

FUJILOVE



ALL THINGS FUJI X

May 2016

Traveling with your Fuji

Q&A with Piet Van den Eynde

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Dear FujiLovers,

first of all, let me thank you for subscribing to the FujiLove Magazine and becoming FujiLove Premium members.

FujiLove community keeps growing and it is thanks to your continuous support that I am being able to schedule some very exciting and valuable additions to FujiLove in the near future.

In July 2016 we will be opening FujiLove Academy, a truly unique online Fuji X learning portal, where some of the best Fujifilm X photographers will be regularly delivering their advice and sharing their camera techniques and tricks.

FujiLove Magazine will be an integral part of FujiLove Academy and I am hoping that many of you will take advantage of this combined offer and enroll at the FujiLove Academy.

I hope you are enjoying your photography and exploring your Fuji X camera possibilities on a daily basis!

Thank you for being around.

Yours truly,

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PIET VAN DEN EYNDE

TRAVELING WITH YOUR FUJI

One of the main reasons I made the switch from a high-end fullframe DSLR to what was then the Fujifilm X-Pro 1, was that I was looking for a more compact and lightweight camera system that did not compromise on image quality. Especially as I was using more and more flash in my travel portraits, the total weight of my gear was starting to be a drag. Literally. In this article, I want to touch on some of the questions I get asked regularly about travel photography in general, and using the X-system for travel portraiture in particular.

WHAT LENSES SHOULD I PUT IN MY BAG?

The answer to this will obviously depend on the type of travel photography that you want to do. I'm a people photographer. I don't photograph wildlife, so I don't really need the new XF 100-400 when I'm traveling. Yet, I'll generally bring

most of my other lenses to any destination. I transport them, along with my laptop, in the F-Stop Loka UL. This is a great bag for the Fuji X-system because it's so lightweight. With airlines being less and less tolerant towards overweight, you don't want your camera trolley to be more than half of your carry-on allowance!

That does not mean I'll put them all in my camera bag on any given day, though. I try to make a selection based on what I think I'm going to need. With so much quality glass to choose from, that selection gets harder every trip. We sure have come a long way from the initial rather limited choice between 18, 35 and 60 mm!

Only a couple of years ago, my two most-used lenses were the 14 mm and the 35 mm. The former because it was the widest lens that Fujifilm had at the time, and the latter because



An example of an image that would not have worked when shot with a 'travel zoom': because of the smaller aperture, the man in the background would have been disturbingly sharp.

X-Pro1 | XF35mmF1.4 R @ 35 mm | 1-80 sec at f - 1,4 | ISO 200

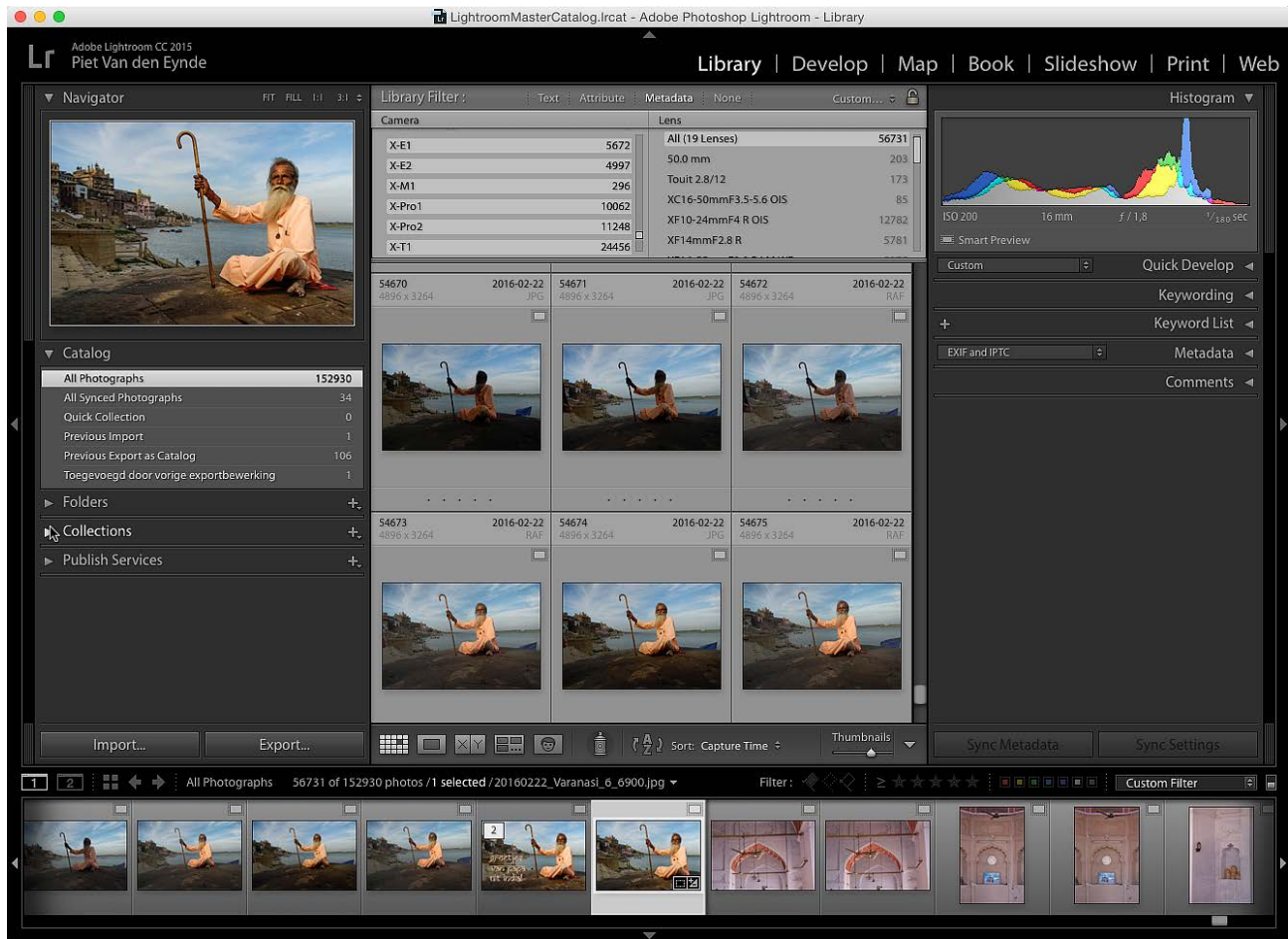
it was the fastest lens they had. I used the 35 mm as a makeshift portrait lens because it allowed me to throw the background nicely out of focus. However, with the advent of the 10-24 and the 56 mm, I have found myself using these two more and more. In fact, if I were to take only two lenses on a trip, they would be the ones. I love the 10-24 for my environmental portraiture (and the occasional landscape photograph) and I use the 56 1.2 for those classical headshot-style portraits.

I thought I was happy with this choice until I played around with the 16-55 f/2.8 on my latest trip to Varanasi. Boy, this is one sharp lens! It's one of the sharpest in the whole Fujifilm line-up, and especially when coupled with the X-Pro 2, I could not believe the first shots. The same goes for the 50-140, which I'd also used quite extensively on my latest trip.



Another example of why I love prime lenses with their large apertures. Shooting at f/4.3 (the maximum aperture at 35 mm on the XF 18-135) would have rendered the background too sharp, and hence too distracting.

FUJIFILM X-E1 | XF35mmF1.4 R @ 35 mm | 1-1900 sec at f - 1,4 | ISO 200



Lightroom can teach you a lot about your shooting and lens habits. In the Lightroom Filter bar, I selected all my Fujifilm cameras with interchangeable lenses in the first column and then selected Lens as criterion for the second. This easily teaches me how often I use a particular lens. If I want, I can zoom in further on the data, e.g. by selecting a particular lens and then focusing in the third column on focal length. If you are a zoom lens user who wants to add a prime lens, the Lightroom filter bar tells you which focal lengths you usually shoot at.



WHAT'S IN THE BAG?

I use an F-Stop Loka UL to carry my gear from one location to another. I love the modular ICU (“Internal Camera Unit”) system and the fact that the backpack and the largest ICU only weigh 1.5 kg. When I’m only shooting with my X100T, I use a smaller ICU which means I have more space in the bag for other stuff. The picture shows a typical travel arrangement: X-Pro 2 (1) with its Nucis Leather strap and the 50-140 zoom attached (2). XF 16 mm 1.4 (3). XF 10-24 mm (4). XF 56 mm 1.2 (5). XF 35 mm 1.4 (6). X-100T with 28 mm Wide Angle Conversion lens attached (7). Cactus RF60 Flash (8). Cactus V6 trigger (9). Rogue flash color filter kit (10). Formatt Hitech ND filters, B+W Vario ND filters and Caruba collapsible lens hood (11) for the 56 mm. Because I use variable ND filters on the 56 mm and the 50-140 when shooting with flash, I cannot use the regular lens hood because the filter size does not fit anymore. That’s why I use this collapsible Caruba hood.

The top compartment still has some space for daily essentials like a windbreaker jacket, sunscreen, sunglasses and the like.

There's only one XF lens that I don't own, and that's surprisingly enough the lens that many camera shops will tout as being the "ideal travel photography" lens: the XF 18-135. I'm not saying it's a bad lens (as I have never shot with it). I just don't like the focal length range and especially the aperture range that much: 18 mm often isn't wide enough for me, and for portrait work, the maximum aperture of f/5 at 55 mm means I cannot throw the background out of focus enough. Even if you consider traveling with the 18-135, I would recommend you bring at least one other lens with you, e.g. the 35 1.4 and experiment a little with it, especially at the wide open apertures. I would not be surprised if you came back for more primes!

WHY SHOULD I WORK WITH FLASH? ISN'T THERE ENOUGH SUN IN PLACES LIKE INDIA TO SHOOT AVAILABLE LIGHT?

A lot of my travel portraiture involves using flash. Very often even a big flash like the Jinbei 600 HD II which I've reviewed [here](#). It might seem strange to bring a big flash to a sunny destination like India. Sure enough, there's generally enough light over there. In fact, that's the problem: there is often too much of it. From early in the morning until late in the evening, there's so much light that there's just too much contrast to make decent portraits outside. By bringing a flash and - equally important - a modifier to soften the light of the flash, I can

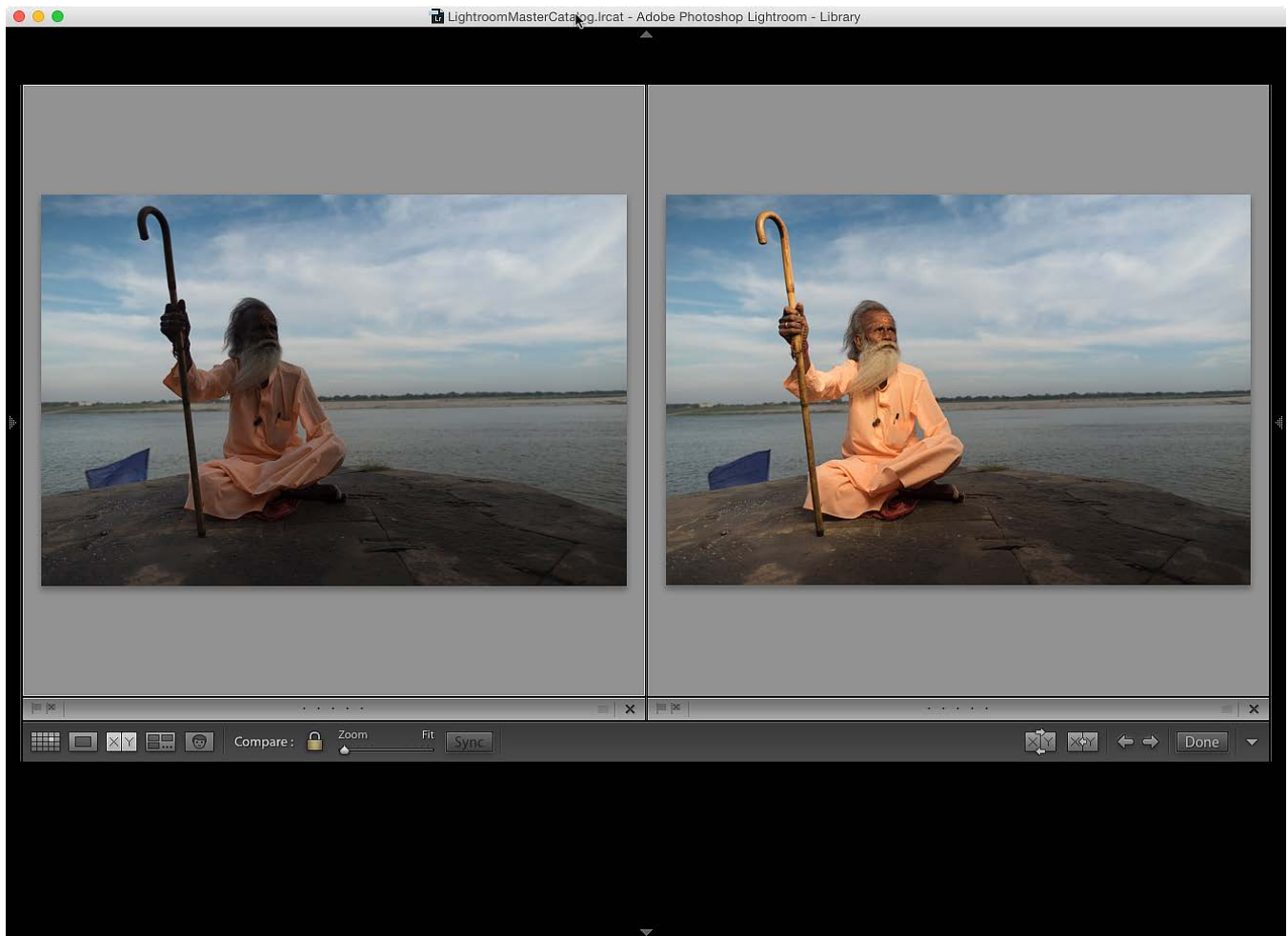
create nice, soft portrait light just about anywhere by using the flash as a fill light. By taking a powerful flash, I can even underexpose the ambient (sun-lit) background and darken it considerably, so that I can literally put my subject in the spotlight.

So, contrary to what you might think, the more light there is, the more I'm likely to use flash. The less light there is, the less likely I am because doing so might kill the atmosphere. So, using flash is not as much about the quantity of light as it is about the quality. Which brings me to the following point: if you go through the trouble of bringing a flash, go the extra mile and take something with you that you can soften the light with. The easiest and most affordable solution I know of is a Lastolite Trifold umbrella: it weighs next to nothing, costs next to nothing and does not take up a lot of room. The main drawbacks are - as with any umbrella - that it's not particularly wind-proof and it does not allow for a lot of control. For that reason, I have added the SMDV Speedbox 70 to my travel photography lighting bag. Although bulkier than an umbrella, this softbox is still very lightweight and it can be set up and taken down in seconds, which is great for impromptu portraits. Also, I love the fact that I can add a grid to it, which lets me control the light even more.

If you want to read more about this softbox, make sure to read Matt Brandon's review [here](#).



The SMDV 70 and the SMDV Alpha 110 Speedboxes in action. The first is for speedlights, the second for studio lights. As a location shooter, I love how fast these softboxes can be set up and taken down.
More info at www.1212world.com or www.smdv-usa.com.



This is why I lug around a 4 pound 600 Ws flash on location: on the left, the image with natural light. When balancing for the sky, the subject gets underexposed. Balancing for the subject would destroy most of the cloud detail. The solution is to balance for the sky and bring the underexposed subject up with flash.



The final image of this session. After determining the mix between ambient light and flash that I wanted, I changed my position to get a better looking background.

X-T1 | XF16-55mmF2.8 R LM WR @ 27.4 mm | 1-180 sec at f - 2,8 | ISO 200



This sadhu was photographed in the afternoon. Yet, it looks like it was shot at dusk. I underexposed the background to get this dramatic look, which was further enhanced by the position of my flash: I put a big softbox (an SMDV Alpha 110) very close to this nice man and lit the side of his face that is turned away from the camera. This so-called “short lighting” technique works very well to bring out texture and depth and gives a three dimensional feel to your images.

X-Pro2 | XF50-140mmF2.8 R LM OIS WR @ 68.7 mm | 1-125 sec at f - 2,8 | ISO 200



Here, I was working in very low light conditions. Still, I did not use flash, as it would have completely killed the atmosphere. Instead, I increased the ISO, I worked at f/1.4, the fastest aperture my lens allowed, and I fired a burst of shots, hoping to get at least one sharp image. Even then, I had to increase the exposure in Lightroom by more than one stop. This image goes to show how good the Fujifilm sensors are in low light and it's also an example of why I prefer primes or fast zooms to the slower travel zooms: with the XF 18-135, I simply could not have made this shot.



In this narrow alleyway, using an umbrella would have created too much spill light, so I reached for the SMDV 70 with a grid. By adding an orange filter, which I then partly corrected for by dragging the White Balance slider to the left, I could emphasize the warm versus cool colour contrast in the image.



A setup shot of the previous image, courtesy of Matt Brandon.
A gridded SMDV 70 Speedbox with a CTO gel in action.

X-Pro2 | XF16mmF1.4 R WR @ 16 mm | 1-30 sec at f - 5,6 | ISO 800

HOW CAN I APPROACH PEOPLE?

This one I get asked a lot. First of all, you can make your own life a lot easier by traveling to places where people in general are more open to being photographed. There's a huge difference in photographing people in India than say, in Morocco. Which isn't to say that you can simply take everybody's picture in India and you cannot take anybody's picture in Morocco.

So, these general tendencies aside, how do you set out to photograph a specific person that you find photogenic? I almost always ask for permission. I don't think a good travel portrait is one you make by staking out a subject with the 100-400 mm from across the road! You're dealing with people, not wildlife! Permission is something that needn't necessarily be given verbally. It can be implied, simply by a nod of the head. By the way, in India this can be quite confusing as the Indian non-verbal way of saying "yes" is a unique but confusing head wobble that could easily be interpreted as a "no".

Those very few moments where I don't seek permission first, are generally because asking permission would ruin the shot in the first place.

Once you've obtained permission, you get to the next obstacle: how to avoid the mug shot look: generally, people will assume a very rigid stance. One way around this is to take a first picture, after which your subject will generally, people will assume a very rigid stance. One way around this is to take a first picture, after which your

subject will generally relax and then you take the actual picture. It also helps to know some of the language: for example, I only know two words of Hindi, but they've proven really handy: "Look this way" and "Look that way". These help me get $\frac{3}{4}$ profile shots which I find much more interesting, especially in combination with the short lighting technique I described earlier. When I photograph people at work, they'll often start out by posing, but I have found that if I wait long enough, they eventually return to their daily routine and that's when I get the better shots. In Iran, I had "Can I take your photo" written in Farsi on my lens cap. It was a good way to get closer to people with my camera. Another way to improve your portraits when you're in a country you don't speak the language of, is by simply hiring a fixer/translator for a couple of days. Compared to the overall cost of your trip, this extra service won't break the bank and these people, especially if they're local, can be of tremendous value to help you find cool locations, great faces and explain to your subjects how you want them to sit or stand or what you're up to in the first place!

SHOULD I PAY FOR PICTURES?

Ah, the inevitable payment question, to which the answer is: "it depends". That's not a cop-out by the way. It just really depends. When I take one "quick" photograph of someone, I'll generally not pay them, and I won't take a picture if payment is expected. What I'll often do though, is show my appreciation by handing over an Instax print. This is probably the best tip in this entire article: bring an Instax printer with you.

It literally opens doors! I love the fact that you can print straight from the camera to the printer. In fact, it's like good karma: handing out prints from this printer has given me so many great new photo opportunities. I have people with great faces and people who otherwise charge money for shots, like snake charmers, come up to me and ask to have their picture taken.

Sometimes, I'll "pay" by buying a cup of tea, or whatever the person I'm photographing happens to sell. The other side of the spectrum are straight-out portrait sessions, often with workshop students, that sometimes last for over an hour. In this case, I feel it's only natural to pay people for their time. Make sure to agree on prices beforehand, though.



Sometimes, it's just a matter of waiting long enough for people to break away from their formal pose.

X-Pro1 | XF35mmF1.4 R @ 35 mm | 1-680 sec at f - 1,4 | ISO 200



I love working with shallow depth of field in my travel portraiture. I want the background to inform the picture, not to dominate it. I also like to shoot into the sun because that throws a nice rim light on my subject. Obviously, in those cases you need flash if you don't want your subject to be underexposed.

X-T1 | XF56mmF1.2 R @ 56 mm | 1-180 sec at f - 2,8 | ISO 200



Payment for this portrait in Georgia consisted of me buying a really heavy bundle of carrots that I subsequently lugged around on my bicycle for half a day before feeding them to some rabbits. I have never seen such thankful rabbits!

X-Pro1 | XF18mmF2 R @ 18 mm | 1-170 sec at f - 13 | ISO 200



Fuji X Photographer Matt Brandon from www.thedigitaltrekker.com handing a print from the Instax printer over to a man he just photographed.

X-E2 | XF55-200mmF3.5-4.8 R LM OIS @ 57.8 mm | 1-100 sec at f - 4.0 | ISO 1600

HOW IMPORTANT IS POSTPRODUCTION?

I could (and maybe I should) do an entire article only on post-production of travel photographs. To me, it's extremely important because it's where I add mood to my images. The style, contrast, dynamic range, colour scheme and local corrections I add are an important tool in helping the viewer "feel" the scene like I experienced it. Although I know the Fujifilm cameras deliver excellent JPEGs (something I experienced first-hand when I got a preproduction X-Pro 2 back in November and had to wait until mid-January for RAW support), I always shoot RAW + JPEG because I want the unrivaled flexibility in terms of postproduction that RAW files offer.

I try to make my travel images look cinematic. Obviously, this already starts at capture time

with the choice of subject, background, light, focal length and depth of field, but I then try to enhance that feeling in postproduction by adding a specific color palette to the images, comparable to the color grading which is done in contemporary cinematography or high-end television dramas. In fact, I've created a set of [Lightroom presets](#) that I use on almost all of my shots to some extent.

I know there's some controversy amongst Fujifilm users about Lightroom's capabilities as a raw converter but I'm happy with it. And even if there would be a converter that does a slightly better job, I could not be that easily persuaded to throw my entire workflow down the drain and spend weeks on developing an entirely new workflow. I'd rather go and travel some more!

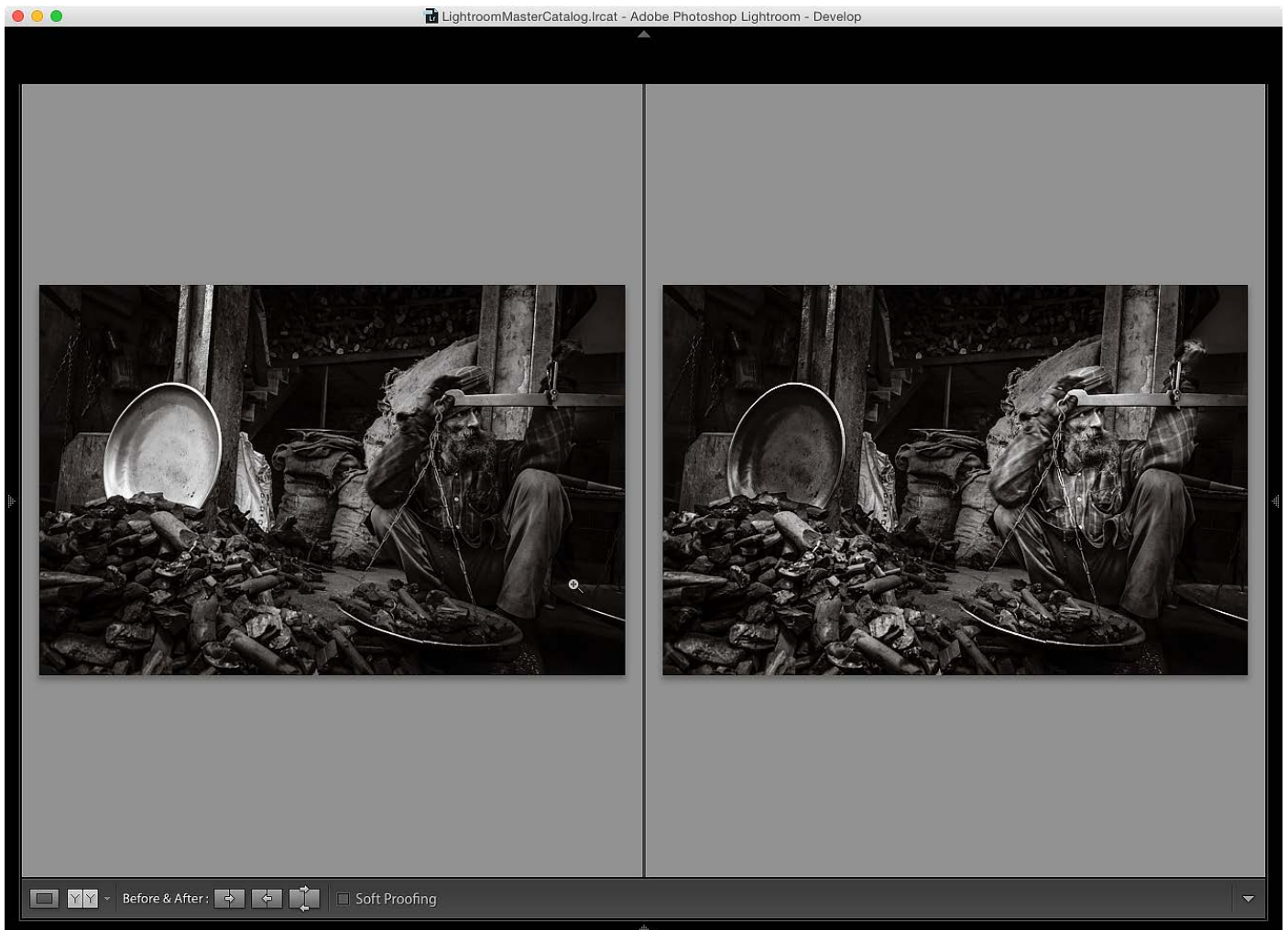
PIET VAN DEN EYNDE

morethanwords.be



It probably dates back to the days I played with Lego, but I'm fascinated by man-made structures such as bridges. I like to use them whenever I can as a backdrop for my environmental portraiture. So when I saw this bridge over the Yamuna river in Agra, I knew I was in for a photographic treat. I post-processed the image to add a more dusty and gritty feel and I also opted for a 16:9 crop to enhance the cinematographic look of the image. That's where the 24 megapixels of the X-Pro 2 really come in handy: I can crop away 1/3 of my image and still retain as much detail as with my X-T1.

X-Pro2 | XF16-55mmF2.8 R LM WR @ 16 mm | 1-250 sec at f - 6,4 | ISO 200



Ansel Adams said "Dodging and burning are steps to take care of mistakes God made in establishing tonal relationships" and who am I to disagree with Ansel Adams? This image is a nice example of why I prefer to shoot RAW and why I like the dynamic range of the Fujifilm RAW files. The light just wasn't right in this narrow alleyway, but I loved the scene. My first reaction would be to try to solve this during capture by using flash, but there just wasn't enough time to set that up. So, after converting the image to black and white with one of my Black & White presets, I used a couple of local adjustments to tone down the big iron platter and brighten up the charcoal salesman on the right.



The image after black and white conversion and dodging and burning.

X-E1 | XF14mmF2.8 R @ 14 mm | 1-50 sec at f - 4,5 | ISO 1600



Sometimes, it can be a good idea to revisit the same location twice. The man from the previous image had made quite an impression on me. Yet, for some reason, I did not feel comfortable taking a more formal photograph of him when I first photographed him with the X-E1 back in 2013. One of the luxuries of organizing photo workshops like the ones I do with Matt Brandon (www.thedigitaltrekker.com), is that you get to revisit places. So, in 2015, I actually managed to find the same spot in the labyrinth that is Old Delhi and I used my X-T1 to make the more formal shot above. It's one of my favorite portraits to date.

X-T1 | XF56mmF1.2 R @ 56 mm | 1-240 sec at f - 1,2 | ISO 1600

PAUL SANDERS

PRESENT IN THE MOMENT

I've been lucky, I'm 48 years old and have always been a photographer of one sort or another. For me, this job has taken me around the world and allowed me access to things I would have only dreamed of seeing.

Most of the time I have been given shooting work for other people, commissioning editors of newspapers or magazines. Commercial clients all have their own demands and takes on what I am supposed to be taking pictures of - often their imagined images failed to exist in the real world for one reason or another.

Until recently, I have been a newspaper photographer, national newspaper picture editor, agency photographer, and a wire service picture editor.

But now - what am I now?

I left my previous job as Picture Editor for The

Times newspaper in London at the end of 2011 to pursue a passion: landscape photography. But to tell you the truth, I had no idea what that meant.

I'm not driven by the beautiful imagery that you see in the finest magazines or coffee table books about landscapes. I struggle to see and find that wonderful golden light so many photographers use in their images.

For me, photography is about my investment in me; it is my journey, my recovery and my space in time.

This all sounds quite hippie, but believe me, it is true.

When I left The Times, I had suffered with depression, anxiety, an eating disorder and insomnia. I had totally burnt myself out. It was largely my fault; I pushed myself to the limit to achieve what I thought I needed and wanted in





life. I climbed to the top and found that what I thought would be there, wasn't; so I pushed myself harder still - it's quite common among young professionals driven to succeed, only to get lost on the journey.

To be honest, landscape photography wasn't that great either - I stepped out of one world filled with preconceptions straight into another. The pressure I put on myself to succeed in this new venture drove me to very edge, weighed down with a 5x4 Ebony, two Canon 5D Mark III's, and a bag of lenses and film, not to mention a tripod. That, coupled with the inability to shoot like the magazines and books said I should, I really had reached the ragged edge.

Then, in a moment of rash spending, I bought a Fuji X-Pro1 and a 14mm lens, left everything else at home and went for a walk along the coast.

To say I had an epiphany is an understatement - and being a Christian, it had even more meaning! I stopped stressing about the cost, weight and size of my kit and opened my eyes and heart to how I saw the world around me.

I acknowledged that I was suffering a mental illness and started exploring how this made me see the world. In my head, the sound of the world was like a mistuned radio, loud and scrambled, but through my photography I found calmness.

It is true when they say it's not the camera that creates the image; it only helps you record your feelings. That little Fuji X-Pro1 didn't get in the

way...somehow it disappeared in front of me, allowing me to see the world through my own eyes rather than being side tracked by the way others saw it.

Photography became, and still is, a meditative process for me - it doesn't matter where I am or what I am shooting. I become still, quiet, and allow the landscape to swallow me up. I translate my innermost feelings and emotions into images.

I'm not wealthy, not by any stretch of the imagination, but I dropped most of the PR and commercial work I had been doing to make ends meet. I wanted to concentrate exclusively on the images I knew I had inside me.

My faith in God has a lot to do with my giving up the lucrative commercial work. Through talks to camera clubs, churches and men's groups, I am able to reach out through my photography and show other people that all is not lost. If I had a pound for every person who contacted me after a presentation or article I had written, I'd be rich!

When I shoot I feel close the God I believe in; this gives me strength and courage to carry on each day - some are very hard, ask anyone who suffers with depression. What I have noticed though, is that my work helps others as I help myself to a fuller recovery.

Photography is a funny thing really, it is a mass-market industry, where kudos and Facebook "likes" have overtaken the ability to see. Creating images should be for most people,



a pleasurable process... time alone with their camera taking the pictures that make them happy. But all too often it is about just copying images and one-upmanship.

I recently posted an image of a small tree perched on a rock surrounded by water. Amazingly, the image was my most popular on social media. As a result, I received many private messages, all saying pretty much the same thing, "Great image - where can I take that picture?" That tree sits on my kitchen window - it's a Bonsai tree and I created the landscape at a local lake to show a local gardener how I would interpret his specimen trees!

When I go out shooting, I rarely Google image search a location. I know from experience that I will be disappointed and almost tainted. I like to view it with my own eyes, and search with my feet. That way, the location is always fresh to me; yes, occasionally I will end up shooting something similar to others, but hopefully it will have my little stamp of emotional connection.

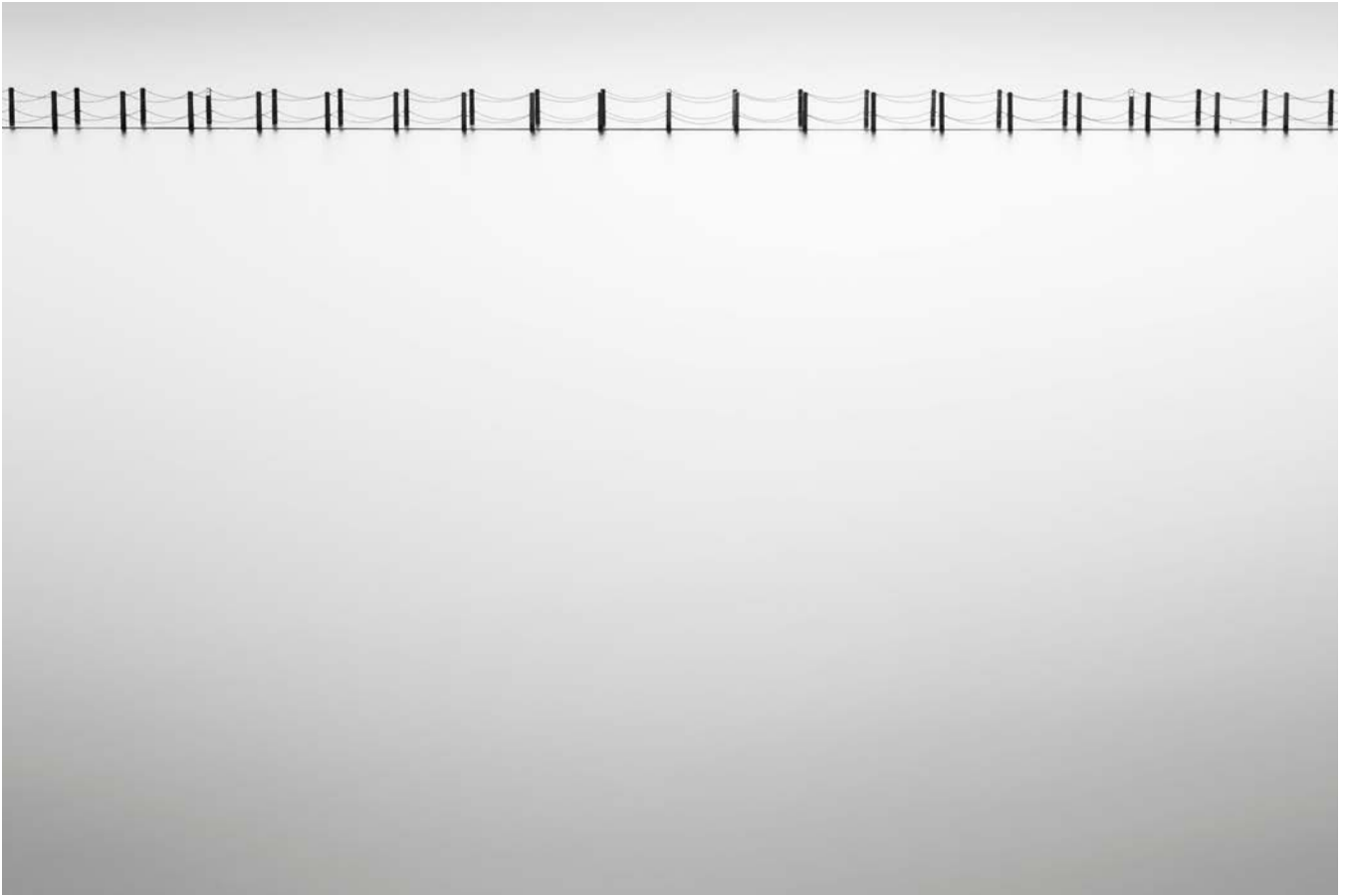
Be inspired by other photographers by all means, but don't just plunk your tripod down where you have seen others before you shoot from.

Emotions are the key thing to photography - you have to connect fully with your subject, otherwise you are left feeling a bit numb.

Understand what is driving you to express yourself on that day, at that time, in that location. When you connect on a deep level, you can revisit the same location and be drawn to different places within it every time.

I pre-visualize almost every image I take. I try to imagine what I want the final print to look like, and it takes some practice to shoot with the final output in mind. The captured image rarely looks like the print. Literally, I take all of my feelings and pour them into what I am seeing before me. This can involve hours of sitting, walking and waiting, simply being there and being present, until I find the image I have in my head.

I will admit to largely ignoring the technical side of photography: I shoot by feel. The Fuji cameras have allowed me to shoot how I want - the EVF on the XT-1 and X-Pro2 especially! I turn off all the data on the screen and just watch the subtle changes as I adjust the aperture and shutter speed. I search for the perfect display to my eye, that way I know I can truly translate my feelings and perceptions through the screen to the sensor. Only when I have the balance I want do I check the shutter speed - it's a must when you shoot long exposures. However, as the exposure is made I watch the light and clouds, feeling is still important - if not more important now - if the sun comes out or recedes, the exposure will vary, so I will cut off or extend the exposure as needed, often some minutes longer than the original.





When I speak about exposure, my histogram is mostly well to the right. There are always mumblings on the web about funny shadow detail or smudgy areas, but I can say that since I started using Fuji I have never experienced this type of thing, and yet it is a common question. I can only put it down to shooting to the right and collecting as much information as I possibly can through the sensor and interpreting it in Lightroom.

I rely heavily on my Lee Neutral Density filters. I carry the range from 2 stops up to 15 stops, and I often combine them to allow me to shoot subjects with the lens almost wide open. I still don't understand the obsession with front to back sharpness; I don't see like that, areas of my vision are blurred - some areas sharp, some distorted. As a result, I have moved away from using hyperfocal distance to maintain sharpness. I do teach front to back sharpness in my workshops because I believe that photography is about choices, and if you are given all the options and shown the difference, you can make up your own mind as to which method works for you. To demonstrate to my students how hyperfocal distance works and depth of field changes at given apertures, I always use the focus aid - that blue line at the bottom of the screen on the Fuji's is an incredible aid.

The final stage is post production and is often the most simple. Having envisaged the final

image, I usually know which of my Lightroom presets I am going to use, or I'll export it to Silver Efex and use one of my custom presets. I employ as much retouching as I feel the image needs, apart from using the cloning tools. I still refuse to alter the image content in terms of moving or removing items. It is a throwback to my editorial past: to take out or add is to not truthfully show the scene as it was. I will interpret - lighten or darken areas to add emphasis, but that's about it. I'm not saying not to do it, I just use my feet to get around annoying objects in the field - that's simpler than cloning out an electricity pylon for me!

The work I shoot is largely sold privately or to one or two commercial companies who display it in their offices. Finding a market for my work is tough and sometimes a little soul destroying, as people really have to get what I was feeling at the time to connect with the images. However, I have prints displayed in a number of hospitals and therapy centres that mainly deal with mental or terminal illness.

It gives me the most incredible pleasure to know that through my own visual search for calmness, others are getting that same feeling by looking at my images as they receive treatment for their own problems.

Recently, I received a letter from a hospice care unit; the ward sister had written to me to express her thanks for the calming influence my images



had in the ward where they were displayed. That to me is reward enough for the hours I spend out in the field.

When I look back over the four and half years since I left The Times, it has been quite a journey. But the most important thing I have

learned is to shoot purely for myself, to express my own vision and be true to that. I also know that none of that would have happened had I not switched to the Fuji X-Pro1 three years ago. Somehow, that camera stayed out of the way and allowed me to shoot and see the world in my own quiet way.



PAUL SANDERS

www.paulsanders.biz

JONAS RASK

VINTAGE VISUAL

Ever since joining the mirrorless revolution back in 2011 with the original Fujifilm X100, and subsequently with my 2012 purchase of the X-Pro1, one of my absolute favorite things to do with the camera is mount old manual focus lenses to the camera. Mostly it revolves around sheer curiosity in regards to handling, look and feel.

Being born into one of the early digital generations, film photography is something I have learned to appreciate in reverse. I have learned that from time to time it is rewarding to climb downwards on the evolutionary ladder of photography. Whenever the sharpness and general perfection of the digital photographic medium becomes overwhelming and overpowering, I seek the imperfections of the old lenses of the past. Simply put, you can get a very unique look not achievable with today's modern lens technology.

With this article I will try to aid you in getting started with using vintage lenses on your Fujifilm X-series cameras, if you haven't done so already.

THE THEORY OF EVERYTHING

Why is this even possible? How can we mount these old lenses on the cameras. And why is it so simple on the mirrorless bodies, but not so simple on the DSLRs?

It's all about "flange focal distance" - or flange back distance as it's also called.

The flange focal distance (FFD) is the distance from the mounting flange of the camera (the X-mount in the case of Fujifilm X) to the sensor plane/film plane. In the case of SLR's/DSLR's they have a relatively long FFD because they need the physical space to flip the mirror that is at least the size of the sensor (e.g. 24x36mm for 35mm film SLRs). With mirrorless cameras we don't



X-Pro2 + Helios 44m, 1/5400s, f/5.6, ISO 200, 58mm



X-Pro2 + XF23mm, 1/125s, f/16.0, ISO200

have the need for a long FFD. Since most of the old lenses are made for old SLR with various mount types, its basically just a question of moving the lens mount outwards to make the FFD fit.

Enter the adapters. Basically the adapters are just hollow tubes varying in lengths according to the FFD that they need to emulate. At the front of the adapter you have the old mount (e.g. Minolta MD) and to the back you have the Fujifilm X-mount. Old SLR lens adapters are typically about 2.5-3cm long.

Fujifilm X-series bodies with the X-mount has one of the shortest FFDs in production, so there is almost no limit as to which lenses you can adapt. Old Leica lenses both M-mount and L39 mount will fit excellently, and their FFD is much shorter since Leica's never contained any mirror. So the M-mount adapters are just about 1 cm long.

The M-mount adapter is the only adapter, which Fujifilm themselves are producing a version of.

A special sub-division of these adapters actually has glass in them. They are the "focal reducers", or "SpeedBoosters" - What they do is they actually utilise the space inside the hollow adapter tube and fill it with glass. They are constructed as a form of "reverse tele-converters". Where the tele converters will give you a 1.4x magnification of focal length while losing an f-stop of light, the focal reducer will magnify x 0.71 while gaining a stop of light (think of the power of a magnifying glass to

concentrate the light from the sun. Same principle. This means that an old 50mm f/1.4 lens will become a 35,5mm fl. And when mounted on an APS-C crop sensor like the X-Trans sensor you will get back to approx. 52mm f/1.5 making your old lens perform as intended on a 35mm camera in regards to focal length and narrow depth of field ability.

Its probably of no surprise that these old lenses will not communicate any electronic signals whatsoever through to the camera. The camera will always read an f value of 0. This has no impact on your images since the aperture is set mechanically by turning the aperture ring. Some old Nikon lenses are an exception to this rule. When you use these old lenses you will find that most of them are from a period where autofocus wasn't a thing yet, so you'll have to practice those manual focus skills! So in addition to giving you a unique look to your files, the use of vintage lenses might actually improve your shooting skills.

TAKING IT TO THE STREETS

Since I spend most of my time doing street(ish) photography, the obvious use of these lenses for me is on the streets. I prefer using a 50mm full frame eq. focal length. On the APSC sensor it will give me a nice 75mm FOV. This is very atypical compared to what I usually do. I usually use 35mm, 23mm and even 18mm for street shots. There are a couple of key reasons why I choose a more portrait oriented focal length when using the old lenses.

1. The old "fast fifties" are cheap. You get a lot of value for money with these lenses. Finding wider lenses such as the 28mm or 35mm will set you back more money for less quality.

2. I feel that it stirs things up for me. It creates a look not usually represented in "classic street photography" - narrow DOF, compression of the scene, subject isolation. Pretty much the opposite of shooting an 18mm at f/8.

With all that in mind, I would like to give you some shooting tips to get the most out of your vintage lenses on the streets.

PORTRAITURE

The best way to bring out the classic characteristics of your vintage optics is by doing street portraits. In the eyes of many, this is not true street photography per se. But that's the whole point: doing something a little different, now that you are using some less than ordinary lenses on your Fujifilm.

In the portraiture setting you can really bring out the out-of-focus characteristics of the old lenses, which is really where they differentiate themselves from modern lenses the most.

Use a busy background so as to really bring forward that illustrious bokeh!

The Canon will give you an image with rendering very close to modern lenses, although you will have some more softness on either side of the exact focus point which is perfect for portraiture.

The Helios when used properly will give you that famous background swirl, but even for close up portraits you can see the characteristics with some soft highlight to shadow edges. The lens is quite sharp even wide open at f/2.

The Minolta will give you some crazy crazy background rendering, and it is very soft, even in focus. Again this is pretty good for portraiture.

USE SHALLOW DEPTH OF FIELD

Again, this is a very uncommon practice in street photography, where usually we like to put both the subject and the scene in focus. A regular wide angle lens at f/8 will render everything in focus. With these lenses you need to think differently.

Again, you will want to bring out the characteristics, which is always most apparent when shot wide open. This will reward you with very differently looking street shots that will often have a more pronounced narrative since the shallow depth of field will make the images look a little more cinematic.



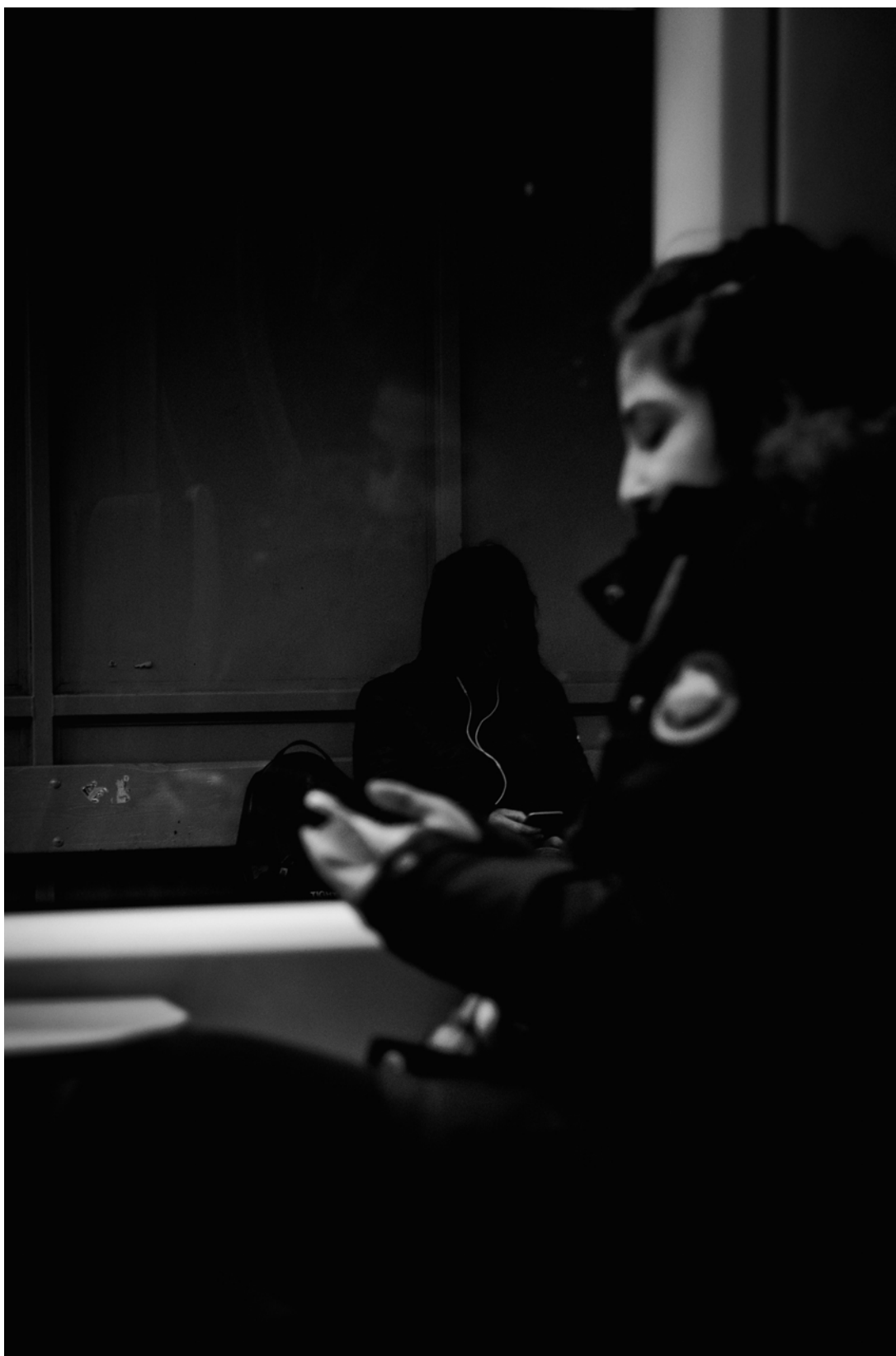
X-Pro1, Minolta MD 50, f/1.2, 1/320s, f/1.2, ISO200, 50mm



X-Pro2, Helios 44mm, 1/4700s, f/2, ISO200, 50mm



X-T10, Canon 50mm f/1.4 LTM, 1/850s, f/1.4, ISO200, 50mm



X-Pro2, Summicron 35mm, 1/125s, f/1.0, ISO1250, 35mm



X-Pro1, Minolta 55mm, 1/250s, f/1.7, ISO200, 55mm

FLARE

The coatings of days past left a lot to be desired in regards to flare resistance. The modern antireflective coatings has done a good job at eliminating or reducing the flares to an absolute minimum, but these old lenses brings out all the charm of imperfect coatings.

The trick is to use them to your advantage. Again, they can create a mood simply not achievable in modern lenses.

My personal favorite flares are achieved using the old Leica Summicron-C 40mm f/2 and the Helios 44-m4 58mm f/2.

ZONE FOCUSING

Doing street photography using zone focusing has been around since the dawn of the genre. That's probably why it works well with these old lenses. The full manual nature of the vintage lenses is something that Fujifilm has adapted into their line of Fujinon XF lenses. So if you're used to zone focusing on the streets with your Fujinons this should be a no-brainer for you.

Doing this with a narrow depth of field requires a well adjusted eye, and timing. But this is where you can stick to more traditional street photography guidelines and crank down the aperture to about f/8'ish - to get a larger bit of the scene in focus. I use this quite a lot when I find a stream of light and a good spot. I zone focus to about 3m, and wait for the subject to enter the frame.



X-Pro2, Summicron 40mm, 1/125s, f/2.0, ISO1250, 40mm



X-Pro2, Summicron 40mm, 1/125s, f/2.0, ISO2500, 40mm



X-Pro2, Helios 44mm, 1/1800s, f/8, ISO200, 50mm

The old vintage lenses are so numerically abundant that it would be a shame to disregard their existence in modern photography. The fact of the matter is that you can get an extremely unique look to your images without even touching the files in post-processing.

Many of their characteristics simply can not be emulated. Combined with our modern day Fujifilm mirrorless camera powerhouses they make for an affordable, diverse, and rewarding photographic experience.

JONAS RASK

jonasraskphotography.com



X-Pro1, Voigtlander, 1/280s, f/2, ISO200, 40mm

DAVE KAI-PIPER

DKP on DKP

So the thing is this - I have written a ton about Fuji at this point. I have written a ton about the new cameras, the lenses... Do I just write again about how I like the cameras? I thought I might be able to dive a little deeper into my ideas about photography for a moment. What are those things that make me tick? I thought I would do a little 'selfie' interview. So here goes... an exclusive one on one interview with DKP by DKP.

CAN YOU DESCRIBE YOUR STYLE?

Gosh - Dave.. you always start with the hard questions. Well, I would say I shoot a blend of fashion based portraiture but that is genuinely a really tricky question for me to answer. There are days that go by where I wish I was just a music photographer or a landscape photographer. In short, I really love all types of photography. On my website I split things down into a few sections. I have my personal project gallery, which is currently my Towel Project. I then have my Commercial gallery, Music,

Fashion and Fashion Noir gallery. The thing is, depending on what I am doing or who I am aiming my website at, I change up which gallery links are on the site. Sometimes I just have my Fashion links and a gallery called Diverse that everything else goes into. As a 'style' though... I am working on that. I think that within each gallery there is an underlying style, but not across genres. The Fashion Noir gallery has more overall style than most though, I think.

WHEN DID YOU FIRST GET INTO PHOTOGRAPHY?

I just don't know. I can remember being about 8 or 9 when we lived in Cyprus, we were in the car as a family, traveling from Paphos to Limassol. The sunlight creeping over a valley ridge and fell across the valley. I remember it quite well - my mum said... 'Look Dave, you should take a photograph. You might never see it again'. I think from that moment onwards I understood what cameras do - they record memories.





It was a few years later when I worked out that this idea that the 'camera just records things' was not quite right. It can also record what you want to show – not just what really happened. It was at this point that I wanted to be a photographer who creates images, rather than finding them. The fashion/portraiture mix which I tend to shoot is an extension of this blend of truth and lie, and photography gives the storyteller creative license to use. Truth and lies are like tools in the photographic tool box. How they are used is the secret sauce when cooking up new ideas, concepts and images.

WHO ARE THOSE PHOTOGRAPHERS THAT INSPIRE YOU?

This changes on a day to day basis, however, there are a few stand out photographers. Cecil Beaton, Helmut Newton, Tim Walker, Rankin, David Bailey... It's the same names that looking at my work you would expect to be listed. The thing with me and inspiration – is that mostly it's not photographers I turn to in the first sense. Bands like Bowling for Soup, The Offspring, Blink 182, Green Day and filmmakers like Tim Burton are the minds that have really shaped my mind – which is really odd as even I see very little of their influence in my work. I think it's more of a lifestyle thing. I am 33 going on 21, a total sucker for a punk rock show for sure – as long as I can have a Triple A backstage pass, that is.

To answer this question in one line – I would say the people who inspire me are the people who are not afraid to be seen to fail. They try things,

invent things and push things forward. They made their time, they made their own route. I like that style of life.

Other people such as Oscar Wilde & Albert Einstein have been great sources of thought for me. 'Do not go where the path may lead, go instead where there is no path and leave a trail. - Ralph Waldo Emerson

I love reading quotes, after-dinner speeches, guides on public talking and learning about how people think. I think there is more physiological and psychological aspects to photography than most people see in the first instance.

IF YOU WERE GIVEN £10,000 WHAT WOULD YOU DO WITH IT?

As a budget for one image or a shoot or just in life? I will try and give an answer for each inside one answer. For a start it's worth thinking about scale. 10K is a ton of money, but also, it's not going to let you retire and play golf for the rest of your life – even if I did play golf.

I would put that money into travel. Take a couple of months out – get on my motorbike and drive until the money runs out. I would get as far as I can, learn as much as I can, and come home with a wider vision than I left with.

The truth is – money cannot make you a photographer. Buying a new lens or a new camera will not make you a better photographer. Buying kit is the last thing I would do with money. I should know – I have spent





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more of my photography life with one camera and one lens. In terms of photography, I am a very simple shooter. I like simple kit that is well made, well built and can stand up to pretty much anything. These days I am in a very lucky position where I do have different bodies to choose from, and I can use such amazing lenses as the 56mm APD. The first years of shooting were all done on such a tight budget, the value of creative ideas and careful thought were very important. Simple solutions are always the best ones.

Putting money into things like travel and other people, in my eyes, is the most sensible thing to do when investing money. Travel and learn, travel and get lost in a jungle for days, travel and laugh and learn what it is to human. Put money into expanding your world. People say money cannot buy you happiness, but it can buy you some amazing memories if booked through British Airways, for example. I would get on my motorbike and ride off into the sunset and document that trip. I would explore photography and explore me as a photographer.

OVER THE YEARS, CAN YOU TALK ABOUT ANY MAJOR SHOOTS OR EVENTS THAT HAVE SHAPED WHO YOU ARE AS A PHOTOGRAPHER TODAY?

Over the years, we all meet people that evolve how we think and shape our lives. In fact, I have a whole project about just this. 'The Book of

Influence' is a collection of images that relate back to me as a photographer and as a person. The idea come from the very fact that as I photograph each person, I knowingly or unknowingly effect the mood and feeling of the subject. "[E]very portrait that is painted with feeling is a portrait of the artist, not of the sitter. The sitter is merely the accident, the occasion. It is not he who is revealed by the painter; it is rather the painter who, on the coloured canvas, reveals himself." - Oscar Wilde, The Picture of Dorian Gray.

I love reading quotes, and the one above from Oscar Wilde is a very prominent one that is always in my mind. It's pretty much the perfect way to explain your question too, in my view. We as photographers can choose what we photograph, how we do so and the output of the final mood. We edit the world around us to either agree with our vision, or challenge it and make a step to show one side or the other. I am of the view that every time I photograph someone, it does change me, in the very slightest way to major life changing events, depending on the image and the events around my life at the time. Photographing Live Free as the 'Ice Queen, the image of Gemita Samarra on the 'Flying Horse', the portrait of Sir Bob Geldof, the years with Chloe Jasmine, meeting the team at Fujifilm, starting work at Wolverhampton University, the 5 covers of Photo Pro magazine. The portraits of Bowling for Soup, meeting Ray Fitchett, the work on the Photography Show, meeting Herb, Sam, Bryon or any one of the



Ives & Images

PHOTOGRAPH BY
DAVID RAY PIPER



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hundreds of people who have shaped my world. Not all things are positive either, the road has been bumpy and in so many ways we learn from the negative faster than we do from the positive. I have made mistakes many times. We all have.

Overall - if you are going to push me for one or two events... it's when my mum booked me in for an interview for a job as a photographer, then when my dad helped me out with a camera. It's the little moments that really are powerful for me. If I were to name the amount of people though the years that have helped - the list would be massive, hundreds and hundreds of people have gone out of their own way to help - I feel forever so grateful.

ARE YOU WHERE ARE YOU EXPECTED BE AT THIS POINT IN YOUR LIFE?

Not at all, I forever feel like I am back in that the first step. For every one step I think I make, I learn that I still have so much to learn. Learning how to use a camera is like chess, the rules are pretty simple, but, how to take a photograph can be one of the most complex things in the world, because it is so inherently simple. As with anything in life, if it looks simple, the truth is far from the truth. Being a photographer is just like this.

Taking photographs is easy, being a photographer is pretty much impossible to do if you value your sanity.

There was a recent video that my friend Udi made for his blog DIY Photography. It had a question just like this one. Pratik had a great answer that I felt resonated with me. After 8 years in the industry he is where he thought he would be after 2 - I totally get this. I know just what he means and where he is coming from. When I speak to the students at university or people at shows or talks, it's hard to be encouraging all the time when you are battling everyday and not moving as quick as you would like. Dealing with negative aspects in this game is a full time thing. The mental attrition is amazing - you have to be mentally so strong. I just thought it would be about being a good photographer. If I can take good photos I would get work? That was the thought I set out with - turns out I was wrong.

Am I where I should be at 33 after shooting for 8 years? When I look at where Pratik Naik is, or where someone like Lara Jade is, or Ben Von Wong, Joey L, Felix Kunze, Rebecca Bathory or Grant Thomas are I feel like I am so far behind I might as well give up. But then.. I pick up my camera and just continue to do what I do, and hope one day be able to make my mark.

WHERE CAN PEOPLE FIND YOU ONLINE?

Recently I started a new YouTube daily blog - the fun thing about it is that it's not Facebook. I like the idea that I can talk openly and directly to the camera. Facebook is a bit odd in the sense that there is very little controllable context. Social media is changing and changing quickly.



Ives & Images

PHOTOGRAPH BY
DANE KAI PETER

My blog is getting more and more traffic which is nice. I am trying work on the content on there to bring in some amazing photographers too.

Check it out at ideasandimages.co.uk. There is also a page on the site all about Fuji – just click the link from the homepage.

DAVE KAI-PIPER

ideasandimages.co.uk

OLIVER BAER

SOUL IN A PORTRAIT - LESS IS MORE

Every time I create an image, it is my primary goal to conserve the moment and capture the essence of the personality in front of my lens. Portrait photography is a very personal job. You need to get close to your subject - not only physically, but personally. Without getting close, without the connection, your image will not catch the magic.

Shooting a good portrait requires an intimate moment and your subject to open up to you. Therefore, trust is one of your most important tools. Respect, and the ability to put yourself in the client's position is essential to establish the right level of trust to connect with each other. Research your client, get to know as much as you can about the person to support that process. I look at existing pictures and related subjects and develop a visual concept

prior to the shooting, based on the character and the context of the assignment. Then, when trust and vision meet in a calm situation, I can concentrate on the essence of my job, which is ultimately to capture a slice of the human soul.

Invest your time to know as much as you can before the shooting. If your client is a public figure, you will find a lot of information online. Consider asking people you know have worked with your client in the past. If your client is a private person, you should always schedule time prior to the shooting for a personal meeting. Don't bring your camera; instead, talk, ask questions and be genuinely interested in your client's personality. You want to know about who the person is, their passions and ways of life. Knowing that, and being able



to integrate this information into your visual ideas, will support you developing a concept for the shooting that will naturally appeal to your client's aesthetical preferences and create the most authentic and personal portraits.

Ten lights and the biggest and best studio on the planet won't help you open your mind and sharpen your eye. You need to put your heart into it. Be sensitive, careful, and guide your client to the comfort zone, and there is a high chance that you will receive the same from your client. That's your real job!

Know your gear, be comfortable with your gear and then forget about it. Get to know your client, invest your energy into the personal relationship. Technical aspects should not get in your way. Essentially, you are trying to build a friendship for a limited amount of time and despite not having any personal relationship prior to the shoot, your client's contribution is to let you get very close. It is your responsibility to initiate this relationship and to enable your client to do the same.

Then, take a deep breath, concentrate, be calm, talk to your client and use your energy to create the atmosphere. Pay attention to the eyes opening and closing. After each blink, the moment the eye opens up, you will get the pure look. The moment. The soul! At times it seems to me that the pure essence of portrait photography has been forgotten. Everybody can put somebody in front of a lens and push a button, but not everybody can capture a truly personal image that contains soul.

That, and only that, is what shooting portraits is about!

Be a master of your technical setup for the simple reason that it is not the most important thing. In order to be able to handle the technical aspects of your setup in a smooth way in front of your client, you need to know it inside out. Being nervous and fiddling with equipment kills the shoot and all the energy you might have built up before. Get this out of the way by being well prepared. Once this is done, things turn very simple. A minimum shutter speed of 1/250th of a second in a studio situation, and anything faster outside of a controlled lighting environment, and any faster shutter speed outdoors up to 1/500th of a second.

Make sure you have a reliable camera that gives you what you need in this situation. For the last two years I have relied on the Fuji X-Series cameras. The size, the haptics, as well as the analog inspired controls support my workflow in many ways and help me to shoot images the way I want them to look. Currently, I use the X-Pro2, which gives me amazing image quality out of a compact, beautiful and discreet body that just performs exactly as it should, which gives me not only security but also the calmness to work with my client rather than my camera.

The X-Pro 2 brought a few improvements to the X-Pro line which are very relevant to me in my daily work. The most key ones to me would be: the sensor itself, the amount of detail



you get in the pictures and the truly fast autofocus. The customized film simulations that I use a lot and adjust on the spot in the Q-Menu are just amazing, creative tools that allow me to save a lot of time and to be more efficient in post production.

Shooting a good portrait means you invest your time and energy to really get to know who you shoot and to truly comfort and guide them

to where they allow you to shoot and show this intimate moment to the world.

(Time x Research x Personality) = Portrait. That's the formula that I use for all assignments - no matter if they are corporate or editorial.

As a portrait photographer, you should be less of a photographer and more of a psychologist that knows photography very well.





OLIVER BAER

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IBARIONEX PERELLO

OWNING THE FRAME

With the ubiquity of camera-phones, a statement repeated ad-nauseum is that now “everyone is a photographer”. And while it’s true that more people are making more pictures, that doesn’t equate to these same people being good photographers. Though everyone occasionally can get lucky and make a good photograph, a true photographer does it consistently. And that ability has nothing to do with the camera he or she is using.

If I can point to one ability that makes a good photographer great, it’s their ability to take ownership of the frame. They are conscious not only of what they exclude from the frame, but how the elements that they retain relate and impact each other.

This is unlike the experience of many fledgling photographers who experience disappointment when they review their images on the camera

or computer screen, only to discover branches growing out of a subject’s head or the fellow mugging for the camera in the background. If you want to improve the quality and the impact of your images, you have to accept ultimate responsibility for what you include or exclude from the frame. Until that happens, your ability to produce exceptional photographs will be relegated more to luck than to skill.

SLOW DOWN

One of the first steps towards effectively owning the frame is slowing down. Too often, photographers are in a rush to get the shot - either because they believe they’re going to miss it or because that’s just the way they lead their lives. They live as if they are always running out of time.

But rushing just results in sloppy seeing, missing important details that can make or break your



image. Even though the moment you are trying to capture is happening within fractions of a second, you can still slow down enough to see and evaluate with more care.

Rushing is also often the result of anxiety or fear. It could be because you are covering a high-profile event for the first time, or because your time with a celebrity portrait subject has been reduced from an hour to just 15 minutes.

Whatever the case may be, those situations can and will increase the adrenaline coursing through your body and make it far too easy to react based on fear, rather than experience and skill.

When I am in the midst of such moments, which happen more than I might like, I take a moment and simply breathe. A few deep breaths are enough for me to reassess what's happening and make the best choices, which includes how I frame my subject and the scene. Slowing down also allows you to keep from being too myopic and focusing only on your subject. Reclaiming a calm sense of mind opens up your seeing so that you can recognize potential distractions or mistakes that can't be easily remedied later in Photoshop.

COMPOSITION

Though there are many principles and rules regarding composition, I believe the foundation of it all is a simple one: the art of photography is a matter of simple inclusion and exclusion. As the photographer, you have the authority to include and exclude virtually anything from your frame. It's these choices that hold more

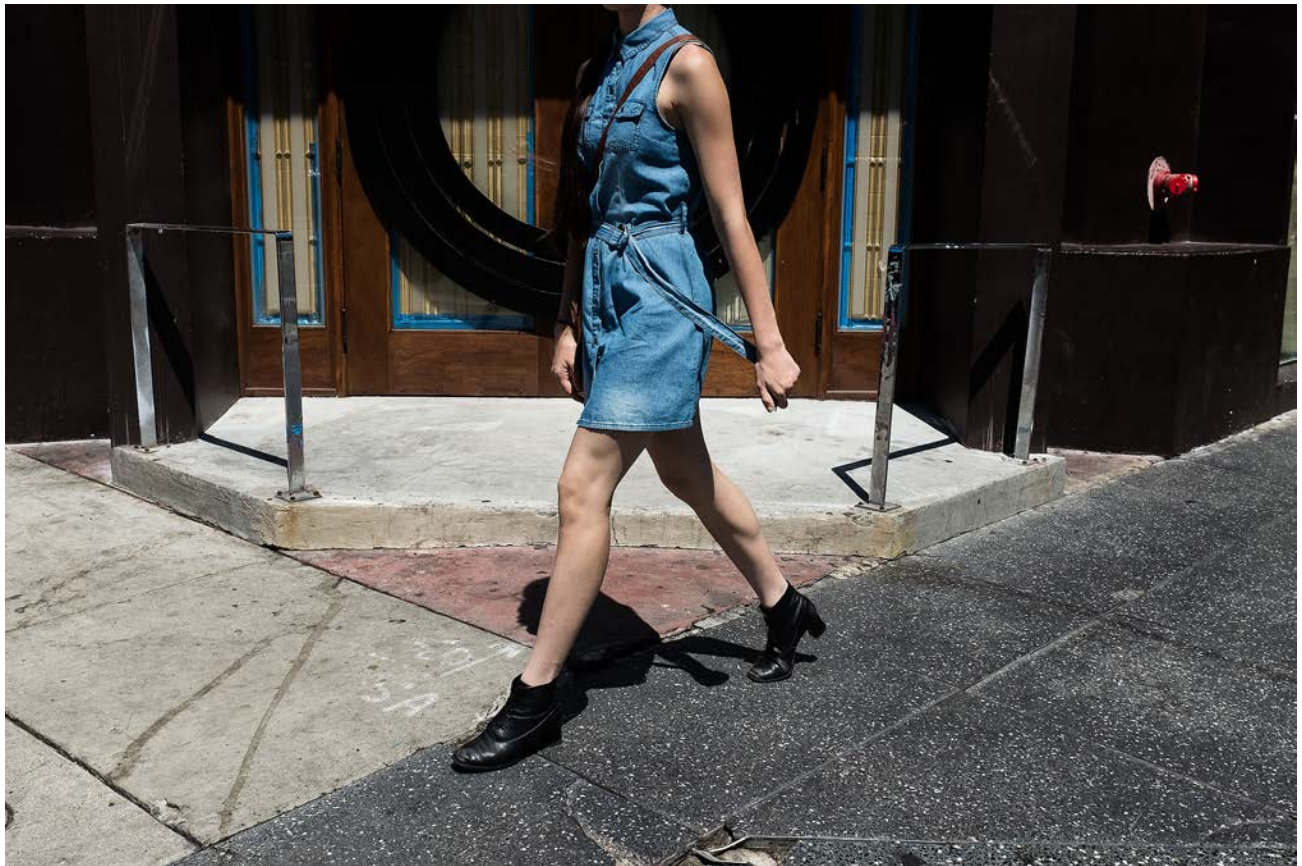
weight than the camera or lens you use, or whether you recorded your files as raws or jpegs. Yes, those things can make a difference, but ultimately, your photograph is being judged based on what people see and not the stuff that only matters to other photographers.

SCAN THE EDGES

One of the best practices you can begin to master for your compositions is to always scan the edges of your frame. Even if you have the greatest subject in the world in the middle of the composition, it's often distractions along the edges of the frame that diminish the impact of a shot, if not ruin it outright.

It's easy to miss because you are so focused on your subject. Distractions such as cut off feet and hands, objects with saturated colors, signs with text or just general busyness are enough to pull the viewer's attention away from what you thought was the most important part of the photograph.

Once I've placed my subject within my composition, whether I'm using the rule of thirds or not, I will quickly scan the edges of the frame, starting from the top and moving clockwise around the frame. I often discover distractions that I don't want included in my final frame. This is easily remedied by simply moving the camera or myself ever so slightly. The result can be the difference between a good shot and a great one.





FOREGROUND & BACKGROUND

Part of taking ownership of the frame is making the conscious choice of what to include in front of or behind your subject. The foreground and background that make up your photograph can be just as important, if not more so, than the subject itself.

The way your subject appears to the viewer is going to be greatly influenced by the context in which they're presented. A viewer's experience of a portrait subject in front of a white seamless is completely different than when they are posed in the middle of a busy sidewalk. One of the best ways to determine what to include or exclude in the frame is by asking yourself a very simple question: does what I choose to include in the frame serve my subject? If it draws the viewer's attention to the subject and/or provides some context, it should stay. If it does the opposite, if it's actually competing with the subject for the viewer's attention, get rid of it.

Now of course, you don't always have control over what elements are behind your subject, but it's nevertheless important to be aware of them as you are shooting so that you make a conscious choice as to how you want deal with potential distractions, in-camera or later in Photoshop.

THINK IN LAYERS

Once I've scanned the edges of my frame and checked my foreground and background,

I begin thinking about the relationship that the elements have to each other. Their interplay plays a big role in how the viewer experiences the photograph and reads it.

Think about contrast, the difference between light and dark elements. Areas of high contrast can help draw the viewer's eye to the brighter area of the frame. Imagine a shot where a shaft of light is illuminating the subject and there are shadows present in both the foreground and background. This creates a depth to the image which can make the image much more interesting.

But layers can be more than just considering light and dark, they can also be colors, other people, or objects that provide a sense of space. This approach can be seen in the best photographs made by wedding photographers, photojournalists and street photographers. This demands a higher degree of attentiveness on the part of the photographer, and it's one of the reasons why I believe it's so important to develop an ability to take ownership of the frame.

Though we're dependent on the camera to make a photograph, the art of photography is really the art of seeing. It's a skill that, once developed, will allow you to become the kind of photographer who makes their own luck.



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ANTHONY THURSTON

X-PRO2 MEMORY CARD CONFIGURATIONS

One of the headline features of Fuji's new X-Pro 2 is the inclusion of dual SD card slots, allowing photographers to utilize two SD cards in the camera at the same time. This 'first-ever in a mirrorless camera' feature sets the X-Pro 2 apart from other professional-use focused mirrorless offerings (for now), and it's the topic of this article here today.

The benefit of having multiple card slots in the camera is that it allows the photographer to select from a number of memory card configurations to better suit the photographer's needs than a single card slot does. Want instant backups of your images while you are shooting? Two memory card slots allows you to do this. Want to capture an insane number of images

without ever having to remove or change out an SD card? Having two memory card slots allows you to do this. Want to have access to JPEG files quickly but retain the ability to process RAW files later? Having two memory card slots allows you to do this.

In the process of writing this piece, I also conducted some basic testing on each of the memory card configurations, and the possible effect each one had on the capability of the camera to transfer files from the buffer to the card. To do this, I cleared the cards after each test and shot the same scene; you can find the results of this testing in the description of each memory card configuration setting below.



WHERE DO YOU FIND THESE MEMORY CARD CONFIGURATION SETTINGS?

Before we jump into what memory card configuration settings the X-Pro 2 has available, we must first talk about how to actually find these settings so that you can change them yourself. Thanks to Fujifilm's newly redesigned menu, it's a really simple process once you know where to look.

To find the memory card configuration settings, open the camera menu and scroll down to the wrench sub-menu, then select the Save Data Set-Up option. Once in the Save Data Set-Up section, scroll down to the Card Slot Setting (Still Image) option, and this is where you will select the memory card configuration that you will want to use.

You have three options: Sequential, Backup, and RAW/JPEG. Just scroll to the option that you wish to use and press OK.

SEQUENTIAL SETTING

The first, and default setting, of the X-Pro 2 memory card configuration is the Sequential option. When you have your X-Pro 2 set up to use the Sequential option, your camera will fill up your SD Card in Slot 1 first, and then start filling up the SD Card in Slot 2 once your first card is full.

In my testing, the X-Pro 2 was capable of 25 RAW images or 118 JPEG images while shooting with the Sequential memory card configuration setting.

- Pros of the Sequential Setting

The camera is only writing to one slot at a time, meaning that transferring is faster and you will be less likely to run into buffer issues.

Your maximum possible images captured without changing out cards is much higher than the other two options.

- Cons of the Sequential Setting

You have no backup of your images

Sequential Setting Use Case (What sort of photographer needs it)

The sequential setting lends itself best to someone who needs the fastest operation (i.e. the least chance of running into buffer issues), or someone who needs to capture the most images without needing to stop shooting to change their SD card(s) out.

In my experience, this would most likely be a sports or action photographer, maybe an event photographer. Really, it's situational, sometimes you may need the speed/capacity that the Sequential setting provides, sometimes you may value the benefits of the Backup or RAW/JPEG setting.

BACKUP SETTING

The second and likely most popular setting of the X-Pro 2 memory card configuration is the Backup option. When you have your X-Pro 2 set up to use the Backup option, your camera will write your images to both the SD Card in Slot 1 and the SD Card in Slot 2 at the same time - giving you an instant backup of your images.



If you are going to utilize the Backup option, it is advisable to have two cards of the same memory capacity (two 32GB SD cards for example). This way you won't ever risk running out of room on your backup or primary card.

In my testing, the X-Pro 2 was capable of 24 RAW images or 95 JPEG images while shooting with the Backup memory card configuration setting.

- Pros of the Backup Setting

You get an instant backup of your images in whatever file format, RAW or JPEG, you are capturing them in.

- Cons of the Backup Setting

Since the camera is writing to both cards, more processing power is required and you may run into buffer issues faster than the Sequential setting.

You can only capture as many images as if you were using one SD card.

Backup Setting Use Case (What sort of photographer needs it)

Wedding photographers, Event photographers, Portrait photographers, Travel Photographers. All of these types of photographers could find a need for this Backup setting. Professional photographers specifically, shooting in situations where a re-shoot would be costly or impossible, need to have their images backed up. Doing so in camera with the Backup memory card configuration is an easy and ideal way to do this.

RAW/JPEG SETTING

The third, and my preferred setting of the X-Pro 2 memory card configuration, is the RAW/JPEG



option. When you have your X-Pro 2 set up to use the RAW/JPEG option, your camera will write RAW files to the SD Card in Slot 1, and write JPEG files to the SD Card in Slot 2.

In my testing, the X-Pro 2 was capable of 25 images while shooting with the RAW/JPEG card configuration setting.

● Pros of the RAW/JPEG Setting

The camera will write RAW files onto one card and JPEG files onto the other. This gives you copies of your images in two different files types.

Allows you to use the camera processed JPEG's when RAW files are not needed, but still gives you the option to go back and edit a RAW file if you like later.

● Cons of the RAW/JPEG Setting

You will only be able to capture 26 images before running into buffer issues, RAW & JPEG, while utilizing one of the other methods could net you as many as 118 JPEG's before running into buffer issues.

You can only capture as many images as if you were using one SD card.

You only have one copy of your image in each file format, so if something happened to your RAW file all you would have as a backup is a JPEG.

RAW/JPEG Setting Use Case (What sort of photographer needs it)

The RAW/JPEG setting is ideal for the same types of photographer as the Backup setting is, with the added caveat that they need (or just want) the ability to use or access the JPEG files

quickly during or after an event, AND still want to be able to do more advanced post-processing on a RAW file later on. An example of this could be a photojournalist, or somebody similar, who needs to upload photos of an event happening in real time. Utilizing this method would allow the photographer to retain the ability to process a RAW file later, but still have the ability to quickly send out usable JPEG files right away.

HOW I SET UP MY X-PRO2

I like to take part in a lot of different types of photography; I shoot everything from Boudoir to Landscapes and enjoy all of it. When shooting all of these different niches of photography, as you could imagine, the requirements for what I may need out of my image files differs greatly.

When I shoot, the vast majority of the time I have my X-Pro 2 set to the RAW/JPEG setting, and I do this for a reason. I have decided that this gives me quick access to shareable files with the camera created JPEGs, and still allows me the ability to do more involved post-processing later on, should I decide that I want to go that route. It also gives me the peace of mind that I have instant backups of all my images. Fuji's JPEG's are renowned for their quality, so in the off chance something happened to my RAW files, I am comfortable with the idea of having to fall back on JPEG's.

In card slot one I use a 32GB Sandisk Extreme Pro (90mb/s) SD card, but in Slot 2 I use a 128GB Lexar SD card. My RAW files get loaded onto the Sandisk SD card and get offloaded to my computer after every shoot while my Lexar SD

card (with the JPEG files on it) stays in the camera until it is full. Once that Lexar card is full, I then load it into my Western Digital My Passport Wireless (an external HDD with a built-in SD card slot) and offload all of the JPEG's to that external drive. Then I pop it back into the camera and format.

I may also pull the Lexar card out in the event that I need to quickly access one of the JPEG files to upload to social media or a newswire/news outlet that has contacted me. But the majority of the time, that card is in my camera and does not come out unless I need access to a JPEG or it's full and needs to be offloaded.

HOW SHOULD YOU SET UP YOUR X-PRO2?

In the end, this really all comes down to personal preference. As you can see from the results of my testing, the real difference between the three memory card configuration options in regards to the buffer limit is negligible. We are talking about a difference of an image or two here or there.

So in reality, the chance of you missing a shot because of choosing one method over the others is slight (though depending on the situation, even a small chance is enough reason to go with another method). This means that you should choose the method that gives you



the peace of mind that you prefer. If you want to be able to capture the most images without having to touch your cards, then the Sequential setting is the way you should go. If you want to have backups created for you in camera, then either Backup or RAW/JPEG is your best bet (depending on if you want true duplicates or just a secondary backup).

This new dual card slot feature, and the memory card configurations that it gives us are a wonderful addition to the Fujifilm X-Series. A feature that will likely be seen on more of the

higher end bodies that are announced in the coming months (X-T2 anybody?) and years. It is a feature that, at this point, sets the X-Pro 2 apart from any other mirrorless camera and provides a shooting experience unmatched by the mirrorless competition.

We have long praised Fuji for listening to their customers and providing functionality and features that we require. This is just another example of that commitment to their user base and is a big reason why I am a strong believer in the X-Series.

ANTHONY THURSTON

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THAÍS TABOSA IN CONVERSATION WITH TOMASH

I AM JUST THE INSTRUMENT

TOMASH: When and how did you get addicted to photography?

Thaís Tabosa: I remember like it was just yesterday. In Brazil, we had this thing – when a girl turned 15, if her family had the means for it, she got to choose between a debutant party or to travel somewhere. It’s been a while, so I’m not sure this is still usual. But well, I chose the latter. It was 2007 and I was in Europe for the first time. I had begun taking philosophy classes the year before and was obsessed about aesthetics. Being there, in the place where occidental history was made, I felt the urge to document everything, so I bought the cheapest (and crappiest) compact camera I could find and started taking pictures: London, Paris, Rome, Venice... When I came back, my mother was less than pleased when she saw I had almost no pictures of myself, and hundreds of photos of buildings, statues, landscapes, etc. My passion was born. A year later I received as a gift a superzoom Lumix FZ18, which I thought was

the greatest camera ever, for having all those manual controls. I started to test different settings, trying to emulate those I saw in the EXIF data of those nice pictures on Flickr. I also did a lot of online research on photography blogs about stuff like: “How can I get a blurry background?” (every rookie first question), and “How can I get that film look?” (pre-Instagram times weren’t easy). All my free time was (and still is) dedicated to learning the technical aspects of photography, looking for inspirational photographers, and creating art.

TOMASH: You seem to be really drawn to portrait photography? What makes you so interested in portraying people? What are you trying to tell us about them?

My interest in portraying people came up in 2009, but back then I expressed that through street photography. I was drawn to the idea of stealing emotions, which I did exclusively for the



next five years. In 2014, Fuji X Series called to me: I just had to have it. I sold my simple Canon gear (an old XS and an EF 50mm f/1.4) and got a secondhand X100. The camera, with its wider focal length, forced me to rethink my photography, as I wasn't able to go full stealth mode to steal candid portraits anymore.

Coincidentally, I was then asked by a friend (whom I'm about to marry now) to join him in a couple portrait photoshoots and fell completely in love with this new style. Until then I had little/no interest in portrait photoshoots. I used to think real photography could only be made on the streets. Could I be more wrong? After those couple sessions I realized very few things could be more truthful than someone, knowing they're being observed, willingly opening themselves and sharing their expressions and intimacy with a photographer. After all, in the streets we're only the public version of ourselves, while in the intimacy of a photoshoot, we present ourselves crudely as we really are.

I still bring a lot of my photo-documentary past to my photoshoots today. I shoot regular people (friends, family, acquaintances, classmates, people I meet online...) and I try not to interfere with their expressions while shooting. I'm definitely not a posing director. My idea of a great photoshoot is to quietly observe how the person I'm shooting behaves, feels, expresses her/himself, or anything else they would like to show me. I usually say the photoshoot moment is about the subject's expression. My expression comes later, in post-processing, using colors and light editing to set the tone of how I'd like the

photos to be perceived. So I guess I'm not the one telling something about them.

They're telling themselves - I am just the instrument.

TOMASH: Which Fujifilm cameras and lenses are your personal favourites these days?

Thaís Tabosa: I'm not much of a gear obsessed person. I don't own a lot; I don't use a lot. And I could truthfully say I could have just my oldie X100 with its WCL until the end of times (or the camera's death, whichever comes first). The 23mm distance (35mm equiv.) puts me in a perfect place to document my subjects and the environment around them, and the camera itself feels perfect in my hands. Still, I tend to fall in love with every piece of Fujinon glass I put in my hands: 14mm, 16mm, 18mm, 23mm, 35mm, 56mm, 60mm... I've tried and loved them all. But nothing fits me better than the X100 series.

TOMASH: Why Fuji X cameras?

What made me come to the X system was the small size, whilst maintaining the image quality I had with my DSLR. And its looks, of course. I'm one of those people who believes the way you feel about a product's looks relates to the way you feel when using it. I feel so good with my charming X100 hanging at my neck... Call me futile or the ultimate consumer or, as I'll call myself, beauty oriented. There are worse flaws, I'm sure.

After making the switch, two things made me stay in it and advertise it all around:

First, Fuji's Kaizen philosophy. The way the





company continues to improve their cameras after the sale is made shows how they listen and care for their consumers. If they're this faithful to me, I'll be grateful and faithful to them. And second, the amazing community of Fuji lovers. I came across so many talented people and inspiring photos in the Fuji online groups that I feel I could never leave. I believe it takes a lot to go against the flow of gigantic heavy 100MP DSLRs and trust a new system to provide you all the quality you need in compact APS-C cameras. And I believe knowing camera size or sensor size won't matter if you have a quality system and, more importantly, a keen eye is what differentiates us from everyone out there.

TOMASH: You have recently visited Iceland. How did your Fuji cameras work in this cold and wet environment? Did you encounter any issues?

My Fujis actually exceeded expectations in Iceland. I'm not the most careful owner, you know. On my first day in Iceland my brand new X-T10 fell from my camera holster to the ground and survived with nothing but a paint scratch. It also managed to survive rain, waterfall droplets, and even being accidentally steamed in one of the fumaroles of Hverir geothermal area. Bear in mind that none of my equipment is weather sealed. The only downside I faced was the low battery life in the cold environment. Here in





Manaus, in the heart of the Amazon rainforest, 1 single battery can give me more than 1000 shots. In Iceland I'd be lucky to get 400. Fortunately, we had more than 10 batteries with us, so that was never actually a problem.

TOMASH: When you think about your portraits and about your landscape photographs - is there anything for you, that these two genres have in common?

I'm having a hard time defining my style these days. The term "fine art nude" crossed my mind, but fine art tends to be a hard concept to deal with, so I ended up with "nature & naturism". I like to shoot people in the most natural way I possibly can. No clothes, no judgment. Just the unique pleasure of being naked in the wilderness, connecting the body with the surroundings. And I don't usually go for the complete subject to background separation. The nature background is part of my story.

So when it came time to have my first photographic vacation, it was a natural movement to bring the background to the foreground, making it the subject. Shooting people and landscape was oddly alike. I observed. I sat down for a while and tried to understand their beauty. I thought about how to compose my photo without interfering with them. I pre-conceived a way of editing

the photos later and exposed accordingly. I tried to choose one dominant color and undermine the others. And in B&W, I tried to choose one dominant spot and undermine the rest. My photography is all about quietly perceiving beauty, so as much as people and landscapes can be different, my way of seeing them is the same.

TOMASH: If you would have to share one single - but your most important, photography tip with our readers, what would it be?

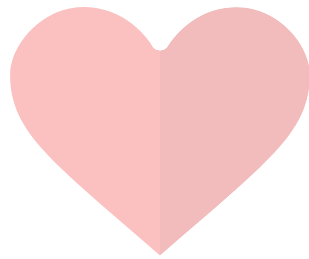
Don't be afraid to change. I was chained to a photographic style that I thought defined me and it took me a while to realize it was in fact, limiting me. The equipment transition helped me with that, but it was still a painful process to go from B&W candid to portrait photoshoots. I had to go through some sort of cleansing process to adopt colors as part of my creative process. When I began shooting landscapes, I lost myself again. I felt too volatile going from one style to the other. I lost trust in the consistency of my work, only to realize later I'm completely ok with that. Why should I be limited? At 18, I felt really proud of having my own "style". Today, six years later, I find myself enjoying shooting people portraits, landscapes, stills, food... And I have no idea what's coming next.



THAÍS TABOSA

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READERS' GALLERY



Thank you to all participants
of the "ALONE" photo assignment.
Here are our favourite images.



WINNER
Alexei Smeyanov
X-T1 + XF35mm f/2

Alexei will receive the Fujinon XF35mm f/2 WR R lens. Congratulations!



RUNNER-UP
David Weihgold
X-T1 + XF23mm f/1.4



RUNNER-UP
Ana Gomez
X100



Julio Leon
X-T1 + XF35mm f/1.4



Domen Kolsek
X-T10 + XC16-50mm f/3.5-5.6



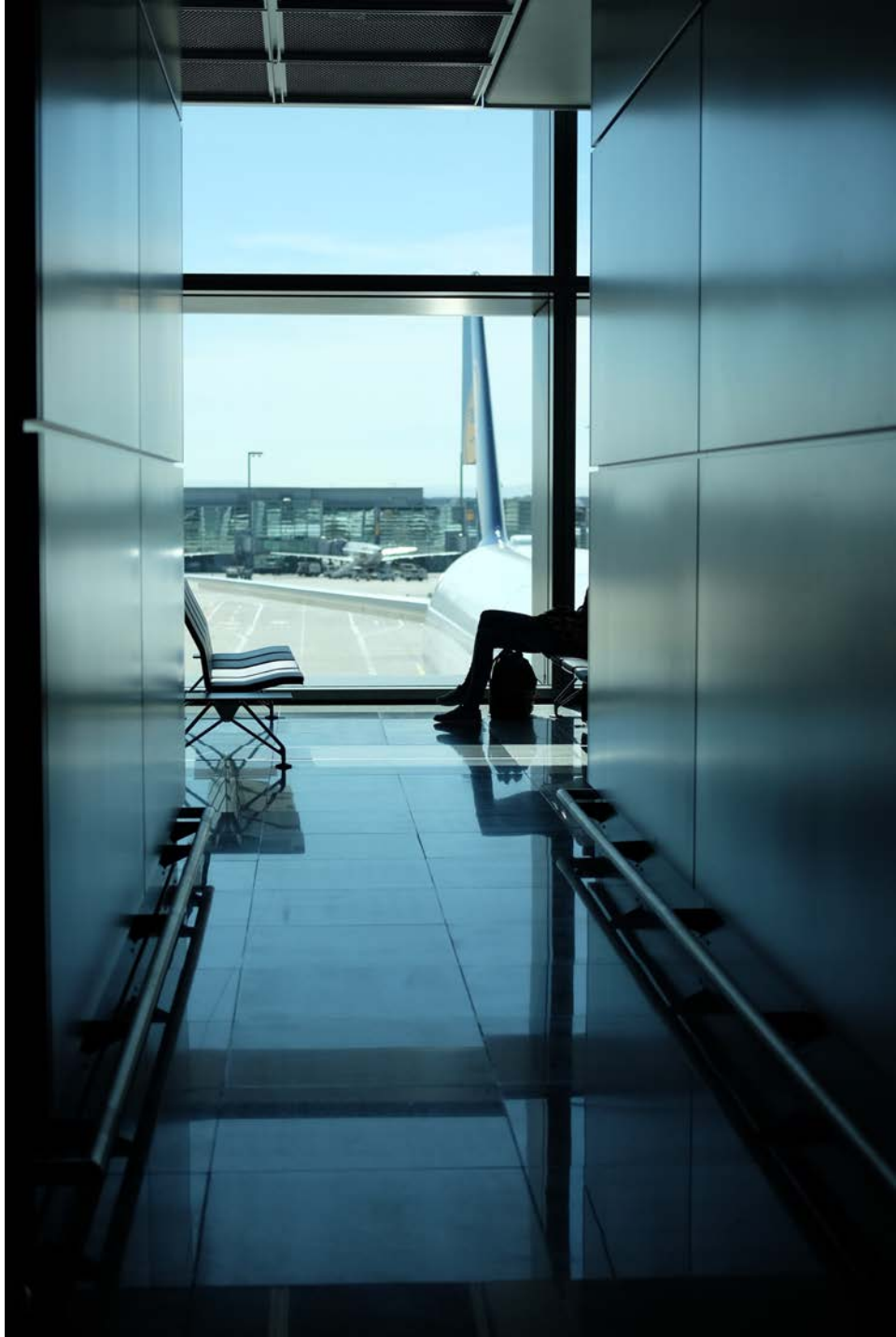
Mart Veskimägi
X-T10 + XF18-55mm



Gary McLaughlin
X-T1 + XF18-135mm f/3.5-5.6



Scott Perchall
X-T1 + XF50-140mm f/2.8



Lisa DelVecchio
X-T10 + XF35mm f/2



Michael Leski
X-Pro1



André Heid
X-TI + Samyang 85mm



Tom Murphy
X-T10 + XF35mm f/2



Tony Dale
X100S



Christian Delvaux
X-T1 + XF50-140mm f/2.8



Ody Murlianto
X-T1 + XF10-24mm f/4



Oliver Wendel
X-T1 + XF55-200 f/3.5-4.8

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