

LUG Yearbook 2024

by Leica Users Group

LUG
Yearbook
2024

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

LUG Yearbook 2024

© 2025 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 of Jayanand Govindaraj by Ramesh Raja



A Respect for Nature and Life

Jayanand Govindaraj joined the LUG in November of 2004 and posted his first pictures not long afterwards. For more than twenty years he has thrilled us with stunning pictures of people, places, and wildlife. He lives in Chennai, Tamil Nadu, India, and we have chosen him as the featured photographeer in this yearbook. His principal camera is no longer a Leica, but when you see the pictures he gets from his Nikon, you will understand. He learned on a Leica M3.

By Bill Clough

There is an adage that Leitz makes cameras that only bankers, doctors and dentists can afford. A corollary to that is that many of them think that because they take a picture it has to be good because they used a Leica.

An exception is Jayanand Govindaraj, who lives in the Indian city of Chennai - the oldest municipal corporation in India and the second oldest in the world after London.

For 50 of his 73 years Jayanand (if you are Indian, or Jay if you are not) was a banker. But from his first Nikon (and soon after, a Leica M3) his photographs are evidence that he is a master of his craft.

"I was always interested in photography" he says. "From my earliest years, there always were cameras around.

"My first camera was a Kodak Retinette 1B in 1962 when I was 10 - and I still have it. Therein lies a nice story, he says.

"It was purchased for me by my paternal grandfather, who was the CEO of one of India's bigger banks at that time. He told me in 1961 that I had to save up for the camera, so for a year, every scrap of money that I got as a gift, or earned for doing odd

jobs was handed over to him, and he kept an account detailing the amount I had saved. When he next traveled to Germany, having imparted an important lesson to his grandson on saving, he got me the camera, though I was some distance away from the target amount."

In the late 1960s he acquired a used Nikon F and a used M3 (both with 50mm lenses). That M3 was the beginning of a life-long Leica companionship.

At first, Jayanand's frames mostly were devoted to chronicling family life. "From 1975 to 2001, I was too busy working to do much photography except documenting the family, my two boys growing up and our holidays together," he explains.

From 1975 to 1989 he worked for the State Bank of India, and later for Citibank. He then started his own financial services/stock brokerage company. "But no matter how he tried to focus on the figures in the ledgers and the computer screens, he found himself remembering the thrill of bringing an image into focus in a viewfinder. Once his business stabilized, with more time on his hands, "I took up photography again," with what he calls "more intensity and passion."

Somewhat. Photos he submitted for this article were taken in India, Canada, England, Argentina, Egypt, China, the Atlantic and Australia. Never as a professional. "I have always been a hobbyist amateur," he says.

But, even with that first camera, photography was a lure. "I grew up with LIFE magazine (my father had a subscription). The remarkable stable of photographers who were featured every week was my primary influence," he explains.

"If I had to single out one of them, it would be W. Eugene Smith, for the power of his storytelling. As for the book that most influenced me, it was 'The Creation' by Ernst Haas," he remembers.

"A copy of that book mysteriously landed at home in the early 1970s," he recalls. "It opened my mind to the abstract, creative, and artistic aspects of photography.

The photographers who have influenced his photography are legion. "To name a few, in color photography (in no particular order) would be Saul Leiter, Ernst Haas, Steve McCurry, Raghubir Singh, Harry Gruyaert and Constantine Manos. In the world of B&W it would be Henri Cartier-Bresson, Sebastiao Salgado, Raghu Rai, Elliott Erwitt, Fan Ho and Peter Turnley.

"There are two genres equally close to my heart, wildlife photography and street photography. My favorite subject, without a doubt, is the Royal Bengal Tiger, whose beauty, grace and majesty I will never get tired of seeing. Running a close second are average Indian people, who populate our streets and give us infinite opportunities to photograph them, with graciousness and patience. I like having living things in my photographs, and I dislike photographs taken from behind - in fact I value eye contact as a primary objective, whether the subjects be animals/birds or people. Nowadays, I find myself dabbling into abstract, impressionistic images, aided by the advances in postprocessing software in recent years. My personal view on using the current crop of AI enabled software is that, except in the areas of documentary photojournalism, one can use whatever is required to fulfill a vision but must be truthful about that use. After all, painters are not pilloried for giving free reign to their imagination. As far as wildlife goes, most major photographers nowadays shoot with camera traps, drones and other such gizmos, none of which has any appeal for me whatsoever, as the essential connection between photographer and subject gets all but severed. There was one person, however, who probably influenced a generation of Indians into ecology and conservation, as well as photographing the wild, through his weekly columns in a major Indian daily, M. Krishnan. I consider him my primary influence in going on to have an abiding interest in conservation, and on photographing wildlife. The only other

photographer whose initial photographs were so breathtakingly different that they hit me like a ton of bricks, and who has since morphed into a major wildlife conservationist, is Nick Brandt. Over and above, I also collect Modern Indian Art, and count art as a primary influence as well, mainly in the aspects of composition and light.”

Jayanand has totally embraced the digital photographic revolution. “I grew up with a quota of one B&W roll every two months, interspersed with Kodachrome and Ektachrome slide film, which my father would pick up on his business trips to the UK. Though I have been photographing from a very young age, I had never even stepped into a chemical darkroom in the 40 years or so that I was using film. With digital, all that changed- I could process and print my own photographs, exercising a great degree of precise control on the final image. Not only that, suddenly a RAW file was akin to an exposed, but unprocessed, frame in a roll of film, which I could process a thousand different ways, if I so desired! It was totally liberating to be able to be as creative as I wished. It has reached a stage now that processing and printing are as important to me as photographing.”

Like many LUG members who started with film and graduated to digital, Jayanand embraced many of its facets. In a note to the LUG a few months ago, he explained: “My principle is to use whatever is useful to try and realize my vision – whether it is equipment, technique or software, but be very open about what I am doing – in other words, never try to hide the fact or lie about it when queried about the final photograph. After all, what I am attempting is no different from what Ansel Adams or Phillippe Halsman or Jerry Uelsmann did in their time in the darkroom – only the tools and skills that I use are different.”

“I have used the various AI features since the day they were released - not only in Adobe products, but those by DXO, Topaz and Skylum (Luminar) as well. They all

have their uses, and each of these has its own strong points, which is why I use multiple add-ons together with Lightroom/Photoshop. All the add-ons, and Adobe’s AI remove tools, except capture noise reduction (DXO PureRAW or Topaz AI) are far simpler and more intuitive to use from Photoshop, so that is what I do. The noise reduction tools, especially, available today (whether it be DXO, Topaz or Adobe) work like magic, and they can be applied directly on the RAW file prior to conversion for maximum benefit and minimum artifacts, so any photographer not using this technique is missing something major, to, by and large, not worry about ISO values in their images anymore.”

Today, his mainstay camera is a Nikon Z8; his favorite lens a Nikon Z 135mm f/1.8.

He is close to the Leica Users Group and its annual yearbook. “The LUG has been very close to my heart, as I have made deep friendships here, both online and in person.”

However, unless we can lower the average age of the group, I am afraid the LUG will just slowly fade away with the membership dwindling as members pass on. Attracting a younger membership, however, is no easy task, with the cost of used Leica equipment, let alone new, way beyond reach.”

LUG members often refer to the organization as their LUG family. One of those is Spanish photographer Lluís Ripoll. We asked him to say something about Jayanand. Here is what he said, translated to English by the yearbook editor:

“I honestly believe that you cannot evaluate a photographer independently of evaluating him as a person. I think you can hardly be a great photographer if you’re not a person with human values.

To describe a person properly, we must consider every aspect, including personality, achievements, and humanity. While each is interesting and important, it is the combination that matters. The images that a photographer chooses to capture show us what is important to him and thus enable us to know his values. Jayanand shows us the beauty of his environment. But beauty is subjective. The

values of the person behind the lens shape the choice of an image; by studying that image we can better understand the photographer's values. Cartier-Bresson once noted in an interview, "for this reason there is no competition between photographers." Some are interested in impressive landscapes, others to show us a collection of portraits, others to show us misery. Jayanand chooses images that show respect for nature and life. His images show us the good aspects of his country and his world. While there is misery in every place, he shows us good, especially as it relates to ancestral cultural richness. In another interview, Cartier-Bresson once said "There are people who make a trip of a few days to India and publish a report on India."

"Modestly I believe that I can speak with a certain knowledge of India because my brother-in-law is Indian, and though I have not traveled there, I know many stories rich with humanity from a country that I totally respect. (It is perhaps for this reason that I have never traveled there.) Finally, I say to Jayanand a big thank you for your friendship and for enabling us to know the life and beauty of your country through your excellent and impeccable images.

Street Portrait
Varanasi, Uttar Pradesh, India
2022





Market at Kasimedu Fishing Harbor, Chennai
2016



Mumbai, Maharashtra, India
2013



Bengal tiger, Bandhavgarh National Park, Madhya Pradesh India
2022



Light
Chennai, Tamil Nadu, India
2012



Shy boy. Chennai, Tamil Nadu, India
2017

Preface

This is the 16th 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 2024.

Participants were encouraged to submit one panoramic photo in addition to two normal photos. The results are stunning, and the printer has done an excellent job of rendering the paanorama 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 33 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 Fujifilm 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 know what they can do. This year the power and prevalence of AI software to repair and restore images has become compelling. Many of us routinely use image-repair software on our older negatives and low-light digital shots.

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.



Lluís Ripoll, Barcelona, Spain

Opposite: City lights for a kiss. Leica M6, Summilux 50 II, Tri-X 400, D-23 Stock

Right: There is a light that never goes out. Leica M6, Noctilux 50 IV wide open, Ilford Delta 400, developed with D-76 1:1





Dan Khong, Singapore

Opposite: Saxophonist. Porto, Portugal. A street musician was performing near the Clérigos Church. His rendition of “Careless Whisper” delighted the audience. The flip out screen of the V-Lux 4 enables low angle shots which add drama. I enjoy street photography taken in B&W square format, similar to the likes captured by vintage Rolleiflex TLRs and on 120 B&W films. Leica V-Lux 4. f/4, 1/800, B&W

Right: Haji Lane, Singapore. This is one of the more photographed parts of the island. The area is a melting pot of Middle-Eastern, Western and Oriental cultures, foods and flavors. Voigtländer Perkeo I, Vaskar 75mm/f4.5 lens. I shot from almost ground level. When folded, this camera is no larger than a Leica M6 (fits in a trouser or coat pocket) and is one of the finest tools for street photography when set to f/8 and hyperfocal distance. Needless to say, the leaf shutter is whisper quieter than the M6. f/8, 1/100. Fomapan 400 at ISO 200, developed in D23 stock



Dan Khong, Singapore

River Life. Hoi An, Vietnam. I initially struggled whether to include this in the Year Book. It is poorly exposed and blurry. But blurriness has a way of bringing out life and motion in a picture. Sunset makes the Hoai River come to life with hundreds of lanterns and multitudes of river boats. To capture this, I rested my D-Lux 5 on the railing of the narrow bridge that connects the old city and the new one, which was not exactly steady with the large crowds crossing on foot and causing vibrations. Leica D-Lux 5, B&W, Panoramic.





Jayanand Govindaraj, Chennai, India

Above: Flower Bazaar, Chennai, India. Nikon Z9 with Nikkor Z24-70mm f2.8S, at 70mm. 1/400@f4 at ISO 500 +1 EV
A typical scene from the Flower Bazaar in Chennai, India in the early morning, when three types of light - daylight, tungsten and LED - merge together to give intense colours. This shot was processed to give a cinematic feel to the scene.

Right: Polar Bears, Svalbard, Norway. Nikon 800E with Nikkor AFS 70-200mm f2.8G with TC 1.4x, at 280mm.f/8, 1/1250, ISO 560 +0.7 EV. A photograph from 2011, completely reworked from the start this year with current post processing software for an extreme high key effect, so that the background merges with the paper, specifically processed to be printed on delicate Awagami Washi paper (handmade in Japan from natural fibres like mulberry, hemp and bamboo), which is the ideal choice for pastel and low contrast images.

Next page: Giza, the Black Leopard, Laikipia, Kenya. Nikon Z8 with Nikkor Z70-200mm f2.8S, at 200mm. f/8, 1/400, ISO 250 +0.7 EV. A lesser-known corner of Kenya called Laikipia is garnering tourist traffic because of a very visible black leopard called Giza. This is an image of her disappearing into long grass, which was passed through a program called "Dynamic Auto Painter" for a stylized abstract effect, and then converted to black & white.







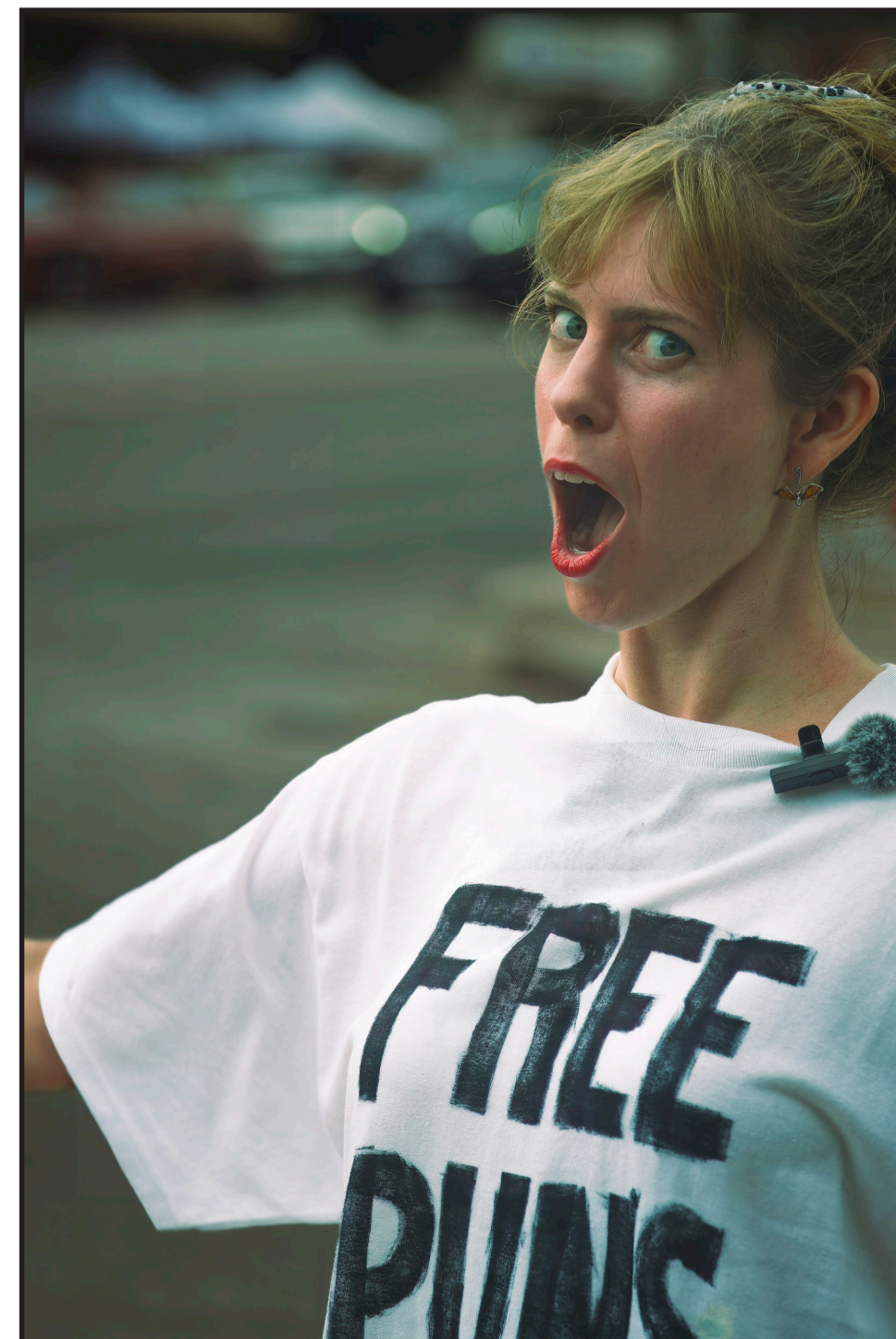
Don Dory, Austin, Texas, USA

Right: Free Puns. Sony Alpha-7RV

Opposite: Peek a Boo at the barbeque.
Sony Alpha-7RV

Next page: Joy. Sony Alpha-1

Don Dory lives in Austin with his wife
and a feral chicken that inhabits the
pecan tree next door.







Jeff Moore, Jersey City, New Jersey, USA

Opposite: the flower family. Fujifilm GFX100 II, GF 55mm f/1.7 R WR at f/2.8l

Above: Eclipse Day 2024. Fujifilm GFX100 II, GF 55mm f/1.7 R WR at f/5.6

Next page: Brutalism with Cheese. Fujifilm GFX100 II, GF 110mm f/2 R WR at f/4.0





James R. Nelon, Woolwich, Maine, USA

Above: Wonders of the World. Leica SL (Typ 601), APO-Vario-Elmarit-SL 1:2.8-4/90-280 at 125mm, f/5.6, 1/1000, ISO 800. Employees of the Town of Brunswick, Maine, enjoyed the evolving experience of the infrequently appearing near-total solar eclipse.

Opposite: Life is Good. Leica SL (Typ 601), APO-Vario-Elmarit-SL 1:2.8-4/90-280 at 90mm, f/8, 1/250, ISO 800. On a drive back from Searsport along Coastal Maine's Route 1, we stopped near Camden, Maine, to lament the fire-torn, boarded-up former motel, wondering what wonderful memories were created here.



Bill Clough, Victoria, Texas, USA

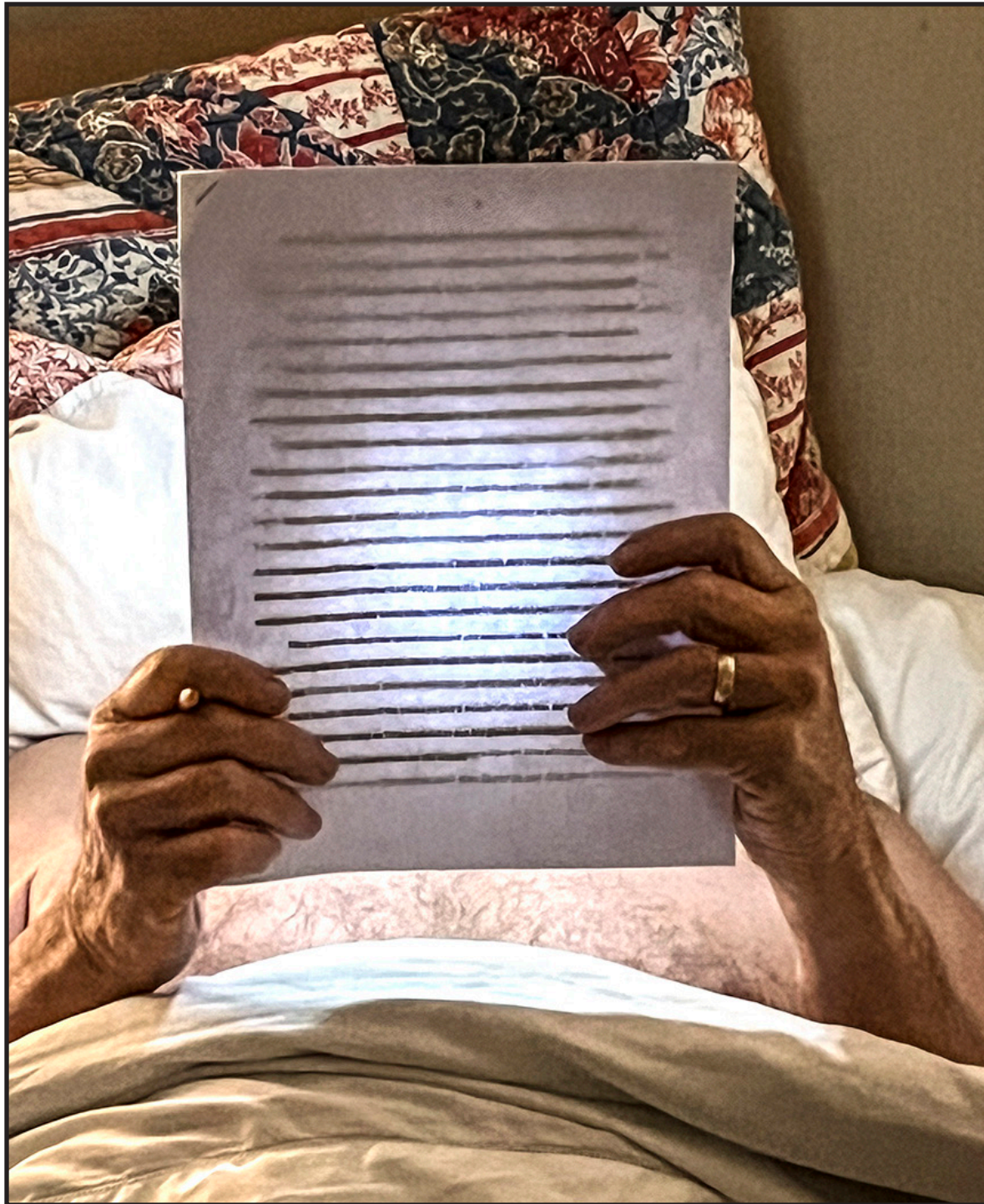
Above: The Wait.

Taken in a doctor's office in Victoria, Texas. It has been, is, and apparently will be a common experience for all who visit a doctor. iPhone 13

Next page: Red Sunset.

Taken just after sunset in Victoria, Texas, The base of the clouds are illuminated by the sun, which now is below the horizon. The effect lasts only about five minutes.





Reba Clough, Victoria, Texas, USA

Above: BeBe
Panasonic DMC-GF1, f/5.6, 1/100, at 200mm

Opposite: The Editor
iPhone 13, f/1.6, 1/40



Brian Reid, Carlsbad, California, USA

Left: At Nora's 5th birthday party.
Battersea, London. Leica Q2

Opposite: Cousins on the beach
house porch. Phippsburg,
Maine, USA. Leica Q2 with some
postprocessing by my daughter.





Tuulikki Abrahamsson, Vancouver, BC, Canada

Above: Mary organizing her studio

Opposite: Morning Tai Chi on Kits Beach

Both Fujifilm X-E4



Nathan Wajsman, Alicante, Spain

Above: Flea market next to the Louvre, Paris. Leica M2, collapsible 50mm Summicron, Ilford Delta 400 developed in FX39. I took the photo during a work trip to Paris, walking around the city pretending to be Cartier-Bresson with my 1960s Leica body and lens.

Opposite: Spectators, LIV golf tournament, Valderrama, Spain. Fuji XE3, Leica 90mm Tele-Elmarit. My wife is an avid golfer, and we spent a weekend in the south of Andalusia to watch the tournament, my first experience of this kind.



Cathedral beach, Yosemite. Maybe not an outstanding photo (though I do like the light), but one that has a lot of meaning to me. Taken this fall looking at El Capitan from Cathedral Beach. That is my father-in-law in the photo. He is 102 years old and has been an avid photographer most of his life. Regrettably, this was his last camping trip to Yosemite as he decided it was too hard driving his 5th wheel up from Los Angeles so he sold it. Yep, he drove it and parked it. I hope to take him with us and rent a cabin close by so he can continue his adventures. Leica Q3



Aram Langhans, Yakima, Washington, USA

Above: UW Quad. Taken last spring at my alma mater, the University of Washington in Seattle. Every year the cherry blossoms draw a crowd to the Quad where people walk, look, picnic, read... Just enjoy. It is an added pleasure if the sun is out. Leica Q3, softened in Lightroom.

Next page: Ferndale Fairground Sunset. Seen while camping in Ferndale, California along the coast. One of the few times I was wishing I had a longer lens. Nikon Z7ii, 24-120 lens





Mike Hastilow, Hove, UK

Right: Pflanzen und Blumen
park, Hamburg. Leica Q3,
f/5.6

Opposite: Christmas Market,
Hamburg. Leica Q3, f/1.7

Next page: Annecy, France.
Leica Q3, f/8







Sonny Carter, Prien, Louisiana, USA

Above: Tiptoe Through the Turtles, a view from my window

Opposite: Jacque walked into our house Thanksgiving evening, ate a plate of cat food and decided to stay

Sony A7R



John McMaster, Far North of Scotland

Above: Kyle of Durness

Opposite: Kyle of Tongue

Next page: Loch Naver

Leica S(007) with 120mm f/2.5 lens





Michael Gardner, Ashford, Connecticut, USA

Above: A former mill dam on the Willimantic River, now recreational access. The river forms the boundary between two Connecticut towns, Mansfield and Coventry. Leica M8, 40mm Summicron, f/6.7, 1/180

Opposite: Showy springtime hydrangeas in our back yard. Leica D-Lux 8, 20mm, f/10, 1/100

Next page: After a period of heavy clouds in Palmer, Massachusetts, the sun broke through just before sunset, illuminating the distant hills and forming a rainbow. Leica Q2, f/5.8, 1/100





Meino de Graaf, Soest, the Netherlands

Above: Storm approaching, Udine, Italy. Leica M9, Apo Summicron 90mm, f/6.7, 1/500

Opposite: Beach scene, Piran, Slovenia. Leica M9, Summicron 35mm IV, f/4.8, 1/350

Lightroom 6 with Color Efex Pro plugin



Above: Spider Plant. Indoor plant taken with Fuji X-E2 and a 1931 RF uncoupled 135mm f/4.5 Elmar that I modified to give diffused focus through separation of the front two lens elements. At f/6.3 it gives a pleasing mix of sharpness and glow. I call it the VElmar, in the tradition of the soft-focus Wollensak Verito which I have for 4x5.)



Alan Magayne-Roshak, Milwaukee, Wisconsin, USA

Above: Cicada Skin. I had this discarded skin of a cicada nymph sitting in a film can for years before I decided to shoot it with a Kipon tilt adapter and Micro-Nikkor lens on Fuji X-E2. Lighting was a 60w desk lamp and small mirrors.

Next page: Broken Window. High wind sucked the pantry window off my home, and I liked the reflections of the side of the house mixed with the concrete, so I captured it with my iPhone SE 1st Gen.





Clive Sanbrook, Mauchline, South West Scotland (one-time home of Robert Burns and many of his friends)

Above: On the single track road from the Mull of Galloway, a narrow peninsula and home to seabirds and the southernmost light-house in Scotland, a young bullock disputes the right of way with oncoming traffic. Fujifilm X-Pro2, XF18-55 at 44, f/11, 1/400

Opposite: As part of a week-long tour of England and Scotland, preserved steam loco 44871 (built 1945) and sister loco 45407 power their train (with accommodation and on-board dining) through Auchinleck on the former Glasgow and South Western Railway mainline from Carlisle to Glasgow. Fujifilm X-Pro2. XF18-55 at 30, f/7, 1/500, ISO 400



Peter Dzwig, Gloucestershire, UK

Above: Café Society, Gault, Vaucluse, France. Leica M3, 50mm Summicron, f/8 1/250, Ilford XP2

Opposite: Ancient monolithic rock staircase at Château De Mille, a vineyard in the Vaucluse in France dating from about 12c. Wine has been made in the area for 2000 years. Leica M3, 50mm Summicron f/16 1/250, Ilford XP2



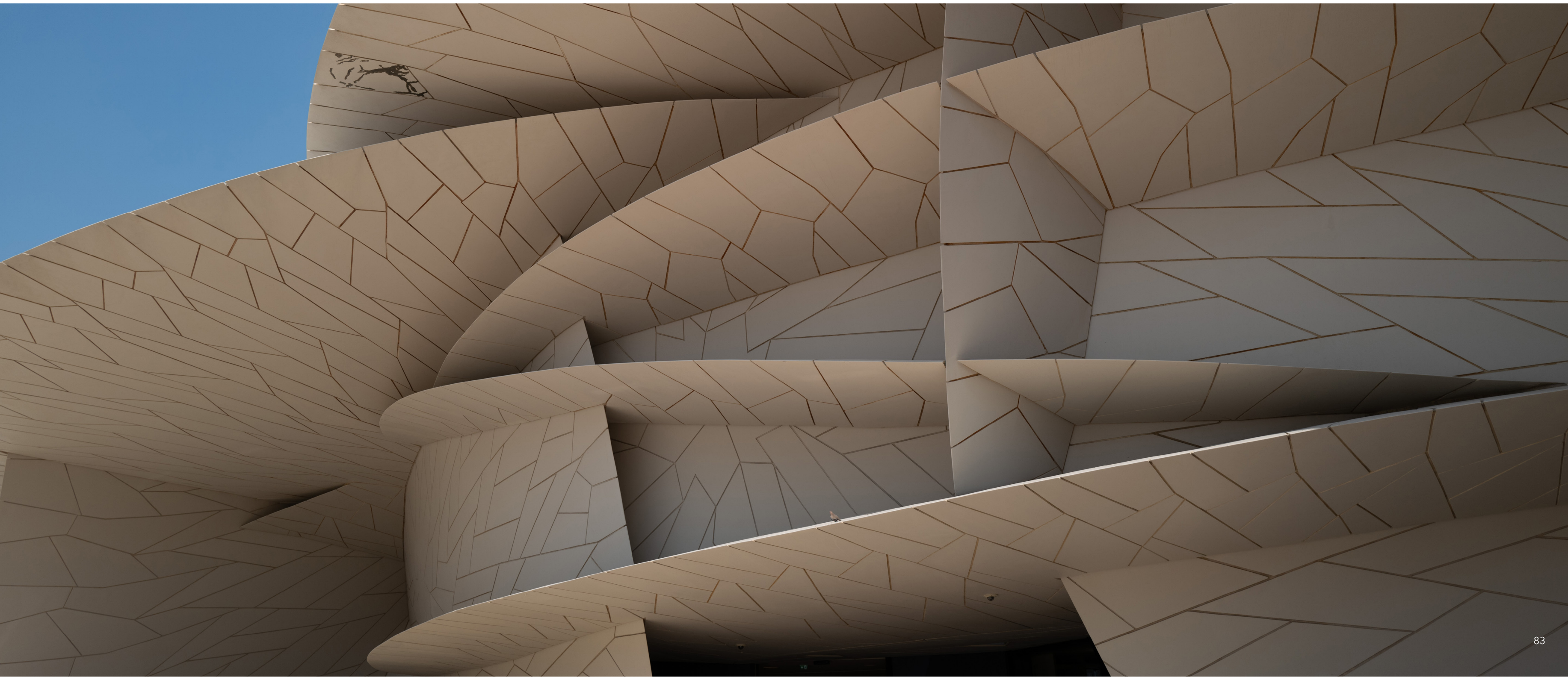
Above: Port Townsend lighthouse. Port Townsend is a beautiful and elegant Victorian peninsula city near Olympic National Park in Northwest Washington State. It has transformed itself from an historic fishing and logging community into a renowned boating mecca. Rowing sculls club & competition, sailboats & yachts refurbished and restored, regattas, the must-see wooden boat museum and their annual wooden boat festival. Leica Q2, f/9, 1/250



Sam Smith, Yakima, Washington, USA

Above: Forest monster, California Redwoods. We roamed in awe through many of the Redwood forests' parks (county, state and national) of Humboldt County, in the northwest corner of California. We found both intimate and grand sights gaspingly overwhelming. The shallow root systems of blown-down trees provided uncountable photographic inspirations. Like a child in a green candy shop. Leica Q2, f/8, 1/125

Next page: Doha Qatar Museum. Its architecture replicates many of the incredible sand formations in the deserts of Qatar. The sizes of the formations vary from one to many feet in length. We spent two weeks in Qatar visiting family. Our son works for Qatar Energy LNG. We look forward to a future visit. Leica Q2, f/5.6, 1/800

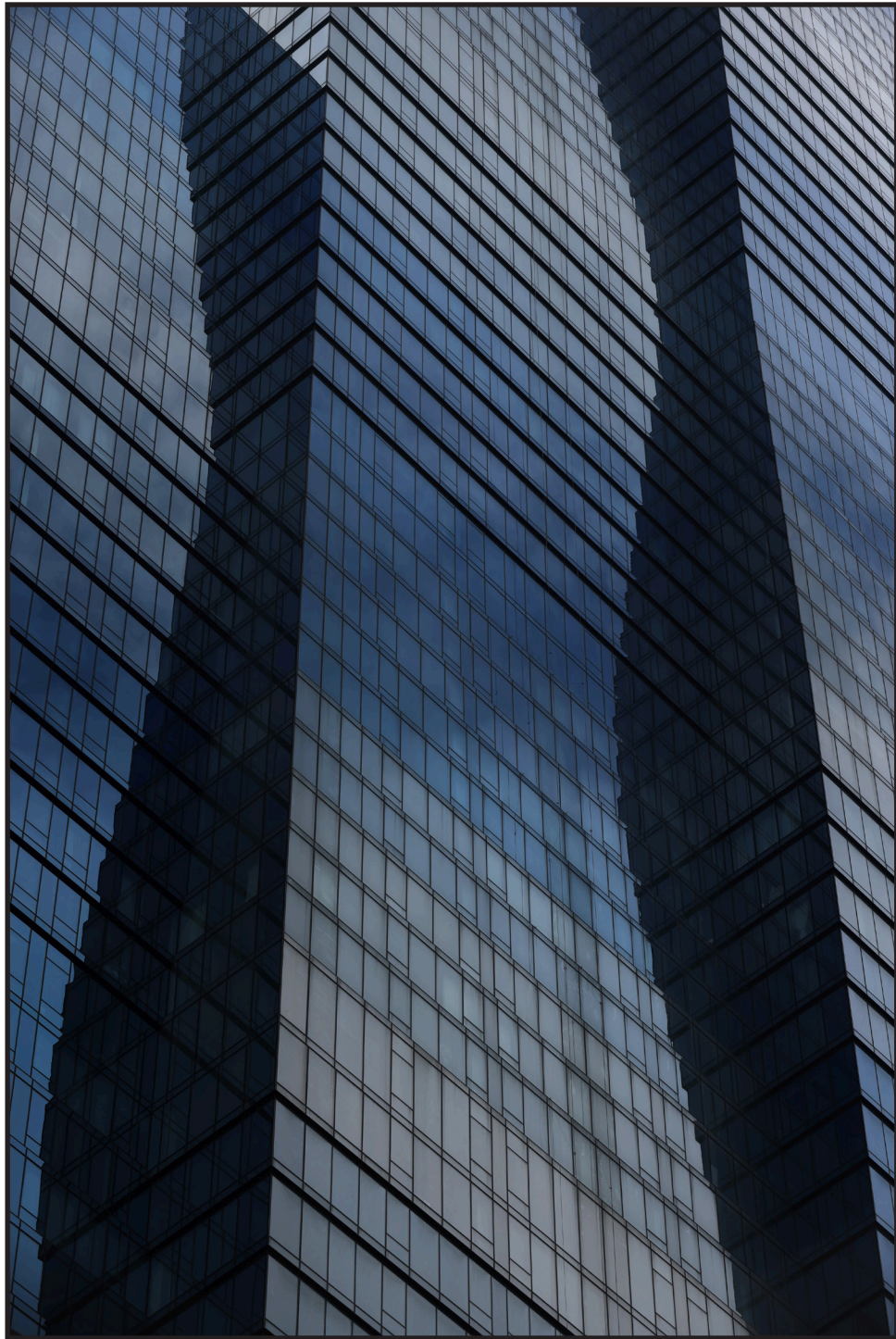




Keith Wessel, Madison, Wisconsin, USA

Above: Party in the Park, Madison. Leica M240, 50mm Sumilux, f/9.5, 1/250 ISO 400

Opposite: London Underground. Leica M11 35mm Sumilux, f/4.8, 1/125 ISO 1250



Duane Birkey, Colorado Springs, Colorado, USA

Above, left, and next page: images of Chicago, Illinois, USA

Canon R5 with RF 24-70 2.8L and EF 100-400 5.6L





John Valdivia, Victoria, Texas, USA

Above: Ride Or Die. Actor Timothy V. Murphy on set in Victoria, Texas. Fuji XT-5, Fujinon 18mm f1.4.

Opposite: Here Horsey. Young boy tries to entice a horse to eat a carrot out of his hand. Leica MP, 50mm Summilux, Ilford HP5 400.



V. Roger Rubin, Palm Springs, California, USA

Above: California Coastline. Lumix GX8-MFT, DG Vario Elmarit 12-60mm f2.8, f/2.2, 1/125

Opposite: Guitarist. Lumix GX8-MFT, Leica DG Summilux f1.4, f/2.2, 1/125



Background: My selected photos for this 2024 LUG Yearbook are from a Rui Palha / Leica Miami photography workshop held in March 2024. Rui Palha has been called “the Best Street Photographer in Portugal” and his photographic images are amazing; he is a gifted story teller and caring human being. Both traits are illustrated in his photography. While I’ve been a photographer for over 50 years, most of my photography has centered around landscapes and still life images with the usual family and vacation photos. But recently, I’m finding myself more interested in street and human photography, thus this workshop – it was an incredibly rewarding experience and my first serious attempt at “capturing moments of life” outside of my direct family and friends circle. I also enjoyed catching up with fellow LUG member, Jim Handsfield, who also attended the workshop.



William Kyburz, Vienna, Virginia, USA

Above: Daily Chores, Lisbon, Portugal. Leica SL3, Summicron-SL 35mm, f/7.1, 1/160

Opposite: Child’s Play, Lisbon, Portugal. Leica M11 Monochrom, Summicron-M 28mm f/8, 1/160



Tina Manley, York, South Carolina, USA

Above: Fishing. York, South Carolina.

Opposite: Winter Solstice. York, South Carolina.

Leica SL, 24-90



Above: Kiss at Granada. Fuji X100VI, 23mm Fujinon, f/8, 1/340

Young love on a wall at Mirador de St. Nicolas, overlooking the Alhambra in Granada, Spain



Douglas Barry, Monkstown, County Dublin, Ireland

Above: Top Hat – Dun Laoghaire. Fuji X100VI, 23mm Fujinon, f/8, 1/250

This man was across the street in Dun Laoghaire wearing a coat and hat against the cold. He shouted to me “Is that an old camera?” and hurried over. “It’s only six months old” I said, and told him about it to answer his further questions. “Is it any good?” he queried. “Not bad,” I replied.

“Take a photo of me,” said he, very enthusiastically stripping off his coat and hat, and pulling out a picture of Fred Astaire from his bag. “With this,” he added. “Do you know who this is?” he asked. “Yes, Fred Astaire.” “I love his films. Ginger Rogers; I love her. How do you know them?”

I admitted I did have a TV and was known to dance with women when I was a bit younger, but Fred Astaire was a little bit better than me.



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

Produced in Adobe InDesign 20.2 and printed on demand by blurb.com.

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

