

By 1966, the press had already dubbed him "the camera magician." His technical acrobatics and engineering skills had amazed the camera world.

What was left for Matsun? Just one challenge: to take on the oversized, overweight, noisy 35mm SLR.

And the odds were not encouraging. The SLRs of the day were built to the nines with features, to sleek size and weight seemed a distant prospect.

Not to Matsun.

Thus began a 5-year development program that would produce the OM-1, and later, the remarkable OM-2 and the OM-10.

OLYMPUS OM-1

Some called it a photographic fantasy. But with the structuring vision of the inventor's eye, Matsun created it. He relocated the shutter speed adjustment to below the mirror. And he translocated the exposure meter to the left of the pentaprism. This provided more internal room.

Next, Matsun set his sights on the shutter. Conventional cameras settled for a wide ribbon in the focal plane shutter. In the OM cameras you'll find Matsun's Solution: a single, thin strand. This allowed the prism to be sunk deeper into the camera, shrinking the external dimensions.

Matsun knew that he had to keep the weight down. Prodding the metallurgists, a special steel was forged—a steel lighter and stronger than the brass shutter case.

The next challenge was to cut down on noise and vibration. To smooth the ride of the OM-1, Matsun designed four ball bearing trains, a unique lightweight curtain drum, an air damper and over twenty shock absorbers.

Within the compact dimensions of the OM-1, some 600 parts are engineered. But while reducing the overall camera, Matsun refused to miniaturize parts. So the viewfinder has an extra large mirror, for a big, bright image.

The shutter speed dial is large.

The rewind knob is oversized.

The shutter release button is simple and comfortable. Thus you can imagine the ease with which the OM-1 was gripped. A light, compact, 35mm SLR with guts and stamina. And an entire system of compatible components—all revolutionary, all both light and tough.

Today, the OM-1, the camera that cleared its way to the top of Mt. Everest—the camera that's been mounted to the tails of jets and the hulls of ships—remains a classic and a standard.

OLYMPUS OM-2

After Matsun's triumph with the OM-1, he didn't rest on his laurels. Soon after came the OM-2, the fully automatic SLR that has an OM-1 built right into it.

But the OM-2 goes beyond the full exposure control of the OM-1. Because it's also a fully automatic SLR.

In fact, no automatic is the OM-2 that it actually measures the light during exposure. Even at a blazing fast frames-per-second flash. Two sensors read the light that reflects off the film surface the instant the shutter opens.

And with the OM-2 the shutter remains open until the film has received precisely the proper amount of light for perfect exposure—then it automatically closes. How long can this go on? From 1/2000 of a second to over two full minutes. No other camera made is this sensitive or gifted.

OLYMPUS OM-10

Matsun believes that almost photographic equipment shouldn't belong only to serious photographers. So he designed the Olympus OM-10. A fully automatic SLR that puts Olympus engineering and design, as well as the OM system, within reach of almost everyone.

This is Matsun's personal expression of a focus and shoot camera. The OM-10 displays the shutter speed in the viewfinder by simply touching the shutter release collar.

The OM-10 also has an LED as the viewfinder that lights to signal a fully charged flash, and hints to confirm correct flash exposure.

And if one should find himself constrained by the limits of automatic photography, the OM-10 can grow along with him. An optional full exposure control device lets one shoot with total artistic latitude.

Matsun has created three very individual cameras, for three very individual needs. Anyone who has now shot with either an OM-1, OM-2 or OM-10 knows that every millimeter of the camera has been thought out. When the technology existed to reach his objective, Matsun designed it. When no material existed to accomplish the job, he designed it.

So even though each year dozens of new cameras are flooded to market, glittering with the gimmick of the moment, there's only Olympus cameras evident as a class by themselves.

Along with the man who designed them.

For information write Olympus,
Woodbury, N.Y. 11797.

OLYMPUS



"I designed the XA from the film out instead of from the camera in."

Martinez



"You can make it as a full-size 35mm camera as you want, but when you're through, what you'll have is a miniature full-size camera, with controls too cramped to control. A remainder with no uses, and it's not portable to dig for."

The result, a full-size camera was made instead to be a reducing act. There is a 35mm picture can fit from your pocket, thereby no means the camera that look it can't do that work. So I made the XA from scratch, making the film that my starting point."

The first pocket camera with as many advances as an Olympus SLR. The Olympus XA has a state-of-the-art electronic focus F2.8 lens that solves Martinez's problem: the protruding lens problem, the world's first internal focusing system.

And what you focus on stays in focus because the shutter is so fast it doesn't, it's actually impossible to go

the camera, which just happens to be the Martinez solution to another major pocket camera problem.

Nothing can take a pocket size camera out of the ranks of the pocket size camera as a luxury film attachment. Martinez's solution to this is an exclusive and that releases up specifically if

video focus is, that it doesn't be camera when required.

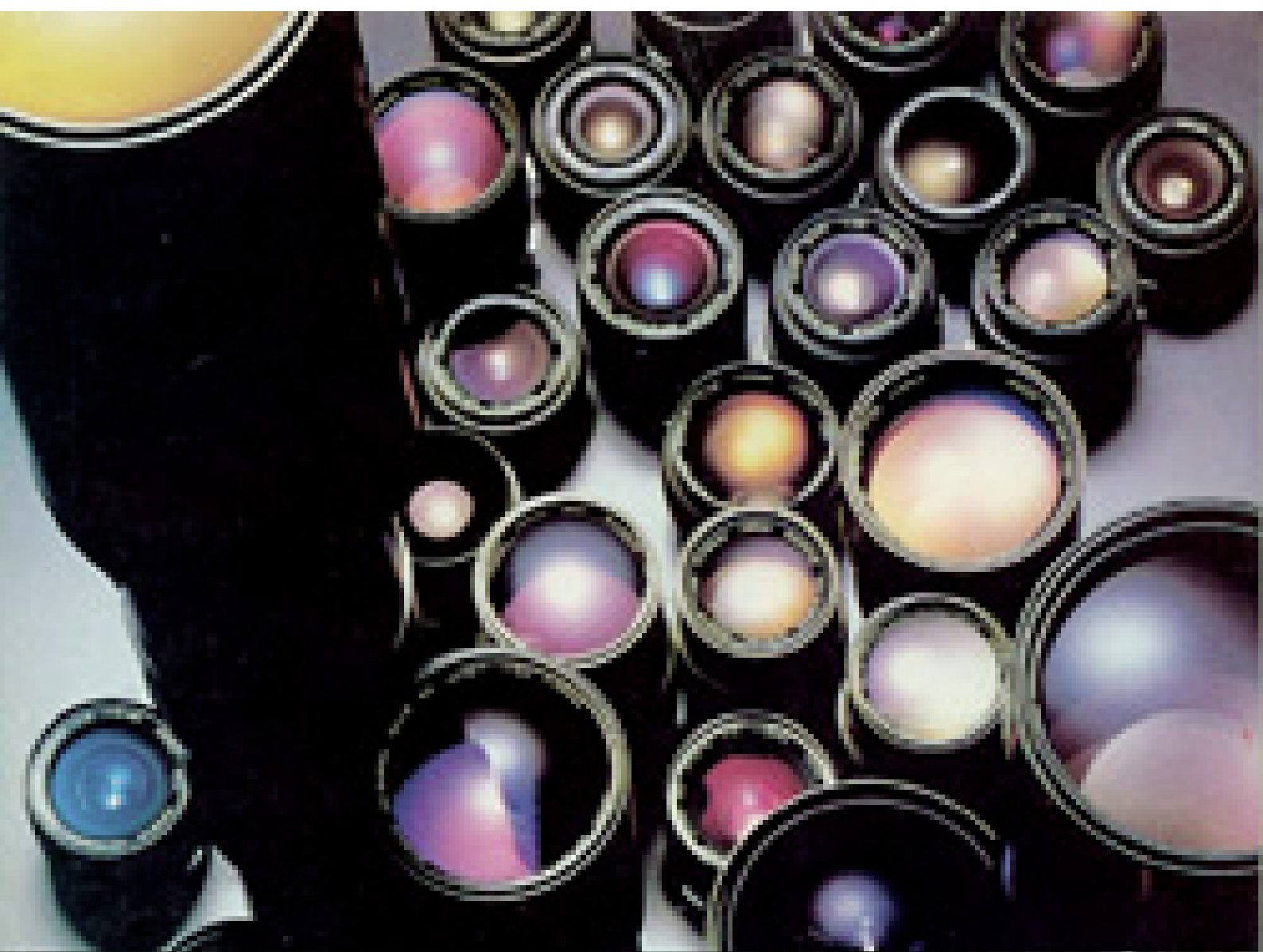
A top night viewfinder with auto shutter speeds. Exposure control is automatic and aperture-predicted from 1/500 sec. to 30 seconds. There's a locknight compensation button, a self-timer with a 1/4 sec. delay, and an audio visual battery check. More of the Martinez touch.

The first pocket camera that comes in its own pocket. When you're not shooting, an exclusive dual camera probe is the lens, the viewfinder and the shutter. Martinez figured this looks a little like a cup that comes off in your pocket.

The Olympus XA, whether it's in your pocket or your hand, nothing sticks out. Which is one of the main reasons it stands out.

For information write Olympus, Woodbury, NY 11797.

OLYMPUS® XA



"I cannot take sole credit for designing these lenses. I had help from a computer."

Witness the perfect partnership of man and machine. The man: Makoto. The machine: a system of computers integral to the complex computations involved in optical design.

Without the computer the process would have been longer and more tedious.

But without Makoto these lenses would indeed have been impossible. (Makoto's been known to reject some of the computer's suggestions.)

Who else could have conceived of a series of lightweight lenses of noteworthy precision and durability?

Imagine a 23mm F2.0 lens that's faster than any other lens in its focal length and is approximately the same

Makoto



size as most manufacturers' 35mm prime lenses.

In all, the Makoto-computer partnership has produced 23 different lenses. And now, after bringing down the size of these lenses, Olympus proudly announces that we're bringing down the price. So now you can put an Olympus lens on your Olympus camera for the same price as a no-name lens.

The OM camera bodies were a revolutionary achievement. But it's the OM lenses that put everything else in perspective.

For information write Olympus, Woodbury, N.Y. 11797.

In Canada contact W. Canon Co., Ltd., Toronto.

OLYMPUS



**"Everyone else has a flash unit.
But does anyone else really have
a full professional flash system?"**

Maitani

Introducing the new Olympus T-32 Flash System.



The powerful new compact T-32 automatic electronic flash with "Center-Indexed Control" from Olympus starts off as a large flash unit. But that's the head of what it can be.

With the T-32, Matsuri brings the world its first studio-quality dedicated flash and flash system.

Totally modular, the T-32 is designed to work within the entire OM System. And being more than a simple single flash unit, it does more than provide illumination for the OM-1, the OM-2 and the OM-2S. The T-32 Flash System maximizes the features of each.

Quite simply, the Matsuri people have created a flash system which, like you, has the ability to expand.

Be light on your life. Sure, the T-32 is a flash unit. But that's not all it is. Because with the T-32, you're not limited to a large flash unit connected to the top of the side of your SLR, or tied out at arm's length. Instead, you're not limited to a single flash unit at all.

The T-32, in conjunction with multi-adapter, can be up to nine electronic flash units with any OM camera.

The distance of each flash unit from the camera is limited, not by the length of your arm, but by the length of the connecting cord provided by the T-32 system. And right now there are four cord lengths—25', 28', 29', 30'.

And you are not limited to either front lighting or intense lighting. You can have both, and still add the rich dimensionality of side lighting and back lighting.

Only a professionally equipped studio can offer this high a level of versatility and lighting potential.

Flexibility within the versatility.

Each T-32 flash head tilts to 23° or 29° below horizontal, with additional click stops at 45°, 60°, 75° and 90° above. In addition, the quick-release Bounce Grip allows a full 300° horizontal swing, a full

180° vertical tilt above, and a full 27° below horizontal.

The flash head tilts while it's on the Bounce Grip, for a total 230° possible vertical adjustment.

Still more professional studio-level lighting versatility.

A revolution within the revolution. When used with the OM-2, the T-32 doesn't have to rely on a sensor built into the electronic flash. The camera reads the light that hits the film and turns the electronic flash on (or flashes off when enough of that light has reached the film).

Since only the light entering the lens—no matter what focal length lens you're using—is read, the camera-regulated automatic off-the-film range shutter control provides far more accurate exposures than the conventional flash-dependent types. No matter how many flashes you're using.

And this incredibly exciting quality is one of the capabilities that set Olympus OM-2 OFF exposure control apart from other SLRs.

It's a dedicated full-system flash. When the T-32 is used with the OM-1, OM-2 or OM-2S, the window displays "Full-charge" and beeps to confirm correct exposure.

When used for direct flash, it covers frames as wide as 23" sq.

With the OM-2 on automatic, it's on auto with for less than 1/60 sec. The flash is disconnected and the camera goes into automatic OFF exposure using available light.

Four "AA" cells in T-32, four "C" cells in Bounce Grip—Alkaline, Mercury or NiCd. No waiting. When using the meter drive, these batteries guarantee instant recycling—no need to fast as the meter drive flash.

That's more than any other so-called "flash system" can promise. In fact, it means precision engineering of components especially designed for sophisticated medical, dental, marine, scientific, technical and other specialized applications. Now before you ask this been offered with any other Olympus video system. But there's nothing radical about radical innovations from Matsuri.

Only the men who brought you the world's first compact SLR system could bring you the world's first dedicated professional SLR Flash System.

And now the men, both are still growing.

For information write Olympus, Woodbury, N.Y. 11797 or Canada contact W. Canon Co., Ltd., Toronto.

OLYMPUS



THE CAMERAS OF MAITANI. THEY'RE MORE THAN CAMERAS. THEY'RE INVENTIONS.

By 1975, the press had already dubbed him "the camera magician." His technical acrobatics and engineering guts had amazed the camera world.

The remaining challenge for Maitani was to beat in the overbuilt, overweight, noisy 35mm S.R.

Thus began a 3-year development project that would produce the OM-1 and, later, the remarkable OM-2.

Olympus OM-1. To create a compact S.R., Maitani had to do more than simply shrink the bulky S.R.s that were then the rule.

He had to build a camera up from scratch.

Maitani started by rethinking the shutter speed mechanism to focus the mirror. And he shifted the exposure meter to the left of the pentaprism. This opened up more internal room.

What about noise and vibration? To smooth the ride of the OM-1, Maitani designed lightweight curtain doors, fast-

moving shutter blades, heavily sprung shock absorbers and a unique mirror air damper.

It's the same story for every aspect of this camera. The innovation just doesn't quit. And remarkably, while reducing the overall camera, Maitani was able to actually increase the size of critical components. So the window has an extra large mirror for a big, bright image.

The shutter speed did a triple, then a record work, oversized. The shutter release button fits the finger comfortably.

That you can imagine the gear with which the OM-1 was created. A light, compact 35mm S.R. with speed and stamina. And an entire system of comparable components, all equally compact, light and tough.

Olympus OM-2. The OM-2 goes beyond the full exposure control of the OM-1. Because it's now a fully automatic S.R. In fact, so automatic is the OM-2 that it actually measures the light during

exposure. Overriding its meter when taking the famous picture of a flower? No problem. Read the light that reflects off the film the instant the shutter opens.

And with the OM-2 the shutter remains open until the window mounted precisely the proper amount of light for perfect exposure. Then it automatically closes.

Between the OM-1 and OM-2, virtually all photographic needs are met. Met with a startling array of components for mechanical, scientific, technical and other specialized applications. Met with special components that are tested continuously.

So even though each year dozens of new cameras are rushed onto shelves, get lost with the gears and the mirror. These classic Olympus cameras remain in a class to themselves.

Along with the men who designed them.

For information write Olympus, Woodbury, NY 11797. In Canada contact the Canon Co. Ltd., Toronto.

OLYMPUS

THE HEART OF THE GENIUS OF OLYMPIUS CAMERAS IS A GENIUS.



THE CONCEPT OF THE "GREAT MOUNTAIN" IN THE HISTORY OF THE CHINESE PEOPLE



OLYMPUS 35mm SLR

OLYMPUS 35mm SLR

OLYMPUS 35mm SLR

OLYMPUS



The Olympus 35 is the only camera
available in Japan that features a



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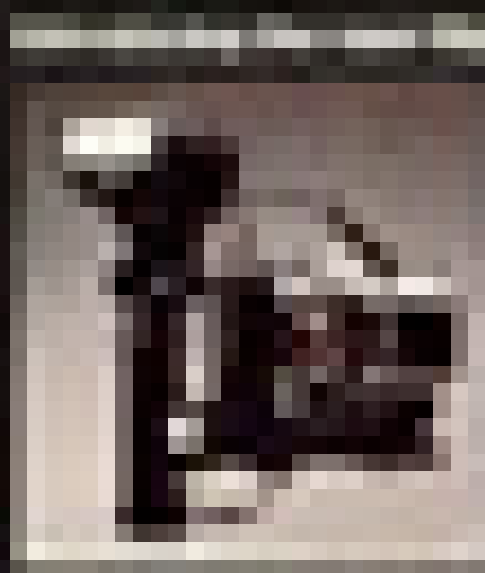


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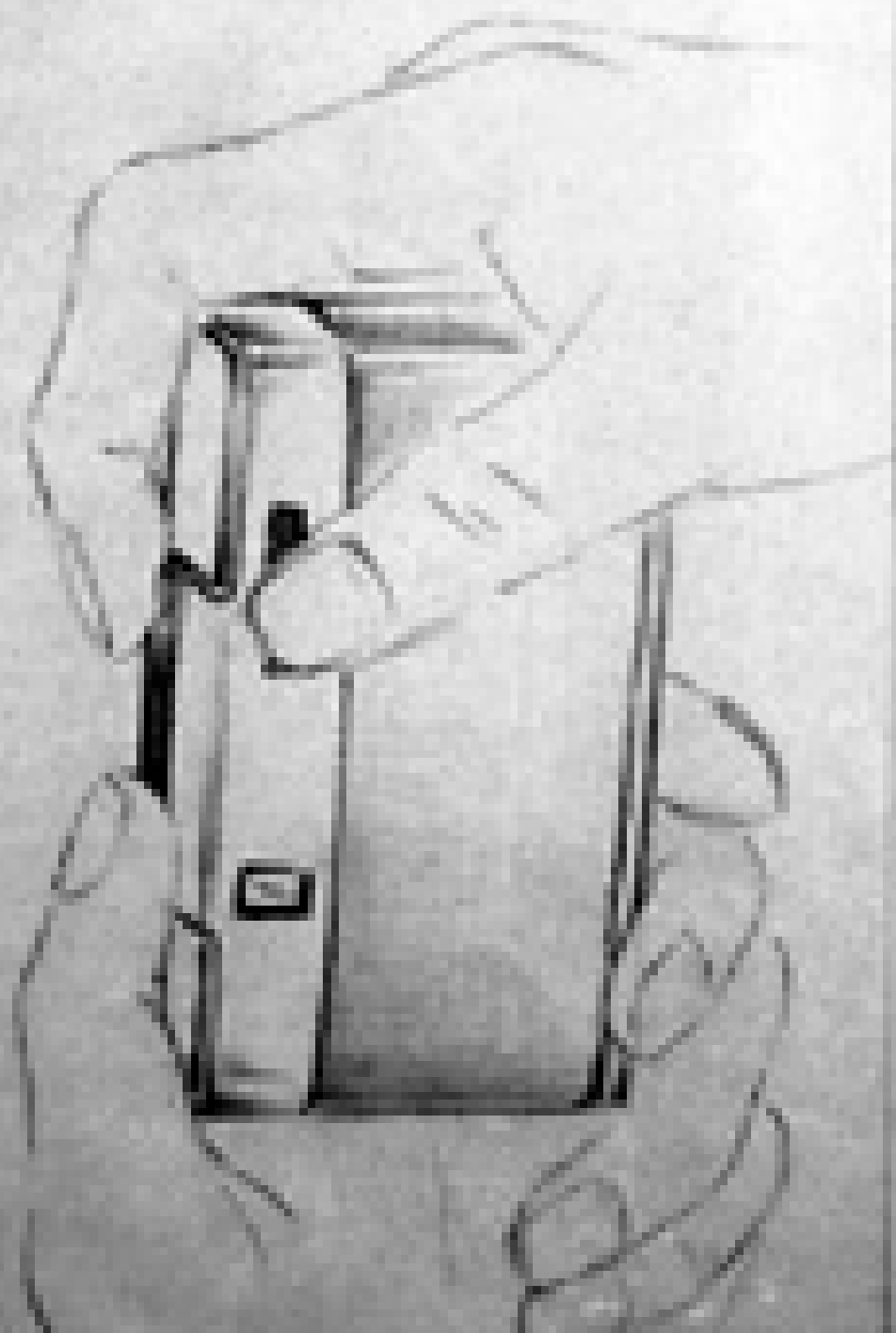
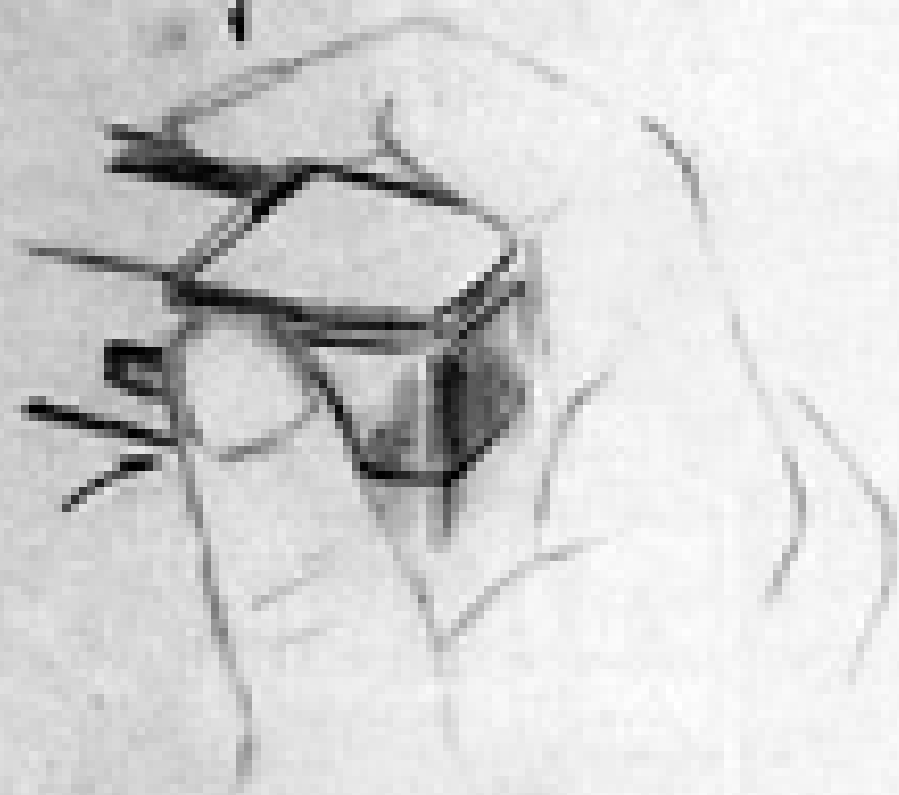
the PEN story



OLYMPUS 35S3.5 (1955) 23,000Yen



Korelle K (1933)





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OLYMPUS-PEN
Oct 1959

OWM
SYSTEM

OM OM OM OM OM
THE OM CONCEPT





Maitani









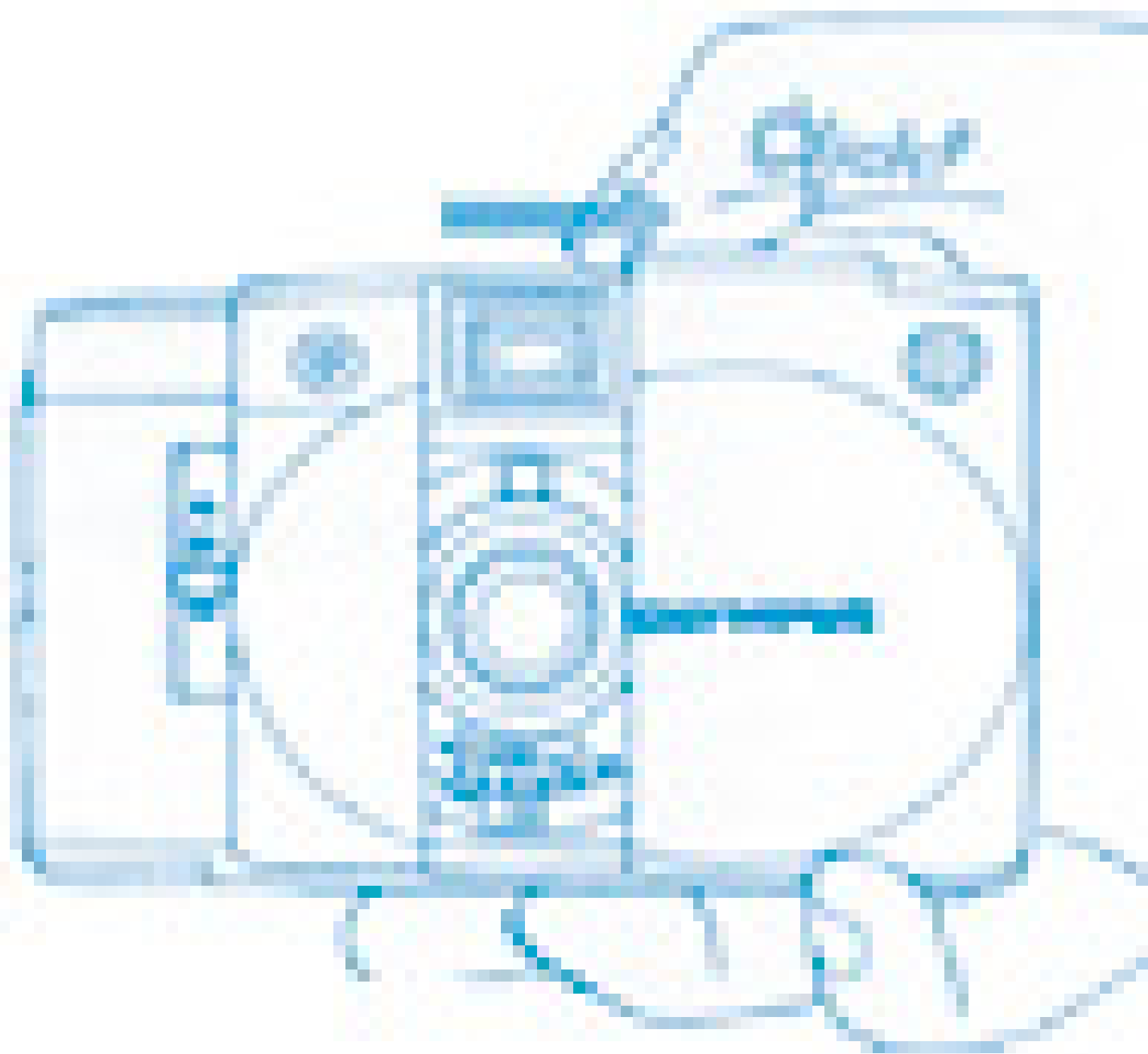




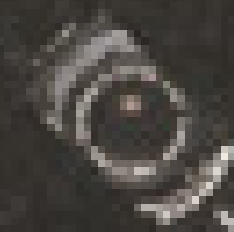
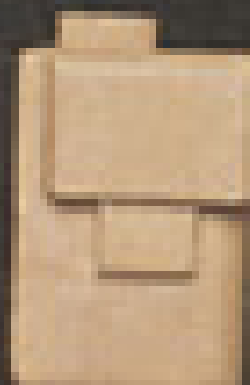


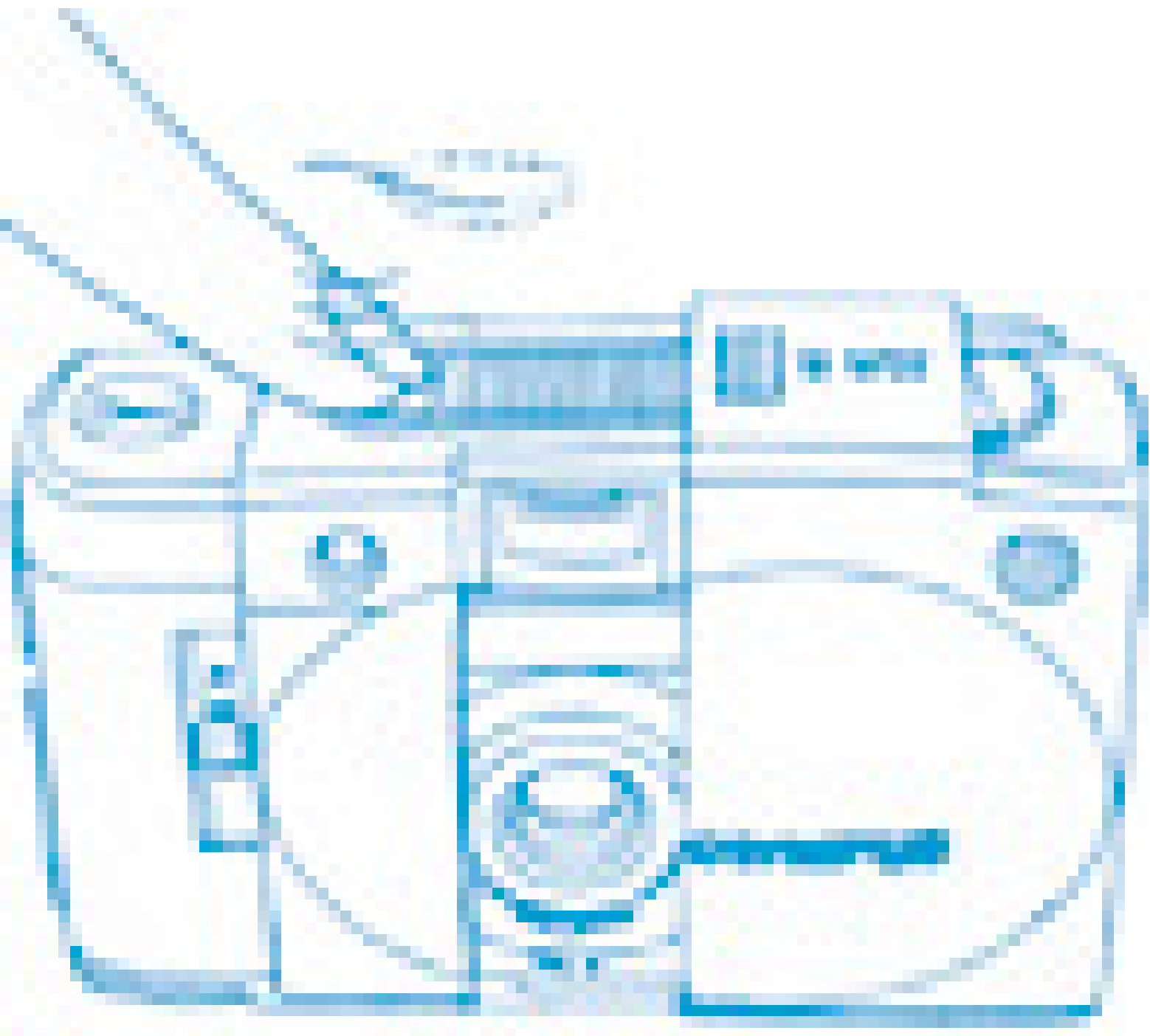


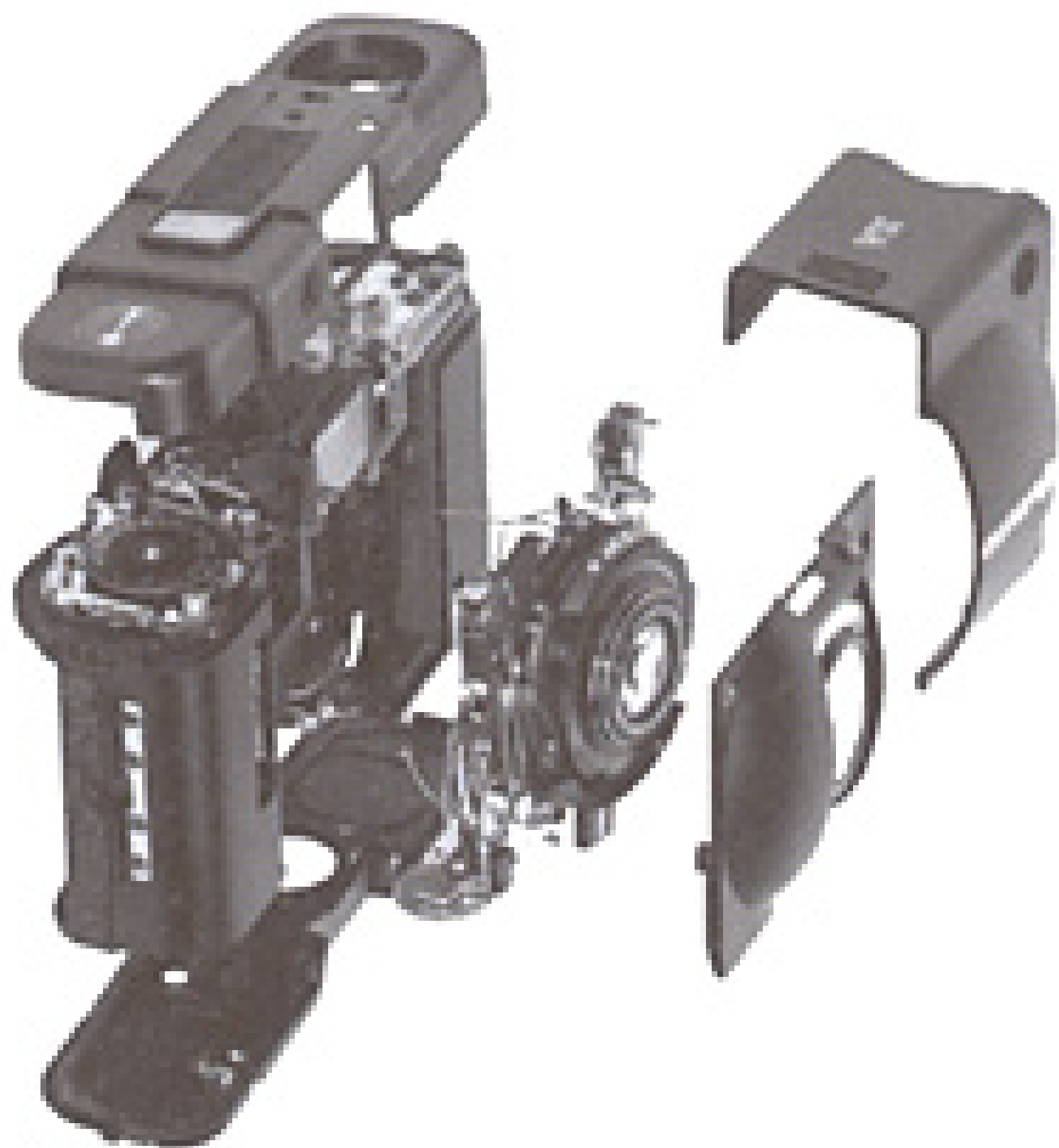


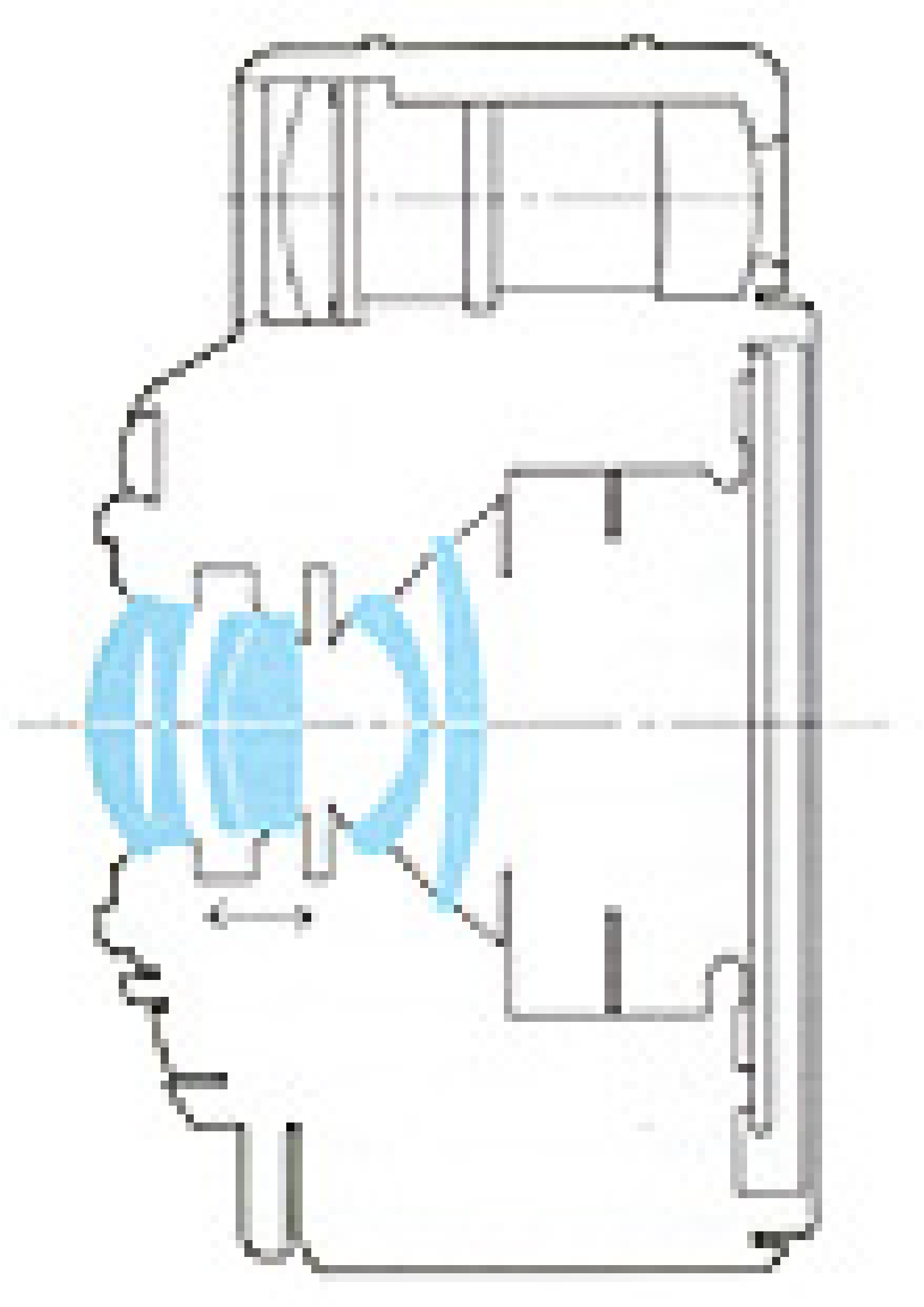


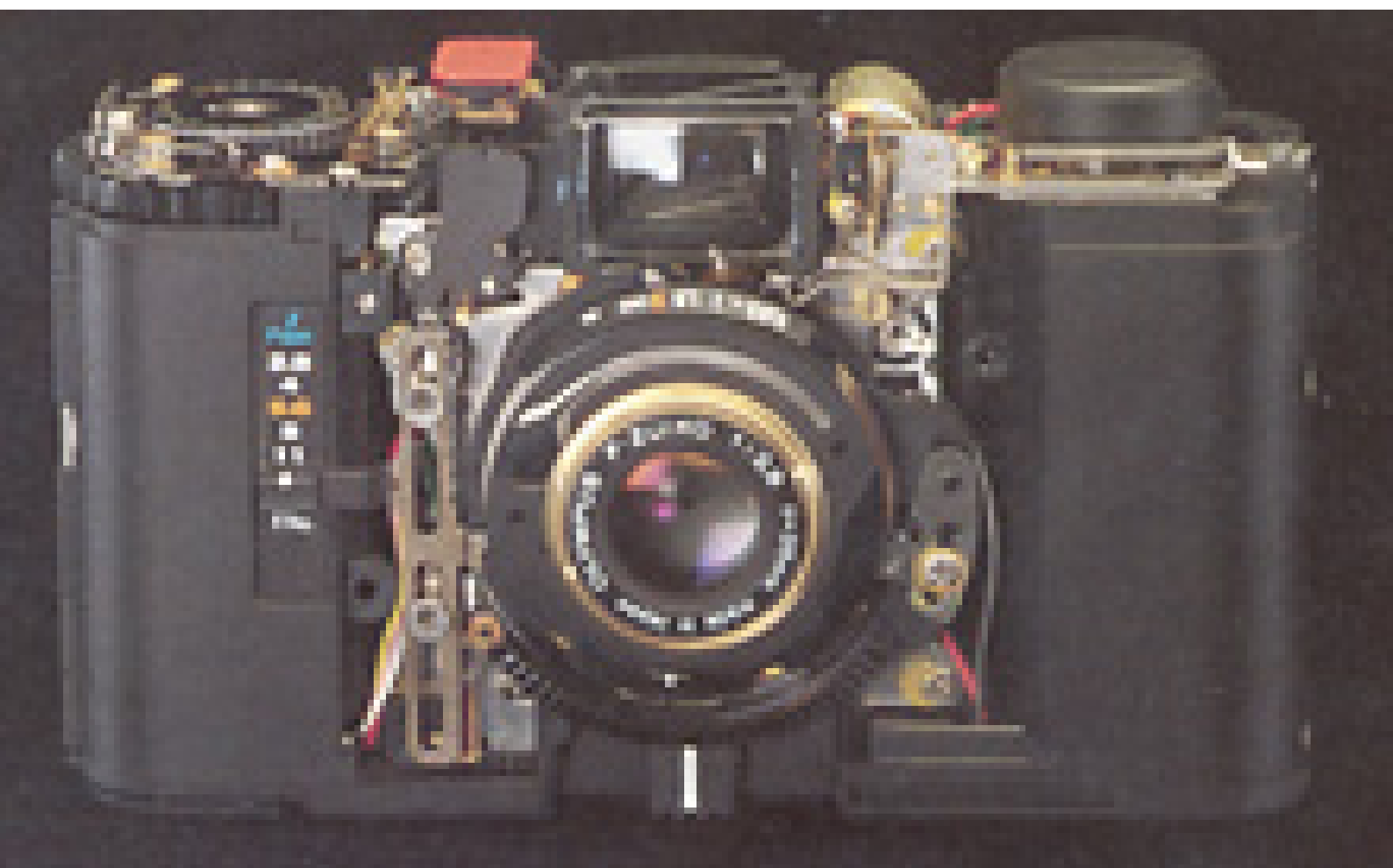




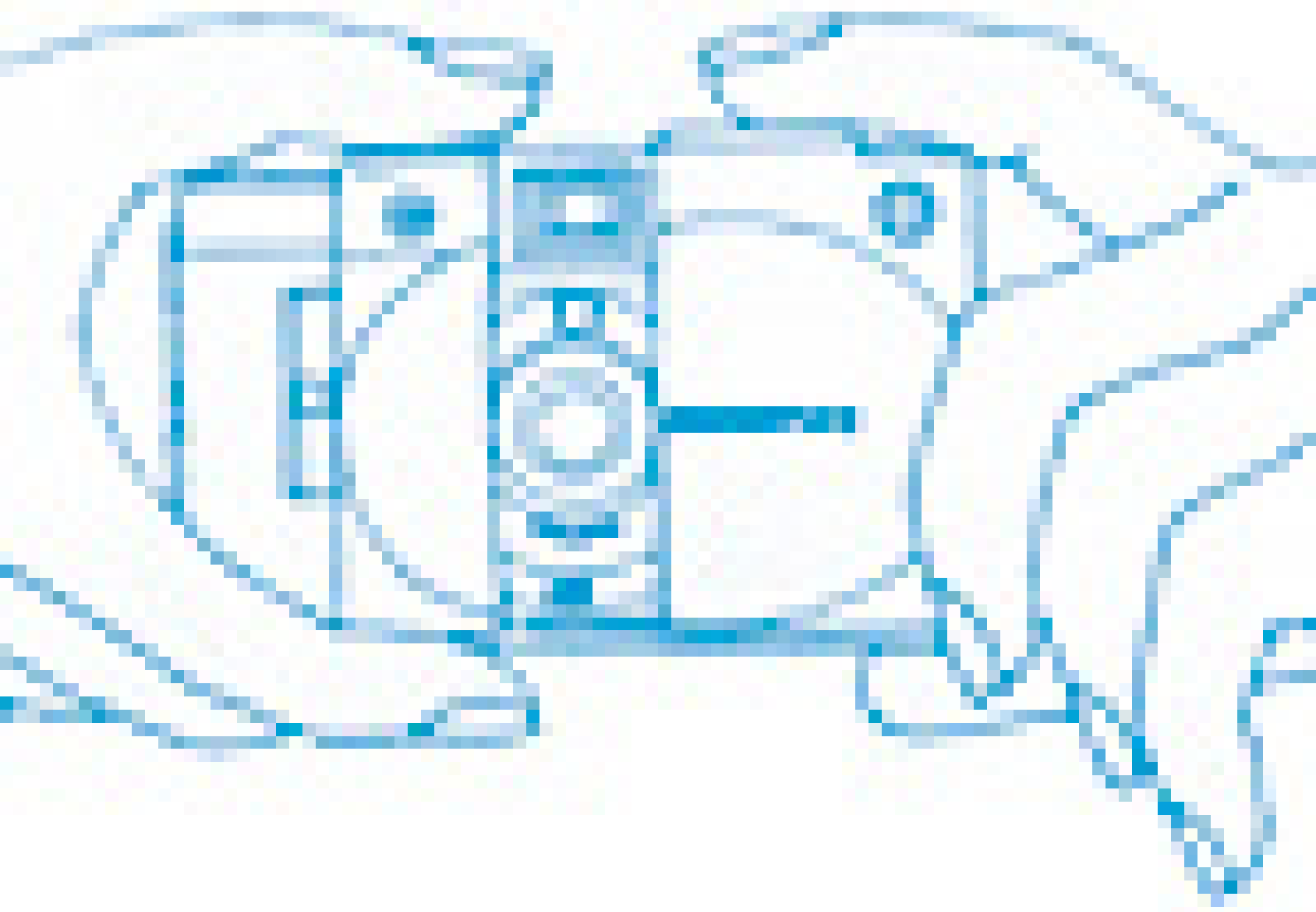














olympus cameras

Tokyo, September 4, 2001

Mr. Chris Lee

Floor

169 Street

Hung Hom

Kowloon

Hong Kong

Dear Mr. Lee:

Your letter of August 15 addressed to Japan Industrial Designers' Association inquiring for an interview has been passed on to me for answering. As a matter of fact, I was surprised to know that there was a homepage with my name.

While appreciating your and all the Olympus camera enthusiasts' interest, I would like to decline your interview. For I retired Olympus Optical Co., Ltd. years ago, and I am not interested in chatting on internet.

I sincerely appreciate your kind offer and regret that I cannot give you more favorable reply.

Sincerely,



Yoshihisa Maitani



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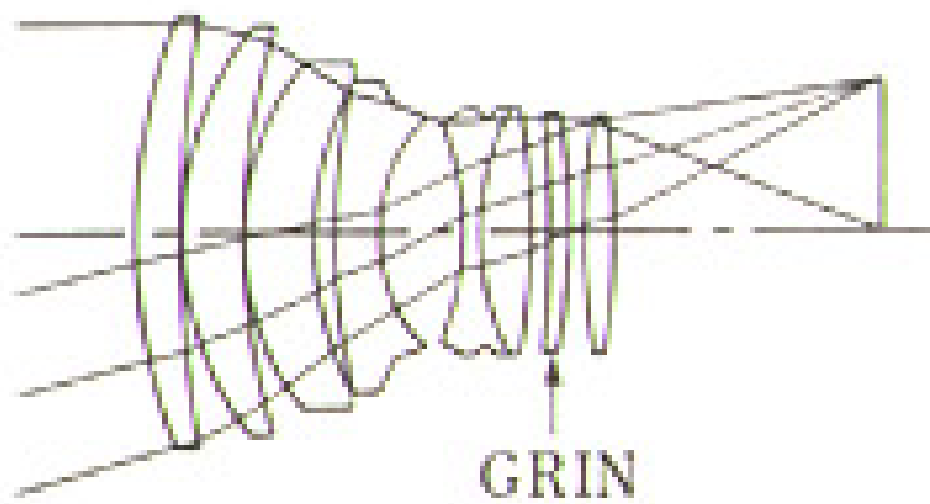
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SPECIAL MODELS





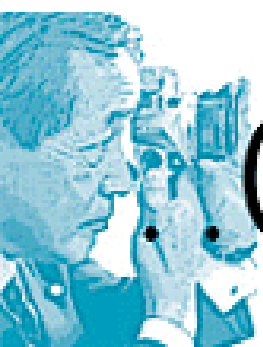






What's New

maitani *olympus*



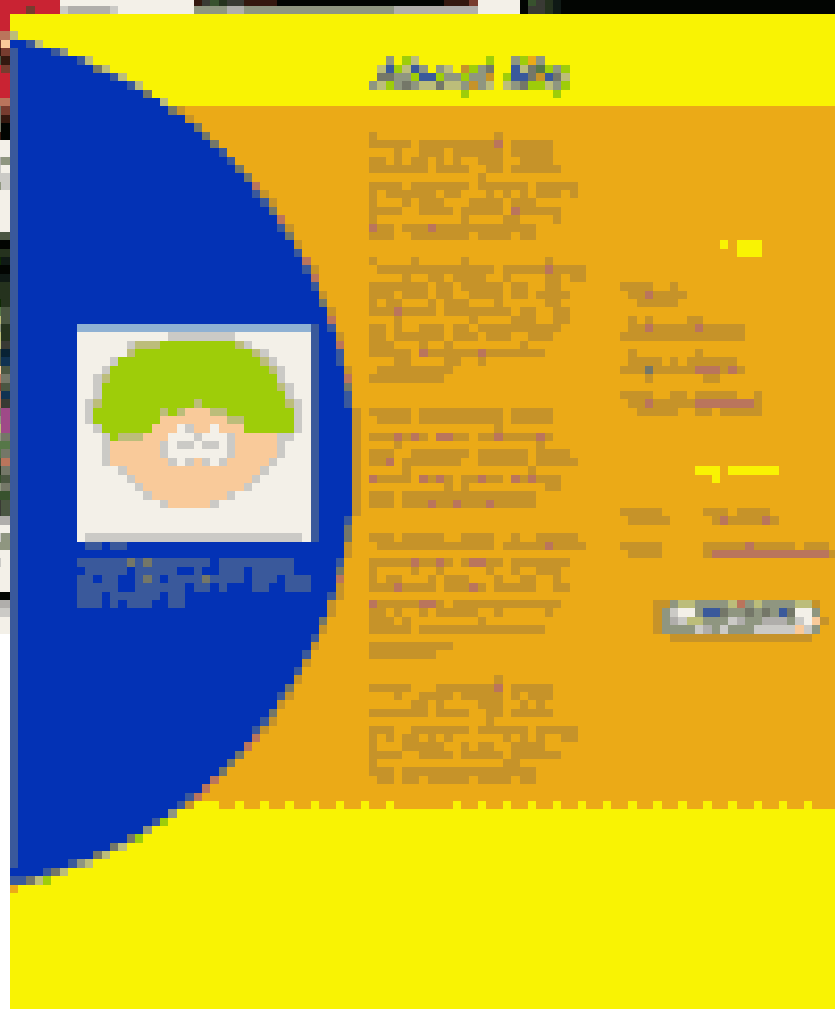
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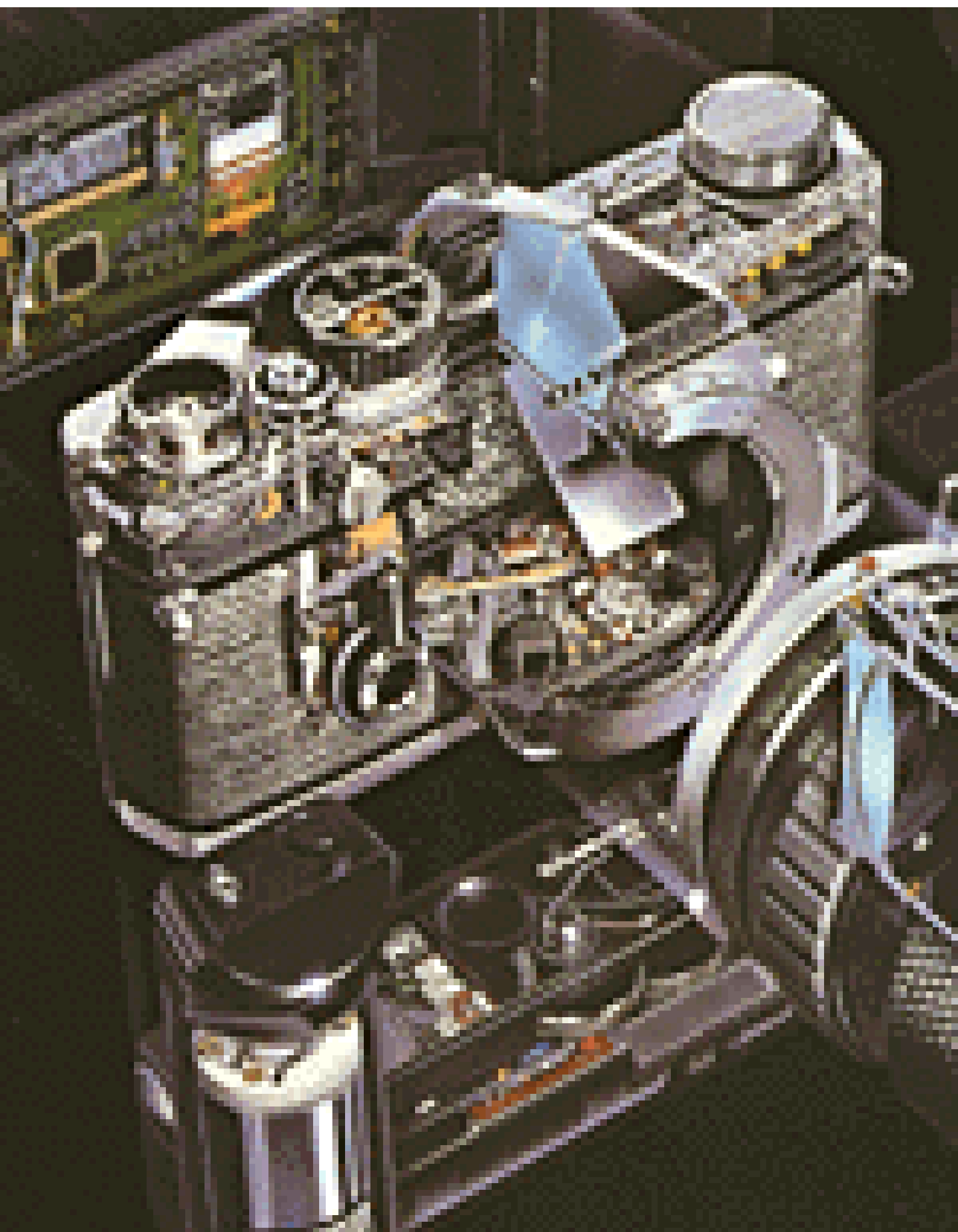




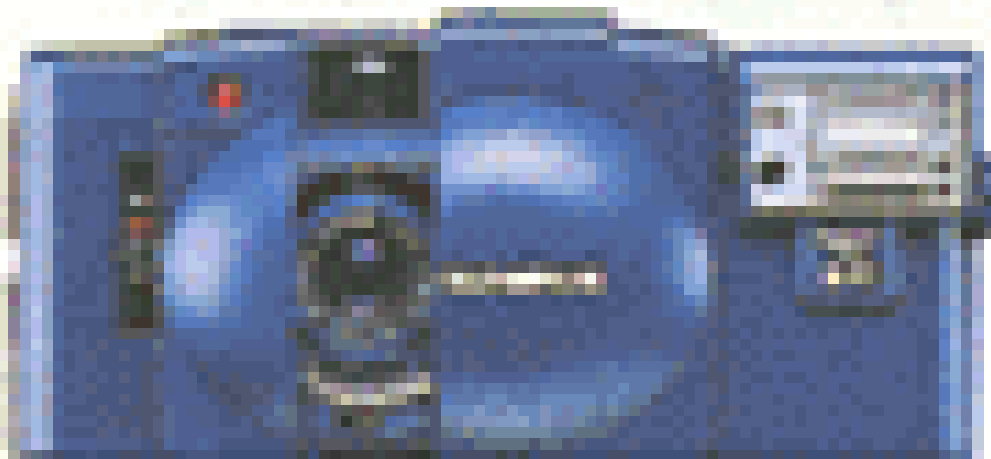
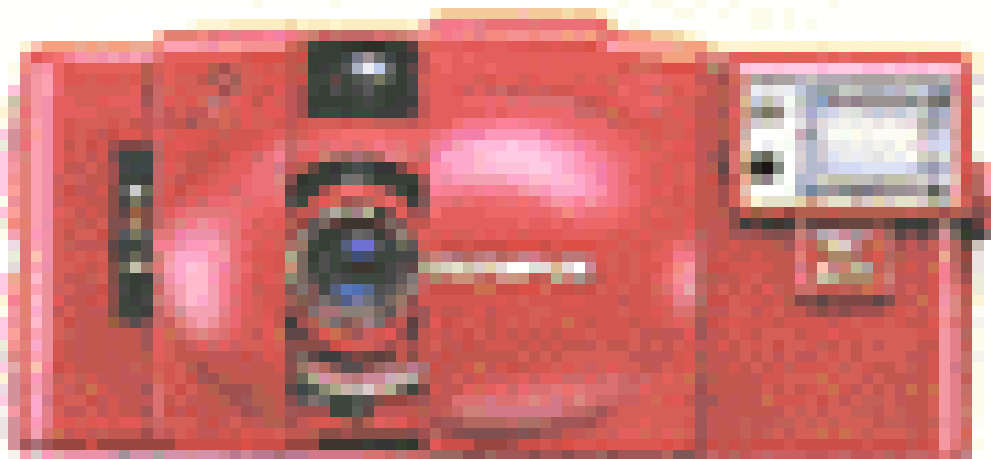
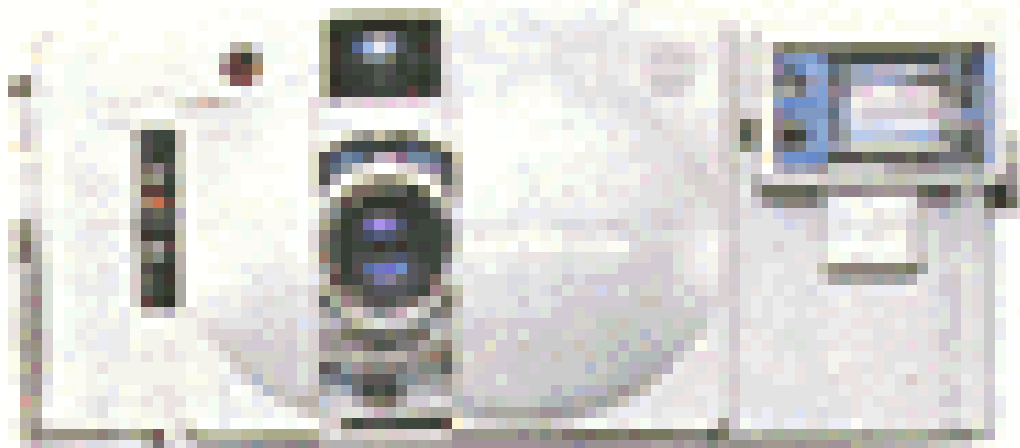






















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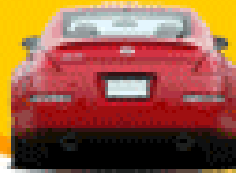
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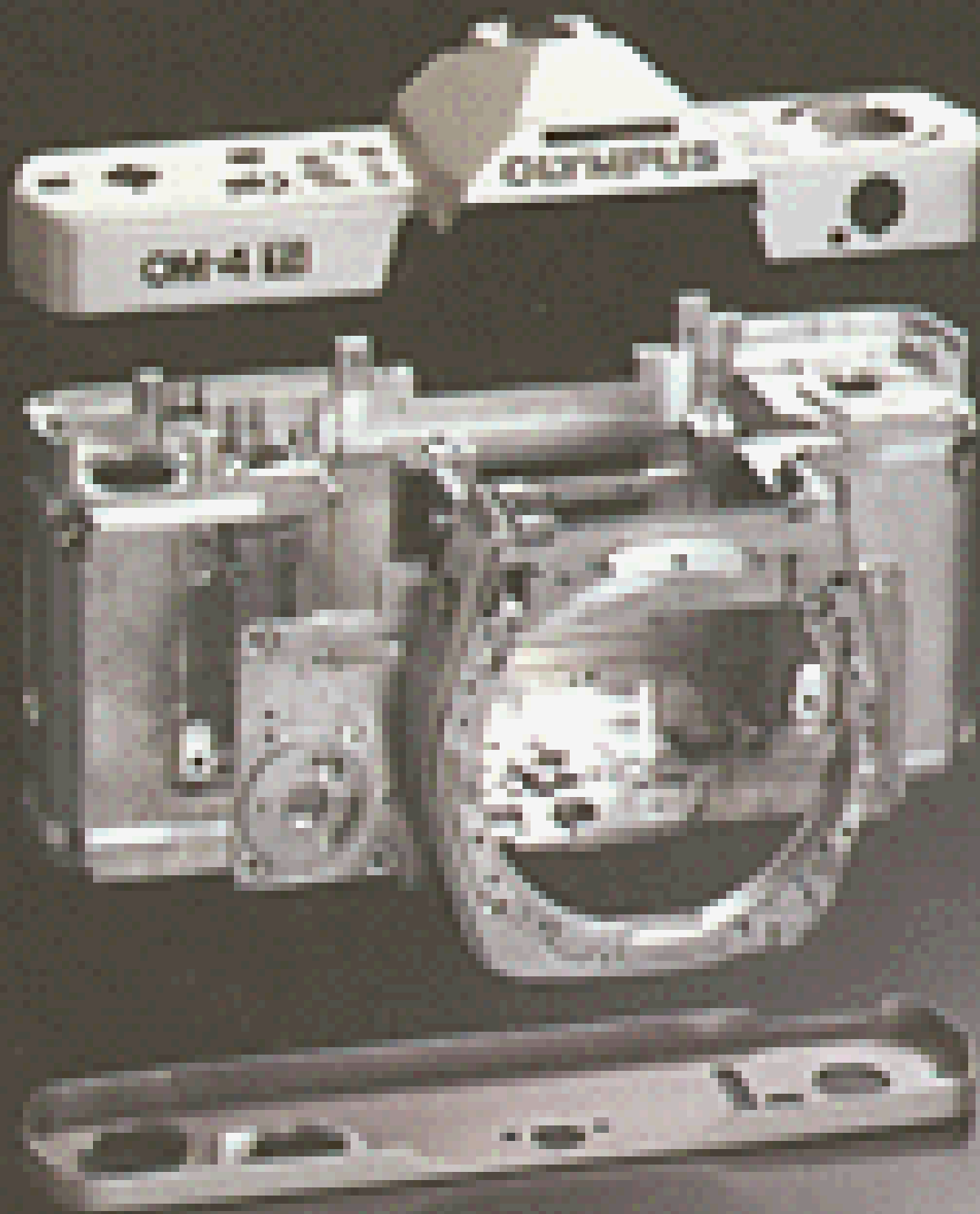
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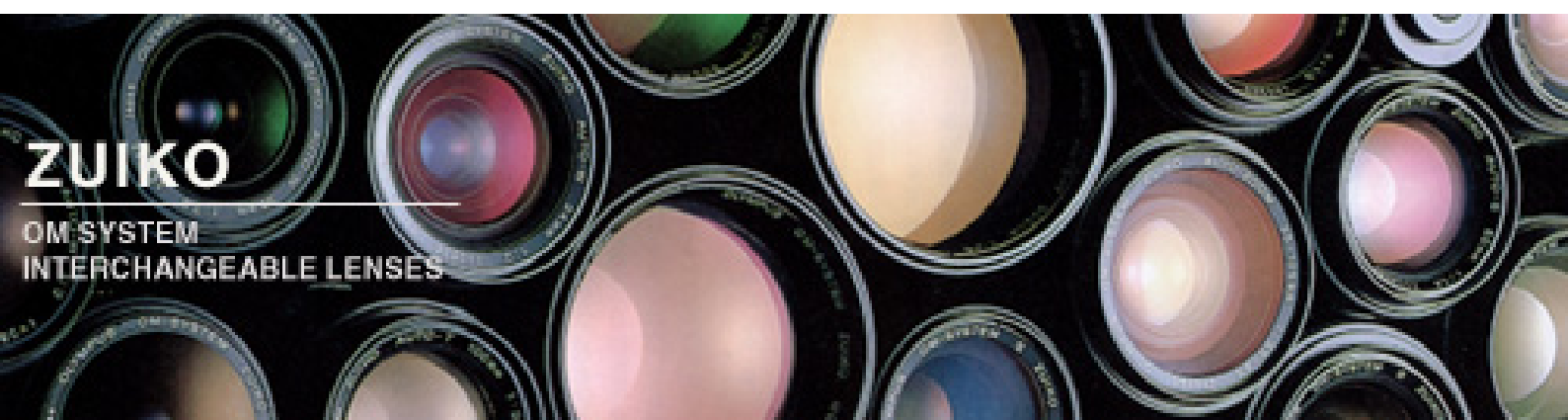


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OLYMPUS è uno dei maggiori marchi europei di Camera. 







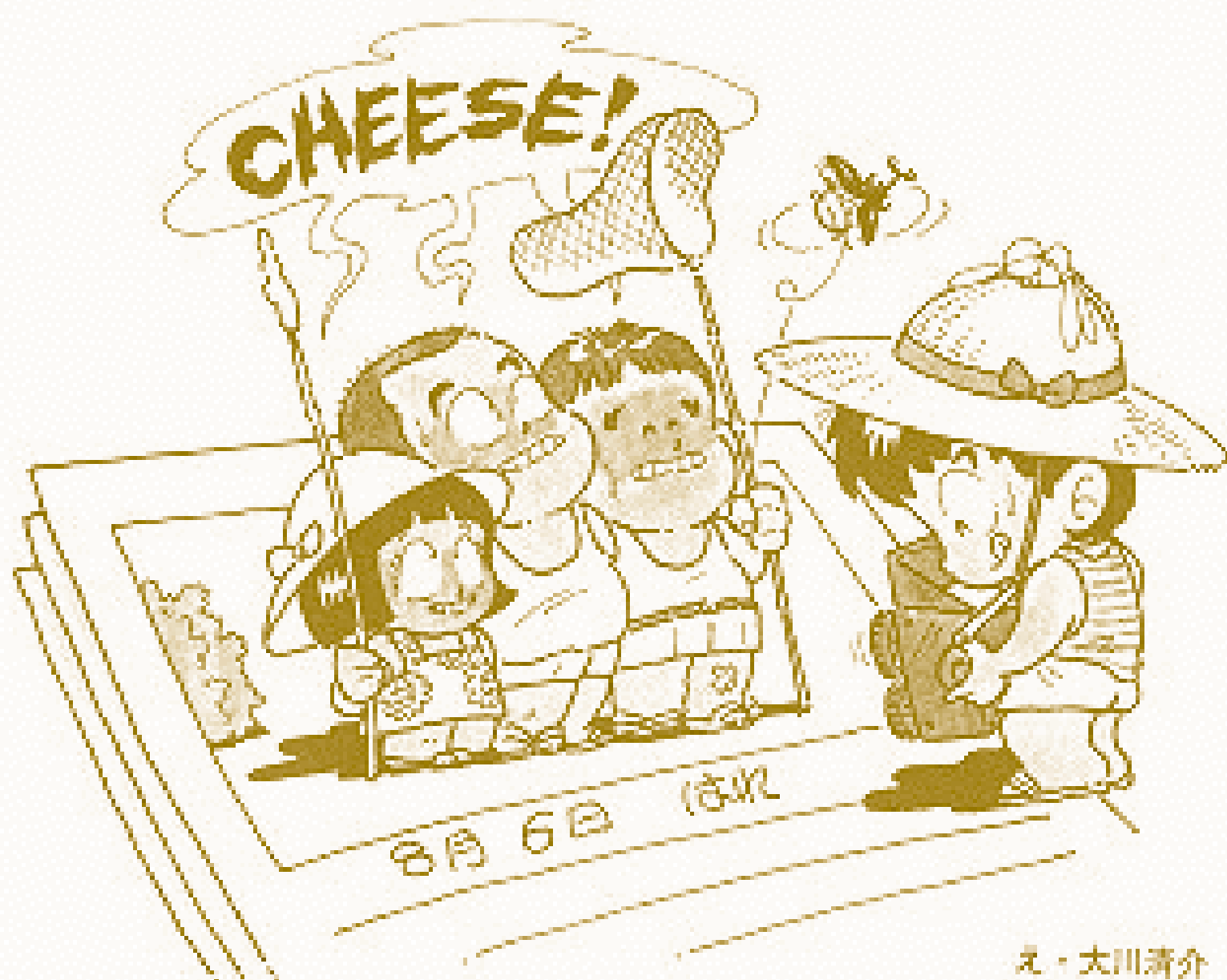




OLYMPUS

the young
Maitani





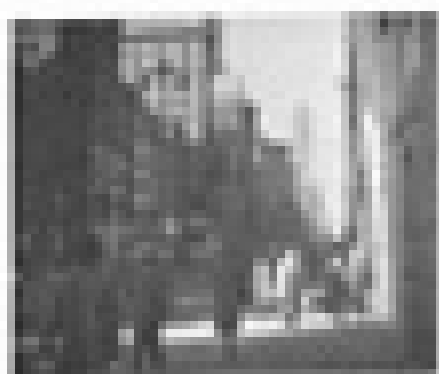
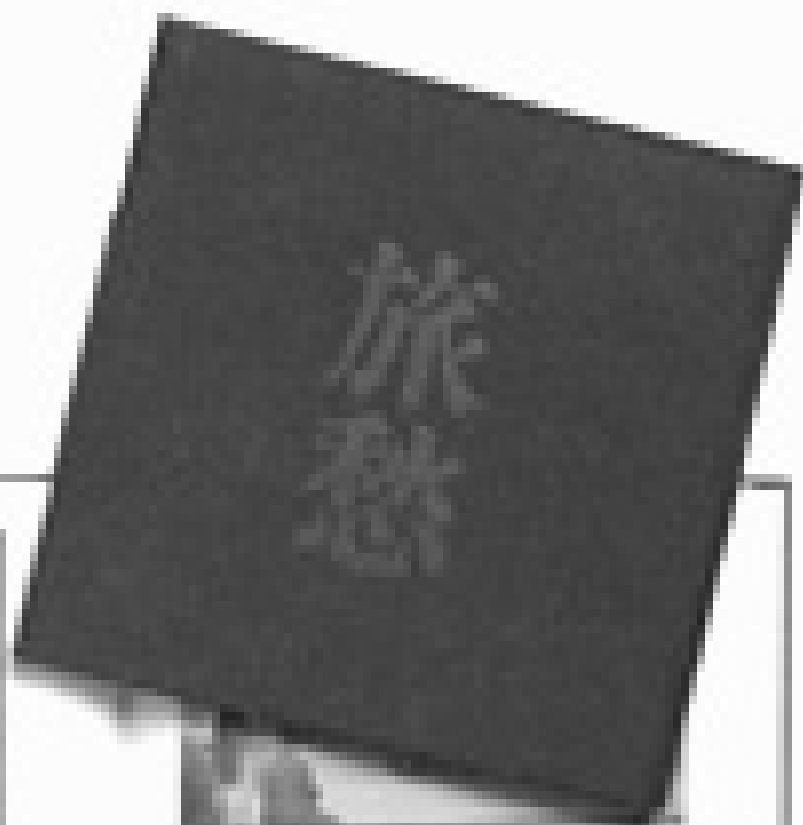
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Joining Olympus



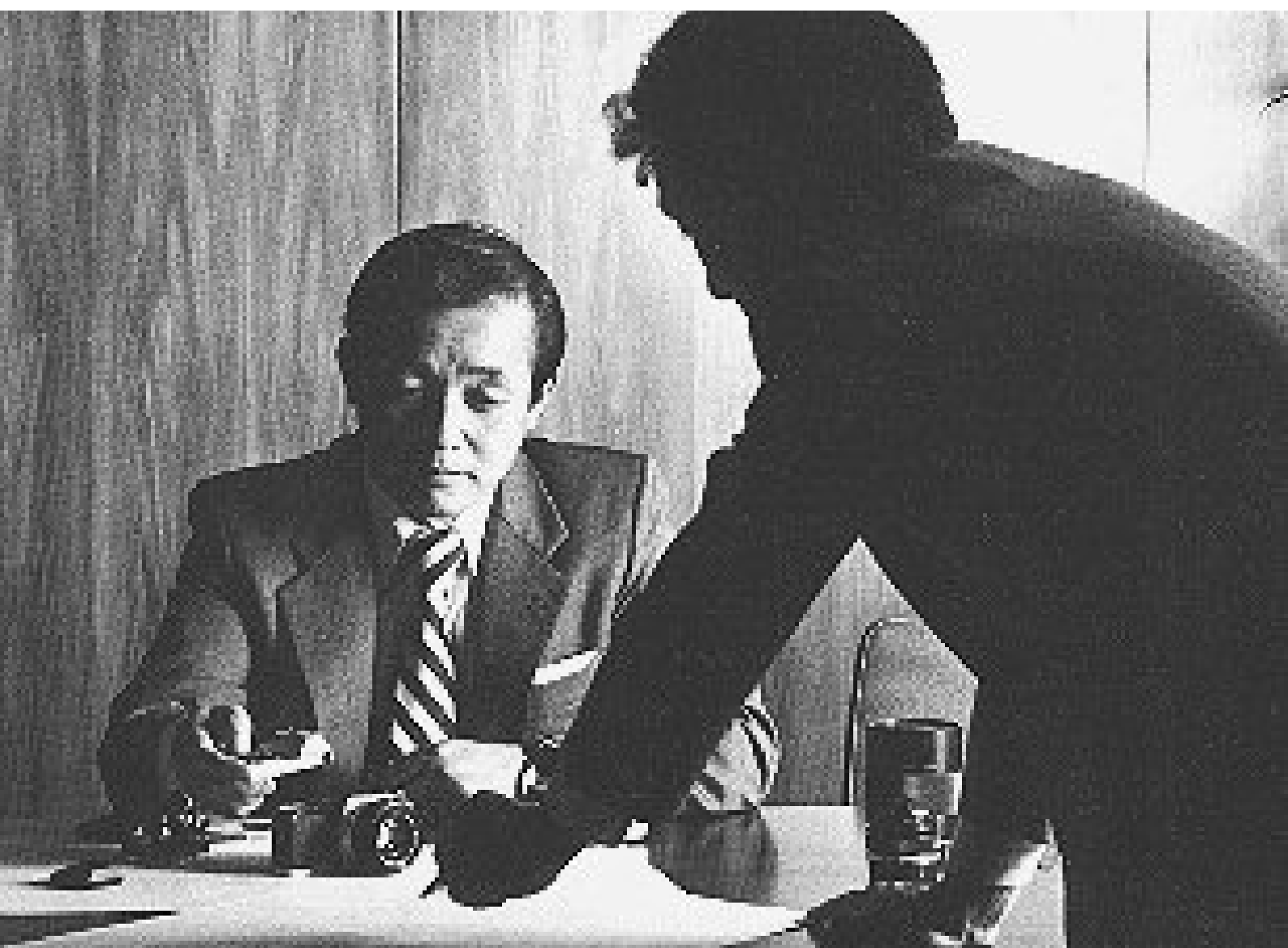






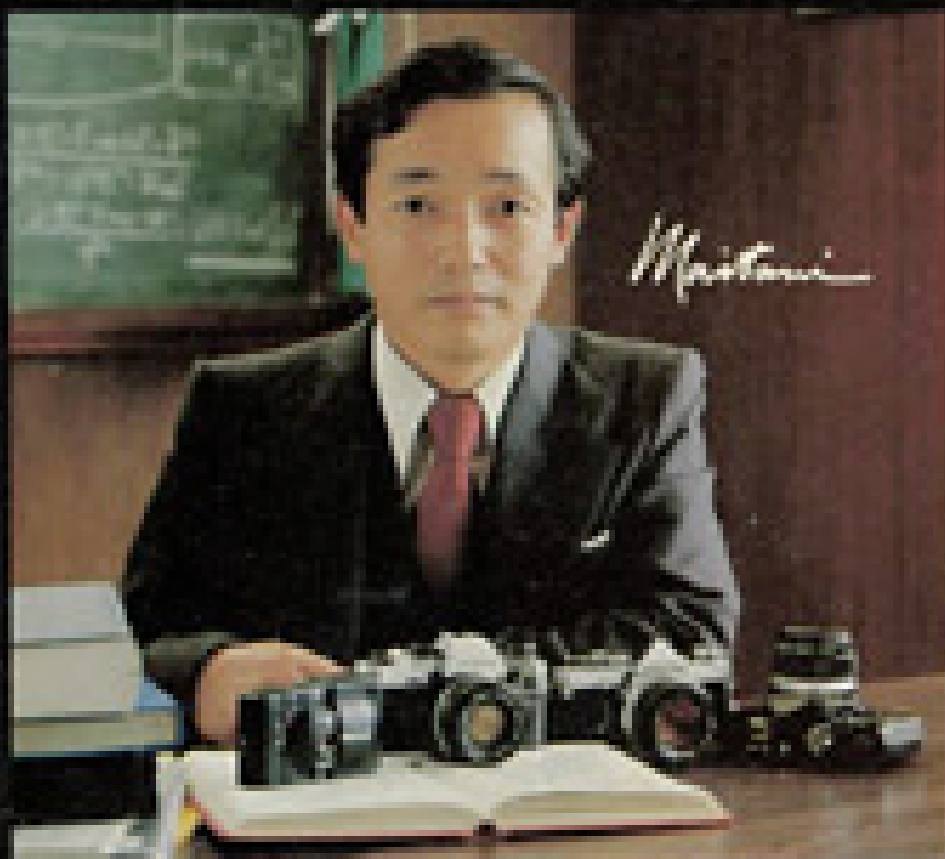
Maitani's Philosophy





MAITANI'S ADVERTISEMENT

BEHIND THE GENIUS OF OLYMPUS CAMERAS IS A GENIUS.



When he was ten he built his first camera. By the time he was a university student, he had four important camera patents to his credit.

His name: Maitani. Designer. Craftsmen. Visionary. Impeccable technician. Creative rebel. He is all of them.

One recalls Matsukov's statement: "Without fantasy there is no science. Without fact there is no art."

The record of the last twenty years reads like a roll-call of Maitani's accomplishments:

The first half-frame 35mm camera, the Olympus Pen.

The first half-frame 35mm SLR, the Olympus Pen F.

The first compact 35mm SLR, the Olympus OM-1.

The first compact 35mm system, with lightweight lenses and motor drive.

And last, the Olympus XA, the 35mm pocket camera with the world's first internal focusing system.

Maitani designs cameras that others say cannot be built. And he builds cameras that others cannot design. This is a man who sculpts cameras in clay. Who studied the size and shape of hands from the world over to design the controls of the OM-1. Who analyzed the material used by Japanese fisherman in their nets, because he needed a thread of incredible strength.

Back when he was in the university, Maitani debated between cameras and automotive design. Had he gone the other way, we would have lost some astonishing cameras.

But we would be driving some astonishing cars.

**THE CAMERAS OF MAITANI.
THEY'RE MORE THAN CAMERAS.
THEY'RE INVENTIONS.**

