

P R E S E N T A T I O N H A N D B O O K
f o r
A D V A N C E D P H O T O G R A P H Y

S t e v e n B e r k o w i t z

Tyler School of Art
Department of
Art & Art
Education
TUCC
Photo
Lab

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FINAL REVIEWS

ATTENDANCE

Final reviews are your final exam for this class and are taken very seriously. They are structured somewhat differently from regular critiques. Some of the key points are as follows:

- All students are reviewed over a two day period.
Everyone should be ready to show on the first Monday of reviews.
At least half the students must show on the first day.
- A sign-up sheet will be on the table when the Final Reviews start.
People will pick their own times on the sign-up sheet and show in that order.
The normal Monday - Wednesday day assignments are suspended.
- It is imperative that every student be present at both review sessions.
No Show - No Grade!
Failure to attend either review session will make it impossible to pass this course.
Prioritize your schedule before it is too late.
- Final reviews commence exactly at the beginning of class time.
There is no lag time during hanging as with a normal crit.
Anyone arriving after the class start time is jeopardizing their ability to pass this class.
- The two people who want to show first should arrive before the class start time.
They should start hanging their work before the class start time.

SHOWING WORK

These reviews are held as a double buffer routine. Only two people's work is up at any one time. The matted prints go on the wall, the unmatted prints go on a table. We will begin by focusing our attention on one student. A timer is set to 12 - 15 minutes depending on population to assure all an equal amount of time, and to avoid a tangent alerts.

When the first person is finished we shift our total attention to the next. The third person to show will assist the person who just finished in taking down their images. Then the first person helps the third set up their work, and so on. This unhooking and hanging must be accomplished in silence so as not to disrupt the other student's review. All students should keep their attention focused on the student who is being reviewed, and not become enticed by the new work going up.

REQUIREMENTS

The target for Basic Photo I students is a minimum of 24 prints, 8 of which must be matted, and 8 should be new (not before seen in critique).

The target for Photo II, III, IV students is a minimum of 30 toned fiber-based prints, including 10 matted and 10 new prints (not before seen in critique). A typed statement of purpose describing what you have achieved this semester and indicating what your work is about in terms of their visual, emotional, and intellectual components must accompany everyone's work. If you have any questions about your presentation ask before the review. Any unusual presentations should be worked out with the instructor in advance of reviews.

Photo II, III, IV, Alternative Processes, and Advanced Photo Study students are required to hand in a sheet of at least 16 mounted and properly labeled slides. A sheet detailing the content and technical execution of the images in the slides should accompany the slide page.

Photo IV students are also required to put together a portfolio of prints in an appropriate portfolio case or archival print box. A résumé and statement of purpose should accompany the portfolio. The portfolio will be returned after the reviews. The résumé and statement will be kept, however.

Use the checklist at the end of this section when preparing for your review.

FINAL REVIEWS, cont'd

STATEMENT of PURPOSE

These are final reviews and your grades depend on how you present yourself. Creative editing and print arrangement and ordering are extremely important. This is the time to talk about what you have done this semester. All Photo II and above students are expected to have this statement typewritten to hand in at review time. Handwritten papers are unacceptable!

Note that the word review not critique is being used here. This is a time to celebrate the year's work more than critically dissect the images being presented. Feedback from all students is appreciated. Side discussions are not.

LAB CLOSING

Please note that the TUCC Photo Lab closes on the Sunday before Final Reviews start. The Lab will close at 6:00 PM followed by a clean-up session that should be attended by everyone. You must have all your work done before your review. This way there is no one working in the lab while others are reviewing. This also means no one has an unfair time advantage. Do not ask to use the lab for matting let alone extra printing after this date and time. You can cut mats at home if you own or can borrow the proper equipment.

Take advantage of all open lab time to get your work done early. The longer you wait the more crowded the lab will be when you most need it.

PHOTO ARCHIVES

At least two of your matted prints will be held for the photo archives. These are Pictures of the Year. These photographs will be documented to show to the next semester's students. They also become candidates for the Annual Student Exhibition in the Spring semester. It is suggested, therefore, that you make at least three copies of your best images. It is probably a good idea to cut some extra mats as well. The excuse, "I was gonna give those away as Christmas presents!" does not stand well. Photographs are easily reproducible.

PICTURES OF THE WEEK

Pictures of the Week are also held onto for slide making. About two thirds of the slides of student work you have seen are POW's not POY's. It is suggested that you reprint any photos that have made the POW wall. They will most likely come out better, assuming that you now know how to print better and have tried more kinds of paper and post printing techniques.

MATTING

You will need to present at least 3- 11 x 14" or 2- 16 x 20" mats at the critique following the matting demo. Failure to do so will compromise your grade. It will also be impossible to correct any mistakes you are making.

FINAL REVIEW DECORUM

Critiques are taken seriously here. A certain amount of respect is requested. There are some modes of behavior that are recommended and others that are unacceptable. Your body language is a reasonable indication of your attitude. It is in your best interest to send the right messages to your fellow students.

Arrive on time. There is no hang time for Final Reviews. If you are one of the people showing first, be here 10 - 15 minutes before class time to hang your work. If you are not showing, come into class EXACTLY on time and closely examine the prints on the wall and on the tables.

Pay attention. Direct your attention toward the prints that are currently being discussed. Looking or discussing other student's prints dilutes the focus of the crit. Do not, for any reason, engage in any other activities, such as reading magazines, even if they were brought in for the class to be looked at. There is a proper time for everything.

Sit up straight Slouching lazily is an indication of disrespect - toward the crit, toward your class - mates, toward your instructor. Don't put your feet up on other chairs or on the tables. This is not a convent, but it is not a bar. Body language is another way to communicate how much you care.

Say something Your comments are needed by each student. If you cannot find anything to say about someone else's prints, how can you expect them to say anything about yours?

Keep conversations directed. Nothing is more distracting than ongoing chitchat between two or three persons on the side. Occasional comments are fine, but anything of merit should be directed toward the entire class.

Eat meals elsewhere. There is absolutely no food allowed in the crit room during final reviews. Photographs and mayonnaise do not mix well. It is also difficult to hold a conversation over the sound of crunching potato chips. Arrange your time so you will not have to starve through class.

Clean up. After the crit is over, look around the room and discard any trash that you see lying around. Make sure you take all the push pins out of the wall as well.

Go to the bathroom before class starts. Walking out of the classroom in the middle of a conversation is rude and disrupting. It is requested that you do not leave the crit room during Final Reviews except for an emergency. If you cannot hold liquids, do not drink a beverage before class.

No early departures will be tolerated during Final Reviews. Another final exam tomorrow is no reason to abandon you classmates when they need your feedback.

Be here Missing either Final Review class will result in a failing grade, period.

Reciprocate The bottom line is to treat your classmates with the respect and attention that you would like to receive. How can you expect someone to give you what you will not give them. It's the golden rule, remember?

ADVANCED PHOTOGRAPHY - Requirements

The basic purpose of these classes is to figure out what in the world truly interests you and then to share these discoveries with others. This task will be approached simultaneously through the three disciplines using photography as the main tool.

Required of the advanced photography student is	
the collection aesthetic tools	i n p u t
organized into a vocabulary of personal vision	technical aspects ~ physical discipline
and the subsequent generation of a body of work that	aesthetic aspects ~ conceptual discipline
establishes a dialog, and	o u t p u t
evokes a meaningful response from an audience.	communication ~ emotional discipline
	inspiration ~ spiritual discipline

The formats of these three stacked sections vary as follows:

BASIC BLACK & WHITE PHOTOGRAPHY II - PHO 182

photographs from two endeavors

- images from the evolution of your personal vision
- a response to topics of discussion

INTERMEDIATE PHOTOGRAPHY - PHO 183

photographs from three endeavors
investigating three themes

- the continued evolution of your personal investigation
- a response to topics of discussion
- one special project utilizing a non-traditional technique

ADVANCED PHOTOGRAPHY - PHO 184

photographs from four endeavors
investigating three themes

- the continued evolution of your personal investigation
- a response to topics of discussion
- one special project utilizing a non-traditional technique
- one special project utilizing a non-traditional presentation

SLIDES and PORTFOLIO

Students in all of these sections are required to hand in a minimum of one page of 16 slides of your best work, properly labeled, for inclusion in the TUCC archives and to show to future students. Students in Photo 184 or either of the Advanced Photo Study classes are required to also present an organized portfolio of prints in booklet or case plus résumé.

WRITTEN STATEMENTS

A typewritten statement explaining the perceptual, emotional, and intellectual motivations behind each of the three groups of photos being presented must accompany each critique. These must be handed in before the work is critiqued. This writing can be anywhere from nine words to nine paragraphs long. Include name, crit number, class, semester, and year.

SELF PORTRAITS

It is required that the work for each critique be accompanied by at least two self portraits. You may want to consider starting and ending each roll of film that you shoot with a self portrait, no matter where you are when you hit that frame. Another approach is to take a self portrait immediately upon rising and just before retiring each night. We are not interested in nice pictures that your mother would like. We are looking for evocative character sketches.

ADVANCED PHOTOGRAPHY - Requirements, cont'd

GRADING

If you attend all class meetings, talk at least once a week, and show the minimum number of prints required at each critique, then you will receive a grade of C. That is average. If you want a better than average grade then you need to do better than average and more than average work. This means actively participating in discussions, demonstrating an ongoing effort to produce quality work, and being on time for each class meeting. Since this is an exceptional class you are expected to do work "beyond the call of duty".

ATTENDANCE

After 3 unexcused absences, the student is eligible for teacher initiated withdrawal. If this occurs after midterm, however, a failing grade will be reported. If you do not have work for a critique, come anyway. Not having work is like failing a test. Not coming to a crit is like failing two!

FINAL REVIEWS

Final reviews take place the week of written final exams. (There is a clean-up day preceding finals that all are expected to show up for). The basic requirements for finals are a minimum of thirty prints, of which at least ten are matted, and at least ten are new images. You may overmat any of the photographs you like best. A sense of consistency, both in content and style, is desirable. Consider how you group your photographs, realizing that creative editing can help present images so they reinforce each other. Special projects for the Intermediate and Advanced students will be required for the third critique. See the schedule on the blackboard in the Lab for exact dates.

TEXTBOOKS

The Elements of Black and White Printing

by Carson Graves - Focal Press ISBN 0-240-51795-4

The Zone System for 35mm Photography, 2nd edition

by Carson Graves - Focal Press ISBN 0-240-80203-9

Photographic Possibilities, the Expressive Use of Ideas, Materials, and Processes

by Robert Hirsh - Focal Press ISBN 0-240-80047-8

LAB USE

The SCAT Photo Lab is open for student use all Tuesday through Thursdays from 7 PM to 11 PM, Mondays and Fridays from 4 PM until 11 PM, and Saturdays and Sundays from 2 PM until 10 PM. There is always a Lab Monitor on duty to dispense equipment and assist students. Only students enrolled in a photo class *this semester* are allowed in the Lab. Do not bring your friends to hang out.

There is absolutely NO FOOD OR DRINK ALLOWED in the Photo Lab. There is NO SMOKING allowed in the entire building. If you need to take a smoking break, go outside either in front or in back of the building. Do not smoke out on the fire escape balcony.

ID CARDS

To receive equipment to print you will trade in your Temple University ID Card. Go to the equipment office and ask the Lab Monitor for the necessary items, sign in on the Equipment Sign-Out Sheet and fill in the numbers for each item you receive. Do not get anything yourself.

NO STUDENTS SHOULD EVER BE IN THE EQUIPMENT CABINET! When you are finished working, return all items to the Lab Monitor. They will check everything and put it away for you. Then your ID Card will be returned. If anything breaks, find all the pieces and give them to the Monitor. We will fix it.

ADVANCED CRITIQUE SEQUENCE

CRITIQUE 0 - PREVIEW CRIT

- indicate possible interests / topics
- indicate possible strategies / styles
- hand in a typewritten sheet describing the above *after* the crit
- 9-12 prints from your previous life

CRITIQUE 1 - INITIAL WORK

- take the first steps toward realizing directions from crit 0
- show reasonable prowess with fiber paper and toning
- hand in a typewritten sheet defining initial motivations *before* the crit
- Identify visual, emotional, and conceptual factors
- 10 prints minimum (2 riffs of 5) plus 2 self portraits

CRITIQUE 2 - DEVELOPMENTAL WORK

- establish pathways of information indicating your "ways of seeing"
- have several ways of working
- hand in a typewritten sheet describing how you think your photos work *before* the crit
- describe what you would like a viewer to get from your photos
- 15 prints minimum (3 riffs of 5) plus 3 self portraits
- There are two class days between the end of Crit 1 and the start of Crit 2

CRITIQUE 3 - SEMI-FINAL WORK/ SPECIAL PROJECTS

- present 2 groups of 5 photographs each
- indicate inspirations from 2 different subjects using 2 different shooting strategies
- Photo 183 & 184: one set should radically depart from your usual work!
- These should not be work prints, they should be resolved to the quality of finished work
- hand in a sheet describing your inspirations and results *before* the crit
- explore the three disciplines behind the strategies
- 10 prints minimum (2 riffs of 5) plus 2 self portraits

CRITIQUE 4 - RESOLUTION WORK

- present at least 3 groups of photos representing different strategies
- have at least one set of images matted or in final presentation format
- hand in a typewritten sheet defining your strategies *before* the crit
- detail the visual, emotional, and conceptual attributes of each group of photos
- 15 prints minimum (3 riffs of 5) plus 3 self portraits

FINAL REVIEWS - REVIEW OF WORK

- present final versions of your photographs, organized with clarity
- be prepared to make a statement about your work this semester
- present a minimum of 30 toned prints on fiber paper, including at least 10 new photographs
- have at least 10 images matted or in final presentation format
- hand in a typewritten sheet reviewing how your photographs have grown through the course of the current semester
- define the final stance of your strategies
- hand in a minimum of 1 page of at least 16 slides of your best work
- more details will be given at Finals time

EVALUATION

In the long run it is the teacher's job to see that the images a student produces are consistent with that student's personal philosophy. In more immediate terms, the teacher must assist the student in

- defining a philosophy that is relevant to their life,
- distilling meaningful aesthetic problems from that philosophy,
- working on the process of making images
and the construction of a visual vocabulary, and finally,
- evaluating the products so they effectively communicate with a viewer.

ATTITUDE –

Motivation is a major factor in your grade. This is University not high school. You are here because you want to know how to make art. You are, therefore, expected to be self-motivated. In fact, if you think it is fine to do just what the assignment requires you to do, then you do not have the personality to succeed. You are expected to do work “Beyond the Call of Duty”. This is the only way you will learn what you need to know.

PRODUCTIVITY –

This term is used in its most general sense to include the four p's described on the Imagemaking page. This requires a responsible attempt on the part of the student to clarify the nature of their investigation and results in the collection and organization of personal information and the completion of enough quality work to articulate the ideals at hand.

ASSIGNMENTS –

The camera is capable of becoming many machines. Due to the extreme range of its abilities and applications photography is a most difficult subject to deal with. It is impossible for the instructor alone to cover it all. It is, therefore, expected that the students will come up with as many variations as possible to a given assignment. These lessons are seeds designed to extend your vision not limit it. The further away from the instructor's intention you can get while still offering a solution to the original problem, the more we will all learn. Take it out as far as you can. This is called creativity.

PARTICIPATION –

It is expected that you challenge your classmates as well as yourself. There are as many points of view as there are people in the classroom, and they should all be considered. No one should be offended by a good fight. It is all done to get the most out of what is being considered. Otherwise you will never be pushed far enough to learn what you really can be. Participation counts toward half your final grade. It will be impossible to get a grade higher than just passing if you do not contribute during critiques.

ATTENDANCE –

Attendance goes without saying. You are responsible for knowing what is expected and when. The ubiquitous whine, "I didn't know...", will not get you through this class, let alone real life. Critiques are taken very seriously here. If you have no work to show at one it is equivalent to flunking an exam. If you miss a crit altogether it is equivalent to flunking twice. It is obviously better to at least show up empty handed and learn from what others have done than to disappear. Try telling the editor why you missed the deadline! Walking out before the end of a crit is not too cool either.

FINAL REVIEW CHECKLIST

Basic B&W Photo I

- a minimum of 24 prints, including
 - 8 matted prints (minimum) (properly labeled)
 - 8 new prints (minimum)
- statement of purpose (spoken)

Basic B&W Photo II

- a minimum of 30 prints, including
 - 10 matted prints (minimum) (properly labeled)
 - 10 new prints (minimum)
- statement of purpose (typed)
- 18 slides (properly labeled)
 - slide listing page (typed)

Intermediate Photo III

- a minimum of 30 prints, including
 - 10 matted prints (minimum) (properly labeled)
 - 10 new prints (minimum)
- statement of purpose (typed)
- 16 slides (properly labeled)
 - slide listing page (typed)

Advanced Photo IV

- a minimum of 30 prints, including
 - 10 matted prints (minimum) (properly labeled)
 - 10 new prints (minimum)
- statement of purpose (typed)
- 18 slides (properly labeled)
 - slide listing page (typed)
- résumé (typed)
- portfolio

Alternative Photo Processes

- a minimum of 5 prints for each process, including
 - 10 matted or professionally presented prints (minimum) (properly labeled)
- statement of purpose (typed)
- 16 slides (or Digital Portfolio)
 - image listing page (typed)

Advanced Photo Study

- a minimum of 30 prints, including
 - 10 matted prints (minimum) (properly labeled)
 - 10 new prints (minimum) or equivalent as agreed to by Instructor
- statement of purpose (typed)
- 16 slides (or Digital Portfolio)
 - image listing page (typed)

All students:

- everyone must be prepared to show on Monday
- everyone must be present at both review sessions
- everyone must have all items on checklist in on time

Failure to meet any of these requirements will result in failure of the course

Minimum = average. Better than average grade are only given for better than average work.

ALL ABOUT MATTING

MUSEUM MATTING

The purpose of matting is to protect images and to present them in a reinforcing yet neutral manner. If the mat is unconventional it runs the risk of drawing attention away from the image itself. Remember that form supports content. These instructions will help you how to prepare mats in a traditional museum style format.

MAT BOARD PROPORTIONS

Photographic mats are most often cut to the proportions of photographic paper. The convention is to overmat to the next larger paper size. Standard overmat conventions are:

8" x 10" paper overmats onto 11" x 14" board,

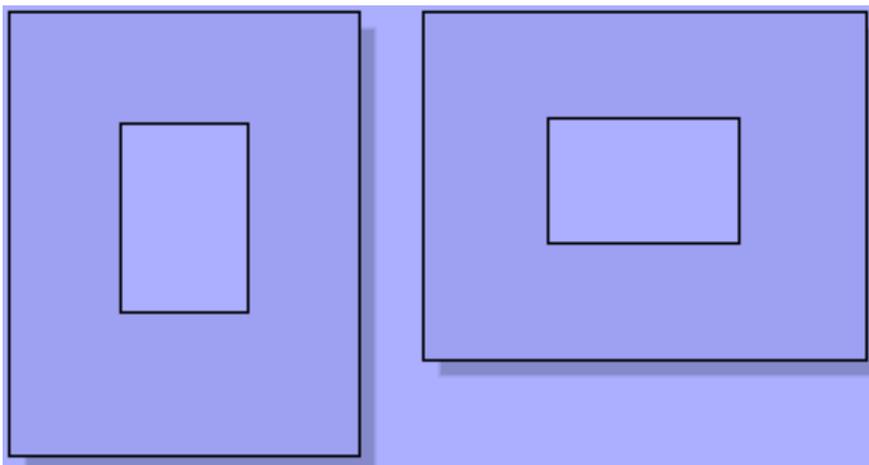
11" x 14" paper overmats onto 16" x 20" board,

16" x 20" paper overmats onto 20" x 24" board, and so on

Even if your prints are smaller than 8" x 10", don't cut mats smaller than 11" x 14".

Larger mats look cushy. Avoid borders of less than 2".

There are certain standard proportions for photographic mats. Obviously, a horizontal print goes into a horizontal mat and a vertical print goes into a vertical mat. The goal is to center the print in the center of the mat. If the print is exactly centered, however, the bottom border will appear smaller than the top border due to some sort of optical illusion. So the bottom is always cut a fraction of an inch larger than the top. The ideal is to have the borders on both sides equal to the top, yet that rarely happens, especially with prints from 35 mm film.



vertical print in vertical mat

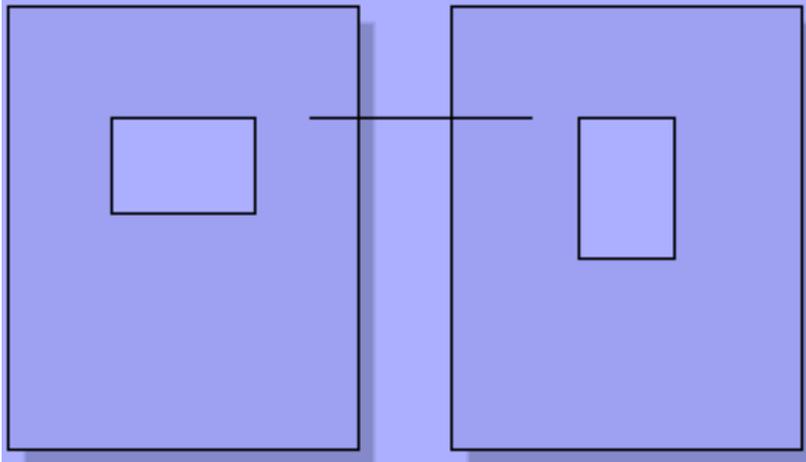
horizontal print in vertical mat

MATTING PROPORTIONS

EXCEPTIONAL PROPORTIONS

The main exception to all this is the placement of a very small horizontal print into a vertical mat with a proportionately large bottom border.

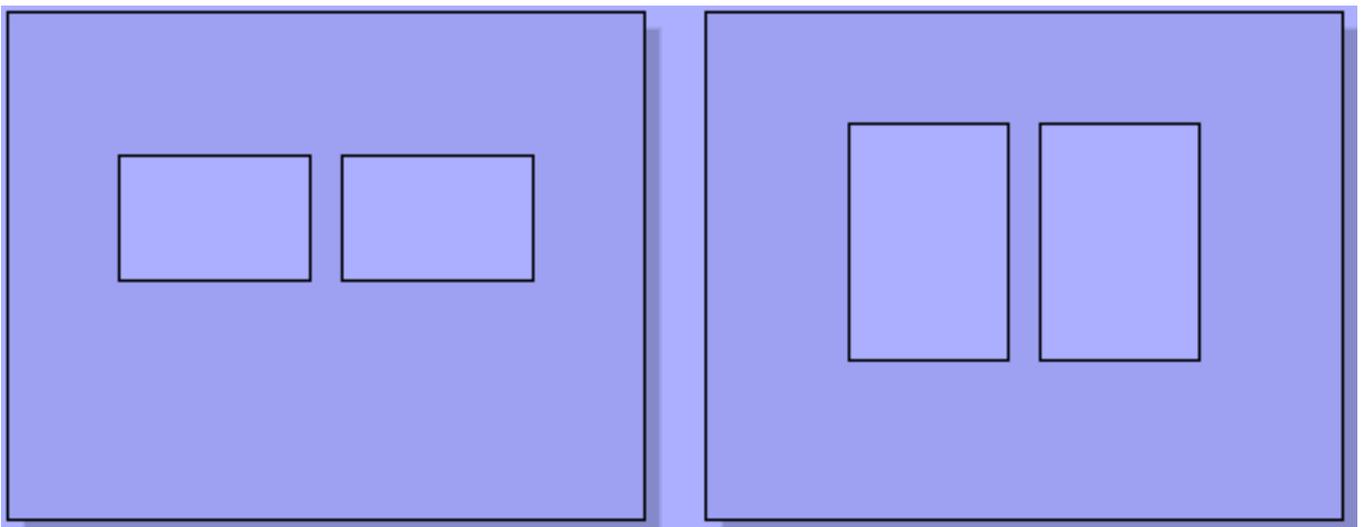
Non-standard 11" x 14" Mats - horizontal in vertical frame



for small prints only, top margin equal to sides
position according to the proper vertical placement of print

MULTIPLE IMAGE MATS

Putting more than one image into a mat requires an oversize mat board. Figure the overall dimensions and add about 3 inches for the borders on all sides and then round off to the nearest size standard board.



Adjacent 16" x 20" double-frame examples

IMAGE POSITIONING

Positioning of the edge of the print within the window also becomes an aesthetic consideration, hidden behind the mat, cut by the mat, or exposed by the mat. If you have printed with a filed out negative carrier you may want all of the border to show, leaving about 1/8" or less of white paper exposed. Just a fraction of the border can be left showing to give a clean black hairline all around the image. Some photographers prefer to cover the border and let it remain hidden. The proof that it is a full frame print is known only to the owner of the print. The latter two cases are the ones most often used.

BEVEL AND BLACK LINE RELATIONSHIPS -



bevel hiding black line (don't crop too much)



bevel splits black line(measure carefully)



bevel allows black line to show (use a small gap)

If you have an image printed with a non-filed out carrier, i.e. one with soft outside edges, you may choose to hide this edge as in example 1 above, or you can let the edge show as in example 3 above. Just make sure the white space of paper between the image and the bevel is not too large (1/8" or smaller).

MATERIALS for MATTING

KNOW YOUR MAT BOARD

Use white or off-white board.

No black, no colors. This is not a course in photojournalism, let alone interior decorating!

Mat board is white all the way through.

If it is grey in the middle it is illustration board, not mat board.

Get board with a slight texture.

If it looks like the moon, forget it..

Use Museum Board (Rag Board) for fiber based prints that are printed archivally

This board is acid free and archival,

i.e. it will not stain your prints in the long run.

It comes in two-ply and four-ply.

Two-ply is easy to deal with, but four-ply shows the bevel better and has more class.

Rag Board costs about twice as much as regular mat board, so try to buy it in bulk.

WHAT TO BUY

Mat Board - 32" x 40" white or off-white board, with a slight texture.

for Photo I buy at least 3 sheets

6 pieces of 11" x 14" board can be cut from each sheet.

with 2 pieces per mat, 3 sheets will be enough board for 9 finished 11" x 14" mats

for Photo II, III or IV buy at least 4 sheets, depending on desired mat sizes

4 sheets will give you enough board for 12 finished 11" x 14" mats

4 pieces of 16" x 20" board can be cut from each sheet

with 2 pieces per mat, each sheet can make 2 finished 16" x 20" mats

If the store can, have them cut the full sheet into 11" x 14" or 16" x 20" boards

Logan Mat Cutter Blades -

buy half as many as the number of windows you will cut

Acid-free linen tape -

three to four yards, depending on mat sizes and quantity

buy it loose, you don't need a whole box

Plastic Photo-Corners (Stik brand)

or acid-free drawing paper and a little extra linen tape.

Red Dots -

1/4" self-stick dots are needed if you are shooting slides

WHAT THE LAB HAS

Matting tools are to be signed out from the Lab Monitors as are printing tools.

If you are finished cutting mats and someone else is waiting to use the tool you have, check out in the office and have them re-sign out the tools.

Mat Board cutter, a large machine for cutting your sheets down into smaller boards.

Logan Mat Cutter and Rail, a hand-held device which makes bevel cuts in mat board

48" metal straight edges to guide the cutter.

See-Thru plastic rulers with grid markings to position the window.

Pencil sharpener.

Knowledgeable lab monitors to offer advice without doing it for you.

WHAT TO BRING

Copies of your best photographs.

Remember that at least two of your best prints will be kept for the archives and for exhibitions,

A soft pencil for marking the position of the window.

A good kneaded eraser to get your grubby fingerprints off the boards.

CUTTING LARGE MAT BOARDS DOWN

Unfortunately the mat cutter at TUCC is only 30' wide. Photo mat board is now manufactured in 32" x 40" sizes. It is therefore necessary to make one initial cut to get the board small enough to get into the cutter. Since this cut will never be as straight as the factory cut, it is advisable to arrange things so that edge will be trimmed off later. You may also want to trim off any corners that got mashed during transport.

Always make the initial cut by hand with a mat or utility knife. Cut on the floor so your weight is evenly distributed. Use a sharp blade and make many passes, letting the sharpness of the blade do the work. Always put a piece of scrap board underneath so you do not ruin the blade or the floor!. Students have been thrown out the window for putting slices into the new flooring!

A 32" x 40" board can be cut into either 6 - 11" x 14" boards or 4 - 16" x 20" boards.

For the 11" x 14" cuts:

follow _____ the instructions on the following page.

One 32" x 40" board cuts exactly into six pieces of 11" x 14", with some board left over.
With 2 pieces of board per mat you can get 3 finished 11" x 14" mats out of each sheet.

If you are cutting 16" x 20" mats:

cut the sheet _____ carefully in half across the short width.

this cut will be a final edge, so be very careful

hold the knife perpendicular to the board's surface.

use the mat cutter _____ to make the other cut.

One 32" x 40" board cuts exactly into four pieces of 16" x 20".

With 2 pieces of board per mat you can get 2 finished 16" x 20" mats out of each sheet.

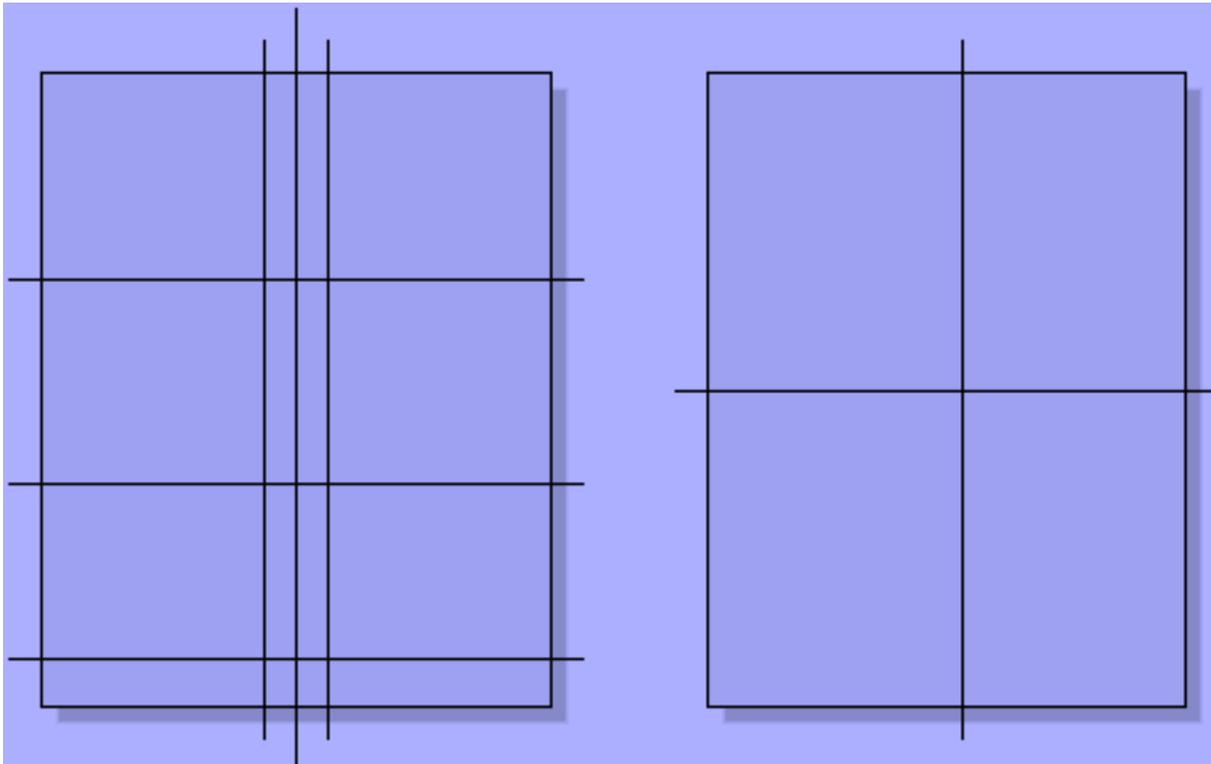
CUTTING LARGE MAT BOARDS DOWN, cont'd

The Rob Buono Method

for cutting 6 - 11" x 14" mat boards from a sheet of 32" x 40" mat board

- cut _____ the board down the center the long way
- use the 48" metal rule to guide the utility knife
- cut on the floor so you weight is evenly distributed
- use a sharp blade and make many passes, letting the sharpness do the work
- put a piece of scrap board underneath so you do not ruin the blade or the floor!.
- mark _____ the rough edge with a pencil, it is this hand-cut edge you will want to remove later
- set _____ the mat cutter stop bar to 11"
- insert _____ the board into the mat cutter the long way
- cut _____ each piece of board 3 times
- you should have 7" of scrap left over
- reset _____ the mat cutter stop bar to 14"
- trim _____ each board down to 14" wide, removing the rough edge marked with pencil earlier

note:It is worth cutting the 11" cuts for *all* boards first and then making all the 14" cuts.
This will make all boards *exactly* the same size.



6 - 11" x 14"

4- 16" x 20"

CUTTING OVERMATS

SIZING the WINDOW

Measure the exact size of the portion of the image you want to show through the window. You have to take into consideration whether the black line is hidden, partially showing, or totally exposed. If you have no black border on your print, you have to account for how much of the image edge will hide behind the mat, or if you will leave a small amount of white border between the edge of the image and the window level.

CONSISTENT PRINTING SIZES

In Photo I it is suggested that photographs be printed to one of several standard printing sizes that you choose for yourself. Instructions to make a print target are given in the Basic Photo Book that will allow the printing of evenly sized (not irrational fractions of an inch) and perfectly centered images. The advantage of this seemingly overly compulsive behavior is to allow you to cut all your mats to several personally favorite sizes. This saves hours of calculations and makes the mats interchangeable. You can even use the Logan Simplex Mat Cutter to draw all the windows consistently!

POSITIONING the WINDOW one small phrase for the teacher, one giant step for the student-kind.

The window should be placed with both side distances even, and with the bottom margin slightly larger than the top. If you put the image dead center the bottom will look smaller and the picture will appear to be sliding off the mat. For an 11" x 14" mat, borrowing 1/8" from the top and adding that to the bottom should be okay. This will make the bottom 1/4" larger than the top.

the Berkowitz Arithmetic Method -

measure _____ the length of the board and then measure the length of the photo
subtract _____ the photo length from the board length and divide that length by 2
this is how far in from the sides the corners of your window will be!
borrow _____ 1/8" from the top and add it to the bottom to offset the vertical placement
use _____ these measurements to draw 4 dots at the corners of the window
measure the dots again to double-check your arithmetic and drawing

the James Visual Method

place _____ your photo on the mat board and adjust the placement by eye
remember to only consider the image area and disregard the borders
measure _____ the distance from the photo to the edge on both sides
get _____ both measurements equal
this is how far in from the sides the corners of your window will be!
do the same _____ for the top to bottom placement, making the bottom approx. 1/4" larger
use _____ these measurements to draw 4 dots at the corners of the window
measure the dots again to double-check your measuring and drawing

CUTTING OVERMATS, cont'd

DRAWING the WINDOW

Once you have determined the size and the position of the window,
draw _____ the four corner dots lightly on the BACK, inside surface of the mat board
use a soft leaded pencil, you will have to erase these lines and dots when finished
connect _____ the dots to make a rectangle that is exactly the size of the window
use _____ a T-Square to make sure the window box is square to the board and itself
allow _____ the lines to go past the dot positions,
these overhang lines will tell when to stop the Logan
re-measure _____ and double-check you size and positioning!

CUTTING the MAT with the LOGAN RAIL CUTTER

The Logan Rail Mat Cutter is a hand-held device used to cut bevel-edged windows in mat board.
A companion Rail can be purchased which has a track that guides the Cutter to ensure a straight cut.

draw _____ the outline of the window to be cut on the BACK side of the board
measure _____ the size and position of the window using the methods on the previous page
draw _____ the window with light pencil lines
these lines will have to be erased later
place _____ a piece of scrap board under the mat being cut
otherwise the blade will be ruined, and the mat and whatever floor you are cutting on!
place _____ another piece of scrap board under the end of the Logan Guide Rail
line up _____ the edge of the Rail with the LEFT HAND window line on the mat board
position _____ your body so your knee is on one end of the Rail, and
your hand is leaning straight down onto the Rail at the top end
the far end of the Logan Rail has a tendency to drift out of position – beware!
hook _____ the feet of the Cutter onto the track of the Rail
align _____ the center line on the Cutter with the pencil line of the window's edge
begin _____ the cut just before the window line by about the thickness of the pencil line!
push _____ the tip of the blade all the way through the board
make sure the blade is absolutely ALL the way through the board,
PUSH _____ the Logan until the center line reaches the other side of the window.
stop cutting exactly at the end of the window line, not before or after
make sure _____ the blade is slanting OUT toward the edge of the board
otherwise the bevel will be undercut in the wrong direction
apply _____ even pressure downward on the Cutter
the Logan has a tendency to not cut all the way through during the entire length of a cut
slow up _____ when you get close to the target line
turn _____ the board counter-clockwise before making the next cut
always cut on the left-hand side, so the bevel is facing the correct direction
an emery board can be used to clean up mediocre corners.

CUTTING OVERMATS, cont'd

CUTTING the MAT with the LOGAN SIMPLEX MAT CUTTER machine

The Logan Simplex Mat Cutter has a back plate and ensures that the window is parallel to the board edge. Always cut from the back to the front

- line up _____ the LEFT side of the window line with the edge of the rail
- adjust _____ the backing plate to make the cut parallel to the edge of the board
- loosen _____ the black screws at either end of the backing plate and push down
the plate will then move easily
- re-tighten _____ the screws to secure the backing plate
both sides of the same width can be cut at this adjustment
this assures the window is perfectly centered side to side
- hook _____ the feet of the Cutter onto the edge of the Rail
- align _____ the center line on the Cutter with the pencil line of the window's edge
- begin _____ the cut before the window line by about the thickness of the board!
- push _____ the tip of the blade through the board
make sure the blade is absolutely ALL the way through the board
- PUSH _____ the Logan until the center line reaches the other side of the window.
stop cutting exactly at the end of the window line, not before or after
- make sure _____ the blade is slanting OUT toward the edge of the board
otherwise the bevel will be undercut
- apply _____ even pressure downward on the Cutter
the Logan has a tendency to not cut all the way through during the entire length of a cut
rather than just pushing the Cutter, have your shoulder directly above it and PULL it along
from above, thereby exerting steady and even pressure
- slow up _____ when you get close to the target line
- turn _____ the board clockwise before making the next cut
always cut on the left-hand side, so the bevel is correct
an emery board can be used to clean up mediocre corners.

After the window is cut assemble the backing board and attach the photo to finish the mat.

- tape _____ the windowed board to the backing board with LINEN tape
extend tape along the entire top edge then
- score _____ the tape and fold the boards together.
- attach _____ the photograph to the backing board
use either self-stick plastic photo-corners or folded triangles of acid-free drawing paper
secure plastic corners or paper corners with linen tape.
- erase _____ all pencil lines from the inside surface of the mat, and any marks on the face
graphite is not great for photographic surfaces.

SPOTONE and MATTING TIPS

SPOTTING

A permanent dye called Spotone can be used to color in white spots on photographs caused by dust on the negative.

Use Neutral #3 Spotone. It comes in other colors such as brown, green and blue for toned prints. Even color photographs can be spotted with Neutral. The point is to eliminate that speck of white paper showing through. The eye will fill in the missing color.

Use a 0000 sable hair spotting brush. The point is to make a small a mark as possible on the print surface. Always paint dots not brush strokes. Try to emulate the grain structure of the photographic image.

Dilute the Spotone with water to create the various shades of grey. Its better to build up with a thin solution than get too dark too quickly. Spotone is a permanent pigment. It cannot be removed once applied.

Spotting can be nerve racking if you are not good at detail work. At some point it is easier to clean the negative and reprint the image. That point is up to you.

Wear cotton gloves purchased at the drug store if you are working on archival prints.

Tincture of iodine purchased at the drug store can be used to remove black spots from a print in much the same manner. A toothpick must be used rather than a brush, which will be eaten away by the iodine.

MATTING TIPS

Using the Logan mat cutters to cut overmats is not as easy as it looks.

Always use the sharpest blade possible. Never cut more than two mats with one blade, and that may be pushing it.

Cut overmats on the floor, not on a table. This will give the proper balance of weight and pressure to control the straightedge and the Cutter.

Always have a piece of scrap board under the good board you are cutting. Otherwise the surface under the mat board will be destroyed as will the blade, yielding terrible mats.

When starting each cut, make sure the body of the Cutter is firmly seated on the mat board and the blade is all the way through. Otherwise a small curve will be created at the start of the cut.

Do not lean too hard on the Cutter. Again you will have too much drag.

Push slowly and evenly. If you push too fast you will go past the ending mark for your cut.

If a corner is not cut all the way through, the board may tear a little. A loose blade can be used to re-cut the corners out. Be careful, however. A bad cut can be fixed with an emery board.

Make some practice cuts before you tear into your final mats. (pun intended) A little practice can pay off.

IMAGE INFORMATION

Write the following information neatly in the upper left hand corner of each matted print, please.

required information	example information:
Name	<i>John Artisan</i>
Address	<i>234 S. Somewhere St.</i>
City / State / Zip	<i>Philadelphia, PA 19102</i>
Phone Number	<i>222-1212</i>
Class & Section	<i>Photo 183, Sec. 401</i>
Semester & Year	<i>Spring 2006</i>
Instructor	<i>Berkowitz</i>
Major	<i>Film & Media Arts</i>
Class	<i>Senior</i>
Title of Print	<i>untitled</i>
Medium	<i>toned silver gelatin print</i>
Film & Exposure	<i>Tri-X, f/5.6, 1/60th sec.</i>
Film Processing	<i>Pulled 2/3 stops, developed normal in Gamma-Plus</i>
Paper & Developer	<i>Ilford Warmtone VC, developed in Platinum II at 1:9</i>
Print Processing	<i>split-toned in Selenium</i>

MEDIUM

Any Black & White photograph shot with standard film and printed on modern paper is called a *Silver Gelatin Print*. This designation can be shortened to Silver Print. If any alternative printing process is used, the name of that process (and materials) is usually designated as the name of the medium, such as , *Platinum Print, Liquid Light on Cloth, or Polaroid Transfer on Rice Paper.*

FILM & EXPOSURE, FILM PROCESSING / PAPER & DEVELOPER, PRINT PROCESSING

As for technical information, the more specified, the better. Most photographers keep a record of how they shoot and develop their film, and also a notebook containing all printing information. Any time a beautiful print is named, usually two more copies are made to make an initial edition of three prints – one to be handled (and ultimately destroyed by the handling), one to be framed, and one to go into the freezer. This frozen print can be used many years later as a reference print when more copies are needed.

Remember that at least one or two of your best prints will be kept for the TUCS Photo Archives. These prints will be made into slides for the education of future TUCS students, submitted for inclusion in the next Annual Student Exhibition, and possibly included in other exhibitions in Center City Philadelphia. Remember to make copies!

SIGNATURE

Photographs are most often signed in pencil on the back of the print. This signature is written very small and along the bottom edge of the print, never directly behind the image area. This means the signature is never seen once the print has been matted. Photographers do not sign their prints on the front and let it show through the window as do printmakers. They also do not sign the mat board, which is totally meaningless.

PORTFOLIO SLIDES

TONALITY

Black and white printing papers vary considerably in tonality and color of the backing paper. Add to this the shifts created with toning and hand coloring. The result is many tonal variations ranging from subtle to outrageous. It is for this reason that portfolio slides are shot with color slide film. A secondary reason is that to produce black and white transparencies you have to shoot Kodak Plus-X film, process it, and then re-process it to reverse it from negative to positive. The result is a dead black image with no warmth. This can be useful for shooting slide titles for a presentation, however.

LIGHT and COLOR TEMPERATURE

The temperature of the light source is a very important consideration when shooting with color film. There are specific films manufactured that are balanced for certain types of light sources. When shooting black and white film that is panchromatic, the temperature of the light source is not a major consideration. Only the overall luminance is considered.

It is imperative to use the appropriate film for the light source at hand.

6000°K flash	5500°K Daylight film
5500°K daylight	5500°K Daylight film
3400°K tungsten light source	3400°K Type A film
3200°K tungsten light source	3200°K Type B film

If you have the wrong film for the light source you are shooting with, it is possible to compensate for the imbalance with filters that fit onto the front of your lens. Consult the filter conversion charts that are packaged with each filter.

The lights on the copy stand at TUCC are tungsten bulbs of the 3200 K variety. This is most common light source for this application.

FILMS for SLIDES

The standard film for shooting slides of original photographic prints is:

KODAK Ektachrome Professional 64T (EPY 135-36) balanced for 3200°K Tungsten light

FUJI Fujichrome Professional 64T (RTP 135-36) balanced for 3400°K Tungsten light

These are both ASA 64 - but only Kodak is balanced for 3200°K !

EPY and RTP are the letter codes for these films. Know them!

warning: Kodak also makes a 64 film that is balanced for daylight.

Don't buy that by mistake. Ask for EPY or RTP specifically.

135-36 means 35 mm film, 36 exposures long.

Ektachrome and Fujichrome 64T films must be stored refrigerated until purchased. If the store you shop at keeps it on the shelf, do not buy it. Professional film is designed with a much smaller exposure latitude than commercial film. Kodak and Fuji figure that the average consumer keep the film in the camera for a month or so, and then maybe not remember to get it processed. Standard print film has a latitude of about three stops either way. They expect you to screw up, and also expect that you will be satisfied with a mediocre 3.5" x 5" machine print. You are now in a different league. You buy the film refrigerated, take it home and refrigerate it again until about one hour before you shoot. You then take it immediately to the processor after shooting. In addition, transparency film has a latitude of only half a stop. So if you are not right on, you lose. Professionals are expected to get it right.

COPY STAND SET-UP

CAMERA

The easiest way to shoot slides of photographs is by mounting a camera on a copy stand. The camera now looks directly down onto the photo lying flat on the baseboard. It is important that the film plane be parallel to the baseboard. Otherwise the image will not be rectangular on the slide, it will become a trapezoid! It is worth adjusting all components with a bubble level.

CHECKING OUT CAMERA

There are specific times when the camera will be in the lab, usually the last weeks in the semester just before final reviews. The camera is available upon request from the instructor or lab monitor.

Sign the camera out and set it up on the copy stand.

The camera must be packed up and checked back in after shooting is finished. Have the monitor check the camera back in and let them put it away!

LIGHTING

The lights should shine onto the image at 45° angles from both sides at about the same distance the camera is from the baseboard.

All the other lights in the room must be turned off. The room must be almost completely dark when you make your exposure, otherwise the color temperature of the other light, be it daylight from the windows or fluorescent light coming from the overhead fixtures, will screw up your color balance.

The lights should be 3200°K bulbs of either 250 or 500 watts. These bulbs have a very short life (about 4 hours) so do not leave them on any longer that necessary.

LOGGING BULB LIFE

Check the life of the current bulbs by checking the Copy Stand Data Sheet

- look at the entry from the preceding shoot

- check the number of hours the light were used

- if the bulbs are old, have the monitor replace them

Enter the date for the new bulbs on the sign-out sheet

- remind the Lab Monitor enter this info on the chemical sign-out sheet

Write your name on the sign-up sheet, and include how many slides you shot

- more importantly, write down how long the lights were left on, after the shoot is finished

- calculate the total number of hours the bulbs have been on

SHOOTING SLIDES

check _____ light bulbs

make sure the bulbs are 250 W 3200K photo-flood bulbs
write your name on the Copy Stand Data Sheet, and enter how many slides will be shot
check the previous user's shooting time
if a bulb blows in the middle of a session, replace both bulbs at the same time
enter the date for the new bulbs on the sign-out sheet

set up _____ the camera

get the camera tight on the stand
align camera so it is level with the baseboard

load _____ the film in subdued light if possible

« see Using the Nikon FM2 page »

adjust _____ camera height

use right-side knob to raise or lower the camera
remember that the focus will also change the size of the image inside the viewfinder

turnoff _____ the fluorescent lights

have all room lights off

set _____ exposure

use the baseboard as an grey card
for prints on 8 x 10" paper the exposure should around $f/8$ 1/8th seconds.
to check the meter reading on the Nikon FM2 « see Using the Nikon FM2 page »

reset _____ the exposure

each time the camera height changes considerably, the exposure must be recalculated
re-meter using the neutral grey baseboard

position _____ the print

« see Positioning on Slide Tips page »

take _____ two shots

the first 16 photos should be shot at twice, the last 4 just once
this makes 16 to hand in, and 20 slides for you
slide dupes are expensive, so make multiples now

rewind _____ the film

push in the rewind button on camera bottom as usual to rewind the film

log _____ the usage

sign out on the Copy Stand Data Sheet and write down how long the lights were left on
calculate the total number of hours the bulbs have been used to date

process _____ the film

use a professional processing lab
« see Processing on Slide Tips page »

SLIDE TIPS

BEFORE SHOOTING

- know exactly which prints you will shoot well in advance
- arrange the prints by size
 - the slides can be sorted by subject later
- all size prints will end up looking the same
 - only the label will let the viewer know how the prints really look
- flatten the prints as much as possible
 - otherwise there will be a real problem with reflections and glare

POSITIONING the print in the camera viewfinder

- use as much of the picture space as possible
- do not let any more white show around the picture than necessary
- the Nikon FM2 focusing screen is slightly smaller than what is actually shot
 - this means there is more white space than you see
- push the image up and to the left
 - as shown here ->
- shoot square prints on a horizontal frame
- slides can be viewed either horizontally or vertically
- rotate the print to best fit the frame
- do not worry about shooting upside down or sideways

PROCESSING

- take film to a professional processing lab
 - if they have to send the film out, they are not professional
 - if they take more than half a day to process the film, find another lab
 - if they charge more than \$10, forget it

CBOP (Photo Lounge)

1909 Chestnut, Philadelphia, PA 19103 (215) 977-9970 (215) 977-9907

<http://www.myphotolounge.com>

price: \$8.50, or \$7.25 + tax = \$7.76 special if you tell them you are my student!

Philadelphia Photographics

1021-B Arch St. 2nd floor, Philadelphia, PA 19107 (215) 625-9678

<http://www.philadelphiaphotographics.com> (above video store w/red awning)

price: \$9.50 on plastic mounts – 10% student discount = \$8.55 + tax = \$9.15

Penguin Photo

7928-30 Germantown Ave, Philadelphia, PA 19118 (215) 242-2712

<http://www.penguinphoto.com>

turn around: 2 days

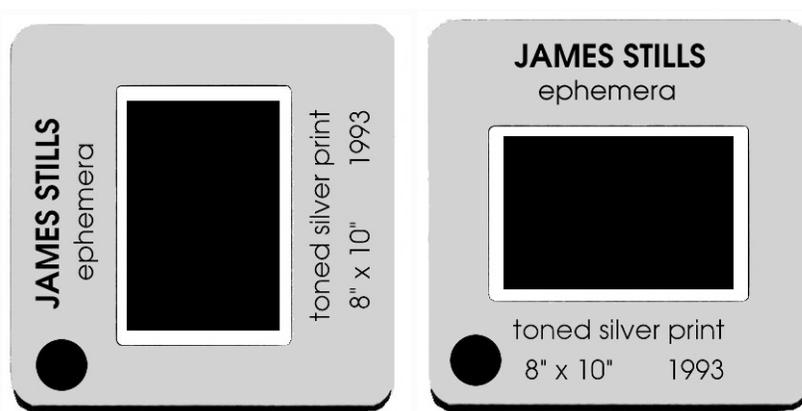
price: \$10

LABELING SLIDES

LABELING

35 mm slides are 2" square allowing the image to be situated either horizontally or vertically. It is standard procedure to label the slides with the Artist's Name followed by the Title of the image on the top portion of the slide mount. The Media and Size of the piece and the Date of Production are placed on the bottom panel. It is also customary to place a red dot in the lower left hand corner of the slide to show the proper way to view the slide. This is the corner that is visible when a slide is placed in a slide carousel.

If there is no title of the print, Untitled, 2006 will suffice. The standard name of the black and white printing process is Gelatin Silver Print. You may also mention the type of toning, or any other special process used. Silver print, Gelatin Silver print, Toned Gelatin Silver print, or Gelatin Silver print with Selenium Toner, etc. are all possible alternatives. The size is quite often rounded off to the nearest standard paper size. Below is an example of a standard slide format.



PRESENTATION

In the art world the de facto presentation of slides is in clear plastic pages, 5 rows of 4 slides on each page. The commercial world uses black cardboard pages with masks that only let the image appear. They are much sexier looking than the plastic pages, but are seen as pretentious by fine art folks.

REQUIREMENTS

It is required that all Photo 182, 183, 184 (B&W II, Intermediate, Advanced) students hand in a page of mounted and properly labeled slides the week before Final Reviews to satisfactorily meet the requirements of this class. Hand in a page of 16 slides to your instructor, and keep the remaining 20 slides for yourself. A 20 slide page is most common as part of a portfolio. This page will be of professional quality and can be used to accompany your application to other colleges, graduate school, entering an exhibition, applying for a grant or when seeking employment in some end of the photographic world.

A typed cover sheet should also accompany this page of slides and include your name, address, etc., and a listing of the enclosed slides. A short paragraph stating something about the content of your images should follow. This is your chance to guide someone through your images. This is sometimes known as a "statement of purpose" or "artist's statement". Take best advantage of it.

USING THE NIKON FM2

The Nikon FM2 camera is totally manual. If your camera is one of the newer automatic advanced and automatic rewind cameras, please read all of these notes carefully.

LOADING THE FILM

- open _____ the camera back by sliding the small lever outside of the rewind crank upwards
simultaneously pull the rewind crank out away from the body
- slide _____ the end of the film leader into the slot on the take-up spool
- roll _____ the take-up spool backwards using the thumbwheel near the bottom of the body
manually advance the film until it's full width is engaged with the sprockets
- close _____ the camera back tightly
- take up _____ any slack by turning the rewind crank clockwise
- shoot _____ two blank frames and watch that the rewind crank moves

SETTING THE EXPOSURE

- set _____ exposure using the baseboard as an grey card
check the ASA setting on the camera
an EI of 80 will give a slightly more saturated slide than EI 64
tungsten bulbs get dimmer through time
recheck the exposure reading periodically
if one bulb blows during shooting, replace them both and adjust exposure
- cock _____ the film advance lever
- press _____ the shutter release half-way in to activate the meter
inside the viewfinder, on the left side, either a - , o , or + will show
 - means the shot is under exposed
 - o means under by 1/5th of a stop or less
 - o means right on
 - o+ means over by less than 1/5th of a stop
 - + means over by more than 1/5th of a stop

CHECKING IN and OUT

- there are specific times when the camera will be in the lab
- this is usually the last week in the semester just before final reviews
- the camera is available upon request from the instructor
- sign the camera out and set it up on the copy stand
 - the camera must be packed up and checked back in after shooting is finished
 - don't lose the lens cap or the cable release!

RESUME

A résumé is a listing of the accomplishments of your life. It is used to measure your abilities when you apply to graduate school or a job. Usually items are listed in reverse chronological order, so people will see what you are doing now first. The categories are as follows, but there is no exacting standard.

Education –year, Institution, degree earned

Employment –years, Company, job description

Exhibitions –year, Museum or Gallery, name of show, (description of work)

Publications –date and/or issue, name of Publication, name (and description) of article

Collections –name of collection or collector, (or commissions)

Awards –year, name of Presenter, (dollar amount of grant or award)

Professional Activities – year, name of endeavor

JOHN ARTISTIAN

1234 Somewhere Road

Philadelphia, PA 19142

215-222-1212

EDUCATION

1993-96 Temple University, BS, Art Major

EMPLOYMENT

1983-94 University Department of Art & Art Education, administrative assistant

SELECTED EXHIBITIONS

1996 “Annual Student Show”, Paley Library Gallery, Temple University

1995 “TUC POY”, Gallery 1521, Photography of the Year Exhibition

SELECTED PUBLICATIONS and LECTURES

1995 “The Enormous Sky”, Literary Review Magazine, incl, photography and poetry

SELECTED AWARDS

1996 Best of Show, Annual Student Show, Temple University

SELECTED PROFESSIONAL ACTIVITIES

1994-96 Rowing Team, Temple University Varsity Athletics

STATEMENT of PURPOSE

In the business world a statement of purpose is usually included as part of the resume. In the art world such a statement is often included in a portfolio as a separate item. This is your chance to say what it is you are trying to do with your images. There are no real guidelines for format. Just be clear and succinct.

PORTFOLIO

A portfolio usually consists of at least three items:

- a boxed set of prints,
- a résumé, and
- a statement of purpose.

The résumé and the statement of purpose have been explained earlier in this booklet. The portfolio is what will be presented if you submit photographs for an exhibition, publication, or even a job. These photos will be handled, which is why it is advisable to make three copies of any great photograph you make - one for the portfolio that will be handled and eventually lose its value, one to be matted and framed to be seen or exhibited, and one for your personal permanent archives as insurance for when something happens to the other two. (Go try to reproduce some wild toning thing five years from now when you are working in a totally different way in a different space).

The portfolio prints are archivally printed photographs with a reasonably wide border to accommodate handling. These print are quite often stored in the portfolio unmatted, with only a slip sheet of acid-free paper in between. It is possible, however, to mat prints either in regular 4 ply mat board, or to cut down on weight, with 2 ply photo board. The 2 ply board is too flimsy for regular mats, yet it will do considering the prints will be amply protected by the portfolio box.

There is a reasonable range of clamshell portfolio boxes, carrying cases, museum cases, transport shipping cases, etc. available from Light Impressions at 439 Monroe Avenue, Rochester, NY 14603-0940. Call 1-800-828-6216 for a catalog full of wonderful items including high quality linen tape, archival photo corners, storage boxes, film boxes, and supplies for archival storage of photographs and transparencies. Their least expensive portfolio box is under \$20. yet they go up to over \$50 each. If you do not have the time, Abbey Camera has portfolio boxes available also.

CREATIVE EDITING

When assembling photographs for final reviews and a portfolio, now is the time to resort to creative editing. Take all of your prints and lay them out on the largest flat area you can find. Move them around until the order makes some sense. Now, try to give names to the groups that you find. Think of these as chapters. Make a list of the attributes within each these groups. List the things that connect the photos and create the chapters. Write all this down. Scoop up all the photos and try to find a completely different way to reorganize them. A new set of interrelationships may be discovered, leading you to new insights about yourself.

For the sake of rounding out the portfolio, see which chapters are lacking photographs and shoot more specifically to fit in. Sometimes there will be two interesting photographs which, if augmented by a third, could be really powerful. Sometimes there will be a group with too many photographs. By reducing the chapter to only the very best shots, the group becomes stronger. Try using the excluded photos to make anew chapter based on a different set of characteristics.

When you have organized the photographs, use this order for your final presentation. Identify the chapters in your Final Review Statement. Write down the relationships behind the groups. Notate the visual, emotional, and conceptual aspects. Only in this way, by recognizing, organizing, and then writing, can you really come to know your work. No matter if you work in a very disciplined or very intuitive way, you need to get your ideas out of your head and onto paper.

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