



LUG Yearbook 2022

LUG Yearbook 2022

© 2023 by the individual contributors of images in this book.

Contributors retain sole copyright to their own images, which are reproduced herein by permission.

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

<http://leica-users.org>

Cover photo: "Staying Home, by Tina Manley, 2022".

Dedication

Often the dedication of a book is a remembrance of someone who died. This year's LUG Yearbook is dedicated to someone who is still very much alive, and whose photography helps make the rest of us feel very much alive.

The world knows her as Tina Manley. We know her as one of the best photographers who ever lived, who has been part of our Leica Users Group for decades, and who has demonstrated more than once that Leica cameras are harder to damage than the photographers who carry them.

The interview with and story about Tina was researched and written by longtime newspaperman, reporter, and photographer Bill Clough.

The cover of this yearbook is a photograph of the house in South Carolina where Tina and her husband Tom live, and from which they have hardly ventured out this year. As you will learn from Bill's interview with Tina, she has lived and traveled all over the world, but, like most of the rest of us, stayed home during the pandemic.



Tina Manley with the Dalai Lama in 2014. She was one of the photographers chosen to photograph the class he was teaching in Boston. Photograph by Kyle Cassidy.

M6 and being there

by Bill Clough

Spring in Paris is a season of promise.

Particularly in 1975 for 29-year-old Tina Manley, already a published documentary photographer, who decided to visit Les Puces, the city's oldest and largest flea market in Montmartre.

She was in France on vacation with her engineer husband, Tom, whose work required extensive, worldwide travel.

"It was a Saturday. We spent three months traveling through Europe in a Volkswagen camper," she remembers. "We had a four-year-old and a six-year old. I was pregnant. It was an unforgettable experience for all of us and we made it through without killing each other."

That camper was not the only memorable example of German engineering she would encounter.

"At the flea market, among a table-full of old cameras," she says, "was a Leica M3 with a 35mm f/1.4 lens."

Manley knew Leica's reputation. She was ready to graduate from her Minolta SLR. Still, she didn't buy it. It was expensive (\$300) and, worse still, she was afraid it was broken.

"I'd never heard of a double-stroke camera" she laughs.

"I went back the next day. I decided that if it still was there, it was a sign that I was supposed to buy it. It was and I did."

That Sunday in Paris changed her life; it is not an exaggeration that also it changed many a life since.

France was the second country stamped in her passport. In the ensuing five decades that number would reach 83. She has lost count of how many slides and negatives she has on file at her farm in York, South Carolina or the number of publications that have printed them.

Her motivation from framing to shooting to publication is having her documentary photography help others. Today she enjoys a solid reputation for her work with non-governmental agencies, missionary organizations and churches, primarily Presbyterian. A substantial majority of her images are of children and the elderly.

"They don't pose," she explains, "They are just themselves."

She got into photography late, which she regrets. At first, it was a just a hobby. But in 1972, she took a picture of her two youngest children that ended up as the cover of a book.

"I was hooked. Photography as a hobby was getting too expensive. I had to find a way to make it pay," she says. She attended a seminar on how to sell your photographs; the rest, as the cliché goes, is history. Manley is that prized combination of talent coupled with marketing skills.

A computer search of her name takes only one-half second to return 21 references. Her single-spaced resume requires two pages to print. Seven entries under "education"; seven documentary projects; 22 exhibits and awards; four under "experience" that span 55 years. A footnote mentions she has been published in National Geographic, British Heritage, Newsweek, Boston Globe, Earth Watch, Natural History, Photographer's Forum, Photo Techniques and the Art of Photographing Children.

Art it is. United Nations International Children's Emergency Fund (UNICEF) postcards and calendars, slide shows, books and stock photographs in her own agency—Tina

Manley Images—from Central America, Southeast Asia, Russia, China and the Middle East.

She maintains the copyright on all her images and controls how they are used. She is careful always to include the name of her subjects.

“I prefer to capture images of people being happy,” she says.

Smiling faces, smiling eyes.

But, not always. She remembers photographing a youngster in a Baghdad hospital as doctors removed his appendix without an anesthetic, and photographing children dying of leukemia without medicine. Iraqi dictator Saddam Hussein blamed U.S. sanctions for blocking funds for medication although U.S. policy allowed them.

“If you live in Iran for a couple of years you can live anywhere and eat anything, because you have caught absolutely every bug,” she says.

Despite her preference for children in her viewfinder, when she had the chance to photograph the Dalai Lama, she jumped at the chance.

“One of the LUG members, Phong Doan, asked four of us—Chris Williams, Kyle Cassidy, Emanuel Lowi and me—to photograph him when he came to New York City and later Boston to give lessons to Phong’s community of Buddhists. We spent several days with him each time. I got some great photos because he was so cooperative.”

Although she will go anywhere an assignment demands, her preference is the rural areas of Central America, particularly Honduras, her favorite country.

For decades she photographed village life each year deep in the interior. Families would accept Manley as one of their own. “Often their home was built of wood branches with dirt floors,” she says. “After a while, they would stop noticing me and go about their business.”

The limited lighting reinforced her preference for shooting with a wide angle, wide open, and close. "I found that when I was shooting it was as if I was hiding behind the camera," she says. Her favorite lens is a Noctilux.

She would carry six Leica M6 cameras. "They're durable. I've dunked them in a river or a pond more than once. I would dry them off and keep shooting."

Because of her work there, the American Association of University Women established a scholarship in her name.

While she prefers black and white, she soon recognized the market demands for color. "I loaded the chrome Leicas with color, T-Max black-and-white in the black bodies. Anyone doubting her mastery of color need only look at her interior shot of the Nar al-Mulk Mosque—the Pink Mosque—in Shiraz, Iran. It's on page 8 of this yearbook, below.

Finally, she switched to digital, shooting with an M240 monochrome and a Leica SL. "I don't ever want to go back to film and darkrooms," she proclaims. However, she still has that Paris M3. She gave the lens to one of her daughters. "But, she never uses it. I'm thinking about asking for it back," she says.

Curiously, although she is right handed, she is a left-eye shooter.

In 2017, for Tina and Tom's 50th wedding anniversary, they took the Trans Siberian Express from Beijing to Moscow—4,800 miles. "We spent our actual anniversary in a yurt in the Gobi Desert where the temperature was -30F."

The slings and arrows of advancing age—and the pandemic—are restricting her travel plans. "I haven't been anywhere in three years and still don't think traveling is a good idea. Tom takes heart medication which means he can't take the usual medicines to treat Covid. And he is 80 now (Tina is 77). We are masking and washing hands and not traveling anywhere. I'm sure the Honduran villages would be perfectly safe, but I would have to go through airports to get there and I'm just not ready to risk that yet."

Manley's first post to the LUG was in 1996. Typically, it was to help out a colleague in South Africa. "I use my Leicas in every kind of weather with no problems. I spent a month last summer staying with the Moskito Indians in Honduras. Everything I had with me stayed wet all the time. My automatic cameras were totally useless. My Leica M3-DS jammed and the rewind lever broke off, but I don't think this was weather related. My M4-P and M6 never failed. The smartest thing I ever did was seal all of my film in Tupperware containers before I left! No other cameras could take the abuse my Leicas do and keep working. Hope you figure out the problem." She recently posted a collection of portraits from numerous countries, all the subjects making eye contact.

Although LUG webmaster Brian Reid says the LUG membership is around 700, the members who regularly post photographs can be counted on two hands.

"We're getting old," Manley says with a smile that can put anyone in any situation at ease.

One of her photographs she provided for this article shows her farm house on a foggy morning, She titled it "Staying Home."

Home, where she spends her time editing slides—so many of them children, always children. When she isn't editing, she fills a pantry with her canned produce from the farm, probably humming Tom's and her favorite song by John Prine:

In spite of ourself, we'll end up sittin' on a rainbow...

...There won't be nothin' but big ol' hearts dancing' in our eyes.



The Nasir ol Molk Mosque is a traditional mosque in Shiraz, Iran. The mosque includes extensive colored glass in its facade, and displays other traditional elements such as the Panj Kāse (“five concaved”) design. It is named in popular culture as the Pink Mosque, due to the usage of considerable pink color tiles for its interior design. Tina Manley, 2016.



Tina Manley's first published image, 1972.



Preparing the Wedding Feast. Khoc Phou, Laos. Tina Manley, 2020.



Local community in Mongolia celebrating the recovery of their lake from destruction by a mining company, with an ice festival on the frozen Ulaan Nuur. Tina Manley, January 2017.

Preface

This is the 14th yearbook produced by the LUG, the Leica User's Group. We haven't managed a yearbook every year (it's a lot of work). But here we are.

Brian Reid, Editor
Carlsbad, California, USA
reid@mejac.carlsbad.ca.us

And now, as promised, the photographs.



507

West Chelsea



Michael Gardner, Ashford, Connecticut, USA

Opposite: Walking the High Line Park in New York City. Leica M10 and 50mm Summicron.

Above: Ice on reeds in the Willimantic River in Mansfield, Connecticut. Leica M10 with 50mm Summicron. The water level had receded leaving little ice ringlets on the reeds.





Dan Khong, Singapore

Opposite: Nymph, Adelaide, South Australia. Leica V-Lux 4, 1/320, f/4.0.

This is one of many iconic sculptures at the Botanical Gardens in Adelaide. A nymph - depicted as a maiden - in ancient Greek folklore is a female nature deity and personification of nature. This is an uncommon angle to capture the subject. I wanted to show the figure studying the foliage and her connection to the forest. Out of a possible 360 degrees and from various heights, I thought this perspective captured her left eye at the right point of action.

Above: Ford Mustang. Clare Valley, South Australia. Leica V-Lux 4, 1/8, F/2.8.

We were on a road and photography trip. In Spalding, a small town, a guy in a noisy vintage car drove past us. So we decided to locate it and hoped to take a picture. We found it in a driveway and made friends with the owner. He was a collector and showed us two more Mustangs. I took this low light shot leaning against the side of the car. Later his wife gave us some home grown organic dried chilis which were 6.5/10 hot with good flavor despite freezing. A camera is a tool that makes new friends.



Jim Handsfield, Atlanta, Georgia, USA

Opposite: Boats along the Douro.
Leica M11, APO-Telyt-M 135mm,
ISO 160, 1/640, f/5.6.

Each boat advertises a port winery.

Right: Rua da Bainharia

Leica M11, Noctilux-M 50mm f/1.2,
ISO 125, 1/200, f/1.2.

This street is on the Camino de Santiago
in Porto, Portugal.







Brian Reid, Carlsbad, California, USA

Opposite: Betty rests in her oceanfront cottage the day after her 97th birthday
Above: Three of Betty's six great-grandchildren play with sidewalk chalk

Both Leica Q2.

Betty's cottage is in Phippsburg, Maine, USA.

The children are playing with chalk in Carlsbad, California.



Note: I am an amateur photographer from Chennai, which is a metropolis of 8 million people in the south of India. I dabble in any photographic genre that catches my fancy at any given moment, but my main avenues of expression are through Wildlife and Street Photography. Both my submissions this year are from a trip my wife and I undertook in early December 2022, encompassing Bandhavgarh National Park, a prime tiger reserve, and the holy city of Varanasi, so I have submitted one photograph from each location.



Jayanand Govindaraj, Chennai, India

Opposite: Cremation at Night, Manikarnika Ghat, Varanasi, India.
Nikon Z9, Nikkor Z70-200 f2.8S. 1/500, f/2.8, ISO 1250.

Above: Master of all the Surveys, Bandhavgarh National Park, India.
Nikon Z9, Nikkor Z400mm f4.5S. 1/500, f/4.5, ISO 320.

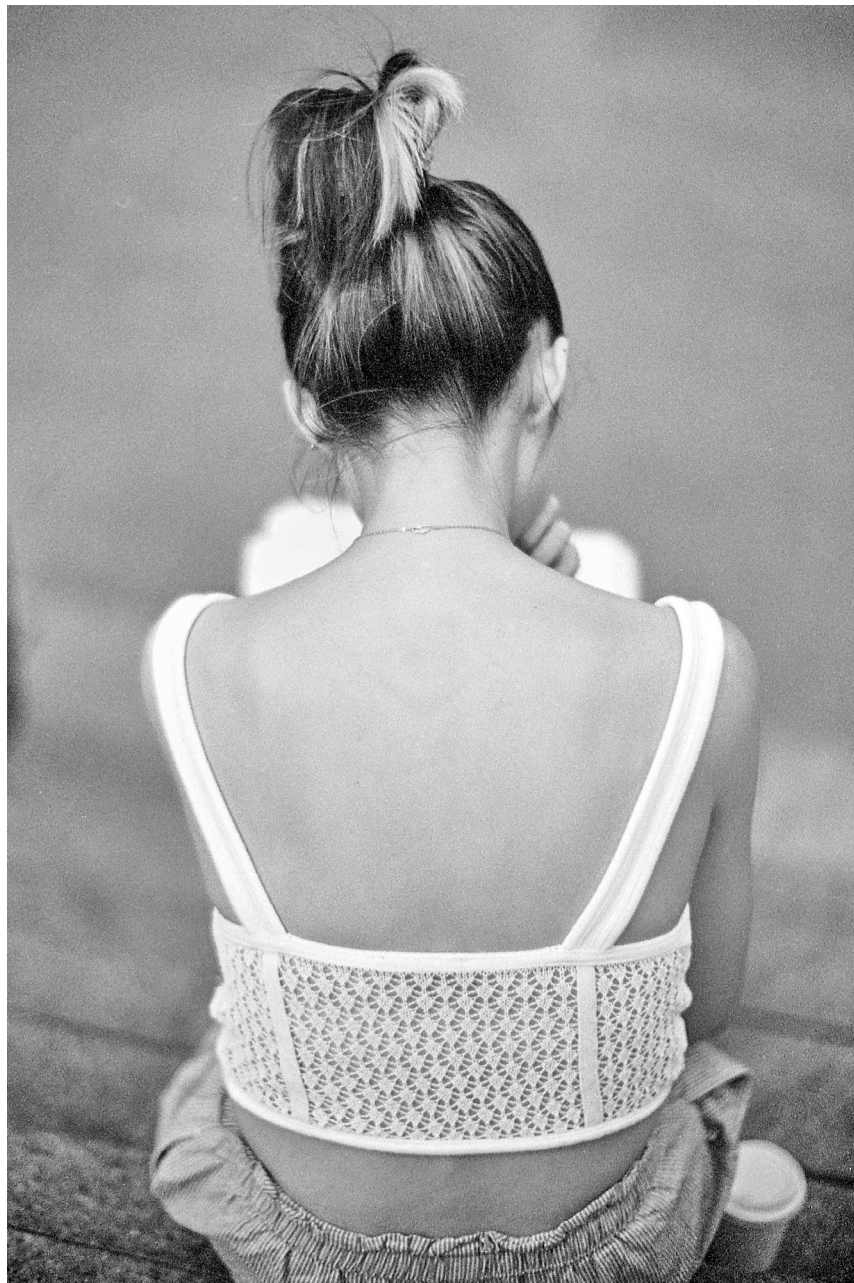




Geoff Hopkinson, Australia

Opposite: Reyna Leap. Leica SL2 24-90 (at 39), studio flash, developed in Lightroom.
Above: The Neck, Bruny Island, Tasmania. Leica CL, 18-56 (at 18) Lightroom.

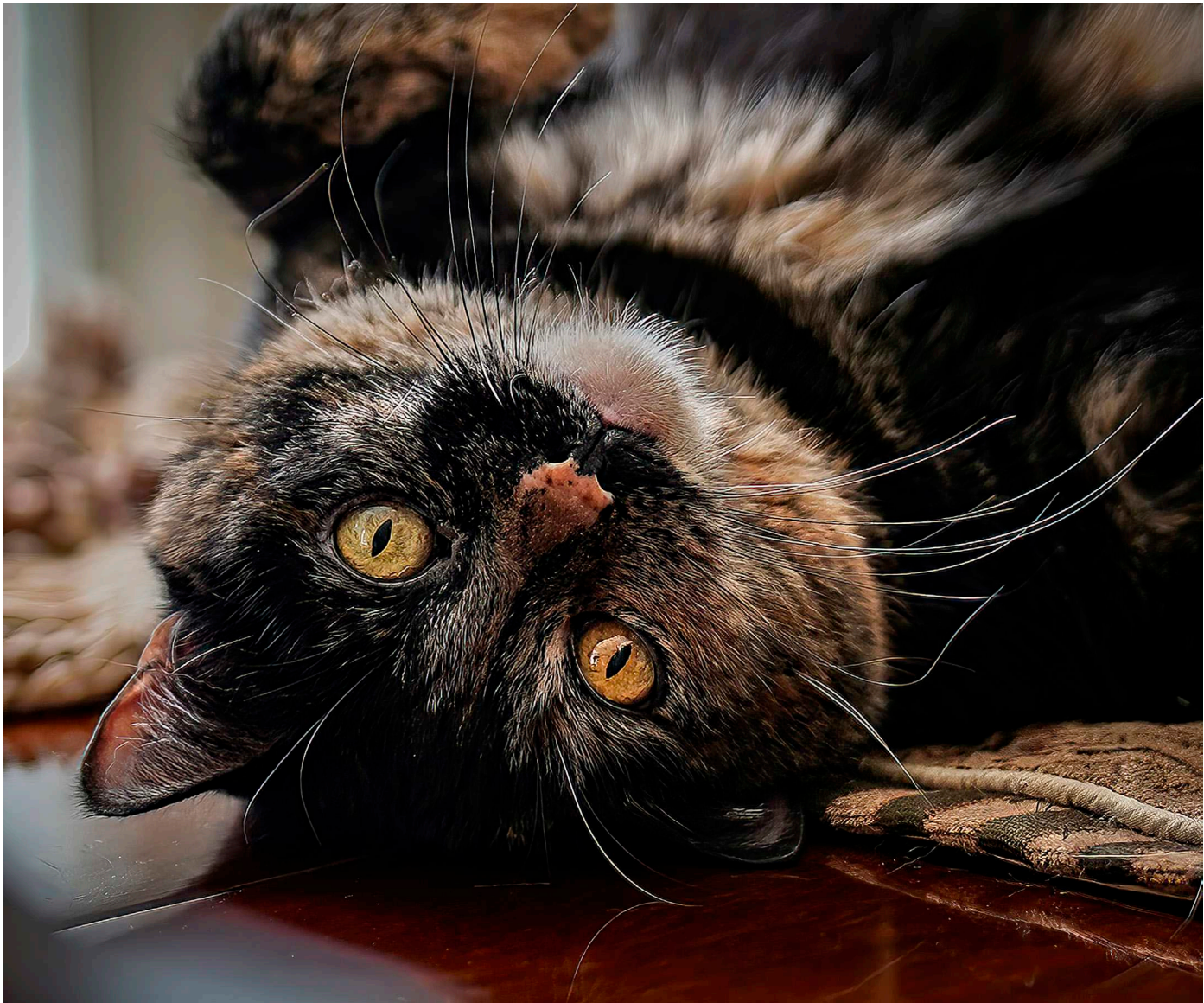




Lluís Ripoll, Barcelona, Spain

Opposite: Mom. Leica Monochrom CCD, Noctilux 50, f/1.

Above: Hairs. Leica M6, Noctilux 50, f/1, Ilford Delta 400 developed with D-23 1:1.



The tortoiseshell cat,
She sits on the mat,
As gay as a sunflower she;
In orange and black you see her wink,
And her waistcoat's white and her nose is pink,
And her eyes are as green as the sea.
But all is vanity, all the way;

Twilight's coming and close of day,
And every cat in the twilight's gray,
Every possible cat.
The tortoiseshell cat,
She is smooth and fat,
And we call her Josephine,
Because she weareth upon her back

This coat of colours, this raven black,
This red of tangerine;
But all is vanity, all the way;
Twilight follows the brightest day,
And every cat in the twilight's gray,
Every possible cat.

--Patrick R Chalmers



Sonny Carter, Natchitoches, Louisiana, USA

Opposite: Sasha Petunia, Cat of Many Colors. Sony A7r3, Sony FE50 1.2 GM, 1/125, f/1.2, ISO 100.
Above: Flower of a Christmas Cactus. Sony A7r4, Sony 90 Macro G OSS, 1/100, f/5.6, ISO 64.

The Christmas cactus (*Zygocactus*) is native to South American jungles. The flowers bloom once a year and come in shades of fuchsia, yellow, salmon, pink, white, orange, and red, and sometimes will even have a combination of the colors. White is rare in the wild. Kathy, my wife, is the gardener, and I enjoy photographing the floral fruits of her labors.



The photo above was taken on New Year's Day in 2022. We were visiting my son in Weehawken, NJ, and on the last morning of our visit, I drove to nearby Jersey City to see the giant David Bowie mural I had read about

Opposite: During a brief vacation in Poland, we went to a piano recital by Japanese pianist Mamiko Ueyama, held at the Dean's Palace in Warsaw's Old Town. Listening to Chopin is always special, but hearing this music in the heart of Warsaw is even more special. Ueyama is from Osaka, on the other side of the globe, proving once again that music is a universal language. I enjoy using my Leica lenses on modern digital cameras.



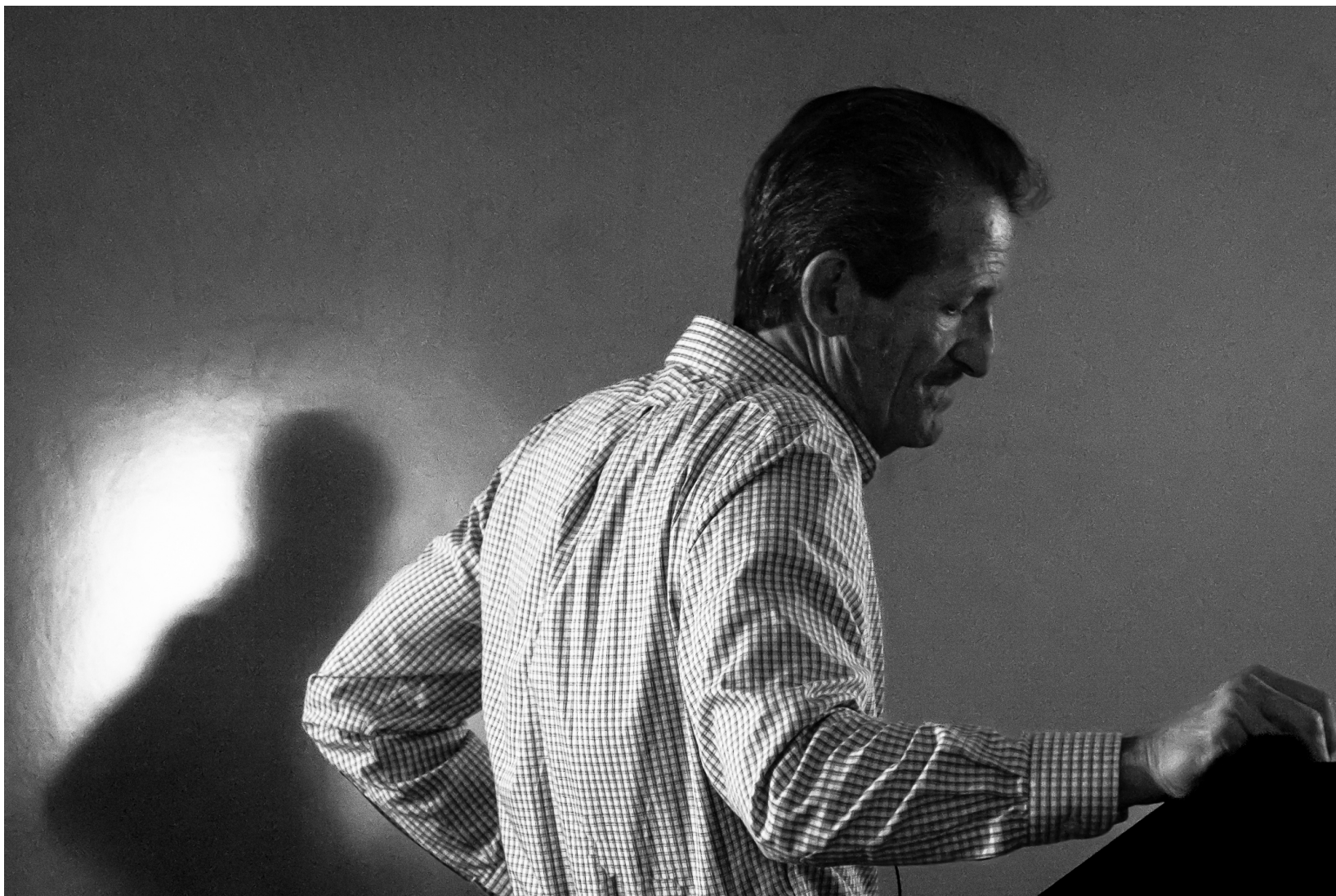
Nathan Wajsman, Alicante, Spain

Opposite: David Bowie in Jersey City, New Jersey, USA. Olympus OM4T, 85mm Zuiko, Fuji Acros film.
Above: A Japanese pianist plays Chopin in Warsaw. Panasonic GX80, 90mm Leica Tele-Elmarit.

I was born in Poland, grew up in Denmark, then lived in the US, Belgium, Switzerland and the Netherlands.
Now living in Alicante on Spain's Mediterranean coast since 2007, and not going anywhere!



I take images to record life as it passes by. There is always a camera in my hand for this purpose. The image above was taken while we celebrated New Years on a Galveston Pier. The pier was very much like the British piers for the sole purpose of separating tourists from their funds. We were having a beer when this crow came down looking for handouts. The image opposite is an entirely different affair. Harry was preparing himself to give bad news to a group I volunteer with.



Don Dory, Austin, Texas, USA

Opposite: Crow and God. Sony ILCE-1, FE 50 f2.5 G, 1/500, f/7.1.

Above: Harry pauses before delivering bad news. Sony ILCE-1, FE 24-70 28 GM, 1/50, f/3.5.





Bill Clough, Victoria, Texas, USA

Opposite: Morning still life. 1/80, f/4.8, ISO 1600.

Above: Rimlight; oak leaf floating in a bird bath. 1/200, f/5.6, ISO 100.

Both Panasonic DMC-GF1, Lumix G Vario 14-45





Reba Clough, Victoria, Texas, USA

Opposite: Cart row. Shopping carts stacked beside a Sam's Club in Victoria, Texas almost become an abstract study. One viewer asked if this was a photograph of a zipper.

Above: Ode DeJoy. A mailbox is abandoned next to its competitors at a downtown hospital in Victoria, Texas, after U.S. Postmaster General Louis DeJoy ordered many boxes to be destroyed. It stands as an ode to him.

Both Panasonic DMC-GF1, Lumix G Vario 14-45



Above: The beach at Irvine, looking across the Clyde to the Island of Arran. Many walkers were out enjoying the last weekend of the old year. I was attracted by the festive bobble hats but was lucky enough to catch a swan flying past.

Opposite: My dog, Betty, a Parson Russell terrier, is 10 years old, recently rehomed from a dog breeder. Everything is new to her. This was a visit to Dunure Castle in Ayrshire. The site dates from the late 13th century but the remains of the buildings are of 15th and 16th century. Recently the castle has been a filming location for scenes for the 'Outlander' saga.



Clive Sanbrook, Mauchline, Ayrshire, South West Scotland
Opposite: Arran Ny Weekend. 1/420, f/9.0, ISO 200.
Above: My dog, Betty, at Dunure Castle. 1800, f/4.5, ISO 200.
Fuji X-Pro 2, XF18-55 R LM



© Tuulikki Abrahamsson



Tuulikki Abrahamson, Vancouver, BC, Canada

Opposite: Hana, our Goddaughter, in Vancouver.

Above: Axel, Tom's nephew, in Malmö, Sweden.

Both: Fujifilm X-E4 with Fujinon ASPH 23/F2 R WR

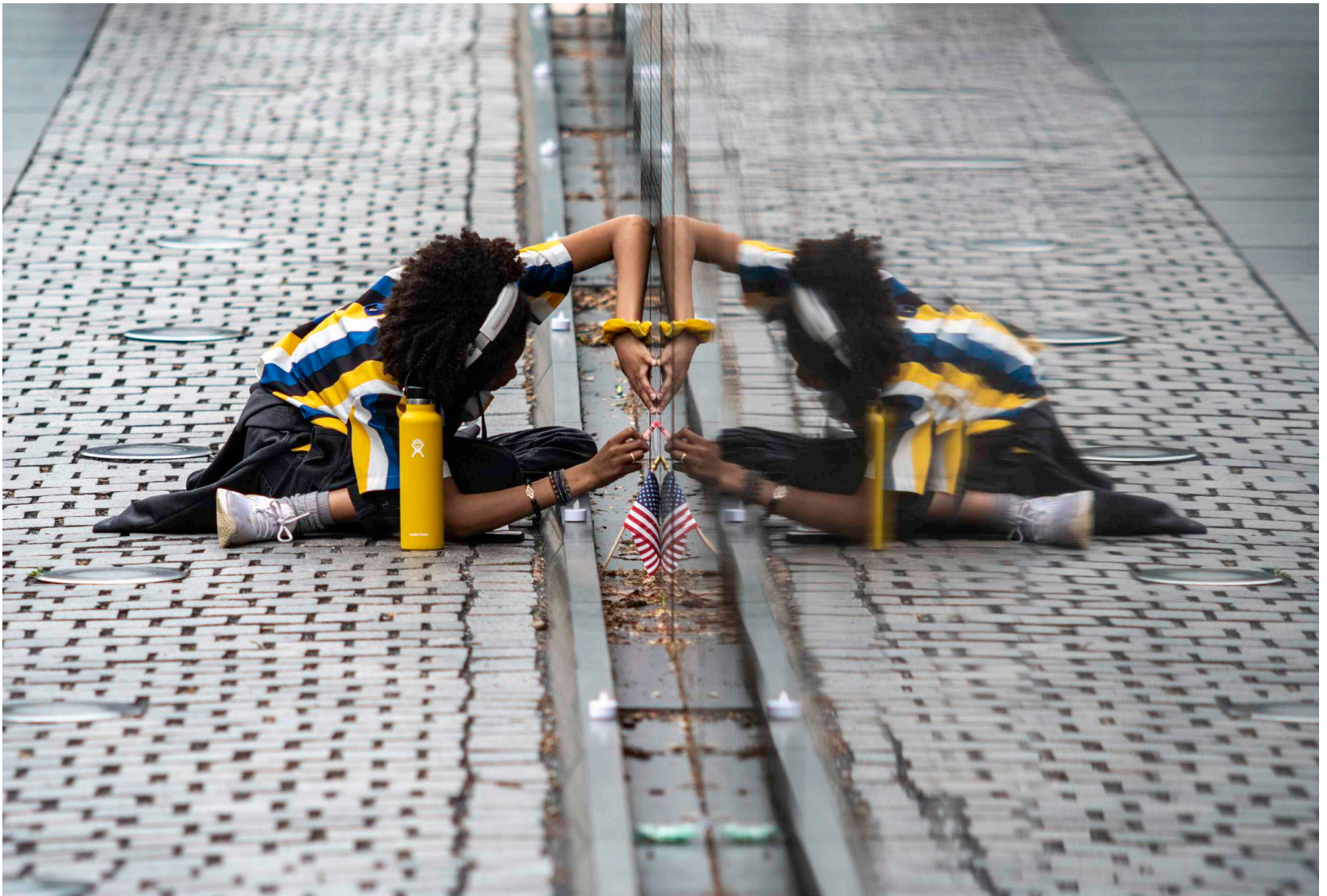


Duane Birkey, Colorado Springs, USA

Opposite: Parrot Spiral, Leitz-Park Wetzlar. Canon 5D MKIII, 16-35 2.8L II @35mm, 1/180, f/5.6.

Right: Leitz-Park Wetzlar. Canon 5D MKIII, 28-70 2.8L @48mm, 1/250, f/11.





Above: I had never been to the Vietnam Memorial, even after having lived in DC for six years. I visited the Wall in May 2022 during a trip back to Maine from Florida. A small crowd was there, including this woman consumed in her thoughts, rubbing an etched name from the wall.

Opposite: A trip to Longwood Gardens near Philadelphia presented an incredible panoply of nature's riches. This family showed a well-deserved respite and moment of rest from the enjoyment of their experiences.



James R Nelson, Woolwich, Maine, USA

Opposite: Remembering Vietnam. Leica SL (Typ601), Leitz Canada 135mm lens, 1/500, f/4.8.

Above: Summer Family Outing. Leica SL (Typ601), Leitz Canada 250mm lens, 1/320, f/5.6.





Ric Carter, Washington, North Carolina, USA

Opposite: Merch man 1.

Above: Merch man 2.

Both Sony a7RII with Sony FE 28mm f/2 lens

Pictures taken at Poor Man's Flea Market, Pactolus, North Carolina, USA.

This rural flea market has everything from hair products to live chickens to music to Central American produce to antiques and more. And, as some political version of Long Covid, the MAGA merch market hangs on. Guns, Jesus, and the Orange Don continue to sell to a portion of the populace.



Above: My wife (left) and two neighbors standing in our street after working on removing snow from our driveways.

Opposite: My father-in-law turned 100 this past November. He is one amazing guy. A friend and fellow photographer. He is slowing down physically, not able to hike miles with us in Yosemite anymore, but still gets around and walks 2.5 miles every day at home and rides an indoor bike 20 minutes. Sharp as a tack.



Aram Langhans, Yakima, Washington, USA

Opposite: Snow Crew.

Above: Turning 100.

This is the first year in a long time that my submissions are 100% Leica, using the Q2. Over the last two years the Q2 has slowly replaced my Nikon D750 except for ultra wide and macro shots. The Q2, even cropped, was so much sharper than my Nikon glass.



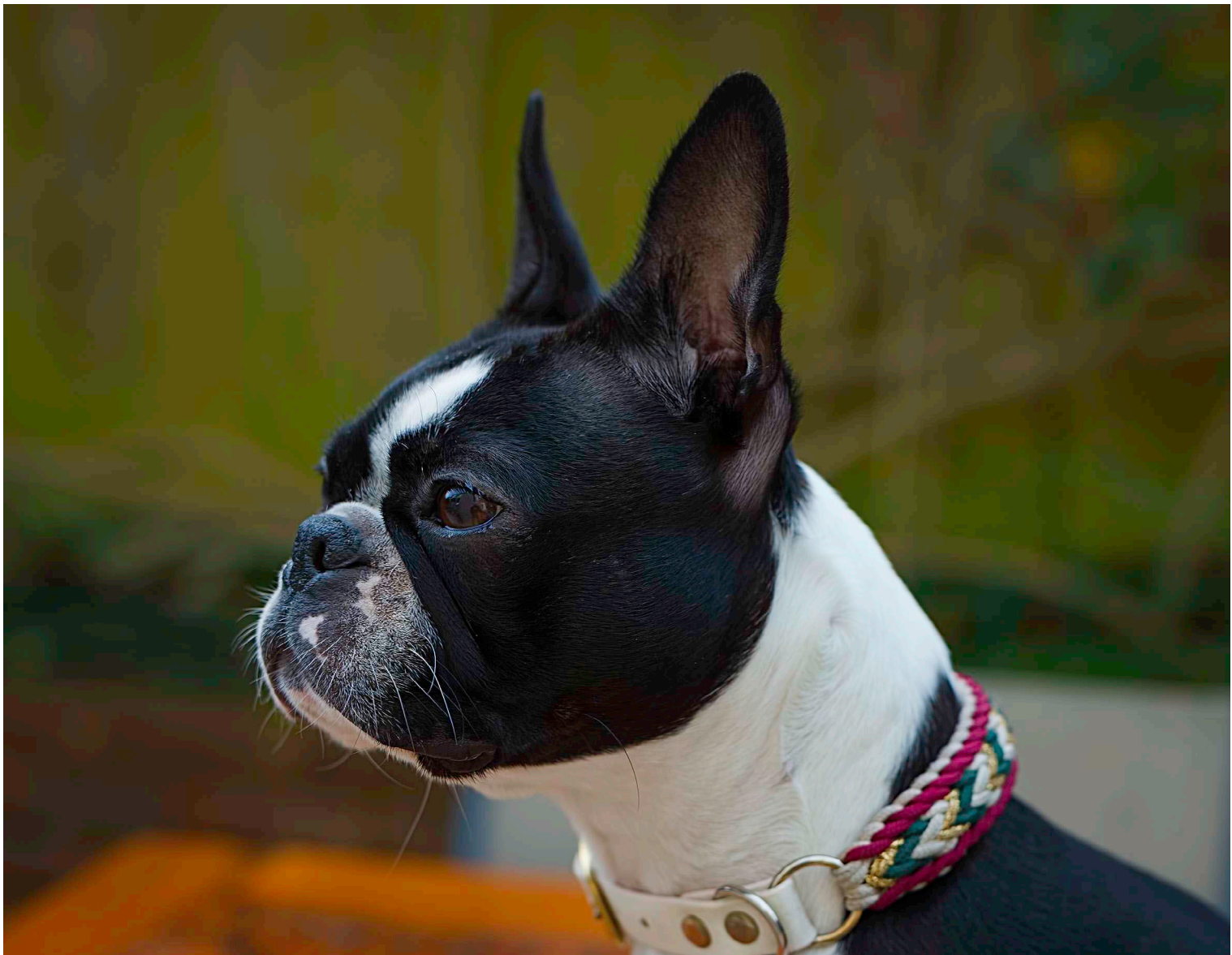


Tina Manley, York, South Carolina, USA

Opposite: Gone Fishing. Leica SL, 24-90.

Above: the Pond in October. Leica SL, 24-90.





Mike Hastilow, Brighton and Hove, UK

Opposite: Chase you round the tree. Children playing in the street, Annecy, France (about a half hour drive from Geneva). M10R, 50 APO Summicron, 1/90, f/2.8, ISO 100.

Above: Daisy, my daughter's Boston Terrier. M10R, 50APO, 1/250, f/2.4, ISO 200.



I've had a Leica since 1999 and it changed my life. I owe so much to the LUG and the mentors there who helped me along the way. It was my good fortune to have a photo book come out this year about Iceland. I spent a month there with a designer and traveling companions visiting, photographing, and listening to stories. I'm not sure how many photography books I've had come out now, but I remember that it was people on the LUG, specifically Jim Shulman and Ted Grant, who helped me, very much, land my first one and I think my style hasn't changed a whole lot since then: show people where they live and listen to their stories.



Kyle Cassidy, Philadelphia, Pennsylvania, USA

Opposite: Hollywood horror film producer Sandy King Carpenter at her home with her dog, Mr Bones.
Above: Farmer and Rancher Kelly Mai outside his barn in Jerome Idaho, with his dog, Izzy.

Both with Leica M10 and TTArtisans 25mm f1.4 at f/16; both used an off camera flash. Mary Ellen Mark told me that if you have to explain what your photo is then you need to go back and make a better photo. So, hopefully these are two good images that Mary Ellen would be proud of me for taking and hopefully they're good without you really knowing anything else about them.





Jeff Moore, Jersey City, New Jersey, USA

Opposite: I've long hated this ugly blocky building, but I like this one view of it. Really, that tree in front of the atrium is all that redeems it. Fuji GFX 100S, GF 63/2.8.

Above: Preparing for Festivity. While running a few errands in Manhattan on the last day of 2022, I happened past this restaurant where the staff were preparing for the evening's scheduled festivity. Leica SL2-S, Panasonic 50/1.8 S.





Keith Robert Wessel, Madison, Wisconsin, USA

Opposite: US Congressman Jamie Raskin at Cargo Coffee in Madison, Wisconsin. Leica M11, 28mm Summicron ASPH, 1/180, f/11, ISO 400.

Above: George Floyd Square, Minneapolis, Minnesota, USA. Leica M11, 28mm Summicron ASPH, 1/180, f/11, ISO 400.





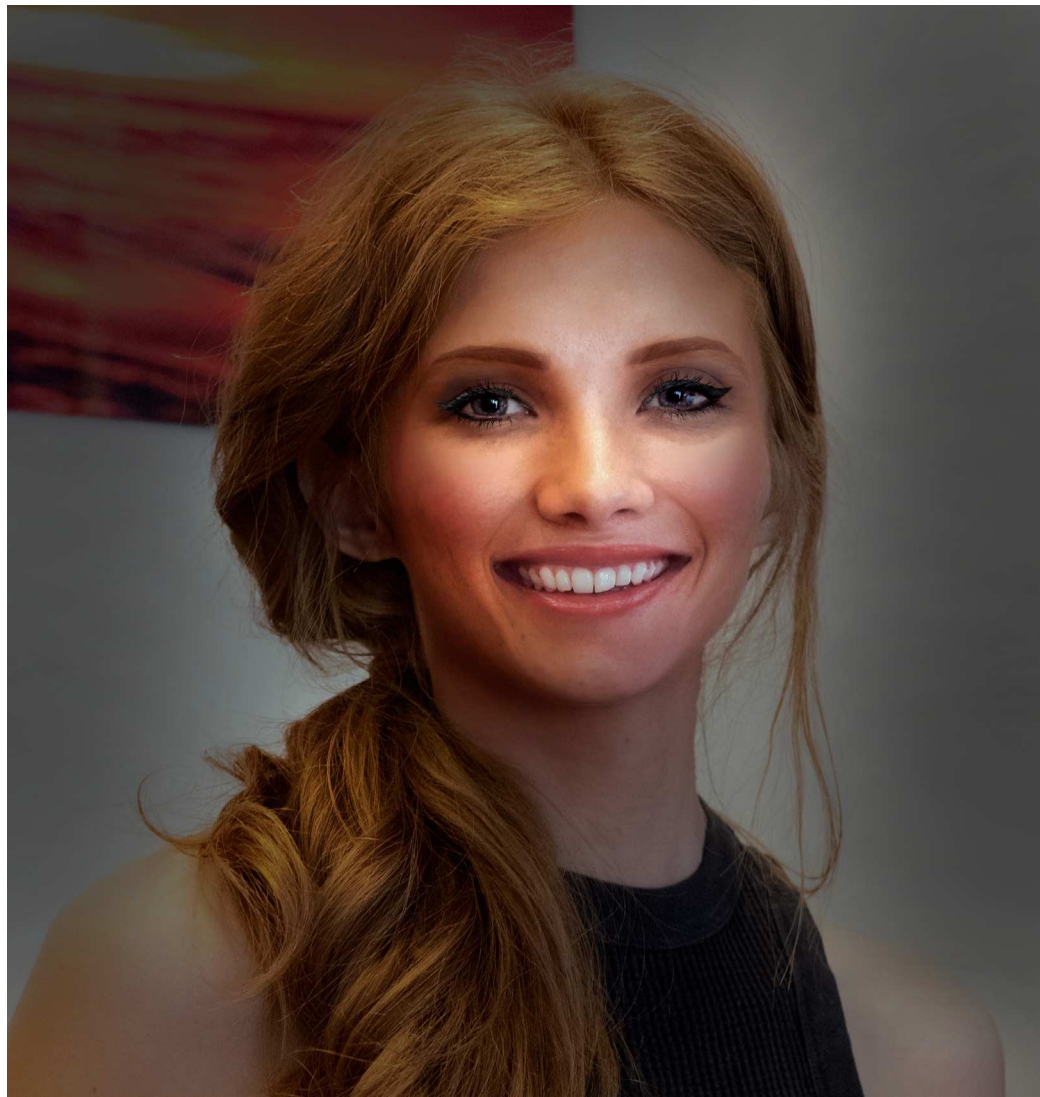
Peter Dzwig, Gloucestershire, UK

May Hill has been a landmark for centuries for sailors on the River Severn and for other travellers with its clump of trees on the isolated hill. You can see it for about 80km.

Above: The trees are known as "The Ploughman and his Team"; seen here from the west as the sun breaks through winter mist. Samsung Galaxy S9 f/2.4 1/5000 ISO 50.

Opposite: Part of "The Team" in snow. It is where my son-in-law proposed to my daughter on another misty day. Samsung Galaxy S9 f/2.4 1/300 ISO 50.





Victor Roger Rubin (vroger), Palm Springs, California, USA

Opposite: Surf City USA. A bar in Huntington Beach. Leica CL, ISO 800

Above: Girl from Temecula. Leica CL, ISO 6400.

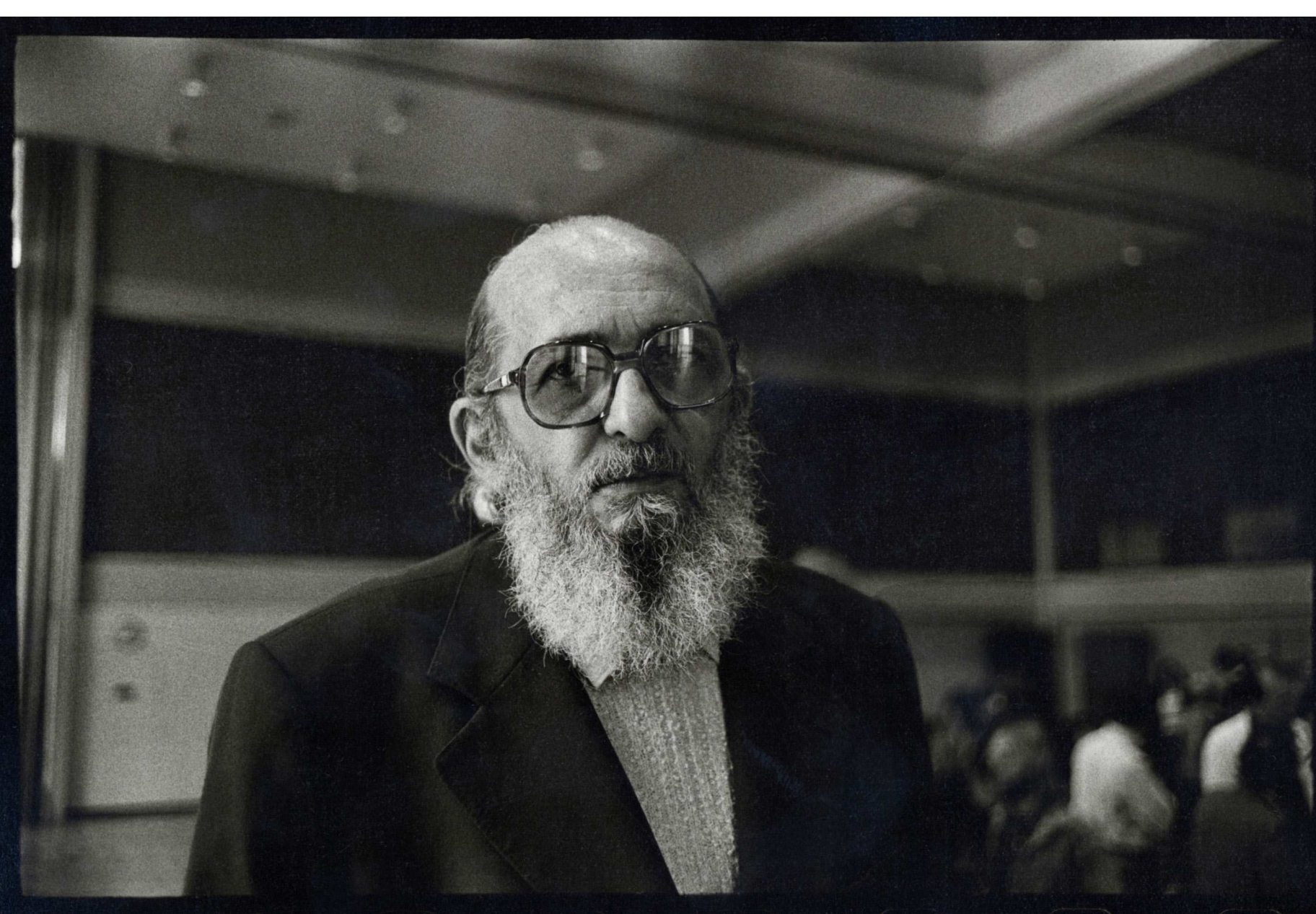




Alastair Firkin, Ballarat, Victoria, Australia

Opposite: Leopard returns to safety in late evening.
Nikon Z9 590mm 1/640, f/11, ISO 4000.

Above: African Tawny eagle portrait. Nikon Z9 560mm, 1/1250, f/8, ISO 1100.



Slobodan Dimitrov, Long Beach, California, USA

Above: Paolo Freire. Leica M4, 35mm .





Howard Cumber, Pender Island, British Columbia, Canada

Opposite: Eagle Herman at Hansen Hollow, Pender Island.

Above: Eagle Mama with Chicks, Hansen Hollow.

Nikon Z9, 100-400 S Z lens, 1.4x extender, on tripod.



Above: Our last lunch together – Wilko Johnson and Norman Watt-Roy – 16 July 2022 Cheltenham, UK. M10 with 35 pre-asph lux.

Opposite: The parting shot – Wilko & Dylan Howe leaving the stage for the final time at the Shepherd's Bush Empire in London, 18 October 2022. Leica S(006) with 120 CS.



Charlie Chan, Cheltenham, UK

My pictures this year are a tribute to my friend Wilko Johnson, who died on 21 November 2022. His choppy guitar playing and menacing presence with Dr Feelgood was the inspiration for Punk in the late 70s. Although he could recite Shakespeare, Milton & Blake from memory, the younger generation knew him as the mute executioner, Sir Illyrn Payne, in Game of Thrones. With his cancer diagnosis, he inspired many other cancer sufferers to live life to the fullest.



Howard Ritter, Perrysburg, Ohio, USA
Street Artist, Tallinn, Estonia. Leica Q2.





Douglas Barry Monkstown, County Dublin, Ireland

Opposite: Water Baby. My grandson likes baths—sort of. Sony a7II, 28-70 FE lens.

Above: Car parked near Russian Embassy, Dublin. There is a daily protest outside the embassy, which is in Rathgar, Dublin 6. Sony A7II, 28-70 FE lens.





Peter Klein, Shoreline, Washington, USA

Opposite: Self-portrait, homage to Feininger. Leica M10-P, Leitz 50/2 Summitar.

Above: Last play of the day. Olympus E-M5, 45/1.8 Zuiko Digital



Above: I was practicing with my new-to-me R5. We'd had a fresh snow and I was wandering around between Fairplay and Breckenridge. I took this pretty but banal photo. The next day I learned that just to the right of the image, on the next mountain, at the same time I was photographing, three hikers were killed by an avalanche. I can't look at this image without feeling sad.



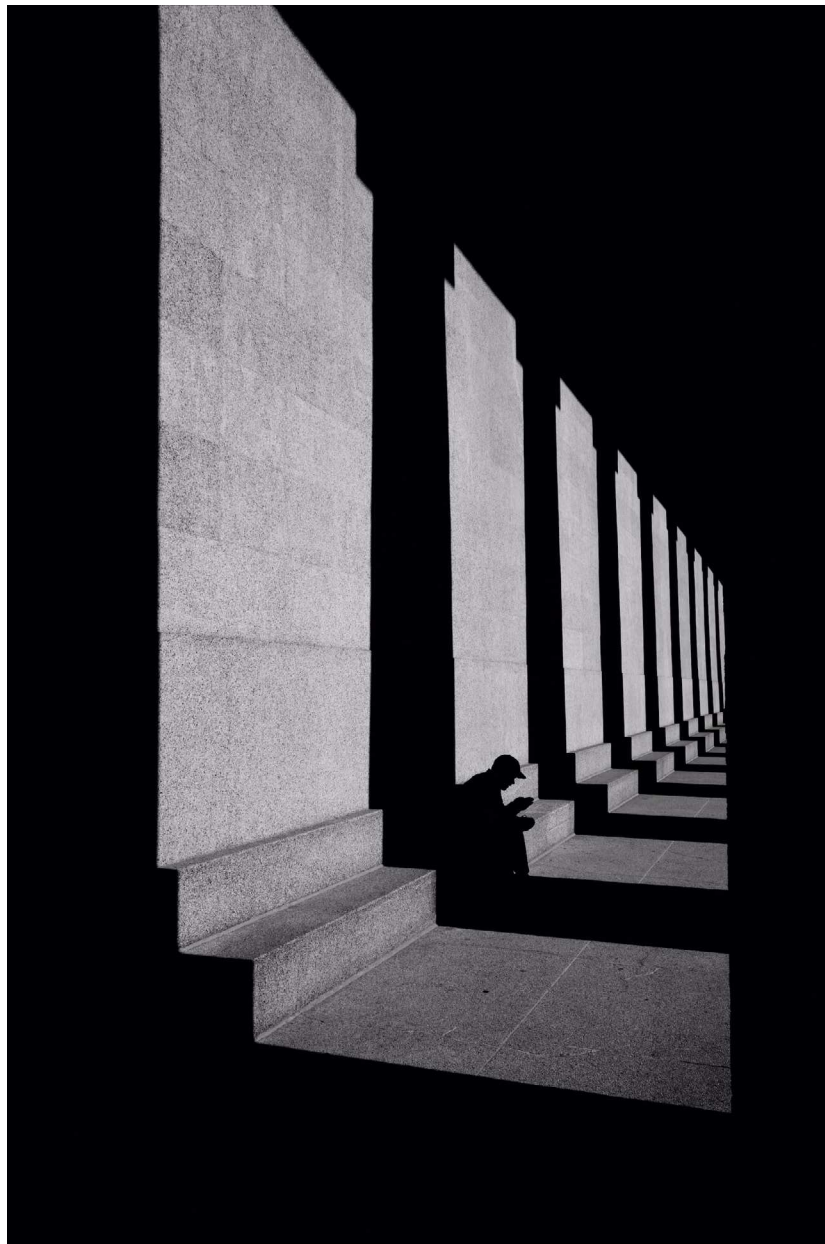
Sue Ryan, Bailey, Colorado, USA (8200 foot elevation)

Opposite: Death near Breck. Canon R5, EF 24-105 f4, @24mm, 1/640, f/8.

Above: Grandboy in Buffalo Peaks Wilderness. iPhone XR, 4.5mm, F1.8.

I took my grandboy camping just a few miles from my home. I never carry a real camera hiking and camping in the wilderness. I'm too old and busted up to carry any extra weight. We were walking on the rocks next to our campsite when I saw this. He looked so small and alone in all the open wilderness that I made a quick pano while he wasn't looking. (Actually, he's always happy and gregarious when hiking and camping. He's an outdoorsman at heart.)





Gary Pinkerton, Nashville, Tennessee, USA

Opposite: Radnor Lake State Natural Area. Leica SL, 24-70mm 2.8 Vario-Elmarit @24mm, f/11, 1/360, ISO 400.

Above: The Parthenon at Centennial Park, Nashville. Leica Q, f/8, 1/800, ISO 100.



Both of these images were taken in July 2022 with my Leica M10 in monochrome mode. The images are from Appomattox Courthouse, Virginia which is the historical site of Robert E Lee's surrender to Ulysses S Grant, ending the War Between the States.



Robert Clark, Little River, South Carolina, USA

Opposite: a barn of little historical significance but which represents a period structure of the time the surrender was signed. Leica M10, Tele-Elmarit 90/2.8, 1/45.

Above: The original road from Lynchburg, Tennessee to Appomattox Courthouse Virginia, over which General Grant and his staff traveled to meet Robert E Lee and negotiate a surrender. Leica M10, Tele-Elmarit 90/2.8, 1/180.





Jasse Chan, Okotoks, Alberta, Canada

Panorama from the peak of Sulphur Mountain, Banff. Leica M9, 35/f1.4 Voigtlander, composite of 16 images. We were just about to move to London, England, and I wanted a last trip to the Rockies. We took the Banff Gondola up to the peak of Sulphur mountain, and I caught this just as the morning mist was melting away. You can see the town of Banff, and you can see the Fairmont hotel with the Bow River winding around.

The images in this book were gathered as JPEG or TIFF or PSD files sent by email to the editor.

Produced in Adobe InDesign 18.1 and printed on demand by blurb.com.

All text is in Avenir Next, a face by Adrian Frutiger (with assistance from Akira Kobayahi).

<http://leica-users.org/>

