

DIGITAL CAMERA

GFX 100

New Features Guide

Version 3.00

Features added or changed as a result of firmware updates may no longer match the descriptions in the documentation supplied with this product. Visit our website for information on the updates available for different products:

<https://fujifilm-x.com/support/download/firmware/>

Contents

GFX 100 firmware version 3.00 adds or updates the features listed below. For the latest manuals, visit the following website.

<http://fujifilm-dsc.com/en/manual/>

No.	Description	GFX 100 	See 	Ver.
1	The camera now offers a "PIXEL SHIFT MULTI SHOT" option.	—	1, 11	3.00
2	A COMPRESSED option has been added to  IMAGE QUALITY SETTING > RAW RECORDING > RECORDING TYPE in the shooting menu.	106	3	2.00
3	 CLASSIC Neg. and  ETERNA BLEACH BYPASS options have been added to  IMAGE QUALITY SETTING > FILM SIMULATION in the shooting menu.	107	4	2.00
4	Separate ROUGHNESS and SIZE options are now available for  IMAGE QUALITY SETTING > GRAIN EFFECT in the shooting menu.	108	5	2.00
5	A COLOR CHROME FX BLUE item has been added to  IMAGE QUALITY SETTING in the shooting menu.	109	6	2.00
6	The  SHOOTING SETTING > FOCUS BKT item in the shooting menu now offers a choice of MANUAL and AUTO focus bracketing options.	139	7	2.00
7	The  MOVIE SETTING > F-Log/HLG RECORDING item in the shooting menu has been renamed F-Log/HLG/RAW RECORDING and now supports RAW output.	158	9	2.00
8	The procedure for rating pictures has changed. As a result, the content of the playback information displays has changed and a RATING item has been added to the playback menu.	172, 173, 187	11, 12, 13	2.00
9	Movie recording can now be controlled via a wider variety of external devices. As a result, the  CONNECTION SETTING > PC CONNECTION MODE item in the setup menu has been renamed CONNECTION MODE .	244	14	2.00

Changes and Additions

Changes and additions are as follows.

GFX 100 Owner's Manual: – PIXEL SHIFT MULTI SHOT

Ver. 3.00

The camera takes a series of 16 shots, using in-body image stabilization to move the image sensor by half a pixel with each shot and recording each frame in RAW format. Using specialized computer software, the frames can then be combined to create a high-resolution RAW picture.

- 1 Rotate the **DRIVE** mode dial to **MULTI**.
- 2 Press the **DRIVE** button to view drive mode options.
- 3 Select **PIXEL SHIFT MULTI SHOT** and choose a value for **INTERVAL**.
 - We recommend setting **INTERVAL** to **SHORTEST**.
 - If you intend to use the flash with every shot, choose a value for **INTERVAL** long enough to allow the flash to charge between shots.
- 4 Press the shutter button to start shooting.
 - The shots are recorded to the memory card in RAW format.
 - To minimize vibration, use the self-timer or a remote release.
- 5 Combine the shots on a computer.
 - The shots can be combined using FUJIFILM Pixel Shift Combiner.
 - To save high-resolution RAW pictures in other formats, use Capture One Express Fujifilm, Capture One Pro Fujifilm, or Capture One Pro, available from Capture One A/S. FUJIFILM X RAW STUDIO and RAW FILE CONVERTER EX powered by SILKYPix cannot be used for this purpose.



- Visit the websites below to learn more about or download the following computer software:

- **FUJIFILM Pixel Shift Combiner:**

- <https://fujifilm-x.com/products/software/pixel-shift-combiner/>

- **Capture One Express Fujifilm:**

- <https://www.captureone.com/products-plans/capture-one-express/fujifilm>

- **Capture One Pro Fujifilm:**

- <https://www.captureone.com/explore-features/fujifilm>

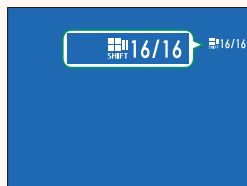
- **Capture One Pro:**

- <https://www.captureone.com/explore-features>

- Pixel-shift multi-shot photography can be performed via tethered shooting. For this purpose, use FUJIFILM Pixel Shift Combiner.
- The flash will synchronize with the shutter at shutter speeds of $\frac{1}{8}$ s or slower (14-bit RAW) or $\frac{1}{25}$ s or slower (16-bit RAW).
- The following limitations apply to the use of the pixel-shift multi-shot option:
 - Pixel-shift multi-shot photography can only be performed using the electronic shutter.
 - Sensitivity is restricted to a maximum of ISO 1600. Choosing higher values or a setting of **AUTO** results in a sensitivity of ISO 1600, while lower values remain unchanged.
 - The only option available for **RAW RECORDING > RECORDING TYPE** is **LOSSLESS**.
 - Pictures taken with **C** (AF-C) selected for focus mode will be shot in focus mode **S** (AF-S). Pictures taken with **A** (AF-S) or **M** (manual) selected are shot in the chosen focus mode.
 - If the subject or camera moves during shooting, the desired results may not be achieved when the shots are combined.
 -  **SHOOTING SETTING > FLICKER REDUCTION** is automatically set to **OFF**.
 - The value selected for exposure compensation applies to all 16 shots.

Playback

Pictures taken using the pixel-shift multi-shot option are indicated by a pixel-shift multi-shot icon in full-frame playback (11).



RAW RECORDING

Choose whether to compress RAW images.

RECORDING TYPE

Option	Description
UNCOMPRESSED	RAW images are not compressed.
LOSSLESS	RAW images are compressed using a reversible algorithm that reduces file size with no loss of image data. The images can be viewed in Capture One Express Fujifilm, RAW FILE CONVERTER EX powered by SILKPIX, FUJIFILM X RAW STUDIO, or other software that supports “lossless” RAW compression. Quality is the same as UNCOMPRESSED , but the resulting files are anywhere from about 30 to 90 percent (14-bit RAW) or 45 to 100 percent (16-bit RAW) of their uncompressed size.
COMPRESSED	RAW images are compressed using a “lossy”, non-reversible algorithm. Quality is about the same as UNCOMPRESSED , but the resulting files are anywhere from about 25 to 35 percent (14-bit RAW) or 30 to 40 percent (16-bit RAW) of their uncompressed size.

OUTPUT DEPTH(bit)

Option	Description
16bit	RAW pictures are recorded at a bit depth of 16 bits.
14bit	RAW pictures are recorded at a bit depth of 14 bits.

 When selected, **16bit** only takes effect in single-frame drive mode.

Simulate the effects of different kinds of film, including black-and-white (with or without color filters). Choose a palette according to your subject and creative intent.

Option	Description
 PROVIA/STANDARD	Standard color reproduction. Suited to a wide range of subjects, from portraits to landscapes.
 Velvia/VIVID	A high-contrast palette of saturated colors, suited to nature photos.
 ASTIA/SOFT	Enhances the range of hues available for skin tones in portraits while preserving the bright blues of daylight skies. Recommended for outdoor portrait photography.
 CLASSIC CHROME	Soft color and enhanced shadow contrast for a calm look.
 PRO Neg. Hi	Offers slightly more contrast than  PRO Neg. Std. Recommended for outdoor portrait photography.
 PRO Neg. Std	A soft-toned palette. The range of hues available for skin tones is enhanced, making this a good choice for studio portrait photography.
 CLASSIC Neg.	Enhanced color with hard tonality to increase image depth.
 ETERNA/CINEMA	Film movies using a palette that features subdued colors and deep shadows.
 ETERNA BLEACH BYPASS	Unique color with low saturation and high contrast. Suitable for still and movie.
 ACROS*	Take black-and-white photos with rich gradation and outstanding sharpness.
 MONOCHROME*	Take pictures in standard black and white.
 SEPIA	Take pictures in sepia.

* Available with yellow (**Ye**), red (**R**), and green (**G**) filters, which deepen shades of gray corresponding to hues complementary to the selected color. The yellow (**Ye**) filter deepens purples and blues and the red (**R**) filter blues and greens. The green (**G**) filter deepens reds and browns, including skin tones, making it a good choice for portraits.

Add a film grain effect.

ROUGHNESS

Option	Description
STRONG	Choose for rougher grains.
WEAK	Choose for smoother grains.
OFF	Turn the effect off.

SIZE

Option	Description
LARGE	Choose for coarser grains.
SMALL	Choose for finer grains.

Increase the range of tones available for rendering blues.

Option	Description
STRONG	Choose for a strong effect.
WEAK	Choose for a weak effect.
OFF	Turn the effect off.

 **COLOR CHROME FX BLUE** options have also been added to.

-  **IMAGE QUALITY SETTING > EDIT/SAVE CUSTOM SETTING**
 (GFX 100 Owner's Manual  118)
-  **PLAY BACK MENU > RAW CONVERSION**
 (GFX 100 Owner's Manual  179)
-  **SCREEN SET-UP > REAR SUB MONITOR SETTING**
 (GFX 100 Owner's Manual  218)
-  **BUTTON/DIAL SETTING > EDIT/SAVE QUICK MENU**
 (GFX 100 Owner's Manual  222, 255)
-  **BUTTON/DIAL SETTING > FUNCTION (Fn) SETTING**
 (GFX 100 Owner's Manual  223, 259)

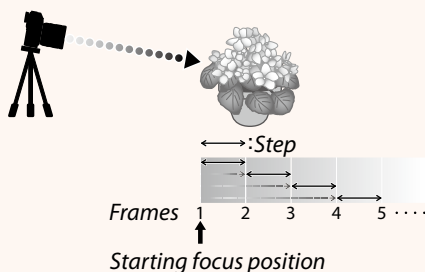
Choose from **AUTO** and **MANUAL** focus bracketing modes.

- **MANUAL:** In **MANUAL** mode, you choose the following.

Option	Description
FRAMES	Choose the number of shots.
STEP	Choose the amount focus changes with each shot.
INTERVAL	Choose the interval between shots.

Focus and FRAMES/STEP

The relation between focus and the options chosen for **FRAMES** and **STEP** is shown in the illustration.

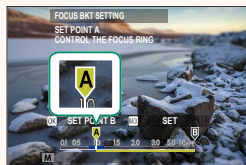


- Focus proceeds from the starting position toward infinity.
- Small **STEP** values translate to small changes in focus, larger values to larger changes.
- Regardless of the option chosen for **FRAMES**, shooting ends when focus reaches infinity.

- **AUTO:** In **AUTO** mode, the camera calculates **FRAMES** and **STEP** automatically.

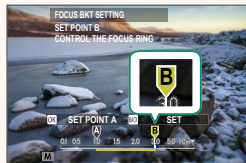
- 1 Select  **SHOOTING SETTING** in the shooting menu, highlight **FOCUS BKT**, and press **MENU/OK**.
- 2 Select **AUTO** and choose an **INTERVAL**.
The view through the lens will be displayed.

- 3 Focus on the nearest end of the subject and press **MENU/OK**.
The selected focus distance appears as **A** on the focus distance indicator.



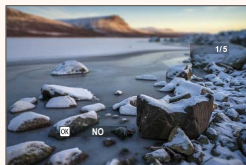
 The same focus range can be chosen by focusing on the farthest end of the subject first.

- 4 Focus on the farthest end of the subject and press **DISP/BACK**.
The selected focus distance (**B**) and focus range (**A** to **B**) appear on the focus distance indicator.



 Instead of pressing the **DISP/BACK** button, you can press **MENU/OK** and select **A** again.

- 5 Take photographs.
The camera will calculate values for **FRAMES** and **STEP** automatically.
The number of frames will appear in the display.



F-Log/HLG/RAW RECORDING

Choose the destination for F-Log, HLG (Hybrid Log-Gamma), or RAW movies shot while the camera is connected to an HDMI device.

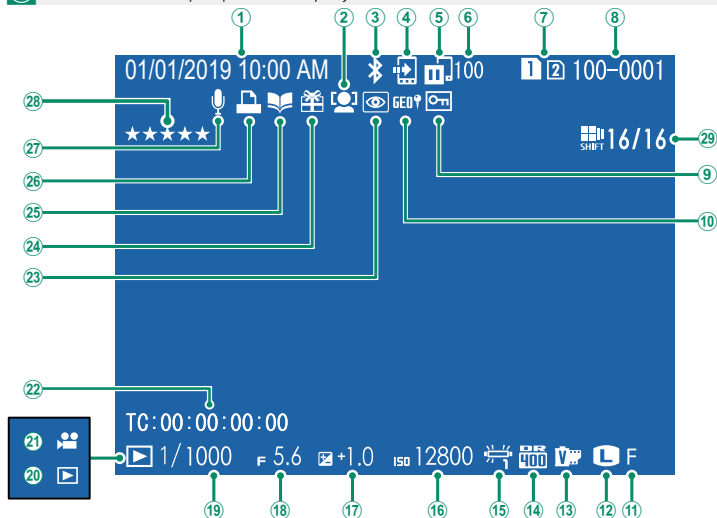
Option	Description
   	The footage is processed using film simulation and both saved to the memory card and output to the HDMI device.
 F-Log  F-Log	The footage is recorded to the memory card and output to the HDMI device in F-Log format.
   F-Log	The footage is output to the HDMI device in F-Log format but saved to the memory card with film simulation applied.
 F-Log  	The footage is recorded to the memory card in F-Log format but output to the HDMI device with film simulation applied.
 HLG  HLG	The footage is recorded to the memory card and output to the HDMI device in HLG format.
   RAW	The footage is output to the HDMI device in RAW format but saved to the memory card with film simulation applied.
 F-Log  RAW	The footage is recorded to the memory card in F-Log format and output to the HDMI device in RAW format.
 HLG  RAW	The footage is recorded to the memory card in HLG format and output to the HDMI device in RAW format.



- F-Log offers a gentle gamma curve with a wide gamut suitable for further processing post-production. Sensitivity is restricted to values between ISO 800 and ISO 12800.
- The **HLG** (Hybrid Log-Gamma) recording format conforms to the international ITU-R BT2100 standard. When viewed on HLG-compatible displays, high-quality HLG footage faithfully captures high-contrast scenes and vivid colors. Sensitivity is restricted to values between ISO 1250 and ISO 12800. HLG recording is available when **H.265(HEVC)** is selected for **MOVIE SETTING** > **H.265(HEVC)/H.264** in the shooting menu.
- Film simulation () footage is recorded using the option selected for **MOVIE SETTING** > **FILM SIMULATION** in the shooting menu.
- Footage shot with **F-Log** or **F-Log** cannot be recorded to the memory card and output to the HDMI at different frame sizes (4K, Full HD). In addition, the following **MOVIE SETTING** options are unavailable:
 - **MOVIE MODE** frame rate options of **59.94P** and **50P**
 - **4K INTERFRAME NR**
 - **HDMI OUTPUT INFO DISPLAY**
- **RAW** output cannot be recorded to the memory card.
- In-camera image enhancements are not applied to the **RAW** output.
- The crop (picture angle) and quality of footage output to external devices differs from that shown in the camera monitor. View the **RAW** footage on the external device.
- Footage output to external devices is generated from the original RAW data and its quality, which varies with device specifications, may not be equal to that achieved as the end result of post-production or the like.
- Focus zoom is not available when **RAW** is selected for HDMI output.
- **RAW** footage output via HDMI to incompatible devices will not display correctly but will instead will display as a mosaic.
- The minimum and maximum sensitivities for , **F-Log**, or **HLG** footage recorded to the memory card when **RAW** is selected for HDMI output are ISO 1250 and ISO 12800, respectively.

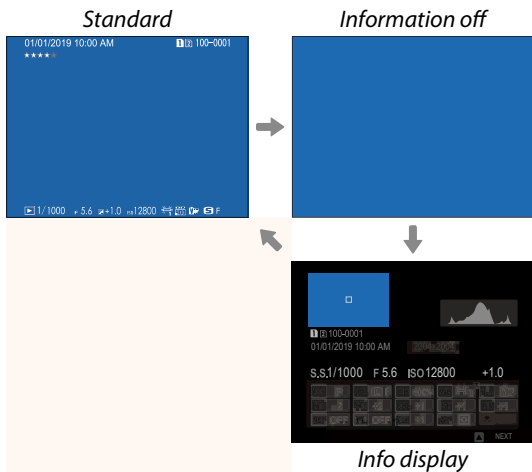
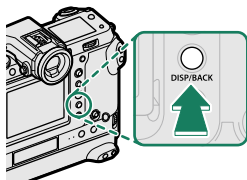
This section lists the indicators that may be displayed during playback.

 For illustrative purposes, displays are shown with all indicators lit.



- | | | |
|--|-------------------|-----------------------------------|
| ① Date and time | ⑩ Image size | ①⑥ Sensitivity |
| ② Face detection indicator | ⑪ Image quality | ①⑦ Exposure compensation |
| ③ Bluetooth ON/OFF | ⑫ Image size | ①⑧ Aperture |
| ④ Image transfer order | ⑬ Film simulation | ①⑨ Shutter speed |
| ⑤ Image transfer status | ⑭ Dynamic range | ②① Playback mode indicator |
| ⑥ Number of frames selected for upload | ⑮ White balance | ②② Movie icon |
| ⑦ Card slot | | ②③ Time code |
| ⑧ Frame number | | ②④ Red-eye removal indicator |
| ⑨ Protected image | | ②⑤ Gift image |
| | | ②⑥ Photobook assist indicator |
| | | ②⑦ DPOF print indicator |
| | | ②⑧ Voice memo |
| | | ②⑨ Rating..... 13 |
| | | ②⑩ Pixel-shift multi-shot 1 |

The **DISP/BACK** button controls the display of indicators during playback.



Favorites: Rating Pictures

Pictures can be rated via the **RATING** item in the playback menu.

RATING

Rate pictures using stars.

- 1 Select **RATING** in the playback menu.
- 2 Rotate the front command dial to choose a picture and the rear command dial to choose a rating of from 0 to 5 stars ("★").



- The focus stick (focus lever) can be used in place of the front command dial to choose a picture.
- The rating dialog can also be displayed by pressing the **AE-L** button (vertical grip **AE-L** button) in single-frame, nine-frame, or hundred-frame playback.
- Use touch controls to zoom in or out.

CONNECTION MODE

Adjust settings for connection to external devices.

Option	Description
USB CARD READER	Connecting the camera to a computer via USB automatically enables data transfer mode, allowing data to be copied to the computer. The camera functions normally when not connected.
USB TETHER SHOOTING AUTO	The camera can be controlled from computers, gimbals, drones, or other devices connected via USB. The camera automatically enters “tethered shooting” (i.e., remote-control) mode when the external device is turned on and returns to normal operation when the external device turned off or disconnected. • Photographs can be taken remotely and automatically downloaded to computers running Capture One, Adobe® Photoshop® Lightroom® + Tether Plugin, or FUJIFILM X Acquire. FUJIFILM X Acquire can also be used to save and load camera settings. • Remote photography and movie recording are available when the camera is connected to a compatible device such as a gimbal or drone. Use the DRIVE mode dial to switch between still photography and movie recording. The features available vary with the device connected.
USB TETHER SHOOTING FIXED	As for USB TETHER SHOOTING AUTO , except that the camera remains in “tethered shooting” (remote-control) mode when the external device is off or not connected, allowing the device to resume control when the connection is re-established after an accidental disconnection or other disruption. At default settings, pictures are not recorded to the memory card.
WIRELESS TETHER SHOOTING FIXED	Choose this option for wireless remote photography. Select a network using CONNECTION SETTING > NETWORK SETTING .

Option	Description
USB RAW CONV./ BACKUP RESTORE	Connecting the camera to a computer via USB automatically enables USB RAW conversion/backup restore mode. The camera functions normally when not connected. • USB RAW CONV. (requires FUJIFILM X RAW STUDIO): Use the camera's image processing engine to rapidly convert RAW files to high-quality JPEG images. • BACKUP RESTORE (requires FUJIFILM X Acquire): Save and load camera settings. Reconfigure the camera in an instant or share settings with other cameras of the same type.

 **POWER MANAGEMENT > AUTO POWER OFF** settings also apply during tethered shooting. To prevent the camera turning off automatically, select **OFF** for **AUTO POWER OFF**.

 Visit the websites below to learn more about or download the following computer software:

- **Capture One Express Fujifilm:**
<https://www.captureone.com/products-plans/capture-one-express/fujifilm>
- **Capture One Pro Fujifilm:**
<https://www.captureone.com/explore-features/fujifilm>
- **Adobe® Photoshop® Lightroom® + Tether Plugin:**
<https://fujifilm-x.com/global/products/software/adobe-photoshop-lightroom-tether-plugin/>
- **FUJIFILM X Acquire:**
<https://fujifilm-x.com/products/software/x-acquire/>
- **FUJIFILM X RAW STUDIO:**
<https://fujifilm-x.com/products/software/x-raw-studio/>
- **RAW FILE CONVERTER EX powered by SILKPIX:**
<https://fujifilm-x.com/support/download/software/raw-file-converter-ex-powered-by-silkpix/>
- **FUJIFILM Pixel Shift Combiner:**
<https://fujifilm-x.com/products/software/pixel-shift-combiner/>

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