



Nantucket Nuptials

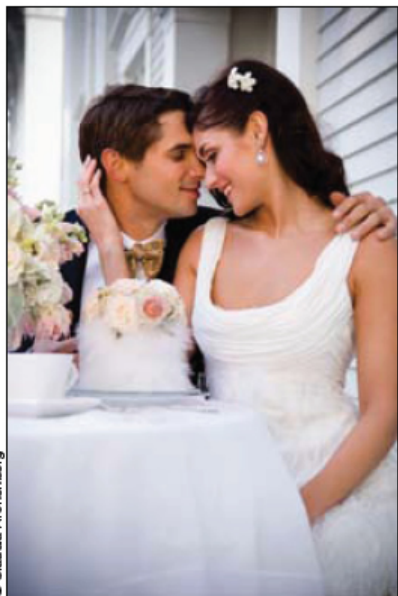
Gray New England skies? No problem, says Claudia Kronenberg, who uses the Nikon D200, D2X, and D2xs and her SB-800 Speedlights to light the way.

Not only is Nantucket, Massachusetts, a premier vacation destination—it's also the locale for some of the most high-end weddings in New England. And with the region's notoriously temperamental weather patterns and gray skies, photographer Claudia Kronenberg needs a complete photographic system that will handle Mother Nature with the same finesse used to handle the mother of the bride. In Claudia's case, the solution lies in the Nikon D200, D2X, D2xs, a slew of Speedlights, and a full range of lenses (her favorites include the 70-200mm f/2.8 VR, the 17-55mm, and the 85mm f/1.4).

"The quality of these cameras is beautiful," says Claudia. "Weddings are all about skin tones, color, and detail, and these cameras give me the ability to work on those aspects in the RAW format. I've been doing bridal fashion shoots lately for some magazines, and I've blown up the images to 24x30—the skin tones are absolutely gorgeous."

The need for speed has also driven her devotion to Nikon's digital line. "When I'm shooting RAW, these cameras are superfast—there's no buffer time," she explains. "I've never had to wait for my cameras to catch up to me."

Claudia uses the wireless Creative Lighting System to illuminate her blushing brides and handsome grooms. "My favorite technique is to backlight the bride and groom with the sun, and then fill in with the SB-800 Speedlight," she explains. "I'll have somebody block the sun from my lens, and then I'll shoot with the wireless system with the SB-800s on manual. I'll dial it way down to give me just enough fill light to make the subjects pop but still have this beautiful halo of sunlight behind them. Plus on Nantucket we have a lot of inclement weather, so on a dreary day I'll use the SB-800



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wireless system to basically fill the subject so that they have this really natural-looking light that's not overly flashy and that fills those dreaded raccoon eyes."

Claudia also appreciates the lighting system's ease of use. "We either put the flash on a stand, or my assistant holds it where I want her to hold it," she says. "It gives me versatility

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—CLAUDIA KRONENBERG

because she can move around with it while I'm shooting. Also, the D200 can command this all right from the camera, while the D2xs has the commander unit. I can tell each flash to do different things, and I can change the ratio of the flashes right from the camera."

Comfort and familiarity is important, too—especially for a photographer who has to think quickly on her feet as she dashes from the shoreline at a beachside wedding into the reception tent to make sure she gets all the right shots. "The one thing about Nikon that is so great, from the D80 on up to the D2xs, is that the ergonomics always feel like Nikon," Claudia says. "No matter which camera you have in your hand, you automatically know where everything is, where to find things in the menus—it's very consistent and manageable across all the cameras. The intuitiveness and the way the cameras feel in my hand is what has always kept me with Nikon." §

To see more of Claudia's work, go to www.claudisk.com

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