# Fuji xh1 manuale italiano

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Enter the term search and click. This page can be viewed from smartphones and tablets. To view this guide in English or Chinese, choose ENGLISH or() in language. To view a manual translated into other languages using Google's machine translation feature, select OTHER. The Owner's Guide (PDF:) New Features Guide (PDF: ) Introduction Menu List supplied by Accessory Movie Recording and X-H1 Playback is a professional version of the X Fujifilm camera series. Until a few months ago it was also the flagship of the series, but now it has to share the title with the X-T3, which shows some innovations unavailable on the X-H1. The X-H1 comes from the X-T2 and takes the same components, the aperiolic color filter X-Trans CMOS III sensor, the X Processor Pro imaging processor and the hybrid autofocus with 169 plus 325 AF points. The body is new and larger and more reliable to adapt to even intensive professional use. New is the image stabilizer on the sensor, for the first time on Fujifilm. The X-H1 for aesthetics and sizes resembles a reflex with a viewfinder, in this case an electronic one protruding over the shell and a more pronounced handle. In fact, the body of the machine was designed to have more rigidity and reliability than the X-Tx and to better dissipate heat. It also serves to better hold and balance the camera in use with heavy lenses and long canvases and better organize controls on a wider surface to easily find them even with an eye in the viewfinder. The VPB-XH1 battery bearing handle also contributes to this, which adds weight and texture to the whole. The X-Tx cameras, on the other hand, are lightweight and small in size and are less suitable for use with heavy objects. The third-generation X-Trans CMOS sensor with a matrix of aperidic color filters, divided into groups of 6×6, eliminates the risks of exposure to moire on repetitive textures and thus eliminates the anti-Alya filter that improves sharpness. The only criticism that can be made of it is that it is still APS in format while today's trend, at least for the professional market, is to move to fullframe. Thus, the main features of the X-H1 are: - 24 Mpx X-TransTM CMOS III APS Sensor - X Processor Pro 2 processor - Fujifilm X plug-in lens - hybrid phase sensing and contrast autofocus with 169 phase sensing AF points, 325 contrast detection and manual focus with contour selection - ISO sensitivity from 200 to 12800 Iso with extensions of 100 to 51200 - electronic viewfinder with 3.69 Mpx , 100% coverage and 0.75x increase - 3 screen with 1,040,000 pixels adjustable at the top and Low and lateral - mechanically running shutter with time from 30 seconds to 1/8000 and electronically working with a time of up to 1/32000 seconds - controls with rings for time and isto sensitivity - are torn up to 14 fg/s - Cine 4K video at 4096×2160 pixels, 4K at 3840× 2160 pixels and Full HD with stereo audio - Ultra Sonic Vibration Sensor Cleaning System - Advanced Film Simulation Mode - a range of dedicated accessories, Including a pen with an extra battery - sizes 140x97x86 mm - the weight of 673 grams of X-H1 costs about 1170 thi body only and 1300 euros with the handle VPB-XH1. The description of the aesthetics of the X-H1 is inspired by that fujica movie. The expressed handle, unlike the X-Tx models, allows for easy grip, but for weight it is always preferable to hold it with two hands to shoot, especially if you install a rather heavy lens. The construction and finishes are great, certainly higher than the average of other cameras in the category. The body is made of magnesium alloy with a zigzag skin coating, which makes it very pleasant to the touch. The control rings are made of metal, the external buttons are numerous and well positioned to suit the assigned function. The controls are almost all external and you can install almost any function of the machine without navigating the menu, which is very positive for the speed of action. That the X-H1 is plentiful in size compared to its sensor can be seen compared to a fullframe mirrorless one like the Sony A7R III. Even with the established focus and brightness equivalent designed, the XF Fujinon 16-55/2.8 and Sony GM 24-70/2.8 show that the overall size is not too different and the weight is similar. I'm starting the description from the front. To the left of the bottom of the target at the bottom is the unlock button. Above is the customizable Fn1 button (by default it activates a selection of shooting modes, single, explosion, brackets) and above help light for autofocus, which also acts as a signaller for self-portrait work. On the handle of the front control ring. To the top right, you can see the attachment synchronization for external flashes controlled by cable (professional function) and under the autofocus switch: Single S, Continuous C, and Manual M. There are two double metal rings on the top shell. Starting on the left side you can see the Iso sensitivity ring, with a lock/unlock button in the center that can be an automatic A or go from 200 to 12800 ISO. There are also positions L (100 ISO), H (51200 ISO). Under this ring there is a coaxial set of shooting modes, S Explosion at different speeds, fast CH, medium CM, slow CL, multiple exposures, ADVANCED FILTER ADV, panorama, self-portrait and video shooting that is best seen from the rear view. In the center, above the viewfinder ledge, there are hot contact sleds for flash, and on the left side of the wheel for dioptric correction. On the right, that is a large time ring, always with a lock button in the center, with a time from 1 second to 1/8000 plus poses B and T and position A. Longer time 1 second or shorter time 1/8000, with an electronic shutter, are installed with one of the control rings, as well as an intermediate time between those granted by the ring. Under the coaxial and better visible in the rear view there is a second ring to install exposure measurement modes: appraisal, weighted average in the center, media and location. It follows a small LCD panel that shows the main camera settings, very comfortable and illuminated through a small button with the ball symbol next to it. Just behind the exposure compensation button within 3 adjustable stops, after clicking on it, through the back ring. At the back we find in the center at the top of the electronic viewfinder and under the sensor to automatically switch between this and the screen, which can also be installed manually. On the left is a button to view the photos and a button to delete them. To the right of the viewfinder at the top of the button to lock the exposure, the one to activate the focus regardless of the shutter button and the rear control ring that pressed increases the framed image for manual focus. In the far right on a small ledge on which you can rest your thumb there is a button that activates the fast menu (on the screen or in the viewfinder) to allow you to adjust most adjustments. Further down is a joystick that allows you to move your chosen focus point, point, or area from available points, points, or areas. When you click on it you can choose between a rectangular matrix of 91 points, a square with 169 as phase sensing or complete with 325 contrast points sensing almost the entire framed image. It follows down the four side of the pad with a recall menu and confirmation buttons in the center. The four buttons on the panel are all customizable. You can decide from the menu whether to reserve them just to select and move focus points. In addition, you can customize them with the desired features: by default, starting at the top clockwise Af area selection, white balance, splash mode and film simulation selection. Finally, under the button choose the information to view on the screen and viewfinder and automatically switch between them. Explosion mode allows you to increase the speed of image update in the viewfinder, in addition to autofocus, as well as the speed of the explosion, but requires higher energy consumption. On the right side is double housing for two SD cards, typical of professional cars covered with front. On the left side are behind the USB socket door, Mini HDMI, microphone entrance and remote control. On the case is a screw fastening for a tripod aligned with the lens and a high-capacity lithium-ion battery case door. Grip VPB-XH1 This handle screws in the back of the X-H1 through a tripod fastening. It contains two NP-W126S batteries that increase the range of cameras, from 310 shots with a standard battery, to about 900. It also allows you to increase the blast speed with a mechanical shutter from 8 to 11 fg/s. The handle plays shutter button, front and rear control rings, joystick and some buttons to simplify the use of the camera vertically. With capture engaged X-H1 takes on an impressive appearance, but it allows you to better balance with the help of large and heavy targets such as 100-400. Supplied, along with the machine, come: - NP-W126S rechargeable battery - BC-W126 cable charger - optical plug-in cover cover - EF-X8 flash - shoulder strap - accessory sled cover - Printed guide software for viewing photos and raw conversion software, Raw File Converter 3, must be downloaded from the site Fujifilm. You can also download captureone express for Fujifilm software for free from the PhaseOne website, allowing raw conversion with better and more efficient features than provided by Silkypix obtained by Fujifilm. Additional accessories include: - VPB-XH1 battery port handle - NP-W126S extra battery - BC-W126 cable charger - AC-9V network power adapter and CP-W126 cable - RR-90 remote control - MIC-ST1 stereo microphone - MCEX-11/ Macro Tube Extension 16 - Various highlighted external flash - lens adapter ring with Leica M plug-in - lens protection filters with a diameter of 39 and 52 mm - HG-XT pen - Wireless printer connector Instax SP-1/SP-2/SP-3 Mode Screens Fast Menu Practically use X-H1 I had on the X-H1 equipped with a zoom 16-55 mm f/2.8, equivalent to 24-82 mm, 23 mm f/2.0, equivalent to 35 mm, 50 mm f/2.0, the equivalent of 50 mm and 100-400 mm f/4.5-5.6, equivalent to 150-600 mm. All Fujinon is designed by XF series equipped with a ring that allows you to directly adjust the iris by checking its settings directly, as well as on the screen, LCD panel or viewfinder, which also includes position A for automatic shell settings. This, along with the time ring, which also includes setting A, allows you to choose very quickly whether to use the machine in the program (both parameter on A), or prioritize the aperture (the time ring on A and the aperture adjusted to the lens), the priority of the time (iris on A and the time adjusted with the ring) and finally open with both rings adjusted by the choice of the photographer. If you add to this the outer rings and are immediately on hand to adjust the sensitivity of the ISO you understand the extreme lightness and speed of all the photographic parameters of the X-H1. Wearing a machine around with a 16-55 lens is set simple, just a medium bag. However, the weight of the whole is quite high, and one is not far from sIR. If you want to increase in 100-400 things change and you need a really capacious bag. I begin to describe my impressions of some general considerations on this camera. The X-H1 is a technologically advanced machine, but in using it as a movie reflex a long time ago. All you need to take a picture is adjusting with visible rings and look at the lid. Focus can also be immediately switched from automatic to manual, with a lever on the front, and its help system, highlight rush, is very effective. In some cases paradoxically all these manual adjustments with rings created some difficulties for me when, for example, I was looking for a button to install iso sensitivity, while I did not see the ring that I had under the nose, or I was looking for one to set an explosion or self-draw, which is equally controlled by the ring. The power of habit! But this is not a defect is a merit. The body of the machine, as mentioned in the introduction, is quite large and heavy, built of magnesium alloy and with excellent finish. The teams are all well located and easily accessible even with an eye on the viewfinder. A fairly large body size makes it easy and error-free to find them. Having up to six customizable buttons makes it possible to make an excellent setup. However, there are some oddities and features in the settings that need to be taken into account by studying them primarily through a guide, on the pain of being in a difficult position at a time when you want to do some tweaking and you can't do it. First, set up exposure measurement modes that can be achieved with a ring when you have your eye in the viewfinder. By default, the X-H1 uses multi-zone measurements. If you want to change the measurement method to a medium, center weighted middle, or spot, focus settings with face and eye detection to be set on off, otherwise the exposure measurement remains set to multizone, even if the control ring is set to another value. What is a person/eye detection has to do with measuring exposure only Fujifilm knows, but that's what made me waste my time, it only happens in this camera and I only learned by reading the manual. Secondly, when shooting in queues at an angle of speed, if you want the camera to adjust the exposure frame frame frame frame over, rather than keep it fixed at the first shot, you should be in the SETTINGS menu in imp submenu. BUTTONS/RINGS is installed SHUTTER AE in OFF. This approach is also strange, because it would seem more logical to the contrary, it initially created difficulties for me and can only be detected by carefully reading the manual. So I recommend that you try all the settings and modes of operation before you use them and read the user's manual carefully in case of doubt. They share the menu by substitution: Image quality settings, AF/MF settings, shooting settings, flash setting, movie setting, and SET UP. Plenty of space, 3 panels, is dedicated to focus, which can be set in detail. However, some options, such as formatting memory cards, are hidden between the user's settings. Other settings, such as a mechanical and electronic shutter or the preservation of photos and a living, require careful consideration. The Viewfinder, an OLED type, has a resolution of 3.69 Mpx. Resolution and detail are high, and the magnity is enough to see a good image that is large or larger than that of a full-form reflector viewfinder. In the viewfinder you can see everything you see on the screen, including all the menus, so again make all the adjustments without exfoliating from the eyes. In addition, there is 100% coverage, which is useful if you need to formulate it very accurately, as in macros. Another advantage of this viewfinder, like almost all electronics, is that you can see the exposure in advance and fix it if necessary. Finally Exclusive and very useful feature: when turning the camera for a vertical image, the information in the viewfinder moves, always remaining on the bottom and top side, as for horizontal images. I have never noticed even the darkest shots showing signs of noise, as in other cases. The screen of the 3rd screen with 1,040,000 pixels is quite sharp and quite noticeable even in full light, activating the function of displaying the sun in this case from the menu. This can be useful for designing and using menus or when using a machine on tripods. It is adjustable at the top and bottom as well as the side to right. It is sensitive to touch and as well as focusing and shooting, touching it with some other interesting features. In fact, when you're with your eye in the viewfinder, you can move your chosen point or focus area by tapping the screen and moving them with your finger. You can also choose whether the right or left half of the screen will be used for this feature. You can also activate four virtual keys assigned to move your finger out of the center of the screen in four directions. By default, you have a clockwise top: a histogram display, a adjustable microphone level, an electronic level display, and a field preview depth. In video mode, you can activate them from the Movie Settings menu to display icons that allow you to silently change multiple adjustment settings, such as time, aperture, exposure compensation, ISO sensitivity, microphone level, and others. The X-H1 shutter has a mechanical and electronic shutter. The shutter is mounted on springs to soften the vibrations, and this, along with the body's high stiffness makes it particularly quiet. The extremely soft shutter button completes the image and makes the X-H1 one of the most stable and quietest cameras in the frame. The mechanical shutter has a time of 30 seconds as 1/8000 plus B and T poses. Electronic, with a time of 30 seconds to 1/32,000 is useful if you want to shoot with open apertures to reduce the depth of sharpness in very bright scenes, or shoot completely silently or finally to reach the maximum blast speed. Stabilization X-H1 is the first Fujifilm to adopt a stabilization system on the sensor. The stabilizer is particularly oversized for the APS sensor and very accurate. When the stabilizer lens is installed, work together with this to achieve the best results. For its stabilizer, see the performance page. Autofocus X-H1 autofocus hybrid, phase sensing and contrast sensing, sensor equipped with camouflaged pixels suitable for phase detection. It has 169 phase sensing AF points, at an array of 13×13, although you can use a narrower of 13×7 and 325 contrast sensing points. The phase sensing matrix covers the area of 50% horizontally and 75% vertically. Points can be selected and used in one way, in zones 3×3, 5×5 and 7×7 points, throughout the enlarged area for wide pursuit or with automatic selection of almost the entire framed area. Individual points or zones can be selected using a set joystick or directly on the screen. The basic X-H1 offers a choice between a 91-point matrix, but if you want you can activate 169 points or all 325 points. Work modes can be: single FOCUS AF-S, continuous focus AF-C or manual, selected with a small lever on the front. Through the menu, you can choose whether to prioritize focus or shooting in both AF-S and AF-C. In AF-C (continuous) you can adjust some parameters of autofocus: the sensitivity of the chase, sensitivity to the speed of the subject and the scope of the frame to give priority. There are five predetermined profiles for different situations: basic with standard settings for moving objects, ignoring obstacles, items in acceleration/slowdown, items that suddenly appear, items with irregular movements plus custom settings. Autofocus also has a function for detecting the subject's face and eyes. Its sensitivity is high even without auxiliary light, about -3 EV with 23 mm f/2.0. Hence a similar autofocus for functionality and adjustment capabilities that of the best SLRs for sports and naturalistic photography. In practice, it has always been fast and sensitive even in poor lighting conditions. The detection of the face and eyes works well and with great confidence in the shooting of portraits. Shooting in the queues showed some difficulty. Using a magnified-area tracking feature, it couldn't always connect the theme, and I often access unfocused photos. This is either by using autofocus profiles by default or by creating a profile to track objects approaching or moving away quickly. Using an autofocus zone instead, with a central area of 3×3 pointed to the subject, the autofocus managed to follow it better with almost all the photos on fire. In the video footage it worked pretty well, showing only some uncertainty when using zooming on moving objects, quickly recovered. If you want to focus manually, you have to switch the front lever to the M; On the screen or in the viewfinder is a distance scale, and if you have included the Focus zoom feature from the menu, the image will be automatically zoomed in. In this case, focus can help with centered contours (Focus Peaking), for which you can choose color. Installing exposure by installing all the rings on A (Times, Diaphragms and ISO), the camera works completely automatically, selecting three exposure settings. You can change the chosen time/iris pair for the same exposure with the rear ring (change of program). You can also vary the exposure by clicking the exposure button and always adjusting it with a ring within q/- 5 EV. Moving one of the three lenses from A to a certain value gives priority to this parameter (time, iris or sensitivity), and the machine will always rule the other two with the possibility of compensating for exposure. Moving two rings from the A X-H1 will always control the third setting for better exposure. Finally, you can manually customize all three exposure settings, possibly referring to the graded scale on the screen or viewfinder. The measurement can be in several zones (matrix), medium, medium with central prevalence and location. I've said before that in order to vary the scope of measurement, it is necessary that the focus with facial and facial recognition be deactivated. Exposure has always been fixed outdoors with good light, although in extreme situations highlighting a small correction is recommended in favor of shadows or lights depending on what you want to achieve. In bad light, illuminated exteriors at night, for example, or dark interiors, instead of X-H1 with matrix measurements, tend to overexposed about 2/3 stop. However, it is easy to correct this difference with the appropriate correct ring by controlling the result directly in the electronic viewfinder. The white balance can be automatic or selected from seven set of settings, including one for underwater shooting. You can also set up a custom adjustment based on measurement (you can store three) or adjust it in CK degrees. From the outside it always proved to be correct, both day and night, while in artificial light the portrait session automatic adjustment was not corrected, with the tones too hot and I had to manually correct the raw photos. IsO sensitivity can be adjusted automatically or manually from 200 to 12,800 ISOs on the steps of 1 stop or 1/3 stop and can be extended to 100 or higher to 51,200 ISO for both jpeg and raw photos. Automatic adjustment of ISO sensitivity improves compared to previous models and If you want, you can set the longest shooting time, behind which the sensitivity should increase, depending on the focal length of the lens, as well as increase. It's a wonderful advance that allows you to use automatic tuning quite quietly, even if the camera is a little optimistic about the minimum shooting time. However, the three ISO Auto profiles remain useful for differentiating the minimum and maximum sensitivity values and the minimum time you want to shoot for different scenarios. Photos photoform can be saved in 3:2, 16:9 and 1:1 and in different sizes, L in 24 Mpx, M at 12 Mpx and S on 6 Mpx for jpeg 3:2; Raw sizes are always 6000× i.e. 24 Mpx. Photos can be stored in Jpeg with excellent or normal quality, in raw (RAF) even compressed without leaks and in raw more jpeg. The color profiles of X-H1 has, like all Fujifilams, numerous color profiles that resemble the colors of the most famous Dia and the negative films Fuji: Provia (standard), Velvia (live), Astiatia (soft), Classic Chrome (neutral), Pro Neg. Hi, Pro Neg Standard, allow you to get jpeg photos with different color characteristics to use according to the subjects and tastes of the photographer. In addition to these there are profiles for bianconero, Acros (dramatic) and BVD also with yellow, red and green filters and sepia. These profiles can also be applied to raw photos using raw File 3 converter software, which can be downloaded for free from the Fujifilm site and then you can change them after the event to find the one that best suits each photo. Of all those that I prefer and that has the best crop for landscapes is classic Chrome. The published photos show the results of different profiles. In addition, a new Eternal profile is available, suitable for video shooting. This mimics the characteristics of a film with soft colors and intense tones in the shade and with the ability to use a dynamic range of about 400% equivalent to 12 stops to produce shots suitable for easy post-production. Flash Like previous X-Tx models, the X-H1 doesn't have a built-in flash, but a separate small, EF-X8, is available for installation on the accessory sleigh. Explosion Another important feature is the explosion. This can reach, at the highest speed of H, at 14 fg/s in blast mode using an electronic shutter or for 11 seconds, except for explosion mode. Using a mechanical shutter you get up to 11 fg/s with a handle and eight without. At the lowest L speed you have 5 fg/s with a live view, that is, real-time display of the object in the viewfinder. An additional speed of 6 fg/M with a live view with the first electronic curtain is also available. It can be a single, continuous or manual, at one point, an area or an entire AF point zone for pursuit. For performance, see the relevant pages. Video video video allows you to shoot 4K Cine video at 4096×2160 pixels (17:9 ratio) 24p, 4K at 3840×2160 pixels 30/25/24p or Full HD at 1920×1080 pixels 120/100p, 60/50p or 30/25p with a bitrate of up to 200 Mbps in MOV code with H22644. The 1280×720 pixel HD shot is also available. The F-Log Dynamic Range option is available for registration on both SD schda and on an external device. The X-H1 is equipped with HDMI output for external devices, a microphone socket. Basic adjustments, iris, shutter time and sensitivity can be adjusted silently using the touch screen. During the shooting, the focus can be automatic, single or continuous or manual. Apertures, white balance and exposure can also be adjusted, including any compensation. The image is activated by placing the appropriate ring, under sensitivity, in the video position and pressing the shutter button. Fujifilm also makes available two MXK cinema lenses with X-plug, MKX8-55 T2.9 and MKX 50-135 T2.9 movie lenses that are especially suitable for connecting Wi-Fi video footage and Bluetooth connections available. With Wi-Fi, you can control your camera remotely through the Fujifilm Camera Remote app and your smartphone or tablet and send photos. Bluetooth allows you to keep in touch with a smartphone, tablet or computer that is active for continuous photo transmission. Special features. Panorama: You can take a panoramic photo horizontally or vertically, with a viewing angle of 120 degrees, 180 degrees or 360 degrees. The machine automatically takes a series of photos, which it then connects to get a panorama. Advanced filters: A number of filters are available to change the look of photos: toy camera, Thumbnail, pop color, high key, discreet, dynamic tones, soft focus and various color effects. These features such as explosion shooting, braces and self-shooting are activated with the ring below that sensitivity. Anti flicker: The X-H1 is equipped with Flickering Reduction to control color instability and exposure caused by shimmering fluorescent acches. The feature detects the flickering frequency and automatically monitors the moment of the shot so that it coincides with the peak brightness, providing a stable exposure for indoor sports photography. However, this feature is not available with an electronic shutter. The Fujifilm X Lens Kit is constantly expanding in Keep in mind that the multiplier factor for the APS fujifilm sensor is 1.5x. Currently, there are 25 25 targets, 22 of which have the highest quality XF series, 14 fixed focus from 14mm f/2.8 to fantastic 200mm f/2.0 including ultra-bright 16mm f/1.4, 23mm f/1.4, 35mm f/1.4 and 56mm f/1.2 in two versions, 90 mm f/2.0 and macro 60 mm f/2.4, and 11 zoom from a professional wide angle 8-4, and 11 zoom from a professional wide angle 16 mm f/2.8 for canvas 100-400 mm f/4.5-5.6 also including two other professional 16-55 mm and 50-140 mm f/2.8. Then there are three cheaper zoom series XC at 15-45/3.5-5.6, 16-50/3.5-5.6 and 50-230/4.5-6.7. In addition, available are three fixed coordinating Seis Touit and some non-autofocus Samyang are available. Other manufacturers are also gradually making Fujifilm X plug-in targets available. All XF targets are made of metal with high-quality design and finishes, soft and liquid rings. With these lenses, the choice is quite complete and consists primarily of high quality and brightness of fixed focal optics, as befits the characteristics and level of the machine. Among all, 16-55/2.8 zoom as a versatile lens is recommended, perhaps a fairly lightweight 50-140/2.8 zoom and finally some of the high brightness of the f/1.4 series as needed. The targets of the F/2.0 series, 23, 35 and 50 mm are small and light, although they are excellent, do not earn much in total weight, as in the case of the X-T2 and X-T3, given the weight of the X-H1 machine

body. On all Fujifilms, as on other mirrorless, you can install a reflex or other camera lens with special adapter rings, thanks to the reduced thickness of the body. Of course, autofocus is lost and exposure must be adjusted to manual or priority aperture. Fujifilm provides a Leica M lens adapter, but on the market they are located for almost all cameras. The X-H1 is therefore a very complete machine with all the features that you might want in a professional machine and was nice to use in all cases. It easily adapts to its controls and machine quickly and reacts under all circumstances. Its size and weight in some cases advantage as a photographer who uses it appears at first glance of people as a professional, and this allows him to make room for photography in crowded places, such as the exhibition of vintage cars illustrated in the gallery. If you want to go unnoticed you can do this by keeping the car at waist height and using the screen frame, taking advantage of the opportunity of absolutely quiet shooting. For all the test photos, I used a 3:2 format. Test photos are divided into two groups: test photos taken on sensitivity, 100 to 51200 ISO, in natural light day and night and indoors and various diaphragms to assess the target, and sample photos to different sensitivity depending on the situation. All the photos were stored as jpeg, as saved by the machine, and compressed without the raw leaks that I converted from CaptureOne to Fujifilm. The conclusion of the performance and output

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