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ABSTRACT

This guide is designed to help those who want to illustrate material in a formal presentation using 35mm double-frame slides, and it is also useful as a guide for teaching students how to work with slides. The guide provides a step-by-step procedure for each format. For instance, those who want to design a slide with copy only would go through a different procedure than that for a slide with photography and copy. Each of the steps involved in producing a slide that corresponds with the overall presentation is illustrated for easy understanding. (RB)

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GP 253-8

DESIGNING GOOD STUDIES

U.S. DEPARTMENT OF HEALTH, EDUCATION, AND WELFARE | Public Health Service

Specifications

Objectives

Following the *Guide*, and having access to resource material relevant to the subject matter of a presentation, a member of the target population will be able to:

- (1) Prepare copy to be used on a slide and eliminate from that copy excess wordage, inappropriate terminology, and grammatical errors.
- (2) Select appropriate photographs to be used as slides.
- (3) Prepare satisfactory rough sketches for slides.
- (4) Provide the artist with information essential to preparing camera-ready art.

Trainee Population

1. Professional and technical personnel with a college degree who have been in the Public Health Service at least three years; have had at least one course in the use of training aids; and have either observed or participated in the preparation of a presentation with slides.
2. Other persons who must design slides for a formal presentation and who have either observed or participated in a presentation with slides.

Individualization Provided

There is no time limit; each student may proceed at his own rate.

A student may skip portions of the *Guide* not relevant to his needs.

Approximate Time

No time limit implied.

Restrictions and Limitations

A person using this *Guide* must have normal or corrected vision, be able to identify and correct grammatical and simple mathematical errors; be a technical expert in the subject matter of the presentation; and be able to draw diagrams and simple pictorial illustrations.

The *Guide* does not cover:

- (1) the rules of pictorial composition; i.e., the use of balance, contrast, and perspective.
- (2) the points in a presentation which should be illustrated.
- (3) the most effective way to illustrate a point.
- (4) projected visual aids other than 35 mm double-frame slides.

Results of Field Examination — see inside back cover

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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*.

Artwork 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

Camera-ready artwork and/or copy that is in its final form and will be photographed to make the finished slide

Copy words, letters, or numbers

Format/Layout arrangement of the elements (copy and/or artwork) on the slide

Labels copy with arrows or identifying lines pointing to specific areas of artwork or photographs

Rough Sketch a quick rendering of the proposed layout in which color, illustrations, and copy appear approximately as they will on the finished slide

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.

A. 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

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

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.

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.

TYPES OF FORMATS

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

*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) Pictograph 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.

~~Although the vaccine has~~
~~proved to be safe~~
~~effective only in~~
~~countries as well as~~
~~the vaccine:~~
 United States
 Great Britain
 Sweden
 Australia

EXAMPLE: Audience consists of the general public.

by our most recent tests,
 some of the organisms
 showed antigenic tendencies.
 → tend 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
 Short
 Tachycardia
 Shallow and irregular breathing

one slide

one slide

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.

<p style="text-align: center;">INSTRUCTIONS GENERAL</p> <p style="text-align: center;">CRITICAL COLOR</p> <p style="text-align: center;">AIDS</p>	<p>TYPE _____</p> <p>NO. _____</p> <p>COPIES _____</p>
---	--

<p style="text-align: center;">INSTRUCTIONS</p>	<p>Changes the Patient May Notice</p>
	<p>TYPE _____</p> <p>NO. _____</p> <p>COPIES _____</p>

PREPARING SKETCHES (COPY ONLY)

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

Relation of Housing to Health

Quality of housing is sometimes used as an indicator of the occupant's health-related behavior.

EXPLANATIONS

CAPTION

COPIES

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

YES--Go to Page 50, Step 1.

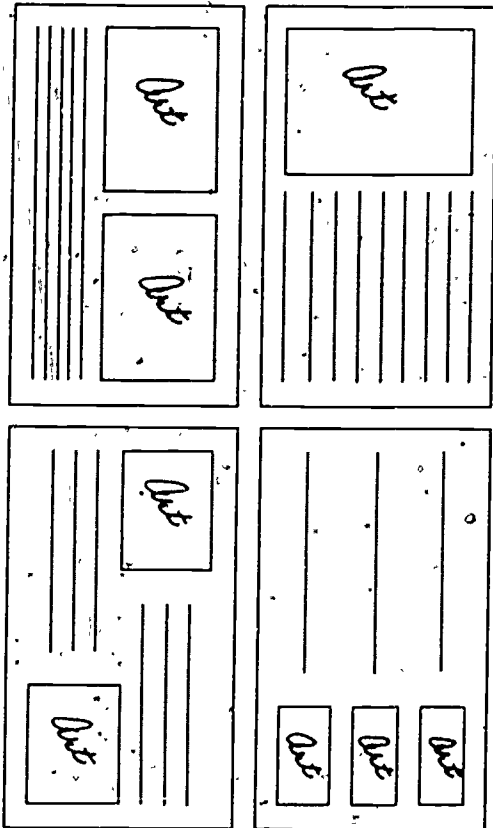
NO--Return to Page 4 and repeat the design procedure for each remaining point.

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.



18

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.)

Compare the
~~total appearance~~
 of the bacteria on the
 left with comparison with
 the slightly larger bacteria
 on the right.

PICTORIAL ARTWORK AND COPY IN LINES

- 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.

- 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.

- CHECK for mathematical and grammatical errors now.

EXAMPLE: Audience consists of the general public.

Symptoms may include clonus and attitosis.

↓

involuntary jerking of different muscle groups.

↓

constant winking movement in the hands and feet.

EXAMPLE: Audience consists of medical doctors.

Chronic lesions of white blood cells may be associated to leucopenia.

↓

Lymphocytosis

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-Two 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.

one slide

one slide

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.

one
slide

1. Left aortic
=====

2. Left ventricle
=====

3. Right ventricle
=====

4. Right aortic
=====

5. Aorta
=====

6. Pulmonary artery
=====

7. Superior vena cava
=====

8. Inferior vena cava
=====

A hand-drawn oval callout box encloses items 5, 6, and 7. An arrow points from the right side of the oval to the right side of item 4.

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



ESSENTIAL SKETCH	ARTIST'S NAME	TYPE	_____
		NO.	_____
		COPIES	_____

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: _____

INSTRUCTIONS

Blood Circulation in a Normal Heart

6"

4"

TYPE: _____

NO.: _____

COPIES: _____

PICTORIAL ARTWORK AND COPY IN LINES

17. How many illustrations did you prepare?

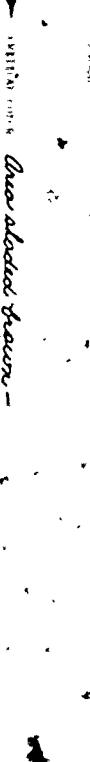
ONE—Redraw the same rough illustration neatly in the 6" x 4" rectangle of the Sketch Form, allowing space for lines of copy. If there are areas of critical color, shade lightly with appropriate colored pencils. [NOTE: A critical color is a color that must appear a certain way in order for the slide to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

CRITICAL COLOR	DESCRIPTION
	<p><i>Area shaded brown -</i></p> <p><i>Area shaded green -</i></p>

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) _____

INSTRUCTIONS
GENERAL
*Audience will be mostly male, college educated
want to compare a female artist with
a dominant artist.*

CRITICAL COLOR

ART

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.

INSTRUCTIONS
GENERAL
One electrical yellow

CRITICAL COLOR

AIDS
*Slide of blue and photograph no. 6 - no large
brown envelope*

PICTORIAL ARTWORK AND COPY-IN LINES

- 21. Type the appropriate copy, double-space, in the rectangle of the Sketch 19 and (6) points in the copy was divided)

INSTRUCTIONS

Below is a cross section of a normal artery:

COPIES

INSTRUCTIONS

Below is a cross section showing degenerative changes:

COPIES

PICTORIAL ARTWORK AND COPY IN LINES

22. 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.

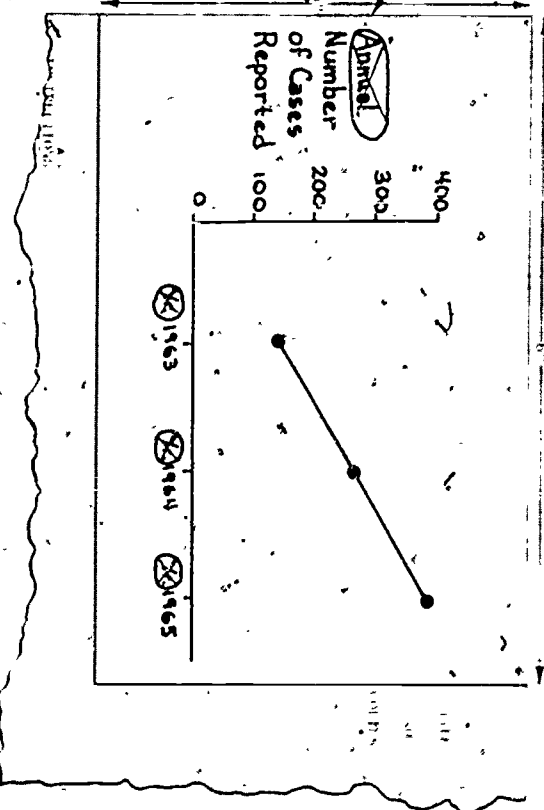
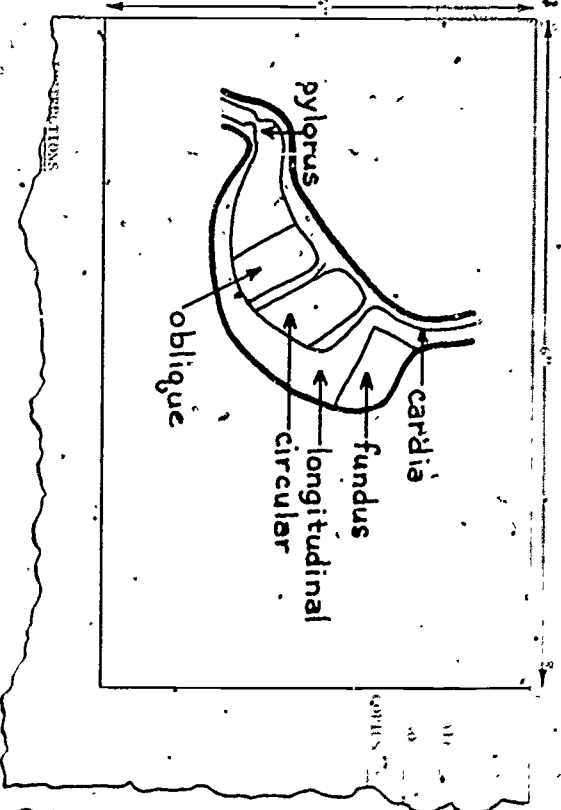
2. Write in the copy; do not include a title at this point.

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 _____



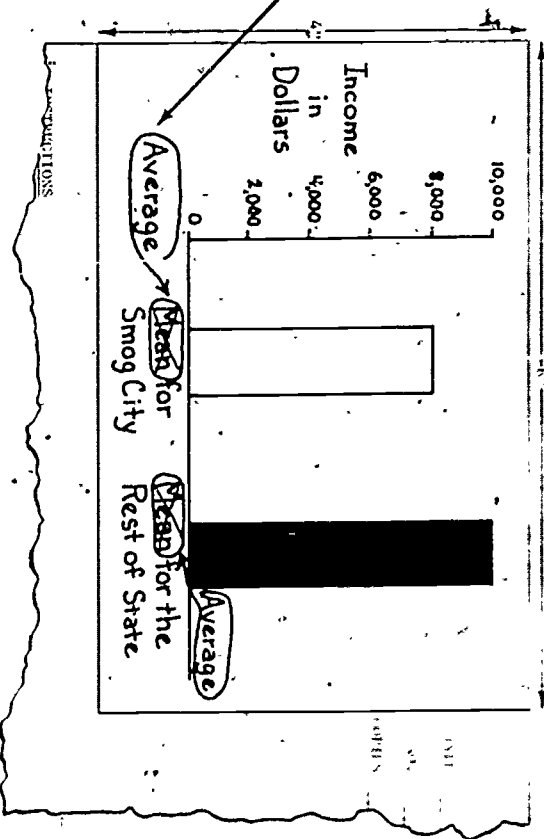
PICTORIAL OR NONPICTORIAL ARTWORK WITH COPY OR LABELS

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

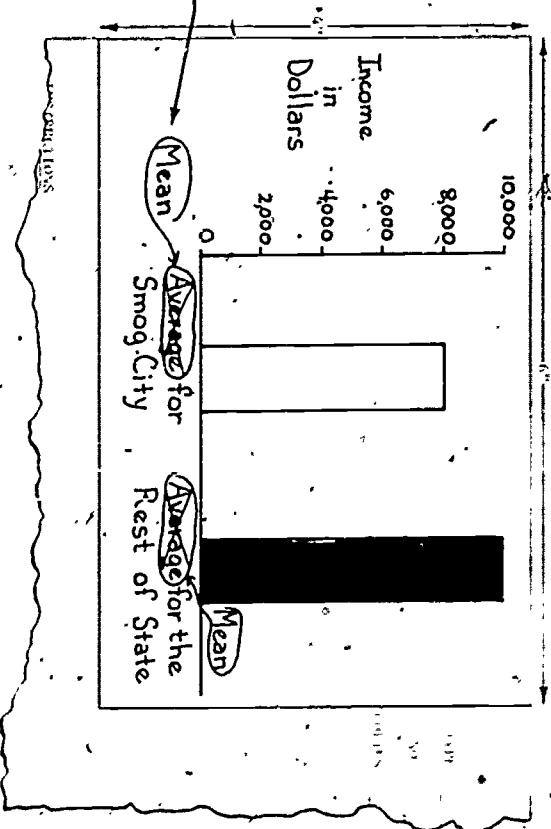
YES—Change the technical terms to lay terms. Then continue.

NO—Continue.

EXAMPLE: Audience consists of the general public.



EXAMPLE: Audience consists of statisticians.



- 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.

- CORRECT any mathematical or grammatical errors now.

**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?

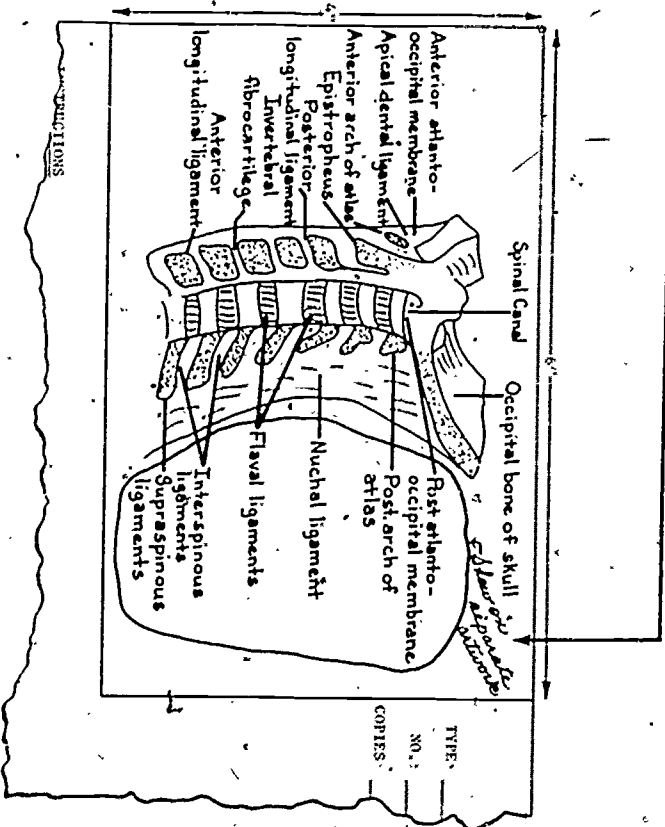
YES—Mark the division (each division will be developed as a separate slide) _____
Then continue.

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.



**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

	TITLE: _____ NO. 1: _____ COPIES: _____
INSTRUCTIONS GENERAL CRITICAL ORDER 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.

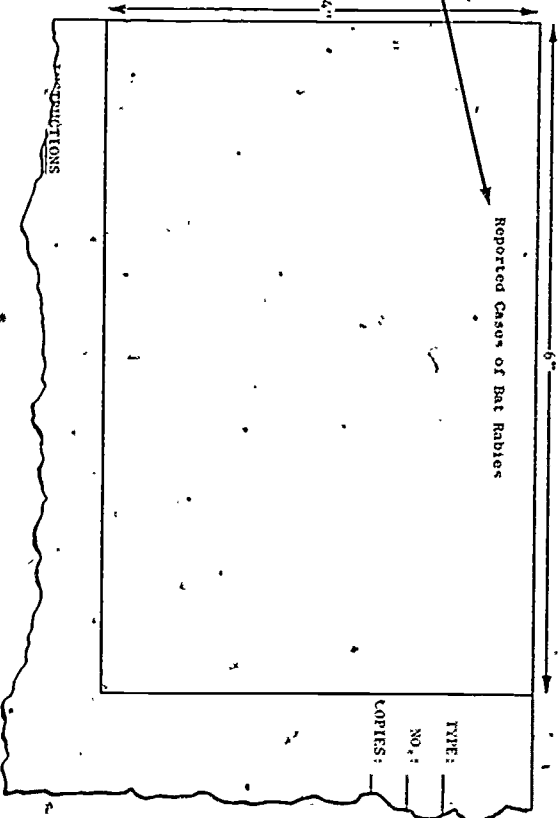
IF the title has *more than four* words, use both upper- and lowercase letters _____

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 same 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.]



**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.

INSTRUCTIONS
GENERAL

CRITICAL COLOR *See shaded brown -
See shaded blue-green -*

AIRC

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) _____

INSTRUCTIONS
GENERAL

CRITICAL COLOR

AIRC

*Artwork will be a mixed group of poor, minimal
This must show poor, slightly better, a
good, slow, high, and better.*

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.

Yes

INSTRUCTIONS

GENERAL:

CRITICAL COLOR

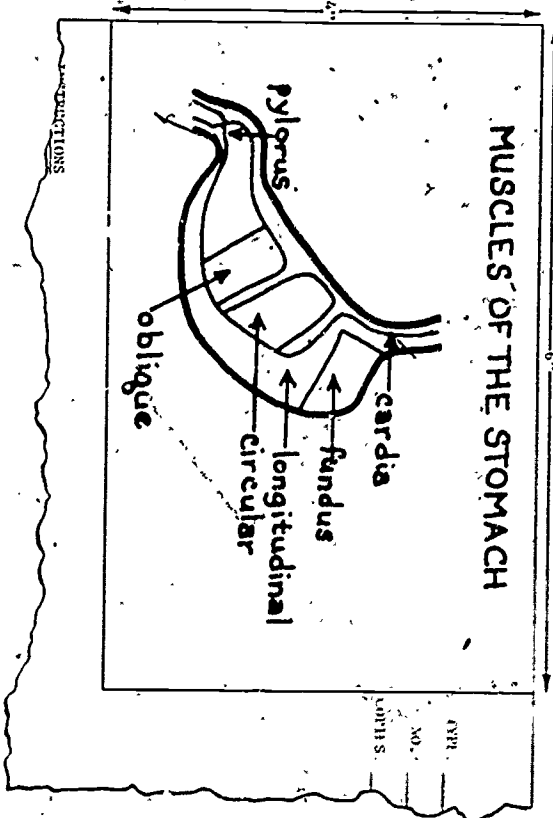
Blue, black, brown

Use black blue pen

AIDS

Plastic bag with brown envelope.

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



**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.

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.

<p>INSTRUCTIONS GENERAL</p> <p>CRITICAL COLOR</p> <p>AIDS</p>	<p>TYPE: _____</p> <p>NO. _____</p> <p>COPIES: _____</p>

ARTWORK—NO COPY

4. Compose the title and type fit 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.

6" x 4" rectangle

EEO of Patient Experiencing a Grand Mal Seizure

INSTRUCTIONS

TYPE: _____

NO.: _____

COPIES: _____

CRITICAL COLOR

ALSO

Over Medical pick

Over alcohol orange

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.

INSTRUCTIONS

GENERAL *The audience will be teenagers. I want a detailed sketch of the road, parts of a passenger's table*

CRITICAL COLOR

AIDS *Photograph # 2, in brown envelope.*

ARTWORK—NO COPY

9. 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.

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



RBC
Peripheral Chromatin
Color of good stain

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 in sharp focus, the dark areas being sharply defined, etc. Remember your finished slide will be no better than your original photograph.

FOUND—Continue.

NOT FOUND—Select another way to present the point and return to Step 4.

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.



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 *Photographs from Collections*

Look for a by-line giving credit for the photograph: Write or ask the owner for permission.

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.

[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.

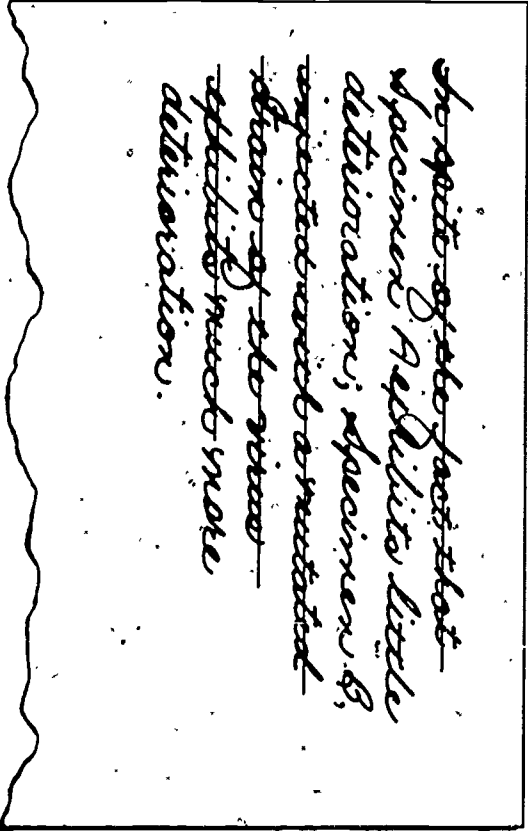
NO-Go to Page 46, Step 29.

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)



~~the points of the fact that~~
~~specimen exhibits little~~
~~deterioration; specimen is~~
~~represented as material~~
~~shown of the view~~
~~exhibits most more~~
~~deterioration.~~

10. Will the copy be labels?

YES-Go to Page 40, Step 19.

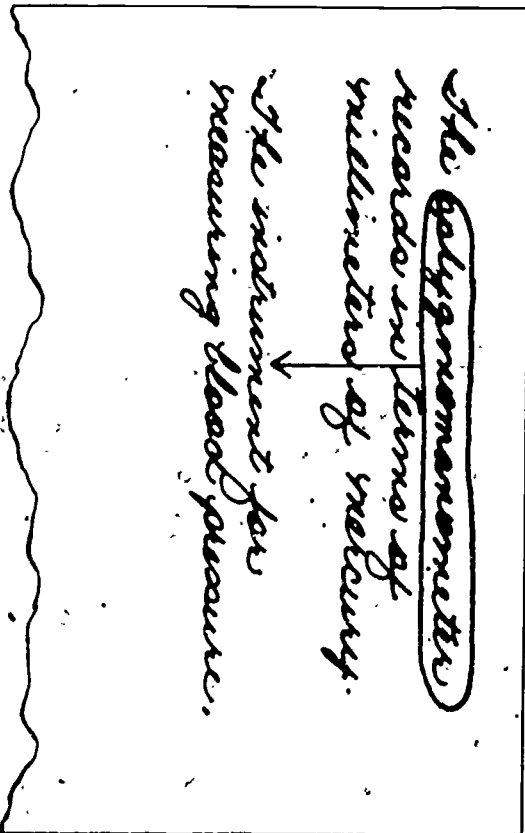
NO-Continue.

EXAMPLE: Audience consists of the general public.

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.

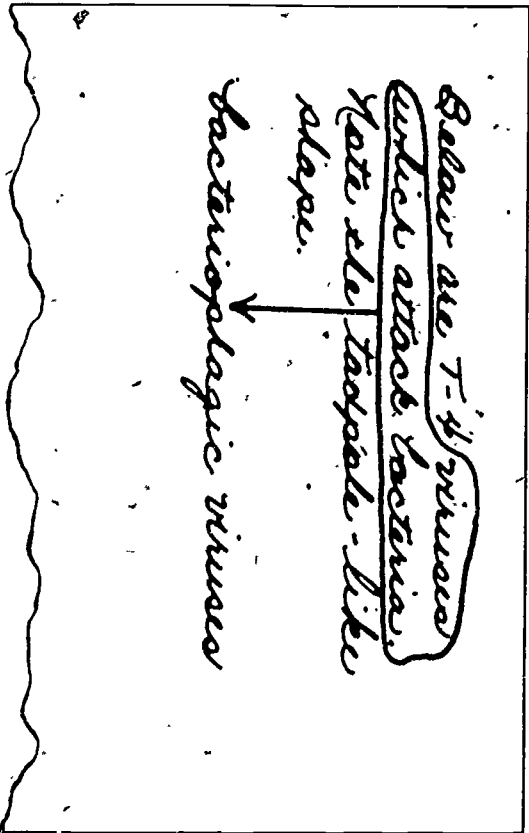


EXAMPLE: Audience consists of medical doctors.

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.

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.

one slide
one slide

Lines which have been returned are returned not acitivated for damage. When a damaged portion is 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.

one slide

one slide

~~If you will use the
particular meter,
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.
Finally, avoid the com-
mon mistake of spraying~~

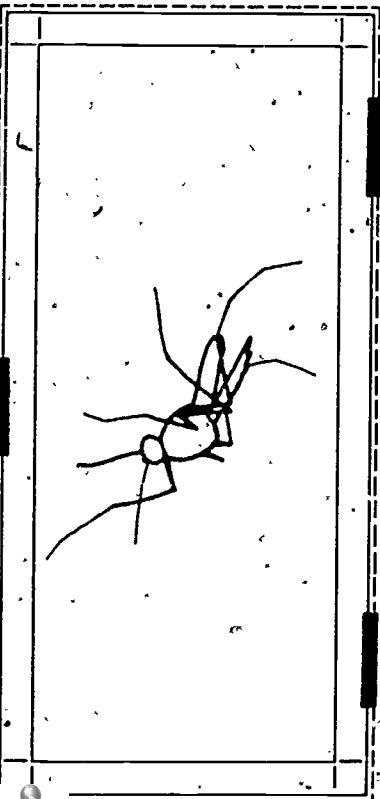
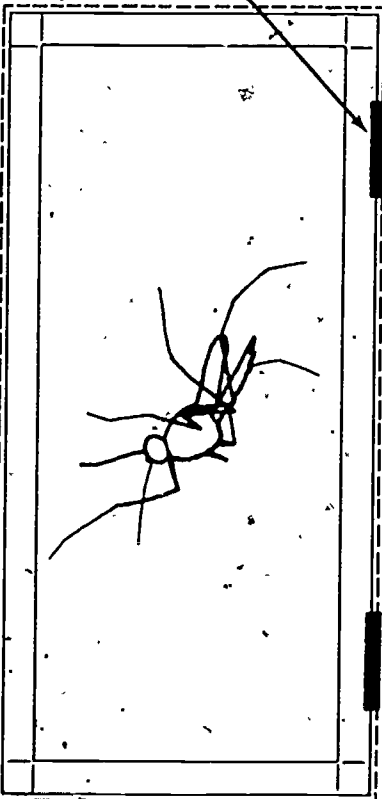
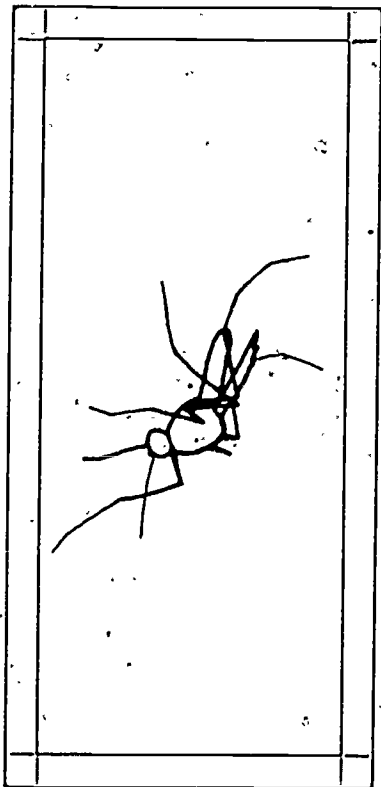
PHOTOGRAPH WITH OR WITHOUT COPY

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 tie 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 _____

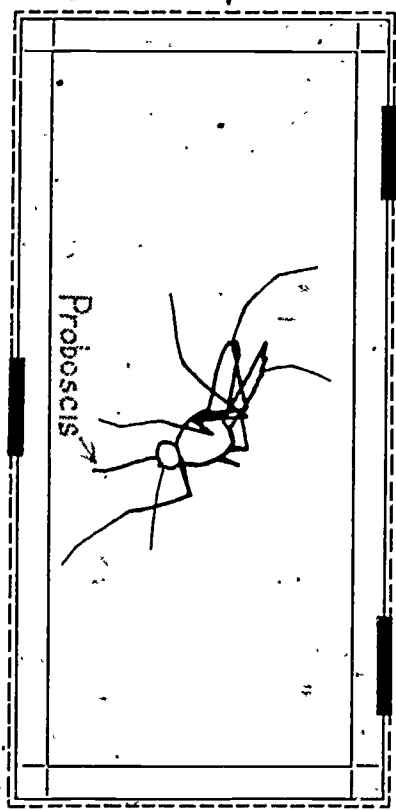
C. With the overlay in place, carefully trace over the guide marks in each corner _____
[The corner guide marks enable the tissue overlay, if it is removed, to be replaced in its original position.]



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.

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

ALIGN

TITLE _____

DATE _____

ARTIST _____

PHOTOGRAPH WITH OR WITHOUT COPY

23. Will the slide need a title?

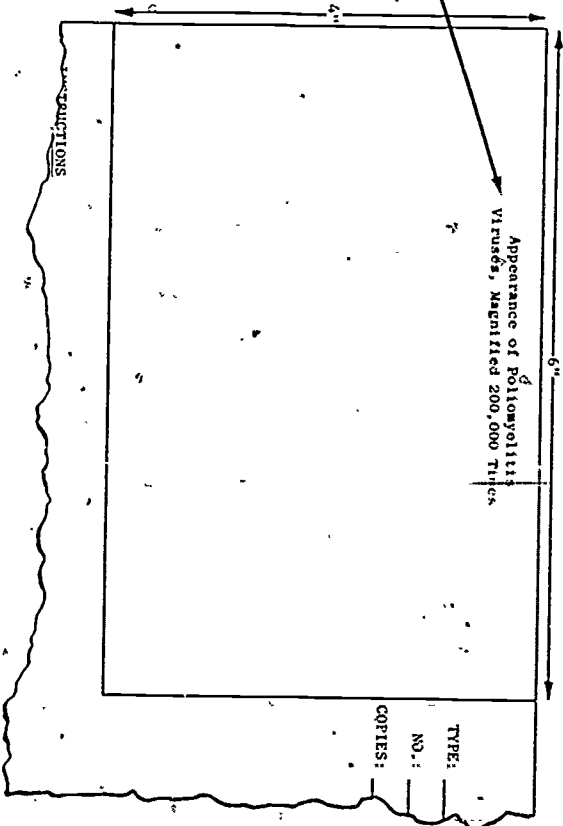
YES—Continue.

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. _____



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 longshot 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.

<p style="text-align: center;">Appearance of Poliovirus Viruses Magnified 200,000 Times</p> <p style="text-align: center;"><i>Use photograph #3</i></p>	<p>TYPE: _____ NO.: _____ COPIES: _____</p>
---	---

<p style="text-align: center;">Appearance of Poliovirus Viruses Magnified 200,000 Times</p> <p style="text-align: center;"><i>Use photograph #2</i></p>	<p>TYPE: _____ NO.: _____ COPIES: _____</p>
---	---

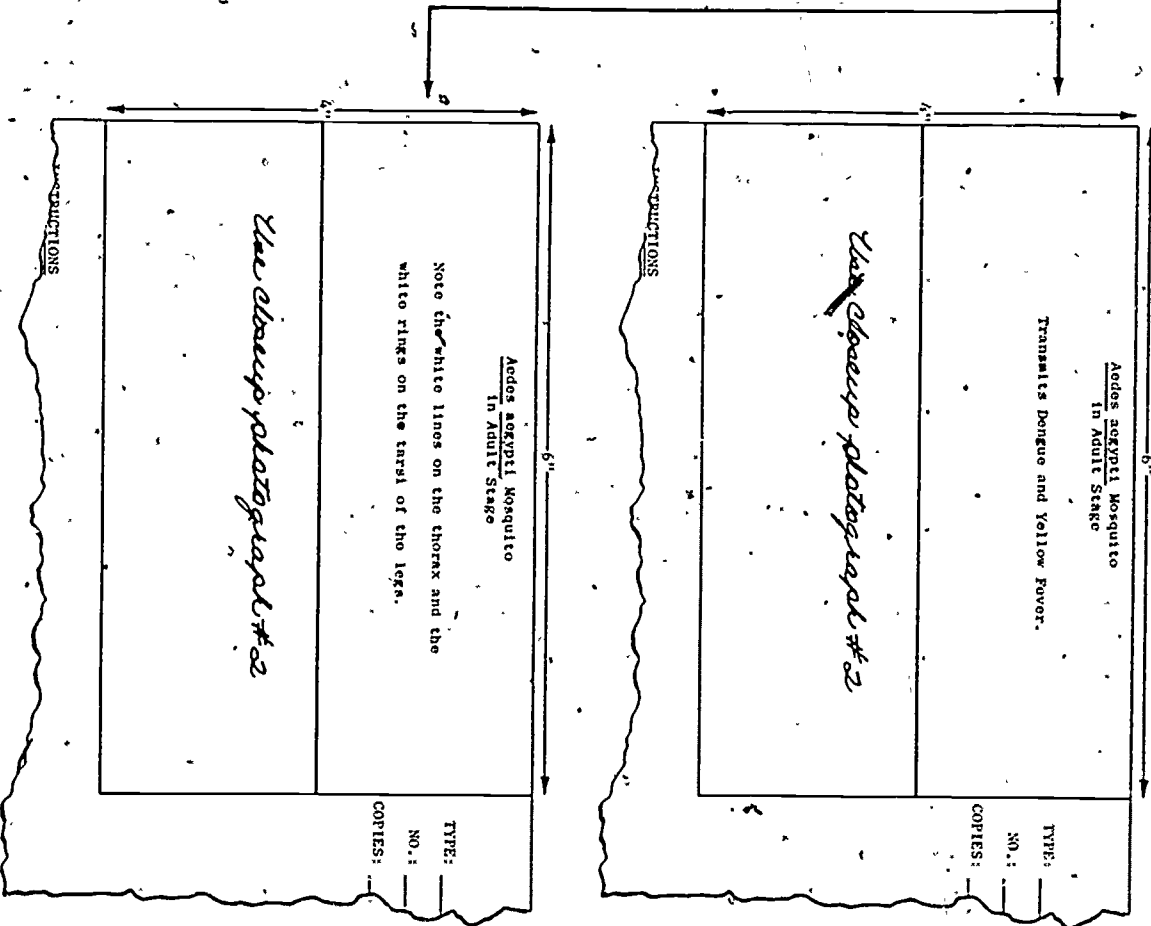
PHOTOGRAPH WITH OR WITHOUT COPY

27. **IMPORTANT:** If the copy is *divided*, there should be two forms indicating the closure: 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.



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.

<p>INSTRUCTIONS GENERAL:</p> <p>CENTRAL COLOR:</p> <p>AIDS:</p>	<p>TITLE: _____</p> <p>NO.: _____</p> <p>COPIES: _____</p>
---	--

<p>Rats in the Control Group</p>	<p>TYPE: _____</p> <p>NO.: _____</p> <p>COPIES: _____</p>
----------------------------------	---

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 _____

6"

Rats in the Control Group

Use photograph # 1

INSTRUCTIONS

TYPE: _____

NO.: _____

COPIES: _____

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.

TITLE SKETCHES

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.

The image shows two sketch forms for title slides, each within a 6" x 4" rectangle. The top form is for the title "INSTRUCTIONS" and the bottom form is for "PREVENTIVE TECHNIQUES". Both forms have a "Copies" field in the upper right corner with "Title Only" written in it. The top form also has a "GENERAL" label and a "CRITICAL LOOK" label. The bottom form has a "TYPE" field with "NO." and "COPIES" written below it.

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.

	TYPE: <u>35mm Slide</u>
	NO.: <u>1</u>
	COPIES: <u>2</u>

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.

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

1. Prepare slides from Sketch Forms 1-6.

2. Please send drawings and copy to be previewed by me before finalizing.

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

IDENTIFIERS
GENERAL

CRITICAL COLOR

ALPH.

Quasi-abstract brown - # 462
Quasi-abstract orange - # 19
Quasi-abstract yellow brown - # 23

11. Turn in all materials to the artist; answer any questions.

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 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 slides, 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.

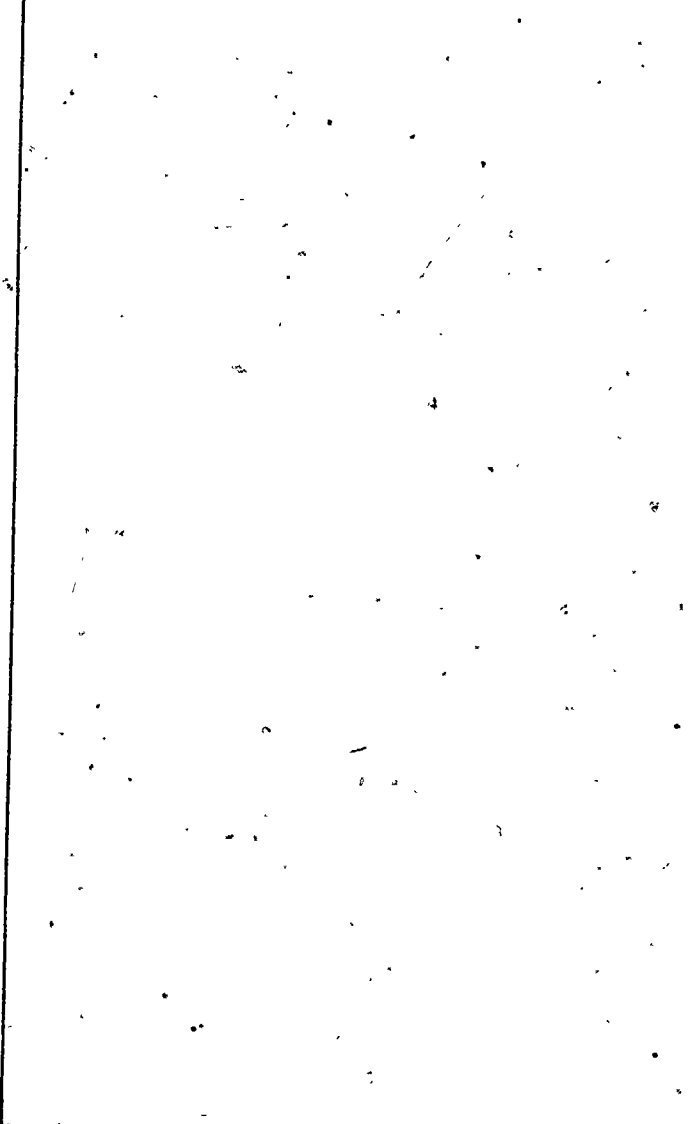
Requested by:	<u>Robert Smith, M.D.</u>	Date:	<u>3/1/70</u>
	<u>Bldg. I, Rm. 216</u>	Date Required:	<u>3/10/70</u>
		Tel. Ext.:	<u>103</u>
1. Lateral view of lung needs more detail in the upper lobe, apical area. See attached photograph.			
2. Please send revision for checking and approval.			

INSTRUCTIONS

GENERAL:

CRITICAL COLOR:

AIDS:



TYPE:

NO.:

COPIES:

(Sketch Form for Duplication)

RESULTS OF FIELD DEMONSTRATION

The field demonstration of *Designing Good Slides* was held at the College of Health, East Tennessee State University, Johnson City, Tennessee.

Ten student sanitarians took the pretest in a supervised group. Each student was given a presentation outline and several pages with brief descriptions of information to be displayed on each slide, along with several photographs and pieces of artwork to be used if so desired. He was then instructed to design slides to illustrate the outline. All students, seniors in the Department of Environmental Health, completed the slides with the following results:

Range = 32% — 62%
Median = 58%

On the following day, the same students were given materials similar to those used in the pretest as well as the booklet *Designing Good Slides* and an ample supply of the sketch forms called for in the *Guide*. Using the *Guide* for detailed instructions on how to design all types of 35 mm slides, the students achieved the following results:

Range = 69% — 90%
Median = 85%

Noticeable improvement was shown in several areas when the *Guide* was used. Although not instructed to do so, four students created title slides for use with their presentations. All students tended to improve both their selection of type of slides appropriate to subject matter as well as their use of essential information only, thus cutting down on wordiness. More importantly, the students tended to make more varied use of photographs and artwork when following the *Guide*; all of the students gave more explicit instructions for the artist who would actually produce the slide in its final form.