



LUG Yearbook 2014

100 years of Leica photography and 60 years of Leica M

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The Leica Users Group (LUG) is an Internet discussion forum comprised of photography enthusiasts, many of whom have an affinity for Leica cameras and related equipment. Members of the discussion forum are generally active photographers. For additional information about the LUG, visit

<http://leica-users.org/mailman/listinfo/lug>

There is no fee for membership of the LUG.

The 2006 through to 2013 editions of this yearbook, edited by Jim Shulman, are also available for purchase via Blurb. This 2014 edition may be also available as an eBook for iPad.

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LUG Yearbook 2014

Dedicated to Dr Ted Grant, long term LUG member, internationally renowned iconic veteran photojournalist, often awarded, generous benefactor to the Canadian National collections, acclaimed book author, teacher, storyteller, fine gentleman and friend to us all. Dr Ted constantly inspires us and reminds us to stay on track, K.I.S.S., take photographs and forget the techie stuff.

Editor Geoff Hopkinson, proud to be considered your Aussie buddy, Ted.

Dr Ted Grant

The first time I met Ted Grant was at a Leica seminar on Cape Cod. Ted lectured to an appreciative, international crowd, showing us many of his wonderful photographs from his 60 year career as Canada's premier photojournalist. He instructed us in the techniques he had learned through the years: "Shoot from the shadow side! Keep it simple! Listen with your eyes! Geez, look at that! Click! Be the first to arrive and the last to leave! If there are no photos, you are not looking! Don't pose people! Real photographers shoot black and white, eat sushi, and drink single malt Scotch! When you photograph people in colour, you photograph their clothes, but when you photograph people in black and white, you photograph their souls. Content is more important than sharpness!" Then he sent us all out to take photographs. When we returned with our photos for him to critique, Ted had to repeat all of his advice over again! Ted has been teaching, advising, and inspiring other photographers for generations.

Ted Grant has published 5 widely acclaimed books of his photography and has won too many awards to list. In April of this year, Ted was given a well-deserved and long overdue retrospective exhibition and book launch for his biography Ted Grant, Sixty Years of Legendary Photojournalism at the Leica Gallery in New York. Those who attended were amazed at Ted's ability to remember the circumstances of every photograph in his collection. I could listen to Ted talk about photography all day and do on the LUG! Ted continues to teach, advise and inspire other photographers through the Leica Users Group e-mail list. This book would be much smaller if Ted had not continued to plead, harangue, shout, persuade, threaten, and convince us all to get our photos in NOW!

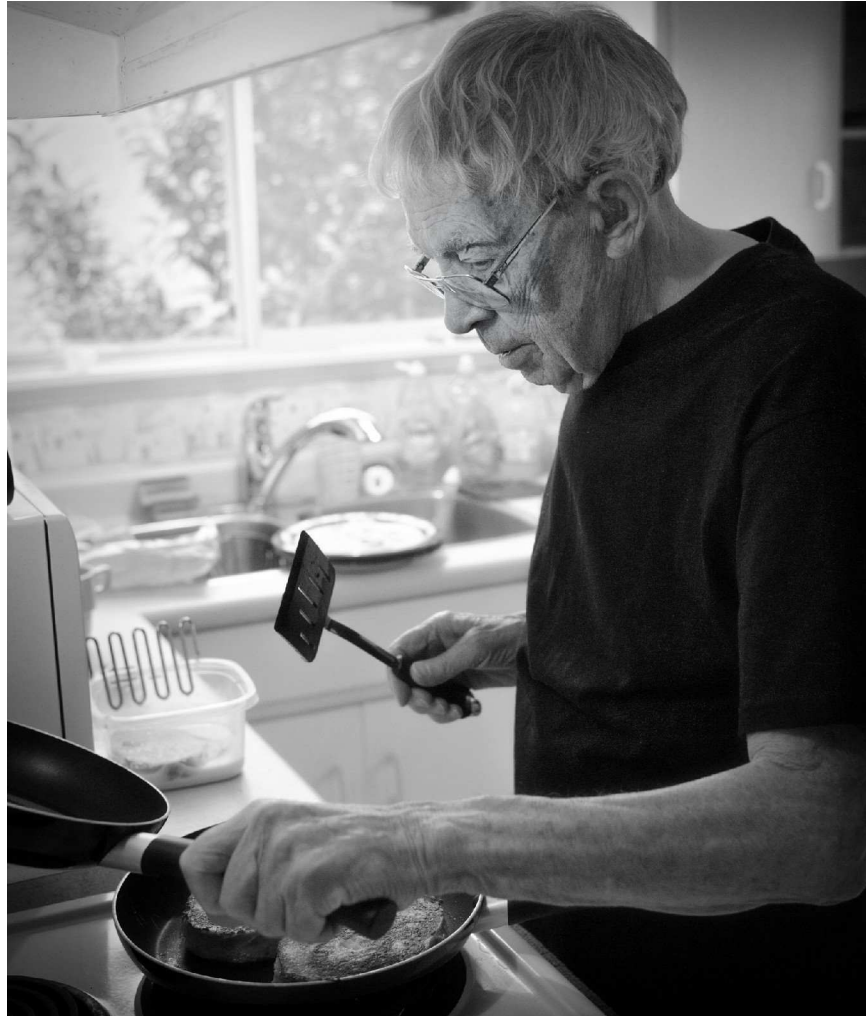
Ted has told us all that he intends to live to be 100, still photographing, drinking Scotch, eating sushi, and keeping all of the rest of us in line. We all hope that he makes it to at least 110!

Tina Manley, South Carolina, Dec 2014

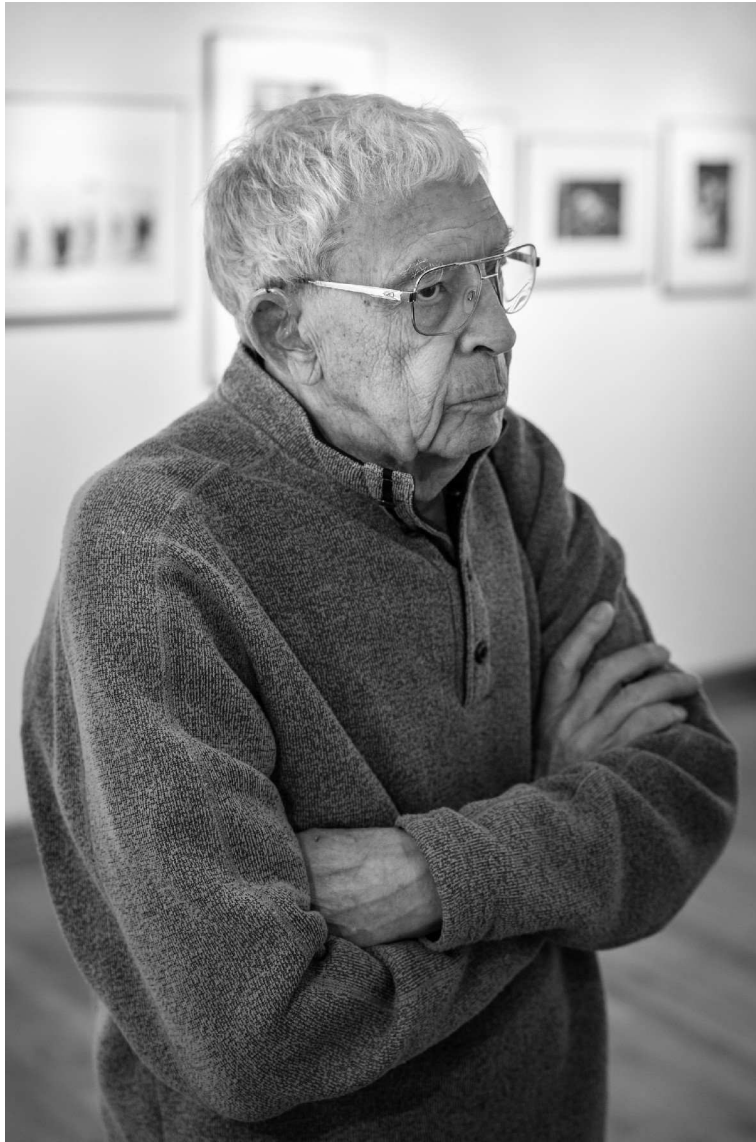


Dr Ted Grant, from the shadow side
photo by the editor, Barcelona LUG meet,
Leica M9, APO-Summicron-M 75mm f/2 ASPH.





Dr Ted Grant, photographer and chef
at work on the camera and showing some of his lesser known creative side
photos by Sue Ryan
Leica M9, Noctilux-M 50mm f/1 (borrowed from Ted)
Leica M9, Summilux-M 35mm f/1.4 ASPH.



'Dr Ted Grant, photographer',
Leica Gallery, New York City, USA, photo by Jay Burleson
Leica Monochrom, APO-Summicron-M 50 mm f/2 ASPH., ISO 400



Dr Ted Grant, New York Leica Gallery featured artist and author

photo by Ken Lassiter

'Ted Grant at his Leica Gallery opening in New York City', Leica M8.2, Summicron-M 35mm f/2



Dr Ted Grant, storyteller

photo by Richard Man

'Dr. Ted Grant relating the cow-pie story (I think)', Leica M9, Summilux-M 50mm f/1.4 ASPH.

Leica Users Group (LUG) 2014

You have probably heard, somewhere, that 2014 is the 100th anniversary of the invention of the Leica. There has been no small amount of publicity about it. To my mind, they need to count not from the day that Mr Barnack made himself a little camera but from the day that a would-be Leica User could buy the camera in a retail store with a nice Elmar lens. That was 1926. Today, in 2014, we celebrate the 88th anniversary of the invention of the Leica User.

We try to imagine what it was like to be one of the first people to wander into a camera store in Germany or Austria in 1926 and buy a Leica Ia with an Elmar lens. Most likely the buyer had never seen one before. Perhaps he didn't even know that such a Leica camera existed and was for sale in stores, and might have gone into the camera store to buy a Speed Graphic. Having decided to buy the tiny little Leica with its tiny little film, that first Leica User would also need a new enlarger, new film developing and drying and systems, new negative storage cases, and, for that matter, film.

I spent about 10 years using a Speed Graphic and a Leica IIIf as my primary cameras. I had to change the condenser in my enlarger when I switched from one format to the other. The gear for developing pictures from the Speed Graphic was a pile of film hangers and a set of hard-rubber tanks. I had to fill all of those tanks with their chemicals before turning out the lights, and of course the film was developed in the dark. When I was processing film from my Leica, I used my little Nikor stainless-steel tank, with which, once the film was loaded, I could process with the lights turned on.

With my IIIf, it was easier to be a Leica User than a Speed Graphic User. I could buy all of the equipment I needed at reasonable prices at any good camera store. The film was cheaper and I could develop it with the lights on. My Omega enlarger could handle either film format with no problem. Smaller was simpler.

But that first Leica User was taking a big step into the unknown. It was not easier for him to use a Leica because its equipment and supplies were so hard to find. He probably had to make his own negative carrier for his enlarger. He had to develop it by seesawing it through developer in his sheet-film tanks.

In 2014 it is easy and fun to be a Leica User. 88 years ago, the unknown first retail customer had to work very hard to be a Leica User. Isn't it great how far we have come?

Brian Reid, LUG saloonkeeper
Palo Alto, California, USA. December 2014

In 2014, Leica Camera AG celebrated 100 years of Leica photography

The year 1914 saw the birth of 35 mm photography as we know it today. Oskar Barnack made the Leitz Camera, the very first Leica, 100 years ago. And now, in 2014, Leica Camera AG celebrated the centenary year of this occasion with numerous events, exhibitions and exciting new products. The slogan for this centennial celebration was ‘100 years of Leica photography’.

Oskar Barnack, an employee of the Leitz Werke Wetzlar and a pioneer of photography, invented and constructed the first still picture camera for the 35 mm film format (24 × 36 mm) in 1914. The construction of this so-called Ur-Leica according to Barnack’s philosophy of ‘small negative – big picture’ revolutionised the world of photography with vastly increased creative scope for photographers who, up until then, had had to rely primarily on cumbersome plate cameras for their work. Barnack therefore originally gave his compact and highly portable prototype camera the name ‘Liliput’, as is noted in the company archives in a document dated March 1914: ‘Liliput camera completed’. The original is still in the possession of Leica Camera AG, together with the negatives and prints of the first exposures captured with the Ur-Leica – including pictures from a trip Ernst Leitz II took to the United States in the summer of 1914.

In 1925, following inevitable delays as a consequence of the First World War, the Leica finally set out to conquer the world of photography and founded the legend of the brand with a multitude of iconic pictures that have profoundly influenced our understanding of the world. Examples of these include Robert Capa’s ‘Falling Soldier’ from the Spanish Civil War, the famous portrait of Cuban revolutionary leader Ernesto ‘Che’ Guevara by Alberto Korda, the naked and burning young girl Kim Phúc, photographed by Pulitzer Prize winner Nick Út during the Vietnam War, and the photo by Alfred Eisenstaedt which captured the celebrations on VJ day in New York’s Times Square in 1945.

Dr Andreas Kaufmann, chairman of the Supervisory Board and majority shareholder at Leica Camera AG, summarised the history of the company as follows: ‘No other brand has so crucially shaped and influenced the past 100 years of photography like Leica has – by continuing to provide photographers with the best tools and superb lenses to match them. For this reason, it is only logical that we will be celebrating our centennial with numerous renowned photographers from around the globe and shining a spotlight on their work.’

Alfred Schopf, chairman of the Executive Board at Leica Camera AG, also announced a range of product highlights that accompanied the celebrations of Leica in the centennial year. 'That Leica today, as in the past, is still synonymous with high-end, handmade products, iconic design, technical innovation and better pictures will be confirmed by the selected products we will be presenting in the course of our centennial year.' This campaign was accompanied by a series of cultural projects, photography exhibitions and competitions, book presentations and a special issue of LFI with the title '100 years of Leica photography'.

Another highlight of the centennial year was the relocation of Leica Camera AG to the new, ultra-modern factory and administrative complex in the Leitz Park in Wetzlar, which was officially opened in May 2014.

About Leica Camera

Leica Camera AG is an internationally operating, premium-segment manufacturer of cameras and sport optics products. The legendary status of the Leica brand is founded on a long tradition of excellence in the construction of lenses. Combined with innovative technologies, Leica products continue to guarantee better pictures in all situations in the worlds of visualisation and perception to this day. Leica Camera AG has its headquarters in Wetzlar, in the state of Hesse in Germany, and a second production site in Vila Nova de Famalicão, Portugal. The company operates branch offices in England, France, Japan, Singapore, Switzerland, South Korea, Italy, Australia and the USA. New and innovative products have been the driving force behind the company's positive development in recent years.



1914 Ur Leica



1925 Leica IA Anastigmat



1932 Leica II Black Elmar f/3.5 50



1934 Leica 250FF Elmar f/3.5 50



1954 Leica M3



1957 Leica IG Elmar f/2.8 50



1957 Leica M2



1964 Leicaflex



1967 Leica M4



1968 Leicaflex SL



1971 Leica M5



1976 Leica R3_MOT



1980 Leica R4-MOT



1984 Leica M6



1986 Leica R5



1988 Leica R6



1988 Leica R7



1996 Leica R8



1996 Leica S1



1998 Leica Digilux



1998 M6TTL



2002 Leica M7



2002 Leica R9



2003 Leica R9 Digital-Modul-R



2003 Leica MP



2006 Leica M8



2008 Leica S2



2009 Leica M9



2009 Leica X1



2011 Leica M Monochrom



2012 Leica X2



2012 Leica M (typ 240)



2012 Leica M (typ 240) , R 70-180, Handgrip, EVF



2012 Leica S (typ 006)



2013 Leica X VARIO



2014 Leica T



2014 Leica M -P



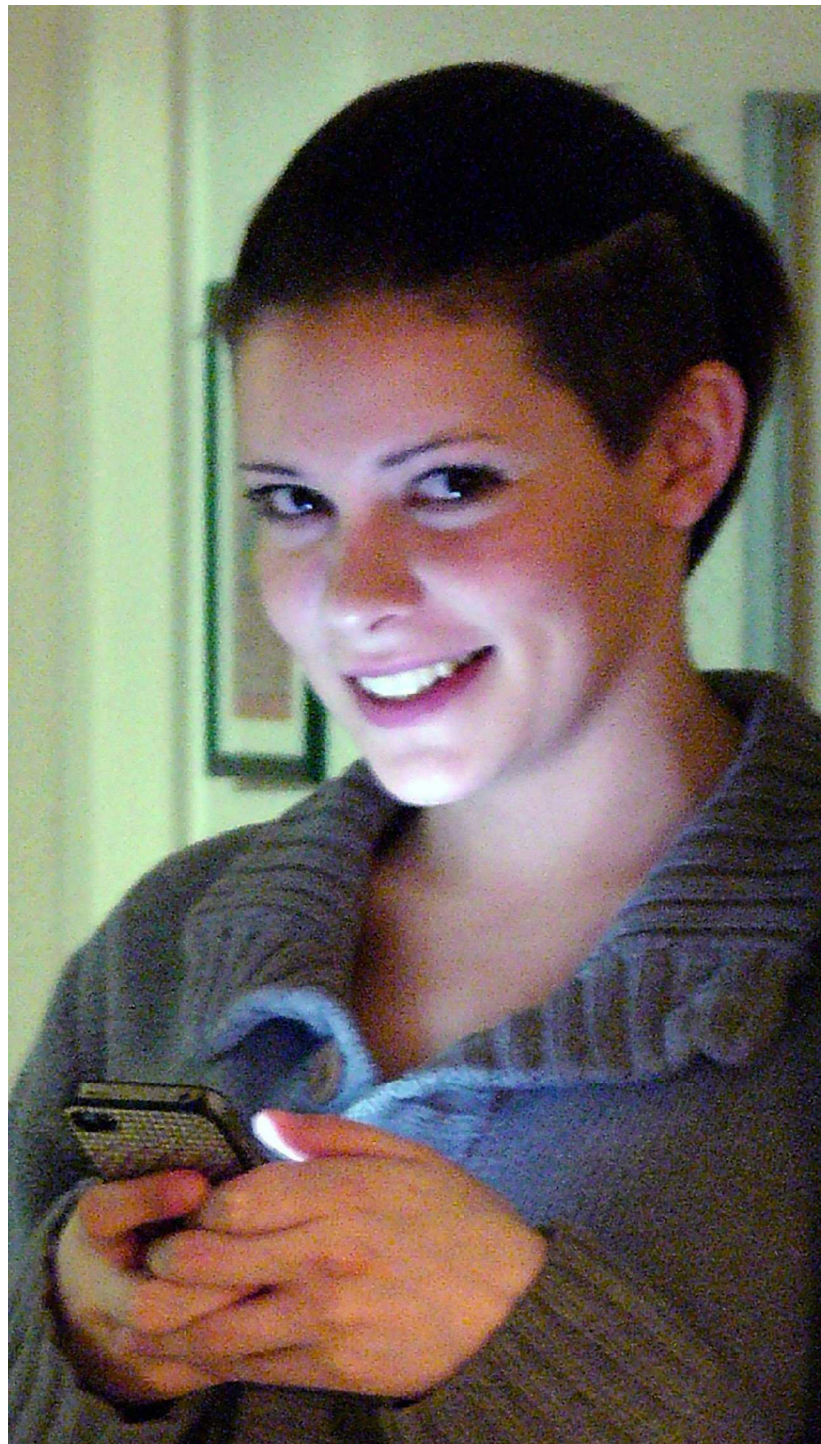
2014 Leica M-A



2014 Leica X



2014 Leica S (typ 007) in development





Dr Ted Grant

Opposite: 'Emily and iPhone', Leica Digilux 2
Above: 'DAMN CAMERAS!', Great Grandchild: Lyla Irene Grant, 1 week old!





Scott Grant

Opposite: 'Blur', Pan Pacific Swimming Championships, Gold Coast, Australia
Above: 'Butterfly', USA Para Nationals, Miami, Florida



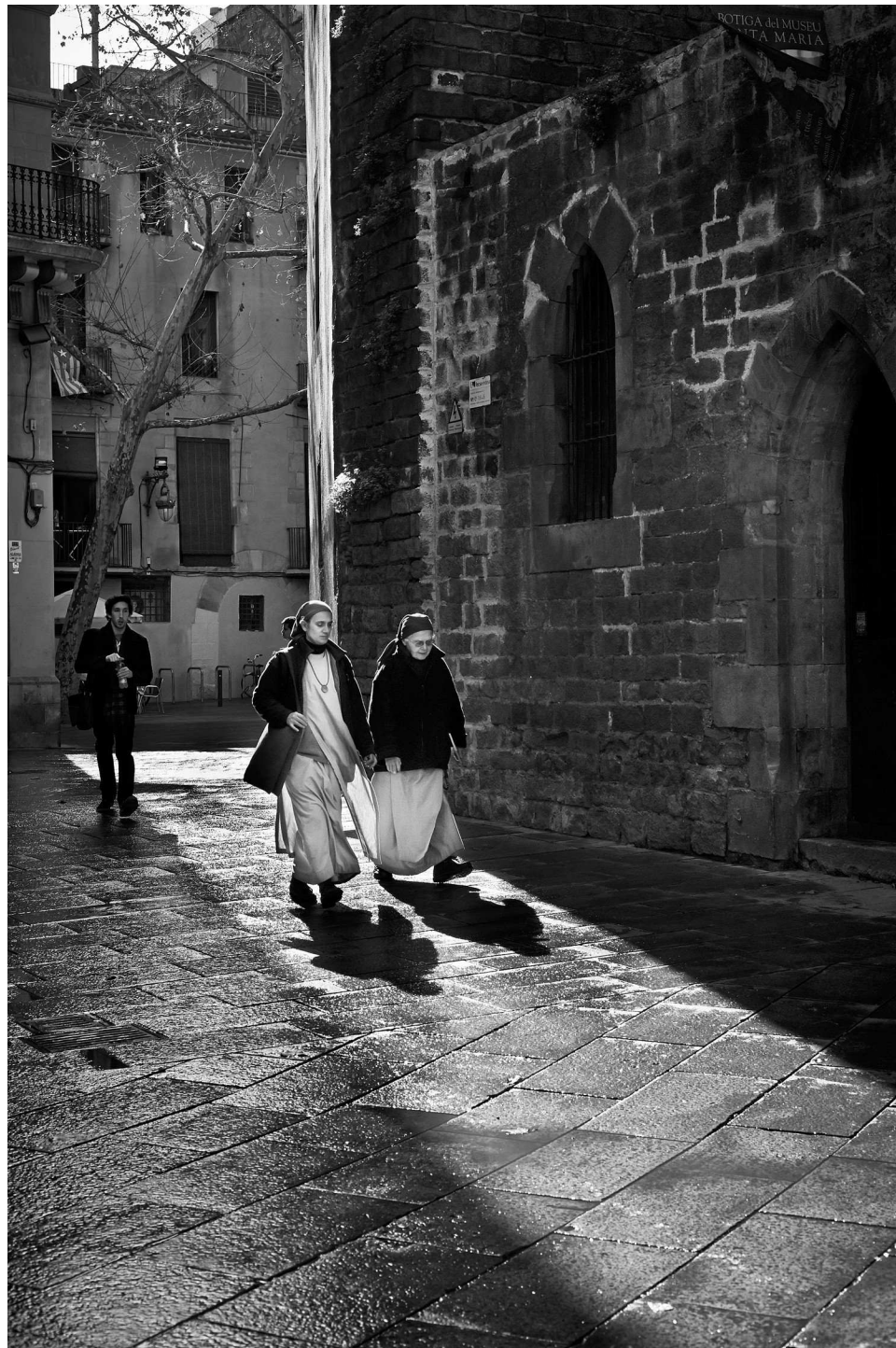


E.R. Grant
Opposite: 'Waves'
Above: 'Couple and freighter'





Jim Shulman
Opposite: 'Text'
Above: 'A Backward Glance',
(both) Leica M3, Summilux 50, Neopan 400





Lluís Ripoll

Opposite: 'Barcelona Plaça Sant Josep Oriol', Leica M9, Summicron-M (IV) 50mm f/2
Above: 'Silence', Leica MP, Summilux 35mm f/1.4, Ilford HP5, ISO 400





Dan Khong

Opposite: 'Cycling', Inle, Myanmar
Above: 'Handphone', Barcelona, Spain





Steve Barbour

Opposite: 'Eden'

Above: 'Memorial Day', (cemetery in Sacramento)
(both) Leica M (typ 240), Noctilux-M 50mm f/1





Peter Klein

Opposite: 'Snow scene', Olympus E-M5, 45/1.8.
Above: 'Pensive', Leica M6, Voigtlander 50/1.5 Nokton, Tri-X.





Carlos Borges Ramos

Opposite: 'The Photographer', Cuzco Peru,
Above: 'Machu Picchu in the mist', Machu Picchu Peru,
(both) Leica M9, Tri-Elmar-M 28-35-50mm f/4 ASPH.





Tom Abrahamsson

Opposite: '1936 Bentley', Leica MP, Voigtlander Ultron 28mm f2.0, Arista 400, Harvey 777
Above: 'Chicago', Leica M2, M-Ultron 35mm f1.7, Arista 400, Td-201 developer





Bill Clough

Opposite: 'Texas Rest Stop', Warrenton, Texas

Above: 'Enough Said', Nursing Building, Coastal Bend College, Beeville, Texas





Montie Talbert
Opposite: 'Wet Bunch', Above: 'Cock of the Walk',
(both) Leica MP, Elmarit-M 90mm f/2.8





John Palmer, <http://www.frame37.eu>
Opposite: 'Dignity in homelessness' Above: 'Sleeping away the nightmare'
Images from Serbia, June 2014, people made homeless by terrible floods and landslides there
(both) Leica M9P, Summilux-M 50mm f/1.4 ASPH.





Meino de Graaf

Opposite and Above: 'Ledet - Lalibela', Ethiopia, Leica M9





Elsje Hofman

Opposite: 'Karo tribe - Omo valley', Ethiopia
Above: 'Ledet - Lalibela', Ethiopia
(both) Nikon D90





Greg Rubenstein

Opposite: 'Silhouetted Runner', Leica M Monochrom, APO-Summicron-M 90mm f/2 ASPH.
Above: 'Prague Castle Selfie', Leica M (typ 240), Summilux-M 50mm f/1.4 ASPH.





Jayanand Govindaraj

Opposite: 'The Tree Where Man Was Born', Olduvai Gorge, Tanzania, March 2014, Fuji XE-1 & 18-55mm f/2.8-4

Above: 'Red', Yangtze River, China, October 2014, Fuji XE-1 & 56mm f/1.2





V. Roger Rubin

Opposite: 'Lovely Woman, Brixton Market, London UK', Panasonic Lumix G3, Lumix Zoom Lens, 171mm (35mm equivalent 342mm)
Above: 'Enjoying a Joke at Spitalfield's Market, London UK', Panasonic Lumix FZ200, Leica DC Vario-Elmarit Lens, 108mm (35mm equivalent 600mm)





Gene R. Duprey

Opposite: 'Manhattan Lights From The Rock', Leica M8, Elmarit-M 21mm f/2.8 ASPH.

Above: 'Barred Owl', Nikon D4, AF-I 400/2.8 w/TC2.oE III





Al Crouch

Opposite: 'Old Number Six - Texas Transportation Museum', Lumix G1, 7-14mm f/4.0
Above: 'San Antonio Botanical Gardens', Lumix GH2, Leica DG Summilux ASPH. 15mm f/1.7





Henning Wulff
Opposite: 'Ducks', Olympus EM-1
Above: 'Anika & Soren', Leica M Monochrom





Bill Nelsch

Opposite: 'Orchid on my window sill', Sony a7R, Leica APO-Macro-Elmarit-R 100mm f/2.8

Above: 'Jens Voigt's last professional ride - 2014 USA Pro Challenge Stage 7 Denver', Sony a7R, Leica Vario-Elmarit-R ASPH. 28-90mm f/2.8-4.5





Ric Carter

Opposite: 'Baltimore's Inner Harbor', Leica M8, Noctilux-M 50mm f/1
Above: 'Edgehill (VA) Motel', Leica M8, Tri-Elmar-M 28-35-50 f/4 ASPH.



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Ken Carney

Opposite: 'Lawman', Fuji X-E1, Fuji 35mm 1.4
Above: Angry Birds, Canon 5D Mk II, Canon 70-200mm 2.8





Jay Burleson Opposite: 'Hostess, Sultanate of Oman Tourist Booth', Cowes, Isle of Wight, UK
Above: 'Yeoman Warder Tower of London', London, UK
both images Leica M9, Voigtländer Nokton-M 1:1.5/50 mm ASPH., ISO 160



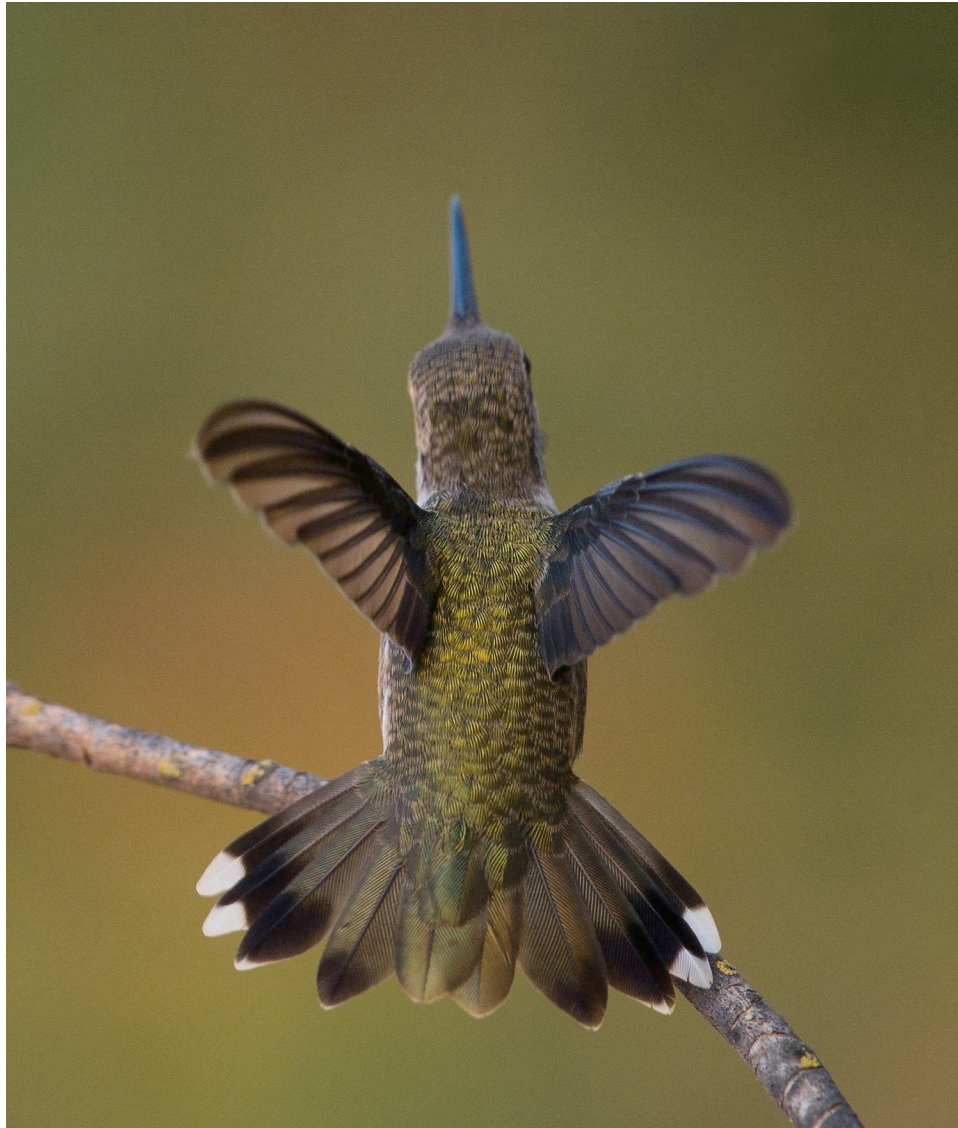


Alastair Firkin

Opposite: 'Dinner time in the garden', Leica M (typ 240), R-Adapter X1000, APO-Macro-Elmarit-R 100mm f/2.8, 1/1000th f/2.8

Above: 'New Year Sydney 2014', Leica M (typ 240), Summilux-M 75mm f/1.4, 1/30th f/4.8

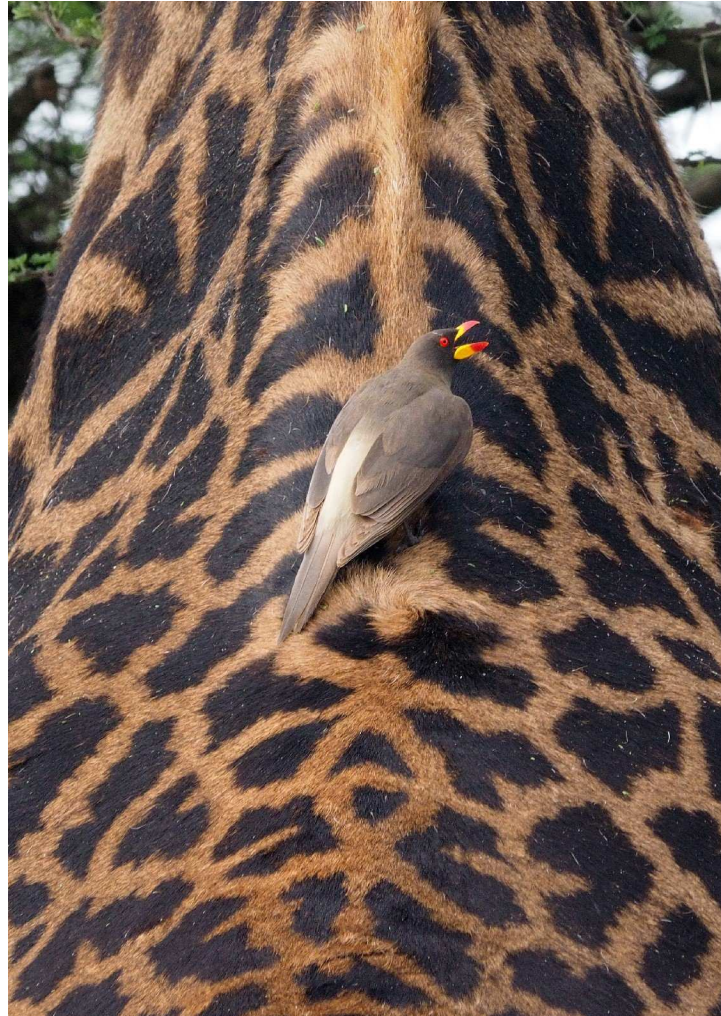




Doug Herr

Opposite: 'House Finch', Above: 'Anna's Hummingbird',
(both) Leica R8, Digital-Modul-R, Leica 280mm f/4 APO-Telyt-R





Esther Cummer

Opposite: 'Grumpy Mama Lion', Nduu Conservancy Tanzania, Olympus EM 1 , Panasonic 100 - 300 zoom
Above: 'Yellow Billed Ox Pecker on the neck of a giraffe', Nduu Conservancy Tanzania, Olympus EM 1, Panasonic 100 - 300 zoom





Howard Cummer

Opposite: 'Young Watchful Cheetahs', The Ndutu Conservancy, Tanzania, Fuji XT1 with 55 - 200 zoom
Above: 'Lion stare at sunrise', the Ndutu Conservancy, Tanzania, Fuji XT 1 with 55 - 200 zoom





Helen Myall

Opposite: 'Serengeti', Tanzania, Olympus E-M1 300mm f/10
Above: 'Spotted Owl', Western Australia, Olympus E-M1 252mm f/6.5





Oliver Bryk

Opposite and Above: 'Blue Angels over the Bay',
(both) Leica M8, Elmarit-M 90mm f/2.8





Ira Silverman

Opposite: 'The Western Wall', Olympus E-P5, M.Zuiko 12 f/2.0

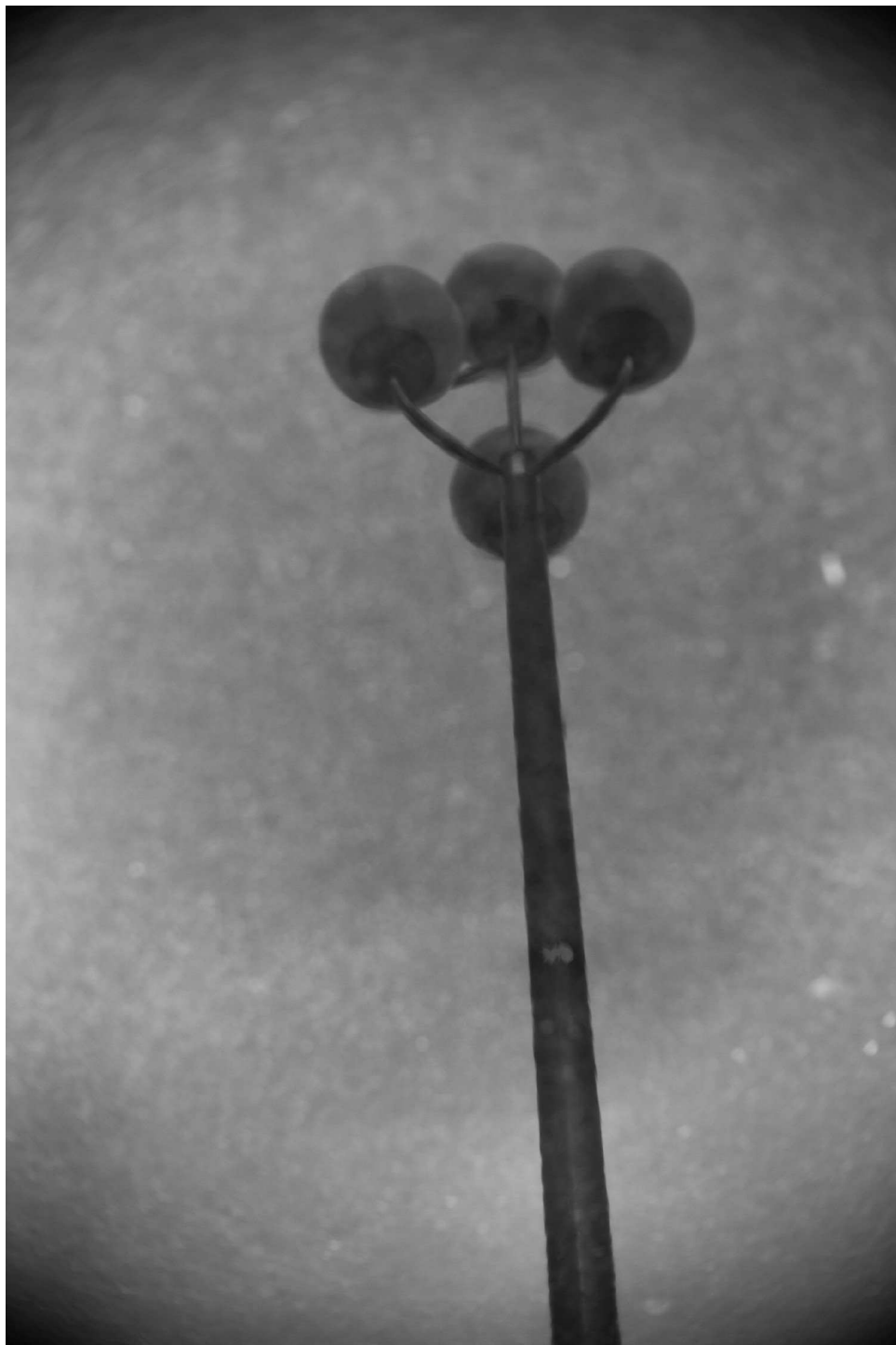
Above: 'Negev Desert from the grave site of David Ben-Gurion', Olympus E-P5, M.Zuiko 17 f/1.8





Dennis Kushner

Opposite: 'Bartender', Olympus E-330, ED 50mm Macro, f/2
Above: 'Memorial Bench', Nikon Coolpix S6100, f/4.9





John McMaster, Wellington NZ
Opposite: Leica Monochrom, Noctilux-M 50mm f/1
Above: Leica S2-P, APO-Macro-Summarit-S 120mm f/2.5





Geoff Hopkinson

Opposite: 'Rebecca', Leica S2, APO-Macro-Summarit-S 120mm f/2.5
Above: 'Jessalee', Leica S2, Summarit-S 70mm f/2.5 ASPH CS





Bill Abbott

Opposite: 'Old Store, Bodie ghost town, California', Leica S (typ 006), Summarit-S 70, f/11 1/500th, October 1, 2014

Above: 'Lake Tenaya, Yosemite National Park', Leica M (typ 240), Summicron-M 35mm f/2 ASPH., f/16 1/250th, October 2, 2014





Charlie Chan, Cheltenham, UK

Opposite: 'Nuvolari', Leica S (typ 006), Summarit-S 70mm f/2.5 ASPH.

Above: 'On Safari - Goodwood Revival 2014', Leica S (typ 006), Summarit-S 70mm f/2.5 ASPH.



The Bro
Retired Ra



Jean-Michel Mertz

Opposite: 'The Brotherhood of Retired Railroad Workers', MLK Day Parade, Savannah, GA. Leica M8, Summicron-M 35mm f/2
Above: 'Hardelot Beach', Côte d'Opale, France. Leica M8, Summicron-M 35mm f/2





Tuulikki Abrahamsson

Opposite and Above: Lumix G1, Voigtlander Nokton 17.5mm f/0.95





Richard Man

Opposite: 'One of these is not quite like the others', 4x5 Provia, 150mm Fujinon, Chamonix F1
Above: 'Ari, Lights from the setting Sun', 4x5 Provia, 1920's Taylor Hobson & Cooke, Series II, Chamonix F1





Tara P. Crowley
Opposite and Above: Untitled
(both) Fujifilm XE-1, 18 - 55 mm





Ken Lassiter

Opposite: 'Air boating on the St Johns River', Florida, Canon 60D, 15-85mm lens

Above: 'Grandson with Alligator', Canon 60D, 15-85 mm lens





Alan Magayne-Roshak

Opposite: 'Wet Day Biker', Fuji X-E2, 50mm f/1.2 Canon LTM @ f/1.4
Above: 'Louise and Hank', Fuji X-E2, Leica Summicron-M 35mm f/2 @f/4





Frank Filippone

Opposite: 'Dancing Angel', Walt Disney Hall, Los Angeles, Leica M9, Tri-Elmar-M 16-18-21mm f/4 ASPH. @16mm
Above: 'Anastasia', Ollyantambo, Peru 2014, Nikon D7100, 50mm F/1.4G





Bharani Padmanabhan MD PhD Brookline MA USA
Opposite: 'my friend's funeral',
Above: 'Mother',
(both) iPhone 4





Mike Hastilow

Opposite: 'Feet up on Brighton Pier', Leica M (typ 240), Summilux-M 50mm f/1.4

Above: 'Dex wallowing', Canon 5D





Nathan Wajsman

Opposite: 'Isla de Tabarca', Alicante province, October 2014, Voigtländer Bessa R2M, Leica Tele-Elmarit -M 90mm f/2.8, Fuji Acros
Above: 'Parc Cinquantaenaire', Brussels, April 2014, Leica M8, Summarit-M 35mm f/2.5

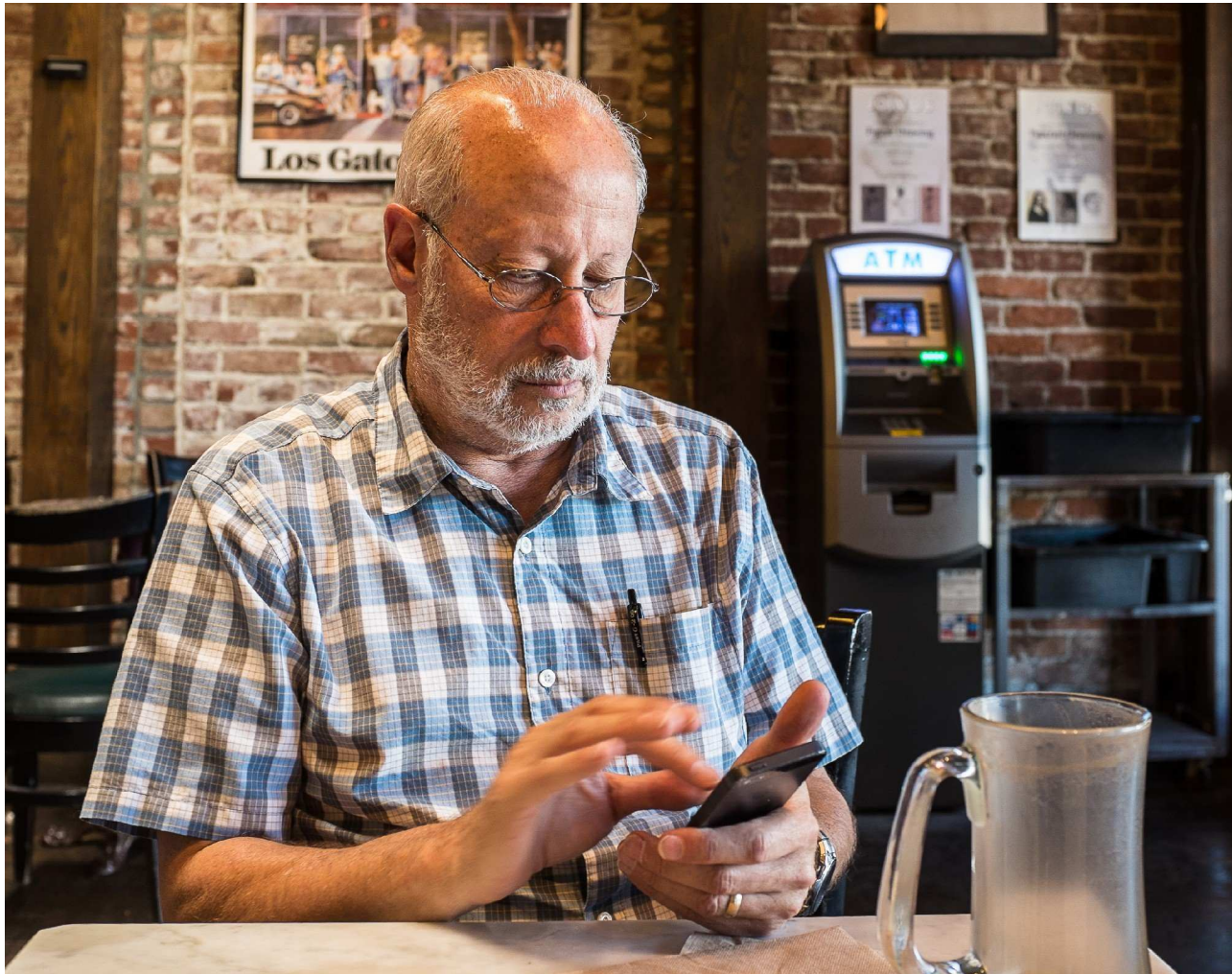




Sonny Carter

Opposite: 'Crew on the Cane', Sony A7r, 28 mm (FE 28-70 mm) 1/1600 @ f 3.5 ISO 100
Above: 'Let Pi Out, Please', Sony A7s, Voigtländer-M 15mm 1/60 @ 4.5 ISO 5000





Herbert Kanner

Opposite: 'Sully', Fujifilm X100S, f/5.6 1/40, ISO 800

Above: 'Steve', Fujifilm X100S, f/4 1/15, ISO 400





Pete J. Groh

Opposite: 'Lobstering', New Harbor, Maine. D800, 80-200mm
Above: 'Southern Soul', Bluffton, S.C. D800, 85mm





Duane Birkey

Opposite: 'Nepal - A is for Angry', Canon 5D mkIII, 85mm f/1.8
Above: 'Stairs', Canon 5D mkIII 50mm f/1.8





Don Lawrence

Opposite: 'Lonely Tree' Nikon Df, 85mm f/1.8G
Above: 'Abandoned', Fuji X100





Leopold Green

Opposite: 'Wrong way down the street', Kowloon, Hong Kong

Above: 'Avenue of Women', 10 Carnarvon Rd, Kowloon, Hong Kong - I am indebted to Jay Burleson for identifying the address
(both) Leica M Monochrom with Summicron-M 35mm, f/2 plus LR processing





Bob Baron

Opposite: 'Arlington National Cemetery', Washington DC , Leica M9
Above: 'Arlington National Cemetery, gravesite of Robert F. Kennedy', Leica M9





Barney Quinn
Opposite: 'Martha and Granny Quinn'
Above: 'Martha'





Karen Schreiber

Opposite: 'Three Dolls', Leica M9, Summilux-M 35mm f/1.4 ASPH.
Above: 'Buck, Karelian Bear Dog', Leica M9, Summilux-M 35mm f/1.4 ASPH.





Kyle Cassidy

Opposite: 'The cast of the Philadelphia Artists' Collective, *Mary Stuart*'
Above: 'Surrounded by State Department Diplomatic Security agents, the 14th Dalai Lama leaves a teaching in Boston'





Tina Manley

Opposite: 'The Night People', Ho Chi Minh City, Vietnam, Leica M (typ 240), Summilux-M 35mm f/1.4 ASPH.
Above: 'Phong Doan with His Holiness the Dalai Lama', Boston, MA, Leica M (typ 240), Tele-Elmarit 90mm f/2.8



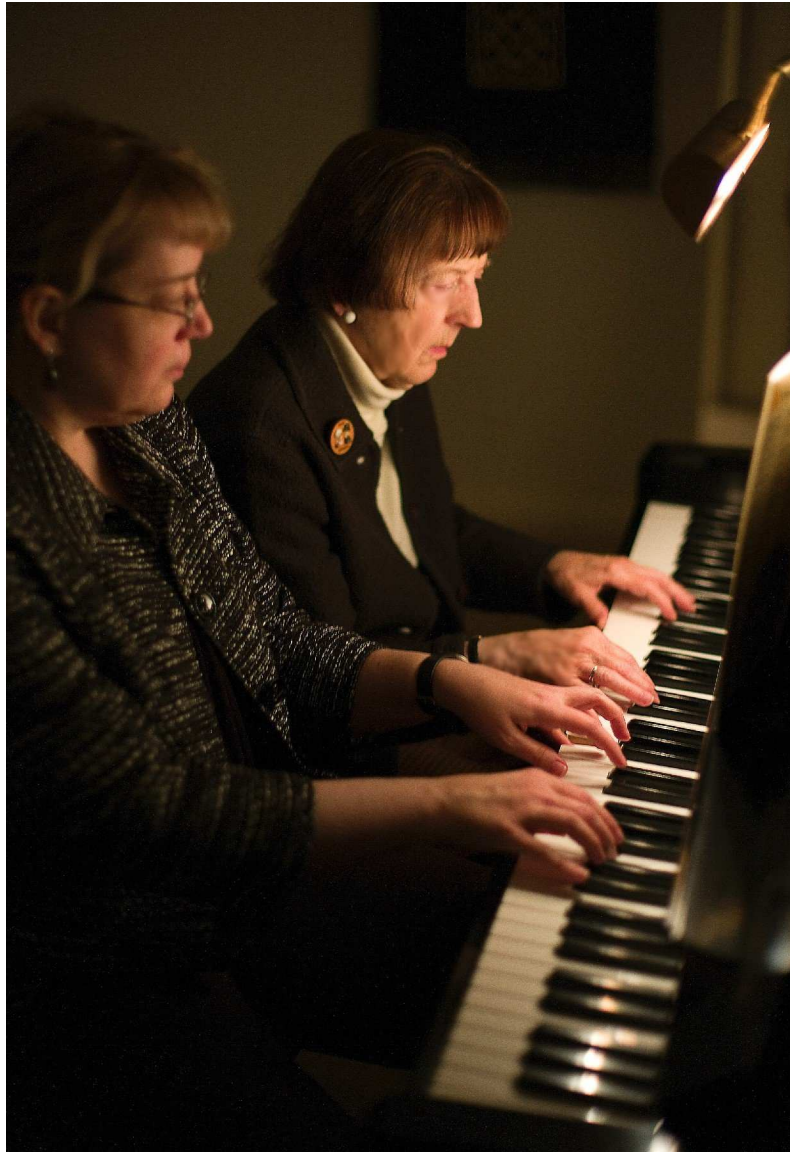


Michael L Gardner

Opposite: 'The Lake Shore Limited' at West Warren, Massachusetts, October 2014, Leica M9, Summicron-M 35mm f/2 ASPH.
Above: 'My wife Linda enjoying our brunch', Leica D-Lux 6



©2014 Stan Yoder



Stan Yoder

Opposite: 'Yeeha Chiu, Concert Pianist', Leica M (typ 240), APO Summicron-M 75mm f/2 ASPH.
Above: 'Mother and Daughter', Leica M (typ 240), CV Nokton 50mm f/1.1 @f/1.4





Wilbur Norman

Opposite: 'Mac on the Plaza, Santa Fe, NM', Leica M6
Above: 'Four tools of photography', Fuji X-Pro-1 XF 23mm f/1.4 R





Robert Clark

Opposite: 'Pamlico River Autumn Sky', Leica M6, 50mm Summilux pre-ASPH, Ektar 100
Above: 'Shoes, Fingernails, Lipstick', London, Nikon D300 17-55 2.8





Dr. Leon Pomeroy

Opposite: 'Bali Girls', Nov 2014, Leica M9, Summicron 35mm f/2
Above: 'Rice Farmer', Bali, Nov 2014, Leica M9, Summicron 35mm f/2





Stasys Petravicius

Opposite: 'Seen Smoking in Istanbul', Turkey, Sony a7r. Leica Vario-Elmar-R 28-70mm f/3.5-4.5
Above: '100 Peso Fish- Mazatlan', Mexico, Panasonic Lumix, Leica design lens





David Ching

Opposite: 'The Color of Money in Saigon', Fuji X Pro 1, XF 35mm f1.4
Above: 'Ticket to 'No-Where'', Tan Son Nhat International Airport, Saigon, Olympus EM5, ED 75mm





Don Dory
Opposite: 'Common Things #1'
Above: 'Common Things #3'





Peter Dzwig

Opposite: "The Chase", Fuji X-Pro1 1/200th f/5.6 ISO 400

Above: 'Storm Clouds gather over The Luberon', Fuji X-Pro1 1/400th f/6.4 ISO 400





Sue Ryan

Opposite: 'Tornado Day #1', Comanche National Grasslands, Colorado, Leica M9, Summilux-M 35mm f/1.4 ASPH.
Above: 'Tornado Day #2', near Punkin Center, Colorado, Leica M9, Summilux-M 35mm f/1.4 ASPH.





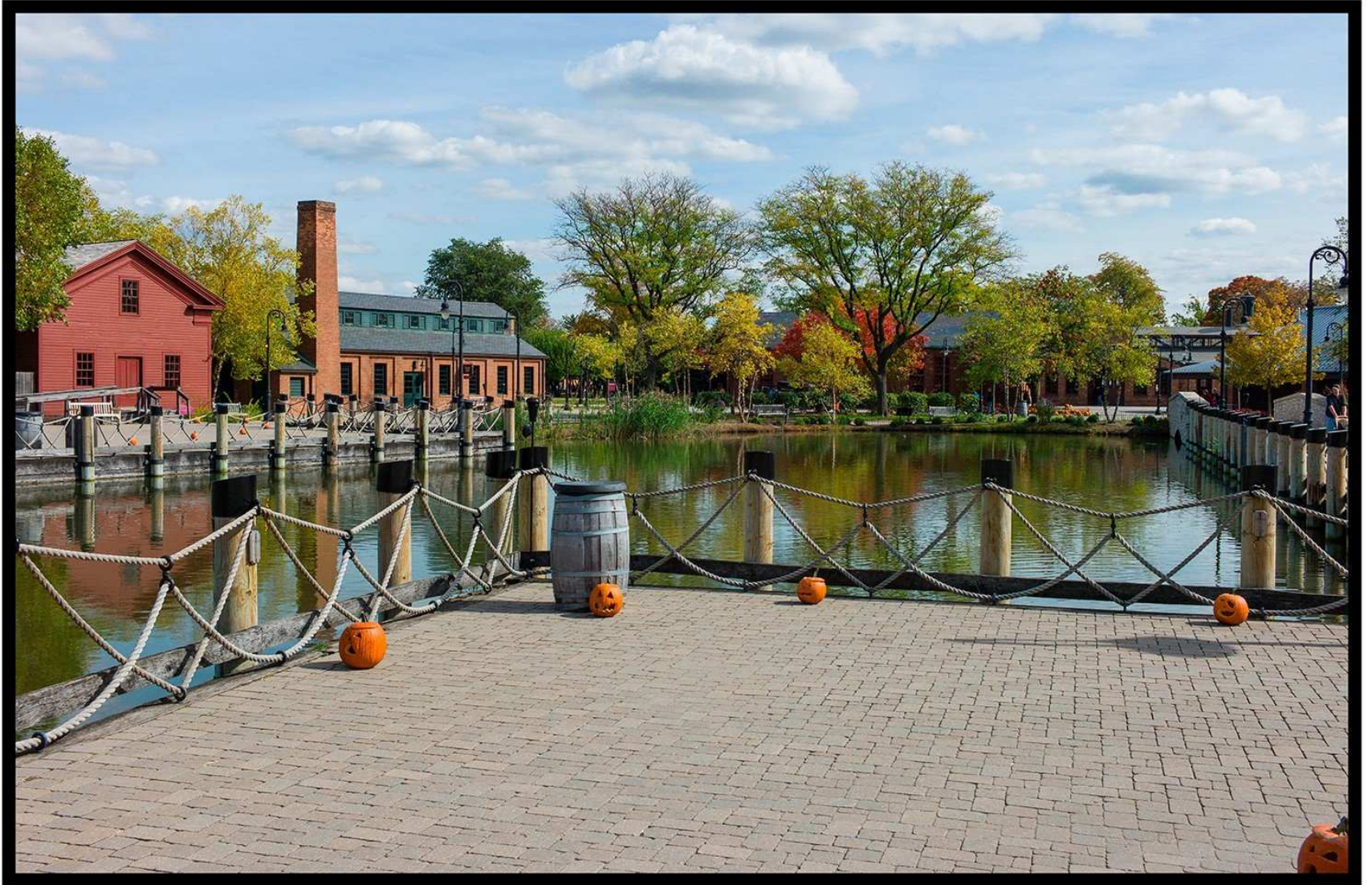
Chris Williams, Washington DC
Opposite: 'Take Off 1'
Above: 'Take Off 2'
(both) Leica M9-P, Tele-Elmar-M 123mm f/4





George Lottermoser

Opposite: 'Reading at the edge...', Leica M Monochrom, Summicron-M 28 mm f/2 ASPH.
Above: 'The haves and the have not...', Leica M Monochrom, Summilux-M 50 mm f/1.4 ASPH.





Scott Gregory

Opposite: 'Fall scene at Dearborn Michigan Leica Historical Society Meeting', Leica M9, Summicron-M 35mm f/2 ASPH.

Above: 'Fall Scene at Dearborn Michigan Leica Historical Meeting', M9, Summicron-M 35mm f/2 ASPH.



Oceano Dunes II
Leica M(Type 240)
Super-Elmarit M 21mm f/3.4 ASPH

Robert Adler



Incoming Tide - Weston Beach
Alpa Max, PhaseOne IQ160, Rodenstock/Alpa HR Alpagon 4.0/50mm, SB34

Robert Adler

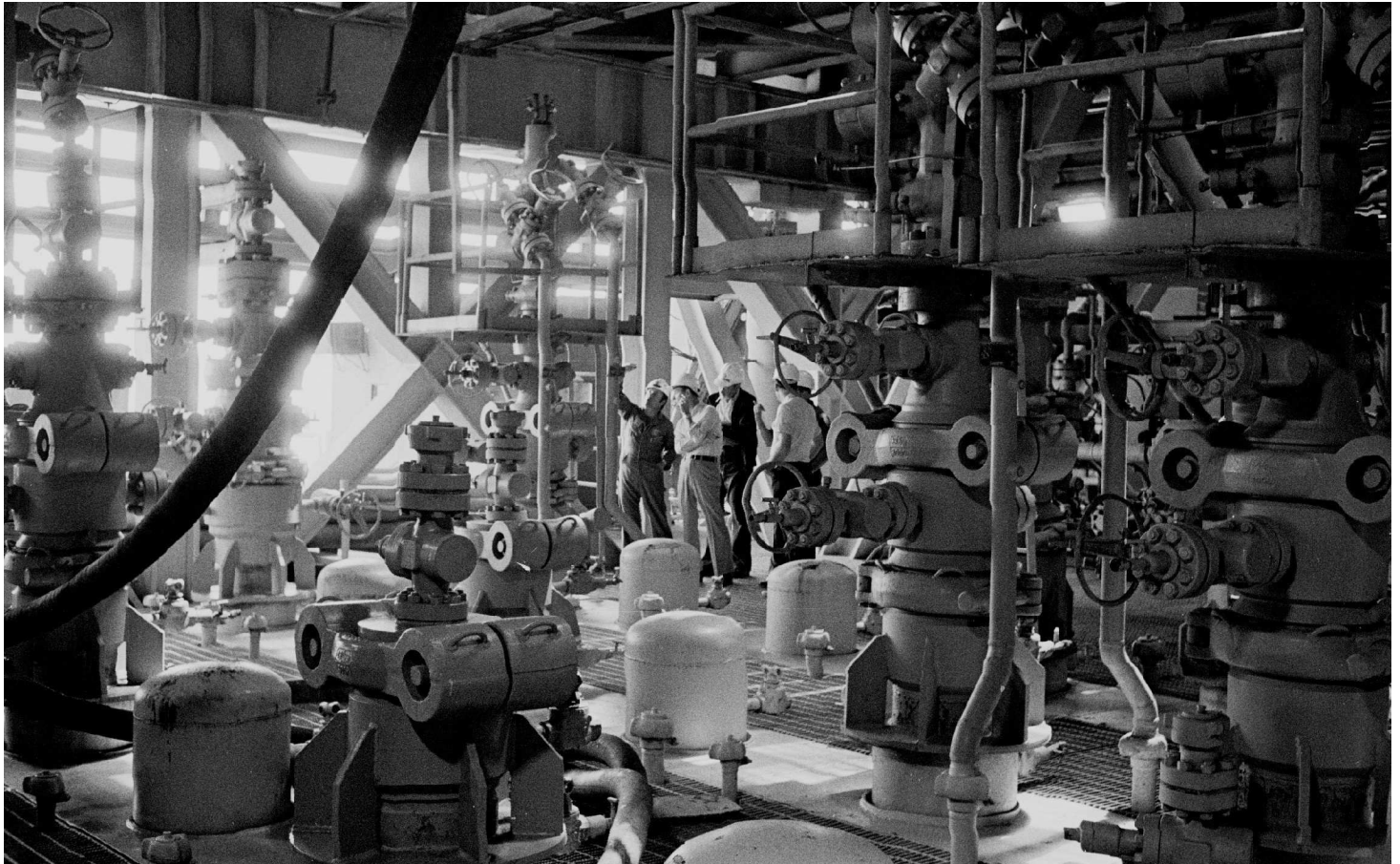




Ken Iisaka

Opposite: 'Alpine Lake, Marin County, California', Olympus OM-D E-M5, DG Leica Macro Elmarit 45mm ASPH.
Above: 'Flight', Olympus OM-D E-M5, M.Zuiko Digital ED 75mm



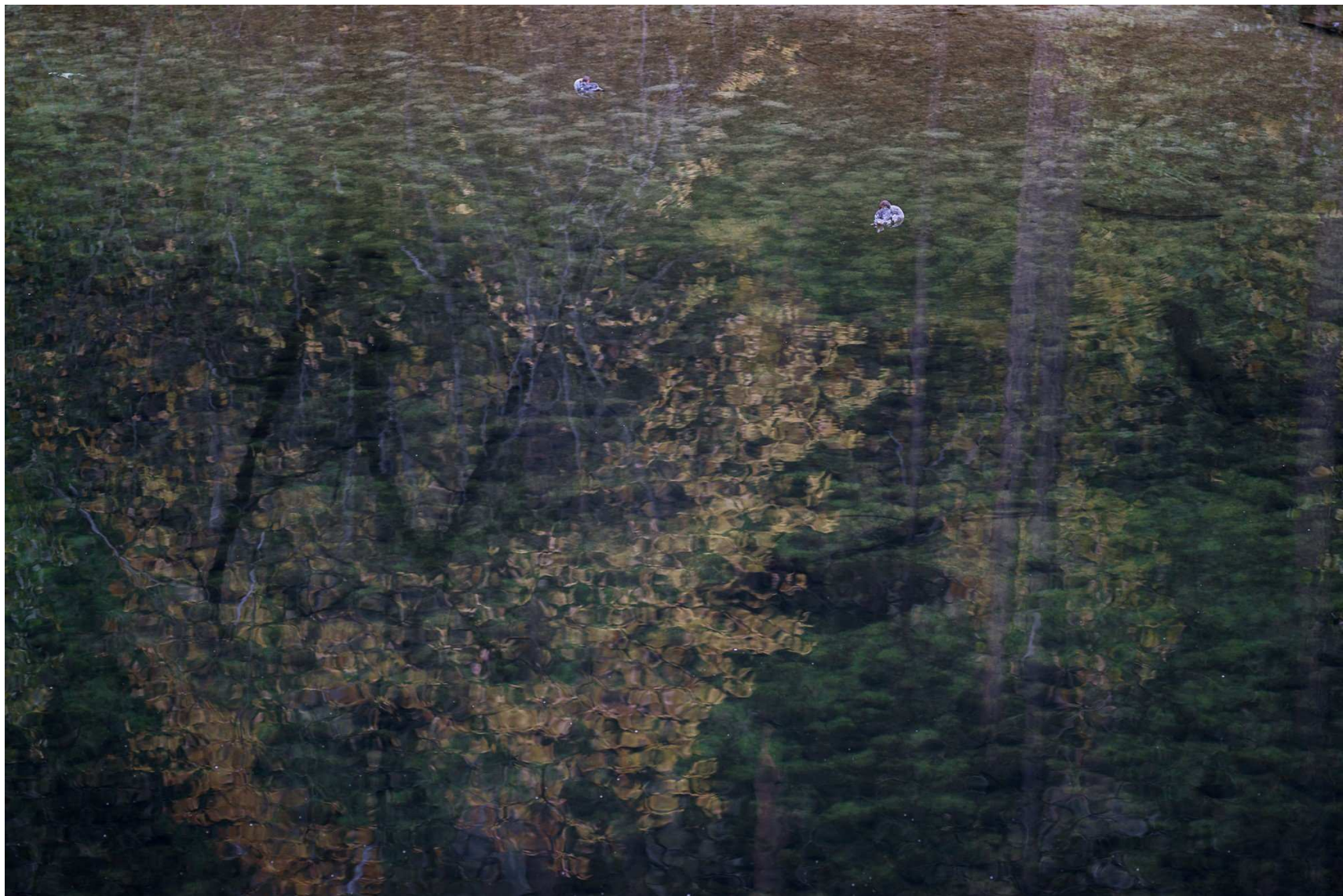


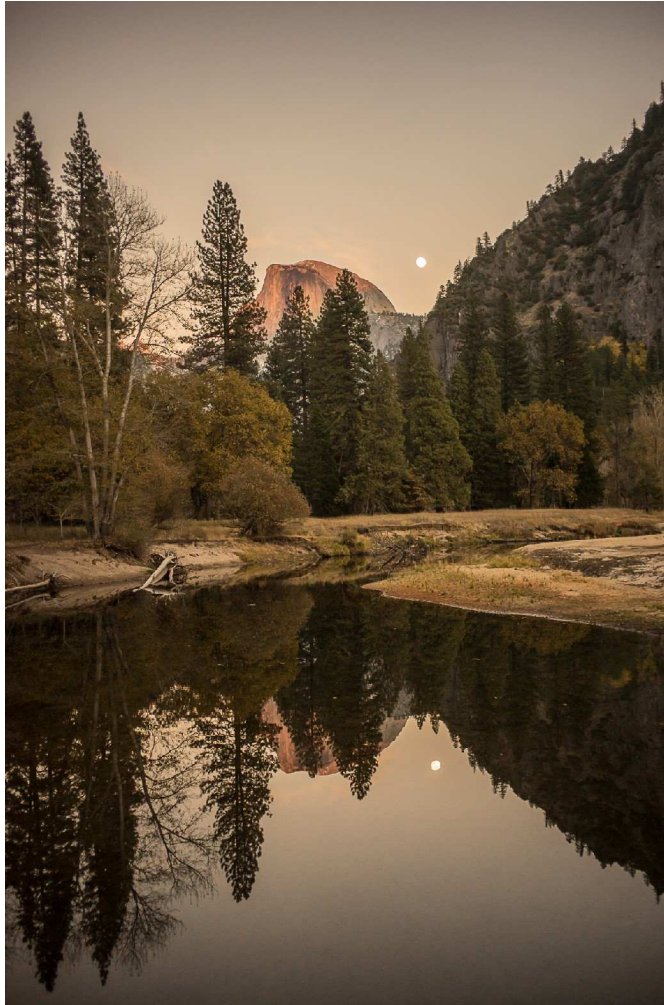
Lawrence Zeitlin

Opposite: 'Alaska, Bering Sea', Leica CL, Summicron-C 40mm f/2, Kodak Ektachrome

Above: 'The Valve Room', Leica IIIc, Elmar 35mm, Kodak Tri X

The valve room is the control center of the Cognac oil drilling rig in the Gulf of Mexico. This is the largest free standing oil drilling platform in the world.





Adam Bridge

Opposite: 'Duck Dreams', Sony A7R, Leica APO-Macro-Elmarit-R 100mm f/2.8, ISO 400, handheld
Above: 'Moonrise, Half Dome, Yosemite Valley', Sony A7R, Leica APO-Macro-Elmarit-R 100mm f/2.8, ISO 400, handheld



ANASTASIA**PHOTO**



John Lee

Opposite: 'Pictures at an exhibition #1'
Above: 'Pictures at an exhibition #2'





John Nebel

Opposite: 'Obverse, grazing stag, inscription above'
Above: 'Reverse, rough incuse punches'
7th cent. BC Ephesus, I am of Phanes, retrograde





Leo Wesson

Opposite: 'Vienna, 2014', Leica M (typ 240), Summicron 50mm f/2
Above: 'Budapest, 2014', Leica M (typ 240), Summicron 28mm f/2





Curtis Bliss

Opposite: 'Valencia', Sony NEX7, Summicron DR 50mm f/2
Above: 'Goldsberry', Leica M3, Summicron DR 50mm f/2



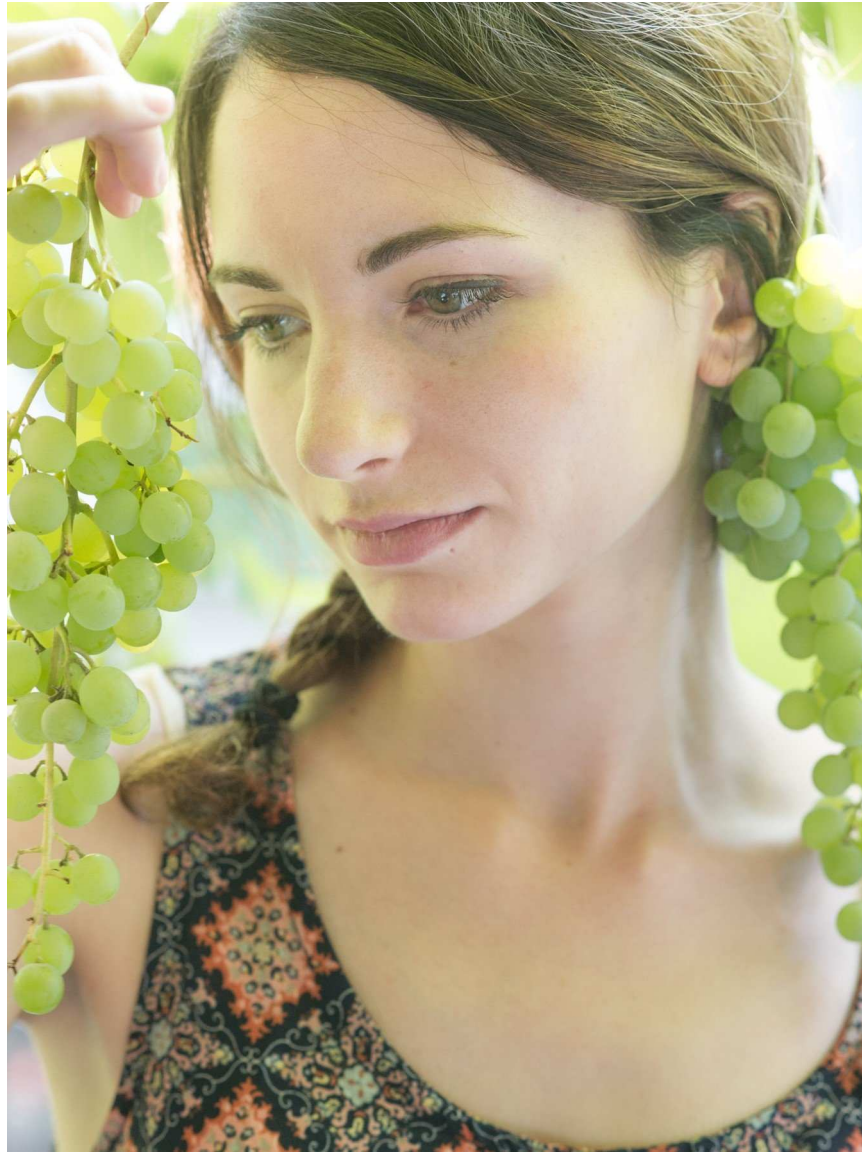


Aram Langhans

Opposite: 'Yosemite Chapel in Snow Storm'

Above: 'Kent Cemetery, Sunset Storm', just outside the almost ghost town of Kent, Oregon





Chris Cameron

Opposite: 'Marta in Autumn' Leica M8, Voigtländer Nokton 35 f/1.2 Asph. Dec. 2014
Above: 'Marta's Grapes' Nikon D3s, Nikkor 85 f/1.8 Aug. 2014 , both at home, Vancouver, Canada



