

THE PRINTER



Australian Photographic Society

Print Group Newsletter
Volume 15, February 2024

Welcome to 2024 I hope that everyone had an enjoyable Christmas and New Year.

The Kit Goninon Memorial Print Awards for 2023 have been announced, read on in this Printer and share in the excitement and congratulations to the winners.

Also in this first issue for 2024 **Brian Rope** shares with us a very interesting review of a new book by noted author Wouter Van de Voorde .

Nucleo, has been received with very positive reviews, read on to discover Brian's impression of this emotionally charged photo-book.

APS member **Dr Daniela Vavrova** shares an outstanding overview of her current photography and the extensive research work that she does in Australia and Papua New Guinea, read inside and follow the link to learn more about Daniela's work.

Also APS member **Trace O'Rourke** shares some valuable advice on an alternative to traditional photography print competitions.

A second article from **Brian Rope** shares with us three images that he has made over many years, read Brian's account of the "Entertainers" and their images captured in their colourful environment.

And in the **Printer's Tale** section, guess who gave themselves a new printer for Christmas, a short story explains.

The Print Group

Chair/Editor Printer

Peter Kewley
AFIAP, FAPS, HonFAPS

Secretary Kit Goninon Awards

Mario Mirabile
EFIAP, GMAPS

Manager Folio Services

James Camplin

Regular Contributors:

Brian Rope

OAM, AFIAP, FAPS, CAPS/b
ESFIAP, HonFAPS

Note: Copyright of images including authors text remains with the author and cannot be reproduced in any manner without the written permission of the copyright owner and the editor of this publication. Images supplied for publication in the Printer must be jpg images of at least 300 DPI and may be resized by the editors for publication.

Friends of the Printer:



Kit Goninon Memorial Print Awards for 2023

The Kit Goninon Memorial Print Award for 2023 has been decided.

The top ten images from each of the four rounds for 2023 were sent to a panel of three judges. Our judges were Tony Harding (experience judge), Rob Fox (retired Herald and Post photojournalist and editor) and Gwen Richardson (award winning photographer and Vice-President of the Caulfield Photographic Society). Each judge was asked to assign a score out of 15 to each image, and to nominate a first, second and third place which would only be used in the event of a scoring tie. Each of the judges commented on the difficulty of the task, which was to be expected given that they were assessing the top images of the year.

Reflecting the quality of the images, there was a log-jam at the top of the leaderboard necessitating going to tie-breakers to resolve the deadlock for the first three places.

First place, and the winner of the Kit Goninon Memorial trophy for 2023 was Greg McMillan, for his image "Python reflection". Greg had 42 points, as did the runner-up, but got up on the strength of a 2nd place from one of the judges. Congratulations Greg – a well-deserved win for a regular entrant with a good body of work.

Second place, also with 42 points, went to Marg Edwards for "Australian Hobby taking off".

Third place on 41 points went to Wade Buchan for "Impala drinking" who edged out images by Trace O'Rourke and Mario Mirabile on the strength of a 1st place from one of the judges.

Rounding out the top ten were:

Trace O'Rourke for "Home made" (equal 4th)
Mario Mirabile for "Piece in our time" (equal 4th)
Margaret Edwards for "Sunrise, Busselton Jetty" (equal 6th)
Mario Mirabile for "Bicolour" (equal 6th)
Mario Mirabile for "Mother knows best" (equal 6th)
Mario Mirabile for "Rialto red rain" (equal 6th)
Wade Buchan for "Kelpie pouncing" (equal 6th)

Full results and a gallery of awarded images can be found at the Print Group area of the APS website at <https://www.a-p-s.org.au/index.php/member-services/groups/print-group>
There you'll also find the top ten from each round.

It's now time to start working on your entries for the 2024 award. Please note that the closing dates going forward will be as follows:

Round 1	Round 2	Round 3	Round 4
29 February	31 May	31 August	30 November

I'd like to congratulate not only the award winners, but also every entrant who submitted work this year. The work was of a high standard, and everyone who entered any of the rounds should be justly proud of their efforts. I look forward to more members having a go in 2024.

Mario Mirabile

Kit Goninon Memorial Print Awards for 2023



1st Place, Greg McMillan, Python Reflections



2nd Place, Marg Edwards, Australian Hobby Flying Off

Kit Goninon Memorial Print Awards for 2023



3rd Place, Wade Buchan, Impala Drinking



Equal 4th Place, Mario Mirabile, Piece in our Time

Kit Goninon Memorial Print Awards for 2023



Equal 4th Place, Trace O'Rourke, Home Made



Equal 6th Place, Marg Edwards, Sunrise Busselton Jetty

Kit Goninon Memorial Print Awards for 2023



Equal 6th Place, Mario Mirabile, Bicolour



Equal 6th Place, Mario Mirabile, Mother knows Best

Kit Goninon Memorial Print Awards for 2023



Equal 6th Place, Mario Mirabile, Rialto Red Rain



Equal 6th Place, Wade Buchan, Kelpie Pouncing on Ball

Kit Goninon Memorial Print Award Finalists, 2023

Photographer	Title	Score	Place
Greg McMillan FAPS	Python reflections	43	1st
Margaret Edwards FAPS AFIAP	Australian hobby flying off	43	2nd
Wade Buchan GMAPS EFIAP/b PPSA BPSA	Impala drinking	42	3rd
Trace O'Rourke	Home made	42	= 4th
Mario Mirabile GMAPS EFIAP	Piece in our time	42	= 4th
Mario Mirabile GMAPS EFIAP	Bicolour	41	= 6th
Wade Buchan GMAPS EFIAP/b PPSA BPSA	Kelpie pouncing	41	= 6th
Mario Mirabile GMAPS EFIAP	Mother knows best	41	= 6th
Mario Mirabile GMAPS EFIAP	Rialto red rain	41	= 6th
Margaret Edwards FAPS AFIAP	Sunrise, Bussleton Jetty	41	= 6th
Greg McMillan FAPS	A trio of threes	40	
Greg McMillan FAPS	Hard work	40	
Wade Buchan GMAPS EFIAP/b PPSA BPSA	Material flow	40	
Mario Mirabile GMAPS EFIAP	Canal commotion	39	
Vicki Johnson	Crunch	39	
Greg McMillan FAPS	Don't be afraid	39	
Margaret Edwards FAPS AFIAP	Eastern spinebill	39	
Wade Buchan GMAPS EFIAP/b PPSA BPSA	Elephant crossing	39	
Wade Buchan GMAPS EFIAP/b PPSA BPSA	Eyes closed mark	39	
Mario Mirabile GMAPS EFIAP	Taormina calm	39	
Wade Buchan GMAPS EFIAP/b PPSA BPSA	Baby elephant struggle	38	
Greg McMillan FAPS	Bird and bee	38	
Margaret Edwards FAPS AFIAP	Competitive polocross	38	
Dianne English	Seeds and pods	38	
Margaret Edwards FAPS AFIAP	Vases	38	
Mario Mirabile GMAPS EFIAP	Abstraction	37	
Dianne English	Jundah races	37	
Greg McMillan FAPS	This is not a lifeguard	37	
Kay Hathaway	Colours of Mungo	36	
Cynthia Henley-Smith LAPS AV-AAPS	Mushroom	36	
Vicki Johnson	Prepare for impact	36	
Cynthia Henley-Smith LAPS AV-AAPS	Scribbly shadows	36	
Cynthia Henley-Smith LAPS AV-AAPS	Windmill	36	
Wade Buchan GMAPS EFIAP/b PPSA BPSA	BMX overhead	35	
Greg McMillan FAPS	Family time	35	
Vicki Johnson	Gnarled and knotty	35	
Mario Mirabile GMAPS EFIAP	Interface	35	
Wade Buchan GMAPS EFIAP/b PPSA BPSA	Kicking whilst tackled	35	
Wade Buchan GMAPS EFIAP/b PPSA BPSA	Victorian Raneem	35	
Michael Moore	Just a taste	34	

Missing Images in the Printer

There has been some feedback recently that when opening the Printer download and viewed directly from the APS website some images are not there, I think it's a MAC thing as I have also experienced this but when opened on a Windows laptop all is there and good.

I have also found that if you are viewing the direct download and something is missing, right click inside the PDF download and select "Open with Preview" this also fixes the problem.

Otherwise save the download to your desktop, re open it and again all images will be there.

If the problem continues please let me know.

APS introduces new Accreditation Logos

APS has considered several ways to increase the benefit of being an APS member and to improve the recognition of current members. The APS brand and logo is highly respected and members who have achieved APS Honours often use their honours acronym as part of their communication with others. Combining these two elements provides an opportunity for members to further promote their APS achievements. However, we also recognise that not all members seek Honours as part of their membership but may still want to identify as an APS Member.

To provide additional recognition for current APS Members, the following use of APS branding has been approved by APS.

- All APS members can download and use the APS Member Logo.
- APS members with Skill or Service Honours can use the Skills or Service Honour Logo that they have been awarded by APS.
- All APS Accreditation Logos can be used as part of any member personal or professional correspondence including but not limited to emails, letters, social media pages and personal or professional photography based websites.
- The approved APS Accreditation Logo must be updated each year to reflect the 'current membership year'.
- If a member progresses to a higher Honours level during the calendar year, they may update their APS Accreditation Logos to reflect the newly acquired Honour once formal acknowledgement has been received from APS.
- Any misuse of APS branding would potentially be a breach of the APS Code of Conduct.
- Non-APS members may use any Honours wording/acronym (LAPS, AAPS, FAPS etc) that they have earned; however, they are not permitted to use APS Accreditation Logos.

You need to log into your APS account and go to the Membership tab to find the new Accreditation Logos

Log in and read the finer details of the Logo use.

APS ACCREDITATION LOGOS



Log into your APS account and check out the full range of APS Accreditation Logos

All levels are covered including Audio Visual and all Service levels.

Many thanks to MC and Stella for creating these excellent APS logos that we can all use.

The Print Group Folios

The print group has a number of active folios with members contributing their images for review and hopefully place awards.

I would like to start reporting on the Folio results and have requested that the Folio Secretaries forward the results and hopefully images on a regular basis as each round finalises, now thats not going to be easy as the rounds take some time to circulate between folio members, but hopefully we can start to report and enjoy our members work.

Below are results and images from Round 173 A4 size prints.



Congratulations to Suzanne Thompson - Kangaroo Paw and Visitor, Equal 1st Place

Information on the following page will give you details about joining a Print Group Folio and sharing your wonderful images with other members.

Read on for more information

The Print Group Folios



Congratulations to Ian Robertson - Rugby Equal 1st Place

One of the best ways to enjoy your prints is to join a folio. A folio is a group of people, usually eight, who are members of APS Print Division and who circulate prints produced by each individual among the group. The package of prints that is circulated in the mail, goes to each member in turn who looks at the prints, comments on them, scores them and then passes them on to the next member on the list, having removed their own print from the previous round and replaced it with a new one. The activities of the group or folio are overseen by a secretary, a member of the group, who collates the scores and looks after the group. The winning print of the round receives a Certificate of Merit from the Manager of Folios and is eligible to enter the Folio Print of the Year Competition which is held every year.

There are two sizes of folio, A and B. A folios are for A4 sized prints and B folios are for postcard sized 10 X 15cm prints. Each size category has a number of subjects, usually general or open subjects but also some specialist subjects like people/portraits, landscape, colour only, monochrome only and advanced.

Membership of a folio can be very rewarding. Not only do you get to communicate with a group of people with a common interest but you are also able to compare your prints with others and gain tips on how to improve your photography generally.

To join a folio complete the form on the APS website and the Folio manager James Camplin will assign you to one of the Folio Secretaries, find the form at

<https://www.a-p-s.org.au/index.php/join-a-folio>

The Art Show

Trace O'Rourke EFIAP, FAPS, CAPSb

I'm a big fan of print whatever type of print that may be. I work in print within the graphic arts and manufacturing industry. I print my own photography. I'd rather read a printed book or magazine rather than viewing it electronically. To feel the paper, to smell the ink. For me it adds to the experience.

Within the fast moving tech age, is print still relevant ? Absolutely ! But for those of us that do print our photography, there appears less and less opportunities to display and show our printed work.

There is not a great deal of photographic competitions that accepts prints whether it is a commercial competition or one within clubs and honours systems worldwide, and we only have so many walls within our homes where we can display our work.

But there is another place, the art show.



The Art Show

Trace O'Rourke EFIAP, FAPS, CAPSb

When you think of art shows you may automatically think of paintings however, surprisingly most now accept photography. My experience with local art shows started in 2019 at the Whitehorse Art Show in Melbourne. I had just started to print my own work around that time so I decided to give it a go and have continued to be a part of many art shows since. As I write this I have two shows on the go at the same time !

There is a little bit of work to prepare for an art show, but nothing too daunting. As long as you read the show's terms and conditions [often referred to artist's information] you will be fine.

Some things to consider when entering an art show:

The length of an art show on display will vary. Some are only for a weekend, sometimes a week or a month.

Start local. Some logistics are involved in delivering your work to the show and collecting afterwards if unsold.

Photographs will likely need to be framed. You can do this yourself by purchasing already made frames or engage a framing store to assist. If you are new to framing, a store can help with frame types and mat boards. The combinations are endless but plan ahead and stick to a budget. I prefer to use ready made frames of good quality and you can change your print for future shows.

The hanging mount on your frame will vary from show to show. Some request wire and D rings. Some want cord with no D rings. And some will have size restrictions.

Most shows will accept only 3 or 4 entries per person and sometimes small fees are paid to enter. Usually, \$10.00 and above for each artwork depending on your frame size.

The majority of shows will require all work on display to be for sale. Your selling price will need to consider the costs to print, framing, entry fees and sales commission [usually 25 – 30%].

Art Shows are often held during the warmer months or during a public holiday. The end of year and into the new year can be a busy period. Sometimes there too many shows to choose from !

To get involved search locally. Look at council websites, community groups like Rotary or art societies and small galleries. Online Gallery247 <https://www.gallery247.com.au> is a great place to start and will have information on shows Australia wide. You can easily sign up and create a member account. You will need this to enter some of the bigger art shows. I've entered many shows via this site and many others I've found elsewhere online.

So if you are looking for a new challenge in 2024, why not try an art show. It's not about the prize money, awards or sales [although nice when it happens], it is about getting your printed work on display, be inspired by other forms of art and in turn, you never know you may inspire someone else.

Nucleo: A Photo-book review by Brian Rope

Photography Book Review | Brian Rope Title: Nucleo Author: Wouter Van de Voorde
Publisher: AREA Books (Paris) Format: 240 pages (all with foldout), 32 x 23.5 cm, softcover
(with dustjacket) ISBN: 978-2-4935-0911-6

Having become aware of Wouter Van de Voorde's photography, Laure-Anne Kayser of AREA Books (Paris) approached him to do a book. Like his previous sold-out book *Death is not here* (published by Void, another European company), sales of *Nucleo* have been excellent since it was first launched on 8 November 2023 in Paris at an Art Book Fair.

The Foundation Henri Cartier-Bresson named *Nucleo* as a Book of the Month for December 2023, saying "Like the fantasized nuclear family to which the book's title refers, the photographer's family watches the forest burn, plays in the water and stirs up dust. Bureau Kayser's ingenious layout delicately crystallizes a tale of family self-sufficiency and autarky."

At the Canberra launch of the book National Gallery of Australia Photography Curator Anne O'Hehir was effusive in her praise for the book, describing it as having a great sense of "isolation being separate" and suggesting that life seems random and chaotic - a series of events only connected by our experiencing them. The word success comes to mind!



C and F at Lightning Ridge, Wouter Van de Voorde, 2019



F throwing sand in the air, Wouter Van de Voorde, 2023

Announcing the book's publication, Area Books described it as an “emotionally charged photo-book, this work encapsulates a decade of artistic evolution, exploration, and the essence of family life set against the backdrop of the Australian landscape.”

As I explored the book I found myself very much agreeing with the description. It reveals so much of the artist's journey and, simultaneously, his family's life experiences whilst his art has changed and evolved.

Originally a painter in his Belgian homeland, after moving to Australia in 2008 Van de Voorde found his creative sanctuary in photography – which he has suggested provides the advantage of speed over painting. The artist considers his adopted home country through his camera lenses.

The photo-book is a visual odyssey tracing the life of his family, starting from the birth of his son, Felix, and continuing to their most recent moments captured during a twilight walk on Coleman Ridge, a nature reserve close to home.

It reveals 10 years of the family's shared experiences, organised chronologically.



C, F and F on Coleman Ridge at Sunset, Wouter Van de Voorde, 2023

It is certainly not a traditional family photo album though. Members of the family have been photographed exploring parts of the land on which they live or are visiting for some reason.

There are images where their faces are not visible, images taken in an ordinary backyard and others where family members might be seen as exploring a nondescript place.

There are no photographs of the artist himself. Rather, his presence is evoked through his observations. Exploring the pages I sometimes wondered what I was looking at, or what the children were doing. All of this adds to the intrigue. His wife's family lives at a considerable distance, his family on the other side of the world.

The book reveals his immediate family's shared moments in Australia.

A Ngunnawal elder explained to Van de Voorde how the land looks after people who live on or even just pass through it.

He now has a clear understanding of how the land provides solace, nourishment, and a deep sense of belonging.

The artist poetically explores this relationship, drawing parallels between a trig point's archetypal house shape and the skeletal remnants of a house. He sees this as a metaphor for his family's life - being inside a house without walls but feeling protected and cared for by the landscape.



C and F on Mount Arawang, Wouter Van de Voorde, 2023

The book's design utilises a horizontal layout folded in two.

Opening the book at the central fold subverts the typical chronological flow, instead delivering a most Japanese approach to layout.

I first saw the latest image, from September 2023, then read in reverse order.

This folding technique enables juxtaposition of visual and natural patterns whilst challenging the conventional concept of time.

You can get a great feel for the book at <https://area-books.com/en/nucleo>.

As a bonus for purchasers, each copy of the book has a numbered print signed by the artist slipped into the front cover.

And just look at this image showing something of the wonderful structure of the book:

Nucleo: A Photobook review by Brian Rope



At the local launch, O’Hehir suggested Nucleo is, a legacy for the artist’s children. She is right.

This artist has assembled and shared a very successful portrait of his art and his family’s life.

Brian Rope

Dr Daniela Vavrova, a creative visual anthropologist

<https://danielavavrova.net/about/>

Daniela is currently part-time Curator at the Cairns Historical Society and Museum.

She is also Adjunct Research Fellow at James Cook University (JCU) working as Casual Academic and Researcher.

Daniela has established The AV Lab and was a founding member of the Anthropological Laboratory for Tropical Audio-visual Research (ALTAR) at The Cairns Institute and College of Arts Society and Education (JCU).

She worked as Casual Research at Central Queensland University (CQU). Along with her interest in different cultures, she explores the relationship between anthropology and visual communication, between written accounts, photography, and anthropological filmmaking.

Since 2005 she has been conducting intensive fieldwork in Papua New Guinea exploring how people shape and are shaped by their social and cultural environment through their sensory experiences.

Apart from the above extensive professional background Daniela has travelled extensively, worked, trained, and shared her feelings and passion for people, the land, and the environment across many countries, describing herself as a freelance photographer, writer, camera operator and video editor, her most recent printing experience was printing digital collages on 200 gsm Smooth Fine Art paper - image size 574 x 446 mm.

“Normally I print on satin matt photographic Ilford paper. This time I decided to give my prints a different appearance. Some viewers thought it was silk print! I can say that those 2 images attached with the silhouettes stood out more in the silky mood than the other 2 (b&w and colour).

The title is ‘on the intersection of art and academia’ while it shows my direction following the south, sun, a sea. I have been travelling and studying away from my birth country since 1998.”

To gain a better understanding of the extensive travel, research, and photography that Daniela has experienced and particularly the work and contribution that she has made to Papua New Guinea click on the “**About**” link above and explore further her involvement and contribution, to “The Intersection of Art and Academia” a very fitting title to such a diverse personality.

Images by Dr Daniela Vavrova





Entertainers by Brian Rope

I have photographed musicians, dancers, actors and other artists entertaining in various situations over the years. Three A3-size prints on Hahnemuhle Fineart Photo Pearl Paper made (on my Epson Stylus Photo R3000 printer) from such photographs now hang together in my home. They are each off-white matted and black framed. Let me share something of why, of all the images I have taken over the years, these three photos hang side by side on one wall of a room in my house.

All three images were taken on a Nikon D700 with a Tamron AF 28-300mm F3.5-6.3 XR Di VC LD Aspherical IF Macro A20N lens. The captions with each image provide details of the settings and the post-processing. You might notice that I've given each image an 'arty' look during my post-processing.

For seven years now these prints have been, and still are, hanging together on one wall of a guest bedroom in my home. As there are rarely guests the room is also used to store lots of my photography gear, plus old slides and negatives awaiting scanning! I see the three prints every time I enter the room. They remind me of three quite separate situations. The people in each image are not specifically connected to the folk in the others, other than by their common interest in performing.

As I look at the three framed prints the one on the left, titled Art Magic, portrays two members of the well-known Australian group, Mikelangelo and the Black Sea Gentlemen, performing on stage before a full house at the 2015 National Folk Festival in Canberra. Each artist in this group has a character name. At the left of the image is Rufino The Catalan Casanova, aka Pip Branson, performing a supposed magic trick. Pip is (and has been) in various other live bands, including Rufino and the Coconuts. As it happens, I have known Pip all his life and I often see him when he visits other members of his family in Canberra. Another copy of this print adorns a wall of his mother's home. This print makes me smile every time I look at it.



Art Magic © Brian Rope
Focal length: 50mm. Exposure: 1/125 sec, f/5.6, ISO 6400, Pattern metering.
Tone, contrast, sharpening & filter adjustments in Photoshop (CC 2015)

Entertainers by Brian Rope

The print in the middle is also of an image taken at the 2015 National Folk Festival but in a much less well patronised performance space – indeed, very sadly, there was a tiny number in the audience for the Indigenous professional singer/songwriter Kutcha Edwards (a Mutti Mutti man). At one point he invited a man from the audience who had been singing along to come and join him on stage using another mike. The invitation was happily accepted, and the invited amateur artist is also in this image. Thus the title Art Pro-Am.

Kutcha Edwards has been prolifically combining songwriting and activism since 1991, when he joined Koori group Watbalimba and began a remarkable journey that has taken him from the tiny Riverina town of Balranald to tours of Australia and the world. It is his experiences as a survivor of the Stolen Generations and his proud Mutti Mutti heritage that has shaped his diverse creative output in groups like Blackfire and The Black Arm Band. At the same time he's also been able to forge a successful solo career combining his 'Bidgee' blues with traditional songs of people and country.

This print reminds me about the great contribution Kutcha Edwards and numerous other Indigenous artists have made to the arts and culture in Australia.



Art Pro-Am © Brian Rope
Focal length: 220mm. Exposure: 1/30 sec, f/6.3, ISO 5000, Pattern metering.
Tone, contrast, sharpening & filter adjustments in Photoshop (CC 2015)

Entertainers by Brian Rope

The final print, on the right, is of an image taken in 2016 and features a young girl seated on the ground before a colourful backdrop busking outside of the Jamison Centre, a suburban shopping centre in the Canberra suburb of Macquarie. A man using a laptop whilst seated nearby seemed blissfully unaware of the young flautist but, of course, may have been a family member providing unobtrusive protection. I always admire youngsters who have the courage to perform publicly in such a way and wonder whether they might go on to have a career in the performing music arts.

I made this print as one of 14 that I displayed in a joint exhibition with two friends. It was called Canberra – Our Streets and was held at The Front Gallery and Café in Canberra at the end of 2017. When I look at this print, I am reminded of that exhibition. I wish I knew whether the busking girl still performs and, if so, where and how.

So I have these printed photographs of three performing musicians/entertainers on display in my home. Two of the subjects were well established, one was simply a busker. One is Indigenous. Two sang on stages. One of them performed a magic trick. The other had the courage to invite an audience member to sing with him. One played a flute on a public footpath. Three prints telling various stories – in a sense, creating their own music for me each time I look at them.



Jamison Busking © Brian Rope
Focal length: 300mm. Exposure: 1/2000 sec, f/22, ISO 6400, Centre-weighted-Average metering. Tone, contrast, sharpening & filter adjustments in Photoshop (CC 2015)

The Printer's Tale

Each month The Printers Tale gives a printer the chance to tell the inside story of one of their prints.

The New Printer

I am putting this story here in the Printer's Tale as it relates to printing images and a lesson learned.

I have always enjoyed printing my images and the level of satisfaction in creating and making a print of a good image, the level of control that you have and the opportunity to examine a print and make fine changes and re print if necessary until you have in your hand a print that you can proudly display or enter to a competition with confidence, not always a winner but knowing that what you put forward was an extension of your own creativity.

Back in 2018, I purchased a Canon PROGRAF PRO- 1000 A2 printer, a beast of a printer weighing in at 30+ Kg's, it was big and took up a large amount of desk space, but it was just lovely to use and produced excellent prints.

Pre Covid, I was actively making images, printing, and enjoying what I was achieving, however the ability to get out during Covid curtailed a lot of those activities and my photography and printing basically came to a stop.

Post Covid, my photography has slowed, and I have not been printing at all, apart from an occasional bird photo really nothing, and I neglected my printer and its maintenance, it's been sitting idle for some time.

Just recently I had to produce some prints for a competition, I had the images ready, so I set about getting the printer set up, paper type selected, correct paper profile selected, size and printer settings all checked, all set to go, click the print to go and wait for a nice print to appear in the tray.

What a disappointment of what came out of the printer, colours were wrong, it was just a mess, repeated attempts, double checking the settings the results just got worse, conclusion the inks were stale, dried up or the print head nozzles were blocked, repetitive nozzle cleans, and all the other cleaning settings sucked up most of the inks but did not fix the problem.

Conclusion being I needed to buy all new inks and purge all the old inks out of the system. Perform all the Head and Nozzle cleans possible and hope that fixed the problem.

So this meant \$780 for a set of inks plus a maintenance tank, a second set of inks as the cleaning process will use up most of the inks, = \$780+\$780 and then the possibility that the print head has actually failed, another \$850 for a new print head

= time for a new printer.

So where too now, what kind and size printer do I really need.?

The Printer's Tale

The New Printer.

I thought about what my real print needs were, do I really need an A2 printer, in all the time I have had the Canon printer I would have only made a few A2 prints, my main print size is A3+.

So, I researched all the current printers and settled on an Epson P706 printer, its prints up to A3+, and whilst the ink cartridges are only 25ml they are almost half the cost of the Canon 80ml inks, so replacing them more frequently is going to be a better option going forward.

The cost of the Epson P706 varied widely from +\$1250 to \$950, I chose the cheaper option, placed the order along with a second set of inks and extra maintenance tank and waited patiently for it to arrive, a few days went past, the supplier tracking said it had been dispatched but was lacking an ETA, a worried phone call a week later resulted in a response, "sorry but it was delivered to the wrong address". Did someone score a free printer for Christmas??

The supplier was very good and initiated a rapid replacement order which arrived promptly the next day.

What excitement setting up a new printer, removing yards of blue protective tape, inserting the print tanks, downloading the drivers from the website address provided, and doing the installation process, all done and time to print an image, the first test print was crap, wrong colours all a mess, repeated attempts, deleting everything and starting again resulted in nothing that was even anything like what was on screen.

A phone call to Epson support, talked me through the process, sent me the **correct** drivers, plus all the missing Epson matt paper profiles, the original downloaded drivers were for Airprint and I did not notice that until after the initial install, so with the correct print drivers in hand it's time to take a senior's nap for a while and come back refreshed and start from scratch.

This time following the process carefully, making sure everything was done step by step, ensuring also that the actual print description in the systems printer dialogue box was for the P706 and did not state "Airprint", if you read Jeremy Daalder's article in the Image Science printer section , <https://imagescience.com.au/knowledge/airprint-must-die> he explains that this setting is not compatible with Mac computers and can be a significant problem with new installs and even after Mac system upgrades, so something to be mindful of.

This was the initial problem so now with all settings looking good, success, test print was perfect, printing on semi-gloss or matt paper is a breeze, I even downloaded a profile for my remaining Ilford Smooth Pearl paper and can switch between that and Epson Matt paper so easily. I am a happy printer again.

The Printer's Tale

The New Printer

The lesson learned here is that you need to use your printer at least once a week if you are not printing regularly, at least that's my opinion, so now if I have not made a print in the last week, I will make a A4 print, a print with a good colour range just to make sure that everything is working correctly, inks are fresh and prints are good.



The P706 with a A3+ print in the tray

So now what, just got to get back out there and get some print worthy images, looking forward to that!

Peter Kewley

Something different, For Sale

One of our long time APS members has a Epson Stylus PRO3880 printer for sale.

Now in their own words:

As I have not used it over the last year or two, the printer would now need service to unblock the heads.

On the other hand, because this has been a very popular model, some member may like to use this printer for parts.

Finally I have a new Maintenance Cartridge still in the box, and 10 boxes of ink cartridges, including T5807, T5808, T5809, also Magenta, Cyan, Light Cyan, Yellow and Vivid Magenta. These unopened boxes of ink are out of date now, but I am sure that they are still very useful considering their high quality.

Price: \$500 ONO.

If anyone is interested in this printer please let me know and I will pass on the contact details. peter.kewley1@gmail.com

