

STANLEY LEARY

People & Location Photographer

How Much Is Enough?

www.StanleyLeary.com

September 2005

Client List

Associated Builders Contractors of Georgia
 American Die Technology
 American Power Conversion
 AmeriGlo
 Athlon Sports
 Atlanta Regional Commission
 Baptist Press
 Bank of America
 British Broadcasting Company
 Black Star Publishing
 Blessed Trinity High School
 Burke County Public Library, Inc.
 Burmeister Group
 Calvin Center
 Catholic News Service
 Celebrate Life International, Inc
 Chiropractic Economics
 Cooperative Baptist Fellowship
 Corporate Legal Times
 Creative Publishing International
 Defenderworx LLC
 Delta Airlines
 Discovery Channel
 Drug Store News
 East Carolina University
 Enzymatic Deinking Technologies
 ESPN.COM
 Faith And The City
 Florida State University
 Fordham University
 Fulcrum Construction
 Galloway School
 Georgia Council of Chiropractic
 Georgia Southern University
 Georgia State University
 Georgia Tech
 Georgia Trial Lawyers Association
 GTP Enterprises Inc
 Hollywood Reporter
 Home Channel News
 It's for Vets
 Journal of Accountancy
 J. M. Huber Corporation
 Kennesaw State University
 Kenyon College
 Ladder to the Moon
 Landmark Christian School
 Lifeway Christian Resources
 Lind-Bergeron
 Marist Catholic School
 Media2K
 Medical Association of Atlanta
 Medical Economics Magazine
 Merchandise Mart
 Mississippi State University
 Molloy Communications
 Morning Glory Farms
 MSI International
 National Education Association
 National Basketball Association
 North American Mission Board
 North Carolina State University
 Old Dominion University
 Ohio State University
 Presbyterian Today
 Princeton University
 Reinhardt College
 Robert Rytter & Associates
 Roni Hicks & Associates

How Much Is Enough?

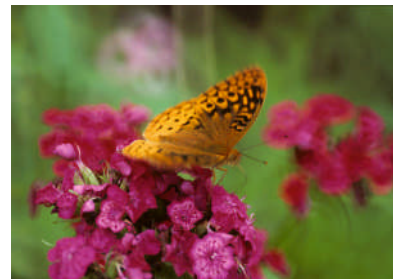


We have all seen the photo of too much stuff in a photograph. Because the photographer makes no attempt to select one subject the photograph fails to communicate. The “run on sentence” is the written word comparison to this visual example.



A close-up of a detail frequently reveals more of the subject than a picture of the whole subject. So many want to shoot general views because they believe it offers “good composition” or to capture the beautiful light. The detail photograph can have more impact and communicate

anything in the picture area that detracts from the theme, move in closer to eliminate it; if not enough, move back to include more. The key to this exercise is to know what you want this way the details will fall naturally into place and “composition” is achieved.



I have found this procedure with my students at Reinhardt College most effective. First, shoot a large scene, then close in on it and cut it in half. Close in again and again until, finally, you isolate the most important subject and thus make a statement about the main thing in the scene. In this way, you learn, bit by bit, that lots of things you see in a picture are really unimportant, and so you learn how to select the part or parts that are most meaningful.



Great photographers know that composition is more than that—it is a matter of feeling rather than of rules learned by rote; that you will develop this feeling

Sears & Roebuck
St. Joseph Catholic School
Southern Catholic College
Southern Seminary
Southwestern Baptist Theological Seminary
SouthTrust Bank
Sports Illustrated
Stetson University
Summit National Bank
Sunny Crest Publishing
SYNC Magazine
The Community Institute, Inc.
The Foundation Center
The Georgia Bulletin
The Saint Joseph's Mercy Foundation
Thione International, Inc
Union University
United Methodist News Service
University Of Alabama Birmingham
University of Maryland
University Of Michigan
University Of Tennessee At Martin
University of Virginia
Upper Deck
Vindigo
Virginia Commonwealth University
Volleyball Magazine
Wake Forest University
WireImage
Woodward Academy
World Council Of Churches
World Journalism Institute
Yamacraw

more because the photographer is forced to be interpretive with the detail. The isolated part can tell more, be more emphatic, and more quickly appreciated and understood. It tells the story in compressed, sometimes dramatic, by scaling-down to point out a specific idea with greatest effect.



In approaching a subject decide how much to include in the viewfinder of the camera. You must force yourself to look around the subject and look at each of the corners and everything within the frame of the viewfinder. If there is

as you go along; and that you never really “know it all” because, as you learn more about life, you put emphasis on different things. For composition is just another way of looking at life.



Give me a call about your next project. 770.998.3504