Number 18

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The International Magazine of Photographic Information 1992

VisionAge

VisionAge GALLERY

Visual Spark in a Moment by Fumio Matsuda. Everlasting masterpieces by this renowned photographer expressing the beauty of the moment.

The Way of the Professional

The dye-coupler techniques of Peter K. Weidlein render images as art, while the IS-1000 impressed seasoned cameraman, Guido karp.

Nature Photography

The diversity of wildlife encountered on the Galápagos Islands is captured by the camera of Eric W. Doran.

Specialist Photography

The power of nature displayed in Dan Norris' images of the American Southwest creates a mystical sense of awe and appreciation.

Adventure Photography

The cultural odyssey of Nijole Kudirka depicts the body-painting customs of the inhabitants of Niger and Papua New Guinea.

VisionAge

Foreword from the Editors

• VisionAge Gallery opens this issue with a number of masterpieces from the recently published photographic volume, *Visual Spark in a Moment,* by Fumio Matsuda. In 1992, Mr. Matsuda received a prestigious decoration from the Emperor of Japan for his many years of activities in the field of photography. During these years, he has traveled to numerous countries in his endless pursuit of beauty, and with this volume he has firmly established his reputation as a lyrical poet of photography.

• Our Way of the Professional section features Guido Karp from Germany who relates how he overcame his professional prejudices and eventually enjoyed using the Olympus IS-1000 on his US vacation.

• The works of Nijole Kudirka are introduced in Adventure Photography. In recording the self-decoration customs of the peoples of Niger and Papua New Guinea she presents a vivid, dramatic glimpse of a seldom seen aspect of these diverse cultures.

• In Specialist Photography, the magnificent mesas, buttes and canyons of the American Southwest are depicted with stunning beauty by the camera of Dan Norris.

• Olympus VisionAge has espoused its concern for the environment since its inception and the Nature Photography section continues to embody this theme. In this issue, Eric W. Doran, in his first solo venture as a professional photographer, documents the unique species of wildlife found on the Galápagos Islands.

• Photo Topics features the work of New Yorker Peter K. Weidlein and

Siesta: *Lindos, Rhodes, Greece.*
A painter takes a break during the long siesta, his half-completed work leaves an impression of the person. (28mm lens)

explains his fascination with the world of dye-coupler imagery, a technique that is gaining worldwide attention.

- The Summer Olympus Games ensured sports events achieved prominence in 1992. In Workshop Report, Yoshitaka Nakatani imparts the philosophy and techniques required to shoot dynamic sports photographs.
- This issue of VisionAge also includes articles on a variety of topics which will enrich your own techniques. VisionAge has always encouraged its readers to "Do it yourself" as a matter of policy, refer to the articles, use these techniques yourself, and train your camera eye.
- We appreciate and welcome your comments and opinions regarding VisionAge.

The Olympus VisionAge Editorial Office

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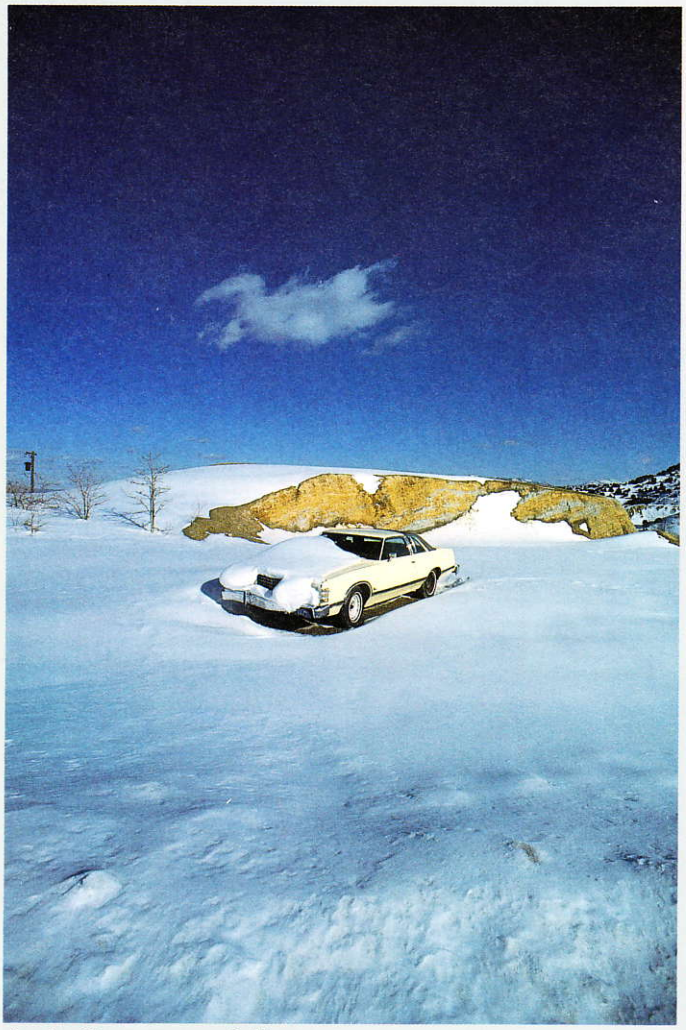
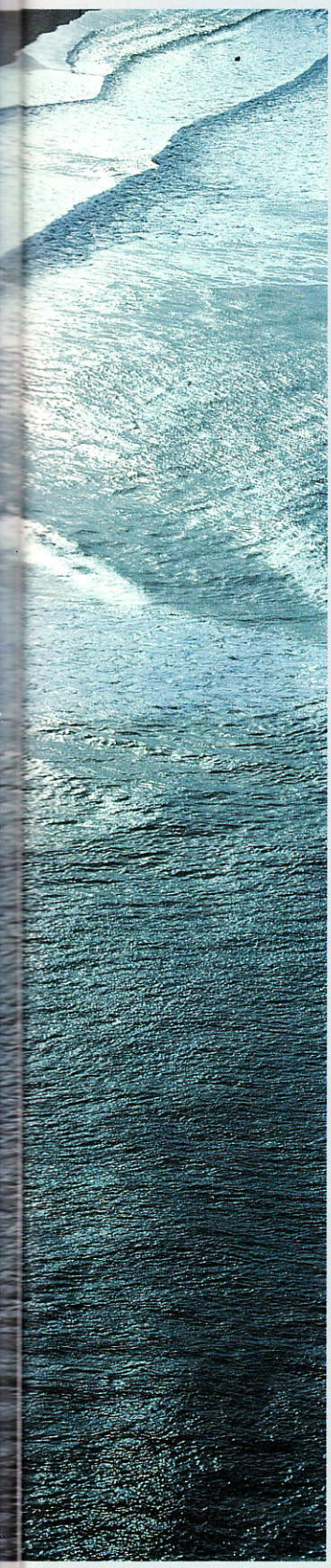


Just after a snowfall: *Nevada, USA. To capture the mysteriousness of this snow-covered car, an ultra wide-angle lens was employed. (18mm lens)*

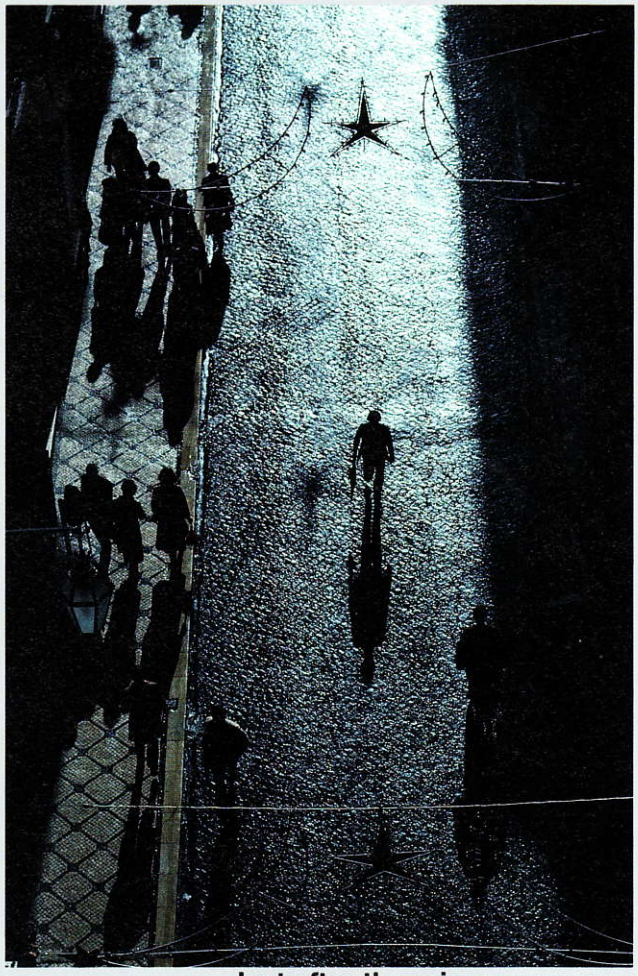
Visual Spark in a Moment

by Fumio Matsuda

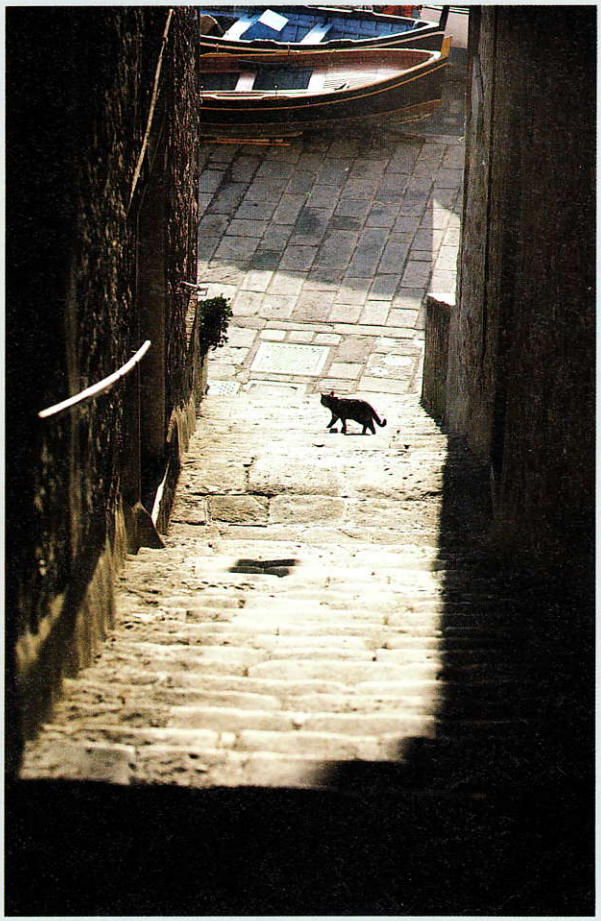
Fumio Matsuda was born in 1918 in Tokyo, Japan. In 1938, he graduated from Waseda University where he had been a leading figure in the university photographic society. Matsuda's debut as a professional photographer occurred in 1953 and he was an active photojournalist widely evaluated as a multi-talented photographer. From 1966 his activities took him overseas and he participated in international conventions such as FAPA as the Japanese representative. Matsuda has received many awards in recognition of his valuable contributions to the world of photography. The Photokina Pin Award in 1985, the JPS Award of Merit in 1991, and this year he was decorated by the Emperor with the Fifth Order of Merit of the Rising Sun.



The seashore: *Nazaré, Portugal. Photographed from a high cliff overlooking the seashore, the key point is the angle of light on the reflective surfaces. (18mm lens)*



Just after the rain: *Lisbon, Portugal. The subject is the human silhouetted on the wet road just after a heavy shower. (100mm lens)*



Spare time: *Portovenere, Italy. With its center-concentrated construction, this image emphasizes a black cat during a calm moment in a port as sunset approaches. (28mm lens)*

Small talk: *Honfleur, France. Plus compensation was used for this exposure, eliminating the background increases the intensity of the image. (85mm lens)*

Waiting for hire:
Volendam, Netherlands. A humorous shot of three baggage porters. A still depiction with a horizontal line construction. (85mm lens)

Dawn: *Grindelwald, Switzerland. Long-distance photography utilizing a long time exposure. Several small strobes were used to illuminate the foreground. (28mm lens)*

Reflective image: *Paris, France. The reflection of the delicate lighting at twilight conveys the mental synthesis of the City of Light. (28mm lens)*

Floral Portraits Taken in the Field with the IS-2000

by Yuji Mori

When contemplating photography away from the house or studio the main consideration is to take the equipment necessary to capture your subjects. An even more important factor is the weight of that equipment.

The IS-2000 has a 35mm to 135mm 4x zooming ability, an ED lens for excellent definition, plus versatile macro functions all enclosed in a lightweight, compact, ergonomically designed body. Whether shooting mountain flowers amid magnificent scenery, or blooms in your own garden, the IS-2000 fulfills the aforementioned conditions admirably and makes photography a pleasure, not a pain in the neck.

Photo A depicts a field of wildflowers on a mountainside shot using a focal length of 35mm. Note the wide angle of view which includes the distant mountains as a backdrop. Photo B is the same view shot at 135mm, the depth of field is dramatically shortened blurring both the foreground and background.

For Photos C, D, E and F the zoom macro function was used. All the images were shot at the closest focusing distance of 60cm and the focal lengths were 35mm, 50mm, 70mm and 100mm respectively, as indicated on the lens barrel. The picture angle is an important element when deciding composition and where to place the emphasis of an image.

The lilies of the valley in Photo G were taken using the super macro function which has a maximum close focusing distance of 39cm. This is especially useful for photographing particularly small flowers.

By utilizing the optional macro converter with a focal length of 13cm, a life-size reproduction of the subject can be obtained and it is possible to enter the real macro world of flowers. Photo H emphasizes the beauty of this lily and was accomplished using the flash diffusion plate. A tripod and shutter release cord were used to prevent camera shake which can be a problem in ultra close-up images.

Photo A: Anemones, Hakuba Mountain, Northern Alps. IS-2000 in 35mm, f5.6 Auto, ISO 100.

Photo B: Anemones, IS-2000 in 135mm, f5.6 Auto, ISO 100.

Yuji Mori

1954 Born in Nagoya.
1980 Graduated from the Aichi Institute of Technology
1984 Held an exhibition, "The Nature Photography," at the Olympus Gallery in Nagoya.
1986 Photos Introduced in "My Angle," the August issue of "Photography" by the Olympus Camera Club.
1987 Started as a professional photographer in August; at the same time, an individual exhibition, "A Little Melody in Nature" was held at the Olympus Gallery in Tokyo.
1990 "A Little Melody in Nature Part II" was held at the same gallery.

Photo C: IS-2000 at 35mm.

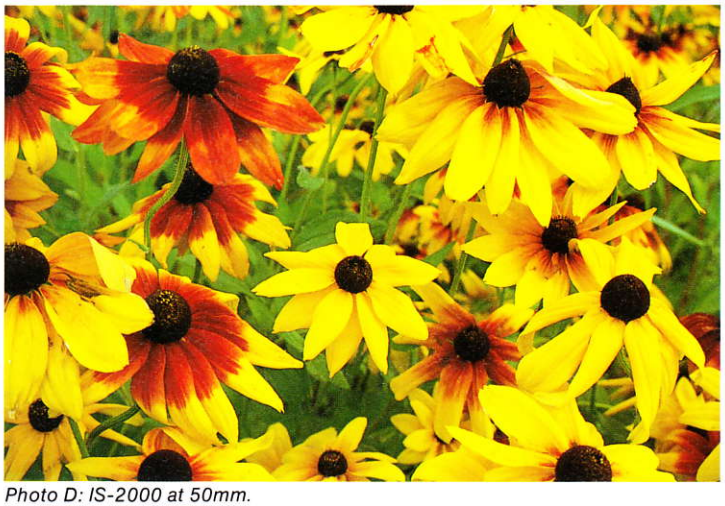


Photo D: IS-2000 at 50mm.

Photo E: IS-2000 at 70mm.

Photo F: IS-2000 at 100mm.

Photo G: Lily of the valley. IS-2000 using the super macro function, f5.6 Auto (+0.7), ISO 100.

The variation in the macro magnification ratio of the IS-2000 ranges from 1/10th of the actual size of the subject to a life-size image using the macro converter. The composition at each magnification level varies, resulting in different images of the same subject. This is the beauty of macro photography. The six photos below show a flower at 1/10th of actual size through to a life-size reproduction. From 1/10th to 1/5th, the aperture was closed down to include the background together with the subject, while at 1/4 and 1/3rd the aperture was opened up to emphasize the subject. The last photo was shot using the life-size converter. The higher the magnification ratio, the less natural the depth of field, but this vignetting effect serves to emphasize the subject. One of the great pleasures of macro photography is being able to select the magnification ratio to suit the intention of the photographer.

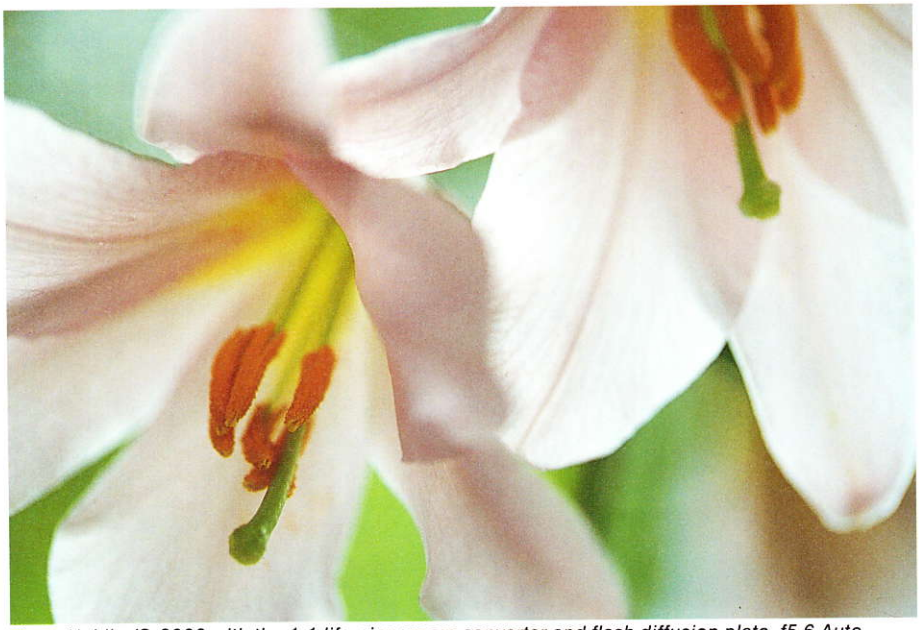


Photo H: Lily. IS-2000 with the 1:1 life-size macro converter and flash diffusion plate, f5.6 Auto (+0.7), ISO 100.

1/10th size.

1/8th size.

1/4 size.

1/3rd size.

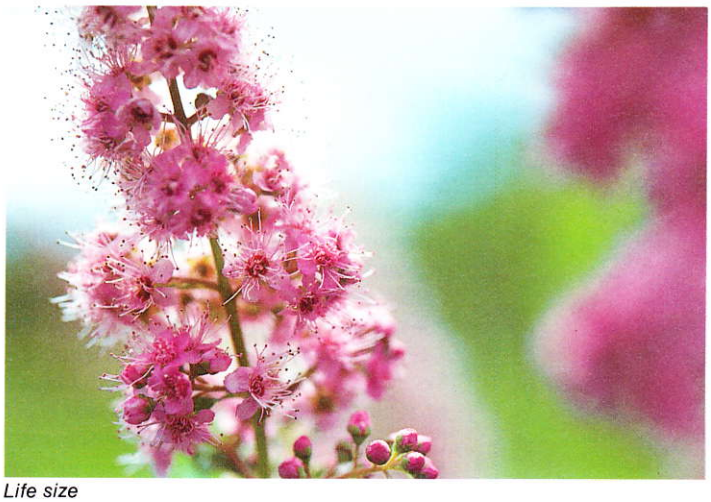
Chinese bellflower:

Normal lighting.

Backlit.

Using flash and diffusion plate.

1/5th size.



Life size

Lighting has a great influence on the resulting image as these three photos of a Chinese bellflower illustrate. Normal lighting gives a flat reproduction lacking in three-dimensional effect and without crisp color however, if the intention is to be ecologically correct this is permissible.

If the backlighting is strong, the increased exposure given to the subject results in strong shadows and too much contrast.

To compensate for this phenomenon, the use of flash combined with a diffusion plate weakens the shadows and the subject emerges with clear colors and in all its three-dimensional beauty.

Macro photography is a challenge, but it can be a very rewarding pursuit, resulting in images which go beyond the normal range of the human eye. VA

THE WAY
OF
THE PROFESSIONAL

A Professional Finds Shooting a Snap with the IS-1000*

by Guido Karp

It's all my girlfriend Evelyn's fault. I really needed a vacation but had no desire to lug kilos of cameras around, after all it was supposed to be a vacation.

By the way, I am Guido Karp, a 28-year-old show photographer from Koblenz in Germany, who earns his living by accompanying international rock and pop stars on their tours. That means 180mm F2.8, 350mm F2.8 lenses, plenty of bodies, motor drives, etc., etc. — all-in-all, 43 kilos of equipment!

Anyone who has, at some time or other, spent a day carrying his baby in his arms around town can easily imagine what it means to carry five of them. It was therefore as clear as day to me — the cameras would stay at home! I had a good excuse as well — they were in urgent need of a checkup, standard practice twice a year for all good professionals. It sounds logical, doesn't it? However, women and logic are unfortunately seldom good bedfellows. In plain English, I would have to take at least one camera.

So I took a deep breath and considered what would be essential to take. Any half-serious amateur will tell you that what you need is always what you haven't brought with you. Since, even on my vacation, I would naturally set myself the uncompromisingly high standards of my profession, although I didn't really want to work at all during my few days off.

Since in "real life" I use the Olympus OM System, I asked my local dealer in Koblenz what kind of *snap-shooters* there were — I certainly didn't want to call them cameras! Actually, I only really wanted to hear my opinion confirmed, namely that they were all

*IS-1 in North America.

Guido Karp

Guido Karp was born in 1963 in Mayen, Germany. In 1979 he became active in photo circles in Koblenz and participated in a group exhibition in 1980, a year when his work was first published in national and international magazines. He held his first solo exhibition in 1983 then spent the following year in the military press department. After a journalism course at Koblenz university Karp became a photo assistant in Australia for three months before establishing his own studio there. His first assignment as a tour photographer followed and the subsequent images of Elton John with the Melbourne Symphony Orchestra were published in Rolling Stone magazine. In 1987 he became a member of the German Rock Photographers Association and in 1988 and 1989 was nominated as Music Photographer of the Year. He covers most major musical events in Europe and his images frequently appear in music magazines worldwide.

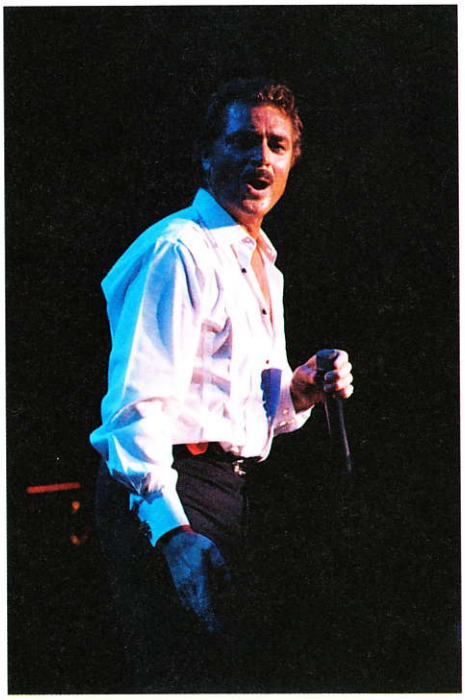
rubbish, and that I would have to take my cherished OM-4. But of course, things never quite work out the way you expect. My dealer, whom I have always considered to be a competent person, informed me that I would love the IS-1000, once I had properly come to terms with it. Also, I could return it if I was not completely satisfied. There was no doubt about it — despite his sales gimmicks — as far as I was concerned the man was the pits. First, I no longer had any ammunition to confront my girlfriend, and second, I now thought I looked like a tourist — with lederhosen, string vest and a *snap-shooter* hanging on my chest — although the lederhosen and vest were only in my imagination, of course.

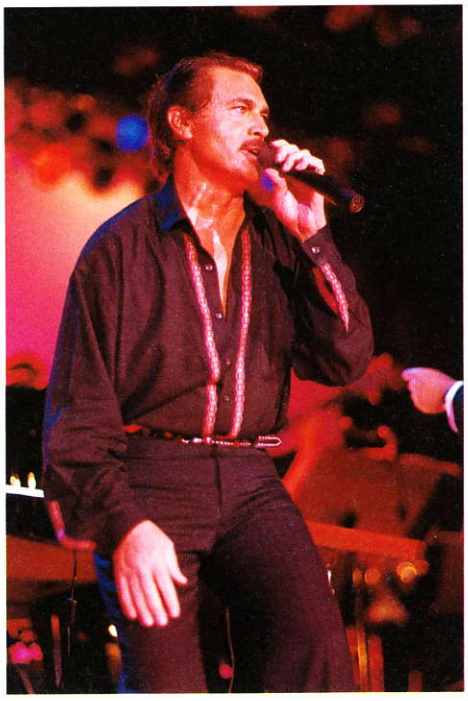
Thankfully, it was immediately obvious that the IS-1000 was not one of the more typical *snap-shooters.* It looked rather like a cross between a telescope and one of those video thingummies. After all, I had my reputation to think of, since we were not going to some remote desert island but to the hub of the musical universe, Los Angeles, or LA as we cognoscenti call it.

While getting acquainted with the IS-1000 on the plane, my sweetheart was quite delighted that I was just as helpless as she. There were so many buttons, and they all seemed to be in places that I didn't expect. However, I had to make my first admission, namely that, once one reads the instruction manual it all becomes comprehensible and doesn't seem so crazy after all. The flight was over surprisingly quickly, as I not only had to understand the features myself but also pass on what I had learnt to my girlfriend.

I paid her back for everything with the first spiteful "I told you so" when, while landing in LA, we were unable to photograph the city lights as I could have done with my 17mm lens. Now here comes admission number two — my girlfriend's shot was admired by all and sundry when we returned home, despite the limitations of the built-in 35mm lens.

However, there was great disappointment when we arrived at the hotel and Scott Dorsay, the son of entertainer Englebert





Humperdinck, known in Germany simply as Englebert, found out that I didn't have my cameras with me. His father had unexpectedly added a sold-out concert at the famous Greek Amphitheater after his concert season in Las Vegas and he wanted me to take the photographs. One thing was clear — after this concert the *snap-shooter* would get the push.

Once again the result was not as expected. I loaded the IS-1000 with Ektar 1000 and descended into the pit, the security area in front of the stage. When the two-hour show finished I was forced to admit that using it wasn't so bad after all. While I was still skeptical regarding the final results, I had discovered a definite advantage — no longer was any time wasted deciding which lens to use since there is only one, and that one is quite adequate in most cases. Englebert was very happy with the shots and, to my surprise, I was basically satisfied as well.

The next test of strength came the following day when we were invited to Mike

Soldano's. Mike makes the world's best guitar amplifiers — judging, that is, by the response of great international artists like Carlos Santana, Steve Vaj and Rudolf Schenker of the Scorpions to the name Soldano. Mike proudly presented his new masterpiece, the X99, which is still at the prototype stage. In what was a world exclusive, Mike opened up one of the amps, to show me the horribly expensive potentiometers and cables which had been developed by NASA. I was sure that Dieter Roesberg, the editor of the German magazine Guitar and Bass, would go crazy for shots of this. So, I switched the IS-1000 to macro, and off we went. Only the OM-4 could have delivered better results and then with a dispropor-

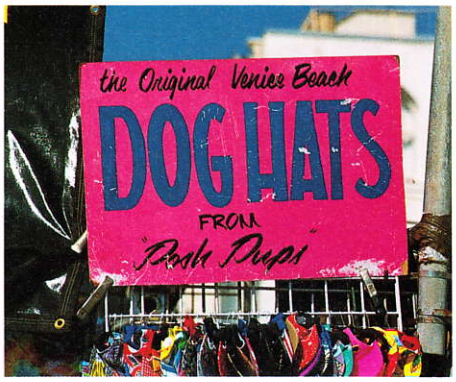
tionate amount of effort. So after Englebert the score was now two — nil. Which was just another reason to hate the *thing*. A least I wasn't calling it a *snap-shooter* anymore.

I felt truly anonymous among the hundreds of thousands of tourists at Universal Film Studios. Surrounded by the real plague of the 20th century, the video filmer, I was quite inconspicuous with the *thing* on my shoulder, I discovered that the lederhosen, etc., really wasn't necessary.

I also learned that the IS-1000 is quickly operational and capable of delivering the required results regardless of whether it is ET on a distant planet or King Kong — whether in sunshine or experiencing an earthquake in a train tunnel while aliens are trying to clamber aboard.

Two days later, after the classic sightseeing trip to Hollywood Boulevard, on the hippest of all beaches, Venice Beach, I gave up the struggle. The score was about twenty-two to one. Even the one negative point was fabricated with difficulty on the grounds that the IS-1000 cannot be used underwater. If we're being honest, few cameras can. I therefore had to admit that the IS-1000 lived up to its reputation of being an all-in-one camera.

Even the skater in flight and the portrait of the dog with sunglasses presented no problems. Of course, the IS-1000 doesn't work miracles, it does need light, film, batteries and so on. I believe it will never replace the professional system which enables one to work in extreme conditions, however, it is nonetheless a meaningful addition to each and every good system. VA



Self-Decoration — A Living Art Form

by Nijole Kudirka

Self-decoration is an elaborate and aesthetic art form practiced by various peoples of the world. It is a subject that has a great fascination for me, and I have endeavored to document the artistic patterns of diverse cultures in many remote areas of the world.

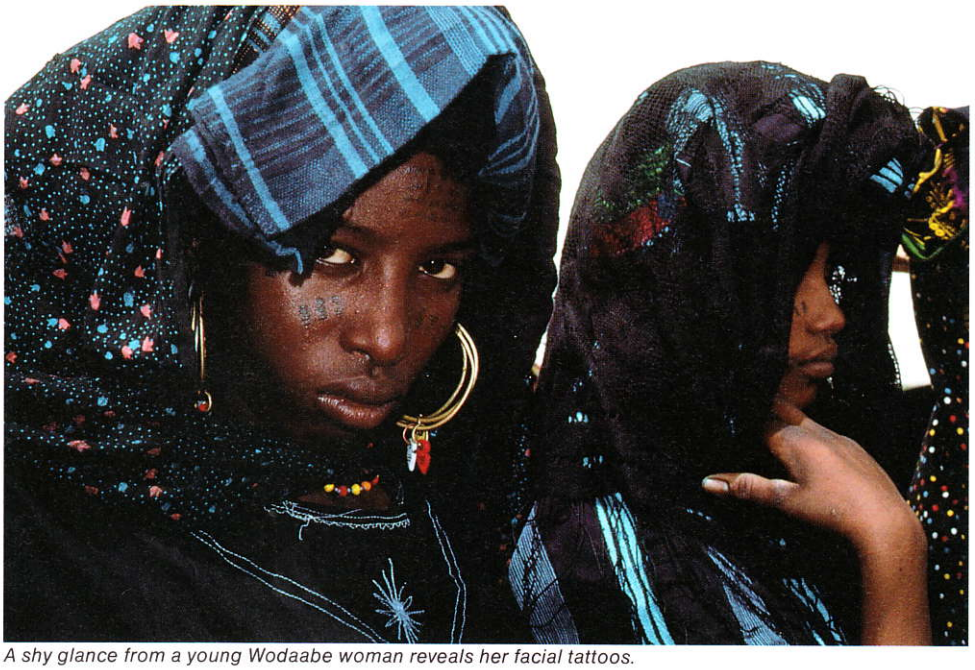
On a trip I made to the Republic of Niger in West Africa, I discovered that certain nomadic desert herdsmen, the Wodaabe of the sub-Sahara, practiced the art of self-adornment. This passion for body painting may seem strange for a people constantly on the move but it may be an effort to counteract the harshness of their environment.

Each year, the Wodaabe perform a celebration to mark the end of the life-giving rainy season. The Geerewol, a dance featuring the most handsome young men, is the focus of this celebration. To accent the finer points of their physiques — the whites of their eyes, the whiteness of their teeth, the straightness of their nose and their height, which can reach over two meters — the young men employ extensive body painting. The males compete, presenting themselves to the women of the tribe to be judged. The man chosen as the most beautiful spends the night with the woman who selected him.

I and my fellow travelers had been invited into this small Wodaabe encampment by the chief, who gave me complete freedom to photograph the clan members. The women, however, are much more retiring than the men. In contrast to the lavish body painting of the male members, the women of the tribe simply tattooed their faces. It was as if the men stood as a contrast to their austere environment while the women were a constant reminder of it.

In terms of contrast, my previous foray in search of cultures practicing self-decoration had been to the tropical rain forests of Papua New Guinea, a place that had always held a fascination for me.

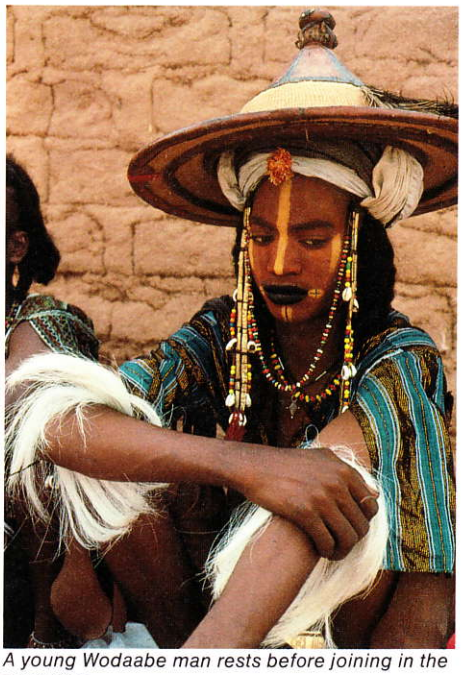
The highlands of Papua New Guinea remained unseen by Western eyes until the 1930s and now encroaching civilization



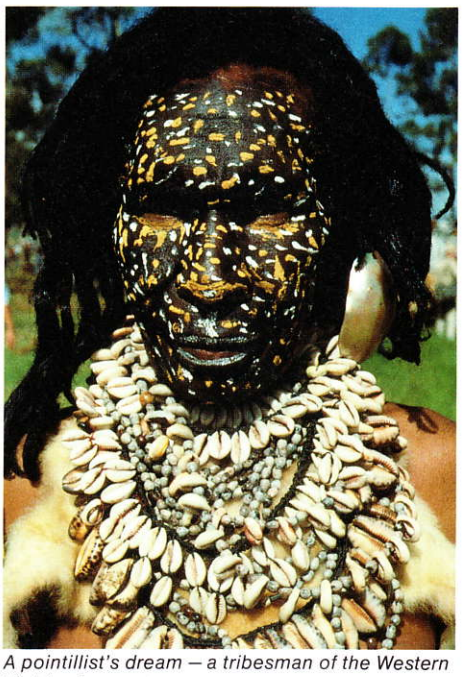
A shy glance from a young Wodaabe woman reveals her facial tattoos.

Wodaabe men about to participate in the Geerewol dance.

Plumed and painted Huli men in their ceremonial finery.



A young Wodaabe man rests before joining in the festivities.



A pointillist's dream — a tribesman of the Western Highlands.

threatens to destroy the vibrant, artistic culture of the people. I was determined to document their unique life-style before it disappeared. However, since independent travel is very difficult, I decided to join a guided trek.

I flew from Cairns, Australia to Port Moresby and then by road on to Tari in the Southern Highlands, an area inhabited by the Huli tribe. The Huli are fierce warriors and clan warfare is still very much a part of their lives. The culture is heavily based on self-decoration and the men are renowned for their elaborate wigs of human hair which are associated with sexuality, fertility and ancestor worship. A festival to celebrate the transition to manhood was held in which young men danced and sang to the beat of driving drums. They were arrayed in full Huli regalia, their faces were streaked with yellow, red, and white paint topped by huge, feathered headdresses. It was a scene of primal vitality — raw, living art — both

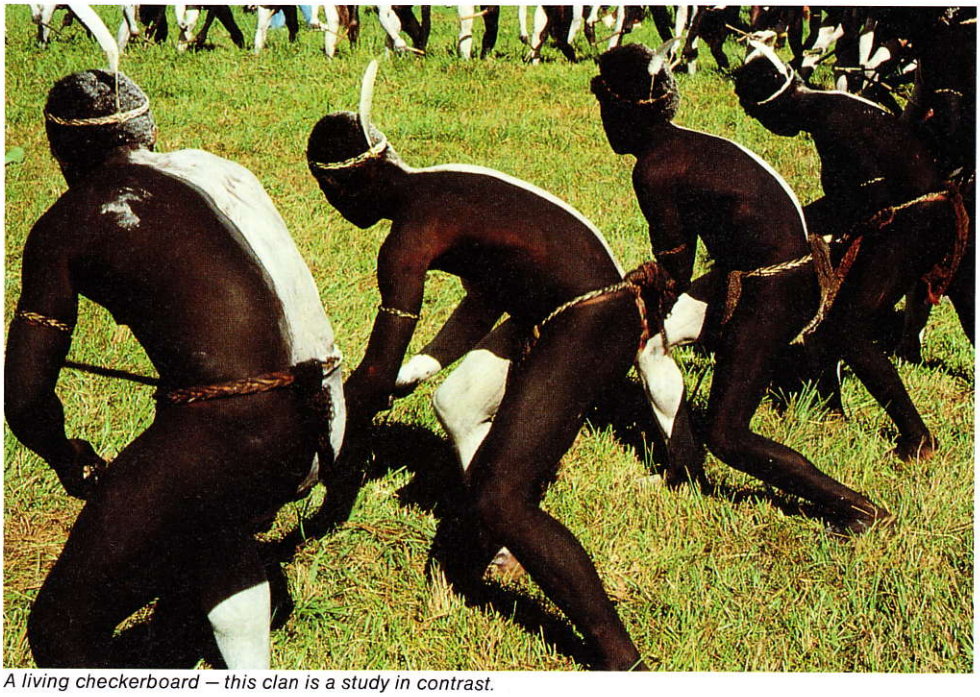
Kuta Rekap women dance at the Mount Hagen Sing-Sing festival.

This member of the Tambul clan presents a fearsome appearance.

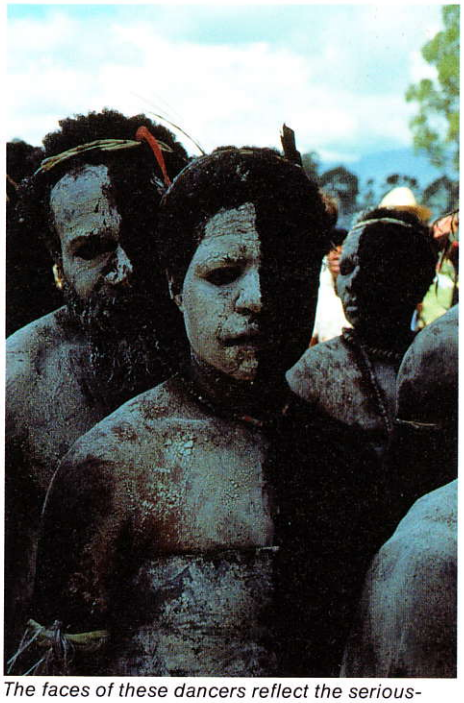
The Wola tribe display their elaborate adornments.

Nijole Kudirka

Nijole Kudirka was born in Lithuania. After receiving a PhD in psychology at Yale University in the USA she practiced psychotherapy in New York City where she also studied at the School of Visual Arts and the International Center of Photography.
Kudirka's first interests were sculpture and painting which led her eventually to photography. She has traveled extensively throughout Europe, Africa, South America, Southeast Asia and the South Pacific documenting the life-styles of the peoples of these regions. Many exhibitions of her work have been held in New York and Rio de Janeiro while the latest took place this year in the capital of her native homeland, Vilnius, Lithuania.



A living checkerboard — this clan is a study in contrast.



The faces of these dancers reflect the seriousness of the occasion.

thrilling and overpowering.

The highlands were left behind as I journeyed, via Mount Hagen, to the Sepik region which consists of flat, open jungle offering enormous blue-green vistas of sky and land. It is hotter and the pace of life is more languid. This area is noted for its art and architecture, both are found in the Spirit House, the focal point of each village. Built of thatch and bamboo they are supported by beautiful carved pillars over 25-meters tall. This is the repository for the sacred objects of the tribe, ancestral carvings, drums, flutes, and in bygone days, human heads. In the low country, around Lake Gourvernamas, to which I traveled by canoe, the women have their faces tattooed with delicate, dark-blue, filigree script.

The climax of the trek came on returning to Mount Hagen to witness the two-day Sing-Sing festival, which is a gathering of tribal cultures. The clans sway in long lines through a large arena, Huli with throbbing drums and high-pitched yells, Hagen men in their pink feathered headdresses and Kuta Rekap women with scarlet-painted faces and giant shells on their breasts. One group marched by on three-meter-high stilts. Another clan created a stunning spectacle by dividing the color of their bodies precisely in two, painting one half black, the other white. Each headdress and body design is a unique variation, designed to intensify the projection of the individual personality, not to disguise it.

Even now, months later, the colors of New Guinea — the beads, plumes and paint, glowing with intense blues, reds and yellows — still radiate in my mind like a mirror of the self, reflecting only the essences.

Throughout my travels, I always use instant portraits from a Polaroid camera to open up channels of communication. Once the barriers are down, I shoot the images I need with my OM-1 and a selection of wide-angle, macro, and medium telephoto lenses. I also employ the OM-3 and OM-4Ti for their spot-metering capabilities. The latter, with the F-280 flash attached, is especially useful for portraits in light conditions involving extremes of contrast. However, the OM-1 is my favorite, having weathered 15 years of use without ever losing one exposure. VA

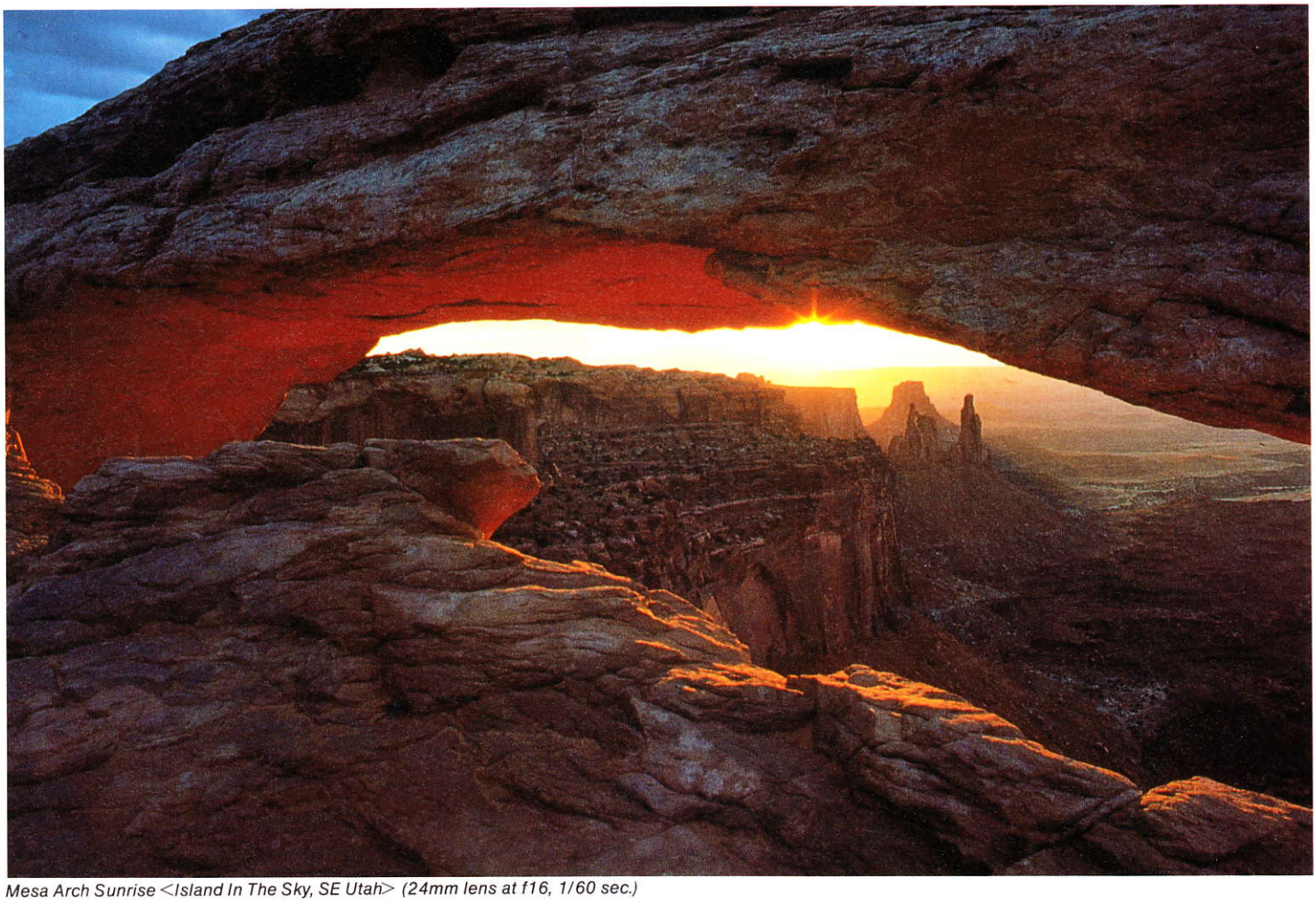
SPECIALIST PHOTOGRAPHY

Ancient Images in Canyon Country

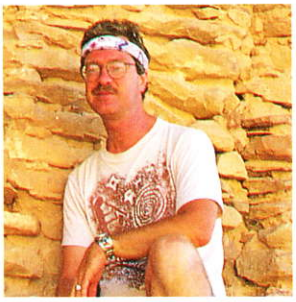
by Dan Norris

Deeply eroded canyons cut through ancient piñon pine and juniper forests. High mountains reach for the massive summer storm clouds that hover over the endless horizon in the Four Corners area of the American Southwest that was once home to the Anasazi people. This land holds millions of acres of some of the most magnificent landscapes in the world. There are bluffs, mesas, spires, arches and domes that take on brilliant colors with the rising and setting of the sun. The powerful odors of sage, juniper and piñon pine complete an experience that arouses a sense of wonder seldom equaled.

This sense of wonder is still equated to a spiritual experience by my wife, Nan, and myself. We fell in love with the Southwest on our first trip five years ago and we have



Mesa Arch Sunrise <Island In The Sky, SE Utah> (24mm lens at f16, 1/60 sec.)



Dan Norris

John's Canyon – Pre-Dawn <Cedar Mesa, SE Utah – Moon double exposed into frame.> (24mm lens at f11, 1/15 sec.)

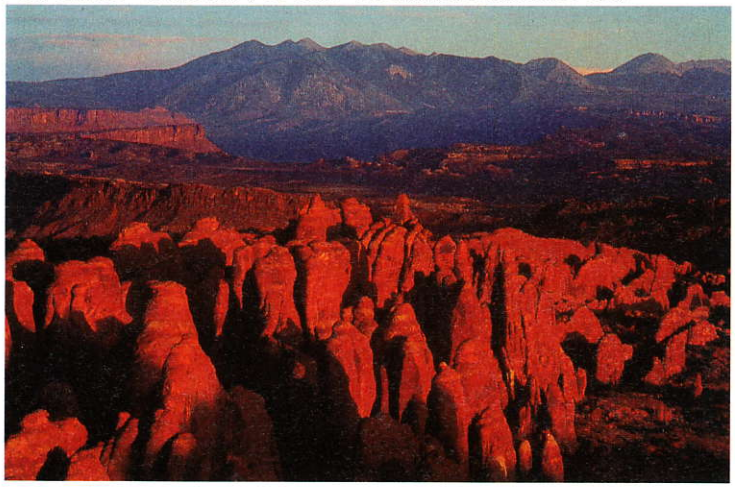
managed to travel to the area on average once every month and a half since then. Our 3½-year-old daughter, Tayah, is also captivated by the magic of the desert. She is reluctant to leave when we are camping and she loves to scramble up slick rock, which keeps us close on her tail.

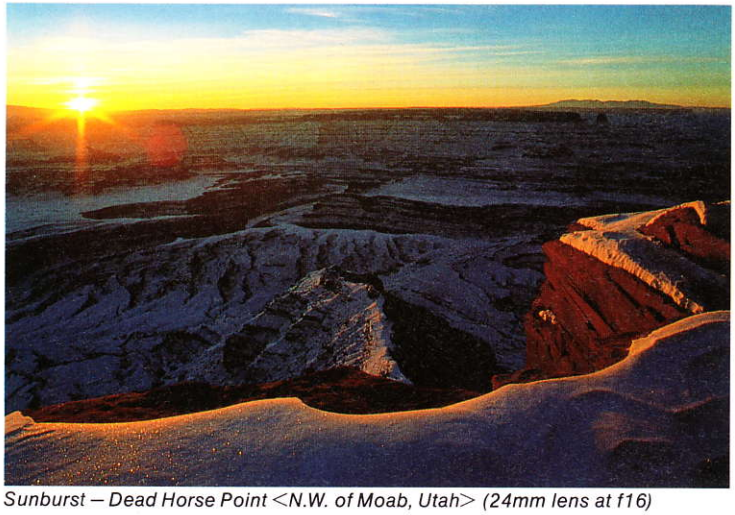
For me, it was the beginning of a personal quest to capture on film what it is that inspires me about the landscapes and remnants of ancient cultures — left behind in the high desert canyons are the ruins of abandoned villages and rock art that provide unique photo opportunities. Combining ancient architecture in cliff alcoves with the beautiful canyon scenery that surrounds them can produce stunning results. Surface pueblos located in the open, on the mesas above and below canyon walls, blaze with the same luminescent colors as the landscape during first and last light. The combination of rock art and landscapes can be interesting, but the best study of rock art is often a close-up shot.

I have used an Olympus OM-4 for most of my Canyon Country photography. Its multi-spot metering system has been invaluable for the high-contrast and low-light situations I encounter. Olympus lenses give incredibly sharp images with extraordinary shadow detail.

My most used lens is the Zuiko 24mm, F2.8. It handles broad landscapes when I want to emphasize foreground objects and its field of view gives good coverage in the tight quarters of cliff alcoves. This lens also

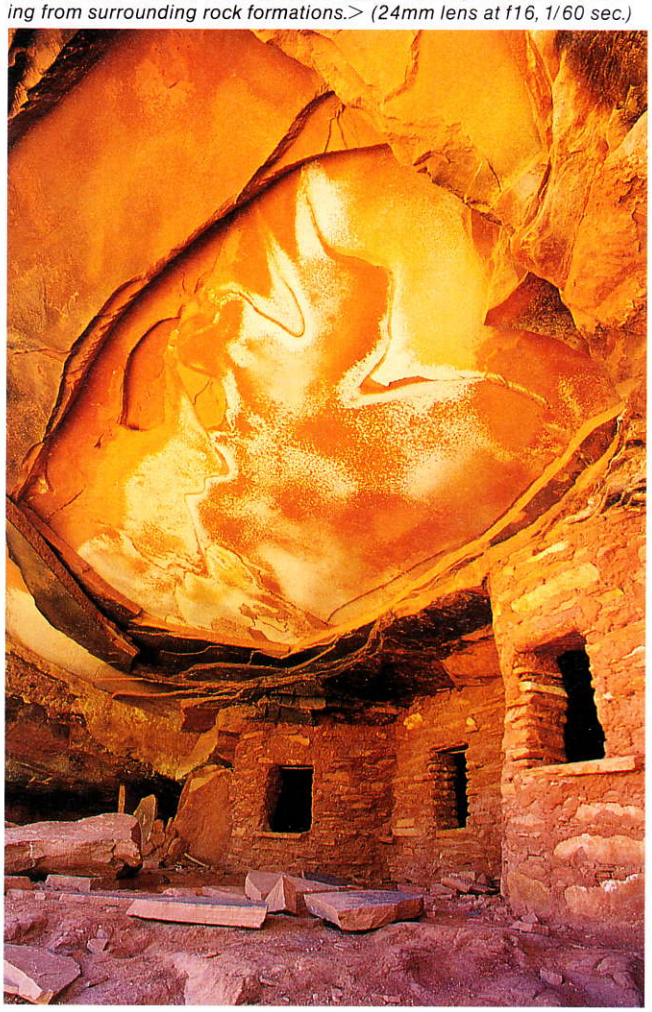
Fiery Furnace <Arches N.P., SE Utah> (200mm lens at f16, 1/30 sec.)





Sunburst — Dead Horse Point <N.W. of Moab, Utah> (24mm lens at f16)

Anasazi Ruin <Cedar Mesa Area, SE Utah — Midday with light reflecting from surrounding rock formations.> (24mm lens at f16, 1/60 sec.)



Hovenweep Castle Sunrise <Hovenweep National Monument> (24mm lens at f8)

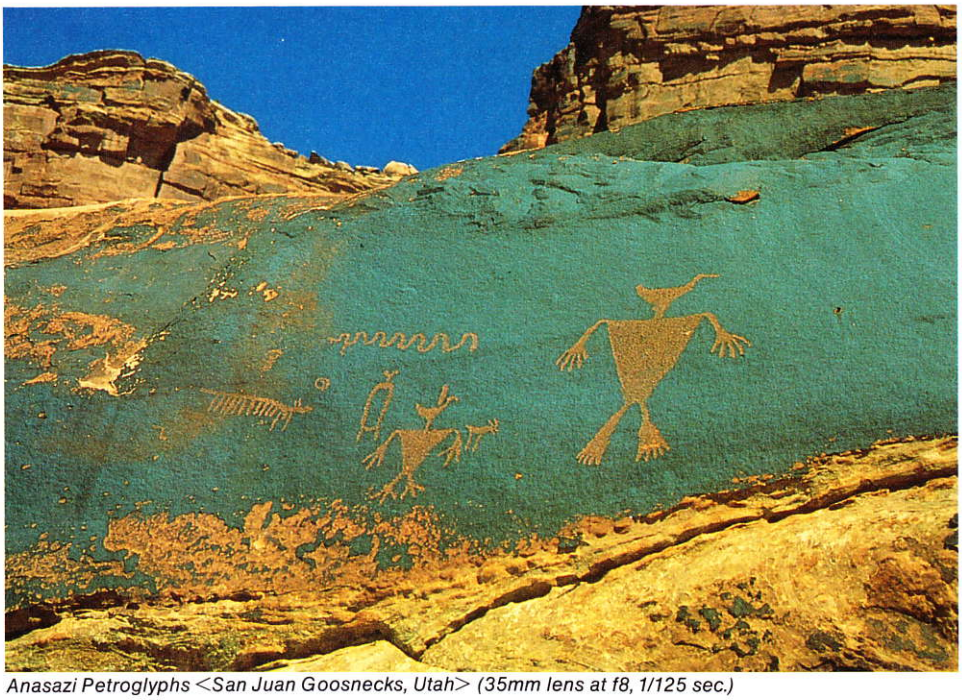
San Juan River Sunset <Butler Wash, SE Utah> (24mm lens at f8, 1/30 sec.)

Dead Horse Point <N.W. of Moab, Utah> (24mm lens at f16)

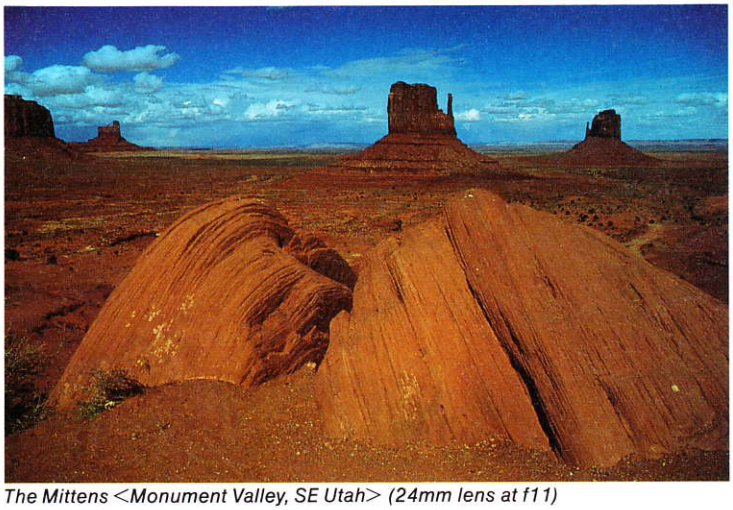
allows close proximity to large rock formations while still showing plenty of sky for star trails. Other favorite Zuiko lenses are the 35–70mm, 50mm and 100mm for landscapes and detail work and the 200mm to capture rock art and ruins that are out of reach. The 200mm is also great for compressing scenes to emphasize distant features.

I now use Fuji Velvia 50 ISO film almost exclusively, for several reasons. It brilliantly and accurately captures the rich, warm colors of desert landscapes. Velvia has proven to be the best film I have found for extremely long exposures of several minutes to several hours. Foregrounds in star-trail photographs are rendered in warm, natural colors whether lit by moonlight, lanterns, or flashlights. Moonlit skies reproduce in rich blues from dark to light, depending on length of exposure, and stars show as brilliant multicolored streaks of light. Other types of film I have used for this purpose exhibit an overall shift to green from mild to

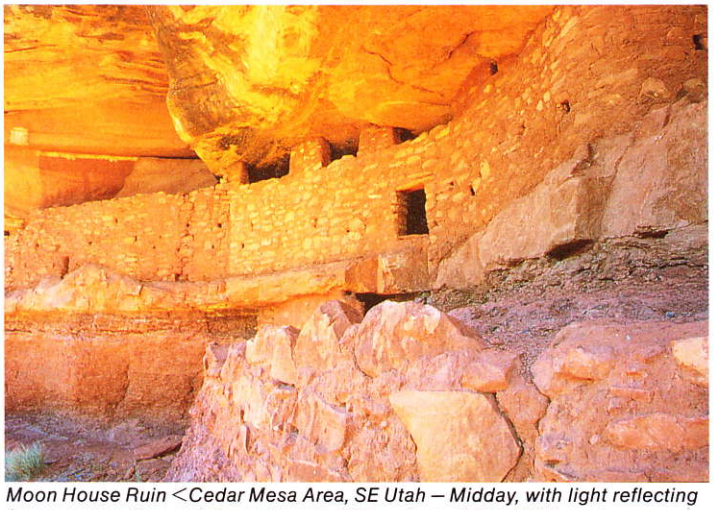
Petroglyph Conglomerate <Newspaper Rock State Pk.> (200mm lens at f8, 1/15 sec.)



Anasazi Petroglyphs <San Juan Goosnecks, Utah> (35mm lens at f8, 1/125 sec.)



The Mittens <Monument Valley, SE Utah> (24mm lens at f11)



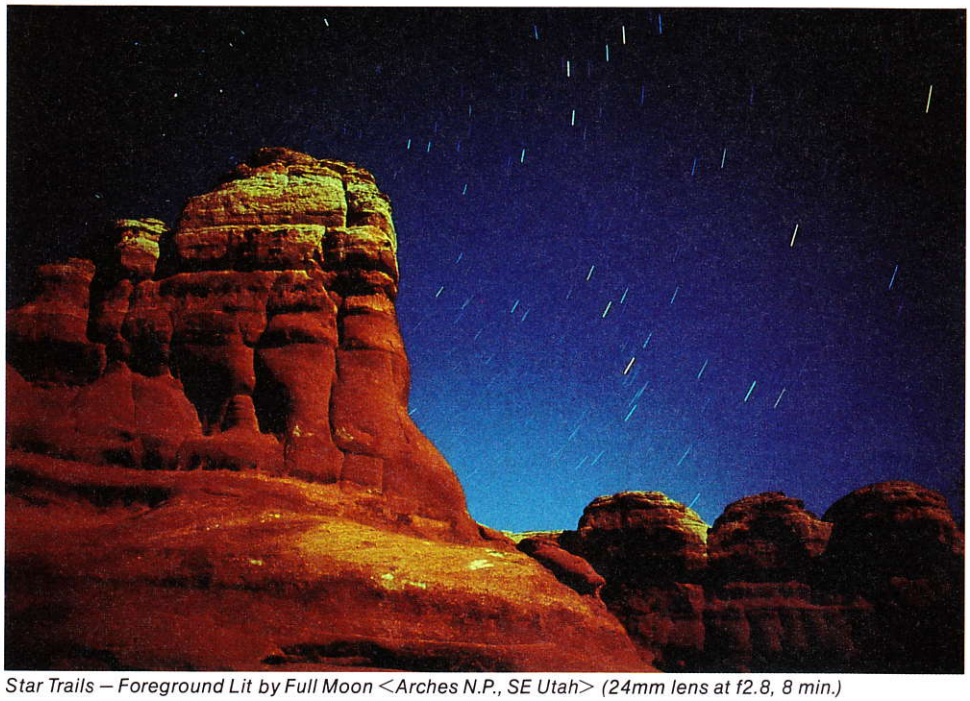
Moon House Ruin <Cedar Mesa Area, SE Utah – Midday, with light reflecting from surrounding rock formations.> (35mm lens at f11, 1/125 sec.)

extreme. Finally, Velvia has exceptional latitude with excellent shadow detail and the images are as sharp as 35mm can be.

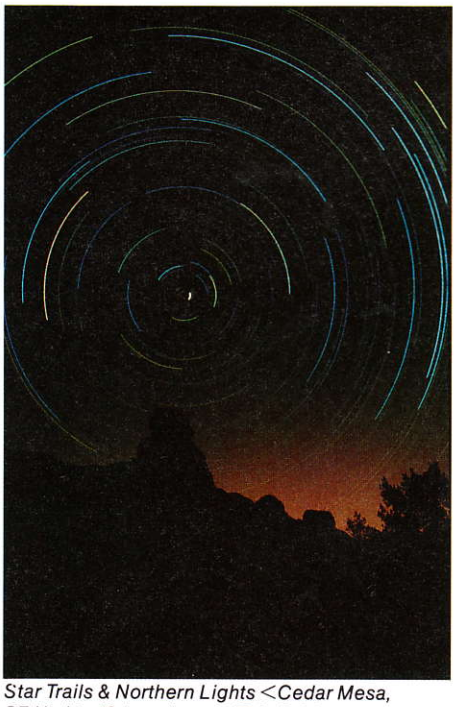
In order to satisfy a desire to share my images of this special place with as many people as possible, Nan and I self-published 10 note cards in November 1989. The Ancient Images line has grown to 46 full color 5 × 7 note cards that are now being sold in bookstores, gift shops, card stores and National Parks in 25 states. The business continues to grow with new lines featuring the images of other photographers and artists.

As a natural next step in the pursuit of spending more time in Canyon Country, we are conducting photo workshop adventures to explore and photograph little-known Anasazi ruins and rock art in the splendor of high-desert landscapes. The tours begin in Moab and culminate in the Cedar Mesa-Grand Gulch areas of Southeast Utah. We conducted 6 tours in 1991, our first year, and there are 9 scheduled for 1992. Our purpose, besides more time there for ourselves, is to share the wonder of these treasures with other photographers and convey the importance of protecting this land and its antiquities for the enjoyment of future generations. VA

Turret Arch by Full Moon <Arches N.P., SE Utah> (24mm lens at f2.8, 10 min.)



Star Trails – Foreground Lit by Full Moon <Arches N.P., SE Utah> (24mm lens at f2.8, 8 min.)



Star Trails & Northern Lights <Cedar Mesa, SE Utah> (24mm lens at f2.8, 2.5 hours)

Davis Canyon by Full Moon <Canyonlands N.P., Utah> (24mm lens at f2.8, 7 min.)

Sunset Over Pueblo Bonito <Chaco Culture N.H.P.> (28mm lens at f8, 1/125 sec.)

In the Footsteps of Charles Darwin

by Eric W. Doran

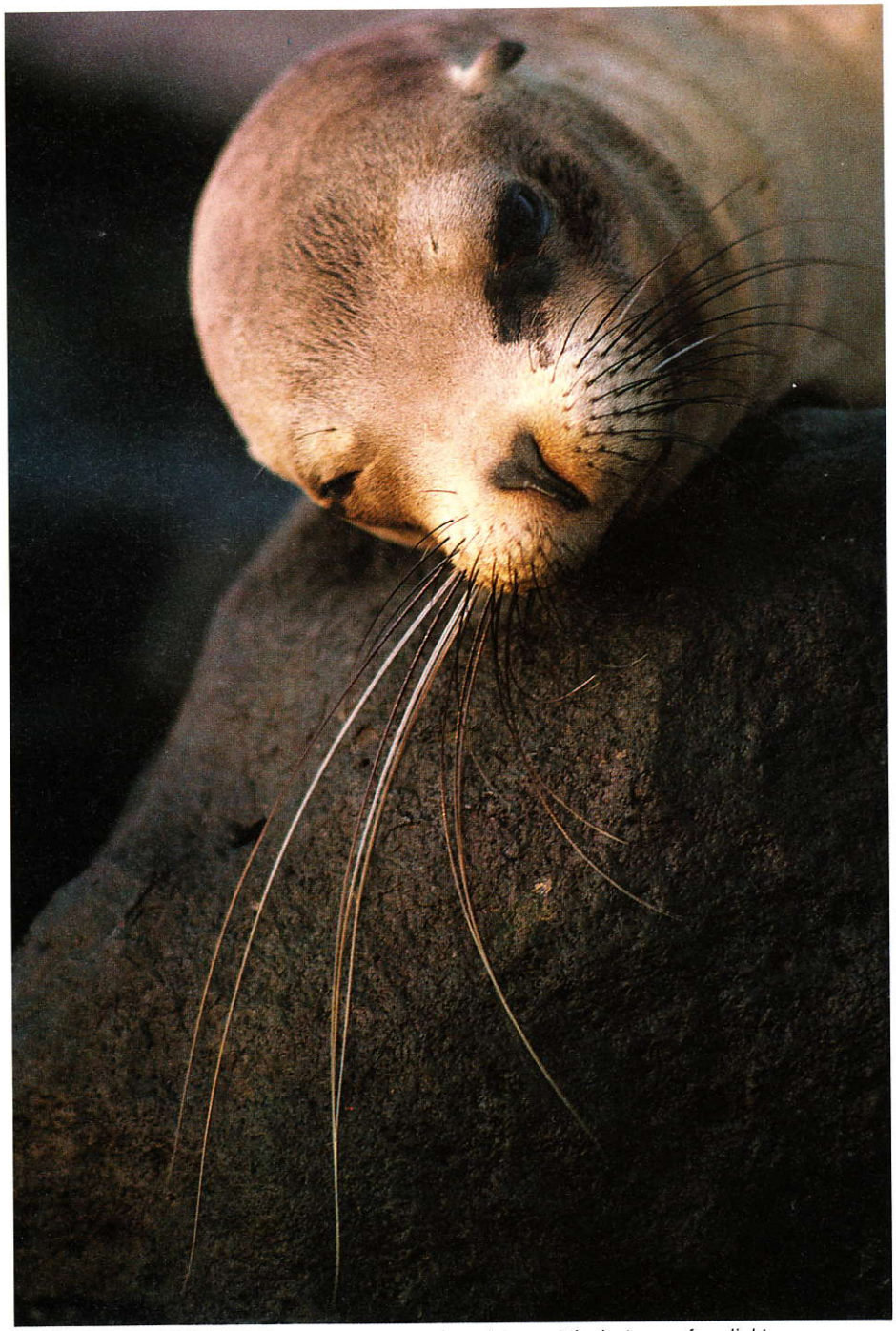
More than 50,000 people will visit the Galápagos Islands this year. All will be eager to explore these enchanted islands and observe the wildlife firsthand, and many will be amateur photographers whose pictures will serve as mementos of their visit. For them, photographic opportunities will seem endless. Most of the animals are calm, even curious, around humans, and there is a striking variety of scenic landscapes. However, professional photographers, whose work must meet the strict standards of publishers, are faced with many challenges.

The Galápagos Islands straddle the equator some 600 miles off the coast of Ecuador. The archipelago consists of 13 major islands, six minor islands, and 42 officially recognized islets. The islands are noted for their continuous and observable geological activity, and for the abundance and variety of plant and animal species living there.

Charles Darwin spent five weeks on the islands in 1835, and his observations there led him to believe that species are not static, specifically created entities, but are capable of adaptational change to environmental conditions through natural selection. After years of further study and refinement of his ideas, he published *On the Origin of Species*, a book that has become the foundation for all modern biological science.

As a result of the geographical isolation of the islands, many of the plant and animal species that have managed to reach them have evolved into forms which are not found

While its mate is out securing food, this Swallow-Tailed Gull stands guard over its chick. (Zuiko 28mm F2.8).



This Galápagos Sea Lion rests its head on the rocks to intercept the last rays of sunlight. (Zuiko 135mm F2.8).

Eric W. Doran

Eric W. Doran was born in San Jose, California in 1965, he graduated with a BSc in biology but had no formal education in photography, learning through practice and reading many books and articles. He attributes the creative aspects of his photography to his ongoing study of wildlife and to his work as assistant to noted Japanese photographer, Mitsuaki Iwago, from 1988 to 1991, traveling with him to Australia, Antarctica, New Zealand and Japan.
This trip to the Galápagos Islands represents Doran's first solo endeavor as a professional photographer and for his next project he plans to visit the Baja Peninsula, Mexico next spring to document the lives of the Brown Pelicans of the region.

The down of this Masked Booby keeps it warm while its parents are away. (Zuiko 180mm F2.8).

anywhere else in the world. Visitors can observe, up close, giant tortoises weighing over 500 pounds, iguanas that swim and feed in the ocean, and birds with wings that function only as flippers for swimming. Perhaps the most unique and endearing attribute of the wildlife here is their remarkable fearlessness of man. It is possible to approach within a few feet of most animals without disturbing them; in fact, many will investigate the human intruders.

The archipelago is a territory of the Republic of Ecuador. In the interest of environmental conservation, the republic designated over 85% of the islands' land mass a national park in 1959. In 1968, the National Park Service implemented programs and policies aimed at preserving the native flora and fauna and eliminating the introduction of non-native species. The most important element of these conservation efforts is the regulation and management of tourism on the islands.

After absorbing the last rays of sunshine, these Galápagos Sea Lions will spend the night in the bushes at the edge of the beach. (Zuiko 28mm F2.8).

Rainwater pools are the main source of drinking water for the Galápagos Tortoise. (Zuiko 180mm F2.8).

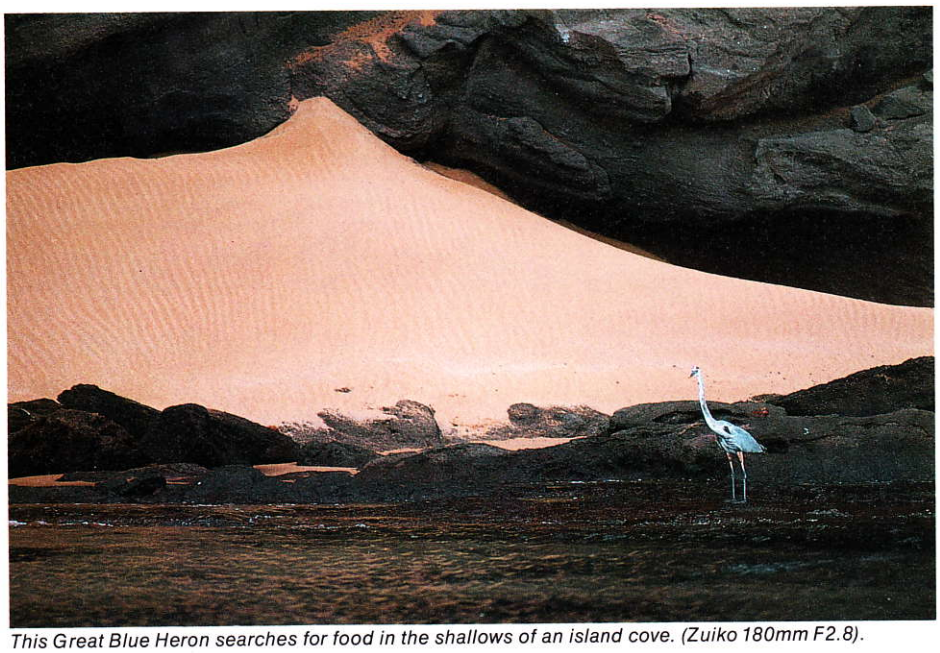
The thousands of visitors each year require careful supervision to ensure the absolute minimum disruption to the islands' fragile ecosystems. To better manage these tourists, the Park Service has limited the area accessible to 48 visitor sites, comprising just 3% of the total land area. These designated sites have been selected to accommodate the varied interests of tourists.

The Park Service has implemented an extensive set of rules and regulations to be observed while on the islands. These rules are designed to minimize disruption by humans of the land and habitats, instructing visitors to "Take only photographs and leave only footprints." All tourist groups must be accompanied by a Parks Service guide, and the rules are strictly enforced.

Visitor sites are connected by footpaths which are two to four meters wide. Visitors are restricted to walking only on these designated trails, and must remain with their guide at all times. Individual exploration is not permitted, except in some of the open beach areas. These rules are inarguably necessary to prevent any accidental damage to, or intentional exploitation of, the islands' resources. Speaking as a photographer, though, these rules unavoidably limited the quality and variety of photographs I was able to take.

For instance, I was unable to photograph the Waved Albatross as I had hoped. The entire population of these majestic birds nests on Espanola Island, the southernmost island in the archipelago. While the majority

In the protected waters of a mangrove lagoon it is common to see Sea Turtles mating. (Zuiko 180mm F2.8).



This Great Blue Heron searches for food in the shallows of an island cove. (Zuiko 180mm F2.8).

of the 10,000 nesting pairs are on the islands from March through August, I learned that I could still expect to find a sizable group during my visit there in late October. I did get to see a number of these beautiful birds, but unfortunately all were too far from the footpaths to allow a clear, detailed photograph. I left the island that day very frustrated at having missed photographing these striking birds at their only nesting site.

Although necessary, the rule requiring all visitors to stay together in groups also precluded many photographic opportunities. Before this trip, I had usually enjoyed the luxury of photographing alone, with exclusive access to my subjects in the wild. However, I quickly discovered that this was not to be the case on the islands. I often found myself vying for space at a particular vantage point with other observers and photographers. Groups can consist of as many as 30 at a time, but I was fortunate to be traveling with only eight other visitors. But even eight people hiking in a group can be disruptive. On several occasions, I was prepared to take what would have been very dramatic shots, only to have the noise and movement of the rest of the group interrupt the activity of the animals, or scare the subjects from the site.

The majority ruled in these groups, so that if most members preferred to move to a new site, all were obliged to do so. No individual was permitted to move ahead of the group or lag behind. Of course, this sort of democratic decision-making is the most fair to all involved, but it did result in quite a bit of frustration for me personally. As an example, there is only one area on the islands where it is possible to snorkel among the penguins and our schedule only allowed for one short visit there. As it was close to noon, the group opted to eat lunch then, rather than swim with the penguins. I had brought my underwater photographic equipment specifically to shoot the penguins and marine iguanas in the water, so needless to say I was very disappointed to have missed the opportunity.

Another factor which limited photographic opportunities was the time constraints imposed by both the Parks Service and our particular group's itinerary. Visitors are not permitted ashore before 8 a.m. or after sunset. On the equator, the sun is already high on the horizon by 8 a.m., so the precious early morning light is lost. As we made our way back to the boat at the end of each day, the warm lighting of the dramatic sunsets passed largely unphotographed in our haste.

At low tide a Sally Light-Foot Crab searches the crevices of the lava outcrop for food. (Zuiko 90mm macro F2).

Most tourist boats follow similar itineraries, visiting two or three sites each day. This allowed from one to three hours at each location. Charles Darwin noted his own frustration with time restrictions in *The Voyage of the Beagle* where he writes, "It is the fate of most voyagers no sooner to discover what is most interesting in any locality than they are hurried from it." While a few hours was sufficient time for many visitors, I found that often by the time I had investigated the site and chosen what I wanted to photograph, it was time to move on. Our guide was

Galápagos Sea Lions regularly groom their dense coats of hair. (Zuiko 180mm F2.8).

Galápagos Sea Lions resting away the last part of the day. (Zuiko 21mm F2).

These gregarious Marine Iguanas huddle together to conserve body heat. (Zuiko 135mm F2.8).

The flat lips of this Marine Iguana enable it to eat the carpet of sea lettuce that grows on the rocks in the tidal zone. (Zuiko 180mm F2.8 with 25mm extension tube).

as accommodating of my needs as he could be, but of course his responsibility was to the wishes of the group as a whole.

Exceptions to these restrictions, though rare, are possible. We were fortunate enough to be allowed to camp overnight on the rim of Alcedo Volcano. The rim is home to hundreds of Giant Tortoises, and I was very excited to have the opportunity to photograph them at night. It was not until I was ready to shoot that I learned that flash photography is prohibited on the islands so as not to disturb the animals. By this time I was learning to take such obstacles in my stride, and I spent the evening marveling at the huge tortoises without my camera.

Based on this first experience of the Galápagos Islands, I am convinced that the keys to a rewarding photographic expedition there are preparation and flexibility. As a student of biology and animal behavior, I was familiar with the species and habitats of the islands, and had made plans for specific photographs I wanted to obtain. I quickly realized, though, that I would have to make the best of opportunities as they presented themselves, rather than holding out for any ideal photographic circumstances. It is always advantageous for the photographer to know as much as possible about the habits and environment of his subjects, but he also needs to be able to adapt to unforeseen circumstances and limitations.

Even though I had some frustrating moments during my visit, there is no question that these regulations set up by the Parks Service are absolutely necessary to preserve the islands' fragile ecosystems. Because they are geographically isolated, the inhabitants of the islands are especially vulnerable to any foreign disruption. The Parks Service administrators and guides work very hard to insure that the enjoyment of the visitors to the islands is not at the expense of the native species. It is the responsibility of each visitor to abide by these regulations so that future generations may appreciate and learn from these unique and unspoiled islands. I look forward to my next trip to the islands, and will simply keep my eyes and my mind open to whatever I am fortunate enough to witness from a safe and unobtrusive distance. VA

The WWF (World Wide Fund For Nature) is the world's largest private international nature conservation organization. The destruction of the world's ecosystem has long been a concern of Olympus, and support to the WWF, through various co-operative efforts.

WWF World Wide Fund For Nature

This series on environmental issues has been prepared in cooperation with WWF Japan.

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As the tide rises these Blue-Footed Boobies will move to higher ground. (Zuiko 21mm F2).

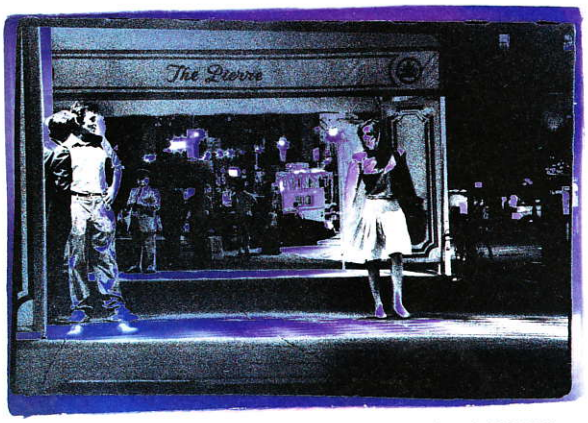
This Blue-Footed Booby is performing a courtship display before a potential mate. (Zuiko 180mm F2.8).

★ *All photographs were taken by Eric W. Doran using an Olympus OM-4 camera with professional Kodachrome 64 ISO film.*

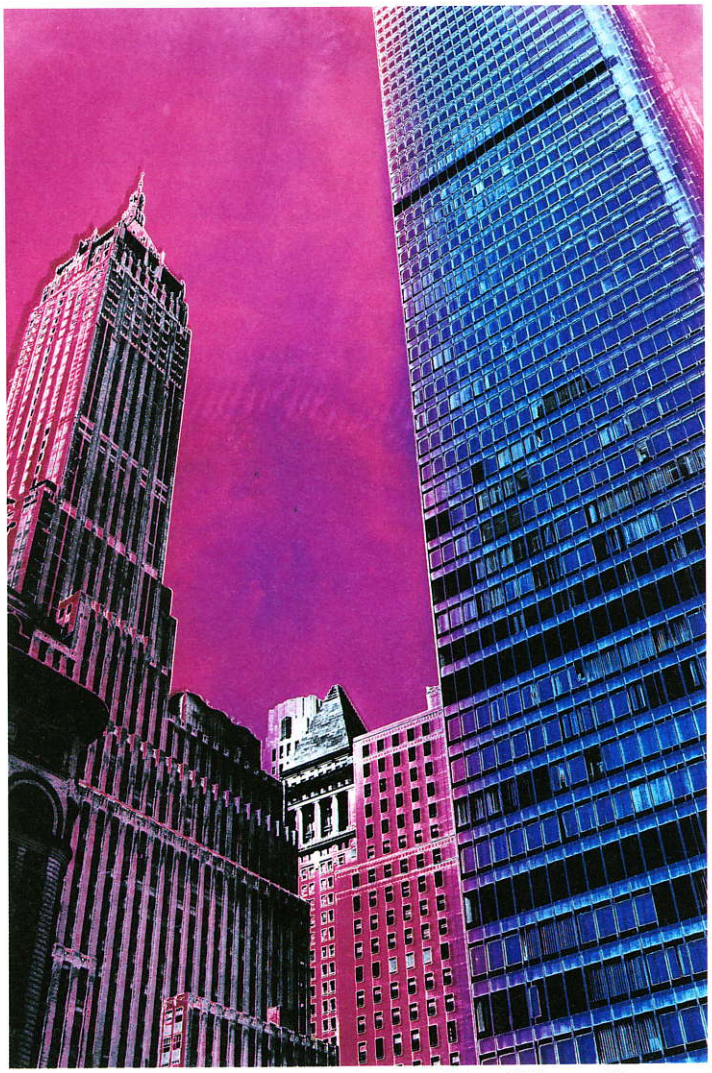
PHOTO TOPICS

The Many Moods of Dye Coupler Imagery

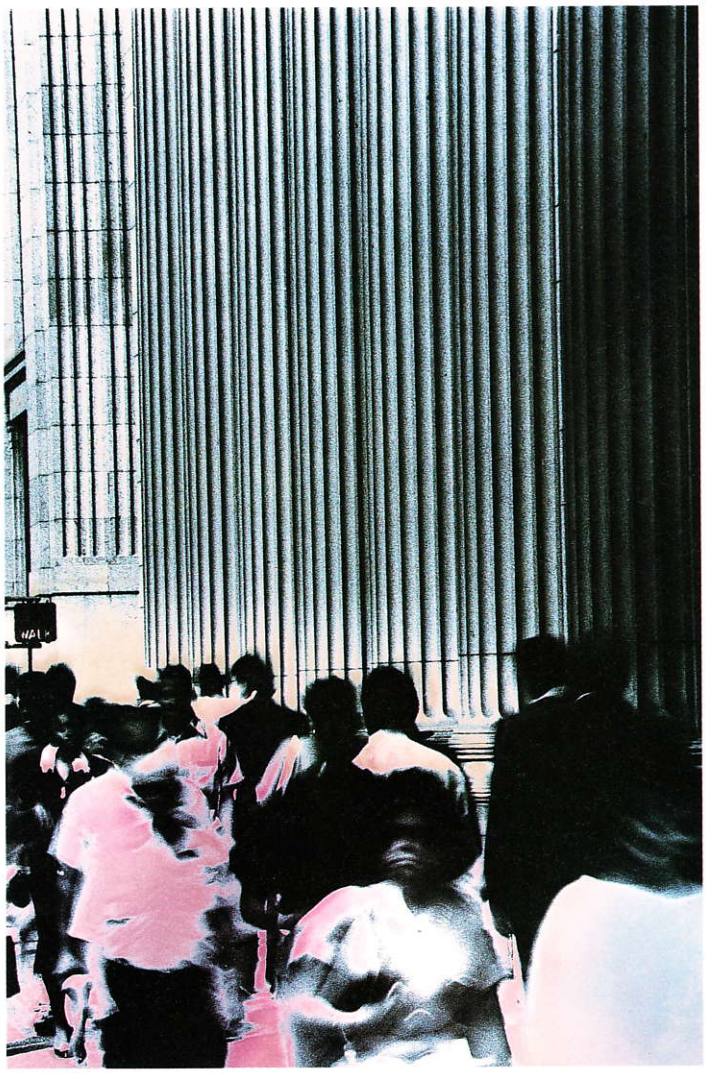
by Peter King Weidlein



Pierre Hotel, NYC, 1991 (T-Max 3200 film rated at 6400 ISO. 180mm lens: f5.6 at 1/125 sec.) This photograph is from a series of night shots of New York. The lens was chosen to distance myself from the action and compress the background information.



Wall Street, 1992 (APX 25 ISO film. 25mm lens: f5.6 at 1/60 sec. with a polarizing filter.)



Broadway, 1989 (APX 100 ISO film. 180mm lens: f11 at 1/15 sec.)

St. Michael's Mount, England, 1976 (Plus-X 125 ISO film. 25mm lens: f11 at 1/60 sec. with a polarizing filter.)

Scotland, 1976 (Plus-X 125 ISO film. 25mm lens: f8 at 1/60 sec. with a polarizing filter.) I often shoot my subjects at close range with a wide-angle lens in order to give the image a more three-dimensional effect.

Based in New York City for the past fifteen years, I have been fortunate to work with many highly creative people in the fields of advertising, corporate communications and architecture. While working on many diverse assignments, I have often drawn upon the art education I recieved at a small college in the White Mountains of New Hampshire. During my years at Franconia College (1973 — 1976), many visiting artists spent time with our small group of students. I was particularly inspired by the work and words of Minor White, Robert Fichter and two of the faculty members: Eileen Cowan and John Craig.

I made a conscious decision ten years ago to avoid becoming a specialist in any one area of photography. I started my career as a still-life photographer and managed to become quite successful, yet I felt the need to get out of the studio and use my skills in other ways. The first step was to begin an advertising campaign highlighting architectural detail shots and corporate imagery. In the beginning all photography was self-assigned, but the advertising gradually brought in work. Now, the majority of my work is done on location and I am far happier having more diversity in my assignments.

John Craig introduced me to the dye-coupler process. I have now been experimenting with this process for close to twenty years and the fascination has not worn off. The technique is similar to that of making a solarization. However, after developing the black-and-white print and re-exposing it to light, the print is then redeveloped in color chemistry. It is difficult to know what to expect from each print until the image has been fixed and room lights are turned on.

The dye-coupler process lends itself to graphic imagery — a style I have always been intrigued with. There is a moody quality to the finished print which is a wonderful counterpoint to high contrast, somewhat stark photographs.

The prints are made on Agfa Brovira grade 5 paper. High contrast is a key to the control of how and where color bonds to the black-and-white emulsion. I will usually print

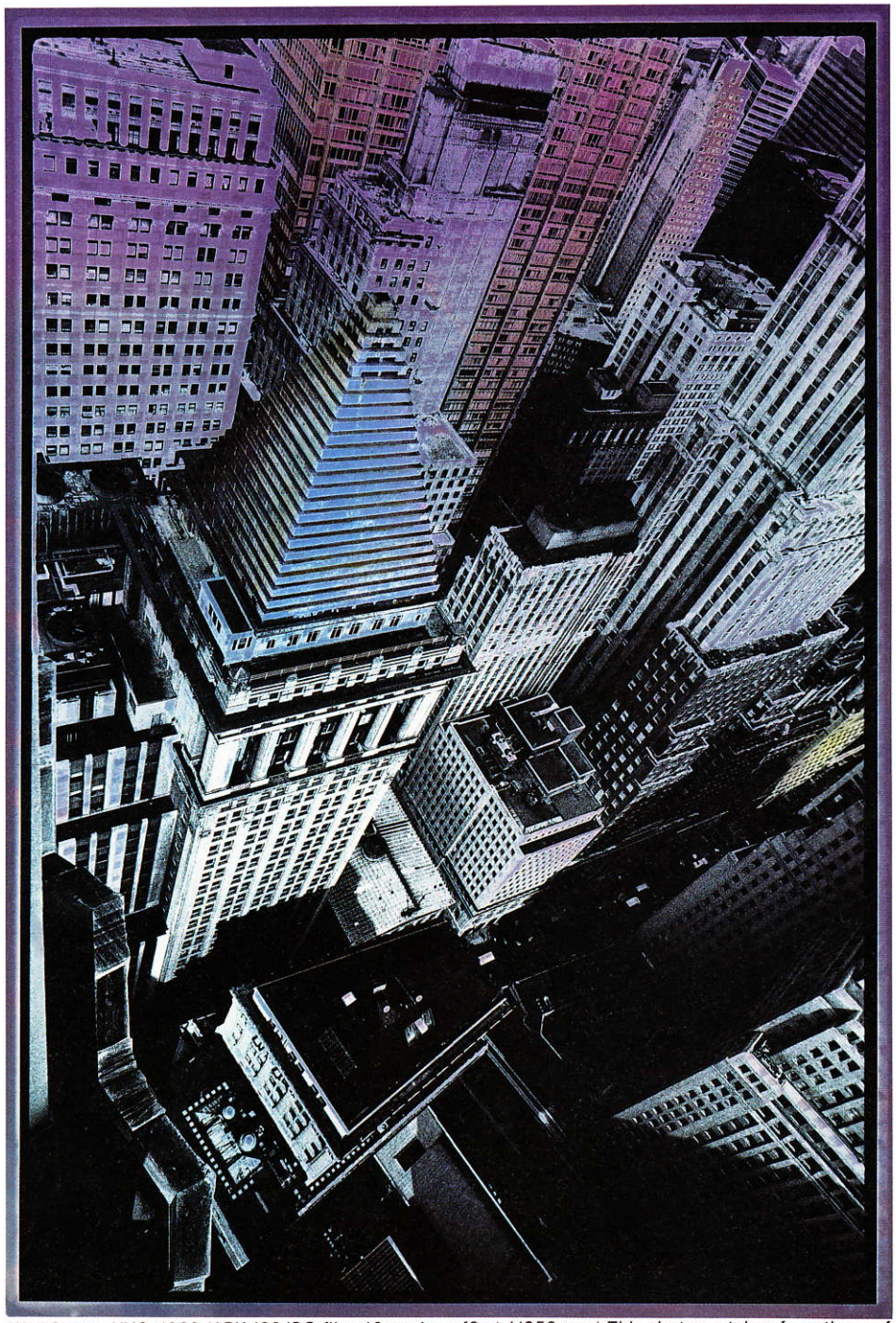
from five to seven versions of a selected image. The most interesting are then selectively bleached and possibly redeveloped using different dye mixtures before the finished print is achieved.

To be successful, the image must transcend technique. Hopefully I have achieved that with some of these prints.

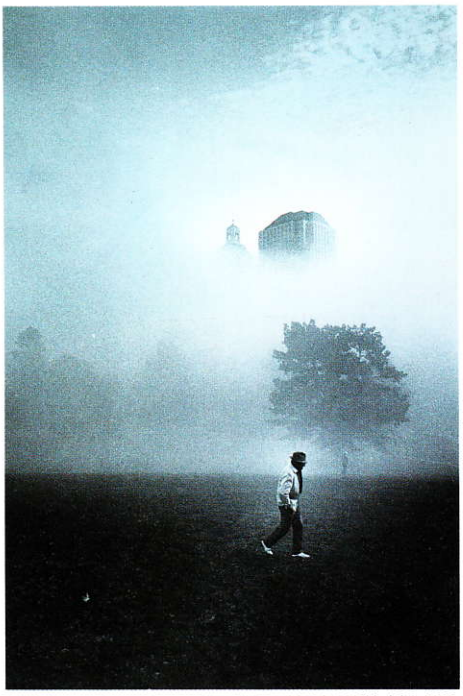
Dye-coupler serves as an additional form of creative release. The somewhat unpredictable results are a hard sell where tight layouts and conservative advertising are concerned, so most commercial sales have come from my stock files (where the client can see exactly what the end result is). What dye-coupler assignment work I have received has come from agencies fortunate enough to have clients willing to give great conceptual freedom to both the art director and photographer.

I often give myself stock photography assignments with the dye-coupler process in mind. Other times, the images are taken from job outtakes. Two examples from the latter category are the Wall Street down view and the shot taken from under the George Washington Bridge. Both of these photographs came from an assignment awarded to me by free-lance art director, Dominic Conde. A major law firm hired him to produce a capabilities brochure. I shot countless rolls of film, primarily in the Wall Street area of New York. The pyramid-topped building in the down-view shot houses the New York offices of the law firm. In the preproduction meeting, Dominic gave me concepts to work with such as strength and permanence rather than specific layouts. Neither of the images shown here were selected for use in the brochure, but they seemed to be perfect material for dye-coupler conversion. I chose these and several other outtakes from the job for inclusion in a gallery exhibition in New York City. I copied the prints selected for the show onto 8 x 10 transparency film and then had 20 x 24 Cibachrome prints made from the transparencies. The resultant images took on a life of their own.

I have no regrets regarding the constantly evolving state of my career. I recently moved my base of operations out of New York City in order to concentrate more fully on stock photography and to be able to devote more time toward nurturing national and international clients. Advances in communcations technology have made this possible. Dye-coupler imagery will continue to be an important element in my creative growth and business strategy. VA



Wall Street, NYC, 1989 (APX 100 ISO film. 16mm lens: f8 at 1/250 sec.) This shot was taken from the roof of a 60-story building, with the camera extended out over the edge.

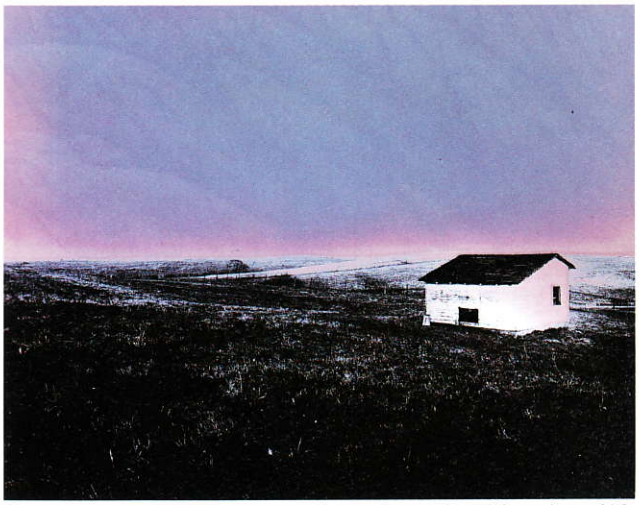


Hilton Implosion, Hartford, Ct., 1991 (APX 100 ISO film. 25mm lens: f5.6 at 1/125 sec.)

Paddock, Storrs, Ct., 1991 (T-Max 100 4 x 5 film. 165mm lens: f16 at 1/60 sec.)

Peter King Weidlein

Peter King Weidlein holds a BFA degree in photography from Franconia College. He first began experimentation with the dye-coupler process in 1973. His work has been shown in galleries throughout the United States. Weidlein has found success and recognition as an architechural and corporate photographer. His clients include many "Fortune 100" companies. He maintains an extensive stock photography file of black-and-white, color and dye-coupler images, and is represented internationally by Photothéque Mon-Tresor.



Horsebarn Hill, Storrs, Ct., 1991 (T-Max 100 4 x 5 film. 90mm lens: f16 at 1/30 sec.)

George Washington Bridge, 1989 (APX 100 ISO film. 25mm lens: f11 at 1/15 sec. with polarizing filter.)

To Capture a Moment of Vivid Movement

by Yoshitaka Nakatani

In the 100m butterfly, shoot as the swimmer's face clears the water. (100mm F2, f4 at 1/250 sec. ISO 400)

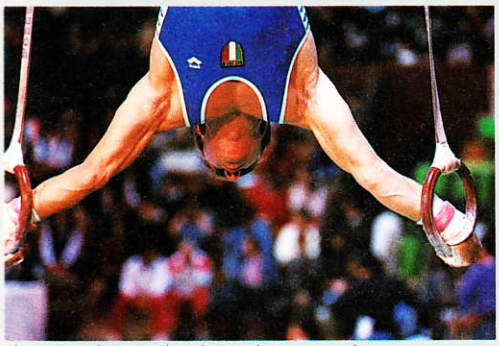
The real challenge of sports photography is to convey the speed, power and rhythm of the participants.

To capture the feeling of speed in track and field events, team games and swimming, it is necessary for the photographer to have a camera and lens that can easily follow the movements of the athletes. To best express speed, the camera position should be at an angle to the subject since speed is difficult to portray in a frontal shot. When photographing from the stadium stands, a lens longer than 300mm is necessary, but because of the narrow angle of view, keeping the subject in the center of the viewfinder presents problems.

A typical example of a power sport is rugby. The moment when a tackle occurs and the player is brought down is an ideal shutter opportunity. Volleyball also presents excellent situations to portray power. The movement of the setter is all important, by forecasting the setter's pass during an attack it is possible, with good timing, to shoot the actual spike. Feint attacks however, are a common strategy in volleyball, making anticipating the optimum moment very difficult.

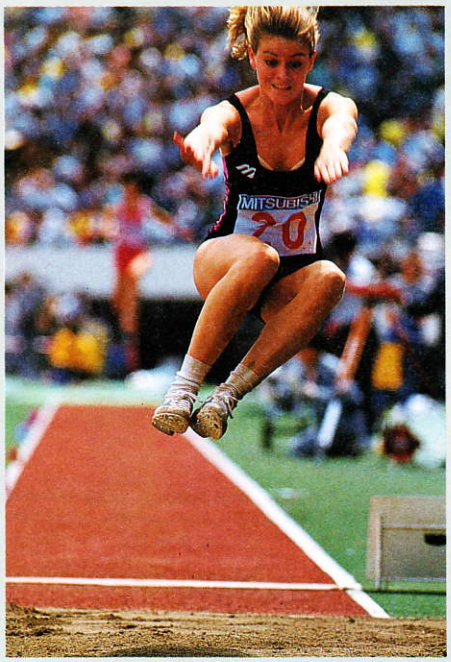
Gymnastics is a sport in which rhythm plays an integral part, whether in traditional competitions such as the rings or in the recent floor activities designated new gymnastics. Photographers must synchronize their shooting with this rhythm in order to capture the essence of the sport.

Combining these three elements, speed, power and rhythm will result in dramatic,



A competitor on the rings gives a continuous, powerful performance. The best camera position is in the stands. (200mm F4, f4 at 1/250 sec. ISO 1600)

Presetting the focus on the hurdle is an advantage when shooting the 110-meter event. (300mm F4.5, f5.6 at 1/500 sec. ISO 100)

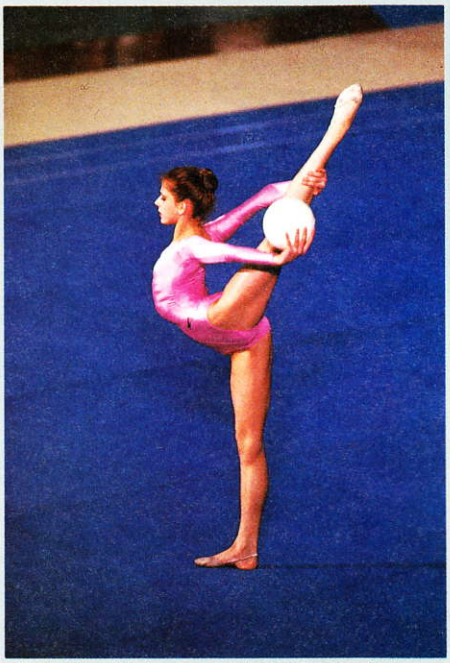


To capture the subject in the air during this third attempt at the long jump, the focus was preset at the previous highest position of the competitor. (200mm F4, f5.6 at 1/1000 sec. ISO 200)

The water jump is the most dramatic part of the 3,000-meter steeplechase. (350mm F2.8, f2.8 at 1/2000 sec. ISO 200)

The camera was set high in the stands for this shot of the high jump. (300mm F4.5 plus 2x teleconverter, f5.6 at 1/500 sec. ISO 200)

When photographing new gymnastics the key is matching the movement of the camera to the rhythm of the subject. (200mm F4, f4 at 1/500 sec. ISO 400)



Eliminating the background emphasizes the motion of the athlete. (350mm F2.8, f4 at 1/250 sec. ISO 64)

exciting sports photographs. However, it is also advantageous to have an understanding of the rules and strategies involved — both team games and individual competitions.

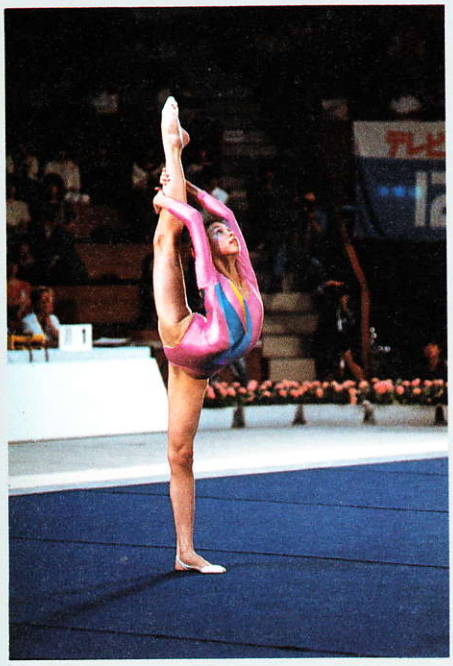
In team games, knowledge of their characteristics, star players and favorite formations can be a definite asset, since it is then possible to forecast the movement of the players and position the camera for the best possible shot. When covering football and volleyball games anticipating the movement of play is essential. If the camera is matched to the movements of the ace striker, more shutter opportunities and more dynamic shots will result.

For individual competitions, especially gymnastics, it is important to precisely follow the movements of the participants since they must conform to a set program. To capture a particular action the camera position can be fixed beforehand, this is an especially useful technique for new gymnastics and can result in exciting shots.

The equipment necessary for sports photography varies according the subject but certain items are essential. In order to follow the movement of the subjects with a telephoto lens the camera body must be extremely strong. A winder or motor drive is a great advantage for capturing fast-action shots requiring split-second timing. Telescopic lenses of more than 100mm are used in almost all cases, and 1.4x and 2x teleconverters are very handy for outdoor shooting. Indoor photography requires fast, large-aperture telephoto lenses to achieve

Yoshitaka Nakatani

Yoshitaka Nakatani was born in Hiroshima, Japan in 1937. After graduating from Tokyo Shashin College in 1957 he joined the photography department of the Tokyo Newspaper Co., Ltd. In 1960, he became a free-lance photographer shooting reportages, portraits and sports events for monthly and weekly magazines. Nakatani is currently chairman of the AJPS, a member of the AIPS and JPS, a lecturer at the NHK Culture Center and president of Photo Office Plus One. He has had many major exhibitions and has published two photographic books — How to Photograph Sports *and* Form and Expression.



Depending on the type of lighting, filter compensation may be required to obtain the true colors of the leotard. (180mm F2.8, f4 at 1/250 sec. ISO 64)

Body-building contests have fixed poses for competitors. (200mm F4, f4 at 1/250 sec. ISO 100)

Anticipating which player will receive the ball is essential in shooting a rugby match. (200mm F4, f5.6 at 1/500 sec. ISO 100)

Practice following a speeding subject. (600mm F6.5, f6.5 at 1/500 sec. ISO 100)

the best results.

To photograph movement, a minimum shutter speed of 1/500 sec. is necessary. A high-speed film can also reduce unwanted blur and is essential for indoor photography where a speed of 1/250 sec. is the maximum permitted with an F2.8 lens. When choosing color film for indoor use the type of lighting must be taken into account since filter compensation may be required.

Although most sports photographs freeze the action, creative compositions shot with a shutter speed under 1/30 sec. can give an impression of grace and flowing movement.

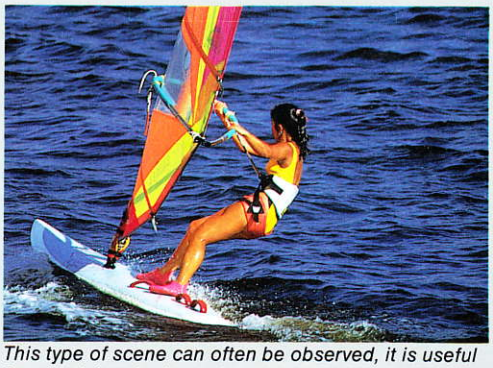
The drama of sports is a human creation, and the ability capture the emotion of the moment is dependent on having a good camera eye. VA

Sport is a human drama. The moment of victory can result in a good photograph. (100mm F2, f5.6 at 1/500 sec. ISO 200)

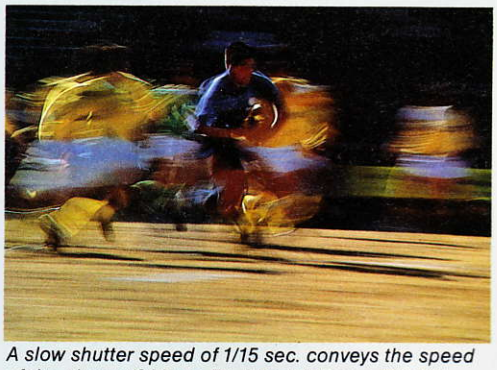
The athlete's expression at the moment the javelin is released is quite dynamic. (200mm F4, f5.6 at 1/500 sec. ISO 100)

By continuing to follow the ace striker, a shooting opportunity will result. (180mm F2.8, f5.6 at 1/500 sec. ISO 200)

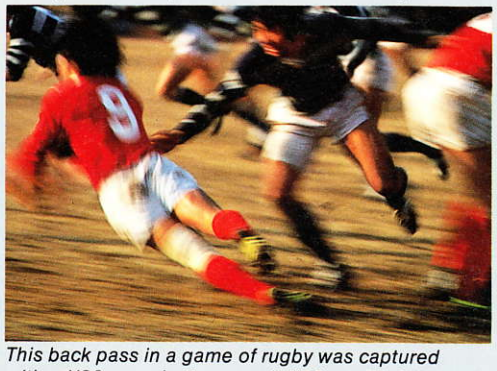
In synchronized swimming, good timing is necessary to catch the swimmer out of the water. (350mm F2.8, f4 at 1/250 sec. ISO 400)



This type of scene can often be observed, it is useful for practicing the best picture angle with a telescopic lens. (180mm F2.8, f8 at 1/1000 sec. ISO 100)



A slow shutter speed of 1/15 sec. conveys the speed of the player. (200mm F4, f16 at 1/15 sec. ISO 50)



This back pass in a game of rugby was captured with a 1/30 sec. shutter speed. (100mm F2, f11 at 1/30 sec. ISO 50)

By zooming while operating the shutter release, interesting sports images can be created. (85–250mm zoom F5, f22 at 1 sec. ISO 50)

FOTO CUBICA: The World's First!

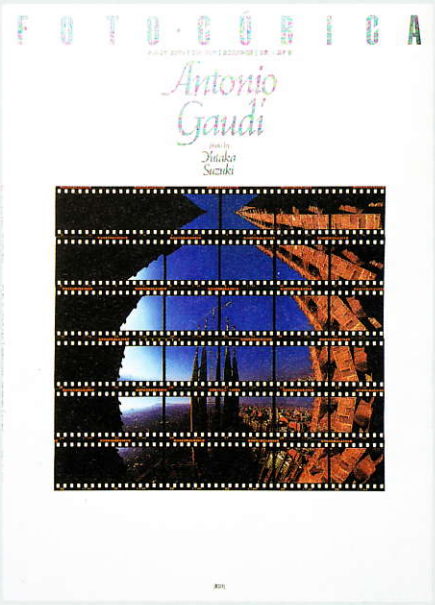
Photographs by Yutaka Suzuki
Designed by Mitsuo Katsui

Numerous photographers have tried to capture the unique architecture of Antonio Gaudi on film. Their lack of success stems from the fact that Gaudi never used drawings when designing his buildings, he used three-dimensional models of clay and wire, thus making it almost impossible to convey his ideas on the flatness of paper. Various techniques for simulating three dimensions on a plane, such as increasing the depth of field or using wide-angle lenses, failed to realize the true spatial sense that is the power of Gaudi's architectural genius.

Yutaka Suzuki conceived a method of three-dimensional photography with an ingenuity worthy of Gaudi himself. Foto Cubica communicates the spatial reality of a subject through an arrangement of photographs, horizontally and vertically, as in a mosaic. Suzuki shoots the subject while moving the camera, frame by frame, in a fan-like arc that encompasses various angles and heights. A large composite photograph is then produced from these frames.

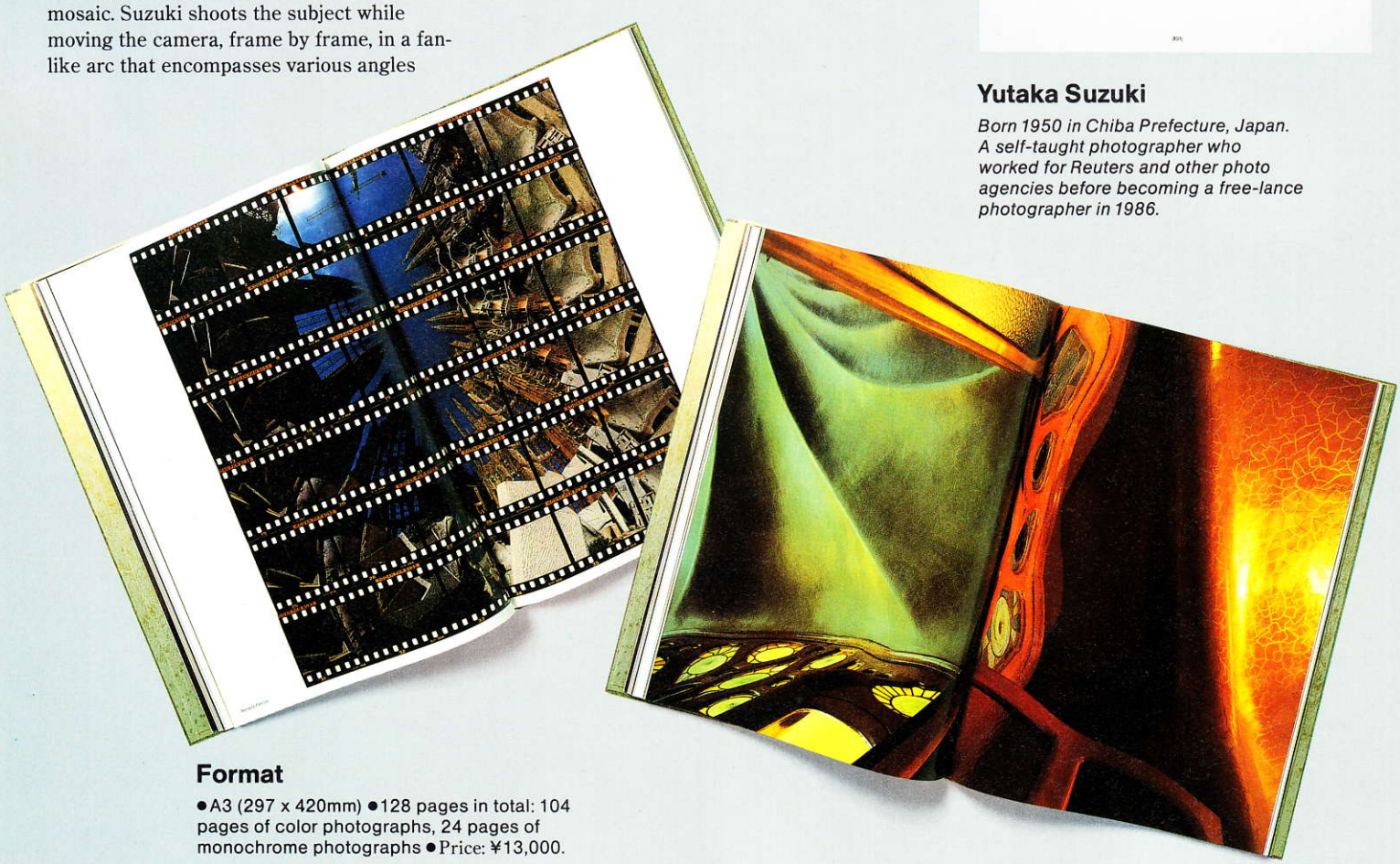
The effect is truly amazing. Each frame of the subject is shot according to radial lines based on the conventional rules of perspective, then rearranged, mosaic style, to create a strong impression of depth and three-dimensional imagery. Foto Cubica allows us to observe the lost beauty of three dimensions and is a sharp departure from the classical principle of perspective drawing as defined by the 15th-century Italian architect Brunelleschi.

The architecture of Antonio Gaudi is the sole theme of Suzuki's photographs since he wished to clearly convey the concept of spatial form and total unity of structure that the architect strove to achieve. VA



Yutaka Suzuki

Born 1950 in Chiba Prefecture, Japan. A self-taught photographer who worked for Reuters and other photo agencies before becoming a free-lance photographer in 1986.



Format

● A3 (297 x 420mm) ● 128 pages in total: 104 pages of color photographs, 24 pages of monochrome photographs ● Price: ¥13,000.

Fumio Matsuda's "Advice on Anything and Everything" Part (12)

by Fumio Matsuda

If I had to choose only one lens, it would be a large-aperture, medium-telephoto 100mm lens.

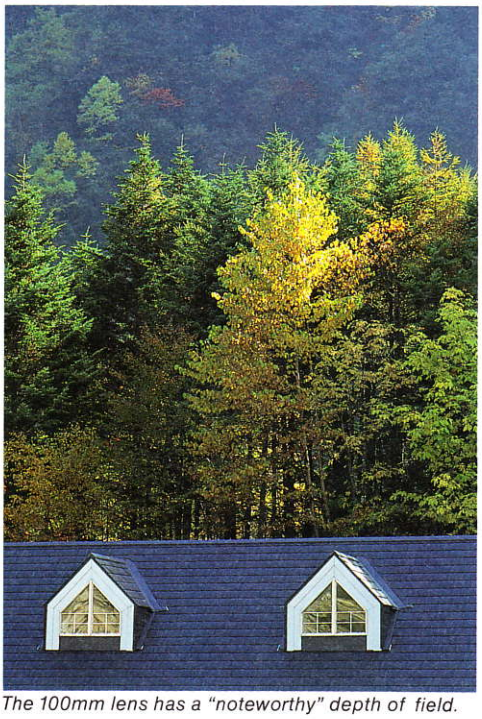
35mm cameras are capable of utilizing an outstanding variety of lenses.

The standard lens for a 35mm camera is 50mm. Lenses with a focal length of less than this are wide-angle lenses while those above are termed telephoto lenses.

However, this rich diversity was in some ways counterproductive since amateur photographers tended to be confused by too many lenses.

In addition there are a great many zoom lenses available, some covering a range as great as 28mm to 200mm. Such a lens can in theory take the place of six lenses, the 28, 35, 50, 85, 135 and 200mm, but the angle-of-view and depth-of-field effects possible at a set focal length will not be the same as with a specific lens of that length.

The effects of various lenses on the resulting photograph vary according to the angle of view and the depth of field, for example vignetting produces a sharp subject and an out-of-focus background. Further influences are camera position — short or long distance to subject and high or low camera angle.



The 100mm lens has a "noteworthy" depth of field.

The soft, pastel-colored, out-of-focus effect is characteristic of the 100mm lens.

For a wide range of control over my images, I use a large-aperture 100mm lens for multipurpose photography.

In these days of fully automatic single lens reflex cameras we tend to forget that each shot is still controlled by the focal length of the lens, the shooting distance, the aperture and shutter speed. In light of these factors, let us consider the large-aperture 100mm lens — it is comparatively small, has a good close-up ability and the large aperture permits strict control of sharpness and out-of-focus effects.

If I have to choose only one lens for a photography trip, I prefer the 100mm F2. This fast lens helps in preventing blurred images resulting from camera shake and allows creative positioning without having to use a tripod. Actually, 50% of all my photographs have been shot with this lens. VA

A beautiful out-of-focus background effect is created using the 100mm F2 lens with the aperture fully open.

With the 100mm lens, beautiful out-of-focus background effects can be achieved with a fully open aperture even when the subject is in the middle-distance.

The shallow depth of field and out-of-focus background are distinctive of a 100mm lens with the aperture wide open, making it ideal for portrait photography.

The IS-3000 and IS-2000 — the perfect all-in-one SLR cameras. The choice is yours.

Introducing the Olympus IS-3000 and IS-2000, two truly revolutionary SLR cameras. Both cameras are equipped with every feature required to take professional-quality photographs — no more changing lenses, no more fumbling for the flash.

The IS-3000's 35mm — 180mm zoom lens and the 35mm — 135mm lens of the IS-2000 both feature Extraordinary Dispersion (ED) glass for exceptional sharpness and minimum color aberration. Their highly responsive autofocus sensors and exclusive floating cam mechanisms achieve a faster AF speed and more accurate focusing even in low-light situations.

Both cameras have a host of advanced features in common, and yet each has a distinct character of its own. The shared features include: Subject modes — sports, portrait and night scene. Exposure modes — programmed auto, aperture-preferred AE and manual. Drive modes — single-frame advance, continuous, and double exposure. And light metering modes — fuzzy logic ESP, center-weighted average and spot metering. The dual-element intelligent flash has two emission tubes to ensure the correct lighting level for every exposure even for macro shots. Plus Auto-S to reduce red-eye and Fill-In flash for tricky side lighting and backlighting.

The IS-2000 features an impressive array of macro capabilities and options. The standard zoom macro function allows shooting from 60cm at any setting between 35mm and 100mm, while in super macro mode you can focus down to 39cm at a fixed focal length of 70mm. The optional macro conversion lens gives you added flexibility while the life-size macro converter lets you take dramatic 1: 1 macro photos, just like a professional. The teleconverter option will boost your zoom power to an impressive 200mm.

The IS-3000 also gets you as close as 60cm from your subject with a 35mm to 120mm range and the macro conversion lens option will get you closer still. The optional teleconverter will boost your zoom to a massive 300mm. For you sports fans, the IS-3000 gives extra flexibility for capturing fast moving objects. The shutter preferred AE capability lets you decide the shutter speed and the Super FP flash synchro capability gives you perfect flash shots at any speed right up to 1/2000 sec. If you want to get in on the action you can — with the infra-red remote control unit.

IS-3000

IS-2000

Mode selection is easy with all the relevant data shown on the LCD panel. For an ultra-wide field of view a 28mm wide-angle conversion lens is available.

The Olympus IS-3000 and IS-2000. Basically your choice depends on how much power you crave.

Superzoom 110 in Europe.

The Trip AF S-2 — Simple Operation with Superior Style.

The Trip AF S-2 is a fully automatic 35mm autofocus lens-shutter camera with a 34mm F4.5 Olympus lens and a 1/130-second mechanical shutter. It features an active-type autofocus system to make shooting simple plus a focus lock for more creative compositions.

Loading couldn't be easier, just drop in the film and press the shutter release to advance to the first frame, the speed is set automatically with DX-coded film. The film is automatically advanced while shooting, and at the end of the roll simply switch to rewind and the Trip AF S-2 does the rest. Rewinding is also possible from any point on the roll.

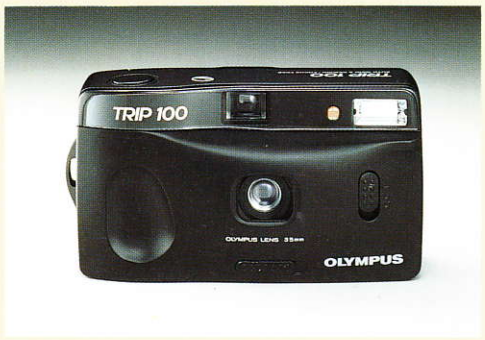
When photographing in low-light conditions the Trip AF S-2 activates the flash automatically to ensure great exposures — even for beginners. While for those tricky backlit shots, change to Fill-In Flash for a perfect portrait instead of a silhouette.

Convenient functions plus stylish design make the Trip AF S-2 a snap to use and a joy to own.

An Affordable, Automatic, Compact Camera — The Trip 100.

The Trip 100 is a camera that fully lives up to its name — it is the perfect companion on any trip, long or short. This lightweight camera will never be a burden to the traveler, while the built-in lens barrier ensures that it can take the rough with the smooth.

This 35mm lens-shutter camera with its fixed-focus Olympus 35mm F4.5 lens and 1/125-second shutter speed gives results that are consistently sharp and clear. In addition, ISO 100, 200 and 400 film can be used to cover almost every lighting situation.



The film is advanced and rewound automatically, and can also be rewound from any point on the roll. When the light is insufficient for proper exposure a low-light warning appears in the viewfinder advising the user that flash is necessary. Practical functions that ensure perfect photos first time, every time.

The Olympus Trip 100 embodies user-friendly technology in a sleek ergonomic design at a price that does not compromise your traveling budget.

Olympus Superzoom 110 Receives the TIPA Compact Camera of the Year Award

Tokyo, September 1, 1992 — Olympus Optical Co., Ltd. is pleased to announce that the Olympus Superzoom 110 was recently selected as the Best Compact Camera of the Year (1992–1993) by the Technical Image Press Association (TIPA), the independent non-profit association of European photo and video press professionals established in 1991. The TIPA Awards are presented annually to recognize product excellence as reflected in technological innovation, ease of use, ergonomics, price and other factors.

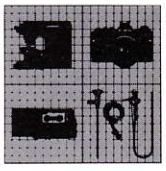
The Superzoom 110, which Olympus introduced in the spring of 1992, features a built-in 38mm–110mm zoom lens, a variable-power flash with Olympus' unique Auto-S mode for reduced red-eye and an exceptionally compact weatherproof body.

The panel of experts who selected this year's winners cited the Superzoom 110's numerous user-friendly features, and stated that the 38mm–110mm power zoom lens deserved special mention for its sharpness. In their award statement, the judges also pointed out that the camera's high performance standards are typical of Olympus quality products.

It is therefore with great pleasure and honor that Olympus adds the TIPA Award to the long list of Camera of the Year awards it has received in the past.

Make a splash with ultra-compact zoom power.

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



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