

Number

17

OLYMPUS®

The International Magazine of Photographic Information 1992

VisionAge



The New Olympus Superzoom 110

A remarkably compact, lightweight, weather-proof camera with fully automatic functions plus a 3x zoom lens.

'91 International Photo Contest Winners

The Grand-Prix winners and the numerous award-winning works, selected from 34,561 entries from 72 countries, are revealed.



VisionAge Gallery – “Châteaux” by Serge Chirol

Images that reflect the very essence of European culture.

The Olympus μ [mju:]-1 in Australia

The works of plant photographer, Isamu Yano, are a testimonial to this compact camera's high performance and quality.

The Japan Camera Museum

The second article on the more than 5,000 items found in the museum shows how the rapid implementation of new technologies has resulted in the establishment of today's photographic culture.

VisionAge

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Foreword from the Editors

We are pleased to bring you VisionAge No. 17

- In the VisionAge Gallery, we introduce the works of French photographer, Serge Chirol. The joint works with his wife, an authority on French and Italian cultural estates, are well known. Presented here is "Château," a group of photographs selected to reflect the essence of European culture.
- The new Olympus Superzoom 110 camera is featured in this issue of VisionAge. This remarkably compact, lightweight camera is elegantly designed with fully automatic functions — plus an innovative, weather-proof 3x zoom lens. The Superzoom 110 is quite a compact camera.
- After three difficult screenings the final results of the annual



Olympus International Photo Contest have been determined. A total of 34,561 entries were received from 72 countries and the award-winning works are featured in this issue. As the judges noted in their general comments, the level of entries has improved every year, and this contest, in addition to the general category, also provides opportunities for nature photographers and compact camera users to have their work published.

We have already begun accepting entries for the 1992 Olympus International Photo Contest. These award-winning works will be a good example for those who wish to enter the 1992 competition.

- Mr. Murai is a Japanese photographer who specializes in architectural photos. His work is featured in the Specialist Photography section and demonstrates Mr. Murai's ability to use architectural photographs as



Indre et Loire Chateau d'Asay le Rideau 21mm F2

challenging visual art expressing his sensitivity as a photographer.

- The work of plant photographer Mr. Yano was taken with the Olympus μ [mju:]1 during his visit to Australia. These photographs are testimonials of the compact's high performance and quality.

- American photographer Ethan D. Winslow, appeals to the world of wonder through his strong visual creations.

- In addition to these articles, VisionAge No. 17 includes a second visit to the Japan Camera Museum and a variety of other photo topics.

We look forward to your invaluable comments.

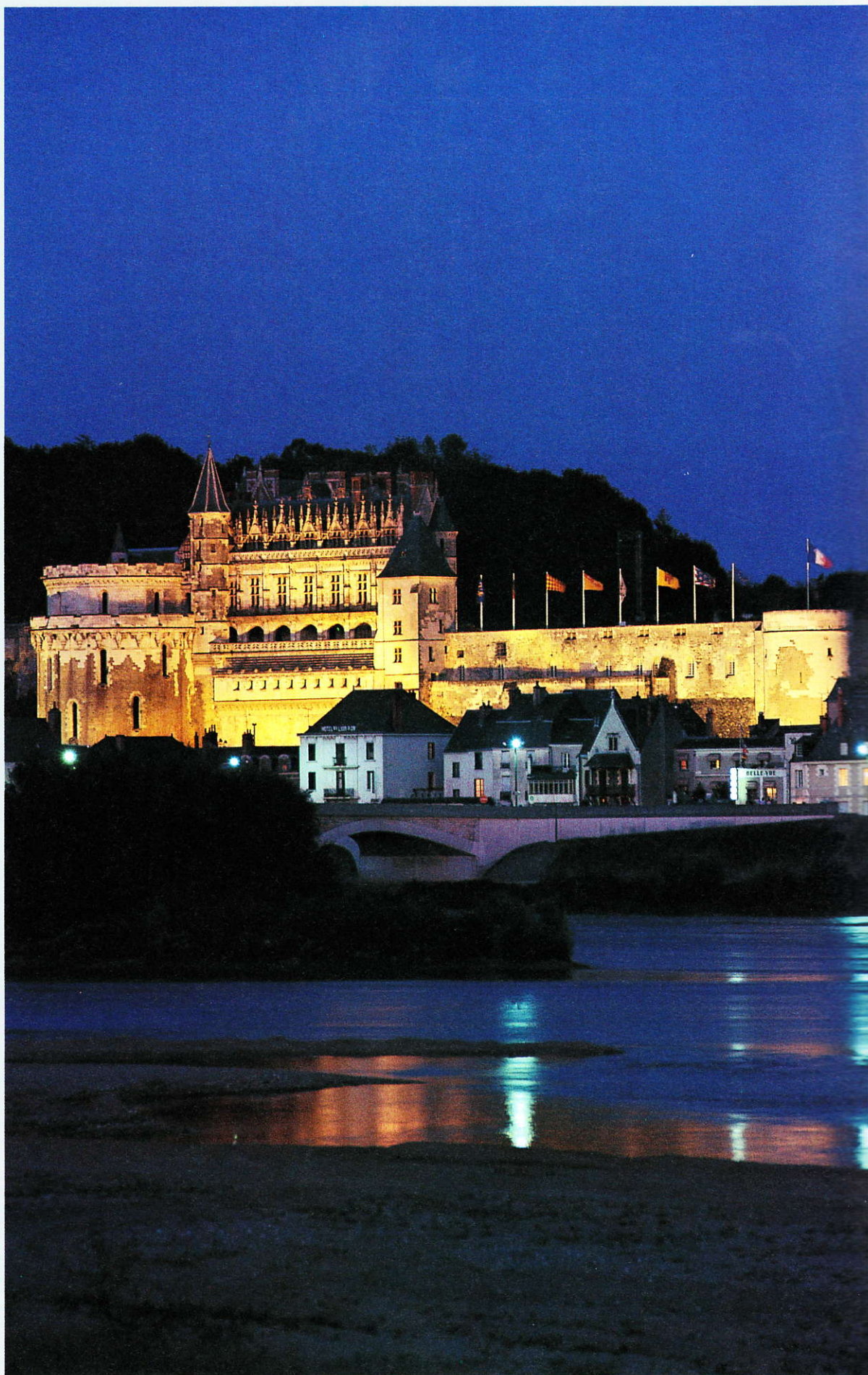
The Olympus VisionAge Editorial Office

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Indre et Loire Amboise 180mm F2.8



Maine et Loire Saumur 135mm F2.8



Loire et Cher Cheverny 35-70mm zoom



Loire et Cher Chateau de Beauregard 135mm F2.8



Indre et Loire Chenonceaux 40mm F2



Indre et Loire Amboise 16mm F3.5



Indre et Loire Villandry 180mm F2.8

Serge Chirol

Born in Limoges, France in 1941, Serge Chirol studied photography in Germany and Japan. As a professional photographer he works in collaboration with his wife, Anne Gael, specializing in the cultural heritage of France and Italy. They have contributed to numerous journals and magazines dedicated to these fields as well as being the authors of several books. In 1988, Chirol won the Prix de Presse Romaine (Roman Press Prize).



Loire et Cheverny 24mm F3.5



Loire et Cher Cheverny 21mm F2

The Superzoom 110 Story

An Interview with Tatsuya Suzuki (Development Team Supervisor), Hiroshi Akitake (Mechanical Design), Yoshinori Katsuyama (Industrial Design Leader), Kazuo Yamamoto (Industrial Design) and Minoru Hara (Electronic Design).

Introduced at the PMA show in February, the Olympus Superzoom 110 is an exceptionally compact and lightweight camera that boasts a powerful 38mm — 110mm zoom lens and numerous advanced features. To find out how Olympus engineers managed to create a full-function 3x zoom camera comparable in size to other manufactures' 2x zoom models, VisionAge visited the Olympus Utsugi Technology Research Institute and spoke with members of the development team. This is the story they told . . .



An unconventional to "standard" camera design

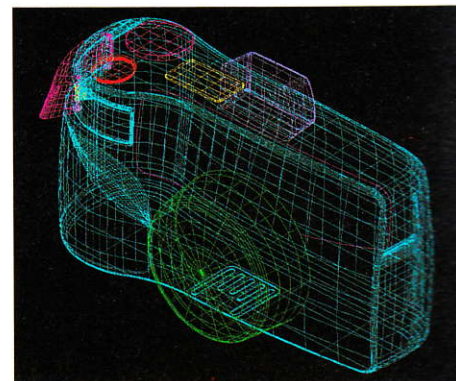
VA: What were your overall objectives when you set out to develop the Superzoom 110?

TS: Well, last year we came out with the μ [mju:]1, a camera that was dramatically different in design, yet a "serious camera" in every sense. While it was extremely well received by the press and public, we realized that some consumers might prefer something more conventional. We also felt that we could apply some of the technology featured on the μ [mju:]1 to create an ultracompact camera with even more features — like 3x zoom capability, for example.

In fact, we were the first manufacturer to introduce consumers to the

idea of 3x zoom in a compact camera when we introduced the AZ-300 Super Zoom. So what we tried to do this time was incorporate as many of the AZ-300 Super Zoom's advantages as we could into a more "standard" camera — something closer in size and shape to the AF-1, say. That way, even though it offered advanced features like 3x zoom, it would be easy for people to use and enjoy.

To achieve our goals, though, we first had to address the problem of ease of



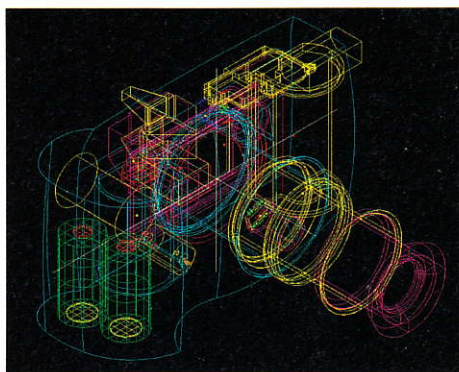
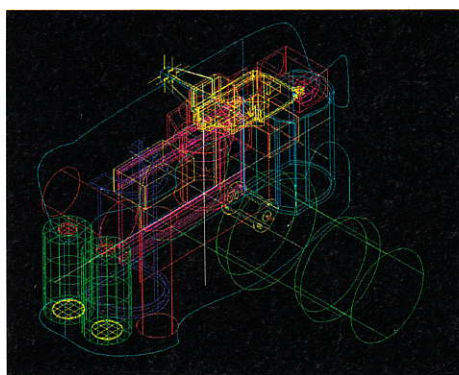
Three-dimensional CAD drawing.



From left, T. Suzuki, H. Akitake, Y. Katsuyama, K. Yamamoto and M. Hara

use versus compact size — because beyond a certain point, the smaller you make a camera the harder it is to hold.

On most compact zoom cameras, the lens tends to be positioned close to the grip. This makes it difficult to hold the camera properly, especially if the photographer has large hands. So we had to rethink the problem of where to position the lens in relation to the grip and the flash. What we did in the end — and this was a rather dramatic departure from conventional camera design — was to incorporate the flash into the grip itself.



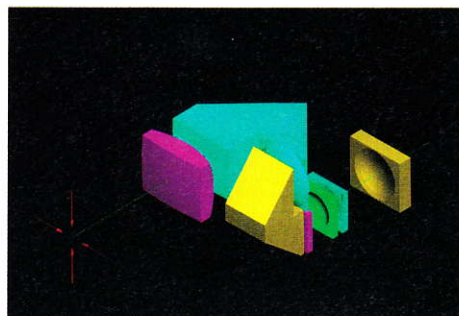
CAD configurations for the lens, flash and grip.

Over 100 models to find the single best solution

VA: How did you arrive at that solution?

HA: Well, we wanted to position the flash as far away from the lens as possible to reduce the incidence of red-eye during flash photography. One solution to this problem, of course, is Auto-S flash, which we first introduced on the AZ-200 Super Zoom. But this time, we wanted to see if there was something else we could do to reduce red-eye even more.

To do so, we checked out well over 120 different configurations for the lens, flash and grip using our new CAD system. This was an unheard of number of CAD models to create, and it caused quite a stir in the design department when people realized the lengths to which we had gone.



CAD illustration of the new viewfinder showing the optical path.

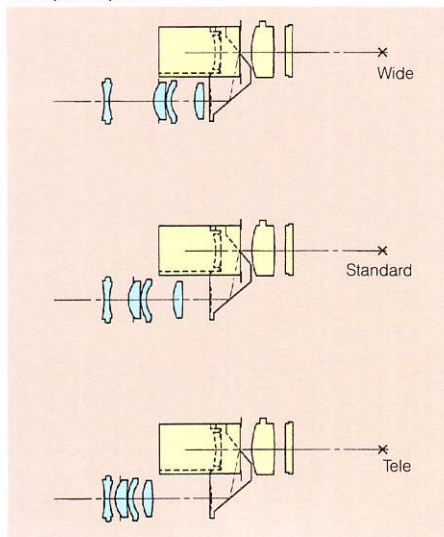
We wanted the grip to be large enough to allow virtually anyone to hold the camera comfortably. But because this camera was to be even smaller than the AZ-200 Super Zoom, we also wanted to separate the flash from the lens as much as possible to achieve truly effective red-eye reduction.

In the end, those of us involved in mechanical design decided to go with a configuration that placed the flash inside the grip. Having decided that this unconventional approach offered the best solution from a mechanical standpoint, we then turned to the industrial design team to see if they could find a way to work with this concept.

KY: For those of us in industrial design, one of the biggest problems with placing the flash in the grip was how to prevent people from covering the flash with their fingers when they held the camera. We could have simply put a big flange around the flash window, or used ridges or bumps that would be uncomfortable to hold, but from an aesthetic standpoint, we didn't want to do anything like that.

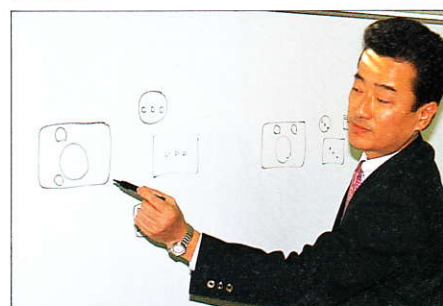
In the end, we took an approach that allowed us to turn a potential problem into what we think is a very attractive feature. What we did was design a cover for the flash that doubles as the camera's ON/OFF switch. When the camera is switched on, the cover protrudes just enough to prevent the photographer's fingers from covering the flash. In fact, it actually improves holding stability, because the protruding cover rests comfortably on the second finger of the photographer's hand.

Lens element configuration illustrating the optical path.

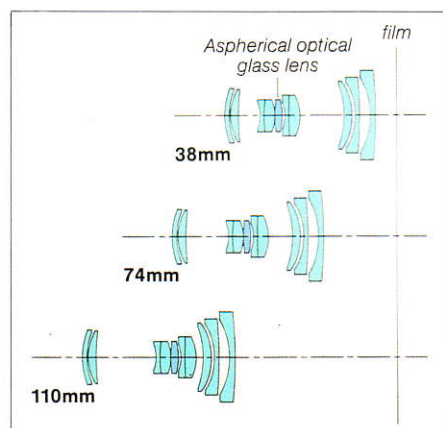


T. Suzuki

K. Yamamoto



H. Akitake



Aspherical lens configuration at varying focal lengths.

A major innovation in variable-speed zooming

VA: What can you tell us about the Superzoom 110's lens? We understand that it is a variable-speed zoom — what are the advantages of variable-speed zooming, and how does it work?

HA: This is something that Mr. Hara and I were particularly keen on giving the Superzoom 110. Basically, what we did was incorporate pressure-sensitive micro-switches into the zoom buttons. In the past, some cameras and video cameras have offered two or three-speed zooming, but the speed had to be



Y. Katsuyama

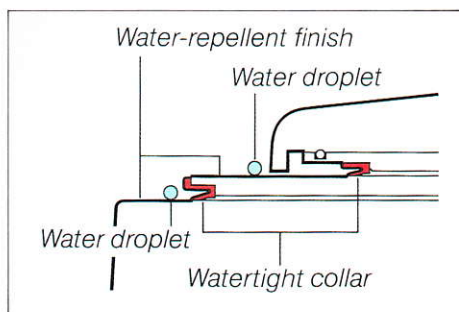
M. Hara

preselected with a separate speed switch. On the Superzoom 110, however, photographers can regulate zoom speed simply by how hard they press the zoom buttons.

Naturally, the top speed is limited by factors such as battery drain and human reflex response times. So the real question was how to allow photographers to slow the zoom speed down enough to fine-tune their framing — without sacrificing high-speed capability. But perhaps I should let Mr. Hara explain the details . . .

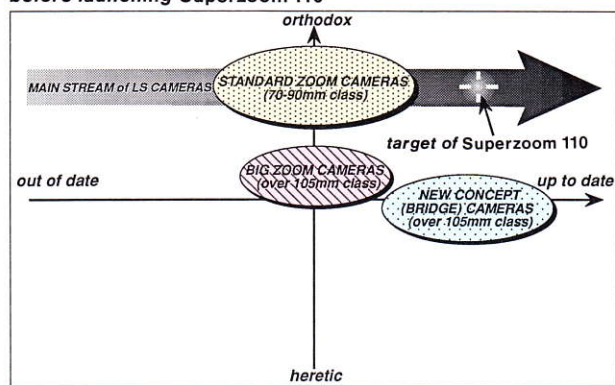
MH: Well, in electrical terms, zoom speed is regulated in increments according to how hard the buttons are pressed. In practice, however, the increments are unnoticeable, and acceleration and deceleration are exceptionally smooth. The pressure-sensitive micro-switches themselves are also very rugged, because they are the same type as used in touch-sensitive electric piano keyboards that are subject to constant pounding.

We also devoted considerable time to researching the best size, shape and material to use for the zoom buttons. Because that is the point at which the camera and the photographer's fingers interact directly. So we used a rubberized material and a button size that allows an extremely precise range of control.

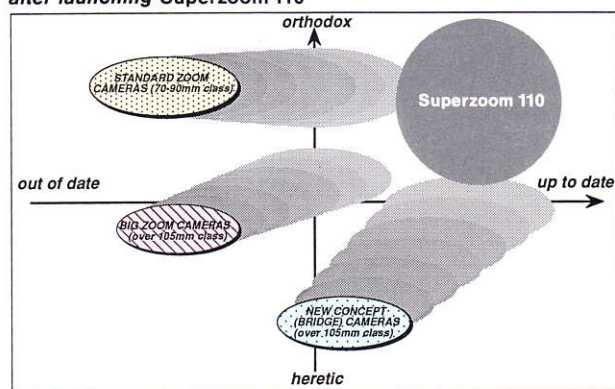


The weatherproofing system.

before launching Superzoom 110



after launching Superzoom 110



A camera without compromise

VA: Overall, what aspects of the Superzoom 110 are you most proud of?

YK: Well, last year we released a camera that was noted primarily for its small size and unusual design — the μ [mju:] -1. This time, though, we wanted to create a more standard “family camera.” So although we did configure it with the flash in the grip — a definite departure from conventional design — our emphasis was on offering well-rounded performance in a conventional camera format. And I think we're all pleased that we were able to achieve these goals without compromising on size, weight or features.

TS: What is probably most remarkable about the Superzoom 110 is that we were able to give it all the features we did — and still make it so small and light.

In attempting to make cameras more compact, there is always an element of compromise. But with this camera, we kept the compromises to an absolute minimum — we gave it virtually all the features we wanted it to have, without sacrificing size, weight or ease of use.

KY: Personally, I was pleased that we were able to give the Superzoom 110 the smooth, flowing body lines that have become something of an Olympus trademark. Other manufacturers have introduced cameras with similar lines, but they have generally done it only for the sake of looks — the smooth, flowing lines and the components inside are actually often not very well integrated. With the Superzoom 110, though, we made sure that every improvement in the aesthetic appeal of the body also made good sense from a mechanical standpoint, so the integration of form and function is nearly perfect.

HA: I agree. Of all the cameras we have worked on, there was the least amount of compromise on this one — size, weight, design and functions are beautifully balanced.

VA: So this is a camera about which you, as engineers, truly have no regrets?

HA: Well I suppose there is one thing . . . considering how big and bulky competing 3x zoom cameras still are, perhaps we needn't have worked so hard. (Laughter) VA

The Beauty of Stone

by Osamu Murai

Most people who are active in photography were motivated to follow this career path by growing up in a photographic environment or were inspired by the photography of professionals. Then, proving true the adage that "what one likes, one will do well," they slowly built up their reputations as photographers.

In my case, however, it was different. My decision to become a photographer was not a matter of such inevitability. It was a sudden change of direction that caused me to enter this field.



Sotodomari farmland (Ehime Prefecture)



Former site of Takaoka Castle

Stone Walls

As can be seen in the stone wall at the former site of Takaoka Castle, an original formative beauty has been achieved through skill and wisdom despite the paucity of stones. Represented here is a refinement of beauty akin to Japan's distinctive tea ceremony, with an image of authority drawn from the castle's severe curves. Embodied within the beautiful stone wall at Sotodomari is the effort and accomplishment of many years of farmers carrying stones to the top of the hill in order to protect their small area of farmland from the ravages of nature.



Osamu Murai

- 1928 Born in Aichi Prefecture
- 1950 Graduated from Tokyo Institute of Polytechnics
- 1957 Held photo exhibition, "Sculpture and Space Captured by the Camera," with the theme taken from the works of Masayuki Nagare
- 1982-4 "Toward Architecture - Toward Photographs" Exhibition held in Nagoya, Tokyo and Seoul
- 1986-7 "Plazas and Sculptures of the World" Exhibition
- 1990 Won Sixth Higashigawa Award for "Memories of Stone" and held memorial exhibition

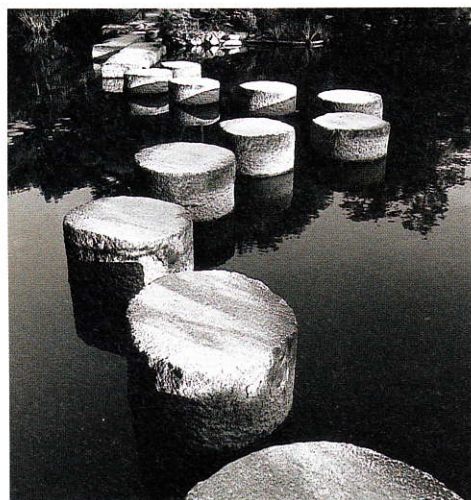
**Many published photo collections including "Plazas and Sculptures of the World," "Remembered Scenes," "Memories of Stone" and others.*

My father was a dentist and I fully expected to follow in his footsteps. However, at about the time I was to enter university, an opportunity came up to work at a photo studio in my hometown. I decided then to obtain a specialized education in order to enter this unknown world of photography.

Upon enrolling in the Tokyo Institute of Polytechnics, seriously lacking in facilities and equipment shortly after World War II, I was initially overwhelmed. There were many lectures relating to scientific subjects,

Paths

A path made of stone in Japan differs greatly from a path in the Western world. Its form reflects the contemplative consideration involved in its design. For example, the stepping-stones at Heian Shrine can be likened to a meandering constellation. The path consists of over 10 stones arranged in a pond heavily shadowed by trees. When you walk over the stones, in silence, and stop, it will not be a mere pause, but instead, one will feel the thought the designer put into creating this pattern, and contemplate the mysteries of life.



Heian Shrine (Kyoto)



Nikko Toshogu Shrine (Tochigi Prefecture)

but there were also many interesting lectures on art, and I gradually became familiar with the world of photography. After graduation, I started working at the photo studio in my hometown, but it consisted mainly of portraiture, and I found this unsatisfying. I returned to Tokyo and started working at an office which specialized in architectural photography. I found delight in being able to express architectural forms freely, framing them according to my own taste, and I have continued in this field ever since.

Shortly after taking up architectural photography, I met a stone sculptor and became absorbed in photographing his work. He later set up a huge stone sculpture in front of the World Trade Center in New York, and became an artist of worldwide fame. I learned many things about stone and sculpture from him. As I continued photographing contemporary architecture and sculpture, I discovered a new interest in stone objects which are legacies of the past, and the space that surrounds them.

The photographs of stone artifacts shown here are part of a collection I started in 1956.

At the time I began to tackle this theme, a friend with extensive knowledge of stone architecture recommended taking photographs of the huge stone cave temples in China and India, but I decided instead to continue concentrating on stone objects in Japan. I discovered that, because Japan is a country with few stone artifacts, the spirit and love of the people who created each delicate and distinctive work is reflected



Hojo Rakan Temple (Hyogo Prefecture)

Faith

Stone Buddhist images. In Japan, a Buddhist country, graceful stone Buddhist images can be seen in the countryside even today. The weather-beaten stone images stand silently, protecting the people. These images to which people pray, possess a naive appearance. Although considerably worn, rows of Jizo (guardian deity of children) stand in a quiet forest on Sado Island, each image with a distinctive appearance. They seem to express the spirit of the people whose supplications have been directed toward them.

In the midst of the many Buddhist images that generally have a gentle countenance, there are some like the Rakan (Buddha's disciples) of Hojo which look fierce, yet seem to have a subtle expression in their crude forms of the wishes of the people involved.

There must be a countless number of valuable themes surrounding us. For example, if a housewife were to make a record, lovingly and patiently, of the tiny flowers growing in the corner of her garden, the photographs would not only be worthy of appreciation as such, but might be made into a book that could contribute to botanical knowledge.

When you find your own theme, photography will become an even greater pleasure, as I have shown through my own experiences.

The photographs appearing here were selected from among the several thousand that I have taken. They show the stone artifacts of Japan that I have encountered, standing quietly and telling their story peacefully, yet eloquently.




Sado Nashinoki Jizo (Niigata Prefecture)



Chukenji Temple (Tochigi Prefecture)

within each form. As I continue to photograph stone objects, it is as if I am studying ethnology at the same time, giving me confidence that the course I have taken was not a mistake.

I chose stone artifacts as my theme based on my own personal desire, but anyone who likes photography and who possesses the knowledge of photographic techniques can choose and express a subject in which they are interested. 



Obama Cemetery (Nagasaki Prefecture)

Tombs

When traveling in search of interesting subjects I make it a rule, if visiting a place for the first time, to go to a cemetery. At times I am struck by the sight of a tomb that consists only of natural stones laid out in a corner of a pine forest along the seashore. Then there are the tombstones of individuals of high rank, with splendid carvings, recalling the prosperity of a former age. Upon seeing these long rows of tombstones, I feel the deep consideration shown by the people who provided for the deceased sleeping placing them near a beautiful view which they undoubtedly enjoyed during their lifetimes.



Kurobe Cemetery (Toyama Prefecture)

The Adventures of an Old Boy and his Olympus in Greenland.

by Arno Hoppe

PHOTO TOPICS



The magnificent Brae photographed from on board the "Disko."



A map of Greenland showing my route.

Arno Hoppe

Arno Hoppe was born in Oohna near Dresden, Germany on June 6, 1924. His eleventh birthday present was a Voigtlander 6x6 reflex camera, but it wasn't until he later attended commercial school that he learned the skills of developing and photo composition. Unfortunately, this camera was lost during World War II. During his working life, photography remained a simple hobby. Then, after retirement, he became a serious traveler/photographer, especially throughout Scandinavia, and photography became his life's love. His trip to Greenland was very special to him and he selected an Olympus OM 707 AF to capture it faithfully.



What does an old boy want in Greenland? He'd be better sitting at home taking care of his legs and babysitting his grandchildren. Right? But I'm not quite an ordinary boy. I'm in love with Greenland.

One day in June 1988, I was lucky enough to win a travel certificate and this became the basis for my trip of a lifetime.

I knew I had to look for a good camera, because four years earlier I had traveled throughout the Scandinavian nations and found my photos were badly exposed. For this reason it was very important to have a camera that was absolutely reliable and carried all of the support systems to take good pictures under very difficult light conditions. Only with the electronic exposure meter built into the Olympus OM 707 AF can you truly be certain to catch good pictures under difficult light conditions. After thorough consideration I was convinced that the Olympus system was the best for me. Especially with the autofocus which meant I was able to react quickly in all situations.

I bought an Olympus in good time before my journey and with it a 70-210 zoom and the Olympus Full Synchro Flash F280. I tested it often and in many situations. I am physically handicapped and am a 64-year-old grandfather so it was really important to have a reliable camera to get the best from my Greenland trip.

The Ilulissat/Jakobshavn glacier. An iceberg is born and begins its journey.



While hunting seals we passed directly in front of this "Ice Block" from the Big Ice. It can be hazardous being so close to these icebergs in summer since they often turn over causing great turbulence. This particular form of berg is seldom seen.

June 24, 1988, arrived very quickly and my adventure began.

Most of my luggage was placed on my little handcart. My Olympus kit plus an extra camera, tripod, films, batteries, tape recorder and binoculars.

My first sight took my breath away. Sun shining high over mountains of ice. An enormous, silent, endless desert of white — 1,700,000 square kilometers. We flew over the Ilulissat glacier, the largest and most active in the northern hemisphere. We flew over the fjord carrying the Ilulissat glacier to the open sea. Nine-hundred-meter-tall pieces of ice. My Olympus captured these moments incredibly. We even caught the "Brae" the largest iceberg in the world and watched the light changing across its face.

The following days were filled with hiking and trips around the country. I worked feverishly with my Olympus 35-70 and the telephoto zoom.

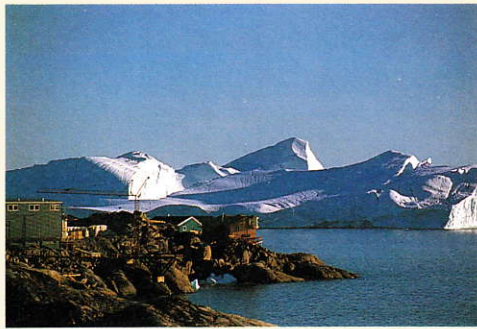
One town I visited was Ilulissat, well known for shrimp fishing. In summer, when the sun shines 24 hours a day, the cutters and trawlers fish day and night. But in winter all the cutters are cemented in ice. It is then that the fishermen drive by dog sled to the Icefjord and Disko Bay. There they make holes in the ice and, using long lines, they catch halibut. Around 200/300 kg a day. Then they haul their catch back over the mountains by dog sled to the factory.

One day I approached Umanng, a city on a rocky island, and here I captured the kind of light you only find in Greenland. At the same time I was able to catch the blue sea, the blue sky and the sun with a fog bank hanging over the rock.

Many days were spent on board the boat, Disko. This enabled me to capture many shots from land and sea. I was waiting to go seal hunting with a local fisherman but the weather was bad. Finally, about 11 o'clock we



Sisimiut/Holsteinsborg, a town situated on the Arctic Circle. This little church, called the "Blue Church," is the oldest in Greenland and the gate beside it is made from the jawbone of a whale.



This shot of the settlement of Umannaq is a typical scene of northern Greenland. Blue sky, blue sea and a fog bank forming near land.



This iceberg from the Ilulissat/Jakobshavn glacier, known as the "Brae," is the biggest in the world.

An iceberg from the "Big Ice" in a fjord in southern Greenland. The Big Ice is the local name for the pack ice of the North Polar Sea.



An iceberg in the northern part of Disko Bay stands out from the fog near Disko Island. Photo taken at midnight, during the long Arctic summer twilight.



Nuuka, a seal hunter.

risked it. Our twelve-foot boat was thrown about but as soon as we passed into the fjord the sea calmed and I quickly attached my telephoto zoom and waited for the seals.

Most of the time I was not able to photograph as the boat rocked too much, so I changed the lens again. The hunter fired at a seal and missed. So did I with my camera. In such a situation you can only use an autofocus camera. However, I did photograph a captured seal back on dry land and I did learn about the hard life of a seal fisherman.

I cannot swim. The Arctic water is so cold you die quickly if you fall overboard but most of the time the weather was kind and the views magnificent.

I spent a lot of time talking with the fishermen and their wives who spend long hours preparing the sealskins. They also create many clothes and handicrafts from the furs and skins. A tough way of life.


Years ago when I first translated some

Greenland folk tales I realized the rest of the world didn't know enough about this wonderful country. In particular, we completely misunderstood the Greenlanders' relationship with seals.

The Greenlanders do not kill baby seals. They understand only too well the need for conservation and correct husbandry for the future generations. However, they were tarred with the same brush as the other hunters who do kill the young. The result was a downturn in seal prices. Fishing is still by far the most important aspect of the Greenlanders' economy and there are also about 10,000 North and East Greenlanders who must hunt to survive. So, I decided to help these people with my writings and photography.

I was lucky. For nearly four eventful weeks I met many kind and unique people in Greenland. And my Olympus? One week after my homecoming my films were

developed and to my joy the quality was startling. I gave a public lecture and slide show and in the audience was a well-known photographic professor and he was very surprised at the quality, especially when he realized I was handicapped. He joked with me, "It has to be your camera you have to thank for such wonderful pictures."

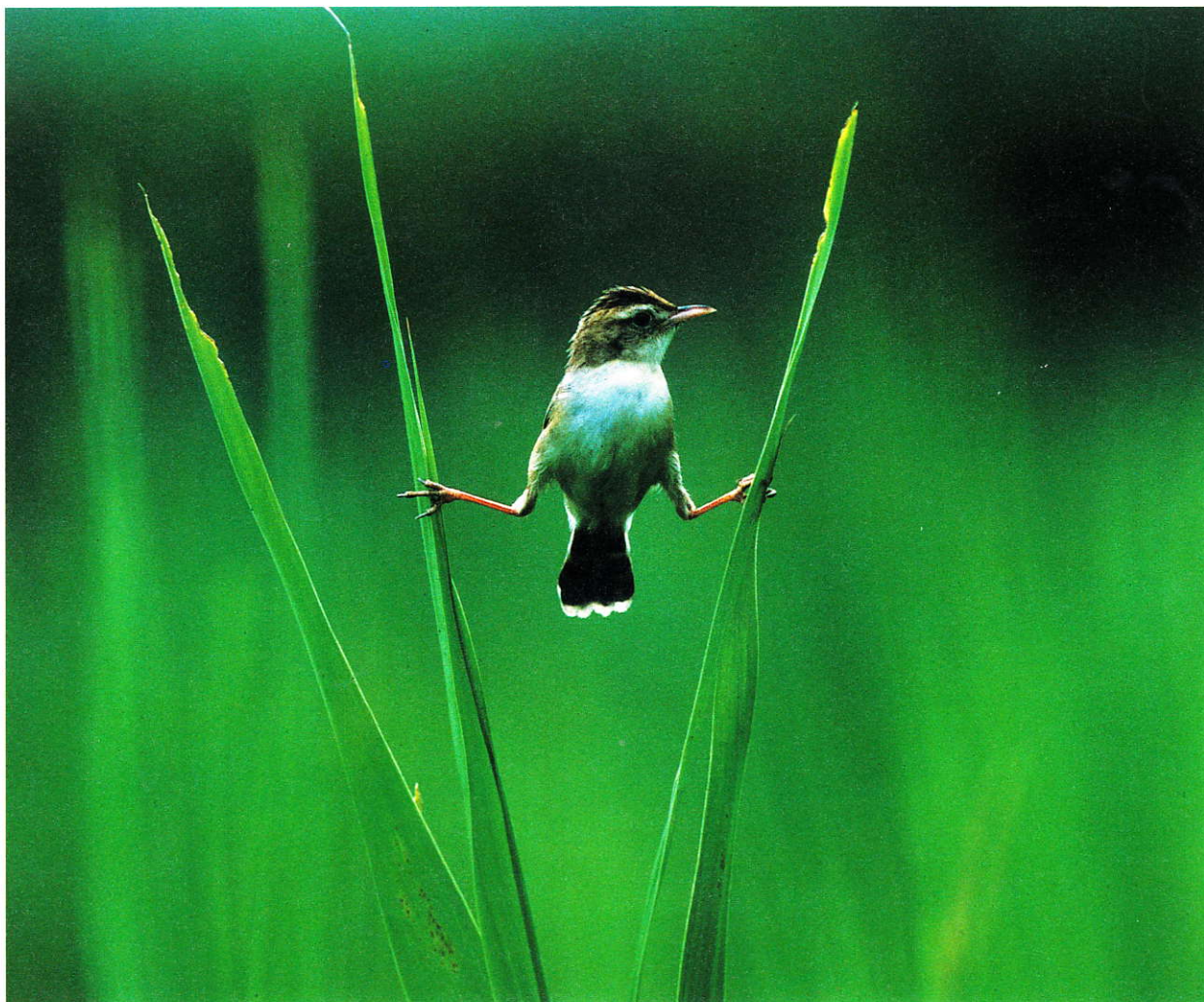
I answered: "It's true." 

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 1991 International Photo Contest, the world's leading international photo contest, attracted 23,983 entries from a combined total of 72 countries.

Grand Prix

Two Poses of a Fan-Tailed Warbler / Minoru Honma (Japan)



1991 Olympus International Photo Contest

Greetings,

In the world-shaking year of 1991 we were presented with many images capturing moments of great change. Great issues were addressed and events set in motion that will have a profound effect on our lives for years to come. The influence of the graphic media has never been greater, and many of the images of 1991 are destined to fulfill their role as testimonies of history.

In this portentous year the Olympus

International Photo Contest received 34,561 entries from 72 countries. Naturally, many entries reflected the changing times and we saw a lot of high-quality work with particularly perceptive themes.

The judging process took place in three stages and prompted serious and careful debate among the authoritative panel of judges.

We are pleased to announce the results of the 1991 Olympus International Photo Contest. As you know, entries were submitted in two categories: General Photo, and My Best Shot. The judging of the two categories was completely separate.

The judges noted that improved levels of technique were evident in many of the entries, along with a sensitivity to issues of a global nature. As if symbolizing the coming

of the ecological age, many fine nature photos were entered in this year's contest. We are sure that you will appreciate this trend when you see the award-winning works.

Also deserving of mention is the steady increase in the number of entries from Asian countries. This is a very welcome trend, as the Olympus International Photo Contest is a forum for visual culture, allowing the photographic image to become a truly international language. We hope to receive entries from even more countries in the 1992 contest.

The entry form for 1992 is enclosed herewith. We look forward to receiving your masterworks.

Thank you for your continued support.

Olympus Optical Co., Ltd.

Panel of judges



Shotaro Akiyama



Fumio Matsuda



Kouen Shigemori



Kojo Tanaka



Akio Kojima



Noriaki Hori
(Editor of Quark
Magazine)



Requirements (1991)

• Contestants

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

• Categories

I General Photo:

This category also includes Nature Photos.

II My Best Shot:

This category is to showcase important visual records of daily life by compact camera users.

(Examples: Commemorative photos of your family, party or gathering, pets, definitive moments, etc.)

• Entries

(A) Color Slides (Size under 35mm)

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

(B) Print Size (Color or Black & White):

Category I: 10 × 12 inch (25.4 × 30.5cm)

Category II: 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 to number of entries.

Sequential images — Up to five photographs to be considered as one entry.

• Period

Entries must arrive by October 31st, 1991.

Prizes (1991)

Category I: General Photo

• Grand Prix (1 person)

US\$5,000 and an IS-1000* with Accessories.

• Awards for Excellence (2 persons)

US\$1,500 and an IS-1000*

• Special Recognition Awards (10 persons)

IS-1000*

• Merit Awards (80 persons)

Commemorative goods

• WWF Special Award (1 person)

US\$350 and an IS-1000*

Category II: My Best Shot

• Grand Prix (1 person)

US\$700 and the IS-1000*

• Awards for Excellence (2 persons)

IS-1000*

• Judges' Special Awards (4 persons)

μ[mju]-1**

• Merit Awards (50 persons)

Commemorative goods

*IS-1 in North America.

**∞ Stylus in North America.



Maternite <Maternity> / Jean Marc Truchet (France)

Awards for Excellence



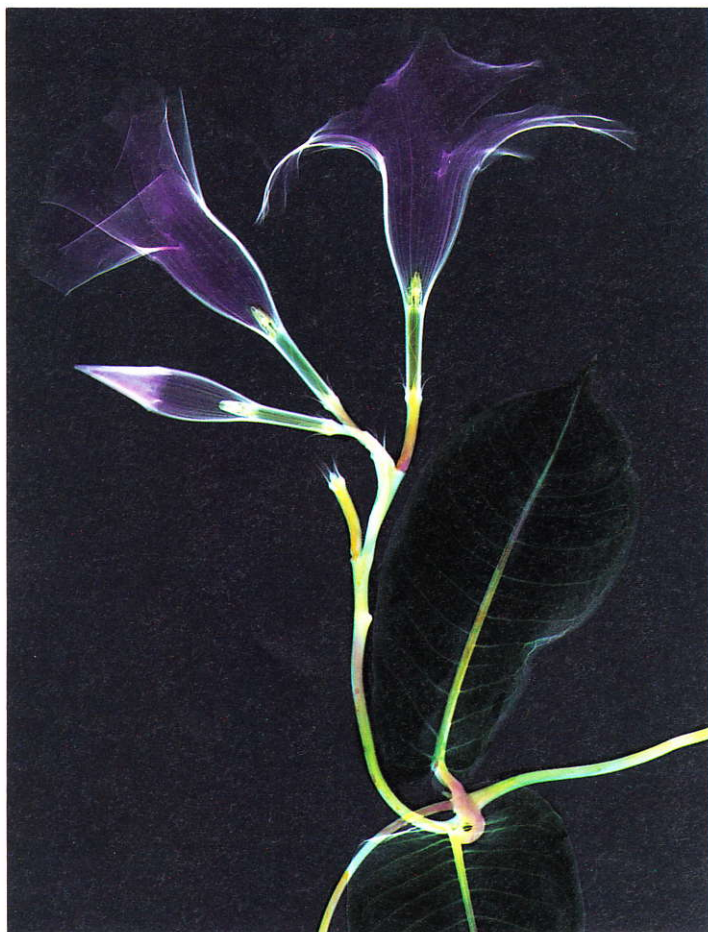
Variations of Flowers / Hiroyuki Sakamoto (Japan)



Fachwerkhäuser <Half-Timbered Houses> / Werner Halm (Germany)



Arches Nat. Park, Utah, U.S.A. / Stefaan De Groote (Belgium)



Flower / Yoshitada Kawata (Japan)



Feeding / Kee Soon Guan (Malaysia)



Take Up / Kenichi Fujimoto (Japan)



Evening Bath / Chavana Chamorman (Thailand)



PROTECTING NATURE WORLDWIDE.
Every entry is a WWF contribution.



1992 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.

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

Olympus is proud to have supported the World Wide Fund for Nature (WWF) for the past fifteen years. In full accord with our corporate philosophy we will include the following awards for this year's photo contest: the WWF Award, a Nature Award and special Memorial Award to celebrate the 8th International Marshland Conference held in Japan and highlighting Kushiro Marsh, Hokkaido.

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/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, 1992.**

● 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 February 1993, and will also be introduced in VisionAge No.19 (April 1993). Please note: Contestants will not be notified directly.

● Judging

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

Prizes

● The prize camera may be changed to a camera of the same value.



IS-1000*

Grand Prix

US\$5,000

Category I: General/Nature Photo

- **Grand Prix (1 person)**
US\$5,000 and the IS-1000*
- **Award for Excellence (1 person)**
US\$1,500 and the IS-1000*
- **Special Recognition Awards (10 persons)**
IS-1000*
- **Merit Awards (80 persons)**
Commemorative goods
- **Nature Award (1 person)**
US\$1,500 and the IS-1000*
- **WWF Special Award (1 person)**
US\$350 and the IS-1000*
- **WWF Marshland Award (1 person)**
US\$350 and the IS-1000*
(Special award for marshland photography.)
- **IS Awards (10 persons)**
US\$150

Category II: My Best Shot

- **Grand Prix (1 person)**
US\$700 and the IS-1000*
- **Awards for Excellence (2 persons)**
IS-1000*
- **Special Recognition Awards (5 persons)**
Superzoom 110**
- **Judges Special Awards (4 persons)**
 μ [mju:] -1***
- **Merit Awards (50 persons)**
Commemorative goods
- **Super Zoom Awards (10 persons)**
US\$75

"Super Zoom Awards" are presented to entries taken with an Olympus compact camera.

"IS Awards" are presented to entries taken with an Olympus IS series camera.

*IS-1 in North America.

**Infinity SuperZoom 3000 in North America.

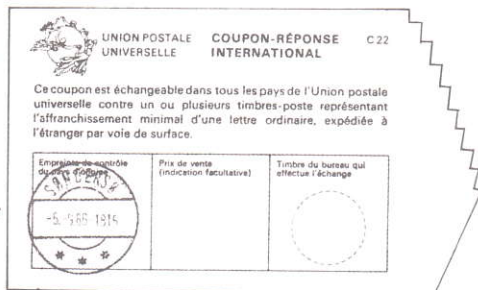
***Infinity Stylus in North America.

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 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. 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.

1992 Olympus International Photo Contest Entry Form

Signature		Name → (Block letters)		Mr./Ms. First Name (Middle Name) Family Name				
Sex: <input type="checkbox"/> M / <input type="checkbox"/> F	Occupation: Please mark the corresponding number.			Address → (Block letters)	(Tel.)			
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							
Entry total				Country →				
Slide	Print							
No.	Category	Type		Title	Camera	Lens	Shutter Speed	Aperture
		Slide	Print					
<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 <input type="checkbox"/> 7th 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 ()					VA	

*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 checked="" type="checkbox"/> Category I		<input type="checkbox"/> Category II	Camera Used Olympus XA	
Number	Name E. W. HAMSTERMOS <small>(Block letters)</small>		Country CANADA	
	Title METAMORPHOSIS <small>(Block letters)</small>			

<input type="checkbox"/> Category I		<input type="checkbox"/> Category II	Camera Used	
Number	Name <small>(Block letters)</small>		Country	
	Title <small>(Block letters)</small>			

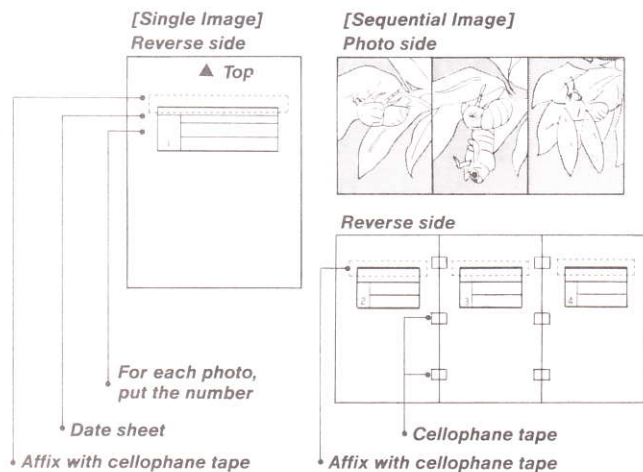
<input type="checkbox"/> Category I		<input type="checkbox"/> Category II	Camera Used	
Number	Name <small>(Block letters)</small>		Country	
	Title <small>(Block letters)</small>			

<input type="checkbox"/> Category I		<input type="checkbox"/> Category II	Camera Used	
Number	Name <small>(Block letters)</small>		Country	
	Title <small>(Block letters)</small>			

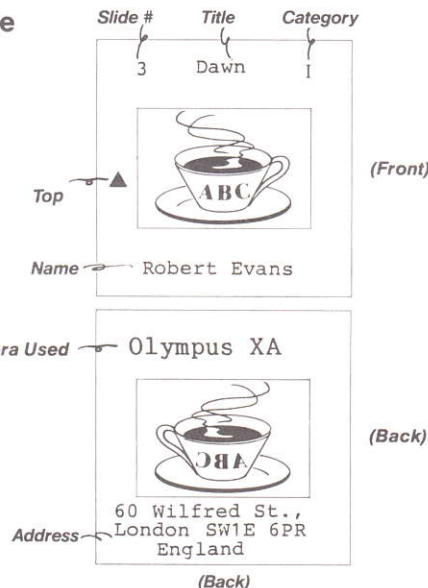
Example:

• 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



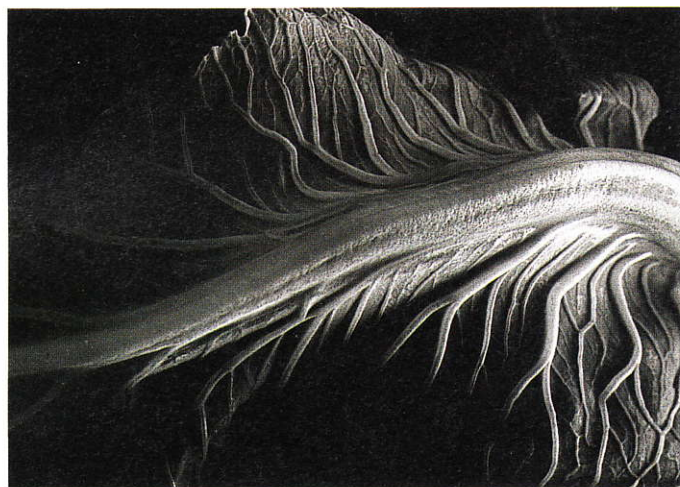
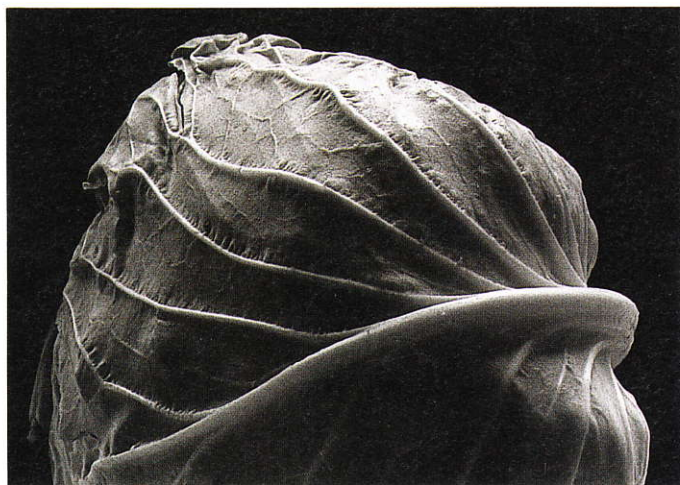
WWF World Wide Fund
For Nature



Brame 88 N-1 <Bellowing> / Jean-Claude Bacle (France)



Pleasant Visitors to Hot Springs / Moriyasu Chiba (Japan)



Vegetable / Toshimitsu Suzuki (Japan)

WWF
Special Award



Pelicans / Lindsay Victor Stepanow (Australia)



Merit Awards

- Ridgeline / Tetsuya Yoshida (Japan)
- Waves / Emiko Kawakami (Japan)
- White Herons Dancing / Katsuhiko Wakabayashi (Japan)
- Climax / Ichiji Fukumoto (Japan)
- Spring Shower / Osamu Kitajima (Japan)
- Floating / Naotaka Shindou (Japan)
- Festival / Yasukazu Misaka (Japan)
- A Night of Verdure / Tadayoshi Nakamura (Japan)
- Remnant Persimmons / Seizou Noguchi (Japan)
- A Time of Verdure / Hiroshi Kawakami (Japan)
- Girls with Candles / Akio Ogata (Japan)
- Window / Fumio Ogawa (Japan)
- Deep Beauty / Motoharu Suzuki (Japan)
- Mt. Asama in Winter / Rinichi Hayashi (Japan)

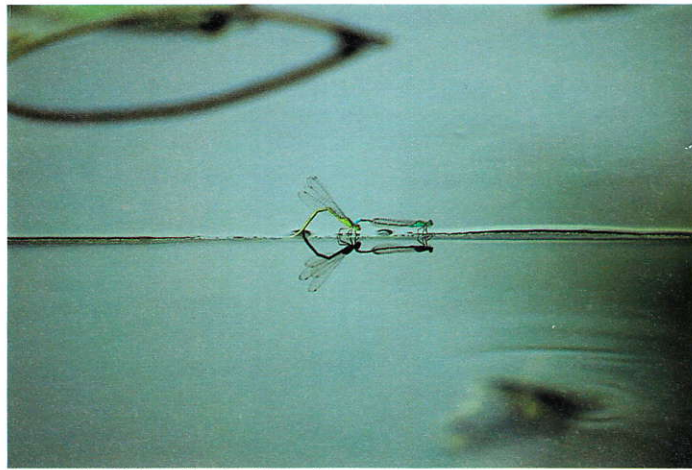
- Oporto I / Oswaldo Veiga Jardim (Macau)
- Colorado Skiing / Rex Augustus Bryngelson (U.S.A.)
- Ovejas <Sheep> / Joosten Lus (Belgium)
- Some Balloons / Ted Burgeman (U.S.A.)
- Black Kites on Sisai / Robert Stephen Copeland (U.S.A.)
- Living Art / William Matthew La Grue (Australia)
- Yulchun (India) / Meniconzi Alessandra (Switzerland)
- Song in the Evening / Roland Mayr (Austria)
- Coming Home / Damrong Juntawonsup (Thailand)
- Timanfaya <Camels> / Eddy Maese-Fiap (Belgium)
- Soles at Rest / Marie Elliott (Australia)
- Moutons Dance la Brume <Sheep Dance in the Fog> / Vangheluwe Jocelyne (France)
- Eisvogel <Kingfisher> / Gerald Kapfer (Austria)

- A Mushroom Umbrella / Masashi Nagase (Japan)
- How Terrible / Mitsuharu Ushida (Japan)
- Form of Down / Kazuaki Kuroki (Japan)
- A Morning at the Desert / Shouichi Saida (Japan)
- A Family / Michio Nagamine (Japan)
- With Grandchild / Eiji Kohara (Japan)
- Exposing to the Sun / Tsukasa Nakamura (Japan)
- Way Home / Hideharu Tsuda (Japan)
- White Herons / Toshiko Okazaki (Japan)
- Goats in a Tree / Masako Nagahisa (Japan)
- Coming-of-Age Day / Kimihisa Yokota (Japan)
- Shining Wheat Field / Yuuji Nishimura (Japan)
- Dragonflies / Kenji Kunikata (Japan)
- Fairy Tale / Yoshifumi Fujikake (Japan)
- Monkey Dance / Yoshinori Ozaki (Japan)

Quark Awards



Splashing / Masataka Todoroki (Japan)



Dragonflies / Mitsuo Tomino (Japan)



Sundown / Mitsuyoshi Tsutsumi (Japan)

- Happiness / Pisit Sananunsakul (Thailand)
- El Bahar / Michel Plancade (France)
- White Cat / Marcel Gignac (Canada)
- Venice / Lonnie Timmons (U.S.A.)
- Mother's Choice / Kek Tiam Kiew (Malaysia)
- Tea Fields / Eui Dong Hwang (Korea)
- Individual Home / Lee Thean Song (Malaysia)
- A Hug / Leora Eger-Dreyfuss (Israel)
- Arrastrando La Presa <Dragging a Piece> / Santiago Duaso Rodriguez (Spain)
- Sunset Jump / Knaba Andreas (Switzerland)
- Pig Dog / John Michael Mead (Australia)
- All Aboard?! / Mary Ellen Baker (U.S.A.)
- Untitled / Kamol Wangniveatkul (Thailand)
- Landscape / Renato Zambelli (Switzerland)

- Way Home / Yutaka Nagashima (Japan)
- Flying / Shinichi Kitazawa (Japan)
- Mutsugoro / Toshio Miyachi (Japan)
- Sunflower / Sosen Eguchi (Japan)
- A Summer of Vinyl / Masaru Taira (Japan)
- Mantises / Yukio Tamura (Japan)
- Shadows of Woman / Joukai Mori (Japan)
- The Edge of a Farmhouse's Eaves / Toshio Kasai (Japan)
- A Heron / Mitsuo Iwasaki (Japan)
- Ainu Deer on Grassland / Katsuo Edo (Japan)
- Kingfisher / Yoshio Yoshida (Japan)
- Cuttlefish / Neil Ross Vincent (Australia)
- Morning of Light / Kelvin Richard McMillan (New Zealand)

- A Street Painter / Takashi Sasaki (Japan)
- Winter Sea / Shuuji Yamazaki (Japan)
- Nude / Kouki Mizota (Japan)
- Abkühlung <Decline in Temperature> / Richard Bamler (Germany)
- Religious Austerities in Winter / Shoichi Ando (Japan)
- Children / Takahiro Satsukawa (Japan)
- Woman Divers / Yoshio Masanari (Japan)
- Papa / Boivin Reynald (France)
- Root / Funak Andras (Hungary)
- Brothers / Masaaki Haneda (Japan)
- The Beauty of the White Swan / Jan W. Wamelink (Holland)

Category II My Best Shot

This category is 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 1991 contest totaled 10,578)

Grand Prix Deep Asleep/Liu Wan Tian (China)



Panel of judges



Sanae Numata



Koichi Saito



Masaharu Sato



Tsuyoshi Kikukawa,
General Manager of
Olympus Public Relations and Advertising Dept.

Awards for Excellence



Dorffriseur <Village Barber> / Mathe Ernst (Austria)



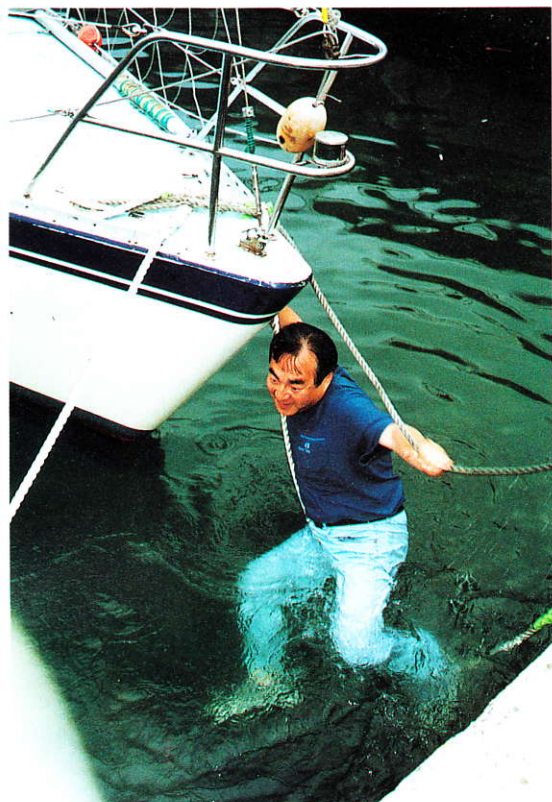
Aerobics / Susumu Iguma (Japan)



Awarded by Ms. Sanae Numata
Sand-Beach-Man / Manfred Boehm (Austria)



Awarded by Tsuyoshi Kikukawa,
General Manager of Olympus Public Relations and Advertising Dept.
The Loder Has Seventy-Two Families / Gong Jian Hua (China)



Awarded by Mr. Koichi Saito
Tightrope Dance of a Hammer / Tatsuihiro Kitta (Japan)



Awarded by Mr. Masaharu Sato
A Rest / Teruko Tsuchiya (Japan)

Merit Awards

- Yuiko / Osamu Ohara (Japan)
- Sleeping Children / Akira Ichikawa (Japan)
- A Female Family Line / Hamako Igarashi (Japan)
- Standing to Chat / Hideo Shibata (Japan)
- Untitled / Jiang Chang Yun (China)
- Bathtub Diving / Youichi Matsuda (Japan)
- Something Is Wrong / Volker Lampe (Germany)
- Mayu / Takayuki Hiraiwa (Japan)
- A Rainy Day / Sakushige Tamaki (Japan)
- A Recess Afternoon / Yoshio Kiyono (Japan)

- Win! Red Team / Hideo Kusaka (Japan)
- Hellow! / Haruyuki Sugiyashi (Japan)
- Moods / Seyad Mohammed Seyad Farook (Oman)
- Children's March / Tadatsugu Hamasuna (Japan)
- Somebody's Grandpa, Santorini, Greece / Elihu L. Rosen (U.S.A.)
- Matriculation Day / Kazutoshi Itou (Japan)
- A Day to Part / Tadatsugu Madachi (Japan)
- Attempt / Ricky P.S. Teoh (Malaysia)
- Untitled / F. Vansteenwinkel (Belgium)

- The Birds / Roger Cuvelier (Belgium)
- Arrosage <Spraying> / Bacle Jean Claude (France)
- Sunrise Over the Li Jang River / Chen Yajiang (China)
- Food Face / Tony George Giese (U.S.A.)
- Sous La Douche <Under the Shower> / Jean Marc Truchet (France)
- Doing His Best / Liu Chunxi (China)
- My Horse Eating from a Table / Babette Louise Herchenroder (Germany)

What the Judges Said

Category I, General Photo, received an impressive 23,983 entries. Various themes were observed in the works. As a general impression, there were many ambitious works attempting various techniques, and these entries were enjoyed by the judges. The technical level has been increasing year by year, and qualitatively it was difficult to discriminate among them. The uniqueness of theme and other subtle factors were key points for choosing the award-winning entries.

In harmony with the Olympus company's policy of cooperation with environmental preservation, many excellent nature photos were submitted. Most of them were not simply records of nature or depictions of impressive scenery but works accurately capturing the character of ecological forms, colors and natural dramas.

Category II, My Best Shot, also had many excellent entries. The urge to take interesting photographs using compact cameras was

obviously widespread among the entrants. Rather than technique and artistic sense, themes expressing humor or pathos were the judging points. The problem of print quality was again evident, and couldn't help but influence the final outcome. This category lends itself to expression through sequential photographs, and we would encourage entrants to consider the possibilities this offers. We hope to see many amusing and entertaining entries for My Best Shot in future contests.



Critiques of Award-Winning Entries

Grand Prix (Category I: General Photo)



"Two Poses of a Fan-Tailed Warbler"
Minoru Honda (Japan)

This is a very distinguished, natural work, in which the life-force of this small bird can be felt. The intention and visual effect of this theme are perfect. Tension, like an athlete in mid-routine, and the humor of nature are skillfully combined to charm our eyes. The beauty of the colors and the effect of the out-of-focus background are also excellent.

Grand Prix (Category II: My Best Shot)



"Deep Asleep"
Lui Wan Tian (China)

The camera angle is excellent. The photograph has atmosphere with well expressed elements of stillness and movement. On a quiet afternoon, children sleeping in rows with their sandals placed in a circle express a uniqueness of composition. The woman's hands skillfully express her busy work. The freshness and charm of this work are very pleasing.

- Holy Night / Sathaporn Soontornvitthaya (Thailand)
- Huppe Faciee <Hoopoe Features> / Delfino Dominique (France)
- Breakfast / Osvaldo Diniz Passos Pinheiro (Brazil)
- Making Waves / Melinda Lewis Harris (U.S.A.)
- Let Me Try / Yu-Feng Yao (U.S.A.)
- My Sweet Home / Pi Sheng Cheng (Taiwan)
- Pink Elephant / Michael James Duffy (U.K.)
- Untitled / Vana Wangniveatkul (Thailand)
- Rushing at Fire / Wu Xue-Hua (China)

- Good Little Brother / Li Wei (China)
- Calf Cuddle / Anne Elizabeth Heazlewood (Australia)
- Encuentro <Encounter> / Daniel Victor Landrein (Argentina)
- Tormenta De Verano <Summer Storm> / Luis Angel Salgado (Spain)
- How Are You? / Johannes Bernardus Hartemink (Holland)
- Just Having a Peek / Christine Jackson (U.K.)
- Little Leader / Zheng Xiao Yun (China)

- Soap Hat / Ludo Tyteca (Belgium)
- A Girl / Koushi Fujioka (Japan)
- Mönch in Spanien <Monk in Spain> / Peter Hense (Germany)
- Northern Lights / William Bender (U.S.A.)
- Im Gespräch <Engaged in Conversation> / Hartl Wolfgang (Germany)
- Working Dad / Peter Gucher (Austria)
- Childhood / Chen Qiang (China)
- Castle Inspection / Wilfried Graf (Germany)

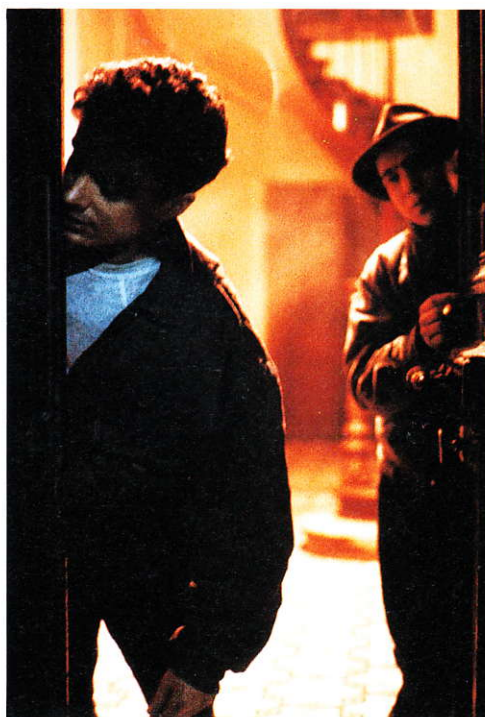
The Magical Mystery of Portraiture

by Ethan D. Winslow

When walking through the streets, it has been the faces there that have always interested me the most. Guessing what a smile means, a wink, a grimace, seeing two people whispering together behind raised hands. I have always watched carefully and played my guessing game, tried to discern the character behind the face. It is probably because of this that I have found so much interest in portraiture.

It was in art school, in Paris six years ago, when I first started working in the field of photography. My school, Parsons School of Design, had an apprenticeship program that linked students with businesses in the city. Being interested in art and photography I was given a non-paying job with Galeries Lafayette, a large department store that had its own in-house advertising agency. There I worked in the darkroom, made stats and helped the resident photographer with still-life images and other projects. Being French, he took a prolonged holiday in August and I was left with what ever small projects arose in his absence, mostly still-life photographs.

After Galeries Lafayette I worked as an apprentice in a rental photo studio, Studio Daguerre, where I learned how to be a photo assistant. It was at Studio Daguerre, in the



Frank and friend. A night color shot was possible by using 1000 ISO daylight film. The cool color on the subject in the foreground came from a streetlight, the orange hallway light from an overhead bulb.

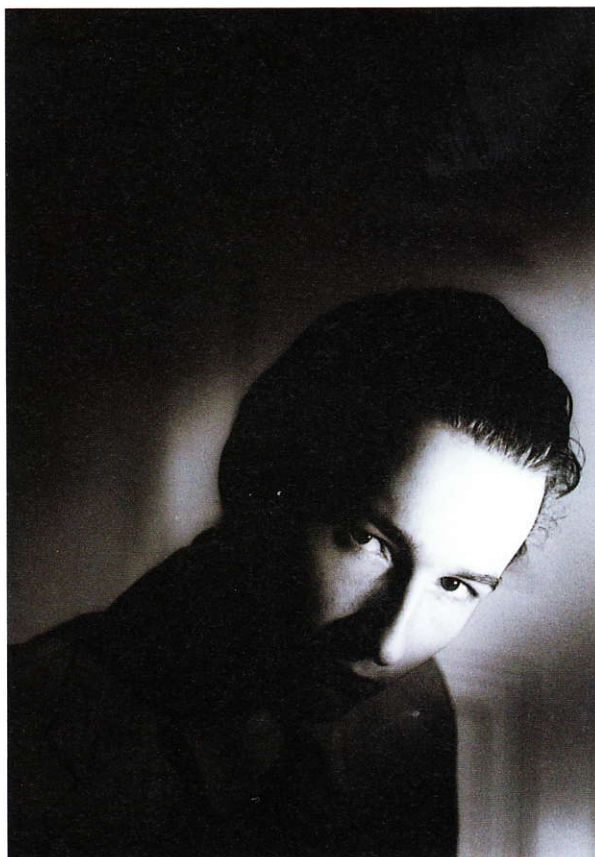
capacity of studio assistant, that I worked with many of the well-known fashion photographers of today: Barbieri, Avedon, Bailey, Horst and others. During this period I worked at times outside of the studio with Sarah Moon and Ellen Von Unwerth. I then moved back to New York and worked with photographers Nancy Levine, Erica Lennard and Tim Geaney.

I have learned a lot from so much exposure to other people's work and working methods and maybe I have lost something too. What I have come to realize though, is that simplicity in vision and technique are very important. I have worked with many photographers who use ten strobe units, a multitude of exotic cameras, filters, film, tungsten lights, etc. The packing cases of equipment fill the studio and maybe impress the clients and art directors a little as to the importance of the shooting, but with all that equipment and confusion there comes, I feel, too much reliance on style and not enough on content. The photographer becomes removed from any relationship with the subject being photographed and the results tend to be slick and impersonal, a quality photographers sometimes strive for, but I feel, a shallow reward.

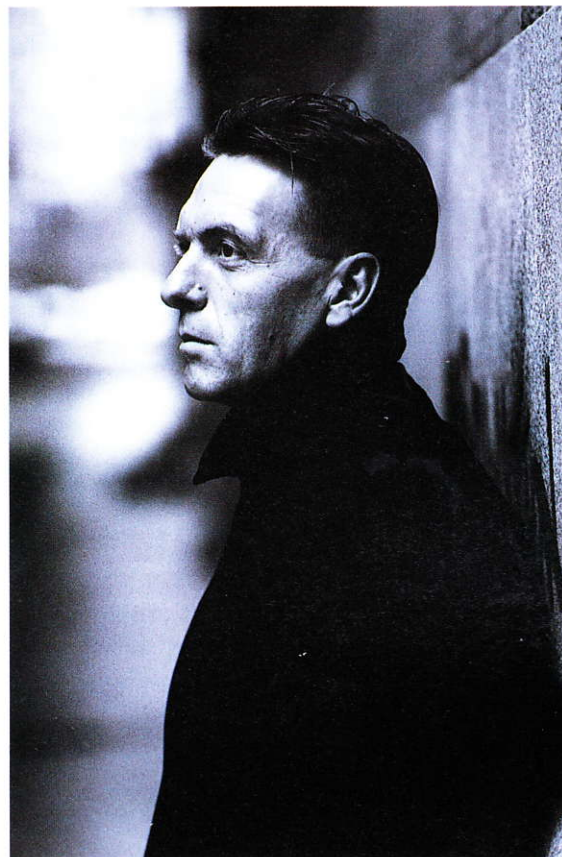


Ethan D. Winslow

Ethan D. Winslow became interested in photography while studying at the Parsons School of Design, Paris. He worked with the French department store Galeries Lafayette in their in-house advertising agency as an assistant photographer. Then served an apprenticeship at Studio Daguerre, Paris as assistant to world-famous names like: Barbieri, Avedon, Bailey, Horst, Moon and Von Unwerth then moved back to New York to work with Nancy Levine, Erica Lennard and Tim Geaney. Now he works as a professional fashion photographer but also produces his own unique style of portraiture.



Till (a). Two reading lamps. Aperture f2.8 at 1/15 sec.



Max (a). A dismal cloudy day in a dark alley. A 105mm lens completely open to f2.8 at 1/60 sec., Tri X 400 ISO film.



Chantal. Lit from almost directly overhead to detail the contours of her face. A reading lamp added a touch of light to the wall. She kept very still and the lens was wide open.



Henri. Studio shot. Two high-power tungsten lights: 2000kW. White seamless background paper. Foreground is lit through a diffusing screen of tissue paper. Aperture f4.0 at 1/250 sec., Tri X 400 ISO film. A wind machine.

Then there are those I have worked with who use the simplest of setups, one light, two cameras, a few lenses and an idea of what they want. I think simplicity and sometimes even naïveté toward technique are much more conducive elements to creating an atmosphere of magic and mystery.

When I spoke of having maybe lost something by working with so many people, it is to say that now when I go to take photographs for myself, all these technical methods, other people's methods, come to me and sometimes make it more difficult to create my own vision.

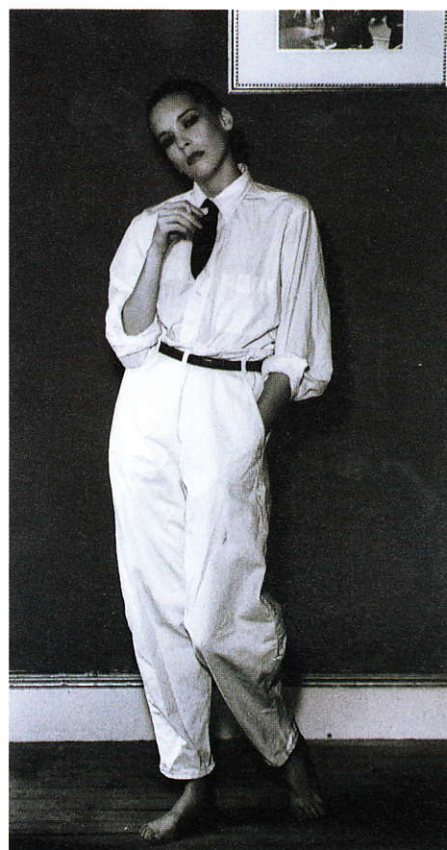
As you will see in my photographs, I have kept them simple and have tried to let the person imprint their character on the film rather than let my style create them. I steer away from smiles in my portraits, (a complaint I sometimes get) because I want the people to project permanence, almost like in a sculpture.



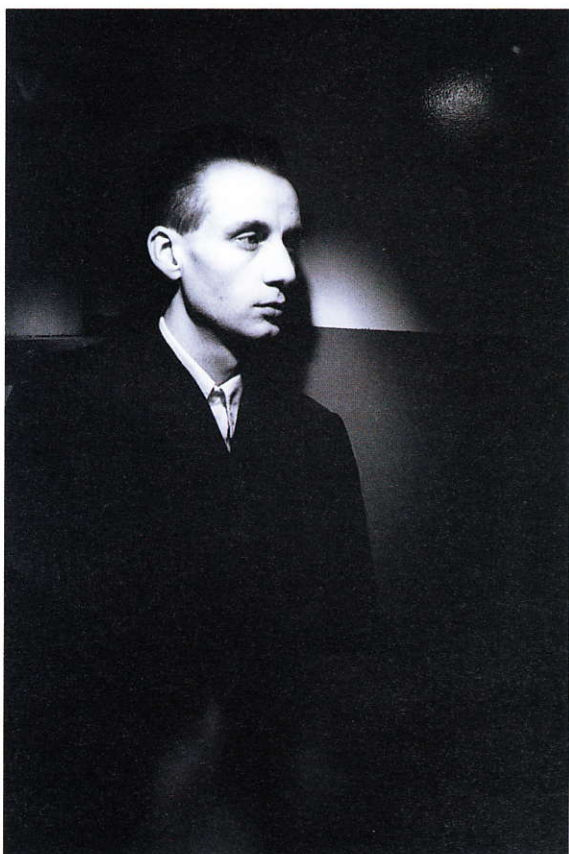
Nancy. Two lights, white seamless paper background. Foreground tungsten light bounced from a white card. Barn doors contain the second light filling the background and backlighting Nancy. 105mm lens.



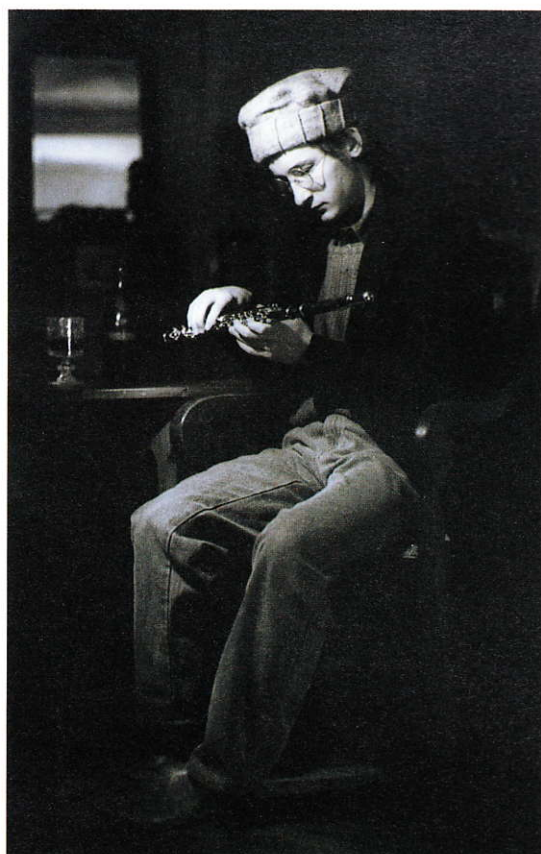
Greg. Room completely dark. Two small tungsten lamps. Foreground lamp diffused, background more diffused, lamp on ground pointing up onto the drop cloth. 105mm lens wide open f2.8 at 1/30 sec.



Anita. In her apartment. One light source, no diffusion, pointing directly toward her. 50mm lens, f4.0 at 1/60 sec.



Pascal. One light, high on a stand, covered with black paper for drama. 85mm lens, low shutter speed, open stop.



Till (b). One light source for atmosphere. I didn't need any background illumination because of the mirror. No diffusion, I wanted contrasty candlelight. 50mm lens and tripod.



Nora. She came dressed like this. Foreground light very high on its stand to create shadows like Hollywood '40/'50s portraits. Background light just slightly lower in power than the foreground.



Max (b). I used the diagonals of the street as compositional elements. A 50mm lens helps to create a more interesting perspective. 1/125 sec.

I also prefer to let my subject create their own images of themselves, that is why in one picture a very obvious resemblance to an August Sander photograph can be seen. The woman portrayed owns an August Sander photo and wished to be the person in that photograph.

For my black-and-white work I generally use Tri X 400 ISO film. I usually print on Agfa fiber paper and prefer the grades 3 and

4. (I like relatively contrasty prints and tend to try to print for it.) I use my 105mm lens for most work, but use a 50mm for wider shots and a 135mm for close-up shots. For light readings I use a digital light meter.

August Sander tends to be one of my favorite photographers, like the lady in the Sander picture. I also have found inspiration in the work of Walker Evans, Brassai, Kertész, Man Ray and Rodechenko.

Now, I continue with my portraits, I look at my work and try to see a progression, I try to maintain my own personal way of looking at the world and above all strive to keep the mystery alive in them. For in the end, it seems to me, that photography is a magical process, the capturing of a moment's light, an instant in time that at the close of the shutter becomes a frozen moment of the past. **VA**



A Floral Journey Carrying a μ [mju:]-1*

by Isamu Yano

I have been photographing plants for many years using 35mm single lens-reflex camera equipment. However, just before I was about to depart for Australia, my attention was drawn to the latest Olympus AF camera. The μ [mju:]-1 is a lightweight, ultra-small 35mm camera with a built-in flash. Its 35cm close-up capability especially impressed me and I decided to take one on my trip. This sudden decision meant I did not acquire it until the day before departure and had only time for a simple test with a short roll of film.

Color negative film is normally used with this type of point and shoot camera, however, I loaded Fujichrome 100 (RDP) slide film and was pleasantly surprised at the results. Depending on conditions, I achieved images comparable with a top-of-the-line SLR. I learned that, rather than being limited to souvenir photographs, it was possible to produce works that accurately reflected my intentions.

I have traveled to many parts of the world over the years searching for plants and flowers to photograph: Australia is one of my favorite countries in this regard and this would be my fifth visit. My plan was to explore the areas surrounding Perth in the western part of the continent, and also the vicinity of Alice Springs and Ulura (Ayers Rock) in central Australia.



Isamu Yano

Born in 1932 in Tokyo. Graduated from the Waseda University Faculty of Politics and Economics. After working in the editorial section of a magazine publisher, he started as a freelance photographer at the age of 30. Making plants the subject of his photography, he has visited more than 40 countries around the world. His works have been published in newspapers, magazines and photo collections. He is a member of The Royal Horticultural Society, and Society of Scientific Photography.

Conospermum sp. (smoke bush). Many varieties are found in Western Australia. The camera's position was kept low so that the silver colored floral ears would point skyward.



Camaelaucium uncinatum (wax flower). The colors of these small glossy flowers are rose pink and white. Care in focusing is necessary if there is the slightest breeze.



Acacia sp. (wattle). There are over 350 varieties of wattle in Western Australia. This shot, taken in slanting light makes the flowers appear three-dimensional. The contrast with the blue sky is beautiful.



Callistemon sp. (Bottlebrush). Many small flowers look like a red brush. The tree, about 4 to 5 meters high, is planted in a garden in Perth.

*Infinity Stylus in North America.



Hibbertia hypericoides. In addition to yellow, there is also an orange variety of this flower. Frontal lighting may not be the best way to show its true splendor.

The singular nature of Australia's flora is believed to have been caused by the continent's isolation millions of years ago. Members of the genus *Eucalyptus* are divided into several hundred species and occur widely, from the humid tropics to deserts and even in the alpine regions. Numerous species of the *Acacia* and *Banksia* families can also be found.

September to October is spring in the southern hemisphere and Perth is favored by a Mediterranean-like climate. The wild flowers of this region have dazzling colors that contrast with the clear blue sky, red earth, and white sand making excellent photographic subjects.

One of the best places to visit is the Yanchep National Park, an extensive area of gently rolling hills where human intrusion is kept to a minimum. Keeping to the designated pathway, one first passes through a forest where, on coming to a clearing, bright pink, wax flowers catch the eye. These tiny scraps of color are clustered at the tips of delicately drooping branches which sway wildly in the wind, making photography difficult. The smoke trees also have clusters of tiny flowers at the tips of their branches while the small, yellow *Hibbertia* flowers crowd together and appear as if they are crawling along the ground. Out onto the grasslands, where the limestone is exposed, green and red kangaroo paw and *Stylidium* can be found. The strange sight of the grass tree, a member of the *Zamia* family with male cones similar to an enlarged pine cone, can be seen as once again the path enters a forest. The recent ravages of a bush fire are apparent, but amongst the blackened tree trunks nature has already begun her work of

recovery and tiny orchids, cat's paw, and many other flowers are visible.

The 35cm close-up capability of the μ -1 is certainly convenient when trying to photograph delicate wild flowers.

Aside from the national park, there are many places where nature remains unspoiled and it is possible to see countless varieties of flowers, including the smoke-bush and the dark blue *Lechenaultia*. On the other hand, agricultural development is slowly encroaching with extensive wheat fields, orchards and stock farms. Some of the latter are covered with plants that are not indigenous, such as *Arctoteca calendula*. Although beautiful to see and good photographic subjects it would be tragic if they displaced the native flora.



Anigozanthos manglesii (red and green kangaroo paw). The floral emblem of the state of Western Australia. Too much sky in the frame may cause underexposure.

In Perth itself, King's Park offers splendid rows of eucalyptus trees together with a profusion of flowers.

From Perth I traveled to Uluru, said to be the largest rock formation in the world, which when viewed from the air is surrounded by a seemingly endless plain of red earth. The color of Uluru is similar to that of brick, but depending on the time and the angle of view it appears to take on different hues



Arctoteca calendula. A flower of the genus *Chrysanthemum*, originating from South Africa, which grows in abundance on stock farms. To capture the luxuriant growth it is best to focus on the foreground.

presenting numerous photographic possibilities. The nearby Kata Tjuta (Mt. Olga) has similar qualities.

Although this area receives an extremely small amount of rain, a large number of plants can be found. A species of grass called *Spinifex*, looking like round cushions, grows in profusion and in between, desert oak (*Alocasualina*), *Acacia* and *Grevillea* occur. After the rains many wild flowers bloom: alas rainfall had recently been regrettably scarce and it was not possible to see many flowers.

Daytime temperatures are very high and it

Banksia hookeriana. Many small flowers cluster together forming an orange mass, close-ups of this plant make interesting images.





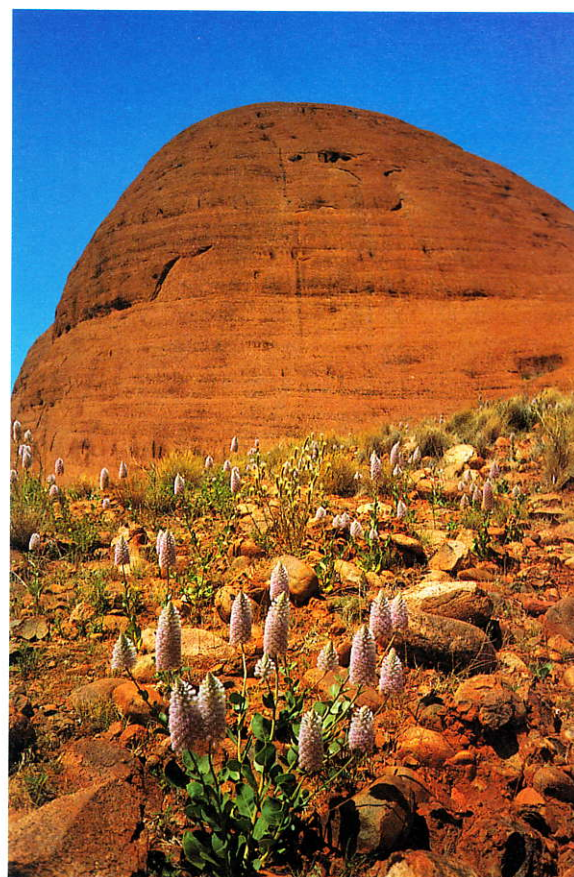
Macrozamia riedlei (*Zamia*). A shot of a male cone about 50cm in length with an intriguing shape.



Caladenia longicauda (white-spider orchid). A 35cm close-up focusing on the central part of this flower, known for its slender petals.



Eucalyptus papuana (ghost gum). This is the quintessential Australian tree comprising several hundred varieties. The trunk, leaves and flowers all offer excellent subjects for photography.



Ptilotus exaltus (tall mulla mulla). Also called pussy tail, this shot is of clusters growing in the dry earth of Kata Tjuta.



Calytrix longiflora (desert fringe myrtle). Found in a red sand area, the tips of the branches have attractive, pink star-shaped flowers.

is advisable to wear a hat, durable shoes and carry a generous supply of water when embarking on a photographic expedition. Poisonous snakes, scorpions and spiders abound so do not become too engrossed in your photography — inattentiveness can be dangerous. In addition, care should be taken to avoid damaging the environment.

Australia is a vast and splendid country where countless numbers of plants and animals exist and it offers unlimited possibilities for photographers. However, like many other regions it is threatened by development — forests are being cleared, grasslands are being transformed into stock farms and the native plant and animal life is endangered by imported species. I hope that this trend can be halted so that the irreplaceable splendor of nature can be preserved for succeeding generations. VA



Alocasualina decaisneana (desert oak). Belonging to the genus *Casualina*, the tips of the branches are slender with scale-like leaves. The shapes of the young trees differ from the more mature ones.



Triodia sp. (spinefex). Also called hummock grass, this prickly-leaved plant grows in sandy soils.

Grevillea eriostachya (honey grevillea). This long flower spike is composed of clusters of small flowers, changing from green to yellow as it develops.



A Second Visit to the Japan Camera Museum



The main entrance of the Japan Camera Museum.



The classic camera corner.

The Japan Camera Museum was introduced in VisionAge No. 16 and has attracted numerous visitors from Japan and overseas since its establishment in Chiyoda-ku, Tokyo in 1989. In addition to the regular museum exhibits, there have been an ever-increasing number of special camera exhibitions during these past three years.

This museum, the first of its kind in the world, was established by the Japan Camera and Optical Instruments Inspection and Testing Institute to mark the rapid technological development and popularization of the camera throughout its history.

The institute has been making continuous efforts to collect epoch-making cameras of historical importance, not only from Japan, but the whole world. Individual camera enthusiasts and collectors have contributed a great deal by donating many invaluable historical items.

The museum currently has more than 5,000 items in its possession ranging from pinhole cameras, the precursors of today's

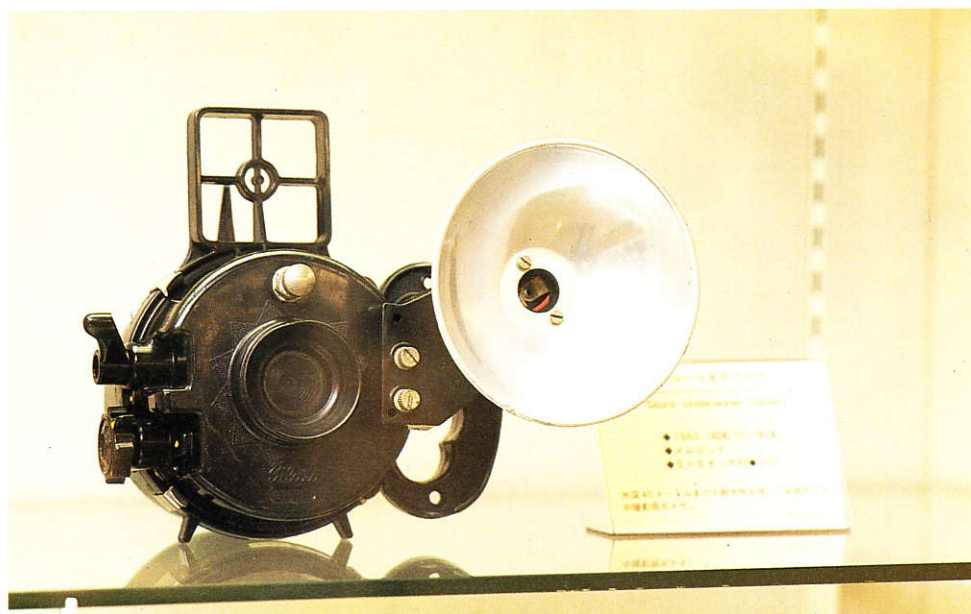
cameras, to classics such as the daguerreotype silver-plate camera and many modern products which have facilitated the development of the industry. This museum shows how the rapid implementation of new technologies has established today's culture in which we record images of our daily lives.

Each of the pieces in the collection communicate the enthusiasm of the camera's creator. These visionaries devoted themselves to the dream of being able to keep a permanent record of images and subjects in a time where people hadn't even imagined the possibilities of electronic science.

The following examples are some of the unique and innovative cameras among the museum's many exhibits. Looking at these, you can see the many ways cameras have been used to permanently record images and events — literally capturing pieces of time. It is also apparent that those photos were not taken merely for the sake of novelty, but were indispensable tools in advancing each area of human activity.

Siluro Underwater Camera (Spain: 1960)

This is a conventional underwater camera which can be used to a depth of 40 meters. It is commonly used today for marine research, industry, and sports, but was a great leap in technology when first introduced. The dream of underwater photography became a reality.





Giroux Daguerreotype
(France: 1839)

The world's first camera to be sold commercially. As introduced in the previous issue, this camera was exhibited at the Classic Camera Exhibition that started in December 1991. This is an extremely rare camera and the museum is very lucky to have such a precious cultural asset.



Le Multi Photo (France: 1924)

The lenses are of the detachable bayonet type. Using two lenses allows you to take three stereo photographs. The lenses are Sapphire Boyer 40mm F4.5. The metal fan shutters are attached to each lens mount. The shutter speeds range from 1/70 to 1/500 sec.



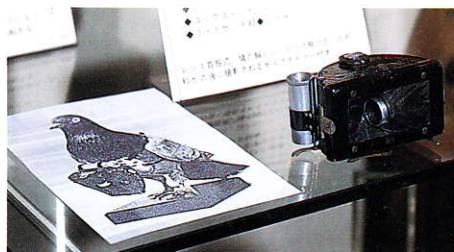
Photo Revolver
(France: 1882)

Ten dry plates enclosed in a sheath are inserted in the chambers of a revolves. When the shutter is released by the trigger, the dry plates are consecutively replaced. The lens is a rectilinear 60mm F9. A single-speed shutter is provided.



Photosphère 8x9 (France: 1889)

The deluxe version of the Photosphère camera with decorative chasing. The rear part of the camera uses a double-sided frame. Inside the dome-shaped lens base, a semicircular shutter is built in.



Doppel-Sport (Dove Camera)
(Germany: 1908)

By attaching this camera to the body of a dove, an ultrawide aerial shot was made. The lens is a gooseneck type. Several seconds after the dove took off, the shutter was operated an air pump.



Voigtländer Daguerreotype Camera
(Austria: 1841)

This camera produces a circular silver-plate photograph 80mm in diameter. The focusing screen comprises the widest part of the camera and it has a rear focusing hood. For each shot, the camera was taken out of the stand for the film to be developed in a darkroom. The lens is 149mm F3.7. (The exhibited camera is a replica.)

• Historical Olympus cameras from 1959 to 1991 displayed in the Japan Camera Museum.



Olympus Pen (1959)



Olympus Pen EE (1961)



Olympus Auto Eye II (1962)



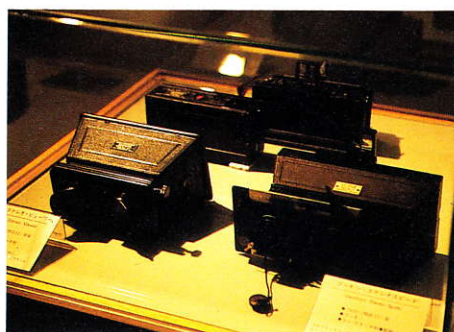
Olympus Pen EM (1965)



**Lancaster Watch, Gentleman's model
Lancaster Watch, Lady's model
(United Kingdom: 1886)**

These cameras are of the pocket-watch type with a hard metal bellows. The lens on the left is a rectilinear 60mm F8.

Compared with the gentleman's model, the lady's model (right) is more elegant. It is believed that these are the only existing examples of this type of camera.



**Gaumont Stereo Spido
(France: 1900)**

This large-sized (90 × 180mm), stereoscopic camera was the precursor to the modern stereoscopic panorama camera.



Stereo Photosphère (France: 1892)

The camera is shaped like two single-shot ordinary type Photosphères. The two rotating semicircular shutters are interlinked.



A collection depicting the history of photographic film.

Photo Cravate (France: 1980)

The famous necktie camera. The decoration at the top is the lens. Rotating the clasp at the lower end of the necktie moves the dry plate to the focal plane. The lens is a periscopic 25mm F16, while the shutter speed is Time (T) only. Quick shooting was done by operating an air bulb (rubber ball).



Olympus OM-1 (1972)



Olympus OM-2 (1975)



Olympus XA (1979)



Olympus OM-4 (1983)

Camera Museum



Detailed information on Olympus cameras that featured major technological advances and changed the course of the industry.



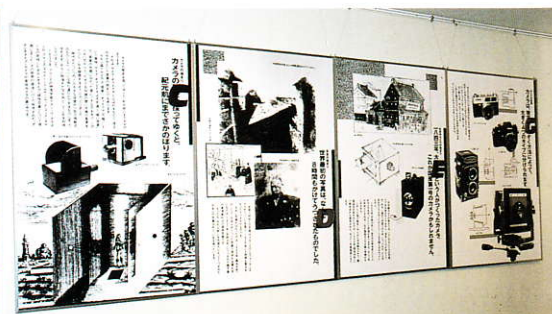
Cutaway model of the Olympus AZ-300 Super Zoom.



The Olympus flexible endoscope for medical use.



The permanent photo gallery at the museum.




Wall panels relating the histories of the earliest cameras.

The museum features many special exhibitions throughout the year in addition to the permanent exhibits. The European Camera Exhibition and the German Camera Exhibition, were particularly popular. The Modern Camera Exhibition was a recent feature and was sponsored by both domestic and overseas camera makers.

In July and August of 1991, the Olympus Optical Co. set up the Olympus Camera Exhibition. The Olympus Pen series was displayed. This series changed the camera

industry in Japan and provided the impetus for the half-sized camera boom which started in 1959. The OM series, the first of the miniature, single-lens reflex cameras, and the Olympus XA, the Grand Prize award winner from the Minister of International Trade and Industry in 1980 were also featured. The Olympus AZ 300 Super Zoom and Olympus IS-1000, whose form and function were received with great enthusiasm by the public in 1988, were displayed, as well as many other great Olympus products.

Another item in the Olympus Camera Exhibition was the Olympus medical and industrial endoscope. It was the center of attention, and demonstrated the excellence of a product which features the accumulated precision, and optical and electronic know-how that Olympus prides itself on and which no other maker can emulate.

The Japan Camera Museum also features a permanent photo gallery in the adjoining building, so visitors can enjoy a variety of photo exhibits at any time during the year. 



Olympus AZ-300 Super Zoom (1988)
*Infinity Super Zoom 300



Olympus IS-1000 (1990)
*IS-1 in North America.



Olympus μ[mju:]1 (1991)
*Infinity Stylus in North America.

Fumio Matsuda's "Advice on Anything and Everything" Part (11)

by Fumio Matsuda

Photo opportunities are created by anticipating events

Fire, earthquake, eruption — it's simple luck that places a particular photographer in the right place at the right time. These occurrences allow lucky photographers to come away with some very dramatic photos.

Luck however, does not a talented photographer make. Skillful photography is achieved by anticipating a photographic


opportunity, having the time to get there, and positioning the camera to take advantage of the moment. In this way, photography becomes truly a master's art form.

You will achieve the desired results only after setting the camera and lens operations, determining the distance, camera angle, and anticipating the background effect.

Photo opportunities are not found by waiting passively for the next occasion to materialize. A photographer must actively seek these situations. When I anticipate a good photo opportunity, I appraise the

camera settings while getting into the best position. Then I wait for my chance.

Good photo opportunities are easily lost. Everyone has experienced this, but most are not one time occurrences. Many interesting photos are of repeated actions, with the motion itself being the most important quality.

In other situations, you may not have repeated opportunities to take a desired shot. You must make the most of your chance, anticipating the best time to capture the action. 



A child is fascinated by a balloon at a vending booth. I anticipated the action the child would make and, with a 100mm lens, took one shot.



Foreseeing the father/son interaction, I was able to get several further shots of this great photo opportunity.



With this costumed subject, a cartoon-like picture is best. I walked beside him, keeping the background in sight, and took consecutive photos with a 100mm lens.



This example shows that the "luckiest" of photos can be achieved through repeated shots. A 100mm lens was used.



A quiet evening in the plaza. I studied the background to find the most effective setting to frame the passing subjects. I took many photos with a 28mm lens to achieve the desired result.

Ultralight, Ultracompact, Weatherproof Camera Plus a Powerful 38mm-110mm Zoom Lens. The Olympus Superzoom 110.

The new Superzoom 110 and its powerful 38mm-110mm lens set a new standard for zoom performance in the worldwide lens shutter camera market.

The Superzoom 110's remarkably small size and low weight are the result of an Olympus design innovation that positions the flash and viewfinder on the same side of the camera as the grip. In fact, it's actually smaller and lighter than many 2x zoom cameras. The new configuration also improves handling and stability as it adds to the sleek, stylish design.

The camera is also weatherproof. Olympus has been a leading manufacturer of fixed-focal-length weatherproof cameras

for many years and this experience played a major role in the development of the powerful new weatherproof Olympus Superzoom 110. Olympus also designed a set of circular seals that fit snugly around the barrel and a water-repellent finish to ensure that remaining droplets of water are swept away by the seals as the lens retracts.

It measures only 133 x 68 x 56mm and weighs only 305g. Yet it has the most powerful, high-speed zoom lens in its class. And it's still one of the lightest and smallest cameras.

Equipped with an advanced 460-step autofocus system, that uses multiple beams to measure camera-to-subject distance in

three separate locations, the results are sharp and clear.

The Superzoom 110's advanced Thinking Flash system has five flash modes and there are six versatile subject modes allowing photographers to respond to virtually any situation. The Menu button and Menu dial make it easy to activate the various functions. And there's even a dioptic correction knob to the side of the viewfinder offering -2 to +1 diopters of correction for photographers who normally wear eyeglasses. The Superzoom 110. It's quite a camera.



The AZ-220 Wide Zoom. The World's First Zoom Compact Camera with Shot by Shot Panorama Selectability.

The AZ-220 Wide Zoom, an outstanding 28mm-56mm zoom camera with panorama mode. It's the first camera in the world allowing the photographer to switch between panorama and standard-shooting functions in the middle of a roll of 35mm film. The switch is located on the camera's exterior, giving the user maximum creative flexibility. This makes it an ideal camera for capturing a wide range of subjects, from landscapes to group portraits.

The AZ-220 offers a selection of user-friendly features. To make shooting easier in either mode, the viewfinder adjusts automatically.

In addition, the AZ-220 Wide Zoom is equipped with a one-touch, five mode thinking Flash system including Auto-S mode to minimize the red-eye effect.

The versatile subject mode offers five choices at the touch of a button. The Spot Mode sets exposure according to light reflected by the subject, even when it isn't centered. The camera will take pictures continuously as long as the shutter button is pressed in continuous mode. And the self-timer gives you 12 seconds to get in

the picture. Plus macro photography is possible at any point within the lens's 28mm-56mm range, as close as 65cm from the subject.



Affordable, User-Friendly Panorama Camera. The Olympus Trip Panorama.

The Trip Panorama is a new 35mm compact camera equipped with both panorama and standard-size picture capability. A switch inside the camera selects either standard 35mm or panorama pictures. When shooting in panorama mode, a "P" indicator automatically appears in the viewfinder.

The Olympus 33mm F4.5 lens with 3 elements in 3 groups has a fixed focal length with a focus range from 1m to infinity. The mechanical shutter speed of 1/125 sec. is coupled with a reverse Galilean viewfinder.

It's a fully automatic, camera, featuring autofocus, auto film loading, advance and rewinding. It's a user-friendly package that is even equipped with a built-in flash designed for either day or nighttime shots.

It comes equipped with a high-performance lens that combines high resolution with minimal

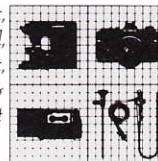


distortion, even at the edge of the frame, making it ideal for panorama pictures. Best of all, this high-performance and sophisticated, streamlined camera is available at a reasonable price.



Make a splash with ultra-compact zoom power.

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



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