

# **PSSA**

# **STANDARDS HANDBOOK**



**Second Edition: March 1989**

## PREPARATION OF PRINTS FOR EXHIBITION

When preparing a panel of prints for a Salon exhibition it is worth bearing in mind that for overseas exhibitions the prints need NOT be mounted.

In South Africa the decision to mount or not to mount is left to the author. The following procedure could serve as a useful guide for a would-be exhibitor.

Commence by having the prints analyzed at club level and follow any advice given by the judges e.g. local reduction, cropping etc. and if necessary re-make the print. Re-touching and oil re-inforcing can be done after mounting.

Mounting can be carried out in a variety of ways but whatever method is chosen be sure the presentation is absolutely clean and correct. Neat borders, if chosen, otherwise flush mounted prints and in all cases trimming of prints and mounts must be square and clean.

To reduce the quantity of mounting board one must buy, double sided adhesive tape may be used. This is placed corner to corner along the edges of the print with another two strips across the middle to form a cross. In this way the same piece of mounting board may be used more than once.

Cut out mounts are useful and can also be used more than once. To prepare these a sharp knife (Stanley trimmer, Exacto etc.) will be needed together with a sturdy steel straight edged rule.

Spray on adhesive has its adherents and its uses but quick work is needed to use it successfully and it is inclined to be messy. The same applies to rubber cement such as Cow Gum.

Dry mounting is the best method and is more or less permanent. A mounting press is necessary although a household electric iron and good quality brown paper can, if handled with care, set the mounting tissue successfully.

When the print has been mounted the time has come to do all the necessary re-touching, tidying and cleaning up. Then add the title to the bottom left hand corner of the print in pencil (never use ink or ball-point pen) Do not write your name on the front of the mount.

Write all the necessary information on the back of the mount. Name, address, title of print, entry number (to correspond with the number on the entry form which you have already made out).

Then pack the prints in one of the postal cases (from the Regalia Division of PSSA). Add the entry fee and mail the print case and the entry forms separately to the Salon Director - and good luck to you and your entry.

## SMALL PRINTS

Due to the increasing cost of prints some clubs have adopted a small prints section so that the novice can learn at lower costs in the hope that the author will in due course

change to the larger format prints.

## PSA UNIFORM PRACTICE NO.6

The Lighting of Photographic Colour Reflection Prints for Judging.

This recommended practice describes methods of lighting colour prints for judging. The lighting arrangements are simple enough for anyone to use. The print maker may now view his pictures under conditions similar to those used for judging and exhibiting. Judging conditions will be uniform in different Salons. In the past judging conditions varied widely because of the use of tungsten, fluorescent or daylight or a combination of these sources and at different levels of illumination.

### 1. SCOPE.

This recommendation specifically covers illumination for gallery viewing of colour prints, judging, camera club competitions, exhibitions, demonstrations and for home use in viewing colour reflection prints 406mm x 508mm or less in size. It is restricted to tungsten lamp light sources with a colour temperature of 3800 Kelvin.

### 2. PRINT VIEWING ARRANGEMENTS

The following arrangements for illuminating and viewing are acceptable:

- PSA/PSSA print box illuminated with four 100W 220V daylight lamps (blue) - colour temperature of +/-3800K as per diagram (type - Philips). Screening material (print display units) can be positioned to the left and right of the print box to act as a screen and not disturb judges while print co-ordinators are busy with their duties behind the structure.
- Reflector Spot illumination, indoor type, 150W 220V (150R/SP)\* used in the same physical arrangement as for the current PSA Recommended Practice for Viewing of Black and White or Toned Prints. Distance from the lamp to the surface of the print is reduced from 3m to about 2,1m.
- Projector Flood illumination, weather-proof type 150W 220V (150PAR/FL)\* used as a light source except that the distance from the lamp to the Print shall be about 1,5m.
- Other Tungsten Lamps rated at 3800K positioned to provide glare-free illumination of 753 lux +/- 215 lux at the Colour Print viewing surface.

### 3. DISCUSSION OF VIEWING EQUIPMENT

This recommendation is not intended to define the exact viewing arrangements, but to define the colour temperature and intensity. The equipment suggested in the following paragraphs provides for essentially identical conditions of light intensity and colour temperature. These are convenient methods for viewing and judging by limited audiences.

a) PSA print lighting box (figure 7) the print box illuminated with four 100W 220V blue daylight (3800K) lamps provides a simple easy method of viewing. Audience and judging areas are free from screens, equipment and lighting stands. Judges should be positioned approximately 2 meters from the print box for a 406mm x 508mm print. An exposure at 80 ASA, of 1/8th of a second at f8 would confirm the correct lighting.

The ideal lighting would be to use Macbeth 5000K daylight tubes, but these are very expensive.

If diffusers or other light attenuating devices are used over the lamps, higher wattage will be required to give the necessary illumination.

This display should be placed in front of a neutral wall or drapes having about 50% reflectance and free of other distracting objects and should be positioned so that the centre of the print is near the eye level of the judges.

b) Spot Illumination. (figure 6)

- Indoor lamp. One 150W 220V (150R/SP)\* spot of the type manufactured for indoor use is placed at 2,1m from the viewing easel at a height of about 1,2m above the axis of the print and adjusted to provide glare free illumination. This lamp is to be used in the same manner as described in PSA Uniform Practice No.1 for the judging of Black and White prints. (The easel should also be placed in front of a neutral wall or drape having about 50% reflectance and should be free of other distracting objects).
- Weather-proof type Projector Flood lamps. One 150W 220V (150PAR/FL)\* flood lamp provides essentially the same viewing light as indicated for the spot lamp except that the distance from the print to the lamp is reduced to 1,5m. This lamp has a wider beam of light and is somewhat easier to adjust for uniform illumination than the indoor spot type lamp. All other viewing conditions remain the same as described for the B & W practice. Lamps such as GE Par 38 Weather-proof projector Flood, Harmony House Projector Flood and Eldecor Projector Flood may be used for this lighting setup.

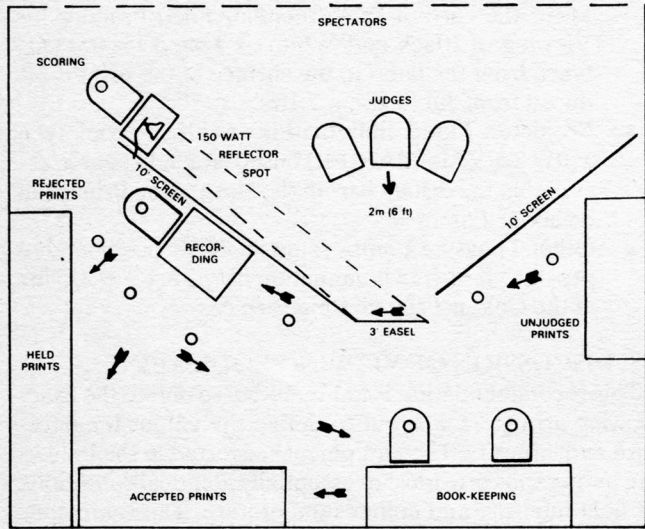


Figure. 6.

c) Other arrangements of tungsten lamps (2800K to 3800K) may be used that will provide equivalent lighting and conform to PSSA standards.

4. PRINT ILLUMINATION.

Illumination at the viewing surface shall be 753 +/- 215 lux.

Room illumination of the same colour temperature as the viewing light shall comprise from 10% to 25% of the incident light on the surface of the print (refer to item 3a).

5. COLOUR TEMPERATURE.

Lamps operating at a colour temperature of 3800 K shall be used for viewing colour prints. Discard all lamps that appear dark after continuous use. Since the colour temperature of tungsten lamps decreases rapidly with voltage, the line voltage should be checked at the time of judging the prints. Colour temperatures near the upper limit are preferred by technical people i.e. Macbeth 5000K etc.

6. ROOM LIGHT.

Incident room light shall be within the same colour temperature limits as the print viewing light and shall be of suitable intensity to provide 10 to 25% of the total illumination of the print surface \*\*. Rooms having fluorescent or daylight illumination should be avoided.

- \*Lamp manufacturers ordering code specifications.
- \*\* When using the PSA print lighting box the room may provide less than 10% of the illumination on the surface of the print because of the shielding effect of the box.

7. ROOM SURROUNDS.

The surrounding room wall should be neutral in colour and preferably of about 50% reflectance. This area should also be free of distracting objects.

8. GLARE.

Adjust light to provide a glare free viewing surface. Prints may be tilted or the angle of the easel adjusted to eliminate glare if the occasion arises.

9. VIEWING SURFACE BACKGROUND COLOUR.

Paint the visible portion of the easel or print box with MATT FINISH NEUTRAL GREY of about 40 to 50% reflectance. This percentage represents about half of the reflectance of a white card surface. Commercially prepared flat wall paint such as Du Pont No. 113 Light Grey approximates the reflectance and neutrality requirement.

10. UNIFORMITY.

Variation in illumination of a 406mm x 508mm print should not exceed 20% of the maximum illumination in any area of the print.

11. MEASURING METHODS.

Any incident light exposure meter calibrated in lux may be used to measure the illumination.

Lux	538	753	968
Lunasix	12,66	13	13,66

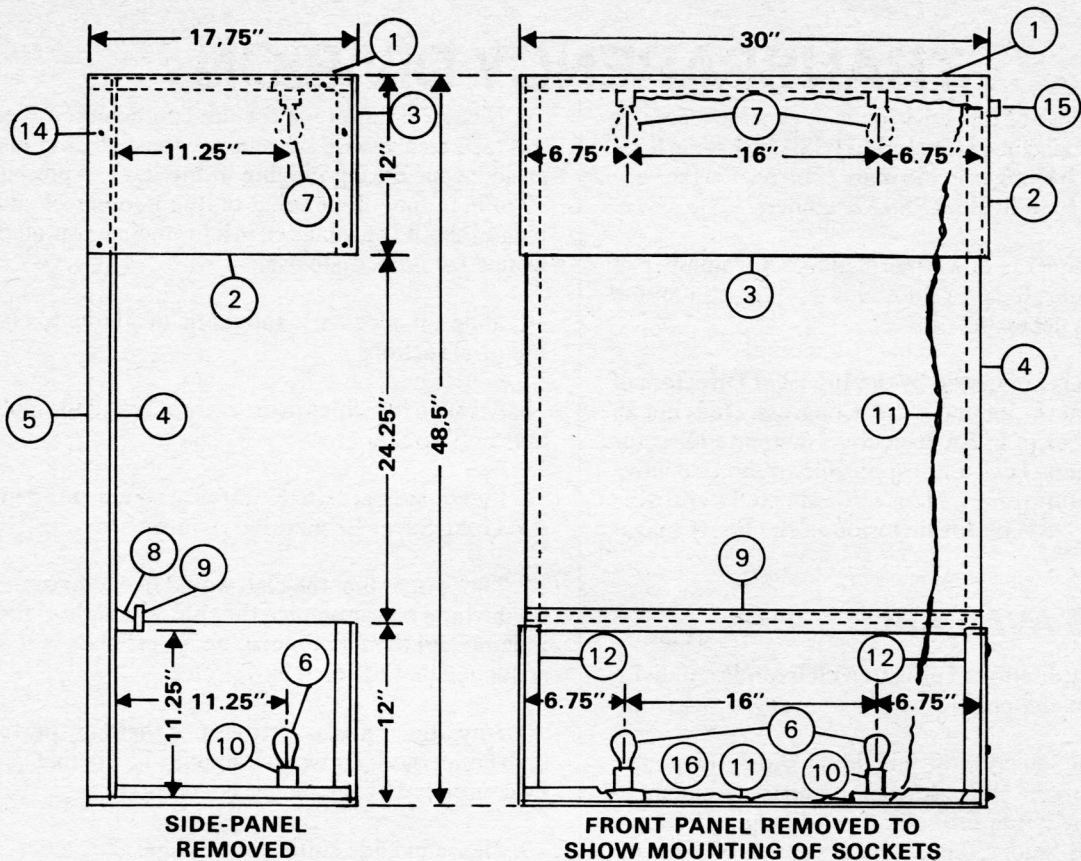
Note:  
Gossen Lunasix with Photosphere in position.

12. TOLERANCES.

Tolerances for a recommendation of this type must necessarily be quite wide. Line voltage variations within or between communities of 212 to 222 volts for lamps rated at 220 volts may give differences of 160 lux.

Measurements with exposure meters may vary as much as 25% some part of which will be caused by the necessary interpolating between divisions of the scale.





Item No	No. Required	Material
1	2	Top & bottom panels - 0,441 x 0,749 m - 6mm Plywood
2	4	Side panels - 0,441 x 0,304 m - 6mm Plywood
3	2	Front Panels - 0,304 x 0,762 m - 6mm Plywood
4	1	Back Panel - 0,749 x 1,219 m - 6mm Plywood
5	14	Back Panel Frame - 19mm x 38mm Strips
		Frame - 0,749 x 1,219 m
6	2	220v / 100 watt Daylight Globes (Blue)
7	2	220v / 100 watt Daylight Globes (Blue)
8	1	Easel Bottom 22mm sq. x 0,736m - Taper as shown
9	1	Easel Front - 10mm x 32mm x0,749m
10	4	Brass Light sockets
11	6,1m	Flex wire
12	5m	6mm Round Moulding
13	4	Box Cleats for Back Frame
14	32	20mm Round Head Brass Wood Screws & Washers
15	1	Plug-in Receptacle
16	2	Socket Support - 76mm x 0,686m - 6mm Plywood
17	1 Box	25mm Nails
	1	1,219 x 2,438 m Plywood Panel is sufficient

*Use Nails To:*  
Assemble Socket Support  
Assemble Back Panel & Frame  
Assemble Easel & Back Panel  
Assemble Top & Front Panel  
Assemble Bottom & Front Panel  
Assemble 6mm Round Moulding  
*Use Brass Wood Screws To:*  
Assemble Side Panels  
Assemble Top & Bottom Assembly  
to Back Panel  
*Use Neutral Gray Paint on:*  
All Outside Surfaces  
Inside Of Back Panel  
*Use Flat White Paint on:*  
Inside Of Top Panels  
Inside Of Top  
*Use Flat Black Paint On:*  
Inside Of Bottom Panels  
Inside Of Bottom

*Use Easel In Normally  
Illuminated Room*

Figure 7.

APPENDIX 1.

PSA Print Lighting Box (Figure 7.)  
The PSA lighting box has many advantages that may have been overlooked in the past for viewing or judging colour prints. It offers a simple convenient single compact unit incorporating lamps and easel and may be preferred over the spot type of lighting with its light stand and screen.

REFERENCES.  
"That PSA Light Box" by E.B Noel APSA PSA Journal June 1946."Saving the PSA Light Box" by H Lou Gibson APSA PSA Journal February 1949."Lighting of Exhibition Prints for Judging" by H Lou Gibson APSA PSA Journal September 1948."The New Standard of Judging Light for Black and White or Toned Prints" by R Mahon APSA PSA Journal July 1954. (PSA Uniform Practice (1)  
American Standard PH2.23-1961 Viewing Photographic Colour Prints and Transparencies.