

Sports

Good composition is only the strongest way of seeing the subject. It cannot be taught because, like all creative effort, it is a matter of personal growth," Edward Weston
"If your pictures aren't good enough, you're not close enough," War photographer Robert Capa

"I wanted to show the things that had to be corrected. I wanted to show the things that had to be appreciated." Lewis W. Hine

- Always shoot with the longest lens appropriate
- Always shoot to freeze the action first and to get depth of field second.
- Take a second camera with you in your bag in case you have problems. You can also use this camera for close-ups (sidelines, cheerleaders, coaches).
- Watch for light drop off. At many stadiums the light is brightest in the center of the playing field and darker on the sides (like the outfield or the endzone) so adjust your camera.
- Watch the scoreboard to try to predict what kind of play might be next
- Get a copy of the program (pick one up out of the stands after the game instead of buying one) to identify the players and their opponents. If there is no program, try to take a photo of the scorebook (basketball, volleyball or baseball) to use to ID.
- If you are shooting in the evening, try to shoot the majority of your film before it gets too dark.
- Don't be too hard on yourself if all of your photos aren't good. National Geographic photographers consider getting one outstanding photo out of 36 a success. Set a goal for yourself and try to improve.
- Vary the number of people in a photograph. In volleyball, shoot an individual, the front line, two going up for a block, etc.
- Stay out of the coaches way. If the coach lets you on the baseball field, stay out of the way so they'll let you in again.
- Shoot with your back to the sun.
- Try to get one photo of everyone on the team (You'll probably have to shoot the bench).
- Know where to stand.

General

- Plan and work in advance
- Make assignments where there is free time. Build a stock file of shots you might use later: administrators, campus, etc. Keep photographers working.
- ID everything shot. Label. Label. Label. Have no unidentified negatives or prints.
- Proof (contact print) everything that turns out or comes close
- Never loan negatives or prints.
- Roll your own film, you can cut your costs in half.
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