

# H3D

22 MPix

31 MPix

39 MPix



## User Manual

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# H A S S E L B L A D

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# H3D

# H A S S E L B L A D



## Welcome to Hasselblad!

*The H3D represents the forefront of medium format photography - both digital and analogue. The unrivalled position is based on an accumulation of experience spanning more than fifty years. By using Hasselblad equipment you share the decision made by some of the world's best and most famous photographers. Congratulations on a wise choice!*

*The H3D is the world's first full-frame, large-sensor, medium-format DSLR camera. The H3D has been developed around a brand new digital camera engine producing increased lens performance and a new level of image sharpness. By focusing solely on digital camera architecture, Hasselblad is able to offer photographers the full benefits of professional medium-format digital cameras as well as the ease of use of the best 35mm DSLRs*

*The H3D delivers outstanding digital performance, taking full advantage of the virtues of medium format photography. The result is flexibility for the professional photographer, including the freedom to choose between eye-level and waist-level viewfinders, digitally APO corrected lenses, and on-the-fly classification of images. It also offers the photographer the freedom to work with film to allow shooting under extreme conditions, and Hasselblad's Natural Color Solution delivers out-of-the-box image quality only achievable in a true digital camera system.*



## The H system

*The H system is the result of the most intensive technical development programme ever undertaken by Hasselblad, the most prestigious medium-format camera manufacturer in the world. It presents a list of features coloured by superlatives. What was once considered optional is now integral, built around the three pillars of the Hasselblad reputation: Reliability, Versatility and Interchangeability.*

*The list of features is long, varied and comprehensive. The list includes: automatic focus with instant manual override, dot-matrix LCDs, rapid button and control wheel user interface, integral grip, integral fill-flash, multi-mode exposure metering, TTL flash control, extremely accurate electronic leaf shutter, flash sync at all shutter speeds to 1/800s, eyeline viewfinder with 100% view, dot matrix viewfinder LCD, lithium or rechargeable battery options, shutter speeds from 18 hours to 1/800s, user customization of functions, bracketing, interval timer, rapid access user button, flash measure, integral diopter adjustment in viewfinder, zone system capability, time-lapse photography, customized profiles and so on.*

Film users can take advantage of automatic film speed setting with bar code, instant 120/220 interchangeability, integral dark slide, independent LCD illumination on magazines, automatic film advance and film wind off, custom imprinting on frame edge including exposure data, name, symbols, etc.,

### **Ultra-Focus and Digital Auto Correction**

Information about the lens and exact capture conditions is fed to the camera processor for ultra-fine-tuning of the auto-focus mechanism, taking into account the design specifications of the lens and the optical specifications of the sensor. In this way the full HC lens program is enhanced to perform at a new level of sharpness and resolution.

Digital correction for color aberration and distortion is also added. "Digital Auto Correction" (DAC), is an APO-chromatic correction of the images based on a combination of the various parameters concerning each specific lens for each specific shot, ensuring that each image represents the best that your equipment can produce.

The advantages of the central lens shutters of HC/HCD lenses adds flexibility by allowing flash to be employed at shutter speeds up to 1/800s. Thanks to the large format, the depth of field range is considerably shallower making it much easier to create a perfect interplay between sharpness and blur.

### **Large format digital capture**

In digital photography, the advantages of large format cameras become particularly obvious. The 6 x 4.5 cm window allows the Hasselblad H3D to use the largest image sensors currently available in digital photography – more than twice the size of a 35mm camera sensor. The sensor therefore holds more and larger pixels, which secure a high-end image quality in terms of moiré free color rendering without gradation break-ups in even the finest lit surfaces.

### **A choice of bright viewfinders**

One of the important traditional advantages is the extra large and bright viewfinder image, enabling extremely precise compositions and easy operation in dim lighting. The H3D comes with a new HVD 90x viewfinder designed for full performance over the large 36x48mm sensor. Hasselblad has added an interchangeable waist-level viewfinder, the HVM, for the range of H system cameras. This new viewfinder allows the photographer to maintain direct eye contact with the model throughout a shoot, for example, or to gain impact by shooting from a point lower than eye level as a creative feature

### **Unique Hasselblad Natural Color Solution**

In the past, color management solutions have imposed limitations on professional digital photographers, because of the need to choose a specific color profile to suit a specific job in order to capture various skin tones, metals, fabrics, flowers, etc. Hasselblad has helped solve this dilemma, with the development of a single powerful color profile to be used with its FlexColor imaging software. Working with the new Hasselblad Natural Color Solution (HNCS) enables you to produce outstanding and reliable out-of-the-box colors, with skin tones, specific product colors and other difficult tones reproduced easily and effectively.

In order to incorporate our new unique HNCS and DAC features we have developed a custom Hasselblad raw file format called 3F RAW (3FR). The new 3FR file format is designed to ensure that images captured on Hasselblad digital products are quickly, effectively and safely stored on the available media. This file format includes lossless image compression, which reduces the required storage space by 33%. The 3FR file defines the colors in the Hasselblad RGB color space with its out-of-the-box quality, and used in conjunction with FlexColor it removes both the need for experimenting with different color profiles to obtain optimal colors and the need for selective color corrections.

### **DNG workflow**

The 3FR files can be converted into Adobe's raw image format DNG ('Digital Negative'), bringing this new technology standard to the professional photographer for the first time. In order to utilize DAC and optimize the colors of the DNG file format, conversion from 3FR must take place through FlexColor. The DNG file format enables raw, compressed image files to be opened directly in Adobe Photoshop. Hasselblad image files carry a full set of metadata, including capture conditions, keywords and copyright, facilitating work with image asset management solutions.

### **Instant Approval Architecture**

Limitless digital image capture loses some of its potential if the photographer cannot quickly review and select the best images to present to the client. Building on the success of its Audio Exposure Feedback technology, Hasselblad has created Instant Approval Architecture (IAA), an enhanced set of feedback tools, designed to liberate the photographer to focus on the shoot rather than the selection process. IAA triggers audible and visual signals for each image captured, notifying the photographer immediately of its classification status. The information is recorded both in the file and in the file name, providing a quick and easy way to classify and select images,

in the field or in the lab. The Hasselblad H3D is fully integrated with the Hasselblad Instant Approval Architecture, bringing automated image classification into your digital workflow from the split second of capture. IAA is a Hasselblad trademark and Hasselblad has a patent pending on the invention. Large enhanced OLED displays on the new Hasselblad products provide a realistic, high quality and perfect contrast image view, even in bright sunlight, to allow instant on-site image approval.

### **Three modes of operation and storage**

Optimum portability and image storage are critical for the professional photographer. The Hasselblad H3D offers a choice of storage devices: portable CF cards, the flexible ImageBank-II or a computer hard drive. With these three operating and storage options, you are able to select a mode to suit the nature of the work in hand, whether in the studio or on location.

### **“Instant” user interface**

The Hasselblad H3D is operated via an easy-to-use user interface, utilizing a series of “instant” one-button-click operations including instant capture, instant browse, instant approval, instant zoom, and instant image info.

### **FlexColor workflow**

FlexColor offers an image processing workflow with the highest degree of control for the studio photographer. In tethered operation, tools like overlay masking help bring productivity to advanced set composition. The latest FlexColor version allows the photographer to manipulate color temperature and compare image details across multiple images for precise image selection. FlexColor processes the raw 3FR files generated by the Hasselblad H3D. FlexColor runs natively on both Macintosh and Windows computers and is licensed to allow you to provide free copies for all your co-workers and production partners.

### **Modular design for flexibility**

The H3D offers the choice of working with film using a Hasselblad H System film magazine. This option permits photography in extreme temperature environments or when extreme exposure times are demanded.

For increased usefulness, the digital capture unit of the H3D can also be detached and used on a view camera by way of an adapter. In this case the unit is controlled by the flash sync signal from the view camera shutter.

A clean and dust-free sensor is essential and the modular design of the camera allows for easy access for cleaning, saving you hours of retouching work later.

*The primary goal of all camera development is of course the seamless and unobtrusive production of superb images, regardless of situation. Hasselblad cameras have abilities and features that you may not think you need yet; each individual has their own way of working. But the H3D has tremendous scope for fine-tuning your technique possibly beyond your present ambitions .*

*Take your time to learn the intricacies and potentials of your new camera. Go at your own pace and explore the possibilities when you feel ready for the next step. Results will be good from the word go, that’s guaranteed, but when you want to make improvements or work more efficiently perhaps, the capabilities are there for you.*

**The supreme Hasselblad potential is there, it’s up to you to exploit it!**

# H3D



## Computer system requirements

Digital files naturally end up on a computer for processing. Image-storage and correction requires a certain minimum standard regarding computer capabilities. Large images will require a high-performance computer with plenty of memory, advanced graphics capabilities and a recent operating system. In most cases, the computer should include a FireWire 800/400 connector, which will enable you to load images directly from the camera or ImageBank-II (see note below). To load images stored on the removable compact-flash card, you could instead use a compact-flash card reader, but FireWire is recommended for maximum flexibility.

Regarding the FireWire connection please note the following:

- All recent Macintosh computers are compatible, both desktops and laptops.
- Most recent desktop PC computers are compatible.
- Most laptop PC computers are NOT compatible (but can be modified in many cases).

## Warnings and restrictions

■ *If you want to power the H3D from a laptop PC (as opposed to a Macintosh laptop), you must ensure that the FireWire port on the computer is capable of supplying power. Please note the following:*

- All recent Macintosh computers are compatible, both desktops and laptops.
- Most recent desktop PC computers are compatible.
- Most laptop PC computers are NOT compatible (but can be modified in many cases).

■ *Keep the H3D and all other computer equipment away from moisture wherever possible. If your camera becomes wet, disconnect from power and allow it to dry before attempting to operate again.*

■ *Always take great care when you remove the sensor back for cleaning—the exposed CCD sensor protective filter is vulnerable to damage.*

■ *Keep all cables connected to or from your camera and computer out of the way where they will not be tripped over.*

■ *Never cover the ventilation openings on the digital back when it is active.*

■ *Your new Hasselblad camera may have been supplied in kit form or as separate items. There are a number of possible combinations depending on factors such as offers, bundles etc. Please ensure that all the items noted on the accompanying packing information have been supplied and are correct.*

■ *Contact your Hasselblad dealer or distributor immediately if anything is missing or seems faulty in any way, quoting the serial numbers and purchase details where appropriate.*

■ *Please keep purchase details and the warranty in a safe place.*

■ *Familiarise yourself with the various parts and components. Leave protective covers on as much as possible and avoid touching glass surfaces and inserting fingers into the camera body. Hasselblad equipment has a robust construction and is capable of withstanding fairly rough treatment but nevertheless is a precision instrument and will serve you longer if treated with respect from the beginning.*

■ *Finally, please check occasionally on the Hasselblad website — [www.hasselblad.com](http://www.hasselblad.com) — for any updates regarding user instructions, changes, news, or other information. If you have no Internet access, please contact your Hasselblad dealer or distributor for the latest information.*

# Function Control & Display

- LCD display on camera
- LED display on viewfinder
- Upgradeable firmware
- Rapidly accessible menu
- Interactive display
- Customizable functions

*All functions and settings on the H3D camera body are accessed and altered by the control buttons and wheels on and around the grip aided visually by the LCD user-interface.*

*The information on the grip LCD is in menu format and has a great deal in common with those found in modern computers, cell phones, etc. It is pixel based and therefore has a greater capacity to produce user-friendly symbols for rapid and secure interpretation.*



Below is an overview of the primary functions of the control wheels and buttons. Some controls have dual or triple functions according to the state of the menu or setting. A full description can be found further on in this manual.



**Shutter release button**

Releases shutter. Also activates camera from standby mode.

**FLASH / (CONTROL LOCK) button**

Locks settings to avoid inadvertent change. Also accesses flash settings.

**AF button**

Accesses focus modes.

**DRIVE button**

Accesses drive modes.

**Front control wheel**

Accesses and changes various settings.

**MENU button**

Accesses menu.

**Illumination button**

Illuminates grip LCD.

**ON.OFF (PROFILES/ESC) button**

Turns the camera on and off. Accesses Profiles and acts as escape button for other functions.

**Rear control wheel**

Accesses and changes various settings.



**M.UP button**

Raises and lowers mirror. Can be reassigned to another function.

**Remote release cord port**

For attaching a remote release cord (electrical).

**STOP DOWN button**

Stops down aperture to current setting. Can be reassigned to another function.



**AE-L button**

Locks light reading made in both automatic and manual exposure modes. Can be reassigned to another function.

**⊙ button**

No function at present.

**USER button**

User assignable-function button.



**Eyesight correction adjustment wheel**

Personal eyesight adjustment facility.

**EV correction adjustment button**

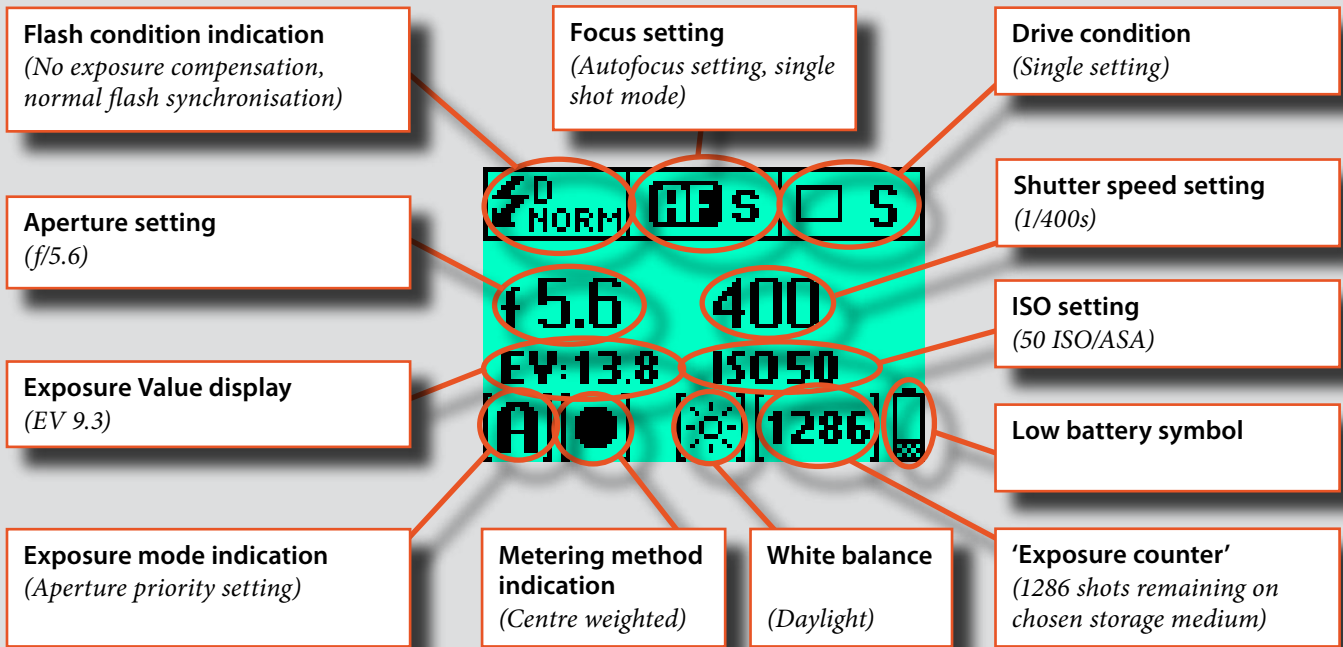
Produces EV compensation.

**EXP button**

Accesses exposure mode and metering method.

# Grip LCD

Typical camera grip display. (The information in brackets describes this particular example only).



Typical camera grip display when changing settings.



## Command indication

The upper row on the screens describes commands (which change according to the setting). The button immediately above each command effects the change. So in this case, for example, you would press the FLASH button to 'exit' from the screen. See note below.

## Settings symbols

Symbolize the options available when settings are changed. The active symbol is depicted by a drop shadow.

## Control wheel description and direction

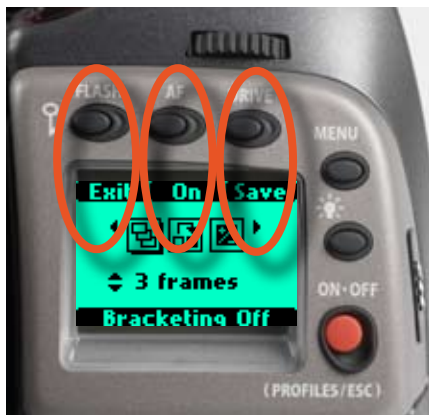
Arrowheads symbolize which control wheel should be used to change the setting they are beside. In this case, the Bracketing option is chosen by the front control wheel and the number of exposures in that option is chosen by the rear control wheel.

◀...▶ = front control wheel




◀▶ = rear control wheel

## Setting information

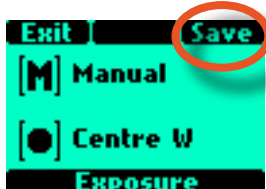
The lower row on the screen displays information about the current state of the setting. In short, the upper row displays what you can do, and the lower row displays the current state of settings or what you have done.



The basic principle behind making changes is that the appropriate button is first pressed to access the menu and then settings altered by way of the control wheels. The appropriate control wheel is designated by arrowheads alongside the setting description.

-  Some buttons have a toggle function, the ON.OFF button has a quick 'click' action as well as a longer (half-second) 'press' action and the shutter release has two positions: 'half-press' and 'full-press'.
-  Several buttons on the grip are multifunctional, according to the state of the menu. In the example illustrated here, the FLASH button functions as the EXIT button, the AF button functions as the ON button and the DRIVE button functions as the SAVE button.
-  At very low temperatures the LCDs require a few seconds to display new settings.

Examples



The following is a list of the various terms describing the various actions that appear in the menu (on the grip LCD):

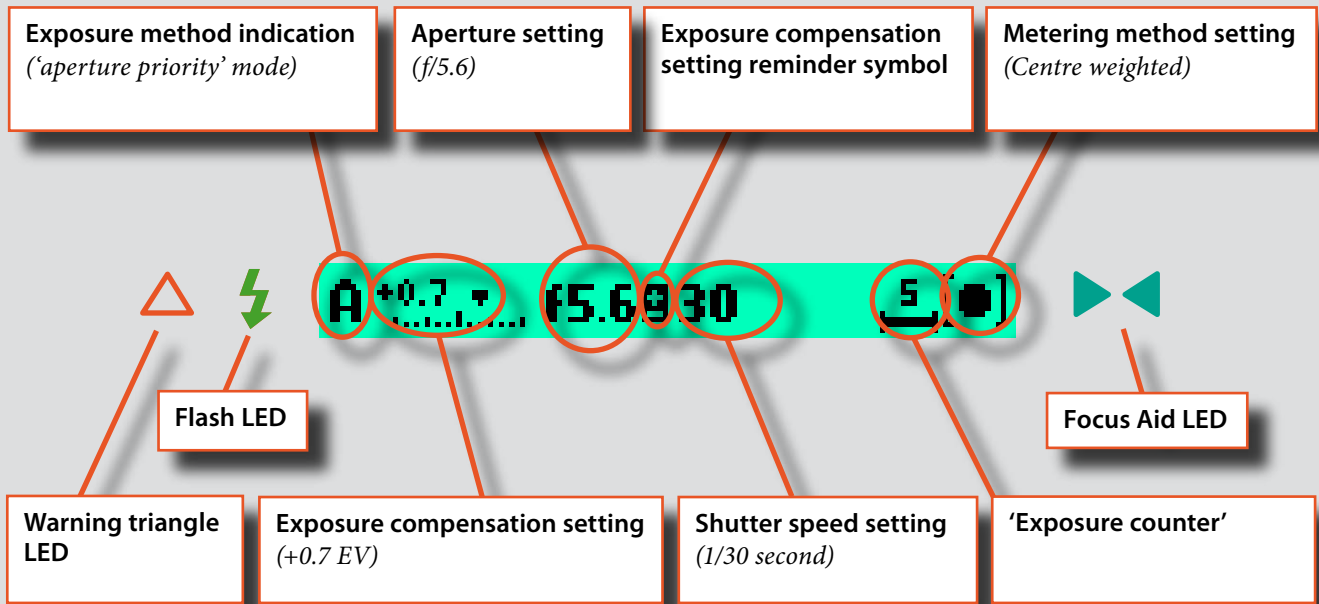
- Enter** : moves screen down one level on the menu.
- Exit** : moves screen back up one level on the menu. Does not save any settings.
- Off** : deactivates the particular function being set.
- On** : activates the particular function being set.
- Sel.** : (Select) - selects the character marked for image info and profile name
- ESC** : (Escape) - terminates an action and returns to the main screen. Does not save any settings.
- Save** : saves a setting and also moves screen back up one level on the menu. Can save many changes made in a setting sequence.

Remember the following groupings of 'saved' and 'not-saved' actions when making settings changes:

SAVED	NOT SAVED
'Quick save' - half-press shutter release button	<b>Escape</b> - press ESC button (PROFILES /ESC button)
<b>Save</b> - press save button (DRIVE button)	<b>Exit</b> - press exit button (FLASH button)

# Viewfinder LCD

Typical viewfinder display. Note the LEDs will only be visible when activated (by the camera or a setting).  
 (The information in brackets describes this particular example only).



Some examples of various viewfinder LCD screens visible with standard settings and when specific control buttons are pressed.

Standard settings			
	Normal screen	Normal screen in AE lock state	Normal screen with exposure compensation set
FLASH			
	Flash mode		
AF			
	AF mode		
DRIVE			
	Drive mode		
MENU			
	Menu mode		
+/-			
	Exposure compensation mode		
EXP			
	Exposure method and metering method		

## Menu charts – general

Throughout this manual you will find charts to explain the steps and procedures required to alter the various settings. These charts are laid out to graphically illustrate in a simple manner how to navigate through the menus. While they include all the information that would be presented on the LCD relevant to that section, they cannot illustrate all the possible combinations of the various symbols seen on a screen at one time as that would be impractical and too confusing. If you are at all familiar with cell phone menus, for example, then the design of the layout and working practice will not be unfamiliar.

You should find that, in practice, working your way through a menu on the camera is a good deal simpler and more obvious than the written explanation implies!

In the descriptions, various terms are used regarding menu navigation. Menus have 'trees', for example, which describes their imaginary graphical layout where you could trace a navigational path along its 'branches'. Each new section, or stopping off point on the branches, seen on the LCD is called a 'screen'. Therefore a screen is the graphical display on the LCD of where you are on the menu and represents the current state of settings.

The H3D features the advantage of multiple customization of settings. This means that your personal choice of settings, and thereby appearance of various combinations of symbols on the LCD at any time, will not necessarily be the same as many of the screens illustrated in this manual.

To simplify the descriptions, reference is often made to a 'main' or standard screen. Apart from default settings, there is no actual standard setting in the normal sense and therefore you create your own 'standard', which of course can be changed at any time.

The 'main' screen is therefore the one you have currently created and is the one visible on the LCD when photographing (except where a particular mode is in actual operation, such as self-timer, for example).

## Symbols used in the charts



Use front control wheel  
(direction depends on user setting)



Use rear control wheel  
(direction depends on user setting)



Press button or turn wheel



MENU button on the grip



Choose ENTER  
(by pressing DRIVE button on grip)



Choose ON  
(by pressing AF button on grip)



### Choose Save

(by pressing DRIVE button on grip)  
The new setting will be saved and chosen action can be carried out. Setting will be retained until changed.

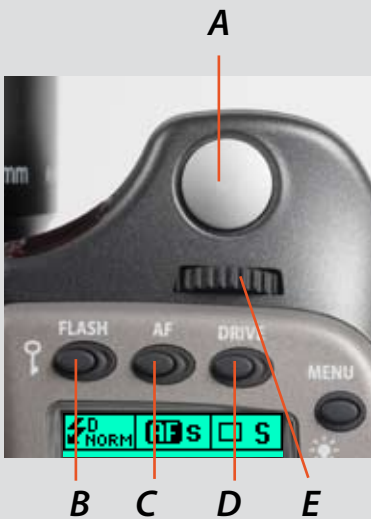


### Functions in loop on menu

A loop means that the available functions on that particular branch of the menu can be successively accessed in either direction of the control wheels without a break in flow. That is, you could turn the wheel clockwise or anticlockwise to arrive at the desired function.

### Main direction of path through menu

The main path traces step-by-step the path that has to be taken through the various branches of the menu tree as they appear on the LCD to reach the relevant functions.



### Shutter release button A

This button has *half-press* and *full-press* positions. By pressing half-way (or softly) the camera, auto focus function and exposure meter can be activated. By pressing all the way down (or more firmly) the shutter will be released (or the chosen exposure procedure will begin, as relevant. For example, the self timer is activated with this button)

### FLASH / (CONTROL LOCK) button / (EXIT) B

This is a triple function button. If you press the button for one second, the beeper will sound (if set) and a key symbol will appear on the grip LCD signifying that the controls (except the shutter release) have been locked and therefore cannot be altered unintentionally in use. Press the button for one second again to unlock (this function can be altered to lock all controls or control wheels only in 'Custom options').

Quickly clicking the button will access the flash settings information on the LCD from the main screen. See separate section for full details.

This button also acts as the **EXIT** button for many other settings.

### AF button / (ON) / (SEL.) C

This is a triple function button. Press this button to directly access the autofocus/manual focus choice screen from the main screen. See separate section for full details. It also acts as the **ON** and **SEL.** (= select) buttons for many other settings.

### DRIVE button / (SAVE) / (ENTER) D

This is a triple function button. It will access the drive settings screen on the LCD from the working screen. See separate section for full details.

It also acts as the **SAVE** and **ENTER** buttons for many other settings.

### Front control wheel E

The front and rear control wheels are turned to make changes in exposure settings in the main screen as well as to access the various loop sections of the menu for settings. The effect of the wheels' direction is customizable.

### MENU button F

Accesses the first level of the menu for settings changes.

### Illumination button G

Press to illuminate the LCD. Remains active until camera enters standby mode.

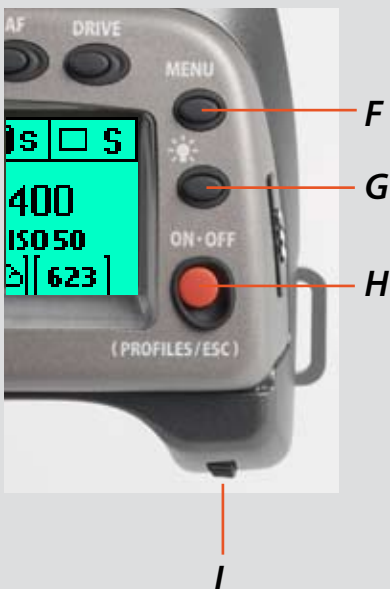
### ON.OFF (PROFILES/ESC) button H

Press the button for 1 second to activate the camera. The H3D start-up logo will appear and then the main screen. After a few seconds (customizable) the camera will enter Standby mode. A press of the button will turn the camera off completely (even from Standby mode) whereas a quick 'click' on the button will access the Profiles section of the menu from the main screen.

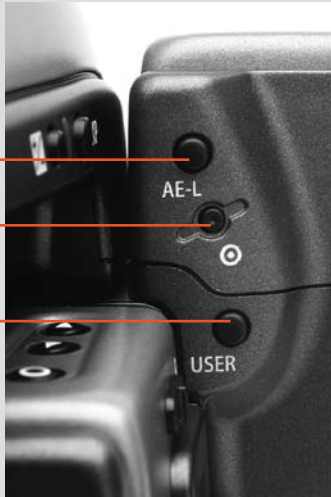
Note the difference in results between a long press and a quick click of the this button.

### Rear control wheel I

The front and rear control wheels are turned to make changes in exposure settings on the main screen as well as to access the various loop sections of the menu for settings. Acts as quick access exposure compensation control. The effect of the wheels' direction is customizable.



**On the rear of the grip, as well as the rear control wheel, there are a further three control buttons:**



### **AE-L button**

**J**

This button can lock a light reading made in both automatic and manual exposure modes. It can also be used in Zone mode to take a new reading.

**Can be reassigned in Custom Settings to another function.**

See section on the AE-L button (“Light Metering and Exposure Control”) for full details.

### **⊙ button**


**K**

No function at present.

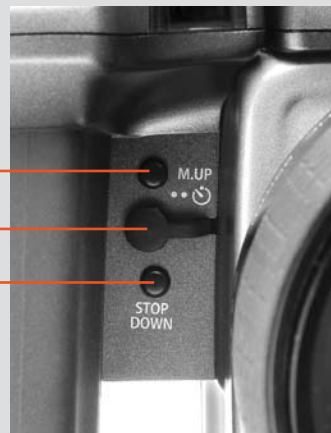
### **USER button**

**L**

This button is purely user programmable to rapidly access a chosen function or screen. For example, you might use bracketing a great deal and so by one press of this button you could access the bracketing function without having to navigate through the menu. The **AE-L**, **Mirror-UP** and **Stop Down** buttons are also user-programmable but are by default initially assigned the functions according to their names

 *The reassignable capability of these buttons is particularly useful and can save you a great deal of time and effort depending on how you work. You are advised to investigate their potential fully. See under ‘Custom settings’ for full details.*

**On the front of the grip there are two more control buttons plus the remote cord release port:**



### **M.UP button**

**M**

Press this button to raise the mirror and press again to lower it (toggle function). A quick double press of the button (two within a half second) will immediately access the ‘Self timer’ function.

**Can be reassigned in Custom Settings to another function.**

### **Remote release cord port**

**N**

For attaching a remote release cord (electrical). The Hasselblad accessory jack plug socket is protected by a captive rubber plug.

### **STOP DOWN button**

**O**

Press this button to make a visual check of the depth-of-field on the viewfinder screen at the chosen aperture. The aperture will close according to the setting and remain closed as long as the pressure is maintained. You can alter the aperture at the same time to see the changes taking place.

**Can be reassigned in Custom Settings to another function.**

*There are also two control buttons on the viewfinder, as well as the eyesight correction adjustment wheel:*



**P**

**Q**

**R**

### ***Eyesight correction adjustment wheel***

**P**

The personal eyesight adjustment facility has a diopter range of -5 to +3.5, to suit most users.

### ***EV correction adjustment button***

**Q**

Press this button to access the EV compensation screen. Settings are made with either the front or rear control wheels. An EV correction symbol appears on the grip and viewfinder LCD as confirmation.

### ***EXP button***

**R**

The **EXP** (Exposure) button accesses the exposure mode and metering method options screen. Settings are made with the front and rear control wheels and the appropriate symbols appear on the grip and viewfinder LCD accordingly.



# 2

## Camera Body

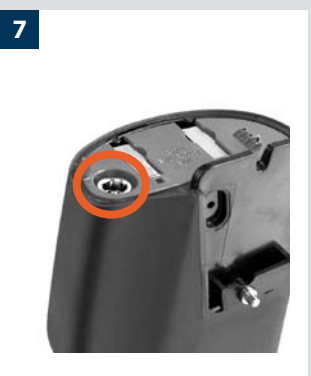
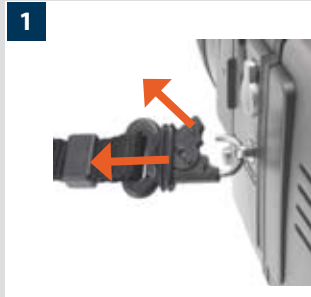
- Aluminium cast in one piece
- Stainless steel shell
- Integral Quick coupling plate
- Digitally controlled
- Upgradeable software
- Modular design
- Integral ergonomic grip
- Pixel based LCD user interface

*The H3D camera body is a robust construction of cast aluminium with a stainless steel shell for extreme durability. The workings of the camera are controlled by silicon technology that provides tremendous opportunities for sophisticated operation. For example, mirror return is slowed down at the last moment by controlling the motor. Usage status of the camera body is automatically recorded for service intervals and so on.*

*The integral ergonomic grip houses the main control interface and also contains the battery holder. An auxiliary shutter in the rear opening of the camera body protects the sensor unit from exposure during the various camera procedures. The camera body also contains the viewfinder screen, which can be easily removed or exchanged without the use of special tools or adjustment procedures.*

*Please take extra care when handling the camera body without a protective cover or the sensor unit in place to protect the auxiliary shutter. Likewise, the front opening of the camera body reveals the mirror when unprotected by a cover or lens. Do not touch or attempt to clean the mirror yourself—marks or dust particles will not affect results in any case. More noticeable problems, however, should be taken care of by a Hasselblad Authorized Service Center.*

**H3D**



## Carrying strap

1, 2

The carrying strap is attached by firstly withdrawing the safety collar. The hook is then freed and attached to the strap lug (fig. 1). Slide back the safety collar (fig. 2) to ensure the hook remains in the locked position between the small protruding lugs. The collar is purposely a tight fit and might need some effort to slide.

## Rechargeable battery grip

3, 4

The H3D requires battery power for all actions. Being a completely digital camera there is naturally no mechanical reserve facility. It is therefore advisable to keep the reserve grip complete with fresh lithium batteries handy if you do not use a spare rechargeable grip. As is the case with most batteries, problems might be encountered when used in very low temperatures. In this situation it is advisable to keep the reserve in an inside pocket, for example, to maintain them near body temperature.

The Battery grip rechargeable 7.2V (3043348) is the standard power source for the H3D camera. Remove it from the camera by depressing the battery holder button and simultaneously swinging the battery holder retaining lever down until it stops. Pull battery grip downwards.

If you intend to store the battery grip separately from the camera you should ensure that the safety cover is in place. It snaps into place and is removed by pulling outwards and upwards on the locking clip as in the illustration.

## The battery charger

5, 6

The battery charger unit is supplied with five plug attachments to suit various types of domestic electrical sockets available worldwide. Other types of socket will require a domestic socket converter. Attach the chosen plug (fig 6) by sliding it into position, ensuring that the two electrical contact prongs on the charger correctly enter the two contact sockets on the plug attachment. Removal is by the reverse procedure.

Please note the Battery charger BC-H Li-ion 7.2 VDC (3053568) is designed for use with Battery grip rechargeable 7.2V units only.

## Charging the battery

7

With the battery grip removed from the camera, insert the jack plug from the battery charger into the socket (fig. 6) on the battery grip. Insert the battery charger into a standard (100–240V~/50–60 Hz) domestic socket.

 Remember that it will take around 12 hours to load the battery properly the first time.

The red LED indicator on the battery charger signifies the following:

On (not flashing)	= battery is charging
Slow flashing (0.8 Hz)	= charging is complete and condition is being maintained.

**Or occasionally**

Rapid flashing (3 Hz)	= deeply discharged battery is charging (with reduced current)
-----------------------	--


**8**

Please note that rapid flashing of the LED indicator is not to be expected. The battery will not normally be so deeply discharged because the camera will shut down automatically before complete battery discharge takes place. The indicator might also flash rapidly for a few moments in some instances when the charger is connected to the electrical supply. The normal indication is therefore either 'not flashing' or 'slow flashing'.

### **Attaching the battery to the camera**

**8**

Holding the battery holder flat against the grip and aligning the two upper lugs with the slot in the grip, slide it back into position as far as it will go. Swing back the battery holder retaining lever until it clicks back into place.

 *Please note if you want to use the rechargeable battery with an H1/H1D model, the firmware in the camera must be version 8.2.2 or later for the battery grip to function properly.*

### **Rechargeable battery grip – general**

- The battery should be charged for approximately 12 hours before first time use.
- Maximum battery capacity is reached only after the battery has been charged and discharged several times.
- The battery is an environmentally approved Li-ion type and has no 'memory effect' of practical importance. This means the battery can be charged before it is fully discharged without loss of capacity or performance.
- The battery should be charged at an ambient temperature of 10 –30° C.
- When removing a battery from the charger and immediately replacing it with another, allow a few seconds to elapse so that the charger can automatically reset for the next charging procedure.
- It is perfectly normal for the battery to become warm when being charged.
- A slight temporary loss of battery performance might be noticed at very high or low temperatures. Take the appropriate measures if this is the case.
- Long-term storage of batteries with very low charge is not recommended.
- The battery has a limited life and its performance is gradually reduced over time.
- It is advisable to follow the recommendations and precautions in this manual for product performance and safety reasons.

### **Rechargeable battery grip – precautions**

The following precautions should be adhered to:

#### **Battery grip rechargeable 7.2 V:**

- Connect the battery grip to the camera correctly.
- Keep the protective cover in place when not in use. (Short-circuiting across keys in a pocket, for example, could cause a fire risk).
- Do not use the battery grip for anything other than an H1/H1D/H2/H2D camera.
- Do not immerse the battery grip in liquids.
- Do not incinerate the battery grip. Please recycle or discard in an environmentally approved manner.
- Do not use any other charger than the Hasselblad battery charger BC-H Li-ion 7.2 VDC (3053568).

### Battery charger BC-H Li-ion 7.2 VDC:

- Read the instructions before using the charger.
- Use indoors only (protect against moisture).
- Do not use charger for anything else than charging of Battery grip rechargeable 7.2 V (3043348).
- Do not short-circuit the jack plug.
- Do not alter the charger in any way other than changing the plug attachment.

### Reserve lithium-battery grip

9, 10, 11

The reserve lithium-battery grip is attached and removed in the same manner as the rechargeable grip.

Press the red battery cassette retaining button inwards on the holder to release the battery cassette (fig 9). Load three CR-123 lithium (or equivalent) into the cassette, ensuring the polarity of each battery is correctly oriented (see the '+' markings on the batteries and the cassette) (fig 10, 11). Re-insert the cassette into the battery holder, ensuring that it is seated properly in place and that the red button returns fully into the locked position. Holding the battery holder flat against the grip and aligning the two upper lugs with the slot in the grip, slide it back into position as far as it will go. Swing back the battery holder retaining lever as far as it will go into the locked position.

### Battery life

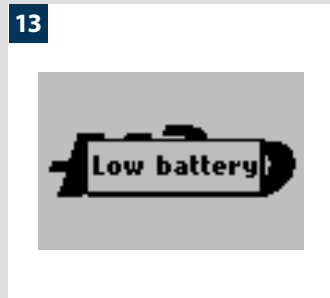
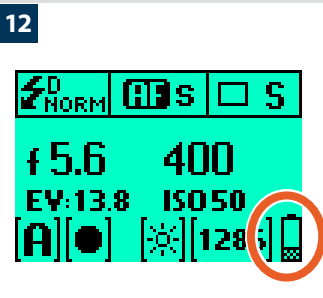
12, 13

Battery life is dependent on a number of variable factors and therefore cannot be exactly predicted. If the camera is left in the active state instead of standby for long periods, for example, then battery life will be reduced. A low-battery state is indicated as a symbol on the grip LCD (fig. 12).

When the batteries are almost completely exhausted, a warning message 'Low battery' will appear on the grip LCD (fig. 13). The camera will not function at all when this message appears and battery change is essential.

*When the low-battery icon appears, the camera automatically enters a temporary power-saving mode. This is recognizable by a slower pace for all the actions in an exposure sequence. The camera actions also sound differently.*

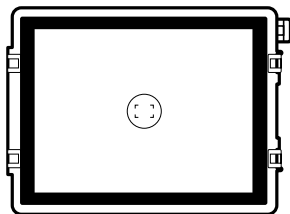
*This mode is designed so that you can continue working for a while, even though the batteries are too low for working in the normal manner. Naturally, you should change the battery pack as soon as possible to restore normal action again.*



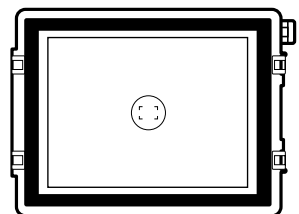
14



15



Viewfinder screen showing composition frame marking (22/39MPix).



Viewfinder screen showing composition frame marking (31MPix).

16



17



18



19




## Viewfinder screen

14, 15, 16

The H3D is fitted with a Spherical Acute-Matte D viewfinder screen for extreme brightness, clarity and even illumination. An optional accessory screen with a grid pattern is also available.

To change a viewfinder screen, remove the viewfinder to access the viewfinder screen. To remove the screen, place the tip of a ballpoint pen or similar in the viewfinder screen removal lug and pull upwards. To replace the screen, position the right side of the screen in place so that it sits correctly in the recess. Place the tip of a ballpoint pen or similar in the viewfinder screen replacement indentation and press downwards until the screen snaps into position. Try to avoid touching either surface of the screen with bare fingers.

 Do not attempt to clean the screen by immersing it in water, or use any kind of cleaning fluid. If the screen becomes damp, do not use hot air to dry it. Use a soft cloth on the upper surface only. Seek advice from an Authorized Hasselblad Service Center if the screen becomes particularly soiled. Remember that particles or greasy marks on the screen might impair the viewfinder image but have no effect whatsoever on the recorded image.

## Accessory connection

16, 17

On the left hand side of the camera body are two accessory retaining screw threads (M5), as well as a databus connector, protected beneath a cover. The screw threads are a future-safe design feature for new products while the connector is for service purposes only.

The cover can be removed by inserting a pointed object, such as a pen, in the small hole and then sliding it to the left, as in the illustration. The retaining clip can then also be removed to access the connector.

## PC-connector

A PC connector for non TTL-flash synchronisation is located on the left side of the body. It is protected by a captive rubber plug.

## Protective base plate

18, 19

To attach the protective base plate, slip it over the camera foot until it stops. To remove it, lift the securing catch while pushing the plate back as in the illustration.

# 3

## Viewfinder

- Multi-mode light metering
- Full exposure information
- 100% image
- 90° viewing angle for eye-line composition
- Full image for spectacle wearers
- Integral dioptre adjustment
- Integral flash unit

*The HVD 90X viewfinder provides a laterally corrected 100% image at eye-line level. It features a wide-range diopter adjustment to suit most users. The viewing distance is designed to provide full frame view even for eyeglass wearers. The bright Spherical Acute-Matte D focusing screens (located in the camera body) are interchangeable to suit preference, each of them naturally indicating the spot light metering area for accuracy in exposure calculation. The information display located beneath the viewing frame is continually updated and visible and is back lit for optimum visibility. This LCD also duplicates much information visible on the grip LCD for immediate checking. In addition to the LCD, there are four LEDs providing general warnings, flash and focus information.*

*The viewfinder also features a pop-up fill-flash unit for added convenience.*

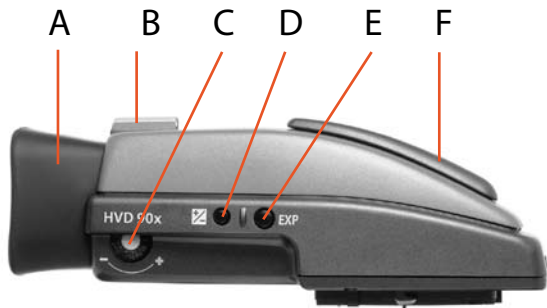
*The viewfinder requires no batteries as it is supplied with power from the camera body and can be easily and quickly removed. Please see section on 'Flash' for full details.*

*See the 'Camera Body' section for details about the viewfinder screen.*

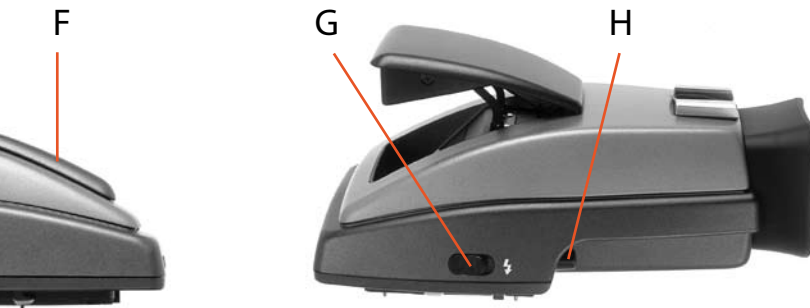
*The exposure compensation button and exposure mode button are described in the 'Function Control' section.*

*The viewfinder is interchangeable. See under 'Optional Accessories' for further details.*

**H3D**



- A. Rubber eye cup
- B. Hot shoe
- C. Eyesight adjustment wheel



- D. Exposure compensation button
- E. Exposure method / mode button
- F. Integral flash unit
- G. Flash unit button
- H. Viewfinder release button



## Attaching and removing the viewfinder

1

While holding the viewfinder at a slight angle and resting it on the top of the camera, slide the viewfinder forward until the front locating pin is in position in the recess in the front edge of the viewfinder screen aperture on camera body. Press the rear part of the viewfinder firmly downwards until it clicks into place.

Ensure that both sides of the viewfinder are seated correctly and that it has been firmly attached and locked into position. Failure to do so could cause an intermittent malfunction if the databus interface connections between the viewfinder and camera body are not positively secured.

To remove, grasp the viewfinder in the right hand and while depressing the viewfinder release button, lift the rear of the viewfinder up and away from the camera body.

## Eyepiece adjustment

2

No corrective lenses are needed to adjust the eyepiece to suit most requirements. The diopter range is from -5 to +3.5. Eyeglass wearers can rapidly and accurately change the settings according to whether they wish to wear eyeglasses for viewing or not.

Personal eyepiece adjustments can be carried out by pointing the camera at the sky or similar smoothly toned area. While holding the camera in your left hand, you can with your right thumb turn the adjustment wheel until the markings on the viewfinder screen reach the optimum sharpness for your eyesight.

If you normally wear eyeglasses for distance viewing and intend to wear them for camera use then do not remove them for the above procedure. If, on the other hand, you prefer to remove your eyeglasses for camera work, then repeat the above procedure without wearing your eyeglasses.


## Rubber eye cup

Two rubber eye cups are available for the H3D. The one supplied is suitable for users who do not intend to use eyeglasses when photographing. The second shorter eye cup is for those who either prefer to position their eye further from the viewfinder and those who wish to wear eyeglasses.

The eye cups can be rapidly changed by a Hasselblad Authorized Service Center.

## Integral flash unit

See section on 'Flash' for full details.

 *The HVD 90X viewfinder (supplied) is most suitable for digital capture as it corresponds to the actual digital sensor area. If you work with a film back and want to see the whole of the capture area (slightly larger than the sensor area) then you might prefer to use an HD 90X viewfinder instead (as well as the Focusing screen HS-standard that has film area markings).*

## Lenses

- Rapid and accurate automatic focusing capability
- Central electronic shutter
- Instant manual focus override with natural friction
- Instant automatic-focus return capability
- Non-rotation of filter or accessory when focusing
- Non-rotation of lens barrel in automatic focusing mode
- Flash sync at shutter speeds for 18 hours to 1/800 sec with film magazine
- Reversed lens shade serves as protection
- Automatic detection of extension rings and converters

*All HC lenses have been specially formulated for the H system to produce the extremely high performance expected from Hasselblad to meet the demands from conventional and digital photography alike. In addition to extreme sharpness, the design also incorporates a soft, pleasant looking boké (the visual quality of the out-of-focus areas of the image). All lenses feature an electronically controlled central shutter designed to extremely fine tolerances for supreme accuracy that also provides flash synchronization with all speeds from 18 hours to 1/800s with a film magazine or 32s to 1/800s with the sensor back. All lenses have a very rapid automatic focus capability with instant manual override. To ensure reliable and fast autofocus in low contrast and low light conditions, a focusing-assist light (on the grip) is automatically activated. Aperture and shutter control is set via the control wheels on the camera grip.*

*As a general rule, lens shades should always be fitted to achieve optimum performance. Protective filters (UV / Sky) should also be considered at least when working outdoors in harsh conditions.*

*(See Accessories section for information about the CF Adapter that allows the use of C type lenses from the Hasselblad V-system).*





- A. Lens shade index
- B. Manual focus ring
- C. Focusing distance scales
- D. Depth-of-field scales
- E. Lens index



### Attaching a lens

2, 3

Remove the front protective cover on the camera body by depressing the lens release button and keeping it depressed while turning the cover counter-clockwise. Remove the rear lens cap by unscrewing it in a counter-clockwise direction. Align the index on the lens with the index on the camera body and rotate the lens clockwise (bayonet fitting) until it clicks into place.



### Removing a lens

Depress the lens release button and keep it depressed while rotating the lens counter-clockwise until it stops and lift it out. Replace protective caps on the lens immediately and on the camera body if necessary.

If you try to rotate the lens before you press the lens release button, it might lock. In this case, rotate the lens clockwise a little first and then re-attempt removal with the correct procedure: button first, then lens.

### Front lens cap

4

Front lens caps are released for removal and attachment by inserting a thumb and index finger into the recesses and pinching in the direction of the arrows.

### Filters

Filters have a screw thread fitting (67 / 77 / 95 mm, according to lens) and are screwed clockwise into place. As there is no rotation of the front section of the lens when focus is changed, filters do not rotate either. This is particularly useful when using polarizing or graduated filters where the orientation is normally critical.

### Lens shades

5, 6

All lenses are supplied with lens shades that additionally provide extra protection for transport and storage when mounted in reverse. Lens shades have a bayonet fitting and are turned clockwise into place after ensuring the index on the lens shade aligns with the index on the front of the lens. When mounted in reverse, they are attached by matching the indexes and turning counter-clockwise.

### Shutter and aperture control

Both the shutter and aperture are electronically controlled and are adjusted by the control wheels on the grip. There are no separate manual setting rings on the lenses or camera body.

The chosen settings are displayed both on the grip LCD and in the viewfinder LCD. See the 'Exposure Control' chapter for a complete explanation.



There are two distance scales (in feet and metres) visible through the focus distance window on the upper part of the lens barrel. There is also a central lens index mark and a depth-of-field scale. The focusing distance is read off the chosen scale from the central lens index.

**Depth-of-field can be calculated as follows:**

1. Focus the lens as required.
2. Make an exposure reading (auto or manual) and note the aperture setting.
3. Find the markings on either side of the central index that correspond to the chosen aperture.
4. From these two markings, read off on the required lens distance scale the two corresponding distances.
5. The depth-of-field (at that particular aperture and focus setting) will be the area included between these two distances.

In the example given here, the focusing distance is set at nearly 3 metres. At an aperture of f/22, the depth-of-field would therefore extend from just over 2 m to approximately 4.5 m.



**Stop down / depth-of-field**

A visual depth-of-field preview can be made by depressing the **STOP DOWN** button while viewing the image on the viewfinder screen.



**Infrared focus settings**

As infrared rays form an image at a different plane to that formed by visible light, the normal focus settings do not apply. Proceed as follows in manual focus mode:

1. Focus the lens in the conventional manner until satisfied.
2. Note the distance setting against the central lens index.
3. Re-align this distance setting against the infrared mark (coloured red) instead of the central lens index.

Alternatively if you have already calculated the required distance, you can make a manual distance setting by using the distance scales together with the infrared mark instead of the central lens index.

10



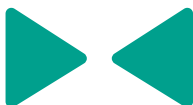
*Lens focus setting too far beyond the distance of the subject framed by the central section in the viewfinder*

11



*Focus setting too close for the distance of the subject framed by the central section in the viewfinder*

12



*Focus setting correct*

**Focus aid**

As well as the conventional view on the focusing screen to ensure a sharp image, the H3D also features LED focus aid capability appearing as two arrowheads to the right of the viewfinder display (except for lenses with a maximum aperture of f/6.7 or smaller). The arrowheads provide confirmation of a precision focus setting and are a useful aid when making a setting with eyesight alone.

**Manual focus setting**

When the left arrowhead alone appears it means the focus setting is too far beyond the chosen distance (the area framed within the central zone in the viewfinder) and when the right arrowhead alone appears it means the focus setting is too close. Focus is correct when both arrowheads appear together. If the focus cannot be established, then both arrowheads flash.



### Automatic focus setting

Focus is correct when both arrowheads are visible together. Focus is incorrect if only one arrowhead is visible. If the focus cannot be established, then both arrowheads flash.

### CF Adapter

The CF adapter is an optional accessory that allows virtually all C type lenses from the V-system to be used on H-system camera bodies. This automatically expands the potential lens range for H cameras by more than a dozen different focal lengths. The automatic focusing system in the H camera can be used as a guide for manual focus setting. Light is measured at full aperture with all lenses which produces aperture and shutter speed information display in the camera for manual setting. With CFE lenses, however, a preset aperture is automatically transferred to the camera. Shutter cocking is manual with all lenses and is swiftly carried out by an easily accessible lever.

#### 1 HC 3.5/300

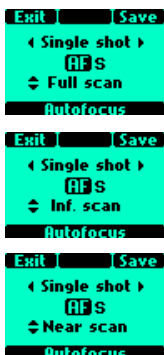


Landscape orientation



Portrait orientation

#### 2 HC 4/120 (Macro)



Full scan = 0.39 m – ∞

Inf. scan = 0.9 m – ∞

Near scan = 0.39 m – 1m

## Specific-lens information

### HC 3.5 / 300

1

When using a tripod with a 300mm you should use the (removable) tripod mounting bracket to provide optimum balance. This is attached via a sleeve so that the camera body can be rotated for landscape/portrait formats without altering the tripod head position. The rotation is secured by a locking screw (A). Correct 90° orientation can be ensured by aligning white index markers (B) for both landscape and portrait orientations.

### HC 4/120 (Macro)

2

In addition to the metres/feet scale, the 120 mm lens also displays magnification ratio scale (A). In the illustration, the scale shows a focusing distance of 1.27 feet / 0.39 metres which in turn produces a 1:1 (lifesize) magnification.

With the 120mm lens mounted on the camera, addition screens will appear on the grip LCD when autofocus is chosen to signify a focus limit setting. Three are available – Full scan, Infinity scan and Near scan – accessed by the rear control wheel. This time-saving function is a form of presetting that restricts the scanning range of the lens to prevent it searching across the whole focus scale. Simply make a rough assessment of the approximate focusing distance and then choose the most suitable of the three ranges. The lens will then be able to find the critical focus much faster.

### HC 3.5–4.5/50–110 Zoom lens

Please read the advice that is included with this lens before use regarding how it should be placed or stored.

## General overview of sensor unit

- 3 operating and storage modes
- Direct shooting to 3FR
- FlexColor workflow efficiency
- Instant Approval Architecture

*H system cameras were designed with digital photography in mind right from the outset so the H3D is a natural development within the world famous H system.*

*Seamless integration and consequently increased efficiency and improved workflow are the results of such a design that features shared information visible on the LCDs/ OLED as well as a shared battery, for example.*

*FlexColor, the image processing software that is included with an H3D, can take advantage of the information that is stored with each capture both for future reference and for enhanced processing to fine-tune optical characteristics, for example.*

*FlexColor also provides for tethered use allowing digital capture control directly from the computer.*

*HC lenses were also formulated to meet the very high demands made by digital sensors, which they do with ease.*

*In very simple terms, a sensor unit holds a light sensitive sensor in place at the film plane. The electronic signals from the sensor are then processed and stored as a digital file.*

*As an electronic colour image is made up of three components – red, green and blue which combine to form a so-called RGB image – the sensor's task is to convert a multi spectrum light image into three digital files (red, green and blue) for combination later on.*

*The H3D uses a CCD (Charged Couple Device) type sensor that has millions of light sensitive areas on its surface each of which creates a pixel.*

*Each pixel in the sensor is filtered to create the three separate red, green and blue files. Software then processes these electronic files as a package into a Hasselblad 3FR file which in turn is processed in FlexColor to produce Hasselblad 3F files or various other formats such as DNG, TIFF, JPEG etc.*

*The three components of the image file are later recombined on the computer screen to produce the familiar full colour image.*

*The captured image can be temporarily stored internally with a CF card, on a Hasselblad Imagebank or the hard disk on a computer via FlexColor. When using the camera tethered in a studio you can control all the digital aspects of camera operation from a computer using FlexColor. See the separate FlexColor manual for further details.*

*As the H3D is a purely electronic device, attention to power supply is vital. When working untethered it is therefore important to plan either battery loading or battery replacement to ensure continued workflow.*

*Likewise, image storage is limited, particularly when using flash cards and appropriate steps should also be taken when planning a shoot.*

*External storage is accomplished by FireWire connection to a separate hard disk or a computer.*

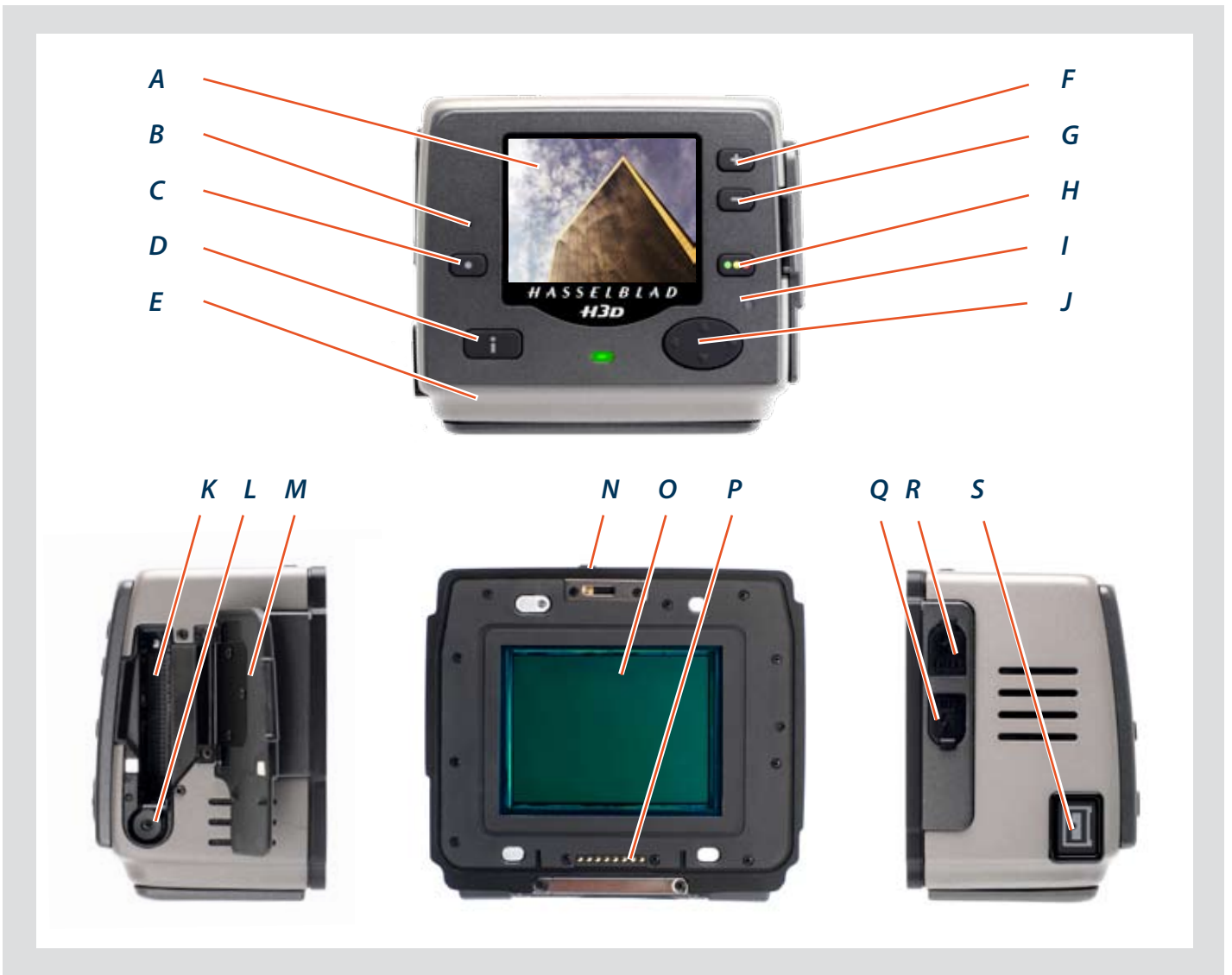
*When attaching and removing the back, pay particular attention to the image sensor area. The sensor itself is covered and protected by a glass IR filter but take great care when handling. If you need to clean the filter, see later section for specific details. When storing separated from the camera, always ensure you have replaced the protective cover.*

*If you scratch or mark the filter in any way, it will show up on every shot. Replacements are expensive so treat the glass surface with at least as much care as you would a lens.*

*The sensor itself is not accessible for any kind of cleaning or maintenance by a user. Do not attempt any such action as you will almost certainly damage it irreparably.*

*As is the case with all electronic devices pay extra care when working in damp environments and avoid damp conditions for storage.*





## Parts, components & control panel buttons

The control panel with its bright OLED screen is the main graphical interface for image checking and sensor unit setting changes when not connected to a computer. However, the grip LCD is still the interface for focus and exposure settings.

The buttons are used for browsing images and navigating the menu system. Two of the buttons, located at the bottom-right and -left of the screen, are given an on-screen label that changes according to the current context (e.g., the bottom-right button sets the approval rating when browsing images, but confirms settings when using the menus).

### OLED screen

Displays preview images and the menu system even in bright light and from acute angles.

### Microphone

Function currently not used.

### MENU / (EXIT) button

Opens and closes the menu system. Also used for various other tasks (EXIT button, for example) as you issue commands within the menu system indicated by a description beside the button on the preview screen.

A

### View-mode button

D



Steps through the various view modes for the preview image: standard, histogram overlay, image details, screen off and full-screen.

B

### Busy-light (back)


E

Flashes green to indicate that the digital back is performing an operation (such as saving a new capture) and is not available for new commands.

C


### Zoom-in button / SELECTION (+ button)

F


Zoom-in button (to make the view larger) for the preview image.  
 Also acts as a selection button when viewing

available image batches, media (e.g., compact-flash, ImageBank, and value setting on the menu.

**Zoom-out button / SELECTION (- button) G**

 Zoom-out button (to make the view smaller) for the preview image. You can continue to zoom out to view several small images at once and finally to view and select batches and media. Also acts as a selection button for value setting on the menu.

**Approve / (OK) button H**

 This button steps through the three approval levels, thereby assigning an approval status to the image currently displayed (or selected) in the preview screen. (part of the Instant Approval Architecture system). Also acts as a confirmation button (OK button) for some types of menu operations, such as deleting images; indicated by a label beside the button on the preview screen.

**Busy-light (card) I**

Flashes red to indicate that a file is being loaded onto a card.

**Navigation button J**

A four-way rocker button enabling you to step through preview images and navigate the menu system. To use it, press the side of the button that corresponds to what you wish to do (e.g., move up, left, right or down).

**Flash-card slot K**

**Flash-card removal button L**

**Flash-card slot cover M**

**Safety catch N**

Used when removing the sensor unit.

**CCD and IR filter O**

This is the light-sensitive element, which is positioned behind a permanently mounted IR filter. Usually, this assembly will either be inside the camera or protected by the cover. Always be very careful not to touch or scratch the surface of the filter when it is exposed and to replace the plastic cover whenever the digital back is not mounted on a camera.

 **WARNING: never attempt to remove the glass filter—you will probably ruin the CCD if you do so.**

See Cleaning the CCD section for cleaning.

**Databus connectors P**

For digital communication with camera body.

**Flash sync input Q**

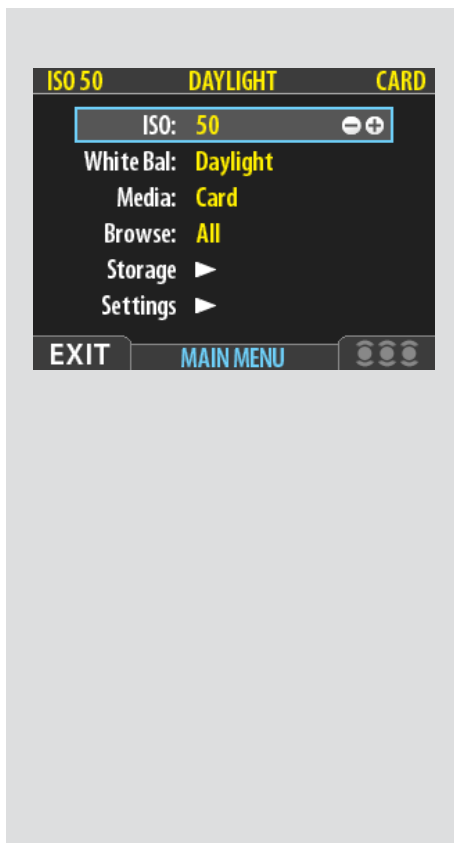
Flash synch connector (protected behind a rubber cover) for when the sensor unit is used with a view camera.

**Flash sync output R**


Flash synch connector (protected behind a rubber cover) for when the sensor unit is used with a view camera.

**FireWire connector S**

Insert a FireWire 800 cable here to connect the sensor unit to a computer or ImageBank-II.






**General**

Using the menu on the H3D is very similar to using a menu on a cell phone or similar. When you enter the menu (by pressing the MENU /  button) you will see an initial list:

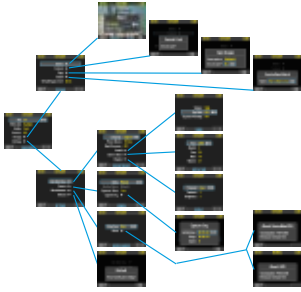
- ISO
- White Bal.
- Media
- Browse
- .....
- Storage
- Settings

It is advisable to initially quickly skim through this section of the manual to build up a picture of the menu structure and its various sections.

Note that some of the buttons have a double function while others remain single function. For example, the navigation button always leads you through the menu in the direction that the arrowhead illustrates. The Zoom in/out buttons (  and  ) though, for example, act as image enlargers and reducers as well as confirmation buttons, according to where you are on the menu.

 *Time & Date settings on the back (which are included with files and batch labels) are updated automatically through a FireWire/FlexColor connection. These settings are retained for about two consecutive weeks by a small rechargeable cell that is automatically recharged by the main battery or Firewire with regular use. If problems occur, charge the cell by leaving the back turned ON for around 12 hours.*

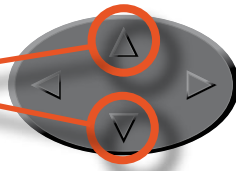
## Simple introductory overview of menu access, navigation and settings choice.



The menu is structured in a manner similar to cell phones and similar electronic devices.

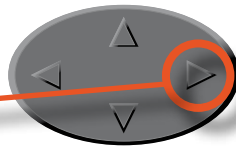
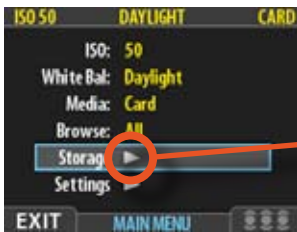
Various branches within the tree system are accessed by pressing the navigation button until you reach the point where a choice has to be made.

The OK (Approve) button or SELECTION (Zoom-in/Zoom-out) buttons are then used to confirm choice.



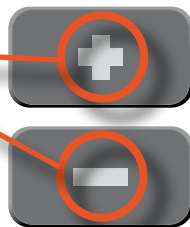
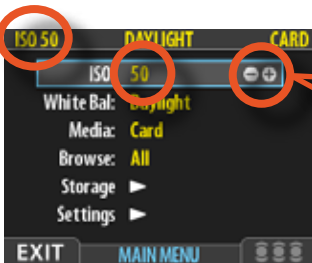
After pressing the MENU button, the main menu list appears. The blue frame highlights where you are on the menu. Press on the 'up' and 'down' symbols on the navigation button to move up and down the list.

You can return to the standard image view by pressing either on the 'left' symbol on the navigation button or on the EXIT/MENU button again.



The need to continue further into the menu is indicated by the arrow symbol beside the menu item.

Press the 'right' arrow symbol on the navigation button to access the next part of the menu.



When you reach the final destination of your choice (this might take several moves), PLUS and MINUS symbols appear to the right in the frame round the item.

You then press the Zoom-in /Zoom-out /SELECTION buttons to access a loop list of choices.

In the example on the left, 50 is the ISO value shown. By pressing either button the alternatives appear – 100, 200, 400 and then back to 50 again – both on the list as well as on the upper low to the left (in the case of ISO value).

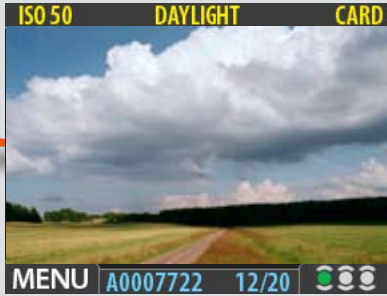
Pressing the EXIT/MENU button will then confirm the new setting.



In the next example on the left, the name of a new batch is changed by pressing a combination of the Zoom-in /Zoom-out /SELECTION buttons as well as the navigation button. You can then confirm your choice with the OK (Approve) button or revert to the previous status by pressing the EXIT/MENU button. Note that how the MENU button is now described as EXIT on the screen, and the Instant Approval button is described as the OK button.

See later sections for more comprehensive information.





By using the buttons on the control panel you can navigate down through the various levels in the menu. It provides the source of information about image files and also provides a way of making custom settings so the digital back suits your way of working.

Below is a simple overview of what is available and where it is situated on the menu.

# Overview of menu structure

## MENU



**ISO**  
Sets the light sensitivity of the sensor. Equivalent to 'film speed'.

**WHITE BALANCE**  
Set to match the color temperature of light used.

**MEDIA**  
Determines where files will be stored (flash card, ImageBank-II).

**BROWSE**  
Sets the approval status (classification) filter for easier and quicker image browsing.

## STORAGE



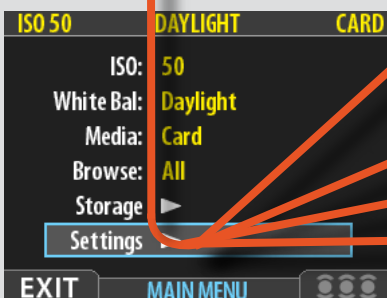
**DELETE**  
For single or multiple deletion of images.

**FORMAT**  
Used to format compact flash cards and ImageBank-IIs for optimum use.

**BATCH**  
Used to create new storage folders (batches) and name them.

**DEFAULT APP LEVEL**  
Assigns a default approval status (classification) to all new images.

## SETTINGS



**USER INTERFACE**  
Sets menu language, power down, sound, date & time and several other custom settings.

**CAMERA**  
Sets which type of camera body is being used with the digital back.

**ABOUT**  
Displays serial number and firmware version.

**DEFAULT**  
Resets all custom settings back to the original factory settings.

# 6

## Initial General Settings and Preparation

**H3D**

Language:	English
Sprache:	Deutsch
Langue:	Français
Lingua:	Italiano
Idioma:	Español
言語:	日本語
语种:	汉语

The initial general setting is language choice. This choice is retained but can be changed at any time. You can choose between:

ENGLISH  
GERMAN  
FRENCH  
ITALIAN  
SPANISH  
JAPANESE  
CHINESE








Before each photographic session, just as in analogue photography, an ISO setting should be made, though in the digital world it matches the job in hand and circumstances as opposed to the sensitivity of the film chosen. A white balance setting should also be made. This is for your convenience regarding the appearance of the image on the OLED and monitor though; it will not affect the raw file.

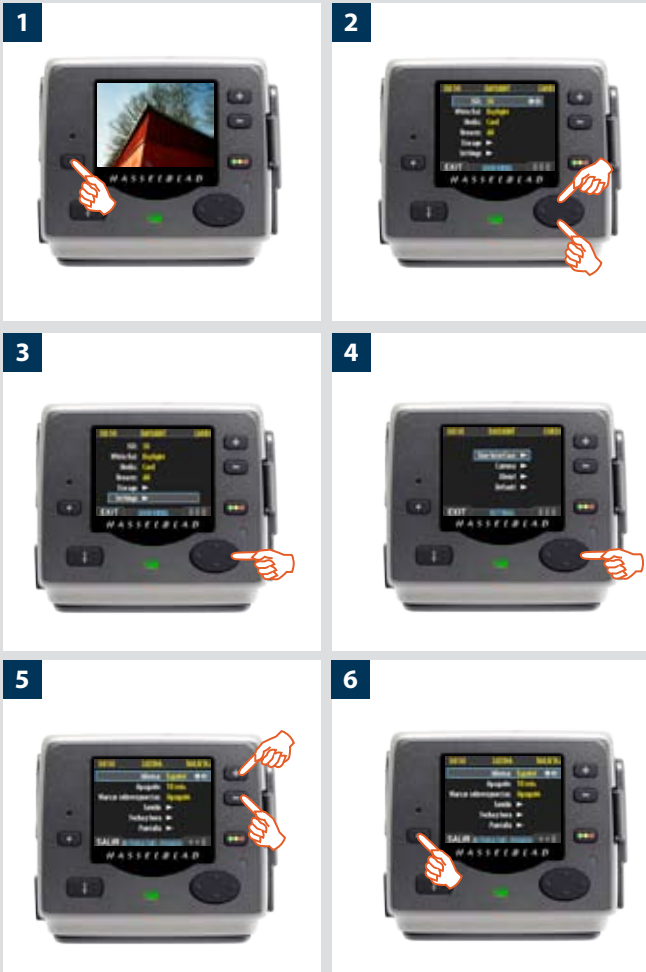
ISO and White Balance are available at the top level of the menu system so you can get to them quickly and easily. They are also shown on-screen in most preview modes, so you can easily keep an eye on them as you work.

The description below is a general illustration of how settings are changed. See later section in this manual for details regarding ISO and White Balance.

### Setting the menu language

Proceed as follows:

1. Press the **MENU/EXIT** (  ) button to open the menu.
2. Press the **NAVIGATOR** button (  ) to select the **SETTINGS** sub-menu.
3. Press the **NAVIGATOR** button (  ) to open the **SETTINGS** menu.
4. Press the **NAVIGATOR** button (  ) to select the **USER INTERFACE** sub-menu.
5. Press either **ZOOM** button (  or  ) to choose a new language (in this case, Spanish).
6. Press the **MENU/EXIT** (  ) button again to close the menu.



# Storage & Shooting

## Image storage modes / shooting

*The H3D can store captured images in three ways:*

### 1. Untethered / Compact flash card mode

In this mode the H3D acts independently of other connections. Images are stored on the internal, removable compact-flash card.

- *The main advantage with this mode is the freedom of cables and extra equipment.*
- *The main disadvantages with this mode in the field are the battery power capacity and the size of the card's holding capacity.*

*Please note that the recommended types of CF cards are Sandisk Extreme-III or Lexar Professional 133x. Other cards will work but offer a reduced capture rate.*



### 2. Semi-tethered / Imagebank-II mode

This mode enables you to attach the camera to a portable Hasselblad ImageBank-II via a FireWire cable. The Imagebank features massive storage capacity and high-speed data transfer. It is small, lightweight, battery powered and easily clips to your belt, so the solution is just as portable as the untethered option.

- *The main advantage with this mode is the great number of images that can be stored without a pause.*
- *The main disadvantage with this mode is the extra equipment and cabling needed that might restrict mobility in some cases.*

### 3. Tethered / Studio mode

This mode enables you to connect your H3D directly to a computer and to operate the system using Hasselblad FlexColor software and store images on a computer hard-disk.

- *The main advantages with this mode are the almost limitless storage capacity and being able to work on the images (with Hasselblad FlexColor) on a large screen.*
- *The main disadvantage with this mode is the lack of mobility to any great extent.*

## Selecting the current medium

A choice has to be made concerning where the captured images will initially be stored. The current storage medium is the location to which new shots are saved and from which you can browse using the navigation button. In many cases, the destination medium is selected automatically, for example:

- *When you are connected to a computer, then images are always saved directly to the computer hard disk.*
- *When only one medium is connected (e.g., a compact-flash card), then this medium is automatically selected.*

However, if you are working away from your computer and have several media attached (e.g., both a card and an ImageBank-II, then you may need to select a medium explicitly if you want to browse its contents and store images new to it.

There are two ways of selecting the current storage medium:

- See “*Selecting the Current Storage Medium*” for details.
- Use the zoom-out button to zoom all the way up to the top level, which shows all connected media, and then zoom in on the appropriate medium and batch.  
See “*Navigating Media and Batches*” for more information about selecting media and batches in this way.

## Using compact flash memory cards

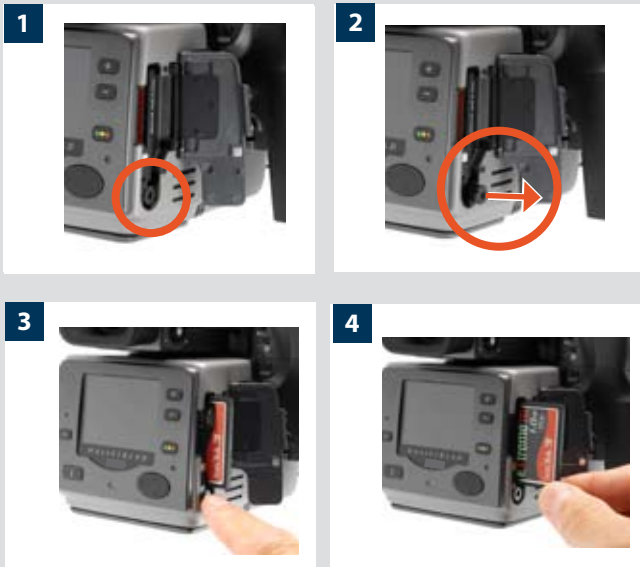
When shooting to a compact-flash card, the H3D is completely self-contained. No additional wires or connectors need to be attached.

The H3D is shipped with a 2GB (or larger) compact-flash card, which is able to hold over 40 shots. Lossless compression is applied to the images, so the actual size of each capture can vary, thereby affecting the total number of shots you can fit on the card. You can purchase additional, possibly larger-capacity, cards and change them as each card becomes full.

### Inserting a card

1. Open the CF card slot cover on the sensor unit.
2. Behind the cover, you can see a slot for the card (A), possibly with a card already inside, and a release button (B) below the slot. (If a card is already installed, then remove it as described in “*Removing a Card*”, below).
3. Hold the compact-flash card so that the connector holes face into the slot in the sensor unit, with the brand label facing in the same direction as the sensor unit preview screen, as in the illustration. Gently press the card into the slot. If you encounter resistance, it might be because you are holding the card backwards or upside down.
4. When the card is able to drop very easily nearly all the way into the sensor unit, then you are doing it right. Once you have achieved this, press the card firmly into place until it sinks another couple of millimeters into the sensor unit and is held fast.
5. Snap the slot cover shut again.





## Removing a card

1. Open the CF card slot cover on the sensor unit. Behind the cover, you can see the bottom edge of the card in its slot and a release button immediately below the card.
2. Press the release button a little way in to release it into the active position.
3. Press the now extended release button all the way back into the sensor unit again. Some force is required. As you do this, the card will be pushed out a few millimeters.
4. Grasp the card between your thumb and forefinger and pull it away from the sensor unit. (Insert a new card as described in "Inserting a Card", if required).
5. Snap the slot cover shut again.



## Working with an ImageBank-II

There are no practical differences between storage on the internal CF card or on an ImageBank-II. However, when several media are mounted, you must be sure to select the correct destination medium (see also "Working with Media and Batches").

### Working with a Hasselblad ImageBank-II

The ImageBank-II is an optional add-on for your digital camera system. It is essentially an external FireWire hard disk optimized for digital photography, providing extensive storage space and high-speed data transfer. It is small, light and battery powered. You can easily clip it to your belt, so the solution is nearly as portable as the stand-alone camera.

*Older digital backs in the 'iexpress' line used a different external disk and controller called simply the "ImageBank". This older version is not compatible with the H3D. Only use the Hasselblad ImageBank-II with an H3D.*

To use an ImageBank-II with the H3D, simply assemble it as described in its manual and connect the two with a standard FireWire 800 (IEEE 1394b) cable. See the ImageBank-II manual for complete details.

To remove the ImageBank-II, simply disconnect the FireWire cable. The back will then revert to saving and browsing images on the internal flash card (if available).



## Tethered to a computer

When tethered to a computer, you can control many camera functions using the FlexColor software. Even if you never shoot while connected, you will probably connect the camera to your computer each time you want to download your images, though you might instead use a compact-flash card reader and/or connect your ImageBank-II or FireWire disk directly.

### Connecting to a computer

To connect to a computer, simply attach a FireWire cable from the FireWire port on your computer to the port on the side of the sensor unit. The port is protected behind a sliding cover.

### Shooting with FlexColor running

When you are connected to a computer, the following rules apply:

- **The destination medium and location are controlled from FlexColor.**
- **All exposure settings, including ISO, aperture and exposure time, are controlled from FlexColor if you choose to expose from FlexColor.**
- **Focus is controlled only from the camera. You must therefore set the focus (manually or automatically) before making an exposure from FlexColor.**
- **The screen and menu system on the sensor unit are disabled.**
- **The sensor unit will take power from the FireWire cable if it is available (not all computers supply power here, notably laptops). This will help conserve the battery power of the H3D. However, you must still have a charged battery connected as the camera body requires this battery in order to operate.**

When initiating a shot from FlexColor, the computer sends a signal to the sensor unit, which triggers the shutter and strobe/flash (if any). The sensor unit then sends the image back over the FireWire connection to the computer, where it is displayed on the computer screen and saved as a 16-bit 3F file in the currently selected folder of the computer hard disk.

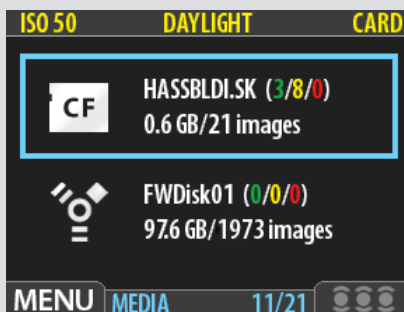
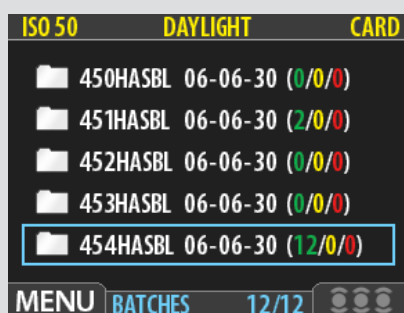
*3FR is a proprietary Hasselblad format for storing raw captures. It contains the complete raw image exactly as it was captured by the camera, plus technical details that enable FlexColor to process and display the image correctly, amongst other things. This 3FR file is converted into a 3F file (denoted by each file now bearing the suffix “.fff”) that furthermore stores a complete history of the FlexColor settings that you have applied to each image and stores meta-data such as camera settings, image name, photographer, copyright, etc. If you prefer not to correct and adjust your captures in FlexColor, then you can export converted 3F files from FlexColor directly to DNG, TIFF or PSD and use Adobe Photoshop, for example.*

*Please refer to the FlexColor Software Reference manual for further instructions about using FlexColor.*

# 7

## Storage overview— working with media and batches

H3D




### General

Whichever way you choose to store your images, they should be filed in batches for efficient workflow.

### Organizing your work with batches

Batches help you to organize your shots as you work. They function exactly as folders on a computer. Batches have the following properties:

- When you create a new batch, you assign a name to it and it is created as a new folder.
- When you copy images from a compact-flash card, each batch is saved as a sub-folder on the destination disk.
- When deleting multiple images, you are able to restrict your delete command so that it affects just a single batch.
- When browsing images, you will only see images from the current batch.
- You can change between batches by using the navigation controls of the sensor unit front panel.
- The batch name also shows the date on which it was created (using the Year/Month/Day convention).

 Please note that each new image will be saved in the latest created batch only. You cannot select any other batch to save a new image in.

### Navigating media and batches

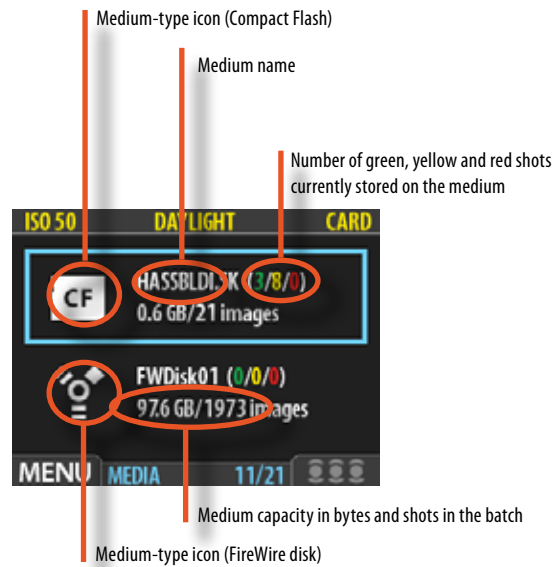
The camera always works with a **current medium** and a **current batch**. This is the location at which the camera will save all new shots and the location in which you can browse using the navigator button on the front panel. There are two ways of selecting the current medium and/or batch:

- Using the zoom and navigator buttons of the front panel. This method enables you to select any existing batch and is therefore useful even when only one type of medium is attached. This method is explained in the procedure below.
- Choose **MAIN MENU > Storage** to select a medium. This is only relevant when more than one medium is attached (e.g., both a compact flash card and an Imagebank). When you use this function, you will always go to the most recently created batch from the medium you select. Please see **Selecting the Current Storage Medium** for a complete description of this method.

**The MEDIA list.**

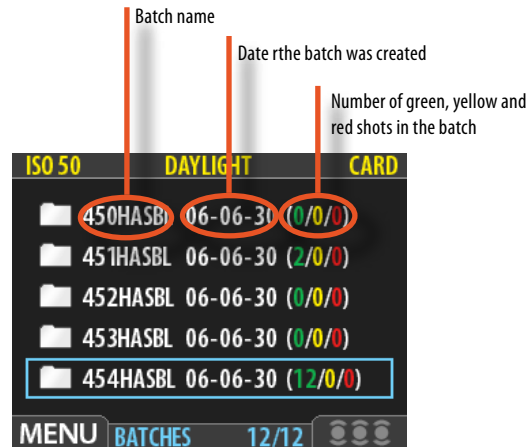
In this example a CF card and a FireWire disk are illustrated and therefore connected.

The blue frame around the CF card symbol tells you that captured images will be saved to the CF card and not the FireWire disk. This is the **Current Medium**



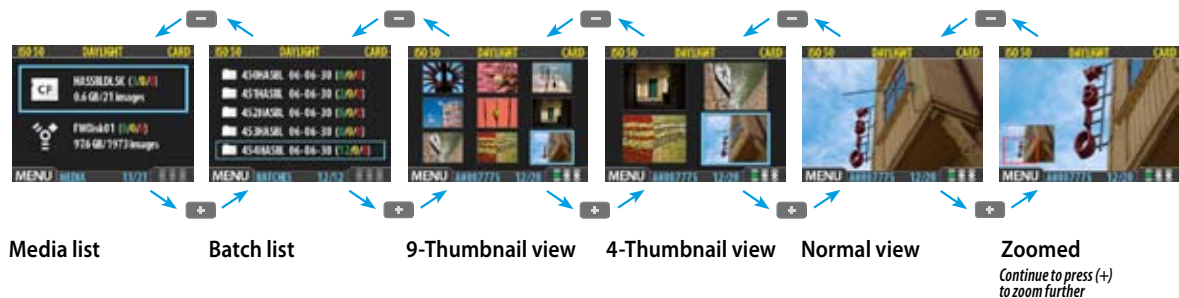
**The BATCH list.**

The blue frame around a folder tells you that it is the **Current Batch**.



You work your way deeper into the menu branching off the selected item (framed in blue) each time you press the **+** button to view media, batch, thumbnail view etc.

Conversely, you work your way back out of the menu each time you press the **-** button.





1a



1b

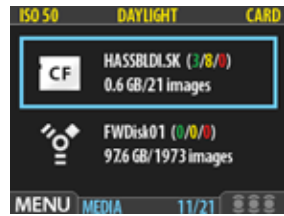


Example: nine-thumbnail view

2



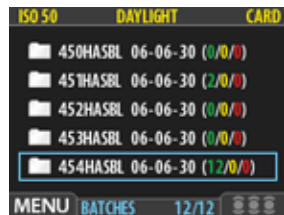
3



4



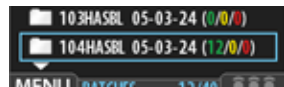
5



6



7



8



9



To select the current medium and view batches using the browse controls:

1. Press the zoom-out ( ) button repeatedly until you are all the way at the top zoom level. If you start with the single-image preview view, then you pass through the following views to get there:
  - Single-image preview (as in fig 1a)
  - Four-thumbnail view
  - Nine-thumbnail view (as in fig 1b)
  - Batch list (as in fig 3)
  - Media list (as in fig 4)
2. Each medium shows a name, total size and an estimate for how many images will fit on it. To the right of the medium name is a set of three coloured numbers in parentheses. These indicate the total number of images of each approval status (green, yellow and red) that currently exist on that medium. For example, if you see a card that shows (18 / 5 / 3), then that card contains a total of 26 images: 18 green (APPROVED), 5 yellow (UNCLASSIFIED) and 3 red (DELETE). If more than one medium is listed, then use ▲ and ▼ to highlight the medium you wish to use.
3. The currently selected medium shows a blue border.
4. Press the zoom-in ( ) button to zoom-in on the currently highlighted medium.
5. A list of batches on this medium now appears. Each batch appears as a folder icon with a name and the date on which it was created. As with the media list, you can read the number of shots of each approval status that are stored in each batch.
6. As with media, use ▲ and ▼ to highlight the batch you wish to view.
7. The currently selected batch shows a blue border.
8. Press the zoom-in ( ) button to zoom in on the currently highlighted batch.
9. The nine-thumbnail view of your selected batch now appears.

Please note the difference between 'selecting' a medium and 'browsing' a batch. Each new image will automatically be saved in the latest created batch only on the selected medium. You cannot 'select' a batch for storage.

## Creating new batches

You can create any number of batches on each medium. To create a new batch, first make sure you have selected the correct current medium (see **Navigating Media and Batches**) and then choose **MAIN MENU > STORAGE > BATCH** to create the new batch. See **Creating Batches** for a detailed procedure.

## Using Instant Approval Architecture

The Instant Approval Architecture system helps you to evaluate your images as quickly as you take them. It works by supplying immediate audio feedback, which tells you instantly whether each new picture is exposed correctly or likely to be over- or underexposed. Thereafter, the system enables you to assign each image one of three status levels. Though you can use the system any way you like, the intention (based on the 'traffic light' principle) is that you should assign the levels as follows:

- **GREEN** for your best shots.
- **YELLOW** for images that need closer inspection.
- **RED** for images that you are unlikely to use

 Please note, when the current storage medium is full, red-status images will be deleted (one at a time) to make room for new shots. You can continue shooting until no red-status images remain; if you then try to take additional new shots you will get a medium-full message.

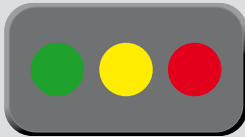






Image File Name  
Green images start with "A"  
Yellow images start with "B"  
Red images start with "C"


 Press the approve button to change the status of the currently selected image


 Press **and hold** the approve button to change the status of the currently selected image


Current approval status (green) and browse-filter setting (show all)

 Show all

 Show green and yellow only

 Show green only

 Show yellow only

 Show red only

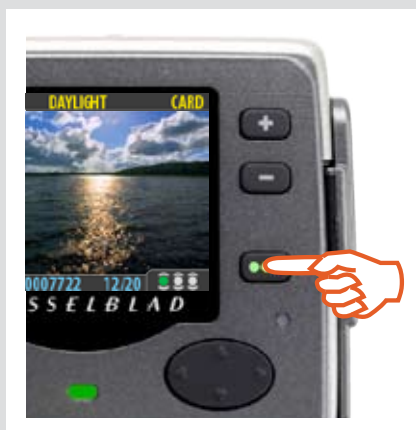
 Please note the two different actions of pressing (or quickly clicking) the approve button to change the status and pressing and holding to change the browse filter!

One of the greatest advantages of digital photography compared to film is that it costs no more to shoot 100 images than it does to shoot one. Photographers therefore tend to take many more pictures when shooting digitally. By assigning approval levels as you work, it can be much easier to sort through and select images when you get back to your computer.

### Standard Instant Approval workflow

The standard method of working with the Instant Approval Architecture is as follows:

1. Take a shot.
2. The camera analyzes the shot to find out if it seems to be over- or underexposed. If it suspects a problem, it does the following:
  - Provides audio feedback (if this option has been chosen) by making a warning sound, which immediately alerts you to a possible problem even if you are not looking at the screen. The warning sound is a rapid string of notes going up the musical scale if the image is judged as overexposed or conversely a rapid string of notes going down the musical scale if the image is judged as underexposed.
  - Downgrades the approval status to yellow (if Approval is set to 'Auto').



*Note that some shots may trigger the warning even though they are exposed according to your intentions. You should consider these warnings only as a guideline. This feature can be turned off.*

3. If no problem is detected, then the image is saved with green status.
- If you set Approval to 'Auto', all images will be stored as Green if judged as correct and Yellow if judged as technically doubtful. No images are ever stored as Red automatically!*
4. When you are browsing through your shots, keep an eye on the approval status of each and consider whether you should promote or demote each shot based on its appearance on the preview screen. You can also apply a browse filter to, for example, browse only red shots when looking for images to delete or to browse only green shots to make sure you have a good version of each shot that you need.
5. When you begin working with the images on your computer, use the approval status as a guide for organizing your work. For example, you might begin by opening and optimizing the green shots and then go to the yellow shots only if you still need more images and then, finally, check the red shots as a last resort.

Note that the system is very flexible so you can use it in any way that you like. For example, you can set the camera to assign all new images a yellow or green status regardless of the exposure warning. Be careful when assigning red status because red images may be deleted if the current storage medium becomes full.

### Reading and changing the approval status

The current approval status of each shot is indicated in two ways:

- **In most preview modes, the current status is indicated by a coloured dot in the bottom-right corner of the screen.**
- **Each image is given a name that indicates its approval status. Approved (green) image names start with "A" (e.g., "A000043"); warning (yellow) images start with "B" (e.g., "B000043"); and images marked for delete (red) start with "C". Because of this naming convention, you will also be able to sort your image files by status after you have copied them to your computer (e.g., by listing the folder by file name).**

See also the diagram showing where you can read the image name and approval status on the screen.

By keeping an eye on the file name and/or coloured dot as you browse your images at the single-image, four-thumbnail or nine-thumbnail level, you can easily see the current approval status of each of them.

To change the approval status of the currently displayed/selected image, simply press the approval button until the desired approval status is shown.

*Note that you can set the camera to filter by approval status as you browse, which means that some images may be hidden (though they are still there). See "Browsing by Approval Status", below, for details about how to work with the filter.*

*Be careful when assigning red status because red images may be deleted if the current storage medium becomes full.*




## Browsing by approval status

You can set the camera to browse by approval status, which means, for example, that you will see only green-status images as you browse a batch (or both green and yellow, or only red, etc.). The current filter setting is indicated on-screen, as illustrated. Filtered images are still there, but they will not be shown until you change the filter setting. Also, if you change the status of an image, the image may ‘disappear’ if it no longer passes the filter. For example, if you have set the camera to browse only green-status images and then change an image to yellow status, that image will not be shown again until you change the browse filter.

There are many ways to make use of this feature. For example:

- **Set the filter to show only yellow images. Then step through each image and decide whether any of them should be promoted to green or demoted red.**
- **If you are running out of space, set the filter to show only red images and then step through to find shots you can delete.**
- **Set the filter to show only green images. Then step through to make sure you have at least one ‘good’ example of each shot that you need.**

There are two ways to set the browse filter:

- **Press and hold  until the filter you want to use is shown by the indicator.**
- **Choose MAIN MENU > Browse. See **Setting the Browse Filter** for a detailed procedure.**

## Deleting by approval status

There are many ways to delete images, including one-at-a-time and multiple delete by batch, media and/or approval status. When deleting several images, you first pick the medium or batch from which you want to delete and then choose **MAIN MENU > STORAGE > Delete** to specify the status of the images to delete. You can choose to delete:

- **All red-status images from the selected batch or medium**
- **All red- and yellow-status images from the selected batch or medium**
- **All images from the selected batch or medium**

See **MAIN MENU > Delete** for detailed procedures describing each of the delete options.

## Setting the default status

As outlined in **Standard Instant Approval Workflow**, the camera normally works by assigning a green status to all images that pass a basic exposure test and a yellow status to all images that fail the test. However, you can change this behaviour if you prefer an alternative workflow. You have the following options:

- **Auto: works as described in Standard Instant Approval Workflow .**
- **Green: gives all new images a green status, regardless of the exposure warning.**
- **Yellow: gives all new images a yellow status, regardless of the exposure warning.**

Regardless of this setting, audio feedback will still be provided if an image is judged to be badly exposed.

Choose **MAIN MENU > Browse** to make this setting. See also **Setting the Default Approval Status** for a detailed procedure.

# 8

## Overview of viewing, deleting and transferring images

H3D



### Basic image browsing

The large, full-colour OLED display enables you to inspect your shots while you are still on-location. The display offers full-screen previews, high-magnification zoom, two levels of thumbnails and analysis tools including a full histogram and camera settings.

When you first turn on the camera, the display opens in standard browse mode, showing the last image taken (if any) for the current medium and batch. Likewise, after each new shot, the display shows a preview of the shot.

To browse the images of the current batch, simply press the left (◀) and right (▶) arrows of the navigator button.

### Choosing the current batch

When you browse using the navigator button, you will only see images from the current batch on the current medium. To view another batch, you must navigate to it by zooming out to the batch or media level and then zooming in on the appropriate folder. See **Navigating Media and Batches** for complete details about how to select the current medium and/or batch.

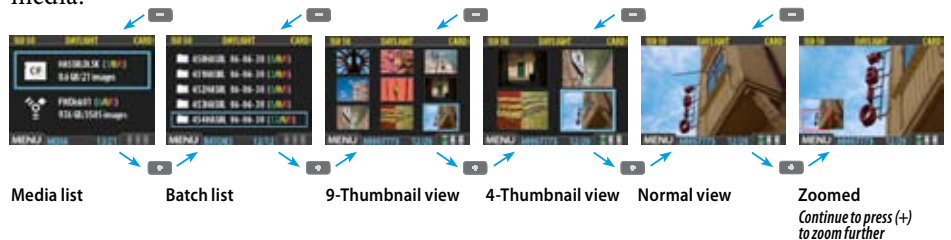
### Browsing by approval status

It is possible to set the camera to browse only images of one or more specific approval levels from the current batch. You can use this, for example, to review all of your red-status shots to make sure you don't need them or to review all of your yellow-status shots to decide whether they should be moved to green or red status. When you use the browse filter, you will not see images excluded by the filter, but they are still there.

See **Using Instant Approval Architecture** for complete details about how to check and set the browse filter.

### Zooming in and out

As illustrated below, you can use the + or - button to see various levels of detail in your images. You can furthermore zoom all the way out to view and select batches and media.



1



2



3



4



## Zooming in for more detail

The preview display has a much lower resolution than your images. You can therefore zoom very far into the images to inspect small details. To do this:

1. Browse to the image you wish to zoom into with the navigation button.
2. Press the zoom-in (+) button to zoom in one step. The screen updates to show both a zoomed image and a thumbnail image that includes a red box outlining the portion of the images currently shown.
3. You can now do the following as needed:
  - Use the navigator button to move the zoom area if you wish to inspect a different part of the image.
  - Zoom further by pressing the zoom-in (+) button more times.
  - Zoom back out one step by pressing the zoom-out (-) button.
4. When you are finished, press and hold the zoom-out (-) button to return to browsing at the standard zoom level.

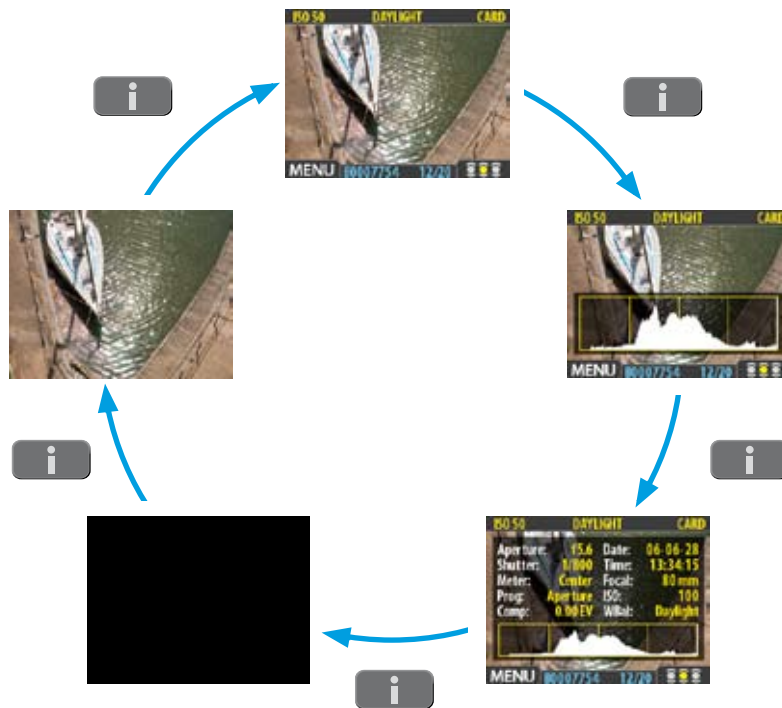
## Thumbnail views

Preview thumbnails are small versions of each preview, sized to fit either four or nine images on the screen at once. Use them to get an overview of your work so far and to help find specific shots.

To see the thumbnails, start with the standard preview display and press the zoom-out button once to see four thumbnails or twice to see nine.

When viewing thumbnails, the selected image shows a blue border. When an image is selected, you can zoom in on it using the zoom-in button or delete it using **MAIN MENU > STORAGE > Delete** (see also **MAIN MENU > STORAGE > Delete** for a detailed procedure). Use ▲ and ▼ to scroll the thumbnails when you have more shots than can be shown.

*If you continue to zoom out beyond the nine-thumb view, you will come to the batch list and then to the media list. You can use this to select the current medium and batch for browsing and for storing new images. See **Working with Media and Batches** for details.*



You can cycle through all the available preview modes by pressing the **View-Mode** button.

## Preview Modes

### Choosing the Preview mode

You can use the view-mode button to cycle through the available preview modes. The preview screen works in several different modes:

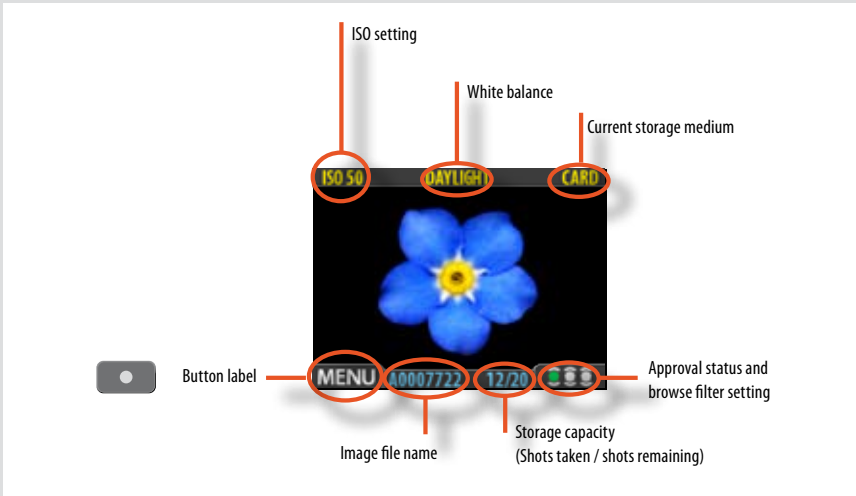
- **Standard preview:**  
*shows a preview image surrounded by a display of few important settings.*
- **Histogram:**  
*shows a preview image overlaid with a histogram.*
- **Histogram and full details:**  
*shows a preview image overlaid with both a histogram and camera-setting details.*
- **Battery saver:**  
*turns off the screen, but you can still use the menus and take pictures.*
- **Full-screen preview:**  
*shows the preview only, with no frame or settings information.*



To cycle through the various modes, press the view-mode button on the front panel. The order is circular, as listed above. Each mode is described in detail in the sub-sections below.

Regardless of the current mode, if you zoom in on the image or zoom out to the thumbnails, the display reverts to showing the “standard” preview frame, which shows information about the current image and camera settings around the edges. When you return to the standard zoom level, however, you will then also return to your last-selected preview mode.

Note that the screen can also operate in menu mode, which does not show a preview, but enables you to make sensor unit settings. To enter menu mode, press the menu button. See **Working with the Menus** for details.



The standard preview display is the one shown when you first turn on the camera and is probably the view you will use most often. It features a preview of your most recent shot and basic information about the settings and the image itself. Several other display modes are also available, including histogram, capture details, full-screen and battery saver. Please see **Preview Modes** for details.

Furthermore, the display enables you to navigate the menu system and make camera settings; see **Working with the Menus** for details.

## Using the histogram

The histogram provides a graph that indicates the total number of pixels at each brightness level, with brightnesses going from black on the left to white on the right. It is a valuable tool for evaluating your exposure. A well-exposed shot usually has a full range of levels, while under- and overexposed shots tend to show levels concentrated at the left or right part of the scale, respectively.

Look at the histogram examples and the explanations below:



### Underexposure

A

A histogram display that is concentrated on the left with few pixels elsewhere indicates a likely underexposure. Many details will be lost in the shadows.



### Even exposure

B

A histogram display that is spread across the full range indicates a likely good exposure. There may still be a few pixels at the extremes, indicating a few spectral highlights and saturated shadows, but this is often normal in a good exposure.



### Overexposure

C

A histogram display that is concentrated on the right with few pixels elsewhere indicates a likely overexposure. Many details will be lost in the highlights.

*The histogram is only an indicator that should be interpreted—there are many situations in which a questionable histogram will match an exposure that is perfectly fine for the intended effect (and vice-versa).*



### Full-details mode

D

In full-details mode, you can read a complete list of camera settings, plus see the histogram and, in the background, a darkened preview of the image.


The camera-setting details are stored with the image, so you can refer to them using FlexColor even after you have loaded the image to your computer and stored it in your archive.




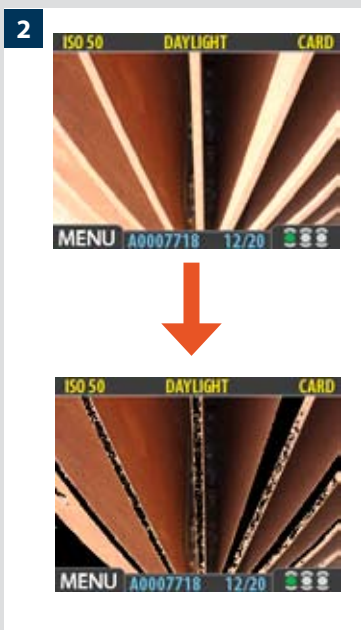
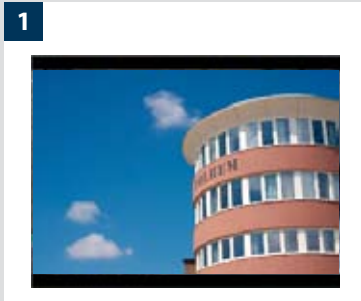
## Battery-saver mode

In this mode, the sensor unit is fully responsive, so you can take pictures but the screen is not lit up, thereby saving battery power.

You can enter the menu system while shooting in this mode (which activates the screen until you exit the menu system again) but the approval, zoom and navigator buttons have no effect.

 You can also save battery power by turning down the brightness and/or contrast of the display using the entries of the **MAIN MENU > SETTINGS > USER INTERFACE > DISPLAY** menu. See 'Making Display Settings' for details.

 Other ways to save battery power include setting a display time-out and/or a power-down time-out (each of these is disabled by default). Use **MAIN MENU > SETTINGS > USER INTERFACE > Power Down** to set a power-down time out. Use **MAIN MENU > SETTINGS > USER INTERFACE > DISPLAY > Timeout** to set a display time-out. See also 'Entries of the USER INTERFACE Menu' and 'Making Display Settings' for details about these settings.



### Overexposure indicator shortcut!



There is also a one-button shortcut for toggling the overexposure marker on and off.

To use it, press and hold ▲ until the indicator is working as you would like (enabled or disabled).

## Full-Screen Mode

1

In full-screen mode, you can browse your images at standard preview resolution without any distracting data surrounding them.

Because the current approval setting is not shown in full-screen mode, the approval button has no effect. This will prevent you from accidentally assigning the wrong status without knowing it.

## Overexposure indicator

2

Though the histogram shows you when some of your pixels are overexposed, it does not tell you which ones. In a shot with many bright areas, it can be hard to know whether the key parts of your image are just bright or completely overexposed. To help you find them, the sensor unit can provide an overexposure indicator, which shows precisely which areas of your shot are overexposed (i.e., pixels that are at maximum brightness, thereby eliminating details).

When enabled, the overexposure indicator flashes the overexposed pixels from black to white.

To enable or disable the overexposure indicator, choose **MAIN MENU > SETTINGS > USER INTERFACE > Mark Overexp.**

Please see **Entries of the USER INTERFACE Menu** for a detailed procedure.

## **Delete shortcut !**




*There is also a one-button shortcut for deleting single images. To use it, select a target image and then press and hold the ▼ until the confirm-delete dialog opens.*

## **Deleting images – general**

The H3D enables you to delete images using any of the following techniques:

- **Delete the currently selected image only.**
- **Delete all images from the current batch**
- **Delete all images from the current medium**
- **Delete all red-status images from the current batch**
- **Delete all red-status images from the current medium**
- **Delete all red- or yellow-status images from the current batch**
- **Delete all red- or yellow-status images from the current medium**

 *Another way of working is to simply assign unwanted images as Red. In this way, you retain the option (for a while) of changing your mind later while allowing the system to automatically delete the unwanted images as the storage medium fills up.*

 *You will always be asked to confirm each delete operation.*

For complete details about how to use the menu system to delete single or multiple images, please see **MAIN MENU > STORAGE > Delete**.

## **Transferring images**

### **Transferring to a computer**

To transfer images stored on the compact-flash card to your computer, simply connect the digital back to a computer using a FireWire cable and then run FlexColor, which will automate the process. See your FlexColor manual for details.

See also **Connecting to the Computer** for details about how to connect to a computer.

## Don't forget the menu shortcuts!

To help you work faster, the digital back provides shortcuts to some of the most commonly used menu commands that do not otherwise have a dedicated button on the front panel.

These are accessible by pressing and holding one of the front-panel buttons for a second or so. These are mentioned where appropriate elsewhere in this manual, but we summarize them here for your convenience.

Try to memorize these quick actions to save time and effort later!



### To set the browse filter



Press and hold until your preferred filter is indicated.

See 'Using Instant Approval Architecture' for full details.

### To toggle the over-exposure indicator



Press and hold ▲ until the display begins to flash (or stops flashing) its overexposed areas.

See 'Overexposure Indicator' for full details.

### To delete images



Select the target image and then press and hold ▼ until the delete dialog opens.

See 'MAIN MENU > Delete' for full details.

# 9

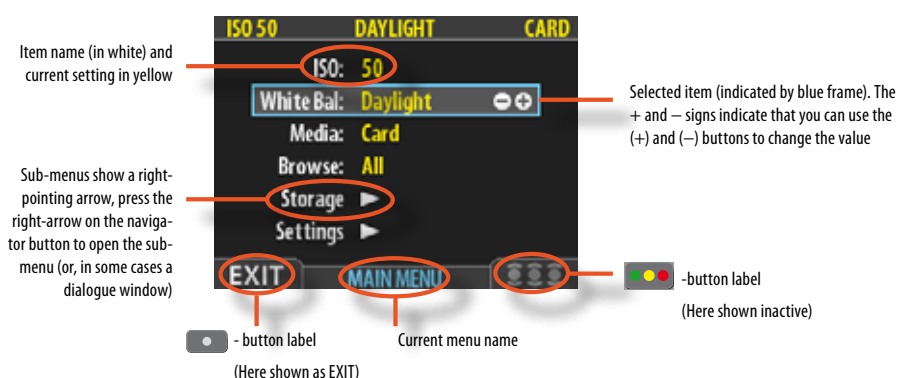
## Menu:

- **ISO**
- **White Balance**
- **Media**
- **Browse**

**H3D**

### Menu system overview

The main menu contains those settings that you will need to access most often as you work on an assignment. It also provides sub-menus that give you access to all other settings, most of which you will need less often.

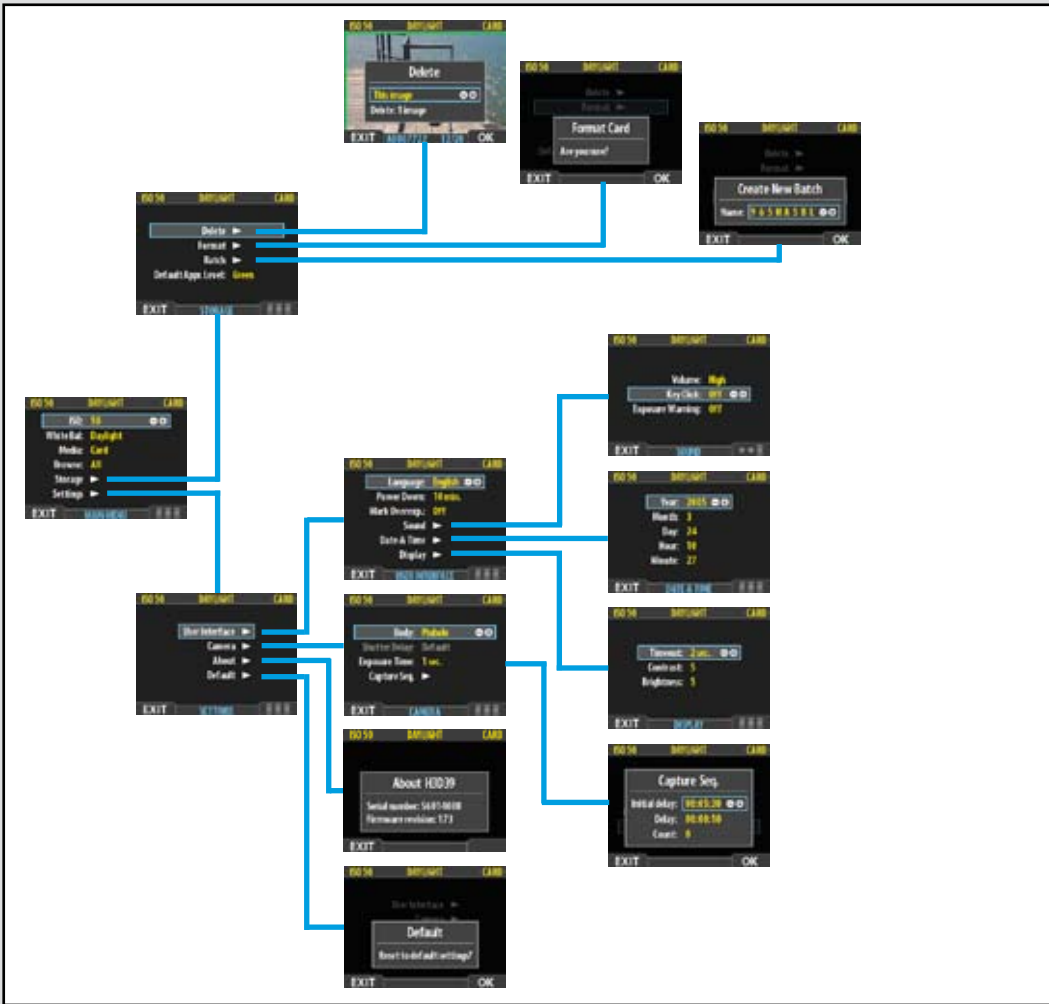


### Navigating the menu system

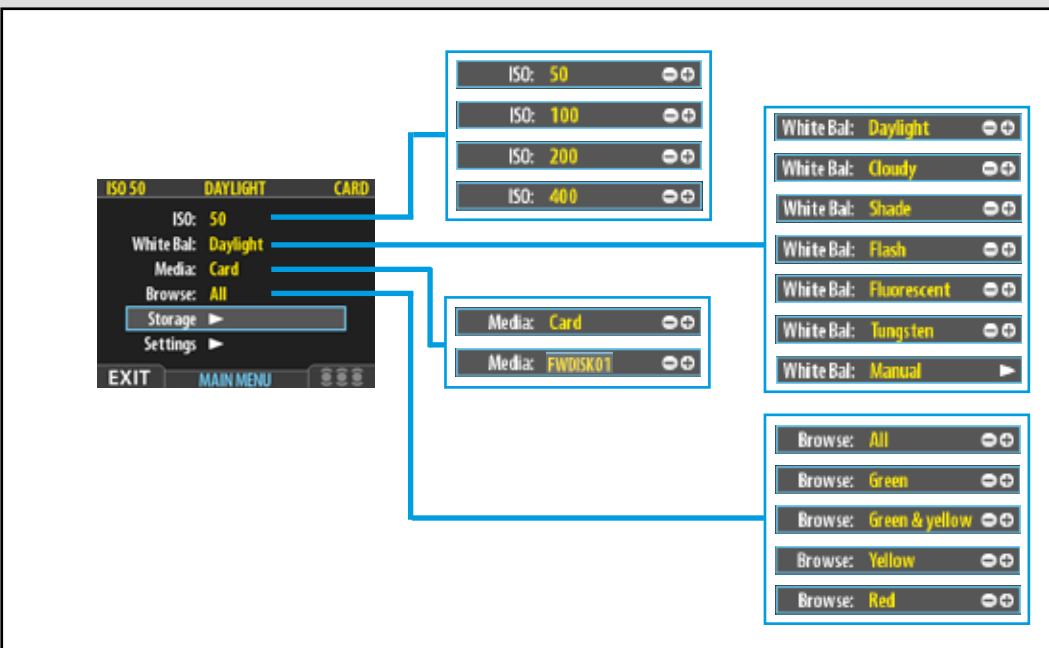
To enter to the menu system, press the **MENU** button on the panel. Any image visible is then replaced by the first level of the menu. Use the navigator button to scroll through the menu items and use the **+** and **-** buttons to change the selected setting. See also **The Control Panel** for button diagrams and descriptions.

Any given menu may include both items and/or sub-menus.

- **Items are settings that are available at the current menu level; they show their current settings next to the item name. To make an item setting, use the navigator (◂) button to select the item and then use the zoom (+ and -) buttons to select the desired option for that item.**
- **Sub-menus do not have settings at the current level; they lead to another menu or dialog. Sub-menus show a right-pointing arrowhead (▶) instead of a value. To open a sub-menu, use the up/down arrowheads (▲ and ▼) of the navigator button to select the sub-menu and then press the right side of the button to open it. There can be several levels of sub-menus.**
- **When you are in a sub-menu, you can go back to the parent menu by pressing the left arrowhead (◀) of the navigator button.**
- **Some sub-menus open a dialog. Dialogs require that you either make a setting or exit the dialog (e.g., to confirm or cancel a delete command). The left arrowhead will have no effect.**



Menu structure



Items on the main menu



As a practical example, a **MAIN MENU > SETTINGS > USER INTERFACE > Language** item instruction would involve the following procedure:

1. Press the menu (**MENU**) button to open the menu.
2. Use **▲** and **▼** to select the **SETTINGS** sub-menu.
3. Press **▶** to open the **SETTINGS** menu.
4. Press **▶** to select the **USER INTERFACE** sub-menu.
5. Press either the **+** or **-** button to choose a new language (in this case Spanish).
6. Press the **MENU/EXIT** button again to close the menu.

Note also that the menu and approval buttons are situated just outside the bottom-left and bottom-right corners of the screen. As you work through the various menu entries, the screen shows a label for each of these buttons. In the text, we therefore give the generic name for the button and the screen name. For example we will refer to: the menu (**MENU**) button, the menu (**EXIT**) button, or the approval (**OK**) button.

## Settings check


**ISO, White Balance, Media** and **Browse** settings should be checked before each session. They are therefore placed at the top level of the menu for quick and easy access. They are also shown on-screen in most preview modes, so you can easily keep an eye on them as your work.

### ISO

The digital back can be set to use a light-sensitivity rating equivalent to ISO 50, 100, 200 or 400 film. Note, however, that the “natural” sensitivity of the CCD is ISO 50, so you will get best results with this setting if the light conditions allow.

#### To set the ISO:

1. Choose **MAIN MENU > ISO**. This is the top item of the top menu, so it will be selected by default when you enter the menu system. (See also **Navigating the Menu System** for details about how to find this setting.)
2. Use the **+** or **-** button to step through the available ISO settings until the setting you want is shown.
3. Either move on to another setting by using the navigator button or press the menu button to exit the menu system and keep your setting.

 Note that the default sensitivity of the CCD sensor is ISO 50. Higher ISO settings result in progressively noisier images (just as higher ISO film becomes grainier). It is recommended that you use the lowest ISO setting the lighting situation allows.





## White balance / Grey Balance

There are several ways to make a white/grey balance adjustment. When untethered on location you might prefer to make a quick preset adjustment setting at the same time that you check the **ISO** and **Media** settings. Tethered in the studio you might prefer to take the first shot of a grey scale and make the adjustment in FlexColor for that session. Alternatively, you might want to assign the **User Button** as a rapid white balance check in a mixed lighting situation.

*Please note that white balance settings are for your viewing convenience only. They in no way affect the raw file which remains 'neutral' awaiting further processing.*

### To select a preset white balance:

- 1a. Press the **MENU** button on the digital back.
- 2a. Use **▲** and **▼** to select the **White Bal:** sub-menu.
- 3a. Use the **+** or **-** button to step through the available choices until the one you want is shown.
- 4a. Either move on to another setting by using the navigator button or press the **MENU** button to exit the menu system and keep your setting.

### To make a manual white balance setting:

- 1a. Choose **MAIN MENU > White Bal > Manual**.
- 2a. Use the **▶** button to call up the 'Manual White Balance' screen.
- 3b. Here, you can adjust the color temperature to a specific numeral setting in degrees K with the **+** or **-** buttons.

Alternatively, you can position the central spot in the viewfinder over an area that you consider should be rendered as neutral in color in the image (a 'grey card' or even a sheet of white paper is ideal) and make a test exposure (ensure the exposure is approximately correct otherwise you will get a warning message). A small rectangle appears on the OLED marking that particular area. Calculations then take place automatically so that the following shots use the area chosen as the new 'white balance' standard. Using this method you can also read off the screen what the color temperature of the light source has been judged to be in degrees Kelvin.

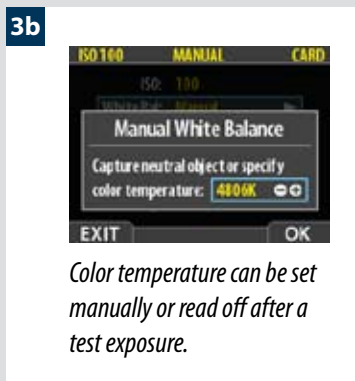
- 4a. Press the **MENU** button to exit the menu system and keep your setting.

*New settings are retained even when the camera has been turned off and re-activated, so don't forget to make new settings when required.*

There are seven 'White Balance' settings to choose from.



White Bal. Setting	Setting description
Daylight	For general outdoor use in direct sunlight.
Cloudy	For general outdoor use in cloudy weather.
Shade	For general outdoor use in shady locations out of direct sunlight.
Flash	For general indoor use when using a normal flash/strobe system.
Fluorescent	For use when using fluorescent lighting (strip lights).
Tungsten	For use when shooting indoors under standard tungsten/B lamps.
Manual	For a manual setting



Color temperature can be set manually or read off after a test exposure.



White Balance Shot screen appears after test exposure to illustrate the area chosen for white balance calculation.



### To make a rapid User Button white balance setting:

(Please note: this function works with a CF card or an ImageBank-II only)

1. Assign the User Button (or AE-L, STOP DOWN or M.UP button) to activate Grey balance exp. (see later section – Advanced Features / Customizable button function list – for details).

2. While framing the centre spot in the viewfinder over a neutrally colored surface, press the assigned button.

A small rectangle appears on the OLED marking that particular area. Calculations then take place automatically so that the following shots use the area chosen as the new 'white balance' standard.

## Media

The storage setting controls where your digital back will store new images and which stored images will be visible in the browse window.

Often, you have just one type of storage media available—the internal compact-flash card. However, if you have several media attached (e.g., a card and one or more external disks), then you may need to switch between them.

If your selected storage medium has more than one batch (folder) on it, then the batch selected when you use the storage menu item will be the one you most recently created.

### To select the medium to which to save new shots and from which to browse previous shots:

1. Press the **MENU** button.
2. Use **▲** and **▼** to select the **MEDIA** sub-menu.
3. Use the **■** or **■** button to step through the available media until the name for destination/source you wish to use is shown.
4. Either move on to another setting by using the navigator button, or, press the **MENU** button to exit the menu system and keep your setting.

*Note that you can also select media using just the (+) and (-) buttons while browsing images. This method also enables you to select a batch as you zoom in from media to batch to thumbnails to preview. See Navigating Media and Batches for complete details about this method.*



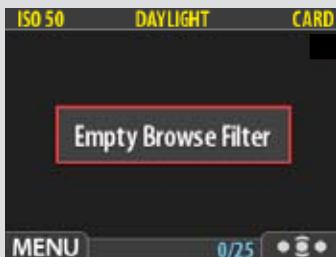
1



2



3



### **Browse shortcut !**



There is also a one-button shortcut for changing the browse filter.

To use it, press and hold (do not click!) the Instant Approval button until the approval status colour appears. Browsing will then only display the images with that classification.



## Browse

The browse filter complements the instant-approval system by enabling you to browse through images according to their approval status. You have the following choices:

- **All:** browses all of the images in the current batch, regardless of their approval status. This is the default.
- **Red:** browses only red-status images from the current batch. These are images that you have marked for likely deletion. You might browse these images to make sure you have not eliminated any usable images and/or to find images that you can delete to make room for new shots.
- **Green:** browses only green-status images from the current batch. These are either new shots that did not trigger an exposure warning or shots that you manually assigned to green after overriding an exposure warning.
- **Green & Yellow:** browses green and yellow-status images, but does not show red-status images. These are probably images that you have either decided to keep or not yet checked for approval status.
- 

For more information about using the instant-approval system, please see **Using Instant Approval Architecture**.

### To set the browse filter using the menus:

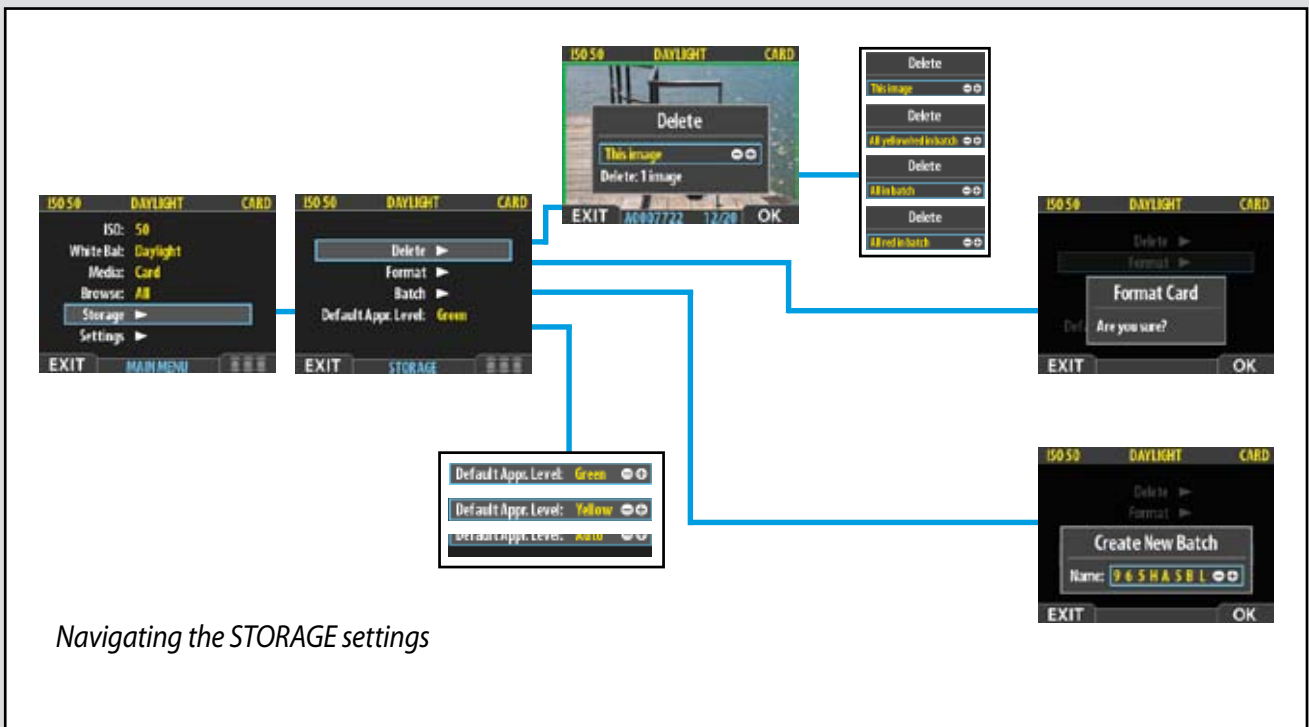
1. Choose **MAIN MENU > Browse**. The current setting is displayed here.
2. Use the  or  button to step through the filter options (described above) until you have selected the filter you wish to use.
3. Either move on to another setting by using the navigator button or press the menu button to exit the menu system and keep your setting.

The appearance of the 'Empty Browse Filter' message signifies that there are no images with that particular approval status.

# 10

## Menu: Storage

This section describes file storage, file transference, storage organization, file classification and related subjects.



Navigating the STORAGE settings

## MAIN MENU > STORAGE

The **Storage** menu provides entries for working with storage media. Here, you can format media, copy images from the camera to a computer and create new batches on available media. You can also set the initial approval status (green or yellow) assigned to new pictures.



The first item on the storage list is file deletion. The great advantage of digital capture is of course the ability to judge images on the spot, delete them immediately if necessary and thereby make room for more valuable captures. There are several ways to delete images:

- *Delete a single image*
- *Delete all images from a batch*
- *Delete all images from a medium*
- *Delete all images of a specified approval status (e.g., red) from a batch or medium*

### DELETE


In this example, one image is to be deleted from a batch containing nine images.

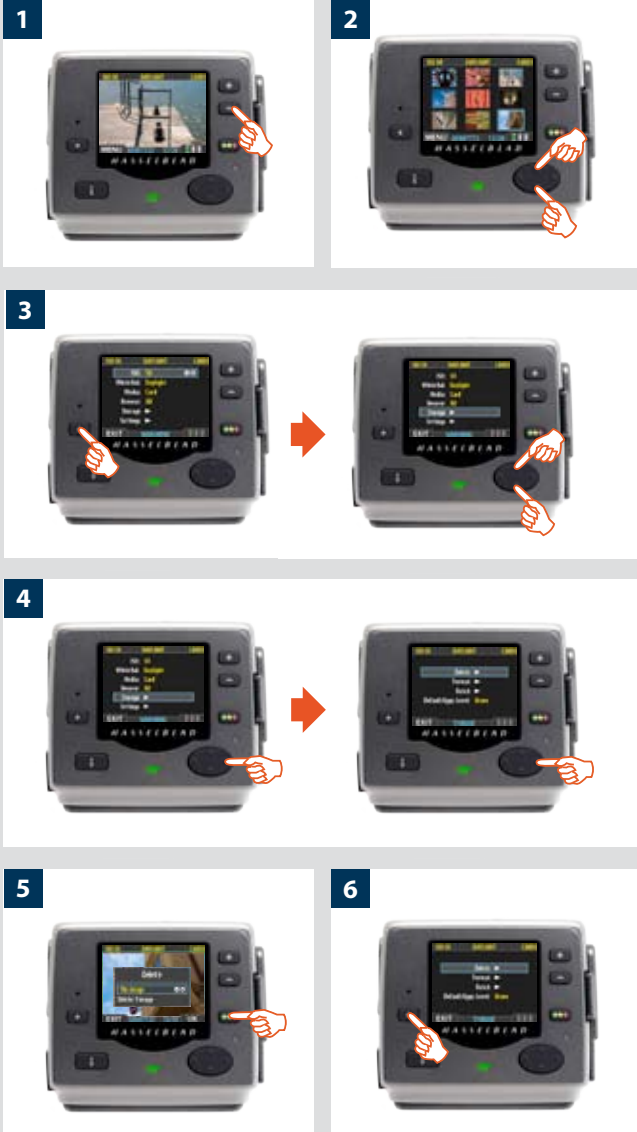
**To delete a single image:**

1. From a preview image (which is being kept), use the  button to go to the nine-thumbnail (in this case) view.
2. Use the navigator button to select the image you wish to delete. When you are viewing thumbnails, the selected image has a coloured border around it. When you are viewing single images, the selected image is the one currently shown. (You can delete an image either from single image view or from thumbnail view).
3. Select **MAIN MENU > STORAGE**
4. Press  to open the **Delete** dialog.
5. You are now shown a full-size preview of the selected image and asked to confirm the delete. Press **OK**.
6. You now return to the main menu. Notice that the unwanted image has now been deleted and the batch only contains the three remaining images. Either move on to another image by using the navigator button or press the menu button to exit the menu system.

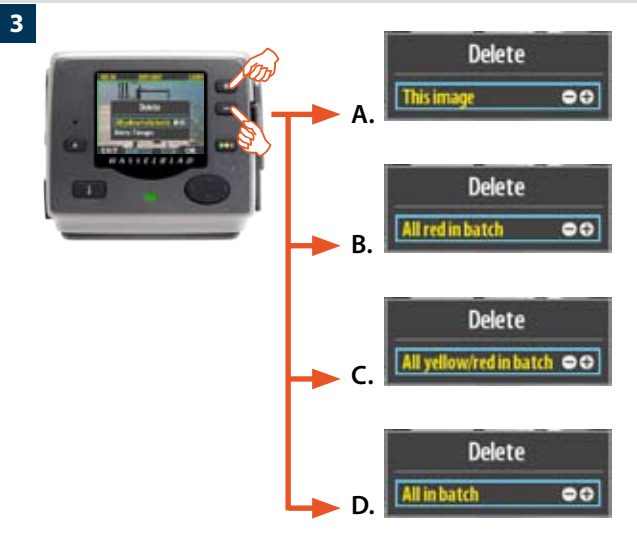
### Delete shortcut!



*There is also a one-button shortcut for deleting single images. To use it, select a target image and then press and hold the  until the confirm-delete dialog opens.*



Menus for deleting several images from a batch.



### Deleting several images from a batch

To delete several images from a selected batch:

1. Starting at the single-image preview display, Select **MAIN MENU > STORAGE > Delete**. (See also **Navigating the Menu System** for details about how to find this setting.)
2. Use **▶** to enter the **Delete** submenu.
  3. Use the **⬅** or **➡** button to select:
    - A. **This image** - deletes the current image only
    - B. **All red in batch** - deletes all red images in the current batch
    - C. **All yellow/red in batch** - deletes all yellow and red images in the current batch
    - D. **All in batch** - deletes all images in the current batch
  4. Press **OK** to confirm the delete (to exit without delete, press **EXIT**).

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5. You now return to the main menu. Either move on to another setting by using the navigator button or

6. Press the menu (EXIT) button to exit the menu system.

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## Deleting several images from a selected medium

To delete several images at once:

1. Starting at the single-image preview display, press the button until you reach the media list.
2. Use and to select the medium from which you wish to delete. You will be deleting from all batches stored on that item.

Note that both each listed medium shows a set of three coloured numbers in parentheses to the right of the medium name. These indicate the total number of images of each approval status (green, yellow and red) that exist on the medium. For example, if you see a medium that shows (18/5/3), then the medium contains a total of 26 images: 18 green (approved), 5 yellow (unclassified) and 3 red (marked for probable delete).

3. Select MAIN MENU > STORAGE > Delete. (See also Navigating the Menu System for details about how to find this setting.)

4. Press to open the Delete Image dialog.

Menus for deleting several images from all batches from a selected storage medium.



5. You must now select the approval status that you wish to delete. All images from the selected medium that are also of the status that you select here will be deleted by the operation.  
Use ▲ and ▼ to select All Red, All Red & Yellow or All.

6. Then press ► to open the delete dialog for your selected status.  
You are now asked to confirm the delete.

- 7. • To confirm, press the button to change the status to Yes and then press the OK button to execute the delete.
- To cancel, press the menu button to exit; or press the button to set the status to No and then press the OK button to cancel.

You now return to the main menu. Either move on to another setting by using the navigator button or

8. Press the menu (EXIT) button to exit the menu system.

## FORMAT

The camera is only able to read and write to media that have been formatted.

However, new cards or disks sometimes arrive without any formatting, or you might want to convert media that are currently using a format that the camera cannot read.

*Each time you get a new compact-flash card, it is recommended that you format it using the digital back as described below, even if the digital back is already able to read it. This will enable the digital back to use the card more efficiently.*

*The digital back is capable of formatting any type of medium connected to it, including compact flash cards and ImageBank-II units. When you do this, all data contained on the target medium will be erased.*

*You can also use the format command to delete all images on a disk. This is sometimes faster than using the delete function, but it is not as flexible because all data from all batches will always be erased.*

### To format media:

1. If you have more than one type of medium connected (e.g. a compact-flash card and ImageBank-II), then start by selecting the medium you wish to format by choosing **Storage** (see also **Selecting the Current Storage Medium**).
2. Select **MAIN MENU > STORAGE > Format**. (See also **Navigating the Menu System** for details about how to find this setting.)
3. Press the **▶** to open the **Format Card** dialog.
4. You are now asked to confirm the operation.
  - To confirm, press the **OK** button. This will carry out the format and delete all data on the current medium.
  - To cancel, press the **EXIT**.
5. You now return to the **STORAGE** menu. Either move on to another setting by using the navigator button or press the menu (**EXIT**) button to exit the menu system.




## BATCH

Batches help you to organize your work. They are very similar to folders on a computer hard disk. Use the **Batch** command of the **STORAGE** menu each time you want to create a new batch.

For more information about batches, please see **Working with Media and Batches**.

*To create a new batch:*

1. Press the **MENU** button.
2. Press ▼ to navigate down and select the **Storage** dialog. Press ► and then ▼ to navigate down and select **Batch**.
3. Press ► to open the **Batch** dialog. The new batch name will always begin with a three-digit number, which automatically increments by one with each new batch. Following this is five letters, which you can assign yourself to help make the batch easier to identify. To set the letters:  
Use ◀ and ▶ to select one of the five letters. Then use the + or - button to step the currently selected letter up or down the alphabet until you have found the letter you want. Continue working until you have set the name you want.
4. Press the approve (**OK**) button to save the new batch with the name you selected.
5. You now return to the **BATCH** menu. Either move on to another setting by using the navigator button or press the menu (**EXIT**) button to exit the menu system.

 Remember that all new images are stored automatically in the latest batch. It is not possible to store new images in older batches.

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## DEFAULT APPR. LEVEL

The Instant Approval Architecture system helps you to evaluate and mark each image based on how well it has come out. By default, the system assigns an initial approval status for each new shot based on an analysis of the distribution of exposure levels. In the factory configuration, the status of each new shot is assigned as follows:

- **Green (approved):**  
*The new shot seems to have been exposed correctly.*
- **Yellow / Amber (unclassified):**  
*The new shot seems to have been over- or under-exposed.*

However, you might choose instead to override this system and have all new shots assigned either as green or yellow, regardless of the exposure analysis results. A typical strategy could be to assign all shots to yellow and then review all of the shots later and promote only the best ones to green status. At the same time you might demote the most doubtful shots to red status.

See also **Using Instant Approval Architecture** for complete details about working with the approval system.

### To change the default status assigned to each new image:

1. Press the **MENU** button.
2. Press **▼** to navigate down and select the **Storage** level.  
Press **▶** and then **▼** to navigate down and select **Default Appr. level**. Press **▶** to open the **Default Appr. level** dialog.
3. Use the **+** or **-** button to step through the available settings until the default status you wish to use (auto, green or yellow) is shown.
4. Either move on to another setting by using the navigator button or press the menu (**EXIT**) button to exit the menu system and keep your setting.

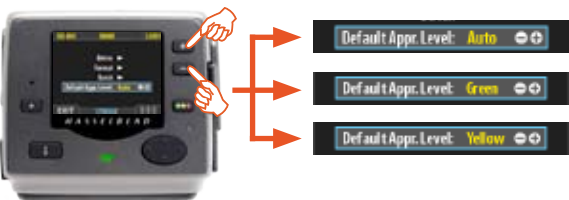
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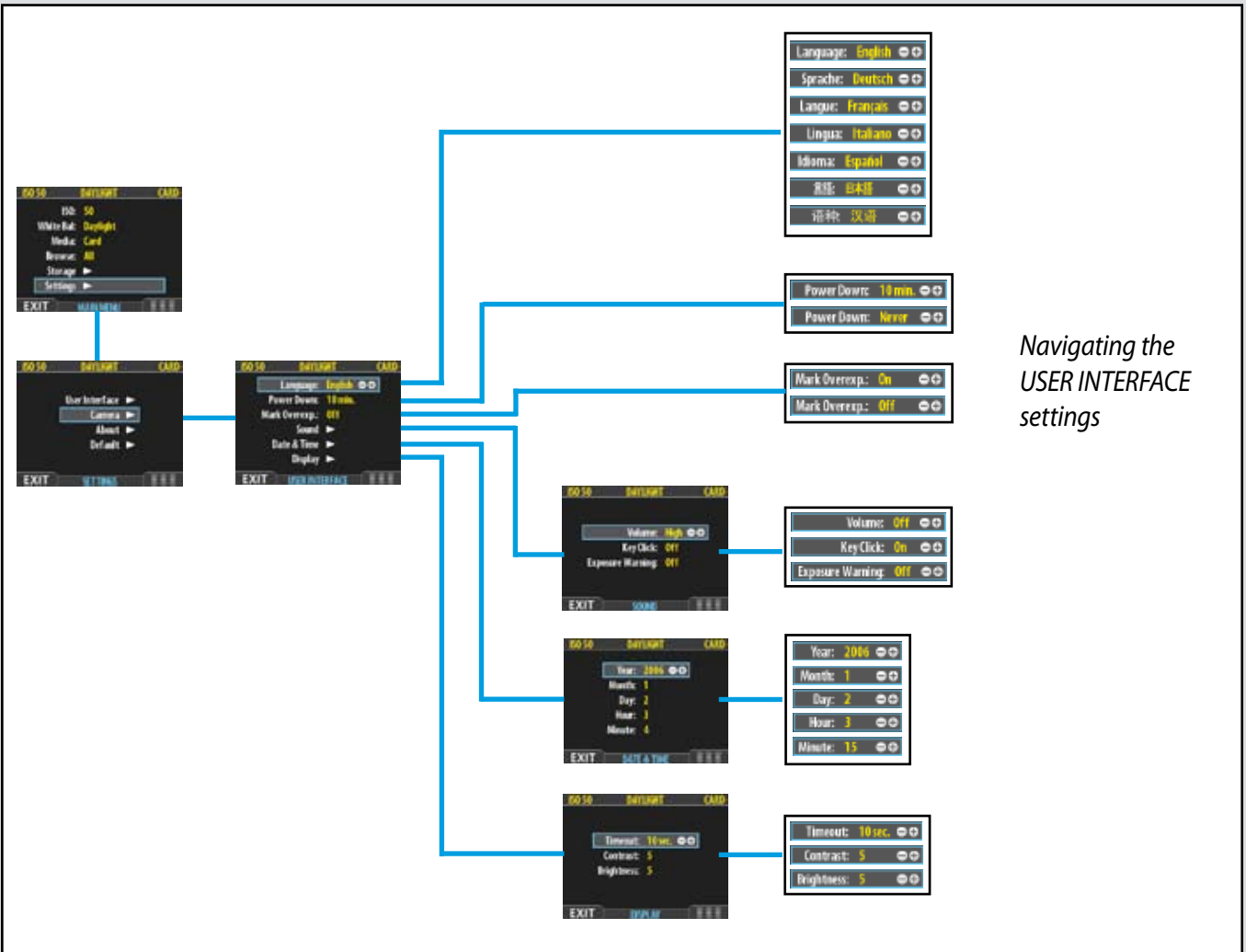
4



## Menu: Settings

There are a number of settings grouped under the general 'Settings' heading which are:

- User Interface
- Camera
- About
- Default



Navigating the USER INTERFACE settings

## MAIN MENU > SETTINGS > User Interface

By altering the **User Interface** settings, you can control the way the digital back interacts to suit you and your preferred way of working. It also includes date and time settings.

### USER INTERFACE menu items

The user interface menu includes both items and sub-menus. The following items available here are:

- **Language:**

The menu system can be displayed in any of seven languages. This menu item enables you to select your preferred language for the menus.

- **Power Down:**

To help preserve the charge of the battery, you can set the back to power down after a specified period of inactivity. The effect is exactly the same as though you had pressed the off button on the camera. Once it has powered down, you must turn the H3D on before you can continue working. Set this to **Never** to disable this feature (this is the default setting). Set to a value between 3 and 99 minutes to establish a time-out. (*Note the difference between Display 'timeout' and Power Down.*)

- **Mark Overexp.:**

This feature helps draw your attention to areas of your images that are over-exposed. When this feature is enabled, the single-image preview display will highlight each overexposed pixel by flashing it white and black.

Set this item to **On** to enable the feature; set to **Off** to disable it.

- **Sound:**

The H3D uses audio feedback to help let you know if each new image is exposed correctly. This is described in **Standard Instant Approval Workflow**.

This menu item has **Volume** (choose between **High**, **Low** and **Off**), **Key Click** (choose between **On** and **Off**) and **Exposure Warning** (choose between **On** and **Off**).

- **Date & Time:**

The H3D has an internal clock that keeps track of the date and time. This information is used to mark each shot with the date and time at which it was taken. It is also used to label batches with the date on which each batch was created. (*See note under 'General overview of sensor unit' about keeping the internal battery charged to maintain Date & Time settings.*)

- **Display:**

This feature sets the **Timeout (2-30 seconds)** on the display, which behaves very much like a screen saver on a computer. When the timeout is reached, the display will be turned off, but the back will still be running, so it will immediately respond to a press of the buttons. (*Note the difference between Display 'timeout' and Power Down.*)

This feature also sets the level of **Contrast** (on a scale of **1-10**) on the display. Usually, you should leave this set to the default level of 5; however in some viewing environments and/or with some types of images you may wish to increase or decrease this value. A value of 10 provides maximum contrast; a value of 0 provides no contrast (a black screen). You can also help save battery power by using a low value here.

This feature also sets the **Brightness** (on a scale of **1-10**) on the display. This sets the brightness shown on the screen. Usually, you should leave this set to the default level of 5, however in some viewing environments and/or with some types of images you may wish to increase or decrease this value. A value of 10 provides maximum brightness; a value of 0 provides minimal brightness. You can also help save battery power by using a low value here.





## Setting the options under the User Interface menu

Each of the above items can be set by similar menu navigation. Language, Power Down and Mark Overex can be set immediately by the **+** or **-** buttons while Sound, Date & Time and Display require another move to sub menu for final choice.

*Proceed as follows:*

1. Press the menu (**MENU**) button to open the menu.
2. Use **▲** and **▼** to select the **SETTINGS** sub-menu.
3. Press **▶** to open the **SETTINGS** menu.
4. Press **▶** to select the **USER INTERFACE** sub-menu.
5. Use **▲** and **▼** to select the required item.

Press either the **+** or **-** button to make the new settings in the case of **Language, Power Down and Mark Overex** or press **▶** again to access **Sound, Date & Time and Display**.

6. Press the **EXIT** button again to save the new settings and close the menu.

## MAIN MENU > SETTINGS > Camera

The H3D sensor can also be used with view cameras (with the appropriate adapter and cables).

The exposure time set on the H3D sets the maximum length of exposure. The default setting is 1/8 sec and this is the setting that can be kept for all exposures from 1/8 sec through 1/2000sec. However, this setting should be changed in accordance with the time required if it exceeds 1/8 sec. Times of up to 32 seconds can be set.

If you prefer, you can connect the 'Flash sync input cable' between the lens PC socket and the H3D which allows you to retain the default setting of 1/8 second while still being able to use exposure times longer than 1/8 second. This method also allows the use of the B setting.

## Model setting variations

When using the H3D with different models you should make the appropriate setting change accordingly. Don't forget to change the setting again if you change camera model!

The three options are:

- **H3D**

- **Pinhole**

Intended primarily for use in a studio environment where complete darkness can be achieved and exposures made accordingly (also useful for 'light painting'). In this mode the H3D uses the exposure time (as well as other required stages in a capture sequence) set in the **Capture Sequence** dialog. The back can be triggered either via the **START (MENU/EXIT)** button or from FlexColor (see later section for full description of Capture Sequence settings procedure).

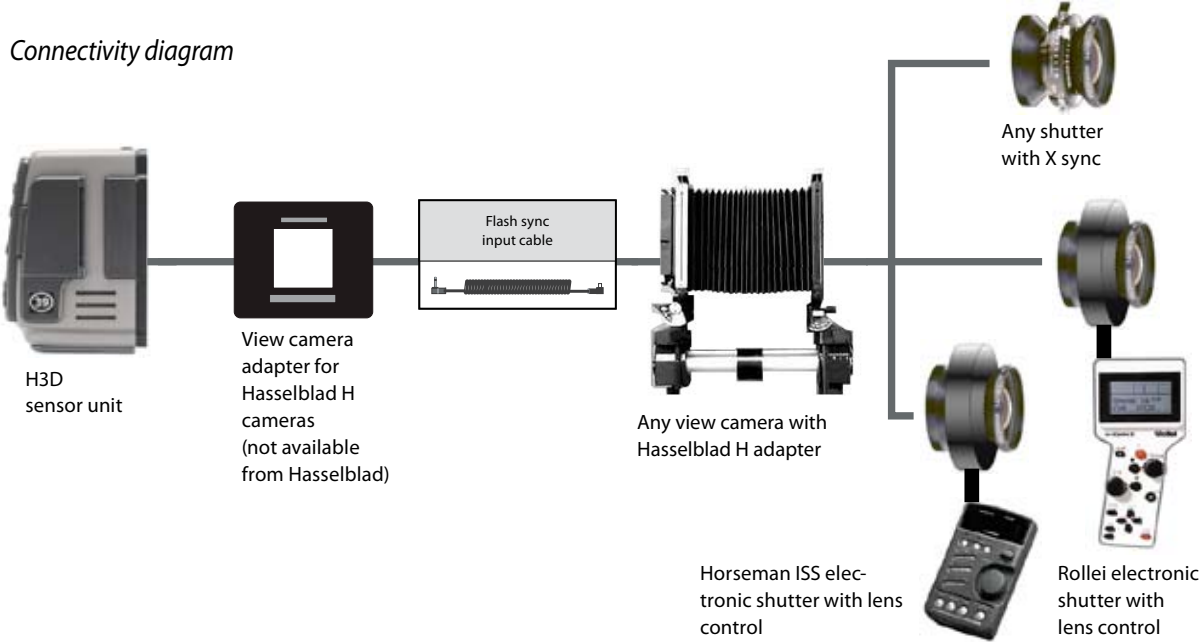
- **Flash sync**

For use with view cameras and a Hasselblad adapter.

*Navigating the CAMERA settings*



*Connectivity diagram*



## Setting CAMERA model and options

Proceed as follows:

1. Press the menu (MENU) button to open the menu.
2. Use ▲ and ▼ to select the SETTINGS sub-menu.
3. Press ► to open the SETTINGS menu.
4. Use ▲ and ▼ to select CAMERA.
5. Press ► to open the CAMERA menu.
6. Press either the + or - button to select camera model.
7. Use ▲ and ▼ to select EXPOSURE TIME or CAPTURE SEQ. if required.
8. Press either the + or - button to make new settings if required.
9. Press the menu (EXIT) button to exit the menu system and keep your settings.

## Options available for PINHOLE and FLASH SYNC

### Shutter Delay

The normal setting is Default and cannot be changed.

### Exposure Time

This setting should be changed for cable-free exposure times longer than 1/8 second, ensuring that it matches the shutter speed/exposure time on the camera/lens. The settings range from 1/8 second to 32 seconds (1/8 second is the default setting).

### Capture Sequence

This feature functions in the same manner as an interval timer.

**Initial delay:** Controls the amount of time required to elapse before the first exposure.

**Delay:** Controls the amount of time required between each exposure.

**Count:** Controls the total number of exposures required.

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## Setting EXPOSURE TIME and CAPTURE SEQUENCE

Proceed as follows:

1. Press the menu (MENU) button to open the menu.

2. Use ▲ and ▼ to select the SETTINGS sub-menu.

3. Press ► to open the SETTINGS menu.

4. Use ▲ and ▼ to select CAMERA.

5. Press ► to open the CAMERA menu.

6. Press either the + or - button to select PINHOLE.

7. Press ▲ or ▼ to select EXPOSURE TIME.

8. Press either + or - to make an exposure time setting.

9. Press ▼ to select CAPTURE SEQUENCE.

10. Press ► to open the CAPTURE SEQUENCE menu.

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11. Press either the **+** or **-** button to make an **INITIAL DELAY** setting.

**This setting controls the amount of time that elapses before the first exposure in the sequence.**

12. Press **▼** to select **DELAY**.

13. Press either **+** or **-** to make a **DELAY** setting.

**This setting controls the amount of time between each exposure in the sequence.**

14. Press **▼** to select **COUNT**.

15. Press either **+** or **-** to make a **COUNT** setting.

**This setting controls the number of exposures in the sequence.**

16. Press **OK** to confirm all the settings.

17. The CFH is now ready for sequence start. Note that the **MENU/EXIT** button now displays **START** instead:

18. Press **START** to set the sequence running.

19. Note that the **EXIT** button now displays **STOP**. The sequence can be stopped at any time by pressing this button and the standard menu display returns.



## MAIN MENU > SETTINGS > About

### The About box

Occasionally, Hasselblad releases updates to the internal software (“firmware”) of the digital back. These updates may fix small errors and/or add new features. You will probably receive additional assistance from Hasselblad technical support if and when a new update is available. In this case, it may be important to know the serial number and current firmware version of your digital back. To find this out:

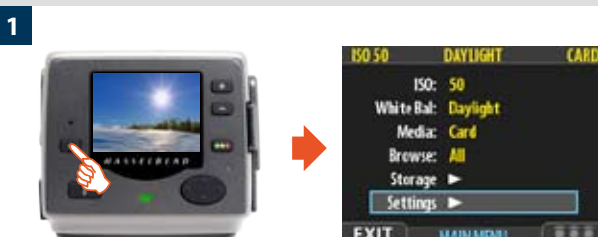
1. Select **MAIN MENU > SETTINGS > ABOUT**. (See also *Navigating the Menu System* or details about how to find this setting.)
2. Press **▶** to open the **About** dialog, which shows the serial number and firmware version. When you are done reading the information, press the menu (**EXIT**) button to return to the **SETTINGS** menu. Either move on to another setting by using the navigator button or press the menu (**EXIT**) button again to exit the menu system.

## MAIN MENU > SETTINGS > Default

The **DEFAULT** setting will reset all custom settings you have made back to the original default / factory settings.

**To reset all settings:**

1. Select the **MAIN MENU > SETTINGS > DEFAULT** entry.
2. Press the **OK** button and then the **EXIT** to return.



## Don't forget the menu shortcuts!

To help you work faster, the digital back provides shortcuts to some of the most commonly used menu commands that do not otherwise have a dedicated button on the front panel.

These are accessible by pressing and holding one of the front-panel buttons for a second or so. These are mentioned where appropriate elsewhere in this manual, but we summarize them here for your convenience.

Try to memorize these quick actions to save time and effort later!

### To set the browse filter



Press and hold until your preferred filter is indicated.

See also 'Using Instant Approval Architecture'.

### To delete images



Select the target image and then press and hold ▼ until the delete dialog opens.

See also 'MAIN MENU > Delete'.

### To toggle the overexposure indicator



Press and hold ▲ until the display begins to flash (or stops flashing) its overexposed areas.

See also 'Overexposure Indicator'.

## Light Metering & Exposure Control

- Three metering methods
- Five exposure methods
- Extremely accurate light metering

*The light metering system of the HVD90X is capable of selective sensitivity producing three reflective metering methods: Average, CentreSpot and Spot. All methods are measured in increments of 1/12 EV. Information transfer is rapid and automatic ensuring consistently correct exposure settings even in difficult and changeable lighting situations.*

*Light measurement is made through the lens (TTL) and exposure is controlled manually or automatically by the control wheels and/or settings. The information is visible on both the grip LCD and the viewfinder LCD.*

*A great deal of control is available ranging from 100% manual through to sophisticated fully automatic by way of the various exposure methods: Manual, Aperture priority, Shutter priority, Program and Program variable.*

## Light metering and exposure control

Two primary factors have to be considered when making exposure control choice, namely, metering method and exposure method:


**Metering method** determines in which manner the light measurement is made and how much of the image is taken into account (Centre Weighted, CentreSpot and Spot).

**Exposure method** involves the parameters and deciding factors about how the light measurement is translated into aperture and shutter speeds. Here the choice is about the camera controls and their effect on the result or suitability for the subject. Included in this choice is the type of automation too (Manual for 100% user control, Aperture priority, Program, etc for automated control).

Some methods and modes are much more suited to various situations and applications than others, while some depend to a greater degree on personal preference and ways of working. A discussion of the points to consider in this context is beyond the scope of this manual. If you are not sure about choice, please check in other general photographic literature for a fuller explanation. Also check our website occasionally – [www.hasselblad.com](http://www.hasselblad.com) – for articles and discussions concerning such matters.

Remember that all exposure configurations are only applicable to the ISO setting in use!

Since the light measuring system is TTL, filter factors, lens extension / extension ring factors, etc, are automatically taken into account for average purposes. However, some combinations of methods and equipment can cause slight discrepancies for various reasons and therefore for critical work you should make alternative exposures to suit personal preference.

 Exposures are displayed on the grip LCD to within 1, 1/2 and 1/3 EV tolerances (dependent on setting). This means that 'half-stops' are shown in a form that can differ from more traditional displays. For example, the position between f/8 and f/11 is displayed as f9.5 and likewise the position between 1/30s and 1/60s is displayed as 45. Therefore a display showing 'f9.5 45' simply means 'f/9.5 at 1/45 second'. The appearance of an 's' after the shutter speed signifies whole seconds so, for example, '45s' on the display signifies an exposure time of 45 seconds, not 1/45.

## Metering method

There are three metering methods available. All three are reflective methods (measuring the light reflected off various selected parts of the subject according to method) and are through the lens (TTL). These have the following designations (with their respective LCD symbols):

- [●] — Centre Weighted
- [⊙] — CentreSpot
- [•] — Spot

**Centre Weighted:** Commonly used for 'average' light situations where there is no particular dominance of light or dark areas across the tonal range. Takes into account approximately 25% of the image seen in the viewfinder.

**CentreSpot:** Emphasises the central section of the focusing screen equivalent to approximately 25% of the image. This provides a balanced assessment and is a typical choice where the main subject is in the centre of the image.

**Spot:** The sensitive area is equivalent to approximately 2.5% of the image area (the central spot on the viewfinder screen). Any parts of the image outside of this area will not affect the exposure reading. This provides a very accurate measurement of specific tones. Typically used in the zone system and similar light measuring situations where maximum control is required. Also excellent for tonal comparison measurements. The spot mode can display 'zones' instead of EVs in the viewfinder LCD (see Camera Options).



Centre Weighted  
(23 x 20 mm) ≈ 25%



CentreSpot  
(23 x 20 mm) ≈ 25%



Spot  
(diameter 7.5mm) ≈ 2.5%

## Selecting metering method

Proceed as follows with the camera in active mode:

1. Press the **EXP** button on the viewfinder.
2. Turn the rear control wheel (in either direction 2a) to successively access the three choices: **Average**, **Centre Weighted**, and **Spot** 2b.
3. Press **Save (DRIVE button)** to retain the setting.

## Exposure method

Exposure can be controlled either manually or by using one of four automatic modes. These have the following designations on the grip LCD:

**M** – Manual

**A** – Aperture (priority)

**S** – Shutter (priority)

**P** – Program

**Pv** – Program variable

In each mode you can see both the aperture and the shutter speed information on the grip LCD and on the viewfinder LCD.

In manual mode, aperture is set by the front control wheel and the shutter speed by the rear control wheel.

In the automatic modes, the aperture and shutter speed settings are controlled by the camera, either partially or completely according to setting. Within this mode there are four choices.

(Please see the Appendix for P and Pv mode charts that describe the aperture and shutter speed setting combinations).

## MANUAL EXPOSURE — M

1, 2, 3, 4

Manual mode will provide total user control of the shutter and aperture settings.

*To set the Manual mode, proceed as follows with the camera in active mode:*

- 1) Press the **EXP** button on the viewfinder.
- 2) Turn the front control wheel (either direction 2a) until you reach **M** (Manual) 2b.
- 3) Press **Save (DRIVE button)** to retain the setting.

In this mode the shutter speed and aperture settings are manually chosen by turning the front and rear control wheels.

The standard exposure setting is obtained when the pointer over the exposure scale is positioned above the central index (in the viewfinder LCD).

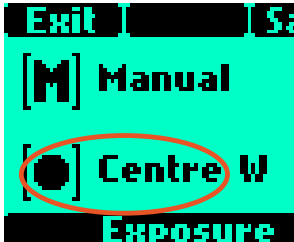
Any deviation from this standard setting is displayed by:

- the pointer appearing elsewhere than above the central index and
- by figures above the scale representing the amount of adjustment in EVs.

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+0.7 • f5.6

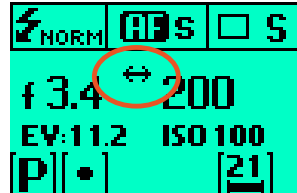
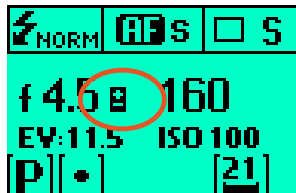
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A '+ 0.7' above the scale in the display, as in illustration 4 for example, would indicate a '0.3 EV overexposure' setting. Conversely, a '-2', for example, would indicate a '2EV underexposure' setting. Note that the appearance of a +/- symbol on the grip and viewfinder LCDs in manual mode means that a change has been made to the exposure compensation setting. See later section on 'Exposure compensation'.

The actual aperture settings and shutter speeds are indicated to the right of the exposure scale in the conventional manner. (Note: 'full-stops', 'half-stops' and 'third-stops' are also displayed, according to setting (see 'increment setting'). For example, a setting between f/8 and f/11 will appear as f/9,5 if 'half-stop' is chosen).

## AUTOMATIC EXPOSURE — A, S, P, Pv 1, 2, 3

Automatic exposure provides a choice of two ways of controlling shutter speed and aperture settings semi-automatically and two ways fully automatically:

**Aperture priority: A** - The aperture is manually chosen by you by turning the front control wheel, and the shutter speed is automatically chosen by the camera.

**Shutter priority: S** - The shutter speed is manually chosen by you by turning the front control wheel, and the aperture is automatically chosen by the camera.

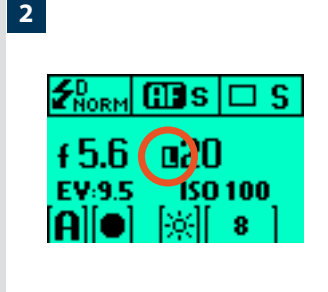
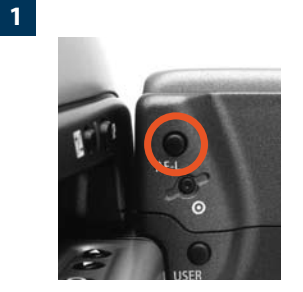
**Programmed: P** - In this mode, an aperture / shutter combination is chosen by the camera according to the EV measured (metering method remains as your choice), though only within pre-set appropriate limitations to suit various requirements and applications.

**Programmed variable: Pv** - This mode is very similar to Programmed, except with the additional parameters of lens focal length being automatically taken into account. For example, long shutter speeds will automatically be avoided with a long focal length lens.

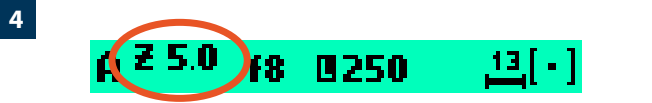
*To set one of the modes, proceed as follows with the camera in active mode:*

- 1) Press the **EXP** button on the viewfinder.
- 2) Turn the front control wheel (either direction) until you reach the required setting.
- 3) Press **Save (DRIVE)** button to retain the setting.

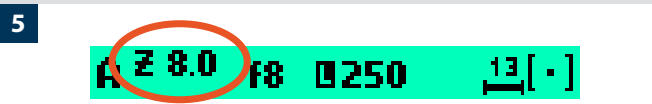
In Automatic mode the front control wheel selects alternative combinations while maintaining the same EV and the rear control wheel alters the amount of exposure compensation. The compensation appears as a +/- symbol on the grip LCD and viewfinder LCD. Other combinations that are outside the parameters offered by the Pv mode (but nevertheless still provide correct exposure) are signified by a double arrow symbol appearing between the aperture and speed settings on the grip LCD.



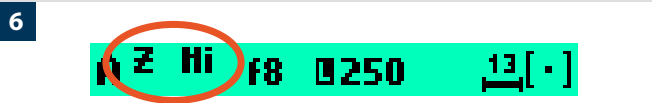
New metered area is 1.8 EV lower than the area metered when the AE-L button was pressed.



AE-L button pressed to call the metered area 'Zone 5'.



Metered area reads 'Zone 8'.



Metered area above 'Zone 10'.

This button has two main functions that can be incorporated in various working methods involving exposure locking. It also has an extra function for the flash meter capability (see AE-L section under Flash). The **AE-L** button can:

- a) lock an EV setting in manual and automatic modes.
- b) be used as a brightness range checking facility in standard terminology or Zone System terminology.

a) When the button is pressed (fig 1), the light metering facility is locked to the EV setting at that moment. An **L** (= locked) symbol appears between the shutter speed and the aperture indication (fig 2) on the grip LCD and viewfinder LCD to confirm the status. Press the **AE-L** button again to unlock (toggle function).

In the locked setting, the aperture and shutter speed become interlocked. In this way, a new aperture/shutter combination that still represents the same EV, can be rapidly chosen. For example, if you set the shutter at 1/125s and the aperture at f/8 and lock them together, you can access new EV-equivalent combinations of, for example, 1/30s at a f/16 or 1/500s at f/4 just by moving the front control wheel.

In practice this means you could, for example, in auto mode, position the metering area (spot setting) over an area in the subject that you determine to be equivalent to a mid-grey and lock it with the **AE-L** button. You can then recompose the picture with the metering zone positioned over an area much brighter or darker while still retaining the original exposure setting and choose a new combination of aperture and shutter speed settings.

b) The **AE-L** button also allows the spot metering function to make tonal comparison readings and brightness range checks. When the **AE-L** button is pressed, the metered area is saved as a mid-grey. When the spot area is then placed over another part of the scene, the new area is then compared to the saved area and the difference can be read off the scale seen in the viewfinder. For example, in a landscape situation you could meter the foreground, lock the reading with the **AE-L** button (thereby locking that area to be reproduced as the equivalent to a mid-grey 18%), point the camera at some rocks to see by how much darker they are compared to the foreground by the EV difference read off the scale (illus 3).

If you have chosen **Spot** together with **Zone** display (see 'Custom options' for settings and 'Zone' in the Appendix for further information about the zone system.) as well as one of the automatic modes **A**, **S**, **P** or **Pv**, point the spot marking at an area that you decide should be a Zone 5 and click the **AE-L** button (illus 4). The meter will now display different parts of the subject as zone values (illus 5) in the viewfinder LCD, instead of EV deviations, as you move the spot marking over the subject. (Included are Lo and Hi (illus 6) to signify areas beyond the range of the sensor).

Alternatively you can choose to re-classify an area as another zone and then check the rest of the subject to see how other areas fall on the zone scale. Do this by following the above procedure and then turning the rear control wheel until you see the new desired zone value in the viewfinder LCD. You will also see the new exposure that will now produce that new zone. For example, you might have measured a rock at zone 5 but wish to make it darker. By moving the rear control wheel you could re-classify it as zone 4. You will then be able to see, for example, whether white clouds are now falling within the exposure range by their new Zone classification.

Alternatively, you can also pre-set the initial zone reading in order to save time and effort where there is no freely available 'zone 5' subject for light measuring. For example, you might be on a sandy beach where you know that sand is normally classified as zone 6. You can pre-programme the zone placement by holding down the **AE-L** button while choosing the new zone value and turning the front control wheel until zone 6 appears. Pointing the camera at other parts of the scene will now display their zone values (in relation to the initial setting of sand at zone 6) to see whether they still lie within the sensitivity range and how they might appear in the result.

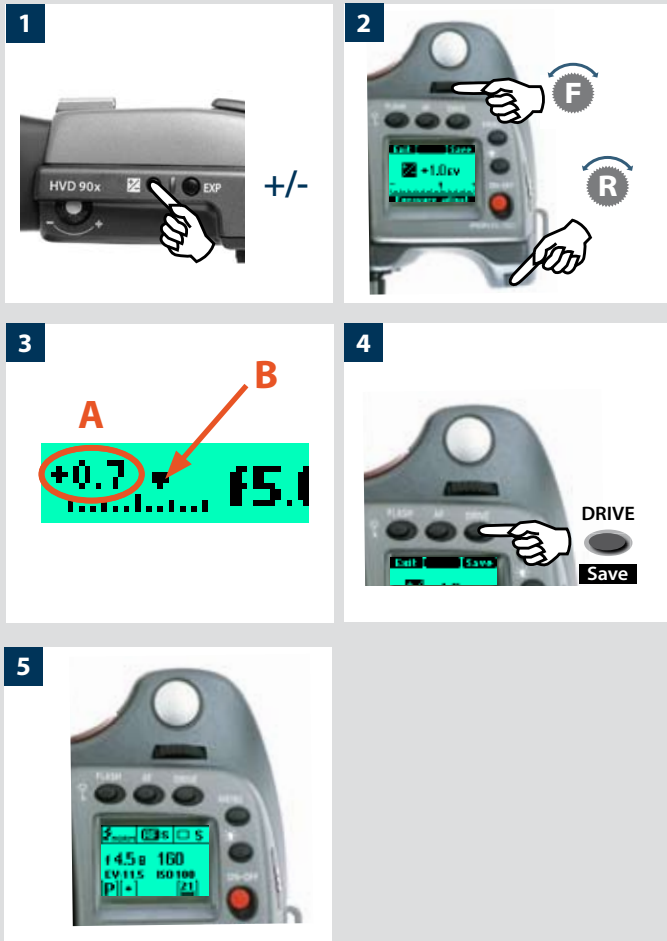
## Exposure compensation

1, 2, 3, 4, 5

The exposure compensation facility, for both manual and automatic modes can be set from -5 to +5 EV, in 1/3 EV increments. This facility will adjust the exposures by the set amount until changed and the setting is visible above the scale in the viewfinder and as a  $\pm$  symbol on the grip LCD.

**To make a fixed exposure compensation setting, proceed as follows with the camera in active mode:**

- 1) Press the +/- button on the viewfinder.
- 2) Turn either the front or rear control wheels to increase or decrease the amount of compensation in 1/3 EV steps.
- 3) The amount is displayed in the viewfinder as both an EV figure complete with a 'minus' or 'plus' prefix (A in illustration), and as a marker above a 'minus' to 'plus' scale with a central index signifying zero compensation (B in illustration).
- 4) Press **Save (DRIVE button)** to retain the setting.
- 5) A  $\pm$  symbol is then displayed between the aperture and shutter speed setting as confirmation of the setting.





# General Functions

- Manual and autofocus modes
- Two drive modes
- Quick adjust wheel
- Profiles

*This section describes the basic and general functions used in most situations.*

*By understanding the capabilities of the H system you will be able to gain a great deal of control of how you work in the future. By taking advantage of the many features available, you might well find your normal practices changing for the better. As all features are user controllable, you tailor the way the camera works according to your preferences.*

*Features such as the Quick adjust wheel and Profiles, for example, do not have to be used of course, but you are advised to read about them and see if they might suit your way of working.*



## Power

The camera can be set at two active power modes – **ON** or **Standby** – as well as **OFF**. In active modes, battery consumption is least in **Standby** mode and most in **ON** mode. The camera enters **Standby** mode automatically after 10 seconds (default) to preserve battery consumption but this interval can be changed in Custom Options. Also, after 10 seconds, the display on the OLED on the sensor unit is dimmed and after 30 seconds the display is turned off completely. After 3 minutes the sensor unit enters the Standby mode. Settings can only be made when the camera is in the **ON** mode (the sensor unit has its own Standby setting).

### ON

To activate the camera press the red **ON.OFF** button until you see the start-up H3D logo appear on the grip LCD. The logo is automatically followed by the main screen. The camera is now in **ON** mode.

After a set period of inactivity (programmable in Custom Options) the camera automatically enters Standby mode, signalled by the appearance of the H3D logo again.

### Standby

In this mode the camera is in a mainly inactive ‘standby’ mode and is ready to be immediately reactivated to the **ON** mode by:

- pressing the shutter release button half way
- pressing the **Stop down** button
- clicking the **ON.OFF** button
- pressing the **Mirror up** button.

In this mode, signalled by the standby H3D logo appearing on the grip LCD, the demand on the batteries is very low. It is ideal for general use where intervals between shots exceed a few seconds.

**Standby** mode is automatically set from the **ON** mode after 10 seconds (default) of inactive use (programmable in Custom Options).

### OFF

From the active screen, press (not click !) the red **ON.OFF** button for a half second. All buttons (except the **ON.OFF** button) remain ineffective, producing minimal demand on the batteries. This is the normal mode when transporting or storing the camera or where there might be a risk of inadvertently activating the camera. (However, remove the batteries if you are going to store the camera for a period of more than a few weeks).

In this mode neither the viewfinder LCD nor grip LCD information is available. The magazine LCD, however, will continue to display information as it is independently powered. **OFF** mode is automatically set after one hour of inactivity in **Standby** mode.

## Manual focus

There is both a **Manual Focus** mode setting and a **Manual Override** capability. **Manual Focus** is a specific setting that you actively make, whereas **Manual Override** is always available as a temporary override of an autofocus setting.

In **Manual Focus** mode, focusing is carried out by rotating the focusing ring in the conventional manner. The focus setting remains until changed as with a conventional non-autofocus lens. This means that pressing the shutter release button will not activate a focus setting change as it does in autofocus. To change back to autofocus, you must make a new setting (by pressing the **AF** button and choosing **AF S** or **AF C**).

With **Manual Override**, you can manually alter a focus setting that has been made in the autofocus mode, by rotating the lens barrel in the conventional manner and without having to change modes. As long as the shutter release button is kept at the half-press position, the new focus setting is maintained. By releasing the pressure on the shutter release button and pressing again, the autofocus function is immediately reactivated.

1



2



3




## Manual focus mode

The **Manual focus mode** is set by the front control wheel on the grip in the following manner:

In camera active mode:

- 1) Press the **AF** button on the grip.
- 2) Turn the front control wheel to: Manual
- 3) Press **Save** to store the setting.

 You can also use the shutter release button 'half-press' function to save a new setting and automatically return to the main screen.

Natural friction is inherent in the design to purposely reproduce the secure feel of a completely manual lens.

Please note that when focusing manually, the infinity and closest distance marks on the lens scale can appear to be positioned beyond the central index. This is only an apparent effect and does not change the focusing range of the lens.

## Autofocus override in Manual mode

See Autofocus section for a description of how to use the advantages of a rapid autofocus check while remaining in Manual mode.

## Autofocus

Autofocus mode can be either **Single Shot** or **Continuous** and is activated by pressing the shutter release to the half-press position. Its operative range from EV1 - 19 at ISO100. The point of focus is determined by the area within the central rectangular zone on the focusing screen. When light levels are too low or the contrast of the subject is too low, auxiliary illumination (situated on the top of the grip) is automatically activated if desired. The operative distance is approximately six metres from the camera. Alternatively, a suitable attached flash unit that has a similar facility (a Metz 54/70, for example) can also be used instead. This feature can be altered in settings; see under Custom options/AF assist light.

 The autofocus range on the HC 4/120 Macro lens can be limited by a specific setting on the camera allowing for near range, far range or full range. This only appears on the grip LCD together with this particular lens.

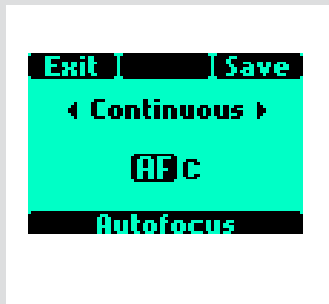
## Single Shot

In **Single Shot** setting (**AfS**), the shutter release will be blocked until the camera finds the optimum focus setting. This ensures that no exposures can be made that are not finely focused. However, this delay will normally be only a fraction of a second in good lighting conditions with a clear focusing pattern.

Note though that in this mode the lens will focus at a distance and will remain focused at that distance while pressure remains on the shutter release button. In this way, you can focus on a nearby object for example, temporarily positioned within the focusing zone on the viewing screen and then without releasing pressure on the shutter release button, recompose knowing that the focus remains on the object chosen even though it is now outside the focusing zone. Releasing the pressure on the shutter release button and pressing again half way would now change the focus setting to the distance of the object within the focusing zone.

See under 'Manual override in autofocus mode' for a useful way of working with manual and autofocus settings in a combined manner.





## Continuous

At Continuous setting (**AF C**), the shutter can be released rapidly before the lens is focused in order to capture a split-second shot (in **Single Shot**, an exposure cannot be made until the camera has had time to focus). However, the camera will continue to focus if a moving subject is within the focusing zone or if you recompose, even though the shutter release button is half pressed.

One method to exploit this feature when photographing in a rapidly changing situation such as photojournalism, for example, is to keep the shutter release button pressed down. In this way the lens focuses constantly (according to the focusing zone) and by momentarily releasing the pressure on the shutter release and then immediately pressing again, you minimize the amount of time needed for the lens to check focus, thus ensuring a split-second shot at optimum focus.

## Autofocus mode

Autofocus is set via the control wheels in the following manner:

In camera active mode:

- 1) Press the **AF** button on the grip.
- 2) Turn the front control wheel to: **Single Shot** or **Continuous** as required.
- 3) Press **Save** (**DRIVE** button) to store the setting.

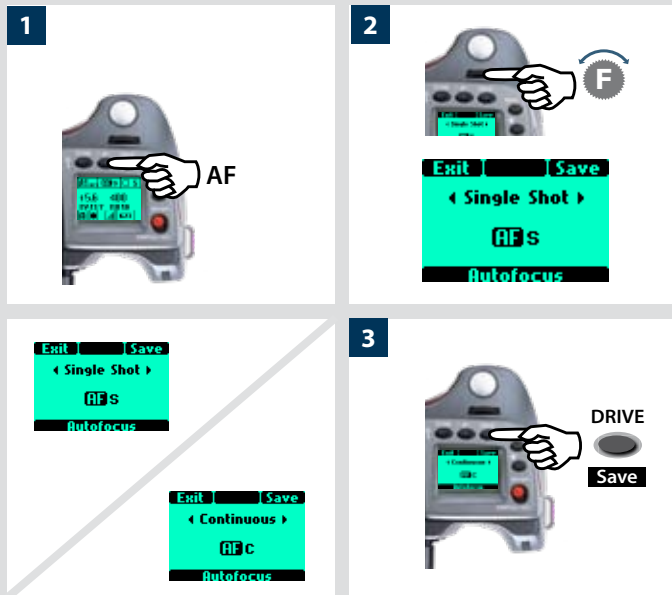
## Manual override in autofocus mode

Manual override is always possible in automatic focus mode without any need to make a new setting; just rotate the focusing ring in the conventional manner. As the lens barrel does not rotate in autofocus mode, you can hold the focusing ring for instant manual adjustments as you would with a conventional lens. However, to retain the new manual focus adjustments, you must maintain the pressure on the shutter release button. You can instantly return to the automatic focusing mode by releasing the pressure on the shutter release button first and then pressing the release button halfway again.

The instant manual override facility produces a convenient way of working. You can take advantage of autofocus while retaining an instantly adjustable manual focus check if preferred for pin-point accuracy without making any changes in the settings.

*Another method for users who prefer more manual focus control while maintaining the benefits of the accuracy of autofocus is to set the camera to Manual focus and the User button to AF (Single) drive (see 'User button function list').*

*Focus is then adjusted manually with the focusing ring as normal but when the User button is pressed, the autofocus facility temporarily operates in AF S mode. After the new focus adjustment has been made automatically, the camera reverts immediately to manual focus control when the User button is released. Therefore, you can recompose the picture without having to maintain pressure on the release button in order to retain the newly automatically made focus setting.*



## Drive

There are two drive modes, **Single** and **Continuous**, accessed by pressing the **DRIVE** button on the grip.

### Single

In **Single** mode, an exposure is made when the shutter release button is pressed and the camera is made ready for the next exposure. To make the next exposure however, you must first release the shutter release button and then press again.

*In camera active mode:*

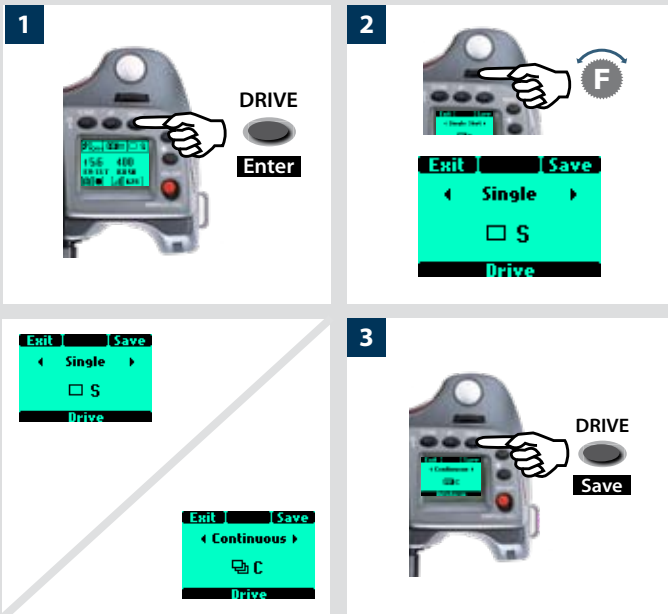
- 1) Press the **DRIVE** button on the grip.
- 2) Turn the front control wheel to: **Single**
- 3) Press **Save** to store the setting.

### Continuous

In Continuous mode, the camera automatically makes exposures and makes ready for the next exposure in a continuous manner as long as you maintain pressure on the shutter release.

*In camera active mode:*

- 1) Press the **DRIVE** button on the grip.
- 2) Turn the front control wheel to: **Continuous**
- 3) Press **Save** to store the setting.



## Profiles

The profiles feature allows rapid access to pre-determined combinations of settings that increase the speed and security of workflow. One example might be in a social situation where there might be a need for formal outdoor portraiture followed by informal indoor handheld flash-assisted wide-angle shots, both situations requiring very different settings in a stressful environment. By predetermining the relevant settings required beforehand for each situation, they can be saved collectively as a profile. By calling up the profile, you can then be assured that all the settings are correct at the press of one button.

For example, you might choose – autofocus single, bracketing, programmed exposure, etc – for outdoors. Once set, you would click on the red **PROFILES** button, select a profile name and press **SAVE**. A new name can be entered for the new profile - 'Outdoors', for instance - and saved again. New settings are made for the indoor shots changing to flash, Pv setting, etc and the procedure repeated. By simply accessing 'Outdoors' or 'Indoors' in the profile list, all the relevant settings will be instantly and correctly implemented to match the situation.

There are four profiles: **Standard, Full auto, Studio** and **Fill flash**. All except Standard can be changed and renamed.

The pre-set profiles feature the following:


**Standard:** normal flash sync, autofocus (single), single drive, autoexposure (aperture priority), average metering, user button -None

**Full auto:** normal flash sync, autofocus (single), single drive, programmed exposure, centre weighted metering, user button -None

**Studio:** normal flash sync, manual focus, single drive, manual exposure, spot metering, user button - AF drive

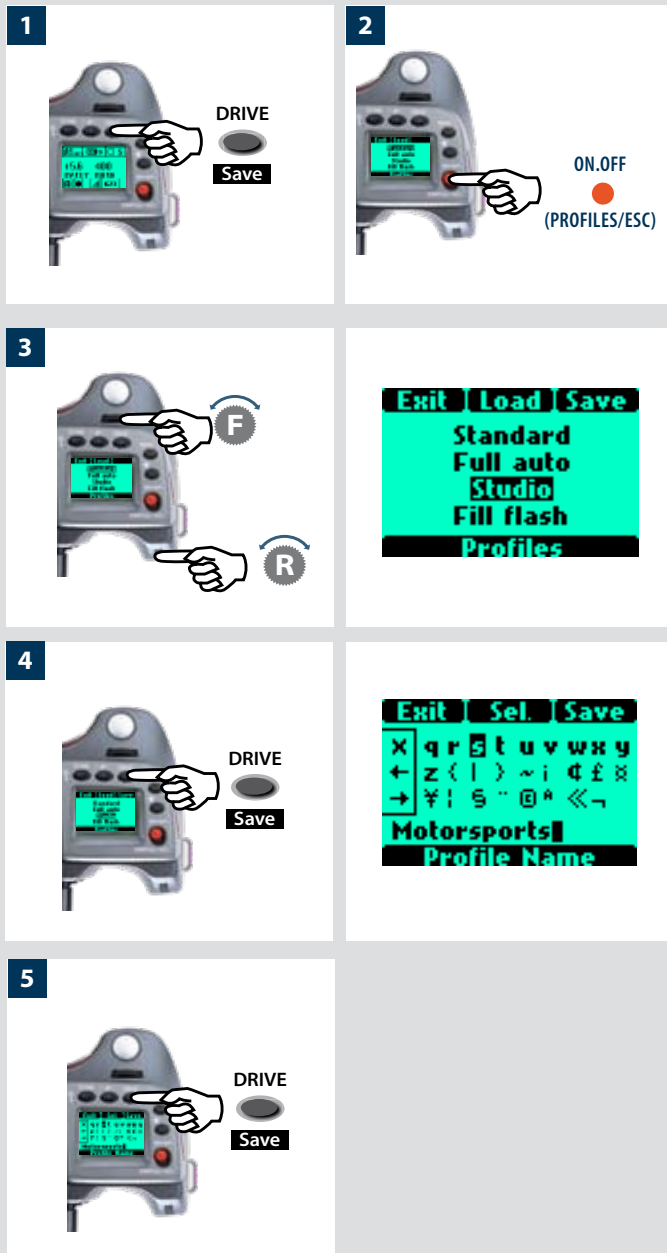
**Fill flash:** normal flash sync (adjusted output -1.7EV), autofocus (single), single drive, autoexposure, average metering.

All user profiles can be restored to default values again simply by removing the battery and holding down the **MENU** and **DRIVE** buttons together and while keeping them depressed, replace the battery. There will be an audible signal that denotes the restoration.

 All settings are stored when a profile is created. This includes the ISO, white balance and color temperature settings that were current at the time the profile was created. These profile settings will override the settings in use at the time the profile button was pressed. In other words, remember to check for unintentional ISO, white balance or color temperature changes when using profiles.

### Making a profile

- 1) Activate the camera and go through the various settings (for example, autofocus, aperture priority, fill flash exposure compensation, etc.) you require for the particular purpose and save them as you go.
- 2) When all the required settings have been made, click (not press!) the **PROFILES** button (**ON.OFF** button) on the grip and the profile screen will appear.
- 3) Use either the front or rear control wheel to scroll through the list of profiles. Choose a profile name (except Standard). You can either save the new settings under this name or change the name you want to change.



- 4) Press **Save (DRIVE button)**.

The Profile name screen is then displayed where you can rename the profile to what suits you (see section Imprint / Text 4.2.2 further on in this manual for procedure details).

- 5) Press **Save (DRIVE button)** to keep the combination of settings with the new name.

To use a profile from the main screen, press the **PROFILES** button to reach the profiles screen again. Scroll down the list to the profile you want and then press the **Load (AF)** button. All the saved settings will then be automatically implemented.

*If you decided to change the settings but nevertheless keep the Profile name on the list, the new set of parameters will be retained under that name. That is to say, the settings will not be the same as listed here, despite the name. It might be safer practice to always change the profile name to avoid later confusion.*

### Using profiles

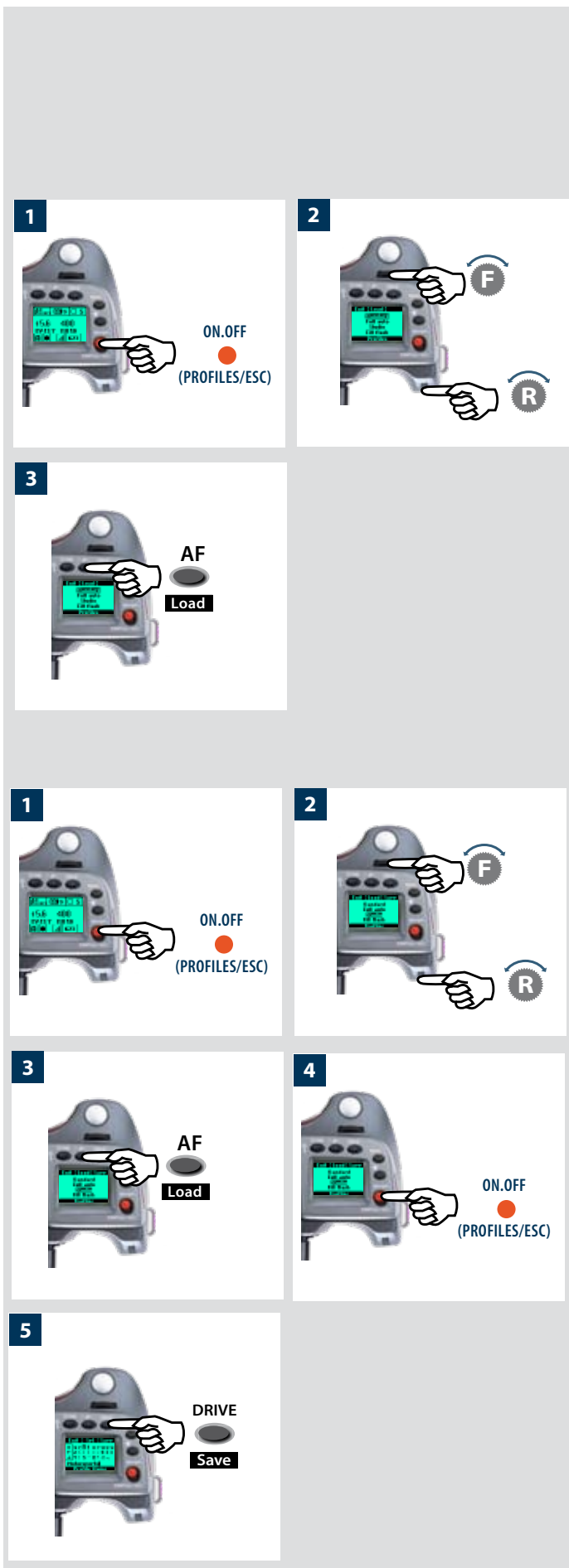
- 1) From the main screen, click **PROFILES (ON.OFF)** button on the grip and the profile screen will appear.
- 2) Use either the front or rear control wheel to scroll through the list and highlight the desired profile.
- 3) Press **Load (AF button)**. The camera is now set according to all the parameters stored according to the name.

### Changing a profile name

You can change a profile name (except 'Standard') at any time.

**Proceed as follows:**

- 1) From the main screen, click **PROFILES (ON.OFF)** button on the grip and the profile screen will appear.
- 2) Use either the front or rear control wheel to scroll through the list and highlight the desired profile.
- 3) Press **Load (AF button)**.
- 4) Click **PROFILES (ON.OFF)** button again.
- 5) Press **Save (DRIVE button)**
- 6) The Profile name screen is then displayed where you can rename the profile to what suits you (see section Imprint / Text 4.2.2 further on in this manual for procedure details).



## Advanced Features

- Programmable self timer
- Programmable bracketing
- Programmable interval setting
- Over 30 custom options
- Data and text imprinting with film magazine

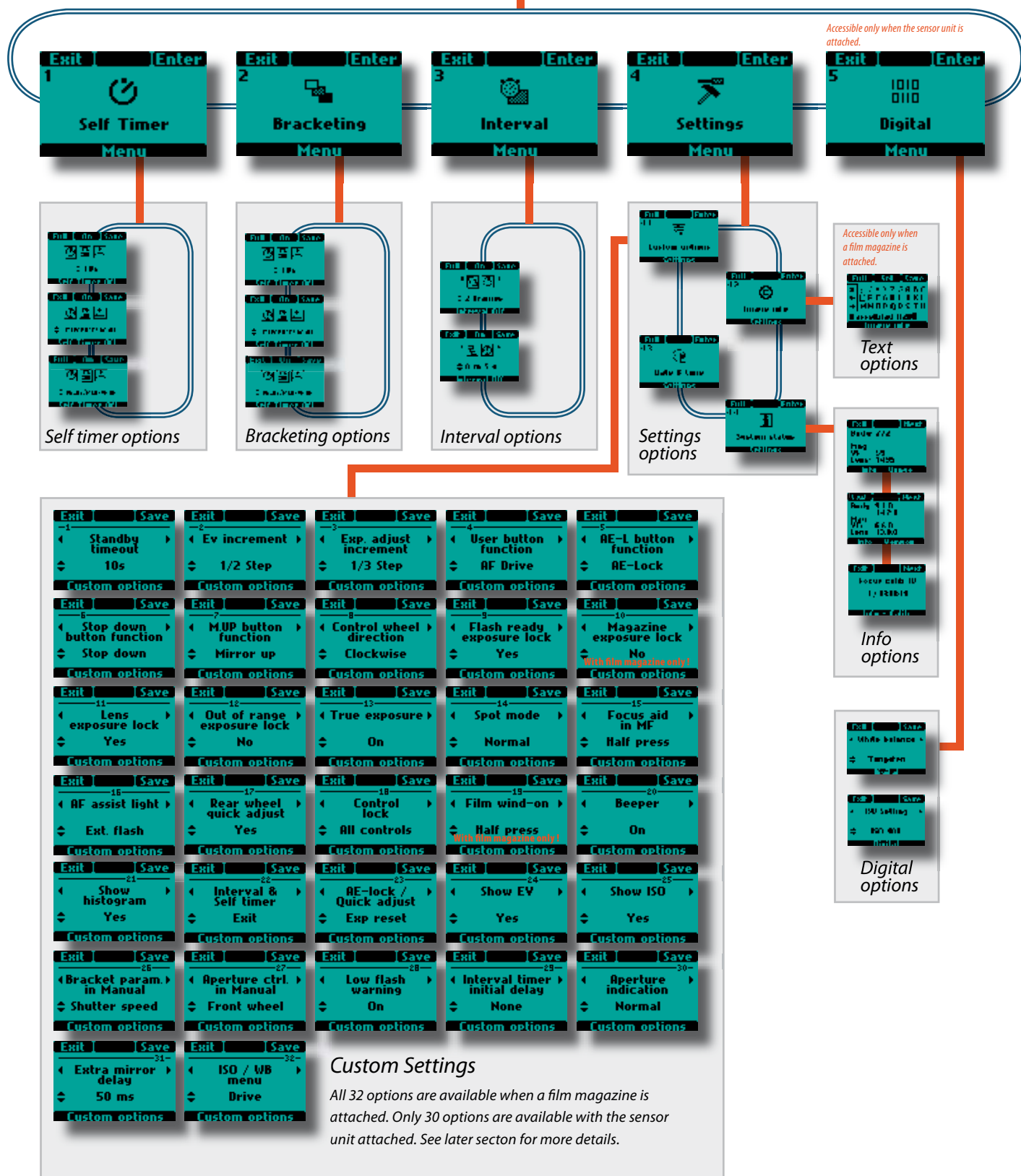
*This section describes the features that might not need to be used on every occasion but can be exploited wisely to obtain the optimum from the system.*

*Some features are a little more special, bracketing for example. This is fairly normal practice for many photographers using film and the H3D can provide a good deal of control and fine tuning of this particular feature.*

*The custom options are designed to work for you in the background, ensuring security and also helping to bring down the barriers between you and capturing the image. Each one can be changed to suit your preferences so that the whole camera becomes a reflection of the way you like to work.*



# General overview of camera menu



Accessible only when the sensor unit is attached.

Accessible only when a film magazine is attached.

## Custom Settings

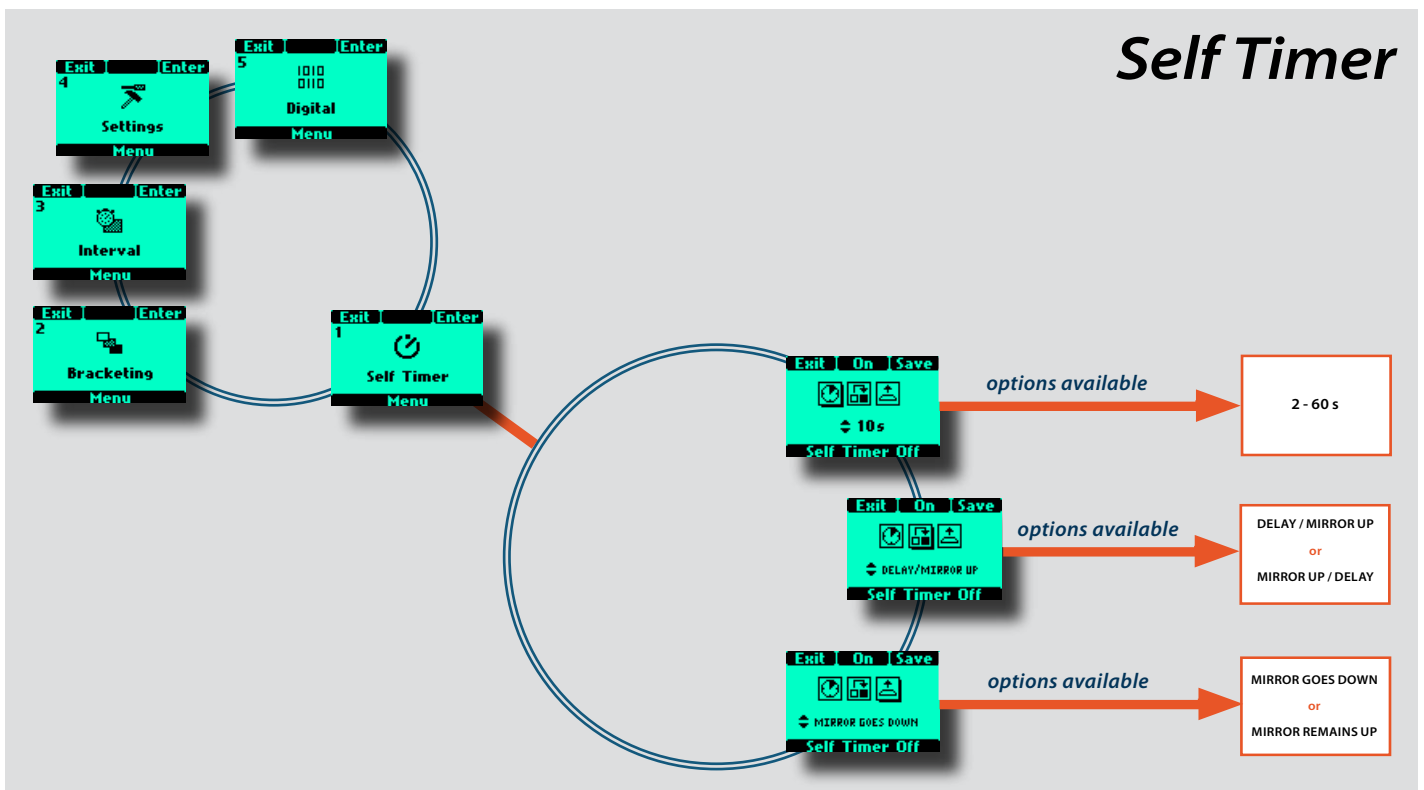
All 32 options are available when a film magazine is attached. Only 30 options are available with the sensor unit attached. See later section for more details.

There are a number of more advanced features that while not necessarily used every day still remain immediately accessible through the menu system. They provide the integral finesses that make the H3D a powerful and sophisticated tool to satisfy a variety of professional demands.

There are four main functions:

1. Self timer
2. Bracketing
3. Interval timer
4. Settings
5. Digital

An important point to remember is that certain options are only available when the relevant screen has been accessed. For example, in Self Timer the choice of 'delay/mirror up' or 'mirror up/ delay' is only available (by turning the rear control wheel - lower row on display) when the relevant function has been chosen (by turning the front control wheel - upper row on display)



## 1 Self timer

The self timer allows a delay in the activation of the shutter and a change in sequence of the mirror movement. Normally the mirror is raised before the shutter is tripped creating a pause between the two actions to minimize camera vibration. However, during this pause there will be no image in the viewfinder and no light metering available for any eventual exposure change. Therefore the Self timer function can be set to a sequence where the delay is followed by the mirror being raised instead. Normally the mirror will instantly return after an exposure but you can also choose a setting where the mirror remains raised. The Self Timer can be set to provide virtually vibration-free shutter release. It can be used instead of a remote release cable/cord/device when split-second timing is not critical. The camera's exposure settings (Manual or Auto) will be according to the light metering requirements just prior to the mirror being raised so choose your method accordingly with long delays in very changeable lighting conditions.

## Self timer setting

The Self timer function is set in the following manner:

- 1) Press the **MENU** button on the grip.
- 2) Turn the front control wheel until **Self Timer** appears.
- 3) Press **ENTER (DRIVE button)** on the grip.
- 4) Turn the front control wheel to access the options, that are:



**Delay**



**Mirror sequence**



**Mirror Up / Mirror Goes Down**

(A drop shadow will be displayed beneath the selected symbol, for example )

- 5) When **Delay** is highlighted - - turn the rear control wheel to choose a delay range from 2 - 60s in 1s intervals.
- 6) Turn the front control wheel again to choose **Delay / Mirror Up, Mirror Up/ Delay** sequence - . When highlighted turn the rear control wheel to choose.

**Delay / Mirror Up** sequence =

Delay for set amount of time — mirror raised — exposure made.

**Mirror Up/ Delay** sequence =

Mirror raised — delay for set amount of time — exposure made.

- 7) Turn the front control wheel again for **Mirror goes down / Mirror remains up** - - choice. Turn the rear control wheel to choose.

**Mirror goes down** =

Mirror returns to its normal position and the camera is made ready for the next exposure.

**Mirror raised** =

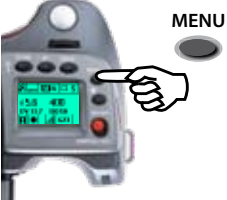
Mirror remains in raised position. No image is visible in the viewfinder until M UP button pressed.

- 8) Press **On (AF button)**. Note that this now reads **Off** and the line of text at the bottom of the screen reads '**Self timer on**'.
- 9) Press **SAVE (DRIVE button)** to save the setting.
- 10) Press **ENTER (DRIVE button)** again from the Self Timer screen to activate the function.
- 11) Click **On (AF button)**.
- 12) Half-press the shutter release button to standby mode for this function (press the shutter release button again (full press) for activation) or full-press the shutter release for immediate activation.


Check the lower text-row on the screen for ON or OFF status.

You can halt the sequence by clicking the ON / OFF (ESC) button.


**1**




**2**




**3**



**4**




**5**




'Delay' highlighted with drop shadow. 10 seconds chosen.

**6**



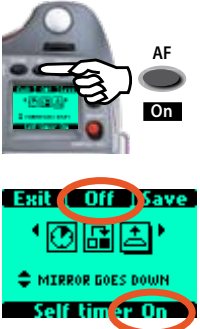
Mirror sequence highlighted. 'Delay first, then mirror raised' chosen as option.

**7**




Mirror down /up highlighted. 'Mirror down after exposure' chosen as option.


**8**




**9**




**10**



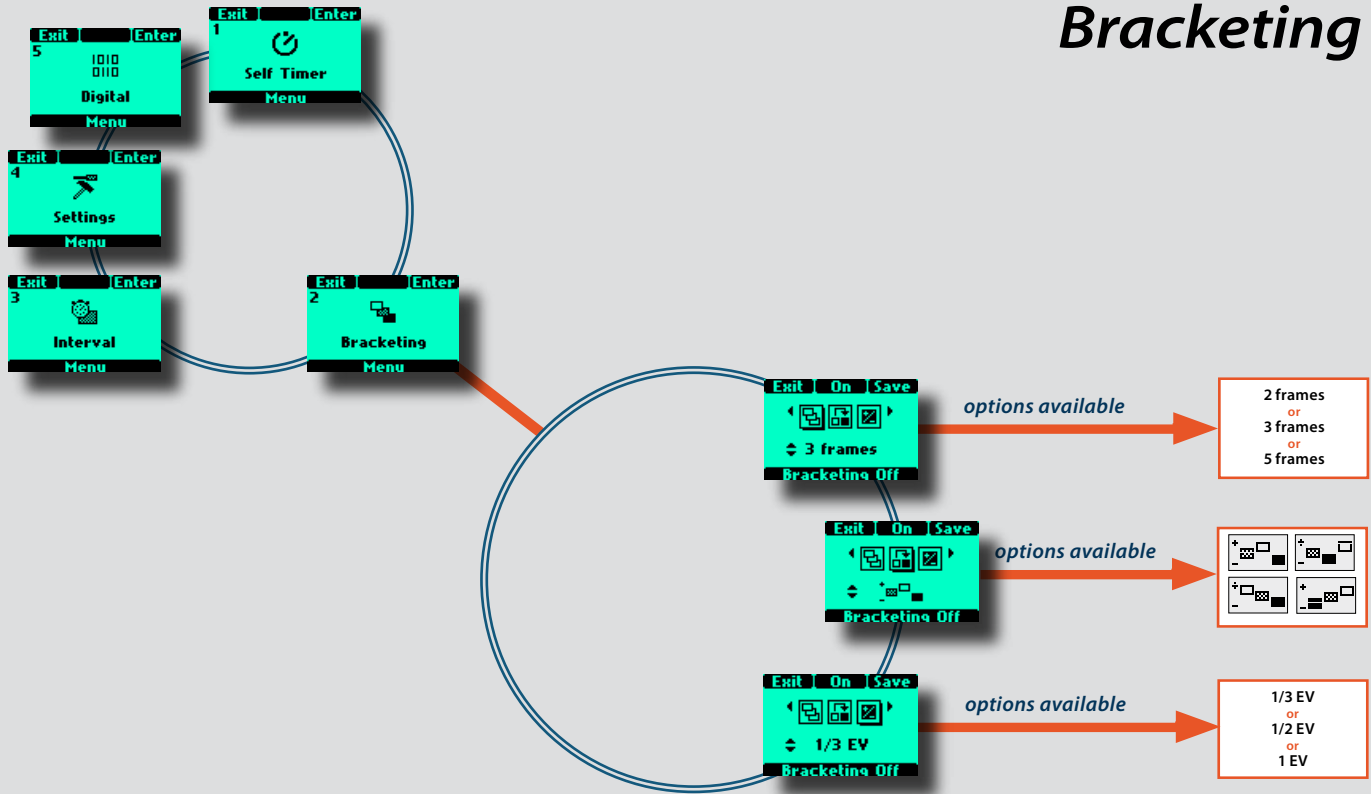
**11**



**12**



# Bracketing



## 2 Bracketing

The bracketing facility provides an automatic series of exposures; one at the standard exposure setting (Manual or Auto) and the others with pre-determined deviations in EV from the standard exposure. This is particularly useful for images containing a very wide tonal range, for example.

Firstly you make an assessment concerning the number of extra frames required, the order in which they should be taken, and by how much EV deviations there should be and the setting made accordingly. The first metered exposure (Manual or Auto) is the EV that determines the calculations for the bracketing sequence.

Note the difference in operation between **Single** and **Continuous** drive settings:

- In **Single** you must press the shutter release button separately for every separate exposure until the sequence is finished.
- In **Continuous** you can either maintain the pressure on the button to take all frames without stopping or you can release the pressure on the button and press again to continue to the end of the sequence without losing any frames within the set sequence.

## Bracketing setting

The Bracketing function is set in the following manner:

- 1) Press the **MENU** button.
- 2) Turn the front control wheel until **Bracketing** appears
- 3) Press **Enter (DRIVE)** button on the grip
- 4) Turn the front control wheel to access the options, that are:
  - Number of Exposures** (the number of exposures required in the sequence)
  - Sequence** (the sequential order of the over- or under- exposures)
  - Step** (the amount of EV variation from the standard exposure setting)

(A drop shadow will be displayed beneath the selected symbol, for example )

- 5) In turn the rear wheel to choose the number of frames required: 2, 3, 5, 7 or 9.
- 6) In turn the rear wheel to choose one of four sequences:
  - A: Standard, Over, Under
  - B: Standard, Under, Over
  - C: Over, Standard, Under
  - D: Under, Standard, Over
- 7) In turn the rear wheel to choose the amount of EV variation required: 1, 1/2, 1/3 EV.
- 8) Press **SAVE (DRIVE button)** to save the setting.
- 9) Press **ENTER (DRIVE button)** again from the Bracketing screen to activate the function. Press **On (AF button)**. Note that this now reads **Off** and the line of text at the bottom of the screen reads **'Bracketing on'**.

Half-press the shutter release button to standby mode for this function (press the shutter release button again (full press) for activation) or full-press the shutter release for immediate activation.

To escape from this mode press **MENU**, then **Enter (DRIVE button)** on the Bracketing screen, then **Off (AF button)**.

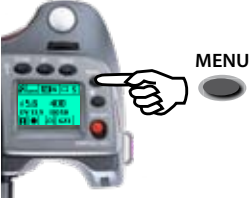
- Check the lower text-row on the screen for ON or OFF status
- The default setting is a shutter speed change in a bracketing sequence. However, if the camera is set in Manual mode, you can choose an aperture change instead (Custom Options - Bracket param. in Manual - 25).

- See note at the beginning of this section regarding the difference between Single and Continuous drive settings. In both cases, the bracketing function is automatically reset for a new sequence.

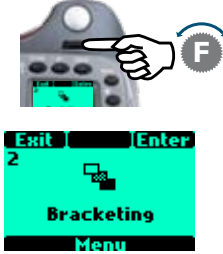
- A bracketing sequence can be stopped mid-sequence by pressing the ESC (ON.OFF) button.

- As an example, a 5 frame sequence with an EV 1 variation setting at 'Standard, Over, Under' would produce: Standard (0 EV variation), +1EV, -1EV, +2EV, -2EV.


**1**




**2**



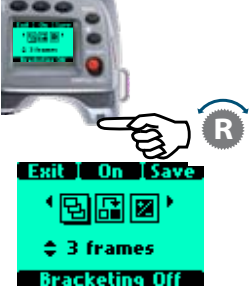
**3**



**4**

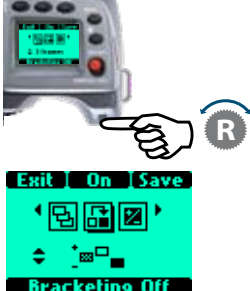


**5**

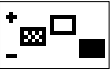


Number of exposures highlighted. 3 frames chosen as option.

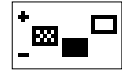
**6**




Sequence highlighted. 'Standard, over, under' chosen as option.



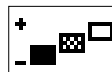
A



B

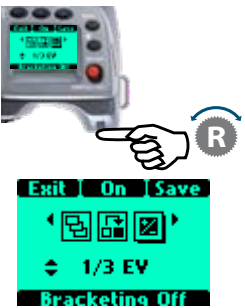


C




D

**7**

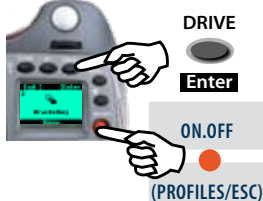


Step highlighted. 1/3 EV variation chosen as option.

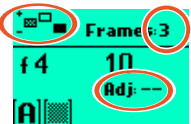
**8**



**9**




**EXAMPLE**



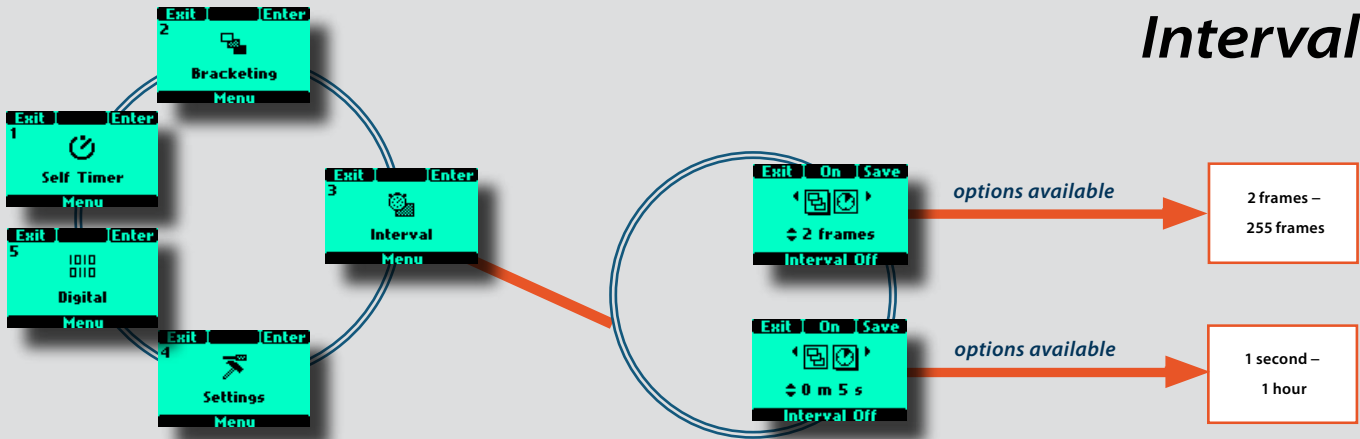
Screen after Bracketing setting activated indicating 3 frames remaining in a Standard, Over, Under, sequence with no adjustment to the next frame.

**EXAMPLE**



Viewfinder display indicating no adjustment to next frame and three frames left in the sequence.

# Interval



## 3 Interval

By using the interval setting, you can allow the camera to take a series of exposures automatically over a set period. This is often required for time and motion studies, security surveillance, nature study, etc. The exposure and focus settings (Manual or Auto) will be according to the camera settings at the time of exposure.

### Interval setting

- 1) Press the **MENU** button on the grip.
- 2) Turn the front control wheel until **Interval** appears.
- 3) Press the **DRIVE (Enter)** button on the grip.
- 4) Turn the front control wheel to access the options, that are:



#### Number of exposures

(the number of exposures required)



#### Interval duration

(the time interval between the exposures)

(The chosen symbol is indicated by a drop shadow)

- 5) In Number of exposures, turn the rear wheel to choose the number of exposures required: **2 – no limit**
- 6) In Interval duration, turn the rear wheel to choose:
  - 1 second – 1 hour**
- 7) Press **SAVE (DRIVE button)** to save the setting.

- 8) Press **ENTER (DRIVE button)** again from the Interval screen to activate the function. Press **On (AF button)**. Note that this now reads **Off** and the line of text at the bottom of the screen reads '**Interval on**'.

Half-press the shutter release button to standby mode for this function (press the shutter release button again (full press) for activation) or full-press the shutter release for immediate activation.



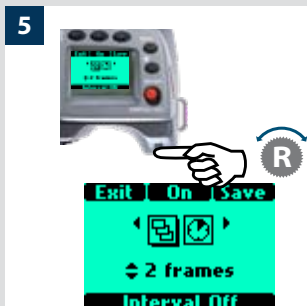
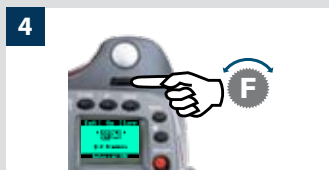
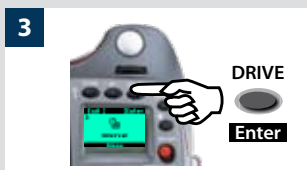
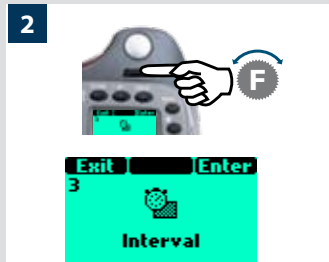
In Custom Options #27 you can select an initial delay of None, 2, 10, 60 seconds or the interval time.



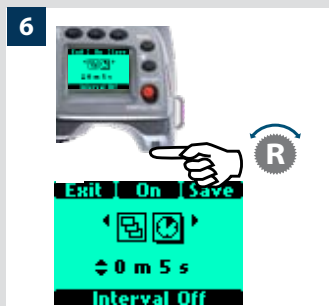
Check the lower text-row on the screen for ON or OFF status.



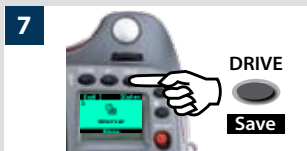
An Interval setting can be stopped mid-sequence by pressing the ESC button.



Number of exposures highlighted. 2 frames variation chosen as option.



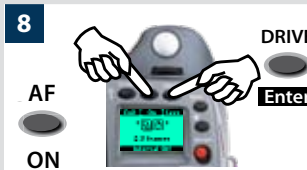
Interval duration highlighted. 5 seconds variation chosen as option.



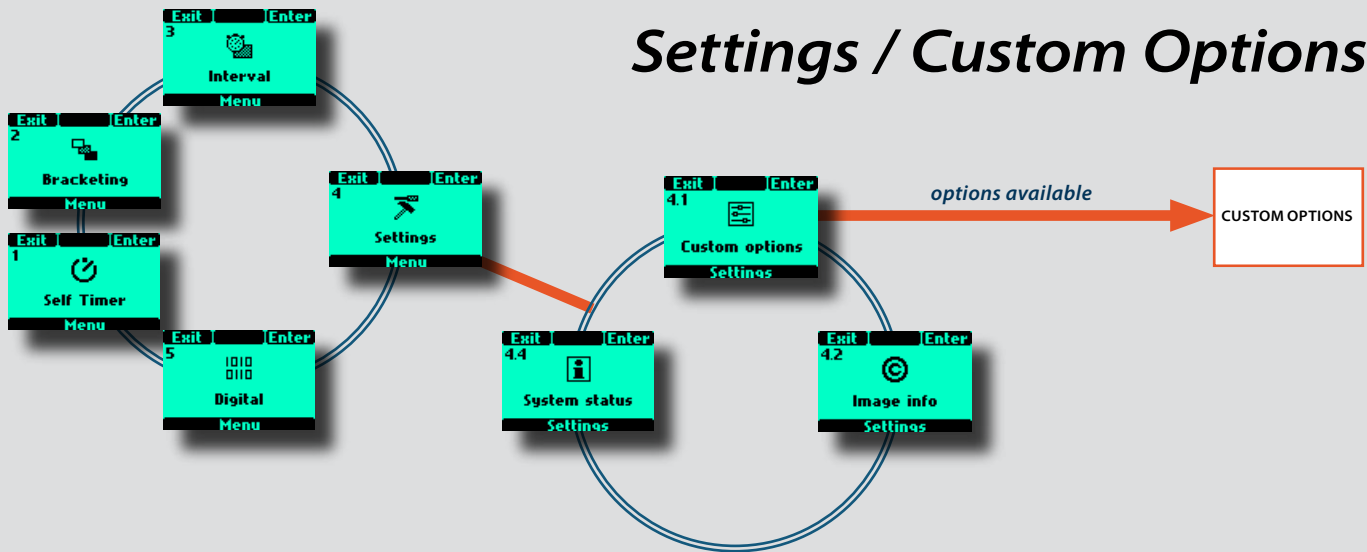
#### EXAMPLE



Screen after Interval setting activated indicating 3 shots remaining at 30 second intervals.



# Settings / Custom Options



## 4 Settings

From the **Settings** screen you can access three main sub-settings: **Custom options**, **Image Info** and **System status** by turning the front control wheel. From each of these three sub-settings you can access further screens. **Custom options** has more than 24 screens, **Image info** has two more screens each with more choices and **System status** has two more screens. Look at the main menu chart to get an idea of where all the options are on the menu tree

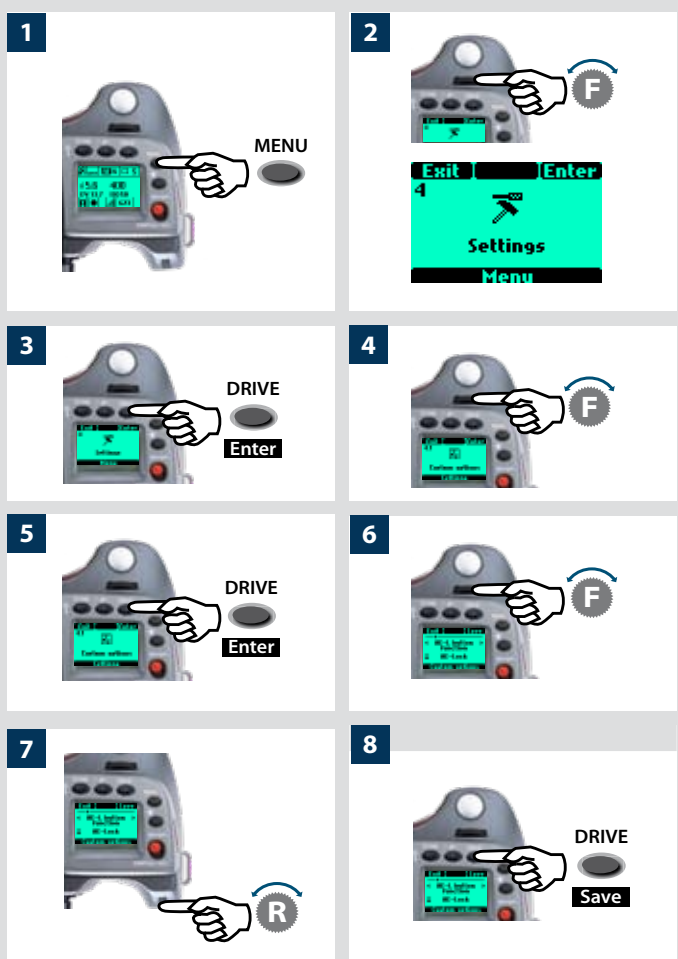
### 4.1 Custom options

- 1) Press the **MENU** button on the grip.
- 2) Turn the front control wheel until **Settings** appears.
- 3) Press the **DRIVE (Enter)** button on the grip.
- 4) Turn the front control wheel to access **4.1 Custom options**.
- 5) Press the **DRIVE (Enter)** button to access the more than 25 choices available.
- 6) Turn the front control wheel to the desired Option.
- 7) Turn the rear control wheel to the desired Setting.
- 8) Press **Save**

 As a shortcut to the Custom Option level, press **MENU** and then the **USER** button. After making any changes, press the shutter release button to save the new setting.

In the following list, the options marked in red are the default settings. So, in the case of the User button, for example, as None is the default there will be no reaction from the camera until you make a specific choice and save it.

If you want to reset the sensor unit to the default setting for all options, press the **ON.OFF** button quickly to enter **Profiles**, select **Standard** and then press **Load**.



## Please Note

The H3D can accept a film magazine and to cater for that it offers two extra Custom Options for film magazine use only. Consequently the H3D will display a total of 32 Custom Options when a film magazine is attached and only 30 Custom Options when the sensor unit is attached.

In the description below all 32 Custom Options are listed. This means that when using a sensor unit, the 'Options # 9 Magazine exposure lock' and 'Option #18 Film wind-on' screens will not appear on the camera display.

As these two options are situated within the list, the numbering of the options will consequently differ according to whether a film magazine is fitted or not. For example, Lens Exposure lock will normally be #10 but it will appear as #11 when a film magazine is attached because the additional option of Magazine exposure lock is listed after Option #8.

The description of the option displayed on the camera, however, remains correct; it is only the figure that differs. In practical terms this simply means when searching for a description of an option in the following list, you might want to check for the descriptive title instead of the number or use:

- the figures shown in **BLACK** here illustrate when the sensor unit is attached.
- the figures shown in **GREEN** here illustrate when the film magazine is attached.



## User button function 4/4

- **None** • Standby (enters standby) • Stop Down • Flash Measure • Interval timer • Self Timer • Bracketing • AF drive (lens in MF or AF) • Mirror up • B mode • T mode • Histogram (displays last histogram) • Grey balance exposure • Cycle LM mode • Delete last image • Dig. foc. check

Sets which function will be immediately activated when the User button is pressed (you cannot alter the setting in this mode though, only use it). The button has a toggle function so that by pressing it again the new setting will be de-activated.



## AE-Lock button function 5/5

- **AE-lock**

but can be reassigned to:

- **None** • Standby (enters standby) • Stop Down • Flash Measure • Interval timer • Self Timer • Bracketing • AF drive (lens in MF or AF) • Mirror up • B mode • T mode • Histogram (displays last histogram) • Grey balance exposure • Cycle LM mode • Delete last image • Dig. foc. check



## Stop down button function 6/6

- **Stop Down**

but can be reassigned to:

- Flash Measure • Interval timer • Self Timer • Bracketing • AF drive (lens in MF or AF) • Mirror up • B mode • T mode • Histogram (displays last histogram) • Grey balance exposure • Cycle LM mode • Delete last image • Dig. foc. check • None • Standby (enters standby)



## M.UP button function 7/7

- **Mirror up**

but can be reassigned to:

- B mode • T mode • Histogram (displays last histogram) • Grey balance exposure • Cycle LM mode • Delete last image • Dig. foc. check • None • Standby (enters standby) • Stop Down • Flash Measure • Interval timer • Self Timer • Bracketing • AF drive (lens in MF or AF)



## Standby timeout 1/1

- 5s • **10s** • 15s • 30s

Determines the amount of time the camera remains active before it automatically reverts to standby mode (indicated on the grip LCD by the H3D logo).

Minimises battery consumption.



## EV increment 2/2

- 1 Step • **1/2 Step** • 1/3 Step

Determines the amount of EV change applied (per click of either the front or rear control wheels) to either aperture or shutter speed.



## Exp adjust increment 3/3

- 1 Step • **1/2 Step** • 1/3 Step

Determines the amount of EV change applied (per click of the rear control wheels) when making fixed exposure adjustment settings.



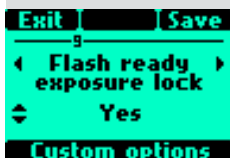


### Control wheel direction 8/8

- **Clockwise** • Counter clockwise

Determines the effect the direction of the controls wheels have on a setting.

For example, by moving the front control wheel to the left you can alter the aperture setting from f/8 to f/6.8 to f/5.6 and so on. By changing the wheel direction setting however, the same action of turning the wheel to the left would then produce the opposite effect, that is, the aperture settings would change from f/ 8 to f/ 9.5 to f/ 11, and so on.



### Flash ready exposure lock 9/9

- **Yes** • No

Allows you to make an exposure before the flash is fully charged. For use with integral flash unit or other TTL compatible flash units connected to the hot-shoe. Not valid for flash units connected by the PC connector.

**Yes** blocks the shutter until flash is ready.

**No** allows shutter release before flash is ready.



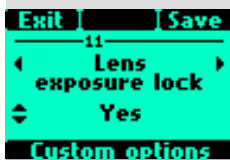
### Magazine exposure lock (Magazine only) 10

- **Yes** • No

Allows you to release the camera without a film loaded in the magazine.

**Yes** blocks the shutter if there is no film in the magazine and also displays a message on the grip LCD: *No film.*

**No** allows the shutter to be released with no film in the magazine.



### Lens exposure lock 10/11

- **Yes** • No

Allows you to release the camera without a lens attached.

**Yes** blocks the shutter if there is no lens attached and also displays a message on the grip LCD: *No lens.*

**No** allows the camera to perform a release operation without a lens.



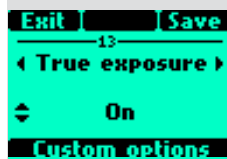
### Out of range exposure lock 11/12

- **Yes** • No

Allows you to release the camera when either the aperture or shutter speed setting is beyond the working range (indicated on the LCDs by “—”).

**Yes** blocks the shutter if beyond the working range.

**No** allows the shutter to be released if beyond the working range.



### True exposure 12/13

- **On** • Off

Determines whether the exposure is automatically adjusted to create a true exposure setting. (See Appendix, Glossary of Terms for full explanation).

**On** allows the adjustment.

**Off** retains the normal setting.



### Spot mode 13/14

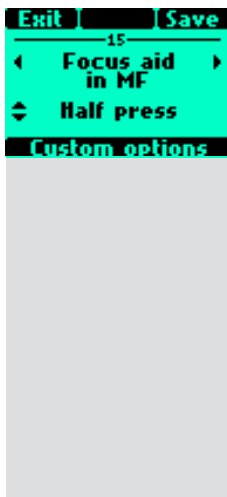
- **Normal** • Zone

Determines how the camera behaves when set to Spot Mode.

**Normal** makes the camera behave in the same fashion as when set to Average or Centre Weighted.

**Zone** makes the camera behave in the same fashion as the Hasselblad 205FCC. That is, the central spot is placed over a particular area of the subject and the AE-L button is pressed. The exposure is then calculated assuming that the metered area is 18% grey or Zone 5 and is indicated on the LCD as Zone 5 (see Appendix / Glossary of Terms). Alternatively, the area can be reassigned to another zone by turning the rear control wheel.

Then, when the camera is moved, the areas within the central spot are indicated by their zone values.



**Focus aid in MF** 14/15

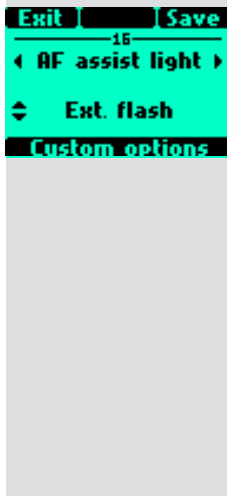
- **Half press** • Always • Off

Sets how the focus aid arrowhead LED symbols appear in the viewfinder display in manual focus mode.

**Half press** makes them visible when the shutter release button is pressed half way.

**Always** makes them visible all of the time when camera is active.

**Off** disables them completely.



**AF assist light** 15/16

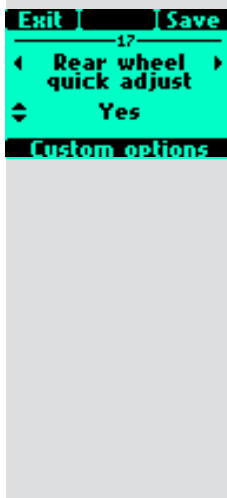
- Camera • Ext flash • Off

Allows projection of light pattern to assist the autofocus system in poor light or low contrast situations.

**Camera** sets the integral AF assist illumination to be always active.

**External flash** activates the AF assist illumination projected by a suitable attached external flash unit. When detached, however, the integral system is automatically used.

**Off** sets the AF assist illumination to remain always inactive.



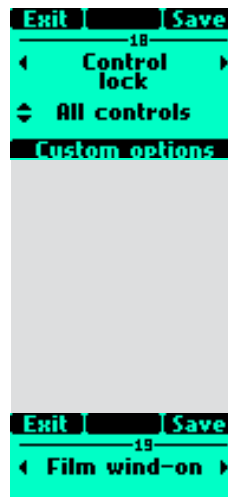
**Rear wheel quick adjust** 16/17

- Yes • No

Allows rear control wheel to make a rapid EV adjustment (or EV compensation) in auto-exposure mode.

**Yes** turns the setting on. By turning the rear control wheel, the adjustment is made and appears on both LCDs as a ± symbol between the shutter speed and aperture values. The amount of deviation also appears above the scale to the left of the aperture value on the viewfinder LCD.

**No** turns the function off completely.



**Control lock** 17/18

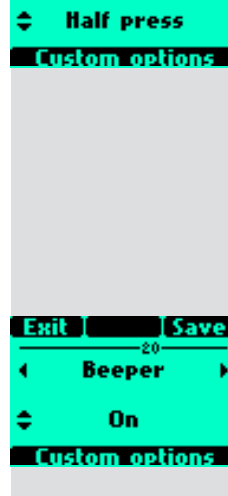
- All controls • Wheels • Off

Sets the amount of locking used when the Control Lock button is pressed.

**All controls** locks control wheels and buttons.

**Wheels** locks only control wheels. They remain operable in any setting mode, however.

**Off** disables lock function.



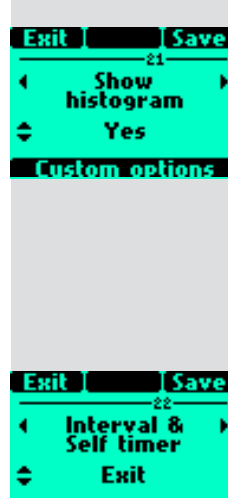
**Film wind-on (Film magazine only)** 19

- Direct • Half press

Sets when the film will be advanced to the first frame.

**Direct** advances film automatically to the first frame when the film holder is inserted or when the magazine is attached.

**Half press** advances the film only when the shutter release is pressed to half press position.



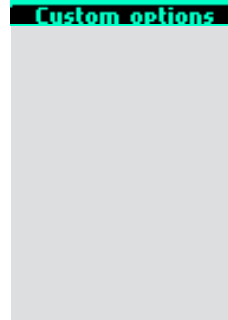
**Beeper** 18/20

- On • Off

Sets the audible beeper signal.

**On** enables the signal.

**Off** disables the signal.



**Show histogram** 19/21

- Yes • No

Sets whether a histogram of a digital exposure appears on the LCD after exposure. Only for use together with digital backs that support this feature.

**Yes** enables the setting.

**No** disables the setting.



**Interval & Self Timer** 20/22

- Exit • Stay

Allows either the Interval or Self Timer mode to remain active after an exposure or immediately return to standard setting.

**Exit** clears the setting and produces an automatic return to standard setting after an exposure.

**Stay** retains the setting after an exposure.



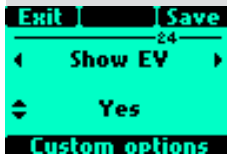
### AE lock / Quick adjust 21/23

- **Exp reset** • **Saved**

Allows either the AE-Lock or Quick adjust mode to remain active after an exposure or immediately return to standard setting.

**Exp Reset** clears the settings and produces an automatic return to standard setting after an exposure.

**Saved** retains the AE-Lock or Quick adjust settings after an exposure.



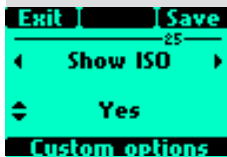
### Show EV 22/24

- **Yes** • **No**

Allows the display of EV settings on the grip LCD.

**Yes** enables the display.

**No** disables the display.



### Show ISO 23/25

- **Yes** • **No**

Allows the display of ISO settings on the grip LCD

**Yes** enables the display.

**No** disables the display.



### Bracket param. in Manual 24/26

- **Shutter speed** • **Aperture**

Selects either the shutter speed or the aperture as the parameter which changes in a bracketing sequence when in Manual exposure mode.

**Shutter speed** selects changes in shutter speed.

**Aperture** selects changes in aperture settings.



### Aperture control in Manual 25/27

- **Front wheel** • **Rear wheel**

Selects which control wheel changes the aperture setting when in Manual exposure mode.

**Front wheel** selects the front control wheel to change the aperture setting.

**Rear wheel** selects the rear control wheel to change the aperture setting.



### Low flash warning 26/28

- **On** • **Off**

Controls the display of the 'Low flash' warning message and triangle.

**ON** enables the function.

**OFF** disables the function.



### Interval timer initial delay 27/29

- **None** • **2s** • **10s** • **60s** • **Interval time**

Allows an initial delay before the first exposure of an interval timer function operation.



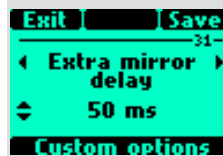
### Aperture indication 28/30

- **Normal** • **Light meter**

Allows choice of aperture indication display (in Manual mode only).

**Normal** selects conventional display (f5.6, f8, etc)

**Light meter** selects 'light meter' type display (f5.6<sup>0</sup>, f8.<sup>5</sup>, etc)



### Extra mirror-delay 29/31

- **None** • **5 ms** • **10 ms** • **20 ms** • **50 ms** • **100 ms** • **200 ms** • **400 ms**

Extends the delay period between the mirror being raised and the opening of the lens shutter thereby reducing the effect of vibration on longer exposure times.

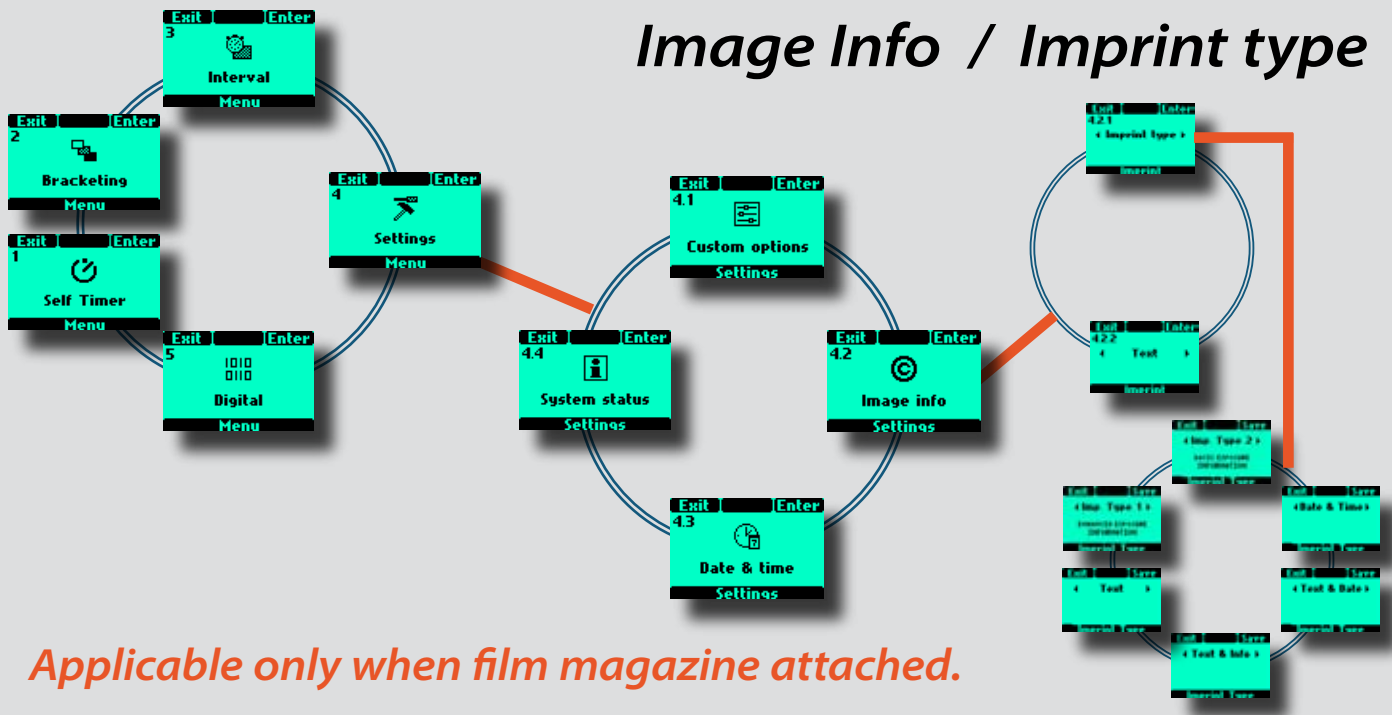


### ISO / WB menu 30/32

- **Menu** • **Flash** • **AF** • **Drive**

Re-assigns the Flash, AF or Drive button on the grip to directly access the ISO /White balance setting screen.

# Image Info / Imprint type



*Applicable only when film magazine attached.*

## 4.2 Image Info (film magazines only!)

The Imprint facility controls the text that will appear along the edge of each frame on a film. It is possible to imprint approximately 40 characters at one time.

**Imprint Type** records technical information automatically created by the camera. **Text** records information created by the user.

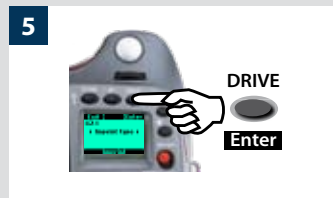
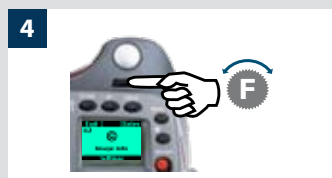
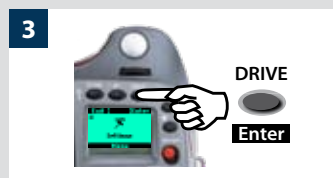
### 4.2.1 Imprint type

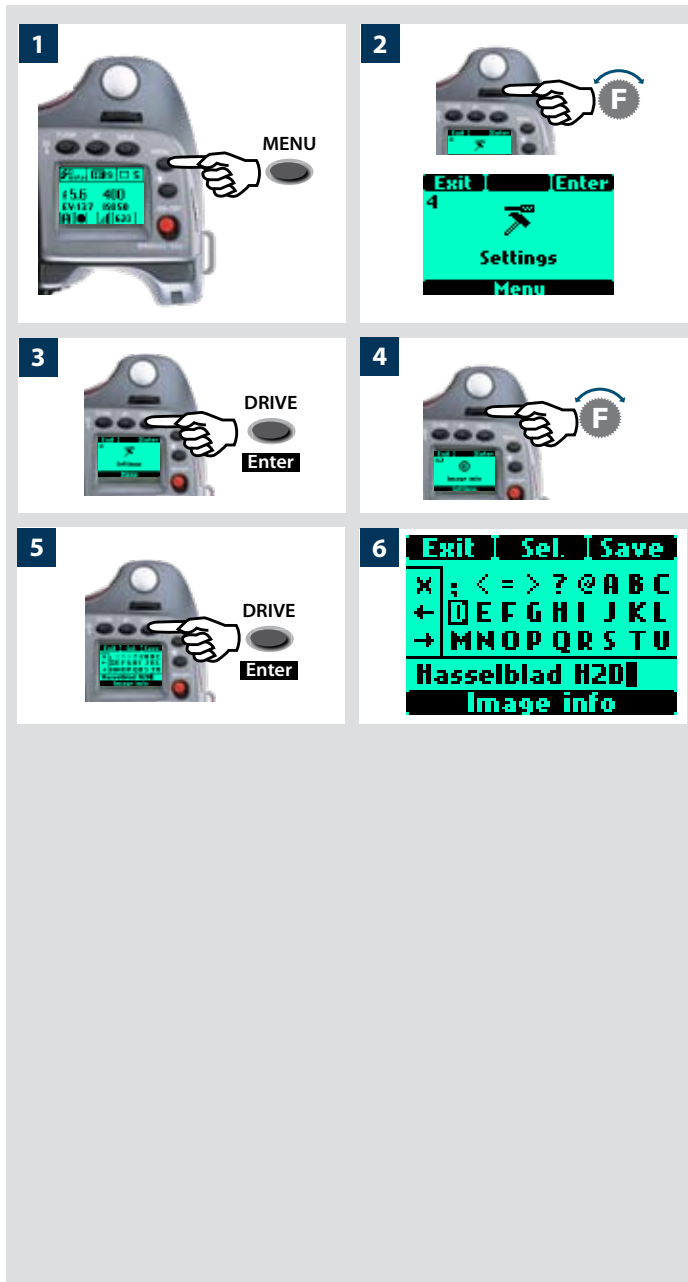
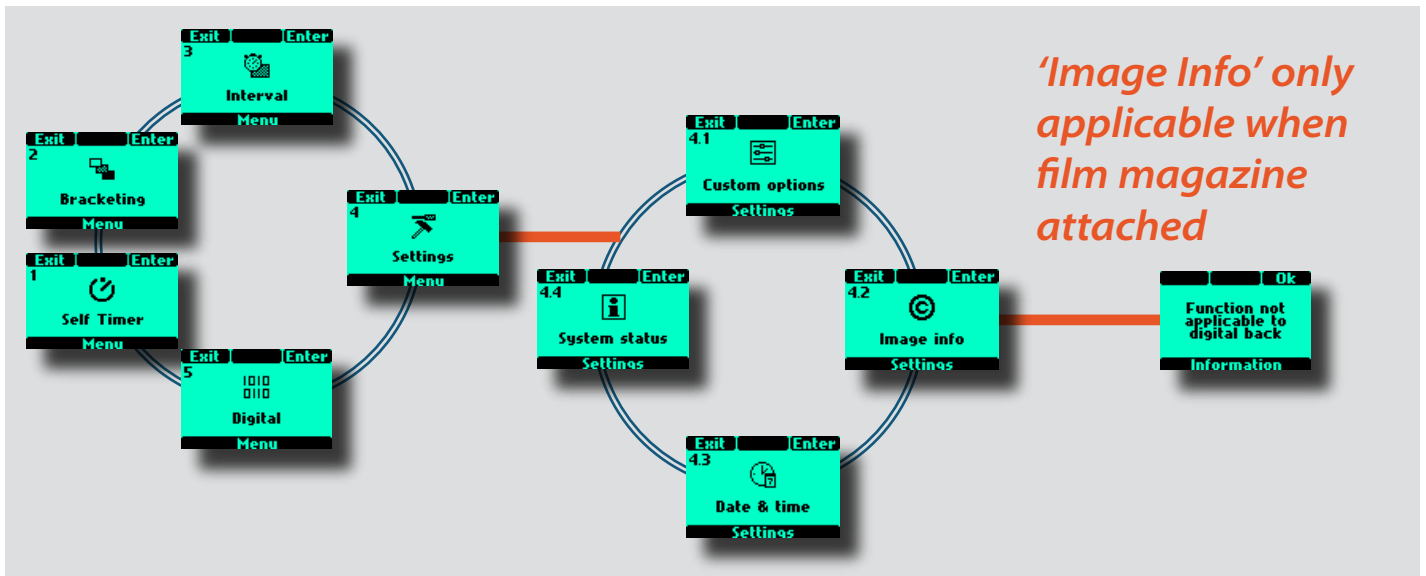
The following can be chosen as an option:

- Imp. Type 1 prints the relevant information: aperture, shutter, metering mode, exposure mode, exposure compensation and flash compensation.
- Imp. Type 2 prints the relevant basic information only: aperture, shutter, and exposure correction.
- Date & Time prints date & time only (the correct date and time is set through the Settings menu under 'Date & Time'.)
- Text & Date prints text plus date
- Text & Info prints text plus basic info
- Text prints text only (that you have created in 4.2.2 Text)

### Imprint type setting

- 1) Press the **MENU** button on the grip.
- 2) Turn the front control wheel until **Settings** appears.
- 3) Press **Enter (DRIVE button)** on the grip.
- 4) Turn the front control wheel to access **4.2 Image info**.
- 5) Press **Enter (DRIVE button)** to **4.2.1 Imprint type**.
- 6) Press **Enter (DRIVE button)** again and turn the front control wheel to select the desired option.
- 8) Press **Save (DRIVE button)** on the grip.





## 4.2.2 Text

In Image info you can compose your own combination of letters, words, symbols, etc to be included in the metadata. The same procedure is also used to change a Profile name.

### Text setting / Profile name changing

- 1) Press the **MENU** button on the grip.
- 2) Turn the front control wheel until **Settings** appears.
- 3) Press the **Enter (DRIVE)** button on the grip.
- 4) Turn the front control wheel to access **4.2 Image info**.
- 5) Press the **Enter (DRIVE)** button to **4.2.2 Text**.
- 6) On the left side of the screen there is a small box frame containing an **X** symbol and two arrow symbols. By turning the front control wheel, the selector cursor will enter the box and by turning the rear control wheel the selector cursor will move up and down.
  - When the **X** in the box is highlighted and the **Sel.(AF)** button is pressed, the character highlighted in the text line lower down the screen will be deleted.
  - When an arrow in the box is highlighted, the text line cursor moves along the text line in the arrow's direction, moving past every character with every click on the **Sel.(AF)** button. The highlighted character in the text line can then be replaced by a new character chosen by moving the selector cursor out of the box, positioning it over the new character to highlight it, and then pressing the **Sel.(AF)** button.
  - By turning the front control wheel, the cursor moves horizontally.
  - By turning the rear control wheel, the cursor moves vertically and introduces all available characters by scrolling the screen.

**So, to write and store the characters, proceed as follows:**

- 1) You can firstly clear an unwanted line of text by highlighting the **X** symbol in the box and repeatedly pressing the **Sel.(AF)** button.
- 2) Find the character you want by scrolling with the rear control wheel until it appears on the screen. (The 'space' character is the 'empty space' to the left of the exclamation mark, top row furthest to the left).
- 3) Move the selector cursor with a combination of the front and rear control wheels until the desired character is highlighted.
- 4) Press the **Sel.(AF)** button to save the character that will then appear in the text line along the lower part of the screen.  
Continue with the same procedure until you have completed the line of characters and symbols.
- 5) Press the **Save (DRIVE)** button to store the new setting.

 All Image Info is automatically included in the metadata file for each image.

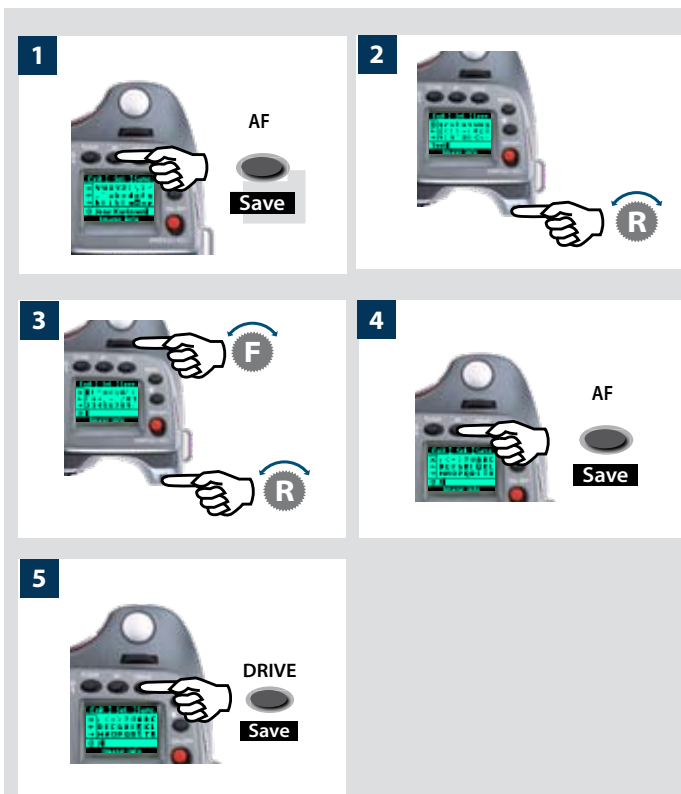
## Changing text - an example

Here is an example of how to change existing text (in this case the word 'Text' to a copyright symbol plus a photographer's name - 'Jens Karlsson'). See previous section '4.2.2 Image info for procedure description.

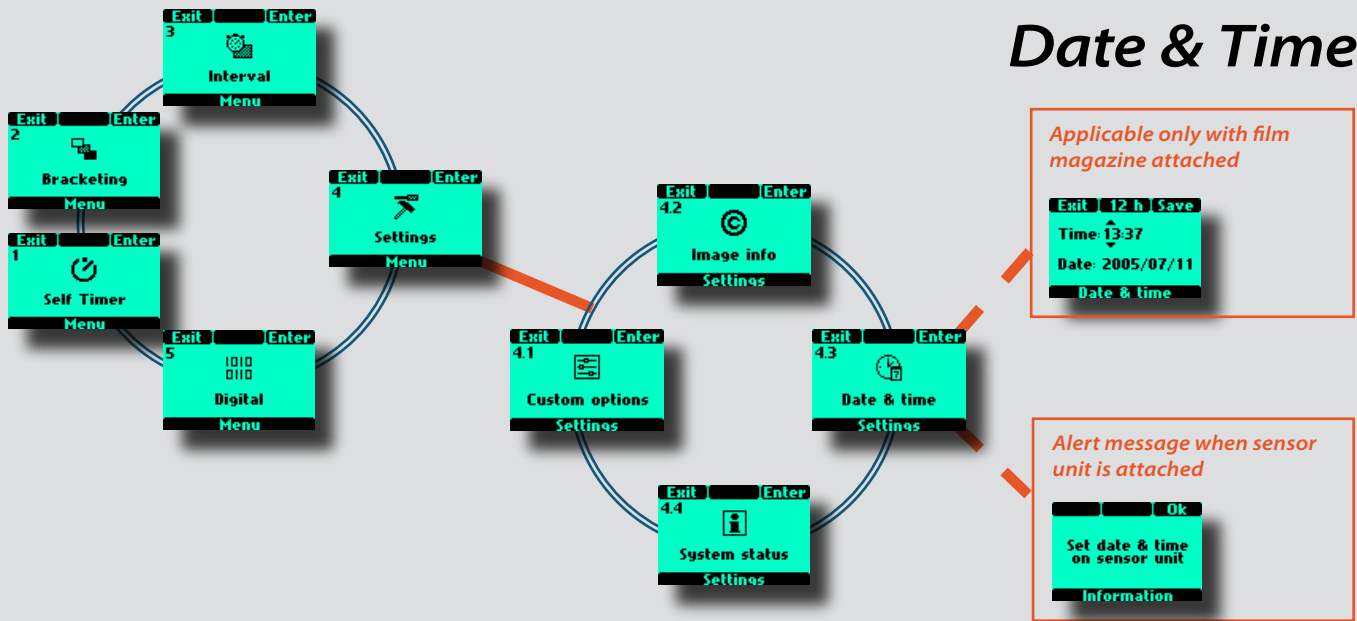
- 1) Start by accessing the **Image info** screen. On the text row towards the bottom of the screen, the text line cursor is automatically placed to the right of the character that is to be changed. Turn the front and rear control wheels to move the selector cursor until the **X** symbol is highlighted.
- 2) Press **Sel. (AF button)** and the character will be erased.
- 3) Repeated pressing of **Sel.** will progressively erase all the characters in the line.
- 4) After erasing unwanted text, turn the front and rear control wheels until the desired character is highlighted by the selector cursor (in this case the copyright symbol) and press **Save**.
- 5) Choose the next character in the same manner (in this case a space) and press **Save**.
- 6) The capital letter 'J' has been highlighted and saved in this example.
- 7) Repeat the procedure until all the letters and characters you want appear. As you progress with more characters, those to the left will temporarily disappear from the screen so that you can see what you are adding. Don't forget there is a maximum of approximately 40 characters.

If you make a mistake you must remove each character singly (see steps 1-3 above) until you reach where you want to make a change and then return to the 'Adding text' procedure again.

- 8) This example shows a completed 15 character text line with symbols, spaces, upper and lower case (large and small) letters.



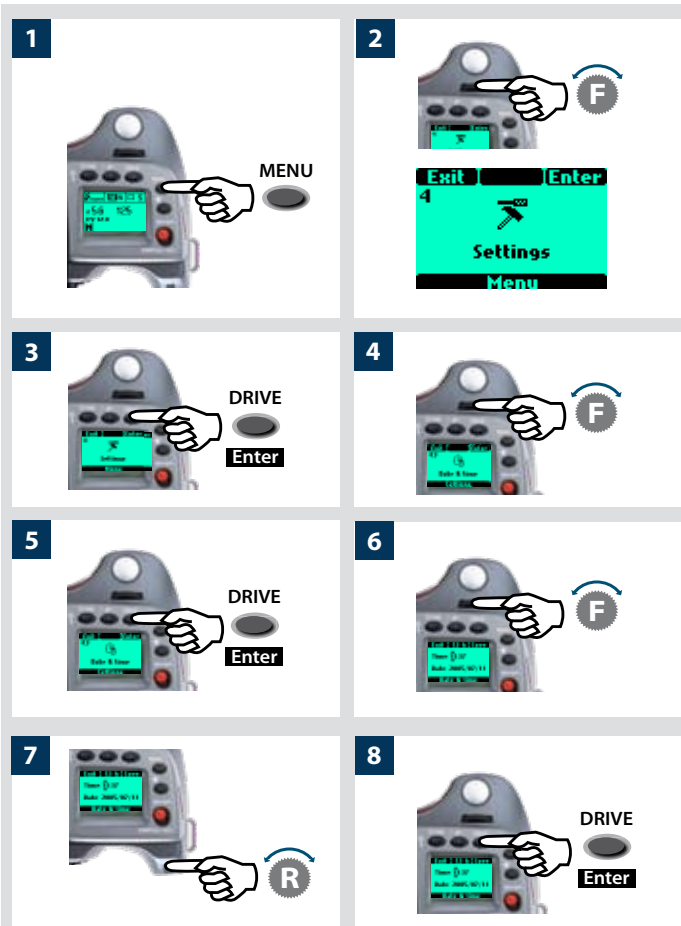
# Date & Time



## 4.3 Date & Time (film magazines only!)

Adjust date and time settings by the following procedure:

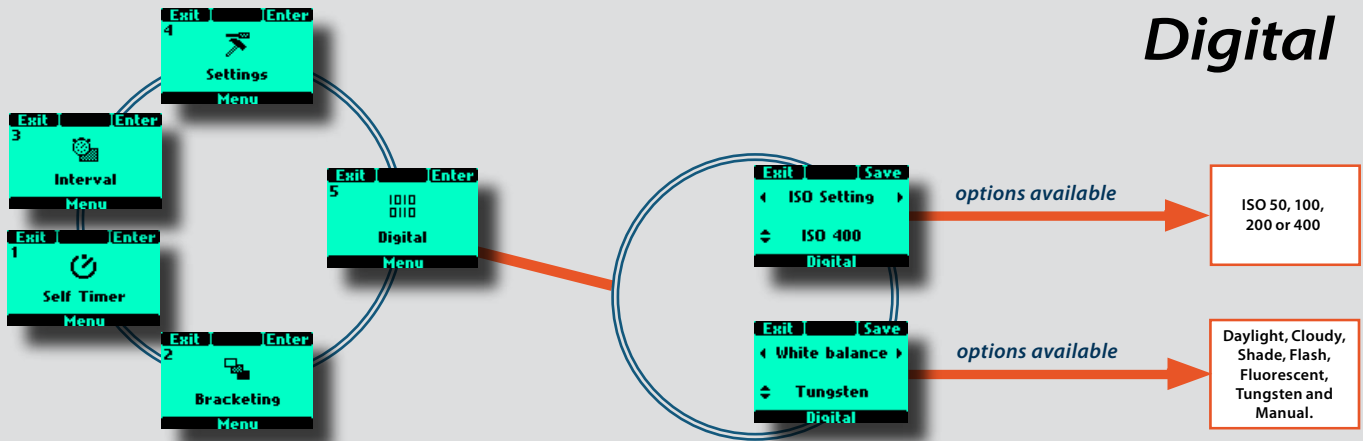
- 1) Press the **MENU** button on the grip.
- 2) Turn the front control wheel until **Settings** appears.
- 3) Press the **DRIVE (Enter)** button on the grip.
- 4) Turn the front control wheel to access **Date & Time**.
- 5) Press the **DRIVE (Enter)** button.
- 6) By turning the front control wheel you can move the cursor to mark the following for change: hours, minutes, year, month and day respectively. By pressing the 24 h button (AF), you can choose between a 24 hour or 12 hour system for time.
- 7) Turn the rear control wheel to make the changes when the cursor is correctly positioned.
- 8) Press the **Save (DRIVE)** button to store the new setting.







# Digital



## 5 Digital


From the Digital screen you can choose between various white balance and ISO settings. These camera settings will override any such settings made on the sensor unit and will show up on the OLED as new sensor unit settings.

### ISO Setting & White Balance

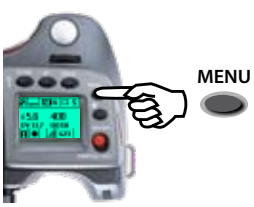
- 1) Press the **MENU** button on the grip.
- 2) Turn the front control wheel until **Digital** appears.
- 3) Press the **DRIVE (Enter)** button on the grip.
- 4) Turn the front control wheel to access either of the two options, that are:

#### ISO setting and White Balance


- 5) In **ISO setting**, turn the rear wheel to choose between: 50, 100, 200 or 400.
- 6) In **White Balance**, turn the rear wheel to choose between: Daylight, Cloudy, Shade, Flash, Fluorescent, Tungsten and Manual.
- 7) Press **SAVE (DRIVE button)** to save the setting.

 *White Balance settings are only approximate color temperature settings. They are only used for user convenience when viewing the OLED on the sensor unit. The 3F file is a raw format file and therefore contains all the information required for correction in FlexColor and/or other software, regardless of the original color temperature at the time of exposure.*


**1**




**2**



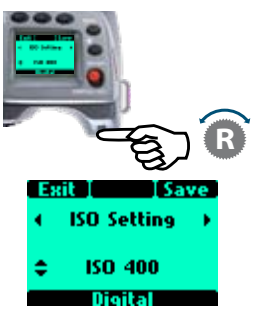
**3**



**4**

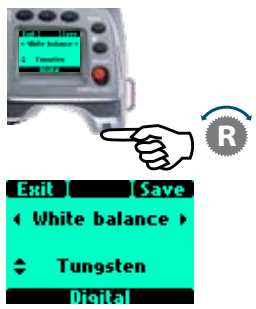


**5**




ISO setting. ISO 400 chosen.

**6**



White balance setting. 'Tungsten' chosen.

**7**



# Customizable button function list

- The **USER**, **AE-L**, **STOP DOWN** and **M.UP** buttons can all be reassigned to different functions.
- The **USER** button has no function until specifically assigned one (default is 'None'). The **AE-L**, **STOP DOWN** and **M.UP** buttons, however, by default are assigned the function appropriate to the name, until assigned otherwise.

## The buttons can be assigned or reassigned to the following functions:

### None

The user button has no function.

### Standby

Sets the camera in standby mode to save battery consumption.

### Stop down

Stops the lens down.

### Flash Measure

Initiates flash measure function.

### Interval timer

Initiates interval timer function.

### Multi exposure

Initiates multi exposure function.

### Self timer

Initiates self timer function.

### Bracketing

Initiates bracketing function.

### AF Drive

Activates the AF system in any focusing mode. When the button is pressed the AF system sets the correct focusing point automatically. This is a rapid, accurate and handy way of using the AF system when the camera is set to Manual focus mode. In this manner you take advantage of the accuracy and certainty of the autofocus system while retaining the control inherent in manual focusing mode.

### Mirror up

Controls the mirror up or down function (same function as the M-UP button).

### B mode

Sets the camera to B exposure mode.

### T mode

Sets the camera to T exposure mode.

### Cycle LM mode

Changes the light-metering method in a loop manner: Centre Weighted/Average/Spot.

## The following do not function when a film magazine is attached:

### Histogram

Recalls the last shown histogram on the grip LCD.

### Grey balance exp.

Initiates a grey balance exposure using the marker frame to select the desired tone.

### Delete last image

Activate the delete function for the last image in a digital back.  
(to be implemented at a later stage)

### Dig. foc check

Displays last exposure taken at 100% scale on digital backs with LCD.



A quick way to program the customizable buttons (and to access the Custom Option level in general) is to use the short-cut as follows:

- 1) Press the **MENU** button.
- 2) Then press the **USER** button.

This directly accesses the "**Custom options**" level in the menu where you can access the desired option for a setting change.

## Flash

- Sync at all shutter speeds to 1/800s
- Integral fill-flash
- SCA 3002 compatible
- Flash measure capability
- Rear sync capability

*The H system meets professional demands for a variety of situations where flash is required.*

*It includes an integral flash primarily intended for fill-flash use but strong enough for simple close work.*

*Combined with an adapter and a portable unit, H cameras can exploit the automatic features offered by Metz and other top names in the field for powerful and reliable solutions*

*When in the studio, the H system is capable of providing flash metering for maximum control and security.*



The H3D can be used together with most flash units in manual mode. However, to make use of a TTL automatic function, you must ensure the flash unit is compatible with the SCA 3002 system. Connection is either by the PC socket or by the hot shoe (see warning note below).

The viewfinder houses an integral fill-flash with a guide number of 12 and features OTF/TTL flash control. This unit is capable of providing enough illumination for many fill flash functions outdoors as well as simple indoor shots at shorter distances.

Flash output can be adjusted separately from ambient exposure for optimum control.


Separate flash units can be used in dedicated mode when connected to the hot shoe if the unit is compatible with the SCA3002 (Metz) system using a Hasselblad SCA3902 adapter. This provides a cable free link up for information transfer.

Flash synchronisation can be set to normal or rear (the beginning or end of an exposure).

Please see the relevant user manuals for information regarding separate flash units.

 As with all strobe/studio flash use, very particular attention should be taken to ensure correct connections and general handling practice. Potential dangers might increase when cameras are also connected to electronic peripherals (digital backs, computers, lighting units, etc) and should diminish when IR and similar wireless flash release devices are used.

Victor Hasselblad AB and Hasselblad A/S can accept no responsibility whatsoever for accidents that might occur or damage caused when Hasselblad equipment is used in combination with third-party units of any description.

 Do not attempt to connect a flash unit dedicated for use with another camera brand via the hot shoe. The flash unit and / or camera could be damaged.

## General

When using the A or S setting together with flash, the exposure requirements of the camera will dominate which might produce slow shutter speeds indoors, for example, requiring the use of a tripod. If, on the other hand, you select P or Pv instead, then a shutter speed of 1/60 or faster is automatically chosen by the camera enabling you to hand hold.

When using flash close up or when using larger aperture settings, remember that the flash unit's output has a specific minimum duration which might still be too great for correct exposure. Read the unit's output specifications for further information regarding any potential restrictions.

You can use the flash metering capability with external flash units of all kinds (TTL flashes must be set to Manual mode).

Rear sync is a useful feature used either for effect or to produce a more 'natural' look when combining long exposures involving light trails and flash.

When using suitable dedicated units (compatible with SCA3002), adjustments are made automatically and governed by the settings on the camera. This applies to whether the flash unit is set to TTL or whether it is set to its own integral metering system (A).

Control of either the integral flash unit or separate SCA3002 compatible flash unit regarding the two functions, exposure compensation and shutter sync, is via the grip. The flash measure function can be used for flash units that are not SCA 3002 compatible or for SCA 3002 compatible units at manual setting.

 Only flash units specially adapted for use with the H3D should be connected to the hot shoe on the camera.

To change the balance between flash output and camera exposure requirements to produce a variety of effects, use the exposure compensation function. For various long exposure effects use the sync function. To make flash exposure tests use the flash measure function.

### To access the controls:

- 1) Activate the camera and press the **FLASH** button once.
- 2) Turn the front control wheel to set the amount of compensation required:
  - from +3EV through -3EV
  - press **Clr (AF button)** to clear the setting quickly if required.
- 3) Turn the rear control wheel to set:
  - normal sync (flash triggered just after the shutter opens)
  - rear sync (flash triggered just before the shutter closes)
  - flash measure (with non-TTL flash units or TTL units in Manual mode)
- 4) The grip LCD shows the flash mode - Normal or Rear - in the standard display.
- 5) When set to Flash Measure, a specific screen requests you to press the AE-L button in order to make a reading. See below for details.

### Integral flash


The integral flash unit features the following specifications:

Guide no.	12
Coverage	56° horizontal, 44° vertical
Maximum light fall-off at side centres	- 1EV (50%)
Colour temperature (full flash)	5,000 – 5,600° K

To raise the flash unit into its operative position, slide the flash-unit catch backwards in the direction of the flash symbol. To return the flash unit into its closed position, push down on the top of the unit until it clicks back into place. The flash unit is automatically activated when it is in the operative position and de-activated when returned to its stored position.

The green LED flash symbol blinks in the viewfinder when the flash unit is charging and remains stationary when fully charged. The flash output can also be adjusted for optimum light balance in fill-flash situations.

 Do not use the integral flash together when another external TTL flash unit is connected (and used in TTL or A mode)

 For full coverage with the integral flash, use 80 mm or longer lenses (without a lens shade).


### Using the integral flash:

- 1) Slide the flash-unit catch backwards in the direction of the flash symbol.
- 2) Press the **FLASH** button.
- 3) Choose between **Normal** or **Rear** sync by turning the rear control wheel and the amount of compensation (if required) by turning the front control wheel.
- 4) Press **Save (Drive)** button. Make an exposure.


**1**



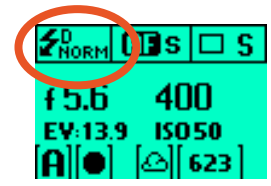
**2**



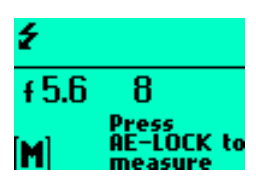
**3**




**4**




**5**



**Example of viewfinder LCD display showing Flash set to Rear sync as well as '-1EV' exposure compensation.**




**1**




**2**



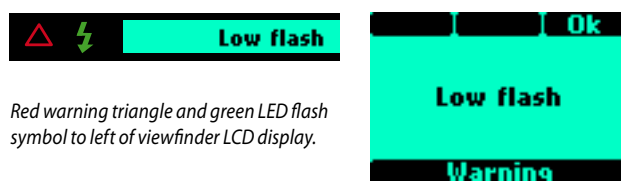
**3**



**4**




**5**



Red warning triangle and green LED flash symbol to left of viewfinder LCD display.

- 5) If the settings were incorrect to match the output of the flash unit, the viewfinder LCD displays a red triangle alongside a flashing green 'flash' symbol plus a warning message - '**Low flash**'. The grip LCD will also display a warning message - '**Low flash**'.

Conventional measures should then be taken to correct the situation. (That is: move closer to the main subject, use a larger aperture setting or use a higher ISO setting).

 The 'Low Flash' warning can be turned off in Custom Option #26 if preferred.

### Separate flash unit connection and use

Separate flash units can be electrically connected either by way of the hot shoe accessory holder (see previous warnings) on the top of the viewfinder or via a cord to the PC connection port on the left hand side of the camera body. Slave unit switches/ transmitters can also be connected similarly dependant on unit (see specific user manuals for details).

Keep the plastic safety cover in place in the hot shoe when not in use.

### Flash measure of separate flash unit

You can measure the effect of an attached flash unit (with PC connected flash units and SCA3902 compatible flash units set to M mode), where the camera acts much as a flash meter would. The aperture setting can be adjusted and more trial exposures made until the information on the grip LCD is satisfactory.

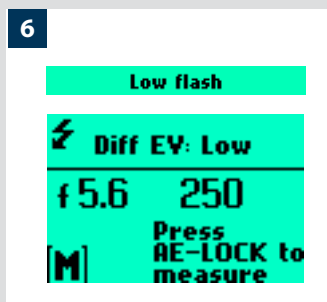
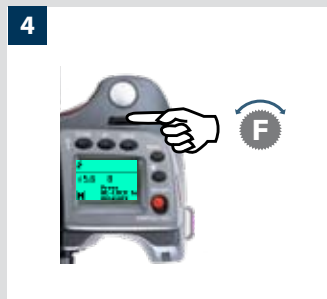
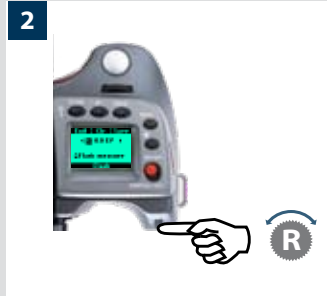
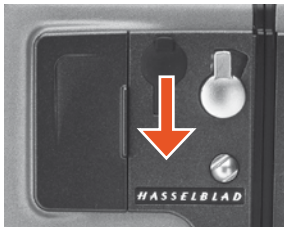
**To use flash measure:**

- 1) Press the **FLASH** button on the grip to access the flash option screen.
- 2) Turn the rear control wheel until **Flash measure** appears.
- 3) Press **Save (DRIVE** button) to access the flash exposure screen.
- 4) Make preliminary required aperture setting by turning the front control wheel.
- 5) Press the **AE-L** button. The camera will close the aperture, raise the mirror and fire the flash. Light reflected from the flash lit subject will be reflected off a white spot on the auxiliary shutter to the meter sensor.
- 6) Deviations from a normal exposure are displayed as differences in EV on the grip LCD and the viewfinder LCD. If '**high**' or '**low**' appears, change the aperture accordingly and make a new test reading.

Change the aperture until **Diff EV: 0** appears, or the desired amount of deviation from the normal exposure.

**Diff EV: Low** signifies more than 2 EV under

**Diff EV: High** signifies more than 2 EV over



# 16

## Optional Accessories

- Converter
- Extension tubes
- Release cord
- Filters
- Tripod quick coupling
- Support strap
- Camera strap
- Focusing screens
- CF adapter
- Proshade
- Flash adapter
- HV 90 viewfinder
- HVM waist level viewfinder
- HM 16-32 Film magazine
- HMi 100

*Optional accessories provide the opportunity to extend the capabilities of your system or just to add extra convenience to suit your way of working.*

*(The figures in brackets after the headings are the product codes.)*

# H3D



### Converter H 1.7X

(3023717)

The Converter attaches between the lens and the body to increase the focal length by a factor of 1.7. This provides a convenient way to expand your range of lenses. The Converter H 1.7 X features the same outstanding optical and mechanical quality as all the lenses in the Hasselblad H system. The optical design consists of 6 elements in 4 groups.



### UV-sky filters

(3053470, 3053474 and 3053478)

Absorbs UV radiation and reduces blue haze without affecting colours. Also protects the front lens surface. Particularly recommended when the camera is used in harsh conditions. Available in three sizes to suit various lenses: UV-sky 67 mm (3053470), UV-sky 77 mm (3053474) and UV-sky 95 mm (3053478).



### H 13, 26 and 52 Extension tubes

(3053513, 3053526 and 3053542)

The Extension tubes attach between the lens and the body to reduce the close focusing distance for close up photography. They are available in three sizes: 13mm, 26mm and 52 mm. As the H3D has a TTL light metering system, exposure compensation is automatic.



### Pola filters

(3053482, 3053486 and 3053490)

Reduces non-specular reflections and glare. Increases colour saturation in general. Can intensify a blue sky. Available in three sizes.



### Release cord H

(3043370)

Remote release cord with a cable length of 0.5 m.



### Tripod quick coupling H

(3043326)

Mounted on a tripod, this accessory facilitates rapid attachment and removal of the camera. The camera is firmly held in an exact and repeatable position. Two integrated spirit levels make horizontal positioning of the camera easy. The Tripod quick-coupling H fits 1/4" and 3/8" tripod threads and has a safety catch.



### Support strap H

(3053623)

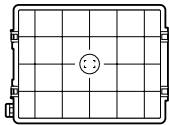
Improves comfort and security with hand-held photography.



### Camera strap H

(3053616)

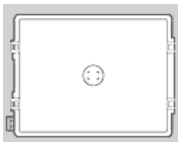
Extra wide camera strap with anti-slip backing.



### Focusing screen HS-grid

(3043310)

Spherical Acute-Matte D type with grid and central markings for spot ( $\text{\O} 7.5 \text{ mm}$ ) and AF metering area. Grid provides aid in technical, architectural, and other detail photography.



### Focusing screen HS-standard

(3043305)

Spherical Acute-Matte D type. Central markings for spot ( $\text{\O} 7.5 \text{ mm}$ ) and AF metering area. Supplied with all H3D camera bodies.



### CF Adapter

(3043500)

The CF adapter allows virtually all lenses from the V-system to be used on H-system camera bodies. This automatically expands the potential lens range for H cameras by more than a dozen different focal lengths.



### Proshade V/H 60 - 95

(3040740)

An adjustable bellows lens shade that provides highly efficient protection against stray light. Its compact, flat folding design saves space in the equipment case. With adapters fits all HC lenses and virtually all V system lenses. Also features a filter holder for glass, gelatin, or plastic filters.



### Proshade adapters

(3043415, 3043417, 3043419)

67 mm, 77 mm and 95 mm adapters with bayonet mount for HC lenses. Features lock to provide positive and secure attachment.



### Flash adapter SCA 3902

(3053393)

For connecting flashes compatible with the SCA 3002 system to the Hasselblad H3D.



### HVM waist level viewfinder

(3053328)

The HVM waist level viewfinder allows a comfortable lower viewing angle either for effect or where eye contact with the subject is desirable in portrait photography, for example. Autofocus function of all lenses fully retained. Optimized for horizontal format shooting and not suitable for vertical format use.



### HV 90 viewfinder

(3053326)

This viewfinder is specifically designed for analogue photography to provide a 100% field of view that matches the film format. Image magnification 2.7X. Built-in diopter adjustment from -4 to +2.5. Otherwise very similar specifications to the HVD 90x



### HM 16-32 film magazine

(3033016)

A film magazine for those occasions where film is preferred or required. Takes 120 or 220 film. Features LCD, integral darkslide recognition, barcode recognition, battery powered memory. Easily loaded insert on or off the camera.



### HMi 100

(3033100)

A film magazine for 100 instant film. Extremely useful for quickly checking exposure, lighting and composition when working with a film back.

Check on the Hasselblad website – [www.hasselblad.com](http://www.hasselblad.com) – for further details or news of new accessories.

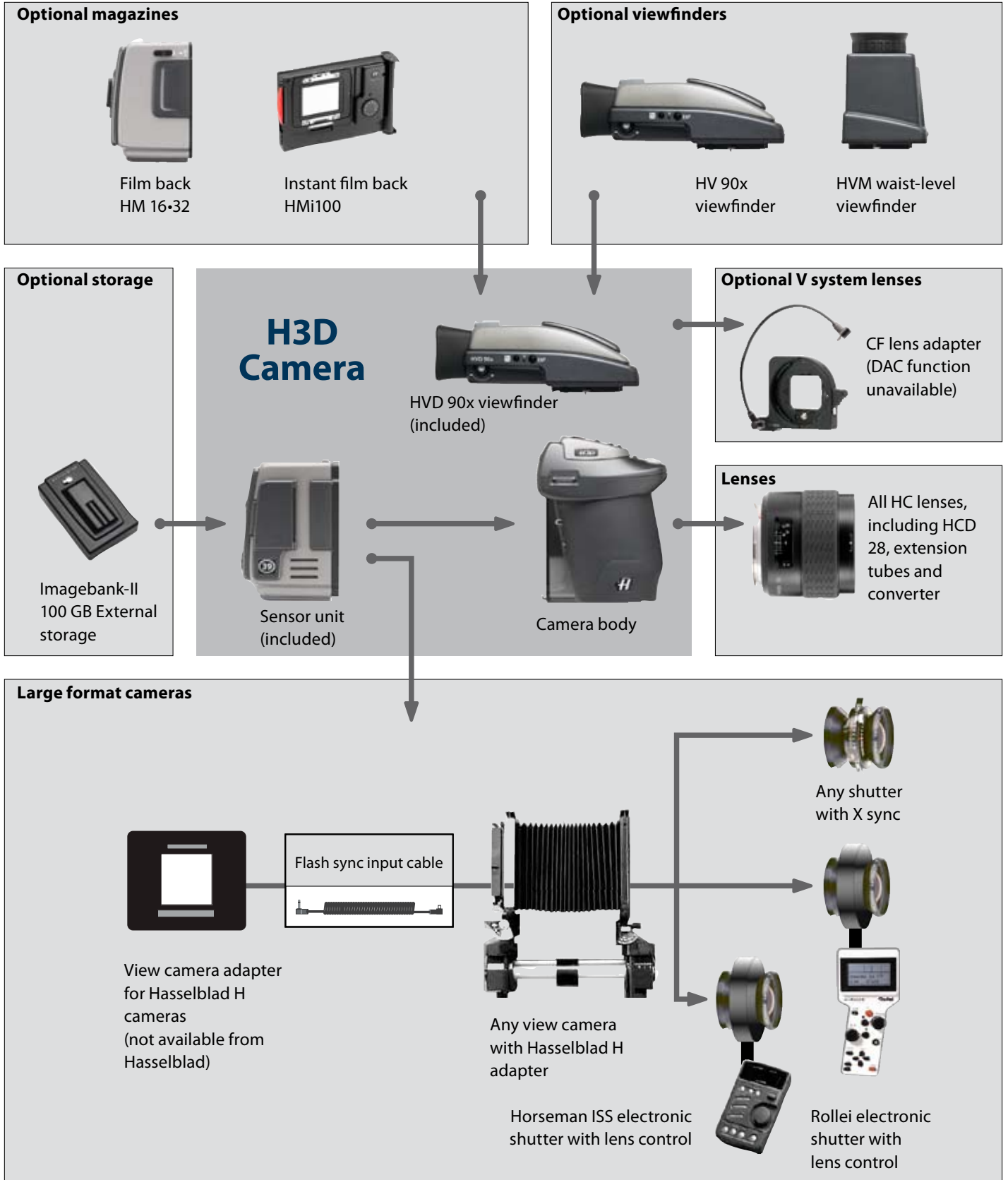


# HC lens range

		
<p>HCD 4/28 mm</p>	<p>HC 3.5/35 mm</p>	<p>HC 2.2/100 mm</p>
		
<p>HC 4/210 mm</p>	<p>HC 3.5/50 mm</p>	<p>HC Macro 4/120 mm</p>
		
<p>HC 4.5/300 mm</p>	<p>HC 2.8/80 mm</p>	<p>HC 3.2/150 mm</p>
		
<p>HC 3.5-4.5/50-110 mm</p>	<p>HC 1.7X converter</p>	<p>V system C type lenses with optional CF lens adapter</p>

# Connectivity diagram

This diagram illustrates the compatibility of the H3D resulting from the modular concept. Even large format cameras can be used in conjunction with the sensor unit to maximise the useability and extend the range even further.



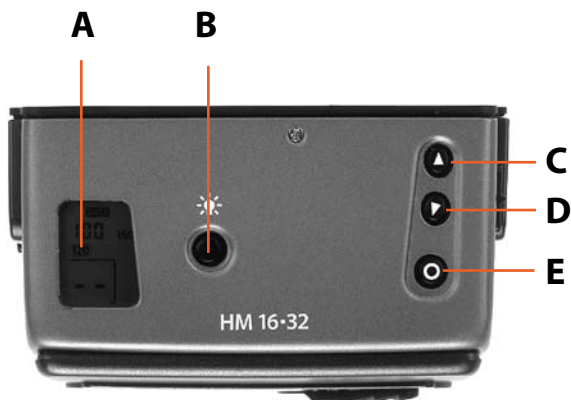
# HM 16-32 Film Magazine

## (Optional accessory)

- Automatic 120/220 compatibility
- Automatic wind on / wind off
- Automatic film advance
- LCD information panel
- Integral darkslide
- Customizable data imprinting
- Illuminated LCD
- Barcode recognition
- Count-up or count-down film frame reminder choice

*The film magazine is a sophisticated semi-independent unit within the modular system. It has its own power supply for individual information storage, LCD panel, illumination, etc.*

*Much information is transmitted and received between the magazine and the camera body, so ensure the databus connection is kept clean and not damaged in any way. It is advisable to fit the magazine protective cover when storing a film magazine to protect both the databus connection and the darkslide.*



## Parts and components

- |                            |                           |
|----------------------------|---------------------------|
| A. LCD panel               | G. Darkslide key          |
| B. LCD illumination button | H. Darkslide indicator    |
| C. Change up button        | I. Film tab holder        |
| D. Change down button      | J. Film holder key        |
| E. Function selector       | K. Magazine settings lock |
| F. Film plane index        | L. Databus interface      |

### LCD panel

A

The various functions are accessed by repeatedly pressing the function selector button (loop menu) and changes made by the 'change-up' and 'change-down' buttons. Any settings are automatically saved. At very low temperatures the LCD will require a few seconds to display new settings.

### LCD illumination button

B

The LCD can be illuminated by pressing the display illumination button, which is accessible when the magazine is not attached to the camera. The LCD will remain illuminated all the time you keep the button depressed, up to a maximum of 10 seconds. After 10 seconds has expired, you must release the pressure on the button and press again to obtain a further 10 second period of illumination. Remember that using the illumination function very often will noticeably shorten the life of the battery in the magazine.

When the magazine is attached to the camera, the button on the magazine is inaccessible but you can still illuminate the LCD by pressing the illumination button on the grip instead.

### Change up button

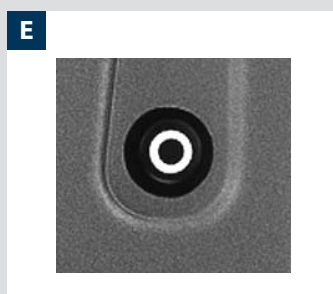
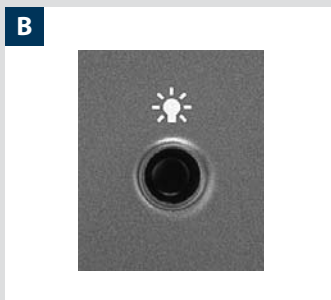
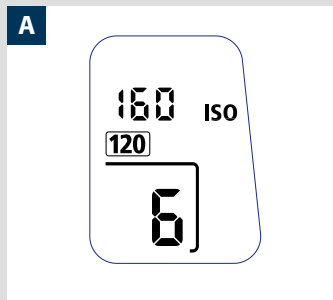
C

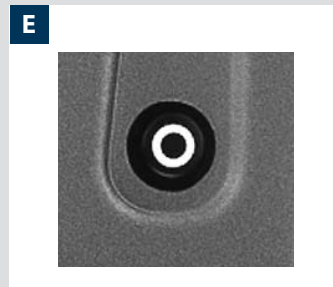
Can alter the settings 'upwards'. For example, to increase the film speed setting. Toggle action.

### Change down button

D


Can alter the settings 'downwards'. For example, to decrease the film speed setting. Toggle action.





## Function selector E

Selects the four functions that can be changed on the magazine. The functions are on a menu loop so that repeated pressing of the selector button will successively access all functions in turn. After a time-out of five seconds of non-activity, the display returns to the main screen.

 *Changes can only be made when the settings lock switch is in the unlocked position.*

## Film plane index F

Provides a measuring point for the actual position of the film plane in the magazine. Used for calculations in critical applications.

## Darkslide key G

Withdraws and replaces the darkslide. Fold out the key and turn it counter-clockwise 360° (towards the open ☞ symbol) to withdraw it and clockwise 360° (towards the closed ☹ symbol) to replace it.

 *The darkslide can only be withdrawn when the magazine is attached to the camera.*

## Darkslide indicator H

Indicates whether the darkslide is in place or withdrawn:

**RED** = **stop!** = *exposure CANNOT be made*  
(magazine can be removed from camera)

**WHITE** = **ok!** = *exposure CAN be made*  
(magazine cannot be removed from camera)

If you attempt to make an exposure when the darkslide is closed, however, you will receive a warning message in the viewfinder and grip LCDs – ‘The darkslide is closed’.

## Film tab holder I

Holds an ID tab from the film roll pack as a reminder of the type of film loaded. Don't forget to change it if you change film type!

## Film holder key J

Secures the film holder in the magazine. Fold out the key and turn counter-clockwise 90° to remove the film holder and turn clockwise 90° to lock the film holder in place.

## Magazine settings lock K

All settings can be locked to avoid inadvertent changes. To change the settings, slide the settings lock (see illus) to the right until it stops. After the changes have been made, slide the settings lock to the left (see symbol on magazine) again to secure the new settings.

## Databus interface L

Data interface between magazine and camera. Ensure the contacts are kept clean and protected from damage. Keep the protective cover on when the magazine is being stored or transported.

## Operation

1



2



3



4



### Battery

The magazine uses a battery to retain information and settings when unattached from the camera. When attached to the camera body, the magazine takes its power requirements from the camera batteries. The magazine battery will normally be effective for 1-2 years depending on use (off camera illumination, for example). When the battery is in a very low condition, (approx. 1 month of use left), a low-battery symbol appears on the magazine LCD as a warning. The magazine will continue to function with no battery power left as long as it remains attached to the camera body. However, when detached, the settings will not be stored.

### Battery replacement

1, 2

Release the film holder by folding out the film holder key and rotating it 90° in a counter-clockwise direction. Withdraw the film holder completely. On the bottom plate on the inside of the film magazine housing you will find a slotted circular battery cover. Insert a small coin or similar into the slot and rotate the cover about 20° in a counter-clockwise direction. The cover will be freed and the battery can be removed. Replace with a fresh CR2032 / 3V lithium (or equivalent) battery. Observe the polarity and ensure the positive (+) face is uppermost and replace the cover (ensure the retaining lugs are inserted in the battery compartment slots), locking it into place by rotating it in a clockwise direction until it stops. If you inadvertently insert the battery incorrectly, the film magazine will not be damaged though it will not function. Try to avoid touching the surface of the battery with your bare fingers as sweat residue can decrease the electrical conductivity of the battery casing and might cause corrosion.

After battery replacement, the magazine's parameters return to the default settings (Barcode, 120, Data-on, Count up).

### Attaching and removing the magazine

3, 4

You cannot remove a magazine from the camera body if the magazine darkslide is not in place, (when the magazine darkslide indicator on the magazine shows white). Neither can you withdraw the magazine darkslide when the magazine is not attached to the camera. Both these restrictions therefore prevent accidental film loss caused by fogging.




#### Attachment

Position the magazine retention groove onto the magazine support on the camera body ensuring that they are correctly positioned. Swing the magazine towards the camera body and firmly press into place with a click. If there is resistance, the magazine retaining catch on the camera has probably been inadvertently released. In that case, push the release button again to reset the catch.

You can attach and remove the magazine with or without the film holder in place. If you just want to change to a new film, you can remove and reload the film holder without having to remove the whole magazine.

#### Removal

Ensure that the darkslide indicator on the magazine shows red (signifying that the darkslide is closed). Firstly push the lever of the magazine release button to the right (fig. 4/1) and while maintaining that position press the centre of the button firmly inwards towards the camera body (fig. 4/2) to finally release the magazine.

-  Ensure you press on the centre of the button, not on the lever.
-  You cannot remove a magazine if the darkslide is not closed.
-  If the film holder is inadvertently removed mid-film, then exposed frames will naturally be lost due to light fogging. However, if the film holder is re-inserted, the film will automatically be advanced by three frames to position fresh unexposed film. The film counter will also correspondingly add on three frames to the original number recorded before the film holder was removed.


## Magazine settings


Press the function selector (  button ) repeatedly to successively access:

- Film speed (ISO / Bar Code)
- Film length (120/220/ Number of frames)
- Data (on/off)
- Frame counter (count down / count up)
- Low-battery warning symbol




### Film speed setting / Barcode


The film speed (ISO / ASA) can be set automatically or manually. Automatic setting uses a Barcode (only some films have this feature, notably Fujifilm). This is the default setting.

 *Film settings (ISO / film length) are automatic only if the magazine is set at Barcode automatic. That is, a barcoded film cannot override a manual film speed setting but a manual setting can override the film speed of a barcoded film.*

 *Films without a barcode must have their speed set manually. A manual setting must also be made if you want to override the speed setting of a barcoded film.*

**To access Manual setting:**

- Ensure the magazine settings lock is in the unlocked position.
- Press the  button until a figure (or barcode symbol) appears together with ISO.
- Press either the  or the  button to reach the required setting.
- The new setting will be saved automatically after a time out of five seconds.
- Return the LCD settings lock to the locked position.

 *If you use both standard and barcoded films (or overridden barcoded films), check that you have changed the settings accordingly.*




### Film length/number of frames

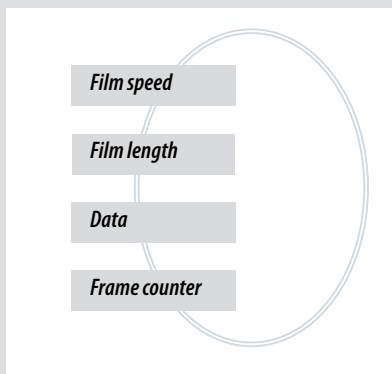
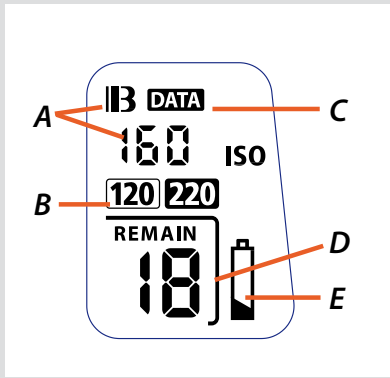
Both 120 and 220 films can be used. 120 film will produce 8 (for use with 'half-length' 120 films only) or 16 frames and 220 film will produce 32 frames.

If the film has a barcode, then film length setting (and film speed setting) is automatic. The LCD will automatically show the barcode symbol and the appropriate film length. (Note that film speed can be overridden with barcoded films, but not film length).

If, however, the film has no barcode then proceed as follows:

**To access film type setting:**

- Ensure the magazine settings lock is in the unlocked position.
- Press the  button until the 120 or 220 symbol appears.
- Press either the  or the  button to change the desired setting.
- The new setting will be saved automatically after timeout.
- Return the magazine settings lock to the locked position.





Manual film speed setting.



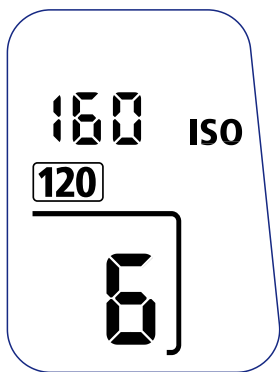
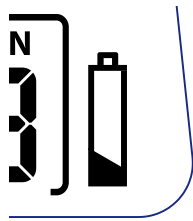
220 film length setting.



Data imprinting setting.



'Frames remaining' counter setting.



## Data imprint setting

Data imprinting can be activated or deactivated through the magazine menu.

### To access data setting:

- 1) Ensure the magazine settings lock is in the unlocked position.
- 2) Press the button until the Data symbol appears.
- 3) Press either the or the button to reach On or Off.
- 4) The new setting will be saved automatically after a time out of five seconds.
- 5) Return the magazine settings lock to the locked position.

Operation and changes made to the data imprinting function are accessed through the camera menu. Please see separate section for full details.

## Frame counter setting

The frame counter can be set to show either how many unexposed frames remain on a film or how many frames have already been exposed. The LCD shows your choice of setting by adding the word Remain as a reminder of the number of frames **remaining** or 'countdown'. Absence of this word implies the opposite, namely, 'count-up', so it denotes the number of the next frame to be used (for example, the figure 4 means three frames have already been exposed). This information is also automatically displayed on the grip LCD and viewfinder LCD though only as a figure above a symbol.

### To access frame counter setting:

- 1) Ensure the magazine settings lock is in the unlocked position.
- 2) Press the button until Remain appears.
- 3) Press either the button or the button to reach the desired setting (toggle function).
  - 'on' will show the number of frames remaining on the roll.
  - 'oFF' will show the number of the next frame in the series.
- 4) The new setting will be saved automatically after a time out of five seconds.
- 5) Return the magazine settings lock to the locked position.

## Low-battery symbol

The low-battery symbol only appears on the magazine LCD when the battery needs changing.

## Example

In the example shown here:

- 120 film length set manually
- the film speed (ISO160) has been set manually
- 5 frames have already been exposed (therefore with regular 120 film, 11 frames remain)
- the battery is functional



## Film loading

The film magazine can be loaded either on or off the camera. Regularly check the interior of the magazine and remove dust, particles or any scraps of paper from previous rolls of film. Load and unload film magazines away from direct light sources.



- 1) Fold out the film holder key and turn it counter-clockwise 90°. Withdraw the film holder completely.
- 2) Place an empty take-up spool in the upper spool holder by placing one end over the fixed stud in the holder and the other end underneath the sprung spool retaining arm. Rotate the spool a little if necessary until it clicks into position.
- 3) Completely remove the retaining paper band from a new roll of film and place it in the lower spool holder. See diagram for correct orientation. Ensure you do not place the film spool the wrong way around!
- 4) Pull 8–10 cm (3–4 in.) of paper backing from the film roll and insert the tongue of the backing paper into the slot in the take-up spool. Turn the spool one complete turn to ensure the tongue is firmly held in place by the overlying paper backing.
- 5) Re-insert the film holder into the main body of the film magazine ensuring the correct orientation. Press firmly inwards towards the magazine and pay particular attention to see that both sides are level with the magazine body before turning the film holder key clockwise 90° to lock the film holder in place and fold the key back into its stored position. You might find that increased pressure on the left hand side of the film holder will more easily ensure a positive and correct positioning in the magazine.

If the camera is active or in standby mode the film will be wound automatically by the camera to position the first frame (this function can be changed in 'Custom options' so that the film is advanced only when the shutter release button is pressed the first time).

## Beeper

The beeper sounds immediately after the last-but-one frame has been exposed. This function can be turned off in Custom Options.

**6**



**7**



**Wind on:** See 'Film wind-on' under Custom Options for a setting choice.

**Wind off:** When the last frame has been exposed, the film will automatically be wound off. However, to wind off a film sooner, press the film wind off button (fig. 6). Use a ballpoint pen or similar to activate it. You must also confirm the message on the grip LCD (fig. 7) before the film winds off.

**Unloading a film**

To remove a film, remove the film holder in the same manner as when loading a film. Grip the exposed roll of film firmly and remove. Ensure the paper backing is wound tightly and that it is sealed with the band properly (the band may need to be moistened to activate the adhesive depending on type). Store exposed films away from strong light sources and contact with sharp objects. Move the remaining empty spool to the take-up spool compartment.

## Appendix

- Glossary of Terms
- P and Pv explanatory charts
- Technical specifications
- Equipment Care, Service & Guarantee

*This section provides an insight into the more technical aspects as well as some important reference information.*

## Glossary of Terms

For the sake of clarity, here are short and simple explanations of several terms, items and features mentioned in the manual that may be unfamiliar to some.

### Bracketing

The practice of making extra exposures over or under (normally both) the 'standard' exposure to ensure the desired result. This is particularly useful in difficult, wide-ranging lighting conditions. Easily set and controlled with the H3D.

### Custom setting

The setting chosen by the user that differs from the default setting.

### Click / Press – On.Off button

The ON.OFF button can be depressed in two different ways which in turn cause different results. This distinction is referred to in the text as *clicking* and *pressing*. *Clicking* is a very rapid depressing of the button with immediate release whereas *pressing* is a longer depression of the button with maintained pressure.

### EV

Exposure Value. It represents the standard photographic notation within exposure control. For example, if you change the aperture on a lens from f/11 to f/8, you will increase the exposure by 1EV. Similarly, if you change the shutter speed from 1/15s to 1/60s you will decrease the exposure by 2EV. A change in EV can therefore represent a change in aperture, shutter speed or a mixture of both. It is a simpler and more useful way of referring to the essential effective combination when making exposure settings without referring to the implications and sometimes confusing aspects of specific shutter speeds or apertures.

As a practical example, if you are using 'exposure compensation', the settings are in EV's (often referred to as 'stops' in older descriptions) or fractions of EVs (or 'stops'). Therefore an exposure compensation of +1EV, for example, will provide 'one stop overexposure' and similarly an exposure compensation of -1/2EV, for example, will provide 'a half stop underexposure'.

See the chart in this manual for cross reference of EVs and their aperture/shutter speed equivalents

### DAC

The "Digital APO Correction" or DAC feature optimizes lens performance by automatically including lens specific metadata with every image. APO-chromatic correction is then implemented which reduces colour fringing and corrects distortion to provide the optimum performance of the lens at all settings.

### Default setting / factory setting

A standard setting that a device is set to in the first instance during manufacture and returns to if a setting change is halted or interrupted in any way.

### FireWire

FireWire is an interface standard that provides the rapid communication of data information between separate units. The H3D uses Firewire to connect to an Imagebank or computer.

### Half-press / Full press – Shutter release button

The shutter release button can be depressed in two different ways. This distinction is referred to in the text as *half-press* and *full-press* positions. A *half-press* is a rapid, soft press whereas a *full-press* is a firmer and longer depression of the button.

### IAA

Instant Approval Architecture or IAA provides the user with a method of classifying images either immediately after capture or at any other time. This greatly improves workflow efficiency.

### LCD

Liquid Crystal Display. An electronic information panel. The grip and magazine both have LCD panels.

### LED

Light Emitting Diode. Electronic devices used in information displays. The viewfinder display has LED's to the left and right of the integral LCD panel.

### Mid-grey / 18% grey

An important point to be remembered is that all photographic exposure meters / light metering systems are calibrated to provide a reading that will reproduce a 'mid-grey or 18% grey tone' from the measured subject tone. This is an international photographic standard upon which all exposure calculations must be based. The H3D has very accurate and sophisticated exposure measuring modes. Pre-programmed information is taken into account via the metering system when calculations are automatically made. This provides a very satisfactory compromise for a host of photographic situations and many users will certainly be very satisfied with the consistently high quality of results. Nevertheless, some situations are either so technically difficult or open to interpretation that manual intervention is advised to ensure the desired result. Naturally, many seasoned users always prefer manual control but they base their calculations and decisions on much experience.

To illustrate this point, imagine the following example:

Pin two sheets of paper, one black and the other white, onto a grey wall. Take three exposures using an average light reading; a close-up of the black sheet, a close-up of the white sheet, and a distance shot of the whole wall including the two sheets. Without any manipulation, the first two exposures will produce a tone that is similar to the wall, namely, a grey tone; not black or white. The third exposure, however, will reproduce the wall as a grey tone while the two respective sheets now appear as black and white respectively, as originally observed.

However confusing this might at first seem, it is fundamental to mastering exposure calculations and exposure control. If you are at all unsure about this basic concept, you are strongly recommended to refer to a general photographic manual for a fuller explanation in order to obtain the maximum from your H3D.

### OLED

Organic Light-Emitting Diode - a display device that emits light and thereby does not require backlighting.

## ***OTF***

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Off The Film - the original literal description of the light measurement mechanics regarding flash exposure measurement that now applies to digital sensors too.

## ***Profile***

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You can allow the H3D to be set according to 'profiles'. These profiles are combinations of modes, methods and settings (custom or default) that suit specific photographic situations. By using a personal profile - which you can create, name and save - the camera is immediately configured for a specific purpose without any need to check through the menus. This is a very rapid and secure way of working when repeatedly confronted with similar photographic situations.

As an example you might regularly take outdoor portraits of wedding couples with a long lens. You want a specific aperture to restrict depth-of-field and a fairly fast shutter speed to freeze any movement. You are concerned about the couple blinking during the exposure and so want to take several shots in succession, possibly with slight variations in exposure settings for safety's sake so you might choose the bracketing option too. All these parameters can be preset and stored as a profile that is rapidly accessible.

## ***Quick save***

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When altering settings, a half-press of the shutter release button will cause a return to the main screen and save the new setting at the same time.

## ***Standard exposure***

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A 'standard exposure' in the manual refers to the concept of technically correct in accordance with internationally accepted photographic measurement standards (see section on Mid-grey / 18% grey). This does not imply, however, that it would automatically be the preferred choice or be 'correct' according to the desired result. See section on Bracketing.

## ***Main screen***

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To simplify the descriptions, reference is often made to a 'main' screen regarding the menu. Apart from default settings, there is no standard setting in the normal sense and therefore you create your own 'standard', which of course can be changed at any time.

The 'main' screen is therefore the one you have currently created and is the one visible on the LCD when photographing (except where a particular mode is in actual operation, such as self-timer, for example).

## ***TTL***

---

Through The Lens - a literal description of the light measurement mechanics. The advantage is that only the essential parts of the subject in front of the camera are included. Accessories such as filters, bellows, close-up rings, converters, etc that could affect exposure are also taken into account automatically with exposure evaluation (for general purposes).

## ***Tethered / Untethered***

---

When the H3D saves digital files to an external storage source - an Imagebank or a computer - it is described as tethered (connected by a cable).

When files are saved to an internal CF card only it is described as untethered (no external cable connections).

## ***Time out***

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This is the time interval that a temporary setting is maintained for before it automatically returns to the original setting (default or custom).

## ***Zone (system)***

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The Zone System is a method of combined exposure calculation/film development providing a great deal of tonal control. It was originally devised by Ansel Adams - the classic landscape photographer and Hasselblad user - and now exists in various forms for both black & white and colour photography.

Naturally in the case of the H3D or any other digital camera, the film development part of the method can not apply. However, some photographers are used to its philosophy and are familiar with its terminology and might like to still refer to it.

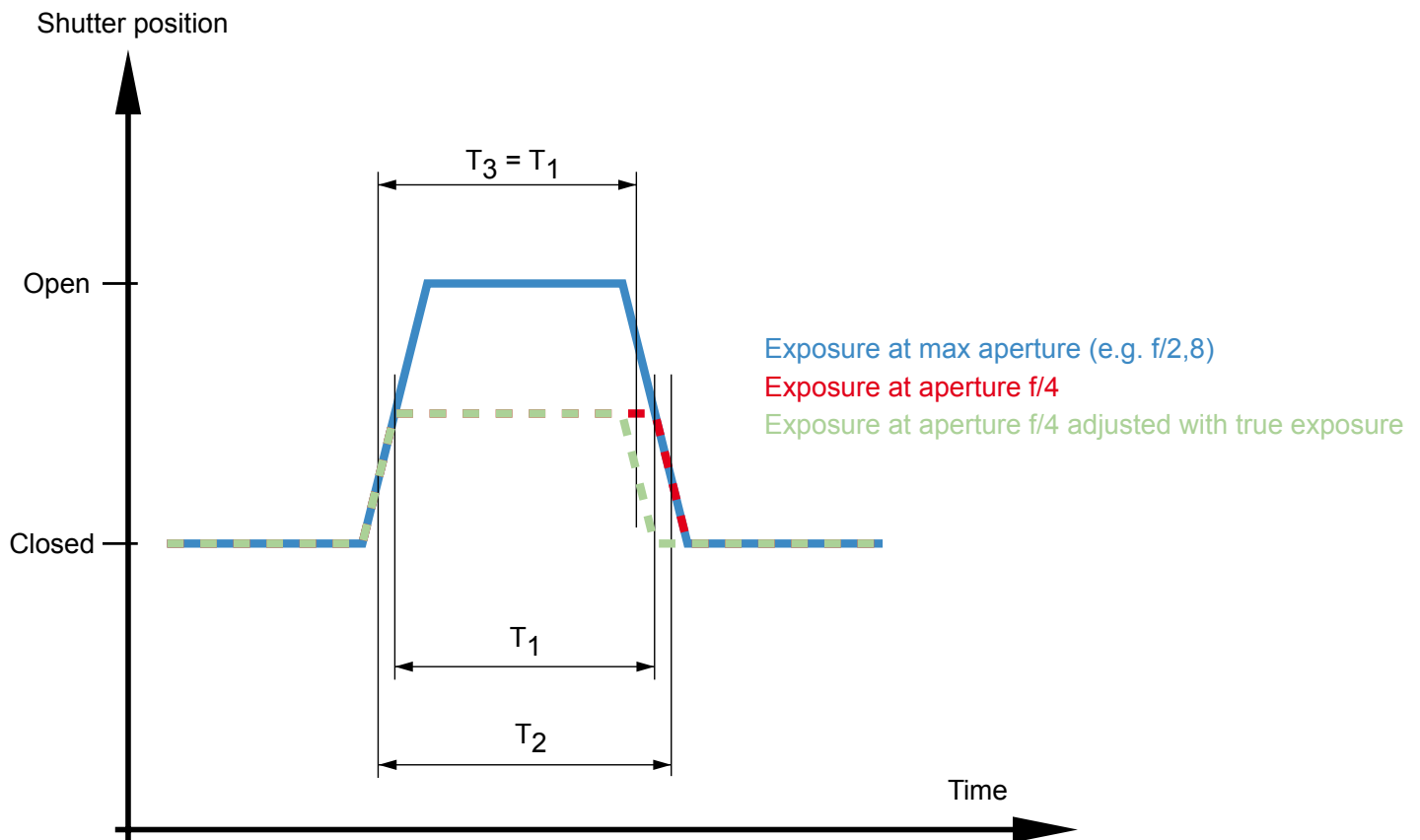
An integral part of the method includes the classification and grouping of any given scene into a range of nine (or ten) so-called zones, hence the name. Concerning the H3D, the word zone refers to the grouping and classification of various tones, where Zone V is the equivalent (whether in black & white or colour) to 18% mid-grey on a scale of Zone I (black) through Zone IX (white). See specific literature for a complete description of this method.

## ***3F / 3FR***

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The H3D produces Hasselblad 3F and 3FR files after capture. These are RAW formats which provide the maximum of opportunities for high res image processing.

## True exposure



### True exposure

The effective shutter speed for a central lens shutter is defined as the length of time between the opening and closing when measured at the half height position when expressed in diagram form (see diagram). The fact that it will take some time to open and close the shutter will have an influence on the effective shutter speed as the lens aperture closes to its setting. The faster the shutter opens and closes, the less this influence will be. It also follows that the influence will be greater on shorter shutter speeds.

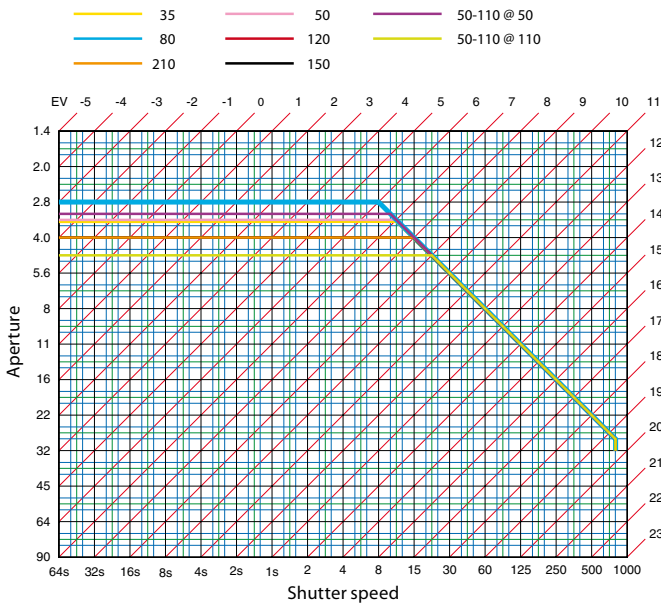
With the lens at full aperture (largest opening), the amount of light at the film plane appears as illustrated by the blue curve in the diagram. The effective shutter speed then becomes  $T_1$ . If the lens is now closed down by one stop, the amount of light appears as illustrated by the red dashed curve. The effective shutter speed is now increased to  $T_2$ , which is longer than  $T_1$ . The result is that the exposure is not reduced by exactly one stop (1EV), however, but slightly less. At the shorter shutter speeds, the exposure error can be as much as 0,5 – 0,8 EV.

The True exposure mode can compensate for this exposure error since the behaviour of the shutter is a known and predictable factor. At shutter speeds of 1/150 second or shorter (faster), the camera will shorten the shutter speed to compensate, as illustrated by the green dashed curve. At the fastest shutter speeds, however, it is not possible to adjust the shutter speed and so the aperture is adjusted instead.

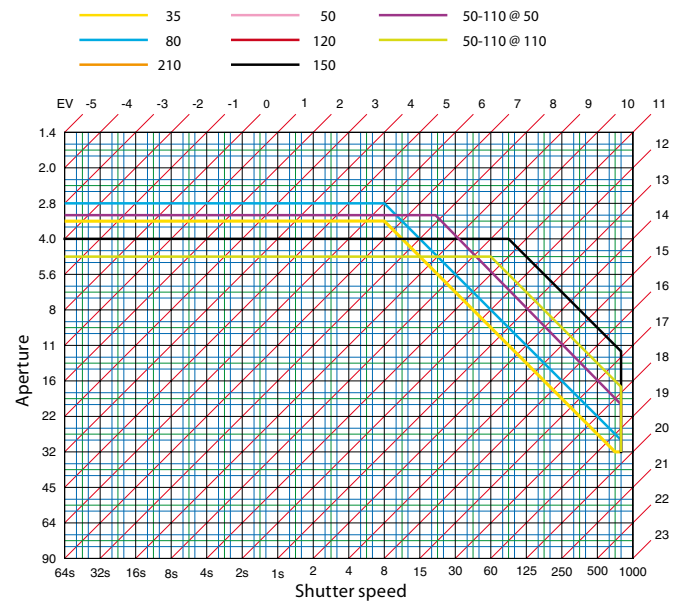
Although it is probably an infrequently used combination, please note nevertheless that the fastest shutter speed / minimum aperture combination cannot be adjusted by True exposure.

# Automatic exposure — P & Pv Mode

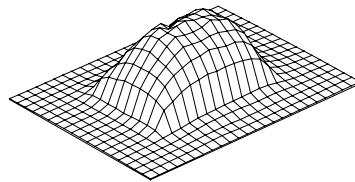
## P Mode



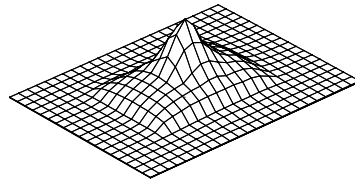
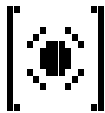
## Pv Mode



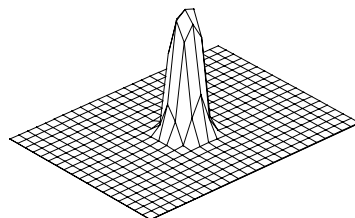
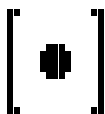
# Light metering method sensitivity distribution with a HVD 90X



Centre Weighted  
(23 x 20 mm)  
≈ 25%



CentreSpot  
(23 x 20 mm)  
≈ 25%



Spot  
(diameter 7.5 mm)  
≈ 2.5%

## Technical specifications

<b>Camera Type</b>	Auto-focus, auto-exposure digital SLR camera with interchangeable viewfinders and lenses.
<b>Construction</b>	One piece stainless steel shell. Die-cast aluminium internal structure. Tripod sockets (1/4 and 3/8") and quick coupling tripod plate for rapid mounting.
<b>Lenses</b>	Hasselblad HC lenses with built-in electronically controlled shutter and aperture. Automatic or manual focusing with instant manual focus override. All HC lenses meet the exacting requirements of digital photography. Lens shades can be mounted in reverse for transport. V- system lenses can be used with a CF adapter.
<b>Viewfinder (HVD 90X)</b>	A 90° reflex viewfinder, providing 100% field of view even when wearing eyeglasses, and built-in multi-mode light metering system. Image magnification 3.1x. Integrated fill-in flash with guide number 12. Hot-shoe for automatic flash (Metz SCA3002 system / adapter SCA3902). Dot matrix LCD with presentation of all relevant information. Built-in diopter adjustment from -5 to + 3.5D. Interchangeable.
<b>Focusing</b>	Automatic and manual focusing with electronic focus aid in manual mode. Instant manual focus override. Automatic focusing using passive central cross type phase detection sensor. AF metering range EV 1 to 19 (ISO 100).
<b>Image format</b>	6 x 4.5 cm (actual size: 55 x 41.5 mm / film, 49 x 36.7 mm / digital)
<b>Shutter</b>	Electronically controlled lens shutter with speeds ranging from 32 seconds to 1/800. Flash sync at all speeds.
<b>Flash control</b>	TTL centre-weighted system. Can be used with the built-in flash or a wide variety of flashes compatible with the SCA3002 (Metz) system using adapter SCA3902. ISO range 16 to 6400. Flash output can be adjusted (-3 to +3EV) for fill-in purposes independent of ambient light.
<b>Flash measurement</b>	The H3D has a built-in measurement system that measures flash light from non-TTL flashes, such as studio flashes.
<b>Exposure metering</b>	Multi-mode exposure metering using 90° reflex viewfinder. Metering options are: Spot (diameter 7.5 mm), Centre Weighted, and CentreSpot. Metering range at f/2.8 and ISO100: Spot: EV2 to 21, Centre-weighted: EV1 to 21, CentreSpot: EV1 to 21.
<b>Auto bracketing</b>	Bracketing using predetermined number of exposures (2, 3, 5, 7 or 9) in 1/3, 1/2, or 1 EV step difference intervals.
<b>Interval timer</b>	Number of frames from 2 to 'no limit' and interval from 1 second to 1 hour.
<b>ISO range</b>	ISO range 50 to 400.
<b>Displays</b>	The camera features two dot-matrix LCD's that provide clear and easy-to-understand information to the user. One is located on the grip and the other in the 90° viewfinder. The Sensor unit has a high contrast 2.2 inch OLED type display.
<b>Focusing screen</b>	Bright Spherical Acute-Matte type D with sensor format markings. Grid marked type also available as option.
<b>Compatibility</b>	All H System lenses and accessories. V System C type lenses with optional CF lens adapter.
<b>Accessory connection</b>	Provided with two M5 threads and an electrical connector for accessories.
<b>Customization</b>	A large number of the H3D's functions can be customized by the photographer to suit specific styles or situations through the built-in menu system.



<b>User interface</b>	Both basic and advanced functions are set using buttons and control wheels on the camera body in conjunction with the grip and viewfinder graphic interface LED's. Sensor unit menu visible and controllable from unit's OLED and from FlexColor on a tethered computer.
<b>Battery grip rechargeable 7.2 V</b>	Li-ion type. 7.2 V / 1850 mAh output.
<b>Battery charger Li-ion 7.2 VDC</b>	Uses DV charge termination technique to prevent over-charging. 100–240 VAC / 50–60 Hz input. 6.0–7.9 VDC / 800mA output
<b>External dimensions</b>	Complete camera with 2.8/80 mm lens: 153 x 131 x 213 mm – 6.0 x 5.2 x 8.4 ins. (W x H x L)
<b>Weight</b>	Complete camera with Li-Ion battery and CF card: 2175 g / 4lb 12oz.

<b>SENSOR UNIT</b>	<b>22 Mpixels</b>	<i>31 Mpixels</i>	<b>39 Mpixels</b>
<b>Sensor size</b>	22 Mpixels: (4080 x 5440 pixels)	<i>31 Mpixels: (4872 x 6496 pixels)</i>	39 Mpixels: (5412 x 7212 pixels)
<b>Sensor dimensions</b>	36.7 x 49.0 mm	<i>33.1 x 44.2 mm</i>	36.7 x 49.0 mm
<b>Image size</b>	Raw 3FR capture 30MB on average 8 bit TIFF: 66 MB	<i>Raw 3FR capture 40 MB on average 8 bit TIFF: 95 MB</i>	Raw 3FR capture 50MB on average 8 bit TIFF: 117MB
<b>Capture rate</b>	1.4 seconds per capture 41 captures per minute	<i>1.2 seconds per capture 42 captures per minute</i>	1.4 seconds per capture 39 captures per minute
<b>Storage capacity</b>	2 GB CF card holds 66 images on average	<i>2 GB CF card holds 50 images on average</i>	2 GB CF card holds 40 images on average
<b>ISO speed range</b>	ISO 50, 100, 200 and 400	<i>ISO 50, 100, 200, 400 and 800</i>	ISO 50, 100, 200 and 400
<b>Shooting mode</b>	Single shot		
<b>Color definition</b>	16 bit		
<b>Color management</b>	Hasselblad Natural Color Solution		
<b>Image storage</b>	CF card type U-DMA (e.g. SanDisk extreme IV), ImageBank-II or tethered to a Mac or PC		
<b>Battery type</b>	Rechargeable Li-ion battery (7.2 VDC / 1850 mAh). Optional cassette for 3 CR-123 lithium batteries included.		
<b>Color display</b>	Yes – OLED 2.2 inch, 24 bit color		
<b>Histogram /Acoustic feedback</b>	Yes		
<b>IR filter</b>	Mounted on CCD sensor		
<b>File format</b>	Lossless compressed Hasselblad 3F RAW		
<b>Software</b>	FlexColor (supplied, for Mac and PC)		
<b>Platform support</b>	Mac: OSX, PC: NT, 2000, XP		
<b>Host connection type</b>	FireWire 800 (IEEE1394b)		
<b>View camera compatibility</b>	Yes, controlled via flash sync. Electronic shutters must be controlled from local panel.		
<b>Operating temperature</b>	0 – 45 °C / 32 – 113 °F		
<b>Dimensions</b>	Complete camera w. 2.8/80 mm lens: 153 x 131 x 213 mm (W x H x D)		
<b>Weight</b>	520 g		

## Default Settings ("Standard" profile)

Exp.mode		A (Aperture priority)	
LM mode		Centre weighted	
Exp. adjust		0	
Focus mode		AF-S	
Drive mode		S	
Flash sync		Normal (beginning of exp.)	
Flash adjust		0	
Self timer	delay	10 sec	
	Sequence	Mirror up / Delay	
	Mirror mode	Mirror goes down	
Bracketing	Frames	3	
	Sequence	Normal - over - under	
	EV diff	0,5 EV	
Interval timer	Frames	3	
	Interval	0 min 30 sec	
Custom options	1	Standby timeout	10 sec
	2	EV increment	1/2 step (0.5 EV)
	3	Exp adjust increment	1/2 step (0.5 EV)
	4	User button function	None
	5	AE-Lock button function	AE-lock
	6	Stop Down button function	Stop down
	7	M.UP button function	Mirror up
	8	Control wheel direction	CW
	9	Flash ready exposure lock	Yes
	10	Magazine exposure lock	Yes
	10/11	Lens exposure lock	Yes
	11/12	Out of range exposure lock	No
	12/13	True exposure	On
	13/14	Spot mode	Normal
	14/15	Focus aid in MF	Half press
	15/16	AF assist light	Ext. Flash
	16/17	Rear wheel quick adjust	Yes
	17/18	Control lock	All controls
	19	Film wind on	Direct
	18/20	Beeper	On
	19/21	Show histogram	Yes
	20/22	Interval & Selftimer	Exit
	21/23	AE-lock & Quick adjust	Exp. reset
	22/24	Show EV	Yes
	23/25	Show ISO	Yes
	24/26	Bracket param. in Manual	Shutter speed
	25/27	Aperture control in Manual	Front wheel
	26/28	Low flash warning	On
	27/29	Interval timer initial delay	None
	28/30	Aperture indicator	Normal
	29/31	Extra mirror-delay	Normal
	30/32	Direct ISO /White balance	
Imprint	type	Enhanced exposure information	
	text		

## Care and maintenance of sensor unit

### Handling and storage

- Always replace the protective CCD/filter cover when the sensor unit is not mounted on your camera.
- Do not touch the exposed CCD/filter with your fingers.
- Keep all foreign objects out of the camera opening.
- Store your sensor unit away from moisture and excessive heat. Please see “Technical Specifications” for complete operational and storage requirements.
- Protect your sensor unit from impact—do not drop it.

1



2



3



### Cleaning the CCD Infrared Filter

If you see dark or coloured spots or lines in your images, then you may need to clean the outer surface of sensor unit's infrared (IR) filter. In most cases, the careful use of compressed air will be adequate though if you use canned compressed air, read the instructions very carefully before use to avoid spraying impurities or even ice on the filter! Sometimes, however, small particles will get stuck to the surface of the IR filter, requiring for a more thorough cleaning, involving either fluid or wipes. For a good safe cleaning, follow descriptions below.

### Basic air-cleaning procedure / removing the sensor unit

1. Remove the FireWire if connected.
2. Remove the viewfinder (see 'Attaching and removing the viewfinder' if unsure).
3. While pushing the safety catch backwards on the sensor unit (3 illus. A) push the lever of the sensor unit release button to the right (3 illus. B) and while maintaining that position press the centre of the button firmly inwards towards the camera body (3 illus. C) to finally release the magazine.
4. Clean the outside surface of IR filter by spraying it with clean compressed air (see warning above first). If this is not enough, then use one of the procedures outlined below.
5. Reattach the sensor unit to the camera immediately after cleaning to check results.
6. If you still see spots on your shot after you have cleaned the outside of the infrared filter, then you may have dust on either on the back side of the IR filter or on the CCD itself.



#### WARNING:

Never attempt to remove the glass filter from the front of the CCD—you will probably ruin the CCD if you do so. If dust manages to get between the IR filter and CCD, it can only be removed at the Hasselblad factory. Contact your Hasselblad dealer for assistance.

### Cleaning using the HAMA cleaning fluid and tissues

Note! Hasselblad recommends HAMA Optic Cleaning Fluid 5902.

1. Carefully spray the fluid onto the IR filter at a distance of 10-15 cm (4-5 inches), so that the fluid is applied onto the filter as a thin, even haze. 1-2 sprays are enough. If you apply too little, the fluid will start to dry up before you start wiping the filter. As an alternative you can spray the fluid onto the tissue first, and then apply it to the filter as you wipe it.



2. *Fold the tissue several times to match the width of the IR filter—you might use two or three tissues at a time if necessary (to give you a better grip). Be sure to fold the paper so that the coated glossy side faces outwards—do not use the other side, as it can do more harm than good!*
3. *Gently place the folded tissue onto the edge of the filter using two or three fingers. Be sure to wipe the entire surface evenly. Sweep the filter only once. Do not wipe the same area twice with the same tissue as you might reapply dirt removed in the first sweep.*
4. *Finally check if the IR filter has been properly cleaned either by visual inspection or by mounting the sensor unit to the camera and making a shot. If further cleaning is needed, repeat cleaning procedure.*

### **Cleaning with an E-Wipe**

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E-wipes are individually packed wet tissues.

1. *Tear at the notch to break seal.*
2. *Remove e-wipe from its packaging and continue without delay.*
3. *Fold the tissue to match the width of the IR filter.*
4. *Apply firm pressure using two or three fingers at the edge of the wipe to ensure an even, firm contact with filter surface. Wipe the surface in one unbroken motion.*

 *Note! Do not use same side of the e-wipe twice as you will be likely to reapply any particles removed in the first pass.*

5. *Finally check if the IR filter has been properly cleaned either by visual inspection or by mounting the sensor unit to the camera and making a shot. If further cleaning is needed, repeat cleaning procedure.*

### **Attaching the sensor unit**

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Position the sensor unit retention groove onto the sensor unit support on the camera body ensuring that they are correctly positioned. Swing the sensor unit towards the camera body and firmly press into place with a click. If there is resistance, the magazine retaining catch on the camera has probably been inadvertently released. In that case, push the release button again to reset the catch.

### **Cleaning the housings**

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If the camera becomes dirty, clean it with a soft, clean cloth lightly moistened with water only. Do not use any other solvents and do not allow water to seep in the openings.

## Problems, Equipment Care, Service & Guarantee

The H3D is a very sophisticated camera that relies on much information being passed and processed to and from each modular unit to produce the correct behaviour. It is therefore essential that reasonable care is taken in attaching, detaching and storing the viewfinder, lenses, extension tubes, etc to ensure that the databus connections are not damaged or soiled in any way. Also when lifting or handling the camera try to always use the grip or strap and avoid holding the camera just by the sensor unit or viewfinder. Warning messages are normally easily addressed and remedied but 'Error' messages require further attention as they denote a fault, temporary or otherwise. You should methodically investigate the situation to see for example whether the recent attachment of an accessory has coincided with the appearance of an error message. Standard procedure is to detach and re-attach the viewfinder, lens etc ensuring that they are positioned firmly and correctly to see whether the problem disappears. Failing that, removal of the battery grip for about ten seconds or so will reset the camera's processors. Persistent error messages might well signify a more complex problem and you are advised to contact your nearest Hasselblad Authorized Service Center for advice. As well as the error message, a description of the camera's behaviour and an account of what action you were trying to take when it happened could be beneficial. Also, please remember that the Center will almost certainly want to inspect all of the items that were involved when the error message first appeared.

In certain situations, it is possible that the camera can be affected by a discharge of static electricity particularly if the area around the control buttons on the grip comes into contact with a conductive cord or material that is connected to earth, directly or indirectly (a lighting stand, for example). This might temporarily deactivate the camera though it does not cause any damage. Press the red ON.OFF button on the grip again to reactivate the camera.

If a problem does occur you are advised not to attempt any repairs yourself. Some service operations require very sophisticated instruments to check, measure and adjust and there is a real danger of creating more problems than solving them if such attempts are made in any other way.

### EQUIPMENT CARE

A Hasselblad camera is designed to withstand the rigours of professional use in most environments. To avoid the possibility of damage however, it should be protected from harsh conditions and in particular avoid oil fumes, steam, humid conditions and dust.

**Extremes of temperature:** High temperatures can have an adverse effect equipment. Try to avoid frequent and severe temperature changes. Be particularly careful in humid environments. Allow the equipment to acclimatize before assembly. Try to ensure the storage conditions in such environments are as dry as possible.

**Dust and grit:** Take care to prevent dust and grit from getting into your equipment. In coastal areas take measures to protect your equipment from sand and salt water spray. Dust on the lens glass and focusing screen can be removed with a blower brush or very soft lens brush if necessary. Smears on the lens glass should be treated with great caution. In some cases they may be removed with a high quality lens cleaning solution on a tissue but be careful not to scratch the lens or touch any of the glass surfaces with your fingers. If in any doubt, do not attempt to clean lens glass surfaces yourself but allow a "Hasselblad Authorized Service Center" to treat them.

**Impact:** Your equipment can be damaged by severe physical shocks so practical protective precautions should be taken. Some form of protective case or camera bag is advised for transportation.

**Loss:** Hasselblad equipment is much sought after and you should take obvious steps to prevent theft. Never leave it visible in an unattended car, for example. Separate and specific camera insurance cover should be considered by professional users.

### SERVICE

Return your equipment to a service centre for occasional checking and preventive maintenance to ensure optimal reliability. You can easily keep a check on service intervals by looking under 'Info' in the menu. If your camera is used constantly and intensively, regular periodic check-ups are recommended at one of the "Hasselblad Authorized Service Centers". They have the expert staff and specialised equipment necessary to ensure that your equipment remains in perfect working order.

### CAUTION

- Keep all equipment and accessories out of the reach of small children.
- Do not place heavy objects on the equipment.
- Do not use the batteries except as specified.
- Use only the batteries specified for use with the camera.
- Remove the batteries when cleaning the camera or if you intend to leave the camera unused for a long period.
- If you use spare (standard or rechargeable) battery packs be particularly careful to use the supplied protective cap when storing. There is a potential fire risk if the contacts are short circuited across a conductive object (such as keys in a pocket, for example).
- Take particular care when working with strobe / studio flash units to prevent damage to equipment and personal injury.
- Do not attempt to open the sensor unit.
- Keep your sensor unit and all other computer equipment away from moisture. If your sensor unit becomes wet, disconnect from power and allow it to dry before attempting to operate again.
- Never cover the ventilation openings on the sensor unit.
- Always replace the protective CCD/filter cover when the sensor unit is not connected to your camera--the exposed CCD and filter are vulnerable to damage.
- Never try to remove the glass IR filter from the front of the CCD; this will probably ruin the CCD. If dust manages to get between the CCD and IR filter, please contact your Hasselblad dealer for assistance.

### Disposal

If you need to dispose of the sensor unit, ImageBank-CF and/or batteries, please do so in an environmentally friendly manner at the local waste plant/ recycling centre or similar.



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*H A S S E L B L A D*

***H3D***

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