

D610 Manual Focus



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Book Descriptions:

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Book Descriptions:

D610 Manual Focus



I love the proces of manual focusing on old film bodies, but ofcourse there is no splitscreen for the D610. Im looking at maybe getting a zeiss 35mm lens, either zf.2 or Milvus. I am a bit unsure as to how difficult it is to achieve good focus through the viewfinder. Its not really a rational consideration, so its not about which lens is the better lens I know there are a lot of solid AF choices, its more about the experience of using manual focus.I love the proces of manual focusing on old film bodies, but ofcourse there is no splitscreen for the D610. Its not really a rational consideration, so its not about which lens is the better lens I know there are a lot of solid AF choices, its more about the experience of using manual focus. There are a lot of people shooting MF lenses on their Nikon cameras, at all focal lengths. Visual confirmation of sharpness is okish when you shoot stopped down a bit, you better use the green dot in the viewfinder or live view for critical focus, especially wide open. I use MF lenses ranging from 20mm to 150mm, and its a joy to shoot with them. Takes a bit of time and practice to get used to it, but definitely worth a try. There are posts online that teach you how to do this Olympus ME1 no modification needed to fit in, but heard tunnel vision was a problem Panasonic VYC0973 I ended up getting this for my D600, there is slight edge cutoff but seemed better than others, as long as you dont wear glasses Tenpa 1.22X no modification needed to fit in, but heard tunnel vision was a problem Heres an old pic of VYC0973 on my D600 And how accurate is it. You can trust it for most lenses. The only types that arent quite as reliable are some of the super fast lenses. That menu holds 10 different lens settings. If you have more than one manual lens and switch frequently, add the NonCPU lens menu to one of the function buttons of the camera. The body needs this information for proper exposure. It also is added to the EXIF data of the image. <http://alexandrapanayotou.com/web/images/static/buell-s1-lightning-service-manual.xml>

- **d610 manual focus, nikon d610 manual focus, nikon d610 manual focus points, 1.0, d610 manual focus, nikon d610 manual focus, nikon d610 manual focus points.**

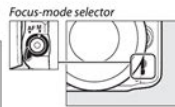
Manual Focus

Manual focus is available for lenses that do not support autofocus (non-AF NIKKOR lenses) or when the autofocus does not produce the desired results (□ 98).

- **AF-S lenses:** Set the lens focus mode switch to **M**.
- **AF lenses:** Set the lens focus mode switch (if present) and camera focus-mode selector to **M**.

AF Lenses

Do not use AF lenses with the lens focus mode switch set to **M** and the camera focus-mode selector set to **AF**. Failure to observe this precaution could damage the camera or lens.



- **Manual focus lenses:** Set the camera focus-mode selector to **M**.

To focus manually, adjust the lens focus ring until the image displayed on the clear matte field in the viewfinder is in focus. Photographs can be taken at any time, even when the image is not in focus.



■ The Electronic Rangefinder

If the lens has a maximum aperture of $f/5.6$ or faster, the viewfinder focus indicator can be used to confirm whether the subject in the selected focus point is in focus (the focus point can be selected from any of the 39 focus points). After positioning the subject in the selected focus point, press the shutter-release button halfway and rotate the lens focus ring until the in-focus indicator (●) is displayed. Note that with the subjects listed on page 98, the in-focus indicator may sometimes be displayed when the subject is not in focus; confirm focus in the viewfinder before shooting.



Focal Plane Position

To determine the distance between your subject and the camera, measure from the focal plane mark (↔) on the camera body. The distance between the lens mounting flange and the focal plane is 46.5 mm (1.83 in.).



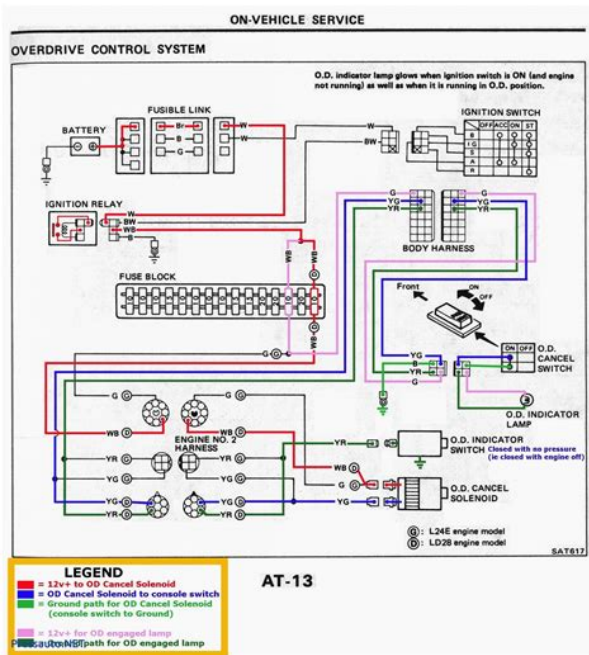
Do put in the nonCPU lens data as pburke suggests. I really thought you needed a chip to get the green dot. I know its not completely accurate, but a good way to get close to focus quickly. Thanks for the responses guys! Either lens is optically excellent. Login or Register. Id prefer not to use live view in any case. It includes updates to Panasonics DFD autofocus system, creative photo modes, and video features that come close to matching the more expensive S1H. 335 Nikon Z5 initial review review Sep 1, 2020 at 1300 Nikons new entrylevel mirrorless fullframer feels anything but entrylevel. And it may well be the model best positioned to convert remaining Fmount holdouts to Zmount. 1211 Canon EOS R6 Review not the hybrid king, but a great photographers camera review Aug 26, 2020 at 1440 The Canon EOS R6 doesnt quite live up to the full promise of its doeverything specs, but its a great photographers camera. 1227 Sony a9 II review review Aug 19, 2020 at 1300 The Sony a9 II didnt make a huge splash in the industry when it launched, but its certainly left an impression on us. Read our full review to see why its got the best autofocus system weve ever seen. 752 Olympus OMD EM10 Mark IV initial review first impressions Aug 4, 2020 at 0600 The Olympus OMD EM10 IV is the companys entrylevel DSLRshaped mirrorless camera. While it has a higher resolution sensor and new processor, its biggest focus is on selfies. Good travel cameras should be small, versatile, and offer good image quality. In this buying guide weve roundedup several great cameras for travel and recommended the best. The best lenses for Sony mirrorless cameras Sep 4, 2020 at 2215 Whether youve grown tired of what came with your DSLR, or want to start photographing different subjects, a new lens is probably in order. Weve selected our favorite lenses for Sony mirrorlscameras in several categories to make your decisions easier.http://fiestadrivingschool.com/phpsites/involve_audio/uploads/buell-cyclone-service-manual-download.xml



The best camera bargains of 2020 Aug 13, 2020 at 2158 If you're looking for a high-quality camera, you don't need to spend a ton of cash, nor do you need to buy the latest and greatest new product on the market. In our latest buying guide we've selected some cameras that might be a bit older but still offer a lot of bang for the buck. These midrange cameras should have capable autofocus systems, lots of direct controls and the latest sensors offering great image quality. Best cameras for sports and action Aug 11, 2020 at 0146 What's the best camera for shooting sports and action. Fast continuous shooting, reliable autofocus and great battery life are just three of the most important factors. In this buying guide we've rounded up several great cameras for shooting sports and action, and recommended the best. While at first I thought that it was an odd request, it got me into thinking that many photographers probably get lost trying to dig through the many menu options. Since I have been shooting with Nikon for a number of years now, those settings are very easy for me to understand and I apply them over and over again for each camera that I work with. In this article, I want to provide some information on what settings I use and shortly explain what some of the important settings do. Please do keep in mind that while these work for me, it does not mean that everyone else should be shooting with exactly the same settings. The below information is provided as a guide for those that struggle and just want to get started with a basic understanding of menu settings. Before going into the camera menu, let's first get started on the exterior controls. Autofocus Modes, Bracketing and Flash On the front left of the camera, you will find a lever that goes from AF to M, with a button in the middle big red circle in the image below. Make sure to keep that lever on "AF", or your lens will not autofocus. If for some reason your lens stops focusing, this is what needs to be checked first.

Pressing the button in the middle of the lever allows to choose between different focus modes. To activate this change, you need to press and hold the button, then rotate the rear dial with your thumb. As you do this, look at the top LCD and the camera will switch between AFA, AFS and AFC. I won't go into too much detail about each focus mode, since it is all explained in detail in this article that I wrote a while ago. When you half-press the shutter button, autofocus locks on the subject and if the subject moves, the focus will not change, resulting in a blurry picture. Only use this mode for photographing stationary subjects, landscapes, architecture, etc. When you half-press the shutter button and your subject moves, the camera will reacquire focus. I usually keep my camera in AFC autofocus mode when photographing people, especially my kids running around. Basically, it is a combination of the above two modes in one setting. If you don't know where to start, keep the setting on AFA, which will let the camera decide on how to focus in different situations. Now if you rotate the front dial with your index finger while holding the same button, you will get many different options like "S", "D 9", "D 21", "D 39", "3D" and "Auto". These settings are there for controlling the focus points that you see inside the viewfinder. Once again, most of these are already explained in detail in my autofocus modes explained article, so I won't go into too much detail here. If you don't know where to start, keep it on "S" Single, which lets you choose one single focus point that the camera will use for focusing. Let's move on to other external controls. These should only be used in some situations such as when shooting HDR images or working with flash. The flash settings

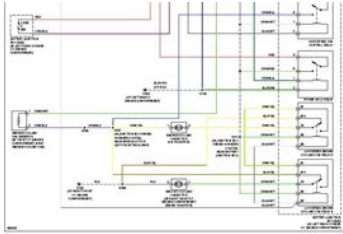
don't really matter, but for now just make sure that everything is turned off and shows "0.0" when you press and hold it.



<https://formations.fondationmironroyer.com/en/node/11190>

I have my top dial set to "A" Aperture Priority Mode 90% of the time, because the camera does a great job in giving me good exposures. The lower dial has a bunch of shooting modes like "S" Single, "Cl, Ch" Continuous low and Continuous High, "Q" Quiet, Timer, Remote and Mup Mirror lockup. Mine is usually set to "S" which only fires a single shot when I press the shutter release button. If I want the camera to fire multiple shots when shooting action, I switch to "Ch". I rarely use other settings, but those can be useful as well, particularly the timer feature that I use when shooting landscapes to reduce vibrations more on this below. Aside from the above, don't worry about any other buttons on the camera. Now let's move to the camera settings menu. Playback Menu I rarely ever touch anything in the Playback menu, since that's only used for displaying pictures on the rear LCD. The only two settings that I ever mess with are "Playback display options" and "Rotate tall". The "Playback display options" can be useful when reviewing images. To keep the clutter out, I have three things turned on "Focus point", which allows me to see where I focused, "Highlights" to show overexposure in shots a.k.a. "blinkies" and "Overview", which gives me a summary of my exposure shutter speed, aperture, ISO, focal length, etc. Everything else is default. Shooting Menu Let's now go through the Shooting Menu, which is the first place that I usually go to when checking my settings. Let's go through some of the important settings. The first one is "Role played by card in Slot 2", which allows you to choose what you want to do with the dual card slots of your camera. If you shoot with multiple cards, you can set the camera to save images in three different ways. You can set it to "Overflow", which basically saves images to the first card, then when the space runs out, the camera starts saving to the second card.

<http://gromoga.com/images/Dell-Studio-Desktop-Service-Manual.pdf>



I usually set mine to Overflow, unless I am working on something really important and need to backup images. Once selected, the camera will save photos to both memory cards at the same time. The last setting allows you to save RAW files to one card and JPEG files to another. For your day to day shooting, just leave it on "Overflow" and if you really need to make sure that your photos are not lost if one of the cards fails, then choose "Backup". "Image quality" is obviously set to RAW, since I only shoot RAW. "NEF RAW recording" is always set on mine to 14bit Lossless compressed, since I want the best image quality the camera can provide. "White Balance" is Auto and all other settings like Picture Controls, Active DLighting, HDR, etc. Remember, RAW files contain nonmanipulated data and require postprocessing, so the above settings only impact two things images displayed by your camera's LCD screen each RAW file contains a fullsize JPEG image, which is what is used to display images and if you use Nikon's proprietary software like Capture NX, those settings can be applied to RAW images automatically. Since I use Lightroom to store and process my images, the second part does not apply to me. And I also do not care for how images are displayed on the camera's LCD, so I leave everything turned off. Although color space does not matter for RAW files, I now use AdobeRGB because it gives a slightly more accurate histogram to determine the correct exposure since the camera shows histogram based on camerarendered JPEG image, even if you shoot exclusively in RAW. The big menu setting that I frequently change is "ISO sensitivity settings". Most of the time, I use Auto ISO, because it is a great feature that saves me a lot of time.

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Instead of specifying ISO for every shot, I just have it set on Auto, with its base ISO set to 100, Maximum sensitivity set to 3200 my personal limit for “acceptable” noise levels and Minimum shutter speed set to “Auto”, which automatically changes the minimum shutter speed to match the focal length I am using. When using a VR lens, I might lower the “Auto” minimum shutter speed to “Slower” and if I shoot with a prime lens and want to have faster shutter speeds say when photographing wildlife, I move the slider towards “Faster”. When photographing landscapes or architecture with the camera mounted on a tripod, I turn Auto ISO off and use ISO 100 for the highest dynamic range and lowest noise levels. Custom Setting Menu This is where a lot of people get lost, since there are so many different settings. Once again, I won’t go into details about each setting, so let me just go over the most important ones that you should know about. The “Autofocus” section is pretty important, because it controls the way your camera autofocus is configured. The first two settings “AFC priority selection” and “AFS priority selection” are there to assist in shooting in Single or Continuous modes. By setting it to “Release” in AFC mode, you are telling the camera that it should still go ahead and take the shot even if it thinks that the image is not in focus. While the camera will do its best to acquire focus, it will not refuse to fire when you press that shutter release button. The “Focus” setting in the “AFS priority selection” selection forces the camera to acquire focus before taking the shot. The next setting is “Focus tracking with lockon”, which I normally keep at the default setting of “3”. This setting controls how quickly your autofocus will reengage when it detects focus errors. When shooting birds in flight, I tend to reduce that setting to short delays, because I want autofocus to reengage even with smaller changes.

The rest of the time, I keep it in normal and almost never go up to long waits. “AF point illumination” is used to light up the viewfinder focus points and different grids in red color when you halfpress the shutter button. I usually keep this on “Auto”, which does not light up in very bright conditions where I can clearly see everything in the viewfinder, and only does it in darker environments which helps with identifying my focus point location. I do not like when my focus points roll over to the other side of the screen when I am in the corners and I like to shoot with all focus points enabled, so my “Focus point wraparound” is turned off and the number of focus points is set to 39. The “Builtin AFassist illuminator” is that lamp on the front of the camera that is engaged when shooting in AFA or AFS focus modes. If the subject is dark, the front light will turn on and illuminate the subject you are photographing, which will help the autofocus system to acquire proper focus. I find the light to be helpful in lowlight situations, so I keep that setting turned on. I often reacquire focus many times and I would hate to annoy anyone with the beeps coming from my camera. The “Viewfinder grid display” is a neat feature that creates vertical and horizontal lines inside the viewfinder. The big setting that I often rely on when photographing landscapes is “Exposure delay mode”. This feature is a gem on the latest Nikon DSLRs, because it first lifts the camera mirror which generates a lot of vibrations, then waits a specified amount of time and only then opens up the shutter to capture the image. The nice thing is, you can specify up to 3 seconds of delay, which can completely eliminate the dreaded “mirror slap”. When I conduct my landscape photography workshops, I often walk around the participants and check how they trigger their cameras.

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Those who do not have camera remotes remote cable release initially feel frustrated, but once they discover this neat feature, they don’t regret that they did not bring remote triggers anymore. The best part about this particular feature is that you can actually use it in conjunction with the camera timer. If you set the secondary dial on the top of the camera to Timer, then set the “Selftimer delay” to something like 5 seconds, you can completely eliminate camera shake. Basically, the initial 5second timer is for the camera to settle after you press the shutter release. After it waits for 5 seconds, the “Exposure delay mode” feature kicks in and the mirror is raised. The camera waits 3

more seconds before the shutter finally opens up and the image is captured. The “Controls” section is something I always change, because there are some timesaving features there. Let’s first start with the “Assign Fn button” menu option that allows programming the “Fn” Function button on the front of the camera. Since I shoot in different environments a lot, I like to be able to change my Auto ISO settings quickly. Unfortunately, Auto ISO is buried in the “Shooting Menu” and takes too long to get to. I love being able to access Auto ISO with just pressing the Fn button and that’s something you can set up very easily. First, go to “My Menu” section of the menu. Find “ISO sensitivity settings” and instead of getting into this menu, simply press the “OK” button. The next screen should say “Choose position” and you will see “ISO sensitivity settings” there. Just press “OK” one more time and you will see this on the top of the “My Menu” window. If you already have some favorites saved, make sure to move this one to the very top. From there, pick “Access top item in MY MENU” and press OK. If you did everything right, the back LCD should get you right into ISO sensitivity settings. Pretty neat and saves a lot of time.

If you have not read my article on the Focus and Recompose technique, now is a good time to do it, because it explains this feature in detail. Aside from these, I would leave the rest of the settings alone. Once you learn your way around the camera menu system, I would highly recommend to play with the “User settings”, which allow you to save different settings for two different scenarios U1 and U2. When photographing landscapes, I want my camera mode to be Manual. I want “Exposure delay mode” turned on by default and set to 3 seconds. I want my Auto ISO turned off, with ISO set to ISO 100 by default. For photographing people, I want my camera to be in Aperture Priority mode, I want “Exposure delay mode” turned off, because I will be shooting handheld and I want Auto ISO turned on. I then save those settings to the “U2” slot. Once everything is set up, I can simply switch back and forth between the two using the top camera PASM dial and it saves me a lot of time, since I do not have to remember which settings I need to change. While Nikon does have a way to store custom settings on the D800 and the D4, you have to do it for each menu item separately, which is just stupid and inefficient. Plus, those cameras do not have an external setting on the dial to be able to change modes quickly. Other than the above, the only other thing I would do is set an “Image comment”. Basically, it is just text that gets embedded into each photograph. Plus, you are writing data into RAW files, so if you ever needed to prove that you are the author of a photograph, the RAW file along with your contact info could make for great evidence. I hope you found this article useful. Once again, these are settings that work for me and they might not necessarily suit your needs. It is best that you explore your camera and learn about each setting as much as you can in order to take advantage of all the available features and customizations.

Subscribe to Our Newsletter If you liked this article, please subscribe below to our weekly email to get more great content like this. Email Address First Name By checking this box I consent to the use of my information, as detailed in the Privacy Policy. He is recognized as one of the leading educators in the photography industry, conducting workshops, producing educational videos and frequently writing content for Photography Life. You can follow him on Instagram and Facebook. Read more about Nasim here. I’ve been shooting with my D610 for years and thought I knew it fairly well but you explained quite a few features that were new and very helpful to me! 0 Reply Shaina K April 17, 2020 1230 pm I just purchased the Nikon d600 as my first DSLR and am very new to photography. I honestly didn’t know where to begin and this article was immensely helpful in getting me started with a basic understanding as well as the settings to take a decent photo right off the bat. Nasim, I can’t thank you enough for your shared knowledge. I am always so humbled by people like you who are willing to share their knowledge for free to others and hope to some day pay it forward in the same way. I hope you read this comment, so you know that even 6 years later it’s still incredibly helpful. Cheers! 0 Reply Kathy March 8, 2019 920 am What settings would you use when doing astro photography with a f3.5 lens 0 Reply Jim Reply to Kathy March 8, 2019 1032 am You didn’t say what you are trying to photograph. Below assumes it does not include a “full moon”. If the moon is the

subject then the recommendations may be quite different. It was possible to focus on the moon. After the initial focus, autofocus was turned off, as recommended below. Focusing If you can prefocus the camera in the daytime on something very far away that is the easiest method, and then turn off autofocus off. One way to focus in the dark is to use a bright flashlight and shine it on something out, say, 3040 feet.

This suggestion is based on using the hyperfocal distance, a shorter focal point at which "infinity" will still be in focus. The actual hyperfocal distance is dependent on the focal length of the lens and the fstop being used. Focus as far out as practical, after focusing, turn off autofocus then reframe to take the picture you desire. Auto focus lenses actually will go past infinity, so you can't just trust the markings on the lens. Try different exposures. To prevent "star trails" the 500 Rule is a great starting place. Hope this helps getting you started. Happy shooting! 0 Reply Francesco Sisto January 31, 2019 807 am Actually if you push the info button in the back of the camera, you can hold down the ISO button and change it back and forth from "AUTO" using the front dial wheel, and the ISO value using the back dial wheel, without going into the menu every time 0 Reply Piermario Urbani September 22, 2018 437 pm well done article congratulations are recently in possession of a Nikon D600 and I found his settings very useful. 0 Reply Mandy March 14, 2018 951 pm just followed all your instructions tonight and i'm happy to say i already see improvement. Under your lighting conditions it may be having trouble focusing. With auto focus if it can't focus it won't take a picture. Another of my favorite mistakes is to have the camera set to remote release and then trying to use the release button. Or vice versa. It's a swell camera. I hope this helps you to get started. 0 Reply Rickie February 13, 2018 810 pm This is my first full frame body, and so I used your settings as a guide to get started for myself. I've noticed, after matching your settings, I went to take a test picture and it will not allow me to take the photo. I am in fairly dim lighting, but even when I switched over to AUTO from A, it still would not take the photo. It was working before your settings, so which ones could possibly be putting this restriction on me. Thank you! Ken.

The only reason to pay more for the D750 is because the D610s autofocus system doesn't work very well in light so dim that it's hard to read printed text, but so long as you're not trying to take pictures in pitch black darkness, the D610 is all anyone would ever need; it's a topshelf camera at a bottombarrel giveaway price. While it won't correct distortion with Nikon AI and AI's manual focus lenses, it does provide full color Matrix metering, EXIF data and auto and manual exposure. Got a set of Nikon lenses from 30 years ago. You're already good to go with the D610; they'll look great. In practice, D4 images are almost as good, but the D4 is too heavy and lacks the critical U1 and U2 modes on the D610s top dial that I find so critical to my daytoday use. I'd be happy with only 10 MP in fullframe if it had the great U1 and U2 instant recall modes of the D610; utility is the difference between getting the picture and missing it; resolution today is so high it doesn't matter anymore, and some cameras like the D800 have such excessive marketingdriven resolution that the files bog everything down. The D610s 24MP is enough for astounding mural-sized images without size limits if your lenses and technique are good enough, and the D610 is small and compact. 24 MP is astounding if you know what you're doing. If you do, mural-sized prints look spectacular. The D610 keeps cranking as fast as I ever need it to, and never, ever chokes on its 24 MP files, either. In any other modes, like my favorite U1, U2 and P modes, it's not smart enough to revert to the A mode as are most other Nikon cameras. Nikon could have used only three sensors for about the same level of usefulness. People trip over PC cords and they always pull out anyway, and if they don't pull out, they smash your camera onto the floor when someone does trip on them. The D810 also lacks this, while the D750 has it. I don't use HDR; I simply pop up the flash for much better results in harsh light.

Once purchased, a pro 35mm SLR was the top camera for about the next ten years, and with something like an F5, you can pound the heck out of it for a decade or more and it will just keep shooting. With digital, most of us trash our DSLRs every few years long before they actually wear

out. Durability isn't needed because technology renders our cameras obsolete long before they wear out. If you wear it out, Nikon will probably fix it for free. If you can kill it after a year, Nikon rarely charges more than a few hundred dollars to repair anything you might break, and most of the time, you're not going to have a problem. The N55s three AF sensors pretty much cover the same area. Only if you're using a slow lens and a teleconverter never a great idea, the D610s AF sensors may still work great, even better than older cameras. The grip can take six AA cells instead. You'll get 450 shots with 6AA alkaline cells alone, or about 1,350 total with the ENEL15 in the camera and 6AA in the grip. Buying online from approved sources means you'll get the right thing, but if you gamble and buy at retail or elsewhere online, you might get a model not authorized for sale in the USA, and you won't know until you try to get new firmware or need to get it fixed. Even if you offer to pay them, Nikon USA won't even look at non-USA versions, and they don't sell parts to independent repair places anymore either for this same reason. It uses magnesium alloy for its exterior. With an appropriate app Nikon Wireless Mobile Adapter Utility, you can control the D610 remotely and see what it's doing via Live View on your iPod Touch or etc. I don't like my D800E or D4 because they require a lot more fiddling to optimize them from one shooting situation to the next, and with kids, I'm always needing to swap between optimum settings for family and for nature and landscapes. If it gets too dark, the AF system needs its built-in white incandescent AF illuminator to be able to focus.

If it's too dark and you're not in range of the AF illuminator, the D610s AF system simply locks up and doesn't focus. Focus priority waits until the camera is in perfect focus to fire, while Release priority goes off any time you press the shutter — even if the picture is out of focus. The D610 has no in-between option as do fancier cameras to let us select a combination between Focus and Release Priority. You can program it with more flexibility than any other brand of camera. You can define the minimum and maximum ISOs, as well as the slowest shutter speed below which it starts increasing the ISO. With Canon in Auto ISO, Canon's simply select ISO 400 with flash, regardless of the ambient light. These make it easy to swap the D610 between presets for completely different conditions. With my idiotic D800E or D4, which lack these, it can take a few minutes to swap between all my settings since their Menu Banks don't save and recall as much as do the U1 and U2 positions. You may write over your U1 setting if you're not careful. It only has selections for third or half stops, but not full stops, so I have to go through a lot more clicks to get the manual ISOs I need. You can't hit play when you're shooting one-handed, although if you make a shot and have IMAGE REVIEW set to ON, that can get you into the system. It's not uncommon for me to shoot at 0.7 exposure compensation see Usage for how to do it. The bad news is that the D610 locks up and won't shoot again until the flash recycles. Most cameras take the next shot without flash if the flash is still recycling from the last shot, while the D610 simply hangs up. Even worse if shooting in a Continuous mode, you have to release the shutter and get back on it to fire the next shot; you can't simply leave the shutter down and expect the D610 to fire when the flash becomes ready. I remember when my professional Nikon D1H was the hottest pro digital camera on earth in 2002, with only 5 FPS. It works great.

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