Flash Placement
Not on camera hot-shoe
Hot-shoe causes undesirable shadows and red eye.
Use L bracket -- the higher the better. This requires a PC cord and
possibly an adaptor, if camera does not have the correct connection.
Bounce light if possible -- the larger the effective light source the
softer the shadows (use ceiling or wall if possible).
Use bounce card or small softbox

Dedicated Flash
These units are brand-specific, i.e. dedicated to Nikon or Canon etc.
The flash fires and the camera measures illumination at the film, or digital capture, plane.
When the interior sensor has received enough light for proper exposure, the camera
turns the flash off.
Choose shutter priority and camera sets aperture automatically.

Daylight Flash Fill
a. Stop down one f/stop from indicated flash exposure
   or
   Set flash ISO 1 stop higher than true film speed (100 set to 200)
b. In bright sun set camera shutter speed to highest possible sync speed.
   (In this situation fast sync speed are helpful.)

Flash with Background Detail
a. Determine f/stop for subject/flash distance
b. Calculate shutter speed for background based on f/stop
dictated by flash
c. Slow Synch: some dedicated strobes adjust
   the shutter speed automatically to
   compensate for low light level backgrounds.

Flash with No Background Detail
Low Light
With this method little to no background will be visible, depending
on the available light
Set shutter to camera sync speed.
For f/stop use either:
   a. Chart on back of flash
   b. Automatic flash
   c. Flash meter

Special Effects
Combination of stopped action and a ghost image.
Requires low light level, moving subject, and/or low ISO setting.
a. Determine f/stop by one of these methods:
   1. Chart on back of flash
   2. Automatic flash
   3. Flash meter
b. Set shutter speed on B or T
   Duration determined by f/stop and available light.

Rear-Curtain Flash Sync
With normal flash synchronization the flash fires as soon as the shutter
is tripped. With some long shutter speeds available light obscures a
moving subject. Using rear-curtain sync the flash fires at the end
of the exposure, rather than the beginning.