Bulletin No. 4
Bulletin No.4, February 2009

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"Snow Reading" by: Masoud Harati

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Caroun Photo Club (CPC)

Caroun Photo Club (CPC) is a member of the "Canadian Association for Photographic Art" (CAPA).
Professional and amateur photographers and who are interested in photography could register for "Caroun Photo Club" (CPC) membership.

CPC is Canadian National & International Photography Club, based in North Shore of Vancouver, Canada. CPC is going to promote the art and science of Photography throughout the world and making an international relation between photographers all over the world via *Internet*, *Photo Exhibitions and Competitions,* a *Bulletin* and a *Monthly meeting*. To reach our aim, CPC connects members by email.

Members could have a "Photo Gallery" on "Caroun Photo Club" website, including:
- Biography,
- Resume,
- Ideas on photography and art, methods of your work...
- Personal portrait,
- and 12 photographs of their works.
Also:
- Your Articles, essays, researches, thesis... on photography would be posted up at the "*Research*" section of the site under your name.
- You'll receive International Competitions' News.
- You can take part in our Annual Photography Competition and Exhibition and other events.
- You will have a page at "*Photographers*" section of "www.Caroun.com".
- Your portrait will be added to the collection of "*Portraits of Artists*" at "www.MasoudSoheili.com".
- Your exhibitions could be posted up on the website; visit our website for more info.
- Monthly meetings in West Vancouver:
Third Wednesday of each month at "**Silk Purse Art Centre**", 7-9 pm
Address: 1570 Argyle Ave., West Vancouver, BC, V7V 1A1
- Also you can register "Canadian Association for Photographic Art" (CAPA) and "Photographic Society of America" (PSA) through CPC.
Visit our website for more info: www.CarounPhotoClub.com

Please send the following with your application:

Membership fee (cash or cheque) / Personal Portrait / 12 Photos / a text in "Word" /
Membership Fee: $40 per year
For more info, please visit: Membership Page at www.CarounPhotoClub.com!

Caroun Photo Club (www.CarounPhotoClub.com)
President, Masoud Soheili (www.MasoudSoheili.com)
www.CarounPhotoClub.com
www.Caroun.com

CPC Bulletin is published, when we have enough material of our members; so, we ask our members and other people to bring us their articles and photos as well as donations to promote the art and science of Photography throughout the world and making an international relation between photographers all over the world.

This bulletin contains articles and photos of the members of CPC. The editor and CPC cannot be held responsible for the contents of any accepted articles, advertising or posting of events that have been submitted. Opinions and photos expressed in this bulletin are those of the authors and photographers and do not necessarily reflect those of CPC.

Pottery

Masoud Soheili, www.MasoudSoheili.com
(Visit more photos at the "Research" section of my website)

Earth, water, fire and wind: The Four Elements, which were sacred to the human beings for a long time, and once each had it's own god... and it's own philosophy.
And then, earth among them had its own momentous fate, to last longer, to turn eventually, into the inherent nature of man, the man who was to be created of the earth and be turned in to dust.

But throughout the history, this sacred earth has been a tool in its successor's hands, human! When it was mixed with water and took shape, and was used as an instrument for every purpose, as a simple dish or a coffin… and even a god to be worshipped! And then mud-bricks, the sun-dried bricks came later, by which this successor made constructions, the shelters made of that particular thing which he himself was made of: The Earth!
Still, he went on! The potter's wheel was invented, which for centuries, many beautiful pots and vessels were made, from earth! The man's powerful hands recreate his ancestor! His hands gave them delicate and exquisite shapes. The ornaments and embellishments had always been essential in these well-shaped potteries, and this led to glazing, enamel glaze making and later on to more developed lustered bricks, ceramic, vitreous china and polychrome glazing.
Centuries later, by widespread use of metal and oil-products, the sacred earth gradually lost it's vital importance. It went out of the daily life of the human and became as an ornament item.
Nowadays only the artists have the greatest interest in pottery, and they use it as their predecessor's art for innovation. The process of their products has not been much developed and their tools are the same, though somewhat mechanized. It is in fact the continuation of that skill for innovation, which is now called

handicraft.

They take the soil, mix it with water, knead it and leave it in the sun to lose some of its moisture, and then shaping it up with their hands by using the potter's wheel. When it is half-dried, they put it in a furnace, and to prevent it against any air they close the furnace by a wall-clay; then they fire the furnace by firewood or nowadays the gas oil or mazut for a couple of days, before open it up again. Now the final products, after their gradual cooling, are ready to be presented in the courtyard of the potter's workshop or a craft-shop, for sale, as a product of the earth by the one, who is himself created of: Pottery
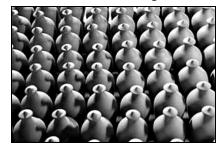

The potter's workshop is still the same old dark mud-brick building which provide under it's vault a narrow space for a few creative potters to work in, with couple of potter's wheels in front and a furnace at the back, and a narrower space in the middle for preparing the clay. The furnace is large enough to accommodate many pots, bigger than human's middle, if not for nine months, for a few days at least. In potter's workshop, there is no space to move comfortably, and the method is the same as it was ages ago.

They usually light the traditional workshops by anything available, that is various means of light: fluorescent lamp, because it is economical and has a strong light, and the yellow light, which could be found everywhere… are all kinds together. So there is no appropriate light for the photographer in these workshops, and even if there is daylight through a window, it is so small that you need a mobile projector of 800 watt at least. If using the digital camera, the custom white balance should be adjusted. It's easy to find a white or some %18 gray things in any place. Some digital camera don't have correct response to their manual white balance, so it's necessary to have a blue 80C

filter in the camera bag, as well as a wide lens in such closed and narrow space, and of course a tele-zoom for the details. When photographing the furnace, one must be very careful to avoid the damage causing by the furnace's high temperature.

Now the photographer is well equipped and ready in front of the ancient age. Digital technique confronting the centuries aged handicrafts, and a lot of interesting subjects to be photographed.

To prepare the soil. To make the mud. To knead the clay by the hands (and recently by the machine). The moisture desert under the sun. The potter's wheel. Making potteries. To shape the potteries. The pots left aside to be half dried, alone or a collection of them. To decorate the potteries with stylized patterns. The furnace. The raw pots in and out of furnace. The produced pots and earthenware left under the sun in the workshop's courtyard. The storehouse... the kneader's hands and feet. The potters. The pots collector and the decorator... Portrait... The traditional architecture of the workshop... From above, below, left and right, each is a new picture, since it is taken from the pottery: From Forms! Each of them in its turn is a big project for a photographer, or a subject for an article, a book and even a thesis. The ancient age is still ready for the challenge!

Industry as Icon: Industrial Aesthetics

By: **Murat Germen**   www.MuratGerman.com

Design, by its own nature, strives to be "different", it gives a certain object its identity by "transforming" it and excluding others. Fashion, industry, architecture and graphic design always seek the new and they actually should in any case, in order to continue their existence. Furthermore, there have been / will always be, creative processes where function takes precedence, forms are created in response to needs. Despite the fact that functional design processes and resulting end products are usually regarded as obstacles to a freer creativity, they are "designs" anyhow. The fact that the starting point is different should not necessarily prevent us from perceiving a functional production process / product as "design."

Industrial aesthetics is one of the most profound formations to be the outcome of functional design processes, and makes a considerable contribution to the general concept of "aesthetics." Some buildings that incorporate industrial aesthetics such as gasworks, water towers, factories, ports, shipyards, and bridges are regular daily encounters, which remind us the "constructivist" look we have long forgotten. We barely glance at them, while most totally ignore them, and stay with "everyday" designs of our daily life.

Industrial aesthetics is not about ingratiating, promoting or selling itself, buildings sampling industrial aesthetics do not have to sell in millions in order to exist. As a consequence, industrial buildings are designed "to a necessary degree" and the resulting design language is very

straightforward, sincere, non-competitive, and most important of all, non-exclusive. The fact that industrial buildings tend to remain in the background as a result of above-mentioned attitude, leads to certain anonymity in their identities, and throughout history, the anonymous has always been a reference point and a source of inspiration. Considering today's cutthroat competition in design and creativity, intellectual property rights are clearly protected with severe sanctions. As a result, the anonymous was, still is and will always be popular, since the designer who will reinterpret it does not have to pay for copyright fees. There is a very small chance that this reinterpreted design will be regarded as "imitation." Same anonymity causes industrial aesthetics to remain disconnected / independent from any "ism" or movement. On the contrary, there are a number of "ism"s that have been based on, or have referred to industrial aesthetics.

Even though an industrial building does not aim to promote itself, it has a beauty that inadvertently "imposes" itself. It is like an individual sitting alone in a corner who; beneath his calmness, confidence, and simple appearance, has a deep and charismatic personality (Walter Gropius calls this "the unintentional beauty of industrial buildings"). The charismatic minimalism of industrial aesthetics is not a pretense, it is pure and objective; it has not emerged to create finished, glossy surfaces. Dominique Perrault, one of the French architects aware of this fact; has said, vis-à-vis Hôtel Industriel Jean-Baptiste Berlier building which made him famous in the mid-1980s, that "we no longer believe [industrial ghettoes] are 'cursed places,' in fact we derive energy from them." This statement clearly shows the kind of relationship Perrault wants to establish with the highways, railroads, concrete silos, smoke chimneys, and closed-down factories in the suburbs of Paris. Dominique Perrault says these industrial ghettoes were "part of a 'cute' cityscape of our times..." Another indication that industrial buildings and areas have a lot of potential in terms of space / architecture is the great number of recent transformation projects. Both in Turkey and throughout the world, the

number of projects that convert industrial buildings into schools, museums, and offices is rapidly increasing; as a matter of fact, architects are looking forward to designing such projects.

An ironical paradox regarding the concept of industrial aesthetics is that while industry is a mass manufacturing process aiming towards creating uniform objects, industrial buildings themselves do not exhibit such uniformity, sameness, or monotony. Buildings are shaped in various combinations and sizes depending on the quantity and quality of the products, and even buildings with the same function differ in design according to distance to local resources and transportation arteries. This variety introduces an incompleteness that has potential for future development, spaces that are full of surprises, and the possibility to obtain different points of view. On the other hand, though individual buildings are not replicas of each other, there is a certain level of homogeneity and universality among them due to their common typology. The distinction between industrial buildings of various countries is not as pronounced as the diversity between indigenous architectures of these countries; it is not easy to talk of a particular native quality in industrial architecture.

This exhibition idea and its conceptual background were not conceived

as a "form follows function" manifesto. I believe that a "functional" design can still have "allure" and "charm" and can exist without being called "dry" and "mechanical." For example, as a design movement that is known to be relatively rich in stylistic ornamentation, Art Nouveau can be regarded as one of the most "stylish" examples of industrial aesthetics, if one considers the types of materials used, the way they were combined and the constructive details involved.

On the other hand, it is possible to regard the lace-like combination of unusual forms we only see in industrial buildings as a type of ornamentation. For this reason, I don't believe industrial aesthetics is directly connected to the notions of "purism" or "perfect form" associated with the industrial revolution and the machine age. I believe there is a certain depth of "informality" and "adaptability, flexibility" that you can internalize in the nature of industrial buildings. This flexibility takes the symbolism found in some architectural structures to another dimension. For instance, there is a clear representation of "power" in skyscrapers, each competing to be taller than the other; or in fascist architecture, which is designed with a scale way beyond human dimensions and strictly symmetrical compositions that reflect the dominant order. The industrial building, however, lacks such symbolism; it underlines the collective, not the individual, and this why it may be considered as an icon of anonymity.

As a nation, we have longed for industrialization and its benefits at least since the Early Republic, but for some reason we have a dislike for the industrial landscape and its components. Having recognized industrial buildings as filthy, noisy, polluting, ugly, and bulky structures; we do not spare them a dear place in our hearts though kept in our field of vision. The aim of this project is to unveil the hidden beauty of industry, and to bring it a bit closer to our hearts. As a matter of fact, photographic works that constructed industrial aesthetics were produced at a very early stage (for example Margaret Bourke-White in the 1930s); continued throughout the 20th century (Bernd and Hilla

Becher, the couple who began documenting various industrial buildings in 1959 and published numerous books, some in recent years), and are still proliferating (thanks to photographers like Edward Burtynsky, Andreas Gursky, Candida Höfer, Thomas Ruff, and Wolfgang Tillmans). These works that characterized industrial aesthetics influence(d) specific trends in architectural, industrial, and even graphic design (such as the Center Pompidou in Paris).

This exhibition aims to celebrate the straightforwardness and sincerity hidden in the complex and catastrophic visually of industrial aesthetics, and to bring it once again to the forefront. It can also be envisaged as an attempt to discover architecturally exciting and inspiring space / location relationships in industrial buildings, and to propose a reconsideration and re-evaluation of design, which has turned into a commercial race. I hope we remember that the visual material depicted in this exhibition also constitutes aesthetics of labor...

more photos: Farsi Bulletin

Surrealism
Shirin Madani

Surrealism is an unconscious and absolute psychological movement, beyond realism, attempting to verbally or nonverbally express thought when no deterrent element exists. In other words, it is an imposing thought expressed in the absence of mind's deterrent element without any aesthetic or behavioral presuppositions within philosophical area. Surrealism is the basis of believing in the existence of some forms inspired by unknown things and the solitary ability of imagination as well as mind's unintended activity in something beyond reality. This style causes lasting destruction of other psychological mechanisms and replaced them through solving main problems in life.

Surreal moment is when an artist is inspired. All controversies, contradictions, dreams and realities are intermixed in such a moment then created as an image. Supposedly, there is a particular moment when, afterwards, mind does not consider life and death, past and future, short and long, night and day, reality and imagination and said and unsaid as well as contradictions. What matters most is isolation and individuality, which create the central core of such a movement. The artist unconsciously visualizes his imaginations and wishes in surreal moment while achieving a profound perception beyond reality. Every artist attempts to be propounded as an individual through this style. Then he attempts to create the most magical sceneries of his imagination in order to prepare an environment to reply his own internal needs while benefiting from his unconscious world of imagination. When his mind captures a vision, he demonstrates his vision free of boundaries through a profound perception. The demonstration can include painting, sculpture and photography containing his emphasized beliefs, desires, wishes, dreams and etc.

In fact, such an attempting expresses his unique and at the same time introvert imagination; therefore, this style has been counted among the most significant movements of the century as one of the everlasting isms within the world of art. Surrealists' achievements are observable in

Many aspects of our life as metaphysical thoughts and attention towards humans' inner emotions, propounded by surrealists, exist in various forms within cultures of different countries.

Invention of photo camera caused a competition between artist's eyes and hands with lens and diaphragm in late nineteenth century. Gradually, photo camera and later video camera replaced artists who recorded narrations, events and faces as well.

Artist is lead towards new trends through improvement of camera, as a modern branch of art, and application of computer graphic programs; in other words, artist's goal has been altered. Posing familiar and strange subjects beside each other, photographer creates a mysterious and imaginary world, like a scene of a dream, by distorting ordinary occasions and combining hidden relations while touching semi-sleeping world concealed inside our soul.

Through surrealism, artist is able to merge his imaginations by applying photo camera and computer programs while posing natural and unnatural elements and real and unreal subjects beside each other as well in order to create astonishing images. He is able to provide an environment in order to reply his inner needs by benefiting the world of imagination and unconsciousness.
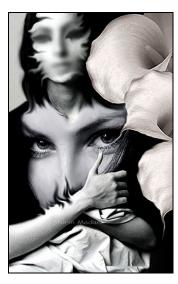
This ism has had a particular position in the area of art due to its identity, philosophy and rich containing. There are few philosophies comparable to surrealism for it is a part of human's life; it is not an issue

too new to get old-fashioned. Human beings communicate and live with thoughts, dreams and metaphysic world; in fact, "artist is like a bridge between reality and fantasy".

Impression of surrealists' unrealistic imaginations has caused the creation of ultra-beautiful photos either black and white or colored based on their subject. There is a variety of subjects which can be pleasant, beautiful, dark or painful as well.

Such photographers look for a perception and sense in their belief; these photos can lead the viewer towards a profound peace or insanity; the subsequent peace is an issue worthy of discussion and research.

Photography appears as a free and unlimited and at the same time artistic area to me which can not be bounded within the frame of any laws for my artistic spirit does not conform to any laws. I am among those who have found the "hidden conscience" theory as a new supporter in order to break the customary artistic styles and subsequently to create innovative and new works of art. My world of photography is beyond ordinary and routine life-style. Breaking the boundaries between reality and imagination, as a method to express my feelings and ideas, I am able to fly freely and form my favorite conceptions. Taking advantage of a real element in an unreal space or montage of several photos, taken in different locations and occasions, I create an image impossible to happen in real world, but seemed too real and vivid to be mistaken, even by myself, as real ones. What matters to me most are the thought, innovation and creativity beyond them so the viewer can not take them granted?

I try to give a metaphysical and new concept to my photos, which are color photos, by using computer programs and montage. I am too far away of black and white world for I knew and recognized colors within affection, ups and downs, friendship, grief, joy and etc. so my world of photography is a colorful world, too. Blue is always the dominant tone. Colors appear to me as love and life; black and white are not neutral beside each other. Human is the most important element in my photos for he is present everywhere, but his presence is not limited to time and place; he only exists. Sometimes, I start the job without any presuppositions. When the viewer sees the photo, all my feelings and emotions are tangible for him.

My world is a different world; I see world differently; I create an event as I like it to be. I don't see world logically but by my heart. My photos are sometimes peaceful and bright and sometimes painful and horrible. These photos are created by different aspects of my soul and feeling so the viewer has to contemplate about them whether he has perceived the idea or not. I endeavor for the viewer not to pass by them easily; I wish, from bottom of my heart, the viewer unconsciously gets involved with my photos.

There are no boundaries for art; it is not possible to imprison art by a predetermined sentence of laws for an artist should be able to express his thoughts and desires freely by anything or any possible method. The artist can get dynamic and flourished in such a freedom whereas art will be harmed by platitude and passiveness in case of being bounded by laws and formulas. Photo cameras used to be applied in order to record the moments. Through modern improvements, artists can create images to astonish the viewers by digital cameras. Now, artist can freely choose the subject and create beautiful photos through a method conformed to his inner thoughts and emotions.

This article is published in Persian in Bulletin No. 3.

Black & White Photographers (1)

Robert Doisneau, 1912-94, France (www.RobertDoisneau.com)
by: **Sahar Seyedi,** SaharPers@Yahoo.com

Robert Doisneau was born in Gentilly in Val-de-Marne, France. He studied engraving at the Ecole Estienne in Chantilly, but he found his training antiquated and useless after graduation. He learned photography in the advertising department of a pharmaceutical firm.

1930: Began photographing details of objects in 1930

1932: Sold his photo-story to the Excelsior newspaper

1934: Camera assistant to the sculptor Andrei Vigneaux; finished military service; taking a job as an industrial & advertising photographer for Renault Factory at Billancourt

1939: Fired; freelance advertising and postcard photography to earn his living; worked in Rapho Photo Agency for some months; a soldier in World War II

1939-45: A member of the Resistance as a soldier and as a photographer, he used his engraving skills of forge passports and identification papers; he photographed occupation and liberation of Paris.

1946: After the war, he returned to freelance work for Life and other leading international magazines; joined Alliance Photo Agency for a short time; worked for Rapho since 1946

1947: Won the Kodak Prize

1948-51: Against his inclinations, he did high-society and fashion photography for Paris Vogue; in addition to his reportage, he took photographs of many French artists, including Braque, Cocteau, Giacometti, Leger and Picasso.

1956: Won Niepce Prize

1967: Consultant to Expo 67, Canada

1973: A short movie, "Le Paris de Robert Doisneau", was made.

Robert Doisneau, a shy-unassuming man, who lived in Paris suburb of Montrouge, has been the subject of the major retrospectives at the National Library of Paris, Art Institute of Chicago, George Eastman House in Rochester (New York) and Witkin Gallery in New York City.

To visit some of the works of Robert Doisneau, please check the above mentioned website.

Black & White Photographers (2)
Louis Stettner (USA, 1922-)
by: **Sahar Seyedi,** SaharPers@Yahoo.com

Louis Stettner (1922-) was born and grew up in Brooklin. His father, Morris Stettner, was a skilled cabinet maker from the Ukrain, who first came to the USA in 1907.

Stettner was given a box camera at an early age, and when he was around 12 came across a feature in a photography magazine by Paul Outerbridge, jr. this described how you could use photography to interpret the world and express your feelings about life. It was the start of a lifetime's journey of using his camera to record and share with others, what Stettner was "discovering, suffering or intensely joyous about".

As a teenager and a young man, Stettner visited the metropolitan museum of art every Saturday to explore the delights of its extensive photographic print collection (and especially **Alfred Stieglitz's** great work, 'The Steerage'). Together with friends he also roamed the streets of Manhattan at length.

He had previously visited Stieglitz's gallery, but had been too scared to speak to the great man, but he sent some of the picture he took with the new camera. Stieglitz sent him a wonderfully handwritten letter of thanks. A little later, at the age of 17 or 18 he found the courage to talk his work and visit **Paul Strand**, who treated him with kindness and encouraged him to continue work. Later around 1950 the two men become friends in Paris.

Stettner describes himself as a largely self-taught photographer, but pays full credit to the influence of the **Photo League** on his work. The short part time basic photography course, there was the only formal course the attended, providing teaching "at a New York." He admired the work and ideas of **Sid Grossman** greatly, and the League taught him "to concentrate my talents on everyday working people and what was immediately around me in terms of living and environment." It also showed him that photography was the significant art from of the twentieth century through its enmeshing in social and political life.

He was well aware of the shortcomings of the League – such as its lack of any broad appreciation of the arts as a whole. More importantly he realized it placed too much emphasis on both politically acceptable content and also had an obsession with print quality (thanks to the influence of Paul Strand, and through him the ideas of Stieglitz.) Despite the teaching of Grossman, it failed to stress the need for photographer to create "original aesthetic from" and an "original inner structure for the photograph."

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As Stettner maker clear in a 1977 feature (reprinted in 'Wisdom Cries out in the Streets'), Grossman believed that the strength of a photograph originated in the passionate emotional involvement and response of the photographer that enabled him to find significant new meanings. Grossman's own photography was brought to an untimely end by his death at age 40. Stettner is perhaps the ablest of his successors.

In 1940, Stettner, then aged eighteen, enlisted and requested training as a combat photographer. (He was taught to mend radios.) Eventually he was assigned as a photographer, covering a number of invasions and battles in the Philippines.
After the war, he returned to New York, where he took a number of pictures around the city and worked on a series of imposed pictures on subway trains.

Stettner intended to stay in Paris for three weeks when he went in 1946, but feel so much in love with the city that it was five years before he left it. The Photo League asked him to get together a show of French photographers. As well as providing a first New York showing for **Brassai, Willy Ronis, Robert Doisneau, Izis** and other great French contemporaries in 1947, it also helped Stettner to get to know them better.

For his early work in Paris, Stettner was carrying around an 8x10 view camera, the "result of an obsession not to lose and detail, texture or any photographic quality." Later he was to regard this camera as a "magnificent mistake" as it lost him both flexibility of viewpoint and the ability to stop action.

While in France, Stettner freelanced for various magazines and studied cinema at the University of Paris. In 1951 he was awarded a young photographer award by 'Life' magazine.

Stettner returned from France in 1952. On his way back he took the picture 'Coming to America', a man and two children sitting on deck in mid-Atlantic. The man draws himself into his thick overcoat, hand clasped in his sleeves leaving only a small gap of flesh. He looks forwards, to the left of the pictures, wondering what the future will bring. The child on his left, closer to the camera, seems to be adopting a more positive attitude, pulling up out of the reclining chair, eager to get to grips with a new life in the 'New World'.

In New York, he photographed the city as well as working as a freelance for magazines including 'Life', 'Time', 'Fortune' and others. He also traveled widely, spending time in Paris, Spain, Portugal Holland and Mexico in the following years.
In the 1950s he took some of his best-know picture of New York. Times Square appears in some of them.

Many posters have been sold over the years (some pirated) of his 'Manhattan from the Brooklyn promenade, 1954'. Around 1974, Stettner embarked on a project inspired by the work of Lewis Hine. As well as the USA, he traveled to France, England and the USSR photographing men and women at work. The result is a fine series of generally imposed portrait, about which he wrote: "My workers series is a paean of praise, a long heroic poem in homage to working and salaried people everywhere." It is his perhaps his most overtly political work.

He took many other fine portraits in the 1980s, not least the tightly cropped face and wide eyes of his mentor, Brassai. He also continued in what for me remains his true métier, the close observation of people and their interactions on the streets.

In 1990s, Stettner returned to France, settling on the edge of the city of Paris. He continued to photograph, producing a fine series on the River Seine as well as other work. His photographic career spans around sixty years and has produced many fine works.

Stettner believed and worked in a tradition of '**Humanist Realism**,' in which he saw the central force and concern of photography as "other people as individual human beings, interacting with society and the world around them". Stettner refused to bend with the times and remained true to his vision of Humanist Realism in photography.

To see his photos and more information visit:
http://Photography.about.com/Library/Weekly/aa1112019.htm

CAPA Postcard Competitions 2007 & 2008

Winners of CAPA Postcard Competitions 2007 & 2008 were among members of "Caroun Photo Club" (CPC):

2008: *Shaikh Mohammad Amin* (FPSA, PPSA, EIFAP, MCAPA) from Islamabad, Pakistan
Winner of CAPA Gold Medal & Ron C Humphries Trophy Certificate

2007: *Jalal Sepehr* from Iran, Winner of CAPA Gold Medal & Ron C Humphries Trophy Certificate
Farhad Vrasteh, from Germany, Winner of CAPA Honorable Mention, Individual Ron C. Humphries Trophy, CAPA Honorable Award

Visit the winners photos at page 30 on Persian section of the bulletin.
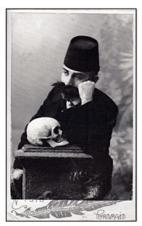

From the Pasts

by **Afshin Shahroudi**

A few years ago, one of my friends, who was painter, named Mohammad Keihani, called me happily and fresh, so that I go to his place. I went there thinking he wants to share his happiness with me. At the moment of entering, he brought a dusty and weary pocket and photo album. The album ornamented by birds and flowers figures. He put some pale and old photo out of the pocket. He put them all against me.

" I found them in trashy bucket" he said.

The photos mostly belonged to Qajar era, but among them all kind of photos could be found. There were photos that heads or hands of persons were blare because of long exposure, photos of Mozafaredin Shah traveling to the west… Some other belongs to 30 or 40 years ago that were taken in some other part of the world. My friend took the ornamented cover of the album himself and gave the photos to me.

This story was simultaneous with publishing the first issue of Aks-Name magazine. The editor was another friends of mine named Esmail Abassi. I gave him some of the photos with a short note as a gift of magazine birthday, so as to publish them in his magazine. Those photos published in 2nd issue. But this thought came in my mind that so many worthy historic photos are ruined in the hands of ignorant. This brought me the idea of collecting

old photos specially portraits that create nostalgic feeling on the past.
I had been searching in dusty shops-windows of antique shops and frippery for old photos, and several times I found some between tear paper, old letters or family album of friends, acquainted and relatives. I asked them persistently to give them to me and gradually they became a collection.

Now a day, I hear some voices from my bookcase. Voices come from the past times. Some voices which address us. These photos are a part of the voices. A collection, which I began collecting them from the rubbish.
As far as my knowledge helps me, these photos are published for the 1st time. Selecting them is based on my private taste and aesthetic feeling as well. The short information that come along with some of them are gathered from notes or sign written on the merge, back or bottom of the photos. Some of the information adopted based on Dr. Mohammad Satari's Knowledge.

Monthly Meetings
Caroun Photo Club (CPC), www.CarounPhotoClub.com

CPC monthly meetings will be held on **Third Wednesday, 7-9 pm** of each month at "**Silk Purse Art Centre**" at "1570 Argyle Avenue, West Vancouver:"
- Wednesday Oct 15, 2008
- Wednesday Nov 19, 2008 (HDR)
- On December, there is no meeting.
- Wednesday Jan 21, 2009 (Studio Equipments & Lighting)
- Wednesday Feb 18, 2009 (Slide show of ancient Iranian site)
- Wednesday Mar 18, 2009
- Wednesday Apr 15, 2009
The future programs will be announced. There will be no meetings in summer.
Visitors are welcome.

News

Copyright
"Copyright-What you need to know", an article by "Ursula Easterbrook" at "Pacific Zone News". You can download it from CAPA Pacific website at www.CAPApac.org.

Who has seen the wind? Photo Contest
A partnership between Canadian Geographic and the Canadian Wind Energy Association. Submit your best photos to these three categories and you could have them published in Canadian Geographic and win fabulous prizes:
http://PhotoClub.CanadianGeographic.ca/cg/Contests/Wind/
Entry deadline: Feb 13, 2009
- *Wild Windy Weather*: Blowing, breezing, and gusting. All things wind related.
- *Wind at Work*: Spinning, whirling, surging. Capture wind energy.
- *Kids*: Wind at Play (age 15 and under): Flying, surfing, soaring. Show how the wind helps you to play.
Great prizes: Cameras, iPods, GPS, binoculars, digital frames…

CAPA's Pacific Zone Print Challenge 2009
Richmond Photo Club has invited CAPA Clubs in Pacific zone to participate in the 2009 Print Competition. Subjects are the choice of the photographer, color or B&W. max 16"x20". Prizes CAPA Medals. Complete info is send to our members. Ask for more info.

Photography Classes
- Digital Photography Workshop (one session, one day)
Learn how to take photo with digital camera: adjusting camera (Speed & Aperture) for right light and color in both program and manual photographing. Also learn how to edit your photos with PhotoShop! Just in one day!
- Basic Photography (4 sessions, one month)
An introductory course on film and digital photography, including both technical and artistic ideas. Brief history of photography, Camera, Lens, different kinds of cameras and lenses, speed, aperture and ISO, will be described with practical works.
- Intermediate Photography (4 sessions, one month)
In this session you could know on the photographic accessories, including Photometers, Filters, Flash, Hood, Releaser and Tripod,

as well as "Light" and "Contrast" in photo and photography.
- Advanced Photography (4 sessions, one month)
This session is just to learn how to take photos, including
"Scenery Photography", "Moving Subjects", "Portrait" and
"Headshots". To be successful in this course, it is better to know
technical ideas on photography, which were described in
Photography (1) and (2).
February & March at:
- **Coal Harbour Community Centre**
480 Broughton St, Vancouver, BC, V7G 3H4,
www.CoalHarbourCC.ca
and **Spring** at **West Vancouver Community Centre** at Marine
Drive.

New Members

 *Ali Shahidi, West Vancouver, , BC, Canada
 *Alireza Khavaran, North Vancouver, BC, Canada
 *Amir Ali Moosavizadeh, Toronto, ON, Canada
 *Arian Soheili, CA, USA
 *Majid MahiChi, North Vancouver, BC, Canada
 *Masoud Rahimi, Tehran, Iran
 *Mehri Abdollahi, Otrawa, ON, Canada
 *Nasrin Saadat Agah, Tehran, Iran
 *Payam Maani, North Vancouver, BC, Canada
 *Rasool Shojaee, Port Coquitlam, BC, Canada
 *Shaikh M. Amin, Islamabad, Pakistan
 *Simin IranManesh, North Vancouver, BC, Canada
 *Simin Mashkoor, North Vancouver, BC, Canada

Donations
Massoud Karimaei
Simin Iranmanesh

Canadian Association for Photography Art
MEMBERSHIP APPLICATION FROM

☐ member   ☐ Renewal   Membership# _____

Date M _____ D ____ Y _____

First Name _____   Last Name_____

Please Print

Address _____

_____City _____

Postal Code _____   Province _____

Country _____   Phone: Home _____

Business _____   Mobile _____

E-mail _____   Website _____

CAPA Club Affiliation: Caroun Photo Club

Type of Membership:

Individual	$ 55.00
Family (two members)	$ 70.00
Family (three members)	$ 80.00
Family (four members)	$ 80.00
Two year membership	$105.00
Three year membership	$155.00
Students (full time)	$ 25.00
USA	$ 65.00
International	**$ 75.00**

(All prices include GST)   Rates effective January 1st 2007

Referred by: Masoud Soheili

Please make cheques payable to Canadian Association for Photographic Art
CAPA MEMBERSHIP
1657 Bottriell Way, Orleans, Ontario, K4A 1W1   Phone: 1-613-841-0566
E-mail: membership@capacanada.ca

Signature:

☐ Current CAPA Volunteer   ☐ Want to Volunteer

Area of Interest: Digital ☐   P ☐   AV Shows ☐   Education ☐   Other

Caroun Photo Club (CPC)

Membership Application

Membership Options	
Individual Per Year Life time Membership:	$40.00 $500.00
Total:	

Personal Information

First Name	
Last Name	
Address	
City	
Province (State)	
Postal Code (Zip)	
Country	
Telephone	
Email	
URL	

Payment

Cash	
Cheque	
Signature	
Comments	

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