

Number

15

OLYMPUS®

The International Magazine of Photographic Information 1991

VisionAge



μ [mju:]-1, a Remarkable New Camera.

A metamorphosis from boxy to sexy. This new model incorporates advanced technology within the beauty of its curvaceous, ultracompact shape. It really is the "Lady of Cameras."

'90 International Photo Contest Winners.

We reveal the Grand Prix-winning works and the higher rank awards diligently selected out of a total of 37,777 entries from 84 countries.

VisionAge GALLERY: IS-1000 Edition.

The amazing ability of the all-in-one camera proven by 10 professional UK photographers who used the IS-1000 for this exhibition.

Photo Topics

A joyful photographic report of floating high through the Albuquerque sky in the hot-air balloon *Olympus*.

Nature Photo: A Nature Photographer's Survival Notebook.

The works and philosophy of a two-time Nature Photo Grand Prix winner are shared with the public for the first time.



VisionAge

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Foreword from the Editors

- The lead article in Olympus VisionAge No. 15 announces the results of the 1990 Olympus International Photo Contest and is illustrated with the works that won top awards. The entries totaled 37,777 and were received from 84 countries. They were very carefully judged in the three contest categories: General Photo, Nature Photo, and My Best Shot. The judges were very impressed by the high quality of the entries and by the keen pursuit of the themes assigned. Using these world-standard works as a reference, please enter our 1991 Olympus International Photo Contest!
- The new model in this issue is the Olympus μ [mju:]-1. This is the debut of a genuine lady among compact cameras. A beautiful curving form that no previous camera has realized. Fantastic features are incorporated in this ultracompact camera. We are sure that it represents the way we are heading — toward the camera of tomorrow.
- In the Technical Report, further studies photographed with the Olympus IS-1000 are presented, continuing from the previous issue. New impressions of megalopolis Tokyo prove to be sharp and magical images.
- The Photo Gallery offers black-and-white masterpieces taken by ten British professional photographers, all using the IS-1000. These photos speak for the outstanding features of the IS-1000.

- The Nature Photo section is a special display of superior works by Jean-Claude Bacle, who has twice won the Grand Prix in the Nature category of the Olympus International Photo Contest. The accompanying essay about his belief in the protection of nature and the environment is very touching, we recommend it to our readers.
- Hiro Takamoto's walk in the sky with a camera in one hand, aboard the hot-air balloon *Olympus*, is presented in a delightful article.
- Don't miss News from Olympus with its introduction of four new models and the popular Expert Advice Corner.
- Your comments about this issue and advice to VisionAge are welcome, and we are waiting to hear from you.

Olympus VisionAge Editorial Office.

VisionAge is published semiannually by:

VisionAge Editorial Office, Olympus Optical Co., Ltd.

San-Ei Bldg., 22-2, Nishi-Shinjuku, 1-Chome, Shinjuku-ku, Tokyo 163-91, Japan.

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INTRODUCING THE OLYMPUS IS-1000 COLLECTION

Every year billions of photographs are taken around the world. Most are average, some are good, and few are quite exceptional. The same can be said of the cameras that take them.

Only occasionally does one stand out both in terms of its design and performance.

The new Olympus IS-1000 is such a camera.

Indeed, it is so outstanding that we have eschewed the familiar fanfare that greets new products and created something truly unique. It is called the Olympus IS-1000 Collection, a limited-edition portfolio of pictures.

Each one contains a series of great photographs taken by some of the world's greatest photographers.

They were given a completely open brief. They could shoot what they wanted. Where they wanted.

Indeed, the pictures in the portfolio only have one thing in common. The camera they were taken with. The IS-1000.

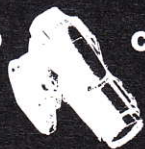
**IS-1 in North America.*



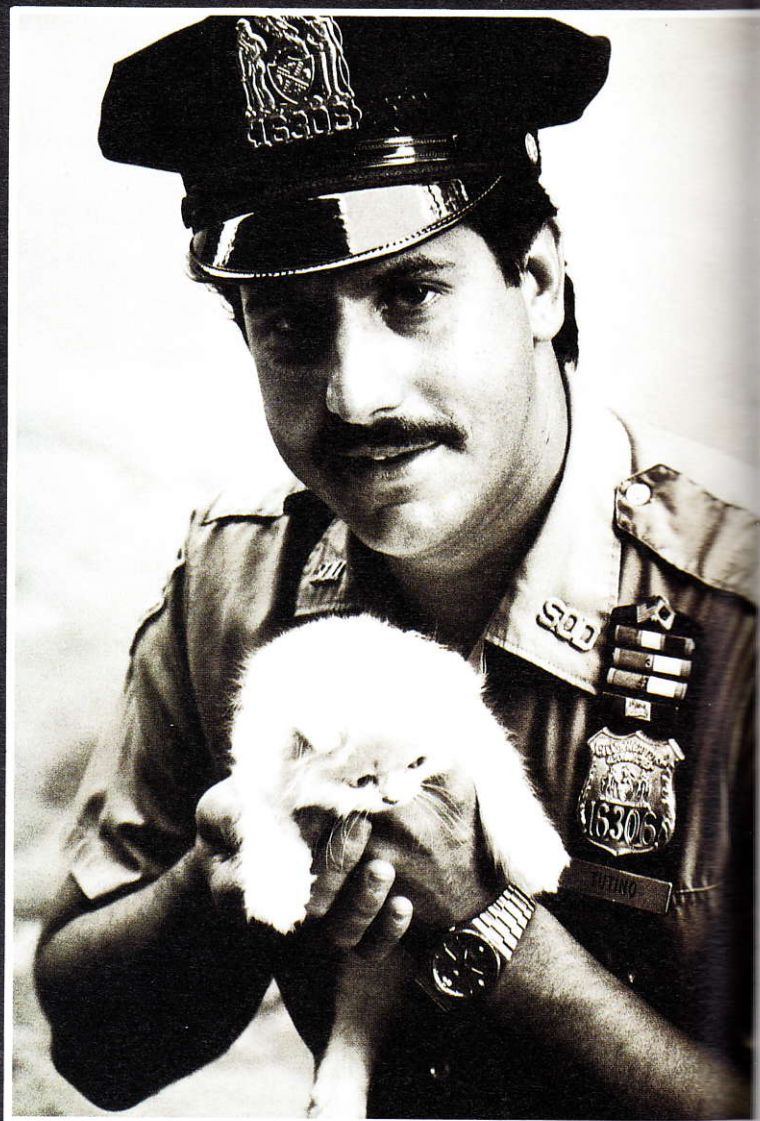
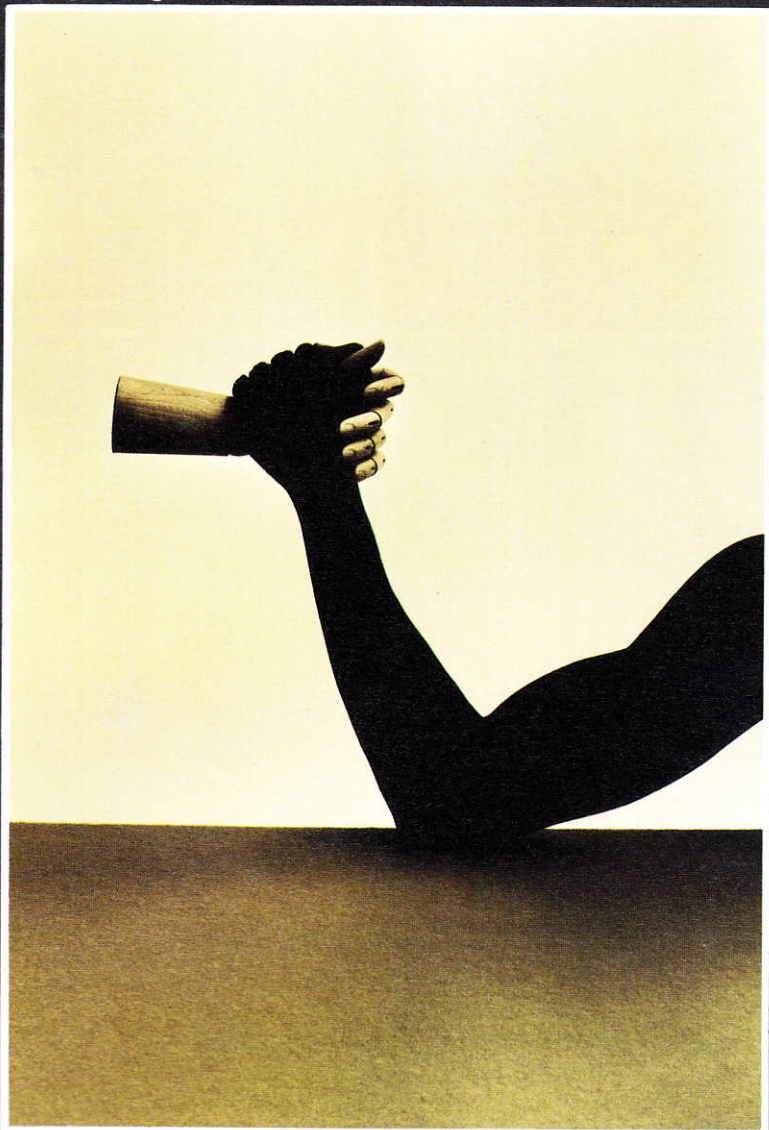
Lord Snowdon

Brian Griffin

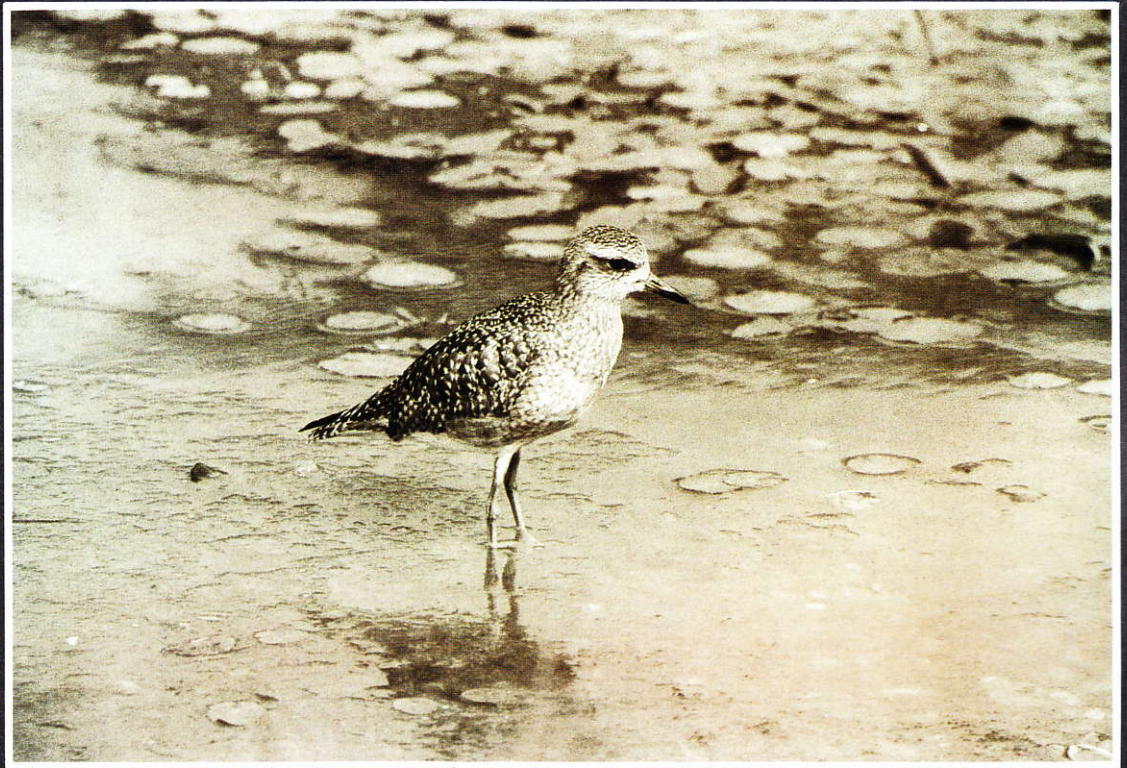




Barry Lategan



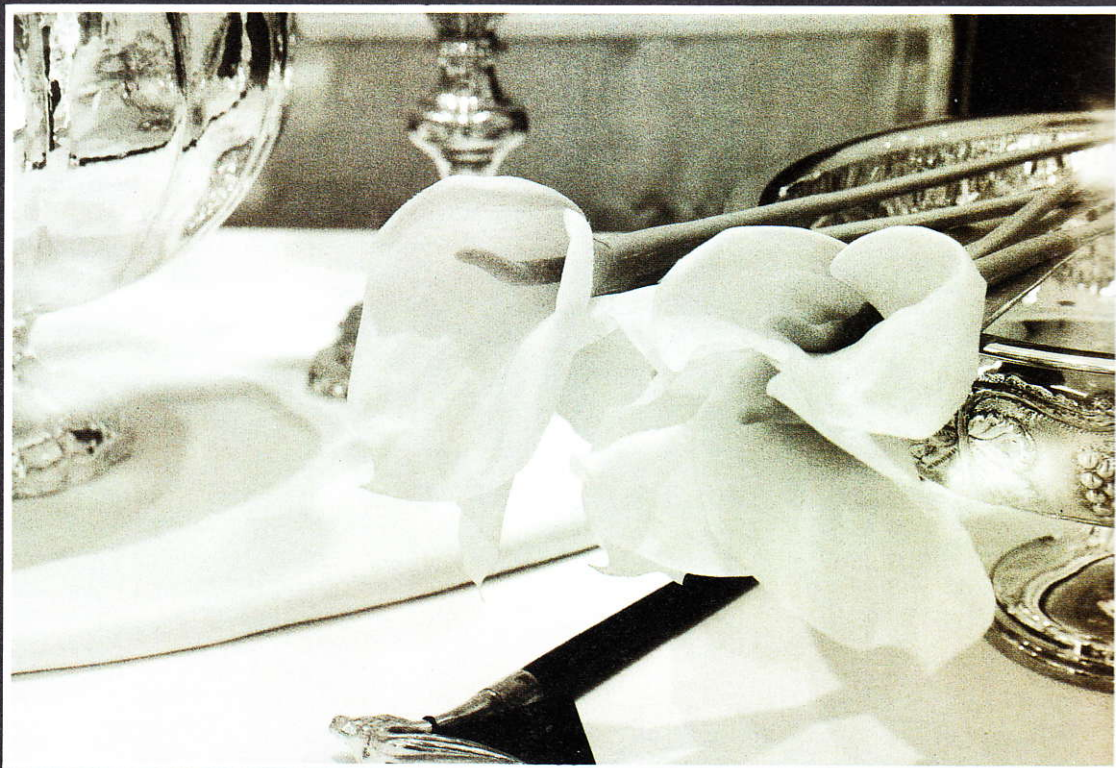
Patrick Lichfield



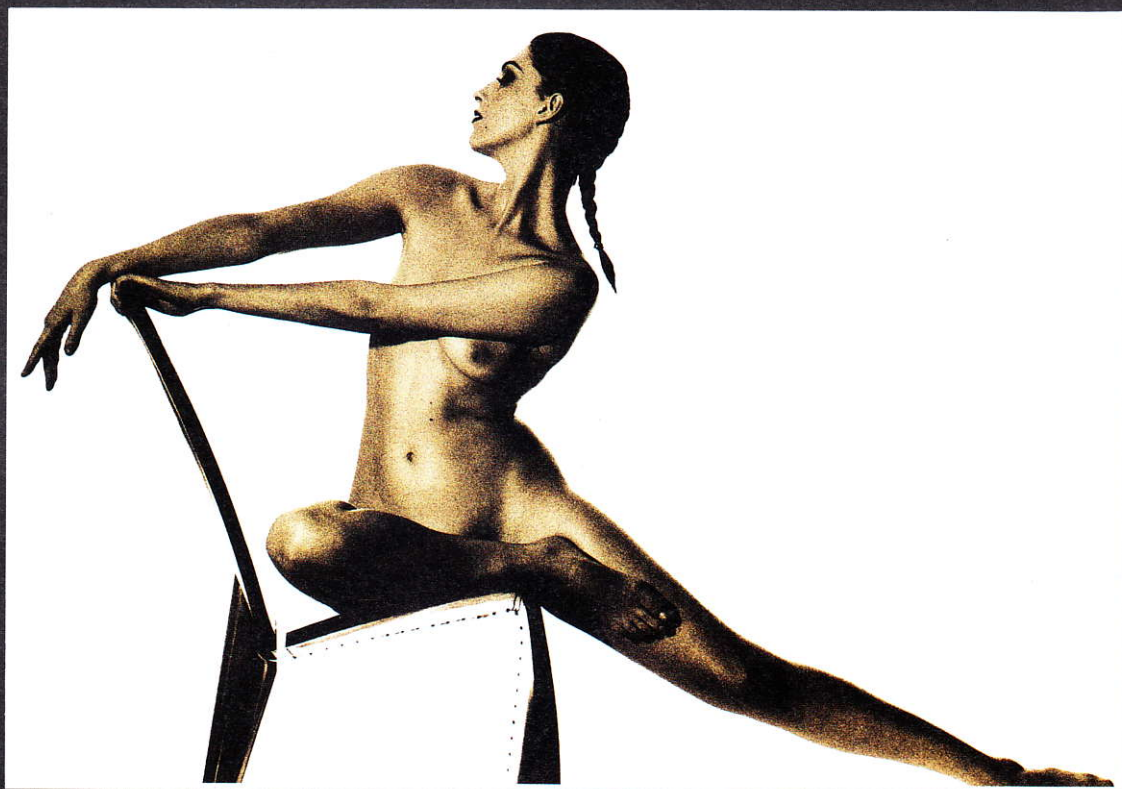
Don McCullin

Eric Hosking





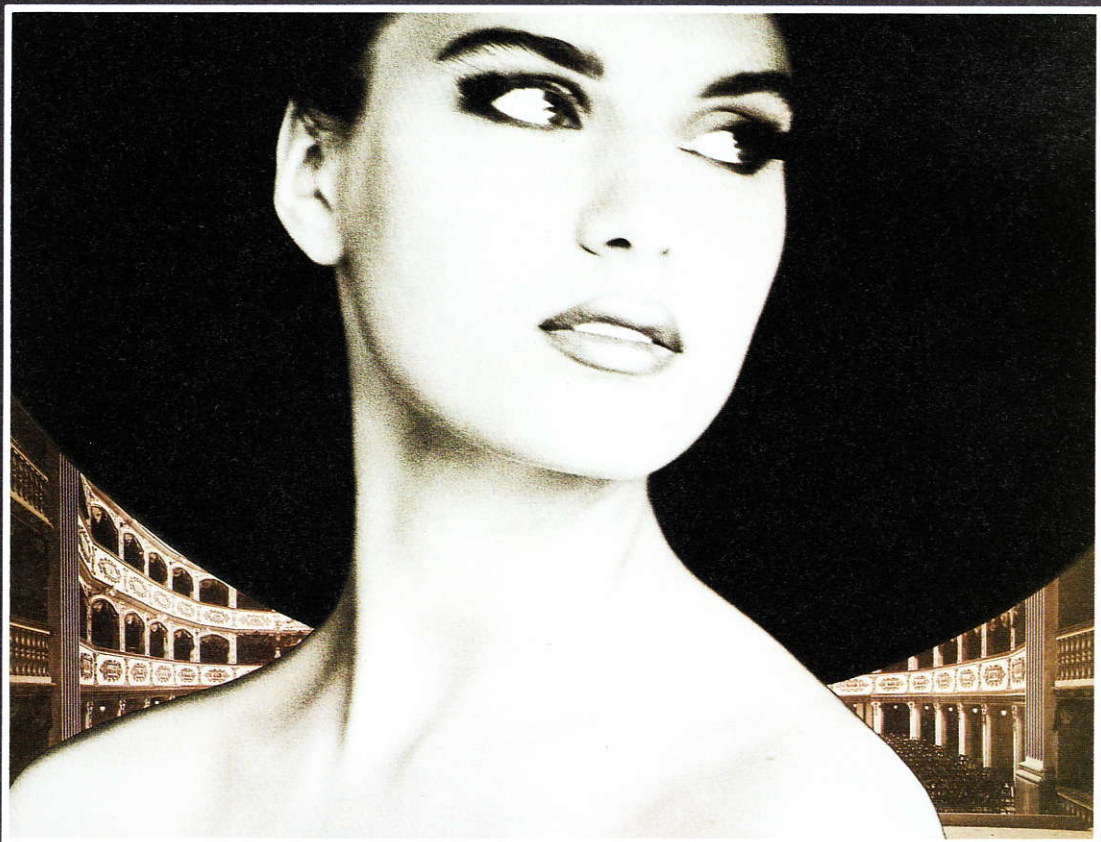
David Bailey



John Swannell



Chris Bonington



Bob Carlos-Clarke

The μ [mju:] -1 Story: "We broke all the rules . . ."

An Interview with Tatsuya Suzuki (development team supervisor), Yoshinori Katsuyama (industrial design leader), Akinori Mitsuse (industrial design), Kazunori Mizogami (electronic leader), Shunji Matsutani (mechanical engineering) and Akira Watanabe (electronic engineering).



In February, Olympus introduced the μ [mju:] -1, a remarkable new camera that puts advanced point-and-shoot photographic technology in a uniquely stylish, ultracompact body. To find out how this camera came into being, VisionAge visited the Utsugi Technology Research Institute and spoke with members of the μ [mju:] -1 development team. This is the story they told . . .

VA: From the consumers' point of view, one of the most remarkable things about the μ [mju:] -1 is its sleek, stylish body. Was this emphasis on attractive body design deliberate?

YK: Yes. All of us on the μ [mju:] -1 development team felt that body styling was an important element. We wanted this camera — like all Olympus cameras — to be pleasing to the eye, and we wanted it to share the "Olympus identity" that our other products reflect. In particular, though, the μ [mju:] -1's design follows a trend that can be traced back to the Olympus XA. It's a trend that I think you can expect to see in future Olympus products, as well.

VA: What sort of consumer did you have in mind when you were designing the μ [mju:] -1's body?

AM: Well, I suppose I'd have to admit that I had myself in mind (laughter). Industrial design — the way a product looks — is inevitably a somewhat subjective process, and the designs that emerge are a product of the individual designer's aesthetic values. So basically, I designed this camera to satisfy myself — to be attractive according to the values that I subscribe to. Because I, too, am a consumer.

I also wanted to address the fact that cameras, by their very nature, are machines. And while professional photographers may not care if their tools look like "machines," boxy, mechanical-looking cameras are not for everyone. So I tried to design a camera that would be aesthetically pleasing — sexy, if you will — not just another boxy, "picture-taking machine."

VA: It can't have been easy, though, to create a technically sophisticated camera that didn't look "mechanical" or "machine-like" . . .

AM: No, it wasn't. But we had wonderful cooperation from the people in engineering — despite the extremely difficult task they were presented with. It would have been much easier for them if the body had been box-shaped, of course, but everyone supported the design concept and worked hard to fit everything into the curvaceous, ultracompact body that we wanted the μ [mju:] -1 to have.

Left: Suzuki, right: Matsutani.



VA: Technically, what was the most difficult task?

TS: Well, when the first prototype was finished, we looked at it and said, "No. It's not right. It's too thick and bulky." The mechanisms we had to include to give the camera the features we wanted it to have made it too bulky.

So we decided we would have to make the μ [mju:]1 even smaller. But since we had already made it as small as existing technology allowed, a further reduction in size meant that virtually every component had to be redesigned. The viewfinder wouldn't fit ... the flash wouldn't fit ... it wasn't one particular component that was the problem — it was *everything*. It took us a full two years to solve all the problems we faced.

VA: What about the autofocus system? We understand the μ [mju:]1 features an exceptionally accurate AF system. Is it something brand new?

SM: Well, in that it's an active infrared AF system, it's similar to the AF systems featured on several other Olympus cameras. But one of our development goals was to give the μ [mju:]1 a minimum shooting distance of 35 centimeters, and to achieve that — within the limits imposed by the camera's small size — we had to design a totally new AF system.

TS: As you may know, close-range focusing requires much greater precision than long-range focusing. So we equipped

the μ [mju:]1 with an AF system that measures the distance to the subject in 100 steps, and adjusts lens focus in 200 steps. This provides greater accuracy for close-up shooting.

Another thing we did to ensure pinpoint focusing accuracy was to change the way the lens elements are mounted. The lens is similar in design to the one used in the AF-10 Super, but we developed a new production process and a new silicone adhesive that allowed us to mount the lens elements with great precision.

VA: What else can you tell us about μ [mju:]1 technology?

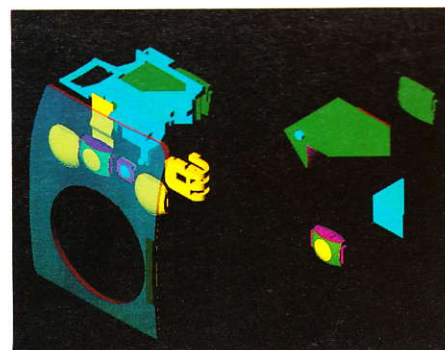
TS: Well, from a technical standpoint, one of the most remarkable things about the μ [mju:]1 is the small number of moving parts it contains. This not only helps reduce the size of the camera, it makes it more reliable. We accomplished this by putting greater emphasis on electronics, and adapting the E²PROM technology we first introduced on the AZ-300 Super Zoom to handle many of the tasks that used to be handled by mechanical components. In fact, the μ [mju:]1 is the first focal-length camera to utilize E²PROM technology.

VA: What about the flash? Unlike most cameras, the μ [mju:]1's flash is located directly above the lens. Why did you put it there?

TS: It wasn't really that we positioned the flash above the lens, but that we positioned it behind the sliding lens barrier.



Left: Katsuyama, right: Mitsuse.



Viewfinder AF system display.

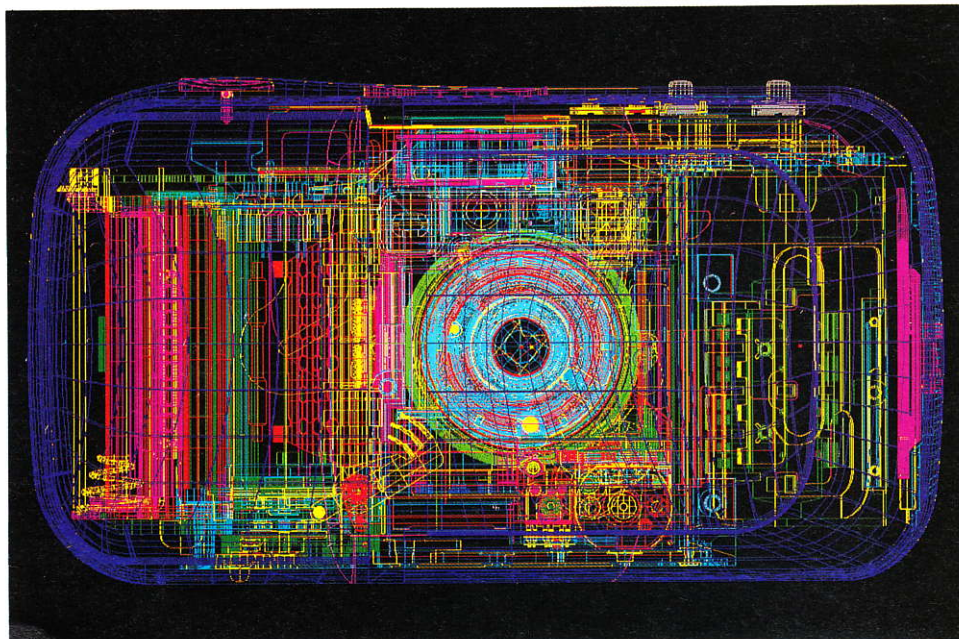
There were two reasons for this. One was for the sake of design — we wanted the flash to be concealed when the lens barrier was closed. The other was a matter of ergonomics — with an ultra-compact camera like the μ [mju:]1, photographers would be liable to accidentally cover a side-mounted flash with their fingers when they gripped the camera.

VA: We also understand that you equipped the μ [mju:]1 with the same "red-eye-reducing" Auto-S Flash mode featured on the AZ-330 Super Zoom and AZ-200 Zoom. Is that why you were able to position the flash so close to the lens?

AW: Yes, it was certainly a factor because the closer the flash is to the lens, the more likely it is that red-eye will occur. We also improved Auto-S flash performance by developing a new control system that provides more evenly balanced pre-flashes.

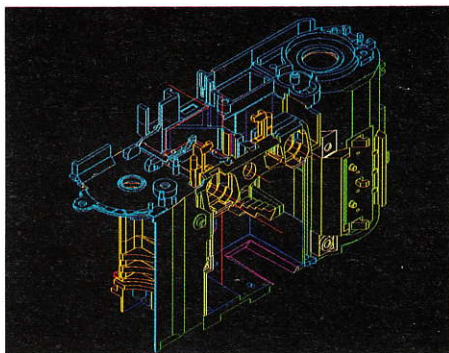
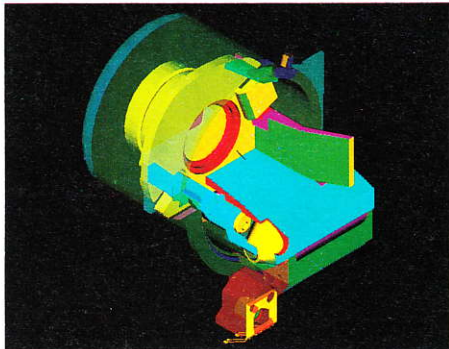
We also designed a new asymmetric flash reflector to provide more even illumination, and surrounded it with special insulating material to prevent heat from the flash from affecting other camera components.

VA: What about the viewfinder? Is it different from the viewfinders on other Olympus cameras?



Front design by CAD/CAM.

Shutter unit.



Main body.



Left: Mizogami, right: Watanabe.

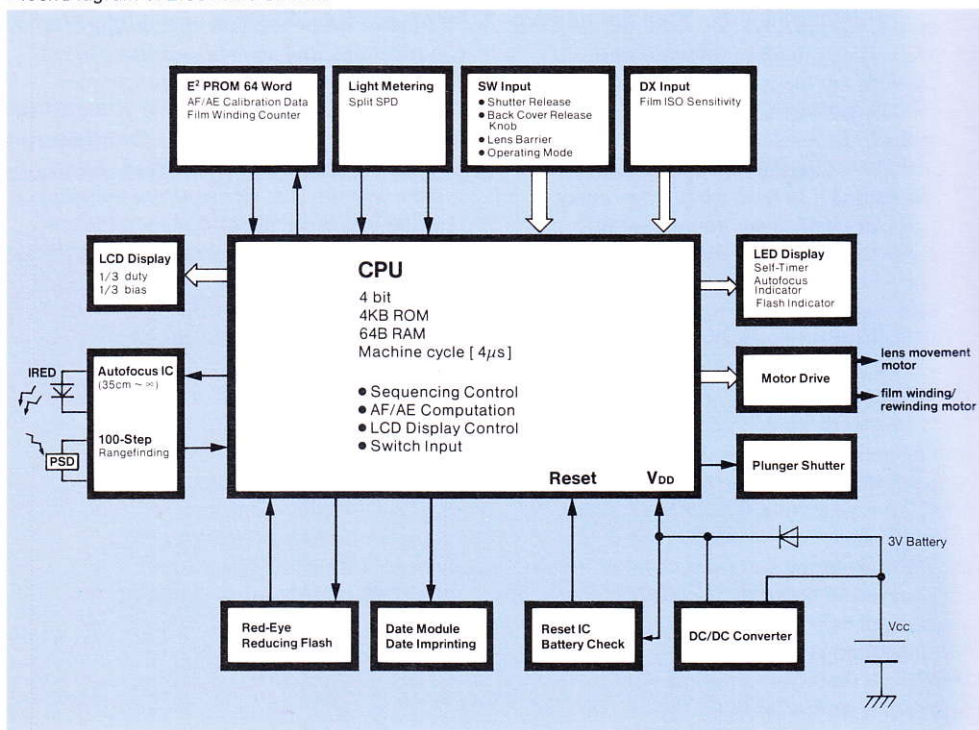
TS: Quite different. A conventional compact camera in this class does not use prisms in its viewfinders. But, the $\mu[mju:]$ -1's viewfinder features *two* small prisms. This allowed us to create an exceptionally bright, clear actual-image viewfinder that is also extremely compact.

VA: Overall, what aspects of $\mu[mju:]$ -1 technology are you most proud of? Which of the features you've mentioned today are you likely to incorporate in future cameras?

TS: Well, let's see... I think there are four distinct areas where the technology we developed for the $\mu[mju:]$ -1 shows distinct possibilities for future development.

One is the high-precision AF system


Block Diagram of Electronic Circuit.



and lens element mounting technology we mentioned earlier. Another is the ultracompact, kepler type bright-frame viewfinder.

In addition, though — and I don't think we've mentioned this yet — the electronics team developed a microprocessor that is able to assimilate and process input from analog sensors without using an analog/digital converter. This technology can potentially be applied to a wide range of compact cameras.

We also developed a new "plunger-type" shutter for the $\mu[mju:]$ -1, and this also will probably be incorporated into future models.

Above all, though, I think the most important thing the $\mu[mju:]$ -1 taught us was that if you want to create something that is truly different, you have to break all the rules. 



The Superb IS-1000 Captures “the Fact of the Moment”

by Kyoichi Sugahara

Glance through the viewfinder of the camera, press the shutter release button and an image is printed onto the surface of the film. This image, a moment from the stream of passing time — never to return, is retained forever.

The resulting photograph becomes a fact, the tangible realization of an image which I had depicted in my brain during one moment in time. It becomes an image of myself, even though it is a commercial photograph taken with intent and purpose.

Twenty years have passed since I first held a camera, yet my photographs continue to hold a fascination for me.

In the summer of my twelfth year, I visited the Expo which was held in Osaka, Japan. This was my first experience of photography, I used my father's Olympus FLEX. I had no exposure meter and had to rely totally on

the memorandum: “Cloudy: f5.6, Fine: f8, Shadow: f4.” I set the aperture and began to shoot. As I moved across the Expo site, I focused on anything that attracted my attention and pressed the shutter release button. Shoot! Shoot! Shoot! That was all I did.

I took three monochrome rolls of film for a total of 36 frames. Of course, my father gave me a good scolding — that I remember very clearly — because I didn't have enough pocket money to pay for the developing and printing. After all, my father paid the cost at a camera shop near our house.

At that time, printing took two days. They were two definitive days in my life.

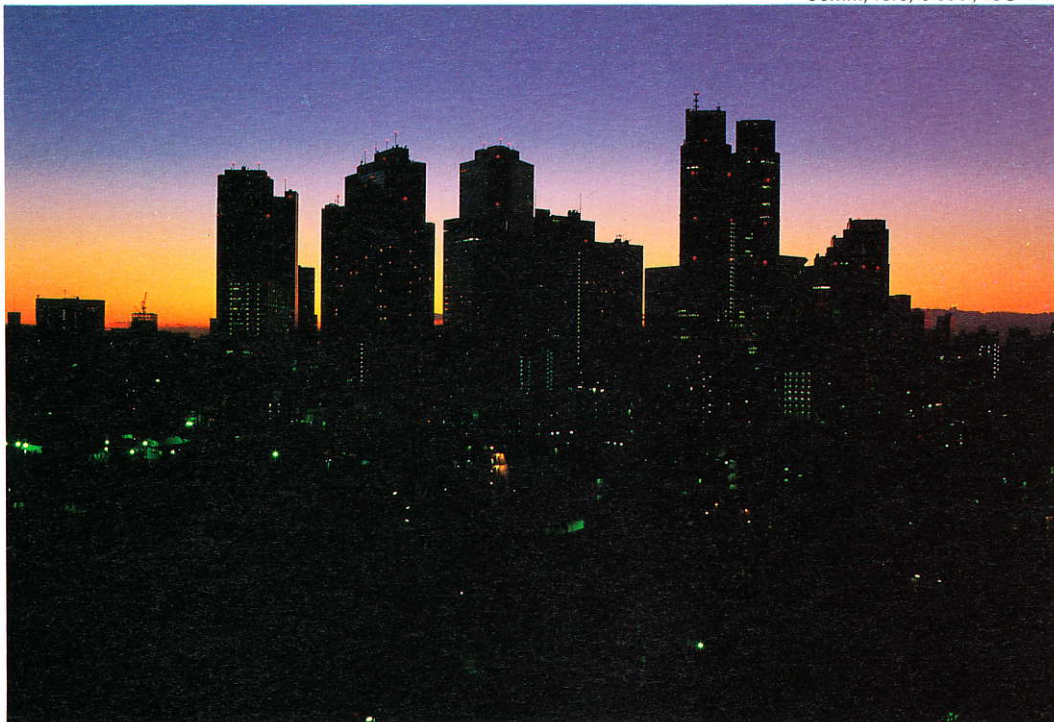
Would the Expo pavilions that I had seen through the viewfinder really be on film? It was a thrilling two days, I came to know the pleasure of shooting and the pleasure of

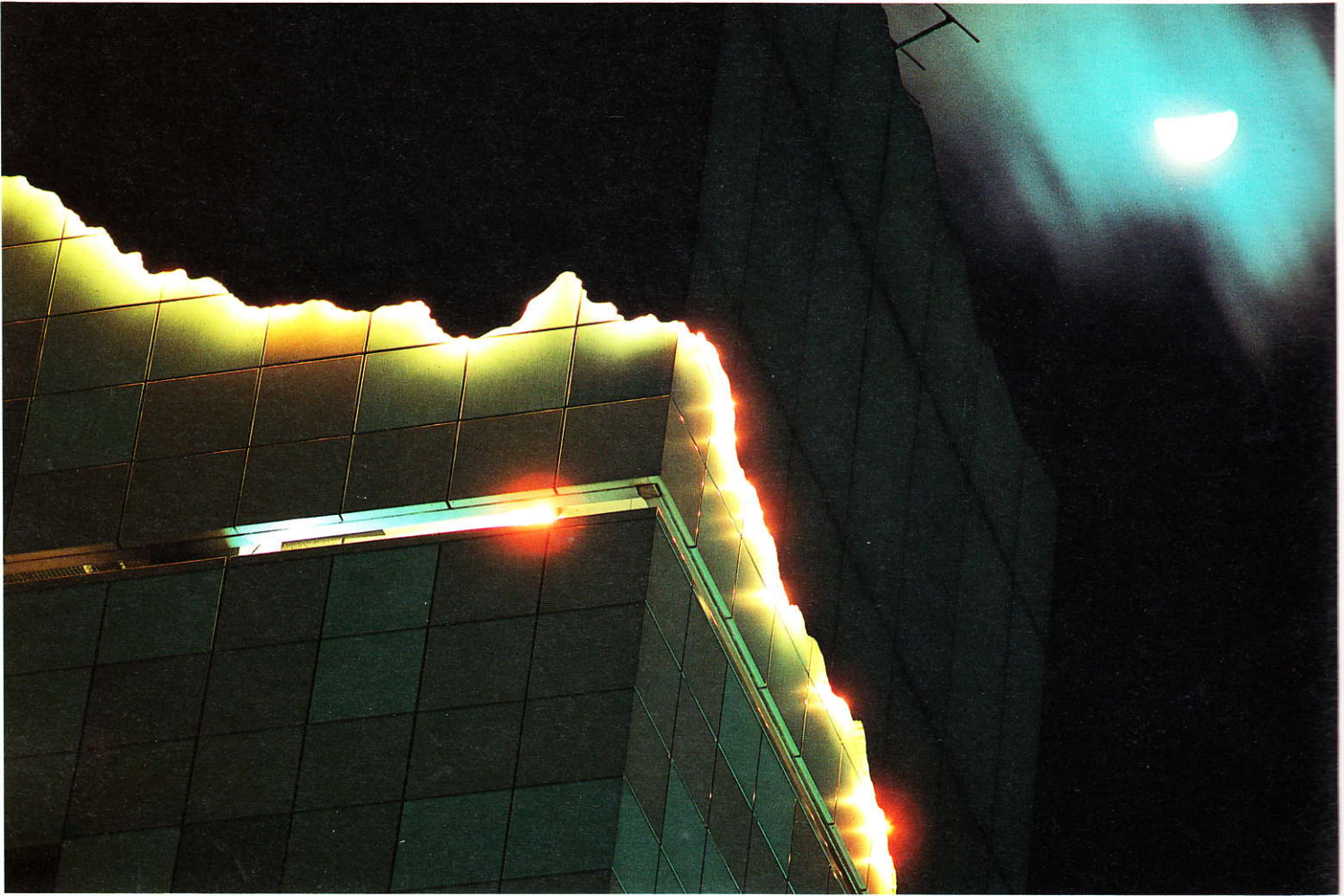
having to wait for the result. When the prints finally arrived, I was a twelve-year-old boy experiencing the ultimate happiness, I felt as if I was high in the clouds.

After such an experience, my thoughts revolved around photographs. Unfortunately, I had no camera. However, one of my friends owned an Olympus Pen which I used as if it was my own, taking a great many photographs. My obsession progressed until, at sixteen, I set up a darkroom and did my own developing and monochrome printing. Yes, I was already the “photograph kid.”

My enthusiasm for photography has not diminished, even today I never leave home without my camera. The appearing and disappearing images in my mind and the ideas and messages they can convey are, perhaps, the reasons for this behavior. I think of each image as a frame of myself, I

35mm, f5.6, 8 sec., ISO 50.





200mm (with teleconverter), f5.6, 6 sec., ISO 64.

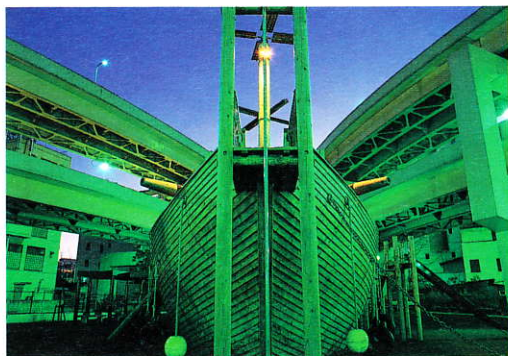
35mm, f4.5, 6 sec., ISO 64.



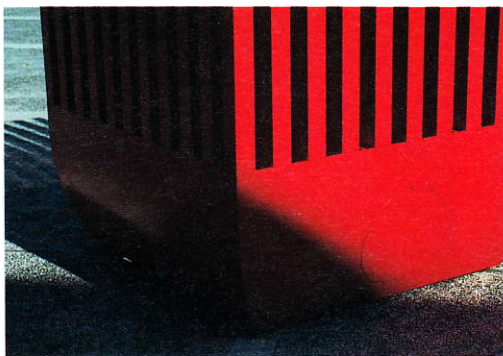
Kyoichi Sugahara

1957: Born in Amagasaki, Hyogo Prefecture, Japan
1978: Left Osaka Photo Academy in mid-course
1981: Studied under Mr. Akihiro Nakagawa through the Harajuku Studio
1984: Became a free-lance photographer





35mm, f6.7, 4 sec., ISO 50.



100mm (approx), f8, 1/60 sec., ISO 64.

try to take pictures instinctively hoping that the results will appeal to, and impart something, to others. I never want to force myself or my ideas on the people who view my photographs, they have the right to choose their own interpretation of my work.

Take, for example, *Woman in Sadness*, this print depicts a weeping woman. The woman seems sad, but why? Is she grieving over her lost child? Or is she sad because she has been separated from her lover? In truth, the woman may be sad simply because she has a toothache. However, from the viewer's perspective, the only discernible fact is her sadness.

Although a photograph may be taken with one idea in mind, one single image on one single frame is a fact, whether or not that fact is true. The finished print is thus open to the viewer's own interpretation. Some people may, in fact, think the opposite, that represents their personal freedom.

Because of the diversity of meaning I find in the city of Tokyo, I made it my starting point. I took to the streets to put the facts I was feeling onto frames of film. The city can be as violent as a monster or as cool and sly as a cat. Sometimes, however, the city is like a mother or even the womb of a mother. Day and night, Tokyo is changing minute by minute.

Often, Tokyo is compared to New York City because they have many similarities. In both there is freedom, violence and prostitution; there are drugs, kidnappings and every sort of food, fashion, jewelry and daily sundry from anywhere in the world. Everything is concentrated in these two cities and if you can't find what you want in them, it is likely you'll not find what you want anywhere. I made this chaotic and difficult-to-grasp Tokyo my point of departure.

I take random walks along the ravines of buildings and when I become aware of a subject I want to photograph, I snatch the IS-1000 from my shoulder bag and press the



40mm (approx), f6.7, 4 sec., ISO 50.



200mm (with teleconverter), f5.6, 1/60 sec., ISO 50.



135mm, f16, 1/250 sec., ISO 50.



28mm (with wide converter), f4.5, 4 sec., ISO 50.




135mm, f11, 1/60 sec., ISO 200.



85mm (approx), f9.5, 1/15 sec., ISO 64.

shutter release button. The L-shaped camera is light and compact, making it easy to carry around. The moment my desired image appears in the frame of the viewfinder, I simply activate the shutter release, as if by reflex action the exposure and the focus are accurately set. Such simplicity, such reliability.

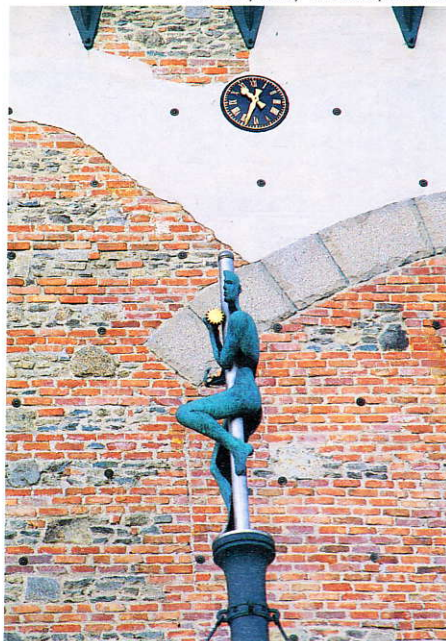
In today's high-tech age, the mechanics of photography can be left to the excellent cameras available, while photographers, intentionally pursuing the subjects they wish to express, can direct their efforts toward sharpening their sensitivity. I think this is one of the great benefits of this modern age of photography.

I utilize the highly advanced Olympus IS-1000 as if it was an extension of myself, and with it I capture the expressions of Tokyo. The results are photographs of a Tokyo that is changing constantly. What kinds of images will be conveyed to the viewers of my work? Pondering this question is one of my greatest pleasures. 



100mm (approx), f5.6, 6 sec., ISO 50.

135mm, f5.6, 1/2 sec., ISO 50.



100mm (approx), f5.6, 1/125 sec., ISO 200.



Soul in Black and White

An Interview with Dirk Bleiker



Model: LOUISE

VA: Mr. Bleiker, how did you begin your career as a photographer?

DB: Well, I was not born with a camera in my hand. I grew up in Kassel, a small town in the middle of Germany, and was always very receptive to a wide variety of interests. During my school days, I became fascinated by foreign countries and enjoyed traveling all over Europe. After leaving school, my curiosity unabated, I made an extended visit to the USA. I was intrigued by American music and musicians. Their ability to express feelings with just voice and simple instruments impressed me very much. When I returned to Germany I started to take photographs of musicians, mostly jazz musicians. This was my initiation into the world of photography which became the medium to express my fascination.

VA: Where did you learn photography?

DB: It began as a hobby. I learned with the help of a friend and by teaching myself. After some time I decided to study visual communications, which embraces photography and graphic design, at the University of Kassel. There I learned the "language" of signs and images, how to grasp their meaning and transform them into images of my own. To earn money during my studies I worked for local newspapers as a photographer and also designed posters for cultural events.

VA: How would you characterize your relationship to photography nowadays?

DB: The camera became my tool, enabling me to collect pictures like words, putting them together in the darkroom to create a story. Personal contact with the people and objects on the other side of the lens is of vital importance to me. To create a good image, I have to see the "soul" of my subjects. I work exclusively in black and white. The reduction to gray values is very abstract and gives the viewers a real possibility to become involved in the images through their own experiences, thoughts and feelings. In my opinion, this identification is of paramount significance, especially in this age of the "short-lived" information society.

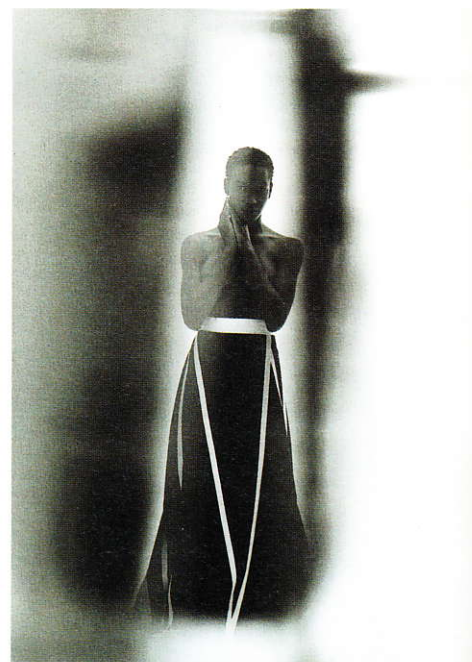


Dirk Bleiker

Born in 1961 in Wuppertal, Germany, he started studying photography and graphic design at the University of Kassel in 1985. During one year's travel in the USA, he interviewed and photographed American art students and artists. This project, *What Is Art?* was completed in May 1987. In 1988, in cooperation with Dr. Michael Weber from the University of Porto, Portugal, he compiled a photo essay *Mares De Aqua*, about everyday life in a small village on the coast of Portugal. It will be published in the spring of 1991. Bleiker designed posters in 1989 which have subsequently appeared at various international expositions — the Post Biennale, Lathi, Finland, 1989, the XIII International Poster Biennale, Warsaw, Poland, 1990 and the VI Triennale (Best Posters of 1987/89) Deutsches Plakat Museum, Essen, Germany, 1991. He collaborated with fashion designer Detlef Stiebich in 1990 on *Paramour of Light*, a book about fashion and fashion photography to be published in March 1991. Graduated summa cum laude in January 1991.



Model: KATJA



Model: MICKY

Hair: Kenny Campbell
Photo: Dirk Bleiker
Makeup: Philippe Xambili



PHOTOGRAPHY BY DIRK BLEIKER · COLLECTION BY DETLEF AND JOSEPHINE
PARAMOUR OF LIGHT

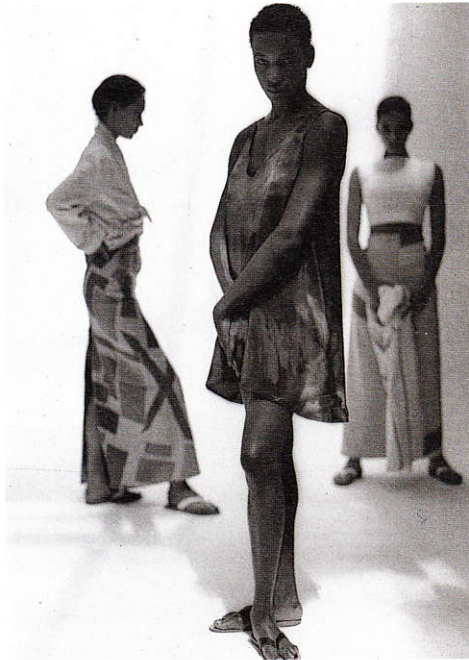
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by Werbedruck GmbH Horst Schreckhase
Contact address:
Detlef Stiebich
8 Boulevard de Strasbourg
750 10 Paris, France



Model: CEYLA



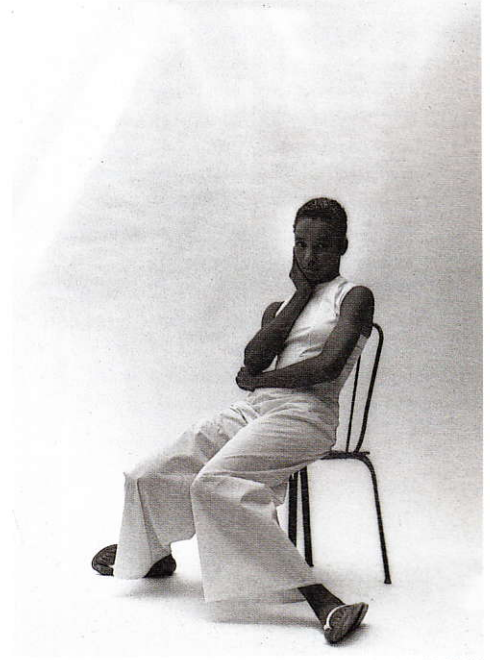
Model: JANET



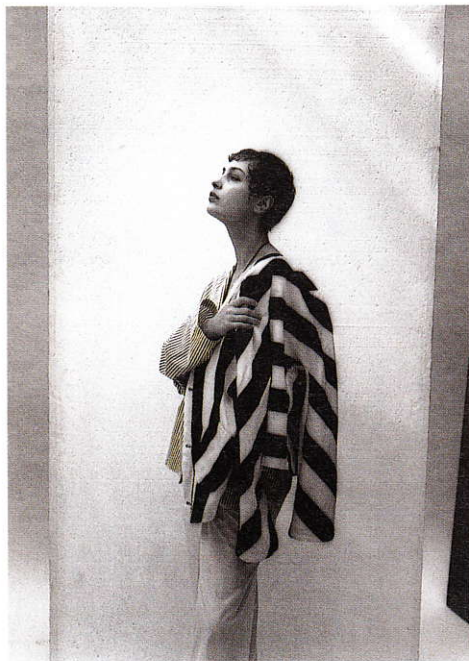
Model front: MICKY, left: KATJA, right: RHONDA



Model front: RHONDA, left: MICKY, right: KATJA



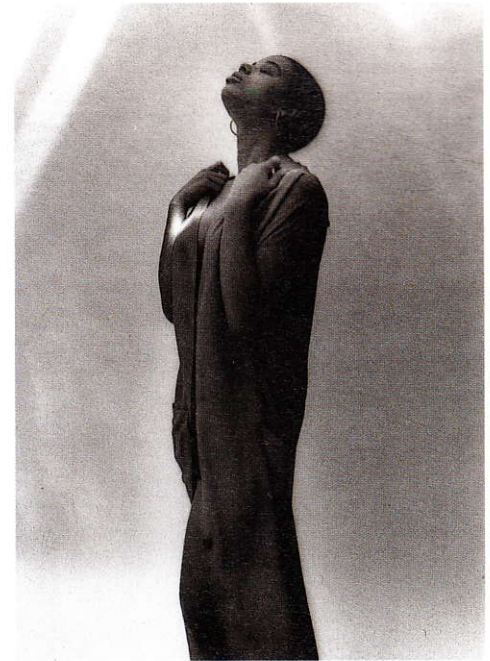
Model: MICKY



Model: MONIQUE



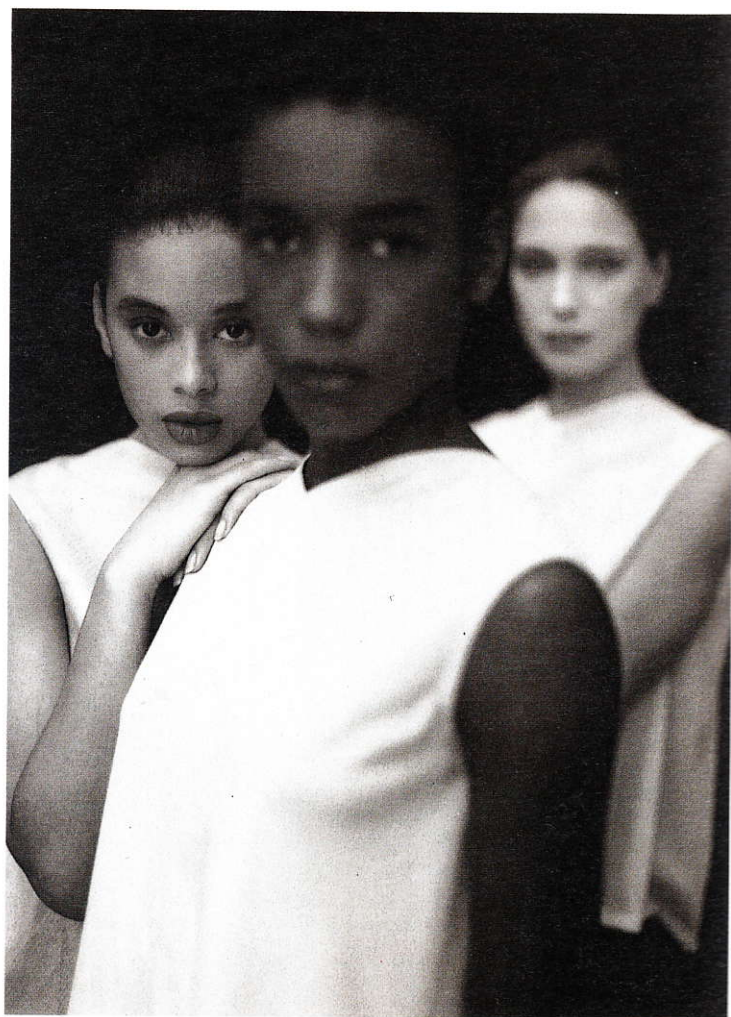
Model: MONIQUE



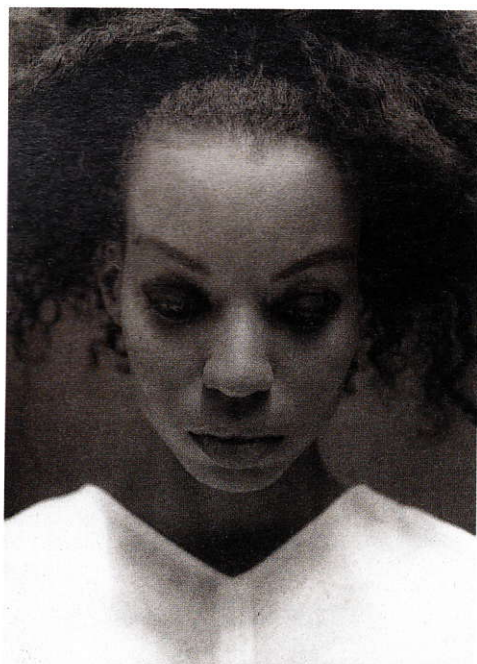
Model: RHONDA

VA: What is the background to *Paramour of Light*, your latest publication of outstanding images.

DB: At a new year's party in Amsterdam in 1990 I met Detlef Stiebich, a fashion designer who has lived in Paris for the last 12 years. During our conversation, it transpired that we had grown up in the same city but we had never met until that moment. We discussed design, fashion and photography and, because of our mutual interests, decided to work together. We wanted to produce a book depicting the new Detlef collection. His vision of fashion is based absolutely on the pure lines of the female figure and his preferred mood is black and white. I felt only pure and classic images would faithfully express my feelings toward this collection. Only the female body, the clothes and the normal changes of light during the day should dominate these photographs. This was the beginning of the idea behind *Paramour of Light*, and it was realized by radically reducing the artificial and technical equipment to a minimum. All the photographs shown here are from *Paramour of Light*, and I would like to take this opportunity to thank all my friends and the wonderful people I worked with in Paris who made this publication possible. VA



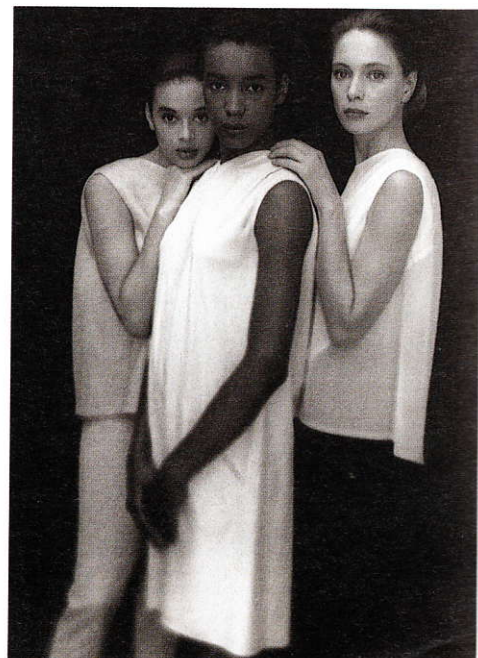
Model front: MICKY, left: RHONDA, right: KATJA



Model: JANET



Model: JANET



Model front: MICKY, left: RHONDA, right: KATJA

1990 Olympus International Photo Contest

Greetings,

Our 1990 Olympus International Photo Contest elicited 37,777 entries from 84 countries around the world. The wonderful variety of the works submitted is a true testimony to the internationality of the contest. Talent, perspectives, approach, themes and executions all reflecting the countries of origin of the participants.

It was interesting to note that as this cultural exchange increases, the photographic themes increasingly universalize.

As usual, the entries were carefully and diligently screened by a panel of judges selected by Olympus.

And here are the results!

The winners, the winning photographs and the judges' comments.

We were all heartened by the response. Both by the number of entrants for each of the various categories and by the time and patience poured into every work. The 11th Photo Contest truly, more than ever before, served its purpose as an international meeting point. A place where photographers may meet beyond languages and cultures. A place where a moment captured on film communicates itself, by itself.

The entries this year clearly reflected this small world we inhabit. A Masai cattleman, camping in the Australian outback, death in the Galapagos, a toilet in Norway and a close shave in India.

Our aim at Olympus is to further support such a cultural exchange through the exposition of amateur photographers' talent from all over the globe.

We are happy to send out our entry forms for the 1991 International Photo Contest and we look forward to receiving your entries.

Again, thank you to all of the 1990 entrants, our panel of judges and all of our Photo Contest staff.

Thank you for your continued support.

Olympus Optical Co., Ltd.



Requirements (1990)

• Contestants

Entries will be accepted from all contestants, regardless of nationality or status as a professional or amateur. (Except Olympus employees and members of their families.)

• Categories

- I General Photo
- II Nature Photo
- III My Best Shot:

This category is to showcase important visual records of daily life by compact camera users. (Example: Commemorative photo of family, party or gathering, house pet, definitive moment, etc.)

• Entries

(A) Color Slide Size under 35mm

(All slides must be mounted. Glass mounts are not acceptable.)

(B) Prints (Color or Black & White):

- Category I: 10 × 12 inch (25.4 × 30.5cm)
- Category II: 10 × 12 inch (25.4 × 30.5cm)
- Category III: Standard size 3.5 × 4.75 inch (9 × 12cm) up to 10 × 12 inch (25.4 × 30.5cm)

• Kind of Camera

35mm SLR camera, 35mm lens shutter camera (Half size camera is also acceptable)

• Camera and film from any manufacturer may be used.

• 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, 1990.

Prizes (1990)

Category I: General Photo

• Grand Prix (1 person)

US\$3,000 and the OM-4Ti BLACK*, 100mm F2 lens and 28mm F2 lens

• Awards for Excellence (2 persons)

• Special Recognition Awards (7 persons)

• Merit Awards (70 persons)

Category II: Nature Photo

• Grand Prix (1 person)

US\$3,000 and the OM-4Ti BLACK*, 100mm F2 lens and 28mm F2 lens

• Awards for Excellence (2 persons)

• Special Recognition Awards (5 persons)

• Merit Awards (50 persons)

• WWF Special Award (1 person)

• Quark Awards (3 persons)

Category III: My Best Shot

• Grand Prix (1 person)

US\$600 and the AZ-330 Super Zoom*

• Awards for Excellence (2 persons)

• My Best Shot Awards (20 persons)

• Merit Awards (50 persons)

• Zoom-Up Awards (3 persons)

• A certificate of merit and the photo contest special issue will be presented to all winners.

*OM-4T BLACK, Infinity Super Zoom 330 in North America.

Category I General Photo

The picture must be taken on 35mm slide or print film. Both professionals and amateurs can participate. This year's representative photograph was chosen from among those which portray an original form of expression. The General Photo category of the 1990 International Photo Contest, the world's leading international photo contest, attracted 19,191 entries from a combined total of 84 countries.

Panel of judges



Fumio Matsuda



Shotaro Akiyama



Masaya Nakamura



Akio Kojima



Masaharu Sato

Grand Prix



The Masai/Hiraku Iseki (Japan)



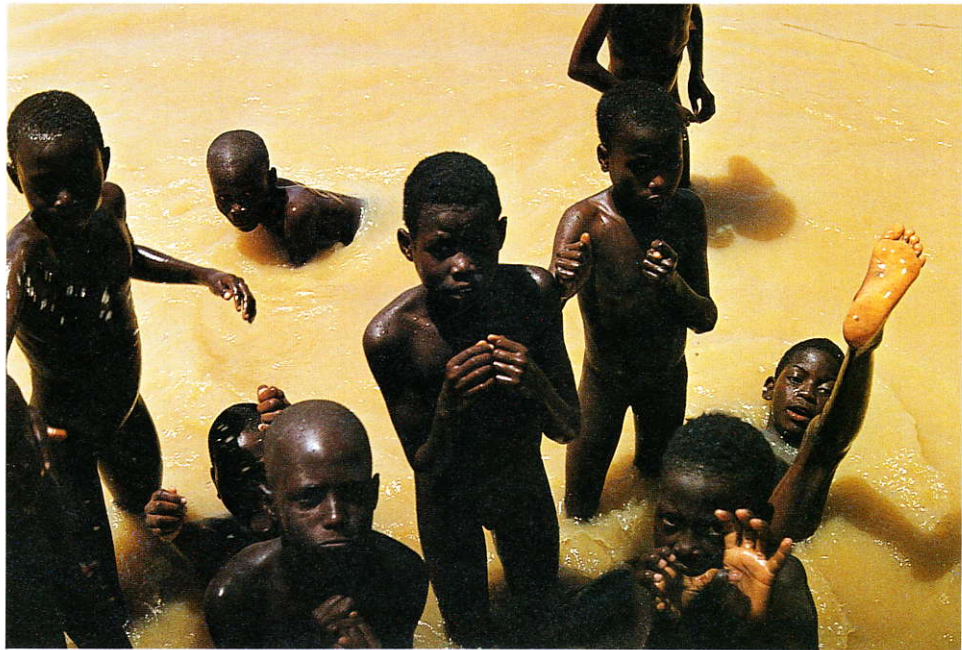
Young Girl / Emiko Kawakami (Japan)



Gefühl <Feeling> / Ulrich Brack (Germany)



Old Woman / Masako Nagaku (Japan)



Black and White / Janyk Wojciech (Poland)



A Cattle Egret and a Night Heron / Hiroichi Kuga (Japan)



King of Savanna / Hideharu Tsuda (Japan)



Friends / Kayoko Muraoka (Japan)



Merit Awards

- Summer / Ichigaku Suzuki (Japan)
- Rainy Day / Kunio Miyata (Japan)
- Snowy Day / Tatsuo Okamoto (Japan)
- Threat / Masaaki Haneda (Japan)
- Dancing / Nisabourou Ohashi (Japan)
- Performance / Ichiji Fukumoto (Japan)
- Smile / Toshiko Okazaki (Japan)
- Gloss / Kihachirou Horiba (Japan)
- A Mother Horse and her Foal / Hidemi Takizawa (Japan)
- Fairy Tale / Nobuyuki Kifune (Japan)
- A Boy in a Festival / Susumu Imaeda (Japan)
- Springtime / Akio Ikemoto (Japan)

- Rouge / Tetsuo Akechi (Japan)
- Coloring / Masato Kimura (Japan)
- Awa-Odori Dance / Fuku Sugimoto (Japan)
- Fishing / Waranun Chutchawantipakorn (Thailand)
- Derniers Rayons <Last Rays> / Audette Evraert Bruyneel (Belgium)
- Display of Wrestlers in the Ring / Shigemi Murayama (Japan)
- With a Grandchild / Junichi Takahashi (Japan)
- Cornfield with Poppies / Paul William Dascombe (England)
- Future Girl / Hofstatte Henri (Belgium)
- Attentive / S. Paul (India)

- Sunken / Christian Hofinger (Belgium)
- Poem of Spring / Akio Hayashi (Japan)
- Friends / Frank B. Carter (Japan)
- Sisterly Love / Kam Shee Yen (Singapore)
- February / Josefin Sperer (Austria)
- Vitraux <Stained-Glass Window> / Franklin Wagner (Brazil)
- Sisters / Santosh Rajgarhia (India)
- Carnival / Pasquale Petrera (U.S.A.)
- Gold Afternoon Race / Barry John Slade (Australia)
- Von Hinter <From Behind> / Niki Kolmikov (Germany)
- Pusta <Breath> / Wolfgang Hartl (Germany)



Before the Storm / Flor Van Laer (Belgium)



Isle of Skye / Vervaeke Freddy (Belgium)

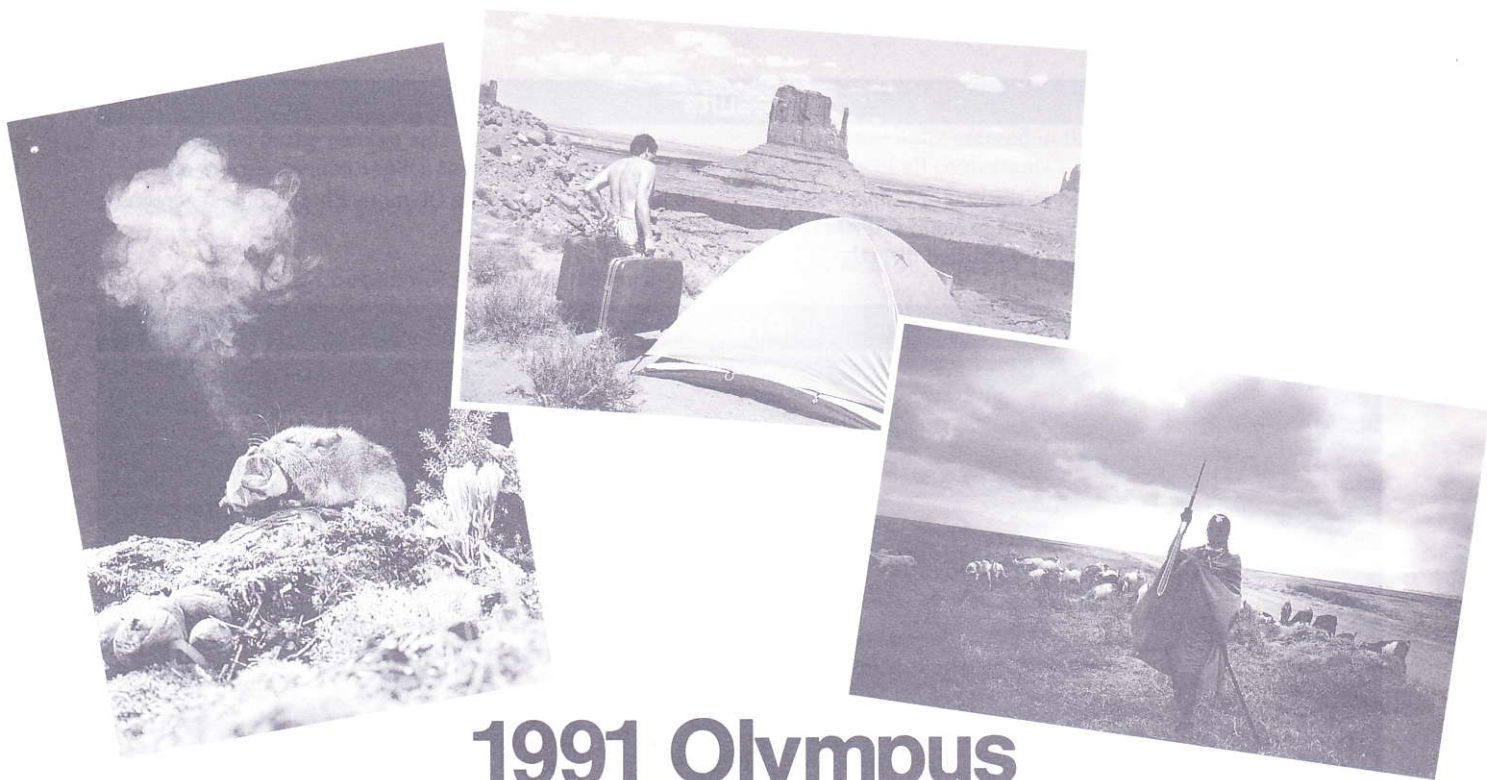


Merit Awards

- Late Landing / Rainer Grosskopf (Germany)
- Méditation <Meditation> / Jean Lochet (France)
- Elke / Siegfried Wallner (Austria)
- Cat / Rudolf Herbst (Hungary)
- Good Morning / Sathaporn Soontornvithaya (Thailand)
- Homeward / Niwat Pao-In (Thailand)
- Reflection of Venice / Michael John Kielty (Holland)
- Window on the Red Wall / Kari Kalevi Haapanen (Finland)
- Look Out / Werapan Chaikere (Thailand)
- Thank You! / Nanu Peri (Israel)
- End of Mercedes / Christian Billaudet (Austria)
- Close-Up Smiles! / M. Sreedhara Murthy (India)

- A Flower Bed / Eun Seng Vogt (U.S.A.)
- Untitled / Ernst O. Jasper (Germany)
- Camel Fair / Hemendra Anupam Shah (India)
- Sich Zeit Nehmen <Take Your Time> / Anna-Lisa Kälin (Switzerland)
- Pet Dog / Tsutomu Shikata (Japan)
- Yawning / Hiroshi Kuge (Japan)
- Bulldog / Tsutomu Ohashi (Japan)
- Worriers' Festival Day / Shuui Yamazaki (Japan)
- Sea in May / Kuniaki Suzuki (Japan)
- Swimming/Hideyuki Hayashi (Japan)
- White-Eye / Yoshiharu Obayashi (Japan)
- The Springtime of Life / Takahiro Satsukawa (Japan)

- Stray Cat / Arai Yada (Japan)
- An Alley in Summer / Hiroko Suzuki (Japan)
- Sanin District in Winter / Minoru Tado (Japan)
- Endurance Race / Katsuo Okamoto (Japan)
- Shipwreck / Masami Chihara (Japan)
- Emerging / Kuniji Otsuka (Japan)
- Veining / Toshimitsu Suzuki (Japan)
- Platform / Keiko Kishimoto (Japan)
- Afternoon in Downtown / Haruji Yamazaki (Japan)
- A Dancer / Mitsuhiro Murakami (Japan)
- Nazaré / Hector Christiaen (Switzerland)
- Love vs Love / Jayanta Shaw (India)
- Contra Poer / Antonio Manuel Conde Falcao (Portugal)



1991 Olympus International Photo Contest

Since its establishment in 1919, Olympus Optical Co., Ltd. has been at the forefront of technological developments in the visual industry. As a supplier of state-of-the-art cameras to photo enthusiasts around the world, we've also provided forums through which the best and brightest photographic efforts may be exhibited. Our International Photo Contest, for example, has become

increasingly popular. In our 1990 Photo Contest, we received 37,777 entries.

This truly global competition is open to professionals and amateurs alike. And we expect a large number of entries.

So why not take your best shot alongside the best photographers in the world!

Requirements

● Contestants

Entries will be accepted from all contestants, regardless of nationality or status as a professional or amateur. (Except Olympus employees and members of their families.)

● Categories

- I General Photo: This category also includes Nature Photo.
- II My Best Shot: This category is to showcase important visual records of daily life by compact cameras users.

(Example: Commemorative photo of family, party or gathering, house pet, definitive moment, etc.)

● Entries

- (A) Color Slides (Size under 35 mm)
(All slides must be mounted. Glass mounts are not acceptable.)
- (B) Print Size (Color or Black & White):
 - Category I: 10 × 12 inch (25.4 × 30.5 cm)
 - Category II: Standard size 3.5 × 4.75 inch (9 × 12 cm) up to 10 × 12 inch (25.4 × 30.5 cm)

● Kind of Camera

35 mm SLR camera, 35 mm lens shutter camera (Half-size camera is also acceptable)
● Camera and film from any manufacturer may be used.

● Entry Form

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

● Period

Entries must arrive by **October 31st, 1991.**

● Submission

Mail your entries to

POSTE RESTANTE

**Kyobashi Post Office, Tokyo 104, Japan
(Olympus Photo Contest)**

OLYMPUS

Results

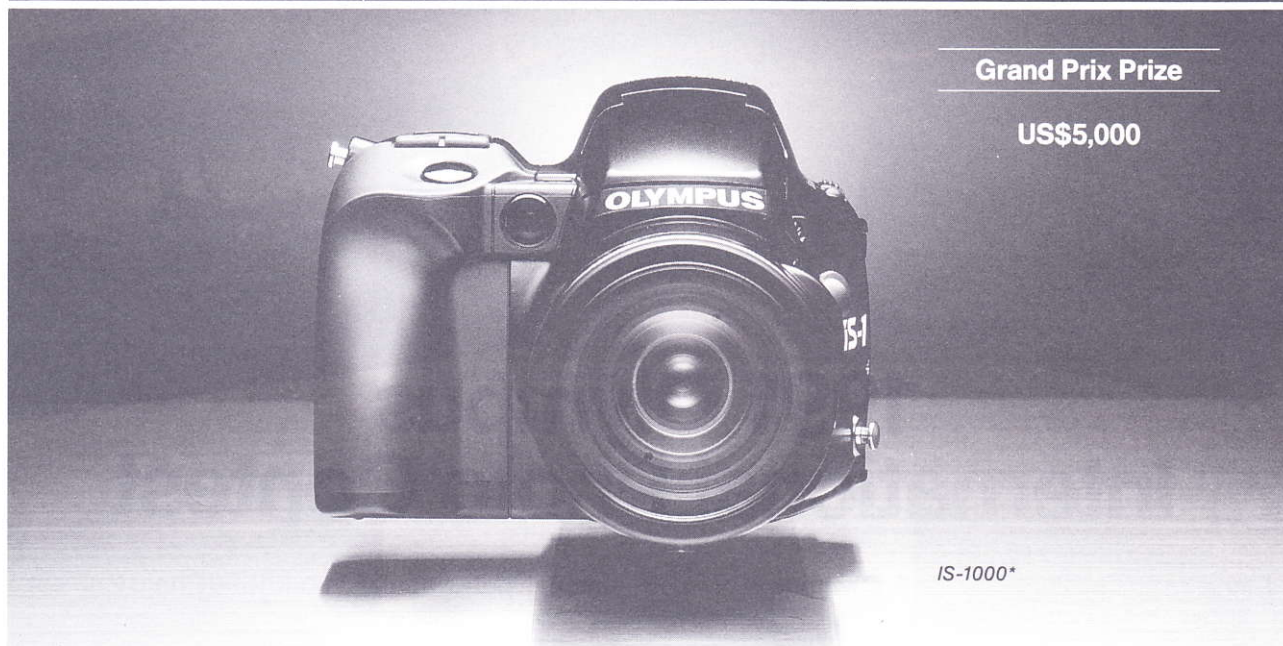
● Announcement

The winners will be announced at the end of January 1991, and will also be introduced in VisionAge No. 17 (April 1992). Please note: Contestants will not be notified directly.

● Judging

To be determined by the Olympus Photo Contest screening committee in Japan.

Prizes



Category I: General Photo

- **Grand Prix (1 person)**
US\$5,000 and the IS-1000* with Accessories.
- **Awards for Excellence (2 persons)**
US\$1,500 and the IS-1000*
- **Special Recognition Awards (10 persons)**
IS-1000*
- **Merit Awards (80 persons)**
Commemorative goods
- **WWF Special Award (1 person)**
US\$350 and the IS-1000*

Category II: My Best Shot

- **Grand Prix (1 person)**
US\$700 and the IS-1000*
- **Awards for Excellence (2 persons)**
IS-1000*
- **Merit Awards (50 persons)**
Commemorative goods

**IS-1 in North America.*

Rules

1. Photo should be shot by under 35mm cameras, and the same photo or similar photo must not be used for another contest, and there should be no intention to so use in the future.
2. Entries which the screening committee considers to be copies, plagiarisms or works bearing close resemblance to previously published works may, even after the finalists have been announced, be disqualified. Please note this regulation.
3. All contestants should fill in the necessary items in the entry form with block letters, and enclose it with the photos. (Use either the form below or make out a duplicate.)
4. Color slides should be **original**, and must be mounted. On the upper part of the mount, relevant data must be clearly described (refer to the example). **Please note that glass mounts are absolutely not acceptable.**

5. For each print photo a data sheet must be completed and affixed to the reverse side using cellophane tape. (This procedure also applies to sequential photos.)

6. Sequential photos of slides or prints must be firmly fixed by tape.

7. Olympus Optical Co., Ltd. will assume no responsibility for entries lost or damaged in mailing. All entries should be carefully packaged for mailing.

8. Photographers will retain the copyright to their work. Olympus reserves, however, the right to publish and use any or all prize-winning entries for its advertising activities without payment. Olympus will contact each photographer before using his/her entries for promotional purposes such as magazine advertisements, TV commercials, and billboards. After a period of one year prize-winning slide(s) will be returned to winners if so desired.

9. Slide entries will be returned if contestants enclose a card with full address and ten (10) international reply coupons (shown below).

International
reply coupon



Available at your
local post office.

10. No print entries can be returned even if international reply coupons are enclosed.

11. No fee will be paid to any person depicted in any photographs entered in the contest. It is the responsibility of all contestants to advise subjects of this proviso and to obtain an appropriate model release if necessary.

12. Should any entry be found to violate these application rules, any domestic laws or foreign laws including the copyright laws for portraiture, or local customs related to religious belief, such a photo may be disqualified even if it has been selected as a winner. Furthermore, Olympus Optical Co., Ltd. assumes no responsibility for any claims or damages resulting from such violations.

13. Upon selection, winners will be requested to sign an official consent form allowing free use of selected contest entries by Olympus. This form will be provided by Olympus. Should the winners fail to submit signed consent to Olympus within 20 days of receiving the form, it will be assumed they have relinquished the privilege, and alternative winners may be selected.

14. Print winners have 20 days after notice of award to submit their negatives.

15. Olympus will send prizes to the winners by air parcel post or air freight (prepaid by Olympus). Import taxes in their respective countries and any other expenses incurred will be paid by the winners.

16. The contest is valid only in those countries in which the contest rules/prizes do not violate any local laws. Olympus will assume no responsibility for any claims arising from such violations.

17. Entry in the contest indicates acceptance of all conditions.

● For both slides and prints all the necessary items should be filled in, in the Entry Form below.

1991 Olympus International Photo Contest Entry Form

Signature		Name → Mr./Ms. <i>First Name</i> <i>(Middle Name)</i> <i>Family Name</i>			
Sex: <input type="checkbox"/> M / <input type="checkbox"/> F		Occupation: Please mark the corresponding number.		Address → (Block letters)	
Age		<input type="checkbox"/> 1 Office employee <input type="checkbox"/> 6 Medical Doctor <input type="checkbox"/> 11 Industry-related <input type="checkbox"/> 2 Public official <input type="checkbox"/> 7 Engineer <input type="checkbox"/> 12 Profession <input type="checkbox"/> 3 Professional photographer <input type="checkbox"/> 8 Programmer <input type="checkbox"/> 13 No occupation <input type="checkbox"/> 4 Professor/Teacher <input type="checkbox"/> 9 Commerce-related <input type="checkbox"/> 14 Others <input type="checkbox"/> 5 Student <input type="checkbox"/> 10 Agriculture-related		(Tel. _____)	
Entry total		Country →			
Slide	Print				
No.	Category	Type Slide Print	Title	Camera	Lens
<input type="checkbox"/> First entry to Olympus Photo Contest <input type="checkbox"/> 2nd entry <input type="checkbox"/> 3rd entry <input type="checkbox"/> 4th entry <input type="checkbox"/> 5th entry <input type="checkbox"/> 6th entry			Where did you learn about the photo contest? Please mark the corresponding number. <input type="checkbox"/> 1 VisionAge <input type="checkbox"/> 2 National Geographic magazine <input type="checkbox"/> 3 At a store <input type="checkbox"/> 4 I entered a previous Olympus Photo Contest <input type="checkbox"/> 5 Others ()		

*For each print photo, the data sheet of next page should be completed and affixed to the reverse side.

Printed in Japan

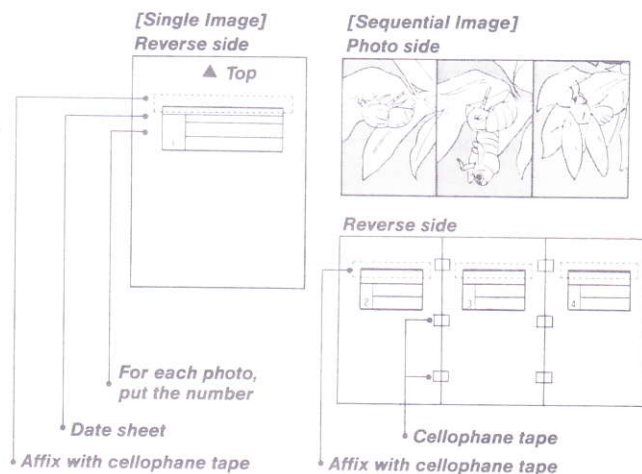
Data Sheet for Print Entry: For Black & White and Color Prints, this data sheet should be affixed for each one as shown below. No print entries can be returned even if international coupons are enclosed.

<input type="checkbox"/> Category I		<input checked="" type="checkbox"/> Category II	
Number	Name E. W. HAMSTERMOSOTS <small>(Block letters)</small>	Country CANADA	Title METAMORPHOSIS <small>(Block letters)</small>
4			
<input type="checkbox"/> Category I		<input type="checkbox"/> Category II	
Number	Name <small>(Block letters)</small>	Country	Title <small>(Block letters)</small>
<input type="checkbox"/> Category I		<input type="checkbox"/> Category II	
Number	Name <small>(Block letters)</small>	Country	Title <small>(Block letters)</small>
<input type="checkbox"/> Category I		<input type="checkbox"/> Category II	
Number	Name <small>(Block letters)</small>	Country	Title <small>(Block letters)</small>
<input type="checkbox"/> Category I		<input type="checkbox"/> Category II	
Number	Name <small>(Block letters)</small>	Country	Title <small>(Block letters)</small>
<input type="checkbox"/> Category I		<input type="checkbox"/> Category II	
Number	Name <small>(Block letters)</small>	Country	Title <small>(Block letters)</small>

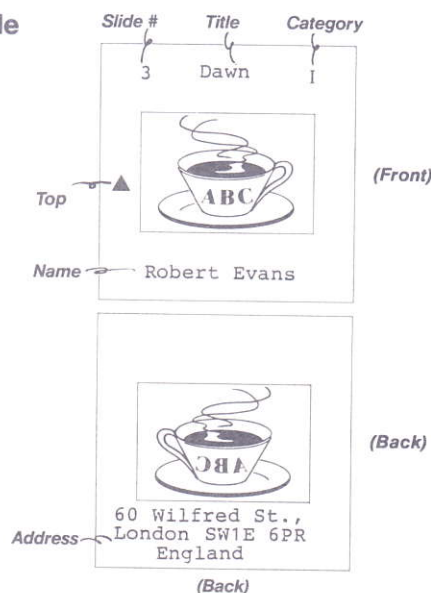
Example:

• Black & White and Color Prints

If the top and bottom part of the work is difficult to determine, please clarify that.



• Slide



Through the International Photo Contest, Olympus Contributes to the WWF



The WWF (World Wide Fund For Nature) is the world's largest private international nature conservation organization. Since 1961, the WWF has raised more than US\$130 million to fund over 5,000 important nature conservation projects in 130 countries with the intention of discovering ways to improve human life while protecting the natural environment.

The destruction of the world's ecosystem has long been a concern of Olympus, and support of the WWF, through various co-operative efforts such as calendars and donations, has been a constant policy. Every year, through this International Photo Contest, Olympus donates to the WWF a sum equivalent to the total number of contestants at a rate of US\$1 per contestant. This practice will be continued this year and means that each contestant contributes to the preservation and protection of the world's flora and fauna.

Those who wish to obtain more information about the activities of the WWF, or who wish to make a separate donation, please contact:

Membership Secretary, WWF International, World Conservation Center, 1196 Gland, Switzerland
Phone: (022) 647181



WWF World Wide Fund
For Nature

Category II Nature Photo

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 is selected for depiction of emotion and natural beauty.
(Entries for the 1990 contest totaled 10,695)

Grand Prix

Raton Mordiendo Cuesco De Lobo <Rat Biting a Wolf Stone> / Antonio Manzanares (Spain)



Panel of judges



Kojo Tanaka



Shiro Shirahata



Akio Kojima



Noriaki Hori
Editor of Quark Magazine



The Devils Pebbles, Northern Territory / Barry John Slade (Australia)



Natural Arts / Ichirou Nemoto (Japan)

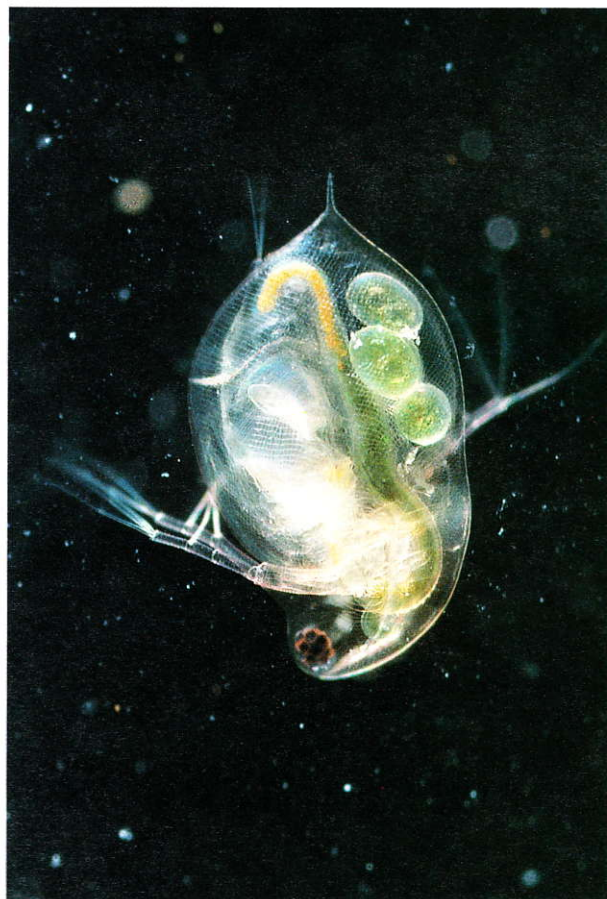




Death in the Galapagos / Beverly Bidwell Schultz (U.S.A.)



Frost Dog Tree / Steven R. Fuller (U.S.A.)



Daphnia / Peter Wolsey Gould (England)

Special Recognition Awards



A Leopard on a Tree / Hideharu Tsuda (Japan)



The Agony of Hunger / Kek Tiam Kiew (Malaysia)



Pele's Lair / Andrew Peter Abraham (Canada)

Merit Awards

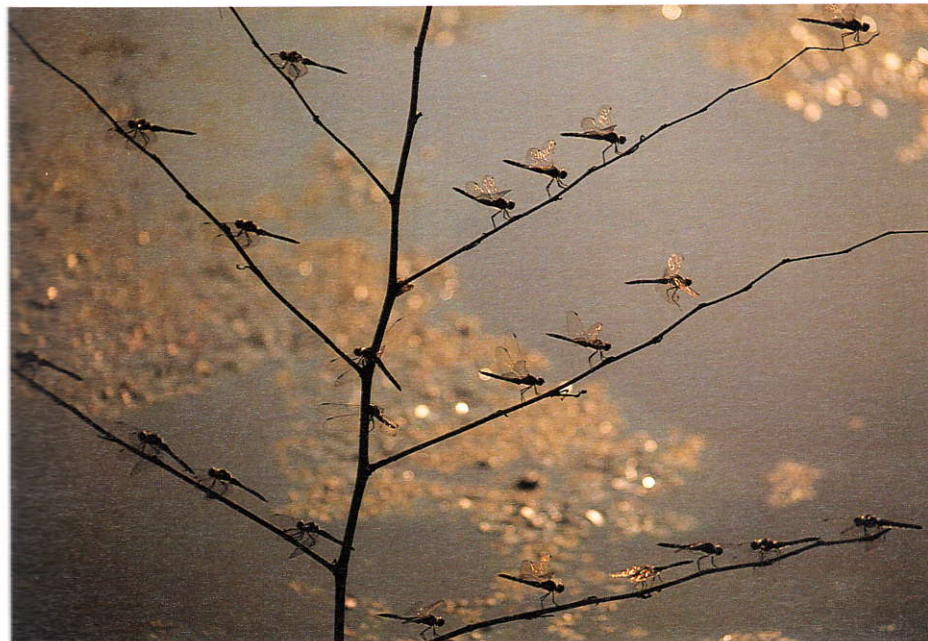
- Early Autumn / Kouji Isoma (Japan)
- Brightness / Toshihiko Takada (Japan)
- Back to the Nest / Masaru Taira (Japan)
- Autumn Evening / Ryosuke Asaba (Japan)
- Tateyama Heights with the First Snow / Yukihide Kawahara (Japan)
- Song of a White Swan / Mitsuo Iwazaki (Japan)
- Seagull / Ichiji Fukumoto (Japan)
- Friend of Hydrangea / Yukie Hayashi (Japan)
- Group / Toshiko Okazaki (Japan)

- The Birth of a Large Brown Cicada / Fumitaka Maruyama (Japan)
- A Summer Night / Takashi Kuwahara (Japan)
- Snowy Heron / Yasunari Tagashira (Japan)
- Spring Wind / Masako Nagaku (Japan)
- Winter Day, Bulbul / Hiroshi Takahashi (Japan)
- Misty Scene / Takashi Satou (Japan)
- Savanna at Dawn / Hiraku Iseki (Japan)
- The Water's Edge / Tsutomu Nakamori (Japan)
- Fireworks / Yoshio Tsuchida (Japan)

- We Are Hungry / Roland Mayr (Austria)
- Mother and Child / Hiroichi Kuga (Japan)
- Cluster-Amaryllis / Yoshifumi Fujikake (Japan)
- Polypedatid / Kuniaki Suzuki (Japan)
- Morning at Hunza / Akio Hayashi (Japan)
- Long-Eared Bat Foraging / Klaus Heblch (Germany)
- Kokerboom / Karel Bos (Belgium)
- Green Tree Python / Nancy Louise Longhiller (U.S.A.)
- Giochi Del Freddo <Games of the Cold> / Armando Vanzini (Italy)



Seashore with Evening Sun / Masaaki Narita (Japan)



The Water's Edge / Kenji Kunikata (Japan)



Laughing / Hideo Ibuki (Japan)

- Ayuda <Help> / Amaro Olivares Meca (Spain)
- Duendes de la Noche <Goblins of the Night> / Jose Luis De La Cruz Aleman (Spain)
- Leopard Lookout / Rolf Bjørndalen (Sweden)
- Trading Places / F. Budd Titlow (U.S.A.)
- Woodpeckers / Emilio Mariano Gutierrez (Argentina)
- Schwyz <Switzerland> / Felix Hermann Widmer (Switzerland)
- Petir Mafin / Jean Locht (France)
- Pfau <Peacock> / Werner Gehring (Germany)

- Jaakukat ja Aurinko <Icebergs and Sun> / Markku Tapio Tano (Finland)
- Regenwald <Rain Forest> / Christian Hofinger (Austria)
- Skerries in Sundown / Leif Rustand (Norway)
- Smog / Tossaporn Ungsriwong (Thailand)
- Scavenging Hanuman Langur / Digant Chandrakant Desai (India)
- Madre Araña <Mother Spider> / Ruben Antonio Digilio (Argentina)

- Regenbogen <Rainbow> / Peter Hotz (Switzerland)
- One Leaf Plants / George Sing Kok Chiew (Malaysia)
- Untitled / Carlos P. Serrao (U.S.A.)
- Bryce Canyon, Utah / Schellinkx Alain (Belgium)
- Steine <Stones> / Roland Steffen (Switzerland)
- A Flight / Masahiro Nakame (Japan)
- Searching for Icarus / Jeff Cools (Belgium)
- Alone / Arai Yada (Japan)
- Märchenwald <Fairy Tale Forest> / Christina Männel (Germany)

Category III My Best Shot

This category was new to the 1990 contest. To promote the use of compact cameras, we looked for light-hearted and humorous photos that capture the essence of everyday life. The theme is daily drama. (Entries for the 1990 contest totaled 7,891)

Panel of judges



Ryoji Akiyama



Naoki Yanagimoto



Sanae Numata



Tsuyoshi Kikukawa
General Manager of
Olympus Advertising Dept.

Grand Prix



Quo Vadis? / Christine Sorgo (Austria)

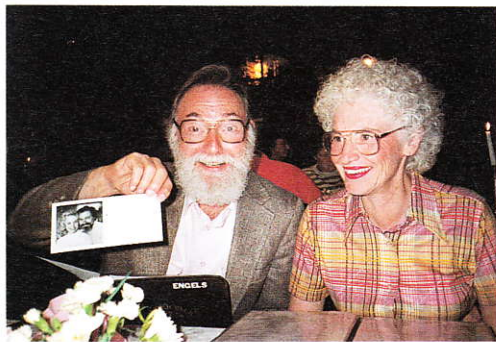


A Moment Happening / Hidehiro Suzuki (Japan)



At a Park / Seiji Joe (Japan)

My Best Shot Awards



17 Years Later / Leslie Benjamin Rubenstein (Holland)



Holiday / Volker Lampe (Germany)



Complicité <Complicity> / Evelyne Guillard (France)



85 Anos <85 Years Old> / Mario M. Herrera Astudillo (Chile)



Am I Beautiful? / Yukiko Okamoto (Japan)



Happy Hours in Kindergarten / Wan Chi-Lung (Hong Kong)



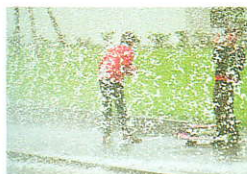
Fireworks / Mariko Kuroishi (Japan)



Swimming Gala / Cheung Kau Wong (Hong Kong)



Support / Xiao Hong Lu (China)



Kinder im Regen
<Children in the Rain>
Reto Gian Jehli (Switzerland)



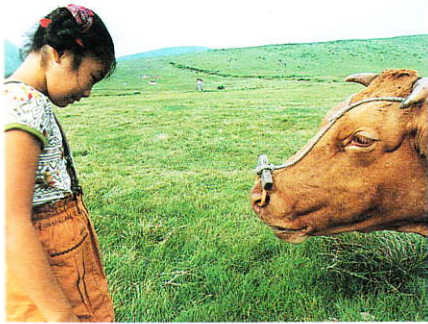
A Young Girl / Koushi Fujioka (Japan)

Merit Awards

- Dentifrice / Hiroyuki Nonomura (Japan)
- Lovely Chiro / Kazuei Kumomura (Japan)
- Birds / Sakae Funamura (Japan)
- A Day of Cicada Catching / Yoshitsugu Asaoka (Japan)
- Aged Couple / Misako Tsuda (Japan)
- Outside of Window / Satoko Abe (Japan)
- Yes, It's Noon! / Chikara Miyoshi (Japan)
- Nothing to Do / Eiji Uchiyama (Japan)
- A Child of Early Spring / Mitsuhiro Takagi (Japan)
- Nice Catch / Reiko Matsuda (Japan)

- I Am a Carp Streamer / Toshio Maruyama (Japan)
- Grandfather's Nursing / Hamako Igarashi (Japan)
- Playing with Water / Kenji Takeda (Japan)
- Curiosity / Hiroshi Kamiya (Japan)
- A Morning Fair in Wajima / Mikio Kimura (Japan)
- May I Help You? / Sadahiko Hirakawa (Japan)
- I Want to Dance, Too / Takehiro Yamaguchi (Japan)
- Fearless / Kouichirou Kodama (Japan)
- Shower / Jacky Jong Tze Kiong (Malaysia)
- Stier-Bandigung <Bull Taming> / Wolfgang Schneider (Germany)

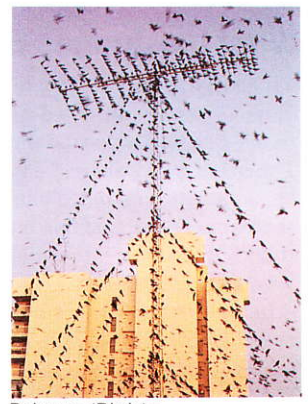
- Discussion / Mary Eleanor Holtz (U.S.A.)
- Duices Suenos <Sweet Dreams> / Manuel Juan Garrigos Bel (Spain)
- Untitled / Chanpen Prachakchit (Thailand)
- Father and Son / Joanna Gay Bieber (England)
- Durst <Thirst> / Pierre Schneuwly (Switzerland)
- Aerien <Aerial> / René Le Guellec (France)
- Untitled / P.J. Bakker (Holland)
- Hoop <Hope> / M.Y. De Waal (Holland)
- Gegensätze <Opposites> / Reinhard Weigel (Austria)



Saki-Chan and a Cow / Sachio Kotake (Japan)



For Young Girl / Kazutoshi Itou (Japan)



Pajaros <Birds> / Nildo Mateo Vignola (Argentina)



Schatten des Riesen <In the Shadow of the Giant> / Spiros Garos (Germany)



Kirchfahrt <Church Journey> / Helmut Clever (Germany)



Beer Garden in a Farm Village / Kyutarou Satou (Japan)



Marta and Some Friends / Julian Velasco Gutierrez (Spain)



Watermelon Slicing / Kazuya Nakamura (Japan)



Bade Wanne <Bathtub> / Michael Jung (Germany)

Zoom-Up Awards



Frank / Odd Arne Kjosnes (Norway)



Close Shave / Brahma Raina (India)



Just Catching the Drips / Christine Jackson (England)

- Village in Hungary / Harvath Robert (Hungary)
- Gruppen Bild Mit Dame <Group Picture with Woman> / Eckhard John (Germany)
- Monsoon Morning / Alice Kathryn Jackman (Zimbabwe)
- Pa . . . Pah . . . ! / Juan Pablo Izquierdo Correa (Chile)
- Julien au Bain <Bathing Julien> / Christian T. Massot (Belgium)
- Adem Loos <Breathless> / A.J.M. Van Der Meer (Holland)

- Boy-Onic / Michael Wilson (U.S.A.)
- El Pastor <The Shepherd> / Daniel Victor Landrein (Argentina)
- Going / Ricardo Sergio Prates (Portugal)
- Hundeliede <Dog Songs> / Peter Gucher (Austria)
- Motocross / Peter Högerl (Austria)
- 3 Welt <Three Worlds> / Thomas Frühwein (Germany)
- A Visit to the Barber / Frank B. Carter (Japan)
- Japan Derby / Koumei Kinbara (Japan)
- Past and Future / Bertil Roos (Sweden)

- Tired / Jos Louis Knaepen (Belgium)
- Erleichterung <Relief> / Richard Bamler (Germany)
- Work Break / Walter Richter (Germany)
- One, Two . . . We Are Three / Chiyo Bunya (Japan)
- Winkle / Blangie Torres (U.S.A.)
- Elena Durmiente <Sleeping Elena> / Carlos Cocera Fillyd (Spain)

What the Judges Said.

The Olympus 1990, 11th International Photo Contest — attracted 37,777 entries from 84 countries around the world. The many works showed a further upgrading of quality both in technique and approach. Themes, in this international cultural exchange, interestingly tended toward the universal.

In the General Photo category, the monochrome photographs revealed startling pieces with works from Japan showing a higher quality in printing techniques. However, the photographs showing a refreshing choice of themes and manner of approach still came from overseas.

The Nature Photo category also showed an increase in standards due in part to improved camera technology and perhaps due to the increased global interest in the environment. There was great attention to nature's detail but a lack of grandiose nature scenery. Overseas entrants occupy the upper rankings seemingly due to their fresh eye for nature.



In the My Best Shot category the images came in many shapes and sizes. Technique, current events, wit and human spirit emitted from this category often brought laughter and surprise from the judges.

Overall, we were heartened once again by the quality and commitment. Surely, next year will once more see a further revealing of international photographic talent.



Critiques of Award-Winning Entries

Category I: General Photo



Grand Prix
"The Masai"
 Hiraku Iseki (Japan)

This picture tells a story, expresses life and creates atmosphere. The composition, color, lighting and skillful use of a wide-angle lens reveals a work equally powerful in technique and content. Add to this the touch of mystery created by the man's partly hidden face and you have a photograph to be appreciated for a long time to come.

Category II: Nature Photo



Grand Prix
"Raton Mordiendo Cuesco De Lobo"
 <Rat Biting a Wolf Stone>
 Antonio Manzanares (Spain)

The rat's surprise at the spores rising from the mushroom creates the perfect dynamism in a photograph bearing solid technique. This photograph relies on chance yet the balance of the composition is outstanding and the content reveals the photographer's depth of knowledge of his uniquely chosen subject.

Category III: My Best Shot



Grand Prix
"Quo Vadis?"
 Christine Sörgo (Austria)

The contrast of the modern tent and the grandeur of nature is immediately attractive, but upon further examination the communication of this photograph deepens. The frank humor requiring no explanation is complimented by the trend toward discovering nature. It really is basically a very attractive photograph.



NATURE PHOTOGRAPHY

A Nature Photographer's Survival Notebook.

by Jean-Claude Bacle



Vautour fauve (Tawny vulture)

Jean-Claude Bacle

*A nature photographer is one who:
Respects and loves nature.
Relies on the senses of sight and sound.
Is knowledgeable about nature and animals.
Is patient and able to observe for long periods of time.
Is healthy and pure at heart.
Is content to remain modest in outlook.
Can learn to communicate emotion.
Doesn't require the trappings of civilization.*



A brief professional photographer's resume.

Firstly, I cannot claim to be a professional photographer. Nature photography has been my hobby for the past fifteen years, practiced mainly during holidays and at weekends.

I am the president of the CCS Sagem Photo Argenteuil, a photography club in the suburbs of Paris, and also a member of the Federation Francaise de Photographie, holding the titles of EFLAP and EFPPS. I have been awarded the Star Diamond of the Nature Division of the Photographic Society of America and have participated as a judge for a considerable number of international slide competitions.

In the ten years that I have been entering international photo contests, I have had more than three thousand acceptances and have won over seven hundred awards. These include awards from the Olympus International Photo Contest in 1987 and 1990, and from Kodak (France) in 1983, 1985 and 1987.

I am also an honorary member of many international photo salons and my images have appeared in numerous magazines worldwide.

A statement concerning nature photography, including comments about the preservation of the natural environment.

In the last few years, the human race has belatedly started to care about the

environment. Pollution, demographic expansion and the waste of natural resources are the harsh realities of today.

Nature photography is not only an agreeable hobby but it could lead, for some people, to a career in scientific research. For this discipline demands that nature be presented without artifice. To obtain good results the photographer must follow its rules — observing, studying and taking notes — just like a scientist.

It is necessary to convey to people the importance of protecting the environment. Nature photography is excellent in this regard, permitting anyone to discover the beauty of the flora and fauna in the world. This, I hope, will lead to respect and the determination to do the utmost to preserve all forms of life.

Personal experiences of nature photography, together with a discussion of techniques and devices employed for animal and plant photography.

Nature photography can be undertaken at any time of year. I choose the location and the season according to my subject.

Mountains offer a wonderful backdrop for animal photography. In spring, most species climb to higher ground after wintering in the valleys, they seem to be less apprehensive at this time. I use an SLR with a 300mm or 400mm telephoto lens together with a monopod. The monopod is not heavy or



Marmotte aux aguets (Marmot on watch)

bulky and gives stability when shooting, essential for sharp images.

Spring is also an excellent time to photograph mountain flowers and plants, I use a 50mm or 100mm macro lens, equipped with a ring flash for when light conditions are poor.

Forests are ideal for making observations of animal habits throughout the year. This knowledge will help you when setting up a blind so that you can photograph your subjects at close quarters without disturbing them. For this type of photography I use a 300mm telephoto lens or an 80-200 zoom lens.

My favorite time of year is the beginning of autumn when the light is at its most beautiful and it seems to enhance every subject.



Cladonia floerkeana

Saison des amours (Season of love)



Ambiance forestiere (Forest environment)





Le seigneur (The lord)

Nature photography tips for readers.

BASIC RULES

Even with the excellent cameras now available, success in nature photography is still not guaranteed. The best equipment can make your task easier, but there are some fundamental rules which must be followed:

Brame (Bellowing)



Sus Scrota (Wild boars)



Mort lente (Lingering death)

- Study and observe the way of life of your subjects, and try to be in harmony with their surroundings.
 - Respect your subjects and their environment, above all do not frighten them.
 - If your subjects become aware of your presence and show signs of alarm, leave the area quickly and quietly.
- To take beautiful nature photographs, it is important to adhere to these simple rules.

EQUIPMENT

Since the nature photographer must do a lot of walking, sometimes quickly and

quietly, your equipment must be lightweight and the minimum that you will need. An SLR with a variety of interchangeable lenses is ideal.

Choose the lenses according to your subject — a 300mm or 400mm telephoto for animals and birds, with an 80–200mm zoom for close-up shots. Insects, flowers and plants are best recorded with a 50mm or 100mm macro lens equipped with a ring flash. For general landscape photography, 24mm, 28mm or 35mm wide-angle lenses are preferable.

FILM

I prefer to use color slide film which gives me a wealth of beauty and seems more "real" than color or black-and-white negative film. A film speed of 100 ISO strikes a good balance between allowing a useful working range in most light conditions and the sharp image definition necessary for quality prints.

TECHNIQUE

After deciding on a subject, find out as much as possible about its way of life and habitat. Nature reserves and national parks in most countries carry this information. Then choose the location and season which offer the most chance of fulfilling your assignment. For example, to photograph the

Chouette de Tengmalm (Tengmalm owl)



Chamois en automne (Chamois in autumn)



Accouplement de sauterelles (Locusts coupling)

mating of deer you must follow *their* timetable and wait for autumn. Mountain animals are best encountered in spring and autumn while flowers are at their most splendid in spring and summer. Your local zoo can also provide you with a chance to improve your technique and enable you to learn more about your subjects before you visit them in the wild. **VA**

Parade dans la neige (Display in the snow)



Olympus Rides the Wind

by Hiro Takamoto

PHOTO TOPICS



Hot-air balloon burners are lighted, creating a dream-like image.



Hiro Takamoto

Born in 1944. After graduation from photographic college he worked for Les Mains and the Japan Design Center. He is now the representative director of Action Photo Company specializing in sports photography. A member of the Japan Photographic Society and the Japan Aerial Association of Photographers, he is also an instructor and pilot with the Japan Hot-Air Balloon League.

For the past 18 years, my wife and I have been pursuing our childhood dream of floating through the sky.

The history of Japanese hot-air ballooning, however, is still relatively young. It was started by a small group of people whose enthusiasm outweighed their knowledge of the sport. Now it has grown into a popular activity with more than 500 registered pilots. Today, there are over 350 hot-air balloons in Japan, and it is recognized as a sport that in the near future may be included in the Olympic Games.

This boom in interest means a great deal to me since, in the company of my wife and my friends, I have flown through the whole history of Japanese hot-air ballooning.

After graduating from photographic

college, I began working as a commercial photographer. However, on reaching middle age, I suddenly had a desire to fly.

At first I flew gliders, but whenever I went to the airstrip there always seemed to be a hot-air balloon floating gracefully next to the runway. Looking at it gave me a strange feeling, a mixture of unease and pleasure. Soon, I was completely captivated by the hot-air balloon because of its freedom to fly using only the wind and its ability to take off and land anywhere. It seemed to suit my personality more than a glider. The following year, I began hot-air ballooning.

A hot-air balloon can be equivalent in size to a five-story building. It can be controlled vertically but not horizontally, and flown on the wind without the benefit of a rudder.



A host of hot-air balloons, assembled from the four corners of the world, at the 1990 Albuquerque International Balloon Fiesta.

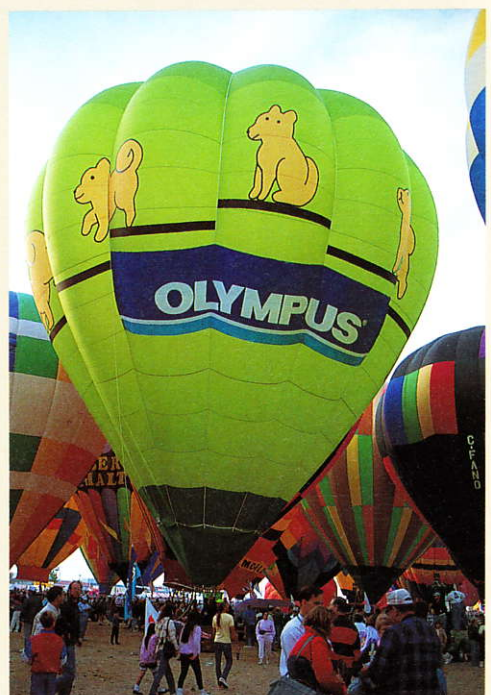


Catching the wind stream over the Rio Grande.

But it's not easy. Although normal operating altitude is around 3,000 meters, the winds can vary widely at different altitudes so the key to successful ballooning is in judgment of wind speed and direction at varying altitudes.

Competitions are held using hot-air balloons, the most common being dropping a marked sandbag on a target three to five kilometers from the departure site, without the balloon touching the ground over the target. It is not as easy as it sounds, for example, in the world championship only 30 out of 100 balloon crews were able to drop the sandbags within one meter of the target.

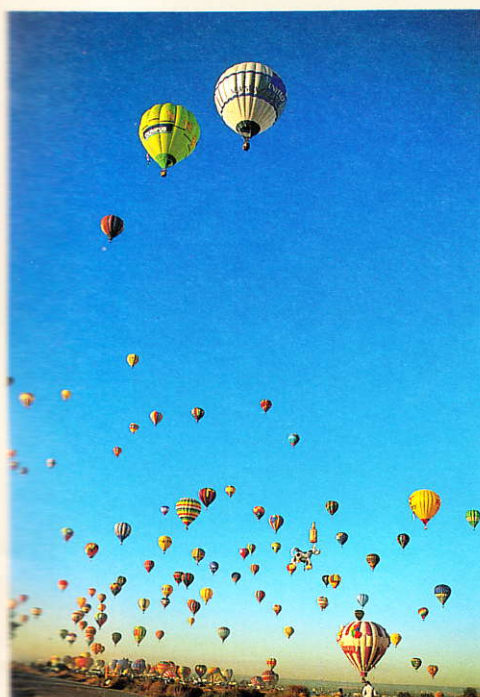
In 1975, I participated in the 2nd World Hot-Air Balloon Championship at Albuquerque, New Mexico, in the USA. Our team became a major topic of conversation since we had traveled so far to compete without the backing of a sponsor. Fifteen years later, thanks to the support of Olympus Optical Co., Ltd., we were able to participate in the 1990 Albuquerque International Balloon Fiesta and thus fly the balloon *Olympus* over the New Mexico landscape.



Olympus.



Animal-shaped balloons are loved by children the world over.



The start. Up, up and away.

It is very enjoyable to float around simply enjoying the fantastic view from the balloon, but I was also interested in testing my photographic technique from this unusual vantage point. Having often been asked what it is like to have a bird's-eye view of the land, I decided photographs express the experience better than words and now I take my camera with me every time I fly.

At high altitudes a person's reactions are inhibited by the lack of oxygen, therefore a camera that is reliable, easy to load and operate is essential. For winter flying, one that is unaffected by temperatures as low as minus 30°C is also necessary. The Olympus OM-4Ti fulfills all these criteria admirably. The best time for flying balloons is in the light breezes of early morning and evening, which, fortunately, is also when the most suitable lighting conditions for photography occur.

A useful tip to clearly show the size of the balloon in a photograph taken from the ground is to include people in front of the subject or buildings in the background.




Olympus in flight.



Olympus ascends.

I believe the popularity of ballooning in Switzerland is due partly to the dream-like beauty of seeing brightly colored balloons floating through the mountains and valleys.

In Japan, hot-air ballooning has become a nationwide sport with even country festivals featuring them as an attraction. Wherever we go, the children always give us a huge welcome, especially when we fly an animal-shaped balloon since they can relate to the fairytale world we help create.

Hot-air ballooning in the USA and Europe is enjoyed by everyone from teenagers to retirees, who often form teams with their families or friends. I look forward to the day this happens in Japan, because my wife and I will be possessed by our hot-air ballooning madness for a long time to come. 



"Dropping in" for a visit at the Olympus Technical Center, Albuquerque.



The Olympus Technical Center building and the city of Albuquerque shot from Olympus.



Fumio Matsuda's "Advice on Anything and Everything" Part (9)

by Fumio Matsuda

Take Advantage of a Rainy Day

On rainy days, I don't feel like taking photographs . . .

I can understand such feelings, since there is usually not sufficient light to provide adequate contrast to achieve photographic effects and besides, the weather itself dulls our emotions.

However, photographs *can* be taken on rainy days. In fact, these conditions offer excellent opportunities for uniquely expressive images for those who are undeterred by the damp.

Photographs taken in the rain tend to be unclear . . .

Subjects are indistinct, as if shrouded in mist, when looked at from a distance. Close up, however, the details of subjects are clearly revealed. Clarity is confined to several meters.

To cope with this problem, I recommend a "three-dimensional" view of the rain. Shoot a foreground photograph of your subject or tighten the framing to make the foreground black. Of course, the rain, or an element depicting the rainy day, should be included in the foreground.

This evening shot incorporates light reflecting from the surface of the wet road which adds nearly 50 percent brightness to the image and a half-tone that is indispensable for night photography. (28mm lens, ISO 64)



Photo a



Photo b


Photo a: When shooting subjects at a distance, the images inevitably become vague and contain no deep blacks or pure whites. However, if the three-dimensional technique combined with the half-tones of evening light are incorporated, the photograph will have more depth and intensity to give contrast to the pure white sky. (28mm lens, ISO 64)

Photo b: By including the large umbrella and awning, thus making the rain a part of the composition, strong white tones are added to enhance the overall effect. (100mm lens, ISO 64)

Additionally, accents of black and white are necessary, even though they may be modest because of the weather. In images taken in the rain the foreground is invariably a deep black, while the sky is rendered pure white.

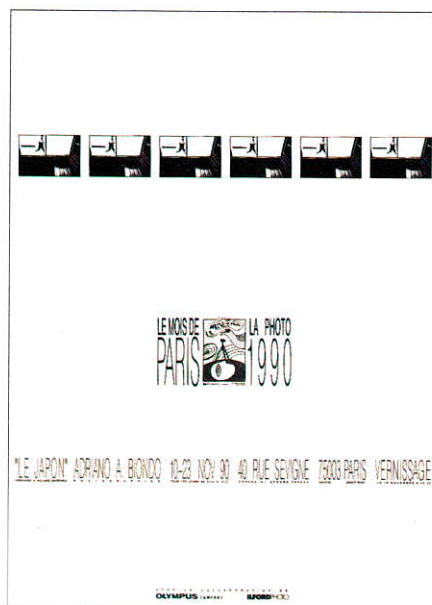
Evening and night scenes are the same, whatever the weather . . .

If conditions during the day are particularly unfavorable, evening or night shooting is recommended. Reflected light from wet sidewalks and walls can deliver a half-tone effect, yielding a beautiful image. However,

night scenes often include streetlights or illumination from other sources, and the results are frequently different from that envisioned by the photographer. There are special conditions which apply to shooting at night. If meter readings are taken off the artificial lights, the photograph tends to be too dark, while if the subject is correctly metered, the lighting sources become unbearably bright. A happy medium between the two readings is desirable but difficult to achieve. Therefore, it is best to take photographs during the evening, as these examples illustrate. 

Light reflected from display windows (out of frame) results in a half-tone which, in addition to the remaining natural light of the evening sun, is instrumental in creating the atmosphere of this image. (100mm lens, ISO 50)





Le Japon

by Adriano A. Biondo.



Shoes No. 2

The 5th Paris Biannual Festival of Photography was held last November, ten years after the original "Photofestival" which began in 1980. Following this lead, cities like Barcelona, Athens and Houston took up the idea and Houston now hosts the "International Photofest" every two years.

This time in Paris, over 70 exhibitions were selected and offered to the public. The themes, in all cases, were dedicated to Roland Barthes.

Barthes, a French writer who passed away ten years ago, died under shrouded circumstances and the real cause of his death has never been clarified, accident or suicide.

However, he loved photography. And as a semiologist and a lover of languages, he was a fabulous reader of images. Photography, for him, was not only a tool for communication, distribution or expression

but also an instrument for analysis and emotion.

To commemorate both the ten years since Barthes' death and the ten years of the Paris Photofestival, "The Month of Photography" was born. This was able to successfully pay tribute to the first Frenchman to write clearly about photography and to the visual art itself.

The three official themes were drawn from the works of Barthes.

Spectacle and Myth.

In *Mythologies*, first published in 1957, Barthes described the many ways our daily life is full of myths. For Barthes, the myth was not abstract but more of a system of communication or messages.

Press articles or visuals from weekly magazines, films, shows or exhibitions were Barthes' personal reflections on contemporary themes. However, his interest was also in the real myths. The analysis of Garbo's face, the striptease of Pigalle or even the Tour de France were all myth-related themes.

Fragments of Social Discourse.

This theme is a reference to the book *Fragments du discours amoureux*. In fact it has a very close relationship with photography. Even a direct relationship with "shock photography." These kinds of images showed and still show the real power of photography. While at the same time the

Adriano A. Biondo



Born in Basel, Switzerland, in 1961, the son of Italian immigrants. Began photographic studies at the "Kunstgewerbeschule Zurich" (Art School in Visual Communication) but he soon left and continued to work by assisting photographers in Milan and Tokyo.

Since 1986 he has worked as a free-lance photographer for portraits, fashion editorials and record covers. His daily interests are varied ranging from architecture, urbanism and humankind in all its multiplicities.

His photographs have been published in various magazines like: L'Uomo, Vogue, Moda Viva, Esquire, etc.

His works have been exhibited in New York: ICP-Bookstore, Paris: Musee de la Mode, Kyoto: Prinz Gallery, Paris: Mois de la Photo, Espace Atsuro Tayama.



Two Together



The Rest

same images are educating the viewer.

Japan.

Barthes introduced Japan with his book *L'empire des Signes*. Here again he was not trying to make comparisons or to reveal the technological Japan, nor even the feudal Japan. He went far deeper. Talking, for example, about Japanese society he said he discovered a kind of "Brechtian" civilization.

Japan was the theme I chose. It was my great pleasure that the city of Paris selected my work for the official exhibition. I really appreciated the opportunity to complete my work by being able to show my pictures.

The collection of photographic material derives from several stays in Japan. Some images are from commissioned works and some from personal researches and essays.

Ever since I touched Japanese culture, I never had the feeling I was searching for the traditional roots as they are still so alive today in the daily rhythm.

Every moment, one is confronted with gestures, signs and smiles. I wanted to portray this particularly in my exhibition. It was not a document nor a reportage but perhaps more of a message or a mental vision which everybody could translate individually.

In this way, I could approach the written works of Roland Barthes in a visual way.

As some of my pictures were fashion related, we had the opportunity to exhibit them also at the "Espace Atsuro Tayama." Mr. Tayama, fashion designer and owner of the exhibition space, gives this chance to young artists to display their works.

We showed twenty-two black-and-white photographs in twenty-one frames. The original print size being 40 x 50cm but the picture itself was half-postcard size. This added further stimulus for the viewers. The reason I did it this way was to try to get the viewer closer to the photograph. Not just his eyes but, if possible, his whole body. In this way, he was totally away from the exhibition space and at the same time totally inside the picture, as there was nothing else to distract him inside his field of vision. Many times the exhibition producers forget about the space around the objects exhibited. I tried to integrate those elements to achieve a certain harmony.

In this way the photographs were not on the wall. They were individual. On poles. But they retained a connection with each other. The information with the pictures was not the real titles but more of a personal feeling. In this way again, everybody could experi-


ence their own inspiration.

For me, it was very important to offer impressions and not considerations.

I was also present during the whole exhibition and this proved to be a rich experience. I came into contact with so many different people with questions philosophical as well as technical.

All of the twenty-two pictures were taken with an Olympus OM-4Ti and most of them with Zuiko wide-angle lenses, 24mm or 35mm.

I work quite often on location and even when I have a light meter with me I really find I appreciate the spot metering of the Olympus OM-4Ti.

It has been three years since my first article appeared in *VisionAge* and I am glad to have the opportunity to make this report and offer once again my thanks to Olympus for their support toward photography. 



Unexpected



On Time

μ [mju:] -1 — a Remarkable New Ultracompact Camera.

The unique Olympus design tradition has triumphed again with the introduction of the stylish μ [mju:] -1, the new ultracompact full-auto 35mm camera. The ergonomically contoured form weighs a mere 170 grams, is only 117mm wide, 63mm high and 37mm thick. Even the flash is concealed when the barrier is closed contributing to the sleek, integrated design.

Inside, the design continues. Numerous advances in photographic technology offer performance fit for serious photographers. A new, incredibly accurate, 100-step autofocus system. An auto macro capability that allows shooting from 35cm without switching modes. That's close enough for an A4 document to fill the frame. A bright, actual image viewfinder and virtual instantaneous shutter response bringing SLR-quality features to the ultracompact camera. While the "Thinking Flash" features four modes including Auto Flash that responds to backlit situations, Olympus' exclusive "red-eye" reducing Auto-S, the versatile Fill-In and Off.

Consumer demand for fixed focal-length AF compact cameras continues to be strong because they are affordable and simple to use. The total design of the μ [mju:] -1 has positioned

this breakthrough camera for a top share in an important new product category, the ultracompact.



The AZ-210 Super Zoom — Super Versatility.

The new AZ-210 is an incredible addition to the Olympus AZ series, which covers the full range of compact zoom cameras. A fully automatic compact camera equipped with the versatility of a 38mm-76mm 2X built-in power zoom lens with 260-step precision autofocus. The macro optics can be used at any zoom setting and as close as 60cm while retaining perfect focus. The 38mm-76mm easy-zooming mechanism perfectly catches party shots or Auto-Zoom portraits, especially combined with the Pre-Focus mode.

Six versatile, easily selected flash modes Auto-S, Auto, Night Scene, Fill-In, Multi and Off. Automatic variable-power flash adjusts light intensity so subjects look natural instead of washed out. A real "Thinking Flash."

The consumer's preference for built-in zoom lenses has consolidated their position as the mainstay of the compact camera market. The introduction of the AZ-210 strengthens Olympus' position in this important market sector with a variety of high-performance features at an affordable price.



The AF-10 Twin — a Camera with a Lineage.

The AF-10 Twin is a new twin lens, versatile compact camera developed naturally from the AF-10, the legendary best-seller of its class.

The AF-10 Twin features both a bright 35mm wide-angle and a 70mm telephoto lens wrapped inside a stylish, lightweight body. Switching from landscapes to portraits at a touch, the 70mm lens will even frame the subject and soft focus the background automatically. The shutter button naturally taking care of focusing, exposure control and film winding.

The Twin's built-in flash offers three flash modes including Auto Flash, Fill-In Flash and Flash Off. These modes respond to backlit, poorly-lit or shadowy daylight situations. Plus, the Twin is designed with a self-timer capable of shooting two pictures in succession and continuous shooting of one frame every second for up to four pictures.

In accordance with market demand, Olympus has further refined the affordable, easy-to-use camera creating a dual lens, autofocus camera for the Nineties.



A New Concept Camera Is Born — ECRU.

The Ecrú, like the popular O-Product introduced in November 1988, is a limited-edition, fully automated 35mm compact camera available in only certain areas from April 1991.

A camera design which began by throwing away all previous camera design concepts, it expresses today's fashionable appreciation of nature.

The Ecrú was created for those people who wish to take natural pictures, catching life as it is, and so using it as a vehicle for intelligent conversations with nature. The close-up function enables macro photography as close as 35cm while retaining perfect focus.

"La Vie en Ecrú" expresses the camera's detail-conscious design. The Ecrú's not only super convenient to operate but also pleasing to both the touch of the hand and the eye. It appears like a heartwarming-white sculpture giving a natural, relaxed feeling in the hand of the user, whichever environment it catches you in.

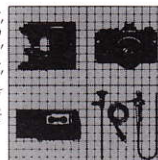


The Olympus ECRU is available only in limited quantities and in limited areas.



Style. Precisely.

Photographic,
Video, Medical,
Microscopic,
Industrial &
Business Equipment



OLYMPUS

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