



Photo: Masoud Soheili



Caroun Photo Club (CPC)

www.CarounPhotoClub.com

Bulletin No.2, Spring 2007

Message of the Editor

A big delay in our bulletin: Lots of problems! I hope we will have a quarterly bulletin, but it needs more activity of our members.

From this issue, CPC bulletin will be bilingual; this makes a reciprocal relation among our members worldwide. The experiences of the members will be transferred among them more; and they know them!

The next two issues have a limited space for the articles, who have published just in Persian or English. From the 4th issue, you can see the articles in both languages at the same time. So, we have a limited time to receive the translations; it expires on July 31, 2007!

Before taking a photo, a photographer thinks and plans! Without any thought or program, there would be no good photos. These plans and thoughts, with your method of working, the condition under that you work and your experience could shape an article, which introduce you and your works to the photography world; other photographers could use your experiences and your knowledge to promote their knowledge and their photography. Our Aim: An International Relation between photographers Worldwide, as well as Promoting their Photography Knowledge. The articles of Canadian Camera magazine are samples of this thought.

We will have translations of the Canadian Camera magazine to Persian too. A new section is determined to introduce the previous century Black & White Photographers, as well as interview with Contemporary Photographers; another section for Photo Tips and News. Critics on the members' exhibitions, interview with members and technical articles, as well as introducing photography books and magazines are the other parts of the bulletin. More photos will be published too.

Continuation, Increasing Quality, Publishing on time... and the Life of the Bulletin depends on our members; so we ask to send your works with some photos, to translate the Canadian Camera magazine articles, to send news and photo tips, to send your critics on exhibitions... all in English and Persian. If you don't know Persian or English, you can ask other members (or people) to do it; we will cooperate!

Thanks to Azin Rad, Malakeh Mir Pouya and Farzaneh Koochak Khani for their attempts for this issue of the bulletin.

All the articles in this bulletin are the ideas of the writers and translators; Caroun Photo club has no responsibility.

This bulletin publishes under the Copyright Law. No one is permitted to use or reproduce of the texts of the bulletin. Using photos needs the written permission of the photographer. We are not going to republish the photos, which are published in other publications; so, to visit them, please refer to Canadian Camera magazine...

Masoud Soheili

Editor-in-Chief

President of "Caroun Photo Club" (CPC) www.CarounPhotoClub.com

Representative of The Canadian Association for Photographic Art (CAPA) in the Middle East (www.CAPACanada.ca)

President of www.Caroun.com

Member of Photography Society of America (PSA)

Member of International Freelance Photographers Organization (IFPO), USA

Second Annual Photography Exhibition, Tehran, 2007

"Caroun Photo Club" (CPC) is going to hold the **"Second Annual Photography Group Exhibition"**, this year in Tehran. All the members of the "Canadian Association for Photographic Art" (CAPA) and "Caroun Photo Club" (CPC), could take part in the Photography Competition:

Subject: Free

Slide, Negative or Digital (Color) could take part.

Each member could send maximum 4 photos; among them, one *may* be chosen or not.

A Jury (3 Iranian Professional Photographers) will select the photos.

The list of the 3 members of the jury will be announced.

Each photo will have a code, and jury selects photo without knowing the photographer.

Each member should send the following documents:

- **Two 13x18 to 18x18 cm prints of each photo. Please write down your membership number of CPC/CAPA at the back of your photos; no name, no... Nothing more please!**
- **A CD containing TIFF, 300 dpi, CMYK files of the photos, 50x70 cm, including 3.5 cm white frame around. Please adjust the color, brightness and contrast of your works.**
- **A copy of your membership cards of CPC and CAPA on A4 paper; please write down your email there.**
- **Application form should be filled out for each photo separately. Please put numbers 1, 2, 3 and 4 on the top of the forms and back of the photos.**

Photos should be mailed to:

Masoud Soheili, PO Box 15875-6655, Tehran, Iran

All the works should be in Tehran before August 16 (Mordad 25). Works received after August 16, could not participate in the competition. Do not send the photos, which are exhibited before, or have taken part in other competitions.

All the works, which have not the determined specifications, will be canceled.

No material will be returned. All the CD and printed works remain in Tehran file.

Jury will select photos before August 21, 2007.

The selected works will be announced on August 22, 2007.

Caroun Photo Club has the right to publish all the photos on Internet or publish them as a calendar, book...

Prizes:

* The First Three Works (Winners), due to the idea of the Jury, achieve:

- a **"CAPA Medal"**, gold, silver and bronze,
- a **"CPC Honor Certificate"**,
- one year subscription of **"Profession: Artist"** magazine,
- a complete series of published **"Creative Photography Magazine"** (10 issues),
- Photography books of Iranian Photographers,
- a Pen and a Cap with Canada Sign.

* The Ten Selected works achieve:

- a **"CPC Honor Mention"**,
- Photography books of Iranian Photographers,
- a Key-holder and a Cap with Canada Sign.

The Winners and Selected Works, with a report, will be published in the magazine of the Canadian Association for Photographic Art, **"Canadian Camera"**.

A Permanent digital Exhibition of these works will be shown in this website.

If we can find sponsor, some 100 works, including Winners and Selected works, as well as 87 best works will be exhibited in Tehran. We are trying to publish a book of these 100 photos. The rules will be the same as previous year.

More details, including the list of the books, sponsors... will be announced as soon.

You can send your works **NOW!**

If you are not a member of the "Canadian Association for Photographic Art" and "Caroun Photo Club", you could **Register NOW** and take part in the Exhibition!

We will have changes till the August 16: Some prizes will be added... Please check the website for NEWS:

<http://www.MasoudSoheili.com/News/TehranCPC2007/01-TehranCPC2007.html>

Ten Tips for Winter Photography

Rosemarie Culver

Winter is full of challenging situations. So much goes on from snowing, thawing, freezing, drifting and blowing that winter is constantly changing. Learn good winter exposure techniques to take advantage of all winter's opportunities.

Following are ten tips for you to be a "winter photographer" rather than a "fair weather photographer".



Snow is White! To get the best exposure for snow, meter the brightest area of white snow and add 1 1/2 to 2 stops of light. It is very important to meter the brightest area of snow so it will show texture and shadow. Remember, your camera will make everything middle gray. That's why you have to add light to snow to make it white.

Compose First! Some zoom lenses change exposure throughout the zoom range, so compose the photograph first, and then take your meter reading from the brightest area of snow.

Blue Sky: On a day with a bright, deep blue sky, you may meter the blue sky. This way you do not need to make any manual adjustments to the camera settings. Since blue skies can vary, it is best to bracket up and down to ensure the exposure you prefer.

Overcast Lighting - Exposure! On an overcast day with dull light and little or no sparkle to the snow, an exposure taken from the snow of plus + 2 stops will ensure the snow is white.



Overcast Lighting - Composition! The snow loses sparkle and texture on an overcast day, so include objects such as buildings, fences, trees etc, in the Composition. This will add interest and impact to the photograph.

Fog and Mist with Snow! Fog and mist add mood and impact to a photograph. Take your meter reading off the fog and mist and then compensate by plus + 1/2 to 2 stops of light. This is the same technique for fog and mist any time of the year.

Ice Cycles and Ground Ice! Ice formations usually have texture and patterns. To accentuate these patterns and textures, meter only the brightest part of the ice and set your camera for plus + 1/2 to 1 stop of light.

Snow, Sun and Shadow! Winter is a great season for side lighting and backlighting because the sun is always low in the sky. Meter the brightest white snow and add plus + 1 1/2 to 2 stops of light. You may also meter a bright, dark blue sky but without any manual compensation.

Snow Color Varies! Snow takes on the color of the sky. If you want to take the blue out of the snow, place a warming filter such as an 81B on the lenses and then meter the snow your usual way. If you want to remove the warm light of morning add a blue cooling filter and meter the snow the usual way. See what you like first by taking a few test photographs.

Moving Color! Winter snow is beautiful but too much of a good thing gets tiresome.

Look for color to add to your photographs. If the color objects such as skiers, snowmobiles etc. are moving, meter the snow as explained above and then the objects that move into the viewfinder will be properly exposed.



Reading the space as an Entity

(Panoramic Photography)

By: Murat Germen (www.MuratGermen.com)

Abstract: No matter how wide of a lens you use, the perception area in a regular one-shot single photo is limited with the particular instance of the spatial sphere around you. On the contrary, when you photograph multiple images and stitch them together in order to widen the perception area, you obtain an entity that brings multiple instances of a particular sphere / world together in one image: A world that cannot be seen to the naked eye at one instance of time, an augmented perception...



Introduction: Usually photographs become visual entities by what is left out beyond the frame; the scene you picture is an isolated individual presence of what you happen to see at a particular fraction of time. Yet, what you see is usually dependent (partially or thoroughly) on some other components on the periphery of what you photograph. Therefore; the moment, character, theme, event or concept that you visualize should not always be abstracted from its setting that constitutes the whole. Panoramic photography as a medium of expression, gives you the opportunity the capture the whole, while still focusing on what you need to express.



Exposition: Regular panoramic photographs, frequently taken outdoors, catch the horizon line as a spinal element that aligns all parts in the image on one static baseline. Alignment, as we all know, is one of the most important Gestalt principles that make people perceive things as a group, and the horizon line is one of the most daily instances of this precept due to the fact that it secures all objects on earth on one line: Horizon line can be considered as the base point of gravity, the physical rationale of our existence on earth, the foundation... If you make the hypothetically linear horizon line fade and get distorted as a curvilinear unit, the perception of space changes quite drastically, since you happen to alter the regular order and sequence of things in the resulting image. Horizon line in this instance ceases to be the core of the scene; rather, it becomes a subliminal object, as a comparable element to others in the scene. The resulting visual conglomerate depicts the richness of space around us in a more detailed manner and yields an unintentional "collage" esthetics that in turn, leads to a "real" illusion.



By stitching multiple photos together and showing multiple aspects of a place / life all at once, the photographer has the opportunity to convey the "spirit" of the theme in a more comprehensive and furthermore "correct" way. In addition, this transmission process offers the beholder the possibility of generating self-associations beyond what the photographer suggests through his/her work. Another dimension of this practice is the presence of light within the panoramic photos. While you can depict one or two characters of light at most (sunny, cloudy, direct, diffused, overexposed, underexposed, highlights, shadows) in a regular one-frame photograph, it is possible to portray light with a richer variety in a panoramic photo that offers the possibility of recording many different states of luminosity on a single image.

Another advantageous aspect of stitched panoramic photography is the fact that the recording process is spread to different time phases and the result is an idiosyncratic synchronization of asynchronous moments. If there is a moving object / subject in the scene and if your panning motion follows this



object, it is possible to have multiple versions of the same thing on one panoramic image. This perceptual asynchrony offers a lot of potential in creating peculiar readings of places and life in general. Semir Zeki, in his two different papers, asserts that "recent evidence has shown that the processing systems are also perceptual systems in that activity in each can result in a percept without reference to the other systems; each processing-perceptual system terminates its perceptual task and reaches its perceptual endpoint at a slightly different time than the others, thus leading to a perceptual asynchrony in vision - color is seen before form, which is seen before motion, with the advantage of color over motion being on the order of 60-100 ms. Thus visual perception is also modular.



In summary, the visual brain is characterized by a set of parallel processing-perceptual systems and a temporal hierarchy in visual perception." Zeki's statement of "visual perception is modular" is very much compatible with panoramic documentation, since panoramas let us "gaze" at them in various time segments to discover new things in sequence by offering the richness of real life that can only be perceived slowly in modules.

Conclusion: One of the main characteristics of panoramic photography is its ability to let one perceive the object / subject / space of interest as an entity with relation to their surroundings. Many details on the periphery that would normally be left out in single frames become "centralized" in panoramic photography. As a consequence, you end up with a particular life form of its own kind, which turns out to be the synthesis of individual



forms, in other words a "sui generis" situation... This unique narrative can be extended to cubist works and Ottoman miniatures where unrealistic multifaceted descriptions can be observed, or reminds us of Piranesi's drawings depicting complicated interwoven three-dimensional worlds.



References:

Moutoussis, Konstantinos and Zeki, Semir, 1997, A Direct Demonstration of Perceptual Asynchrony in Vision Proceedings of the Royal Society of London, Series B 264 393-399

Zeki, Semir. Forthcoming. Parallel Processing, Asynchronous Perception and a Distributed System of Consciousness in Vision. The Neuroscientist.

Doors, Farzaneh Koochak Khani

Doors,
Persons,
Types, genres, colors and moods,

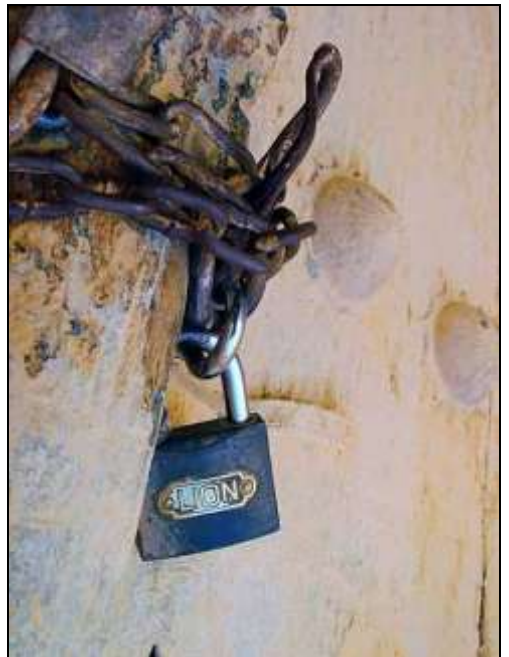
Each door delivers me to a person,
Each person leads me through a door,
To a person through a door,
To a door through a person,

Beware!

There are blank areas,
Neither doors nor persons,
And one could see the blank itself,
Confused with the image of types, genres, colors and moods,
And the endless chain of doors/persons
Locked, in no end cycle

Let me rest alone at silence,
With my wooden limbs,
Craving for a gentle encounter,
Uselessly sought at ironsides,

Come in, you may pass through,
Only if you oriented by
The odor of my wooden limbs.



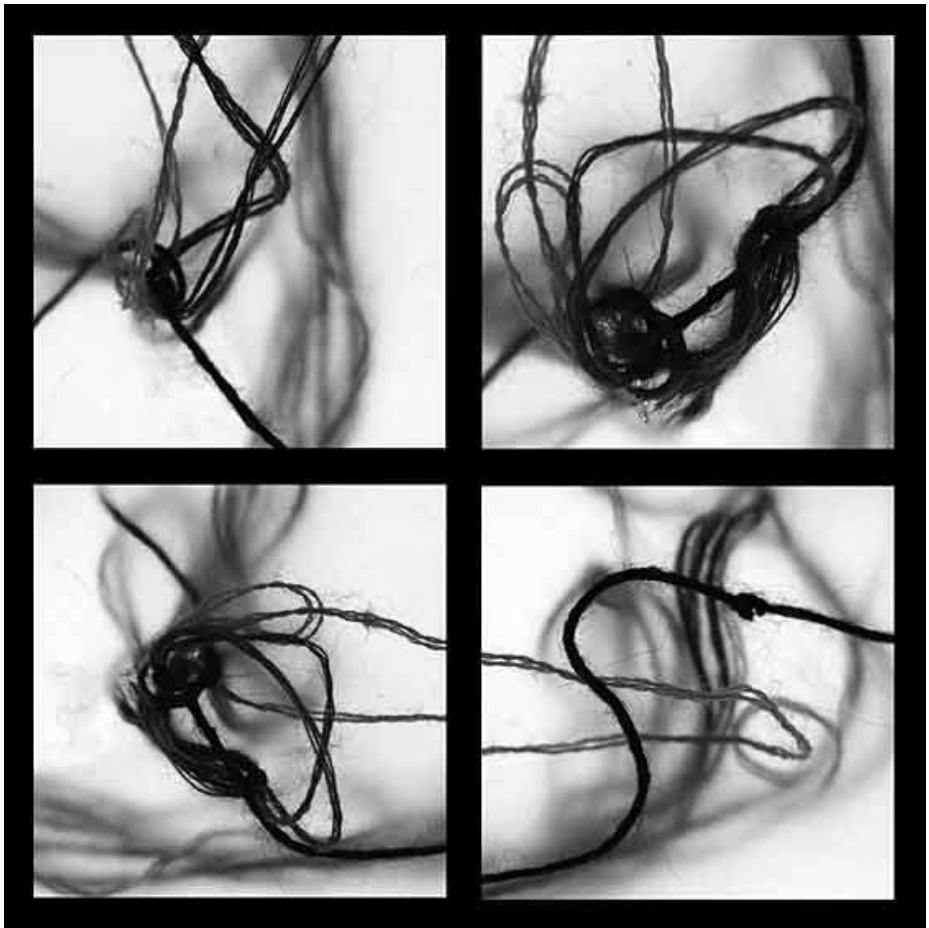


Farzaneh Koochak Khani

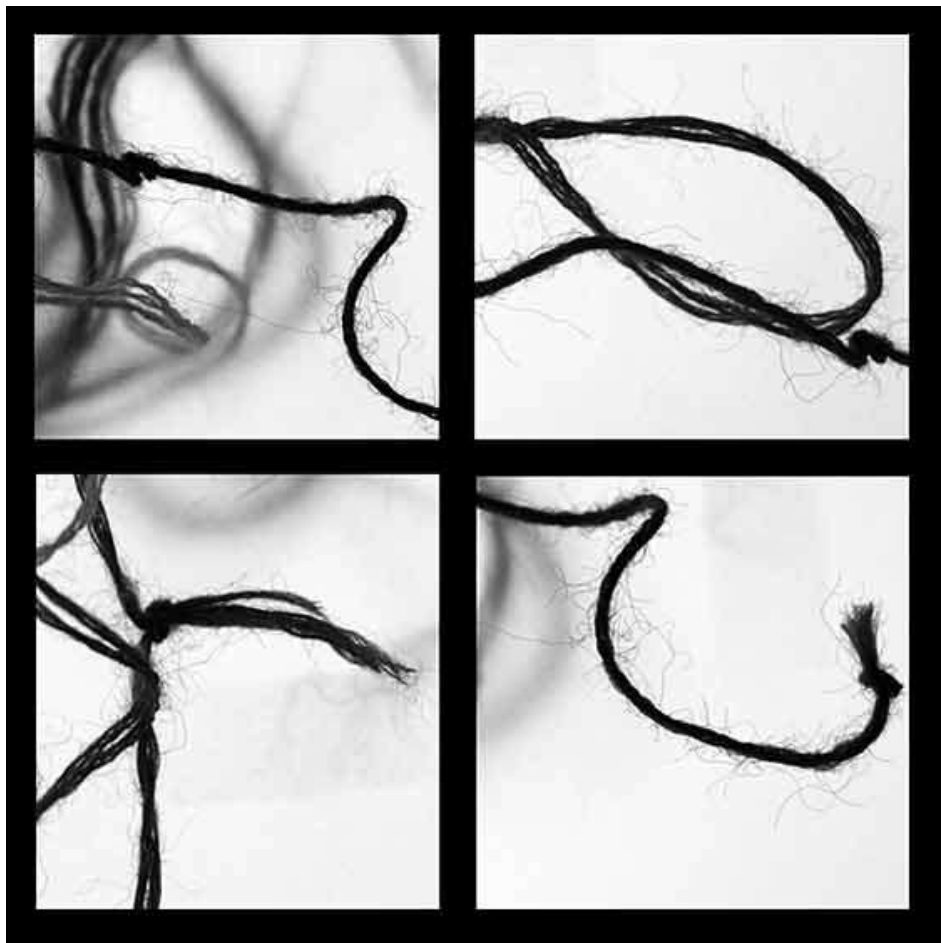
Thread Coil Maze of Mind

Azin Rad, Winter 2006-7

In the twenty first century we are facing some crisis, like shortage of water, pollution, poverty, hunger, war etc in the world. Though living in worldly village negotiations we become lonelier day by day. Technology is breath taking, we leave everything to computers so, and human relations fade away day by day. The last generation does not wants to leave room to the young ones and the young are becoming refractory and unruly. Faith, spirituality divinity and unity became an old story, some profiteers charging enormously, try to impose and teach us spirituality. The meaning of equality and brotherhood should be found in ancient literature. In the gray city of "Tehran" there is no sound of laughter, mornings are spent in traffic, and for a leisurely hour at night we have to run the whole day. We do not see happiness in face, there is only amenity between people.

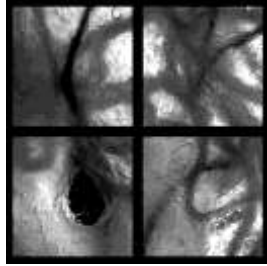
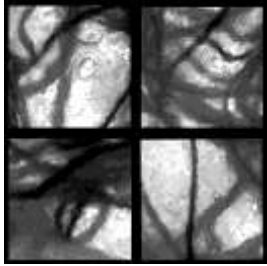


Beautiful sweet talks are forgotten. No one dreams sweet dreams! There are no responds to your greeting and smiles; no one worries about anybody else. You have to think about charge before you ask for some help; in this chaos we use each other as a ladder, which we break after using it before someone else would use it. We keep all these in our minds, but there is no time to be wasted, no opportunity, we must run. Problems are forming in our brains like threads woven and twisted in knots together, the more we search for a starting point (less we find).



The more it moves and twisted, I should do something before the chaos spreads, I took my camera and in my small studio, which consists of a dining table and a few white and yellow electric bulbs, want to deal with the knots. Colored rug threads, I put the threads in water and then in to the freezer, it froze, maybe the time to open the knots, it needed speed to act before the ice melted from the warmth of the bulbs. I knew that to open some knots of mind, time was not enough, the knots were melting, so I

used starch, the threads were soaking in the starch. These photos I took against the light white and yellow gave a special beauty to the threads. In some frames I put the threads in a parallel position to prove that our reason needs to be dissolved. In the end it was becoming a frustration I had to shut some threads without ice or starch, so I use the maze light, I stuck the knots on Calk and the Calk on the window glass, with a few small cuts on.



I drew out some of the threads and knots out, and then I closed the Frame so that nothing of the window and the Calk could be seen. It looked romantically pretty, the threads behind the Calk did not looked sharp. And the threads over the Calk were so sharp, so that all the stuffs of the threads could be seen. In the end using four square frames I finished my work every frame a knot and some threads. As we use our brains in these positions, and as we separate the political financial, social difficulties, the frame and cliché are one. The knots are different. I called the collection? Thread coil Maze of Mind? May we found the way to open the knots?

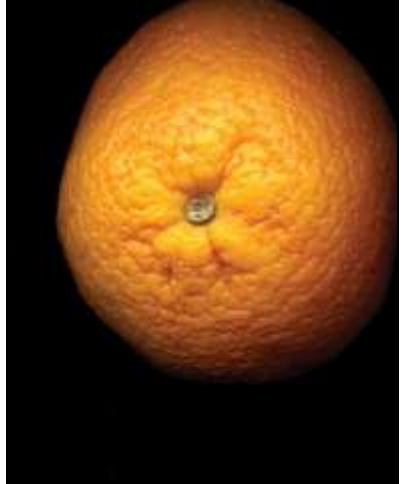
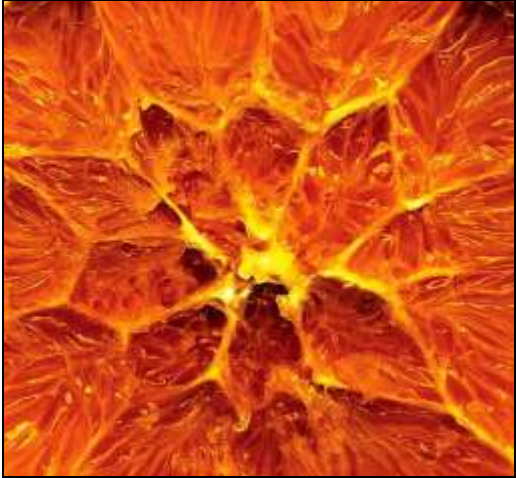
Scanography

Masoud Soheili (www.MasoudSoheili.com)

Digital Technology opened a new world to photographers. During its development, new products were manufactured to replace film technology. But, do the designers and manufacturers know the different applications of these new productions?



Scanner was made to make picture from photos and texts. Later, it was used to take pictures from old documents, photos or pictures to make a digital file, which was done before by a film camera, copy stand and 32 ASA negative film. But, its application still didn't finished. Using scanner instead of camera was continued. Things, which their picture of their surface was mentioned, put on scanner: tile, ceramic... Advertising companies and graphic designers, as well as photographers, put tiles on the flat of scanner and by using Photoshop made ads.



To test, I used from an Epson 1670 Scanner. I started with the subjects with small dimensions, as shells and I added the dimensions with different subjects little by little. For the last test, I put a camera on the scanner. The result was good. Scanner acted as a camera.

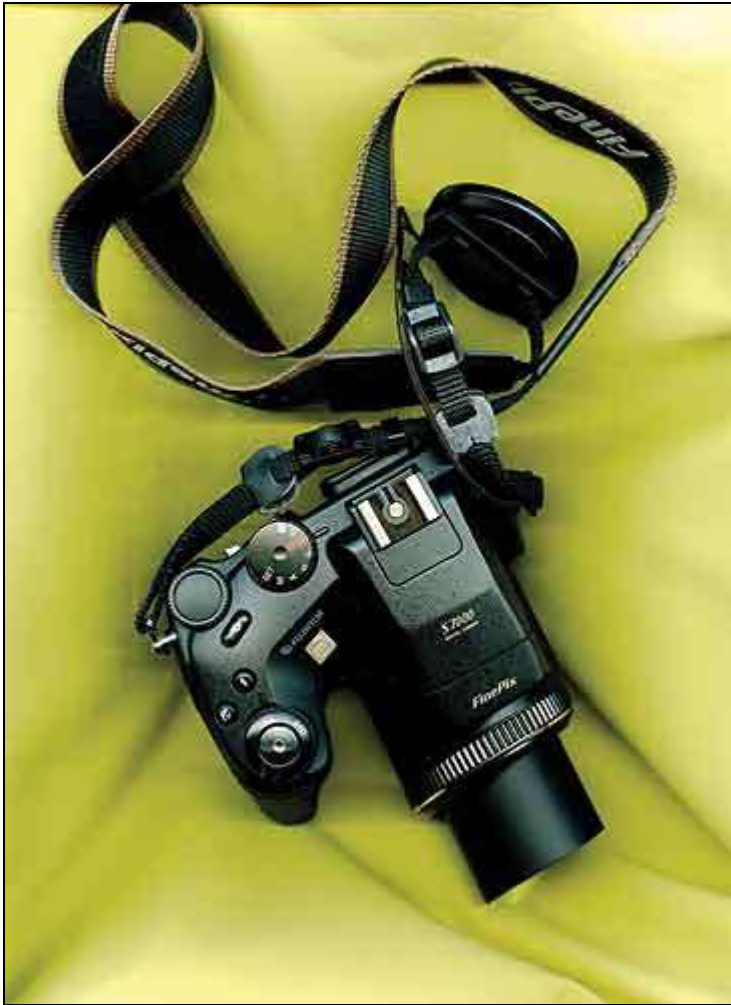


I put some shells on the flat plate of the scanner. First, I put a black board on the shells. Then, I did it with the board. The result was almost the same, but the first was a little better. The background was black in both methods. If we don't want the black space between the parts (shell, spaghetti...), we can reduce it by filling it out by some other shells... Unless for glass, liquids (in glass vessels), metals and some dark things, it was desirable.



White background is suitable for metals, glass and liquids. Choosing background for dark subjects is mostly based on personal taste. Yellow background is suitable for a black camera. Due to the lightening of scanner, always we should correct the color of the background, or we can change it complete by Photoshop. Using textiles as the background is not always

accepted, because its texture would be shown in detail, but fine textile has a rather good result.



Due to the high light of scanner, small dust (on the subject, on the flat of scanner or on the background) would be photographed. If there's no background, and the door of scanner is open, dusts over the space of scanner would be photographed too. So, we should clean always the subject and the scanner.

Photos are fine, until 2 to 3 cm over the flat. More sharpness could be accessed by using Photoshop (Sharpness Key), but dusts will be determined more and we can see some white points in the background. Anyway, it should be corrected by Photoshop too.



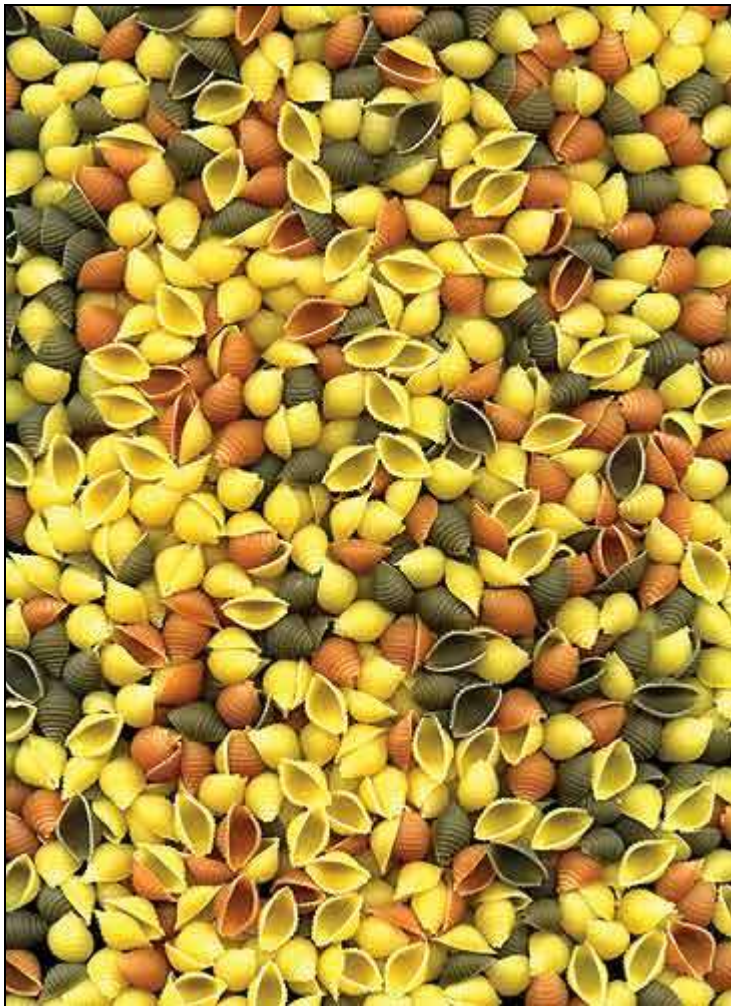
As we can choose the desired dpi in this method of photography (with better scanners, this ability increases), we can take photos of details. By using resolution of 3200, we can take picture from the details of a 2x2 cm stone. We can have fine details of the texture, which is itself a Digital Painting, as well as a good Macro photography. Camera could not take such a photo.

The main difference this method of photography with taking photos by a camera is that we cannot control the light. Scanner acts as the photographer. But, the photographer can control it somehow by changing the location of the subject. This method is very useful in advertising photography, which needs high light, in Macro

Photography to take details, and for painters to have abstract pictures. Photographer will develop it in their work!



With creative use of scanner, the photographer could create artistic works, even if there's limited control on the lightening of scanner. He/she can create new different work, which is completely different from that is taken by a camera. In macro photography, scanner can take detailed fine pictures, which the camera couldn't. Complete control on changing color, contrast and level of the subject before scanning is available, more powerful than the white balance of a digital camera.



Do not forget:

- 1- Clean the subject and remove its dust completely!
- 2- Clean the flat plate of scanner. A hair-drier will remove the dust well.
- 3- Put the subject very slow on the flat of scanner, so the glass would not crushed.
- 4- Do not put heavy things on the scanner.
- 5- If you scan wet or oily things, clean the glass as soon as possible.
- 6- Using no background results a homogenous black color of it.



Desert

Masoud Soheili (www.MasoudSoheili.com), 2005



Photo: Masoud Rahimi

Deserts, covered with powered sands, with the difference of the temperature of 55C (100F) between days and nights in the summer (15-70C, 29-129F) and almost the zero humidity, are covered most of the semi-equatorial zones, seldom some clouds. And, just where a fountain of water is found, a village or a city is located around it, of course, with desert's khaki mono-color, and some green grass beside, too.



Most parts of the Middle East countries, and among them Iran, are covered with such deserts. Regions with not less inhabitants, which all had adapted with the climate and the special conditions of life.



Hot sunshine and dry climate have made sympathetic people; seasonal winds have made relax and conservative people, and soft lines and surfaces of the environment have made these people calm. People, who have accepted these conditions of life, with maxi-bright-colorful clothes that make better the mono-color of Kavir, and with dark thick skin, as a result of hot sun in the prolonged ages, have got habit to this weather. Thus, it's too easy for photographers to take special portraits from desert's people, even if they're religious.



At the pick of the shining of the sun, noon to near evening, social life is dead. People escape and resort to their private houses. And naturally, night is longer, and also special historical interest to opium.



Slow rhythm of life, Leisure from the heat, and as a result, lower level of life, and antiquity of these regions that has resulted to attract tourists, caused handicrafts fixed itself in such regions, and at the best, a part of its tools has improved: Carpet weaving, Kilim, Zilu, Jajim, Shar-weaving, Textile, Pottery, Ceramic...

Kavir have been always the cradle of the religions, Zoroastrian, Hindu, Jewish, Christianity and Islam. Chak-Chak of the Zoroastrian is located near Yazd, the desert city in Iran, as Benares of Hindus in India, Mecca of Muslims in Saudi Arabia, and Jewish Jerusalem in Israel, all in deserts. These people are also so believed in the traditions and the ceremony of their ancestors, and also superstitions.

During the prolonged centuries and ages, hot sunshine has formed a suitable architecture in the desert regions. By using special materials from the soil of Kavir, the suitable structure is made. High and thick walls, high ceilings, basins, fountains and ventilations towers (Bad-guir), which make the suitable climate in houses to live in summer, with no modern conditioning system.



A group of the animals of this planet have verified themselves and live easily in such deserts: sleep at day and night life. Scorpion, a race of black wildcat... and camel, coach of the desert; and, surely, the human is safe at days. One of the best races of the cats in the world, with long soft hair, belongs to Yazd, the desert Iranian city.

Kavir has its special agriculture: Pistachio, pomegranate and poppy; special foods and confections, sweet, and sweet; and tulle cloth to get rid of insects at nights.

Light rush, soft lines and surfaces, mono-color and homogenous environment, in opposition with bright colorful human colors, make photography easier and more attractive, if the photographer bears the hard heat. Using 100 ASA daylight film results good photos: closed aperture, high shutter. To have a better blue sky, Konica film, which is produced with more blue color and polarized filter are proposed. Small green covering of the environment at the margin of the frame completes the khaki color of the desert and the blue of sky, and the colorful folklore clothes decorates it. The spread of Kavir mandates the use of wide and fish-eye lenses. And, Panorama photos are the best. And now, with such info, each



photographer, with his/her personal ideas, could plan completely how to take photos in desert.



Pistachios



Old Weaving Machine

Tilt & Shift in PhotoShop

Raheleh ZomorodiNia

In architectural photography having parallel vertical lines and correct horizon line is very important.

This happens especially in 35mm camera. But using tilts and shifts in large format, and sometimes, medium format such as flex body or PC lens, which is designed for architectural purpose, avoiding crooked horizon or vertical lines.

These days by using computer software can do the lens correction. Grid helps you have straight lines. First open Photoshop CS2 and go to filter menu then distort and choose "Lens Correction" there are some functions in this window. Here you can see the grid on your picture by clicking and drag on picture towards vertical or horizontal lines you make it straight.

In some lenses (especially wide angles or the one which don't have good quality) you may have darkened corners. You can move vignette sliders to right in order to make corners lighten.

Sometimes in wide shots you may have distortion, it is seen in a wide-angle landscape, which horizon line is clean. Remove distortion is your choice.







Interview with "Murat Germen"

Turkish Photographer

By: Masoud Soheili, Winter 2006-7

- Who inspired you to take up photography?

My father, being a city planner and academician, used to take a lot of photos. He did not necessarily encourage me to do photography but he subtly gave his camera to me one day (a Nikon F2 for the very first camera) and I was surely attracted by the entire process.

- Why you had "City Planning" education in the University, the same as your father did?

At the beginning, I thought it was an ideal field to work in. but then I discovered that planning is not done by city planners, but by capital owners, land speculators, bribed municipality members, car factory owners and so on. So I gave up being a city planner, since it was way over my reach. I always fought to be a free mind and to stay as much independent as possible from the main stream.

- Then, why did go to the Photography?

There is much less money and actors involved in photography, as compared to city planning and architecture and therefore more freedom. As I switched to photography, I was able to catch the autonomy I have been seeking for years. When I am assigned a photography task, people usually give me a small brief and let me do my own stuff; they never interfere with what I am doing.

- What was the reason of this change? Your youngness...? Many people do this!

no, not my youngness. I was smart enough to start practicing something that I always loved/will love. Many people in the world do things they do not honestly love / own, this is a pity; our life is not something to waste by the meaningless requirements of the prevalent system.

- Do you have any role models (photographers) that helped shape your style?

I wouldn't call them role models, but I love Andre Kertesz's work for being ahead of its time, I appreciate Bernd & Hilla Becher and Düsseldorf School of Photography for proving that photography without people can be considered as artwork, David Hockney for creating unique work that is timeless in the history of photography, Margaret Bourke-White for her amazing esthetics and social awareness, Charles Sheeler for bringing his unique painting approaches to photography, Josef Koudelka for being one of the greatest documentary photographers and also being able to make a major shift to a new photography (Chaos series) in the late years, Michael Wesely to bring a new dimension to the relationship of moment and photography, Gregory Crewdson for proving photography as cinematic language is possible. I am sure there are other names I forgot, but this is what I can think of right now.



- What is the underlying philosophy behind your photographs?

Photography is an opportunity for me to find things that people usually ignore and then bring them to light in order to make people reconsider their ideas on such disregarded matters. I am not very interested in extraordinary things since they are always covered by many people and receive more attention than needed due to mankind's unending and easy

interest in celebrities, fame, sensation, etc. I feel like concentrating more on ordinary things and catch any possible latent extraordinary dimensions in regularity.

- Has the photographic arena changed much over the years, especially now in the age of digital?

In old year's taking a decent photo with good lighting and focus was enough to make you a master. But now cameras do this automatically for you and masters at this point have the responsibility of thinking about why they create photographic images and share them. Being at the right place in the right time is not enough for creative photography practices anymore, there should be a new dimension to be added by the photographer as artist. Digital imaging, by increasing the number of images taken on earth, will surely help us in speeding this refinement process up.



- What do you see, and what do you think on Black and White Photography?

There is not a particular thing that I am committed to see. But I can say that I sometimes concentrate on extracting beauty out of the ordinary. It is easy to take ordinary photos of extraordinary things but more challenging to take extraordinary photos of ordinary things. I do not have a particular

attraction to black and white; I am more a “color” guy. I love looking at B&W photos and producing them also when necessary, but I never think in B&W at the very beginning. if we talk only on the graphical level and forget content for a while, I believe it is more difficult to make a decent color photo as compared to a B&W photo, since B&W mode neutralizes color areas that may otherwise look incompatible in color mode.



- Which factors make your decide to take B&W or Color photography for a project?

I always see and take in color and convert to B&W if I see potential in a particular photo / series. If I have to work in difficult light conditions I may prefer to switch to B&W, since the problem of color shift / cast disappears and noise / grain resulting from low light conditions look more compatible

with B&W (and I believe this is sometimes why the documentary photographers work in B&W).

- Which kind of photography is more attractive for you? And on which field you work more?

What I do is somewhere between conceptual photography and urban photography. Some of the stuff I am producing falls into the category of the German Düsseldorf School of photography originally initiated by Bernd & Hilla Becher. I am not very interested in travel / nature / journalism photography as art; I naturally take such photos now and then, but i tend to archive them as stock photography to sell.



- Could you please define the different kinds of photography, as Nature Photography, people, Photojournalism...

Nature photography is like expressionist painting practice to me, you get impressed by what nature gives you and want to share this with others. Even though one has to be a competent photographer to take great nature photos, I do not find the practice very creative: nature creates and you witness... great nature photography was done by people like Ansel Adams, but it is not very much possible to create better photos since the nature does not get better. It actually gets worse since we work hard on destroying it...



People photography is a delicate issue. Sometimes people are included in the photos without thinking much, as if all photos including people must be considered "beautiful." there are some prejudices about the existence of people in photography. i do not agree with some people's limited idea of "there is no photography without people." this is a highly absurd statement, since in a notable percentage of the world's contemporary photography examples you see no people nowadays. One must understand that photos without people still carry the traces of the people; you do not have to see

people in photos in order to perceive the narration of a life. And sometimes, if you do not include people in photos, the audience has more chance of creating their own narratives, since they are not offered enough clues about what is going on: the photo keeps it mystery. Human figures in photos always tend to be too central and may steal the leading role even the subject of your work is not directly humans.

When photojournalism is presented and sold as art, I think it betrays the subjects of the content that it covers. While the problems that are covered by photojournalism still persist and people in photos continue to suffer, the photographers sometimes get awarded or have a drink at the exhibition openings; I find this very unfair and consider it as exploitation. If photojournalism is used as a means of awareness (in various broadcasting platforms) about what is going on in the world then I find it very necessary and sublime.

- What is artistic photography?

The definition of artistic photography depends on one's definition of art. What is art for some people may not be art for some others. This is why I do not care about my own work being considered as artistic photography, for instance; I call my own creative work as "exhibit work" in order to avoid the time-wasting debates on whether it is artistic or not. Art has many levels of definition, sometimes we tend to say "art of living," or "state of the art." the word art in these phrases is not exactly the same thing as "art" to be exhibited.

- What is creative photography?

Creative photography is work that reflects one's inner world with a genuine and idiosyncratic way.

10- What is the relation between creative photography and artistic photography?

Well, it is the same thing again: it depends on one's definition of art. My personal opinion is creative photography can sometimes be artistic photography and vice versa.

- Do you see yourself taking photos until a ripe old age?

Yes, yes, yes:) There are so many things that can be done that I hope my physical conditions will allow me to do photography until very old ages (Kertesz took some remarkable photos at his 90s).

- Any words of advice for our readers in trying to take photos like yours?

Do not follow the suggested agenda, do your own thing...

- Finally, what is your preferred gear?

I have been using Canon for a long time since Canon has an amazing range of lenses, including the much loved 24mm tilt+shift. The lenses I use the most are 24mm tilt+shift, 75-300mm zoom, 50 mm f/1.4. For people photography I prefer to use a digital compact camera, which happens to be a Canon PowerShot Pro1 at this moment. I am anxiously waiting for a 22-25 MP SLR body and 12 MP compact camera from Canon.



News-Photo Tips

Masoud Soheili

Photo Kina- Professor Fritz Gruber

Professor Fritz Gruber, The founder of Photo kina, passed away on March 31, 2006 in Koln, the German city where he was born 96 years earlier. Cologne, as the city is known in English, is the home of Photo kina, the famous photographic fair that Gruber founded 55 years ago, from the ravages of World War II. Held every year, the Photo Kina is the world's largest photographic show, with more than 1600 exhibitors from 45 countries in 11 huge pavilions. Gruber presented numbering some 300 by the time of his retirement in 1980.

Copyright

Laws

In addition to the * symbol and your name, photographers must include the year it was shot. There's lots of copyright info at www.CopyRight.gov.

Moon Photography

If you're going after just the moon, with no earthy foreground, in shadowy foreground, use a split neutral-density filter to protect the moon from over exposing, as you set the longer shutter speeds required capturing darker foreground detail.

Digital View for Film & Digital SLR Cameras

Some photographers use an extra compact digital camera for people photography, because of its rotating LCD. These cameras let photographers take photos from the people, without shooting toward them. Zigview-R is a new product, which could be attached to the eyepiece of almost every DSLR and film SLR cameras (Nikon, Canon, Minolta, Pentax, Konika...), so the photographer does not need an extra compact.

A rotating vertical to horizontal visor:

- 1- 2" screen, 1.3 mega pixels CMOS sensor, low resolution 39000 pixels, 1.6x1.3 inches size
- 2- It can zoom up to 2x magnification for critical look; B&W and negative look too
- 3- Built-in rechargeable lithium battery, which operates for 6 hours, after 3 hours charging (100-240 volts)
- 4- Some more options for nature photography
- 5- Screw, screw-driver, carrying pouch, AC charger and eyepiece

connectors come with the Zigview-R; Price: Some US\$300

For more info, contact Argraph Corporation at www.ArGraph.com or 1-800-526-6290.

Mercury-vapor Lamps

Your photos would be red in such light conditions for photography. Set Custom White Balance, using a white or gray paper.

Panorama Photography

You can create panorama pictures by:

1. Adding some devices to the camera
2. Software to montage several images into one.
3. Using special lenses
4. Hasselblad XP Camera (or those of Chinese ones)
5. Usage of large format back on medium format camera (like 6x12 on 4x5)
6. Adding a ring behind lens (it works as a shift does!)

Adobe Photoshop CS2 'Lens Correction' filter can modify Chromatic Aberration, Vignette, Shift and Tilt.

If you intend to merge some images into one panorama picture, certainly use tripod!

Equipment Distributors for Panorama Photography; Panorama Tips

www.ArcSoft.com: Panorama Maker 3.0 photo stitching software

www.BogenImaging.us: Bogen (Manfrotto) & Gitzo tripods & accessories

www.bhPhotoVideo.com: Hama double spirit level & Kenko extension tubes

www.Zoerk.com: Zorkendorfer lens adapters & tilt-shift devices

www.ReallyRightStuff.com: Quick mounting plates, focusing rails...

www.CalumetPhoto.com: Lighting equipment, reflectors, camera systems...

www.PhotoFlex.com: Light modifiers, soft boxes, umbrellas, reflectors...

www.ApogeePhoto.com/Laird_Photo.htm: Tri-pads, camera rain capes, ground clothes...

www.fjWestCott.com: Lighting equipment & light modifiers

www.hpMarketingCorp.com: Wista cameras & view camera adapter

www.HorseManUSA.com: Horseman cameras & view camera adapter

You can find some tilt-shift attachments, view camera-like devices that convert a normal SLR into a mini view camera, panorama maker software that you could stitch images together in the computer to create composite panoramas, lenses...

Canon lenses: TS-E 24mm f/3.5L; TS-E 45mm f/2.8; TS-E 90mm f/2.8

Nikon lens: PC Micro Nikkor 85mm f/2.8

Hasselblad XPan is a panorama camera; there's also a Chinese one like this. You should find a second hand, as they are not produced more. If you put a bigger back (as 6x12) to a 4x5 view camera, you'll have panorama photos!

Adding an extension tube behind a lens, gives you the ability to shift! You can fix crooked buildings, bulging centers, wonk horizons and dark corners with Adobe PhotoShop CS2's new "Lens Correction Filter". Do not forget to take photos on tripod, if you're going to stitch images together to make a panorama photo.

Glowing Photos

Do you prefer a warmer look? Yellowier & golden tones could make a picture cozier and make subjects look healthier. For quick switch to warmth outdoors, set your white balance to the "Cloudy" setting in sunny conditions, the best at the sunrise or sunset.

Exhibitions 2007

Hana Kamkar, June 8-17, 2007, Tehran

The first group Kurdish photo exhibition is held in Tehran. Hana Kamakar, member of CPC & CAPA, is one of the three photographers of this group. These photos are exhibited at Nikol Gallery. Subject: "Rojawa"

Mohamad Rahmani, February 28-March 7, 2007, Tehran

Mohamad Rahmani, member of CPC & CAPA, had an individual exhibition from his digital photos. These photos are exhibited at Arasbaran Cultural Center, Tehran.
Subject: "Free"

Group Photography Exhibition, February 23-28, Tehran, 2007

A number of the members of "Caroun Photo Club" and "Canadian Association for Photographic Art" have a group exhibition of their digital photography at "Haft-Samar Gallery", Tehran, 23-28 February, 2007: Afsaneh Sheikhi Mohammareh, Ali Horrieh, Ali Kalate, Anoush SaeedNia, Azin Rad, Daniel Soheili, Darianaz Gharibani, Esmail Behzadi, Farhad Varasteh, Farideh Taghian, Farnaz Monjazi, Farzaneh Koochak Khani, Hassan SarBakhshian, Malakeh Mir Pouya, Massoud Karimaei, Mehri JaLashgar, Mehrva Arvin, Minoo Iran-pour, Mitra Samadi, Mohammad Javad Mohammad Beik, Nastaran Mir Sharifi, Raheleh ZomorrodiNia, Sahar Seyedi, Saman Dezyanian, Shirin Madani Subject: "Free"

Maryam Fakhimi, February 16-28, 2007, Tehran

Maryam Fakhimi, member of CPC & CAPA, had an individual exhibition from her photo installation (Photos are printed on canvas). These are exhibited at Mehrva Gallery, Tehran. Subject: "Anticipation"

First Annual Photography Exhibition, February 14- March 14, Isfahan, 2007

"Tehran Photo Exhibition 2006" is re-exhibited at the Contemporary Arts Museum of Isfahan City, February 14-March 24, 2007. Opening day: February 14, 2007, 16:30

Nariman Chaichi, January 5-02, 2007, Tehran

Nariman Chaichi, member of CPC & CAPA, had an individual exhibition from his panorama photos. These photos are exhibited at Cafe Aks, Tehran. Subject: Turkmen

A Review on Tehran Photography Exhibition 2006

by: **Ali Reza Yazdani**, Fall 2006

Translated to English by: **Babak Rezaie**

National Association of Photographic Art (NAPA) and Color Photographic Association of Canada (CPAC) merged in 1998, which led to establish The Canadian Association for Photographic Art (CAPA). Masoud Soheili is the representative head of CAPA in the Middle East. He devoted a lot to expand his activities in the past few years. Numerous artists in various fields have been introduced in his website (www.Caroun.com). Shortly, he has focused on inviting photographers to CAPA. He managed to accept 130 new members for CAPA to link them overseas. Some of the members are admitted to International photography competitions in USA, China, Japan, England, The Netherlands... to show their works.

The First CPC/CAPA Exhibition-Competition was held from November 3 to 8 in Haft Samar Gallery in Tehran. The Jury were Ms. Maryam Zandi, Mr. Nasser Taqvai and Mr. Esmail Abbasi. Next year, the competition will be held in Tehran, and two years later in Canada with international Jury.

I failed to attend in the exhibition for some reasons, and see the works on walls; but later, I found them arranged side by side on the floor of his

studio. I reviewed them on the monitor of my computer over and over, which resulted in the brief note you're reading on.

Nima Nasseri depicts a tertiary picture of the underground train (metro). In the first photo, eyes track the whole points of picture thanks to the variety of optical elements and go out in the vanishing point. The top half of the dark space added more balance and has created an interesting form. The fast escape has reduced the surface of the left wall and has resulted interesting break, while it is transparent and did not blocked the scenes behind. In the second photo, which the train I stopped, a lack of variety in space is overwhelming, as well as the closer space; so, after a short pause, eyes are drawn from front view of the train to the vanishing point very quickly. In the third photo, train, which is front more, has filled out the whole left half completely; our eyes could not find any tension to turn around the front spaces of the photo, and are drawn to the vanishing point terribly, because of the closed space. The artist put forth numerous faults by dividing the artwork into three.

Murat Germen, a Turkish artist, depicts two-dimensional people in solid black. The arrangement of bodies is dramatic; of course, it would be more excellent if the reflection of them turned out on the ground.



Murat Germen

Mina Momeni presented a work titled "Dakhil", cloth tied to a network with a fabulous motion. They look as if they're not any more cloth, ascending to the sky like vapor and fume. Closed format and dark space at the back of "Dakhil" play an important role in revealing foreground.



Mina Momeni



Batul Mokhtari

Batool Mokhtary depicts a man, with his bared arm that generates an intense contrast in color, form and concept against the woman's veil and low-key colors of the picture, while he's held black umbrella over the head of the woman.

Azin Rad dominates green values of shades enormously by exposing light over broken pieces of glass. Red color with the dominant green could turn into a potent and fascinating expression, if it wouldn't be combined with green values. Fundamentally, arrangement of her composition for photography is not eye-catching.



Azin Rad



Homeira Yaseri



Shirin Madani

The masks, photographed by Homeira Yaseri, carried great composition with predefined and strong structure. It seems everything is applied for expressing deep lull and silence.

Amir Saeed Gorji's work is a look over the earth from the sky. A pile of vapor blurred some part of the scene down. But huge chimneys in the middle of the picture, with good arrangement, drawn our attention towards them. The chimneys, standing up in the green field, imply threat by no harmonious form and color.

"Expectation" is a work by Ardalan Ghahari. The Square frame of "Dakhil", in the center, attracts our view, while twisted old man's head and his anxious eyes distract us out through the format.



Ardalag Ghahari



Guity Shojai

Athena Hajai-zadeh's "Starlings" presents Imam-zadeh mausoleum, in the midst of the picture. It seems it's far away in the desert. Thousands of starlings fly in a waving manner over the mausoleum created a colorful life.

Daniel Soheili depicts an incredibly scene of some cloud, shaping something like a cap, over a mountaintop. Every visitor wonders if it's natural or artificial.



Daniel Soheili

The "View", which Guity Shojai has selected for her shooting, starts from green in the foreground and extends into a soft deep gradient ascending. In the top first third of the picture, earth changes its form, creating red and dark green. Another hill, in the far left, breaks the continuity of the horizon. Then at the top end of the picture, The eyes of the visitor experience the open blue space of the sky; later, after a view-break, it creates a tension to return to curves and dramatic colors of the earth.

Hassan SarBakhshian has shot the view of a flood. You can imagine the severity of the disaster taken place in the limited space of this frame.

Mohammad Hossein NikoPour shows a landscape, in which a guy sitting on a chair, with a dog by him, back to us, as if they have a common sense looking deep into farther horizon. The distance of the far scene to us and tree trunks, branches, foliage and the sky showing through them, causes our eyes to move from the main subject to other parts of the picture, then back to the subject again after a short pause.



Hassan Sarbakhshian

Nahal Chizari carries the most delicate sense, by which every visitor gets attached strongly. Her picture an eye-catching highlight and shadow, soft arcs and fabulous color harmony. Eyes never stop at any point of the picture. Eyes move along the gradient and curve quietly and never gets tired. The foreground slopes are softened by the next horizontal layers. Upper surfaces of the topper branch, which reflects the maximum light, are more attractive in the same layer. The photo tells us of the dominant beauty in each pictorial element: color, texture, light... Its whole structure makes this photo on a high level of beauty. It implies deep, sensitive, innovative and experienced insight of the artist.



Saeed Dehghani shows the boundary between the sea and the coast. From the right, the blue color of the water has filled out the concaves and wrinkled of the coast. From the left ochre and brown colors of the coast surrounded the seaside water has formed it. Choice of the portrait format and upper view are important parameters in this photo.

Another interesting shoot belongs to Seyed Reza Hashemi, a B&W one. The view of soaked birds in the rain, perching along the power lines in 3 rows, side by side, the photographer has shot from the bottom view. The composition of the birds on black cables reminds us of musical notes. It creates an exciting music in our mind. Our view passes from the flock of birds and goes away into the sky with an imaginary music.



Farhad Varasteh

To visit all photos, please check the website: www.CarounPhotoClub.com

Members (June 2007): **Caroun Photo Club (CPC)** **Canadian Association for Photographic Art (CAPA)**

Abbas NezamDoost, AboalFazl Rohani, Aboozar-Reza Vanaki, Afsaneh Sheikhi, Afshin Shahroodi, Ahmad Reza Panahi, Ali Asghar Danesh Pour, Ali Dehbashi, Ali Esmail-zadeh Kanani, Ali Horrieh, Ali Kalate, Ali Reza Hassan-zadeh Fard, Amanda Gilandoust, Amir Soheili, Amir Saeed Gorji, Anoush SaeedNia, Ardalan Ghahari, Armin Zoghi, Athena Hajarizadeh, Azadeh Fateh Rad, Azin Rad, Babak Madandar, Babak Rezaie, Bahar Forghani Far, Banafsheh Hejazi, Batool Mokhtary, Behrang Lamei, Betty Andres, Bita Reyhani, Daniel Soheili, DariaNaz Mohammad Gharibani, David Smith, Dorre Araki, Ehsan Shahin Sefat, Esmail Behzadi Tehrani, Esmaeil GharehDaghi, Faegheh Behboudi, Farhad Varasteh, Fariba Farghadani, Farid Norouzi, Farnaz Monjezi Koochak, Farnaz Sedighi, Farshad Karimaei, Farzad Emami, Farzaneh Koochak-Khani, Farzaneh SiahPour, Guity Shojai, Hamed Khosravi, Hamid Eskandari, Hamid Reza Aghaei, Hamid Reza Dehghani Mohammad-abadi, Hana Kamkar, Hassan SarBakhshian, Hojatollah Shakina, Homa Saman-abadi, Homeira Yaseri, Hossein Seyed Saravi, Houman Sadr, Hooshmand Varaei, Idean GilanDoust, Ila GolParian, Jalal Sepehr, Jamal Osman Penjweny, Jan Lasteen, Jassem Ghazban Pour, Jouben MirEskandari, Joy McDonell, Kamran Adle, Kaveh Seyed Ahmadian, Keivan Pour Nasri Nejad, Kimia Rahgozar, Leila Nayeri, Leila Pahlavan Bidgoli, Mahmood Reza Ashtiany Poor, Mahmoud KashfiPour, Malakeh Mir Pouya, Maliheh Ja Lashgar, Mansour Taheri, Marjan Masoomi, Marjane Mesbah, Maryam Fakhimi, Maryam Kashani Zade, Maryam Khazaei, Maryam Khonsari, Maryam Sar Poolaki, Masoud Harati, Masoud Mohsen-zadeh, Masoud Soheili, Massoud Karimaei, Mehrdad Bakhtiar, Mehrdad Zavareh Mohammadi, Mehrva Arvin, Mina Momeni, MinooIran Pour, Mitra Samadi, Mitra Zeyghami, Mohamad Hosein Rahmani, Mohammad Javad Mohammad Beik Tork, Mohammad Hossein Nikopour, Mohammad Reza Shirazi, Mohammad Tehrani, Mohsen Rasoulov, Mona Jahedi, Mostafa Soltani, Muhammad Razaghi Zare Bidgoli, Murat Germen, Nader Samavati, Naghme Abbasi, Nahal Chizari, Nariman Chaeichi, Nasrolah Kasraian, Nastaran MirSharifi, Navab Mousavi, Nika Khatami, Nima Nasser, Nina Kheirollahi, Parastoo Abrishami, Parisa Habibi, Parvin Hossein-zadeh Azad, Parvin Zamanian, Payam Broomand Fard, Pedram Hakim-zadeh, Raffi Avanessian, Raheleh ZomorrodNia, Rahim Hassan-zadeh, Ricardo Zipoli, Rosemarie Culver, Sadighe Taghian, Saeed Dehghani, Sahar Seyed, Saman Dezyanian, Sanam Ghods, Sayeh Sayar, Sepandiar Shamloo, Seyed A. Madazad, Seyed Reza Hashemi, Shahabeddin Ettekal, Shahin ShahabLou, Shahram Asiri, Shahrouz Noubakht, Shaida Ghomashchi, Shariar Tavakoli, Shima Ershadi, Shirin Madani, Shokoufeh MalekKiani, Soheila Haghighat, Soran Abdulla Nakshbandi, Stacey Van Hecke, Talat Saberi, Taraneh Saheb, Tarlan Rafie Saghezchi, Torreh Moshtagh, Val Davison, Wilmar Dik, Ziba Salehi Rahni