



Planning and Producing **VISUAL** *Aids*

Declass Review by NGA.

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PLANNING AND PRODUCING VISUAL AIDS

The information in this pamphlet is adapted from a two-part article by Norman E. Salmons, Manager, Audiovisual Service, Eastman Kodak Company, in the August and September, 1959, Volume 10, Issues 8 and 9 of The National Photographer, official publication of the Professional Photographers of America, Inc.

The methods of planning and producing visual aids described in this pamphlet are those in current use by Audiovisual Service of the Sales Service Division, Eastman Kodak Company. While the results meet Kodak's needs in a most satisfactory manner, other procedures may suit the needs of other organizations.

A visual presentation usually falls into one of two broad categories. First, partial visualization in which something appears on the screen at only those times when graphic information or data are required to illustrate what is being said by the speaker. Usually, this type of visual is in the form of a graph, chart, or diagram. The second category is that in which there is always visualized on the screen something pertinent to what is being said by the speaker.

FIVE FORMS OF VISUALS

Within these two broad categories, a presentation can be put together by using one or more combinations of five different forms of visuals. The first of these forms is the picture sequence. In other words, a series of pictures telling a story.

The second is "words on the screen," a form which provides visual impact, in either brief summary form or telegraphic language, to what the speaker is elaborating upon verbally.

The third form is the symbolization of ideas — that is, setting a mood by symbolizing with either the abstract or a symbol rather than the factual.

Next, are charts and diagrams — the graphic data or information referred to earlier.

Finally, there is the "action sequence." This usually takes the form of a short motion-picture film clip inserted at the required place in what is otherwise a "still" presentation.

TEAM APPROACH

When people come into Audiovisual Service with the problem of visualizing a presentation, we keep in mind that, although they are experts in many fields — even, perhaps, photography, it does not necessarily follow that they have had much experience in planning visuals. Certainly, with the time and budget available, Audiovisual Service could not hope to approach the specialist's knowledge in his particular field. So, instead of attempting a "writer-producer" approach to providing these people with visual aids, we use the "team" approach in order to produce a personalized talk for the individual.

For convenience, call this the "ABC Team." The team consists of three people: Mr. A, who is the authority on the subject matter and who presumably is familiar with the audience; Mr. B, the specialist versed in communication theory and practice and skilled in presentation procedure; and Mr. C, who is skilled in audio-visual production techniques.

The first thing that happens in the working of this producing team is for Mr. A and Mr. B to have a pre-planning conference. They first attempt to analyze the audience, keeping in mind the audience's background, related experiences, problems, prejudices, and knowledge of the vocabulary related to the subject to be discussed.

Next, they discuss Mr. A's aim. What is he attempting to do in making this presentation? To change an attitude? To help the audience in their ability to perform a certain thing? To present information factually in order to facilitate a decision on the part of the audience? Or to get them to take action on something? How about testing the audience both before and after the presentation, especially in the case of a training or teaching session?

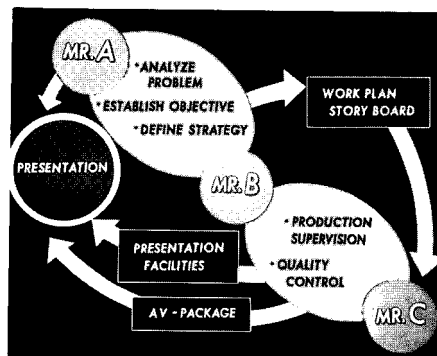
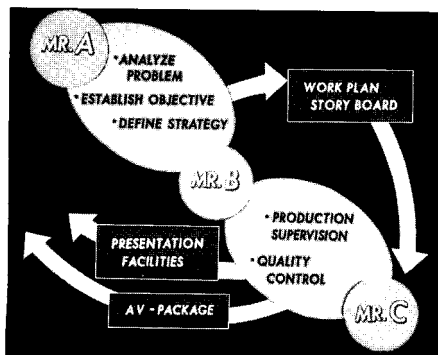
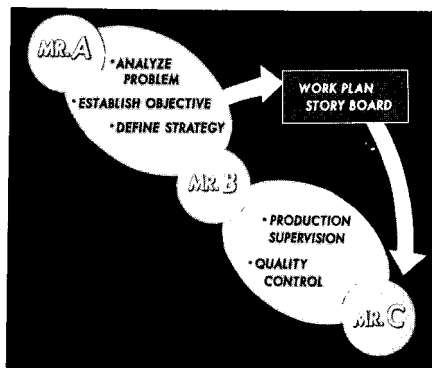
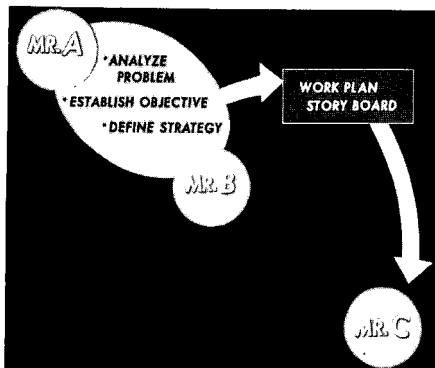
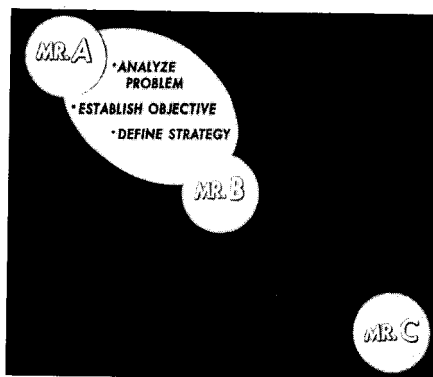
VISUAL MEDIA

How about the meeting conditions? What is the size of the audience? How much time is available on the program; what is the character of the meeting room; and what are the other events on the program? What about the permissible budget to produce the visuals, and what is Mr. A's deadline as to when the visual package must be delivered to him? The answers to all of these questions with regard to the meeting conditions help form a plan as to what type of visual media will be used (Figure 1).

Basically, what Mr. A and Mr. B are accomplishing is analyzing the problem, establishing an objective, and defining the strategy.

It is now up to them to devise a work plan that can be used by Mr. C and his staff for the actual production of the visuals. In some cases Mr. C works directly under Mr. B; therefore, production supervision and maintenance of quality control fall upon both.

Figure 1 - Cycle of the ABC team. This is also an example of the progressive disclosure technique of adding information to the screen through the use of a series of slides. Paper patches of various colors were used in the art work for "color coding."



PLANNINGBOARD CARD

Perhaps the best way for Mr. A and Mr. B to communicate with Mr. C and his staff at this point is through the use of a planningboard card. This is a 3 x 5-inch card containing areas for certain information (Figure 2). Working together, Mr. A and Mr. B fill out a planningboard card for each visual. The lower part of this card is where they write in the idea continuity or summary of what will be said while that illustration is being viewed by the audience. In the rectangle on the left side, they sketch (roughly, to be sure) the major elements or components of either the art work or the photograph. The right side of the card contains production notes which are, in effect, instructions to Mr. C and his staff regarding details of the art work or photograph. Here they might place symbols designating long shot, extreme close-up, background color, etc. The upper-right corner of the card lists job number, illustration number, and any other information for production control.

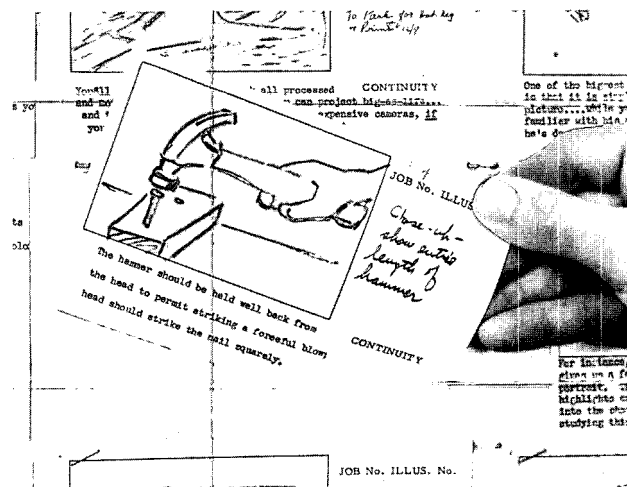


Figure 2 - Planningboard card showing rough visualization of illustration; idea continuity at bottom; production notes at right; production control figures at top.

PICTURE STORY

After the cards are filled out, they are lined up in sequence on a 3 x 4 1/2-foot board, called a planningboard, and attached by means of strips of acetate channels (Figure 3). The arrangement of cards, called "an idea sequence," then becomes the nucleus of the whole production. Everyone involved in the planning and production can consult the planningboard as the authority for content and sequence.

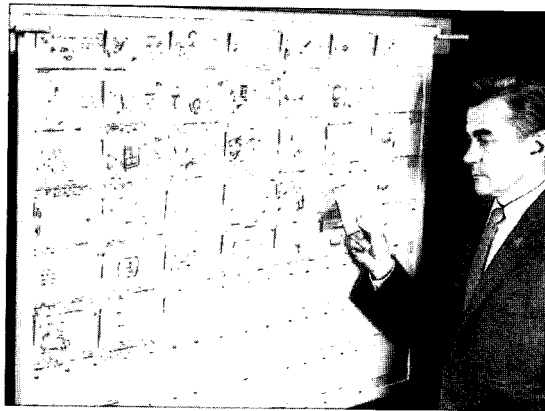


Figure 3 - Planningboard in use.

At this point there is no need for an illustration list or a script. All the information is contained on the planningboard — a description and a sketch of the visual, and a summary of what will be said about the visual. This is, in effect, a plan for a picture story. Mr. A will "talk" from the pictures as they are shown.

The advantages obtained through the use of this planningboard system are many. First of all, it is of help to Mr. A in organizing the planning of his story. It is easier for the audio-visual people to work by this method instead of sitting down and trying to first write a script and then to visualize it paragraph by paragraph. The end result of the latter method is, in most cases, a slow-moving, poorly visualized presentation.

HELP TO PHOTOGRAPHER

From the production viewpoint, the planningboard is a great help. Instead of the photographer merely receiving an order for "a photograph of a gizzmo," through the planningboard system the photographer becomes familiar with the entire story line. He sees how each illustration relates to others in the sequence and has full information as to how each individual picture will be discussed. In addition, the planningboard card forces Mr. A to clear up any fuzzy thinking with regard to actual content of each illustration. This practically eliminates the need for reshooting.

At any time during the actual production of the story, Mr. A can utilize the planningboard in "talking" through his presentation for either his own evaluation or that of someone he may bring with him for the purpose. This does not interrupt production, so that the polishing of the talk can be done simultaneously with the actual production of the illustrations.

PRODUCTION

(Numbers in parentheses refer to sources of materials, listed on back page.)

THREE-DIMENSIONAL TITLE LETTERS

Let's turn now to some of the methods and gimmicks that can help in producing these personalized, visualized talks inexpensively and within an extremely short production time.

We get a lot of mileage out of three-dimensional letters. (1) They are white, ceramic, block letters available in a number of styles and sizes. They are relatively inexpensive and can be used indefinitely.

Easiest to use are those which have no pin or fastening on the back. Place them on colored-paper backgrounds and copy the layout vertically. Usually the best background colors to use are blue, dark green, rust, brown, or dark red. The aim is to achieve contrast between the white letter and a pleasing, soothing color in the background. The brighter, lighter colors not only reduce this contrast but, in some cases, produce a dazzle effect as the eye scans the screen.

The block-letter layout is illuminated with a single spotlight with focusing snoot. The best effect is achieved if this light source is placed so that it illuminates the letters from the upper left. This produces a sharp-edged shadow at the lower right of each letter. The three-dimensional effect so obtained is far more pleasing and less static than evenly illuminated block letters or flat art work (Figure 4).

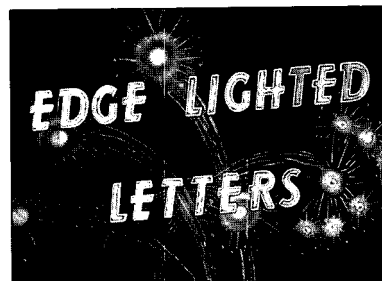
The block letters are extremely flexible and many variations of background can be employed. We use the letters on top of both black-and-white and color photographic prints, as well as art work that has been specially planned for this use.

By placing the letters on a sheet of glass that has been propped up seven or eight inches away from the background material, it is possible to control independently the level of illumination on the letters and that on the background photography or art. This allows us to emphasize the text and subdue the background illumination wherever required (Figure 5).

Figure 4 - Ceramic block letters.



Figure 5 - Text emphasis, background subdued.



COLORED LIGHT ON TITLE LETTERS

The use of colored gelatin over the spotlight permits infinite control of the use of colored light falling on the white letters. This technique is especially effective if a piece of black velvet is used for the background so that the appearance is that of colored letters suspended in a void. Using several spotlights with various colored gels, coming from different directions, provides a blend of colors that is also effective.

The block letters can also be used to label drawings or other art work. For still more effective art work, however, we make use of pseudo three-dimensional art work by cutting out the drawing and blocking it away from the background paper with a few of the letters (Figure 6). This provides the same feeling of depth for the drawing as for the letters.

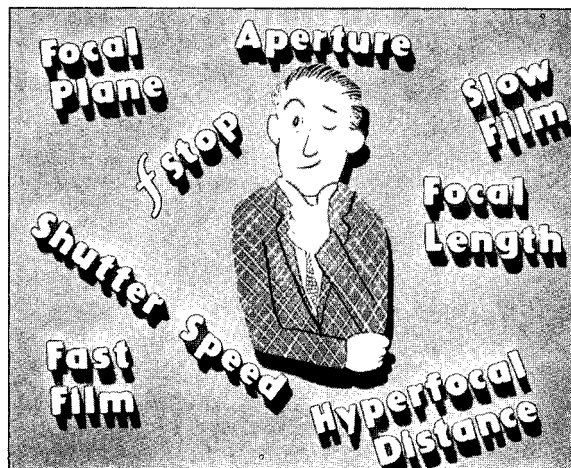


Figure 6—Ceramic block letters in combination with cut out art work blocked away from background. Notice the impression of depth.

PROGRESSIVE DISCLOSURE

In compiling lists, it is best to add one line at a time to the list -- that is, one line to each slide in a series -- until the list is complete (see Figure 1). This has several advantages. It is easier for the audience to assimilate one thought at a time as it is added to the preceding idea. This system also keeps the audience from getting ahead of the speaker by reading ahead of him. The procedure also has the effect of stepping up the pace of the presentation by not

having one slide on the screen for the length of time required to discuss a whole list of items.

In actual practice, we copy the list backwards as follows: First we set up the entire text to compose the layout more accurately to the 2:3 ratio of a 35mm slide. Then, after each picture is exposed, we remove one item from the list and, without moving copy or camera, make the next slide, and so on.

Still another way that attention can be kept on each line of a list as the speaker progresses is to highlight each line in turn and, at the same time, subdue the lighting over the balance of the layout area by means of barn doors on a spotlight.

OUTLINE MAPS

Because we often have the problem of showing the geographic locations of places, people, or things, outline maps are stock items in our studio. Suitable maps of cities, states, countries, or the world can be procured from many stationery stores. We make enlarged photographic prints from these outline maps, reversing the tones in the process.

The end result is a mounted print approximately 16 x 20 inches in size, with white lines on a solid black background. Ordinary map pins or punched-out solid dots of colored paper can then be used to locate the various points on the map. We find that the brighter, lighter colors, such as white, yellow, orange, and red, are best from a visibility standpoint. These colors contrast nicely with the black background of the map (Figure 7).



Figure 7—Photographic enlargement of white on black outline map. Dots are in bright colors, caption at top is made with gummed-paper die-cut letters.

OTHER LETTERING METHODS

There are some lettering systems available that can save a great deal of time — hence, money. (2) One of these is Letraset Instant Lettering. These letters are transferred by a burnishing technique. Another system makes use of gummed-paper die-cut letters. Both are available in various sizes and styles and in black or white. They are especially adaptable to the labeling of charts, graphs, diagrams, flow charts, and organization charts, and they can save a great deal of time compared to the use of hand lettering.

As with block letters, the paper letters show up best when contrasted against paper backgrounds of the darker, well-saturated colors.

The available sizes of the die-cut letters fit in very nicely with a standardized size of prepared art work. Although the over-all size is not critical, it is important to keep in mind that the 35mm slide area has a 2:3 ratio. It has been found that a 6 x 9-inch "critical" area works out very well. By preparing the art on a 10 x 12-inch piece of Color-Aid or Color-Vu (3) type of paper, we have a good-sized "safe edge" surrounding the art work, and this facilitates both handling and eventual copying. For good legibility, no letter or character should be less than 1/4 inch high when working to this 6 x 9-inch size of art.

Upon completion, the art work is mounted on a 10 x 12-inch piece of chip board and protected with a piece of transparent acetate hinged at the top edge.

Standardization of art work is of help to the artist because he has a better mental picture of how line-widths and characters will appear in the final projected image. Preparing all flat copy to a standard size also makes for more efficient copying under the camera. The outside 10 x 12-inch dimension allows filing of art work in conventional letter-file drawers, thus conserving space and making it extremely easy to locate a particular piece of art through the use of a filing catalogue.

The hot-press lettering device (4) is another valuable piece of equipment in the preparation of art work for visuals. By printing on transparent overlay cells, it is possible to combine any caption with any art work (some of which may already be in existence in the files). The hot press is especially useful for producing presentations bilingually. To produce a talk in both English and Spanish, for example, we use the same basic background of art work in both and merely flip down alternately two different language cells printed for each piece of art.

CASUAL-STYLE ART

One of the lowest-cost methods for producing colored art work utilizes colored chalk (5) on a moderately rough-surface black background paper. By their very nature, these materials produce a

result resembling a blackboard and therefore lend themselves to an extremely casual style of finished art (Figure 8). The blackboard style is not adaptable to all types of presentations, of course, but, for such applications as training sessions, it seems to tie in very nicely. This style is especially adaptable for extremely low-budget and "quickie" productions.

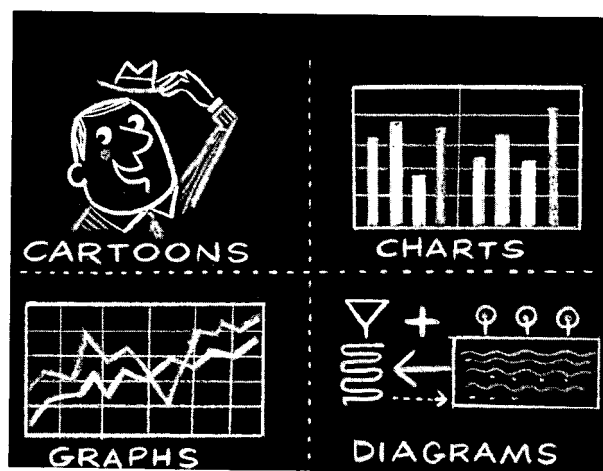


Figure 8—Brilliantly colored chalk is used on rough black paper for low-budget, casual art work.

COLOR VERSUS BLACK-AND-WHITE

While the majority of the transparencies that we produce are in color, we are occasionally called upon to make black-and-white slides for one of two major reasons. The first of these is the time element. The most common situation is that of someone who has a set of color slides made sometime in the past; now he wishes to have the existing sequence modified in order, for example, to incorporate last-minute developments; he asks us to produce, in only the few hours available, the art work and transparencies required.

NEGATIVE SLIDES

A quickie technique involves the use of typewritten titles or text, or art work drawn with black India Ink on white drawing paper. The copy is then photographed on a high-contrast film, such as KODAK High Contrast Copy Film or KODALITH Ortho Film, Type 3 (35mm x 100 ft), and processed for maximum contrast. It is this film — the negative — that is used as the actual slide.

This not only saves an entire step of reversal, or printing to a positive, but, in addition, by using a reversed transparency, both increases the effectiveness and improves the legibility of the slide. Furthermore, it eliminates the large, bright, white areas on the screen, with their consequent glare, as well as the eye strain resulting from viewing a number of transparencies of the high-contrast "positive" type in a darkened room.

ADDING COLOR TO BLACK-AND-WHITE SLIDES

In order to make these black-and-white negative slides blend with existing color transparencies in a presentation, we color them with transparent water-color dyes, such as Webster Photocolors. (6) Of course, it is not necessary to color each character or line separately, because no color will show where there is maximum density. A dye is merely swabbed over the entire transparency with a small brush or a piece of cotton. Or, with the help of a magnifying glass, or loupe, and a small brush, it is possible to color different areas selectively if we wish to color-code or emphasize certain lines or areas.

The second reason we sometimes want to use black-and-white slides (with or without color added) is for partial visualization. Where visuals consist primarily of text, charts, and diagrams, this high-contrast technique can be used. It is often desirable to have the room lights partially on (preferably in the rear half of the room) and to project visuals of this type on the screen as the need arises, with the screen blank between the occasional slides. This eliminates the problem of having room lights going on and off so that the audience never quite becomes adapted to either light or dark.

COLOR FROM BLACK-AND-WHITE

Perhaps you are interested in a method for producing quickie "color" slides from existing black-and-white file prints. Take, for example, a stock picture of some object, such as a manufactured product. We cut out around the outline of the product and mount this cutout portion of the photograph on a piece of colored background paper. Required labels, arrows, etc, can then be added by using the paper die-cut letters or one of the conventional stencil lettering systems. By copying this setup on color film, we can produce very quickly what many people interpret as a color slide of the original subject. This, of course, is especially true where the original subject is a piece of machinery or equipment that is actually finished in shades of gray or chromium.

MATERIAL SIMPLIFICATION

As is true in many companies, we have brought to us for conversion into slides a great deal of material of an extremely complicated nature. We must work very closely with the people supplying this kind of material, in order to help them simplify the subject content for use on the screen. One simple example might be the conversion of a series of seven- or eight-digit figures into a figure representing one or two decimal places. This not only saves space and time in the preparation of the art work but, still more important, makes for easier and quicker assimilation on the part of the audience.

Another problem is that concerning bar and line graphs where the individual has original copy involving extremely fine details and grid lines. Instead of copying this original material to produce a completely illegible and useless slide, it is most important to suggest possible methods of simplification and of remaking the chart or graph. This is as important as the actual production.

As a matter of fact, it is a good idea to maintain a file of samples illustrating such simplification, along with examples of "positive" versus the reverse type of high-contrast black-and-white transparencies.

ILLUSTRATED SCRIPT FOR LECTURE AID

In addition to the consultation and production service that we perform for Mr. A, we may also have the responsibility of preparing material that will assist him in making the best possible presentation of the material. For this, we can use either of two methods, both of which involve converting 35mm transparencies to small black-and-white prints as follows: First, place 20 of the 35mm slides (in ready-mounts or glass-bound) on an illuminator at a time; copy them on 4 x 5-inch black-and-white film; then enlarge the negatives on 8 1/2 x 11-inch or 8 x 10-inch enlarging paper.

One system involves cutting out each of the 20 prints per sheet and pasting them in the left-hand column of a preprinted 8 1/2 x 11-inch manuscript form (Figure 9). The commentary for each of the illustrations is typed on the right side of the page. Each slide change can then be indicated by a red dot imprinted, with the help of a lead-pencil eraser and a red-inked stamp pad, right over the exact word where a slide change is desired. If a remote-controlled projector system is not being utilized, a second copy of this script can be supplied the projectionist for complete co-ordination between the speaker and projectionist. This illustrated manuscript is used where the speaker feels it is necessary for him to read his presentation.

For the speaker who wishes to "talk-from-the-screen," we can take the same 8 1/2 x 11-inch sheets with 20 slides each, and spiral-

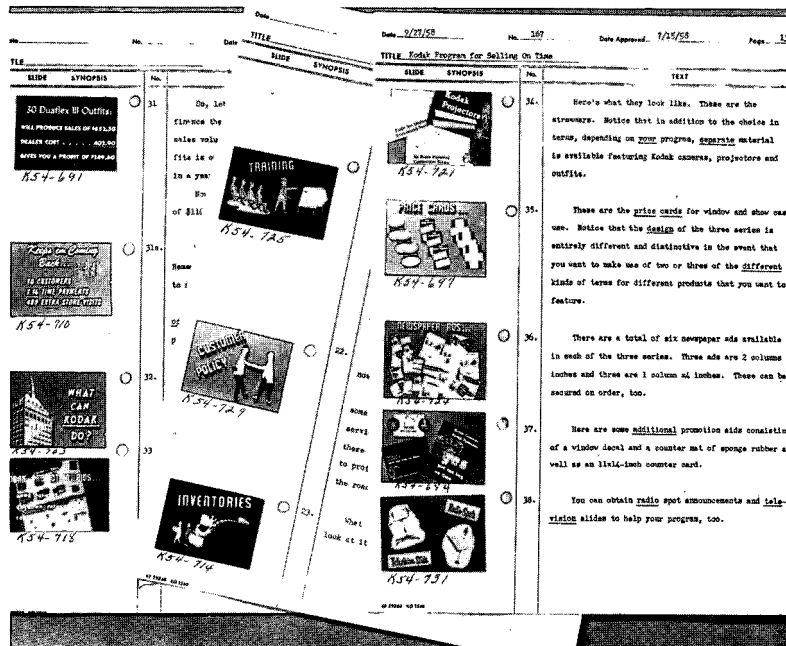


Figure 9 - Sample manuscript pages showing black-and-white photographic prints of color slides in left-hand column of printed script form. Commentary appears on right side of page with red spot beside picture indicating slide change. If remote-controlled projector system is not being utilized, a second copy of script can be supplied to projectionist for complete coordination of presentation.

bind them into a book for use by the speaker at the lectern. This system allows him to be oriented at all times with regard to what is on the screen and which illustration is coming up next. You will find that a specialist in a particular subject, who has been through the planningboard system and has become completely familiar with the slide sequence, can put on a completely well-paced slide talk in this manner.

This, then, is a summary of some of the techniques you can employ in the planning and production of your "low-budget" visual presentations. Without a doubt, there are other ways to accomplish this end, but this is the system that has solved the problems in connection with some in-plant a-v production services.

As stated at the outset, the approach described here is suited to the needs of the Eastman Kodak Company. This service is provided only to inside-company clients.

SOURCES OF MATERIALS

(1) DIMENSIONAL LETTERS

MITTEN DISPLAY LETTERS: Mitten Display Letters, 39 West 60th Street, New York 23, New York; 345 - 5th Street, Redlands, California.
HERNARD LETTERS: Hernard Mfg. Company, 21 Sawmill Road, Yonkers, New York.
"STICKEE" PRESSURE SENSITIVE LETTERS: Scott Plastics Company, 423 - 10th Avenue, Palmetto, Florida.

(2) LETTERING DEVICES

VARIGRAPH: Varigraph, Madison 1, Wisconsin.
LEROY LETTERING SET: Keuffel & Esser Company, New York, New York.
WRICO: The Wood-Regan Inst. Co., Nutley, New Jersey.
LETRASET INSTANT LETTERING: A. Brown & Bro., Inc., 2 West 46th Street, New York 36, New York.
ART TYPE: Trans-Art Inc., 237 Huguenot Street, New Rochelle, New York.
FOTO-TYPE: Foto-Type, 1414 Rosco Street, Chicago 13, Illinois.
JUST-O-WRITER: Friden Corporation, 2352 Washington Avenue, San Leandro, California.

(3) ART CONSTRUCTION PAPERS

COLOR-AID, COLOR-VUE, TRUE-TONE: Lewis Artists' Materials, Inc., 158 West 44th Street, New York 36, New York; A. Brown & Bro., Inc., 2 West 46th Street, New York 36, New York.
DAY-GLO: Switzer Bros., Inc., 4732 St. Clair Avenue, Cleveland 3, Ohio.

(4) HOT PRESS

TEL-ANIMA PRINT, HOT PRESS: S.O.S. Cinema Supply Corporation, 602 West 52nd Street, New York 19, New York; 6331 Hollywood Boulevard, Hollywood 23, California.
KENSOL HOT PRESS: Olsen Mark Corporation, 124-132 White Street, New York 13, New York.

(5) COLOR PENCILS FOR LETTERING, ILLUSTRATION

PRISMACOLOR: Eagle Pencil Company, New York - Toronto.

(6) WATER COLORS

WEBSTER PHOTO COLORS: Webster Photo Colors, 53 West Jackson Boulevard, Chicago 4, Illinois.
DAY-GLO: Switzer Bros., Inc., 4732 St. Clair Avenue, Cleveland 3, Ohio.
LUMA WATER COLORS: Steig Products, Lakewood, New Jersey.
DESIGNERSCOLOR: (Windsor Newton, Grumbacher) A. Brown & Bro., Inc., 2 West 46th Street, New York 36, New York.

Sales Service Division

EASTMAN KODAK COMPANY • ROCHESTER 4, N.Y.

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5 January 1965

STANDARDS FOR VISUAL AIDS

1.0 General

These standards provide briefing boards for the [] contract which will be legible when viewed from a distance of thirty (30) feet. Primarily, the content of these boards will be used to brief management-type personnel on program status. To accommodate larger audiences at viewing distances greater than thirty (30) feet, teleprompter slides will be made of these boards.

STAT

2.0 Proposal Sketches

Sketches of "all" proposed briefing boards shall be submitted to the customer for approval. These boards shall be identified by the PAR No., the Chart No., and a date. This identification data shall be located in the upper right hand corner of the sketch sheet. When "new" material must be prepared, the following standard should be followed in preparation of sketches of proposed 22" x 30" briefing boards:

- (a) Size of submittal sheet: $8\frac{1}{2}$ " x 11"
- (b) Major axis of "Submittal Sheet" format: horizontal
- (c) Location of Briefing Board Outline: $1\frac{1}{8}$ " from left edge of sheet and centered on vertical $8\frac{1}{2}$ " dimension of the submittal sheet.
- (d) Outline of the 22" x 30" Briefing Board: $\frac{1}{4}$ size (horizontal or vertical orientation).
- (e) Location of PAR No., Chart No., and date: Upper right hand corner of submittal sheet.
- (f) Except for the identification, etc in the upper right hand corner, the right side of the sheet is for customer comment and/or approval. However, when double format or vertical format are considered necessary or desirable, this should be annotated on the right hand side with an explanation for the recommended format.
- (g) Board color (background) should be specified on the submittal sheet.

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2.1 Submittal Requirements

Two prints of each proposed chart are required by the customer.

3.0 Briefing Board Requirements3.1 Board Material

Show-card material with stiffness equal to or greater than Crescent Illustration Board No. 300 or No. 310, cold press surface, medium weight.

3.1.2 Brief Board Color

Boards with gray or colored background are preferred.

3.2 Brief Board Sizes

Horizontal format should be used whenever possible.

Horizontal Format	22" High x 30" Wide
Vertical Format	30" High x 22" Wide
Double Format	30" High x 44" Wide

3.2.1 Art Work and Data Area

a. Single Format:

Horizontal:	17 3/4" High x 25" Wide, centered on 22" x 30" Board
Vertical:	25" High x 17 3/4" Wide, centered on the 30" x 22" Board

b. Double Format:

Horizontal:	25 3/4" High x 39" Wide, centered on the 30" x 44" Board
Vertical:	39" High x 25 3/4" Wide, centered on 44" x 30" Wide Board

5 January 1965

3.3 Lettering

In general, block lettering without serifs is acceptable; it is preferred that titles, subtitles, and annotations be made with "Headliner".

3.3.1 Size and Style of Lettering

The following are in the order of preference:

Titles:

- (1) 72 Point Capitals and Numerals, Futura Bold, (Headliner)
- (2) Block Lettering, hand lettered, 1" High, No. 1/2 Speedball Pen

Subtitles:

- (1) 60 Point Capitals and Numerals, Futura Bold (Headliner)
- (2) Block Lettering, hand lettered, 3/4" High, No. 1 Speedball Pen

Annotations:

- (1) 60 Point Capitals and Numerals, Futura Semi Bold (Headliner)
- (2) Block Lettering, 5/8" High, No. 2 Speedball Pen or equivalent lettering

3.3.1.2 Location of Titles

Shortened PAR titles shall be located in the upper left hand corner of the briefing board, 2 1/2" from the left edge and 2 1/8" below the top edge.

Subtitles shall be spaced 7/16" below the title and 2 1/2" from the left edge of the briefing board.

3.3.1.3 Line Spacing

Blocks of printed matter (5/8" High) for more than one line shall have a space between lines of 3/8".

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3.4 Delineations

Sketches, diagrams, tables, graphs, etc contain lines; the weight of these lines will have to be selected for best appearance. Their thickness will vary with the complexity of the subject. The following line weights are considered minimal for legibility at a viewing distance of thirty (30) feet:

<u>Line Weights</u>	<u>Minimal Width of Line</u>
(a) Grid lines, diagram details Lightest table rulings	1/32"
(b) Borders, heavy table rulings, Outlines of vessels & structures	1/16"
(c) Data lines on graphs, flow lines on charts	1/8"
(d) Minimum width and spacing of color coded lines	3/16"
(e) Extension lines (call outs)	1/16"

3.5 Teleprompter Slides

The images reproduced on these slides will be those of the Briefing Board or equivalent.

3.5.1 Glass Mount

Size: 3 $\frac{1}{4}$ " High by 4" Wide (major axis always horizontal)

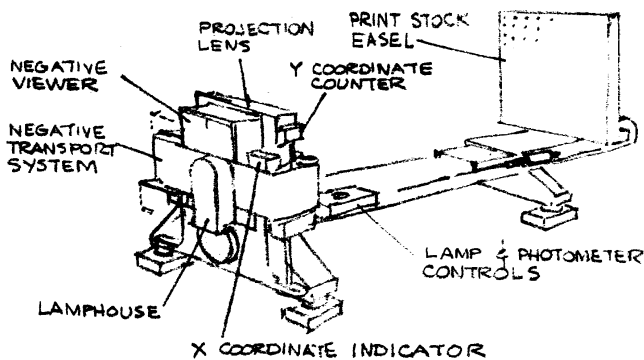
3.5.2 Image Area

Size: 2 $\frac{5}{8}$ " High by 3 $\frac{1}{2}$ " Wide

OK

FAR 202 AND 224
CHART NO. 1 OF 4
DATE 1-19-65

BRIEFING PRINT ENLARGER AND 3X-15X FLUID GATE ENLGR. GENERAL ARRANGEMENT



COMMENTARY:

It is not sufficiently clear that negative is raised to viewing position for exposure.

Change 3x-15x Fluid Gate Enlgr. to

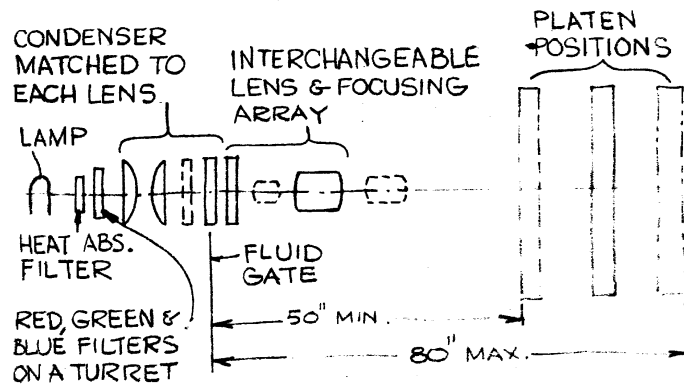
3x-15x Enlarger.

and follow through on the rest of the sheets

PAR 202 AND 224
CHART NO. 2 OF 4
DATE 1-19-65

COMMENTARY:

BRIEFING PRINT ENLARGER
AND 3X-15X FLUID GATE ENLGR.
OPTICAL SCHEMATIC

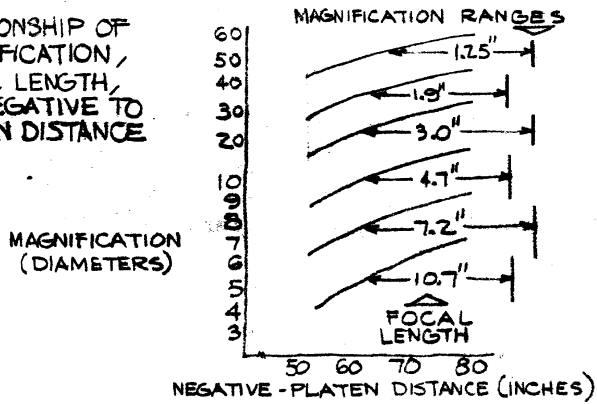


PAR 202 AND 224
CHART NO. 3 OF 4
DATE 1-19-65

COMMENTARY:

BRIEFING PRINT ENLARGER AND 3X-15X FLUID GATE ENLGR.

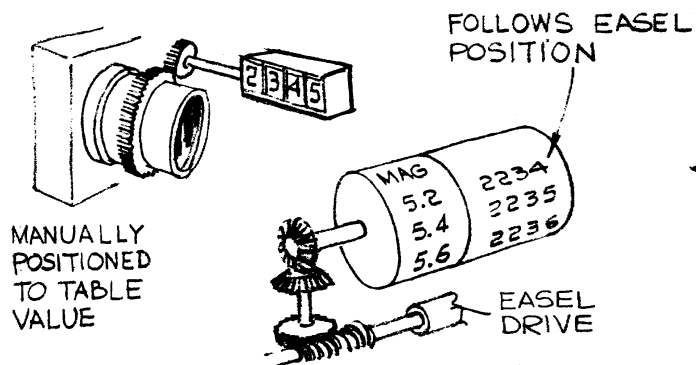
RELATIONSHIP OF
MAGNIFICATION,
FOCAL LENGTH,
AND NEGATIVE TO
PLATEN DISTANCE



PAR 202 AND 224
CHART NO. 4 OF 4
DATE 1-19-65

COMMENTARY:

BRIEFING PRINT ENLARGER
AND 3X-15X FLUID GATE ENLGR.
FOCUS ADJUSTMENT



PAR 202 AND 224
CHART No. 5 of 6
DATE: 5-20-65

COMMENT:

BRIEFING PRINT ENLARGER
AND 3X-15X ENLARGER
FIELD COVERAGE (PREDICTED)

MAGNIFICATION	FIELD COVERAGE					
	MIN	MAX	NEGATIVE		DIAM AT PLATEN	
			DIAM	SQUARE	MIN	MAX
1. 2.5X	5.3X	4.0"	2.83"	10.0"	21.2"	
2. 4.75	9.0	4.0	2.83	19.0	36.0	
3. 8.55	15.0	3.8	2.68	32.5	57.0	
4. 14.5	24.7	2.18	1.53	31.6	53.8	
5. 24.2	40.2	1.29	0.905	31.2	51.8	
6. 38.0	62.5	.82	0.578	31.2	51.2	

PAIR 202 AND 224
CHART No. 2 OF 6
DATE: 5-20-65

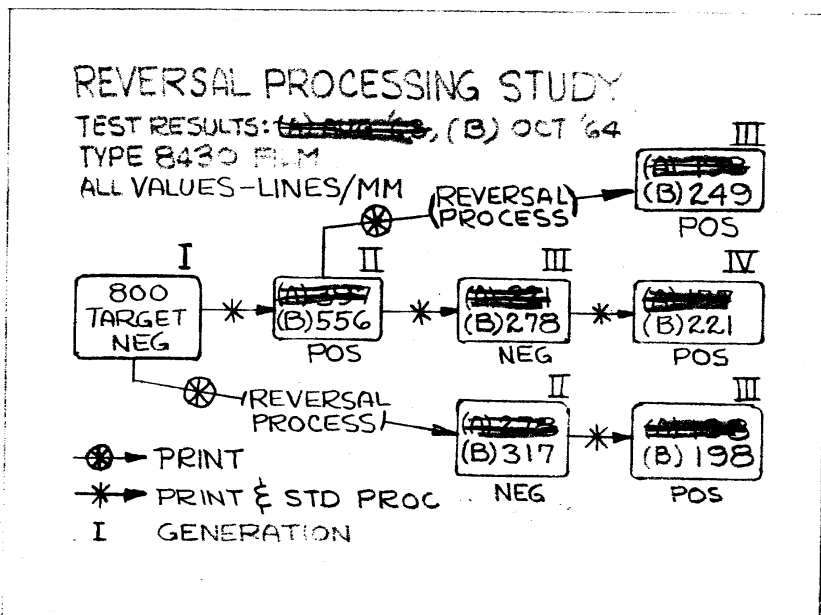
COMMENT:

BRIEFING PRINT ENLARGER
AND 3X-15X ENLARGER
SHEET SIZES AND THEIR DIAGONAL LST4.

<u>SHEET</u>	<u>DIAG.</u>	<u>SHEET</u>	<u>DIAG.</u>
8" x 10"	12.8"	16" x 20"	25.6"
10" x 12"	15.6"	20" x 24"	31.2"
11" x 14"	17.7"	30" x 40"	50.0"
14" x 17"	22.0"	40" x 40"	56.5"

012

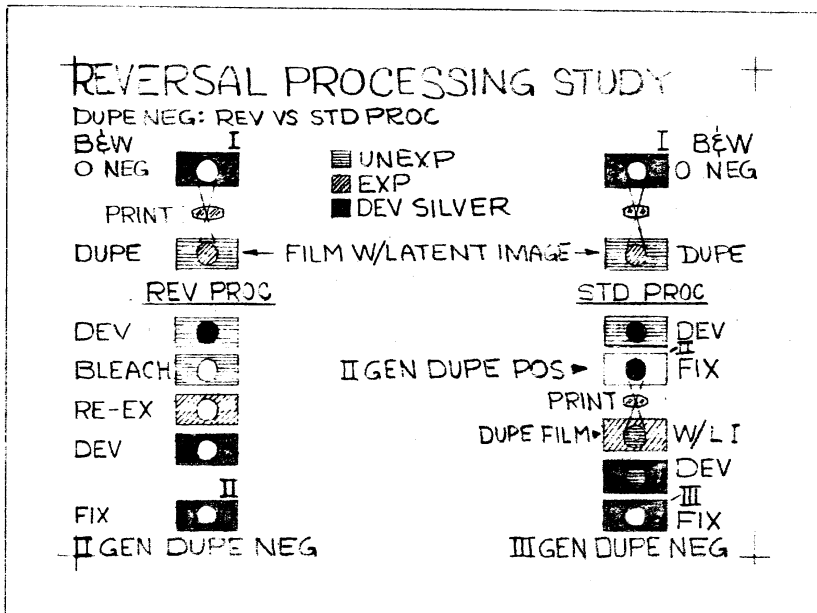
PAR 206
CHART No. 1 of 3
DATE: 5-7-65



COMMENT:

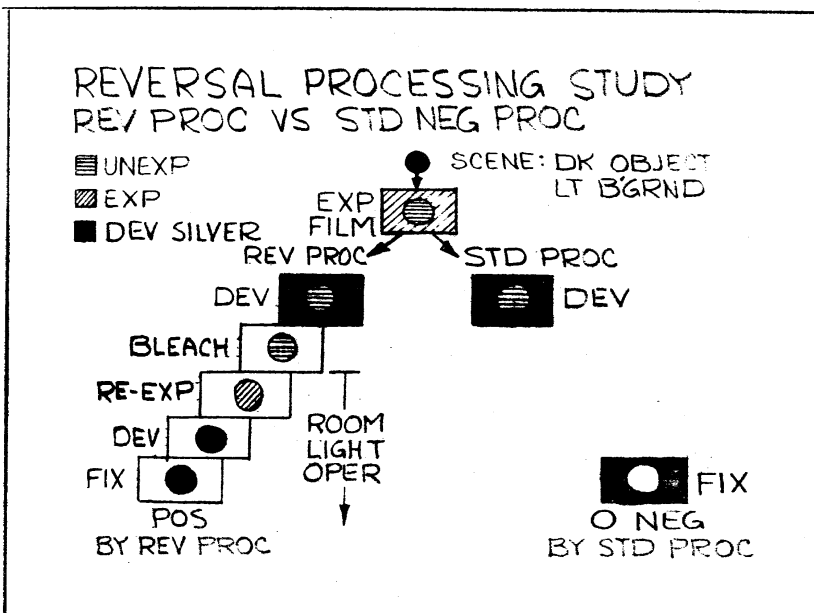
1- Delete all resolution numbers identified by the letter "a" Aug '63, these numbers only lead to confusion.

PAR 206
CHART No. 2 of 3
DATE: 5-7-65



COMMENT:
UNEXP WILL BE BLUE
EX " " YELLOW
DEV " " BLACK

PAR 206
CHART No. 3 of 3
DATE: 5-7-65

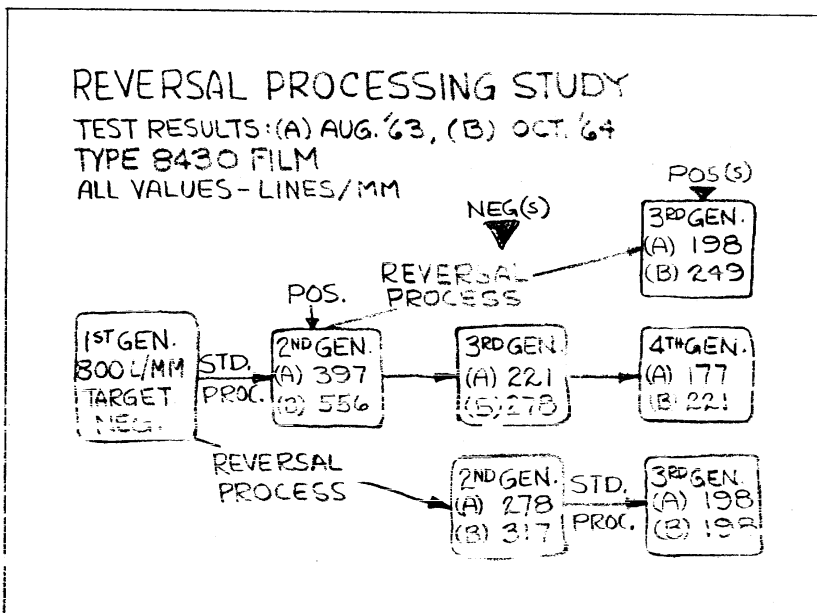


COMMENT:

UNEXP WILL BE BLUE
EXP " " YELLOW
DEV SILVER WILL BE BLACK
Enter on the back of this
board the resolution numbers,
for both positive and negative,
~~covering~~ covering a representative
group of emulsions.

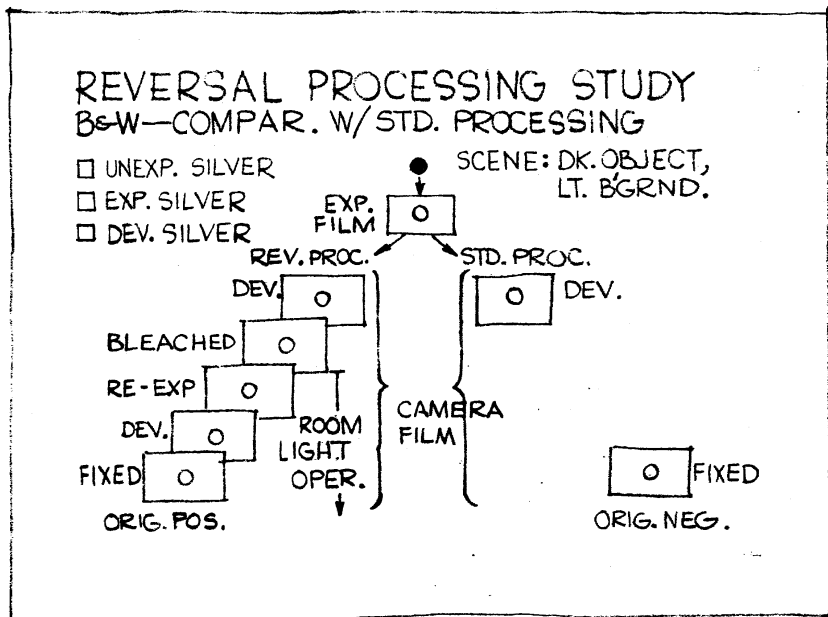
PAR 206
CHART NO. 1 OF 3
DATE 1-19-65

COMMENTARY:

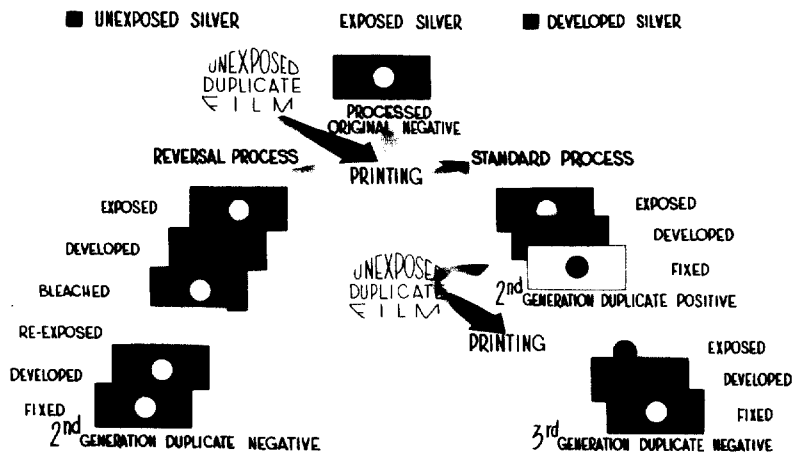


PAR 206
CHART NO. 2 OF 3
DATE 1-19-65

COMMENTARY:



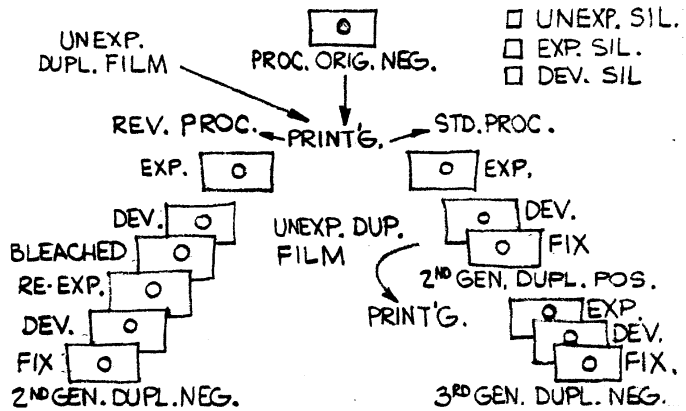
REVERSAL PROCESSING - VS - STANDARD PROCESSING METHODS OBTAIN A DUPLICATE BLACK AND WHITE NEGATIVE



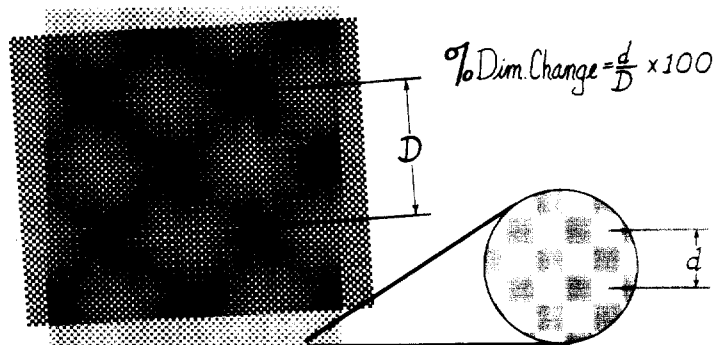
FAR 206
CHART NO. 3 OF 3
DATE 1-19-65

COMMENTARY:

REVERSAL PROCESSING STUDY B&W DUPE NEG.-COMP. W/STD. PROCESSING



MEASUREMENT USING SUPERIMPOSED

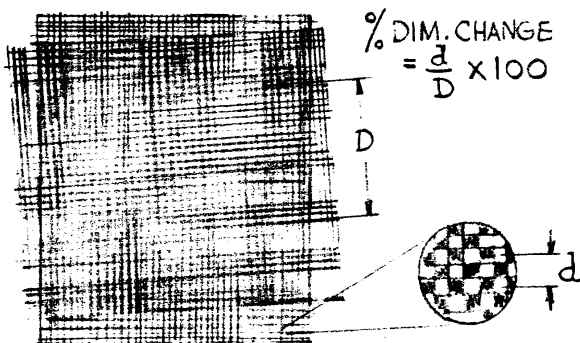


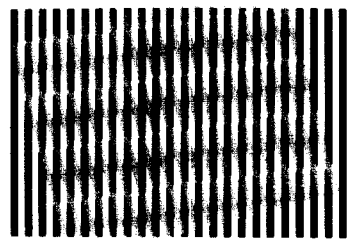
814

PAR 207
CHART NO. 1 OF 4
DATE 1-19-65

COMMENTARY :

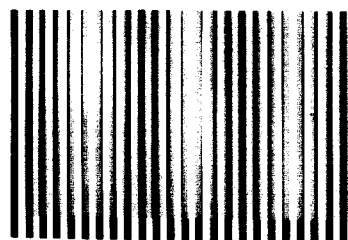
CONTACT PRINTER STUDY
MEASUREMENT - SUPERIMPOSED HALFTONES





Simple

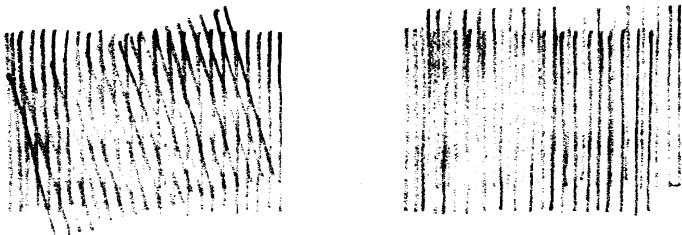
MOIRE'
PATTERNS



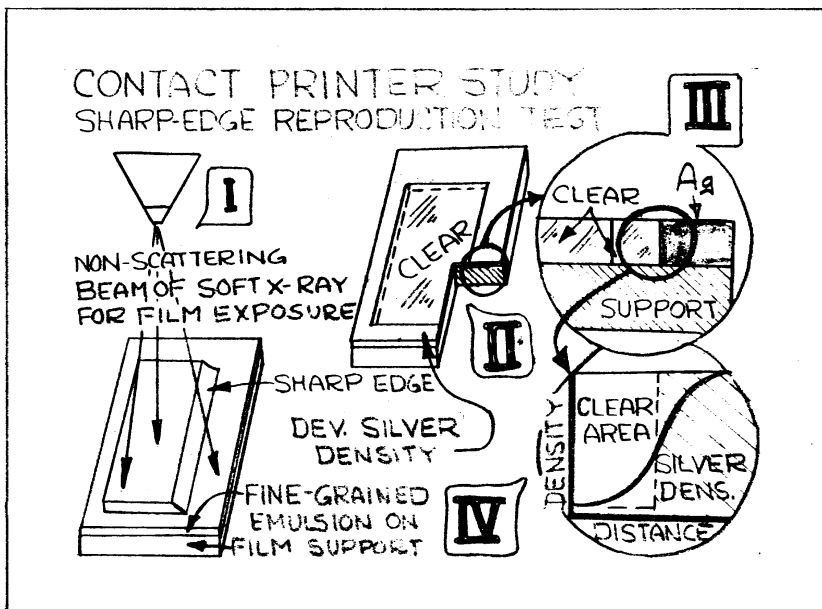
PAR 207
CHART NO. 2 OF 4
DATE 1-19-65

COMMENTARY :

CONTACT PRINTER STUDY
MOIRÉ PATTERNS



PAR 207
CHART No. 3 OF 4
DATE 1-23-65

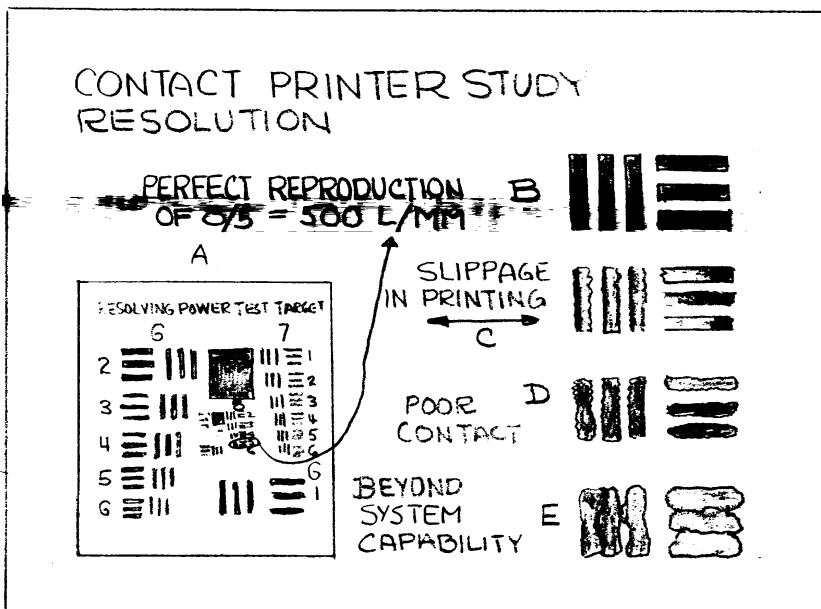


COMMENTARY:

sub-
The title should include the
term acutance

use pastel color background
to reduce glare (in slide)

PAR 207
CHART No. 4 of 4
DATE 1-23-65

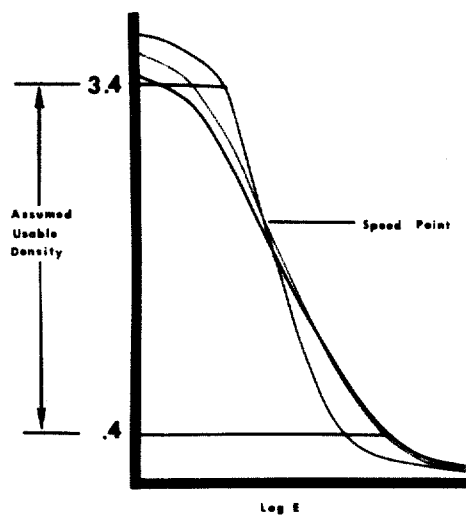


COMMENTARY:

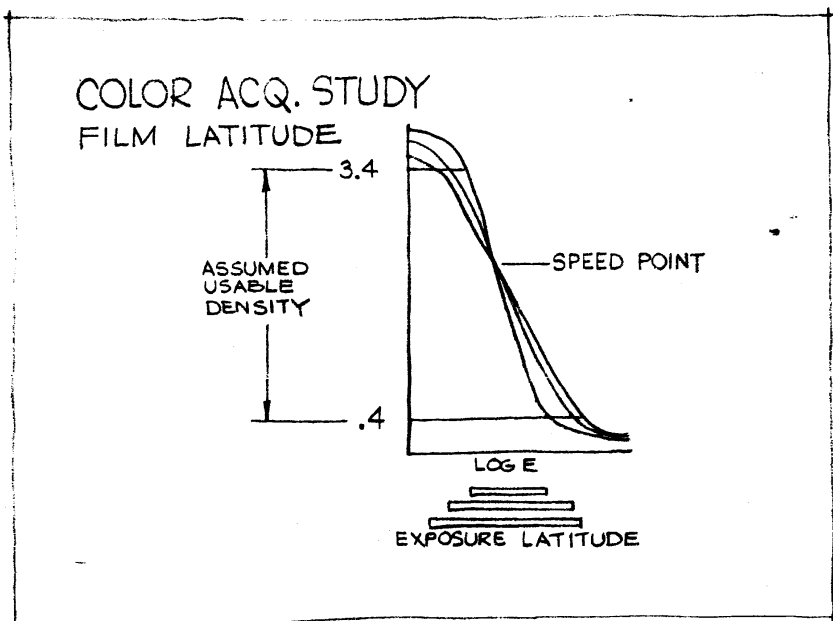
~~The sub-title should include the term accuracy.~~

use Pastel color for background to reduce glare

FILM LATITUDE

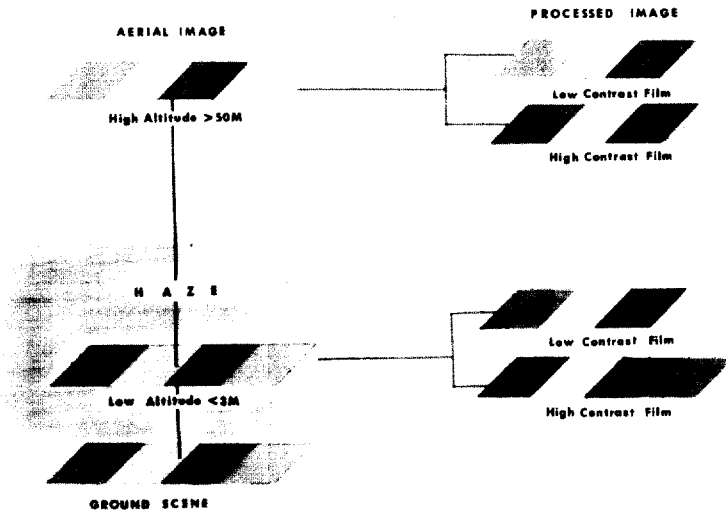


PAR 212
CHART NO. 4 OF 4
DATE 1-19-65



COMMENTARY:
change 'Color Acq. Study'
to 'Color Acq. System Review'

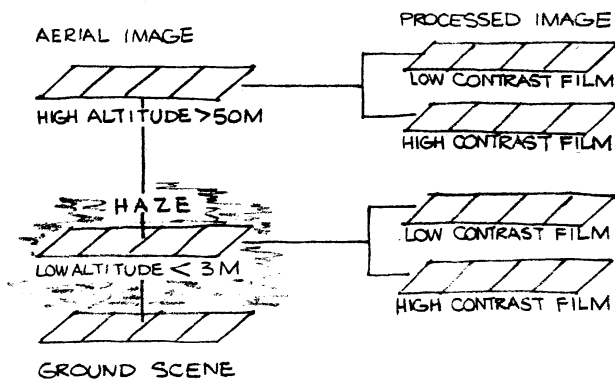
ACQUISITION ALTITUDE & FILM SELECTION



OPK

PAR 212
CHART NO. 3 OF 4
DATE 1-19-65

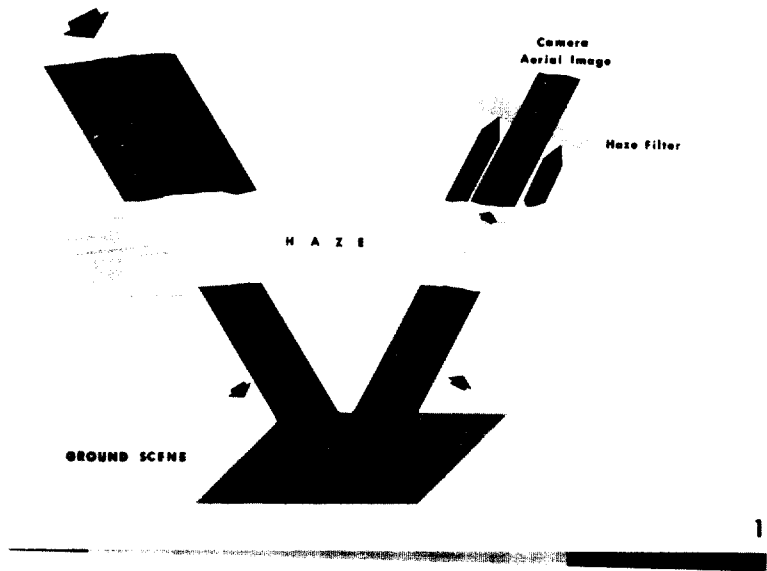
COLOR ACQ. STUDY ACQUISITION ALTITUDE & FILM SELECTION



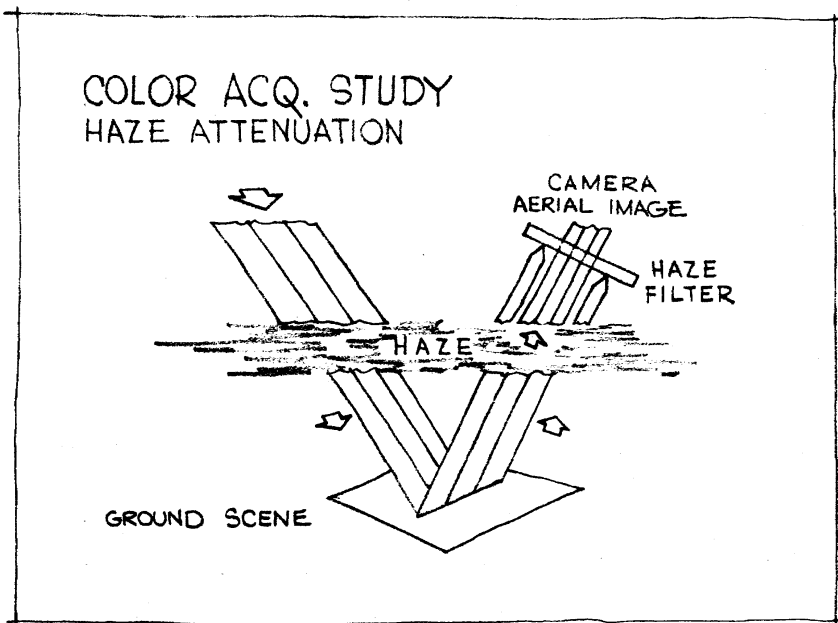
COMMENTARY:

Change, "Color Acq. Study"
To - Color Acq. System Review

HAZE ATTENUATION

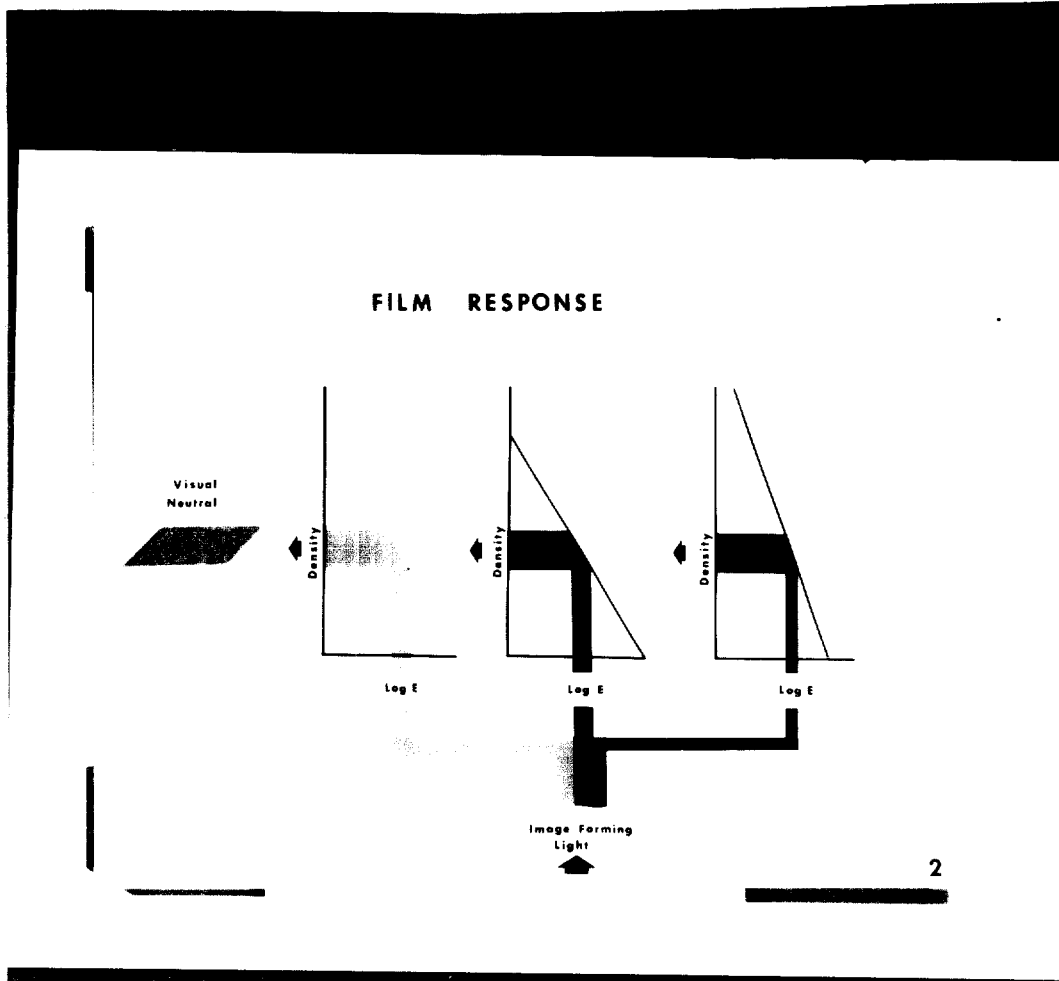


PAR 212
CHART NO. 1 OF 4
DATE 1-19-65

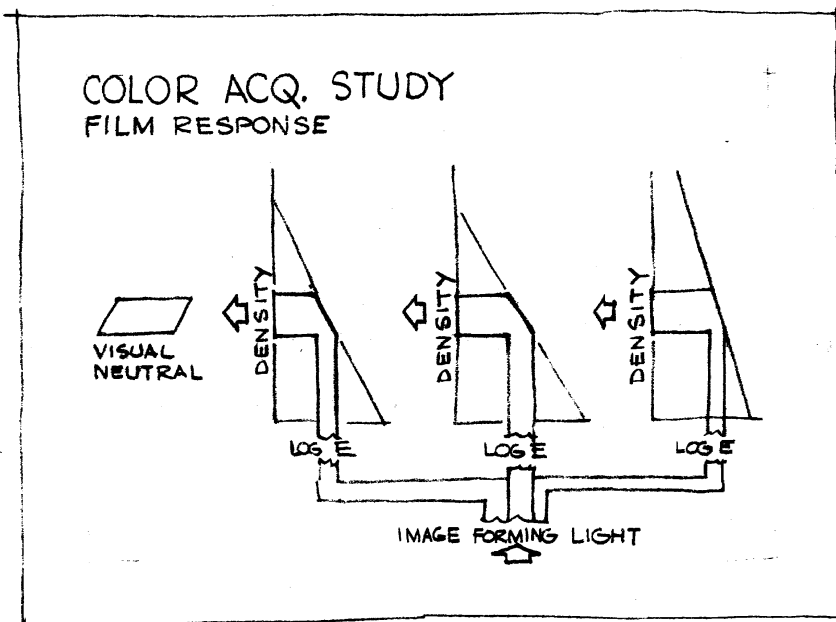


COMMENTARY:

*Change, "color Acq. Study"
To - color Acq. system Review.*

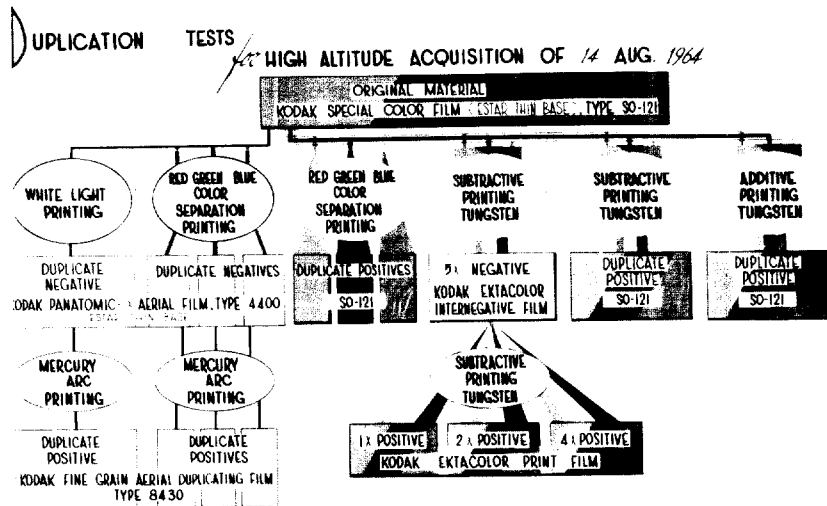


PAR 212
CHART NO. 2 OF 4
DATE 1-19-65



COMMENTARY:

Change, "color Acq. Study"
To - color Acq. System Review.



FAR 213
CHART NO. 1 of 9
DATE 1-19-65

COLOR DUPE STUDY
HIGH ALT. ACQ. OF 14 AUG. 1964
REPROD. SERIES

ORIGINAL COLOR MATERIAL
TYPE 50-121

WHITE LIGHT PRINTING

DUPL. NEG. TYPE 4400

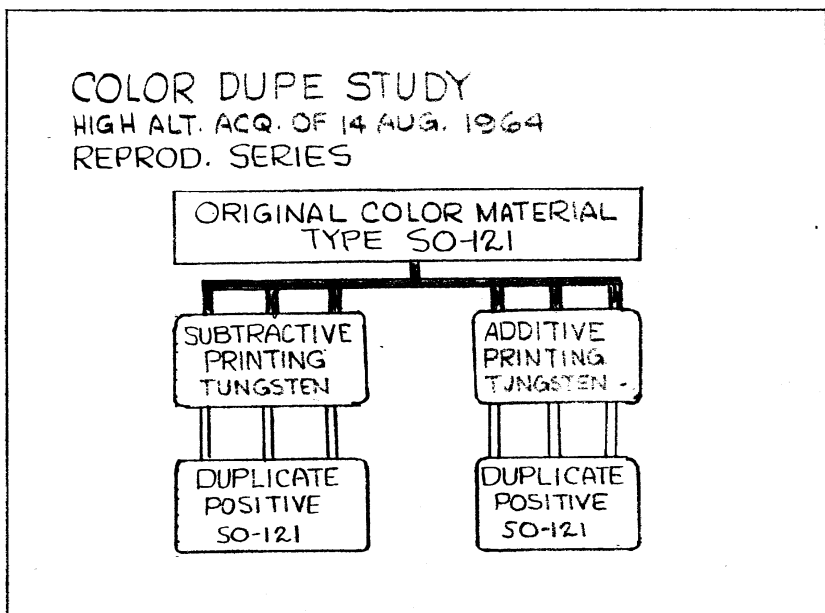
MERCURY ARC PRINTING

DUPL. POS. TYPE 8430

COMMENTARY :

1. Change "color dupe study" to "Color Reprod Review"
2. Use color to reduce plate.

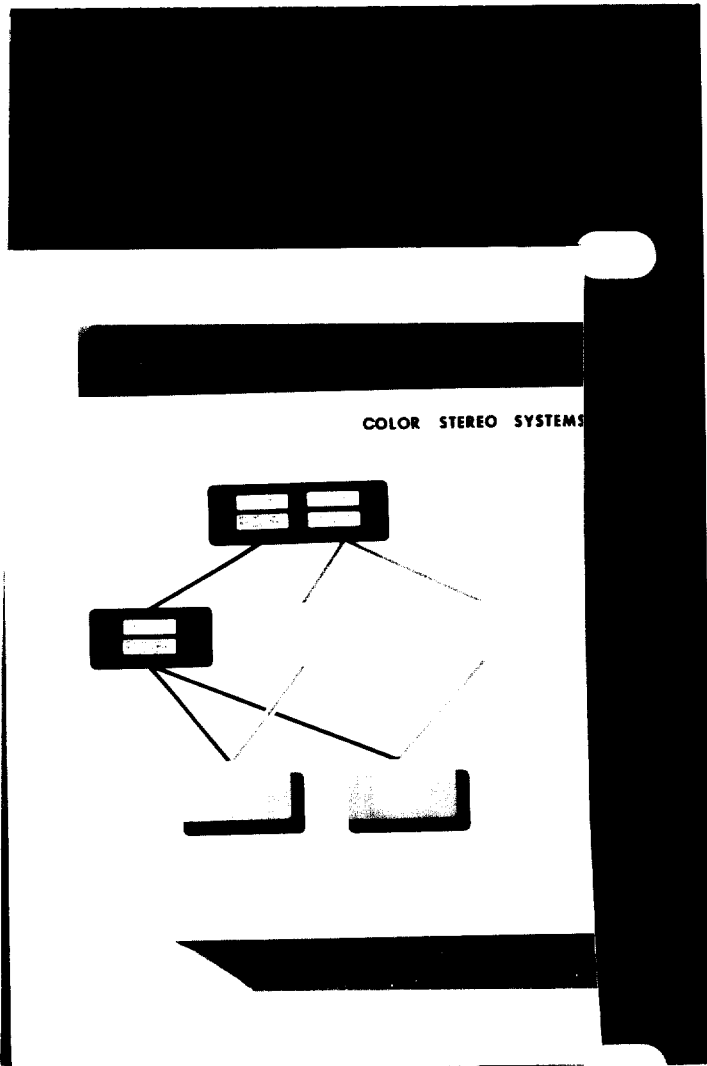
PAR 213
~~SECRET~~
DATE 1-19-65
CHART No. 2 OF 9



COMMENTARY:

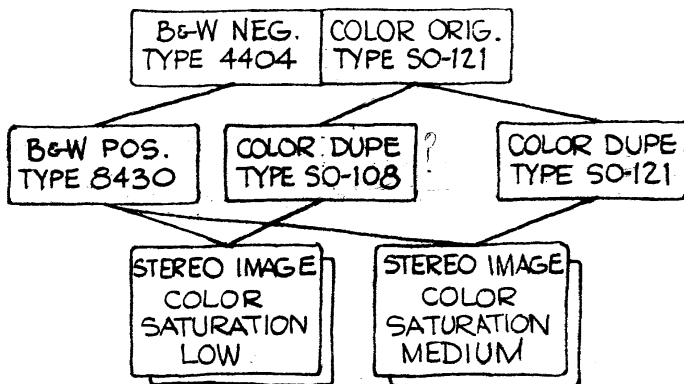
OK

1. Change "color dupe study" to - "Color Reprod Review"
2. use gray background to reduce glare.
3. change chart number to - "chart no 2 of 3,"



PAR 213
CHART NO. 3 of 9
DATE 1-19-65

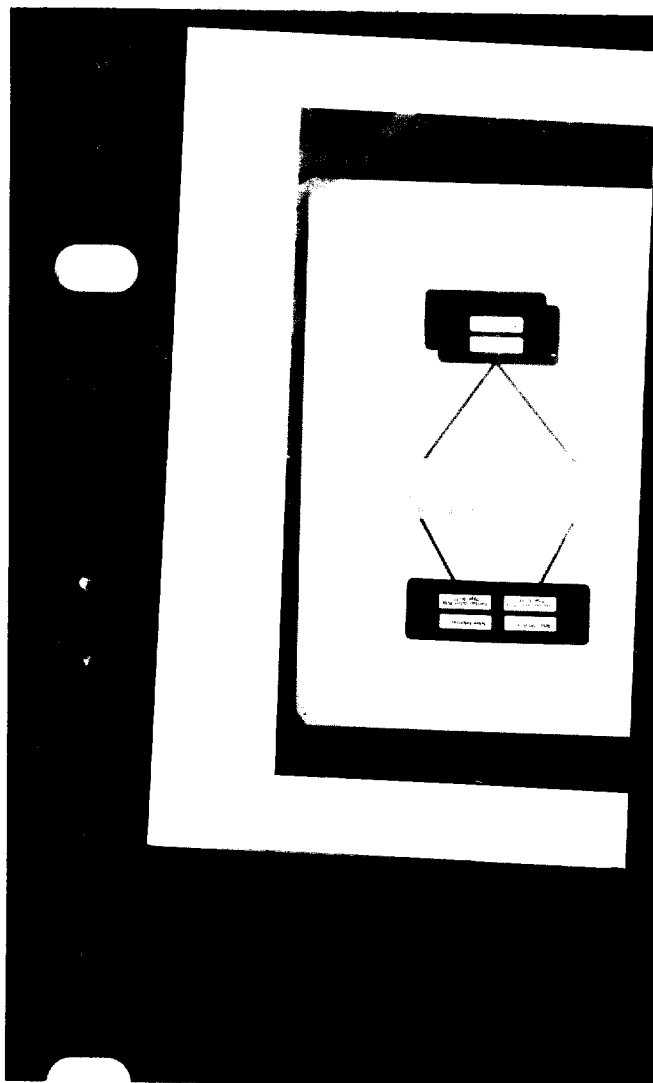
COLOR DUPE STUDY COLOR STEREO SYSTEM



COMMENTARY: OIC

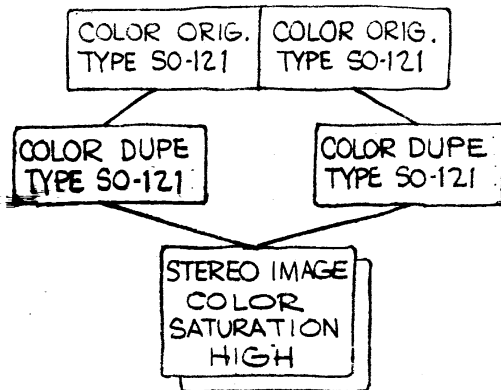
1. change "color dupe study" to
"color Reprod. Review."

2. change chart number to
"chart no 3 of 8"



PAR 213
CHART NO. 4 OF 9
DATE 1-19-65

COLOR DUPE STUDY
COLOR STEREO SYSTEM



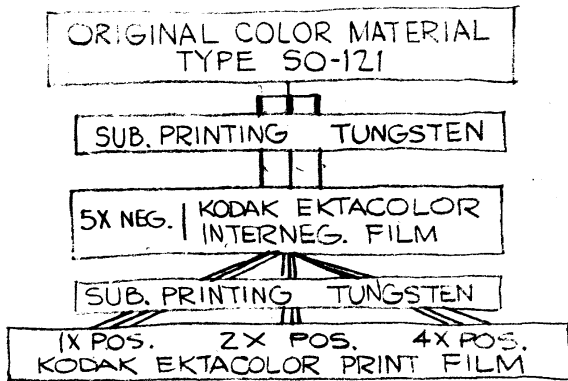
COMMENTARY: OK

1. Change "color dupe study" to "Color Reprod. Review!"
2. Change chart number to "chart no 4 of 8."

B. 199

PAR 213
CHART NO. ~~2 of 7~~
DATE 1-19-65
CHART No. 5 of 9

COLOR DUPE STUDY
HIGH ALT. ACQ. OF 14 AUG. 1964
REPROD. SERIES

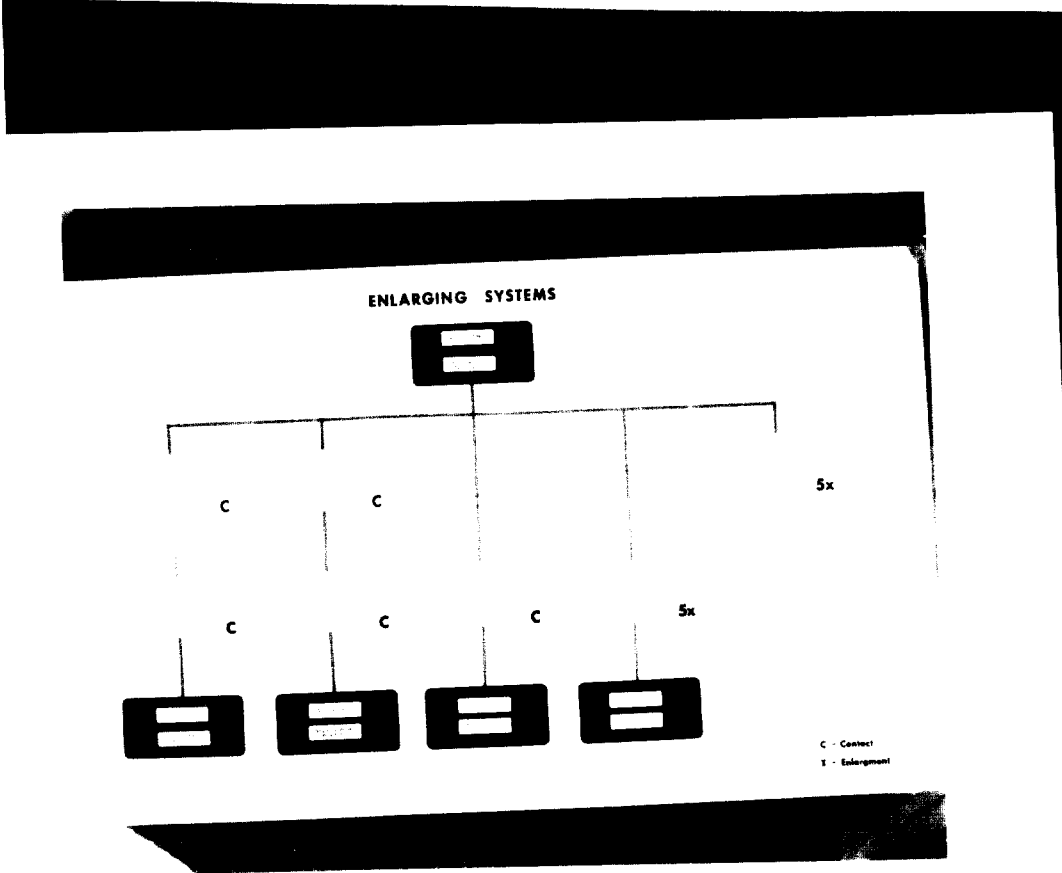


COMMENTARY:

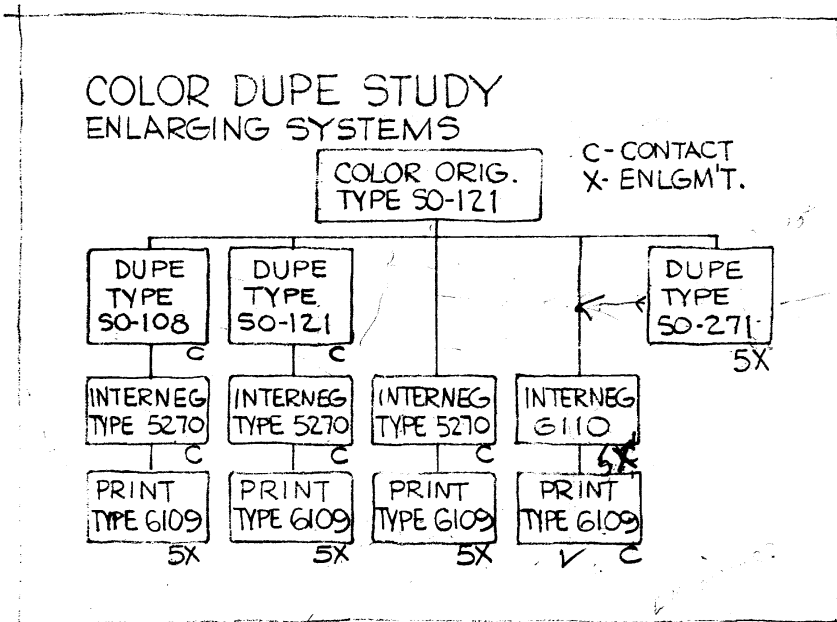
- 1. Change "color dupe study" to -
"Color Reprod. Review." ^{OK}
- 2. change chart number to -
"chart no 5 of 8"
- 3. use gray background to
reduce glare.

6110 5X
6109
72 B

End of Identifiers



PAR 213
CHART NO. 6 of 9
DATE 1-19-65



COMMENTARY:

- 1 change "color dupe study" to -
"Color Reprod. Review,"
- 2 move block "DUPE TYPE SO-271"
over in line with block
"Interneg 6110"
- 3 Change chart number to -
"chart no 6 of 8"
over in line with
"Interneg 6110"

white light

OK

PAR 213
CHART NO. ~~3 of 7~~
DATE 1-19-65
CHART No. 7 of 9

COLOR DUPE STUDY
HIGH ALT. ACQ. OF 14 AUG. 1964
REPROD. SERIES

ORIGINAL COLOR MATERIAL - TYPE SO-121

COLOR SEP. PRINT'G.

COLOR SEP. PRINT'G.

DUPL. NEG.
TYPE 4400

DUPL. POS.
SO-121

MERCURY ARC
PRINTING

DUPL. POS TYPE 8430

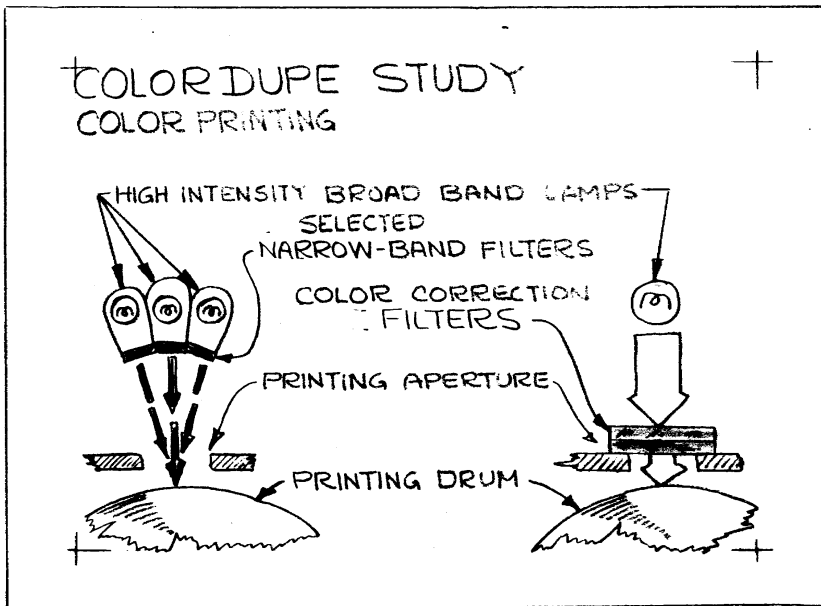
W/inst
light not
radial

no change in D, EXHLS

COMMENTARY:

1. Change "color dupe study" to -
"Color Reprod. Review!"
2. Use color to indicate separation
3. Use gray background to reduce
glare
4. Change chart number to -
"chart no 7 of 8"

PAR 213
CHART No. 9 of 9
DATE 1-19-65.



COMMENTARY:

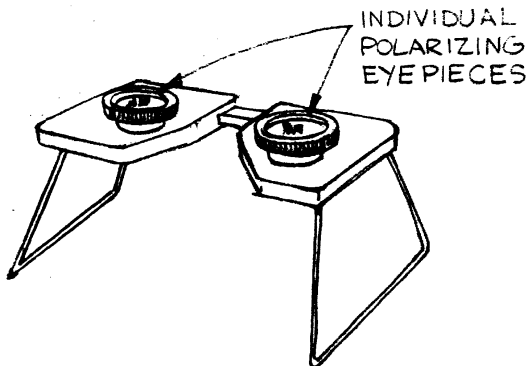
- OK
1. Change "color dupe study" to - "Color Reprod. Review"
 2. use gray background to reduce glare
 3. Change chart number to "chart no 7 of 8!"

PAP 213
CHART NO. ~~5 of 7~~
DATE 1-19-65
CHART No, 8 of 9

COMMENTARY:

COLOR DUPE STUDY
MODIFIED HAND STEREOSCOPE FOR
COLOR-BLACK & WHITE PAIRS

Eliminate



MONDAY

8430 same
scene on 50-121
50-108 DUPE on
50-121 DUPE
Chart 3
213

1965							APRIL							1965																						
S	M	T	W	T	F	S	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21	22	23	24	25	26	27	28	29	30

19

APR 1965

color dupe 50-121
B&W pos 8430
same scene
for chart 3

194

171

1965							JUNE							1965																						
S	M	T	W	T	F	S	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21	22	23	24	25	26	27	28	29	30

20

THURSDAY

4/19/65

109

MON., APRIL 19, 1965

256

FRIDAY

1965							JULY							1965																							
S	M	T	W	T	F	S	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21	22	23	24	25	26	27	28	29	30	31

THURSDAY

4

JULY

185

INDEPENDENCE DAY

180

Duplicate positives
made on 8430
and 50-121 as
outlined in chart
7 of 213

also copies without
color separation

slides 50-121 on
50-121
subtractive and additive
printing
Three
two copies

Chart 2 on 4

213

217

MAY

28

TUESDAY

1965							MAY							1965																							
S	M	T	W	T	F	S	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21	22	23	24	25	26	27	28	29	30	31

148

JUNE							1963
S	M	T	W	T	F	S	
						1	
2	3	4	5	6	7	8	
9	10	11	12	13	14	15	
16	17	18	19	20	21	22	
23	24	25	26	27	28	29	
30							

181

SUNDAY

30

JUNE

184

JULY							1963
S	M	T	W	T	F	S	
	1	2	3	4	5	6	
7	8	9	10	11	12	13	
14	15	16	17	18	19	20	
21	22	23	24	25	26	27	
28	29	30	31				
*	*	*	*	*	*	*	

183

TUESDAY

2

JULY

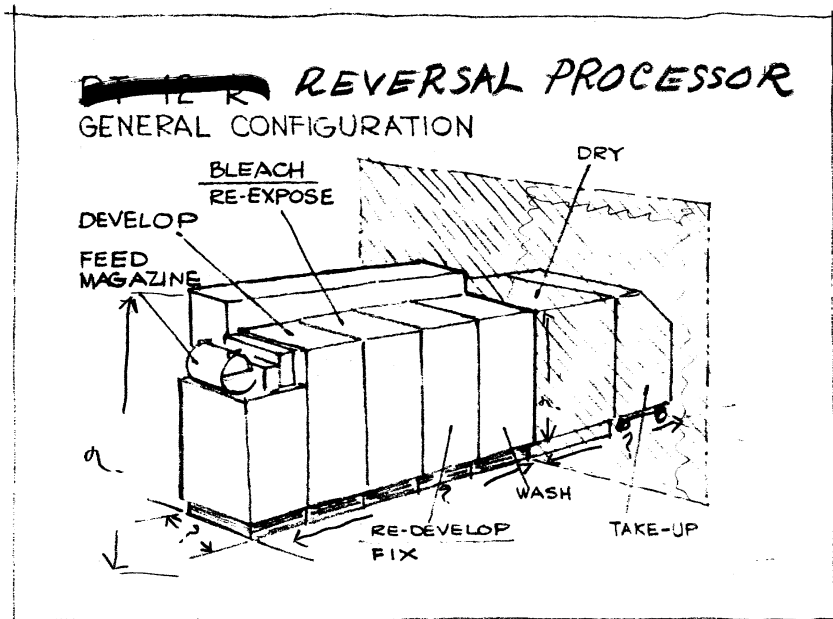
182

30-171
 5x, 10x20x, printed
 Ektacolor prints
 through 5x
 intermediate neg
 Ektacolor

chart 5

4 ea 5x color
 prints on 6109
 as outlined
 in chart 6 of
 PAR 213

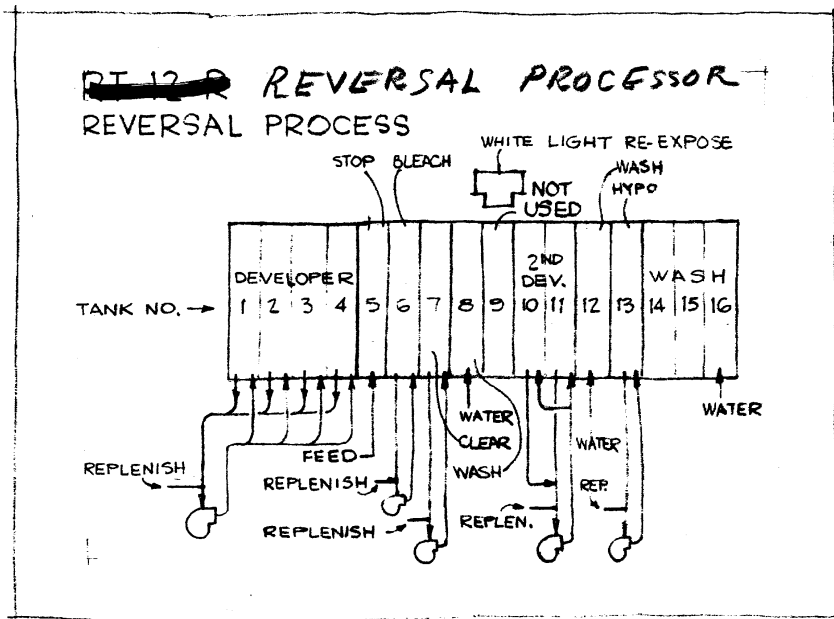
PAR 214
CHART NO. 1 OF 3
DATE 1-19-65



COMMENTARY:

1. Change "RT-12" to "Reversal Processor".
2. Use cut-away technique to show dry end of processor.
3. Show dimensions: width, height, and length for wet and dry sections in the places indicated.
4. Use color for processor and a gray background.

PAR 214
CHART NO. 2 OF 3
DATE 1-19-65

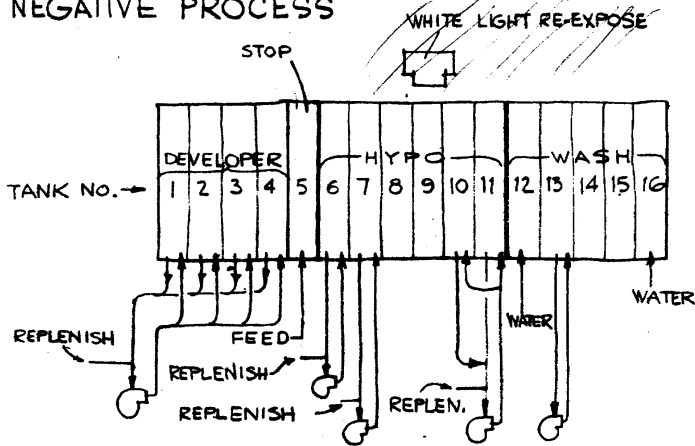


COMMENTARY:

1. Change "RT-12" to -
"Reversal Processor"
2. use gray background to
reduce glare.

PAR 214
CHART NO. 3 OF 3
DATE 1-19-65

RT-12-D REVERSAL PROCESSOR NEGATIVE PROCESS

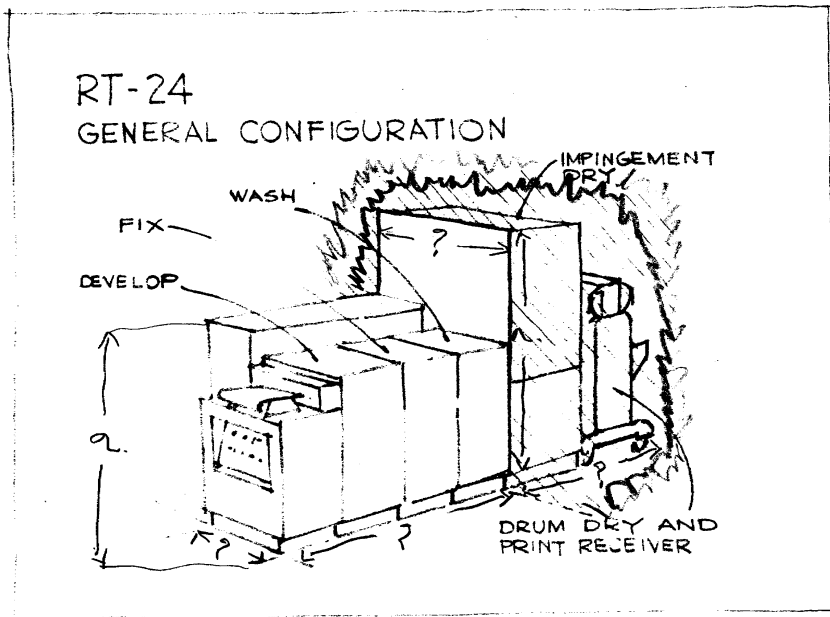


COMMENTARY:

1. Change "RT-12" To -
"Reversal Processor"
2. shade "white light re-expose" to
show that this is not used in
regular negative processing.
- 3 use gray background to
reduce glare.

OP

FAR 215
CHART NO. 1 OF 2
DATE 1-19-65

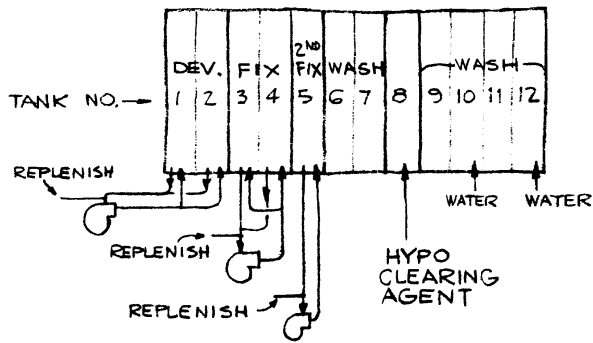


COMMENTARY:

1. Use cut away to show dry end of processor.
2. Show dimensions: width, height, and length for wet and dry sections in the places indicated.
3. Use color for processor and gray background.
4. Change "RT-24" to -
"24 inch paper processor".

PAR 215
CHART NO. 2 OF 2
DATE 1-19-65

~~RT-24~~ 24 INCH PAPER PROCESSOR PROCESS

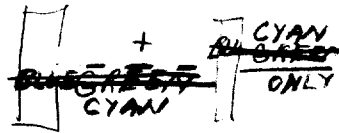
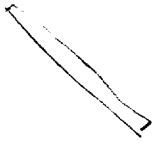
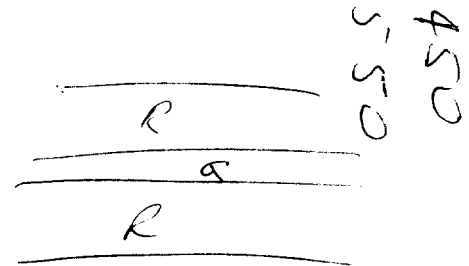


COMMENTARY:

1. Change "RT-24" to -
"24 inch paper processor"
2. use gray background to
reduce glare.

.50 Cyan
.55 } Green
.67 }

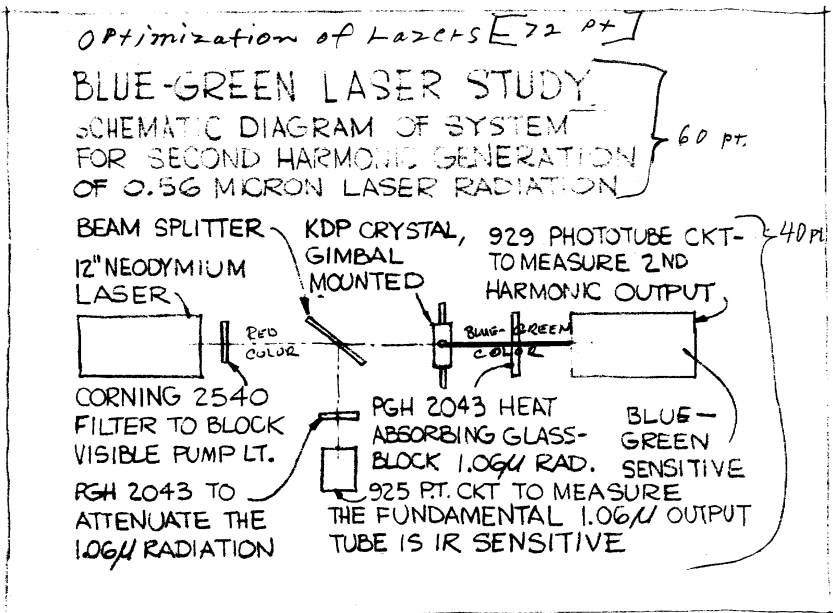
.55 to .57 GREEN
.5 = Cyan



1.06 μ LASER
.53 μ 2ND HAR.

ok

FAR 217
CHART NO. 1 OF 1
DATE 1-19-65



COMMENTARY:

REDUCE SIZE OF ANNOTATIONS TO 14 pt. LETTERING, OTHERWISE O.K. PL

Willard

these are OK 6-30-65-

Ken K

slides

MEMORANDUM FOR:

Please see me before writing your
comments about this proposed briefing aid.

Russ

*OK on this
KPK*

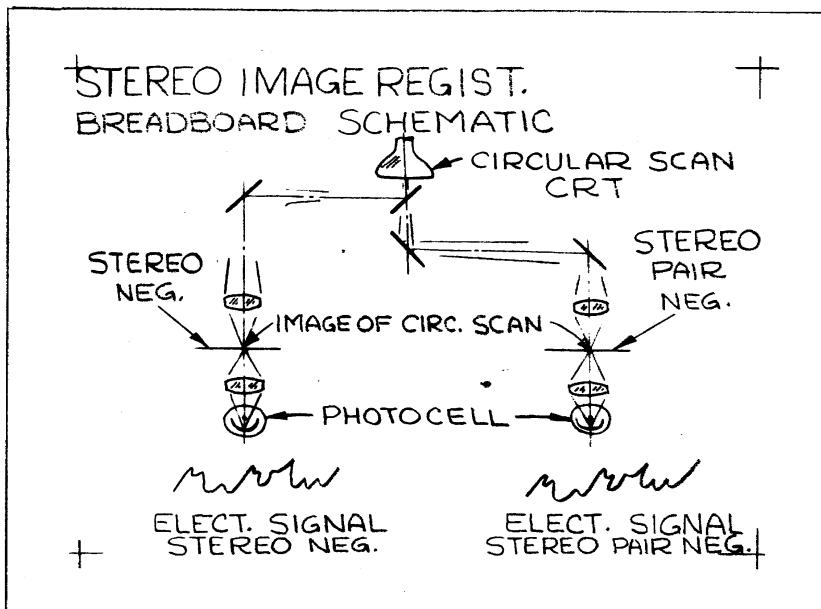
26 Jan 65
(DATE)

FORM NO. 101 REPLACES FORM 10-101
1 AUG 54 WHICH MAY BE USED.

(47)

ok

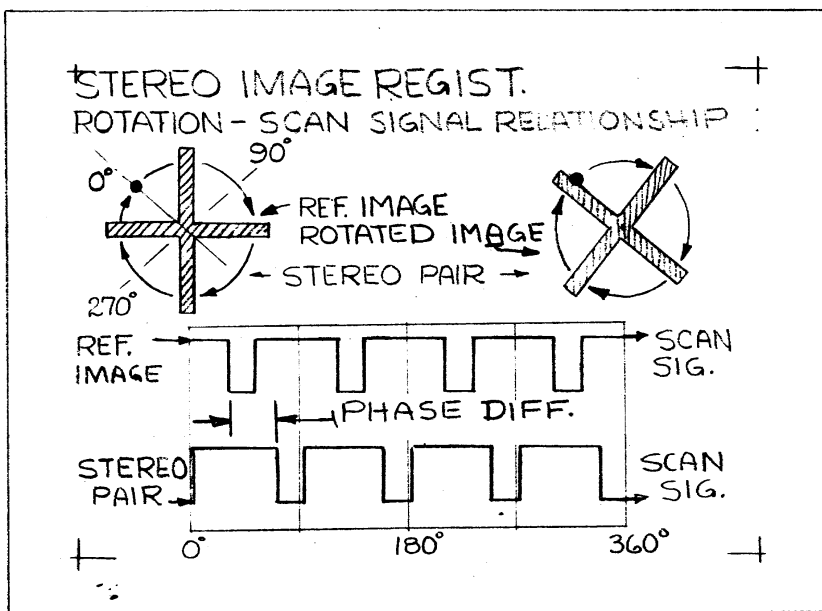
PAR 222
CHART No. 1 OF 5
DATE 1-15-65



COMMENTARY:

change label "NEG" to "positive"
change, "Stereo Image Regist"
to, Stereo Registr system.

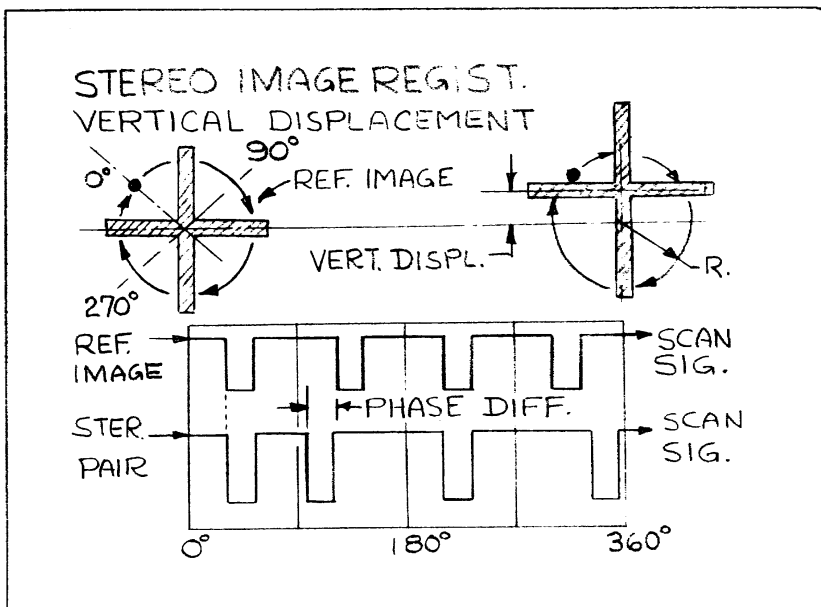
PAR 222
CHART No. 2 OF 5
DATE 1-15-65



COMMENTARY:

Change, "Stereo Image Regist" to, Stereo Registm system

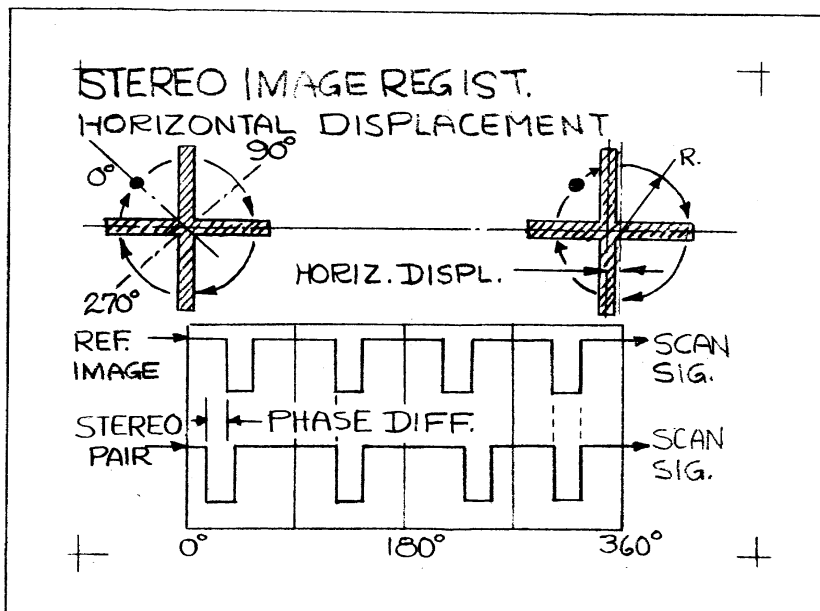
PAR 222
CHART No. 3 OF 5
DATE 1-15-65



COMMENTARY:

change "Stereo Image Regist"
TO, Stereo Registrm system

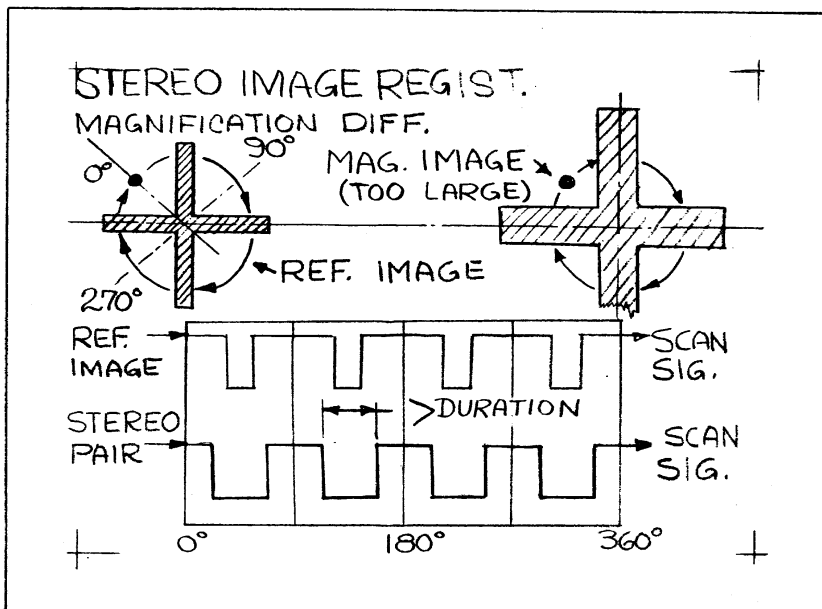
PAR 222
CHART No. 4 of 5
DATE 1-15-65



COMMENTARY:

Change, "Stereo Image Regist"
TO, Stereo Register system.

PAR 222
CHART No. 5 of 5
DATE 1-15-65



COMMENTARY:
Change "Stereo Image Regist"
To, Stereo Regstra System.