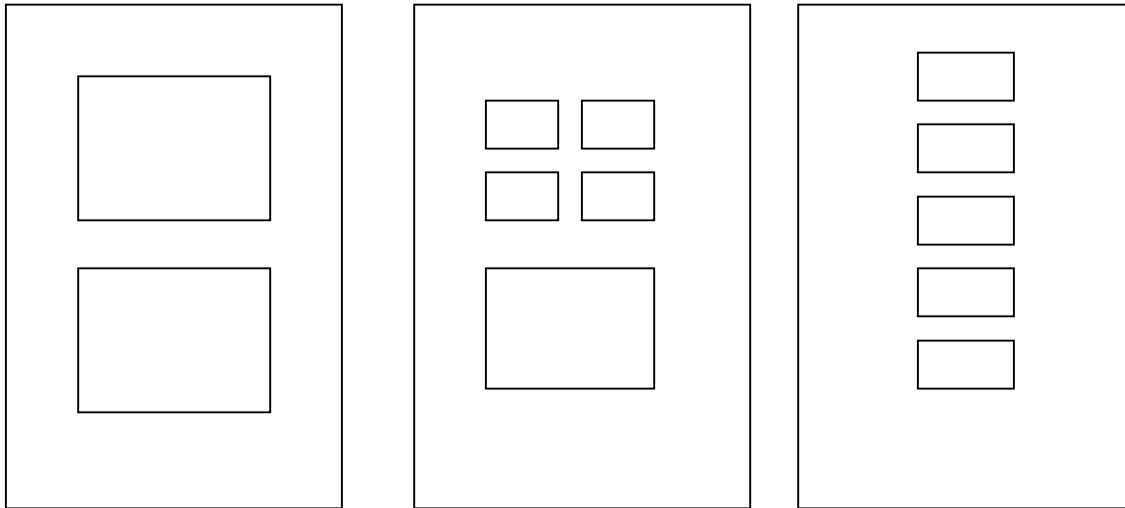
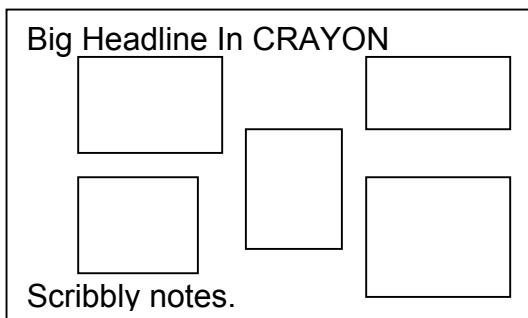


Suggested Layouts for mounting Photographs. All on CLEAN WHITE PAPER.  
NOT Expensive mount card. Not Weird colours.



**Simple Symmetrical layouts allow the viewer to ‘Read’ the images, think about sequence; main image, and details, sheets can be filled with a grid of, for example, film stills. If a piece took a week to make, it deserves a sheet all to itself, even if it has only a single image. Mount work on only one side of the sheet, you are not publishing a book.**



### **NOT LIKE THIS!**

The ‘grid’ makes it hard to ‘read’ the photographs, the headline is just distracting, and it is very hard to integrate words and images. You want the viewer to look at the work. Not read notes.

Mount your Photographs with a solvent-based adhesive, such as ‘**SPRAYMOUNT**’ or at least double-sided tape. Which can both be removed.

**NEVER use waterbased glues, PVA, Gum, etc, you can’t change your mind, it corrugates the photo and the mount and looks horrific.**

Spraymount. Spray a light coat of adhesive on the back of the photo, using newspapers to keep the table clean. Mistakes, or adhesive on the front of the photo can be removed by wiping with cotton or tissues soaked with Lighter Petrol (same as, and less than half the price of ‘Artcleaner’). Petrol will also remove old masking tape, selotape etc, without damaging the drawing or photo.

## Portfolio Basics.

This is not a substitute for a session with your tutor. Please don't allow friends or family to 'help' their advice is well intended, but always ill informed.

- **Prepare for the session with your tutor. BRING ALL THE WORK**, in some kind of order. Clean off old tape, rub off dirty marks, flatten rolled up drawings - better still, don't roll them up in the first place. Take Photographs in advance, at the end of each project, or as part of the thinking process. **Start organising now**, preserve everything. You may like to, or be asked to, include a copy of any written work with your sketchbooks.
- **Mounting work** is not done to improve it; it simply orders your ideas, so that, for example, photographs of sculptures, paintings or installations are seen in context. The way you present work reflects your attitudes and ideas. It mainly presents work at the same size, (A1) so that pieces can be seen clearly. Throwing money at the folio won't help, use A1 paper for lightweight work, thin card for photos. **All white**, no fancy colours. Window mounting is for frames or museums. **Do not buy or use plastic sleeves**, the work can't be clearly seen, it makes the folio hard to arrange, and they cost a fortune. **Labels are not needed**; you may like to discreetly put your name on the back of sheets.
- **Only mount the work that needs a mount.** An A1 drawing is OK as it is, lots of little research drawings may be much better presented as a book, by clamping them together with a plastic binding strip. Take tutors' advice on how many and which pieces need attention.
- **Get To The Point.** An interview is short, and you have to get your ideas across quickly, so **don't present your work in chronological order**. Hit the ground running by presenting your most important work first. Do not be surprised if interviewers don't bother with the last, usually general group of works at the end.
- **Never, ever**, cut work up, sketchbook pages that relate to larger sheets should be photocopied and mounted, sketchbooks are important information about the way your ideas grow, and should be left that way. Drawings should never be cut out.
- **If you include old work, A Level or otherwise, it will look as if your ideas have stagnated, and you have not developed on your foundation course.** Do not be tempted. The folio is not assessed by weight. The interviewer is interested in your ideas and development, not that you can paint a jug. Give the painting to your Grandmother.
- **Think about your work** as you assemble the portfolio, you may have forgotten why you worked in that way, (you should refer back to the logbook for notes). You should have a confident comment on all the work you present, and not be confused by unexpected questions.
- **Don't Panic**, work out a plan of action with your tutors, and make space to do the work. Preparing work will not take lots of time, but you need to be organised, know what has to be done, and be confident that your work will be seen in the way that you want. Stick to the plan you sorted out.
- **The very best preparation for an interview**, is to be engaged with your ideas and work, current ideas in development are always interesting, so include your latest sketchbook and research, don't worry that the work is not yet complete. You will come across as involved, resourceful, self-reliant, and engaged with current issues in your field of interest.

### Portfolio Sequence:

This should not be in any sort of chronological order. Try this simple exercise.

"If you could only take one project or idea with you, which would it be?"

1. [ ]

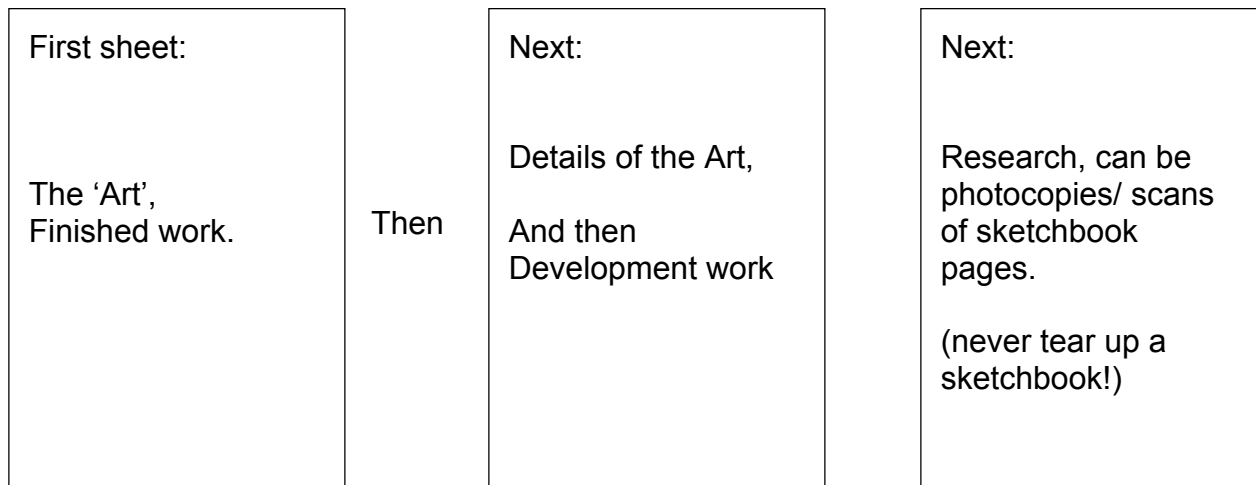
**Right, that's the first thing in the folder.**

“and if you were allowed two ideas or projects?”

2. [ ] (You probably have the hang of this now.)

**Make a List**, mount the work, and try it out. You will have several odds and ends, they can be used as punctuation, or simply grouped at the end. They will be demonstrations that you can draw, print, etc, rather than big ideas.

Projects should be presented like this- give them the finished work first!



## Keep it simple, let the work reveal the ideas.

## Don't crowd things together. Give them the space