

■ Nikon Digital SLR Camera D3 Specifications ■

Type																	
Type	Single-lens reflex digital camera																
Lens Mount	Nikon F mount with AF coupling and AF contacts																
Picture Angle	Equivalent to angle produced by lens focal length (1.5 times when DX format is selected)																
Effective Pixels																	
Effective Pixels	12.1 million																
Image Sensor																	
Image Sensor	CMOS sensor, 36.0 x 23.9 mm; Nikon FX format																
Total Pixels	12.87 million																
Storage																	
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>4,256 x 2,832</td> <td>3,184 x 2,120</td> <td>2,128 x 1,416</td> </tr> <tr> <td>DX format (24 x 16)</td> <td>2,784 x 1,848</td> <td>2,080 x 1,384</td> <td>1,392 x 920</td> </tr> <tr> <td>5:4 (30 x 24)</td> <td>3,552 x 2,832</td> <td>2,656 x 2,120</td> <td>1,776 x 1,416</td> </tr> </tbody> </table>	Image area	L	M	S	FX format (36 x 24)	4,256 x 2,832	3,184 x 2,120	2,128 x 1,416	DX format (24 x 16)	2,784 x 1,848	2,080 x 1,384	1,392 x 920	5:4 (30 x 24)	3,552 x 2,832	2,656 x 2,120	1,776 x 1,416
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DX format (24 x 16)	2,784 x 1,848	2,080 x 1,384	1,392 x 920														
5:4 (30 x 24)	3,552 x 2,832	2,656 x 2,120	1,776 x 1,416														
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																
Picture Control System	Four setting options: Standard, Neutral, Vivid, Monochrome; each option can be adjusted																
Storage Media	CompactFlash (Type I/II, compliant with UDMA); Microdrives																
Double Slot	Slot 2 can be used for overflow or backup storage or for separate storage of NEF (RAW) and JPEG images																
File System	Compliant with DCF 2.0, DPOF and Exif 2.21																
Viewfinder																	
Viewfinder	SLR-type with fixed eye-level pentaprism																
Dioptr adjustment	-3 to +1 m ⁻¹																
Eye point	18 mm (-1.0 m ⁻¹)																
Focusing Screen	Type B BriteView Clear Matte VI screen																
Frame Coverage	Approx. 100% (vertical/horizontal)																
Magnification	Approx. 0.7x (50mm f/1.4 lens at infinity; -1.0 m ⁻¹)																
Reflex Mirror	Quick-return type																
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)																
Lens Aperture	Instant-return type, with depth-of-field preview button																
Lens																	
Compatible Lenses	Refer to page 37.																
Shutter																	
Type	Electronically controlled vertical-travel focal-plane shutter																
Speed	1/8,000 to 30 s in steps of 1/3, 1/2 or 1 EV; Bulb																
Flash Sync Speed	X = 1/250 s; flash synchronization at up to 1/250 s																
Release																	
Release Modes	1) Single-frame [S] mode, 2) Continuous Low-speed [CL] mode: 1-9 frames per second*, 3) Continuous High-speed [CH] mode: 9 fps (9-11 fps with DX format)*, 4) Live View [LV] mode, 5) Self-timer [⊙] mode, 6) Mirror-up [Mup] mode *With Continuous-servo AF, S or M exposure mode, shutter speed 1/250 s or faster; other settings are set at "Default".																
Self-timer	Electronically controlled timer with duration of 2, 3, 10 or 20 s																
Exposure																	
Metering	TTL full-aperture exposure metering using 1,005-pixel RGB sensor																
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 8-, 12-, 15- or 20-mm circle in center of frame, or weighting based on 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)																
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)																
Exposure Meter Coupling	Combined CPU and AI																
Exposure Modes	1) Programmed Auto (P) with flexible program, 2) Shutter-Priority Auto (S), 3) Aperture-Priority Auto (A), 4) Manual (M)																
Exposure Compensation	±5 EV in increments of 1/3, 1/2 or 1 EV																
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 200 to 6400 in steps of 1/3, 1/2, or 1 EV; can be set to approx. 0.3, 0.5, 0.7, or 1 (ISO 100 equivalent) EV below ISO 200, or to approx. 0.3, 0.5, 0.7, 1 (ISO 12800 equivalent), or 2 (ISO 25600 equivalent) EV over ISO 6400																
Active D-Lighting	Can be selected from [High], [Normal], or [Low]																

Focus	
Autofocus	TTL phase-detection AF, 51 focus points (15 cross-sensors) by Nikon Multi-CAM 3500FX autofocus module; Detection: -1 to +19 EV (ISO 100 at 20°C/68°F); AF fine adjustment possible
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
Focus Point	Single AF point can be selected from 51 or 11 focus points
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
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)

Flash	
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-800, 600 or 400 2) Auto aperture (AA): Available with SB-800 and CPU lens 3) Non-TTL auto (A): Available with SB-800, 28, 27 or 22s 4) Range-priority manual (GN): Available with SB-800
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
Flash-ready Indicator	Lights when Speedlight such as SB-800, SB-600, SB-400, SB-80DX, SB-28DX, or SB-50DX is fully charged; blinks after flash is fired at full output
Accessory Shoe	Standard ISO 518 hot-shoe contact with safety lock
Sync Terminal	ISO 519 standard terminal
Nikon Creative Lighting System	With Speedlights such as 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

White Balance	
White Balance	<ul style="list-style-type: none"> 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

Live View	
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

Monitor	
LCD Monitor	3-in., approx. 920,000-dot (VGA), 170-degree wide-viewing-angle, 100% frame coverage, low-temperature polysilicon TFT LCD with brightness adjustment

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

Interface	
USB	Hi-Speed USB
Video Output	NTSC or PAL; simultaneous playback from both the video output and on the LCD monitor available
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
10-pin Terminal	1) GPS: NMEA 0183 (Ver. 2.01 and 3.01) interface standard supported with 9-pin D-sub cable and GPS Cable MC-35 (optional) 2) Remote control: via 10-pin terminal

Supported Languages	
Supported Languages	Chinese (Simplified and Traditional), Dutch, English, Finnish, French, German, Italian, Japanese, Korean, Polish, Portuguese, Russian, Spanish, Swedish

Power Source	
Battery	One Rechargeable Li-ion Battery EN-EL4a/EL4, Quick Charger MH-22/MH-21
AC Adapter	AC Adapter EH-6 (optional)

Tripod Socket	
Tripod Socket	1/4 in. (ISO 1222)

Dimensions/Weight	
Dimensions (W x H x D)	Approx. 159.5 x 157 x 87.5 mm (6.3 x 6.2 x 3.4 in.)
Weight	Approx. 1,240 g (2.7 lb.) without battery, memory card, body cap or accessory shoe cover

Operating Environment	
Temperature	0-40°C/32-104°F
Humidity	Under 85% (no condensation)

Accessories	
Supplied Accessories*	Rechargeable Li-ion Battery EN-EL4a, Quick Charger MH-22, USB Cable UC-E4, Audio Video Cable EG-D2, Camera Strap AN-D3, 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
Main Optional Accessories	Wireless Transmitter WT-4/4A, Magnifying Eyepiece DK-17M, AC Adapter EH-6, Capture NX Software, Camera Control Pro 2 Software, Image Authentication Software

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At the heart of the image

D3



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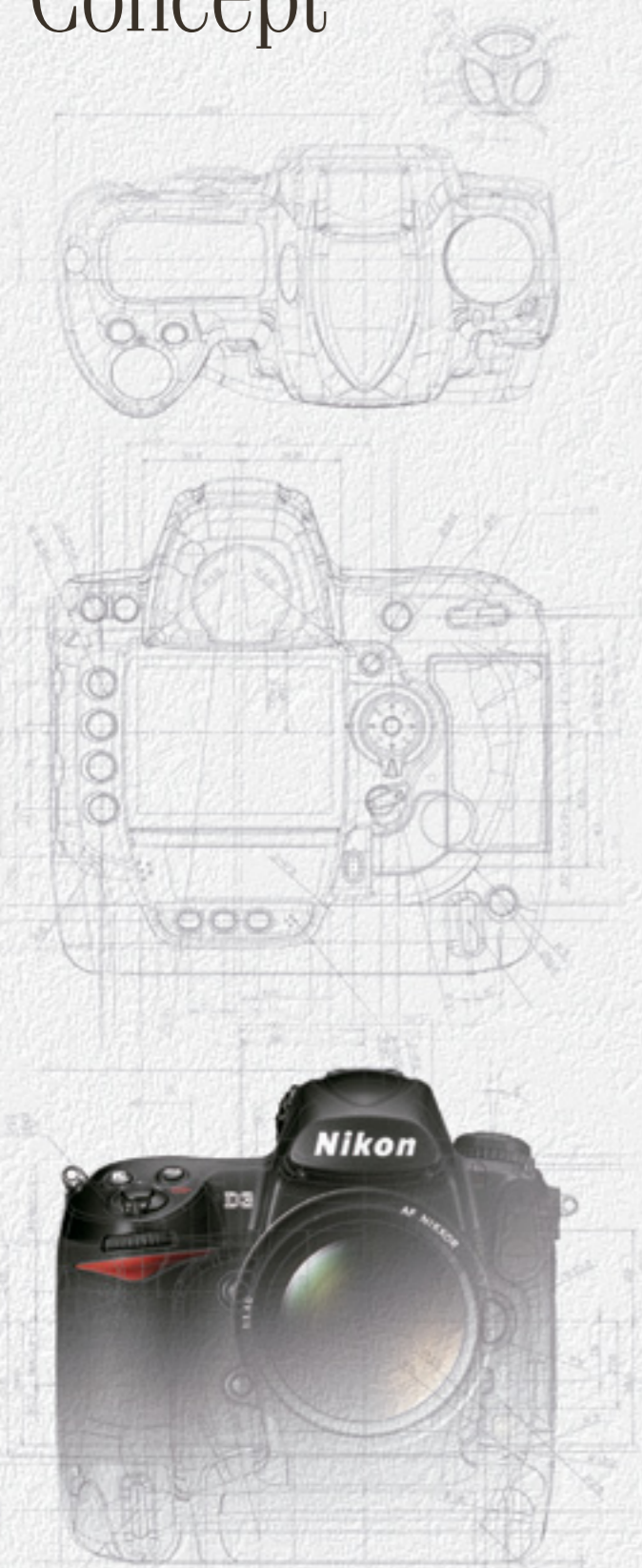


DISCOVER NEW TERRITORY

How do you define professional photography? What epitomizes true performance? Find out with the industry-changing Nikon D3. More than just another new camera, it's an innovative way of approaching photography, with new systems, processes and rule-breaking features that shatter old limitations and give you the freedom to redefine what is possible. Imagine taking images at ISO 6400 that are as clean and noise-free as those taken by lesser cameras at ISO 800. Imagine being able to expand to ISO 25600, yet keep all the natural tonal gradation you need in the low-sensitivity range, as well. The D3 tackles real-world shooting scenarios like nothing that's come before – choose from a selection of capture formats, such as the new FX format

for shooting at 9 fps, or the ultra-versatile DX format at up to 11 fps (5.1 megapixels), with consistent speed at every aperture setting. The new 51-point AF incorporates 15 cross-type sensors that work with every AF NIKKOR lens of f/5.6 and faster. And the system and imaging engine recognize your subject even before you fire. All of this, plus a new high-definition LCD monitor, brighter viewfinder and the world's most intuitive digital SLR platform. Nikon's new 12.1-megapixel flagship FX-format D-SLR is designed for versatility and smooth, natural high-speed operation. Imagine a single camera that gives you all these capabilities and more. Imagine capturing what was once considered impossible. It's time to discover the new D3.

D3: The Development Concept



The pursuit of new technology

Since the introduction of the first F-series cameras, Nikon has helped refine the art of photography while pursuing new and powerful forms of photographic expression. The D3 fulfils both of these missions. Nikon's newest flagship symbolizes the evolution of photographic technology, defying preconceived limitations while responding to the ever-changing demands of professional photographers. In short, the D3 represents new territory – explore it for yourself.

The pursuit of ideal picture quality

High resolution is only one aspect of superior pictures. The image quality that passionate photographers deserve should also offer a wide sensitivity range, faithful color reproduction, and fast, secure data processing. Nikon offers all this and more with the D3, giving images more depth, detail and atmosphere than ever before. Images of this quality were once rare, but the Nikon D3 makes them all part of a day's work.

The pursuit of superior operability

Professional photographers frequently have cameras in their hands for hours – or even days – at a time. In many ways the camera becomes an extension of the photographer's body, and should therefore act that way. That's why Nikon has always considered comfortable and ergonomically sound operation crucial to its camera design. It is a multi-sensory experience – a bright viewfinder for the eyes, the shape and texture of the camera's exterior for the hands, even the right shutter sound for the ear – with each aspect of the camera's design crafted to eliminate distractions and help the photographer reach new creative heights. From a short shutter-release time-lag to controls large enough to manipulate with gloves on, Nikon has redefined operability. Again.

The pursuit of uncompromised quality

Nikon's philosophy is simple: no shortcuts. From design to assembly to the showroom floor, uncompromising standards mean that every camera produced is of exceptional quality. Nikon cameras like the D3 are tested relentlessly to ensure that they work in any situation. Nikon engineers punish new equipment mercilessly. They expose cameras to extreme cold, heat, moisture, vibrations and any other condition they may encounter on (and even above) the Earth. Standards like these are rare, but for Nikon, they are essential.

The D3 is dedicated to photographers who defy limitations and always seek to push photography forward.

D3

D3: On Assignment

To prove the D3's uncompromising versatility, three of the world's top professionals test shot early models of the D3 on a wide array of assignments.



**Dave Black –
Sports Photographer (USA)**

Used the D3 to shoot ice hockey, figure skating, wakeboarding, basketball, gymnastics, and a nighttime car race.

I believe the Nikon D3 Digital SLR Camera will encourage photographers to think in new and creative ways. There are many new advances in this camera that will help me produce better sports pictures, including the shooting rate of nine frames per second, increased dynamic range and the FX sensor. But it is the extremely clean high sensitivity level of ISO 6400 that is, in my opinion, an industry-changing development. I will now be able to capture fast action sports images in low-light conditions and poorly lit indoor venues with wonderful clarity and detail suitable for the cover of any magazine. Nikon's D3 makes a seemingly impossible situation achievable.

Clients include: Sports Illustrated, Time Magazine, Newsweek, ESPN, The Wall Street Journal, Reebok, Coca Cola and Visa.

©Dave Black



• Lens: AF-S NIKKOR 14-24mm f/2.8G ED • Image quality: 14-bit RAW (NEF) • Exposure: [M] mode, 1/1,000 second, f/4 • White balance: Direct sunlight • Sensitivity: ISO 6400 • Picture Control: Standard



**Joe McNally –
Photojournalist (USA)**

Studio work, street photography at night, theater, track and field athletics, location shooting in both a field of sunflowers and the desert under glaring sunlight.

I think one of the headlines in this brochure defines my experience with the Nikon D3. It represents new territory. As a shooter, I am always looking for ways to expand and express my imagination. This camera opens doors and pushes limits I could not have even guessed at when I started shooting digital a few short years ago. While the camera looks and feels like past Nikon models, there is definitely a new engine under the hood. This technology accelerates and enlarges digital picture making. One of the photo maxims I have always heard is "If I can see it I can shoot it." That has not always necessarily been true. Now, finally, it is.

Clients include: Time Magazine, National Geographic, Newsweek, ESPN Magazine and The New York Times Magazine.

©Joe McNally



• Lens: AF Nikkor 85mm f/1.4D IF • Image quality: 14-bit RAW (NEF) • Exposure: [M] mode, 1/250 second, f/10 • White balance: Flash • Sensitivity: ISO 200 • Picture Control: Standard



**Mattias Klum –
Culture and Nature Photographer (Sweden)**

Captured Iceland's natural beauty while testing the camera's durability and picture quality under extreme conditions.

Working for *National Geographic* is inspiring, but very demanding. The technical demands are always high, but I believe that camera technology should never stand in the way of my creative process. That's why my trial run with the D3 was such a great experience. From small ergonomic details to revolutionary changes in speed, dynamics and handling, the D3 performed incredibly. Features like its large, high-resolution LCD monitor, its greater dynamic range and color reproduction and its low-noise images at high ISOs are real strengths. Furthermore, as I am frequently in far-flung locations, repair shops are rarely close at hand. I need my gear to work, and the D3 was a real workhorse.

Clients include: National Geographic Magazine, Audubon Magazine and Geo Magazine.

©Mattias Klum



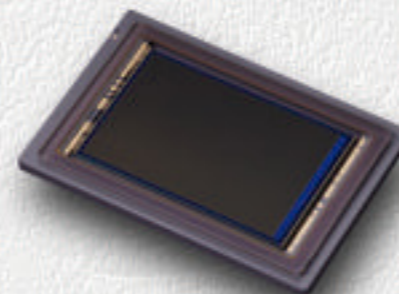
• Lens: AF-S NIKKOR 14-24mm f/2.8G ED • Image quality: 14-bit RAW (NEF) • Exposure: [M] mode, 1/3,200 second, f/4.5 • White balance: Auto • Sensitivity: ISO 320 • Picture Control: Standard



ISO 6400

Expand your vision with the FX-format sensor

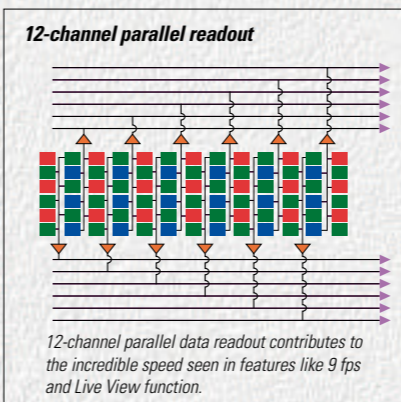
- Proprietary FX-format (36.0 x 23.9 mm) CMOS sensor with 12.1 effective megapixels
- Incredibly high signal-to-noise ratio, for wide dynamic range
- Remarkably noise-free images from ISO 200-6400, with ISO 100-25600 on demand
- A dramatically expanded range of shutter speed and aperture options
- Freedom to shoot in almost any lighting situation



FX-format CMOS imaging sensor

Nikon's proprietary FX-format (36.0 x 23.9 mm) CMOS imaging sensor with 12.1 effective megapixels

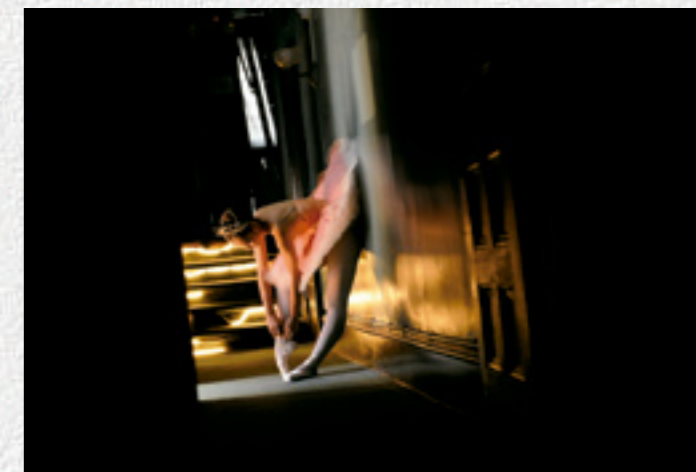
Discerning photographers always test the boundaries of their equipment, pushing it as far as they can to capture the most powerful images possible. For over 75 years since the introduction of NIKKOR lenses, Nikon has dedicated itself to helping photographers go the extra mile. Now, with the D3, Nikon combines its new proprietary FX-format sensor with 12.1 effective megapixels for striking tonal gradation and detail. But we didn't stop there. By enlarging the size of each pixel, Nikon's new FX format captures light with unrivaled accuracy, which in turn contributes to a significantly higher signal-to-noise ratio and wider dynamic range. The rich initial data of each image is then swiftly and carefully routed through a 12-channel parallel readout for 14-bit A/D conversion to serve two professional demands – speed and precision. Adding to its versatility, the D3 also offers you three different formats – FX format, DX format and 5:4 – delivering all the options to respond to a vast range of shooting situations.



Strikingly high image quality at up to ISO 6400

Color and detail only begin to explain the extraordinary potential of Nikon's powerful FX-format sensor. Now photographers have an extremely wide sensitivity range to choose from. It's now possible to expect exceptionally natural tonal gradation in the low-sensitivity range, yet shoot with confidence in conditions that demand high ISO settings.

From now on, capturing bold and remarkably noise-free images from ISO 200 to 6400 will be the standard, and not an exception to the rule. For professionals, this dramatically changes how you shoot indoor sports, night games at stadiums, theaters, weddings, wildlife at dusk and any other situation where light is limited and Speedlights are not an option. This new dimension of ISO sensitivity not only delivers more winning shots, it also changes how you take them. Imagine shooting sports and action images at faster shutter speeds without worrying about excessive image-degrading noise. Simply put, the D3 redefines how good high ISO digital images can look. And to further expand your potential, the D3 can be extended on demand, from ISO 100 to ISO 25600. Consider the new possibilities.



• Lens: AF-S NIKKOR 24-70mm f/2.8G ED • Image quality: JPEG Fine • Exposure: [A] mode, 1/30 second, f/2.8 • White balance: Auto • Sensitivity: ISO 6400 • Picture Control: Standard

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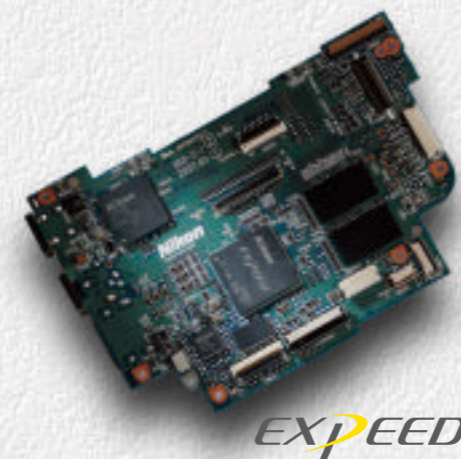
Advanced noise reduction at high ISO for natural-looking results

Unlike other image processing systems, the D3's doesn't sacrifice spectacular saturation for advanced noise reduction. Low-noise performance is an integral part of the D3's core engineering, meaning that your D3 has been strategically designed to minimize image noise, long before you've selected the noise reduction function. And at ISO settings of 2000 and above, when High ISO NR is set to on, the noise reduction function is automatically activated to carefully minimize mottling, color bleeding and shadow noise. The result is rich images with natural tones and without the plastic, artificial look so typical of conventional noise reduction images.



ISO 200 ISO 6400 ISO 400 ISO 800 ISO 1600 ISO 3200
Natural-looking images with an amazingly low degree of noise even with high ISO.

©Joe McNally



EXPEED: Nikon's comprehensive approach to quality digital images

Superior image processing adheres to one simple truth: no shortcuts. Nikon knows that in order to deliver the most practical and versatile performance possible, image quality, accuracy and speed must be treated as equal partners of equal importance. Nikon has a name for this uniquely comprehensive approach: EXPEED. What started at the birth of the film camera Nikon I and progressed with the digital SLR D1 has now evolved into an elite imaging system that is *far more powerful* than the present standards of any other camera maker. This unrivaled process is extremely fast and comprehensive, yet is extremely energy efficient for longer battery life.



14-bit A/D conversion and 16-bit image-processing pipeline

Nikon's FX-format sensor produces an incredibly wide dynamic range, with rich files of initial data that maintain their integrity through 14-bit A/D conversion. As professional photographers demand the smoothest tonal gradation and faithful color reproduction, no shortcut will do. So, to maintain impeccable accuracy, the D3 uses 16-bit data transmission throughout the image-processing pipeline. The resulting output reveals breathtaking details and subtleties, putting D3 images in a class of their own.

Pleasingly saturated, faithful colors

The D3 controls color hue with unmatched accuracy, so specific colors that were previously impossible to achieve together in a particular image can now coexist in nearly any situation. Colors are faithful throughout the palette – skin tones are pleasingly saturated without blowing out the reds, while blues that were once difficult to reproduce can now be considered standard. Expect this throughout the spectrum, with less tone jump than ever before.

Lateral chromatic aberration reduction

High-megapixel sensors tend to produce chromatic aberration in the peripheral areas. To achieve the sharpest images throughout the frame, the D3 uses an automatic lateral chromatic aberration reduction function. This means new benchmarks in minimized aberration and maximized accuracy seen in the images below. It's an advantage you'll gain no matter what NIKKOR lenses you use.



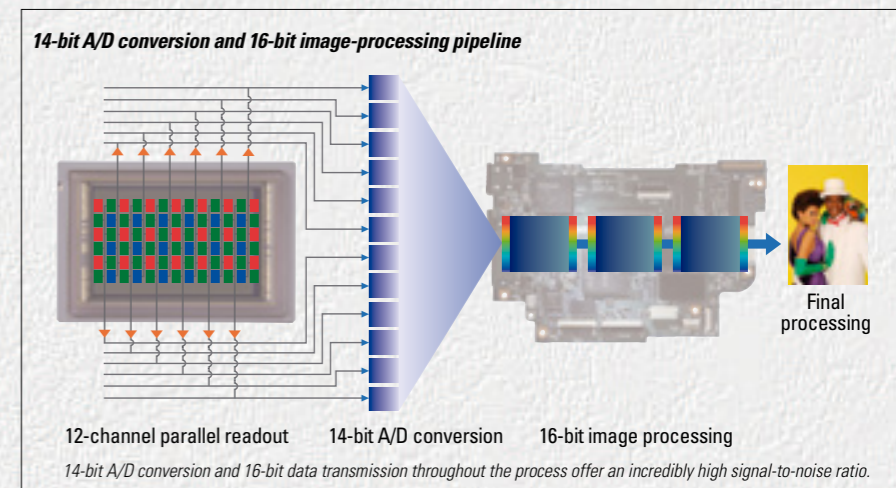
Chromatic aberration reduction (peripheral area enlarged)
With Without



Even with a scene containing a large difference in brightness, smooth tonal gradation is reproduced.

Improved tonal gradation

The D3's dynamic range has broadened to such an extent that you can expect finer tonal gradation in highlight areas – even with extremely bright subject matter, such as skies, snowfall or white clothing shot under harsh sunlight. And thanks to more accurate treatment of data, tone jump that was once likely to occur with a broadened dynamic range is now negligible.



14-bit A/D conversion, 16-bit image processing — a new way to get the right look

- Nikon's new EXPEED image-processing system, utilizing a supremely powerful CPU with 14-bit A/D conversion and 16-bit image-processing pipeline
- Faithful colors, pleasingly saturated throughout the palette, with smooth tonal gradations, even in highlights
- Unprecedented final image quality that needs little or no post-production enhancement



9 fps in FX format and 11 fps in DX format

In many fields of photography, reflexes and timing can make or break a career. That's why Nikon's engineers set out to radically improve speed, response time and recording time for the D3. Indeed, this camera marks an incredible breakthrough, with many features that double or even quadruple the speed and response of today's market leaders. With a 9-frame-per-second shooting speed in FX format (12.1 megapixels) and up to 11 fps in DX crop mode (5.1 megapixels), the D3 gives you options to master any shooting situation. In DX crop mode, shooting rates of up to 11 fps increase your opportunities of nailing the precise moment you need. Or shoot 12.1-megapixel FX-format, full-resolution images at up to 9 fps, giving you and your editor plenty of room to crop winning shots that can still be

enlarged into commercial-quality prints.

And because the D3 supports high-speed UDMA mode, recording speed gets an extra boost, enabling you to shoot more consecutive shots – pivotal to many professional assignments.

The reflexes professionals demand

Whether professionals succeed or fail depends on their readiness and ability to capture the perfect moment. That's why Nikon has minimized the D3's response times to nearly unnoticeable levels. The D3 starts up in approximately 0.12 seconds, and shutter-release time lag is an industry-leading 37 milliseconds.

Speed that frees you to act on impulse

Nikon understands that for professional digital photography, exceptional speed means little unless it is supported throughout the



Lens: AF-S NIKKOR 14-24mm f/2.8G ED • Image quality: JPEG Fine • Exposure: [M] mode, 1/25 second, f/4 • White balance: Color Temp • Sensitivity: ISO 640 • Picture Control: Standard ©Dave Black

entire process. That is why Nikon has taken the comprehensive approach of optimizing the speed of processing, buffer memory, memory access, memory card recording and Hi-Speed USB interface. With these working together harmoniously, you can forget about the weight of the data and concentrate on capturing the moment.

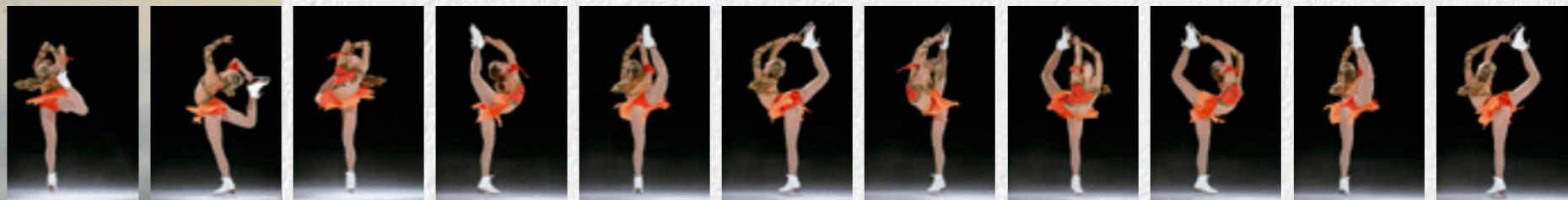
9 fps
11 fps

More winning shots per second

- 9-frames-per-second continuous shooting in FX format; up to 11 fps in DX-crop mode
- UDMA support for more consecutive shots
- Higher speeds for data processing, recording and image transfer
- Newfound certainty that you'll get the shot, however brief the moment



Full AF/AE performance is available at 9 fps.



In continuous shooting at 11 fps, focus is locked on the position detected in the first frame.



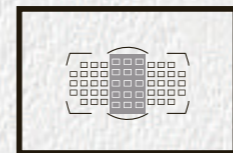


51 AF points – a world-first

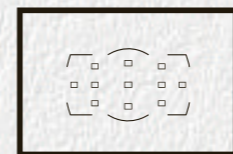
The D3 covers the frame like never before with the world's largest number*¹ of AF detection areas. These 51 points create a dense net of focusing strength. This means faster focus acquisition, even with quick and/or erratic subject movement. The 15 points that occupy the all-important center of the frame utilize cross-type sensors, for even more powerful detection. Most important, all 15 cross-type sensors retain the same outstanding level of performance with any AF NIKKOR lens f/5.6 or faster*² – in other words, all of your AF NIKKOR lenses can take full advantage of cross-type accuracy.

*¹ Among digital SLRs, as of August 23, 2007.
*² With some lenses used in combination with Nikon Teleconverters, three points on the top and three on the bottom may function as line sensors under certain conditions, even if maximum effective aperture is f/5.6. For details, see Function Compatibility Chart on page 37 (note 8).

Wide area coverage with 51 AF points



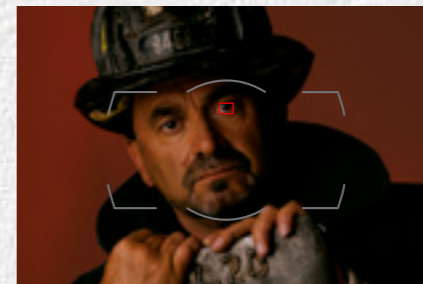
15 cross-type sensors perform with any AF NIKKOR f/5.6 or faster lens



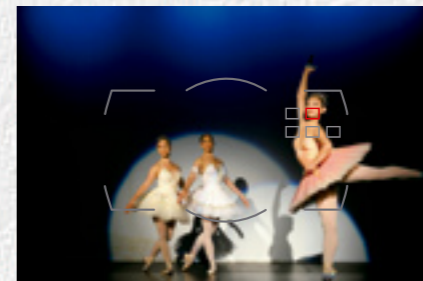
Nikon's classic 11 AF points are still readily available.

Versatile AF area modes

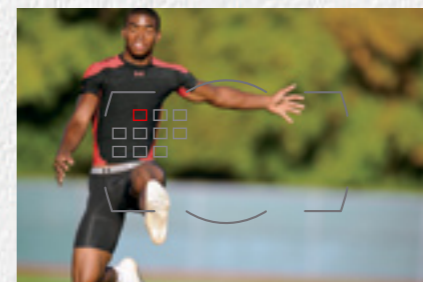
In order to make the most of all 51 AF points, the D3 offers three AF area modes: Single-point AF, Dynamic-area AF, and Auto-area AF. All three options are available using either 51 AF points or the classic 11. Single-point AF ensures that an important element in the composition will be sharply focused,



Single-point AF mode ©Joe McNally



Dynamic-area AF mode using 9 points ©Joe McNally



Dynamic-area AF mode using 21 points ©Joe McNally



Dynamic-area AF mode using 51 points ©Mattias Klum



Dynamic-area AF mode using 3D-Tracking ©Dave Black

such as the eyes in a character portrait. Simply select a single AF point out of the 51 available and the D3 will concentrate all its focusing power on that spot. With Dynamic-area AF, you can select from several focusing options, utilizing 9, 21 or all 51 points. Just select a single AF point as priority, and the areas surrounding your selected point serve as backup – a real advantage when shooting moving subjects. For more compositional shooting, try either the 9- or 21-point options. For subjects with extremely fast or erratic movement, the 51-point option will be your choice. Plus there is 3D-Tracking mode, which also uses 51 points. 3D-Tracking makes the most of the Scene Recognition System's subject-tracking information, accurately tracking the subject by selecting a new focus point to significantly improve your fix on moving subjects. The Auto-area AF specializes in focusing on people, automatically detecting and prioritizing skin tones with all 51 points.

Autofocus Fine Tune

Professional photographers have demanded more-refined AF accuracy. Therefore, the D3 lets you apply the same amount of AF compensation regardless of which AF points or lenses you use. You can also make lens-specific individual adjustments for up to 20 registered lens models.

Autofocus Fine Tune is easily accessible through the D3's menus



Note: In Dynamic-area AF mode, only the active focus point is displayed in the viewfinder.

51-point AF performance — consistently sharp

- New Multi-CAM 3500FX AF module offers a network of 51 strategically placed AF points, for outstanding coverage
- Selected areas work together to capture a variety of moving subjects with incredible speed and precision
- Razor-sharp images for fast-moving subjects that were previously difficult to focus



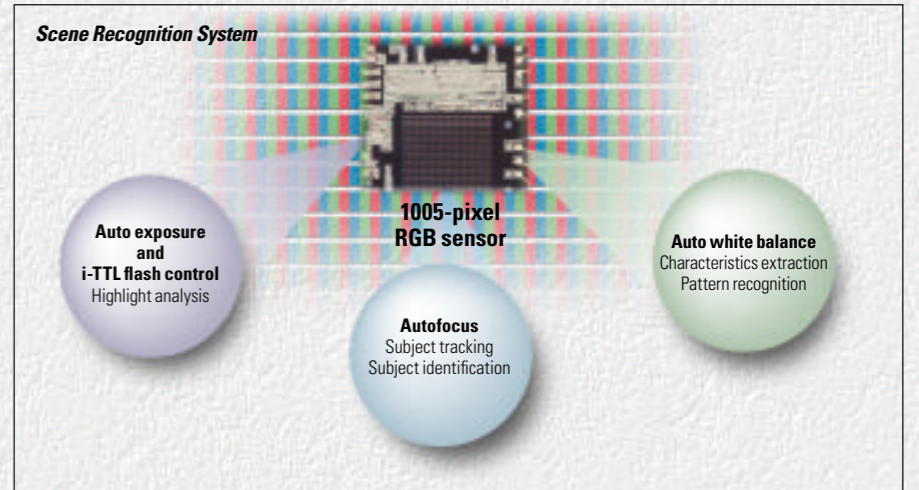


**Scene Recognition System:
Unleashing the powers of Nikon's
1,005-pixel RGB sensor**

Prepare yourself, because photography as you know it is about to be transformed. Introducing Nikon's new Scene Recognition System. Nikon engineers redesigned the most trusted automatic exposure system in the photo industry – the 1,005-pixel RGB sensor component – for an unprecedented level of detailed scene information and analysis. The result: algorithms that recognize your subject and shooting situation with amazing accuracy. In other words, the D3 knows and understands what you are about to shoot. Milliseconds prior to shutter burst, each scene is analyzed while autofocus, auto exposure, i-TTL control and white balance are optimized – all before the image is captured. Consider the Scene Recognition System as artificial intelligence, working in partnership with you for more winning shots.

**Scene Recognition System for
improved Focus Tracking**

For the D3, Nikon engineers reassessed everything, including autofocus operation. The new Scene Recognition System takes color information from the 1,005-pixel RGB sensor and utilizes it to achieve superb Focus Tracking. Conventional Focus Tracking systems were only effective with subjects approaching or moving away, but the D3's new system works for flat lateral movement as well. Simply select any of Dynamic-area AF mode



3D-Tracking tracks the subject by selecting a new focus point as required.

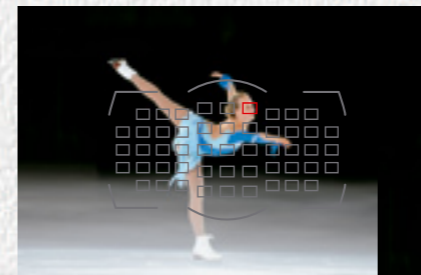
options including 3D-Tracking, and your main subject is followed in sharp focus. The D3 accomplishes this by using color information detected from a selected focus point and applying it to Focus Tracking. The focus point will then automatically follow your subject's path as long as the shutter button is pressed halfway down. The AF and Scene Recognition systems are in constant communication with each other, thereby improving tracking performance even for erratically moving subjects and expanding your compositional freedom. For example, now you can maintain sharp focus on a fast-moving subject even as you fire off shots while changing compositions.

**Scene Recognition System for subject
identification**

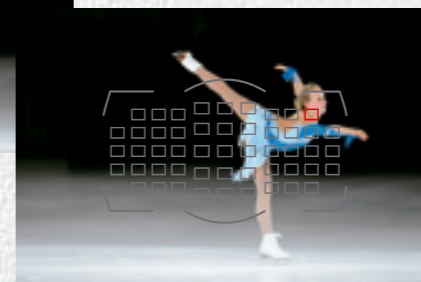
The D3 automatically detects people and skin tones using color information from the Scene Recognition System. This way it can quickly focus on the most important element – the human face – in Auto-area AF mode. Even if similar colors exist both in the foreground (human face) and background (building), the Scene Recognition System uses distance information from a D- or G-type AF NIKKOR lens to determine where the main subject is. Even under the most demanding lighting conditions and compositional challenges, the D3 detects the subject and optimizes just before the actual shutter release.



Auto-area AF for subject identification
©Joe McNally



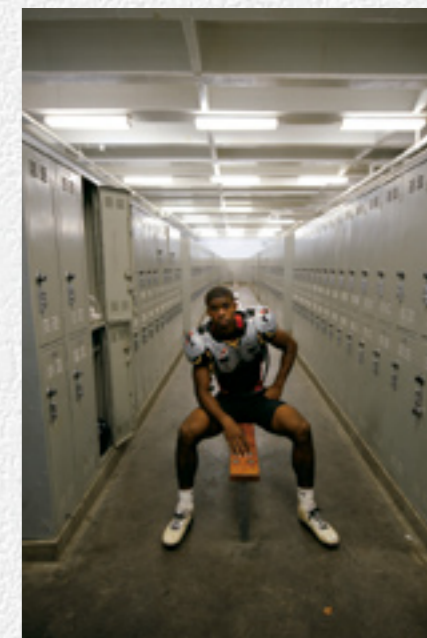
Focus Tracking for lateral movement ©Dave Black



In Single-servo AF, active focus points are highlighted for about one second.

SCENE RECOGNITION SYSTEM: Experience newfound accuracy

- Nikon's 1,005-pixel RGB sensor has evolved to provide a superior level of comprehensive intelligence thanks to Nikon's new Scene Recognition System
- Clear, accurate and unprecedented color information that dramatically improves overall performance and accuracy of the AF system, 3D Color Matrix Metering II, i-TTL, and auto white balance
- A higher level of accuracy in automatic operations for a wide range of lighting conditions and subject matter



Auto White Balance used for fluorescent light ©Joe McNally



Auto White Balance used for natural daylight ©Joe McNally

The database of 30,000 actual shots redefines the concept of exposure accuracy for 3D Color Matrix Metering II and the new Scene Recognition System
 The database of 5,000 actual shots among the 20,000 images stored for Auto White Balance is utilized for characteristics extraction



More pleasing colors for intermediate tones ©Joe McNally

©Joe McNally

Sophisticated 3D Color Matrix Metering II

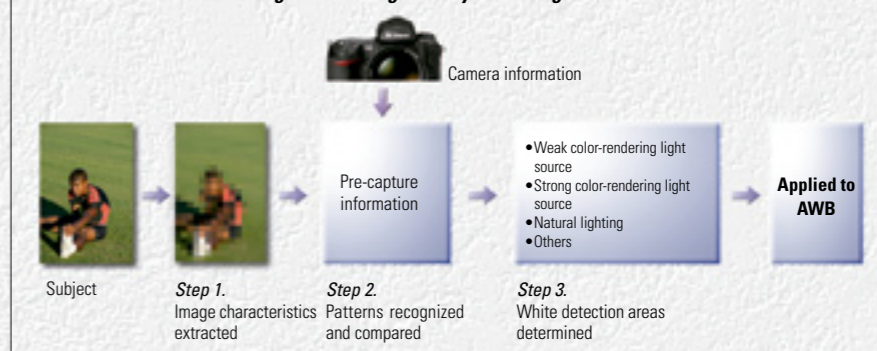
Nikon's 3D Color Matrix Metering II has long been praised by discerning professionals for its accuracy. The system analyzes scene conditions such as brightness, contrast, selected AF area, color, subject-to-camera distance and even the reflective quality of a scene. Then it compares this with an in-camera database containing information from over 30,000 actual shots for incredible precision. Combined with the Scene Recognition System, 3D Color Matrix Metering II is now even more sophisticated. The bright areas of your image are pleasing and precise, while intermediate tones also remain faithful to the original scene, even when backlit, under harsh frontal lighting or in other difficult lighting conditions. In addition to producing the best possible exposure regardless of the file format, this advanced metering system gives you more satisfying results, frequently without the need for retouch or enhancement.

Auto White Balance for a broader range of lighting situations

Nikon's Auto White Balance systems have been praised for their accuracy, but professional photographers and Nikon engineers aren't easy to satisfy. Tricky lighting can fool the most "intelligent" of cameras from time to time. For example, a camera might interpret a meadow under the noonday sun and a table under fluorescent light as similar subject matter. But now, when Nikon's Scene Recognition System works together with Auto White Balance, you can expect far more. Milliseconds before shutter release, the D3's 1,005-pixel RGB information calculates the characteristics extraction (see below) of

the scene, cross-referencing it with 5,000 actual shot data examples among the 20,000 images stored in the camera. So no matter what the light source – even notoriously difficult mercury vapor light – the D3 can automatically detect the appropriate white balance accurately.

Characteristics extraction using Scene Recognition System for light source identification



An upper photograph: • Lens: AF-S NIKKOR 14-24mm f2.8G ED • Image quality: 14-bit RAW (NEF) • Exposure: [A] mode, 1/50 second, f/5 • White balance: Auto • Sensitivity: ISO 1600 • Picture Control: Standard ©Joe McNally
 A lower photograph: • Lens: AF-S VR Nikkor 300mm f2.8G IF-ED • Image quality: 14-bit RAW (NEF) • Exposure: [M] mode, 1/640 second, f/2.8 • White balance: Auto • Sensitivity: ISO 6400 • Picture Control: Standard ©Dave Black



The D3: A Work of Art

The harmony of dual perspectives: the Italian sense of style, with Nikon designers' dedication to details

The D3's phenomenal technology demands an equally phenomenal exterior design. Nikon believes beauty and performance go hand-in-hand. That's why since 1980, Nikon has collaborated with the legendary Italian industrial designer, Giorgetto Giugiaro. His approach to the D3 design was simple, yet profound. With sculptural themes in mind, Giugiaro created the D3's new look with the belief that the camera should have a form and value that anyone can recognize. Continuity was important, so the D3 was designed to reflect the past as well as the future. Photographers will feel the same comfort and control they have grown accustomed to with Nikon cameras. The more they use it, however, the more they will understand that what they are holding is the future of photography. Enduring uncompromising scrutiny and test trials from Nikon's design team, the D3 was crafted to partner a photographers' body like never before, its shape and controls meticulously placed to enhance concentration, not draw away from it. See – and feel – for yourself, and you will discover the Nikon difference in every detail.

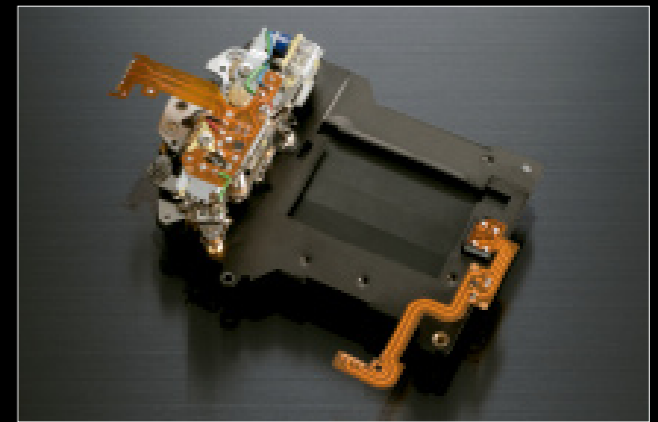


G. Giugiaro



Durable, ergonomic design, and a shutter unit tested to 300,000 cycles

- Magnesium alloy used for exterior cover, chassis and mirror box ensures both light weight and ruggedness
- Strict sealing with O-rings at various connecting parts effectively resists dust and moisture
- Relentless testing for proven durability
- Confidence that your camera will work in the toughest conditions



Shutter durability

Nikon's newly developed shutter mechanism achieves unprecedented durability. For the reliability professionals demand, the D3's shutter has been tested for 300,000 cycles. And to ensure rigorous real-world conditions, this type of testing is always performed on fully assembled cameras.



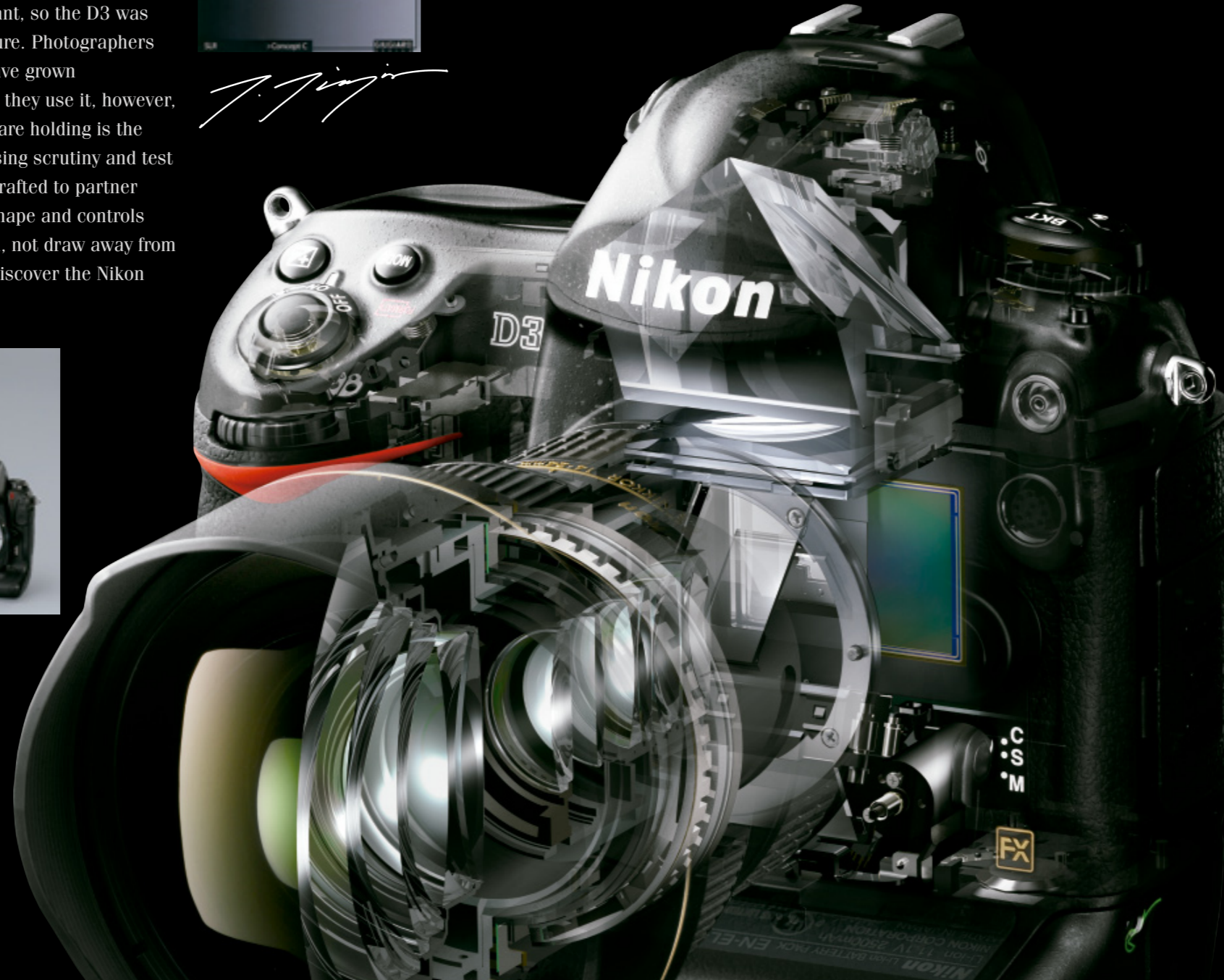
Self-diagnostic shutter monitor

Shutter speeds range from 1/8000 sec. to 30 sec., with an internal mechanism that automatically monitors and corrects possible variances between the designated shutter speed and the actual shutter timing over the shutter mechanism's life span.



Mirror balancer

A sophisticated mirror balance mechanism reduces the time required to lower the mirror. In addition to minimizing mirror bounce, the mirror balancer extends viewing time, allowing more time for AF operation — this is one reason the D3 can offer autofocus and Focus Tracking even for high-speed continuous shooting.





Magnesium alloy body

Rugged, durable and precise magnesium alloy construction protects the D3's incomparable technologies and its ability to perform in demanding real-world conditions. An amazingly strong-yet-lightweight magnesium alloy is used for the D3's body, exterior cover, chassis, and mirror box, to assure superb, reliable performance and longer life.



Countermeasures against dust, moisture and electromagnetic interference

The D3 goes the extra mile to protect against invasive moisture, dust and even electromagnetic interference. A comprehensive series of O-rings and other specialized seals, combined with additional Nikon engineering, keeps you shooting when lesser cameras would fail.



Twin CF card slots

Now you can use two CF cards simultaneously for a number of functions: recording two full CF cards of data; recording the same data simultaneously onto two cards for backup protection; recording RAW and JPEG simultaneously to separate cards; transferring data from one card to another.



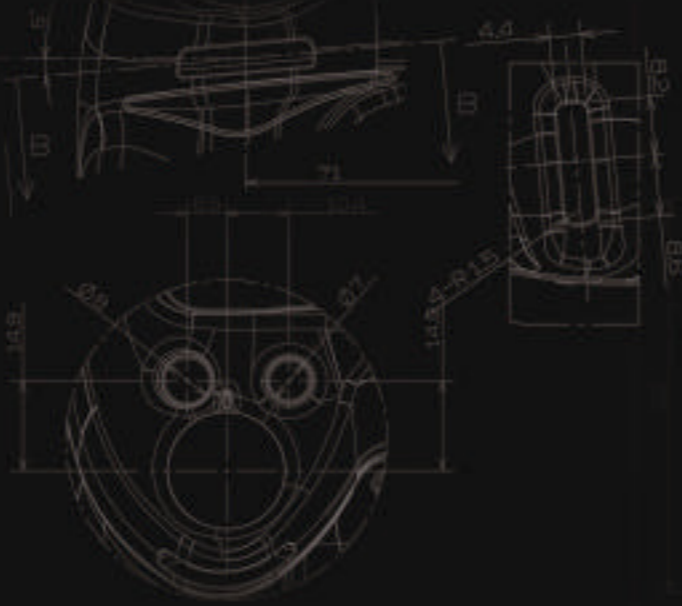
Electronic Virtual Horizon

The D3's super-density color LCD monitor, teamed with Nikon's innovative Electronic Virtual Horizon delivers instant and accurate confirmation of the D3's position relative to "horizontal level." You can also level the D3 while looking through the viewfinder using the handy analog scale.



Improved ergonomics

Features mean nothing if they're difficult to access. That's why all D3 buttons and dials have ideal sizes and clear functions. The layout shares the same logical consistency as Nikon's previous professional D-SLRs, along with further improvements, such as Command Dials with a 5-degree inclination for natural rotation using your index finger.



Two types of information display

Choose from black letters or white letters, according to lighting conditions, to ensure your information display is legible. The menu is formatted large and clear for easy recognition. You can also set the camera so the color of letters switches automatically, depending on the brightness of the large, 3.0-inch LCD monitor.



100% frame coverage

The D3's large prism mirror gives you the FX-format visual advantage when you shoot. Not only is the viewfinder image brighter, but the finder screen is also carefully designed for you to sense focus more intuitively, be it manual or autofocus.



3-inch, 920,000-dot super-density, 170-degree color LCD monitor

The D3's large, super-density color LCD monitor delivers bright, crisp image playback, with enlargement up to 27x (Large-size images in FX format), making on-the-spot image confirmation easier and more precise. And the 170-degree wide-angle viewing makes image review and Live View modes even more useful in challenging conditions.



Function button

Designate frequently used features to the Function Button. Up to 13 functions are available. You can also do the same with the Preview Button and the AF/AE Lock Button.



Long-life battery

The D3 uses the same EN-EL4 or EN-EL4a rechargeable batteries that have been field-proven over many years with the D2 series D-SLRs. What's more, because the D3's power consumption and power management systems have been engineered for greater operating efficiency, you can expect even longer battery life – a welcome bonus for professionals.

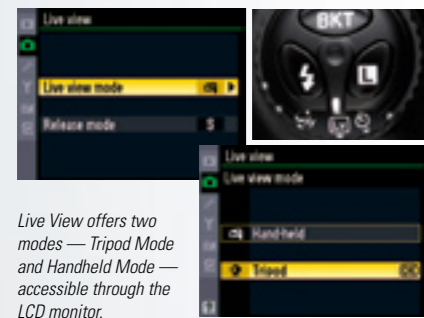
Extra reach for your photography

Live View

The D3's fast image-processing capacity and large, high-definition, wide viewing angle LCD add up to an entirely new level of potential for professionals. Introducing the new Live View function. Using the LCD as your viewfinder, Live View is extremely useful for still life photography in a studio, where exact focus is crucial. Live View is also useful for outdoor and other difficult shooting situations when you cannot physically see your subject through the viewfinder. The D3 offers two modes: Tripod Mode and Handheld Mode.



• Lens: AF Micro-Nikkor 60mm f/2.8D • Image quality: 12-bit RAW (NEF) • Exposure: [M] mode, 1/160 second, f/2.5 • White balance: Preset manual • Sensitivity: ISO 200 • Picture Control: Neutral
© Noriyuki Yuasa
*Taken in Manual focus mode.



Live View offers two modes — Tripod Mode and Handheld Mode — accessible through the LCD monitor.

Tripod Mode with precision Contrast-detect AF

Tripod Mode is ideal for still life photography in a studio environment. The D3's high-precision, Contrast-detect AF gives you faster and more accurate focusing than manual focus, with the actual image being captured on the imaging sensor simultaneously confirmed on a large, high-definition LCD for newfound certainty. And because the imaging sensor itself works for AF detection, you can use a much wider area than the 51-point autofocus areas, for exceptionally sharp results. You can also control focus and shutter release from a personal computer via Camera Control Pro 2.

Handheld Mode

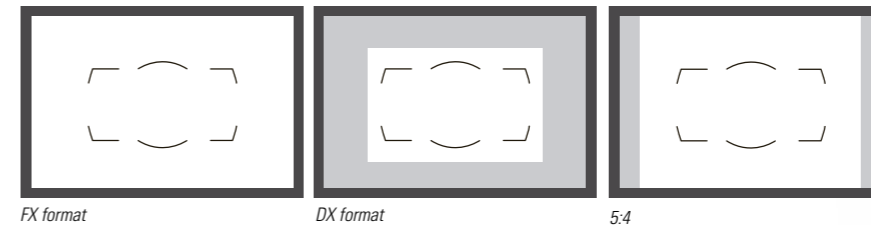
In situations where you are unable to look through the viewfinder, Handheld Mode can be a great help. First, select your focus point from the 51 points available, then use the wide, 170-degree viewing angle to compose easily, even if you're holding your D3 over the heads in a crowd.



Compose and shoot without looking through the viewfinder.

Image Area Options

The D3 offers three image areas to choose from: FX format (36.0 x 23.9 mm), DX format (23.5 x 15.6 mm), and 5:4 (30.0 x 23.9 mm). DX format uses the center of the viewfinder and allows up to 11-frames-per-second shooting speed. When a DX NIKKOR lens is used, DX mode is automatically selected or can be manually selected through Custom Settings with any AF NIKKOR lens.



Multiple Exposure

Like the D2XS before it, the D3's in-camera multiple exposure images are fast and simple. Each image can be adjusted to prevent overexposure, ensuring optimum exposure for the final image.



• Lens: AF-S NIKKOR 24-70mm f/2.8G ED • Image quality: JPEG Fine • Exposure: [M] mode, 1/200 second, f/8 • White balance: Cloudy • Sensitivity: ISO 200 • Picture Control: Standard
© Joe McNally

Experience invisible assistance

Active D-Lighting

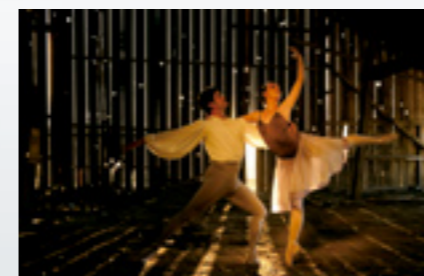
When shooting in high-contrast lighting situations, the new Active D-Lighting feature can be a tremendous help. Once the 1,005-pixel RGB sensor detects large highlight areas within the frame, the D3 first compensates for underexposure, then exposes the image while digitally simulating a partial dodge effect. This way, both shadowy and bright areas are more pleasantly detailed

and exposed. Instead of simply broadening the dynamic range to show shadow details, Active D-Lighting maintains desired contrast for more attractive images. You can apply this function prior to shooting, with four strength levels.



Active D-lighting On (Normal)

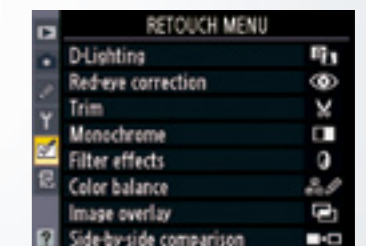
• Lens: AF-S NIKKOR 24-70mm f/2.8G ED • Image Quality: JPEG Fine • Exposure: [A] mode, 1/50 second, f/8 • White balance: Cloudy • Sensitivity: ISO 200 • Picture Control: Standard
© Joe McNally



Active D-lighting Off

In-Camera Image Edit

Subsequent to shooting, try the image editing effects shown in the menu display below. Edited images are stored as a new file, separate from the original.



Picture Control: Custom-tailored tone and color



Standard

Neutral

Vivid

Monochrome

Universal tones for all Nikon digital SLRs to come

Picture Control is an intuitive, easy-to-use, and completely new system for defining tones of your image files. This set of tools helps you define the look and feel of your images, matching them to your creative intentions by custom-tailoring the levels of sharpness, saturation and other parameters. It's similar to how photographers used to select certain types of film for specific shooting situations. And from now on, tones defined by the Picture Control System will be the same with all future Nikon digital SLR cameras compatible with Picture Control System. With the D3, four types of Picture Control are pre-installed. You can choose from "Standard," "Neutral," "Vivid" or "Monochrome," alternating between them to create your own signature look. Standard is versatile for a wide range of situations. Neutral produces less contrast,

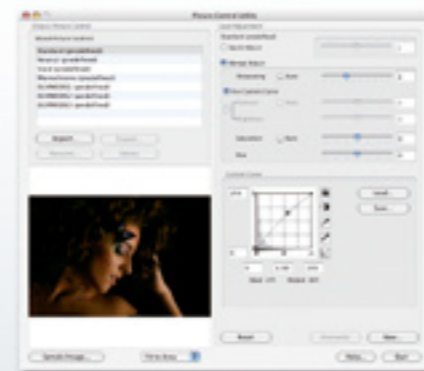
with natural skin tone and depth. Vivid enhances the saturation of red and green, producing sharp contrast. Monochrome produces black and white images. You'll also have access to optional Picture Controls that can be downloaded from the Nikon Website.

Intuitive and direct control of the image for your desired tone

Picture Control can be displayed either by list or in grid form. With the grid display, you can intuitively confirm the degree of contrast and saturation for each Picture Control. In Standard and Vivid Picture Controls, you can make quick adjustments easily. By simply moving the sliders, you have access to five parameters: sharpness, contrast, brightness, saturation and hue. This level of simplicity offers a rapid learning curve. You can also save adjustments as Custom Picture Controls, under your chosen name for desired shooting scenarios.

Collaboration with Nikon's exclusive software

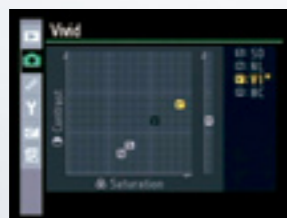
Another aspect unique to the Picture Control System is its collaboration with ViewNX and Capture NX software via Picture Control Utility. Importing and exporting Custom Picture Control parameters between your Nikon D-SLR and software further expands creative flexibility. You can apply Picture Control settings defined in the D3 to Capture NX post-production work. Picture Control parameters minutely defined on a personal computer can then be applied to the D3. You can even trade your favorite Custom Picture Controls with colleagues for enhanced potential and productivity.



Picture Control Utility display



Picture Control display (List)



Picture Control display (Grid)



Quick Adjustment display

Enhanced workflow efficiency

Camera Control Pro 2: Enhanced productivity for remote shooting

- Full control of Live View, Picture Control, 51-point AF system, and White Balance Fine-tuning is available
- Permits remote camera control and image transfer to a computer using wireless LAN, when working with the optional WT-4/4A Wireless Transmitter
- Immediate confirmation of the thumbnails of captured images is available on the computer monitor
- Deletion of unwanted images is possible prior to actual data transfer to the computer for improved workflow productivity
- Captured images can be displayed in ViewNX

Nikon Transfer: Easy and efficient for organizing image workflow

- Transfers images captured by Nikon digital SLRs or stored in memory cards
- Add labels, ratings and IPTC at the time of transfer for efficient sorting of images at a later stage in the workflow
- Smooth operation: continue selecting images while the software is transferring other images
- Supplied with the D3

ViewNX: Browser for professional NEF shooters

Browsing, sorting and categorizing have reached new levels of sophistication with ViewNX soft-

ware. ViewNX treats captured RAW + JPEG files simultaneously as one file, enabling more efficient image browsing. That means you can look at the JPEG, then check the RAW file details with one simple click. Easy RAW processing is also possible, and you can categorize images by scenes via labels and sort them by importance through ratings for an efficient filtered display. You can also edit XMP and IPTC information for better control of the captured images. Other advantages of ViewNX software include:

- Fast thumbnail and preview display
- Simpler operation, sophisticated user interface and efficient workflow
- Collaboration with Nikon Transfer and Capture NX
- Working with Picture Control Utility, Picture Controls can be customized and applied to selected images
- Printing function, e-mail transmission, and slide show

Capture NX: An intuitive tool for NEF processing and Picture Control customization

- Innovative U Point Technology enables intuitive NEF processing
- Versatile functions such as batch processing, edit list, vignette control, color aberration control, and distortion control



Image processing with Capture NX

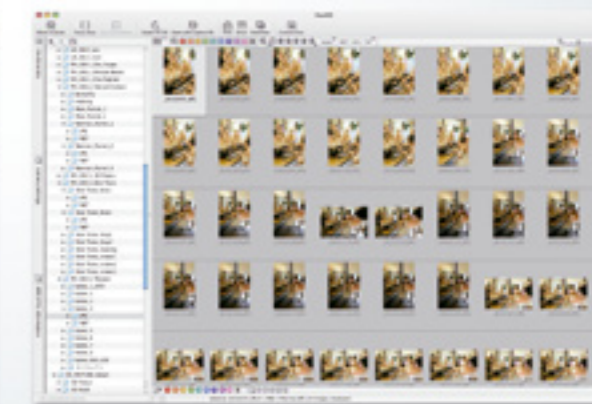
- Capture NX Picture Control Utility allows you to customize Picture Control on Capture NX, save it for later use on the software, and even export it to Nikon D-SLR cameras that support the Picture Control System.
- Capture NX also supports many features carried over from Nikon Capture 4 so that users can continue to put their present post-production know-how to work

Image Authentication Software: Protect the integrity of valuable data

- Indicates whether an actual image has been altered
- Any change in XMP and IPTC information can also be clarified
- Software update of version 1.0.1 is required



Image viewer (ViewNX)



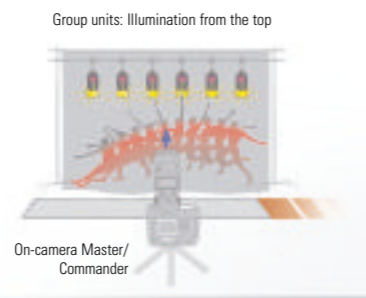
Thumbnail display (ViewNX)



• Lens: AF-S NIKKOR 24-70mm f/2.8G ED • Image quality: JPEG Fine • Exposure: [A] mode, 1/160 second, f/8 • White balance: Auto • Sensitivity: ISO 200 • Picture Control: Standard



• Lens: AF-S NIKKOR 24-70mm f/2.8G ED • Image quality: JPEG Fine • Exposure: [M] mode, 1/1.3 second, f/4.5 • White balance: Auto • Sensitivity: ISO 400 • Picture Control: Standard



• Lens: AF-S NIKKOR 14-24mm f/2.8G ED • Image quality: JPEG Fine • Exposure: [A] mode, 1/13 second, f/8 • White balance: Cloudy • Sensitivity: ISO 400 • Picture Control: Standard



Flashes of brilliance

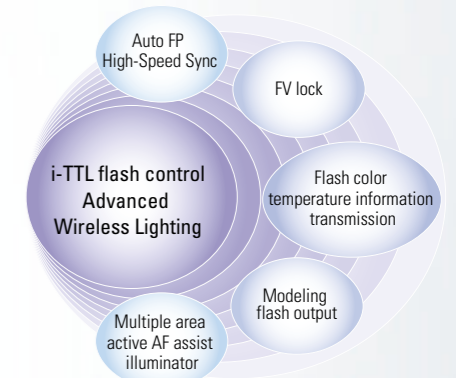
Scene Recognition System for i-TTL flash control

With the D3's new Scene Recognition System, most sophisticated digital SLR lighting systems become even more intelligent. Now when you use Nikon's Creative Lighting System – no matter which compatible Nikon Speedlights you use — the SB-800, SB-600 or SB-400 — you will appreciate the i-TTL improvements, especially when using a single Speedlight. That's because instead of using the conventional 5-segment Multi Sensor to evaluate monitor pre-flashes in i-TTL Balanced Fill-Flash, the D3 utilizes the 1,005-pixel RGB sensor for a more refined

flash metering evaluation. With this system, overexposure is reduced to a degree never before achieved, even with small subjects, which tend to be overexposed. Metering accuracy for a scene containing highly reflective objects has also been improved. These improvements are made possible with the highlight analysis function of the Scene Recognition System, which correctly calculates the brightness range to be reproduced and determines background exposure. This level of single-Speedlight sophistication can be indispensable for photojournalists or other professionals who rarely have a second chance to make the shot. In addition,

the Creative Lighting system is compatible with Advanced Wireless Lighting's use of multiple Speedlights, for comprehensive control over scene lighting.

Nikon Creative Lighting System



Wireless Transmitter WT-4/4A^{*1}

Photographers and editors working in large, crowded venues know well the logistical nightmare of loading, editing and backing up images on assignment. Now with the new WT-4/4A, which supports IEEE 802.11a as well as IEEE 802.11b/g, the reach of wireless image transmission has made radical strides toward speed, simplicity and efficiency. To quicken the workflow, the supplied Thumbnail Selector lets you automatically transmit thumbnails from the transmitter's buffer memory to a remote personal computer first, where an editor can select the desired images before the complete data is sent. That way, only the full data from desired images has to go through, saving precious assignment hours. This is especially useful for teams of photographers, as up to five cameras can be connected at one time. Supporting wide-ranging network and security protocols, the WT-4/4A is compatible with a variety of system environments. Image transfer using wired LAN^{*2} is also available via Ethernet.

^{*1} Specifications differ depending on country or area.
^{*2} Pre-installation of supplied software is required.

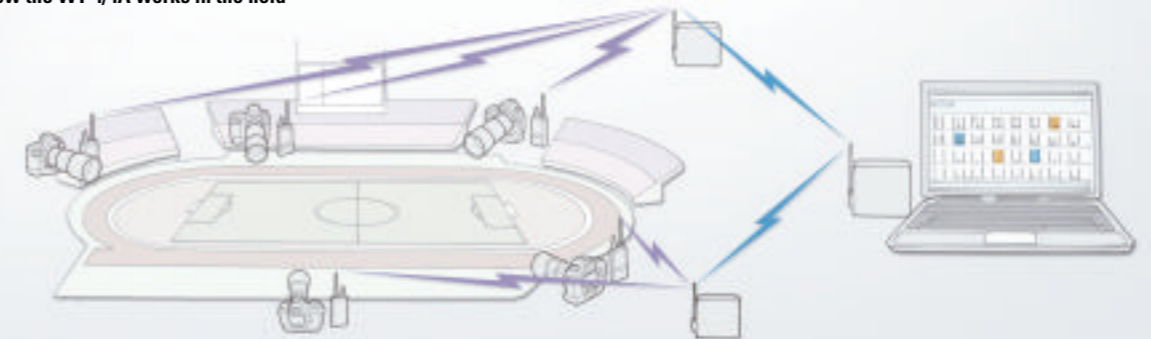
Supplied case

The supplied holder case can be attached to a belt or hung from the neck or shoulder with a neck strap.



WT-4/4A connected with the D3
WT-4/4A can also be used with the Nikon D300.

How the WT-4/4A works in the field



NIKKOR: Exceptional new lenses, full coverage

Five incredible new NIKKOR lenses

Great cameras demand great lenses, so to get the best performance out of Nikon's new FX-format, as well as being able to use every existing AF NIKKOR lens, NIKKOR designers developed five exceptional new lenses, including the world's first f/2.8 ultrawide-angle zoom lens, with groundbreaking optical technology to match.

High-performance ultrawide-angle zoom and standard zoom lenses – AF-S NIKKOR 14-24mm f/2.8G ED and AF-S NIKKOR 24-70mm f/2.8G ED



AF-S NIKKOR 14-24mm f/2.8G ED



AF-S NIKKOR 24-70mm f/2.8G ED

- New optical design maximizes Nikon FX-format potential
- Use of ED glass and large-diameter Precision Glass Mold (PGM) aspherical lens elements deliver both high resolution and minimized aberration
- Nano Crystal Coat further reduces ghost and flare effects, contributing to even greater overall image integrity
- Anti-dust and anti-moisture performance that match D3 reliability
- Lens barrel designed with superior ergonomics
- Silent Wave Motor (SWM) for fast and quiet autofocus
- M/A mode equipped
- Internal focusing system
- Add AF-S VR Zoom-Nikkor 70-200mm f/2.8G IF-ED, and you are covered from 14 to 200 mm at f/2.8

Super telephoto lenses with improved vibration reduction – AF-S NIKKOR 400mm f/2.8G ED VR, AF-S NIKKOR 500mm f/4G ED VR, and AF-S NIKKOR 600mm f/4G ED VR



AF-S NIKKOR 400mm f/2.8G ED VR



AF-S NIKKOR 600mm f/4G ED VR

- New optical designs maximize Nikon FX-format potential
- VR II reduces vibration effects equivalent to approx. 4 stops – employed for the first time in super telephoto lenses
- New tripod mode: effectively reduces vibration when super telephoto lenses are mounted on a tripod
- Three ED glass elements offer high resolution and contrast
- Light and durable magnesium alloy lens barrel
- Focus Preset function to immediately focus on a predetermined point at the push of a button
- Nano Crystal Coat minimizes ghost and flare, contributing to clearer images
- Meniscus protection glass to reduce ghost effects on the imaging sensor
- Anti-dust and anti-moisture performance to match D3 reliability
- Silent Wave Motor (SWM) for fast and quiet autofocus
- A/M mode is equipped as well as M/A mode
- Minimum shooting distance in autofocus: 2.9 m (400mm), 4.0 m (500mm), and 5.0 m (600mm)



• Lens: AF-S NIKKOR 14-24mm f/2.8G ED • Image quality: 14-bit RAW (NEF) • Exposure: [M] mode, 1/200 second, f/16 • White balance: Auto • Sensitivity: ISO 200 • Picture Control: Standard



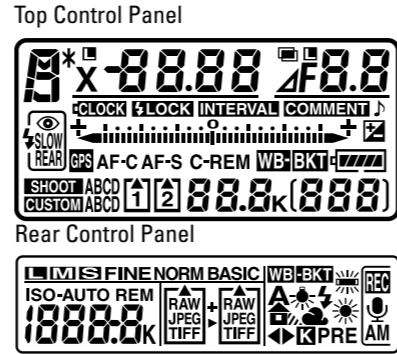
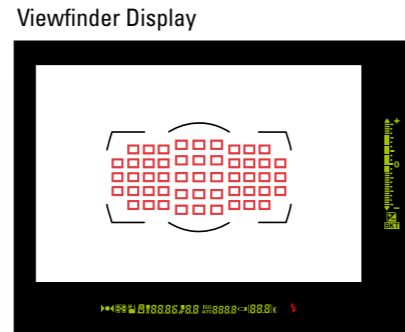
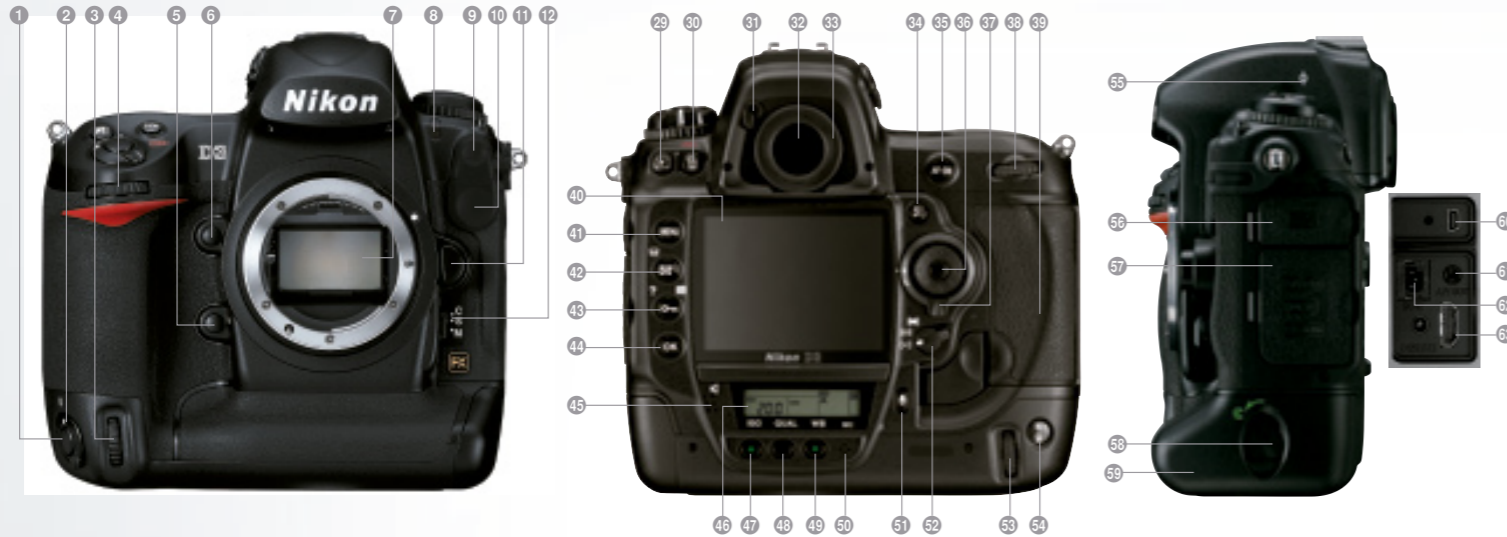
40 million NIKKOR

Function Compatibility Chart

Camera setting / Lens/accessory	Focus mode			Exposure mode		Metering system		
	S C	M (with electronic rangefinder)	M	P S	A M	3D Color	☑	
Type G or D AF Nikkor ² AF-S, AF-I Nikkor	✓	✓	✓	✓	✓	✓	—	✓ ³
PC-Micro Nikkor 85mm f/2.8D ⁴	—	✓ ⁵	✓	—	✓ ⁶	✓	—	✓ ³
AF-S / AF-I Teleconverter ⁷	✓ ⁸	✓ ⁸	✓	✓	✓	✓	—	✓ ³
Other AF Nikkor (except lenses for F3AF)	✓ ⁹	✓ ⁹	✓	✓	✓	—	✓	✓ ³
AI-P Nikkor	—	✓ ¹⁰	✓	✓	✓	—	✓	✓ ³
AI-, AI modified Nikkor or Nikkor Series E lenses ¹²	—	✓ ¹⁰	✓	—	✓ ¹³	—	✓ ¹⁴	✓ ¹⁵
Medical-Nikkor 120mm f/4	—	✓	✓	—	✓ ¹⁶	—	—	—
Reflex-Nikkor	—	—	✓	—	✓ ¹³	—	—	✓ ¹⁵
PC-Nikkor	—	✓ ⁵	✓	—	✓ ¹⁷	—	—	✓
AI-type Teleconverter ¹⁸	—	✓ ⁸	✓	—	✓ ¹³	—	✓ ¹⁴	✓ ¹⁵
PB-6 Bellows Focusing Attachment ¹⁹	—	✓ ⁸	✓	—	✓ ²⁰	—	—	✓
Auto extension rings (PK-series 11A, 12, or 13; PN-11)	—	✓ ⁸	✓	—	✓ ¹³	—	—	✓

¹ IX-Nikkor lenses cannot be used. ² Vibration Reduction (VR) supported with VR lenses. ³ Spot metering meters selected focus point. ⁴ The camera's exposure metering and flash control systems do not work properly when shifting and/or tilting the lens, or when an aperture other than the maximum aperture is used. ⁵ Electronic rangefinder cannot be used with shifting or tilting. ⁶ Manual exposure mode only. ⁷ Can be used with AF-S and AF-I lenses only. ⁸ With maximum effective aperture of f/5.6 or faster; when TC-20E II/TC-20E is used with AF-S VR 70-200mm f/2.8G, AF-S VR 300mm f/2.8G, AF-S 300mm f/2.8D II, AF-S VR 400mm f/2.8G or AF-S 400mm f/2.8D II, or TC-14E II/TC-14E is used with AF-S VR 200-400mm f/4G, three top and three bottom points among 15 focus points in the center may function as line sensors. ⁹ When focusing at minimum focus distance with AF 80-200mm f/2.8, AF 35-70mm f/2.8, AF 28-85mm f/3.5-4.5 <New>, or AF 28-85mm f/3.5-4.5 lens at maximum zoom, in-focus indicator may be displayed when image on matte screen in viewfinder is not in focus. Adjust focus manually until image in viewfinder is in focus. ¹⁰ With maximum aperture of f/5.6 or faster. ¹¹ Some lenses cannot be used. ¹² Range of rotation for AI 80-200mm f/2.8 ED tripod mount is limited by camera body. Filters cannot be exchanged while AI 200-400mm f/4 ED is mounted on camera. ¹³ If maximum aperture is specified using [Non-CPU lens data], aperture value will be displayed in viewfinder and top control panel. ¹⁴ Can be used only if lens focal length and maximum aperture are specified using [Non-CPU lens data]. Use spot or center-weighted metering if desired results are not achieved. ¹⁵ For improved precision, specify lens focal length and maximum aperture using [Non-CPU lens data]. ¹⁶ Can be used in manual exposure modes at shutter speeds slower than 1/125 s. ¹⁷ Exposure determined by presetting lens aperture. In aperture-priority auto exposure mode, preset aperture using lens aperture ring before performing AE lock or shifting lens. In manual exposure mode, preset aperture using lens aperture ring and determine exposure before shifting lens. ¹⁸ Exposure compensation required when used with AI 28-85mm f/3.5-4.5, AI 35-105mm f/3.5-4.5, AI 35-135mm f/3.5-4.5, or AF-S 80-200mm f/2.8D. See teleconverter manual for details. ¹⁹ Requires PK-12 or PK-13 auto extension ring. PB-6D may be required depending on camera orientation. ²⁰ Use preset aperture. In aperture-priority auto exposure mode, set aperture using focusing attachment before determining exposure and taking photograph.

Everything you need



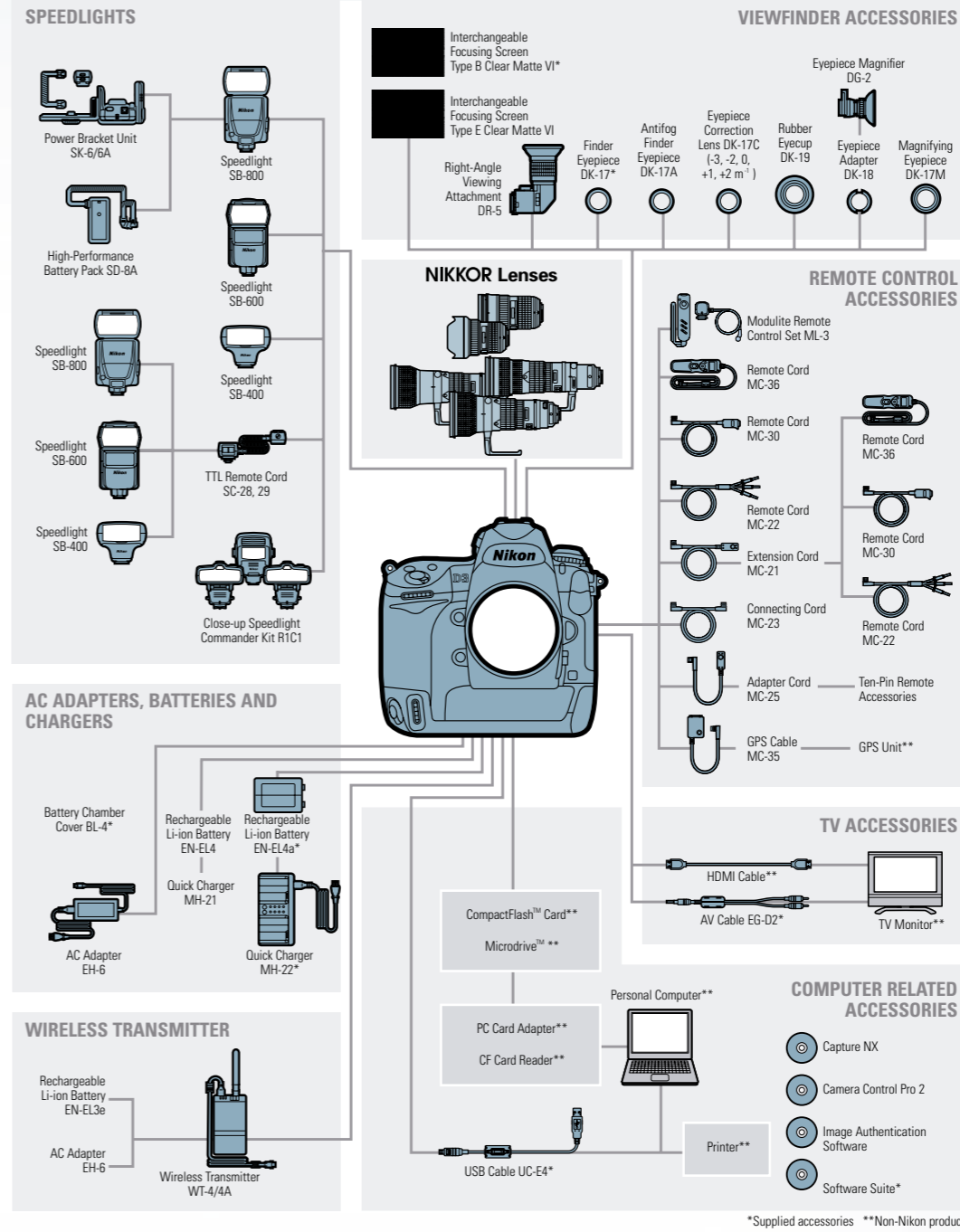
- 1 Shutter-release button for vertical shooting
- 2 Vertical shooting shutter-release button lock
- 3 Sub-command dial for vertical shooting
- 4 Sub-command dial
- 5 Function button
- 6 Depth-of-field preview button
- 7 Mirror
- 8 Self-timer lamp
- 9 Flash sync terminal cover
- 10 Ten-pin remote terminal cover
- 11 Lens release button
- 12 Focus-mode selector
- 13 Eyelet for camera strap
- 14 Release mode dial lock release
- 15 Bracketing button

- 16 Accessory shoe (for optional flash unit)
- 17 Metering selector
- 18 Metering selector lock button
- 19 Diopter adjustment knob
- 20 Top control panel
- 21 Exposure mode/Format button
- 22 Power switch
- 23 Shutter-release button
- 24 Exposure compensation button
- 25 Eyelet for camera strap
- 26 Flash mode button
- 27 Release mode dial
- 28 Command lock button
- 29 Playback button
- 30 Delete/Format button
- 31 Eyepiece shutter lever
- 32 Viewfinder

- 33 Viewfinder eyepiece
- 34 AE/AF lock button
- 35 AF-ON button
- 36 Multi selector
- 37 Focus selector lock
- 38 Main command dial
- 39 Memory card slot cover
- 40 Monitor
- 41 Menu button
- 42 Thumbnail/Playback zoom button
- 43 Protect/Help/Info button
- 44 OK button
- 45 Speaker
- 46 Rear control panel
- 47 ISO sensitivity/Two-button reset button
- 48 Image quality/Image size button

- 49 White balance/Two-button reset button
- 50 Microphone
- 51 Microphone button
- 52 AF-area mode selector
- 53 Main command dial for vertical shooting
- 54 AF-ON button for vertical shooting
- 55 Focal plane mark
- 56 USB connector cover
- 57 Connector cover
- 58 Battery chamber cover latch
- 59 Battery chamber cover
- 60 USB connector
- 61 A/V connector
- 62 DC-IN connector
- 63 HDMI connector

System Chart



Custom Settings menus

C: Custom Setting Bank
R: Reset Custom Settings

- a: Autofocus
a1: AF-C Priority Selection
a2: AF-S Priority Selection
a3: Dynamic AF Area
a4: Focus Tracking with Lock-On
a5: AF Activation
a6: Focus Point Illumination
a7: Focus Point Wrap-Around
a8: AF Point Selection
a9: AF-ON Button
a10: Vertical AF-ON Button

- b: Metering/Exposure
b1: ISO Sensitivity Step Value
b2: EV Steps for Exposure Cntrl
b3: EV Steps for Exposure Comp
b4: Easy Exposure Compensation
b5: Center-Weighted Area
b6: Fine Tune Optimal Exposure

- c: Timers/AE Lock
c1: Shutter-Release Button AE-L
c2: Auto Meter-off Delay
c3: Self-Timer Delay
c4: Monitor off Delay

- d: Shooting/Display
d1: Beep
d2: Shooting Speed
d3: Max Continuous Release
d4: File Number Sequence
d5: Control Panel/Viewfinder
d6: Shooting Info Display
d7: LCD Illumination
d8: Exposure Delay Mode

- e: Bracketing/Flash
e1: Flash Sync Speed
e2: Flash Shutter Speed
e3: Modeling Flash
e4: Auto Bracketing Set
e5: Auto Bracketing (Mode M)
e6: Bracketing Order

- f: Controls
f1: Multi Selector Center Button
f2: Multi Selector
f3: Photo Info/Playback
f4: Assign FUNC Button
f5: Assign Preview Button
f6: Assign AE-L/AF-L Button
f7: Customize Command Dials
f8: Release Button to Use Dial
f9: No Memory Card?
f10: Reverse Indicators

Memory Card Capacity

The following table shows the approximate number of pictures that can be stored on a 2 GB SanDisk Extreme IV (SDCFX4) card at different image quality and image size settings with FX-format image area.

FX-format (36 x 24) Image Area					
Image quality	Image size	File size ¹	No. of images ¹	Buffer capacity ²	
NEF (RAW), Lossless compressed, 12-bit	—	13.3 MB	100	18	
	—	16.3 MB	77	16	
	—	11.0 MB	138	20	
	—	13.8 MB	114	16	
	—	18.8 MB	100	17	
	—	24.7 MB	77	16	
	NEF (RAW), Uncompressed, 12-bit	L	35.9 MB	53	17
		M	20.7 MB	95	19
		S	10.0 MB	211	25
	JPEG fine ³	L	5.7 MB	279	52
M		3.2 MB	496	92	
S		1.4 MB	1000	96	
JPEG normal ³	L	2.9 MB	548	74	
	M	1.6 MB	976	98	
	S	0.7 MB	2000	100	
JPEG basic ³	L	1.4 MB	1000	79	
	M	0.8 MB	1800	100	
	S	0.4 MB	3900	100	

¹ All figures are approximate. File size varies with scene recorded.
² Maximum number of exposures that can be stored in memory buffer. Drops if [Optimal quality] is selected for [JPEG compression], ISO sensitivity is set to H 0.3 or higher, [High ISO NR] is on when auto ISO sensitivity control is on or ISO sensitivity is set to 2000 or higher, or long exposure noise reduction, active D-lighting or image authentication is on.
³ Figures assume [JPEG compression] is set to [Size priority]. Selecting [Optimal quality] increases the file size of JPEG images; number of images and buffer capacity drop accordingly.

Approved Memory Cards

The following cards have been tested and approved for use in the D3.

SanDisk			Lexar Media		Microdrive		
Extreme IV	SDCFX4	8 GB	Professional UDMA	300x	8 GB	DSCM-11000	1 GB
		4 GB		4 GB	3K4-2	2 GB	
		2 GB		2 GB	3K4-4	4 GB	
Extreme III	SDCFX3	8 GB	Platinum II	80x	4 GB	3K6	6 GB
		4 GB			1 GB		
		2 GB			512 MB		
Ultra II	SDCFH	8 GB	Professional	133x WA	4 GB		
		4 GB			8 GB		
		2 GB			4 GB		
Standard	SDCFB	4 GB	80x Lt	2 GB	1 GB		
		2 GB		2 GB			
		1 GB		512 MB			

Other cards have not been tested. For more details on the above cards, please contact the manufacturer.