to the sensor surface, the lens should be capable of maintaining telecentricity. However, lenses from the 35mm film camera era are very susceptible to distortion and chromatic aberration due to oblique incidence of light on the image sensor.

The digital-dedicated Four Thirds System lenses were created to solve this problem. With a mount diameter that exceeds the sensor size with large headroom, resulting in telecentricity, these lenses offer sharp, clear image reproduction throughout the image plane **2**.



## Micro Four Thirds with Further Size Reduction

### Optimized for digital photography to offer both precision optical quality and compact size

The mirror box is a key component of SLR cameras. It enables subjects to be viewed through a viewfinder, while providing assurance that what the photographer sees conforms to reality. On the downside, however, the image that the mirror shows us on the focusing screen is not identical to the one imaged on the film or image sensor. In addition, the mirror is a major contributing factor to camera size and weight. Elimination of the mirror box in the Micro Four Thirds System has made it possible to benefit from a more compact size and take advantage of movie shooting capability, while maintaining the high picture quality of the class of the Four Thirds System. The Micro Four Thirds System is a new standard of mirrorless system camera, which dramatically expands the potential of photography, taking it beyond even that made possible by previous SLR cameras.

### Optical design that enables further reduction in size and future expandability

The elimination of the mirror box has made it possible to reduce the size of the flange back by half relative to the Four Thirds System **3**, and to reduce the lens mount diameter by about 6mm **4**.

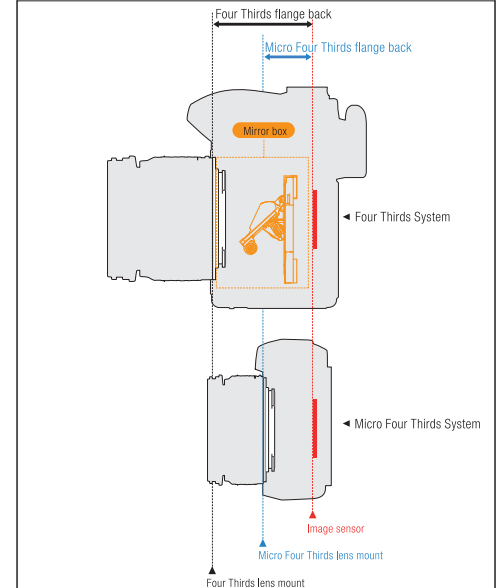
The flange back is an important picture quality factor that is associated with a large number of properties such as the image sensor size and lens design. A short flange back or back focus theoretically enhances the performance of wide-angle lenses by adopting a symmetrical design in front of and behind the lens, but negative effects can include distortion in the center as well as peripheral areas.

With the Micro Four Thirds System standard, the balance between the diagonal length of the image sensor and the lengths of the flange back and back focus has been optimized to facilitate maximum flexibility in design/production and performance of lenses in the future **5**.

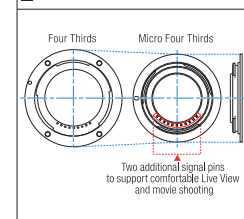
### Mount adapters allow a wide variety of lenses to be mounted

Micro Four Thirds cameras not only work with dedicated Micro Four Thirds lenses, they can also accept any existing Four Thirds lens when an adapter is used. As an added bonus, the short flange back makes it possible to use classic lenses from the age of film, ensuring that you'll be able to continue putting your favorite lenses to good use.

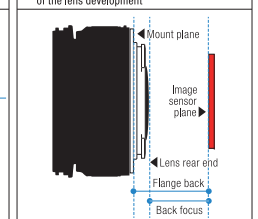
**3** About 50% reduction of flange back thanks to mirrorless design



**4** 6mm reduction of the mounts diameter



**5** Optical design expanding the scope of the lens development





# Wide Zoom Lenses

Lenses covering wide-angle focal lengths of less than 12mm (equivalent to 24mm of 35mm film camera lenses).

Micro Four Thirds



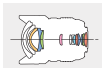
**14-28mm (35mm equivalent)**  
**OLYMPUS : M.ZUIKO DIGITAL ED 7-14mm F2.8 PRO**

ED Lens | Aspherical Lens | Nano Surface Coating | ASP | Splash-Resistant | Dust-Proof | Micro Mode

Max. dia. x Length =  $\Phi 78,9\text{mm} \times 105,8\text{mm}$   
Weight = 534g

**Ultra-wide-angle zoom boasting maximum portability, brightness and optical performance**

An ultra-wide-angle zoom lens featuring high mobility and excellent optical performance featuring an F2.8 aperture at all focal lengths. This lens excels at architecture, night-sky and astrophotography.



**14-28mm (35mm equivalent)**  
**Panasonic : LUMIX G VARIO 7-14mm F4.0 ASPH.**

ED Lens | Aspherical Lens

Max. dia. x Length =  $\Phi 70\text{mm} \times \text{ca. } 83,1\text{mm}$   
Weight = 300g

**Ultra-wide-angle, ultra-compact 14-28mm zoom lens**

Taking full advantage of Micro Four Thirds System's short flange back, this compact lens captures breathtaking wide perspectives with an angle of view of 114°.



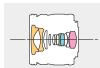
**18-36mm (35mm equivalent)**  
**OLYMPUS : M.ZUIKO DIGITAL ED 9-18mm F4.0-5.6**

ED Lens | Aspherical Lens | MSC

Max. dia. x Length =  $\Phi 56,5\text{mm} \times 49,5\text{mm}$  (when retracted)  
Weight = 155g | Filter diameter =  $\Phi 52\text{mm}$

**Ultra-wide-angle zoom with a wide angle of view**

This ultra-wide-angle zoom lens sets a new standard in compact design. Ideal for snapshots and landscape shooting.



# Standard Zoom Lenses

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

Micro Four Thirds



**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 =  $\Phi 55,5\text{mm} \times \text{ca. } 24\text{mm}$  (when retracted)  
Weight = ca. 70g | Filter diameter =  $\Phi 37\text{mm}$

**Compact standard zoom lens with 24mm wide angle (35mm equivalent) 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.



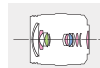
**24-70mm (35mm equivalent)**  
**Panasonic : LUMIX G X VARIO 12-35mm F2.8 II ASPH. POWER O.I.S.**

ED Lens | Aspherical Lens | Nano Surface Coating | Optical Image Stabilizer (inside lens) | Splash-Resistant

Max. dia. x Length =  $\Phi 67,6\text{mm} \times \text{ca. } 73,8\text{mm}$   
Weight = ca. 205g | Filter diameter =  $\Phi 58\text{mm}$

**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.



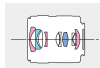
**24-80mm (35mm equivalent)**  
**XIAOYI : YI ZOOM LENS 12-40mm F3.5-5.6**

Aspherical ED Lens | ED Lens | Aspherical Lens

Max. dia. x Length =  $\Phi 58,3\text{mm} \times \text{ca. } 63\text{mm}$  (when retracted)  
Weight = ca. 183g | Filter diameter =  $\Phi 49\text{mm}$

**Compact standard zoom lens**

Three aspherical lens, one ED lens and one aspherical ED lens reduce aberration and distortion, provide sharp and crisp images at all focal lengths, at the meanwhile prove to be lightweight.



M.ZUIKO DIGITAL ED 7-14mm F2.8 PRO : 1/200sec. F6.3



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

ED Lens | Aspherical Lens | ED Lens | Aspherical Lens | Nano Surface Coating | ASP | Splash-Resistant | Dust-Proof

Max. dia. x Length =  $\Phi 69,9\text{mm} \times 84\text{mm}$   
Weight = 382g | Filter diameter =  $\Phi 62\text{mm}$

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

With an aperture of F2.8 fixed throughout the zoom range, this mid-range zoom lens meets professional requirements for a quality zoom lens that's compact, lightweight, dustproof/splashproof.



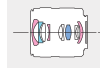
**24-90mm (35mm equivalent)**  
**Kodak : PIXPRO SZ ED 12-45mm F2.8 AF**

Aspherical ED Lens | ED Lens | Aspherical Lens

Max. dia. x Length =  $\Phi 58,1\text{mm} \times 63\text{mm}$   
Weight = ca. 182,5g | Filter diameter =  $\Phi 49\text{mm}$

**Standard zoom lens covering an ample focal range**

Four aspherical lens elements and two ED lens elements ensure low distortion for a wide zoom range. A standard zoom lens ideal for everyday use.



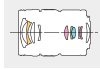
**24-100mm (35mm equivalent)**  
**OLYMPUS : M.ZUIKO DIGITAL ED 12-50mm F3.5-6.3 EZ**

ED Lens | Aspherical Lens | ED Lens | Aspherical Lens | Electronic Zoom | Splash-Resistant | Micro Mode

Max. dia. x Length =  $\Phi 67\text{mm} \times 83\text{mm}$   
Weight = 212g | Filter diameter =  $\Phi 52\text{mm}$

**Standard movie lens with motorized zoom mechanism**

Features a motorized mechanism that ensures stable zooming at a constant rate with steady focusing thanks to a new MSC mechanism that achieves faster, quieter AF control. This dustproof / splashproof lens also offers macro capability.



**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) | Splash-Resistant

Max. dia. x Length =  $\Phi 82,4\text{mm} \times \text{ca. } 28\text{mm}$   
Weight = ca. 320g | Filter diameter =  $\Phi 62\text{mm}$

**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.



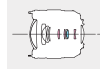
**24-120mm (35mm equivalent)**  
**Panasonic : LUMIX G VARIO 12-60mm F3.5-5.6 ASPH. POWER O.I.S.**

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

Max. dia. x Length =  $\Phi 66\text{mm} \times \text{ca. } 71\text{mm}$   
Weight = ca. 210g | Filter diameter =  $\Phi 58\text{mm}$

**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.



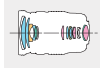
**24-200mm (35mm equivalent)**  
**OLYMPUS : M.ZUIKO DIGITAL ED 12-100mm F4.0 IS PRO**

ED Lens | Aspherical Lens | ED Lens | Aspherical Lens | Zoom Lens IS | Optical Image Stabilizer (inside lens) | Splash-Resistant

Max. dia. x Length =  $\Phi 77,5\text{mm} \times 115,5\text{mm}$   
Weight = 561g | Filter diameter =  $\Phi 72\text{mm}$

**Pro-quality high-magnification zoom lens**

With its high image quality, high magnification and compact size, this lens is a perfect fit for professional photographers. Features compatibility with Olympus 5-Axis Sync IS enabled bodies.





Upper photo: M.ZUIKO DIGITAL ED 12-40mm F2.8 PRO : 1/500sec, F2.8 Lower photo: YI ZOOM LENS 12-40mm F3.5-5.6 : 1/40sec, F3.5



LEICA DG VARIO-ELMARIT 12-60mm F2.8-4.0 ASPH. POWER O.I.S. : 1/500sec, F4,5

©Daniel J. Cox





# Telephoto Zoom Lenses

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



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

[ED lens](#) [Aspherical lens](#) [Nano Surface Coating](#) [Optical Image Stabilizer \(inside lens\)](#) [Splash-/dust-proof](#)

Max. dia. x Length =  $\Phi 67,4\text{mm} \times \text{ca.} 99,9\text{mm}$   
Weight = ca. 357g Filter diameter =  $\Phi 58\text{mm}$

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 lens 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](#) [Aspherical lens](#) [Super ED lens](#) [Aspherical lens](#) [Aspherical lens](#) [ZERO coating](#) [MSC](#) [Splash-/dust-proof](#)

Max. dia. x Length =  $\Phi 79,4\text{mm} \times 160\text{mm}$  Weight = 760g (w/o tripod adapter / tripod adapter, 129g) Filter diameter =  $\Phi 72\text{mm}$

Telephoto zoom lens with high image quality and maximum portability

Top-notch performance in every aspect from brightness and close-up capability to portability and operation, it incorporates Olympus's DUAL VCM focus system, the world's leader\* in terms of precision and AF speed.



\* Based on Olympus industry survey.

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

[ED lens](#) [Optical Image Stabilizer \(inside lens\)](#) [Splash-/dust-proof](#)

Max. dia. x Length =  $\Phi 73,6\text{mm} \times \text{ca.} 126\text{mm}$   
Weight = ca. 520g Filter diameter =  $\Phi 57\text{mm}$

600mm (35mm equiv.) 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.



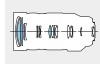
**200-800mm (35mm equivalent)**  
**Panasonic : LEICA DG VARIO-ELMAR**  
**100-400mm F4.0-6.3 ASPH. POWER O.I.S.**

[ED lens](#) [Aspherical lens](#) [Optical Image Stabilizer \(inside lens\)](#) [Splash-/dust-proof](#)

Max. dia. x Length =  $\Phi 83\text{mm} \times \text{ca.} 171,5\text{mm}$   
Weight = ca. 885g Filter diameter =  $\Phi 72\text{mm}$

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 splash-and-dustproof design.



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



[ED lens](#) [ED lens](#) [MSC](#)

Max. dia. x Length =  $\Phi 63,5\text{mm} \times 83\text{mm}$   
Weight = 190g Filter diameter =  $\Phi 58\text{mm}$

Telephoto zoom lens 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.



**85-320mm (35mm equivalent)**  
**Kodak : PIXPRO SZ**  
**ED 42.5-160mm F3.9-5.9 AF**

[ED lens](#) [Aspherical lens](#)

Max. dia. x Length =  $\Phi 58,7\text{mm} \times 80,4\text{mm}$   
Weight = ca. 205g Filter diameter =  $\Phi 49\text{mm}$

Mid-telephoto lens offers a new type of photographic experience

In spite of its compact size and light weight, this telephoto lens covers a wide range from mid-telephoto to full telephoto.



**90-300mm (35mm equivalent)**  
**Panasonic : LUMIX G VARIO**  
**ED 45-150mm 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 lens 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 =  $\Phi 46\text{mm}$

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 ASPH. POWER O.I.S.**

[ED lens](#) [Optical Image Stabilizer \(inside lens\)](#) [Splash-/dust-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.



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



[ED lens](#) [Super ED lens](#) [ED lens](#) [ZERO coating](#) [MSC](#)

Max. dia. x Length =  $\Phi 68\text{mm} \times 116,5\text{mm}$   
Weight = 423g Filter diameter =  $\Phi 58\text{mm}$

Super-telephoto zoom captures dynamic images of distant subjects

The 600mm (35mm equivalent) super-telephoto zoom is compact and lightweight enough for use in handheld shooting. The ZERO coating on the lens surface eliminates reflections and other distortions to ensure outstanding results, even with pictures taken at long distance.



LEICA DG VARIO-ELMAR 100-400mm F4.0-6.3 ASPH. POWER O.I.S. : 1/2500sec. F5.1

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# Prime(wide) Lenses

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

Micro Four Thirds

Fisheye



## Entaniya Fisheye 250 MFT 2.3/3.0/3.6

Max. dia. x Length = 2.3- $\Phi$ 120mm x 104.7mm  
3.0- $\Phi$ 120mm x 92.4mm 3.6- $\Phi$ 120mm x 93.8mm  
Weight = 1600g Filter diameter =  $\Phi$ 16mm (exchangeable at the rear of the lens)

Breathing new life into VR imaging - Amazing 250° ultrawide-angle fisheye lens

The newly developed Micro Four Thirds fisheye lens is available in three image circle sizes to suit different shooting applications. The astonishing high-definition imaging capability of this lens will transform the world of VR.

Fisheye



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

Max. dia. x Length =  $\Phi$ 62mm x 80mm  
Weight = 315g

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

With a large F1.8 aperture and 180° angle of view, this fisheye lens boasts superior optical performance with excellent imaging from the center to edges. A rugged dustproof/spitproof design makes sure this lens is ready for action wherever and whenever you need it.

\* As of May 2015, based on Olympus survey.



Fisheye



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

Max. dia. x Length =  $\Phi$ 61.7mm (hood section) x ca.57.7mm Weight = ca.165g  
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.



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

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

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 =  $\Phi$ 70mm x ca.70mm  
Weight = ca.235g Filter diameter =  $\Phi$ 72mm

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 =  $\Phi$ 76.5mm x 90.5mm  
Weight = 475g Filter diameter =  $\Phi$ 72mm

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 DMCG-L.



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

Max. dia. x Length =  $\Phi$ 71.5mm x 86.6mm  
Weight = 440g Filter diameter =  $\Phi$ 68mm (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 DMCG-L.



NOKTON 10.5mm F0.95 : 1/100sec. F2.0



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

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

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 =  $\Phi$ 55.5mm x ca.20.5mm  
Weight = ca.55g Filter diameter =  $\Phi$ 46mm

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 wide angle (35mm equivalent).



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

Max. dia. x Length =  $\Phi$ 67.5mm x ca.36mm  
Weight = 115g Filter diameter =  $\Phi$ 46mm

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.



## 34mm (35mm equivalent) OLYMPUS : M.ZUIKO DIGITAL 17mm F1.8

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

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

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

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.



## 38mm (35mm equivalent) SIGMA : SIGMA 19mm F2.8 DN I Art

Max. dia. x Length =  $\Phi$ 61.8mm x 45.7mm  
Weight = 160g Filter diameter =  $\Phi$ 46mm

High-performance wide-angle lens, ideal for snapshots and indoor shooting

An ideal lens for casual snaps, as well as for indoor photography which benefits from its wide-angle of view. The superior telecentric optical design improves image quality throughout the frame.









# Prime(standard) Lenses

Single-Focal-Length Lenses with Focal Lengths from 20-40mm (equivalent to 40-80mm of 35mm camera).

Micro Four Thirds

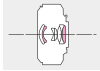


40mm (35mm equivalent)  
**Panasonic :**  
**LUMIX G 20mm F1.7 II ASPH.**

Max. dia. x Length =  $\Phi 63\text{mm} \times \text{ca.}25.5\text{mm}$   
Weight = ca.287g Filter diameter =  $\Phi 48\text{mm}$

**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.

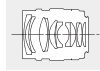


50mm (35mm equivalent)  
**Voigtlander :**  
**NOKTON 25mm F0.95 Type II**

Max. dia. x Length =  $\Phi 60\text{mm} \times 70\text{mm}$   
Weight = 435g Filter diameter =  $\Phi 52\text{mm}$

**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.

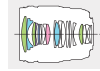


50mm (35mm equivalent)  
**OLYMPUS :**  
**M.ZUIKO DIGITAL ED 25mm F1.2 PRO**

Max. dia. x Length =  $\Phi 70\text{mm} \times 67\text{mm}$   
Weight = 410g Filter diameter =  $\Phi 62\text{mm}$

**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. The result is impressive imaging performance with a greater sense of space and enhanced natural feelings.

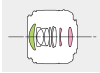


50mm (35mm equivalent)  
**Panasonic :**  
**LEICA DG SUMMILUX 25mm F1.4 ASPH.**

Max. dia. x Length =  $\Phi 63\text{mm}(\text{w/hood section}) \times \text{ca.}54.5\text{mm}$   
Weight = ca.200g Filter diameter =  $\Phi 48\text{mm}$

**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.

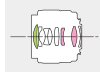


50mm (35mm equivalent)  
**Panasonic :**  
**LUMIX G 25mm F1.7 ASPH.**

Max. dia. x Length =  $\Phi 60.8\text{mm} \times \text{ca.}52\text{mm}$   
Weight = ca.125g Filter diameter =  $\Phi 46\text{mm}$

**Standard lens that can provide a soft defocus effect for creative photography**

This large-aperture standard lens features a beautiful defocus effect to make your subjects really stand out. The F1.7 brightness at the open aperture captures beautiful, stabilized images even outdoors at twilight outdoors or in a dimly lit room.

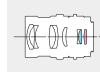


50mm (35mm equivalent)  
**Kowa :**  
**KOWA PROMINAR 25mm F1.8**

Max. dia. x Length =  $\Phi 60\text{mm} \times 94\text{mm}$   
Weight = 400g Filter diameter =  $\Phi 55\text{mm}$

**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.

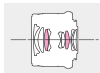


50mm (35mm equivalent)  
**OLYMPUS :**  
**M.ZUIKO DIGITAL 25mm F1.8**

Max. dia. x Length =  $\Phi 57.8\text{mm} \times 42\text{mm}$   
Weight = 137g Filter diameter =  $\Phi 46\text{mm}$

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

A single focal length lens with high imaging power and beautiful bokeh resulting from the large F1.8 circular aperture. This lens features a natural angle of view close to the human visual field.

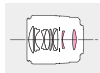


60mm (35mm equivalent)  
**SIGMA :**  
**SIGMA 30mm F1.4 DC DN I Contemporary**

Max. dia. x Length =  $\Phi 64.8\text{mm} \times 72.1\text{mm}$   
Weight = 260g Filter diameter =  $\Phi 52\text{mm}$

**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.

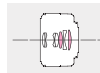


60mm (35mm equivalent)  
**SIGMA :**  
**SIGMA 30mm F2.8 DN I Art**

Max. dia. x Length =  $\Phi 61.8\text{mm} \times 40.5\text{mm}$   
Weight = 140g Filter diameter =  $\Phi 46\text{mm}$

**High-performance standard lens, ideal for portraits and snapshots**

Ideal for portraits and snapshots, this high-performance standard lens features an inner focusing system that corrects any fluctuations or aberrations to maintain image quality regardless of the focusing position.



Upper photo: KOWA PROMINAR 25mm F1.8 : 1/25sec, F1.8 Lower photo: SIGMA 30mm F1.4 DC DN I Contemporary : 1/640sec, F1.4



# Prime(Telephoto) Lenses

Single-focal length lenses (Telephoto) designed with focal lengths of 40mm (equivalent to 80mm or 35mm camera)

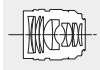


85mm (35mm equivalent)  
**Voigtlander :  
NOKTON 42.5mm F0.95**

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.**

Aspherical lens ED lens Aspherical lens Optical Image Stabilizer (inside lens)  
Max. dia. x Length =  $\Phi 74\text{mm} \times \text{ca.} 76.8\text{mm}$   
Weight = ca.425g Filter diameter =  $\Phi 57\text{mm}$

### Mid-telephoto lens with F1.2 large aperture 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.

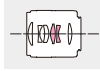


85mm (35mm equivalent)  
**XIAOYI :  
YI LENS 42.5mm F1.8**

Aspherical lens  
Max. dia. x Length =  $\Phi 56.5\text{mm} \times \text{ca.} 61\text{mm}$   
Weight = ca.120g Filter diameter =  $\Phi 49\text{mm}$

### Mid-telephoto lens with Macro mode

The most advanced macro magnification\* built in the 85mm mid-range telephoto lens, which allows users to achieve an innovative combination of features with portrait and macro images.



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

MSL lens ZERO coating MSL  
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.



120mm (35mm equivalent)  
**SIGMA :  
SIGMA 60mm F2.8 DN I Art**

SLD lens Aspherical lens  
Max. dia. x Length =  $\Phi 60.8\text{mm} \times 55.5\text{mm}$   
Weight = 190g Filter diameter =  $\Phi 46\text{mm}$

### High-performance telephoto lens featuring a natural feeling of perspective and beautiful defocus effects

Featuring a natural feeling of perspective and beautiful defocus effects, this lens allows the photographer to zoom in on distant objects and capture a single part of a subject. It brilliantly realizes the photographer's intentions.

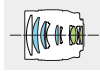


150mm (35mm equivalent)  
**OLYMPUS : M.ZUIKO DIGITAL  
ED 75mm F1.8**

MSL lens Aspherical lens ZERO coating MSL  
Max. dia. x Length =  $\Phi 64\text{mm} \times 69\text{mm}$   
Weight = 305g Filter diameter =  $\Phi 58\text{mm}$

### High-grade portrait lens with excellent image quality

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



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

MSL lens Aspherical lens Zero coating MSL Optical Image Stabilizer (inside lens) Side-rod-out-panel  
Max. dia. x Length =  $\Phi 92.5\text{mm} \times 227\text{mm}$  (when hood retracted) Weight = 1,270g (w/o tripod adapter / tripod adapter: 205g) Filter diameter =  $\Phi 77\text{mm}$

### 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.



600mm (35mm equivalent)  
**Tokina :  
Reflex 300mm F6.3 MF Macro**

Manual focus  
Max. dia. x Length =  $\Phi 66\text{mm} \times 66\text{mm}$   
Weight = 298g Filter diameter =  $\Phi 55\text{mm}$

### Palm-size super-telephoto lens with closest focusing distance of 0.8 meter

The use of reflex optics and reduction of the overall lens length have resulted in a lens with a previously unconceivable length of 66mm, a maximum diameter of 66mm and a weight of 298 grams.



## Micro Four Thirds System compatible Telephoto Lens Kit



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

FL Fluorite crystal XD 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.

YI LENS 42.5mm F1.8 : 1/320sec. F2.5







# Prime(macro/other) Lenses

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

Micro Four Thirds

Macro

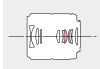


60mm (35mm equivalent)  
**Panasonic : LUMIX G MACRO  
 30mm F2.8 ASPH. MEGA O.I.S.**

Max. dia. x Length =  $\Phi 56.8\text{mm} \times \text{ca.}63.5\text{mm}$   
 Weight = ca.180g Filter diameter =  $\Phi 46\text{mm}$

Single focal length 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



60mm (35mm equivalent)  
**OLYMPUS : M.ZUIKO DIGITAL  
 ED 30mm F3.5 Macro**

Max. dia. x Length =  $\Phi 57\text{mm} \times 60\text{mm}$   
 Weight = ca.225g Filter diameter =  $\Phi 46\text{mm}$

Powerful macro lens with 2.5X (35mm equiv.) shooting magnification

The 2.5X magnification (35mm equivalent) is the highest in its class and is capable of bringing into view a world almost impossible to see with the naked eye.



Macro

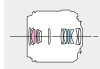


90mm (35mm equivalent)  
**Panasonic : LEICA DG MACRO-ELMARIT  
 45mm F2.8 ASPH. MEGA O.I.S.**

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.



Macro

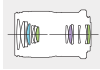


120mm (35mm equivalent)  
**OLYMPUS : M.ZUIKO DIGITAL  
 ED 60mm F2.8 Macro**

Max. dia. x Length =  $\Phi 56\text{mm} \times 82\text{mm}$   
 Weight = 185g Filter diameter =  $\Phi 46\text{mm}$

Nature Macro lens with dust-/splash-proofing capability

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.



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

Development announcement:  
 To be released in 2017 or later



180mm (35mm equivalent)  
**Kowa :  
 KOWA PROMINAR 90mm F2.5 Macro**

Micro Four Thirds-dedicated high-definition telephoto macro lens

This 90mm, F2.5 telephoto macro lens achieves a close distance as close as 0.1 m, while still offering outstanding F2.5 brightness and macro telephoto function. The resulting high optical performance gives you an extraordinarily rich set of macro shooting capabilities, including beautiful defocusing effects and rich expressions.



Upper photo: M.ZUIKO DIGITAL ED 30mm F3.5 Macro : 1/80sec, F4.0 Lower photo: LUMIX G MACRO 30mm F2.8 ASPH. MEGA O.I.S. : 1/80sec, F2.8





# Accessories

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

Micro Four Thirds / Four Thirds

## Body Cap Lenses

for Micro Four Thirds



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

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 9mm or 8mm 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)

Only 9mm thick, this lens can be used as both a body cap and as a pan-focus lens for ready-when-you-are snapshot changing. Available in three colors.

- \* When using the image stabilization mechanism built into the camera, set the focal length to 15mm or 16mm 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).



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

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

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



### OLYMPUS : Fisheye Converter FCON-P01

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.



### OLYMPUS : Wide Converter WCON-P01

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 cameras).

- \* 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.



### OLYMPUS : Macro Converter MCON-P02

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 II R, M.ZUIKO DIGITAL ED 15mm F2.8, M.ZUIKO DIGITAL ED 17mm F2.8, M.ZUIKO DIGITAL ED 12mm F2.0
- \* Do not attach the macro converter to an autofocus lens. Doing so could damage the lens.
- \* Cannot be used in combination with a protection filter or automatic opening lens cap.



### Panasonic : Fisheye Conversion Lens DMW-GFC1

Features 120° angle of view. Allows you to shoot unique images with the curved fisheye effect. Just attach it to the front of the lens to take advantage of this extraordinary and impressive effect.

- \* Applicable lenses: LUMIX G X VARIO PZ 14-42mm F3.5-5.6 ASPH. POWER O.I.S., LUMIX G 14mm F2.8 ASPH.



### Panasonic : Wide Conversion Lens DMW-GWC1

This wide-angle converter makes it possible to capture a larger area in the frame, without interfering with the optical performance of the optical lens to which it is attached. Useful in enhancing the depth of the image by broadening the landscape of the background.

- \* Applicable lenses: LUMIX G X VARIO PZ 14-42mm F3.5-5.6 ASPH. POWER O.I.S., LUMIX G 14mm F2.8 ASPH.



### Panasonic : Macro Conversion Lens DMW-GMC1

This converter enables imaging of fine details that may not be clearly visible when viewed with the naked eye. Useful for shooting things such as small objects with finely detailed decorative engravings of small flowers.

- \* Maximum image magnification: 0.55x (with LUMIX G X VARIO PZ 14-42mm F3.5-5.6 ASPH. POWER O.I.S. at tele end)
- \* Applicable lenses: LUMIX G X VARIO PZ 14-42mm F3.5-5.6 ASPH. POWER O.I.S., LUMIX G 14mm F2.8 ASPH.



### Panasonic : Tele Conversion Lens DMW-GTC1

This converter lets you shoot a telephoto image, while maintaining the optical performance of the optical lens to which it is attached. When the converter is attached to the LUMIX G X VARIO PZ 14-42mm F3.5-5.6 ASPH. POWER O.I.S., the combination can be used as a 168mm telephoto lens with up to 2x magnification of the telephoto end.

- \* Maximum image magnification: 0.55x (with LUMIX G X VARIO PZ 14-42mm F3.5-5.6 ASPH. POWER O.I.S. at tele end)
- \* Applicable lenses: LUMIX G X VARIO PZ 14-42mm F3.5-5.6 ASPH. POWER O.I.S., LUMIX G 14mm F2.8 ASPH.



### Kenko : Extension Tube Set

Designed to fit in between the camera body and interchangeable lens, an extension tube is an intermediate ring that enables close-up photography when mounted. This set includes two rings – one 10mm long and one 16mm long.

- \* Manual focusing is recommended.
- \* The total combined length of the rings must be shorter than the focal length of the lens.
- \* The photographing magnification is variable depending on the macro lens.
- \* For details on lens combination, visit the website of the product manufacturer.

## Four Thirds Adapters

for Micro Four Thirds



### 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

for Micro Four Thirds



### 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.

## Converter Lenses

for Four Thirds



### OLYMPUS : ZUIKO DIGITAL 2x Teleconverter EC-20

Doubles the focal length of the master lens.

- \* The effective number of attached lens drops by 2 steps.
- \* Before using the EC-20, be sure to update the camera firmware to the latest version to assure optimum focusing accuracy. For details, visit the website of the product manufacturer.



### OLYMPUS : ZUIKO DIGITAL 1.4x Teleconverter EC-14

Extends the focal length of the master lens by 1.4x.

- \* The effective number of attached lens drops by 1 step.
- \* Before using the EC-14, be sure to update the camera firmware to the latest version to assure optimum focusing accuracy. For details, visit the website of the product manufacturer.



### OLYMPUS : Extension Tube EX-25

This is an intermediate ring that enables close-up photography when mounted between the camera body and an interchangeable lens.

- \* Manual focusing is recommended.
- \* Image magnification is variable depending on the master lens.
- \* For details on lens combination, visit the website of the product manufacturer.

	Lens	Manufacturer	Color	Splash-/Dust-Proof	Lens Construction Elements - Groups	Diameter(φ) x Length (mm / in.)	Weight (g / oz.)	Lens Rear Cap	Lens Front Cap
BODY CAP	Fisheye Body Cap Lens BCL-0980 (9mm F8.0 Fisheye)	OLYMPUS	Black/White	-	5 - 4	Φ56×12.8 / Φ2.2×0.5	30 / 1.1	LR-2	-
	Body Cap Lens BCL-1580 (15mm F8.0)	OLYMPUS	White/Silver/Red	-	3 - 3	Φ56×9 / Φ2.2×0.35	22 / 0.8	LR-2	-
CONVERTER	M.ZUIKO DIGITAL 1.4x Teleconverter MC-14	OLYMPUS	Black	Yes	6 - 3	Φ58.8×14.7 / Φ2.31×0.58	105 / 3.7	LR-2	BC-3
	Fisheye Converter FCON-P01	OLYMPUS	Silver	-	3 - 3	Φ62×38 / Φ2.44×1.5	112 / 4.0	LR-3	LC-62C
	Wide Converter WCON-P01	OLYMPUS	Silver	-	2 - 2	Φ62×30.5 / Φ2.44×1.2	85 / 3.0	LR-3	LC-62C
	Macro Converter MCON-P02	OLYMPUS	Black	-	2 - 1	Φ53×15.1 / Φ2.09×0.59 (with step-up ring)	52 / 1.8 (with step-up ring)	LR-4	LC-53
	Fisheye Conversion Lens DMW-GFC1	Panasonic	Black	-	3 - 3	Φca.60.5×ca.28.4 / Φca.2.4×ca.1.1	ca.77 / ca.2.7	Available	Available
	Wide Conversion Lens DMW-GWC1	Panasonic	Black	-	3 - 3	Φca.60.5×ca.28 / Φca.2.4×ca.1.1	ca.70 / ca.2.5	Available	Available
	Macro Conversion Lens DMW-GMC1	Panasonic	Black	-	3 - 2	Φca.53.5×ca.24.2 / Φca.2.1×ca.1.0	ca.46 / ca.1.6	Available	Available
	Tele Conversion Lens DMW-GTC1	Panasonic	Black	-	6 - 4	Φca.53.5×ca.47.4 / Φca.2.1×ca.1.9	ca.81 / ca.2.9	Available	Available
	Extension Tube Set	Kenko Tokina	Black	-	-	Φ57×10 / Φ2.24×0.39 - Φ57×16 / Φ2.24×0.63	48 / 1.7 - 70 / 2.5	-	-

	Lens	Manufacturer	Color	Splash-/Dust-Proof	Lens Construction Elements - Groups	Diameter(φ) x Length (mm / in.)	Weight (g / oz.)	Lens Rear Cap	Lens Front Cap
ADAPTER	Four Thirds Adapter MMF-3	OLYMPUS	Black	Yes	-	φ65×19.5 / φ2.6×0.77	42 / 1.5	LR-2	BC-1
	Four Thirds Adapter DMW-MA1	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	-	-

	Lens	Manufacturer	Color	Splash-/Dust-Proof	Lens Construction Elements - Groups	Diameter(φ) x Length (mm / in.)	Weight (g / oz.)	Lens Rear Cap	Lens Front Cap
ADAPTER	ZUIKO DIGITAL 2x Teleconverter EC-20	OLYMPUS	Black	Yes	7 - 5	Φ68×22 / Φ2.68×1.61	225 / 7.9	LR-1	BC-1
	ZUIKO DIGITAL 1.4x Teleconverter EC-14	OLYMPUS	Black	Yes	6 - 5	Φ68×22 / Φ2.68×0.87	170 / 6.0	LR-1	BC-1
	Extension Tube EX-25	OLYMPUS	Black	Yes	-	Φ68×25 / Φ2.68×0.98	150 / 5.3	LR-1	BC-1



Mobility Changes Movies.



Digital Cinema Cameras



Blackmagic Micro Cinema Camera



Blackmagic Pocket Cinema Camera



Blackmagic Cinema Camera MFT



Blackmagic Micro Studio Camera 4K



Blackmagic Studio Camera (HD/4K)

Innovative Camera Systems



INSPIRE 2



ZENMUSE X5S



DJI MFT 15mm F/1.7 ASPH Prime Lens



OSMO PRO



OSMO RAW

Industrial Camera Systems



AH-4413



FASTCAM Multi



SVCam-EXO »Tracer«



SVCam-EVO »Tracer«



QT5022-C8M43



Z CAM E1



Z CAM C1

Professional Camera Systems



AG-AF105A



GY-LS300CH



HORSEMAN TS-pro

Cinema Lenses



Compact Prime CP.2 Series  
Compact Zoom CZ.2 Series Lenses are also applicable.

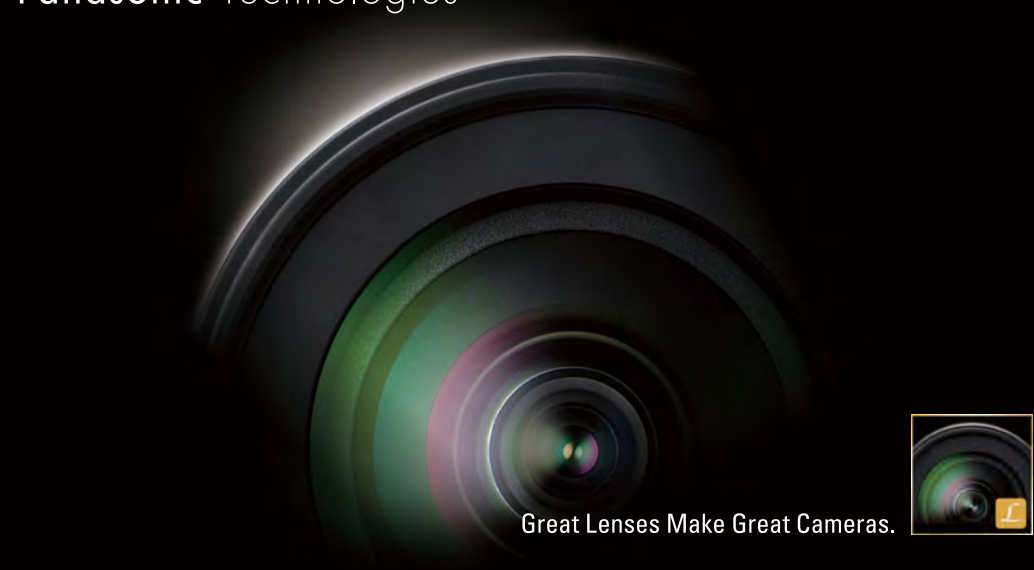


11-16 T3 CINEMA LENS



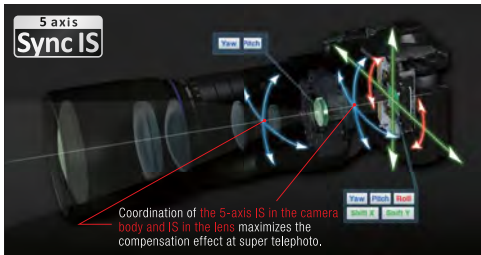
Cine Prominar  
8.5mm T3.0 / 12mm T1.9 / 25mm T1.9

\* 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 Cine Prominar lenses, please contact KPI (Kenko Professional Imaging Co., Ltd.).



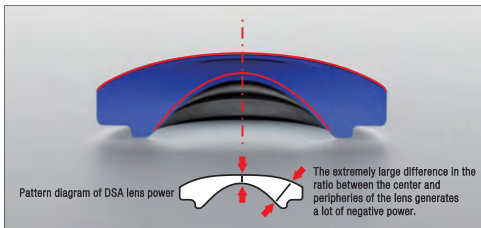
【 ZUIKO lens system, the fusion of traditional craftsmanship and latest technologies 】

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



**5-axis Sync IS**

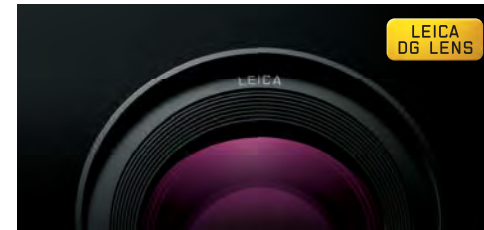
Incorporating an image stabilization mechanism, the M.ZUIKO DIGITAL ED 300mm F4.0 IS PRO has an image blurring compensation effect equivalent to up to 4 shutter speed steps\*1 and the M.ZUIKO DIGITAL ED 12-100mm IS F4.0 PRO an effect equivalent to up to 5 shutter speed steps\*2 with the lens alone. When combined with a camera featuring in-body image stabilization, the stabilization effect can be expanded to as many as 6.5 steps\*3 – quite simply the world’s best. This unprecedented stabilization performance assures reliable handheld shooting free from the effects of camera shake even in super-telephoto and zoom shooting.



**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 ZUIKO 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 DIGITAL lenses.

<p><b>EDA lens (Extra-low Dispersion Aspherical lens)</b></p> <p>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.</p>	<p><b>E-HR lens (Extra-low Dispersion &amp; High Refractive index lens)</b></p> <p>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.</p>
<p><b>Super ED lens (Super Extra-low Dispersion lens)</b></p> <p>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.</p>	<p><b>Super HR lens (Super High Refractive index lens)</b></p> <p>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.</p>
<p><b>ED lens (Extra-low Dispersion lens)</b></p> <p>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.</p>	<p><b>HR lens (High Refractive index lens)</b></p> <p>The high reflectivity of this lens provides it with a high aberration compensation capability as well as small implementation size.</p>
<p><b>HD lens (High refractive index &amp; Dispersion lens)</b></p> <p>When used as an achromatizing lens, this lens enables both a high chromatic aberration compensation and size reduction.</p>	



**LEICA DG Lens**

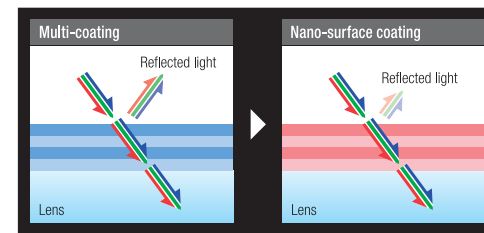
Leica, the pioneer of compact camera systems, has long impressed professionals the world over with its lenses. Its worldwide fame as a manufacturer of precision optical devices is built on a constant stream of innovations and inventions that go back more than a century.

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.



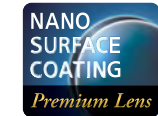
**Aspherical Lenses**

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.



**Nano Surface Coating**

The Nano Surface Coating was developed originally by Panasonic. By forming a thin film with an ultra-fine nano-level structure and a super-low refractive index on the lens surface, Panasonic has achieved a dramatic reduction in the amount of light reflection over the entire visible light range (from 380 to 780nm). This significantly decreases ghosts and flaring and renders pure, clear images. This advanced coating technology is highly acclaimed by the camera and lens industry.







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

### Mirrorless-camera-dedicated DN Lenses

The SIGMA DN lenses are designed optimally for cameras incorporating short flange back design. In early 2012, SIGMA released the DN series of lenses – the SIGMA 30mm F2.8 EX DN and SIGMA 19mm F2.8 EX DN, which featured high performance, compact design and reduced noise – for exclusive use with mirrorless interchangeable lens cameras. Later in March 2013, SIGMA introduced its new Art lineup which brought a stylish new look to the DN series. The two original DN models were updated as the SIGMA 30mm F2.8 DN I Art and SIGMA 19mm F2.8 DN I Art. A third lens – the SIGMA 60mm F2.8 DN I Art – was subsequently added to the Art series, and in March 2016, SIGMA launched its Contemporary line with the release of the SIGMA 30mm F1.4 DC DN I Contemporary.

### Art and Contemporary

The design concept of the Art line is to put the priority on optical performance. Incorporating the latest high-performance imaging technology – including not only aspherical and extra-low dispersion lens elements, but also a linear motor for focusing that dramatically improves focusing performance, increases focusing freedom, and ensures that the lens is able to manifest the highest possible optical performance throughout the focusing range. The Contemporary line takes a more practical approach, optimizing the balance of various elements by bringing together the latest technologies and design concepts. New technologies include digital correction on the camera side. The weight of the focusing lens has been reduced for smoother and more reliable video AF.



### 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 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



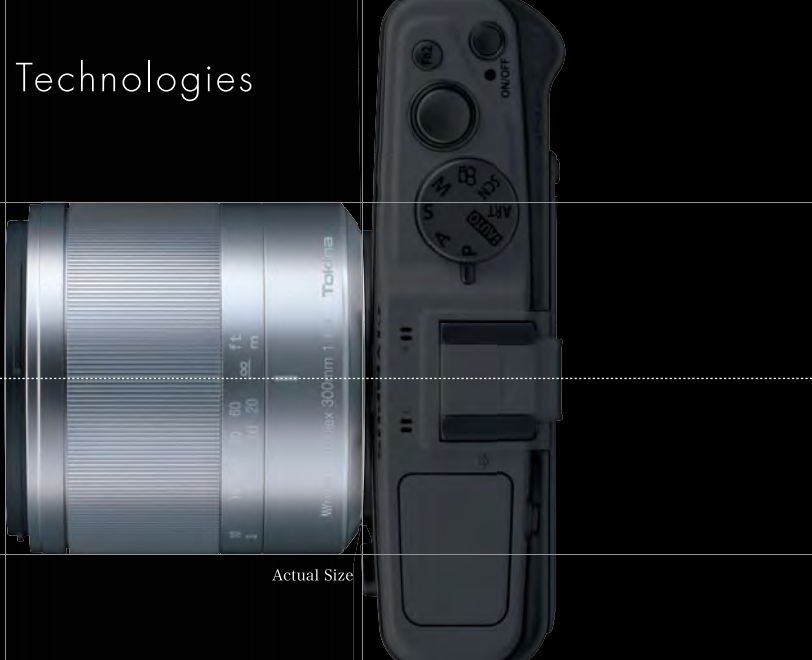
NOKTON 17.5mm F0.95



NOKTON 25mm F0.95 Type II



NOKTON 42.5mm F0.95



Actual Size

## 【 Tokina expands the new option of “lightness” 】

Tokina decided to participate in the Micro Four Thirds System for one very simple reason. The small image sensor and shorter flange back of the Micro Four Thirds System offer a tremendous advantage in optical design. This makes it possible to develop new lenses completely different from conventional ones. “What kind of lens will users of Micro Four Thirds cameras most appreciate?” Tokina’s answer to this question – “a lens that offers characteristics matching those of the camera body” – is based on the deep understanding and knowledge it has gained over its many years as a dedicated lens manufacturer.

### Reflex 300mm F6.3 MF Macro (Manual Focus)

#### Super-telephoto lens that fits in the palm of your hand

The Reflex 300mm F6.3 MF Macro lens employs Reflex optics to reduce the overall length of the lens by reflecting light with a mirror. The result is previously inconceivable – a compact lens with a length of 66mm, maximum diameter of 66mm, and weight of 298g.

#### High-precision mirror and aluminium enhanced-reflection mirror coating

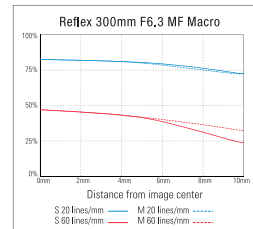
The key to Reflex optics is the surface accuracy of the mirror, so this lens employs a mirror polished with OSCAR-type low-speed grinding to provide a high accuracy equivalent to the test plate glass (Newton gauge). In addition, the aluminum reflection film is treated with special processing to improve the reflection index of the reflection mirror.

#### Closest focusing distance of 0.8m

The Reflex 300mm F6.3 MF Macro lens is not only a super-telephoto lens, it can also approach subjects to a closest focusing distance of 0.8 meters and shoot pictures with a macro magnification of 1:2. This telephoto macro lens is capable of macro shooting while reserving a working distance.

#### Manual focusing for maximum accuracy

Tokina chose not to provide this lens with AF because of the large focusing rotation angle from  $\infty$  to the closest focusing distance of 0.8 m and of the requirement for very precise focusing with some very narrow angles of view, 4°8' at 300mm, for example. Consequently, we decided that manual operation would make focusing more accurate and allow users to feel the “joy of photography.” Nevertheless, this lens incorporates a distance encoder just like AF lenses so it is capable of interfacing with the camera to provide distance information.



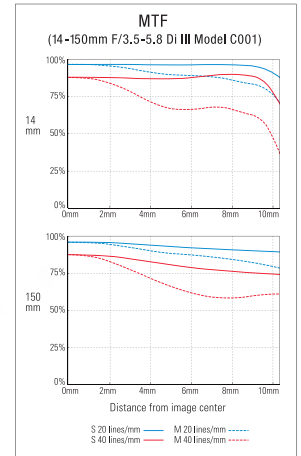
## 【 Tamron’s constantly evolving high-magnification zoom lenses have finally arrived in the world of Micro Four Thirds 】

### 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.

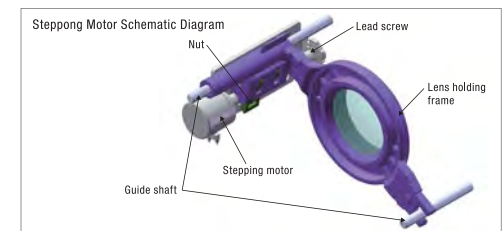
Building an impressive 10.7x zoom range into an ultra-compact lens body is made possible by adopting a more sophisticated multi-stack-cam layout. This advanced cam layout draws on Tamron’s extensive engineering expertise, which is focused on innovative space-saving zoom cam structures.



#### A Stepping Motor for quick, quiet auto-focusing

The stepping motor provides fast, quiet, and comfortable autofocus. 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 】**

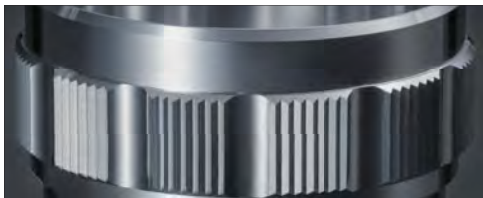
**PROMINAR – A half century of excellence –**

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.

**【 Giving 'minimalism' a different meaning  
– the new generation's first mirrorless camera 】**



**Simplistic, Compact and Incredible Image Quality  
– YI-M1 mirrorless camera**

A 20-megapixel image sensor give you outstanding picture quality, and the innovative "Master Guide" feature helps you to improve your portrait photography skills. The ultra-high definition 4K video quality retains every single detail. Its compact design and intuitive interface allows you to use the camera with ease, just like your smartphone. The dual-connectivity of Wi-Fi and Bluetooth sharing, lets you share your moments with your loved ones whenever, and wherever.



**Two-in-One Portrait and Macro Lens  
– YI LENS 42.5mm F1.8**

The newest optical design and high precision aspherical glasses keeps image distortion to a minimum. The newest glass coating technology vastly decreases lens flare and ghosting, making high quality images with exact color representation possible, in all environments. There is the most advanced macro magnification\*, which allows users to achieve an innovative combination of features with portrait and macro images. \* As of December 3, 2016, based on XIAOYI survey.



**Lightweight Lens with High Quality Images  
– YI ZOOM LENS 12-40mm F3.5-5.6**

Three aspherical lens, one ED lens and one aspherical ED lens reduce all kinds of aberration and distortion, provide sharp and crisp images at all focal lengths, at the meanwhile prove to be lightweight. The front placement of the auto focus lens effectively reduces the time needed to auto focus, even at long distance the lens achieves high speed auto focus, and with a built-in 'stepping motor' it does it precisely and quietly.



## 【 Born for the era of VR – Entaniya Fisheye 250 MFT 】

Now you can experience something never before possible – a full 250° wide-angle picture with a single shot. Entaniya launched a fisheye lens for the 1/2.3 sensor in 2015. This lens has become a favorite of VR content creators in the whole world and is still supporting the creation of VR content today. Now Entaniya has launched the Fisheye 250 MFT for use with Micro Four Thirds cameras.



### Why Micro Four Thirds?

There is a reason that Entaniya chose the Micro Four Thirds System as the standard for its new super-wide-angle lens. With the Entaniya Fisheye 250 MFT, 250° left-right / 180° up-down VR image capturing is possible with a single camera. The result is a picture that provides a near-total view of the subject – something no other lens can come close to. The weight of the lens is 1.6 kg, which means that the total system weight including the camera body can be reduced to around 2 kg – light for comfortable handheld shooting by pro photographers. Naturally, the Entaniya Fisheye 250 MFT also lives up to the guiding concept of the Micro Four Thirds format – the compatibility of high image quality and compactness.

### Three image circle sizes to meet the needs of VR creators

This lens is available in three models with different focal lengths, 2.3mm, 3.0mm and 3.6mm, to respond to the needs of panorama photographers and VR image creators. The 2.3mm model provides a vertical field of view of 190° when shooting with the Blackmagic Micro Studio Camera 4K. With back-to-back 360° VR capability, 250° left-right, 180° up-down one-shot VR can be created with a single camera. The 3.0mm model produces a circular fisheye image when used on a Micro Four Thirds camera. It is designed to obtain maximum resolution in the horizontal 250° field of view when used on the Blackmagic Micro Studio Camera 4K. The 3.6mm model is capable of horizontal 250° / vertical 220° shooting using a Micro Four Thirds camera. It can be used to produce a 6K 360° VR image when four vertically-mounted Blackmagic Micro Studio Camera 4K units are used.

### Entaniya makes it easy to enjoy the world of VR photography

As the 250° image obtained using the Entaniya Fisheye 250 MFT captures the backward view of the camera / photographer as well as the forward view, a total panoramic feeling can be enjoyed by simply converting a single shot into VR. You can also create a 360° VR image by shooting separate images of the front and back views. Entaniya has started a free VR photo conversion site – Entapano VR – to promote this brand new form of photographic enjoyment, as well as to provide support for business users.



Blackmagic Micro Cinema Camera

## 【 New style of movie recording made possible by the Blackmagic design 】

### Blackmagic Micro Cinema Camera

The world's smallest digital film camera with innovative remote control!

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 ProRes recording!



Blackmagic Pocket Cinema Camera

### Blackmagic Pocket Cinema Camera

Blackmagic Pocket Cinema Camera is a pocket sized Super 16 digital film camera that's small enough to take with you everywhere, so you'll never miss a shot! You get true digital film images with 13 stops of dynamic range, Super 16 sensor, RAW and ProRes recording, built in SD card recorder, 3.5" LCD screen and the flexibility of an active MFT lens mount. You can easily monitor and review files on the high resolution LCD, precisely check focus with 1:1 zoom and check camera status with on screen display. You even get built in metadata entry!



Blackmagic Micro Studio Camera 4K

### 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!



4K Memorycard Camera Recorder  
GY-LS300CH

【 New style of movie recording made possible by the Blackmagic design 】

【 Super 35 CMOS image sensor creates professional 4K images 】

SVS-VISTEK Tracer

The SVS-Vistek Tracer is the first GigEVision industrial camera with controllable Micro Four Thirds lenses. High-quality sensors from Sony and ON Semi 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, SafeTrigger and PLC functions simplifies integration even in the case of demanding projects.



EVO Tracer

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 Semi with 1 to 8 megapixels achieve data rates of up to 240 MB/s.



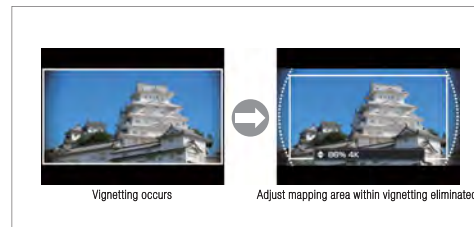
EXO Tracer

New EXO Tracer

EXO is the new platform for high-resolution CMOS industrial cameras with MFT lenses. The EXO304 Tracer with the new 12-megapixel Sony IMX304 sensor is 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.

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.



Vignetting occurs



Adjust mapping area within vignetting eliminated

JVC Log Gamma Mode for Truly Cinematic Results

JVC provide the Log Gamma mode, expanding the recorded image dynamic range by 800% with film-like latitude by preserving more information over the entire dynamic range of the sensor for grading and manipulation in postproduction. With the new LUT, the Hybrid Log Gamma mode or 80% coverage of the ITU2020 wide color space mode are possible. To assist you in determining the correct exposure when shooting, the camera's LCD VF as well as third-party viewfinders can be mapped to a look-up table (LUT mode) which will approximate the application of grading in post.



Recorded with JVC-Log



After color grading (Film-like)

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. The GY-LS300 is also equipped with professional features such as a 3-position ND filter (1/4,1/16,1/64), recording on 2 SDXC/SDHC cards in succession or simultaneously, live 4K output, XLR audio input, and a long life battery.





# Specifications

Micro Four Thirds

	Lens	Manufacturer	Color	35mm Equivalent Focal length	Splash-/Dust-Proof	Motorized zoom	Image Stabilizer*	Lens Construction Elements - Groups	Number of Blades	Minimum Aperture	Angle of View	Closest Focusing Distance (m / in.)	Maximum Image Magnification (35mm equivalent)	Filter Size (mm)	Diameter(φ) x Length (mm / in.)	Weight (g / oz.)	Lens Rear Cap (I): Optional	Lens Front Cap (O): Optional	Lens Hood (H): Optional
Video Mode	M.ZUIKO DIGITAL ED 7-14mm F2.8 PRO	OLYMPUS	Black	14-28mm	Yes	-	-	14 - 11	7(Circular aperture diaphragm)	22	114° - 75°	0.12 / 7.87	0.12x(0.24x)	-	φ78.9×105.8 / φ.312×4.17	534 / 18.8	LR-2	LC-79	-
	LUMIX G VARIO 7-14mm F4.0 ASPH.	Panasonic	Black	14-28mm	-	-	-	16 - 12	7(Circular aperture diaphragm)	22	114° - 75°	0.25 / 9.84	0.08x(0.15x)	-	φ70.0×ca.83.1 / φ.276×ca.3.27	ca.300 / ca.10.58	Available(DMR-LRC1)	Available	-
	M.ZUIKO DIGITAL ED 9-18mm F4.0-5.6	OLYMPUS	Black	18-36mm	-	-	-	12 - 8	7(Circular aperture diaphragm)	22	100° - 62°	0.10x / 2.00	0.10x(0.20x)	52	φ56.5×49.5 / φ.222×1.95(when retracted)	155 / 5.5	LR-2	LC-52C	(LH-55B)
Standard Zoom	LUMIX G VARIO 12-32mm F3.5-5.6 ASPH. MEGA O.I.S.	Panasonic	Black,Silver	24-64mm	-	-	Yes	8 - 7	7(Circular aperture diaphragm)	22	84° - 37°	0.27/7.87(at 12-20mm 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(DMR-LFC37)	-
	LUMIX G X VARIO 12-35mm F2.8 II ASPH. POWER O.I.S.	Panasonic	Black	24-70mm	Yes	-	Yes	14 - 9	7(Circular aperture diaphragm)	22	84° - 34°	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	Available
	M.ZUIKO DIGITAL ED 12-40mm F2.8 PRO	OLYMPUS	Black	24-80mm	-	-	-	14 - 9	7(Circular aperture diaphragm)	22	84° - 30°	0.27 / 7.87	0.30x(0.60x)	62	φ69.9×84 / φ2.74×3.31	382 / 13.47	LR-2	LC-62D	LH-66
	YI ZOOM LENS 12-40mm F3.5-5.6	XIAOYI	Black,Silver	24-80mm	-	-	-	11 - 9	7(Circular aperture diaphragm)	22	84.1° - 30.3°	0.35 / 13.78	0.11x(0.22x)	49	φ58.3×63 / φ2.29×2.48	ca.183 / ca.6.45	Available(LBC-01)	Available(LFC-49)	-
	KODAK PIXPRO SZ ED 12-45mm F3.5-6.3 AF	KODAK	Black,White	24-90mm	-	-	-	11 - 9	7	22	88.2° - 28.8°	0.35 / 13.78	0.045x(0.08x)	49	φ58.1×63 / φ2.29×2.48	182.5 / 6.44	LR-BK01	LC-BK01	-
	M.ZUIKO DIGITAL ED 12-50mm F3.5-6.3 EZ	OLYMPUS	Black	24-100mm	Yes	Yes	-	10 - 9	5(Circular aperture diaphragm)	22	84° - 24°	0.35 / 13.78(Normal mode) 0.2 / 7.87(Macro mode)	0.36x(0.72x) (Macro mode)	52	φ57.8×83 / φ2.24×3.27	212 / 7.48	LR-2	LC-52C	(LH-55B / LH-55C)
	LEICA DG VARIO-ELMARIT12-60mm F2.8-4.0 ASPH. POWER O.I.S.	Panasonic	Black	24-120mm	Yes	-	Yes	14 - 12	9(Circular aperture diaphragm)	22	84° - 20°	0.2 / 7.87(Wide)/0.24 / 9.44(Tele)	0.3x(0.6x)	62	φ68.4×86 / φ2.69×3.39	320 / 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	7(Circular aperture diaphragm)	22	84.05° - 20.44°	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.7.41	Available(DMR-LRC1)	Available(DMR-LFC58)	Available
	M.ZUIKO DIGITAL ED 12-100mm F4.0 IS PRO	OLYMPUS	Black	24-200mm	Yes	-	Yes	17 - 11	7(Circular aperture diaphragm)	22	84° - 12°	0.15 / 5.9(14mm of focal length) 0.15 / 5.9(17mm of focal length)	0.3(0.6Wide)/ 0.2(0.42Tele)	72	φ77.5×116.5 / φ3.05×4.58	561 / 19.7	LR-2	LC-72C	LH-76B
	M. ZUIKO DIGITAL ED 14-42mm F3.5-5.6 EZ	OLYMPUS	Black,Silver	28-84mm	-	Yes	-	8 - 7	5(Circular aperture diaphragm)	22	75° - 29°	0.27/7.87(at 14mm of focal length) 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)	-
	M.ZUIKO DIGITAL 14-42mm F3.5-5.6 IIR	OLYMPUS	Black,Silver	28-84mm	-	-	-	8 - 7	7(Circular aperture diaphragm)	22	75° - 29°	0.25 / 9.84	0.19x(0.38x)	37	φ56.5×24.0 / φ2.22×1.97(when retracted)	113 / 4.0	LR-2	LC-37B	(LH-40)
	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	7(Circular aperture diaphragm)	22	75° - 29°	0.2 / 7.87(at 14-20mm of focal length) 0.3 / 11.81(at 21-42mm of focal length)	0.17x(0.34x)	37	φ61×ca.26.8 / φ2.4×ca.1.06(when retracted)	ca.95 / ca.3.4	Available(DMR-LRC1)	Available(DMR-LFC37)
LUMIX G VARIO 14-42mm F3.5-5.6 II ASPH. MEGA O.I.S	Panasonic	Black,Silver	28-84mm	-	-	-	Yes	9 - 8	7(Circular aperture diaphragm)	22	75° - 29°	0.2 / 7.87(at 14-20mm of focal length) 0.3 / 11.81(at 21-42mm 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(DMR-LFC52)	Available
LUMIX G VARIO 14-45mm F3.5-5.6 ASPH. MEGA O.I.S.	Panasonic	Black	28-90mm	-	-	Yes	12 - 9	7(Circular aperture diaphragm)	22	75° - 27°	0.2 / 7.87	0.17x(0.34x)	52	φ60×ca.60 / φ2.36×ca.2.36	ca.195 / ca.6.88	Available(DMR-LRC1)	Available(DMR-LFC37)	Available	
LUMIX G VARIO 14-140mm F3.5-5.6 ASPH. POWER O.I.S.	Panasonic	Black,Silver	28-280mm	-	-	Yes	14 - 12	7(Circular aperture diaphragm)	22	75° - 8.8°	0.3 / 11.81(at 14-20mm of focal length) 0.3 / 11.81(at 21-140mm 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(DMR-LFC58)	Available	
Tamron 14-150mm F/3.5-5.8 Di III Model CO01	Tamron	Black,Silver	28-300mm	-	-	-	-	17 - 13	7(Circular aperture diaphragm)	22	75° - 8.2°	0.5 / 19.69	0.26x(0.52x)	52	φ63.5×ca.80 / φ2.50×3.15	285 / 9.2	Available	Available	Available(Fiber-shaped lens hood)
M.ZUIKO DIGITAL ED 14-150mm F4.0-5.6 II	OLYMPUS	Black	28-300mm	Yes	-	-	-	15 - 11	7(Circular aperture diaphragm)	22	75° - 8.2°	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 Zoom	LUMIX G X VARIO 35-100mm F2.8 II POWER O.I.S.	Panasonic	Black	70-200mm	Yes	-	Yes	18 - 13	7(Circular aperture diaphragm)	22	34° - 12°	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	Available
	LUMIX G VARIO 35-100mm F4.0-5.6 ASPH. MEGA O.I.S.	Panasonic	Black,Silver	70-200mm	-	-	Yes	12 - 9	7(Circular aperture diaphragm)	22	34° - 12°	0.85 / 33.46	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(DMR-LFC46)	Available
	M.ZUIKO DIGITAL ED 40-150mm F2.8 PRO	OLYMPUS	Black	80-300mm	Yes	-	-	16 - 10	9(Circular aperture diaphragm)	22	30° - 8.2°	0.7 / 27.56	0.21x(0.42x)	72	φ78.4×160 / φ3.13×6.30	760 / 26.8*3	LR-2	LC-72C	LH-76
	KODAK PIXPRO SZ ED 40-150mm F3.9-5.3 AF	KODAK	Black,White	80-300mm	-	-	-	13 - 10	7(Circular aperture diaphragm)	22	30° - 8.2°	0.9 / 35.43	0.16x(0.32x)	58	φ63.5×83 / φ2.50×3.27	190 / 6.7	LR-2	LC-58E	(LH-61D)
	LUMIX G VARIO 45-150mm F4.0-5.6 ASPH. MEGA O.I.S.	Panasonic	Black,Silver	90-300mm	-	-	Yes	12 - 9	7(Circular aperture diaphragm)	22	27° - 8.2°	1.0 / 39.4	0.042x(0.08x)	49	φ58.7×80.4 / φ2.31×3.17	205 / 7.23	LR-BK01	LC-BK01	-
	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	7(Circular aperture diaphragm)	22	27° - 7.1°	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(DMR-LFC52)	Available
	LUMIX G VARIO 45-200mm F4.0-5.6 II POWER O.I.S.	Panasonic	Black	90-400mm	Yes	-	Yes	16 - 13	7(Circular aperture diaphragm)	22	27° - 6.2°	1.0 / 39.4	0.2x(0.4x)	46	φ61.6×ca.90 / φ2.43×ca.3.54	ca.210 / ca.7.41	Available(DMR-LRC1)	Available(DMR-LFC46)	Available
	M.ZUIKO DIGITAL ED 75-300mm F4.8-6.7 II	OLYMPUS	Black	150-600mm	-	-	-	18 - 13	7(Circular aperture diaphragm)	22	16° - 4.1°	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	7(Circular aperture diaphragm)	22	12° - 4.1°	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	-	Yes	20 - 13	9(Circular aperture diaphragm)	22	12° - 3.1°	1.3 / 51.10(11.90 / 196.85(LIMIT))	0.23x(0.5x)	72	φ83×ca.171.5 / φ3.27×ca.5.75	ca.985 / ca.34.7	Available	Available	Available
	Entaniya Fisheye 250 MFT 2.3/3.0/3.6	Entaniya	Black	-	-	-	-	18 - 12	-(Circular aperture diaphragm)	5.6*4	250°	-	-	φ16*5	1.600 / 56.4	Available	Available	Available	Available
	M.ZUIKO DIGITAL ED 8mm F1.8 Fisheye PRO	OLYMPUS	Black	16mm	Yes	-	-	-	17 - 15	7(Circular aperture diaphragm)	22	180°	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	7(Circular aperture diaphragm)	22	180°	0.1 / 3.96	0.2x(0.4x)	22×22	φ60.7×ca.51.7 / φ2.39×ca.2.04	ca.165 / ca.5.82	Available(DMR-LRC1)	Available	Available
KOWA PROMINAR 8.5mm F2.8	Kowa	Black,Silver,Green	17mm	-	-	-	-	17 - 14	9(Circular aperture diaphragm)	16	106°	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	Voigtlander	Black	21mm	-	-	-	-	13 - 10	10	16	93°	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	24mm	Yes	-	-	-	15 - 12	9(Circular aperture diaphragm)	16	84°	0.2 / 7.87	0.1x(0.2x)	62	φ70×ca.70 / φ2.75×ca.2.75	ca.335 / ca.11.8	Available	Available	Available
KOWA PROMINAR 12mm F1.8	Kowa	Black,Silver,Green	24mm	-	-	-	-	12 - 10	9(Circular aperture diaphragm)	16	86.8°	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 - 8	7(Circular aperture diaphragm)	22	84°	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	7(Circular aperture diaphragm)	22	75°	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(DMR-LFC46)	-
LEICA DG SUMMILUX 15mm F1.7 ASPH.	Panasonic	Black,Silver	30mm	-	-	-	-	9 - 7	7(Circular aperture diaphragm)	22	72°	0.2 / 7.87	0.1x(0.2x)	46	φ57.5×ca.36 / φ2.26×ca.1.42	ca.115 / ca.4.06	Available(DMR-LRC1)	Available(DMR-LFC46)	Available
M.ZUIKO DIGITAL 17mm F1.8	OLYMPUS	Black,Silver	34mm	-	-	-	-	9 - 6	7(Circular aperture diaphragm)	22	65°	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	Voigtlander	Black	35mm	-	-	-	-	13 - 9	10	16	64.6°	0.15 / 5.91	0.25x(0.5x)	58	φ63.4×80.0 / φ2.50×3.15	540 / 19.0	Available	Available	Available
SIGMA 19mm F2.8 DN I Art	SIGMA	Black,Silver	38mm	-	-	-	-	8 - 6	7(Circular aperture diaphragm)	22	59.3°	0.2 / 7.87	0.14x(0.27x)	46	φ60.8×45.7 / φ2.39×1.80	160 / 5.6	LCR II	LCF III 46	LH520-03
LUMIX G 20mm F1.7 II ASPH.	Panasonic	Black,Silver	40mm	-	-	-	-	7 - 5	7(Circular aperture diaphragm)	16	57°	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(DMR-LFC46)	-
NOKTON 25mm F0.95 Typell	Voigtlander	Black	50mm	-	-	-	-	11 - 8	10	16	47.3°	0.17 / 6.69	0.26x(0.52x)	52	φ60×87 / φ2.36×2.42	435 / 15.34	Available	Available	Available
M.ZUIKO DIGITAL ED 25mm F1.2 PRO	OLYMPUS	Black	50mm	Yes	-	-	-	19 - 14	9(Circular aperture diaphragm)	16	47°	0.3 / 11.81	0.11x(0.22x)	62	φ70×70 / φ2.75×3.75	410 / 14.5	LR-2	LC-62F	LH-66B
LEICA DG SUMMILUX 25mm F1.4 ASPH.	Panasonic	Black	50mm	-	-	-	-	9 - 7	7(Circular aperture diaphragm)	16	47°	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(DMR-LFC46)	Available
LUMIX G 25mm F1.7 ASPH.	Panasonic	Black,Silver	50mm	-	-	-	-	8 - 7	7(Circular aperture diaphragm)	22	47°	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	Available
KOWA PROMINAR 25mm F1.8	Kowa	Black,Silver,Green	50mm	-	-	-	-	8 - 6	9(Circular aperture diaphragm)	16	50.2°	0.25 / 9.8							