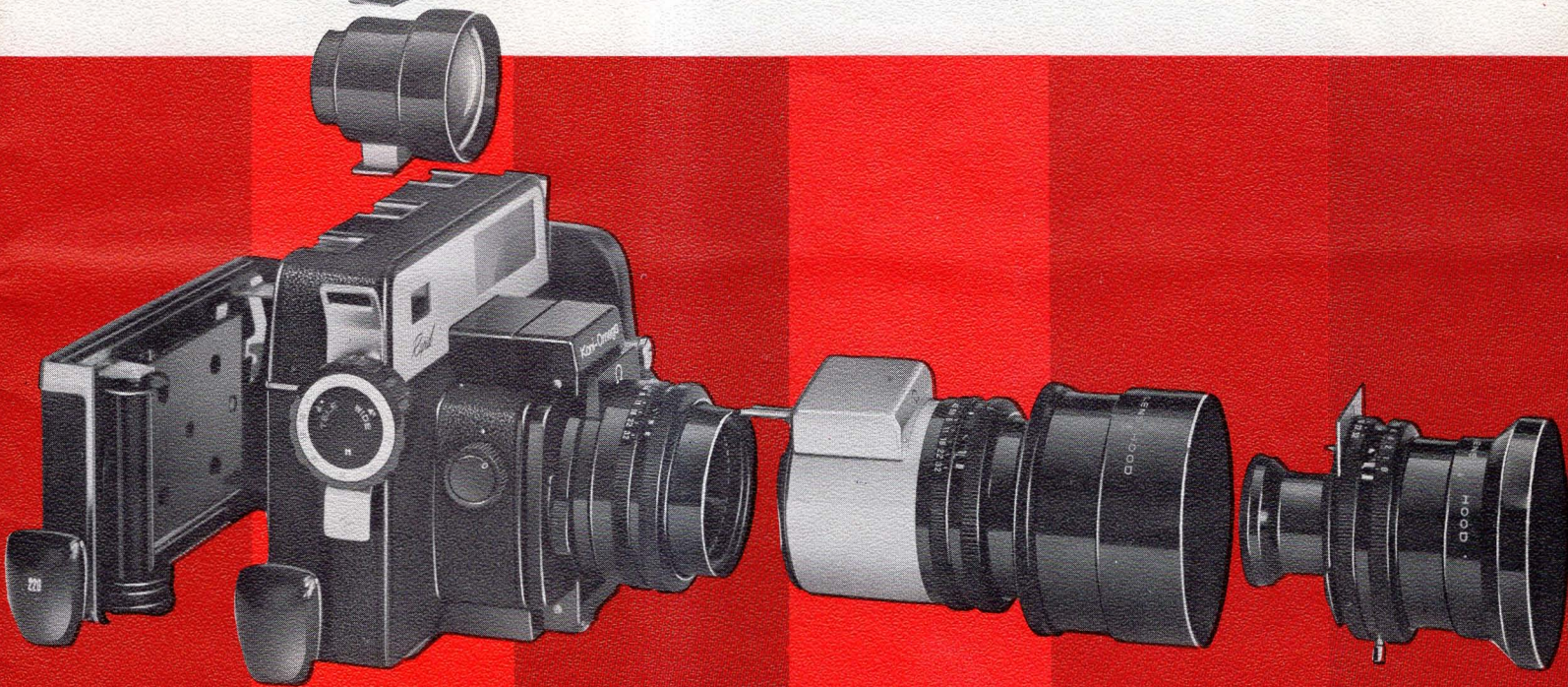
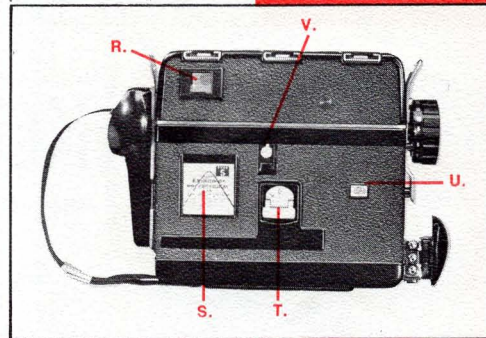
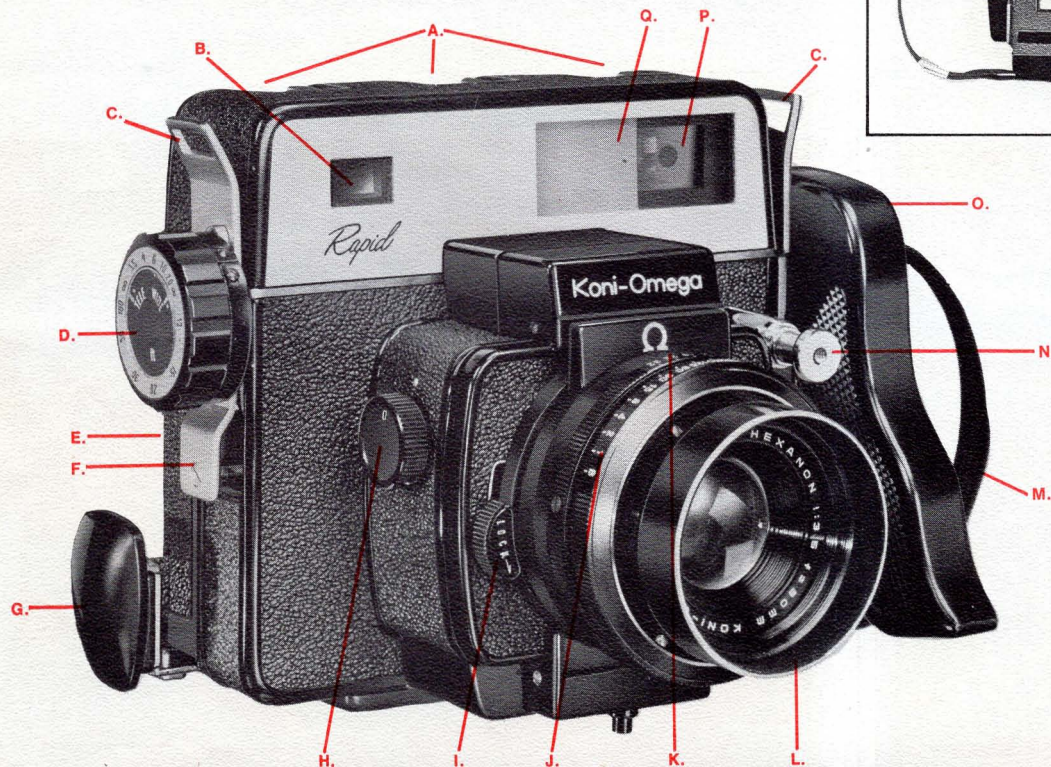


KONI-OMEGA[®] SYSTEM

THE PROFESSIONAL'S PARTNER IN PHOTOGRAPHY.

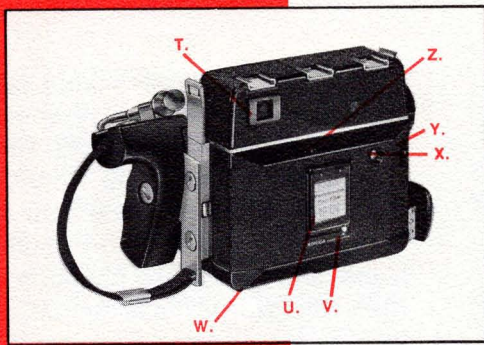


KONI-OMEGA 'RAPID' with quick-change preloading 120 or 220 backs



- A. Accessory shoes
- B. Rangefinder window
- C. Neck strap eyelet
- D. Focusing knob
- E. Pre-loading film back
- F. Flash bracket retaining bar
- G. Film transport and cocking lever
- H. Lens-changing blind lock
- I. Lens lock
- J. Click stop shutter ring
- K. Click-stop diaphragm ring
- L. Retractable lens hood
- M. Safety strap
- N. Shutter release and cable release socket
- O. Adjustable hand grip
- P. Viewfinder window
- Q. Bright frame illuminating window
- R. Single-window rangefinder/viewfinder
- S. Film tab holder
- T. Film back lock
- U. Film counter
- V. End-of-roll safety release

KONI-OMEGA 'M' with quick-change 120 or 220 magazines

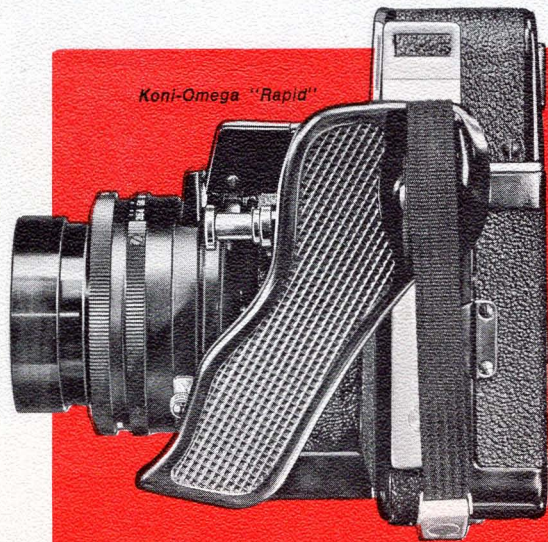


- A. Accessory shoes
- B. Rangefinder window
- C. Neck strap eyelet
- D. Focusing knob
- E. Pre-loading film magazine
- F. Flash bracket retaining bar
- G. Film transport and cocking lever
- H. Film magazine lock
- I. Dark slide
- J. Lens lock
- K. Click-stop diaphragm ring
- L. Click-stop shutter ring
- M. Retractable lens hood
- N. Adjustable hand grip
- O. Safety strap
- P. Shutter release with cable release socket
- Q. Flash guide
- R. Viewfinder window
- S. Bright-frame illuminating window
- T. Single-window rangefinder/viewfinder
- U. Hinged film tab holder
- V. Film back lock under film tab holder
- W. Dark slide holder
- X. Film counter
- Y. End-of-roll safety release
- Z. Film transport indicator window

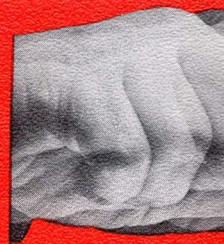
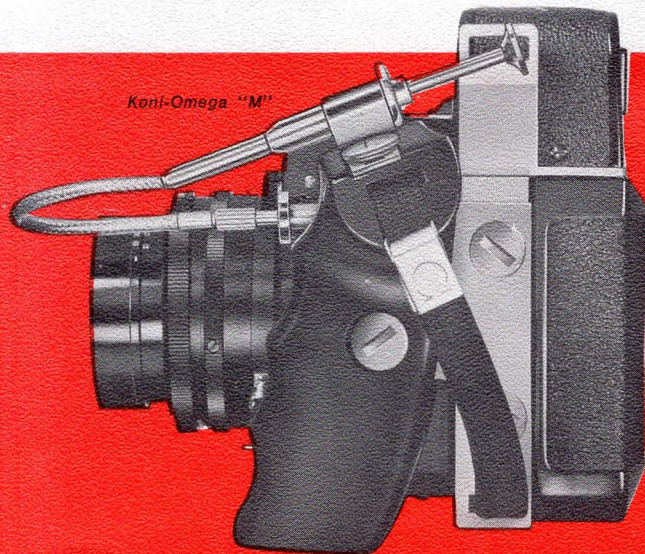
HUMAN-ENGINEERING...

Pick up either Koni-Omega camera. There's an instinctive "rightness" to the way it feels in your hand. The contoured handgrip of the Koni-Omega "Rapid" adjusts to place your trigger finger naturally over the shutter release, and the deluxe handgrip of the Koni-Omega "M" has an adjustable thumb release. You slip your fingers through the adjustable security strap, and suddenly the camera becomes an extension of your hand.

Koni-Omega "Rapid"



Koni-Omega "M"



The unique rapid-advance lever nestles into your right palm. (A single pull-push motion cocks the shutter, advances the film and resets the exposure counter). The oversize focusing knob falls naturally between your right thumb and forefinger.

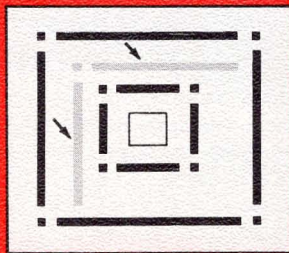
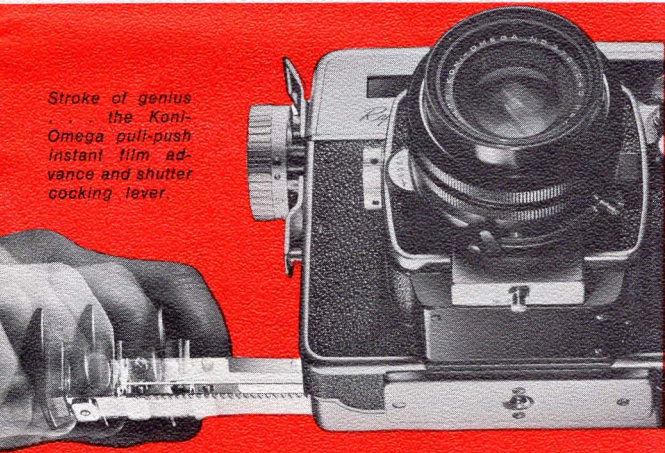
Let's start with easy viewing and focusing . . . Now put it to your eye in shooting position. The contrasting rangefinder spot stands out at once

— you needn't hunt for it, even in dim light. A touch of the focusing knob and you're in needle-sharp focus . . . with the accuracy only a long-base rangefinder can give you.

The bright frames for normal and tele lenses do more than correct vertically and horizontally for parallax — they also automatically correct for field-of-view.



Stroke of genius . . . the Koni-Omega pull-push instant film advance and shutter cocking lever.



Bright frames for normal and tele lenses compensate for parallax and changing field-of-view as you focus.

Diagonals show
direct 8"x10"
proportions



Koni-Omega negative offers over 25% more actual negative area than a full 2 1/4"x2 1/4" negative.

... and compared with the effective usable area of a 2 1/4"x2 1/4" negative, masked for a professional vertical or horizontal format...

KONI-OMEGA CAMERAS OFFER OVER 66% MORE TOTAL USABLE NEGATIVE AREA THAN A 2 1/4"x2 1/4" CAMERA!

Koni-Omega 2 1/4"x2 3/4" negative (55mmx69mm) ... **VS.** ... 2 1/4"x2 1/4" negative (55mm x 55mm)

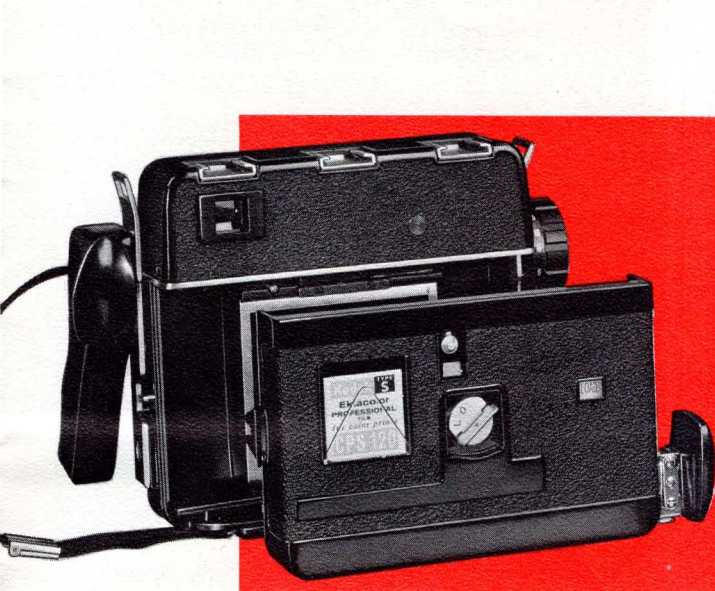
bigger, easier-to-handle negatives in the professional format

Koni-Omega cameras offer the handling ease usually found in the most sophisticated 35mm cameras, but provide a negative with more than 4 times the area. A negative that extends Koni-Omega's handling ease into the darkroom.

Its negatives are large enough to retouch, less troublesome to enlarge (requires 1/4 the magnification of a 35mm negative, for the same size prints). And perhaps most significantly, Koni-Omega's 2 1/4"x2 3/4" format is

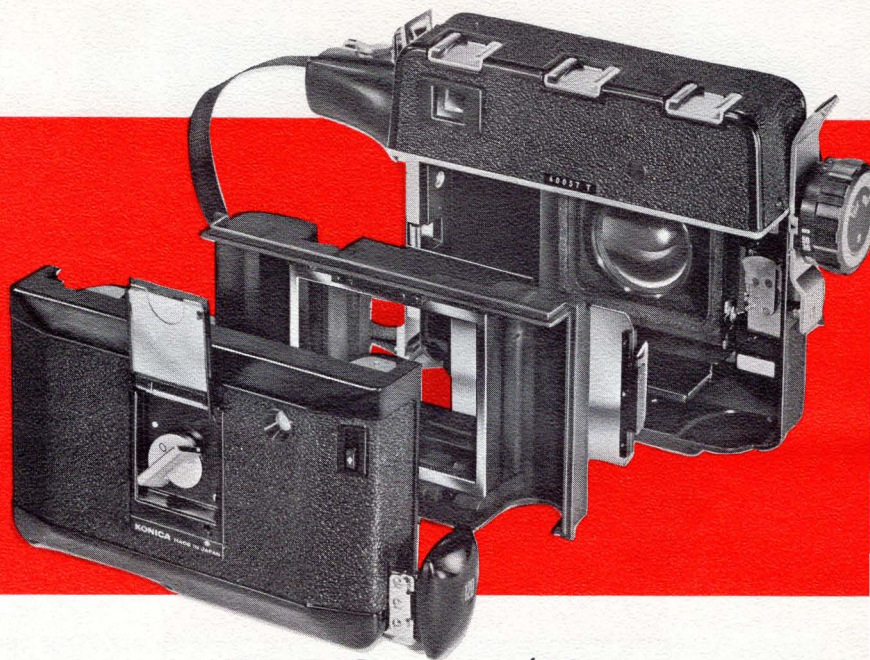
directly proportional to standard 4"x5", 8"x10", 11"x14" and 16"x20" enlargements. No wasted film area, such as with a square format negative (2 1/4"x 2 1/4"); or with an unbalanced 1:1 1/2 proportion (24mm x 36mm) of a 35mm negative. It's a negative size large enough to handle with ease and speed, yet small enough to retain the camera's compactness and light weight.

Instant change, preloading backs and magazines for 120 and 220



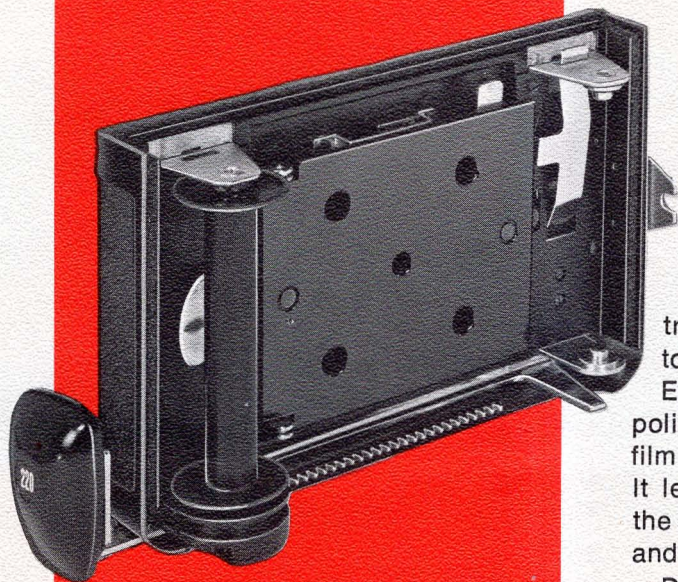
Koni-Omega 'Rapid'

Supplied in two sizes: 120 for 10 exposures, or 220 for 20 exposures. Each with protective locking cover. May be preloaded for rapid film changing from one roll to the next, after each roll has been completed.



Koni-Omega 'M'

Supplied in two sizes: 120 and 220. Consists of preloading back, housing cover and dark slide; permits changing entire magazine in mid-roll. A hidden recess slot stores the dark slide. Identification device imprints selective coding on film edge.



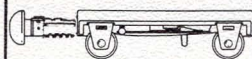
unique intermittent pressure plate...

But the most significant — and unusual — feature of the Koni-Omega cameras is their intermittent pressure plate.

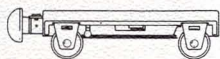
Ordinary pressure plates represent a delicate compromise. Too little pressure, and the film won't stay flat in the focal plane. Too much, and you can't advance the film without scratching, or static electricity build-up. So ordinary cameras have had to settle on some pressure in between.

Except Koni-Omega. During exposure, the highly polished Koni-Omega pressure plate clamps the film *flat* for maximum edge-to-edge sharpness. It lets you take the fullest possible advantage of the sharpness inherent in the large negative format and the world-famous Hexanon optics.

During film advance, the pressure plate is fully retracted, allowing safe, unimpeded film transport. The film moves smoothly, in a straight line from spool to spool. This eliminates the forward film curvature caused by ordinary S-curved film wind systems, and possible loss of definition. And no matter how rapidly you shoot and advance your film (and on a Koni-Omega, that can be rapid, indeed), you need never worry about scratches or static electricity.



No pressure when film is transported.



Pressure at moment of exposure.

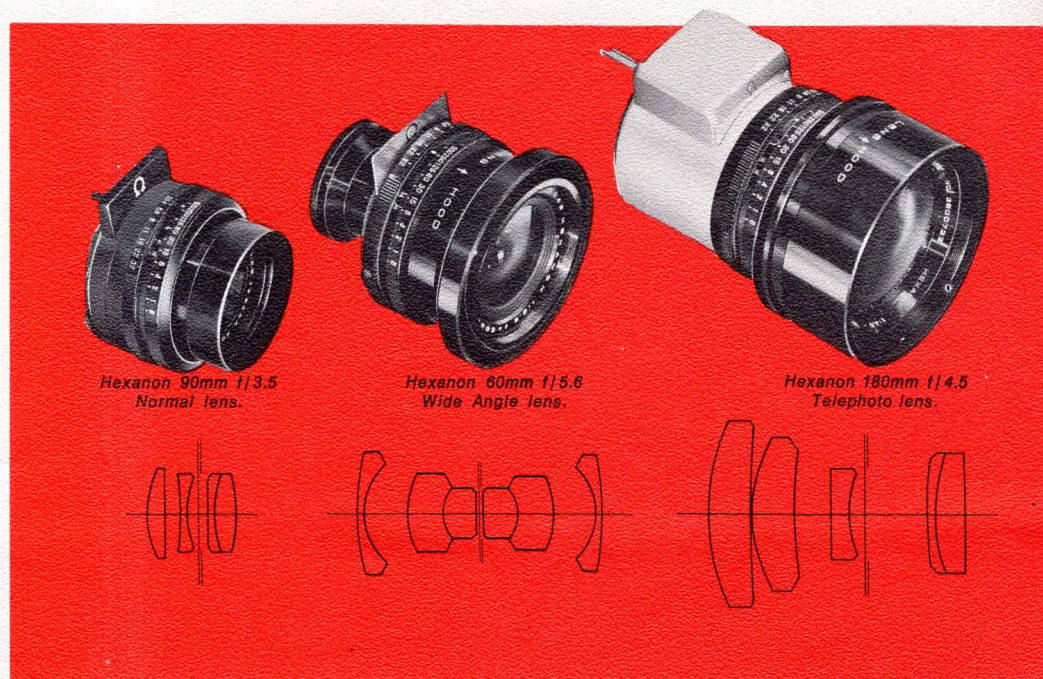
complete system
of lenses coupled
to rangefinder and
advance lever,
fits both models...

Three needle-sharp Hexanons—a 90mm f3.5 (42° 20') normal lens, a 60mm f5.6 (60° 20') wide angle and a 180mm f4.5 (21° 50') telephoto—couple to the rangefinder and shutter cocking mechanisms of the "Rapid" and "M" cameras. Hexanons employ the latest rare earth glasses and are anti-reflection coated on all surfaces. There's nothing like a big negative to show lens quality: you can see the Hexanon difference in every picture you take with a Koni-Omega.

More than just superb Hexanon optics went into these lenses. Each lens barrel has an ultra-quiet integral

leaf shutter, with speeds from 1 second to 1/500 plus B. The rapid-advance lever automatically cocks the shutter when you advance the film, (but shutters may also be cocked manually, for intentional double exposures or when changing lenses after the film

has been advanced). A signal window in each lens barrel tells when the shutter is cocked. F-stops and shutter speeds are always clearly visible from the top of the camera even in dim light, and feature 'click-stops'. Shutter speeds run in the practical, linear



progression — 1 second, 1/2 sec., 1/4, 1/8, 1/15, 1/30 . . . etc. — each increment equal to exactly one full f-stop change in exposure. Click-stops on all speeds. Shutter and aperture rings may be gripped and turned simultaneously, retaining the same exposure value.

Interchanging lenses is a snap — easier than on many 35's. Tapered

locating pins seat the lens swiftly and surely on either model camera, and a flick of the locking ring holds it firmly in place. No chance of fogging film, either: lenses release only when the light-tight safety blind of the "Rapid" or dark slide of the "M" are closed. And no blank exposures, because the shutter release can't be depressed unless the blind of the



Lens-barrel signal window tells if shutter is cocked.

Lenses lock on solidly, detach readily, couple automatically to range-finder, focus knob and shutter cocking action.



"Rapid" is open, or the slide on the "M" is removed.

All three lenses are color-coded to match the camera's focusing scales and viewfinders. Each lens has a built-in telescoping lens shade that won't get lost and is always ready for use when you need it. Each lens accepts standard-series drop-in filters, held on with a standard retaining ring.



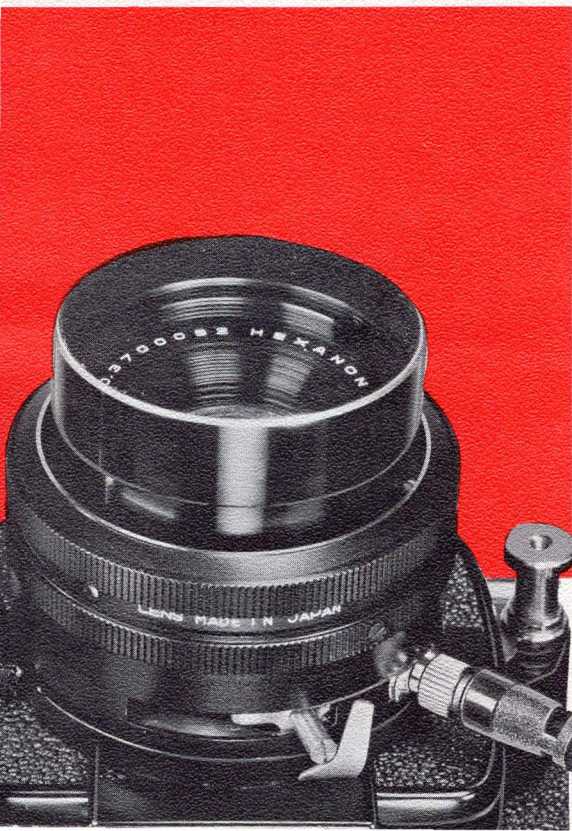
*Shutter speeds and f-stops
always clearly visible from
top of camera, stand out
even in dim light.*

heavy duty flash bracket...

Attaches easily to either camera, and can be left in place when changing backs or lenses. It is pre-drilled to accept Heiland, Graflex or similar mounting plates. Securely anchors to the camera, permitting the camera to be carried by the flashgun.

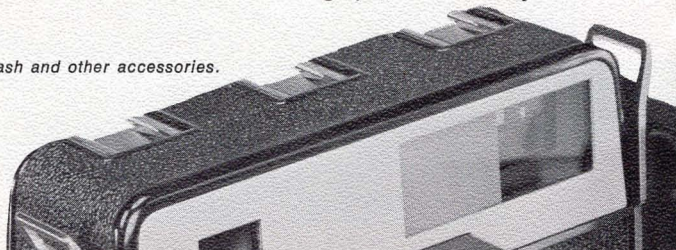


engineered for foolproof flash photography...



Professional photographers rely heavily on flash. So the Koni-Omega was designed from the beginning with this professional need in mind. The shutter synchronizes accurately at all speeds to 1/500 second with M or X. The MX synchronization lever is recessed — you can't accidentally upset the synch position you selected. Nor can you accidentally disconnect the flash cord — it screws onto the synch terminal (which also accepts standard PC cords), on the lens mount. The flash brackets are available pre-drilled for Graflex or Heiland quick-release battery case clips and afford perfect balance and grip. If you're using a smaller flash gun, you can mount it on top of the camera. *Three* flush-mounted accessory shoes accept sports-finder, optical wide-angle finder, exposure meter, eyecup or other accessories. It's when the light is dimmest that you use flash — and must read your camera settings. That's when you really appreciate those big, easy-to-read distance and f-stop scales, all clearly visible from above the camera. They make accurate flash exposure calculation and setting quick and easy.

Three accessory shoes hold flash and other accessories.



ideal for aerial coverage...

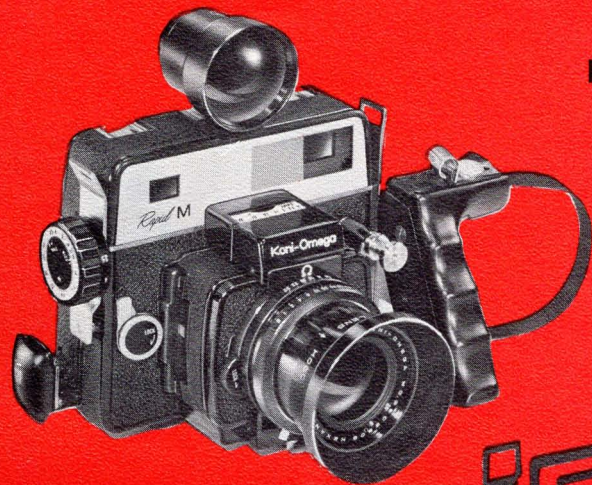


Photos: Vernon T. O'Brien, Aero-Pic of Jacksonville, Fla.

The Koni-Omega, with its rugged, no-bellows construction, is ideal for aerial photography, too. Focus, film advance and shutter release are placed well back, out of the slipstream, and can be operated with gloves, or even mittens. The security strap insures safety. The built-in lens shades can't blow off. The sports frame finder, fast 1/500 second shutter speed and telephoto lens make an ideal aerial or action combination. And the straight spool-to-spool film winding system combined with intense pressure at the film plane during moment of exposure are especially advantageous in critical aerial photography. (Index marks are provided for infra-red photography with all 3 lenses.)



Color-coded dots indicate infra-red focus settings.



**Koni-Omega for
Wide-Angle
Photography.**

Optical Wide Angle Finder.

A precision Albada-type finder shows the 60° 20' field of the 60mm Koni-Omega lens, brilliantly outlined in a luminous frame. It clips into the center accessory shoe on the camera, in direct line with the center of the taking lens. Parallax correction mark for shooting at distances under 6 feet.

**Koni-Omega for
Telephoto
Photography.**

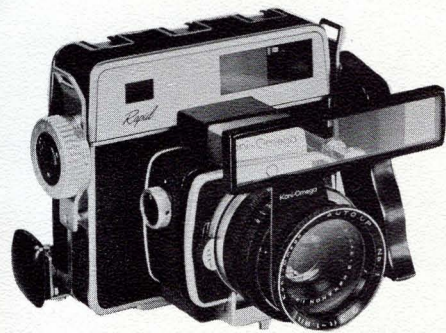


Sports Finder.

This convenient, collapsible finder has frames for 90mm and 180mm lenses. Telephoto frame folds away when normal frame is used for viewing. Both frames and eyepiece fold when not in use, permitting it to be left on the camera at all times. The eyepiece features click-stop parallax compensation adjustment. The essential accessory for the action photographer.

Auto-up Closeup Attachments.

Precision optical closeup attachments with built-in rangefinder compensating prisms. They permit the use of the camera's rangefinder for focusing at close-up distances, eliminating the need for guesswork or tape measure. Used with the 90mm standard lens, Auto-Up #1 gives a continuous focusing range from 29½" to 22¾"; Auto-Up #2 from 22" to 16¾".



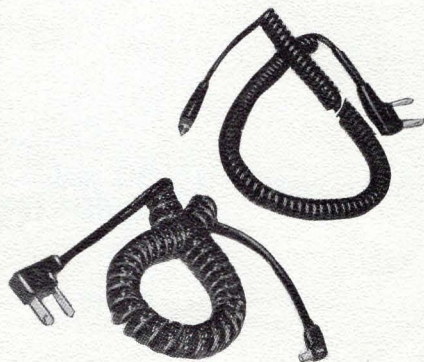
Rubber Eye-Cup.

Fits into accessory shoe over viewfinder window, providing a rubber cushion and blocking extraneous light, protects face against contact in extreme cold.



Lock-on Flash Cords.

Three-foot coiled flash cords permit greatest flexibility in flash positioning, especially when used with Quick Release flash brackets. Synch connector fits all standard PC sockets, has threaded locking collar for Koni-Omega that prevents accidental disconnect. With straight or right-angle tip. Standard two-prong polarized plug at flashgun end.



Choosing the Koni-Omega® Model for You...

Though both Koni-Omega 'Rapid' and 'M' models share many important features, there are essential differences between the two cameras. The Koni-Omega 'M' offers the following advantages, at somewhat higher cost, to those requiring its greater sophistication:

- Quickly interchangeable, light-tight magazines permit changing of film in mid-roll. The preloading back feature, however, is maintained with the magazine. Additionally, the magazine offers a built-in film coding device.
- The intermittent pressure plate is activated by the return of the pull-push transport, rather than by shutter release pressure. This permits reduction of the shutter release stroke and pressure, for maximum operating ease.
- A new grip is specially designed for the 'M' for even greater comfort, and has a built-in cable release clip.
- Built-in automatic flash guide permits the user to customize it for the film/flash combination he uses.
- American and European tripod sockets on the bottom and side of the camera permit horizontal or vertical tripod mounting.

KONICA CAMERA CORPORATION

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In Canada, Berkey Photo (Canada) Ltd., Malton, Ontario.



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KONI-OMEGA® SYSTEM

Koni-Omega is the combined development and product of SIMMON BROTHERS, famed American manufacturer of Simmon-Omega enlargers and professional darkroom equipment, and KONISHIROKU, Japan's renowned manufacturer of Konica cameras, Hexanon lenses and Sakura films.