

OLYMPUS[®]



The Professional SLRs Professionals Acclaim.

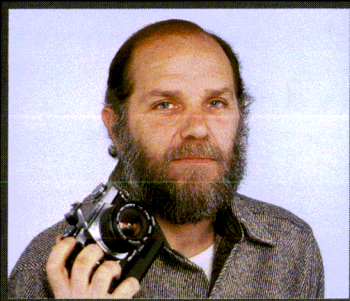
Seven Photographers in Pursuit



Chris Bonington

Driven by his love of climbing to fulfill a freelance career as writer, photographer and mountaineer. Frequent expeditions to the Himalayas have followed his ascent of Annapurna II in 1960. First photojournalist assignment in 1966 with Daily Telegraph Magazine. Non-climbing expeditions include caribou hunting with the Eskimos on Baffin Island and expedition to make the first-ever descent of the Blue Nile. Leader of various British expeditions to Everest, K2, etc. Several highly successful books about mountaineering.

Awards include C.B.E. and Founder's Medal, Royal Geographical Society.



Roy Morsch

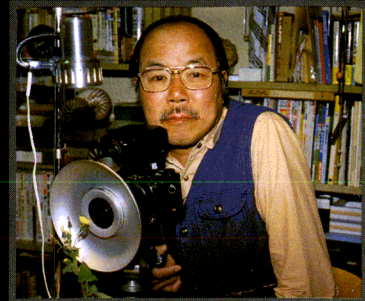
Over 20 years experience as a photojournalist. Numerous awards include Page-One Award, Art Directors' Club Awards, Andy, and countless press photography awards. One of his photos was presented as a gift from New York City to the People's Republic of China. Published many times in Time, National Geographic, Geo, Zoom and many other magazines. Some appearances on TV and radio, and lectures at universities and art schools across America.

Work featured in exhibitions and books "Manhattan" and "American Anthem."



Patrick Lichfield

Initially captivated by photography at the age of seven, Lord Lichfield decided to make it his career, despite family disapproval, after leaving the army in 1962. After a start as a darkroom technician he gradually made a name for himself as a top photographer in portraiture, fashion and other demanding fields. He has undertaken numerous assignments for Vogue, Life Magazine, and many other leading magazines and enterprises. He was also the official photographer of the Royal Wedding in 1981, and has published two books on photography. His work is widely exhibited around the world.



Kon Sasaki

Born in 1918, youthful old-timer Kon Sasaki occupies a special place in the world of Japanese photography. After thoroughly mastering his craft through many years as a press photographer, he came to specialize in exquisite close-ups and macro shots of the natural world. His series "Tiny Lives" appeared regularly in the prestigious Asahi Camera magazine for 14 years, and another series covered a year of Sunday editions of the Asahi Newspaper. He has published many books and held a host of exhibitions, and in 1972 was voted 'Photographer of the Year' by the Japan Association of Photographers. He has also served as president of Japan's Natural Science Photography Association.



of a Vision.



Jacques Schumacher

Born in the Netherlands, Jacques Schumacher studied art at the University of Bielefeld, West Germany.

Subsequently he worked for many years as a graphic designer in Paris, before returning in 1963 to Germany where he established his own photo studio in Hamburg.

His work is featured regularly by many leading magazines and newspapers, and he also works for a number of advertising agencies and industrial concerns.



Robert Semeniuk

Born in the province of Alberta, Canada in 1949, this highly talented photographer has achieved a reputation that belies his years, for his crystal sharp vision of the American North and for his easy command of subjects from nature to industry. His work takes him all over Canada, and frequently to Europe and other continents. In addition to his contributions to *Life*, *Camera Arts*, the Canadian photo magazine *Equinox*, etc., he is kept busy by commissions for company brochures and annual reports.



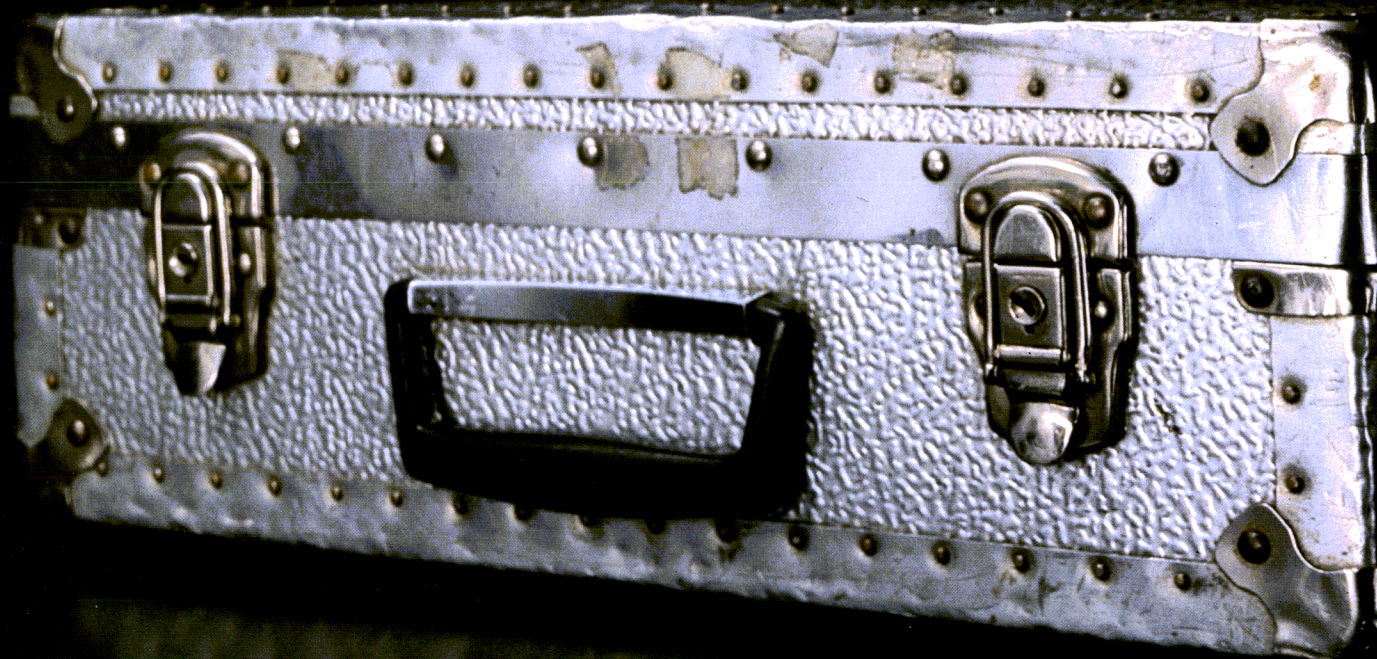
James A. Sugar

Full-time contract photographer for *National Geographic* from 1969. NPPA Magazine Photographer of the Year in 1978. Top photo award from Aviation Space Writers' Association in 1980. Books include "Railroads: The Great American Adventure," "America's Sunset Coast," "Secret Corners of the World." Numerous assignments on geography and special topics for *National Geographic*.

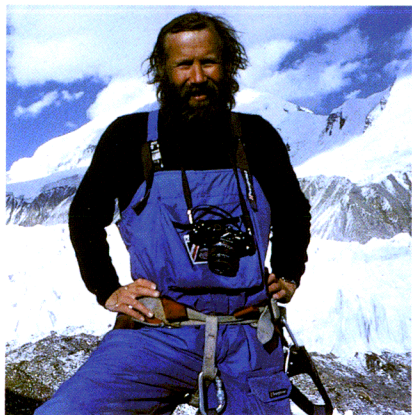
Taught at various photographic workshops.

Holds commercial pilot's license and scuba diver certification.

Lives in San Francisco.



Peak Performance



Chris Bonington has done as much as any man to open our eyes to the ethereal but savage beauty of the high Himalayas. The results are captivating, but achieving them calls for the very highest degree of professionalism — on the part of the photographer and the equipment alike.

"I was immediately attracted to the OM System because it was so compact and light. In 1974 I changed to the OM-1 with a selection of lenses from 16mm to 400mm for our expedition to Changabang. The lens quality was first class and, even more important, the

Chris Bonington

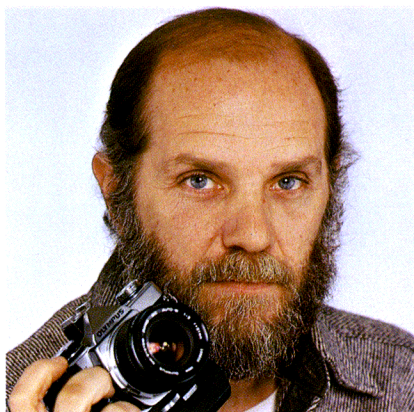
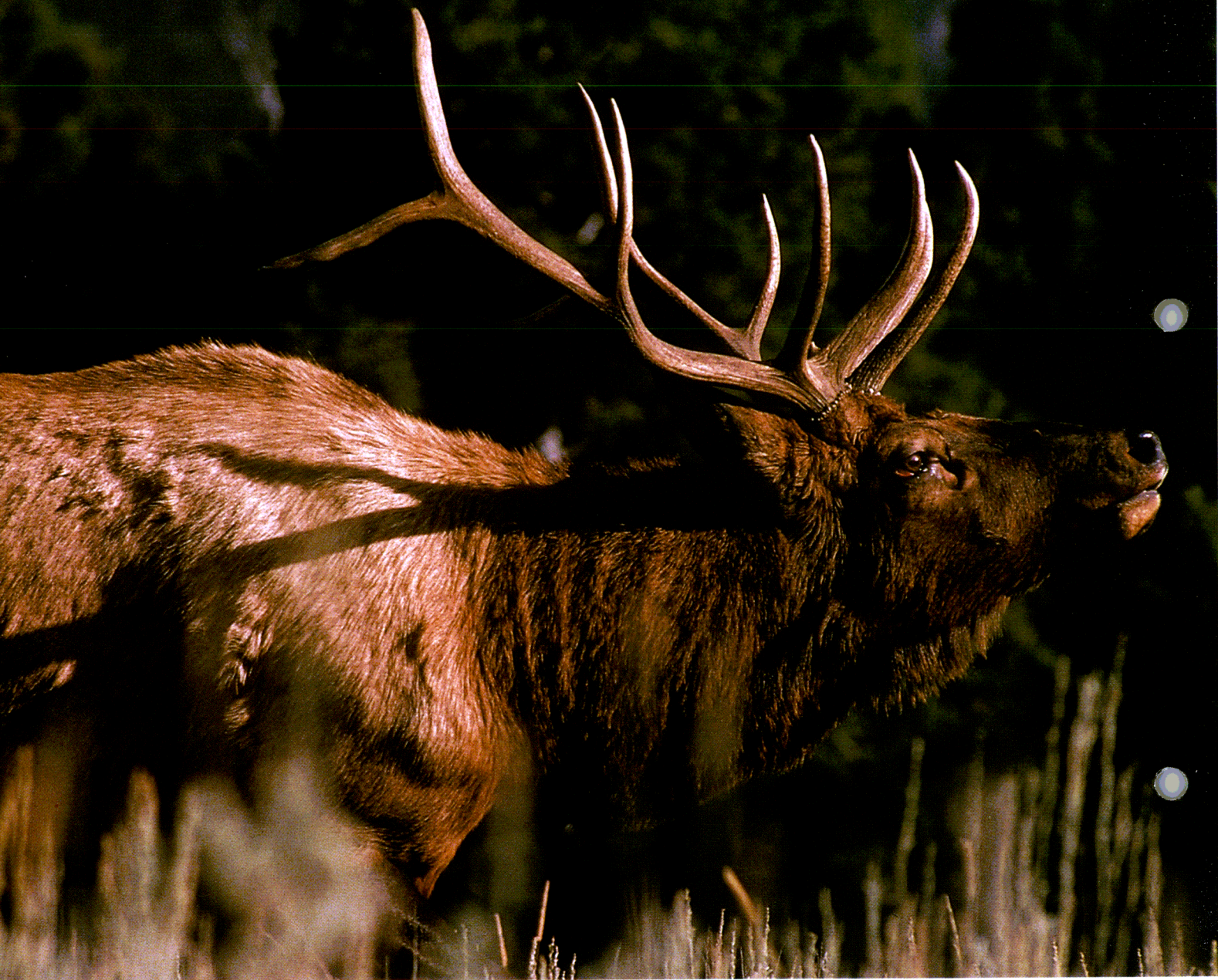
CHRIS BONINGTON



OM-1 was not only remarkably light and compact, but extremely reliable. Since then I have moved on to the OM-2, which is equally reliable and easy to use — in a crowded Kirghiz encampment or at 25,000 feet in driving snow and sub-zero temperatures. The easy-to-operate exposure compensation control is a particular boon, as is the simplicity and effectiveness of all the controls. The quality and versatility of the very compact lenses speak for themselves.”



Everyday Magic

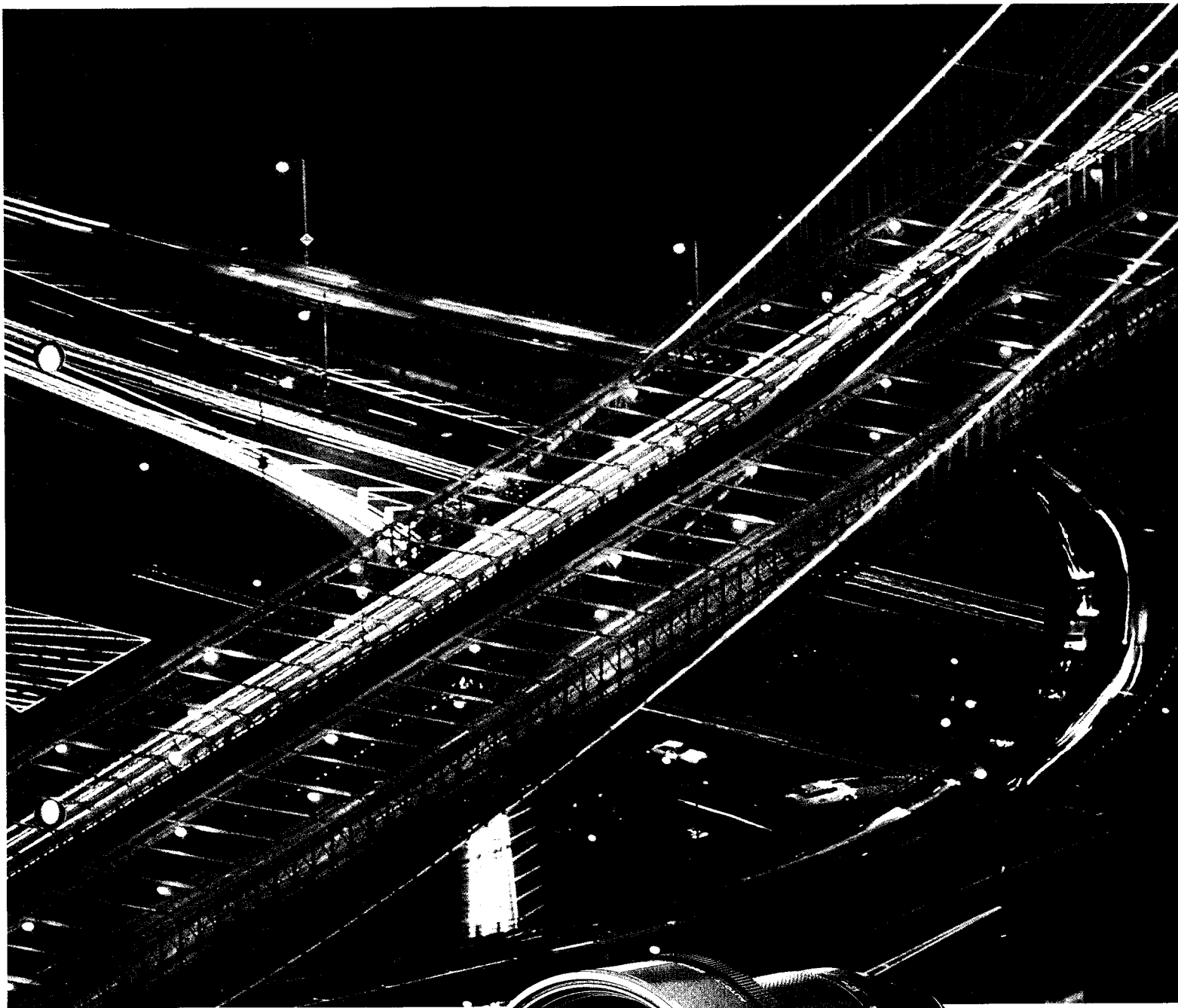


The brilliance of Roy Morsch is to turn commonplace subjects into objects of wonder. His mastery of technique puts him in the right place, at the right time, at the right angle. His eye for the unique certainly makes him one of the most versatile photographers today, and one of the most recognized. Whether the assignment is a session with a famous celebrity at his mid-Manhattan studio, or a week with the world's busiest firehouse, the same 'peak action' excitement is guaranteed.

Roy Morsch is, not surprisingly, a discerning judge of equipment, too. "The OM-2 works perfectly

Roy Morsch

ROY MORSCH



every time, regardless of the available light. The Olympus system has shown me a new way of thinking about photography. The lightweight, simple design and ease of handling allow me to concentrate my efforts on composition and design, whatever the situation.

"Once you think the way the OM-2 thinks, you just can't miss!"

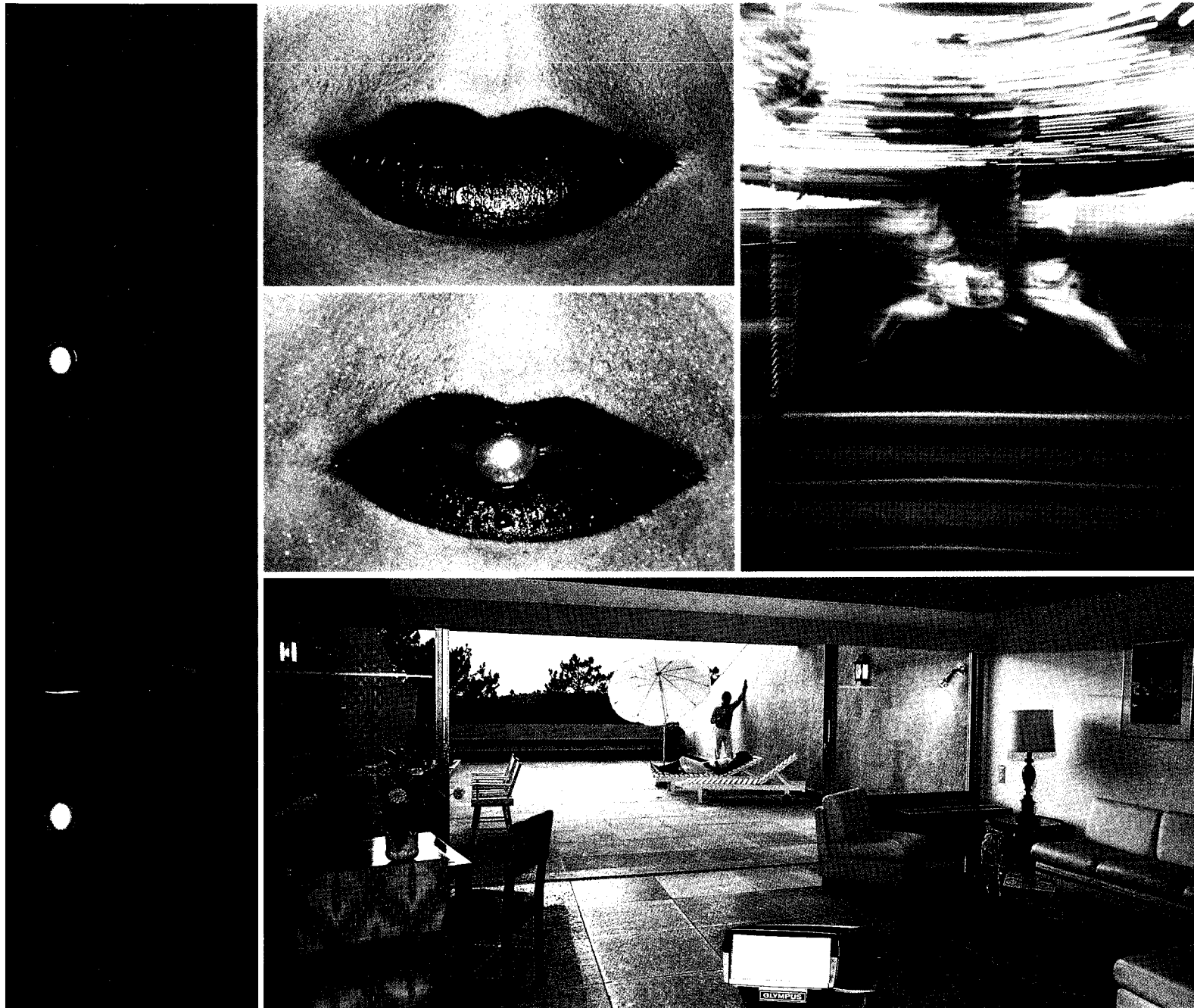


Sophisticated Perceptiveness

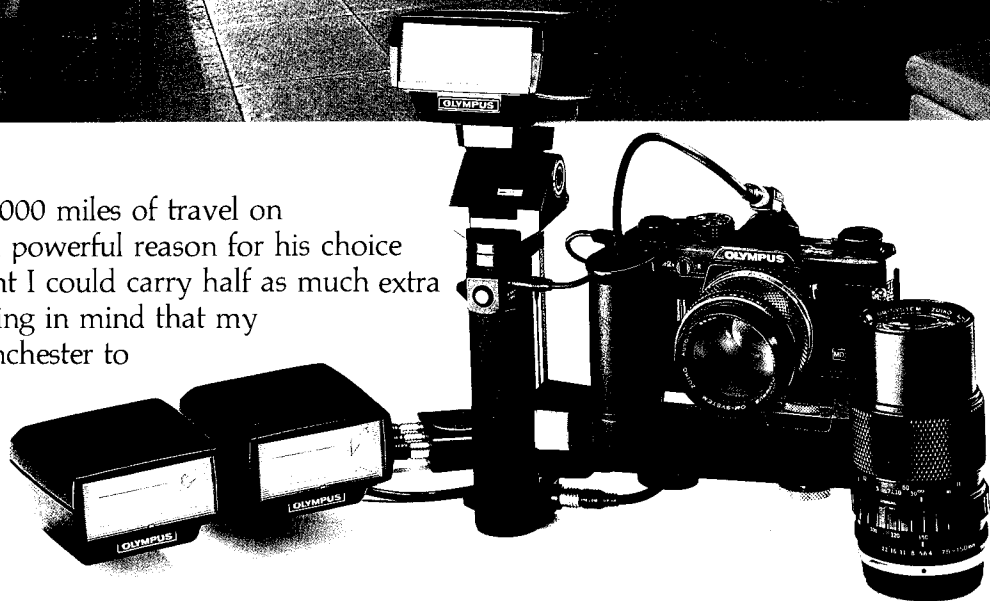


Patrick, 5th Earl of Lichfield, sometimes regrets the freshness of his very first photographs — portraits of the dogs and cows on his family estate, along with some vintage group shots of aged great grandparents. His admirers, however, would say that the perceptiveness in photography he showed at the age of seven has never left him. His unique eye for the personality behind public figures, and his sheer professionalism in tackling subjects from fashion models and nude studies to society portraits, have given him worldwide stature.

Lichfield
PATRICK LICHFIELD



That's one reason he puts in some 200,000 miles of travel on assignments each year. Which in turn is a powerful reason for his choice of the OM-2. "I found it so small and light I could carry half as much extra equipment in the same camera case. Bearing in mind that my assignments take me anywhere from Manchester to Mustique, that's a very important factor." But while Lord Lichfield was first attracted by the OM-2's remarkable compactness, he was soon won over by its other top features. "I became so impressed with the lens quality that I began to use it for more and more of my studio work, too."

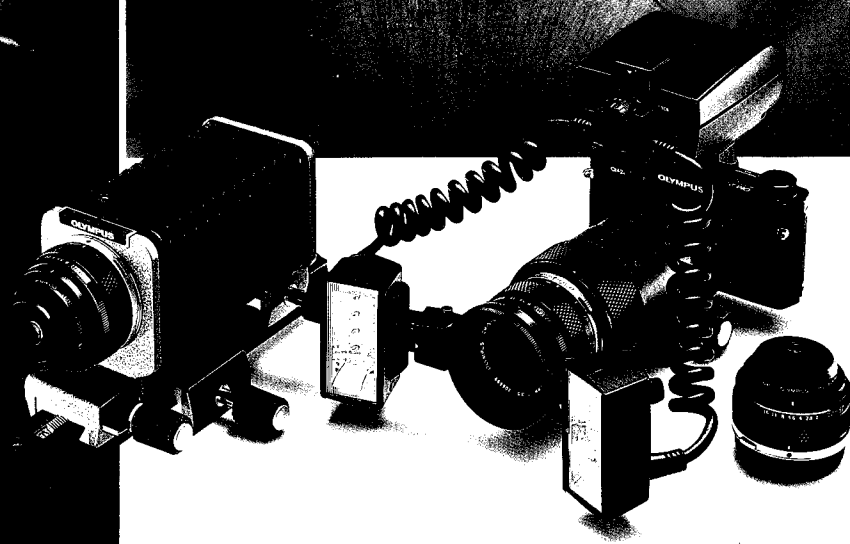
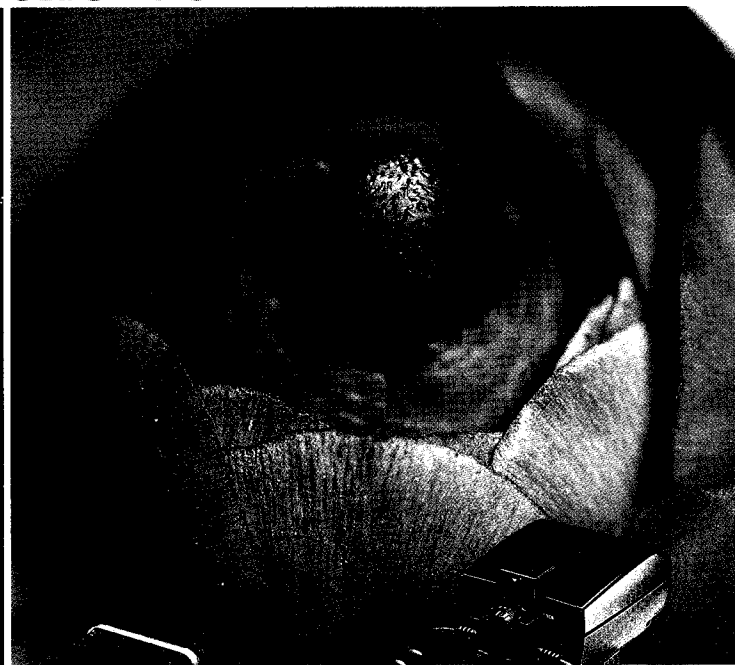
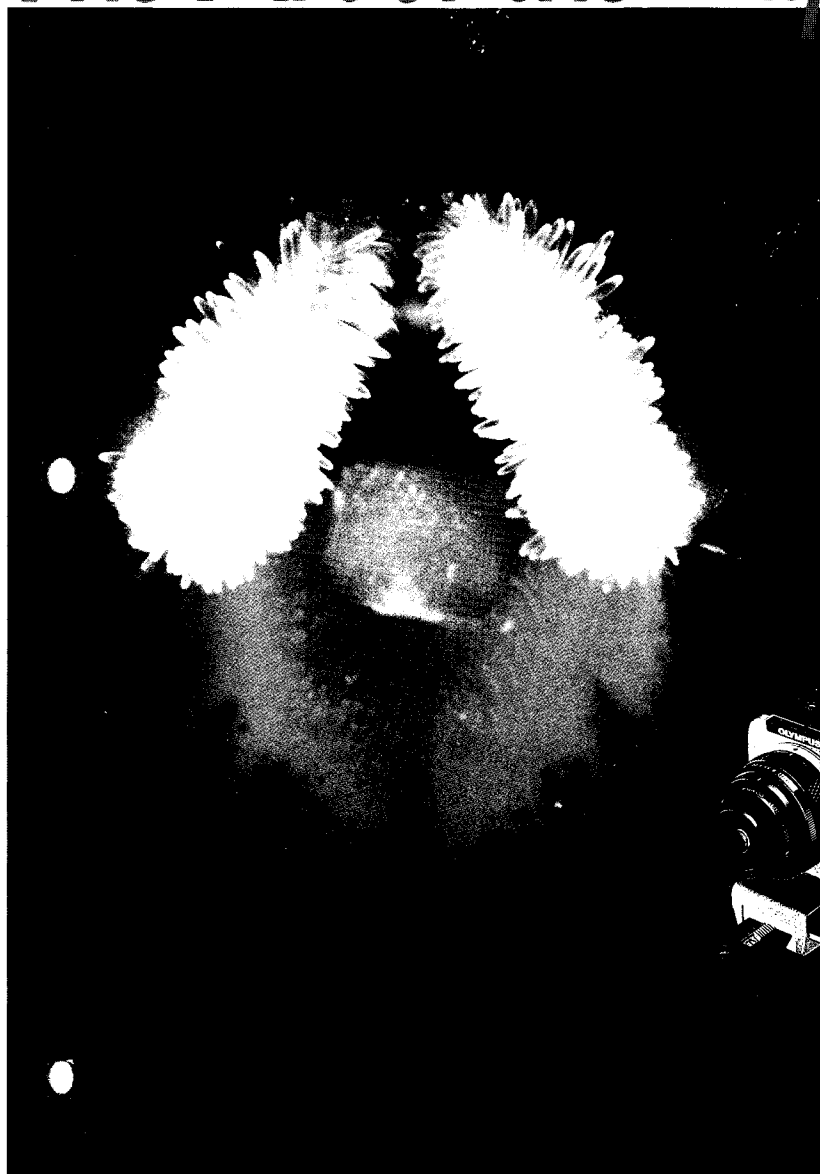




Inset photo shows the flower actual size.



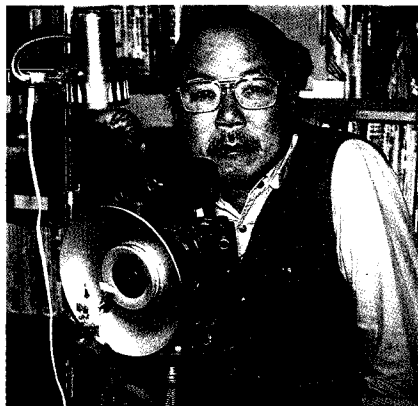
The Art of the Exquisite



佐々木 憲

KON SASAKI

Kon Sasaki's world of tiny living creatures is not the easiest to interpret. In addition to a quick eye and superb timing, it demands infinite patience and precision. Getting the right exposure in close-up flash photography was particularly difficult. "In fact, this was so much trouble it probably discouraged a great many people from even attempting this fascinating field. Looking back, it's hard to remember all the trials we used to go through. The big change came in 1975 when the OM-2 put even the flash emission under control of the camera's central computer." The OM-2 and OM macrophoto system came as a godsend to Sasaki. They not only eliminated exposure problems at a stroke, but with the new auto aperture 20mm and 38mm macro lenses, the T8 ring flash and the single and twin T28 lens-mounted flash units, gave him a versatility undreamed of just ten years previously.



Of course, Kon Sasaki still has a few tricks of his own to keep him on top of the subject. His motto is to keep the equipment as light and easy to use as possible, and he's devised one or two special adapters for himself to get the utmost out of the equipment he carries. And because there are some situations that defy even the most ingenious ready-made systems, he always takes with him two of the most versatile adapters ever invented — scissors and tape.

Orchestrated Spontaneity

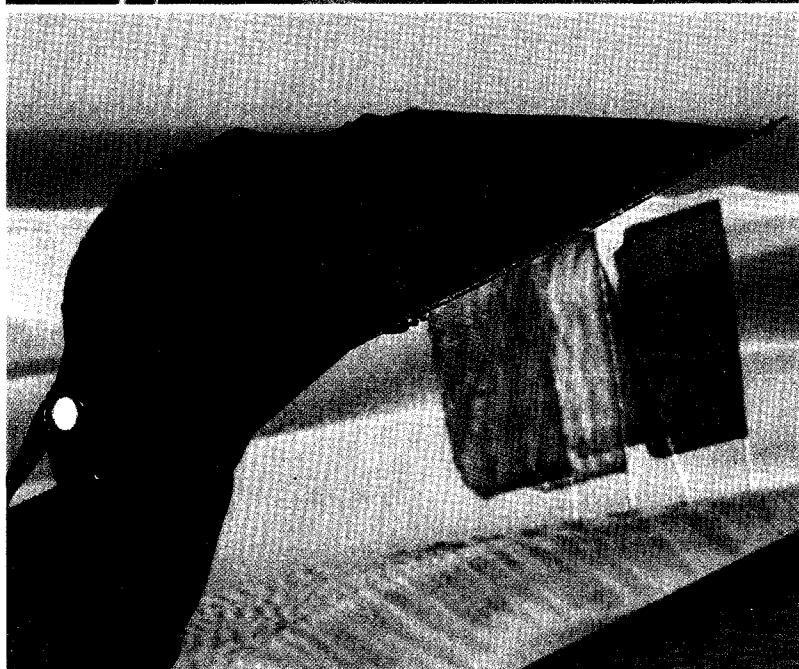


At first glance, Jacques Schumacher's photographs sparkle with spontaneity. But closer examination shows the years of discipline in organizing space and color that underline his scintillating effects. Modest in talking about his superb craftsmanship, he is also modest, though exciting, in his choice of equipment.

"In the beginning I used to photograph still life with large cameras. However, when I started to photograph people and action scenes, I needed smaller and lighter cameras. Today I use an OM-2 for my work.

Jacques Schumacher

JACQUES SCHUMACHER

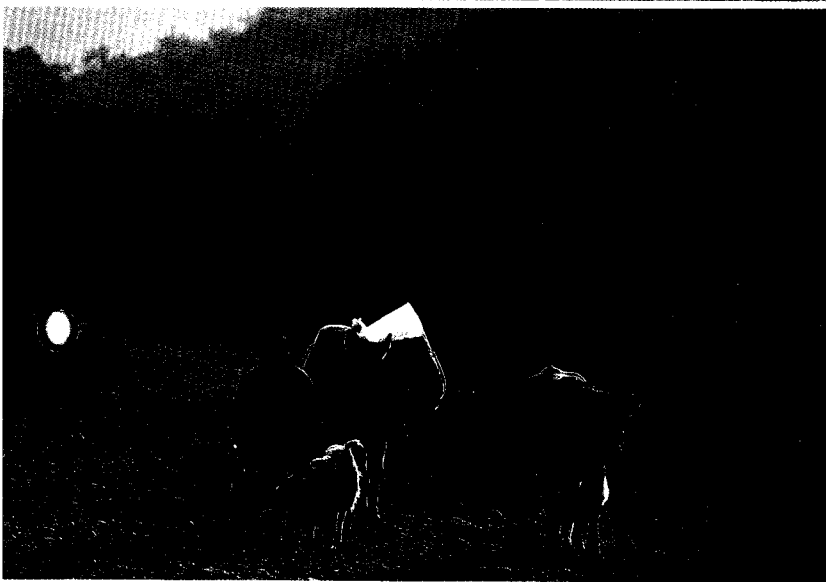


Usually I am given a theme under which I'm free to create what I believe and feel suitable. I like to work this way the most since it gives me creative freedom. Photographers need to be given a free hand. It's a pure joy to travel with the OM-2. Instead of motor drive, I use the even lighter winder. My favorite lenses are the razor sharp 50mm Macro, for my beauty shots the 85mm F2, and for fashion and outdoor shots the 100mm F2.8. For photo essays I use the wonderful 35-70mm F3.6 zoom. That's all I need. Fabulously light, they do the job perfectly."





Crystal Clarity



Robert Semeniuk

ROBERT SEMENIUK



The endless vistas and unspoiled natural wonders of his northern homeland have made a deep impression on the way Robert Semeniuk interprets the world — with a deceptively simple straightforwardness that rates among the highest forms of art. A look at his pictures is a very special insight into the harsh, majestic world he knows and loves best.

His chosen terrain is not the easiest assignment for a camera, but it's one where the ruggedness, compact size and versatility of the OM cameras and System come very much into their own. But for Robert Semeniuk, typically, the most important thing of all about the OM-2 is the functional beauty of its design. "If there is one thing that impresses me most about the Olympus, it is how it feels to hold. It's nice in your hand and easy on your eye." Who better than an artist to appreciate a work of art?

Adventurous Angles

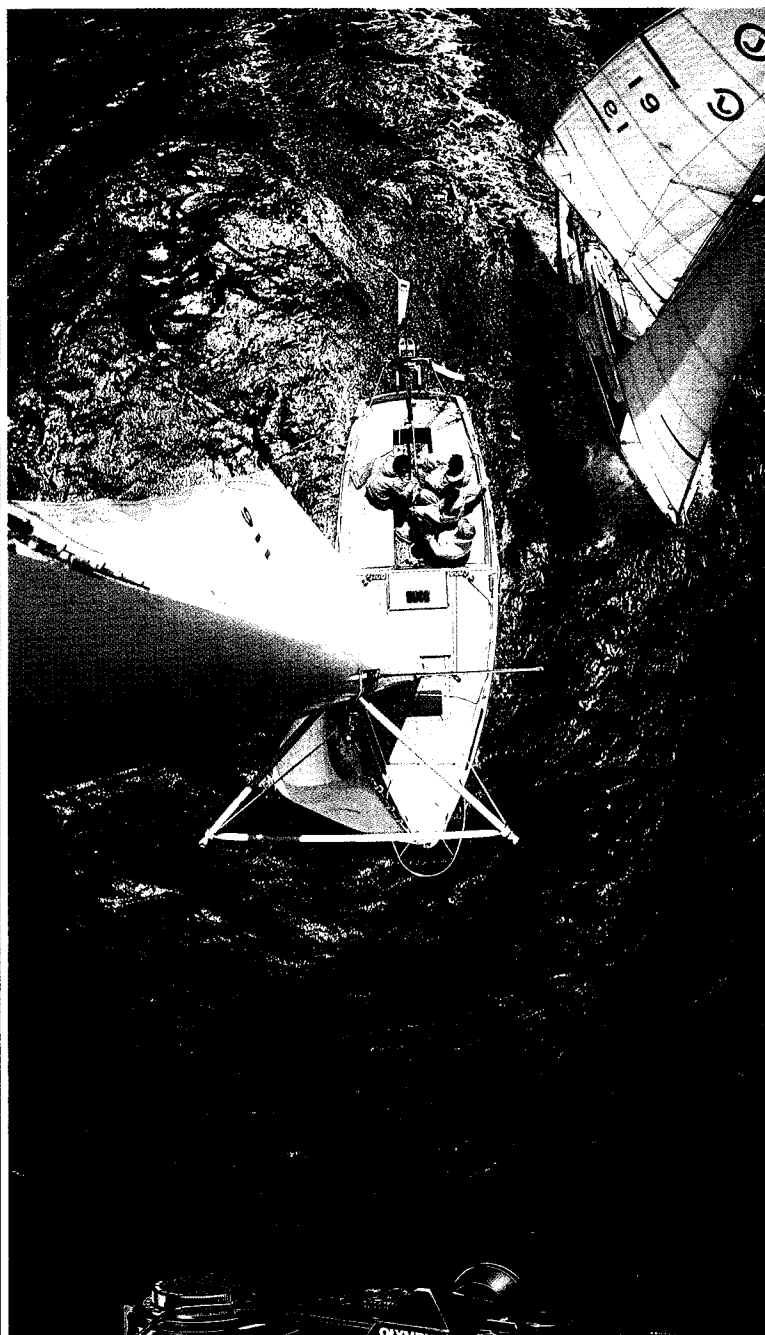


As a full-time photographer for National Geographic Magazine and an accomplished pilot, James Sugar has pioneered a host of new angles in photography. His criterion for camera equipment is simple: "I see the camera as a tool. It must work. When I used the OM-2 for the first time, I did so because it solved a photographic problem better than any other system." His first experience with the camera was for an article on hoboes. Hopping on and off freight trains across the United States for three weeks convinced him of the advantages of small, light Olympus equipment.

Another stunning success was a book about the West

James A. Sugar

JAMES SUGAR



Coast. In order to photograph many sports and recreational subjects in a new way, he attached remote-controlled cameras to windsurfers, antique racing cars, dune buggies, and Coast Guard rescue boats. Again the light weight of the equipment and the versatility of OM System motor drive units made difficult or impossible subjects practical propositions.

Jim Sugar says, "If I am to continue using Olympus in the future, it must continue to be as competitive — from a technical standpoint — as it has in the past."

It will.





The Unique Virtuosity of the OM Concept. Professionals Live by it.

Professional photography is intensely competitive. Each new assignment — and each new hopeful in this sought-after field — poses a challenge to be faced and surmounted. Professionals cannot afford anything but the best equipment if they want to stay ahead of the job. That's why the Professional Series OLYMPUS OM Cameras are a natural, both in their breadth of concept and their superbly practical performance.

The features that make the top-of-the-line OMs the world's finest 35mm SLRs have been tried and tested by the world's finest photographers.

A Creative Concept that Gets Right to the Point

The idea that launched the OM System was simple — to expand the potential of photography in every direction. So breathtakingly simple, it took the simplicity of genius to accomplish it. So devastatingly original, the world of photography has never been the same since.

The OM concept demanded functionality above all. Small size, so the photographer wouldn't be tempted to leave his equipment at home. Light weight, to let him concentrate on the subject, not his aching back. Low noise levels to avoid scaring the subject away. Minimal shock, because shock is the prime cause of blurred pictures. And of course, fast, precise controls, long-lasting ruggedness, impeccable performance and infinite versatility.

The result of the unprecedented five-year research and development project that brought the first stage of the OM concept to fruition was the OM-1. It became something of an instant classic and turned the whole 35mm SLR camera industry upside down. But one thing it did not do was exhaust the possibilities of the OM concept, or the genius of its originator.

Then came the second stage. The OM-2, born in 1975 and still the most advanced performer in its class. The OM-2's sensational light measuring system, invariably accurate even with multi-flash, as sensitive as the human eye but several hundred times faster, has never been improved upon. People who really know cameras know they can depend on the OM-2 in every situation. And to prove it, they have taken some of the most original, most captivating photographs of all time.

Yet, to the creator of the OM concept, perfection remained elusive. Part of the gap was in the system, the most comprehensive in existence but never quite comprehensive enough. So new units have appeared constantly to expand the OM System still further, and all are fully compatible with existing OM cameras and components.

It took an unusually perceptive vision to develop the third stage — the OM-3 and OM-4. Among the host of small refinements, all carefully designed to maintain the integrity and interchangeability of the overall system, these fabulous new cameras implement another revolution in the way we think about photography. They feature Multi Spot Metering — a system that gives the photographer total access to creative exposure control.

It marks the inauguration of an era when electronics puts the decisions back in the hands of the artist instead of taking them away. It marks an awe-inspiring peak of camera technology and a milestone in the growth of photographic potential.

The OM concept is way ahead of its time.
Anytime.

A System That Never Leaves You Shorthanded.

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Zuiko Interchangeable Lens Group

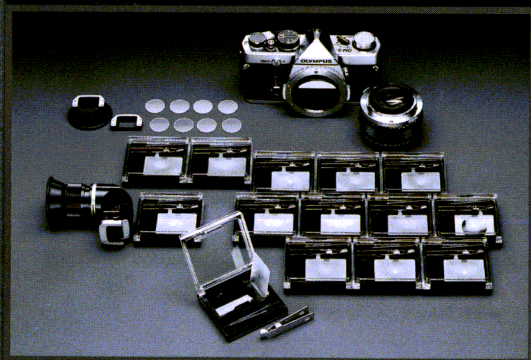
The first essential of a fine system. The OM System includes some 50, from the 8mm fisheye to the 1,000mm super telephoto — and it's growing all the time. Each lens utilizes superb optical glass. Ultra-modern computer-assisted design assures sparkling resolution, contrast and color fidelity in an amazingly compact, lightweight format. There are many other extra features, too: unusual brightness, extra close focusing, and a wide variety of unique special purpose lenses. Get the full details from your dealer.



Flashphoto Group

No surprise it was OLYMPUS who thought of making flash into a modular system for total versatility. The core T32 unit provides built-in bounce along with many other useful features. When you need more, add the Power Bounce Grip for universal angling, extra fast recycling, etc. There's also the zoom or wide adapters for extra power or super wide coverage, filters for special effects, and connector cords for off-camera multi-flash use. Or for high power professional performance, the unbeatable T45.

The flash system also includes a full range of totally automatic, fully portable ring flash and other macro flash units.



Finder Group

Designed to ensure optimum vision for every subject. Fourteen interchangeable focusing screens are changed quickly through the lens mount. Whichever one you use, auto exposure accuracy is entirely unaffected. Then there's the exclusive Varimagini Finder, for a choice of image sizes and a 360° range of viewing angles. Plus a full selection of dioptic correction lenses.

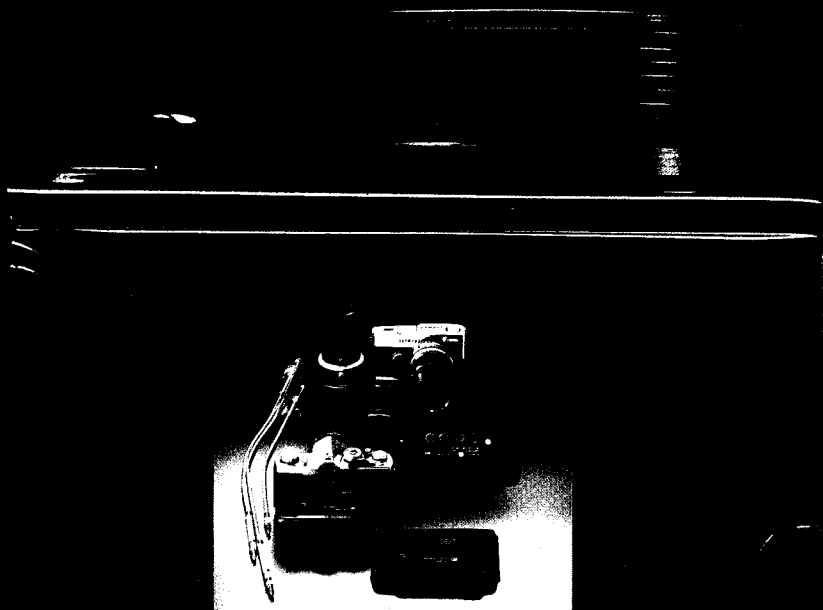


Motor Drive Group

Again, it's a whole system. The ultra compact Motor Drive 1 shoots as fast as five frames per second. It works with grip-type, pack or AC Adapter control units and, naturally, can power the 250 exposure bulk film back. So can the convenient, economical 2.5 frame per second Winder 2. Each offers sequence or single frame operation, plus connections for wired or wireless remote control.

The OM System is another vital reason professionals pick these cameras. It's the most comprehensive 35mm SLR system there is. And it puts them in control of every situation from action macro and super-fast motor drive, to multi-flash, automatic photomicrography and more. For features, performance, reliability, easy handling and use, the OM System is close to incredible. But for all its versatility, every system unit remains under the control of the photographer.

YMPUS

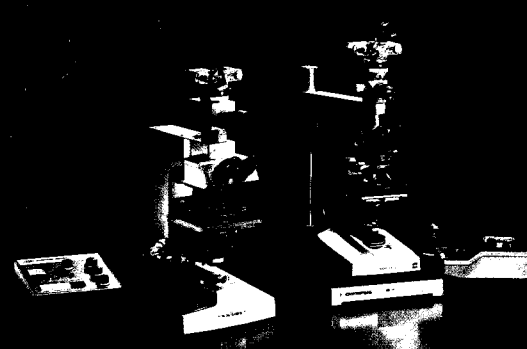


Macrophoto Group

At this point, where other systems get bogged down, the OM System takes off! No less than five special lenses, including the world's first automatic high magnification lenses, the fabulous Telescopic Auto Tube 65-II6, which is essentially a portable auto bellows, and the macro flash option that makes for full-focusing "Medical Macro" or fully portable outdoor "Action Macro" capability. And all this with an infallible Multi Auto exposure system that lets you forget about high magnification exposure compensations and other technical difficulties.

Phototechnical Group

The Recordata Back 4 provides a built-in quartz watch to print time or date onto the photograph automatically. It's programmed up to the year 2009, corrected for months and leap years, and also provides a generous choice of codes. From there on, the Phototechnical Group takes photography way beyond its normal limitations. One example, the Astroscope Adapter brings the universe within your grasp.



Photomicro Group

Before the OM System arrived, only a dedicated and highly experienced professional would be prepared to take on this exacting discipline. Now, thanks to the OM Multi Auto exposure system, photomicrography approaches snapshot ease. But for the true professional a host of equipment such as special lighting units, Lieberkühn reflectors and units to measure precise color temperatures assures perfect results every time.



Case Group

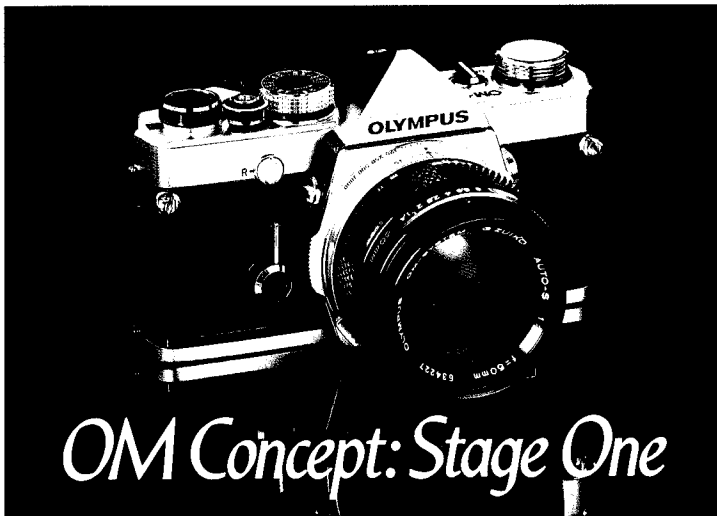
Performing an obvious but essential job, this group assures maximum protection of your equipment along with the utmost speed and convenience in deploying it.

A Camera Body for Everybody

If you aim at the very finest, OLYMPUS gives you four choices. Every camera in the OM Professional Series is made to impeccable standards of performance, engineering and practical functionality. The features are different, and there lies your choice. Every camera body is fully compatible with the total OM System.

**OLYMPUS
OM-1**

The original OM camera remains the most practical, functional manual mode 35mm SLR available. The ongoing OM revolution has continued to supplement the OM-1, not supplant it.



Small Size

The OM-1 was about 35% smaller than existing 35mm SLRs when it first appeared. But the reduction in size was achieved by a complete re-examination of camera function and a more rational design along with stronger, more durable materials. In everything but size, the OM-1 is a giant.

Light Weight

The OM-1 was about 35% lighter than existing 35mm SLRs. And to go with it, the OM System was also far smaller and lighter than competitors. The OM-1 was made lighter to improve function. Some of the many copies were made lighter just to imitate the OM-1.

Low Noise

The OM-1 was the first camera to seriously tackle the problem of shutter/mirror noise. It did so, naturally, for the practical reason that a noisy camera is disturbing — whether it causes the animal subject to run away, or the human subject to tighten up.

Low Shock

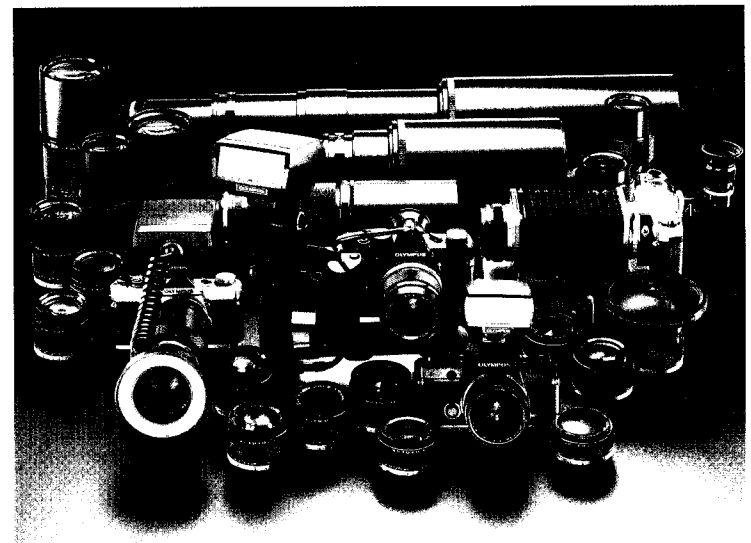
Continuous shock was the biggest drawback of the single lens reflex camera. It made fast motor drive mechanically unacceptable, and posed the ever present problem of blurred pictures. The OM-1 solution of air damper, ball bearings and shock absorbers was ingenious — and highly effective.

Big, Bright Finder

Thanks to the OM-1, just about every camera today has a big, bright viewfinder. Just like the OM-1. So you can compose and focus even dimly lit or macro subjects with speed and accuracy.

Vast System

To prove the OM-1 was, and is, professional in every way, it came with a system that had everything from interchangeable focusing screens to a full selection of photomicro units. Now the system has even more.



Please see appropriate catalogs for full details of the OM-1, OM-2 and groups of OM System units.

**OLYMPUS
OM-2**

The fantastic advance of TTL Direct "off-the-film"™ Light Measuring put the OM-2 in a class of one. It took a long time for other cameras to venture close. No other has yet achieved such functions as full aperture range OTF Auto Flash.



TTL Direct "Off-The-Film" Light Measuring

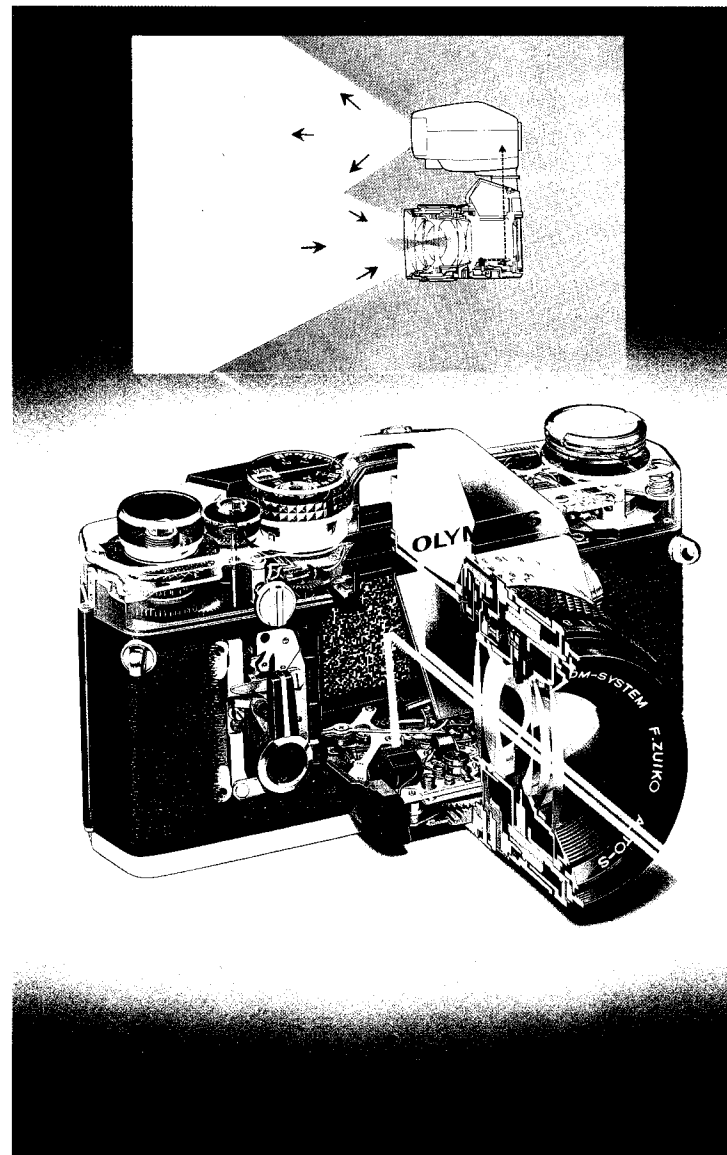
Encompassed in a body no larger than the OM-1, TTL Direct "OTF" Light Measuring was called incredible. It shows the way the OM concept works — doing something sensational, taking away nothing either in performance or functionality.

By reading the light reflected off the film plane, on real time during the actual exposure, TTL Direct "OTF" Light Measuring resolves a host of previously intractable problems to permit totally automatic exposures even with macrophotography, photomicrography, and above all, with every kind of direct, indirect or multiple flash lighting. In effect, this plus the OM-2's computerized Centralized Control System gives the camera an unrivalled Multi Auto capability.

Here are the six light measuring secrets that made the OM-2 the professional camera par excellence:

1. The OM-2's SBC light sensors respond instantly to changes in light, even during the exposure, and the electronic brain compensates at the same lightning speed.
2. Electronic flash is measured on real time, and cut off when the precise amount of light has reached the film.

3. Real time operation means each frame is individually exposed during high speed motor drive sequences.
4. The OM-2 is almost as sensitive as your eyes. It exposes automatically in near total darkness, at shutter speeds as long as 120 seconds.
5. Because the sensors work only during the exposure, when the upraised mirror blocks off the eyepiece, there's no problem with stray light entering the viewfinder and causing improper exposure.
6. The sensors are never fooled by the use of different focusing screens, lenses or filters, because they measure only the light that actually reaches the film.



OM
SYSTEM



OM System Update

With these successive revolutions in camera technology, what has been happening to the OM System? It's been going through a whole series of major and minor revolutions on its own, while maintaining virtually total compatibility with all the OM cameras. The initial OM System was remarkably comprehensive, with a total number of units greater than any other system of the time. In addition, like the OM-1, it set new standards of lightness, compactness and ease and speed of use. Among subsequent developments, the number of lenses has grown from the initial 20 or so to around 50, with a complete series of zooms, shift lenses, ultra bright telephotos and fully automatic macros. TTL

Auto Flash has been introduced to expand the performance and versatility of flash photography many times over, and there is now a highly modular flash system from fully professional to compact units, along with a wide choice of fully portable macro/medical flash combinations. The OM motor drive, which set a landmark with 5-frames-per-second speed, is more varied, with a choice of speed control units, intervalometers and remote control systems. And there is a selection of sophisticated automatic and manual data backs.

At a time when 35mm SLR systems have been attempting to grow more comprehensive to match OLYMPUS, the OM System is still the most comprehensive of all.

The OM-4 is scheduled to go on sale in November 1983. Sales date for the OM-3 to be released shortly. External appearance and specifications are subject to change without notice. The photographs and information in this brochure are correct as of June 1983.

OLYMPUS OM-3

A still tougher, more functional professional version of the OM-1, with one more vital difference. In addition to the Manual Mode mechanical shutter, the OM-3 features a fabulous Multi Spot Meter and a full electronic LCD viewfinder display to match, assuring precisely the creative exposure effects the photographer has in mind.

OLYMPUS OM-4

Incorporates the same multi-function Multi Spot Meter and LCD finder display as the OM-3. In a body that provides all the unrivalled Auto/Manual performance of the OM-2.



OM Concept: Stage Three

Unique Light Metering System

One of the more remarkable things about the OM concept is that, while remaining true to its origins, it progresses in quantum leaps. The OM-1 and OM-2 were great advances in photography. Now the OM-3 and OM-4 again achieve significant improvements in photographic performance by tackling the most outstanding problem keeping a barrier between the photographer's vision and the camera's vision. Instead of making exposure determination fully automatic and thus limiting the photographer's intent to an often uneasy compromise, Multi Spot Metering assures that exposure judgments are creative — but with all the precision that state-of-the-art electronics can bring to bear.

What It Does

Usually, to get a perfect exposure for a difficultly lit composition, a photographer either has to play a confusing guessing game, or use an expensive, awkward manual spot meter.

With the OM-3 and OM-4, the spot meter is built-in. And it's automatic.

Single Spot Metering

Aim the camera at the point on the subject you want to expose for. The meter covers the perfect spot angle — about the area covered by the microprism of the standard focusing screen — and the result appears on the viewfinder LCD.

Multi Spot Metering

You can take readings of as many spots on the subject as you like. The camera will automatically record up to eight, and produce a median exposure value for them all. If more than eight readings are taken, the camera's computer bases the exposure on the last eight.

Highlight Control

To keep the highlights sparkling, take a spot reading of one or more, and press the highlight control.

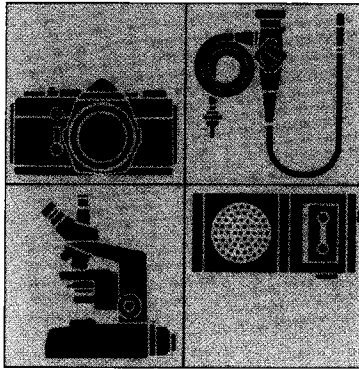
Shadow Control

When the effectiveness of the picture relies on beautifully gradated dark tones, just press the Shadow button.

Exposure Memory

You can keep shooting at the same exposure for up to one hour, with complete freedom to vary elements of the composition (OM-4 only).

**Photographic,
Medical, Microscopic,
Industrial & Business Equipment.**



OLYMPUS
Match your skills with ours.

OLYMPUS OPTICAL CO.,LTD.

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