Photo: Valentina Verdesca

Shooting on Film 101

CARMENCITA
Film Lab

Index

Introduction

Why film?

1. Less Editing. While editing in digital photography takes up a substancial percentage of a photographer's total workflow time, with film we shoot and send the rolls to the lab, which scans and adjusts every frame to our preferences.

2. All this time saved can be invested in improving other aspects, such as: finding new clients, gaining more practice when shooting, or having more time to photograph other things...

3. Shooting film makes us better photographers by being more aware. The lack of immediacy in seeing the results forces us to reflect more on what we are doing and to better understand metering techniques as well as the different types of light we will be working with. In addition, we are aware that every photo counts — we don't shoot just for the sake of it, and this usually translates into more attention in the final result.

4. In a uniform market where most photographers shoot digital, film is a way to stand out and achieve a much more distinctive look.

5. A different workflow: the magic of waiting.

6. We can use very high-end cameras, for example, medium-format cameras, at a much more convenient price than its digital equipment equivalent. Digital is also a market that changes constantly and where equipment has a shorter lifespan and depreciates quickly. When you buy an analog camera you, if you take care of it, you might even make money on it while you enjoy it!

7. Film's dynamic range allows us to preserve a large amount of detail in highlights and shadows, giving us greater versatility when shooting.

1 *Formats*

Photo: Oscar Garrido Serra

1 Formats

Differences between 35 and medium format (645, 6x6, 6x7...)

Photo: Elisaveta Schadrinesse

When shooting on film, the first thing we need to do is choose the format that best suits our needs.

These are the main characteristics of each film format:

35mm

· Highest number of frames per roll
· More variety of standard and affordable film stocks
· More grain compared to 120 film with the same ISO

Photo: Marco Lehmbeck

1 Formats

Differences between 35 and medium format (645, 6x6, 6x7...)

Photo: Katja Scherle

120 (Medium Format)

· 15/16 frames (645), 12 (6x6), 10 (6x7) or 8 (6x9) frames depending on the format used

· All 120 film available on the market is professional grade

· Lower price for rolls, development, and scanning compared to 35mm

· Less grain compared to 35mm film with the same ISO, greater exposure latitude, and tones closer to reality. This is because the sensitive surface of 120 film is larger than that of 35mm film

· You need a bit of practice to load and unload this type of film in medium format cameras.

Photo: Jannachino

Differences between 35 and medium format (645, 6x6, 6x7...)

35mm	120
Less exposure latitude	Greater exposure latitude
Less bokeh (background blur)	Greater bokeh
Lower tonal range	Greater tonal range
More grain	Less grain
More exposures per roll	Fewer exposures per roll
More affordable film	Only professional-grade film
Faster handling	Cameras are more complex to handle
Lighter cameras	Heavier cameras
Larger aperture lenses	Smaller aperture lenses

2 *Types of Cameras*

Photo: Nicholas Ditsas

Types of Cameras

The standard in digital cameras is the SLR. However, in the analog market there is a greater variety of camera types, each with its own advantages and disadvantages.

SLR (Single-Lens Reflex)

We can find them both in 35mm and medium format.

They are the most affordable type of camera and the easiest to find. In addition, there is a wide range of prices and quality depending on their characteristics: fully mechanical or with electronic assistance; manual focus or autofocus, built-in lightmeter...

These cameras are designed to use all kinds of lenses: from wide-angle to macro, and especially telephoto lenses.

Its main advantage is that we can look directly through the mirror and lens, seeing exactly the image we are going to capture. This allows us to check the depth of field, framing, or detect potential flares.

Its main disadvantage is the vibration caused by the mirror movement when shooting at low speeds.

Another thing to keep in mind, especially in older SLRs and some medium-format SLRs, is the low flash sync speed. However, some medium-format SLRs have lenses with leaf shutters, allowing flash synchronization at all speeds (up to 1/500 sec), eliminating this inconvenience.

Photo: Libby O'Reilly

SLR 35 mm

SLR medium format

RANGEFINDER CAMERAS

Rangefinder cameras are technically more complex, which is why they are usually more expensive. They belong to the professional market and offer a smaller variety of lenses: standard, medium wide-angle, and medium telephoto.

However, the lenses they do offer are of great quality and show less distortion because they are positioned closer to the film plane and the optics do not need to compensate for the mirror of the SLR. The lenses are usually lighter, smaller and higher quality optics.

Another advantage is the close-to-none vibration & sound when shooting at slow shutter speeds. Since they don't have a mirror mechanism, you can safely shoot at slow speeds like 1/60, 1/30, or even 1/15 without camera shake.

Additionally, all medium-format rangefinder cameras have leaf shutters, allowing flash sync at any speed.

Mastering their use requires more practice because composing and focusing is done through a small viewfinder on the side of the camera — unlike SLRs, where you see the final image directly through the lens. Only with practice does the photographer get used to knowing the depth of field and adjusting the framing, especially for photos taken at less than 2.5 meters from the subject.

Photo: Morgan Lugo

Rangefinder 35mm

Rangefinder medium format

2 Types of Cameras

Photo: Jay Emme

TLR (Twin-Lens Reflex)

This type of camera was very common in the 60s-70s for shooting 6x6 in medium format. They only exist in 6x6 format.

Using these cameras requires some “training” to get used to their single-mirror viewfinder, where the image appears reversed.

They have a leaf shutter and flash sync at all shutter speeds.

They have two lenses: one for composing the photo and another (located a few centimeters lower) for actually capturing the image. This creates a parallax error, which needs to be corrected by recomposing.

This cameras were created when having 2 lenses was actually cheaper than building the shutter and mirror mechanism of SLRs.

Photo: Jesús Leal

TLR

COMPACT CAMERAS

Their main advantages are:

· Small and easy-to-handle size
· More affordable average price
· Durable
· Autofocus system
· Built-in flash with sync at all shutter speeds

Just like rangefinder cameras, the photographer composes through a small viewfinder on the side or above the lens, so it's necessary to slightly recompose the image to correct the parallax error.

Their lenses are less bright than SLR lenses; the standard is usually f/2.8 or f/3.5. However, since they don't have a mirror system, there is no camera shake at slower speeds.

They usually offer few manual controls (for example, only flash on/off). However, there is a range of "luxury" compacts — very popular in the 90s and 2000s — which offer more options: exposure compensation, aperture priority, and lenses of better quality than most 35mm SLRs.

Photo: Aida Holgado

Compact Cameras

3 *Film's Latitude*

Photo: Jan Scholz (Micmojo)

3 Film's Latitude

Photo: Nicolas Ditsas

When we say that film has a huge exposure latitude, we mean that it can handle from 2-3 stops of underexposure to 6 stops of overexposure.

This allows us to work in situations with a very wide dynamic range and, if properly exposed, to capture all the details in the negative.

Film is especially good at preserving highlights, particularly professional-grade film, as well as deep shadows — all within a single frame. Fun fact, film (C41) has often so much more latitude than the scanner can render and compress into the file.

In digital photography, however, highlights are critical, and it's always better to meter for them.

3 Film's Latitude

Kodak Portra 400
scanned at equal brightness

In the image, we can see how exposure affects the final look of a photo.

A moderate overexposure in film (1 or 2 stops) results in more vibrant tones, an overall cleaner look, and adds a bit of contrast. This aesthetic is great if you're looking for a bright, grain-free look with pastel skin tones and vivid colors.

When going beyond those 2 stops of overexposure, colors become highly saturated, and contrast increases. Strong color casts may appear, becoming difficult to control, especially a magenta shift in the highlights.

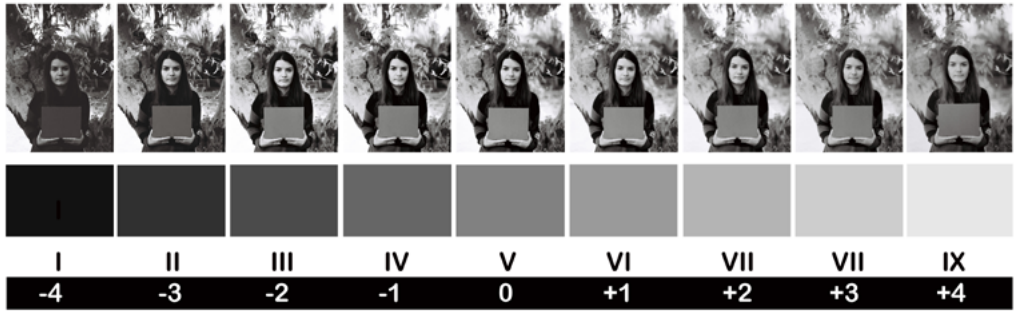
Finally, with excessive overexposure, highlight detail is lost. Color casts take over the image, contrast drops, saturation disappears, and subtle differences between some colors fade away. The image becomes flatter and loses its "depth".

3 Film's Latitude

Underexposing film results in a more muddy look and washed out shadows.

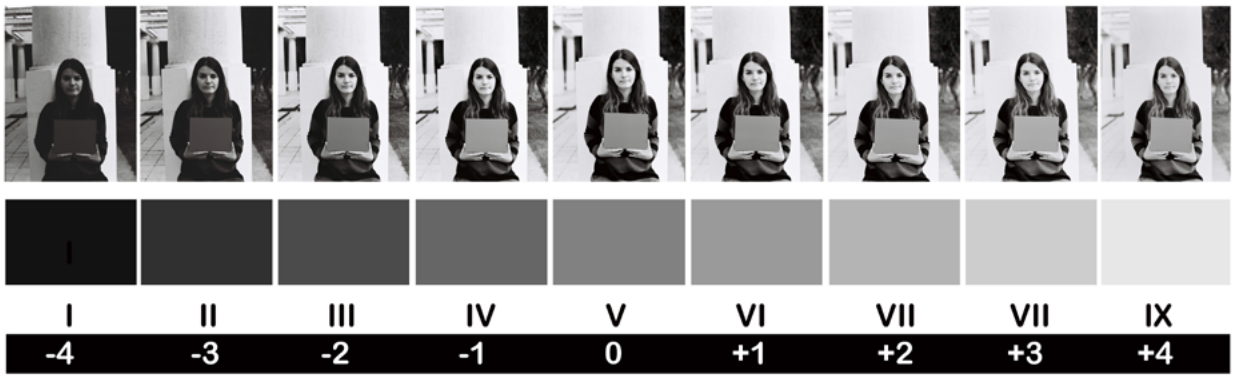
When underexposing by 1 or 2 stops, shadows become flat, color casts may appear, tones turn duller and darker, and contrast decreases. However, detail is still preserved in the midtones and highlights if there is enough contrast in the scene.

If we continue to underexpose further, we will begin to lose detail in both the shadows and midtones, as well as color vibrancy and contrast. The darkest areas will appear completely transparent on the negative, with no recorded detail.



In the case of black and white film, overexposure maintains brightness but results in a loss of contrast, as highlights flatten out when trying to recover information during scanning. On the other hand, with each extra stop of overexposure, grain increases considerably.

Film's Latitude



Underexposing will gradually increase both contrast and grain.

It becomes difficult to work with an image that has more than two stops of underexposure because all detail in the blacks is lost.

If you think about it, it is as simple as the following: We are seeing the light that impacted the negative, if there was no light, there would be no image.

Detail of grain.

4 *How to Expose*

Photo: Stefan Hellberg

4 How to Expose

Photo: Ana Lui

The first thing to do is forget about the methods we use for metering when shooting digital.

There are three key factors to consider:

· The light available. It's very important to have a light source and not rely on high ISOs. Unlike digital photography, where sensitivity can be increased electronically, in film photography, if there is no light source, we won't get good exposure — no matter how high the ISO of our film.

· The look we're aiming for: more or less saturated, with higher or lower contrast.

· The type of film we are going to use (professional film or consumer film/black and white/color).

· The part of the scene we care most about and want to preserve detail in.

4 How to Expose

Photo: Branco Prata

We should expose in a way that allows us to get a negative as rich in information as possible.

The secret to good exposure in color film lies in metering for the shadows (aka overexposing the midtones). This way, we preserve all the detail both in the darkest and brightest parts of the image.

Using a handheld light meter:

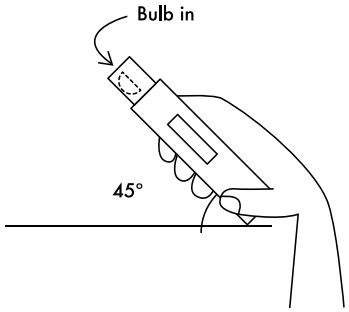
· Set the ISO.

· Prioritize either shutter speed or aperture (depending on your needs).

· Place the meter in the area you want to consider as middle brightness.

· Bulb in.

· Point the meter towards yourself, tilted at 45°, measuring incident light (not reflected light).



4 How to Expose

Using the camera's built-in meter:

· Spot metering mode (if available), or evaluative mode.

· Set the ISO.

· Prioritize either shutter speed or aperture (depending on your needs).

· Meter in the area you want to consider as middle gray.

· Get close enough so that no other light interferes with the measurement.

Photo: Branco Prata

Photo: Audrey Neracoulis

On the other hand, when shooting in black and white, if we meter for the shadows, we risk losing information in the highlights because the exposure latitude of black and white film is noticeably smaller.

To achieve a correct negative, we can use an 18% gray card, always placing it in the illuminated part of the scene and using spot metering.

If we don't have a gray card, we can use skin tones for metering. We know that an average skin tone is about one stop brighter than middle gray. Therefore, if we meter in spot mode directly on the skin, we should overexpose by one stop from the reading the camera gives us.

5 *Pushing Film*

Photo: Miguel Varona

5 Pushing Film

Photo: Birgit Hart

We push film when we chemically increase the film's exposure during the development process. This can be very useful when there is low light and we're already at the limits of what the camera can handle (maximum aperture, slow shutter speed) or simply when we're after the unique aesthetic of pushed film (more contrast, distinctive colors, more grain, etc.).

When we push film, we can rate it at a higher sensitivity during shooting than its box speed.

5 Pushing Film

Poto: Jean-Laurent Gaudy

Pushing is very useful in many situations, but **it is not the same as overexposing by one stop in-camera.** Any information that is not captured in the negative at the time of shooting cannot be recovered through pushing. Chemical pushing increases contrast and grain, and detail is lost in the shadows. Some films handle pushing better than others — most black and white films do quite well, whereas with C-41 color film, results can vary significantly.

Photo: Pia Clodi

6 *Main Film Stocks' Specifics*

Photo: Pally Learmond

6 Characteristics of the Main Color Films (C-41 Process)

Photo: Olga Plakitina

Fuji 400H

Professional film, ISO 400, fine grain. Wide exposure latitude; performs well from slight underexposure to overexposure. Natural skin tones with smooth transitions between shadows and highlights. Faithful color reproduction. Its cool greens and blues are very characteristic. Especially recommended for portrait, fashion, and social photography.

Photo: Zuzana Gavulova

Characteristics of the Main Color Films (C-41 Process)

Photo: Birgit Hart

Photo: Carlos Blanchard

Kodak Portra 400

The color film with the finest grain in the world at ISO 400. It incorporates Kodak's VISION cinema film technology, making it the color film with the greatest exposure latitude on the market.

Natural skin tones, excellent color and light reproduction. It's the ideal choice for portrait and fashion photography, nature, travel, and outdoor shoots, where situations often unfold quickly and lighting cannot always be controlled.

Characteristics of the Main Color Films (C-41 Process)

Photo: Elena Matiash

Kodak Portra 800

High-sensitivity film with very fine grain, high definition, and accurate color reproduction. Despite being a high ISO film, it delivers its best results in medium to high light situations. It has more contrast than Portra 400 and Fuji 400H, with greater color saturation.

Photo: Dave Harris

6

Characteristics of the Main Color Films (C-41 Process)

Photo: Joao Mascarenhas

Photo: Jean-Laurent Gaudi

Kodak Portra 160

Features the finest grain structure for better scanning and greater enlargement capability while maintaining exceptionally smooth and natural skin tones. Portra 160 is the ideal choice for portrait, fashion, and commercial photography.

Characteristics of the Main Color Films (C-41 Process)

Photo: Iván Sanchis

Photo: Mathias Moshbacher

Kodak Ektar 100

The world's finest-grain color negative film. It offers high color saturation and very vivid tones. It's the ideal choice for commercial photographers and advanced enthusiasts, recommended for applications such as nature photography, travel, and outdoor shoots in general. Note: Not recommended for portraits, as it tends to produce reddish color casts on skin tones.

Characteristics of the Main Color Films (C-41 Process)

Photo: Mikel Bastida

Fuji Superia 400 (Discontinued)

A multi-purpose ISO 400 film that can be used both in daylight and indoors with flash. Very vivid colors across the whole spectrum, including reds, blues, and yellows. Good definition and fine grain for a medium-speed film. Faithful color reproduction.

Photo: Yann Audic

Characteristics of the Main Color Films (C-41 Process)

Photo: Paula Prats

Kodak Gold

Available in ISO 100 (discontinued) and ISO 200, Kodak Gold film offers a great combination of color saturation, fine grain, and high definition. It is designed for consumer-level photography and performs well in daylight or with flash.

Both Fuji Superia and Kodak Gold are affordable films, but they come with some limitations: less exposure latitude, lower sharpness, and generally more noticeable grain. Exposure becomes more critical with these types of films, but when used correctly, they can produce excellent results.

Photo: Francesc Planes

6 Main Film Stocks' Specifics

Characteristics of the Main Color Films (C-41 Process)

Photo: Benjamin Barlatier

Photo: Dominique Jahn

Photo: Isabelle Hesselberg

Cinestill 800T

Cinestill is the only color film balanced for tungsten light (3200K) with an ISO of 800, without the need for pushing, and developed using the standard C-41 color process. Its exposure latitude extends from two stops of overexposure to two stops of underexposure. Primarily used for night photography and indoor settings.

Characteristics of the Main Color Films (C-41 Process)

Photo: Héctor Pozuelo

Expired Film

Much cheaper, and depending on how it has been stored, it can yield better or worse results. Signs of expired film are often a high loss in shadow detail and color casts in the shadows, generally leaning towards the greens.

To avoid the typical aesthetic signs of expired film, the best practice is to overexpose it, since the areas of the negative with the most exposure will show the most detail and the least grain.

As a rule of thumb, you can add +1 stop of exposure for every 3 years the film has been expired. ***Ex. if the film was expired 7 years ago, you can overexpose it 2 1/3 stops. If that film was ISO 400 you would shot it at ISO 80***

Photo: Katja Scherle

6 Main Film Stocks' Specifics

Characteristics of Black and White Films

Photo: Katerina Revenko

Shooting in black and white removes all the distractions that color adds when composing and choosing lighting.

Advantages of black & white film:
· No need to worry about different color temperatures in a scene.
· Greater variety of film types and ISOs.
· Lower exposure latitude than color film.
· More flexibility to push

The following list includes the films we consider most relevant B&W films used today. The characteristics described here are based on our personal experience and our daily work at the lab.
It's important to note that sometimes the differences between films are subtle and depend heavily on factors such as exposure conditions, lens quality, film storage, etc.

For this reason, it's difficult to claim that certain films are better than others — each photographer will find the combination that works best for their own style and type of photography.

6 Main Film Stocks' Specifics

Characteristics of Black and White Films

Photo: International Decoy

Ilford FP4 Plus 125

A fine-grain, medium-speed film. Handles highlights well, tolerating up to 3 stops of overexposure. If you want to achieve images with high contrast while maintaining normal levels of grain, it can be pushed up to ISO 500.

Photo: María Peralta

Characteristics of Black and White Films

Photo: Alexander Urban

Neopan Acros 100 (Discontinued)

A fine-grain film that became one of the most popular medium-speed films, offering results similar to an ISO 50 film. Produces images with lots of detail and sharpness due to its higher contrast. Its transition from whites to blacks is exceptional.

Photo: Raphael Artisan

6 Characteristics of Black and White Films

Photo: Audrey Neracoulis

Photo: Audrey Neracoulis

Kodak Tri-X 400

One of the most widely used films today due to its versatility. It has a very wide exposure latitude and maintains excellent tonal richness in both overexposure and underexposure. Produces sharp images. When pushed up to ISO 1600 (2 stops) with good-quality light, it maintains optimal grain levels.

Characteristics of Black and White Films

Photo: Teva Cosic

Kodak T-MAX 400 / 400TMY2 Professional

It has similar characteristics to Tri-X but, being a new-generation film, it has less noticeable grain. Produces flatter images with lower contrast than other ISO 400 films. Not recommended for pushing beyond 1 stop.

Photo: Remo Hediger

6 Characteristics of Black and White Films

Ilford HP5 Plus 400

Offers good resolution, sharpness, and tonal range. Widely used for pushing and can be developed by a wide variety of developers. It's possible to meter it up to EI 3200 (+3 stops) with good results. Ideal for types of photography that require a broad sensitivity range from the film, such as wedding photojournalism.

Photo: Ramón Sánchez Orense

6 Characteristics of Black and White Films

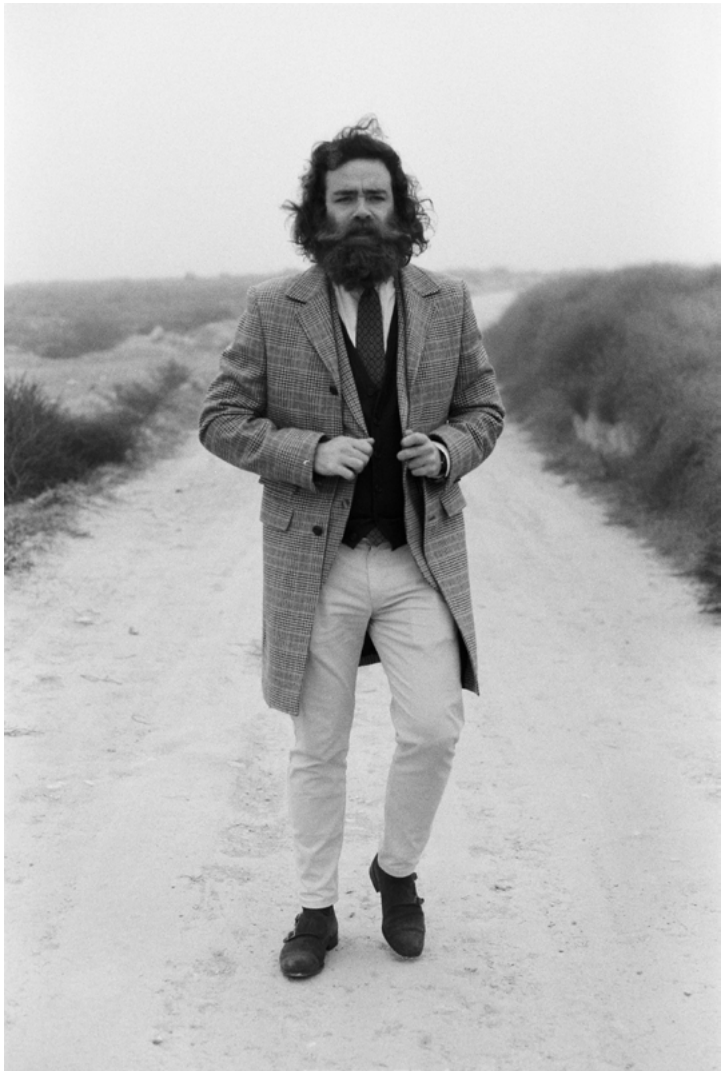


Photo: Carlos Blanchard

Ilford Delta 400

Provides images with great depth, good sharpness, and a wide range of tonal gradation. It can also be pushed up to EI 1600 without losing detail quality or excessively increasing grain.

Photo: Carrie Hall

6 Characteristics of Black and White Films

Ilford XP2 400

A black & white film notable for its convenience, as it's developed using the standard C-41 color process. Produces sharp, high-contrast negatives with a fairly wide tonal range, making it suitable for very varied lighting conditions. Not recommended for pushing.

Photo: Asier Armendáriz

Characteristics of Black and White Films

Photo: Theresa Wey

Ilford Delta 3200

A coarse-grain film — but aesthetically pleasing — designed to shoot in the most adverse light situations exposure-wise. Designed to be shot at 3200, but offers better results and significantly reduced grain when metered at 1600.

Photo: Smashing Films

7 *Playing and Experimenting with Film: Double Exposures*

Photo: Salva Alandí

7 *Playing and Experimenting with Film: Double Exposures*

Photo: Marcos Pérez

Double exposures (and basically multiple exposures) are the capture of two or more images on a single frame. What happens is that one image is superimposed over another by preventing the camera from advancing the film to the next frame. Therefore, the same frame is exposed more than once.

This can lead to overexposing that frame, but if we follow these steps, we can achieve incredible results.

1.) Since you are exposing the film twice, you need to underexpose 1 or 2 stops for each shot you take on the same frame to avoid losing detail and blowing out the highlights. Having a handheld light meter will help reduce the margin of error.

2.) When you take the first photo, the highlights and white areas won't show anything from the second photo. All the information from the second photo will appear in the dark areas of the first photo.

Find out how to do double exposures with your camera and start shooting!

Playing and Experimenting with Film: Double Exposures

Photo: Isabelle Hesselberg

Photo: Michelle Mock

TIPS FOR SHOOTING DOUBLE EXPOSURES

1.) When photographing people, the darker their clothes, the better.

2.) Always keep in mind the first photo when composing and taking the second one (especially remember whether you shot it vertically or horizontally!).

3.) You can always use elements from your environment or patterns and textures to fill in your second photo.

4.) Underexpose more in situations with lots of light.

5.) Experiment, enjoy the mistakes, and above all — have fun :)

8 *Possible Film Failures and Flaws*

Photo: Christoph Zoubek

8 Possible Film Failures and Flaws

LIGHT LEAKS

Usually appear when the camera's seals are not working properly.

To avoid light leaks, we recommend checking that the foam sealing the back of your camera is in good condition.

DUST OR DIRT

Will show up as black spots or lines in the images when there's dust or dirt inside the camera preventing exposure on those parts of the film.

Clean the camera well and make sure no parts (such as the foam from the camera light seals) are shedding particles.

If the particles are white, it's an issue from development or scanning. If you see this white dust, contact your lab — they should be able to fix it.

SCRATCHES OR STRAIGHT LINES

When scratches are perfectly straight, it means they come from a mechanical movement inside the camera.

To avoid them, keep your camera clean and avoid letting dust, dirt, or sand enter when changing film outdoors or in dusty conditions.

8 Possible Film Failures and Flaws

MOISTURE OR FUNGUS IN THE LENS

To detect fungus, shine a light through the rear element of the lens and look through it from the front. If you see some organic-shaped spots coming from the edges of the lens, it's very likely to be fungus.

Images will appear very soft and maybe a little blurry, especially in backlit situations or highlights, where the light spreads even more inside the affected lens elements.

IRREGULAR OR INCORRECT FOCUS

Sometimes you might notice that a specific part of the image is out of focus or blurry. This is unusual and peculiar. It generally happens when the film isn't perfectly flat at the moment of exposure. This points to an issue with the film pressure plate or the film advance system.

IRREGULAR EXPOSURE

Shutters in old cameras may show signs of wear. If the shutter is very worn, exposure might become uneven in the image, or some areas might even appear almost black. This happens because the shutter didn't move uniformly across the frame.

Possible Film Failures and Flaws

OVERLAPPING FRAMES

Similar to shutter wear, other mechanical parts of a camera may bend or break over time and use. This can lead to irregular film advance, causing images to overlap. This usually happens if the film advance gears are damaged.

MOISTURE

Sudden temperature changes can cause condensation or moisture on the film's surface. If the film has come into contact with water or liquids, it can greatly affect your images.

For best results, the film should not come into contact with any liquid or moisture until the moment of development.

X-RAYS

If film has been exposed to excessive amounts of X-rays, you will notice repeated wave-shaped marks along the negative, and the images will show a lot of grain, fogging, muted colors, and a loss of detail in the shadows.

To avoid this, always carry your film in your hand luggage. If you're flying through airports with older scanners, you can buy a 'lead bag' to protect your film. Check our in-depth analysis on our blog: 'Airport X-Rays: Will They Ruin Your Film?'

8 *Possible Film Failures and Flaws*

EXPIRED FILM

The sensitivity of the silver halide emulsion in film can degrade or “oxidize” over time. When this happens, the nominal ISO value drops.

This ISO drop also comes with a reduction in contrast and saturation, possible color shifts, and an increase in grain. That’s why, the only tool you have to compensate this effect is overexposing to compensate.

For a more in-depth approach, you can check our post ‘Understanding Film Flaws’ on our online blog.

Photographers Featured in This Guide

Valentina Verdesca: www.valentinaverdesca.ch

Óscar Garrido: www.garridoserra.com

Elisaveta Schadrin: www.belkaberlin.de

Marco Lehmbeck: www.facebook.com/marco.lehmbeck

Katja Scherle: www.katjascherle.com

Federico Jannacchino: fjmphotography.tumblr.com

Nicholas Ditsas: www.nicholasditsas.com

Libby O'Reilly: www.libbyoreilly.com

Aida Holgado: www.instagram.com/aidaholgado

Jay Emme: jayemmephotography.com

Jesús Leal: cargocollective.com/jesusleal

Jan Scholz: www.micmojo.com

Olga Plakitina: www.olgaplakitina.com

Dave Harris: www.daveharrisphoto.com

Joao Mascarenhas: www.joaomascarenhas.tumblr.com

www.marasulvisualstories.com

Carmen Gray: carmengray.es

Yann Audic: www.yannaudic.com

Jean-Laurent Gaudy: www.jeanlaurentgaudy.com

Pia Clodi: piaclodi.com

Pally Learmond: www.instagram.com/pallylearmond

Zuzana Gavulova: www.instagram.com/gavulka

Birgit Hart : www.birgithart.com

Elena Matiash: www.elenamatiash.com

Iván Sanchis: www.instagram.com/ivansanchisphotography

Mikel Bastida: www.instagram.com/mikelbag

Katerina Revenko: www.instagram.com/katerinarevenko_ph

International Decoy: www.internationaldecoy.com

Miguel Varona: www.miguel-varona.com

Audrey Neracoulis : www.lesecretdaudrey.com

Branco Prata: www.brancoprata.com

Anna Lui: www.analuiphotography.com

Photographers Featured in This Guide

Stefan Hellberg: stefanhellberg.com

Theresa Wey: www.theresawey.com

Mathias Mosbacher: www.diemosbachers.at/ueber-uns

Remo Hediger: www.remohediger.ch

Smashing Films: www.smashingfilms.com

Asier Armendáriz: www.azulcasiblanco.es

Carrie Hall: www.patienceandgraceblog.com

Carlos Blanchard: www.carlosblanchard.com

Ramón Sánchez: www.sanchezorense.com

Teva Cosic: www.tevacosic.com

Raphael Artisan: artisan-photographe.fr

Alexander Urban: www.alexurban.de

Maria Peralta: antiwedding.es

Benjamin Barlatier: benjaminbarlatierphotographie.com

Dominique Janh: dominiquejahn.tumblr.com

Isabelle Hesselberg: www.2brides.se

Paula Prats: www.paulaprats.com

Francesc Planes: francescplanes.tumblr.com

Michelle Mock: www.michellemock.com

Salva Alandí: www.instagram.com/sdesilencio

Notes

CARMENCITA

Film Lab