

From The editor:

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Meeting Highlights

Our November 16 meeting had 21 members present plus 5 guests. Some guests were familiar to us: Joan Bain, Kas Stone, June Yates. Andre brought two guests: Lanz von Horsten and Kristen Barrett. Both are photographers with Lanz having wide experience in South Africa both as a landscape photographer and an organizer of photographic travel groups. These guest additions brought some new insight to the print discussions.

Michael Anderson was our Moderator for the evening, taking us through 20 prints, on schedule. He chose to use the 'Maker and Title at the beginning' process for the evening. Six of the prints received Gold Seal approval, including Andre Kleynhans 'Ready to Ride' that had a Unanimous Gold vote.

Editor's Note: Many thanks to Tom Yates and James Knowles for providing the content for this issue of Snap Shots

Gold Seal Prints

Andre Kleynhans	Ready to Ride
Avi Cohen	Wildflowers, California
Barbara Bender	Energy
Carm Griffin	Windswept Views
Pavel Muller	Rotunda
Ralph Brunner	St. Xavier, Tucson AZ

Silver Seal Prints

Carol Rooney	Autumn Along the DVP
David Leung	Mongolian Village
David Stone	Panama Panorama
Fred Leibl	The Benders
James Knowles	Water World
Lawrence Sitwell	Bench at the Beach
Margarete Brunner	November
Michael Anderson	Into the Swamp
Mord Shapiro	Staircase
Stan Bain	Sand Patterns
Steve Gilligan	The Silver Bottle
Tom Yates	Thicket

No Seal Prints

David Chun	The Walkway-Autumn
Sue Curtis	Sunset Near Chiricahua

Corrections

Please advise of any inaccuracies and I will redistribute a corrected version (stockwellr@rogers.com)

Meeting Dates

Upcoming meeting dates are as follows:

- November 30
- December 14 – seasonal dinner
- January 4/18
- February 1/15/29
- March 14/28
- April 11/(25-AGM)
- May 9 – year end

Special evenings are as follows:

- February 15th is a no seal nights
- Initial board of directors slate to be announced
- AGM meeting

Important Notice – Meal Reservations

Please advise **Marvin Cooper** concerning your attendance and meal reservation by the Friday BEFORE the next scheduled meeting. This is important so that he can make timely and appropriate arrangements effectively.

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Key Contacts

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Letters to the Editor

From Stan Stych - re: Titles.

At the November 2nd meeting, someone broached (again) the subject of Titles and wondered if anyone might address (again) the topic. So I did.

Quoting Julian Barnes (Flaubert's Parrot), 'But if a writer were more like a reader, he'd be a reader, not a writer; it's as uncomplicated as that.' So, since photography is a visual medium, when we use words to persuade interpretation of an image, we're photojournalists. No?

But, you say, there's a message, a mood, a feeling I wish to impart. Really? Shouldn't we permit the viewer (like the author the reader) the freedom of reaction? Possibly your 'Forest' evokes 'my nightmare', fear derived from my subconscious. Be happy. The work has power, unlike evoking 'my boredom'. But by using 'Evening Tranquility', however well-intentioned, the light of imagination is dimmed. And I submit that's a loss, for both of us.

Granted, in this vein you might ask why the attention to matting? Because it's a visual component. Because, like clothing, it's part of the visual package we choose to share with the viewer. But unlike words, it doesn't condescend and label an interpretation.

Parenthetically, we (myself no less) crave appreciation. And I think at times this can lead us to familiar constructs and suggestive titles. But from my very personal perspective, I suggest there are more TFF makers with potential to further challenge our comfort zone. You know who you are. The responsibility is on me to develop/broaden my vision.

Yeah, I know, pioneers are those with arrows in their backs. So help circle the wagons.

Stan

Editor's Reply: *Increasingly I am of the view that to be successful an image must evoke (at some level) an emotional response. Whether this is in line with the intent of the photographer is not material to me (unless the photography is editorial or inherently a record or an illustration). All art (including photography), provides an opportunity for the viewer to connect, project their feelings, explore private reactions that lead to new insights and perspectives – even if that sometimes ends up in an unexpected or disturbing place.*