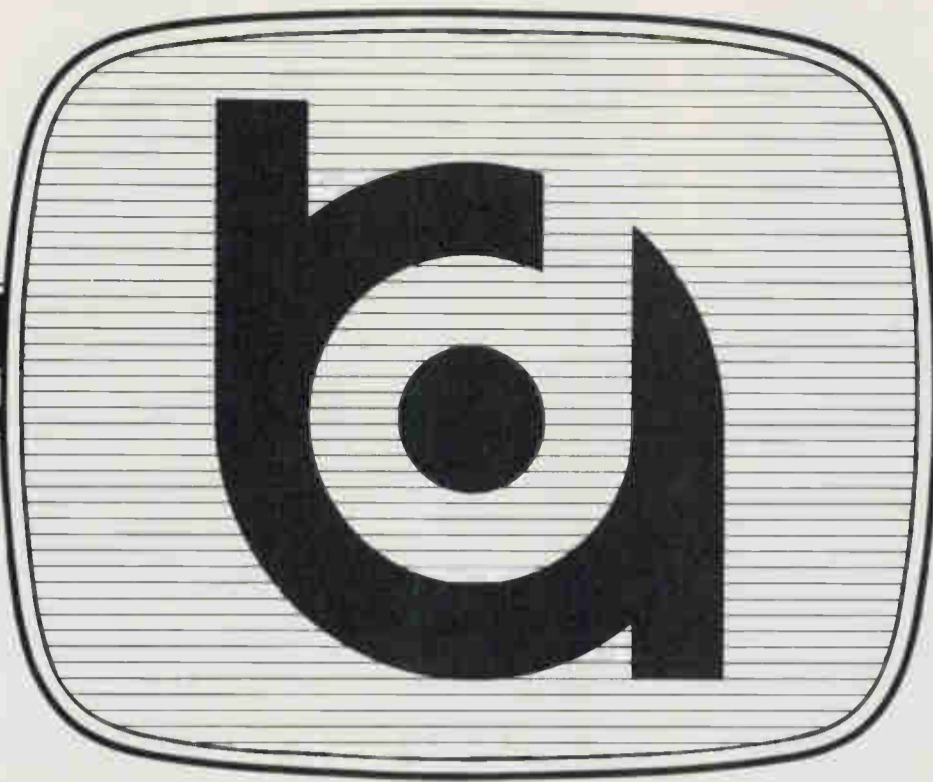


SPRING, 1979

NEWSLETTER



Come on down...

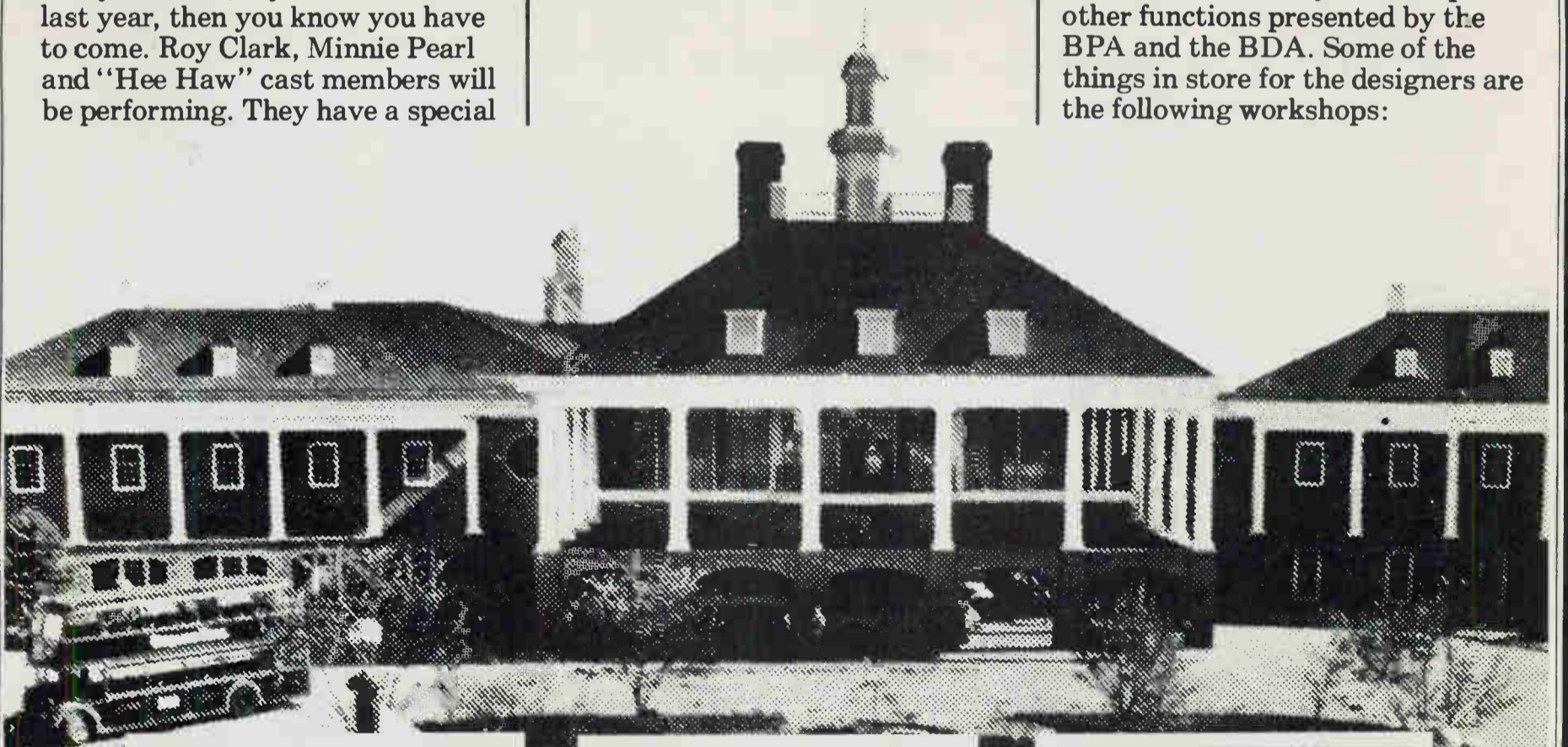
To Nashville and the Grand Ole Opry! That's where it's at this year. The annual BPA/BDA convention to be held June 6 through 9. If you missed last year's seminar in St. Paul, you have to come to Nashville this year. And, if you didn't miss last year, then you know you have to come. Roy Clark, Minnie Pearl and "Hee Haw" cast members will be performing. They have a special

show planned for the annual awards banquet on Saturday night followed by Roy Clark's presentation of the awards.

The magnificent new Opryland Hotel, Tennessee's largest —

located adjacent to the Grand Ole Opry House, features a sky-lighted Galleria and two massive log burning fireplaces, an Olympic-size swimming pool and six lighted tennis courts.

There will be daily workshops and other functions presented by the BPA and the BDA. Some of the things in store for the designers are the following workshops:



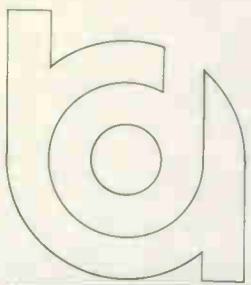
Roy Clark



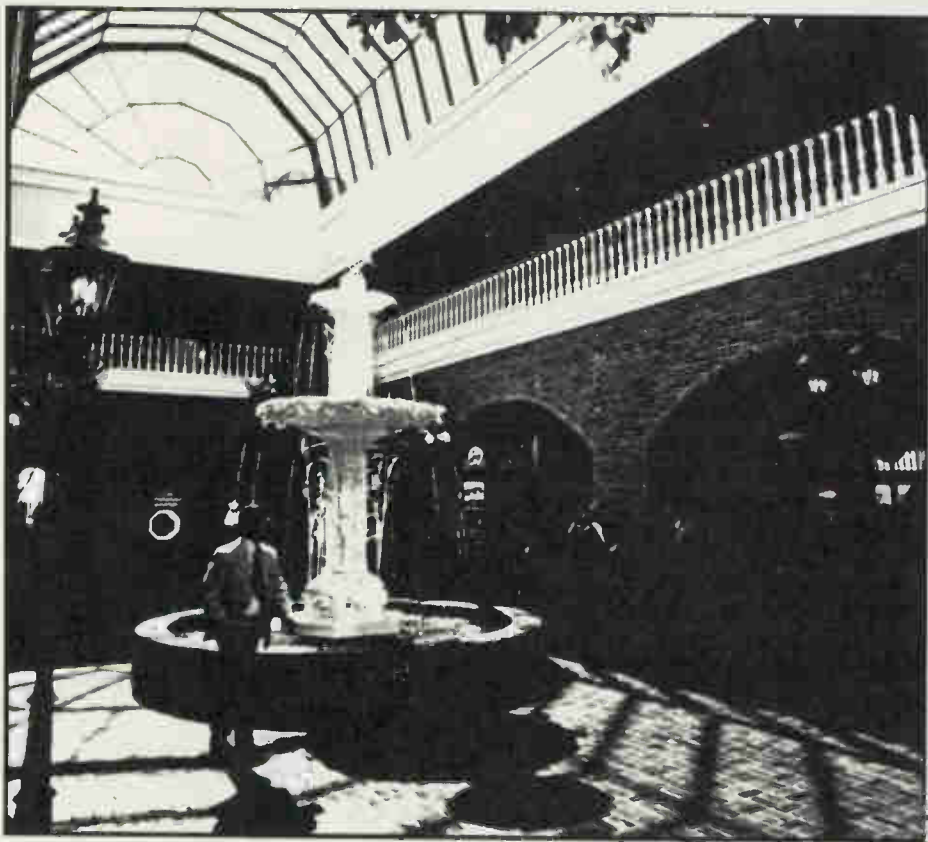
Minnie Pearl



George (Goober) Lindsay



BROADCAST DESIGNERS ASSOCIATION



Quaint boutiques line the skylighted walkways of the Opryland Hotel's "Galleria."

JUNE 6

Arrive in the afternoon, settle in and prepare for a dynamite 3 days.

JUNE 7

9:30 a.m. The BPA president and the BDA president will welcome the designers to the seminar.

10:30 a.m. **ANIMATION AND ALTERNATIVES**—Several animation producers will show the latest in on-air animation and a top TV Art Director will show and discuss in-house alternatives.

2:30 p.m. **TYPE SPEAKS IN MANY TONGUES**—Ed Benguait, an expert type designer, will discuss type styles and the proper use of type and a TV designer will show and discuss its most advantageous use on-air.

4:30 p.m. **DESIGN SYMPOSIUM WITH HERB LUBALIN**—World famous designer, Lubalin will discuss design in general and as it pertains to television, some philosophy and implementation recommendations. This will be a rare treat!

JUNE 8

10:00 a.m. **SETTING IT IN NASHVILLE**—A prominent set designer and builder will show and discuss set design and materials right in the Opryland production studio... live!

2:00 p.m. **ARTS ON TRIAL**—Top three network courtroom artists, Freita Reiter (ABC), Betty Wells (NBC), and Howard Brodie (CBS), will show and tell of their particular techniques of trial courtroom sketching.

JUNE 9

10:00 a.m. **IMPROVE YOUR IMAGE AND GET YOUR WAY**—Dr. Jay Finkelman, a New

York industrial psychologist who works with TV station personnel all over the country talks about how you can improve your image with other people and departments and make your job more productive and rewarding.

1:00 p.m. **DESIGNERS' BUSINESS MEETING**—Discuss business and talk about ways to improve our lot as art directors and designers.

3:00 p.m. **"60-MINUTE" GRAPHICS**—Billy Sunshine, the designer of "60-Minutes" graphics will show and tell all about their news graphics techniques.

Generally, these workshops will run about 1½ hours, giving approximately ½-hour to each of two speakers and allowing ½-hour for a productive Q/A period. You won't even have to take notes because there will be audio cassette recordings of all workshops which will be made available to you at a later date for a minimal cost. We will have our own BDA Hospitality Suite in which to relax, take a breather and to view the work from other TV stations anytime during your stay.

You are, of course, free to select the workshops that you would like to attend, among whose will be many presented by the Broadcast Promotion Association (BPA) which are closely related to our field, as well as those listed above.

If you have not yet received your reservation forms, write or call Bob Regler, P.O. Box 30350, Lincoln, NE 68503. Phone number is (402) 467-4321. Do it now!

Talk about catching up on your craft! This year, Nashville's the place to do it. It is truly an exciting undertaking and you **MUST** be part of it, so... come on down, hear?

SuperHerb!

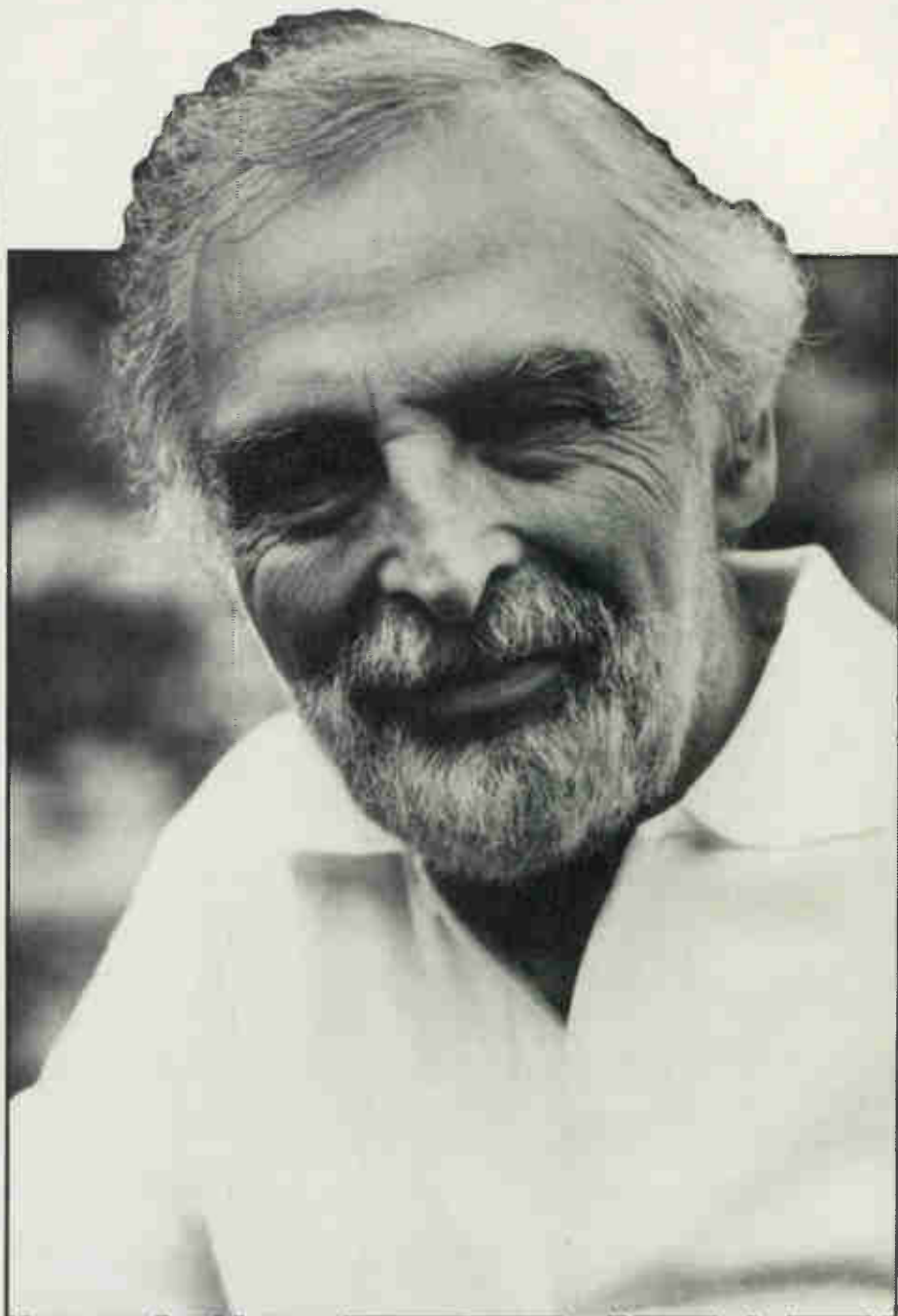
"If you asked me, I could write a book." That's the name of a song and it's also probably the answer that Herb Lubalin would have to give you if you asked him to tell you a little about himself and his career. Herb Lubalin will be the major speaker at our upcoming BDA meetings in June. He will be conducting the "Design Symposium" scheduled for Thursday, June 7 at 4 p.m.

I was recently reviewing Mr. Lubalin's biography so that I could briefly outline for you some of the exciting things he has done in graphics. There is just no way to capsulize the information and still do Herb's career justice. The Biography is 7 typewritten pages (single spaced!) and lists things like: 16 business affiliations, 10 professional organizations of which he is a principal officer, 5 schools and universities at which he teaches and advises, 20 schools and colleges at which he "guest lectures," 32 Art Directors Clubs at which he has lectured and judged shows,

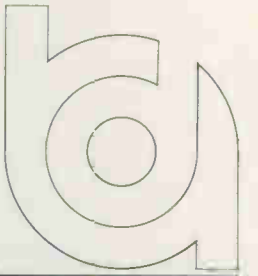
including clubs in Brazil, Japan, Sweden, Denmark, England, France, Netherlands, Spain, Switzerland and Canada. Had enough? Well, just bear with me a bit longer because Herb Lubalin also has exhibited his work in 7 one-man shows and 8 group shows. He has won over 500, count them!... 500 awards for professional excellence from Designer Clubs, Institutions, Associations, Publications, Societies and Annual Exhibitions. He has written articles for 16 different national publications. Two magazines, *Vision* and *Idea* have devoted complete issues to Herb Lubalin.

Now, you know, this is a busy person! And we managed to get him to agree to spend some time with us in June. Do yourself a favor and be sure not to miss his Design Symposium. If you do miss it, you'll be saying... "What kind of fool am I?" and, that's the name of a song too!

Lou Bortone



Herb Lubalin



BROADCAST DESIGNERS ASSOCIATION

Order in the Court.

There is nothing new about courtroom drawing. The art of sketching scenes in court for the printed news media is well over 120 years old in this country. Years ago, when newspapers developed the method of reproducing photographs, the need for illustrative reporting in general slowly declined. Although photographers remain barred from most courtrooms to this day, newspapers still seem to prefer photos of participants outside the courtroom to artists' eyewitness renderings of the proceedings within for some unexplained reason.

With the advent of television news and its visual hunger, a revival of graphic reporting has caused a major demand for courtroom artists over the past decades. And, despite the fact that photography of some legal proceedings are being allowed in several states, the courtroom artist is here to stay.

Television courtroom artists seem to have several things in common. Most work for stations on a freelance basis and are not on staff. Al-

though they work in a wide variety of styles, many seem to come from a fine-arts background. The critical considerations are speed, and good likenesses since many of the subjects are well known to the public. The "local" market pay scale ranges from \$50.00 to \$125.00 per day plus on-air credits. Many of the artists insist that they own their drawings after they've been used and although they agree not to release them to other media for reproduction, many sell their drawings to the people who are depicted.

According to an article in *Print Magazine*, "The first network television documentary illustrations appeared in the early '50s, when Felix Topolski was imported from Europe to cover one of the major political conventions. It wasn't until 1954, however, that an American artist, Leo Hershfield, covered the Army-McCarthy hearings for NBC-TV. After prompting from an old war buddy who had become a vice-president at CBS,

Howard Brodie covered the Jack Ruby trial ten years later."

Since then, hundreds of artists are routinely attending courtroom hearings daily and racing through their chores to depict the behind-closed-doors mystery for the television viewing audience. Many have become somewhat nationally famous because of their network affiliations. Names like Freda Reiter (ABC-TV) and her twin sister, Ida Libby Dengrove (NBC-TV). Aggie Whelan, Betty Wells, Steve Cohen and Maralyn Church.

In 1966, WBZ-TV (Boston) news director Jim Thistle hired artist Robert J. Benson to cover the last week of Massachusetts' record-breaking 100-day small loans trial. This was the beginning of courtroom drawing for New England television. Bob has kindly consented to recount some of his feelings and experiences on the subject.

Lou Bortone

My television career began with a jangling phone call, at 11:30 pm, inviting me to cover the Commonwealth's longest and most boring trial, the "Small Loans Trial." After a few clumsy, self-conscious starts, I slid into the routine rather easily. Unlike my current colleagues, there was a definite advantage to being the first New England courtroom artist. There were no comparisons or quality standards then and the artwork was done in black and white because there were few color sets in use. The other artists had to enter their first day of court with a ready-made, full color drawing technique, suitable for TV.

Albert DeSalvo, the alleged "Boston Strangler," was the principal in my next court assignment. Needless to say, it was a far more scintillating experience. It was my first exposure to the courtroom theatrics of the now legendary F. Lee Bailey and a spate of lurid testimony about activities that had held Boston in a terror grip. Having quickly become an un-squeamish, seasoned reporter and being a veteran pipesmoker . . . after an abbreviated court recess, I pocketed a lit pipe which proceeded to set my suitcoat afire during the ensuing court session. I calmly reached into my pocket, slapped-out the fire (barehanded) . . . and resumed drawing again!

Most artists tend to characterize court trial drawing as "difficult" to "damn near impossible." I've never shared their frustration because I received my formal training on New York City's subway system during my years at Pratt Institute. I carried a sketchbook and drew the passengers constantly, never knowing whether they would be getting off at Flatbush Avenue or Columbus Circle. I drew gypsy fortune-tellers at Coney Island, drunks in Times Square and rhinos in Central Park Zoo. The major difference in the courtroom is the concern for accuracy of facial and physical resemblance. Since most of

the subjects also appear in newspaper photos and television film, comparisons are inevitable.

During several trials concerning gangland slayings, I became acquainted with such notables as alleged Mafia-chief Raymond Patriarca and "hit-man"-turned-"star-witness" Joseph Barboza Baron. The majority of BDA members may vividly recall the uneasy tension of the first art school Life Drawing class. Total concentration did not come easily that day. Imagine how disconcerting it is for the courtroom artist trying to perform the genteel art of drawing while listening to Barboza recount the gory tales of his professional gangland activities! Art School curriculums never prepare you for this. Or, how to be frisked by federal marshals, or how to silence squeaking Ad Markets in a quiet courtroom, or how to politely refuse luncheon invitations from notorious gangsters!

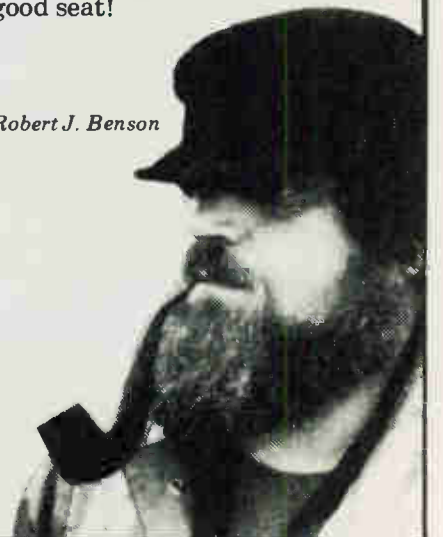
When the brother of a "lifer" at Walpole State Prison tells of his brother's displeasure at drawings that make him look 30 pounds heavier than he is . . . you do slimmer drawings thereafter. When you're surrounded by 15 irate ladies from ROAR, you draw prettier renditions of their leaders. I think many of the current courtroom artists missed some of the seamier years.

The procedure we all work within is fairly similar. General courtroom scenes are usually developed in segments throughout the day. The process is continually interrupted by the need to record the parade of witnesses, an unexpected action by the Judge or a conference at Judge's bench. Most of us develop the majority of our drawings in this fragmentary manner, rapidly recording the essence of the participant's pose as it occurs. A belligerent hand-on-hip gesture, arms casually folded, or a law book waved threateningly, in midair, are visually articulated at a later moment.

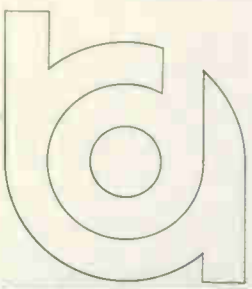
My own method is to lay down my initial drawings with Conte Crayons (Bistre), pushing and pulling line and tone with kneaded erasers. I sometimes get to apply on-location color to my work, if the court session is slow-paced.

If you entertain the thought of giving courtroom drawing a try yourself, just get there early and get a good seat!

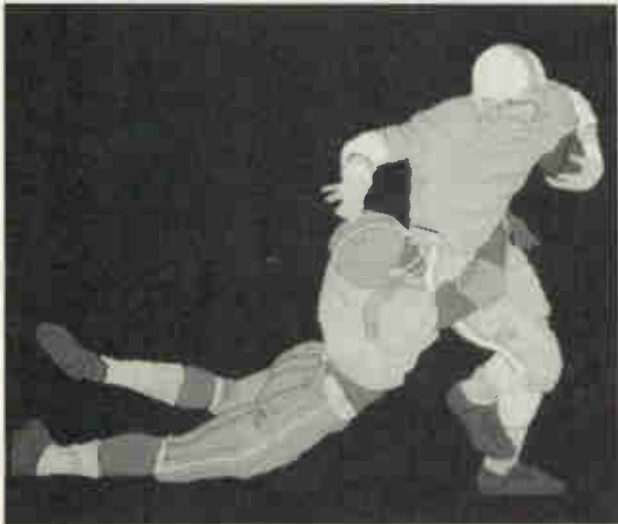
Robert J. Benson



Montage: "The Boston Strangler" case illustrated by the author, Robert J. Benson.



BROADCAST DESIGNERS ASSOCIATION



Joseph Blahut, WBBM-TV, Chicago, IL
(Scores are keyed over artwork)

Looking Around

Last issue, we looked at news sets. This time around, we will follow through by reviewing some of the styles of news graphic design appearing at TV stations around the country. There is an infinite number of news graphic approaches and executions available to the TV designer. Colored "Fax" pictures, illustrations, still photography, film-frames, and Polaroid copying. For type, there is the ever present hot press, dry-transfer lettering, 3M color keys, Image N' Transfer, Typositor and numerous other photo-type units. The graphics are done on paper, card, film in the form of slides and/or artcards depending upon how fast they can be produced for air-time.

News graphics is a beautiful beast with its very own needs and characteristics. Dealing with the beast is done in an equally infinite number of ways depending on your station's requirements, staff and budget.

The news graphics staffs at local TV stations number all the way from one at some stations to a full staff of (believe it!) eleven at WCBS-TV in New York City. I have asked Gil Cowley, the art director of WCBS-TV News Graphics to talk about his staff and news graphics philosophies in an accompanying article in this newsletter.

Shown here are a cross section of news graphics. Not necessarily good or bad but rather a sampling of kinds and styles. If you would like specific information about any of these graphics regarding methods of production, call the designer listed under the one that interests you. Happy hotpressing!

Lou Bortone

Super Bowl



Jim Keglemyer, WKYC-TV, Cleveland, OH



Philip LeVrier, WIFR-TV, Rockford, IL

Tonight



Jim Keglemyer, WKYC-TV, Cleveland, OH



Pam Helms, WRTV, Indianapolis, IN



Pam Helms, WRTV, Indianapolis, IN



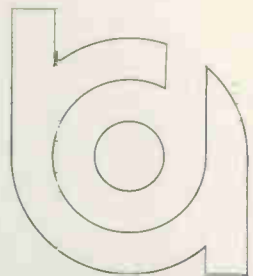
Magda Mourad, WJZ-TV, Baltimore, MD



David Charez, WDAF-TV, Kansas City, MO

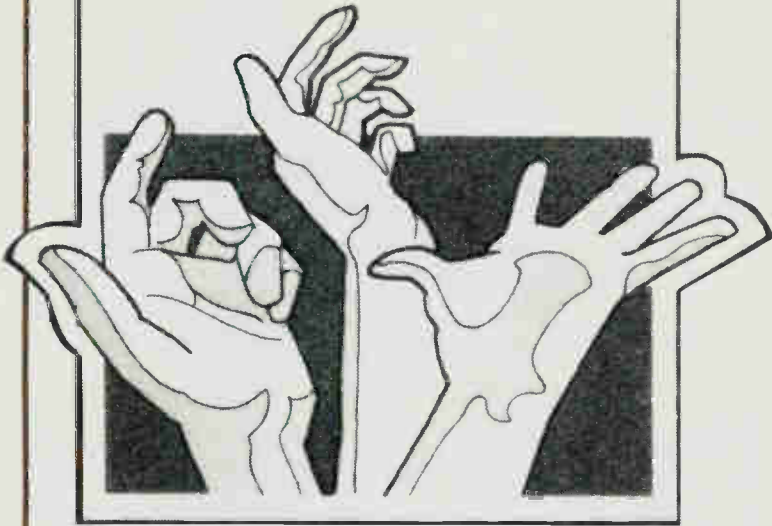


George Bassett, WDBJ-TV, Roanoke, VA

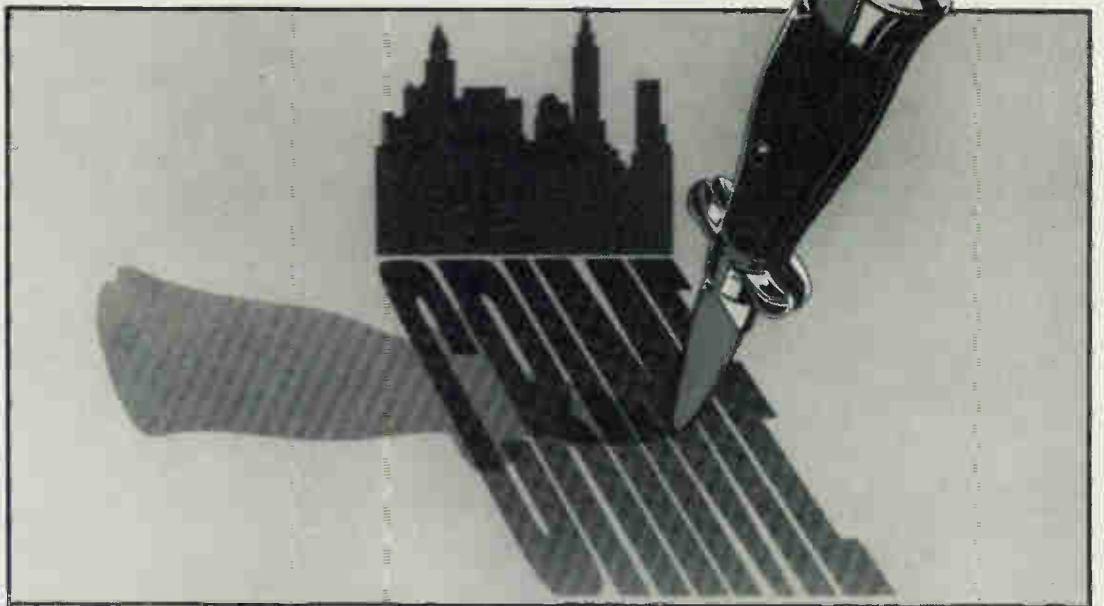


HUMAN RIGHTS

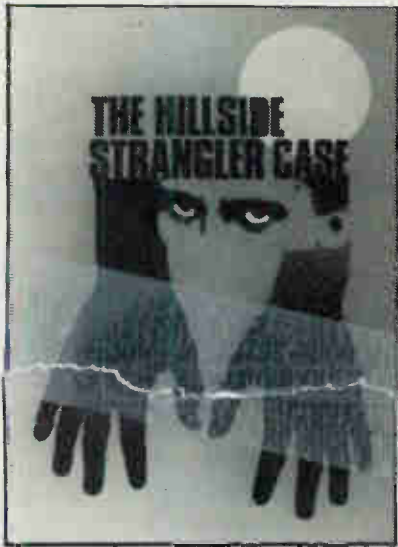
BROADCAST DESIGNERS ASSOCIATION



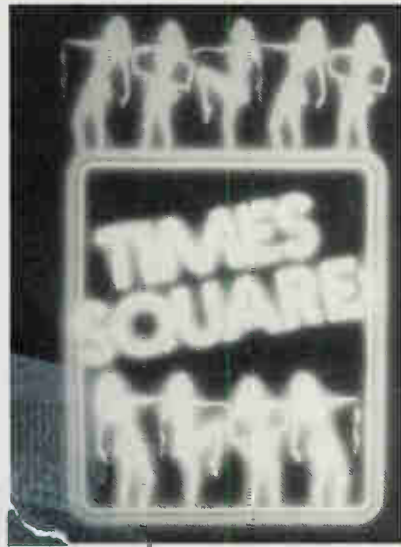
Jean Pierre Dube, CFCF-TV, Montreal, Canada



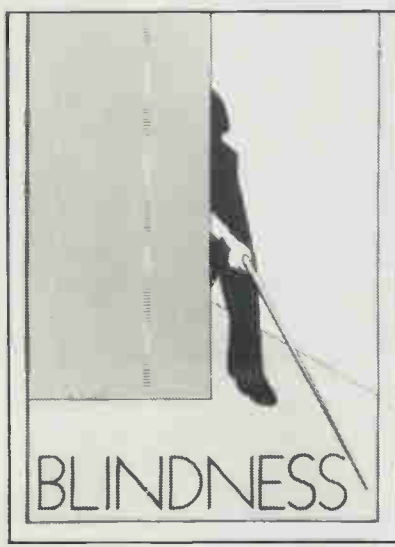
Kevork Cholakian, WCBS-TV, New York



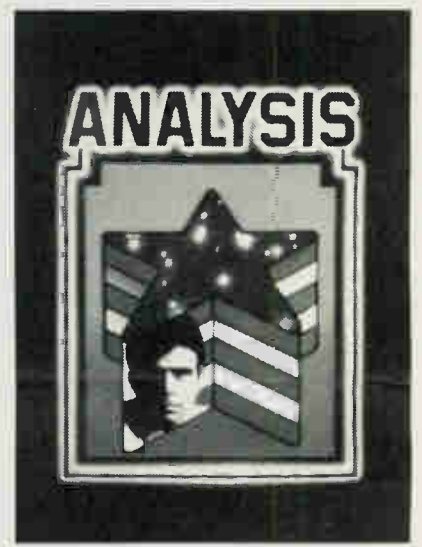
Ken Dyball, WCBS-TV, New York



Allan Drossman, WCBS-TV, New York



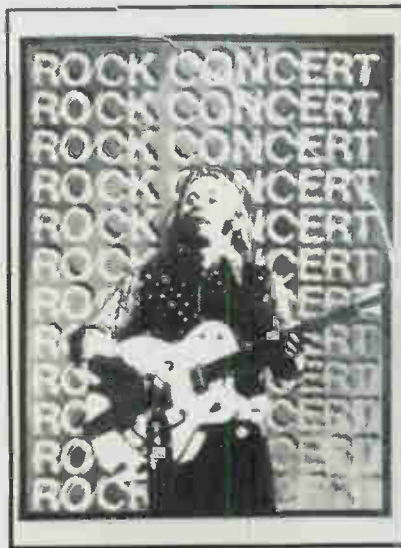
Bill Stage, WCBS-TV, New York



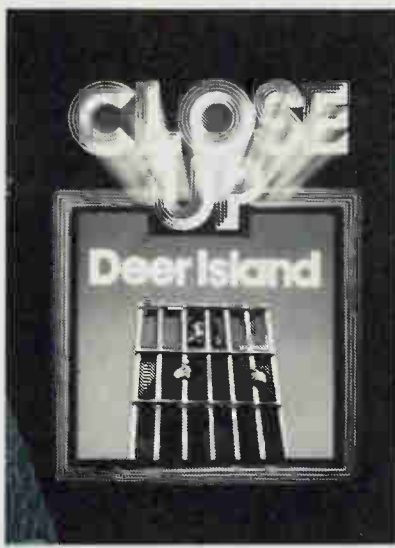
Judith McNamara, WNAC-TV, Boston



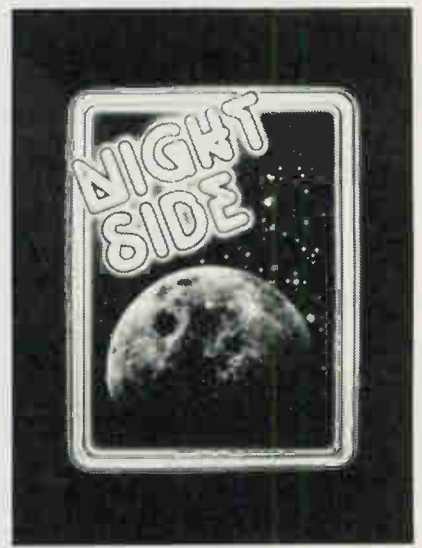
Scott Miller, KATU-TV, Portland, OR



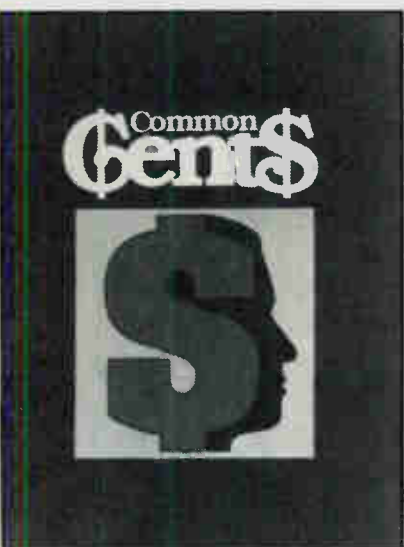
Gil Cowley, WCBS-TV, New York



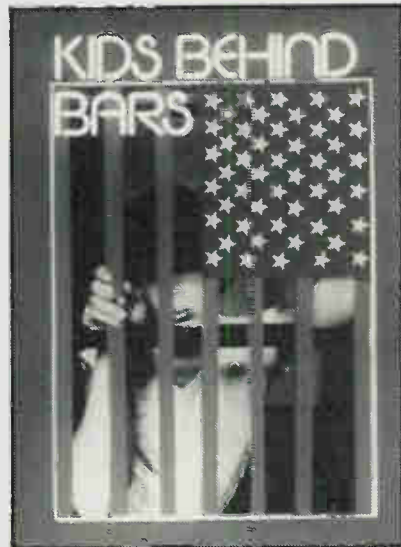
Judith McNamara, WNAC-TV, Boston



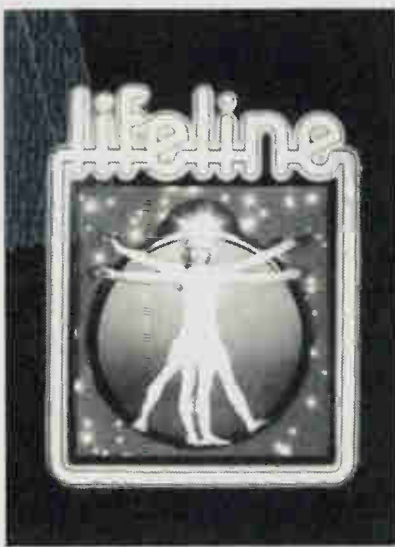
Judith McNamara, WNAC-TV, Boston



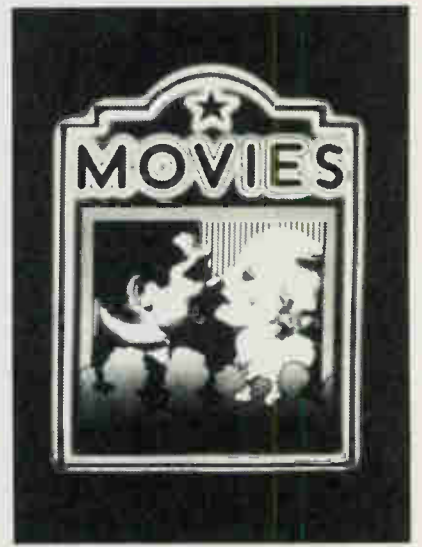
Scott Miller, KATU-TV, Portland, OR



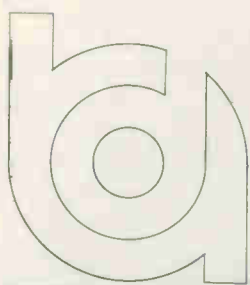
Milo Hess, WCBS-TV, New York



Judith McNamara, WNAC-TV, Boston



Judith McNamara, WNAC-TV, Boston



BROADC/

CIATION



Gil Cowley, WCBS-TV, New York, NY

What's News? Graphics.

The single most important function of a news graphic is its service to the viewers as an item of communication. This is true regardless of the news show's format, set or talent. The method of graphic projection within the show is simply the conveyance of this communication and should be regarded as such. Its limits are only of display and not of informational service.

As designers it is necessary for us to understand what elements are essential to establish this communication with the viewer. I feel that the news graphic should perform these four functions: *headline, inform, stimulate and provide continuity.*

In as few words as possible a title should give instant recognition to the disposition of the news story. This headline also becomes a design element to be used in conjunction with other graphic components.

The graphic ingredients; type, symbols, logos, pictures, illustrations, maps, etc., derive the effectiveness to inform the viewer. The strength of the graphic depends on its simplicity and cohesiveness. This is especially important because, of the small TV screen area (about 10% of an individual's view), the graphic is usually fighting for attention behind a correspondent's shoulder and it airs, if we're lucky, for about eight seconds.

The news graphic should stimulate the viewer to sustain his interest. This is accomplished by the composition and juxtaposition of the various design elements.

A continuity of design to provide a "look" or format is also important to provide the viewer with a sense of structure and formalized logic. I believe, however, that over-

formatting could subvert the graphic interest by providing a sense of expectancy. We are, therefore, walking a line between continuity and curiosity.

All of this is a lot to ask of a news graphic to perform, especially under the usual hectic deadlines and the other requirements of our positions. It takes a special person to sandwich a decent news graphic between the rigors of scenic designs, TV Guide ads, Late Show bumpers, I.D. slides, et al.

At WCBS-TV I have a staff of eleven full time people and one part-time person to handle the station's on-air graphic functions. We have been able to reach a level of sophistication where at least three designers can produce one graphic a day for the news. This allows some time for research, preparation and style. Not every staff member is an illustrator. Those who are not, perform in a production capacity by setting type, preparing "head" slides, and shooting stats and film negatives. The other positions break down as follows: two non-news; one secretarial; two night and weekend news service; two performing between news production and other-air production; one news-graphic managerial; and one overall departmental controller. It is important to note that all of these positions are interchangeable (except for secretarial) and that everyone can and does do each others' functions.

As television designers, we are communicators. Our news graphics are a necessary and vital component to the news show. The lack of graphics will leave the viewer without an indispensable informational source.

Gil Cowley, WCBS-TV

Did you know?

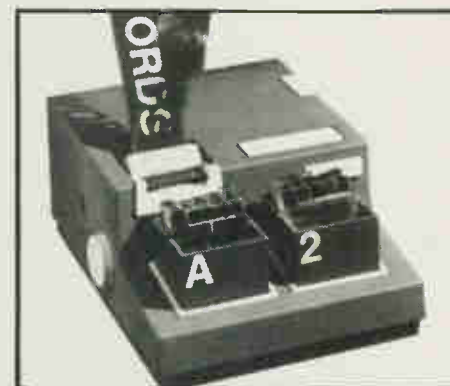
There seems to be a great wave of art directors getting rid of their hot presses lately. I suspect some of the reasons are lack of quality in the hot pressing results what with the accessibility of rub-down letters, die-cut type, photo lettering, color-key, et al. Well, as Cutty Sark says, "Don't give up the ship" . . . there's light at the end of the tunnel. We have it from good sources that if you turn your hot press to 275 degrees, use a new material called "Plastisheen cover" to stamp on, and try "Admiral" brand heat-transfer tape, you'll be positively amazed at the clean results. Give it a try before you "deep-six" your type and machine. By the way, Admiral Tapes come in many colors and are available from Admiral Coated Products, Inc., 8 Empire Blvd., Moonachie, NJ 07074, Phone (201) 489-7150.

Plastisheen cover comes in 26x40 size and is 12-point weight, black or white, from Hampden Papers, Inc., Holyoke, MA 01040. Ask your paper merchant to get it for you as the factory will only sell to paper people.

Here's a handy-dandy little item. It's a cam-lock T-Square that rides up and down the edge of any wooden drawing board. The T-Square is purchased with a length of aluminum channel which attaches to your board with 3 screws and you're ready to go. Position the T-Square anywhere along the edge, twist the cam, and it stays put, perfectly steady, ready for anything you can give it. No fooling, it's like having another hand when you're doing mechanical work, cutting or just plain ruling lines. The cost is according to the T-Square length you want. It's an all steel blade. Typical size, 30" wide is \$22.00 for the T-Square and \$6.75 for the aluminum channel. Available from Letterguide Co., Inc., P.O. Box 30203, 4247 "O" Street, Lincoln, NE 68503, or call (402) 488-7089. It's a real find!

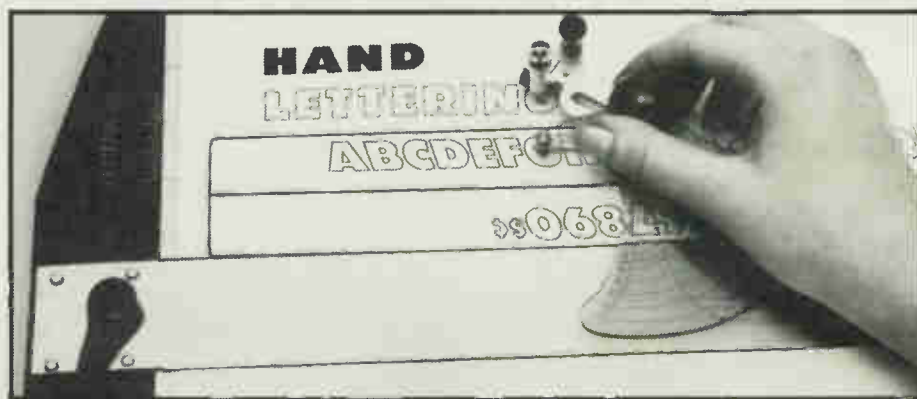
If you're familiar with "Letratype" or Chartpak's vinyl die-cut type, and would love to use more but can't afford it, look into this little baby. It's called Leteron. It is an unassuming little machine,

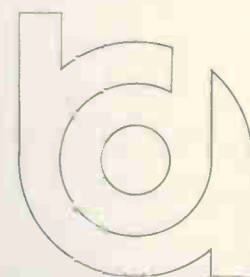
manually operated, that produces die-cut vinyl letters in any of eight colors. Several typestyles, including the ever-popular Helvetica, are available in several sizes. The beauty of the system is its speed and low cost. And, you never run out of letters! It is really worthy of an inquiry. Call and ask for the brochure and price list. Reynolds/Leteron Co., 9830 San Fernando Rd., Pacoima, California 91331, Phone (213) 899-5281. Or, do the cowardly thing and insist on your art supply dealer getting the information for you!



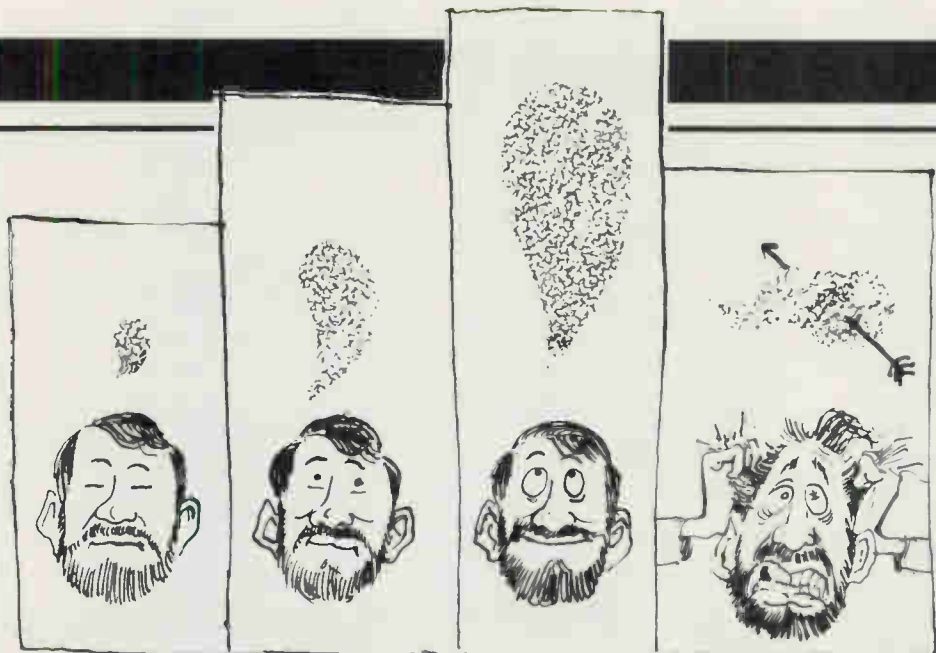
Gil Cowley came across a new vellum that looks interesting. It's called Denril Multi-Media Vellum. It has a matte finish, both sides. Combines the best qualities of paper and film, is easily erasable, transparent enough for pin-point tracing, won't rip, is anti-static takes nearly all media without curling and you can scratch off your boo-boos without a trace. Made by the Borden & Riley Paper Co., Inc. If it is not available locally, Gil gets it from Eastern Artist, Inc., 352 Park Ave. South, New York, NY 10010, attn: Stan Cohen.

Ask your photo supply dealer to get hold of a B&W Lens and Filter catalogue for you. It is a small (#10 envelope size) booklet type which lists various "effects" lenses such as star-filter, soft-focus, triple parallel for repeat patterns, and more. You don't have to be a photo-pro or even know much more about photography than how to screw these lenses onto the front of the 35MM camera that you're using to shoot your color air-slides. And, that's the whole point of getting this catalogue. You will discover ways to make ordinary "ho-hum" slides into pretty exciting graphics by using some of the effects produced by simply adding these filters to your camera when you shoot slides. You can buy these filters or some stores will even rent them to you to try-out first. I'm tempted to say "Try one and see what develops!" . . . but I won't!





BROADCAST DESIGNERS ASSOCIATION



STEVE YURANYI



Wide shot of "Just Kidding," a children's show at KRON-TV.



Close-up of this interior allows for interesting cut-away shots.

Check it out...

Channel 2 in St. Joseph, Missouri is preparing for a face-lift. Witness their current logo which Brad Boe, Art Director, feels is static, boxy, lacks boldness and has no particular focal point. Its overall proportion is not conducive to television. After much consideration to its problems, Brad has developed this new version which he says is bold, uncomplicated and has a *forceful* single focal point . . . the two. I'll drink two that!



New Logo

Out on the west coast, they do it up big. Here's the story: An agency for a large California department store came to KTVU with a script that called for a series of clothing and jewelry spots requiring large 3-D letters to spell out various items for the live models to play in front of. There were 22 different letters needed, each 12 feet high, 4 feet wide and one foot thick. Enough to make any sane art director run the other way. But the KTVU gang saw it as a challenge. They created their own "jolly green giant" hot wire cutter, a 10'x12'x30' table with an "L"-shaped yoke made of 1 1/2" pipe to hold the hot wire. They hooked it up to a transformer, plugged it into a 110 outlet, and went full ahead! After the letters were cut, they were filled with spackle, sanded and painted. A special sound stage in San Francisco was rented to shoot the commercials. After the spots were done, I imagine the crew went out and had some very large drinks! Wondering all the while how the hell they ever got themselves into that one!

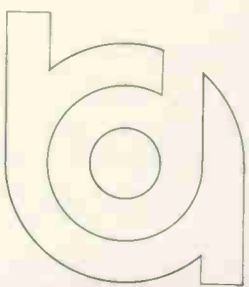


Over at KRON-TV, Terry McDermott and Les Krames designed a new set for their children's program "Just Kidding," now in its eighth year of production. Ted Scott of the scene shop was the primary builder. Some specs: the 8'x8'x12' is a self contained mobile unit skinned with upson board. The sub floor area is used for storage of the fencing and skyline cutout sections. Background flats are 14' canvas. Material costs were \$1,710. and labor was \$2,595. for 243 hours. Grand total cost: \$4,306.00. Cheap at any price! Just Kidding!

A guy I know asked a friend of mine in the business how come he wins so many awards. My friend said, 'Simple, because I enter so many competitions.' There are various philosophies regarding awards but it's much like arguing about religion. It is purely subjective. However, if you are on the "pro" side of the argument and would like to win some awards, then enter some competitions. Get your station to pay, however, because it can run into money. Stations enjoy winning awards too; they're prestigious, so you shouldn't have too much trouble. Here are just a few of the organizations who sponsor national awards competitions:

- Direct Mail Advertising Association (DMAA)
 - The Type Directors Club
 - The American Institute of Graphic Arts (AIGA)
 - New York Art Directors Club
 - "Creativity," sponsored by Art Direction Magazine
 - National Academy of Television Arts and Sciences (Regional Chapters)
 - Emmy Award
 - American Television Festival, Cleo Award
 - CA Magazine annual exhibition also your local Art Directors and Advertising Clubs.
- Last, but certainly not least! Our very own BDA competition. Don't forget, the deadline for entries is Friday, April 27. If you need information on this competition, contact Gil Cowley, WCBS-TV, 518 West 57th Street, New York, NY 10019

There will be an Art Directors Hospitality Suite at the BPA/BDA convention this year. The suite will run ¼" video tape continuously for open viewing. Any station art director or promotion manager attending may contribute a tape. Simply bring your station's tape with you to the hospitality suite.



BROADCAST DESIGNER

Scenic Routes

In the last newsletter, I covered foam and foam products. Since then, I have discovered the following products.

Cellulite III/Ryno Board, a product manufactured by the Gilman Brothers, Co., Gilman, Connecticut 06336, is a foam core material supplied with either a white or a colored vinyl exterior lamination. I have not yet had a chance to test this material fully, but it seems to be superior to "Gatorfoam" which I recommended last issue and the cost is less than half that of Gatorfoam.

Block styrofoam of the same type used in risers makes excellent, light-weight bricks as shown here. The foam was cut to actual brick size, base painted, then applied with carpenters glue to a base structure built of 1x3 pine and 1/8" thick luan panel, prepainted with a "mortar" color. The bricks were then dry-brushed with two additional colors to add texture and reality. The entire unit rolls on inexpensive 2" casters for striking and storage.

I pass on to you the following tips submitted by BDA members.

Mac Atcheson, scenic designer at WSB-TV in Atlanta, Georgia suggests cutting a 1" x 3/4" groove at the bottom edge of all four sides of a styrofoam riser. A 1" x 3/4" wood rectangle is then built and glued into this groove providing a wooden surface to which one can staple or nail carpet. This reduces the problem of keeping the carpet on the styrofoam riser. It also allows the option of using nails rather than air staples.

Roy Dunphy, Creative Director at WGAN-TV in Portland, Maine recommends using colored contact paper to color scenery quickly. The material cuts with a very clean edge allowing intricate designs to be cut and applied quite rapidly. The color range is limited but most of the colors work very well on camera according to Roy.

Dude King, scenic designer for WXIA-TV in Atlanta, Georgia



found himself stuck with a studio wall covered with blown insulation. He was later confronted with the task of preparing a set from which to air a morning cut-in for the Good Morning America program. The marriage of these two situations is shown here. The insulation is manufactured by National Cellulose Corp., 12315 Robin Blvd., Houston, Texas 77045, and is available locally in most areas.

I am often asked if there are any good books or magazines that deal with scenery. Here are several publications that you might like looking into:

Theatre Crafts Magazine
Circulation Department
Rodale Press
33 East Minor Street
Emmaus, Pa. 18049
(215) 967-5171

Published primarily for the theatre scenic artist it contains many ideas which translate easily to television. It also contains information on current new material with a reader service for more information.

Scenery for the Theatre
Harold Burriss-Meyer and
Edward C. Cole
Little, Brown and Co.
Boston, Massachusetts
Toronto, Ontario

A comprehensive volume on theatre scenery construction and painting techniques many of which

can be easily adapted to television uses.

A History of Architecture on the Comparative Method
Sir Banister Fletcher
Charles Scribner's Sons
597 Fifth Avenue
New York, N.Y. 10017

An authoritative text covering architecture from early Egypt through the present day. A must for doing period work.

Each of us working in television scenery have come to our position

by way of a different process. And, each has a different perception and insight according to our past and present situations. Some of us are strictly builders, some designers and some are both. It is my hope that we can share our knowledge and experiences to learn from each other. Communications is a two-way street. I invite your questions, comments and suggestions.

Robert Rayne
WJZ-TV
Television Hill
Baltimore, MD 21211

Getting Ahead...

Well, we tried to get a head, a masthead for this newsletter, that is. We invited all you hearty designers to submit your ideas and designs to grace the front page of this newsletter from here on in. But, as you can see by this front page, we didn't have much luck. The problem is not a lack of quality, but a lack of quantity. Shown here are the meager few suggestions that were sent in. We would really like much more to pick from, so we're giving you another chance! Also, the fame offered last time around was obviously not enough incentive so we will offer not only fame this time but money too. Not much money,

granted, but at least it will cover your postage costs with enough left over to take your wife and/or sweetheart to dinner on us. The winner, if there is one, will receive the grand sum of 50 American dollars as well as a "Winners" article (with a picture of yourself if you wish) in the next issue. Tell me, who can resist such a challenge? The deadline is Friday, May 18, 1979. Mail your entries to:

Lou Bortone, Art Director
WBZ-TV
1170 Soldiers Field Road
Boston, MA 02134

GRAPHIC MONITOR

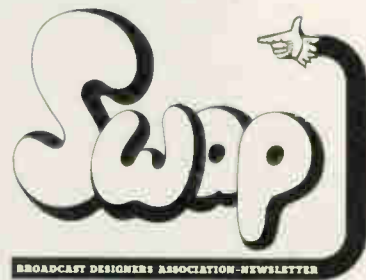
scanlines



Station Break

A Publication for Broadcast Designers

30/4



Broadcast Designer Association

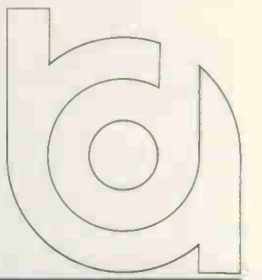
Newsletter

BROADCAST DESIGNERS ASSOCIATION-NEWSLETTER



And, I quote...

You know all those clever cliches people use at meetings like "cross-pollination of ideas" and "let's run it up the flagpole"? Well, here's a beauty for you to try out next time you feel that something is ordinary. "In my opinion, it's just another mosquito in the swamp of sameness!"



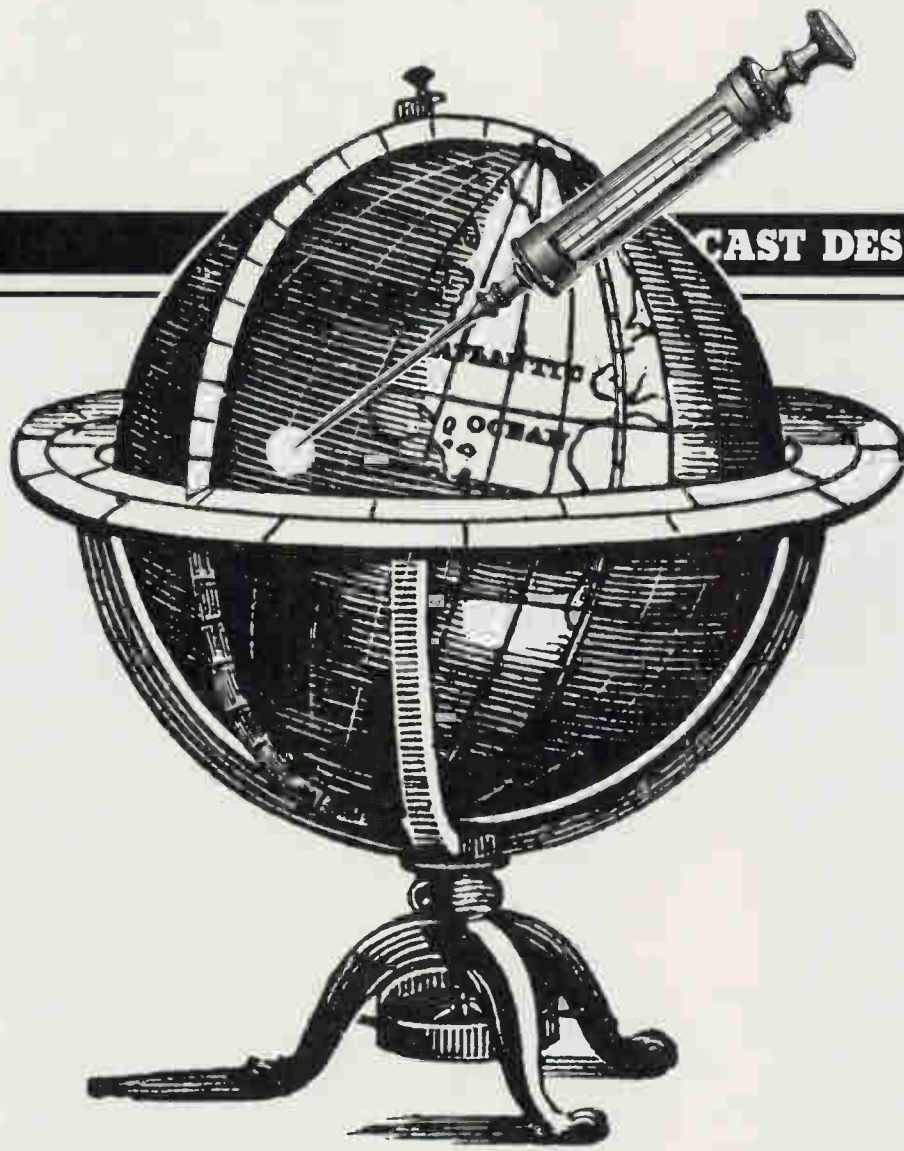
BROADCAST DESIGNERS ASSOCIATION

Going Local.

The well-aimed movement of our new association toward improving the quality of design and status of the designer within the industry may actually be something of an afterpiece to a play already well underway. A movement directed by management to which our goals are coincidentally and unavoidably tagged. It's called "localism" and broadcasters are giving it a great deal of their time and energy lately. Art directors may do well to consider the probable impact of this event on television art departments and design. The value and importance of effective and innovative design will increase substantially as management finds it essential to expand and develop all creative avenues in an effort to achieve excellence and distinction within the local market.

Localism is a movement by local stations in which creative and financial resources are redirected inward to produce alternative sources of programming. As I understand it, there is considerable concern over the cost, dismal performance and low quality of much of the recent syndicated offering. The apparent bumper crop of reincarnated, sexed-up game show strips and the like has not been especially stimulating to programmers.

For art directors it's a golden opportunity to excel in every possible way — although it could be an unstable proposition. As "localism" picks up speed there may occur a soaring demand for management for increased quality and distinction in design. This effect could be compounded by the fact that designers are now organized (BDA). Why? Because the rapid exchange of information and technology between art directors which BDA appropriately encourages and makes convenient will probably promote immediate and extensive growth and sophistication. But not just among ourselves. Here's the catch: In the midst of our accelerated progress, management will gain considerable design insight which they will with haste apply directly to their efforts to produce competitive programming and image. That is, improvements in your work or the work of competing stations in your market could be sufficiently dramatic to be readily noticeable to all concerned. You could get the recognition you've been asking sooner than you expect — ready or not. Needless to say, all markets will be affected by localism with individual schedules of timing and degree. Responses will vary. No one I have spoken with is willing at this point to predict the course or



extent of this relatively new wave. It does seem safe to say, however, that at least the majority of commercial stations will be involved.

And, there will be side effects. You can expect that any move to increase local program production will create a corresponding advance in the need and desire of participating stations to be creatively self-sufficient. There was of course interest in the in-house concept of operation long before "localism" began its move. More and more stations have been seen lately foreclosing on their agencies — grabbing back large chunks or all of the creative responsibility formerly let out. It makes sense. Not that agencies are necessarily incompetent. But they are busy people. You're on their list all right, somewhere between Safeway and Ice Capades or whomever they happen to have this year. The point is, television is a unique creature that demands constant and specialized attentions. The station itself is, or should be, best equipped to serve those needs. Again, it's a matter of efficiency and control. Unavoidably, art departments are part of the center circle in this regard.

We can expect and should anticipate significant change. I wouldn't be surprised to see larger market stations hiring creative directors to manage staffs which include executive producer(s), art director(s), assistant art director(s) and artist-designers. Many present art directors would certainly be prime candidates for Creative Director positions. What most of us now call the Art Department may indeed become the Design Department, as is already the case at a few stations. It's a more inclusive and descriptive label which accurately fits the wide variety of new and extended responsibilities foreseen. Fortunately, we are near the beginning of this conceivable transformation. Hopefully, there is sufficient time to comfortably plan for

and adjust to forecasted requirements. I expect it will be necessary.

In addition to localism and all that comes with it, you can easily spot other significant movements that will likely affect us. I'm sure our friends at BPA won't object if I use a portion of an article which appeared in a recent issue of their newsletter. The writer is Lance Webster, Senior Public Information Associate, PBS, and member of the BPA Board of Directors. His article is entitled 'Change' is the Key Word in Broadcast Promotion Future.

"... challenges of the 80's ... First, cable television now reaches 20% of American TV homes. It's in reach of another 30%, and on the brink of its greatest growth. It's offering first run movies, live sporting and cultural events, teleprint news, weather and sports, and community access opportunities. Cable TV will fractionalize viewing. But it can also extend a station's potential reach. Program and promotion directors will spend more and more time finding ways to attract these new potential viewers. Giving the station a unique look and character ... establishing a solid, identifiable, memorable image or look will be more important than ever before."

Other interesting ideas in this article include anticipated growth in the appeal of public television, the effects of home recording and playback on viewing habits and the certainty of a new communications act from the government. The 'big picture' emerging in my view looks very good for art directors who can keep up.

Clearly, management is discovering there is profit in channeling additional resources into design and designers. It's pure business. As this occurs, the status of the designer, a central BDA goal is automatic. For the most part, status will improve or deteriorate

directly according to the quality and effectiveness of the work itself and the efficiency with which it is produced.

It will never again be as easy as it is today to enter, or hang on, in the field of television design. BDA's vital role in providing organization, advice and assistance to designers is greatly increased with the advent of "localism" and other oncoming changes in the industry. BDA can become an effective transition vehicle for us all in what may turn out to be a somewhat unwieldy but important local television design revolution.

R. Scott Miller
KATV-TV, Portland, OR

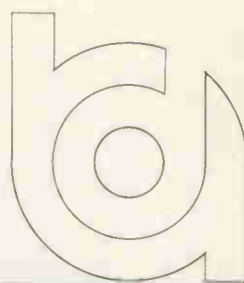
Write On!

If you enjoyed this issue of the BDA Newsletter and would like to become a part of future issues, jot down my name and address and file it in your Rolodex.

Lou Bortone
WBZ-TV, Westinghouse
1170 Soldiers Field Road
Boston, MA 02134

Some of the upcoming subjects we will look at in the "Looking Around" spread are small-space advertising such as half and quarter-page TV Guide ads. Also show-titles and logos, animation storyboards, set designs in various areas like children's and public service programming, and holiday I.D.'s. The next issue will cover TV Guide small space ads. If you have interesting formats or just plain ads that you would like to share, please send them to me. I will include as many different styles of advertising as will be beneficial to our readers. If you have an interesting tale to tell about a project, problem and solution, relating to television graphics and production (scenery) design, please send it along with pictures if possible.

And speaking of the next issue, there will be NO next issue for YOU if you are not a BDA member. We began with our first and this, our second, newsletter by mailing it to approximately 1,000 art directors and designers throughout the country and Canada. As you can well imagine, it becomes very costly to set type, print and mail this thing. Beginning with the next issue, therefore, we will mail to members only. If you are not now a member and would like to be, write or call for more information and membership forms to: Thayer Weise, 9229 Skyline Blvd., Oakland, CA 94611. Phone: (415) 531-9229. Membership dues are extremely reasonable and the benefits are many. Along these lines, if you would like to join us in Nashville early in June at our convention, Thayer Weise will be glad to fill you in on dates, reservation, and any other information you may require.



BROADCAST DESIGNERS ASSOCIATION



Bob Klein

Klein, and "Klein &"

Bob Klein has a small vocabulary. He does not know the words: impossible, illogical, hopeless, inconceivable, impracticable, unobtainable, to site just a few. And yet, Bob Klein can be called a true communicator. "Communicator" is awfully overworked in this era of media blitz, but it does apply in this case.

Throughout his professional life, Klein has been communicating. There are times when he is ahead of his clients, of course. But being a good communicator, he is almost always able to convince conservative-types to at least try a new idea.

Bob Klein is founder and president of Klein &. (That's it: Klein &—no Company, Associates, Friends.) Klein & creates communication concepts, much like several other companies in this business. But the big difference is that Bob Klein insists that Klein & follow through to actually produce whatever it is they designed, whether it is a television spot, an industrial film, a corporate logo, a brochure, even something as small as a label. It is the follow-through that insures adherence to the original concept—and Klein does not want anyone fiddling around with his concepts.

As most designers know, if you feel strongly about following through, it cost money. Not only do you expend many hours checking the details, you must also incur overhead. Because Klein & deals in print, film, television and radio, he

must have the basic equipment for most of these media. So, he has film editing rooms, video tape playbacks, audio recorders—and staff. That can be the killer for most businesses, large staffs. Klein has managed to keep the numbers minimal, but it can range from 25 to over 50, depending upon the season and the number of jobs under contract. Most of Klein's people (the "&") are permanent staff. Klein does not like to lose talent after finding it. "Having done the thinking and created the ideas, it was inconceivable to us to entrust the execution to someone else. We had to have the capability of producing what we create better than anyone else could," Klein said.

In 1960, Bob Klein started his company with mostly corporate communications jobs and broadcast station promotion campaigns. Bob's background was small-town, local radio to network TV with some journalism experience for the Herald-Tribune someplace in the middle. His talents in the areas of design and music exceed his training, but that has never been a problem as he surrounds himself with other talented individuals. Mostly, however, it is his logical thinking, his systematic approach, that makes for excellent communication with his clients and thus with the clients' target audience.

Klein says, "The Government needed think tanks to project the future prospects for survival. Now cities use them to analyze the stag-

gering problems of transportation, health care, and in the environment. We felt the time had come to offer some systematic and creative thinking in the area of communications, to try to cut through the technological and bureaucratic complexities and help people to get through to one another more effectively."

Klein often takes small groups of his staff on retreats—far away from ringing telephones and "must work"—to simply spend one or two days thinking together about clients' projects and Klein &'s own direction. These brain-storming sessions have resulted in several projects that you will be hearing about in the next three years. They include such diverse activities as motion picture and television production and electronic distribution of educational material to both students and adults. "We keep discovering new talents in our staff," Klein happily adds.

From his experience in working with Stan Freberg in the 50's, Klein has tried to carry over the concept that advertising and communications should be humorous, delightful and totally entertaining whenever possible. Not everything can be produced for a laugh, however. Klein & worked with the U.S. Justice Department to design a nation-wide all-media crime prevention effort called "Hands Up." It is now in its third year and has the support of the General Federation of Women's Clubs.

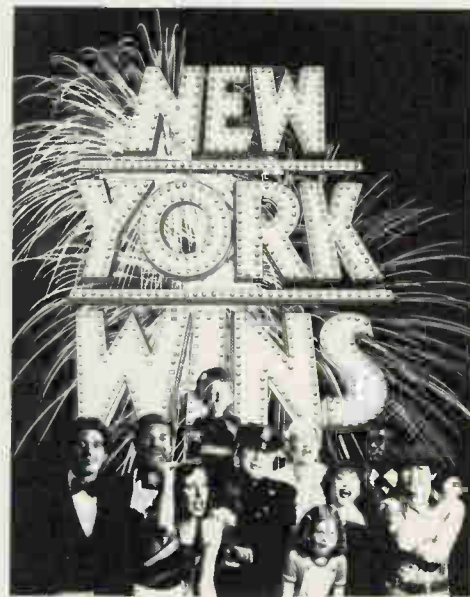
Since Klein &'s inception, they have produced numerous award-winning promotion campaigns for broadcast stations. Klein is a firm

believer that the local broadcast station cannot simply supply entertainment programming anonymously. His campaigns for such elite broadcasters as Group W (Westinghouse) and Post-Newsweek Stations tie the station to the community indivisibly. His campaign for channel four in Boston, "We're for (four) Boston" is credited as helping to cool tension during neighborhood unrest over bussing there.

Another television station faced the problem of no community to identify with: it served three distinctly different cities without really belonging to one. Klein created a "Three for all" campaign that actually caused the people of the three communities to begin thinking of themselves as part of a larger, more important entity.

And, when everyone was down on New York City . . . when it seemed the city might default . . . All News Radio station WINS received a "New York Wins" campaign from Klein that boasted of all the truly wonderful people, places, events and things that New Yorkers have. Even though radio competition is a rough battle to fight in New York, indications are that the campaign is working. The station will stick with it . . . just as New Yorkers are sticking to New York.

All creative people must be allowed a pet diversion. Klein's is writing music. When listening to broadcast station promotions done by Klein, you hear a variety of musical ideas—but they are, for the most part, all from the Klein-mind. It's just another way he brings enjoyment into his work.



"The Movies," a new concept, is just now being syndicated to TV stations nationally.