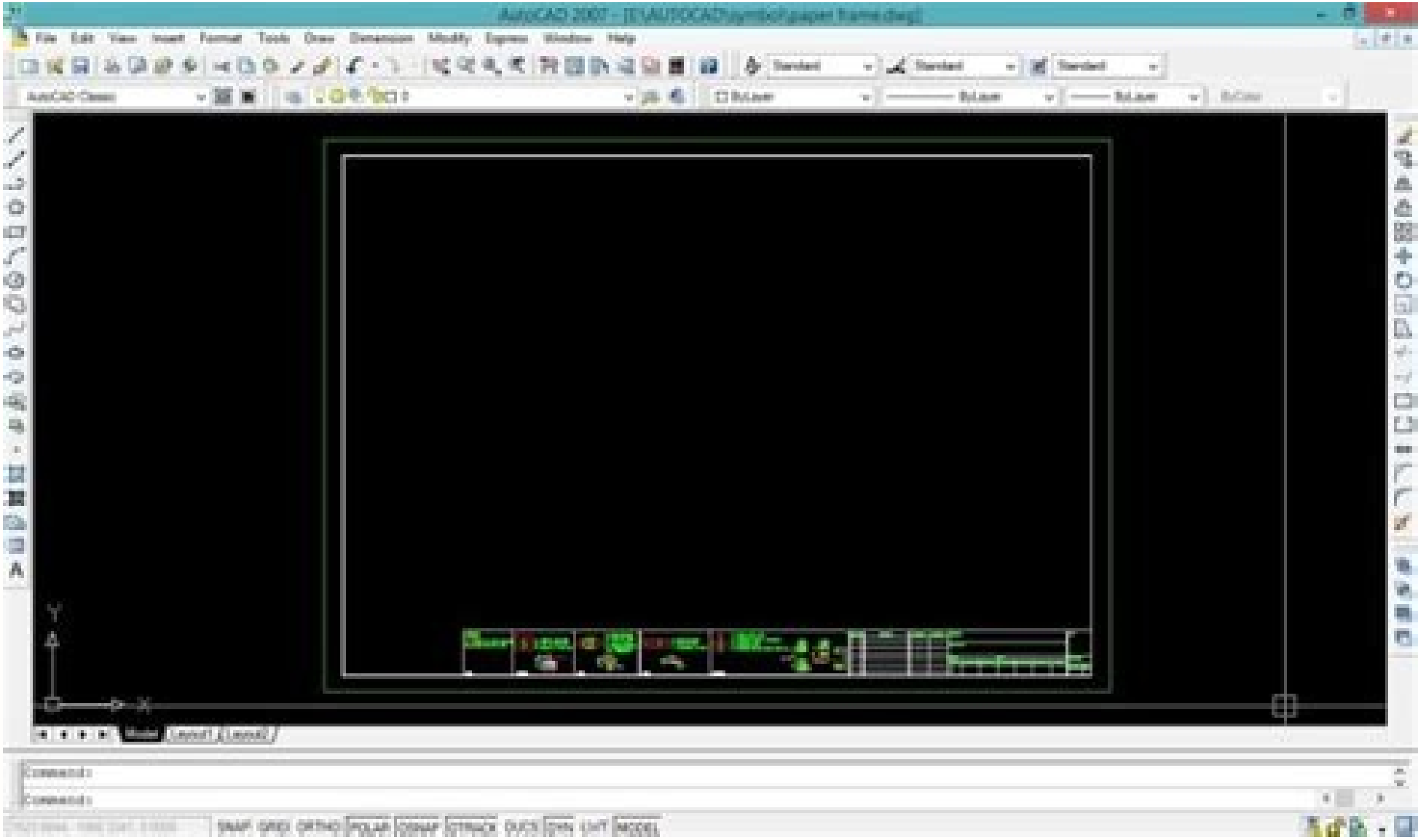


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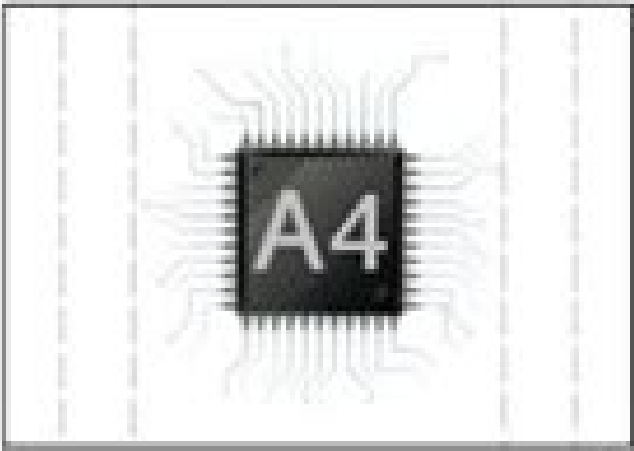


cut around solid lines:



Front

Cut, fold, insert
+ glue inside
for improved
performance.



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Most photo printers have a disappointingly small maximum print size of A4, but trade up to an A3+ printer and you can create your own 19x13-inch (483x329mm) prints in a matter of minutes, with full control over the whole process. So what are the best printers (opens in new tab)? And what do you need to know about A3+ printing?Budget A3+ printers tend to run on dye-based inks, whereas pigment inks are the pro choice. The larger molecules of pigments give longer-lasting results that are more fade-resistant and harder-wearing, especially on fine-art and matte papers.The trade-off is that pigment inks often don't work so well on glossy paper, giving a lack of shine and variable reflectivity between different colours and grey shades.Made for monoA plus point of pigment-based A3+ printers over many of their dye-based siblings is that they can produce much more convincing mono prints.The addition of grey inks as well as black enables greater definition and smoother gradations, without the need to use any coloured inks. You can, therefore avoid any unwanted colour casts. There's usually also the choice of photo black or matte black ink, to suit the type of paper onto which you're printing.However, with the Epson R2880 you have to manually swap the cartridges over, which takes a few minutes and is wasteful on inks, as the relevant channel in the print head needs to be purged and recharged by pumping ink through it after the change.The Epson R3000 has both photo and matte black cartridges installed full-time, but still needs to purge ink when swapping media. The Canon Pro-1 has dedicated channels in the print head for both photo black and matte black, so it's faster and less wasteful when switching between glossy and matte paper. Read on to find the full details of how each printer performed...01. Epson Stylus Photo R2880 (opens in new tab)The R2880 offers widescreen printing at a budget price Price: £450Company: Epson (opens in new tab)This model delivers vibrant colour print quality that looks great on matte paper and better than from many pigment-based printers on gloss paper. Colour accuracy is very good on the whole but skin tones can look a fraction on the cool side. Monochrome print quality is extremely good. Swapping between matte and photo black cartridges takes about five minutes. Cartridge capacity is quite small, and you'll drain a quarter of the photo black ink cartridge when swapping from matte to glossy paper.What we like: Great colour and monochrome print quality on all types of media. The roll-feeder adaptor supplied with the printer enables panoramic printing which is another bonus.What we'd like: The ink cartridge capacity isn't well suited to large A3+ prints. Swapping between photo black and matte black cartridges is time-consuming and expensive.Verdict: It's relatively inexpensive for a pigment-based A3+ printer but running costs are a bit on the high side.02. Epson Stylus Photo R3000 (opens in new tab)Epson takes the R2880 on a stage further with the R3000 Price: £575Web: Epson (opens in new tab)More refined than the Epson R2880, this model includes an additional front-loader for fine art paper and board up to 1.3mm thick, as well as its rear-mounted loader and roll adaptor.The increased ink cartridge capacity, which is 2.28x larger than for the R2880, is particularly useful when printing wide panoramic prints using the roll feeder. However, despite the larger capacity cartridges, running costs are only slightly cheaper.What we like: The front loading tray is easier to use than the basic slot on the R2880, the larger capacity ink cartridges are welcome and it's quite quick in normal quality print mode.What we'd like: It's nice not to have to manually swap cartridges for glossy and matte printing, but the shared ink channel for both photoand matte black inks is still rather wasteful.Verdict: Improvements in the R3000 over the R2880 make it worth the extra outlay.03. Canon PIXMA Pro-1 (opens in new tab) A class-leading winner from Canon Price: £695Web: Canon (opens in new tab)With battleship quality, high-capacity 36ml cartridges and an eye on 'productivity and profit', the Pro-1 is a big, heavy beast of a printer aimed squarely at the professional market. However, it's equally well suited to discerning amateurs with a large, stout desk - it weighs 28kg.Colour rendition and contrast are wonderfully accurate, even for the most vivid images, and skin tones are beautiful. The Pro-1 also does a great job with monochrome images, too.What we like: Stunning print quality and a good turn of speed. Reasonable running costs are enhanced by dedicated ink channels for both photo black and matte black.What we'd like: The Pro-1 features USB, Ethernet and PictBridge ports but it lacks Wi-Fi connectivity. There's also no roll-feeder for panoramic prints, as featured on the Epson printers.Verdict: It's expensive to buy, but running costs are reasonable, and it's simply the best A3+ printer on the market.Now read:Get Practical Photoshop magazine! (opens in new tab)This review first appeared in Practical Photoshop magazine (opens in new tab), the number one magazine for lovers of photography and image-editing. Whether you're looking for digital darkroom tips, or want to get creative, you should definitely check it out! Thank you for reading 5 articles this month* Join now for unlimited accessEnjoy your first month for just £1 / \$1 / €1 *Read 5 free articles per month without a subscription Join now for unlimited accessTry first month for just £1 / \$1 / €1 Are A3 prints really best for striking images? Research by a top human behaviour psychologist found A3 prints were really more impactful than A4. But it wasn't just by a whisker - the results of the study found images were up to 66 per cent more memorable Professor Richard Wiseman, from the University of Hertfordshire, undertook controlled experiments to find out if print size has an impact on how people respond to adverts and material such as charts and spreadsheets - and says he suspects A3 is probably the "sweet spot" size for prints.The findings showed that people find products and services 43% more likeable and 30% better value for money when viewing them in A3. Adverts become 66% more memorable and 47% more impactful if they were printed in A3 rather than A4. Data was rather less at 22 per cent, but data rarely looks fantastic at any size, after all.Psychological knock-on effectsProfessor Wiseman commented that "you would perhaps expect an advert to have more impact in A3 over A4, but the psychological knock-on effects are really interesting, and they are not trivial. What struck me most was the size of the effects.Wiseman was asked about even bigger sizes - would there still be the same results for A2 versus A3 for example? "I expect if you went to really large sizes the benefit may not be there. My gut feeling is that A3 would be a sweet spot, but I have no data for that."Pressed if it was just because A3 prints basically looked better, he added "it's certainly more persuasive. Is it generally the case where you have bigger images? We don't know - there hasn't been much research so this is one of the key pieces of work out there."What's interesting is that visual impact translates to a psychological impact. The relatively small difference in size has a huge impact." Just as NASCAR and Formula 1 have their Silly Seasons, so, too, does the ad industry. It starts a couple of weeks before each Super Bowl with strategic leaks and press releases, ramps up with televised and (hopefully) viral teaser videos, culminates in the Big Game itself, and then has a vibrant but short-lived afterglow during which everyone from The New York Times and Ad Age to yours truly weighs in with their expert opinions. The goal, of course, is to get as many tongues and thumbs wagging about your commercial as possible. Given the predominantly male audience, it's not surprising that sex is often used to achieve this objective (think the classic Cindy Crawford Pepsi commercials). Shameless heart-tugging works well, too (witness last year's Paul Harvey Ram pickup tear-jerker), and so do attention-getting, over-the-top-production values, as with Mercedes' introductory spot for the CLA-class that featured Kate Upton, Hollywood heavyweight Willem Dafoe, and Usher, with the Rolling Stones playing backup. But when all is said and done, it's humor that generally takes top honors. The commercial doesn't have to make sense and it needn't include any meaningful selling points: It just has to make people laugh. In that vein, Audi brings you this super-silly but guaranteed-to-bring-a-chuckle 60-second clip entitled "Doberhuahua." We open on a young couple in a fancy pet shop, trying to decide between a Chihuahua and a Doberman. When the clerk suggests they consider crossbreeding, the couple tries to picture what the world would be like if it were overrun by imaginary Doberhuahuas, before wisely deciding to adopt a mutt from a shelter instead. The message? That the new A3 sedan is a real dog? No.The ostensible point is that bad things happen when you compromise, and the 2015 A3 won't force you to make any compromises. This is unlike, presumably, its primary competitors, the Mercedes-Benz CLA-class and BMW's 2-series, which, as we all know, are totally crappy cars that nobody wants. Like I said, the commercial doesn't have to make sense. Although I suppose one could argue that, from certain angles, the CLA-class looks as head-heavy as the Doberhuahua. Veiled shot perhaps?There are 37 scenes in this fast-paced spot, and one of them actually did make me laugh out loud, the shot where the Doberhuahua falls on its fat head and can't get up. The dog-show segments provided some smiles, too, and kudos to Sarah McLachlan for her SNL-caliber self-parody as pet adoption spokes-singer. Of course, there are some patently dumb things, like having the beast stuck in the doggie door (maybe he backed into it?), and some of the CGI work looks like it was done by interns, but on balance the commercial does exactly what Audi wants it to do: It leaves 'em laughing. Unlike, say, that other A3 spot we reviewed today.Award-winning ad man-cum-auto journalist Don Klein knows a good (or bad) car commercial when he sees one; the Ad Section is his space to tell you what he thinks of the latest spots. The ad's rating is depicted via the shift pattern at the bottom, but everyone has an opinion when it comes to advertising, so hit Backfires below and tell us what you think, too.View PhotosThis content is imported from OpenWeb. You may be able to find the same content in another format, or you may be able to find more information, at their web site.

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