

Photo by: Soran Abdulla Nakshbandi  
Third Winner of Tehran Photo Competition 2007



**Caroun Photo Club (CPC)**

[www.CarounPhotoClub.com](http://www.CarounPhotoClub.com)

# Bulletin No.3, Fall 2007

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**Haft Samar Gallery**

[www.7Samar.com](http://www.7Samar.com)

# Result of Tehran Photo Competition 2007

Among the all member from Canada, France, Germany, Hungary, India, Iran, Iraq, Italy, The Netherlands, Turkey and USA 71 members have taken part in the Competition.

Members of the Jury:

- 1- **Mr. Akbar Alami**, one of the pioneers in Iranian photography
  - 2- **Mr. Houman Sadr**, Nominated as The Best Iranian photographer 2007
  - 3- **Mr. Hassan SarBakhshian**, the best Iranian photojournalist
- CPC & CAPA thank the jury that have attended the judgment with their busy time.

Totally 47 works (belonged to 43 photographer) among 279 photos were accepted.

## Winners

**First Prize: Sahar Seyedi** (Iran)

- "**CAPA Gold Medal**"
- "**CPC Certificate**",
- one year subscription of "**Profession: Artist**" magazine (4 issues)
- a complete series of published "**Creative Photography Magazine**" (10 issues),
- a complete series of published "**Image of the Year**" (5 issues),
- Photography books of Iranian Photographers

**Second Prize: Arash Hamidi** (Iran)

- "**CAPA Silver Medal**"
- "**CPC Certificate**",
- one year subscription of "**Profession: Artist**" magazine (4 issues)
- a complete series of published "**Creative Photography Magazine**" (10 issues),
- a complete series of published "**Image of the Year**" (5 issues),
- Photography books of Iranian Photographers

**Third Prize: Soran Abdula Nakshbandi** (Iraq)

- "**CAPA Bronze Medal**"
- "**CPC Certificate**",
- one year subscription of "**Profession: Artist**" magazine (4 issues)
- a complete series of published "**Creative Photography Magazine**" (10 issues),
- a complete series of published "**Image of the Year**" (5 issues),
- Photography books of Iranian Photographers

## Selected Works

Ali Asghar DaneshPour / Bita Reyhani / Faiba Farghadani / Farshad

Karimaei / Hadi Pouyan / Hana Kamkar / Kiarash Kiaei / Malakeh Mir Pouya / Mitra Samadi/ Mona Esmailloo

The Ten Selected works achieve:

- **"CPC Honor Mention"** & Photography book of Iranian Photographers

**The following works were selected as good works:**

Ali Asghar DaneshPour / Amanda Gilandoust / Amin Aslani / Angie Maher / Anoush Saeed nia / Arash Afraie / Daniel Soheili / Darianaz Gharibani / Esmail Behzadi Tehrani / Farhad Azizi / Farhad Varasteh / Farnoosh Ahmadi / Hadi Pouyan / Hamed Mousavi / Homeira Yaseri / Idean GilanDoust / Jalal Sepehr / Keivan Pour Nasri Nejad / Maryam Khonsari / Maryam Kashani zadeh / Massoud Karimaei / Mehrdad Bakhtiar / Minoo Iran Pour / Nastaran Mir Sharifi / Payam Sadeghi / Raheleh ZomorodiNia / Rahim HassanZadeh / Saeedeh Rahman Setayesh / Sahar Seyedi / Shahin Shahablou / Shirin Madani / Ziba Salehi Rahni /

**All these works will be exhibited in:**

- Tehran, Haft Samar Gallery, October 12-17, 2007

- Soleimanieh, Galawej Cultural Center, November 17, 2007

- And next year in Vancouver, Canada

Visit Photo of the winners at Persian section and covers.

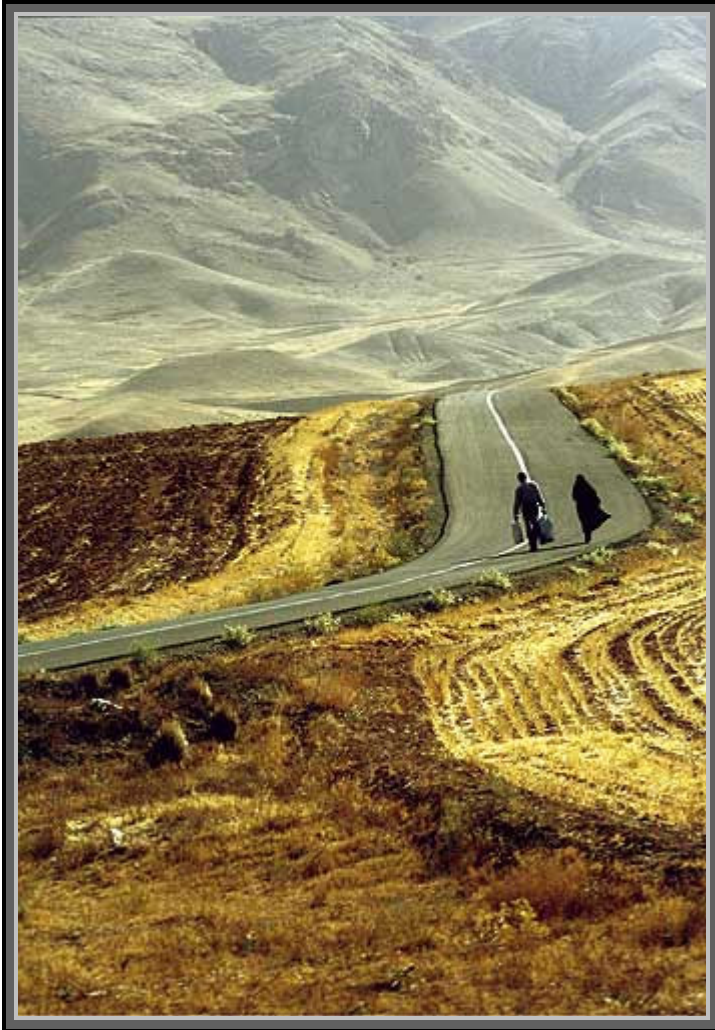


" Second Prize: **Arash Hamidi** (Iran) for his work **Rhythm**

"CAPA Silver Medal"

"CPC Certificate"

one year subscription of "Profession: Artist" magazine, 4 issues  
a complete series of published "Creative Photography Magazine", 10 issues  
a complete series of published "Image of the Year", 5 issues  
Photography books of Iranian Photographers



Third Prize: **Soran Abdula Nakshbandi** (Iraq) for his work **My Way**  
CAPA Bronze Medal  
CPC Certificate  
one year subscription of "Profession: Artist" magazine 4 issues  
a complete series of published "Creative Photography Magazine", 10 issues  
a complete series of published "Image of the Year", 5 issues  
Photography books of Iranian Photographers



First Prize: **Sahar Seyedi** (Iran) for her work **Just Looking! No Wish**  
CAPA Gold Medal  
CPC Certificate

one year subscription of "Profession: Artist" magazine, 4 issues  
a complete series of published "Creative Photography Magazine", 10 issues  
a complete series of published "Image of the Year", 5 issues

Photography books of Iranian Photographers  
Selected Works



Ali Asghar Danesh Pour



Bitra Reyhani





Kiarash Kiaei





Hana Kamkar



Mona Esmailloo



Malakeh Mir Pouya



Farshad Karimaei

# Digital Filing

Masoud Soheili, [www.MasoudSoheili.com](http://www.MasoudSoheili.com)

In digital World everything is easy; Filing is easier than film. You need an external hard as storage for your files (photos), so any crash to your computer doesn't harm your photos too. Today, you can buy 80/120/250/ 360/500/1000 mb external hard disks at low prices. First make some 100 mb (max) partitions; it makes scanning easier and faster as well as another big partition of your works. Try to use it as photo storage; if you're going to store another files, use another partition.

Then, make some folders and rename them to your subjects of photography as: Nature, Portrait, People, Family Portrait, Family, Birthdays, Industry, Countries, Cities, Advertising, Flowers, Trees, Animals, Cars, Scenery... These are your main list.

You can make some subfolders to determine more:

Animals: Insects, Fishes, Butterflies, Spiders, Reptiles, Mammals...

Countries: Canada, USA, Mexico...

Cities: Paris, Lyon, Monaco, Niece...

(All could be separated under four continents too.)

Portrait: Artists, Craftsmen, Writers...

Each could have some subfolders too.

You can make subfolders due to the date of the photos. This is necessary for the films you've scanned, but digital photos don't need, as each has a hidden date on it.

If you've time, you can rename any photo, so it could be found by a fast search on your computer. This could be the name, place, kind... of the photo, as "VancouverDowntown" or "JapaneseTreeQueenElizabethOttawa". Use short names! DO NOT use dashes, periods or pound signs, so each computer or operating system could find it easy; underscored spaces are fine.

**That's All!**

عکاسی، سینما، گرافیک، نقاشی

**تصویر**  
نشریه هنرهای تصویری

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# Architectural Photography

**Raheleh ZomorodiNia**

RahelehZomorodiNia@Caroun.com

2006

Sad-abad is in the neighborhood of Golab Dare from the east, Velenjak from the west and Tajrish from the south. The high stature of Alborz Mountain rises from the north. The kings of the Qajar era were dwelling here and stabilized themselves in this place at the summer times. After coup-d'etat of the year of 1920, this area extended to these districts: Shah Mahale, Bagh Mahale, Jafar-abad, Ghasem-abad, Ali Khan hill and Sad-abad and then allocated to the summer residence of Reza Khan (from the Pahlavi dynasty). Some palaces and villas for various occasions and necessities built beside the old aspen trees and cypress trees, distanced of remained Qajar constructions with a ochre covers of exhausted bricks. The numbers of these buildings reached to 18 during those years that each of them had built in a distinctive architectural style.



Human being always see his past, during history with respect, and trying towards future. He always study the past... I was in these thoughts that involuntary I saw the ambiguous pictures in my mind, in which some groups of wandering people traveling in opened fields of history. The lands

covered by darkness... and I felt sorrow in myself. The sorrow, which connect all the people of the history!



What the old architects created a day here and what the kings, who intended to establish these palaces and buildings! All of them died, and now I stand here thinking about it. What I can do is to record their works. Hope I have been a good company in recording the history, architecture and my country heritage, not only in the intention of the kings.

If I want to explain about my photographs on Sa'ad Abad Palace, I have to illustrate my equipment first:

I used a medium format camera, Hasselblad with flex body that allows us the tilt and shift movement (this movement is used to control distorting the perspective). This ability is essential in architectural photography, though in medium format camera it is not complete. In most photographs, I used 40 mm lens for its wider view and sometimes 80 mm lens for normal views. Buildings are wide, so for photographing this subject, wide lens is needed.

It is necessary to keep the vertical lines of building, so the flex body



applied. The garden of Sad-abad is so beautiful, so it was tempting for me to take photo the building from the outdoor point of view in all season. The appropriate light for northern, southern, western and eastern facades of building are different in every season, so I tried to capture the best light. In my opinion the appropriate light for recording the texture of the north facade of building is in the sunrise. Southern facade has suit light for all season and most of the time.

In the time of sunrise and sunset an inclined light, gleam on the buildings and if an obstacle does not make shadow, the light is nice for photography. Morning time has a good light for photography. In the autumn and spring, because of the clouds in the sky, nice views are created. So, I took photos during the periods. The best light for low contrast is the sunset time; the reddish sky makes the picture attractive. Of course, at this time it is needed to light metering for both natural and artificial lights. Because of long exposure photography at the time of sunset, using a tripod is necessary. I used a tripod with 2.5 meter high and in some cases I mounted from ladder for seeing the viewfinder. To obtain sharper pictures, I set the aperture 32 for 40mm lens and 22 for 80mm lens. Also this setting creates stars in



some view, which in lamps exist. For out door photography of the palaces, I used Fuji Velvia color slide, Kodak VS special for daylight and for indoor photography I applied Tungsten slide color.

I used studio lighting equipment for indoor spaces, flashlights bounced from the white ceiling and/or walls, so as to not have deep and distinct shadows. For lighting indoors spaces, the best way was the camera shutter open on its B setting (e.g. 30sec.) and firing the flash a number of times (maximum 8 times). Of course the light of flash creates blue bias considering using tungsten film, but the intensity of the Luster light compensates it. In some photos, just the soft box diffuser illuminated the subject and flash applied only for too dark spaces. In some point of my frame for example carpets, it was needed to fire the flash directly on it. The placement of the furniture was not as I wanted, so I chose a point for taking photo so as to not reveal distinctive shadows. There was some times a mirror in the room and I had to set my camera, so that its reflection had not taken in the picture, while I wanted to use its light intensifier specification as well. For decreasing intension of Luster lights, I turned them off for a few seconds during long exposure. I need helping hand for operating that. In Melat Palace, I had to



use extra lamps for its large spaces, and bouncing light from the ceiling was impossible for the high ceiling.

I used normal film ASA 100 for low contrast in indoors spaces. At first I applied day light slide, but because of existence of the mirrors and sever light of Luster, which was the main lighting source and over than flashlight, I change it to tungsten slide. That's why some of the photos have the blue bias, near to windows that daylight coming through it. There was no solution for that problem unless taking photo in the nighttime. It was impossible for museum limitation, too. However, I tried to reject the direct daylight coming through the windows. Sometimes, I used several reflectors for flatting lights. For night photography (after working hours) I needed to obtain authority from the Security Unit, so I preferred to take photos in fall and winter seasons, when the daytime was shorter and before closing time, light had gone enough. Lighting at night illuminated the building and palaces. Those lighting gave yellow colored to the constructions. Say there is a secret in the middle of the night. The palace gleams like a piece of gold, and conceal the secret of the night.





Finally, I have to add that the architectural photography is so hard, and although there were so many obstacles in this way, I did it fondly and hope to continue this kind of photography.













# Liquify in Adobe PhotoShop CS2

Raheleh Zomorrodinia, RahelehZomorrodinia@Caroun.com

In portrait photography, sometimes people need some corrections in their face or bodies. It is possible by selecting suitable light and angle of photographing. Today, digital world has made it easier. You can do any changes AFTER taking photos by using software as Adobe Photoshop CS2... There are lots of options to do retouch or even surgery on face or body. Among them "Liquify" is a miracle for portrait photography. We could change the size of a part of a face or body as elbow, chin... fading distortion in nose... empowering or making thin the arms... It is easy to use "Liquify Filter", but it needs patient and precision. To use it, make the following steps:

- Open your image (No. 1-left photo) and duplicate the main layer.
- Select the "Copy Layer", and "Liquify" from the filter menu. A new page, with two menus, opens. You could find retouch tools and options at left.
- Suppose you want to correct the distortion of the nose in the following portrait.
- Use the "Zoom Tool" from the left menu (or type "Z") to enlarge the photo for easy selection of the nose.
- Use the "Forward Wrap Tool" (W) at the top of the left menu (or "W" on keyboard).
- Choose the "Brush Size" due to the size of the nose. I selected 58.
- Choose the suitable "Brush Density" on 100; the lower number will result the softer edges, and vice versa. Your cursor is circle with a "+" sign at the center.
- Put the "+" sign on the point you want to correct; keep the left click and move the mouse over the nose and wrap.
- Then change the "Brush Size" bigger, at the same size of the nose or bigger, to correct the whole distortion of the nose. I selected 199/86/100.
- Then shrink the brush size to 39 to

rise the nose up; be careful to result the natural correction!

- Click on "OK" at the end.

You can cancel the whole changes by using the "Restore All" from the right menu, or canceling a part of it by using "Reconstruct" key, as well as Ctrl+Z over and over.



تصویر 1-Before



تصویر 1-After

To correct the next image (No. 2), use the "Pucker Tool" (S) from the left menu (or type S).

- Select 129/100/100 and move the nose up.
  - To protect some parts still, type "F", or use the "Freeze Mask Tool" from the left menu.
  - Choose 30 for brush size and 70 for brush density. Move the mouse on the moustache and chicks (You've colored them!) to hold them still.
  - In the right menu, uncheck the "Show Mask", if you want to see the correction better.
- By using "Liquify" you can change the form of any subject to the desired shape!



تصویر 2-Before



تصویر 2-After

# Composition Correction

Masoud Soheili, [www.MasoudSoheili.com](http://www.MasoudSoheili.com)

Sometimes our photos have a lot of empty expanses of sky and water, as well as the horizon line is placed just about dead center of the photo.



A suitable crop makes a good panoramic effect. Put the horizon line at  $\frac{1}{3}$  of the height and crop. If the blue color of the sky and water makes a monochromatic effect, and if you've some clouds in the sky, using 81A filter (under Adobe PhotoShop CS2's Photo Filter Adjustment) adds a little warmth to your work: Sunset or Sunrise!



You can do such as these works with your vertical photos too.



# A glance at Annemarie Schwarzenbach's Life & Works

**Ali Dehbashi**

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Annemarie Schwarzenbach was born on the 23<sup>rd</sup> May 1908 in Zurich. Her father, Alfred Schwarzenbach, was the greatest manufacturer of silk of his time. Her mother, Renee, was the daughter of "Ulrich Wille", who was the general of The Swiss Army during World War I. Thus, Annemarie spent her childhood in a military and cultural environment. At first, she did not attend school, but she was educated at home, by a private teacher. Piano and riding lessons were a matter of course and Annemarie, the third child of the family, enjoyed them.

Schwarzenbach experienced the pleasure of story writing for the first time, when she was nine years old. She writes: "During my childhood, whatever I saw, whatever I did, experienced and felt, I wrote down immediately. I was nine years old, when I wrote my first story in a ruled notebook. I knew that the grown ups did not pay much attention to nine-year-old, therefore the hero of my story was eleven years old".

Annemarie began to study history, philosophy, psychology and German Literature in 1927 at the University of Zurich. She traveled to America for the first time in 1928, and afterwards moved to Paris to study there for one year. At the same time, she began to write articles for different publications, and her name became well known. She made the acquaintance of the children of famous German writer Thomas Mann, Klaus and Erika Mann, and the friendship last for years. In the spring of 1931, she graduated from university with a doctorate in history. At the same time, she published her first novel "Freunde um Bernhard" (Friends around Bernhard).

From the fall of 1931 until the spring of 1933, Annemarie lived in Berlin as a writer. But with the coming of Hitler to power on 1933, she should leave Germany together with her friends Klaus and Erika Mann. At the same time, two works entitled "Frühherbst" (Early Autumn) and "Flucht nach Oben" (Escape Upwards) were published.

All these times, she was thinking on a journey to the East. In 1932, she was determined to travel to Iran by car, together with Klaus and Erika, but the suicide of their close friend "Ricki Hallgarten", who wanted to travel with them, prevented the journey. The despair resulting from this blow led her into drug addiction, and from that time onwards the addiction would cast a somber shadow over her life and works.

In the spring of 1933, Annemarie, Klaus Mann and Claude Bourdet decided to found a publication for the exiled German in Zurich; but for the political reasons, the journal "Die Sammlung" was printed in Amsterdam.

Schwarzenbach's articles against Hitler regime were published there. After

a journey to Spain in Fall 1933, she traveled to the Middle East and Iran, and in the next year repeated this journey. These two journeys were the beginning of Schwarzenbach's cooperation with the important German language publications of Switzerland. Annemarie became the first Swiss journalist and photographer, who traveled to Iran and Afghanistan. In the summer of 1934, she returned to Switzerland and rented a house in Engadine; this house became a refuge for her and her friends. Shortly afterwards, she attended the Soviet Writers Congress in Moscow, with Klaus Mann; afterwards she traveled to Iran to work in the excavations at Rey. During her stay in Iran, she married Claude Clarac, a French diplomat; thus obtaining a French diplomatic passport made her future journeys easier. During her stay in Tehran and Lar Valley, she wrote parts of her "Unpersonliches Tagebuch" (Impersonal Diary), which became the basis of "Tod in Persien" (Death in Persia). An unhappy marriage, illness and addiction compelled her to return to Switzerland and undergo treatment. Annemarie Schwarzenbach became acquainted with Barbara Hamilton-Wright in 1936 and traveled to the United States. During this journey, she wrote political articles analyzing the situation of the southern States. In February 1938, Annemarie returned to Switzerland and met Ella Maillart in Zurich. The two women decided to travel to Afghanistan together, as Annemarie father had brought her a Ford car, which seemed to be the best mean of transport. They set off on the 6<sup>th</sup> of July 1939. Annemarie Schwarzenbach wanted to flee from the social conditions and feeling of futility dominating Europe and also to test her strength to leave drugs alone once and for all. But her strength was not up to the task of freeing 31-year-old Annemarie from the addiction. She began to consume drugs again during the very first days of the journey.

Via Istanbul and Ankara, Tabriz, Tehra, Mazandaran and Meshed, at least the travelers reached Heart and traveled to Mazar Sharif and Kabul in Afghanistan in August. In Kabul, they heard the news of the outbreak of World War II. This shocked Annemarie so much that she became ill, and at last she and Ella separated. For a short time, she worked with a French archeological team in Afghanistan and then traveled to Peshawar, Lahore and New Delhi with Jacques Meunie. On the 7<sup>th</sup> of January 1940, she boarded a ship and returned again to Switzerland. Then she planned trips to Alaska and Finland, but in the end she traveled to America again and wrote articles on the hidden ties between Switzerland and the Fascist countries. At the same time, she was entered in a psychiatric hospital and at the end expelled from America. In 1940, Annemarie Schwarzenbach traveled to Congo to write a report, but she was accused of espionage and expelled from Congo. She went to Morocco, where she met her husband for the last time. At last she returns to

Switzerland with a huge file of photos and dies on the 15<sup>th</sup> of November 1942 after a bicycle accident.

With no doubt this account of Annemarie Schwarzenbach's life reveals much about her intellect and also her psychological condition; but the question remains why did and do people like her from Europe and the West come to the "mysterious" East?

An answer to this question was given by Rudolph Gelpke, the famous Swiss Iranologist, who has translated many works of contemporary Iranian literature. He wrote: "Europeans like Schwarzenbach, Arthur Rimbaud and Lawrence of Arabia do not take the trouble of traveling upon themselves just out of love or interest for their journey's destination, but because they are attracted by the idea of being on the roads and searching for a new and permanent homeland."

But why Iran? Why did not they choose this far away country? No doubt because Iran was untouched by and far away from the Western World. The natural beauties, the people with their belief in god's existence would be mysterious and attractive for people who were tired of corrupted Europe. From this point of view, the novel "Death in Persia" can be read as the reflection of a human being's loneliness at the height of nihilism in Europe.

### **Works by Annemarie Schwarzenbach**

Erik, 1929

Freunde um Bernhard, 1931

Lyrische Novelle, 1931

Flucht nach Oben, 1933

Winter in Vorderasien, 1934

Tod in Persien, 1935

Lorenz Saladin, Ein Leben für die Berge, 1938

Das glückliche Tal, 1938

### **Recently published collections of articles and reports**

Bei diesem Regen, Jenseits von New York, Auf der Schattenseite, Alle Wege sind Offen, Winter in Vorderasien, Insel Europa

*Annemarie Schwarzenbach's works are published by Lenos Verlag, Basel:*

[www.Lenos.ch](http://www.Lenos.ch)

"Alle Wege sind Offen" and "Tod in Persien" are translated to Persian and will be published by Shahab Pub. as soon.

### **Biographies of Annemarie Schwarzenbach**

- *Annemarie Schwarzenbach ou Le Mal de l'Europe*, Dominique-Laure Miermont, French

- *Annemarie Schwarzenbach*, Bernhard Korner, French

- *Annemarie Schwarzenbach*, Elvira Willems, German

- *Annemarie Schwarzenbach*, Walter Fahnders & Sabine Rohlf, German

- *Das Leben zerfetzt sich mir in tausend Stücke: Annemarie Schwarzenbach, eine Biographie*, Areti Georgiadou, German

## Portfolio: How did I interest in Photography and Photos?

Talat Saberi, TalatSaberi@Yahoo.com

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At first, it was a small photography book by Riccardo Zipoli (Italian Iranologist) on his trip to Iran, which affected me highly. Besides to its beautiful photographs, including old streets, highlights and shadows, playing lights, attendance of the people in the old romantic spaces... its description text on Iran, were all the sceneries coming alive in front of the eye's readers. This book was classified in the library of Isfahan Contemporary Arts Museum, which was mostly closed, as there was no librarian. Because of this unforgettable book, I became a voluntary for the library. I read and read the book many times, as well as seeing and seeing its photos. Later, I knew the world of other photographers from Iran and abroad. Photos by Nasrollah Kasraian from Iranian tribes and nations, his other book "Doors & Windows", "Ship" were impressed me. He has photographed the small alone "ship", his silent friend, for 14 years; he has seen his friend for many years, and at last understood that his metallic friend was oxide and carried to the foundry to be melted. This small book id the eternity story of strange friendship.

Then, photos by Jamshi Bayrami, Ernest Holster, Ansel Adams made me excited. Portraits by Maryam

Zandi of Iranian Artists and Writers remember us their faces in our agitated era. Hadi Shafaie's photos and his truthful note on how he has become a photographer, Abbas Kia Rostami's photos of snowy splendid plains, lonely trees, wolf and fox running and the deep silence of nature in winter, and the photos of Omidvar Brothers of Cannibals, far jungles, Eskimo, primitive tribes and unbelievable strange ceremonies, all made me believe that photo could have a huge effect on human mind and spirit.

It could record the history, civilization, geographic situations and social life in each part of the world, as a book, or like the old paintings in the caves or petrography. Photos are the pictorial documentary history of each nation; the future comers will know the past by these new documents.

At last, CPC/CAPA exhibition in Isfahan Contemporary Arts Museum 2007 made me more interesting to photography: Now, I photograph with pleasure.

It is a long way to learn photography, to learn photography completely, to take valuable photos... to call us a photographer. I'm at the beginning of this beautiful long way.

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# Life...Death...Life

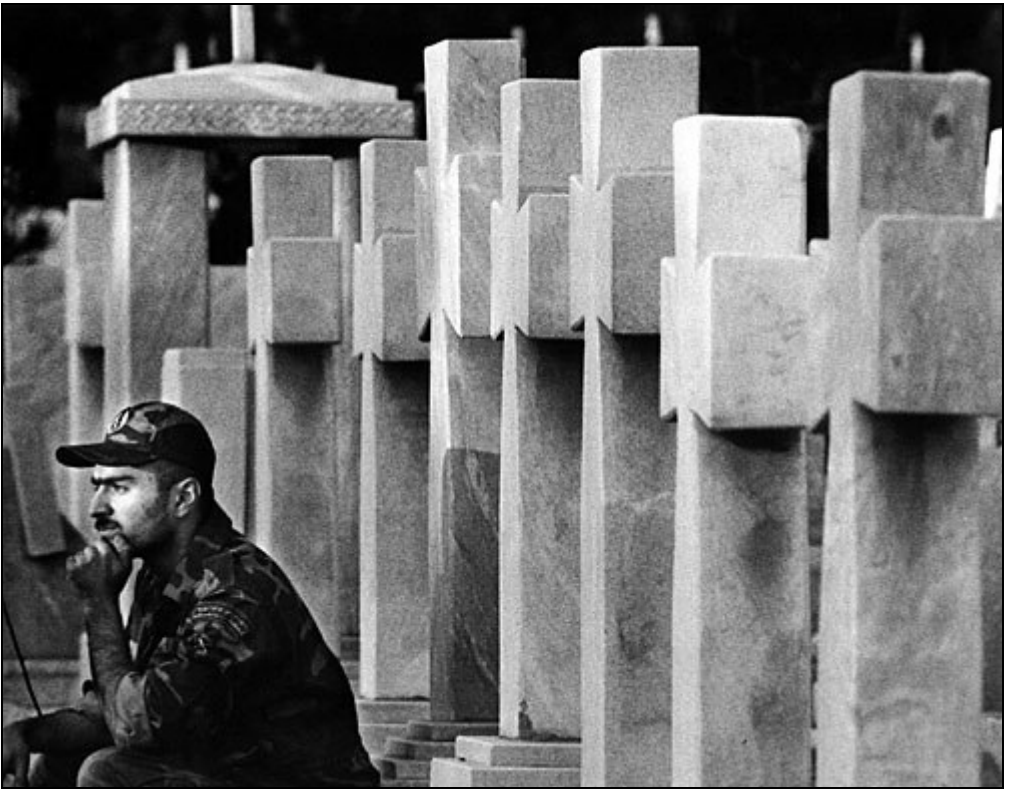
Raffi Avanesian 2003

I began photography in 1985, the day which I bought my first camera. At first I was taking photos from everything and everywhere I went I had my camera with me. Gradually I put the Armenian cemetery in my photo-program and started to feel that the Armenian cemetery can be a proper place for photography. I went there approximately once a week. And now that I am writing these lines, it passes 14 years that I fixed my camera at this place and still I feel that there are many things which have not been said and many photos which have not been taken.

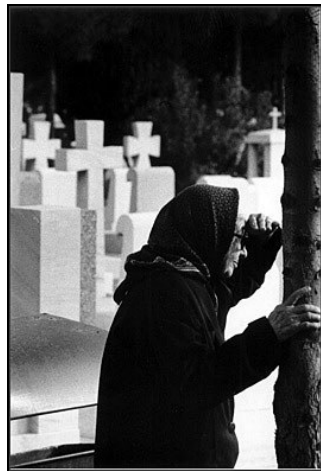


The relation between death and life –and philosophical and ethical beings, have always been my favorite subjects, therefore when in my mind I return 14 years ago when I started taking photos from cemetery, I had the idea of the antithesis of death and life in my mind. With this belief that we should pay attention to life after death and not only stick to this life because the essence of life is in heaven.

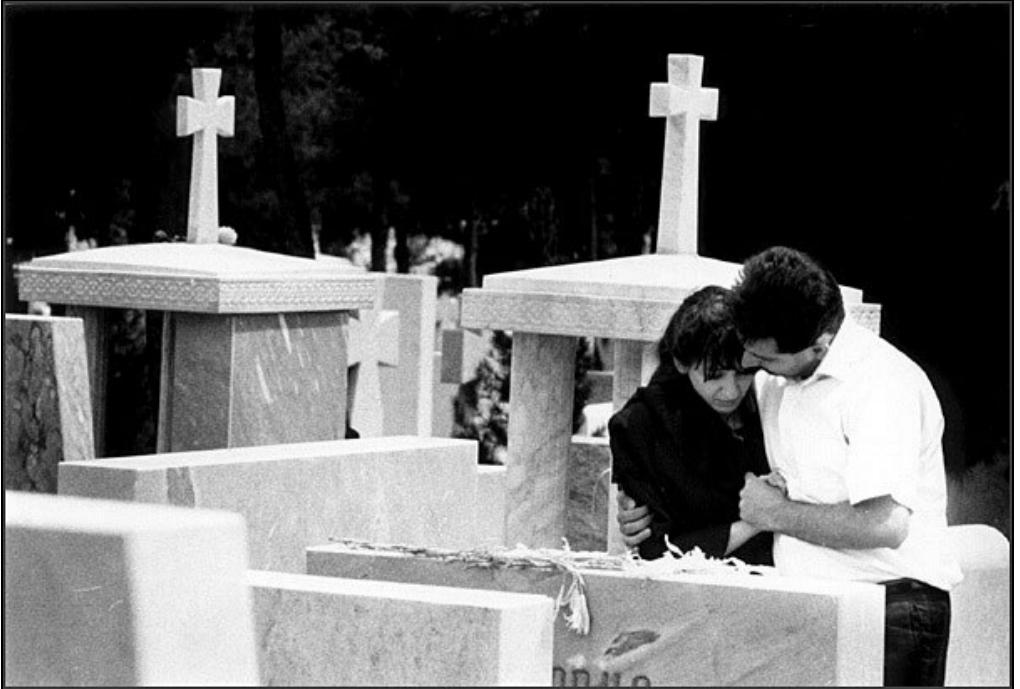
But after seven or eight years when I started photography I felt that I am interested more in this life, and I was thinking that good and evil of our lives are in this life.



But now I came to this belief that death and life are not against each other but they are equal and complete each other, because without thinking on death we cannot think on life. In fact death and dying is a divine wisdom and with dying man finds his real human place in creation. Let's think we had never died, in the case whether, ideas of serving, love, eternity, sacrifice, and... could do our high values?



Therefore death and life like day and night are completing each other. During these years I had learn a lot from cemetery, in fact the method of my photography is method which the cemetery has taught me – the method which in it changing and unchanging beings have the main rule. Unchanged things are the stone-graves and changing beings are people and natural elements.



People like children, woman, priests, soldier, old people, stoneworker, grave-digger and natural elements like wind, rain, clouds, thundering, the sun... each in relation with the grave-stones has his own philosophical meaning.

This book is the choice of about 5000 frames, of course in professional grade taking 5000 frame during 14 years it doesn't seem too much, but also we must keep in mind that in order that the cemetery to show the secret of his mystery has his own time, for this reason during these years it happened that I went the cemetery taking without any pictures. Often I take pictures in cloudy weather, because the light of cloudy weather creates special spiritual atmosphere, therefore it is proper to use 400 ISO film in this situation.

In taking pictures from mankind I use telephoto lens in high speed, but in special times using 25 ISO film in low speed gives better results.



For natural elements I use wide angle lens which I explained some of the technological details below the pictures.

Usually for the lack of time and in order not to miss the subject, I use two cameras which each one has different lens.

I do all of my the printings and developing and usually I use high contrast developer in order to compensate the low contrast of cloudy weather, and when I take photo in sunlight I use soft developer, of course we must keep in mind that choosing the right film also has own importance.

In sum I hope that this book it will be helpful for both spiritual and technological points for those who are interested in photography, and me too I am glad that I have done although a little in photographic world.



# Negative of Digital Cameras (DNG)

Masoud Soheili

[www.MasoudSoheili.com](http://www.MasoudSoheili.com)

2005

Professional and semi-Professional cameras entered a new format of photo in the world of Computer: RAW Format. Each camera make a special RAW for itself, different from other cameras, and a software to edit it and make a final file for use.

This format, RAW, which was made on the base of TIFF EP, is really the replacement of the negative film. RAW has its own specialties. It is an uncompressed file and naturally with a big volume, with raw and definable info that is made by digital camera. Its resolution is not defined. Its size is usually determined by the camera, and mostly the biggest size that the camera can take, as the negatives 135 or 120 (6x6)...

Taking photos with RAW format is easy, too easy, as you take JPG photos, and even easier than taking negative or slide. But, transferring this photo to a final form to use is difficult. It takes time, and maybe more difficult than developing and printing a negative in a darkroom, but this time, at the computer, with light and not in dark, and without the bad smell of the darkroom.

You can't visit RAW format on your computer with windows and its programs. It's just visible on the LCD of your camera. So, the software of the manufacture of the camera transfers it to a visible file, as TIF or JPG.

So, RAW, which was based on a special model of a camera, is not suitable for filling, especially for an institute that use more than one camera. First time, in September 2004, Adobe System Inc. made a program which transfers all the RAW formats to a unique one: **DNG**

Now, Adobe DNG Converter transfers 75 different RAW format of 75 cameras to the unique new RAW, called DNG. It's now visible with Photoshop and it is suitable to file. This program is free at [www.Adobe.com/support/downloads/main.html](http://www.Adobe.com/support/downloads/main.html) and it converts all the RAW formats of all the different cameras of Canon, Contax, Epson, FujiFilm, Kodak, Konica Minolta, Leaf, Leica, Nikon, Olympus, Panasonic, Pentax, Sigma, and Sony.

ACDSee program shows the RAW format, but it couldn't edit it. If you use Photoshop CS and download the above-mentioned converter, you can have a new negative now:

DNG, with the same quality as RAW. You can edit your photo and make

your final photo (TIF, JPG...). And, you have always your digital negative RAW, now DNG. And now, you can file your RAW, too! if you use a camera for long term.

The software of the manufacture of the camera is a graphic program, easy to use, easier than Photoshop. Some kinds of these programs changes all the RAW files to TIF just with a click. But, these software mostly do not have all the options and facilities of Photoshop, but, maybe enough for a photographer.

Due to the options of Digital Camera, taking photo, even in automatic mode, with digital camera is easier and more practical than Film Cameras, especially when the light is not enough. It makes photography easier. But, the difficult part is the last process. Using the new darkroom needs to know computer and the related software, Photoshop (and of course learning English language). Learning this is really more difficult than working with digital camera and using all of its options. And, it's not easy as working in a darkroom, the reason all the previous generation of photographers don't like digital. But, it is practical and in the Computer Era, we should learn it.

It seems that buying digital camera and its accessories is more expensive than the film camera. But the costs of buying film, developing, index and printing, filling, with attention to the lost time in this procedure of film camera and the easy work with digital camera, make it cheaper in long term. It's safer, easier and you can see the result your work at that time, no need to darkroom. It's excellent, if you want to use the photos in computer and in Internet.

Due to the high quality of RAW (and also DNG), 22 mp resolutions, the final photos comes better than negative and even than slide. If we accept, we need just 6 to 8 mp for the normal photography works, we should say that the Color Digital Era is arrived, learn it and embrace it!

Due to the public use of color photography, Digital and Computer world made his attention to the color photography; so, it couldn't pass the black and white negative. All the professional and semi-professional cameras have an option of black and white (B&W) photography. But, the result is a monochrome gray photo. This photo, even with the absolute and complete use of all the computer software, couldn't be

converted to a B&W photo, which is taken by a film camera, with all the range of grays and black and white. But, it is a good monochrome photo. If you want to use this photo in computer or in Internet (no print), Photoshop helps you to make an acceptable B&W photo, by converting it to gray style mode and changing the grays and contrast.

The final work of your photo, TIFF or JPG... exits the computer and enters the printer in RGB mode. So, if we convert a color photo or a monochrome photo to a B&W by Photoshop, and save it, it will be printed in RGB mode, as a color photo: Lower quality, and finally a monochrome print!

If we want to make ready a photo to publish it, it should be converted straight from RAW to CMYK and saved. This photo is naturally color. Digital is the World of Color Photography.

Even if RAW passed over the color negative, and naturally film cameras became cheap and enlargers have no value, film cameras stands at the first row of technology in the field of Black and White Photography. It still has the Flag of B&W Photography for itself.

## **Bukhara**

A Persian Review of Culture, Art and Iran logy

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Bukhara is an Iranian Persian independent bi-monthly publishing scholarly articles on all aspects of the arts and humanities. While we welcome articles on past and contemporary intellectual issues in all branches of philosophy, history, cultural and literary fields, the emphasis is on Persian history, language, literature and civilization.

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# News-Photo Tips

Masoud Soheili

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## **Glorious Portraits**

Reduce saturation and dial up the contrast a bit in your software. You'll have a portrait as you've seen in ads, music videos and Hollywood.

## **Noon Dew**

At sunrise, dew covers the flowers. You can have it even at 14:00! Spray the blossom with an atomizer or mist sprayer by water mixed up with sugar and a bit glycerin, which will slow down evaporation. Do not overdo it! It looks ridiculous!

## **Shutter Speed**

- 1/500 or 1/1000 sec freezes even the fastest human activities.

- 1/30 sec is a good starting when panning a shot of a person in motion. 1/60 or 1/15 maybe the right choice, due to the subject's speed.

- ¼ sec when panning yields a blurred suggestion on a subject in a static shot.

Test it on a river! A waterfall! What is the result?

## **Low-Light**

When your flash doesn't work in low-light, shut off the flash and switch to B&W mode. The ISO will go through the roof, but in B&W, the digital noise looks like grain, and the result looks as a sort of artistic photo. It's a monochrome photo.

## **WB Changes**

White Balance changes acts as using filters in film photography as:

WB shade=81B filter (9200 K) normal warm tonality

WB cloudy= 81A filter (6400 K) strong warm tonality

Warm tonality filters= Yellow to Orange

## **Card Error**

To prevent a card error:

1- Turn off your camera before removing or putting the memory card in your camera.

2- Do "Disk Defragmenter" your card by computer time to time.

3- Do "Format" your card by your camera. Do not use computer! This removes the extra files from your card too, and you will have more spaces.

4- If you change your camera, format

your previous card with your new camera before use.

5- Format any new card you buy by your personal camera.

When card error occurs, if your camera (and also your computer) couldn't play back your images, stop using the card.

Do not format it! Turn off your camera and take it out.

Two programs can recover your photos: "SacDisk's RescuePro" and "Lexar's Image Rescue" (some \$30-40). Both work on most cards.

## **My Camera Fell off My Boat!**

Go fast to a repair center! If there's no repair center:

1- Into fresh water: Turn off the camera / Remove the batteries / Put it in a dry place / Leave it alone for a few days to air out. Maybe your camera works after that.

2- Into salt water: Plunge it in fresh water / Go fast to a repair center!

## **Digital Camera Froze Up!**

While photographing, if suddenly the menu on your camera freezes, you need an instant reboot: Pull the batteries out and then put them back in.

## **CCD Cleaning**

To check if your CCD is dusty or not, take a quick shot of a matt gray board in flat light; no focus is needed. If you dial up the contrast of this photo on PhotoShop, all the dust spots will clearly be revealed.

## **Tamron Zoom 18-250 Dill Macro AF**

f/3.5-6.3 equal to 28-388 for half-frame digital cameras has a wide range of tele and wide, and you don't need to change your lens, so your CCD remains clean.

## **GN Number**

The Guide Number (or GN) is a number, which quantify the flash output. This number represents the maximum subject distance from the flash (not necessarily from camera), which flash could adequately expose an %18 gray subject at a special focal length (50 mm), aperture (f/1.4) and ISO 100.

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GN/distance from subject to flash = Aperture

### **Collecting Cameras**

- Remove the batteries
- Remove the film
- Place it in a plastic zip lock bag with a packet of silica gel desiccant. Keep it in a cool dry place.
- Take them out and operate them at least once a year, firing them at very shutter speed.

### **3D Photography**

Microsoft is working on 3D software, called "Photosynth". Visit demo at [Labs.Live.com/Photosynth](http://Labs.Live.com/Photosynth)

# **Bam (A City in Iran)**

**Jassem Ghazban Pour**

JassemGhazbanPour@Caroun.com

2001

Said a beloved to his lover; O thou the youth  
You have seen many cities in strange lands  
Which of those cities s more pleasant  
Said the city, in which the beloved is there

Bam and its citadel form a unique historical city. An ancient city, which its past is narrated in Persian legends, it is a living city still relevant today. It was one of the best preserved structures from the early centuries of Islam and a memorial to the work of thousands of architects, artisans, artists, craftsmen... and also a manifestation of the might and determination of hundreds of renowned or anonymous rulers, whose sought shelters inside its walls or attacked those seeking asylum inside the citadel.

The fury of nature fell on this accident Iranian monument and a severe earthquake shock the city of Bam causing destruction that is mourned not only by the people of Bam, but also by the culture and civilization of Iran, as it grieves for one its true descendents.

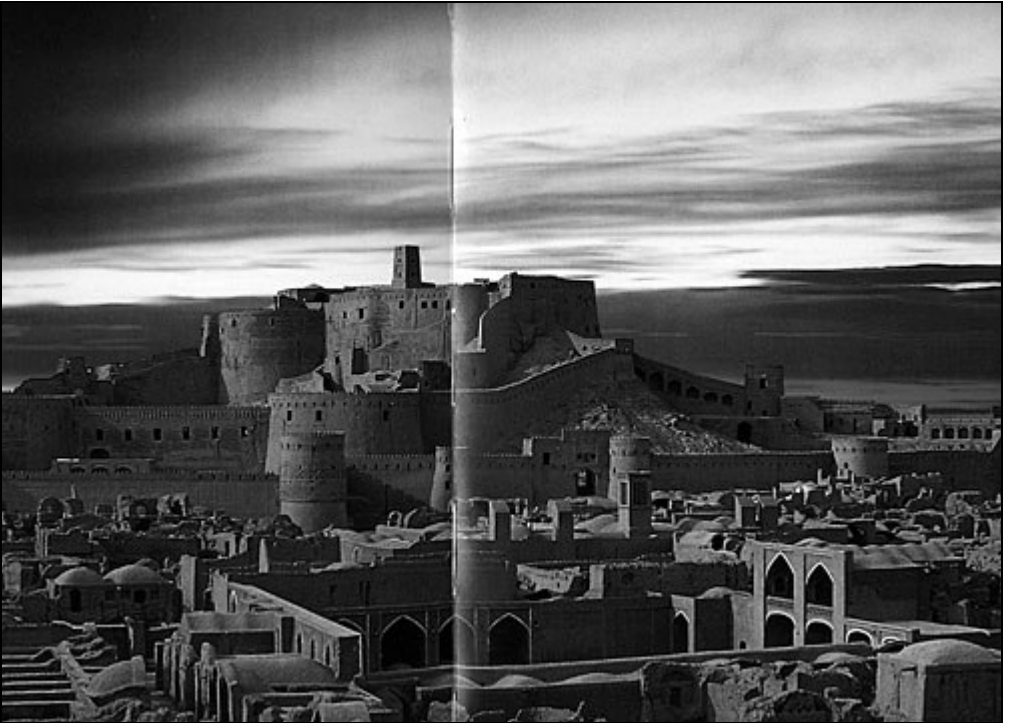
### **The Location of Bam City**

The city lies to the east of Modern Kerman and it is about a kilometer above sea level. It neighbors Zahedan, Iran-shahr, Jiroft and Bard-sir. The city is composed of two sections, old and new. The old section includes the famous citadel. The new consists of the city and a collection of gardens and palm groves. Today's Bam is the result of the gradual evacuation of the citadel's residents that began in Qajar era and paralleled the slow demise of the citadel's political and military significance. In the First Pahlavi era, the old citadel was completely evacuated and its only residents where those

who found themselves out of society.

### **The Importance of Bam's Location**

Bam is on the route to India, Khorasan, Fars and the harbors of Hormoz. In the pre-Islamic era, it connected two major trade routes, the Silk Road and the Spice Route. Bam's wealth also lay in its weaving and bountiful agricultural produce, and it holds an important place in the history of the trade of the Islamic world. Moqadasi and ebn Houqal write the Bam's weaving and woven exports, confirming Bam's historical importance among international trade markets.



### **The Religions and Faiths in Bam**

Bam's position at the intersection of the Eastern world's two major trade routes brought together various religions and belief systems. After the Arab conquest and introduction of Islam to Iran, Bam's population was Sunni, with the majority Shafite. Bam also became a major Khavarej center, when this people migrated toward the south east of Iran and the coast of the Persian Gulf. The presence and reputation of the Khavarej in Bam is notable in surviving accounts of the period, all of which mention their mosque and possessions in the city. Zoroastrians have long been among Bam's religious minorities. The short distance between Bam and Qahestan, a district where Ismailis were active, and its location on the route of India, as the last center for Batenian, brought Ismaili influence to Bam. Agha

Khan Mahalati announced his mutiny against Kings in Bam. Since the 8th century, Bam has also been the home of well-known mystics (Sufis) and Gnostics. Figures such as Seyed Taheruddin Bami, the author of "Bam-Nameh", Mirza Naim and Ronaq Ali Shah, and works as Khaneghah Bam and Resaleyeh Maqamat Orafayeh Bam illustrate Bam's prominence. Today, the majority of Bam's population are Shiite.

### **The Historical Monuments of Bam**

There is no doubt that the most important historical monument in Bam is the old citadel, which is of such importance that it has overshadowed other works. However, there are other important monuments, which bear testament to a particular period in the history and culture of the city. The most important of these works is Kouhak Citadel, also known as Dokhtar Citadel, which lies 1.5 Km from the Bam Citadel. The site has not been comprehensively investigated, but many believe it is older than the citadel and may well be a temple to the Goddess Anahita.

The ruins of the Sunnite Mosque, located a kilometer to the east of Bam, was investigated by Arthur Upham Pope, and it is likely to have been the historical Sunnite Mosque of the Bazazan districe. The house of Dervishes (Khaneghah) and the cemetery are located to the north east of Bam and close to the Prophet's Mosque (Masjed Rasoul), which most likely originated during Seljuk dynasty, with new sections added over the years. Qeysarieh, located in the south west of Bam, was used as a market and is an example of Qajar architecture.

### **Bam in Legends**

Ferdowsi's Shah-nameh is one of the world's epic masterpieces and provides a window on to Iran's ancient legendary kings. The appearance of Bam and its citadel in the epic unites its historical and legendary origins. Before the earthquake, it was possible to pinpoint the exact location of scenes described in Shah-nameh.

When Key-Khosro lost faith in this world, he summoned Iran's battalions, and called Rostam and Zal from Systan. He ordered the people and the land's great men to assemble outside the city. After a long assembly, he allotted each hero authority over a land, a gift that Zal had long wanted for Rostam.

They wrote a treaty on behalf of the honored and faithful Key-Khosro To his heroic major general, who was praised and admired in every assembly

From Zabolistan to the Send Sea, including the whole Kabul, Danbaroumi and India (the whole of the land of Nimrouz)  
And also Bost, Ghaznein and Zabolistan from Ravar and China up to Kabulistan

Let it be for him, the victorious major general and chief commander, the land of Nimrouz

They gave him the written treaty and exulted him, and wished the land to be prosperous under Rostam's rule

Rostam ruled his land for ten years. He battled and killed Esfadiyar Rouin Tan, Bahman's father, and became an envoy to Solomon on behalf of Lohrasb, the son and heir of Key-Khosro. Rostam became fond of Solomon during this visit and embraced his religion. On his way back, he brought a well digger and carpenter to Iran, and ordered them to dig a deep well in the highlands near Bam, a well that can still be visited today.

Years passed by and Rostam was killed by Shoghad. Bahman, who was put under the care of Rostam after his father's death, became a hero and returned to Nia.

When Nia passed away, Bahman became king, and his first wish was to take revenge on his father's killer, Rostam's son. He gathered the heroes and elderly men, formed an army and galloped toward Nimrouz. He found the old Zal and imprisoned him. Faramarz, Rostam's son, gathered Sistan's battalions against the enemy. Eventually, the two armies lined up against each other and fought a great battle.

From the sound of axe and bowstrings the ground grew more tremulous than the sky

Three days and nights on his battlefield shown the sun and moon  
Maces, arrows and swords were thrown and a huge cloud of the armies' dust rose to the sky

A tornado swirled in the direction of Faramarz' army on the 4th day. Bahman's army took advantage of the confusion to attack the Sistan army. They killed many and brought Faramarz, who was wounded, to Bahman. Bahman ordered his men to set up a stake near the square and hanged Faramarz. The site, where the stake was set in Bam, is now called "Darestan", and the place, where Faramarz hanged, is called "Darzin". As a memorial to this victory, Bahman built a great fort, named after him; Bam is an abbreviation of this name.

Bahman's daughter "Homa" and his son "Dara" assigned someone to rule over the citadel, until Alexander attacked Iran. Alexander appointed Antahan to rule over Khorasan, Iraq, Fars and Kerman; Antahan ruled for 4 years, till he was killed by Ashk, Dara's son. We do not know the rulers of Kerman and Bam during Parthian dynasty, except for the last of them, Belash Ashkani, who was killed by Ardeshir Babakan. Ardeshir invaded the whole of Iran. None could oppose him, except the famous Haft-vad from Bam, whose story follows:



In olden days, whoever had seven sons in a row from one wife, named the last of them "Haft-vad". "Haft" meant "seven" and "vad" meant "son" in Old Persian. Haft-vad was a poor man in Bam and could scarcely make ends meet. He also had seven sons and a daughter. In those days, farmers' daughters would assemble in groups, collect their spinning wheels and spindles, take wool and cotton, pack their lunch and leave through the city's gate. They would sit and spin all the day; they ate together and returned home at sunset. One day, Haft-vad's daughter found an apple blown from a tree. She grabbed the apple, but when she was about to eat it, she found a worm inside. She took the worm and kept it in her spindle case. She spun thread from the spindle case as on other days and made her way home. Her mother was delighted with her work and gave her 3 times as much to spin the next day. With the help of the

worm, she completed her work. She placed the worm in the spindle case every day and fed it apple slices. Her father was told the news and he was pleased. With the worm's help, Haft-vad and his children's business improved day by day, until he became a wealthy and respected man. The worm grew too big for the spindle case and carpenters made it a new home. Haft-vad became so powerful that he gathered a large force, and with the worm in his possession, he conquered the city and the Bam citadel. After that, he sent his eldest son to Narmashir in Jiroft and Roudbar and conquered it. Then, they set up a worthy place for the worm in the citadel, and in its memory, one of the citadel's gates is called "Kot Kerm" (worm's hole).

As time went by, Haft-vad placed the worm on a chariot and galloped ahead of the army in the direction of Gavashir, a city, which had recently been built by Ardeshir Babakan. He won a great victory and invaded Gavashir, and he conquered the whole of Kerman. Then he commissioned a fort, placed the worm inside and appointed a hundred men to guard it.

This all took place as Ardeshir was returning from India, and he was filled with rage, when he heard the news. He formed an army and attacked Haft-vad. Haft-vad grouped his army and went to battle. The worm, which had by then become a monster, was placed at the head of the army. The battle continued from dawn till dusk, and Ardeshir was doomed. His men were struck by famine and he withdrew 2 Parasangs (6.5 miles), saying, "This is a hard task, but I will not give up, till I accomplish it."

So, he ordered Shahgir, his commander-in-chief, to seize the army; then he disguised himself in the cloths of Khar-bandegan (porters in charge of donkeys) and assembled 12 donkeys, laden with peddlers' goods and some poisonous seeds. He took along 7 men and galloped in the direction of the worm's fort. He told Shahgir that after killing the Worm, he would light a

great fire; if it were at night, they would see its light, if by day, its smoke.

He started off in the direction of the fort. When the fort's guards saw the Khar-bandegan, they gathered around them. Ardeshir said, "I know the power of the Worm, and I have brought a gift." He poured wine for the men, until they fell asleep. As they slept, the king brought out the poisoned seeds and gave them to the worm, which ate them and died. Then, Ardeshir and his seven men attacked the guards and killed them all. After that, he lit a fire. Shahgir noticed its smoke and galloped towards the fort with the army.

When Haft-vad noticed, he also gathered his army and the two sides battled. Haft-vad's men were scattered.

Visit more photos at: [www.MasoudSoheili.com/Research/00-Research.html](http://www.MasoudSoheili.com/Research/00-Research.html)

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September 2007

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# Caroun Photo Club (CPC)

[www.CarounPhotoClub.com](http://www.CarounPhotoClub.com)

<b>Membership Application</b>	<b>Membership Options</b>	
	Individual Per Year, Canada:	\$30.00
	Individual Per Year, International:	\$35.00
	Life time Membership:	\$500.00
	Total:	
<b>Personal Information</b>		
<i>First Name</i>		
<b>Last Name</b>		
<b>Address</b>		
<b>City</b>		
<b>Province (State)</b>		
<b>Postal (Zip) Code</b>		
<b>Country</b>		
<b>Telephone</b>		
<b>Email</b>		
<b>URL</b>		
<b>Payment</b>		
<b>Cash</b>		
<b>Cheque</b>		
<b>Signature</b>		
	<b>Comments</b>	



## Membership Application

### Membership Options

Individual Per Year, Canada:	\$30.00
Individual Per Year, International:	\$35.00
Life time Membership:	\$500.00
Total:	

### Personal Information

**First Name**

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**Postal (Zip) Code**

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**Comments**



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\$ 80.00 Family (three members)	
Family (four members)	\$ 80.00
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USA	\$ 65.00
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