



RYAN STUDIO

“OUR TIMES”

NEWSLETTER - VOL. 2

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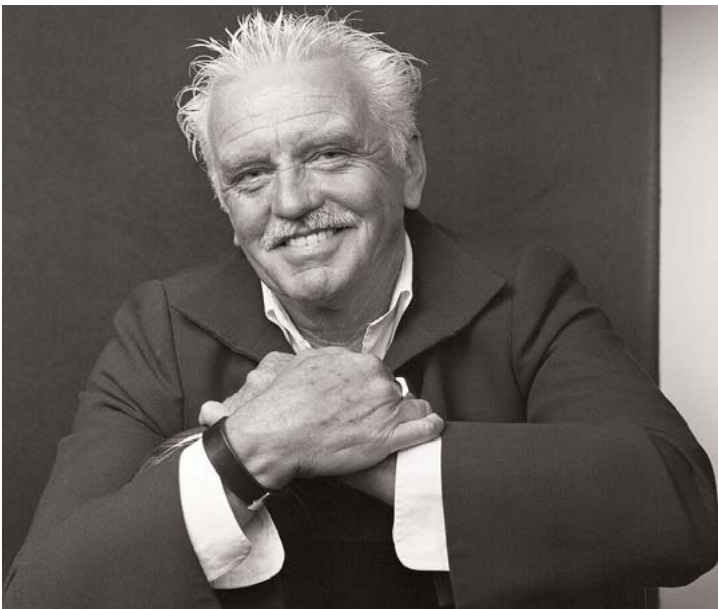
Dear Friends:

Thank you for your interest in this recently developed newsletter which will benefit clients in several ways including, keeping people informed of specials that the studio features at various times of the year plus providing photographic education for the novice. Working as a professional photographer and instructor over many years has inevitably led me to being questioned as to how I achieved a particular effect in my photographs, which lens or camera I used etc. Recognizing this need for information on behalf of the public, the newsletter will also contain a column titled "Camera Corner" which is designed to provide the reader with techniques I have acquired over the years. By sharing advice, it is my hope that the public will recognize a greater success rate when creating imagery than what they have been accustomed to. For the reasons previously mentioned, this newsletter has come to fruition and it is my hope that your photography will enjoy new levels of success!

Jeff Ryan.

RICHARD ROBINSON

In my previous newsletter, I was pleased to feature one of the National Arts Centre Orchestra's leading violinists, an accredited and accomplished artist. This month, I was equally honoured to have the opportunity to create a series of portraits of Ottawa's high-end fashion designer, Richard Robinson. The title "legend" has been used and abused by many over the years. However, when making reference to Mr. Robinson, there can be no denying his accomplishments and talent pertaining to fashion and design.



His abilities as a top designer have been augmented by La Chambre Syndicale de la Couture Parisienne in Paris as well as The House Of Fashion Of Christian Dior. His expertise has been recognized and utilized by numerous individuals over the years including members of the diplomatic core, politicians, artists, actors, singers etc. Many form the base of Mr. Robinson's satisfied clientele list. His intent and personal commitment is to make each individual feel nothing less than magnificent and at their very best when donning one of his designs. Upon entering his store, one is immediately impressed with the quality of garments reflecting the personal creative edge that he brings to the fashion world. In addition, his school of design is sought by an extensive line of admirers who are equally impressed with his seemingly unending talents. My



visit with Mr. Robinson and his full time employee Kadija,(see accompanying inset photo) which lasted for approximately 2 hours, was a most enjoyable experience punctuated with their uplifting personalities and kindness. I initially became affiliated with Mr. Robinson when I was contracted to produce imagery for the former United States Ambassador, Paul Celluci, at his personal residence in Rockliffe Park during the American July 4th celebrations. Many veterans of the Second World War and other prominent dignitaries attended this event, and all of us delighted in the performance of John McDermott who provided an emotionally, moving concert which touched everyone in attendance. When reflecting upon the accomplishments of Mr. Robinson and his ongoing success, one would expect "ego" to be a predominant factor in personality but this is not the case. This talented, modest, professional gentleman extends a very sincere cordial welcome to all who frequent his establishment and I am very pleased to refer to him and last month's featured guest from The N.A.C. orchestra as professional colleagues. Upon presentation of this second newsletter, it gives me great pleasure to welcome Mr. Robinson into my portfolio of imagery which I refer to as my "Classical Character Study Work". When photographing people on location, there are many concerns that I, as a professional photographer, must address pertaining to lighting angles, composition, backdrop selection, and film type to name a few. The photograph on the front cover was produced using two high-powered flash systems which were necessary to create both the main key and supplemental fill lighting. To further enhance the portrait, additional kicker and spot lighting was utilized giving the image a more three-dimensional appearance which I felt was needed due to the low light levels I was experiencing. The front cover image created on location in front of one of my portable backdrop systems was lit entirely with strobe

(electronic flash), while the environmental images of Mr. Robinson were illuminated with a combination of ambient light and the previously mentioned flash systems. When shooting environmentally, I typically create a blending of light between the ambience of the background, and my client, but will always make the individual before my camera take precedence over background areas should the need arise. Studio photography is unquestionably a more controlled situation pertaining to lighting and contrast control in comparison to location work. Absent are the problems of proper light balancing, colour contamination from multiple ceiling lights such as fluorescent, tungsten or carbon arc lights. When creating imagery in my studio, I primarily light exclusively with strobe ensuring perfect colour balance and negatives of excellent density and contrast levels. The "film",(not digital), used for my featured guest, was a medium-speed black and white product that I have used for many years which has proven to be dependable in numerous shooting locales. It provides an excellent range of tonality and contrast with minimal grain structure which clients would not find objectionable. Following the shoot, the film was gently hand-developed with mild agitation cycles. I personally oversee film development because commercial labs will not process film in the same manner. Unless you establish a good working relationship with your lab outlining your criteria of film development, you will end up with negatives that are less than adequate due to improper agitation methods and the chemistry used. The film format selected for Mr. Robinson's photo shoot is deemed medium format in nature, which will provide the user with exceptionally high quality enlargements if the accompanying camera system is equally professional in nature.



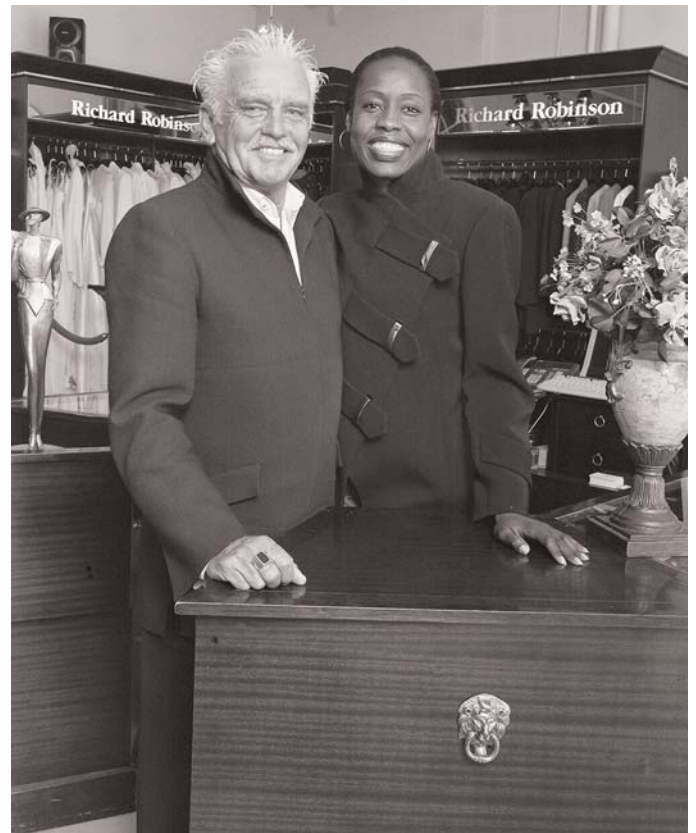
“SPECIALS” *Currently Being Featured*

- BUSINESS / EXECUTIVE PORTRAITURE
- PORTRAITS OF MUSICIANS SPECIAL
- BLACK & WHITE CHARACTER STUDY PORTRAITURE
- FASHION PHOTOGRAPH
- BABY PHOTOGRAPHY PORTRAIT PKGS.

CAMERA CORNER COLUMN

Focussing on your camera needs

Many years ago when I became interested in photography, I started with an instamatic point and shoot camera that housed a cartridge of film that was accompanied by flash cubes should the need for flash photography arise. This camera produced prints or slides in square format, and all that was required on behalf of the user was to aim it at the subject matter and shoot. What could be easier? No fussing with exposure, lenses or tripods. This is many a beginner photographer's dream. I was satisfied with these images for a few years, until one day when viewing my prints which had recently been returned from the lab, I realized that the images in my hand did not accurately represent the subject matter I had photographed. At this point, I started making a series of tests with my camera to determine if it was defective and not operating properly. A few rolls of film later, the same problems occurred. These included: improper colour balance and density of each image, over and underexposure, lack of sharpness, etc. I then made a visit to my local camera store presenting a question that many of my students to this day ask me: "why do these prints not look like the scene or the person at the time when I made the exposure?" Does this sound familiar to you? After conversing with the store clerk and unfortunately obtaining indirect and rather vague answers to my questions, I began reviewing several publications regarding exposure, film, paper characteristics, various lenses and processing procedures. Approximately six months went by and I realized at this point that my camera wasn't defective in any way at all but there were twofold issues that presented themselves. The first was that I was asking too much from such a limited piece of equipment and it no longer would represent my needs. Secondly, there are so many



steps involved between shooting the image and printing it. The additional steps I am referring to involve the people who process the film and print it. Having worked in a camera store that housed a processing lab, I can unfortunately attest to inaccuracy in the automatic print equipment, using chemistry past the expiration date and somewhat limited knowledge on behalf of the technicians pertaining to manual override exposure controls during the print process. These comments obviously do not pertain to the majority of photographic outlets but the reader should make efforts to direct their films to "qualified" photo labs with good reputations. Many novice photographers viewing dissatisfied photographs feel frustrated and tend to give up on photography.

However, if you have a good understanding of exactly what your camera is doing for you when you depress the shutter release, you can be assured that even a beginner will be well on his/her way to producing exceptional images with a limited amount of photographic equipment. In my opinion, equipment can essentially be broken down into two categories: 1) levels of necessity, and 2) levels of convenience. The more time you invest behind a camera, the more sophisticated products you are most likely going to acquire in the future. This is because you, as a photographer, will be maturing in your methods particularly when referring to pre-visualization of your subject matter and consequently, developing your own style of shooting. At this point, you may discover that you will no longer be satisfied with the limitations of your present equipment, and be forced to upgrade to produce imagery which more accurately reflects what your minds eye sees. On our next get-together, we will cover basic equipment that will deliver fine results at a moderate price range, and I'll also touch on the second-hand market.

With Good Wishes.....Jeff Ryan.



LIST OF SERVICES

- Family
- Baby
- Children
- Wedding
- Business
- Fashion Portfolios
- Photographic Restoration
- Black & White character studies
- Artistic Maternity Photography
- Graduation Portraiture
- Nature photography field trips

ABOUT THE PHOTOGRAPHER

Mr. Ryan is a professional photographer/teacher residing in Kanata offering numerous photographic services to the public. In addition, he is a contracted employee with The City Of Ottawa teaching photography and also hosts nature photography field trips in and around Ottawa. He has studied photography for 31 years and may be reached using the following methods:

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