ABSTRACT

The use of 35 mm slides in speeches is becoming increasingly popular—good visuals help to demonstrate and clarify ideas presented in a speech as well as retain the interest of the audience. In the style of a programmed text this guide details a procedure for designing effective slides for the different formats which can be used. Areas in designing the visuals which are covered include selecting a way to present the point, preparing sketches, developing pictorial or nonpictorial artwork and copy, composing artwork without copy, using photographs with or without copy, designing title sketches, organizing the materials, informing the artist, correcting copy and artwork and checking finished slides. (SH)
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how to use this guide

This Guide is designed to be used each time you want to illustrate material in a formal presentation with 35 mm double-frame slides.

After you have prepared an outline of your speech and have selected the points that need illustration, you have to decide which format to use in each instance—copy (written material) only, drawing, photograph, or a combination of these.

This Guide provides a step-by-step procedure for each format. For instance, if you want to design a slide with copy only, you would go through a different procedure than that for a slide with photograph and copy. If you read the steps carefully and follow all instructions, this Guide should prove effective in helping you plan illustrations for your presentations.
introduction

The use of visuals when making presentations is becoming increasingly popular. Good visuals help to demonstrate and clarify your ideas as well as retain the interest of the audience; poorly designed visuals have the opposite effect.

A good visual has certain basic qualities:

1. Error free — The visual should contain no mathematical or grammatical errors.

2. Legibility — The visual should not be overcrowded with copy and/or artwork.

3. Proper Use of Color — When color is used for identification purposes, it must be the correct color.

There are two general problems faced by people who design visuals: (1) how to ensure that the contents of the visual will be accurate and legible, and (2) how to ensure that the rough sketches for the visual will be interpreted correctly by the artist who will produce camera-ready art.

A procedure for overcoming those problems and designing good 35 mm slides is set forth in this Guide in step-by-step instructions. In general, the procedure requires that you:

1. decide how to present the information on each slide; then carefully examine the way the information is presented;
2. produce a rough sketch of each slide;
3. meet with an artist to discuss the rough sketches;
4. check the copy and artwork the artist produces;
5. check the finished slides for legibility.
definitions of terms

As you proceed through this Guide, you will find several terms used that may not be familiar to you. To be certain that you understand the terminology, read the following definitions carefully before using the Guide.

<table>
<thead>
<tr>
<th>Term</th>
<th>Definition</th>
</tr>
</thead>
<tbody>
<tr>
<td>Artwork</td>
<td>anything (other than copy) to appear on a slide that must be drawn or painted, such as lines and circles as well as realistic or cartoon drawings</td>
</tr>
<tr>
<td>Camera-ready</td>
<td>artwork and/or copy that is in its final form and will be photographed to make the finished slide</td>
</tr>
<tr>
<td>Copy</td>
<td>words, letters, or numbers</td>
</tr>
<tr>
<td>Format/Layout</td>
<td>arrangement of the elements (copy and/or artwork) on the slide</td>
</tr>
<tr>
<td>Labels</td>
<td>copy with arrows or identifying lines pointing to specific areas of artwork or photographs</td>
</tr>
<tr>
<td>Rough Sketch</td>
<td>a quick rendering of the proposed layout in which color, illustrations, and copy appear approximately as they will on the finished slide</td>
</tr>
</tbody>
</table>
Have you already decided which points in your presentation you need to illustrate? If not, do so now.
designing slides

SELECTING A WAY TO PRESENT THE POINT

1. When designing slides, you will need several items to make the rough sketches from which the artist prepares camera-ready material. Assemble these items now:

- a pad of scratch paper
- pencils with erasers
- colored pencils (if your slides will require color)
- a ruler
- copies of the SKETCH FORM

You will find a sample Sketch Form in the back of this booklet. Count the number of points you wish to illustrate and make several more copies of the Sketch Form than the number of points you have to illustrate (use any duplicating machine or draw them).

2. The first step in designing any slide is to formulate your reason for it; that is, to state the idea you want the slide to illustrate or what effect you want it to have on the audience.

Careful consideration of your material at this point will make all subsequent steps easier.
SELECTING A WAY TO PRESENT THE POINT

For each point you wish to illustrate, do the following:

A. Write a descriptive paragraph that includes

- your reason or need for the slide
- the necessary items, parts, colors, etc. that must be included in the slide

Example from a presentation on water purification:
I want my audience to see how filtration helps to purify water. Show filtration beds (24 graded gravel), the dirt, and what happens to the water.

Example from a presentation on malnutrition:
I want my audience to see the appearance of the eyes with a serious deficiency of Vitamin A. Show a diagram of a normal size and color and a diseased eye showing swollen, flamed tissue area.

B. Check reference material to be certain your statements are valid and up-to-date.
TO PRESENT THE POINT

to illustrate, do the following:

Example from a presentation on water pollution

I want my audience to see how the filtration of water helps to purify it. I will have to show filtration beds (24" of sand and 18" of graded gravel), the direction of the flow of water, and what happens to the impurities in the water.

Example from a presentation on malnutrition

I want my audience to see the characteristic appearance of the eyes when a child has a serious deficiency of Vitamin A. I will want to show a diagram of a normal eye showing normal size and color and a diagram of a diseased eye showing swelling and red inflamed tissue area.

items, parts, colors, etc. that must be certain your material to be certain your valid and up-to-date.
SELECTING A WAY TO PRESENT THE POINT

3. Now, choose one of your points and examine the descriptive paragraph:

- Is there a generally accepted format for presenting information of this type?

- Are there also other effective formats for presenting it? (See chart below for some general suggestions.)

Write down the possibilities if there are several.

<table>
<thead>
<tr>
<th>MATERIAL TO BE ILLUSTRATED</th>
<th>COPY ONLY</th>
<th>PICTORIAL ARTWORK WITH COPY OR LABELS</th>
<th>NONPICTORIAL ARTWORK WITH COPY</th>
<th>ARTWORK ONLY</th>
<th>PHOTOGRAPH WITH OR WITHOUT COPY OR LABELS</th>
</tr>
</thead>
<tbody>
<tr>
<td>STATISTICAL MATERIAL</td>
<td></td>
<td>Pictograph*</td>
<td>Bar Graph</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>Pie Chart</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>Line Graph</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>Statistical Table</td>
<td></td>
<td></td>
</tr>
<tr>
<td>PROCEDURES OR ABSTRACT IDEAS</td>
<td>Lines of copy</td>
<td>Pictorial examples with explanatory copy</td>
<td>Flow Chart</td>
<td>Schematic</td>
<td>Diagram</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>Pert Chart</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>Gantt Chart</td>
<td></td>
<td></td>
</tr>
<tr>
<td>OBJECTS OR AREAS</td>
<td>Cross section, side view, or entire object with labels or copy</td>
<td>Map with copy or labels</td>
<td>Cross section, side view, or entire object</td>
<td>Photograph of object or area with or without copy or labels</td>
<td></td>
</tr>
</tbody>
</table>

*Statistical material illustrated by pictorial forms that can vary in size, color, or number to indicate change (e.g., various sizes of baskets of wheat to show grain production).
SELECTING A WAY TO PRESENT THE POINT

4. From what you know about your audience, which of the formats you listed would best communicate the point to them? (For example, to illustrate statistical material to a young audience, you would select a pictograph, perhaps with cartoon figures, instead of using a line graph or statistical table.)

Into which of the following categories does your way of presenting the point fall?

(a) Copy (written material) only —Go to Page 6.

(b) Realistic drawing or cartoon drawing and lines of copy (written material) —Go to Page 10.

(c) Realistic drawing or cartoon drawing and copy labeling the drawing with or without a title —Go to Page 20.

(d) Nonpictorial drawing and copy with or without a title.

   Diagram with copy
   Bar chart or pie chart with copy
   Table with copy
   Graph with copy
   Map with copy

   Go to Page 20.

(e) Pictorial or nonpictorial drawing; no copy except for title —Go to Page 28.

(f) Photograph with or without copy —Go to Page 32.
PREPARING SKETCHES (COPY ONLY)

1. Read over the descriptive paragraph to review the items that must be included in the slide.

2. On a piece of scratch paper write out the copy; don't include a title at this point.

   Revise as follows:

   Mark out any information not essential to the point.

   Make the wording as simple and concise as you can. (Remember, the slide is an "aid"; you will be verbally explaining it)

3. Are there any technical terms which a large number of persons in the audience could not define?

   YES—Change the technical terms to lay terms. Then continue.

   NO—Continue.

EXAMPLE: Audience co
Although the vaccine has gained worldwide attention, only some countries are using it. The vaccine: United States, Great Britain, Sweden, Australia.

EXAMPLE: Audience consists of the general public.

In our most recent tests, some of the organisms showed energetic tendencies to destroy animal tissue.
PREPARING SKETCHES (COPY ONLY)

4. Are there any lay terms which would insult a large number of persons in the audience?

YES—Change to appropriate technical terms

NO—Continue.

5. CHECK for mathematical or grammatical errors now.

6. Rewrite the copy, if necessary, allowing a maximum of six words per line. How many lines are there?

SEVEN or fewer—Go to Step 8.

MORE than seven—Too many for one slide. Continue.

7. Is there an appropriate place to divide the copy so that each part has seven or fewer lines? Try grouping related items and divide between the groups.

YES—Mark the division (each division will be developed as a separate slide).

Go to Step 8; complete the procedure for each division of copy.

NO—Try revising the copy to seven lines or fewer. If you succeed, go to Step 8; if not, return to Page 4, Step 3, and select another way to present the point.
EXAMPLE: Audience consists of medical doctors.

Could the pain indicate the presence of a blood clot?

thrombosis

Weakness
Rapid but weak pulse
Pale face

Cold, clammy skin
Shirt
Throat
Shallow and irregular breathing
PREPARING SKETCHES (COPY ONLY)

8. You'll need the following things to do the rough sketch that you will submit to the artist:
   - the prepared copy
   - copies of the Sketch Form
   - a pencil
   - a typewriter

9. Will the slide need a title?
   YES—Continue.
   NO—Go to Step 11.

10. Compose the title and type it near the top of the 6" x 4" rectangle on the Sketch Form.
    IF the title has more than four words, use both upper- and lowercase letters
    IF the title has four or fewer words, you may use uppercase only.
writing things to do the rough
mit to the artist:

d type it near tile top of the
Sketch Form.

more than four words, use both
case letters

four or fewer words, you may
ly.

Changes the Patient May Notice

INSTRUCTIONS
GENERAL:

CRITICAL COLOR:

AIDS:
PREPARING SKETCHES (COPY ONLY)

11. TYPE the copy double-spaced in the rectangle of the Sketch Form.

12. Have you designed a slide for every one of your points and/or divisions of copy?

   YES—Go to Page 50, Step 1.

   NO—Return to Page 4 and repeat the design procedure for each remaining point.
Repeat the design beginning point.
PICTORIAL ARTWORK AND COPY IN LINES

Preparing a Rough Layout

1. Read over the descriptive paragraph to get a mental picture of the amount of copy and artwork. Then, on a sheet of scratch paper, block out areas for the artwork and copy. You may try several before you decide on one.

If you are unsure which arrangement is best, select one anyway and develop it into a rough sketch. Later you can ask the artist to modify the arrangement as he sees fit.

2. Write out the copy; don’t include a title. Revise as follows:

- Mark out any information not essential to the point.
- Make the wording as simple and concise as you can. (Remember, the slide is an “aid”; you will be verbally explaining it.)
IN LINES

To get a mental artwork. Then, on areas for the several before you it is best, select rough sketch. Later the arrangement as a title. Revise as essential to the and concise as you in "aid"; you will

Compare the Note the appearance of the streptococci bacteria on the left in comparison with the staphylococci bacteria on the right.
PICTORIAL ARTWORK AND COPY IN LINES

3. Are there any technical terms which a large number of persons in the audience could not define?
   
   **YES**—Change technical terms to more familiar lay terms. Then continue.
   
   **NO**—Continue.

4. Are there any lay terms which would insult a large number of persons in the audience?
   
   **YES**—Change the lay terms to appropriate technical terms. Then continue.
   
   **NO**—Continue.

5. **CHECK** for mathematical and grammatical errors now.
terms which a large number of audience could not define?

EXAMPLE: Audience consists of medical doctors.

EXAMPLE: Audience consists of the general public.

Medical terms associated to medical doctors.

Lymphatics

Circulatory system

Skeletal muscle

Voluntary movement

Involuntary movement

Close and attitudes

Drowsiness may include:

- tireness
- constant showing of muscles
- loss of speech and taste
PICTORIAL ARTWORK AND COPY IN LINES

6. Will the ARTWORK TAKE UP HALF OR MORE of the slide?
   YES—Continue.
   NO—Go to Step 9.

7. Rewrite the copy, if necessary, allowing a maximum of six words per line. How many lines are there?
   THREE or fewer—Go to Step 11.
   MORE than three—Too many for one slide. Continue.

8. Is there an appropriate place to divide the copy so that each part has three or fewer lines?
   YES—Mark the division (each division will be developed as a separate slide) Then go to Step 11.
   NO—Try revising the copy to three or fewer lines. If you succeed, go to Step 11; if not, return to Page 4 and select another way to present the point.

NOTE: The size and complexity of the artwork is the deciding factor for the maximum amount of copy to use. When in doubt, use LESS copy.

On the left is a cross section of a normal artery.

On the right is a cross section of an artery showing degenerative changes.
PICTORIAL ARTWORK AND COPY IN LINES

9. Rewrite the copy, if necessary, allowing a maximum of six words per line. How many lines are there?

   FOUR
   or fewer—Go to Step 11.

   MORE
   than four—Too many for one slide.
   Continue.

10. Is there an appropriate place to divide the copy so that each part has four or fewer lines?

   YES—Mark the division (each division will be developed as a separate slide). Then continue.

   NO—Try revising the copy to four or fewer lines. If you succeed, go to Step 11; if not, return to Page 4 and select another way to present the point.

NOTE: The size and complexity of the artwork is the deciding factor for the maximum amount of copy to use. When in doubt, use LESS copy.
COPY IN LINES

1. Is allowing a maximum of 40 lines? (Each division must be a separate slide). Then:

If four or fewer lines are there, go to step 11; if more, proceed, go to step 11; if less, go to step 11; and select another point.

Of the artwork is the maximum amount of copy LESS copy.

1. left auricle
2. left ventricle
3. right ventricle
4. right auricle
5. aorta
6. pulmonary artery
7. superior vena cava
8. inferior vena cava
PICTORIAL ARTWORK AND COPY IN LINES

11. Make a rough sketch of the artwork showing only the essential details. Was the copy divided?
   YES—Continue.
   NO—Go to Step 14.

12. Could the same artwork be used with both divisions of the copy?
   YES—Go to Step 14.
   NO—Continue.

13. Make rough sketches of the illustrations for each division of copy so that only the essential details show.

14. You'll need the following things to do the rough sketch that you will submit to the artist:
   • the prepared copy and rough artwork
   • copies of the Sketch Form
   • a pencil
   • colored pencils
   • a typewriter
IN LINES showing only the essential details for each division:

- Artist:
- Type:
- No.:
- Copies:
- AIDS:
- Critical color:

Artwork:

[Diagram of artwork with dimensions]
PICTORIAL ARTWORK AND COPY IN LINES

15. Will the slide need a title?

YES—Continue.

NO—Go to Step 17.

16. Compose the title and type it near the top of the 6" x 4" rectangle on the Sketch Form.

IF the title has more than four words, use both upper- and lowercase letters.

IF it has four or fewer words, you may use uppercase only.

Blood Circulation in a Normal Heart
PICTORIAL ARTWORK AND COPY IN LINES

17. How many illustrations did you prepare?

ONE—Redraw the same rough illustration neatly in the 6" x 4" rectangle of the Sketch Form, allowing space for lines of copy. If there are areas of critical color, shade lightly with appropriate colored pencils. [NOTE: A critical color is a color that must appear a certain way in order for the slide to illustrate the point.]

TWO—Redraw each rough illustration neatly in the 6" x 4" rectangles of separate Sketch Forms. If there are areas of critical color shade lightly with appropriate colored pencils. [NOTE: A critical color is a color that must appear a certain way in order for the slide to illustrate the point.]

18. Are there any areas of critical color (shaded) on your sketches?

YES—In the space labeled “Critical Color” on each Sketch Form, write a description of each shaded area; leave a space after each description.

NO—Continue.
PICTORIAL ARTWORK AND COPY IN LINES

19. Should the artist prepare the artwork exactly as you have indicated?

YES—Write “Prepare artwork exactly as shown” in the space labeled “General” on the Sketch Form. Then go to Step 21.

NO—Give the artist an idea of how you intend to use the slide and, if possible, the predominant audience level (age group, sex, education).

20. Will the artist need visual aids?

YES—Prepare the aids as follows:

   (a) Large objects: label with your name.

   (b) Photographs: number.

   (c) Small aids: put into a large envelope on which you’ve written your name.

   In the space labeled “Aids” on the Sketch Form, write what each aid is and where the artist can find it.

NO—Continue.
get an idea of how you intend to slide and, if possible, the audience level (age group, etc.).

aids?

gids as follows:

ects: label with your name.

phs: number.

is: put into a large envelope so the list can find it.

e labeled "Aids" on the list, write what each aid is and just can find it.

INSTRUCTIONS

GENERAL: Audience will be mostly male, college-educated. I want to compare a normal artery with a diseased artery.

CRITICAL COLOR:

AIDS:

INSTRUCTIONS

GENERAL: One shaded yellow.

CRITICAL COLOR:

AIDS: Pools of fluid and photograph 6"-8" large. brown envelope.
21. Type the appropriate copy, *double-spaced*, in the rectangle of the Sketch Form (or Forms if the copy was divided).

Below is a cross section of a normal artery:

Below is a cross section showing degenerative changes:
Below is a cross section of a normal artery:

Below is a cross section showing degenerative changes:
PICTORIAL ARTWORK AND COPY IN LINES

72. Have you designed a slide for every one of your points and/or divisions of copy?

YES—Go to Page 49.

NO—Return to Page 4 and repeat the design procedure for each remaining point.
PICTORIAL OR NONPICTORIAL ARTWORK
WITH COPY OR LABELS

1. Read over the descriptive paragraph to get a mental picture of the artwork and copy or labels. On a piece of scratch paper, draw the basic lines of the artwork in pencil; add only essential details.

2. Write in the copy; do not include a title at this point.
   If you are using labels, draw the lines or arrows carefully, being certain they point to the appropriate area in the artwork.

3. Revise the copy as follows:
   Mark out any information not essential to the point.
   Make the wording as simple and concise as you can.
Artwork

V Utah to get a mental picture of the artwork or labels. On a piece of paper, sketch the lines of the artwork and write down preliminary labels.

Think of a title at this point.

Place the lines or arrows on the appropriate parts of the artwork. This step is not essential to the final product as long as it is concise and complete.

The number of cases reported:

- 1963: 100
- 1964: 200
- 1965: 300
- 1966: 400
PICTORIAL OR NONPICTORIAL ARTWORK
WITH COPY OR LABELS

4. Are there any technical terms which a large number of persons in the audience could not define?

   YES—Change the technical terms to lay terms

   Then continue.

   NO—Continue.

5. Are there any lay terms which would insult a large number of persons in the audience?

   YES—Change them to appropriate technical terms

   Then continue.

   NO—Continue.

6. CORRECT any mathematical or grammatical errors now.
EXAMPLE: Audience consists of the general public.

EXAMPLE: Audience consists of statisticians.

Terms which a large number could not define?

Technical terms to lay terms in a way which would insult a large audience?

Is it appropriate to use technical terms?

Examples which occur in this document.
PICTORIAL OR NONPICTORIAL ARTWORK
WITH COPY OR LABELS

7. How many words and numbers are there?

30
or fewer—Go to Step 10.
MORE
than 30—Too many for one slide.
Continue.

8. Is there an appropriate place to divide the copy so that each part has 30 or fewer words and numbers?

YES—Mark the division (each division will be developed as a separate slide)
Then continue.

NO—Try revising the copy to 30 or fewer words and numbers. If you succeed, go to Step 10; if not, return to Page 4 and select another way to present the point.

9. Because the copy was divided, the artwork may now be inappropriate for both divisions of the copy.

NOT APPROPRIATE—Redraw the rough artwork so that there is an appropriate illustration or diagram for each division of copy; then write the copy that goes with each illustration or diagram.

APPROPRIATE—You will use the artwork with both divisions of copy; continue.
1. Are there slides for one slide.

2. Place to divide the copy so fewer words and numbers?

3. Division (each division will be a separate slide)

4. Divide the copy to 30 or fewer numbers. If you succeed, go to page 4 and make a way to present the point.

5. Draw the rough artwork so there is an appropriate illustration or diagram for each division of copy; then write a copy that goes with each illustration or diagram.

6. You will use the artwork with each division of copy; continue...
PICTORIAL OR NONPICTORIAL ARTWORK
WITH COPY OR LABELS

10. You'll need the following things to do the rough sketch that you will submit to the artist:

- the prepared copy and rough artwork
- copies of the Sketch Form
- a pencil
- colored pencils
- a typewriter
NPICTORIAL ARTWORK
ABELS

The following things to do the rough will submit to the artist:

Red copy and rough artwork
Sketch Form
Pencils
Letter

INSTRUCTIONS
GENERAL:

CRITICAL COLOR:

AIDS:
PICTORIAL OR NONPICTORIAL ARTWORK WITH COPY OR LABELS

11. Will the slide need a title?

YES—Continue.

NO—Go to Step 13.

12. Compose the title and type it near the top of the 6" x 4" rectangle on the Sketch Form.

If the title has more than four words, use both upper- and lowercase letters.

IF it has four or fewer words, you may use uppercase only.

13. Did you revise the artwork because the copy was divided?

YES—Redraw each piece of artwork neatly in the rectangles of separate Sketch Forms. Shade areas of critical color lightly with appropriate colored pencils. [NOTE: a critical color is a color which must appear a certain way on the slide in order to illustrate the point.]

NO—Redraw the entire artwork neatly in the 6" x 4" rectangles of each Sketch Form. Shade areas of critical color lightly with appropriate colored pencils. [NOTE: a critical color is a color which must appear a certain way on the slide in order to illustrate the point.]
ARTWORK

It near the top of the Form.

In four words, use both letters.

In four words, you may use "4"

because the copy was

Be sure of artwork neatly in separate Sketch Forms.

Critical color lightly with red pencils. [NOTE: a

color which must appear on the slide in order to

1

Reported Cases of Bat Rabies

TYPE: NO.: COPIES:

ARTWORK

32
PICTORIAL OR NONPICTORIAL ARTWORK
WITH COPY OR LABELS

14. Are there any areas of critical color (shaded) on your Sketch Forms?

YES—In the space labeled “Critical Color” on each Sketch Form, write a description of each shaded area; leave a space after each description.

NO—Continue.

15. Should the artist prepare the artwork exactly as you have indicated?

YES—Write “Prepare artwork exactly as shown” in the space labeled “General” on the Sketch Form; then go to Step 17.

NO—Give the artist an idea of how you intend to use the slide and, if possible, the predominant audience level (age group, sex, education).
IAL ARTWORK

11 color (shaded) on your
lel "Critical Color" on
m, write a description of
A: leave a space after each

INSTRUCTIONS

e artwork exactly as you
le the artwork exactly as
space labeled "General" Form; then go to Step 17.

d an idea of how you intend
de and, if possible, the
ience level (age group,

AIDS:

CRITICAL COLOR:

Instructions

GENERAL:

CRITICAL COLOR:

AIDS:
16. Will the artist need visual aids?

YES—Prepare the aids as follows:

(a) Large objects: label with your name.
(b) Photographs: number.
(c) Small aids: put into a large envelope on which you've written your name.

In the space labeled "Aids" on the Sketch Form, write what each aid is and where the artist can find it.

NO—Continue.

17. Type or print each division of copy in the appropriate 6" x 4" rectangle of the Sketch Forms.
WORK

INSTRUCTIONS

GENERAL:

CRITICAL COLOR:

Area shaded brown.

Area shaded blue green.

AIDS: Photocopy #2 in brown envelope.

MUSCLES OF THE STOMACH

cardia
fundus
pylorus

-longitudinal
circular

oblique
PICTORIAL OR NONPICTORIAL ARTWORK
WITH COPY OR LABELS

18. Have you designed a slide for every one of your points and/or divisions of copy?

YES—Go to Page 49.

NO—Return to Page 4, Step 3 and repeat the design procedure for each remaining point.
ARTWORK—NO COPY

1. Read over the descriptive paragraph to get a mental picture of the artwork. On a piece of scratch paper, make a rough sketch in pencil of the artwork, showing only the essential lines and details.

2. You'll need the following things to do the rough sketch that you will submit to the artist:
   - the rough artwork
   - copies of the Sketch Form
   - a pencil
   - colored pencils
   - a typewriter

3. Will the slide need a title?
   - YES—Continue.
   - NO—Go to Step 5.
Drawings to do the rough
stuff to get a mental
piece of scratch paper,
and details.

<table>
<thead>
<tr>
<th>TYPE:</th>
</tr>
</thead>
<tbody>
<tr>
<td>NO.:</td>
</tr>
<tr>
<td>COPIES:</td>
</tr>
</tbody>
</table>

GENERAL:

CRITICS:

AIDS:
ARTWORK—NO COPY

4. Compose the title and type it near the top of the 6” x 4” rectangle on the Sketch Form.

   IF the title has *more than* *four* words, use both upper- and lowercase letters.

   IF it has four or fewer words, you may use uppercase only.

5. Redraw the rough artwork neatly in the rectangle of the Sketch Form. If your first illustration is neat enough, cut it out and tape it in the rectangle. Shade areas of critical color lightly with appropriate colored pencils. [NOTE: a critical color is a color that must appear a certain way on a slide in order for the slide to illustrate the point.]

6. Are there any areas of critical color (shaded) on your sketch?

   YES—in the space labeled “Critical Color” on the Sketch Form, write a description of each shaded area; leave a space after each description.

   NO—Continue.
in the rectangle of the illustration is neat shaded. Shade only in the rectangle. Shade is a color that must be in order for the slide to be read. Write a description of the ECG of Patient Eruit in four words, use both letters and numbers.
ARTWORK—NO COPY

7. Should the artist prepare the artwork *exactly* as you have indicated?

   YES—Write "Prepare artwork exactly as shown" in the space labeled "General" on the Sketch Form; then go to Step 9.

   NO—Continue. Give the artist an idea of how you intend to use the slide and, if possible, the predominant audience level (age group, sex, education).

8. Will the artist need visual aids?

   YES—Prepare the aids as follows:

   (a) Large objects: label with your name.
   (b) Photographs: number.
   (c) Small aids: put into a large envelope on which you've written your name.

   In the space labeled "Aids" on the Sketch Form, write what each aid is and where the artist can find it.

   Now go to Step 9.

   NO—Continue
Artwork exactly as you

Artwork exactly as

Ice labeled "General"

then go to Step 9.

artist an idea of how

the slide and, if

ominant audience level

Sculps. Label with your name.

t into a large envelope

written your name.

le "Aids" on the

a what each aid is and

find it

The audience will be teenagers. I want a
detailed sketch of the mouth parts of a
poisonous snake.

Photograph 23, on brown envelope
ARTWORK—NO COPY

9. Have you designed a slide for each one of your points?

   YES—Go to Page 49.

   NO—Return to Page 4, Step 3 and repeat the design procedure for each remaining point.
PHOTOGRAPH WITH OR WITHOUT COPY

1. Read over the descriptive paragraph to review your objective and the items that must be included in the slides.

On a piece of scratch paper make a list of the things that should show clearly in the photograph.

2. Look through magazines, booklets, photograph collections, etc., for a photograph which meets the requirements on your list. The photograph should also be of good quality; that is, it should be clear and...
paragraph to review your
must be included in the
make a list of the things
be photograph——

RBC
Karyosomal Chromatin
Peripheral Chromatin
Color of good stain
PHOTOGRAPH WITH OR WITHOUT COPY

3. Is the photograph such a closeup view that the audience will have difficulty recognizing the subject?

   YES — Continue.
   NO — Go to Step 5.

4. Look for an appropriate longshot view to introduce the subject to the audience.

   FOUND — You will make a separate slide for each photograph.

   NOT FOUND — Return to Page 4, Step 3 and select another way to present the point — perhaps artwork.
such, a closeup view that the difficulty recognizing the subject?

...ate longshot view to introduce hence.

will make a separate slide for photograph...

...n to Page 4, Step 3 and select another way to present the point -
PHOTOGRAPH WITH OR WITHOUT COPY

5. Get permission to reproduce the photographs on slides and request a print.

   Here are some guidelines:

   **Photographs from Publications**

   Look for a by-line giving credit for the photograph. If there is a by-line, write for permission to both the publisher and the photographer; also request a print.

   If there is no by-line, write for permission to the publisher; also request a print.

   **Photographs from Collections**

   Write or ask the owner for permission.

   [NOTE: If you must wait for a reply, you could start the design procedure on Page 4, Step 3 for any other points.]

6. When permission is received, proceed with Step 7.

   Of course, if permission is denied, you'll have to select another way of presenting the point — perhaps artwork; return to Page 4, Step 3.
PHOTOGRAPH WITH OR WITHOUT COPY

7. Will the slide have copy other than a title?
   YES—Continue.
   NO—Go to Page 46, Step 29.

8. Write out the copy on scratch paper; don’t include a title at this point.

9. Revise as follows:

   Mark out any information not essential to the point.

   Make the wording as simple and concise as you can. (Remember, the slide is an aid; you will be verbally explaining it)

10. Will the copy be labels?
Step 2.

Is the rapci; don't include a

Initiation not essential to the

as simple and concise as you
the slide is an aid; you will be

In spite of the fact that
Specimen A exhibits little
deterioration; Specimen B
expected with associated
shown of the same
exhibits much more
deterioration.
11. Are there any technical terms which a large number of persons in the audience could not define?

   YES—Change the technical terms to lay terms

   NO—Continue.

12. Are there any lay terms which would insult a large number of persons in the audience?

   YES—Change the lay terms to appropriate technical terms

   NO—Continue.

13. CORRECT any mathematical or grammatical errors now.
which a large number did not define?

terms to lay terms

EXAMPLE: Audience consists of the general public.

The polygramanometer records in terms of millimeters of mercury.
The instrument for measuring blood pressure.

EXAMPLE: Audience consists of medical doctors.

Below are T-4 viruses which attack bacteria.
Note the tadpole-like shape.
Bacterioplagic viruses
PHOTOGRAPH WITH OR WITHOUT COPY

14. Rewrite the copy, if necessary, allowing a maximum of six words per line.

Will the photograph take up half or more of the slide?

YES—Continue.

NO—Go to Page 39, Step 17.

15. How many lines are there?

THREE
or fewer—Go to Page 42, Step 22.

MORE
than three—Too many on one slide. Continue.

16. Is there an appropriate place to divide the copy so that each part has three or fewer lines?

YES—Mark the division (each division will be developed as a separate slide) Then go to Page 42, Step 22.

NO—Try revising the copy to three or fewer lines. If you succeed, go to Step 22; if not, return to Page 4, Step 3 and select another way to present the point.
without copy

necessary, allowing a maximum

up half or more of the slide?

9, Step 17.

are?

Page 42, Step 22.

many on one slide.

place to divide the copy so

lines?

division (each division will be

as a separate slide)

Page 42, Step 22.

out the copy to three or fewer
you succeed, go to Step 22; if

to Page 4, Step 3 and select

y to present the point.

Films which have been

returned are rewound

and scrutinized for damage.

When a damaged portion

found, the machine

allows access to it so

that it can be repaired.
PHOTOGRAPH WITH OR WITHOUT COPY

17. How many lines are there?

   FOUR
   or fewer—Go to Step 22.

   MORE
   than four—Too many on one slide.
   Continue.

18. Is there an appropriate place to divide the copy so that each part has four or fewer lines?

   YES—Mark the division (each division will be developed as a separate slide)—Go now to Page 42, Step 22.

   NO—Try revising the copy to seven or fewer lines. If you succeed, continue; if not, return to Page 4, Step 3 and select another way to present the point.

NOTE: The amount of detail in the photograph is the deciding factor for the maximum amount of copy. When in doubt, use LESS copy.
OR WITHOUT COPY

Is there?

Go to Step 22.

Are there too many on one slide?

Continue.

Is there an appropriate place to divide the copy so there are four or fewer lines?

The division (each division will be coded as a separate slide) adds to Page 42, Step 22.

Is the copy to seven or fewer lines if you succeed, continue; if not, go to Page 4, Step 3 and select a way to present the point.

If detail in the photograph is the maximum amount of copy. When in

If you will use the pesticides indoors, make sure that the area to be sprayed is well-ventilated.

If you are going to spray a kitchen, cover all dishes and food, as well as surfaces where food is prepared. Carefully avoid the contact between spraying...
PHOTOGRAPH WITH OR WITHOUT COPY

19. For a photograph with labels, you must make a tissue overlay:

A. In the white margin of the photograph, put GUIDE marks (+) in each corner (these marks are sometimes called tic marks or registration points).

B. Cut a piece of tissue to the size of the photograph; place the tissue over the face of the photograph and fasten with tape.

C. With the overlay in place, carefully trace over the guide marks in each corner.

[The corner guide marks enable the tissue overlay, if it is removed, to be replaced in its original position.]
you must make a tissue

the photograph, put in corner (these marks marks or registration

to the size of the tissue over the face of en with tape

carefully trace over corner

enable the tissue over replaced in its original

47
PHOTOGRAPH WITH OR WITHOUT COPY

CAUTION: When writing on the overlay, any pressure from the pencil will mark the photograph and will produce distortions in the finished slide. Writing on the reverse side of the photograph may also mark the photograph.

20. With the overlay still in place, using a soft lead pencil and a VERY LIGHT TOUCH, draw the arrows or lines to the exact area on the photograph; write in the copy.

21. With the overlay in place, check the placement of the copy. Does the copy obscure necessary elements in the photograph?

YES—Change the location of the copy; make a new tissue overlay if necessary.

NO—Continue.
any pressure from
will produce distortion
reverse side of the

Using a soft lead pencil
draw the arrows or
diagram; write in the

Proboscis

48
PHOTOGRAPH WITH OR WITHOUT COPY

22. You'll need the following things to do the rough sketch that you will submit to the artist:

- the photograph(s) and any prepared copy or photographs with tissue overlay in place
- copies of the Sketch Form
- a pencil
- a typewriter

INSTRUCTIONS

GENERAL:

CRITICAL COLOR:

AIDS:
THOUT COPY

Things to do the rough to the artist:

Use prepared copy or use overlay in place

Form

INSTRUCTIONS

GENERAL:

CRITICAL COLOR:

AIDS:
PHOTOGRAPH WITH OR WITHOUT COPY

23. Will the slide need a title?

YES—Continue.

NO—Go to Step 25.

24. After you have composed the title, type it near the top of the 6" x 4" rectangle on each Sketch Form.

IF the title has more than four words, use both upper- and lowercase letters.

IF it has four or fewer words, you may use uppercase only.
The title, type it near the top of each Sketch Form.

For more than four words, use both letters and numbers; for fewer words, you may use

Appearance of Poliomyelitis Viruses, Magnified 200,000 Times

Instructions:

Type: 
No.: 
Copies:

50
PHOTOGRAPH WITH OR WITHOUT COPY

25. What part of the slide should the photograph occupy? Draw a straight line to mark off the area in the rectangle of each Sketch Form.

   Number the photograph on the back — avoid using any pencil pressure. Write “Use photograph number ______” inside the outline. Then attach the photograph to a Sketch Form.

   Remember, if you are using a long shot photograph to introduce the subject, keep the photographs in sequence.

26. Type the appropriate copy, double-spaced, in the rectangles of separate Sketch Forms. If you are using labels, type the copy in the approximate places.
Appearance of Poliomyelitis Viruses
Magnified 200,000 Times

Viruses look like tiny spheres in the electron microscope.
PHOTOGRAPH WITH OR WITHOUT COPY

27. IMPORTANT: If the copy is divided, there should be two forms indicating the closeup; type the copy division, double-spaced, separately in the 6” x 4” rectangles of these Sketch Forms.

28. Have you designed a slide for every one of your points and/or divisions of copy?

YES—Go to Page 49.

NO—Return to Page 4, Step 3 and repeat the design procedure for each remaining point.
copy is divided, there should be
the closeup; type the copy
d, separately in the 6" x 4"
ch Forms—

slide for every one of your
of copy?

Page 4, Step 3 and repeat the
ocedure for each remaining

Aedes aegypti Mosquito
in Adult Stage

Transmits Dengue and Yellow Fever.

Aedes aegypti Mosquito
in Adult Stage

Note the white lines on the thorax and the
white rings on the tarsi of the legs.

Aedes aegypti Mosquito
in Adult Stage

The Closeup Photograph #2

Aedes aegypti Mosquito
in Adult Stage

The Closeup Photograph #2
PHOTOGRAPH WITH OR WITHOUT COPY

29. You'll need the following items to do the rough sketch that you will submit to the artist:

- the photograph(s)
- copies of the Sketch Form
- a pencil
- a typewriter

30. Will the slide need a title?

YES—Continue.

NO—Go to Step 32.

31. Compose the title and type it near the top of the 6" x 4" rectangle on each Sketch Form.

IF the title has more than four words use both upper- and lowercase letters

IF it has four or fewer words, you may use uppercase only.
Items to do the rough to the artist:

Form

Rate in the Control Group

INSTRUCTIONS
GENERAL:

CRITICAL COLOR:

AIDS:
PHOTOGRAPH WITH OR WITHOUT COPY

32. Number each photograph that you have on the back in the margin area. Write "Use photograph number______" in the 6" x 4" rectangle of the Sketch Form; then attach the photograph to the Form.

33. Have you designed a slide for every one of your points?

YES—Go to Page 49.

NO—Return to Page 4, Step 3 and repeat the design procedure for each remaining point.
Write "Use photograph number 5" as a 4" rectangle of the Sketch photograph to the Form.

Insert a slide for every one of your rats in the Control Group.

Go to Page 4, Step 3 and repeat the procedure for each remaining
TITLESKETCHES

1. Do you want to use any Title slides to introduce your presentation or to introduce subgroups in your presentation?

   YES—Continue.

   NO—Go to Page 50.

2. Take a copy of the Sketch Form for each Title slide you want to make. Under the word "Copies" in the upper right corner, write "Title Only".

3. Type each title on separate Sketch Forms in the 6" x 4" rectangles.

   IF the title has more than four words, use both upper- and lowercase letters.

   IF the title has four or fewer words, you may use uppercase only.

4. Go to Page 50.
To introduce your groups in your

each Title slide
"Copies" in the

Forms in the
words, use both

words, you may

PREVENTIVE
TECHNIQUES

49
ORGANIZING MATERIALS

1. Examine all of your Sketch Forms for errors. If possible, make the examination the day after completing the sketches. You will be more likely to catch errors or omissions that you had previously overlooked.

2. Arrange your rough Sketch Forms in the order in which they will be presented. (The sketches could be spread out on a table or tacked to a board.)

   Next, rehearse the presentation, correlating your narrative with the sketches; make any sequence changes needed.

3. In the upper right corner on each Sketch Form fill in the following information:
   (a) How the slide is to be finished
   (b) The numbers in sequence of all your Sketch Forms, including those for title slides
   (c) The number of copies you will need

4. Duplicate the Sketch Forms, using any duplicating process machine. If none is available, copy the Sketch Forms and file the copies.
Sketch Forms for errors. If inattention the day after completion will be more likely to catch you had previously overlooked.

Sketch Forms in the order indicated. (The sketches could be back to a board.)

Presentation, correlating your sketches; make any sequence on each Sketch Form fill in;

...is to be finished

in sequence of all your sketches, including those for title

of copies you will need

forms, using any duplicating equipment available, copy the Sketch

<table>
<thead>
<tr>
<th>TYPE</th>
<th>35mm Slide</th>
</tr>
</thead>
<tbody>
<tr>
<td>NO.</td>
<td>1</td>
</tr>
<tr>
<td>COPIES</td>
<td>2</td>
</tr>
</tbody>
</table>
ORGANIZING MATERIALS

5. Fill out a requisition for services. Most art departments use a standard form, which includes a copy for your files. If your art service does not have a form, you will have to ask the number of copies of the requisition required; always make an additional copy for your files.

Your requisition should include the following information:

(a) Who is requesting the services; this is usually your name or the unit, activity, etc., for whom you work

(b) Your address and phone number

(c) The present date and the date the finished work is required; usually art services ask for 10-15 working days, but a large number of complex materials may require more

6. Your requisition should order the following services:

(a) That the necessary copy and artwork be prepared from each Sketch Form

(b) That the pieces of copy and artwork be submitted to you when they are ready for checking and approval before the finished slides are made

7. File one copy of the requisition.

CONTINUED ON PAGE 53.
Requests for art services. Most art department services do not have a form, and the number of copies of the service does not have a form. In some cases, it is necessary to make an additional copy of the service. It is recommended to include the following information in the request for the services: your name or the unit, activity, and phone number. Also include the date and the date the work is required; usually art work is available for 10-15 working days, but a larger number of complex materials may require additional time.

In order to order the following services:

1. Prepare slides from Sketch Forms 1-6.
2. Please send drawings and copy to be previewed by me before finalizing.

Requisition for Art Services

Date: 2/15/70
Requested by: Robert Smith, M.D.

Bldg. I, Room 216, Tel. Ext. 103
Date Required: 3/10/70

CONTINUED ON PAGE 53.
INFORMING ARTIST

READ STEPS 8-11 ON THIS PAGE CAREFULLY BEFORE MEETING WITH THE ARTIST

8. Set up a meeting with the artist. When it is time for the meeting, take the following items with you:

- all Sketch Forms
- any photographs to be used on slides
- any visual aids for the artist
- the requisition and the required number of copies

9. At the artist's studio . . .

Are there any sketches with critical color indicated?

YES—Continue.

NO—Go to Step 11.

10. Ask to see the artist's color charts. Select the best color for each critical area and write the number or identifying label for that color on the Sketch Form beside the description of the critical color area.

11. Turn in all materials to the artist; answer any questions.
IN THIS PAGE CAREFULLY
WORK WITH THE ARTIST

When it is time for
the artist to be used on slides

1. With the artist. When it is time for
the following items with you:

- Materials to the artist, answer any
- Critical color charts. Select the best
color area and write the number of
that critical color on the Sketch Form

Step 1.

- Critical area and write the number of

Critical color indicated?

for the artist

- Number of

AIDS:

Blue

- Green

- Teal

- Pink

3. Write the number or

on the Sketch Form

of the critical color area

58
CORRECTING COPY AND ARTWORK

12. When you have been notified that the copy and artwork are ready for checking . . .

Take your duplicate copies of the Sketch Forms to the artist’s studio. Check the copy and artwork against the Sketch Forms for errors; also check the critical colors.

IF there are any errors—Continue.

IF there are no errors—Go to Step 14.

13. Write the corrections for each slide on separate sheets of paper; also write that you want to see the revised artwork and copy.

Attach each paper to the appropriate piece; then return the artwork and copy to the artist.

Repeat Steps 12 and 13 until the artwork and copy have been produced correctly. Then continue.

#16
Correct spelling of Pat in work table title. Change total of freq to 104. Please notify me if the revised artwork and copy are ready.
Artwork

Notified that the copy and checking...

Cate copies of the Sketchist's studio. Check the copy against the Sketch Forms for the critical colors.

Errors—Continue.

Errors—Go to Step 14.

For each slide on separate sheets if you want to see the revised

the appropriate piece; then copy to the artist.

3 until the artwork and copy are ready. Then continue.

#16
Correct spelling of Random in Work table title.
Change total of frequency to 104.
Please notify me when the revised artwork and copy are ready.
CHECKING FINISHED SLIDES

14. When you receive the finished slide, check each one for errors and legibility.

Test the legibility of each slide by projecting it —OR— hold each slide one foot from your eyes and try to read it.

ALL slides satisfactory—Continue.

ONE or more slides not satisfactory—
Type a requisition in duplicate (one copy for your files) on which you indicate the revisions to be made.
Then take the requisition and the unsatisfactory slide back to the artist. When the new slides are ready, repeat Step 14.

15. Does your agency keep a file of the artwork used to make slides?

YES—Have the artist turn artwork over to the person in charge of the files.

NO—File the artwork and rough sketches in your own files.

16. Complete any further preparations for your presentation.
IDES

Shed slides, check each one
each slide by projecting
one foot from your eyes and
Continue.

Satisfactory—
In duplicate (one copy
which you indicate the
position and the unsat-
t to the artist. When
ready, repeat Step 14.

A file of the artwork is used to
artist turn artwork over to the
charge of the file.

Work and rough sketches in

Preparations for your presenta-

Date: 3/1/70
Date Required: 3/10/70

Requested by: Rob't Smith, M.D.
Bldg. I, Rm. 216  Tel. Ext.: 103

1. Lateral view of lung needs more detail in
the upper lobe, apical area. See attached
photograph.

2. Please send revision for checking and
approval.