



JEANLOUP SIEFF

LES INDISCRÈTES.
A HOMAGE TO THE
GREAT FRENCHMAN

LEICA NOVELTIES
NEW PRO SYSTEM,
FOUR NEW M LENSES

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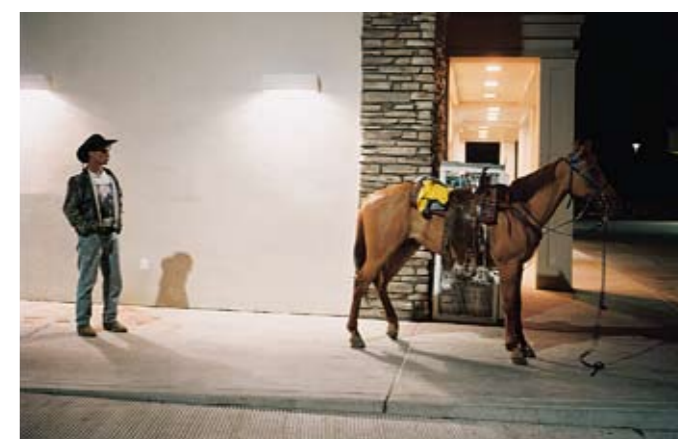
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Cover photo: Jean Loup Sieff, evening fashion for 'Madame Figaro', 1987

INDISCRETIONS

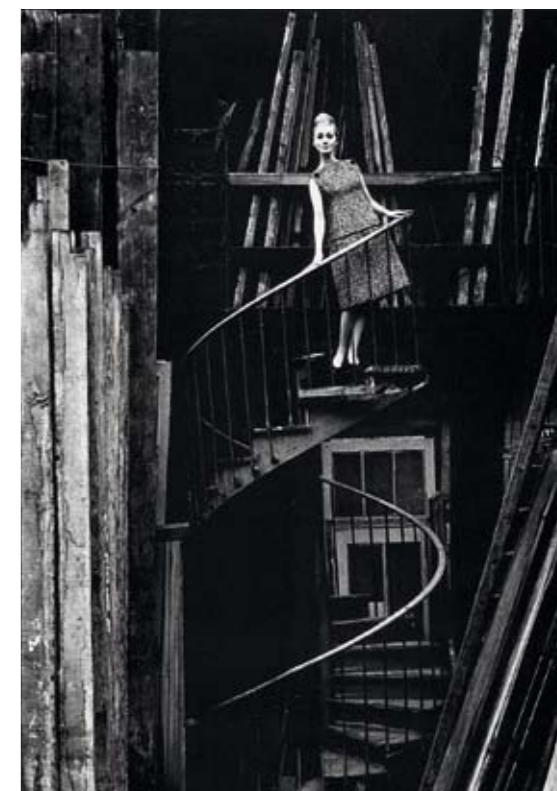
PHOTOS: JEANLOUP SIEFF

Whether fashion, nude, portrait or landscape, French photographer Jeanloup Sieff (1933–2000) was a master of his profession. Always in search of the magic and secret of black & white photography, he used his Leica to create iconic photographs. On the occasion of the publication of 'Les Indiscrètes', which presents previously unpublished works, we pay tribute to Sieff with a comprehensive portfolio. An homage filled with memories and encounters.

Grande dame of the theater –
actress Geneviève Casile, 1961



Left page: Woman is
the future of man, 1995;
right: Portrait with
veil, 1985; 'Jardin des
Modes' ('Garden of
Fashion'), Paris, 1960



Right: Loch Ness in
winter – without Nessy,
Scotland, 1972;
High heels, round bum;
Fetishism, 1985



LEICA SHOWS GREATNESS

Surprise, surprise! Leica is introducing a brand-new digital SLR camera system with a sensor boasting near medium format dimensions. Its name: Leica S2. Its mission: to conquer the professional sector.

BY HOLGER SPARR

The cat's out of the bag. Rather than a full format Leica M or a fully digital R10, photokina is revealing an unexpected, brand-new camera class. The Leica S2 is a 100 percent digital concept with an extra-large sensor, designed to make Leica supremely attractive to the professionals out there – those who, because of the lack of autofocus and up-to-date digital solutions, have been struggling to find what they need in the Solmsian product line-up. The plan is to reach those photographers who consider the 35 mm segment exhausted. A Leica R10 – i.e., a Leica R with full format sensor as anticipated by some of the fans and for which initial blueprints do, in fact, exist – would simply not achieve the necessary specs.

Leica mustered up all of their courage and decided to take matters one step further, creating the S2. Its image sensor

measures 30 by 45 mm – 50 percent more than the 35 mm format – and houses 37.5 megapixels capable any day of picking a fight with medium format.

Future S2 lenses will, for the most part, contain a centralized shutter and facilitate flash compliance throughout all exposure speeds – something we've come to appreciate in medium format photography. In all other aspects – and especially when it comes to size and handling – the S2 could easily be mistaken for a 35 mm camera.

Photokina exhibits the S2 prototype behind glass as the camera is in the midst of development and scheduled for release in summer 2009. The price, though still unknown, will signalize great exclusivity – designed for the devout professional and well-heeled amateur. The development of the S2 is nothing short of a mammoth task, requiring

NEW TO THE M SYSTEM

What a show! Leica enhances the M system with four brand-new lenses and an advanced edition of the Leica M8. Also included: a quick loader and a set of optical gadgets.



M8.2, new external viewfinder

Only a year ago, Leica started off on a campaign to return the art of Leica lens design – their most important area of competency – to the right light. Step 1 introduced the Summarit M family as a means to attract a broad audience to rangefinder photography Leica-style. Step 2 was scheduled for blast off at this year's Photokina. Once again the company is ambitiously pushing the boundaries of the technically doable. Take the Summilux-M 21 mm f/1.4 Asph, for example: Nowhere in the world of 35 mm photography will you find a super wide angle lens with a starting

aperture like this. And the rumours which have long been circling the block have now been confirmed: There will be a new Noctilux, and the aperture will start at f/0.95. Oh, and there's a new digital M, too. Not that it's labeled M9 – that would be too ambitious. If you're one of those waiting for the real 'Leica format' to arrive in digital rangefinder photography you'll simply have to wait it out. However, adding value to the classic M feeling is a key element in product care. And so the digital M reaches us in the form of the M8.2. But more on that later.



Summilux-M 21 mm f/1.4 Asph



Summilux-M 24 mm f/1.4 Asph



Elmar-M 24 mm f/3.8 Asph



Noctilux-M 50 mm f/0.95 Asph

SUMMILUX-M 21 MM F/1.4 AND 24 MM ASPH

Come December, traditional Leica M photographers will be able to enhance their reportage photography by never-before-seen dimensions, combining high speed and wide angles in the form of the new Summilux designs.

According to the stews cooking in the past month's rumour kitchen, M users appeared to be fantasizing about the promise of a 28 mm Summilux. Leica is deciding to take matters one sizable step further and surprise the community with not only a 24 mm f/1.4 but a phenomenal 21 mm f/1.4. In other words: a diagonal field angle of 92 degrees with the slender depth of field of an f/1.4 – that's 18 centimetres at one metre range. The aesthetic promise is one of a bulging yet isolated foreground object in the midst of an expansive background. Owners of an M8 or the imminent M8.2 can now pull out a high-speed lens sporting an angle of view equal to that of a 28 mm lens in 35 mm photography.

Depictions: Leica

The world's first 21 mm f/1.4, the new 24 mm Summilux and the new Noctilux were only possible thanks to an array of innovative tools and manufacturing processes for heightened assembly control with respect to lens centring. All three are teeming with extreme specifications. Consequently, the tolerance margins for precision engineering and fine tuning are now stricter than ever before at Leica. Wide angle lenses, in particular, are more difficult to design as they are more prone to distortion and vignetting. In theory, the latter could be reduced simply by allowing for a little more distortion – but then we're no longer talking state of the art lens design. What's more, the broad angle of view is now coupled with an extreme starting aperture, and optical aberrations have the unsettling side effect of getting worse with every f/stop. It's a designer's nightmare! When the 21 mm f/3.4 leaped to f/2.8 in 1980 it was already considered a noteworthy feat of engineering – and yet there's no comparison to the design specs of Leica's latest high speed wide angles. On the assumption that the sum of all optical

GRAND PROJECTIONS

The Pradovit D-1200 marks Leica's comeback to the projector market and promises brilliant viewing pleasure for friends of digital photography.



Barely larger than a sheet of A4 paper, the new Pradovit D-1200 promises to be a projector for professionals

BY HOLGER SPARR

Leica's goal to win back core areas of competency includes, in addition to sophisticated mirror reflex cameras, a former domain of Hessian engineering: projectors. However, the market for slide projectors has long collapsed, and today it's all about the data projector.

The market holds a wealth of quality devices in stock, capable of beaming superbly radiant, highly resolved and colourfully balanced imagery onto canvas. In most cases, data projectors are geared towards home cinema enthusiasts and movie watching, or business customers and corporate presentations. What's been missing is a digital projector made

especially for photographers – one that enables you to adjust the colour balance and project the correct aspect ratios. For the beaming comeback, Leica decided to wait for digital projector technology to mature to the point at which it would be at least on par with analogue. The Pradovit D-1200 now boasts the following specs: high resolution of 1920 by 1200 pixels, DLP technology with high light intensity (approx. 1400 lumen when used for photographs), high maximum contrast of more than 2500 to 1, and cunning compactness. Leica prices the Pradovit D-1200 at the upper end of the booming home cinema market. Its maximum projection width spans 7 metres.

From a technical point of view, home cinema consoles fulfill the needs of

photographers better than business consoles designed for brightly lit offices and made-for-computer 4 by 3 aspect ratios. The business console still remains ignorant about the significance of colour spaces. Home cinema machines, in turn, take colour spaces more seriously – and yet they're designed with blockbusters in mind. Ultimately, the DVD medium runs a different colour spectrum than the computer from where the digital slide show is projected.

TECHNOLOGY FOR PHOTOGRAPHY

What distinguishes the new Pradovit D-1200 from other home cinema consoles is a resolution optimized for digital photography: 1920 by 1200 pixels. While the popular full-HD data projector

Read more in the actual issue of LFI

www.lfi-online.com

NEWS FROM THE COMPACT SECTOR

A clever expansion here, a radical simplification there: The D-Lux 4 shines with extreme lens speed and wide angle power, while the C-Lux 3 pushes the point-and-shoot philosophy to the limit.



BY HOLGER SPARR

Leica has been establishing itself in the market of digital compact cameras. While largely designed in collaboration with Panasonic, they still bear the distinct Leica signature and can only be purchased through exclusive dealerships. The concept appears to be working swimmingly, despite Leica not updating their product portfolio half as frequently as their development partner. The emphasis is on consistency and quality, and, to achieve this, Leica elects only the cherries from Panasonic's wide ranging portfolio. Now, Photokina is introducing

the new and improved C-Lux and D-Lux series. Leica seizes the opportunity to continue profiling these cameras against their Japanese sister models. The C-Lux 3 (see box, page 58) has evolved into a pedigree point-and-shoot camera with lifestyle appeal, the D-Lux 4 into a modest but genuine system camera. With a superior sensor, a high-speed wide angle lens, and an extensive accessory gamut, it easily distinguishes itself from the competition.

SUPER WIDE ANGLE

Let's take it one step at a time. Compared with the preceding D-Lux model and its 28-112 mm f/2.8-4.9 zoom, the new

lens has undergone significant change. The DC Vario-Summicron 5.1-12.8 mm f/2.0-2.8 Asph corresponds to a 24-60 mm zoom lens (after conversion into 35 mm vernacular). While the zoom only just exceeds the capacity of a normal 50 mm lens, the wide angle is all the wider for it and allows for new and exciting compositional possibilities currently unique to the D-Lux 4.

The new lens exhibits markedly large starting apertures of f/2.0 to 2.8 which – at the 'telephoto' end – might just allow for experimentation with bokeh effects. It's this lens speed – further assistance is supplied by an optical image stabilizer as featured in the preceding model – that

Depictions: Leica

Read more in the actual issue of LFI

www.lfi-online.com

Pilgrimage: 700,000 tourists
wander each year through
Elvis Presley's 23-room home.
This is his living room



BEFORE ELVIS THERE WAS NOTHING

Casting aside the world of glamour, money, and Hollywood, German photographer André Lützen set off in search of today's America. Armed with a Leica M6, he spent three months off the beaten track in the southern states, discovering the ups and downs of the American dream. The outcome is a photographic road movie through the land of limitless impossibilities.

PHOTOS: ANDRÉ LÜTZEN



Daily life beyond the spotlight (clockwise from the left top): a side street in Las Vegas; in a supermarket in Calexico by the Mexican border; young cowboy in Arizona; a bar somewhere in New Mexico



LFI READER'S GALLERY

THE DARK SIDE of “the island of the Gods.” As Jon Lister (alias bondipix) wanders through Sanur, a popular tourist resort on the island of Bali, he finds his way to the brothels in the Belanjong district. Using an M8 with Elmarit-M 28 mm f/2.8 Asph, he documents a confusing combination of solidarity and exploitation, familiarity and criminality. The women live here with their families. Parents proudly encourage their girls to pose for the camera; and the pimps are only too happy to have their pictures taken with them. The prostitutes have a strong sense of solidarity, supporting each other

in the face of dire circumstances. Bruises and injuries – tell-tale signs of a dark side, visible only at a second glance – are never openly spoken about. Housing little more than rudimentary washing facilities, each woman's Spartan, one-room bungalow stands directly adjacent to the pimp's villa. There are signs encouraging safe sex, but few pay attention. The Indonesian government ignores the problem altogether, declaring prostitution illegal and consequently non-existent. Most of the women of Belanjong face a future of illness and poverty. www.lfi-online.com/galleries

Left from top to bottom: Anna, 28 years old. Street scene. Madame Ikka who runs the 'Pratama': her own daughter is the “best girl” she has. Below: Domestic help at a whore house



Very top: A pimp arranges appointments with customers. He will deliver the girls on his motor-bike. Above: Sujatma and Siti came originally from East Java. Later they were sold and sent to Bali. Right: A room for the women to relax