



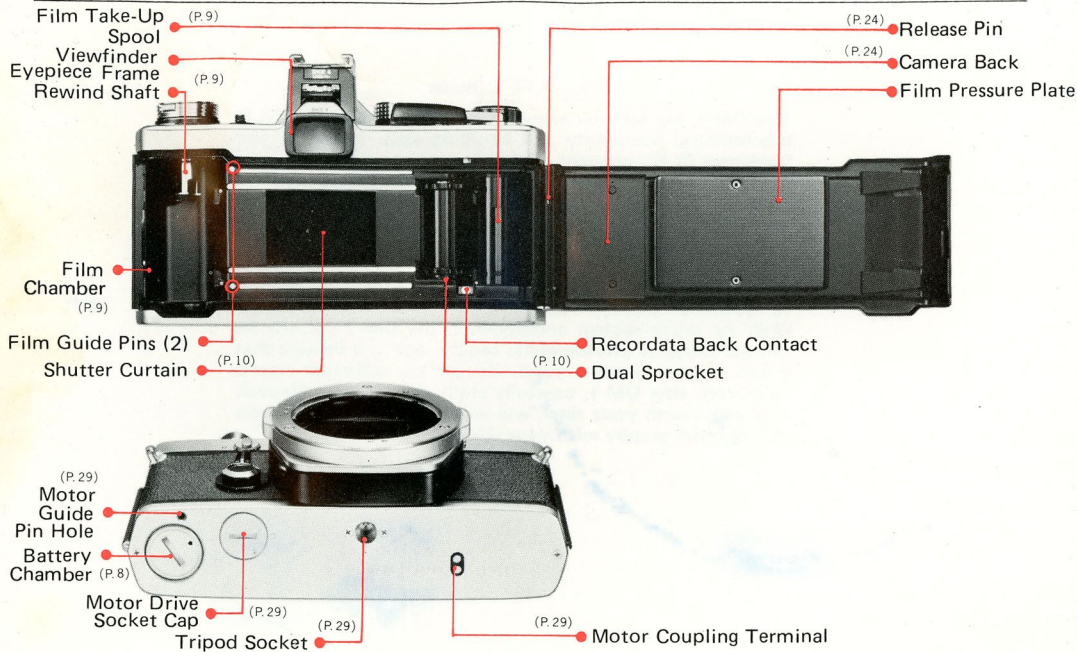
E

**OLYMPUS**

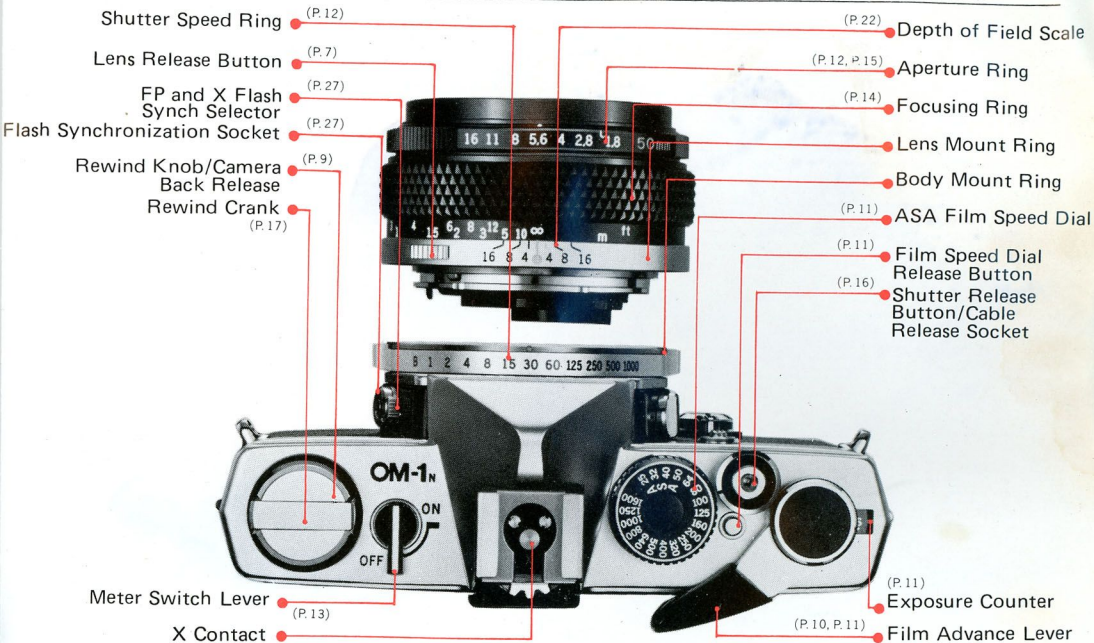
**OLYMPUS  
OM-1**

**INSTRUCTIONS**

## DESCRIPTION OF CONTROLS







Mirror Lock-Up Lever (P.24)

Rewind Release Lever (P.17)

Shoulder Strap Eyelet

Self-Timer (P.18)

Depth-of-Field Preview Button (P.22)

Lens



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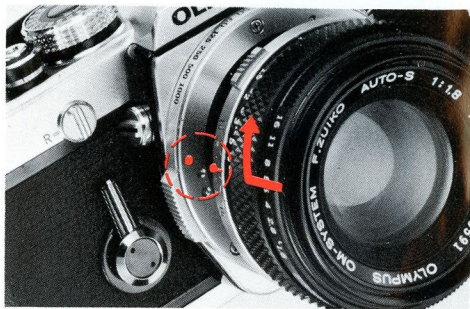
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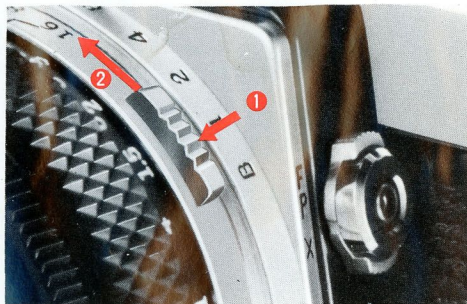
## MOUNTING THE LENS



### Mount the Lens.

To mount the lens, grasp the lens firmly and align the red dots on the lens flange and the camera mount ring. Turn the lens clockwise until it locks in place. The lens release button will spring up and you will hear a positive "click" when the lens has been fully engaged.

**CAUTION:** Do not apply pressure to the lens release button during the mounting procedure. This will assure proper coupling between the lens and the meter.



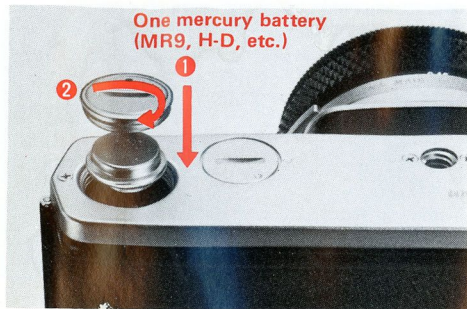
### Detach the Lens.

To detach the lens, press down on the lens release button and turn the lens counter-clockwise. Grasp the lens firmly and remove it from the camera body.

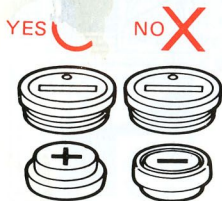
**CAUTION:** Protect your lens and camera. Always attach the front and rear lens caps when the lens is removed from the camera to prevent any possibility of damage. Never leave the camera body in direct sunlight with the lens removed. If you plan to store the camera without the lens, the use of a body cap is recommended.

## INSERTING THE BATTERY

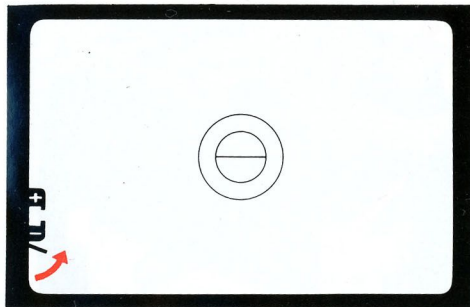
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The OLYMPUS OM-1 is supplied with a 1.35V mercury battery (JIS H-D type) to power its through-the-lens exposure metering system. It will last approximately one year depending upon



Alkaline batteries (LR44, A76, etc.) may not be used.



use and must be replaced with an Eveready (UCAR) EPX625, Mallory PX625 or equivalent.

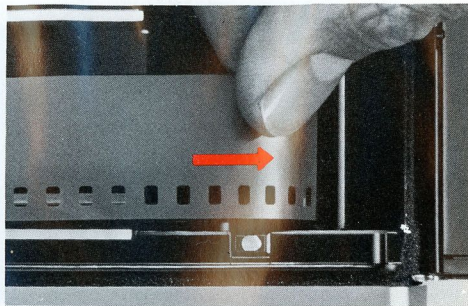
**NOTE:** The exposure meter does not function when the battery is not loaded, is inserted incorrectly or is drained. If the exposure meter needle does not move, remove the battery and load it again, or replace with a new one.



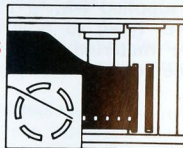
## LOADING THE FILM



- ① Pull up on the rewind knob to open the camera back.
- ② Insert a film cartridge in the film chamber.
- ③ Push the rewind knob back into its original position.
- ④ Draw out the film leader and insert it into one of the slots in the film take-up spool. Make sure the film is aligned between the film guide pins.



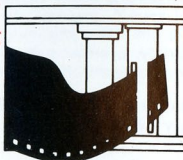
○ YES



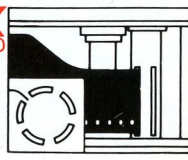
✗ NO



✗ NO

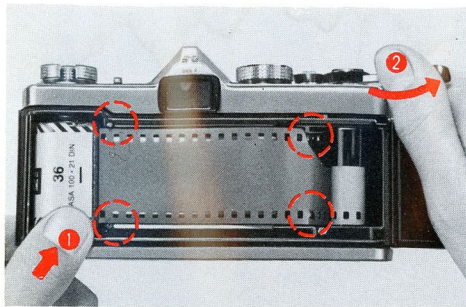


✗ NO

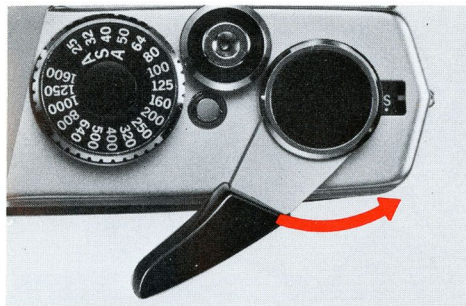


## OPERATING THE FILM ADVANCE LEVER

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- ⑤ Advance the film using the film advance lever. Make sure that the film perforations engage the sprockets on both sides.
- ⑥ Close the camera back until it clicks into place.
- ⑦ After closing the cover, fold out the rewind crank and turn it slowly in a clockwise direction until a slight resistance is felt. This will take up any slack in the film.

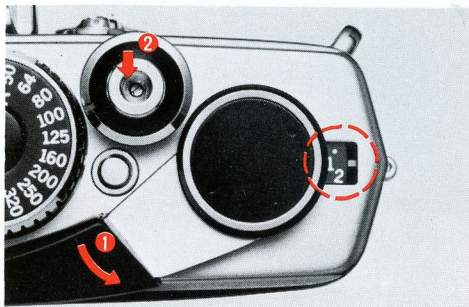


- ⑧ Turn the lever to the right as far as it will go. The film can be advanced by one frame in a single stroke or in multiple short strokes.

**NOTE:** The film will not advance after you've shot the last frame; do not force the lever. Rewind the film.

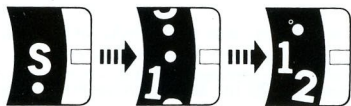
Refer to page 29 for Motor Drive Photography.

## THE EXPOSURE COUNTER

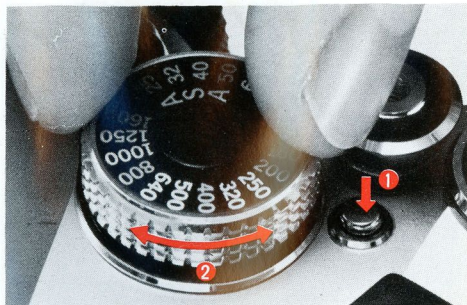


Each time the film is advanced by the film advance lever, the exposure counter automatically adds one frame to the total. The counter is indexed in even numbers from "S" (start) to 36 and "E" (end).

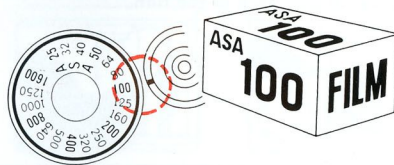
Whenever the camera back is opened, the exposure counter automatically returns to "S".



## SETTING THE ASA FILM SPEED DIAL



- ① Press the film speed dial release button and turn the film speed dial until the ASA rating for the film being used is opposite the black line engraved on the outer ring of the shutter release button.
- ② Release the button making sure that the dial clicks securely into place and does not move.





## THE APERTURE RING

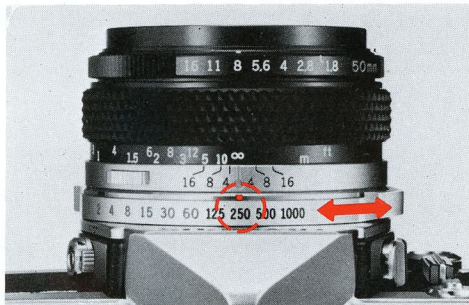


### ■ Aperture Ring

The amount of light allowed to strike the film is represented by "F" numbers (or "F" stops) engraved on the aperture ring. The higher the F number, the smaller the lens opening (less light). When setting the aperture ring you can use either the click-stop positions or any in-between setting to obtain precise exposure.

**NOTE:** Almost all lenses in the OM SYSTEM provide fully automatic diaphragm control allowing you to focus and compose your picture with the lens "wide open." The diaphragm will automatically stop down to the preselected F stop at the moment of exposure and immediately reopen when exposure is completed.

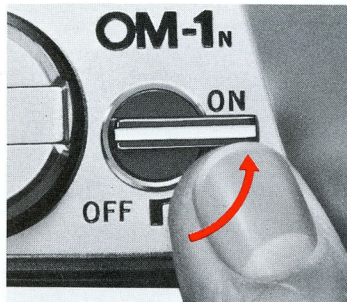
## THE SHUTTER SPEED RING



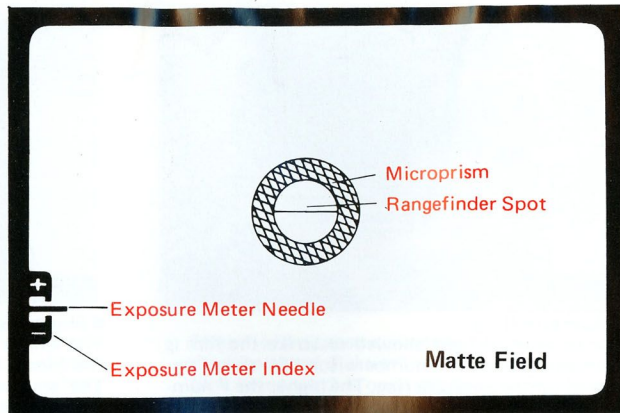
### ■ Shutter Speed Ring

The length of time that light is allowed to strike the film is controlled by the focal plane shutter. The shutter consists of two opaque "curtains" which travel across the film surface. The coordinated movement of these curtains determine the exposure time for your picture: 1000 indicates 1/1000 of a second and 60 indicates 1/60 of a second. The figure 1 indicates one full second. At B (Bulb) setting the shutter will remain open as long as the shutter release button is held down. To set the shutter speed turn the shutter speed until the desired speed clicks into place opposite the red index mark on the lens barrel. Set the ring only at click-stop positions as no in-between settings can be used.

## THE EXPOSURE METER AND VIEWFINDER



- ① To activate the exposure meter, move the meter switch lever to the "ON" position. The meter is directly coupled to the shutter speed ring, aperture ring and ASA film speed dial. It is also affected by the lens speed and subject brightness.
- ② To prolong battery life, return the lever to the "OFF" position when the camera is not in use.



### Viewfinder

When the needle swings towards the (+) position, it indicates over-exposure. When it swings towards (-), it indicates under-exposure.

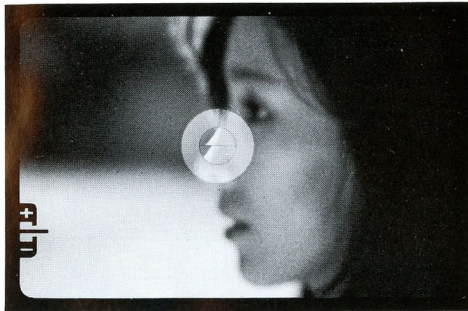
## FOCUSING

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### ▲ In focus.

Look through the viewfinder and turn the focusing ring in either direction until your subject appears sharpest. The split image will be vertically aligned in the central spot of the Focusing Screen or a shimmering effect of the microprism ring around the central spot will disappear when critical focusing has been achieved.



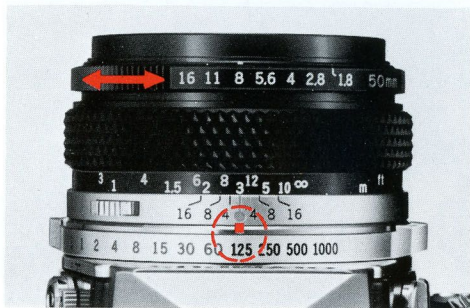
### ▲ Out of focus.

**NOTE:** The OM-1 viewfinder shows 97% of the actual picture area for added convenience, when composing your pictures.

You can determine the distance between the subject and the film plane by reading the distance scale on the focusing ring after you achieve critical focusing. The actual distance is indicated opposite the red central index mark on the lens mount ring; the white scale indicates this distance in meters and the orange scale indicates this distance in feet.



## DETERMINING THE EXPOSURE

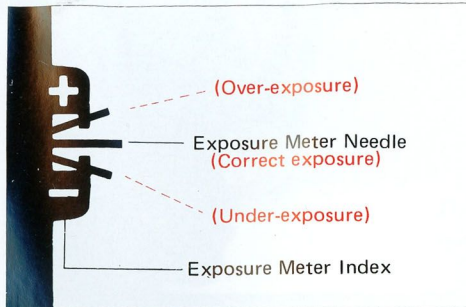


### Preselecting the Shutter Speed

Should you wish to select a shutter speed (for example, to stop fast action, eliminate camera shake, etc.):

- ① Turn the shutter speed ring until the desired speed is opposite the red index mark on the camera lens.
- ② Look through the viewfinder and turn the aperture ring until the needle lines up in the center of the index. For fine exposure adjustment you can use any intermediate F stop position on the aperture ring.

**CAUTION:** In case of hand-held photography with a 50mm lens, a shutter speed 1/60 sec. or faster is recommended to eliminate the possibility of camera shake.



### Preselecting the F Stop

Should you wish to preselect the F stop (for example, to control depth of field for greater creative impact):

- ① Turn the aperture ring until the desired F stop is opposite the white index mark at the front of the lens barrel.
- ② Look through the viewfinder and rotate the shutter speed ring until the needle lines up as close as possible to the center of the index (click-stop positions!).
- ③ Make the final exposure adjustment by turning the aperture ring until the needle aligns exactly in the center of the index.

**CAUTION:** At "B" the shutter speed ring is not coupled with the exposure meter.

## HOLDING THE CAMERA



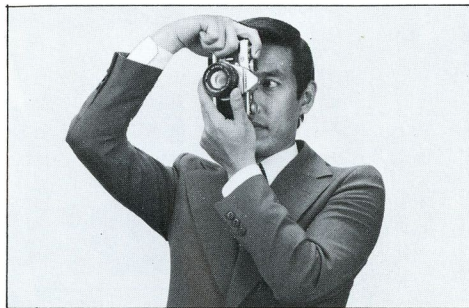
Proper camera handling is important in assuring the sharpest possible pictures.

### **Holding the Camera Horizontally**

Keep both elbows close to the body, to steady the camera.

### **Putting the Camera into Operation**

The aperture ring, focusing ring and shutter speed ring are so arranged as to enable one-hand operation right up to the moment the shutter is released. Hold your breath at the moment of shutter release. Transport the film advance lever with your right thumb and depress the shutter release button with a slow, steady squeeze using the cushion, not the tip, of your index finger.



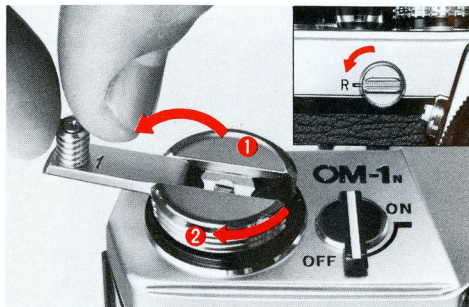
### **Holding the Camera Vertically**

For vertical shooting, keep one elbow close to your body and press the camera tightly against your forehead.

**NOTE:** Steady yourself against any nearby support (such as a tree, fence, or wall) whenever possible.

**NOTE:** For telephotography, or slow shutter speed photography, it is recommended that you use a tripod and hold the camera steady with your hands.

## UNLOADING THE FILM



When the entire roll of film has been exposed, rewind the film.

- ① Turn the rewind release lever counter-clockwise approx. 90° until the red dot is opposite the "R".
- ② Fold out the rewind crank and wind it in the direction of the arrow. When it turns free, the film has been completely rewound back into the cartridge.
- ③ Open the camera back by pulling up on the rewind crank and remove the film cartridge. Keep camera and film out of direct sunlight.

**NOTE:** The rewind release lever will automatically return to the original position with movement of the film advance lever, as when reloading with film.

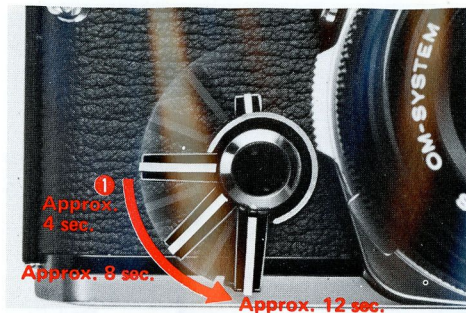
## MAKING MULTIPLE EXPOSURES

Should you wish to make more than one exposure on the same frame:

- ① Turn the rewind knob slowly in the direction of the arrow until it stops to take off any slack in the film, then take the first exposure.
- ② Turn the rewind release lever counter-clockwise until the red dot is opposite the "R".
- ③ Hold both the rewind knob and rewind release lever firmly to prevent them from turning and transport the film advance lever. The shutter will then be cocked for the next exposure, without the film being advanced.
- ④ Depress the shutter release button.
- ⑤ After completing the multiple exposure, cover the lens with a lens cap, advance the film and shoot a blank frame to avoid overlapping. You can make as many multiple exposures as you like by repeating the above procedure.

**CAUTION:** With each exposure on the same frame (the exposure counter adds one), the likelihood of slippage is increased. Practice is required in order to obtain proper results.

# SETTING THE SELF-TIMER



The self-timer provides a method of taking delayed action pictures allowing you to get into your own photographs. To set the self-timer:

① Rotate the self-timer lever counter-clockwise until it stops (approximately 180°). Make sure the film has been advanced properly.

② Turn the start lever clockwise to the vertical position to activate the self-timer lever. The shutter will then be released in approximately 12 seconds. You can adjust the delay time between 4 and 12 seconds by adjusting the lever as shown above.



## ■ Stopping the Self-Timer

To stop the self-timer during its operation, turn the start lever counter-clockwise. To reactivate the timer, turn the start lever to the vertical position.

**NOTE:** You may set the self-timer lever either before or after advancing the film. Even after setting the lever, you can release the shutter by pressing the shutter release button.

**CAUTION:** If the film has not been advanced fully, the timer lever will stop halfway and the shutter will not fire.



## EXPOSURE COMPENSATION



▲ After compensation

Before ►  
compensation



When the most important area of the picture is much darker than the general picture area (blue sky, snowfield, etc.), the meter will have a tendency to read the brightest part of the picture leaving the main subject under-exposed. Alternatively, when taking a picture of a bright subject against a dark background (spotlighting, etc.),



After compensation

Before ►  
compensation



the meter has a tendency to read the darkest part of the picture leaving the main subject over-exposed. In these situations, proper exposure compensation helps you take fine pictures.

**NOTE:** With backlighting or sidelighting, it's always a good idea to use a lens hood to eliminate unwanted glare.

one-stop over



1/2-stop over



1/2-stop under



one-stop under



correct exposure



The exposure can be compensated by adjusting the F stop or shutter speed. The exposure needle indicates over-exposure at the (+) side, or under-exposure at the (—) side.

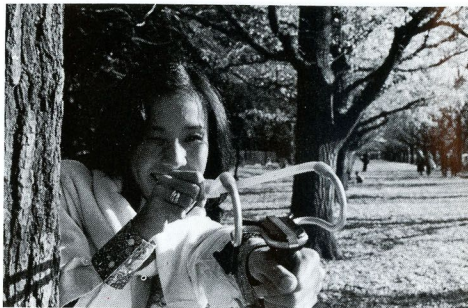
### ① Backlighting and Sidelighting

To compensate, move in towards the subject until most of the subject image appears in the viewfinder and take your meter reading. After setting the exposure, return to your original shooting position to take the picture. If this procedure cannot be followed, you can obtain approximately the same results by simply opening your lens one full F stop over the indicated meter reading.

### ② Strong front lighting and deep shadows

To compensate, use the same procedure as outlined for backlighting. You can also approximate the proper exposure by holding your position and closing the lens down one full F stop from the indicated meter reading.

## DEPTH OF FIELD



F16, 1/15 sec.



F2, 1/1000 sec.

Depth of field is the area of acceptable sharpness in front of and behind the subject in focus. This depth is determined by the F stop and the distance from the subject in focus to the film plane. As you get closer to your subject or as you open your

lens (e.g. from F16 to F2.8) the depth of field becomes shallower. By stopping your lens down (e.g. from F2.8 to F16) or getting farther away from your subject this zone of acceptable sharpness can be increased.

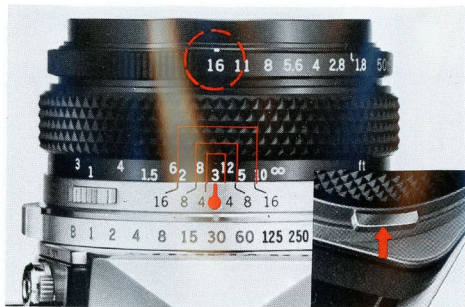
Another factor in determining depth of field is the focal length of your lens. As a rule the shorter the focal length, the greater the zone of acceptable sharpness.

The table shows that when the camera-to-subject distance is 3m, the depth of field at F16 ranges from 1.93m to 6.93m.

Depth of Field Table (F1.8 & F1.4 50mm Lenses)  
Circle of least confusion 1/30mm

Scale F Stop	Camera-to-Subject Distance (m). Figures with * are engraved on the distance scale.											
	*0.45	0.5	0.7	*1	*1.5	*2	*3	*5	*10	*∞		
1.4	0.45 ~0.45	0.50 ~0.50	0.69 ~0.71	0.99 ~1.02	1.47 ~1.54	1.94 ~2.07	2.86 ~3.16	4.61 ~5.46	8.55 12.05	57.78 ~∞		
1.8	0.45 ~0.45	0.50 ~0.50	0.69 ~0.71	0.98 ~1.02	1.46 ~1.55	1.92 ~2.09	2.8 ~3.20	4.52 ~5.60	8.21 12.79	45.05 ~∞		
2	0.45 ~0.45	0.50 ~0.50	0.69 ~0.71	0.98 ~1.02	1.45 ~1.55	1.91 ~2.10	2.80 ~3.23	4.47 ~5.68	8.05 13.20	40.57 ~∞		
2.8	0.45 ~0.45	0.49 ~0.51	0.69 ~0.71	0.97 ~1.03	1.48 ~1.57	1.88 ~2.14	2.73 ~3.33	4.28 ~6.01	7.47 15.15	29.02 ~∞		
4	0.44 ~0.46	0.49 ~0.51	0.68 ~0.72	0.96 ~1.04	1.41 ~1.61	1.83 ~2.20	2.63 ~3.49	4.04 ~6.57	6.74 19.44	20.35 ~∞		
5.6	0.44 ~0.46	0.49 ~0.51	0.67 ~0.73	0.94 ~1.06	1.37 ~1.66	1.77 ~2.29	2.5 ~3.74	3.75 ~7.52	5.96 31.31	14.55 ~∞		
8	0.44 ~0.46	0.48 ~0.52	0.66 ~0.74	0.92 ~1.09	1.32 ~1.73	1.69 ~2.45	2.34 ~4.18	3.39 ~9.61	5.09 378.10	10.21 ~∞		
11	0.43 ~0.47	0.48 ~0.53	0.65 ~0.76	0.90 ~1.13	1.27 ~1.84	1.60 ~2.68	2.1 ~4.91	3.02 ~14.74	4.30 ~∞	7.44 ~∞		
16	0.43 ~0.48	0.47 ~0.54	0.63 ~0.79	0.86 ~1.20	1.19 ~2.05	1.47 ~3.17	1.93 ~6.93	2.57 138.43	3.42 ~∞	5.13 ~∞		

## DEPTH OF FIELD SCALE AND PREVIEW BUTTON



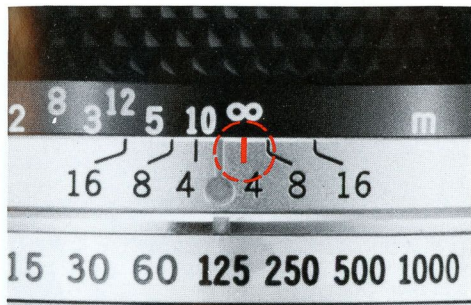
### Depth of Field Scale

The double series of numbers engraved on the depth of field scale represents F stops: F4, F8 and F16. Once you have focused on your subject, all objects within the distance range indicated on the distance scale will have acceptable sharpness. For example, in the above picture the camera-to-subject distance is 3m (10ft) and the lens is set at F16: you will find that the depth of field is from 1.9m (6ft) to 7m (23ft).

### Preview Button

When you wish to see which objects fall within the acceptable zone of sharpness (depth of field), press the preview button on your lens.

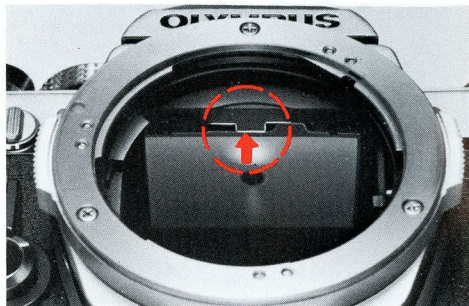
## INFRARED PHOTOGRAPHY



The OM System lenses are provided with an infrared index mark engraved in red on the depth of field scale to the right of the reference dot. When shooting with infrared film, focus normally on your subject without the red filter on and read the subject distance on the distance scale. Then, turn the focusing ring to the right until the distance reading is opposite the infrared index mark. Shoot with the red filter on. In the above picture the red index is set at infinity.

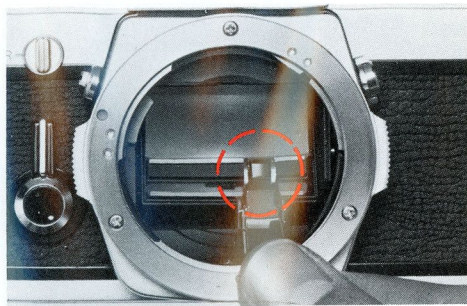


## INTERCHANGEABLE FOCUSING SCREENS



The OM System interchangeable focusing screens provide you with the ultimate in focusing versatility. Optional screens are available to suit virtually every picture-taking situation. The focusing screens come with a special tool. To remove the focusing screen:

- Detach the camera lens from the camera body.
- Use the special tool to push up on the release catch underneath the top edge of the mirror box. This allows the screen and screen frame to drop down.
- Remove the screen from inside the camera by gripping the tip of the screen with the tool.
- To install the screen, fit it into the frame and push the frame upward gently until it clicks



into place. Gently shake the camera body to make sure the screen is held securely in place.

**CAUTION:** Although the above procedure can be done with fingers, it is recommended that you use the special tool supplied. Changing focusing screens is a procedure to be exercised with great care. Trying to change a screen with your fingers can result in fingerprints and costly damage to the surface of the screen, the prism, or the mirror. Should this occur, cleaning or repair **MUST** be handled by an authorized service center. Such damage is not covered by the product warranty.

## LOCKING UP THE MIRROR



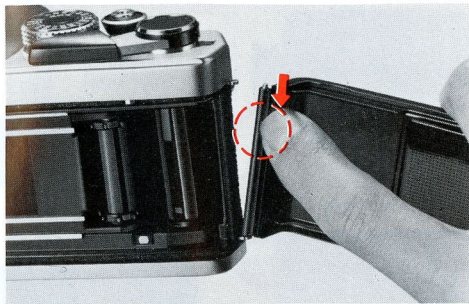
To minimize camera vibration in close-ups, reproduction work, macrophotography and photomicrography, you can lock the instant return mirror in the up position to eliminate mirror shock.

To lock up the mirror, compose and focus on your subject and then turn the mirror lock-up lever counter-clockwise until it stops (approximately  $90^\circ$ ). After shooting, always return the lock-up lever to its original position.

**CAUTION:** Do not carry the camera in direct sunlight with the mirror locked up. This can result in damage to the shutter curtains.

**NOTE:** You can lock up the mirror before or after advancing the film.

## CHANGING THE CAMERA BACK



The camera back of the OM-1 is fully interchangeable with the Recordata Back and 250 Film Back 1. To remove the camera back, push down on the release pin as shown. Do not remove the back unless necessary.

# FLASH PHOTOGRAPHY WITH THE T32·T20 AUTOMATIC ELECTRONIC FLASH

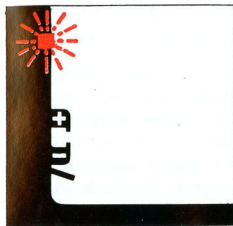


Electronic Flash T32



Calculator Panel  
(rear side)





If the LED viewfinder lamp does not blink repeatedly after firing → get closer to the subject.

- ④ Set the desired f/stop on the flash unit. Set the aperture ring to this f/stop.  
With T32: F4, F5.6 or F8 on automatic flash operation (ASA 100).  
With T20: F4 or F8 (ASA 100).

- ⑤ Switch on the T32 (or T20). When a red lamp lights in the viewfinder you are ready to fire.



- ⑥ The lamp flickers to indicate that correct exposure has been made. If it does not flicker, the flash-to-subject distance is beyond the auto range: get closer to the subject.



## FLASH PHOTOGRAPHY WITH AN ELECTRONIC FLASH UNIT OTHER THAN THE T32-T20

- ① Attach the Accessory Shoe 4 to the OM-1.
- ② Mount the electronic flash on the accessory shoe.

If your electronic flash unit does not have a direct contact "hot shoe", connect its synchronizing cable to the camera flash socket.

- ③ Set the synchro terminal to "X" by aligning the red dot on the FP and X selector with the "X" indication alongside the flash socket.

**NOTE:** Mounting the electronic flash unit on the accessory shoe automatically completes the "X" synchro circuit. However, there are some flash units which do not fire unless the selector is set to "X".

- ④ Set the ASA film speed on the flash unit.
- ⑤ Set the shutter speed ring to 1/60 sec. or slower.
- ⑥ Set the flash unit to the automatic or manual setting.
- ⑦ Set the desired F stop on the flash unit (in the case of auto mode), and then set the aperture ring to this F stop. In the case of manual mode, F stop can be determined by using the following formula:

$$F \text{ stop} = \frac{\text{flash guide number}}{\text{flash-to-subject distance}}$$

## DAYLIGHT SYNCHRONIZATION

The flash unit may be used as a fill-in light source to illuminate a subject in shadows caused by the sun.

### 1 Manual flash exposure control

- ① Read the F stop corresponding with the planned flash-to-subject distance shown in the calculator dial. Set the aperture ring to this F stop.
- ② Aim the subject and turn the shutter speed ring until the meter needle centers between the over- and under-exposure index marks in the viewfinder. If the shutter speed is 1/60 sec. or slower, you are ready to take the picture.
- ③ If the shutter speed is 1/125 sec. or faster, move closer to the subject and repeat the procedure ① and ② to obtain the proper shutter speed of 1/60 sec. or slower.

### 2 Automatic flash exposure control

Daylight synchronization on automatic mode is possible, but limited to a considerable extent by the ambient light and subject conditions. Therefore, manual flash operation is recommended.

# FLASHBULB PHOTOGRAPHY



- ① Plug the synchronizing cable leading from the flash unit into the camera flash socket, and then attach the flash unit to the camera.
- ② Select the proper synchro setting from the table below according to the type of bulb being used, and align the red dot on the X and FP flash selector with the "X" or "FP" indication alongside the flash socket.

**CAUTION:** With the clip-on type "FP" class flash unit, the synchronizing cable must be used to connect the unit and the camera.

- ③ Select the proper shutter speed from the table below, and set the shutter speed ring accordingly.

- ④ Determine the correct F stop for flash exposure by using the calculator dial, exposure chart or guide number formula. Set the aperture ring to this F stop.

■ The table indicates proper synchronization speeds for most flash equipment.

Terminal	Flash Lamp	Shutter Speed										
		1000	500	250	125	60	30	15	8	4	2	1
FP	FP	○	○	○	○	○	※	※	※	※	※	※
X	Electronic Flash					○	○	○	○	○	○	○
	MF						※	○	○	○	○	○
	M · F P							○	○	○	○	○

○ = Recommended; \* = Not recommended due to bulb quality.

## MOTOR DRIVE PHOTOGRAPHY



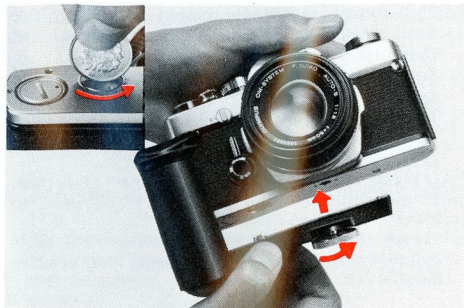
Motor Drive 1



Winder 2

By automatically advancing the film and cocking the shutter, the motor drive allows the photographer to achieve rapid-fire shooting.

The Motor Drive package consisting of the OM-1, Motor Drive 1, and M.18V Control Grip 1 (or M.15V Ni-Cd Control Pack 1) is extremely compact and maneuverable. The Winder 2 is designed for the ultimate compactness to perform single frame as well as sequential shooting.



### ■ Attaching the Motor Drive 1

- ① Remove the motor drive socket cap from the camera base plate.
- ② Insert the motor drive guide pin into the guide pin hole on the camera base plate. Turn the clamping screw clockwise until the Motor Drive 1 is securely attached to the camera base plate.



### ■ Attaching the M. 18V Control Grip 1

- ① Remove the M. 18V Battery Holder 1, insert twelve 1.5V penlight (AA) size batteries into the battery holder, and re-insert the battery holder into the Control Grip.
- ② Align the red index line, and push the control grip forward until it snaps into the front of the motor drive.

**NOTE:** A flat-type rechargeable power source, the M. 15V Ni-Cd Control Pack 1, is also available.



### ■ Photography with the Motor Drive Units Using the M. 18V Control Grip 1

- ① Unlock the shutter release lock lever on the Control Grip.
- ② Turn the mode selector to either "SINGLE" or "SEQUENCE".

**NOTE:** At "SINGLE" setting, exposure is possible at all shutter speeds from 1 sec. to 1/1000 sec. At "SEQUENCE" exposure is possible at all shutter speeds except B. and 1 sec.

- ③ Release the shutter.



## CARE AND STORAGE

### General

- Dust and moisture are harmful agents affecting your camera. Remove the camera from the case and store it in a dry, well-ventilated place making sure the shutter and self-timer are free from tension. Do not store the camera near moth balls or similar volatile chemical materials to avoid the possibility of damage to metal surfaces.
- When storing the camera for a long period of time, remove the battery. Protect against excess moisture by using packs of silicagel or other desiccant in the storage area. Wipe battery surfaces with a dry cotton cloth before re-inserting into the camera.
- Avoid dropping or hitting the camera.
- Never store the camera where temperatures exceed 50° C (122° F). When you use the camera in temperatures under -20° C (-4° F), it may sometimes fail to operate properly. To avoid this, warm the camera before use.
- After use near the ocean, wipe the camera surfaces clean with a soft cloth; never leave salt on the camera.
- Protect the camera from infiltration of water drops and splashes.
- Avoid excessive tightening when mounting on a tripod.
- Never expose the camera to direct sunlight. Avoid areas exposed to corrosive chemicals, radios, TV sets, or magnets.

- Have all repairs performed by an authorized OLYMPUS Service Center. You may send it through the store where you bought your camera, or directly to an Olympus Service Center.

### • Caution in Low-light Exposure Metering

The meter's exposure range is EV2-17 (ASA 100, with the 50mm F1.4 lens).

The list below summarizes the lowest measurable limit in dealing with extreme low light conditions.

Below this limit or with the meter switch at OFF, when the aperture ring or shutter speed ring is rotated, the needle sometimes swings but the meter is not functioning.

ASA 100, with 50mm F1.8 lens-1/2 second at F1.8
ASA 100, with 50mm F1.4 lens-1/2 second at F1.4
ASA 100, with 55mm F1.2 lens-1/2 second at F1.2

## Parts

- Do not press the shutter release button at random.
- Do not touch any part that moves at high speed such as the shutter, instant return mirror, diaphragm, etc.
- Avoid touching the surfaces of the lens. Clean only with an air blower, antistatic brush, or wipe it lightly with a camel hair brush or lens tissue. In EXTREME cases, use a clean, soft cotton cloth moistened with denatured alcohol. NEVER rub the lens surfaces with your finger, clothing, or other abrasive material.
- If dust or fingerprints collect on the mirror, focusing screen, or prism, take the camera to an authorized OLYMPUS Service Center. It needs professional attention.

**Q: My camera is loaded with film but the rewind knob does not rotate when I transport the film advance lever. Why?**

**A:** The film leader may not be inserted in the film take-up spool and the film is not advancing properly.

**Q: The film advance lever cannot be transported. Why?**

**A:** The shutter may be cocked and ready to fire. Try pressing the shutter release button. If this is not the case, your film may be fully exposed. Check the exposure counter. If you feel tension on the film advance lever, DO NOT FORCE IT.

**Q: The shutter release button will not move and I can't take the picture. Why?**

**A:** The film advance lever may not have been fully advanced.

**Q: The rewind crank will not turn when I try to rewind the film. Why?**

**A:** The rewind release lever may not be set properly. Make sure the lever is rotated until the red dot is opposite the "R".

**Q: Why isn't the needle in the viewfinder moving?**

**A:** First, make sure the meter switch lever is set to the "ON" position. If the meter is on, turn the camera towards a bright light source. If the needle still will not move, the battery may not be inserted, may be inserted im-

properly or may be drained. Replace the battery or insert it properly.

**Q: The viewfinder is totally dark and I can't see anything. Why?**

**A:** Make sure you have removed the lens cap. If the cap has been removed, the mirror lock-up lever may be in the up position. Return the mirror to its operational position.

**Q: The self-timer lever stopped halfway and moves freely. Why?**

**A:** The self-timer lever stopped halfway because the film advance lever has not been transported fully and hence the shutter cannot be released. Turn the start lever counterclockwise, reset the self-timer lever to the desired time, advance the film fully and turn the start lever clockwise to activate.

**Q: Can I take the pictures without the motor drive socket cap in place?**

**A:** No, you must replace the cap whenever the motor drive or winder is not attached to the camera's baseplate because dust and dirt may get into the socket causing malfunction and light may enter and fog the film.

**Q: When I touch the terminal contact of the Accessory Shoe I feel current. Why?**

**A:** This is normal when a side-mounting type flash unit connected to the camera is being turned on. At this point you are not using the accessory shoe so it should be detached,

or a cover slide should be inserted.

**Q: How can I remove dust from inside the viewfinder?**

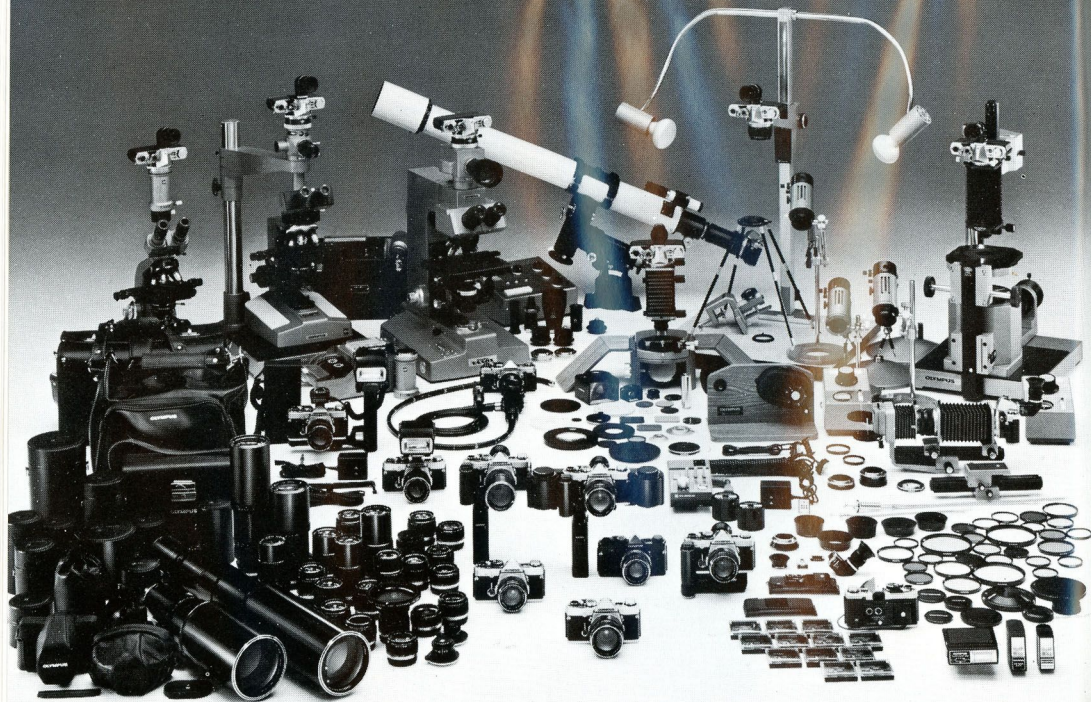
**A:** After detaching the focusing screen, blow away any dust with an air blower. (See page 23.) Never wipe the surfaces of the screens, prisms, or mirror with cloth or paper.

**Q: Why can't I turn the ASA film speed dial?**

**A:** The film speed dial release button must be pressed before the dial can be turned. Once the dial had been set, release the button and make sure the dial has locked into place.







The OM System is comprehensively arrayed to meet an ever-expanding universe of photographic conditions for any subjects from the stars to micro-organisms.

A full-scale system camera is distinguishable by some of the prerequisite characteristics as broadly mentioned below:

- Interchangeability of focusing screens.
- Adaptability to high speed motor drive photography.
- A wide range of high quality system components, including interchangeable lenses.
- Tough and reliable shutter, viewfinder, etc. that withstand harsh handling without failing.

When these exacting conditions have been satisfied, an OM-1 is born as a true system camera that controls an entire SLR comprehensive system. The OM-1 is backed up with over 300 components systematically organized under eight groups — Interchangeable Lens, Finder, Flash, Motor Drive, Phototechnical, Macrophoto, Photomicro and Case.

## ZUIKO INTERCHANGEABLE LENS GROUP

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One of many advantages of the single lens reflex camera is the large variety of interchangeable lenses available. The Zuiko Interchangeable Lens Group (designed and manufactured by Olympus) comprises 37 lenses. Zuiko lenses have always enjoyed a high reputation in photographic circles — the most modern design technology and employment of newly developed optical glass have made possible a new series of innovative, high performance lenses. These lenses have a host of special features including new construction that compensates for close focus aberrations, increased aperture ratio in the wide angle lenses, and reduction in telephoto lens size and weight. The OM System adopts 49mm filters for most lenses from 21mm to 200mm. As part of the OM System design all the lenses now offer higher performance in small configurations. Olympus has produced lenses for microscopes for decades and the new Zuiko lenses benefit from this scientific experience. See the "OM System Zuiko Interchangeable Lenses" manual for further information.







# TABLE OF INTERCHANGEABLE LENSES

TYPE	INTERCHANGEABLE LENSES		ANGLE OF VIEW	OPTICAL CONSTRUCTION ELEMENT-GROUP	DIAPHRAGM	F STOP RANGE	MIN. FOCUS (meters) (ft.)	MIN. FIELD	WEIGHT (oz.)
FISHEYE	ZUIKO FISHEYE	8mm F2.8	180° (circle)	11-7	AUTO.	2.8-22	0.2 m (0.7)		640g (22.6)
	ZUIKO MC FISHEYE	16mm F3.5	180°	11-8	AUTO.	3.5-22	0.2 m (0.7)		180g (6.3)
	ZUIKO MC	18mm F3.5	100°	11-9	AUTO.	3.5-16	0.25m (0.8) ⊙	30×20cm	250g (8.8)
SUPER WIDE	ZUIKO MC	21mm F2	92°	11-9	AUTO.	2-16	0.2 m (0.7) ⊙	21×14cm	250g (8.8)
	ZUIKO MC	21mm F3.5	92°	7-7	AUTO.	3.5-16	0.2 m (0.7)	21×14cm	180g (6.3)
	ZUIKO MC	24mm F2	84°	10-8	AUTO.	2-16	0.25m (0.8) ⊙	24×16cm	275g (9.9)
	ZUIKO MC	24mm F2.8	84°	8-7	AUTO.	2.8-16	0.25m (0.8)	24×16cm	185g (6.5)
	ZUIKO MC	28mm F2	75°	9-8	AUTO.	2-16	0.3 m (1.0) ⊙	27×18cm	245g (8.6)
WIDE	ZUIKO MC	28mm F2.8	75°	7-6	AUTO.	2.8-22	0.3 m (1.0)	27×18cm	170g (6.0)
	ZUIKO MC	35mm F2	63°	8-7	AUTO.	2-16	0.3 m (1.0)	21×14cm	240g (8.5)
	ZUIKO MC	35mm F2.8	63°	7-6	AUTO.	2.8-16	0.3 m (1.0)	21×14cm	175g (6.2)
	ZUIKO SHIFT	35mm F2.8	63° (83° at max. shift)	8-7	MANUAL	2.8-22	0.3 m (1.0)	21×14cm	310g (10.9)
	ZUIKO	55mm F1.2	43°	7-6	AUTO.	1.2-16	0.45m (1.5)	21×14cm	310g (10.9)
STANDARD	ZUIKO MC	50mm F1.4	47°	7-6	AUTO.	1.4-16	0.45m (1.5)	24×16cm	230g (8.1)
	ZUIKO MC	50mm F1.8	47°	6-4	AUTO.	1.8-16	0.45m (1.5)	24×16cm	165g (5.8)
	ZUIKO MC MACRO	50mm F3.5	47°	5-4	AUTO.	3.5-22	0.23m (0.8) ⊙	72×48cm	200g (7.1)
	S ZUIKO ZOOM	28-48mm F4	75°~49°	8-8	AUTO.	4-22	0.65m (2.0)	74×49cm~46×31cm	300g (10.6)
ZOOM	ZUIKO MC ZOOM	35-70mm F3.6	63°~34°	10-8	AUTO.	3.6-22	0.8 m (2.7)	72×48cm~37.5×25cm	420g (14.8)
	S ZUIKO MC ZOOM	35-70mm F4	63°~34°	7-7	AUTO.	4-22	0.75m (2.5)	72×48cm~36×24cm	385g (13.6)
	ZUIKO ZOOM	75-150mm F4	32°~16°	15-11	AUTO.	4-22	1.6 m (5.2)	74×49cm~32×21cm	455g (16.1)
	S ZUIKO ZOOM	100-200mm F5	24°~12°	9-6	AUTO.	5-32	2.4 m (7.9)	69×46cm~37×25cm	570g (20.1)
	ZUIKO MC ZOOM	85-250mm F5	29°~10°	15-11	AUTO.	5-32	2 m (6.0)	66×44cm~23×15cm	905g (31.9)
	ZUIKO MC	85mm F2	29°	5-4	AUTO.	2-16	0.85m (2.8) ⊙	29×19cm	260g (9.5)
TELEPHOTO	ZUIKO MC	100mm F2.8	24°	5-5	AUTO.	2.8-22	1 m (3.3)	29×19cm	235g (8.3)
	ZUIKO MC	135mm F2.8	18°	5-5	AUTO.	2.8-22	1.5 m (4.9)	32×21cm	360g (12.7)
	ZUIKO	135mm F3.5	18°	5-4	AUTO.	3.5-22	1.5 m (4.9)	32×21cm	290g (10.2)
	ZUIKO MC	180mm F2.8	14°	5-5	AUTO.	2.8-32	2 m (6.0)	32×21cm	700g (24.7)
	ZUIKO MC	200mm F4	12°	5-4	AUTO.	4-32	2.5 m (8.2)	36×24cm	515g (18.2)
	ZUIKO MC	200mm F5	12°	6-5	AUTO.	5-32	2.5 m (8.2)	36×24cm	385g (13.6)
	ZUIKO MC	300mm F4.5	8°	6-4	AUTO.	4.5-32	3.5 m (11.5)	32×22cm	1020g (36.0)
	ZUIKO MC	400mm F6.3	6°	5-5	AUTO.	6.3-32	5 m (16.4)	36×24cm	1300g (46.0)
SUPER TELEPHOTO	ZUIKO MC	600mm F6.5	4°	6-4	AUTO.	6.5-32	11 m (36.1)	55×37cm	2800g (98.8)
	ZUIKO MC	1000mm F11	2.5°	5-5	AUTO.	11-45	30 m (98.4)	98×65cm	4150g (146.5)
	ZUIKO MC MACRO	20mm F3.5	9° at highest mag.	4-3	MANUAL	3.5-16	W/Auto Bellows & PM-MT ob	max. 8×5mm min. 3×2mm	70g (2.5)
SPECIAL USE	ZUIKO MC MACRO	38mm F3.5	9° at highest mag.	5-4	MANUAL	3.5-16	W/Auto Bellows & PM-MT ob	max. 20×13mm min. 6×4mm	90g (3.2)
	ZUIKO MC 1:1 MACRO	80mm F4	9° at highest mag.	6-4	AUTO.	4-32	W/Auto Bellows or 65-116	max. 72×48mm min. 18×12mm	170g (6.0)
	ZUIKO MC MACRO	135mm F4.5	18°	5-4	AUTO.	4.5-45	W/Auto Bellows or 65-116	72×48mm	320g (11.3)
	ZUIKO MC MACRO	135mm F4.5	18°	5-4	AUTO.	4.5-45	W/Auto Bellows or 65-116	72×48mm	320g (11.3)

TELECONVERTER 2-XA ● APPLICABLE LENSES : 100mm F2.8, 135mm F2.8, 135mm F3.5, 200mm F4, 200mm F5, 100-200mm F5 ● OPTICAL CONSTRUCTION : 6-6

MC stands for multicoating.  
 ⊙ Automatic correction design against close distance aberrations.

LENGTH	MAX. DIAMETER	HOOD	FILTER	1-1 Micro matte type	1-2 Micro matte type	1-3 Split- matte type	1-4 All matte type	1-5 Micro matte type	1-6 Micro matte type	1-7 Micro matte type	1-8 All matte type	1-9 Clear matte type	1-10 Checker- matte type	1-11 Cross hair matte	1-12 Cross hair matte	1-13 Micro split- matte	1-14 Micro split- matte
83mm	103mm	—	Built-in														
31mm	59mm	—	Built-in		*												
43mm	62mm	49→72mm Screw-in	72mm		*												
44mm	60mm	57mm Slide-on	55mm		*												
31mm	59mm	59mm Screw-in	49mm		*												
48mm	60mm	55mm Screw-in	55mm		*												
31mm	59mm	49mm Screw-in	49mm		*												
43mm	60mm	49mm Screw-in	49mm		*												
32mm	60mm	49mm Screw-in	49mm		*												
43mm	60mm	55mm Screw-in	55mm														
33mm	59mm	51mm Slide-on	49mm														
59mm	68mm	51mm Slide-on	49mm	*	*	*										*	*
48mm	65mm	55mm Slide-on	55mm														
40mm	61mm	51mm Slide-on	49mm														
32mm	61mm	51mm Slide-on	49mm														
40mm	60mm	—	49mm														
54mm	65mm	49mm Screw-in	49mm														
74mm	67mm	60mm Slide-on	55mm														
71mm	69mm	57mm Slide-on	55mm														
115mm	63mm	Built-in	49mm														
148mm	63mm	Built-in	49mm														
196mm	70mm	Built-in	55mm														
48mm	60mm	49mm Screw-in	49mm														
48mm	60mm	49mm Screw-in	49mm														
80mm	61mm	Built-in	55mm														
73mm	61mm	Built-in	49mm														
125mm	81mm	Built-in	72mm														
127mm	67mm	Built-in	55mm														
105mm	63mm	Built-in	49mm														
181mm	81mm	Built-in	72mm														
256mm	81mm	Built-in	72mm	*		*										*	*
377mm	111mm	Built-in	100mm	*		*										*	*
662mm	111mm	Built-in	100mm	*	*	*										*	*
20mm	32mm	—	21mm Slide-on	*	*	*	*						*			*	*
28mm	43mm	—	32mm Slide-on	*	*	*	*									*	*
31mm	60mm	—	49mm	*	*	*	*									*	*
47mm	61mm	55mm Slide-on	55mm	*	*	*	*									*	*

● WEIGHT : 215g (7.6oz.) ● LENGTH : 48mm (1.9")

Compatible: The meter needle indicates correct light readings. In the combination marked with\*, micro-prism, split-prism and edges of the finder will darken.

Compatible: The meter in the OM-1 and OM-2(on MANUAL) cannot be used. On AUTO, the OM-2 makes correct exposures, but the meter needle does not indicate correct shutter speeds.

(Specifications subject to change without notice.)

## INTERCHANGEABLE LENS GROUP UNITS

### ■ Lens Hoods

Lens hoods protect against extraneous light striking the lens and causing unwanted glare. Hoods for standard lenses are cover types and can be reversed to provide easy storage even when the camera is in the case. Five lens hoods are optionally available (see TABLE OF INTERCHANGEABLE LENSES on p. 39 & 40).

### ■ Camera Body Cap

#### ■ Rear Lens Cap

#### ■ Front Lens Caps

(49mm, 55mm, 72mm and 100mm in diameter)

#### ■ Adapter Ring 49 → 72mm

A lens hood/filter mount for the 18mm F3.5 lens.

### ■ Filters

Filters are essential to the effective rendition of photographic subjects. In controlling contrast and eliminating unwanted haze in black and white photography, the use of the correct filter often means the difference between a good photograph and a great one. In color, where the balancing of the light with the film emulsion is absolutely necessary for correct color, conversion and light balancing filters are the only effective way of achieving the desired results.

\* Be careful not to use two filters simultaneously in order to avoid unintentional cut in the periphery of a photograph. (See the table of various filters on the opposite page.)

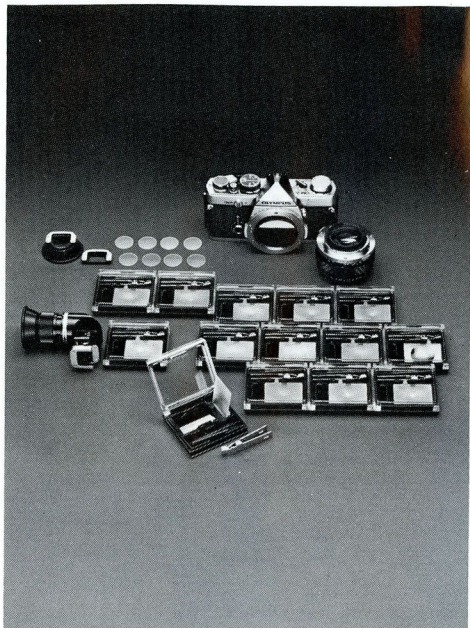




Application	Name	Color	Description	Diameter			
				49mm	55mm	72mm	100mm
B. & W. and Color	Skylight (1A)	Colorless	Similar to UV filter. Eliminates ultraviolet rays. Reduces haze and bluish tones in daylight photography. Effective with color film only. May be used at all times to protect the lens.	○	○	○	○
	L39 (UV)	Colorless	Eliminates undesirable ultraviolet rays which cause dull, flat pictures. Renders subject in clear, detailed brilliance. May be used at all times to protect the lens.	○	○	○	○
	ND2 ND4	Grey Grey	Reduces the quantity of light entering the lens to 1/2 or 1/4 of the original intensity. For use in extremely bright conditions when you wish to maintain a wide aperture.	○	○	—	—
	Polarizing filter POL	—	Enables you to take pictures through glass or water without reflections. Will darken the sky in black-and-white photographs without altering other color values in the picture, and renders blue skies darker when used with color film. Reflections are reduced to provide better texture surface detail.	○	○	—	—
B. & W.	Y48 (Y2)	Yellow	Accentuates contrast, darkens blue skies. Very effective in daylight scenes where the sky is part of subject matter. Heightens the effect of white clouds. Useful in copying documents where line copy is blue or black on light background.	○	○	○	○
	O56 (O2)	Orange	Absorbs a wider range of wavelengths from UV to dark green than the Y2. Makes a superb rendition of the texture of outdoor subjects, and indoors. It brings out detail in objects yellow, brown. Used with infrared film.	○	○	○	○
	R60 (R1)	Red	Used as contrast filter to create darkened sky or in copying. Also used to penetrate haze in landscape photography for stronger contrast than an O2 filter. Used with infrared film.	○	○	○	○
Color	A4 (81C)	Amber	For use when taking color pictures in cloudy or rainy weather. Reduces bluish tone.	○	○	—	—
	B4 (82C)	Blue	Designed for use when taking color pictures in early morning or late evening hours when red rays are predominant.	○	○	—	—



## FINDER GROUP



The viewfinder is one of the most important features of a single lens reflex camera. Since every photographic subject is turned into a visual image by means of the finder, a finder that is dark or difficult to look through is an obstacle to good photography. However enriched an SLR camera is with a wide range of interchangeable lenses, the SLR cannot be expected to fulfill its essential function without the provision for changing of focusing screens. The OM-1 is provided with a viewfinder that offers a far brighter, large image than previous 35mm SLR cameras. The Finder Group supplements this basic advantage with a comprehensive set of 14 focusing screens for a wide variety of applications from photomicrography to astrophotography. Unless the most suitable focusing screen for a given photographic purpose is available, the potentialities of a system camera cannot be utilized. For fast, accurate focusing, the OM System Finder Group offers the unique Vari-magni Finder with a magnification selector, the Eyecup 1 that accepts a variety of Dioptic Correction Lenses, Eyecoupler, etc.

# FINDER GROUP UNITS

## ■ Varimagni Finder

This unique and exclusive unit for the OM System combines the two functions of angle finder and magnifier, incorporating 9 lens elements and a reflector. It fits over the camera's eyepiece, and can be adjusted for individual eyesight. Its eyepiece tube is rotatable through 360°, for



use in low level and 90° angled shots. The two-stage, one-touch switching system offers both a 1.2x magnification image covering the whole screen, and a 2.5x enlargement of the central portion for critical focusing. For photomicrographic use, insert the Eyecoupler between the camera and Varimagni Finder.

## ■ Eyecup 1

Attached by sliding over the OM Body eyepiece. With its attached rubber hood it prevents stray light from entering through the eyepiece, an essential requirement in light measuring. The Eyecup 1 is provided with a slot for Dioptic Correction Lenses.



## ■ Eyecoupler

Connects the Varimagni Finder to the OM Body for photomicrography. It also ensures full coverage of the bright viewfinder field for use of the Eyecup 1 in conjunction with the Motor Drive 250 Film Back.

## ■ Focusing Screen 1

Interchangeable Focusing Screens are often thought of as a luxury feature in 35mm photography. Yet the Standard Focusing Screen 1-13 is often inconvenient

or difficult to use, and in some circumstances it is quite unsatisfactory. With super-telephoto lenses for instance, the microprism becomes excessively dark. With the high magnifications of macrophotography and photomicrography, it is impossible to focus.








The feature of each Focusing Screen is listed on P45, 46.










## ■ Dioptic Correction Lens 1

Available in 8 diopter corrections: +2, +1, 0 (for hypermetropia); -1, -2, -3, -4, -5 (for myopia). Used to match the photographer's vision, and especially necessary in fine focusing for high magnification. Fits into the Eyecup 1.

# FINDER GROUP UNITS

TYPE	SCREEN	FEATURES
<b>1-1</b> <b>Microprism-matte</b> <b>type</b> (for most lenses)		Standard type, suitable for general photography. Fast and accurate focusing is done on the central microprism spot as well as on the surrounding matte area. When a lens with a maximum speed of F5.6 or slower is used, the microprism darkens and focusing must be made on the matte area. The meter needle indicates proper exposures.
<b>1-2</b> <b>Microprism-matte</b> <b>type</b> (for standard & telephoto lenses)		Suitable for general photography in conjunction with a standard or telephoto lens. Focusing is done on the microprism spot as well as on the matte area. When a lens with a maximum speed of F8 or slower is used, the microprism spot darkens. The meter needle indicates proper exposures.
<b>1-3</b> <b>Split image-matte</b> <b>type</b> (for most lenses)		Suitable for general photography ensuring critical focusing, and ideal for photographers who prefer the split-field and coincidence type focusing. When a lens with a maximum speed of F5.6 or slower is used, the split prism darkens. The meter needle indicates proper exposures.
<b>1-4</b> <b>All matte type</b> (for most lenses)		Suitable for general photography and ideal for photographers who prefer a view field free from microprism or split prism and for those who are accustomed to focus using matte area. Also suitable for super telephoto photography and close-up photography in conjunction with macro lenses and Auto Bellows. The meter needle indicates proper exposures.
<b>1-5</b> <b>Microprism-clear</b> <b>field type</b> (for wide angle & standard lenses)		This transparent screen provides an exceptionally bright finder image. Highly suitable for snapshots using wide angle lenses. The lack of matte surface means depth-of-field effects cannot be ascertained. The meter needle does not indicate proper exposures, because its movement varies depending on the lenses used.
<b>1-6</b> <b>Microprism-clear</b> <b>field type</b> (for standard & telephoto lenses)		This screen provides an extremely bright finder image. Focusing is done on the microprism spot. The lack of matte surface means depth-of-field effects cannot be ascertained and the meter needle does not indicate proper exposures.
<b>1-7</b> <b>Microprism-clear</b> <b>field type</b> (for super telephoto lenses)		Developed primarily for use with super telephoto lenses, this clear field screen provides an extremely bright finder image. The microprism spot remains bright even with a lens whose maximum speed is F11. The lack of matte surface means depth-of-field effects cannot be ascertained, the meter needle does not indicate proper exposures.

TYPE	SCREEN	FEATURES
<b>1-8</b> <b>All matte type</b> (for telephoto lenses & astronomical telescopes)		This screen is ideal for use with super telephoto lenses of 300mm or more in focal length, or for astrophotography. The extreme fineness of the matte surface permits outstanding field definition. More accurate focusing may be achieved by the use of the Varimagni Finder.
<b>1-9</b> <b>Clear field type</b> (for endoscopic photography)		Designed for use with OLYMPUS fiberoptic endoscopes. This condenser type screen without fresnel lens requires no focusing when a special adapter couples the camera with the fiberscope. Exposure is made automatically by the light supply.
<b>1-10</b> <b>Checker-matte type</b> (for shift lens)		The grid lines engraved on the all-matte surface are used for vertical and horizontal picture alignment. Though originally designed for architectural photography with the shift lens, it is also suitable for general and super-telephotography, and close-up/macrophotography with macro lenses and Auto Bellows.
<b>1-11</b> <b>Cross hairs-matte type</b> (for close-up & macro-photography)		Highly advantageous for close-up and macrophotography with Auto Bellows and extension tubes. For focusing in low magnification close-up photography, use the matte area and in macrophotography greater than life size, use the double cross hairs the same way as with the 1-12. The meter needle indicates proper exposures, but depending on the conditions of the specimen, the reading must be compensated for.
<b>1-12</b> <b>Cross hairs-clear field type</b> (for photomicrography & macrophotography greater than life size)		The transparent screen offers the photographer focusing with an unusually bright finder image. To focus, first correct your diopter using a dioptic correction lens or Varimagni Finder so that each line of the double cross hairs can be seen clearly and separately. Then bring the specimen into focus. The meter needle indicates proper exposures, but depending on the specimen's conditions, the reading must be compensated for.
<b>1-13</b> <b>Microprism/split image-matte type</b> (for most lenses)		Most suitable for normal photography, this screen assures pinpoint focusing. The central split-image rangefinder is encircled by a microprism collar. Since the outer area has a matte surface, the screen can be used in the same way as the standard 1-1 and 1-3 Screens. When a lens with a maximum speed of F5.6 or slower is used, the prisms darken and the focusing must be made on the matte area.
<b>1-14</b> <b>Microprism/split image-matte type</b> (for most lenses)		Most suitable for normal photography. The central split-image range finder, encircled by a microprism collar, is inclined 45 degrees to allow easy focusing on subjects with vertical or horizontal lines. When a lens with a maximum speed of F5.6 or slower is used, the prisms darken and focusing must be made on the matte area. The meter needle gives correct light readings.



## FLASH PHOTO GROUP

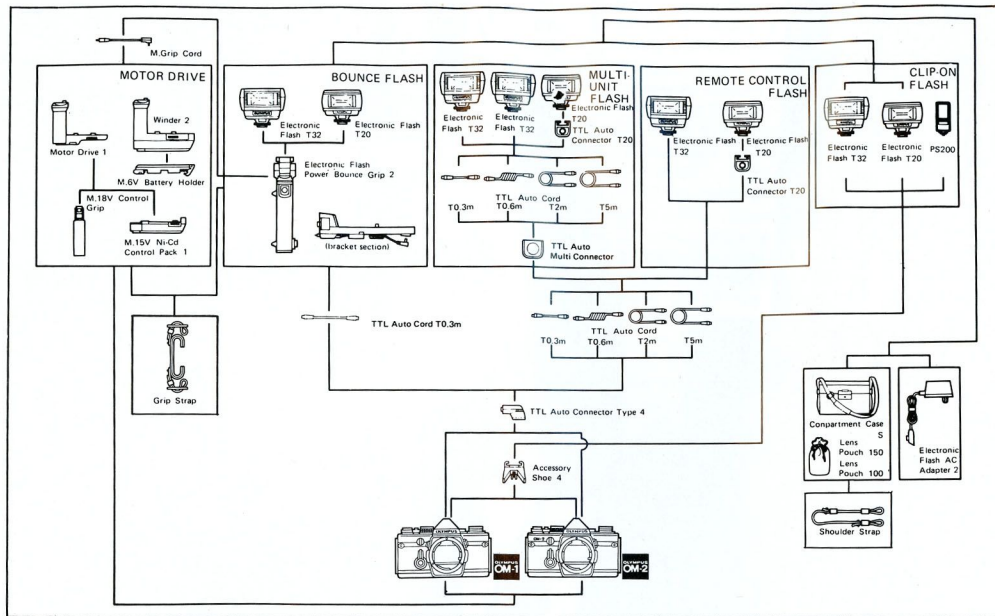


Flash is your own private "sun" when you take pictures at night, indoors, or outdoors for daylight fill-in. At the moment of flash, you can even catch the movement of subjects that your own eyes are unable to follow.

At present the OM System Flashphoto Group renders choice of 5 different flash units, including the Electronic Flash T32 and T20. The T32 offers high performance — a maximum ASA 100 guide number of 32 (in meters) or 104 (in feet) with an angle that virtually covers the picture area of a 24mm super-wide angle lens, and is provided with a built-in bounce mechanism. The T20 is extremely compact and features a maximum ASA 100 guide number of 20 (in meters) or 66 (in feet) with an angle that covers the picture area of a 35mm wide angle lens. The T32 (or T20), when used with the OM-2, is an OTF (off-the-film) fully automatic electronic flash unit. Even the dial settings (auto/manual switching, aperture setting and ASA film speed setting) required of conventional "auto" flash units are unnecessary. By reversing the back plate of the flash unit, it can be used as a normal auto/manual flash unit for use with the OM-1, permitting 3 aperture values of F4, F5.6 and F8 (with T20, two apertures of F4 and F8) at ASA 100 for normal auto flash as well as two manual settings — GN16 (on T32 only) and GN32 (GN 20 with T20).



# FLASH PHOTOGRAPHY SYSTEM CHART





## FLASH PHOTO GROUP UNITS

### ■ Electronic Flash T32

The T32 is the center of the modular OM Flashphoto system. Used alone on the camera, the built-in bounce mechanism allows the flash surface to be tilted 90° up and 15° down. This angle range can be further extended when the T32 is slipped into the Power Bounce Grip 2.



Operates on four 1.5V AA (self-contained) or C batteries (inside bounce grip) including Ni-Cd, or AC house current. 104 x 81 x 70mm (4.1" x 3.2" x 2.8"), 320g. (11.3 oz.) less batteries.

### ■ Electronic Flash T20

Extremely compact and lightweight. Like its sister unit T32, the T20 is an energy-saving, fully automatic system flash unit capable of TTL Auto, normal Auto and manual flash and provides the flash charge/correct exposure indication in the OM camera viewfinder (but with no built-in bounce mechanism). Operates



on two 1.5V AA (self-contained) or four 1.5V C (inside bounce grip) including Ni-Cd, or AC house current. 77 x 68 x 57mm (3" x 2.7" x 2.2"), 160g. (5.6 oz.) less batteries.

### ■ T10 Ring Flash 1

Designed principally for use with the OM System macro lenses, this unit provides full and even flash illumination at working distances far closer than possible with other flash units. Operates in conjunction with the T Power Control 1.



### ■ Ring Cross Filter POL

A cross-polarizing filter which minimizes direct reflections from the T10 Ring Flash 1 for highly reflective subject matters.



## FLASH PHOTO GROUP UNITS

### ■ T Power Control 1

A compact power unit for the T10 Ring Flash which mounts via accessory shoe to the top of the OM body. Offers TTL Direct "OTF" auto operation or manual flash (GN 10 and GN 4, ASA 100 in meters). Powered by 4 AA size batteries or optional AC Adapter 3.



### ■ Calculator Panel for 50mm lens

### ■ Calculator Panel for 1:1

### Macro 80mm lens

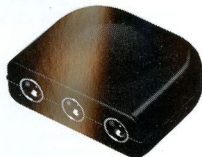
### ■ Calculator Panel for Macro 135mm lens

Fitted on to the back of the T10 Power Control 1 to provide easy-to-read distance/magnification/aperture exposure tables. The plate for 50mm lens comes equipped with the T10; other two types are optionally available.



### ■ TTL Auto Multi Connector

Allows multiple flash units (T32s or T20s) to be combined with the camera (OM-2N, or OM-2 in TTL Auto; OM-1N in manual mode) via TTL Auto Cords for simultaneous flash photography.



### ■ TTL Auto Connector T20

Allows the T20 to perform off-camera flash via the TTL Auto Cord T when the Power Bounce Grip 2 is not used (i.e., hand-held or tripod mounted).

### ■ TTL Auto Cords T 0.3m, 0.6m, 2m, 5m

Links the T32 and T20 electronic flash units with the OM body (via the TTL Auto Connector) when used separate from the camera. In addition to the 0.6 meter spiral cord, 0.3m, 2m and 5m cords are available.



### ■ Power Bounce Grip 2

An auxiliary power unit which converts the T32 and T20 electronic flash units into grip-type units. The grip head may be angled in all directions — 90° up and 20° down, 240° to the left, 60° to the right — for maximum versatility in bounce and close-up flash. Grip section houses four 1.5V C size batteries.



### ■ Zoom Adapter T32

Offers concentrated flash beam with the T32 Electronic Flash sufficient for telephoto lenses 135mm and longer.



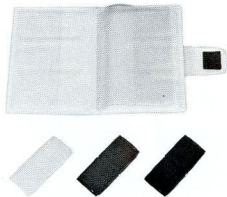
### ■ M. Grip Cord

Connects the remote shutter release on the Power Bounce Grip 2 for operation with the Motor Drive 1 or Winder 2 units.

## FLASH PHOTO GROUP UNITS

### ■ Wide Adapter · ND Filter Set T32

Special neutral density filters for the T32 Electronic Flash for reducing the light intensity without affecting color and contrast.



### ■ Color Filter Set T32 For special effects flash.



### ■ Electronic Flash AC Adapter 3

Enables operation of the T10 Ring Flash 1 and its modelling lamp on AC current.



### ■ Electronic Flash AC Adapter 2

Plugged into an AC wall outlet, this unit supplies a virtually unlimited number of economical flashes with the T32 (or T20).

### ■ Lens Pouches 150/100

The Lens Pouch 150 (100) is also suitable for carrying the T32 (T20) electronic flash unit, on its own.



### ■ Compartment Case S

A hard shoulder case with two adjustable partitions to accommodate the OM Body, T32 (or T20), bounce grip and bracket.



### ■ OLYMPUS PS200/PS200

#### Quick

These manual flash units are for use with cameras with a hotshoe mount, have the guide number of 14 (in meters) or 45 (in feet) at ASA 100 and a constant flash duration of 1/1000 sec. and deliver approx. 200 flashes. The



PS200 operates on two 1.5V AA batteries (recycling time approx. 7 sec.) and the PS200 Quick on four AA batteries (2~3 sec.). PS200: 31 x 55 x 64mm (1.2" x 2.2" x 2.5"), 75g. (2.6 oz.) less batteries. PS200 Quick: 32 x 73 x 71mm (1.3" x 2.9" x 2.8"), 95g. (3.4 oz.) less batteries.



## MOTOR DRIVE GROUP



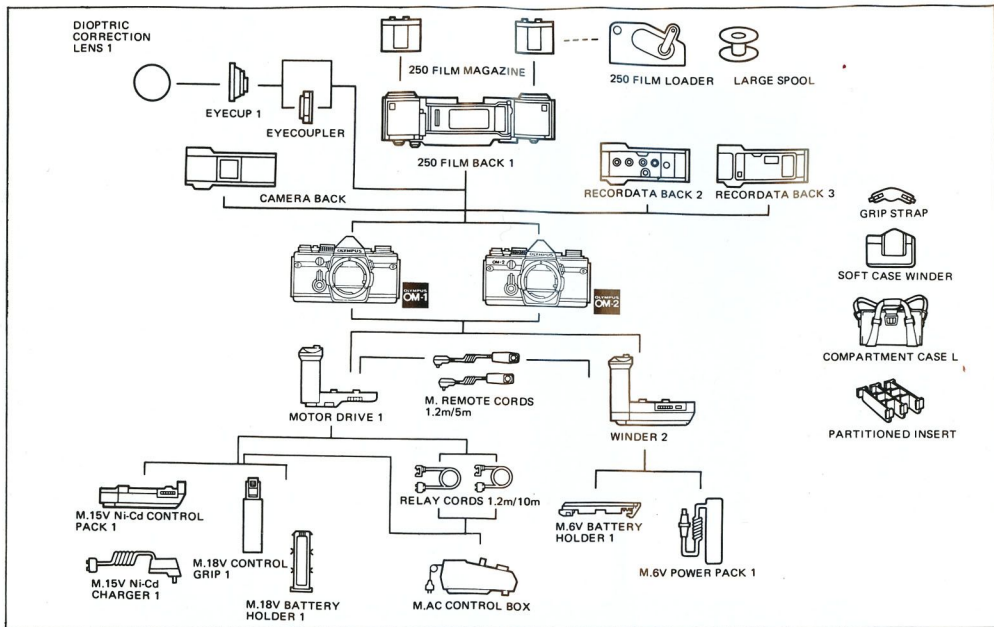
The attraction of the motor drive is its ability to capture fleeting phenomena which exceed the capabilities of human response. Tailored perfectly to match the OM camera body, each unit of the Motor Drive Group has been reduced in size to enhance its maneuverability and ease of operation.

The basic motor drive package (Motor Drive 1 + M. 18V Control Grip 1, or Motor Drive 1 + M. 15V Ni-Cd Control Pack 1) features an amazingly compact and lightweight design, permitting handheld photography even with a 300mm telephoto lens, for shooting sports and news events or other action subjects. The Winder 2 is designed for the ultimate compactness operating on self-contained batteries to perform single or sequential shooting. The 250 Film Back 1, which holds enough bulk film to give 250 exposures, attaches to the OM camera body without cords. The M. AC Control Box is useful for copy work, time-lapse and other photography by transforming household current to DC for motor drive use via a relay cord.

The many uses of the units of the Motor Drive Group in conjunction with other units of the Macrophoto, Photomicro and Flash Photo Groups permit even a greater range of photographic possibilities with the motor drive than originally imagined.



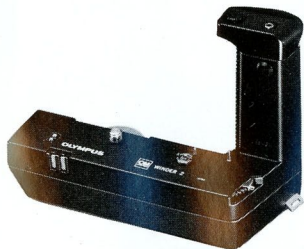
# CHART OF MOTOR DRIVE GROUP



# MOTOR DRIVE GROUP UNITS

## ■ Winder 2 (with M. 6V Battery Holder 1)

Attached directly to the camera base, the Winder 2 performs single frame as well as sequential shooting (2.5 fps).



Operating on 4 self-contained AA Alkaline batteries, it is capable of powering approx. 50 rolls of 36-exposure film.

Size: 130 X 64 X 98mm (5.12 X 2.52 X 3.86 in.). Weight: 290g (10.2 oz.) (less batteries).

## ■ M. 6V Power Pack 1

This pocketable power unit (4 AA batteries) connects to the

## ■ Motor Drive 1

The basic motor drive unit that forms the foundation of the group. Attached directly to the camera base together with the power supply. It is capable of single frame shooting and sequential filming of 5 frames per second.



Size: 116 X 82 X 66mm (4.57 X 3.23 X 2.59 in.). Weight: 210g (7.4 oz.).

Winder 2 via a 1.2m cord. Warmed by photographer's body heat, permits operation in temperatures as low as  $-10^{\circ}\text{C}$  ( $14^{\circ}\text{F}$ ).

## ■ M.18V Control Grip 1 (with M. 18V Battery Holder 1)

A power supply that accepts 12 AA batteries. Can be attached quickly to the Motor Drive 1. Size: 136 X 87 X 32mm. Weight: 160g (less batteries).



## ■ M. 15V Ni-Cd Control Pack 1

This is a flat-type rechargeable power unit equipped with a built-in Ni-Cd battery to power the Motor Drive 1.

Size: 129 X 35 X 67mm. Weight: 260g.



## MOTOR DRIVE GROUP UNITS

### ■ M.AC Control Box

AC transformer for use with household current. Incorporates a selector switch between single-frame and sequential exposure operation, a terminal for the relay cord and an intervalometer.



### ■ M. 15V Ni-Cd Charger 1

This AC adapter is necessary to charge the M. 15V Ni-Cd Control Pack 1.

### ■ 250 Film Back 1; 250 Film Magazine

Used with the Motor Drive 1 or Winder 2 for roll films up to 250 exposures. Two Magazines are necessary.



### ■ Relay Cords 1.2m and 10m

Extension cords between the Motor Drive 1 and the power source for remote control.

### ■ 250 Film Loader

Used in the darkroom for loading the 250 Film Magazine from 33m (100 ft.) bulk film rolls.



### ■ Compartment Case L

#### ■ Partitioned Insert

Can be slung over the shoulder or carried by hand. If used with an optionally available partitioned insert, the Case L accommodates motor drive equipment.

#### ■ M. Remote Cords 1.2m/5m

To be fitted into the remote control jack of the Motor Drive 1 and Winder.

# MACROPHOTOGRAPHY GROUP



Due to recent advances in macrophotography, it has become possible to discover patterns and colors of unsuspected beauty in the minutiae of nature. A fast growing number of scientists and amateurs are taking the opportunity to explore the living world around them to new depths.

The Macrophotography Group of the OM System provides all the tools necessary to capture this world of perfection on film, offering a complete range of convenient high performance accessories designed for specialists in the various fields of macrophotography. Starting from close-up photography with simple accessories such as Close-up Lenses, and Extension Tubes, you can extend your photographic excursions into the macro-photo world with the five Macro Lenses, Auto Bellows, Stands, Adapters, and a large variety of lighting equipment. This Group has no equal in its wide variety of accessories for macrophotography with a magnification range from 1/10x to about 10x, and heightens the value of the OM System in pursuit of perfection on film.











## MACROPHOTOGRAPHY GROUP UNITS

### ■ Telescopic Auto Tube 65-116

Featuring automatic diaphragm linkage and offering continuous extension from 65mm—116mm, it allows you to vary magnifications and subject area freely making macrophoto work as easy as snapshots. Subject area



extends to 72mm x 48mm (2.8" x 1.9") when used in conjunction with the 135mm macro lens, and runs all the way from 72mm x 48mm (2.8" x 1.9") to 36mm x 24mm (1.4" x 0.9") in conjunction with the 1 : 1 Macro 80mm lens.

### ■ Auto Extension Tubes 7, 14 and 25

Each of these bayonet mount tubes fits between the OM Body and the lens, featuring automatic diaphragm linkage. Available in extensions of 7mm, 14mm and 25mm, and can be used in 7



different combinations in total to give a variety of magnifications. Another set of these extension tubes of the same sizes without the automatic diaphragm linkage is also available. For magnifications, 0.5 x and higher however, the 50mm macro lenses are recommended for superior resolution.

### ■ Close-up Lens 49mm f=40cm

### ■ Close-up Lens 55mm f=40cm

These attachment lenses thread directly over the standard lenses or 50mm macro lens, permitting magnification increase without affecting automatic diaphragm action. The close-up lens



49mm is used with the 50mm F1.8 and F1.4 standard and 50mm macro lenses; the close-up lens 55mm with the 55mm F1.2 standard lens.

### ■ Close-up Lens 80mm Macro

For use with the MC 1 : 1 Macro 80mm lens to extend magnifications with the Telescopic Auto Tube from 1x to 2x.

## MACROPHOTOGRAPHY GROUP UNITS

### ■ Auto Bellows

A basic unit extending your close-up and macrophotographic capabilities. Provided with the preset aperture diaphragm lever to stop down the lens opening of various OM lenses at the moment of exposure in conjunction with the double cable release.



### ■ Objective Lens Mount PM-MTob

This objective mount enables you to mount the Zuiko Macro 20mm and 38mm to the Auto Bellows.

### ■ Focusing Rail

This is used with the Focusing Stage and connects to a tripod, the Copy Stand, or Macrophoto Stand B Adapter, so that the camera can be smoothly moved along the Rail, allowing you to focus and compose as desired.



### ■ Focusing Stage

Allows you to mount the camera body on the Focusing Rail or Auto Bellows. When used with the Rail, you can change the camera position for fast and smooth focusing and composing.

### ■ Slide Copier

For use in conjunction with the Auto Bellows to produce duplicates from frame-mounted slides or strip slides. The 1:1 Macro 80 mm is recommended for best result with the Slide Copier.



### ■ Roll Film Stage

Attached to the Slide Copier to hold long roll films for duplication.

### ■ Power Bounce Grip 2

Converts the T32 (or T20) into a grip type electronic flash unit. Consists of a bracket section and a grip section which contains 4 C batteries to provide a powerful supplementary power source.



The bounce head can be angled 90° up, 20° down, 60° right and 240° left allowing free choice of bounce and close-up flash photography. Electrical connection with the camera is made via the TTL Auto Cord T and TTL Auto Connector.

### ■ TTL Auto Cord T 0.3m, 0.6m, 2m, 5m

Used for off-camera flash operation (e.g., bounce flash, multi-unit flash). Available in 4 different lengths.



### ■ M. Grip Cord

Connects the Motor Drive 1 (or Winder) with the shutter release incorporated in the bounce grip for comfortable motor-driven flash photography.

### ■ Electronic Flash AC Adapter 3

Enables operation of the T10 Ring Flash 1 and its modelling lamp on AC current.



### ■ 6V Power Pack 2

An auxiliary power source unit for the modelling lamp of the T10 Ring Flash or winder units. Powered by four D size batteries.

### ■ Electronic Flash AC Adapter 2



## MACROPHOTOGRAPHY GROUP UNITS

### ■ Macrophoto Stand VST-1

A rugged stand specially designed for close-up and high magnification photography. Usable with various stage plates. Complete with a round frosted plate (black at back) for incident light, and a pair of stage clips.



### ■ Macrophoto Stand B Adapter

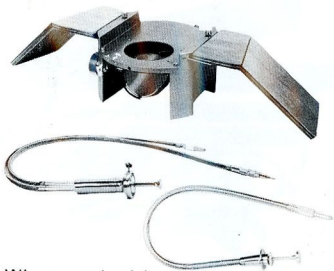
For use with the Macrophoto Stand, to support the Auto Bellows or Focusing Rail on the Stand.

### ■ Macrophoto Stand Extension Bar VST-E

Extends the height of the Macrophoto Stand. Length: 7.5cm (2.95").

### ■ Trans-Illuminator Base X-DE

Indispensable for holding the Macrophoto Stand VST-1 for magnified photographs. Supplied with a built-in 100V 20W illuminator with a mirror, and a pair of wooden handrests for ease of operation. Can be used with various stage plates and filters.



When used with the Lieberkuhn Reflector, it is convenient to replace the reflector mirror with the Centering Mirror PM-ELCS.

### ■ Double Cable Release

Attached to the Auto Bellows and camera shutter release button, to activate them simultaneously.

### ■ Cable Release SR-II

### ■ Copy Stand

A standard type stand, 48 x 44 cm, for general close-up and copy photography. Two additional lights can be attached to the top of the 80cm high stanchion. Fine adjustment for the camera height and a locking device are provided.



### ■ Handy Copy Stand

A four-legged stand for close-up and copy photography. The leg length is adjustable to three positions.

### ■ Lighting Set

Complete with two units, each consisting of a base and light arm. Max. intensity: 500W.

### ■ Epi-Illuminators PM-LSD 2

This pair of illuminators offers vertical illumination essential to macrophotography. The height of the illuminator is adjustable on the tall pillar, suitable to over-stage or substage illumination. When used with the Trans-illumi-



### ■ Trans-Illuminator LSD

This unit is a universal type trans-illuminator for use with the X-DE Trans-Illuminator Base. When the Lieberkuhn Reflector is added, vertical light is also available. A 6V, 30W bulb is built-in. The condenser travels 18mm by rack and pinion for converging, diverging and parallel adjustments



of light. Complete with transformer and square filter 60 x 45C. Provided with a filter holder for attachment of various OLYMPUS filters, round and square.

### ■ Lieberkuhn Reflector PM-LM38

### ■ Lieberkuhn Reflector PM-LM20

These reflectors are available for use with the 20mm and 38mm Macro Lenses. When used with the LSD Trans-Illuminator, they make it possible to take photographs with excellent penetra-



tion and lack of shadows.

### ■ Centering Mirror PM-ELCS

For use with these PM-EL units for accurate centration or for use with the Trans-Illuminator Base X-DE.

nator Base X-DE, the Illuminator supplies transmitted light. Focusing is adjustable by shifting the bulb filament. A 6V to 8V variable transformer is provided. Eight filters are available in various sizes, including color, black and white, neutral density, etc. for transparent or translucent subjects.

## MACROPHOTOGRAPHY GROUP UNITS

### ■ Incident Illuminator Mirror Housings PM-EL80, PM-EL38 and PM-EL20

These units are used with OLYMPUS Macro Lenses in conjunction with the Epi-Illuminator PM-LSD2 or Macrophotographic Equipment PMT-35 to illuminate macrophotographic



objects with incident light. They are effective when shadowless pictures are desired.

### ■ Spare Bulb 6V 5A TB-1 (for PM-LSD2 & LSD)

### ■ Spare Bulb 6V 5A TP-1 (for PMT-35)

### ■ Adapter PM-EA

Accepts the photosensitive probe of the EMM-7 Exposure Meter in conjunction with the PMT-35 or Auto Bellows.

### ■ Stage Glasses (Clear, frosted & black)

### ■ Stage Plate 45 (metal disc, black)

### ■ Stage Plate 28 (metal disc, black)

### ■ Glass Shade Stage Plate

Supplied with two stage inserts;



compatible with the Lieberkuhn Reflector. The center port accepts the stage insert on which a subject is placed.

### ■ Mechanical Stage FM

This stage is used to mount subjects on the 28mm stage plate. The subject travels vertically and horizontally by precise adjustments with a vernier.



### ■ Filters

Round filters are used with the PM-LSD2 and LSD, while square filters used with the LSD only. They are available for color temperature compensation, monochromatic, neutral density, diffusion, heat absorbing and interference filtration.

## PHOTOTECHNICAL GROUP



As a leading manufacturer of optical instruments in various fields of modern life, OLYMPUS provided the OM System with a wide variety of phototechnical units, many of which can be used to successfully document your valuable achievements in photographs. This group includes a microscope adapter for use with an operation microscope, an astroscope adapter to explore the mysteries of space and stars in conjunction with a telescope, etc., mostly capable of attaching on the OM body. Other outstanding advantages of this group are the Recordata Backs 3 and 2 that are interchangeable with the OM standard camera back. Once in place, the No. 3 Back automatically records the date (year-month-day) or the time (day-hour-minute) in the lower right hand section of your picture (camera held in the horizontal position) simultaneously with the shutter release.

Externally, data can be displayed on the liquid crystal panel. Meanwhile, the No. 2 Back imprints numerical and alphabetical symbols in 4-dial coding on the picture when the exposure is made, of great convenience in documentation, information filing, instant picture classification, etc. Both Backs can be used for high speed motor drive photography and flash photography.

For Olympus Pen F and FT enthusiasts, a mount adapter is also available for connection of these cameras to the OM System interchangeable lenses and other units.

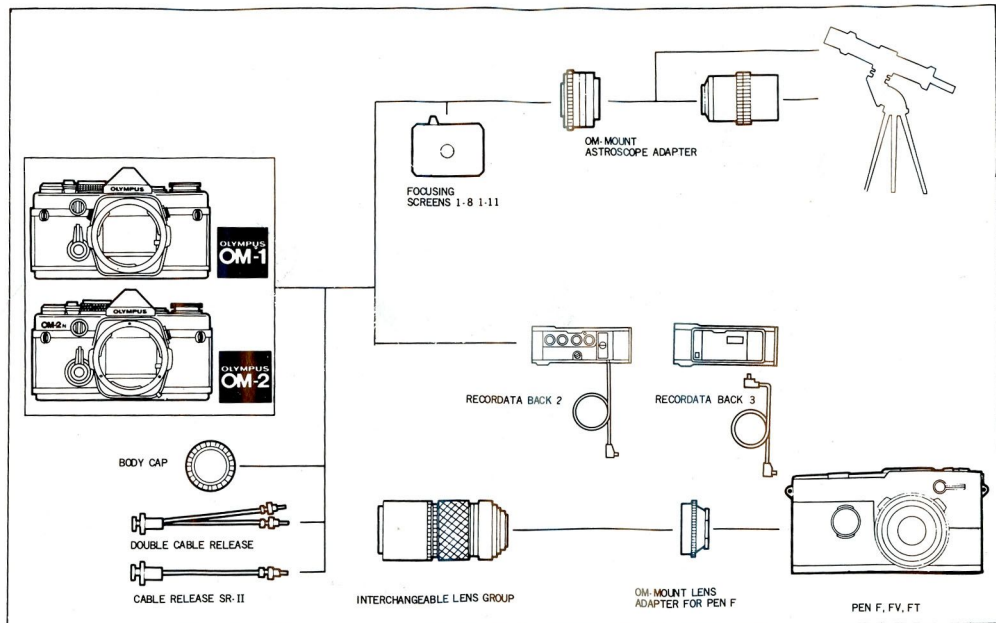








# CHART OF PHOTOTECHNICAL GROUP

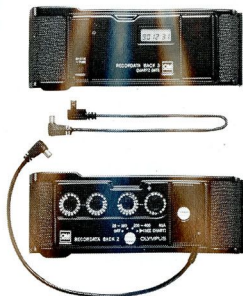


# PHOTOTECHNICAL GROUP UNITS



## ■ Recordata Back 3

This unit replaces the standard camera back to automatically record the date (year-month-day) or the time (day-hour-minute) on the film simultaneously with the exposure, or blank as desired. Data display on the liquid crystal panel.



## ■ Recordata Back 2

The Back fits on the OM body and imprints data in the lower right corner of the picture. The data comprises numerical and alphabetical symbols for year, month, day or other information in 4-dial coding. Can be used for

## ■ OM-Mount Astroscope Adapter

Permits astrophotography by the OM Body attached to telescope by means of the 36.5mm diam., pitch 1mm and pitch 0.75mm threads. It enables direct objective photography and high magnification photography through the telescope eyepiece.



highspeed sequence photography with the Motor Drive or Winder units, and flash photography. Imprinting can be prevented, if required, by simply setting the selector switch OFF.

## ■ OM-Mount Lens Adapter for Pen F

Connects the OLYMPUS PEN F, FT and FV cameras to the OM System Interchangeable Lenses and other units.



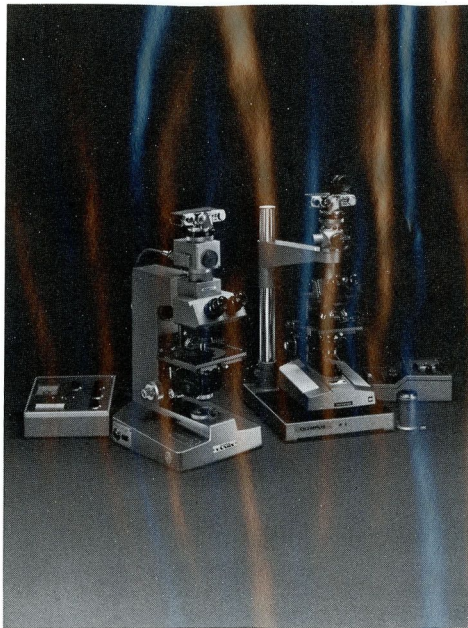
## ■ Double Cable Release

Used with the Auto Bellows.

## ■ Cable Release SR-II



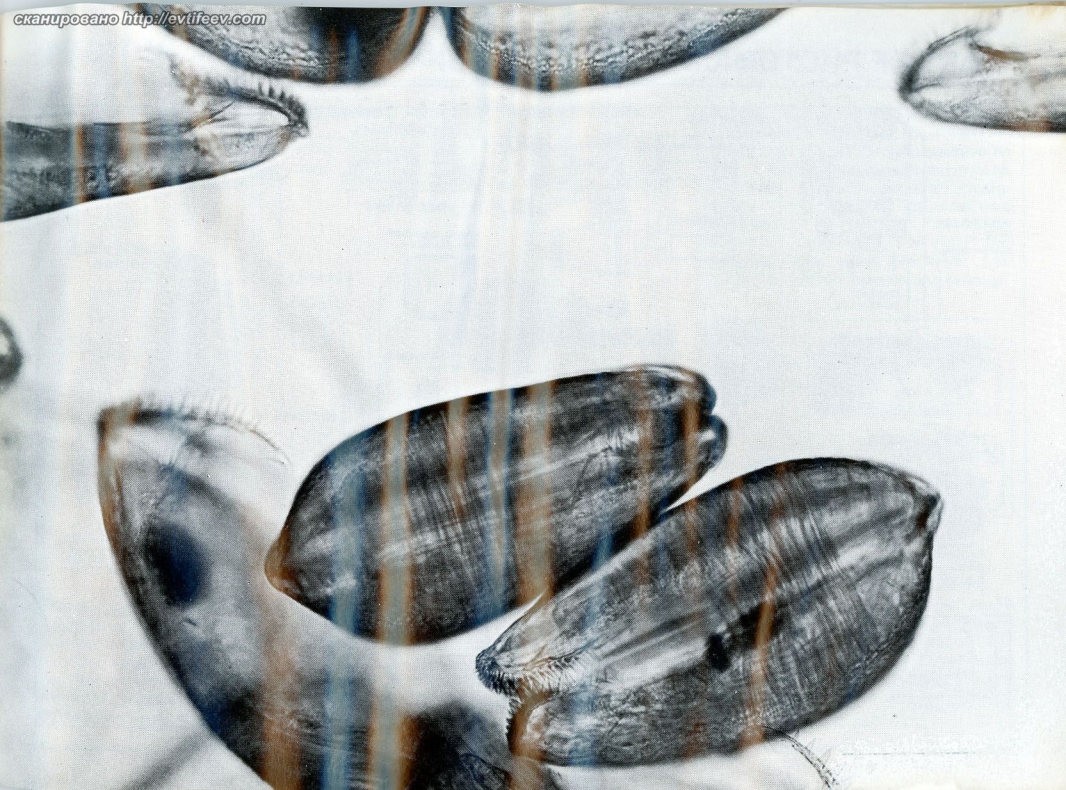
## PHOTOMICROGRAPHY GROUP



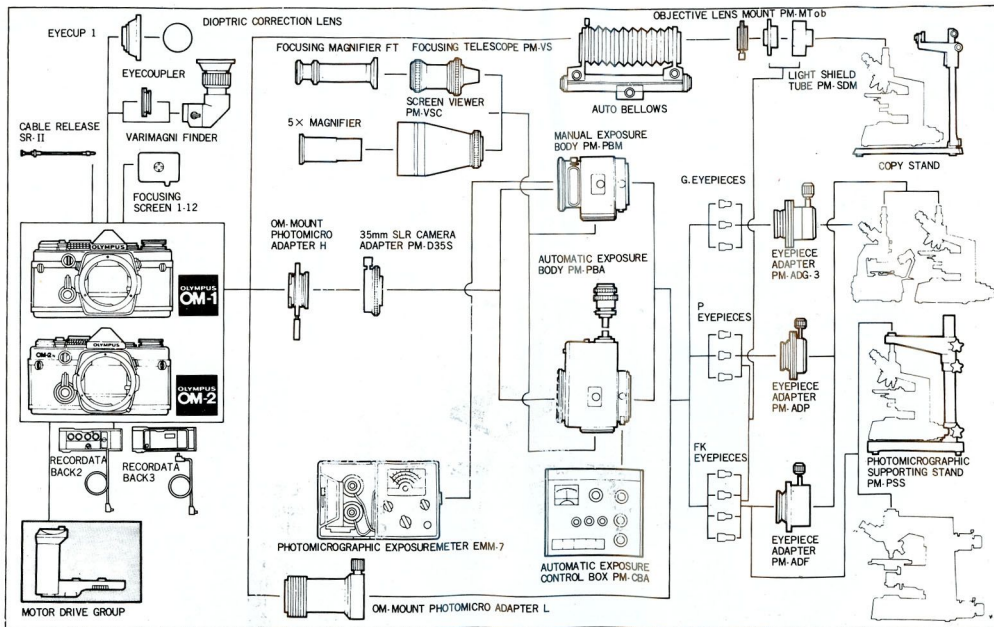
When the photographic magnification desired exceeds 10x, it becomes more difficult for the macro-photographic equipment alone to obtain excellent pictures. A sophisticated array of photomicrography accessories with a microscope as the central figure is required. The exciting vision of looking at the microscopic world through a microscope can be recorded by the OM-1.

OLYMPUS has an outstanding reputation for manufacturing precision microscopes used by scientists throughout the world. Naturally, the OM System includes a variety of microscope adapters, rugged stands, a special shutter to prevent vibration at high magnification, and an automatic exposure mechanism which solves the difficult problem of microscope exposures.

The Photomicrography Group is designed to expand the photomicrographic world not only into the scientific realm, but also into the creative sphere, so that the photographer's achievements under the microscope can be easily and accurately recorded with his OM-1.



# CHART OF PHOTOMICROGRAPHY GROUP





# PHOTOMICROGRAPHY GROUP UNITS



## ■ OM-Mount Photomicro Adapter L

Connects the OM Body to the microscope for low power magnification.



## ■ OM-Mount Photomicro Adapter H

Connects the OM Body to the Photomicrographic System PM-10, automatic or manual, or Macrophotographic Unit PMT-35 for high power magnification.

## ■ 35mm SLR Camera Adapter PM-D35S

Used with OM-Mount Photomicro Adapter H to attach the OM Body to the PM-PBA or PM-PBM (see page 79).



## ■ Photomicrographic Supporting Stand PM-PSS

This unit is a massive stand to virtually end the major cause of lost photomicrographs at high magnification due to vibration. Supports the entire camera weight, isolating it from the microscope.

## ■ Eyepiece Adapter PM-ADG-3, PM-ADP, PM-ADF

Used to connect a microscope to the OM-Mount Photomicro Adapter L. Each Adapter designates OLYMPUS microscope eyepieces, as follows; PM-ADG-3 for G eyepieces, PM-ADP for P eyepieces and PM-ADF for NFK (or FK) photo eyepieces.



## ■ Light Shield Tube PM-SDM

Designed for use with the Auto Belows and Objective Lens Mount PM-MTob. Assures excellent images when used with FK photo eyepieces at the belows length of 111mm (4.4"), free of shutter vibration.



## PHOTOMICROGRAPHY GROUP UNITS

### System PM-10-AD

Consists of 14 units, including the PM-PBS, PM-CBAD, etc.

#### ■ Automatic Exposure Body PM-PBS

Automatically determines accurate exposure time.



#### ■ Automatic Exposure Control Box PM-CBAD

Used with the Automatic Exposure Body PM-PBS, to regulate color temperatures control, reciprocity failure, etc.

#### ■ Manual Photomicrographic System PM-10-M

This is a popular manual version of the PM-10, consisting of 8 units.

#### ■ Manual Exposure Body PM-PBM



#### ■ Photomicrographic Exposure Meter EMM-7

The EMM-7 assures accurate control of both exposure and color temperature in photomicrography. Provided with exposure and color temperature probes, and color-compensating filters.

#### ■ 5X Magnifier

For use with the Screen Viewer for magnifying any part of the subject area and focusing accurately.



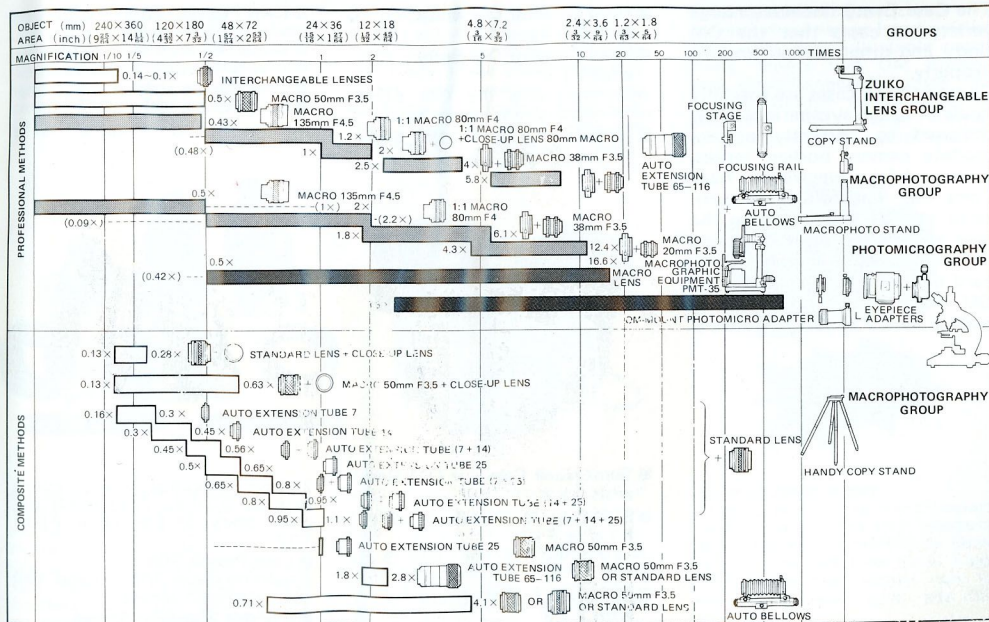
#### ■ Focusing Telescope PM-VS

For use with objectives 4x and up in conjunction with the Automatic or Manual Exposure Body.

#### ■ Focusing Magnifier FT

Used to magnify the image obtained by the Focusing Telescope.

# CHART OF PHOTOGRAPHIC RANGES



## CASE GROUP

The Case Group includes a large variety of cases that the OM Body and other components fit properly.

Compartment cases are specially made of tough synthetic leather, designed to perfectly accommodate camera bodies, lenses, motor drive, electronic flash units, etc. The adjustable partitions can be rearranged in the case to suit the photographer's individual requirements. Soft, hard and semi-hard cases fit the OM Body and standard lenses, with a choice of carrying straps.

## CASE GROUP UNITS

### ■ Hard Case for OM Body with F1.8 or F1.4

### ■ Hard Case for OM Body with F1.2

Accommodates the OM Body with respective standard lens.

### ■ Semi-Hard Case for OM Body with F1.8 or F1.4



### ■ Semi-Hard Case for OM Body with F1.2

### ■ Soft Case for OM Body with F1.8 or F1.4

Accommodates the OM Body with F1.8 or F1.4 50mm lens.

### ■ Soft Case for OM Body with F1.2

### ■ Lens Pouch 100

Made of fine leather to contain a single 100mm lens or smaller lens or Electronic Flash T20.

### ■ Lens Pouch 150

### ■ Lens Pouch 200

A fine leather container for a



200mm telephoto lens, zoom lens, or smaller. Also holds the main body of Electronic Flash T32.

### ■ Lens Pouch 300

Accommodates 300mm and 180mm telephoto lenses.

### ■ Various Shoulder Straps

### ■ Compartment Case S

A hard shoulder case with two adjustable partitions. Holds OM Body with two interchangeable lenses and filters, or with Electronic Flash T32 and Bounce Grip.



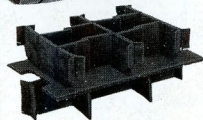
### ■ Compartment Case M

A soft shoulder case with partitions and two pockets. Holds OM Body, three interchangeable lenses and various auxiliary equipment including electronic flash. It also accommodates clothing and toiletry for traveling, in addition to photographic



### ■ Compartment Case L

A hard shoulder or hand-carried case with two adjustable partitions. Holds two OM Bodies, two interchangeable lenses (including 300mm telephoto lens), electronic flash, large format camera, and other equipment.



### ■ Camera Holder for Case M

Besides the camera holder provided with the Case M, one more camera holder is attachable on the right or left wall of the case as preferred. These holders can hold two camera bodies simultaneously.

equipment, permitting camera and lenses to be taken out freely. Removable partitions are provided to hold cameras and lenses in position safely without their individual cases, permitting quick lens changing on the camera inside the case.

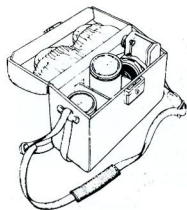
### ■ Partitioned Insert

When inserted into the Compartment Case L, this unit supports the assembly of the Motor Drive Units. The 250 Film Back 1 and interchangeable lenses can be stored together with the OM Body.

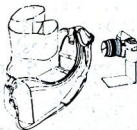
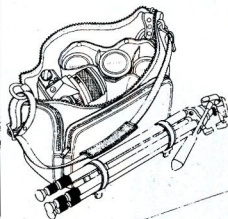


## CHART OF CASE GROUP

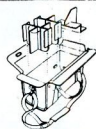
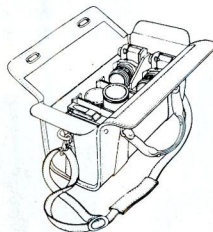
Compartment Case S



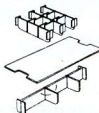
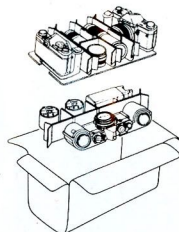
Compartment Case M



Compartment Case L



Motor Drive  
Partitioned Insert



## MAIN SPECIFICATIONS

Specifications subject to change without notice.



**System:** OLYMPUS OM SYSTEM.

**Camera Type:** 35mm Single Lens Reflex with focal plane shutter.

**Film Format:** 24mm x 36mm.

**Lens Mount:** OLYMPUS OM Mount, bayonet type, rotation angle 70°, flange back 46mm.

**Minimum Focusing Distance:** 45cm (17.72") with all standard lenses.

**Shutter:** Focal plane shutter, ring mounted control, with speeds from 1 to 1/1000 second plus B.

**Flash Contacts:** FP·X switch type contact at synchro socket, X contact at shoe.

**Viewfinder:** Pentaprism type wide-vision finder shows 97% of actual picture field. Exposure meter needle; Charge/auto check lamp for electronic flash unit T32·T20 and T10.

**Viewfinder Magnification:** 0.92X at infinity with 50mm lens.

**Viewfinder Apparent Field of View:** 23° 30' & 35°.

**Focusing Screens:** 1-13 microprism/split image-matte type provided. Interchangeable with any 13 additional screens.

**Reflex Mirror:** Oversize, quick return type with mirror lock-up control.

**Film Loading:** OLYMPUS easy loading.

**Film Advance:** (Manual) Ratchet type film advance. May be advanced in one stroke or several short strokes for a total of 150° rotation,

pre-advance angle 30°. Built-in prevention against double advance with double exposure override capability. (Motor Drive) With Motor Drive 1 unit attached, single-frame and continuous advance at speed of 5 frames per second (at exposures above 1/500 sec., with fresh batteries and at normal temperature and humidity).

**Exposure Counter:** Progressive type from "S" (Start) to 36 and "E" (End). Counter automatically resets to "S" when camera back is opened.

**Film Rewinding:** Rewind crank with automatic-resetting rewind release lever.

**Exposure Measurement:** Two highly sensitive CdS cells located on either side of the eyepiece provide through-the-lens open aperture light measurement. Zero-method with needle visible in viewfinder. On-Off Switch located atop camera.

**Exposure Range:** EV 2-17 (ASA 100 with F1.4 50mm lens).

**Battery:** 1.35 volt mercury battery MR9 (Eveready or UCAR EPX625, Mallory PX625, or equivalent).

**Film Speed Range:** ASA 25-1600.

**Self-Timer:** 4-12 second delay lever type; can be stopped and reset after actuation.

**Camera back:** Removable hinge type. Interchangeable with Recordata Back 2·3 and 250 Film

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Back 1.

**Hot Shoe Socket:** Built-in. Easy to attach Accessory Shoe 4 supplied.

**Lens Accessory Size:** 49mm threaded for F1.8 and F1.4 lenses; 55mm threaded for F1.2 lens.

**Dimensions & Weights:** **With F1.8 lens:** 136mm x 83mm x 81mm (5.35" x 3.27" x 3.19"): 680 g. (24.0 oz.) **With F1.4 lens:** 136mm x 83mm x 89mm (5.35" x 3.27" x 3.50"): 740 g. (26.1 oz.) **With F1.2 lens:** 136mm x 83mm x 97mm (5.35" x 3.27" x 3.82"): 820 g. (28.9 oz.). **Body only:** 136mm x 83mm x 50mm (5.35" x 3.27" x 1.97"): 510 g. (18.0 oz.).

# МЕМО

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