

WHICH X SERIES SHOULD I BUY?

3RD EDITION



FUJIFILM

Kirsten Barnes, Alex Zitser

Contents

Page 1 FUJIFILM GFX 50S

Page 10 FUJIFILM X-T2

Page 20 FUJIFILM X-PRO2

Page 26 FUJIFILM X-T20

Page 28 FUJIFILM X-E2S

Page 30 FUJIFILM X100F

Page 37 FUJIFILM X-A3

Page 40 Lens Abbreviations

Page 50 How To Read a Lens

Page 54 FUJINON Focal Lengths

Page 56 Side by Side Specifications

Page 62 FUJINON XF14mmF2.8 R

Page 66 FUJINON XF16mmF1.4 R

Page 70 FUJINON XF18mmF2 R

Page 74 FUJINON XF23mmF1.4 R

Page 78 FUJINON XF23mmF2 R WR

FUJINON XF35mmF2 R WR

Page 84 FUJINON XF50mmF2 R WR

Page 88 FUJINON XF27mmF2.8 R



Page 92 FUJINON XF35mmF1.4 R

Page 96 FUJINON XF56mmF1.2 R

FUJINON XF56mmF1.2 R APD

Page 100 FUJINON XF60mmF2.4 R Macro

Page 104 FUJINON XF90mmF2 R LM WR

Page 108 FUJINON XF10-24mmF4 R OIS

Page 112 FUJINON XF18-55mmF2.8-4 R LM OIS

Page 114 FUJINON XF18-135mmF3.5-5.6 R LM OIS WR

Page 118 FUJINON XF55-200mmF3.5-4.8 R LM OIS

Page 122 FUJINON XF16-55mmF2.8 R LM WR

Page 126 FUJINON XF50-140mmF2.8 R LM OIS WR

Page 130 FUJINON XF100-400mmF4.5-5.6 R LM OIS WR

Page 134 FUJINON XF1.4X TC WR

FUJINON XF2X TC WR

Page 136 Summary

Page 137 Contact and Support



FUJIFILM GFX 50S

The Game has Changed. Medium Format Re-invented.



From the moment you put your eye to the viewfinder, to the moment you view the final image on the impressively large 2.69 million dot LCD touch screen, you know quality is what makes the GFX 50S a standout camera in the ever increasing range of Fujifilm X Series.

The new Fujifilm GFX 50S utilizes the long awaited medium format sensor, which produces 51.4 megapixels of incredibly sharp image quality thanks to the impressive CMOS sensor (43.8mm x 32.9mm) and X-Processor Pro. Professional photographers can now utilise this latest technology to achieve the ultimate image quality, whether it's for commercial, fashion or landscapes.

The new sensor is much larger than the 35mm full frame format and offers a different look to the final photograph. This unique '3D pop' is achieved through a combination of light gathering from micro-lenses and processing from photodiodes that have been

technology has had many advancements, so much so that the new GFX 50S's 65mm mount boasts 12 electronic contact pins to ensure data is sent and received quickly. The engineering of the flange back distance of 26.7mm combined with the minimum back focus distance of 16.7mm ensures minimum light loss from mounted lenses.

It's because of this the camera can operate effectively while maintaining such a small medium format body.



optimised for the highest image quality. The resulting picture can be stored as a 14-bit RAW file that produces a broad dynamic range capable of up to 14-stops. So, if you are shooting at the native ISO 100 or even higher, expect to see the rich skin tones and exceptional detail.

The G mount has a strong history with Fujifilm, the Fuji G690 was originally exhibited as a prototype in 1968 and later released that same year after a photo show in Germany. Obviously since then,

When navigating to the quick menu, photographers will have the option to choose a vast selection of image sizes and qualities depending on the type of work they wish to capture and output. Image ratios differ from 4:3, 5:4, 7:6, 1:1, 3:2, 16:9 and 65:24. Traditionally, jpeg and RAW can be selected, however with the added TIFF format, higher image resolution can be saved in camera using the inbuilt RAW converter ensuring,

photographers obtain the best results for their workflow. A new voice memo function has also been added to enable up to 30 seconds of recording (in WAVE format), to allow photographers to record important points they may have about a particular file.

The body construction of the GFX 50S is reminiscent of the X-T2 and X-Pro2, but forms its own Darwinism based on feedback from a handful of trusted and experienced X-Photographers. Noticeably, the rear screen protrudes from the body to dissipate any heat generated from the screen or the inner

workings. This ensures the best operational performance no matter what the condition you find yourself in. Working at different angles is also accommodated thanks to the functionality of the two way tilt screen, a feature that was originally introduced on the Fujifilm X-T2. While the X-T2 had the latest and greatest screen in the X Series range, the GFX takes the screen to a new level by adding touch screen functionality. It is important to know the touch screen functionality will differ depending on what mode (Shooting or Playback) you might be in.





“The GFX didn’t let me down. It’s a great camera. A good fit in my hands, in fact smaller than I thought and easily manageable given the weight of the lens.”

Gary Heery
X-Photographer
garyheery.com





© Gary Heery

FUJIFILM GFX 50S - 63mm F32 1 second ISO100



When Shooting Mode is selected a quick flick up or down on the screen displays a RGB Histogram to ensures correct exposure is visualised and additionally a Live View Highlight Alert can be turned on. The touch screen can also be used to select focus by tapping, pressing or dragging your finger on the screen. A final tap in the correct mode will bypass the shutter button and take a picture. When reviewing the image in Playback Mode assistive touch gestures including; pinch-in, pinch-out, swipe and double tap can be actioned to review fine focus details or even scroll to the next image.



Focus functionality has also been improved from previous X Series models to smartly remember the location of the auto focus point when rotating the camera from horizontal to portrait orientation or vice versa.

Up to 425 points can be selected when in Single Point mode and it's worth mentioning that the focus area can also be adjusted to six different sizes depending on the size of the subject you may be photographing. Using only a through the lens (TTL) Contrast Auto focus system, means the GFX 50S focus system will operate differently to the phase detection pixel system found on the Fujifilm X-T2 and X-Pro2, however despite this the camera's focus performs

exceptionally well on moving subjects and low light thanks to the technology found within the GFX 50S.

From the menu, three sub autofocus modes can be selected, depending on the focus mode you have chosen on the rear of the camera (focus selection switch located above the screen). Focus points can be selected or changed by using the Focus Lever or via the direction keys located around the MENU/OK button. Within the menu, each sub focus mode will offer a predefined number of selected points to assist with capturing perfect focus.

For instance, selecting 'Still' as the focus mode, provides an option from the menu to select from 'Single Point' (up to 425 individual AF points), 'Zone' (up to 49 AF points in a 7x7 grid) or 'Wide' (up to 425 points across the whole frame). To put it simply, focus is best selected based on the lens you are using and the subject you are planning to take photos of. You should ask yourself, is the subject moving quickly, suddenly appearing or is it static? For a visual representation of the focus system and for a full explanation we recommend you visit: fujifilm-x.com/af/en/

Included when the body is purchased is a detachable 3.69 million dot Electronic Viewfinder and when removed from the Fujifilm GFX 50S users can enjoy a smaller footprint allowing them to use the tilt rear LCD screen. If you prefer using a viewfinder, the optional EVF Tilting Adapter (EVF-TL1) can mount onto the bottom of the viewfinder to allow vertical tilt of the viewfinder in five steps from 0° through to a 90° angle or horizontally at ±45°.

The beauty of this setup is photographers can position the camera in a difficult position while still maintaining a full visual control over the shoot.

In terms of size, the GFX 50S is familiar to smaller-sensored dSLR's, and when handled photographers will notice a reminiscent design formulated from previous X Series cameras. The black rugged grip, built upon a magnesium alloy body, encapsulates 58 points of weather-sealing, making it optimal for resisting dust and moisture ensuring operation can endure to a chilly -10°C. Around the body 10 customizable functions buttons can be programmed, while a additional 6 can be located on the optional battery grip.

FUJIFILM
X

Found within a protective door on the side of the camera sits a dual memory card slot, compatible with high-speed UHS-II cards, a must for dealing with the large RAW files produced by the GFX 50S (approximately 121MB per RAW file). Other noteworthy inclusions located around the body include a self-timer lamp, sync terminal for external lighting, HDMI micro connector for connecting an external monitor, remote release connector (compatible with the RR-90), microphone jack and headphone jack for monitoring sound. To reduce stress on cables connected to the camera, Fujifilm has included a Cable Lock that sits neatly near the open door and holds two cables by taking the strain away from the initial connection.

Located on the bottom of the GFX 50S sits a battery chamber to house the included NP-T125 battery, which is capable of approximately 400 frames from one charge when the GF63mmF2.8 R WR is mounted and auto power save is turned on. If 400 frames isn't enough, the optional Vertical Battery Grip (VG-GFX1) accommodates an additional battery allowing photographers to have enough power to carry on with their work if they aren't near a power outlet.

Photographers have fallen in love with X Series cameras thanks to the manual controls visibly displayed on the outside of the body.

The GFX 50S follows this philosophy with an added treat. Now, noticeably on the top of the camera sits a customisable sub LCD monitor that can be viewed

in all lighting situations, including low light thanks to the monochrome 1.28-inch LCD monitor backlight. Up to eight items can be displayed on the screen and changed to suit the photographer's needs. You can even hide some of the eight settings in case you only want to display ISO, shutter speed, aperture or just exposure compensation.

Lockable Shutter and ISO dials are also located on the top of the camera. Alongside this there is a customisable function button which has a secondary function of exposure compensation. The ISO range on the camera is similar to the Fujifilm X-T2, but can be extended from ISO 50 through to ISO 102,400, something no other X Series camera has previously offered.



Optional accessories are extensive for the GFX 50S. A few worth mentioning including the H Mount Adapter G and the View Camera Adapter G. The mount adapter enables compatibility with H Mount lenses, including Super EBC Fujinon HC lenses for the now discontinued GX645AF camera. Lens shutter operations along with aperture priority auto exposure are supported, however manual focus is only available. There are electronic contacts on the mount, these will record and generate lens correction data for individual lenses.

The View Camera Adapter G will enable use with a 4x5 view camera in conjunction with older large format Fujinon lenses. One of the advantages of this system for landscape photographers is it allow them to manipulate the view camera's tilt and shift ability while using the focal-plane shutter in the GFX 50S.

The Fujifilm GFX is a professional camera which is suitable for photographers who want the highest possible image quality. Commercial, fashion or professional landscape photographers can be rest assured they are getting the best in the Fujifilm range.

There are many more features not covered in this guide, which should be explored at your nearest X Series retailer. Selected stores in Australia are offering loan units at their standard rates, so we encourage you to be in touch with them to find out more details and try one out for yourself.

For a full list of X Series retailers visit our store locator:

<http://www.fujifilm.com.au/store-locator>



FUJIFILM X-T2

Creative Perfection.



Based on user feedback, extensive testing and revolutionary design the R&D team at Fujifilm Japan have devised a camera to cater for the professional photographer and videographer.

The Fujifilm X-T2 is the first in the range of X Series cameras that unites photographers and videographers due to the added 4K video recording capabilities.

With many improvements and advanced features from the Fujifilm X-T1, the X-T2 will appeal to photographers covering sports, wildlife, fashion, street, wedding and studio work. Included in this guide is a list of differences between the Fujifilm X-T2 and X-T1 in the hope to portray the extensive amount of changes that make this camera a worthy contender for your next purchase.

If you do find yourself in the opposite lighting scenario where conditions are bright and you happen to be using a lens wide open (like F1.2), the Fujifilm X-T2 can handle the situation thanks to the Electronic Shutter, which has a maximum speed of 1/32,000 second.

FUJIFILM
X



If you are familiar with the 24 Megapixel X-Trans CMOS III sensor and X Processor Pro in the X-Pro2 then you won't be surprised to find incredible image details produced by the same hardware found in the Fujifilm X-T2. Compared to the Fujifilm X-T1 this new technology can be attributed to the improvements in ISO, shutter speed, low noise and movie recording capabilities.

At an ISO range of 200-12,800 the Fujifilm X-T2 can almost see in the dark. Images are still usable at these higher ISO's so we encourage you to get out of your comfort zone and explore higher ISO's like ISO 1600 or even ISO 3200, as results are very pleasing.

If you were impressed with the realism of the Fujifilm X-T1 Electronic Viewfinder, the X-T2 takes viewing to another level. With 60 frames per second (fps) trumping the previous 56 fps, photographers and videographers can see a 'realistic' image that produces little lag time. Wait there's more...if you switch the mode to 'Boost' on the X-T2, or if you are using the optional Fujifilm Vertical Power Booster Grip (VPB-X-T2) the frame rate will increase to 100 frames per second!

While we are on the subject of the Vertical Power Boost Grip it is worth mentioning this powerful accessory unlocks additional specifications many photographers and



Russell Ord
X-Photographer

russellordphoto.com

*“The camera performed incredibly well,
the focus was fast, image files are
very very nice, its the type of camera you
can pick up and just get straight into it
with all the dials and everything you need right
there in front of you, a pocket battle ship.”*





© Russell Ord

FUJIFILM X-T2 - XF50-140mmF2.8 R LM OIS WR F4 1/1000 ISO400



© Russell Ord

FUJIFILM X-T2 - XF50-140mmF2.8 R LM OIS WR F4 1/1250 ISO400



For instance, the same four metering modes as the Fujifilm X-Pro2; Multi, Spot, Average and Center Weighted, can now be found below the shutter dial at the top of the camera. The X-T1 never had the addition of Center Weighted and this will be a welcome photometry mode for portrait photographers. What's more is the inclusion of +/- 5 exposure compensation, assignable AF-L (Autofocus Lock) / AE - L (Auto Exposure Lock) function buttons, a USB 3.0 interface and a HDMI Live output which produces an uncompressed HDMI 4:2:2 8-Bit, F-Log format.

The latter ratio mentioned above sounds confusing (and it is), but put simply this can be explained as a format that is used in high-end digital video used for filming television shows. 'F-Log' is format unique to Fujifilm that is similar to a RAW file format in photography, except in this case it describes video that hasn't been colour graded or processed.

Moving away from the technical terminology and turning your attention to the external parts of the Fujifilm X-T2, many dials and custom functions found on the Fujifilm X-T1 have moved. When looking at the rear of the camera the first thing you may notice in the new focus lever (also found on the Fujifilm X-Pro2). When utilized a user is able to move the focus point without having to access the menu, to select from up to 325 points.

If you find yourself selecting a focus point, while getting on your knees to shoot in either portrait or horizontal orientation, seeing the screen is now even easier, thanks to the new 3 way tilting LCD screen. This screen is the first of it's kind in any X Series camera and will be a welcome addition to photographers around the world.

Selecting video on the Fujifilm X-T2 has also changed from the X-T1, now found on the drive dial under the ISO dial, this shooting mode can record in multiple formats, including, 4K (23.98p, 25p or 29.97p) or 1080p Full HD (23.98p, 25p, 29.97p, 50p, 59.94p). Once video has been selected videographers will now be able to utilize the popular film simulation modes many photographers have fallen in love with.

The flash sync has also changed to encompass the usability with the brand new Fujifilm EF-X500 flash, a very useful pro accessory if you find yourself in a studio or out on location with little light. With a sync speed of 1/250 second the Fujifilm X-T2 will support a shutter speed right up to 1/8000 second making it ideal for fast moving objects.

Focus has also been revamped within the X-T2 from the X-T1. Now you will have the ability to customise your focus based on the subject you are shooting. Four of the five preset focus modes cater for different situations, which include a subject moving steadily, appearing suddenly or even a mode that ignores obstacles and only focuses on tracking a subject continuously (perfect for wildlife). If you find that one of the presets don't suit your needs, that's okay, Fujifilm engineers have built a mode just for you! Within this focus mode you can control three options, tracking sensitivity, speed tracking sensitivity and zone area switching, so now there is no excuse to capture a frame that's out of focus.

If you have come from another camera system there have been plenty of suggestions to change modes that fit a user's requests. Some of these modes that can now be found on the X-T2 include an option to set AF-ON and AE-ON, assignable AF-L/AE-L function buttons and continuous auto exposure during continuous auto focus.

If you have owned a Fujifilm X-T10, X-T1 or X-Pro2 this camera is a worthwhile contender to add to your arsenal. On top of this if you are looking at purchasing a X-T2 from your current DSLR setup then don't look back - the X-T2 with all its new features should suit whatever you may need it for - it is actually that good, but don't take our word for it - just ask any other X-T2 user when then get it!

If you are coming from a cinematography background we recommend the X-T2 for you as well, as this camera is equipped with some extraordinary features, like film simulation that will enable you to get an excellent graded video straight out of camera.





So, in summary based on the X-T2 camera's specifications and real world usage, we are delighted to say this is our best X-T camera. Head into your local Australian Fujifilm X Series stockist to get your hands on one today!







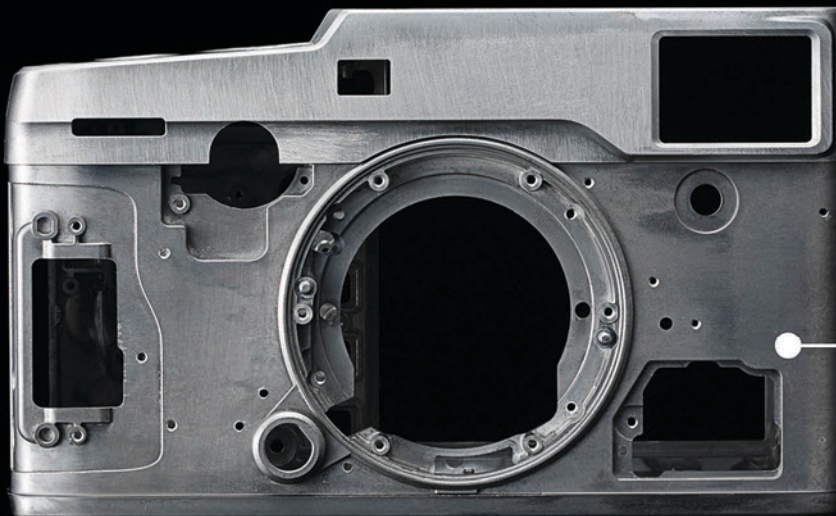
FUJIFILM X-PRO2

Always Evolving.



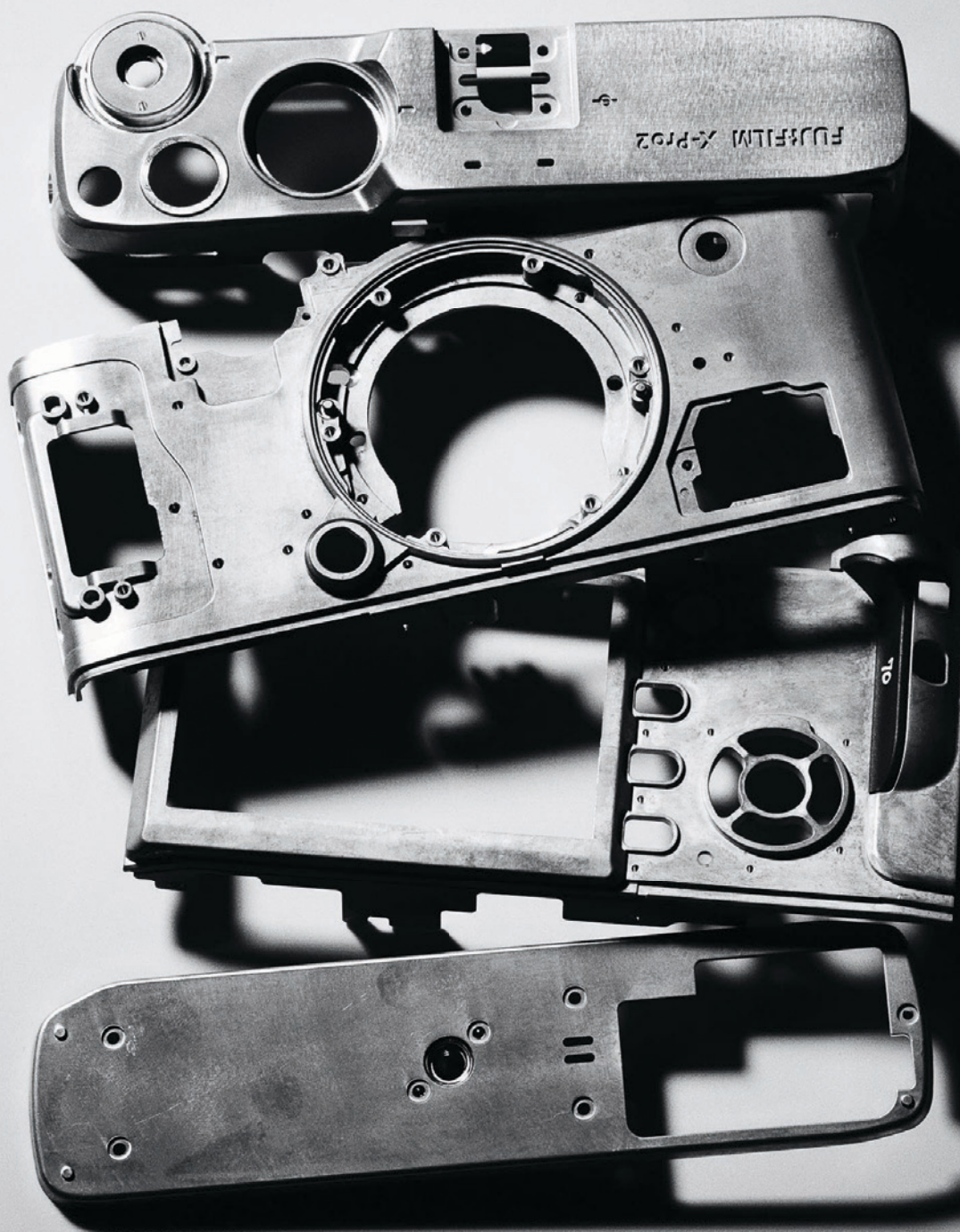
The new Fujifilm X-Pro2 is the long awaited camera that every Fujifilm fan has been waiting for. Featuring a new X-Trans CMOS III sensor and X Processor Pro the image quality delivered by this clever tech is certainly something that stands out from the rest of the range.

How is the Fujifilm X-Pro2 different to the X-T1?



It's a common question we hear and it can be put down to the sort of photography you want to pursue. The X-Pro2 is a rangefinder styled camera which means when you hold it up to your right eye you can see what's happening in the world through your left eye.

The X-Pro2 features a magnesium body that forms the foundation for robustness and premium Japanese design. Weather resistance is also added to the design for durability.



This setup is perfect for street, documentary or wedding photography as you need to see what's around you in order to capture the event. Compare this rangefinder style to the X-T1 and you'll find the viewfinder is more centralised on X-T1 camera. What this means is you may miss the opportunity that the X-Pro2 could have mastered.

It's not only the design that differentiates these two models. Apart from stepping up the megapixel count to 24 megapixels, this camera features an arsenal of new features while still maintaining the 'old charm' found in its predecessor. What you will find when looking through this camera is the new Advanced Hybrid Multi Viewfinder which allows you to either have an optical or digital view with overlays that will help you frame your subject based on your focal length.



Something many people weren't expecting in this camera was an increased mechanical shutter which lets you photograph your subject in bright situations up to 1/8000 per second. If you find that's not going to be fast enough you can enable the Electronic Shutter which is capable of going to 1/32,000 of a second!

The ISO sensitivity (ISO 100-51200) has also been expanded to reflect what you get on the Fujifilm X-T1. So, if you find yourself shooting in a low light situation either on the street or covering an event, the X-Pro2 will certainly produce some astounding results.



Talking about shooting situations the X-Pro2 continues its legacy to help you get your shot by adding weather resistance to the body, so now with selected XF Weather Resistant lenses you can literally go almost anywhere without worrying about damaging your gear.

The new Fujifilm 'Acros' film simulation has also been added to the Fujifilm X-Pro2 menu. It's unique to the camera and provides rich black and white images with plenty of sharp detail. It is a feature that's highly talked about amongst well known street photographers and one we are sure you will like.

The Fujifilm X-Pro2 will certainly appeal to you if you enjoy street, documentary, wedding or commercial photography. The flagship model should fill all your photography needs, however we do encourage you to get your hands on the Fujifilm X-Pro2, navigate its menus and get a feel for what it's like to shoot with the camera, because after all this is going to be a camera that will be with you for many, many years. ■



TRUSTED



© Megan Lewis

FUJIFILM X-PRO2 - XF16-55mmF2.8 R LM WR F4.0 1/125 ISO10000



*“ The new X-Pro2 is intuitive to use,
produces beautiful files and manages
to go unnoticed when I need it to
—Fujifilm keeps on getting better!”*

Megan Lewis
X-Photographer

meganlewis.com.au



© Megan Lewis

FUJIFILM X-PRO2 - XF16-55mmF2.8 R LM WR F11.0 1/250 ISO800



© Megan Lewis

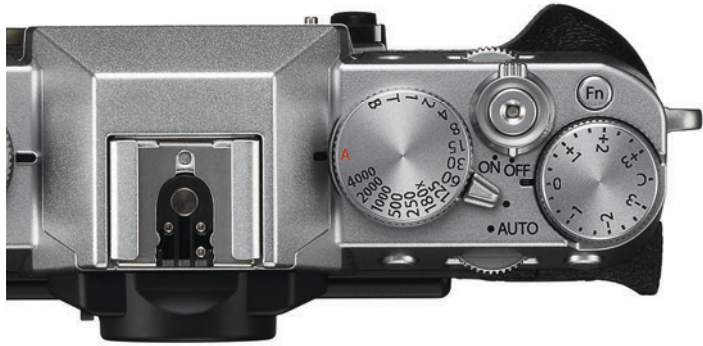
FUJIFILM X-PRO2 - XF16-55mmF2.8 R LM WR F5.6 1/60 ISO6400

FUJIFILM X-T20

Quality with every shot.



The Fujifilm X-T10 has always been positioned in the shadow of the X-T1 as a camera with the same image quality but fewer specifications. Now, with the release of the upgraded Fujifilm X-T20, times have certainly changed. The X-T20 overshadows the X-T1 thanks to its new 24 Megapixel CMOS sensor that's equipped with an X-Processor Pro to handle image processing, colour and speed that results in exceptional image quality.



If you want a small compact travel camera that offers exceptional image quality and Fujifilm Film Simulations, then it's hard to beat the Fujifilm X-T20. Video, focus, speed and weight are all bonuses in this model so we recommend you visit your local X Series retailer to understand the functions as they can take some time to master.

The body construction of the Fujifilm X-T20 is similar to the previous model. The same control modes allow for ease of use manual control by turning the settings clearly marked on the dials located at the top of the camera, or alternatively if you require full automatic control a flick of the AUTO switch will override all of your manual settings making it an ideal camera for the beginner and enthusiast photographer.

It seems there has been a history of iconic introductions in the release of this series. We saw a new autofocus system introduced with the X-T10 and now, with the newer model the introduction of the touch screen seems to speak loudly over the X-T2.

For those who have used the X70, the touchscreen functions exactly the same and is a welcome feature for many X Series photographers. With added 4K video, the only camera in the current X Series range that compares is the Fujifilm X-T2. So, why would you choose the Fujifilm X-T20 over the Fujifilm X-T2?

There are some differences, some being a shortened video record time, compared with 30 minutes on the X-T2 with optional Vertical Power Booster mounted, a non weather sealed body and a single memory card slot instead of dual. With this said, the X-T20 certainly makes up for these differences with the release of the touch screen on the rear 2 way tilting 3 inch LCD.



Moving onto other functions, the X-T20 has a maximum mechanical shutter of 1/4000 of a second, which will be adequate for capturing almost every fast moving object you may stumble across especially with the autofocus improvement that migrated from the X-T10. If this maximum shutter speed isn't fast enough you may want to reconsider upgrading to the X-T2 which offers 1/8000 second or to combat this try turning on the Electronic Shutter to attempt to capture your subject up to 1/32,000 second.

Do consider the vast improvements of Fujifilm X-T20 if you currently using a Fujifilm X30, X-Pro1, X-T10, X-E1, X-E2 or X-T1. We can recommend the X-T20 for everyday use, especially if you plan on travelling or need a lighter camera.

FUJIFILM X-E2S

Capture Pictures Your Way.



Bound by precision and class, the Fujifilm X-E2S has been recreated from the closely related Fujifilm X-E2.



You may find the name to be similar but in just over 2 years the main differences to evolve in this X-Series model can be put down to a small handful of improvements.

The first thing you may notice on the new X-E2S is a slightly different front panel design. Although this doesn't make any difference to the overall image quality it can be a distinguishing feature that separates it from the X-E2.

Internally you'll find the same APS-C sized sensor so there is no change in image quality. The real changes happen with the shutter.

On this camera you'll no longer be limited to 1/4000 of a second thanks to the additional Electronic Shutter that enables shooting up to 1/32,000 of a second! The ISO has also changed and is now expandable from ISO 100 through to 51200.

It needs to be said that the new Fujifilm X-E2S look great but it also delivers exceptional image quality thanks to some clever gadgetry. Found within the inner workings lies a second generation X-Trans CMOS sensor (identical to the Fujifilm X-T1, X-T10 and X100T), which performs effortlessly when capturing a scene.

When coupled with the second generation processor this combination is simply unstoppable. This camera is a work horse, offering faster focus, better video and more operational versatility,

**IT'S LIKE THE PREVIOUS
FUJIFILM X-E1 AND X-E2
PUT ON A BLACK DINNER
JACKET AND SAID
'SHAKEN, NOT STIRRED'.**

Some notable features also include the same Lens Modulation Optimiser (LMO) found in the X30 & X100T. Explained: This clever feature knows every characteristic of the lens and camera so if there is any diffraction which may occur within the image, the LMO corrects it without altering the perfect optical data in your photo! Ultra cool! It should also be noted due to phase detection pixels found on the sensor; focus modes are consistent with the Fujifilm X-T1.

Based on feedback we've heard from photographers using this product, the Fujifilm X-E2S will certainly stack up against a more expensive full frame digital SLR. This camera would be the perfect travel, street shooter or just general workhorse, whether it's capturing weddings, studio portraits or commercial jobs, the X-E2S will handle it.

FUJIFILM X100F

Perfection with every shot.



Can perfection be found in the form of a camera?

Based on continued improvement from previous models, user feedback and cross-pollination of functions between X Series models, we think it can. The new Fujifilm X100F is simply a creative tool that defines the rangefinder genre.

When holding the magnesium alloy X100F in your hands the sense of a robust, smooth and precise camera define the overall feel. At 469 grams (29 grams heavier than the X100T), the X100F delights the balance of performance and size. Located on the top of the camera, the redesigned iconic shutter speed dial combines with ISO to formulate two accessible cornerstone functions in the exposure triangle. Aperture, the final piece of the puzzle can easily be accessed with the photographer's other hand when holding the fixed 23mmF2 to the eye.

Comparing to the original X100, the fourth generation X100F doubles in Megapixels to 24 and evolves from the X100S and X100T with an additional 8 Megapixels. Other main differences between the previous X100T model include the upgrade to a new X-Processor Pro and X-Trans III colour filter array. These two features (also found on the flagship X-T2 and X-Pro2) provide better colour reproduction, fast processing times and low signal to noise, ensuring pictures are clearer, sharper and contain less noise at higher ISO's.

Buttons located on the back of the camera have been moved to the right of the screen to help with accessibility and to complement the new focus lever (joystick). The screen and viewfinder are the same as the X100T, however, compared to previous models, the 1,040,000 dot TFT (thin-film-transistor) LCD screen is a welcome upgrade from the 460,000 dot version found on the X100 and X100S.



Seven function buttons (Fn) located on the rear, front and top of the camera can be programmed with various functions to assist with shooting customisability. Pressing and holding the DISP BACK button will access this menu. Additionally, if you do find yourself knocking buttons by accident, holding the MENU OK button down will lock or unlock the menu buttons and Q menu.

The X100F has also stripped back much of the branding on the front and bottom of the camera. No longer do you have a large "S" or "T" stamp to identify the model on the front of the camera, instead, a beautifully engraved X100F has been embossed on top of the camera. The battery door compliments the clean design by the removing the silver serial number sticker to a newer discreet location on the inside of the HDMI, USB/Charging / Remote door cover.

So, is the X100F a camera for you?

You should consider this camera if you currently have a Fujifilm X30, X70, X100 or X100S. The better image quality combined with the newer autofocus features, and a faster frame rate (8 frames per second) should be enough to warrant the upgrade. We would highly recommend this camera if you wish to capture the scenes on the street, document your travels or simply just want a smaller camera to carry around that still offers exceptional colour and image quality.







*“Loved using this camera for
it's new speed of use,
quietness of operation and
it's lightness for travel.”*

Michael Amendolia
X-Photographer
michaelamendolia.com







FUJIFILM X-A3

Capture pictures in your own style.



Crafted from two previous models, the Fujifilm X-A3 evolves in image quality and specifications. What you will find within this new camera is a 24 megapixel APS-C CMOS that's capable of incredible image quality at faster processing times. On the outside, a new touch screen has been fitted for ease of recording and a retro look has been altered to distinguish the X-A3 against the previous X-A1 and X-A2 cameras.



For the selfie lovers (and yes there are lots of them out there) the tilting LCD screen has been improved to rotate an additional 5 degrees to 180 degrees while a newly designed grip has been moulded to better fit the selfie photographer. On top of this, a new Portrait Enhance mode can be adjusted to ensure you look your best when taking photos with friends or family.

Once you have taken photos using the X-A3 you can connect the camera to your smart device via the improved Fujifilm Camera Remote app for social sharing or if you prefer printing you can directly connect to the new SP-2 instax SHARE printer for a 16-second instax mini print.

The X-A3 has been made easy to use with modes like SR+ Auto; which can detect up to 58 different scenes and combine the best camera settings to capture the best result. With modes like Sports, Landscape, Portrait, Portrait Enhancer, Night, Macro, Shutter Priority AE and Aperture Priority AE the X-A3 certainly takes the guess work out of photography and makes sure you end up with the best possible image.



It's important to note the camera won't limit your photography learning as it features plenty of manual control. You can really take the reins on your creative expression by adjusting your ISO, aperture and shutter speed which will certainly take your photography to the next level.

The camera is well suited for the entry level photographer through to the enthusiast who enjoys capturing travel, food and portrait photos. If you currently own and use a Fujifilm FinePix model, X10, X20, X30, X-A1 or X-A2 camera the X-A3 will be a welcome upgrade. You will see a big difference in image quality and the newly added features will enhance your photographic experience. We recommend you visit your local X Series retailer and try one out and while you're there ask for an image transfer demonstration of the improved Fujifilm Camera Remote App - it's amazing!

The current line up of Fujifilm X Series cameras is extensive and the same can be said about the growing expansion of accommodating Fujinon lenses. With 24 lenses (including teleconverters) currently available this guide will provide insight into what you should expect with each lens in terms of handling, build quality and image sharpness.

Before discussing the individual lenses it will be worthwhile to provide an explanation on some of the letters you can find on the Fujinon equipment.







XF

The 'F' in XF stands for fine quality. You can expect the glass elements in the XF lens series to be the highest quality thanks to the majority of these being made in Japan. Secondly, many of the XF range of lenses have a aperture ring on the lens, which allows the photographer to change the aperture independently with ease.

XC

The 'C' in XC stands for Consumer grade. There are two XC lenses in the Fujinon lineup and the glass elements within these lenses are the same grade of XF, however what differs is the build materials of the lens. The XC lenses are lightweight as they contain no aperture ring.



R

This letter indicates whether the lens has a presence of an aperture ring allowing the photographer to change the aperture directly on the lens by turning the ring.



The background of the entire page is a close-up, artistic photograph of a Fujinon lens. The lens features several concentric rings that create a tunnel-like effect. The text "FUJINON ASPHERICAL LENS" is visible, following the curve of the lens elements. The lighting is dramatic, with a mix of dark blues, greys, and a bright, hazy light source visible through the center of the lens, which appears to be looking out at a landscape with clouds and water.

FUJINON ASPHERICAL LENS

LM

"Linear Motor" technology is used frequently in the Fujinon lineup to achieve high-speed and high-precision focusing as well as advanced image stabilization. Depending on the lens you may find Single, Triple or Quad Linear Motors placed around glass elements to assist in the silent, smooth operation of the image stabilization. When handling a lens unmounted you may feel the Linear Motor moving. Many people mistake this movement as something loose in their lens, but this is a common misconception - it is just the linear motor doing it's job.

A close-up, low-angle shot of a camera lens. The lens is black and metallic. In the foreground, a sliding switch for Optical Image Stabilization (OIS) is visible, with labels 'OFF', 'OIS', and 'ON'. The switch is currently in the 'OIS' position. The background is blurred, showing more of the camera body and a yellowish light source on the right.

OIS

"Optical Image Stabilized" lenses boast up to 5 stops of stabilization. OIS lenses do this through the use of a high-precision gyro sensor with quartz oscillators to counteract any camera-shake that may occur when handholding the camera. On top of this Fujifilm incorporates a unique Drift Tracking technology, which extracts only the camera-shake elements of detected signals, enabling the correction of low-frequency camera shake that occurs at slower shutter speeds.

A close-up photograph of a black Fujifilm lens barrel. The text "FUJIFILM" is printed in large, white, sans-serif capital letters. Below it, "XC CONVERTER XF 1.4X TC WR" is printed in smaller white capital letters. A small, rectangular red rubber seal is visible on the lens barrel, indicating its weather-resistant design. The background is dark and out of focus.

FUJIFILM
XC CONVERTER XF 1.4X TC WR


WR

"Weather Resistant" lenses are sealed at various points to enhance their air-tightness and prevent water and dust from entering the lens barrel. WR lenses are a perfect match for photographers in cold environments as they will operate in low temperatures right down to -10°C .



ED / Super ED Lens

ED glass is a special glass used in longer focal length lenses to correct chromatic aberration. Its different from conventional glass and produces colour fringing-free quality from edge to edge, thanks to its extra low dispersion of wavelengths at different points.

A close-up, macro photograph of a camera lens. The focus is on a black ring with the white number '56' printed on it. Below the ring is a textured, ribbed section of the lens. The background is heavily blurred, showing soft, out-of-focus light spots in shades of green and blue, creating a bokeh effect.

56

APD

An optical filter found within the XF56mmF1.2 APD lens that reduces the amount of light passing through the lens. The resulting photo portrays a silky bokeh effect, more so than the XF56mmF1.2.



HT-EBC

"High Transmittance Electron Beam Coating" is a process applied to the surface of a lens element that ensures high edge to edge transmittance resulting in low reflectivity (0.2%).

XF lenses treated with HT-EBC are also highly resistant to ghosting and lens flare caused by stray light. For the photographer, this advanced coating tech means more freedom in selecting angles and composing the shot.

HOW TO READ A LENS

XF18-135mmF3.5-5.6 R LM OIS WR

1

2

3

4

5

6

7



1

Lens Series (XF or XC)

2

Focal Length

3

Maximum aperture of the lens

4

Presence of an aperture ring

5

Refers to Linear Motor

6

Indicates the use of an Optical Image Stabilizer

7

Indicates Weather Resistance ability

X-T2

CREATIVE PERFECTION



In its compact, lightweight and robust body, the X-T2 delivers everything you need. A large, high definition EVF, easy to use dials, high-speed AF, compatibility with an extensive range of high-performance interchangeable lenses, Film Simulation modes that inherit the legacy of Fujifilm colours, unparalleled image quality and outstanding 4K movie recording, made possible by the latest sensor and processing engine – It is the X series perfected.



For more information please visit:
www.fujifilm-x.com

LENS	FILTER SIZE	WEIGHT	35MM EQUIV
XF14mmF2.8 R	Ø58mm	235g	21mm
XF16mmF1.4 R WR	Ø67mm	375g	24mm
XF18mmF2 R	Ø52mm	116g	27mm
XF23mmF1.4 R	Ø62mm	300g	35mm
XF23mmF2 R WR	Ø43mm	180g	35mm
XF27mmF2.8	Ø39mm	78g	41mm
XF35mmF1.4 R	Ø52mm	187g	53mm
XF35mmF2 R WR	Ø43mm	170g	53mm
XF50mmF2 R WR	Ø46mm	200g	76mm
XF56mmF1.2 R	Ø62mm	405g	85mm
XF56mmF1.2 R APD	Ø62mm	405g	85mm
XF60mmF2.4 R Macro	Ø39mm	215g	91mm
XF90mmF2 R LM WR	Ø62mm	540g	137mm
XF16-55mmF2.8 R LM WR	Ø77mm	655g	24-84mm
XF50-140mmF2.8 R LM OIS WR	Ø72mm	995g	76-213mm
XF100-400mmF4.5-5.6 R LM OIS WR	Ø77mm	1375g	152-609mm
XF10-24mmF4 R OIS	Ø72mm	410g	15-36mm
XF18-55mmF2.8-4 R LM OIS	Ø58mm	310g	27-84mm
XF18-135mmF3.5-5.6 R LM OIS WR	Ø67mm	490g	27-206mm
XF55-200mmF3.5-4.8 R LM OIS	Ø62mm	580g	84-305mm
XC16-50mmF3.5-5.6 OIS II	Ø58mm	195g	24-76mm
XC50-230mmF4.5-6.7 OIS II	Ø58mm	375g	76-350mm

TELECONVERTER	WEIGHT	COMPATIBILITY	FOCAL LENGTH	35MM EQUIV
XF1.4X TC WR	130g	XF50-140mmF2.8 R LM OIS WR XF100-400mmF4.5-5.6 R LM OIS WR	70-196mm 140-560mm	107-299mm 213-853mm
XF2X TC WR	235g	XF50-140mmF2.8 R LM OIS WR XF100-400mmF4.5-5.6 R LM OIS WR	100-280mm 200-800mm	152-427mm 305-1,219mm

LENS	FILTER SIZE	WEIGHT	35MM EQUIV
GF63mmF2.8 R WR	Ø62mm	405g	50mm
GF32-64mmF4 R LM WR	Ø77mm	875g	21-51mm
GF120mmF4 R LM OIS WR Macro	Ø72mm	980g	95mm

TO BE RELEASED IN 2017

GF23mmF4 R LM WR	-	-	18mm
GF45mmF2.8 R WR	-	-	36mm
GF110mmF2 R LM WR	-	-	87mm

10mm 14mm 16mm 18mm 23mm 24mm 27mm 35mm 50mm 55mm 56mm 60mm 70mm



XF14mmF2.8 R



XF18mmF2 R



XF23mmF1.4 R



XF27mmF2.8



XF56mmF2 R WR



XF56mmF1.2 R



XF16mmF1.4 R WR



XF23mmF2 R WR



XF35mmF2 R WR



XF56mmF1.2 R APD



XF35mmF1.4 R



XF60mmF2.4 R

XF10-24mmF4 R OIS

XC16-50mmF3.5-5.6 OIS II

XF16-55mmF2.8 R LM WR

XF18-55mmF2.8-4 R LM OIS

XF18-135mmF3.5-5.6 R LM OIS WR

10mm 14mm 16mm 18mm 23mm 24mm 27mm 35mm 50mm 55mm 56mm 60mm 70mm

LANDSCAPE &
ARCHITECTURE

STREET

PORTAIT

XC50-140mmF2.8 R OIS II

XF50-140mmF2.8 R OIS II

XF55-200mmF2.8 R OIS II

XF70-300mmF2.8 R OIS II

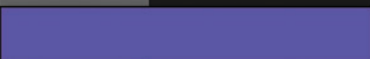
10mm 14mm 16mm 18mm 23mm 24mm 27mm 35mm 50mm 55mm 56mm 60mm 70mm

90mm 100mm 135mm 140mm 196mm 200mm 230mm 280mm 400mm 560mm 800mm



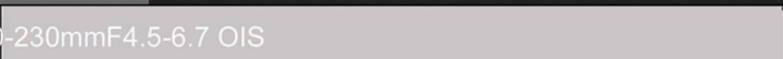
XF90mmF2 R LM WR

Macro

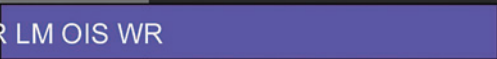


90mm 100mm 135mm 140mm 196mm 200mm 230mm 280mm 400mm 560mm 800mm

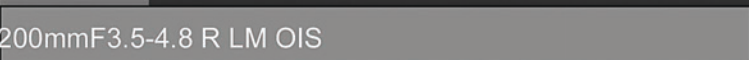
SPORTS & WILDLIFE



90-230mmF4.5-6.7 OIS



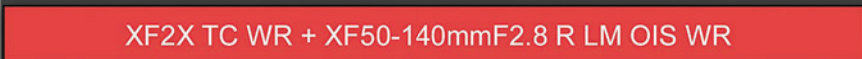
90-140mmF2.8 R LM OIS WR



90-200mmF3.5-4.8 R LM OIS



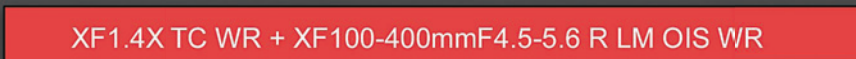
90-140mmF2.8 R LM OIS WR + 1.4X TC WR



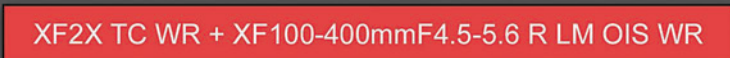
100-280mmF2.8 R LM OIS WR + XF2X TC WR



100-400mmF4.5-5.6 R LM OIS WR



140-560mmF4.5-5.6 R LM OIS WR + XF1.4X TC WR



200-800mmF4.5-5.6 R LM OIS WR + XF2X TC WR

90mm 100mm 135mm 140mm 196mm 200mm 230mm 280mm 400mm 560mm 800mm

Camera Model	X-T20
Effective Megapixels	24MP
Sensor Size	APS-C
Sensor	X-Trans CMOS III
Processor	EXR Processor II
Memory Card Slots	1 Slot
Native ISO	Auto, 200 - 12800
Expandable ISO	100, 25600, 51200
White Balance	Auto + 7 Presets
Custom White Balance	2 Custom Modes
File Format	JPEG + RAW (RAF format)
Focus Modes	Single AF / Continuous AF / MF
Focus Type	Intelligent Hybrid AF
	TTL Contrast AF / TTL Phase Detection AF
Focus Assist Lamp	Yes
Auto Focus Frame Selection	91 Areas or 325 Areas on a 13x7 Grid
Zone Auto Focus	3x3 / 5x5 / 7x7 from 91 areas
Wide/Tracking Auto Focus	Automatic Section (up to 18 areas)
LCD Monitor	3 Inch (920K dots)
Touch Screen	
Articulated LCD	Tilting
Viewfinder	OLED Colour Viewfinder
Mechanical Shutter (Dependant on Mode)	60 minutes to 1/4,000 second
Electronic Shutter	15 minutes to 1/32,000 second
Bulb Mode	Maximum 60 minutes
Flash Sync Speed	1/180 second or slower
Continuous Drive	14 Frames Per Second
Exposure Compensation	±5 (at 1/3 EV steps)
Maximum Video Resolution	4K - 3840 x 2160
Video Frame Rates	29.97p, 25p, 24p, 23.98p
Maximum Recording Time	Approximately 10 minutes
USB	USB 2.0 (480 Mbit/second)
Microphone Port	No
Headphone Port	No
Weather Resistant Body	No
Battery	NP-W126S Lithium Ion
Battery Life	350 shots
Weight (inc Battery & Card)	383 grams

X-A3	X100F
24MP	24MP
APS-C	APS-C
X-Trans CMOS	X-Trans CMOS III
	X-Processor Pro
1 Slot	1 Slot
Auto, 200 - 6400	Auto, 200 - 12800
100,12800, 25600	100, 25600, 51200
Auto + 7 Presets	Auto + 7 Presets
3 Custom Modes	2 Custom Modes
JPEG + RAW (RAF format)	JPEG + RAW (RAF format)
Single AF / Continuous AF / MF / AF+MF	Single AF / Continuous AF / MF
	Intelligent Hybrid AF
TTL Contrast AF	TTL Contrast AF / TTL Phase Detection AF
Yes	Yes
49 Areas on a 7x7 Grid	91 Areas or 325 Areas on a 13x7 Grid
3x3 / 5x3 / 5x5 from 77 areas	3x3 / 5x5 / 7x7 from 91 areas
Automatic Section from 77 areas	Automatic Section (up to 9 areas)
3 Inch (1,040K dots)	3 Inch (1,040K dots)
Yes	No
Tilting	Fixed
No	Hybrid Viewfinder (OVF + EVF)
60 minutes to 1/4,000 second	60 minutes to 1/4,000 second
15 minutes to 1/32,000 second	15 minutes to 1/32,000 second
Maximum 60 minutes	Maximum 60 minutes
1/180 second or slower	1/180 second or slower
6 Frames Per Second	8 Frames Per Second
±3 (at 1/3 EV steps)	±5 (at 1/3 EV steps)
Full HD - 1920 x 1080	Full HD - 1920 x 1080
60p, 50p, 24p	59.94p, 50p, 29.97p, 25p, 24p, 23.98p
Approximately 14 minutes	Approximately 27 minutes
USB 2.0 (480 Mbit/second)	USB 2.0 (480 Mbit/second)
No	Yes
No	No
No	No
NP-W126S Lithium Ion	NP-W126S Lithium Ion
410 shots	390 shots
339 grams	469 grams

Camera Model	X-E2S
Effective Megapixels	16MP
Sensor Size	APS-C
Sensor	X-Trans CMOS II
Processor	EXR Processor II
Memory Card Slots	1 Slot
Native ISO	Auto, 200 - 6400
Expandable ISO	100, 12800, 25600, 51200
White Balance	Auto + 7 Presets
Custom White Balance	1 Custom Mode
File Format	JPEG + RAW (RAF format)
Focus Modes	Single AF / Continuous AF / MF / AF+MF
Focus Type	Intelligent Hybrid AF
	TTL Contrast AF / TTL Phase Detection AF
Focus Assist Lamp	Yes
Auto Focus Frame Selection	49 Areas on a 7x7 Grid
Zone Auto Focus	3x3 / 5x3 / 5x5 from 77 areas
Wide/Tracking Auto Focus	Automatic Section from 77 areas
LCD Monitor	3 Inch (1,040K dots)
Touch Screen	No
Articulated LCD	Fixed
Viewfinder	OLED Colour Viewfinder
Mechanical Shutter (Dependant on Mode)	60 minutes to 1/4,000 second
Electronic Shutter	15 minutes to 1/32,000 second
Bulb Mode	Maximum 60 minutes
Flash Sync Speed	1/180 second or slower
Continuous Drive	7 Frames Per Second
Exposure Compensation	±3 (at 1/3 EV steps)
Maximum Video Resolution	Full HD - 1920 x 1080
Video Frame Rates	60p, 50p, 30p, 25p, 24p
Maximum Recording Time	Approximately 14 minutes
USB	USB 2.0 (480 Mbit/second)
Microphone Port	No
Headphone Port	No
Weather Resistant Body	No
Battery	NP-W126 Lithium Ion
Battery Life	350 shots
Weight (inc Battery & Card)	350 grams

X-T2	X-Pro2
24MP	24MP
APS-C	APS-C
X-Trans CMOS III	X-Trans CMOS III
X-Processor Pro	X-Processor Pro
2 Slots (both UHS-II compatible)	2 Slots (1 is UHS-II compatible)
Auto, 200 - 12800	Auto, 200 - 12800
100, 125, 160, 25600, 51200	100, 125, 160, 25600, 51200
Auto + 7 Presets	Auto + 7 Presets
3 Custom Modes	3 Custom Modes
JPEG + RAW (RAF format)	JPEG + RAW (RAF format)
Single AF / Continuous AF / MF	Single AF / Continuous AF / MF
Intelligent Hybrid AF	Intelligent Hybrid AF
TTL Contrast AF / TTL Phase Detection AF	TTL Contrast AF / TTL Phase Detection AF
Yes	Yes
91 Areas or 325 Areas on a 13x7 Grid	77 Areas or 273 Areas on a 13x7 Grid
3x3 / 5x5 / 7x7 from 91 areas	3x3 / 5x5 / 7x7 from 91 areas
Automatic Section	Automatic Section
3 Inch (1,040K dots)	3 Inch (1.62 Million dots)
No	No
3 Way Tilting	Fixed
OLED Colour Viewfinder	Hybrid Viewfinder (OVF + EVF)
60 minutes to 1/8,000 second	60 minutes to 1/8,000 second
15 minutes to 1/32,000 second	15 minutes to 1/32,000 second
Maximum 60 minutes	Maximum 60 minutes
1/250 second or slower	1/250 second or slower
14 Frames Per Second	8 Frames Per Second
±5 (at 1/3 EV steps)	±5 (at 1/3 EV steps)
4K - 3840 x 2160	Full HD - 1920 x 1080
29.97p, 25p, 24p, 23.98p	60p, 50p, 30p, 25p, 24p
Approximately 10 minutes (30 mins with boost grip)	Approximately 14 minutes
USB 3.0 (5 GBit/second)	USB 2.0 (480 Mbit/second)
Yes	No
No (Yes with boost grip)	No
Yes	Yes
NP-W126S Lithium Ion	NP-W126 Lithium Ion
340 shots	350 shots
507 grams	495 grams

Camera Model	GFX 50S
Effective Megapixels	51MP
Sensor Size	Medium Format (43.8mm x 32.9mm)
Sensor	Bayer array with primary colour filter
Processor	X-Processor Pro
Memory Card Slots	2 Slots (both UHS-II compatible)
Native ISO	Auto, 100 - 12800
Expandable ISO	50, 25600, 51200, 102400
White Balance	Auto + 7 Presets
Custom White Balance	2 Custom Modes
File Format	JPEG + TIFF + RAW (RAF format)
Focus Modes	Single AF / Continuous AF / MF
Focus Type	TTL Contrast AF
Focus Assist Lamp	Yes
Auto Focus Frame Selection	117 Areas or 425 Areas on a 25x17 Grid
Zone Auto Focus	3x3 / 5x5 / 7x7 from 117 areas
Wide/Tracking Auto Focus	Automatic Section (up to 9 areas)
LCD Monitor	3.2 Inch (2.36 Million dots)
Touch Screen	Yes
Articulated LCD	3 Way Tilting
Viewfinder	OLED Colour Viewfinder
Mechanical Shutter (Dependant on Mode)	60 minutes to 1/4,000 second
Electronic Shutter	15 minutes to 1/16,000 second
Bulb Mode	Maximum 60 minutes
Flash Sync Speed	1/125 second or slower
Continuous Drive	3 Frames Per Second
Exposure Compensation	±5 (at 1/3 EV steps)
Maximum Video Resolution	Full HD - 1920 x 1080
Video Frame Rates	29.97p, 25p, 24p, 23.98p
Maximum Recording Time	Approximately 30 minutes
USB	USB 3.0 (5 GBit/second)
Microphone Port	Yes
Headphone Port	Yes
Weather Resistant Body	Yes
Battery	NP-T125 Lithium Ion
Battery Life	400 shots
Weight (inc Battery & Card)	825 grams



FUJINON GF LENS 63mm

22 16 11 8 5.6 4 2.8

63

FUJIFILM

100 200 400 800 1600 3200 6400 12800
ISO

EV

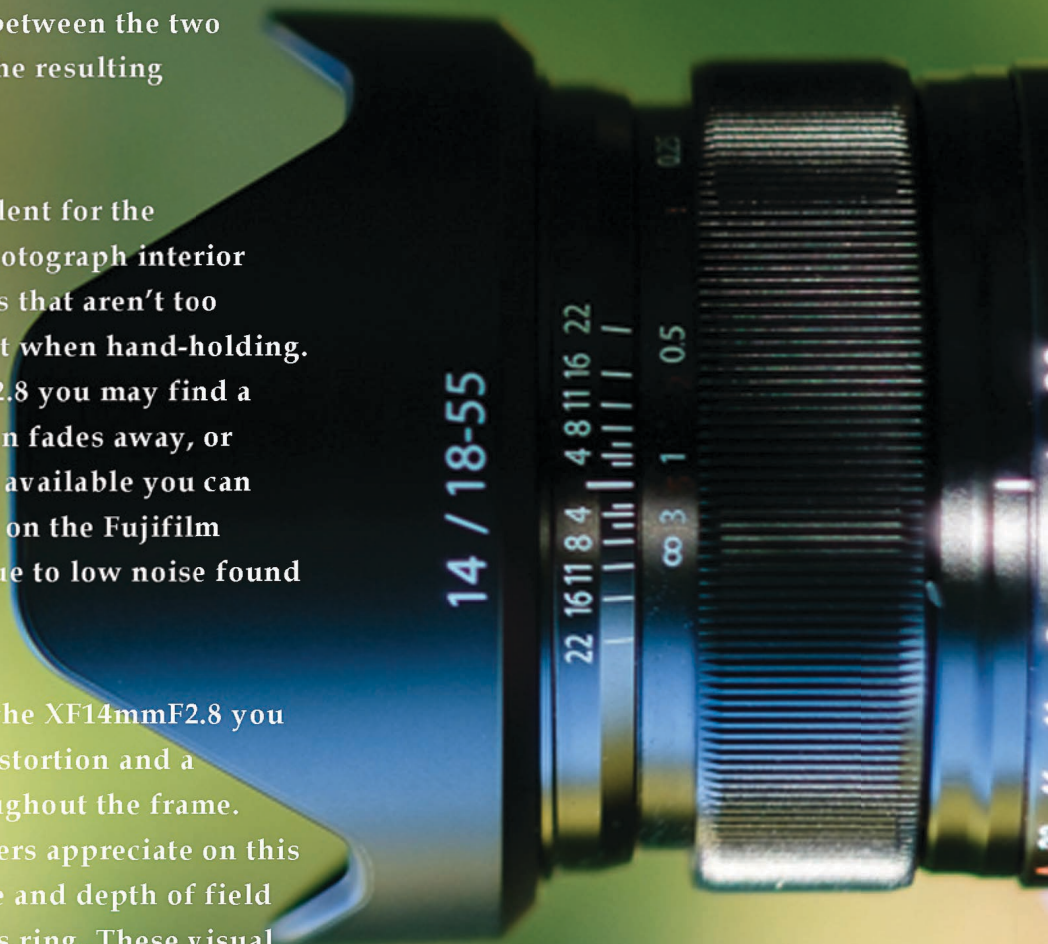
4000 2000 1000 500 250 125x 60 30 15 8 4 2 1 T B
DRIVE

FUJINON XF14mmF2.8 R

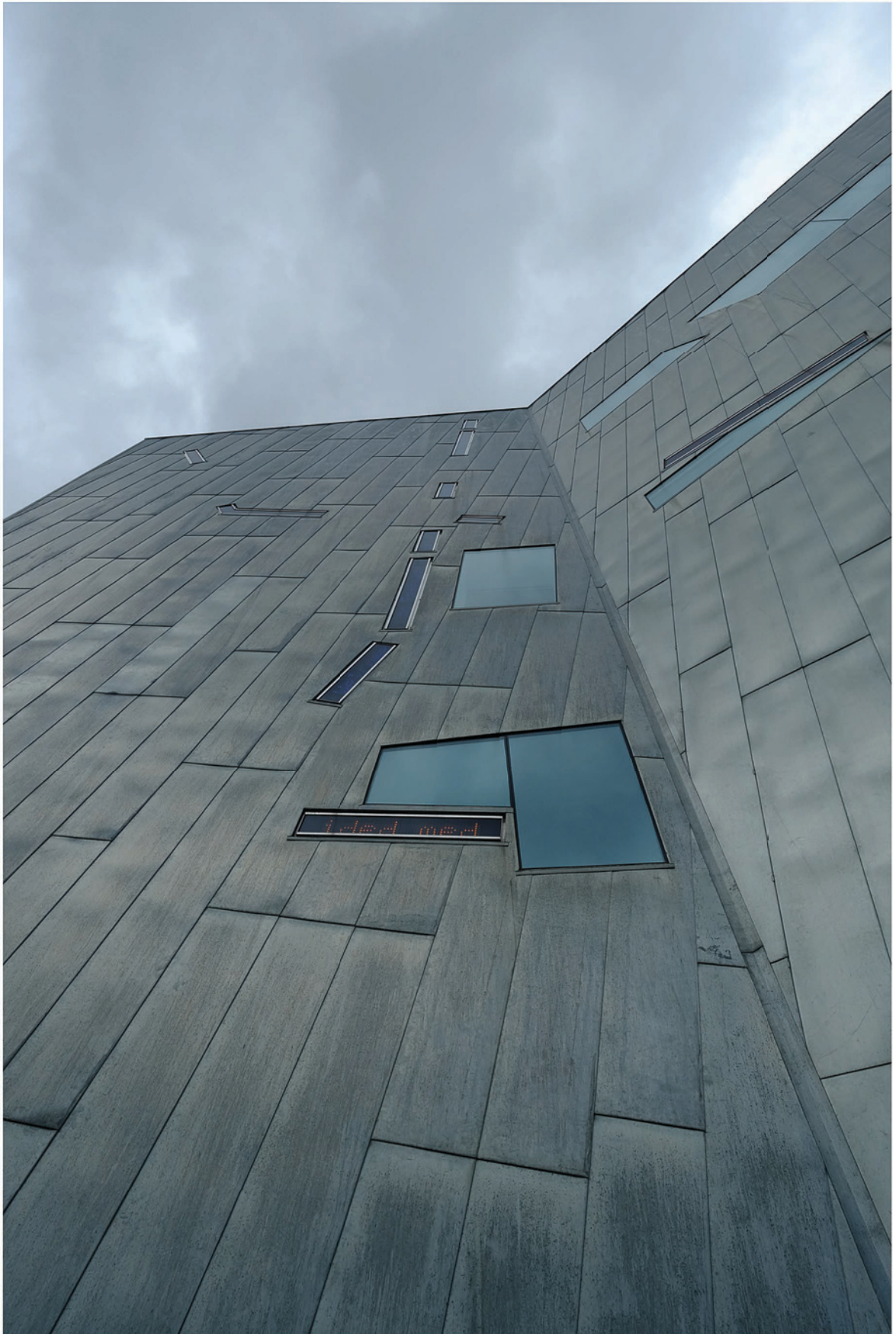
The XF14mmF2.8 is a lens commonly compared to the XF16mmF1.4. Both lenses offer an excellent coverage of wide angle, however, the most noticeable difference between the two primes is the aperture and the resulting depth of field.

At F2.8 the XF14mm is excellent for the photographer wanting to photograph interior work, landscape or scenarios that aren't too dependent on available light when hand-holding. With the aperture open at F2.8 you may find a tripod is needed once the sun fades away, or alternatively, if no tripod is available you can always rely on a higher ISO on the Fujifilm X Series range of cameras due to low noise found in the final photo.

When taking pictures with the XF14mmF2.8 you should expect minimised distortion and a high-resolution image throughout the frame. A feature many photographers appreciate on this lens is the focusing distance and depth of field scales marked near the focus ring. These visual guidelines provide an easy way for the photographer to quickly change the focus distance without having to look through the viewfinder, something many street and documentary photographers greatly appreciate.







Recommended for photographing

Landscape

Food

Interior Spaces

Architecture

Street

Documentary

Photojournalism

Group photos

Wedding

Star Trails

Low Light



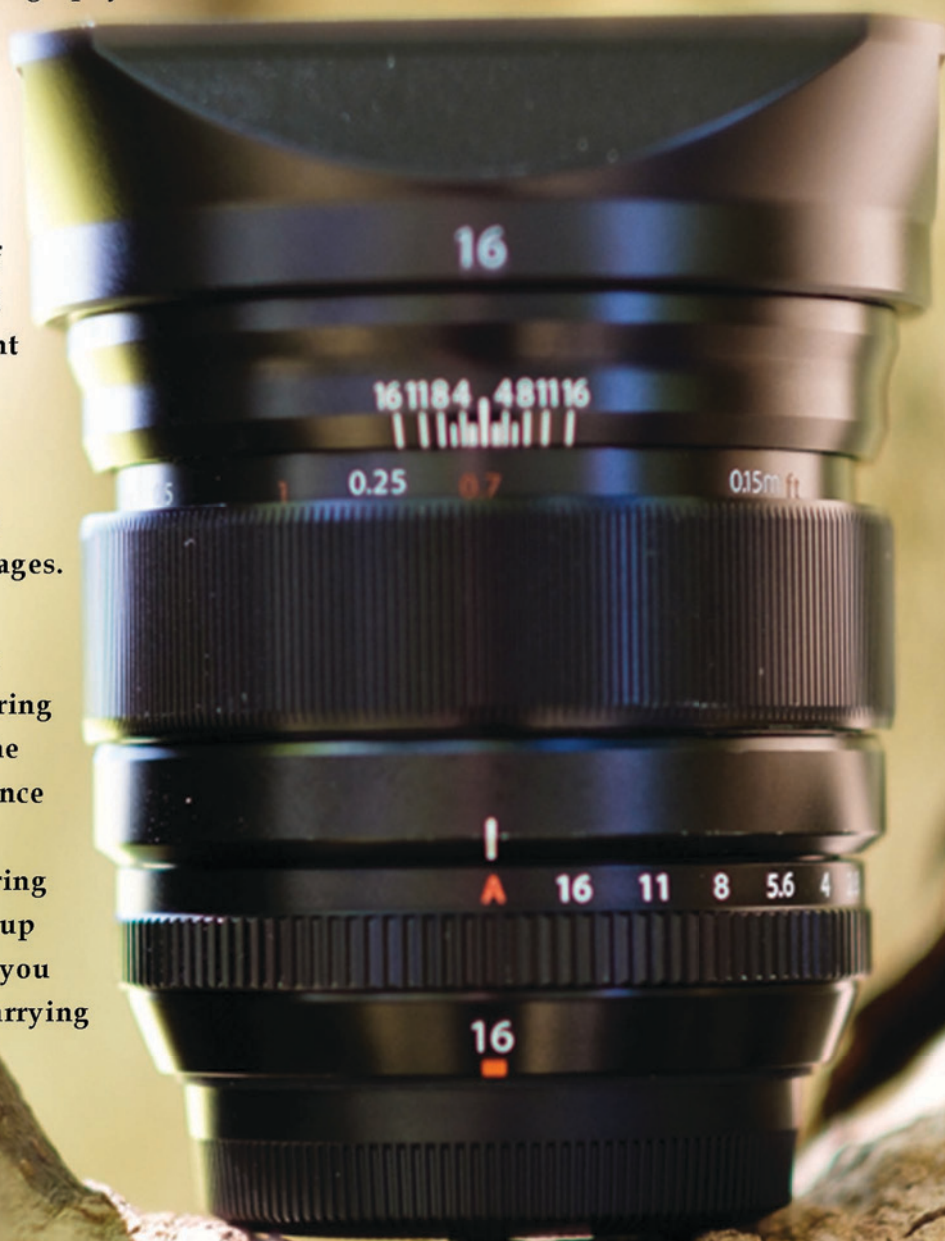
FUJINON XF16mmF1.4 R WR

Architectural, landscape and street photographers have been drawn to this dynamic lens for its ability to capture the whole scene without weighing down their cameras. Holding the lens you may notice the focus ring with a depth of field scale and aperture ring ensuring you can make quick changes to accommodate spontaneous photography. The goal for Fujinon in the design of this lens was to put photography first, rather than the equipment.

Exceptional image quality is to be expected as the Japanese manufacturing of this popular lens is second to none. A weather resistant design has also been incorporated to ensure photographers can get to extreme locations and still capture award winning images.

Owning this lens isn't just going to limit you to capturing only wide angle photos. The 15cm minimum focus distance will certainly keep your photography fresh by offering new perspectives for close up detailed work, and at 375g you won't even notice you're carrying the lens around with you.

This prime wide angle lens is a perfect choice if you already have an XF18-55mmF2.8, 18mmF2, 23mm or XF35mm lens. From it, you will produce better bokeh and obtain better quality low light images. This lens will perform much better than the XF14mmF2.8 in low light situations, especially, if you are photographing at high ISO's like 1600 or 3200.





© Leigh Diprose

FUJIFILM X-Pro2 - XF16mmF1.4 R WR F1.4 1/1000 ISO400



© Leigh Diprose

FUJIFILM X-Pro2 - XF16mmF1.4 R WR F1.4 1/30000 ISO2000



Recommended for photographing

Landscape

Food

Interior Spaces

Architecture

Street

Documentary

Photojournalism

Group photos

Wedding

Star Trails

Low Light



FUJINON XF18mmF2 R



Being one of the first in the range of X Series lenses to be produced, the XF18mmF2 shouldn't be overlooked for its small size and quality Japanese build. This compact lens typically finds a home in most street, travel and documentary photographer's camera bags as the words 'lightweight' and 'inconspicuous' are definitely relevant here.

'The pancake' as it's generally referenced to, manages to keep the rear element of the lens close to the imaging sensor to allow the perfect angle of light to fall. The resulting picture reduces vignetting and colour shading, which is why you will find this all-round lens to be a popular choice amongst photographers.



© Will Anlezark

FUJIFILM X-T2 - XF18mmF2 F2.8 1/8000 ISO200



© Will Anlezark

FUJIFILM X-T2 - XF18mmF2 F2.5 1/5000 ISO100



Recommended for photographing

Food

Landscape

Interior Spaces

Architecture

Documentary

Photojournalism

Group photos

Wedding

Star Trails

Low Light



FUJINON XF23mmF1.4 R

For its size the XF23mmF1.4 offers a great balance of quality, craftsmanship and value for money. The presence of an aperture ring makes this lens versatile for the avid enthusiast and professional alike.

With a focal length equivalent to 35mm (135 equivalent), this popular lens is suitable for a wide range of applications including portraits, landscapes as well as more general photography. The rounded seven-blade diaphragm ensures smooth creamy bokeh for every application, while the Japanese design also caters for minimal distortion resulting in the highest possible picture quality.

If you are interested in capturing a photograph with exceptional detail above what the XF14mmF2.8 can handle, the XF23mmF1.4 R lens shouldn't be overlooked.





© Warrewyk Williams

FUJIFILM X-T2 - XF23mmF1.4 R F5.6 1/640 ISO200



© Will Anlezark

FUJIFILM X-Pro2 - XF23mmF1.4 R F1.8 1/500 ISO400

Recommended for photographing

Portraits

Fashion

Food

Landscape

Street

Documentary

Photojournalism

Wedding

Pets

Star Trails

Low Light





FUJINON XF23mmF2 R WR and the FUJINON XF35mmF2 R WR




The XF23mmF2 is the newest in the range of XF lenses. Weighing only 180g, it's small size has been welcome news to photographers around the globe. The same can be said about the XF35mmF2, which is only 10g lighter.

With the option of either a black or silver metal exterior for either lens, photographers can choose what colour best suits their current X Series camera. A built in stepping motor on both lenses ensures the autofocus experience is quiet, accurate and smooth in operation. Plus with the addition of the on board aperture ring photographing in manual or aperture priority a breeze.



If you are reading this, you may well be deciding what lens you should get between the XF23mmF2 and the XF35mmF2. Practically, these lenses are identical on the outside, however, things are a lot different on the inside.

For starters the focal length is going to differ between the lenses. On the XF23mmF2 a 63.4° angle of view is achieved, whereas the XF35mmF2 offers a more telephoto view of 44.2° .

A close-up, vertical shot of a black camera lens. The lens has several rings with white text markings. The top ring shows '36', the middle ring shows '4', and the bottom ring shows '2.8' and '2'. The lens is set against a blurred background of green and yellow light.

The lenses performance autofocus speed is very similar, however the XF23mmF2 will perform 0.03 seconds faster, but at the end of the day this short amount of time is easily absorbed with reaction time to take a photo.

If you are left on deciding what lens you would like to purchase between the two, then we would highly recommend thinking about the sort of photos you wish to capture. For instance, do you prefer to capture the faces of friends and family slightly closer with less distraction around them? Then XF35mmF2 would be better for you.



© Michael Coyne

FUJIFILM X-Pro2 - XF23mmF2 R WR



© Megan Lewis

FUJIFILM X-Pro2 - XF23mmF2 R WR F16 1/1000 ISO1000



Recommended for photographing

Portraits

Fashion

Food

Landscape

Street

Documentary

Photojournalism

Wedding

Pets

Star Trails

Low Light



FUJINON XF50mmF2 R WR

Alongside the XF23mmF2 R WR and XF35mmF2 R WR, the XF50mmF2 R WR completes the 'F2 Trinity' by staying true to the compact, lightweight design found in its sister lenses. The new focal length incorporates 10 points of weather resistant sealing making it ideal for photographing subjects in a range of environment, including the extreme ones where temperatures are known to dip below zero.

Picking up the lens you will notice it's well built Japanese design that incorporates stylish metal that forms to your hand. A large fluid focus ring followed by a robust aperture ring are both accessible and can easily be turned when the lens is mounted on a camera. A bayonet lens hood (included with the lens) can also be mounted to the front or reversed to obtain creative flare effects to your photos.

Weighing only 200g, this mid telephoto lens is ideal for carrying around the streets, at a wedding or even during your travels, and if you find yourself photographing fast moving subjects in any of these situations then the XF50mmF2 R WR lens will keep up thanks to the internal stepping motor.

If you already own another F2 Fujinon lens, the XF50mmF2 R WR will be a compliment to your existing Fujifilm kit due to its excellent image quality and small size. The feedback we hear from photographers is they love this style of prime as it allows them to fit multiple lenses in one small bag, resulting in a broadening of their creative expression. If this sounds like your next lens we recommend you visit your nearest Fujifilm X Series retailer to try one out.





© Will Anlezark

FUJIFILM X-Pro2 - XF50mmF2 R WR F2 1/8000 ISO250



© Will Anlezark

FUJIFILM X-Pro2 - XF50mmF2 R WR F2 1/2500 ISO200



Recommended for photographing

Portraits

Fashion

Food

Landscape

Street

Documentary

Photojournalism

Wedding

Pets

Star Trails

Low Light



FUJINON XF27mmF2.8

There aren't many lenses around this focal length that offer versatility, affordability and compactness as much as the XF27mmF2.8. This is one of the only XF lenses not made in Japan, however don't let that fool you when deciding if it's the right piece of equipment for you.

If you talk to Fujifilm photographers you will quickly learn this lens is their chosen kit lens for capturing daily commutes and even travels abroad. That aside, the people who look at this lens also do side by side tests against the newer XF23mmF2 and X35mmF2 lenses, so what's the difference?

Apart from the aperture, it's down to weather sealing and a slightly higher build quality on the newer lens mentioned above. Ask around, but we think if you're not going to be in harsh weather environments and want something affordable, lightweight and compact then this is the lens for you.





© Leigh Diprose

FUJIFILM X-T2 - XF27mmF2.8 F8.0 1/600 ISO200



© Will Anlezark

FUJIFILM X-T2 - XF27mmF2.8 F7.1 1/3200 ISO250



Recommended for photographing

Food

Street

Documentary

Photojournalism

Wedding

Low Light



FUJINON XF35mmF1.4 R

Alongside the first XF lenses (XF18mmF2 and XF60mmF2.4) the XF35mmF1.4 has had some excellent history with street, documentary and wedding photographers. More recently, the announcement and release of the XF35mmF2 has weighed into the debate of what the best Fujinon 35mm lens is. It's a tough choice, but one we should explore.

The first thing you should think about if you are looking at purchasing the XF35mmF1.4 compared with the XF35mmF2 is dependant on the style of photography you want to pursue. For example, are you going to photograph landscapes, portraits, street, documentary or something completely different? Do you want the lens to be slightly heavier, but produce better bokeh or are you happy with a lens build with weather sealing to complement a smaller camera body?

If you answered any of the following; you don't mind a slightly larger lens or you want better bokeh, then the XF35mmF1.4 R is for you. You may forgo the weather sealing because you don't tend to get outdoors when it's raining... and that's okay - everyone is different. If you are still unsure, the best way to know what you might need is to visit your local X Series retailer and try one out. You will soon notice the 35mm (53mm equivalent) lens will have a similar view to the human eye, so instantly you will find it a natural extension of the vision, which will have you reaching for it more and more.





© Will Anlezark

FUJIFILM X-T2 - XF35mmF1.4 R F2.8 1/6400 ISO320



© Leigh Diprose

FUJIFILM X-T2 - XF35mmF1.4 R F7.1 1/400 ISO200



Recommended for photographing

Portraits

Fashion

Food

Landscape

Architecture

Street

Documentary

Photojournalism

Wedding

Low Light



FUJINON XF56mmF1.2 R

and the

FUJINON XF56mmF1.2 R APD

Do you photograph portraits?

The Fujinon XF56mmF1.2 R or Fujinon XF56mmF1.2 R APD lenses are the best lenses in the XF range for photographing portraits. Period...well, those and the XF90mmF2 lens too!

Portrait photography is what Fujifilm is all about, thanks to the beautiful colour reproduction in skin tones and the exceptional line-up of Fujinon lenses that includes two XF56mm lenses. The XF56mmF1.2 R is a fast lens with a focal length that's perfect for taking photos of people or lifestyle photos, and with the engraving 'Made in Japan' embossed on its side you know you're buying an excellent lens.

Put simply the APD (Apodization) version (as mentioned at the start of the lens section) incorporates an optical filter found within the lens that reduces the amount of light entering through it. The resulting photo portrays a silky bokeh effect, more so than the XF56mmF1.2 R

Typical buyers of the APD lens include wedding photographers and specialised portrait photographers due to the more pleasing look in the fine details of the bokeh. If you are simply after excellent image quality and can't warrant the extra expense for the APD then we recommend the XF56mmF1.2 R for all your portrait needs, otherwise if you want the best, the APD is the best choice.





© Leigh Diprose

FUJIFILM X-T2 - XF56mmF1.2 R F1.2 1/80 ISO200



© Leigh Diprose

FUJIFILM X-T1 - XF56mmF1.2 R APD F1.2 1/8000 ISO200



Recommended for photographing

Portraits

Lifestyle

Fashion

Food

Pets

Street

Documentary

Photojournalism

Wedding

Low Light



FUJINON XF60mmF2.4 R Macro

The XF60mmF2.4 R Macro is the first and only Fujinon lens currently in the range that's dedicated to macro photography. The lens allows photographers to get up to 26.7cm away from a subject, ensuring wedding photographers can capture ring photos and bug enthusiasts are able to photograph tiny insects with a click of a button.

The results produced by the XF60mmF2.4 lens at a maximum magnification of 0.5x (of life size) contain stunning background bokeh and pin sharp foregrounds.

The magnification can be increased when using the Fujinon Macro Extension Tubes on the lens to obtain a closer image. For example, the MCEX-11 Macro Extension Tube will provide a magnification of 0.68x whereas the MCEX-16 results in a 0.76x magnification.





© Leigh Diprose

FUJIFILM X-T1 - XF60mmF2.4 R Macro F2.4 1/1000 ISO200



© Leigh Diprose

FUJIFILM X-A1 - XF60mmF2.4 R Macro F5.6 1/170 ISO1000



Recommended for photographing

Macro

Food

Wedding

Low Light



FUJINON XF90mmF2 R LM WR



Don't forget about the XF90mmF2 if you are hunting for a world class portrait lens. When in use you may find it to be one of the sharpest lenses in your bag thanks to the combination of 11 elements. Three of these elements are ED (extra low-dispersion) glass, which ultimately reduce chromatic aberrations ensuring picture perfect razor sharp images.

You will find the bokeh pleasant due to the rounded aperture blades that have also negated vignetting around the corners of the frame. Thanks to this, the resulting photo is crisp, clean and bright.

Focus on the lens is again, world class. Four linear motors are built into the lens to ensure an accurate, high speed autofocus is maintained given any movement on your subjects face. These motors have added to the weight, but when balanced on a X-T2 or X-Pro2 it's complimentary.

On top of all these stand out features the XF90mmF2 begs to be used in harsh environments as the weather resistant build promotes work in rain, dust and temperatures as low as -10°C. Splashes of water can also be tolerated thanks to the lenses award winning design.



© Leigh Diprose

FUJIFILM X-Pro2 - XF90mmF2 R LM WR F2 1/1800 ISO3200



© Leigh Diprose

FUJIFILM X-Pro2 - XF90mmF2 R LM WR F2 1/850 ISO3200

Recommended for photographing

Portraits

Lifestyle

Fashion

Food

Pets

Street

Documentary

Photojournalism

Wedding

Low Light





FUJINON XF10-24mm F4 R OIS

If landscape photography gets you up in the morning then you're bound to have your eye on this lens. Its ultra wide to standard focal length capabilities make this lens the perfect choice for shooting dynamic, high impact landscape images with excellent detail from the foreground to the far distance.

The maximum F4.0 aperture available throughout the zoom range ensures sharp results in any lighting condition.

As a landscape or travel photographer out in the field, you will quickly learn to appreciate the built in stabilization when the last light falls, and might even be presently surprised at how quiet the focus is thanks to the internal stepping motor combined with lightweight internal lenses.

All round, this lens is a great travel companion due to the lenses small footprint and lightweight design. It's no wonder Fujinon have designed the XF10-24mmF4 lens to be the widest in the XF range because capturing full breathtaking scenes is what this lens does best. It's also worth noting the 24cm minimum focus distance, which offers versatility for photographers to explore their creativity with perspective and depth of field.





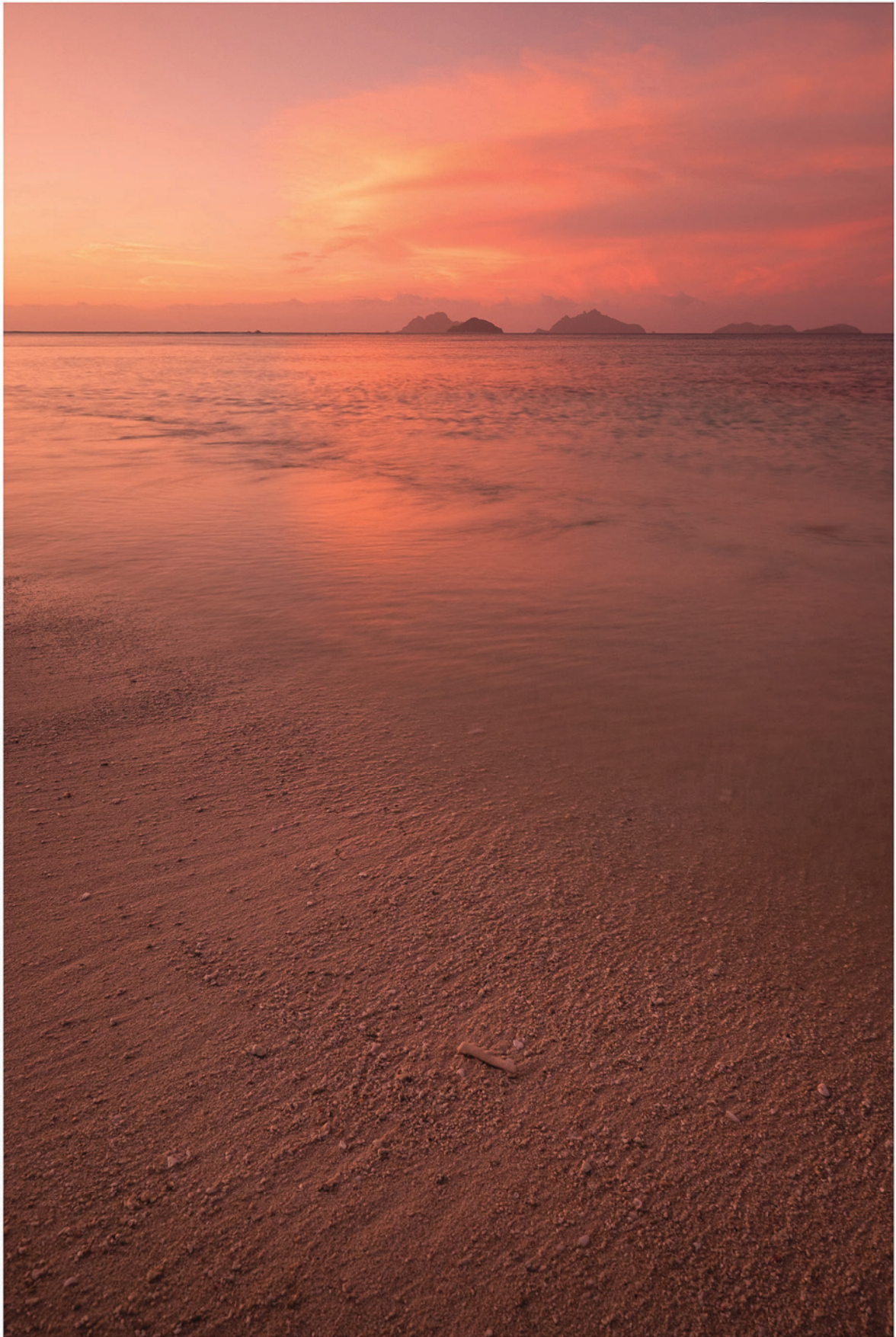
© Leigh Diprose

FUJIFILM X-T1 - XF10-24mmF4 R OIS F4.5 1/170 ISO200



© Leigh Diprose

FUJIFILM X-T1 - XF10-24mmF4 R OIS F4 1/1000 ISO200



Recommended for photographing

Landscape

Interior Spaces

Architecture

Street

Documentary

Photojournalism

Group photos

Wedding

Star Trails

Low Light



FUJINON

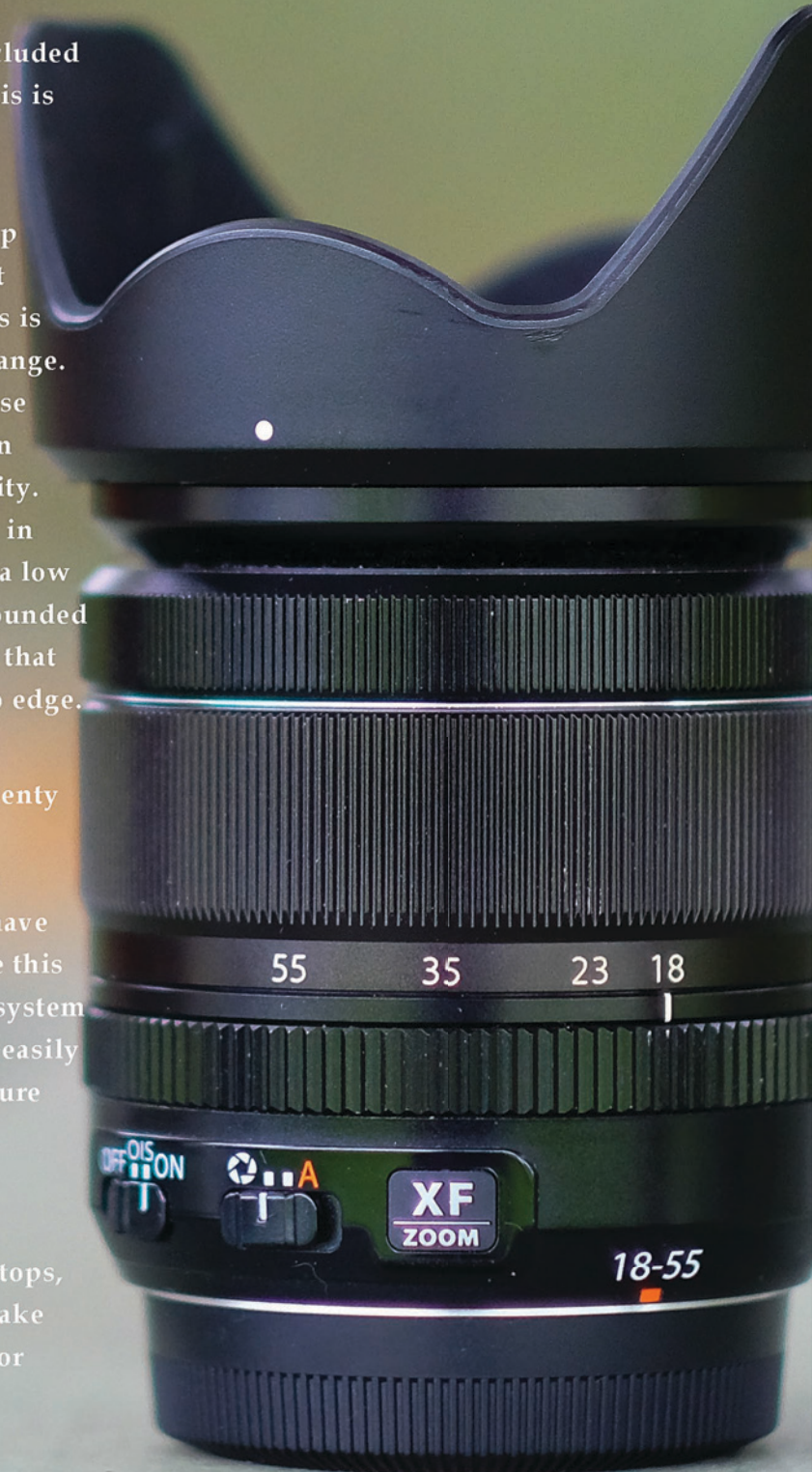
XF18-55mmF2.8-4 R LM OIS

If you have purchased a X Series camera the XF18-55mmF2.8-4 might have been included as a 'kit lens'. It has to be said, though, this is no ordinary kit lens.

The list of specifications certainly stack up against other brand equivalent lenses, but probably the most stand out of these specs is where the lens is made and it's aperture range. Like the majority of XF lenses, the Japanese have paid specific attention to detail when manufacturing to ensure the highest quality. The lens structure consists of 14 elements in 10 groups, including 3 aspheric and 1 extra low dispersion elements, and a seven-blade rounded diaphragm. The result, a lightweight lens that produces clear, sharp images from edge to edge.

The fast aperture range of F2.8-4 lets in plenty of light ensuring the majority of popular photographic subjects are captured (other brands equivalent focal length typically have an aperture range from F3.5-5.6). Combine this with the world-class linear motor-driven system and high-speed autofocus performance is easily achieved at 0.1 seconds ensuring you capture the shot almost instantly.

Lastly, the XF18-55mmF2.8-4 features an Optical Image Stabilizer equivalent to 4 stops, which will control the effect of camera shake and prevent blurry photos in candlelight or when the last light falls.



Recommended for photographing

Portraits

Fashion

Food

Pets

Landscape

Interior Spaces

Architecture

Street

Documentary

Photojournalism

Group photos

Wedding

Star Trails

Low Light



FUJINON XF18-135mmF3.5-5.6 R OIS WR

If you answer yes to any of the following then the XF18-135mmF3.5-5.6 is a lens to consider.

- Do you want an all round lens you can leave on your camera and take photos of almost anything?
- Are you after a lens that gets you closer to a subject than your kit lens, but still offers a wide angle for landscapes?
- Do you want to be able to photograph in low light conditions handheld?

These are common questions we hear, and thanks to the release of the XF18-135mm lens it answers them all. If you leave this lens on your camera all the time, you will quickly notice it's versatility when out and about or travelling abroad. For instance, if you want to capture a beautiful landscape all you need to do is zoom out. Or, if you see something within the scene that would make a better composition then zooming into 206mm (35mm equivalent) is hassle free as there's no need to change lenses.

When hand holding this lens you may notice a very stable image, especially when you are at the longer focal length. The 5.0 image stabilizer is at play here, and it happens to be the world's first in a lens like this. The majority of other lenses out there are only around 4 stops, so with this award winning piece of equipment in your hands you should be getting blur free results.

It's also weather resistant so when you're out in wet or dusty environments you won't have to worry about damaging your lens. The XF18-135mm focal length ranges from 27mm - 206mm (35mm equivalent), making it ideal for everyday use without having to remove it from your camera. So, if you are photographing your travels, family, friends or a special event then this could be the perfect lens choice.

23 18



© Leigh Diprose

FUJIFILM X-Pro2 - XF18-135mmF3.5-5.6 R LM OIS WR F5.6 1/2400 ISO800



© Leigh Diprose

FUJIFILM X-T1 - XF18-135mmF3.5-5.6 R LM OIS WR F5.3 1/105 ISO200



Recommended for photographing

Portraits

Fashion

Landscape

Street

Food

Pets

Documentary

Photojournalism

Wedding



FUJINON XF55-200mmF3.5-4.8 R LM OIS

Are you looking for a lens that offers a good zoom range for photographing people or wildlife in outdoor conditions? Then the XF55-200mmF3.5-4.8 could well be the next lens in your camera bag.

Within the lens you will find a linear motor that will deliver high-speed autofocus performance allowing you to either photograph the children running around or even utilize the lens for a portrait or two. It also boasts an image stabilization function ideal for those low light moments when a tripod or monopod isn't at hand.

This Japanese made lens is something you can trust due to excellent build quality and high-performance optics. The lens contains two ED lens elements, including one Super ED lens element that boasts performance equivalent to that of fluorite lens, to control chromatic aberration, which typically occurs in long focal lengths. The resulting photo will be sharp and crisp with incredible image detail across its entire zoom range.

If you already own the XF18-55mmF2.8-4 and are impressed by the quality, then you won't be surprised by the on-par image quality of the complementing XF55-200mmF3.5-4.8 lens.





© Leigh Diprose

FUJIFILM X-Pro1 - XF55-200mmF3.5-4.8 R LM OIS F5.6 1/4000 ISO200



© Leigh Diprose

FUJIFILM X-Pro1 - XF55-200mmF3.5-4.8 R LM OIS F4.8 1/1600 ISO200



Recommended for photographing

Portraits

Street

Pets

Documentary

Photojournalism

Wildlife

Sport

Wedding



FUJINON XF16-55mmF2.8 R LM WR



The weather-resistant XF16-55mmF2.8 R LM WR is a flagship XF standard zoom lens with a focal length equivalent to 24mm to 84mm (135mm equivalent), and a constant F2.8 aperture throughout the range. Being Weather Resistant makes this lens capable of handling some of the toughest environments, making it the perfect choice for the outdoor professional or travel photographer alike.

The lens has a solid feel thanks to a premium Japanese build and within it's core the advanced optical design controls various forms of aberration to achieve edge-to-edge sharpness across the entire zoom range resulting in clear sharp images.

Choosing this lens over the similarly compared 18-55mm focal length will prove a higher image resolution, and superior bokeh - especially at 55mm. To complement this lens we recommend any of the other 'red badge' XF lenses, which include the XF50-140mmF2.8 and XF100-400mmF4.5-5.6.



© Warrewyk Williams

FUJIFILM X-T2 - XF16-55mmF2.8 R LM WR F11 1/160 ISO200



© Leigh Diprose

FUJIFILM X-T1 - XF16-55mmF2.8 R LM WR F4 1/4400 ISO200



Recommended for photographing

Portraits

Fashion

Food

Landscape

Architecture

Street

Documentary

Photojournalism

Wildlife

Group photos

Wedding

Star Trails

Low Light



FUJINON

XF50-140mmF2.8 R LM OIS WR

If you own a weather resistant X Series camera body then the complementing dust, water and low-temperature resistance specifications of this lens will be welcome. Featuring some of the latest in Fujinon's lens technology this piece of equipment is a popular choice for many photographers.

You may not know it, but the XF50-140mm is the second in Fujifilm's lineup to feature a triple linear motor enabling a quick and almost silent autofocus making it ideal for

photographing sensitive moments with your camera's silent electronic shutter turned on. On top of this, the lens features the world's top image stabilisation technology in its class, (the same as the XF18-135mmF3.5-5.6 lens), ensuring excellent blur-free photography in the majority of situations.

So why should you buy it? Well, we can explain all the specifications, talk about the quality, but at the end of the day if you try it out you will quickly learn it's a must have.

If you do find yourself at a wedding and you spot a Fujifilm X Series camera owner then it's likely the XF50-140mmF2.8 will be mounted for the ceremony and reception because of its versatility. The lightweight design (995g) when compared to other competitors, provides a huge benefit to many wedding photographers who typically use this focal length for hours on end.

It's stylish build also features a removable tripod mount making it versatile for wildlife photography and photo sessions that require a support.

If you are thinking about purchasing this lens, head into your local X Series retailer and try it out for yourself - you may be presently surprised at just how good this lens really is.





© Leigh Diprose

FUJIFILM X-T1 - XF50-140mmF2.8 R LM OIS WR F2.8 1/2200 ISO400



© Neil Pash

FUJIFILM X-T2 - XF50-140mmF2.8 R LM OIS WR F5.6 1/60 ISO400



Recommended for photographing

Portraits

Fashion

Street

Pets

Documentary

Photojournalism

Wildlife

Sport

Wedding

Low Light



FUJINON XF100-400mmF4.5-5.6 R LM OIS WR

What can we say about the XF100-400mmF4.5-5.6 aka 'big bertha' other than it's amazing! In comparison to the full range of the XF lens it's bigger and for good reason. With 400mm at the longest focal length you will quickly notice how close you get to wildlife or sporting subjects. Combine that with a teleconverter and in good light capturing the action from a far distance is a breeze.

The Japanese made lens is constructed with 21 elements in 14 groups, five of these are ED glass and one a Super ED lens. The result of this construction is an exceptional clear image that can also be found in the other red badge series of XF lenses.

It is recommend that you mount this lens on a camera with an attached battery grip to ensure a weight balance is maintained. Weighing less than 1.4kgs, photographers will find the lens manageable in either a handheld or tripod mounted environment. The OIS system kicks in when turned on, and will assist with 5.0 stops of stabilisation ensuring you obtain blur free results in either a horizontal or vertical orientation. It's also worth mentioning the tripod collar will support a full rotation of the lens to capture the need of a quick orientation change.

It has to be said many photographers were waiting on this lens to warrant them making the switch from a DSLR kit to a Fujifilm mirrorless system. One of the many requested features from photographers was to make the XF100-400mmF4.5-5.6 a weather sealed lens to compliment their weather sealed bodies. Fujifilm did listen and celebrates the fact that the lens will keep operating in temperatures as low as -10°C, and will continue to operate even in a dusty environment or in a sprinkle of rain.





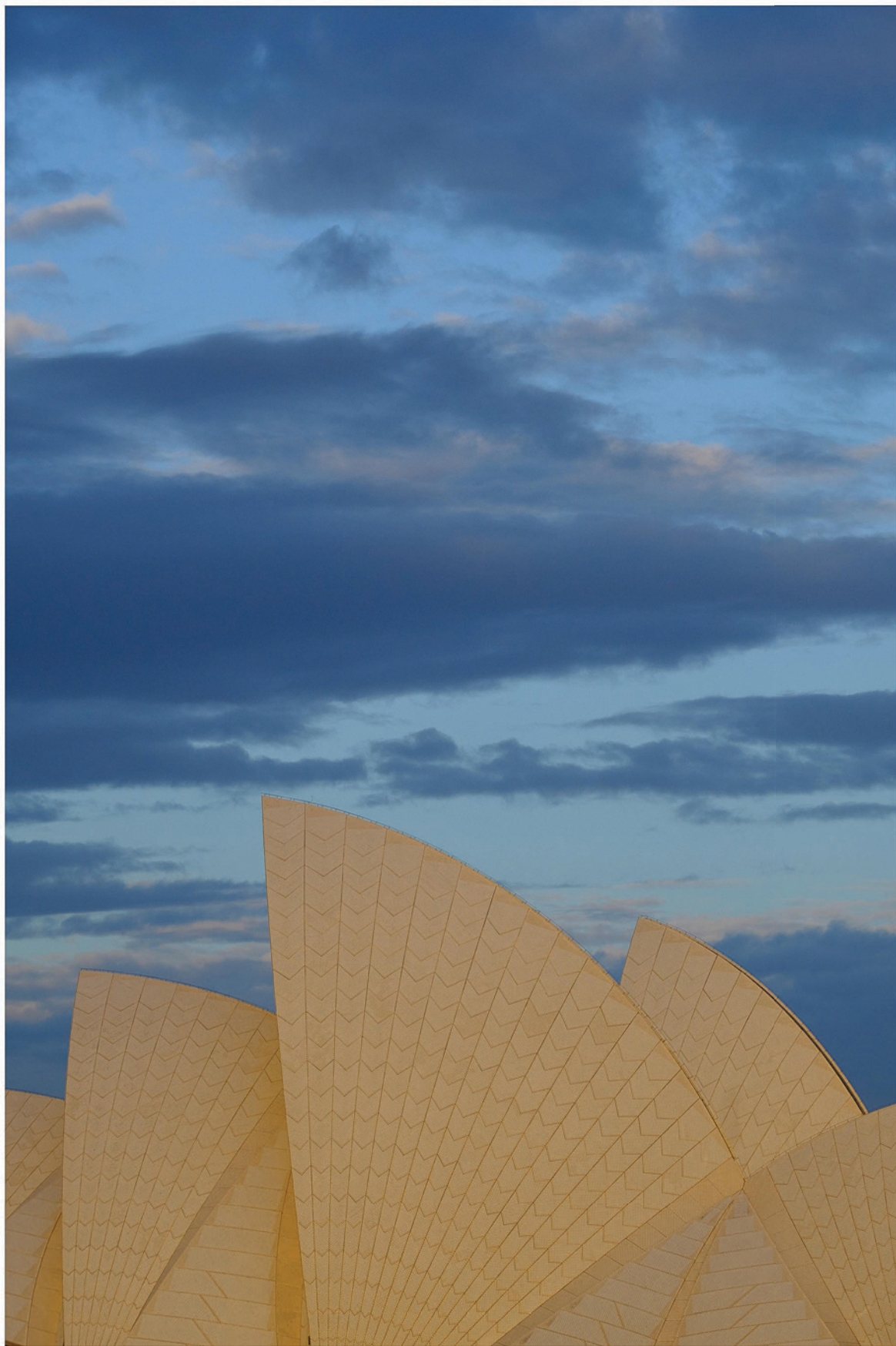
© Leigh Diprose

FUJIFILM X-T1 - XF100-400mmF4.5-5.6 R LM OIS WR F5.6 1/1250 ISO2500



© Leigh Diprose

FUJIFILM X-Pro2 - XF100-400mmF4.5-5.6 R LM OIS WR F7.1 1/420 ISO400



Recommended for photographing

*Pets
Wildlife
Sport*



FUJINON XF1.4X TC WR

and the

FUJINON XF2X TC WR

Do you need to get closer?

Have you considered a teleconverter?

Both the XF1.4X and XF2X teleconverters offer closer images when mounted on an interchangeable X Series mirrorless camera with either the XF50-140mmF2.8 or the XF100-400mmF4.5-5.6 lens. The two teleconverters are weather resistant ensuring your equipment is protected if conditions happen to deteriorate.

Depending on your choice of converter the focal length of your lens will increase by either 1.4x or 2x. If you refer to the handy table we have included in this guide you can clearly see what the focal length will be with the selected lens combination.



Focal length increases

XF1.4X TC WR + XF50-140mmF2.8 R LM OIS WR

70mm - 196mm (35mm Equivalent - 107mm-299mm)

XF1.4X TC WR + XF100-400mmF4.5-5.6 R LM OIS WR

140mm - 560mm (35mm Equivalent - 213mm-853mm)

XF2X TC WR + XF50-140mmF2.8 R LM OIS WR

100mm - 280mm (35mm Equivalent - 152mm-427mm)

XF2X TC WR + XF100-400mmF4.5-5.6 R LM OIS WR

200mm - 800mm (35mm Equivalent - 305mm-1,219mm)



As you can tell by reading this guide there are plenty of lenses in the Fujinon XF and XC range. Hopefully this guide has provided an insight into what the lens is best used for and how it might perform based on user experience and specifications. Please remember though, this is only a written guide that should form part of your knowledge. The rest of the puzzle should be experienced by trying the lens on your camera.

If you are interested in researching further we recommend you visit your local X Series retailer to take a look at the lens and possibly even try and take a photo with it if the retailer allows it.



Like the previous articles in this series, we hope to answer questions you might have about a particular X-Series model, however if by chance your burning question can't be answered by reading this, then feel free to reach out to us at:

digital@fujifilm.com.au

Subscribe to the 'Fujifilm Blog' - <https://fujifilm-blog.com> to learn more about X-Series equipment through articles, videos and to hear about upcoming events in Australia.



WARREWYK WILLIAMS
National Digital Training Specialist

NEIL PASH
Digital Help Desk Representative

LEIGH DIPROSE
Direct Market Communications Specialist

WILL ANLEZARK
Field Technical & Sales Support Representative