

Paper pads (usually 2 by 3 ft) provide inexpensive visuals for small groups. Pads, or a number of sheets of paper, clamped on lightweight wooden or aluminum folding easels (as flip charts are) are easily portable and always ready to go. The speaker can keep training material on the pad so that he can refer to it, or throw it away, as he wishes.

Pads are of real value to those who must lead discussions or run "brainstorming" sessions. As each chart is filled, it can be tacked to a corkboard or clipped to a wire running along one side of the conference room. This (a) provides the group with a continuous record of what has been discussed, (b) lets late-comers catch up to the discussion, without having to stop the discussion and have a review, and (c) helps in writing a good report of the meeting—the notes are right on the pad sheets.

Inexpensive rolls of white paper can be used for homemade charts. Even brown wrapping paper will do if material such as lettering is added in a contrasting color which will stand out. Material can be written so that it can be read as the chart is unrolled like a scroll.

Flip charts and show cards

Flip charts or show cards may be produced ahead of time or may include blank sheets or blank spaces for on-the-spot additions.

A hint for using flip charts is given by David Ogilvy, a highly successful advertising man: "The best tool ever devised for explaining complicated plans to committees is the flip-over easel, which the presenter reads aloud. It has the effect of riveting the attention of everyone in the room on what you are saying. Here I have some advice to offer. It may sound trivial, but it can be crucial to the success of the presentation: *as you read aloud, never depart from your printed text by a single word.* The trick lies in assaulting your audience simultaneously through their eyes and their ears. If they see one set of words, and hear a different set, they become confused and inattentive."^{*}

This does not preclude the speaker's use of additional material or interpolating the printed text.

As with other nonprojected visuals, the speaker adds personality and interest to the

presentation (Fig. 10-8). The use of assistants may be justified for more dramatic effect.

Flip charts are made on heavy paper that has little show-through, but has sufficient flexibility to flip back over the easel. Show cards are on a stiffer stock and must be hand held, placed individually on an easel or chalkboard tray, or spiral bound (or notebook-ring bound) so that they can be flipped over. For use on an easel, 2 ft wide by 3 ft high is an optimum size, for use on a desk top, 2 ft wide by 1½ ft high is optimum.

Each sheet or card can have one to four illustrations, depending on how far the audience is away. To help in making the presentation, explanatory material can be placed on the back of each show card or chart for the instructor to read, or brief notes can be written in lightly in blue pencil on the face of the card or flip chart. Notes are written small enough so that the instructor can read them, but yet they are "invisible" to anyone in the audience, if he is more than 6 or 7 ft away.

Flannel boards

A flannel board is a plywood board, commonly 3 by 4 ft, covered with dark flannel. A number of frames can be fastened together or placed close together to form multiples of the original size.

Roll flannel can be tacked, tied, or otherwise stretched over any large, flat, slightly inclined surface, including a chalkboard. Art work or lettering can be made directly on a special velour-backed paper or on lightweight cardboard or heavy-weight paper to which flocking paper with felt adhesive or strips is affixed. In an emergency, sand paper can be used instead of the special flocking paper. The flocking or sandpaper grips the long-napped flannel with sufficient strength to hold light-weight cards.

These individual cardboards, with words, designs, or messages on them, can be "slapped on" or built up to create a dramatic effect not possible with other visuals. See Fig. 10-5.

^{*}David Ogilvy, *Confessions of an Advertising Man*. New York City 10017, Atheneum Publishers, 1963.