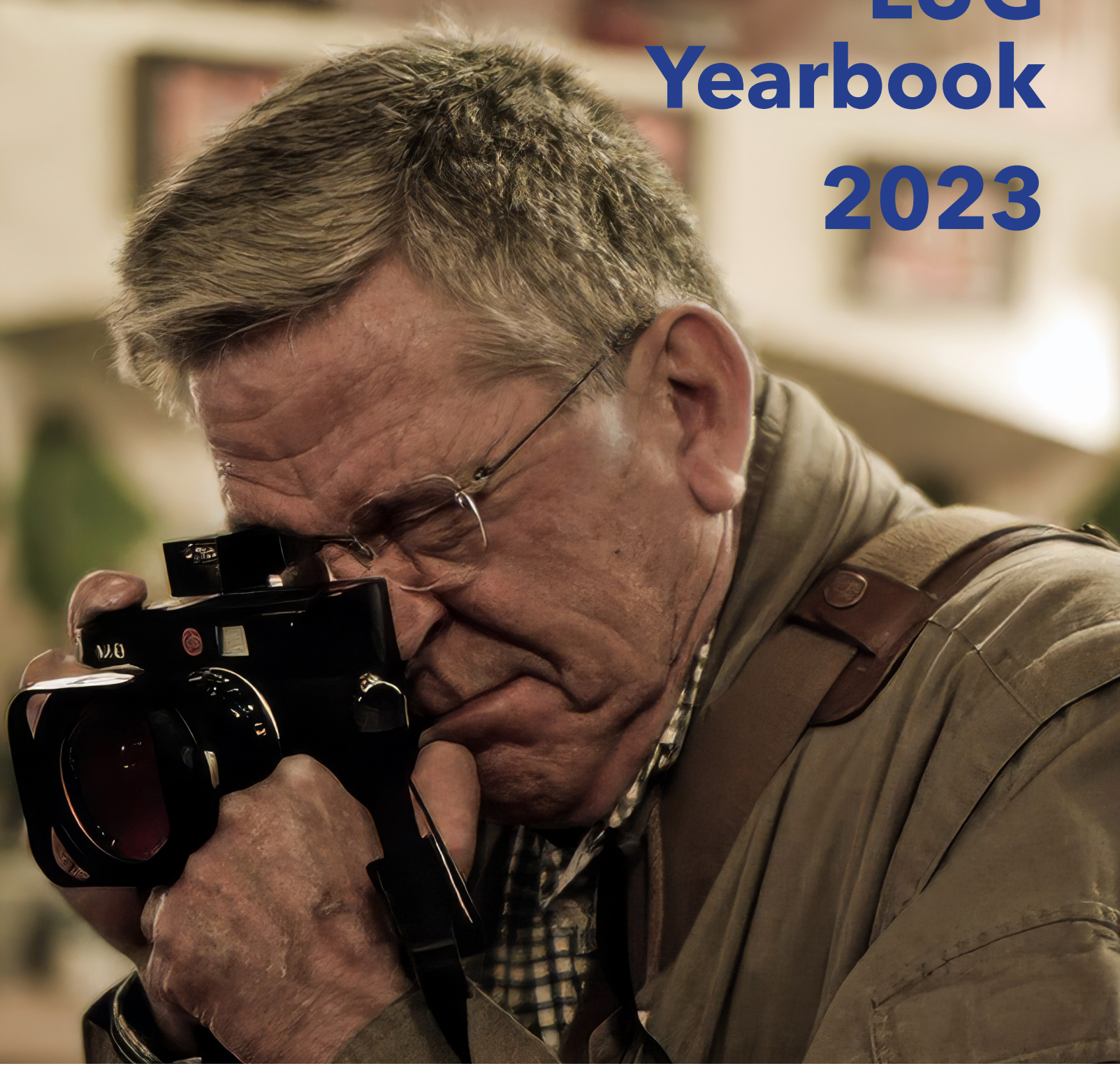


LUG Yearbook 2023



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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 of Lluís Ripoll by Yanick Delafoge, <https://yanidel.net>
Taken in Barcelona bistro *Bodega la Palma* in 2008.



Barcelona, 2023

Portrait of a Gentle Photographer

He joined the LUG in September of 2004; posted his first pictures two months later. He has been a mainstay since. He is prolific – a website that contains more than 60 pages, 16 exhibitions in three countries over 10 years and regular submissions on Instagram, Facebook, YouTube, Vimeo, and X (Twitter).

By Bill Clough

Lluis Ripoll started taking pictures when he was 13 and has never stopped.

Nor does he intend to.

He will keep shooting “as long as I can hold a camera and walk,” he says.

In his 67 years of photography – he celebrated his 80th birthday Nov. 4 – his work has been celebrated in exhibits in New York, Chicago, France and in his home town of Barcelona, Spain.

And, since 2004, nearly every week in the Leica Users Group.

In Spanish, his name is written *Luis*, but he prefers the Catalan spelling *Lluis*.

He wanted to be a cinema photographer. His films, taken when he was 15 with an 8mm movie camera, were restored, digitized and stored in Spain’s National Film Archive.

“But, my family said that I should follow some ‘serious’ studies,” he says.

Serious studies that resulted in his speaking four languages – Spanish, English, French and Catalan – and holding corporate positions such as comptroller or financial director for numerous companies involving “fashion, construction, the food industry, milk, business forms and printing, and automotive supplying.” He retired in 2011.

All his photographic output has been amateur – a label unfortunately considered by some as pejorative, lacking professional quality.

Even a casual glance at his website (<https://www.flickr.com/photos/lluisripoll/>) or his eight books available on Blurb.com counters that argument.

"In a way, it is better this way, because as an amateur, you have total freedom to do what you like," he explains.

Doing what he likes is wandering the streets of Barcelona, Leica in hand.

"The most important thing is to communicate," he says, "because the camera has made it easier to establish contact with people."

Ripoll's first camera was a Pentax his future father-in-law gave him. ""He asked me if I wanted a family ring as a gift," he remembers. "I said I wanted a camera."

He wore it out.

"I borrowed a Leica IIIf from my wife's uncle. It had a 50mm Summitar lens."

As often happens to photographers who cradle their first Leica, "I was amazed." I sold my Pentax equipment and bought a Leica R3."

His Leica retinue has expanded to six bodies and 10 lenses ranging from 21mm to a 50mm Noctilux.

Using this equipment, he has gained the reputation of being "The Invisible Street Photographer of Barcelona."

A review of his images creates a mental image of Ripoll, his footsteps as light as an M shutter, patiently waiting for the right moment, certain in the words of Kafka, "Fate favors those who try."

He uses black-and-white film developed in Kodak D-23, his favorite.

"I feel more comfortable with film," he says. "It's in my genes. Digital seems virtual to me and dependent on technologies that you do not control. Film is a physical medium."

Some LUG members have criticized his images because often they are taken from behind.

"In general I don't like it when people smile at me when I shoot a picture. Pictures of people should show some activity about what they are doing or what is happening. For me, it is more important to communicate something rather than showing a more or less exotic face," he explains.

"A different thing is when I shoot a portrait, I think that in a portrait it is important to show the personality of the person. If you ask them to smile it is not a real moment.

"I admire the Henri Cartier-Bresson portraits. He was capable to talk an hour or more before he shot, because he was interested in the person's life."

"In the book I'm reading now, of his more important interviews, ("The Foundation")" he criticized the people who go to India for three days and then publish a documentary about the country. He says that to document something it is necessary to know the country, know the people, not to be intrusive and to avoid being noticed.

"I try not to practice meaningless street photography or photography of exotic characters. I have never photographed beggars or," he says, "people in harmful situations. Humanity is not a zoo. I believe an ethical code should prevail in photojournalism."

"If you photograph it is because you have something to say," he says, "and I think that it depends on your training and your way of being. Your photographic look will reflect a lot about who you are,"

For instance, Ripoll the clever:

"There was a bar table with very characteristic gypsies that I wanted to photograph, I stood with my back to them pretending to photograph everything except them. It didn't take long for them to ask "what about us?" I took some good portraits."

Ripoll the romantic:

"A beautiful memory is that of a girl I photographed in 1990. Eleven years later, a person recognized her through my posts on Instagram and I was able to find her and give her a photo."

Ripoll the diplomat:

When a photographer suggested he use a tripod rather than hand-holding his camera with his Noctilux at f1, he replied "it is difficult to use it when shooting 'sur le vif' (on the spot). If I have to choose to catch the moment or the perfection, I prefer to catch the moment. I think that you and many of our friends agree [with] the sentence of HCB: 'Sharpness is a bourgeois concept.'"

Ripoll the professor:

"You can have good technique and outstanding equipment but it's no use if you don't reach people's souls. We photograph people and for the people."

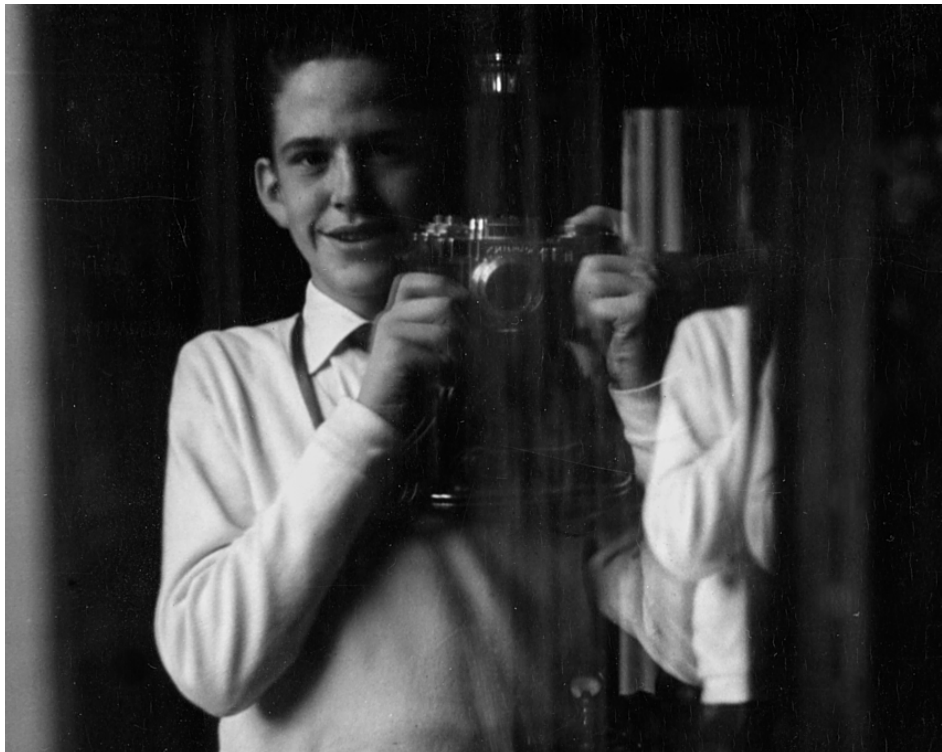
Ripoll the philosopher:

"For a while I was interested in traveling to exotic places, but, I thought, what is the difference between photographing a person whose clothes, or skin, are a different color? I thought that this should not be the essence of photography. Barcelona is my main stage."

Indeed, what he calls one of his best photographs – of a young girl hugging the statue of a young woman – he took at a summer festival in Barcelona’s Sarrià neighborhood, “the area where I live.” (That picture is on page 4.)

Ripoll the (virtual) colleague:

“I have great memories and great friends on the LUG. Unfortunately, some are no longer here. In previous years there was greater activity. However, even though we are a smaller family, I feel comfortable at the LUG, which I must thank for the friendship and respect that has always existed among everyone.”



1957 or 1958







1956, Plaça Villa de Madrid, Barcelona



1958, "I shot this one on a School excursion."



1958, Asturias. "I consider this picture as the first one of serious work, it was awarded in the local contest as well as the National Contest"

Barcelona, 2023



Preface

This is the 15th 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. Our yearbooks consist of photographs taken during the year. These were taken during 2023.

This year, participants were encouraged to submit one panoramic photo in addition to two normal photos. The results are stunning, and the Blurb printer has done an excellent job of rendering the panoramic shots as well as their usual good job of rendering normal shots.

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

Notes

(Why use a "Notes" page when there is room here, just because separate pages are traditional?)

We are the Leica Users Group, or LUG, and have been for 32 years. We are mostly of the generation that still uses email. Our children and grandchildren use Facebook, Snapchat, Instagram, and TikTok, and tend to prefer video to still photographs. We are still here, capturing and printing and publishing our non-video images.

There are now several cameras and lenses on the market that can produce Leica-grade pictures, and they cost less money. So many of us now use Nikon or Fuji or Panasonic or Canon or iPhones. Others of us are still using film – perhaps 15% of these images were shot with film and printed in a darkroom. What we have in common is that all of us have used Leica cameras a lot and remember what they can do.

The first LUG yearbook was produced by Jim Shulman in 2006, and have been published most years since then. See <http://leica-users.org/yearbook> if you would like to know more.

And now, as promised, the submitted photographs and panoramas.





Howard Cummer, Pender Island, British Columbia, Canada
Opposite: Tokyo Tower at dusk. Leica Q2, 1/125, f/5.6
Above: The Grandkids at Tokyo Tower. Leica Q2, 1/20, f5.6





**Howard Cummer, Pender
Island, B.C., Canada**

Ma and Pa Eagle with chicks at
Hansen Hollow, Pender Island.
Nikon Z9, 100-400 S w/1.4x
extender. Panorama from two
photos. 1/400, f/8.0





Jim Handsfield, Atlanta, Georgia, USA

Opposite: Smile, Lomanthang, Nepal. Leica M11, APO-SUMMICRON-M 50, 1/250, f/16

This man is a deaf-mute, but always smiling. The villagers make sure to take care of him.

Above: Macaques in a Row, Monkey Temple, Kathmandu, Nepal. Leica M11 Monochrom, APO-SUMMICRON-M 50, 1/320, f/9.5

The location is nicknamed for the wild Macaques that live there.





Jim Handsfield, Atlanta, Georgia, USA

Annapurna Himal, Mustang, Nepal

Seven shot panorama, Leica M-11, APO-SUMMICRON-M 50, 1/500,f/9.5

Annapurna is not itself visible here – it's behind the second peak from the right. That peak is on 23,500 feet elevation.

Himal is the word for either mountain range or mountain. Plural is Himalaya (hee-MAL-yah).





Bill Clough, Victoria, Texas, USA

Opposite: Fire Ring. Panasonic DMC-GF1, Lumix G Vario 45-200. This photo of an annular eclipse is almost an optical illusion. It appears that it was shot through a break in the mackerel sky. But, the opposite is true. The sun was visible through a thicker part of a cloud, which allowed the rest of the alto-cumulus overcast to be captured in the same photo.

Above: Lap dogs. iPhone 13. Taken at a local veterinary clinic in Victoria, Texas.

Next page: Durango and Silverton narrow-gauge railroad yard at Durango, Colorado. Panasonic DMC-GF1



D & S N G
599

D & S N G
X3681

D & S N G

717

WAGON NO. 717
D & S N G
COAL

WAGON NO. 717
D & S N G
COAL



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Capitol

UNIVERSITY OF
MICHIGAN
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Reba Clough, Victoria, Texas, USA

Aboard the Durango-Silverton narrow-gauge railroad, Durango, Colorado. iPhone 13

Reba Clough, Victoria, Texas, USA
Charley, one of the cats at the Four Seasons Garden Center, Victoria, Texas, performs guard duty. iPhone 13.











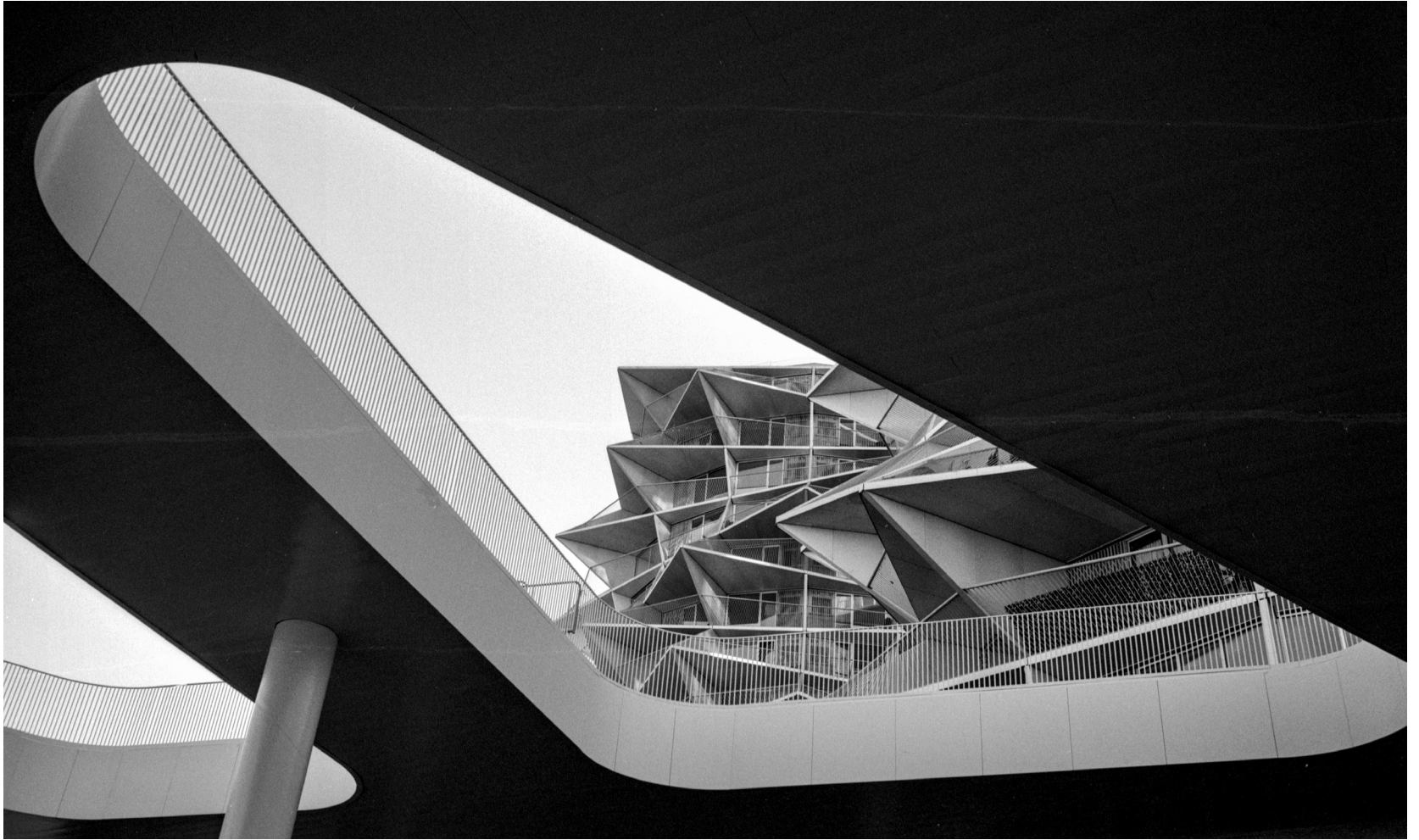
Don Dory, Austin, Texas, USA

Previous page: Panorama view of Mt Ranier as normally covered by clouds. Sony ILCE-7RM5, E20-40/2.8

Opposite: Professor emeritus making a point. Sony ILCE-7RM5, FE 70-200/2.8

Above: Unhoused man emphasizing his name was Chuck. Sony ILCE-7RM5.

Don is a retired curmudgeon living in Austin, Texas. He supports multiple charities with his photography and time.





Nathan Wajsman, Alicante, Spain

Opposite: Cactus Towers, Copenhagen, a modern apartment building. October 2023. Leica M2, 35mm Summarit-M, Ilford Delta 100, Adox HR developer.

Above: Romy talking to Bérengère. Romy is a trainee in my department. Romy is a delightful young woman of Algerian origin, but now living in Spain. Leica M2, 50mm Summilux, Fuji Acros, Adox HR developer.



Brian Reid, Carlsbad, California, USA

Opposite: My mother, Betty Reid, a month before her 98th birthday. Leica Q2. She died 7 weeks after this picture was taken.

This page: Two of Betty's great-granddaughters clowning around in Princess dresses. iPhone 14. Looking at this photo made Betty very happy.







Brian Reid, Carlsbad, California, USA

Dance recital. Leica Q2. 1/250, f/4, ISO100. Photographed at an outdoor stage in June 2023.
All of these girls are 5 years old.





Michael Gardner, Ashford, Connecticut, USA

Opposite: A former railroad station in Palmer, Massachusetts is a popular trackside restaurant. The seafood delivery made a colorful addition to the scene.

Above: Riverside Proposal. While visiting Jane's Carousel in Brooklyn, New York, along the East River, with my granddaughter, this scene caught my eye. I believe the young man was successful.

Both Leica M10, Summicron-M f/2 50mm.





Michael Gardner, Ashford, Connecticut, USA

A late afternoon burst of sunlight illuminates some railroad action in Palmer, Massachusetts. In the left distance a westward freight is leaving for Springfield, Massachusetts, while the local shortline Massachusetts Central retrieves some cars from the nearby rail yard.

Leica M10, Summicron-M f/2 50mm.





Lluís Ripoll, Barcelona, Spain

Opposite: Three Stories. Leica MP, Summilux 35 II pre-ASPH. Tri-X, D-23 stock (chosen for high contrast).

Above: Rare reflections (La Barceloneta beach, the Sea in the background showing a rare aspect). Leica M6, Summicron 50 IV. Ilford Delta 400, D-76 Stock. I did an experiment with solarization, showing a rare aspect, I made a copy 8"x10" in the darkroom. I don't think that the quality of this one can sustain a bigger enlargement.





Tuulikki Abrahamsson, Vancouver, British Columbia, Canada

Opposite: Hana & Mom Yuko san

Above: Ashu & Mom Jen

Both with Fujifilm X-E4, in Vancouver BC



An early morning shot from a bund abutting a waterbody. I was taking normal mist shots when the flock of birds showed up and added a sorely needed active element to the frame! Nine contiguous wildlife reserves spread over three states, including Bandipur, constitute the Nilgiri Biosphere Reserve. These forests of the Western Ghats in India are among the most diverse habitats in the world.



Jayanand Govindaraj, Chennai, India

Opposite: Misty Morning, Bandipur National Park, Karnataka, India. Nikon Z8, Nikkor Z135mm f1.8S "Plena", 1/200, f/13, ISO 900.

Above: In the Forests of the Night, Bandhavgarh National Park, Madhya Pradesh, India. Nikon Z8, Nikkor Z70-200 f/2.8S, at 100mm. 1/800, f/4, ISO 640.

Bandhavgarh is probably the most tiger-centric reserve in India, sporting a high density of the cats crammed into a relatively small area. This is an environmental portrait of a tigress called Katibah as she was on a mission of marking her territory through the sun dappled forest. From the look of her belly she had just eaten a full meal. 1/800, f/4, ISO 640

Jayanand Govindaraj
Chennai, India

Flower Bazaar, Chennai.
Nikon Z8, Nikkor Z24-70 f/2.8S
at 50mm, 1/125, f/5, ISO 360

An early morning shot from a photo walk at the wholesale flower market in Chennai. The mix of lighting sources normal in such bazaars – natural light, tungsten and LED – leads to unpredictable results at times, but a colourful frame is always guaranteed!







A Belted Galloway cow, (a native breed, commonly known as a “Beltie” and much loved) in a paddock amongst the hills near Wigtown, in the south west Scotland county of Dumfries and Galloway.



Clive Sanbrook, East Ayrshire, South West Scotland

Opposite: A Beltie in the Paddock. Fuji X-Pro2, XF 23mm f/2, ISO 200, 1/450, f/9

Above: A Day in the Garden. Fuji X-Pro2, XF 18-55mm @ 44, ISO 200, 1/420, f/11

In spite of showery weather, two visitors enjoy the distant view from a garden in Ayrshire. Its owners kindly open it to the public on occasional days to raise funds for charity.



The *panambang* is a river taxi in Borneo. Two oars in front steer the boat. It is constructed from wood and powered by a small outboard motor attached to the hull in the centre instead of at the rear. Pulling on ropes enables the boatman to start, stop and adjust the engine's throttle. He collects a fixed fare of about one ringgit (22 cents) from one river point to another.

Captured by a legendary lens like none other and in a class of its own. It is absolutely sharp from corner to corner, with no distortion, and no vignetting. I shudder even to whisper its name here and I wished Leica had a lens like it. If I may be so bold as to risk showcasing it and draw the ire of other LUG Yearbook contributors, I seek your indulgence. Designing it was a high point for Ludwig Bertele. He called it the *Biogon*.



Dan Khong, Singapore

Opposite: Boatman, Borneo. Leica D-Lux 5. 25mm, 1/1000, f/4.

Above: Club Foyer, Singapore. Hasselblad SWC. Biogon-C (T*). 38mm f/4.5. Fomapan 400 at ISO 200. Developed in D-23.





John McMaster, Scottish Highlands

Opposite: Melness Cemetery – taken from the north.

Above: South of Loch Eribol, near Polla.

Both images Leica S(007), 120mm APO-Macro-Summarit-S.





John McMaster, Scottish Highlands

Moray Firth, taken from Whaligoe, made up of ten portrait shots (original is 23,622 x 5604 pixels, 10.63GB)

Leica S(007), 120mm APO-Macro-Summarit-S.





Tina Manley, York, South Carolina, USA

Opposite: Grandpa Love, iPhone 13 Pro, York, South Carolina.

Above: Take My Hand! Leica SL, 24-90, Rufus Morgan Trail, Nantahala National Forest, North Carolina.

Next page: October Sunset, Leica SL, 24-90, Lake Nantahala, North Carolina.









Geoff Hopkinson, Queensland, Australia

Opposite: My dear friend Lluís Ripoll near his 80th Birthday, Barcelona, October 2023. Leica Q3 ISO 1000 f/1.7

Above: Main City Square in Zaragoza, Northern Spain. Leica Q3.

Next page: Gaztelugatze, Basque Country, Northern Spain. Made famous as the basis for Dragonstone in *Game of Thrones*. Leica Q3.









James R Nelson, Woolwich, Maine, USA

Opposite: Close Encounter: wary fox kit ponders 7-point buck. Leica SL (601), Apo-Vario-Elmarit-SL 90-280mm at 194mm, 1/400, f/7.1

Above: Mom Attends to Her Brood. Leica SL (601), Apo-Vario-Elmarit-SL 90-280mm at 280mm, 1/400, f/10

Our backyard in Maine offers an ever-changing view of nature year-round. Each of the four seasons presents captivating photo opportunities without leaving home.





Aram Langhans, Yakima, Washington, USA

Opposite: Mother reading to son" Leica Q2. On the late ferry ride back from Victoria, BC, Canada to Port Angeles, Washington USA, this family sat across from us. To keep her son occupied, she had a book and started reading to him.

Above: My 101-year-old father-in-law in Yosemite. Leica Q3, An avid photographer most of his life, Bob still goes camping with us, pulling his 5th wheel and dragging along his trusty Nikon D600. While he is slowing down a bit, he inspires me to ignore my aches and pains and try to keep up.

Aram Langhans, Yakima, Washington, USA

Palouse Falls Panorama. Leica Q2

4 images stitched in Photoshop CS6

It is hard to believe that this waterfall exists out in the middle of the steppe brush plains of Eastern Washington. You drive for miles on a dirt road over flat land and then there it is, down in the canyon.









Peter Klein, Shoreline, Washington, USA

Opposite: Madonna and Child, Joshua Tree National Park, California.

Above: Hummingbird Nesting, Palm Springs, California.

Both Olympus EM-5, Panasonic 20/f1.7





Sonny Carter, recently of Natchitoches, now of Lake Charles, Louisiana USA

Opposite: Christmas cactus. Sony A7r4, Sony 90mm macro G, 1/100, f/5.6, ISO 640

Above: Passion Butterfly AKA Gulf Fritillary. Sony A7cr, Sony FE 20-70mm @ 70mm, 1/400, f/8, ISO 100





Marty Deveney, Adelaide, South Australia

Opposite: Sapna with her goat, Jogiyon ka Dera, Rajasthan, India. Sapna means 'to dream' in Marwari, the local language of the desert that spans western India and eastern Pakistan.

Above: Kalbeliya woman and sleeping dog. Jogiyon ka Dera, Rajasthan, India. The Kalbeliya live in small communities in the desert, making a living from manual work, crafts and keeping animals.

I am employed as a scientist. I spent a few days in the Thar Desert in Rajasthan, India in 2023 Both photos Leica M10 Monochrom, 50mm Summilux ASPH.





Doug Herr, Sacramento County California USA

Opposite: Loggerhead Shrike discussing dinner plans with Gopher Snake, Bridger Bay Campground, Antelope Island Utah. As I arrived at my campsite I noticed the bird fluttering above the ground and since to that date I had no good photos of the species I grabbed the camera and began photographing the activity. It wasn't until reviewing the photos that I noticed the snake.

Above: Anna's Hummingbird, Sacramento County California. A Hummingbird's bright gorget color depends on the angle of incidence and reflection; the bird can control the angle to flash the color at a perceived foe or to attract a mate, otherwise the throat feathers will appear to be charcoal black.



Peter Dzwig, Gloucestershire, UK

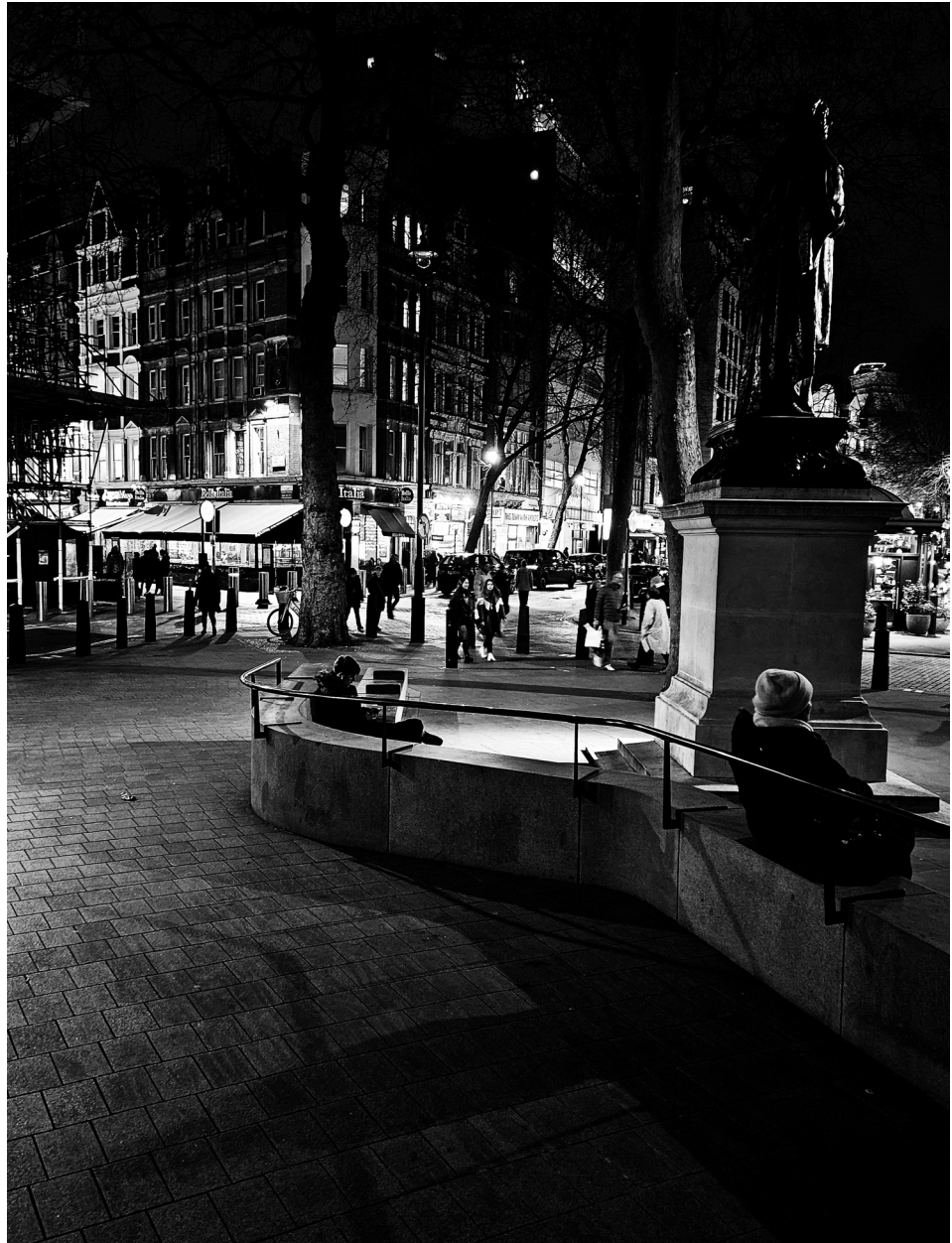
Right: View from National Portrait Gallery steps up Charing Cross Road into London's theatre district.
Samsung S23 1/25, f/1.8, ISO 640

Opposite: Our friend Sally's spaniel Benji on his mistress' lap, looking sorry in the way that only spaniels can.

Samsung S23 1/50, f/1.8, ISO 640

Next page: View from my garden over the hills at sunset with mist filling the valley.

Samsung S23 1/50, f/2.2, ISO 64









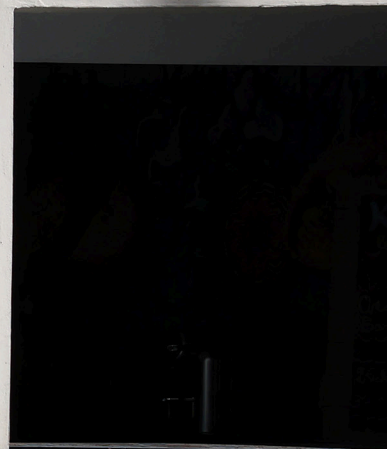
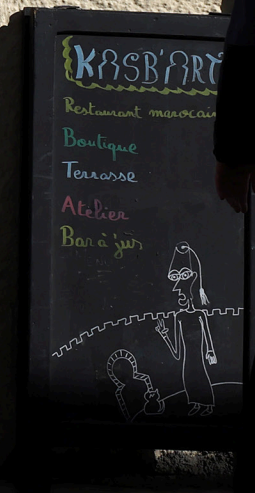
Duane Birkey
Colorado Springs, Colorado, USA

Opposite, right, and next page: images
of Tangier, Morocco.

Canon R5; RF 28-70 2.8L, EF 100-400
5.6L









**Michael Hastilow,
Hove, Sussex. UK**

Opposite: Lady with hat at a nearby
table, Verona. Leica M10R Viso
Macro-Elmar 90.

Right: In thought far away, Verona.
Leica M10R Apo-Summicron 50.

Next page: Otto in young corn,
Sussex. M10R Apo-Summicron 50.











Douglas Barry, Monkstown, County Dublin, Ireland

Opposite: Street Photographer, Place de Verdun, Perpignan, France (Fuji X100S).

Above: Women make the world go round – human power at Palace of the Kings of Majorca, Perpignan (Fuji X100S).





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

Opposite: Megan.

Above: California housing crisis.

Both Leica CL with Sigma 30mm f/1.4lens.





Chuck DeSantis, Chicago, Illinois, USA

Differing expressions of grief and comfort at the passing of a family elder. Leica M6 TTL with 35mm ASPH Summicron-M.

Opposite: Younger generations.

Above: Older generations.



Alan Magayne-Roshak
Milwaukee, Wisconsin, USA

Opposite: Guinness Extra Stout
I was ready to drink this when I noticed how interesting the head was, so I grabbed my iPhone SE and put it up to the glass, with my kitchen window as backlight.

Right: Red Peppers
While grocery shopping, I was taken with the near-perfect arrangement of the peppers, so out came the iPhone SE to capture it.

Background: I taught myself photography in the 1960's with my father's cameras, a Golden Guide to photography, photo magazines plus trial & error. After taking pictures for the University of Wisconsin-Milwaukee student newspaper, I got my dream job with the University's Photo Services, where I worked 40 years (along with my M3's, M4-2 and IIIf), while winning 110 awards (the most numerous with Leica RF's), including University Photographers Association of America Photographer of the Year 1978; and UPAA Master of the Profession 2014. Now I don't have a darkroom, so I use a Fuji X-E2 with my M and LTM Leica and other manual lenses. And my iPhone.





It was an accident that sent us to London with nothing to do and the poetry of Elizabeth Siddal reverberating through our minds. More accurately, it was a series of accidents that began with our friend, Helen, deciding to take a month-long cruise in Southeast Asia and needing someone to sit with her cat, Rooby in Whitechapel.

Then it was the accident of discovering a poem by Elizabeth Siddal in a book by her brother-in-law, William Rossetti, which was then compounded by the accident of discovering that seven years ago, medium format camera behemoth Hasselblad had produced an ill-advised, poorly planned and brutally received cell phone camera which, after being subjected to withering reviews by every photography outlet of note, could now found in vast quantities on eBay for less than the price of lunch.

Shaking all these accidents up in an electric kettle, adding four satchels of Twinings English Breakfast from Tesco and decanting a nice cuppa into a knockoff Harrod's Platinum Jubilee teacup with a chipped rim we mused "why not read a lot of poetry, wander around London and try to take incredible photos with this tragically bad cell phone camera?"

And that,

dear friends,

is how we ended up here.

Oh grieve not with thy bitter tears
The life that passes fast:
The gates of heaven will open wide,
And take me in at last.

Then sit down meekly at my side.
And watch my young life flee:
Then solemn peace of holy death
Come quickly unto thee.

But, true love, seek me in the throng
Of spirits floating past;
And I will take thee by the hands,
And know thee mine at last.

– Elizabeth Eleanor Siddal



Kyle Cassidy, Philadelphia, Pennsylvania, USA

Opposite: Spitalfields.

Above: Brick Lane.





Charlie Chan, Cheltenham, UK

Opposite: Ferrari 225 S Vignale Berlinetta meets Lady in chequered flag. M10 35 pre-asph Summilux.

Above: Red Car, one careful lady owner. Maserati 4CL in the paddock. M10 35 pre-asph Summilux.

Next page: Front Row Qualifiers for the St Mary's Trophy. M10 21/1.8 Voigtlander, waiting in the collection area before going to the grid.









Jasse Chan, London, UK

Opposite: Days before the Kings Coronation. My trusty M9 and Noctilux were in the shop so I had my M3 with a 35mm Summilux. Lluis inspired me to just start street shooting and I tried to get this "infinity" image down the street at Oxford and Regent of Union Jacks. I love how the film makes this look like a page out of a 60's magazine.

Above: Leica M3, 35mm Summilux. A summers day in London can't be beat. We did something cheap and old fashioned: a picnic in Green Park. Had a volleyball, and sandwiches and we had the best time. My daughters were chilling and then nodded off, and I did my duty as a dad and photographed them in black and white.



The tiny post office on the corner of Washington Street and Market Street in the small town of Poneto, Indiana. Several people stopped to pick up mail while I was there, most of them parking in front of the grain silos on Market Street, like the woman getting into her old Ford Crown Victoria in this photograph. Poneto is a very small town; the 2020 census showed a population of 173 people! The U.S. Postal Service does not deliver mail to the houses and businesses in such tiny communities. Residents have to go to the post office to pick up their mail each day.



Christopher Crawford, Fort Wayne, Indiana, USA

Opposite: Poneto Post Office #1. Leica M4-2 handheld, Zeiss 25mm f2.8 ZM Biogon lens, Kodak Portra 400.

Above: Scout the Bookstore Cat #8. Leica M3, Leica 50mm f2.4 Summarit-M lens, Kodak Portra 400.

Scout is one of the two resident cats at Hyde Brothers Books in Fort Wayne, Indiana. She likes to lay on top of this bookshelf, which is right inside the store's entrance, so that she can watch people come in and out. One must be vigilant; someone might come in carrying a small dog! Several of the store's regular customers do that; and Scout stalks them and glares at them until they leave!





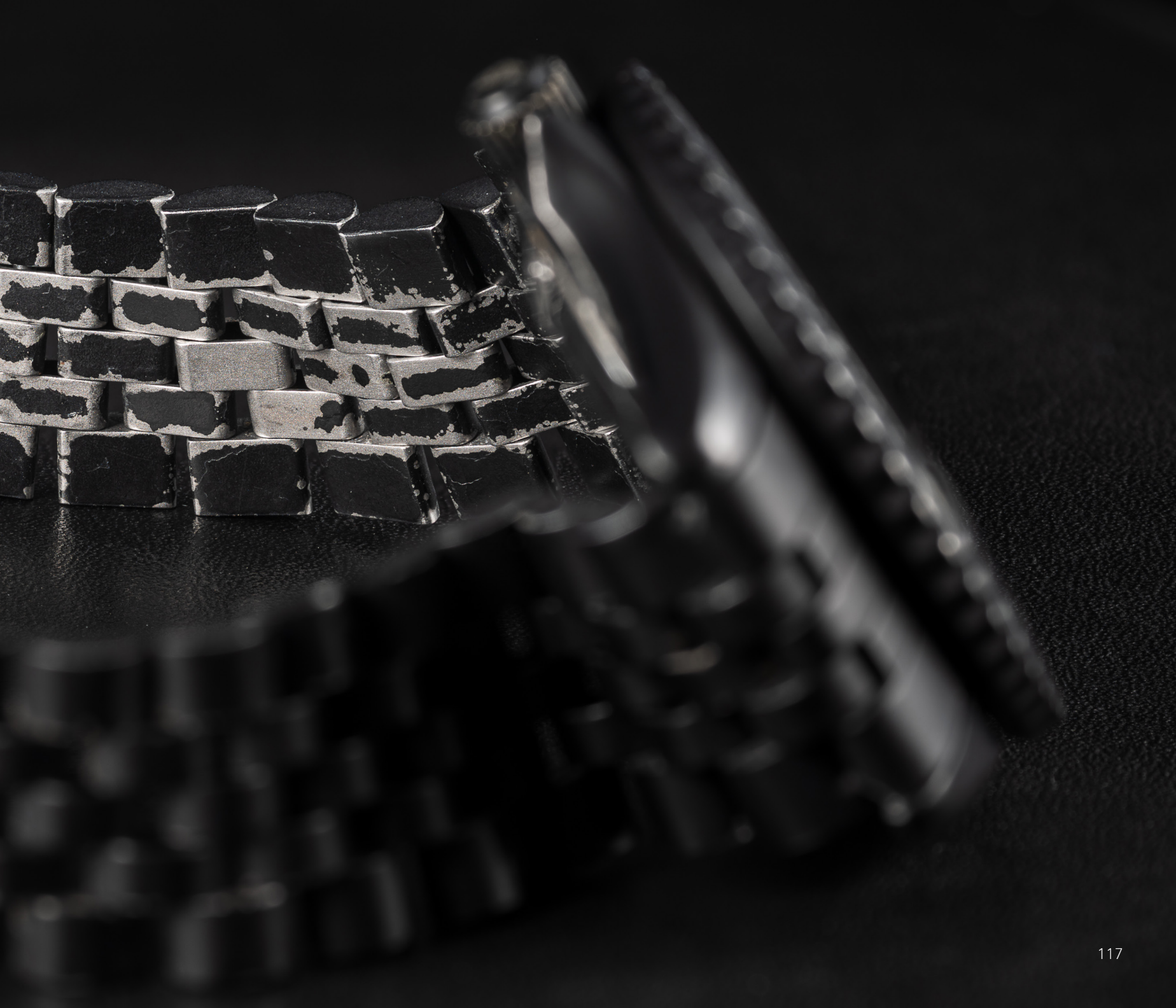
Jeff Moore, Jersey City, New Jersey, USA

Opposite: power-reserve environs and hand tails of Grand Seiko "Snowflake". 105mm f/5.6 Rodenstock HR Digaron, SL2.

Above: DJ Stashu with Mona Lisa smile. 50mm APO-Summicon-M, Leica SL2-S.

Next page: 1980s-tech black finish of my TAG Heuer 1000 vs years of use. 105mm f/5.6 Rodenstock HR Digaron, Leica SL2.









Ric Carter, Washington, North Carolina, USA

Opposite: Dry pond.

Above: Borrow pit.

Also see next page





Panorama: Borrow pit erosion.

See previous page

This year I got a DJI Mini 3 Pro drone, opening my eyes to fresh perspectives. I've been using vertical perspective to help shift images from of the real to the abstract. The only "special" effect here is some manipulation of color balance and saturation. Learning to fly the drone has made me jealous of the game controller experience my kids have.





Keith Wessel, Madison, Wisconsin, USA

Opposite: Tony Brown. Leica M(240), 24mm Elmarit 1/125, f/3.4, ISO 1000.

Above: Generation Jones. Leica M(240), 24mm Elmarit, 1/180, f/16, ISO 800.

Tony Brown is a reggae musician who now lives in Santa Fe, New Mexico after many years in Madison. Generation Jones is a collective of musicians in Madison who have played in many successful bands over the years.



Barney Quinn, Bethesda, Maryland, USA

Opposite: My stepson, Fred.

Right: My Granddaughter Martha, taken
on her birthday.

Both photographed with Sony DXC-RX1
with Sony 35mm f/2 lens.



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

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

