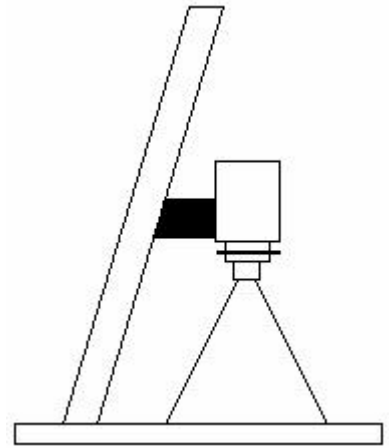


Contact Sheet

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Sports and Action Photography

Most of us have kids in sports - - or have some friends who want us to take some “action” pictures of their children. Easy, huh? It may be a little easier thanks to some of the hints we received from **Randy Hayes**, one of the photographers for the *Post-Register*, our newspaper in Idaho Falls. Randy spoke to the Eastern Idaho Photographic Society at our June meeting. He explained that he is responsible for many different types of images that we see in the paper, but it is the sports photography that he likes to do best. In the past several years the entire paper has been digital, including the photography. The entire staff of photographers uses the Nikon system of cameras. Randy has a Nikon D1H camera body which will create about an 8 meg file for each image. Most of the time he does not go a much larger file since there is so much grain in the publication of the paper.

Even though most cameras have speed settings above 1/1000 of a second, Randy feels that 1/1000th of a second will stop almost all sports action. Usually, he never uses 1/250th or slower in his work since there is just too much blur at these settings. Since much of his work is in low light settings such as night football games, poorly lit basketball gyms, etc, he has to leave

most of his lenses wide open which creates very shallow depth of fields. However, Randy says that this is to his benefit since this throws the people in the stands out of focus and keeps the reader’s attention on the action in the image. But as you can imagine, this means that you must know the game you are photographing quite well. You need to know where the player is going to do the jump shot in the basketball game, where the running back will be coming through the hole in a football game.

This is one part of photography that digital imagery has helped immensely since you can do an instant review of your work on the camera back. If you don’t have what you want, you go after that image on the next play! Anticipation - - and a good motor drive - - are absolute necessities in sports photography. If you see the shot you want in your viewfinder, you won’t get the shot since it is gone by the time you press the shutter. Therefore, Randy uses a lot of action series and then picks the one that best shows what he was after. Many of his series will have a lot of panning effects to help isolate the action he wants to show. He emphasized that you must shoot **a lot of images** to get better.

Since these images are shot for a newspaper and are public events, Randy does not need model releases for his

images. However, if you trying to get these published in a national magazine, most of these publications will require a model release even though these are public events.

One aspect of photography that Randy spoke about is that you want to record the news, not be the news. This is a local paper. The *National Enquirer* might want to see the gore and body parts in an auto accident, but this area would literally hang the photographer if the daughter/friend/next door neighbor's body parts were dangling from the mangled car. However, it is important to show the severity of the accident by showing the auto - - or finding a place where you can show the rescue people working around the accident scene. Randy emphasized that you need to look for details.

Even though this field of photography is very glamorous when you think about having one of your images in *Sports Illustrated*, it is a difficult one to start into since most people will not have a portfolio of this type of work. You must use just your best images in this portfolio development. Also, you must forget about any alteration of your image in Photoshop. Your integrity demands that what is on the printed page is what was actually seen and not modified. Even the telephone pole sticking out of the person's head must remain that way since if you will alter this detail, would you also alter other details that might affect the image?

Thanks, Randy, for sharing your expertise and excellent imagery with our club members. This was a very memorable meeting.

Club Notes

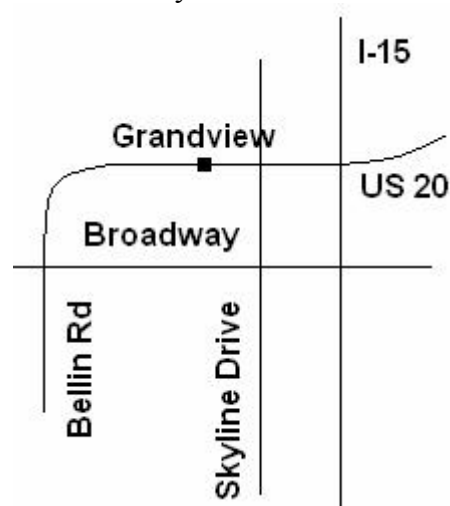
Keep in mind that we do submit images to the *Idaho Falls Magazine*. Their publication schedules are such that they will want their fall pictures in the early summer. (For example, they wanted summer pictures on their April 1 deadline.) They like slides that tell a story, are a very good scenic representation of our area, or show a little humor. If you present a digital image, the file size must be about 30 megs in size. Please let Roger know what images you have for the magazine.

Thanks to all who participated in the *Post-Register* show. We had a good turnout with a good variety of what our club can do.

Doug needs to remind some of you that you have not paid your dues for this year. It is only \$25 for a lot of good fellowship and a lot of expansion of your knowledge of photography.

Our New Meeting Room

Don't forget that we are at our new meeting facility on 1900 Grandview (SEE MAP BELOW). Bring your friends with you!



Flower Power

Almost all photographers get addicted to this hobby when they try to get good flower images. I know of very few photographers who don't start to drool when they drive past a large field of flowers. But what types of flowers are in that field? There isn't a little tag on the side of the pot like there is on the ones we buy from Fred Meyer to put along our fence row.

Over the years Marty and I have acquired several books that are field guides to flowers in our area. But most of these have been very difficult to use for us. Several of them were written by botanists who have excellent knowledge of their field, but most of them must not have ever had a camera in their hands before! Out of focus flowers! No way of judging the size of the flower! No attempt to show the flower in the field! Line drawings of the flower with no attempt to even take the picture of the flower! Having tried a lot of flower images in the field, I realize that some of these problems can almost be insurmountable; but, I am not publishing a guide to flowers that people are going to pay money for.

About a week ago, I think I finally found the flower identification book that I have been looking for since we moved to Idaho Falls 30 years ago. It is published by Falcon Press and is called, *Central Rocky Mountain Wildflowers*, authored by H. Wayne Phillips. (The central Rocky Mountains are defined by a rough circle of 200 miles with Yellowstone National Park being the center of the circle, pretty much the area that we take our pictures in.) We found our copy at Sportsman's Warehouse in their camping gear section. Price = \$19.95.

The first 25 pages are written by the botanist, but are very readable. There are good definitions of the flower parts, descriptions of the types of leaves, stems, etc, that are essential to the identification process. We photographers expect white flowers to be white, but he explains that in parts of the life cycle of the flower and plant, there are definite changes in the color of the flower. Once pollination occurs in the plant life cycle, some flowers change their colors - - which he feels allows insects to know which flowers to visit.

We want flowers to have easy to remember names. He gives us those names but also explains the scientific names. He warns us that some of the common names are variable depending on where you live. "For example, serviceberry is known as sarvisberry in Montana, saskatoon in Canada, and juneberry farther East."

The next 200 pages are what we want, the full color pictures of the flowers on good quality paper. Almost all are in excellent focus with some background definition to show what types of vegetation, surrounding rocks, you can expect. After the various scientific names is a very good description of the plant, its usual height and the time to best find them in flower. Next section explains where to find them (alpine, subalpine, etc. - - all of these regions are explained quite well in the first 25 pages). Each flower has a comments section to help explain some of the interesting parts about the flower, which plants might be poisonous, how Lewis and Clark first described this flower, and so on.

Marty and I look forward to adding this book to our maps in our truck for future trips. (May have to leave the camera gear home next time!)

Monthly Meeting

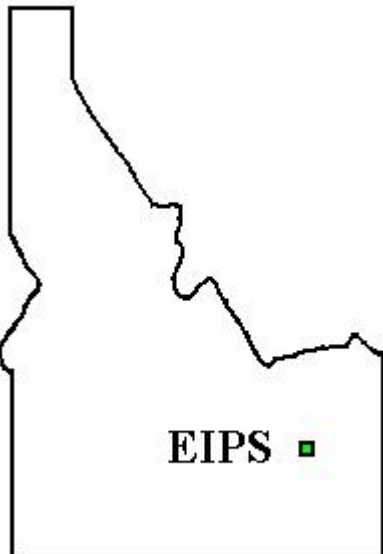
Date: July 1, 2004

Time: 7:30 p.m.

Location: 1900 Grandview
(see map on pg. 2)

Program: Sue Heng will give our group a demonstration on some of the tricks she has learned while trying to do **low light photography**. Now instead of sleeping we can be taking MORE PICTURES!

Tim Sommers – President
5900 East Sunnyside
Idaho Falls, Idaho 83406
Membership Info:
Web address: www.eips.net



Graffiti

The Advancement Program theme for July is: *Motion*. Bring your three best prints/slides and join us on July 15 at 7:30 p.m. at 1900 Grandview in the Conference Room. We should have some spectacular images since we had our lecture from Randy!

Field trip coordinator – Joe Landon
Web page information – Roger Heng

Please help them with their jobs by giving them as much information as you can in a timely fashion. They are trying to improve your EIPS experience.