The Leica Society Magazine

Number 13 October 2013




Leica M9-P: the essence of discretion
SUPER-ELMAR-M
1:3.4/21 ASPH.
You can view a portfolio of pictures taken in Venice with a Leica M9-P by Magnum photographer, Alex Majoli
by visiting our web site www.leica-camera.co.uk and selecting M-System then Venice.

The Leica Society Magazine

Formerly the **Newsletter**

The organ of the Leica Society, established in 2006 by amalgamation of the Leica Postal Portfolios (founded in 1936, the world's oldest society dedicated to Leica) and the Leica Historical Society (founded in 1969)

Chairman:
Brian Oliver,
'Cosy Nook', Chelmsford Road,
Purleigh, Chelmsford CM3 6QN
Tel: 01621 – 828433
E-mail : BOAssocs@aol.com

Vice Chairman:
Dr Stanley J Harris,
1 Yew Close, Nottingham NG5 4EL
Tel: 0115 – 960 6678
E-mail: drsjh@tiscali.co.uk

Hon. General Secretary:
Dr Tony Cole,
61 Vicarage Close, Waterbeach,
Cambridge CB25 9QG
Tel: 01223 440348
E-Mail: tony@colescott.co.uk

Hon. Treasurer & Website Manager:
Bill Allsopp,
7 Daisy Close, Bagworth
Leicestershire LE67 1HP
Tel: 01530 230065
E-mail: billallsoppphotography@googlemail.com

Hon. Membership Secretary:
Geoffrey Hood,
31 Twentylands, Rolleston-on-Dove,
Burton-on-Trent, DE13 9AJ
Tel: 01283 – 813670,
E-mail: geoff-hood@tiscali.co.uk

Newsletter Editor:
Phil Coomes,
3 Ploughmans Close,
Bishop Stortford, CM23 4FS
Tel: 07921 648159,
E-mail: philcoomes@gmail.com

Advertising Officer:
Don Jacklin,
85 Coniston Road, Dronfield Woodhouse,
Dronfield S18 8PG
Tel: 01246 412266
Email: ebutterfly81@hotmail.com

Public Relations Officer:
Takis Astroulakis,
11 Lansdowne Gardens,
London SW8 2EQ
Tel: 020 – 7622 8904
E-mail: Takis.A@freemail.gr

Portfolio Secretary:
Malcolm Reed,
46 Milton Avenue, Eaton Ford,
St. Neots, PE19 7LE
Tel: 01480 – 476010
E-mail: malcolm.j.reed@btinternet.com

Ex Officio:
John M Gregory,
20 Flambards Close, Meldreth,
Royston, SG8 6JX
Tel: 01763 – 260120
E-mail: jmelgregory@tiscali.co.uk

www.theleicasociety.org.uk

© 2013. The Leica Society

Number 13 October 2013 **ISSN 1350-116X**

In this issue . . .

Editorial 2
Chairman's Corner 2
Society News 3
Circles Matter 4
A new Circle is born 5
Members' Letters 6
The Leica V-Lux 4 7
One camera, one lens, one country 9
The open platform coach 12
A brief guide to Tamron adapters for Leicaflex and Leica 12
Picture This 13
Bells and whistles 14
Tony Ray-Jones: American Colour 1962–1965. 18
The Big Picture 20
Member's Photograph 23
Old Goat's Column 25
Leica C – the new line of Leica digital compact cameras 26
A new home for Leica photographers 29
Planning ahead 32
A Night Shoot with a Leica M 40

Cover photo: Hat Trick by Brian Moat. Leica M8, 90mm f2.8 Elmarit lens ISO 160 1/250secs@f11 under studio lighting

Copyright. All rights reserved in all countries. No part of this Magazine may be used, reproduced or translated without prior permission in writing. The Editor will not be held responsible for the views held by individual members which may be included in this publication from time to time.

Data Protection Act. The Leica Society hereby gives notice that in regard to this act, the Society holds information concerning its members on its computer. Any objections should be lodged with the Chairman or the Hon. General Secretary, whose addresses are shown above.

The Leica Society *Magazine* is typeset and produced by xlpress Ltd. – 01480 219356

Honorary President:	David Suchet CBE
Hon. Life Vice President:	Lily Davies ARPS
Hon. Life Members:	Hans U. P. Edwards, Rolf Fricke, Phil Lewis, Malcolm Taylor, Co-Founders of the Society. Malcolm Hart, Malcolm Ward, Past Presidents
Hon. Members:	'Nobby' Clarke, Dr Mike Maloney
Corresponding Members:	***Canada:*** Kevin Argue. PO Box 5112, St Catharines, Ontario L2R-714 e-mail: kargue@sympatico.ca ***Germany:*** Alfred Wehner. Heumadenstraße 7, D-74199 Unterheinriet. Michel Sprecklin. Auf der Schanze 2, D-31812 Bad Pyrmont

From the Editor

Summer has gone and the end of the year is fast approaching, soon it will be 2014 which will no doubt bring new challenges and opportunities. It will also be Photokina year again and I'm sure there will be much speculation about what Leica plans to launch in the year it returns to its spiritual home in Wetzlar.

As an advance warning there are plans for a Society trip to visit the new factory and premises next year so keep an eye out for those.

Recently we have seen the Leica X Vario and a new compact, the Leica C launched. Both have their target markets and I'd be very keen for any member who has purchased one to offer their thoughts and pictures to the magazine. I'm sure other members would appreciate a chance to hear from those using the latest kit, and not just the top end models such as the new M. Though reviews of all Leica gear, be it new or from the 1920s would be much appreciated.

Perhaps you collect a certain model or accessory, again I'd like to hear from you. I do of course get regular contributions from some members of the Society to this magazine and that is very much appreciated but I would also encourage new members to write. It could simply be about an exhibition you have been to or recent book release.

Also if any new members have any questions then do put them forward for inclusion in the letters page. What would you really like to know about Leica but were always afraid to ask? I'm sure someone in the Society will have the answer.

Finally don't forget the Picture This section and a new one entitled, Sign of the times, both of which require submissions from members.

Thanks again to all those who contributed to this issue and it's great to see the letters page overflowing. Perhaps we can hear your views on a subject next issue, I look forward to hearing from you. So do get in touch with me **philcoomes@gmail.com**

You will find details of the 2014 Leica Society weekend in this issue, application forms and so on will follow in the February issue but book the dates in your diary now.

I must also offer an apology to Pol Leemans whose delightful pictures of the village of Doel that appeared in the previous issue were wrongly attributed. I'm still unclear as to how I managed to do it, but somewhere along the line the names were switched. You will find a couple of the pictures reproduced again at the end of this issue.

I wish you all a good Christmas and new year and hope to hear from some of you ahead of the next issue which is due out in February, so any submissions for inclusion in the magazine should be with me by the end of the year please.

Until next time…

Chairman's Corner

By the time you read this the visit to the Leica shop in Mayfair will have taken place, and I hope that those who joined in the event have the most pleasant memories of the visit. Certainly past visits are still clear in my mind – especially those memories of me not having won the prize draw. Having said this Leica UK has always been generous to us as an organization, and I believe we can continue our good relationship with them well into the future. Another outing that may have taken place by this time is that to the Shuttleworth Collection at Old Warden Aerodrome.

Urgent notice time. The Society has a problem in that our current Annual Exhibition organiser (Don Jacklin, who has done the job splendidly for several years) is unable to continue with the task. We urgently need a replacement to pick up the reins from Don in time to organize the 2014 Exhibition. The committee has asked a number of likely members but to date no one has to been able to take it on. So, if any member reading this feels he/she would be prepared to take over the job from Don please contact myself or any of the Society officers. It is a busy task, but enjoyable and certainly not onerous – Don Jacklin will happily give an idea about what is entailed (he is also our Advertising Officer so his contact details are at the front of the Magazine). Please give it serious consideration.

On a total change of tack, have you noticed how things you thought were rare suddenly occur frequently – perhaps because you were thinking about them? Well ever since David Suchet became our Honorary President I have (whilst browsing TV channels) alighted on several films that I had no idea he starred in! It shows that, in my mind at least, he will forever be associated with Poirot – and of course Leica.

Due to the publication timing of the Magazine I find myself having to wish you all a photographically successful autumn – and Greetings for the Festive Season still three months away! How time flies.

Finally congratulations to our editor (Phil Coomes) on the last edition of the Magazine, which I thought was absolutely splendid – he has set a high benchmark for himself!

Society News

2014 Leica Weekend

The AGM and Exhibition next year has been booked at the Holiday Inn at Stratford upon Avon for 12 & 13 April. Two eminent speakers have already been booked for the weekend, viz. Roger Hicks and Robin Ravilious (wife of the late James Ravilious) and a Saturday morning activity is being planned.

Booking forms, exhibition rules and entry forms will, as usual, be sent out with the February magazine.

Rules and regulation for the Society exhibition will be the same as last year and there will be a digital section as well. Again, forms will be in the February issue. To help you do this you can find an outline of the details and requirements for the exhibition in the Circles Matter section of this issue.

Do please plan ahead and get your pictures ready and ensure the Society's photographic skills are reflected within the show.

Raffle 2013

The committee would like to offer thanks to all those who donated prizes for the raffle ensuring many member's left the 2013 Society weekend with a treat tucked under their arm.

Leica AG (Mayfair), Imaging Warehouse, Clifton Cameras, Mifsuds,Ace Cameras, Ffordes, H.A.Baker, Black &White magazine, Aperture UK, Peter Loy, Wilkinsons Cameras, Ag Photographic, Real Cameras, Fotospeed, Hove Foto Books Publishing, Will Chueng and members of the LPS.

News of Members

We are pleased to welcome the following new members.

Juan Villalobos	Newcastle upon Tyne
Alex ONeal	Brighton
John Lafferty	Shrewsbury
Michael Evans	London
Dan Backmann	London
Alan Ramsay	Renfrew
Robert French	Essex
Rosemary & Mr SJH Coles	Hildenborough
Hartmut Hennige	East Yorkshire
Reimar Junckerstorff	Western Australia
Robert Crowley	Harpenden

Resignations

Regretfully, the following have resigned their membership.

Dr G T Maybank	Walsall

Sales & Wants

FREE: The 'Main Body' of a Focomat 1c including lamp house & focusing mechanism for spares. NO baseboard, switchgear or lens. Personal Collection only. Item in Southern Hampshire. Tel: 01425 621846 or jon.lawson251@tallktalk.net

WANTED

Projector Condensers Leitz numbers 37 227 and also 37 226 (Aspherical) last traced listed in the 12/89 handbook. Paul Blanchard 01 666 840388 or paul.blanchard@virgin.net

Correction

In magazine number 11 dated February 2013 it was reported that Tony Tomassi had lapsed his membership. It has recently been reported that he had died in 2012.

Subscriptions for 2014

As usual, as this is the last issue of the magazine before the end of the year, you will find enclosed a subscription notice for 2014. You will no doubt be pleased to see that the rates remain unchanged, yet again, at £30 (or £45 for joint membership), Ð55 or $85. Subscriptions become due on 1st January and TLS rules state that they should be paid by 31st March.

Payment options are listed on the form.

Geoff Hood.

Sign of the times

Eddie Yates has been turning his attention to signs that caught his eye and suggested other member's might like to send in their pictures of humorous signs in their region.

So if you have something that fits the bill, email it to the editor, **philcoomes@gmail.com**



Nearer my God to thee *by Eddie Yates.*

Circles Matter

In the last Circles Matter I commented on the inaugural meeting of members of the newly created Circle 20 during the Leica Weekend at Corsham. I'm happy to say that all the indications are that the new baby is doing well and in this issue of the Magazine you will find a brief report from Tony Cole, C20's Secretary, on the progress of the Circle so far plus a few of their pictures.

On the subject of new Circles, I have received a proposal from Theodore Diehl for a Transparency Circle specifically aimed at our members in mainland Europe. Theodore's letter outlining his ideas and explaining his enthusiasm for transparencies will be found in the Letters Page and I would like to think that there may be a few like-minded members out there who would like to join him in starting our first overseas Circle. Anyone interested should contact either Theodore directly or myself.

I know that there is a general reluctance on the part of Circles in the UK to post overseas; partly it is a question of the additional postage costs (which, because of the rota system, would invariably fall on the same person) and partly a fear that the regularity of the transfer of folios - essential for the smooth running of the Circles - would be disrupted or the folios even lost. Perhaps we are overcautious, I don't know.

A reminder that the 2014 AGM & Annual Exhibition will be held at the Holiday Inn at Straford on Avon over the weekend of 12th/13th April. Full details will appear in the next issue but the exhibition will follow the usual format so there is no time like the present to be preparing your entries. As a reminder a shortened version of the entry requirements (including those for a digital entry) are included here. The entry form itself cannot yet be published because the Committee is having problems finding a volunteer to take on the task of Exhibition Secretary following Don Jacklin's decision to step down after four very successful years. Anyone who thinks they might like to take on this vital role should please please please get in touch with any member of the Committee as soon as possible.

Changes to Circle membership since the last issue of the Magazine are:

Circle D: Del Barrett ARPS and Dave Sellens have left the Circle whilst Dan Bachmann and Michael Evans are recent additions.
C10: Has been joined by a new member to the Society, John Lafferty
C20: Has lost Denys Westwood but gained gained Baron Woods FRPS.
C39: Has gained Dan Bachmann.
Malcolm Reed - Portfolio Secretary

The Leica Society Annual Exhibition

To be held on the 12th & 13th April 2013

Conditions of entry (abbreviated version)

1. Entry is open to all members of The Leica Society. Only work produced using a Leica camera or lens is eligible.
2. The copyright of all entries must belong to the author. No entry is eligible if it has been previously accepted and shown at any LPP or TLS Annual Exhibition. Every effort will be made by the organisers to hang all print entries received but in the event of numbers exceeding the space available preference will be given to the work of Circle members. All transparency entries will be projected at the meeting.
3. All prints must be properly mounted on card not exceeding 3mm thick and the title must appear on the back of the print entries, together with the author's name, address and, where applicable, their Circle number(s).
4. Colour slides, 2" x 2", must be accurately mounted. This permits metal or plastic mounts between 2mm and 3mm thick, glazed or unglazed. No responsibility will be accepted for damage or finger marks on slides whether glazed or not. Each slide must be properly "spotted" and bear its title and the author's name, postcode and, where applicable, Circle number(s).
5. Up to two entries may be submitted in each of the following classes: A B C D
   Large Monochrome prints on mounts not exceeding 20" x 16". Small Monochrome prints up to 71/2" x 51/2" on mounts not exceeding 81/2" x 61/2". Large Colour prints on mounts not exceeding 20" x 16". Small Colour prints up to 71/2" x 51/2" on mounts not exceeding 81/2" x 61/2".
   Up to four entries may be made in the following classes: E. Colour Slides. F. Digital Projected Images - see separate entry form.
   All entries will be awarded points up to a maximum of 20.
6. Copyright of entries remains with the photographer but The Leica Society reserves the right to reproduce, without fee, any image exhibited, for use in its magazine or as a low resolution scan on its web site.

Digital Projected Image category

Rules

1. Up to 4 images may be entered and images may be in either colour or mono
2. Each image must not exceed 1024 pixels wide if in landscape format or a maximum of 768 pixels high if in portrait format. Any remaining unused area of the canvas should be filled with the colour black up to a canvas size of 1024 x 768 pixels so that your image will appear on screen to its best advantage.
3. Each image must be saved in either 'JPG' or 'JPEG' format and ideally in sRGB colour space although this is not critical.
4. Entries are to be submitted on CD bearing the author's name either printed on or marked in indelible ink. CD's will be destroyed after the exhibition. Please do not use sticky labels.
5. Items 1,2 and 6 of the general 'Conditions of entry' apply to this section also.
6. Files should be named as follows:
   Author's name. Entry number (1 thro 4). Followed by title.
   Eg. Fred Smith. 1. Portrait.
   2. Landscape. etc

A new Circle is born

by Tony Cole, Circle Sec.



by Carol Cheetham



by John Brockliss

Circle 20 has recently been formed by combining the "rumps" of C.3 (a large colour-print circle) and C.17 (street photography) after each of these had been reduced to an unsustainable handful of members. These perhaps unlikely bed-fellows have made up the new Circle 20 (neat, eh? 17 + 3 = 20!), and we are about to send our third folio on its merry way, circulating each pouch every two-and-a-bit months.

The process of combination and reformation merely entailed contacting each of the residual members of Circles 3 and 17 and asking for individual ideas about format, subject, whether to be voting or not, and frequency of posting; and this was followed by a meeting of 6 of the new members during the Society's AGM.

The result is that we have agreed that we will be a large print circle (though not going much above A4 due to escalating postal costs) – and either b&w or colour prints may be entered. Members may enter single prints or may opt to put in a small group of prints linked to a single theme, this latter option seemingly the most preferred so far.

We are keeping a fairly open mind about subjects and image types, though the first folio's prints fell within a broadly defined "documentary" remit, and with "human interest" subjects well to the fore; and they ranged from sets taken at the Thatcher funeral, through a Bon Jovi tribute gig, to street scenes of Ecuadorian peasants. We have also agreed to be non-voting, which was the style of C.17. Circle 20 now has a healthy membership of ten, and, with the permission of the members, a few entries from our first portfolio are pictured here.



by Tony Cole



by Andre Haynes (Original in colour)



by Robert Hughes

Members' Letters

On film supplies

Silverprint http://www.silverprint.co.uk/ are definitely worth a look for film and chemical supplies. They have recently moved to larger premises in London to cope with an increasing demand for film photography supplies.

I would recommend their range of Foma B&W films from the Czech Republic for anyone using monochrome film at advantageous prices. They are also offering an Agfa colour negative film at low cost in their range but I have not personally tried it.

Best regards, Danny McClure
(secy. Circle 2 monochrome)

Dear Sir,

In the last issue of The Leica Society magazine the musings of an Old Goat article was about photography using film and requesting information on developing and printing.

I still use film for my slides and lectures because of the beautiful living colours which I consider to be still the best.

For the development of my films and prints when required I use Palm Laboratory (Midlands) Ltd, 69 Rea Street, Birmingham, B5 6BB, 0121 622 5504 (http://www.palmlabs.co.uk). Steve provided a most excellent service, quick and of a very high standard. I can recommend him to fellow film users unreservedly.

Yours, John R Ward

On ducks

I couldn't help noticing that I make no less than three appearances in the last issue, one of which is of me photographing a duck on its nest. So, please find attached the shot which I took of said duck.



Maybe in the next issue you could find space to include this, if only to prove that I did have film in the camera!

Regards, Eddie

A European Wide Circle?

Having shot transparencies for more than 20 years, I still find it the best medium for so many reasons. To name just a few: it is by far the most inexpensive film to process, and when you do find those couple of shots from an exposed roll that are really worth printing, you have also saved printing costs and postage for sure. Despite dwindling film sales, there are still fine choices for transparency films available. Wittner Cinetec in Germany have their film named Chrome D200, based on bulk roll 16mm Agfa Aviphot that has been cut and perforated for 35mm. It is the same colour transparency film as the excellent Agfa RSX II, at rock bottom prices. Even Agfa Scala, my B/W slide favourite, long declared dead, is available in many places in fresh batches. Ilford, Adox and others are all supporting reversal processing as well and for time being Fuji is still out there for us. So we have no reason for doom and gloom today at any rate. In a world with fewer film choices at hand and ever higher costs for processing and posting, transparencies still remain a photography lover's best friend.

Personally I enjoy the wonderful challenge of getting as much as possible correct, right from the very start captured in the emulsion, before any development – in the dark room or the digital domain – starts. Or perhaps no further alterations at all. For me anyway, there is a certain purity in the challenge of working with transparency or reversal films add the higher demands they make on metering and creativity.

As a fairly new member of Circle D, I have found it very inspiring to see the work of other members and share thoughts. It opened my eyes to the fact that with more technique and more daring, there was a lot more for me to gain. I see pictures by others that play with shadows in a way for instance that I would never have thought of myself, as well as a multitude of different views and approaches. Traipsing around alone on mountain ridges with your camera can be brilliant fun, and I have done that for years….but it is not the only act in town so to speak.

So to get down to business, the Leica Society offers members outside the UK a lot of possibilities, however, joining anything other than Circle D (the digital circle) is impossible for those of us in Europe, due to the costs and time involved sending even light packages of transparencies back and forth to the UK. For that reason, the idea came into my head to perhaps start up a new European based Circle, transparencies only, for those who love the medium and Leica's including LTM. My proposal would be to start with 3 portfolios per annum to start, with each member providing a minimum of 2 transparencies in each portfolio. This rhythm would allow enough time for those far enough away to get material into the postal system in a timely fashion.

European members interested in the endeavour should contact Theodore Diehl via email **mecograph@gmail.com**

On Picture This

In more recent times Arthur Krick would not have found the steps leading down from the church of Santa Maria Assunta to the Piazza Mario Motta in Orta San Giulio as empty as shown in his photograph (Magazine June 2013).

Over the past few decades Orta San Giulio has become a busy tourist destination, though off season it is relatively un-crowded. We were there in the autumn of 2010, a time when the town was trying to change its image, though finding it difficult in the economic uncertainty of that time.



View from the Via Giuseppe Fava: in the middle distance is the island of San Giulio

The grand Albergo Orta, which faces the lake, was deserted and appeared to have been so for some time. A new hotel being built and situated barely half a mile from the town centre was also abandoned, leaving just the shell of the building standing. But for all that, the town and its surroundings remain delightfully picturesque. Of particular interest and set above the town is the Sacro Monte of Orta, comprising twenty chapels decorated with frescoes and life-size terracotta statues that tell the story of St Francis of Assisi's life. From the site there is a spectacular view across the lake taking in the island of San Giulio, which can be visited by boat.

A curiosity of Orta San Giulio is the Villa Crespi, set at the end of the Via Giuseppe Fava, about two thirds of a mile from the town centre. The road runs partly along the lakeside with some fine views and although not fully pedestrianized it is closed to traffic other than residents' and service vehicles. The villa, now an hotel (where we stayed) was built in 1879 in the Moorish style with a splendid minaret and was lived in by an eccentric cotton trader who had travelled through the Orient.

In the period between the time we stayed there and now, changes may have been made to accommodate an increasing number of visitors. Though as in Venice and other Italian places of interest it is the day trippers who come in by coach and flood the town; many take the boat to the lakeside town of Omegna, which is partly an outlet for Italian fashion houses - a kind of Bicester Village.

Orta San Giulio is less than an hour by road from Milan Malpensa airport and we used Kirker(travel@kirkerholidays.com) who specialise in 3-4 day breaks.

Without doubt the town is best out of season when views one may wish to photograph are less likely to be blotted out by tourists.

John Kemplay Circle 20

Please Remember
to mention the
Society *Magazine*
when replying to advertisers

The Leica V-Lux 4

by Denis Gilbert

The Leica Society visit to Wetzlar last October was a most entertaining and informative experience, and was an ideal opportunity to view and in some cases handle the latest Leica products. I was particularly impressed with the V Lux 4 bridge camera with its high performance super tele lens of 25mm-600mm (35mm equivalent) with a 2.8 setting throughout its entire range.

On my return my enthusiasm for this camera must have overflowed as my wife then had ceased enquiring what I would like as a Christmas gift. On the 19th December she 'announced' that we would be travelling to London on the 21st and that if time per-mitted we may have time to visit the Leica Store in Bruton Place. I of course agreed to such a declaration.

After a delightful lunch entered the Leica Store to be greeted by the ultra polite and most obliging Andrew who demonstrated the V-Lux 4, I was smitten by the range and clarity of the lens and the camera was soon purchased.

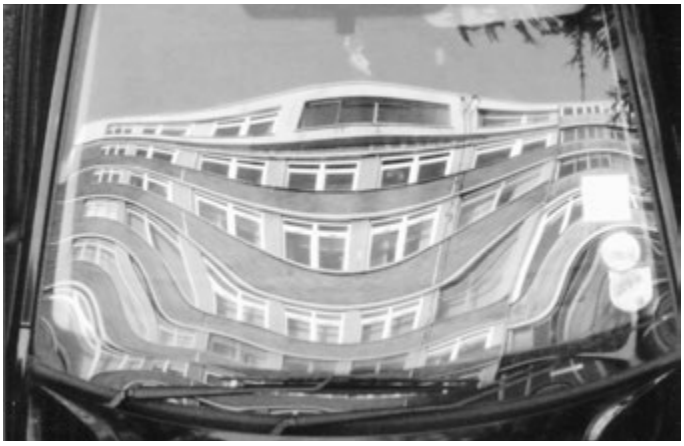
A voyage in January to Europe,the Middle East and India allowed me to familiarise myself with the camera's many settings. Voyage over, one beautiful spring evening I was sitting on the balcony of our home,facing South West and as the sun was beginn¬ing to set I stood to admire the trees of the New Forest and away to the west the Isle of Wight when my attention was taken by the reflection of the building in the windscreen of a car in the car park.

I reached for my V-Lux 4 zoomed in to the windscreen and captured a shot of our building reflected in the windscreen; the curvature of the windscreen gives a distorted but pleasing representation of our building.

When considering that the car was some 100 yards away and that our home is on the eighth floor, that even from this distance one can clearly read the tax disc through the glass.

I had for many years resisted owning a digital camera but the V-Lux 4 has now convinced me to move into this medium further.

I very much look forward to the next proposed visit to Wetzlar to view and handle the new products that Leica can tempt us with.



Reflections *(Original in colour)*



LEICA PREMIER DEALER

M DIGITAL



Stock Arriving Shortly
Pre-Order
to Secure Your New M Body

S SYSTEM



Limited Special Display Clearance
Leica S2 Body + 70mm Lens
£12,449 inc VAT
Full Range of S Series lenses kept in Stock

M LENSES



Deliveries Weekly
From Leica Germany, We try to keep Full M Lens Range in at all times.
this changes daily , subject to availability ,

COMPACTS



Digital Compacts - X Vario £2150, X2 £1350, Dlux 6 £549, New C £550, Vlux 40 £499
Price Includes Download Lightroom 5 Software & 1st Year Accidental Cover Warranty (2 Warranty)

FFORDES WELCOMES - ALL High Quality Used Equipment For Commission, Part Exchange, CASH Purchase

ffordes photographic

www.ffordes.com

Secure On-Line Ordering

Stock changes Daily
Visit our website for
details of our lastest stock
or contact us byFax or Phone

Ffordes Photographic Ltd
The Kirk
Wester Balblair
By Beauly Inverness-shire
IV4 7BQ

Tel:01463 783 850
Fax:01463 782072
Email:info@ffordes.com

Ffordes will not be beaten on Price, as Long as the item is in stock with the company and purchased from Leica UK subject to availability we will try and match the price subject to T&C ask for further details.



One camera, one lens, one country

by Arthur Krick

It all came about by chance the way that things so often do. My wife and I were attending a charity fund raising event in grounds of a neighbour's lovely thatched cottage. It was a perfect balmy summer's afternoon in West Sussex and most of the village had turned out to support the event. The gardens were in manicured perfection for the occasion and the scent of the roses floated on the still air.

People circulated happily, glass in hand, and the small talk in our little group eventually turned to the discussion of each other's holiday plans.

And so it was that we learned of the existence of a small party of adventurous souls in the local area who were in the habit of taking off together to places somewhat off the normal holidaymakers track and offering a little more stimulation than a sundrenched beach.

They had already done most of the Asian countries and were now proposing to return to Burma, their previous visit having been 12 years before.

As can often happen in an English summer afternoon, the sky suddenly clouded over and, before long, the heavens opened. The delights of the garden were quickly forgotten as the company was forced to hastily retreat from the rain to the shelter of our Host's lovely thatched cottage.

Now, there are various ways in which a Host can deal with such a disastrous situation but there is only one that is sensible. Thank goodness that our Host, being a sensible sort of chap, knew exactly what the situation required. He went off and reappeared with a good few more cases of wine and proceeded to open bottles and refill glasses!

When we left the party some time later, we had committed to joining the "Burma Group", departing from the UK mid November and returning mid December.

It is said that "All Great Journeys start with but a single step" and it seems that, on a rainy afternoon in a Sussex garden, we had taken ours!

As we all know, "Photokina" is a bi-annual festival on the banks of the Rhine at the Koln Messe when the photographic Industry shows its newest and best product range to an eagerly anticipating International market. It has been my practice, initially as a Leica Retailer and latterly as a pure enthusiast, to walk the halls of the Koln Messe in the company of a fellow Leica Society member, Terance Dixon, to see what is on offer.

2012 was a "Photokina year" so, once again, Terance and I were off on the Eurotunnel train from London, bound for Aachen (why Aachen? Well that, as they say, is another story, which may yet appear on these pages at a later date).

Travel by rail can be so relaxing and our journey to Europe via Eurotunnel First Class facilitated an in depth discussion with Terance of the ideal photographic kit for my upcoming Burma trip.

I am a committed Leica M user. From my research I realized that our itinerary in Burma would provide a wide range of subject matter and to be able to cover this fully would require quite a range of different focal lengths to be packed in my bag. But this was to be a holiday with my wife and friends and the last thing I wanted was for photography to become the prime consideration. How could I solve this problem without making a compromise that I would regret later when "in the field"?

As usual, Terance had been keeping his ear close to the ground and was well up to speed on the things of particular interest that we should look out for when we arrived in Cologne. One of these was a new Leica /







Panasonic joint venture product that appeared to have an almost unbelievable specification and which could provide a very elegant solution to my current specific need.

This was a fixed zoom lens reflex camera in what is sometimes called the "Bridge" style. The Leica version was the V-Lux 4; as the Panasonic clone it would be the Lumix FZ200.

The attraction for me was the Leica glass, which both versions shared. This has an amazing zoom range of 25mm to 600mm and, here comes the truly remarkable bit, a maximum aperture of f2.8 throughout this focal length range!

This would appear to be a remarkable achievement and, from any other manufacturer, one may perhaps dismiss it as "too good to be true!". But there, proudly on the front of the lens, was the magic word "LEICA". I had to get my hands on this camera, but SOON!

Well, handle it I did at the Leica Booth when Stefan Daniels, with fully justified pride, showed us the stunning range of Leica's new product announcements. The V-Lux 4 was, as I had hoped, exactly the "One camera, One lens" solution that I needed for my Burma trip.

But there was a problem, as inevitably there had to be. I was due to depart the UK in mid November and it was most unlikely that the Leica V-Lux would become available on the UK market before end November.

I wanted, correction, I NEEDED that camera for this trip!

What to do?

Well, as luck would have it, the Lumix FZ200 hit the streets of London well before my departure so, what is one to do? I bought the Lumix version, and to be honest, it was that Leica glass that I was after.

The rest, as they say, is History.

Burma is a fascinating country and the people are naturally open and welcoming. The Country is full of breathtaking scenery, history and fascinating and varied cultures. However, I fear that it is on the cusp of an explosion in tourist exposure.

My advice is to get there quickly before it changes to become yet another "International Resort" destination. Go now if you wish to see the "Real" Burma.

And was I pleased with my "One camera, One lens" solution? Well, there is a saying, which goes "the proof of the pudding is in the eating". I used that lens at both of its extremes and all points in-between and it never failed to impress me.

In short, this package is an absolute GEM!







The open platform coach

by Richard Davidson



This is another snapshot from my negative files, dating from the early 1970's. At this time Portuguese Rail was squeezing the last drops from this venerable old rolling stock and associated wood-burning steam locomotives on narrow-gauge (1 metre) lines such as the Vouga valley line. This connects Espinho, a sophisticated, cosmopolitan seaside resort, famous for its international standard casino, with Vouzela, an enchanting mountain town. They also ran an efficient if bone-rattling railbus service on the same line.

The wood burners and associated vintage stock were retired very soon after this picture was taken, and the line converted to diesel, losing a lot in charm but gaining safety as the wood-burners were blamed for some forest fires. The line was finally concluded in 1914, going beyond Vouzela to Vizeu and linking up with another line, but recently it has been closed down for most of its length. Unfortunately I never had the opportunity of taking my children on this trip, which has some lovely scenery as the line follows the Vouga through ravines and forested slopes.

Vouzela is best known for its pastries, a quite unique confection of a paper-thin unsweetened outside, with a texture like scorched paper, and a lush inside mainly of egg-yolks and sugar. They are finger-shaped and impossible to eat with a straight face as the envelope crumbles instantly into a thousand particles that blow all over the place. The combination of the relatively neutral outside and the delicious rich inside is irresistible.

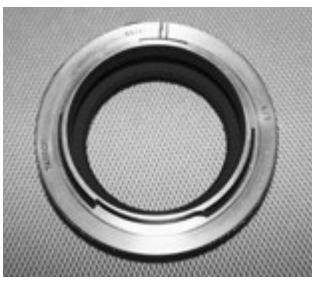
Back to the photograph, it was taken with a Leica IIIa and Elmar 5 cm lens, Ilford Pan-F film developed probably in Acuspecial or Acutol, printed on Ilford Multigrade IV at grade 2.

A brief guide to Tamron adapters for Leicaflex and Leica R

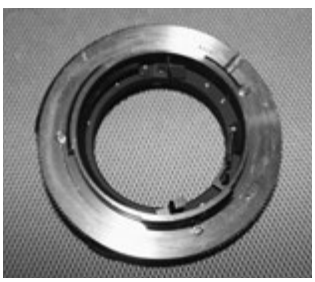
by Andrew Gould



Tamron ADAPTALL series 1973-78 Early and rare Adapter with aperture coupling mechanism for the Leicaflex –SL



Tamron ADAPTALL 2 No coupling mechanism, made for SP 500mm f/8 (mirror) 55B 1979-1983



Tamron ADAPTALL 2 No coupling mechanism, made for SP 500mm f/8 (mirror) 55B 1979-1983

Last year I acquired a Leicaflex SL and in researching discovered the different mounts Tamron made at different times for the Leicaflex and R cameras.

The early Tamron ADAPTALL series 1973-78 adapter in black is very scarce, but provides metering in full aperture or stop down meter mode, depending on setting the lens to Auto or Manual.

The Adaptall 2 series mounts in chrome are more common, but only the uncoupled mount can be used with the Standard Leicaflex and the Leicaflex SL/SL2 in stop down meter mode.

These Adaptall 2 series mounts tend to cost anything between £25 and £100 each, the earlier ones possibly more.

There is also an independent website with details about the Tamron range of lenses.

http://www.adaptall-2.org/

Also a free copy of The Leica Manual 1938 in PDF, EPUB, Kindle, Daisy,Full Text and Djvu formats.

http://archive.org/details/leicamanual000737mbp

The PDF is very good but on the big side at 97 Megabytes. The Kindle version works well on a iPhone 4



▲ Picture This

As Leica photographers we must all have at least one good strong image in us, so why not share yours and tell us the back story as well. What makes the picture special to you? Each issue we will publish one of them, so send them to the Editor, contact details on page one.

In this issue Dr Wolfgang Netolitzky explains the how he came to capture this dramatic moment of a girl being rescued from a river.

Dr Wolfgang Netolitzky

During a school excursion in June 1954 our class went into the mountains during which we held a picnic on the bank of a fast running river.. Suddenly Eva cried for help. Trying to wash her hands she had slipped into the rapid water. Franz the strongest of our classmates stood nearby and rescued her from drowning just in time. Having my camera always ready for snapshots I was able to take the once in a lifetime shot.

During the last two years of highschool I had become the class photographer because I was the only one owning a camera.

My family was not really poor but we were five children and there was just no money left for my parents to buy me a camera.

In late 1953 a good thing came along with the arrival of a quiz show called The Great Chance sponsored by Unilever and presented and broadcast live by the Austrian Radio Company. The weekly show toured through Austria from city to city. If you answered the six questions of increasing difficulty you could win the maximum of about 1000 Euros (ca. 850 GBP) in today's currency, if you failed you could keep the washing powder offered likewise by Unilever in huge quantities. There was no television yet in Austria at that time and so the weekly radio broadcast of the show was a national event.

I was the lucky 16 year old boy to win the prize. I bought a simple point and shoot camera (Agfa Silette), a primitive enlarger and the necessary developing equipment.

From the first film I did my own developing and printing and thus I became the class photographer, recording every event in and out of school including life portraits of our teachers in the classroom during the lessons.

Bells and whistles [1]

by Neville Whitney

A few weeks ago our Bell Ringers Captain came up to me during our practice night and said "you're a knowledgeable photographer, (*it always pays to be flattering when you require a favour*) I want to buy a new digital camera, which one should I buy?"

Now I am sure we have all had the same request from friends and acquaintances and it is almost an impossible question to answer. With a deep intake of breath, just like the plumber makes when you request an estimate, I asked him how long had he got to discuss the matter because there are so many considerations to take into account.

To cut the story short as it is not really relevant to my main topic; with the information I had gathered I advised him to go to a good camera shop and buy a Panasonic with a Leica lens, one which suited his price range and also felt right for him to handle. A couple of weeks later he proudly brought in his Panasonic camera for me to see but more importantly, for me to show him how it worked!

The operating instructions were on a DVD and if you are not familiar with digital cameras what you really want is a good printed hand book. I tried to go through the main basic settings, explaining what each meant but in the end he settled on the 'intelligent program mode'. We all know it is a 'man thing' not to read the manual when you buy a new gadget but that story was prevalent when gadgets were simple.

Over the past three weeks I have been having trouble with my phone and broadband connection, who hasn't I hear you say. I have a mobile 'phone so dutifully rang the BT help line number to get some assistance; first of all I had to go into the garden to get a good reception, not a good start, then when I got through I had choices to make and told to press a suitable number, the problem was my phone is a new fangled touch screen jobby and I didn't know how to get the key pad to show on the screen whilst making a call!

The simple handbook which came with the phone didn't say how to do that operation. At the time of writing this story my phone line and broadband will only work if I jiggle the incoming wires until the crackling stops on the phone. Just as a minor diversion but relevant to mobile phones, in the 1970's I was employed by EMI and one of my colleagues announced that he was going to leave and join a new company which was developing a system that involved erecting a network of wireless masts across the country and people would be able to have telephones which could communicate with each other anywhere in the country, even in the car whilst you were moving..... we had a good laugh at this preposterous idea and then advised him not to give in his notice, ruining a good career. Bob Monkhouse told a story how his friends at school asked him what he wanted to do when he grew up and when he told them he was going to be a comedian they fell about laughing. "But they're not laughing now" he smirked... hmmm let's get on with the story.

The first camera I bought was second hand and of course there was no hand book so I looked at the dials, levers and symbols and after some experiments was able to decipher what they all meant. The ∞ sign on the focus ring was particularly interesting as at that time I was in the sixth form at school and my enquiring mind wondered how the manufacturer (Voigtlander) was able to check the focus on something at infinity! It also took the physics master to explain (to me and the class) how the aperture numbers were calculated. I won't even mention the many film speed rating systems that were available at the time, but there was a finite number of settings one could choose to obtain a good negative and when your young brain is receptive to everything it poses no problem to grasp the fundamentals of machines.

Since that time I have gone through many cameras and was delighted when Leica introduced the Digilux 3, here was a 'proper' digital camera, familiar dials, inter-changeable lenses and no fancy digital gimmicks like video recording and it had an optical viewfinder. It was at the time when even mobile phones were able to record still and video images and it seemed that the edges were being blurred between cameras and phones to the extent that camera sales were being hit by this phone invasion.

Moving on, my most recently bought camera is a Panasonic DMC – LX7, a handy little camera which can be carried in your pocket, and because I thought I was familiar with most of the functions of a digital camera the basic instructions in the bulky, multi – lingual printed handbook were never really read. Most of the time I use the camera in 'Aperture priority' mode, the familiar numbers are on a moveable selector ring (1.4 to 8) or in the 'S' mode. My rationale being that if I needed any 'refinements' to the image I could perform them in Photoshop on my pc. So, thinking about my friend, the Bell Ringers Captain, I thought I would have a peek at the LX7 manual on the CD. The first thing I noticed was that there were 226 pages, lots of diagrams and warnings, such a lot of information for just a small camera. I was astounded at the number of functions this little piece of equipment could offer. Putting to one side that it can outperform lots of video cameras on the market today it has a setting identified as 'Intelligent Auto +' mode.

Just to give you a flavour of what this setting can do it recognises people, babies, landscapes, night scenes (three different types), close ups and sunsets. The recognising faces is one which reminds me again of when I worked

[1] *"A slang English term for exceptional features in a product. In the computer field, it typically refers to functions in software that may be greatly appreciated by some users, even though they may not be necessary most of the time. Bells and whistles are extra "goodies" that are often added to help make the product more appealing."*

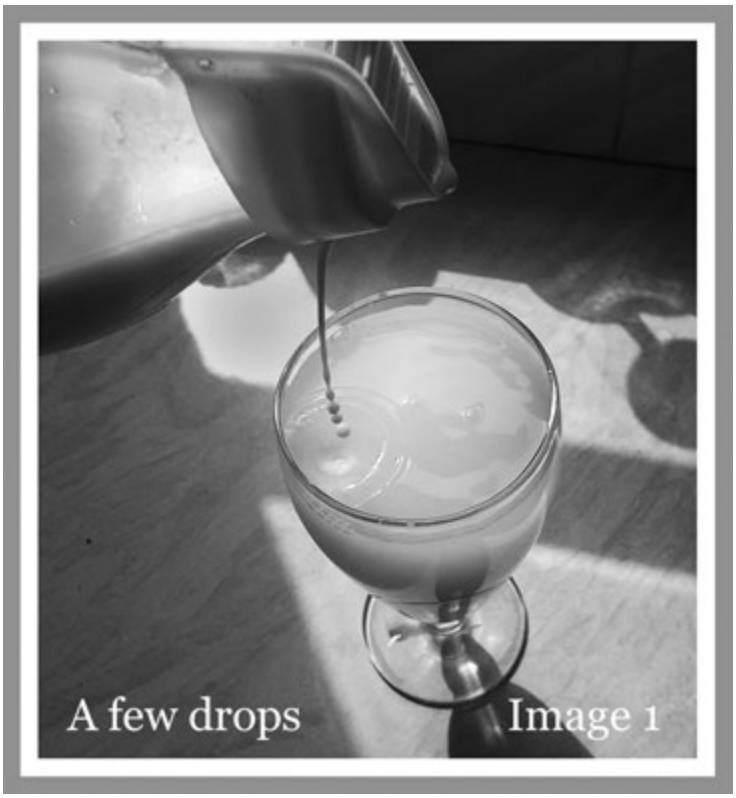
at EMI. I worked closely with the research department on developing biometric security systems and three ideas we were looking at were people's gait, the vein pattern in the wrist and face recognition which was fiendishly complicated and now here in a small digital camera it was just one of the facilities. Setting the camera to iA + mode I moved it around my room and noticed a small icon on the top corner changing as the scenery changed, then the camera saw a family photograph on my wall and immediately the icon changed to portrait mode, it had recognised a face. There is a facility which allows you to teach the camera to recognise up to three specific faces and when the camera detects one of those faces it will set up the exposure and focus on that face and even tell you who it is (you do have to name the face when setting up). An added feature is that if you are not satisfied with the auto settings you can fine tune them.

A few of the other tricks the camera has is intelligent zoom which when applied will zoom the lens in six steps from 24mm to 90mm. Another one is auto focus tracking, this allows you to focus on a subject and if that subject moves the focus will follow it, this is a good thing when photographing sports. I've not even mentioned HDR which amalgamates several different exposures of a high contrast scene to give the optimum image. What about the panoramic mode which will stitch a string of images together to form a very wide angle picture, it will even do a full 360 degrees, these modes are worthy of an article in their own right but I want to get on to one other.

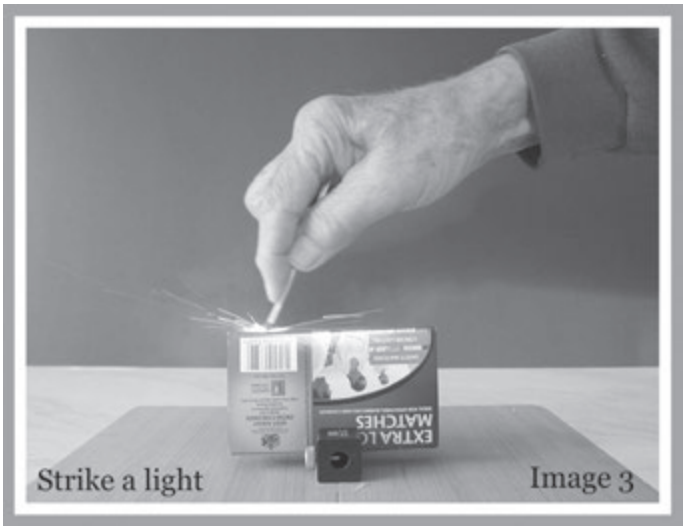
I talked about using Photoshop to make adjustments to images but LX7 has the ability to do lots of gimmicky things to your image either at the point of taking or when you review the image, in the latter case you can preserve the original and the camera makes a new image of your adjustments. To give a flavour of these 'creative controls' as they are called, you can use Expressive which enhances the colours, Retro which softens the image and goes sepia, High key, Low key, Sepia, Monochrome, Impressive Art, High Dynamic, Soft focus, Star filter (very useful when photographing the Christmas tree) and One Point Colour which only records the colour you select in the viewfinder and the remaining image is in black and white.

Quite often when you watch Nature programmes on TV there will be a 'time lapse' sequence when you see plants growing in a few seconds but the actual process was over days or weeks. Well, now you too can do your own time lapse sequences on the LX7 (and many other models of digital cameras). I like the advice given in the manual when you use the Time Lapse. *If you leave the camera unattended make sure that it is not stolen. Use a tripod and make sure that it will not topple over in the wind; the lens will also retract during the intervals of inactivity.*

But my 'piêce de résistance' is the High Speed mode. Do you remember buying the motorised attachment for your film camera? It was bulky and if you were lucky would shoot at 5 frames per second. This little gem (LX7) will shoot at 100 frames per second and I couldn't resist putting it to the test. The milk bottle scenes, shown in images 1 and 2, were quickly set up and I held the camera in one hand and poured the milk into the glass with the other hand. As I poured the milk I fired the shutter, there was a brief whirring sound and then silence, it took about 7 or 8 seconds for the recorded images to be stored in the memory and then the camera was ready for the next shot. I repeated this process three times and then checked the results. Several hundred images were downloaded to my pc and I have chosen just two to illustrate what I think are amazing for such a small camera. On a high with this result I thought about another experiment and came up with the 'Strike a light' (image 3) idea.







This time I set the camera up on a tripod and fitted the match box in a small clamp which allowed me to have one hand to strike the match and one to fire the shutter. Once again after three attempts I downloaded the images and chose the one illustrated, from the many worthy images recorded. Finally I had to include image 4 for the traditionalists who might be reading this article.

There are lots of other ideas I would like to pursue using these Bells & Whistles and I already see that some new cameras have Satellite Navigation receivers to record where the picture was taken and WiFi to enable the camera to send images to a pc or mobile phone, can't wait to see the next development in cameras with a built in mobile phone.

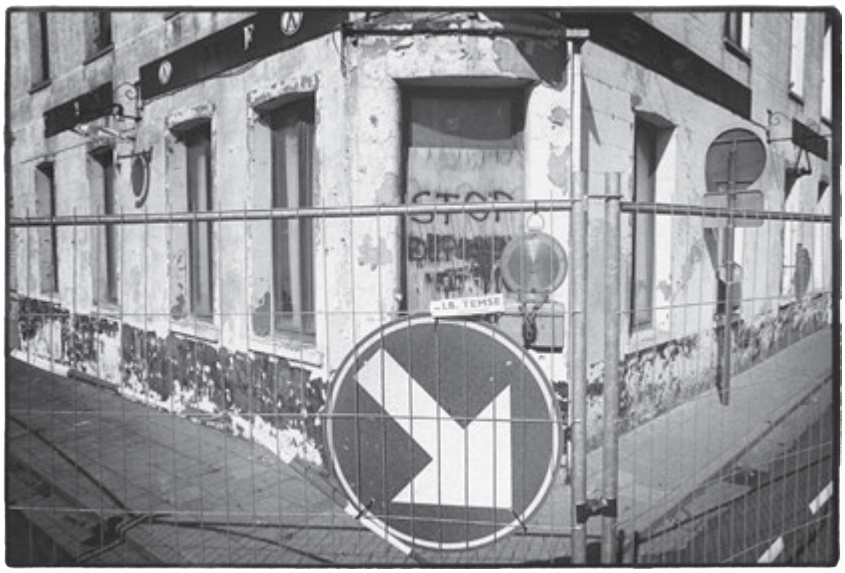


Footnote: I do miss the view finder but some models do have 'touch screens' and you can touch the screen on the part of the image you would like it to focus on and it will oblige, calculate the best speed and aperture setting and then take a photograph almost before your finger has been lifted away.

Correction

Doel, the village that will disappear by Pol Leemans

In the last issue we ran a delightful collection of photographs taken in the Belgian village of Doel which were unfortunately credited to the wrong photographer. The pictures were taken by Pol Leemans and I apologise for the error. The Editor







Stephens Premier

0161 834 7755

Manchesters' Leica Premier Plus Store

The all new Leica C Cameras



Leica C dark red



Leica C light gold

Advice
Trade-ins (any make)
Leica conversation
Repairs
Demonstrations
Slide shows
All things Leica



www.stephenspremier.com
sales@stephenspremier.com

Tony Ray-Jones: American Colour 1962–1965

American Colour is a carefully edited selection of previously unpublished Tony Ray-Jones' colour photographs from the earliest period of his work. Taken from the extensive archives held at the National Media Museum in Bradford by Liz Jobey, this book brings together the early experiments that would inform his later work.

Ray-Jones arrived in America in 1961 on a scholarship to Yale to study graphic art and he returned to England four years later. It was in America that he learned to be a photographer. Among New York's street parades, on Fifth Avenue, in Times Square, Chinatown and Little Italy he learned to extract individual moments from a crowded backdrop and to find order in the chaos of the street. Based in New York, he made trips across the country – west to Detroit, south to Florida – all the time making colour pictures alongside the black-and-white images for which he would later became known.

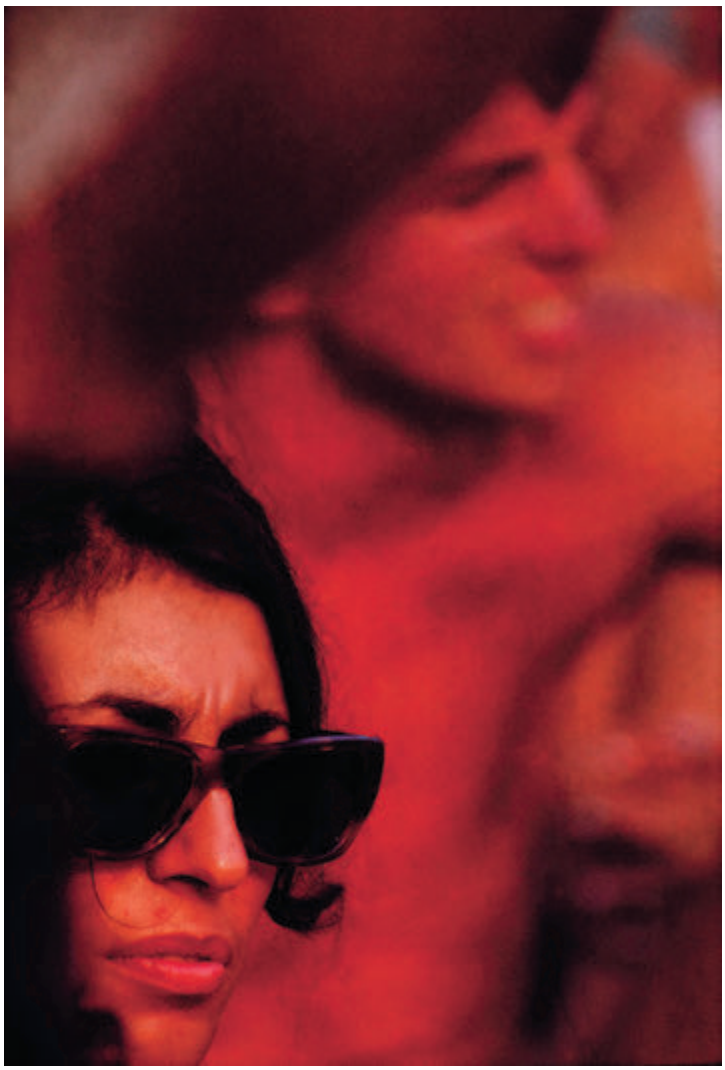
Ray-Jones later referred to these early photographs as 'isolated sketches', and they were clearly a part of his formative experience. At the time colour was considered vulgar and not the medium of serious photography, but for Ray-Jones it expressed the excitement of America in a way that black-and-white could not.

"I found America a very colour-conscious country," he said. "Colour is very much part of their culture, and they use it in crazy ways. You look down Madison Avenue at lunchtime and the colours just vibrate."

Tony Ray-Jones (1941–1972) was born in Somerset, educated at Christ's Hospital school and the London School of Printing, from which he won a scholarship to Yale to study graphic art. He arrived in America in 1961, and between studying for a Masters, spent increasing amounts of time in New York, where he studied under and worked for Alexey Brodovitch and made friends with fellow photographers including Joel Meyerowitz and Garry Winogrand. He worked as a designer at CBS Records and as an art director for several magazines before committing to freelance photography full-time. He returned to England at the end of 1965 and made the series of photographs that would be published posthumously, after his early death from leukemia, as *A Day Off: An English Journal (1974)*.

American Colour 1962 – 1965 will also be available as an ebook, published by MAPP. American Colour 1962 – 1965 is published to accompany the exhibition Only in England: Photographs by Tony Ray-Jones and Martin Parr at Media Space, Science Museum, London.





Bonhams



The Leica Sale

Friday 22 November 2013
Hong Kong

Bonhams Knightsbridge Viewing
Sunday 27 October 2013
Monday 28 Ocotber 2013
Tuesday 29 October 2013

Enquiries
+44 (0) 20 7393 3872
jon.baddeley@bonhams.com

A Leica Luxus 1, 1930,
No. 37260 with 50mm f3.5 Elmar lens,
faux lizard skin body covering and
gold plated fittings
HK$5,000,000 - 7,000,000

The Big Picture





Burma by Arthur Krick on a Leica V-Lux 4

Photographs from Fleigende Front, see the Old Goat column for details.










Red Dot Cameras








For vintage classics or today's leading-edge cameras.....look no further

At Red Dot Cameras you will always find a wide range of new & pre-owned Leica Cameras, Tripods, Flashguns, Bags & Reference Books. And of course, as experts in all products carrying the iconic Leica red dot logo, customer's own Leica equipment can be sold on a commission basis, and will be charged at 15%

In addition as a specialist Leica Sport Optics dealer, you can also view our wide range of Leica's outstanding nature observation equipment.

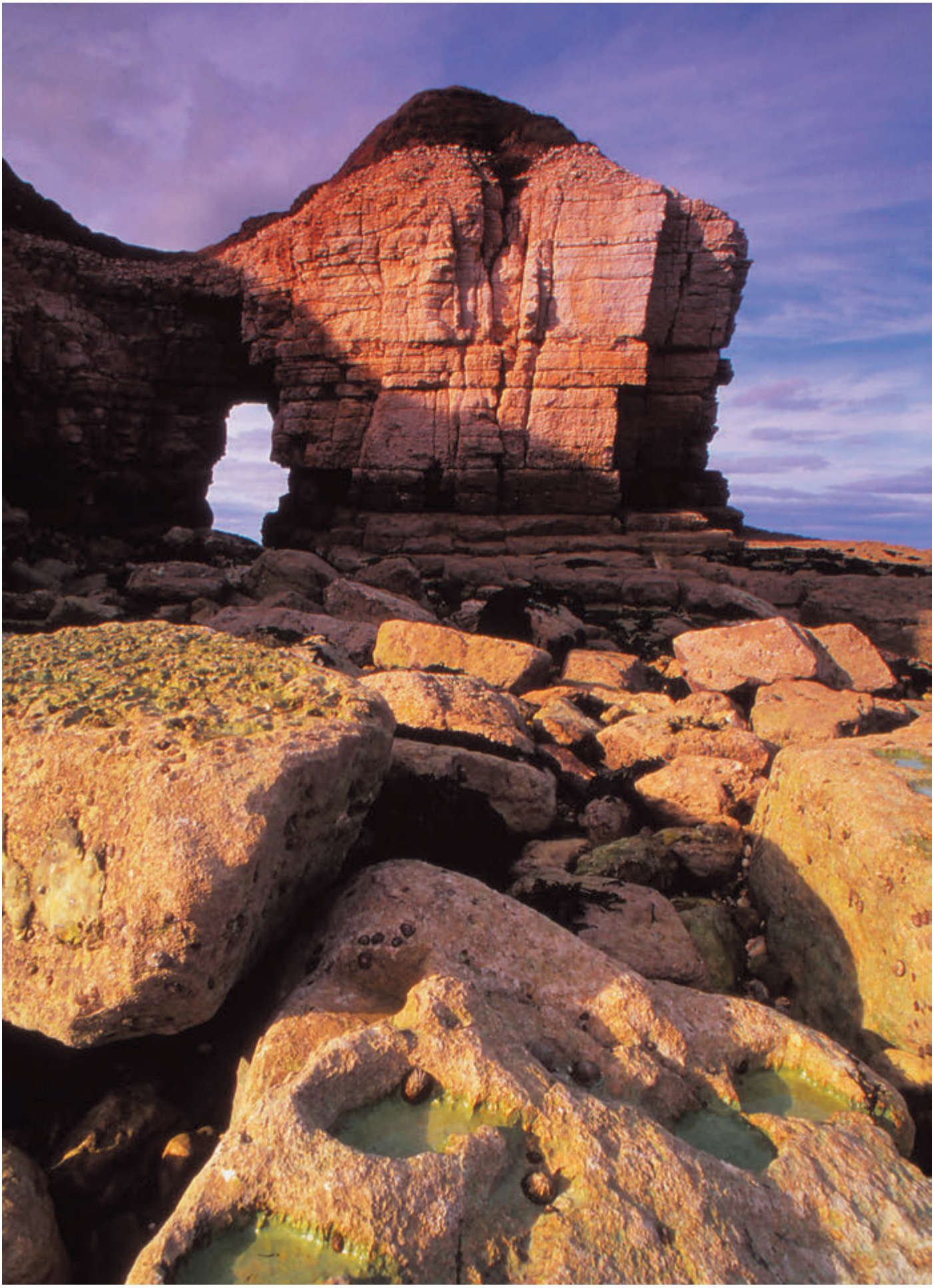
Premier dealer

RED DOT CAMERAS

Tel: 020 7490 8444
Alpha phone: 07002 LEICAS
www.reddotcameras.co.uk
e-mail: sales@reddotcameras.co.uk
68, Old Street, London EC1V 9AN

EXCLUSIVELY LEICA

Member's photograph



Sea Arch, Thornwick Bay, Yorkshire. Leica R3, 19mm Elmarit, Velvia, by Don Jacklin.

SAS Est. 1991

specialauctionservices.com

Photographica Auction 21 November 2013



Sold in our last auction for £5,200: Leitz black M-fit rigid f/2 50mm lens

Over the last year we have sold well over £500,000 worth of cameras, including many fine Leica cameras, lenses and accessories – the largest such auctions in the UK. Our next sale on 21 November includes similar items; we are taking in entries now for sales in 2014.

For further information on buying or selling in our regular auctions or to get a valuation, please contact Hugo Marsh or Jonathan Brown on + (0)1635 580595 or hugo@specialauctionservices.com

81 Greenham Business Park, Newbury RG19 6HW

www.specialauctionservices.com

Old Goat's Column

I have been putting my film scanner to the business of restoration, also with the help of an old screw Leica and the computer. It's a long story so settle down with a bottle of Australian Chardonnay as recommended by my friend who bought an M2 on eBay whilst inebriated. See that particular past issue for lurid details.

I was born during the Sheffield Blitz and my early years, together with sibling and parents, endured the possibility of being bombed by BMW and Mercedes engined aeroplanes. After hostilities ceased, uncles various began to return home, some with an appropriate souvenir lovingly donated in exchange for a tin of NAAFI cigarettes.

My uncle Bill brought back a magnificent book entitled Fleigende Front, presumably a propaganda publication about the Luftwaffe and it's progress on the Flying Fronts. Judging from the contents and partially translated discourse it must have been published about 1942 when things were going right.

It had a generously thick hardback, a volume of excellent colour plates (for the day) intermingled with wartime softpaper for the wordage. Strangely, I became fascinated with this. It sort of hung around our house for many years, thrown here and kicked there, the hard back eventually parted company and disappeared and it became a dog-eared wreck by the time I married and left the family home.

About four years later I was helping my parents remove to another house and came across this sorry specimen. There was a sudden nostalgic twinge in the air so I took it away with me. At that time I owned a Leica IIIf with a copy legs device and for no other reason than sentimentality I photographed about eight of the better surviving colour pictures. Eight because I had eight exposures of Perutz slide film left in the camera after returning from a holiday.

Fast forward another fifty years. I was recently looking for some vintage slides for a book project and Whoa! What



Rearming an ME 110

did I find but the un-mounted strip of eight un-touched and unseen since processing. So, onto the scanner and clean up all the dust, the worst of the time incurred mildew marks, tweak a little Gamma and offer a modest sharpening. I daren't go too far with the latter, see how the grain has pulled up already.

Now Uncle Bill did tell us a few things about the war and the book for interest was indeed produced as a propaganda tool for German home consumption. The pictures were taken by small, light, versatile cameras: the Leica.



Dornier's in flight



Leica C – the new line of Leica digital compact cameras

In early September Leica Camera AG unveiled the first model of a new line of Leica digital compact cameras, the Leica C.

Small enough to fit in a pocket, the Leica C offers a sophisticated feature package in an impressively stylish design body, the work of Audi Design, who were also commissioned to develop its range of exclusive accessories.

The Leica C is available in two finishes: 'light gold', a refined combination of gold, ivory and black, and 'dark red', a classic black with burgundy tones. Its collection of innovative accessories in premium materials further highlights the unique look of Leica's new compact camera line.

It features a high-performance Leica DC Vario-Summicron zoom lens and an exceptionally large sensor for its class with a resolution of 12.1 megapixels. The Leica C is the first Leica compact camera to feature an integrated Wi-Fi and NFC (Near Field Communication) module for the wireless transmission of image data to smartphones and tablet PCs.

To enable this function, users simply have to download the Leica C Image Shuttle app and install it on their iOS or Android end device. By dialling into a WLAN connection, users can activate the data transfer. WLAN and the app also enable remote control of the Leica C from a smartphone or tablet PC, which is particularly useful for remote-release photography and when shooting with the self-timer.

Its Leica DC Vario-Summicron 6–42.8 mm f/2–5.9 ASPH. 7× zoom lens, with a range equivalent to 28 to 200 mm in 35 mm format, is extremely versatile and ideal for almost all photographic situations. The programmable ring around the lens provides even greater creative freedom.

Concurrent with the launch of the Leica C, Leica Camera is also extending its service portfolio. This provides particular benefits for Leica C customers, as they can take advantage of a secure image-archiving package as an exclusive starting offer. More details will be announced in the near future.

Designed to perfectly complement the elegance of the Leica C, Leica offers a range of innovative and superbly finished, stylish accessories. For example, the Leica C-Clutch, an elegant clutch in light gold or dark red premium Alcantara with a sandblasted metal closer, offers two separate compartments with ample space for the camera and other personal belongings. The collection also includes the Leica C-Twist, C-Snap, C-Case, C-Pouch and CWrist Strap.

Leica C owners are invited to attend a complimentary 'Leica C Zinc Table Talk'. Offered on a weekly basis in the Leica Café Optik in Mayfair, London, the sessions will be led by a Leica Camera team member who will also be answering specific technical questions. Additional information can be found on the Leica Store Mayfair website, **www.leica-storemayfair.co.uk**.

The suggested retail price for the Leica C in light gold or dark red is £550 including VAT.





Ag PHOTOGRAPHIC

Film | Paper | Chemistry
Darkroom | Digital
The Photography Experts

Enthusiast - Professional - Fine Art - Student

ILFORD

If Ilford Make it, we Sell it! Ask if you can't see what you want!

FP4/HPS/PanF 35mm 36	£4.71
FP4/HPS/PanF 35mm 36 10Pk	£43.90
FP4/HPS/PanF 120	£3.98
FP4/HPS/PanF 120 10 Pk	£36.90
FP4/HPS 4x5" 25 sheets	£38.49
FP4/HPS 5x7" 25 sheets	£64.40
FP4/HPS 10x8" 25 sheets	£124.15
Delta 100/400 35mm 36	£5.49
Delta 100/400 35mm 36 10Pk	£51.40
Delta 100/400 120	£4.49
Delta 100/400 120 10 Pk	£42.70
Delta 100 4x5 25 sh.	£39.80
Delta 3200 35mm 36	£6.59
Delta 3200 35mm 36 10 Pk	£63.90
Delta 3200 120	£5.49
Delta 3200 120 10 Pk	£49.90
XP2 Super 35mm 36	£4.49
XP2 Super 35mm 36 10 Pk	£51.40
XP2 Super 120	£4.49
XP2 Super 120 10 Pk	£42.70

Multigrade IV RC

Gloss, Pearl or Satin surfaces.
Worlds best selling B&W paper,
Consistant and reliable.

3.5x5" 100 sheets	£11.03
5x7" 25 sheets	£7.46
5x7" 100 sheets	£22.12
8x10" 25 sheets	£15.74
8x10" 50 sheets	£22.12
8x10" 100 sheets	£39.93
9.5x12" 10 sheets	£9.57
9.5x12" 50 sheets	£30.40
11x14" 10 sheets	£16.07
11x14" 50 sheets	£45.68
12x16" 10 sheets	£16.58
12x16" 50 sheets	£49.18
16x20" 10 sheets	£27.31
16x20" 50 sheets	£75.83
20x24" 10 sheets	£42.92
20x24" 50 sheets	£111.51

NEW!! ILFORD MG300 ART B&W FB Paper on a 300gsm Cotton Base

5x7" 50 sheets	£28.76
8x10" 50 sheets	£64.65
9.5x12" 30 sheets	£55.30
11x14" 10 sheets	£29.87
11x14" 30 sheets	£75.22
12x16" 30 sheets	£99.58
16x20" 30 sheets	£154.93
20x24" 15 sheets	£156.64

Darkroom products Made in Germany

Film retrieval tool for 35mm	£7.12
Stainless Steel print tongs	£25.57
Print wiper	£12.80
Roller squeegee	£20.45
Floating Thermometer	£13.84
Precision Thermometer	£20.45
Tray Thermometer	£12.80
1L Mixing Jug lab grade	£6.65
2L Mixing Jug lab grade	£11.78
1L Grad. cylinder lab grade	£15.32
500ml Grad. Cyl. lab grade	£10.20
250ml Grad. Cyl, lab grade	£7.12
100ml Grad Cyl. lab grade	£4.60
50ml Grad. Cul lab grade	£3.58
Safelight, c/w MG filter	£40.95
Filters, Red, Orange, MG	£7.95
Safelight, LED(colour)	£121.92

ENLARGERS - Excellent range, top Quality

VP350 35mm B&W Enlarger	£489
VPS30S 35mm B&W, SystemV	£743
VP600S 120 B&W, SystemV	£815
VPM350S 35mm MG, SystemV	£1176
VPM600S 120 MG, SystemV	£1263
VCP350S 35mm Colour Sys.V	£1340
VCP600S 120 Colour Sys.V	£1398

Multigrade IV FB

Gloss, or Matt surface
Popular Fibre Based paper.

5x7" 100 sheets	£36.68
8x10" 25 sheets	£26.55
8x10" 100 sheets	£77.44
9.5x12" 10 sheets	£15.13
9.5x12" 50 sheets	£58.48
11x14" 10 sheets	£25.19
11x14" 50 sheets	£76.36
12x16" 10 sheets	£29.88
12x16" 50 sheets	£95.15
16x20" 10 sheets	£40.84
16x20" 50 sheets	£146.49
20x24" 10 sheets	£68.08
20x24" 50 sheets	£220.27

MG Warmtone Fibre Based

SUPER Premium paper
Gloss, or beautiful Semi-Matt

5x7" 100 sheets	£44.23
8x10" 25 sheets	£29.87
8x10" 100 sheets	£95.17
9.5x12" 10 sheets	£17.02
9.5x12" 50 sheets	£68.02
11x14" 10 sheets	£24.34
11x14" 50 sheets	£92.43
12x16" 10 sheets	£28.52
12x16" 50 sheets	£122.96
16x20" 10 sheets	£47.58
16x20" 50 sheets	£188.17
20x24" 10 sheets	£70.81
20x24" 50 sheets	£272.30

Ilfobrom Galerie. A Traditional Graded, Fibre Based Paper. Popular with Ansel Adams. Gr. 2 or 3. Gloss.

8x10" 25 sheets	£28.75
8x10" 100 sheets	£91.33
9.5x12" 50 sheets	£68.61
12x16" 50 sheets	£112.91
16x20" 50 sheets	£162.95
20x24" 10 sheets	£70.83

PATERSON®

Everything for your Darkroom!
Made in the **West Midlands***

Star buys.....

Universal 35mm/120 Enlarger	**£183**
Fibre Print washer 12x16"	**£163.95**
Processing Starter Kit	**£81.95**
35mm dev tank & reel	£19.95
35/120 dev tank & 2 reels	£20.97
3 reel dev tank (no reels)	£22.50
5 reel dev tank (no reels)	£24.55
8 reel dev tank (no reels)	£36.85
Set of 3 8x10" dev trays	£12.80
Set of 3 10x12" dev trays	£16.35
Set of 3 12x16" dev trays	£24.55
Set of 3 16x20" dev trays	£30.70
Set of 3 20x24" dev trays	£59.95
Trays also availabe as singles	
Film drying clips, Pair	£8.60
Thermometer col/B&W	£12.80
Film Squeegee	£11.78
Print Squeegee	£22.50
Print Drying Rack	£30.97
Fibre Print Wash 10x12"	£112.70
RC Print washer 8x10"	£26.64
RC Print washer 12x16"	£45.09
Contact Frame 35/120/plain	£45.97
Focus finder	£22.50
Changing Bag	£20.45
Variable Contrast Filter set	£20.45
Digital Enlarger Timer	£71.70
Triple Timer Clock	£15.88

FULL Range available - Please ask!
*Enlarger made in China

Kentmere

Photographic

KENTMERE B&W FILM
Lovely regular B&W film

KM 100 35mm 36	£3.92
KM 100 35mm 36 10 Pack	£35.90
KM 400 35mm 36	£3.92
KM 400 35mm 36 10 Pack	£35.90

VC Select RC

RC paper, alternative to Ilford MG!VRC

3.5x5" 100 sheets	£10.97
6x4" 100 sheets	£15.16
5x7" 25 sheets	£7.57
5x7" 100 sheets	£21.96
8x10" 25 sheets	£17.68
8x10" 100 sheets	£37.93
A4 100 sheets	£56.89
9.5x12" 10 sheets	£9.99
9.5x12" 50 sheets	£30.23
11x14" 50 sheets	£46.44
12x16" 10 sheets	£16.38
12x16" 50 sheets	£49.30
16x20" 10 sheets	£27.70
16x20" 50 sheets	£73.24
20x24" 10 sheets	£43.32
20x24" 50 sheets	£113.72

Fineprint FB

VC Fibre paper, alternative to Ilford MG FB

5x7" 100 sheets	£30.95
8x10" 25 sheets	£20.50
8x10" 100 sheets	£62.08
9.5x12" 10 sheets	£11.15
9.5x12" 50 sheets	£45.92
11x14" 50 sheets	£65.66
12x16" 10 sheets	£19.87
12x16" 50 sheets	£71.97
16x20" 10 sheets	£34.40
16x20" 50 sheets	£105.53
20x24" 10 sheets	£49.59
20x24" 50 sheets	£177.35

AGFAPHOTO

Black & White

APX-100 35mm 36	£3.29
APX-100 35mm 36 10Pk	£29.90

Colour Slide - Agfa PRECISA
Alternative to Fuji Sensia

Precisa 100 35mm 36	£4.48
Precisa 100 35mm 36 10Pk	£42.90

Colour Neg (Print)

Vista 200 35mm 36	£2.59
Vista 200 35mm 36 10 Pk	£27.20
Vista 400 35mm 36	£2.89
Vista 400 35mm 36 10Pk	£29.98

FUJIFILM

Black & White

Acros 35mm 36	£4.85
Acros 120 5 Pack	£22.97
Neopan 400 35mm 36	£4.76
Neopan 400CN 35mm36	£5.39

Colour Transparency (Slide)

Velvia 50 35mm 36	£8.94
Velvia 120 5 Pack	£26.36
Velvia 100 35mm 36	£9.20
Velvia 100 120 5 Pack	£27.58
Velvia 100 5x4" 20 pack	£88.49
Provia 100F 35mm 36	£8.38
Provia 100F 120 5 Pack	£23.98
Provia 100F 5x4" 20 pack	£71.88
Provia 100F 10x8" 20 pk	£297.60
Provia 400X 35mm 36	£10.25
Provia 400X 120 5 Pack	£29.45

Fuji Crystal Archive

Gloss, Matt or Lustre

8x10" 100 sheets	£24.98
9.5x12" 50 sheets	£22.98
12x16" 50 sheets	£39.97
20x24" 50 sheets	£74.69

Kodak

B&W Film

Tri-X 400 35mm 36	£3.74
Tri-X 400 35mm 36 **10 Pack**	£35.90
Tri-X 400 120 single	£3.97
Tri-X 400 120 **10 Pack**	£36.90
TXP 320 5x4 25	£77.43
Plus-X 125 135-36	£5.26
T-Max 100 35mm 36	£3.64
T-Max 100 35mm36 **10 Pack**	£35.50
T-Max 100 120 5 Pack	£17.65
T-Max 100 4x5 50	£73.98
T-Max 100 8x10 10	£55.29
T-Max 400 35mm 36	£3.64
T-Max 400 35mm36 **10 Pack**	£35.59
T-Max 400 120 5 Pack	£17.65
T-Max 400 4x5 50	£73.98
T-Max 400 8x10 10	£55.59
T-Max P3200 35mm 36	£5.35

Colour Negative

EKTAR - World's Finest Grain

Ektar 100 135-36 NEW!	£3.58
Ektar 100 120 5 Pack NEW!	£16.98
Ektar 100 4x5" 10 sheets	£30.70
Ektar 100 8x10" 10 sheets	£121.98

KODAK PORTRA 160 & 400

For best skin tones, forget any other film or digital! New 400 ultimate colour negative ever.

Portra 160 **NEW** 135-36 x5	£26.98
Portra 400 **NEW!** 135-36x5	£28.37
Portra 800 135-36	£6.10
Portra 160 **NEW** 120 x5	£18.95
Portra 160 **NEW** 220 x5	£42.95
Portra 400 **NEW!** 120 x5	£19.98
Portra 400 **NEW!** 220 x5	£48.78
Portra 800 120 x5	£23.80
Portra 160 **NEW** 4x5" 10	£34.50
Portra 160 **NEW** 8x10" 10	£155
Portra 400 **NEW** 4x5" 10	£37.50
Portra 400 **NEW** 8x10" 10	£159

Negative Storage

Glassine, semi-transparent Pages for binders

Paterson 35mm 25 pages	£5.97
Paterson 120 25 pages	£5.97
Pat. Binder & 25 Pages	£11.70
Kenro 35mm 25 pages	£5.07
Kenro 120 25 pages	£5.07
Kenro 35mm 100 pages	£19.42
Kenro 120 100 pages	£19.42

Acetate, 100% clear pages for binders

Kenro 35mm 25 pages	£10.15
Kenro 120 25 pages	£10.15
Kenro 35mm 100 pages	£37.87
Kenro 120 100 pages	£37.87

Glassine Storage Bags

5x4" 25 bags	£2.00
7x5" 25 bags	£2.55
10x8" 25 bags	£3.58
120 100 bags (for strips)	£5.11
35mm 100 bags (for strips)	£5.11
Fotospeed Film Cleaner	£8.60
Cotton Gloves	£1.49
Kenair master dust kit	£18.32
Kenair dust & Vac kit	£22.45
Kenair refill	£9.95

B&W Chemistry

Kodak D76 1L	£1.79
Kodak D76 3.8L	£5.07
Kodak XTOL 5L	£7.97
Kodak Dektol 3.8L powder	£17.84
An Ansel Adams favorite	
Kodak HC110 1L	£18.97
Another Ansel Adams Favourite	
Kodak T-Max Dev. 1L (1:4)	£12.98
Kodak Hypo Clear.	£4.98
Kodak Fixer/Hardener 3.8-7.6L	£10.20
Kodak T-Max fixer 1L (1:4)	£12.59
Kodak Stop bath 16floz (1:63)	£13.47
Kodak R. Selenium T. 1L	£23.49
Kodak Photo-Flo	£6.65
Ilford Selenium Toner 1L	£23.52
Ilford ID11 1L	£5.23
Ilford ID11 5L	£10.48
Ilford Ilfosol 3 500ml	£7.85
Ilford Ilfotec DDX 1L	£17.18
Ilford Perceptol 1L	£5.23
Ilford Microphen 1L	£5.23
Ilford Multigrade Dev. 5L	£20.98
Ilford Multigrade Dev. 1L	£9.95
Ilford PQ Universal 5L	£20.39
Ilford PQ Universal 1L	£9.41
Ilford PQ Universal 500ml	£6.98
Ilford Warmtone Dev 1L	£9.63
Ilford Rapid Fixer 500ml	£7.86
Ilford Rapid Fixer 1L	£10.44
Ilford Rapid Fixer 5L	£27.93
Ilford Hypam Fix 5L	£29.00
Ilford Ilfostop 500ml	£5.23
PATERSON Aculux 1L	£8.86
PATERSON FX39 1L	£8.86
PATERSON Acugrade 1L	£8.86
PATERSON Acufix 1L	£8.15
Tetenal Superfix 1L	£9.17
Tetenal Superfix 5L	£23.49
Tetenal Neofin Blue	£8.98
Tetenal Ultrafin Plus 1L	£17.98
Tetenal Ultrafin 1L	£9.93
Tetenal Eukobrom 1L	£10.20
Tetenal Variospeed W 1L	£9.97
Tetenal Gold Toner 1L	£65.23
Tetenal Mirasol	£4.35
ADOX Adonal 500ml	£12.95
ADOX APH-09 500ml	£8.98
ADOX Adotol WA 1.25L	£13.95
Fotospeed FD10 250ml	£4.97
Fotospeed FD10 1L	£8.98
Fotospeed FD10 5L	£27.98
Fotospeed WT-10	£9.49
Fotospeed Farmers Reducer	£5.63
Fotospeed FX20 fix 1L	£8.98
Fotospeed FX20 fix 5L	£25.60
Fotospeed FX30 fix 1L	£8.98
Fotospeed FX30 fix 5L	£25.60

NEW Chemistry from Germany
Spursinn HCD S & 2 100ml £16.67
Spursinn HCD S & 2 250ml £25.96
Spursinn HCD is a super flexible film developer. Develops films at a huge range of ISO.

NEW!!



Please ask about: Hahnemühle FINEART, HARMAN INKJET, Permajet, Fotospeed

Ag PHOTO LAB.

[PHOTOS - BOOK - PRINT | Analogue & Digital]
Incorporating METRO Colour Lab

NEW!! **www.ag-photolab.co.uk**

For all your Processing, Printing and lab services
Analogue & Digital

Freepost of films to us

C41 Colour Negative
E6 Colour slide
Traditional Black & White

All film process lines subject to strict process control and densitiometer testing for quality, on a daily basis.

Wet print Enlargements from Film or Digital files

prints are C-Type, exposed onto genuine photographic paper (Fujicolor Professional) up to 12" wide by 36" long!

Fine Art "Giclee" Prints for larger and wide format prints

Choice of paper from the Harman and Harman by Hahnemuhle range



The Noritsu 3704HD - the ultimate photographic printer.

All images, from film or digital files, are professionally corrected for colour, contrast and density by our experienced photographic printers

Photographers with specific requirements, please contact us to discuss.

sales@ag-photolab.co.uk

For all prices and information please visit our lab website

www.ag-photolab.co.uk

Or ask us to send you a starter pack including Prepaid Mail bag Price List, order form.

Postal & Shipping Rates UK inc. Scottish Islands & N.I.
£4.94 lightweight (eg. 30 films/50 sheets 8x10 paper or similar)
£7.98 for heavier packages up to 30kg inc. all liquids

Prices include VAT at 20%
Prices subject to change without prior notice.
All Sales subject to our standard terms of business

✓No Minimum order quantity ✓Next Day Delivery as standard ✓We'll always let you know our stock position ✓Friendly advice & service

Unit 6 Phoenix Business Park, Avenue Road, BIRMINGHAM, B7 4NU. 0121 366 0016
www.ag-photographic.co.uk **sales@ag-photographic.co.uk**



R. G. Lewis Ltd.

Established 1881





We Have Been Selling Leica Cameras and Lenses from the very beginning. Come to us for all your Leica needs.





R. G. Lewis Ltd.
29 Southampton Row, London, WC1B 5HL
020 7242 2916/8 - sales@rglewis.co.uk



Photo by Roswitha Wesiak

A new home for Leica photographers

by Phil Coomes



There is a new photographic gallery in London and one that is of special interest to members as it only features work by Leica photographers.

The Stephen Bartels Gallery in Pimlico, a few doors down from the well-known Nikon establishment, Greys of Westminster, opened its doors towards the end of 2012 and is now establishing itself as a possible outlet for photographers who in the past may not have thought about marketing their work in this way.

I went along to meet the owner and to find out more about the different approach being taken to funding and why he'd settled on Leica users only.

The gallery itself is, as you would expect, sparsely furnished, with plain walls containing a number of powerful black and white prints. Alongside this are three large high definition screens, each controlled by an iPad and showing pictures by members of the gallery.

Unlike most galleries where you tend to wander around, pausing in front of the pictures that grab your attention, here you tend to stay in one spot and watch as the images dissolve into one another on the screen, the gallery comes to you if you like.

The gallery itself is run in a new way, and could be the only one of its kind in the world. Firstly, anyone wishing to be represented by it must shoot on a Leica. Why? Well Bartels explains.

His own journey into photography was through other manufactures but he found that he had acquired what he calls GAS (Gear Acquisition Syndrome). The photography was becoming more about the gear than the desire to photograph.



Havana *by Stephen Bartel*

So seeking a return to photography that is all about capturing the image, he eventually landed on a M7 and a 50mm Summilux (ASPH) lens as he notes the optics are second to none and combined with a top level scanner it was capable of producing fantastic results, as good as anything out there. Now he also uses a M9, though is still more happy to work in film.

Indeed even when using digital he weighs up the shot before shooting. As Bartels tells me, anyone who has spent time scanning pictures they know are not up to the grade soon begins to take more care when using film, why change that approach with digital. Shoot sparingly and shoot well.

So how does it work? Well as you can see from the method of display it is not a conventional gallery, but one where its members can submit their images digitally for showing on the screens. Members can at first send in low res images for discussion and then higher resolution versions are sent in once exhibited images are selected.

The beauty of this is that it can attract members around the world, rather than within a few miles of its location, and of course for the customer it means they can order whatever size picture they want, framing and so, it is very flexible.

There are two levels of membership. For £49 a month members can submit three images a month, either new or archive material and they will then get 50% of any profit on sales. This suits many people, and you are not tied to it and can leave at anytime, you are not tied in for years.



Photo by GD2R



Photo by Virgil DiBiase

So far it has attracted members from more than a dozen countries, some who are already selling their material, others who have never sold anything but feel their work could be of interest.

Of course the gallery offers more than just print sales. As Bartels states, it is also about giving the photographer representation in London, something that will help them obtain commissions, reputation and their presence online. He is aware that to build a name and command good prices for your work is a long game, but one that he feels the gallery can help with.

For photographers who are already established they can pay more, £160 a month. That gives them 85% of the profit of sales, so for those whose work already commands a high level of sales this can be attractive. They know they will sell and the Stephen Bartels Gallery offers a new outlet.

The plan is for the number of photographers to be limited to 150 with around one joining every week at present, from as far afield as New Zealand, USA and many European countries, not forgetting the UK of course.

The gallery is also very active online. Pushing the term SBG (Stephen Bartels Gallery) on Twitter and Facebook they announce when new work is available to see alongside analysis from Bartels.

So next time you are in London head down to Pimlico and drop in, it is only a few minutes' walk from Victoria station, I'm sure Stephen would be delighted to say hello.



Photo by Mano (above)

Photo by Michael Locke (right) ►





Loch Lomond

Planning ahead

by Bill Allsopp

Much of my landscape photography has had to be crammed into family holidays or short trips of one or two nights but in December 2012 I saw a gap opening up in my commitments and started to plan for a trip to Scotland and the Isle of Skye.

In summer 2011 I sold my car and bought a Mercedes Vito van with the intention of converting it to a campervan for photo trips. A combination of the appalling summer weather and more work than I had had in years meant that it only got used for one two night trip, down to the south coast, that year. I was not going to let that happen again so at Christmas I started planning in earnest for a trip to Scotland. I asked friends and acquaintances for suggestions of locations, I scoured the internet for information and looked at countless pictures, I saved all these locations to a Google map, edited with notes as to best time of day, if tidal conditions seemed important etc. I contacted the Forestry Commission for Scotland for details of a location I saw on a TV programme, Glen Affric seemed worth a visit while I was nearby; whilst at Loch Duich (Eileen Donan) I would be only 10 miles or so from Glen Affric. This turned out to be 10 miles or so as the crow flies and 73 miles by road.

It was at this point I realised I had more locations than I could get round in the time available and needed to concentrate and study road maps even more carefully. Study of the roads as well as the terrain meant continually swapping between Google maps and Streetmap. Each has strengths and weaknesses but combining both and printing out key maps for a folder to take with me resulted in a planner of day-by-day locations with not too much crammed in thereby allowing for delays caused by bad weather and slower than average travel times due to narrow, twisty, Highland roads, which are often single track with passing places. In the end I decided to concentrate on the Isle of Skye with its many famously beautiful locations that, because of the geography and roads, could not be covered in much less than a week. I believe there is no substitute for OS Landranger maps when out and about so I ordered the four maps needed to cover Skye.

I typed up a list of locations to visit, broken up into a page a day, and put this into my folder for the trip with detailed maps from Google or Streetmap for the key locations and notes of walks to follow. Some days had alternative or additional locations noted to suit changes forced upon me by the weather and light. I was well aware that this could all go horribly wrong, the Highlands and Islands are noted for their ability to present visitors with a week of horizontal rain and even if it were dry Skye could live up to it's Norse name of "isle of cloud." One of the things I did note however was that March was typically the driest month on Skye; I hoped it would stay so.

While this was going on I started to focus on equipment, extra memory cards were ordered; chargers, inverter and spare batteries packed in a small bag and I finally bit the bullet and bought a Lee RF75 rangefinder filter holder and three ND grads. Quite an expense but having used Lee filters on a DSLR previously I appreciated their worth whilst being concerned about guessing how to place the grad vertically without either through the lens or live view on my Leica M9. The van was packed, food and

water loaded along with warm clothes etc. Being self-employed I had the benefit of telling my customers that I would be away for at least two weeks in March without being too specific, it gave me flexibility to watch the weather forecast and time my trip accordingly if needed. Departure day was finally set for Thursday 14th March but my wife suggested I get off on Wednesday afternoon to get a head start and I set off at 4:30 p.m.

First stop was a motorway rest area just south of Gretna where I turned in early and slept poorly until 3:00. The early start got me past Glasgow before the world woke. By 6 o'clock I was at Loch Lomond near Tarbet; there was no significant colour in the dawn but I managed a few pictures of the area before setting off towards my first deviation to Kilchurn castle just a few miles off the A82.

In the thick murk of mist and sleet I drove straight past it and had to turn round. Was this a taste of things to come? Despite hanging around for a while there seemed no prospect of an imminent break in the weather so I set off north again. It was still drizzling when I got to Rannoch Moor but there was sunlight filtering through so I stopped and in no time there was good light and colour, this was more like it. Not much further on and I had to stop at Blackrock Cottages, Glencoe. Photographed to death but not the sort of location I was going to pass while there. There was light snow lying on the mountain tops, broken cloud and mist giving patches of good light.



Blackrock cottages

I popped into the Ski resort café for a hot chocolate and scone; skiers must be made of tough stuff if they can take what they served up. Just around the corner is Buchaille Etive Mor, I pulled into the parking bay got camera and tripod and within a few yards of the van it started to pour. It was still raining three hours later; I decided to move on. I stopped at The Claunie Inn for a meal and at 9 p.m. arrived at Eileen Donan, it was raining harder than ever but this was a location I was not going to miss so I did the only thing I could, put the camera up on the tripod inside the back of the van and took a few shots through the open door. A few miles later on I pulled into a layby and turned in for the night hoping for better things tomorrow.

I awoke to find I was parked in sight of the Skye bridge and it was still raining. Over the bridge and through Kyleakin and Broadford, past Loch Cill Chriosd and still it rained. The road to Elgol seems endless, it is a single track road that winds past loch and mountain with passing places. I pulled into one to let a cement mixer come past me, I was in no rush with this weather. Elgol is a village you usually don't see in photographs, the stereotype view is at sunset across the rocks and bay to the Cuillins but sometimes you need to be different. No sooner had I arrived than the clouds broke and I was at last given good light. It persisted back along the road past Loch Cill Chriosd (Christ's Church) allowing pictures of the loch and the church itself, one of the many abandoned churches on Skye. The Highland clearances, which saw many families forcibly removed from their homes and put on boats for the New World, or worse left to die of cold and starvation coupled with the potato famine and disruption of 1843 all led to a dramatic decline in population and huge shift in church usage.

Many of the roads on Skye are dead ends, the Cuillins are a barrier roads do not cross and so many of the roads radiate like legs from the central body of the island. I was back in Kyleakin that night in the hope of sunset pictures of the bridge but the clouds beat me again and I settled for a meal in a local café and an early night. The next morning was drear so a leisurely start was in order and I headed north through Broadford again and on to Loch Ainort to be greeted by warming sunshine and a clearing sky. On the side of the loch a hard frost hung in the shadows and iced the exposed seaweed.

At the head of the loch I stopped for breakfast. I will scoff caviar and fillet steak if it's on offer but at the end of the day food is only fuel and my supplies consisted of baked beans, spaghetti hoops, and pots of rice pudding. Warming them up means there is a pan to wash so when camping I often save myself a job and eat cold from the tin. I was in good humour and a cooked breakfast was in order so I warmed the beans but cut back on the washing by eating straight from the pan.

Next stop was Sligachan; my research had told me about the waterfalls in the area on the rivers flowing from the Cuillins. I briefly followed a path I had picked out weeks ago and made a few exposures but shooting into the mid-day sun required four stops of ND grad.



Breakfast





Neist Point

I resolved to come back another day when conditions were better and set off down Glen Brittle. The road down this glen runs between the Glen Brittle Forest and the Black Cuillins. The best viewpoint for the mountains is near the forest car park and at this point a path runs out to the Cuillins and onto Sligachan if you want and to the Fairy Pools, a series of waterfalls and pools under the Cuillins. A few photos and on to the beach, one of the few on Skye which is not just rock. A picnic in the sunshine and a few pictures while there then back up the Glen as warming air rising over the peaks started to create some more dramatic cloud cover. I was pleased to have come in March when there were relatively few other people about, the single track roads must be very slow going in the height of the tourist season and the mountains look far more imposing with a cap of snow.

With time still left in the day and good light I pressed on to Gesto Bay and a fine view over Ardtrech point lighthouse which had been scheduled for the next day. I waited some time on the headland for ideal cloud cover and the light to suit and then metered the highlights with a Minolta spotmeter. This is a most useful tool offering a 1° spot ideal for critical exposures. Spot on every time!

Nearby were the remains of a broch but it is not as well preserved as some so off to Neist point. Despite the time of year and it's remoteness there were several other photographers here, the only ones I saw during my stay. Offshore in the evening sunlight was a large and impressive snowstorm. I could find no way of framing this with any reference points to make an interesting image and concentrated on the headland and lighthouse itself. The sunset was more pastel than spectacular but at least I did not have very contrasty light to cope with.

The Duirnish peninsula has a natural arch near it's northern end and also Macleod's tables as well as other landmarks worth visiting but these would have to be left for another time. I headed off to Dunvegan ready for the next day's destination, the Waternish peninsula. Early morning saw the water in Loch Dunvegan almost mirror smooth; this is a regular occurrence early in the day but soon vanishes as the sun warms and the wind picks up.

The Waternish peninsula has the typical scattering of white painted homes along it as well as craft shops, a gallery, sheep skin tannery and the oldest inn on the island; unsurprisingly that was closed when I got there at 9:30 in the morning. The OS map shows a viewpoint further north at Trumpan. As this is west facing it is perhaps best seen at the end of the day, for me it was time to start thinking about the next day and as I planned to overnight near Uig so as to be near the Quiraing for dawn the next day. It was time to move on so I could reconnoiter in daylight.

I arrived at Uig early in the afternoon and a CalMac ferry was heading into port. Caledonian MacBrayne runs what amounts to a bus service of ferries in and out of the many small ports around the Scottish Highlands and islands. I was here not just to take pictures of the famous landscapes but also to make stock photos for the picture libraries I supply. With those shots in the bag there was time for a cup of tea and scone in the tearooms opposite to the harbour. Here I had an excellent scone and coffee and then off towards the Trotternish peninsula but after making the climb up the A855 I found myself with a fine view of the town from about 300 feet up and as I got out of the van to record the ferry leaving port a group of sheep came towards me up the hillside but stopped dead when they saw me; behind them was the shepherd with his small son. This was a fine opportunity for a good stock shot and I made a few exposures. The shepherd signaled to me to move back and the sheep ran past as I went behind my van. I had not realised he was driving them across the road and even further up into the hills.



Dunvegan harbour

◄ Stairway to Heaven (right)



The Black Cuillins from Glen Brittle

It was about 3 p.m. when I arrived at the Quiraing; by now it was flat grey overcast. I explored the area for suitable locations and waited to see if the light improved but it only degenerated into rain so I dropped down to Staffin bay before moving down the road and parking in a layby just outside Portree for the night. It was still raining the wind was howling. By 4:30 the next morning I had been woken up four times by the van rocking in the gale force winds; reluctantly I dropped down into Portree and found a space on a car park with high walls to give protection. The forecast for tomorrow was for more of the same so I settled down but could not get back to sleep. I made tea and read until 6:30 when I stuck my head out of the van door to see what the weather was like. I had missed the best sunrise I had seen all week.

Or had I? I drove as fast as I dare up the road towards the Storr. The light and colours were still excellent and I stopped a mile or so away to grab a few shots with the long lens on my canon 7D. Off again a bit further up the road and some more images with the M9 and a 90mm lens; result! In this game you must always be ready, have patience and never ever give up (and don't take the weather forecast for gospel either).



The Old Man of Storr

Now it was time to go back to Portree and see if I could find a café for breakfast, I had earned a treat today. Portree is the largest town on Skye and its 2,500 people account for about 20% of the population of the island. There was some street parking on Quay Street and I had stopped outside Café Arriba which served breakfast from 7:00, a full English with orange juice and coffee set me up for the day.

Thick cloud covered the sky for the rest of the morning and I took the time to wander the shops in Portree buying a new pair of gloves for myself. My old gloves were too thick to operate a camera through and having spent a long while out in the cold with camera in hand my fingers were beginning to suffer, I bought some inner ski gloves from a mountaineering shop. These were much thinner but proved to be every bit as warm as the old pair. Lunchtime found me on the north side of Loch Portree having a mug of soup when the sun briefly broke through to illuminate the colour washed cottages of the town, a very pretty sight. The dark clouds soon returned and I was able to achieve very little else for the rest of the day other than return to the Quiraing for another survey in preparation for the next morning.

I was up on top of the Quiraing before sun-up on day seven trying to catch the dawn light on this magical landscape that had eluded me a few days before. It did not look hopeful, the thick cloud was still present, there was a scattering of snow on the ground and a biting wind blowing from the east. After a while a ray of light poked through the cloud miles out to sea and played across the water. I watched it for what seemed ages hoping it would come closer. Slowly the clouds began to break above me but still hung thick out at sea blocking the sun. If only that heavy band of cloud would move just a bit to let the sun through; the cold was soaking into my bones despite many layers of clothing. I waited and hoped the rising sun would clear the low-lying clouds before it was so high



Looking South along the Trotternish peninsula from the Quiraing at Dawn.

that the quality of dawn light was lost.

Suddenly we were in business, the rising sun caught the edge of broken clouds above me lighting them up with colour but it took another half hour for the sun to climb enough to light the land. To travel so far and see this magical landscape in perfect light was wonderful, I know photographers who have made many trips and not been as fortunate. Cold but elated I returned to Café Arriba for another of their breakfasts.

The plans I had made before departing had been carved up by the weather but the slices had been tasty and I had achieved almost everything I set out to do. I headed north out of Portree intent on a few last pictures of the Storr across Coire Scamadal before turning east along the coast road down to Peinachorrain, which is across Loch Sligachan from Sconser, just in time to catch sight of the CalMac ferry heading out to Raasay. Keeping an ear on the local weather forecast I headed back south down the A87 to Sligachan intending to walk the path to Alltdearg house and the nearby waterfalls that I had omitted from my walk in the area earlier in the week "dearg" is pronounced "jerak" by the way, Scottish Gaelic has only 18 letters but pronunciation of some can change according to position in the word or the surrounding letters.

The weather was much better than last time, broken cloud with sunshine lighting up the landscape but the ND filters were still much in need to optimize the light balance, my investment paid off just in this one brief trip with the filters, either singly or stacked, being used every day. Accurately placing them proved not to be a problem, the filter holder has a scale on the front but in use I found it only necessary to compose, note where the horizon fell and estimate the height of the filter to suit. Using a hard grad would probably be a little trickier but the two stop hard grad I had purchased was never used in Skye, even at Neist point with an uninterrupted horizon of unbroken sea I still used the soft ND grads. I like to shoot into the sun for the drama this creates, particularly when thinking of black and white, and will often use the 1.5 and 2.5 soft ND grads stacked.



The Red and Black Cuillins from north of Sligachan. The contrast between the soft rounded Red Cuillins and the jagged Black Cuillins can clearly be seen.

Traveling south from Sligachan to Kyleakin and the Skye bridge afforded a few good stock shots of traditional black houses. On arrival I tried for a sunset panorama with the bridge but light and clouds conspired against me. Once again the clouds that wreath around the mountain tops blocked the sun until the last moment when part of the clouds was briefly underlit. I shall have to try this again on another visit and to get the best angle with the setting sun directly behind the bridge from Kyeleakin this may well need to be in December or January.

The journey south could not have contrasted more, Eileen Donan was reached before sun-up with a blue sky and scattered clouds I waited for the sun to rise and cast its warm rays on the castle walls. I was surprised how long the wait was, I could see sunlight on the far bank of Loch Alsh and Loch Duich for an hour before it rose above the surrounding hills enough to light the castle. On the outward trip the tide was in but now it was low tide; reflections would have been a bonus but I wasn't complaining at least the light was good.

Glen Shiel provides plenty of opportunities on a good day but the sky had filled with grey clouds again. At Glen Moriston a sunlit snowstorm was traveling through behind some wind turbines located on the mountains. The 300mm lens on my Canon 7D framed this nicely and exposure was again calculated using the spotmeter. An hour or so later as I traveled south down the A82 I picked up the signs to the Commando memorial at Spean bridge. I have seen countless pictures of this and wanted to find a slightly different angle. The garden of remembrance had some poppies in it, could I frame a shot with those in frame and the memorial behind? It would make a fine tribute to those brave men; to do so meant lying face down but I am used to people giving me strange looks as I seek to get pictures from a different angle.

Buchaille Etive Mor followed Glencoe and I was appalled to see how trampled the ground was by the waterfall. There was barely a live blade of grass or heather so heavy had been the footfall. A pretty place but close to the road and suffering because of it, was all this damage done by the tramp of photographers? I opted for a drive down Glen Etive and enjoyed more super light as evening drew in.

Eileen Donan

I stopped for the night near the banks of Loch Lomond, I had not considered how close I was to Glasgow and had I done so would no doubt have pressed on to get past this bottleneck to traffic. In the event it was a godsend, I caught the rush hour in full flood and to escape the traffic turned off onto Clydebank. I stumbled upon the Erskine bridge and a little further on the Riverside Museum a stunning piece of architecture with a wave form roof, at the back of which was a three masted ship. An enjoyable diversion.

Once the traffic had subsided I set off again intent on spending at least one night in Cumbria but on spotting a sign to Edinburgh realised I had a chance to see the Forth Bridge, only 40 miles away and I could then return to my southbound heading through Northumberland; what could be better? The bridge is a most impressive structure, built over 120 years ago it is still the second longest of its type in the world. Heading south the weather deteriorated, the clouds built up and the forecast kept threatening snow, I stopped at St. Abbs, for one last picture before leaving Scotland.



Loch Etive, Scottish Highlands

I drove the last 90 miles down the M1 in driving snow and was glad to get home. Had I come back through Cumbria as originally planned I may have found myself there for a few days.

Would I go again? Most definitely, the whole of the Sleat and Minginish are still to see and more detailed exploration of the areas I barely skimmed could keep a photographer busy almost indefinitely. Would I plan it in the same way? I would plan like this every time before visiting an area I did not know, plans have to be altered "No … plan survives contact with the enemy" as Colin Powell said and the photographer's enemy is poor light. For a return visit to Skye I would not need to plan in so much detail, but I would list in geographical order any key destinations I felt I missed or for which I did not get the best light. Until the next time …. slàinte!



Real Camera

In the desert of digital domination, an oasis of classic and collectable cameras with civilised conversation.
Part-exchange a pleasure.
Purchase for cash considered.

Leica Cameras

Leica M8 Exc++ £1099
Leica M8.2 Black Paint Exc (some brassing) ... £1499
Leica M3 User £549
Leica M4-2 Exc £449
Leica M6 TTL Chrome 0.85x Exc++..... £899
Leica IIIF RD ST M- £349
Various screw Models I / II / III a,b,c,f Also available from £149

Other Manufactures Leica Fit Rangefinder Cameras

Voigtlander Bessa R4A M- £595
Voigtlander Bessa R2 Olive Exc++ £299
Konica Hexar RF NEW £600
Minolta CLE Exc+..... £375
Yashica YF Exc £299
Reid III with TTH 50mm F2 M-..... £1999
Canon P Exc++..... £179

Leica R Cameras

Leica R4 Exc..... £125
Leica R5 Chrome M- £249
Leica R6.2 Exc++ £499
Leica R7 Exc++ £399
Leica R8 Exc+ £399

Leica Rangefinder Fit Lenses

Leica 16-18-21mm WATE M £3899
Leica 24mnm F2.8 ASPH Boxed M..... £1599
Leica 28mm F2.8 V4 Elmarit Exc+ £899
Leica 28mm F2.8 ASPH Boxed M- £1099
Leica 35mm Summicron V4 Chrome M..... £1949
Leica 35mm F3.5 Summaron M3 Version M-..... £349
Leica 3.5cm F3.5 Elmar Exc++..... £249
Leica 50mm Summicron (Current 6bit) M- £1099
Leica 50mm F1.4 Summilux V1 Exc++..... £1199
Leica 90mm F2 Summicron V1 Exc..... £449
Leica 90mm F4 Elmar Collapsible Exc+ £199
Leica 90mm F2.8 Tele Elmarit 70th Aniv Exc++.. £699
Leica 5cm F3.5 Nickel Elmar Exc++ £199
Leica 73mm F1.9 Hektor Chrome Exc..... £550
Leica 90mm F4 3 Element M-..... £449
Konica 35mm F2 NEW..... £799
Konica 35mm F2 M- £649
Voigtlander 15mm F4.5 Screw Fit with VF Exc++..... £299
Voigtlander 25mm SS with Finder Exc+..... £269
Voigtlander 35mm F1.7 M £350
Voigtlander 35mm F1.2 M- £799
Zeiss Planar 25mm F2.8 Exc+ £599
Canon 50mm F1.4 Exc..... £349
Canon 35mm F1.8 Exc++ £350
Canon 35mm F2 Exc+..... £399
Canon 100mm F2 Exc+..... £399
Taylor Hobson 2" F2 (for Reid) Leica Screw fit M-..... £1399
W Nikkor 35mm 1.8 user..... £500
Minolta 45mm 2.8 Exc++ £200
Wollensak 127mm Exc £149
Jupiter 3 50mm F1.5 Exc+ £149

Leica R Lenses

Leica R Elmarit 24mm F2.8 Exc++ £325
Schneider PA-Curtagon 35mm F4 R Fit Shift Lens Exc++ £399
Leica R Summicron 50mm F2 Exc++ £349
Leica R Summicron 90mm F2 Exc++ £525
Leica R 250mm F4 Exc++..... £379
Leica R 180mm F2.8 Exc++..... £349
Leica R Elmarit 90mm F2.8 Exc++ £399
Leica R Elmarit 35mm F2.8 Exc++ £379

Leica Accessories

Leica MR Meter £79
Leica MC Meter £49
Leica M Grip £49
Leica M Motor £249
Voigtlander vc II Meter £129

We have many more Leica M, R and Screw Fit cameras and lenses available. Please call us on **0161 907 3236** if you require anything specific.

Real Camera would like to invite members of the Leica Society to meet for social chat on the 'First Saturday' of each month at their new enlarged premises. Exhibitions are planned and refreshments will be available. Do come and join us.

Sevendale House, 5-7 Dale Street, (entrance on Lever Street) Manchester M1 1JA
Telephone: 0161 907 3236



A Night Shoot with a Leica M

by Keith Walker

I have recently started using the new Leica M (240). This model brought several new features that may not appeal to everyone, such as live view and movie capability. For as much photography as sensible I try and use it in its basic (purist) form with composition and focusing by rangefinder only and central weighted metering, with the rear screen covered by use of a Leicatime case. All things are of course relative in terms of basic, but we are talking about a 2013 digital camera.

However, I have recently been on a day/night photo-shoot at a preserved railway centre, and found some of the additional features extremely helpful for the night shots. These were:

- the variable angle of the Visoflex EVF made tripod use much easier than the conventional viewfinder
- the selection of "Advanced" multi-field metering mode handled exposure very well
- focusing and composition was easy using the Visoflex EVF and the 10x focus assist magnification
- the much increased battery capacity coped with around 12gb of images, many using long exposure times and the associated equivalent time for noise reduction.

I appreciate night photography is not a frequent occurrence (it has been many years for me), but this experience backs up a view that the new features on the camera are there for you to use as and when you see fit. These features can be ignored at other times, and in this form the camera is little different to use compared with previous digital M models.

No colour, White balance adjustment or additional (to the converter) sharpening has been used on any of the supporting images, although you may be seeing these in black and white. They were taken using latest version Summilux 50 and 35 lenses at 640 ISO.



To add some general thoughts This latest Leica M has been getting a bit of a rough ride on some internet forums, in relation to colour rendition, white balance and reliability, notwithstanding the fact that demand makes current wait times for delivery about a year .

I have to say I find the colours excellent and I have been using the generic RAW converter in Apple's Aperture software, as Apple have yet to offer a specific M(240) converter. There is a view, to which I subscribe, that the Aperture RAW converter for M9 files is the best there is.

Equally, I have had no problems when I have relied on Auto WB, although it is very easy to set a custom WB for a specific event. No reliability problems so far either.

A firmware upgrade from Leica is expected (I am writing this in mid July) which is expected to further enhance colours and revise some design facets unpopular with users, so we can look forward to the camera becoming even better. If the camera specific RAW converters are then aligned with Leica's new colour profile, we should have a very potent image making tool and workflow.

H.A. Baker Ltd

Photographic Specialists



Leica Stockist

For all your compact camera & optical needs

44 High Street, Lewes, BN7 2DD
tel: 01273 476479
web: www.habakerltd.co.uk
email: sales@habakerltd.co.uk


Peter Loy
COLLECTABLE CAMERA SPECIALISTS
GLOBUSCOPE
360° PANORAMIC CAMERA
Super-Wide Photography
Leica
Nikon
ROBOT
CONTAX
CAMERA COLLECTIONS
WANTED
TEL. 020 8867 2751
Call us - we can come to you
(UK & Europe)
www.peterloy.com