



KONICA MINOLTA

Compact Digital SLR with  
Body-Integral Anti-Shake Technology

# MAXXUM 5D

**GUIDE BOOK**

**AS**  
**ANTI-SHAKE**



## 6 Major Benefits of the MAXXUM 5D

The high-performance MAXXUM 5D is outstandingly easy to use and boasts six major benefits for enhanced photographic enjoyment.

### 1 Body-Integral Anti-Shake

The MAXXUM 5D's advanced Anti-Shake system prevents the most common cause of blurriness—camera shake—from spoiling your pictures. And because Anti-Shake is built into the camera body, it provides blur-free protection with any genuine MAXXUM AF lens\*.

\*Except MAXXUM Macro Zoom 3x – 1x.

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### 3 Large, 2.5-inch LCD Monitor

The LCD monitor on the back of the camera has a large, 2.5-inch screen that makes it easy to review captured images. When you're shooting, the monitor also assists you by displaying current exposure values and function settings in large, easy-to-read type.

### 5 Simplicity and Easy Operation

The MAXXUM 5D is so easy to operate, you'll be able to take beautiful photos even if you've never used an SLR camera before. In addition to full-auto operation, it lets you take advantage of Digital Subject Program Selection to obtain optimum results in a variety of shooting situations.

### 2 Large, 6.1-Megapixel CCD

The large, 6.1-megapixel CCD delivers superb image quality with excellent highlight and shadow detail because its larger sensor elements can capture more information per pixel. An exclusive primary-color, low-pass filter and an advanced image processor also contribute to superior quality, while CxProcess III image optimization assures true-to-life reproduction of texture and color.

### 4 Easy-to-Handle Compact Body

Although packed with features, the MAXXUM 5D is 22% more compact than its big brother, the MAXXUM 7D. Easy to handle and carry even on long trips, you'll want to take it with you wherever you go.



### 6 A Wide Range of SLR System Accessories

Another benefit of MAXXUM 5D ownership is the wide range of genuine MAXXUM SLR system lenses and accessories that are available. From close-up macro photos of flowers and insects to ultra-telephoto shots of sports and wildlife, you can expand your photographic horizons to the limit.



### Digital SLR Basics

## What's so special about digital SLR photography, anyway?

### The freedom to use interchangeable lenses

Compact digital camera



\*35mm film equivalent



39mm



117mm

Digital SLR camera



Interchangeable lenses



Wide-angle lens



Telephoto lens



Macro lens



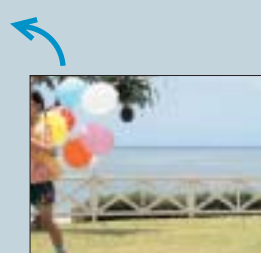
Unlike compact digital cameras, digital SLR cameras allow you to switch lenses at any time, opening the door to a whole new world of creative freedom. From macro to wide-angle and ultra-telephoto, you're free to choose the lens that suits your subject best. And you can take advantage of the superior brightness and resolving power of fixed focal-length lenses, as well as the flexibility and versatility of zoom lenses.

### Fast, responsive shooting

Conventional compact digital cameras can take time to focus, and cause you to miss once-in-a-lifetime photo opportunities. But MAXXUM digital SLR cameras benefit from Konica Minolta's expertise as the company that introduced the first 35mm SLR cameras with body-integral autofocus. As a result, the MAXXUM 5D features fast focusing and shutter release that make it easy to capture the "magic moment."



Digital SLR camera

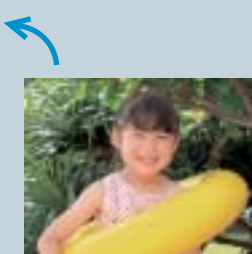


Compact digital camera

### The ability to control depth of field



Digital SLR camera



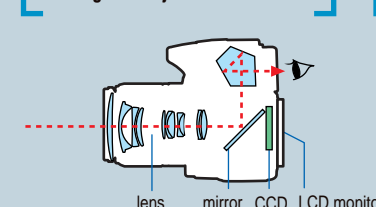
Compact digital camera

Digital SLR cameras allow greater control over depth of field than compact cameras, enabling you to emphasize the primary subject by ensuring that distracting background elements are slightly out of focus. The high quality of MAXXUM lenses helps to heighten this effect by ensuring smooth background blurring that makes the main subject stand out even more.

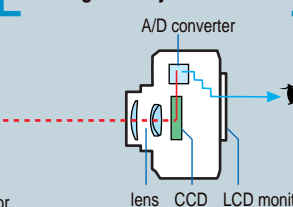
### A bright, clear, real-image viewfinder

With many ordinary compact digital cameras, the only way to view your subject is on a built-in LCD monitor. This makes it hard to see details and track moving subjects. With a digital SLR, the image from the lens is reflected directly up to the viewfinder, providing you with a bright, clear, real-image view of your subject that makes it easy to confirm focus and fine detail.

Digital SLR camera:  
viewing the subject in the viewfinder



Compact digital camera:  
viewing the subject on the LCD





**Image Sensor**

Large, 6.1-megapixel CCD for superior image quality

→ See P.10

Self-timer lamp

Built-in flash

Anti-Shake Switch

Anti-Shake protection that works with any MAXXUM AF lens\*

\* Except MAXXUM Macro Zoom 3x – 1x.

→ See P.6

Lens release

Depth-of-field preview button

Lens mount

Menu button

Display button

Main switch

**Viewfinder**

**Function Button**

Exposure compensation button / Enlarge button

AE lock button

Access lamp

2.5-Inch LCD Monitor

**Easy-to-read menu and settings display**

→ See P.12

AF / MF switch

Delete button

Playback button

Remote-control terminal

**White Balance Dial & Button**

**Easy-to-select / confirm white balance settings**

→ See P.18

White-balance dial

Color temperature / CC filter setting

Custom white balance

Preset white balance

Auto white balance

Eye-piece sensors

Control dial

Shutter-release button

Drive-mode button

Camera-sensitivity (ISO) button

**Exposure Mode Dial**

**Easy selection of exposure modes and Digital Subject Programs**

→ See P.9 / 17

**Easy-to-understand viewfinder information display**

A green LED display at the bottom of the viewfinder shows essential focus and exposure information at a glance. A red indicator mark superimposed on the viewfinder screen lets you instantly confirm the active autofocus target.

**Easy-to-understand LCD monitor information display**

During shooting, exposure values and camera settings are displayed on the monitor in large, easy-to-read type. The display switches to a vertical format when you rotate the camera, and shuts off when you put your eye to viewfinder.

1 Wide focus frame  
2 Spot AF area  
3 Local focus areas  
4 Spot-metering area  
5 Flash compensation  
6 Flash signal  
7 High-speed sync  
8 Wireless / Remote flash

9 AE lock  
10 Focus signal  
11 Shutter speed  
12 Aperture  
13 EV scale  
14 Frames-remaining counter  
15 Camera-shake warning  
16 Anti-Shake scale

1 Exposure mode  
2 Exposure compensation  
3 Flash compensation  
4 EV scale  
5 Shutter speed  
6 Aperture  
7 Flash mode  
8 Sharpness

9 Saturation  
10 Contrast  
11 Color mode  
12 AF mode  
13 AF area  
14 Metering mode  
15 Release priority  
16 Drive mode

17 AE lock  
18 Battery condition  
19 White-balance control  
20 Camera sensitivity  
21 Image size  
22 Image quality  
23 Frame counter

\* Simultaneous display for demonstration only.

**Quick access to frequently used menu settings**

A press of the Function button displays a selection menu for the frequently used functions listed below. It's a fast and convenient way to exercise creative control without having to navigate multiple menus.

**AF Area:** Wide AF Area, Spot AF Area, or Focus Area Selection.  
**AF Modes:** Single-Shot AF, Direct Manual Focus, Automatic AF, or Continuous AF.  
**Metering Modes:** Multi-Segment Metering, Center-Weighted Metering, or Spot Metering.  
**Flash Compensation:** Flash compensation of ±2 EV can be set in 1/3 EV increments.  
**Digital Effects Control:** Contrast, color saturation, and sharpness can be set for specific color modes.

**Quick, intuitive exposure mode selection**

The large exposure mode dial on the top of the camera makes mode selection easy and intuitive even if you've never used a digital SLR camera before. In addition to Auto mode, you can choose P (Program) mode, A (Aperture Priority) mode, S (Shutter Priority) mode or M (Manual) mode. There are also five Digital Subject Program modes, each of which is marked by an easy-to-recognize icon.

**AUTO** Auto mode    **P** / Program mode    **A** / Aperture Priority mode    **S** / Shutter Priority mode    **M** / Manual mode

Portrait Mode    Sports Action Mode    Landscape Mode    Sunset Mode    Night Portrait Mode

## Anti-Shake protection at any focal length —available only from Konica Minolta

AS  
ANTI-SHAKE

### A built-in solution for blur-free shooting with any MAXXUM AF lens<sup>\*1</sup>

The MAXXUM 5D's body-integral Anti-Shake is an exclusive Konica Minolta system that compensates for camera shake caused by hand movement (high-speed shake) and body movement (low-speed shake)<sup>\*2</sup>. As a result, you can shoot at shutter speeds 2~3 steps slower than would otherwise be possible<sup>\*3</sup>. Anti-Shake not only reduces the number of shots spoiled by blurring, it allows you to shoot in places where it would be difficult to use a tripod.

<sup>\*1</sup> Except MAXXUM Macro Zoom 3x – 1x.

<sup>\*2</sup> High-speed shake = 8~12Hz, low-speed shake = 1~2Hz.

<sup>\*3</sup> Effectiveness varies according to shooting conditions and lens.



Shooting data: AF 75 – 300mm f/4.5 – 5.6(D), 1/80 s, F4.5, ISO 200, WB: Manual, Anti-Shake On

#### Anti-Shake System



#### CCD Shift Mechanism



Highly sensitive angle/speed sensors and a unique Smooth Impact Drive Mechanism work together, instantly shifting the CCD left/right or up/down to compensate for camera shake. The system is so advanced it can even adjust the amount of compensation to match the lens in use.

#### Digital SLR Basics

## Blurring is the most common cause of poor image quality

### Holding the camera correctly

○ Right



✗ Wrong



Even with Anti-Shake, it's important to hold the camera correctly. For maximum stability and operating ease, grip the camera firmly with your right hand while supporting the body with the palm of your left hand. Keep your elbows close to your sides and press the back of the camera firmly against your cheekbone as you frame your subject. To focus, press the shutter button halfway. When you have confirmed that focus is correct, press the shutter button all the way down in a smooth motion.

### The causes of blurring: camera shake, incorrect focus, and subject motion

The three most common causes of blurring are camera shake, incorrect focus, and subject motion. Camera shake is most likely to occur at slow shutter speeds, and although the MAXXUM 5D's Anti-Shake system lets you shoot at slower speeds than would otherwise be possible, the best way to avoid blurring is to choose a shutter speed that is faster than "1 / current focal length." In other words, if you are shooting at a focal length of 28mm, you should set the shutter speed to 1/30 or faster; if you are shooting at 200mm, you should set it to 1/200 or faster. To avoid blurring caused by incorrect focus, make sure your subject is within the focus frame. If necessary, focus on your subject first, and then lock the focus by holding the shutter button pressed halfway while you compose the shot. To avoid blurring caused by subject motion, use an extremely fast shutter speed or simply wait for a pause in the action before you take a shot.



Sharp, blur-free image



Camera shake



Incorrect focus



Subject motion

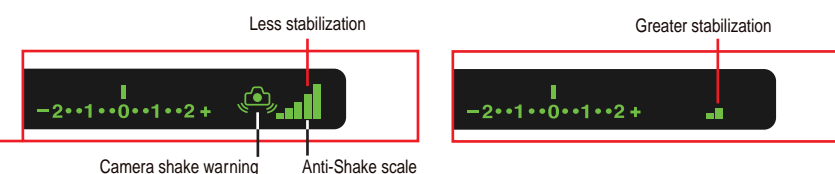
### Exercise special care on telephoto shots

Camera shake tends to be much more noticeable on telephoto shots, so it's a good idea to hold the camera securely and take several extra shots when using a high-power telephoto or zoom lens.

### Camera shake indication



A camera shake warning symbol in the viewfinder alerts you whenever there is a danger of blurring. And when Anti-Shake is activated, a 5-step scale is displayed to indicate the degree of stabilization that is being applied.





# Blur-free imaging with any MAXXUM AF lens

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ANTI-SHAKE

## Shoot with confidence at any focal length

The MAXXUM 5D's Anti-Shake system works with any lens\* in the MAXXUM AF lineup, assuring you of blur-free imaging in virtually any shooting situation. And because the Anti-Shake system is integrated into the camera's body, MAXXUM lenses can offer uncompromising optical performance without the added weight and bulk of lens-based optical stabilization systems.

\* Except MAXXUM Macro Zoom 3x – 1x.

### Telephoto



Anti-Shake **ON**



Anti-Shake **OFF**



**AF 75 – 300mm f/4.5 – 5.6(D)**  
Equivalent focal length when mounted on MAXXUM 5D: 112.5 – 450mm

### Macro



**AF 100mm f/2.8 Macro(D)**  
Equivalent focal length when mounted on MAXXUM 5D: 150mm



Anti-Shake **ON**



Anti-Shake **OFF**

### Night Scene



**AF DT 18 – 70mm f/3.5 – 5.6(D)**  
Equivalent focal length when mounted on MAXXUM 5D: 27 – 105mm



Anti-Shake **ON**



Anti-Shake **OFF**

## Digital Subject Program Selection—optimum settings, applied with ease

The MAXXUM 5D's Digital Subject Program Selection makes it easy to obtain beautiful results in a wide range of shooting situations. Simply set the mode dial to the icon for the Digital Subject Program that matches the scene you're shooting—the camera will automatically apply the optimum exposure and image control settings for you.



### Portrait Mode



**AF 28 – 75mm f/2.8(D)**  
Equivalent focal length when mounted on MAXXUM 5D: 42 – 112.5mm

Portrait mode emphasizes your subject by softening the background focus. It also regulates color to assure faithful reproduction of smooth, natural skin tones.



### Sports Action Mode



**AF 75 – 300mm f/4.5 – 5.6(D)**  
Equivalent focal length when mounted on MAXXUM 5D: 112.5 – 450mm

Sports Action mode automatically adjusts exposure settings to freeze the action. It also activates continuous AF and continuous advance drive mode so you can track fast-moving subjects.



### Landscape Mode



**AF DT 11 – 18mm f/4.5 – 5.6(D)**  
Equivalent focal length when mounted on MAXXUM 5D: 16.5 – 27mm

Landscape mode regulates exposure to enhance the resolving power of the lens and assure maximum depth of field. It also heightens the contrast and ensures rich, vibrant color.



### Sunset Mode



**AF DT 18 – 200mm f/3.5 – 6.3(D)**  
Equivalent focal length when mounted on MAXXUM 5D: 27 – 300mm

Although similar to Landscape mode in the exposure settings it uses, Sunset mode allows the rich, warm color tones of the sky at sunset to be faithfully rendered in all their glory.



### Night Portrait Mode



**AF DT 18 – 70mm f/3.5 – 5.6(D)**  
Equivalent focal length when mounted on MAXXUM 5D: 27 – 105mm

Night Portrait mode ensures proper exposure of foreground and background elements when shooting with flash, and regulates image quality for natural color balance in fluorescent or neon light.

### Auto Mode



You can revert to full-auto operation at any time by setting the exposure mode dial to Auto. This clears any changes you have made to the aperture, shutter speed, autofocus, white balance, and ISO sensitivity settings, and allows you to enjoy carefree full-auto shooting ease.



# A large, 6.1-megapixel CCD and CxProcess™ III image processing for assured image quality

## Large CCD + advanced imaging technology = superior image quality

To assure the highest level of image quality, the MAXXUM 5D uses a large 6.1-megapixel CCD for image capture. In addition, it features advanced CxProcess III image processing that draws on Konica Minolta's long experience in film technology and human color perception. CxProcess III ensures that colors are rendered just as the human eye perceives them, with rich, expressive tonal gradations and minimal noise.



### Natural skin tones



Natural skin tones are essential to true-to-life image reproduction. With the MAXXUM 5D, you can capture the same healthy glow and fine texture that you can see with the naked eye.

### Smooth defocusing



When shooting at larger apertures with a shallow depth of field, the larger size of the CCD ensures smooth background defocusing that makes the primary subject stand out beautifully.



Shooting data: AF 28 –75mm f/2.8(D)  
1/125 s, F4, ISO 100, WB: Manual, Anti-Shake On

### Fine details



Faithful reproduction of the color and texture of human hair requires both high resolution and a wide tonal range. With the MAXXUM 5D, you'll be able to see every strand clearly.

### Vibrant colors



Image processing that overemphasizes skin tones can cause bright colors to appear muted. With CxProcess III, you get both natural skin tones and rich, vibrant, primary colors.

## A CCD that offers both high resolution and a wide tonal range

With 6.1 million pixels and an effective imaging area of 23.5 x 15.7 mm / 0.9 x 0.6 in. (approx.) the MAXXUM 5D's large, 6.1-megapixel CCD captures outstanding image detail. And because the pixels (individual sensor elements) are much larger (pixel pitch approx. 7.8µm) than the pixels in a compact camera CCD of equivalent resolution, images have a much wider tonal range and significantly less noise. Thanks to this ideal combination of high resolution and a wide tonal range, you can produce stunningly beautiful prints in sizes as large as A3 (297 x 420 mm / 11.7 x 16.5 in.).

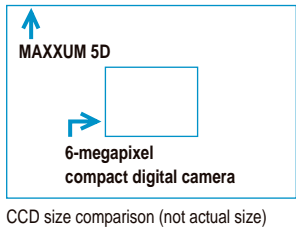


Image captured by a conventional compact digital camera with 6-megapixel CCD

## A choice of image quality modes

The MAXXUM 5D lets you choose the quality and file size you want to use for image recording. RAW mode records the uncompressed image data precisely as it was captured. It offers the highest image quality and assures that all data is available when retouching and editing photos later. Images can also be recorded in Extra Fine, Fine, or Standard JPEG modes. JPEG image data results in smaller file sizes and is easily manipulated on a personal computer.

### Image quality mode

RAW
RAW+JPEG*
Extra-Fine (JPEG)
Fine (JPEG)
Standard (JPEG)

\* Fixed at Fine mode

### Simultaneous RAW+JPEG recording

This option offers the greatest flexibility by allowing you to use the JPEG data for viewing and reference, and the RAW data for retouching and printing.

## Choosing the right image size

When shooting in JPEG mode, you can choose from three image sizes. To record the maximum amount of image detail, choose L size; if you just want to output the image as a standard size photo print\*, choose M size; and if you only intend to post the image on a website or send it as an e-mail attachment, choose S size. By choosing the appropriate size for your needs, you can maximize the storage potential of the memory media in use.

\* Approx. 8 x 11 cm / 3.1 x 4.3 in.

### Image size

L: 3008 x 2000	approx. 6 megapixels
M: 2256 x 1496	approx. 3 megapixels
S: 1504 x 1000	approx. 1.5 megapixels

### Maximum no. of recordable frames by memory capacity

Image quality mode	Image size	128 MB	256 MB	512 MB	1 GB
RAW		12	26	53	107
RAW+JPEG	L	9	19	39	80
	M	10	21	44	90
	S	11	23	48	98
Extra-Fine	L	20	41	82	166
	M	36	72	145	292
	S	78	157	314	629
Fine	L	40	81	163	326
	M	70	141	282	565
	S	145	292	584	1170
Standard	L	69	138	277	555
	M	117	235	470	941
	S	231	463	926	1853

\* No. of frames approximate; will vary according to subject matter and shooting conditions.

## RAW or JPEG? What's the difference?

Although digital images can be stored in a wide variety of data formats, the JPEG format is the most universal. It is compatible with almost all imaging devices and software programs, and results in smaller file sizes that allow efficient use of memory media storage capacity. The RAW format, on the other hand, stores the CCD output

signal directly, without compressing or processing it in any way. Although it results in larger file sizes and must later be "developed" before images can be viewed or printed, it offers higher image quality than the JPEG format and greater flexibility when editing and retouching images.

## What's all this talk about "color spaces"?

Digital cameras record images as a series of RGB (Red, Green, Blue) color values. However, since most output devices are not capable of reproducing the entire spectrum of colors in the natural world, the concept of color spaces has evolved. Color spaces allow image data to be digitized in a form that suits the way in which the image will be used. One of the most common color spaces is sRGB, which includes the color spectrum that most monitors can display, and which offers a high standard of quality for both on-screen display and printing. Another color space that is becoming

increasingly common is Adobe RGB, which offers a wider color spectrum with a richer palette of red and green tones. Although Adobe RGB is often preferred for high-quality printing, the software and printer used to output the image must support the Adobe RGB color space to reproduce colors correctly. The MAXXUM 5D supports both types of color space, and has 10 different color modes (accessed via the Function button) that let you use Digital Effect Control to adjust saturation, contrast, and sharpness.

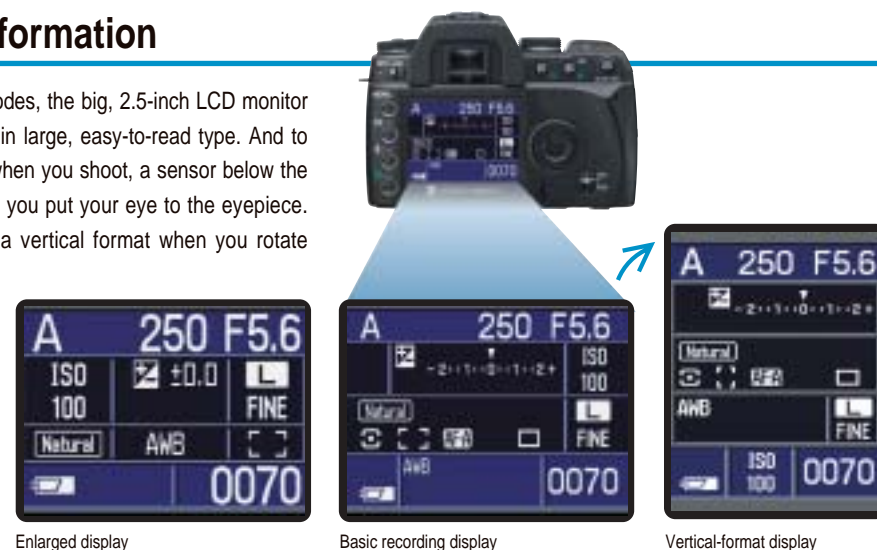
Digital SLR Basics



# Large, 2.5-inch LCD for easy settings selection and image reviewing

## Easy-to-view shooting information

When the MAXXUM 5D is set to any of its shooting modes, the big, 2.5-inch LCD monitor keeps you informed by displaying the current settings in large, easy-to-read type. And to ensure that light from the display doesn't distract you when you shoot, a sensor below the viewfinder automatically switches the display off when you put your eye to the eyepiece. In addition, information is automatically displayed in a vertical format when you rotate the camera to frame your subject vertically.



## Large screen area and versatile image reviewing functions

The MAXXUM 5D's monitor offers the largest viewing area of any currently available SLR camera, and has a range of functions that make it easy to find and display the image you want. Images are clear and easy to see even when viewed at an angle, and there's a backlight to assure improved visibility when reviewing images outdoors.

### Index Display function

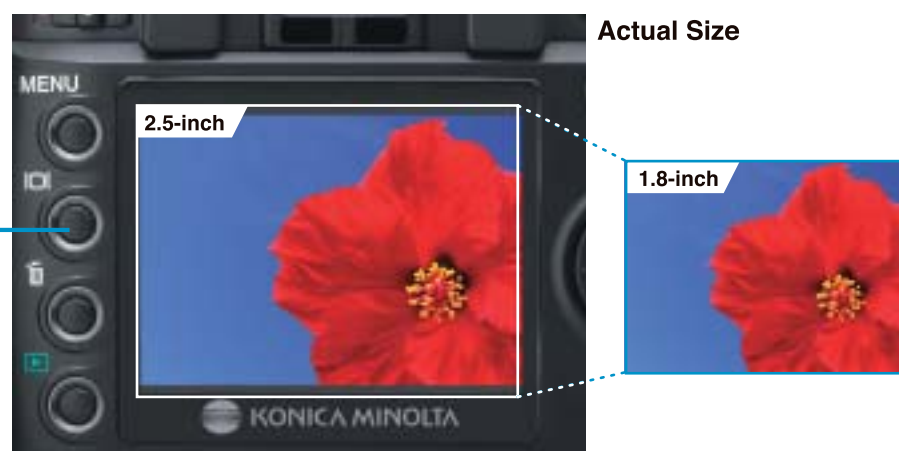


During image review, the Index Display can be set to show 4, 9, or 16 frames, allowing quick selection via the controller's 4-way keypad.

### File Browser function

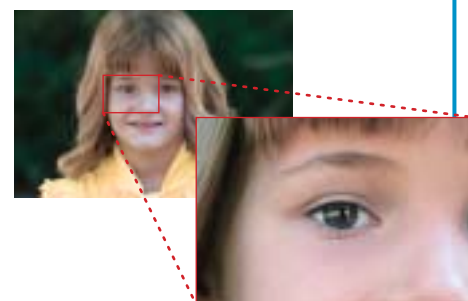


A convenient File Browser lets you organize images stored on the camera's memory card into tabbed folders for fast, easy retrieval.



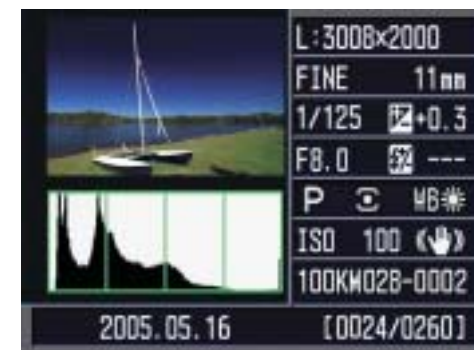
## Automatic focus point enlargement

When you press the Enlarge button to check focusing accuracy, the MAXXUM 5D automatically enlarges the focus point that was active when the picture was taken. And it's easy to compare multiple shots because the enlarged view is maintained when you press the controller to advance to the next frame.



## Simultaneous image and histogram display

It's easy to check exposure values because the monitor's large size allows an image thumbnail, histogram, and shooting data to be simultaneously displayed in separate areas of the screen—a significant advantage when assessing exposure quality.

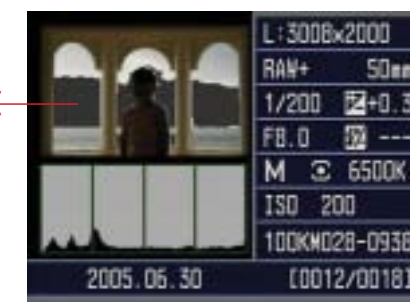


## Luminance limit display

With any digital camera there are times when the extremes of light and shadow in a scene may exceed the range of recordable values and result in a loss of image detail. These areas of lost image detail are referred to as "blown-out highlights" (100% white) and "blocked-in shadows" (100% black), and they cannot be recovered by using photo-retouching software. The MAXXUM 5D's histogram display alerts you to this problem with a flashing grey overlay on the thumbnail image in areas that approach the shadow and highlight luminance limits.



Blown-out highlights



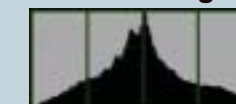
In the example above, blown-out highlights in the sky and blocked-in shadows in the girl's hair are indicated by flashing grey areas in the thumbnail image, allowing you to adjust exposure values to capture the part of the scene that is most important to you.

## Understanding histograms

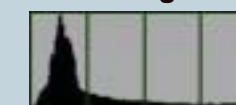


A histogram is a graphic representation of the brightness of an image, ranging from 0 on the left (dark) to 255 on the right (light). If there are a lot of dark pixels in an image, the peak in the graph will be toward the left; if there are a lot of light pixels, the peak will be toward the right. If the graph tapers off to the base line on both sides, it indicates that all of the brightness values in the scene have been captured, and none of the shadow or highlight detail has been lost.

## Normal image

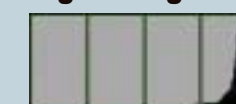


## Dark image



Correct exposure of a night scene or other very dark subject will result in a histogram that has the peak on the left side. In the image shown here, the dark night sky creates a tall peak on the left, and the lights and illuminated areas create a long, gradual slope on the right.

## Light image



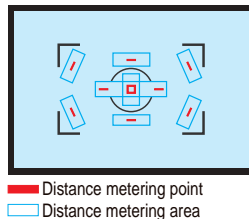
In this image of a flower and seashells against a white background, the peak in the histogram is at the extreme right. Although the flower is correctly exposed, the extreme right edge of the histogram is slightly clipped, indicating that a small amount of highlight detail has been lost.



# High-performance, high-speed autofocus means fewer missed photo opportunities

## Wide-area, 9-point autofocus system

The MAXXUM 5D's high-performance autofocus system benefits from Konica Minolta's expertise as the company that pioneered built-in AF systems for SLR cameras. Offering exceptional accuracy, it features 9 separate AF sensors for wide-area coverage that gives you great flexibility in how you frame your subject. And it lets you exercise control by using the focus area selector switch to choose any of the nine sensors as a spot-focusing target—the selected focus point will be indicated by a red mark superimposed on the image in the viewfinder.



## Predictive focus control for moving subjects

With fast-moving subjects, the position of the subject can change in the split-second between focusing and shutter release, resulting in an out-of-focus image. In Continuous AF mode, the MAXXUM 5D overcomes this problem by analyzing the subject's speed and accurately predicting the focus point at the moment of shutter release.



Shooting data: AF 100 – 300mm f/4.5 – 5.6 Apo(D), 1/640 s, F5.6, ISO 100, WB: Manual, Anti-Shake On

## A choice of autofocus modes

A quick press of the Function button lets you access the autofocus mode settings and select the one that best suits your subject or shooting situation. Autofocus modes include single-shot AF-S mode for portraits and subjects that don't move very much, continuous AF-C mode for sports and fast-moving subjects, and an AF-A mode that can detect subject motion and automatically switch between continuous and single-shot modes as needed.

<b>AF-S Mode (Single-Shot AF)</b>	When the shutter button is pressed halfway, the focus locks onto the subject and the focus stays locked until the button is released.
<b>DMF (Direct Manual Focus)</b>	Autofocusing is performed as in AF-S mode, but as soon as the focus locks onto the subject, the focus drive is disengaged to allow manual fine-tuning.
<b>AF-A (Automatic AF)</b>	The autofocus system automatically switches between single-shot AF-S mode and continuous AF-C mode in response to subject movement.
<b>AF-C (Continuous AF)</b>	The autofocus system remains active as long as the shutter button is pressed halfway, continuously refocusing in response to subject movement.
<b>MF (Manual Focus)</b>	If you want to focus manually, autofocusing can be disabled via the AF/MF switch on the front of the camera. Even during manual focusing, the focus indicator in the viewfinder will illuminate when correct focus is achieved.

## Bright, clear viewfinder for easy focusing and framing

The roof-mirror type viewfinder combines the advantages of low weight and compact size with 0.83x magnification that assures a bright, clear view of your subject. In addition, it has a spherical acute matte focusing screen that makes it very easy to confirm correct focus.



Spherical acute matte focusing screen

## Digital SLR Basics

## Composing your shots

### Focus lock

Focus lock is a function that lets you "lock in" the correct focus by keeping the shutter button pressed halfway, so you can reframe the shot to get the composition you want. Focus lock is also useful when

you want to take a picture of the sky or some other subject that is difficult for the autofocus system to "see." (Focus lock is disabled when AF-C continuous autofocus is active.)

Focus on the building in the distance and hold the shutter button pressed halfway.



Aim the camera at the sky and press the shutter button all the way down.

### The golden rule of composition

In both art and photography, the golden rule of composition is to visualize a grid like the one shown here, and to position your primary subject on one of the points where the gridlines intersect.



### Things to watch out for

#### Off-center is better

Positioning your subjects in the center of the frame usually results in a less dynamic and interesting composition than if you position them to one side.



#### Watch out for "flowerpot heads"

Be aware of vertical background elements like trees and poles, and shoot from an angle that does not make them look like they are growing out your subject's head!



#### Keep an eye on the horizon

Try to avoid shooting from angles that position the horizon right at your subject's neckline. You'll get a more attractive composition if you shoot from a slightly higher or lower angle.





## Master the light with versatile exposure control

### 3 metering systems assure maximum flexibility

The MAXXUM 5D offers you a choice of multi-segment metering, center-weighted metering, and spot metering modes. Multi-segment metering employs a sophisticated 14-segment honeycomb-pattern, and analyzes subject and AF system data to assure optimum exposures in direct light, sidelight, and backlight. Center-weighted metering offers high-end 35mm SLR-type exposure control, while spot metering lets you aim at and measure light levels for a specific area of the frame.



<b>Multi-segment metering</b>	An intelligent metering system that assures enhanced exposure accuracy under a wide range of lighting conditions. Uses sophisticated algorithms to analyze subject distance as well as metered light values from across the 14-segment honeycomb pattern.
<b>Center-weighted metering</b>	The type of metering featured on many high-end 35mm SLR cameras. Although it places greatest emphasis on light levels in the center of the frame, it also takes overall lighting into account. In tricky lighting conditions, some exposure compensation may be required.
<b>Spot Metering</b>	A metering system that measures light levels only within the area marked by the spot metering circle in the viewfinder. Because it is unaffected by light levels in other areas of the frame, it allows you to set exposure values to suit a specific part of the composition.

### Exposure compensation + flash compensation



The MAXXUM 5D makes it easy to fine-tune your exposures without taking your eye away from the viewfinder. Simply press the conveniently positioned exposure compensation button and rotate the control dial. Flash compensation can also be adjusted by using the Function button and the controller. Both exposure compensation and flash compensation can be adjusted  $\pm 2$  EV in 1/3 EV increments.

### The added security of automatic exposure bracketing



In tricky lighting conditions, you can use automatic exposure bracketing to ensure you get the exposure you want. The camera will automatically fire three shots when the shutter-release button is held down, bracketing the initial exposure with two more shots taken at higher and lower exposure settings.

### The difference that lighting can make

#### Direct light



In direct light, light falls evenly on the front of the subject and is reflected to the camera. Although the even illumination makes it easy to determine correct exposure, images taken in direct light can appear a bit flat and two-dimensional.

#### Sidelight



When light strikes your subject from the side, it creates shadows that can add depth and interest to the scene. But it can also make skin blemishes and age lines more noticeable, and result in a picture that is less flattering to your subject.

#### Backlight



Although care needs to be taken to ensure that the main subject is not underexposed, backlighting can make skin tones appear smooth and natural. In addition, your subjects are less likely to squint when the light is behind them.

### Digital SLR Basics

### Digital SLR Basics

## Understanding aperture and shutter speed



In any given situation, there is usually more than one combination of aperture and shutter speed settings that can be used to obtain a correct exposure. In deciding which exposure mode to use, consider the nature of your subject and the effect you are trying to achieve.

#### P (Program) mode



The camera automatically sets both the aperture and shutter speed.

#### A (Aperture Priority) mode



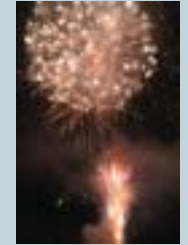
You select the aperture you want to use; the shutter speed is set automatically.

#### S (Shutter Priority) mode



You select the shutter speed you want to use; the aperture is set automatically.

#### M (Manual) mode



You select both the aperture and shutter speed you want to use.

### Shutter speed

Shutter speed determines how much light enters the camera by controlling how long the shutter stays open, and is usually expressed in fractions of a second. When a shutter speed of 1/500th of a second is selected, "500" is shown in the monitor and viewfinder information displays. By changing the shutter speed, you can control how moving

objects appear in your photos. If you're taking pictures at a sports event, for example, you may want to use a fast shutter speed to freeze the action. But if you're taking pictures of a stream or waterfall, you may want to add a sense of motion to the scene by using a slow shutter speed to deliberately blur the flowing water.

#### 1/4 seconds (F32)



#### 1/30 seconds (F11)



#### 1/500 seconds (F2.8)



Slower

Shutter speed

Faster

### Aperture

Aperture determines how much light enters the camera by controlling how large the shutter opening is. Aperture is expressed in "F-stops" (F8, F5.6, etc.), with larger numbers representing smaller apertures. In other words, a setting of F8 admits less light than a setting of F5.6, and will require a slower shutter speed to ensure correct exposure.

Changing the aperture also allows you to control depth of field, which refers to the zone in front of and behind the main subject where other objects appear to be in focus. In portrait photos, for example, you can make your subject stand out from the background by using a larger aperture to reduce the depth of field.

#### F2.8 (1/250 seconds)



Larger Aperture  
(smaller F-stop number)

#### F5.6 (1/60 seconds)



Aperture

#### F16 (1/8 seconds)



Smaller Aperture  
(larger F-stop number)



## A well-balanced array of features

### Smooth and responsive continuous shooting

Continuous shooting is a great way to ensure that you capture the most exciting moment when taking photos of sports events or other fast-paced action. To activate 3 frame-per-second continuous shooting, press the drive mode button and use the controller to select Continuous Advance. You'll be able to capture as many as 24\* large-size, standard-quality JPEG images in a single burst.

\* With a SanDisk ULTRA II 512MB CompactFlash card.



### White balance

#### <AWB> Auto white balance

In auto white balance mode, the camera evaluates current lighting conditions and automatically sets the white balance to assure natural color balance.

#### <P> Preset white balance

Six preset white balance settings are provided. To display the selection menu, set the white balance dial to the preset position and press the button in the center of the dial. Then use the controller to select the preset you want to use.

Daylight	Shade	Cloudy
Tungsten	Fluorescent	Flash

#### <W> Custom white balance

The custom setting allows white balance to be calibrated to match current lighting conditions. To calibrate the setting, set the white balance dial to the custom position and press the button in the center of the dial. The screen will then prompt you to aim the camera at a white object such as a sheet of paper, and to press the shutter button. To register the new custom setting, press the button in the center of the controller.

#### <K> White balance by color temperature

If you know the color temperature of the light source you are using, you can also set the white balance by entering the color temperature value. To enter a value, set the white balance dial to the color temperature (K) position and press the button in the center of the dial. Then use the controller to increase or decrease the temperature (2500~9900°K) to match your light source. If necessary, magenta/green compensation can also be applied.

Digital SLR  
Basics

### Another way to use white balance

Although the primary purpose of white balance settings is to assure faithful color reproduction under various lighting conditions, you can also use them to deliberately alter the mood and tone of your photos. For example, you can use the preset Tungsten setting to give a daytime scene a "cooler" color tone, or the preset Daylight setting to give a night scene a "warmer" color tone.



Daylight



Tungsten



Fluorescent

### White balance bracketing

White balance bracketing automatically creates three images from a single exposure: one at the currently selected white balance setting, one with a slight blue shift, and one with a slight red shift. The amount of color shift can be set in two levels via the drive mode selection menu.

### Digital Effects Control

Digital Subject Program Selection automatically sets exposure values and adjusts image parameters such as contrast, color saturation, and sharpness to suit various shooting situations. But you can also adjust these image parameters in Program, Aperture Priority, Shutter Priority, and Manual exposure modes by using the Function button and controller to access the Digital Effects Control menu. Five-step control is offered for each parameter.

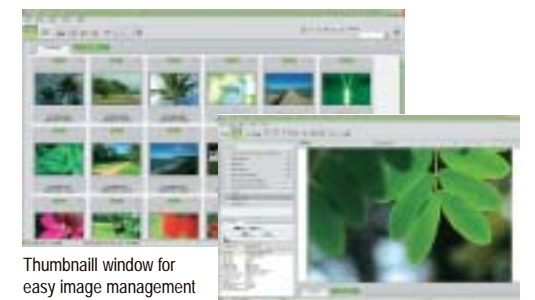


## The beautiful print quality your images deserve



### DiIMAGE Master Lite—software tools for photo viewing and editing

Included with the MAXXUM 5D, DiIMAGE Master Lite software offers a set of basic image file viewing, management, and editing tools. A convenient thumbnail window makes it easy to organize your images into folders, and there's a large viewing window that lets you rotate, enlarge/reduce, and adjust image resolution before carrying out other image editing tasks.



Thumbnail window for easy image management

Viewing window for checking images

### DiIMAGE Master (v.1.1)\*—advanced software tools for photo retouching and high-quality printing

Optionally available DiIMAGE Master software provides a complete suite of tools for RAW data image processing\*, professional-level image adjustment, color management, and high-quality printing. Designed for high-volume image processing, it speeds your workflow with timesaving features and a convenient "Examiner" image-comparison window for easy "best shot" selection.

\* DiIMAGE Master v.1.1 is required for MAXXUM 5D RAW data image processing.



Precise, objective image comparison

### Konica Minolta Inkjet Photo Paper—a wide assortment of high-grade media for superior print quality

Compatible with all inkjet printers, these high-grade, resin-coated photo papers draw on Konica Minolta's extensive expertise in photo printing technology. Available in glossy or satin finish, they dry instantly, are water resistant, and offer excellent color reproduction with rich, natural tones that bring out the best in your images.



### PictBridge support for direct printing without a computer

The MAXXUM 5D lets you print your pictures without even using a computer. Simply use the included USB cable to connect the camera directly to a PictBridge-compatible printer, and use the menu button and controller to access the print settings menu.







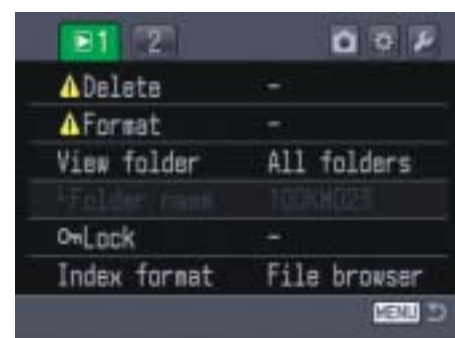
## Basic menu operation

### Recording Menu



	<b>Image size</b>	To select L / M / S image size
	<b>Quality</b>	To select file format (RAW, JPEG) and image quality
	<b>Inst. playback</b>	To select the duration of instant playback (10 / 5 / 2 / 0 s)
	<b>Noise reduction</b>	To set noise reduction on/off
	<b>Flash mode</b>	To select Fill flash / Red-eye reduction / Rear Sync / Wireless • Remote flash modes
	<b>Flash control</b>	To select ADI or pre-flash TTL flash control
	<b>Bracket order</b>	To set bracketing frame order
	<b>Reset</b>	To restore recording-mode factory default settings

### Playback Menu



	<b>Delete</b>	To delete images from memory card
	<b>Format</b>	To format memory card
	<b>View folder</b>	To select one or all folders to view in playback
	<b>Folder name</b>	To specify the folder name for single-folder playback
	<b>Key lock</b>	To protect images from deletion
	<b>Index format</b>	To specify no. of frames (4 / 9 / 16 ) or tab browser index display
	<b>Slide show</b>	To play back images automatically
	<b>DPOF set</b>	To select images for DPOF printing
	<b>DATE imprint</b>	To print the date of capture on each image
	<b>Index print</b>	To create an index print with the DPOF order
	<b>Cancel print</b>	To cancel DPOF print orders on the memory card

### Custom Menu

	<b>Priority setup</b>	To select AF or shutter-release priority
	<b>Focus Hold button</b>	To select focus-hold or depth-of-field preview
	<b>AEL button</b>	To select AE hold / AE toggle / Spot AE hold / Spot AE toggle
	<b>Control dial setup</b>	To select shutter speed or aperture control
	<b>Exp. comp. set</b>	To select ambient & flash, or ambient only
	<b>AF Illuminator</b>	To set AF illuminator on/off

	<b>Card Shutter lock</b>	To set card shutter lock on/off
	<b>Lens Shutter lock</b>	To set shutter lock on/off when no lens is mounted
	<b>AF area setup</b>	To select the duration of focus area illumination (0.3 / 0.6 / 0 s)
	<b>Monitor display</b>	To select manual shutoff or automatic shutoff when viewfinder is used
	<b>Rec. display</b>	To select auto-rotate or horizontal (in vertical position)
	<b>Play. display</b>	To select auto-rotate or manual-rotate

### Function Button\*

AF area / AF modes / Metering modes / Flash compensation / Digital Effects Control (DEC)

\* See page 5 for details.

### Setup Menu

	<b>LCD brightness</b>	To set monitor brightness in 11 steps
	<b>Transfer mode</b>	To select data storage or PTP (print to PictBridge-compatible printer) data transfer mode
	<b>Video output</b>	To switch between NTSC and PAL
	<b>Audio signals</b>	To change or turn off the audio tone when shutter button is pressed
	<b>Language</b>	To select one of the 11 menu languages
	<b>Date / Time set</b>	To set the camera's clock and calendar

	<b>File # memory</b>	To activate the file number memory
	<b>Folder name</b>	To set Standard or Date as the folder name format
	<b>Select folder</b>	To select the destination folder for recorded images
	<b>New folder</b>	To create a new folder

	<b>LCD backlight</b>	To set the duration of backlight illumination (5 / 100 / 30 / 60 s)
	<b>Power save</b>	To set the auto-power-save delay (1 / 3 / 5 / 10 / 30 min.)
	<b>Men. Sec. Memory</b>	To save the last menu section opened
	<b>Delete confirmation</b>	To change the delete confirmation screen default setting
	<b>Clean CCD</b>	To perform CCD surface cleaning
	<b>Reset default</b>	To reset all camera modes and menus to factory-default settings

## Quick setup guide

### Shooting

#### Basic setup before shooting

##### Formatting the memory card



In playback mode, press the Menu button and select "Format" on Tab 1 of the menu.

##### Setting image size and quality



In recording mode, press the Menu button and enter your selections for "Image size" and "Quality" on Tab 1 of the menu.

### Reviewing

#### Playback, enlarge, scroll, and delete



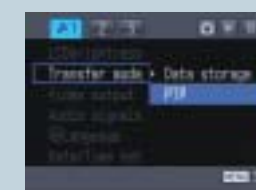
Press the Playback button to review images. You can scroll to the next frame by pressing the controller's left/right arrow keys or by rotating the Control dial. Press the +/- button to enlarge an image; the area to be enlarged can be specified by pressing the arrow keys. A combined shooting information, histogram, and thumbnail view can be displayed by pressing the Display button.



Single images can be deleted by pressing the Delete button. To delete multiple images, press the Menu button and select "Delete" > "Marked Frames" on Tab 1 of the menu. A frame selection screen will appear from which you can select the frames you want to delete.

### Printing

#### PictBridge settings



In either playback or recording mode, press the Menu button and select "Transfer mode" > "PTP" on Tab 1 of the menu. Next, use the included USB cable to connect the camera to a PictBridge-compatible printer; a PictBridge frame selection screen will automatically be displayed when the camera and printer are connected and switched on. Print options such as number of copies, paper size, print quality, batch printing, index printing, and DPOF printing can be entered on Tabs 1, 2, and 3 of the PictBridge menu.

### Resetting

#### Restoring factory default settings

##### Reset recording modes



In recording mode, press the Menu button and select " Reset" on Tab 2 of the menu.

##### Reset all modes and menus



In either playback or recording mode, press the Menu button and select "Reset default" on Tab 3 of the menu.



SPECIFICATIONS

CAMERA TYPE	Digital SLR with built-in flash and interchangeable lenses
LENS MOUNT	Minolta A-type bayonet mount * see lens list
IMAGE CAPTURE	
Image sensor	Interline primary color CCD (23.5 mm x 15.7 mm) with interlace scan
No. of pixels (approx.)	Total: 6.3 million, Effective: 6.1 million
Sensitivity	Auto, ISO 100 / 200 / 400 / 800 / 1600 / 3200 equivalent
White balance control	Automatic, Preset (Daylight, Shade, Cloudy, Tungsten, Fluorescent, Flash), Custom, Color temperature (2500 – 9900 K with 19-step Magenta / Green compensation)

RECORDING	
Recording media	Type I and Type II CompactFlash Cards, Microdrive, SD Memory Card*, MultiMediaCard* * with optional SD-CF1
File format	JPEG, RAW (DCF 2.0 compliant, DPOF supported by printing functions in ver.1.1, Exif 2.21)
No. of recorded pixels	L: 3008 x 2000, M: 2256 x 1496, S: 1504 x 1000
Storage capacity (approx.)	(L: 3008 x 2000 / M: 2256 x 1496 / S: 1504 x 1000)
(with 512 MB CF card in L / M / S size)	STD: 277 / 470 / 926, FINE: 163 / 282 / 584, EXTRA-FINE: 82 / 145 / 314, RAW+JPEG: 39 / 44 / 48, RAW: 53
Color modes	Natural, Natural Plus, Portrait, Landscape, Sunset, Night View, Night Portrait, Black & White, Adobe RGB, Embedded Adobe RGB. Except for Adobe RGB and Embedded Adobe RGB, all other color modes use the sRGB color space.
Image quality modes	Standard, Fine, Extra-Fine, RAW, RAW+JPEG
Contrast / Saturation / Sharpness	5 steps: -2, -1, ± 0, +1, +2
Noise reduction	Available at shutter speeds longer than 1 s
Delete function	Single, multiple, or all frames in a folder / memory card can be deleted. Folders can be deleted in the File Browser.

PLAYBACK	
LCD monitor	2.5-inch TFT color, Total pixels: 115,000
Playback modes	Single-frame (Image only, Image and information), Histogram with luminance limit display, Index (4, 9, or 16 frames), Enlarged playback (up to approx. 5x), File Browser, Slideshow, manual and auto rotation

AF SYSTEM	
Type	TTL phase-detection system
Sensor	CCD line sensors (9 points, 8 lines with center cross-hair sensor)
Sensitivity range	-1 EV ~ 18 EV (at ISO 100 equivalent)
Main functions	Wide AF area, spot AF area, and 9 local AF areas with Focus Area Selection. AF-A / AF-S / AF-C / DMF. Predictive Focus Control (with moving subjects in AF-A and AF-C), auto-tracking focus-point display
AF illuminator	Available with built-in flash. Range: 1 m ~ 5 m / 3.3 ft ~ 16.4 ft

AE SYSTEM	
Metering type	TTL metering: multi-segment metering, Center-weighted metering, Spot metering
Metering cell	14-segment honeycomb-pattern SPC
Metering range	+1 EV ~ +20 EV (+4 EV to +20 EV with Spot metering), (at ISO 100 with f/1.4 lens)
Exposure modes	Auto recording / P (with program shift), A, S, M, and Portrait, Sports Action, Landscape, Sunset, and Night Portrait Digital Subject Programs
Exposure compensation	±2 EV in 1/3 EV increments
AE lock	Automatically activated with AF lock, available via AEL button

Number of frames recorded based on image quality and size

Image quality mode	Image size*1	File size (approx.)	Continuous advance*2	Storage capacity (w/ 512 MB CF Card)
RAW	—	8.8 MB	5	53
RAW + JPEG	L	11.5 MB	3	39
	M	10.2 MB	3	44
	S	9.3 MB	3	48
EX-FINE (JPEG)	L	5.9 MB	3	82
	M	3.3 MB	9	145
	S	1.6 MB	314	314

\*1 L: 3008 x 2000, M: 2256 x 1496, S: 1504 x 1000

\*2 In AF-S mode at shutter speeds above 1/500 s, using a SanDisk ULTRA II 512MB CompactFlash card. File size and frame storage capacity vary according to subject matter.

DiIMAGE Master Lite: System requirements

	IBM PC/AT compatible computers	Apple Macintosh series computers
CPU*2	Pentium II Processor or later (Pentium III or later recommended)	PowerPC G3 or later (PowerPC G4 or later recommended)
Operating System	Windows 98, or Windows 98 Second Edition, Windows Me, Windows 2000 Professional, Windows XP (Home / Professional)	Mac OS X v.10.1.3 – 10.1.5, v.10.2.1 – 10.2.8, v.10.3 – 10.3.9, v.10.4 – 10.4.1
RAM	128 MB (256 MB or more recommended)	
Hard-disk space	200 MB or more (100 MB or more for installation)	
Monitor	A 16-bit color monitor with a minimum resolution of 1024 x 768 (XGA), or higher	

\*1 DiIMAGE Master v.1.1 is required for MAXXUM 5D RAW data image processing. \*2 Necessary to meet the requirements recommended for use with the OS.

● The actual number of frames recorded may vary according to the subject and media used. ● The computer and operating system must be guaranteed by their manufacturers to support a USB interface. ■ Problems may be encountered when other USB devices are being used in parallel with this product. ■ Only built-in USB ports are supported: problems may be encountered if the camera is connected to a USB hub. ● Users with Windows 98 and Windows 98 Second Edition operating systems must install dedicated driver software included on the DiIMAGE Master Lite CD-ROM. ● Inherent limitations in current LCD manufacturing technology may result in the appearance of one or more light or dark pixels in the LCD monitor. Such light or dark pixels do not affect overall performance or camera operation and are not indicative of monitor damage. ● Images other than product photos may be simulated for design purposes.

Specifications and accessories are based on the information available at the time of printing and are subject to change without notice. For the latest information, please visit: <http://5d.konicaminolta.com>

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Konica Minolta Photo Imaging, Inc. Shinjuku Nomura Bldg., 1-26-2 Nishishinjuku, Shinjuku-ku, Tokyo, 163-0512 Japan

BUILT-IN FLASH	
Flash metering system	ADI / Pre-flash TTL flash metering
Flash compensation	±2 EV in 1/3 EV increments
Guide No.	GN 12 (in meters at ISO 100) / 39.4 (in feet at ISO 100)
Recycling time	Approx. 3 s
Control	Manual (raise the flash to activate)
Flash modes	Fill Flash, Red-eye reduction (via pre-flash), Rear Sync Flash (Wireless / Remote off-camera flash, High-speed sync available with MAXXUM Flash 5600HS(D) / 3600HS(D)); Slow sync activated via AE lock button

SHUTTER	
Type	Electronically-controlled, vertical-traverse, focal-plane type
Speed range	1/4000 s ~ 30 s, bulb exposures possible
Flash sync speed	1/160 s (with Anti-Shake off), 1/125 s (with Anti-Shake on)

VIEWFINDER	
Type	Fixed eye-level system with roof mirror type pentaprism
Focusing screen	Spherical Acute Matte
Field of view	95 %
Magnification	0.83 x * with 50mm lens at infinity, -1 m <sup>-1</sup>
Eye relief	Approx. 20 mm from the eyepiece, 16 mm from the eyepiece frame at -1 diopter (-1m <sup>-1</sup> )
Diopter control	-2.5 ~ +1.0 m <sup>-1</sup>

DRIVE	
Drive mode	Single-frame advance, Continuous advance, 10 s and 2 s Self-timer, Single-frame advance bracketing, Continuous-advance bracketing, Continuous-advance rate: 3 frames per second (approx.), Max. 5 frames (RAW), max. 3 frames (RAW+JPEG) With 0.3 EV / 0.7 EV increments, 3 frames
Exposure bracketing	

ANTI-SHAKE	
System	CCD-Shift mechanism
Anti-Shake display	Anti-Shake scale in viewfinder
Anti-Shake compensation	Approx. 2 EV ~ 3 EV decrease in shutter speed (varies according to shooting conditions and lens used)

OTHERS	
Other functions	Instant playback, Customization, Zone Matching, Depth-of-field preview
PC interface	USB: Full-Speed 12Mbps data transfer with a USB2.0 compatible computer
Video output	NTSC / PAL (selected on the camera)
Operating temperature	0 ~ 40° C / 32 ~ 104° F
Printing output control	Exif Print, PRINT Image Matching III, PictBridge
Battery	Lithium-ion battery NP-400
Battery performance	No. of frames recorded: approx. 550 (CIPA measurement), approx. 700 (Konica Minolta measurement)
External power source	6 V DC (with AC adapter AC-11)
Dimensions (WxHxD)	Approx. 130.5 mm x 92.5 mm x 66.5 mm / 5.1 in. x 3.6 in. x 2.6 in.
Weight (approx.)	Approx. 590 g / 20.8 oz. * without batteries, memory card and body accessories

COMPATIBLE COMPUTERS	
IBM PC / AT compatible computers: Windows Me, Windows 2000 Professional, Windows XP (Home / Professional), Windows 98, or Windows 98 Second Edition	
Apple Macintosh computers: Mac OS 9.0 ~ 9.2.2, Mac OS X v.10.1.3 ~ 10.1.5, v.10.2.1 ~ 10.2.8, v.10.3 ~ 10.3.9, v.10.4 ~ 10.4.1	

Image quality mode	Image size*1	File size (approx.)	Continuous advance*2	Storage capacity (w/ 512 MB CF Card)
FINE (JPEG)	L	3.0 MB	10	163
	M	1.7 MB	40	282
	S	850 KB	584	584
STD (JPEG)	L	1.8 MB	24	277
	M	1.0 MB	470	470
	S	540 KB	926	926

DiIMAGE Master (v.1.1)\*1: System requirements

	IBM PC/AT compatible computers	Apple Macintosh series computers
CPU*2	Pentium II Processor or later (Pentium III or later recommended)	PowerPC G3 or later (PowerPC G4 or later recommended)
Operating System	Windows 2000 Professional, Windows XP (Home / Professional)	Mac OS X v10.1.3 – 10.1.5, v.10.2.1 – 10.2.8, v.10.3 – 10.3.9, v.10.4 – 10.4.1
RAM	128 MB (256 MB or more recommended)	
Hard-disk space	200 MB or more (100 MB or more for installation)	
Monitor	A 16-bit color monitor with a minimum resolution of 1024 x 768 (XGA), or higher	

This brochure is printed with soy ink to help preserve the environment.