I AM THE NIKON TOTAL DIGITAL IMAGING SYSTEM

85 million NIKKOR

I AM FULL OF POSSIBILITIES

www.europe-nikon.com
The Nikon Total Digital Imaging System:
Let your imagination be your guide

Nikon is proud to bring you its latest incarnation of the Nikon Total Digital Imaging System, full of photographic excitement, answers and inspiration. Within these pages you will find everything you need to realize your present ideas and inspire new ones. Whether you are a seasoned professional or a passionate weekend shooter, we are confident that the contents of this brochure can help you craft better images. Every item is designed specifically to work with Nikon cameras, which means a seamless performance that truly brings out the best in you and your Nikon D-SLR. Got an idea? Make it happen. Here’s where you start.

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This image was achieved via the Creative Lighting System and the photographer's imagination. Two Speedlight units that support Advanced Wireless Lighting (one in the kayak and one from above) were wirelessly triggered with a properly positioned SU-800 to send command signals to both remote units.

© Joe McNally
Why more light?

Nikon Creative Lighting System:
Easily accomplish studio quality photographs virtually anywhere

It’s easy to understand the need for a flash in low-light shooting scenarios, but Nikon Speedlights are also extremely helpful in daytime situations with bright sunlight and deep shadow. The additional light helps cameras capture what our eyes see so well. It’s easy to forget that the human eye is a remarkable optical instrument, registering levels of contrast between highlight and shadow impossible for cameras to detect. With additional light at your command, you can fill in the shadows and reduce the contrast you see to within the range that your camera’s image sensor can record. The camera’s built-in flash is often suitable, but the direct, frontal light can be too harsh for fine detail, leaving some images with flat, overexposed areas. A simple wireless, off-camera flash from the side, however, provides added depth as well as smooth, rounded tones from highlight to shadow (as shown in the center picture below). Perhaps the most powerful argument for additional light is aesthetic: one or more strategically placed Speedlights can transform the mood of your photograph in ways available light is unable to. Speedlights can quickly and easily turn taking snapshots into creating images that reflect the original meaning of the word “photography” — drawing with light. Turn wherever you are into your own personal studio. Working seamlessly and wirelessly with your Nikon D-SLR, the Nikon Creative Lighting System makes it easy.

A model in shadow against a bright background photographed without Speedlight. Matrix metering. No exposure compensation. Exposure is well balanced, but the picture lacks impact.

The same model photographed with one off-camera Speedlight. Notice the richer, more saturated color. The Speedlight fired from camera left in an angled position (45˚) to create depth.

Adding a second Speedlight from above and bouncing it off of a reflector from below. Strong shadow from the model’s neck is removed.

Opposite page: A third Speedlight is employed here from behind the model. Attached to the supplied Speedlight stand on the ground, The Speedlight’s flash head is tilted 45˚ upward. This third light creates the shimmering light around her hair and shoulders and helps separate her from the background.

© Joe McNally
One strong light from outside a window

World-renowned photojournalist Joe McNally has some advice when taking pictures. “The most important thing is to first see the picture in your mind’s eye,” he says, “Everything comes naturally from there, such as where to place the camera and how to light your subject.” While shooting high-school athletes in a locker room, Joe envisioned a picture of his subject in golden, late afternoon light. To create the right environment, he positioned a camera low using a wide-angle lens. Then, he placed one Speedlight outside the window, distanced far enough to create deep shadows across the lockers. Using a Color Filter in order to warm the light appropriately and zooming the flash head to 200mm to concentrate the light on the athlete, McNally recreated the shooting situation that he’d first constructed in his imagination. The picture above looks like it was taken in the natural light of a late afternoon, but in actuality was shot using a Nikon Speedlight, helping to maintain “Golden Hour” lighting for as long as desired. With just one Speedlight, the level of nuance to explore is astounding.

See what just one Speedlight can do
Secondary flash from behind for a beautiful halo of light

“In order to capture important events as they happen without distractions, a wedding photographer must be flexible and unobtrusive.” Helpful words from Cliff Mautner, one of the profession’s most respected practitioners. How he uses the Nikon Creative Lighting System is both simple and strategically effective. All he needed to create texture, dimension and mood in the image above was an off-camera flash fired from the left side of the frame. Wireless control and i-TTL make it easy. To get soft light in situations where reflectors or a white ceiling are not an option, Cliff tilts the flash head 90 degrees upward — or even backward — to “feather” the light, softening a harsh flash to fit the scene beautifully. This way he adds just the right amount of light to show the clear ridge of the bride’s profile in the picture above. To open up the shadows in the bride’s veil, he introduces a second light from behind. This is set in a different group than the main flash, which means that he can turn it on and off from his camera seamlessly, and without disturbing his subject.

Small, precise lighting around the subject to reveal detail

“I am addicted to light. It never stops surprising me,” says still life photographer Yves Paternoster, “It truly is a game of inches, changing the look and mood of my pictures depending on where I place it.” As a studio shooter, Paternoster likes to take the kind of light you find outdoors and use it inside a studio environment, replicating natural light by creative use of flashes. The R1C1 Close-up Speedlight Commander Kit does this and more. “It makes me creatively brave,” he says, adding “Well, I feel that it can make anyone creatively brave.”

The SB-R200 flash units that work with the SU-800 are small and wireless, so photographers like Paternoster can play around with light freely by handholding the unit in different positions to get exactly the effect they want. Although he was satisfied with a particular flower picture taken with a single flash unit, he decided to explore different possibilities by introducing a second light source. What he did was simple, but what he achieved was a powerful new alternative shot, as you can see above. While intuitive control is a big advantage of the system, the ability to control light precisely — as required in normal studio lighting — is of great importance. As you can see from the picture on the right, the R1C1 plus three additional SB-R200 units let you illuminate exactly where you want on very small objects. The system is like a portable pocket-sized studio, but the level of precision can still amaze even seasoned studio photographers.

Magnify your potential with multiple Speedlights
Many features, unlimited possibilities

**i-TTL balanced fill-flash**

Just the right amount of light for well-balanced foreground and background exposure

Incredibly useful in varied or unpredictable lighting, the innovative i-TTL system delivers consistently accurate flash exposures automatically. Whenever your Nikon digital SLR is set to either 3D color matrix metering II/III or center-weighted metering, your Speedlight automatically readies i-TTL to deliver balanced fill-flash. In this mode, a monitor pre-flash fires microseconds before the actual flash, accurately informing the Speedlight on the latest scene information. Even for difficult scenes such as backlight subjects, the flash comes through with well-balanced exposures across the frame and avoids overexposing the subject.

**Auto FP high-speed sync**

Shallow depth-of-field for portraits in bright conditions

When shooting a portrait under harsh lighting such as the noonday sun, the lighting conditions may force you to use f/11 or an even smaller aperture, which may not render the portrait you’re looking for. Auto FP high-speed sync lets you move past your camera’s normal sync speed of around 1/200 or 1/250 second to shoot at much faster shutter speeds — as high as your camera is capable of — enabling the use of larger apertures such as f/2.8 for a beautifully shallow focal plane, which looks great in portraits. High-speed sync also works when stopping action at high noon.

**Flash Value (FV) lock**

Maintain flash exposure in constantly changing lighting conditions

The FV lock helps you maintain the same flash value for correct exposures during a sequence of photographs. This allows you to zoom in on your subject, change the composition or adjust the aperture, all without altering your intended exposure. The pictures here were taken using FV lock. Notice how the flash output value remains the same, even when a highly reflective surface (of the train) enters the frame. This way you can concentrate on capturing your subject without worrying about adjusting your subject’s lighting.

**Rear-curtain sync**

Create a sense of motion with intended blur

When using rear-curtain sync mode, a flash fires at the very end of an exposure instead of at the beginning. When you are shooting at 1/30 second or slower, the image sensor soaks up the available light. Then right before the shutter closes, the flash fires to illuminate the main subject. As the name Speedlight implies, the flash fires very quickly, freezing the action of your main subject. Apply this to a moving subject, and the effect is eye-catching, giving the viewer a sense of movement through the combination of sharp features and intended blur.

**Slow sync**

Capture the ambient light with a slow shutter speed

When shooting a dimly lit scene with available light, a fast normal sync speed such as 1/250 second will expose your main subject but cannot properly expose the surroundings. If you use a shutter speed of 1/30 second or slower in any of the camera’s exposure modes, the ambient illumination will be more naturally balanced.

**Speedlight and high ISO combination**

Add a touch of quality light to your quantity of light

While many shooters praise the incredible power of Nikon’s high ISO performance, it is worth noting the important difference between quality of light and quantity of light. While a high ISO can increase your shooting power in situations with a low quantity of light, high ISO alone cannot improve the quality of light. This is a job for Nikon Speedlights. A simple flash can open up the shadows across a model’s skin and draw our attention to her face as the photographer intended. A Speedlight working together with high ISO also allows you to illuminate faraway subjects with straight or bounce flash.
The Nikon Creative Lighting System

The Speedlight Lineup

SB-500
Versatile Speedlight with high mobility and flexibility
- Compatible with Advanced Wireless Lighting
- Flash head tilts up to 90° and rotates horizontally 180° to the left and right
- Guide number of 24 at 24 mm (FX format, ISO 100, m)
- High-performance LED light (approx. 100 lx) is incorporated
  - Particularly convenient for movie recording and close-up still shooting
  - Output level selectable in three steps (Low, Mid, High)
  - Illumination with surface light source utilizing a diffuser for soft lighting
  - With the color temperature of 5400K, natural auxiliary light is ensured
  - Color information communication function automatically sets the optimal white balance when attached to the D810 or D750
  - Superior color rendering performance for faithful reproduction of subject's color
- Compact and lightweight design for superb portability
- Easy-to-understand switch operation
- Compatible with readily available R6/AA-size batteries

SB-700
High-performance versatile Speedlight brings simplicity to on-camera, remote and multiple flash photography
- Functions as a master or remote flash unit in Advanced Wireless Lighting
- Control of an unlimited number of Speedlights for up to two groups
- Offers four independent channels of wireless control up to 10 m for competitive shooting environments
- Quick wireless control mode allows control of flash output for two remote flash units/groups
- LCD and layout of controls designed for easy and intuitive operation
- Power zoom covers wide 17-200 mm (in FX format) zoom range (manual also available)
- Three illumination patterns (standard/even/center-weighted) are available
- Automatically detects Nikon FX and DX formats and selects suitable light distribution angles
- AF-assist illumination, compatible with multi-point AF system, covers wide 17-135 mm focal length range
- Automatic detection type of hard-type color filters (fluorescent/incandescent) and adjusts camera’s white balance
- User-applied firmware update function via Nikon D-SLR cameras
- Short recycling time
- Automatically detects increases in flash head temperature and controls recycling time accordingly, thus preventing overheating
- Compatible with 3D 9 High-Performance Battery Pack

SB-910
Nikon’s top-of-the-line Speedlight enables photographers to be more imaginative with their creative lighting
- Fully compatible with Nikon Creative Lighting System
- Three illumination patterns (standard/even/center-weighted) with increased light distribution accuracy, are available to match every shooting environment
- Automatically detects Nikon FX and Nikon DX formats and selects suitable light distribution angles
- Power zoom function covers wide 17-200 mm (in FX format) zoom range
- AF-assist illumination, compatible with multi-point AF system, covers wide 17-135 mm focal length range
- New MENU button enables quick access to custom settings, while improved LCD panel GUI (graphical user interface) enhances operability
- Durable and heat-resistant, easy-to-use, hard-type color filters (fluorescent or incandescent) included
- Automatically detects color filter types and transmits filter information to-camera for optimum white balance setting
- Guide number of 34 at 35 mm or 53 at 200 mm (FX format, standard illumination pattern, ISO 100, m, 20°C)
- Minimum recycling time: approx. 2.3 seconds with Ni-MH batteries
- Automatically detects increases in flash head temperature and controls recycling time accordingly, thus preventing overheating
- Compatible with SB-910 Professional Battery Pack

SB-300
Compact and lightweight Speedlight with bounce flash capability
- Compact and lightweight design for great portability
- Easy operation even for novices
- Flash head can be set up to 120° upward for beautiful indoor portrait
- Compatible with readily available AAA-size batteries
SB-R200 Wireless Remote Speedlight

**Wireless Speedlight Kit**

Also available as a separate unit

**For D4 series, D5 series, D800 series, D750, D700, D7000, D5000, D5200, D5100, D5000, D3300, D3200, D3100, D3000 (COOLPIX-P7700)**

Two SB-R200 units are included with both the R1C1 and the R1. Each kit features a guide number of 10 (ISO 100, m.) or 14 (ISO 200, m.). When attached to a lens via the SX-1, the flash head can be tilted up to 60 degrees toward the optical axis of the lens or up to 45 degrees away.

**SU-800 Wireless Speedlight Kit**

Also available as a separate unit

**For D4 series, D5 series, D800 series, D750, D700, D7000, D5000, D5200, D5100, D5000, D3300, D3200, D3100, D3000 (COOLPIX-P7700)**

Placed atop your Nikon D-SLR’s hot shoe, the SU-800 acts as a commander for as many Speedlights as you desire.

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### Flash Accessories

- **SC-28/SC-29 TTL Remote Cord (1.5 m)**: The SC-28/SC-29 makes off-camera TTL flash control easy and quick. With the Nikon D-SLRs, the SC-29 also works as an external AF-assist illuminator.

- **AS-15 Sync Terminal Adapter**: The AS-15 is compatible with cameras such as the D7100, D5000, D5200, D5100, D3000, D3200, D3100 and D3000, which feature standard ISO-type accessory shoe but lack a sync terminal for large studio strobes.

- **SD-9 High-Performance Battery Pack**: The SD-9 is an internal power source for the SB-910 Speedlight. It can hold up to two sets of four RE/A-size batteries, ensuring a stable power supply for the SB-910, greatly increasing the number of flashes, and reducing recycling time.

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### Specifications

#### SB-910

<table>
<thead>
<tr>
<th>Camera Type</th>
<th>Master/Commander</th>
<th>Remote</th>
</tr>
</thead>
<tbody>
<tr>
<td>SB-910</td>
<td>SU-800</td>
<td>SB-700</td>
</tr>
<tr>
<td>SB-500</td>
<td>SU-800</td>
<td>SB-700</td>
</tr>
<tr>
<td>SB-300</td>
<td>SU-800</td>
<td>SB-700</td>
</tr>
</tbody>
</table>

#### SB-700

- **Guide number (ISO 100, 50°C)**
  - 28 (at 35 mm zoom head position; in FX format, standard illumination pattern)
  - 24 (at 35 mm zoom head position; in FX format, standard illumination pattern)

- **Angle of illumination (in FX format)**
  - Power zoom 24-120 mm; 24 mm (angle of coverage)
  - 27 mm (angle of coverage)

- **Illumination pattern**
  - 3 (illumination patterns)

- **Flash mode**
  - i-TTL, Auto aperture, Non-TTL auto, Distance-priority manual, Manual, Repeating Flash

- **Minimum recycling time**
  - Approx. 2.3 seconds (with Ni-MH batteries)

- **Number of flashes**
  - Approx. 180 (with alkaline batteries)

- **Weight (without batteries)**
  - Approx. 195 g

#### SB-500

- **Guide number (ISO 100, 50°C)**
  - 28 (at 35 mm zoom head position; in FX format, standard illumination pattern)

- **Angle of coverage**
  - 24 mm

- **Illumination pattern**
  - 3 (illumination patterns)

- **Flash mode**
  - i-TTL, Auto aperture, Non-TTL auto, Distance-priority manual, Manual, Repeating Flash

- **Minimum recycling time**
  - Approx. 2.3 seconds (with Ni-MH batteries)

- **Number of flashes**
  - Approx. 180 (with alkaline batteries)

- **Weight (without batteries)**
  - Approx. 195 g

#### SB-300

- **Guide number (ISO 100, 50°C)**
  - 28 (at 35 mm zoom head position; in FX format, standard illumination pattern)

- **Angle of coverage**
  - 24 mm

- **Illumination pattern**
  - 3 (illumination patterns)

- **Flash mode**
  - i-TTL, Auto aperture, Non-TTL auto, Distance-priority manual, Manual, Repeating Flash

- **Minimum recycling time**
  - Approx. 2.3 seconds (with Ni-MH batteries)

- **Number of flashes**
  - Approx. 180 (with alkaline batteries)

- **Weight (without batteries)**
  - Approx. 195 g
Multi-Power Battery Pack + Added Reliability
More power and speed when you need it

These rechargeable batteries provide extended life and consistent power, even in colder conditions. Used together with your Nikon D-SLR or Nikon 1 series camera, the camera’s “fuel gauge” accurately displays the remaining charge and number of shots since the last charging. The EN-EL4a and EN-EL18 even give notice when calibration is necessary. The EN-EL18 in particular provides superior performance at low temperatures.

GP-1A + Your Location
Record your images’ latitude, longitude, altitude and time information

To be connected to NMEA 0183 protocol-compatible GPS (Global Positioning System) units such as Garmin® and Magellan® for recording GPS positioning information and time signals synchronous to UTC (Universal Coordinated Time) within image data files during shooting.
Communication Unit, transfer functions are master camera. When used with the UT-1 enables release of up to 10 remote cameras or iPhone. “Synchronized release” mode remotely using a browser-equipped computer mode can be used to view and take pictures C/D/E. The D4-series camera’s “HTTP server” substantially faster than that of the WT-4A/B/802.11a/b/g, enabling data transfer HT40: max. 150 Mbps) in addition to IEEE FTP server. It supports IEEE 802.11n (1x1 and wired LAN conforming to IEEE 802.11b/g, IEEE 802.11a, and wired LAN*2 when the unit is used in combination with a PC*1. Furthermore, it can be used over wireless networking services (SNS), or attach them to images and movies*2 simultaneously by switching channels. *1 Camera Control Pro 2 (optional) is required. *2 WR-1 and WR-R10*2 have to be set to the same channel and paired in advance to achieve simultaneous release.

WR-1 Wireless Remote Controller

WR-1 Wireless Remote Controller
for D4 series, D3 series, Df, D800 series, D750, D610, D600, D7000, D5300, D5200, D5100, D5000, D3300, D3200, D3100, COOLPIX A/P7800

The WR-1 can be attached to cameras with a ten-pin remote terminal or accessory terminal*4. This high-performance remote controller made it possible to release the shutter of the cameras with WR-1*5 or WR-R10*2 remotely from WR-1 or a master camera with WR-1/WR-T10. Utilizing radio waves, the communication range between WR-1 units is up to 120 m.*1 By using WR-1, there is various remote shooting options, such as simultaneous release of shutters on several cameras, release of shutters on several cameras synchronized with a master camera that has a WR-1 attached, remote control of each group of camera separately, and External Timer Photography. Remote shooting with a combination of WR-10/WR-T10*2 is available. When WR-1 is configured as a transmitter and another WR-1 or WR-R10*2 as a receiver, which is attached to the CH2, CH4*, CH6*, CH8*, CH10*, and CH11, it is possible to view or change the camera settings using the display of the transmitter WR-1.

*1) WR-1 cannot be used by itself.
*2) This requires pairing with WR-1, WR-R10 and WR-T10 units in use. Maximum number of controllers that can be paired 30 WR-1 or 60 WR-R10.
*3) Approximate range at height of about 1.2 m; varies with weather conditions and presence or absence of obstacles.
*4) Only a camera with a ten-pin remote terminal can be employed as a master camera in Synchronized Release. A camera with accessory terminal cannot be a master camera.
*5) Firmware of WR-R10 should be updated to version 2.0.0 or a later version.
*6) Use WR-1A/WR-1B only for this purpose.
*7) WR-1A and WR-1B have to be set to the same channel and paired in advance to achieve simultaneous release.
*8) WR-1A and WR-1B have to be set to the same channel and paired in advance to achieve simultaneous release.
*9) Synchronized Release is only available with the D4 series, D800 series, D750, D610, D600, D7000, D5300, D5200, D5100, D5000, D3300, D3200, D3100, COOLPIX A/P7800.
Provides an upright, un-reversed image for right-handed D5200, D5100, D3300, D3200, D3100, D3000 Terminal Release.

Getting the most out of steady tripod shooting

Remote Cord + Long Exposure

Getting the most out of steady tripod shooting

PS-6 Shutter Release

Type B

For D3 series

Offers unobstructed viewing and easy housing over the entire matte surface. Good for all general photography.

Type E

For D3 series

Features grid patterns ideal for copying and architectural photography.

Interchangeable Focusing Screens

HDMI Cable

Dr-5/Dr-6 Right Angle Viewing Attachment

For D4 series, D3 series, D5200, D5100, D3300, D3200, D3100, D3000, D5300, D5000, D3200, D3000

Provides an upright, un-reversed image for right-

angle viewing. Excellent for copy stand work or when taking pictures close to the ground or around a corner. Individual eyepiece adjustments are possible. The DR-5/DR-6 allows you to set the reproduction ratio to either 1:1 or 1:2.

D-2 Base Shutter Release

For D4 series, D3 series, D5200, D5100, D3300, D3200, D3100, D3000

Enables remote firing.

D-26 Base Shutter Release

For D4 series, D3 series, D5200, D5100, D3300, D3200, D3100, D3000

Enables remote firing.

D-25 Base Shutter Release

For D4 series, D3 series, D5200, D5100, D3300, D3200, D3100, D3000

Enables remote firing.

D-24 Base Shutter Release

For D4 series, D3 series, D5200, D5100, D3300, D3200, D3100, D3000

Enables remote firing.

D-21 Shutter Release

For D4 series, D3 series, D5200, D5100, D3300, D3200, D3100, D3000

Enables remote firing.

D-19 Shutter Release

For D4 series, D3 series, D5200, D5100, D3300, D3200, D3100, D3000

Enables remote firing.

D-17A Shutter Release

For D4 series, D3 series, D5200, D5100, D3300, D3200, D3100, D3000

Enables remote firing.

D-16 Shutter Release

For D4 series, D3 series, D5200, D5100, D3300, D3200, D3100, D3000

Enables remote firing.

D-15 Shutter Release

For D4 series, D3 series, D5200, D5100, D3300, D3200, D3100, D3000

Enables remote firing.

D-14 Shutter Release

For D4 series, D3 series, D5200, D5100, D3300, D3200, D3100, D3000

Enables remote firing.

D-13 Shutter Release

For D4 series, D3 series, D5200, D5100, D3300, D3200, D3100, D3000

Enables remote firing.

D-12 Shutter Release

For D4 series, D3 series, D5200, D5100, D3300, D3200, D3100, D3000

Enables remote firing.

D-11 Shutter Release

For D4 series, D3 series, D5200, D5100, D3300, D3200, D3100, D3000

Enables remote firing.

D-10 Shutter Release

For D4 series, D3 series, D5200, D5100, D3300, D3200, D3100, D3000

Enables remote firing.

D-9 Shutter Release

For D4 series, D3 series, D5200, D5100, D3300, D3200, D3100, D3000

Enables remote firing.

D-8 Shutter Release

For D4 series, D3 series, D5200, D5100, D3300, D3200, D3100, D3000

Enables remote firing.

D-7 Shutter Release

For D4 series, D3 series, D5200, D5100, D3300, D3200, D3100, D3000

Enables remote firing.

D-6 Shutter Release

For D4 series, D3 series, D5200, D5100, D3300, D3200, D3100, D3000

Enables remote firing.

D-5 Shutter Release

For D4 series, D3 series, D5200, D5100, D3300, D3200, D3100, D3000

Enables remote firing.

D-4 Shutter Release

For D4 series, D3 series, D5200, D5100, D3300, D3200, D3100, D3000

Enables remote firing.

D-3 Shutter Release

For D4 series, D3 series, D5200, D5100, D3300, D3200, D3100, D3000

Enables remote firing.

D-2 Shutter Release

For D4 series, D3 series, D5200, D5100, D3300, D3200, D3100, D3000

Enables remote firing.

D-1 Shutter Release

For D4 series, D3 series, D5200, D5100, D3300, D3200, D3100, D3000

Enables remote firing.

D-0 Shutter Release

For D4 series, D3 series, D5200, D5100, D3300, D3200, D3100, D3000

Enables remote firing.

EN-EL3e Battery

For D4 series, D3 series, D5200, D5100, D3300, D3200, D3100, D3000

Standard rechargeable Li-ion battery.

EN-EL3 Battery

For D4 series, D3 series, D5200, D5100, D3300, D3200, D3100, D3000

Lithium-ion battery.

EN-EL19 Battery

For D4 series, D3 series, D5200, D5100, D3300, D3200, D3100, D3000

Li-ion battery.

EN-EL15 Battery

For D4 series, D3 series, D5200, D5100, D3300, D3200, D3100, D3000

Rechargeable Li-ion battery.

EN-EL14 Battery

For D4 series, D3 series, D5200, D5100, D3300, D3200, D3100, D3000

Lithium-ion battery.

EN-EL12 Battery

For D4 series, D3 series, D5200, D5100, D3300, D3200, D3100, D3000

Rechargeable Li-ion battery.

EN-EL11 Battery

For D4 series, D3 series, D5200, D5100, D3300, D3200, D3100, D3000

Lithium-ion battery.

EN-EL10 Battery

For D4 series, D3 series, D5200, D5100, D3300, D3200, D3100, D3000

Rechargeable Li-ion battery.

EN-EL9 Battery

For D4 series, D3 series, D5200, D5100, D3300, D3200, D3100, D3000

Lithium-ion battery.

EN-EL5a Battery

For D4 series, D3 series, D5200, D5100, D3300, D3200, D3100, D3000

Lithium-ion battery.

EN-EL5 Battery

For D4 series, D3 series, D5200, D5100, D3300, D3200, D3100, D3000

Lithium-ion battery.

EN-EL4a Battery

For D4 series, D3 series, D5200, D5100, D3300, D3200, D3100, D3000

Lithium-ion battery.

EN-EL4 Battery

For D4 series, D3 series, D5200, D5100, D3300, D3200, D3100, D3000

Lithium-ion battery.

EN-EL3a Battery

For D4 series, D3 series, D5200, D5100, D3300, D3200, D3100, D3000

Lithium-ion battery.

EN-EL3 Battery

For D4 series, D3 series, D5200, D5100, D3300, D3200, D3100, D3000

Lithium-ion battery.

EN-EL2 Battery

For D4 series, D3 series, D5200, D5100, D3300, D3200, D3100, D3000

Lithium-ion battery.

EN-EL1 Battery

For D4 series, D3 series, D5200, D5100, D3300, D3200, D3100, D3000

Lithium-ion battery.
## System Compatibility

### Flash
- **Speedlights**
  - SB-910/SB-700/SB-500/SB-300
  - EN-EL4a
  - EN-EL14a
  - EN-EL15
  - EN-EL18
- **Flash Accessories**
  - SC-28/SC-29
  - AS-15

### Remote Control Accessories
- **Remote Control Accessories**
  - ML-3
  - MC-DC2
  - MC-L3
  - ML-L3
  - AS-N1000 Multi Accessory Port Adapter is required.

### Microphones
- **Microphone**
  - ME-1
  - SE-E1

### Power Sources
- **Batteries**
  - EN-EL4a
  - EN-EL14a
  - EN-EL15
  - EN-EL18
  - EN-EL18a
- **Battery Chargers**
  - MH-21/MH-22
  - MH-24
  - MH-25
  - MH-25a
  - MH-26a
  - MH-26

### Multi-Power Battery Packs
- **Multi-Power Battery Packs**
  - MB-D11
  - MB-D12
  - MB-D14
  - MB-D15
  - MB-D16

### AC Adapters
- **AC Adapters**
  - EH-5b
  - EH-6b
  - EH-5d

### GPS Accessories
- **GPS Accessories**
  - GP-1A
  - MC-35

### Wireless Transmitters/Wireless Mobile Adapters
- **Wireless Transmitters/Wireless Mobile Adapters**
  - WT-5A/B/C/D
  - WT-4A/B/C/D/E
  - WU-1a
  - WU-1b

### Wireless Remote Controllers
- **Wireless Remote Controllers**
  - WR-1
  - WR-R10/WR-T10
  - WR-A10 Adapter is required.

### HDMI Cable
- **HDMI Cable**
  - HC-E1

### Viewing Attachments
- **Viewing Attachments**
  - DR-5
  - DR-6

### Eyepieces/Eyecups
- **Eyepieces/Eyecups**
  - DG-2
  - DG-18
  - DG-21
  - DG-22
  - DK-17A
  - DK-17C
  - DK-17M
  - DK-18
  - DK-19
  - DK-20
  - DK-20C
  - DK-21
  - DK-23
  - DK-25

### Software
- **Software**
  - Camera Control Pro 2

### Focusing Screens
- **Focusing Screens**
  - Type B

### Body Cap
- **Body Cap**
  - BF-1B

### LCD Monitor Covers
- **LCD Monitor Covers**
  - BM-12
  - BM-14

### Camera/Video
- **Camera/Video**
  - CF-DC7
  - CF-DC6
  - CF-DC5
  - CF-DC4
  - CF-DC3
  - CF-DC2
  - CF-DC1

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*1 AS-N1000 Multi Accessory Port Adapter is required.
*2 When connecting the EH-5b to the camera, EP-5A Power Connector (for Df, D5300, D5200, D5100, D3300, D3200, D3100, COOLPIX P7800), EP-5B (for D810, D800 series, D750, D610, D600, D7100, D7000, Nikon 1 V1), EP-5C (for Nikon 1 J3/J2/J1/S1/AW1/V3, COOLPIX A), EP-5D (for Nikon 1 V2) or EP-5E (for Nikon 1 J4/S2) is required.
*3 EP-6 Power Connector is required when connecting the EH-6b to the D4 series.
*4 Requires WR-A10 Adapter.
*5 Requires AS-N1000 Multi Accessory Port Adapter.
*6 Requires WR-A10 Adapter.
*7 Requires WR-A10 Adapter.
*8 AS-15 Eyepiece Adapter is required.
*9 AS-20 Eyepiece Adapter is required.