

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

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University
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Education
T U C C
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 day 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 Tuesday - Thursday (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.
Everyone must arrive 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 15 minutes 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 focussed 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 and Color Photo students is a minimum of 30 prints, including 10 matted and 10 new prints (not before seen in critique). This is variable due to the different ways people work. 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, Color Photo, and Independent Photo Study students are required to hand in a sheet of at least 18 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 Saturday at 5:00 PM, two days before Final Reviews start. 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.

The Non-Credit Workshop that has been using the lab on a reserved basis much of this semester is over. That lab time is now open for all full time students. 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 shot to show to the next semester's students. In addition they all 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. These are photographs and 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.

EXHIBITIONS

There will also be a smaller TUCC Photo Exhibition at a Center City Gallery which will feature about 20 matted prints. The students who are selected to be in this show will be asked to chip in to glass and frame the print, which will then go up for sale (if desired). You will then have a show to put on your résumé.

MATTING

You will need to present at least 3- 11 x 14" or 2- 16 x 20" mats at the next (4th) critique. 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.

Note: There are times when the preceding class runs over. The instructors teach on a very tight schedule. Sometimes they will be forced to consume food at the beginning of class rather than going out to eat and arriving late.

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. If you can not stay, you should have a good reason. Another final exam tomorrow is no reason to abandon your 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?

BASIC PHOTOGRAPHY - Course Format

The basic goal of this class is to see the world in a new way. The next is to record how you interact with the world using this new vision. Photography is the medium through which we will achieve these goals.

There are two sides to making photographs -- technique and aesthetics, the how and the why you do what you do. Aesthetics are very important. Technique is very important. One cannot make good images without having a statement to be made and without having the technical proficiency to present that statement clearly.

Through the use of lecture/demonstration, independent lab work, and group and individual critiques, the student is expected to master the basic photographic skills quickly and then concentrate on the use of photography as a fine art medium.

LECTURE/DEMONSTRATION

The basic technical information will be discussed with the class during the first several weeks. All the information is also covered in the recommended text. The main topics covered are:

- Camera technique - the body, the shutter (shutter speeds & movement), the lens (aperture & depth of field)
- Exposure - light meters, how films respond to light
- Film development - the procedure, the chemistry
- Enlargement printing - contact sheets, test strips, printing procedure burning & dodging
- Presentation - overmatting, spotting

Additional lectures, slide talks and discussions will be presented in classes periodically throughout the term. Student participation is very important. Attendance is imperative at all class meetings as material is too extensive to be repeated. These sessions may not always take the entire class time, so always bring materials and be prepared to work.

INDEPENDENT LAB WORK

The bulk of the semester will be spent in the TUCC darkroom printing photographs shot and developed outside class time. It is expected that the student will spend at least as much time working outside the class as in. Two rolls of film shot per week is the minimum just to pass this course.

CRITIQUES

Assignments will be given and the student's photographs will be discussed during group critiques approximately every other week in terms of their subject/idea, technical execution, and solution of the problem. Do not make prints you think the teacher will like, make the prints you want to make. Concern yourself with producing good photographs rather than good grades. Portfolios are required for midterm and final reviews.

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 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!

BASIC CRITIQUE SEQUENCE

CRITIQUE 1 - INITIAL WORK

- take the first steps toward learning to make good prints
 - take notice of the unexpected
 - consider proximity, attitude, and luminosity
- 6 prints minimum plus 2 self portraits
 - Crit 1 is in the second week after the printing demo

CRITIQUE 2 - DEVELOPMENTAL WORK

- continue to experiment with what looks interesting to you
 - try to repeat your successes
 - use influences from other work you see in the lab
- 8 prints minimum plus 2 self portraits
 - Crit 2 is two weeks after the beginning of Crit 1

CRITIQUE 3 - SEMI-FINAL WORK

- create groups of photographs that support each other
 - describe your inspirations for yourself and articulate them during the crit
 - establish strategies that support the content of your images
- 10 prints minimum plus 2 self portraits
 - Crit 3 is three weeks after the beginning of Crit 2

CRITIQUE 4 - RESOLUTION WORK

- present at least 3 groups of photos representing different strategies
 - have at least 3- 11 x 14" or 2- 16 x 20" matted prints as part of your presentation
 - be able to verbalize the visual, emotional, and conceptual attributes of each group of photos
- 12 prints minimum plus 2 self portraits
 - Crit 4 is three weeks after the beginning of Crit 3

FINAL REVIEWS - REVIEW OF WORK

- present final versions of your photographs
 - organized images so into groups that support each other
- be prepared to make a statement about the growth of your work this semester
- present a minimum of 24 prints
 - (by this point you should have already shown 36 prints plus 8 self portraits
 - edit these down to the ones that work together best
 - find the strongest prints and make more like them to strengthen your portfolio)
- have at least 8 images matted
 - include at least 8 new photographs
 - make at least three copies of your strongest photographs
 - remember that several matted prints will be held for exhibition & slides
- Final Reviews are three weeks after Crit 4

[critique schedule is subject to change during the semester, due to holidays, class cancellations, etc.]

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 about 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 any grade higher than just passing if you do not contribute verbally 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)
- 18 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

Photo Alternative Processes

- a minimum of 15 prints, including
 - 10 matted or professionally presented prints (minimum) (properly labeled)
 - 10 new prints (minimum)
- statement of purpose (typed)
- 18 slides (properly labeled)
 - slide listing page (typed)

Color Photo

- 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)

All students:

- everyone must be prepared to show on the FIRST day of critiques
- 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,

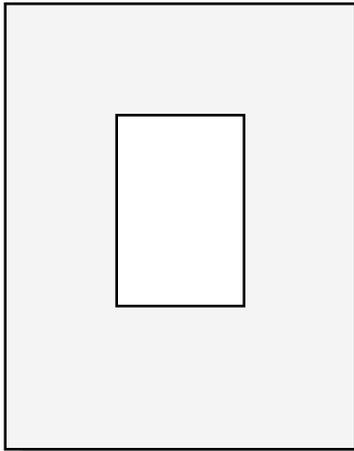
11" x 14" paper overmats onto 16" x 20" board,

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

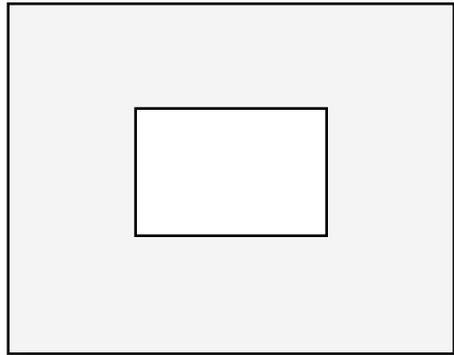
Even if your prints are smaller than 8" x 10", don't cut mats smaller than 11" x 14".

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



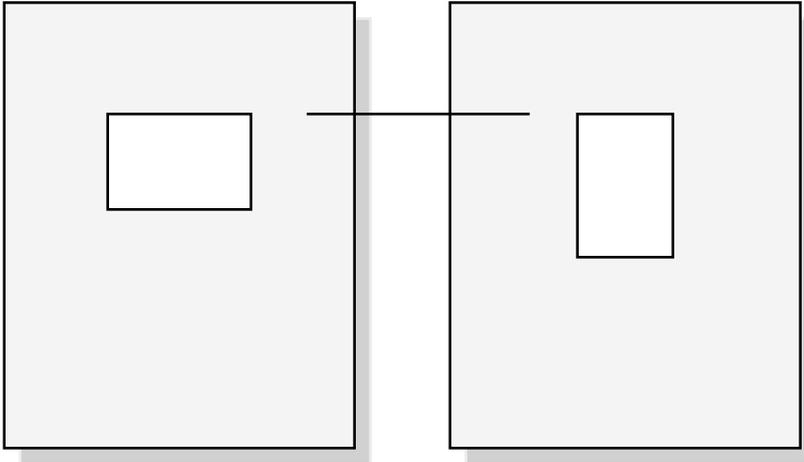
horizontal print in vertical mat

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.

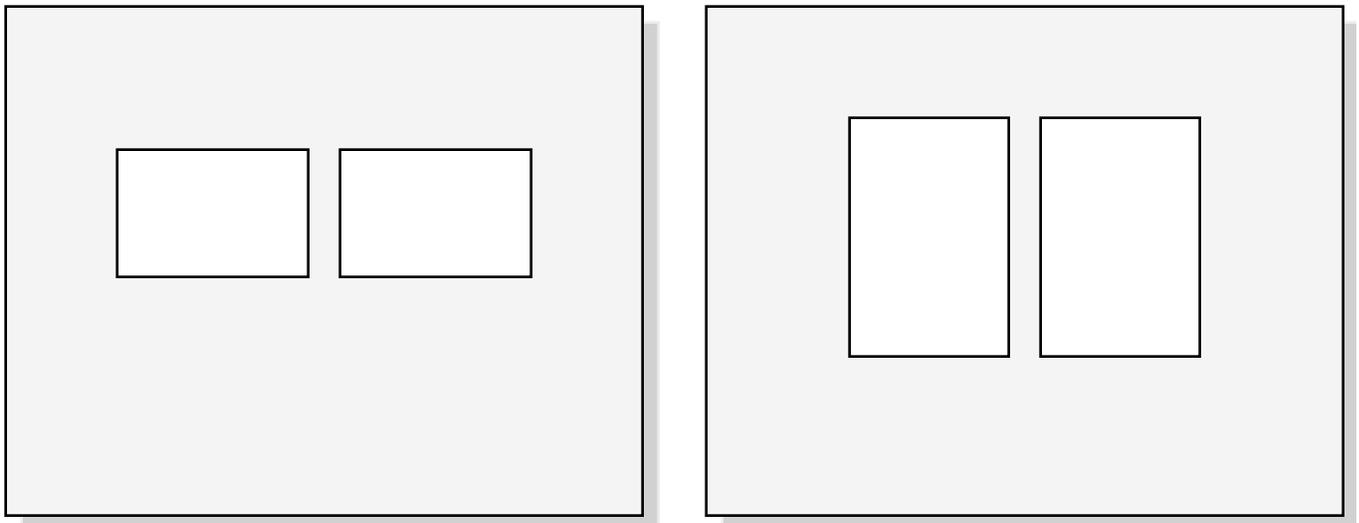
Non-standard 11" x 14" Mats - horizontal in vertical frame



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 example

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.

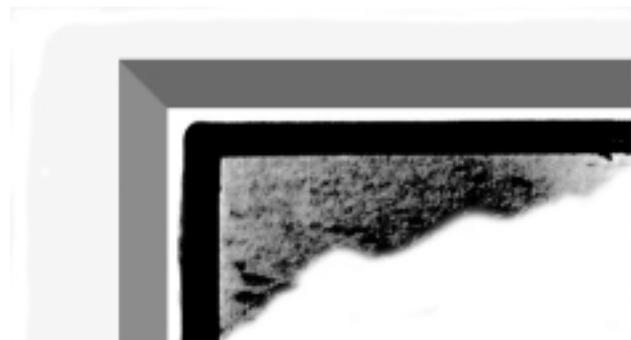
BEVEL AND BLACK LINE RELATIONSHIPS -



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.

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

Dexter Mat Cutter, a hand held device which cuts bevel-edged windows in mat board.

36" and 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 one or two of your best prints will be kept for the archives and for
exhibitions, so have copies.

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 you 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.

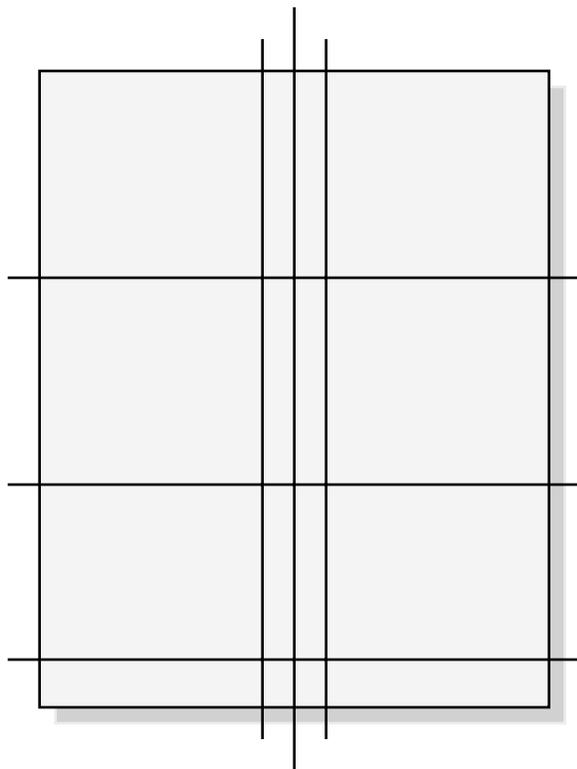
CUTTING LARGE MAT BOARDS DOWN, cont'd

The Rob Buono Method

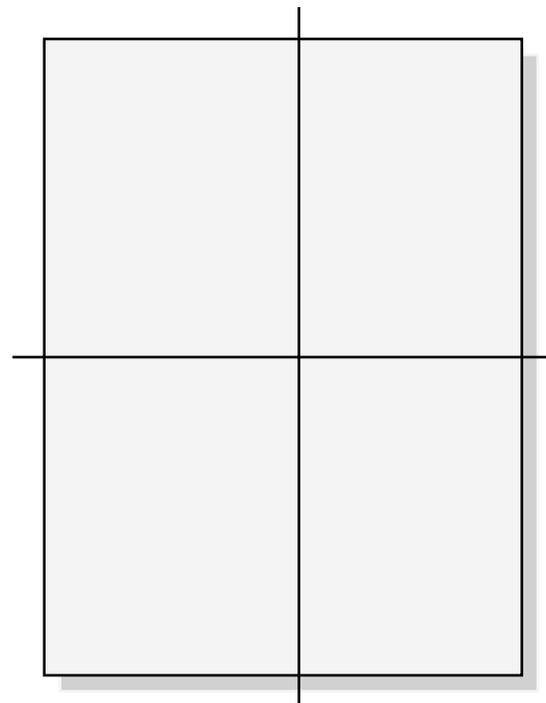
for cutting 6 - 11" x 14" mat boards from a sheet of 32" x 40" mat board

- 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 bevel.

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	<i>example information:</i>
Name	<i>Shinya Watanabe</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 181, Sec. 402</i>
Semester & Year	<i>Spring '99</i>
Instructor	<i>Berkowitz</i>
Major	<i>Film & Media Arts</i>
Class	<i>Senior</i>
Title of Print	<i>untitled</i>
Medium	<i>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 Multigrade IV, developed in Dektol 1:3</i>
Print Processing	<i>normal 2 minutes developing time</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.

POY's (Pictures of the Year)

Remember that at least one or two of your best prints will be kept for the TUCC Photo Archives. These prints will be made into slides for the education of future TUCC 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.

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 and by reducing the chapter to only the very best shots, the group becomes stronger. Try using the excluded photos to make a new 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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