

SPRING, 1980

# SO CAN LINES

NEWSLETTER

## Whatever you want...

Montreal's got it!

**Like music?** The show goes on and on in Montreal, spilling from the concert halls and cafes into the streets. Music by any name may serve as the sound-track, to be replaced by the cheerful clink of glasses or the lyrical noise of conversation... with a French accent. Entertainment is everywhere - casual get-togethers in restaurants, bars and discos.

**Sightseeing your thing?**

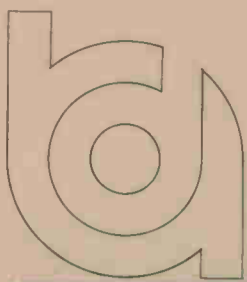
Montreal's architectural face, offers enchanting contrasts unlike any other North American city. Solid stone houses on cobblestone streets highlight the old quarter, Le Vieux Montreal, while nearby are rows of quaint Victorian grey-

stones and elaborate outdoor staircases. Against these elements rises a backdrop of striking skyscrapers.

**Shopping?** Cities, above all are marketplaces and shopping in Montreal is a varied and cosmopolitan treat. Lively ethnic shops remind us of the old traditions. And winding beneath in an underground city, are the subterranean passageways, the Metro lines and unique shopping malls.







## BROADCAST DESIGNERS ASSOCIATION

**How about sports?** Montreal's passion for sports reached a zenith during the 1976 Summer Olympic Games, and captured the attention of the world. Great joy is found in the performances of hockey's perennial champions, Les Canadiens; football's explosive Alouettes; and baseball's Expos.

**What about just plain fun?** Man and His World, a summer long potpourri of International and thematic exhibits, entertainment events and amusement park rides. Elsewhere in the city, a planetarium, an aquarium, a zoo, a botanical garden, the Grand Prix du Canada Formula One race... and still more.

Getting around this international city is easy, and can be exciting as well. The silent, rubber-wheeled Metro system is a perfect example. Stations are brightly designed and livened up with works of art.

April in Paris has nothing on June in Montreal! You must agree, it's a spectacular location for this year's BPA/BDA annual convention. This will be the Third Annual BDA Seminar in association with the Broadcasters Promotion Association...and it's going to be an absolute smash!

There will be numerous workshops for both Art Directors and Promotion Managers - many exhibitors, hospitality suites to visit, rap sessions, BDA elections, swap shops, and many other special events including the big annual awards banquet on the final evening.

Here is the schedule for the Designer's Workshops:

### WEDNESDAY, JUNE 11

Arrive and check in.  
**5PM WELCOME MEETING**  
**6PM COCKTAIL PARTY** followed by "on-your-own" activities.

### THURSDAY, JUNE 12

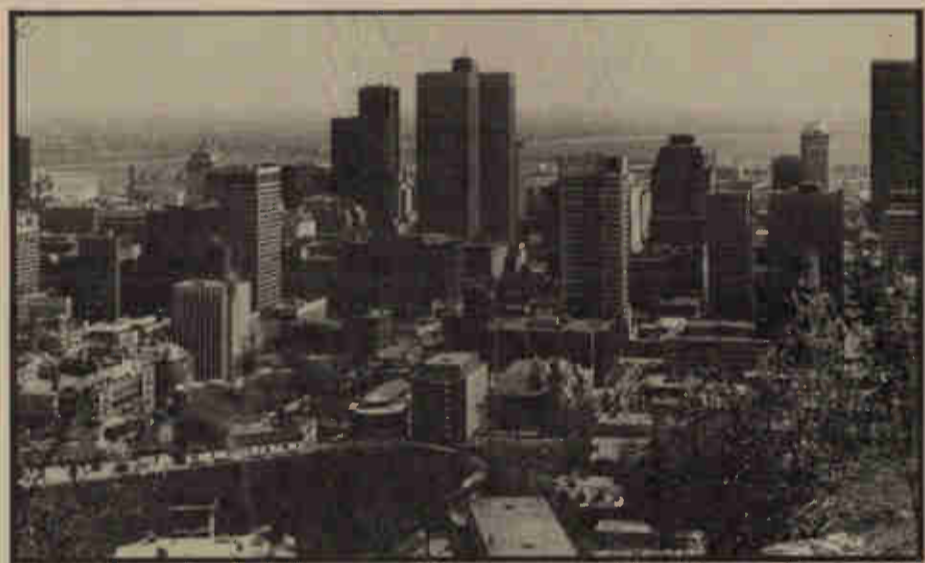
#### 10AM INTERNATIONAL DESIGN WORKSHOP.

Moderator - Lee Stausland, Art Director NBC, New York. From Canada - Pierre Gameau, Director of Art & Scenic, CBC. From South America - Rudi Baum, Art Director of Redo Globo TV. See TV graphics from around the world.

**2PM COMPUTER GRAPHICS TODAY** Moderator - Steve Yurani, Art Director CFCF-TV, Canada. Computer graphics production, techniques and procedures will be reviewed, step by



*An evening view of the famous Maison de Radio Canada.*



*Looking down on modern Montreal from high atop Mt. Royal Park, contrasts with the ancient buildings and cobblestone streets of Old Montreal.*

step. Several computer companies have been invited to participate. Production crew and studio will be provided by CFCF-TV.

**FRIDAY, JUNE 13**  
**10AM WHAT'S NEW IN NEWS SETS.** Moderator - Harry Kakel, Art Director, WMAR-TV, Baltimore. Hugh Gray Raisky - Free-

lance set designer, New York. John Peterson - President of Dyna Metrics, Set Design firm from San Diego, California. Two experts will show and discuss news set designs from around the country.

**2PM THE BEST OF TV GUIDE** Moderator - Bob Regler, Art Director, KOLN-TV, Lincoln Nebraska.

Lou Bortone, Art Director/Editor, WBZ-TV, Boston, Mass. John W. Brown, Promotion Art Director of TV Guide Magazine. Joe Alloway, Art Director, WTVG-TV, Toledo, Ohio. See the best in TV Guide, plus how to improve your ads and halftones.

**3:30PM BPA WORKSHOP: WORKING WITH THE ART DIRECTOR.** BDA Panel - Hilton Murray, Art Director WJKW-TV. George Basset, Art Director, WDBJ-TV. Chuck Overton, Owner of a design firm in San Francisco. Dick Weise, KTVU-TV, BDA President.

**3:30PM DESIGN SYMPOSIUM** Moderator - Gil Cowley, Art Director WCBS-TV, New York. Guest Speaker: George Lois, one of the nation's top designers will show his work and speak on television design and you. This is a seminar highlight.

**SATURDAY, JUNE 14**  
**9AM GENERAL BPA/BDA SESSION.** "Bucky" Biggers, Executive Vice President of NBC Advertising and Promotions. Mike Mohammad, Vice President of Advertising Design and Promotions, also of NBC, New York.

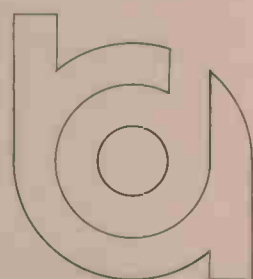
**10AM CREATIVE PHOTOGRAPHY IN TELEVISION.** Moderator - Jerry Cappa, Art Director, WKBW-TV, Buffalo, NY. John Stanton - Eastman Kodak Company. Andre Proulx - Optical Art Systems, Canada. These two experts will show and discuss the techniques and equipment in making creative photographs and slides for television.

**1:30PM THE MODERN TV ART DEPARTMENT.** Moderator - Phyllis Essex, Art Director, WPLG-TV, Miami, Florida. Robert Rayne, Set Designer, WJZ-TV, Baltimore, MD. Jack Flechsig, WXYZ-TV, Detroit, MI. These two TV designers will show and demonstrate the latest in supplies, hardware, and equipment needed in today's TV art department and scene shop.

**3PM BDA GENERAL BUSINESS MEETING.** 1980 Board of Directors election, treasurer's report and discussion of future BDA goals and objectives.

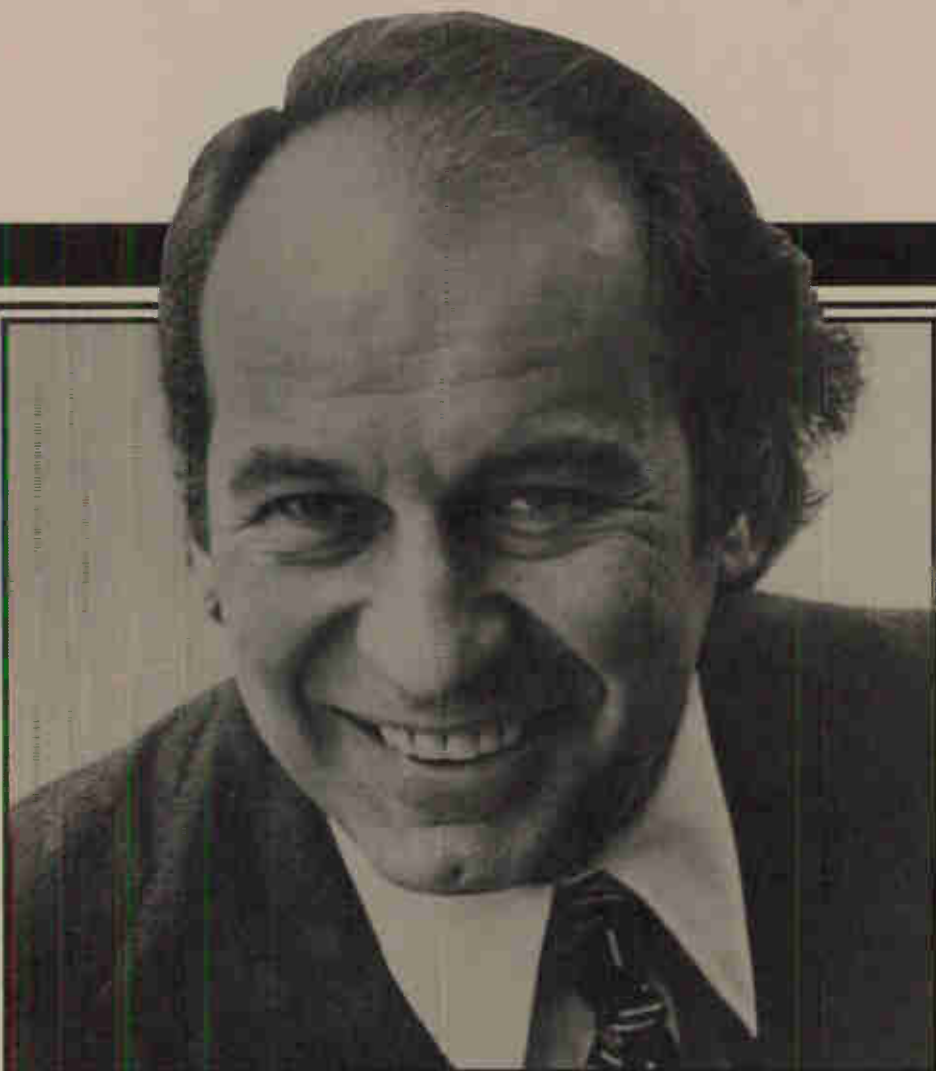
**6PM AWARDS BANQUET** The winners of the 1979 BPA/BDA Competitions will be shown and awarded at a festive banquet.





## BROADCAST DESIGNERS ASSOCIATION

# President's Report



## Buy George?

If you're planning on coming to Montreal, you're in luck. The BDA got a hold of George Lois and talked him into appearing as the key speaker of the convention workshops.

A few years ago, I got a flyer in the mail announcing the appearance of George Lois as a guest speaker at a local Ad Club Luncheon. The headline said "Lois is a 4 letter word". It certainly is. So is incredible, aggressive, dynamic, unpredictable and unorthodox! Ever hear of Greek Orthodox? Well, George Lois is Greek Unorthodox. George is not a part of any herd. He most certainly is not a follower, never has been and even if he ever mellows, probably never will be. He refuses to follow the rules or go by the book...he'd die first. He makes his own rules and he wrote the book himself! (Two of them, as a matter of fact.)

George Lois was born in New York. His parents were immigrant Greeks. He spent his childhood as an apprentice florist in his father's Kingsbridge store. He rebelled (at such an early age) against his predestined role as a florist and began an art career as a student at the High School of Music and Art...later attended Pratt Institute. He dropped out in his second year to work as a designer at Reba Sochis Art Studio. George later worked as a designer at CBS for Bill Golden and as art director at a few ad agencies until 1960 when he set up his own agency, Papert, Koenig, Lois, Inc. He did campaigns for Xerox, Herald

Tribune, Quaker Oats, Wolf-schmidt Vodka; also senatorial campaigns of both Jacob Javitz (1962) and Robert Kennedy (1964). In 1967, he set up Lois Holland Callaway Inc., served as Chairman and Creative Director. Clients of this \$30 million ad agency included Olivetti, OTB, Cutty Sark, Am & Hammer, Pirelli Tires, Yardley of London, Four Seasons Restaurant. Over a ten year period, George created award winning covers for Esquire. In 1977, he became President of Creamer, Lois Inc., a \$53 million agency. Built the agency into a \$90 million agency in just 16 months, then left to start Lois Pitts Gershon in July 1978. In 18 months, LPG has become a \$22 million agency. Clients include Quip (Exxon), Heritage Quilts, The Dreyfus Fund, Reed Candy Company, Vitalis, Redbook Magazine, Schenley Beverages, WCBS-TV, etc. Ho hum...all in a day's work!

A past President of the Art Directors Club of New York, George was selected as the Art Director of the Year in 1963. His awards, too numerous to list, were topped off by his being elected to the Art Directors Hall of Fame in 1978.

Indeed, Lois is a four letter word. And, so is "fool". That is surely what you'll be calling yourself if you miss George's presentation. It's in June. Friday the 13th, at 3:30pm. Design Symposium. Be there!

Lou Bortone

We are fast approaching the Montreal Seminar and it should be a great experience in a beautiful city. It will be well worth your while if you can attend. Anyone who has attended a BPA/BDA Seminar in the past, will know what a great learning experience it is.

Last year one of our guests, Clifford Hatts, Art Director of BBC Television in London, remarked about the seminar: "I was impressed that so many enthusiastic young designers were able to get themselves to Nashville", proof that designers can indeed sell themselves when they put their minds to it.

Getting to Montreal may be an even greater challenge because of the economic conditions. However, there are indications that the second and third quarters will be better, so if you were put off because of the economic situation earlier, you may want to try again.

Several TV art directors, including myself, held a workshop at the recent NAPTE (National Association of Program Television Executives) convention in San Francisco. There was a standing-room-only crowd in a room of 500 seats. The basic goal of our presentation was to illustrate to managers and pro-

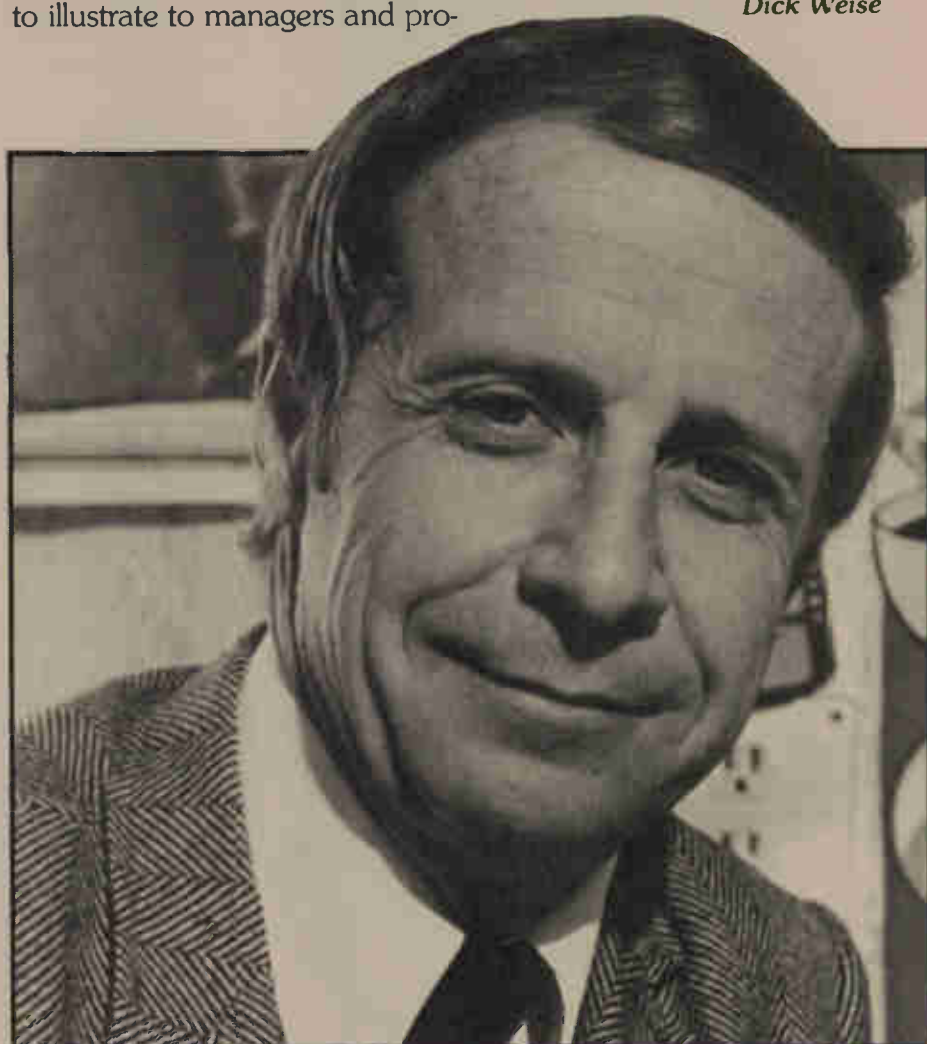
gram directors the importance of good design in TV and the need for their Art Directors to be more involved and responsible for station image.

By the time you read this I will have also made a presentation at the NAB (National Association of Broadcasters) Convention in Las Vegas, on the subject of Station Image. This was a rare opportunity to enlighten managers and station owners on the importance of good design in our industry and to push for a more important role for the TV Art Director and Designer. I took the opportunity to promote the BDA and the Montreal Seminar. I hope that it helped you in some way.

For this reason the BDA is the most valuable design organization of its type. We are not merely content to rendezvous in some secluded place to contemplate our fate or to pass out awards to each other. We come together to communicate and to educate, including designers and those who effect the efforts of those designers. It is a long road but we are definitely making progress.

See you in Montreal.

Dick Weise

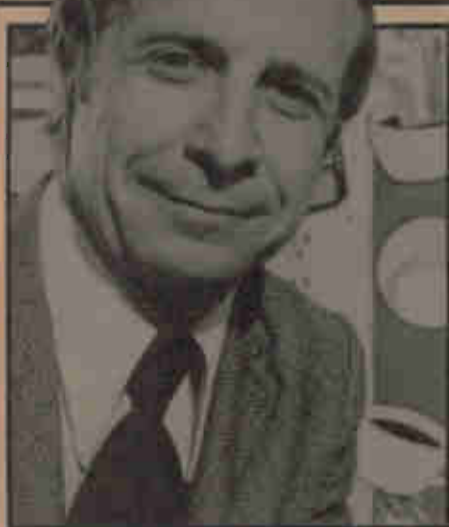


Dick Weise, President, Broadcast Designers Association

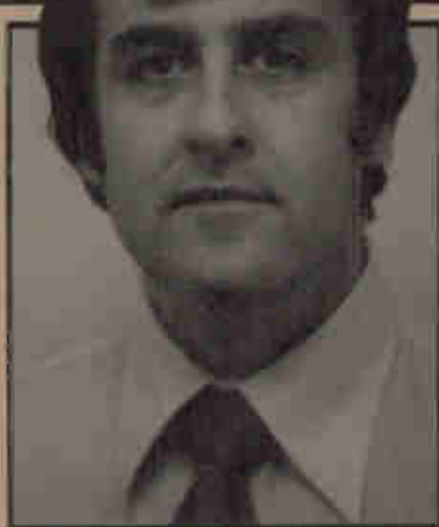




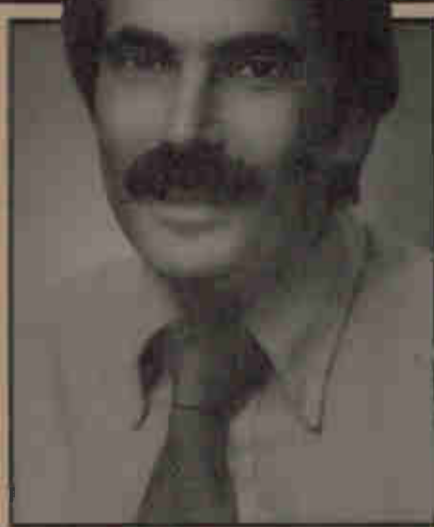
**BROADCAST DESIGNERS ASSOCIATION**



**DICK WEISE, President**  
KTUL-TV, Oakland, CA 94607



**GIL COWLEY, Vice President**  
WCBS-TV, New York, NY 10019



**AL MEDORO, Treasurer**  
KABC-TV, Los Angeles, CA 90027



**BOB REGLER, Secretary**  
KOLN-TV, Lincoln, NE 68503

# The BDA Board

The Broadcast Designers Association (BDA) members elected a slate of Directors for 1979-80 at their second annual business meeting last year at Nashville's Opryland Hotel during the 23rd annual Broadcasters Promotion Association (BPA) Seminar.

Those Board Members, shown here, have guided the organiza-

tion through its second year of existence. With membership over 350 and growing, more than 200 designers were in attendance at the largest-ever BPA Seminar last year in Nashville, taking advantage of numerous design workshops, promotion workshops, and idea-exchange opportunities. We look forward to many more this year in

Montreal.

On Saturday, June 14th at 3:00pm, we will be electing new board members to fill the positions of those board members whose terms have expired. There will be four new positions available.

If you have an interest in running for a board position, simply send your name, along with a brief biography, to Gil Cowley, Art Director WCBS-TV, 518 West 57th Street, New York, NY 10019 as soon as possible. Gil will have ballots printed to submit to the membership in Montreal. Pro-

spective board members should make their managers aware that there will be some time and telephoning required. If you are interested and have any questions, please call Gil direct at (212) 975-6041, and he will fill you in on the details. If it is more convenient for you, get in touch with the two other nomination committee members instead. They are: Shelly Safian, WDBO-TV in Orlando, Florida and George Bassett, WDBT-TV in Roanoke, Virginia.

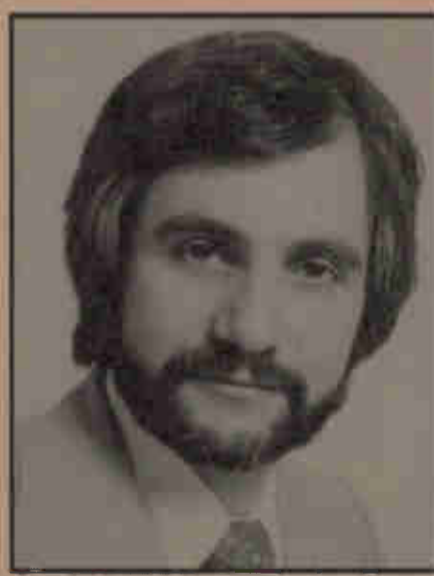
So, join us...we'd love to have you "aboard" (Sorry!)



**LOU BORTONE**  
WBZ-TV, Boston, MA 02134



**JERRY CAPPA**  
WKRW-TV, Buffalo, NY 02134



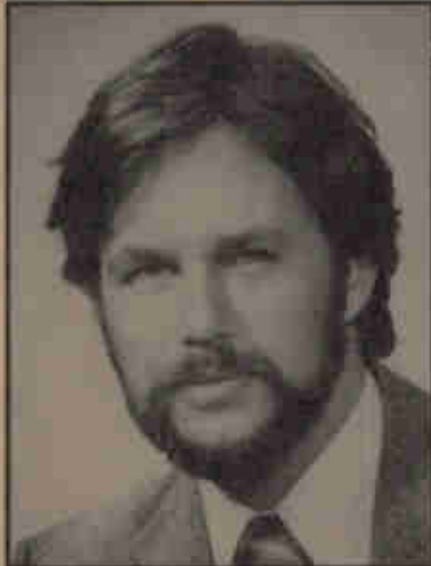
**BOB CASAZZA**  
WRC-TV, Washington, D.C. 20016



**MILTON CLIPPER**  
WDVM-TV, Washington, D.C. 20016



**PHYLLIS ESSEX**  
WFLG-TV, Miami, FL 33137



**SCOTT MILLER**  
KATU-TV, Portland, OR 97208

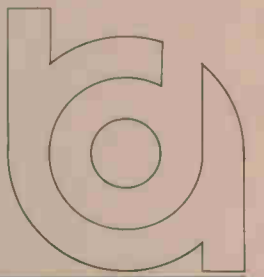


**LEE STAUSLAND**  
NBC-TV, New York, NY 10019



**STEVE YURANYI**  
KRCR-TV, Montreal, CA H3N 1M4





## BROADCASTERS ASSOCIATION

Holiday ID's perform an unusual function. Their purpose is not to sell or promote anything, but rather to enhance the station's public image. It's a special breed of graphics for the designer and illustrator because they can really spread their wings and be ultra creative and illustrative, with pretty much no holds barred. Although, the usual rules for good TV graphics still apply, stay clean and simple; avoid subtleties; allow the message to be clear and understandable so that it works in the 4 seconds that it will appear. If the ID must be a legal one and show the call letters, channel number and city, along with the holiday message, obviously, you should avoid clutter if possible. Don't make the channel number so big that it fights the purpose of sharing the holiday reminder with your



Eileen Scavnicky, WKYC-TV, Cleveland, OH

audience. Some designers have had some success with using their number as an integral part of the message. On the other hand, another tendency is the temptation to apply your legal information so small on the ID, that it becomes a "toss-away", and won't read. You must work toward the perfect balance of size and color. You may try to be entertaining and treat the subject with a bit of humor in some cases.

I have tried to show a cross section of Holiday ID's here. Some serious, some tongue-in-cheek. Some quite simple in design and illustration, and some elaborate. I have also chosen to show several versions of different holidays so that you can see, at a glance, the various treatments and solutions to the same graphic problem.

Lou Bortone

# Looking Around



Al Medoro, A.D., KABC-TV, Los Angeles, CA



Laurie G. Dewyea, WENH-TV, Durham, NH



Marcel Lissek, WGR-TV, Buffalo, NY



David L. Frazier, WCTI-TV, New Bern, NC



Dennis McCormack, WRTV, Indianapolis, IN



Karen Marquardt-Bancroft, KETC-TV, St Louis, MI



Tanette Maffei, WKRC-TV, Cincinnati, OH



Bob Regler, KOLN-TV, Lincoln, NE



Nelson Richardson, KBAK-TV, Bakersfield, CA





**BROADCAST DESIGNERS ASSOCIATION**



Ernie Legee, WBZ-TV, Boston, MA



Gil Cowley, A.D., WCBS-TV, New York, NY



John Ridge, A.D., WPVI-TV, Philadelphia, PA



Gil Cowley, A.D., CBS-TV, New York, NY



Jeffrey Pugh, WJZ-TV, Baltimore, MD



John Ridge, A.D., WPVI-TV, Philadelphia, PA



Al Medoro, A.D., KABC-TV, Los Angeles, CA



Jody Sharp, WMC-TV, Memphis, TN



John Ridge, A.D., WPVI-TV, Philadelphia, PA



Lee Dosier, KTVU-TV, Oakland, CA



Al Medoro, A.D., KABC-TV, Los Angeles, CA



John Ridge, A.D., WPVI-TV, Philadelphia, PA



Peter Sereda, WKYC-TV, Cleveland, OH

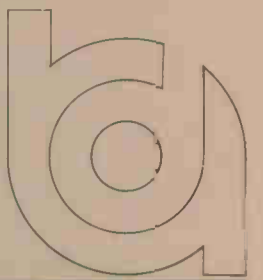


Al Medoro, A.D., KABC-TV, Los Angeles, CA



John Ridge, A.D., WPVI-TV, Philadelphia, PA





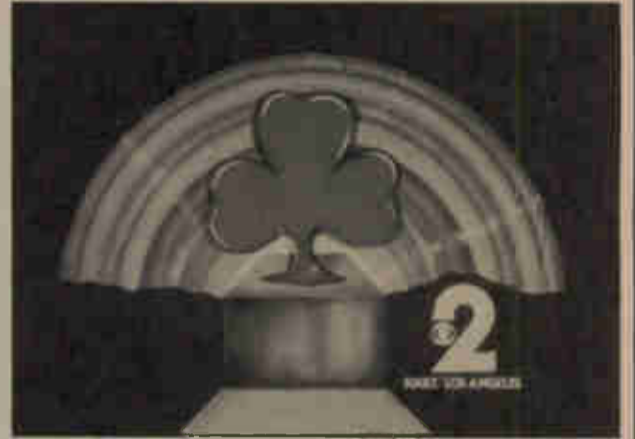
**BROADCAST DESIGNERS ASSOCIATION**



Judith McNamara, WBZ-TV, Boston, MA



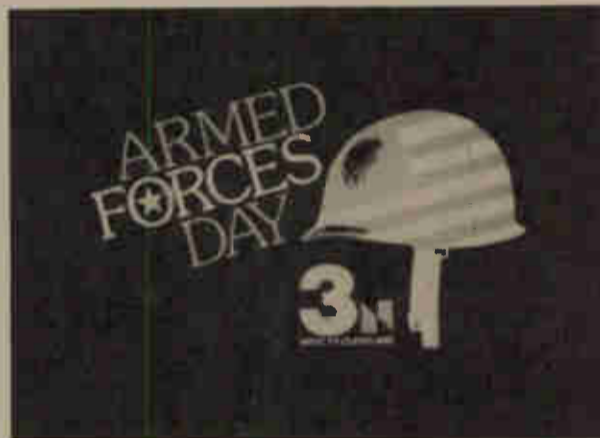
Gil Cowley, A.D., WCBS-TV, New York, NY



Jo Beacom, KNXT-TV, Los Angeles, CA



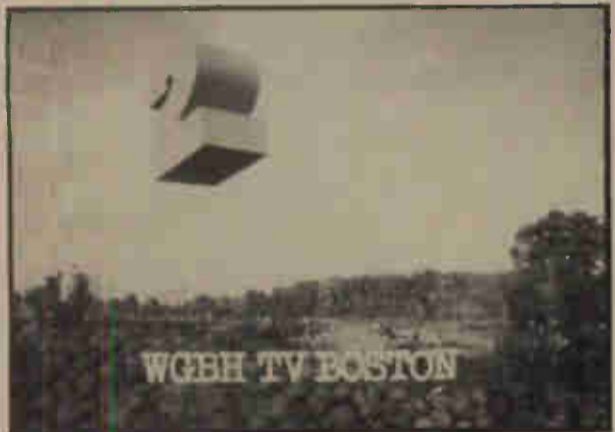
Cathy Wells, KRWG-TV, Las Cruces, NM



Peter Sereda, WKYC-TV, Cleveland, OH



Al Medoro, A.D., KABC-TV, Los Angeles, CA



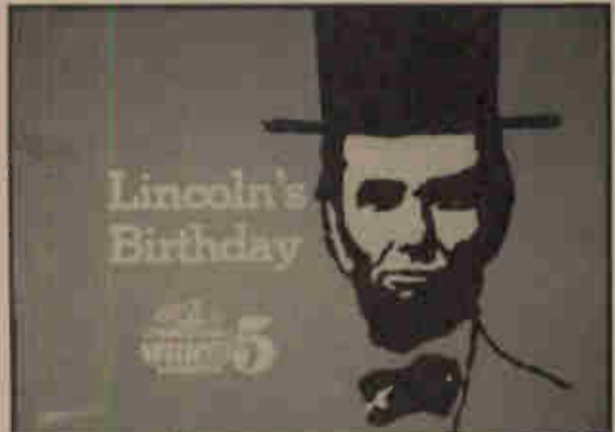
Paul Souza, WGBH-TV, Boston, MA



Linda Van Tiffin, WUHQ-TV, Kalamazoo, MI



Bunny Zaruba, KBHK-TV, San Francisco, CA



Jody Sharp, WMC-TV, Memphis, TN



Steve Linden, KQED-TV, San Francisco, CA



Sue Gross, KNXT-TV, Los Angeles, CA



Kathleen Foley, WTVN-TV, Columbus, OH

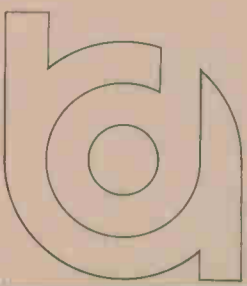


Al Medoro, A.D., KABC-TV, Los Angeles, CA



John Ridge, A.D., WPVI-TV, Philadelphia, PA





## BROADCAST DESIGNERS ASSOCIATION

# Oregon Tale.

There seems to be a great deal of chatter among art directors at the annual BDA conventions about how many people they have in their art departments. Some of the other discussions they have are based on the subjects of equipment available to them, how big their shops are, who they report to and what kinds of design things they devote their major efforts to. One thing they mostly agree on is the need for better equipment, more space, more people and more budget to work with.

The BDA is currently doing an extensive survey of broadcast station design departments. It will concentrate on the amount of staff, equipment, space, design priorities and organization. The total results will later be reported in this newsletter. But for now, we've asked Scott Miller, Art Director of KATU-TV, Portland, Oregon, to review with us essentially the same subjects about his set-up. It happens that Scott is currently in the midst of a major renovation and will soon be moving into new and larger quarters.

*Lou Bortone*

When did you last suffer a fit of frustration or exasperation over conditions above and beyond reason? My chronic complaint, until recently, concerned the sub-miniscule sweatbox known as the KATU-TV Design Department (see diagram A). Knowing that I wasn't the only one with this particular problem didn't help. Recalling the following story from time to time did help.

I have a good friend who got her start years ago at a small, newly licensed station on the coast where the art department was a wobbly drawing board and a plastic T-square located behind the big curtain, against the wall in "Studio A" (there was no "Studio B"). "But what more could I expect" she remembers, "the building was a church before it was a television station." Remodeling? Sure. But only the basics. The pulpit area was glassed in to become the control room and the pews were removed to create the production



*The KATU-TV Graphics Gang! Left to right: Scott Miller (Art Director), Mary Grieves, Lynn Miller, Pamela Creek, Bob Sanders, and Nancy Foley.*

studio - where, among other things, dozens of used car commercials were taped for the weekend "Million Dollar Movie". Space was limited and the budget was tight. There just wasn't enough money to do 'everything'.

Of course, the drawing board could be fixed. But the wind - that was a problem. The relentless wind which flapped the curtain which, in turn, flapped the artist as the cars were driven through the sanctuary past the view of the cameras. To say nothing of the damp, ever-present fog you get on the coast.

Yes...there were complaints. And there were continuous logical arguments and proposals launched against this nonsense. Nothing much happened. Finally, a ray of hope. The station manager persuaded the station owner to make a decent contribution to the cause. Truckloads of brand new equipment arrived - new film chains, cameras, tape machines, the works. And the remodeling was finished. They even removed the small steeple and patched the roof. Only one thing was overlooked: The artist's modest request for space and equipment. She could look forward to nothing more than a good flapping from a new curtain in "Studio A". There just wasn't enough money to do 'everything'.

One stormy night only weeks after the work had been completed, the whole damn thing burned down! All that new equipment, the manager's enlarged, carpeted, walnut-grained office, the new curtain in "Studio A" and the art department behind it burned to the ground. Initially, some folks wondered if the coffee pot had been left on again and

overheated. Someone suggested the steeple should not have been removed, which might be closer to the fact as the fire inspector later determined that the building had been struck by lightning. With humor and from a safe distance, my artist friend readily offers her own ideas on why such a thing would happen. We all know what she thinks - and of course, it's completely absurd...isn't it?

I swear, I did not mention this little story to management here in my efforts to procure the new space we will be moving into next month. But, we did everything else we could to finally get an area sufficient to serve the design needs of the station (see diagram B).

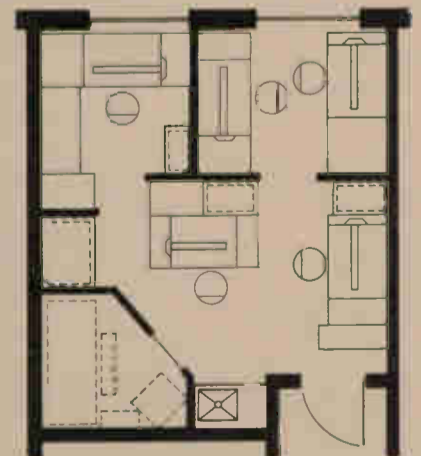
We do it all, or so it seems. Roughly, 95% of all design needs are serviced on the premises by staff artist/designers. The station's outside agency is used for media buys and to produce some sales materials. And, we go outside for film processing, print ad production services and typesetting (text). That's about it. Unquestionably an in-house operation. It all sounds so practical, but I'm not so sure any more that it's a good idea.

A run-down of the daily workload goes something like this: Most of our energies are poured into designing and building on-air and print advertising for programming. Daily news packaging and commercial projects compete for the rest of our time along with an uncertain amount of set design and a substantial quantity of irregulars such as program letterhead packages, space design and vehicle labeling. Your basic, overall look and style responsibility. We just finished outdoor identification for the new building. I'm blessed

with an outstanding, interested, award winning staff. Everyone here is capable of performing in most every area of need - and that is generally how we work. Group efforts have been a successful format.

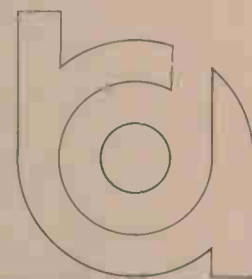
This station's creative effort has been well organized under the direction of a creatively aggressive program director, who recently moved on. Ensuing changes and confusion have momentarily scattered creative organization. Regardless, the system we are accustomed to has worked so well that I feel it is worthy of note.

What it amounted to was a 'creative core' consisting of the Program Director, Art Director, Promotion Manager and Production Manager. This small group would huddle with those who typically have creative problems to solve - program producers, news director, management. Relatively short, intense sessions proved to be effective for generating ideas and getting the work done. What a simple, logical idea: the right people are placed as equal partici-



*Diagram A. The original art department was housed in this 16 X 16 space and had to accommodate 5 designers. The scale is the same as Diagram B!*





## BROADCAST DESIGNERS ASSOCIATION

pants at concept stages of the problem thus avoiding the complicating situation of multiple reporting levels which tend to dislocate and waste various creative talent. The design department for example, doesn't have to face the more difficult task of making the most of a variety of semi or unrelated ideas in executing a solution to a problem. By using the 'creative core' system, we could expect, generally, that the ideas we started with would be reflected in the final product.

But, it's much more than just ideas and good communications. It's a matter of interest and participation. Responsibility for success or failure of a project is clearly understood and accepted. No excuses. No buck passing. No place to hide. It's a very exciting way to work.

Now, here's another opinion. What about a 95% in-house design operation? I think it's potentially unhealthy. We would like to adjust that figure to permit the occasional if not continuous infusion of fresh blood. Of course farming out more stuff helps. Beyond that, we are experimenting with the idea of inviting designers, artists and others to work with us, on the premises for various short periods to help with particular problems. It has worked very well. The attraction for the visitor is often curiosity about the medium, the group and/or the availability of tools and equipment. For us, it's the excitement of new experience, new ideas and methods. Most important, the station's design potential is expanded and becomes more competitive. Our old space was a major obstacle to the idea. The new space makes it practical.

We're going to miss the infrequent little parties we had on the balcony just outside the old design room - and that's about all. There's



A handsome, candy-apple finish, logo for KATU's "City Lights."



KATU-TV's "Town Hall", a simple but dynamic design solution for a host-audience set, offering limitless camera shots.

a limit to how much 'bumper cars' you want to play with people and equipment inside a shoe box. The new area has three dark spaces which, although accessed via light-lock are not strictly considered darkrooms per se. Rather, they are designed to allow for a variety of uses. While they are all plumbed, fixtures and cabinet work is modular to permit adjustment. The general idea is to get equipment that is noisy, smelly or bright out of the way leaving the design area a relatively peaceful place to concentrate and work. That will be a welcome change.

And, we tried to think of the little things which, although important, are easily overlooked. Like piping CO-2 (airbrush) to each work

space from a common out of the way supply, super ventilation in certain areas and good inner-office communications. I'm already wondering what we forgot.

Two other stations in this town are also rethinking and rebuilding their design operations. Inter-market design standards here are shooting upward and that's been good for everyone concerned. The ever present battle over the trade-off between quantity and quality is less a problem each year as stations like those in this market develop an important and obvious but often overlooked competitive resource - design.

R. Scott Miller,  
Art Director, KATU-TV  
Portland, Oregon

## And, I Quote...

When someone outside of your station compliments you on the graphic excellence appearing on your air, and you wonder why the people within your station don't... just remember, "A Prophet is seldom honored in his own land."

## We finally did it...

After a year and a half, we have finally got a winner in the famous BDA Masthead Design Competition. Take a look at the front cover...viola. Thank Heavens! And, the winner is Steven J. Epstein. Steve works with Chuck Overton & Associate Designers in San Francisco. Congratulations Steven J.!

We received 32 entries the first time around and only four more this trip. As you can see, we will retain the same design shell but will include Steve's lettering inside the TV shape.

I wish to thank all of the designers who took the time to do their masthead designs and submit them. It is impossible to return them all but consider yourselves all runners-up.

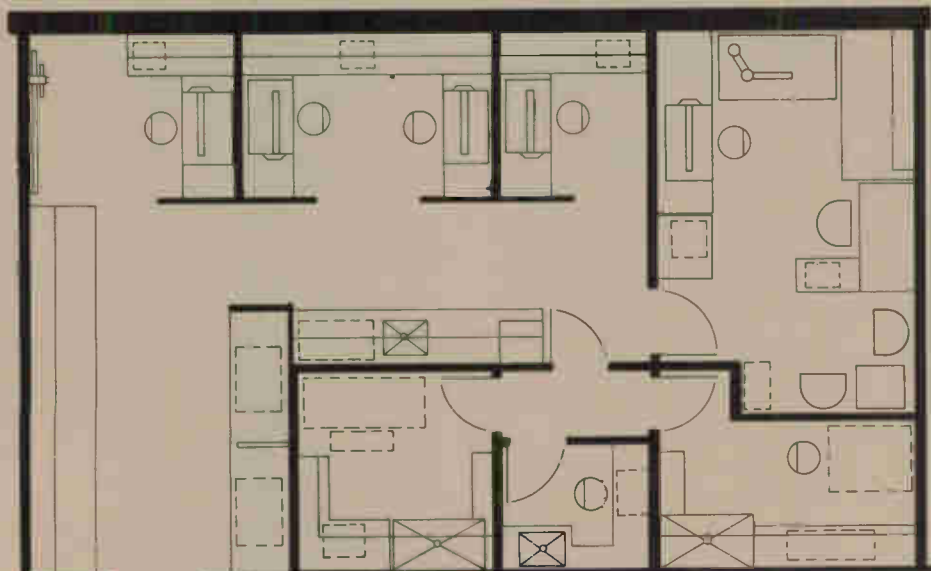
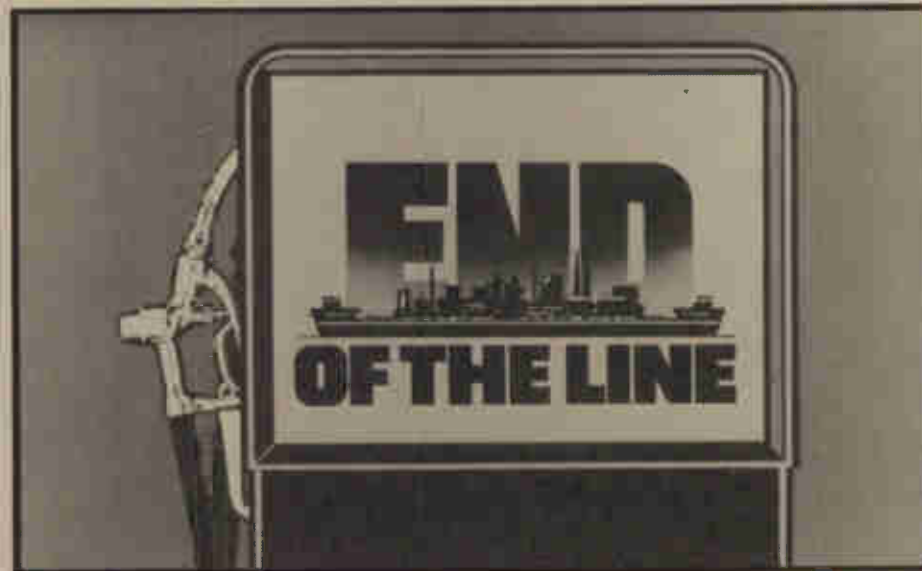
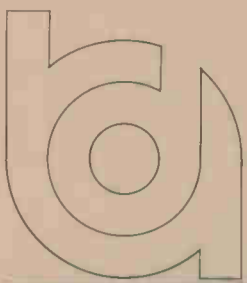


Diagram B. Somewhat of an improvement!



A typical KATU-TV news graphic.



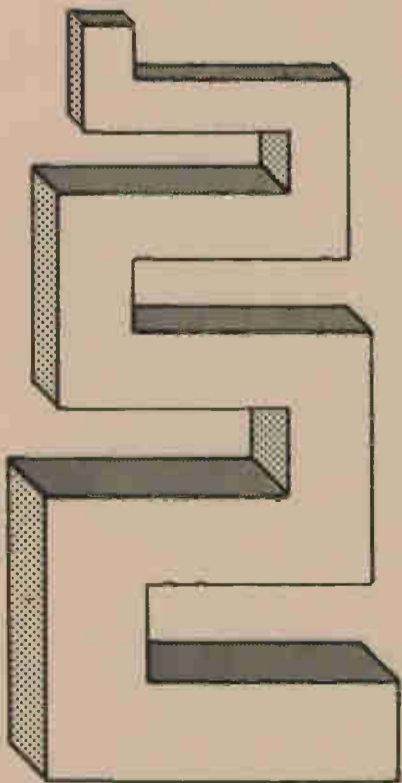


## BROADCAST DESIGN

# Scenic Routes

It's Newsletter time again and upon checking the last issue I find, much to my surprise, that I didn't promise to cover anything in particular. I will use this unexpected freedom caused by the last column's oversight to review some general design tricks which I have wanted to cover for some time now.

The first of these techniques is something which we in the business have lovingly come to refer to as the "Cheap Optical Trick". I am sure that many of you are very familiar with the art of one point perspective, but for those of you who are not or for those of you who come from the theatre and think that this technique only works from one point in the viewing area, let me delve a bit deeper into the subject. We have all dealt with perspective drawing and most of us have either seen or produced theatre scenery which has used the perspective technique, but many of us have not stopped to realize that perspective only breaks down when you move off center because the average human is looking at it through two eyes. The camera, on the other hand, is looking through only one eye and as such can "see" a perspective piece from a fairly wide range of positions before the "reality" of the image breaks down. The results can be seen almost daily on such shows as Mike Douglas



*Background was produced by using joint-cement and a template.*

where the backgrounds for the production numbers are often done on flat panels painted in one point perspective.

The process is a relatively fast and easy one. First decide on a horizon line based on your particular needs; i.e. camera height, desired effect, etc. Second, draw the design on a small sheet suitable for projection in whatever medium you have available. Project the artwork onto the material you wish to use. If it is to be a one time only background, I suggest the use of homosote, which is inexpensive, easy to find, and fairly easy to work with. The negative spaces should be cut out to allow for more reality in the finished piece. This cutting can be accomplished by the use of a Cut-All, if you have one, or a saber saw using a knife blade (available at most good hardware stores) or a fine toothed metal cutting blade. If the unit is to be used on a repeated basis it should be built from a more substantial material. Below is a simple layout for a 4'X8' panel. This is a very basic unit but you can begin to see the potential for this type of technique, especially when you add color. Try it the next time you have a fast background to produce for a one time only production.

One of my favorite tricks is a woodgrain which looks very realistic and can be produced by almost anyone regardless of scene painting experience. It is accomplished by using a base coat of an opaque paint and a series of 3 to 4 translucent glaze coats. The base coat is the lightest wood tone and should be a tint lighter than the actual desired light tone. The glazes are then produced by using a clear latex acrylic with a matte finish and adding liquid "Rit" dyes to achieve the desired colors of glaze. I usually use a dark tone and two medium tones, one medium tone being of the red family and the other one of the ochre/sienna family. The glazes are then applied in various concentrations depending on the desired effect. It is very important that the glazes be applied with a brush and that all brush

strokes run in the same general direction, but not totally uniform as the brush strokes will create the actual graining effect. The type of clear latex used seems to be somewhat critical. I have used a few with varying success; Flo Pint, Super Vinyl Flat, but #7612 Clear, available from Mutual Hardware in New York City, seems to be the hands-down winner. Two other materials which work are, in order of effectiveness, Iddings Clear Casine which works well; and Rosco Paint Gloss Medium which is considerably less successful. Both of these products are available from Rosco Laboratories in Port Chester, N.Y. The major problem with Rosco's Gloss Medium is that it must be cut heavily with water in order to reduce the shine and this, in turn, reduces the viscosity of the product to the point where the dye will not suspend in the binder properly.

The final product of this method is a woodgrain which looks very good in reality and is indistinguishable from the real thing on air. The final surface has the look of highly rubbed or slightly varnished wood, and the woodgrain is subtle and integrated.

The last trick from my bag really came to me from Chuck Vaughn, a theatre scenic designer from Washington D.C. It is a way to successfully paint that marvelous material known as Ethafoam backer rod. For those of you who are not familiar with Ethafoam rod it is a product made to be used as an insulating gasket between pieces of pre-formed concrete and around prefabricated window units. It is produced in a variety of sizes from 1/2" to about 3 1/2" and is a round extruded flexible foam material. A material which is round like dowel and flexible like foam, with a rigid surface, should set many a scenic imagination running wild. There is, however, one small problem with the material. The surface is non-porous and it is nearly impossible to get any paint to stick to it. The answer to this dilemma seems to be Latex Contact Cement from Elmers or

3M. The process is to coat the rod with the contact cement and let it dry thoroughly. This provides a sleeve which is just as flexible as the rod and sticks to itself so that it will not crack off as paints do. The rod can then be painted normally because the paint will stick to the cement, thus offering for use, a wonderful material for moldings and decorative pieces.

I would like to send a very large Thank You to Chris Church, Art Director for KBHK-TV (44) in San Francisco. Chris is the first to break the "mail silence barrier" with the following tip. The background in the picture shown was produced using a template cut from a sixteenth inch thick plastic sheet, 2'X4' in size. The template was then used with a broadknife and joint-compound in a step and repeat process. The result was the background wall used for a KBHK show called News Talk. If you have specific questions about the procedure, I suggest that you call Chris at (415) 885-3750.

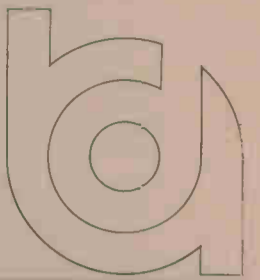
Finally, I would like to let you all know that I will be in Montreal with many new and exciting materials, some of which I have talked about here, but many of which I have just discovered and am saving for my workshop at the Montreal Conference in June. If you cannot be there, rest assured that I will report on them here at a later time. However, if you can be in Montreal, you will be able to gain some "hands-on" experience of all of these new toys. I still need input from all of you. I'll be glad to make this column as long as it needs to be to cover your needs.

**Robert Rayne, Scenic Designer**  
WJZ-TV, Channel 13  
3725 Malden Avenue  
Baltimore, MD 21211



*Illustration by Jeffery Pugh, WJZ-TV*





## BROADCAST DESIGNERS ASSOCIATION

### Did you know?

There's a whole lot of talk going around in the business about multiple exposure slide making. And, most of the talk centers around the Forox Camera and Copy Stand. It's a precise unit with balanced lighting and electrical controls that allows designers to do wonders with slides. There are basically two Forox camera-stands. One is for slides and filmstrips (Models SS) and the other is a bit more sophisticated and adds the ability to do animation as well (Models SSA). There are a variety of ways to buy the equipment, both with or without accessories but again, basically, the Slidemaking Forox sells in the vicinity of \$15,000 and the slide-animation camera/stand, around \$21,000. If you can even remotely entertain the thought of spending that kind of bucks for equipment in your art department, then you should pursue this, according to all reports. Access to this equipment will put new life into your slide graphics and your station look. The company also has a 2-day course for training the owners in new and advanced techniques of slide making with special effects. And, the word is, you don't have to be a photographer! If you would simply like to have a brochure to drool over...write or call: Forox Corporation, 511 Center Avenue, Mamaroneck, NY 10543. (914) 698-6666.

On the other hand, here is a neat little item that will not cost \$21,000. You can own it for only \$1.75. That's right, under \$2.00 and it's yours! Dick Weise called



Badge-A-Minit... a very fun machine. And, cheap, too!

this to our attention and thought it might be useful to our members. It is called TV/Filmstrip Format Guide. It's a pocket size plastic guide which, when placed directly over your 35mm slides, will show you the cropping areas for TV safe title and safe action formats. Order it from Visual Horizons, 208 Westfall Road, Rochester, NY 14620. Phone is (716) 442-3600.

And, finally -- a real nutty fun machine. A badge maker! With election time here about, everyone needs badges. Now, you can make your own, and they're easy. You can use any paper original (including Polaroid prints in black/white or color, but not SX70's), cut it into a circle with the circle-cutter provided, place it into the hand press with the proper dies, and squeeze. Done. A real live authentic badge with pin-back and all. I bought one and it's the most fun we've had in our art department for a long time and the starter kit only cost \$27.00. Actually, we didn't buy it for fun, we were doing a Primary Elections newspaper ad so we made picture-badges from Polaroids of our news talent, put ribbons on the bottoms, and screened them on our stat machine for the ad. When we were done with the serious stuff, of course, we all made picture-badges of our kids to wear home that evening. Write for their catalog. They have a variety of kits and other fun things like belt buckles, mirrors and other good stuff. Write to Badge-a-Minut, Ltd. Box 618, Civic Industrial Park, LaSalle, IL 61301

If this interests you, simply contact Steven Justice directly at: Dynamic Graphics, Inc., 6707 N. Sheridan Road, Peoria, IL 61614, or call (309) 691-0428.

We get many calls from designers who see this newsletter, wanting to join the BDA. If you know one or are one, simply call or write: Thayer Weise, BDA Administrator 9229 Skyline Drive, Oakland, CA 94611. (415) 531-9229.

Finally, Al Medoro, KABC-TV, Los Angeles, CA, sent in an interesting article. It is too extensive to reproduce here but it is certainly well worth reading if you're into fancy slide making. The article, called "Basic Techniques for Special Effects Slides", appeared in the January, 1980 issue of "Photomethods", (Vol 23, No. 1). Write to them for a back issue... it would be worth your while. The address is Business Publications Division, Ziff-Davis Publishing Co. One Park Avenue, New York, NY 10016. Attn: Circulation Dept.

### Some Tips

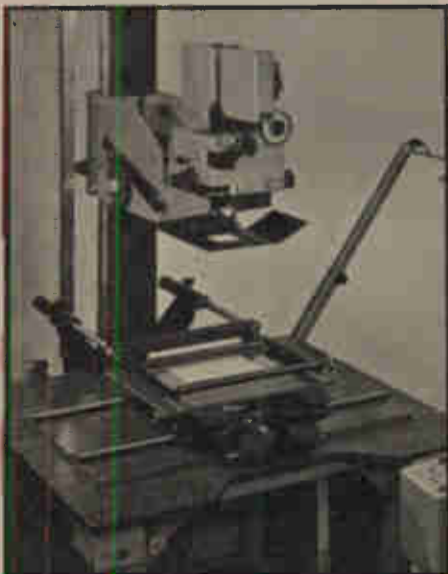
Bob Regler, KOLN-TV in Lincoln Nebraska, offers this tip. If you are looking for a way to simulate the "Star Wars" effect of "tracer bullets" zinging out of the screen at you...take a set of Christmas tree lights with clear bulbs in it, arrange them in a cluster in a darkened studio, turn out the green tube in your studio, (better ask a technician to do that part!) and then, using a fast crank of the zoom lens you can create some dramatic lighting effects. The cost...nothing!

Jerry Cappa, WKBW-TV, Buffalo, N.Y. forwarded the following letter from Dynamic Graphics, Inc. for any of you who are interested in moonlighting your illustrative talents.

Dear Mr. Cappa;  
Don Ostrander, our international trade show manager, recently loaned me some excellent materials produced by your organization: The BDA Newsletter and the 1979 BDA Awards Portfolio. As I am responsible for locating freelance illustrators for our organization, it occurred to me that the broadcast area was one from which we had not sought new talent. Could you advise me either about contacts you may have via the Broadcast Designers Association, or if possible, put me directly in touch with professional freelance illustrators who might be interested in producing artwork for our publication.  
Thank you for any assistance you can give me in this area.  
Sincerely,  
Steven Justice, Art Director  
Special Projects

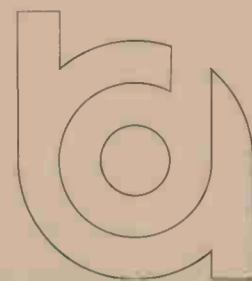
One more time... It seems that each, issue we put out a cry for help. So, here we go again. We would like our members to contribute to this newsletter. There are a few specific areas where you could be really helpful. As you can see by the article entitled "Oregon Tale", we have begun a new series of art department profiles. This time, we have shown you an art department with a fair sized staff of six. We would like to show a 1, 2 or 3 person art department next time. If you fit into this category and would be willing to provide some information and pictures of your people, equipment and/or shop, please call or write me and I'll call you back with specific questions.

Another subject we would like your advise on is the people-profile on the back page. If you know of anyone (they need not be a member) in the television graphics business, who has contributed a great deal to our industry in any of the design related areas, again... please call or write me. I will contact the person and do the rest. One more thing we could use help on is the "Tips" and the "Did you know" columns. If you know of any short cuts or of any new material and equipment that we could share with the membership, please jot them down and send them on to me. We'd love to hear from you out there in television land. Thank you kindly!  
Lou Bortone, Editor  
WBZ-TV 1170 Soldiers Field Road  
Boston, MA 02134 (617) 787-7146



Forox animation camera/stand.





## BROADCASTERS' ASSOCIATION

Born in Montreal.

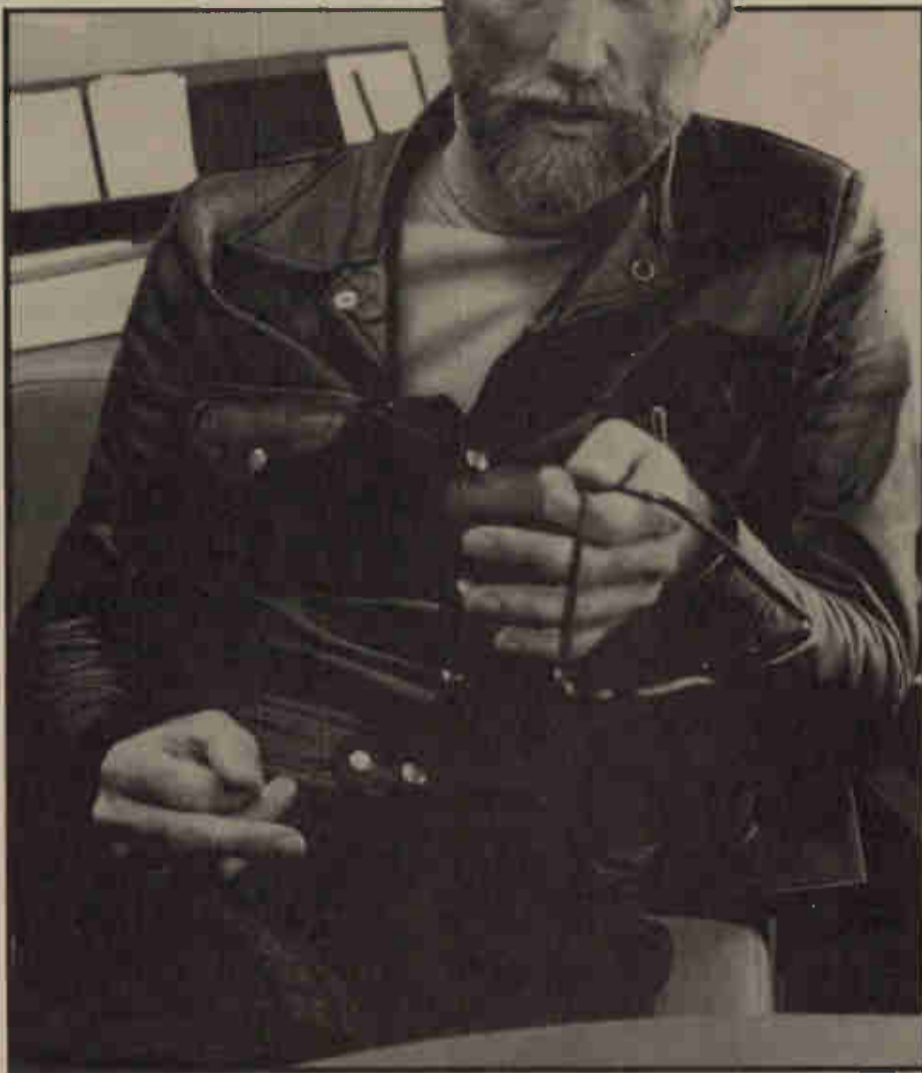
Pierre studied art in Montreal, Boston and San Francisco. The perfect blend of east and west... went north! He painted and exhibited his work in America and Europe before entering the field of design for advertising, textiles and labels.

Pierre joined the Canadian Broadcasting Corporation as a graphic designer at the very beginning of television for Canada, in 1953. He was director of graphic design for many years until 1966 when he became associate director of the design operation in Montreal. In 1975, he was appointed artistic director of design for CBC. Pierre has been intensely involved in all phases of television design such as graphics, set design, costume design and make-up. And, he applied this to all areas related to program production of all types, publicity and broadcast promotion as well.

Pierre Garneau has agreed to review with us a bit about television in Canada and the Canadian Broadcasting Corporation.

The broadcasting system in Canada combines public and private ownership. The publicly-owned Canadian Broadcasting Corporation is designated by law as "the national broadcasting service". The CBC is also Canada's international broadcaster, through its short-wave and transcription service, Radio Canada International. The CBC owns and operates stations, transmitters and program production centres throughout Canada - a total of more than 900 outlets.

Established in 1936 as a Crown Corporation, the CBC is financed mainly by public funds voted annually by Parliament, but is independent of government management.



# Pierre Garneau

CBC services are distributed across Canada's six time zones by Anik satellite (owned and operated by Telesat Canada) and by approximately 55,000 miles of network. This wide range of domestic services includes a national English television network, a national French television network, a national English radio network, a national French radio network, English and French FM stereo networks, a radio and television service in the far north including locally-produced native-language pro-

grams for the Indian and Inuit Peoples and finally, regional or provincial broadcasting within the national networks.

The operational headquarters of the French Services Division is located in Montreal at the Maison de Radio-Canada. Regional French-language pro-

duction centres are located in Moncton, Toronto, Winnipeg and Vancouver. The administrative centre for CBC's corporate activities and policies is located in Ottawa. English Services Division headquarters is in Toronto. CBC also operates foreign offices in London, Paris, New York and Washington. The total operating expenditure for the last financial year was \$650 million. Television advertising income amounted to \$108 million.

The Maison de Radio-Canada was constructed and equipped at a cost of \$73 million in 1973, the various Radio and TV stations in the Maison de Radio-Canada broadcast a total of approximately 900 hours of programs weekly, 250 of which are on television. There are seven television production studios, the largest of which is an auditorium with a seating capacity of 668 people. (The CBC still uses two television studios at its International Broadcasting Centre which was built for Expo '67). Twenty-six radio studios are located on the first underground floor of the building. The CBC's staff in Montreal numbers some 3,750 employees which represents one-third of the Corporation's national work force.

