



# D6

LEAVE NOTHING TO CHANCE



CAPTURE TOMORROW



DECISIVE POWER.  
FASTER WORKFLOW.  
ABSOLUTE RELIABILITY.







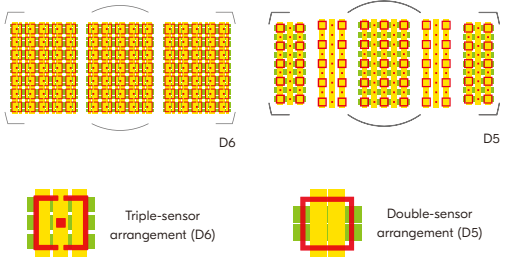
AF-area mode: Group-area AF 15 × 1 © Matthias Hangst

*Approx. 1.6× higher-density AF coverage with 105 selectable cross-type focus points for more reliable performance even with complicated subject movements and in difficult lighting*

The D6 sets a new benchmark for AF performance. Its newly designed Multi-CAM 37K autofocus sensor module features 105 focus points\*<sup>1</sup> — all cross-type, all selectable — which allows users to focus where they want without adjusting their composition. A triple-sensor arrangement for each focus point and the new focus point layout reduce non-AF sensitive areas and achieves approx. 1.6× higher-density AF coverage compared to the D5, enabling even more accurate subject acquisition. Moreover, the center focus point works down to -4.5 EV\*<sup>2</sup> and the others to -4 EV\*<sup>2</sup>, making autofocus possible even in dark situations or with low-contrast subjects.

\*<sup>1</sup> All 105 focus points are compatible with AF NIKKOR F lenses with apertures of f/5.6 or faster, the AF-S DX NIKKOR 18-300mm f/3.5-6.3G ED VR and the AF-P DX NIKKOR 70-300mm f/4.5-6.3G ED VR. The 15 central points work with an effective aperture of f/8.

\*<sup>2</sup> At ISO 100, 20 °C/68 °F.



*17 custom group-area AF mode variations help achieve intended focus results in various shooting situations*

Professional sports photographers often have a specific composition in mind when capturing the decisive moments in each game or race. The D5's group-area AF HL\*<sup>1</sup> and VL\*<sup>2</sup> modes are known to excel in such scenes. In addition to the conventional cross arrangement, the D6 further expands the group-area AF layout variations with 17 custom arrangements, which you can select according to your intended composition and obstacles in the frame. For instance, if you want to shoot a table tennis player across the net, you can use custom group-area AF 11 × 3 or 15 × 3 to keep focusing on the player moving laterally. In critical situations, this becomes a powerful tool for sports shooters.

\*<sup>1</sup> Horizontal Line.

\*<sup>2</sup> Vertical Line.



AF-area mode: Single-point AF © Clive Mason

*Dedicated new AF engine processes approx. 1.6× more defocus information simultaneously for enhanced AF tracking of moving subjects*

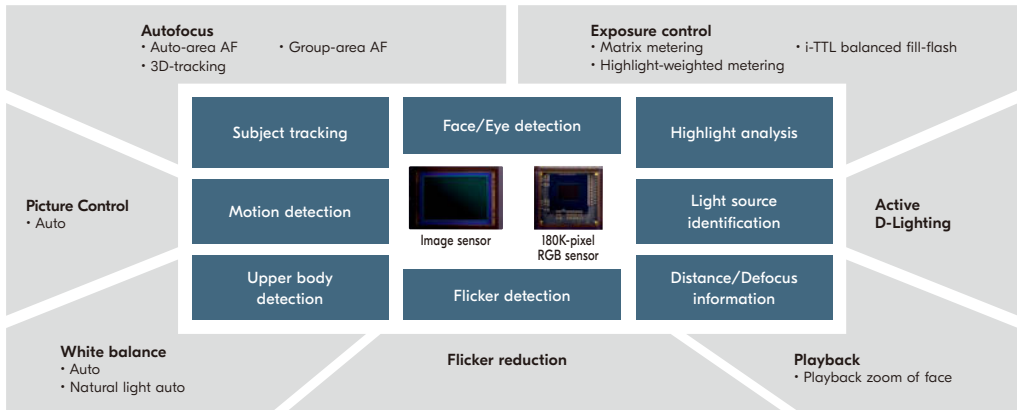
The D6's autofocus improvements don't stop at the new AF module. Its dedicated AF engine has also been newly developed. By simultaneously calculating approx. 1.6× more defocus information compared to the D5, the D6 is able to distinguish the intended area of focus from its surroundings and reliably maintain focus on it, even as it moves, during approx. 14-fps high-speed continuous shooting\*. The benefit is especially clear when AF lock-on strength is increased. For example, even in scenes where a runner's hand or a table tennis racket obscures the focused face, you can keep your focus on the intended subject.

\* Depending on lens, aperture, etc.

*Advanced Scene Recognition System improved to further enhance AF performance*

AF performance is enhanced even further by improvements in the Advanced Scene Recognition System, which works together with the D6's dedicated AF and EXPEED 6 image processing engines. Face and upper body information, defocus information and motion detection information improve the camera's ability to maintain focus on laterally moving subjects in 3D-tracking and auto-area AF modes. In a first for optical viewfinder shooting\*, the D6 also prioritizes focus point selection based on the positions of the subject's eyes. This makes it easier to keep the subject's eye in focus for portrait opportunities.

\* When autofocus using AF sensor module.

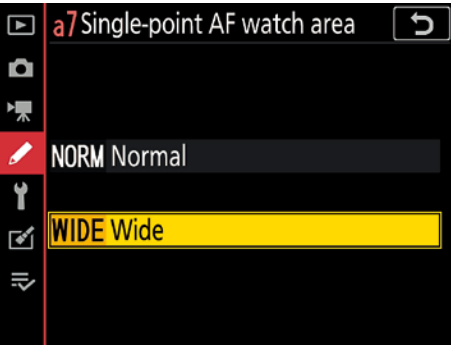




AF-area mode: Single-point AF © Clive Mason

“Wide” focus point option enables focusing as intended in sudden, unexpected situations

Photographers sometimes encounter situations where an opportunity arises so suddenly that it’s hard to capture the intended subject within the chosen focus points. The D6’s “wide” option expands the detection area for single point AF and dynamic-area AF, making it easier to achieve focus on a subject even if it is slightly outside the focus point. This feature is particularly useful when assigned to one of the function buttons, allowing it to be accessed quickly as required.



Single-point AF (Normal)

Single-point AF (Wide)



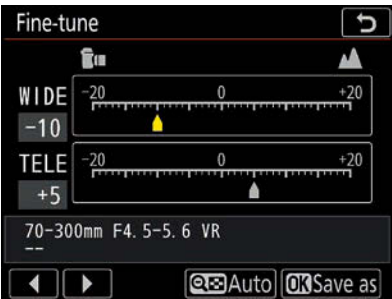
AF-area mode: Auto-area AF © Matthias Hangst

Ability to set AF starting point expands the potential of auto-area AF

The D5’s auto-area AF mode was designed to give professional sports photographers greater freedom over composition, and this ability is further enhanced with the D6. For example, in a scene where you expect a downhill skier or skateboarder to jump from a blind position, you can set the AF starting point onto a ridge to focus on the athlete as he/she comes suddenly into view, avoiding obstacles in the foreground. This allows photographers to concentrate more on framing.

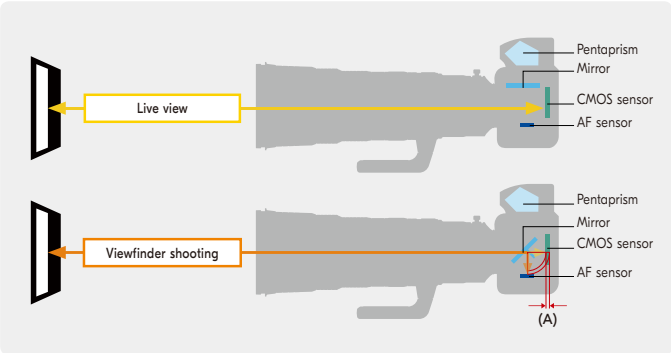
Improved AF fine-tuning allows highly precise focusing throughout the wide-angle to telephoto range with zoom lenses

The D6’s AF fine-tune function now enables you to make subtle adjustments at both the wide-angle and telephoto ends of zoom lenses, assuring higher AF precision throughout the zoom range, whether adjusting manually or automatically. Also, with the AF-S NIKKOR 120-300mm f/2.8E FL ED SR VR, AF-S NIKKOR 180-400mm f/4E TC1.4 FL ED VR and AF-S NIKKOR 500mm f/5.6E PF ED VR, the camera can remember unique AF fine-tuning values optimized for individual lenses. This permits users who have multiple lenses of the same kind to fine-tune differently.



Auto AF fine-tune system

- 1 Achieve focus in live view
- 2 Difference of defocus amount (A) between where the user achieved focus in live view and phase-detection AF is calculated
- 3 (A) is recorded as the AF tuning value



Note: For zoom lenses, this process must be carried out for both the wide- and tele-ends.



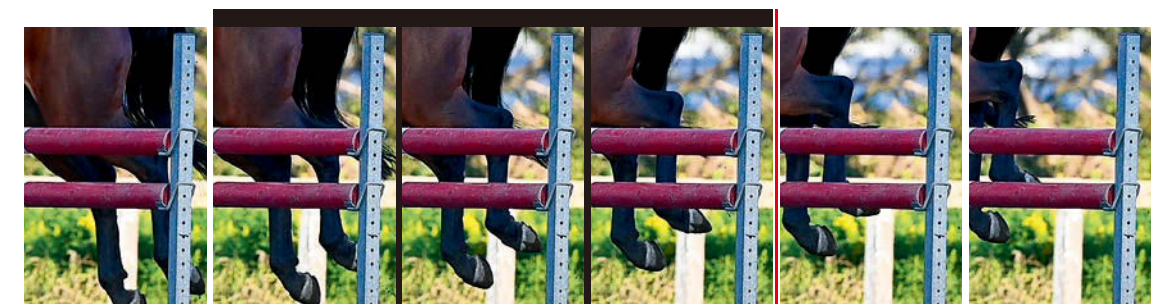
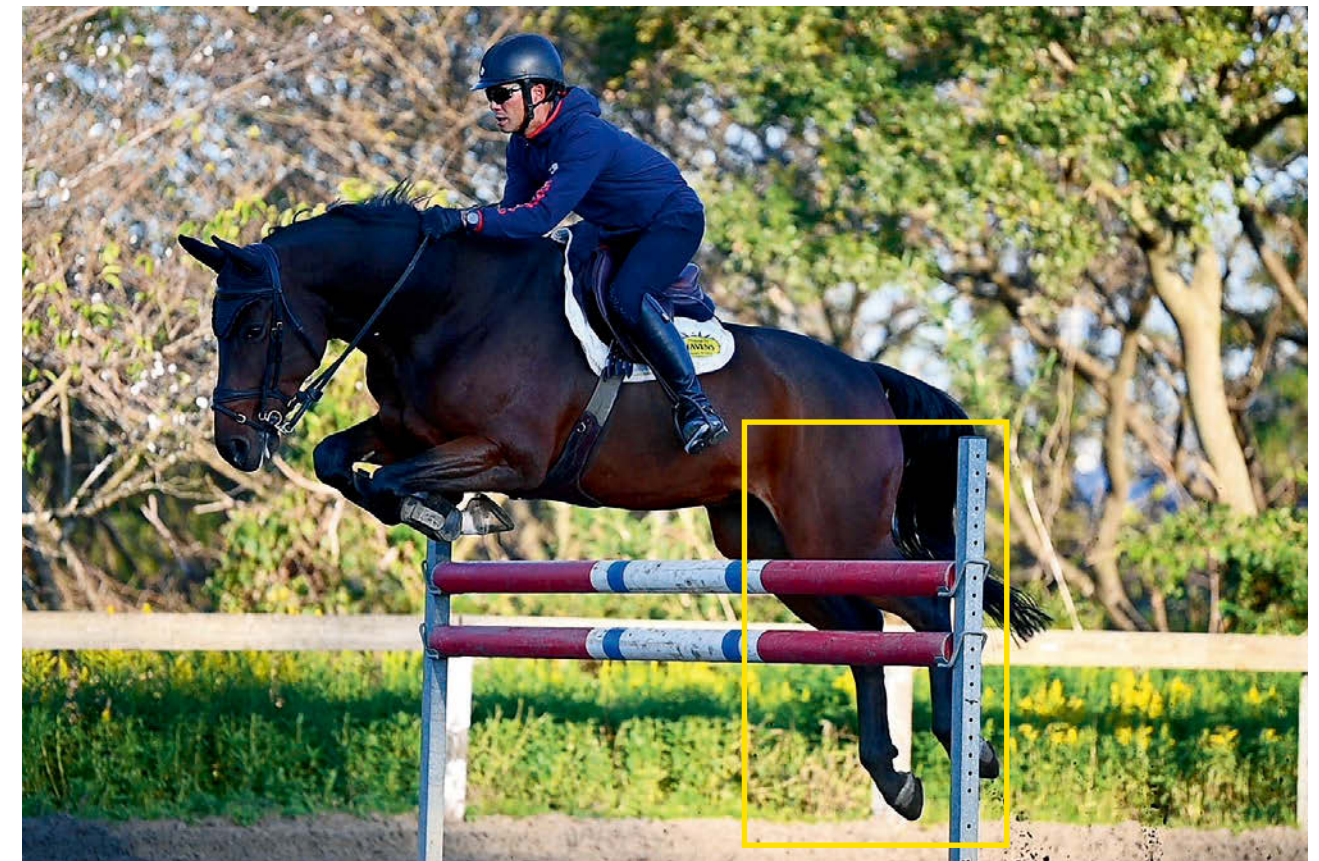
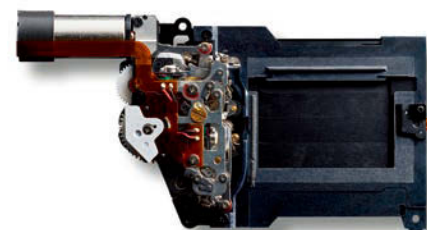


© Matthias Hangst

### Approx. 14-fps\*1 high-speed continuous shooting to capture more decisive moments

Professional sports shooters can't afford to miss key moments, and the D6's approx. 14-fps high-speed continuous shooting capability with AF and AE tracking gives you the power to capture them. The camera can maintain this amazing speed for up to 200 frames of JPEG fine, while allowing real-time confirmation of the scene through its clear optical viewfinder with approx. 0.72× magnification\*2. And thanks to a newly designed mirror bounce reduction mechanism, the D6 further suppresses vibration of the viewfinder image and offers a stable and sharp view when shooting sports scenes at 14 fps.

\*1 Depending on lens, aperture, etc.  
\*2 50 mm f/1.4 lens at infinity, -1.0 m-1.



Assuming this is the  
first frame at both  
14 fps and 60 fps

Moments that can be captured  
at 60 fps but not at 14 fps

2nd frame at 14 fps

### Approx. 60-fps High-Speed Frame Capture reveals hidden action

When you want to capture a particular moment, such as the instant a sprinter lifts their hands off the ground from a crouching start, the D6 is able to take 2-megapixel images at approx. 60 fps\*1, as well as 8-megapixel images at approx. 30 fps\*2 by keeping the shutter-release button pressed in movie live view mode. Now you can reveal minute differences during moments of critical action, for use in online news reports.

\*1 With Full HD selected for image quality.

\*2 With 4K UHD selected for image quality.

Note: AF is locked on the first frame while AE tracks in this mode.





### Faster wired LAN communication keeps you ahead of the competition

The speed at which you deliver images to your clients can literally make or break your business. The D5 was already highly acclaimed for its image transfer speeds via wired LAN communication, but the D6 is even faster. Using the same reliable 1000BASE-T standard, it achieves 15% quicker transmission — making you even more competitive.

### Flexible, reliable wireless communication options

Communication infrastructure varies depending on the venue, and the D6 gives you the flexibility to deliver images accordingly. In addition to the 2.4 GHz band, which tends to be unstable due to radio interference from other electronic devices, the camera's built-in Wi-Fi® lets you transfer images to your computer\*1 or a router nearby using the 5 GHz band\*2, ensuring reliable transmission. It also enables you to transfer images to your smart devices using SnapBridge. The optional WT-6/A/B/C Wireless Transmitter is useful for sending images to editors, as it allows transfers over distances of up to approx. 200 m/656.1 ft with the IEEE 802.11ac standard. Meanwhile, you can keep shooting and editing while the images are transmitted.

\*1 Wireless Transmitter Utility (downloadable from Nikon websites) must be installed.  
\*2 Not available in certain areas.

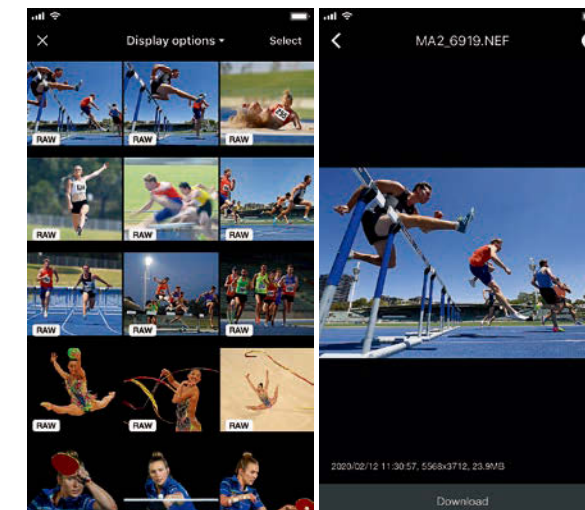


### SnapBridge for easy image transfers to smart devices



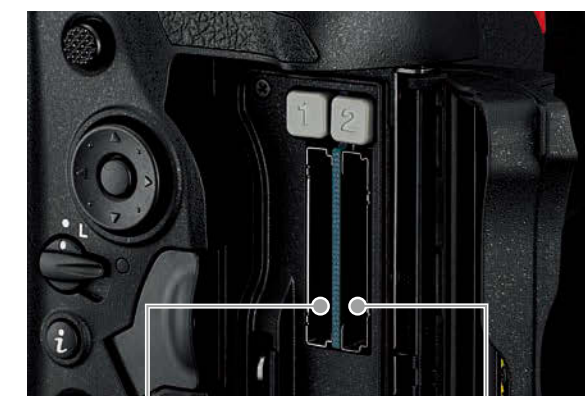
You can transfer images to your smart devices using SnapBridge\*, letting you post them on social media for on-the-spot reports. The most recent SnapBridge ver.2.6 also permits you to transfer RAW images.

\* SnapBridge is compatible with iPhone®, iPad®, iPod touch® or smartdevices running on the Android™ operating system. Available free from Apple App Store® and Google Play™. Please check Nikon's website for further information.



### Simultaneous recording of JPEG small/medium in basic image quality and JPEG large for JPEG shooters

Many sports photojournalists choose the speed of JPEGs over the malleability of RAW. In order to meet their needs, it's now possible to record images simultaneously in two different JPEG sizes or quality options onto separate cards. You can send images at the smaller size for faster delivery while retaining large JPEGs for subsequent editing.



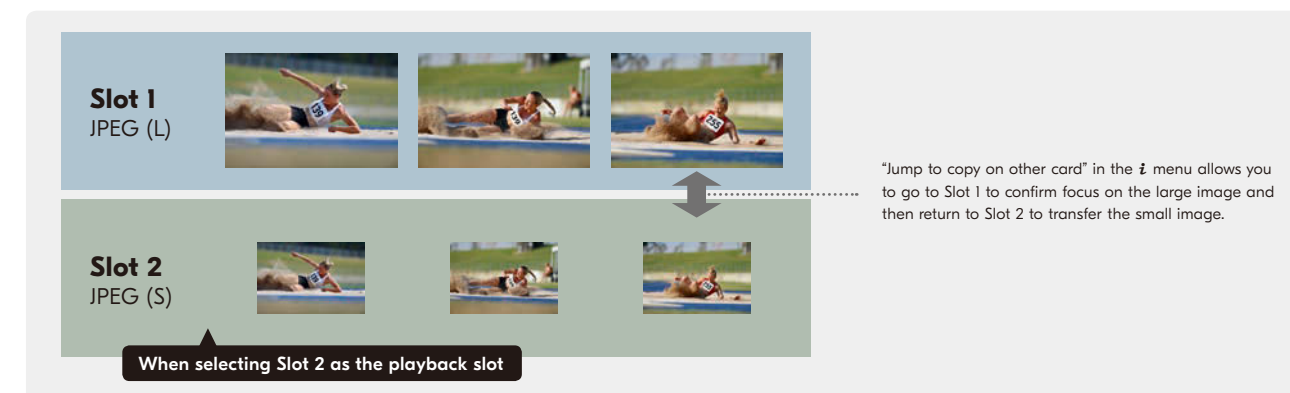
**Slot 1:**  
JPEGs recorded in size and quality set using the Qual button or still image recording menu

**Slot 2:**  
JPEGs recorded in S/M size and BASIC quality

Note: Example of simultaneous JPEG recording.

### Ability to designate playback slot and jump between simultaneously recorded images, for smooth post-shooting workflow

Sports photographers often send small JPEGs right after shooting to ensure fast delivery, despite recording larger files at the same time. With the D6, you can set the card slot storing the smaller JPEGs as the playback slot, allowing you to quickly select for transfer. When you want to confirm focus with large JPEG, the **i** menu lets you jump to the larger file in the other slot, then return to the smaller one, for more fluid and intuitive operation.





Flick operation for selecting and sending the most competitive images even faster

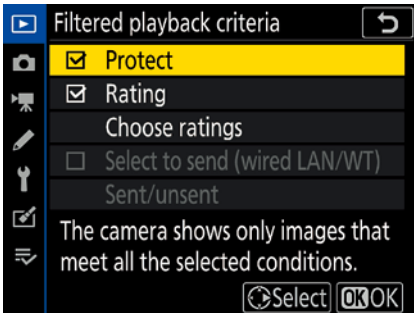
Delivering the winning images fastest is crucial, even when you don't have access to wired LAN for high-speed transmission. With the D6, you can use a flick operation\*1 on the LCD monitor during image playback to designate an image to be sent first, before others that have not yet been transmitted — convenient when using the WT-6/A/B/C Wireless Transmitter. This helps you get ahead of the competition. It is also possible to assign other commands such as protect, rate and add voice memo to flick operation, for up to two upward and downward flicks\*2.

\*1 Send command is also available via the i menu, using an assigned function button, or by simultaneous pressing of OK button and the multi selector center button.  
\*2 One flick activates the assigned command. Another flick in the same direction cancels the command.



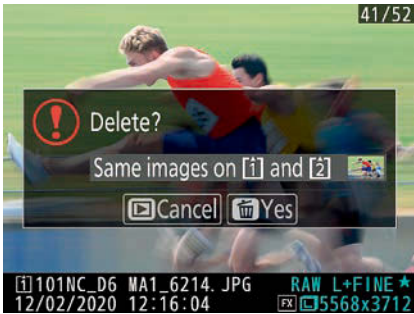
Filtered image playback for faster image review

Having faster access to only the images that matter means a lot when you have limited time to review your shots. The D6 offers a filtered playback option from the *i* menu, that displays only images that meet certain criteria: protected, rated, sent and unsent. You can also now set frame advance of rated images by rotating the sub-command dial during full-frame playback, along with the existing options for protected images, stills, movie folders and 10- or 50-frame jump.



Simultaneous deletion of two identical images with a single operation

When recording identical images to both slots in "RAW and JPEG" or "JPEG and JPEG", or identical copies in "Backup recording", the D6 lets you delete both at once with a single operation, for improved efficiency. If images have a voice memo attached, you can choose to delete only the memo, or to delete the image as well.







• Lens: AF-S NIKKOR 500mm f/4E FL ED VR • Exposure: [M] mode, 1/8000 s, f/6.3 • White balance: Auto 0 • Sensitivity: ISO 100 • Picture Control: Standard © Clive Mason

### Improved auto white balance for better stability and clear skin tones

The D6's EXPEED 6 image-processing engine reproduces clear skin tones without any colour overcast. A newly incorporated "time sequence analysis algorithm" helps the camera's auto white balance achieve more precise and stable white balance results by presuming the current shooting scene based on chronologically accumulated information. You can expect more stable auto white balance performance in a variety of scenarios, whether it's for sports or portraits.



White balance: Auto 1 © Matthias Hangst



White balance: Auto 1 © Matthias Hangst

### Standard ISO up to 102400 and EXPEED 6 ensure images are ready for use, straight from the camera

High image quality also means speed to the market, as images from the camera will rarely require post-production enhancement. The D6 pushes this even further. While maintaining 20.8 effective megapixels and a highest standard ISO sensitivity of 102400, its EXPEED 6 image-processing engine delivers even better image quality, with noise effectively suppressed throughout the wide ISO range. What's more, as EXPEED 6 supports the mid-range sharpening parameter — which works together with the existing sharpening and clarity parameters — the resulting images display more overall sharpness and depth, which is maintained unchanged even after trimming. The camera also offers diffraction compensation, which helps provide crisp images when using a smaller aperture to obtain a deeper depth of field.

### Quick sharp function enables faster sharpness adjustments

If you want to increase image sharpness rapidly and effectively before or after the shoot, try the Quick sharp function incorporated in the Picture Control System. With a single slider operation, it lets you adjust all three sharpening parameters — sharpening, mid-range sharpening, and clarity — to deliver optimum results, regardless of usage size.



Sensitivity: ISO 6400 © Matthias Hangst



Quick sharp -2 0 Quick sharp +2

### 20 Creative Picture Controls for instant, distinctively different looks



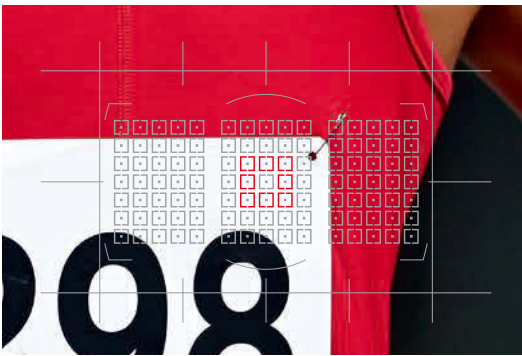
Creative Picture Control offers 20 different options for adding a distinctive feel to your images instantly, in-camera. They are available in all exposure modes, as well as in movie recording, and you can adjust the effect level in incremental steps on a range from 0 to 100, to explore your preferred look.



Dramatic

### More measures for accurate white balance

If auto is selected for white balance in venues where light conditions are not stable with mixed light sources, the D6 allows you to maintain consistent white balance by pressing an assigned custom button to lock the white balance. The camera also makes it easier to measure white balance using preset manual even when shooting with the optical viewfinder, as it requires a much smaller area (3×3 focus points) to acquire gray/white information. This means you don't have to switch lenses to acquire preset manual data, letting you keep shooting smoothly.



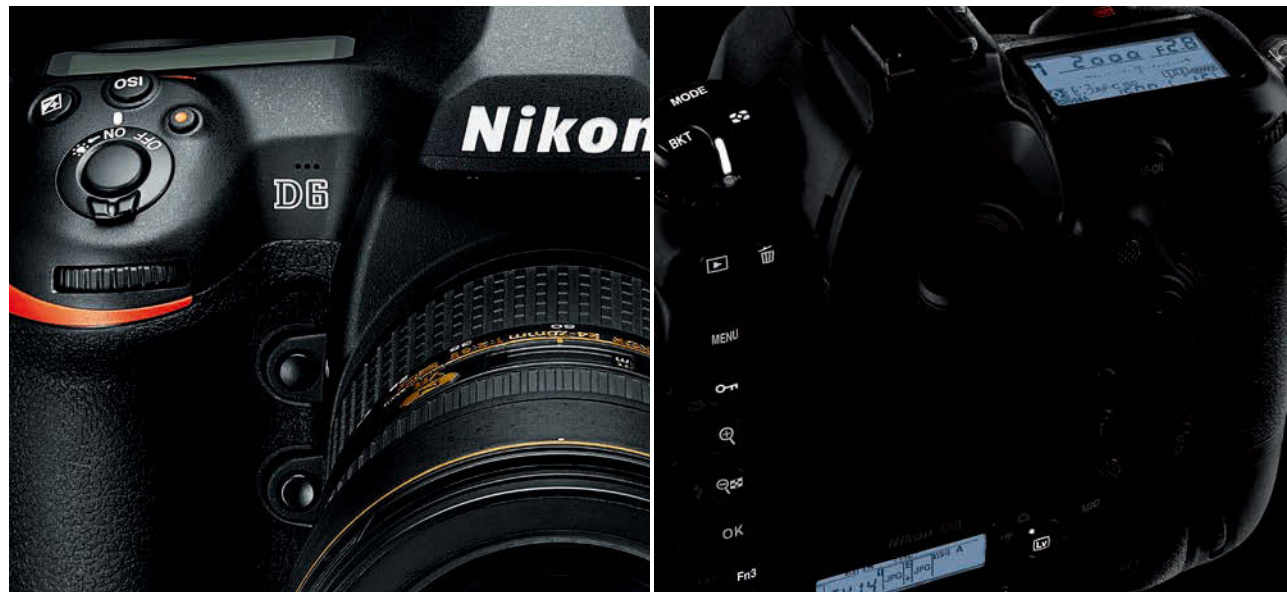
### More options for quick editing

The D6 now offers more flexible options for editing images in-camera. The retouch menu lets you trim images to change them between horizontal and vertical, as well as quickly and intuitively select the trimming area by pinching in and out. What's more, it now enables a lighten/darken/add image overlay, which was previously only possible when shooting in multiple-exposure mode, and only with consecutively shot images. Now you can choose freely from individual images, sequential images or folders to create multiple exposures in post-production.



Dark image overlay





### Refined operability, with grip and button layout identical to the D5

Gear needs to work like a natural extension of the photographer. Muscle memory is important in the race to deliver images. The D6 feels just right in your hands, incorporating the same deep, secure grip and button layout as the D5 to ensure comfortable shooting. While the majority of operation systems are unchanged, it offers smoother handling, in response to feedback from agency photographers. Full touch operation is now possible, and the top-deck and rear LCD control panels provide better visibility when button illumination is used in dark situations. The connector location has also been redesigned to make it possible to connect an HDMI cable even when the WT-6/A/B/C Wireless Transmitter is attached.

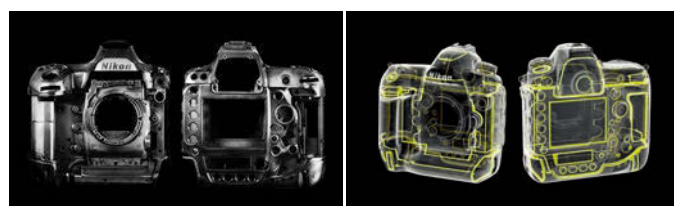
### Supports Kensington® lock for theft prevention

To keep the D6 safe against theft, especially when used in a remote camera position or left in a press room, the camera is designed to be secured with a Kensington® lock for anti-theft wiring. This allows photographers to concentrate on what's important — their job — while assuring peace of mind when they are away from their equipment.



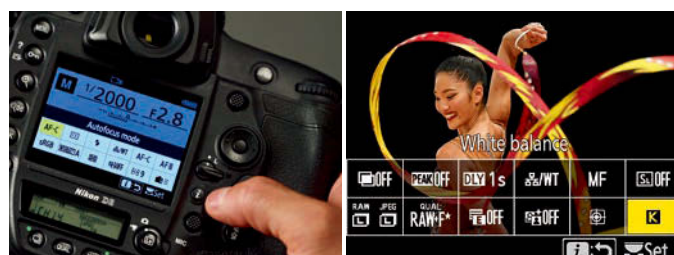
### Dependable real-world ruggedness to keep you shooting in harsh situations.

The D6 is truly dependable when it comes to heavy professional demands in tough environments. It possesses an extremely robust and durable body, thanks to the light, strong magnesium alloy on the covers and body, as well as highly durable Kevlar fiber shutter curtains. Effective sealing and the uneven structure of joined sections ensure Nikon's highest resistance level to dust and water droplets, so you can shoot confidently even through sudden weather changes.



### Speedier camera setting changes via customizable *i* button

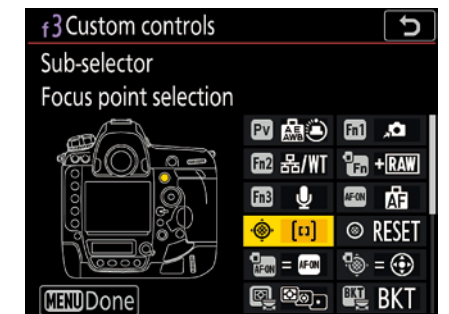
The *i* button gives you a shortcut to a wide selection of frequently accessed camera settings and lets you change them quickly. You can customize the *i* menu to show the settings you use most, further streamlining your workflow.



### Advanced customization options to meet different users' needs

The D6 has 14 customizable controls (including the focus activation button on NIKKOR lenses), to which you can assign an array of 46 functions\*. In addition, white balance, AF-area mode and AF lock-on are newly added as customizable settings for "Recall shooting functions". This enables sports shooters to switch instantly between different camera settings according to their needs. For example, while shooting athletic track events in dynamic-area AF, you can swiftly switch to auto-area AF and focus smoothly on field events such as javelin.

\* Assignable functions differ depending on the control.



### Optical viewfinder with approx. 0.72× magnification\* and approx. 100% frame coverage delivers clear, real-time visibility

It is imperative for professionals to see their subjects' movements clearly and in real-time in order to capture decisive moments. That's why Nikon designed the D6 as a D-SLR that offers a natural, stress-free view under various light sources, even during long hours of shooting. The new "Clear Matte B" viewfinder screen delivers smoother bokeh and more precise focus confirmation. The detachable viewfinder eyepiece adopts a fluorine coat that repels dirt and water droplets.

\* 50 mm f/1.4 lens at infinity, -1.0 m<sup>-1</sup>.



### Dependably long battery life

Combined with the D6's exceptional energy efficiency, the EN-EL18c Rechargeable Li-ion Battery enables approx. 3580 shots per charge in single-frame release mode<sup>\*1</sup>, or approx. 8670 shots in continuous-release mode<sup>\*2</sup>, and filming for approx. 105 min<sup>\*1</sup>.

<sup>\*1</sup> Based on CIPA Standards.

<sup>\*2</sup> Under Nikon's own test conditions.



### 4K UHD video with enhanced recording capabilities

The D6 offers 4K UHD videos at 30p/25p/24p with dot-by-dot readout, and Full HD at up to 60p, with a standard ISO range from 100 to 102400. It's now possible to record in both MP4 and MOV formats, while the addition of focus peaking and time codes further enhances operability. You can also capture still images\* (at the same size as videos) while shooting video, without having to stop recording.

\* During movie recording, a maximum of 50 frames in single-frame release is possible.



### Built-in GPS for photojournalists to precisely map and synchronize images\*

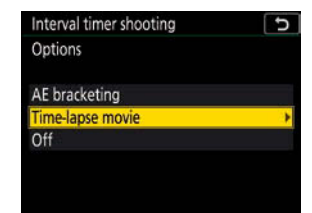
Newly equipped built-in GPS providing precise mapping and synchronising for photojournalists and news agencies.

\* Compatible with GPS signals emitted from GPS satellites, GLONASS satellites, and Quasi-Zenith satellites. GPS is not available in certain countries.



### Time-lapse movies generated in-camera with interval-timer photography

Interval timer for automatic, in-camera time-lapse creation, in 4K UHD or Full HD.



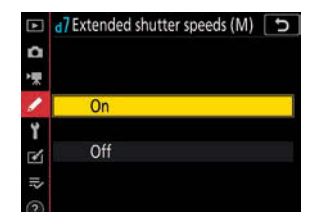
### IPTC metadata compatible with XMP

Streamline your workflow. With the D6, IPTC metadata is now compatible with XMP. This allows you to confirm and edit metadata in Photo Mechanic®.



### More flexible shutter speed setting extendable up to 900 s

The D6 extends the maximum shutter speed setting from 30 seconds to 900 seconds. Shoot extremely long exposures with a single press of the shutter release button.





# NIKKOR

Diverse range of NIKKOR F lenses, from ultra-wide-angle to super-telephoto

Lenses are the decisive factor in photography. NIKKOR F lenses are praised by leading professionals for their excellent sharpness, and are available in a diverse lineup of primes and zooms, from ultra-wide-angle to super-telephoto, to support various needs. Fast super-telephoto lenses, indispensable for sports and wildlife shooters, enable astonishing image rendition for indoor sports and low-light scenes. Combined with the D6, your NIKKOR F lenses reveal lifelike emotions, sharp and clear from edge to edge.



AF-S NIKKOR 120-300mm f/2.8E FL ED SR VR © Clive Mason

## TELEPHOTO



## WIDE-ANGLE ZOOM



## FIXED FOCAL LENGTH



## NORMAL ZOOM



## SPECIAL PURPOSE



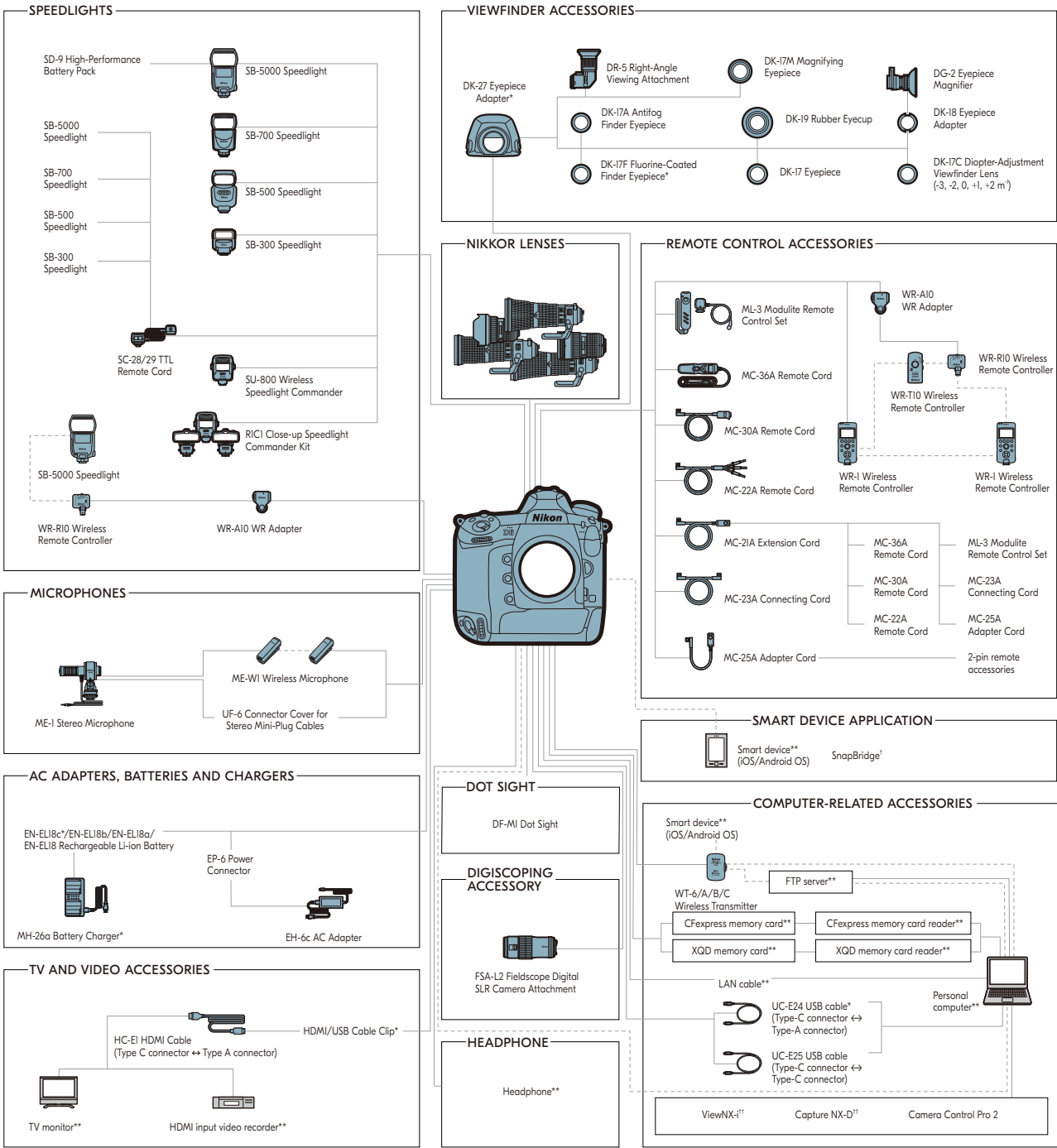
# NPS

Nikon Professional Services

Dependable support for professionals on a global level (NPS)

Nikon's relationship with professional photographers is about more than technology: it's about ensuring they can always get their job done with confidence, wherever they are. Nikon Professional Services (NPS) offers a global support network\* to members. This means that if an NPS member from the United States has an accident and damages their camera while on assignment in Europe, they can have access to priority repair or rental services from the local NPS branch. Local NPS support also provides inspection and cleaning of registered products.

\* Support and services are provided at the NPS service centers listed on the NPS Global website.



\* Please refer to Nikon website for the full range of NIKKOR F lenses.

\* Supplied accessories. \*\* Non-Nikon products. † Can be downloaded from the application store of each smart device (free). †† Can be downloaded from Nikon websites (free).





|                                  |  |
|----------------------------------|--|
| Type of camera                   | Single-lens reflex digital camera  |
| Lens mount                       | Nikon F mount (with AF coupling and AF contacts)   |
| Effective angle of view          | Nikon FX format  |
| Effective pixels                 | 20.8 million   |
| Image sensor                     | 35.9 × 23.9 mm CMOS sensor   |
| Total pixels                     | 21.33 million  |
| Dust-reduction system            | Image sensor cleaning, Image Dust Off reference data (Capture NX-D software required)  |
| Image size (pixels)              | • FX (36 × 24) selected for image area: 5568 × 3712 (L: 20.7 million), 4176 × 2784 (M: 11.6 million), 2784 × 1856 (S: 5.2 million) • 1.2× (30 × 20) selected for image area: 4640 × 3088 (L: 14.3 million), 3472 × 2312 (M: 8.0 million), 2320 × 1544 (S: 3.6 million)<br>• DX (24 × 16) selected for image area: 3648 × 2432 (L: 8.9 million), 2736 × 1824 (M: 5.0 million), 1824 × 1216 (S: 2.2 million) • 5/4 (30 × 24) selected for image area: 4640 × 3712 (L: 17.2 million), 3472 × 2784 (M: 9.7 million), 2320 × 1856 (S: 4.3 million)<br>• 1/1 (24 × 24) selected for image area: 3712 × 3712 (L: 13.8 million), 2784 × 2784 (M: 7.8 million), 1856 × 1856 (S: 3.4 million) • 1/6.9 (36 × 20) selected for image area: 5568 × 3128 (L: 17.4 million), 4176 × 2344 (M: 9.8 million), 2784 × 1560 (S: 4.3 million)<br>• Photographs taken while filming movies at a frame size of 3840 × 2160; 3840 × 2160<br>• Photographs taken while filming movies at a frame size of 1920 × 1080; 1920 × 1080<br>• Photographs taken while filming movies at a frame size of 1280 × 720; 1280 × 720 |
| File format                      | • NEF (RAW): 12 or 14 bit (lossless compressed, compressed or uncompressed); large, medium and small available (medium and small images are recorded at a bit depth of 12 bits using lossless compression) • JPEG: JPEG-Baseline compliant with fine (approx. 1:4), normal (approx. 1:8) or basic (approx. 1:16) compression; size-priority and optimal-quality compression available • NEF (RAW)+JPEG: single photograph recorded in both NEF (RAW) and JPEG formats  |
| Picture Control System           | Auto, Standard, Neutral, Vivid, Monochrome, Portrait, Landscape, Flat, Creative Picture Controls (Dream, Morning, Pop, Sunday, Somber, Dramatic, Silence, Bleached, Melancholic, Pure, Denim, Toy, Sepia, Blue, Red, Pink, Charcoal, Graphite, Binary, Carbon); selected Picture Control can be modified; storage for custom Picture Controls  |
| Storage media                    | CFexpress (Type B) and XQD memory cards  |
| Double card slots                | The card in Slot 2 can be used for overflow or backup storage, for separate storage of NEF (RAW) and JPEG copies of photos taken at image quality settings of NEF (RAW) + JPEG, or to store separate copies of JPEG photos at different sizes and compression ratios; pictures can be copied between cards   |
| File system                      | DCF 2.0, Exif 2.3  |
| Viewfinder                       | Eye-level pentaprism single-lens reflex viewfinder   |
| Frame coverage                   | • FX (36×24): Approx. 100% horizontal and 100% vertical • 1.2× (30×20): Approx. 97% horizontal and 97% vertical • DX (24×16): Approx. 97% horizontal and 97% vertical • 5/4 (30×24): Approx. 97% horizontal and 100% vertical • 1/1 (24×24): Approx. 95% horizontal and 100% vertical • 1/6.9 (36×20): Approx. 100% horizontal and 96% vertical  |
| Magnification                    | Approx. 0.72× (50 mm f/1.4 lens at infinity, -1.0 m)   |
| Eye point                        | 17 mm (±1.0 mm), from center surface of viewfinder eyepiece lens   |
| Dioptric adjustment              | -3 to +1 m   |
| Focusing screen                  | Type B BriteView Clear Matte Mark X screen (with AF-area brackets; framing grid can be displayed)  |
| Reflex mirror                    | Quick return   |
| Depth-of-field preview           | Pressing <b>Pv</b> button stops lens aperture down to value selected by user ( <b>A</b> and <b>M</b> modes) or by camera ( <b>P</b> and <b>S</b> modes)  |
| Lens aperture                    | Instant return, electronically controlled  |
| Compatible lenses                | • Types G, E, and D (some restrictions apply to PC lenses) • Other AF NIKKOR lenses (excluding IX NIKKOR lenses and lenses for the F3AF) • AI-P NIKKOR lenses • DX lenses (using DX (24 × 16) image area) • Non-CPU AI lenses (modes <b>A</b> and <b>M</b> only) During viewfinder photography, the electronic rangefinder can be used with lenses that have a maximum aperture of f/5.6 or faster. With lenses that have a maximum aperture of f/8 or faster, the electronic rangefinder supports 15 focus points.  |
| Shutter type                     | Electronically-controlled vertical-travel focal-plane mechanical shutter; electronic front-curtain shutter; electronic shutter   |
| Shutter speed                    | 1/8000 to 30 s (choose from step sizes of 1/3, 1/2, and 1 EV, extendable to 900 s in mode <b>M</b> ), Bulb, Time, X250   |
| Flash sync speed                 | X=1/250 s; synchronizes with shutter at 1/250 s or slower; auto FP high-speed sync supported   |
| Release modes                    | <b>S</b> (single frame), <b>C</b> (continuous low speed), <b>Cn</b> (continuous high speed), <b>Q</b> (quiet shutter-release), <b>Q</b> (self-timer), <b>Mup</b> (mirror up)   |
| Approx. frame advance rate       | • <b>C</b> : 1 to 10 fps • <b>Cn</b> : 10 to 14 fps • <b>Q</b> : 1 to 5 fps  |
| Self-timer                       | 2 s, 5 s, 10 s, 20 s; 1 to 9 exposures at intervals of 0.5, 1, 2 or 3 s  |
| Exposure metering system         | • Viewfinder photography: TTL exposure metering using RGB sensor with approximately 180K (180,000) pixels • Live view: TTL exposure metering performed by image sensor   |
| Exposure metering modes          | • Matrix: 3D color matrix metering III (type G, E, and D lenses); color matrix metering III (other CPU lenses); color matrix metering available with non-CPU lenses if user provides lens data • 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 and AF-S Fisheye NIKKOR 8–15mm f/3.5–4.5E ED lenses use 12-mm circle) • Spot: Meters circle approximately 4 mm in diameter (about 1.5% of frame) centered on selected focus point (on center focus point when non-CPU or AF-S Fisheye NIKKOR 8–15mm f/3.5–4.5E ED lens is used)<br>• Highlight-weighted: Available with type G, E, and D lenses  |
| Metering range                   | • Matrix or center-weighted metering: -3 to +20 EV • Spot metering: 2 to 20 EV   |
| (ISO 100, f/1.4 lens, 20°C/68°F) | • Highlight-weighted metering: 0 to 20 EV  |
| Exposure meter coupling          | Combined CPU and AI  |
| Exposure modes                   | <b>P</b> (programmed auto with flexible program); <b>S</b> (shutter-priority auto); <b>A</b> (aperture-priority auto); <b>M</b> (manual)   |
| Exposure compensation            | -5 to +5 EV (-3 to +3 EV when filming movies) (choose from step sizes of 1/3, 1/2, and 1 EV)   |
| Exposure lock                    | Luminosity locked at detected value  |
| ISO sensitivity                  | ISO 100 to 102400 (choose from step sizes of 1/3, 1/2, and 1 EV); can also be set to approx. 0.3, 0.5, 0.7, or 1 EV (ISO 80 equivalent) below ISO 100 or to approx. 0.3, 0.5, 0.7, 1, 2, 3, 4, or 5 EV (ISO 3280000 equivalent) above ISO 102400; auto ISO sensitivity control available   |
| (Recommended Exposure Index)     |  |
| Active D-Lighting                | Can be selected from Auto, Extra high +2, Extra high +1, High, Normal, Low, and Off  |
| Autofocus                        | • Viewfinder photography: TTL phase-detection; 105 focus points, all of which are cross-type sensors and 15 of which support f/8; detection performed by Multi-CAM 37K autofocus sensor module; autofocus fine-tuning supported • Live view: Contrast-detect AF available at all points in frame; focus point selected by camera when face detection or subject-tracking is used   |
| AF detection range               | -4.5 to +20 EV (ISO 100, 20°C/68°F)  |
| Lens servo                       | • Autofocus (AF): Single-servo AF (AF-S); continuous-servo AF (AF-C; viewfinder photography only; predictive focus tracking activated automatically according to subject status); full-time AF (AF-F; available only during live view and movie recording) • Manual focus (M): Electronic rangefinder can be used  |
| Focus point                      | 105 focus points, of which 105, 27 or 15 are available for selection   |

|                                      |  |
|--------------------------------------|--|
| AF-area modes                        | • Viewfinder photography: Single-point AF; 9-, 25-, 49- or 105-point dynamic-area AF; 3D-tracking; group-area AF; group-area AF (C1); group-area AF (C2); auto-area AF<br>• Live view: Face-detection AF, wide-area AF, normal-area AF, subject-tracking AF  |
| Focus lock                           | Focus can be locked by pressing shutter-release button halfway (single-servo AF/AF-S) or by pressing center of sub-selector  |
| Flash control                        | TTL flash control using RGB sensor with approx. 180K pixels; i-TTL flash control; i-TTL balanced fill-flash for digital SLR is used with matrix, center-weighted and highlight-weighted metering, standard i-TTL fill-flash for digital SLR with spot metering   |
| Flash modes                          | Front-curtain sync, red-eye reduction, slow sync, red-eye reduction with slow sync, rear-curtain sync, off   |
| Flash compensation                   | -3 to +1 EV (choose from step sizes of 1/3, 1/2 and 1 EV)  |
| Flash-ready indicator                | Lights when optional flash unit is fully charged; flashes after flash is fired at full output  |
| Accessory shoe                       | ISO 518 hot-shoe with sync and data contacts and safety lock   |
| Nikon Creative Lighting System (CLS) | i-TTL flash control, radio-controlled Advanced Wireless Lighting, optical Advanced Wireless Lighting, modeling illumination, FV lock, color information communication, auto FP high-speed sync, AF-assist for multi-area AF (viewfinder photography), unified flash control  |
| Sync terminal                        | ISO 519 sync terminal with locking thread  |
| White balance                        | Auto (3 types), natural light auto, direct sunlight, cloudy, shade, incandescent, fluorescent (7 types), flash, choose color temperature (2500 K to 10000 K), preset manual (up to 6 values can be stored, spot white balance measurement available during live view), all with fine-tuning  |
| Bracketing types                     | Exposure and/or flash, white balance and ADL   |
| Live view modes                      | 📷 (photo live view), 🎬 (movie live view)   |
| Movie metering system                | TTL metering using camera image sensor   |
| Movie metering modes                 | Matrix, center-weighted or highlight-weighted  |
| Frame size (pixels) and frame rate   | • 3840 × 2160 (4K UHD): 30p (progressive), 25p, 24p • 1920 × 1080: 60p, 50p, 30p, 25p, 24p<br>Actual frame rates for 60p, 50p, 30p, 25p and 24p are 59.94, 50, 29.97, 25 and 23.976 fps respectively; quality selection available at all sizes except 3840 × 2160, of which quality is fixed at 🌟 (high)   |
| File format                          | MOV, MP4   |
| Video compression                    | H.264/MPEG-4 Advanced Video Coding   |
| Audio recording format               | Linear PCM (for movies recorded in MOV format), AAC (for movies recorded in MP4 format)  |
| Audio recording device               | Built-in stereo or external microphone with attenuator option; sensitivity adjustable  |
| Movie ISO sensitivity                | • Exposure mode <b>M</b> : Manual selection (ISO 100 to 102400; choose from step sizes of 1/3, 1/2, and 1 EV) with additional options available equivalent to approx. 0.3, 0.5, 0.7, 1, 2, 3, 4, or 5 EV (ISO 3280000 equivalent) above ISO 102400; auto ISO sensitivity control (ISO 100 to Hi 5) available with selectable upper limit • Exposure modes <b>P</b> , <b>S</b> , and <b>A</b> : Auto ISO sensitivity control (ISO 100 to Hi 5) with selectable upper limit  |
| (Recommended Exposure Index)         |  |
| Movie active D-Lighting              | Can be selected from Extra high, High, Normal, Low, and Off  |
| Other movie options                  | Time-lapse movie recording, electronic vibration reduction, time codes   |
| Monitor                              | 8-cm/3.2-in. approx. 2359K-dot (GTA) TFT touchsensitive LCD with 170 ° viewing angle, approximately 100% frame coverage, i-Menu manual brightness adjustment, and color balance control  |
| Playback                             | Full-frame and thumbnail (4, 9, or 72 images) playback with playback zoom, playback zoom cropping, movie playback, photo and/or movie slide shows, histogram display, highlights, photo information, location data display, picture rating, auto image rotation, index marking, voice memo input and playback, and IPTC information embedding and display  |
| USB                                  | Type C USB connector (SuperSpeed USB); connection to built-in USB port is recommended  |
| HDMI output                          | Type C HDMI connector  |
| Audio input                          | Stereo mini-pin jack (3.5-mm diameter; plug-in power supported)  |
| Audio output                         | Stereo mini-pin jack (3.5-mm diameter)   |
| Ten-pin remote terminal              | Built-in (can be used with MC-30A/MC-36A remote cords and other optional accessories)  |
| Ethernet                             | RJ-45 connector • Standards: IEEE 802.3ab (1000BASE-T)/IEEE 802.3u (100BASE-TX)/IEEE 802.3 (10BASE-T) • Data rates: 10/100/1000 Mbps with auto detect • Port: 1000BASE-T/1000BASE-TX/10BASE-T (AUTO-MDIX) Maximum logical data rates according to IEEE standard; actual rates may differ   |
| Peripheral connector                 | For WT-6/A/B/C Wireless Transmitter  |
| Wi-Fi                                | • Standards: IEEE 802.11b/g/n (Africa, Asia, and Oceania), IEEE 802.11b/g/n/a/ac (Europe, U.S.A., Canada, Mexico), IEEE 802.11b/g/n/a (other countries in the Americas) • Operating frequency: 2412 to 2462 MHz (channel 1); Africa, Asia, and Oceania), 2412 to 2462 MHz (channel 1) and 5180 to 5825 MHz (U.S.A., Canada, Mexico), 2412 to 2462 MHz (channel 1) and 5180 to 5805 MHz (other countries in the Americas), 2412 to 2462 MHz (channel 1) and 5745 to 5805 MHz (Georgia), 2412 to 2462 MHz (channel 1) and 5180 to 5320 MHz (other European countries) • Maximum output power (EIRP): 2.4 GHz band: 6.8 dBm, 5 GHz band: 6.3 dBm (Georgia), 5 GHz band: 9.3 dBm (other countries) • Authentication: Open system, WPA2-PSK |
| Bluetooth                            | • Communication protocols: Bluetooth Specification Version 4.2 • Operating frequency: 2402 to 2480 MHz (Bluetooth), 2402 to 2480 MHz (Bluetooth Low Energy) • Maximum output power (EIRP): Bluetooth: 1.3 dBm, Bluetooth Low Energy: -0.2 dBm  |
| Range (line of sight)                | Approximately 10 m/32 ft without interference; range may vary with signal strength and presence or absence of obstacles  |
| Supported GNS systems                | GPS (USA), GLONASS (Russia), GZSS (Japan)  |
| Data acquired                        | Latitude, longitude, altitude, UTC (Universal Coordinated Time)  |
| Clock synchronization                | Camera clock can be set to time acquired via GNSS  |
| Track logs                           | NMEA-compliant   |
| Log interval                         | 15 s, 30 s, 1 min., 2 min., 5 min.   |
| Maximum log recording time           | 6, 12 or 24 hours  |
| Log deletion                         | Supported  |
| Battery                              | One EN-EL18c Rechargeable Li-Ion Battery; EN-EL18b/EN-EL18a/EN-EL18 batteries can also be used. Note, however, that fewer pictures can be taken on a single charge with an EN-EL18 than with an EN-EL18c/EN-EL18b/EN-EL18a.  |
| AC adapter                           | EH-6c AC Adapter; requires EP-6 Power Connector (available separately)   |
| Tripod socket                        | 1/4 in. (ISO 1222)   |
| Dimensions (W × H × D)               | Approx. 160 × 163 × 92 mm/6.3 × 6.5 × 3.7 in.  |
| Weight                               | Approx. 1450 g/3 lb 3.2 oz with battery and two CFexpress memory cards but without body cap and accessory shoe cover; approx. 1270 g/2 lb 12.8 oz (camera body only)   |
| Operating environment                | Temperature: 0 to 40°C/32 to 104°F; humidity: 85% or less (no condensation)  |
| Supplied accessories                 | EN-EL18c Rechargeable Li-Ion Battery, MH-26a Battery Charger, HDMI/USB Cable   |
| (may differ by country or area)      | Clip, UC-E24 USB Cable, AN-DC22 Strap, BF-1B Body Cap, BS-3 Accessory Shoe Cover   |

• XQD is a trademark of SONY Corporation. • CFexpress is a trademark of the CFA. • HDMI, the HDMI logo and High-Definition Multimedia Interface are trademarks or registered trademarks of HDMI Licensing, LLC. • Google and Android™ are trademarks or registered trademarks of Google Inc. • Photo Mechanic is a trademark of Camera Bits, Inc. • Wi-Fi® and the Wi-Fi logo are trademarks or registered trademarks of the Wi-Fi Alliance®. • Products and brand names are trademarks or registered trademarks of their respective companies. • Images in viewfinders, on LCDs and monitors shown in this material are simulated.




Specifications and equipment are subject to change without any notice or obligation on the part of the manufacturer. March 2020 ©2020 Nikon Corporation

**WARNING**

**TO ENSURE CORRECT USAGE, READ MANUALS CAREFULLY BEFORE USING YOUR EQUIPMENT. SOME DOCUMENTS CAN BE DOWNLOADED FROM [downloadcenter.nikonimglib.com](https://downloadcenter.nikonimglib.com).**



|   |  |
|---|--|
| <b>Nikon Singapore Pte. Ltd.</b> 60 Anson Road, Unit #09-01 Mapletree Anson, Singapore 079914 <a href="https://www.nikon.com.sg">www.nikon.com.sg</a>   |  |
| <b>Nikon Hong Kong Ltd.</b> Suite 1001, 10F, Cityplaza One, 1111 King's Road, Taikoo Shing, Hong Kong <a href="https://www.nikon.com.hk">www.nikon.com.hk</a>   |  |
| <b>Nikon (Malaysia) Sdn. Bhd.</b> Unit 100.07.015, Block J, 129 Offices, Jaya One, No. 72A, Jalan Universiti, 46200 Petaling Jaya, Selangor Darul Ehsan, Malaysia <a href="https://www.nikon.com.my">www.nikon.com.my</a> |  |
| <b>Nikon Australia Pty Ltd.</b> Suite 501, Level 5, 5 Rider Boulevard, Rhodes, NSW 2138, Australia <a href="https://www.nikon.com.au">www.nikon.com.au</a>  |  |
| <b>Nikon India Private Limited</b> Plot No. 71, Sector 32, Institutional Area, Gurgaon 122001, Haryana, India (CIN-74999HR2007FTC036820) <a href="https://www.nikon.co.in">www.nikon.co.in</a>                            |  |
| <b>Nikon Sales (Thailand) Co., Ltd.</b> 1 Empire Tower, 45th Floor, River Wing East, South Sathorn Rd, Yannawa, Sathorn, Bangkok 10120, Thailand <a href="https://www.nikon.co.th">www.nikon.co.th</a>                    |  |
| <b>Nikon Middle East FZE</b> Level 14, Jafza Views 19, P.O. Box 261908, Dubai, UAE <a href="https://www.nikon-me.com">www.nikon-me.com</a>  |  |
| <b>PT Nikon Indonesia</b> 35th Floor, Wisma 46 - Kota BNI, Jl. Jend. Sudirman Kav.1, Jakarta, 10220, Indonesia <a href="https://www.nikon.co.id">www.nikon.co.id</a>  |  |
| <b>NIKON CORPORATION</b> Shinagawa Intercity Tower C, 2-15-3, Konan, Minato-ku, Tokyo 108-6290, Japan <a href="https://www.nikon.com">www.nikon.com</a>   |  |

 @nikonasia

 @nikonasia