

ADDRI



University of Fort Hare
Together in Excellence
PUBLICATIONS CENTRE

AUDIO-VISUAL AID WORKING MANUAL

April 1983

L Trollope

BACKGROUND

Research has shown that when presented with information, we remember 10 per cent of what we hear; 20 per cent of what we see; and more than 75 per cent of what we read. The Institute is in the process of setting up a document producing centre which will facilitate the high quality preparation of papers for publication, or presentation at conferences, and research reports. Included in the facility will be a self-contained and versatile word processor, a comprehensive darkroom, with photographic facilities including a process camera, and a drawing office for the production of maps, and other graphics, such as poster papers.

While this facility was initiated primarily for the production of ARDRI documents, it is available for all Faculty of Agriculture staff, at no cost and members are encouraged to make maximum use of it. If the document is not an ARDRI publication, acknowledgement of assistance provided would be appreciated.

This manual is the first of a series which will be issued on an ad hoc basis. Future issues will be timeously up-dated, and will describe new facilities on offer.



University of Fort Hare
Together in Excellence

- 1. Keep everything simple, bold and graphic.
- 2. Use background with white or colourful lines work best.
- 3. Use the immediate impact - have a focus point to attract interest, lead the eye by lines to the next point of interest. Remember horizontal lines have a calming influence; while vertical lines are more dramatic.
- 4. Use suitable type for posters. Lower case letters cause line-up problems.
- 5. Headings - use legible block letters.
- 6. Paragraphs must fill the poster eg. danger or strong messages in bold.
- 7. Use - no frills.

WHY AUDIO-VISUAL AIDS

Research has shown that when presented with information, we remember 10 per cent of what we hear; 20 per cent of what we see; and more than 65 per cent of what we see and hear, i.e. by using the audio visual technique we have a 500 per cent better chance of communicating with an audience.

CHARTS AND GRAPHS

Use them wisely, consider firstly whether a picture will convey the message adequately.

Rules To Follow

1. Decide what information is absolutely essential and show only that.
2. Do not use copies from books or blueprints. Illustrations that look good on the printed page (which you can hold 12" from your eyes), can be too confusing when projected on a screen. Redraw them using only the pertinent information for projection.
3. Keep everything simple, bold and graphic.
4. Dark background with white or colourful lines work best.

PLACARDS

1. Strive for immediate impact- have a focus point to attract interest, then lead the eye by lines to the next point of interest. Remember horizontal lines have a calming influence; while vertical lines are static.
2. Use capitals for posters. Lower case letters cause line-up problems.
3. Readability- use legible block letters.
4. Lettertypes must fit the poster eg. danger or strong messages in bold type - no frills.



University of Fort Hare
Together in Excellence

5. Letter spacing is important- use proportionate not mechanical spacing.
6. Use short sentences- do not try to say too much on one placard, you lose impact value.
7. Colour- the best contrast is black/white. When adding letters to a coloured background, you must still have a good contrast. Bear in mind the emotional impact of colour- i.e. white-pure; red-danger; etc.
8. Balance is important in a placard.
9. Layouts- there are two types of layouts- symmetrical and asymmetrical.
 - (a) Symmetrical layout is arranged around a vertical axis. You can indicate relationship more easily with a symmetrical layout.
 - (b) Asymmetrical layout arouses more interest. the background forms an integral part of the whole.
10. Rhythm- binds all points together- i.e. rhythm of lines enclosing the whole subject. Elements must associate with each other, just a group of pictures stuck on a poster do not relate.
11. Natural eye movement is left to right and top to bottom, so you can lead at will with well placed focus points.
12. Illustrations must be placed first on a poster, then you can fill in the writing.

Teaching aids if used correctly allow one to teach 5 times faster with 46 per cent more retention on the part of the student.



University of Fort Hare
Together in Excellence

OVERHEAD PROJECTION

1. Use watersoluble Overhead Projection pens with nylon points, eg.
 - (a) Staedtler 311 WP, 8 colours, (orange and yellow not good O.P. colours).
 - (b) China Markers: colours - red, green or blue, but they project black on the screen. +R0.96 each. Faber 5122, Stabilo 8040, Staedtler 108: specify wooden casing, not the paper wrapped ones.
 - (c) Mechanical wax pencil - refills available and they project in colour (8 colours).
2. Cleaning and correction: corrections can be made quickly and effectively with:
 - (a) a solvent eraser for mistakes in small areas.
 - (b) a plastic eraser for permanent and water-soluble ink erasure in large areas.
 - (c) an artificial chamois leather cloth for cleaning off finger marks or for cleaning the whole sheet. (O.P. sheets can be re-used).
3. Use a 6-sided pencil as a pointer:
 - (a) it does not roll off the transparency if the O.P. is not quite level.
 - (b) it allows freedom of movement for the lecturer.
 - (c) a moving pointer, especially a finger totally distracts an audience.
4. Colour added to transparencies adds impact:

- (a) trace outline of fill-in shape with a water soluble pen on Project-a-film, or Chartpak Transparent Self-adhesive film.
- (b) cut out shape with art knife.
- (c) lift with art knife and centre coloured cut-out.
- (d) lower until just one edge of cut-out touches art work and sticks.
- (e) pull out knife and allow cut-out to flop down on art work. (This method should trap no air bubbles under the film. Project-a-film sheet used on acetate combines to minimise bubbling and creasing).

Project-a-film 9 1/2 x 15" R2-95 per sheet (Letraset catalog p25)

Chartpak 14 x 17" R5-95 per sheet. (Chartpak catalog p78).

The above films are available in 11 colours.

- 5. Projectable tape available in 12 colours and 8 widths (1/32"- 1") makes it easy to prepare graphs, charts, flow diagrams, etc. The tape comes in a dispenser, is easy to use, is heat resistant and does not peel off during use on the O.P. Thinner widths are curvable to a certain extent.

Letraline tapes 1/32" R2-45 - 1" R17-00. All tapes 16,5m (Letraset catalog p258).

Chartpak projectable tape 1/32" R3-20 - 1/2" R6-95 (Chartpak catalog p5).

- 6. An audio visual compass allows one to draw circles on transparencies using either technical or ordinary pens. A rubber foot replaces the normal needle point so that transparencies are not damaged.

- 7. A swivel blade artist's knife allows for intricate cut-outs and tight curves, replacement blades available.

Chartpak art knife R4-20, spare blades R4-65 for 7 blades.

Fisket disposable knife R1-95.

- 8. Chartpak overhead projectable lettering and symbols - available in red, blue and green (Chartpak catalog p94).

Project-a-type in red, green, blue, yellow and black 10" x 15" sheets R5-95.

- 9. Use Different Techniques

Techniques for use in Overhead projection.

- (a) Revelation Technique

Reveal the lecture in stages, it maintains audience attention or, project the total picture then cover the transparency and reveal point by point to focus audience attention. To get maximum retention of information say the point first, wait a few seconds then reveal the written point, i.e. audio + visual = better information transfer.

- (b) Models Technique

Professionally constructed models on a wide range of topics for O.P. demonstration are available.

- (c) Silhouette or Shadow Technique

Small plastic toys provide good silhouettes, especially animals. Leaves or plants can be used to indicate growth patterns or root systems, etc.



University of Fort Hare
Together in Excellence

Letraset also has dry transfer symbols in a range of colours at R5-95 per sheet.

(d) Animation Technique

Use normal transparency diagrams with a polarising spinner or a motion sheet to introduce animation to diagrams e.g. flow charts, machine movements etc.

(e) Overlay Tehcnique

Constructive overlays are very useful e.g. add more information to basic graphs.

SLIDE LECTURE PREPARATION

1. Do:

- (a) have an objective
- (b) make your audience think
- (c) reinforce ideas with complementary visuals
- (d) use simple visual statements
- (e) be consistent in your visual format
- (f) be succinct
- (g) be enthusiastic
- (h) rehearse.

2. Develop an outline of the lecture. Within the outline is the storyline which links the introduction and subject to the target group or audience.

3. Use the storyline to write the script. NB write the script first then fit the available slides to the script.

4. Correlate the script with the slides. Underline the key sentences on the script and select slides pertinent to those sentences. Number the "underlinings" on the script and number the slides with the corresponding script number. When



University of Fort Hare
Together in Excellence

selecting slides for a script and there is not a suitable slide to illustrate the point, use a cardboard blank to fill in the space, until a suitable slide is found, made or taken.

- 5. If you have a slide that is not very good, e.g. if the subject is too small, increase the impact of the slide by using a mask to bring out the subject.
- 6. Do not throw away reject slides, they can be used along with masks to create a good slide.
- 7. NB Have a copy of the whole slide lecture made. It is inexpensive and saves trouble if anything happens to the slides, and you still have the original slides. Also another important point is:- do not break up a slide talk to use slides for another presentation. Have copies made.

HOW MANY SLIDES?

At least one slide on the screen for every point made. The slide should be on the screen just long enough to support the point but not so long that it gets tiresome to look at. If there is quite a bit to be said about a point, use a variety of similar slides. e.g. different angles of the same subject or close-ups combined with a wide angle view to keep the audience visually interested.

Rule of thumb:

Time of speech in minutes X 5 = average number of slides in a slide show. This allows for a slide every 10-12 seconds. Do not be afraid to use filler slides to maintain interest, it is perfectly acceptable as long as they relate to the topic.

FORMATS AND LEGIBILITY STANDARDS FOR 35M GRAPHICS

FORMATS

The most popular slide format is a rectangle 1 1/2 times as long as it is high. Since we read from left to right the horizontal format is easiest to comprehend. Horizontal format fits the orientation of most projection screens and fits better in rooms with low ceilings.

Mixing Formats

When using slides use only one format. Do not mix horizontal and vertical formats. Be consistent. Using different formats can confuse the viewer and possibly destroy the visual continuity you are striving for. You want your audience to be listening to you, not to be wondering what type of slide is coming next.

If you use mixed formats, then, to get both formats projected properly on the screen, you lose projection size on the horizontal format. There is nothing more distracting than having a vertical format slide projecting off the screen on to the floor or ceiling or getting lost in space. So-standardise on horizontal (landscape) format 35mm slides.

VIEWING DISTANCES

According to international standards the minimum distance from which a screen should be viewed is twice its vertical dimension or height and the maximum distance is eight times the screen height. All good auditoriums adhere to this standard.

LEGIBILITY STANDARDS

Based on the 8 H maximum viewing distance standard and average human eyesight, it has been determined that numerals and letters used in projected graphics should not be less than one fiftieth of the screen height i.e. minimum height. The optimum height is one twenty-fifth of the screen height.

TEST

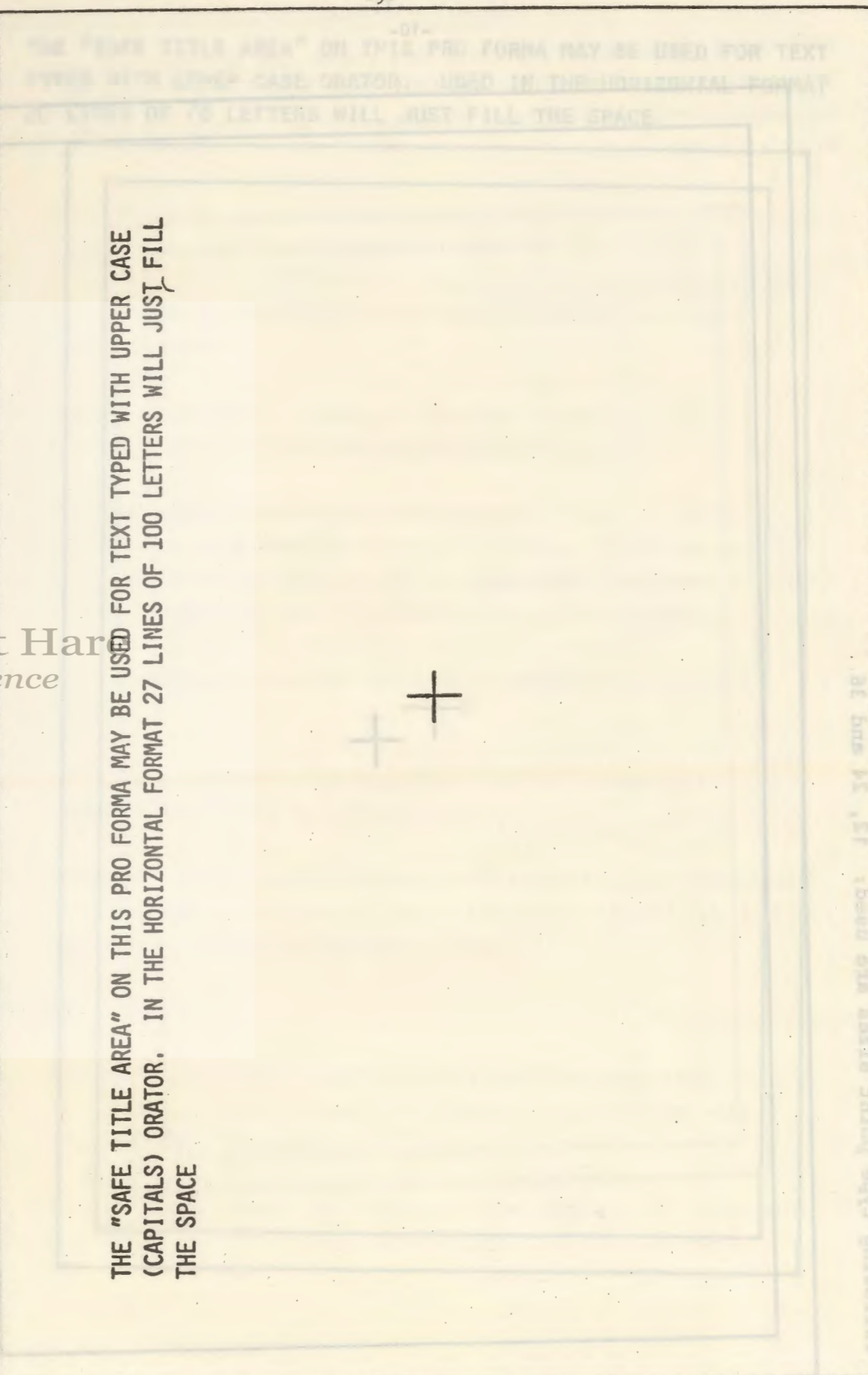
As a rule of thumb, reject a slide if the text cannot be read when it is held up to the light about 180mm (one hand's breadth) from your eyes.

STANDARD ARTWORK FORMATS

Maximum safe title areas for lettering done on a typewriter or using Letraset etc. have been provided on the attached A4 pages. The outer line is the edge of the frame, the inner line the demarcation of the "safe title" area. See pages 9, 10, 11 and 12.



University of Fort Hare
Together in Excellence



THE "SAFE TITLE AREA" ON THIS PRO FORMA MAY BE USED FOR TEXT
(CAPITALS) ORATOR. IN THE HORIZONTAL FORMAT 27 LINES OF 100 LETTERS WILL JUST FILL
THE SPACE

Vertical text on the right edge of the page, likely a page number or reference code.

This pro forma is recommended as a standard for the preparation of all artwork where the following type point sizes are used: 12, 24 and 36

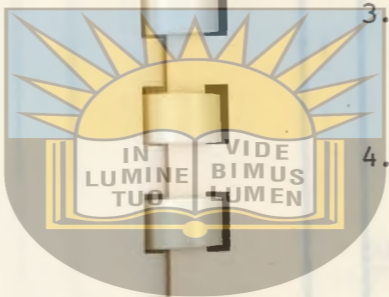
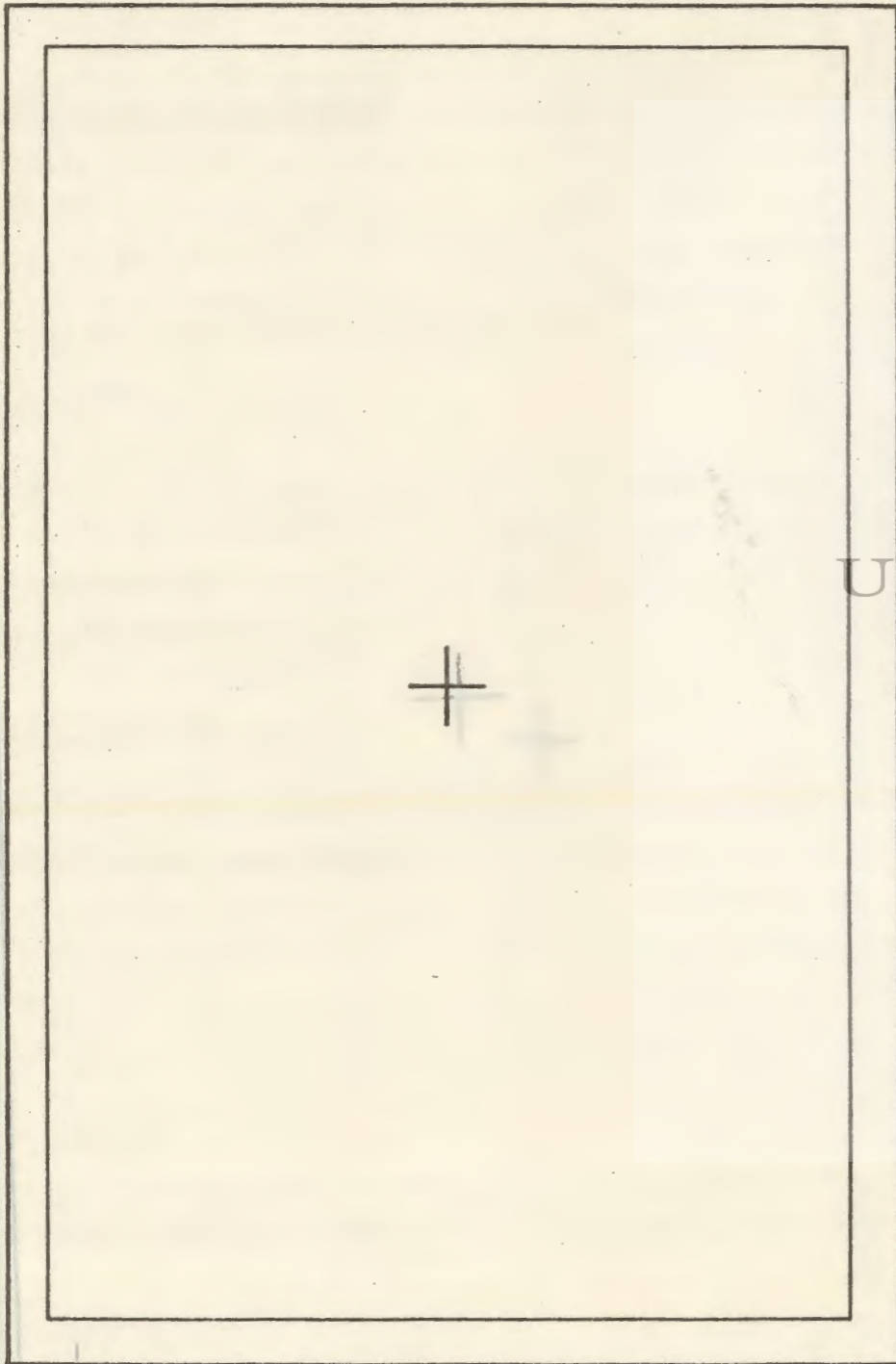


University of Fort Hare
Together in Excellence

THE "SAFE TITLE AREA" ON THIS PRO FORMA MAY BE USED FOR TEXT TYPED WITH LOWER CASE ORATOR. USED IN THE HORIZONTAL FORMAT 20 LINES OF 78 LETTERS WILL JUST FILL THE SPACE



THE "SAFE TITLE AREA" ON THIS PRO FORMA MAY BE USED FOR TEXT TYPED WITH UPPER CASE COURIER OR ELITE TYPEFACES. USED IN THE HORIZONTAL FORMAT 17 LINES COMPOSED OF 68 LETTERS OF TYPE WILL JUST FILL THE SPACE



University of Fort Hare
Together in Excellence

HOW TO GET THE BEST FROM DRY TRANSFER LETTERING

Dry transfer lettering e.g. "Letraset" or "Chartpak" is an easy and convenient way to prepare graphic artwork for 35mm slides or Overhead projection- here are a few tips on its use.

1. Standardise on three point sizes- for the attached A4 artwork pro forma, these should be 12, 24 and 36 point.
2. Favour clear (no frills) medium or even bold (heavy) type styles e.g. Helvetica Medium.
3. Use the manufacturer's catalog to make your selections- comprehensive catalogues are available from most suppliers at + R3-50.
4. Use the edge of the non-stick backing sheet, taped at the corners to the artwork as a base line on which to line up individual letters. This avoids the necessity to rub out pencil lines and stops unwanted letters elsewhere on the sheet from sticking to the artwork.
5. Use a commercially available burnisher to transfer the letters + R3-00.
6. If a letter goes on out of alignment, lift it off using the sticky side of a small piece of masking tape.
7. Space your letters proportionately as in example A, not mechanically as in example B. The art of proportionate spacing lies in leaving approximately even areas not gaps between the letters.

See page 14.

8. Burnish the letters as soon as you are satisfied with their position by laying the backing sheet over them and rubbing firmly with your fingernail or a burnisher.

A quick and easy method for improving the standard of 35mm slide presentations is the use of Reverse-Text Graphics and Creative Masks.

COMMUNICATE

Example A: Proportionate Spacing



COMMUNICATE

Example B: Mechanical Spacing



University of Fort Hare
Together in Excellence

A RECIPE FOR MAKING REVERSE-TEXT GRAPHICS SLIDES AND CREATIVE MASKS USING ORTHO-FILM.

EQUIPMENT REQUIRED:-

1. 35mm SLR camera with 50 or 55mm lens.
2. Copy stand with two 250 watt photo flood lamps. (ARDRI will have one made using the plans supplied by the Information Section K.N.P.).
3. Bulk film loader- optional (R25).
4. 35mm developing tank.
5. Darkroom or photographer's black bag.

MATERIALS REQUIRED

1. Kodak Kodalith ortho-film 6556 Type 3 available in 30,5m bulk load (+800 exposures) + R18-00.
2. Kodak Kodalith Super RT developer-pack to make up 7,6l (sufficient for +20 films) R7-95.
3. Re-usable 35mm cassettes (individual 24 exposure cassettes are available), 75c each.
4. Kodak Unifix.
5. Kodak neutral density card- optional R10-95 per pack.
6. 30ml Kodak opaque red (R11-59 per 4oz). Use opaque red rather than black because you can see where you have touched up when using red. Also available, Letrapaque photo opaque markers (broad or fine nib) R5-00.

METHOD

1. Load the Kodalith film from the bulk loader into cassettes.
2. Make up the developer stock solution parts A and B according to the manufacturer's prescribed method (store the solutions in wine boxes like Ilfaspeed developer and fixer, to prevent oxidation).
3. Prepare all artwork in reversed black and white i.e. what you wish to appear white on the slide should be black in the artwork and vice versa.
4. Place the artwork on the copy stand, frame correctly through the camera's viewfinder and bring into sharp focus.
5. Lay the Kodak neutral grey card down in the middle of the artwork and set the camera for a correct exposure at a film speed of 8 ASA. If you do not carry out this step you may find it necessary to do a series of test exposures at different f stops. $1/2$ f stops are preferable. Start at about f 3,5 for a 1 second exposure.
6. Process the film in Kodalith developer working solution (A:B 1:1) for 2 minutes 30 seconds at 20°C inverting the developing tank once every 15 seconds. Tip out the developer and rinse out the tank with tap water.
7. Fix, using any fixer e.g. Unifix for twice the time required to clear a piece of exposed film (+2 minutes). This technique is also useful to check if the Unifix is still usable and what the correct exposure time is i.e. pour Unifix over a piece of exposed film in a container and double the time taken to clear the film for fixing time. NB Do not over fix as it hardens the emulsion too much then you cannot colour your negatives.
8. Wash for a minimum of 5 minutes.
9. Add a drop of household detergent to the developing tank, remove the film and squeegee off excess water.



University of Fort Hare
Together in Excellence

10. Hang up to dry, +10 minutes.
11. Select the most suitable exposures and touch up any "pinholes" using Kodak opaque red and a fine brush.
12. (Optional for graphics slides) colour with dye or sandwich with a coloured filter.
13. When making Reverse-Text graphics you can use suitable lettering or word cut-outs from magazines pasted on to a white A4 sheet. If the writing on the back of the cut-out is showing through place a black sheet of paper under the artwork on the copystand and continue with the photography, it won't show through on the film.
14. When making indicative slides i.e. an arrow plus lettering to indicate e.g. a zebra in a group of game drinking. Project the slide, take a sheet of paper and position it so that the slide is in focus on the paper, mark the outline of the zebra in pencil on the paper then you can make the artwork in the correct position so that when the 2 slides are projected or sandwiched together and projected, the object (zebra), arrows and lettering are in all the correct positions.
15. Mount slide- negative, shiny side up in the grey half of the mount, align and clip on the white (front) half.

HOW TO ADD COLOUR TO REVERSE-TEXT GRAPHICS.

METHOD 1.

MATERIALS REQUIRED:

1. 1 set of Photocolour photographic dyes. This contains 11 triple strength water soluble colours plus a wetting agent, (R39-00).

2. A fine artist's brush.

3. Tissue for blotting.

PROCEDURE

1. Identify the emulsion side of the film- it will appear dull when viewed obliquely.

2. Apply wetting agent thinly to the emulsion side of the film in the area which is to be coloured, using the brush.

3. Wash brush in water and dry.

4. Add the desired colour, a little at a time, moving the brush evenly to and fro over the emulsion to obtain an even saturation of dye.

5. When a suitable colour density has been obtained, blot off the excess dye using a wad of tissues.

6. Air dry the slide and mount in a Gepe Type A glassed 35mm slide mount. (Gepe Type A glassed slide mounts 24 x 36 R6-95 per 100).

7. To lighten areas which have stained too darkly, remove the dye with a brush rinsed repeatedly in clean water.

METHOD II

This is especially useful where large areas of the slide are to be coloured in.

MATERIALS REQUIRED:

Any suitable gelatin filter material e.g. ROSCO supergel. A sample of 123 colours is available.

PROCEDURE

1. Mount the Ortho-film in the back (grey) half of a Gepe Type A glassed slide mount.

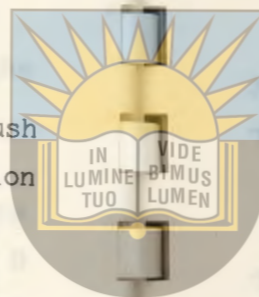
2. Using 3M magic tape, tape a piece of filter over the clear portion of the slide which is to be coloured.

3. Clip on the front (white) half of the slide mount.

Remember about 3% of your audience will be red-green colour blind so use blues and yellows preferentially in your colour schemes.

MULTI IMAGE.

A multi-image show is not just a slide show with numerous projectors and it is not a substitute for a film or a flip chart. It is an experience all on its own- a way to communicate large amounts of information in a short time, to simultaneously compare and contrast and attract the attention of an audience and keep it, with an almost unlimited number of complementary images. Used well, the multi-image can stimulate your audience to think, remember and act. Multi-image introduces the art as well as the science into a slide presentation. You can view the subject from a distance and in a close-up, you can see interior details, people at work, and a finished product or service all at the same time. Or in a series of quick flashes, you can see a piece of equipment next to a close-up shot or two of its main features. You can talk about the old and the new and compare them side by side. You can talk about the present and the proposals for the future- and show them dissolving from one to the other while other pictures keep your ideas in context. In other words, you can take full advantage of the mind's spare time and there is a lot of it. As you are reading this text for example, your mind has plenty of time to wander into other areas, because you think faster than you read. The same thing happens with speech, you can think much faster and hear much faster than anyone can speak, so your mind has a lot of spare time while it is waiting for the words to come in. Putting visuals on the screen gives the audience something to do with their spare time. And putting several visuals on the screen at the same time gives them the opportunity to see your message from several viewpoints. Any time an audience is stimulated by seeing,



University of Fort Hare
Together in Excellence

comparing and thinking, their attention is maintained. If it makes them pay closer attention to your message, then it is worth the time and effort put into preparation of the slide show.

Multi-image uses a dissolve unit which has the added advantage of obviating the slide black-out sequence which disturbs total concentration of the audience.

GENERAL TIPS.

1. Kodak Ektrachrome 160 tungsten film allows copying using tungsten lights, it eliminates the resulting pink tint.
2. Kodachrome film obviates problems experienced with bright light conditions. 25 ASA gives maximum definition and colour saturation.
3. Black and white Panatomic X film processed in Rodinal developer is very good for enlargements. Panatomic film 135-20, R2-45.
Panatomic film 135-36, R3-99
Rodinal Developer R1-95 for 100ml.

PROCEDURE

- (a) Dilute the developer 1:50, develop for 7 1/2 minutes at a temperature of 65° - 68°F.
- (b) Fix in Kodafix or Amfix for not longer than one minute. (Temperature 65° - 68°F). Longer fixing times build up graining.
- (c) Wash in water at 65° - 68°F.
- (d) If more contrast is required eg. on a map, agitate often while developing. If little contrast is required, then agitate only once while developing.

COLOUR PROCESSING.

35mm Colour film can be processed in the dark room in 30 minutes using an E6 processing kit. Obtainable from EL Camera Shop @ R27-50 per 473 ml. The kit is sufficient for processing 8 films.

Kodak has an antifungal liquid for cleaning slides (R4-75).

LENSES, FILTERS AND FLASH.

WIDE ANGLE LENS.

1. A 28mm wide angle lens is useful for taking interior photographs, but you must be sure that the vertical lines in the picture are parallel. It is very easy to converge vertical lines by tilting the camera.
2. For inside photography, use a fast film with a tripod rather than a flash.
3. Use a polarising filter for contrast.
4. Use for expressing depth- depth recedes very quickly with a wide angle lens. It also gives greater depth of field for close-up photography.
5. When framing a picture, eg. with flowers or a branch etc. framing the background, then use of a wide angle lens allows both the frame and the background to be in focus.
6. When taking photographs of buildings a wide angle lens allows you to get a wider portion of the building in the frame.

105mm-LENS

1. It is a good intermediate lens.
2. Particularly useful for portrait pictures especially when the subject is 1 metre from the camera.



University of Fort Hare
Together in Excellence

POLARIZING FILTER

1. It removes reflections in a picture, but you can lose up to 2 stops. By turning the filter you can change the exposure and achieve the correct lighting effect, but then the light must enter the camera lens from the side and must not be from directly in front or behind.
2. By using a polarizing filter you can get more colour into the sky on a bright "hard" day.

FLASH

1. For night photography use a tripod and the available light for a few seconds exposure then use the flash to fill in the detail.
2. To create a good interior photograph when there is little available light, set up a tripod, use the smallest aperture which will give about a 20 second exposure, then walk around and use the flash in areas where it is particularly dark while the main exposure is occurring.
3. When using a flash, a much softer exposure results if the flash is away from the camera when the picture is taken. Use a long lead from the flash to the camera and a tripod.

PROJECTOR LENSES.

There are two types of projector lenses:

1. The flat field lens.
2. The curved field lens.

The flat field lens projects from a plain image in the projector to a flat image on the screen. Use glass mounted slides (flat field) and a flat field projector lens and the whole slide will be in focus on the screen. The curved field lens compensates for "popping" of slides in plastic mounts, so if you have glass mounted slides, only the centre of the slide

will be in focus. NB: When attending international congresses, remember to request a flat field lens for projection if you are using glass mounted slides.

AUDIAL NOTES

1. Tandberg was recommended as a good make of tape recorder.
2. 1 watt produces enough sound for 15 people to hear a taped program.
3. To have a continuous sound program eg. at a show, use an endless loop cassette and if the tape is combined with a slide show, then there must be a multiple of 81 slides i.e. there must be a blank slide in zero position to keep the slides and tape synchronised.
4. The Caromate projector works on the Analog system (the current systems use a series of digital pulses) so it is wise to use a transformer to maintain a continuous electrical supply. If there is a fluctuation in current, it stretches the pulse and interferes with the synchronisation between tape and slides. Tapes play in one direction only in Analog systems, because the music and narration, etc. is on the top band of the tape and the bottom band carries pulse the directions for advancement of slides.



University of Fort Hare
Together in Excellence

REFERENCES

GRAIG, J. 1974. Production for the Graphic Designer Watson-Guptill Publications, New York 207 p.

EASTMAN KODAK COMPANY (1972). Legibility-Artwork to Screen Kodak Publication S. 24, 8p.

EASTMAN KODAK COMPANY (1979). Reverse-text slides Kodak Publication S.26 11p.

LIST OF "KODAK" PUBLICATIONS

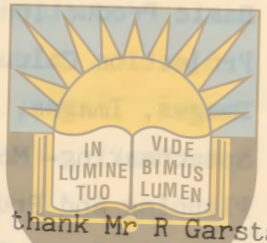
Price(R)	Catalog	No.	
13-35	179 8339	AE-8	Adventures in Colour slide Photography
8-24	130 4658	ED-11-1	Classroom Projects using Photography part I
8-24	130 4674	ED-11-2	Classroom projects using Photography part II
3-67	155 2280	H-1	Selection and Use of MP Films
8-35	102 4181	H-55	The Business of Filmmaking
7-40	141 3871	H-2	Cinematographers Field Guide
5-35	153 8065	P-18	Basic Production Techniques for Motion Pictures
6-48	107 8989	S-16	Projection Calculator and Seating Guide
19-20	140 9655	S-12	Images, Images, Images.
1-54	108 3872	S-17	Speechmaking- More Than Words Alone
4-82	179 9063	S-30	Planning and Producing Slide Programmes
7-67	102 4165	S-75	Magnetic Sound Recording for MP Films
15-60	108 3971	AE-101	Here`s How Book of Photography Vol. II
29-72	901 1628	H-100	Basic Filmmaking Packet
18-16	901 1636	H-200	Film in Television Packet
18-89	901 1644	S-100	Basic 2 X 2 Slide Packet
18-89	901 1651	S-200	Multi Image Production Packet



University of Fort Hare
Together in Excellence

LIST OF PROJECT PUBLICATIONS

Project No.	Title	Year
1-1	Selection and Use of 16 mm	1953
1-2	The Business of Filmmaking	1953
1-3	Elementary Field Guide	1953
1-4	Techniques for Motion Pictures	1953
1-5	Director and Acting Guide	1953
1-6	...	1953
1-7	...	1953
1-8	...	1953
1-9	...	1953
1-10	...	1953
1-11	...	1953
1-12	...	1953
1-13	...	1953
1-14	...	1953
1-15	...	1953
1-16	...	1953
1-17	...	1953
1-18	...	1953
1-19	...	1953
1-20	...	1953
1-21	...	1953
1-22	...	1953
1-23	...	1953
1-24	...	1953
1-25	...	1953
1-26	...	1953
1-27	...	1953
1-28	...	1953
1-29	...	1953
1-30	...	1953
1-31	...	1953
1-32	...	1953
1-33	...	1953
1-34	...	1953
1-35	...	1953
1-36	...	1953
1-37	...	1953
1-38	...	1953
1-39	...	1953
1-40	...	1953
1-41	...	1953
1-42	...	1953
1-43	...	1953
1-44	...	1953
1-45	...	1953
1-46	...	1953
1-47	...	1953
1-48	...	1953
1-49	...	1953
1-50	...	1953
1-51	...	1953
1-52	...	1953
1-53	...	1953
1-54	...	1953
1-55	...	1953
1-56	...	1953
1-57	...	1953
1-58	...	1953
1-59	...	1953
1-60	...	1953
1-61	...	1953
1-62	...	1953
1-63	...	1953
1-64	...	1953
1-65	...	1953
1-66	...	1953
1-67	...	1953
1-68	...	1953
1-69	...	1953
1-70	...	1953
1-71	...	1953
1-72	...	1953
1-73	...	1953
1-74	...	1953
1-75	...	1953
1-76	...	1953
1-77	...	1953
1-78	...	1953
1-79	...	1953
1-80	...	1953
1-81	...	1953
1-82	...	1953
1-83	...	1953
1-84	...	1953
1-85	...	1953
1-86	...	1953
1-87	...	1953
1-88	...	1953
1-89	...	1953
1-90	...	1953
1-91	...	1953
1-92	...	1953
1-93	...	1953
1-94	...	1953
1-95	...	1953
1-96	...	1953
1-97	...	1953
1-98	...	1953
1-99	...	1953
1-100	...	1953



"I would like to thank Mr R Garstang of the Information Section, Skukuza, Kruger National Park for the notes and information that were used in the compilation of this working manual."

University of Fort Hare
Together in Excellence