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ABSTRACT

Guidelines and tips for producing a variety of visual materials begin with suggestions for designing overhead transparencies and instructions for making and using mounts, masks, and overlays for the transparencies. Directions are then provided for constructing thermal filmstrips for use on the overhead projector and thermal slides for title and credit slides in other slide presentations. Additional techniques for preparing title slides include suggestions for creating art work and lettering to be photographed and developed commercially and detailed instructions for using and processing Kodalith film. Instructions are also provided for constructing folding pocket panel display units and for producing 8mm film animation. Common lettering methods are rated as to quality, variety, expense, difficulty of use, and time involved, and the process of producing lettering using an opaque projector is described. Suggestions for coordinating student production of media and a list of selected sources for clip art, lettering tools, books, and video equipment conclude this guide. (EW)

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PRODUCTION FEVER--CATCH IT!

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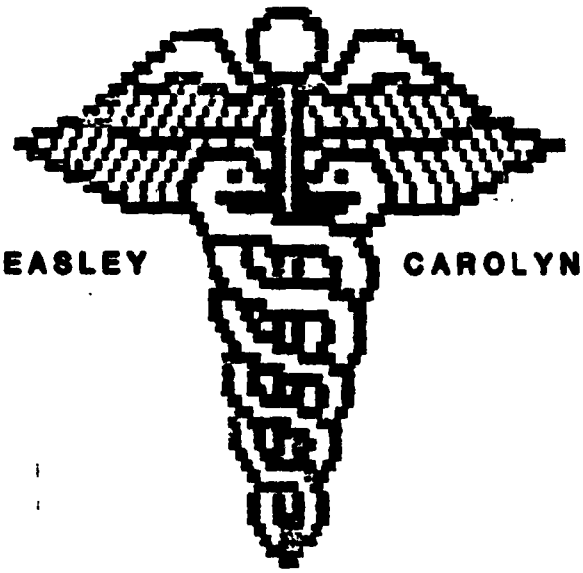

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GUIDELINES FOR TRANSPARENCY DESIGN

1. Keep it simple. Use a single idea, concept, or comparison per transparency. Illustrate with line drawings.

2. Use block lettering for readability.

3. Vary type size for emphasis. Use bold capitals for headings and smaller, lower case letters for information.

4. Draw attention with lines, arrows, boxes, etc.

5. Use horizontal format and avoid vertical lettering.

6. Avoid placing illustrations in the center of the transparency. Divide the sheet into thirds (vertically and horizontally) and locate illustrations at any of the four spots where the lines intersect.

7. Place materials in the upper portion of the transparency.

8. Keep more space outside the type/illustrations than between the figures.

9. Create unity with space, similar shapes, and lines.

0. Use formal and informal balance. Formal becomes monotonous if used exclusively.

1. Use color to achieve emphasis.

2. Use only key words or short sentences.

3. Limit lines and words per line to avoid crowding information. GOOD RULE--No more than seven lines per sheet and no more than seven words per line. (Variations of this rule state 8-10 lines and 6-8 words per line.)

4. Type size should be--24 points or 18 points for the headings and 14 points for information. No lettering should be smaller than $\frac{1}{4}$ inch. NEVER USE PICA OR ELITE TYPE TO PRODUCE MASTER.

5. Use line and geometric form to add emphasis to the message.

EXAMPLE--Single Idea or Quote
Billboard by enclosing in a rectangle, circle, or oval.
Headings
Set off from message with geometric form or line.

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MOUNTING, MASKING, AND OVERLAYS

MOUNTING

A transparency frame may be made from most hard cardboard such as poster board, file folders, soap or cereal boxes, or scrap cardboard.

Advantages To Mounting

1. Eliminates light leaks around the edges and cuts down on glare
2. Allows easier handling
3. Permits overlays and masks to be added
4. Allows presenter to write notes/questions on mounts
5. Provides help in storing and organizing
6. Allows transparency to lie flat

Steps

1. Place frame facedown onto work area
2. Place transparency on mount (image appears reversed)
3. Position and tape corners into place with Magic Mending or masking tape
4. Turn the transparency over and check position of material
5. Place facedown again and tape all edges with Magic Mending or masking tape

REMEMBER--Use a horizontal format when designing transparencies.

MASKING

The cheapest method for progressively exposing information on a transparency is a mask--an opaque overlay.

Types of Masks

1. Area Masks There are two types of area masks--full and partial.
2. Accordion Fold Mask Good to use to slowing uncover main points.
3. Strip Mask Allows sections to be randomly revealed in comparison with the accordion fold which has a locked-in sequence.
4. Pivot or Circular Mask Good to use for language drills. Circular masks are held in place by a paper fastener, thumbtack attached to an eraser, etc.
5. Sliding Mask Information is exposed by moving the mask toward the bottom of the mount.
6. Flip-Flop Mask Can be flipped to cover either half of the transparency.

OVERLAYS

When information must be added which cannot be divided into parts, overlays are used to present the whole composition. Overlays are transparent masks.

Two Types of Overlays

1. Fixed Sequence All overlay sheets are mounted to the same edge.
2. Random Sequence Each overlay is mounted to a different edge.

Attaching With Tape

1. Start with mounted base cell
2. Position overlay
3. Tape into position covering length of overlay with tape
4. Attach half of tape to acetate sheet and half to the mount
5. Trim excess tape

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THERMAL FILMSTRIP

DIRECTIONS FOR CONSTRUCTING A THERMAL FILMSTRIP FOR USE ON THE OVERHEAD PROJECTOR.

STEP 1--Divide a sheet of white, lineless paper (8½" x 11") into four equal sections.

STEP 2--Gather and/or assemble material which you wish to present. Remember--assembled master must contain carbon to produce a thermal transparency from the sectioned sheet.

a) Use clipart or hand drawings for visuals.
b) Use #2 lead pencil, primary or large element typewriter, Kroy headliner, Alphaline, pencil lettering guide, etc. to prepare written message.

STEP 3--Arrange material in sequence on sectioned sheet(s) as shown on attached page.

(Place materials near center of each section. Avoid running drawing or print to edges of each section.)

STEP 4--When carbon-based master is assembled or photocopy* has been made, place a sheet of thermal acetate (notched edge in upper right hand corner) over master and place into Thermo-Fax machine. (Remember to check setting on machine for transparency.)

*Hint--Prepare sheet or layout using a black felt marker or other non-carbon material, run a photocopy, and you will have a carbon-based master for the thermal transparency.

STEP 5--Cut the transparency into two sections leaving sections 1 and 2 attached & 3 and 4 attached. (Refer to attached sheet to see section arrangement.)

(Color may be added to the sections with permanent transparency markers or magic markers.)

STEP 6--Attach the cut sections to each other in sequence with transparent tape.

STEP 7--Attach a strip of poster board to the first section of the filmstrip to serve as a leader for the filmstrip.

STEP 8--Prepare filmstrip holder which can be attached to the overhead when projecting the filmstrip. (May wish to tape to overhead.)

DIRECTIONS FOR HOLDER

a) Cut a piece of poster board 12" x 12". In the center cut an opening approximately 5" x 4".
b) Above and below the opening, cut a slit the width of the filmstrip.

(Place the holder on the overhead and insert filmstrip into the bottom slit and then up through the top slit and project.)

The filmstrip may be made longer by preparing additional sequenced sheets.

If thermal transparencies are not available, simply use clear acetate and colored transparency pens and draw directly onto acetate following the same directions for assembling material.

Suggestion: Record an accompanying script on a cassette tape to be played while filmstrip is projected.

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HISTORICAL COSTUMES

1

TRIANGULAR HEADDRESS

PEPLUM

2

SUGAR LOAF HAT

EPAULET

PADDING

SLASHED TRUNKS

8

THERMAL SLIDES

CONSIDER USING THERMAL SLIDES TO PRESENT CLASS INFORMATION FOR YOUR NEXT PROJECT. THEY ARE SIMPLE TO MAKE AND EFFECTIVE FOR PRESENTING INFORMATION.

DIRECTIONS FOR THERMAL SLIDES

1. Use the predesigned 2"x 2" sectioned master which is attached to assemble material. Information is simply typed into the 2"x 2" squares.

2. Instead of typing, you could use clip art or small hand-made drawings to present ideas.

3. When information is assembled, run the master through the thermo-fax machine and make a transparency.

4. Cut the individual sections and mount into cardboard mounts. The mounts are sealed with a tacking iron. The cardboard mounts are inexpensive and easy to use.

5. Color can be added to the slides by using a permanent felt marker or by placing a small piece of colored acetate behind the section before mounting.

6. Thermal slides can be used for title slides in other slide presentations. Use the visual maker and produce slides then use these for credit and title slides.

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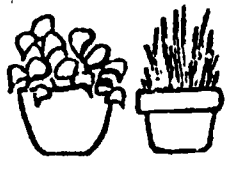
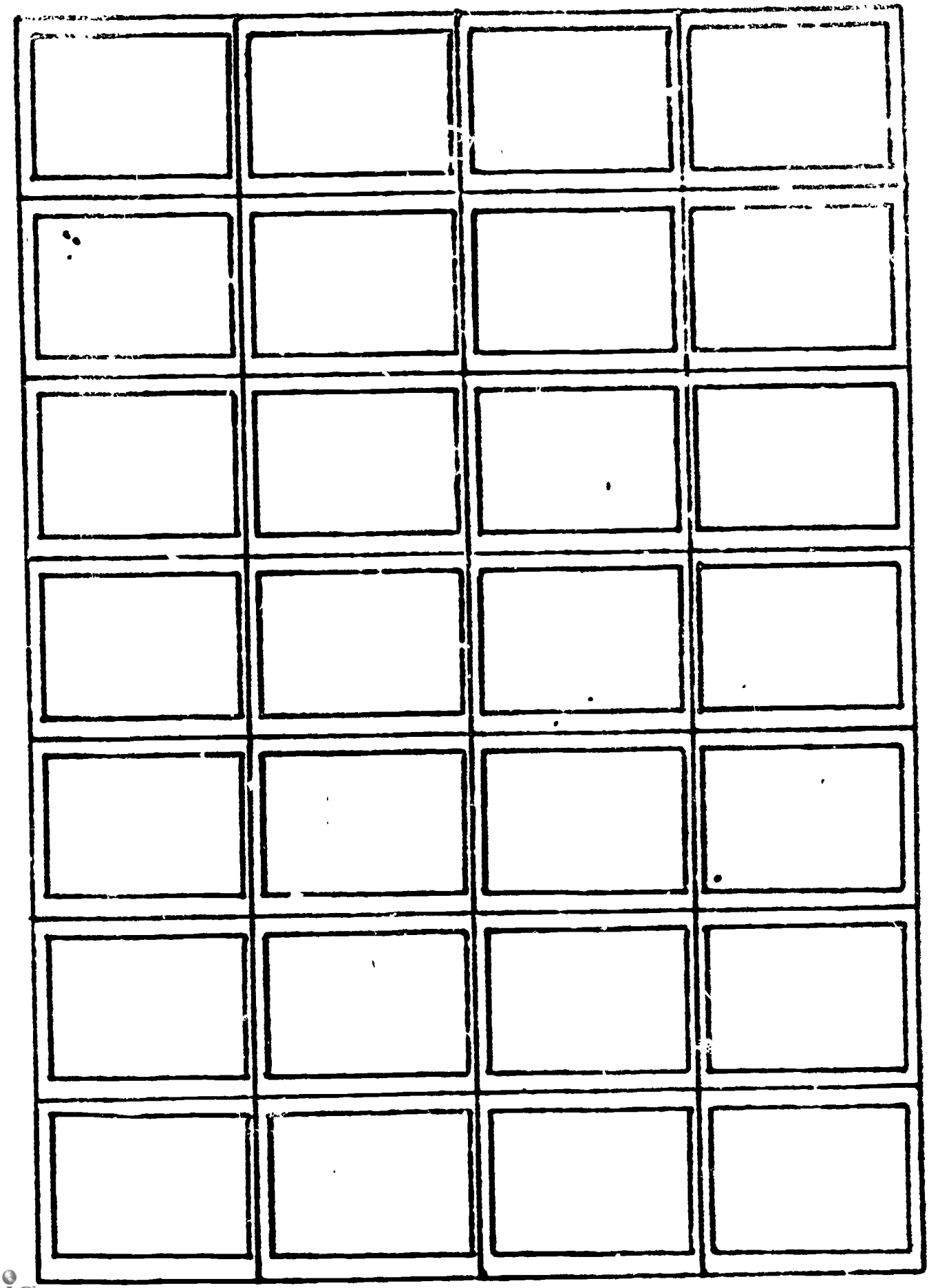
Selecting a Topic	Note Cards	Final Draft	First Draft
Selecting a Topic	Note Cards	Final Draft	First Draft
Selecting a Topic	Note Cards	Final Draft	First Draft
Selecting a Topic	Note Cards	Final Draft	First Draft
SELECTING A TOPIC	NOTE CARDS	FINAL DRAFT	FIRST DRAFT
SELECTING A TOPIC	NOTE CARDS	FINAL DRAFT	FIRST DRAFT
			



TITLING FOR SLIDE PRESENTATIONS

Manipulation Technique

This technique involves creating art work and various lettering techniques to be photographed and developed commerically.

A. Transparency over a photograph to create letters or graphs.

B. Plastic letters placed on colored posterboard or fabric.

C. Writing on classified section of the newspaper. (Be sure to turn the paper on its side so the print can not be read since this distracts from the primary lettering.)

D. Print Shop graphics or black letters on a white background and then photograph them with a colored filter. The background will be the color of the filter, and the letters will be black.

E. Colored chalk on colored construction paper.

F. Progressive disclosure techniques for presenting items in a series, etc.

Kodalith Technique

There are two methods of using Kodalith film for title slides. One is to use the film as a negative, and the other is to use it as a positive in which the film is sandwiched over another slide.

The following techniques should be used to create both negative and positive slides.

A. Use Kodalith film (Ortholith # 6556 type 3). This film is available only in 100 foot rolls. A 35mm camera is needed along with close-up lens and copy lights.

B. This film only registers blacks and whites--nothing in the grey scale

C. The lettering should be black on a white background.

D. When developed this gives clear sharp white letters against a black background. These can be colored with food dyes or felt tip pens. A sandwich can also be made using colored acetate placed behind the white letters and projecting colored letters on a black background.

E. One problem with Kodalith film is finding the best exposure. We suggest bracketing shots at F5.6, F8, and F11.

F. Remember black line drawings on white paper are needed to make these slides. Clip art books are excellent for art work using Kodalith fil

G. To develop Kodalith film you will need a Kodalith developer, stop bath, and fixer. The developer is mixed in two separate bottles, and as one develpes film the A and B developer is mixed into a third bottle. After the developer is mixed, it has a shelf life of only a few hours.

H. A red safe light can be used with this film. Load the film onto the developing reel.

1. Place the film into the developing tank.

2. Pour the developer into the tank. 8 ounces of developer will usually be sufficient.

3. After 2½ minutes pour out the developer. Save the developer until all the film is developed, then discard.

4. Do not pour the developer into the A or B developer bottles. Have a third bottle for this.

5. Pour in stop bath. Agitate and pour out. This can be saved. Replace in original bottle.

6. Pour in the fixer. Agitate for 2½ minutes. Pour off. This can be saved in the original bottle.

7. Run water over the film for ten minutes.

8. Hang to dry.

9. Cut and place into slide holders.

10. Color if you wish.

I. To make positive slides from the negative film, one more step must be followed.

1. Use trays for this part.

2. Developer
   Stop bath
   Fixer
   Water

3. Do not get stop bath or fixer into the developer.

4. Have print tongs to lift film in and out of the trays.

5. An enlarger will be needed and should be set on F8.

6. Place your negative slides over a strip of unexposed film.
   a. Undeveloped film emulsion side up
   b. Exposed film emulsion side down

7. Place glass sheet over the film. Expose for ten seconds.

8. Develop in the trays as you did the film in the tank.

9. You will now have a slide with black lettering on a clear background. This can be place over a slide to have black lettering on the slide.

J. Use a slide in which the lettering will show. If the slide is too dark the lettering will not show.

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FOLDING POCKET PANELS

DIRECTIONS FOR CONSTRUCTING FOLDING POCKET PANEL DISPLAY UNITS

The units are composed of a series (usually three to six) of transparent-faced display pockets with one open edge.

MATERIALS NEEDED

Plastic or acetate (.005' guage or thicker is most desirable.)

Posterboard or cardboard	Scissors and razor
Electrical or cloth tape	Paper cutter
Metal-edge ruler	T-Square

STEPS

1. Cut the posterboard base to the desired dimensions (according to the size of materials to be inserted into the pocket). A base of 11" x 14" will accomodate most pictures and worksheets. Cut the plastic to the same width, but slightly shorter in length. Cut three pieces of tape longer than the width of the cardboard. Apply one piece to the back bottom edge of the cardboard, allowing the tape to overlap by half its width. Turn the cardboard over, and place the acetate on the sticky tape, leaving a separation between board and plastic of about 1/8". Add a second piece of tape over the top of the first piece of tape; trim off the excess tape at the ends. Add a third piece of tape at the opposite edge of the plastic sheet and fold over; trim off excess tape.

2. Tape the plastic sheet up and onto the cardboard.

3. Tape along both sides.

4. This is one panel. To align the other panels, place face up on the table, and separate by ½". Use a T-square to align the bottom edges. Apply tape to hold the sections together. Turn over and apply tape to the back.

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8mm FILM ANIMATION

If you are planning to do animation, the 8mm camera should have the following five features:

1. FOCUSING SCALE

   Consider: How close can the camera be moved to the artwork without losing focus?

2. ZOOM LENS

   Consider: What capabilites are needed to zoom in on different parts of the scene to change mood, etc.

3. SINGLE FRAME RELEASE

   Consider: Can one frame be exposed at a time? If the camera lacks this feature, press and release quickly the motor release button. This exposes several frames at a time.

4. REFLEX VIEWFINDER

   Consider: Lens viewing allows you to compose the shots. Without this feature, the close-up can be off center.

5. EXPOSURE LOCK

   Consider: Without this feature, some of the frames will flicker. This is caused by the electronic eye adjusting for the movement of the hand in the scene when artwork is moved. If your camera does not have this feature then wait several seconds after the artwork is moved before pressing the shutter release.

ANIMATION TECHNIQUES

1. Mount camera on tripod. Do not move camera or change scenes until sequence is complete. If you must stop, leave scene and camera set-up.
2. Move objects a half inch or less each time.
3. Shoot two or three frames at each new position.
4. Be sure your hand is out of the scene.
5. REMEMBER--Each movement on the film must be animated. Do not move the objects while the camera is rolling.
6. In the production be sure to use long shots, medium shots, and close-ups.

A. Cut out animation is one of the easiest to do. Cut out figures with moveable arms and legs and then have them to walk across a colored background.

B. Table top animation uses real objects to achieve the effect. A good example is to have blocks to spell out the name of the production.

C. Pixilation is the use of real people shot in an animated form. Have the talent to move. Then shoot. Have the talent to move again, and then shoot. The talent can jump in the air, etc. to achieve different effects. When the film is developed the people will seem to move in an animated manner

The film THE NEIGHBORS is a good example of this technique. It is available at many public libraries with a film department.

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Factors to Consider in Selecting Lettering Equipment or Materials

1. What quality of lettering can be produced with this method?
2. What variety of styles and sizes is possible with this method?
3. How difficult is this process to master?
4. How much time does this method take?
5. How expensive is the initial cost of the lettering equipment or materials?
6. Is the cost basically a "onetime" cost or is there a continuing cost?
7. How expensive is this method if you are doing considerable amounts of lettering or when considered over a long range period?
8. How much waste is involved in unused materials?

A Synopsis of Common Lettering Methods

Freehand Lettering

Quality: poor to good
Variety: depends on talent of user
Difficulty of use: easy to very difficulty--depending on quality
Time involved: short to moderate
Initial expense: low
Long term expense: low
Wastage of materials: none

Plain Cutout Letters

Quality: fair to good
Variety: fair
Difficulty of use: easy if used as is; moderate if used for tracing
Time involved: short if used as is; moderate to long if used for tracing
Initial expense: low
Long term expense: moderate to high if used as is; low if used for tracing
Wastage of materials: moderate to high if used as is; none if used for tracing

PIN BACK LETTERS

Quality: good
Variety: limited
Difficulty of use: easy
Time involved: short
Initial expense: moderate
Long term expense: low
Wastage of materials: low or none

Adhesive Back Letters

Quality: good to very good
Variety: fair
Difficulty of use: easy
Time involved: short
Initial expense: moderate
Long term expense: moderate to high
Wastage of materials: moderate to high

Dry Transfer Letters

Quality: very good
Variety: very good
Difficulty of use: easy to moderate
Time involved: moderate
Initial expense: moderate
Long term expense: high
Wastage of materials: high

Cardboard or Plastic Stencils

Quality: fair
Variety: Limited
Difficulty of use: easy to moderate
Time involved: short to moderate
Initial expense: low
Long term expense: low
Wastage of materials: none

Rubber Stamp Lettering

Quality: fair
Variety: limited
Difficulty of use: easy to moderate
Time involved: moderate
Initial expense: low
Long term expense: low
Wastage of materials: none

Wrico

Quality: good to very good
Variety: good
Difficulty of use: easy to moderate
Time involved: moderate (once mastered)
Initial expense: moderate
Long term expense: low
Wastage of materials: none

Leroy

Quality: good to very good
Variety: very good
Difficulty of use: difficult
Time involved: moderate (once mastered)
Initial expense: high
Long term: expense: low
Wastage of materials: none

Alphaline Lettering

quality: good
variety: available in 1 or ½ inch tape; available in 5/8, 3/8, or 1/4 inch lette
difficulty of use: easy
time involved: moderate
initial expense: moderate
long term expense: moderate
wastage of materials: low

Headliner Letters (Kroy)

quality: excellent
variety: typediscs available in over 25 typestyles in sizes from 8-36 point
difficulty of use: easy
time involved: short
initial expense: very high
long term expense: high
wastage of materials: moderate

Ellison Letters

quality: excellent
variety: available in seven different alphabet styles and over 200 decorative di
time involved: short
initial expense: very high
long term expense: low
wastage of materials: low

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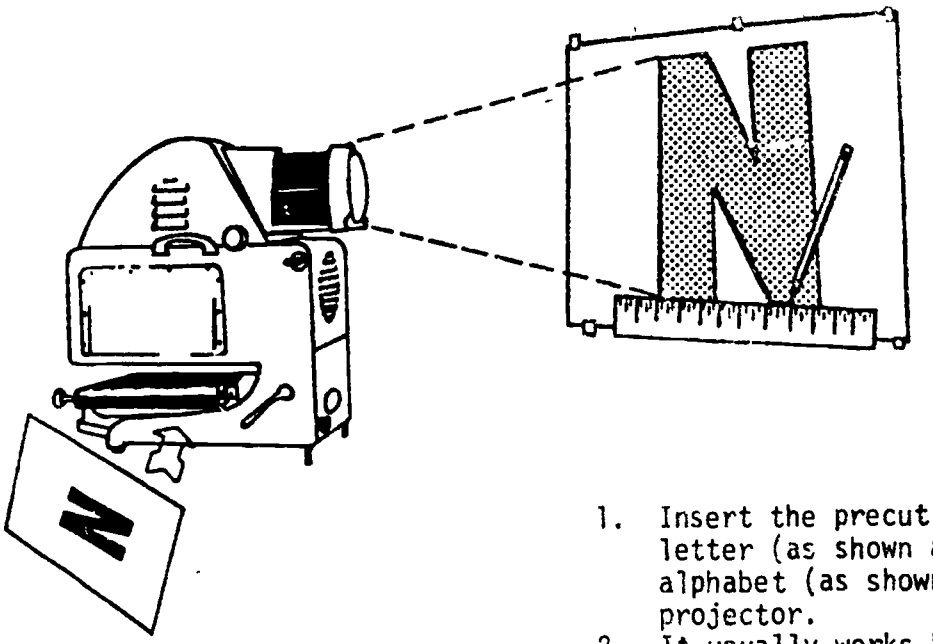
OPAQUE LETTERING



1. Insert the precut or printed letter (as shown above) or the alphabet (as shown below) in the projector.
2. It usually works better if the letter or alphabet is attached to a sheet of contrasting paper or cardboard to hold the material in place and to increase visibility for tracing.
3. Turn off lights in the room while tracing.
4. For letters with straight edges, a ruler can be used (as shown above).

ABCDEFGHIJ
KLMNOPQRS
TUVWXYZ12
3456789O&?
!£()«»:;

STUDENT PRODUCTION OF MEDIA AND CURRICULUM COORDINATION

SUGGESTIONS FOR COORDINATING STUDENT PRODUCTION OF MEDIA

1. Supervision of student production should be a team effort of the media specialist and classroom teacher.

2. The classroom teacher can check content accuracy, and the media specialist can assist with techniques of production.

3. Teacher, student, and media specialist need to have a clear understanding of the purpose and objectives of the assignment.

4. The focus of the assignment should be on content with media production as the way of expressing the information.

5. The media specialist should acquaint students with the available resources, the techniques of the various methods of production, and the costs involved.

6. The media specialist should ask students to consider whether the project should be visual, audio, or both depending on how the project will be used.

7. Students then need to decide on the best format to use as well as the most cost-effective method.

8. The media specialist and the teacher need to work out a step-by-step process for implementing the projects including who will supervise each step. REMEMBER--ENCOURAGE STUDENT CREATIVITY!

9. A check sheet with specific instructions for each production process should be available as a guide for the students.

10. At first, the media specialist will probably need to take the lead in supervising student media production. Teachers may be learning with the students. As the teachers feel more comfortable with production, they will become more actively involved. ENCOURAGE them to do this.

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SELECTED SOURCES FOR MATERIALS/EQUIPMENT

Clip Art Sources

A.A. Archbold
P.O. Box 49657
Los Angeles, CA 90049
(Foto-Fonts--type for offset clip art booklet)

Artmaster/Clip Art Quarterly
500 N. Claremont Blvd.
Claremont, CA 91711

Hartco Company
170 West Pearl Street
West Jefferson, OH 43162

Lei, Inc.
RD 1, Box 219
New Albany, PA 18833

Lettering Tools

Demco
Box 7488
Madison, WI 53707
(Alphaline)

Ellison Education
P.O. Box 7986
Newport Beach, CA 92660
(Ellison Letter Cutting Machine)

Highsmith Co., Inc.
W5527 Highway 106
P.O. Box 800
Fort Atkinson, WI 53538-0800
(Wrico and easels)

Dick Blick
Box 1267
Galesburg, IL 61401
(Phantom Line and art supplies)

Modern School Supplies
P.O. Box 958
Hartford, CT 06143
(Graphic arts supplies)

Books

Bee, Clifford P. SECONDARY LEARNING CENTERS.
Scott Foresman, 1980, $10.95

Franklin, Linda Campbell. PUBLICITY AND DISPLAY IDEAS FOR LIBRARIES
McFarland, 1985

Green, Lee. 501 WAYS TO USE THE OVERHEAD PROJECTOR, P.O. Box 263
Libraries Unlimited, Littleton, Colorado 80160-0263 $18.50

Video Equipment

FutureVideo Products
P.O. Box 6251
Laguna Niguel, CA 92677

Sansui Electronics Corp.
1250 Valley Brook Ave.
Lyndhurst, New Jersey 07071

Showtime Video Ventures, Inc.
Tillamook, OR 97141
(503) 842-8841

Video Interface Products
20516 Lorne,
Taylor, MI 48180

VideoTape Products Inc.
320 North Madison Ave.
Los Angeles, CA 90004

Video Technica
P.O. Box 2108
Downey, CA 90242
(213) 861-2338