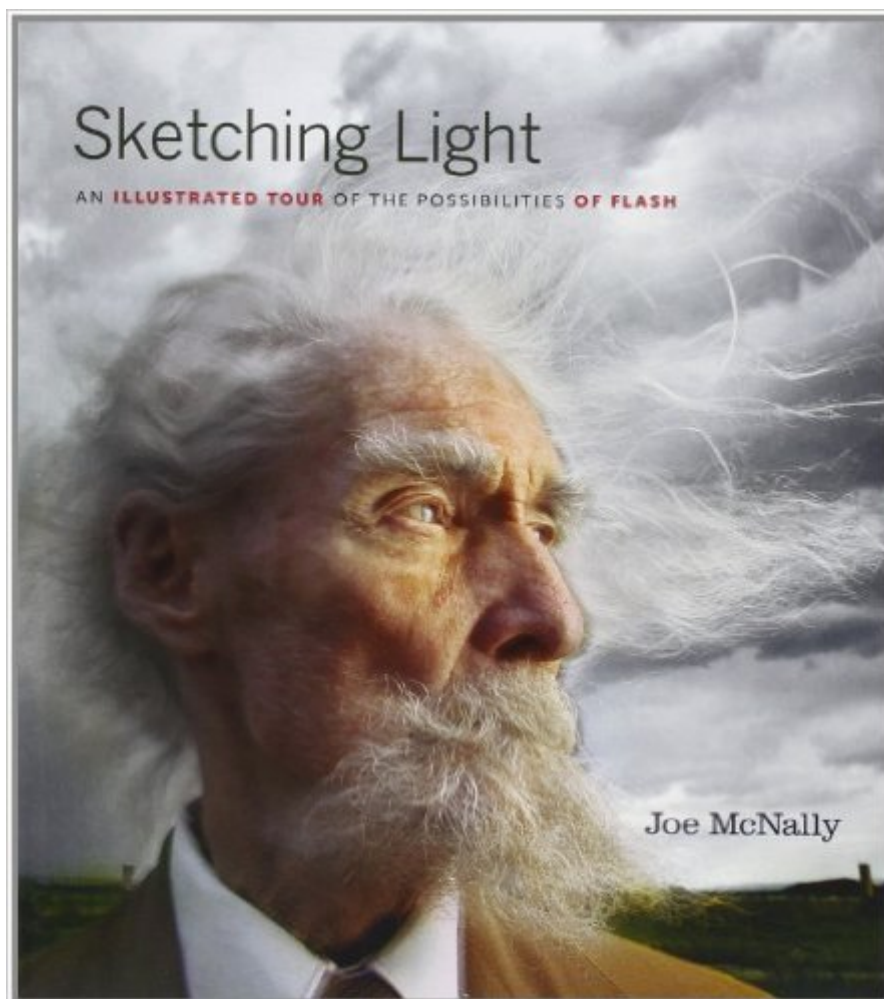


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Sketching Light: An Illustrated Tour Of The Possibilities Of Flash (Voices That Matter)



Synopsis

Following up on the great success of *The Moment It Clicks* and *The Hot Shoe Diaries: Big Light* from *Small Flashes*, legendary magazine photographer Joe McNally takes us on another memorable ride with *Sketching Light*, another trip into the land of light--but this time running the gamut from small flash to big flash, and everywhere in between. Of course, Joe includes coverage of Nikon Speedlights, but he also covers big flash, as well as "in-between" lights as the Elinchrom Quadra. The exploration of new technology, as well as the explanation of older technology. No matter what equipment Joe uses and discusses, the most important element of Joe's instruction is that it is straightforward, complete, and honest. No secrets are held back, and the principles he talks about apply generally to the shaping and quality of light, not just to an individual model or brand of flash. He tells readers what works and what doesn't via his let's-see-what-happens approach, he shows how he sets up his shots with plentiful sketches and behind-the-scenes production shots, and he does it all with the intelligence, clarity, and wisdom that can only come from shooting in the field for 30 years for the likes of National Geographic, Time, Life, and Sports Illustrated--not to mention the wit and humor of a clearly warped (if gifted) mind.

Book Information

Series: Voices That Matter

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Customer Reviews

If you are a student of light, then consider Joe McNally's new book *Sketching Light* to be a must-read. Sitting down with *Sketching Light* is like sitting down for a beer with Joe as he talks you

through his favorite pix in a photo album. The conversation will wander, stories will be spun, jokes will be told, detailed insights will be shared, advice will be given, and you'll walk away grateful for the opportunity. Short bits to know about 'Sketching Light'...>The book is Nikon-centric. Joe is Nikon-centric. Don't let this worry you. If you shoot Canon, or Sony, or any other brand, don't despair. Strip out all the Nikonian jargon and 'Sketching Light' remains a heavyweight when it comes to lighting. (And, if you shoot Canon, check out Speedlites Handbook: Learning to Craft Light with Canon Speedlites -- written by yours truly. It will give you all the buttons and dials info that you need to drive a Canon Speedlite.)> 'Sketching Light' is a book about the possibilities of flash and it covers the full spectrum. Joe shoots Speedlights. Joe shoots big lights. Sometimes you need just a breath of on-camera fill flash from a Nikon SB-910. Sometimes you need the punch of an Elinchrom Ranger. Sometimes you need one light. Sometimes you need to haul out every light that you can get your hands on.> There are plenty of set shots that show Joe and his gear in action. You'll also find Joe's signature lighting diagrams--drawn by hand on napkins and sketch pads--for nearly every shoot in the book. I recommend keeping a highlighter and a black marker on hand so that you can annotate your "aha!"

Amazing book. He's a frikkin' genius writer, because he's so uninhibited and confident and smart that he gives you a brain-dump of everything in his mind. Take from it the bits you like, run with 'em, and have fun making some awesome shots. If you haven't used a lot of flash before, you'll sometimes read over a page and have no idea what he's talking about. WTF? Not that he's overly technical... kind of the opposite, that he's so gushing and enthusiastic and dropping all the hip terms for everything ("start with a bit of a hot rim and then back it off, 'cause in a sidelight situation it's gonna blow it out by a stop... then it gets piped backed to the lens and baby, it's dark out there!"), that it's hard to bring him out of orbit and back into the land of 'OK, what button do I push?' But stick with it. Read the book, shoot, read it again, shoot some more. You'll get it. McNally gets a lot of attention for using flashes in extraordinarily complex setups -- and yeah, he does. But he's always focusing on the people... the story... the eyes. He's not a landscape photographer. His stories about interacting with his subjects (models, celebrities, musicians, quarterbacks, astronomers, bagpipe makers) are what this is really about. This book has longer stories, more details and more diagrams compared with the previous books. If you don't have his other books (Hot Shoe Diaries, or The Moment it Clicks) and you want to learn his techniques, *get this one instead*. It's fatter, it's got more writing, and the narratives are longer and more intricate. This one is more chapter-based with various techniques, and the other two are closer to "here's a cool photo, and here's a page about

how I took it.

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