

# OLYMPUS®

The International Magazine of Photographic Information 1993

## VisionAge



### VisionAge GALLERY

Unique, artistic creations from Shai Ginott, one of Israel's most talented fine-art and nature photographers.

### The 1992 Olympus International Photo Contest

Presenting the Grand-Prix winners and some of the numerous award-winning works selected from the 28,000 entries received from 79 countries.

### New Directions in Camera Design

An interview with Olympus camera development teams in which present models and future trends are discussed.

### Aspects of Nature Invisible to the Human Eye

Astounding images from Satoshi Kuribayashi that capture moments too fleeting to be seen by the naked eye.

### The Salt of the Earth

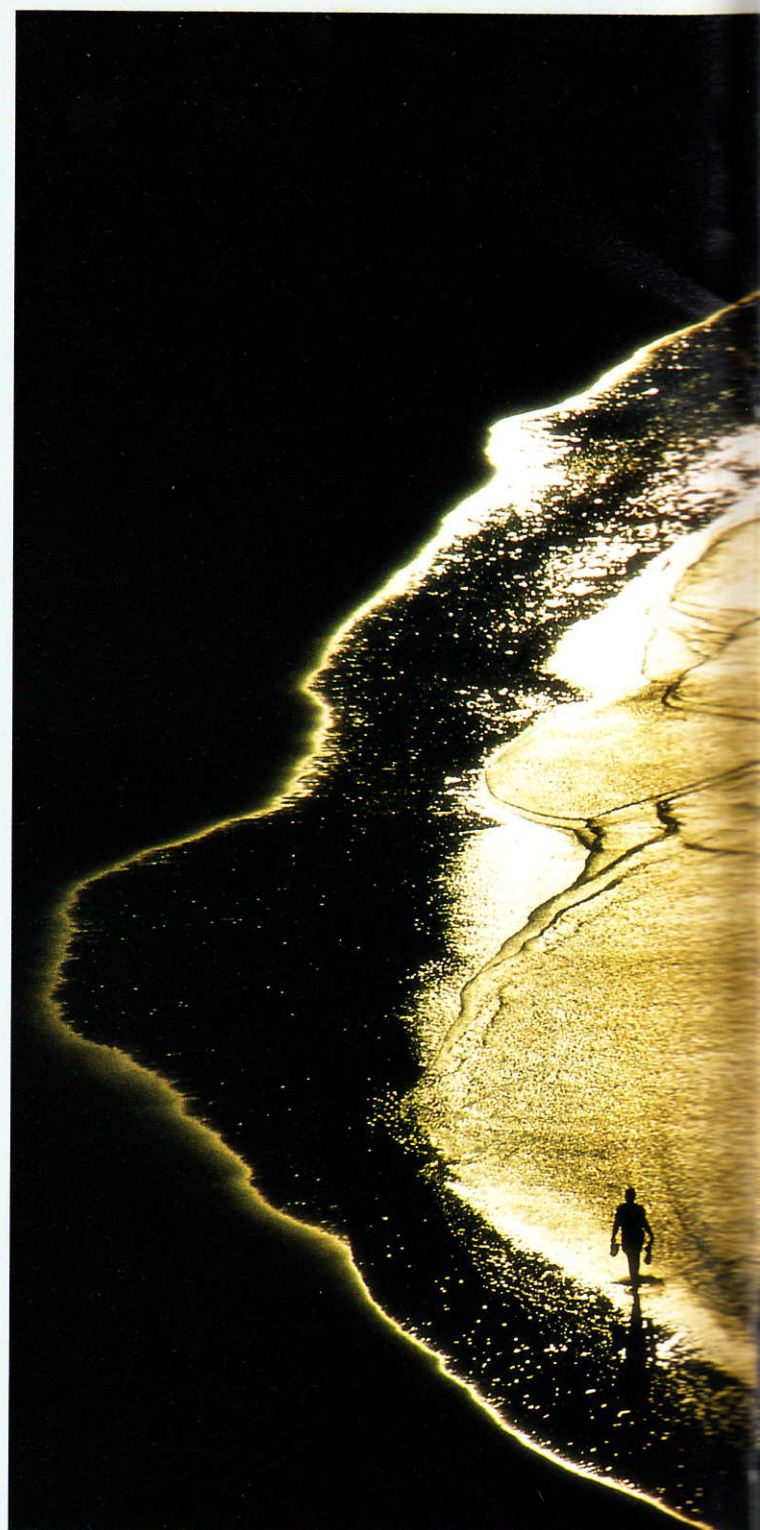
Takashi Katahira documents the beauty of one of the Earth's most unusual natural phenomena.





# VisionAge

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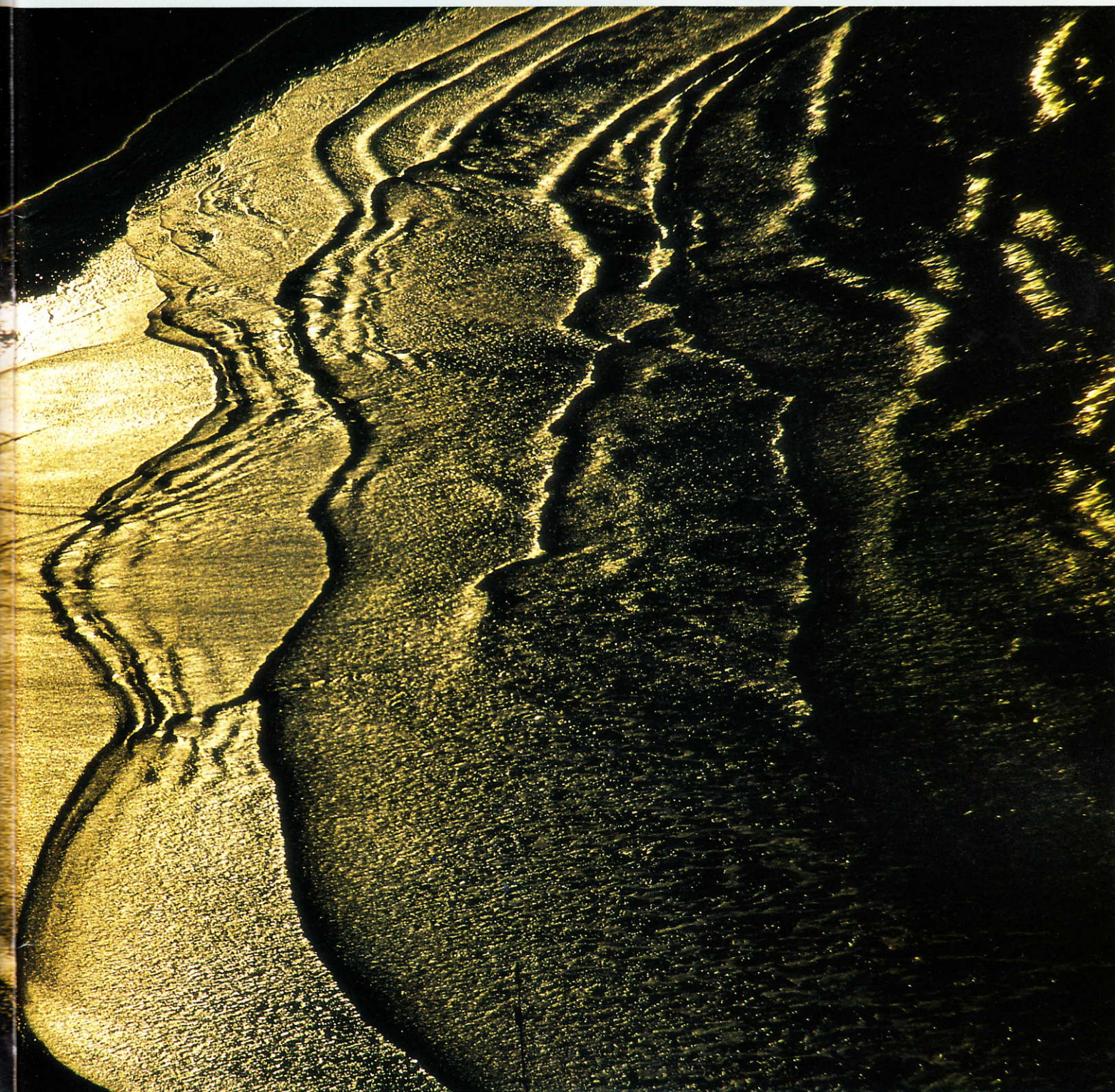
## Foreword from the Editors

● The Olympus VisionAge Editorial Office must regretfully inform you that we are temporarily suspending publication of this magazine. Since its inception in 1984, VisionAge has brought superb images and technical information to photography enthusiasts around the world. Our editorial policy has been to provide a medium that everyone, regardless of nationality or language, can understand. VisionAge has also functioned as a forum for the works of professional, semi-professional and amateur photographers as well as being a valuable information exchange. The International Photo Contest has also over the years attracted the attention and enthusiasm of camera aficionados worldwide.

● Today, the field of visual art is entering a new era: innovations in technology are resulting in rapid progress hitherto undreamed of. Reflecting on this situation, the VisionAge Editorial Office concluded that we have achieved our goal of photographic communication with this conventional editorial concept, thus we have decided to suspend publication for the moment.

● We would like to express our sincere appreciation to our readers around the world who gave us their support and cooperation for the past ten years. We are also greatly indebted to the many photographers and writers who contributed to each issue of VisionAge. When we look at all the issues, starting with VisionAge No. 1, we are overwhelmed by the enthusiasm and support of so many photographers.





**SHAI GINOTT**

- VisionAge No. 19 summarizes our concept of this publication. As a tribute to the photographers who submitted their superb images to VisionAge over the years, we have listed their names on the final page of this issue.
- We are proud of our small contribution to regional photographic societies around the world, which has exceeded the scope of the original enterprise. We wish to communicate and exchange information with you again some day in the future by means of a new vision.
- Our sincere thanks to you all.

Olympus VisionAge Editorial Office (March 1993)

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**Shai Ginott**

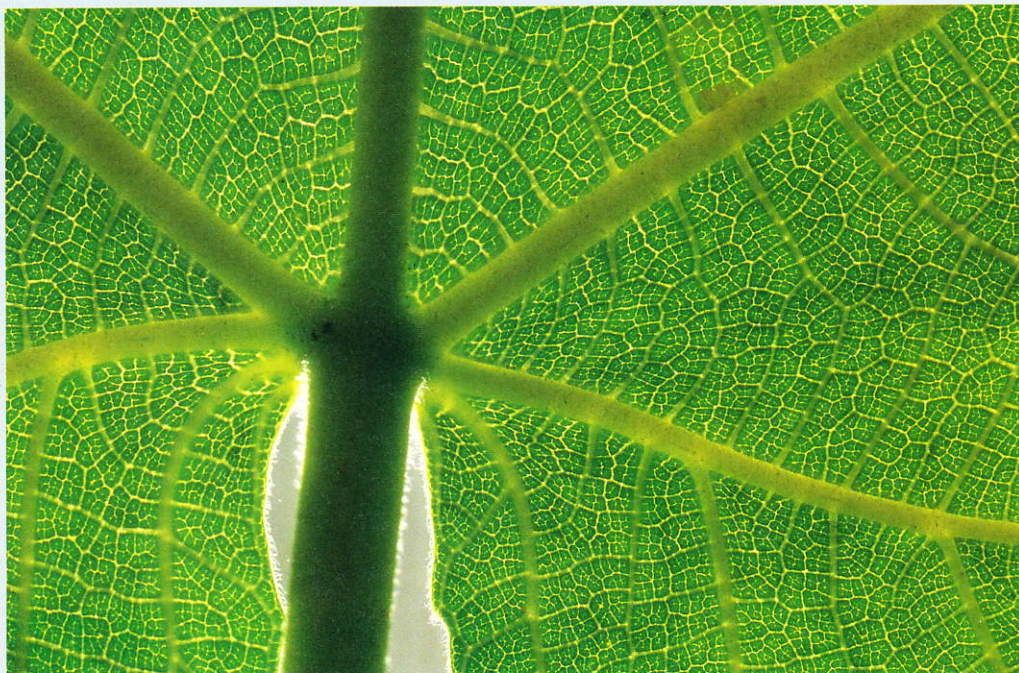
Born in 1958 in Jerusalem, Israel, Shai Ginott is today one of Israel's most talented "new photographers."

Although her photographic career as a fine art and nature photographer began only in 1984, she has since distinguished herself as the Director of Photography at the Nature Reserve Authority and as the Director of the Department of Photographic Art at the Society for the Protection of Nature.

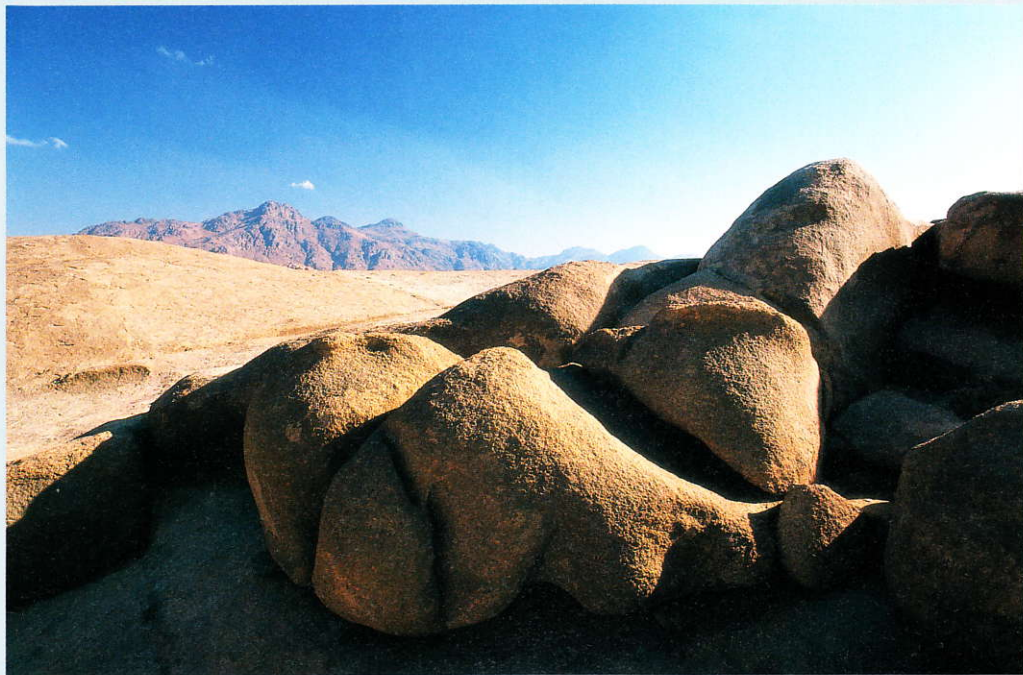
In 1989 she was named "Best Nature Photographer" by *Israel Photographic Magazine*.

Her many clients include such names as the Israel Defense Forces, *Land and Nature Magazine*, *Eretz Magazine*, El Al Airlines, Israel Ministry of Tourism, *Maariv (Weekend Magazine)*, and the Jewish National Fund (Keren Kayemet).

Today, Shai Ginott is a successful free-lance photographer whose name is well established through her unique artistic creations as well as her numerous published books of photographs of Israel.



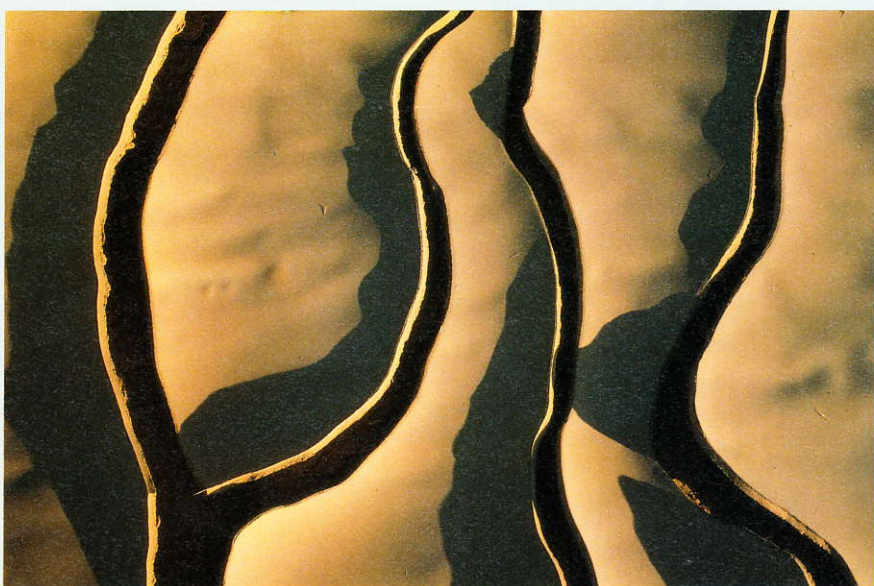
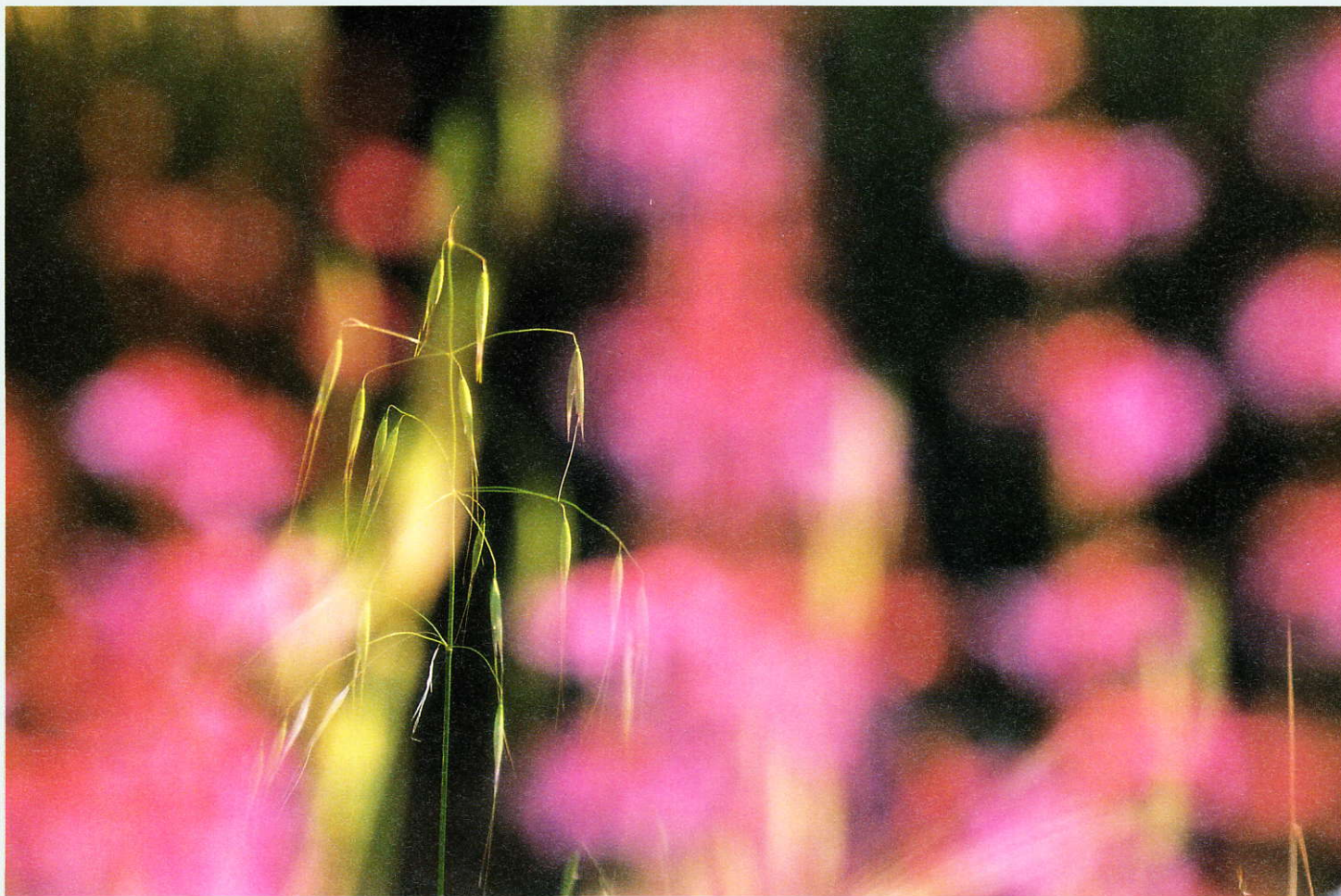














# New Directions in Camera Design

An Interview with Tatsuya Suzuki ( $\mu$ [mju:] Development Team Supervisor)  
and Mitsuo Kawazoe (IS Development Team Supervisor).

*Where is 35mm camera design headed? What will the cameras of tomorrow be like? Searching for answers to these and other questions, VisionAge visited the Utsugi Technology Research Institute and spoke with senior engineers involved in the development of the  $\mu$ [mju:] series and IS series cameras. This is what they told us about their work, and the directions they think camera design will take in the future.*

VA: Let's start off by talking a little bit about the latest  $\mu$ [mju:] series camera, the  $\mu$ [mju:]ZOOM. How did you approach the problem of incorporating a zoom lens into the  $\mu$  design concept — a concept that places considerable emphasis on ultracompact size and attractive styling?

TS: Well, when we introduced the original  $\mu$ [mju:]-1, we were fairly confident that we'd achieved our goals in terms of size, weight and styling. We also thought that it was a camera with considerable consumer appeal. But it was a fixed focal length camera.

As far as zoom cameras went, we had the AZ-200 Super Zoom, which at the time of its introduction was the smallest, lightest 2x zoom camera in the world. And we had introduced the 38mm – 110mm SuperZoom 110, another exceptionally compact zoom. But compared with the  $\mu$ [mju:]-1, they weren't cameras you could just slip into your pocket and take anywhere. So our goal was to combine the size, weight and styling advantages of the  $\mu$ [mju:]-1 with an optically superior 2x zoom lens.

I happen to be carrying a  $\mu$ [mju:]-1 with me now. I usually carry it in my briefcase, but I must have put it in my coat pocket the other day and forgotten about it. The point is, I just realized that I had it with me — I honestly didn't



$\mu$ [mju:] ZOOM.

notice it was there when I put on my jacket to come down here today. So our goal was to create a camera as compact as the  $\mu$ [mju:]-1 — but with zoom performance.

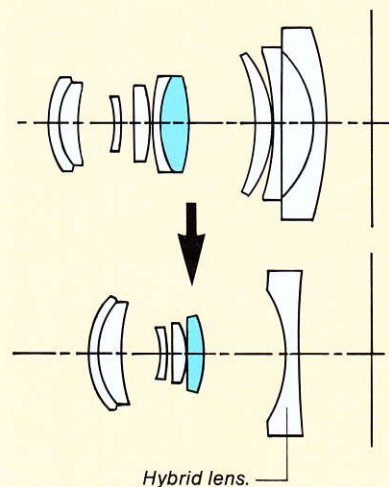
VA: What was the toughest part of your assignment?

TS: The question of lens design, I suppose. We got a lot of support from people in our optical design group, and they were able to create a new hybrid lens that combines excellent performance specifications with extremely compact design. It required the development of innovative new lens production technologies — which incidentally have far-reaching potential — and we're very

proud of the work the optical design group did on this camera.

Another problem was how to reduce the size of the viewfinder and other components that are ordinarily located on the top of the camera. No matter how compact we made the lens, as a zoom lens it inevitably had a larger diameter than the  $\mu$ [mju:]-1's fixed focal length lens. That meant that we had to reduce the size of other components if we wanted the  $\mu$ [mju:]ZOOM to have the same low profile as the  $\mu$ [mju:]-1.

Placement of the flash was also critical because we wanted to preserve the integrity of  $\mu$ [mju:] series styling while still offering full-function flash performance. Let's face it, cameras are not "essential" to anyone's life — we can all survive without them. But they are fun, and they add to our enjoyment of life in various ways. And I think the pop-up flash on the  $\mu$ [mju:]ZOOM reflects this. It's a motor-driven pop-up flash, and the way it emerges when the



Hybrid lens.

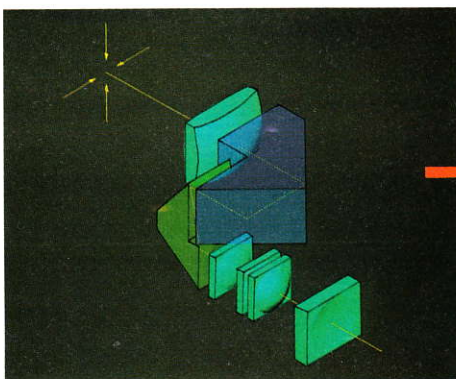
The compact optical system uses a hybrid lens.



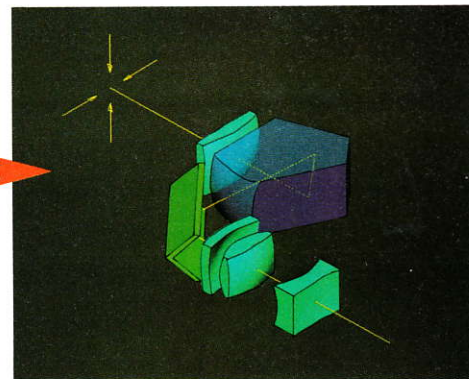


lens barrier is opened and the camera is switched on is inherently "fun." What's more, the flash unit's diagonal orientation allows it to blend in with the camera's body lines and still function effectively.

From a technical standpoint, the  $\mu$ [mju:]ZOOM is also interesting in that it uses the film winding/rewinding motor to power the zoom and autofocus mechanisms. This was an essential factor in reducing the camera's size. By eliminating the need for a second motor and gear train, we were able to make the camera much more compact. It did require us to invent a totally new electro-mechanical clutch and gear train to transfer the motor's power to each assembly though, and the work that went into that aspect of the design was considerable.



The new horizontally placed viewfinder contributes to the compact design.



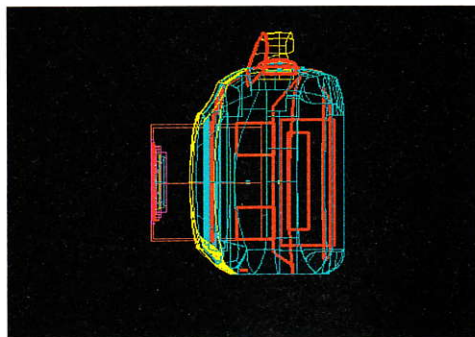
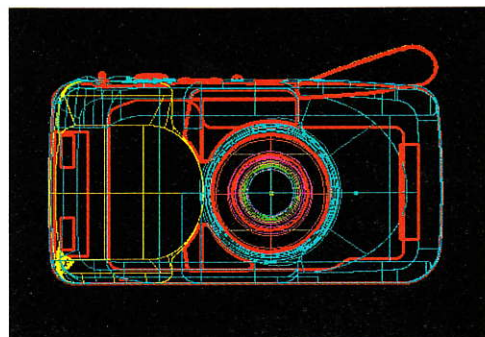
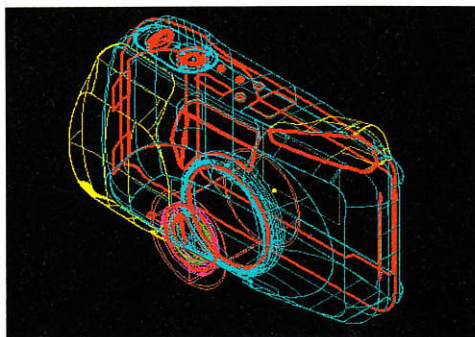
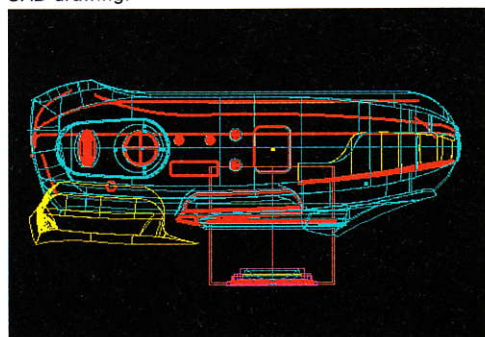
The fact that we wanted the new camera to be weatherproof was also a bit of a design problem. Of course, the purpose of weatherproofing isn't to enable people to take pictures underwater or in the pouring rain — it simply boosts reliability. Weatherproofing's biggest advantage is the "worry-free" element it introduces to camera handling in general.

VA: The  $\mu$ [mju:] series currently consists of the  $\mu$ [mju:]-1, the  $\mu$ [mju:]-1 LIMITED, the  $\mu$ [mju:]PANORAMA and the



T. Suzuki.

CAD drawing.



$\mu$ [mju:]ZOOM. What about the future? How do you view the  $\mu$ [mju:] series in terms of your work now?

TS: Well, I think it comes back to what I said about the element of "fun" that we tried to keep in mind when we designed the  $\mu$ [mju:]ZOOM. Cameras are not essential to anyone's survival. So how do we go about incorporating them into our lives? How can we make photography accessible and enjoyable to everyone? More than any technical goal, I think these are the questions that guide us in the design process.

VA: What about the future? How do you think the  $\mu$ [mju:] design concept will evolve? Will we be seeing further additions to the  $\mu$ [mju:] line?

TS: Well, naming the cameras is someone else's job, I just make them. (laughter) So I won't comment on what name the cameras will have. But from a technical standpoint, I think the  $\mu$ [mju:] concept will continue to be very important.





The IS series of zoom lens reflex cameras features an all-in-one design concept.

VA: Turning now from the  $\mu$ [mu:] series to the IS-1000, IS-2000 and IS-3000 zoom lens reflex cameras, how do Olympus designers view the IS series? Where do you think the IS design concept will lead in the years ahead? Mr. Kawazoe, as the development team supervisor, perhaps you could comment on this . . .

MK: Well, I think one of the most important things to understand about the IS series is that it defined an entirely new category of camera. But — and this is a very important “but” — the design concept that has guided its evolution is very traditional in that “lens quality” has been given primary consideration at every stage.

In terms of body shape, the IS-1000, IS-2000 and IS-3000 obviously represent a radical departure from conventional SLR camera design. But at the same time, they are a statement of the optical engineer's traditional belief that the lens is really what a camera is all about.

VA: How has the IS series evolved? How has the camera changed?

MK: Changes in the first two generations, that is the difference between the IS-1000 and the IS-2000, were relatively minor. The basic concept of “all-in-one” photographic performance proved to be very popular with consumers, and the camera's superior handling and

ergonomic sophistication were widely acclaimed. So we concentrated mainly on making the camera easier to operate. We also made it easier for amateur photographers to enjoy macro photography, because this is an area



35mm



70mm



135mm



180mm

From wide-angle to telephoto — using the IS-3000 at varying focal lengths.

where the lens' superior optics give it a big advantage.

For the IS-3000, we took things a step further, and developed a powerful new 35mm – 180mm zoom lens. This gives the camera true telephoto capability and considerably expands the range of situations in which photographers can shoot comfortably. We also included an ED (extraordinary dispersion) lens element as we did on the IS-1000 and IS-2000 to enhance clarity and crispness at longer focal lengths. And to match the increased telephoto power we boosted flash power to GN28, and added Super FP flash capability.

VA: Some of our readers may not be familiar with Super FP flash. Is that something new?

MK: No, not really. The optional Olympus G40 Electronic Flash unit features Super FP flash and has been available for some time, but this is the first time we built Super FP capability into a camera. Basically, it allows the flash to be synchronized with any shutter speed up to 1/2000 of a second, giving photographers much greater creative freedom when shooting flash pictures. Again, it's a reflection of the IS series' all-in-one design concept.

VA: What about the future? Where do you think IS technology will ultimately lead?

MK: Well, having seen the technology evolve through three generations of cameras, I think the IS family has firmly established an identity for itself. IS cameras





M. Kawazoe.



IS-3000.



ED (Extraordinary Dispersion) lens element.

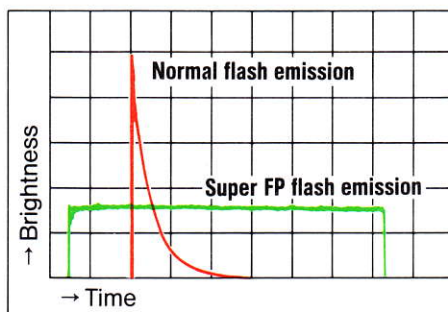


Photo by M. Kawazoe (IS-3000, Cambridge, England).



Photo by M. Kawazoe (IS-3000, Windsor, England).

have consistently been praised for their handling and balance, and I think any early misunderstanding that the radically different body shape was some kind of gimmick has been laid to rest. And, of course, all of the IS cameras have been praised for the high quality of their lenses.

As to where the technology is going to lead us . . . that's a big question. So many of the things that we have developed for the IS series have a wide range of applications. Obviously we're going to see IS technology continue to evolve and appear in the high-end cameras of the future, but I think that we will also be seeing it in cameras geared to the less sophisticated photographer. The all-in-one design concept is clearly here to stay, and I think the range of camera products that reflect this will continue to grow in the years ahead. **VA**



# Nara in Winter

by Hakudou Inoue

Present-day Nara is where the ancient city of Heijokyo, constructed in the year 710, once stood. It was the capital of Japan and the center of politics, culture and the economy until 784 when the seat of power was transferred to Nagaokakyo. According to a famous poet of the time, the city at the peak of its prosperity was "as beautiful as the cherry blossoms." The temples and

shrines constructed during that period remain to awe the visitor with visions of centuries long past.

I have made it my life's work to capture photographic images of the ancient shrines and temples of Nara. For this series I pursued the theme of "Nara in Winter" — a time when a mood of quiet contemplation descends on the city.

Normally I use a 4x5 large-format camera and a 35mm camera in manual mode, so when I encountered the IS-3000\* I was struck by "technology shock" — it has so many built-in features in its revolutionary design. I read the operating manual twice before I attempted to take a photograph. Despite its avant-garde appearance, the camera is very easy to use, it has good



Night view of Yakushiji temple. (180mm, auto, 1 sec., minus 2 exposure compensation, ISO 100)

\*IS-3DLX in North America.



Todaiji temple. Exploring the focal lengths offered by the IS-3000\*.

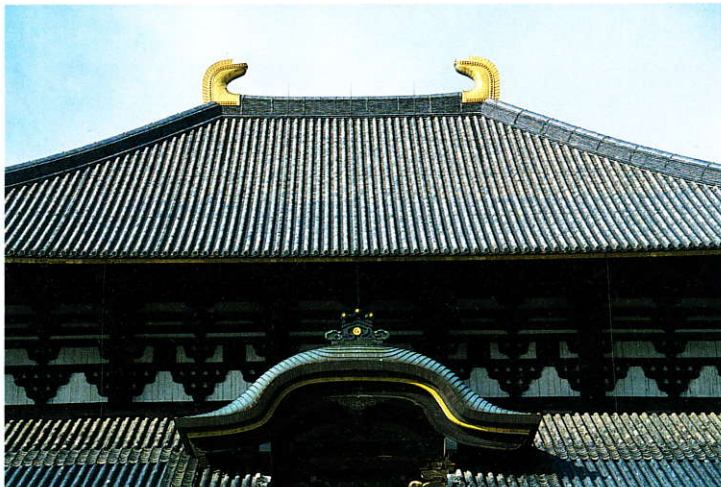


300mm teleconverter, auto, f11, 1/250 sec., ISO 100.

\*IS-3DLX in North America.



180mm, auto f11, 1/250 sec., ISO 100.



100mm, auto, f11, 1/125 sec., ISO 100.



35mm, auto, f11, 1/125 sec., ISO 100.

balance and fits comfortably in the hand.

I was surprised at the quality of the results. The delicate contrast of the subjects had been captured superbly, showing the excellent resolution qualities of the lens. I did not expect great results when using the 300mm teleconverter, but as you can see in the shots of Todaiji temple I was able to obtain sharpness beyond my expectations. Overall color reproduction was also very satisfactory.

I tried to explore as many functions and features of the camera as possible. For the shot of Yakushiji temple I used a tripod and exposure compensation of minus 2, this was one of many different exposures I took of this subject.

I used the G40 Flash to take the shots of the group of deer in Nara Park. Both the normal exposure shot and the one taken with minus 2 exposure compensation resulted in powerful images, in the latter the

eyes of the deer are highlighted.

One of the most important events of the New Year festivities is the first visit to Kasuga shrine. Shrine maidens, and dancers dressed in the colorful costumes of the Imperial era, are an important element of this occasion and offered superb photographic subjects for evaluating the IS-3000's program mode. Again I was surprised by the ability of the lens to depict the delicate contrast of these images.





Camellia. (macro mode at 60cm, auto, f8, 1/30 sec. ISO 100)



Round rice cakes at Isonokami shrine.  
(50mm, auto, f11, ISO 100)

50mm, G40 Flash,  
auto, f16, ISO 100.



Deer at night,  
Nara Park.



50mm, G40 Flash, auto, f16, minus 2 exposure compensation, ISO 100.



The lanterns of Kasuga shrine. (50mm, auto, f8, ISO 100)

Almost all the large buildings in the Nara temple and shrine complex are made of wood. Parts of Todaiji temple were originally built in 752, over the years they sustained damage from the elements and from fires. In 1709, a major reconstruction was carried out and these buildings, the largest wooden structures in the world, have been preserved to this day.

The superb resolution offered by the lens of the IS-3000 enabled me to capture the delicate color tones of the wooden pillars, drawing out the history that permeated them.

This winter was exceptionally mild and, at the end of the year, camellias were in full bloom — a perfect subject to shoot in macro mode. I thought that the brightness of the

snow would confuse the auto mode of the IS-3000 so I manually overexposed my first shot and used auto just as a backup. I was wrong and the fuzzy logic of the camera's auto mode resulted in the better shot. This was my first experience of being outwitted by a camera and I think that with further use the IS-3000 will become one of my favorites.

For the visitor to Japan, Nara is one of the



## Hakudo Inoue

*Hakudou Inoue was born in Hyogo Prefecture, Japan. In 1955, he joined the photographic department of the Sankei newspaper in Osaka. Inoue became a free-lance photographer in 1966, specializing in images of ancient shrines, temples and subjects related to archaeology and art in Nara and Kyoto. In 1991 he received the Ryukoku Award. He is now a professor at Osaka Art University and a member of the Japan Professional Photographers Society. His published works include: Muroji Temple, Dialogue With Stones, The Gardens of Japan, Nara Yamatoji and Todaiji Temple.*



*A dancer dressed in the costume of the Imperial era at Kasuga shrine. (150mm, auto, f8, ISO 100)*



*Shrine maidens. (35mm, auto, f11, ISO 100)*




*A wooden pillar of Todaiji temple. (35mm, auto, f5.6, ISO 100)*



*These tiny cymbals provide the accompaniment for the dancers. (180mm, auto, f8, ISO 100)*



*Paper strips used to purify the area around Kasuga shrine. (180mm, auto, f8, ISO 100)*

most interesting and spectacular cities, especially in autumn. To capture its many fascinating moods and aspects I can sincerely recommend the all-in-one IS-3000 camera from Olympus. 



# Aspects of Nature Invisible to the Human Eye

by Satoshi Kuribayashi



Pollen being released from a flower.



## Satoshi Kuribayashi

Satoshi Kuribayashi was born in China in 1939. He spent four years in the Japanese army and five years working for an insurance company before becoming a free-lance nature photographer in 1969. He has received numerous awards over the years from international photo contests, professional photographers' societies and other illustrious

organizations. Mr. Kuribayashi has had many independent exhibitions and several books of his images have been published including: *The Flight Of Insects*, *Insects Of Okinawa*, *In The Midst Of Light And Wind* and *The World Of Insects*. In 1982, he began to make video documentaries of specific categories of insects, he has completed 19 works so far on subjects as diverse as ants, honeybees, beetles and dragonflies.



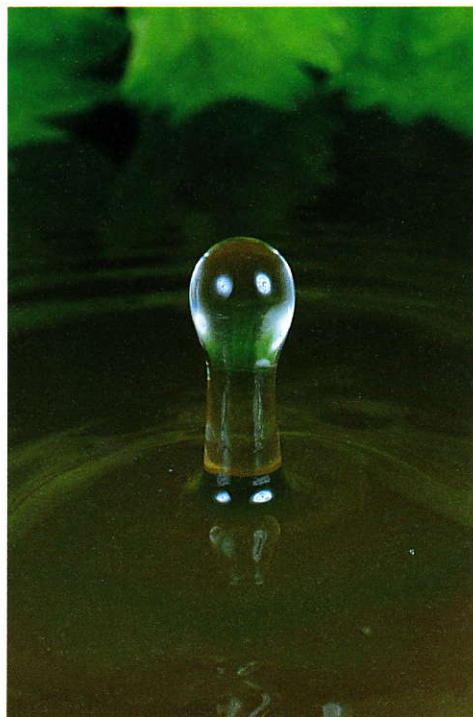
I spent my early childhood living in the countryside surrounded by nature. Unfortunately, when I was 12 years old, my father died and my family moved to the suburbs of Tokyo. I disliked the city intensely and vowed that one day I would return to a more natural environment. Electricity and mechanical objects of any kind, including cameras, fascinated me as a child. In addition, the Walt Disney movie *The Living Desert* made a tremendous emotional impact on my young senses and kindled my first desires to photograph the unknown world of animals and insects. My ambition was to

work in this field when I became an adult.

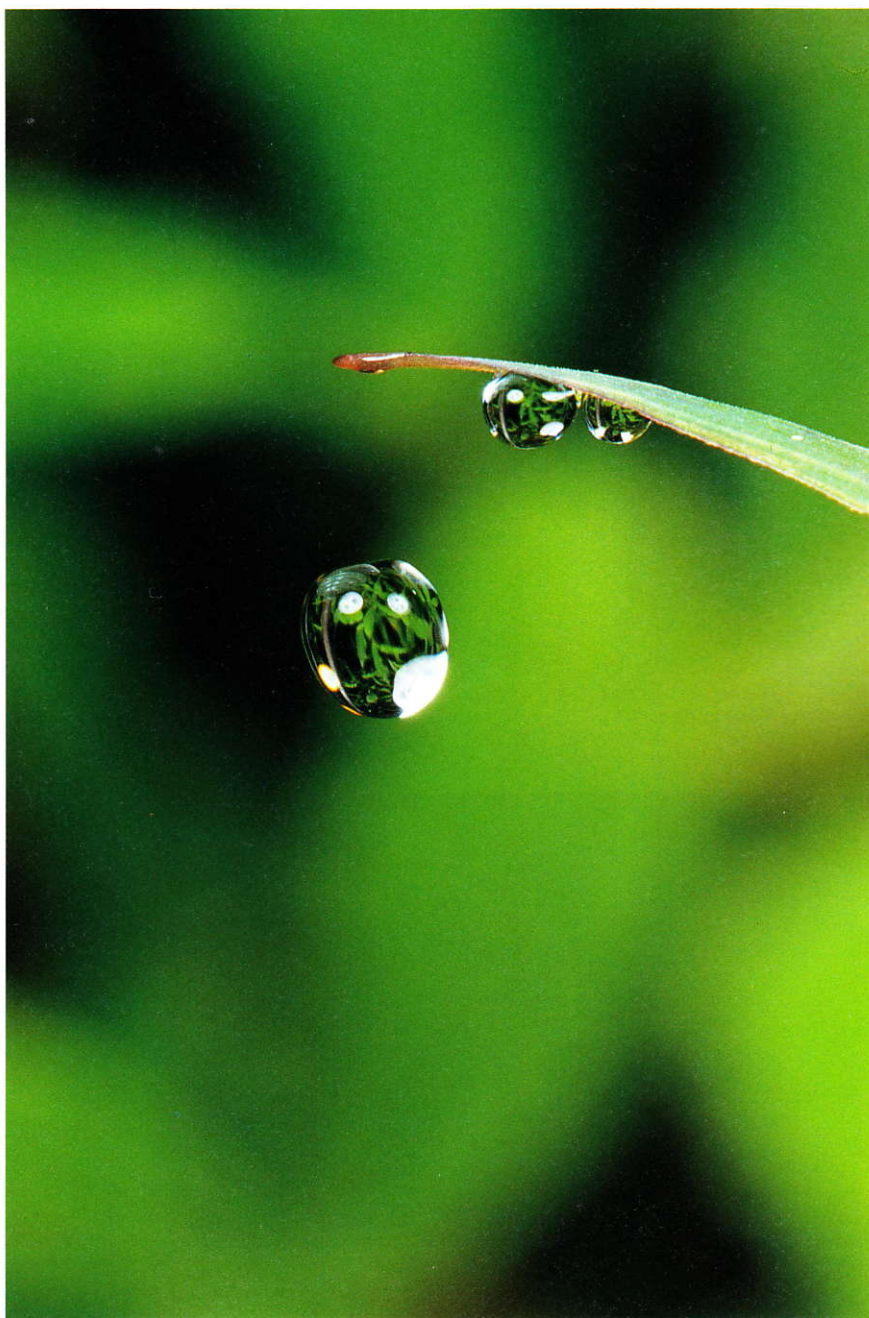
I was 20 years old when I bought my first SLR camera and I immediately began by shooting flowers, insects and other similar subjects. I often entered photo contests and was fortunate to receive many awards including one for a series of ten images entitled "The Diary of Mr. Ant." Slowly I acquired experience in close-up insect photography, and this, along with my success in photo contests, gave me the confidence to quit my job and embark on a career as a free-lance nature photographer at the age of 30.



A seed pod bursting open.



A drop of water hitting the surface of a pool.



A falling drop of water.

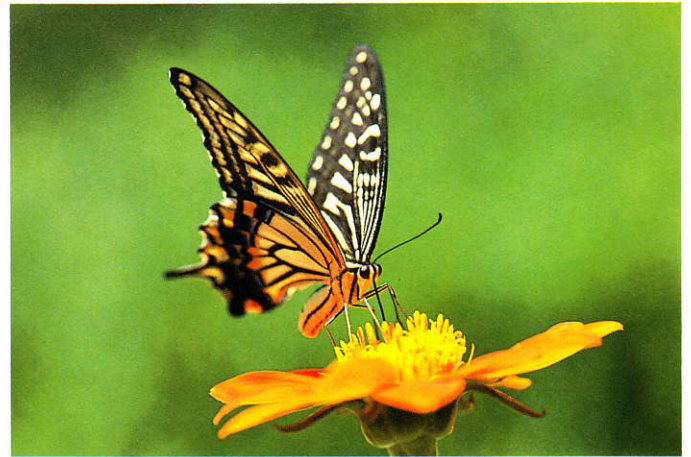




*A Hover Fly.*



*A cricket haloed by its wings.*



*A Swallowtail Butterfly drinking nectar.*



*A Potter Wasp collecting mud to build its nest.*



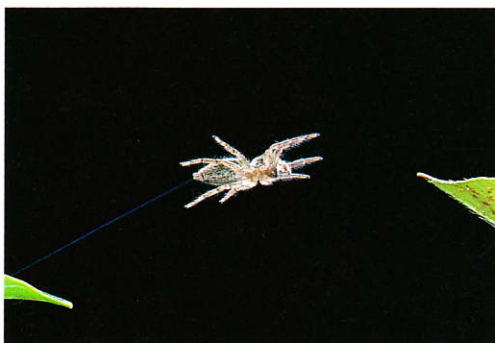
*A Black Elongate Ant.*



Insects are among the most numerous of the world's inhabitants, in fact, many of them live in close proximity to ourselves. Despite this, there were very few photographs of interesting scenes of insect life when I began my career.

Observation is an essential element of insect photography, however some actions defy the photographer's ability to capture them on film. For example, the exact moment when a grasshopper leaps is impossible to predict and humans cannot react quickly enough to make the shot. By using an optical sensor I was able to

achieve what was formerly impossible. The device I use is a modified version of an automatic door opener. A projector emits a beam of light which is picked up by a receiving unit — if the beam is interrupted, a switch is activated. If the camera is prefocused on the beam and the switch is connected to the shutter release button, whatever breaks the beam takes its own portrait. In addition, a short-duration flash, with sufficient power to capture the incredibly fast motion, coupled with a fast-action shutter are required.



*A Jumping Spider leaping from leaf to leaf.*



*A Honeybee returning to its nest.*



*A Bulldog Ant jumping.*



By using optical and ultrasonic sensors I have not only photographed insects but also other natural phenomena requiring split-second timing. A drop of water falling, seeds bursting open and flowers releasing their pollen — subjects all but invisible to the naked eye. It takes an incredible shutter speed of  $1/30,000$  of a second to capture a flying insect but even  $1/50,000$  of a second is

too slow to photograph a bursting seed pod. I never imagined when I began my career the enormous amount of time and effort I would have to expend to achieve such an image. **VA**



*A Slant-Faced Grasshopper taking off.*



*A Great Green Grasshopper in flight.*



*A Leaf Hopper.*

*Ecological Photography Using An Endoscope. (Camera: Olympus Pen FT)*



*A Honeybee sucks nectar inside a flower.  
(Photographed from within the flower)*



*A Bagworm (caterpillar) rests inside its nest.*



# The 1992 Olympus International Photo Contest



## Greetings from Olympus

The 1992 Olympus International Photo Contest attracted more than 28,000 entries from 79 countries around the world. There was a remarkable increase in entries from Asian countries, bringing more variety and further raising the already high standards of this contest.

The aim of the contest is to serve as an international cultural exchange through the medium of photography while promoting environmental preservation. Many entrants displayed remarkable talent in capturing various aspects of nature.

We would like to express our sincere gratitude to the professional judges who selected the award-winning entries and to all the photography enthusiasts who entered the contest.



## Requirements (1992)

### ● 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 camera users.

(Examples: Commemorative photo of family, party or gathering, house pet, 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-frame camera is also acceptable)

● Camera and film from any manufacturer may be used.

### ● Entry Form

Both slides and prints:

Single image — no limit for number of entries.

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

### ● Period

Entries must arrive by **October 31st, 1992.**

## Prizes (1992)

### 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\*\*

#### ● Judge's 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.



**Category I  
General/Nature  
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 portrayed an original form of expression. The General Photo category of the 1992 International Photo Contest, the world's leading international photo contest, attracted 19,567 entries from a combined total of 79 countries.

**Panel of judges**



Shotaro Akiyama



Akio Kojima



Kojo Tanaka



Masaharu Sato



Toshinobu Takeuchi



Noriaki Hori  
(Editor of Quark  
Magazine)

# **Grand Prix**

Romance of Cave / Tsung Hsien Lo (Taiwan)





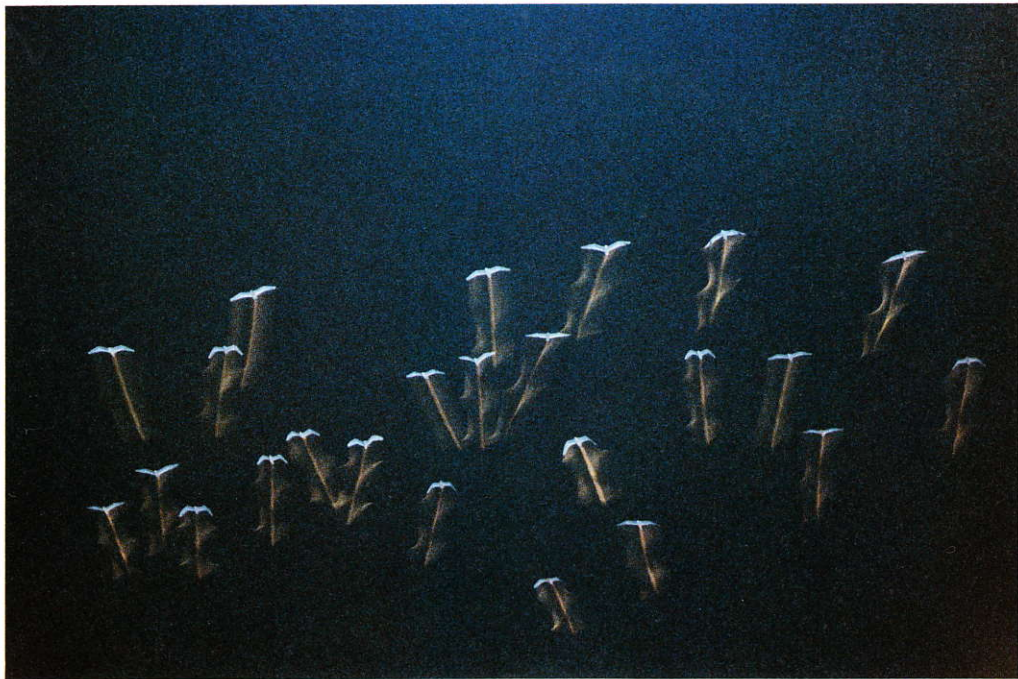






Météores No. 2 <Meteors No. 2> / Bacle Jean Claude (France)





Traces of Flight / Akiyasu Deai (Japan)



## WWF Special Award



WWF World Wide Fund  
For Nature

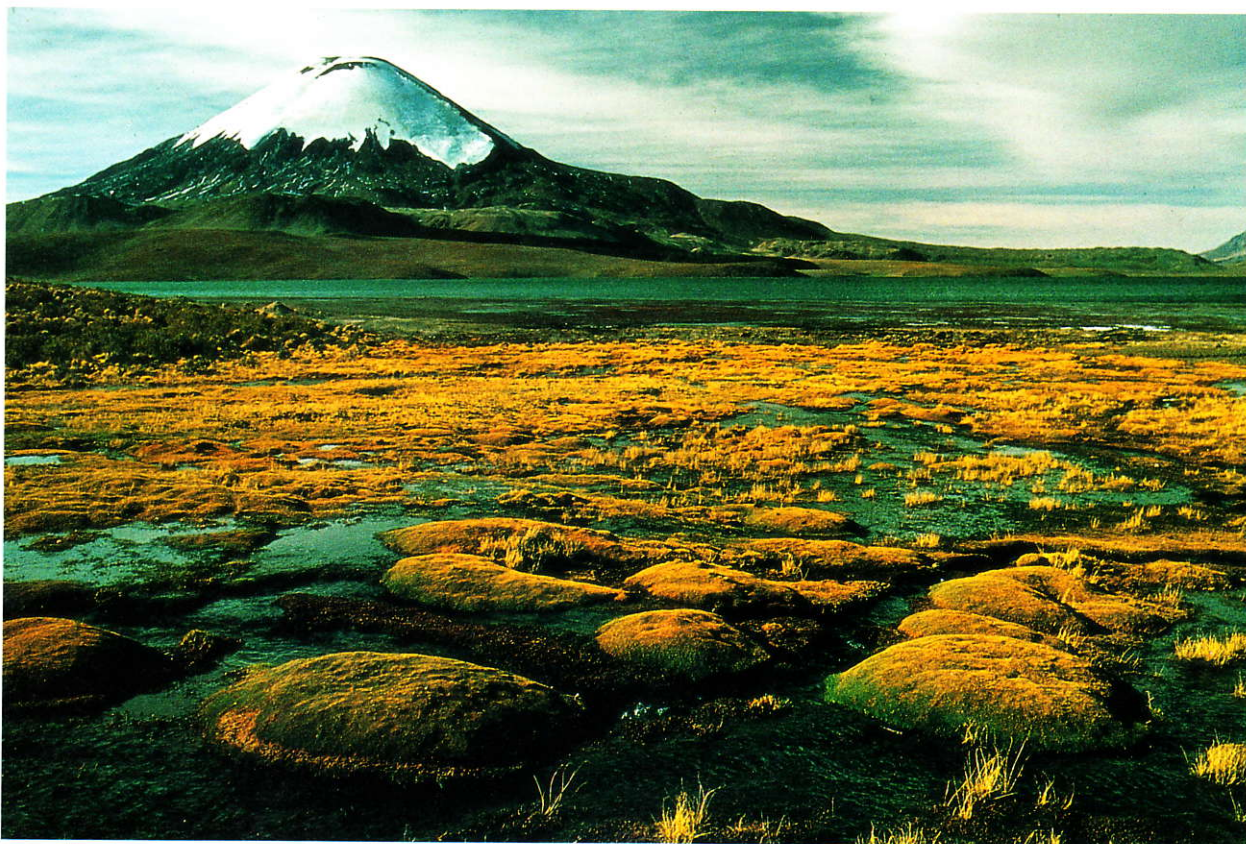


Good Catch! / Glenn J. Pratt (U.S.A.)

## WWF Wetland Award



WWF World Wide Fund  
For Nature



Chungara / Von Irmer Flores Horst (Chile)



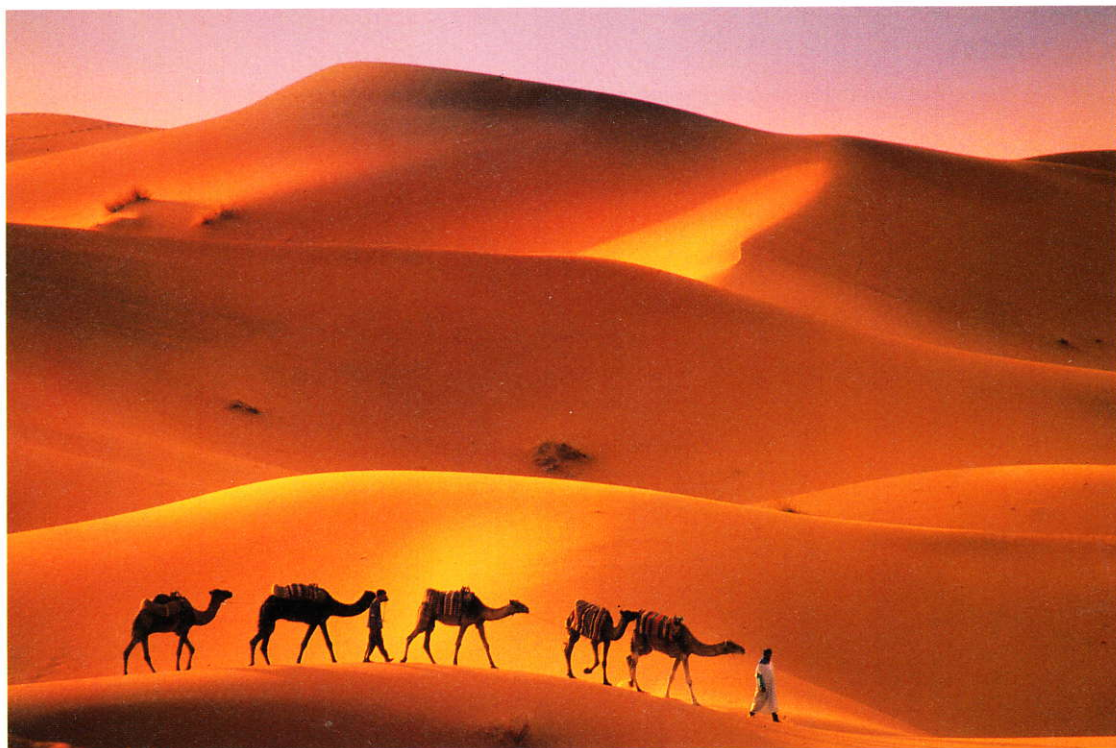


Night Scenes / Kazuo Kawane (Japan)



Midsummer / Syozo Yamamoto (Japan)





A Journey / Yutaka Nagahisa (Japan)



Freier Flug <Free Flight> / Helmut Resch (Austria)

## Merit Awards

- Festival / Sadao Abe (Japan)
- Flowers / Yoshitada Kawata (Japan)
- Morning Mist / Masaaki Haneda (Japan)
- Evening Sunshine / Hiroshi Sugihara (Japan)
- A Stroll / Kuniaki Suzuki (Japan)
- Fireworks Festival / Tadao Isaji (Japan)
- Cat in a Fishing Village / Junjiro Sekiguchi (Japan)
- Man on a Horse / Hiraku Iseki (Japan)
- Sightseeing at the Airport / Tadashi Ogawa (Japan)
- A Festival Day / Takaaki Matsunaga (Japan)

- Youth / Genya Takahashi (Japan)
- Bazaar in the Morning / Hideharu Tsuda (Japan)
- Evening Sunshine / Toshiko Okazaki (Japan)
- Penguin / Masaru Taira (Japan)
- A Red Bench / Hisato Ota (Japan)
- Blasting the Ghost Building / Haruo Kamiyabu (Japan)
- Nude / Hiroyasu Kurose (Japan)
- The Awa Dance / Tadashi Masaki (Japan)
- Lining Up / Yoshio Masanari (Japan)

- Reinlichkeit <Cleanliness> / Mathe Ernst (Austria)
- A Crash / Ichiji Fukumoto (Japan)
- Staring / Kiyoshi Inagaki (Japan)
- An Old Battlefield / Yuji Yamamoto (Japan)
- Morning in the Mountain Village / Yasuke Yokoyama (Japan)
- Favor from the Sun / Akio Ogata (Japan)
- A Road of Cherry Blossoms in the Night / Masahiro Tsuchioka (Japan)
- Naked Festival in Ohara / Takeshi Takahashi (Japan)





Baumfarne <Fern Trees> / Christian Hofinger (Austria)



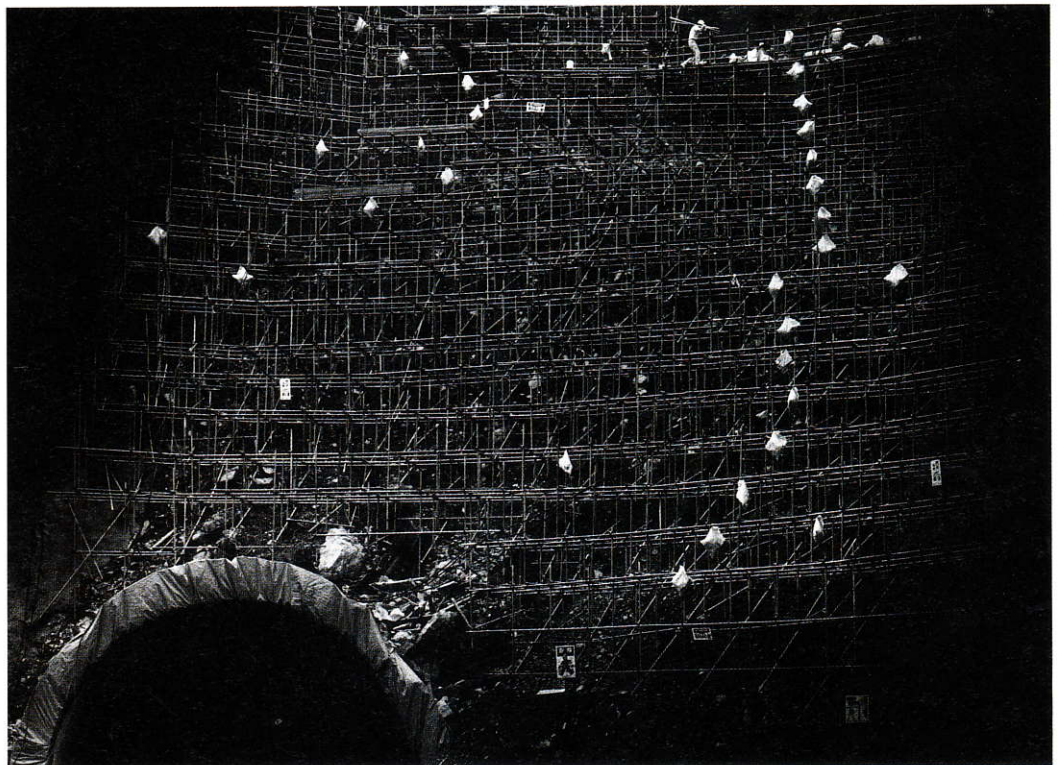
The Beach in the Morning / Toshinari Morioka (Japan)

- A Sign of Bad Weather / Keisuke Matsumoto (Japan)
- Mating Flies / Kahei Enkai (Japan)
- A Commemorative Photograph / Yoshihide Cho (Japan)
- Graureiher mit Barsch <Heron with Perch> / Herbert Kehler (Germany)
- Homeward Bound / Manit Larpluechai (Thailand)
- The Reptile / Kenneth Allen Deitcher (U.S.A.)
- Para / Josef Hinterleitner (Austria)
- Who Am I? / Nobuo Moriue (Japan)

- Blue Jay / K. Maruthachalam (India)
- Eventails Rouge <Red Fans> / Theijs Christian (Belgium)
- L'Ombrellone <Umbrella> / Massimo Bolognini (Italy)
- Buddhist Ceremony / Tsai Ching Hsiang (Taiwan)
- Bison of Yellowstone / Sue E. Ford (U.S.A.)
- Daybreak / Morihiko Mito (Japan)
- The Sea of Japan at Sunset / Tamotsu Nakashima (Japan)

- Game of Chase / Kyoji Shima (Japan)
- To the Sky / Akira Katsumata (Japan)
- Man at Sunset / Masako Nagaku (Japan)
- Cold Morning / Yoshifumi Fujikake (Japan)
- Yakedake Mountain in Deep Winter / Kazuo Abe (Japan)
- Dark Grey Waves / Tatsuo Nakazawa (Japan)
- Watchman / Mitsuo Tomino (Japan)
- Spiral Flowers / Hiroshi Kondo (Japan)
- Believers / Liu Wey-Duenn (Taiwan)





Tunnel Construction / Takayoshi Kunisawa (Japan)



Easter in Olympos-Greece <Easter in Olympus, Greece> / Hector Christiaen (Switzerland)

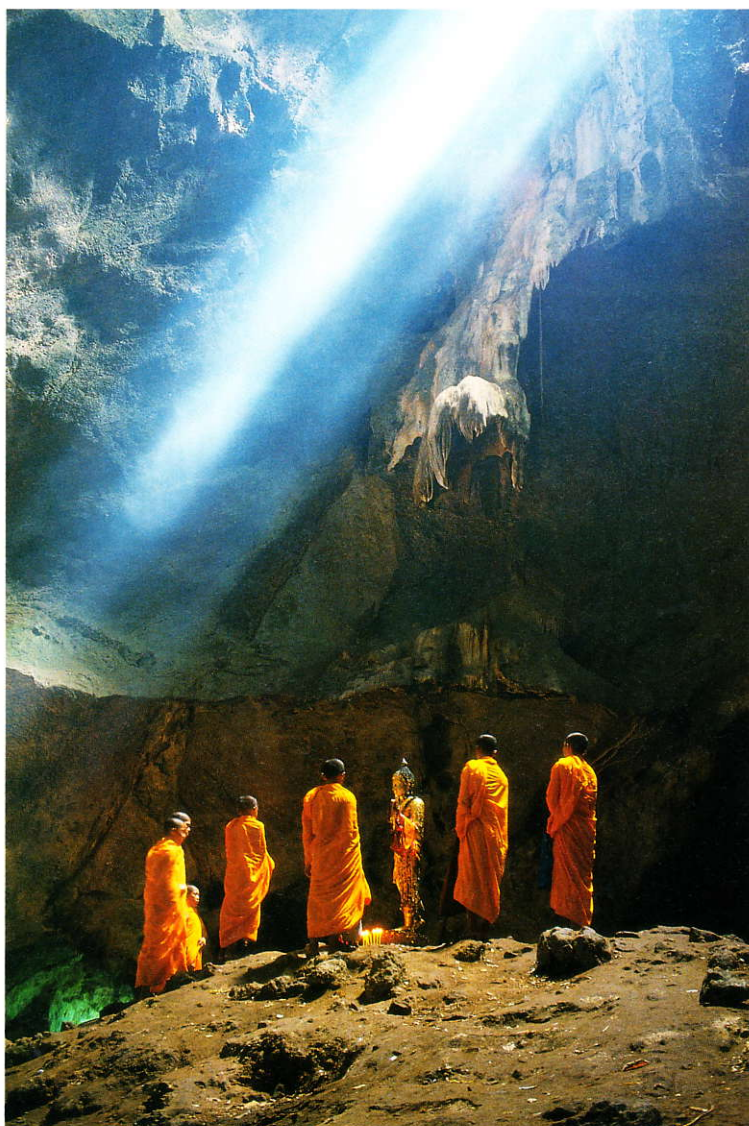
## Merit Awards

- Shot at a Dragonfly / João Rasário Mateus (Portugal)
- Rest and Movement / Guo Liyan (China)
- Life in the Third World #5 / Damrong Juntawonsup (Thailand)
- Cat / Harald Rieger (Germany)
- Portrait of Orangutan No. 1 / Peter Wieslaw Tryuk Afiaip Arps (England)
- Going Home at Sunset / Pairat Songpanich (Thailand)
- Good Life / Sathaporn Soontornvitthaya (Thailand)
- Festival / David Fox (Australia)
- Forest Spirits / Michael Frangos (Denmark)
- Family / Ricky P.S. Teoh (Malaysia)
- I Sell Shoes! / Trevor David Spiro (England)
- Au Dessus Des Sapins Enreiges <Above the Snow-Covered Fir Trees> / Desez Alain (France)
- Estuary / Eui Dong Hwang (Korea)
- Enormous Hand / Chavana Chamorman (Thailand)
- Monkey Parent and Child / Masateru Aizawa (Japan)
- Woman on a Veranda / Moriyasu Chiba (Japan)
- A Summer Day / Toshinori Odawara (Japan)
- Religious Ascetics in Winter / Syoichi Ando (Japan)
- The Kelp Harvest (Kombu) / Masahiro Nakame (Japan)
- Soap Bubbles / Takaji Komagata (Japan)
- A Scene / Toshiaki Arai (Japan)
- Competitive Walking / Takashi Seto (Japan)





Dance Dance Dance / Takahiro Kido (Japan)



Perform / Kamol Wangniveatkul (Thailand)

- An Orangutan / Toshimitsu Suzuki (Japan)
- Open Wide / Kazuya Tanigawa (Japan)
- Stray Cat / Arao Yata (Japan)
- Formative Art / Chikako Yamaoka (Japan)
- Crazy Dancing / Wu Zong Qi (China)
- Tiburon <Shark> / Roben Antonio Digilio (Argentina)
- Kind im Senegal <Child in Senegal> / Peter Hense (Germany)

## IS Awards

- The Captain and His Ship / Bernabe Rico Herrera (Spain)
- Wedding / Wang Zheng (China)
- Cats / Johnny Frederiksen (Denmark)
- Dream / Marijke Van Riemsdijk (Holland)
- Donkeys Like Beer / Bernd Rose (Germany)
- Burden of Poverty / Sayyed Nayyer Reza (Pakistan)
- Profession of Calligraphy / Kee Soon Guan (Malaysia)
- Bryce Canyon / Peter James Forgacs (U.S.A.)

- Reflection / Fehlmann Jean (Switzerland)
- A Village / Rob Hurkmans (Holland)

## Quark Awards

- Maze / Takao Okabe (Japan)
- Large Tree / Tamotsu Mori (Japan)
- Snake Gourd and Mantis / Shigenari Takahashi (Japan)



**Category II**  
**My Best Shot**

This category is to promote the use of compact cameras. We looked for lighthearted and humorous photos that captured the essence of everyday life. The theme is daily drama.  
(Entries for the 1992 contest totaled 8,798)

## Grand Prix

Happy Kids/Hop Manh Nguyen (France)



**Panel of judges**



Fumio Matsuda



Koichi Saito



Sanae Numata



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



## Awards for Excellence



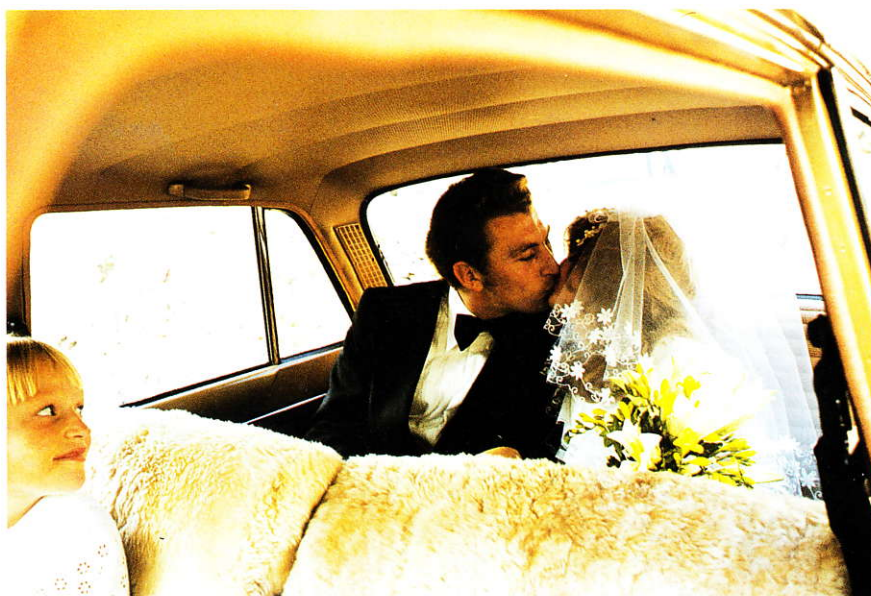
Midnight / Minoru Kidokoro (Japan)





A Local Railway / Koji Hatano (Japan)





Hochzeit <Marriage> / Hartl Wolfgang (Germany)



Fiesta De La Espuma <Foam Party> / Nieto Bueno Roberto (Spain)

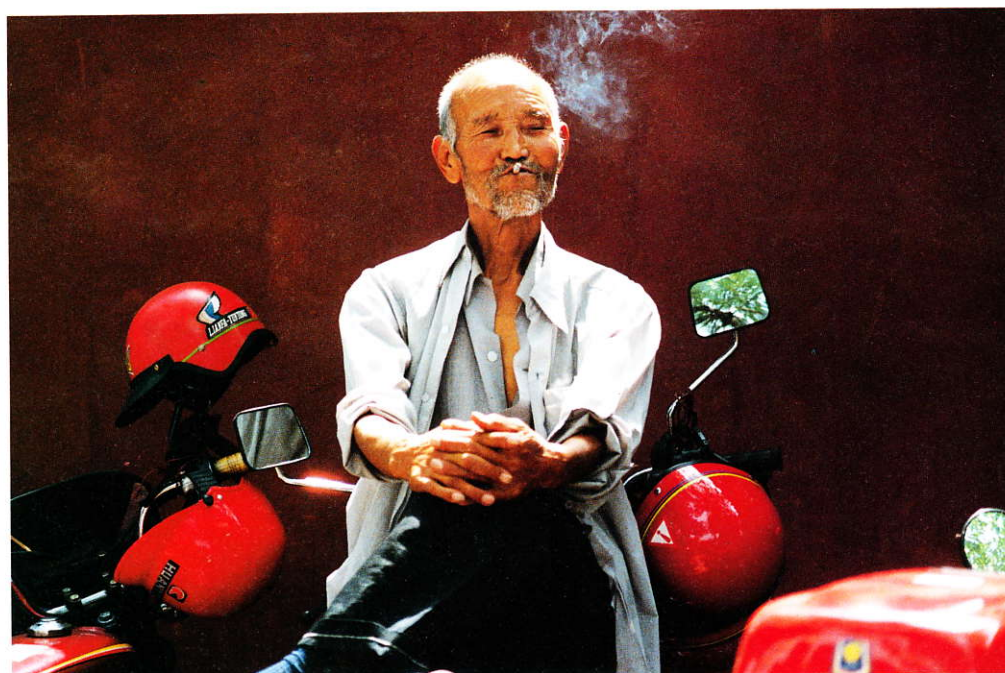


Impression of a Grassy Plain / Eiji Kohara (Japan)





Sightseeing / Mari Okamoto (Japan)



Proud / Wu Xue-Hua (China)

## Merit Awards

- Baby Fish / Tadatsugu Madachi (Japan)
- Clown Boys / Emiko Kawakami (Japan)
- A Pre-Nuptial Meeting / Keiko Inuma (Japan)
- Woman's Castle . . . Completed / Syoji Fujimoto (Japan)
- A View of my House / Satoshi Sjojyu (Japan)
- Naughty Rogues / Hisao Horino (Japan)
- A King Joker / Syoji Sato (Japan)
- Legendary Wizard / Kaoru Tanaka (Japan)
- During Festival / Sadao Murano (Japan)
- Water Play / Takayuki Hiraiwa (Japan)
- Greeting / Noriko Tanabe (Japan)

- Jineto <Horseman> / Jose Humberto Reyes G.L. (Mexico)
- A Happy Couple / Xu Jian Rong (China)
- Sleeping Postures / Haruo Ikeno (Japan)
- I Hate to Shampoo / Isamu Saito (Japan)
- Rainbow #5 / Damrong Juntawonsup (Thailand)
- Kabuki Parade Day / Yoshitsugu Asaoka (Japan)
- My Birthday / Peng Nian (China)
- Thibault <Theobald> / Truchet Jean Marc (France)
- Innocent / Manit Larpluechai (Thailand)
- Chapel / Heinrich Sperer (Austria)
- Uuuuhhh / Kalli Balzer (Germany)

- Cat-Corn / Janos Suba (Hungary)
- Meditation / Vannee Inphum (Thailand)
- Gat En Linia <Cat on the Lines> / Franch Gabarros Miquel (Spain)
- Langlauf <Long Distance Run> / Gerald Kapfer (Austria)
- Untitled / April Chappel (Italy)
- Thoo-Dongka / Sathaporn Soontornvitthaya (Thailand)
- Beauty Bath / Shyam Tekwani (India)
- The First Date / Jouni Veli Tapio Johansson (Finland)



## Judge's Special Awards



Awarded by Mr. Fumio Matsuda  
Sit / Gonzalez Jimenez Miguel (Spain)



Awarded by Ms. Sanae Numata  
From That Time, 26 Years Have Passed /  
Norio Nomura (Japan)



Awarded by Mr. Koichi Saito  
A Set of Wedding Scenes / Yang De Lu (China)



Awarded by General Manager of Olympus Public Relations &  
Advertising Dept.  
Hold Out! / Yasuhiro Okumura (Japan)

- Envy / Li Zhedong (China)
- Nothing More / Zhou Jun (China)
- Campus Morning / Bai Zhi Bin (China)
- Demeanor of a Senior General / Bao Sheng Chen (China)
- Boat / Somsak Ponkratok (Thailand)
- Wao! Wao! / Boonmee Thanomsuksan (Thailand)
- Coming in Clearly / Mary Ellen Baker (U.S.A.)
- Kid Bride / Yongbo Zheng (China)
- Brazil 1991 / Renato Zambelli (Switzerland)
- Asymmetrical Twins / Jan Van Der Weide (Holland)
- My Childhood / Lin Nan (China)

- A Chance Shot / Cheung Kau Wong (Hong Kong)
- Curiosity / Ricky P.S. Teoh (Malaysia)
- Thirsty / Michael Wilson (U.S.A.)
- Bientôt <Soon> / Landon Bernard (Switzerland)
- Reading with Friend / Jan Kopec (South Africa)
- My Childhood / Xie Wei Hong (China)
- Al Agua Patos <Ducks on the Water> / Penades Bonet Sergio (Spain)
- Watchdog / Tomotaka Kudo (Japan)
- Water Play in their Hometown / Tadao Taguchi (Japan)

## Super Zoom Awards

- Susanne mit Esel <Susanne with Donkey> / Herbert Kehr (Germany)
- Thief / Suzan Aker (U.S.A.)
- Tranedans / Marika Thell (Sweden)
- Soldes <Sale> / Widawski Raymond (Belgium)
- Apparition D'n Ange <Appearance of an Angel> / Graffard Jacques (France)
- Jaiselmer / Sudhir Sharma (India)
- Float Parade / Tsun Kit Yeung (Hong Kong)
- Hope for the Future / Aland M. Courtens (Belgium)
- The Lonely Goatherd / Chui Ping Lo (Hong Kong)
- Untitled / Pairat Songpanich (Thailand)



## What the Judges Said

The submissions for Category I (General/Nature Photo) exhibited much more variety than we had anticipated. We thoroughly enjoyed judging these entries from around the world.

The excessively delicate expressions of the Japanese entries contrasted sharply with the bold compositions from overseas. Japanese entrants should put more effort into finding new patterns of expression far removed from the conventional. The overseas entries are good examples to stimulate the creativity of Japanese entrants.

Most of the Japanese sequential images did not fulfill the requirements. We urge entrants to study how a series of photographs should increase dramatic impact and expand the expression. Many of the overseas entries were roughly finished, this put them at a disadvantage: a finer quality of finish is necessary.

The Nature Photo entries showed excessive artificiality, we suggest that photographers seek out the dynamism of

nature through the close-up techniques which Olympus cameras and lenses offer.

The concept of Category II (My Best Shot) is to portray a definitive moment from daily life. We observed a difference in the interpretation of this idea between Japanese entries and those from overseas. There were a great many entries which depicted the innocence of children or the natural spontaneity of animals, making judging very difficult. It was necessary to find a special factor, such as an intensified or unique expression, in order to decide the winners.



## Critiques of Award-Winning Entries

### Grand Prix (Category I: General/Nature Photo)



**Romance of Cave/Tsung Hsien Lo (Taiwan)**

The depth of field is incredible, sharply depicting the great scale of this gathering. Fully utilizing the effects of the light sources, the power of a historical drama is created by an excellently exposed shot. The dynamism of the composition is outstanding.

### Grand Prix (Category II: My Best Shot)



**Happy Kids/Hop Manh Nguyen (France)**

In this impressive, pleasure-filled photograph we can almost hear the innocent laughter of the children. For a monochrome shot to win the Grand Prix in this age of realistic color images, it must have truly outstanding qualities.



# Creatures of the Shadows

by Kojo Tanaka



Impala



## Kojo Tanaka

*Kojo Tanaka graduated from Hokkaido University in 1944. Nine years later he began his career as a free-lance photographer. He has received acclaim and numerous awards from his peers in the profession. In 1987, he was appointed the representative director of the Japan Photo Research Center and in 1989 assumed the vice chairmanship of the Japan Professional Photographers Society.*

*His published works include: A Record Of Japan's Wild Animals, A Record Of The World's Wild Animals (African, Alaskan, American, Canadian and Central & South American versions), Animals — My Love, The World Of The Wild, Wolf — The Fang King Of Siberia, Endless Love For Animals and The Animal's Land.*



All animals have the same basic requirements — the need to sleep and to seek food. Most humans are predominantly active during daylight hours but a large variety of species have, for one reason or another, evolved into creatures of the night. Some, such as the kangaroo rat, have done so because they live in desert areas with extremely high daytime temperatures. Others have become nocturnal creatures in order to forage for food in relative safety from predators, while some have adapted to hunting their prey at night. Depending on the degree of danger perceived, some of these species are also active during the day.

Many factors are involved in the evolution of a species from diurnal to nocturnal activity, but one has become of increasing significance in recent years — human encroachment on natural wildlife habitats. This is particularly prevalent in Japan.

Thirty years ago, I was able to photograph about 60 different species of wild animals in various parts of Japan. When I returned to the same areas five years ago, I was only able to find half that number. Almost all the habitats had changed, some through the effects of natural disasters, typhoons or bushfires, but most changes were artificial, predominantly the construction of resort areas and golf courses. The huge increase in road traffic in these areas has had a disastrous effect on wildlife — 16 Iriomote wildcats, an endangered, protected species were killed on the roads last year. In addition the vast quantities of labor-saving agricultural chemicals used will wreak havoc for generations to come.

In this article I have endeavored to portray some of the nocturnal animals of Africa and Japan. Their habitats vary widely, as do their reasons for adopting their distinctive lifestyles, but they are united in their need to live in the shadows.

The African night is alive with the movement of many creatures in the Samburu Animal Protection District in Kenya, so I never lacked photographic subjects. I watched a genet, a small, carnivorous mammal, endeavoring to steal the remains of a crocodile's meal. The owner woke with a



*The genet is one of the most beautiful nocturnal creatures with its distinctively spotted body and ringed tail.*



*After resting during the day, the leopard begins to stalk its prey in the cool of the evening.*

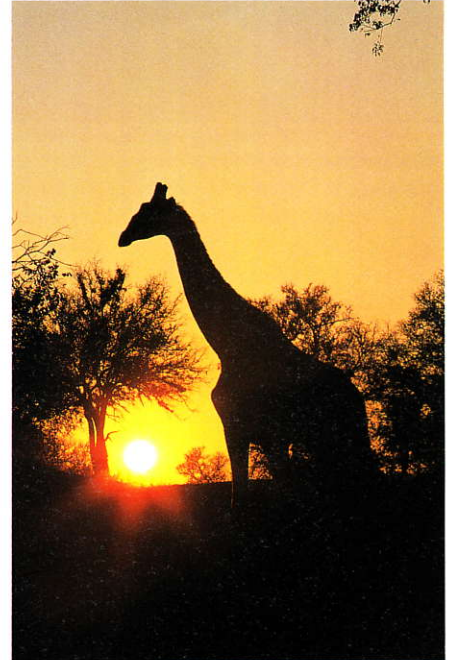
*Impalas are renowned for their remarkable jumping ability which helps them to escape from their predators.*







*As evening approaches, the Yaeyama fruit bats fly from their resting places to feed on the loquat trees.*



*Each giraffe has unique body markings enabling scientists to identify different individuals and analyze their life-styles. The giraffe has two horns on the top of its head, one on its forehead, and two projections behind its ears, making five "horns" in total.*





*In winter, the body fur of the Japanese ermine becomes white, acting as camouflage in its snow-covered environment.*



*The raccoon dog is surprisingly large. This one was almost the same size as a small bear.*





*The flying squirrel appears from its nest in the evening, and spends the entire night eating leaves and fruits.*

yawn causing the genet to flee. Later I saw another genet fighting with a mongoose for a share of its prey. Nervous herbivorous animals, such as impalas, members of the gazelle family, tend to feed at night when the risk of attack by predators is lessened. If startled the impalas will leap away in ten-meter bounds, gliding two to three meters above the ground, an incredibly beautiful image.

Giraffes are also active during the night. The sight of their long necks silhouetted against the star-filled sky as they browse amongst the trees is truly eerie to behold. The principal nighttime predators in this region are leopards. They rest during the heat of the day in the branches of trees returning to the ground at dusk to stalk their prey. One night, as I was driving back to the lodge, my headlights picked out the glittering eyes of such a hunter intent on his task.


In contrast to the animals of Africa, whose existence is ensured by the provision of game parks, which generate much-needed income through tourism, the wildlife of Japan must compete with human beings for living space on these crowded islands. This has given rise to many species adopting nocturnal habits as a way of avoiding persecution.

As evening falls in the forests of Japan, strange screams can be heard and ghostly shadows glide through the air — welcome to the world of the flying squirrels. They climb to the tops of high trees, call out their intentions, then launch themselves into space, sometimes gliding 40 or 50 meters. They change direction by using their tails as rudders, land at the foot of a tree, forage for food and then repeat the whole process. As a boy growing up near the woods of Shizuoka Prefecture their weird cries caused many a nightmare.

The Japanese ermine is known as the "mountain sprite" because of its small, beautiful appearance and rapid, impossible-to-predict movements. It is an extremely difficult animal to photograph. A member of the weasel family, it is unusual in that in winter its fur becomes pure white and acts as camouflage in its snow-covered habitat. Unfortunately this white fur is much prized by the fashion industry, making it a prime target for hunters.

Bats are generally regarded as nocturnal creatures, however, on Iriomote island the fruit bats also fly during the day, perhaps because there are few humans to bother them. They flocked like crows to feed on the fruit of the loquat trees, and in some cases their wingspans exceeded one meter. I was never able to discover where they roosted, although I did manage to get some close-up shots of them feeding.

In the central region of Japan, raccoons have virtually disappeared, as a direct result of human encroachment. Distemper contracted from domestic dogs is one reason. Another is that because of the destruction of their habitat and natural food sources they are forced to forage in people's garbage and consequently eat deadly chemicals such as the silca gel commonly used as a preservative in packaged foods. During my nighttime vigils I was fortunate and was able to capture one of the few remaining raccoons on film.

All species have a right to exist, and we as humans should protect those less fortunate than ourselves. Especially those threatened as a direct result of our activities. At least three species become extinct every day. I consider it my duty as a photographer to document all forms of animal life in the hope that it will lead to the greater awareness of this problem in the minds of the general public. 

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 we have supported the WWF, through various cooperative efforts.



**WWF** World Wide Fund  
For Nature

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

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Avenue de Mont-Blanc  
CH-1196 Gland, Switzerland  
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Telefax: (022) 64 5358



Over twenty years ago, I marched across the Sahara desert with a caravan of Hausa tribesmen. The caravan could only carry four days' supply of drinking water, so reaching the next oasis was a literal matter of life or death. We marched from early morning until after midnight, more than 60 kilometers a day, for 18 days before we

arrived at our destination. No shade existed nor clouds to act as a barrier to the pitiless sun. Even seasoned tribesmen were afflicted with sunstroke, while the camels' hides were severely abraded by their heavy burdens. Afflictions which, in this hostile environment, can often prove fatal. What was the precious commodity carried by the caravan? Gold? Ivory? Neither. In this region, it was something even more valuable, something necessary to sustain life itself — salt.

The Saharan salt caravan has existed for over 500 years, fueled by the blood and

# The Salt of the Earth

by Takashi Katahira



Unusual formations of salt crystals cover the surface of Lake Eyre in the center of Australia. (24mm lens, f8 at 1/30)



## Takashi Katahira

Takashi Katahira was born in Miyagi Prefecture, Japan, and graduated from Tokyo Institute of Technology in 1965. Beginning with his trek through the Sahara in 1967, he has continued to document the beauty of the Earth's natural phenomena. He is currently pursuing this assignment in southern Africa. Exhibitions of his

work include: Ancient Egypt, Sahara Journey — Infinite Sand, 12,000 Kilometers Through North And South America, and The Salt Of The Earth. He has also had several books of photographs published, notably The Desert World, The Life Of Snow, Salt — The Precious Gift From The Sea, The Shape Of Snow, and The Journey Of The Stars. Mr. Katahira is a member of the Japan Professional Photographers Society.



sweat of men and camels. For me, coming from Japan, a country endowed with an ample supply of sea salt, it brought a new appreciation for this humble commodity. The mystery of how salt could be found in the heart of the Sahara desert, so far from the sea, was the motivation for what became an ongoing search for the salt of the Earth.

The history of salt is the history of the Earth itself. Salt is found in regions that were once covered by seawater. These seas evaporated long ago, now only salt lakes and rock-salt formations remain as proof of their existence.

All life on this planet requires salt to exist. In the history of mankind, wars have been waged and countries destroyed for control of this resource. Conversely, the utilization of salt in a variety of ways, enabled many cultures to achieve high levels of civilization and technology.

Salt is not merely a seasoning for food, it also possesses preservative properties. This fact was used by ancient peoples to store supplies of food as a precaution against bad harvests. The Egyptians and others used it to mummify the bodies of their leaders. Ice formation will ultimately destroy the

foundations of any structure. The builders of the Great Wall of China ensured that this immense undertaking would exist for many generations by using salt in their construction techniques. Today, the wisdom of the ancients lives on in the spreading of salt on highways and airport runways to prevent the buildup of ice.

The modern chemical industry uses salt in the production of paper, pharmaceuticals, soap, synthetics and glass — all considered indispensable for comfortable daily life. The importance of salt will undoubtedly continue in the future.



*The surface of Lake Atacama, Chile, is covered with ridges of crystallized salt formed by the prevailing winds from the Andes. (50mm lens, f5.6 at 1/60)*



*A pattern of salt crystals on the surface of Lake Natron, Tanzania. (50mm lens, f4 at 1/1000)*



*The Hausa salt caravan in the wilderness of Tenéré, Niger. (28mm lens, f5.6 at 1/125)*

*The Hausa salt caravan silhouetted against the setting sun, Tenéré, Niger. (200mm lens, f8 at 1/125)*







A salt cutter working at 3,600 meters above sea level on Lake Uyuni, Bolivia. (24mm lens, f16 at 1/125)



A cathedral built in an abandoned rock-salt mine, Zipaquira, Columbia. (16mm fish-eye lens, f8 at 1/15)



The main difficulty of my photographic odyssey was that it necessitated traveling to extremely remote areas of the world. Crossing numerous deserts not only presented many logistical problems but was also fraught with danger as many of the regions were in the throes of civil unrest. Even the actual photographing of this subject is not without its hazards since the reflected sunlight from the salt is much stronger than that from snow and it can cause damage to the eyes and skin. In some areas it was impossible to travel overland so I had to resort to aerial photography.

However, this method enabled me to capture magnificent salt-crystal formations in their entirety.

It is a true test of the ability of the landscape photographer to express the grandeur of nature in a single frame. I might use a telephoto lens to crop a scene, or a fish-eye lens to induce deliberate distortion, but technique alone does not result in outstanding images. It is necessary to have an intimate knowledge of the subject so that it becomes obvious what particular aspect of the scene will communicate your intention to the audience. Once this decision is made,

you can then use the appropriate lens and technique. I have acquired a great deal of information on this subject over the years which will be of great value as I continue my pursuit of salt to the ends of the Earth. **VA**



A group of young flamingos on Lake Uyuni, Bolivia. (24mm lens, f11 at 1/125)



The presence of plankton causes the red color of these salt formations at Lake Magadi, Kenya. (24mm lens, f16 at 1/125)



A 50-million-year-old salt lake in the Moon Valley of the Atacama Desert, Chile. (100mm lens, f16 at 1/125)



A full moon rises over the Moon Valley, Atacama Desert, Chile. (24mm lens, f8 at 1/15)



Lake Natron, Tanzania. (16mm fish-eye lens, f5.6 at 1/1000)



# Fumio Matsuda's "Advice on Anything and Everything" Part (13)

by Fumio Matsuda

**To create effective pictures it is necessary to understand the basic parameters of photography.**

**Now you can take a photograph by merely pressing the shutter release, but what effect are you trying to create?**

Cameras have progressed beyond my wildest expectations during the 60 years of my involvement with photography. Today, camera users have only to press the shutter release and leave everything else to the electronics and programming within the camera. In this age of convenience, fully automatic cameras produce results of reasonable overall quality. However, this cannot truly be called photography. If the camera is used merely as a machine to faithfully document a subject, automatic functions are sufficient, but to create effective images that communicate our intentions it is not advisable to rely totally on the automatic functions.

To conclude this series of advice articles, I would like to stress that to obtain the best possible results it is necessary to understand the basic parameters of photography, even when using fully automatic cameras.

What are the basic parameters of photography? Film size, focal length of the lens, shooting distance, shutter speed, aperture and type of film. If using black-and-white film then developer, temperature and

developing time, enlarger, printing paper and print developer must also be taken into consideration.

For most of us this mass of data is simplified if we use fully automatic cameras. It is reduced to the type of camera, one focal

length on the built-in zoom lens, programmed exposure and type of film, and for developing we depend upon film laboratories. Such a simplified process raises the question of whether we will obtain the effects we are searching for.



*The use of a wide-angle, 28mm focal length has the effect of broadening the background, evoking the quiet atmosphere of this restaurant before it is opened to customers. (28mm, f5.6)*



*I tried to express my innermost tranquillity through this image of an empty glass. (100mm, f5.6)*

## A Report of the 13th FAPA Congress

By Fumio Matsuda

The Federation of Asian Photographic Art (FAPA) is an international association dedicated to improving and developing photographic culture through exchange and friendship between photographers in Asia. FAPA was established in 1966 and every two years a congress is held in a different country. Recent past venues have been Tokyo, Japan, Kota Kinabalu, Malaysia,



THE 13th CONGRESS OF FAPA 26-28th NOVEMBER 1992 BANGKOK

十三屆亞洲影藝大會 百零二號靜山署端





*A pattern of maple leaves set against an indistinct background of the same color. (100mm, f2)*

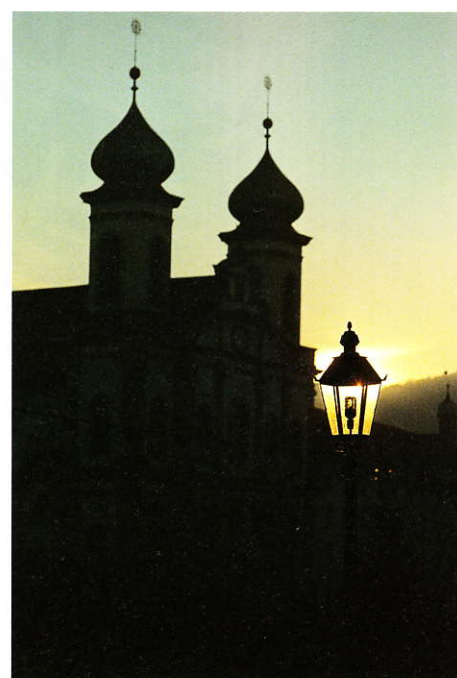
## Even though today's cameras are highly automated, we should not disregard these photographic fundamentals.

In order to select the best camera for your purpose, a knowledge of the basics is important. Some of today's automatic cameras do not tell you the most fundamental data such as aperture and shutter speed. Even using a built-in zoom lens it is necessary to be aware of how the shooting angle, perspective and out-of-focus effects will influence the result. A low shutter speed can produce blurred images, either through subject movement or camera shake. The focal length of the lens, aperture ratio, shooting distance and depth of field all have a great influence on the effect you are trying to achieve.

Therefore, even when using fully automatic cameras we must keep in mind these fundamentals of photography. If the results are not what we intended, next time perhaps we can consider overriding the camera's brain, if this function is available. **VA**



*The contrast between the light and dark areas sets the mood of this well-balanced composition. (28mm, f5.6)*



*Although this image was shot in full daylight, a short exposure and the silhouetting of the subject contrive to give the appearance of evening. (85mm, f16, 1/250 sec.)*

and Taipei, Taiwan. Last year, Thailand was host to the 13th Congress which was held in Bangkok from November 25 to December 2. Eleven countries and territories — Bangladesh, Brunei, China, Hong Kong, Japan, Korea, Macao, Malaysia, Singapore, Taiwan and Thailand — were represented by over 300 participants. The chairman of the Congress was Mr. Sorasin Tantimedh of the Thailand PhotoArt Development Club. Also present were Mr. Chin San Long from Taiwan, the



*Dinner.*

current chairman of FAPA, and Mr. Sakae Haruki, chairman of the Photographic Society of Japan.



*Representatives from each country at the opening ceremony of the 13th FAPA Congress.*

*The chairman of FAPA makes the opening address.*









# Thank you for your wonderful photographs

Having achieved our goal of photographic communication,  
we are temporarily suspending publication of this magazine.

Olympus VisionAge No.19 is therefore the final issue.

We would like to present a list of the contributors to VisionAge from No.1 to No.19,  
and to thank them all for their warm support and cooperation.

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### CORRECTION:

The Adventure Photography section of VisionAge No. 18 by Ms. Nijole Kudirka failed to acknowledge the contribution of Mr. Jack Neubart to the text of the article. We apologize to Mr. Neubart for this oversight and herewith include his brief biography.

### Jack Neubart

Since 1976, Jack Neubart has been a technical writer and photographer. His published work includes The Photographer's Guide To Exposure and Industrial Photography. His expertise also extends to video, computers and software in addition to musical composition on synthesizer and guitar. At present, he is collaborating with his 18-year-old cat, Prudence, on her autobiography.

### No. 19

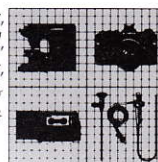
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