



At the heart of the image

D3X

Nikon



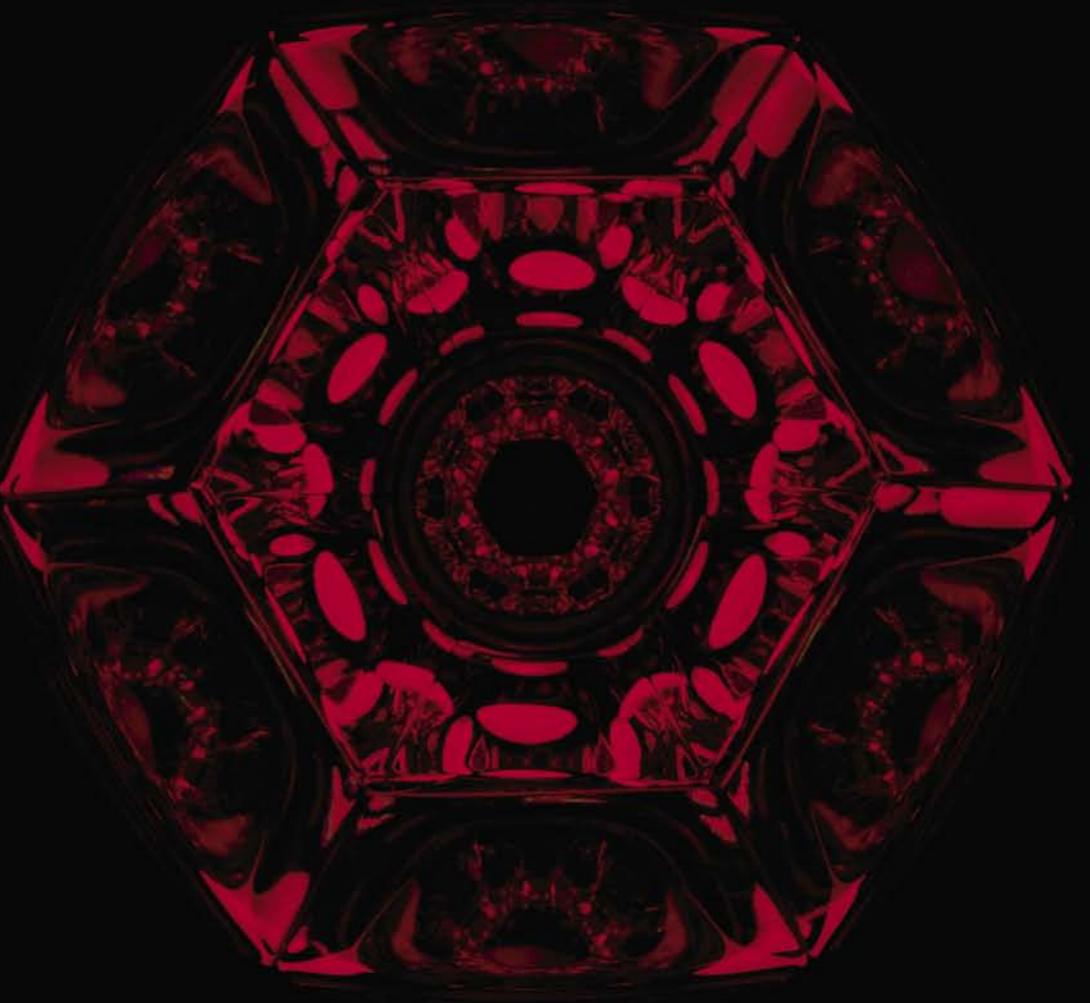
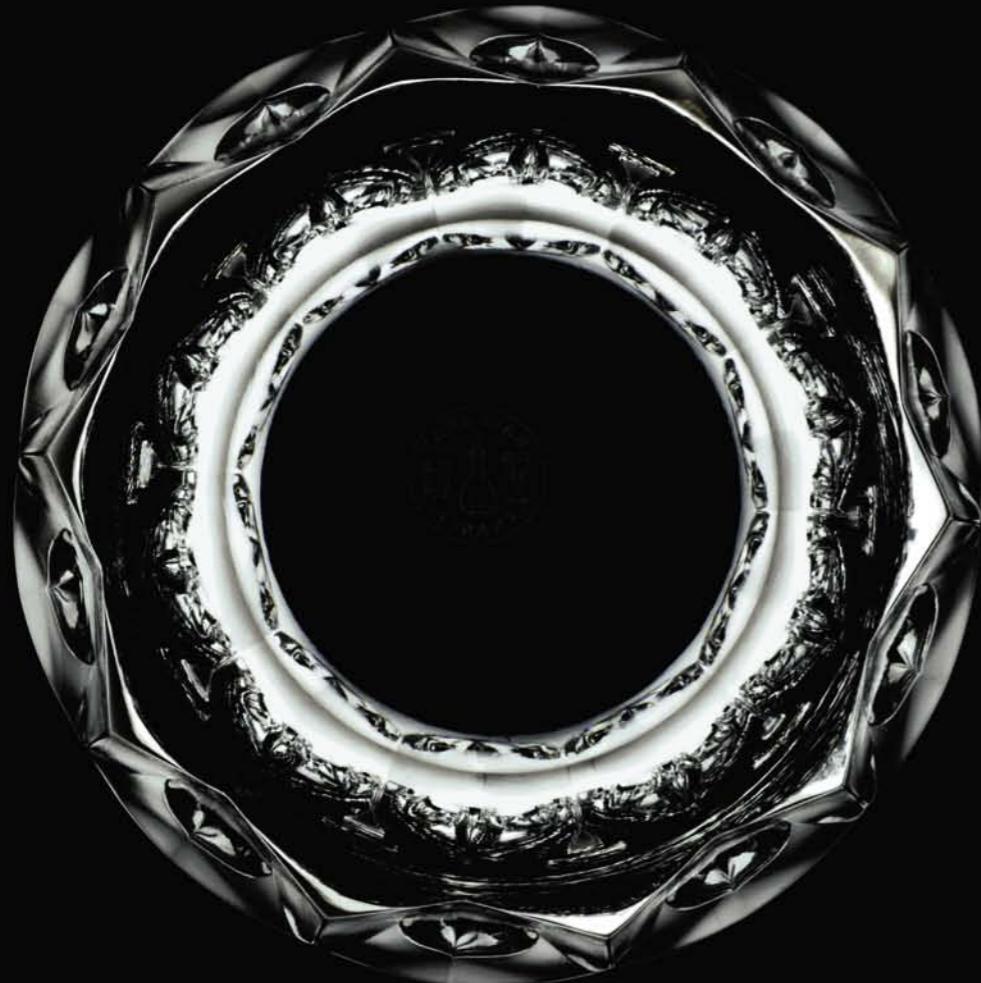
• Lens: AF-S Micro NIKKOR 60mm f/2.8G ED • Image quality: 14-bit RAW (NEF) • Exposure: [M] mode, 1/250 second, f/8 • White balance: Color Temp. (4550K)
• Sensitivity: ISO 100 • Picture Control: Standard
© Frank P. Wartenberg



• Lens: AF-S NIKKOR 24-70mm f/2.8G ED • Image quality: 14-bit RAW (NEF) • Exposure: [M] mode, 1/125 second, f/10 • White balance: Flash • Sensitivity: ISO 100 • Picture Control: Standard
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• Lens: AF-S Micro NIKKOR 60mm f/2.8G ED • Image quality: 14-bit RAW (NEF) • Exposure: [M] mode, 1/60 second, f/8 • White balance: Color Temp. (4760k) • Sensitivity: ISO 100 • Picture Control: Portrait © Frank P. Wartenberg



• Lens: PC-E Micro NIKKOR 85mm f/2.8D • Image quality: 14-bit RAW (NEF) • Exposure: [M] mode, 1/60 second, f/32 • White balance: Auto • Sensitivity: ISO 100 • Picture Control: Standard
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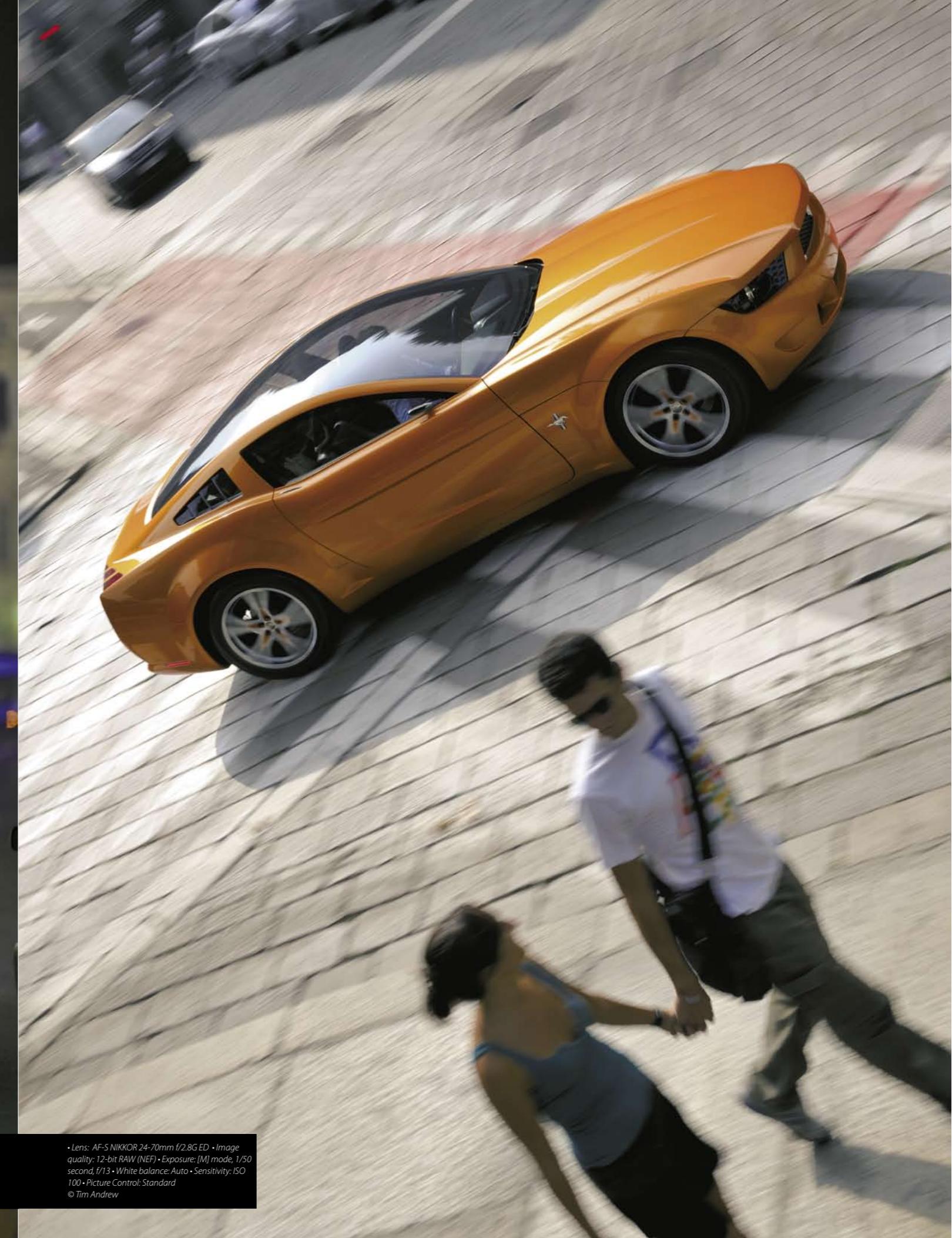
• Lens: PC-E Micro NIKKOR 85mm f/2.8D • Image quality: 14-bit RAW (NEF) • Exposure: [M] mode, 1/60 second, f/32 • White balance: Auto • Sensitivity: ISO 100 • Picture Control: Standard
© Kenji Aoki



• Lens: AF-S NIKKOR 24-70mm
f/2.8G ED • Image quality: 14-bit
RAW (NEF) • Exposure: [M] mode,
1/200 second, f/10 • White
balance: Auto • Sensitivity: ISO
100 • Picture Control: Standard
© Tim Andrew



• Lens: AF-S VR Nikkor 200mm f/2G IF-ED • Image quality: 12-bit RAW (NEF) • Exposure: [M] mode, 1/80 second, f/2 • White balance: Auto • Sensitivity: ISO 800
• Picture Control: Standard
© Tim Andrew



• Lens: AF-S NIKKOR 24-70mm f/2.8G ED • Image quality: 12-bit RAW (NEF) • Exposure: [M] mode, 1/50 second, f/13 • White balance: Auto • Sensitivity: ISO 100 • Picture Control: Standard
© Tim Andrew



Lens: AF-S NIKKOR 24-70mm f/2.8G ED • Image quality: 14-bit
RAW (NEF) • Exposure: [A] mode, 1/100 second, f/5.6 • White
balance: Auto • Sensitivity: ISO 100 • Picture Control: Landscape
© John Shaw

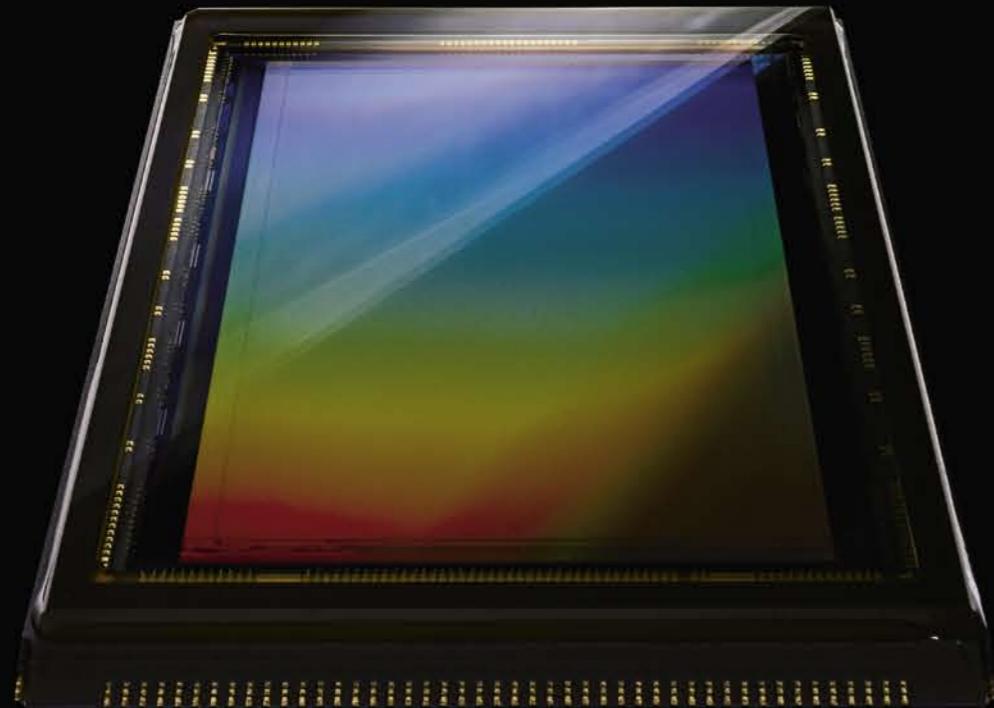


THE WORLD IS YOUR STUDIO

Extreme-resolution photography once meant a sacrifice in mobility, versatility and spontaneity. Now, the Nikon D3X builds upon the world-renowned D3, merging 24.5 megapixels of imaging performance with the speed and handling characteristics that today's photography demands: exquisite detail and tonal range in an ergonomically superior digital SLR body with comprehensive protection against dust, moisture and electromagnetic interference. Work within ISO 100 and ISO 1600 for spectacularly clean and sharp images, even in harsh conditions. The D3X's intuitive layout makes it easier to respond instantly to rapidly changing situations. With Nikon's Total Imaging System on their side, demanding photographers can better realize their vision, using the comprehensive range of renowned NIKKOR lenses and the incomparable Creative Lighting System to adapt to any assignment or shooting situation. That's creative freedom. With the D3X, the world is your studio.

- Nikon FX-format CMOS image sensor with 24.5 effective megapixels
- Exceptional noise control from ISO 100 to ISO 1600
- Near-instantaneous shutter release time lag of approx. 0.04 seconds (based on CIPA Guideline)*
- 5-frames-per-second continuous shooting in FX format and 7 fps in DX crop mode (up to 130 frames)*
- 51-point Multi-CAM 3500FX autofocus system
- Scene Recognition System for more accurate AF, AE, and AWB results
- Active D-Lighting for complete control over highlight and shadow detail
- Picture Control: Standard, Vivid, Neutral and Monochrome (Landscape, Portrait and D2X Modes I, II and III are available free via download)
- Live View mode for shooting handheld and with a tripod
- High-resolution (approx. 920k dots), 3-inch VGA-size LCD monitor with tempered glass
- Durable, lightweight magnesium-alloy construction and comprehensive weather sealing against dust and moisture
- Intelligent power management that lets you shoot up to approx. 4,400 frames on a single battery charge (based on CIPA Guideline)**
- Compatibility with the Nikon Total Imaging System

*12-bit A/D conversion mode **Using EN-EL4a lithium-ion battery at Single-frame [S] mode



EXQUISITE DETAILS

The sensor's 24.5 megapixels are only the beginning. No matter how you shoot – tightly controlled or on the fly – the camera's phenomenally wide dynamic range retains subtlety of shadow and highlight detail that contributes to breathtaking image fidelity, which can make the difference between good pictures and exceptional ones.

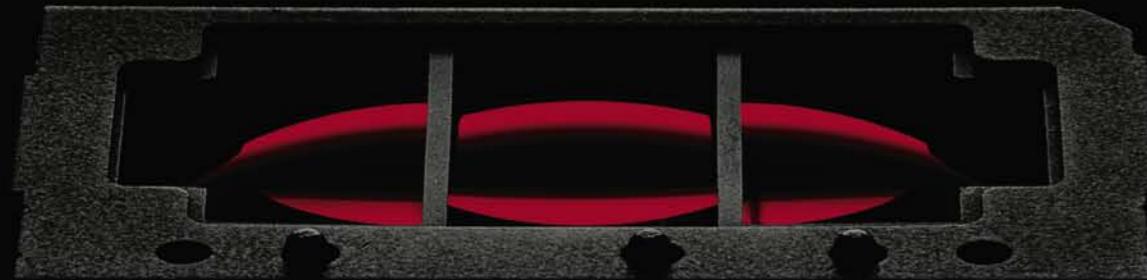
- Fast 14-bit A/D conversion incorporated onto the image sensor for high signal-to-noise ratio and low power consumption
- 24.5 megapixels, each pixel specially designed to carry larger electrical charges for outstanding light transmission properties, delivering a wider dynamic range
- Exclusive low-pass filter with multi-layer coating for pristine resolution and minimized moiré



IMAGES WITH THE X-FACTOR

Images with the X-factor are what your clients expect and your reputation deserves. Nikon's EXPEED processing system is much more than a mere label or processing chip component. The EXPEED at work in the D3X is designed specifically to meet the requirements of a 24.5-megapixel sensor. The results will exceed the expectations of any photographer whose work requires extreme resolution, rich tonal gradation, outstanding color accuracy and remarkable detail. Commercial and fine art photographers will immediately see that the D3X cuts no corners.

- Nikon's EXPEED image processing system, utilizing a supremely powerful CPU with 16-bit image processing
- Faithful, pleasingly saturated color throughout the palette, with smooth tonal gradations, even in highlights
- Fast and efficient processing speed



RAPID RESPONSE

Not every subject poses for the camera. Whether it's on the catwalk, in the studio or roaming in the wild, photographers must capture their subject beautifully and accurately. With its 51 individually selectable AF points, the D3X autofocus system is the same as the acclaimed Nikon D3, which has become the preferred choice of so many of the world's leading sports and news photographers by delivering tack-sharp images, even when shooting moving, low-contrast or poorly lit subjects.

- 51 AF points to track and capture both moving and stationary subjects
- 15 cross-type AF sensors that work with any NIKKOR lens f/5.6 or faster
- Versatile AF-area modes: Single-point AF, Dynamic-area AF, and Auto-area AF



THE ART OF ERGONOMICS

The logic is simple: a camera that functions naturally in your hands allows creative work to flow. The D3X features Nikon's world-renowned ergonomics, placement of controls and intuitive menu systems to help you follow your instincts instead of interrupting your flow to adjust settings or scroll through menus. Every texture and control has been meticulously designed to maintain your momentum and remain comfortable in your hands for as long as it takes to complete the assignment.



COMPREHENSIVE PROTECTION

Spectacular images can be found far beyond the controlled confines of the studio. Unlike less robust 36x24mm D-SLRs or more cumbersome medium-format equipment, the D3X was designed to be at home both on the set and on location. Its performance-tested body is similar to the world-renowned D3, which has proven that it can withstand the worst of what the world's leading news photographers can throw at it. Wherever you are, the D3X delivers studio-quality images in an agile body that can withstand the elements.

- Rugged magnesium alloy construction
- Comprehensive protection against moisture, dust and even electromagnetic interference
- A shutter unit tested inside the camera to exceed 300,000 cycles
- A self-diagnostic shutter monitor for more consistent and assured performance accuracy



CREATIVE FREEDOM

Whether it's the world-renowned NIKKOR lenses or the industry-leading Speedlight system, shooting with a D3X opens the door to a range of creative opportunities that only Nikon can offer. The Nikon Total Imaging System, backed up by the Nikon Professional Services (NPS)* network is there to help you realize your vision, or even stimulate new ones.

- Compatible with the extensive NIKKOR lens range, including fisheye, ultra-wide angle, zoom, telephoto, super-telephoto, micro and PC lenses
- Nano-crystal coating on NIKKOR lenses for spectacular clarity, as well as minimized ghost and flare effects during harsh lighting
- NIKKOR Vibration Reduction to effectively compensate for blur caused by camera shake
- The industry-leading Nikon Creative Lighting System, including portable and versatile Nikon Speedlights
- Wireless Transmission, GPS input, HDMI output interfaces
- A comprehensive suite of workflow software to manage, edit, control and authenticate your important files

*These services are for NPS members.

D3X: On Assignment

Four of the world's top professional photographers worked with the D3X on a variety of assignments.



For studio shooting, the D3X's resolution is amazing, rivaling digital medium-format camera offerings. Tonal gradation is very smooth and even, and the color rendering is perfect for fashion and beauty. It is always thrilling for me to see the range of colors in my mind realized in the final result, and the D3X did exactly that. This camera really impressed me during our beach shoot. The beautiful tonal gradation allowed me to experiment freely in difficult light without worrying about losing detail in the brightest and darkest areas. As I shot that day, I realized that with this D3X, the challenges of harsh contrast, backlighting and sudden lighting and weather changes that

once made location shooting difficult for fashion photographers are now diminished significantly. The fast autofocus and incredible frame rate also gave me the chance to catch the perfect moment in ways that a medium-format camera could not.

One of the biggest advantages, however, is the incredible versatility in every kind of weather. Even when shooting in the rain, the D3X's brilliant autofocus was always sharp and precise, and the camera's agility and rugged build made it much easier to handle than a medium-format camera. No matter what the conditions were – hot sun, strong wind or even hard rain – the Nikon D3X performed! At the beginning, I was



Frank P. Wartenberg
Fashion (Germany)



Studio work is a game of millimeters: the slightest move can dramatically change an image and ruin what you have envisioned. The D3X gives me the mobility of a 35mm D-SLR, which opens up completely new opportunities for photographers in my line of work. Without being restrained by a camera stand, commercial and product photographers can now handheld the camera to freely seek an ideal perspective. This can save hours of setup time, as medium-format stands and accessories are cumbersome and require numerous tedious adjustments. For me, however, the biggest surprise of the D3X was the image quality. As a studio still life photographer making my living with expensive medium-format digital equipment, I was skeptical about what any D-SLR could deliver. At the beginning, I was

certain that the D3X images would be vastly inferior to the medium format. The price difference alone between these two systems should be enough to explain the quality difference, I thought.

It did not take long to discover that my presumptions were completely wrong. The image quality of the D3X is far better than I anticipated; it would not be an exaggeration to say it was fifty times better than my expectations.

The resolution is impressive,

and the bokeh reproduction is spectacular, especially when using the PC-E Micro NIKKOR 85mm f/2.8D. Another benefit I see is the D3X's ability to focus sharply with wide-angle lenses in ways that are simply impossible with the medium format. With all of these benefits, I am certain that the D3X will make a big splash in the studio photography world

Kenji Aoki
Still life (Japan)



The D3X's control layout is virtually identical to my trusted Nikon D3, which means that I know exactly where everything is and how it works so I can get on with the job. However, the huge increase in resolution and detail is immediately apparent when reviewing the image on the rear LCD. It was later, on a computer monitor, that I discovered image information that I simply couldn't see with my own eyes at the time. Looking at my files, I suddenly realized that I've got the image quality of a medium-format camera in the familiar and ergonomic form of a 35mm D-SLR. I can use my huge range of NIKKOR lenses – including many zooms and VR optics – at focal lengths not available with medium-format systems. I can also use all my Nikon Speedlights and other accessories.



MUSTANGS
by GIUGIARD



Tim Andrew
Cars (U.K.)

Working fast, as time was tight, I completed the static shots and switched to 12-bit mode for the action shots. I had to keep reminding myself that this was a 24.5-megapixel camera and that I was able to shoot 5 frames per second, which was essential to catch that "magic moment" in the Turin traffic. Later, I was shooting action shots at night, wide open at f/2.0 with the AF-S VR Nikkor 200mm f/2G IF-ED at ISO 800 and ISO 1600. Despite the challenging conditions, the shots were full of crisp detail, accurate color and incredible tonal gradation.

The D3X is a camera I could walk around with all day, tackling any subject without worrying about bad weather or poor light. It makes a perfect companion to my D3.



When Nikon asked me to take a D3X camera on my safari in Kenya, I was at first skeptical. But my reservations disappeared soon after I handled this camera. The D3X maintains the incredible ergonomic design, ease of menu choices and fantastic high-resolution rear LCD as the D3, but the most important addition is its 24.5-megapixel FX-format sensor. This translates into detail, detail and more detail. An incredible amount of information lies in each full-frame image, but 24.5 megapixels also mean that photographs can be cropped into panoramic formats and still retain amazing detail.

On this trip, I carried an assortment of lenses, but relied heavily on my two favorite safari lenses: the

AF-S NIKKOR 500mm f/4G ED VR and the AF-S VR Zoom-Nikkor 200-400mm f/4G IF-ED. The D3X worked extremely well with each lens despite all the difficult shooting scenarios that a safari can present. With the D3X, I get Nikon's exceptional handling, fast autofocus and an increased dynamic range, as well as 5 frames per second in FX format and 7 frames per second in 10-megapixel DX crop format. Combine these features with extreme

resolution and NIKKOR optics and I know I'll be able to get the pictures I want. I was greatly impressed with the D3X. From landscape to wildlife, the versatility of the camera is truly amazing.



John Shaw
Nature and wildlife (U.S.A.)



Nikon Digital SLR Camera D3X Specifications

Type	Single-lens reflex digital camera	Focus	Nikon Multi-CAM 3500FX autofocus sensor module with TTL phase-detection; 51 focus points (including 15 cross-type sensors); AF fine tuning possible																
Lens Mount	Nikon F mount with AF coupling and AF contacts	Detection Range	-1 to +19 EV (ISO 100 at 20°C/68°F)																
Picture Angle	Equivalent to angle produced by lens focal length (1.5 times when DX format is selected)	Lens Servo	1) Autofocus: Single-servo AF (S); Continuous-servo AF (C); Focus Tracking automatically activated according to subject status, 2) Manual focus (M) with electronic rangefinder																
Effective Pixels		Focus Point	Single AF point can be selected from 51 or 11 focus points																
Effective Pixels	24.5 million	AF-Area Mode	1) Single-point AF, 2) Dynamic-area AF [number of AF points: 9, 21, 51, 51 (3D-Tracking)], 3) Auto-area AF																
Image Sensor		Focus Lock	Focus can be locked by pressing AE-L/AF-L button or by pressing shutter-release button halfway (Single-point AF in AF-S)																
Image Sensor	CMOS sensor, 35.9 x 24.0 mm; Nikon FX format	Flash																	
Total Pixels	25.72 million	Flash Control	1) TTL flash control with 1,005-pixel RGB sensor; i-TTL balanced fill-flash and standard i-TTL fill-flash available with SB-900, 800, 600 or 400 2) Auto aperture (AA): Available with SB-900, 800 and CPU lens 3) Non-TTL auto (A): Available with SB-900, 800, 28, 27 or 22s 4) Range-priority manual (GN): Available with SB-900, and 800																
Dust-reduction System	Image Dust Off reference data (optional Capture NX 2 software required)	Flash Sync Modes	1) Front-curtain sync (normal), 2) Slow sync, 3) Rear-curtain sync, 4) Red-eye reduction, 5) Red-eye reduction with slow sync																
Storage		Flash-ready Indicator	Lights when Speedlight such as SB-900, SB-800, SB-600, SB-400, SB-80DX, SB-28DX, or SB-50DX is fully charged; blinks after flash is fired at full output																
Image Size (pixels)	<table border="1"> <thead> <tr> <th>Image area</th><th>L</th><th>M</th><th>S</th></tr> </thead> <tbody> <tr> <td>FX format (36 x 24)</td><td>6,048 x 4,032</td><td>4,544 x 3,024</td><td>3,024 x 2,016</td></tr> <tr> <td>DX format (24 x 16)</td><td>3,968 x 2,640</td><td>2,976 x 1,976</td><td>1,984 x 1,320</td></tr> <tr> <td>5.4 (30 x 24)</td><td>5,056 x 4,032</td><td>3,792 x 3,024</td><td>2,528 x 2,016</td></tr> </tbody> </table>	Image area	L	M	S	FX format (36 x 24)	6,048 x 4,032	4,544 x 3,024	3,024 x 2,016	DX format (24 x 16)	3,968 x 2,640	2,976 x 1,976	1,984 x 1,320	5.4 (30 x 24)	5,056 x 4,032	3,792 x 3,024	2,528 x 2,016	Accessory Shoe	ISO 518 hot shoe with sync and data contacts, and safety lock
Image area	L	M	S																
FX format (36 x 24)	6,048 x 4,032	4,544 x 3,024	3,024 x 2,016																
DX format (24 x 16)	3,968 x 2,640	2,976 x 1,976	1,984 x 1,320																
5.4 (30 x 24)	5,056 x 4,032	3,792 x 3,024	2,528 x 2,016																
File Format	1) NEF (RAW): 12 or 14 bit, lossless compressed, compressed, or uncompressed 2) TIFF (RGB) 3) JPEG: JPEG-Baseline compliant with fine (approx. 1:4), normal (approx. 1:8), or basic (approx. 1:16) compression ([Size priority]); [Optimal quality] compression available 4) NEF (RAW) + JPEG: Single photograph recorded in both NEF (RAW) and JPEG formats	Sync Terminal	ISO 519 sync terminal with locking thread																
Picture Control System	Four setting options: Standard, Neutral, Vivid, Monochrome; each option can be adjusted	Nikon Creative Lighting System (CLS)	With Speedlights such as SB-900, SB-800, SB-600, SB-R200, SU-800 (commander only), supports Advanced Wireless Lighting, Auto FP High-Speed Sync, Flash Color Information Communication, modeling flash and FV lock																
Storage Media	CompactFlash (Type I/II, compliant with UDMA); Microdrives	White Balance																	
Double Slot	Slot 2 can be used for overflow or backup storage or for separate storage of NEF (RAW) and JPEG images	White Balance	• Auto (TTL white balance with main image sensor and 1,005-pixel RGB sensor); • Seven manual modes can be preset with fine-tuning; color temperature setting; white balance bracketing: 2 to 9 exposures in increments of 1, 2 or 3																
File System	Compliant with DCF 2.0, DPOF, Exif 2.21, and PictBridge	Live View																	
Viewfinder		Modes	Handheld mode: TTL phase-detection AF with 51 focus areas (15 cross-type sensors) Tripod mode: Contrast-detect AF on a desired point within a specific area																
Viewfinder	SLR-type with fixed eye-level pentaprism	Monitor	LCD Monitor 3-in., approx. 920k-dot (VGA), 170-degree wide-viewing-angle, 100% frame coverage, low-temperature polysilicon TFT LCD with brightness adjustment																
Dioptr Adjustment	-3 to +1 m ⁻¹	Playback	Playback Function Full-frame and thumbnail (4 or 9 images) playback with playback zoom, slide show, histogram display, highlight display, auto image rotation, image comment (up to 36 characters), and voice memo input and playback																
Eye-point	18 mm (-1.0 m ⁻¹)	Interface																	
Focusing Screen	Type B BrightView Clear Matte VI screen	USB	Hi-Speed USB																
Frame Coverage	Approx. 100% (vertical/horizontal) in FX format, approx. 97% (vertical/horizontal) in DX format, approx. 100% (vertical) and approx. 97% (horizontal) in 5:4	Video Output	NTSC or PAL; simultaneous playback from both the video output and on the LCD monitor available																
Magnification	Approx. 0.7x (50mm f/1.4 lens at infinity; -1.0 m ⁻¹)	HDMI Output	Type A connector is provided as HDMI output terminal; simultaneous playback from both the HDMI output terminal and on the LCD monitor not available																
Reflex Mirror	Quick-return type	10-pin Remote Terminal	Can be used to connect optional remote control, GPS Unit GP-1, or GPS device compliant with NMEA 0183 version 2.01 and 3.01 (requires optional GPS Adapter Cord MC-35 and cable with D-sub 9-pin connector)																
Depth-of-field Preview	When CPU lens is attached, lens aperture can be stopped down to value selected by user (A and M modes) or value selected by camera (P and S modes)	Supported Languages																	
Lens Aperture	Instant-return type, with depth-of-field preview button	Supported Languages	Chinese (Simplified and Traditional), Dutch, English, Finnish, French, German, Italian, Japanese, Korean, Polish, Portuguese, Russian, Spanish, Swedish																
Lens		Power Source																	
Compatible Lenses*	1) Type G or D AF Nikkor: All functions supported 2) DX AF Nikkor: All functions supported except FX-format (36x24)/5:4 (30x24) image size 3) AF Nikkor other than type G or D*: All functions supported except 3D Color Matrix Metering II 4) AI-P Nikkor: All functions supported except autofocus and 3D Color Matrix Metering II 5) Non-CPU AI Nikkor: Can be used in exposure modes A and M; electronic rangefinder can be used if maximum aperture is f/5.6 or faster; Color Matrix Metering and aperture value display supported if user provides lens data *1. IX-Nikon lenses cannot be used *2. Excluding AF-Nikon lenses for F3AF	Battery	One Rechargeable Li-ion Battery EN-EL4a/EL4, Quick Charger MH-22/MH-21																
Shutter		AC Adapter	AC Adapter EH-6 (optional)																
Type	Electronically controlled vertical-travel focal-plane shutter	Tripod Socket																	
Speed	1/8,000 to 30 s in steps of 1/3, 1/2 or 1 EV; Bulb	Tripod Socket	1/4 in. (ISO 1222)																
Flash Sync Speed	X = 1/250 s; flash synchronization at up to 1/250 s	Dimensions/Weight																	
Release		Dimensions (W x H x D)	Approx. 159.5 x 157 x 87.5 mm/6.3 x 6.2 x 3.4 in.																
Release Modes	1) Single-frame [S] mode, 2) Continuous Low-speed [CL] mode, 3) Continuous High-speed [CH] mode, 4) Live View [LV] mode, 5) Self-timer (⌚) mode, 6) Mirror-up [Mup] mode	Weight	Approx. 1,220 g/2 lb. 11 oz. without battery, memory card, body cap or accessory shoe cover																
Frame Advance Rate	• DX format (24 x 16): Up to 5 fps (CL) or 5 to 7 fps (CH) • Other image areas: Up to 5 fps	Operating Environment																	
Self-timer	Electronically controlled timer with duration of 2, 5, 10 or 20 s	Temperature	0-40°C/32-104°F																
Exposure		Humidity	Under 85% (no condensation)																
Metering	TTL full-aperture exposure metering using 1,005-pixel RGB sensor	Accessories																	
Metering System	1) 3D Color Matrix Metering II (type G and D lenses); Color Matrix Metering II (other CPU lenses); Color Matrix Metering (non-CPU lenses if user provides lens data) 2) Center-Weighted: Weight of 75% given to 12-mm circle in center of frame, diameter of circle can be changed to 8, 15 or 20 mm, or weighting can be based on average of entire frame (non-CPU lenses use 12-mm circle or average of entire frame) 3) Spot: Meters 4-mm circle (about 1.5% of frame) centered on selected focus point (on center focus point when non-CPU lens is used)	Supplied Accessories*	Rechargeable Li-ion Battery EN-EL4a, Quick Charger MH-22, USB Cable UC-E4, Audio Video Cable EG-D2, Camera Strap AN-D3X, Body Cap BF-1A, Accessory Shoe Cover BS-2, Eyepiece DK-17, Battery Chamber Cover BL-4, USB Cable Clip, Software Suite CD-ROM *Supplied accessories may differ depending on country or area																
Metering Range	1) 0 to 20 EV (Matrix or Center-Weighted Metering), 2) 2 to 20 EV (Spot Metering) (ISO 100 equivalent, f/1.4 lens, at 20°C/68°F)	Main Optional Accessories	Wireless Transmitter WT-4/4A, Magnifying Eyepiece DK-17M, AC Adapter EH-6, Capture NX2 Software, Camera Control Pro 2 Software, Image Authentication Software																
Exposure Meter Coupling	Combined CPU and AI	Note:	Approx. 0.04 second* shutter release time lag extends to approx. 0.05 second* when VR is on or used together with either AF-S VR Micro-Nikkor 105mm f/2.8G IF-ED or AF VR Zoom-Nikkor 80-400mm f/4.5-5.6D ED. Release time lag becomes approx. 0.06 second** in 14-bit A/D conversion mode.																
Exposure Modes	1) Programmed Auto (P) with flexible program, 2) Shutter-Priority Auto (S), 3) Aperture-Priority Auto (A), 4) Manual (M)	*Based on CIPA Guideline and in 12-bit A/D conversion mode **Based on CIPA Guideline																	
Exposure Compensation	±5 EV in increments of 1/3, 1/2 or 1 EV	• CompactFlash and Extreme are registered trademarks of SanDisk Corporation. • HDMI, the HDMI logo and High-Definition Multimedia Interface are trademarks or registered trademarks of HDMI Licensing LLC. • Products and brand names are trademarks or registered trademarks of their respective companies.																	
Exposure Lock	Exposure locked at detected value with AE-L/AF-L button																		
Exposure Bracketing	Exposure and/or flash bracketing (2 to 9 exposures in increments of 1/3, 1/2, 2/3 or 1 EV)																		
Sensitivity	ISO 100 to 1600 in steps of 1/3, 1/2, or 1 EV; can be set to approx. 0.3, 0.5, 0.7, or 1 EV (ISO 50 equivalent) below ISO 100, or to approx. 0.3, 0.5, 0.7, 1, or 2 EV (ISO 6400 equivalent) over ISO 1600																		
Active D-Lighting	Can be selected from [Auto], [Extra high], [High], [Normal], [Low], or [Off]																		

Specifications and equipment are subject to change without any notice or obligation on the part of the manufacturer. November 2008 © 2008 Nikon Corporation



WARNING

**TO ENSURE CORRECT USAGE, READ MANUALS CAREFULLY BEFORE USING YOUR EQUIPMENT.
SOME DOCUMENTATION IS SUPPLIED ON CD-ROM ONLY.**

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