



**The Kit Goninon** Memorial Print Awards for 2024, Round 4 results and final results for the year will not be available until early in 2025, hopefully we will have all the exciting news in the February issue of the Printer.

In this Christmas issue we have contributions from Greg McMillan who shared a look into his print making experience's and combines this with some pertinent points about prints.

Brian Rope recalls images from the past and what they mean to him and in the **Printers Tale**, Peter Belmont shares a lovely image taken recently that scored a sale in a local exhibition, Brian Rope also contributes with some favourite family prints.

Kunobert Schmidt from far Nth QLD shares a poetic description of an issue that he had with a print taken whilst out photographing crocodiles at night.

Mark O'Reilly tells us about his winning image taken at the APS Launceston meetup and how that evolved into a new Epson Printer.

Also featuring in this edition are the results for the APS Photo Book awards for 2024, read on and follow the links to review the actual awarded books.

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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[Print Group](#)

## Why I get my prints out of the cupboard

Greg McMillan GMAPS AFIAP EPSA

In late 2015, I chose to take up photography as a hobby for two main reasons. Firstly, I needed to develop an interest outside of family, work and study that had filled my life to that period, and I needed to prepare myself for retirement.

With this in mind I started a transition to retirement strategy and my interest in photography as a serious hobby began. The second reason related to my perception that I was predominantly a left-brain, process driven person with an organised mind.

This perception was re-enforced by my interests in project management approaches to my professional life and the sense that encouraging the creative right-side of my brain through photography would be good for me.

In the early days of my photography, I struggled with accepting that I might be considered an artist or that my work might be considered as creative and my self-confidence in my own work was not high.

I remember walking into a club meeting for the first time and looking at the standard of work and going 'WOW how do they do that' and saying to myself, 'I'll never get to that standard'. So, I applied my left-brain abilities and my love of learning to my newfound hobby.

As I started to print images for club competitions, and later exhibitions, I began to develop a love of printing images and an increased appreciation of several aspect of photography as an art.

There is no doubt in my mind that what people will give a 'like' to, what they will vote for in a competition or exhibition, what they will buy and hang on their wall and what they will enjoy looking at are not necessarily the same thing. Some images will overlap but often they will not.

Two images that highlight these differences are Isle of Skye and Spiritual Overseer. Isle of Skye is an image taken from the northwest corner of this region with the sunset setting behind me.

If you are fortunate, the wind will drop, the rain will go away and maybe for a moment you will get a reflection of clouds in the pools of water, and I was fortunate to get this shot.

Although, my good fortune was enhanced by using a local guide, hiking through paddocks and muddy fields, cliff climbing and knowledge of my camera. This image now sits as a key feature on our wall. There was an investment in museum quality glass to minimise reflections and it is a constant reminder of the effort to trek to this location.

As an exhibition or competition image, it struggles to gain an acceptance as it is only a pleasant image of reflections of clouds on water; however, I have used this image in calendars and photo-books I have produced.



Spiritual Overseer is one of my most successful Exhibition images. It has received several awards and was my first ever PSA Gold Medal image in the Travel section. This image captures a significant aspect of Life on the Ganges. It does not feature on a wall in our home, but it has featured in a photo-book I have created on India.

They are two images that are very important to me: left as digital only images, or in a matt and left in my cupboard, then their purpose for being created in the first place is arguably diminished.



**Spiritual Overseer**

**Isle of Skye**

## Why I get my prints out of the cupboard

Greg McMillan GMAPS AFIAP EPSA

Not every image I produce is printed; although when I sit back and look at the photo-books, calendars and coasters I have created as corporate gifts, gifts for friends or for our personal use, the number of printed images taken by Greg McMillan Photography far exceeds anything I would have imagined when I started this journey several years ago.

One strategy that I have used to build self-confidence in my photography and printing of images has been to purchase a quantity of basic black picture frames that have a quick replacement backing. These can take a standard 50\*40cm matt which is typically used for club competitions.

Starting initially with 5 of these on display in my room, there are now 16 of these on display around our house.

At any time, it takes a few minutes to replace a print with a new one and as I produce new and different images and new favourites evolve, they can be displayed for as long as we choose to have them on a wall.

It is also an easy and relatively inexpensive way to have a variety of art on display. This is balanced by several canvas, perspex and aluminium prints that are a more permanent fixture.

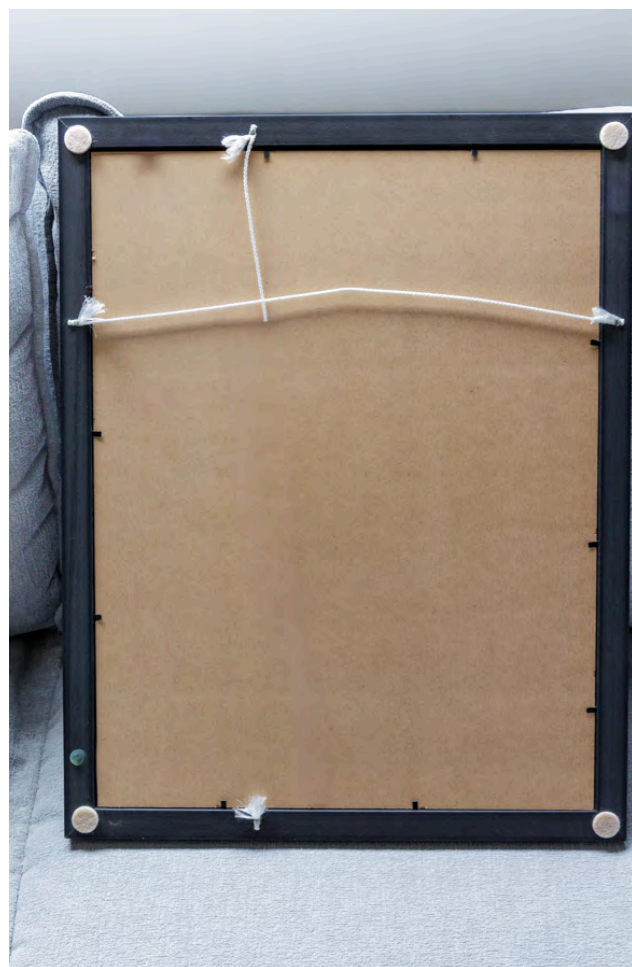


Photo Frames



My Cupboard

Far right, Photo Books I have made

In my mind it took some time before I was confident enough to have any of my images, printed and on display outside of say a club competition.

I started with calendars and small photo-books and as I developed both confidence in my work and skills in my image taking and printing, I evolved to the point where I will share my images across many different approaches to printing.

Mostly importantly I decided that keeping my images only on a screen or in my cupboard as not enough.

I wanted more from myself as a photographer and I know, retired or not, that I will constantly seek to learn and challenge myself and adding a print strategy to my photography was a fairly natural or obvious progression for me.

I leave you with three other points. A couple of years ago I purchased a Canon ImagePROGRAF A3+ printer, so I do all my own printing.

Yes there is a cost but I just see this as part of the cost of my hobby and no different to the costs involved in any hobby. At some stage I may not be able to afford the paper and ink, but while I can, I will continue to print my own.

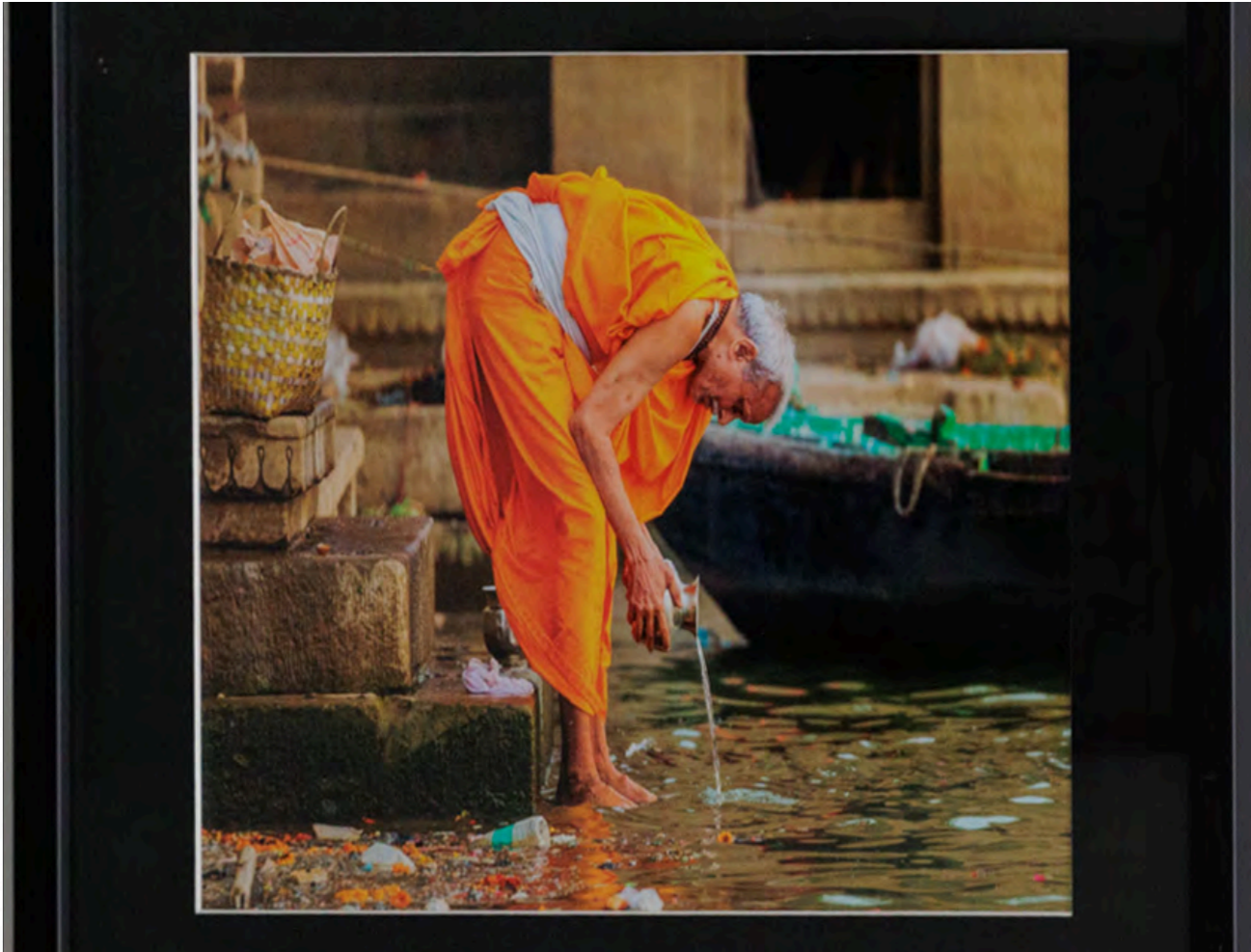
Secondly, a few years ago I started submitting into the APS Kit Goninon Awards. Some images are better in a digital format, others in prints so it provides an opportunity to test whether an image will work well in a print.

It is also an opportunity to focus on improving the consistency of my print images so I keep an eye on my average scores to see both what works and whether I am improving from one submission period to the next.

Finally, if your images only remain in a digital format, or in a print in your cupboard it can be a missed opportunity to: enjoy your images in your living space, to create a special gift for family or friends, to enjoy your images away from a screen and yes, it can be a missed opportunity to display your work more broadly to others so they can also enjoy the images and art you have created.

Greg McMillan





Formal Preparations



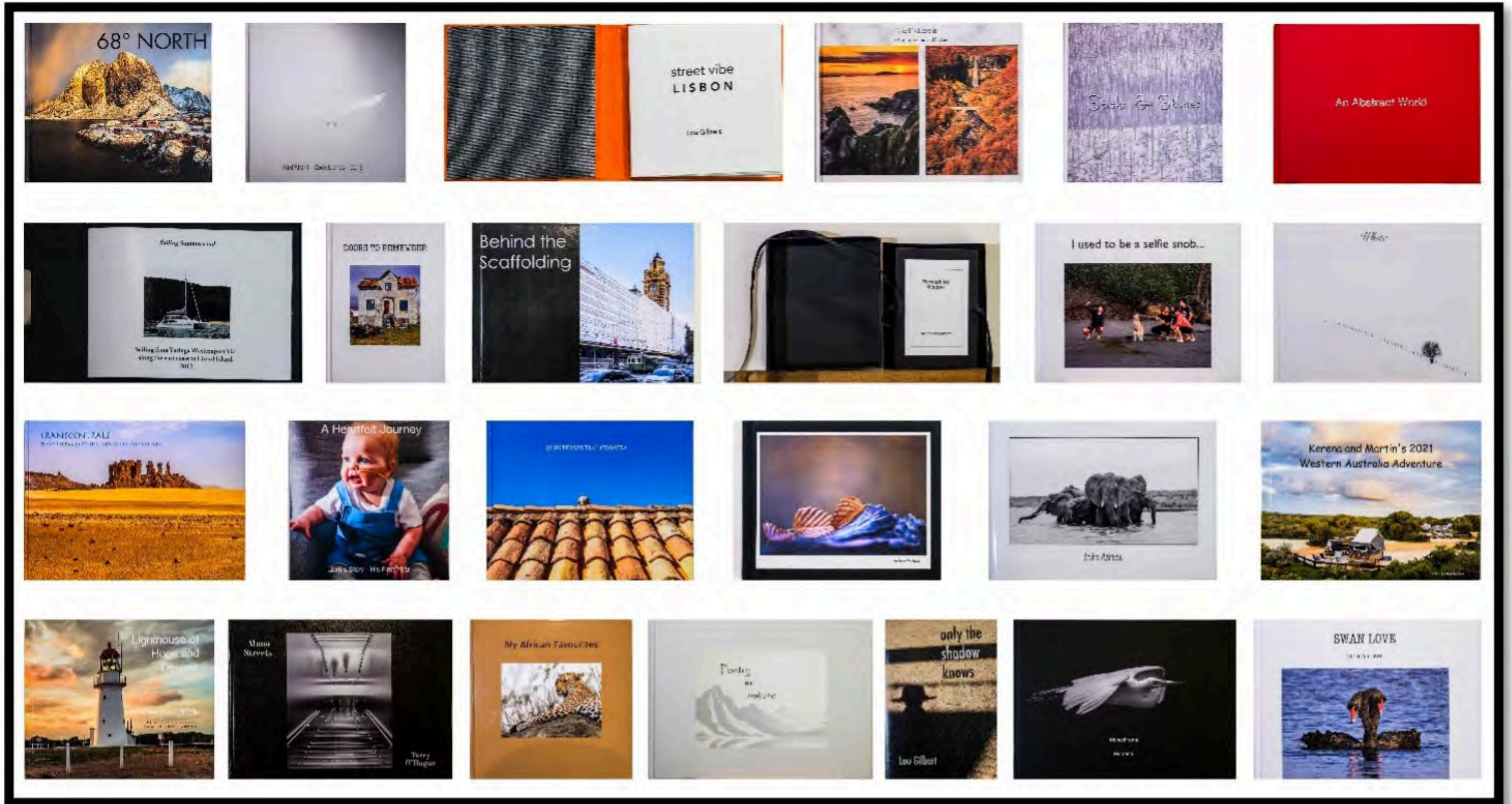
Water Buffalo



Whistler

## 2024 APS Photo Book Awards — Winners Announced

Now in its ninth year, the Australian Photographic Society's Annual Photo Book Awards 2024 attracted entries from APS and camera club members across Queensland, the Australian Capital Territory, Victoria and South Australia. A wide variety of photographic genres, subjects and book-making techniques were represented.



## OPEN CATEGORY WINNERS

**'Through My Window'**  
by Anne Pappalardo AAPS  
APS Member  
Queensland Camera Group

Prizes: \$250 cash and \$350 Camera House voucher

Take a look inside the book at <https://youtu.be/21hY7BQyirw>

The judges said:

"A delicate treasure of a book."

"Excellent artist book. The reveal was superb. Well done!"

"Unusual and delightful story. Simple and effective presentation."



**'Anne Pappalardo with 'Through My Window'**



**'Martin Leitch with 'Behind the Scaffolding'**

**'Behind the Scaffolding'** by Martin Leitch  
APS Member

Prizes: \$150 cash and \$250 Camera House voucher

Watch a video of the book at <https://youtu.be/Oa84x251Ciw>

'Behind the Scaffolding' was awarded as:

"A great example of commercial work extremely well presented ... most of the images were excellent. I admired and loved the details and description of the photographic process and what was required to document the progress of restoration. I'm sure that a client would have been thrilled with the results."

"Informative, high-quality images. The choice of fonts was excellent, the layout good and consistent. It was absolutely fit for its purpose. The printing quality is excellent."

**Only the shadow knows' by Lou Gilbert  
Brisbane Camera Group**

Prizes: \$100 cash and \$100 Camera House voucher

Watch a video of the book at <https://youtu.be/BiETP57F8xQ>

What began for Lou as a bit of diversionary fun during Covid morphed into a clever and quirky collection of street images featuring self-portrait shadow studies. What did the judges think?

“Loved the story, great photography ...”

“Great work - well done. This is a small book but punches above its weight ... I love the zine format. It suits the whimsical nature of the subject matter. Having only images on the pages, with the text confined to the inside cover and back cover works well.”



‘Lou Gilbert with ‘Only the shadow knows’

**TRAVEL CATEGORY WINNERS**



‘Lou Gilbert with ‘Street vibe LISBON’

**‘Street vibe LISBON’ by Lou Gilbert  
Brisbane Camera Group**

Prizes: \$250 cash and \$350 Camera House voucher

Take a look inside the book at <https://youtu.be/1AFjdjrKqg>

Judges said:

“Just outstanding in every detail. Stupendously beautiful. This was the first book that I opened, because it made me curious. What a delight to open it, and then to discover the other side to the pages. Amazing captures, brilliantly printed, beautifully presented on exquisite paper. Congratulations, I think I've run out of superlatives.”

“A fabulous book! Excellent design. I loved that there wasn't a title on the front - it was so exciting to have to open up the book for the reveal. And what a reveal it was!!! Great images, on both sides of the pages.”

**'Quintessential Croatia' by Anne Pappalardo AAPS  
APS Member  
Queensland Camera Group**

Prizes: \$150 cash and \$250 Camera House voucher

Watch a video of the book at <https://youtu.be/JNwZaUR-Qjo>

'Quintessential Croatia' was recognized as a fine example of a photo travel book that captures the essence of the location. Judges' comments included:

"Well-presented and well designed with an attractive and practical 'lay flat' binding. The wrap cover is very visually rewarding."

"Good story line. The choice of font and text is subtle, providing just the right amount of information."

"The lovely double-page full-bleeds are particularly enjoyable, while the shooting angles have been skillfully chosen."



**'Anne Pappalardo with 'Quintessential Croatia'**



**'Mel Sinclair with 'Sticks & Stones'**

**'Sticks & Stones' by Mel Sinclair  
APS Member  
Queensland Camera Group**

Prizes: \$100 cash and \$100 Camera House voucher

Watch a video of the book at <https://youtu.be/quSqYfn8c6c>

Mel's book 'Sticks & Stones' captures her experience traveling through iconic landscape locations in North America. The judges noted that the exceptional quality of the photography throughout the book:

"... 'Methuselah' is one of the most beautiful images I've seen in a book."

"The square format ... worked well; it spoke of balance and symmetry which underpinned the beautiful images."

"Very strong images that tell the story of the travel very well."

## JUDGING

A total of 25 photo books were presented for the judging which took place on 5 October 2024 at Carindale in Brisbane.

The three expert judges were:

- Lisa Kurtz — Photo-video artist and educator
- Margaret O’Grady — APS Past President; EFIAP/b GMAPS PSQA
- William Long — Multi-awarded professional photographer

The judges separately assessed and rated each book in turn. After the judges’ individual scores were collated, they came together to discuss and agree final rankings.



Liza Kurtz



William Long



Margaret O’Grady

The judges awarded the prize-winning books for their excellence and fitness for purpose in photography, sequencing of images, design, layout and typography, originality in concept and design, and visual narrative.

All contestants were given written feedback on their entries, the judges providing positive comments highlighting the strengths of each submission as well as offering constructive suggestions where appropriate.

Images missing in the Printer download, not sure why this happens, however if you right click inside the downloaded PDF and choose open with preview everything will be there, likewise if you save the PDF file and then reopen it it should solve the problem.

I think it might just be a Mac thing, will keep working on it

## Eleven Years Later by Brian Rope

Back in 2013, a rather different version of this publication (but also known as **The Printer**) featured images by Print Group members in each issue. In the September issue of that year, I was one of eight featured members, along with John Hodgson, Ian English, Jim Meredith, Palli Gajree, Peter Belmont, John Newton and Lynne Bennie.

A quick check has shown me that, sadly, only four of us are still APS members!

Anyway, I found it interesting looking back to see which four images of mine were “printed” in that issue of the magazine and thought I might give them another run here along with a few words about each of them.



**Tessellated Beach Pelican** was created from a pelican image taken at Wollongong at 6.29 PM (AEDT) on 25 January 2012.



I’ve long since forgotten what the other image I combined with it was, or how I created the end result. **Tessellated Beach Pelican** was entered in the Creative Section of the 2013 Australian Digital Photography Awards (ADPA) and gained an Acceptance. It was also submitted for consideration for the APS entry in the 2013 Four Nations event but was not selected.

## Eleven Years Later by Brian Rope



**The end of the dance**

**The end of the dance** was taken on 11 October 2012 in a theatre within the National Gallery of Australia. It is the final moment of a dance performance by Rekha Tandon (an Indian performer, choreographer and researcher), which was organised by the great Australian photographer Robyn Beeche who presented at APSCON 2012.

Robyn and my wife (also named Robyn) were friends who had worked together in Sydney when they were both about 16 years old. Robyn Beeche became my friend when they reconnected years later (2010) at the opening of one of her exhibitions at Paddington.

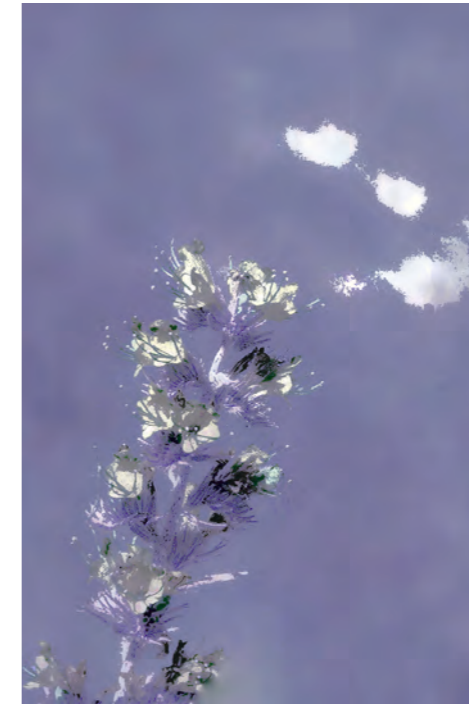
She had been instrumental in bringing Rekha together with British composer and videographer Michael Weston. Rekha and Michael founded Dance Routes in 1977.

Many images of Rekha taken by Robyn can be seen on the Dance Routes website <http://rekhatandon.com/dance-routes/>. Robyn remained a constant friend, collaborator and photo archivist of all Dance Routes projects from its inception until she very sadly succumbed to cancer in 2015.

**The end of the dance** was entered in the Open Section of the 2013 ADPA and also gained an Acceptance.

And it also was not selected as part of that year's APS Four Nations entry.

## Eleven Years Later by Brian Rope



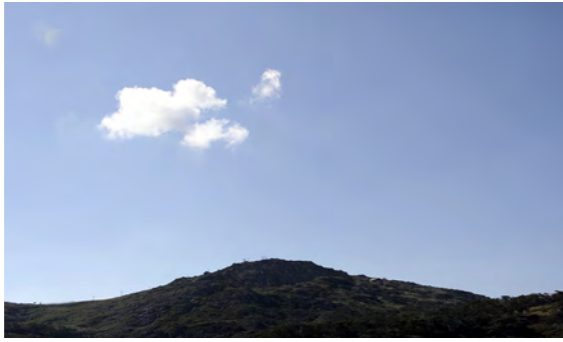
**High Country Flora and Clouds**

**High Country Flora and Clouds** was created from parts of two quite ordinary shots taken at Perisher Valley on 21 January 2013, during a relaxing four days spent there in a ski lodge with a group of friends.



**Perisher Valley ordinary shot 1**

## Eleven Years Later by Brian Rope



**Perisher Valley ordinary shot 2**

**High Country Flora and Clouds** was entered in the 2013 Australian Interstate Photographic Competition (AIPC) prints section and gained an Acceptance.



**Sunlight and Rainmist**

**Sunlight and Rainmist** was taken on 19 August 2013 when I drove out into the countryside near Canberra to take a few photos on World Photography Day (as I do every year). The original capture left a lot to be desired, but post-processing created (I think) a much better image.



**Sunlight and Rainmist before post-processing**

**Sunlight and Rainmist** was entered in the 2013 Fuji Landscape Photographer of the Year event and in the Canberra Photographic Society's October 2013 projected image competition. I do not have a record of what happened to it in either competition, but I presume it had zero success.

Oh, just in case you are wondering why I am telling you about these images in a magazine that is all about prints, I have made prints of each of the four images. They are filed away in my folders of prints that I might, or might not, do something with one day. I pulled them out to take a look whilst writing.

## The Printers Tale, From Peter Belmont



During a recent trip to Bright, we visited the Red Stag Deer Farm in Eurobin; where there were not many deer, but numerous Emu, Guinea Fowl and Ostrich. I was determined to get a good portrait of an Ostrich so many shots were fired. When I opened up the files on my PC at home I was delighted with the results, so I printed an A3, bought a frame and submitted it into the Whittlesea Club's Exhibition at the Whittlesea Show with a price on it.

On the first day of the show it sold for a family of kids to have on their wall.

Sony a6700, Sony 70 to 350 lens, ISO 1250, f8 @1/1000 sec, equal to 135 mm, focus locked onto the eye, processed in Lightroom.

**Peter Belmont**

## The Printers Tale

### Peeping Gold by Brian Rope

In our home we have many photos of family members in old photo albums and on display. I expect most people similarly have such displays. I haven't counted just how many we have but it is a substantial number. They show all the children, grandchildren and, since this year, one great granddaughter in our blended family. Of course, other family members also appear in some of the prints – parents, siblings and even us included.

The prints not in albums are mostly framed. Small ones sit on the tops of shelves and other items of furniture. Larger ones are hung on walls, primarily our main bedroom wall. As it happens, I sleep directly below a framed and matted print of my favourite family image.

Taken fifty years ago - in 1974 by me – the photo shows my son Darren and daughter Melinda peeping out from behind the trunk of a substantial tree during Autumn of that year in a country town we passed through on a holiday trip. The image is in one sense more about the location and the season than the children, but it is also about the little bit of fun the kids were having amongst the fallen leaves that day.



**Peeping Gold, Autumn 1974 © Brian Rope**

Looking through my catalogue on my computer, I can see various copies/versions of the image – some apparently created for specific purposes. Entered in various salons – accepted at four of them in 1976, 77 & 79. In a print display at APSCON 2007? The version used in my submission for my FAPS is labelled Peeping Gold Paint Daubs.



**Peeping Gold Paint Daubs © Brian Rope**

My wife and I participated together in a workshop called **Who's in the picture?** conducted by Photo Access in Canberra over several weekends during May and June 2022.

It was for people 65 or over to learn how to creatively review their photo collections.

Supported by experienced tutors, each participant curated selections of images from their personal archives and used them to tell stories through printed photobooks.

Although I'd made various photobooks previously, I did learn some important things about curation. **Peeping Gold** made it into the Friends and Family section of my photo book **Living in Canberra**.

**Brian Rope**

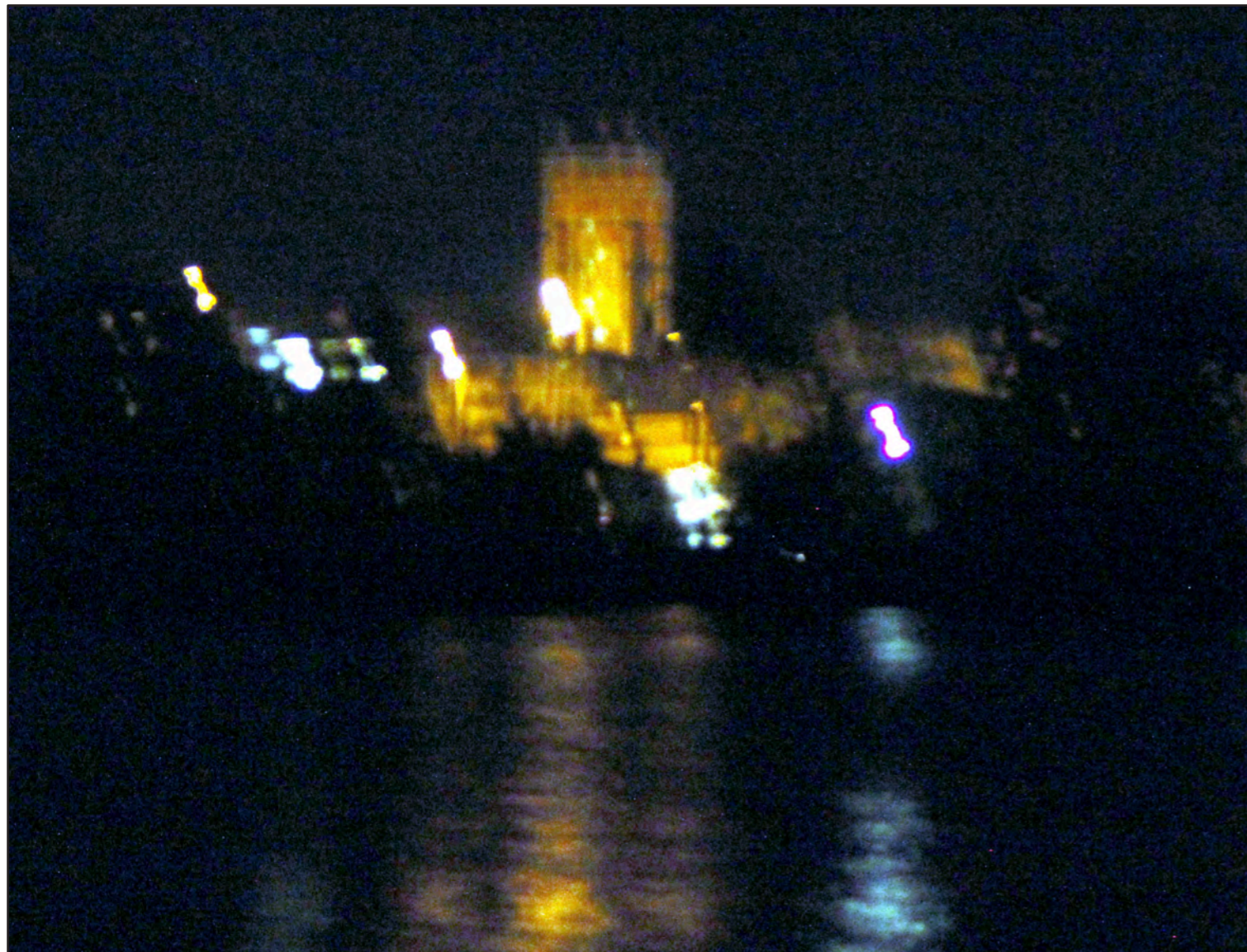
## The Printers Tale, from Kunobert Schmidt

### The Blurred Image

It was some years ago when the local camera club in Innisfail booked an outing on the Johnstone River with “Snapping Tours” exploring the habitats of the local crocodile population from the safety of an open, covered small boat.

The tour started from the Innisfail Public Wharf mid-afternoon, returning after dark. There were many other photo opportunities besides the crocodiles, and everyone made the most of this. It was with the after-dark images that I experienced problems with, - many of which found their way to the recycle-bin.

However, one looked like it had “potential”. After heavily cropping many of the “dark areas” - which emphasized the “noise” - (ISO 3200), and “warming” it (the original had a bland, pale look), resulted in the printed image below. This prompted me to write the accompanying poem.



### THE BLURRED IMAGE

By Kunobert Schmidt

There was movement with the camera.

That's why the image is a blur.

I tried to hold it still,

But that did not occur.

What should have been a pin-sharp image,

Was now a smudge of colour

Resulting in this ugly mess;

Not worthy of others to discover.

The camera settings were all wrong.

A tripod should have been employed.

So now you see it as this hazy abstract,

Unable to be fully enjoyed.

But camera on a tripod set in small and moving boat

Is difficult to control and manage.

With shutter speed and ISO out of sync as well,

It didn't help this image.

So now it's back to nose in books

To re-learn composition and technique,

So next time I pick up camera,

My images will be unique.

## The Printers Tale, from Mark O'Reilly

My New Printer arrived today. Thought you might like to know the Story behind it.

Well...

I attended this year's APS meetup in Launceston. I had an absolutely wonderful time.

Lots of photography, new Friends and Contacts.

Greg our most excellent leader managed (among many, many other duties) Photo competitions over the 3.5 days.

We were all asked to submit up to 10 images each. 2 for each theme. So, I guess that meant up to 300 images to be judged by a Group voting process.

During the last farewell lunch, at the James Boag Wizard room, I was lucky enough to have 2 of my images voted into the top 10.

Then after a short pause another show of hands meant I had 1 image in the top 5.



After a final count I had the top image. Surprise, Surprise I came first and won the top prize 😊

This was a Sony Alpha 7C ii Camera body donated by Camera House Launceston.

This was a wonderful surprise not to mention a huge ego boost because it was voted on by fellow Photographers.

However, as it turns out, I'm heavily invested in Canon equipment and as such I did not have much use for this great Camera.

I was able to sell it on eBay and get a good monetary return.

With these proceeds I bought a new Epson ET-8550 printer replacing my 5+ years old Epson XP-960 inkjet.

The XP-960 has given me good years of reliable service and I'm a bit sorry to see it go.

Attached is a copy of my winning image which was the very first image I printed with the new printer on A3 Epson Glossy Photo Paper.

It was a very seamless install and when I fired up LRC, it just printed perfectly (after a few minor settings changes).

I am very happy with this Printer and expect high quality prints with much Lower Ink costs.

I'm expecting more competition winners going forward 😊



**Mark O'Reilly**



To our Print Group and APS members everywhere we wish you a safe and enjoyable Christmas.

The Printer will return in February 2025