

# THE PRINTER

Australian Photographic Society

[a-p-s.org.au](http://a-p-s.org.au)

Volume 16, April 2024



In this April edition of the Printer we have some excellent contributions from APS members, read on to enjoy and learn from their experience's.

**The Kit Goninon** Memorial Print Awards for 2024, Round 1 have been announced, read on in this Printer and share in the excitement and congratulations to the winners.

**Paul Balfe** has a very interesting and important article on choosing ink types, read through to get an understanding of the issues that can occur with compatible ink types.

**James Camplin** has had an issue with his computer and give us an insight into getting his new one up and running.

**Ian Robertson** also has a story of how his interest in Infrared Photography came about and some lovely images to show also.

**Brian Rope** has a story of interest in Postcard printing for a club competition, and also in the **Printers Tale**, an article of success in a local Art Show, again read on for a very interesting account and examples of his printed images.

We also have **1<sup>st</sup> and 2<sup>nd</sup> place images** in the Print Group Folio, Small Print B1, Round 111, two stunning images that goes to show that the PG Folios are alive and active.

Thank you to our contributors it is so good to receive content for the Printer, I am sure our members enjoy your stories and images, as always if you have something to share please send to [peter.kewley1@gmail.com](mailto:peter.kewley1@gmail.com)

## The Print Group

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IMAGE  
SCIENCE

# KIT GONINON MEMORIAL PRINT AWARDS 2024

## Kit Goninon Print Award – Round 1, 2024 results

The results for the first round of the 2024 Kit Goninon Memorial Print Award are in. This round saw the highest number of entries received since the reboot of the award with 14 members submitting 54 prints. The standard was high, and guest judge Greg Earl of the Southern Suburbs Photographic Society clearly had a difficult time sorting out the placings as all the awarded images scored the maximum 15 points.

1<sup>st</sup> place to Greg McMillan for his lunching bee eater “Dragonfly snack”  
2<sup>nd</sup> place Marg Edwards, for her moody monochrome portrait “Serenity”  
3<sup>rd</sup> place to Mario Mirabile for his mind-bending still life “On reflection”

Merits were awarded to:

Kay Hathaway for “Beach families”  
Marg Edwards for “Cute pied cormorant” and “Grey fantail calling”  
Mario Mirabile for “Singing the blues” and “Wavelength”  
Paul Balfe for “Don in his shed” and “Hunting heron”

It’s encouraging that more members are participating. Let’s hope the trend continues.

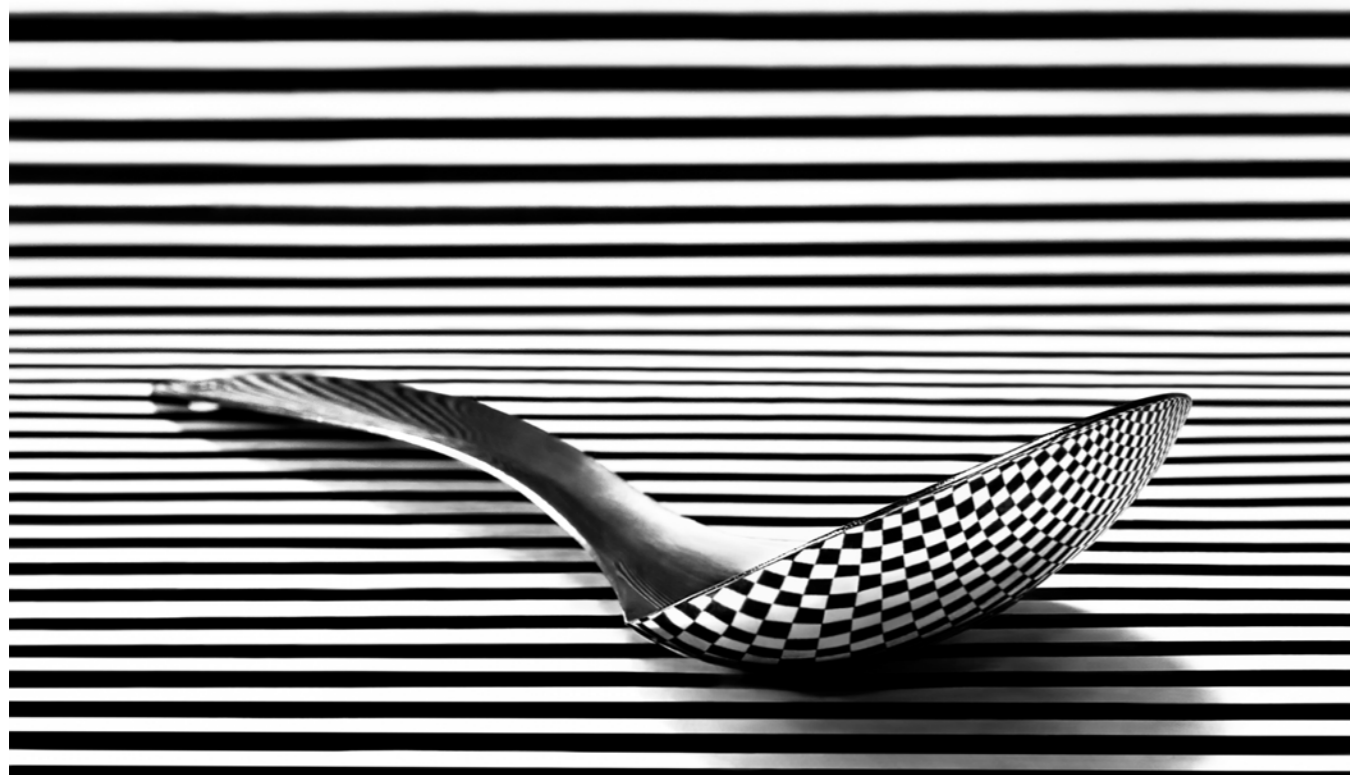
Entry details along with full results and awarded images from each round can be found at the Kit Goninon section of the APS website at <https://www.a-p-s.org.au/index.php/kit-goninon-memorial-print-competition>, with links to the relevant pages in the menu to the right of screen.

Round two will close on May 31<sup>st</sup>. Get to work!!!



1<sup>st</sup> Place Round 1, 2024  
Greg McMillan MAPS AFIAP

Dragon Fly Snack



3<sup>rd</sup> Place, Mario Mirabile GMAPS EFIAP

On Reflection



2<sup>nd</sup> Place  
Marg Edwards FAPS AFIAP

Serenity



**Merit Award: Kay Hathaway**

**Beach Families**



**Merit Award:  
Marg Edwards FAPS AFIAP**

**Grey Fantail Calling**



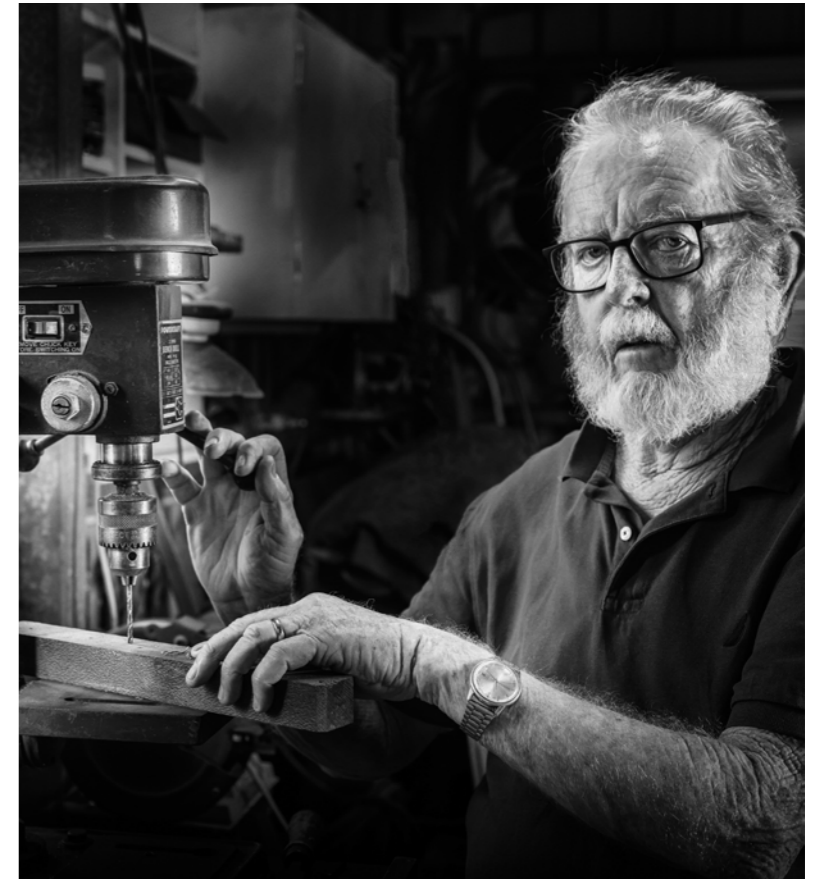
**Merit Award:  
Mario Mirabile GMAPS EFIAP**

**Singing the Blues**



**Merit Award:  
Marg Edwards FAPS AFIAP**

**Cute Pied Cormorant**



**Merit Award:  
Paul Balfe FAPS**

**Don in his Shed**



Merit Award: Mario Mirabile GMAPS EFIAP, Wavelength



Merit Award: Paul Balfe FAPS, Hunting Heron

## Kit Goninan Memorial Print Award Round 1, 2024

| Name  | Title                          | Score | Award |
|---|--------------------------------|-------|-------|
| Greg McMillan MAPS AFIAP                        | Dragonfly snack                | 15    | 1     |
| Margaret Edwards FAPS AFIAP                     | Serenity                       | 15    | 2     |
| Mario Mirabile GMAPS EFIAP                      | On reflection                  | 15    | 3     |
| Kay Hathaway                                    | Beach families                 | 15    | M     |
| Margaret Edwards FAPS AFIAP                     | Cute pied cormorant            | 15    | M     |
| Margaret Edwards FAPS AFIAP                     | Grey fantail calling           | 15    | M     |
| Mario Mirabile GMAPS EFIAP                      | Singing the blues              | 15    | M     |
| Mario Mirabile GMAPS EFIAP                      | Wavelength                     | 15    | M     |
| Paul Balfe FAPS                                 | Don in his shed                | 15    | M     |
| Paul Balfe FAPS                                 | Hunting heron                  | 15    | M     |
| Brian Rope OAM FAPS AFIAP ESFIAP Hon FAPS CAPSB | Lakeside cycling at sunset     | 13    |       |
| Brian Rope OAM FAPS AFIAP ESFIAP Hon FAPS CAPSB | Reflections reflected          | 13    |       |
| Brian Rope OAM FAPS AFIAP ESFIAP Hon FAPS CAPSB | Shapes, architecture & naturee | 13    |       |
| Brian Rope OAM FAPS AFIAP ESFIAP Hon FAPS CAPSB | Storm through windscreen       | 12    |       |
| Colleen Mahoney                                 | Gentleman of the paddock       | 14    |       |
| Colleen Mahoney                                 | Power walk city style          | 13    |       |
| Colleen Mahoney                                 | Pretty in pink                 | 13    |       |
| Colleen Mahoney                                 | The canter                     | 12    |       |
| Cynthia Henley-Smith LAPS AV-AAPS               | Los Angeles Concert Hall       | 13    |       |
| Cynthia Henley-Smith LAPS AV-AAPS               | Metal lines                    | 13    |       |
| Cynthia Henley-Smith LAPS AV-AAPS               | Steady in the storm            | 12    |       |
| Cynthia Henley-Smith LAPS AV-AAPS               | Storm approaching              | 12    |       |
| Grant Petras                                    | All by myself                  | 12    |       |
| Grant Petras                                    | Cactus Flower                  | 14    |       |
| Grant Petras                                    | Into the storm                 | 13    |       |
| Grant Petras                                    | River morning                  | 14    |       |
| Greg McMillan MAPS AFIAP                        | Focus on the words             | 13    |       |
| Greg McMillan MAPS AFIAP                        | She loves me                   | 13    |       |
| Greg McMillan MAPS AFIAP                        | Venice canal                   | 14    |       |
| Kay Hathaway                                    | Dance of the succulents        | 12    |       |
| Kay Hathaway                                    | Rusty daydream dawn            | 12    |       |
| Kay Hathaway                                    | Sweeping on mile               | 14    |       |
| Margaret Edwards FAPS AFIAP                     | Eastern spinebill in mono      | 13    |       |
| Mario Mirabile GMAPS EFIAP                      | Venezia blu                    | 13    |       |
| Michael Moore FAPS AFIAP                        | Entrance to Port Chalmers      | 13    |       |
| Michael Moore FAPS AFIAP                        | Got a towel                    | 12    |       |
| Michael Moore FAPS AFIAP                        | On the prowl                   | 14    |       |
| Michael Moore FAPS AFIAP                        | Wave Rock Cave, Uluru          | 12    |       |
| Paul Balfe FAPS                                 | Roller in flight               | 14    |       |
| Paul Balfe FAPS                                 | The Warrumbungles              | 14    |       |
| Peter Belmont FAPS                              | Always on the phone            | 13    |       |
| Peter Belmont FAPS                              | Ford 999                       | 13    |       |
| Peter Belmont FAPS                              | Green tree frog                | 14    |       |
| Peter Belmont FAPS                              | On Guard                       | 14    |       |
| Rob Marconi LAPS                                | Arranging the iscense sticks   | 13    |       |
| Rob Marconi LAPS                                | Flat out                       | 12    |       |
| Rob Marconi LAPS                                | Prayer path                    | 13    |       |
| Rob Marconi LAPS                                | Smoke break                    | 14    |       |
| Trace O'Rourke FAPS EFIAP CAPS/b                | Old soldiers                   | 13    |       |
| Trace O'Rourke FAPS EFIAP CAPS/b                | Sun sets at Safety Beach       | 14    |       |
| Vicki Johnson AAPS                              | Leaping Lenny                  | 14    |       |
| Vicki Johnson AAPS                              | Red Rocky                      | 14    |       |
| Vicki Johnson AAPS                              | Saddled up                     | 13    |       |
| Vicki Johnson AAPS                              | Time out                       | 13    |       |

**Folio Results**

Ian Robertson Secretary of the Small Print Group B1 is pleased to provide the results of Round 111

**Congratulations to Jenny Conn**

**1<sup>st</sup> Place Lightning over Lakes**



## Folio Results

Small Print Group B1 Round 111

Congratulations to

Lawrence Fairweather for the image - **Vivid Festival** - 2<sup>nd</sup> Place Small Print Group B1



## The Choices We Make

*Paul Balfe FAPS*

As photographic print artists, there are many choices that we make along the way. Some are big decisions with long half-lives. What camera and lens system will I lock into? Will I buy a high quality printer and print my own, or pay a professional print service to do it for me? If I go down the self-printing route, what brand and specification of printer should I buy?

Then, there are a myriad small, often spur-of-the-moment choices, each of which has the potential to influence the quality of the photographic prints we produce. Which images will translate best to print? Would they look better printed in colour or black and white? What post-processing approach should I use to give my prints the look I'm after? What type of paper and finish should I use? How will I display my prints? Should I adopt a DIY approach to matting and mounting, or buy pre-cut materials and assemble them myself, or leave the whole job to professionals? And so on and so forth.

Inevitably these choices involve different costs, risks and trade-offs.

In this article, I'd like to discuss one of the small choices I made some time ago, and to reflect on the consequences of that choice.

It was April 2021 and I was preparing images for a camera club image critique night. One of the images I planned to print for the topic "People/Portrait" was a photograph taken a few years earlier of a fortune-teller plying her trade in the Caminita district of Buenos Aires. I liked her worldly-wise expression and characterful face. I also enjoyed the contrast between old and new reflected in the juxtaposition of the tarot cards and mobile phone on the table in front of her.



The Tarot Reader: JPG version from processed RAW file

## The Choices We Make

*Paul Balfe FAPS*

In the days leading up to the club image critique deadline, I sat down to prepare my print. I had processed the RAW file in Adobe Lightroom CC and sent it to my printer via the Canon Print Studio Pro plug-in for Lightroom. The printer software informed me that the black ink cartridge had run dry and that I needed to replace it before the print could be made. I didn't have a spare on hand, so I went online to place an order. My Canon Pixma Pro100S printer uses eight different ink cartridges. I decided to buy a full set so that I could replace the empty black cartridge and have spares for each of the other colours as required.

My online retailer offered me a choice: I could buy a set of genuine Canon cartridges for around \$170, or I could go with a set of "Compatible Canon" cartridges for about \$100. I chose to save a few dollars and try the off-brand alternative. A couple of days later my new inks arrived. None of the other seven (genuine Canon) cartridges in my printer were near-empty, so I just replaced the empty black cartridge and set about printing "The Tarot Reader".

What followed was a disaster. The first sheet off the printer looked awful: washed-out skin tones, coppery tints in the shadows and a sickly yellowish cast over the whole print. Clearly, I must have messed up the settings somehow. I went back into Print Studio Pro and checked that the right paper type and ICC profile were selected, and that the other setting looked right. Making a few minor tweaks, I loaded another sheet of paper into the printer. The result was similarly bad. Perhaps it would come up better on different paper? I tried various Ilford papers – matte, satin and gloss. The results varied, but none came close to matching what I was seeing on my monitor. After at least half a dozen attempts, and running out of time and patience, I decided to go with the "least worst" version which was a copy printed on Ilford Gold Fibre Pearl A3 stock.



The Tarot Reader: re-photographed print

The club image critique night came, and the result was both embarrassing and predictable. The judge was quick to seize on the problem, commenting to the effect that "something appears to have gone badly wrong in the printing process – the print looks nothing like the digital version". Afterwards, the reactions of my club mates were equally telling. One asked me "what on earth did you do to that print!"; others simply avoided making eye contact.

It was a few days later when, still licking my wounds and trying to figure out what had gone so badly wrong, I began to wonder whether the off-brand ink cartridge might be the culprit. The more I thought about it, the more this seemed to be a likely explanation. To test my theory, I went back to the online ink supplier and ordered a full set of genuine Canon inks. When these arrived a day or so later, I immediately swapped out the off-brand cartridge. I tried reprinting "The Tarot Reader" and my suspicions were confirmed: the new print was beautiful with colours, contrast and detail closely matching what I saw when I looked at the processed RAW image on my monitor.

The remaining seven off-brand ink cartridges were promptly consigned to the rubbish bin.

Reflecting on this episode, what can I conclude? My experience has convinced me that it is not a good idea to mix off-brand ink cartridges with genuine manufacturer inks: they don't play nicely together. I don't think it is fair to conclude that off-brand inks are simply no good. It may be that they would work satisfactorily if a full set of cartridges were installed at the same time. I didn't test that possibility because I wasn't willing, for the sake of experiment, to sacrifice the partly-used genuine Canon cartridges that remained in my printer. And therein lies the rub: if you want to experiment with off-brand inks, you will have to be prepared to throw away all the partly-used manufacturer brand cartridges that are in your printer when you make the transition. For me, that seems like a false economy.

## Mullins Conceptual Photographic Prize \$30k Winner takes all! Opens 4th March, 2024

The Mullins Conceptual Photographic Prize (MCP) is a very special photographic Prize, providing the opportunity for Conceptual photographers to be recognised as the best in Australia – and to win significant prize money.

The Australian Photographic Society (APS) is pleased to announce the sponsors of the 2024 MCP are once again Bengalla Mining Company, MACH Energy, Ilford and Malabar. The Society is most appreciative of all these sponsors for their contributions to making the Prize possible.

Further information including full Terms & Conditions is available on the APS website:  
<https://www.a-p-s.org.au/index.php/exhibition/mullins-conceptual-photography-prize>



## The joys of replacing a computer: by James Camplin

I promised Peter an article on fine tuning your monitor so that the picture you see on the monitor resembles the picture that is printed for brightness and colour saturation, and I still will but something more urgent reared its ugly head. I will explain.

My HP computer is around ten years old, that's about a hundred in human years I'm told and it's starting to show it's age. It has got slow, takes forever to load up and has moments when it forgets where it is and has to restart, just like me at times. It has been doing this for a few months now and I have put up with it until a couple of weeks ago when it needed rebooting three times before nine o'clock in the morning. I decided then that it was time to bite the bullet and invest in a new one.

My wife got a new one a month earlier and kept crowing about how easy life was now blah blah blah. In desperation I trotted down to Harvey Norman to make my choice of a new computer. What do you get? I did have some idea of getting another tower and swapping monitor, keyboard and mouse over. The monitor is a 27 inch Samsung which I have trained over the years to replicate the image the printer is going to produce with reasonable accuracy so getting one the same size was a priority. The mouse is a trackball that has finally given me RSI in my right thumb so that can go, and the keyboard has had coffee spilled on it a couple of times so that probably needed replacing.

I discovered in Harvey Norman that if you want a tower you have to build your own, just like my son did but he is in IT and busy and knows what he is doing. They have dozens of laptops, which is what the majority seem to want. I've got three of them, you fill up the memory and chuck them in a corner, or else you get a desktop, which looks like a monitor which is a little thicker on the bottom half of the back, takes up very little room on the desk and has a lovely big monitor. I got a desktop.

You get it home, unpack it, clear a space on the top of your desk then the fun starts. Do you like passwords? You better had because you are going to have to know a stack of them. All the ones I had when I set the computer up ten years ago are long forgotten. That's alright they will send you another one, by email, to your old computer, which is having another fit. That's when a problem manifested itself, internet connection.

When we built the house fifteen years ago we had smart wiring installed, that was internet, TV and phone hard wired to various points around the house from a central box in the garage. Brilliant at the time, not so sure now because it means that the modem is in the garage so that when broadband came only the garage end of the house got wifi and my office at the other end of the house has to rely on the hard wire. This is fine until you want to transfer data from one computer to another for which you need each computer connected to the net. I have been sharing my one internet connection between the two until there was enough operating out of the new computer to stop doing that. The big win was emails. The account transferred across with just the right password however my address book didn't and I am having to do that by hand.

I backed up all my documents and pictures on a remote hard drive over the years and will now have to copy and paste everything from the hard drive to the new computer, it's just as well that it is too hot in the West to do anything else but copy and paste, copy and paste.

I'll keep you pasted I mean posted.

**James Camplin**

## Holiday Postcards by Brian Rope

I recently printed three images at 6 by 4 inches size. Why, I hear you asking.

Well, the committee of the Canberra Photographic Society decided to have Holiday Postcards as the subject for its monthly Exhibition & Critique meeting – you might know such a meeting as Competition night at your club, but ours removed the use of the term “competition” some years ago and does not have an arrangement whereby members accumulate points towards an end of year trophy. (A score out of 5 is given to each entry and those given scores of 4 or more increase the number of entries their owners can submit to the Print of the Year event.) All entries for this meeting had to be printed A6, 6x4 or 5x7. There were no separate Open entries and no Projected Images this month.

Digital copies of our prints had to be uploaded to an online gallery so that members participating only via Zoom could see them whilst they were being exhibited and critiqued in the club’s meeting room. But the guest critic only saw the actual prints on the wall of the room.

A large part of the committee’s reason for this event (if not the only reason) was, I think, to try and attract more members to enter prints each month by giving them an opportunity to make prints on whatever printer they might have or get them printed commercially at very low cost. Time will tell whether or not more folk will enter prints in future.

The guest who critiqued our postcards was very much suited to that task. Chris Holly has been a professional photographer and more in Canberra for many years. He has critiqued for our club many times over those years. But, most interestingly, he worked for some time in a government agency seeking to promote tourism to Canberra and that, of course, involved the use of images that would attract people to visit our capital city for a whole host of reasons. That meant Chris had some most interesting observations to make about why some of the entered prints of locations visited and things seen on holidays made good postcards.

Chris also had done considerable research into the history and purpose of postcards over the years and that too enabled him to make some most pertinent observations about our various prints. And, during the course of the evening, he also revealed some thoughts about postcards that he had as late as when he was on his way to the meeting. All “judges” should be as thorough in their preparation!

My own research since listening to Chris found an excerpt from a book by a Lydia Pyne titled Postcards - The Rise and Fall of the World’s First Social Network.

It informed me that “Postcards have been printed, sold, mailed, and received on a scale that makes them, historically, the largest class of artifacts that humankind has ever exchanged. There are a lot of different ways to dig into the history of postcards and any history will inevitably be incomplete. Although postcards were a mass medium, they were - and still are - a disposable one. This disposability means that there are holes in the historical record, making a complete archive of all the world’s postcards inherently impossible.”

The image to the right on page 19, Greetings from Silverton was taken during the 2023 APS Meet-Up in and around Broken Hill. The message on the pile of tyres amused me and the modern wind turbines on the hills near to this not-so-modern dirt road attracted my attention as I headed for the heritage cemetery. I chose a font that sort of matched that on the tyres and used a red to match that on the sign at the left.

The University of Chicago Press website entry about Pyne’s book says “Postcards are usually associated with banal holiday pleasantries, but they are made possible by sophisticated industries and institutions, from printers to postal services. When they were invented, postcards established what is now taken for granted in modern times: the ability to send and receive messages around the world easily and inexpensively. Fundamentally they are about creating personal connections - links between people, places, and beliefs. Lydia Pyne examines postcards on a global scale, to understand them as artifacts that are at the intersection of history, science, technology, art, and culture. In doing so, she shows how postcards were the first global social network and also, here in the twenty-first century, how postcards are not yet extinct.”

After hearing another member comment that postcards generally have words on them identifying the place that they feature such as “Greetings from ....”, I decided to add words to my images. I spent some time carefully thinking about the font styles, sizes and colours I would use for the words. I also decide to print them without borders. More of my research reveals that, although many postcards have white borders, even modern ones, they are mostly those published between 1915 and 1930 approximately.

So, what postcards did I make and enter and what did Chris think of them? I guess I haven’t yet added them to “the largest class of artifacts that humankind has ever exchanged” – should I write messages on the reverse side and post them to people I know? (Chris kept saying he wanted to turn our entries over to read their messages.)



## Holiday Postcards

My Lyndonville postcard shows colourful things I saw in Vermont when I visited in the “Fall”. I chose a text colour to tone in with all the other colours in the image and what I thought was a somewhat old-fashioned font that I felt “fitted” the mood of the photo.



My Piha postcard shows Lion Rock (also known as Te Piha) - a stunning natural attraction and a sacred spiritual site for the Te Kawerau a Maki people who once lived in the area. It juts up from the Tasman Sea near the mouth of Piha Stream, separating the north and south sides of the “black sand” beach. The strong font I used for the word Piha matches the strong rock, whilst the delicate font for the other words might be seen as representing the tracery of the clouds or the grains of sand. The font colour was used to match the dark brooding colour of the rock as shown in the image. I’ve visited this lovely place a couple of times on trips to New Zealand.

And, finally, what scores did Chris Holly give to my three postcards. Along with most other entries he awarded each of them a 4 out of 5. A small number received scores of 3.5 and just two were given 4.5. But, in my view, the scores are not important. The range of interesting responses to the challenge and the critique commentaries on all the entries are the important things – as they always should be, so we learn.

**Brian Rope**

## INFRARED INTEREST AND PRINTING

Ian Robertson FAPS AFIAP

My interest in Infrared photography began not long after I joined APS 29 years ago after seeing some images of Ruby and Doug Spowart.

An Adult Education class on how to develop film and I was hooked. Then, with a few members from camera club, for a couple of years we had access to a darkroom where we could make our prints.

*The Oast House*



After we lost access to the dark room, my interest was put on hold until I read about having a camera converted so it only took Infrared images. I purchased a new camera fully converted and while the RAW files are only 6MB I can still make some large prints. I have had images with this camera (Canon 350D) printed to 24inches by 16inches with no problems at all.

For print folios, I print A4 using Ilford Galleria Smooth Pearl paper and for camera club competitions I use both Ilford Galleria Smooth Pearl A4 and A3 paper printing from my Epson R2880 printer.

## INFRARED INTEREST AND PRINTING

The best suggestion I have had, and I have to thank APS member, Anne O'Connor for this, was to have them printed on metallic paper. Printing on the metallic paper really makes the images stand out and so for camera club exhibitions and for the few images we have had printed and framed for home this is the paper I have used and I can thoroughly recommend it.

**At Lake Tekapo**



**Hotel Gardens – Vancouver Island**



## The Printer's Tale

### Hackett Squares Artshow: By Brian Rope

In late October 2023, I entered four square photographic print artworks in the Hackett Squares Artshow, part of Hackett's 60<sup>th</sup> Birthday celebrations. Hackett is a suburb in the inner north of Canberra, Australia below the slopes of Mt Majura. My personal connection to Hackett (first homes built in 1963) is that it is where I had my first home built (in 1964) and where I then lived from 1965 to 1993. My children attended the Hackett Primary School and participated in various local community activities.

Over the years Hackett has been regularly visited by kangaroos coming down from Mount Majura. These two visited and enjoyed the grounds of the Holy Cross/St Margaret's churches one day when I was there. The original photograph has been framed with the edges of a slightly larger abstract image of sunlit kangaroo fur.



Two Roos © Brian Rope  
(printed on Ilford Galerie Smooth Cotton Rag 310 GSM  
using an Epson Stylus Photo R3000 inkjet printer)

The Hackett Art & Craft Exhibition (HACE) was held annually from 1976-1990 in the Hackett Primary School hall, always attracting large numbers of exhibitors, visitors and buyers. It later was relocated to two other schools and continued until 2006. My work below portrays part of the exhibition in 1977. It was created by digitally colouring an original black & white photograph. Much more information about the HAE can be read at <https://hackett.asn.au/hackett-art-and-craft-show/>. There are also some of my photos on that webpage (including the original black & white image from which the colourised version below was created). I entered the photographic section of the HACE every year from 1977-1984, winning awards every year.



1977 HACE © Brian Rope  
(printed on Epson Premium Glossy paper  
using an Epson Stylus Photo R3000 inkjet printer)

## The Printer's Tale



Bird amongst Blossoms © Brian Rope  
(printed on Canson Infinity Photo Lustre Premium paper  
using an Epson Stylus Photo R3000 inkjet printer)

I was pleasantly surprised to take out First Prize in the Hackett Squares Artshow with this image:

All entries had to be 30cm square in any medium (including photography). Entries also had to be inspired by Hackett and had to be accompanied by a 50 words statement explaining how the entry linked to Hackett or to its community. The number of entries was small, so the competition was modest but, nevertheless, it was nice to win.

My submitted statement for my winning image not only outlined the connection to Hackett but also explained how the work was created: "Hackett is home to a diverse bird life. This one was enjoying the flowering cherry tree in the grounds of the Holy Cross/St Margaret's churches. The original photograph has been processed to reduce the number of colours in it, then draw black lines on the edges of the image elements."

So, I now have four 30cm by 30cm prints. They are currently in a box. I have yet to decide what to do with them longer term.

**Brian Rope**

In this edition of the Printer I have reverted to a double page spread to better display our members images.

Any comments on the layout or your ideas of how to improve the Printer or content that you would like to see are always welcome.

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