



## How to Photograph sports 11 Easy Ways

You have attended sports games all your life and always admired the good shots of the Game wishing you could get the same type of shot.

Here are 11 tips that can assist you to get that perfect shot

- Step 1 Learn the sport you need to have a strong understanding of the sport
- Step 2 Back-Button Focus taking photos when you want to.
- Step 3 Tell a Story you need to practice and learn how to tell a story
- Step 4 Stop viewing the display (at the Wrong Time)
- Step 5 critical We can't improve on our mistakes without Always striving to get better!
- Step 6 It's Always About the Face faces are one of the most important things in a sports image.
- Step 7 Step Away From the Crowd
- Step 8 Don't Stop Once the Whistle Blows
- Step 9 Make Smart Gambles
- Step 10 Shoot Tight, Crop Tighter
- Step 11 Shoot, Shoot, Then Shoot Some More

## **1. Learn the sport.**

Sports photography is anticipating action.

you have to be just as ready for that play as the player is himself. You need to have a strong and instinctive understanding of a sport to really shoot it well.

Shooting baseball? Watch the defense and see where they shift.

Know the situation and plan accordingly.

Football is the same thing, watch how the teams line up, know where they are on the field, and position yourself to take advantage of that.

Basketball? Basketball can be a lot of fun because it's more confined and somewhat more predictable.

Pay attention to the tendencies that players display throughout the game.

Watch for people that seem to be emotional or play a certain way.

It's all the same. Do research and know the sport as it will provide a big enhancement for your images.

Getting a feel for a sport also allows you to get the perfect shot with a single frame

## **2. Back-Button Focus**

If you bought your camera new, then chances are it came set up to initiate autofocus a certain way: by half-pressing the shutter button. This is all well and good, and many great photographers function just fine with the default setting, but here's a little secret: There's a better different way!

It is called back-button focusing, Today's cameras have "AF-ON" button on the back of the camera, Even if you don't have that button, you should be able to go into your camera's custom settings and enable whatever button is back there as the button to initiate autofocus. Disable autofocus from the shutter release completely; Set the half-press to lock the exposure, and autofocus with the back button.

So, why would you want to do this? The short answer is it's just better

Half-pressing the shutter while shooting sports, action, photojournalism, etc., can often lead to accidentally triggering your shutter when you don't mean to. This is an annoying experience.

Moving focus control to the back button ensures that you're only taking photos when you want to. Shooting sports means constantly engaging and disengaging your AF, and having a single button right under your thumb dedicated to just that task is a life saver.

Two of your camera's most important functions, focusing and exposing, are both controlled by the same button with only a the tiniest bit of pressure separating the two. Separating the two functions helps to minimize mistakes in situations where you don't have time to make up for them.

### **3. Tell a Story**

Two things separate the upper-echelon of sports shooters from the rest: practice and storytelling.

Storytelling should never be undersold.

If you have good gear that you know how to use and a good level of comfort with a sport, you can be a solid action Photographer.

Anticipation and luck are going to give you a good action shot 9 times out of 10 but the ability to tell the story of a game or event is a perfect way to completely intrigue your audience attention

A great Photographer knows what is on the line for any given game, knowing the major players, the sport, the tendencies.

Pays attention to what is going on in the stadium; maybe there's a fan who is dressed a certain way or has a funny sign that can be incorporated into a shot.

Maybe a player's family is in attendance, or an old coach, or a special guest.

You should have a running list in your head of shots you want to get should the situation present itself, so that if and when it does, you're ready.

### **4. Stop viewing the display**

Chiming: "A colloquial term used in digital photography to describe the habit of checking every photo on the camera display immediately after capture."

There isn't anything wrong with chiming, but as with so many things in life, it's all about your timing.

You never want chimp in the middle of the action, and you pretty much never want to chimp immediately following a stop in action (breaks in play are a great moment to find the story shots).

You need to always be ready to catch the unexpected; even if you think you just got an Amazing shot of a fantastic play, wait for the right moment to check.

Don't let your own excitement possibly rob you of an even better shot than the one you're viewing on the back of your camera.

Chiming is only necessary at times, when covering an event for a publication,. Many photographers quickly review their shot sequences and tagging potential keepers in-camera so that they're easy to find when they go to edit and caption later.

## 5. Be Critical

Your photo sucks; it really does!"

- it's out of focus
  - or you can't see the ball
  - the face is obstructed
- then chances are, it's not a great photo.

The sooner you can accept the fact that you are taking really crappy photos, the sooner you can start to figure out why they're crappy and figure out how to take really good photos.

Be brutal with yourself; find someone who is better than you to be brutal as well, then listen to them.. We can't improve on our mistakes without Always strive to get better!

## 6. It's Always About the Face

Faces are one of the most important things in sports image.

Faces personalize and humanize the image; they connect the viewer to the moment and draw them in.

Yes, there are photos that capture such a powerful moment that they can get away with not having the face in them, but the player who shot the goal would have preferred a shot that showed the face.

## 7. Step Away From the Crowd

If you have the ability to move around a venue, use it. Find angles that no one else is shooting.

"Get high or get low; no one wants to see your point of view. Everyone knows what the world looks like from a few feet off the ground."

Don't underestimate what you can get when you combine a tight or wide angle within extremely high or extremely low angle.

## 8. Don't Stop Once the Whistle Blows

Coaches tell players to keep going until they hear the whistle; well, you keep going until the whistle and then some. That's how you get moments of celebration and failure,

Coaches and players losing their minds, the moments that often define the game more than any individual play. Don't stop shooting once the catch is made, and don't ever assume that a whistle means the play is over.

- After a touchdown;
- the most compelling shots of runners are almost always after they have crossed the finish line.

Always keep your camera ready, and you will capture some of your most compelling photos.

## 9. Make Smart Gambles

Have you ever wondered how this shooter managed to get the shot that you didn't? How could they possibly know that the ball would be fumbled and returned 90 yards for a touchdown as the clock expired? The answer is that they didn't know, but they were willing to take a gamble. Now, just like in real betting, there are smart gambles and dumb gambles. A dumb gamble would be positioning yourself for a shot that you hope will happen, even though it means sacrificing your ability to get other important images.

You can sit in a single end zone all game long, just in case something totally crazy happens, but you're completely missing other opportunities to tell the story of the game: *dumb gamble*.

A smart gambling photographer is extremely mindful. They know what they have shot so far that day, they know the potential storylines and outcomes from the game, they know who the big players are, they know their tendencies. They are also lucky; they just are. You can't teach luck, but you can make smart gambles.

A *smart gambler* is constantly calculating risk vs. opportunity and is able to decide in a moment whether or not it's worth missing shot A to potentially get a one-of-a-kind shot

## 10. Shoot Tight, Crop Tighter

Keep the action tight, crop even tighter later. Lose extraneous and distracting elements; draw the viewer into the action.

Athletes are perceived as larger than life; let your photos play off that feeling.

As with all rules, of course, this one is made to be broken, but it is a good rule of thumb and a good thing to have in mind when you're shooting and editing.

## 11. Shoot, Shoot, Then Shoot Some More

This holds true for all genres of photography. You can't get better at something if you aren't doing it. Shoot a lot, get critiqued a lot, correct your mistakes, and shoot some more.

Challenge yourself; look at images of photographers you admire, and go to a game with the mindset of trying to emulate something you like about their style. Find new ways to tell stories, and accept that you will probably fail a lot along the way.

Action and sports are some of the most thrilling and frustrating things you can shoot, but when you capture the shot, there's no better feeling.

## **In Conclusion**

Sports photography is a challenge but if you practice taking the perfect shot by knowing the sport, Getting shots of the environment, anticipating the action, capturing the facial expressions of the p players You will be able to tell the complete story of the game will intriguing the interest of your vie

## Bio

My name is David Wright.

I have many years experience writing procedures on how to test high tech electronic equipment. Re wrote technical manuals so that the average person could understand them.

Set up numerous training programs to train Junior techs.

My documenting skills are excellent paying attention to details satisfying the toughest ISO auditors.

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I have had a Camera in my Hand since 1965 Gone pro In 1999

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