

FUJIFILM X-E1



RETRO COOL

If the X-Pro1 is a bit beyond your budget, you can have almost as much fun with the 'economy' version which still convincingly delivers a classic camera experience. **Report by Paul Burrows.**

B Brilliant though Fujifilm's X-Pro1 undoubtedly is, it's primarily aimed at professional users and it's not really designed to be a 'second string' camera. What's more, the same money will now buy you a whole lot of D-SLR thanks to the recent arrival of the more affordably-priced models with 35mm-sized sensors.

OK, so Fujifilm says its 'APC-S' X-Trans CMOS performs like a bigger chip – and with some justification from what we've seen – and the X-Pro1 offers high-end D-SLR capabilities in a comparatively compact package, but for many non-pro users, it's off the radar, especially as a second camera system. Fujifilm has always known this and the development of X-E1 was flagged even as the pro model was being launched.

On paper, it's really still not a cheap camera – especially as you're probably also going to need to purchase an X-mount lens – but in reality it represents pretty good value given just how much of the X-Pro1 has been carried over into its more compact bodyshell. So, with the X-E1, you get the same sensor (very good news indeed), the same camera control systems (i.e. autofocus, metering, etc) and pretty much the same classic RF camera styling and handling attributes. It doesn't have quite the overtly traditional looks as the X-Pro1 and that's because of the most significant difference between the two models, namely the eyelevel viewfinder. The X-E1 replaces the X-Pro1's clever hybrid optical/electronic viewfinder – as introduced on the original X100 – with a purely electronic one. This helps contribute to the reduction in the price tag and also allows the X-E1 to be a little more compact than its big brother. Fujifilm's 'Hybrid Multi Viewfinder II' is undoubtedly one of the X-Pro1's selling points – primarily with its ability to project digital displays over a direct optical image – and it's backed by a superb RGBW-type LCD external monitor screen with a resolution of 1.23 megapixels. The X-E1 also makes do with a smaller and lower resolution external display, but the good news is that its EVF is a bright OLED panel with a high resolution of 2.36 megapixels, ensuring a much better image quality than when the X-Pro1's finder is run in its purely electronic mode. So you're not exactly slumming it in the EVF department with the X-E1 given

it matches the best on offer from Sony (the NEX-6 and NEX-7 use the same EVF) and Panasonic (with the GH3). And the 7.1 cm external monitor isn't too bad either, even if its resolution is down to a more modest 460,000 pixels. However, this also has enabled the X-E1 to be sized closer to its rivals as it targets a more 'mainstream' audience than the pro-orientated X-Pro1 (although it has to be said that the latter model isn't really all that bulky).

IN CONTROL

In the light of its positioning in the market, the X-E1 also gets a built-in pop-up flash (while retaining a hotshoe) and an stereo audio input is added to the feature set for video recording (a strange omission on the X-Pro1) and the classic cable release socket is supplemented with a provision for connecting an electronic remote trigger (via either the USB port or the stereo audio input).

There's still a very traditional-looking milled shutter speed dial (but without the X-Pro1's locking button), another dial for engaging exposure compensation (and as easy to accidentally reset as it is on the other X-series models), leather-look inserts and magnesium alloy body covers (available in a choice of silver or black finishes straight away). Consequently, the X-E1 still looks great – even if its styling is much sleeker than either the X-Pro1 or the X100 models – and it feels just as good in the hand. Switching between the EVF and the external monitor can be done manually or automatically via proximity sensors set into the eyepiece (which also now incorporates a strength adjustment). Both provide 100 percent subject coverage.

The rear panel layout – indeed the entire control layout – is virtually identical to that of the X-Pro1 with the exception that the replay button moves to the opposite side of the monitor screen and there's a new button for popping up the built-in flash. Even the focusing mode selector on the front panel is in exactly the same place on both cameras, but obviously the X-E1 doesn't have the X-Pro1's viewfinder mode selector lever. Additionally, the built-in stereo microphones move from the front plate to the top plate just in front of the hotshoe, and the loudspeaker moves from the side to the back panel, but these are all very minor variations so the two cameras essentially operate in exactly the same way.

WORKING THE ZOOM

The X-E1 has arrived with the first X-mount zoom which is an 18-55mm (equivalent to 27-82mm on the 'APS-C' size sensor) with built-in optical stabilisation and the option of manual aperture selection via a control ring. It also has what Fujifilm is calling a 'Linear Motor' (LM) autofocus drive system which employs two micromotors to move the focusing group and is designed to be both fast and quiet in its operation.

Interestingly, the purely electronic viewfinder is actually more convenient to use with the zoom as the hybrid finder needs to be switched between its two magnification settings as the focal length passes through 35mm (well, you don't have to, but it makes viewfinding at the longer focal lengths easier if you do).

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✦ The dials are high-quality milled metal components. The 'T' setting on the shutter speed dial is for selecting the slow speeds from 1/2 to 30 seconds. Note too, that a cable release socket is still provided in the shutter button.



✦ The X-Pro1's hybrid optical/electronic viewfinder is replaced with a purely electronic display, but it's an excellent OLED type with a resolution of 2.36 megapixels. Eyepiece now has strength adjustment built in.



✦ The X-E1 gets a built-in pop-up flash which is fully concealed in the top plate when retracted. It can serve as the commander in a wireless TTL flash set-up.



✦ Switch on the 18-55mm zoom's barrel sets the aperture control collar for manual operation or the 'A' for auto aperture control.



Noise levels are exceptionally low across the sensor's full sensitivity range of ISO 200 to 6400, and still acceptable at the two boosted sensitivity settings of ISO 12,800 and 25,600. In this regard, the X-E1 outperforms many D-SLRs, and its excellent overall imaging performance certainly helps to justify the premium pricing (for a consumer-level CSC).

The zoom's click-stopped aperture ring doesn't have any set positions or markings, and it's set to 'A' via a separate switch. As with all the XF-series lenses seen so far, it's nicely finished and all the control rings operate very smoothly. While 18-55mm may be a common focal range of the cheap and cheerful kit lenses supplied with many 'APS-C' format D-SLRs and CSCs, the Fujinon zoom is a rather more superior offering with a faster maximum aperture range of f2.8-4.0 and high-quality apochromatic optics.

SUPER SENSOR

While the X-E1 inherits the key imaging components and control systems from the X-Pro1, it has an updated processor which delivers improvements in a number of areas including autofocus speed (and most of which are available in a firmware upgrade for the latter).

The sensor is Fujifilm's 16.3 megapixels 'X-Trans' CMOS – as now also used in the upgraded X100S – which has a colour filter array employing a 6x6 pixels pattern rather than the conventional 2x2 RGBB arrangement of the Bayer filter. The idea behind this is to create a more 'random' arrangement of RGB pixels, giving a higher *aperiodicity* which effectively lowers the frequency at which a moiré effect will occur with repeating patterns. This eliminates the need for low pass filters, enabling more of the sensor's resolution to be realised. Moiré isn't entirely eliminated, but it's much less likely to occur and won't happen with subjects such as fabric textures. Furthermore, as there are more RGB pixels in each vertical row and horizontal line the colour fidelity is also enhanced.

The sensor's specs are the same as those for the X-Pro1 so the imaging area is 23.6x15.6 mm and the sensitivity range is equivalent to ISO 200 to 6400 with a two-stop 'push' to ISO 25,600 and a one-stop 'pull' to ISO 100. However, the auto ISO range now extends to ISO 6400 as well. The maximum image size at the standard aspect ratio of 3:2 is 4896x3264 pixels and JPEGs can be captured at two smaller sizes and one of two levels of compression. Additionally, there are three image sizes each available at the 16:9 and 1:1 aspect ratios while in-camera panoramas are stitched together to create a maximum image size of 7680x2160 pixels. The X-E1 shares the same battery and memory card

compartment arrangement as the X-Pro1 – which is in the baseplate and accommodates the same power pack and SD format memory cards (up to SDXC UHS-1 spec). As before the tripod mounting socket is right alongside so the camera will have to be detached in order to change battery or card either mid-shoot.

Continuous shooting is possible at up to 6.0 fps – with the option of a slower speed setting that operates at up to 3.0 fps – and burst lengths have been improved thanks to shortened file write times. This also eliminates the lengthy lock-up that follows the capture of a long sequence with the X-Pro1.

IN THE PICTURE

The camera's JPEG processing functions are inherited lock, stock and barrel from the X-Pro1, commencing with a choice of 'Film Simulation' presets which, of course, are picture modes to you and me. There are ten in all; five for colour and five for monochrome capture. The main colour presets are named after the popular Fujichrome professional transparency films – Provia, Velvia and Astia which equate to Standard, Vivid and Soft – while the other two are called Pro Neg Standard and Pro Neg High and these are primarily designed for portraiture, offering two levels of colour saturation. The B&W modes aren't quite so exotic and comprise simply monochrome capture with the options of adding yellow, red or green contrast control filters, or sepia toning.

The 'Film Simulation' presets don't have individually adjustable picture parameters, instead there are 'global' settings in the X-E1's Shooting Menu for colour saturation, sharpness, highlight tone, shadow tone and noise reduction which, when set, apply to them all.

Additionally, there's a choice of automatic processing for dynamic range expansion or three manual settings which – using Fujifilm's long-established terminology – are labelled 100%, 200% and 400%.

The auto correction is based on the brightness range in the scene and adjusts both the exposure and the tone curve accordingly. Auto bracketing modes are available for exposure, the 'Film Simulation' presets, dynamic range expansion and sensitivity. All capture a three-frame sequence, but there still isn't a bracketing option for white balance.

However, the X-E1's white balance controls are the same as those of the X-Pro1 with the automatic correction based on scene recognition analysis and supplemented with a selection of seven presets, one custom measurement, fine-tuning and manual colour temperature setting. The latter's range is from 2500 to 10,000 degrees Kelvin while the fine-tuning is available over nine steps in the colour ranges of red-to-cyan and blue-to-yellow. Obviously all this can be previewed both in the EVF and on the LCD monitor. Noise reduction can be manually set to one of five levels (Low, Medium Low, Standard, Medium High and High) while the long exposure NR is simply either on or off.

As with the X-Pro1, the X-E1 has in-camera processing for RAW files with adjustments for colour, sharpness, highlight and/or shadow tone, noise reduction, colour space, exposure, dynamic range and white balance (with shifts) and the application of a 'Film Simulation' preset or an adjustment called 'Reflect Shooting Conditions' which simply maintains the original camera settings.

While the addition of the stereo audio input so an external microphone can be fitted is welcome, it's still the case that shooting video seems to be a low

priority on the X-E1. Full HD footage is recorded with stereo sound at the cinematic speed of 24 fps and continuous autofocus is available along the 'Film Simulation' and white balance presets (with fine-tuning), but there isn't a dedicated movie start/stop button and neither the aperture nor the shutter speed – or, for that matter, the ISO – can be changed during recording.

CAMERA SYSTEMS

There's a choice of three metering methods, namely multi-zone (employing up to 256 segments), centre-weighted average or spot. These drive a standard set of 'PASM' control modes which are backed by the usual overrides – program shift, exposure compensation (up to +/-2.0 EV) and an AE lock. There are no subject/scene modes.

The focal plane shutter had a speed range of 30-1/4000 second plus a 'B' setting with a maximum duration of 60 minutes. The shutter speed dial is marked from 1/4000 second to 1/4 second, so the slower speeds are accessed via a 'T' setting and selected via the left/right navigation keys. Flash sync is up to 1/180 second and the built-in flash has auto, fill-in, red-eye reduction, slow speed sync, second curtain sync and, very handily, commander modes. The latter allows it to remotely control external flash units in a wireless TTL set-up. Fully concealed in the camera's top panel when not in use, the built-in flash has a metric guide number of seven (at ISO 200) and extends up and forward to help minimise the occurrence of red-eye. The X-E1 also has red-eye removal processing.

Autofocusing is via contrast detection measurements made by the imaging sensor and employs 49 points in a 7x7 array which gives reasonably good coverage of the frame. Automatic or manual point selection is set via the main shooting menu and the latter allows for the focusing area's size to be reduced or enlarged (from 50 to 150 percent). The selector on the front panel mentioned earlier switches between the single-shot AF, continuous AF and manual focus modes. Manual focus is assisted by an enlarged image – with the provision of a more hand-holding friendly 3x setting – which coincides with the focus zone's position in the 7x7 array. There's a scale which appears along the lower edge of the displays and incorporates a combined focusing distance and

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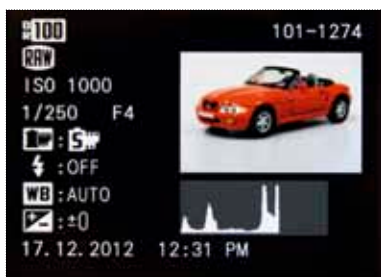
✚ The menu system is carried over unchanged from the X-Pro1 and so it's logical in its layout and easy to navigate.



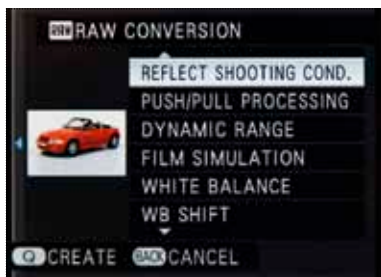
✚ The 'Custom' live view display can be configured to include a wide selection of indicators plus a level display, a real-time histogram, a choice of grids and a distance scale.



✚ Picture parameters are globally adjusted so they actually apply to any of the 'Film Simulation' presets.



✚ Replay screens include a thumbnail with a brightness histogram.



✚ In-camera conversion of RAW files to JPEGs provides a choice of 11 processing parameters.

depth-of-field indicator. It's possible to re-activate the autofocus momentarily by pressing the AE/AF lock button and then fine-tune sharpness manually. The fly-by-wire manual focusing rings on the XF-series lenses can be set to turn in either the clockwise or anti-clockwise direction to match whatever you're familiar with, and Fujifilm says the 'feel' has been improved. Certainly, the 18-55mm zoom's control action seemed to better match what was actually happening.

MAKING A DISPLAY

Both the EVF and the monitor screen can be switched between standard and custom set-ups, the latter adding the distance/depth-of-field scale mentioned earlier, a real-time histogram, superimposed grids (either 3x3 or 6x4) and a single-axis level indicator. All the elements of the custom display are switchable so any desired combination can be selected.

The OLED eyelevel finder delivers excellent colour and dynamic range, and there's precious little lag. It isn't quite as bold and bright as the X-Pro1's hybrid display, but it's still pretty good.

The external screen has a third display mode for info only and which provides an AF point grid and a selection of camera status indicators. The X-E1 also has 'Quick Menu' display which is activated via the 'Q' button on the thumbrest and provides direct access to a selection of the most commonly-needed capture and camera setting adjustments. These include the ISO settings, image format and size, the picture parameters, white balance settings, 'Film Simulation' presets, noise reduction levels and the AF modes. Navigation is via the four-way controller with the rear command wheel used to adjust the settings. Unlike some quick control menus, clicking on a function tile doesn't bring up the relevant sub-menu and, instead, the settings are simply changed within the tile, cycling either left or right with the input dial. As we noted with the X-Pro1, it's not a totally intuitive arrangement, but regular use should make it feel less alien.

The menu design is the same as the X-Pro1's and employs tabbed and colour-coded individual pages so you can easily jump between them but which also allow for continuous scrolling. The pages are pretty logically organised too, so for example, page one in the shooting

menu has the 'staples' such as ISO, image size and quality, the 'Film Simulation' presets and the dynamic range expansion settings. Progressive right clicks lead to the sub-menus and settings.

The playback modes include a variety of multi-image displays as well as straight pages of thumbnails, zooming on the focus point and Fujifilm's 'PhotoBook Assist' feature which allows for up to 300 images to be organised for reproduction in a photo book (with the first serving as the cover shot). The replay/review screen can also be configured in a variety of ways, including to display a thumbnail accompanied by capture data and a brightness histogram. The slide show functions include fades, zooms and multiple images displayed together.

IN THE HAND

So, how does the X-E1 fare as a consumer camera given its professional DNA? It's up against the likes of Sony's NEX-6 and -7, the Olympus OM-D E-M5 and even Panasonic's GH3, all of which have their genesis in the consumer sector underpinning their feature sets. In comparison then, the X-E1 lacks frills such as filter or special effects, subject/scene programs, WiFi connectivity, a GPS receiver, touch screen controls or a tilt-adjustable monitor screen. And we've already noted the limitations in terms of its video recording capabilities. In other words, the X-E1 is still very much an enthusiast-orientated camera – including as far as its pricing is concerned – and one with distinctly traditional characteristics. This makes direct comparisons harder to substantiate because, like the X-Pro1, the X-E1 has a very particular appeal and you'll either love it or you won't.

It's much prettier than any of its siblings, but not so overtly classical in its styling. As noted earlier, it feels fantastic in the hand and the control layout is logic itself, free of mysteries and idiosyncrasies – everything does exactly what you'd expect it to do and, consequently, this is a camera which just lets you get on with being creative, rather than continually being distracted by operational matters. Many of the hard keys are single function and there's only one user-assignable 'Fn' button which can be set to one of many useful duties such as depth-of-field preview, a multiple exposure facility, the 'Film Simulation' presets

or toggling between RAW and JPEG capture. It can also be set to serve as the movie start/stop button. With the 'Quick Menu' easily on hand, Fujifilm's decision not to festoon the X-E1 with numerous multi-function keys seems to work (and we've now had enough experience of the X-Pro1 to validate this). Additionally, up to seven user set-ups for the capture parameters can be created and stored.

While the displays look to be a bit of a hotch-potch of items at first, especially in the 'Custom' configuration, it doesn't take long for it all to make sense and become comfortable to work with. It doesn't feel quite as hewn-from-the-solid as the X-Pro1, but it's still very well made and beautifully finished... with perhaps the black just edging out the silver as the best looking (another choice dilemma similar to the E-M5).

Like its big brother, then, the X-E1 is hugely enjoyable to use and very much a 'camera person's' camera.

SPEED AND PERFORMANCE

The updated processor's contribution manifests itself in a number of speed-related areas, most noticeably the autofocus, but also when shooting continuously which is no longer punctuated by long delays as the buffer memory is emptied. The contrast-detection autofocus still isn't as fast as that of the E-M5 or Panasonic's latest-generation Lumix G models, but it's much improved from the earlier X-series cameras and will be quick enough for many users. The capacity to use the AF for the coarse adjustments and then fine-tune manually is extremely useful and, in some situations, will be the quicker option.

Apart from the flexibility of its focal range, the new zoom also adds convenience of image stabilisation, enhancing the X-E1's low light capabilities as there's now increased leeway before it's necessary to bump up the sensitivity.

With our reference 16 GB Panasonic SDHC UHS-1 speed memory card aboard, the X-E1 fired off a sequence of 18 JPEG/large/ fine frames in 3.109 seconds which represents a shooting speed of 5.78 fps... only a fraction slower than the quoted frame rate and almost certainly accounted for by the size of the test files. Importantly, within just a few seconds, the camera was ready to go again.


Not entirely surprisingly, the image quality matches that of the X-Pro1, immediately giving the X-E1 substantial credentials with which to take on its rivals. The overall image quality is simply stunning with beautifully defined fine detailing, excellent colour fidelity and very smooth tonal gradations. Noise levels are commendably low across the sensor's full native sensitivity range and so, like the X-Pro1, are exemplary for an APS-C format camera at ISO 6400. Even at 12,800 the noise levels are still commendably low and, remarkably, the two-stop push to ISO 25,600 is still usable. The same is true for the RAW files which are surprisingly unaffected by noise across the sensitivity range from ISO 200 to 6400. Again, this gives the X-E1 a clear edge – no pun intended – over its rivals.

The dynamic range is very good without resorting to any expansion processing (which only seems to extend tonality into the brighter highlights) while the main 'Film Simulation' presets really do replicate the palettes of the popular Fujichrome emulsions, especially Velvia/Vivid which really packs a punch in terms of contrast, saturation and sharpness.

The imaging performance certainly delivers on the promises made by the X-E1's design and specifications, creating a complete package that you'll find hard to resist if a classic rangefinder-style CSC is your preference.

THE VERDICT

We thought we might find the X-E1 a bit of a let-down after the X-Pro1 which is such a fine camera on every level, but it has its own distinct character which is equally compelling. Fujifilm has managed to keep all the best bits of its pro mirrorless camera and repackaged them in a way that really doesn't diminish the experience in any way. We also thought we'd really miss the hybrid viewfinder – and to some extent we do – but the X-E1's OLED display is so good, it's an acceptable sacrifice, especially as the price difference really is quite significant.

In reality, you still get a whole lot of the X-Pro1 in the X-E1 and, of course, access to the performance of the Fujinon XF-series lenses. If you're looking for a compact system camera which won't insult your intelligence and which strongly emphasises functionality over frills, Fujifilm now offers two strong candidates. 

FUJIFILM X-E1 \$1599*

VITAL STATISTICS

Type: Fully automatic digital camera with Fujifilm X bayonet lens mount.
Focusing: TTL automatic 49-point wide-area system using contrast-detection via imaging sensor. Manual switching between one-shot and continuous AF modes. Adjustable AF frame (three sizes). Full manual override with zoom assist. Sensitivity range is EV 0 - 18 (ISO 100). AF assist provided by built-in illuminator.
Metering: 256-point multi-zone, centre-weighted average, spot and TTL flash. Metering range is EV 0 to 18 (ISO 100/f2.0).
Exposure Modes: Continuously-variable program with shift, shutter-priority auto, aperture-priority auto and metered manual.
Shutter: Electronic, vertical travel, metal blades, 30-1/4000 second plus 'B' (up to 60 minutes). Flash sync up to 1/180 second. Exposure compensation up to +/-2.0 EV in 1/3-stop increments.
Viewfinder: 1.3 cm OLED-type EVF with 2.36 million dots resolution and 100% vertical/horizontal scene coverage. Automatic/manual switching between the EVF and the LCD monitor screen. Eyepiece strength adjustment built-in.
Flash: Built-in flash with GN 7.0 power (ISO 200/metres). Auto, red-eye reduction, fill-in, first/second curtain sync, slow sync modes and wireless TTL commander modes. Flash compensation up to +/-2/3 EV in 1/3 stop increments. External flash units connect via ISO standard hotshoe.
Additional Features: Magnesium alloy bodyshell, AE/AF lock, auto exposure bracketing (up to +/-1.0 EV over three frames), multiple exposure function (two shots), multi-mode self-timer (2 and 10 second delays), audible signals,

auto power-off, cable release connection, wired remote trigger.

DIGITAL SECTION

Sensor: 16.3 million (effective) pixels 'X-Trans' CMOS with 23.6x15.6 mm imaging area and 3:2 aspect ratio. Sensitivity equivalent to ISO 200-6400, extendable to ISO 12,800 and 25,600.
Focal Length Magnification: 1.5x.
Formats/Resolution: Two JPEG compression settings, RAW output (lossless compression) and RAW+JPEG capture. Three resolution settings at 3:2 aspect ratio; 4896x3264, 3456x2304 and 2496x1664 pixels. Three resolution settings at 16:9 aspect ratio; 4896x2760, 3456x1944 and 2496x1408 pixels. Three resolution settings at 1:1 aspect ratio; 3264x3264, 2304x2304 and 1664x1664 pixels. 24-bit RGB colour for JPEGs, 36-bit RGB colour for RAW files.
Video Recording: H.264 MOV format at 1920x1080 pixels, 24 fps and 16:9 aspect ratio, and 1280x720 pixels, 24 fps and 16:9 aspect ratio. Stereo microphones built-in. Clip length limited to 29 minutes.
Recording Media: SD, SDHC and SDXC (UHS-1) memory cards.
Continuous Shooting: Up to 36 JPEG/large/fine frames at up to 6.0 fps or 10 RAW frames. Low speed mode captures at 3.0 fps.
White Balance: TTL measurement. Auto mode, seven presets and one custom settings. White balance compensation (amber-to-blue and/or green-to-magenta) in all presets, and white balance bracketing. Manual colour temperature setting from 2500 to 10,000 degrees Kelvin.
Interfaces: USB 2.0, HDMI mini connector, stereo audio input.

Additional Digital Features: Sensor cleaning, 7.1 cm LCD monitor (460,000 pixels), 'Film Simulation' modes (Standard/Provia, Vivid/Velvia, Soft/Astia, Pro Neg High, Pro Neg Standard, Monochrome, Monochrome+Yellow, Monochrome+Red, Monochrome+Green, Sepia), 'Motion Panorama' modes (vertical and horizontal, two image sizes), dynamic range expansion (Auto, 100%, 200%, 400%), adjustable image parameters (colour, sharpness, highlight tone, shadow tone), histogram, electronic level display, grid displays (3x3 or 6x4), guidance displays, depth-of-field preview, bracketing functions (AE, Film Simulation, Dynamic Range, ISO), high ISO noise reduction, long exposure noise reduction, seven custom set-up memories, sRGB and Adobe RGB colour space settings, playback/editing functions (RAW Conversion [11 adjustable parameters], Erase, Crop, Resize, Protect, Image Rotate, Red-Eye Removal, PhotoBook Assist), image search modes (Date, Face, Favourites, Type Of Data, Upload Mark), auto playback (with fade), multi-image playback, 4/9/100 thumbnail displays, zoom playback, silent mode, PictBridge and DPOF support.
Power: One 7.2 volt/1260 mAh rechargeable lithium-ion battery pack (NP-W126 type).
Dimensions (WxHxD): body only = 129.0x74.9x38.3 mm.
Weight: body only = 300 grams (without battery or memory card).
Price: \$1199 body only, \$1599 with Fujinon Super EBC XF 18-55mm f2.8-4.0 LM OIS zoom. Available in black or silver body colours.
Distributor: Fujifilm Australia, telephone (02) 9466 2600 or visit www.fujifilm.com.au



* with Fujinon XF 18-55mm f2.8-4.0 zoom

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