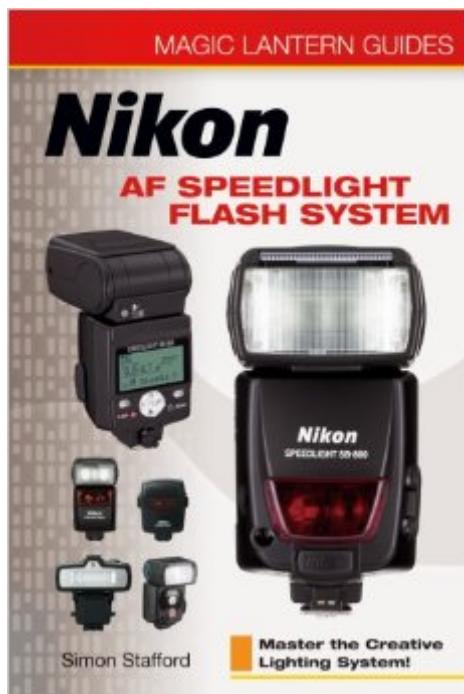


The book was found

Magic Lantern Guides: Nikon AF Speedlight Flash System: Master The Creative Lighting System! (A Lark Photography Book)



Synopsis

Nikon manufactures some of the most sophisticated accessory flash equipment found in today's marketplace, and the Magic Lantern Guide shows photographers exactly how to master the complex equipment and operating modes of the company's AF Speedlight Flash System. That's why it's destined to be the most often used reference on photographic flash technique. From advice on Multi-sensor balanced fill flash, bounce flash, rear-curtain sync to high-speed sync, or multiple flash set-ups, this manual explains everything. It comes complete with a course on the basics of flash handling, specialized flash technique, and a model-by-model review of using current flash gear with Nikon cameras.

Book Information

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Average Customer Review: 4.0 out of 5 starsÂ See all reviewsÂ (15 customer reviews)

Best Sellers Rank: #434,881 in Books (See Top 100 in Books) #30 inÂ Books > Arts & Photography > Photography & Video > Equipment, Techniques & Reference > Flash Photography #105 inÂ Books > Arts & Photography > Photography & Video > Equipment, Techniques & Reference > Lighting #394 inÂ Books > Arts & Photography > Photography & Video > Equipment, Techniques & Reference > Equipment

Customer Reviews

Here's a book aimed at Nikon camera owners using the speedlights that make up the Nikon Creative Lighting System (CLS). Perhaps the most innovative function of this system is the ability to exercise a new degree of control in the use of multiple lights. The book starts out providing some basic flash concepts and explaining Nikon's nomenclature (which is often confusing because of the similarity of terms over the years) for its different flash modes. The author follows with a discussion of flash techniques, including direct flash, bounce flash, and repeating flash. The most practical chapters tell you how to use a single speedlight to take pictures, and how to use multiple

speedlights. Finally, there are descriptions of both the early digital speedlights, i.e., the SB 28DX and the SB-80DX and then the components of the CLS. There is an addendum on the D80 which has a built-in speedlight that works with the CLS, and which probably was necessitated by Nikon bringing that camera to market as the book was going to press. The book is aimed purely at the technical side of using these speedlights and does not touch on the artistic use of the lights. This book probably was in response to the difficulty that some people had in understanding the manuals that come with Nikon products, and integrating the manuals from several different products. But this effort at integration creates its own brand of confusion. The author tries to tell you how to use the products with both film and digital cameras, but since the automatic features of the CLS have to be handled differently for film and digital cameras, the instructions are somewhat confusing.

I would really give this book 3.5 stars if such a rating was available. The book has a lot of helpful information that will allow you to understand the complexities of the Nikon Flash System. It is the first, and to my knowledge, only book claiming to be dedicated solely to the topic of using Nikon's new Creative Lighting System. However, I have a few gripes. First, the book is sub-titled "Master the Creative Lighting System", so why is half the book spent on discussing non-CLS hardware (film bodies and non-CLS Speedlights)? While the people who still might be clinging desperately to film photography might find the information helpful, I felt it cluttered the book with irrelevant information that I had to sift through. I know this is a personal preference, but there are already plenty of books dedicated to the non-CLS flashes, so the information seemed superfluous. I got the impression the information on flashes such as the SB-24, SB-25, SB-26, SB-28, and SB-80DX or film bodies such as the FM2, FM10, N70, and N90 were added as filler to make the book "thicker". Second, there are absolutely no color pictures save for the front and back cover. The book comes shrink-wrapped when sold in bookstores so you would have no idea of this until you "broke the seal". I know this helps keep the price of the book down by reducing printing costs, but in a book about photography, you really need color to illustrate your points when discussing topics such as White Balance. Many of the example pictures lost detail by being printed too dark and made it difficult to see the point the author was trying to make. Third, and most importantly, the book is littered with dozens of spelling, copy/paste, and editorial mistakes.

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