

FUJILOVE

ALL THINGS FUJI X

April 2016

FUJIFILM AND WEDDINGS

by Kevin Mullins

Interview with Ana Rosenberg

Window light portraits

A complete guide by Damien Lovegrove

KAREN HUTTON
IBARIONEX PERELLO
DAVID NIGHTINGALE
TAKE KAYO
TED VIEIRA
NICK SCHREGER
SEBASTIAN BOATCA

Dear FujiLovers,

when uploading the very first article up to the FujiLove website back in March 2015 I had no idea what I was having in front of me. Having had used Fuji X cameras for around two years at that time, I simply felt like I wanted to share my passion with whoever might have been interested in my ramblings.

The fact that you are reading this magazine today means that we are feeling very similar about the X series cameras and lenses, but - and that is much more important - I assume that we are feeling very similar about photography. We just can't live without it.

Fuji X cameras posses some kind of magical power, which reignites photographic passion. When holding one of them in the hands, all of a sudden inspiration seems to be kicking in again. I am sure you know what I am talking about.

Today I am bringing you the first issue of the FUJILOVE MAGAZINE. I consider it a magazine of us all. I want to create it together with you and if you are a FUJILOVE PREMIUM subscriber, you will be hearing from me on a regular basis. I want to make sure that every next issue of FUJILOVE contains articles and galleries you - the readers - are interested in.

I feel happy and grateful to have such an amazing community.

Thank you for being around.

Yours truly,

TOMASH
Editor

COVER IMAGE
DAMIEN LOVEGROVE

EDITORIAL
TOMASH EDITOR

CONTRIBUTORS
DAMIEN LOVEGROVE, IBARIONEX
PERELLO, KAREN HUTTON, KEVIN
MULLINS, DAVID NIGHTINGALE, TED
VIEIRA, NICK SCHREGER, SEBASTIAN
BOATCA

SUBSCRIPTIONS
VISIT WWW.FUJILOVE.COM OR
CONTACT
CONTACTFUJILOVE@GMAIL.COM

PHONE: +41 76 412 24 22

WWW.FUJILOVE.COM
CONTACTFUJILOVE@GMAIL.COM

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DAMIEN LOVEGROVE

WINDOW LIGHT PORTRAITS

Window light is a natural light that we are all familiar with in our day to day lives. It is easy on the eye and easy for us to decode in a photograph because we are so familiar with the way light rattles around in a room.

A window is not a light source, it is merely a hole that the light from outside comes through. Objects outside the window, including trees and neighbouring houses, tend to block the light from the lower angles and this results in light nearly always coming through the window steeply from the sky above. Light from above falls on the floor and furniture in the near vicinity by the window. The taller the window the deeper into the room the light can reach. This downward lighting direction leaves the bottom half of a room lighter than the top half. Incidentally this is why bounced flash pictures look unnatural

because the top half of the room with bounced flash is brighter than the bottom.

There are some notable exceptions to the light through a window coming from above rule and those include skyscrapers and clifftop cottages. When I book a hotel for a boudoir or portrait shoot I always ask for a top floor room. Going up just one or two floors can make all the difference with not only how far into a room the light penetrates but the quantity of light there is too.

North facing windows have the most consistent light throughout the day whatever the weather come rain or shine. When you have sunlight to work with it moves fast when you are shooting inside. The sunlight moves at 15 degrees an hour so predict the best time to shoot and then work quickly once you start.



Fujifilm X-Pro1 · 35mm (f/1.4) at f/2.8 · 1/60th second · ISO 800

At about 2 metres from a window with net curtains the light is soft and delicate. This window lit portrait made the front cover of one of the biggest magazines in the UK in 2014.



Fujifilm X-Pro2 · 90mm f/2.5 · monopod · 1/250th second · ISO 200

I used a net curtain to diffuse the light from this window just right of the shot.

Contra jour, or into the light style has become very popular in photography because the camera exposure can be greatly increased to create a high key ethereal look that we are not used to experiencing with our eyes ability to resolve a very wide dynamic range. When I'm shooting into the light I take the exposure right up to a point that would be maybe 4 or 5 stops more than the camera metering would give in multi pattern or average mode. I make the picture so bright it is screaming at me on the back of the camera and then knock it back a click or two. Each click is 1/3rd of a stop when adjusting the ISO, shutter speed or aperture.

I use the image on the LCD or EVF of my Fujifilm X-T1 as my guide to exposure. I change the camera settings based on the look I want to achieve. There are often many acceptable exposures from silhouette to super bright or high key. No light meter can make the decision about exposure for me. This part is art not a science. I often have large areas of pure white or black in my images so I avoid consulting the histogram too. I just zoom in on camera and have a scoot around at what detail will be recorded. You can't rely on the camera's meter either because even if you use it in spot meter mode, we all have a different tone of skin so unless you are going to faff with grey cards it's best to use your eyes and the LCD screen to assess if the sitter's skin tone looks right. With a mirror less camera you can usually set it to 'preview exposure in manual mode' so you see what you have before you take the picture. With an SLR you have to take a test shot then assess the exposure making any necessary adjustments to your settings that are required.

Avoid any form of automatic exposure for portraits with a window in the frame. Even the slightest adjustment of the composition can result in big swings in exposure. Stick with manual exposure because once it is set you can adjust your framing at will and the exposure will remain correct. That is one less thing to think about during the shooting process leaving you free to create a buzz or maintain the rapport with your subject.

Take control of the light. Closing curtains until just a strip of light enters the room is a great way of adding mood or drama to a shot. To reduce the effective height of a window I drape a piece of fabric over a boom arm that has been rigged horizontally on a lighting stand. Making a window smaller is a great and easy way to add mood to a picture.

Winter can be a good season to shoot window lit interiors as there are no leaves on deciduous trees to block the light entering a window. This often makes some ground floor and cellar rooms more suitable to shoot in.

Adding a reflector out of shot on the unlit side of your subject opposite a window will change the visual perception of how big the room your subject is standing in. Without a reflector there is a dark side that indicates how far the opposite wall is from the subject. With a reflector it can look like you have taken the picture in a corridor even though only one wall is in the shot.



Fujifilm X-Pro2 · 90mm f/2 · monopod · 1/500th second · ISO 200

I shot this beauty portrait into the light with the window about 5 metres beyond and to the right of Victoria. The trick is to increase the exposure until the picture is screaming and then knock it back a bit.



Fujifilm X-Pro1 • 35mm f/1.4 • monopod • 1/80th second • ISO 800

The only light in this North facing room in an abandoned mansion came from a big window behind me.



LOVEGROVE

Fujifilm X-T1 • 16mm f/1.4 • 1/250th second • ISO 400

I placed Mischkah in the patch of light from the window above her.

TOP TIPS

Shoot at 90° or more to the light source for a dramatic portrait. The light and shade glancing across your subject will reveal shape and features beautifully.

When you include the window in your shot let the highlights go. Concentrate on the mood and vibrance of the picture. Make a holistic exposure judgement while viewing the whole image. Don't try and recover the highlights in post production it will look unnatural.

KIT LIST

Try to use a camera with a FAST PRIME LENS. A standard prime lens with an aperture of f/1.8 or better is perfect for interior portraits lit by window light. I currently use a Fujifilm X-Pro2 or X-T1 with 16mm, 23mm, 35mm (f/1.4), 56mm and 90mm prime lenses. I also have the 55-200mm zoom with OIS that I occasionally use if I'm traveling. Zooms are good too especially if they have optical image stabilisation. You may still need to use a higher ISO though to compensate for the smaller maximum aperture that a zoom lens usually has especially if your subject is laughing or animated.

MONOPOD. The prime lenses I use are not equipped with image stabilisation so I use a monopod to keep my camera steady. I have a Gitzo monopod with a Really Right Stuff head and an L-Plate for my X-T1.

SUBTLE DIFFUSION FILTER. I use a Tiffen Black Pro Mist 1/4 filter. This is not essential but I find the subtle highlight bleed from the Pro Mist

filter gives my images more of a filmic look. You can try wafting an old UV filter through some hair spray that has been sprayed into the air to create a diffusing filter.

A pair of IKEA NET CURTAINS. To make a window into a soft light source clip a net curtain up onto the curtain track. I use IKEA net curtains as they have a long drop and are very reasonably priced at £10 a pair.

HOW TO ACHIEVE A GREAT WINDOW LIT PORTRAIT

Go around your location to find the best windows and backgrounds to use. Take a stand in model so you can see exactly how the light is falling on them. Move around and look at them from all angles. Sometimes the light looks best viewed from a direction you wouldn't normally think of shooting from.

Decide on the look you are aiming to achieve, high key, rim lit, or dark and moody etc. If you know what you are looking to achieve it makes the rest of the process easier.

Preparation is everything. Practice twice then shoot once. I always ensure I am not 'practicing' on my clients. Shooting portraits requires a constant rapport and interaction. A systematic and seemingly effortless flow of the shoot that comes from having practiced the shots will build confidence in your sitter and help them enjoy the shoot.

Set the direction and shape of the window light by taking control of any shutters or curtains. You can always add a makeshift blind by draping a cloth over a boom arm.

Shoot in manual mode in camera. Ignore the inbuilt meter. Set the aperture to taste so that you get the look you want, (usually at or near the widest aperture of the lens). Set the required shutter speed to give you sharp pictures. Adjust the ISO to set the exposure. If the shot on the camera LCD or EVF is too dark increase the ISO and vice versa.

Review each shot using the camera LCD screen. Does the picture have the look you want? Is the contrast right? What could make the shot better? Zoom into 100% and scoot around. Is there enough shadow detail? Is the shot sharp? Have the highlights that you want to keep been clipped? Is your subject's skin looking vibrant and healthy? Get it right in camera.

ABOUT THE AUTHOR

Damien Lovegrove is a renowned portrait photographer and lighting guru. Considered by many to be one of the world's most influential and celebrated contemporary photographers shooting beauty and portraiture.

www.lovegrovephotography.com



Fujifilm X-T1 · 35mm f/1.4 · 1/180th second · ISO 800

Looking towards the light but keeping the exposure down creates a magic contrast that I love to use in my work from time to time.



LOVEGROVE

Fujifilm X-T1 · 56mm f/2 · 1/500th second · ISO 200

I controlled the light in the room by partially closing the shutters. The Spanish sun was subtly diffused as it came through the dusty windows.



Fujifilm X100 · 23mm f/4 · 1/90th second · ISO 200

The original X100 is still a favourite camera of mine. That 23mm lens has sparkling clarity. I placed Jojo looking up into the light to give her beautiful light and Chris got the grungy backlight treatment that is perfect for the scene.



Fujifilm X-T1 • 16mm f/11 • 1/180th second • ISO 200

Shooting into the sun through glass can be tricky at times but don't let that put you off having a go. The tilting screen on the X-T1 is wonderful for this kind of shot.



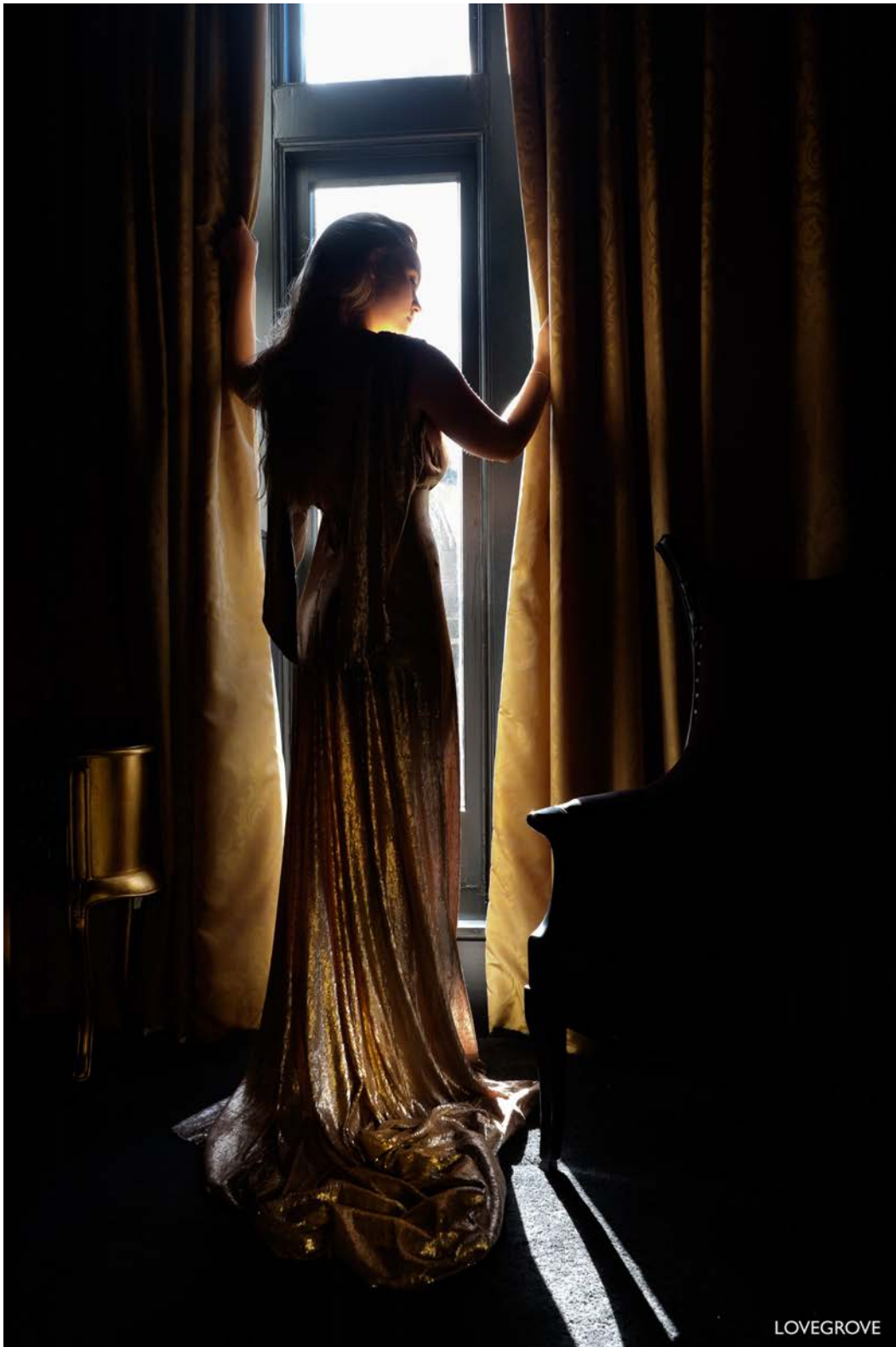
Fujifilm X-T10 · 35mm (f/1.4) at f/2 · 1/160th second · ISO 1000

Rosalinde is lit with late afternoon direct sunlight through my Ikea net curtains in a hotel in Rotterdam.



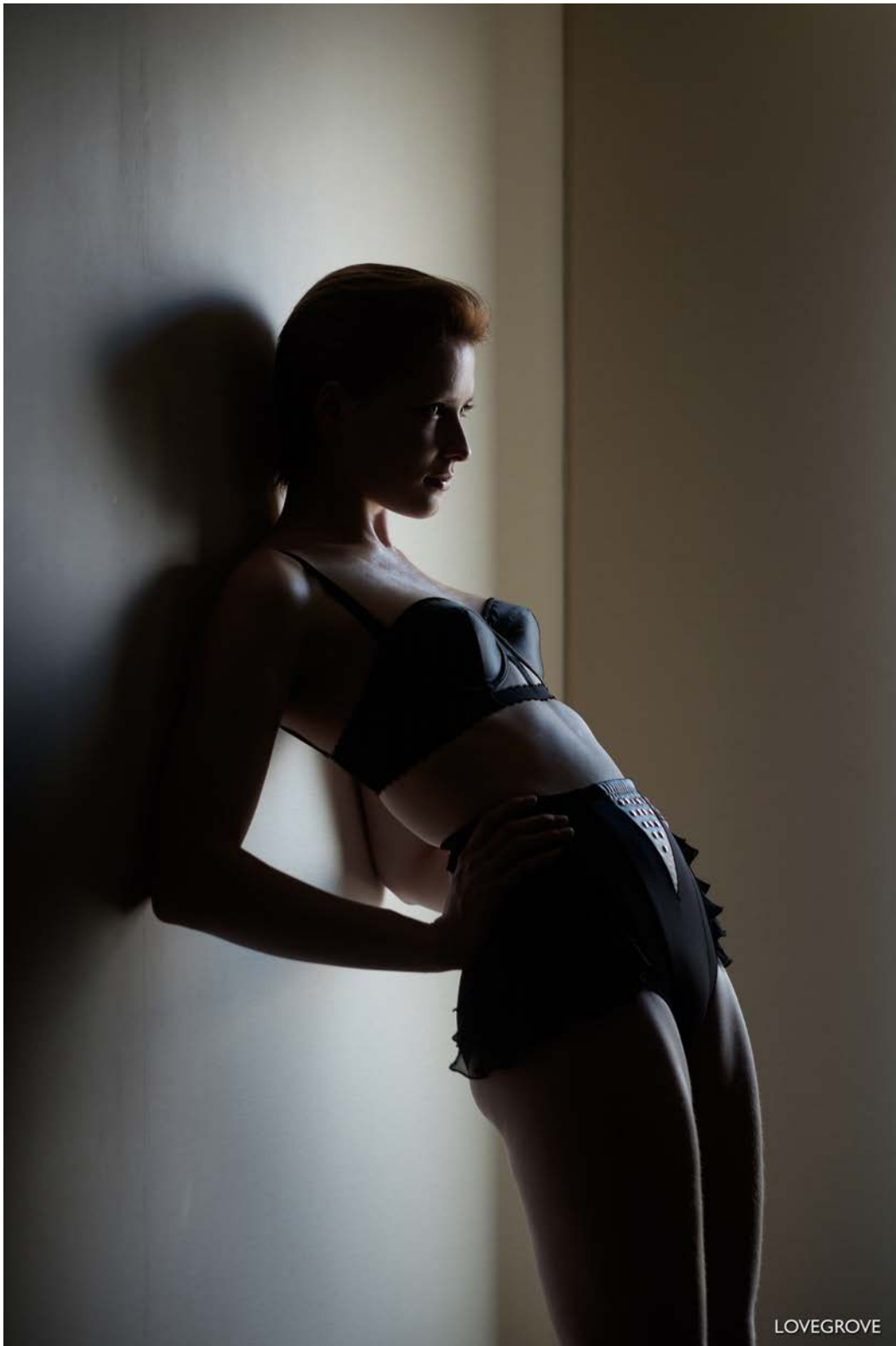
Fujifilm X-T10 • 56mm f/1.2 • 1/125th second • ISO 800

Silhouettes work really well with controlled lighting. I use curtains to cut down the stray light that generates flare and reduces contrast.



Fujifilm X-T1 · 16mm f/6.4 · monopod · 1/15th second · ISO 200

I wanted the dress to be pin sharp hence the smaller aperture and the slower shutter speed. I used a monopod to support the camera and 1/15th second is fine with the camera well supported.



Fujifilm X-T1 · 56mm f/2 · 1/250th second · ISO 400

I opened the curtains just a bit to get this moody shot of Rosalinde.



Fujifilm X-Pro1 · 55-200mm at 121mm f/4.2 · 1/60th second · ISO 800

The OIS is wonderful on the 55-200mm lens and I recommend that lens for travel assignments like this one in Italy where compactness and light weight are important.

IBARIONEX PERELLO

TIME: THE MOST ESSENTIAL PHOTOGRAPHIC TOOL

If asked what the most essential things a photographer needs what would your answer be? Would it be a camera body? A lens? Photoshop or Lightroom?

While all of those things are certainly important, I think that the most valuable resource any photographer can have is time. Because regardless of whether or not you have access to the best gear in the world, if you don't have the time to use it, those tools don't mean much of anything.

It's the time practicing photography that makes a good photographer, a great one.

TIME: THE ESSENTIAL TOOL

Practicing photography on a periodic basis may be fun, but it doesn't result in any measurable progress. Yes, you may be able to

make the occasional good image, but you'll lack the consistency of photographers who make photography a regular practice.

Making images on a regular basis, especially a daily one, is more than just the repetition of the physical action of depressing the shutter release button. Rather it's the development of a practice, a personal methodology of seeing, reacting and making photographs. Each time you make a photograph, you are doing more than just taking a singular picture. You are nurturing your ability to see and capture your world in a manner that is unique to you. Though some may call it style or sensibility, it's a goal that can only be achieved by making photography an essential part of living.

Some may say that's easy for someone who is a professional photographer, but you don't have to look any further than Instagram to see



X100S

fantastic work from people, who won't ever earn a single dime from photography. Yet, their daily practice of making images, whether with a camera phone or a DSLR, makes a difference in their abilities as a photographer.

It's the time invested in making images that is the true arbiter of whether you will remain a snapshotter or a great photographer. It's making the conscious choice to find the time to practice what you love that can and will help you to achieve your goals as an artist. And that time can be as brief as 15 minutes a day.

MOVING BEYOND STAGNATION

Not long ago, I was in a place of stagnation. I was looking at my photographs and feeling that all too familiar feeling of frustration. I was making good images, but they were also images that I had seen myself make countless times before. In fact, I was falling back on old familiar tropes, because I knew I could make those things good photographs. Other people liked them, but I looked at them and felt anything but pride or satisfaction.

I didn't just want to make the same pictures over and over again. I wanted to make images that were different, that I felt were challenging me. I wanted to make photographs that demonstrated to me that I was making progress as an artist. I wanted to make photographs that excited me, because I recognized in them that I was doing something unlike anything I had done before.

Yet, time and again I would return from my occasional photography outings with just familiar repetitions of things I'd done before.

There were moments where I thought I might be able to buy myself into inspiration and progress with the purchase of a new camera or lens. And while, there was certainly a spike in adrenaline as a result of the acquisitions, those euphoric feelings were not inexorably tied to the transformation of my photography. It spurred me to go out and shoot, but my attention was more on the new equipment, not a new way of seeing.

FINDING THE TIME

However, things changed when I accepted a 12-month contract that would take me out of my home office and require a modest commute to a studio west of Downtown Los Angeles. It was a normal 9 to 5 schedule and at first I thought, that this commitment would reduce my opportunities to practice street photography. I couldn't have been more wrong.

The studio is located in a neighborhood in Los Angeles called Westlake. It's a community that was a big part of my youth, as MacArthur Park was a place that my brothers and I often visited. It had been years since I had been in the community and so I took the opportunity during my breaks to go exploring and I take my camera with me.



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X100S

During these walks which were as brief as 15 minutes, I would practice my photography. It was a fraction of the time I might normally spend on my formal outings, but I soon discovered that this brief allotment of time was making a huge difference in my photography.

As the weeks gave way to months, I would take these brief walks and would wrestle with the growing familiarity of the area. I was walking past similar things every day, but I had to challenge myself to see them differently. I might have walked past this particular spot or character dozens of times before, but could I manage to see it a little differently today?

Would I be able to perceive light, pattern, gesture, juxtaposition from a slightly different perspective that would result in an image that I would never had considered the week or even the day before? At first the answer was a resounding no, but slowly the answer began to change and I began to see the difference in the photographs.

The photographs I was making reflected a different way of seeing and different choices than I had made in the past. I began seeing the potential of a scene or a subject that I might not have considered before. I could feel myself taking risks, worrying about whether I could make the image work or not. I could feel the tightness in my chest that meant that I was risking failure. It was a feeling that I welcomed.

Even though many of the images were not my greatest works, I was excited that I was seeing new things in them. I was seeing a progression

in my manner of seeing that was influencing my photography.

So, when I did make what I thought was a great photograph, it felt like the culmination of a concerted effort to challenge myself and grow. The images are that much more satisfying as a result.

WORKING WITH LIMITATION

Though 15 minutes doesn't seem like much time, it wasn't so much the time but the challenge itself that helped me to improve my skills. As I think about the 15 - 30 minutes that I spend each day photographing, I have come to understand that the limitations of time, location and equipment choice were improving my skills as a photographer. Most importantly, I was training myself how to see things with a new eye. Here are just a few things that I think that can be helpful to anyone who decides to make a daily routines as part of their daily practice.

SEEING LIGHT, SHAPE AND FORM

Working around a very familiar location day after day is difficult, because that familiarity often leads to seeing everything as mundane, ordinary. Nothing seems worthy of being an interesting photograph.

My way of seeing changed when I stopped looking at things literally. I didn't see a car as a car or a bench as a bench. I started looking at these things in terms of light, shape, color and form. I observed things elements including people in the abstract and began to respond to



X100S



X100S

the things in front of my lens as strictly visual elements. When I did so, I experienced them as very different things. They were visual elements and the challenge was to camera to create relationships and interplays that wouldn't have existed anywhere else, but within the context of the camera frame.

LIGHT & SHADOW

A way that helped me to observe elements in the abstract was by paying attention to light and shadow. By observing how light fell onto a scene or a subject, I was able to see them for how they interacted with the light. Because I was often shooting during midday, I was working with harsh, hard light which offers very stark lighting. Though not the most favorable light for photography, it did reveal the world in a different way.

By simply paying attention to the shadows, I was able to get a sense not only of the direction of the light, but also how the contrast between light and dark revealed shape, texture and form.

FOREGROUND & BACKGROUND

I became hyper conscious of not only my subjects but what I was choosing to include in the foreground and the background. In pursuit of making more complex images, I began to find the setting first, evaluating them for the light, color and contrast and often waiting for the telling element, such as a person to walk into the frame to complete the shot. By building the composition, I was able to

construct much more complex and satisfying photographs. It provided me the time to carefully compose every millimeter of the frame and wait for the telling element that would provide the culminating flourish that would make the shot something special.

WORK WITH THE SAME FOCAL LENGTH

For much of this body of work, I found myself shooting with a 23mm focal length, which is wider than my standard 35mm. Working with something different from my usual favored focal length, I was forced to rethink how I see and how I shoot.

One of the key lessons was that to use this wider focal length more effectively, I needed to work closer to my subject than I was accustomed to. This forced me to move past my own fear and anxiety in order to achieve images that had a more intimate feel to them.

Though the luxury of time provided with workshop or a vacation is a wonderful thing, I feel like I have made greater gains as a photographer as a result of these brief by consistent photographic excursions and I believe that you can too.

Make the time for your photography and you create the opportunity to you to become a better photographer.



ABOUT THE AUTHOR

Ibarionex Perello is a photographer, writer and educator. He is also the host and producer of The Candid Frame, a photography podcast which features conversations with the world's best established and emerging photographers. Ibarionex is also the author of several books and DVD titles, including the best selling book, Chasing the Light: Improving Your Photography Using Available Light.

www.thecandidframe.com

KAREN HUTTON

LOVE, FALLING DOWN AND FUJIFILM

A tale in two parts...

1. Falling for Mirrorless

2. Love, Landscapes and Fujifilm

PART 1: FIRST, THE FALL

I made up my mind before I even hit the ground. Somewhere in between my foot slipping and my Canon DSLR-laden backpack conspiring with gravity to fling me to the ground (again), my brain screamed “NO MORE!!!”

It was the simplest downhill walk on the gravelly path leading down to the Sutro Baths in San Francisco. And it wasn't the first time I'd eaten it from being just a bit off-balance with a heavy pack on. In fact, it had happened often enough it was changing me and I didn't like it one bit. I'd begun to change where I'd go to

photograph, I was second-guessing myself, becoming hesitant, my confidence was withering. Photographing was a lot less fun than it used to be. I'd been an athlete all my life; now I was feeling overly cautious and nervous. Ugh.

I looked up at my friend Frederick Van Johnson, whose wide eyes expressed a shock and concern that he tried to laugh off, but neither one of us could. This just sucked.

That was the moment that the switch to mirrorless began.

THEN THE SMALL

The big question was... which system to go with? I went about the search systematically. I knew what I needed, desired and craved in a camera. I made a list. It was specific. On it were: lighter



"Peter. California Coast"

FUJI X-T10, XF16-55MM F2.8 R LM WR, ISO 640, FOCAL LENGTH: 16.0 mm (24.0 mm in 35mm), APERTURE: f/18, EXPOSURE TIME: 0.8

and smaller, customizable buttons vs. menu-driven, wide variety of drop-dead awesome lenses to cover all the ways I like to shoot (there would be no adapting to a crappy lens selection on my part), weather-sealing, incredible image quality, tremendous dynamic range... and something extra. A "Wow" factor that I didn't know how to describe, but would absolutely know when I saw it.

With those and a couple other "must-haves" in mind, I never had to ask "which camera is best?"... I simply had to figure out which system was going to come the closest to my A-list of preferences and desires.

You see, I didn't just want a good camera. I wanted one that would help me create art; each frame seen and rendered in new and mysterious ways. I wanted a camera that would offer new possibilities, give me new ideas, open worlds within my imagination to help elevate my work to a whole new level. I wanted to take a step forward, evolve my inner artist and speak in a clearer voice.

A lot to ask? You bet. But I've learned that the clearer you are about these things, the greater the likelihood that you'll find it. I was not disappointed.

Out of the blue, friend of mine - travel photographer Ken Kaminesky - suggested I try Fujifilm. I thought, what the heck? I had nothing to lose. Having just sent my 3rd mirrorless camera trial back, I was getting nervous. I was leaving in less than 2 months for

a monthlong trip to France and NO WAY was I carrying DSLR gear! I'd shoot with my iPhone if I had to. Though Fujifilm hadn't been my first thought, I said "Sure. Why not?"

Best. Decision. Ever.

PART 2: LOVE, LANDSCAPES AND FUJIFILM

From the moment I picked up my X-T1 and X-T10, I knew I was home. I couldn't believe how they knocked almost every item on my "most desired features" right out of the park! The feel, the response, the customizable buttons, the speed. And the images... SWOOON! The images blew my mind. The colors, the contrasts and micro-contrasts, the dynamic range, the presence. No other camera I'd tested even came close on all counts. I have a background in film photography; this was the first time I experienced a digital camera that saw the way I did. Filmic, but with digital precision. Art inside every pixel. It seemed like the answer to my dreams!

My hesitation: how would it do with landscapes? The conditions, the temperature range the scope of big country? I couldn't seem to find much in my research to convince me it would stand up to what I'd be putting it through. And what about big prints? My biggest encouragement; Ken had used his X-T1 in Iceland under tough conditions and it had done great. AND he'd had a 70" print made, which he said was gorgeous. So I went for it. And haven't looked back.



"The Paddler. Truckee, California"

Fuji X-T1, XF55-200mmF3.5-4.8 R LM OIS, ISO: 1600, FOCAL LENGTH:
55.0 mm (83.0 mm in 35mm), APERTURE: f/8, EXPOSURE TIME:
1/4000

Now then. Let's be clear about something. A camera doesn't do its job by itself. In fact, you can quote Ansel Adams:

"The single most important component of a camera is the twelve inches behind it".

That means YOU. Cameras don't make photographs all by themselves. They'll take a lousy photograph just as easily as a good one. The distinction is all within us.

DEFINE YOUR WORK BY WHAT YOU LOVE MOST

The way I approach photography (and everything, really) starts on the inside... with what you love. Personally, I've spent a long time considering things like... what do I love to photograph, and in what light? What time of day do I love the most? Why? What shapes, patterns and elements speak to me? What are my absolute favorite textures, colors, movements? What message or story do I want to convey? What feeling? What delights me, surprises me? What do I stand for, anyway? And that's the micro list! It has all resulted in me having a "voice" in my work. It's a stamp that is recognizable as mine. It also evolves as I do, since I never get there by rote.

How does all that play out?

Well, I'll show you... using my own work, simply because I know it best.

WINTER SNOW

Here's a list to begin with: fresh snow, reflections, white snow-capped rocks, mountains, puffy clouds, and the colors in the Truckee/Lake Tahoe area where I live. Yep, love.

That particular combination of that-which-I-adore brought me to the shore of Donner Lake in Truckee, CA one morning after an overnight snowfall. I loved fresh, untracked snow and those snow-capped rocks in the water that look like little monks. Ditto adoring the blue sky and white clouds playing against fresh snow and mountains.

Piers make me happy too (something about the urge to run-and-leap when I see them). And diminishing lines always draw me into another world.

Taken together, these elements are high on the list of reasons I live where I do. They speak to what I love most about winter - and the exhilaration I feel every time I venture out on a fresh-tracks morning.

In framing this shot, I chose each element carefully. Specifically. Leaving nothing in the frame that didn't contribute to the overall story I wanted to tell. I always take the time to compose in-camera, rather than hope I can crop for it later. And I know when it's right because I can feel it right in my stomach. It's a feeling that sometimes make me laugh out loud, because it's kind of like a tickle in the pit of my stomach. Photography is visceral for me.



"White Caps. Donner Lake, Truckee, California"
6 degrees F (I've used it down to 2 degrees F)

Fuji X-T1, XF16-55mmF2.8 R LM WR, ISO: 200, FOCAL LENGTH: 16.0
mm (24.0 mm in 35mm), APERTURE: f/20, EXPOSURE TIME:
0.00952s (1/105)

It was snowing lightly, so I couldn't use a filter, which I do like to do sometimes. When I do, I prefer the LucrOit filter holder system, because I hate fiddling around with gear. LucrOit snaps into place, there are no screws to fall out and it's featherweight, which is key if I'm going to backpack with my gear.

Filter-wise, when I use 'em, I use the Formatt-Hitech Firecrest line because it's made of glass, not resin. (I do have one Lee filter; the Big Stopper, 10-stop ND filter, also glass.) Resin scratches more easily than glass does... and if it can be scratched, I will scratch it. Besides, I have a personal preference for glass, since it feels more organic and I can't help feeling that the optics are better.

I photographed this scene a few different ways; as a panorama with my 16-55mm, as a wide angle with my 10-24mm and as the 16-55mm single frame image that you see here. Although each approach had its merit (and different vibe!), what ultimately made me prefer this one is the way it features the little white-capped monks (sorry, I can't stop thinking of those rocks that way!).

Despite the snowfall, luckily the air was calm enough that I could get some double-the-fun reflections in the water. And the little monks.

MONSOON SEASON

Here's another thing I love: monsoon season (June-July) here in the western United States. That's when we get these insane thunderstorms along with super warm, humid days in our normally dry climate, color-saturated air and BOOMING sunsets. I plan my schedule around it!

Loving monsoon season itself determines where I might like to be during that time. Usually that's right here in the Tahoe region; but Valley of Fire outside of Las Vegas and the Southwest are fabulous choices too.

Then, my list of highly coveted favorites that factored into this image include the complementary colors of blue and gold (check out Adobe Color CC for a great education on color), light reflecting on water, monster clouds, sunsets, curves, and this particular spot above Lake Tahoe (trust me, sitting on the granite up there on a warm summer day will sustain you all year). It brought me to a scene so big I had to shoot it as a pano.

Valley of Fire in the Nevada Desert can be beastly hot in summer. But during Monsoon Season, it cools down some and transforms into a technicolor light show at sunset! Hanging out there in thunderstorm weather can be dicey though. Getting swept away in

a flash flood and chased by deadly lightning are both dangers I prefer to avoid.

But if you choose well, the reward is out of this world!

Here, I made a pano, which for me, was all about the shapes and colors. It looked like something from another world too... which draws upon my love of the fantastical. I framed my shot to include only the shapes that made this composition feel focused, centered and grounded. I could feel it in my stomach and in the smile that owned my face.

SNOW, SUNSETS & STORYBOOKS

Sunset, snow and the gentle wash of light and color over the entire scene like something out of my favorite fairy tale... with a red house in the middle of it? YES PLEASE!

This composition contains some other elements that thrill me too: the footprints and leading lines (a journey!), the shape of the whole scene, the atmospheric mist, the gradation of colors in the sky, the blues and golds. They all conspire to make a delightful story for me... and I absolutely love a good story!

BE SPECIFIC AND DON'T QUESTION IT

So you see, these are some of the ways you can use what you love - specifically - to guide your comps and gear selection. It takes some introspection. And some focus upon what really makes you gleeful in inexplicable ways.



"Heavenly Hi. Lake Tahoe, Nevada"

Fuji X-T1, XF16-55mmF2.8 R LM WR, ISO: 200, FOCAL LENGTH: 16.0 mm (24.0 mm in 35mm), APERTURE: f/18, EXPOSURE TIME: 1/40

For this, I used my favorite go-to (and weathersealed) 16-55 lens, opened to 16mm. Shooting pano that wide can be tricky with this lens, since panorama software (I use Autopano Giga) will sometimes warp/bend the top and bottom of the resulting pano image. I usually open it to something more like a 35-50mm focal distance, which eliminates that issue, then shoot multi-row if I need to. This night I felt adventurous, went wide - and it worked out fine.

I also used my filter system and Really Right Stuff tripod and PGO1 pano gimbal, built for mirrorless. It's dreamy!



"Man on The Moon. Valley of Fire, Nevada"

95 degrees F

Fuji X-T1, XF16-55mmF2.8 R LM WR, ISO: 500, FOCAL LENGTH: 51.6 mm (44.0 mm in 35mm), APERTURE: f/20, EXPOSURE TIME: 1/6

Once again, I stuck with my sweet 16-55mm. Tends to be, if I can use it I will. It's so versatile - a perfect mid-range focal range for how I love to shoot. It effectively took the place of my Canon 24-70mm f/2.8 II, only with a little more reach. I always missed that extra reach on my Canon after I switched from the 24-105mm ... having it back with my Fujifilm system has been celebration-worthy! And this lens produces gorgeous images.



"Red House on The Hill. Big Bend, California"

Fuji X-T1, XF10-24mmF4 R OIS, ISO: 200, FOCAL LENGTH: 16.6 mm
(25.0 mm in 35mm), APERTURE: f/20, EXPOSURE TIME: 1/70

More and more, I find myself shooting panorama with either my 16-55mm, 60mm or 27mm rather than pulling out my super-wide 10-24mm. My tastes and preferences have shifted to where I like the more straight-up look, something more like what you'd see with your eyeballs.

Here was an exception. I simply loved the way the super-wide gave this image a bit of a distortional bow from left-to-right. I already saw this whole scene as something out of a fairytale, so that lens was the perfect choice to lend a little altered-reality vibe!

You can't reason with this part of you at all; it often truly defies logic. And it's where your true voice lies.

It helps to break your preferences down into categories: what shapes, colors, patterns, lines, light, times of day, feelings you like to have, people or not, movement, place, elements (to name a few) are you drawn to? Which do you avoid at all costs? Where do you have the feelings you most love to experience?

I never think about what some other fancy photographer did, what will get the most likes on Facebook, or what the "right" way to shoot is. Nope. Instead, I let what I love - my deepest preferences - guide me. I try to slow my breath down and sink into that truly divine place inside where everything is clear. Then I do my best to follow its lead. When I do, it invariably

guides my feet to a place and time that is far more magical than I should have logically found with a frequency that surprises even me sometimes.

Fujifilm appeared in my hands in much the same way. Logic had nothing to do with it; I wasn't even look that direction. Turns out, Fuji's the perfect partner for this quest that I'm on, which is to capture the frequencies of light and color that I can see and feel all around me, but which no camera has ever come close to matching. Until now.

Does Fujifilm handle landscapes? You bet. Handily. Under all conditions that I've subjected it to; snow, rain, zero degree temperatures, heat. It has made me see the world differently, given my vision a re-boot. Which was exactly the magic I was looking for!



"Stillness of Pier. Lake Tahoe, California"

2 degrees F

Fuji X-T1, XF16-55mmF2.8 R LM WR, ISO: 500, FOCAL LENGTH: 37.6 mm (56 mm in 35mm), APERTURE: f/14, EXPOSURE TIME: 1/680



"La Concierge Breathing. Paris, France"
Fuji X-T10, XF16-55mmF2.8 R LM WR, ISO: 200, FOCAL LENGTH: 16
mm (24 mm in 35mm), APERTURE: f/22, EXPOSURE TIME: 1/7



"The Centuries Are Long"

Fuji X-T10, XF16-55mmF2.8 R LM WR, ISO: 320, FOCAL LENGTH: 24.2 mm (36 mm in 35mm), APERTURE: f/16, EXPOSURE TIME: 1/80



"Dapper. Paris, France"

Fuji X-T10, XF16-55mmF2.8 R LM WR, ISO: 1250, FOCAL LENGTH: 25.7 mm (39 mm in 35mm), APERTURE: f5.6, EXPOSURE TIME: 1/150



"Leap. Paris, France"

Fuji X-T10, XF55-200mmF3.5-4.8 R LM OIS, ISO: 6400, FOCAL LENGTH:
63.8 mm (96 mm in 35mm), APERTURE: f4.0, EXPOSURE TIME: 1/75

ABOUT THE AUTHOR

Karen Hutton is a photographer, educator, visual artist, voiceover artist, show host, figure skater, horse trainer, social media personality and many other things bundled up in a personality that is both cheerful and thoughtful.

www.karenhuttonphotography.com

KEVIN MULLINS

FUJIFILM AND WEDDINGS

Back in 2011 I took delivery of the fledgling Fujifilm FinePix X100. I was one of the first people to shoot a wedding with that camera and whilst it was primitive at the time in terms of responsiveness and auto focus, it certainly marked the start of my journey into the mirrorless world of the Fujifilm X-Series.

I'm a full time professional wedding photographer, which means I make my entire income from shooting weddings. I point this out as it is relevant to my choice of moving to the Fujifilm system. In no way would I jeopardise my business and my clients' images by using technology or systems that did not meet my exacting standards.

Since I started using the X100, I have used almost every X-Series camera in the range. I've even shot several weddings on just a pair of X100s's.

I decided to ditch the DSLRs not because they weren't up to standard – they were – but because I wanted something small, something more manageable, something that allowed me to deliver the types of images at weddings that I really wanted to deliver.

A DOCUMENTARY APPROACH

I run a Facebook group that is specifically for Wedding Photographers using (or considering) the Fuji X-Series and recently someone asked the question; is it just documentary photographers who use Fujis?

Well, the answer is most definitely not, but I do think the X-Series lends itself perfectly to those of us who do aim to shoot in a documentary style.

To that end, the way I shoot my weddings is



X-T1 + XF23mm f/1.4

always candid. Nothing is staged, posed or set up. Every single one of my images are real moments that occurred without any intervention from me what so ever.

This doesn't mean I don't have an appreciation for good "traditional", posed, wedding photography. Many of my good friends shoot traditionally, but for me, a wedding picture should be genuine and hopefully emotion filled.

I genuinely believe that shooting with the small, Fujifilm mirrorless cameras enables me to shoot this way and I certainly couldn't have attained the images I try to make now, with my bulky DSLR system.

It allows me to shoot the wedding from the inside out, rather than being the photographer looking in from the outskirts with a telephoto lens. I really want my clients to be taken right back to that moment in time when the image was exposed and see it from their guests' eye view.

It's imperative to me that my clients don't remember their wedding day as a fashion shoot with the photographer. I rather they forget entirely about me, but in 50 years' time when they are showing their grandchildren the pictures of their wedding they can point to real moments, real people, real photographs.

MY SHOOTING SYSTEM IN 2016

2016 has been an interesting year already. And its only March.

For the last eighteen months or so I have been shooting with the same setup for every wedding. That was two X-TIs, one with the 23mm F1.4 lens attached and one with the 56mm F1.2 lens attached. Accompanying those cameras was the X100T (which always has the Wide Conversion Lens attached).

When I shot with my Canon system, I shot everything with a 35mm and 85mm lens and so the 23mm and 56mm in APS-C format are the perfect match.

The X100T would sit on my belt and I could use it very quickly for reactionary shots and wider shots but where I needed to also get in very close.

Then in October last year, I was lucky enough to be involved in the pre-production testing of the soon to be released X-Pro2.

The X-Pro2 for me has now become my main stay camera body. I now shoot with two X-Pro2's, still with the 23mm and 56mm lenses and I still use my X100T with the WCL.

The X-TIs have become my backup system, capable as they are, the X-Pro2 just offers a more rounded shooting experience for me. From the Acros film simulation that I use a lot to the incredible fast auto focus at the moment, the X-Pro2's fit the bill perfectly for the way I like to shoot.



X-TI + XF23mm f/1.4



X100T + WCL

SHOOTING FROM THE INSIDE OUT

As a wedding photographer I want to give to my clients the types of pictures I would love to have from my own wedding.

This is why I often say to my clients that I shoot weddings "From the Inside Out". By that, I mean I really want their images to be representative of the view the guests would have got from their wedding.

When I say I want my clients to remember the photographs, and not me, the photographer, I mean that.

It is so important to me that my clients enjoy their day and spend it with their friends and family, rather than having a fashion shoot for hours on end with the photographer. I want to be the eye on the inside.

BLACK AND WHITE

I think anybody who has met me personally, or attended any of my talks on photography, will know that I have a huge passion for black and white photography.

Although black and white work is intrinsic in my own wedding photography (I'd say around 60-70% of my final output is black and white), there is, of course, a place for colour too.

When I think back to the kinds of photography I was attracted to too in my early years, and

when I look at the majority of photo books I have on my bookshelf, black and white certainly seems to take a precedence.

As a wedding photographer it is my responsibility to ensure that the photographs I take, are where possible, well exposed, make use of the available light and have good compositional or story telling elements. Hopefully all of those in fact. Whether I'm shooting in black and white, or colour, those parameters don't change.

However, when shooting for black and white, I most definitely look more towards the light and the story. The emotion and the passion within an image can be felt stronger by the viewer, in my opinion, in a black and white image.

I think the film simulation options in the Fuji X-Series are superb, and as a JPEG shooter especially, I have come to understand the intricacies of the monochromatic film simulations especially.

I like my images to be contrasty and pop and to that end, I set my Shadow settings to +3 and my highlights to -1 in my cameras. Sharpness also plays a part here and I set the camera to also use +3 parameter for sharpness.

HOW TO MANAGE THE SYSTEM AT A WEDDING

I think many people are reticent to switch to the X-series because they have heard of some of the potential negatives.



X-T1 + XF23mm f/1.4

I've spent many many hours answering emails and phone calls, facebook messages and even at my own workshops helping people understand that actually, with a little bit of understanding and configuring, the Fujifilm X-Series (all of them!) can be an amazing choice to shoot weddings with.

I normally get around 8-900 shots from a single battery (700 or so on the X100T). I use High Performance mode but the trick is to switch the camera off when not shooting. Very simple really. If you rely in the auto-sleep function, you will drastically reduce your battery charge. Get used to switching the camera off as you drop it from your eye, and switching it back on when you bring it up.

Using the AF/AEL buttons on the back to "back button focus" is a must-know skill. The ability to lock a focus and shoot unhindered by the camera trying to refocus each time is essential to the way that I shoot weddings.

A recent firmware update to the X-T1, and subsequently also in the X100T and and X-Pro2, allows the continuous tracking functionality to work like a dream. I have my release priorities set to Focus for Single shot and Release for continuous.

This means I can genuinely trust the cameras to follow the action when I'm using the AF-C mode and in every situation, whether it is low light, or not, the camera does a great job at tracking.

SUMMARY

I can genuinely say that moving to a smaller, mirrorless system saved my business. Without the shift, even though I didn't know it at the time, allowed me to fall in love with what I was doing all over again. The fact is that shooting on the larger, heavier system was becoming a chore and moving in much closer, made me see weddings from a different perspective.



X-Pro2 + XF18mm f/2

ABOUT THE AUTHOR

Kevin Mullins is an award winning wedding photojournalist. He shoots weddings in a totally candid, contrived way. Kevin likes to shoot weddings from "the inside out" and creates images from a guest eye point of view that are not only curated memories for his clients, but for their children and grandchildren too.

www.kevinmullinsphotography.co.uk

DAVID NIGHTINGALE

THE CAMERA DOESN'T LIE

When I first became interested in photography, back in the early 1980s, one of my favourite photographers was Ansel Adams. I thought his landscapes were truly stunning, and I still do. They have a depth, vastness of vision, and demonstrate an attention to detail that few photographers can equal.

I was also deeply impressed by his methods, particularly his ability to pre-visualise his prints in often less than ideal circumstances. If you search out the contact print for 'Moonrise, Hernandez, New Mexico', shot in 1941, you'll see what I mean: the original contact print is dull and flat, yet the print, particularly the versions he produced in the early 1970s when he added more contrast, is regarded as one of his most iconic images.

Put another way, Adams saw photography as a way to interpret the world, not just a technique to represent it in a literal way. Although it's 75 years since Adams shot Moonrise, his approach - that "photography is more than a medium for factual communication of ideas. It is a creative art" (Ansel Adams) - is one that still generates controversy, particularly in terms of the 'truth' that photographs tell.

In some genres of photography this argument makes perfect sense - photojournalism 'should' be literal, it should tell the 'truth' about what occurred. By the same token, much beauty photography has attracted criticism for its often idealised and unrealistic portrayals of women. In both genres, it can be argued that truth is more important than interpretation: the reality does and should transcend the 'vision' or

FIRST EXAMPLE



Original Image (Fujifilm X-T1, XF10-24 f/4, 1/210s, f/5.6, ISO 200)



Final version

interpretative whim of the photographer. So, when a photojournalist adds additional smoke to increase the drama, or incorporates elements that weren't present in the original scene, the image becomes a lie that perverts our understanding of events. When a beauty retoucher produces a representation of a woman with impossibly flawless skin, or an anatomically implausible figure, it's a lie that feeds male fantasies, can damage the self-esteem of young women, perpetuates traditional gender stereotypes, and so on.

This was an argument I struggled with when I first started posting my images online. I was interested in postproduction, often produced images that were quite different from their originals, and was often called out on the fact. "That's just Photoshop", or "Anyone can fix a bad photo", and a whole range of similar comments that suggested that anything other than a literal image was at best, not photography, and at worst, a worthless untruth. After all, the camera doesn't lie.

Well, it may not, but its version of the truth can often be quite shallow. "A great photograph is a full expression of what one feels about what is being photographed in the deepest sense, and is, thereby, a true expression of what one feels about life in its entirety" (Ansel Adams). In some circumstances - when the light is absolutely right, and you're in exactly the right place at exactly the right time - the SOOC (straight out of camera) shot will match the feeling of being there: it will convey the grandeur of a scene, or the beauty of a person, exactly as we see them

in our mind's eye. And while those are the shots we should strive to take, they aren't always possible. Sometimes there's a profound mismatch between the literal camera-caught truth of a scene, or event, and what we want to convey, or what it feels like to be there. In these circumstances we can either reconcile ourselves to the fact that the image is less than ideal, or we can go beyond the literal truth to craft an image that more closely conveys our experience.

My first example is a fairly simple one, taken on the beach in Blackpool (UK) on a dull and stormy day. I was drawn to this scene by the symmetry of wooden posts either side of the old pipe, but particularly liked the clouds in the background: I thought they provided a great backdrop. The major problem with the original is that the light is wrong - the pipe and wooden posts are dark and the brightest area of the image, that draws the viewer's eye to the top of the frame. In short, the image isn't balanced. It doesn't convey what I was intent on shooting, it just captures the literal truth of a dull and drab day. In this case, unlike a couple of images I'll discuss shortly, I think it would be possible to shoot a better version of this image in different light, but it's also possible to create a version that does a much better job of highlighting the key elements than the original. In this particular case, as you'll see if you take a look at the final version, I brightened the centre of the image and the wooden posts, and darkened the edges, particularly along the top of the frame. I also converted the image to black and white - I thought the colours were distracting - and added a slightly warm tone to the highlights.

SECOND EXAMPLE



Original Image (Fujifilm X-T1, XF16-55 f/2.8, 1/50s, f/5.6, ISO 200)



Adjusted using a single curve to brighten the image and increase the contrast.

SECOND EXAMPLE



Final version

The net result is that the viewer's attention is now focussed much more firmly into the centre of the image: the pipe, and the wooden posts tracking down towards the horizon. To stick with the Ansel Adams quotes, though I don't think I'd make this point in quite the same way, "Dodging and burning are steps to take care of mistakes God made in establishing tonal relationships." Put another way, what drew me to photograph this scene isn't entirely evident in the original image. The final version is a closer match.

My second example is similar to the first, insofar as the light wasn't quite as I would have liked, though in this instance I don't think there's any way that it could have been naturally lit in quite the same way. I've shot this scene a few times, during a photo tour we run each year to the Venice Carnival, but what drew me to it on this occasion was the seaweed at the bottom of the frame. As I watched it waving around, as the water lapped at the steps leading down to the gondolas, I thought it would add an interesting and graphic element to a scene that's been shot a thousand times before. As you can see from the original though, the seaweed is only marginally darker than the water. My first attempt, which used a single adjustment layer to brighten the gondolas, the water, and the seaweed, didn't add enough contrast between the water and seaweed, so I ended up using three curves to adjust different sections of the image. The first brightened the gondolas and the water immediately in front of them, the second added more light and

contrast to the lower section of the image, while the third added a touch more contrast between the fronds of the seaweed and the water.

My third example is a little different. Whenever I look at the original version of my shot of the Grand Canal in Venice, shot from the Ponte dell'Accademia, it always surprises me. It's not at all how I remember it. Venice is a city that's rich with history: the hotel we stay in is over 800 years old, we've visited small bars with painted murals on the ceiling that are over 1000 years old, and we've walked on marble floors that have been worn down by the footsteps of countless thousands of people for well over a millennium. It's a magical place, and you can feel the history. Creating images that portray this history is something I strive for each time I visit, and in this instance I aimed for a more painterly feel by lowering the contrast between the brightest and darkest areas, and introducing a warm tone to unify the different aspects of the scene. It's not 'truthful', and I don't think it's entirely successful, but it does do a much better job of conveying how it felt to stand there, surrounded by thousands of years of history.

Finally, if you take a look at my shot of the desert (taken about 20 miles out from Dubai), you'll see that there are two major differences between the original image and my final version. First, and not in the least controversial, I added more contrast, but while this improves the definition and detail within the dunes, it draws attention to the fact that the sky looks very drab. As a result, and this makes this

THIRD EXAMPLE



Original Image (Fujifilm X-T1, XF16-55 f/2.8, 1/50s, f/5.6, ISO 200)



Final version

FOURTH EXAMPLE



Original Image (Fujifilm X-T1, XF16-55 f/5.6, 1/680s, f/5.6, ISO 200)



Adjusted using a single curve to brighten the image and increase the contrast.

FOURTH EXAMPLE



Final version

the least literally 'truthful' of the images I've discussed, I added a blue sky (using a gradient rather than an actual sky). The sky was blue on that day - at least much further up from the horizon - but despite having been to this area of the desert at least 10 times in the last 10 years I've never been able to take this shot: there's just too much sand blowing around, which often results in a rather hazy and drab sky. Yet the experience of being there is one of wonder: standing in one of the least hospitable environments on our planet, surrounded by the uncluttered beauty of an ever-changing landscape, with the warm sand between your toes and the sun on your back. For me, the original wholly fails to capture this feeling - it just looks like a huge pile of sand, on a drab dull day, and increasing the contrast

creates an even less inviting image - but adding the blue sky (and warming the sand slightly) helps to convey the feeling of being there, way better than the literal, dusty reality that my camera saw on that particular day.

To finish up: while cameras don't lie, they're soulless devices that only capture a fraction of the truth. Their version of reality is a rather sterile one, lacking in emotion, that captures none of the nuanced feelings we have as we wander our ways around the world capturing and creating images to illustrate our journeys. For me, post-production is one way that we can give "full expression of what one feels about what is being photographed". We can create images that tell a more interesting truth.

ABOUT THE AUTHOR

David Nightingale, an internationally acclaimed, award winning photographer and instructor, is the Creative Director of Chromasia Training Limited - a photographic and post-production training company, specialising in online photography and Photoshop training, one-to-one tuition, and the delivery of high-quality workshops around the world.

www.chromasia.com

TED VIEIRA

SIMPLICITY AND PASSION - A PHOTO SHOOT WITH THE X-PRO2

Within the first couple hours of owning my X-Pro 2, I was in love! It had everything that Fuji's X series was famous for; mostly the retro offering of dials and rings giving you complete manual control over your exposure settings. For me, this takes photography back to a simpler time, giving it a less 'digital' feel, making it a simpler, more pure process. Right away, I was already looking forward to doing a photo shoot with this new camera.

SIMPLICITY AND PASSION

To match the feel that I got from the X-Pro 2, I wanted to set up a shoot that was simple, not a complicated lighting setup at all. A shoot that was about the passion of photography.

One photographer working with one model to produce gorgeous images with an emphasis on the feel of the image.

THE SETUP

One Camera: Fujifilm X-Pro2

One Lens: Fujinon XF56mm f/1.2 R

This is my favorite lens for this kind of shoot. I've been tempted several times to get the 90mm, but I don't like to be too far away from the people I'm photographing/working with. Being physically closer helps me establish and maintain a better connection with the other person, and to me that's what's going to help me produce better images. I know about the added compression of a longer lens, but man, to me I will take connection over compression any day.



One Light: Impact 32" Octabox with fluorescent continuous light

It's inexpensive, very simple to use, and by using continuous light as opposed to a flash setup, I'm able to have the advantage of seeing the actual exposure in the X-Pro 2's electronic viewfinder (EVF).

One Model: Jonny Cabral

I've worked with Jonny before and I knew she would be perfect for this shoot.

Location: My Place

This shows how you don't need to own or rent studio space. I knew that I would be shooting in pretty tight with a shallow depth of field, so no need for any real elaborate staging. This setup is so simple that anyone who wants to create these kinds of shots can do so without a lot of extra costs that using a studio would add. If you've got a place to live, you've got a place to shoot!

THE SHOOT

Setting Up Before the Shoot

There wasn't a lot of setup needed before the shoot. I moved the octabox into place and was able to predetermine my exposure by putting the X-Pro 2 on a tripod, using myself as the model and gauging the exposure I wanted by using Fuji's Camera Remote app on my iPhone. I didn't even need to take any test shots. I just gauged the exposure based on the view screen in the app.

Exposure settings

For this type of shoot, these would normally be my exposure settings:

- Shutter Speed: Typically around 1/500th sec.
- Aperture: Between f1.2 and f2.0
- ISO: Between 200 to 400

In-Camera Settings

- Highlights: +2
- Shadows: +1 (for street or other photography, I will often use +2)
- Sharpness: +1
- Dynamic Range: I just leave this at 100
- Film Simulation: ACROS+C (green filter added) and ACROS+R (red filter added)

Setting the Mood

I always have music playing during a photo shoot. Not so loud that I can't easily talk with the model during the shoot, but loud enough to make the setting more relaxed. For this shoot I ran a loop of old school hip hop and R&B.

Posing and Direction

As far as posing, if it's a good model I don't like to give a lot of direction. Maybe just a slight suggestion now and then, but I think the photos are much stronger when the model is comfortable and can just get into the zone and do what she needs to do. This is the category Jonny falls into.



ISO 200, 56mm, f1.2, 1/500 sec



ISO 320, 56mm, f2, 1/500 sec

If it's someone who's new to modeling, I'll give more overall suggestions, but I'll still try and create the mood where once the model is given some general concepts, she can start to develop more of the posing on her own and draw from her own strengths.

That way you've got two people working together to create the image, rather than everything coming from just one person/ one perspective. With too much (of what I think of as) over direction the images can come out looking stiff with very little feeling or emotion coming from the image. I know some photographers that can do a great job with that style of direction, but this just works best for me and for the images I'm working to create.

Shooting

Jonny arrived and after catching up a bit we got right to shooting. We had already discussed the concept for the shoot and I had sent some example shots that I had found on Pinterest to give Jonny an idea of what I was looking for.

We'd shoot for a while, then she would change positions and we'd shoot some more. I might move the octabox from time to time just to make sure Jonny was getting the right lighting. I wanted the shots to be low-light with shadows and mood. The single octabox was great for this.

Show Your Model the Images as You're Shooting!

During the shoot, periodically I'll show the model good shots as they come up on the back of the camera. This can really help her to see how well things are coming out. It can give her the confidence to know that we're getting good shots. It can even let her see what's happening and give her ideas of different things to try to make the shots even better.

After a couple hours of shooting we had so many good shots that I'll have plenty to go back through from time to time and pull out something new. It was a great shoot!

POST PROCESSING - ACROS!

Have I mentioned I love ACROS! This is Fuji's new black and white film simulation that they added with the X-Pro 2 and I'm a big fan.

I've always preferred black and white photography and have always edited RAW files in the past to get the results I wanted. But ever since I started shooting with the ACROS film simulation I often prefer the JPEG as opposed to editing the RAW file. To me, it really does have more of a film quality in appearance. The shadows are beautiful and you're less likely to see clipped or blown out highlights, but rather you'll see more detail in the highlights and a smoother look in general. This really helps to give a more film-like appearance.



ISO 320, 56mm, f2, 1/320 sec



ISO 320, 56mm, f2, 1/320 sec



ISO 320, 56mm, f2, 1/320 sec

All of the images in this article are created using the JPEG files with very little editing. I might've bumped the overall exposure up a bit, and done some very minimal retouching. For editing these JPEGs there was no need to play too much with the sliders in Lightroom (highlights, shadows, whites, blacks, clarity, etc...). The JPEGs are already adjusted with my in-camera settings.

I LOVED SHOOTING WITH THE X-PRO2

This was a great shoot! We got a lot of beautiful images and, as always it was fun working with Jonny on this project.

Using the X-Pro 2 made shooting fun, easy and intuitive - not getting in the way at all! I could be looking through the viewfinder, connecting with Jonny and never having to look at the camera while making changes. All of the physical dials, rings and buttons made it so easy to make changes while shooting. I love that!

A Few of My Favourite Things

Among the buttons and dials I just mentioned, here are a few of the features that really stood out to me when shooting with the X-Pro 2:

Shutter Speed / ISO Dials

When I first saw that Fuji had combined these two dials into one, I was happy to have ISO controllable with the use of a ring on the top of the camera, but I wondered how I would like it compared to the dedicated ISO dial of the X-T1.

Although I like the idea of a dedicated dial, the SS/ISO dial combo works brilliantly! Very solid and I love having the ISO ring on the right side of the camera. It makes it so easy to make adjustments while shooting.

The Joystick

Wow! Man! This is pure genius! Using the joystick, I could easily and quickly change the AF point as Jonny would change poses or positions, without even taking my eye away from the viewfinder. I LOVE THIS!

The Ergonomics and Form

I wasn't a big fan of the X-Pro 1. It just didn't feel good to me, to hold and shoot with. Fuji has added a bit more grip to the X-Pro 2 and the camera just feels better to me. More substantial. Even though it's a little larger than the X-T1 it's still a relatively small camera when compared to a DSLR. This is a very subtle difference, but one that I'm aware of and do appreciate. Having that connection with the model is of utmost importance and having less gear in between the two of you just helps with that.

The New 24.3mp Sensor and New Processor

At first I was a little nervous, hearing that Fuji had upped the pixel count of the sensor, but I'm loving the added detail in the shots, and if anything, it looks like there's even less noise than I would expect from the 16mp sensor. And the whole camera just functions a little faster.



ISO 320, 56mm, f2, 1/320 sec

AGAIN, SIMPLICITY AND PASSION

As I mentioned in the beginning of the article, Fuji's X series cameras and particularly the X-Pro 2 takes photography back to a simpler, more pure act of creating, giving you the way to bring your passion to your photography. I'm looking forward to many more photo shoots with this camera.

ABOUT THE AUTHOR

Ted Vieira is a photographer, jazz guitarist and web developer based in Las Vegas, Nevada, USA. While his main work is portraiture and boudoir he also has an equal passion for street and cultural documentary photography. Whether it's photography, jazz or design projects Ted's primary focus is on the feel of the work, the emotional impact. Ted shoots exclusively with Fujifilm cameras and lenses.

www.tavphotography.com

NICK SCHREGER

NEITHER FISH NOR FLASH

I started my Fuji experience in the summer of 2014 thanks to my girlfriend who insisted that I take just ONE body and ONE lens on a long trip to Mexico, as she was fed up with sharing another vacation with a walking camera bag. Being a Canon shooter I bought a Canon G1X which didn't turn out to be a good choice at all. After a thorough research on the internet, I stumbled upon an article on the Strobist blog which showed the X100S' potential in flash photography, and I knew right away that I had found the perfect camera for the trip - and not only for the trip.

Coming from the DSLR corner, using strobes and flash was very common to me. I learned flash photography with old, manual flashes, and even today I almost never use TTL as I find it extremely limiting in terms of creative use. I also don't necessarily use flash as the primary light source, and whenever possible try to

make flash look like daylight blending into the scene. In this article I want to show you some of the currently available options for Fujifilm cameras and how I use speedlites and strobes since switching to Fuji.

Flash-photography-wise, there are three main camera bodies in the current Fujifilm line-up.

X100 SERIES

These cameras have a leaf-shutter and built-in ND filter. Both help the rather small built-in flash to be a lot more effective than it would be, as - thanks to the leaf-shutter - these cameras have flash-sync speeds up to 1/4000 at f8 and above, and you can still shoot wide open at f2 and sync at a crazy shutter speed of 1/1000. This is two stops more than even the latest Fuji-X camera, the X-Pro2, can do - so in a typical outdoor portrait situation, a 60ws flash becomes as powerful as a 240ws flash!

"FIGHTING THE SUN" WITH YOUR X100 SERIES CAMERA

You can shoot amazing portraits outdoors in the sun: first, set the ISO to 200, the aperture to f2 or f2.8 and make test shots without flash, adjusting the shutter speed to control the ambient light. When shooting with flash, shutter speed controls ambient light **only**, so if for example you want the sky in the background to be dark blue, crank up the shutter speed until things look the way you want them to. Then, turn on the flash, make another test shot and see what you get. If your subject is too dark or too bright, use the flash exposure compensation setting to get things right. Keep in mind that changing the subject-to-flash distance also has big impact on how your subject will be lit, so you may have to get closer to your subject in order to have it lit properly.

As you can see, being able to use flash at shutter speeds as high as 1/1000 or even more can be a huge advantage. In order to use this technique with other Fujifilm cameras, the flash system would have to support a mode called "high speed sync". I will cover that later.

X-T1

Since the release of the 4.0 firmware update, the Fujifilm X-T1 leaves little to wish for and still serves countless professionals as their main workhorse. From a flash-photographer's point of view however, the maximum flash sync speed of 1/180 (which it shares with almost all other Fujifilm cameras) renders it not really

useful in terms of outdoor flash photography. At 1/180, a lot more flash power and an ND filter would be required to shoot a wide open flash portrait on a sunny day, unless your flash system supports HSS as mentioned above.

X-PRO2

With the X-Pro 2, Fujifilm have increased the maximum flash sync speed to 1/250 which will allow for dramatic wide open flash portraits as long as the sun isn't shining too bright. Looking at the numbers alone, the leap from 1/180 to 1/250 may not seem too big, but it really does make a huge difference and brings the X-Pro 2 on par with current DSLRs where flash sync speeds of 1/250 already have been a common feature for years.

WHY MORE IS BETTER

Being able to use a high shutter speed in flash photography is the only effective way to bring down ambient exposure without also negatively impacting the flash exposure. A high shutter speed will still let in 100% of flash, while stopping down or using an ND filter would impact **both** flash and ambient exposure. Also, never try to compensate exposure by changing the ISO. In fact, a change of ISO should always be the absolutely last resort when trying to get an exposure right, be it with or without flash.



SHUTTER SPEED CONTROLS AMBIENT LIGHT - ONLY

In my flash photography workshops, one thing that surprises people most is the fact that as soon as flash is involved, shutter speed starts to play a totally different role in terms of exposure. Objects within reach of the flash are not affected by the shutter speed - pick any shutter speed and your subject in front of the camera will always look the same. The background however, will change dramatically whether you pick 1/15 or 1/250 as shutter speed. While a high shutter speed will let you "turn off" or "turn down" ambient light, slow shutter speeds can help brighten the background which can be helpful when you want to take a portrait of someone at a bar and show the ambient as well. Just as described above, in a situation like that I would take a test shot without flash and set the shutter speed until I liked the ambient light and then just add flash for the foreground subject. If the subject/object in the foreground holds still, shutter speeds as low as 1/30 would still result in a sharp image without motion blur on the foreground. Add a tripod and go as low as you want - as long as there is no movement in the shot.

Let me give you a brief overview in terms of available brands and some of the Fuji compatible models.

FUJIFILM

Fujifilm have come up with a number of speedlites that cover almost all needs a beginner in flash photography could have.

The models EF-20 and EF-42 are in fact built by Sunpak and just re-labelled; their built quality in my opinion does not match the high Fujifilm standards. The EF-20 is very minimalistic and meant to be used on-camera only. The EF-42 can be triggered optically, but it lacks dedicated buttons for important settings forcing the user to go into the menus. Both offer TTL support and should do for the occasional shot.

The EF-X8 is shipped with the X-T1 and can only be used with this camera model. It gave me a good laugh when I unboxed the camera, and I don't think I have ever touched it since. It could serve to optically trigger other speedlites, but that's about it.

The EF-X20 (not to be mistaken with the EF-20) however is very good for what it's meant for - a simple, robust, small speedlite to be always in your camera bag. Thanks to its all-metal body and snappy control dial on top, it feels like you could run it over and it would still work. As of now, this is also the only Fujifilm speedlite actually built by Fujifilm. It can be optically triggered, which to my surprise works very well even in bright sunlight. Do not expect it to serve for any other purpose than close portraiture, though - but being TTL compatible might serve you well when working under pressure in tight spaces.

Fujifilm also announced the EF-X500 which we will see on the market this summer. With a guide number of 50, TTL, HSS and built-in wireless support, this to me is finally a step in the right direction. While other, cheaper brands like Nissin and Yongnuo already offer very good



solutions that work with Fujifilm cameras, the built in HSS support is quite unique and most interesting for outdoor-shooters.

CANON

It soon became a known fact that Canon speedlites can be used with Fujifilm cameras - in manual mode. I personally use Canon speedlites for a single reason: they are remainders of my DSLR times. The built quality, light output and functionality is absolutely superb but comes at a price. I would not recommend purchasing Canon speedlites if you are a Fuji shooter, to be honest, I wouldn't even invest in any more Canon speedlites if I were a Canon shooter, and I will let you know why in just a second.

YONGNUO

Chinese manufacturer Yongnuo has become one of the big names in 3rd-party photography equipment development. What used to be "just another" Chinese brand with questionable built quality and durability today is my number one supplier of lighting equipment, along with Jinbei (Softboxes, Studio Strobes). Yongnuo are without a doubt outrageous copycats of Canon gear, but their built quality and reliability is almost absolutely on par with Canon's.

Throughout the past two years I didn't have a single issue with any of their equipment. As all of their Canon compatible gear also works with Fujifilm, you should really be on the lookout for

this brand. I personally use a YN-E3-RT wireless controller with up to six Canon 600-EX-RT speedlites, and I have been using YN685, YN-600EX-RT speedlites as well and YN622CII, YN622 and YN622C-TX controllers. Yongnuo speedlites and transceivers offer the most in terms of features at very affordable prices. However, neither TTL nor HSS can be used with Fuji. Also, you can't mix Yongnuo and Canon versions of the 600EX-RT speedlites in one set-up. More on Yongnuo transmitters and receivers in a minute.

NISSIN

The Nissin I40FJ is a very good alternative to Fujifilm's own EF-42. It offers wireless TTL functionality and its compact size will suit those who prefer weight over versatility. As with all smaller flashes, this one serves best indoor. It does a good job as a fill flash when used outdoors and the TTL metering is accurate in aperture priority. Going all the way down to 1/256 flash power, it can be perfectly fine-tuned in low light conditions. Slow speed-, 1st- and 2nd curtain synchronisation are also features from the list. But there's one more thing: the Nissin i40FJ is also HSS capable - on camera or when used with a Canon compatible TTL chord, and in manual mode. Just set it to manual and press and hold the Test button for about 3 seconds until you see a flashing LED. You can then sync up to 1/4000, but keep in mind that HSS mode will cost you about 1/3 to 2/3 of a stop power. This is the case with all HSS speedlites and even bigger strobes.



The recent announcement of the Nissin i60a thrilled many X-Shooters given the fact that this larger version of the i40FJ would also be available for Fujifilm cameras, and this time it would have HSS out-of-the-box without having to activate it like a hidden feature. This version should work great in both indoor and outdoor scenarios.

WIRELESS TRIGGERING

On-camera flash leaves little to no room for creativity - swivel it up and bounce it from the ceiling or from a wall, that's pretty much all you can do. Mastering off-camera flash will boost your creativity in a way beyond your imagination. There are however some limitations with Fujifilm that could spoil the fun for those who come from DSLRs.

Most speedlites mentioned above can be triggered optically which works very well in an indoor situation - a system that is prone to failure the more ambient light there is. Outdoors on a bright sunny day, optical triggering would be far too unreliable. Another issue with optical triggering is the fact that the distance between trigger and optical receiver is limited to under 30 feet and that there must be a clear line of sight between those two. Putting your flash into a softbox would be a bad idea in this case. Optical triggering is great to start with, but you should consider using a radio trigger as soon as possible as these are inexpensive (depending on the model you chose) and very easy to work with.

RADIO TRIGGERS AND RECEIVERS

I know that there are many brands and models out there that work perfectly well with Fujifilm cameras. I chose Yongnuo for my own work, and I had the chance to use many different models built by this manufacturer throughout the past years. Currently I use two radio systems, depending on the speedlites I use.

YONGNUO YN-E3-RT

This controller is a blunt knockoff of Canon's ST-E3-RT. I really don't know how Yongnuo can get by with such clear plagiarism, but if it wasn't enough that they copied the Canon device 1:1 they even improved their own version by adding an AF light to the front of the transmitter. While this is currently their most expensive transmitter, it only makes sense if you own either Canon Speedlites 600EX-RT with built in receiver or the Yongnuo equivalent YN600EX-RT which, you guessed it, is just as well a near-perfect copy of Canon's 600EX-RT. As I bought way too many of these Canon speedlites in the years before Fuji, this transmitter would let me continue using the Canon speedlites as the Canon transmitter would NOT work with any of my Fujis.

YONGNUO YN622C-TX

Although the above mentioned YN-E3-RT marks the current top of the line, this YN622C-TX controller is the better option. It works with several receivers, such as the YN622C and YN622CII - note again that these are Canon

compatible devices. Furthermore, should you own Yongnuo speedlites YN560-III and IV, this controller will also communicate with their built in receivers. It has a large LCD screen and offers more groups and channels than you'll ever need, and is yet easy to set up. You get full manual control over all parameters, and other than the fancy Canon transmitter, this one will let you set the speedlites zoom as well. Also very handy is the red AF assist lamp we already saw on the YN-E3-RT, as it helps focusing in backlit situations where the front subject is often a silhouette without any contrast areas the AF could lock on to. This works well in low light situations even when you aren't using a flash, as the controller's AF assist beam is more effective than the built in AF assist lamps in our Fujifilm cameras.

YONGNUO YN622C/CII - YN622N

These are transceivers, meaning they can act as a transmitter and receiver. These are also meant to be used with the previously mentioned YN622C-TX. They have no LCD screen, and changing settings remotely is not possible on a Fuji camera - you can only turn on/off groups and, off course, trigger remote flashes. I would not recommend using these two as transmitters, but they do a great job as receivers. These are also available for Canon and Nikon, so make sure you order the correct device and note that you can only use the Canon version as a transmitter. The receivers can also be connected to studio flashes. I use the combination YN622-TX / YN622C II

whenever I work with Yongnuo speedlites.

But there are even more options!

YONGNUO RF-603C II / RF-603N II

If triggering is all you need, these two do a great job. Set-up is quick and easy via dip-switches inside the battery compartment. Both versions feature PC-Port connections for studio flashes, and can also be used as a remote release provided your Fujifilm camera has a 2.5mm microphone jack. You need a Canon version transmitter though.

YONGNUO YN560-III AND YN560-TX

Those of you who own neither a speedlite nor a transmitter should take a look at the Yongnuo YN560-III and Yongnuo YN560-TX combination. The 560-III is a very affordable, manual speedlite. It has a built-in radio receiver that works with the corresponding YN560-TX transmitter which is also very cheap while still offering remote control over groups, power and zoom settings. The YN560-TX is available for both Canon and Nikon but keep in mind that only Canon compatible accessories can be used in a Fujifilm hotshot.

WHAT ABOUT OFF-CAMERA HSS AND TTL?

High-Speed-Sync is a very important feature for outdoor photographers, and currently the only way to use HSS and TTL off-camera with Fujifilm is a Canon TTL chord with an HSS compatible

Flash, and by "HSS compatible" I mean "HSS compatible on a Fuji".

There is a new product called RoboSHOOT X on the market which is a transmitter/receiver combo specially designed for the X-System. It looks however as if these devices cannot be ordered (yet), there had been some review samples around and you may find some online reviews, but that's about all for the moment. This RoboSHOOT system also does not work with Canon flashes and settings have to be done in a smartphone app which to me is nonsense.

VERDICT

There are plenty of options for flash photography with Fujifilm cameras, and some important features are still missing. The developers in Japan however are listening as could be seen so many times in the past. With the EF-X500 and a wireless system on the porch I am really looking forward to this summer when we can expect a lot of new and long awaited things to happen.

LEARN HOW TO USE FLASH HERE:

I highly recommend the following video guides. Each has it's own approach, whatever you pick will bring you a leap forward in terms of understanding flash photography.

Zack Arias, "One Light 2.0"
dedpxl.com/product/onelight/

Damien Lovegrove, "Illumination 1 & 2"
lovegroveshop.com/product/illumination-1-and-2-video-tutorials/

Jared "The Fro" Polin, "Flash Guide"
froknowsphoto.com/flashguide/



ABOUT THE AUTHOR

Nick Schreger is a people and lifestyle photographer and videographer from Switzerland. Besides his work as photographer, Nick offers popular workshops for both interested beginners and advanced photographers covering various areas of his craft. He started his Fujifilm journey in the summer of 2014 with an X100S.

www.ishootyou.com

SEBASTIAN BOATCA

MY FAVORITE FUJINON XF LENS

As an enthusiast semi-pro photographer, my way since the first camera was not so long, compared to other photographers' stories. I have started with a compact camera, from the Lumix series of Panasonic, then moved to a semi-pro DSLR, for its multiple strong points and flexibility - the Canon EOS 60D. Also the large choice of lenses, including great third-party lenses was a very strong benefit. And then, the revolution started to create its waves through the world of photography. What revolution? The Mirrorless cameras.

But maybe it would be nice to say a few words about me, that sometimes I am a melancholic man, but in a particular way. Firstly, I am very strongly focused on the present and the future with its photographic trends and I do believe that all this technical progress in photographic gear is worth it, if you know your camera and its

limitations and explore all the creative potential within those boundaries, to create something of a beauty that has no boundaries. And secondly, I feel a strong connection with the past, in this case the historical past in photographic gear. The way they used to design the film cameras, with all those manual controls and the great ergonomics – it is something that will never cease to amaze me. This is why, sometimes I like to use my film camera and the M42 mount lenses that I own. Photography with manual focus lenses, when you take your time to think, feel and compose your shot offers me great joy, a feeling I like to cultivate by using the same lenses on my mirrorless Fujifilm camera, via the appropriate adapter.

NOW, WHY FUJIFILM?

For me, I think, a Fujifilm X mirrorless camera



comes with the perfect justification that is strongly included in the description above about my photographic preferences: great design and ergonomics that retain all the gorgeous aspects of manual controls from the Film Era, high quality build in its design, superb optic quality and the highest assets, when talking about the latest technology in developing digital camera gear. Using a Fujifilm X camera is not only about good or great specs, but it is about a pleasure that energetically relates to the one when using film cameras. My DSLR was a good tool to capture glimpses of the reality as I see it – a Fujifilm X camera is a great tool, that can also do that, too, only that there is more: you will love using and carrying it.

Since I have switched from the DSLR to a mirrorless system, particularly Fujifilm I have achieved, cherished and enjoyed my photographic experiences with the amazing X-Pro1, the X100S and now the X-T1.

Apart from the manual focus lenses, my photography was made with the following Fujinon XF lenses:

- XF 18mm F2.0 R
- XF 35mm F1.4 R
- XF 16-55mm F2.8 R LM WR
- XF 56mm F1.2 R
- XF 55-200mm F3.5-4.8 R LM OIS
- X100S (with a built-in Fujinon 23mm lens with

F2.0 maximum aperture).

All those wonderful tools made me feel much better, that when using the DSLR. I love their design, the size/weight ratio, the coherent and wonderful aperture ring on those lenses and especially the great optics.

prime lens and the XF 16-55mm F2.8 R LM WR as my only zoom lens and let me explain why. When compelled to deal with this type of “one only” situation, you incline to be as rational as possible, in your ambition of covering all angles, but this isn’t always the case with photography gear and notably with Fujifilm. You develop



If I would be forced to select one prime lens and one zoom lens, it would be hard, but I would choose the XF 56mm F1.2 R as my only

certain affinities and all you can do is to blend them into your rational equations and hope you’ve made the right decision. And I must tell

you, I have some strong fondness regarding the lenses I have just chosen.

THE 16-55 F2.8

This is the pro-grade standard zoom from Fuji. I have used L lenses back in my “Canon times” and I must say, this is at least on the same level as its correspondent 24-70mm F2.8 from Canon, if not better, in terms of optical quality and distortion control at the wide end of the zoom. This was my first XF zoom lens and I was impressed from day one. The build quality is top notch. Many photographers wished for an internal zoom mechanism and many others more for optical stabilization.

I think its qualities surpass any other shortcomings this lens might have.

The IQ is really great, sometimes it feels like it's a prime lens, not a zoom, the autofocus is very accurate, agile and silent, quicker than any other XF lens in my list above, the all-metal approach in its build gives you the impression it will last for a lifetime, not to mention the constant F2.8 aperture and the weather resistant capabilities. I am so happy using this lens, I feel this XF zoom have created a quality standard of its own. From 16mm to 55mm, this would cover almost all the standard photographic needs and for me, mounted on my X-T1, it was the ideal setup during my 2 weeks trip to Japan.



XF16-55 f/2.8



XF16-55 f/2.8

THE 56MM F/1.2

I have made an experiment regarding some street photography made with a standard zoom and what prime lenses would be great to have for this type of photography, based on the focal lengths found inside the Exif data of my photographs, made with this zoom lens. The spectacular results of my assessment led to the 55mm focal length as one of the most used during my whole journey. But I don't want to emphasize the use of the XF 56mm F1.2 R as one of the best street photography lenses.

I would choose the XF 56mm F1.2 R for

portraits for its focal length perspective, sharpness, contrast and beautiful background separation with such a gorgeous bokeh; for landscapes and travel photography for its ability to be very fast, allowing you to use both low ISO values and high enough shutter speeds, especially when shooting handheld. It is, after all, the fastest lens I have, with its F1.2 maximum aperture. It is clear to me that, apart from portraits and landscapes, in bright or especially low light, this lens could be perfect for my street photographs made at the long end of my standard zoom lens, for all the advantages described above. Plus the smaller size and lighter weight, as a consistent bonus.



XF16-55 f/2.8

QUESTION

And in the end, if only one XF lens must be chosen, which one would it be?

ANSWER

The XF 16-55mm F2.8 R LM WR.

For its “prime lens” type optical quality, really fast and silent AF, weather sealing capabilities and its versatility. Finally, a rational decision, into all this Fujifilm love, charm and sweet indecision atmosphere.



ABOUT THE AUTHOR

"My name is Sebastian Boatca, I am based in Brussels, Belgium, and I embrace life through my experiences as a man, husband, father, traveler and photographer. The artistic expression is one of the ways we can blend into nature strings and communicate with the people around the world."

www.sebastianboatca.com

"I don't expect a smile or a pose"



ANA ROSENBERG IN CONVERSATION WITH TOMASH

...my name is Ana Rosenberg. I'm a photographer, artist and mother of two located in Lodi, New Jersey. I'm passionate about creating timeless emotional imagery. I love when things are a bit different, unusual or odd. I see myself drawn to flaws, double exposure and black and white images. I am the happiest when I let go the conventional notion of "Perfect".

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

ANA ROSENBERG: I have been photographing my children daily since they were born. Through the daily pictures of my children, I fine-tuned my skills constantly and had since uncovered a part of me that speaks to my heart that I identified it as my own style. Through the appreciations from friends and encouragement especially from my husband, I took my hobby further and dived deeper into the world of photography.

T: Your photographs are full of emotions. I can feel them in every single one of your images. Is photography for you a way of expressing your most inner feelings? What does it help you with? Why do you photograph?



AR: I have always been drawn into timeless emotional imagery. I try to capture the true emotions of my kids. Believe it or not it's all them. I might begin with pose or an idea then, I let them be themselves and start taking photos toward the end of the shoot, I would say that the pictures were mostly of the children's emotions, but that is what grabs my heart - their true emotions and the way they express their feelings. The reason I photograph is simply to capture a piece of my children's childhood (and hopefully into adulthood!) and all the fond memories we had as family.



T: Which Fujifilm cameras and lenses are your personal favorites these days?

AR: I am totally in love with my Fujifilm X-T1. It is so easy to hold, the tilt screen is fantastic - I love working really close to my subject. I have the XF16mm, XF23mm, and a couple of manual lenses. I recently purchased the XF56mm R for my clients portraits. When it comes to my personal work, I love the connection and intimacy I can get with 23mm and 16mm.



T: Why Fuji X cameras?

AR: I was in the middle of my "100 days of summer project" when I started getting a pain in my right shoulder and in my wrist. It got to a point where I wasn't enjoying photographing with my DSLR anymore. I knew I needed a light-weight camera.

I have a couple of friends shooting with mirrorless cameras and they were writing about how amazing the focus peaking is. Since I have a few manual lenses, I wanted to give it a try. I started searching online, reading and watching videos about mirrorless cameras. I knew that I wanted to give them a try, so I went to the local camera store. When I saw the Fujifilm X-T1, it was like love at first sight: putting that electronic view finder on my eye, I felt amazingly wonderful, it was a complete new world for me. I started taking some images in the store, and the auto White Balance was fantastic. I couldn't believe how beautiful Fujifilm colors are, and I knew the X-T1 was the camera for me. Making the switch from Nikon to Fujifilm was the best decision I have made. Fujifilm has brought out my inner passion for photography and this camera is so small and fun to use. I'm back enjoying shooting again, I really don't miss my big heavy full frame DSLR.





T: 99% of your work is in black and white. Are you applying Fujifilm in-camera b&w film simulations to your images or converting them into b&w in post-processing?

AR: I haven't tried Fujifilm in-camera B&W film simulations yet. I have seen so many amazing photos made with them, one day I'm going to give them a try. I love my B&W to be dramatic and full of contrast. The way I process usually starts with Kodak BW400CN + contrast VSCOfilm preset in Lightroom 06. I love using Lightroom adjustment brush to add dimension or drama to my photos, if I feel the photo needs more contrast then I bring the photo into Alien Skin Exposure 07. I like playing with tone curve and I like adding grain.

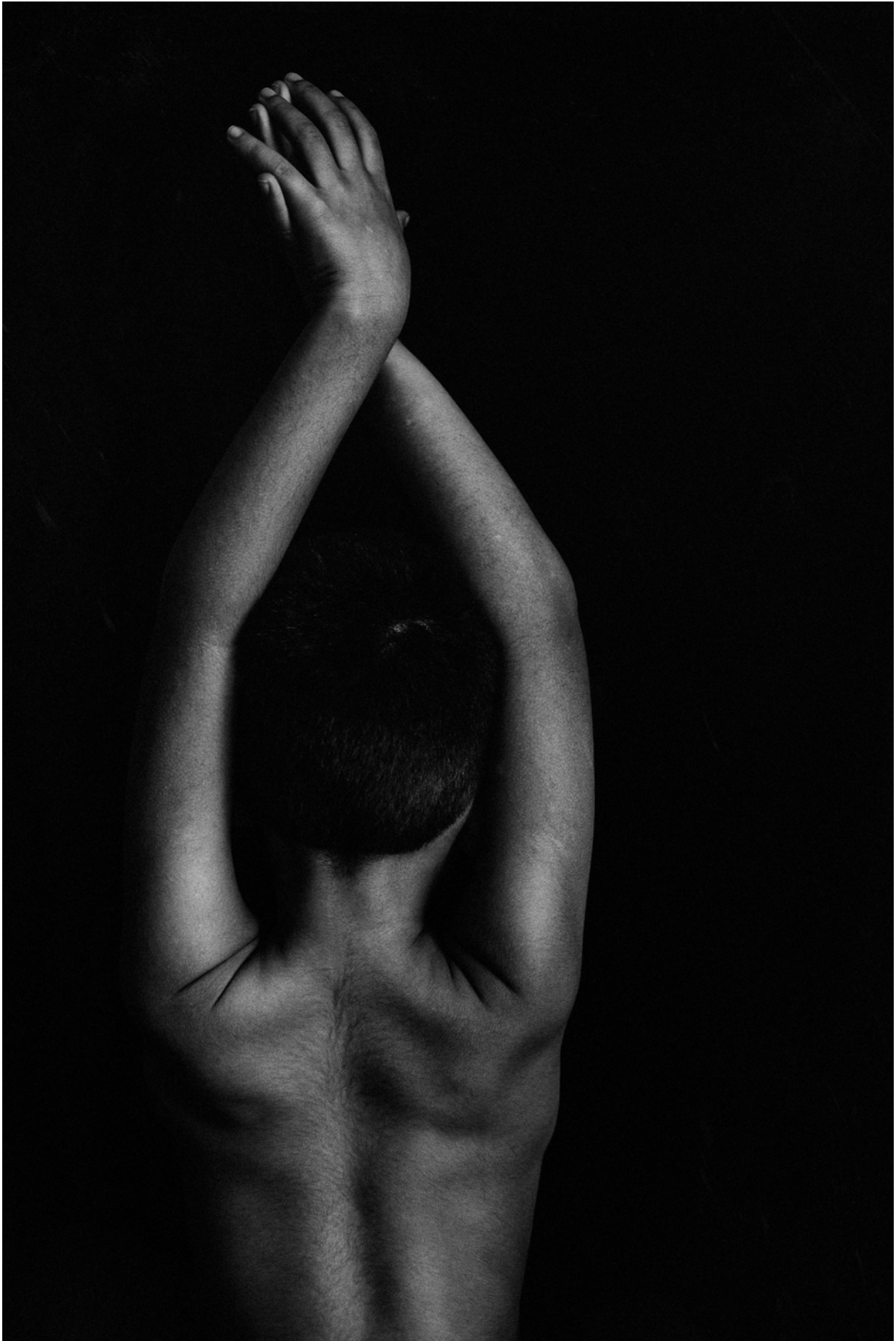
T: You photograph your own children a lot. What do you find most challenging when it comes to photographing your own daughter and son?

AR: It's not difficult at all! I don't expect a smile or a pose. I want them in their natural selves. I let them be and wait for the right moment.

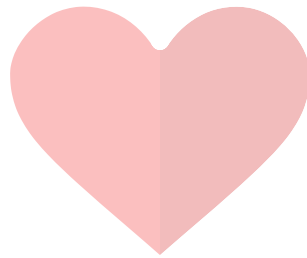


T: If you would have to share one single, but your most valuable photography tip with our readers, what would it be?

AR: I would tell them not to be afraid to be different, and to be themselves. Do not compare your work to someone else's. Being different is what will set you apart from the rest!



READERS' GALLERY



Would you like to share your work with FujiLove readers as well?

contactfujilove@gmail.com



Ritesh Ghosh - "Solace"
X100S



Bjørn Kristiansen - "The Gate"
X-Pro2 + XF10-24mm f/4



Matteo Lepore - "Siena tower from the cloister"
X100S



Steven Dunton - "Tones"
X-Pro2 + XF35mm f/1.4



This PDF Handout will be available for download from your FUJILOVE PREMIUM MEMBERSHIP AREA starting Saturday, April 16th 2016.



TOP 20 TIPS FOR STREET-STYLE PHOTOGRAPHY

By TAKE KAYO aka. Bigheadtaco



KEEP YOUR PASSION ON FIRE

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