



## Using the Nikon D300



Digital imaging changed my photography. For the last six years I've been on a technological and artistic trip that I've come to treasure: Nikon® digital imaging!

I will begin by offering a background perspective introducing both the camera and my own personal viewpoint. Let me reminisce.

Since I was just a kid, I've always enjoyed photography. However, the cost of film processing kept me from shooting nearly as much as I wanted to. Raising a family through the 80s and 90s didn't leave much money for extras.

I've had all sorts of film Nikons, from my first, a Nikon FM (1980) to my last, a Nikon F5 (2004). But, one Nikon changed everything, and my photography hasn't been the same since.

## Nikon D100 - Generation 1

I bought my first digital SLR Nikon back in Fall 2002, when I got the *Generation 1* Nikon D100. Man, was that camera cool! All my friends had digital envy when they saw it. I no longer needed film, and I was able to shoot until I was satisfied. It changed my photography forever. Experimentation was now affordable, and I learned a lot from being able to view my images immediately. I discovered that a digital camera could be a short, fast course in improving one's photography.

At the time, I still had wet darkroom equipment, but that was soon gone. I discovered Photoshop, bought a color inkjet printer, upgraded my computer with more memory and a faster video card, and set up a nice digital darkroom. My 6-megapixel D100 could make sharp medium-sized enlargements, which were pretty close to what 35mm film could do.

Soon my hard drives were overflowing with many thousands of digital images. I bought bigger hard drives, and soon filled them up too. My "digital imaging" had just begun!

## Nikon D200 – Generation 2

In 2005, my NAS (Nikon Acquisition Syndrome) overcame me and I was one of the first in line for the new Nikon D200, featuring 10.2 megapixels! Nearly double the resolution of my first DSLR.

This camera was even more "professional" in build, with seals and gaskets providing protection like my pro film Nikon F5 had before. The body was bigger and more robust, with an alloy frame, robust shutter, and many more internal controls.

About this time I discovered the Nikon Creative Lighting System (CLS), and loved to use the D200 as a "commander" for my SB-800 and SB-600 flash units. I also got into stock photography about this time, so I started carrying the D200 with me everywhere I went.

I was amazed at how much nicer the 2.5 inch monitor was, with its 230,000 dots of resolution. The images looked so much clearer and warmer on that larger monitor. My D100's tiny LCD screen now seemed a bit obsolete. I eventually gave the D100 to my daughter to replace her point & shoot digital.

The images from the D200 were more efficient too. I could make big enlargements now without too much trouble and felt that they were giving me a better look than 35mm film.

Being somewhat of a techno-geek, all this luxurious camera technology was also helping me enjoy my photography. When I wasn't out taking images, I could play with the camera, scroll through the menus, and think about taking pictures.

I wanted even more, and Nikon answered. I bought a Nikon D2X pro-level DSLR camera. Wow! This D2X is like driving a Porsche. "I'll never need another camera," I thought to myself. I never expected what came next.





## Nikon D300 – Generation 3

When the D300 hit the market, I thought, “Well, this is a nice camera, but with my D200 and D2X, I probably don’t need one.” With the help of Nikonians.org contacts and the support of Nikon’s USA press relations organization, I was given the opportunity to field-test a D300. I used this experience to write some of the detailed “menu” sections of this book. It seemed like a desirable camera, although a bit complex, as it sat there next to my computer as a reference device for chapter creation.

In fact, the D300 was so complex that I didn’t have enough time with it to write a detailed book. So, I figured I’d just go ahead and buy one to complete the book. After it was done, I could always give the D300 to my wife as a present, right? It didn’t quite work out that way!

In April, I decided to take a little trip with my family to Hunting Island, South Carolina, a beautiful coastal island with a 5-mile white sand beach bathed in Atlantic Ocean sunrises. I fully intended to use my Nikon D2X to shoot a lot of

great travel stock images, and maybe grab a few frames with the D300.

The first day out, I was on the beach at 6:30 a.m. with the D2X on a tripod waiting for the sunrise. I carried the D300 over my shoulder just in case I wanted to take some handheld shots. The sun came up in all its orange glory and I shot some great images with my D2X. Since it was on a tripod, and had an 80-400mm lens on it, I couldn’t use it for much more, so I started shooting with the D300.

I took a few pictures and thought how smooth the shutter sounded. The images on that 3-inch monitor looked like actual pictures. I was shooting some really beautiful shots, and enjoying it. I can’t explain how exactly, but the D300 “felt different” from my D200. Something about it just felt more professional, smoother and faster. I hate to admit it, but by the end of a couple of hours of walking around with the D300, I was head over heels in love with the camera. Why? Look at this image (*Figure 1*), for instance:



Figure 1 – Hunting Island Atlantic Ocean Sunrise



Figure 2 – Photographer Watches a Hunting Island Atlantic Ocean Sunrise

I was taking pictures that curled my eyelashes! I was walking around with this camera taking images that were so captivating, I couldn't believe what I was seeing. I was using Nikon's latest technology and my eyes to create some of the best images of my life.

That 3-inch 920,000 dot LCD monitor was simply amazing. I could see my images in great detail by zooming all the way in past the 100% pixel-peeping level.

The sensor, at 12.3 megapixels captures twice the resolution of the D100 I started with back in 2002. In printing, I've found that the D300 meets or exceeds anything I've done with my film medium-format cameras. Way better than 35mm film!

It kind of makes me sad to admit this to you, but my D2X has now become a backup camera body for my D300. I barely used the D2X for the rest of that trip, and I came back with over 1500 absolutely premium images of the island. Since then, the camera has literally gone everywhere I go. People have become accustomed to "Darrell with his Nikon." I just smile, and take their picture.

This D300 is absolutely a stock shooter's dream machine. The body size is not too small, nor too large. It feels well balanced in my hand, and shoots with a smoothness that has lit a new fire in my blood for imaging.

In fact, the image in *Figure 2* expresses a certain emotion that a picture can say better than words. Have you ever felt this way?





Figure 3 – Nikon D300 Top View with Nikkor 18-70mm f/3.5-4.5G Lens

Instead of simply reviewing the D300, I'd like to discuss only the new things I've found. These things are interesting for people who enjoy camera technology. *Figure 3* shows my favorite view of a D300.

One thing I'd like to mention before I go into the new features is something that might sound a little weird to some, but speaks to why I now use the D300 over the D2X most of the time. The D300 is basically a miniaturized D2X, for the following reasons:

1. It has the same type of CMOS DX sensor, with the same basic resolution.
2. The D2X shoots natively at 5-frames per second, while the D300 does 6-frames per second. (or 8-frames per second with the MB-D10 Battery pack).
3. The shutter has been tested out to the same number of actuations as the D2X (150,000).

4. It has the same types of seals and gaskets protecting it from the weather.
5. It has even more color depth with 12-bit (like the D2X) or 14-bit.
6. It has a 100% viewfinder, like the D2X.
7. It has virtually all the functionality of the D2X in a smaller body, similar to the professional film Nikon F6.

My conclusion is that the D300 is like a small D2X. In fact, it has deeper color depth, more powerful autofocus, better metering, a much better monitor, a wider ISO range, and tremendously better image-noise control. The D300 is, in many ways, better than the D2X. It has become my "carry" camera of choice. It truly is a near-professional camera! Now, let's look at some of my favorite new features in the D300.



Figure 4 – Nikon D300 EXPEED Image Processor

## EXPEED Image Processor

The EXPEED microprocessor found in the D300 is a new invention for Nikon's newest DSLRs (Figure 4). Not only does it compress and transmit the RAW image data, but it also performs noise-reduction, dynamic-range, and color-algorithm adjustments on stored JPEGs.

The EXPEED does what it implies, by moving data off the sensor chip with "extra speed." The D300 needs that speed because, not only can it shoot in the normal 12-bit color depth that other cameras use, but it also has a 14-bit mode that captures sixty-four times the color information.

Plus, the name sounds extra cool. Most of the major camera brands are creating names like this. For instance there's Sony's Bionz, Canon's Digic, or Pentax's PRIME image processors. Being that I am a Nikon guy, I favor the name EXPEED...don't you?

## 12.3 Megapixel DX CMOS Sensor

A major factor in the D300's excellent image quality is the new Sony 12.3 effective megapixel CMOS sensor. It captures RAW data with up to 14-bits of color for each of the red, green, and blue channels. Most other DSLRs in this class only capture at 12 bits per channel. This gives the D300 an advantage in reproducing finer color gradations, better shadow details, and a wider dynamic range. Figure 5 shows the sensor used in the D300.

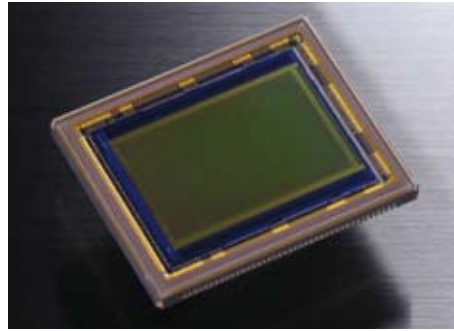


Figure 5 – Sony 12.3 Megapixel CMOS Sensor

The D300's 12+ megapixels gives me an image file that is sharp and colorful enough to make enlargements out in the 16x20 inch range and larger. This used to be the sole territory of medium-format film cameras.

With this level of resolution, the camera will not become immediately obsolete when another camera arrives on the scene. Like with 35mm film of old, this image size has enough resolution to cover the greatest majority of reasons to take a picture. Even if a newer camera comes out with higher resolution later (or sensor size like the new Nikon D700) the D300 will remain useful for many years.

## 6 or 8 Frames per Second

If you are an action, sports, or wildlife shooter, you can now use a smaller body and still get the high speed frame-rates you need to capture fast-moving subjects. If shutter speeds are high enough, the D300 shoots at 6 frames per second with only a single EN-EL3e battery. The MB-D10 Battery Pack adds a little extra amperage flow capacity and allows the camera to jump up to 8 frames per second. I just went to YouTube.com and searched on "Nikon D300 Shutter" and found several videos that allow one to hear the sound of a Nikon D300 firing at 8 frames per second. If you don't have a D300 yet, or an MB-D10 Battery Pack, check out the videos. It's impressive!





Figure 6 – Spring in Tremont, Great Smoky Mountains National Park, Tennessee, USA at 100 ISO

If you have an 8 or 16 gigabyte (or higher) compact flash memory card, you can hold hundreds or even thousands of images on one card. The D300 is plenty fast, and your card will hold the results. Try it out for yourself.

### More on Bits and Memory

The above information is only true in 12-bit RGB mode. If you switch your camera to 14-bit RAW mode, the maximum frame rate drops to 2.5 frames per second, since the EXPEED processor is forced to move four times more data (4096 levels per RGB channel compared to 16384 levels per channel). You can set the 12/14-bit depth under the *Shooting Menu* using the *NEF (RAW) recording* selection.

### Noise Control

If you are just now entering the digital world, think of “noise” as the digital equivalent of the “grain” you worked with in film, but this time with the addition of some really ugly extra color speckles here and there.

However, when I’m shooting stock photos I want noiseless images if I can get them. When I look at a beautiful nature scene, my eyes don’t see a bunch of noise floating around in that deep blue sky, so I don’t want my images to have any noise either!

So far, I’ve found that the D300 controls noise very well when I shoot JPEGs and let the EXPEED processor do its adjustments. The other day, I was shooting images in an indoor auditorium. The speaker was half a football field away from me, so I was using a 400mm Vibration Reduction (VR) lens. I was not allowed to use a tripod, so I had to rely on the VR to help me keep the images sharp. Under the available light, I had to crank the ISO up to 3200 to get enough shutter speed to successfully capture the image. I took several frames, and they seemed awfully nice looking on my little camera monitor. Later at home, I pulled them up on the computer screen, and let me tell you, I was simply amazed. I’ve never seen an ISO 3200 image look this good before. I was used to seeing my D2X images at that ISO, and there is no comparison. I mean that. The D300 images at ISO 3200 were



somewhat noisy, but the noise didn't impact the edges of the color changes the way I was used to. Sharpness didn't seem degraded at all. I normally don't shoot at high ISOs like that, but the circumstances required it, and I was able to come away with some reasonably clear images.

When I'm out shooting nature, I often take the D300's ISO below the normal 200, to the L 1 setting, which is approximately ISO 100. I had grown used to my D2X images at ISO 100, which makes noiseless images at low ISO. When I saw the D300 images at the same ISO 100 setting, I realized that it was very much the same as the D2X. There is virtually no noise in a D300 image at ISO 100. The only words that can describe the images are smooth and colorful. I shoot stock mostly at ISO L 1, and have had excellent results. Here, in *Figure 6*, is an image shot at ISO 100 in the Tremont area of Great Smoky Mountains National Park in May.

This image has excellent dynamic range and detail in the shadows and highlights, and virtually no noise.

## Live View

At first I didn't see any point to Live View, but after using the camera for a while, I've found distinct uses for it. My favorite way to use Live View (where you see the image using the Monitor LCD instead of the normal viewfinder) is while shooting macro images.

I was shooting a Pipevine Swallowtail (*Battus philenor*) Butterfly on a tree in Great Smoky Mountains National Park. I had the D300 on a tripod, using an older AI-Nikkor 200mm f/4 manual focus lens, on a bellows, to do larger than life-sized macro. I was using my normal viewfinder, when I suddenly realized that this would be a lot easier if I could stand back a little bit. I turned on Live View mode and was amazed at how easy macro shots were when I was not hovering over the camera so closely. Here is the result of that shoot taken while using Live View mode (*Figure 7*).

For this type of shot, I was able to focus in *Live View* very accurately, and I think I'll find other ways to use it.



Figure 7 - Pipevine Swallowtail (*Battus philenor*) Butterfly in Macro



### 3-Inch Monitor

This is one of the reasons that I started using the D300 over my D2X. I made some images on the D2X, and they looked okay on the monitor. I shot similar images on the D300 and realized that I could see more detail on the screen.

The D2X has a 235,000 dot screen resolution, while the D300 has 920,000 dots. That's nearly 4 times more resolution! In fact, the little monitor on your D300 is roughly the tiny equivalent of an XGA resolution computer monitor (1152X768). The color saturation and contrast is great too. What you see on your camera monitor is pretty much what you'll see on your big monitor later at home.

This has allowed me to be more aggressive in deleting files. I was used to shooting a huge number of images so that I could weed through them later to find the best ones. The monitors on previous cameras just didn't have enough resolution to show tiny flaws in the images. With this new XGA-level resolution, I can see very clearly when an image has a problem, delete it immediately, and then re-shoot it. I find that I'm now often deleting over half of the images I normally would have taken home with me and stored on my overloaded hard drives. The images I do keep are higher quality, since I've been able to validate them in the field.

### Fine-tuning

In previous cameras, you'd often heard of people complaining how this lens or that lens had back focus issues on their camera. Or, someone would complain that they felt that their meter underexposed or overexposed, so they kept 1/3 stop of compensation dialed in all the time.

The Nikon D300 solves this issue. Later in this book, you'll read about how to fine-tune your light meters, your autofocus, and other parts of the camera. If you have an obsessive personality like I do, you'll probably enjoy fine-tuning your D300. Add that to the ability your camera gives you to remap buttons, and you can make the D300 into a very "personal" shooting device.

### Sensor Dust Cleaning

The D300 has a high-frequency "ultrasonic" vibration dust removal system. The camera wiggles the low-pass filter in front of the sensor at a very high frequency to dislodge dust particles. Many people don't realize that the sensor itself is not exposed to dust. It is covered by the filter, which gets dusty over time. A dust-removal vibration system is expected in cameras these days.

#### Let me quote Nikon's website:

"Dynamic integrated dust reduction system: Self-cleaning ultrasonic sensor unit minimizes degradation of image quality due to dust particles."

Sounds good to me, and it seems to work pretty well, too!

In addition to the vibration cycle, the filter is coated with a Tin Oxide coating that is anti-static in nature and helps prevent dust from sticking to your sensor.

I've read articles that claim that this is not particularly effective in some cameras. All I can say is that since I've had my D300 I've only seen one dust spot on a series of pictures. I had just come back from the beach, and expected to find lots of sandy dust on my sensor. However, I only found that one tiny spot.

I immediately fired up the vibrating dust removal system and then made some test shots. The dust spot was gone. That's been my total experience with dust and the D300. Since that time, I have my D300 set to clean the sensor on startup and shutdown.

I don't like dust! You probably don't like it either. Good thing we bought a D300, huh?



## Picture Control

Under the Shooting Menu you'll find the Set Picture Control selection. We'll cover this in detail later in this book, but for now I wanted to mention it, since I think it is quite clever.

There are four settings in Set Picture Control:

1. *Standard*
2. *Neutral*
3. *Vivid*
4. *Monochrome*

These settings each give you a different look to your image. I shoot in Neutral most of the time, because I find that it gives me a little lower contrast and some extra dynamic range.

Since I will cover this later, let me just make a comparison here. If you want your camera to emulate certain famous films of old, here are my opinions about what these modes do for you:

1. **Standard** - Quite similar to *Fuji Provia*, with its mildly saturated colors and reasonable contrast.
2. **Neutral** - Very similar look to *Fuji NPS* or *Kodak Portra* film. Lower color saturation, lower contrast.
3. **Vivid** - I bet you couldn't guess that I was going to mention *Fuji Velvia* here. This mode gives you intense colors that really pop scenes, flowers, and anything that needs high-contrast color saturation. The contrast is quite high, which means that shadow detail suffers. But, you get some very satisfying blacks from this mode, that when set side-by-side with intense color, really make powerful nature scenes. This will also help when you are shooting on a very low contrast overcast day and want to add some snap to your images.
4. **Monochrome** - You can select from normal Black & White (*B&W*), or use the toning control to set any one of seven tints available for *Sepia* (warm-golden), *Cyanotype* (cool-bluish), *Red*, *Yellow*, *Green*, *Blue Green*, *Blue*, *Purple Blue*, and *Red Purple*. Each of the tints allows you to fine-tune the saturation of the tint, from mild to heavy.

With the D300's *Set Picture Control*, you can control the look of your images in a way not possible with many other cameras.

## Active D-Lighting

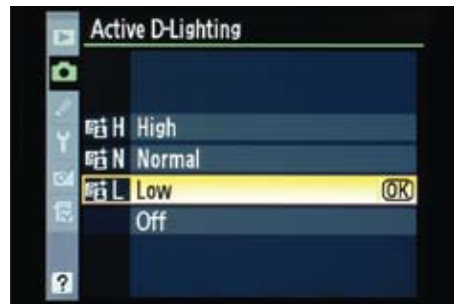
If you've worked with Nikon Capture NX, you are probably familiar with the D-Lighting system. If you aren't, then let me tell you about what the camera can do.

When I am shooting JPEGs, I'll usually have the *Normal* setting enabled. What this does is try to extend the dynamic range of an image, so that the shadows retain detail, and the highlights don't "blow out."



D-Lighting in the D300 does two things:

1. Controls shadow detail
2. Controls highlight detail



There are three settings under the *Active D-Lighting* section of the *Shooting Menu*:

1. *High*
2. *Normal*
3. *Low*



It actually works pretty well. I find that the camera retains highlight detail better than without it, which gives me more control. I can push my histogram closer to the right edge without losing my highlights. It also tends to lower the contrast in the image by bringing out detail in the darker areas. Amazingly, it does this quite well without adding a lot of noise in the process. This EXPEED Image Processor is quite powerful, and is a foreshadowing of things to come in the future.

How would you like a camera that will allow you to shoot 12 stops of light range, which is enough to cover the detail in shadow and highlights on a sunny day? From my own unscientific experimentation, I believe that the D300 gives me at least seven stops of range in most instances.

## 51-Point Auto Focus

The D2X and D200 both have 11 autofocus points. The D300 gives you 51, which allows you to move the little active AF point all over the place in your viewfinder. I find that it allows me more flexibility in finding just the point I want to meter, or focus on.

With so many points it takes longer to get your AF point onto the subject with your D300's *Multi selector*. If you want you can make the D300 use 11 points instead, so that it acts like your previous Nikon.

When using the D300's *Dynamic area AF* mode, the abundance of AF points allows the D300 to more accurately track a moving subject. In fact, I've found it amazing how stubbornly the D300 will hang onto a bird flying through the air, for instance. I guess I shouldn't be amazed though, since the D300 is using the 51 AF points and the color of the subject to track it.

## 12-Bit or 14-Bit Color Depth

Up to now, our Nikon DSLRs have used a 12-bit color depth to contain the red, green, and blue colors of the subject (RGB). Twelve bits allows

us to have 4096 levels of color for each of the three color channels in our image. That means that there can be 4096 levels of red, 4096 levels of green, and 4096 levels of blue.

Once you switch the camera to 14-bit mode in *NEF (RAW) recording* on the *Shooting Menu*, your D300 will now record four times more data in each color channel, or 16384 levels for each of the Red, Green, and Blue channels. That will necessarily do two things:

1. Slow the frame rate of the camera significantly, since it is processing 64 times more data.
2. Make the image's file size increase, since each image has 64 times more color information.

What do you gain from shooting in 14-bit mode? Better images, mainly. You won't see a tremendous difference in normal images. However, the image can contain finer color gradations, better shadow details, and a wider dynamic range, since there is significantly more color data being stored for each channel.

Even if some of today's software can't fully take advantage of the additional color levels, maybe improved software in the future will. I'd much rather have the 14-bits of data, than the 12-bits of data for my type of shooting.

## Color Data and Frame Rates

Just remember that the camera's frame-rate will be impacted by all that extra color data. It might not be an efficient choice if you shoot sports or extreme action, since the camera's frame rate will be affected significantly, dropping from 6 frames per second to 2.5 frames per second.

## Lossless Compressed NEF (RAW)

NEF or RAW files can be quite large, since they contain all the available information about the image in a 12- or 14-bit file.

There has been much discussion about whether the previous version of NEF image file



compression caused a loss of quality, or not. Nikon called it “visually lossless,” since you weren’t supposed to be able to see the difference between an image shot as a compressed file and one shot as an uncompressed file. However, some have claimed that highlight detail was affected somewhat by the compression.

Nikon solved that problem completely, by offering the normal *Compressed*, *Uncompressed*, and a completely new *Lossless compressed* selection under the *Shooting Menu’s NEF (RAW) recording* “type” selection.

The new lossless compression does not compress the image as much as normal compression, but it does so in a lossless way, similar to the way a ZIP file works in your computer. Now you can compress your images without worry about mildly damaging your image details. Here are the two types of compression, and their file size reduction percentages:

1. **Lossless compressed** – Images are compressed with a “non-reversible” algorithm. The file size of the image is reduced by 20-40% with no effect on image quality.
2. **Compressed** – Images are compressed with a “reversible” algorithm. The file size of the image is reduced by 40-55% with almost no effect on image quality.
3. **Uncompressed** – Images are not compressed. I leave my D300 set to *Lossless compressed* all the time. If there is no effect at all on image quality, why store larger files for no good reason?

## Exposure Delay Mode

The D300 has a Mirror Up mode (*MUP*) that allows you to raise the mirror with the first shutter release press, then take a picture with the second press. This allows you to use a tripod, raise the mirror, wait for vibrations to die down, then fire the shutter. Significantly sharper images can be the result.

The D300 also has an *Exposure delay mode* that allows you to raise your mirror between

shots, like with *MUP* mode, but only requires a single shutter button press, instead of two.

In the D200 and D2X, the mirror delay was ½ second. So you could frame your subject, press the shutter release, the mirror would raise, and ½ second later the shutter would fire. Many have felt that ½ second wasn’t long enough for vibrations to die down fully, so Nikon increased the delay to 1 full second on the D300.

One second should give vibrations time to dissipate before the shutter fires. This is not adjustable, and always defaults to one second. *Custom Setting d9* turns *Exposure delay mode* on and off.

## Retouch Menu

*Retouch Menu* allows people who do not like working on a computer, or who find themselves in the field where a computer is not available, to “manipulate” or post-process their images.

This is discussed in detail in **Chapter 8** of this book. For now, just be aware that you can do many in-camera adjustments that used to require a computer. You can “retouch” your images as soon as you take them, and the camera creates a completely new image with the results. The new image is saved to your memory card with the next available image number in the series of images on your card. Your original image is not changed in any way.

Here is a list of actions you can perform through the the *Retouch Menu*:

- D-Lighting
- Red-eye correction
- Image trimming (cropping)
- Conversion to monochrome
- Applying filter effects
- Modifying the color balance
- Overlaying two images

So, if you are in the wilds of the Serengeti plains of Africa and want to do a little post processing, your D300, with its crisp XGA resolution monitor, will be happy to let you have at it.



## My Menu

*My Menu* allows you to take your most-used functions of your camera menus and put them in one place. You can then quickly go set those menu items without having to scroll around the hundreds of menus and screens in the D300.

*My Menu* is your menu!

## 100% Viewfinder Frame

This is one of the marks of a true near-professional camera. When you look into the viewfinder, you expect that the image you see is what you'll get later in the computer.

Unfortunately, on lesser cameras, the viewfinder is often only 95% or less of the actual image you'll capture. That can be aggravating, since you might pick up something on the edge of your image that the viewfinder doesn't even show you. Not with the D300, though. Like other professional cameras such as the F5, F6, D2X, and D3, your D300 has a cool 100% viewfinder.

**What you see, is what you get!**

## Rubber Covers Instead of Lost Screw-On Caps

I have re-purchased so many of those little screw-on port caps over the years, that I could buy a new camera with the amount I've paid. After a while, I just unscrewed the little caps and tossed them in a dresser drawer, because within 10 seconds of taking one off in the field, it mysteriously beams up to the mother ship.

I've bought piles of them for about \$4 USD on eBay, plus about \$10 for shipping. But no more! Nikon has wisely given us cool rubber caps that are attached to the body. If you hate caps of any type, just snip them off. I use them, since they don't get lost, and are easy to open and close. I figure they may protect my camera from moisture and dirt, so I'll continue to use them. Thank you for the rubber caps, Nikon!

## HDMI Device Port

Remember back when we used to have slide shows? You'd invite your family and friends over to look at projected slides from times when everyone was still young and slim.

You've probably been shooting digitally for several years now, and have hundreds of pictures. You might have wanted to do an old-fashioned slide show, but didn't want to invest in an expensive digital projector. Nikon comes to the rescue!

The D300 can be hooked up directly to your HD television, or other high-definition video device. The new HDMI port under the rubber flap on the side of your D300, along with the included EG-D100 video cable (in your D300 box), allows you to connect your camera to your TV or VCR. A later chapter will go into more detail about this new capability.

Now you can use your large screen HD TV to do a new-fashioned slide show, with old-fashioned style. So, buy some popcorn and pizza, then invite the friends over for some slide viewing fun. Be sure to take some more pictures!



Figure 8 – HDMI Device Port