

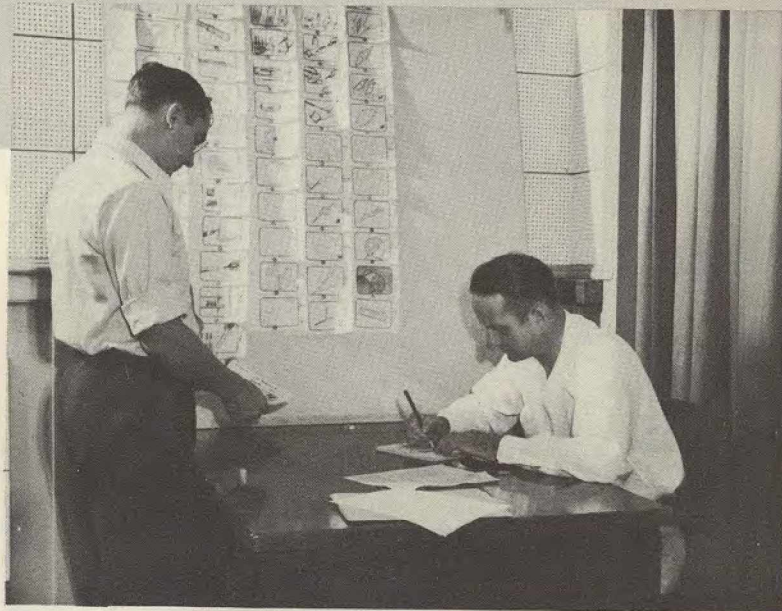
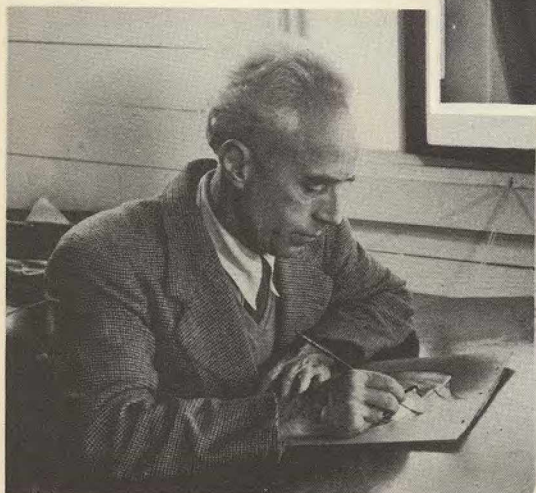
# From Film Script to Color Filmstrip

in

# 16 PICTURES

EVERETT L. PRIEST, IN CHARGE  
EDUCATIONAL METHODS SECTION

**1.** In order to convey his picture requirements to the artists and cameramen, the project supervisor makes a rough lay-out drawing for each scene in his script. The technical advisor assists by checking the suitability and accuracy of each sketch.

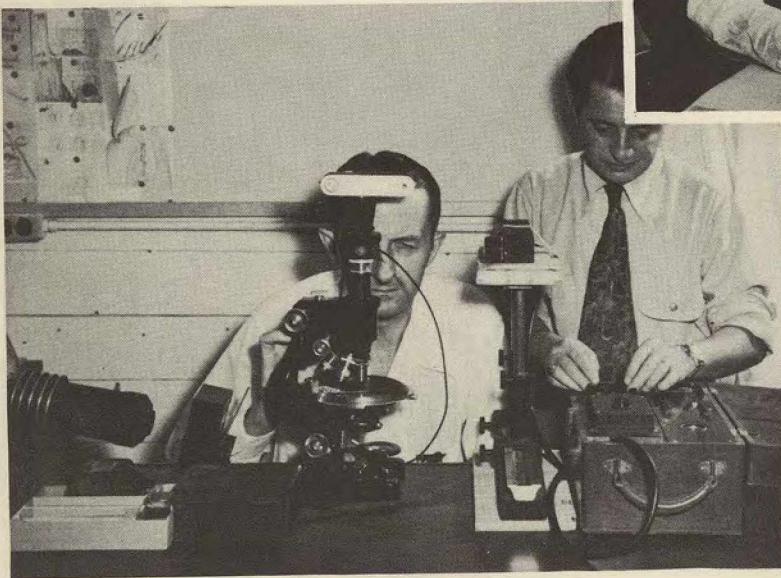


**2.** Using the lay-out sketches for orientation, and his knowledge of anatomy for accuracy, the scientific illustrator supplies drawings called "story boards" whenever they are necessary to delineate concepts which cannot be photographed.

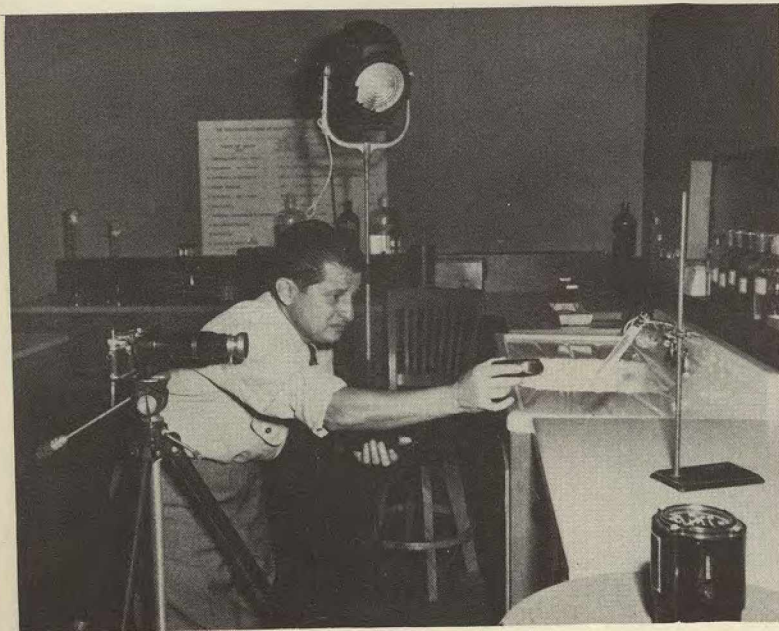


**3.** Any distinguishing characteristics of the specimen may be emphasized in these pictures. Sometimes the thought may be presented best even by a cartoon or caricature, and several entire filmstrips are of this type. The illustrators must know just how well the different colors they may choose in harmony systems will reproduce on the color film being used.

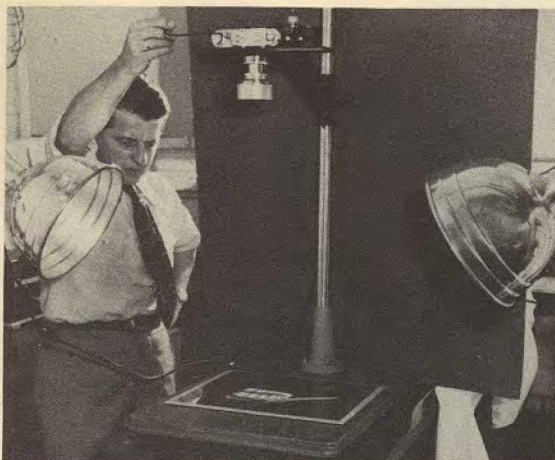
**4.** Often the drawings are made and colored from observation of the specimen through a compound microscope.



**5.** Or, if photomicrographs will serve, the tiny specimen can be photographed directly with color film in a professional 35 mm. camera, thus saving the time of the scientific illustrator.

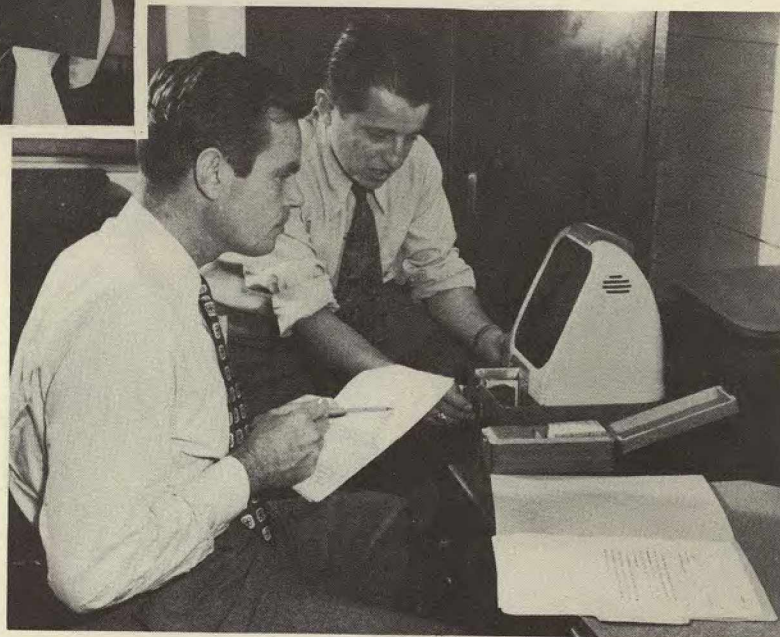


**6.** Laboratory and field scenes may also be photographed directly on color film in this camera. Regular press type or view cameras are sometimes used, but the expense is greater.

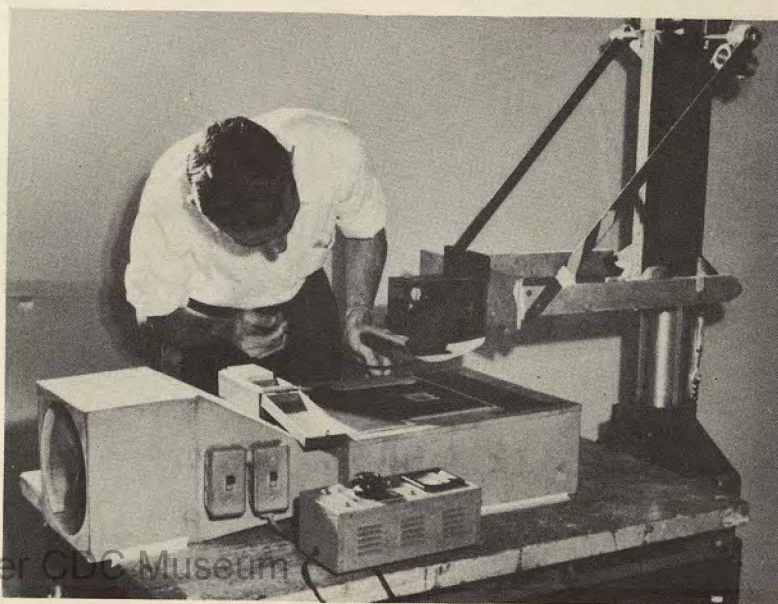


**7.** By copying with the same professional 35 mm. camera and color film, graphics are reduced to the size of the direct photographs.

**8.** As soon as the film is processed (either in the Production Division or by its manufacturer), it is turned over in the form of 2x2-inch color slides to the respective project supervisor and to the chief of the Filmstrip Section. They together choose the appropriate slides for the complete strip and put them in the correct order.

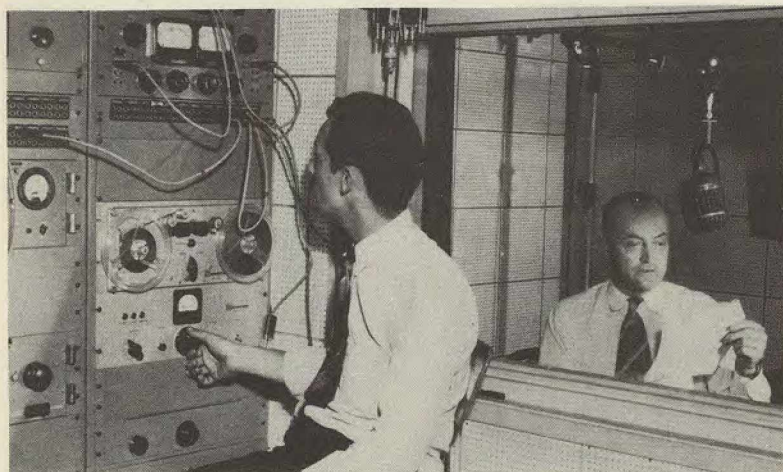


**9.** A technician carefully copies the slides in the correct order by means of color film in a single-frame 35 mm. camera. This work is greatly facilitated by the special copying box shown in use here and designed by the Filmstrip Section.





**10.** The technician processes the film in the darkroom and obtains a master positive of the complete color filmstrip.



**11.** In the meantime, a narrator, under the supervision of a sound engineer, records the verbal accompaniment on a tape recorder.

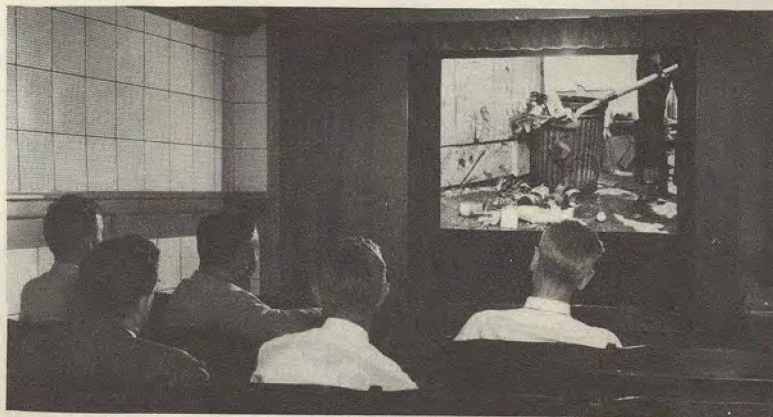


**12.** From the tape recorder, the voice is later transferred to a 16-inch, 33 1/3 r.p.m. master record. The newly installed console enables the sound engineer to control the volume and quality of the sound.

**13.** In the projection, both the master color positive and the master recording are made ready for the reviewing committee.



**14.** The reviewing committee, usually including administrative officials of the Production Division, the project supervisor and technical consultant concerned, and technical men from the sound and the photo laboratory, either approve or disapprove the quality of the sound and pictures.



**15.** After approval, the master color positive is threaded as a loop on a motion picture printer and as many copies as desired exposed on 35 mm. color film. Both this exposed film and the master record are sent to outside laboratories for the desired number of reproductions.

**16.** After the required number of copies of the filmstrip and record are produced, they are placed in the film library pending distribution on one of the several types of loan available from CDC.

