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

Lenses covering wide-angle focal lengths of less than 12mm (35mm equivalent)

14-24mm (35mm equivalent)
OLYMPUS  M.ZUIKO DIGITAL ED 7-14mm F2.8 PRO

- Ultrawide-angle zoom lens with high optical performance and slow F2.8 aperture.
- Allows a wide range of creative photographic opportunities.

14-24mm (35mm equivalent)
PANASONIC LUMIX G VARIO 7-14mm F4.0 ASPH.

- Ultrawide-angle, ultra-compact 14-24mm zoom lens.
- Compact and lightweight, making it easy to use.

16-35mm (35mm equivalent)
PANASONIC LEICA DG VARIO-ELMARIT 8-18mm F2.8-4.0 ASPH.

- Ultrawide-angle zoom lens with a maximum aperture of 2.8.
- Compact and lightweight, with a sophisticated design.

Development announcement:
To be released in 2019 or later

OLYMPUS  M.ZUIKO DIGITAL ED 9-18mm F4.0-5.6

- Ultrawide-angle zoom lens with a maximum aperture of 4.0.
- Allows for a wide range of photographic possibilities.

OLYMPUS  M.ZUIKO DIGITAL 10-25mm F1.7 ASPH.

- Ultrawide-angle zoom lens with a maximum aperture of 1.7.
- High-speed, high-quality performance.

This ultrawide-angle zoom lens has a unique design, allowing for extraordinary and diverse photography.

©Alex Beasor
Zoom Lenses - STANDARD

Lenses covering focal lengths from a wide-angle range of 17mm-24mm and 18mm (between 24mm and 36mm of 35mm equivalent) to telephoto.

**Panasonic: Lumix G Vario 12-32mm F3.5-5.6 ASPH. MEGA O.I.S.**
- **Max. FL. Length**: 32mm
- **Weight**: 91g
- **Filter Diameter**: 43mm

Compact standard zoom with MEGA O.I.S. for superior image stabilization. It is highly recommended for shooting a group photo in a small room or capturing a landscape with a wide-angle.

**Panasonic: LEICA DG Vario-Elmarit 12-60mm F2.8-4.0 ASPH. POWER O.I.S.**
- **Max. FL. Length**: 60mm
- **Weight**: 594g
- **Filter Diameter**: 67mm

LEICA zoomed with a maximum magnification of 1.7x. It is highly recommended for indoor sports photography, Capture standard, long-distance, or macro photography.

**Panasonic: Lumix G Vario 12-60mm F3.5-5.6 ASPH. POWER O.I.S.**
- **Max. FL. Length**: 60mm
- **Weight**: 168g
- **Filter Diameter**: 43mm

Compact standard zoom with MEGA O.I.S. for superior image stabilization. It is highly recommended for shooting a group photo in a small room or capturing a landscape with a wide-angle.

**Olympus: M.Zuiko Digital ED 12-100mm F4.0 IS PRO**
- **Max. FL. Length**: 100mm
- **Weight**: 390g
- **Filter Diameter**: 67mm

Professional telephoto zoom lens for digital SLR cameras. It is highly recommended for indoor sports photography, Capture standard, long-distance, or macro photography.

**Olympus: M.Zuiko Digital ED 12-200mm F3.5-6.3 IS PRO**
- **Max. FL. Length**: 200mm
- **Weight**: 530g
- **Filter Diameter**: 67mm

Professional telephoto zoom lens for digital SLR cameras. It is highly recommended for indoor sports photography, Capture standard, long-distance, or macro photography.
Zoom Lenses - STANDARD

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

28-40mm (35mm equivalent)
OLYMPUS : M ZUiko DIGITAL ED 14-42mm F3.5-5.6 EZ

- Maximum wide angle: 28mm
- Image stabilization: Yes
- Weight: 121g

Motorized standard zoom beats world’s thinnest profile

Reinforced motorized zoom mechanism is a slim profile, just 22mm thick, the super slim makes it ideal for especially wide-angle to telephoto, sharp image quality throughout its entire zoom.

24-40mm (35mm equivalent)
Panasonic : LUMIX G X VARIO PZ 14-42mm F3.5-5.6 ASPH. POWER O.I.S.

- Maximum wide angle: 24mm
- Image stabilization: Yes
- Weight: 180g

Standard lenses with built-in motorized zoom

The compact, lightweight, motorized mechanism makes possible for the camera to do the same as the earlier, but compact 35mm film camera, to be able to zoom up and down. The fast, motorized design is suitable for fast shooting.

28-40mm (35mm equivalent)
Panasonic : LUMIX G VARIO 14-45mm F3.5-5.6 ASPH. MEGA O.I.S.

- Maximum wide angle: 28mm
- Image stabilization: Yes
- Weight: 240g

Compact, lightweight standard zoom lens

With a wide ranging range of about 28mm (wide) and 42mm (35mm equivalent), this lens allows versatile and flexible photography under a wide range of conditions.

28-40mm (35mm equivalent)
Panasonic : LUMIX G VARIO 14-42mm F3.5-5.6 ASPH. POWER O.I.S.

- Maximum wide angle: 28mm
- Image stabilization: Yes
- Weight: 214g

Sophisticated design and reduced size/weight

The compact, lightweight design of this lens allows easy photography in a wide range of situations, from everyday snapshots to landscapes and portrait shooting.

28-40mm (35mm equivalent)
TAMRON : 14-150mm F4-5.8 Di III Model C001

- Maximum wide angle: 28mm
- Image stabilization: Yes
- Weight: 505g

Lighter, Smaller, Sharpener

A high power zoom lens with excellent capture different views of the angle of field you choose. Incorporating iconic zoom elements for excellent imaging performance.

28-40mm (35mm equivalent)
OLYMPUS : M ZUiko DIGITAL ED 12-50mm F3.5-6.3 IS

- Maximum wide angle: 28mm
- Image stabilization: Yes
- Weight: 264g

Compact, lightweight compacting lensing with easy to use.

A lightweight 16X zoom lens featuring ZERO (Ko) optical system combined with optical Coating.4 The zoom drive mechanism construction allows photography even in extreme conditions.

M. ZUiko DIGITAL ED 12-50mm F3.5-6.3 IS :: 6 Sec., F16
Zoom Lenses - TELEPHOTO

Lenses covering telephoto focal lengths of 100mm (350mm at 35mm equivalent) or more.

**25-200mm (35mm equivalent) Panasonic LUMIX G X VARIO 35-200mm F2.8-3.5 POWER O.I.S.**

- Weight: 825g
- Dimension: 113mm x Ø 58mm

Large F2.8 aperture zoom lens designed for high performance in a compact size. With its hybrid 3-axis mechanical optical image stabilization, this lens can achieve high resolution and clear images even in low light. It also features a weatherproof and splashproof construction, making it ideal for outdoor photography, especially in challenging conditions.

**25-200mm (35mm equivalent) Panasonic LUMIX G VARISD 33-200mm F4.0-5.6 ASPH. MEGA O.I.S.**

- Weight: 532g
- Dimension: 97mm x Ø 52mm

Lightweight and telephoto zoom that’s ideal for fast and easy shooting. Featuring mechanical 5-axis optical image stabilization, this lens delivers high image quality in a compact and lightweight design. Also available for remote control, perfect for capturing fast-moving subjects.

**85-300mm (35mm equivalent) Olympus M.Zuiko Digital ED 85-300mm F4.0-5.6**

- Weight: 565g
- Dimension: 84mm x Ø 62mm

Ultra compact telephoto zoom with high optical performance. The Olympus M.Zuiko Digital ED 85-300mm F4.0-5.6 zoom is designed to be lightweight and compact, making it ideal for wildlife and sports photography. It also features weather sealing for added protection.

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

- Weight: 950g
- Dimension: 85mm x Ø 62mm

Superb performance over a wide zoom range, offering superior image stabilization. This lens is perfect for a wide range of applications, from sports and wildlife photography to portrait and low-light photography. It delivers high resolution and sharp images even in challenging conditions.

**100-400mm (35mm equivalent) Olympus M. Zuiko Digital ED 100-400mm F4.5-6.3**

- Weight: 1200g
- Dimension: 105mm x Ø 72mm

Superb performance over a wide zoom range, offering superior image stabilization. This lens is perfect for a wide range of applications, from sports and wildlife photography to portrait and low-light photography. It delivers high resolution and sharp images even in challenging conditions.
**Zoom Lenses - TELEPHOTO**

Lenses covering telephoto focal lengths of 100mm (300mm of 35mm equivalent) or more.

- **Panasonic** - LUMIX G VARIO 100-400mm F4.0-5.6 II POWER O.I.S.
  - 100-400mm (300mm equivalent)
  - 6-bit motor, 30 steps
  - O.I.S. (Optical Image Stabilizer)
  - Lens hood included

- **Leica** - LEICA DG VARIO-ELMAR 100-400mm F4.0-6.3 ASPH. POWER O.I.S.
  - 100-400mm (300mm equivalent)
  - 6-bit motor, 30 steps
  - O.I.S. (Optical Image Stabilizer)
  - Lens hood included

**Prime Lenses - WIDE**

Prime lenses for wide-angle with focal length below 20mm (30mm of 35mm equivalent).

- **Olympus** - M.ZUIKO DIGITAL ED 8mm F3.5 Fisheye PRO
  - 8mm (30mm equivalent)
  - 6-bit motor, 30 steps
  - World’s first fisheye lens with an f/3.5 aperture
  - Wide-angle and 180° wide field of view

- **Leica** - LEICA NOCTILUX-M 1.6/50mm F1.0 ASPH.
  - 50mm (75mm equivalent)
  - 6-bit motor, 30 steps
  - World’s smallest, lightest high-performance fisheye lens
  - A super-wide field of view (190°) and short focal length allows capturing the direction and exaggerated perspective that fisheye lenses are known for.

- **Panasonic** - LUMIX G FISHEYE 8mm F3.5
  - 8mm (30mm equivalent)
  - 6-bit motor, 30 steps
  - Fisheye lens with 180° angle of view
  - Designed for high-resolution digital cameras.
Prime Lenses - WIDE

12mm (35mm equivalent)
Kowa:
KOWA PROMINAR 12mm F1.8
- Manual focus
- Weight: 370g
- Super wide-angle lens
- Designed for digital SLR cameras
- Ideal for low-light photography

18mm (35mm equivalent)
Veilcraft:
LEICA DG SUMMILUX 12mm F1.4 ASPH.
- Mirrorless camera lens
- Light weight
- Super wide-angle lens
- Excellent for low-light photography

28mm (35mm equivalent)
Panasonic:
Olympus:
M.ZUIKO DIGITAL ED 12mm F2.0
- Mirrorless camera lens
- Super wide-angle lens
- High performance

35mm (35mm equivalent)
Kowa:
KOWA PROMINAR 8.5mm F2.8
- Wide angle
- Manual focus
- Weight: 370g
- Super wide-angle lens
- Designed for digital SLR cameras

40mm (35mm equivalent)
Panasonic:
LEICA DG SUMMILUX 12mm F1.4 ASPH.
- Mirrorless camera lens
- Light weight
- Super wide-angle lens
- Excellent for low-light photography

60mm (35mm equivalent)
Veilcraft:
LEICA DG SUMMILUX 12mm F1.4 ASPH.
- Mirrorless camera lens
- Light weight
- Super wide-angle lens
- Excellent for low-light photography

The high performance of these lenses makes them ideal for low-light photography, and they provide versatile performance that can be used with a wide range of cameras and lenses.
Prime Lenses - WIDE

50mm (35mm equivalent)

*Panasonic* - LEICA DG SUMMILUX 15mm F1.7 ASPH.

- **Minimum Focus Distance:** 15cm
- **Maximum Magnification:** 0.096x
- **Weight:** 410g
- **Filter Diameter:** 67mm

Compact, lightweight LEICA DG SUMMILUX lenses with high image quality. It is an ideal lens for portrait and low light photography. The lens also features a “double-direct” AF mechanism that enhances focus precision and response.

*Sigma* - Sigma 16mm F1.4 DC DN Contemporary

- **Minimum Focus Distance:** 30cm
- **Minimum Magnification:** 0.18x
- **Weight:** 395g
- **Filter Diameter:** 62mm

Wide-aperture f/1.4 lens with a high optical performance in portrait photography. It is compact yet powerful, delivering high-resolution images while keeping the weight and size minimal.

*Olympus* - M.ZUIKO DIGITAL ED 17mm F1.8

- **Minimum Focus Distance:** 21cm
- **Focus Range:** 21cm to infinity
- **Filter Diameter:** 49mm

High-grade F1.8 lens with a metallic outer shell. Combining the bright light with a compact design, the lens supports the E-M1X. The focus ring is designed for smooth focusing, and the aperture ring is also incorporated.

*Voigtlander* - NOKTON 17.5mm F0.95 Aspherical

- **Minimum Focus Distance:** 15cm
- **Focus Ring:** 30mm diameter
- **Filter Diameter:** 49mm

Wide-angle lens with high image quality. It supports the E-M1X and incorporates a “Resin Focusing Control System.” The lens is suitable for both casual and professional photography with its smooth focusing and high resolution.
Prime Lenses - STANDARD
Prime Lenses with focal lengths from 25mm to 40mm (40mm to 80mm at 35mm equivalent).

40mm (35mm equivalent)
PANASONIC: LUMIX G 20mm F1.7 II ASPH.
- Bright, high-contrast image
- Large aperture (F1.7)
- Weather resistant

VIGNETTING: NOCTON 25mm F0.95 Type II
- Large aperture (F0.95)
- Weather resistant
- High contrast

Olympus:
- M.ZUIKO DIGITAL ED 25mm F1.2 PRO
  - Large aperture (F1.2)
  - Bright, high-contrast image
  - Weather resistant

LEICA DG SUMMILUX 25mm F1.4 ASPH.
- Single-lens with resolving power
- Bright, high-contrast image
- Weather resistant

YASHICA: YC 45mm F1.9
- Large aperture (F1.9)
- Bright, high-contrast image
- Weather resistant

SIGMA: 30mm F1.4 DC DN CONTEMPORARY
- Large aperture (F1.4)
- Bright, high-contrast image
- Weather resistant

Kowa: PROMINAR 25mm F1.8
- Large aperture (F1.8)
- Bright, high-contrast image
- Weather resistant
Prime Lenses - TELEPHOTO

Prime lenses for medium telephoto to telephoto with 40mm (35mm at 35mm equivalent) end up.

85mm (35mm equivalent)
Voigtlander
LHONON 42.5mm f/0.95

- Angle of view: 36.4°
- Weight: 1,010g
- Dimension: 60 x 88mm

Mid-telephoto lens with fast aperture
An angle of view of 36.4° (35mm equivalent) and a beautiful defocusing effect produced by the front four elements aperture make this lens ideal for portrait photography.

11mm (35mm equivalent)
Panasonic - LEICA DG NOCTICRON 42.5mm f/1.2 ASPH. POWER O.I.S.

- Angle of view: 35.8°
- Weight: 450g
- Dimension: 60 x 88mm

Flare-aperture lens capable of capturing beautiful defocusing effect.
A bright f/1.2 lens produces an outstanding image performance enhanced by the internal focusing system. Suitable for close-up photography, pen甩 photography, and providing a good chance for portrait shooting.

135mm (35mm equivalent)
Panasonic - LUMIX G 42.5mm f/1.7 ASPH. POWER O.I.S.

- Angle of view: 28.1°
- Weight: 450g
- Dimension: 60 x 88mm

Middle telephoto portrait lens with large f/1.7 open aperture
An angle of view of 28.1° (35mm equivalent) is suitable for portrait shooting. Features a rear focusing system, creating the beautiful background defocusing, making the subject pop out clearly.

OLYMPUS - M.ZUIKO DIGITAL ED 45mm f/1.2 PRO

- Angle of view: 35°
- Weight: 495g
- Dimension: 60 x 88mm

Large-aperture medium telephoto lens for portrait photography
A lens with a maximum aperture of f/1.2 captures every detail of the subject. This lens allows you to capture beautiful natural lighting and a beautiful defocusing effect, adding depth to your photos.

OLYMPUS - M.ZUIKO DIGITAL 45mm f/1.8

- Angle of view: 35°
- Weight: 210g
- Dimension: 49 x 60mm

Family portrait lens with beautiful defocusing capability
The f/1.8 aperture and shallow depth of field allow you to shoot portraits in which soft, beautiful background defocusing makes the subject very prominent.
Prime Lenses - TELEPHOTO

Prime lenses for medium telephotos to telephoto with 400mm (800mm at 35mm equivalent) and up

400mm (800mm equivalent)
Panasonic: LEICA DG ELMARIT 200mm F2.8 POWER O.I.S.

- Wide maximum aperture of 2.8
- 37x Panasonic AFS lenses
- Power O.I.S.
- 21x Panasonic M4/3 lenses

Specially designed lens for sport and wildlife photography.

600mm (1200mm equivalent)
Olympus: M.ZUIKO DIGITAL ED 300mm F4.0 IS PRO

- Wide maximum aperture of 4.0
- 4x IS (Image stabilization)
- 2x Image stabilization
- 8x Panasonics M4/3 lenses

Super telephoto lens with high resolution capacity and quick detection.

Micro Four Thirds System compatible Telephoto Lens Kit

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

- 350mm, 500mm, 850mm
- Telephoto lens kit for shooting in three focal lengths with a single lens
- To minimize chromatic aberrations and flare, the lens has been designed to produce a high-resolution image without a flare. The large diameter of the lens is also an advantage for capturing high-resolution images.

© Masanori Takahara
Prime Lenses - TELEPHOTO

**60mm (51mm equivalent)**
Panasonic : LUMIX G MACRO
30mm F2.8 ASPH. MEGA O.I.S.
- Max. focus length: 46mm
- Weight: 165g
- Filter diameter: 49mm

Prime macro lens with 5x (1x8) closer close-up capability. With a high magnification of 0.6x, 0.5x, and 0.3x, 0.4x, this macro lens can be used in a variety of applications, from high-quality macro photography to landscape shooting.

**60mm (51mm equivalent)**
OLYMPUS : M ZUIKO DIGITAL
ED 30mm F3.5 Macro
- Max. focus length: 46mm
- Weight: 150g
- Filter diameter: 49mm

Powerful macro lens with 3.5x (1x8) telephoto magnification. This lens's 0.5x magnification and 0.3x macro capability in bringing this view a world difficult to see with the naked eye.

**90mm (54mm equivalent)**
Panasonic : LEICA DG MACRO-ELMARIT
45mm F2.8 ASPH. MEGA O.I.S.
- Max. focus length: 81mm
- Weight: 177g
- Filter diameter: 52mm

Outstanding image quality that Leica is known for. With imaging performance that reaches Leica's demanding performance evaluation criteria, this lens offers completely high contrast and resolution.

**105mm (60mm equivalent)**
OLYMPUS : M ZUIKO DIGITAL
ED 60mm F2.8 Macro
- Max. focus length: 60mm
- Weight: 150g
- Filter diameter: 49mm

Distortion-free, high-quality macro lens. The macro lens features a high magnification that exceeds 1x, with a maximum magnification of 2x. With a built-in filter thread, it is ideal for quick macro photography.

**65mm (51mm equivalent)**
Panasonic : LUMIX G 12.5mm F12
- Max. focus length: 51mm
- Weight: 292g
- Filter diameter: 49mm

World's first 65mm fixed-focal 3D lens. This compact lens features a 24mm focal length, allowing for quick focus and easy handling. The lens can be used with a 3D camera to capture images in the X, Y, and Z axes simultaneously.
Lens Accessories

Body Cap Lenses

OLYMPUS: Telephoto Body Cap Lens BCL-090
- $99
- 52, 67mm
- Thread size: 52, 67mm
- Longer than BCL-080

OLYMPUS: Body Cap Lens BCL-150
- $199
- 52, 67mm
- Thread size: 52, 67mm

Conversion lens to focus at infinity.

Converter Lenses

Panasonic 1.4x Teleconverter DMW-TC14
- $399
- 52, 67mm
- Thread size: 52, 67mm

Panasonic 2.0x Teleconverter DMW-TC20
- $499
- 52, 67mm
- Thread size: 52, 67mm

OLYMPUS: M.ZUIKO DIGITAL 1.4x Teleconverter MC-14
- $249
- 14-150mm
- Thread size: 52, 67mm

OLYMPUS: 1.4x Teleconverter FCON-P01
- $299
- 12-40mm
- Thread size: 52, 67mm

OLYMPUS: Wide Converter WCON-P01
- $349
- 12-40mm
- Thread size: 52, 67mm

OLYMPUS: M.ZUIKO DIGITAL 0.75x Wide Converter MC-14
- $199
- 14-150mm
- Thread size: 52, 67mm

OLYMPUS: Micro Converter MCON-P02
- $499
- 12-40mm
- Thread size: 52, 67mm

four thirds adapters

OLYMPUS: Four Thirds Adapter M43-Z
- $99
- Mount adapter to enable a Four Thirds lens to be mounted on a Micro Four Thirds mount.

OLYMPUS: Four Thirds Adapter M43-2
- $99
- Mount adapter to enable a Four Thirds lens to be mounted on a Micro Four Thirds mount.

Classic Lens Adaptors

Panasonic: DMW-MA2M
- Mount adapter to enable an M.ZUIKO DIGITAL Camera All to be mounted on a Micro Four Thirds mount.

Panasonic: DMW-MA3M
- Mount adapter to enable an AF Illuminator of Cine Camera All to be mounted on a Micro Four Thirds mount.
Mobility Change Movies.

Movie Equipments

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

**Professional Cameras**
- Blackmagic Pocket Cinema Camera 4K
- Blackmagic Micro Cinema Camera
- Blackmagic Micro Studio Camera 4K
- Blackmagic Studio Camera

**Innovative Camera Systems**
- INSPIRE 2
- ZENMUSE X5S
- DJI MFT 15mm F1.7 ASPH Prime Lens
- OSMO PRO
- OSMO RAW

**Industrial Camera Systems**
- FASTCAM Multi
- SVCam-EXO «Tracer»
- SVCam-EVO «Tracer»
- MEMRECAM VX M-Cam-MFT

**Professional Camera Systems**
- AG-AP155A
- GY-L5300CH
- HORSEMAN TS-pro

**Cinematic Lenses**
- 11-16 T3 CINEMA LENS
- Cine Premier
- 8.5mm T3.0 / 12mm T3.0 / 20mm T3.0
- SLR Magic
- Hyper Prime
- 10mm T2.1 CINE / 25mm T0.95 CINE B

*These products all accept the use of lenses and cameras compatible with the Micro Four Thirds System. However, as these are functional restrictions with certain models, please consult the manufacturer's specifications. *
Express yourself in more ways than ever M.Zuiko Lenses

5-axis Sync IS
Incorporating an Image stabilization mechanism, the M.ZUIKO DIGITAL ED 300mm F4.0 IS PRO has an Image Blurring Compensation effect equivalent to up to 4 shutter speed steps and the M.ZUiko DIGITAL ED 120-1000mm F4.0 IS PRO an effect equivalent to up to 5 shutter speed steps with the lens alone. When combined with a camera featuring 5-axis image stabilization, the stabilization effect can be expanded as much as 7.5 steps — quite simply the world's top class. This unprecedented stabilization performance assures reliable handheld shooting free from the effects of camera shake even in super-telephoto and zoom shooting.

Olympus is the world’s first manufacturer to successfully mass-produce the world’s first Dual IS (Dual IS) Aspherical lens, which features aspherical elements on both sides and an extremely large ratio between the center thickness and peripheral thickness. The aspherical design delivers excellent imaging performance by precisely compensating for various aberrations including spherical aberrations, lateral and sonic aberrations. Because this compensation enables effects that would normally require extraordinary lens elements, it makes possible an ultra-compact design. In addition, Olympus adopted a variety of special optical lenses based on full consideration of the internal optimization of other advanced technologies, such as the ED and Super ED lenses, to contribute to the consistency of high image quality and compact sizes of M.ZUIKO lenses.

Special optical glass lens elements support high image quality in a compact design
This lens made of 13 elements in 10 groups includes two high-performance elements that also significantly contribute to the superb image quality. Moreover, it features ED and Super ED glass for a compact size.

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

LEICA DG Lens
Leica, the pioneer of compact camera systems, has long impressed professionals with its world-class imaging performance. Its high-quality lens is the result of many years of experience, an obsession with quality, and a dedication to the capture of life's most precious moments. Each Leica DG lens is meticulously crafted to deliver a level of performance that is unmatched in the industry.

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

Image stabilization by interlocking the body and lens
Dual IS
With remarkable interlocked control of the 5-axis Body Image Stabilizer (B.I.S) and the 2-axis Optical Image Stabilizer (O.I.S.), Dual IS offers powerful support for users who need true high-definition images. While B.I.S. alone in its own has difficulty stabilizing telephoto side images as the focal length is increased, Dual IS is able to effectively stabilize the image with the medium to telephoto range, as well as throughout the telephoto range by interlocking the fine axes in the body and the lens axes in the lens.
Introducing Sigma’s all-new DN series of lenses
-the ultimate lenses for mirrorless interchangeable lens cameras

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

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

To offer excellent products
For evaluation of lens performance, the unique MTF test instrument AT empleyng the 46-megapixel SIGMA direct image sensor was developed. This has made it possible to inspect high-frequency components that were previously unattainable. All DN models have undergone a 100% inspection before shipment to ensure maximum performance.

“Made in Japan”
All Sigma’s manufacturing plants, everything right down to raw materials is carried out under an integrated production system. We are now one of the very few manufacturers whose products are truly “made in Japan”. We believe our products are superior thanks to the presence of our homeland, allowed as it is with clean air and water, and endowed, hard-working people. We pride ourselves on the authentic quality of Sigma products, born of a marriage between highly skilled expertise and intelligent, advanced technology. Our sophisticated products have satisfied professionals and lovers of photography all over the world, because our manufacturing is based on genuine craftsmanship, understood at the present and pride of our artists.

The “Lichtigreisen” of Voigtlander – Nokton series
Four of the Voigtlander lenses are specifically designed for use on Micro Four Thirds cameras. They are real stars in the world of Voigtlander lenses.

Four of the Voigtlander lenses are specifically designed for use on Micro Four Thirds cameras. They are real stars in the world of Voigtlander lenses.

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

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

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

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

The outstanding manufacturing quality of these lenses puts them at the top of their class in every respect. A smooth focusing focus ring and clickless autofocus ring reflect the high precision of our manufacturing process.
Tamron’s constantly evolving high-magnification zoom lenses have finally arrived in the world of Micro Four Thirds

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

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

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

Building an impressive 10X zoom range into an ultra-compact lens body is made possible by adopting a more sophisticated multi-stack-cam layout. This advanced cam layout draws on Tamron’s extensive engineering expertise, which is focused on innovative spacer-saving cam structures.

A Stepping Motor for quick, quiet auto-focusing

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

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

PROMINAR – A half century of excellence –

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

PROMINAR – Inherited design concept –

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

PROMINAR – The quality of tradition –

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

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

The use of a 9-blade circular aperture diaphragm enables beautiful and natural defocusing effects appropriate to a PROMINAR lens. The aperture ring has a dual-link drive system with clickless butt switching capability compatible with both still picture and movie shooting.
New style of movie recording made possible by the Blackmagic design

Blackmagic Pocket Cinema Camera 4K

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

Blackmagic Micro Cinema Camera

Introducing the Blackmagic Micro Cinema Camera, a miniaturized Super 16mm digital film camera with 13 stops of dynamic range and a revolutionary expansion port with PWM and 3.5mm inputs! You can operate Micro Cinema Camera remotely and capture the action anywhere by using common and available video equipment (remote controllers and video transmitters) Imagine adjusting focus, iris and zoom wireless! Micro Cinema Camera is a true digital film quality camera with up to 13 stops of dynamic range, an MFT lens mount and built-in RAW and ProRes recording!

Blackmagic Micro Studio Camera 4K

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

Super 35 CMOS image sensor creates professional 4K images

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

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

This feature, coupled to the zoom controls, gives you the ability to magnify the image of fixed focus lenses, or to extend the range of zoom lenses while shooting.

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

JVC provides the Log Gamma modes, expanding the recorded image dynamic range by 8000% with film-like latitude by preserving more information over the entire dynamic range of the sensor for grading and manipulation in post-production. In this gamma mode, 80% coverage of the ITU-R BT.2020 wide color space is possible. JVC provides 3 type LUTs converting J-Log1 to color gamut of “ITU-R BT.709”, “ITU-R BT.2020”, and “ITU-R BT.2100 (HDR hybrid Log Gamma)” for color grading in post. These LUTs expand utility of J-Log including film workflow, and give you the opportunity to create truly cinematic results and HDR solution.

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

Cinema 4K (4096 x 2160) and Cinema 2K (2048 x 1080) with 192 aspect ratio recording expands GY-LS300’s range of applications, for cinema quality documentaries or for film quality resolution and presence.

- New D-CLUTs
  New LUT files are released which convert J-Log1 video to color gamut of “DCI-P3 (RGB)”, digital cinema standard, “DCI-P3 (RGB)” LUT files enables color grading with as wide color space as DCI for cinema theater.
The first GigEVision industrial camera with controllable Micro Four Thirds lenses

The SVS-Vistek Tracer Series

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

EVO Tracer

Complex industrial machine vision in tandem with high speeds is the domain of the EVO Tracer. Dual GigE M12 connectors ensure robust and error-proof field cabling. RS232 and RS422 interface supplement the digital inputs. The state-of-the-art Global Shutter CCD sensors from ON Semiconductor with 4 or 9 mega pixels achieve data rates of up to 240 Mpps.

EXO Tracer

EXO is the platform for high-resolution CMOS industrial cameras with MFT lenses. The EXO304 Tracer with the 12-megapixel Sony PFX304 sensor or the EXO163 Tracer with 20 MPP and 5 fps is available for immediate delivery. The standard RJ45 Ethernet and Hirose 10-pin connector ensure maximum physical compatibility. A sharply enhanced EVO interface with a 4-channel flash controller, optical input and an RS232 interface offers even the most demanding scenarios in industrial automation.

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

Remote and Automated Control

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

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

BEI Device Interface Software

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

“Any Lens. Any Camera.”

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

SLR Magic

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

Magical Speeds:

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

Photo equipped while mode for cinema:

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

Anamorphic Magic:

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

Benefits of Micro Four Thirds

Compact and Lightweight System

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

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

Optical Design that Provides Mobility and Image Quality

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

The light passing through the lens is output from the output lens (two-end lens) and forms a circular image on the imaging plane (image sensor). The circular area that contains an accurate image is referred to as the image circle. In most cases, the sensor is sized so that it can deal with image deformation due to low light intensity outside the image circle. However, the area used in actual shooting is the area called the effective pixel area, which is inside the image circle. The size of this area is defined as the effective sensor size.

Diagram shows the relationship between the image circle and effective sensor size. Due to the strict physical principle between the light passing through the lens and the subsequent output from the lens, it is generally necessary to design a lens with a large diameter and length in order to obtain a large image circle. In addition, the flange back should also be optimized to avoid unneeded reflections of light.

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

Theoretically, a short flange back or back focus can facilitate improvement of wide-angle lens performance by rendering the front and rear of the lens symmetrical. However, if the flange back is extremely short compared to the diagonal length of the sensor, undesirable effects such as distortion and deformation of peripheral image will be noticeable. Based on the optical principle described above, the Micro Four Thirds standard was developed by targeting the optimal balance between mobility and image quality by determining how much lens size could be reduced while maintaining the image quality.
<table>
<thead>
<tr>
<th>Lens</th>
<th>Manufacturer</th>
<th>Color</th>
<th>Lens (mm)</th>
<th>ZA</th>
<th>ZK</th>
<th>Maximum Angle</th>
<th>Minimum Angle</th>
<th>Type</th>
<th>f/Number</th>
<th>Number of Blades</th>
<th>Diameter (mm)</th>
<th>Weight (g)</th>
<th>Lens Base Cap (mm)</th>
<th>Lens Base Cap (mm)</th>
<th>Lens Front Cap (mm)</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

* DQA: 180° slightly higher brightness, 120° when setting the aspect ratio to 16:9 with CINE-S1, 45° when with the tripod adapter
* Some objects may cause image distortion in the edges of the image, image stabilization is available with any lens, Corresponding models: OLYMPUS 12-40mm, OLYMPUS 150-300mm

Specifications and design are subject to change without notice.