

# STANLEY LEARY

People & Location Photographer

Photography Is More Than The How

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## Client List

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 Creative Publishing International  
 Defenderworx LLC  
 Delta Airlines  
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 It's for Vets  
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 Kennesaw State University

## Photography is more than the HOW



Isma'il Muhammad slams the basketball with authority over Team Nike.

Cameras have improved a great deal over the years. With digital cameras and all the new improvements one might think an idiot could make a photograph.

However, a good photographer is someone who is no longer satisfied to produce pictures that are merely correctly focused, exposed, developed and printed. Such technicalities are nowadays taken for granted. No matter how sharp a photograph and how natural its colors, it still can be the world's most boring picture.

Why? Because the **How**—the "technique"—is *not* the end, the standard by which to evaluate a photograph, it is secondary to the

People are susceptible to a multitude of sensory stimuli. The camera is only a light sensitive machine.

You must understand how to use the symbolic forms which the camera can capture to excite the observer to respond emotionally. You may want to choose to change a color photograph into a black and white photo so as to emphasize graphics. You may choose black and white to force the viewer to look beyond the beauty to the content. The famous LIFE magazine war photographer David Douglas Duncan preferred to photograph war in Black and White because he felt the flowers in the countryside took away from the horror of the dead soldier in the photograph.

You must feel passionate about what you are photographing—negative or positive. The emotions of the war photographer who hates seeing how much death is caused by war is as powerful of emotion which can be captured by the camera as the wildlife photographer who captures the beauty of an animal in nature.



Georgia Tech's Keyaron Fox, Hugh Reilly, Daryl Smith & John Paul Foschi.

Reach for the camera when you feel something about a subject. Before you push the shutter release mute all your senses except for what you see in the viewfinder. Look all around the subject and eliminate or include

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  
 Mollov 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  
 Sears & Roebuck  
 St. John & Partners  
 St. Joseph Catholic School  
 Southern Catholic College  
 Southern Methodist University  
 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  
 Travel Weekly Magazine  
 Union University  
 United Methodist News Service  
 University Of Alabama Birmingham  
 University of Maryland  
 University Of Michigan  
 University of Nations, Kona, Hawaii  
 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

**WHY, the WHAT, the WHEN.** It is the impression the subject makes on the photographer that decides the approach. And as a good writer knows grammar-and-spelling, synonyms and different literary forms of expression, so a *good* photographer must know the devices and techniques that will help them communicate with an audience their emotional impressions of the subject. To be able to do this the photographer must know the technical and aesthetics to make more than a memory jogger, but a powerful message.

To produce interpretations instead of representations, a photographer must possess two qualities: *vision* and *craftsmanship*. Vision—the power to recognize the essence of a subject and translate it into graphic form—is a mixture of perceptiveness, sensitivity, imagination, interest in the subject, and that intangible quality called “talent.” It is a gift a person either does or does not possess. It cannot be taught. Craftsmanship, however, can be acquired by anyone willing to make the effort. Craftsmanship is the use of things like:

- LENS CHOICE
- LIGHTING
- PERSPECTIVE
- COLOR OR BLACK AND WHITE
- SPECIAL RELATIONSHIP OF SUBJECT IN SURROUNDINGS
- MOTION

The first thing a photographer does is observe with all their senses. The good photographer then takes all these impressions and emotions and isolates the subject using only the sense of sight. How does the passionate photographer communicate all these emotions of all the senses with just the sense of vision?

A good photographer is aware that the camera's vision is objective, uncompromising, and matter-of-fact in contrast with the human eye which is subjective, selective, and unreliable. The camera is a machine and the eye is part of a living, thinking, and feeling being controlled by a brain.

those elements which help create a mood and capture what you feel. Pay attention to the background and be sure that it is secondary to the subject and helps just as adjectives in a sentence to draw to the viewer into the photograph as you would want to do as writing does for the reader.



Kacie Anson playing against Clemson for Georgia Tech.

When only those things you see in the viewfinder start to evoke the same emotions you felt before reaching for the camera are attained should you push the button to capture what you intended. This is when you are then able to communicate with others more than a memory jogger. You will be creating new memories for your audience.

With a lot of practice a photographer learns how to isolate how the camera will see. This craftsmanship is how they will interpret the subject using various techniques to create emotional response from their audience.

The more passionate a photographer is about the subject, the better the chances of obtaining a successful photograph. If the subject has no appeal to the photographer—it is better for the photographer not to waste the time

of pushing the shutter release to  
make the photo.