

OLYMPUS®

The International Magazine of Photographic Information 1991

VisionAge



Design Story.

An interview discussing recent Olympus camera designs spotlighted as "attractive and sophisticated."

Technical Report.

The IS-1000 camera introduces summer in the Ancient Lyrical City of Kyoto.

Specialist Photography.

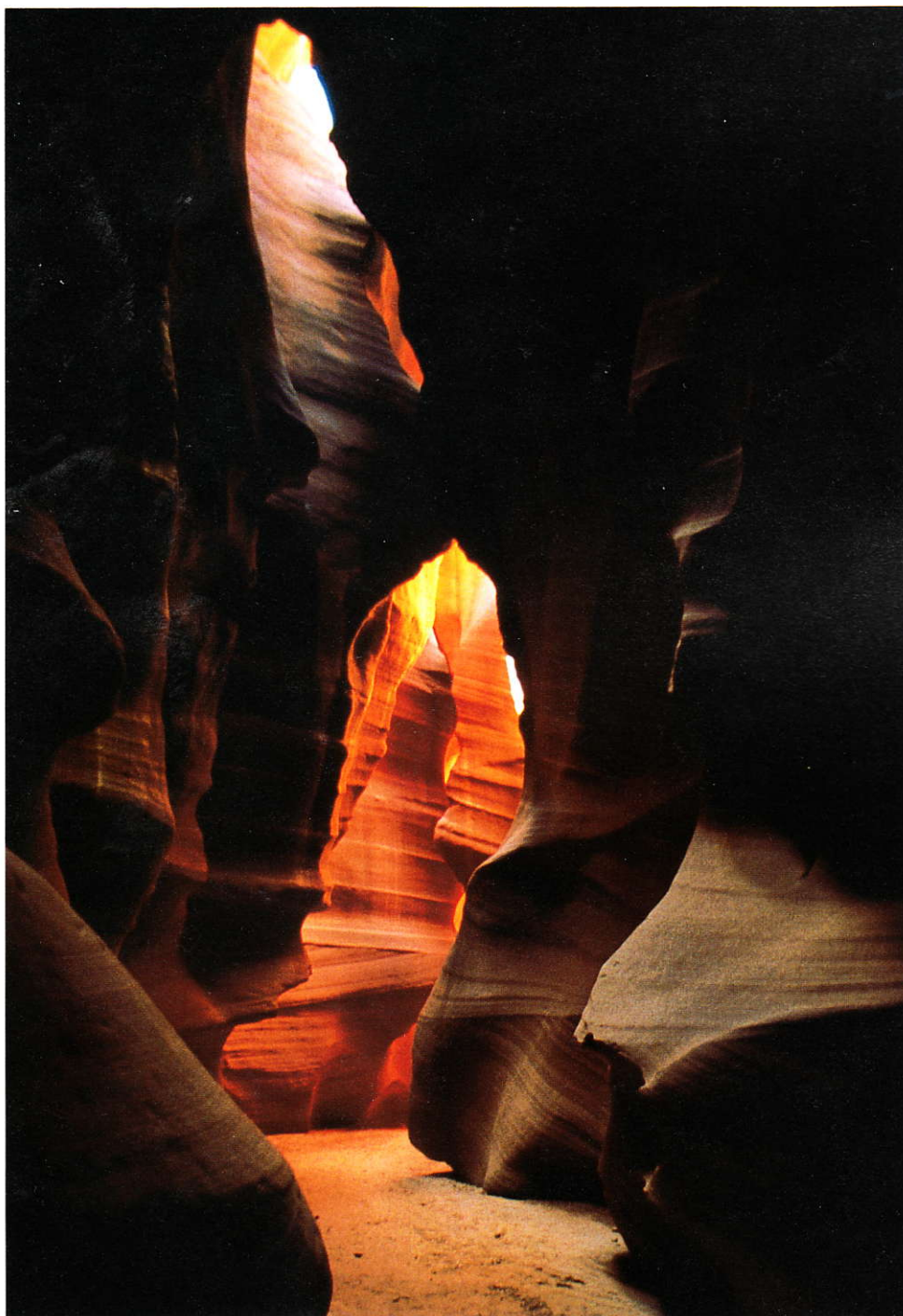
A unique direction in specialist photography reveals the beauty of American desert canyons.

Nature Photography.

Humorous, emotional and dramatic moments with insects, birds and small animals.

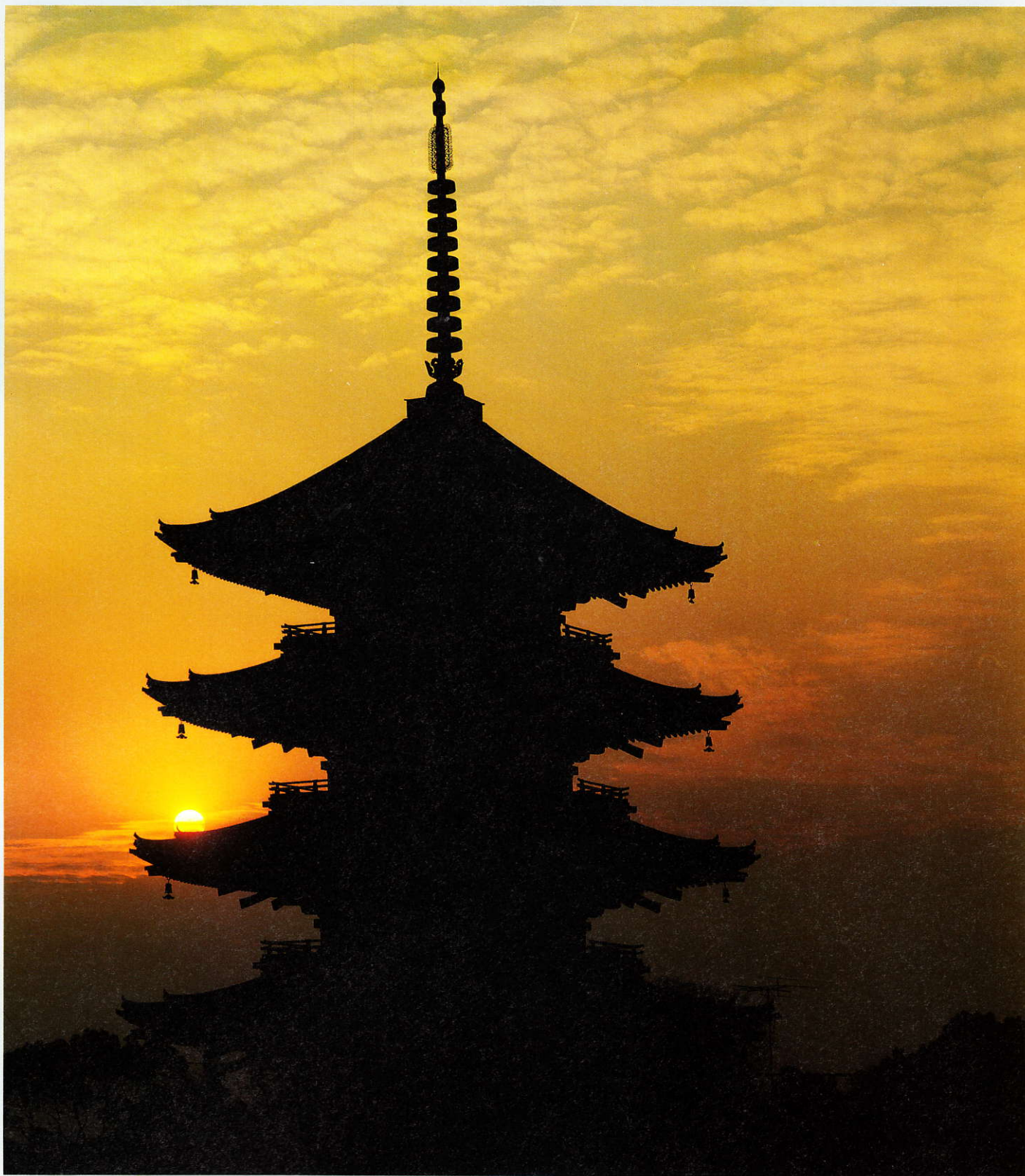
Adventure Photography.

The trials and tribulations of flying vintage planes are documented from the cockpit of a single-prop aircraft, as brave men seek to emulate the heroes of the golden age of aviation.

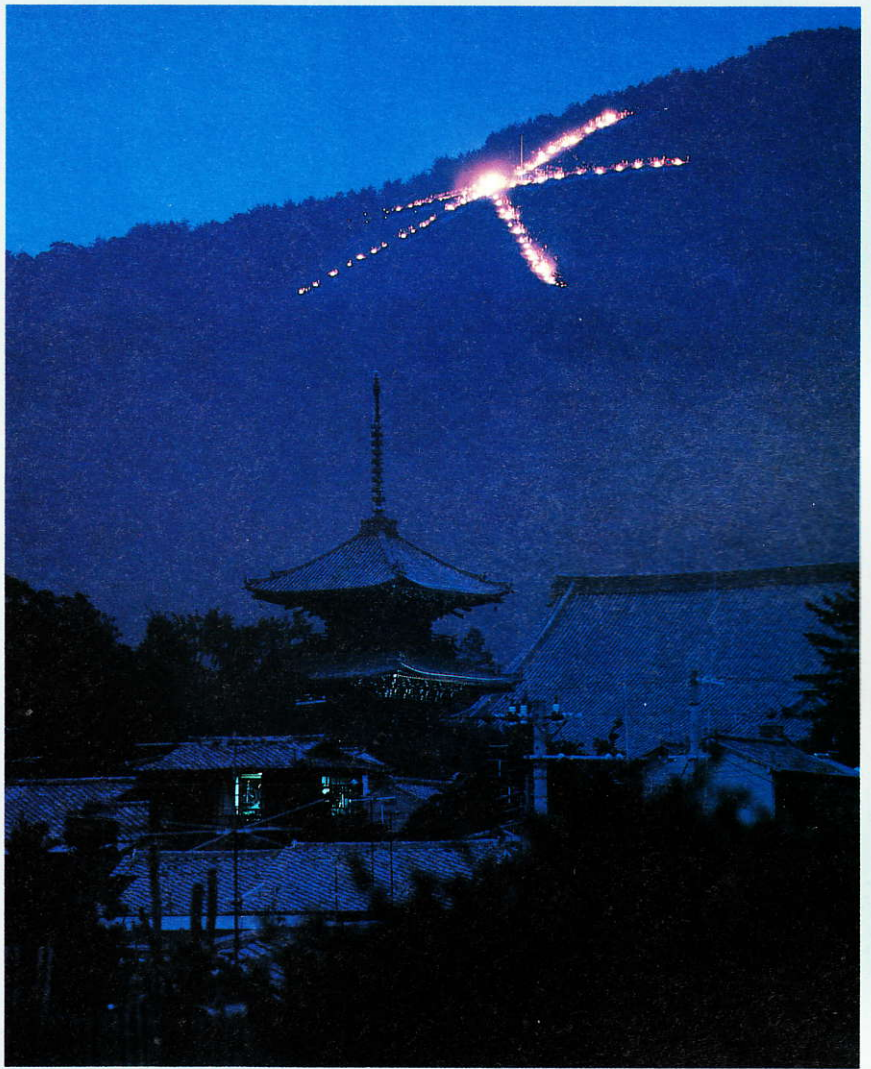


Images of Kyoto

This issue's Gallery introduces Japan's ancient capital city of Kyoto through photographs taken by members of the Kyoto Professional Photographers Association — all of whom were born and raised in the Kyoto region. Here, profound beauty is concentrated into invaluable images.



Touji temple at sundown, by Kenzo Yokoyama



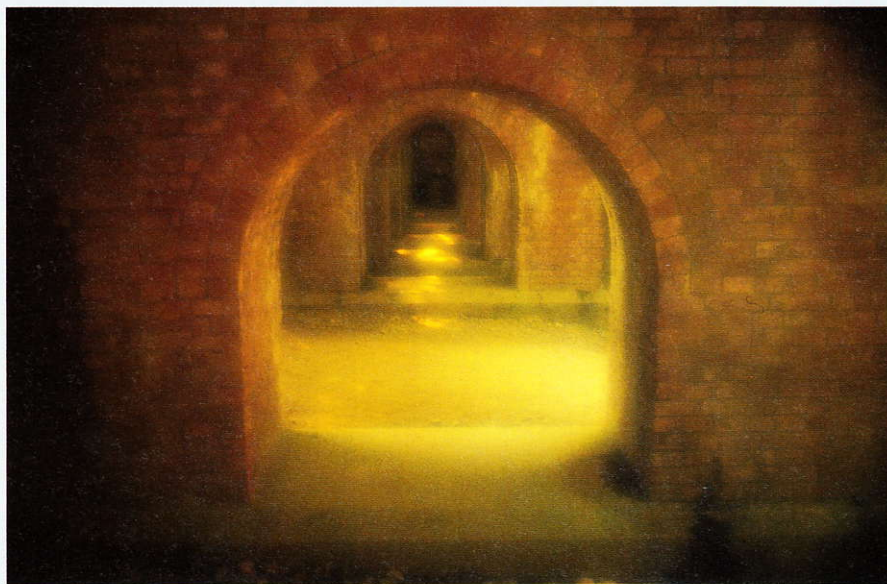
The Daimonji fire, by Yasuo Sumino



The Sento-Kuyo, a memorial service at Nenbutsuji temple, by Yasuo Sumino



Jouyjakouji temple with autumnal leaves, by Shikou Abe



The kick-up incline, by Shoichi Fukuda

Kyoto Professional Photographers Association

This association was formed in 1970 by professional photographers living in Kyoto. Over the years it has published photographs depicting the four seasons, annual festivals and the lives of the ordinary people of Kyoto. It now comprises 31 members and is recognized as one of Japan's outstanding associations.



Kontaiji temple in the mist, by Masahiko Shioyama

Over the years, Olympus cameras have come to be known for their sleek, sophisticated design.

Now, with the success of both the IS-1000 new concept AF SLR and the uniquely stylish and ultracompact μ [mju:]1 to reinforce this trend, industrial design has taken on new importance at Olympus. In recognition of this, *VisionAge* visited the Utsugi Technology Research Institute and spoke with senior product development and design personnel about their work.

Olympus Camera Design: A Technology-Driven Approach to Form and Function



An interview with Yoshinori Katsuyama (Design Group leader, Consumer Products Development), Kazuo Yamamoto (Chief Industrial Designer), Kazuhiko Watarai (Industrial Designer) and Akinori Mitsuse (Industrial Designer).



Olympus Technology Research Institute in Hachioji, Tokyo

VA: For many people, attractive styling is the first thing they notice about Olympus cameras. As engineers and designers, how do you feel about this?

YK: Well, as designers, we're naturally pleased that people like the way our products look. But as engineers, we are basically "technology-driven," and we spend a great deal of time making sure that the performance and precision of the cameras we build are of the very highest level.

VA: Is there any particular concept or philosophy that you try to adhere to when developing a new camera?



Y. Katsuyama

K. Yamamoto

KY: Simply stated, I think the phrase, "Attractive and Sophisticated" sums up our overall design concept fairly well.

VA: How do you approach the question of "Form vs. Function?"

YK: That really depends on the product. Whatever type of camera it is, the question is not really whether form is more important, or function is more important, but whether the functional and emotional aspects of a product are harmoniously balanced.

There is no point in offering purely functional benefits to consumers who seek aesthetic satisfaction; nor is there any point in developing a product that is emotionally and aesthetically satisfying, but that lacks practical functions and benefits. It's all in how these factors are weighed, and it varies from product to product.

With cameras like the limited-edition O-Product and Écru we obviously emphasized design. In terms of function vs. form, I would say the emphasis for these cameras was 20% on function, and 80% on form. But for a camera like the IS-1000, I would say the ratio was 50-50.

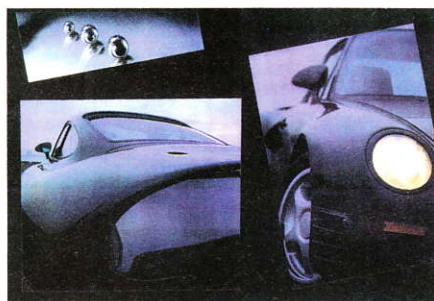
VA: To what extent do popular trends affect design policy at Olympus?

YK: Although we conduct market surveys and pay close attention to feedback from consumers, we do not let fads and popular trends affect the overall direction of our design policy.

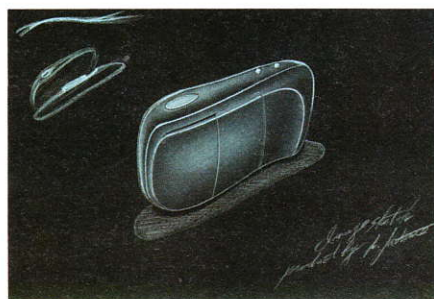
VA: Can you tell us a little bit about Olympus design department personnel? How many people do you actually

have working in the area of industrial design?

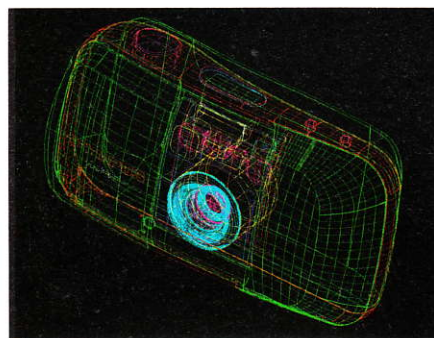
KY: Currently we have 17 people in our camera product design group. It's not a very big group, and we would like to



μ[mju:]1 Styling Image



μ[mju:]1 Image Sketch



The design drawing for the μ[mju:]1 camera by three dimensional CAD.



Super compact, lightweight camera, the μ[mju:]1.

increase its size in the future, but I think we've got a very good mix of personalities and skills. And because the average age of Olympus designers is about 27 or 28, it's a youthful group that comes up with a lot of fresh ideas.

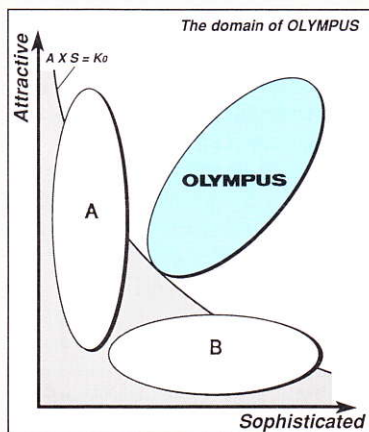
In hiring young designers, we don't care so much about what university they attended or what their major field of study was — because to create a good design team, it's better to have people from a variety of different backgrounds. We're also always on the lookout for people whose design sense can help us create products that will appeal to consumers overseas.

VA: Are there any suggestions or recommendations you can make to young designers who think they might be interested in working in the field of camera design?

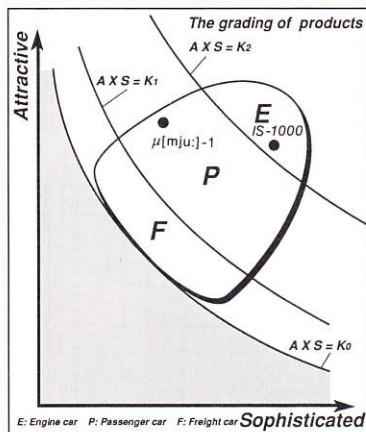
KW: Well, first of all, I would remind them that what camera manufacturers need is not so much people with a strong commitment to photography and photographic technology, but people with a wide range of interests.

AM: If you are interested in photography, fine. But if you approach camera design with a preconceived notion of what the ideal camera is like, it is very difficult to create anything new or different. I personally believe that people with a wide range of interests — other than photography — are more likely to succeed as camera designers.

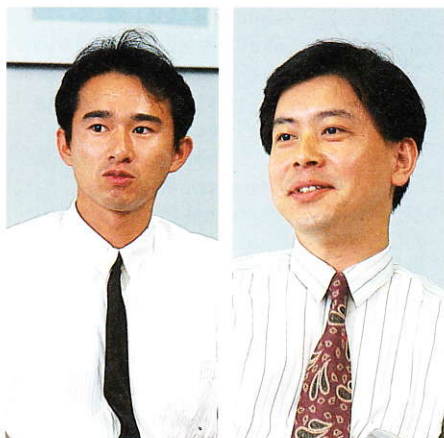
VA: Within the context of camera design as we have been discussing it today, where do cameras like the μ[mju:]1 and the IS-1000 fit in?



Attractive and Sophisticated!



E: Engine car P: Passenger car F: Freight car



A. Mitsuse

K. Watarai

express themselves artistically, and we want to provide them with the photographic tools they need to do this.

As life-styles become more diversified, it is important for people to have a variety of cameras and photographic tools to choose from, so that they can select the equipment that is best suited to their needs.

And while compactness and low weight are advantageous in a camera, performance capabilities and technological excellence will probably continue to be the most important factors in the future. **VA**

KY: In the case of the IS-1000, which was certainly an innovative camera, the development process was a natural outgrowth of R&D efforts for the AZ-series of Olympus cameras. Its development was definitely rooted in existing product strategies and marketing plans.

The $\mu[mju:]$ -1, on the other hand, was almost totally design-oriented. Not to the extent that the O-Product or Écru were, but much more so than most of our other cameras. As a result, we were very careful about the timing of the $\mu[mju:]$ -1's release.

VA: What direction do you see camera design taking in the future?

YK: Well, although I can't discuss specific products currently in development at Olympus, demand for compact, light-weight cameras that are easy to use will no doubt continue to increase.

Nowadays, people have more time to

A camera design idea which was displayed at the Inner Design Seminar. Called the "Image Fossil of Light", this idea is not contemplated for actual production.



IS-1000* in Kyoto



The Ancient Lyrical City of Kyoto

by Kenzo Yamamoto

Ancient Kyoto with its 1200-year history. Shrines and Buddhist temples are abundant in this city whose old-fashioned tradesman's houses and legend-rich Japanese restaurants conduct business now as they have for generations.

In this quiet town, the flavor of the four seasons and traditional Japanese culture have penetrated every nook and cranny of people's lives. On July 17 at the Gion-Matsuri, Festival, one of Kyoto's three large festivals, Kyoto springs to vivid life. When evening comes, Japanese lanterns are suspended before houses in the Gion-machi and Hoko-machi areas, and the emotions characteristic of Japan waft thickly through the air. Beautiful cedars surround Kyoto's Kitayama district; fields of bamboo unfold across the Nishiyama hills and the world rejoices in nature's crisp greenery.

With Olympus' new IS-1000* in hand, I strolled around this ancient city and its



Kenzo Yamamoto

1925: Born in Takatsuki City, Osaka.

1959: Held first private exhibition in Tokyo. Since then, Mr. Yamamoto has held over 50 private exhibitions in various places. He has published photo albums, among them *The Four Seasons of the Surroundings of Kyoto*, *The Four Seasons of Kyoto City*, *The Surroundings of Sagano Plain*, *The Surroundings of Ohara*, *Prestigious Gardens in Kyoto*, and *The Nature and Mist of Kyoto*. Mr. Yamamoto has been active in the Kyoto area for over 30 years. Chairman of the Kyoto Photo Association. A member of the Japan Photographers Association.

1962: Established Kyoto Ad Photo.



Photo 1: Kyoto Gion Ichiriki and Inuyarai. Gion is the most prestigious, purely Japanese-style restaurant district among Kyoto's ancient districts. The most famous is the Ichiriki district. Inuyarai is so named because the bamboo screen keeps away stray dogs which come to the front of the restaurant. 70mm, f16 auto, ISO 50.

Photo 2: Kyoto Gion-Shimbashi. An example of a tradesman's house, a symbol of Kyoto. Traditional Japanese exteriors such as noren and Japanese lanterns bearing family crests still remain.



Photo 2: 50mm, f16, auto, ISO 50.

Photo 3: Kyoto Naka-kyo-ku, Bamboo Reed Screen. Ancient street. A bamboo reed screen sunshade on a storefront. This type of exterior is very rare now. 100mm, f11, auto, ISO 50.



Photo 4: Tofukuji Temple Stone Garden. A white-walled garden in Kyoto uniquely constructed with stones and sand. The sand pattern is distinctly beautiful. 35mm, f22, auto, ISO 50.



Photo 6: Kitayama Cedars. Cedar trees planted on Kyoto's Kitayama mountain. Cedar is a precious material for alcove posts and the center beam of Japanese houses. Cedar's beautiful woody skin with its linear grain enhances the decor of this high-class Japanese room. 135mm, f22, auto, ISO 50.

Photo 5: Sagano, Water Lilies and Carp. 50mm, f16, auto, ISO 50.



surroundings, taking photographs. I have been taking photographs of Kyoto's four seasons for over 30 years now. During these years, I have become accustomed to using a rather large camera. As I picked up the IS-1000, however, I was amazed by its lightness and the smoothness of its grip. When I assumed a shooting posture, my

hands fell naturally into the shape of a V, the camera at the center. I could sense the fine consideration given not only to the camera's novel L-shaped design, but also to its functionality for taking photographs.

In Kyoto there are many narrow streets and alleys, so it isn't easy to use a tripod. In nearly all the city gardens tripod use is

prohibited. Sometimes it is forbidden even to carry or to use certain types of shooting equipment. In these instances, the IS-1000 performs exquisitely, thanks to its high-magnification zoom and to its range of built-in functions, like its G. No.20 (ISO 100·m) flash and automatic winder.

The built-in 35mm to 135mm zoom can be

Photo 7: Joruriji Temple Pagoda. A temple in a Kyoto suburb. This temple is famous for its Kutai-botoke Buddha and for the flowers of the Masuiki trees which surround it. The reflection of the pagoda on the surface of the quiet pond is lovely.

IS-1000 in Kyoto



Photo 7-(a): 35mm, f16, auto, ISO 50.

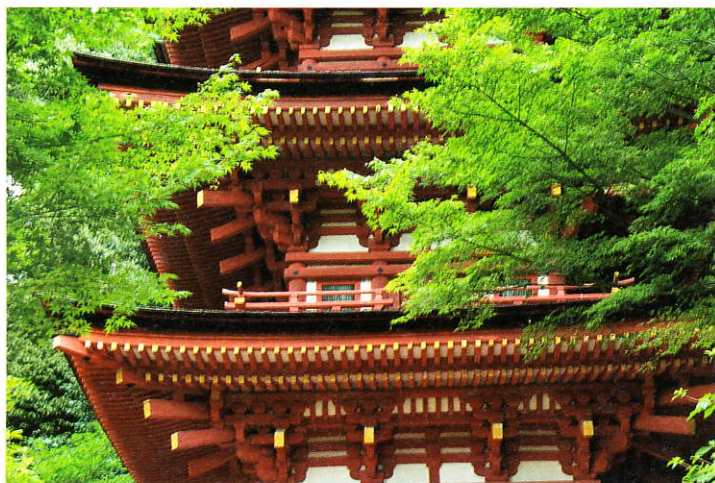


Photo 7-(b): 135mm, f16, auto, ISO 50.

utilized for almost any purpose, the IS-1000 is the only camera you'll need. Olympus lenses have always had a high-quality reputation, and the IS-1000 incorporates an extra high-quality ED lens which delivers highly reliable, quality resolution.

When I tracked the Gion-Matsuri Festival parade, the approximately four times zoom

of the 35mm to 135mm lens delivered the maximum effect. A float whisks along a narrow crowded street. To capture the splendid, whirling floats, photographs must be taken from a certain distance, which provides the perfect opportunity for zoom use. In such instances, one must be familiar with the camera beforehand; one must keep

Photo 8: Gion-Matsuri Festival. Traditional festivals symbolize summer in Kyoto. The vividly colored floats are accompanied by musicians.



Photo 8-(a): 50mm, f16, auto, ISO 50.

Photo 8-(b): 135mm, f22, auto, ISO 50.



the focus movement of the autofocus continually in mind, so the opportunity for using the shutter isn't wasted. As is evident from the accompanying photographs, the shot taken from the rooftop is markedly better.

The accuracy of the exposure in automatic mode and the outstanding color effects are



Photo 9 : Jikishi-An. A famous hermitage in a quiet Kyoto suburb. 135mm, f22, auto, ISO 50.

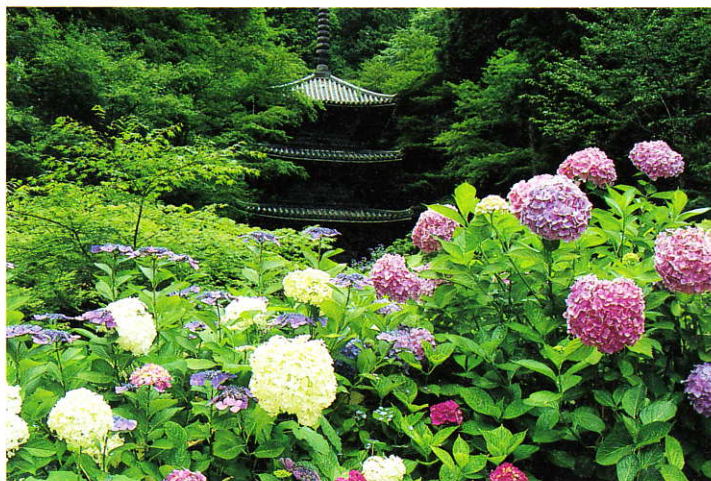


Photo 11: Hydrangeas at Gansenji temple. 50mm, f22, auto, ISO 50.



Photo 10: Nishiyama, Young Bamboo. Bamboo forests in the western section of Kyoto. When bamboo is young, the crisp greenery impresses the eye. This is the very essence of Kyoto. 135mm, f11, auto, ISO 50.



Photo 12: A silk tree in flower. 135mm, f11, auto, ISO 50.




Photo 13: Cedars and Harujyon. 135mm, f16, auto, ISO 50.

worth noting. I photographed the Kitayama cedars, which are abundant on the mountain slopes surrounding Kyoto, and also the verdant bamboo forests. Although I took the photographs from the front, using auto exposure against flat subjects was no problem. In fact, the unexpectedly crisp colors took me by surprise. The outstanding feature of the ED lens, with its low color aberration makes this crisp expression possible.

The IS-1000 has a macro function too, so with just one lens, photographs from macro to telephoto can be taken. For extra close photography an optional macro converter is available. Many subjects among the dynasty and civilian cultures in Kyoto require a macro. When there is ample time during each of the four seasons, I would like to use the IS-1000 to photograph these subjects.

Needless to say, when photographs are

taken in dark places or with slow film speeds and narrow apertures, a tripod must be employed. In such cases, for photographers who are accustomed to using a shutter release cord, the IS-1000 can be slightly inconvenient. In this regard, I recommend that the photographer become familiar with the IS-1000 prior to actual use. 

The Secrets of Lighting

by Terry Bulley



Although there are many books on the subject of lighting, mine is a very personal technique of trial, error and experimentation. Once you establish your own style you can influence every situation with it in some way or other. You see, even standing on a concert stage balancing half a dozen "Supertrooper" follow spots with "par cans" side and top lights plus several "starlight" robotic backlights, you still look at it with the same eye as when modeling with poly sheet reflectors. You achieve the desired mood and feel with just another set of lighting equipment.

A different situation which you may find yourself in is that of wishing to take stills in a situation which is pre-lit. For instance, that

of the stills photographer who has to photograph an artist who is making a pop video. The main thing to remember is that the basic techniques for film and stills are the same. First of all check on what speed film the director of photography is using so that you can match it or ideally go slightly more sensitive. Because his pictures are changing 24, 25, or 30 times per second and he may be going straight from negative to videotape, he has more latitude in exposing his negative.

The second thing to check is whether he is shooting daylight or tungsten film, if you desire a similar result that is. Otherwise make your own decision and create a

different feel.

The third thing to check is his frame size. It's no good you trying to get a full-length shot if the artist is lit for a close-up or vice versa.

Concerts are more restrictive in general but with a sensitive film of at least 400 ISO, good results can be achieved. An obvious but often broken golden rule is DONT use flash. It can spoil the work of the lighting designer.

Be aware of the best moment to take your picture and whether close-up, mid or wide. You can see when the artist is lit in such a way as to bring the attention to him or her as compared with lighting for a wide shot including full stage with band and backing

singers. Be aware of dramatic mood changes particularly effective in a close-up shot of the artist. Just keep looking through your long focus lens and witness the changes happening in your picture.

Lighting, whether for film or stills, has to either capture or create a mood. It is an art, as with painting or sculpture, in which we can express the subject's emotion or indeed impose an emotion or feeling.

This throws open enormous possibilities and all under the control of the photographer or lighting cameraman. It is these possibilities which are so fascinating. Fascinating because quite frankly, we never stop learning about them or finding them.

Given the range of subjects, moods and styles which we are called upon to commit to film, the mind has to be free and alive to interpret the moment. We do of course draw on theory, practice and experience stored in the depths of the mind, and natural feelings and reactions are born of that knowledge in specific situations. What I want to emphasize is that truly great photography comes from the heart and in an instant. So, we either discover a scene and wish to capture it exactly as it is or we create the scene. There are no half measures. The moment we influence the subject or its surroundings or in any way adjust the light, we are either imposing our own interpretation on the scene or creating something different.

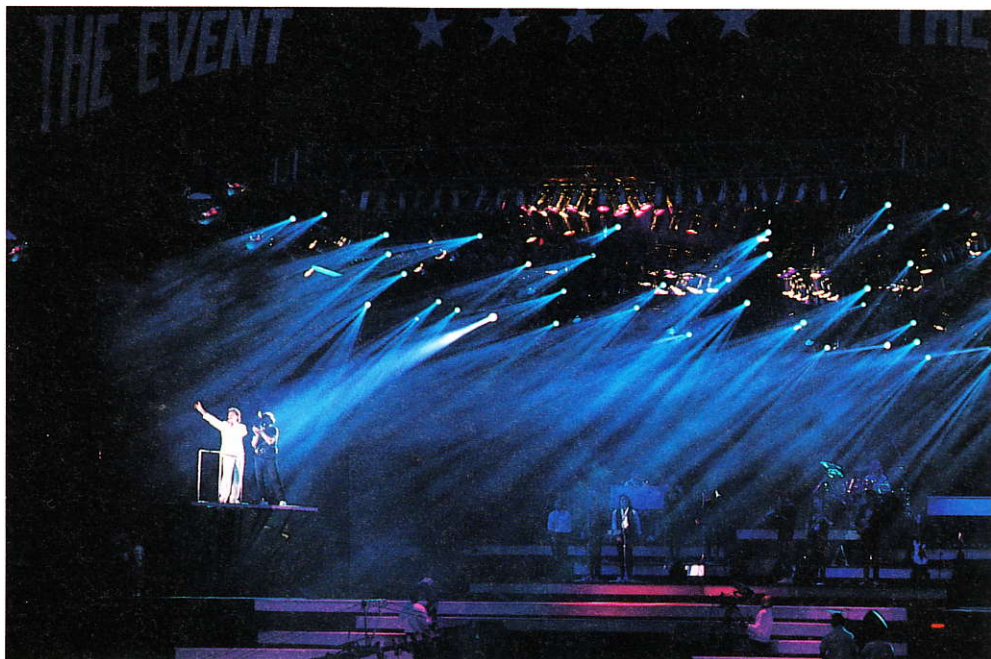
What I will talk about is how I go about creating a scene. . . .

Every scene is an interesting challenge however large or small. Even after more than 300 music clips and countless commercial films, every new lighting setup gets the brain cells tingling. For me, I always try to find a slightly different approach to what may be a scene that I have lit many times before. Otherwise, if you take the safe and tried route, you immediately lose interest and the result suffers.

When meeting an artist for the first time, either singer or actress, I, almost subconsciously, look for his or her good and bad features and decide how I would enhance their looks. That done, it leaves me free to create the atmosphere of the particular scene.

How do I enhance their looks?

Let's say they have a bump on the bridge of their nose. A hard light from the side would accentuate the bump and cast a



Terry Bulley

Terry Bulley spent many of his early professional years as a lighting director before he finally moved to the other side of the camera to take full responsibility for the pictures. This gave him a unique understanding whether taking stills, pop or PR videos or shooting feature films. It has helped to create his reputation as a cameraman who knows how to light a solo portrait, a moving sports car or a massive rock concert. Terry, bilingual in French and English, is a director of his own company, Picture House Productions, in the south of France.



shadow of it across their cheek, so perhaps a soft light is what is called for. This is much kinder to difficult features. Lighting a person is all a question of balance. Highlight and shadow, soft and hard, backlight and front light.

It's impossible to generalize but in time, after much experimentation, you learn to decide quickly, by studying a person's facial shape and qualities, which of all these balances will give you the desired result.

For instance, in fashion for a while now has been a front, flat, light look. One way that this is achieved is by making a hole in the center of a meter square sheet of polystyrene through which you push the lens of the camera. The subject stands 1 to 1.5 meters from the lens and two strong lights are bounced off the polysheet from each side of the camera giving an even, flat light across the face.

A little overexposure results in an attractive white burnout of highlights on cheeks, nose, forehead, etc. This is good for showing makeup products. *See Figure A.*

If however you require a softer more modeled look, then take your polysheet and move it around the subject to a little more than halfway between front and side. Bounce your light in the same way but only from one side and the effect is to give the face shape, dimension and mood.* This can be altered by bringing in a second sheet of poly on the shadow side and filling as much or as little as desired.

Perhaps what is called for is backlight, highlighting the hair and giving an edge to the shadowed side of the face.

**See Figure B.*

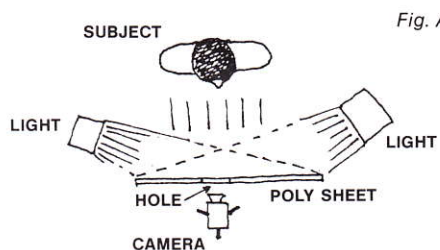


Fig. A

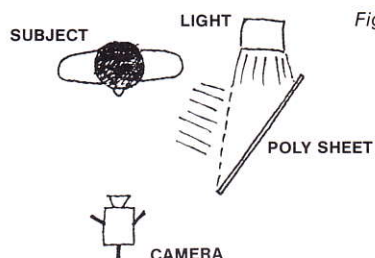



Fig. B

In athletics, the subject is often lit with a hard, direct light. Using a three-quarter front or sidelight, the high-contrast ratio between light and shade accentuates the muscles, the expressions, the tension and sweat. A way to further enhance this mood is to shoot monochrome, a particular favorite of mine. Somehow a black-and-white photo gets right down to the moment. No flattering colors in the makeup or tan and no contrived lighting color tones. A more honest and vulnerable view of the subject.

Moles or birthmarks will generally be burned out by placing a highlight across the area. Let's say that the person has a mark on the front of their face. A front, flat light

slightly overexposed will remove it from the negative. Conversely, it may be more desirable to put the mark into shadow. Either a soft or hard light can be moved around to a point which conceals the mark in shadow or at least takes the eye away from it. It must be said that I am now talking about an artist who generally wants to look perfect. Often, people want to be photographed the way they really are. This is also one of the main differences between movies and stills. At least the photographer has the possibility to retouch his picture, this is not the case when filming.

Rough skin should be treated to a soft light and perhaps a diffusion filter in really difficult cases. Remember though that placing a filter over the lens changes the nature of your picture from something natural to a created situation.

A soft light need not of course be electric. In the northern hemisphere, a subject facing north is subjected to a soft light, due to the backlight effect of the sun's arc. Early portrait or group photography depended on the use of north light and studios were designed using a system of blackout curtains to control this light, relative to front and side. Other curtains across the roof windows adjusted top and backlight. I think that it is still the most beautiful way to light a subject, whether living or still life. It enables a photographer to cross the boundary from the artificially lit or created scene to that of an apparent natural and discovered situation. I emphasize the word apparent. 



Once Upon a Time in Antarctica

by Stig Gustafsson

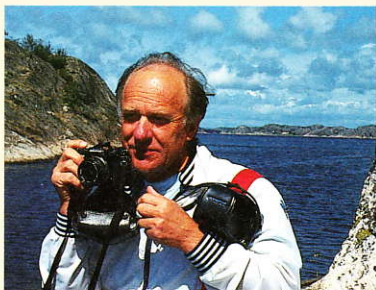
It is summer in the southern hemisphere, but we have left it far behind as we approach the island of South Georgia en route to the continent of Antarctica.

South Georgia, 170km long and 55km wide, is located in one of the most desolate regions of the world, the South Atlantic. The island was claimed for Great Britain by Captain James Cook in 1775, and from 1904 to 1966 was the heart of the whaling industry. Its many fjords provided safe harbors where the world's whaling fleets could weather storms. The demand for oil was so great that the whale populations were decimated, resulting in the demise of the whaling industry itself.

As we entered the port of Grytviken, I had my first sight of the animal population of the region. Huge numbers of elephant seals, the bulls weighing up to four tons. I used my OM-4Ti cameras to record their territorial battles from a safe distance.



King penguin chicks. 85-250mm, F5.



Stig Gustafsson

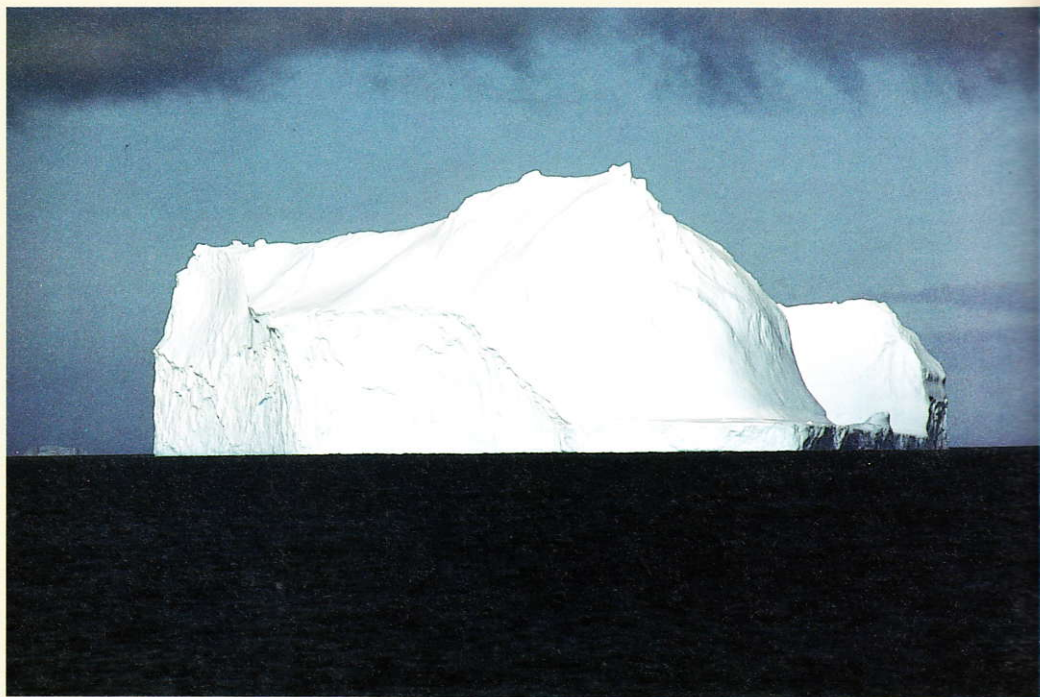
This Swedish wildlife photographer has had many exhibitions in Scandinavia as well as his photo essays appearing in numerous magazines worldwide. He has traveled to North and South America, Asia, Europe and Antarctica in his quest of portraying the beauty of nature. Gustafsson appreciates the multispot metering of the OM-4Ti and the precise focusing, lightweight lenses and flash equipment of the OM System. This Olympus optical excellence has enabled him to create impressive enlargements of 1.5m x 1.0m solely for exhibition purposes.



King cormorant landing. 85-250mm, F5.

Norwegian whalers established the first factory and shore station at Grytviken, but today all that remains of their endeavors is a collection of empty huts and buildings that echo with ghosts of the past. Across the bay is a cemetery, a mute testament to the hardship endured by the whaling community, and also the last resting place of Sir Ernest Shackleton, the Antarctic explorer, who died on South Georgia in 1921.

Our departure was delayed for over five hours by a sudden storm. We slipped out of harbor during a lull with the intention of visiting a king penguin rookery, but the winds gathered strength and a landing was



A huge iceberg bathed in sunshine. 85-250mm, F5.

impossible. We headed back to seek shelter but we could not even anchor in the bay and we were forced to ride out the storm on the open sea. However, in compensation for our being unable to walk amongst the penguins and albatross, we were rewarded with a stunning panorama of snowscapes and a green and white sea raked by a force ten gale. We spent a worrisome night on the storm-tossed sea and at dawn we at last entered Royal Bay.

We anchored and sent a landing party ashore to capture a king penguin. Sudden 70-knot katabatic winds ripped the landing party's boat from its moorings and a second boat was dispatched to rescue the crew members. In spite of all this drama the party succeeded in bringing a king penguin on board, and after inspection by all expedition members he was released back into his icy environment.

Our hopes of further landings on South Georgia were dashed when the storm became even worse with winds of 90 knots, so we sailed south toward Antarctica. In our wake were clouds of seabirds, including black-and-white pintados and great petrels. The latter are the size of a black-browed albatross and are the only petrels to feed on land, dining off the carcasses of whales, seals and penguins.

Antarctica, the white continent, is perhaps the harshest and most forbidding region on Earth. Wind speeds can reach almost 150 knots and temperatures can plunge to minus 88 Celsius. In this age of global warming, scientists have come to recognize Antarctica's significance as a climatic regulator. The landscape looks eerily beautiful yet completely hostile to life, but alas it is no longer isolated and pristine and it needs to be protected from the ravages of mankind.



Pack ice.



King penguins. 85–250mm, F5.



Seal.



Icebergs highlight the rocky foreground. 35–105mm, F3.5.



Elephant seals can weigh up to four tons. 35–105mm, F3.5.

In the early part of this century it became a hunter's paradise, seals and more than one million whales were sacrificed to commercial endeavors. The ultimate goal for explorers of that era was to reach the South Pole, this led to the dramatic and tragic race between Norway's Roald Amundsen and Robert Scott of Britain in 1910–11. Amundsen relying on dogsleds, rather than hauling provisions with ponies and manpower which Scott favored, reached the Pole on December 14, 1911. Scott arrived over one month later and he and all his companions perished on the return journey when blizzards overcame them and their food and fuel became exhausted.

Antarctica has no native human population, but there is today a transient population living at scientific stations scattered throughout the continent. Communications have made the indisputable isolation infinitely more bearable, a far cry from the

days of Scott and Amundsen, although the climatic factors still require the utmost circumspection.

The dominant species in Antarctica are penguins, numbering more than a hundred million, mainly feeding on krill, small shrimp-like crustaceans, that also sustain the whale populations. We eventually were able to land at a king penguin rookery, of all penguins they are the most colorful and spectacular. The only land-based predator they have is man, and in the early part of the century they were killed in their millions by seafarers for their oil. Penguins are flightless birds unique to the southern hemisphere and are found at all latitudes from the coast of Antarctica to the equator, the two largest species are the emperor and king penguins.

Why did I go to such an inhospitable environment? Antarctica has long held a fascination for me. I had read books, visited

museums, and the only thing left was to go. The triumph and tragedy of Amundsen and Scott demanded that I follow their footsteps. I enjoyed every moment I spent on and around the white continent. The katabatic winds, the cold, the struggles, the silence, and mountains more beautiful than I ever imagined, provided me with the incentive to stretch my personal horizons. **VA**

The pearlwort can tolerate cold, dry conditions. 35–105mm, F3.5.



The Caring Art

by Antonio Manzanares Palarea



Confrontation in the undergrowth.

Why I am a nature photographer

It is barely fifteen years since I started to photograph nature. This pursuit was not accidental because my absolute passion was knowledge and observation of the goings-on in the nearby hills and woods. I enjoyed watching with binoculars how the animals, which I loved so much, behaved and it saddened me deeply when hunters shot down any kind of quarry. It also made me sad when other men burned down woods, cut

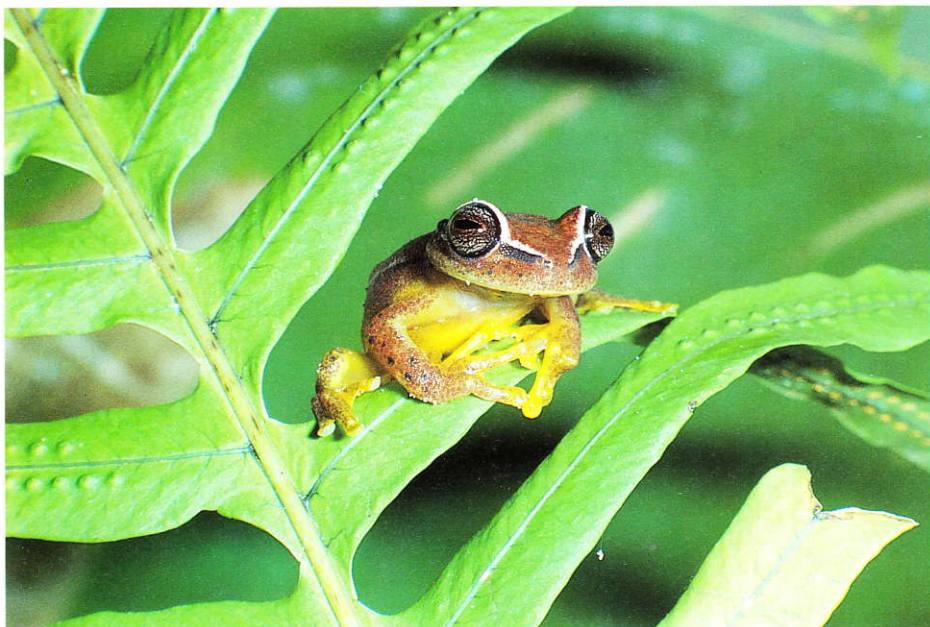
down trees or leveled the hills — all this being excused in the name of progress — with huge excavating machines, destroying the beautiful areas which served as a refuge for the animals.

In the face of these concerns, I thought that it would be necessary to show other people the beauty which I was discovering each day in nature, in an attempt to have nature become more loved and respected. In this manner, basing my action on the proverb "That which is known is loved," I became a nature photographer which is my profession

at the present time.

I am now 43 years old and continue to be constantly moved and amazed at the marvels which I discover each day in the life of animals and plants. The aggressions of civilized man against nature worry me more and more. Consequently, my concerns are the same as they were in the beginning: To make my small contribution to the knowledge of the beauty and the wonderful secrets of nature through photography.

**Antonio M. Palarea's photographs are published in magazines and books, especially in Europe.*



Tree frog (Venezuela)



Delphinium gracile flower



Dragonfly eyes Cordulegaster boltonii



Praying mantis on the lookout

Techniques

The subjects which I photograph are many and varied, necessitating a variety of techniques which I use in the field. When I conceal myself in a "hide" to observe the "comings and goings" of animals, I use super telephoto 400mm and 600mm lenses. Of course, I use a motor drive since animals in movement offer beautiful and interesting sequences which must not be missed.

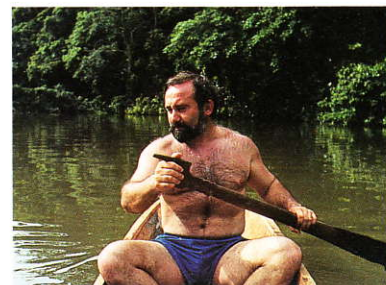
If I am delving into the mysterious life of

insects or describing the delicate beauty of flowers, I use a macro lens with extension rings or bellows which make it possible to shoot subjects at very close distances. Of course, when I am photographing insects in their daily activities, I use high guide number strobe lights. This permits me to freeze their movements and to use a closed-down aperture so as to achieve a greater depth of field.

Sometimes I use a photo electric barrier for photographing the rapid movement of animals when they pass by particular places

where I have previously detected them. With the use of strobes, I am able to freeze these fleeting moments and these are photographs which are personally very attractive to me.

I like to use low-speed film. Even though this makes it necessary for me to use very bright lenses or strobes, the results sufficiently compensate me by allowing large blowups of my slides. My favorite films are Kodachrome 25 and Kodachrome 64.



Antonio Manzanares Palarea

Recommendations

Nature and the balance of the ecosystem can be fragile in the face of human interventions. Consequently, those of us who observe it with the legitimate and healthy intention of photographing it, must limit our movements and make sure that our behavior does not endanger the animals nor damage their habitat.

Personally, I have adopted the following principles which I recommend to all those who are engaged in the wonderful occupation of photographing living creatures.

1 The respect of life is always the foremost priority in any location. It is necessary to learn to forgo a good picture which puts a living creature in danger.

2 We must respect wildlife reserves. Their principal role is of safeguarding wildlife. They are not created for our entertainment, or for satisfying even legitimate photographic interests. As a first priority upon arriving at a reserve, we must contact the guards and other officials, informing them of our intentions and requesting the prescribed permits. We must comply completely with the current standards and restrictions imposed, taking extra care with animals and plants.

3 We must respect private property, taking care not to trample plants or luxurious meadows, not cutting branches or disturbing domestic animals.

4 We must be discreet. Passing unnoticed is fundamental in the practice of the photography of nature. We must move silently, carefully learning to hide ourselves and wait without making any noise.

We must be extremely careful to be clean and to take care of nature, avoiding the discarding of paper, glass, wrappings, etc., and above all, not lighting fires.

5 We must take special care with the nests of birds. The persistence of our presence in a nesting zone can cause the abandonment of the nest by the parents. It is also dangerous to handle the eggs or the young, to keep the parents away from the nest for an excessively long period of time, and to destroy the plant cover near to the nest so as to be able to photograph the nest better. By damaging the surrounding vegetation, we may expose the chicks to relentless sun, to cold or to rain.



Field of poppies *Papaver rhoeas*



Wasp in flight



Barn owl *Strix aluco* starting to fly



Butterfly with dewdrops



Field rat carrying its young



Royal woodpecker *Picus viridis* leaving the nest



Golden eagle *Aquila chrysaetos* bathing



Pelicans in flight (Lake Nakuru, Kenya)



Young goshawks *Accipiter gentilis* at evening time



Common fox *Vulpes vulpes*

6 We must not force the birds to take off in alarm. Ducks and wading birds need quiet places — continually becoming more scarce — for eating and resting. When they are disturbed they seek another refuge which may be fatal for them, particularly during the hunting season. Moreover, when they are forced to fly away, we deprive other enthusiasts of the chance to observe them.

7 We must not frighten animals. They have the right to feed and rest in peace without interruption. It is necessary to take special care with mammals, particularly with females which are pregnant or with young. By pursuing them and disturbing them, we cause them to flee in surprise and this makes them timid and shy, and what's worse, disturbs their living habits.

For observing and being able to photograph wild mammals, it is necessary to take time, to take into account the direction of the wind for selecting the desired path, to search for them carefully, in silence, slowly, without sudden movements, and finally, making use of all tracking techniques.

8 We are not seeking sensationalism at any price. Rare species of plants or animals need special care, particularly during their reproduction time. If we are privileged to find a rarity, it is not good to carelessly discuss it; gossiping people have many times caused irreparable damage. We should talk about these discoveries only with specialists.

9 We must act correctly. We must not follow or spy on other colleagues; we may interrupt or disturb their work. We must respect the right of priority, avoiding rivalry with them, because it is always nature which is the loser.

10 We must take action against the violation of these standards. We must speak out against abuses and offenses.

We must admonish the mistakes of novice photographers. And we must remember that the way in which nature is treated by those who follow us will often depend on our example. **VA**

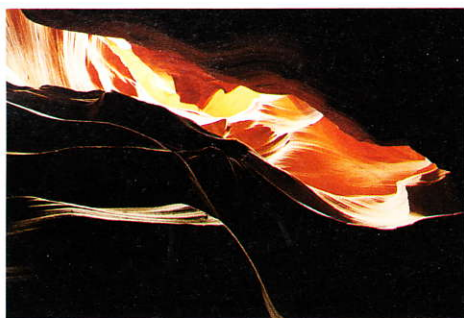
Sculptures in the Sand

by Peter Van Den Bosch

The will to travel, the pleasure of photography and the recognition of the beauty of nature are the three cornerstones on which the landscape photography of Peter van den Bosch has been built.

Early in the '60s he became interested in photography after a friend gave him an Olympus Pen D camera. Soon he exchanged the Pen D for an Olympus Pen FT and started to seriously practice landscape photography during vacations in Austria and Switzerland.

Late in the '70s, he visited Canada and the United States of America for the first time and was impressed by the splendid beauty of the Rocky Mountains, the Colorado plateau and the neighboring desert territories.

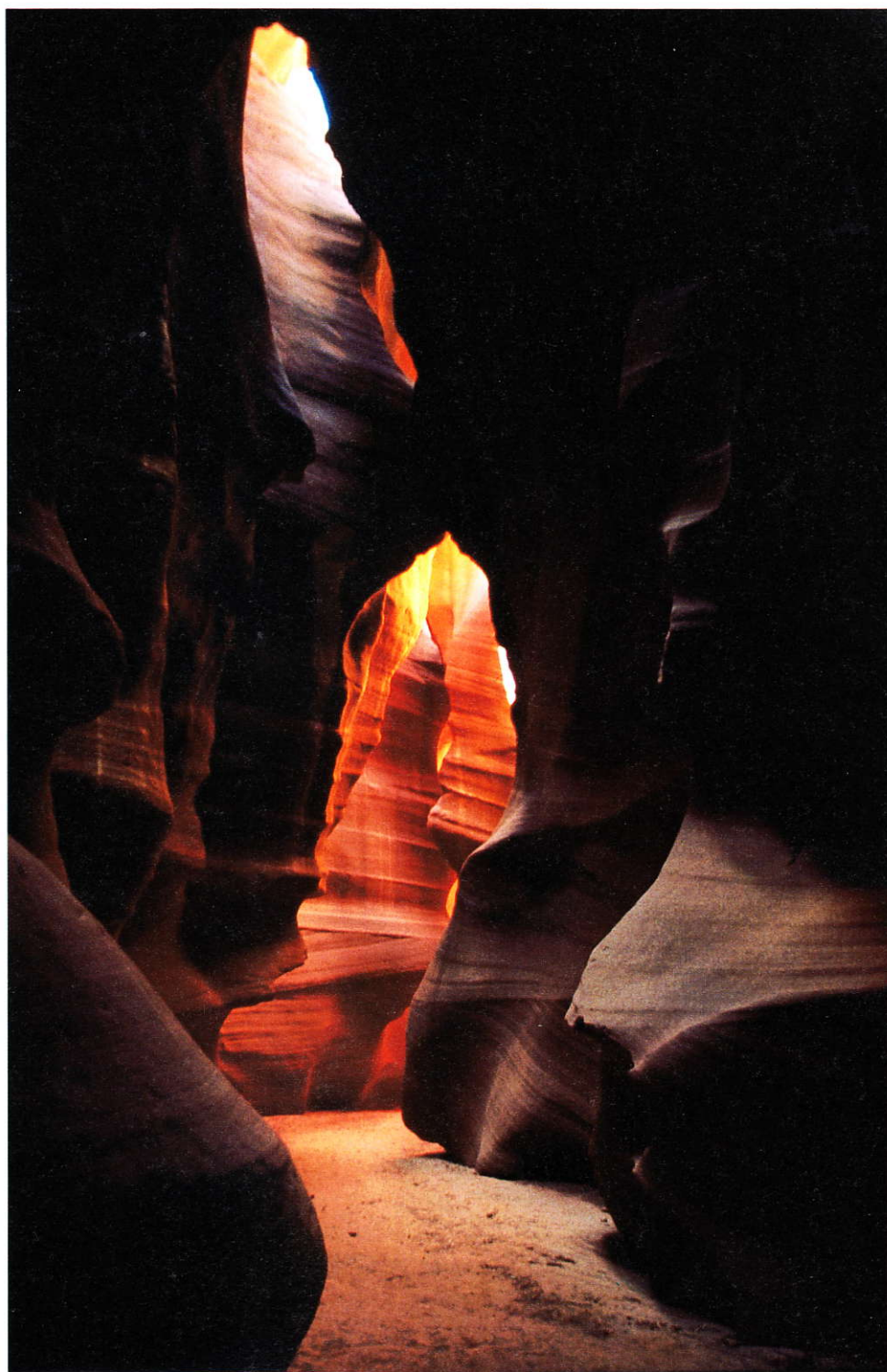


Antelope Canyon (Zuiko Zoom 35-70mm)

During holidays over the following years he traveled in a motor home — accompanied by his wife — through various western states of the U.S.A. looking for subjects of all kinds. Besides the well-known national parks such as Bryce, Yellowstone, Zion, Yosemite, Grand Canyon, etc. they visited many other less known but often at least as impressive areas. For both of them "visiting" means going on foot, often on unbeaten paths in deserts and canyons.

Peter says, "This America is so majestic, so splendid that you cannot get enough of it. After our first visit my wife and I were absolutely enchanted and now we go back year after year."

At the end of our vacation in September 1990, we found ourselves in Page, a little town close to Lake Powell in the north of Arizona. We had heard that in the nearby Navaho reservation there would be two splendid canyons worth a visit. Their names: Antelope Canyon and Corkscrew Canyon. It was not easy to find Antelope Canyon. Only

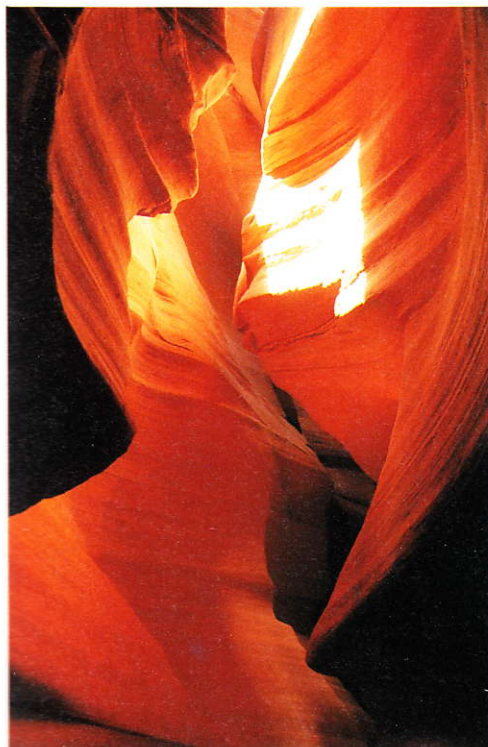


Corkscrew Canyon (Zuiko Shift 24mm)



Peter Van Den Bosch

Peter van den Bosch was born in Rotterdam, Netherlands, in 1933. His career took him into industry and social work but during the early '60s he took up photography. In the beginning, however, time was limited but during the last ten years the hobby grew into a more serious occupation. In 1990, Peter retired and has used his leisure time for the preparation of two exhibitions: "Landscapes of North America." His aim is now to continue photographing American landscapes.



Antelope Canyon (Zuiko Macro 50mm)



Antelope Canyon (Zuiko Shift 24mm)




Corkscrew Canyon (Zuiko Shift 24mm)

after some research did we arrive at a small Navaho settlement where we could hire a guide who would lead us to Antelope Canyon. Carrying a thick rope he took the lead. After a short march over a rolling plateau Frank, our guide, stopped and pointed at the ground in front of us and spoke two words: "Antelope Canyon." At a distance of only a couple of meters there was a cleft in the ground less than one meter wide. The descent was rather steep and sitting on our bottoms, sliding and slowing ourselves down with our hands, arms and legs, we covered the first 20 meters. We were not prepared for such a descent at all, but our main concern was the protection of our equipment. After having covered 50 to 60 meters — and being physically slightly damaged — we reached the floor of the canyon and we could take a look at the surroundings. We were flabbergasted. In spite of the fact that the sun was high in the sky, it was dim down below. Only in a single spot did the sunlight

shine deep down along the red sandstone walls, producing a symphony of splendid colors, from startling yellow to dark purple. At each turn the forms and structures — caused by thousands of years of advancing erosion — changed into new shades of colors dependent on the angle of incidence of the sunlight. A place to spend hours, even days. However, there was another very special canyon waiting for us: Corkscrew Canyon. No descent this time, but gaining access directly from a dry, sandy riverbed we went into this canyon which is a credit to its name.

The walls of this small canyon seem to have been bored out by a corkscrew in the sandstone surface. In this canyon also, twilight prevails. On a single spot a deeper stream of light brought life into the walls. Because of lack of time, we had only 1-1/2 days left to catch our plane in L.A., and we were forced to limit our visit to these two canyons. In these areas noon is not the best time for photography, however, I succeeded in realizing a number of good pictures.

For this purpose I used, as always, the OM-4 with a Zuiko Macro 50mm F3.5, Zuiko Zoom 35-70mm F4 and Zuiko Shift 24mm F3.5. The last was a fantastic lens for this situation. I used Fujichrome RD 100 and Fujicolor HG 200 Super film. 

Camera Museum



The Japan Camera Museum was established on November 28, 1989, in the JCII Ichibancho Building, Tokyo. The objective being to impart knowledge about the history of the Japanese camera industry, widely regarded as the most advanced in the world today, and also to contribute to education and research.

The museum's main collection, on permanent display, features the historic cameras of Japan. This unique collection shows the development of Japanese cameras, beginning with the portable Cherry camera obscura of 1903. Visitors can follow the path taken by manufacturers, starting out by first imitating the products of the United States, United Kingdom and Germany, then developing the innovative and advanced cameras that can be seen today. The great endeavors of the pioneers of the Japanese camera industry are also chronicled.

Exhibitions of historic foreign cameras owned by the museum are presently being prepared. These will occur at three-monthly intervals under varying themes to help visitors understand the influences these cameras had on the Japanese camera industry.

Although the scale of this museum is not large when compared to those overseas, I am confident that, with regard to quality, it is the equal of first-class museums elsewhere. Further efforts are being made to enhance the quality and quantity of the collection with the aim of creating the world's foremost camera museum.

However, a good museum can only grow through the mutual stimulus exchanged between the museum and those who visit it. Therefore, your support and advice are earnestly sought.

Mayumi Moriyama, Curator, Japan Camera Museum
(Director-General, Japan Camera and Optical Instruments
Inspection and Testing Institute)



The main entrance of the Japan Camera Museum in Koji-machi, Tokyo.

A Visit to the Japan Camera Museum

The Japan Camera Museum can be found in a corner of a quiet residential district in central Tokyo. A large antique camera set up symbolically at one side of the entrance encourages visitors to trace the evolution of photographic equipment.

This museum was established by the Japan Camera and Optical Instruments Association with the objective of deepening the understanding of both camera enthusiasts and the general public.

Accordingly the following standards have been laid down for the collection and preservation of cameras and reference materials:

- 1) Japan's earliest cameras, from the standpoint of technological history.
- 2) Cameras with historical significance . . .



This Watson Premier #4 studio camera from England stands at the entrance to the museum.

such as those that were highly popular in the market or showed an unprecedented advance in production methods.

The displays and explanations trace the evolution of the camera beginning with the silver-plate daguerreotype method, through wet-plate photography and the invention of the silver bromide gelatin dry plate method, leading to the roll film of today. The transition from the spring camera to double lens reflex and then to single lens reflex 35mm cameras can also be easily followed. This chronological sequence shows how the development of camera technology spurred advances in production techniques leading to a reduction in manufacturing costs, thereby contributing greatly to the present widespread availability of cameras.



The main exhibition room. The showcases, filled with history-making cameras, are sure to fascinate camera fans from all over the world. They display the progression of camera development and special-purpose cameras.


Camera Museum

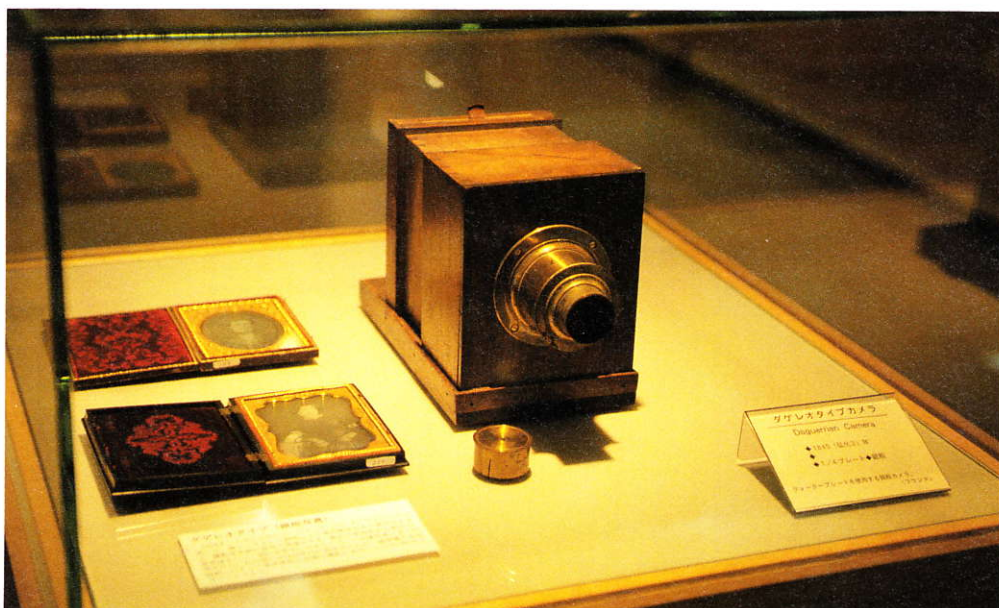
The 1930s marked a period of great changes. The large, hand-held cameras, which had brought photography within reach of almost everyone, were being superseded by first double lens reflex and then single lens reflex cameras as manufacturers utilized the new technology of 35mm cartridge film. All the prominent events of the 20th century have affected the history of cameras, the two world wars and the more recent oil crisis are notable examples, and cameras that represented the state of the art at specific periods can be found in the museum.

The Japan Camera and Optical Instruments Association was founded in 1954 to ensure that all cameras exported from Japan met rigid standards of quality. The association thus fulfilled an important role in assuring and maintaining confidence in Japanese-manufactured cameras. It was also instrumental in staging the first ever Japanese camera exhibition overseas, at the Camera Center in New York, which raised the curtain on the international age of cameras that we know today.

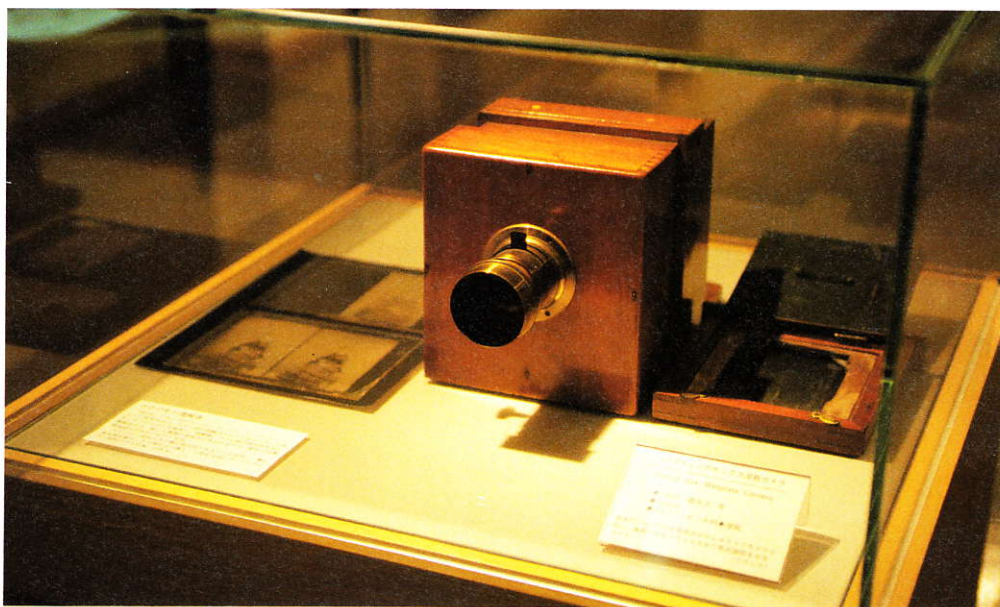
We are now in the midst of the electronic era of cameras. Autofocus, auto exposure, indeed fully automatic cameras are now commonplace. Advances in miniaturization have created cameras which operate with remarkable speed and efficiency, perhaps we have reached the peak of the single lens reflex age. On the horizon, technological advances such as electronic still cameras and card cameras are portents of yet another leap forward in photographic equipment.

The Japan Camera Museum takes the visitor on an odyssey of man's attempts to develop instruments that depict the wonders of his world.

We now introduce various noteworthy cameras possessed by the museum along with brief histories of their conception. 



This silver plate camera, made in 1839, was based on Daguerre's photographic theory. It was the first to use a 1/4 silver plate. Called the daguerreotype, this became the first modern, professional camera.



The sliding box wet-plate camera by Darlot (1850). It's focused by sliding the bellows backwards and forwards. The iris is controlled by inserting a plate offering different-sized holes. The lens cap also doubles as a shutter.

● Historical Olympus cameras from 1936 to 1958 displayed in the Japan Camera Museum.



Semi Olympus Model 1
(with Compur) (1936)



Olympus Six (1939)



Olympus 35I (1948)



Olympusflex BII (1953)



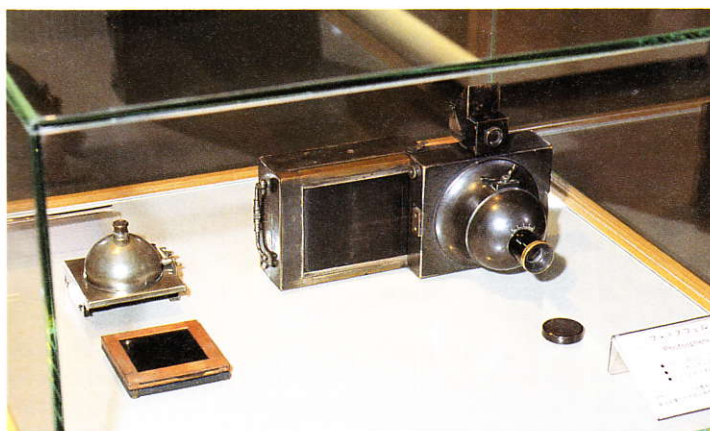
Olympusflex A3.5 (1954)



An 1860 Dubroni. One of the first instant cameras. It develops the photos inside the camera body.



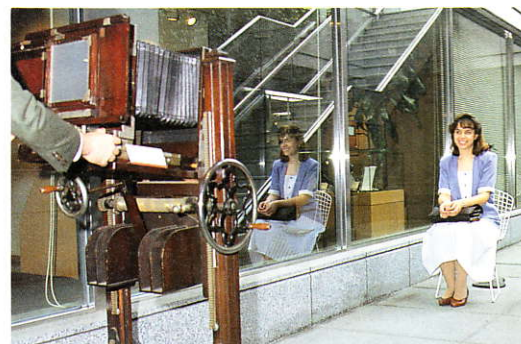
A view down the right side of the museum's exhibit hall.



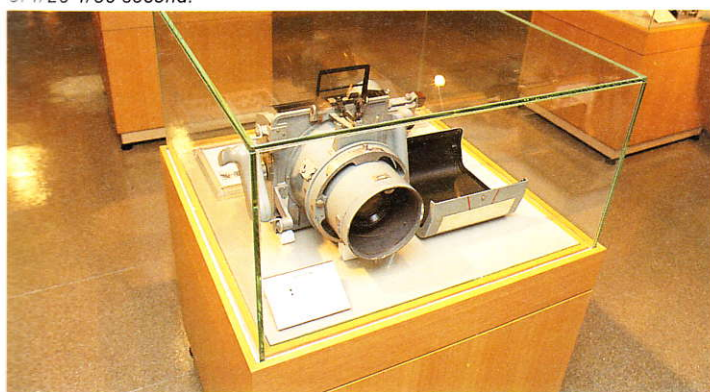
The Photosphere from 1888 is a camera shaped like medieval European armor. Inside there is a metal hemisphere drop shutter that moves in a range of 1/20-1/50 second.



One of the museum's smallest exhibits. A lighter camera.

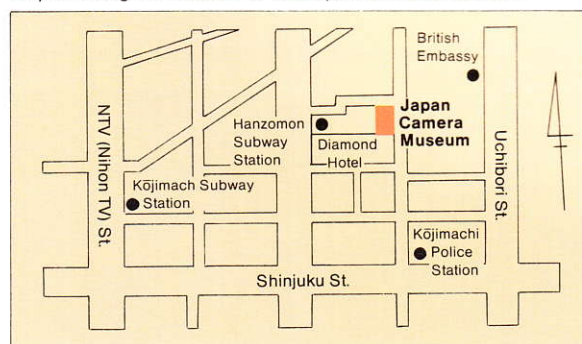


The studio camera guarding the entrance still focuses on beauty.



A camera for aerial photography.

Map showing the location of the Japan Camera Museum.



Olympus Wide (1955)



Olympus S3.5 (1955)



Olympus Wide E (1957)



Olympus Ace (1958)



Olympus Eyeflex (1958)

On a Wing and a Prayer

by Bonnie Alexander & John Ehart

John Ehart watched as golden shafts of morning light pierced through dark billowy clouds onto the World War II airfield just outside London. Through his viewfinder, John saw twenty-five vintage aircraft, wingtip to wingtip, glistening from an earlier rain. The motley armada included a brilliant-yellow, open-cockpit biplane of World War I genre, and a silver T6 fighter with perspex canopy cockpit. Blue and maroon recreational aircraft from a bygone era were interspersed with smaller, sleeker Bonanzas, Cessnas, and Pipers. They looked like models that hang by fishing line from the ceiling of a young boy's bedroom. But these planes were real, and in a few hours, hundreds of misty-eyed spectators would wave them on to an adventure bigger than life.

For John, documenting the 1990 World Vintage Air Rally promised to be an aviation photographer's fantasy. In the rally, pilots from around the world would attempt to retrace the route of aviation pioneers, who



Air rally plane, Tri-X sepia-toned. Olympus OM-4Ti, Motor Drive 2, 500mm, f8 at 1/500.

seventy years earlier, flew from England to Australia. John envisioned photographing the single-engined, pre-1950 planes just 800 feet above an ever-changing kaleidoscope of landscapes. The twenty countries en route would provide vivid backdrops for this historic journey. But, what John didn't foresee was that only twelve of the original twenty-five planes would reach the final

destination of Brisbane, and John's plane would not be among the lucky dozen.

John flew in the copilot's seat of the oldest plane to participate in the rally. The 1936 Fairchild belonged to Boyce Bingham, a U.S. Army helicopter pilot who had put a second mortgage on his house and kissed his wife and seven children good-bye to follow his call to adventure. In England, just two days before the rally started, the Fairchild's generator failed. Unable to get replacement parts, Boyce decided to press on with only a hand-held radio and "the seat of his pants." For John, who was not a pilot, this meant he would frequently be drawn away from his photography to assist with the piloting and navigation.

John, a graduate of Brooks Institute, was no stranger to difficult assignments. For six years he had worked as a civilian aviation/aerial photographer for the army at the Yuma Testing Grounds in Arizona. Hanging out of helicopters and airplanes with camera equipment strapped around his neck, was all

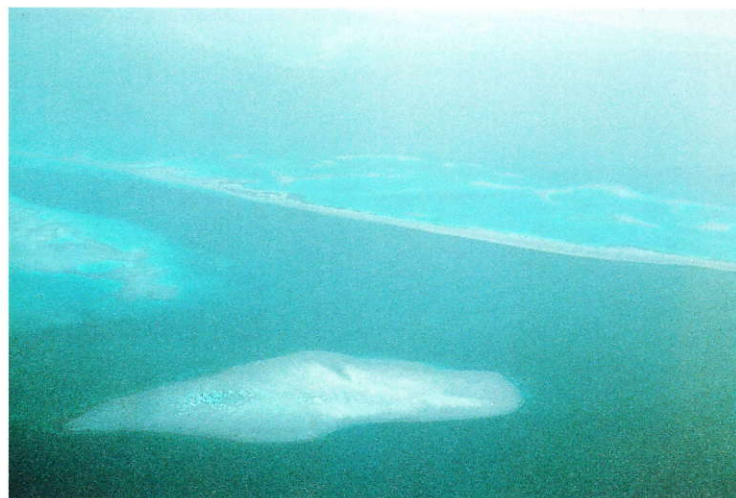
Tiger Moth at White Waltham Airfield, outside London, preparing for takeoff. Kodachrome 200. Olympus OM-4Ti, Motor Drive 2, 35-70 zoom, f11 at 1/250.



Takeoff. Kodachrome 200. Olympus OM-4Ti, Motor Drive 2, 24mm, f11 at 1/500.



Troyes, France. Kodachrome 200. Olympus OM-4Ti, Motor Drive 2, 35-70 zoom, f8 at 1/125.



The River Nile, Luxor, Egypt. Kodachrome 200. Olympus OM-4Ti, 135mm, f8 at 1/250.

in a day's work for John. But, even with his years of experience, "Nothing could have prepared me for this adventure," John said.

Only two hours into the rally, after a turbulent English Channel crossing, a Tiger Moth biplane crash-landed, and a Piper Cub suffered irreparable damage. Neither of the pilots was seriously injured, but it made for a sobering first day.

Unseasonably cold and wet March weather continued to plague the pilots across France. John found that photographing the planes in flight was further complicated because the planes flew at different optimal speeds. To catch the fleeting aircraft in flight, John employed his compact Olympus 500mm lens. John said, "The lens is small enough to fit in the palm

King Hussein with an air rally pilot. Amman, Jordan. Kodachrome 200. Olympus OM-4Ti, Motor Drive 2, T45 flash, 35-70 zoom, f16 at 1/60.



of my hand and it gave me tight air-to-air shots with minimal wind resistance."

Not until they reached the Mediterranean coast did the skies clear, revealing emerald hills dotted with white villages. The improved flying conditions provided John with the shots of his dreams. To capture the landscapes reeling below, John utilized two Olympus OM-4Ti camera bodies. One body was equipped with a Zuiko 35-75mm lens, and the other with the 500mm lens to close in on individual points of interest. This would be a short but pleasant reprieve before facing their greatest challenge — flying five hours over the Mediterranean to the edge of Africa.

In Crete, while the rally pilots tinkered with their planes to insure top performance for the water crossing, John escaped to the city streets and countryside. With his camera, he documented a way of life that historians say reaches back 8,000 years.

The next day, one by one, the tiny planes lifted their wings above the choppy sea. The pilots' earlier apprehensions materialized as one plane suffered engine difficulties and turned back. John listened to the pilots on his radio as they lost altitude and prepared to ditch into the sea. John knew that the fixed landing gear plane would most likely land on its back, and he felt an empty, gnawing in his stomach until he heard that the plane had made it safely to land. During the same crossing, another plane became lost. After several hours with no radio contact, and fearing they had drifted close to Israel or Libya, the pilots sent out a Mayday request for assistance. A sophisticated Egyptian reconnaissance plane scrambled to the rescue, spotted the tiny aircraft and guided it safely to Alexandria.

As John disappeared into the narrow, unpaved streets of Alexandria it was like taking a camera back in time. He could frame a street scene that had not changed

for hundreds, or even thousands of years. John used the compact Olympus 500mm lens again to photograph the activities of people in the streets from an unobtrusive distance. Later in Luxor — located on the verdant banks of the Nile — John was charmed by horse-drawn carriages painted gold with red velvet seat cushions. They had been imported during the late 1800s to carry wealthy Englishmen around the bustling city.

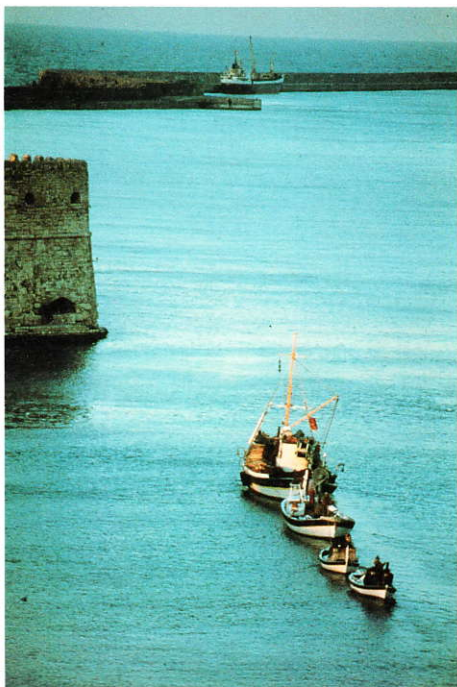


Near Mecca, Saudi Arabia. Plane Crash. Kodachrome 200. Olympus OM-4Ti, Motor Drive 2, 135mm, f11 at 1/250.

Reminiscent of a fading glory, turbaned drivers still struggled to keep the worn carriages-turned-taxis on the road.

From Egypt, the rally would continue east over Saudi Arabia. But first, they flew to Jordan to thank King Hussein — patron of the rally — for intervening on their behalf to gain the previously denied Saudi flight clearances. King Hussein met the vintage planes when they landed in Amman. John shook hands with the King, and then snapped photos of the other pilots who climbed out of their planes to shake the King's outstretched hand.

Saudi Arabia loomed as a daunting hurdle for the vintage planes with its extreme heat and legendary sandstorms which can rise to 40,000 feet. The rally, with only overflight and landing clearances, would have to cross the Saudi desert in grueling stretches, with no rest between. And, because it is forbidden



Greek Isles. Kodachrome 200. Olympus OM-4Ti, 50mm, f11 at 1/500.

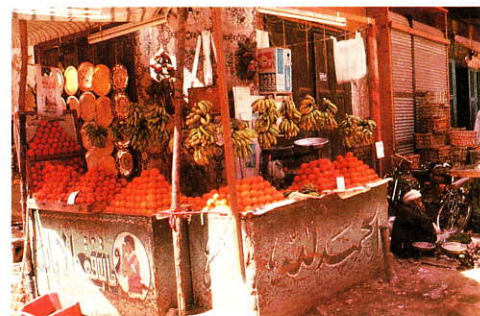
to fly over the sacred Moslem city of Mecca, they would be routed through the mountains to the east. It was over these mountains, just 70 kilometers from Mecca, that John noticed smoke encircling his feet.

The Fairchild lost altitude quickly, and the cockpit filled with smoke. John knew the landing would be rough, and braced himself for the impact. To John's surprise, the 54-year-old plane held together. His first thought was for his camera equipment and how it had survived the impact. A quick check revealed that only a few of the lens covers had suffered damage. Upon climbing out of the aircraft, John was approached by a Bedouin wearing a long, white, flowing robe. The man, having witnessed their descent, smiled with a broad, tooth-gaping grin. "Allah has been very good to you," he assured John.

Boyce inspected the aircraft and found no structural damage, then he began feverishly repairing the engine where an oil seal had broken. John took this opportunity to photograph the curious bystanders. They



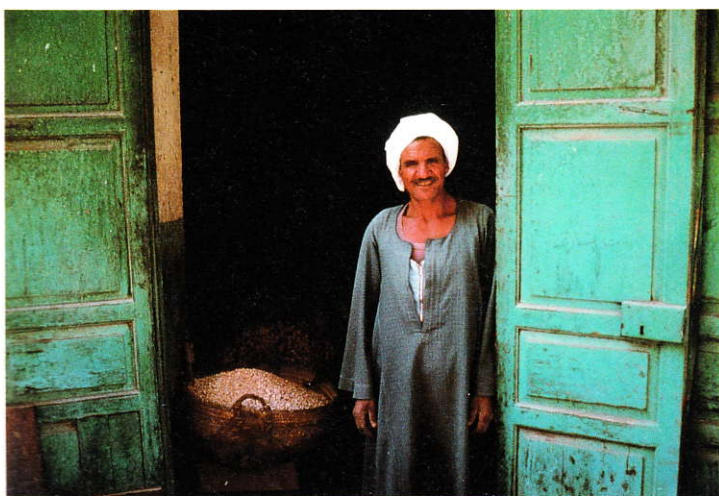
People of Luxor, Egypt. Kodachrome 200. Olympus OM-4Ti, 35-70 zoom, f16 at 1/250.



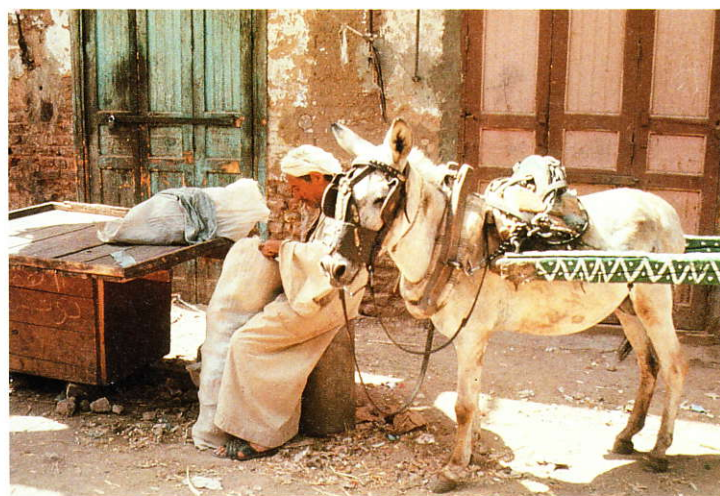
Supermarket in the sun. Olympus OM-4Ti, Motor Drive 2, 35-70 zoom.



Bedouin villagers trying to turn over our plane near Mecca, Saudi Arabia. Kodachrome 200. Olympus OM-4Ti, 35-70 zoom, f11 at 1/500.



Smile from the shadows. Olympus OM-4Ti, Motor Drive 2, 35-70 zoom.



Alexandria, Egypt. Kodachrome 200. Olympus OM-4Ti, 85-250 zoom, f5 at 1/250.

decided Boyce would fly back to Jidda for repairs, and John would hitch a ride to meet him there. As Boyce accelerated down the wheel-rutted road, John stood by with a fire extinguisher in one hand and his camera in the other and found new meaning in the expression, "On a wing and a prayer." But, one of the plane's wheels caught in soft sand, and the aircraft flipped onto its back. It was not a pretty sight. The Fairchild looked like a dead bird with its little feet sticking in the air.

Again, the Bedouins strolled over to survey the situation. The same man

Taxi Driver. Luxor, Egypt. Kodachrome 200. Olympus OM-4Ti, 50mm, f4 at 1/250.



Port of Aqaba, Jordan. Kodachrome 200. Olympus OM-4Ti, Motor Drive 2, 35-70 zoom, f8 at 1/1000.




approached John, but this time he shook his index finger and said, "Allah has been good to you twice. Do not test him again." The situation was deteriorating quickly, and John and Boyce enlisted the help of the white-shrouded Bedouins. Sweat dripped off John's brow in the 100-degree midday heat as they strained desperately to turn the plane upright. The Bedouins — observing the Moslem month of Ramadan — could not eat or drink during daylight hours. But, they graciously offered water to Boyce and John. Two hours later, they had only succeeded in propping the Fairchild up onto its propeller with its tail pointing at the sky. Then John noticed an ominous cloud of dust coming towards them. He hurried to conceal his camera equipment because he had been warned earlier that the Saudis prohibit unauthorized photography. The cloud proved to be a military jeep and two Saudi officials. They too inspected the crippled aircraft and told Boyce he had fifteen minutes to get the plane off this major road. The deadline came and passed. Another cloud of dust rolled onto the scene, this time it was a bulldozer. Like a brute, it pushed the plane off to the side of the road, breaking the wooden, fabric-covered tail in half. Then, the bulldozer roared around to the front of the airplane, and unprovoked, pushed in its nose.

But, the plane would be the least of John and Boyce's worries. They were hauled off to a Saudi jail to be interrogated. John's major concern — other than never seeing his wife again — was in losing all his film and camera gear. Luckily, an English-speaking military detective, who had been educated in the U.S., was sent to investigate. He cleared up the matter, and John boarded a commercial airliner for home with film and cameras in hand. As he looked out of the airplane



Spring cleaning. Olympus OM-4Ti, Motor Drive 2, 85-250 zoom.

window, the Saudi desert receded from view. He thought of the untimely crash, the photos that would never be taken, and the undaunted pilots who would press on as the epic adventure continued to unfold. 

Fishing for a Photo.

by Mark Hay

My first memory of a photo taken with a fisheye lens goes back about 16 years when I was halfway through my high school days. Though I didn't own a camera until years later, I'd always enjoyed photo exhibitions and books on photography. The book on this occasion was a collection of some of the classic shots from *Life* magazine.

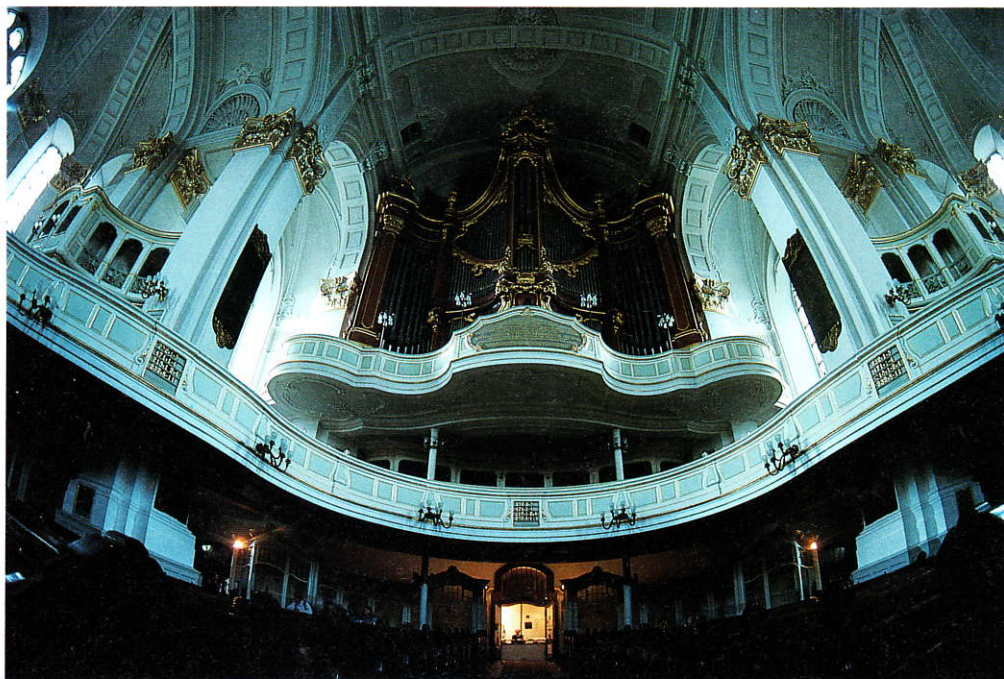
Years later I took up skydiving and soon became interested in free-fall photography. This involved a helmet mount and my first SLR. For quite a while the only lens I had for my OM-1N was a 28mm. While I was happy with the results, I'd seen shots by other free-fall cameramen using fisheye lenses and soon had my heart set on owning one.

The 8mm seemed a little too specialized for me so I settled for the 16mm. The most common mistake novices at free-fall photography make is to be too far away. Having learned this the hard way with a 28mm lens, I immediately found I had to come in closer again with the 16mm. One can use this lens while participating in a dive to bring a whole new perspective to non-skydivers.

Looking back, I realize I had been like a child with a new toy, and it was not long before the novelty of the "curved horizon look" wore off. I'd unwittingly grown disenchanted with the lens through overuse. By now I'd acquired several other lenses and instead of being biased toward the 16mm, had found a balanced place for it beside the others.

Clip on a "special" lens and people often ask, "Can I have a look?" While they may enjoy toying with a zoom lens, it's nothing compared to the gasps resulting from looking through a fisheye. The lens creates a special look. It's up to the imagination of the user to find suitable angles for it. I know I'm not the only owner of such a lens who enjoys exploring different angles. I have seen many exciting photos taken with fisheyes mounted atop sailboards, in numerous positions on hang gliders as well as fixed on poles looking back into balloons and other aircraft.

This article and accompanying photos may give the false impression that my favorite lens is still a 16mm. This is not necessarily so. However, I have observed that after using a certain lens a great deal one becomes much more familiar with com-



St. Michaelis Cathedral, Hamburg, Germany.

posing a picture through it.

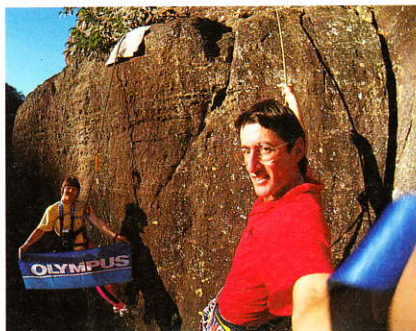
I am a carpenter by trade, and just as acquiring a new tool and becoming skillful with it allows one to become a more proficient tradesman, so a similar analogy exists with a cameraman and his tools. The 16mm lens is but one tool. This article is not meant to be an authoritative "How to" story on fisheyes, rather a sharing of ideas and an awakening to the countless possibilities that exist with just one lens.

There are many aspects of photography that I've only tampered with but would love to learn more about e.g. the fields of macro and flash photography, and the uses of different films and filters.

I've found I'm usually using my 16mm lens in one of three types of situations. One is a deliberate attempt to create a humorous touch or special effect. For example lying on one's back in a pine forest, or distorting something to highlight a feature. The second is in a "backs to the wall" case where one is physically limited by one's surroundings and the only lens wide enough to fit it all in is a 16mm e.g. within the busy and restrictive alleyways of Tokyo's Tsukiji fish market,

The new Grand Arch, Paris.





Mark Hay

Born in Australia, Mark Hay came to Japan as an exchange student in 1976, at which time he gained photographic experience. Upon returning to Australia, he gave up his job as a carpenter and indulged in skydiving. He became known for taking midair photos by attaching a camera to his skydiving helmet, his photos drew significant attention. As an adventure photographer, he continues to visually record unique activities and explore previously unexplored regions with his camera equipment.

hemmed in by the constrictions of a canyon or even in an ordinary room in a house. Thirdly, where one is seeking to convey a sense of expanse or size e.g. at the foot of a tall building or on top of a mountain range.

The first view I had of the new Grand Arch in Paris was coming up from underground by escalator. I looked up to unexpectedly see this monstrous structure. I know the only lens that could have conveyed my feelings at the time was a fisheye.


Depending on how this lens is used its trademarks of greatly exaggerated perspective and "barrel distortion" don't have to be evident in every photo. Sometimes it can be useful as a super wide angle.

Some cinematic productions come with the special effect of "Sensaround." Here the moviegoer can, for example, literally feel the earthquake.

The 16mm undoubtedly possesses the ability to convey the feeling of awe at the immensity of something.

While the 50mm lens may be most realistic as it best represents what the eye sees, I feel the 16mm lens most closely

achieves what the eye perceives. The bigger impact of this lens is undoubtedly because it shows a bigger picture. Because it is so wide, it may be difficult to exclude the sun at times. The resulting effect of the sun passing through the elements may be a concern. On the other hand, however, one can use this as a feature. Care must also be taken to avoid including unwanted objects such as one's feet or tripod legs. The convex nature of the lens doesn't allow for externally mounted protective filters and care must be exercised so as not to scratch the front element.

My Olympus 16mm is my lightest and most compact lens. It can achieve a depth of field from a few centimeters to infinity. While it's the most expensive lens I've purchased to date, I feel I've been justly rewarded. The images it creates are always unusual. 



The Bernina Express. The glacier train from Switzerland to Italy.



Highlighting one aspect of a Rolls-Royce.



Using a helmet-mounted fisheye. You have to be close or the subject becomes too small.

Sacré Coeur.



Lausanne Cathedral, Switzerland.



Just not quite tall enough to reach the top.



Fumio Matsuda's "Advice on Anything and Everything" Part (10)

by Fumio Matsuda

Perceiving the effects of light and color

The pursuit of the ideal exposure is the goal of every photographer — to capture the perfect pattern of highlights and shadows that make up the contrast of the subject. However, there is such an infinite variety of subjects and lighting conditions, not to mention creative intentions that the quest

could continue forever. One solution is compensation of exposure time on the basis of growing experience.

Today, thanks to great improvements in the automatic exposure systems of cameras and higher film quality, the question of exposure time is usually solved by just pressing the shutter release button. Of course, I welcome the remarkable progress — now approaching its limits — in the ability of

photographic equipment to deal with every situation, but I feel that the final exposure decision should rely on the human brain sharpened by experience. By utilizing plus and minus compensation in addition to automatic exposure we can retain control and achieve more effective results.

I would like to demonstrate "perceptive compensation" through the following examples of my work. **VA**



Perception of the latitude range (exposure tolerance ratio) of the film

The gleaming glass on the table presents a very difficult problem, since the reflected light can cause great differences in contrast depending on the camera angle. When the glass and table are highlighted with backlight the image is sharply divided into black and white, making qualitative expression difficult. The camera position chosen for this photograph deliberately weakened the light passing through the glass and that reflected from the table. Exposure compensation was made to accentuate the highlights.

An awareness of highlighted and shadowed areas with a given camera position is required, then a decision can be made regarding which to emphasize. In this example, taking the maximum film latitude into consideration, a slight plus compensation was made, thus capturing the highlights. Stronger contrast than that which appears in this image will not be accepted by this film.

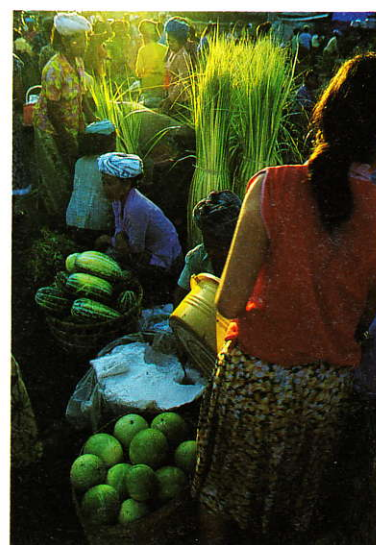
(Aperture f2.8, plus 0.5 compensation, auto, ISO 64)



A case of strong contrast — YES to highlights and NO to shadows

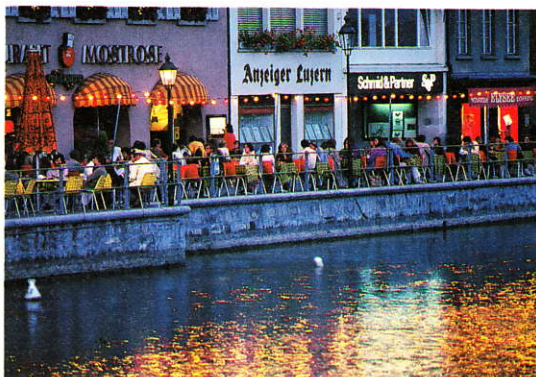
This photograph shows the bright wall of a building as seen from a dark alley. In composing this picture I sought to emphasize the highlighted wall. In this case, I achieved the desired effect by employing minus 1.5 compensation. Of course, spot metering of the highlighted area would also have given similar results.

(100mm lens, aperture f8, minus 1.5 compensation, auto, ISO 64)



Depending on the film latitude, shadowed areas can enhance the image

Here, perceptive compensation was aimed at capturing a backlit early morning market scene. The sky was naturally overexposed to pure white by the backlight. By giving preference to the backlit aspects of the scene over those parts more directly lit, I judged that the entire picture would be rather dark with automatic exposure, fully exploring the film's latitude. (28mm lens, aperture f2.8, auto, no compensation, ISO 64)



Timing — a balance of remaining daylight and artificial light sources

In this example, choosing the right moment to press the shutter was crucial for this image. To the naked eye, night had already fallen, but careful scrutiny reveals there is still some daylight remaining. This photograph reflects not so much a question of exposure time, more a matter of perception relying on experience. (200mm lens, aperture f5, auto, no compensation, ISO 64)

The Olympus μ [mju:] -1 Enjoys Eight Days in Space.



Olympus reached new heights on May 18 as the official camera supplier to the Anglo-Soviet Juno Space Mission. For eight days, British astronaut Helen Sharman recorded the space flight with the Olympus μ [mju:] -1. This trendsetting camera was chosen for its ultracompact dimensions, exceptionally low weight and total automation. In fact, everything needed for space photography.

Astronaut Sharman used the μ [mju:] -1 to document all aspects of the flight, from lift-off, docking with the space station, various scientific experiments, until reentry and landing on May 26. The camera she used was identical to those available worldwide and before receiving final approval it had to pass stringent examination by the flight technicians.

This Olympus contribution to the Juno Space Mission adds to our long history of corporate sponsorship, including support for environmental preservation, adventurers, the arts, scientific research, sports and educational forums. The results of this mission showed our camera design to be equal to the most demanding requirements.



OLYMPUS μ [mju:] -1*
OFFICIAL IN FLIGHT CAMERA



**Infinity Stylus in North America.*

Olympus IS-1000 European Zoom Camera of The Year '91/'92.

The Olympus IS-1000 has been awarded the title of European Zoom Camera of the Year '91/'92 by a panel of experts from Europe's leading journals of photography.

The annual award is given to a camera selected by judges from major photographic magazines across Europe who evaluated every new product introduced between July 1, 1990 and June 30, 1991.

The European judges were especially impressed by the Olympus IS-1000's 35mm-135mm power zoom lens, its innovative design, the built-in double flash with red eye reduction capability and, from its many other features, the spot metering system and full LCD display.

This accolade confirms the success of the Olympus IS-1000 with enthusiasts from beginners to advanced photographers.



Tokyo Creative '91 Exhibition

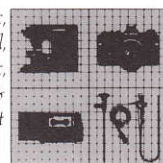


Olympus exhibited two recommended products at the Tokyo Creative '91 Visual Message Exhibition from September 6-20. The exhibition, founded last year by Tokyo Creative (TC), displayed the high-quality, mirror-coated camera μ [mju:] -1 Limited and the microcassette recorder, Pearlcor Special.



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