

# FUJIFILM

## X-E4



## PUNCHING (WELL) ABOVE ITS WEIGHT

**Fujifilm's RF-style X-mount camera gets all the recent performance upgrades, and it's slimmer than its predecessor, making it a very potent little package indeed.**

**D**o you think Fujifilm is keen to keep photographers happy? Take a look at the current line-up of X-mount APS-C mirrorless cameras and there's something for

everybody regardless of skill level or budget, from the flagship X-T4 to the entry-level X-T200 and all points in between. Fujifilm is even mixing up its formulas as we've seen with the X-S10... and now there's the latest-generation model

of the rangefinder-style X-E series, which is pretty much the X-S10 in a more compact package. In fact, the X-E4 is actually a bit smaller than the previous X-E3. It really is a pocket rocket, especially when matched with the new 27mm

▲ The X-E4 adopts slightly squarer styling than the X-E3 which enhances its classic range camera looks. There's no handgrip, but it's still very comfortable to hold.

f/2.8 'pancake' prime (equivalent to 40.5mm) that's available as a kit lens option. We're talking jacket pocket sizes here, of course, but the X-E4's many upgrades make it a formidable combination of compactness and capabilities.

The key upgrade is to the current imaging stream that Fujifilm is using in everything upwards of the entry-level X-T200. This means the 26.1MP X-Trans CMOS 4 BSI-type sensor mated with the quad-core X Processor 4 to enable continuous shooting at 20fps with the electronic shutter and 4K DCI or UHD video recording at 30 or 25fps (see the Making Movies panel for the full video rundown). However, the E4's small size means it doesn't have in-body image stabilisation.

The native sensitivity range is equivalent to ISO 160 to 12,800 with extensions to ISO 80 and 51,200. Another important design aspect of the X-Trans CMOS 4 sensor is its dual-gain circuitry, which essentially sets two base ISOs, one at ISO 160 and the other at ISO 800. The low ISO circuit optimises dynamic range, while the high ISO circuit optimises sensitivity. The dual base ISOs also mean that noise characteristics at sensitivity settings above ISO 800 are essentially 2.5 stops better than would normally be the case. For instance, at ISO 800, they're the same as at ISO 160.

If 20fps continuous shooting isn't fast enough for you, there's a 30fps option, but it comes with a 1.25x crop, which gives a resolution of 16.6MP. When using the electronic shutter, there's also a 'Pre-Shot' function that commences continuous capture when the shutter release button is at the halfway position (i.e. for metering and autofocus). This can be set to 30, 20 or 10fps with 10 frames captured prior to actual shutter release. Using the mechanical shutter, the maximum continuous shooting speed is 8fps, or 5fps if you want continuous AF/AE adjustment.

The image quality settings start with 14-bit RGB RAW capture as these files can be compressed, losslessly compressed, or uncompressed. JPEGs are captured at either Fine or Normal compression levels and in one of three image sizes, the maximum being 6240x4160 pixels. Additionally, there's a choice of three aspect ratios – 3:2, 16:9 or 1:1. In-camera RAW-to-JPEG conversion is possible with a total of 20 processing parameters.

### CLASSIC LOOKS

The in-camera processing functions for JPEGs are the same as those offered on the flagship X-T4. These start with the current choice of 18 Film Simulation profiles. These include Eterna Bleach Bypass – which was introduced on the X-T4 – and is an alternative to the original Eterna. This variation gives more muted colour saturation while maintaining a higher contrast, replicating the look of the bleach bypass film processing technique. Eterna is the name of Fujifilm's

## THE CONTROL LAYOUT IS CLASSIC FUJIFILM X-MOUNT WHICH, OF COURSE, IS CLASSIC. FULL STOP.

cinema film stock, so these are essentially profiles for video, but you can use them for still photography as well.

The X-E4's function list also includes Classic Neg, based on Fujicolor Superia 100 colour print film, and Classic Chrome, based on... er, Kodachrome 64. It's worth noting once again that the Film Simulation profiles can be applied to RAW files in post-production. The adjustment parameters – which are applied globally rather than to the individual profile – are for Tone Curve (highlights and/or shadows), Colour (i.e. saturation), Sharpness, and Clarity. This last parameter adjusts definition by increasing or decreasing the mid-tone contrast while leaving the highlights and shadows alone. A Monochromatic Colour adjustment is provided for B&W

Film Simulation profiles with the choice of warm-to-cool or magenta-to-green ranges, plus there are the usual contrast control filters in yellow, red, and green that Fujifilm sets up as separate Film Simulation settings for both the standard Monochrome and ACROS profiles (meaning there's eight B&W modes in all). In case you're new to all this, Neopan ACROS is Fujifilm's much-loved fine-grained B&W negative film, available now as the reformulated ACROS II.

You can further tweak the Film Simulation profiles via processing functions called Grain Effect, Colour Chrome Effect and Colour Chrome Effect Blue, each of which has the choice of Weak or Strong level settings. Grain Effect does what it says on the tin, while Colour Chrome Effect increases the range of tones within highly saturated colours, particularly when shooting in high contrast situations. Colour Chrome Effect Blue does the same thing, but only to the blue tones. There's also a choice of eight Advanced Filter special effects which include all the staples such as Toy Camera, Miniature, Pop Colour, Partial Colour, and Soft Focus.

Dynamic range expansion can be done a number of ways, starting with the standard processing of the image to

decrease the amount of contrast, with the option of either auto correction or one of three manual settings (labelled 100%, 200% and 400%). There's also a Dynamic Range Priority function to adjust the contrast for increased detailing in both highlights and shadows. There are three settings – Auto, Weak and Strong – with the latter two based on the dynamic range expansion setting... which means the minimum ISO is also raised (to ISO 320 and 640 respectively) to give more 'headroom' for adjustments. The Auto setting selects either one or the other, depending on the contrast range presented by the prevailing lighting conditions. Another way to expand the dynamic range is to use the multi-shot HDR capture mode, which records three frames with the options of auto exposure adjustment or a choice of four manual settings designated HDR200, HDR400, HDR800 and HDR800 Plus. There's also an auto-bracketting mode for dynamic range, as well as for exposure, Film Simulation profiles, focus, ISO and white balance. The Film Simulation bracketing is quite handy as it allows for three versions of an image to be captured simultaneously. For example, Velvia, ACROS B&W and Classic Chrome. Focus bracketing



1. EVF is a 1cm OLED-type with 2.36 million dots resolution, 100% vertical/horizontal scene coverage and 0.62x magnification.

2. Menu design is the same as the rest of the Fujifilm X-mount line-up. It's logically arranged and easy to navigate.

## FUJIFILM X-E4

ON TRIAL

can be set for up to 999 frames, with intervals of up to 10 seconds and the focus shift adjusted between one to 10 steps.

The X-E4 also has an intervalometer, a multiple exposure facility (a proper one for up to nine frames), in-camera panoramas, and flicker detection/correction. The multiple exposure facility also allows for management of exposures via Additive, Average, Bright or Dark options. The intervalometer has a setting for unlimited frames or, alternatively, a specific count of up to 999.

The corrective functions comprise high ISO and long exposure noise reduction modes, and a Lens Modulation Optimiser function that operates at smaller apertures to deal with diffraction-related softening in the corners of the frame. All corrections for lens aberrations are performed automatically and there are no options for manual adjustment.

### WORKING THE SYSTEMS

Like the X-S10, the X-E4 essentially inherits the X-T4's systems for autofocus, exposure control and white balance correction. The AF is a hybrid contrast/phase-detection system with a total of



1. Top panel is a purist's delight – dials for shutter speeds and exposure compensation. New 27mm f/2.8 pancake prime retains an aperture collar.

2. Exposure compensation dial is marked up to +1/3.0, but up to +1/5.0 EV is available via the 'C' setting.

425 measuring points arranged in a 25x17 pattern. The PDAF uses 2.16 million pixels on the sensor and gives virtually full frame coverage both vertically and horizontally. The minimum sensitivity is quoted at EV -7.0 at ISO 100, but this is with Fujifilm's super-fast (and super expensive) f/1.0 50mm prime so, more realistic for many users is the EV -4.0 minimum at f/2.8.

In the single-shot AF mode, the area modes extend from Single-Point (selectable in six sizes), to Zone (in 3x3, 5x5 and 7x7 point clusters, selected from a grid of

117 points) and Wide (which uses all the points). Usefully, there's an 'All' setting that allows you to cycle through every one of these options via the front input wheel. With continuous AF operation, the area modes are Single-Point, Zone and Tracking with the option of Face/Eye Detection. Eye detection can be set to either the left or right eye, or to auto where it will select whichever eye is closer.

To better match tracking to the type of subject movement, there's an AFC Custom menu that provides five scenarios, each

with three adjustable parameters for Tracking Sensitivity, Speed Tracking Sensitivity and Zone Area Switching. The five scenarios are called Multi Purpose, Ignore Obstacles & Continue To Track Subject, For Accelerating/Decelerating Subject, For Suddenly Appearing Subject and For Erratically Moving & Accel/Decel Subject. A sixth setting provides for a customised focus tracking scheme created using the three adjustable parameters.

The X-E4 also has an AF Range Limiter function that provides three



▲ AF-C Custom menu allows for tracking to be better matched to certain types of subject movements.



▲ The live view screen is fully customisable in terms of both indicators and elements such as a focusing distance scale, guide grid, level indicator, and real-time histogram.



▲ Handy monitor-based info display is comprehensive and includes both a real-time histogram and a focus point/zone indicator.



▲ Replay/review screens include a set of histograms overlaid on the image, or thumbnails with info panels for either capture data or lens details and colour settings.



modes to preset the focusing range, primarily to enhance speed. There are two preset ranges – from 2.0 or 5.0 metres to infinity – plus a custom setting that can be configured as desired... for example, for the distance between two subjects.

Fujifilm has a couple of tricks up its sleeve when it comes to the assists for manual focusing. In addition to the standard image magnification and focus peaking displays are a couple of additional assists called Digital Split Image and Digital Microprism. The first iteration of the Digital Split Image was more a gimmick than a genuine aid, but over subsequent generations of X cameras it's evolved into something that works quite effectively. There's the choice of either colour or B&W displays, the latter making it easier to see what's happening if you're shooting in colour (and vice versa). Both these features, of course, hark back to the manual focusing aids in 35mm SLRs, namely the split-image rangefinder and the microprism collar, and the digital versions work in exactly the same way.

Exposure control is on-sensor TTL metering using 256 measuring points with a choice of multi-zone,

centre-weighted average, fully averaged, or spot patterns. Unlike the X-S10, the X-E4 sticks with just a basic set of PASM exposure control modes.

The mechanical shutter has a speed range of 15 minutes to 1/4000 second, with flash sync up to 1/180 second, and a bulb timer with a 60-minute limit. There are obviously variations from mode to mode, and switching to the camera's electronic shutter enables a top speed of 1/32,000 second, which is also available when using the hybrid electronic first curtain shutter, which makes the exposure with the sensor, but finishes it conventionally with the mechanical shutter's second set of blades. This arrangement isn't totally silent, but still reduces both noise and vibrations compared to the mechanical shutter and, compared to the full electronic shutter, allows for the use of flash.

The white balance control options include the choice of auto correction modes introduced with the X-T4. In addition to the standard auto mode, there are White Priority and Ambience Priority auto settings. These are designed for shooting under incandescent (a.k.a. tungsten) lighting and either correct for, or preserve, the warmer tones.

Alternatively, there's a choice of seven presets (including one for underwater), and up to three custom measurements can be created and stored. As already mentioned, auto white balance bracketing is available along with fine-tuning and manual colour temperature setting over a range from 2,500 to 10,000 Kelvin.

### IN THE HAND

Fujifilm really has gone all out to make the most of what's possible with down-sizing when using the APS-C crop sensor. The X-E4 is

very similar in width and height to the previous model, but it's slimmer again and so goes without a handgrip. The RF style of body really doesn't need one – Leicas have never had them – but if you really feel like you need something extra to hang on to, there's an optional handgrip.

The control layout is classic

▼ Rear monitor is adjustable for tilt (versus the X-E3's fixed panel) and can be moved up through 180° for vlogging or selfies.



## MAKING MOVIES

DATE SCENE TAKE

**The X-E4's small size and lightness** is going to have plenty of appeal for video-makers, especially for handheld shooting, as it has a pretty serious arsenal of capabilities. For starters, 4K video is oversampled at 6K by using the full width of the sensor (so there's no additional focal length increase), which offers enhanced image quality, especially with detailing and definition. With 4K, there's choice of DCI at 4096x2160 pixels and 17:9 aspect or UHD at 3840x2160 pixels and 16:9 aspect. The frame rates are 30, 25 and 24fps, with recording in MOV format using MPEG 4 AVC/H.264 coding and LongGOP interframe

compression. You can adjust the bit rate to either 200 or 100Mbps to balance quality and file size.

Full HD footage can be recorded at either a 16:9 or 17:9 aspect ratio and at 60, 50, 30, 25 or 24fps, with the bit rate set to 50, 100 or 200Mbps. There's also a wide choice of frame rates for high-speed Full HD recording – 100, 120, 200 or 240fps – giving more options for creating slow-mo effects.

Audio features include manually adjustable levels, an attenuator, a wind-cut filter and a low-cut filter. Like the X-S10, the X-E4 records 24-bit sound at 48kHz, so both the audio dynamic range and definition are enhanced. There's a 3.5mm stereo audio input and a supplied dongle to convert the camera's USB-C port into a 3.5mm stereo audio output. There's also a headphone volume control.

4K video with 10-bit 4:2:2 colour can be recorded externally via HDMI, along with simultaneous 4K internal recording, but with 8-bit 4:2:0 colour. The F-Log gamma profile is available for both external (10-bit colour) and internal recording (8-bit), giving an extended dynamic range, and there's an F-Log View Assist display option too. The dedicated Eterna and Eterna Bleach By-Pass cinema Film Simulation profiles are an easier option for those who don't want to spend hours in post-production.

In terms of video features, the X-E4 has zebra patterns (with an adjustable brightness threshold), time-coding (either rec-run or free-run with a drop-frame correction) and Movie Silent Control, which allows for a number of recording functions to be operated via the touchscreen. Functionality includes the rest of the Film Simulation

profiles and their adjustable picture parameters (including the B&W warm/cool adjustments), dynamic range expansion processing, and high ISO noise reduction. Continuous autofocus is available with face/eye detection and the range limiter. Conveniently, the Quick Menu automatically switches to video mode, enabling direct access to the key recording functions, and you can also switch the aperture displays from f-stops to T-stops.

The big deal for some may be the absence of in-body image stabilisation (or an electronic image-shifting option), but the camera is so small and light – plus quite a few XF lenses have optical stabilisation – it can be worked around. The combination of portability, features and performance are still likely to win out here.



img\_2445.jpg (100% (RGB/84))

Info

Test images captured as JPEG/large-fine files using the Fujinon XF 50-140mm f/2.8 LM OIS WR zoom and XF 27mm f/2.8 R WR prime lenses with shutter-priority auto exposure control at ISO 200, 400 and 800. As usual, Fujifilm's out-of-camera JPEGs are exemplary in terms of detailing, tonality, dynamic range and colour reproduction.



100% Doc 2.8mb

Fujifilm X-mount which, of course, is classic. Full stop. There are dials for shutter speeds and exposure compensation, a front input wheel and a rear-mounted joystick controller that performs a variety of navigation duties, including taking over those from the now-deleted rear input wheel. Direct access to ISO settings is assigned by default to the Fn button alongside the shutter release and, frankly, it's unlikely you'd change this (although there's eight menu pages worth of alternatives). There isn't a huge selection of customisation options for the external controls, probably because there isn't a huge selection of external controls to start with. However, there are the four Touch Function Gestures – now common across the X-mount line-up – that allow you to assign a wide variety of functions to the up, down, left and right swipe actions on the monitor's touchscreen. In each case, the list of assignable functions runs to 55 items.

The Quick Menu control panel is also customisable, so you can either change any of the 12 functions on the default screen or create up to six different ones, say for shooting a particular subject or in a particular situation. There are certainly enough customisation options for you to set up the X-E4 to work the way you want it to.

The Quick Menu function tiles can be navigated conventionally or via touch, which makes access to the various settings even quicker. The touchscreen implementation also includes autofocus (with auto shutter release if desired), a 'touchpad' function so you can still touch focus when using the EVF (with seven area options), and the main replay/review functions. As is the case across the X-mount range, the main menus still have to be conventionally navigated, although the joystick controller speeds this up. The menu layout is also the same – handy if you're going to be using the X-E4 as your backup camera or as a lighter travel option – and with a straightforward right-click navigational route from chapter to page to sub-menu or settings.

The rear monitor is a 3-inch TFT LCD panel with a resolution of 1.62 million dots and adjustment for tilt, including a 180° setting so it faces forward for selfies or vlogging. The X-E4 has the same

EVF as the X-S10 and X-T30, which is a 1cm OLED panel with a resolution of 2.36 million dots and a magnification of 0.62x (35mm equivalent). As we noted with the S10, this is now a base-level spec, but it's still acceptable even if most of the competition now offer higher-res displays. In the camera's Boost mode, the refresh rate is increased to 100fps, which eliminates lag when shooting continuously. The Boost mode also increases AF speed, but obviously uses more battery power. Both the EVF and LCD screen are adjustable for brightness, colour saturation, and colour balance.

The live view display is also extensively customisable, so you can add guide grids (either 3x3 or 4x6), a real-time histogram, a level indicator, and a highlight warning, plus whatever read-outs and indicators you select from four menu pages of items. Additionally, you can increase the size of selected icons and also adjust the display contrast to enhance legibility in different lighting conditions. The review/replay screen options include an overlaid set of histograms or two thumbnail displays accompanied by an extensive amount of capture data (including lens details), a highlight warning, a brightness histogram and the focus point or zone used, which is very useful. Pressing the joystick controller instantly zooms in on this point so you can quickly check the focus.

The X-E4's construction uses magnesium alloy panels over a diecast chassis, which it feels strong but, as far as we can see, there are no weather protection measures. There's a single memory card slot – for SD UHS-I speed only – and it shares a compartment in the camera's base with the battery pack. This is the same 1,280mAh NP-W126S lithium-ion battery pack Fujifilm is using in pretty much everything except the X-T4, and in-camera recharging is possible via USB-C.

### SPEED AND PERFORMANCE

Using a Sony 64GB SDXC UHS-I Video Speed 3 memory card and the mechanical shutter, the X-E4 captured a burst of 114 JPEG/large/ fine frames in 14.355 seconds, which represents a continuous



The sensor's dual-gain circuitry provides two base ISOs – set at 160 and 800 – so noise is significantly reduced at the higher sensitivity settings (at the expense of some dynamic range). Saturation and sharpness are well maintained across the full native ISO range and the extension settings are useable too. These test images were taken in the aperture-priority auto mode with the aperture set to f/11, so the exposure time varies to compensate for the ISO adjustments.

shooting speed of 7.94fps. With the electronic shutter, it recorded 30 best-quality JPEG frames in 1.625 seconds, giving a shooting speed of 18.4fps. The test file sizes were around 15.5MB on average.

You won't be surprised to learn that the X-E4 performs very much like the X-S10 and, in many respects, is on par with the flagship X-T4. As we've found previously, the hybrid autofocus is fast and accurate, with good tracking reliability even when a subject in movement is erratic. The performance in low light/contrast situations is also very reliable.

The combination of the X-Trans CMOS 4 and X Processor 4 is already well-proven in the Fujifilm X-mount range, and again doesn't disappoint here. Best-quality JPEGs exhibit plenty of well-resolved detailing, smooth tonal gradations and a wide dynamic range. Once

again, Fujifilm's masterful balancing of colorimetric colour – or 'real' colour – with expected – or 'memorised' – colour, makes its Film Simulation profiles superior to anything else. The standard profiles deliver a pleasing balance of saturation and realism.

The sensor's 'dual gain' design gives better sensitivity at the higher settings while reducing signal-to-noise ratio. Subsequently, because less noise reduction processing is required, the image quality – in terms of both sharpness and saturation – remains exceptionally good all the way up to ISO 12,800. Even above this, the X-E4 still does a commendable job of balancing sharpness and noise reduction. As noted earlier, theoretically the image quality at ISO 5000 will be pretty much the same as it is at ISO 800, albeit with some reduction in dynamic range. The RAW files

are also exceptionally flexible, providing plenty of latitude with underexposure, so you can hold onto more detailing in the highlights and brighten the shadows without unduly increasing noise.

## THE VERDICT

You can't make a camera this small without sacrificing something, but Fujifilm is to be credited for minimising the compromises, which – beyond, in-body image stabilisation – are things that you can easily live without or work around. As we noted at the start, the X-mount range now really has something for everybody... you just can't have everything. If you really want IBIS in a more compact camera, there's the X-S10. If you want more video capabilities, there's the X-T4.

Nevertheless, the X-E4 does still offer a lot, considering much

of the X-T4 has been squeezed in there to the benefit of functionality, speed, and imaging performance. There's competition from Canon, Nikon, and Sony in the APS-C mirrorless camera sector, but the X-E4 really brushes them all aside when you throw affordability into the mix. And, of course, the Fujinon XF lens system is now just shy of 40 models, so pretty much all the bases are covered here too. However, it's still the user experience that makes the X-E4 something special. Fujifilm really knows how to sprinkle this fairy dust on its cameras – from the X100V to the GFX 100S – and the X-E4 is almost Leica-like in its form and feel.

It is, quite simply, a little gem of a camera. 📷

## VITAL STATISTICS



## FUJIFILM X-E4 \$1,399

Body only. Recommended retail price.

**Type:** Enthusiast-level digital mirrorless camera with Fujifilm X bayonet lens mount.

**Focusing:** TTL automatic hybrid system using phase-difference detection and contrast-detection measurements. 425 measuring points (in 25x17 or 13x9 patterns). Single-point (six sizes), zone (7x7, 5x5 or 3x3 point clusters selected from 91 points) and wide/tracking modes. Five AF-C Custom settings for optimising tracking plus a user-definable setting for Tracking Sensitivity. Speed Tracking Sensitivity and Zone Area Switching. Face/eye detection with left/right priority. Focus frame adjustable to five sizes. Range is 10cm to infinity (Auto Macro mode). Focus range limiter. Face/eye detection with left/right priority. Manual switching between one-shot and continuous AF modes. AF-MF mode. Low-light assist via built-in illuminator. Manual focus assist via magnified image. Digital Split Image display (colour or B&W). Digital Microscope display, or focus peaking display (white, red or blue; low or high levels). Sensitivity range is EV -7.0 – 18 (1/1.0 at ISO 100).

**Metering:** 256-point multi-zone, centre-weighted average, full average, spot and TTL flash. Metering range is EV -4.0 to 20 (ISO 100 at 1/2.0). Spot metering can be locked to AF point/zone.

**Exposure Modes:** Continuously-variable program with shift, shutter-priority auto, aperture-priority auto and metered manual.

**Shutter:** Electronic, vertical travel, metal blades. 900-1/4000 second plus 'B' (up to 60 minutes). Flash sync up to 1/180 second. Sensor shutter has a speed range of 900-1/32,000 second. Exposure compensation up to +7.5-0 EV in 1/3-stop increments.

**Viewfinder:** 1.0cm OLED-type EVF with 2.36 million dots resolution, 100% vertical/horizontal scene coverage and 0.62x magnification (35mm equivalent). 'Boost' mode gives 100fps refresh rate. Automatic/manual switching between the EVF and the LCD monitor screen. Eyepiece strength adjustment built-in. 7.62cm LCD monitor (1.62 million dots) with tilt adjustments and touchscreen controls. Both EVF

and monitor adjustable for brightness, colour saturation and colour balance.

**Flash:** No built-in flash. External flash units connect via hotshoe.

**Additional Features:** Magnesium alloy and GPP bodyshell. AE/AF lock, auto exposure bracketing (up to +7-3.0 EV over two, three, five, seven or nine frames), multiple exposure function (up to nine shots with Additive, Average, Bright or Dark exposure adjustment), multi-mode self-timer (2 and 10 second delays), audible signals, auto power-off, cable release connection, wired remote trigger.

### DIGITAL SECTION

**Sensor:** 26.1 million (effective) pixels X-Trans CMOS 4 (BSI-CMOS) with 23.5x15.6mm imaging area and 3:2 aspect ratio. Sensitivity equivalent to ISO 160-12,800, extendable to ISO 80, 100, 25,600 and 51,200.

**Focal Length Magnification:** 1.5x.

**Formats/Resolution:** Two JPEG compression settings, RAW output (lossless compressed, compressed or uncompressed) and RAW+JPEG capture. Three resolution settings at 3:2 aspect ratio: 6240x4160, 4416x2944 and 3120x2080 pixels. Three resolution settings at 16:9 aspect ratio: 6420x3512, 4416x2488 and 3120x1760 pixels. Three resolution settings at 1:1 aspect ratio: 4160x4160, 2944x2944 and 2080x2080 pixels. 24-bit RGB colour for JPEGs, 42-bit RGB colour for RAW files.

**Video Recording:** MOV format; MPEG 4 AVC/H.264 coding (LongGOP compression) – 4K DCI at 4096x2160 pixels; 30, 25 or 24fps (200 or 100 Mbps) and 17.9 aspect ratio. 4K UHD at 3840x2160 pixels; 30, 25 or 24fps (200 or 100 Mbps) and 16.9 aspect ratio. Full HD at 1920x1080 pixels; 60, 50, 30, 25 or 24fps (200, 100 or 50 Mbps) and 16.9 or 17.9 aspect ratio. At 1920x1080 pixels; 120 or 100fps (200 Mbps) and 16.9 aspect ratio. Slow-mo frame rates at 100, 120, 200 and 240fps. Stereo microphones with auto/manual levels adjustment, limiter, wind filter and low-cut filter. Stereo audio input provided and stereo audio output adapter for USB-C provided. Clip lengths limited to 29

minutes and 59 seconds (4K and 2K).

**Video Features:** 4K and 2K video output (10-bit, 4:2:2 colour) via the HDMI connection (with simultaneous 8-bit 4:2:0 colour internal recording), F-Log gamma profile (for 10-bit 4:2:2 colour via HDMI), HDMI rec control, focus peaking display, zebra patterns with adjustable brightness threshold, time code (time run or rec run, drop frame correction), silent operation via touchscreen.

**Recording Media:** Single memory card slot for SD, SDHC and SDXC with UHS-I support.

**Continuous Shooting:** Up to 32 JPEG/large/frame frames at up to 20fps or 17 RAW (compressed) frames using the sensor shutter. Up to 105 JPEG/large/frame frames at 8fps or 18 RAW (compressed) frames using the focal plane shutter. Low speed continuous mode captures at 5fps with continuous AF/AE adjustment. Up to 29 JPEG/large/frame frames at 30fps or 17 RAW (losslessly compressed) frames using the sensor shutter with a 1.25x crop. Pre-Shot capture available when using the sensor shutter.

**White Balance:** TTL measurement. Three auto modes, seven presets and three 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 Kelvin. Auto White Priority maintains whites under incandescent lighting. Auto Ambience Priority maintains warmer hues under incandescent lighting.

**Interfaces:** USB 3.1 (Type C), micro HDMI (Type D), 3.5mm stereo audio input/remote trigger connector.

**Additional Digital Features:** Sensor cleaning, 18 Film Simulation modes (Standard/Provia, Vivid/Velvia, Soft/Astia, Classic Chrome, Pro Neg High, Pro Neg Standard, Classic Neg, ACROS, ACROS+Yellow, ACROS+Red, ACROS+Green, Monochrome, Monochrome+Yellow, Monochrome+Red, Monochrome+Green, Sepia, Eterna/Cinema, Eterna Bleach Bypass), Grain Effect (Roughness: Strong, Weak, Off, Size: Large, Small), Colour Chrome Effect (Strong, Weak,

Off), Colour Chrome Effects Blue (Strong, Weak, Off), eight Advanced Filter effects (Toy Camera, Miniature, Pop Colour, High-Key, Low-Key, Dynamic Tone, Soft Focus and Partial Colour [Red/Orange/Yellow/Green/Blue/Purple]), adjustable image parameters (Tone Curve, Colour Saturation, Sharpness, Clarity), Monochrome Colour (warm-to-cool or green-to-magenta), flicker detection and correction, pixel mapping, Lens Modulation Optimiser (LMO) processing, intervalometer (up to 999 frames), dynamic range expansion (Auto, 100%, 200%, 400%), Dynamic Range Priority processing (Auto, Strong, Weak), multi-shot HDR capture (Auto, HDR200, HDR400, HDR800, HDR800 Plus), Quick Menu control screen, real-time histogram display, dual-axis level display, grid displays (choice of two), guidance displays, in-camera panoramas (120 or 180 degrees), auto bracketing functions (AE, Film Simulation, Dynamic Range, ISO, White Balance, Focus), high ISO noise reduction (plus/minus four levels), long exposure noise reduction (On/Off), sRGB and Adobe RGB colour space settings, in-camera editing functions (RAW Conversion [20 adjustable parameters], Erase, Crop, Resize, Protect, Image Rotate, Red-Eye Removal, Copy, PhotoBook Assist), slide show, multi-image playback, 9/100 thumbnail displays, zoom playback, silent mode, Instax print, customisable My Menu (16 items), seven custom Quick Menu settings banks, copyright info, Wi-Fi and Bluetooth 4.2 wireless connectivity.

**Power:** One 7.2 volt/1,280mAh rechargeable lithium-ion battery pack (NP-W126S type).

**Dimensions (WxHxD):** body only = 121.3x72.9x32.7 mm.

**Weight:** 315 grams body only (without battery or memory card).

**Price:** \$1,399 body only; \$1,799 with the Fujinon XF 27mm 1/2.8 R WR prime lens.

Choice of silver or black finishes. **Distributor:** Fujifilm Australia, telephone (02) 9486 2600 or visit [www.fujifilm.com.au](http://www.fujifilm.com.au)