

THE PRINTER

Australian Photographic Society

a-p-s.org.au

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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

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Friends of the Printer:

In this June 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 2 has just closed and the results are not available as yet, as soon as they are announced we will send out a special edition of the Printer featuring the awarded images.

Also in this edition we have some stunning images from the **Print Group folios**, congratulations to those members on their winning prints.

Ian Robertson also has a story of how his interest in Infrared Photography came about and some lovely images to show, this article has been reprinted with an apology to Ian, his images were not copied correctly and detracted from his excellent article in the last issue of the Printer.

Regular contributor Brian Rope has a solo print exhibition happening, in his article he recounts the steps encountered in preparing for this exhibition.

Read the article and if you are in or near Canberra late June and to 13th July, take time to visit and share in the excellent prints on display.

And featuring in the **Printers Tale**, **Brian Rope** has provided a Print Exhibition review of hand made Prints, read on to learn about some of these exciting print making styles.

Sutton Village Gallery NSW
1-23 June 2024,

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

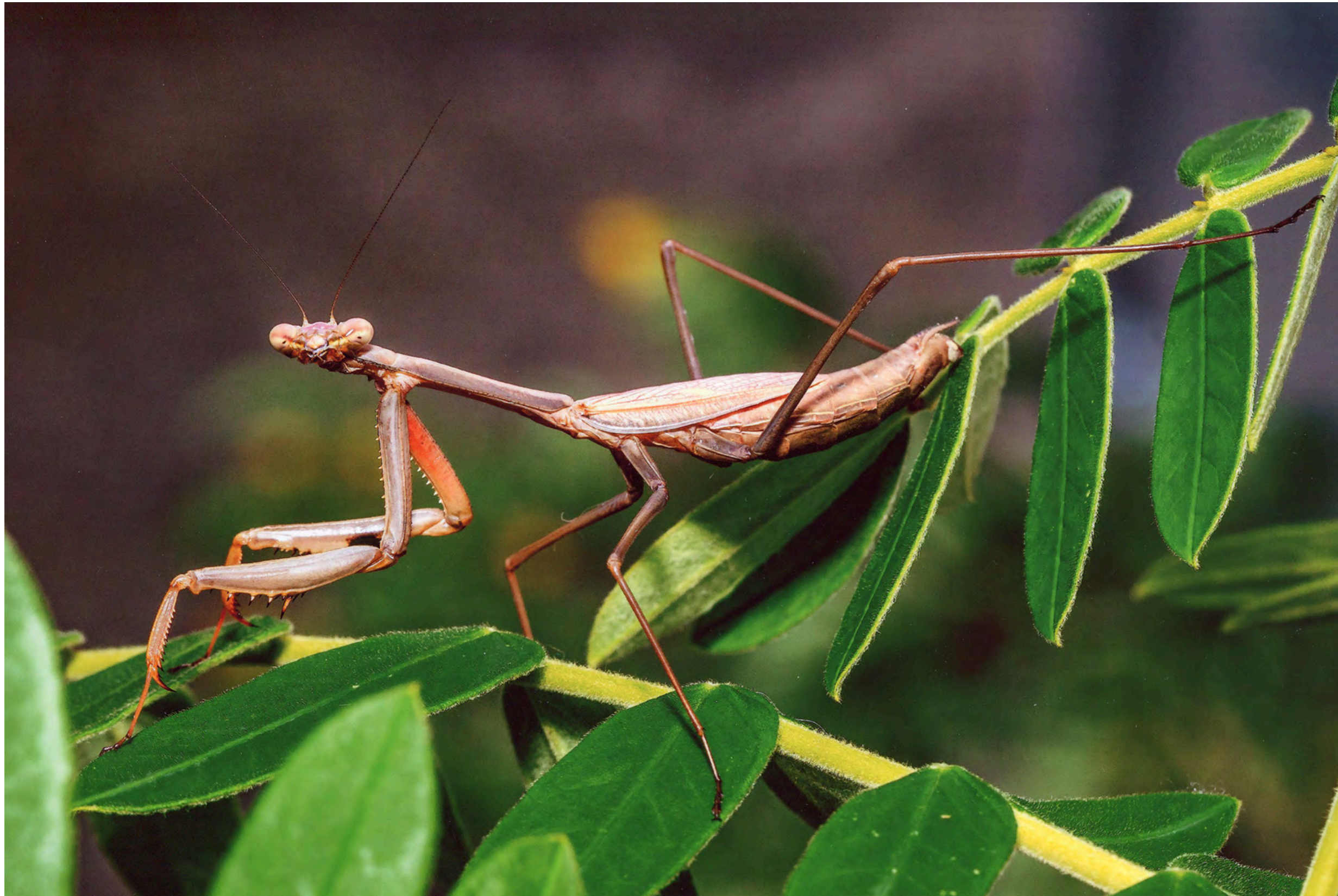
peter.kewley1@gmail.com



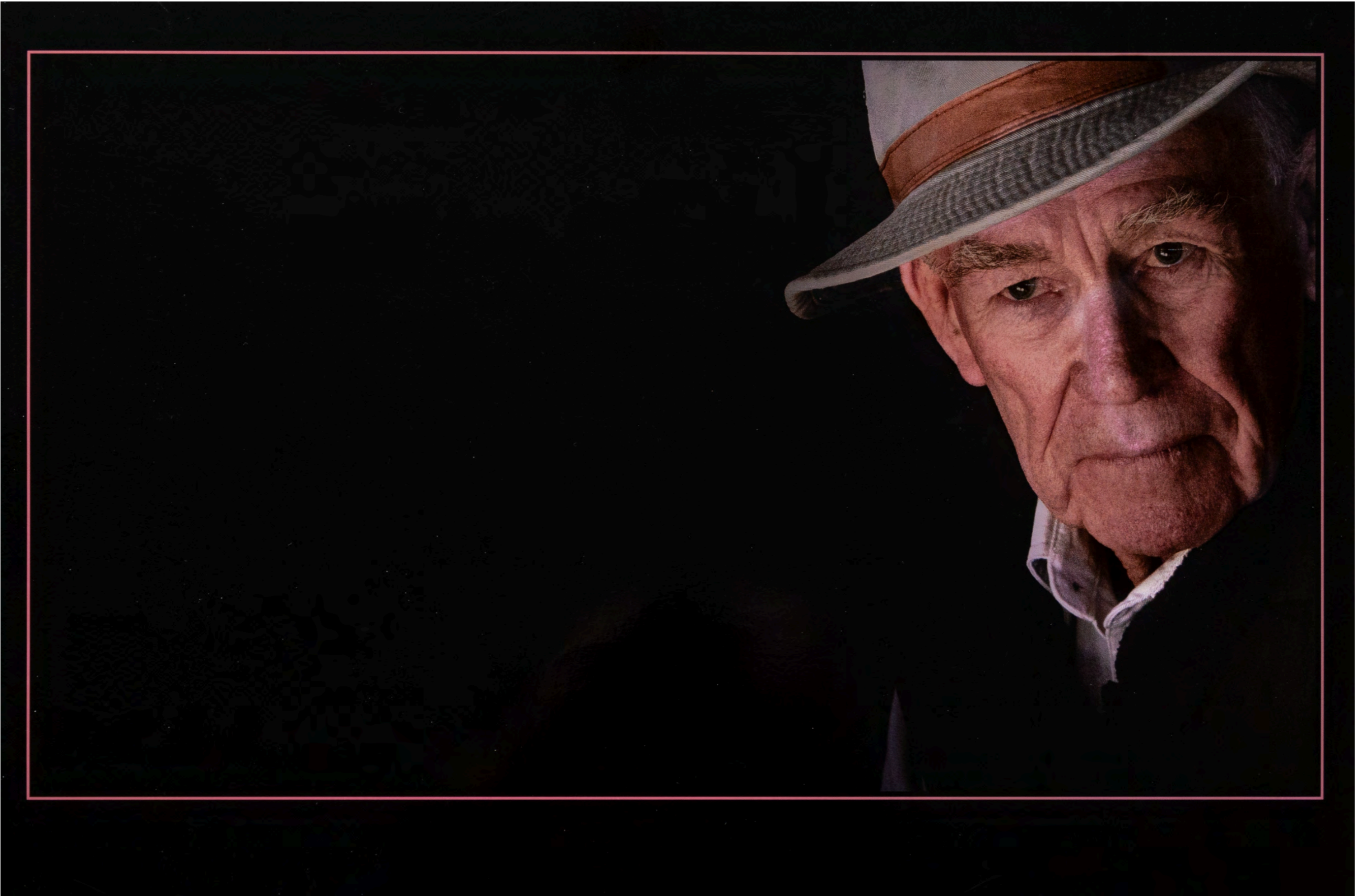
Print Group Folio selection as provided by the Folio Secretaries



Print Folio A2, Round 174, 1st Place, Dianne English, Bee Time



Print Folio A2, Round 174, 2nd Place, Jenny Conn, Garden Mantis



Print Folio Advanced A4, Round 141, 1st Place, Keith Seidel, "Seriously"



Print Folio Advanced A4, Round 140, 1st Place Norman Blaikie, “Perspectives on Symmetry”

Peter Bellmont FAPS, Secretary Advanced A4 Print Folio Group has commented on this very interesting triptych, Congratulations to Norman Blaikie FAPS on the very intricate detail in the above image.

Special thanks to the Print Group Folio Secretaries for providing the winning ages from their respective rounds,

Just goes to show that the Print Folios are doing very well and we appreciate the work that the secretaries put in to keep them going and continue to circulate members images within their groups.

Members are encouraged to join a Print Folio and share their work with other APS members.

Joining a Folio is easy just complete the details on the form that can be found on the APS website and the Folio Manager James Camplin will soon allocate you to an appropriate Folio Group.

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

INFRARED INTEREST AND PRINTING – Ian Robertson FAPS AFIAP

(With apologies to Ian Robertson, in the April Printer I did not copy his lovely infrared images across correctly and they appeared very pixelated, so I am reprinting Ian's article here and hopefully the images now appear as they should. Peter)

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 – Ian Robertson FAPS AFIAP



Hotel Gardens – Vancouver Island

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

Manipulated Realities: By Brian Rope

Over many years I have participated in over 100 group print exhibitions. I have been in a 3-person print exhibition and also a 2-person show. But I have never had a solo print exhibition. Until now. Well, I will be having it from 22 June to 13 July.

That is simultaneously exciting and a little scary. It also involves a great deal of work, including arranging or doing the printing of the works, matting and framing them, producing promotional material, a room sheet for the exhibition, and cards identifying each work when they are hanging on the walls of the venue.

The first thing I did was to make decisions about the sizes of the works I would need to fit the spaces in a somewhat unconventional space. Arguably, it is not a gallery as such, despite its being used for exhibitions.

Manning Clark House Incorporated (MCHI) is a not-for-profit organisation registered with the Australian Charities and Not-for-profits Commission (ACNC). It was established by Manning Clark's widow, Dymphna, in 1997. It was her wish that her house in the Canberra suburb of Forrest, should remain a centre of lively cultural, intellectual and social life. The house has become renowned for the exploration of ideas, research and debate about contemporary issues and the conservation of the site.

Yes, the venue is Manning Clark House, a heritage-listed house which remains very much as it was when Dymphna Clark lived there. For anyone who does not know, Charles Manning Hope Clark, AC FAHA was an Australian historian and the author of the best-known general history of Australia, his six-volume *A History of Australia*, published between 1962 and 1987. He has been described as "Australia's most famous historian", although his work has been the target of criticism, particularly from conservative and classical liberal academics and philosophers.

The available wall spaces in the House are limited in number and size, and they adjoin spaces containing items of furniture – bookshelves with books, a couch, chairs and tables.

The most recent exhibition in MCH was 'Heritage Uncovered' - showcasing 28 of the region's best artists, it was part of the 2024 Canberra and Region Heritage Festival. This composite image shows 9 of the 28 artworks displayed, and some of the different wall types my works will hang against.



Heritage Festival Exhibition composite © Brian Rope

So, how did this come about? I was telling another APS member, Susan Henderson, how I really wanted to have a solo show and had been unsuccessful in quite a number of past submissions to various Canberra galleries. Susan asked if I would like her to put in a word for me at MCH, where she previously has had her own exhibition. I said yes please, Susan put in the word and put me in touch with MCH. I met with the Director. I showed her examples of my photography, and we discussed a few different options. She immediately agreed to giving me an opportunity, I settled on the theme of Manipulated Realities and my exhibition is now being promoted on the MCH website at <https://www.manningclark.org.au/events>.



Manipulated Realities - A photography exhibition by Brian Rope OAM

Fri, 21 Jun 2024, 11:00 am – Sat, 13 Jul 2024, 2:00 pm

A photography exhibition by Brian Rope OAM
at Manning Clark House, 11 Tasmania Circle, Forrest, ACT

from 22 June to 13 July 2024
All works are available for purchase

The images in this exhibition will intrigue and raise questions. They can be thought of as reimagined scenes and situations. Visitors to the show are encouraged to contemplate how they might react if they came across actual scenes or situations like those being displayed.

Brian Rope is a Life Member of the Australian Photographic Society and of Photo Access, a Member of the Canberra Photographic Society and the Canberra Critics Circle. He has reviewed photography for The Canberra Times and Canberra City News, is a regular contributor to Australian Photography magazine and to the Australian Photographic Society's online magazine *The Printer* and publishes regular reviews of photography exhibitions and books on both the Canberra Critics Circle blog and his own personal blog.

[View Event →](#)

Oh, did I mention, calibrating my printer? Just when I was ready to make my first piece for the exhibition, the printer started producing results that looked absolutely nothing like what I was viewing on my monitor. Keep calm Brian. Just do a calibration. Oh damn, where is my calibrating device? Search, search, search. Eventually I locate it and get it set up, only to find the software needs updating and a different company has purchased it, so I need to register with them and that means locating information I haven't needed for a considerable time. Memo to self – keep on top of everything in future so you never have these types of problems again!

But all's now well. I'm getting prints out of my home printer that I am very happy with. I still have to arrange the printing of the larger pieces that I can't create on my home printer. Setting up an appointment with my commercial printer of choice to ensure I provide exactly what they need to produce what I want is the next matter on my agenda. Along with assembling a list of email addresses for all the people I want MCH to invite to the launch, finding an appropriate person to speak at that event, arranging my calendar so I can be on site almost every one of the fifteen days when the show is open. Then there's the publicity, attracting potential buyers, etc. Is there anything I haven't thought about yet? Oh yes, there's also hanging the show, being shown and learning everything I need to know about MCH – how to get in, the alarm system, locking up when leaving, how to use the EFTPOS terminal when every work sells (haha).

You can see one of my works in the flyer. I will put copies of all the diverse works on my own website in due course, but for now here's just one more of them.

Manipulated Realities

A photography exhibition by Brian Rope OAM
at Manning Clark House, 11 Tasmania Circle, Forrest, ACT
from 22 June to 13 July 2024

You are invited to visit this Exhibition
All works are available for purchase

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Sunflower Art - in an imaginary seascape © Brian Rope

<p>Manning Clark House</p> <p>Location: 11 Tasmania Circle, Forrest, ACT, 2603 Website: https://www.manningclark.org.au/ Gallery Hours: Wednesday to Sunday 11am - 2 pm Enquiries: (02) 6295 9433 or manningclarkhse@gmail.com</p>	<p>Brian Rope Photography</p> <p>Contact: brianropephoto@inet.net.au or 0429681178 Website: https://brianropephotos.wixsite.com/brianropephotography Blog: https://brianropephotography.wordpress.com/ FB & Insta: https://www.facebook.com/BrianRopePhotography/ & https://www.instagram.com/brianrope/</p>
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Manipulated Realities: By Brian Rope



Rectangles in a Pamamaroo Sunset © Brian Rope

I am, of course, hoping to see all my photography friends at the exhibition – those from Canberra and nearby at least.

Brian Rope

Special Presentation, APS 2024 Photo Book Awards with Robin Moon

On the following page is a flyer promoting the first of two zoom sessions planned to introduce members to the 2024 Photo Book Awards.

The first presentation was given on the 30th May, so just a week or so ago.

A copy of the zoom presentation will be available from the APS LEARN site and we encourage APS members to log in and enjoy this excellent presentation that will give you great insight to how a very capable photographer went about creating an award winning Photo Book

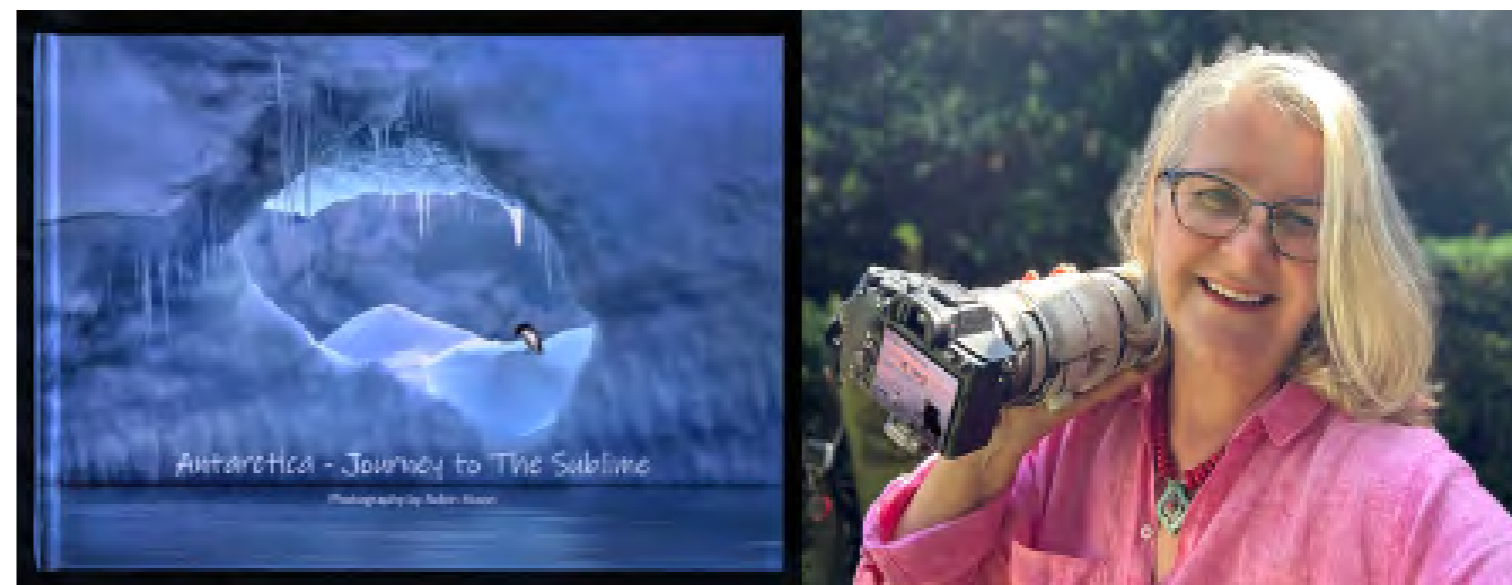
<https://www.a-p-s.org.au/index.php/member-services/aps-learn>



2024 APS Photo Book Awards Launch with

Robin Moon: “Antarctica – Journey to The Sublime”

This is an APS Members Only presentation – the first of two Zoom sessions planned in the lead-up to this year’s APS Photo Book Awards which are proudly sponsored by the APS and APS Print Group.



Robin Moon

Robin Moon lives near the harbour in Sydney (with Tim) and came to photography a few years ago as a way of decompressing from a stressful other career. She is a member of the Australian Photographic Society and Vice President of Mosman Camera Club.

A Sony Digital Imaging Advocate since 2019, Robin is a multi-awarded photographer with a long list of photographic achievements including the Australian Photographic Prize - Nature and Wildlife Photographer of the Year and Overall Digital Photographer of the Year in 2023, and an APS National Nature Gold Medal in 2022.

Robin is a skilled communicator who regularly contributes to photographic publications including “Australian Photography” and “Better Photography” magazines.

In 2023 Robin made her first ever photo book: “Antarctica – Journey to The Sublime” which won First Place in the Travel Section of the APS Photo Book Awards.

In this presentation, Robin will talk about how she went about creating this award-winning book, including her thought processes as she dealt with all the creative decisions involved including photo selection and preparation, design and layout, format, printing and binding.

For those APS members who may have thought about creating a photo book but who have never taken the plunge, this will be a great learning experience. It will see you well on your way to putting together your first photo book — and entering it into this year’s APS Awards!

And for those of you who are experienced photo book makers, and perhaps past entrants in the APS Awards, you are bound to pick up new ideas that you can translate into this year’s book project.

The Printers Tale

Exhibition Review: Photography | Brian Rope
SANCTUARY | 25 Artists
Sutton Village Gallery | 1 - 23 June 2024

The goal of this exhibition is to present a wide range of viewpoints about *sanctuary*. Australian and international artists honour the history of photography and the skill that goes into making images using traditional printing methods. The labour-intensive methods have produced handmade prints with rich textures and fine details that compel visitors to take their time, approach closely, and recognize the creativity and talent that went into each artwork. The visual narrative transports viewers to comforting *spaces* through found moments of serenity or consolation. We are encouraged to consider how we define *sanctuary* and how it may be apparent in our own lives.

The artworks include photopolymer photogravure with chin colle, salt prints from a wet collodion glass negative, cyanotypes and gum bichromates over cyanotype, Vandyke brown prints, albumen prints, carbon transfer prints on glass, a polaroid lifted and transferred onto watercolour paper, carbon prints from an iPhone capture, lith prints, chromogenic colour contact prints, tintype, and the Mordençage technique. No doubt, like me, most readers will not be familiar with all these processes. That is just one very good reason to visit this exhibition.

So, let me now share here just some of the pieces on show. Sydney artist Amanda Lawson has a profound love of botanical forms. She is exhibiting two delightful photogravure prints of tidal flow scenes in the Jervis Bay national parks.



TIDAL FLOW 2024, Photopolymer photogravure with chin colle on Fabriano Ivory 220 gsm © Amanda Lawson

Danielle Edwards, from Melbourne, similarly finds sanctuary whilst walking through forests. Her infrared capture of a giant coastal redwood is simply beautiful.



THE GIANT ed. 4/15. Photographed 2018, Printed 2022
Platinum Palladium on French Bergger 100% cotton paper - © Danielle Edwards

Local artist Chris Holly also finds sanctuary in the bush. His artworks were made on black & white film on a 1950s twin lens reflex camera. Then he used the Van Dyke brown process with a ferric ammonium citrate/silver nitrate chemistry. The emulsion was hand-painted onto Bergger 320gsm 100% cotton paper and then exposed by contact printing to ultraviolet light. He describes the resultant prints, of rocks in the Namadgi National Park which many of us would not even notice, as reverent and respectful. And, indeed, they are.



Vandyke on Bergger 320gsm COT paper, Print size, 16x16cm, 41x51cm, framed © Chris Holly

Canberra artist (and busy commercial photographer) Hilary Wardhaugh is now an empty nester. She has moved to a home where the garden provides her with inspiration as well as sanctuary. Using Polaroid film that expired 20 years ago when her son was born, she has created a Polaroid lift of her favourite chair in the garden. It is an excellent example of how a good image can be made using a simple subject.



EMPTY-NESTER GARDEN U/S Polaroid lift and transfer onto watercolour paper © Hilary Wardhaugh

Another Canberran, Ossian Desmond-Jones is showing cyanotypes. One is of a nautilus shell which “forms a perfect protective sanctuary for the creature that inhabits it, and functions as an object of beauty on its own.” The technique used has created most interesting colours.



NAUTILUS II U/S 2024 - (Cyanotype with copper instead of iron) on A3 Fabriano watercolour paper © OSSIAN DESMOND- JONES

One international guest artist is Diana H. Bloomfield of North Carolina, USA. Her gum bichromate piece most successfully demonstrates that this process can resolve fine details in numerous colours.



SUNFLOWERS U/S 2018, Gum bichromate on 100% archival cotton rag. Print size 32x41cm, frame size 48x39cm © Diana H Bloomfield.

Gallery operator Kim Sinclair has assembled a fine body of handmade prints, including one of her own delightful artworks. Every piece is of high quality and worthy of close inspection.