



SIX SPEEDLITE TECHNIQUES TO CREATE BETTER PHOTOS



INTRO

Photography is all about light – it cannot exist without it – and great light makes great pictures. This is why knowing how to use light is vital for success.

When the light changes, the picture changes, too – contrast increases or decreases, shadows appear or disappear, and colors turn warm or cool. When working with natural or available light, like the sunshine or room lighting, there's little or no control over this – you just have to react. Yet add flash to the mix and you're in full control.

But flash is technical and hard to use, right? Not anymore. It's never been simpler to shoot with flash, or easier to adapt it to your creative vision. Flash gear like Profoto's A1X for Fujifilm works faultlessly, whether used in the hot shoe or remotely. And with a range of bespoke modifiers, shaping the light to your will is straightforward, too.

That's what you'll discover in this special e-book – six expert photographers sharing their insights on what makes great lighting across a range of portrait subjects and projects. From mixing flash with natural light and using dramatic shadows to glamorous fashion shoots and high-concept creative scenes, there's plenty to learn, so dive in and let Profoto and Fujifilm make it easy for you...

Miles
Witt Boyer

GFX50R
GF45mmF2.8 R WR
1/60s
F2.8
ISO320



Kara Mercer

GFX50R
GF32-64mmF4 R LM WR
1/60s
F5
ISO400

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Get creative with slow sync flash. Caroline tells you how to mix flash with slow shutter speeds and create images full of movement, but with the subject perfectly sharp and defined in the moment.

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Add dramatic low-key lighting. Miles explains how you can make atmospheric, deeply shadowed images using just a single flash placed in the correct way, alongside the right mix of location and conditions.

ALISON CONKLIN

I'm not going to pretend I've always been comfortable with lighting. I spent most of my career watching and learning about natural light, and have always backed away from on-camera flash, off-camera flash, and large studio light setups.

However, somewhere along the line I started to wish for a way to enhance the light – a way that still felt

natural – and the Profoto A1X, when paired with the FUJIFILM GFX system, does just that. The A1X is small and uncomplicated, and that meant I was instantly able to control the light both on and off my camera in a way that felt like natural light. Here's how the A1X helped me enhance the light in all of these different situations.





GFX50S
GF45-100mmF4 R LM OIS WR
1/160s
F10
ISO1600

MAKE IT SUBTLE

Prior to this shoot, I got to thinking that a disco ball, and the beautiful reflections that it creates, could be perfect for the sparkly look my subject was going for. The shoot took place on a largely overcast winter day with minimal natural light, but for a brief moment there was a little bit of bright sunlight sneaking through the windows in slivers, so I had to work fast to make the most of it.

I positioned Dallas so that the sunlight was hitting the disco ball and beams started to dance across the walls, the floor, and the white backdrop. But her

face was still too dark in comparison, so I set up the Profoto A1X to my right to light her with that. Using a grid on the A1X meant I could direct the light on to her face alone and keep the beauty of the natural light bouncing off the disco ball, rather than having it overwhelmed by the flash. This photograph is one of my all-time favorites. It wouldn't have been possible without the A1X, because of the speed and ease in which I was able to set up, before we lost the natural light.



GFX50S
GF45-100mmF4 R LM OIS WR
1/125s
F4
ISO160

FILL THE ROOM

My client's daughter has this amazing room, with cherry wallpaper and a cherry bedspread. When I was scouting the home for fun places to photograph, I knew one of the pictures had to be in there. However, it was a cold overcast day in December, and there was only one small window in the daughter's room, so the available light was muddy and flat.

With the A1X, I was able to easily fill the room with soft and even light, which felt perfect for a fun kids' portrait. I put the A1X on a stand to my left and fitted it with the included dome diffuser, then pointed it at the white ceiling. Because of the dome diffuser and the light bouncing off the ceiling, there weren't any harsh shadows and the even illumination meant the images felt bright and playful.

ADD SOME SEPARATION

It was New Year's Eve and I was shooting a wedding in Philadelphia, where the sun sets before 5pm. The couple had told me in advance that they wanted to pop outside to take some quick portraits after the ceremony, but be back inside to join their guests at cocktail hour. The venue has this cool courtyard right outside that I knew we could use, so I placed them with the city street behind them, knowing I could use a shallow depth-of-field to blur the streetlights into beautiful bokeh.

There was a floodlight on the building itself, which illuminated the couple, but I wanted to add a bit more separation with some rim-lighting. I put the A1X directly behind them, pointing back towards me. I started shooting the image as a waist level crop, but then stepped back when I noticed that the wind was doing amazing things with the bride's dress. The ease of wireless shooting with the A1X allowed me to make this near-perfect scene even more dramatic, and best of all, we shot it in less than five minutes.

GFX50S
GF110mmF2 R LM WR
1/160s
F2
ISO1250



WARM IT UP

We shot these in the middle of an overcast winter day out on the street. The light was flat and cold. I wanted to warm it up a little, so I added an orange gel to the A1X.

For two of the images I put the light to the side, behind the couple to create a backlighting effect. It was what the low sun might have been doing if the

clouds weren't covering it. I loved the hint of light it added to the photos. It was subtle and still felt natural. For the below image, I adjusted the light to be hitting Amelia's face a bit more in order to brighten and warm it up. It was another very quick and easy setup, because the A1X is so light, mobile, and simple to use.



GFX50S
GF110mmF2 R LM WR
1/125s
F2.8
ISO100



GFX50S
GF110mmF2 R LM WR
1/125s
F2.8
ISO200

LIGHTING THROUGH GLASS

I always love using reflections and interesting objects in the foreground of my portraits, so when I noticed a big glass garage door at the location for Tia's shoot, I knew straightaway that I wanted to use it. Tia stood inside, looking out at me as I shot through the glass.

My shadow on the glass blocked most of the reflections from the busy street behind me, but with only natural light there was still too much to see her

clearly, which I found distracting. To fix it, I put the A1X behind her, so that it worked as a backlight. It not only created a fun hair light effect, but allowed the outside reflections to disappear.

Even with Tia inside and me outside, it was so easy to trigger and adjust the A1X using the Profoto Air Remote. I could turn the light's power up or down without having to go anywhere near it.

CAROLINE TRAN

When taking a photo, we're often either trying to freeze a moment, or create movement – and when shooting with available light we're limited to one or the other. However, with the help of a flash, like the Profoto A1X, we can do both in the same picture, using a technique called 'dragging the shutter.' To shoot in this way, you'll need to change the flash mode to slow sync in the flash function settings of your FUJIFILM camera.

Dragging the shutter with the Profoto A1X allows you to create artistic photos filled with movement, while still freezing a moment. This can be a tricky technique to master, though, and requires some trial and error. I've put together my most used strategies and tips to help you get started!





GFX50S
GF63mmF2.8 R WR
1/4s
F16
ISO640

CONTROL WHAT GETS LIT

Often when dragging the shutter, we want certain things lit up, but not everything in the scene. For example, on the dance floor, I want to capture movement from the party lights but freeze the person. The trick is to control the light, so it illuminates the person without also lighting up the clutter in the background. We can increase our control over the light by using it off-camera, and as the Profoto A1X can be used as an on- and off-camera flash, it's perfect for this.

The advantage of using the light off-camera is that you can keep the flash a consistent distance from your subject, even if the distance between you and your subject changes. Also, by keeping the flash closer to your subject, you use less power. If you want to direct the light on your subject while limiting the light spilled on to the surroundings, use the Profoto Grid Kit for A1, which comes with a 10° and 20° spread option. For softer light with more gradual fall off, use the included dome diffuser.

MATCH THE AMBIENT LIGHT

The trick to getting the movement in the background of these shots is a slow shutter speed, and that means you need to set your camera's exposure for the ambient light, rather than the flash. Shooting outside at night, or on a dance floor, you'll find this means the shutter speed falls to a point where you'll pick up streaks of light in an exposure as you move the camera. All you then need to do is set the power

of the Profoto A1X flash to how strongly you want to light your subject. When your shutter opens, it will capture all movement of the ambient light while it's open, and the flash will freeze your subject. If the ambient light is warm in colour, it can help to add some Profoto gels to your flash until the light from the flash is the same colour as the light in the scene.



GFX50S
GF63mmF2.8 R WR
1/4s
F16
ISO640



GFX50S
GF110mmF2 R LM WR
1s
F5.6
ISO100

WHEN TO FIRE THE FLASH

Do you want to freeze your subject at the start of the exposure, or at the end? It's all decided by when the flash fires, and you can have your flash fire either when the shutter opens, or just before it closes. This is called 1st curtain sync or 2nd curtain sync, and the Profoto A1X can be used in either mode. For certain movements, it's easier at the end of the exposure. For example, if I want to get a photo of me flipping my

hair, I would use 2nd curtain because the hair will be lit as its movement hits a peak. But if I wanted to freeze someone jumping, it's more predictable to have the flash fire as soon as I hit the shutter to capture the apex of their leap, so that would be 1st curtain.

To do this with the Profoto A1X, go into your camera's menu and select the flash function settings. There, you can set the sync to 1st or 2nd curtain.



CHRIS KNIGHT

For this project, I set out to create a cinematic, sci-fi fantasy scene using my FUJIFILM GFX 50S with the GF45mmF2.8 R WR lens, three Profoto A1Xs and some DIY props. I wanted something that felt like a stylized composite, but used as many practical elements as possible. We needed to work quickly – and in a relatively tight space – so the A1Xs were instrumental in making that happen.

The “production” took place over one and a half days. One day of pre-production to create the props and background, and a half-day to shoot. The duration of the shoot itself was about three hours from the initial setup to final shot. I was able to utilize a large format printer and a haze machine that, when combined with a little creativity, helped achieve some fantastic results. Here’s a few techniques that helped make it such a success.

EMBRACE COLOR

Don't be afraid to incorporate bold color into your scenes. Color helps influence emotion and tell the story. One of my favorite ways to use color is to incorporate color harmonies. For this series, there are two color schemes at play. Primarily, it appears mostly triadic (red, yellow, and blue). Second, I wanted the red to dominate the images and green is its complement (seen in the tentacles). This draws a color relationship between the two elements. Finally, the monsters on the subject's pajamas are a similar palette to the overall image.

Part of the reason for a half-day shoot was to start later in the day. I waited until sunset to have the most control over the lighting and not be affected by any ambient sunlight. One A1X with a Profoto Clic Gel Scarlett (camera right) is pointed at the background, helping to illuminate it red. The second outside light (camera left) is pointed at our subject in the door, creating a red rim light (mimicking the glow of the background) and casting his main shadow. For a bit of fill light on the inside, I chose a Clic Gel Blue to lighten the shadows with a cool tone. A haze machine was used to add atmosphere to the scene.

GFX50S
GF45mmF2.8 R WR
1/125s
F2.8
ISO100



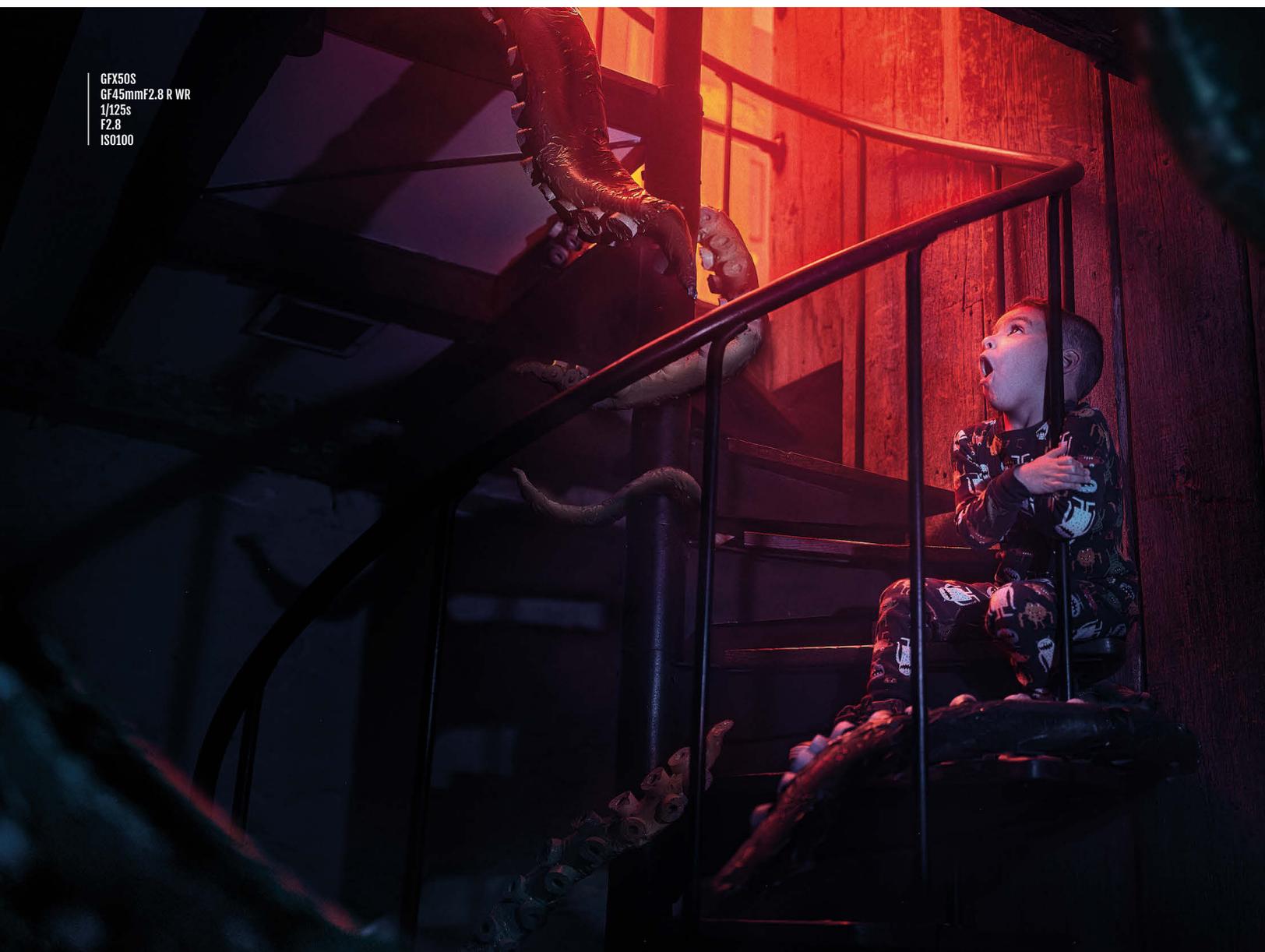
TELL A STORY

When creating a series, try to maintain visual cohesion. Color palettes, lighting styles, emotion, and so on, will all help tell your story. Stay with the plot. If your series jumps around stylistically, it can feel like there's no overall vision. Cohesion doesn't need to be strict, but think through the key ingredients and how they flow through the shoot.

With cohesion in mind, I continued with similar lighting for the second shot. This is pretty important

for this series, specifically since the light and color are so distinctive. Two A1Xs, each fitted with a Clic Gel Scarlett, were set on the floor upstairs and pointed at the ceiling. They were set to a high power to create a downward glow, and the haze machine helped to make the lights "bloom" or glow. For fill down low, an A1X with a Clic Gel Blue was used at a much lower power to lighten the shadows and add a cool color. The subtle uplight of the fill is a nod to 'horror' lighting.

GFX50S
GF45mmF2.8 R WR
1/125s
F2.8
ISO100





GFX50S
GF45mmF2.8 R WR
1/125s
F2.8
ISO500

SET THE SCENE

When lighting the environment and a subject, I almost always light the environment first. I find this makes the subject inhabit the scene in a more natural way and, ultimately, makes it less work when trying to balance the lighting between them. It also helps to guide the decisions I make when lighting the subject. I ask myself 'What is happening with the light in the space?' and 'How I can build from that?'

On bigger productions, I light before the subject arrives, use a stand-in if possible, and make small changes once the subject is in place. This is a luxury that not everyone has. For this shoot, the entire scene was set up, lit, and tweaked in just under an hour. Considering we started late – and kids don't always have the stamina to last – we needed to work quickly to make sure his energy held up for as long



as possible. As we moved between shots, we spent about 15 to 20 minutes making changes and then regularly made adjustments on the fly. This shot utilized a similar lighting style to the other images, but included a practical lighting element: a flashlight.

For the background, I used two A1Xs fitted with Clic Gel Scarletts to evenly light it from both sides. Again, the fill light on the inside was an A1X with a Clic Gel

Blue on camera right. The flashlight had a low and high setting. I chose high so that it would closer match the exposure of the existing lighting. I had it pointed in the approximate direction of the camera to create a bit of flare. To make the beam of the flashlight show up, a haze machine was used more heavily here than it was in other shots.

BE CREATIVE

Don't be afraid to get crafty to make your vision come to life. If you're unsure how to do or make something, look it up! We live in a time with tutorials aplenty on blogs and YouTube. I've built and styled many sets that were built from gear bought from Amazon and home improvement/craft stores.

A good approach for me is to work backwards. First, I decide what I want the shot to look like, then work back from there to figure out the best ways to make that happen. For example, the tentacles in this shoot were made from pool noodles, wire hangers, and duct tape!



KEEP IT REAL

Learn from Baby Yoda in the Disney+ series, The Mandalorian – sometimes practical effects are better. You don't always need to rely on compositing to create fantastical scenes. Sometimes a little DIY creativity can yield more realistic results. It can also give your subjects something to 'act to.' Photoshop is a great tool, but it's not the only one in the toolbox. I like it to add to the image, not overrun it.

One way I chose to do this was forgoing a background composite and hanging a fantastical background on the other side of the door. The background (a stock image)

was created from taping two separate prints together, leaving only a small seam that was easily removed in Photoshop. Obviously, a large format printer isn't the only way to include an unusual background. You can purchase scenic backgrounds from a variety of companies or even have one made custom. If you're confident in your Photoshop skills, composite the background in. The point is that there is always a way. Visualize the final image and work backwards to make it happen... any way you can!





KARA MERCER

Lighting tools open up a whole new realm of creativity in photography that I love. For years, I have used light to create feeling at wedding receptions and have since gone on to use it in high-end fashion jobs. Today, I love creating concepts that utilize stunning light, which is natural looking and dramatic.

For this shoot, I put together a concept featuring a collision of classic and modern fashion trends. Taking a very flatly lit room and elevating the feel with lighting techniques was the goal for this shoot. In order to achieve the glamorous effect, I chose to use

a beauty dish and various grids, which helped shape the light.

All images were shot using the FUJIFILM GFX 50R and with the Profoto A1X and B10 flashes. I loved the way the light caught models' makeup, hair, and skin tones, illuminating every element. The mixture of incredible lighting and detail of the GFX 50R makes my subjects look like they have the most flawless skin! Here are a few of my top tips for using lighting in your photography.

USE SHAPING TOOLS

Light shaping tools are your best friend. If you are new to lighting, start studying images you love and ask yourself why it is you're drawn to them. When I started shooting with Profoto lights, I did a lot of test shoots to establish lighting patterns that I loved, because

experimenting with various tools and elements really helps to make the images come to life! For this shoot, I used a 10mm grid and a 20mm grid on the A1X, and a white beauty dish on the B10 flash, all from Profoto.

GFX50R
GF32-64F4 R LM WR
1/60s
F5.6
ISO400





GFX50R
GF32-64F4 R LM WR
1/50s
F5.6
ISO250

VISION & TESTING

Before showing up on set, I always have a concept/mood board that the team has based the styling, hair, and makeup on. This puts us all on the same page creatively and sets the tone for the shoot. Testing out the lights in advance will set you up for success on the big day, too.

I know personally that if I have taken the time to create the look with lights before showing at the shoot, I will feel 1000% better. To gain that confidence, simply set up the lights in your studio or living room and play

with the power settings and chosen modifiers until you're satisfied with the look.

If you aren't achieving the look you want, move your lights! The number one mistake I see others make is to continue shooting and just keep adjusting the lighting power thinking that will fix the look and feel. It won't. Instead, move the lights around, angle them down toward your subject, and keep adjusting things until you feel like it is epic!



GFX50R
GF32-64F4 R LM WR
1/125s
F20
ISO800

BOUNCE & FILL

When it comes to lighting, sometimes less is more. I love letting the ambient light into the frame and filling the subject's face with more focused light. You can do this by bouncing the light from one of your flashes toward the ceiling, so it reflects back at your subject or by using a grid on the flash to focus the light.

Grids and beauty dishes help define the light and give more dramatic looks. They also create harder shadows much like full sun would, and you can position the lights to make the shadows look just as you want. The larger the modifier, the softer the light will look.

MORE LIGHTS, PLEASE!

When I started out, I used just one light. Then I used two. Then before I knew it, I was using three and four lights on my shoots. It's incredible the way you can completely change an image with the use of lights, gels, and modifiers, and Profoto lights make it easy because syncing them is so simple.

But no matter how many lights you use, with experience and time, it's possible to achieve your own style with flash just as you did with natural light!

GFX50R
GF32-64F4 R LM WR
1/25s
F4
ISO125



ZORAH OLIVIA

Using Profoto lights with my FUJIFILM setup has elevated my creativity and workflow in ways I never imagined it could. That's what powerful and versatile, easy-to-use light can do for you, too. In my skateboard photography, success is all about timing and accuracy, and introducing the A1X to my current B10 Plus strobe setup was seamless, especially thanks to the wireless Air Remote trigger.

My strobes are often placed far away from each other and there's little time to make adjustments before

the skater starts attempting their trick. Using the Air Remote, I can add or reduce power on my A1X and B10 Plus lights without leaving my shooting position. I also rely on high speed sync, using short flash duration at high power settings to freeze the action. All this means I never have to worry about the accuracy of my flashes - I can simply focus on being in the moment with the skater.

Here are some ways I've been using the A1X with my B10 flashes to make better pictures.





X-T3
XF16-55F2.8 R LM WR
1/1000s
F5.6
ISO400

ADD DRAMA

This first photo of Alex was completely spontaneous, and that's how you can be with a lightweight, easy-to-use flash! We were walking down the street looking for places to shoot him jumping when a patch of purple flowers caught my eye, just as the grass gap next to them caught his. To make this spot look compelling,

I stepped back to get both the flowers and Alex in the frame. I then placed my A1X off to my left to illuminate the purple flowers and a B10 Plus behind the fence, facing Alex. I love the simplicity of this photo, and it was truly effortless to set up, because of the way the lights work together seamlessly.



X-T3
XF50-140F2.8 R LM OIS WR
1/1000s
F3.6
ISO500

PICK OUT DETAILS

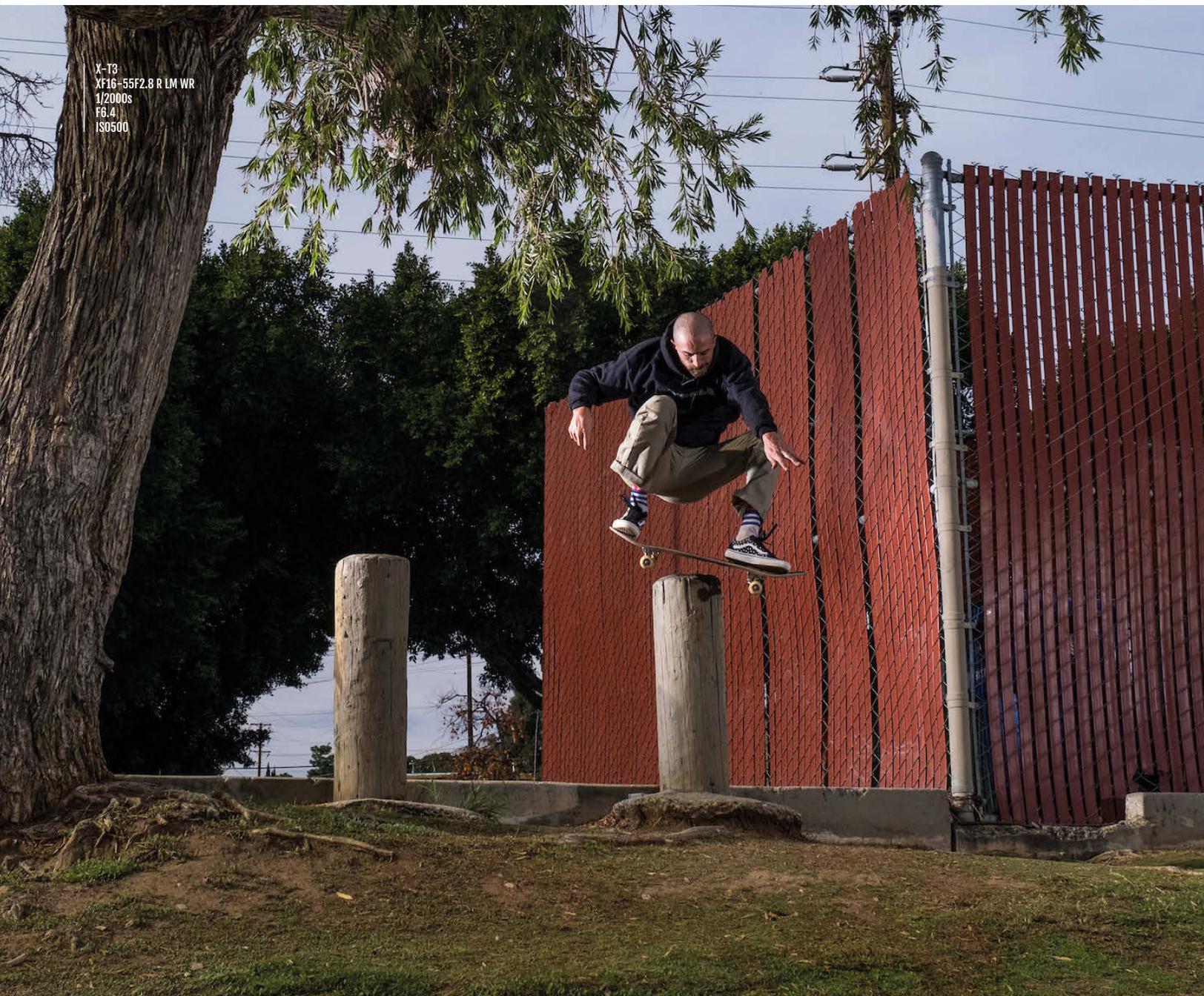
Small, reliable off-camera flashes let you experiment with the lighting in a scene, adding elements to it that wouldn't be possible otherwise, and that's especially useful when working in a skate park. In this image of Sam Narvaez, I used the A1X to illuminate the details of the diamond-shaped opening under the ramp. I placed my first B10 Plus directly behind her on the left and my other B10 Plus in front of her on the right.

Both strobes were on the same horizon line and acted as my key lights, or main light source. Finally, the A1X was put out of sight behind the ramp and directed to light up the painted stripes below her as she jumped. The grid accessory was the perfect addition to the A1X for this shot, because it focused and reduced the spread of light, letting me direct it into just that small patch.

GET SOME SEPARATION

You can improve the way you light images just by adding an additional flash to the mix. Using the A1X in this way has encouraged me to experiment and expand my knowledge of lighting, and because it syncs so easily with the B10 Plus lights, there are no restrictions to what you can try. One really good

way to use a third light is for rim lighting. This effect, where the light is placed behind the subject, firing back towards you, lets you separate your subject from the background with a thin line or 'rim' of light, which appears to cling to their outline.



MILES WITT BOYER

I've spent the past ten years learning to manipulate light. Working mostly with natural light in a fairly moody and sometimes dark style of wedding photography has opened a lot of interesting doors for my company and built us a really niche and artistic clientele.

These days, I feel like the majority of photographers just add light to an image to make it lighter. However, I've always been fascinated by how adding the right light in subtle ways can bring out the shadow and depth in an image. This shoot was undertaken with that goal – to create images with all the moody texture

and atmosphere that I love in natural light, but using the Profoto A1X to create shadow and dynamic depth in the final images. I'm a firm believer that in any moment, shadows tell a story that light and color can't do on their own.

For this entire set, I shot with a FUJIFILM GFX 50R, either with a GF110mmF2 R LM WR or GF45mmF2.8 R WR lens, a single Profoto A1X, and occasionally a homemade snoot. Here are a few tips on how to achieve the same results.





GFX50R
GF45mmF2.8 R WR
1/60s
F2.8
ISO320

CONSIDER YOUR LOCATION

For a shot like this, scout locations that have interesting lines. Adding light to an image, especially after sunset, brings out architectural lines in a unique way. Finding locations with interesting compositional elements like door frames, lead-in lines, or vanishing horizon lines

can give the final image depth – depth that you can make more dramatic with flash than it would have been with natural light. I scout for locations not by trying to picture how I would light a scene, but instead how I wish it was already lit.



GFX50R
GF110mmF2 R LM WR
1/100s
F5
ISO500

LIGHT WITH INTENT

Be intentional with the light. This means directing it exactly where you want it to go. In many of these images, I actually used a Pringles can as a homemade snoot to shape the light and stop it from spilling into the areas around where I wanted it to be focused. But you can also use the Profoto Grid kit for A1X for a similar effect.

Finding ways to shape and direct the light allows you to control it in ways that using a unit on its own simply can't. Again, I'm not trying to add light here, but instead to really sculpt a more fine-art approach and create shadow. Less is often more. One quality, high output, consistent light is worth more than four clumsy, cheap ones. Just learn to be deliberate.

ATMOSPHERE IS KING

Truth be told, I'm a bit shocked we didn't end up with a police escort right out of this tunnel with the amount of smoke we created around our couple. But it's important to learn the way light works. There's a reason why crisp, clear, low-humidity morning air looks so different to dusty, warm, evening summer light. Anything you put between you and the light changes the way the light looks, whether that's dust, diffusion, smoke, glass, or just pure air.

For these images we shot through door frames, rain, and smoke (using a water-based smoke machine) to change the way the light played and wrapped around our subjects. Additionally, learning to gel a light while shooting through atmospheric effects can give truly artistic looks to a pretty mundane place.

GFX60R
GF45mmF2.8 R WR
1/100s
F2.8
ISO320



LEARN YOUR GEAR

A few of the most dramatic images of the set look like they were shot in a pitch-black studio with perfectly sculpted lighting. In fact, I shot these with the A1X's LED modeling light turned on at full power just as the smoke machine poured smoke through the tunnel and wrapped itself around the couple.

I wanted a fourth lighting concept for this shoot and we were running out of time, so this was an easy and beautiful option – but one that only happened because I knew it could. No matter what you hear, continuous light and flash are not the same, and learning to use both is so important. It gives you options to be more creative.





GFX50R
GF110mmF2 R LM WR
1/100s
F5.6
ISO320

USE BACKLIGHTING

Just try it. If you're shooting with a camera that has enough dynamic range to see shadows and highlights in the same image, learn to fall in love with the highlights. You don't want overexposed, blown out images that are two stops too bright, so make sure you truly expose for the highlights. Most of these images aren't actually silhouettes in a classic sense, but the

more confident you get playing in the shadows, the more you'll understand how to control light.

Ultimately, in an industry where it seems like people are set on looking exactly like each other, creative lighting can be the thing that sets your pictures apart.

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Photo © Daniel R. Westergren | FUJIFILM X-T3 Digital Camera with FUJINON XF16-55mmF2.8 R LM WR at 1/250sec at f/2.8, ISO 400
Daniel R. Westergren is a Fujifilm compensated professional photographer.

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