Number 13

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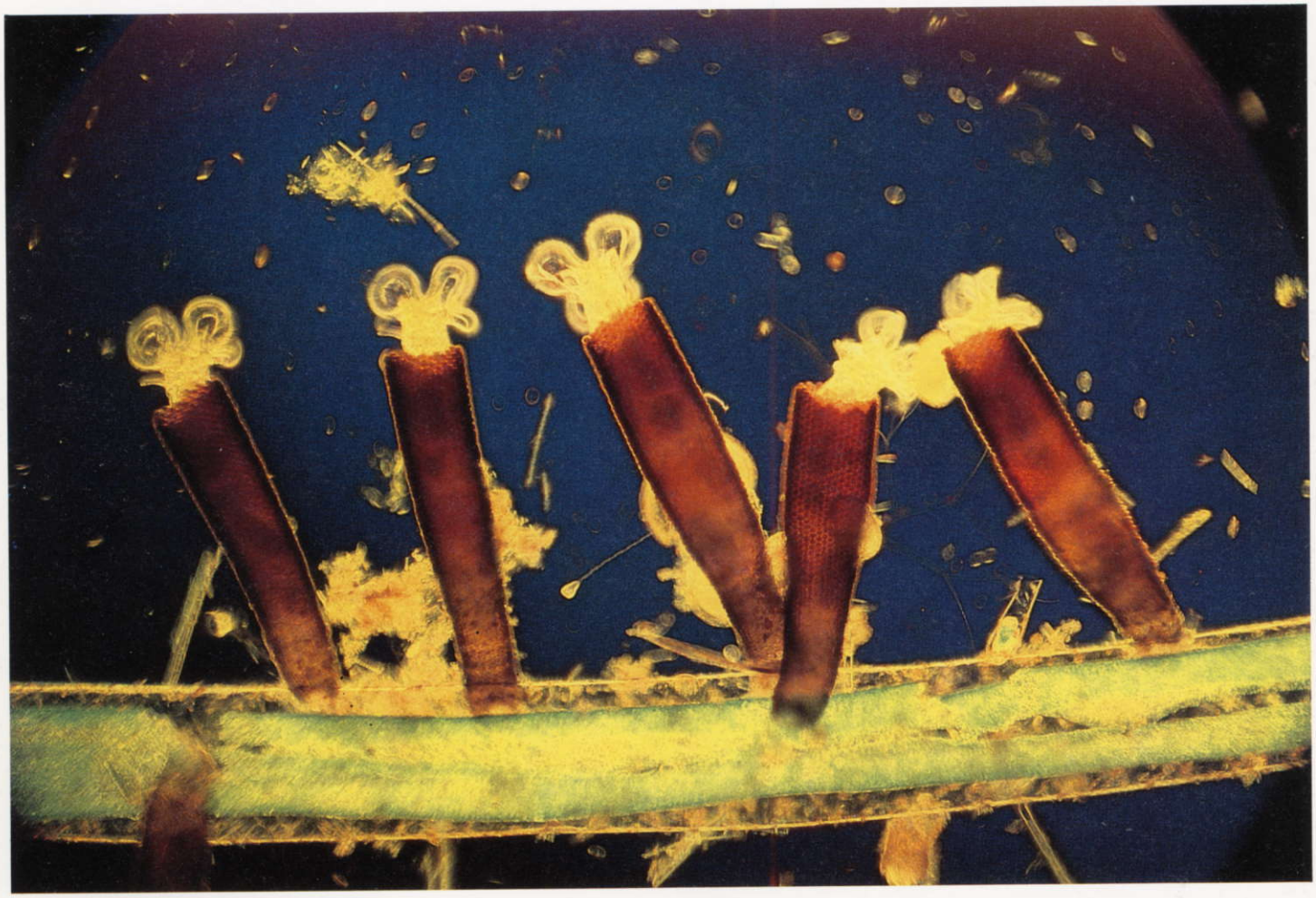
The International Magazine of Photographic Information 1990

VisionAge



The AZ-330 Super Zoom Story

The story of the development of Olympus' most advanced automatic camera — the AZ-330 Super Zoom. Equipped with a 38mm to 105mm zoom, an infrared remote control and Auto-S Flash mode which reduces "red-eye" phenomenon, it offers all the professional creative features you could ask for.

Olympus 70th Anniversary International Photo Contest

Of 45,507 entries from a total of 88 countries, the International Photo Contest Committee has chosen the most outstanding works.

The Personal Exposures of Elliot Erwitt

The unique world of black & white photography caught by the eye of Elliot Erwitt, the world's leading black & white photographer.

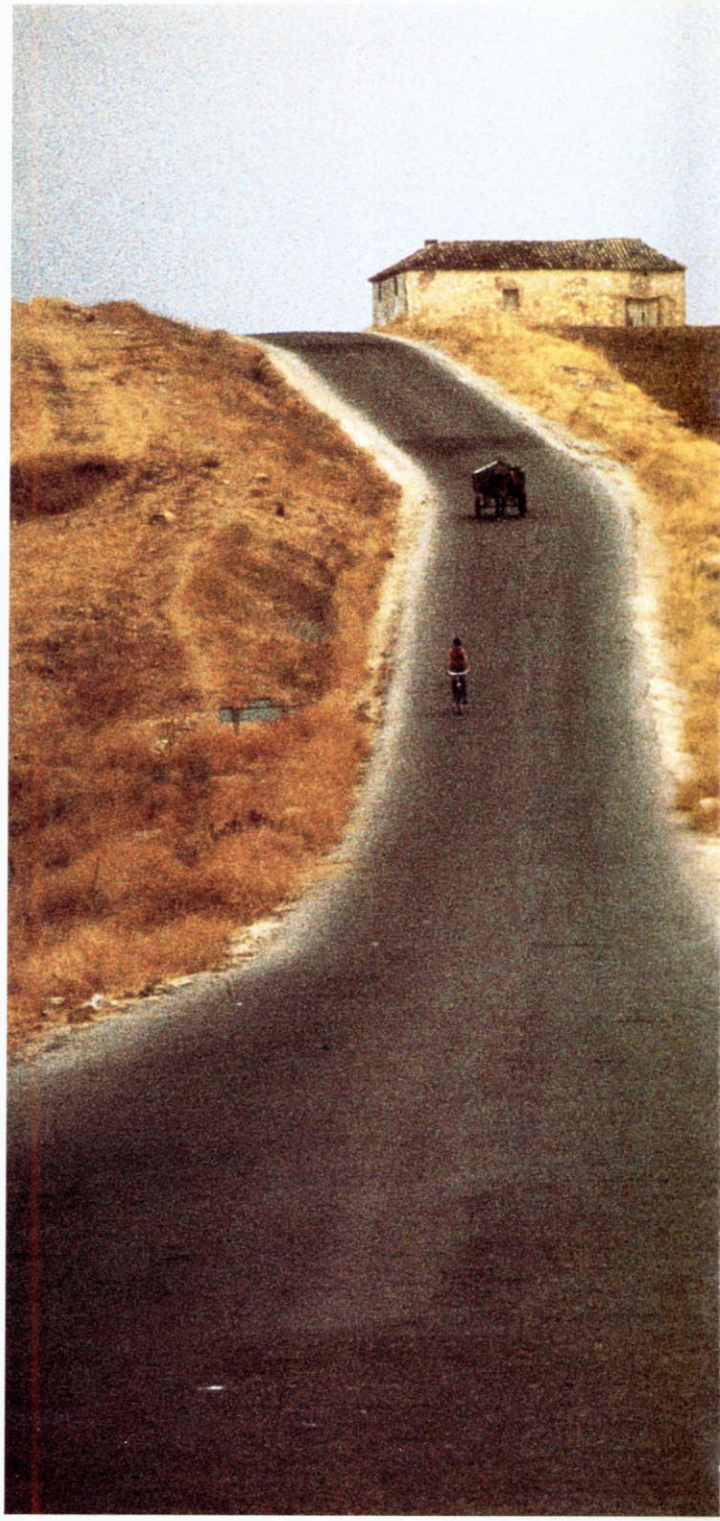
Model Animation for Star Trek V: The Final Frontier

A special report from Ms. Trix Rosen documenting the techniques of special-effects photography on the set of Star Trek V.

In Search of the Liberian Mongoose

The quest of photographic evidence of the existence of this little-known mammal and the unusual techniques employed.

VisionAge



Foreword from the Editors

We are pleased to bring you VisionAge No. 13.

- This is a special issue for VisionAge as we are running the prize-winning photographs of the Olympus 70th Anniversary International Photo Contest. From the many readers of VisionAge around the world, we fielded a total of 45,507 entries from 88 countries. Winners were selected from three categories: General Photo, Nature Photo and My Best Shot. We hope that these winning photos will inspire you to challenge the competition in our upcoming 1990 International Photo Contest.
- The new camera introduction for this issue features the Olympus AZ-330 Super Zoom. It incorporates a variable 38mm to 105mm adjustable zoom, infrared remote control and Olympus Auto-S Flash technology to reduce "red-eye phenomenon." The AZ-330 Super Zoom combines easy operation with a host of professional features.
- For tips on how to make the utmost use of light and shadow, as well as how to use a zoom lens, we're offering professional advice on scenic photography with the new generation of compact cameras.
- To our good fortune, we have the opportunity to introduce the works of Mr. Elliot Erwitt. He is considered to be one of the world's most talented, living black-and-white photographer.
- In the Nature Photo Corner you'll find a series of shots depicting the ecology of insects. And in Photo Topics, in addition to special techniques, we're a featuring the first photograph of a live Liberian Mongoose. A feat previously considered to be impossible.

G. Oddner/*Denmark*

• In our new Specialist Photography section we bring you a report from Ms. Trix Rosen, on the professional minds and techniques behind the special-effects photography in the movie Star Trek V.
• Finally, Olympus will introduce its five latest model compacts. These cameras compose the critically acclaimed compact line-up from Olympus.

Olympus VisionAge Editorial Office.

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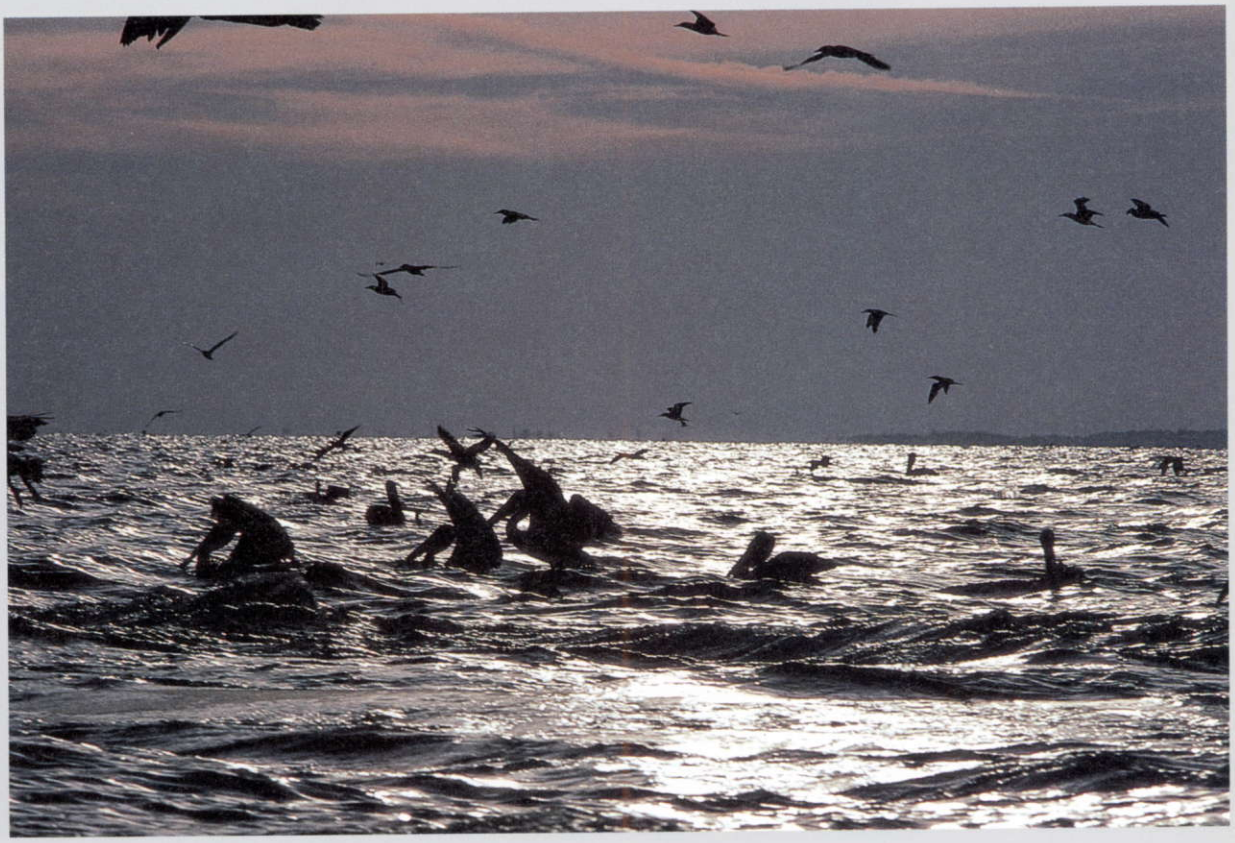
THE VISION AGE GALLERY

Georg Oddner/*Denmark*

Georg Oddner was born in Stockholm in 1923, where he grew up. In 1940 he went on to study at the Art and Design School in Stockholm.
He served in the Royal Svea Life Guard, Swedish Army, and was married in 1955. He has worked throughout Scandinavia as a jazz musician. In 1951 he began working as a free-lance photographer and established a studio in Malmo, Sweden in 1952.
His work is highly acclaimed worldwide as evidenced by several awards and honors over the years.
Oddner collections can be found in the following location:
Fotografiska Museet and Moderna Museet in Stockholm; Malmo Museum, Malmo; Oslo Photographic Collection; Helsinki Photography Collection; Bibliotheque Nationale in Paris; Library of Congress, Washington, D.C.

Jean-Philippe Varin/*France*

Jean-Philippe Varin, born in Clermont-Ferrand, France, in 1939, is a specialist in scientific photography and cinematography. He is the founder of the Jacana Press Agency and the Explorer Film Library. Participating in numerous cinema and TV projects, Varin has led film crews all over the globe and has had many multiple-screen exhibitions, including one at the Pompidou Centre in Paris. He is currently at work on a doctoral thesis in scientific photography.



Armand Verspeeten/*Belgium*

Born in Ghent in 1933, Armand Verspeeten has taught photography at the Royal Academy for Fine Arts since 1970. His own formal studies were in trade and administration, but fascination with the visual impact of ballet led him into photography and a career that includes numerous group and individual exhibitions, several books and two laureate awards.

The AZ-330 Super Zoom Story

An Interview with Yuichi Torikoshi (AZ-330 Super Zoom development team leader), Hideaki Kume (mechanical design), Minoru Hara (electronic design) and Kazuo Yamamoto (industrial design).

Earlier this year, Olympus introduced a successor to the AZ-300 Super Zoom — one of the most universally acclaimed cameras in photographic history, and winner of the European Compact Camera of the Year Award for 1988–1989. For a behind-the-scenes look at how Olympus developed this remarkable new camera, known as the AZ-330 Super Zoom, VisionAge *visited the Utsugi Technology Research Institute and spoke with members of the AZ-330 development team. This is the story they told . . .*

From left, Kume, Torikoshi, Hara and Yamamoto

VA: Considering the accolades earned by the AZ-300 Super Zoom, coming up with a successor must have been quite a challenge . . .

YT: Indeed it was. With sales in excess of 700,000 units worldwide, everyone on the development team knew that the AZ-300 would be an extremely difficult product to improve on.

But we also had a unique advantage, because the AZ-300 featured an optically superior 38mm–105mm zoom lens and one of the most advanced autofocus systems in existence. So we had a definite "head start" in that our mission was to update a camera widely recognized as the most sophisticated full-auto camera on the market — not just technically, but in terms of design.

VA: For the benefit of our readers, could you give us a brief review of the AZ-300's features, and explain how the AZ-330 Super Zoom differs from its predecessor?

YT: Well, I suppose from a consumer standpoint, the most notable features of the AZ-300 were its powerful zoom lens and unique shape. We certainly didn't want to change the overall shape, which had already been recognized — by our own people and by consumers — as an ideal configuration in terms of operating ease and compact size.

Yuichi Torikoshi

As for differences, they fall primarily into four areas. The first is a new flash system with close-up capability and a special mode to reduce "red-eye." The second is the viewfinder, which we totally redesigned to include a dioptric correction ring. The third is a combination lens cap/remote control unit. The fourth area involved minor refinements in body design and placement of the operating controls.

Hideaki Kume

VA: Can you tell us a little about the new flash system?

HK: Well, it's essentially the same system we introduced last year on the AZ-200 Super Zoom. We call it the Auto-S Flash System.

It features fully variable flash power, and uses data input from the autofocus system to regulate flash brightness according to subject distance. It also has an Auto-S mode that reduces red-eye by firing a series of 20 or so pre-flashes that cause the pupils of the subject's eyes to contract.

VA: What about remote control? Isn't that something you introduced on the AZ-200?

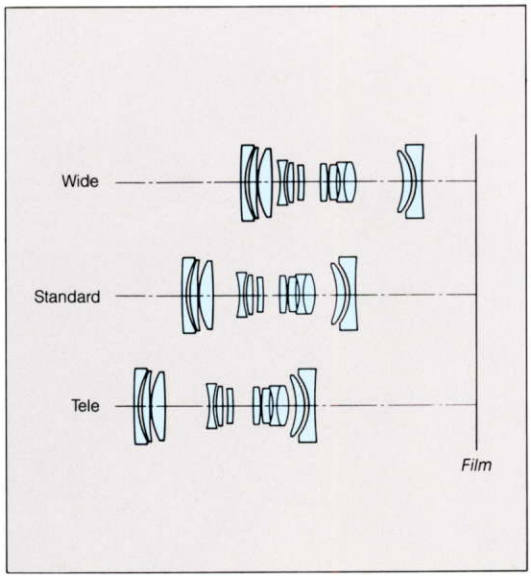
HK: That's right. Basically, what happened was that everyone in development had such a good time fooling around with the AZ-200's remote control, that we couldn't resist coming up with one for the 330! (laughter) Seriously, though, we think this is something that consumers are really going to like.

VA: What about the new viewfinder? What changes did you make there?

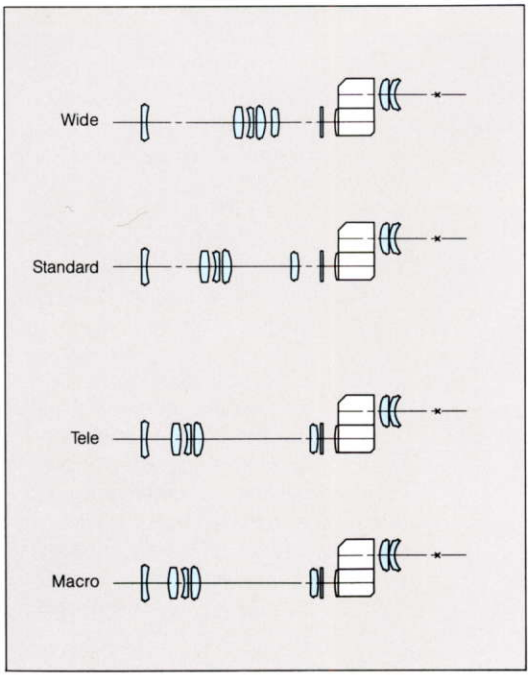
HK: Although the zoom viewfinder was totally redesigned, the major improvement from a consumer standpoint is probably the inclusion of a dioptric correction ring that allows photographers who normally wear eyeglasses to take them off when they shoot. It's the kind of "extra" ordinarily found only on high-end SLR cameras, but given the AZ-330's high standard of performance we felt it should have dioptric correction.

And when we redesigned the viewfinder, we also came up with a new way of correcting for parallax. The AZ-300 featured a mask that would shift whenever the subject was at close range, but on the AZ-330, the position of one of the lenses in the viewfinder zoom assembly actually shifts. This virtually eliminates the possibility of dust or dirt accidently getting inside the viewfinder.

Taking Lens Element Configuration and Optical Path



Viewfinder Lens Element Configuration and Optical Path



VA: What about body design and the repositioning of some of the controls? Were those just cosmetic changes?

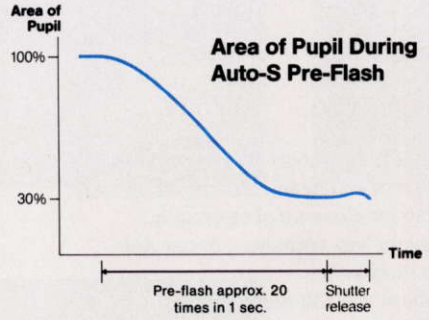
KY: No, no. Of course, we were concerned about looks — particularly because styling seemed to be one of the things that made the AZ-300 such a success with consumers — but the changes we made were mostly related to technical improvements.

For one thing, the new flash system had to be accommodated. We needed space for the flash system circuitry, and we wanted to be able to position the flash unit higher in the camera body. These two things alone made it necessary to almost totally redesign the camera from the inside out. The lens is just about the only thing we didn't have to redesign.

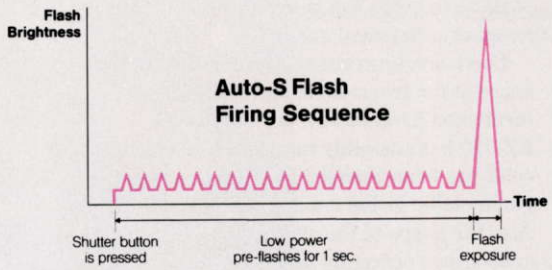
VA: So on the inside, the AZ-330 Super Zoom is quite different from its predecessor, the AZ-300?

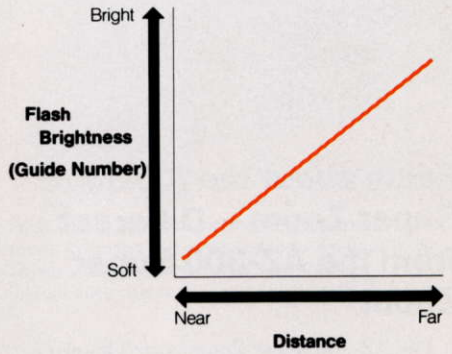
Kazuo Yamamoto

Auto-S Flash mode significantly reduces 'red-eye' because the subject's pupils contract in response to the low-power pre-flashes that are emitted before the main flash fires.



Approximately 20 pre-flashes are emitted during the one-second interval between the time the shutter button is pressed and the time the main flash fires and the shutter is released.





Variable Flash Brightness According to Subject Distance

Flash brightness is regulated according to subject distance as measured by the autofocus system. When the subject is close to the camera, the flash fires at low power; when the subject is far away it fires at high power.

MH: That's right — the AZ-330 features entirely new electronic circuitry. It was also the first Olympus camera to be designed from top to bottom using advanced CAD systems. While it may not look that much different from the AZ-300 on the outside, the electronics inside represent a significant step forward in camera technology.

One thing we did keep, however, was the E²PROM system we used on the AZ-300 to guarantee the high level of autofocusing accuracy necessary for 3x zoom performance. But otherwise, the electronics are all new.

VA: E²PROM? Could you tell us a little more about that?

MH: Certainly. We're rather proud of E²PROM because it's a bit of camera technology that was pioneered by Olympus. We were the first to develop it, and the first to incorporate it into a camera for the general public.

Technically, E²PROM is rather complicated, but what it does is compensate electronically for micron-tolerance differences in mechanical components. Which means that every AZ-330 can be fine-tuned before it leaves the factory to ensure spot-on focusing and zooming accuracy.

VA: In conclusion, is there any AZ-330 Super Zoom technology that we can expect to see incorporated in future cameras?

YT: Absolutely. A lot of it will take the form of refinements that enable us to boost zoom power without increasing camera size. In addition, though, it's safe to say that we'll be incorporating the AZ-330's advanced flash system into many of our future models. And speaking for myself, I think we're going to see growing demand for cameras equipped with infrared remote control. VA

Minoru Hara

Compact Camera Horizons Expand with the AZ-330 Super Zoom

by Akio Kojima

Facts about the AZ-330 Super Zoom — Different from the AZ-300 Super Zoom

The AZ-300 Super Zoom is well known as a full-auto 35mm camera incorporating a high performance 38mm–105mm power zoom lens. The AZ-330's technology originates from the AZ-300 but provides a wider range of features. The AZ-330 Super Zoom's design is lightweight and compact and provides excellent stability and operability. New features are as follows:

1) A dioptric correction ring is attached to the eyepiece of the viewfinder.
2) A cordless remote control is built in to the lens cap. (Optional)
3) Auto-S Flash System greatly reduces "red-eye phenomenon" and produces soft lighting for close-up photography.
4) The zoom lens employs a Servo Auto Zoom mechanism.

The above AZ-330 features are the major technical improvements offered since the debut of the AZ-300. The practical contents of these features will be mentioned later together with actual examples.

There are, however, some additional differences in the two models that should be mentioned here. Firstly, the body of the AZ-330 has smoothly rounded edges and the color has been changed from dark-gray to gun-metallic giving it a more dignified look. Also the shape of the shutter release button and various operating keys have been changed.

Dioptric Correction Ring for Clear Viewfinder Images

According to the user's vision, a dioptric correction ring can be adjusted for focusing the eyepiece between −2 and +1. That means the AZ-330 allows photographers, both far-sighted and near-sighted, to use the AZ-330 without wearing glasses. Even though the camera's AF guarantees correct focus, delicate changes in expression or detailed portions of the photo should be confirmed by the photographer before the shutter is released. Also, trying to compose a shot with glasses can result in camera shake due to less stability while positioning your subject.

Photo 1: 38mm

Photo 2: 70mm

Photos 1, 2, 3: For the Keplerian zoom viewfinder with a zoom range of 38mm to 105mm, a newly developed dioptric correction ring has been attached to the eyepiece. This enables photographers who wear glasses to obtain a much clearer image in the viewfinder.

Photo 4

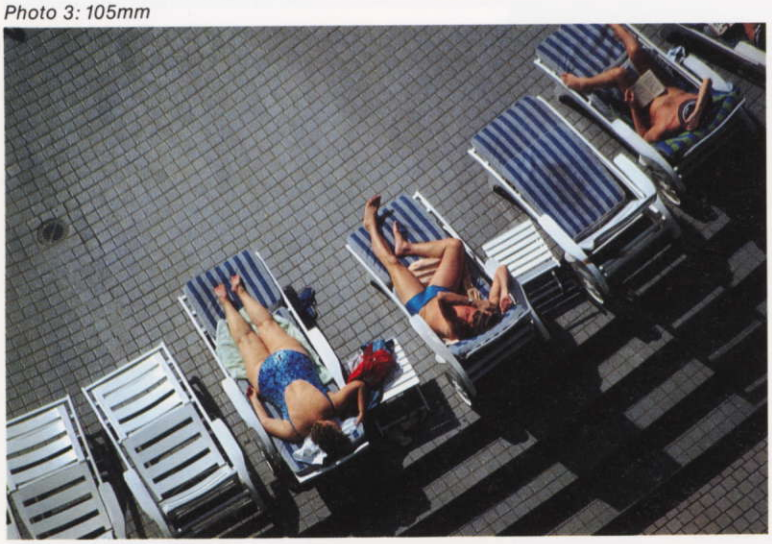
Photo 5

Photos 4, 5: With the remote control, continuous mode provides two-shot consecutive capability. This makes for photos with sometimes unexpected results.

Photo 6

Photo 6: Thanks to an infrared remote control, the photographer can select the most appropriate moment for shutter release. The infrared remote control is built into the lens cap.

Photo 3: 105mm



Remote Control Unit Increases the Flexibility of Photography While Using the Self-Timer

The remote control (optional) has been conveniently built into the lens cap of the AZ-330 Super Zoom. This permits the user to take pictures from a distance of up to five meters. It uses infrared technology and an adjustable one to three second delay. That means you can capture the moment within one second or set it for three seconds, allowing you to hide the lens cap before the shutter is released. Unlike general self-timer photography, the remote control lets you spend as much time as you like in setting up your shot.

Photo 7: 8 meters

Photo 8: 5 meters

Photo 9: 3 meters

Photos 7, 8, 9: By using Servo Auto Zoom mode, one can maintain consistent subject-size composition as the distance between subject to camera changes. When the shutter release button is pressed halfway, the lens automatically zooms to maintain the same subject size in the photo. Examples show consecutive releases from 8 meters to 3 meters.

Auto-S Flash Mode Greatry Reduces to the Problem of "Red-Eye Phenomenon"

The unique Auto-S Flash System was developed exclusively by Olympus. By emitting a series of low-power preflashes (in Auto-S mode only) before the shutter is released, the subject's pupil's are made to contract. The smaller the area of the subject's pupils, the less likely that red-eye phenomenon will occur.

In both Auto and Auto-S modes, the Auto-S Flash System regulates flash brightness according to subject distance, providing soft, gentle illumination when the subject is up close. Even when taking pictures at the AZ-330's minimum shooting distance of 80cm, the subject will not be overexposed, and colours will be true and lifelike.

This variable-power Auto-S Flash System technology was originally introduced on the AZ-200 Super Zoom. Due to its exceptional effectiveness it was also incorporated into the AZ-330.

Photo 10

Photo 11

Photos 10, 11: Auto-S Flash is one of the headline features of this new camera. With ordinary flash emission, subjects often appear to have red eyes. However, with Auto-S Flash a series of pre-emitted flashes greatly reduces the ocurrence of red-eye phenomenon – even when shooting 105mm telephoto shots.

In addition, the AZ-330 features Fill-In Flash, Slow-Synchro Fill-In Flash and Flash Off modes. Flash Off mode can be used when the photographer wants to create a special effect without a flash or where flash photography is not permitted. And for reverse lighting conditions Fill-In Flash and Slow modes allow you to light your subject while maintaining proper exposure for dimly lit backgrounds such as sunsets and sunrises. Depending on conditions, the AZ-330 lets you perform a full range of professional flash techniques with the simplicity of an automatic camera.

Servo Auto Zoom Mechanism to Trace Moving Objects from the Same Perspective

By automatically zooming, the AZ-330's auto zoom mechanism will adjust to maintain a constant subject size, even though the distance between the subject and the camera changes. This is accomplished by simply pressing the shutter release button halfway down each time the distance changes. Naturally as the distance becomes longer or shorter, AF will also provide perfect focus. This mode is particularly useful when taking pictures at a sporting event.

Servo Auto Zoom mode is selected by pressing the Subject button concealed inside the mode cover.

The same key allows for selection of other modes such as Infinity mode for focusing on distant objects with little or no contrast. Such scenes are not easy for the AZ-330 Super Zoom's AF sensor to focus on. Infinity mode is great for taking pictures of clouds, rainbows, even fireworks in the night sky. VA

Photo 12

Photo 13

Photos 12, 13: With Auto Flash mode the camera will automatically use a flash, even in daylight, if there is a particularly bright background. Auto Flash will shed light on your subject which would otherwise appear dark against an overly lighted background.

Photo 14

Photo 14: By using Auto-S Flash for close-up photography you don't have to worry about pale faces due to overexposure from flash. Auto-S Flash System allows you to depict subjects in more natural shades while maintaining proper exposure.

Photo 15

Photo 15: When using a flash at night, backgrounds tend to get lost in the darkness. By selecting Slow-Synchro mode, you can adjust for the appropriate exposure of your subject while capturing a delicately lighted background.

Photo 16

Photo 16: To prevent camera blur, Auto Flash mode will emit a flash whenever the camera senses insufficient light.

Scenic Photographs with a Compact Camera

by Masato Hirayama

Masato Hirayama

Born in Chiba, Japan. Graduated with a degree in physics from Nihon University and also completed studies at Nihon Photo Art Academy before entering a commercial studio company. Since 1983, he has contributed photographic commentaries to camera magazines.

1987: Photography exhibition "From Kannonzaki to Shonan"

1988: Photography exhibition "Mugen Toshi" or "Fantastic City"

1989: Sponsored exhibition "MMS Artland '89" which combined the categories of photography, music and painting.

Photo 1: Shot at 80mm. Light from between the rocks emerged in rough waves and unified the entire scene with the evening sun's red tone.

Compact cameras can be easily used by anybody. Now there are several compact cameras available with switchable Tele/Wide or adjustable zoom lenses. These new models have combined the simplicity of compact camera technology with the creative versatility of an SLR.

Let's take a look at how we can use the AZ-200 Super Zoom to take scenic photos with a professional touch.

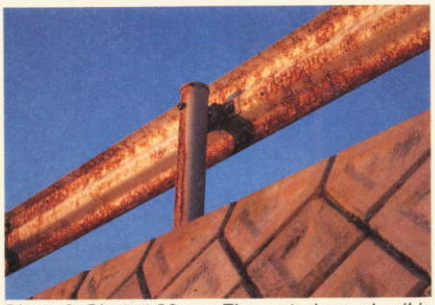


Photo 2: Shot at 80mm. The rusted guard-rail is expressed with the contrast of red and blue. The effect is enhanced by sunlight just before sunset. The shutter should be released carefully to avoid camera shake.

No More Camera Shake

Because the objective of scenic photography is akin to a still life, sharp focus, in most cases, should be the photographer's main priority.

Thanks to the autofocus mechanism of today's compact cameras, sharpness is almost guaranteed. In fact, the most common cause of apparent focusing error with a compact is due to camera shake. This refers to movement of the camera during the split second that the shutter is released. It is mostly a result of poor posture or positioning on the part of the photographer. When you

get a new camera, you should practice taking pictures before loading your first roll of film. This will familiarize you with how to hold the camera and how to release the shutter. Whether standing, sitting or lying down, the camera should be held perfectly still when the shutter is released.

The thing to watch for with autofocus compacts is the time lag between the time the shutter release button is pressed and the moment the shutter is actually released.

Photo 3: Shot at 50mm. The smoke is emphasized with the light of the morning sun. Due to a flare in the lens resulting from direct sunlight, there is a variation in color tones.

When the button is pressed, the lens takes time to focus before the shutter clicks. To avoid moving the camera before or during shutter release, I recommend that you hold the camera in position until you hear the film advance.

The lens of a compact camera with a zoom lens generally has an F3.5 aperture for wide-angle shooting and an F6–F8 for telephoto. That means the shutter speed slows as you zoom in. For this reason, I recommend the use of a high-sensitivity film such as the ISO 400 class.

Select the Light

Naturally it's important to find an interesting scene for your photograph, but always bear in mind that a beautiful scene is born in beautiful light.

Beginners seem to be primarily concerned with shape. My advice is to develop an eye to observe light and shadow as the source of a scene. This is an indispensable quality. For example, take a scene with sunbeams shining through the branches of trees; your observation of the light is actually the heart of the scene.

In the case of the Olympus AZ-200 Super Zoom, the automatic exposure control determines the light for you. If you want to take a picture to emphasize the darkness of shadows, direct the center of the viewfinder to the light and press the shutter release button halfway until the AE lights up. This comfirms AE lock. Then compose your shot and press the shutter release button completely.

If, on the other hand, you want to obtain a scene within the shadows, disregarding the lighted portions of the scene, simply set the AE lock while directing the center of the viewfinder to the shadowed portion of the scene. Again, once the AE lights up in the viewfinder, exposure and focus are fixed.

Using a Tripod

The dim light of early morning and evening makes for some of the most interesting photos. But to capture the light on film, lengthy shutter speeds are often required. This tends to increase the occurrence of camera shake.

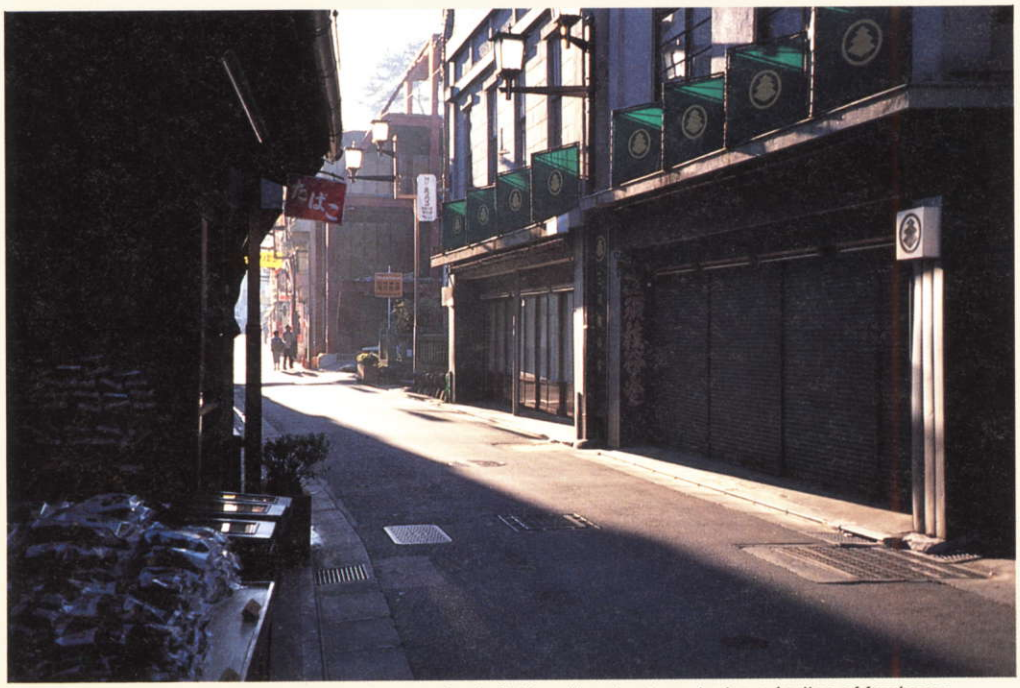


Photo 4: Shot at 38mm. The morning sun sheds light on the street producing a feeling of freshness.

Photo 5: Shot at 38mm. The shadowed foreground emphasizes the stone pavement bathed in light.

A tripod solves this problem. Heavier tripods are more stable than light ones. However, when using a compact camera, a lighter tripod is acceptable.

Remember that the purpose of the tripod is to eliminate camera shake. When setting the tripod, greater stability is obtained when the tips are more widely positioned — like the Eiffel Tower. Secondly, you should use the self-timer to release the shutter. By pressing the shutter release button the camera is likely to move slightly while the shutter is open, thus distorting the photo.

When lighting is insufficient for hand-held exposure, the flash will automatically operate. For the true lighting effects of early morning and evening light, try using Flash Off mode. Flash Off mode will allow you to capture the orange and yellow glow of sunrise or the neon lights and illuminations of evening city scenes. VA

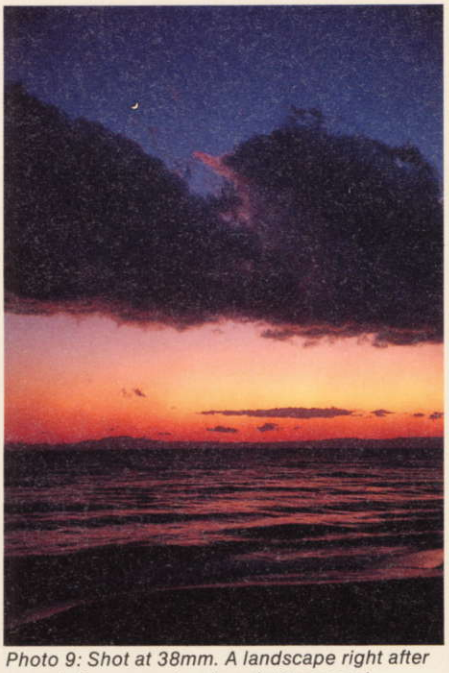


Photo 9: Shot at 38mm. A landscape right after sunset. Because of a slow shutter speed, a tripod should be used.

Photo 6: Shot at 50mm. An open-air bath with steam. The water surface, like a mirror, reflects the infrared ray of the AF mechanism. The camera was therefore focused on the distant rock.

Photo 8: Shot at 38mm. The setting sun enhances the tender green and red leaves of the Japanese maple. The use of diffused light is a key point in this photo.

Photo 7: Shot at 70mm. The scene appears to be flat, producing variation in the light coming from the slit in the house and between the shadows of the trees.

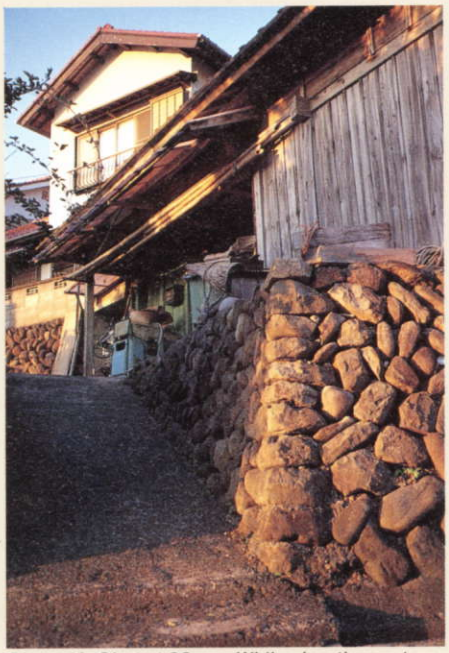


Photo 10: Shot at 38mm. While shooting a stone wall, a road on the left side of the picture is in shadow. For scenic photos, it's best to wait until lighting conditions are optimum.

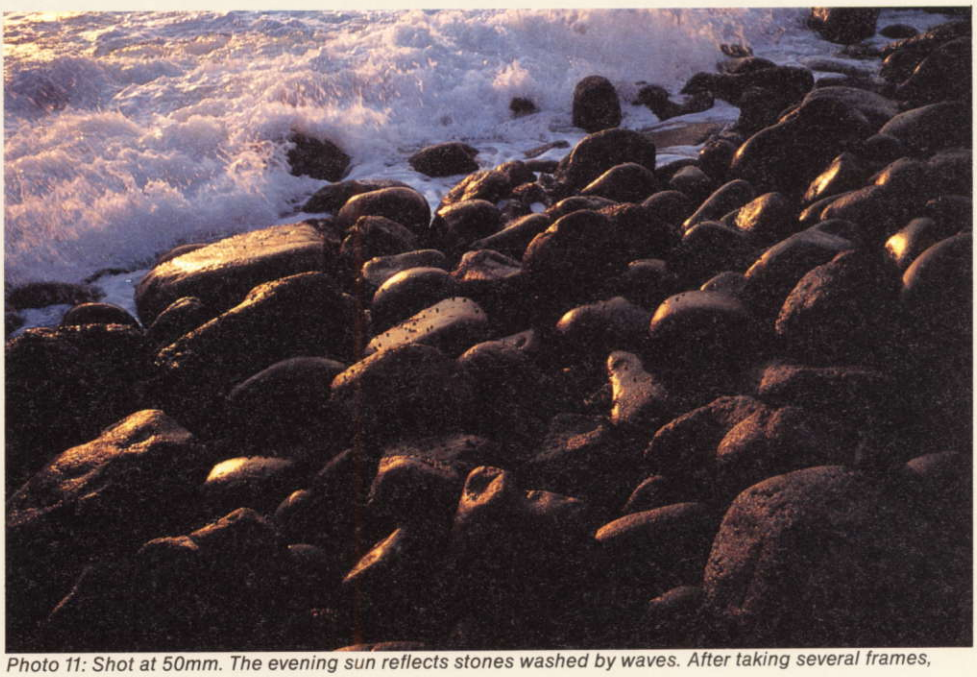


Photo 11: Shot at 50mm. The evening sun reflects stones washed by waves. After taking several frames, the shot with the best timing was chosen.

Photo 12 (a)

Photo 12 (b)

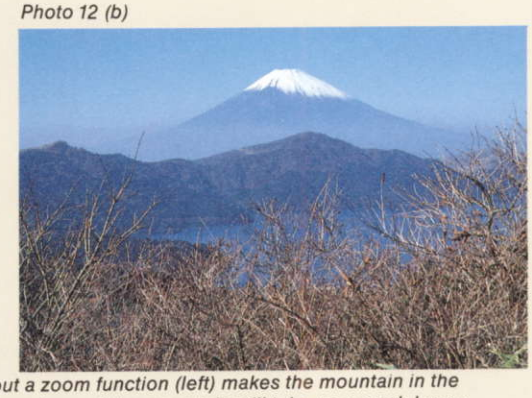


Photo 12 a/b: Shot at 80mm. Using a compact camera without a zoom function (left) makes the mountain in the background appear very small. However, when a telephoto lens is used, the mountain will take up a much larger portion of the photo.

Photo 13: Shot at 38mm. This photo was taken shortly after sunset. Even though it was taken with a compact camera, the picture is of high quality.

Photo 14: Shot at 80mm at a distance of 60cm. For macrophotography, it is best to shoot three or four frames to avoid any mistakes. Hand-held macro-photography is possible and is enhanced with the use of a flash.

Fumio Matsuda's "Advice on Anything and Everything" Part (7)

by Fumio Matsuda

Using Reflection for Double-Image Expressions

We often see a form of photographic expression made with the intention of producing a double image by shooting a reflected image (virtual image) on a window's exterior, and an interior display (actual image). This technique creates a synthesis allowing you to capture a view both in front of and behind the camera lens. In effect, the photographer can amplify the atmosphere of expression by developing an entirely original composite image.

Here I would like to provide you with some advice on the basic methods employed in double-image photography.

The double-image is similar to double exposure. Clearly, however, double-image shooting allows you to compose overlapped images in a single shot. In doing so, it is necessary to synthesize in accordance with your photographic intentions by separating the two images as much as possible. This will allow one to distinguish between main and sub-images in the photo. It should be clear which image is supporting the other.

Camera position is the key to capturing virtual/actual imagery. First, when composing the photo, it is important to consider the size of one image in relation to the other. . . . Second, one must decide whether to distinguish them by image focus and sharpness discrepancy or to capture them with the same level of focal definition.

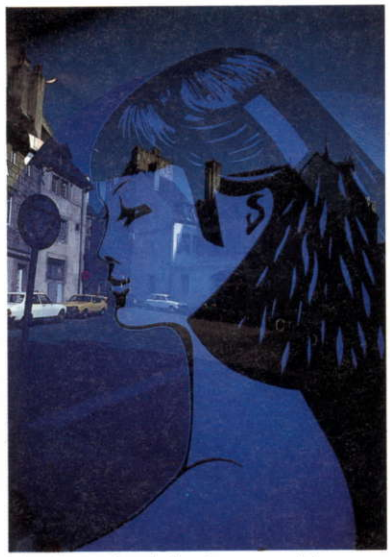
I always use an ultrawide lens for double-image expression because the reflected image can be taken more widely. In the case of using the actual image as the main object, when close up, I can also cut the amount of reflected light with my body. This enables one to capture a more detailed image of interior displays. In other words, I intentionally control the reflecting light to obtain an image effect. Then, with a slightly narrowing aperture, with pan-focus (entire screen sharpness), the synthesizing effect is increased.

In conclusion, I suggest that you consider contrasts between brightness and darkness, which I mentioned in the previous issue of VisionAge, No. 12. VA

The woman and the mannequins are actual images. The houses are a reflected image. (28mm, f8)

The painting is an actual image. The old-fashioned street and harbor are reflected in reverse. (18mm, f5.6)

The lower half is an actual image of a flower shop (the upper part is a reflected image caused by a sunshade). The street in the upper half is also a reflected image.



The illustration in the foreground is an actual image pasted on the glass. The street is reflected in reverse. (21mm, f11)

Olympus 70th Anniversary International Photo Contest

Greetings,

To commemorate the 70th anniversary of Olympus Optical Co., Ltd., we held the 1989 Olympus International Photo Contest. Over 45,000 entries were received from 88 countries. Submitted works revealed an abundance of talent and perspectives reflecting countries of origin all over the world.

As part of a careful and intricate selection process, entries were screened by a panel of judges commissioned by Olympus. And the results are in. In this issue of VisionAge we introduce the prizewinning photographs from each category of the contest, along with comments from the panel of judges.

The 1989 Olympus Photo Contest proved to promote photography on an international level, thus fostering cultural exchange and awareness. For this, we are grateful as the contest has more than served its purpose. As a result, we will continue to hold contests that encourage amateur photographers everywhere to open their eyes, click their shutters and capture the world around them.

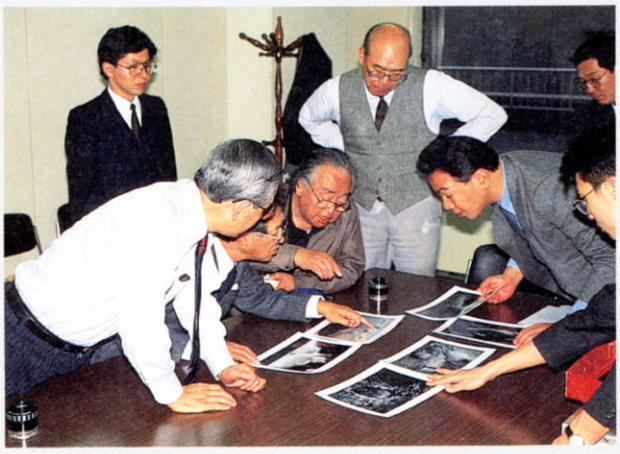
We would like to expand the Olympus Photo Contest with the aim of enhancing knowledge of culture through photography. At Olympus, we wish to support cultural exchange and to promote the yet to be seen talents of amateur photographers from all over the world.

We will be sending out entry forms for the 1990 International Photo Contest. We look forward to seeing your entries.

Again, we would like to thank all those who entered in 1989 and express our appreciation to the screening members and all related staff.

Thank you for your kind support.

Olympus Optical Co., Ltd.



Requirements (1989)

- **Contestants**

Entries will be accepted from all contestants, regardless of nationality or status as a professional or amateur.

- **Categories**

I General Photo
II Nature Photo
III My Best Shot

- **Entries**

(A) Color Slides under 35mm
(B) Prints (color or black & white)

- **Kind of Camera**

35mm SLR camera, 35mm lens shutter camera

- **Entry Form**

Both slides and prints:
Single image — no limit for number of entries.
Sequential images — Up to five photographs to be considered as one entry.

- **Period**

Entries must arrive by October 31, 1989.

Prizes (1989)

Category I: General Photo

- **Grand Prix (1 person)**
  US$4,000 and the OM-4Ti BLACK*, 100mm F2 lens and 28mm F2 lens
- **Semi-Grands Prix (2 persons)**
- **Special Recognition Awards (5 persons)**
- **Merit Awards (70 persons)**
- **70th Anniversary Special Awards (5 persons)**

Category II: Nature Photo

- **Grand Prix (1 person)**
  US$4,000 and the OM-4Ti BLACK*, 100mm F2 lens and 28mm F2 lens
- **Semi-Grands Prix (2 persons)**
- **Special Recognition Awards (3 persons)**
- **Merit Awards (50 persons)**
- **70th Anniversary Special Awards (4 persons)**
- **WWF Special Award (1 person)**
- **Quark Awards (3 persons)**

Category III: My Best Shot

- **Grand Prix (1 person)**
  US$800 and the AZ-300 Super Zoom*
- **Semi-Grands Prix (2 persons)**
- **My Best Shot Awards (20 persons)**
- **Merit Awards (50 persons)**

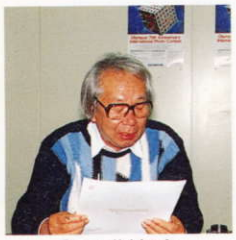
OM-4T BLACK, Infinity Super Zoom 300 in North America.

Category I
General Photo

Grand Prix

The picture must be taken on 35mm slide or print film. Both professionals and amateurs can participate. This year's representative photograph will be chosen from among those which portray an original form of expression. The General Photo category of the 1989 International Photo Contest, the world's leading international photo contest, attracted 26,122 entries from a combined total of 88 countries.

Panel of Judge


Shouji Ueda

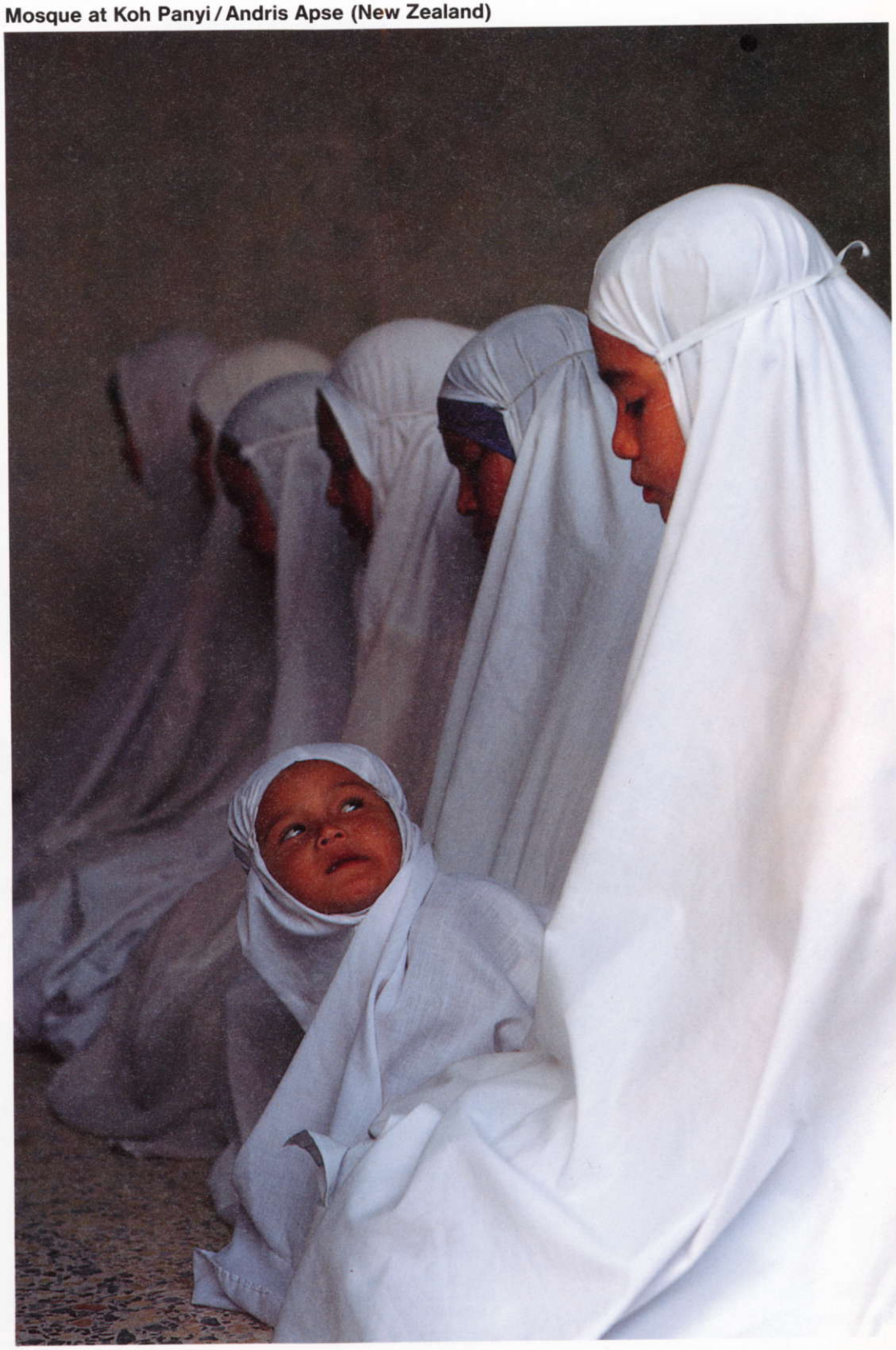

Masaya Nakamura


Hideki Fujii


Yoshinobu Nakamura


Akio Kojima

Mosque at Koh Panyi / Andris Apse (New Zealand)



Semi-Grand Prix

Re Union <Reunion> / Zvardon Frantisek (France)

Training <Three-photo set> / Mitsuhiro Murakami (Japan)

Special Recognition Awards

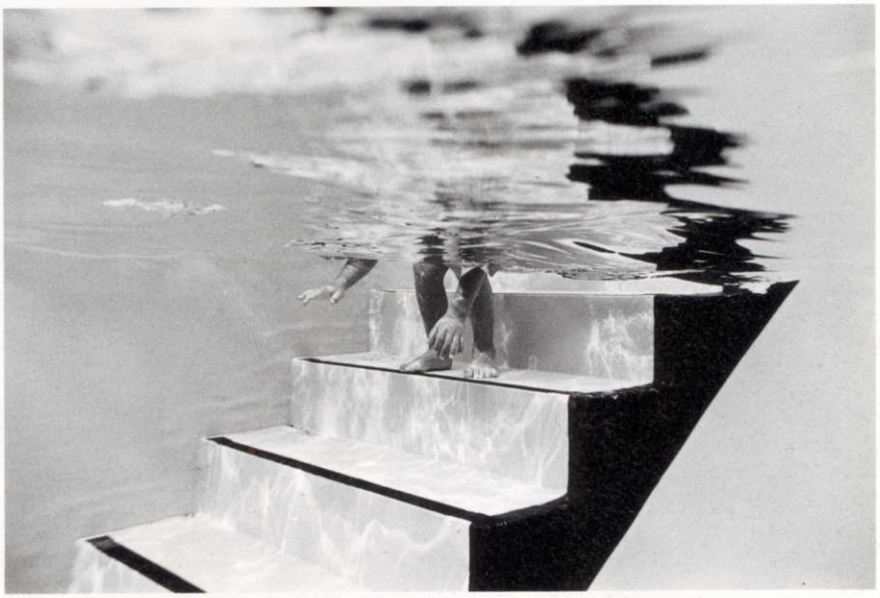
Dinamic Studie <Dynamic Study> / Ferenc Wafner (Hungary)

Happy Together / Ziga Koritnik (Yugoslavia)

Merit Awards

- Monk of a Boy / Yukio Fukui (Japan)
- Water Play / Toshio Nakamura (Japan)
- One Day / Toshinori Odawara (Japan)
- Black Cat / Katsumi Ochi (Japan)
- A Doll House / Kyohei Ito (Japan)
- Crossing / Masumi Ishiguro (Japan)
- A New Adult of "Heisei" Era
  Takeo Yamazaki (Japan)
- Shop Attendant / Tokichi Wada (Japan)
- Surface of a Lake / Takayuki Nishiyama (Japan)
- Morning / Masahito Ooka (Japan)
- Prayer / Jyunichi Takahashi (Japan)
- Crying / Genichi Murata (Japan)
- Wave / Shigeru Ito (Japan)
- Commemorative Photography
  Kazuo Hagiwara (Japan)
- Daybreak / Hiroyuki Iguchi (Japan)
- Roman in Tropical Sea
  Masahiro Azuma (Japan)
- Blue Ravine / Masayoshi Saga (Japan)
- Carnival Faces / Peter M. Karry (England)
- 200 Years / Peter Galton (Australia)
- Untitled / Jose Domenech Torres (Spain)
- Reflection / Mike Buxton A.R.P.S. (England)
- Summer / Nicolau Gregori Czeczko (Brazil)
- Bobby (London) / Grant Beran (New Zealand)
- On N-Face Plan / Jim Dockery (West Germany)
- Cantalk / Jahann Gross (West Germany)
- Feed-Me / Giorgio Prevedi (Italy)
- Der Tag Danach <The Day Afterwards>
  Helmut Resch (Austria)
- Getting High / Andrew Smallman (Australia)
- Ndebele Woman / J.C. Nel (South Africa)
- Geometry / Jorge Ribeiro (Portugal)

Fisherwoman in Sanriku region <Three-photo set>
Iwaki Kumagai (Japan)

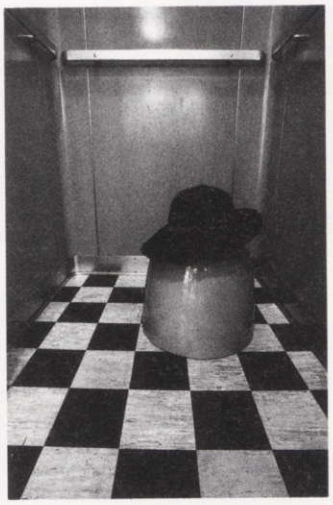


Erster Versuch <First Try> / Richard Bamler (West Germany)

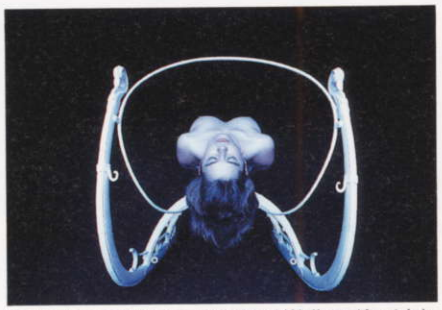
- Summer Shower / Andrew Farquhar (Canada)
- Respect / Sathaporn Soontornuitthaya (Thailand)
- Wildensee <Deer Lake>
  Hamminger Harald (Austria)
- Tres Arboles <Three Trees>
  Flor Van Laer (Belgium)
- Sakai Boy / Montri Jitrpradubchok (Thailand)
- Untitled / J.M. Allewijn (Holland)
- Dubrodnick Impressions
  John Boteler (England)
- Through the Looking Glass
  Jim L. Hartje (England)
- First Jump / Paul Cohen Paragraphics (Australia)
- Farm / Miklos Juhasz (Hungary)
- Turnholz / Josefin Sperer (Austria)
- Oxford / Scott Roberton (England)
- Lamprini / Andreas Malecos (Cyprus)
- Mondschein <Moonshine>
  Friedrich Fleisch (Austria)
- Extinción De ún Incendio
  <The Extingishing of a Fire>
  Eduardo Gomez Pozo (Spain)
- The White House
  Eduardo Jorge Rodrigues (Portugal)
- Dazzle / Isara Sameornpo (Thailand)
- Vierspan <Four-in-hand>
  Maes Eddy E. Flap (Belgium)
- My Cat / Jong Tze Kiong (Malaysia)
- Help / Geri O'krepki (U.S.A.)
- Wüste <Desert> / Rameis Klaus (Austria)
- A Girl at The Window / Eimei Itou (Japan)
- An Amusement Park / Kuniji Otsuka (Japan)
- May / Naoyuku Iwashita (Japan)
- Memory / Susumu Imaeda (Japan)
- Horse in a Grassy Plain / Hidemi Takizawa (Japan)
- A Village with Monkeys / Takayuki Isoyama (Japan)
- Afterglow in a Village / Akira Takayoshi (Japan)
- A Glance / Takashi Shibata (Japan)
- Evening twilight / Chikako Yamaoka (Japan)
- The Last Operetta / Takeko Takenobu (Japan)
- An Alley Cat / Arao Yada (Japan)
- Steady Gaze / Toshiaki Arai (Japan)
- Morning in Yodo River / Yasusuke Nishijima (Japan)
- Even Rusten / Buys Wim (Belgium)
- Smart Wiper / S. Liparnonta (Thailand)
- Forbidden City / Michael Fuery (Australia)
- Parachute / D. Gerslmeijer (Holland)
- Maschere <Masque> / Claudio Chosnale (Italy)
- Untitled / Andrzej Olichwier (Poland)

Special Recognition Awards

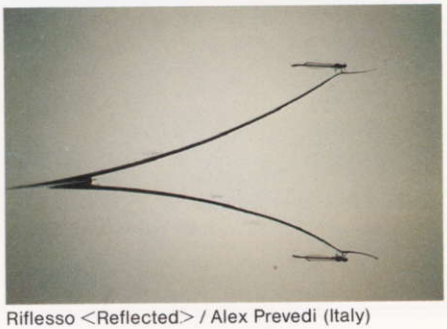
I'm Lift <Five-photo set> / Roland Steffen (Switzerland)



70th Anniversary Special Awards



Schweben <Swans> Siegfried Wallner (Austria)



Riflesso <Reflected> / Alex Prevedi (Italy)

Extrovert / Witold Górka (Poland)

Jumelle / Theijs Christian (Belgium)

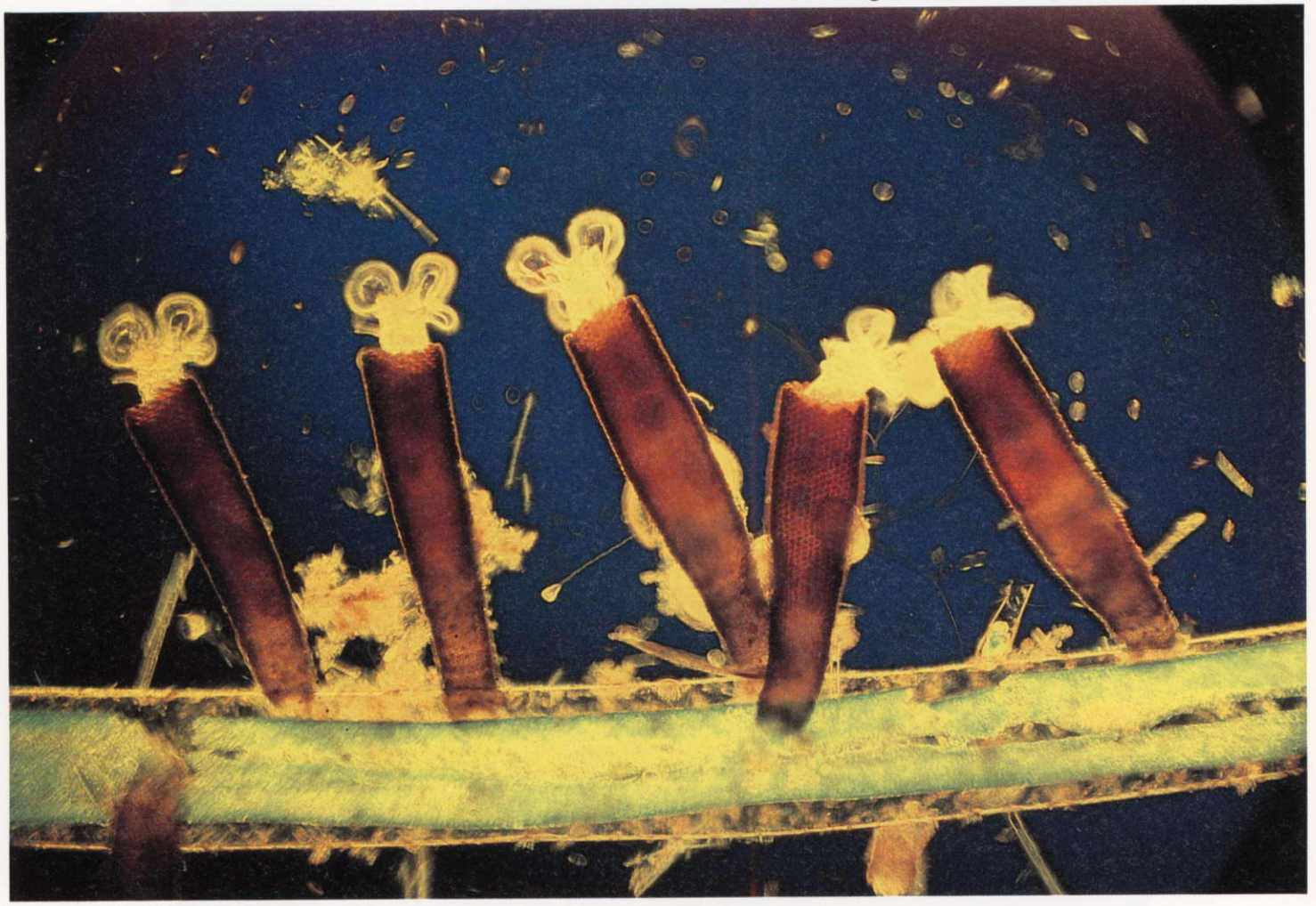
An inlet in the Afternoon / Koji Aranami (Japan)

Category II
Nature Photo

Grand Prix

This category is targeted at any aspect of nature. In an effort to promote the WWF environmental preservation campaign, we hope to see a wide range of works in the ecology of plants and animals both micro and macro. The winner will be selected for depiction of emotion and natural beauty.
(Entries for the 1989 contest totaled 11,884)

Floscularia Ringens / Keith George R. Wheeler (England)



Panel of Judge


Syotaro Akiyama

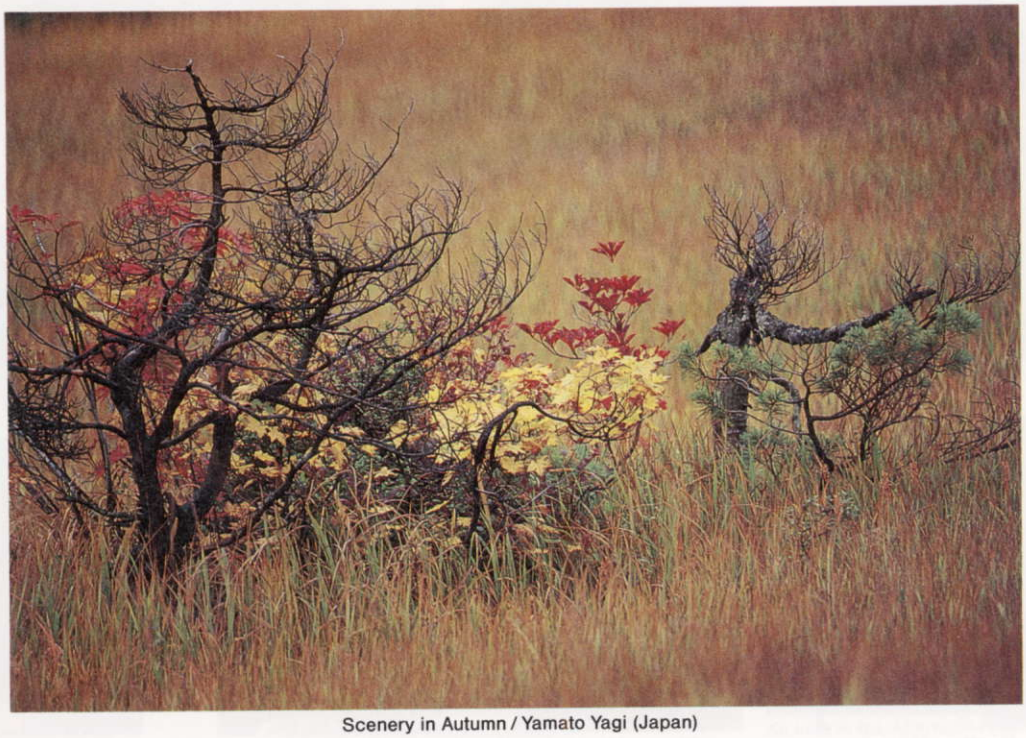

Shinzo Maeda


Kojo Tanaka


Editor of Quark Magazine

Semi-Grand Prix

Dorst <Thirst> / Houtmeyers Gustaafs (Belgium)



Scenery in Autumn / Yamato Yagi (Japan)

Special Recognition Awards

Atrapada / Ruben Digilio (Argentina)

Black-tailed Gull / Masahiko Tsuchie (Japan)

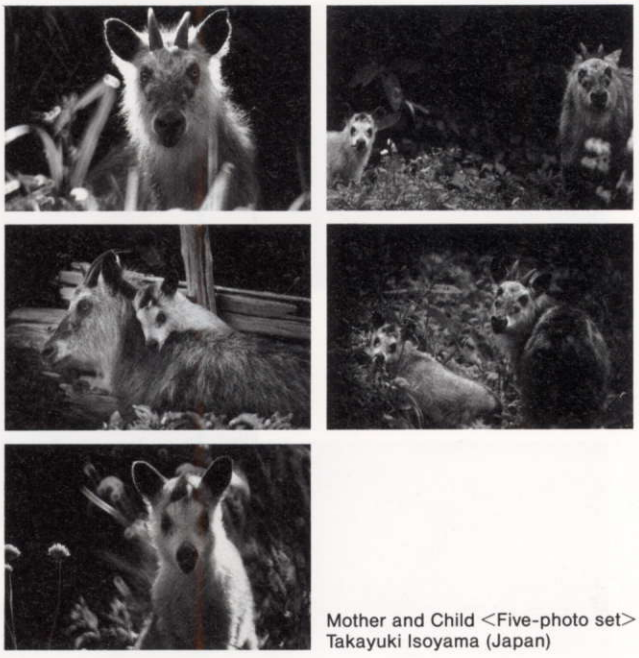
Dreamtime at the Olgas / Gerd Krämer (West Germany)

70th Anniversary Special Awards

Side by Side / Hideho Fujita (Japan)

Siebenschlafer <Seven-sleeper>
Roland Mayr (Austria)

Picking / Genichi Murata (Japan)



Mother and Child <Five-photo set>
Takayuki Isoyama (Japan)

Merit Awards

- Spore Crest / Hajime Osawa (Japan)
- A Group / Katsuhiko Wakabayashi (Japan)
- Small Box of Rainbow / Akinobu Masano (Japan)
- Sunrise / Kenichi Maeda (Japan)
- Bird's Nest / Takayuki Nishiyama (Japan)
- Solar Eclipse / Kenkichi Yunoki (Japan)
- Morning Dew / Koshi Ouchi (Japan)
- Aim at Sweetfish / Toshikiyo Kizaki (Japan)
- Brown Hawk Owl / Michio Nemoto (Japan)
- Spring in Full Bloom / Minoru Murata (Japan)
- A Flight / Kiyoe Yamamoto (Japan)
- Morning at a Lake / Ryusei Nagai (Japan)
- Afterglow / Tsunemitsu Koshimizu (Japan)
- White Heron / Masako Nagaku (Japan)
- Dotted Flower Pattern / Yoshiaki Ozaki (Japan)
- Magnolia / Takeo Yamazaki (Japan)
- Nest Building / Yasunari Tato (Japan)
- Deer / Yoshifumi Fujikake (Japan)
- Spawning Season / Kuniaki Suzuki (Japan)
- Grizzly / Grant Bradford (Switzerland)
- Fish Tank / Nigel John Marsh (Australia)
- Impala / Marcus Grover (England)
- Mountain Storm / Andris Apse (New Zealand)
- Desert Flower / Klaus Bentzen (Denmark)

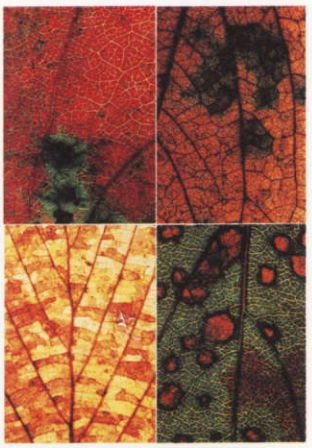
WWF Special Award

Saison Des Amours <Season of Lovers> / Bacle Jean Claude (France)

Quark Awards

Frozen Vapor on Glass Surface
Mitsuhide Fukuda (Japan)

Blue-eyed Horsefly / Hiromichi Ishii (Japan)



Autumn Leaf Color Art
<Four-photo set>
Jokai Mori (Japan)

- Poplar Hawks / Andy Newman (England)
- Untitled / Allan Myren (Denmark)
- Tiger / Pag Gyeong Dae (Korea)
- Schwebefliege <Bee Fly>
  Salvatore Giurdanella (West Germany)
- Dialogue / Helge Philipp (West Germany)
- The Crystal City / Bogdan Kladnik (Yugoslavia)
- Wild Flower / Sperer Heinrich (Austria)
- Mother Swan and Cygnets / Rex Cotchin (Australia)
- Curious / Jerry Yau Ka Lai (Hong Kong)
- Shark Nest / Koh Kek Hoe (Malaysia)
- Cormoran / Maraindaz J.H. (France)
- Langur Group / P.N. Arya (India)
- Untitled / Stoppini Luc (Switzerland)
- Klatschmohn <Poppy>
  Billaudet Christian (Austria)
- Please Don't !!! / Maria I. Jauregui (Argentina)
- Lillies / Dave Nunuk (Canada)
- Vultures / Korel Bos (Belgium)
- Lanius Collurio / Lucas Christophorou (Cyprus)
- Early Bird / Ricky P.S. Teoh (Malaysia)
- Paper Wasp / S.M. Seyad Farook (Oman)
- Jonge Bunzings <Young Polecat>
  Edwin Giesbers (Holland)
- Distant Fire / Stanley Chang (U.S.A.)
- Mother Nature / Lee Thean Song (Malaysia)
- Pig / Kuniji Otsuka (Japan)
- Abend Flug <Evening Flight>
  Hartl Wolfgang (West Germany)
- Linde im Emmental <Lime Tree in the Emmental>
  Ueli Schilt (Switzerland)

Category III
My Best Shot

Grand Prix

This category was new to the 1989 contest. To promote the use of compact cameras, we're looking for light-hearted and humorous photos that capture the essence of everyday life. The theme is daily drama. (Entries for the 1989 contest totaled 7,501)

Frosch <Frog> / Richard Bamler (West Germany)

Panel of Judge

Fumio Matsuda

Sanae Numata

Masaharu Sato

Semi-Grand Prix

Wantonness <Three-photo set> / Pichler Wolfgang (Austria)

Young Couple <Three-photo set> / Yuka Naito (Japan)

My Best Shot Awards

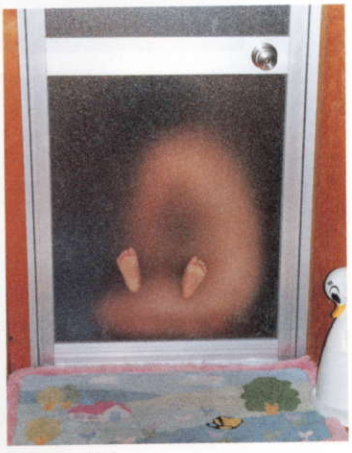
Feestelyk <Festive>
Jan Miehiels (Belgium)

Light in My Room
Nagy Peter (Belgium)

Telephone / Mauro Visani (Italy)

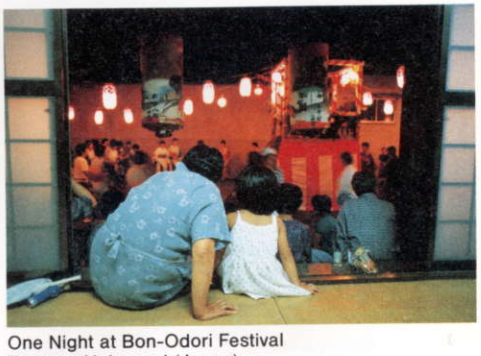
Oef Hoera <Ugh Hurrah>
Devos Andre (Belgium)

Twins / Arne Stromme (Norway)



Washing Hair
Kazuaki Odajima (Japan)

Crying / Robert Thaller (West Germany)



One Night at Bon-Odori Festival
Tsutomu Nakamori (Japan)

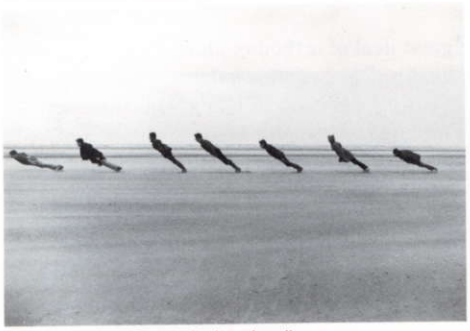
Merit Awards

- A new year / Takumi Kitamura (Japan)
- A Boy / Takayuki Hiraiwa (Japan)
- Morning of Taking the Field / Nobue Sato (Japan)
- At Sabanna / Emiko Kawakami (Japan)
- A Child in Festival / Chizu Hosokawa (Japan)
- Seashore in May / Takao Noro (Japan)
- Bosom Friend / Mitsuhiro Takagi (Japan)
- Surrounding of an Airport / Hideo Ibuki (Japan)
- Watering / Yutaka Morimoto (Japan)
- An Alley Cat / Yutaka Sakanakura (Japan)
- Wave / Toshio Maruyama (Japan)
- Swining happy / Siriporn (Thailand)
- Supporting / Alvaro Antonio Rocha (Portugal)
- "Splash" / Thomas Bloch (West Germany)
- Sisters / Andris Apse (New Zealand)
- Untitled / Thanong Prachakchit (Thailand)
- Grandson / Earshal Long (U.S.A.)
- Schneckendressvr <Performing Snails>
  Herbert Kehrer (West Germany)
- Aharust <A Hurust> / Kwon Hee Dong (Korea)
- Susanne / Helmut Lippert (West Germany)
- Morning Prayer / Jue Vivatvicha (Thailand)
- I-Mine / Durand Guy (France)

So What?
M. Sreedhara Murthy (India)

It's Great to be 8 / Ewald E. Kundtz Jr. (U.S.A.)

Harmonis / Haryadi Dulimartha (Indonesia)



Wind / Kennes Paul (Switzerland)

The Shower / Eckhard John (West Germany)

Friends / Bolognini Massimo (Italy)

Water Babies / Beverly Schuitz (U.S.A.)

Ambush / Odo Arne Kjosnes (Norway)

Drying / Chan Yan Man (Thailand)

Jump! / Theera Tananuphan (Thailand)

Apaguen El Fuego <Fire Extinguish>
Ramón Verdú (Argentina)

Family Fun Run / Scott Roberton (England)

- Unser Katzennachwuchs <Our Cat's Offspring>
  Robert Muller (Switzerland)
- Ombre en Couleurs <Shade in Color>
  Rospabe Pierre-yues (France)
- "Dreaming" / William Zierhofer (Canada)
- Nivea Bus Stop / Woytek Kujawski (Canada)
- Friends / Julian Velasco Gutierrez (Spain)
- Duo <Duet> / Mesrar Abdelhok (France)
- Untitled / Rachot Visalarnkul (Thailand)
- Rosy-Posy / Peter Wieslaw Tryuk (England)
- Badewonne / Zenker Gilrun (Austria)
- Splash!! / Michael Wilson (U.S.A.)
- "What's the Matter?
  Daniel Nestor Schiavo (Argentina)
- Le Sac a Malice <Something Up One's Sleeve>
  Adenis Pierre (West Germany)
- Cousins / John Hugh Odonnell (U.S.A.)
- Three Kids / Buysse Freddy (Belgium)
- Family Group / R. Gough (England)
- Radrennfahrer <Racing Cyclist>
  Siegfried Kachel (West Germany)
- Caught in the Act / Bridget A. Vaive (Canada)
- Tug a War / John R. Svendsen (U.S.A.)
- Sweet Memory / Wan Chi Lung (Hong Kong)
- Ansicht von Hinter <View from Behind>
  Niki Kolmikow (West Germany)
- Tarzan Riding Lady Torty / Jack Lacovides (Cyprus)
- Twinkle to Life / Margarida Palma (Portugal)
- Sempre Amigos <Always Friends>
  Joao Rui Coelho Santos Silva (Portugal)
- Untitled / Jose Romani Vidal (Spain)
- Get Together / Teruyuki Fujii (Japan)
- A boy / Tatsuya Hirota (Japan)
- Lovers / Keld Tannenberg (Denmark)
- Frühjahrsmüdigkeit <New Year Tiredness>
  Hansjörg Roth (Switzerland)

All About the Judging

Judges' Evaluation

The Olympus 70th Anniversary International Photo Contest drew a huge number of distinguished entries from a total of 88 countries around the world. Works revealed a wide variety of themes and objectives many of which captured the essence of the countries from which they originated. The photographic techniques used by the entrants in all three categories were both interesting and impressive.

In the General Photo category, works from Japan showed a predominance of artificial techniques while those from overseas seemed to emphasize the emotion of photography. Since capturing the emotion of a scene is that which is most dear to photographers, the bulk of our winning selections in this category were from overseas contestants.

In the Nature Photo category, we found a great deal of orthodox photographs of good quality. Our basis for judgment, however, weighs heavily on "Finding" and "Emotion." We hope to see even broader viewpoints and heightened emotion in future contests.

The theme of the My Best Shot category, was "the feeling of life rather than the pursuit of artistic staging. We had many fine entries in this category which we enjoyed very much. We especially liked the light-hearted scenes with a touch of humor.

All in all we were pleased by the excellent talent and imagination of submitted works. We hope to see even greater talent next year.

Critiques of Award-Winning Entries

Category I: General Photo

Grand Prix
"Mosque at Koh Panyi"
Andris Apse (New Zealand)

Even though this photograph appears to be straightforward, the lighting provides a profound atmosphere of prayer. One can feel the human warmth associated with the eye contact between mother and child. Among the many photos received, this one is a particularly excellent example.

Category II: Nature Photo

Grand Prix
"Floscularia Ringens"
Keith George R. Wheeler (England)

Because of the good balance of form and color, one can feel the rhythm of life. The stem, second from the right lends a humorous emotion to the entire photograph. It avoids the hard tendency of scientific photography by providing an air of mystery.

Category III: My Best Shot

Grand Prix
"Frosch"
Richard Bamler (West Germany)

This photo is filled with expression. The boy's action is natural. Photos with children as the subject should always suit the generation from which they come; in this regard the winning entry is excellent. Monochrome photos from Europe are usually of very high quality in providing visual persuasiveness.

THE WAY OF THE PROFESSIONAL

The Personal Exposures of Elliott Erwitt

New York City, 1946

Elliott Erwitt uses no tricks of the trade to capture the personal exposures that have won him worldwide recognition for more than four decades. Except one — a trick he employs for portraits of many executives and world leaders. "I carry a little bicycle horn in my pocket, and when someone is sour-faced or stiff, I blow my horn. It sort of shatters the barriers. It's silly but it works."

Reviewing the work of his career, which one can do while looking through *Personal Exposures,* his recent book, one would think he blows his horn almost every day of the week. His images are a paean to shattered barriers the world over, images that amuse and startle simultaneously. Curiously, he rarely takes time to set up shots to have a specific desired effect, yet is most pleased with images that have a specific effect on people. Another enigma in a very enigmatic career.

Erwitt's career in 1990 is a microcosm of his life from 1943 to 1989 — a series of worldwide photographic adventures punctuated by a personal life that is as casual as it is turbulent. It was in '43 when photography began to take up most of his time. He got a job developing pictures of movie stars in Hollywood. He was born in France in 1927 but driven out in 1941 by political turmoil. His parents being separated, he wound up in Los Angeles with his father.

Paris, 1949

Back in France during his stint in the U.S. Army, Erwitt looked up famed photographer Robert Capa, whom he had met once before, and showed him some of his early magazine work. Capa intuitively invited Erwitt to join the exclusive Magnum photo agency which he had founded in 1947. When Erwitt left the army in 1953 he began to learn just how select and prestigious the Magnum agency had become. "I took off my uniform and signed up 20 minutes later."

Since then he has been on one assignment after another, always on the lookout for opportunities where he can get the shots — using resourcefulness or special skills — that other photographers would find difficult to get. In 1957, for example, Erwitt was in Russia while the 40th anniversary of the October Revolution was under way. "I speak some Russian and insinuated myself with a Soviet TV crew, bypassing three rings of guards around Red Square." No foreigners were allowed, and certainly not foreign photographers. Erwitt got the world's first pictures of the first Soviet missiles, telephoned *Life* magazine, developed the negatives in his hotel room so that the film would not be affected by airport X-rays, and secretly dispatched the negatives to Helsinki where they were printed and distributed as a worldwide exclusive.

Another time, Erwitt was asked to photograph shoes for *The New York Times Sunday Magazine* fashion supplement. Erwitt approached the rather pedantic subject from a fresh vantage point. Realizing that dogs see more shoes than anybody, he photographed the entire job from a puppy's point of view. Not only was it a very successful shoot, but it was also the beginning of an unofficial specialty. He likes dogs, has photographed many, and may, in fact, do an entire book on dogs. He even barks at them to make them pay attention. His bark is so good that one

New Jersey, 1951

THE WAY OF THE PROFESSIONAL

Elliott Erwitt

Elliott Erwitt, born Ellio Romano Ervitz in France in 1928, bought his first camera, an antique glass-plate model, when he was 14 years old, and began supporting himself with photography a year later.

A member of Magnum Photos since the early '50s, Erwitt divides his professional time between corporate accounts and free-lance work and has worked with some of the top advertising agencies in the business. Westinghouse, the French Government Tourist Board and many other accounts have been promotionally boosted by Erwitt's unique style, and his own personal exposures have been shared with an enthusiastic public at such museums as the Smithsonian, the Museum of Modern Art, the Kunsthaus in Zurich and the Chicago Art Institute.

Erwitt's first important recognition came when his diverting picture story of army life, called "Bed and Boredom," appeared in Life *magazine as part of a photo contest. Today, more than 30 years later, he circles the globe in search of the same sort of ironic humor. For six years, he turned to moviemaking and churned out several small comedies for cable TV, and the last two years were spent putting together* Personal Exposures *and its concurrent exhibit. The retrospective is sponsored by the International Center of Photography and funded by a grant from the Eastman Kodak Company. It will travel to many cities throughout the world.*

New York City, 1949

Paris, July 14, 1951

New Heven, Connecticut, 1955

Moscow, 1959

Reno, Nevada, 19

Rio de Janeiro, 1961

Paris, 1966

Odessa, U.S.S.R., 1957

lady thought it was her own dog creating a fuss and slapped its snout to discipline it.

Someone once said he must identify with dogs, must see himself in dogs. It *is* a dog-eat-dog world, especially for a free-lancer, and Erwitt is one of the top dogs in free-lance photography. Most of Erwitt's dog pictures, in fact, show animals that are, by turns, serious, curious, alert and slightly eccentric. Perhaps the anology does fit after all.

Ironically, though, most of the dogs he shoots have clothes on whereas a lot of the people do not. His pictures of nudes at beaches and nudist colonies are indicative of the way he strips away all encumbrances to get to the bare truth of a subject. And, if it's not the removal of clothes that provides the stripping effect, it's the removal of the subject's defenses against being photographed. The young girl practicing the piano exudes the same concentration, hope and nerves (because of the critical eyes behind her) that she would exude had Erwitt not even been in the room. Whatever the couple at the Marriage Palace in Bratsk, Siberia, were thinking while listening to the wry young man, they'd think the same thoughts whether Erwitt was there or not. That's Erwitt's skill. That picture, incidentally, happens to be one of his favorites. He gives it to friends as a wedding gift.

He himself has been married three times and has six children (some of which he refers to as his second litter). Even his family are not safe from his lens; in fact, they all show up now and again in *Personal Exposures.* His children are very important to him, although the legalities of custody and the inevitability of growing up and moving on keep them apart from him more than he'd like. Then again, so would his free-lance itinerary of late. Case in point: He recently returned from San Francisco where he was overseeing an exhibition based on *Personal Exposures,* then was off to Switzerland to see reprints of the book (the first printing sold out), then flew to Milan to discuss assignments with a big advertising agency, and finally landed in Moscow with the editor of *Mirabella* to photograph Raisa Gorbachev. In between he had to stop back home to photograph the final rehearsal of a new Broadway musical, make a court appearance and go to the dentist.

"I've always been a free-lancer, so if at any particular point I didn't like what I was doing I'd have nobody to blame but myself. Then again, if I didn't like doing something, I wouldn't do it."

So, even when on assignment, he looks for images he does indeed wish to shoot. And if something strikes him, he simply shoots it. He therefore always has a camera or two with him. Just in case. That's why the Olympus OM System is of such interest. It's the compactness and extensive line of lenses that attract him. He's been a fan ever since the introduction of the OM-1.

"The technical part of photography is quite simple. The equipment has evolved to the point where it is very helpful to the photographer — but that is not the crux of the matter. Curiosity is the most important thing."

He uses either a 50mm or 90mm lens. "As for extreme wide-angle lenses or telephoto lenses or pinkish graduated color filters and so forth, they're to add interest when there is no interest." He doesn't shoot color for his personal exposures because black & white "is what you boil down to get the essentials." And he prints most of the images himself with an assistant.

Erwitt's expansive apartment, studio and office complex in a building alongside New York's Central Park is a compendium of the themes and images that reflect the photographer himself. Part homey (lots of cozy area rugs) and part erratic (statues of Japanese policemen by the door), it is also totally surrounded by the professional tools and effects of his trade, including a very impressive darkroom, dozens of photography books and rows of his own framed personal exposures. He's been there for 23 years. In it Erwitt ambles around a little slower than he used to, dressed in casual dark clothes, smoking his Wilde Havana cigars, as unpretentious as he is worldly, as wry as he is earnest. Some don't take him seriously at all; they say he is too flip. But he feels that most serious photographers are too serious. As he says in the book, "Making people laugh is one of the highest achievements you can have."

He says it was shyness that prompted him to be a photographer. "In high school I discovered that a camera can get you into situations where you don't really belong. Back then it was the prom, today it's the White House."

It hardly seems possible that a shy person would visit nudist colonies and sneak into Soviet missile bases. Perhaps it's just another one of his tricks. It's silly, but it works. VA

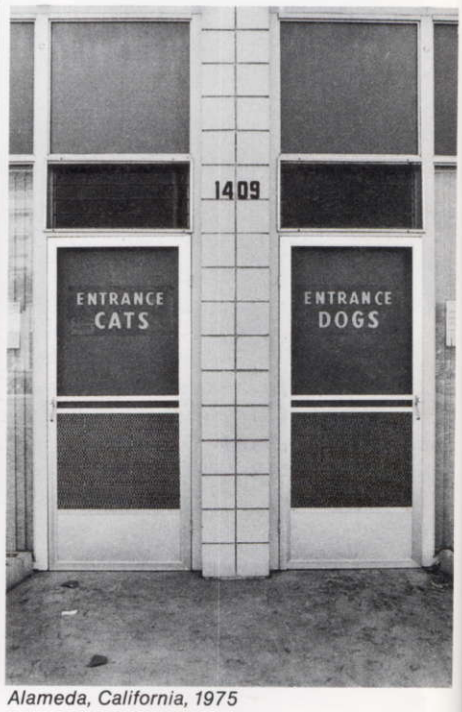
(by Joel Samberg)

Ballycotton, Eire, 1968

New York City, 1974

Bakersfield, California, 1983

Bratsk, Siberia, 1967



Alameda, California, 1975

Sylt, West Germany, 1968

Pisa, Italy, 1976

Model Animation for Star Trek V: The Final Frontier

(Paramount Pictures)

by Trix Rosen

Stardate 8454.1. The Federation Starship USS Enterprise, zooms through deep space toward the final frontier — the quest for the supreme being. Inside a huge converted warehouse, an eight-foot miniature of the famous Starship Enterprise sits in its lighting while a handful of people are working two shifts around the clock. Their job? To carefully plot each move of the Star Trek models — to create the film elements that will imply the illusion of colossal Starships hurtling through galaxies at warp speed.

The Klingon Bird of Prey, the Klingon Bird of Prey Wing Gun close-up model, the Shuttle Galileo, the Shuttle Copernicus, the NASA Pioneer Satellite, the exterior and interior of the Enterprise docking bay and the Federation Starship Enterprise were filmed at the Hoboken, New Jersey studio of Peter Wallach Enterprises. In order to create the illusion of Star Trek reality, about eighty stop motion and/or go motion shots were completed in six months.

Star Trek Reality

"Star Trek is formula filmmaking because the recipe had existed from earlier movies," said Peter Wallach, Director of Motion Control Animation for *Star Trek V,* explaining the inherited restrictions. There is no fill light or diffusion in the depths of space: outer space is either light or dark. But Star Trek tradition paints a distinctly different picture. "The Enterprise is lit with a soft light because they maintained the lighting in space initiated by the television series."

Following the Star Trek genre, Model Unit Lighting Director, Mike Sullivan described the lighting he used as being the same as traditional earth lighting ". . . much like a western except here the good guys ride a white ship." He lit the models mostly with a 3 to 1, key to fill, lighting ratio. Sullivan said "almost any theatrical space shot is fake lighting. In a realistic NASA space photo, deep space lighting is a 10 to 1 ratio where the dark side is black."

Elements

The job for the model animation crew was to assemble each shot from as many as twenty elements. Later they would be tied together into a final composite by the optical house.

A typical shot of the Federation Starship Enterprise moving through a starfield is comprised of at least six elements or passes.

1. A *blue screen matte pass* generates a silhouette of the model against a blue-colored screen. This allows for the Starship element to be isolated for a composite.
2. A *beauty pass* is lighting that depicts the desired contrast ratio and lighting direction which the model will have in the final composite.
3. A *running light pass* records all the lights that are normally illuminated in the Starship.
4. A *strobe light pass* records the lights that blink.
5. An *engine light pass* turns the engine lights on or off (for example, warp speed thrusters and the impulse engine).
6. A *background elements pass* incorporates the flat art background elements, like multilayered starfields made by the two-Dimensional department.

"Every pass is a separate element," said Wallach. "It's like little pieces of a picture — where sometimes the total is greater than the sum of all its parts. Like playing chess, you see the move that's right in front of you, but you also see three or four moves down the line and prepare for it." To make sure the ship was pointed along the proper curve and path, the move is previewed on video and the path of the ship is drawn on cels with grease pencil. Aerodynamic principles were used to illustrate the ships flying through space.

Trix Rosen

Trix Rosen wrote and photographed an article for "The Pro's Corner" in Olympus VisionAge, *1987, Number 7* — "Learning About Light Through Fusing Experience and Imagination." *Her career spans many dimensions of photography, from photojournalism to record covers and advertising, specializing in images drawn with lasers and neon. She worked on the* Star Trek V *motion control animation stage documenting the production and shooting promotion stills for Paramount Pictures, Associates & Ferren and Peter Wallach Enterprises.*

Photo 1, 2: Elements for Shuttle Composite (partial list). Shot in VistaVisi

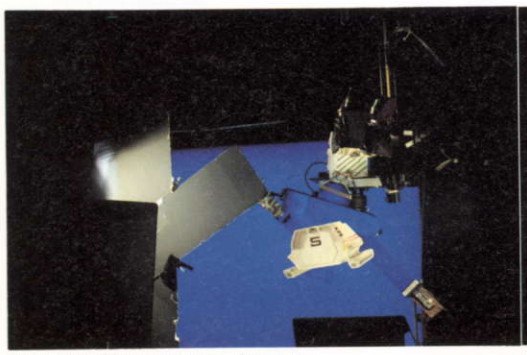


Photo 1a: Blue screen matte pass.

Photo 1b: Beauty pass.

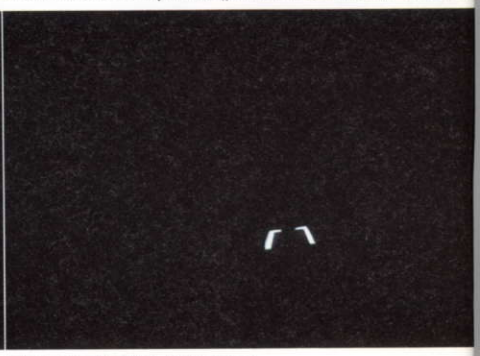


Photo 1c: Engine light pass.

But it's the motion of background starfield elements that give the true feeling of movement through space. Starfields are made by pushing pinholes through black paper. David Bruce, the Director of two-Dimensional Animation, told me that by changing the pattern, he adds to the starfields "the edge between precision and randomness that makes the shot feel alive." Bruce said, "The shot becomes four-dimensional because of the element of time." After the models were rotoscoped, he decided what direction, what angle and what density to make the stars. "The most densely packed stars are the slowest," he said, "and the sparse ones move the fastest. With the 'right' motion of the streaking stars in the background, it looks like warp speed." Bruce gets to analyze the movement one frame at a time and can expose a frame 40 or 50 times. As the shuttle craft came toward the camera, swept by it and then swept away, he explained how it looked like the craft was making a U-turn. "As it comes toward the camera, it changes from a stationary shot of stars, to a streaking pan of stars, to a stationary shot." Bruce continued, "the model animation crew provides the steak and I provide the sizzle. I work with light and time to put in the pop, magic and fairy dust."

Photo 3a: Warp drive Running Light Streak Effect. The ship sits in place and the camera moves toward the ship. Photo by Mike Sullivan.

Interactive Motion Control

The Interactive Motion Control (IMC) system was essential for the model animation. It has computerized repeatability and accuracy to matte or double-expose one element over another.

In describing the use of the IMC, Bob Lyons, one of the motion control operators told me that the position of the models and the camera were precisely programmed by the computer. Each model had at least five to ten programmed camera passes, and on each pass the camera moved identically the same way — only the lighting mode and shutter speed changed. But the motion control system has limitations. It had to operate sixteen axes of motion across a 65-foot track and there were times the IMC computer memory was filled beyond its capacity. As a result, photographing the streaks of warp speed through the computer programming was very difficult. "We ended up bypassing some of the programming," explained Lyons, "and doing it in a more manual fashion."

The same computer that created the motion control, duplicating the same move over and over, also controlled the sequencing of the lights within the ship. The various lights and a pattern of their sequence were commanded through a control panel which was then fed to the computer doing the interactive motion control.

Photo 4: Peter Wallach and two different scale models of the Enterprise. Photo by Mike Sullivan.

8 perf horizontal format. Elements by Jack Riedel, Bob Lyons and Mike Sullivan.

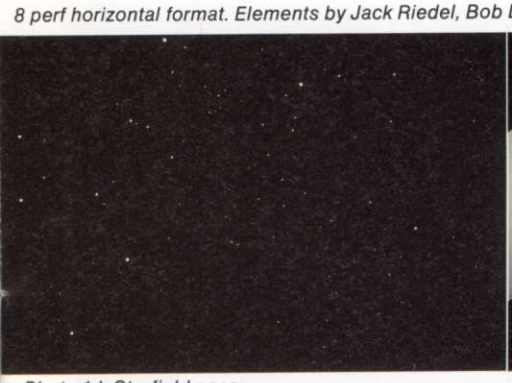


Photo 1d: Starfield pass.

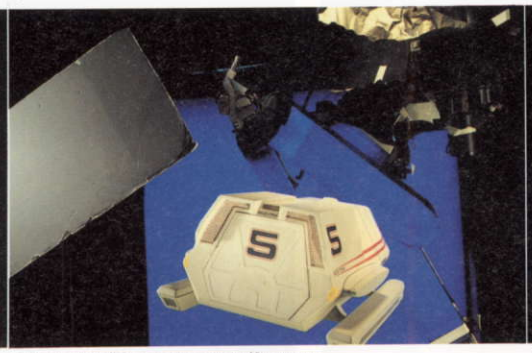


Photo 2a: Blue screen matte pass.

Photo 2b: Fog filtered engine light pass.

Photo 2a, 2b: To indicate acceleration earlier in the same shot, there is an enhanced light pass with a #5 fog filter. It creates the feeling of an explosive engine blast because it is animated to flash every other frame.

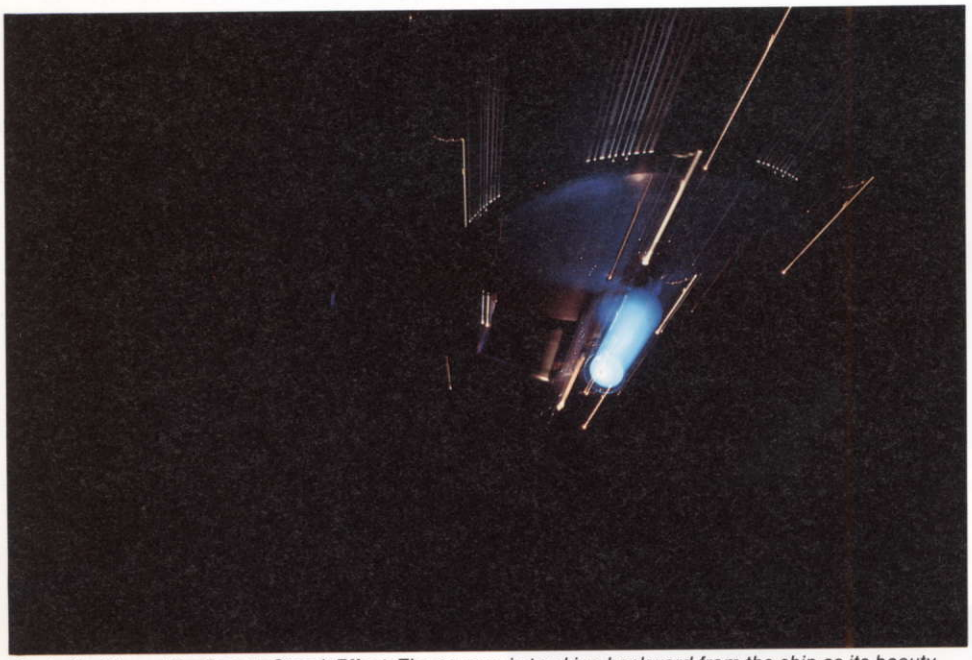


Photo 3b: Warp drive Beauty Streak Effect. The camera is tracking backward from the ship as its beauty lights are fading out. Photo by Mike Gerzevitz.

Depth of Field

In the darkened studio, the Enterprise sits in its matte lighting in front of a luminous blue screen. The camera is mounted on a 65-foot track. Though it appears as if the Enterprise is moving, in reality the camera operator programs the camera to move up to the Starship and pass it. As a result when it is later composited with a starfield background, the Starship element appears to fly by the camera.

"We are not actually physically photographing a space that the Enterprise is in, we are only photographing a model," explained Lyons. To provide the illusion of the model as hundreds of feet long, it was essential to maintain sharp focus over its entire length. "The model of the Enterprise is eight-feet long," Lyons continued. "To view something of that scale for real, your focus would go across that entire space. The lens must pass within inches of the model in order to imply the great scale necessary for the drama of the film." The shot has to go from infinity to within inches of the lens and still completely cover the depth of field of the model. Lyons adds, "Its easy to get a range of depth of field with an eight-foot model thirty feet from the camera, but an eight-foot model, six inches from the camera is another thing entirely."

The choice of lens was credited to motion control camera operator Jack Riedel, who has also been a still photographer for 50 years. Because the Acme 7 camera with bellows focus was VistaVision format (24 x 36mm coverage), it could use lenses made for 35mm SLR cameras. After some investigation, Riedel found an Olympus 80mm Macro lens that would stop down to f32, to maintain the sharp focus. "I needed a lens between 70mm and 80mm," he explained. "I looked for a good quality bellows focus lens to use and the Olympus 80mm Macro was the perfect lens for its f32 depth of field and long focal length."

Though the f32 aperture was essential for depth of field it also contributed to tedious days and nights for the crew. Picture a very tiny light inside the Starship, in fact called a "grain of wheat" bulb. Because of the small aperture and long time exposure on each frame, it could take up to ten hours for one pass of this light element.

The Illusion of Speed

The graphic of warp drive is represented as a streak of light across the screen, which implies the illusion of speed. The warp drive shot was composed of eight separate elements, including various passes for different lights on the Starship.

Photo 5: Model of the Federation Starship Enterprise in front of a blue screen with Mike Sullivan, Lighting Director, taking a light meter reading. Photo by John Gaeta.

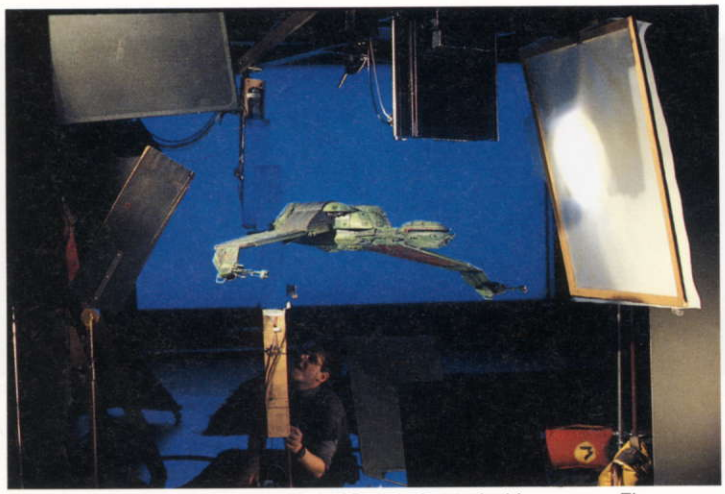


Photo 6: Model of the Klingon Bird of Prey in front of a blue screen. The Klingon Bird of Prey model presented a problem to motion control operator Jack Riedel because of its dimensions. "The wingspan is very wide and the head reaches far to the front," he said. "To get the depth on the model the Olympus 80mm Macro lens was essential." Photo by Mike Sullivan.

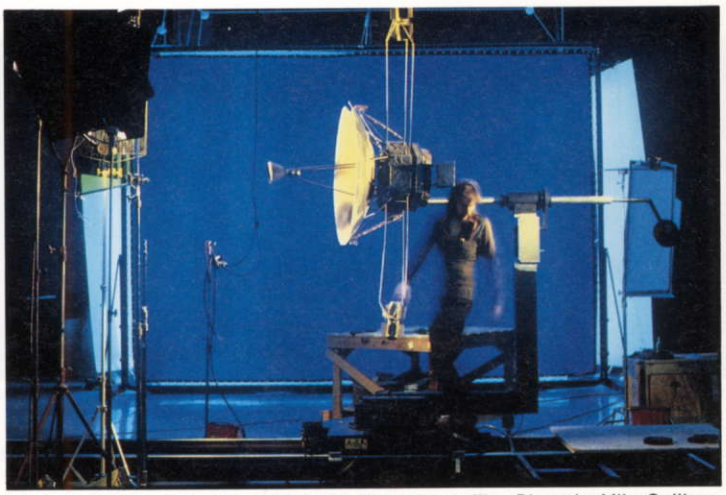


Photo 7: Motion control set with NASA Pioneer satellite. Photo by Mike Sullivan.

"Two different streaks were designed — one for the lights of the ship and one for the body of the ship," said Lyons. "Because the shutter was open, the exposure couldn't vary. A beauty streak rather than a stop motion shot was done as a time exposure," he explained. "Exterior edge lighting on the ship was set on rheostats to control the amount of light. The motion of the ship, exposed as a time exposure, was trailing back with the light trailing off of it so that the image would fade. The Enterprise appears to stretch and also fade out as it stretched backwards into the frame," he continued. "This gives the illusion of the ship moving at tremendous speed. The ship and the camera were both in motion during the exposure."

Truth and Illusion

Problems facing Wallach and his crew on this project were numerous. "The IMC was down a lot of times. Getting it up and running was difficult, and toward the end, the machine as well as the people were exhausted and tired. The machines took on a human quality," Wallach recalled. But the experience hasn't deterred his enthusiasm for making other feature films. "I would like to do a film like *Aliens* because I like characters," he added. "The Enterprise almost becomes a character, but it's devoid of a smile. Most of the model animation and feature effects work is done in California," he continued, "and we hope to bring some of the work here."

For most of the Star Trek movies, the model animation was created at Industrial Light and Magic (ILM) in California, a studio renowned for its special effects. "Bran Ferren, the Visual Effects Supervisor, got the job from Paramount, and wanted to give the job to East Coast artists," Wallach said.

Much of the inspiration for the model animation came from the storyboards drawn by Production Designer, Nilo Rodas (who had previously worked for ILM). Wallach told me that Rodas used to design cars in Detroit and "had a beautiful sense of the models and what would look best."

Many people would like to think that model animation is magic and the movie companies like to promote it as magic. But model animation/effects people don't like to be thought of as wizards. "There is nothing alchemical about it," Sullivan says, in his most "down to earth" fashion. "Model animation is just standard photography tricks, combined with imagination and a lot of endurance." VA

Photo 8: Motion control set with 65-foot track. Photo by Mike Sullivan.

WWF ©

Entomological Photography— Blending Aesthetics with Biology

by Michel Boulard

It began as a passion for animals in general, and then evolved into an infatuation with insects in particular. The physical aspects of insects — their multiplicity of form — has always been an object of curiosity and astonishment for me. Their life-styles are as varied as they are captivating, often unexpected, sometimes even stupifying or unimaginable. Thus the study of insects, which I regard as the prodigies of nature, became my profession.

Insects live everywhere, eat everything, walk on six feet, fly with two or four wings and follow a diverse range of destinies. In addition, there is the world of spiders and myriapods, those of eight and of over one hundred feet. How to document such a macrocosm of nature? My work as an entomologist demanded accurate representations of differing species.

Photography was the answer. By this means the precision and scientific logic required of entomology could be captured using reliable and rapid technology.

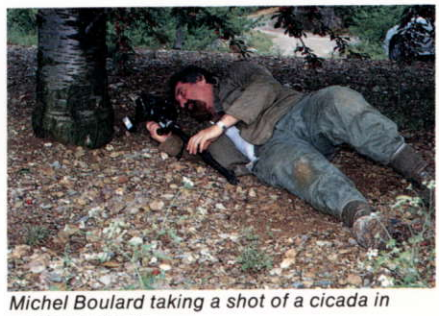
By fixing a fleeting moment of life as well as providing a graphically identical reproduction it allows study to advance rapidly. Utilizing macrophotographic techniques details can be revealed that were invisible to the naked eye, greatly contributing to scientific knowledge.

It was extremely fortunate that my entry into entomology coincided with the introduction of the Olympus OM System in France.

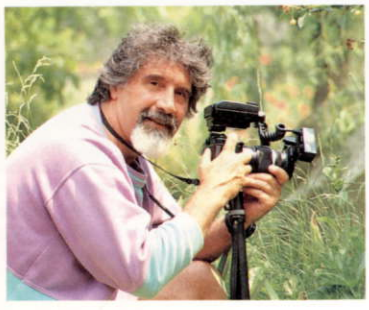
Michel Boulard and Pierre Jauffret in their dugout canoe, ecologically sound transportation providing advantageous observation. Rio Xingu, Brazil. 100mm F2.8 Zuiko.

This equipment is ideal from practically every standpoint for entomological fieldwork and use in the laboratory. The lightweight compactness and range of accessories, coupled with the superb optical quality of the lenses, made the OM System the perfect choice for me.

The images accompanying this article show how photography can enrich one of



Michel Boulard taking a shot of a cicada in metamorphosis.



Michel Boulard

Michel Boulard is Directeur of the Laboratoire d'Entomologie, Muséum National d'Histoire Naturelle in Paris, France. He also holds the position of Secrétaire Général of the Société Entomologique de France. He has authored numerous scientific treatises on the fascinating world of insects, spiders and myriapods. In May 1984, he was an organizer, participant and contributor to "INSECTIMAGES," a five-day presentation of photos, films and conferences held in Paris. His research has necessitated field trips to many areas of the world to study and document, in their natural environment, the varied species found only in these regions. The images accompanying this article were shot in South America and Africa as well as the author's native France.

A Polybies wasp nest in a state of alarm. The close proximity of the photographer provoked this previously unrecorded defensive display. Amazon, Brazil. 135mm F4.5 Zuiko Macro.

The thorax structure of the treehopper, Cyphonia clavata, gives the impression it is carrying a spiny ant on its back. French Guiana. 80mm F4 Zuiko Macro, additonal lens, 2 flash units.

Ceroplesis revoli pauli, the Kenyan motley longhorned beetle, is noted for its long antennae and harmony of its colors. Kenya. 100mm F2.8 Zuiko on bellows, 1 flash unit.

Michel Boulard catching micro-flies on the living body of a large spider.

This large Attaccidae caterpillar employs camouflage in order to eat undisturbed, a profile shot reveals the subterfuge. Amazon, Brazil. 135mm F4.5 Zuiko Macro, 1 flash unit.

This nocturnal moth, Epia muscosa, was disturbed during the day and awakens slowly before soaring away, thus allowing this shot. Amazon, Brazil. 135mm F4.5 Zuiko Macro, 2 flash units.

Solitary bees, Anthidium manicatum, have a brief, seemingly violent, copulation. Vaucluse, France. 100mm F2.8 Zuiko on bellows, 1 flash unit.

Dragonflies mating in flight.

The Apis mellifica, *worker bee, gathers nectar from a* Ciste *flower while a small beetle,* Oedemera nobilis, *looks on. Vaucluse, France. 135mm F4.5 Zuiko Macro, 2 flash units.*

The sun's rays highlight a Nephile *spider waiting for prey in the center of its 1.3m silk orbit. Para, Brazil. 50mm F2 Zuiko Macro.*

The heart-shaped acrobatics required of Sympetrum vulgatum, *the European common dragonfly, when mating. Vaucluse, France. 135mm F4.5 Zuiko Macro.*

This small crab-spider, Synema globosa, *spins a cocoon for egg protection. Vaucluse, France. 80mm F4 Zuiko Macro, 1 flash unit.*

A female dragonfly, Anax imperator, *inserting her eggs into a completely immersed stem. Vaucluse, France. 300mm F4.5 Zuiko on bellows.*

A male solitary bee, Anthidium manicatum, *attached only by its mandibles, after a heavy rainstorm. Vaucluse, France. 100mm F2.8 Zuiko on bellows, 1 flash unit.*

A rarely documented mating of the greenfly, Euceraphis punctpennis. *Dimorphism is marked, the female being large and brown while the male is blue/gray and winged. Val de Marne, France. 38mm F2.8 Zuiko Macro, 2 flash units.*

The bacilliform praying mantis, Heterohaeta bernardii, *in an intimidating pose. Central Africa. 135mm F4.5 Zuiko Macro, 1 flash unit.*

Most male Mellific *bees die after mating owing to the difficulty of uncoupling, their organs remaining within the queen. Vaucluse, France. 20mm F2 Zuiko Macro, 2 flash units.*

natural history's most captivating disciplines — entomology.

Photographic techniques involved use of a tripod or monopod, a motor drive and one or two flash units, essential for obtaining the depth of field necessary for scientific purposes.

There are more than eight million species of insects, spiders and centipedes sharing this planet with us. Many species, especially those from tropical regions, have never been fully documented. Furthermore, many, during their lives, assume different forms and follow dissimilar ways of life such as the caterpillar/butterfly and the maggot/fly. Thus, in the field of entomological-photographic investigation, the interest of nature-lovers and disciples of photography can combine to the benefit of both.

The photographs presented here, stem from my specialization in the domain of insects and their relatives. This second profession/passion has proved to be complementary and enriching, if not indispensable, for better observing, understanding, and teaching the way of life and behavior of these creatures.

Moreover, it is a source of deep satisfaction when both aesthetics and biological reality are associated. VA

A beautiful female centipede, Scolopendra cingulata, *maternally coiled around her eggs. Bouches du Rhone, France. 80mm F4 Zuiko Macro, 1 flash unit.*

A male cicada performing his mating call, the blur of the abdomen reflects his "enthusiasm." Vaucluse, France. 100mm F2.8 Zuiko on bellows, 1 flash unit.

A Pollistes gallicus *wasp prepares to attack a red cicada,* Tibicina haematodes, *as it leaves its larval cast. Herault, France. 80mm F4 Zuiko Macro, 2 flash units.*

Tibicina garricola *caught in the act of mating. The male is on the right, embracing the female with his six feet. Herault, France. 135mm F4.5 Zuiko Macro, 2 flash units.*

A close-up profile of the African savannah cicada, Ioba limbaticollis, *reputedly the queen of insects. West Africa. 135mm F4.5 Zuiko Macro, 1 flash unit.*

A detailed shot of the Cicada orni *drinking sap. Vaucluse, France. 80mm F4 Zuiko Macro, additional lens, 2 flash units.*

The first photograph of a live Lberian mongoose.

PHOTO TOPICS

In Search of the Liberian Mongoose

by Mark E. Taylor

Photographs of a live Liberian mongoose did not exist; knowledge of this rare and probably endangered species was minimal; and my task was to try and catch and photograph one or more alive. If possible I was to obtain several animals to start a breeding group as well as find out as much about their habitat and ecological requirements as possible.

This species was first discovered by Western scientists in 1956 and was described on the basis of eight skulls obtained from Liberian villagers. No one was sure what it looked like, except that it was a mongoose, about the size of a small cat and had rather small cheek teeth in comparison. Its closest relative appeared to be the common kusimanse, a mongoose which is relatively common in forested parts of West Africa. It was not until 1971 that an American scientist recovered two recently killed specimens of the Liberian mongoose from villagers, and was able to provide the first accurate description of this species. Since that time several more specimens have been collected but no pictures of a live animal had been taken and there was little information about the animal's ecological requirements.

I wanted to find out more about this species, its relationship to other species of mongoose, and its ecological requirements. To do this meant going to Liberia, the only country where this species has ever been collected. The general idea was to find out as much as possible about the species, determine whether they were really endangered and if so to see how best they could be conserved. A breeding program might be necessary so that they could be reintroduced into the wild when their habitat was secure from depredation.

In 1988 I organized an expedition of four Canadians to Liberia and we spent six weeks deep in the rain forest of Sapo National Forest. All our gear was carried in by porters and we spent our days setting live traps, looking for tracks and signs of animals and

*The Olympus*Infinity and infrared beam in the Gbi National Forest, Liberia. Power is supplied by the 12-volt car battery.*

Mark E. Taylor

Mark Taylor was born in London in 1943 and during his childhood in Britain became very interested in wildlife. He obtained his first degree in botany and zoology at London University and then worked for the late Dr. L.S.B. Leakey in Nairobi. In 1971 he obtained his doctorate in zoology at the University of Toronto. He studied sheep and ibex in Iran, marten in Canada and the mongoose in East and West Africa. He is currently a biological and environmental consultant in Toronto.

*AF-1 outside North America.

The AZ-330 Super Zoom — An Update on Award-Winning Performance

Olympus has done it again with the AZ-330 Super Zoom, a high-performance successor to the award-winning AZ-300 Super Zoom.

Like the AZ-300, the new AZ-330 Super Zoom incorporates a 38mm–105mm zoom lens in a sleek, ergonomically designed body that offers the ultimate in handling convenience. But unlike its predecessor, it features an advanced new flash system and an innovative infrared remote control.

The AZ-330's new Auto-S Flash System represents a major breakthrough in flash technology. It's an Olympus exclusive that significantly reduces the "red-eye effect" in flash portraits, and makes close-up flash photography virtually mistake-proof. The combination lens cap/infrared remote control is another trailblazer — it lets photographers get in the picture while keeping creative control in the palm of their hand.

With 105mm of telephoto power, the AZ-330 Super Zoom lets photographers pull subjects in close for high-impact shots. And while the performance of the AZ-330 will satisfy serious photographers, its compact, lightweight design makes it the perfect traveling companion.

Building on the Olympus tradition — and enhancing Olympus' reputation for photographic innovation and excellence so solidly established by the award-winning AZ-300 — the new AZ-330 Super Zoom looks set to win wide appeal among photographers around the world.

The AF-10 Super — Super Best-Seller of the '90s?

The AF-10 Super is a fully automatic 35mm camera developed as a successor to the AF-10, one of the top-selling compact cameras in Japan, the United States and Europe.

The AF-10 Super features a bright, 35mm F3.5 lens in an updated version of the elegant body that earned the AF-10 numerous awards for design excellence. In addition, the AF-10 Super's built-in flash offers an expanded range of flash modes, including Fill-In Flash and Flash Off. Together with standard Auto Flash mode, these new flash modes allow greater flexibility in responding to photographic opportunity.

Demand for affordable, easy-to-use cameras continues to play a important role in the compact camera market. By further refining the top-selling fixed focal-length compact camera of the past several years — with an updated design and added full-function flash — Olympus has positioned the AF-10 Super as the compact autofocus camera of choice for the Nineties.

The AZ-100 Zoom — Double the Photo Fun

The new AZ-100 Zoom doubles photographic fun with a 2x zoom lens and fully automatic operation. The 35mm–70mm lens gives added flexibility in framing shots because the photographer can simply zoom in or out until the composition looks right — while the built-in zoom viewfinder ensures that what-you-see-is-what-you-get. What's more, the AZ-100 Zoom has superior optics to allow close-ups from as little as 65 centimeters away.

In low-light situations, Auto Flash provides the extra illumination necessary for a proper exposure. All the photographer has to do is aim the camera and shoot — the result is beautifully exposed flash pictures. In difficult backlight or sidelight, there's Fill-In Flash mode — the flash will fire with every shot, erasing harsh shadows.

The AZ-100 Zoom's Continuous mode stays up to speed even when the action heats up. Just switch it on and press the shutter release button — the camera will shoot one frame per second for as long as the button is held down.

A 12-second self-timer on the AZ-100 Zoom lets the photographer get in on the fun, while the red LED on the front of the camera gives plenty of warning before the shutter is released.

The TRIP MD2 — Now, Better Than Ever

Successor to the popular Trip MD, the new Trip MD2 features a sleek, contoured body and high-tech metallic finish.

An Olympus 35mm F4.5 lens and a fast 1/125-second shutter speed ensure results that are consistently sharp and clear. Representing excellent value for money, the Trip MD2 should appeal strongly to well-informed, cost-conscious consumers.

Ease of operation is assured by automatic film winding and rewinding. In low light, an LED indicator in the viewfinder reminds photographers to switch on the built-in flash, and there's an Infinity mode button that adjusts focus for sharp, clear scenic shots. Manual film speed settings include ISO 100, 200, 400 and 1000, allowing photographers a choice of films. Naturally, the Trip MD2 also features a distinctive sliding lens barrier for protection.

Trip Junior — An Affordable New Addition to the Line

The Trip Junior offers Olympus quality and precision optics in a camera that's perfect for beginners. It features a 33mm, F4.5 fixed-focus lens and a fast, 1/125-second shutter speed. It has everything a first-time camera buyer looks for — simple operation, a guarantee of dependable quality and a low price tag.

Film winding is automatic, with manual film speed setting at ISO 100, 200 or 400 and push-button rewind at the end of each roll. An LED in the viewfinder reminds photographers to switch on the flash in low light.

The introduction of the Trip Junior expands the Olympus Trip product line to include something for virtually everyone. It's a camera that reflects Olympus' commitment to providing consumers with automatic compact cameras of outstanding quality at a price they can afford.

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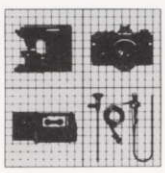

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