

FALL, 1985

JOURNAL

# b SCAN LINES

## You had to be there ...

I was only in Chicago once before. It was in 1975. Actually it was really like not being there at all--just a day trip from Boston to visit our Westinghouse radio station, WIND. I didn't really see much of anything except a panorama of passing store fronts through the window from the back of the cab. I wasn't really expecting much anyway because in Boston, you don't hear a whole lot about Chicago. People generally talk about moving to L.A. or San Francisco - just like there's a lot of talk out there about the East Coast... especially New England with its

beautiful fall scenery in Maine, or the winter skiing up in New Hampshire's White Mountains --like that. But for me, that day in Chicago was just a fast office visit for a couple of hours, an overly expensive lunch at a nearby ostentatious French restaurant, then back in the cab to O'Hare. I never thought a lot about the city after that until last year, when I began to hear things about the BPME/BDA Convention being there.

At first, I thought, "Ho hum, Chicago -- the windy city, who needs it?" But, I'll tell you, I was in

for a rude awakening.

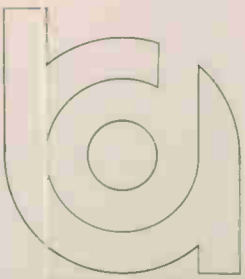
It began slowly at first, when I sent to the Chicago Tourism Bureau for some "Tourista" information to use in *Scanlines*. I got a huge package of goodies, plus photos, on every conceivable tourist subject like museums, architecture, ground, air and water city tours, and of course, places to eat. They sure know how to sell their city. About then, I started to warm up to Chicago a little.

This time, June of '85, the ride in from the airport was enjoyed with new eyes and an all new expectant mind set. I'll tell you,



*Vanna White from "Wheel of Fortune," John Gordon, a New York actor who appears in "Soaps," surrounded by "Partners in Mime," were the evening's entertainment and Awards Show Hosts during the 1985 BDA Annual Awards Competition presentation.*





## BROADCAST DESIGNERS ASSOCIATION

TICKETS



I was not disappointed in any way.

The city is like walking among stalagmites -- virtually hundreds of buildings growing up out of the streets; everywhere you look, one more beautiful and impressive than the last. Even if you're not into architecture, it's a knock-out! And, right smack in the middle of all this is a green water river running under you as you cross any of the main street bridges connecting the highways. It's dizzying -- like being in a huge brightly-lit department store, surrounded by goodies and not knowing where to look first.

That's a good description of the Hyatt, too; the hotel where the convention was held. The lobby was wide open and went up and up for a long time before you could see ceiling - as Hyatts tend to do. The hotel rooms were terrific; the meeting rooms convenient and spacious; the exhibit area seemed like endless aisles of vendors with lots to see and talk about. We had the largest amount of participants yet at any of our BPME/BDA Conventions.

We were able to sit down and actually use the Paint Boxes, the Weather Graphics systems, the Character Generators and Still Store systems. It was great!

Right next to the Exhibit Area, down a long aisle, was a display called the Awards Gallery. This consisted of the BPME and BDA shows. All of the accepted entries were shown there and presented a terrific opportunity to look at what's happening in our business around the country. It was very stimulating and very lucrative for the idea-stealers among us!

One of the TV firsts this year was the offering of a videotape of the collective video show winners. There are some innovative animations on that tape. It was displayed on several monitors alongside the rest of the show. And, you can get a copy on 3/4" cassette by sending a check made out to the Broadcast Designers Association in the amount of \$50. to our BDA Executive Director, Russ Smith at

251 Kearney Street, Suite #602, San Francisco, CA 94108.

It was a very exciting four days. When I wasn't outside looking at Chicago and eating their famous deep dish pizza at Pizzeria Uno, I was inside the Hyatt buzzing around the hospitality suites in the evening and attending some of the A-1 workshops during the day. I met a multitude of old friends as well as some new ones -- two from Australia and one from Hong Kong, as a matter of fact.

We lunched with Jim Duffey, the big hauncho from ABC while he reviewed the state of the TV Biz -- where we were, are now, and are going. We shook hands with Jesse Jackson after his enlightening talk, as he patiently stood there posing for picture after picture of, it seemed, everyone at the convention. We attended the annual BDA Auction and shared in the goings-on. We participated in many, many workshops like Ron Tsang's designing storyboards for 3-D animation. Ron went into great detail and showed a video demo of how he uses markers to depict the various surfaces necessary to storyboard animation. This was followed by the actual video animations of the finished products. Like BBD&O's Phil Dusenberry who reviewed some of the recent commercials done for their super accounts. We especially enjoyed seeing the new series of Pepsi commercials before they started airing in June. Of course, there was some discussion on BBD&O's taking advantage of Coke's "New Coke" failure. Like Billy Pittard's return visit from last year's successful workshop on "In-house Video." Billy showed some pretty fancy video animation then went back over it slowly showing step-by-step explanations of how simply it was done in-house. It was very impressive!

We heard Charlie Levi talk about the things being done at the hot new animation house out of New York called Charlex; the guys who did the new Saturday Night

Live open. We were there at a live Siskel & Ebert show as they did a "Night At The Promos." They critiqued TV Promos in the same fascinating way they do movies. That was a piece of education. And we capped it all off by being witness to a great BDA 1985 Awards Show. It went off like a charm - as did the entire convention, as far as I'm concerned. As the fellow says, "You had to be there!"

If you weren't there for whatever reason, make it a top priority to "be there" next year at Dallas.

Now we all know that anything to do with Texas just has to be the biggest. Texans wouldn't have it any other way. Hell, they even have J.R. and the rest of the Ewings livin' and lovin' in Dallas.

The Convention won't exactly be held at Ewings' South Fork but not too far away! It will be at the incredible Loew's Anatole Hotel

right there in Dallas proper.

Dallas is known to be one of the best convention cities in the whole U.S. of A. It's got to be a Blast -- let's face it! Besides, it will be the BPME's (former BPA) 30th Birthday in June of '86 and the BDA's membership is at an all time high, so you know there will be celebrating!

We're just beginning to gear up for the big one in Dallas so if you have any ideas or things you would like to say, get in touch, ASAP, with any of the following people:

David Fanning, Seminar Chair, KXAS-TV, Ft. Worth

Allen Beutler, Seminar Design Director, WFAA-TV, Dallas

Beryl Spector, BPME President, WMHT-TV, Schenectady

Jan Phillips, BDA President, WTAE-TV, Pittsburgh

Lou Bortone







*A bevy of people just having a great time at the BDA Convention in Chicago. Anyone you know?*

## MORE FROM RUSS . . .

The BDA/BPME Seminar in Chicago set some records. The total registration was over 1,500 and the addition of day-passes brought the attendance to more than 2,000. BDA set a record of its own with an all-time high of 330, nearly 100 more than attended the Las Vegas meeting in 1984. Of course, the economy is in better shape this year, and undoubtedly Chicago's central location had something to do with it. But as I wandered through the Exhibit Hall blowing my mind over the price tags of the electronic graphics equipment, it made me wonder if there might not be another reason beginning to take shape. Perhaps more and more managements are deciding that such heavy investment will, ultimately, have to be the responsibility of designers who understand

the potential of the equipment and have the knowledge and skill to maximize it.

Beside a close professional relationship, BDA and BPME members have something else in common. It's difficult, if not impossible, for them to draw a direct line between their contributions and the profit of the operation. It exists certainly, but how can it be measured? Recently, BPA changed its name to include an M for marketing, pointing out a function which increases the value of its members within the industry. It seems to me that BDA won't have to do that. Companies like Quantel, Aurora and Ampex are doing it for you now. Where once it may have appeared that only major market stations would budget these expenses, it doesn't look that way any more. Any station, particularly an affiliate where local news is adjacent to the network, has to deal with the comparison, to say nothing of the competition of fac-

toring electronic graphics equipment into their planning. Audience is still the name of the game and while viewers may not be able to explain it, they certainly respond to "the look" of what they see. And if they understand nothing else, managements understand competition.

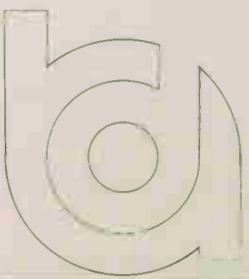
A recurring comment in conversations with members both at the Seminar and on the phone has been that "my management doesn't understand what a designer does." Speaking to the BDA Seminar luncheon, San Francisco ABC-TV executive Russ Coughlin addressed the subject with candor. His theme encouraged designers to raise their profiles within their own operations. For those of you who may not have been present, Russ has had a career which has given him a unique perspective. Beginning as radio talent and moving into television, he made a switch to sales and on up to General Manager of KGO-TV here, and finally to an ABC Vice Presidency in New York. After he felt he had accomplished what he could there, he came back to San Francisco where he does special events and public affairs on the air for KGO-TV. As a manager, Russ earned a lot of respect for his willingness to admit he didn't know it all, but was willing to learn. From my conversations with many of you, I believe his remarks were on target. I'm not sure I'd go as far as he did in suggesting you knock on your manager's door and tell him what you think. If you have a manager such as he was, it would be well received. But some of the managers I've encountered could escort you to the front door. However, the point is that the only way management is going to understand your contribution is if you let them know about it in a familiar frame of reference. All of us understand the basics of the business, but every operation and managing executive has different priorities, goals and methods of

reaching them. Nobody remotely suggests that you agree with them totally, although it helps, but it's necessary to understand them in order to present yourself and your work in the most favorable context. It isn't easy. The nature of your work isolates you from the day-to-day business side of the company. While you may not encounter many of these people in the daily course of your work, you see them in the hall, in the elevator, over coffee, at lunch and in the parking lot. Get to know them, and let them get to know you. Find out what they're up to and what their problems are. You'll be surprised at how many of them often feel equally misunderstood on occasion. When I was in promotion, I had salesmen flop down at my desk and moan, "They just don't understand," after they'd been chewed out for not being able to peddle some programming dog. After a while, these little exchanges fall into place and one gets a sense of the management's philosophy and how and why some decisions are made.

Whenever you have the opportunity for educational exposure to management principles, take advantage of it if you can. You may not be a manager, and you never want to be, but as long as you're part of a profit-making organization, the more you understand about its inner workings, the better, no matter how far removed it seems from your activity. Management principles exist as much for those of us who are managed as they do for the manager. Understanding breeds the necessary confidence to present and sell an idea. Whether we like it or not, being able to sell one's self and one's ideas are often more important to advancement than the ideas themselves. Good salesmen succeed in direct proportion to their ability to match their product to the buyer's needs. And those needs have to be thoroughly understood. It's an obvious prin-







## BROADCAST DESIGNERS ASSOCIATION

principle, but one we sometimes neglect when it comes to our own efforts. Above all, be visible. Get to know other people outside your own department and let them get to know you. As Russ Coughlin put it, "Sit in the front."

Those of you who were in Chicago recognize the value of the positive reinforcement of a message like Russ Coughlin's, the industry insight of ABC President Jim Duffy, the creativity of Needham's Mike Cafferata, the in-house innovation of Billy Pittard and the technical wonders of Paul Sidlo and Carl Rosendahl, as well as all the other men and women whose expertise enriched the Seminar. Not to be overlooked, was the opportunity of meeting your peers from all over the country and having the chance to see their work at the awards program and in the display gallery. The state-of-the-art equipment in the Exhibit Hall was the biggest and most comprehensive display we've ever had.

Already, plans are underway for Dallas in 1986. Your officers and Board are eager for your input, so don't hesitate to express your opinions. BDA is your association and can grow only through your active participation. If you'd like to serve on a committee, let us know. As they occur, Dallas developments will be reported in *Scanlines* and *BDA Update*. To keep receiving BDA material, please advise us if you make a change. By the way, if your present company has paid your dues, your membership is not transferable to your new affiliation. You must rejoin unless your company has a BDA membership vacated by your predecessor.

The offer we made at the BDA business meeting bears repeating. We're here to help you in any way we can. Please call on us.

*Russ Smith*



**Russell Smith, BDA Executive Director.**



*Past President, Brad Nims officially passes the Presidency over to our new BDA President, Jan Phillips. Brad is laughing in relief because his presidential responsibilities are finally coming to an end. Jan is laughing because she knows what lies ahead for her and is too nervous to cry!*

## FROM OUR NEW PRESIDENT . . .

While sorting through my old copies of the BDA Scanlines, I ran across an article that Lou Bortone wrote about Bob Abel. It was in the Spring, 1982 Journal that Bob Abel said, "As the world gets smaller, more people will turn to graphics because graphics are the essence of what we call non-verbal communications. Computer graphics hold the key to the future. The key to the future is to allow ART to catch up with technology."

Bob Abel is right . . . the television industry is the fastest growing industry today, and we, as designers, play a key role as the creators of television graphic design. We are the creative leaders in the TV industry.

Television is the source of inspiration for every other industry and we have the responsibility of giving the very best quality possible. The BDA members represent the very best of our industry. The awards show at the Chicago convention proved that we are the best. The high level of excellence exhibited in this year's selection of entries was impressive. Especially with the international entries from Canada, Hong Kong and Australia.

Dave Patten, from Prism Arts Group, with the help of many volunteers put together the 1985 awards program. Without a doubt, it was the finest Awards show the BDA has ever had. Thank you Dave for a job well done.

The BDA Auction was also a huge success. Many thanks to all of the people who donated their

time as well as items for the auction. A special thank you to Jim Minton and Jerry Cappa, the two best auctioneers in the world. I can't forget Marian Levine and Sylvia Cardwell who ran around like maniacs displaying the items for everyone to view. Gil Cowley, Al Medoro and Brad Nims for making sure the monies and receipts checked out. Michelle Petersen for accepting and storing all the auction items. But most of all, I thank the members for coming to the auction and spending their hard earned money for a very worthwhile cause.

The key word for the new year is organization. Richard Dickinson, WCVT-TV in Boston, your new vice president, and I are organizing all duties and responsibilities for major jobs that must be done to give you the most informative convention each year. Al Medoro has completed the BDA policy guide, while Richard Dickinson has put together a work book of job guide

lines and procedures for the 1986 Dallas convention.

We will be sending out the 1984/85 awards annual before the end of the year and it is my great pleasure to announce that the 1986 Awards Annual will be produced by Dick Derhodge, TV Ontario, and will be handed out right at the awards show in Dallas.

If any BDA member has ideas or suggestions for next year's convention or would like to volunteer help for the '86 Convention in Dallas, please contact Russ Smith at our BDA Office in San Francisco.

Your new 1985-86 BDA Executive Board is:

**President,** Jan Phillips, WTAE-TV, Pittsburgh.

**Vice President,** Richard Dickinson, WCVB-TV, Boston

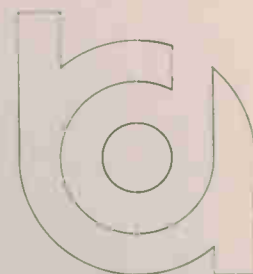
**Secretary,** Wiley Schmidt, KGO-TV, San Francisco

**Treasurer,** Gil Cowley, WCBS-TV, New York



*Al Medoro - KABC-TV, (left) and Dennis Spear - KVIE-TV, (right) present the first BDA Scholarship to talented winner, Jean Looney, University of Arizona. The funds for the scholarship are garnered from the Annual BDA Auction.*





## DESIGNERS ASSOCIATION



Left: An example of the more than 2,000 rental scene-drops  
Above: A 3-D life scale spaceship cockpit used at the Universal Studio Tour. Right: The scenic artists at Grosh Studios can paint in any style from realistic to fanciful.



# SCENIC ROUTES: REALLY BIG SHOW!

Long before television ever came to being, the movie industry had scenic needs that were provided by the many companies based on the West Coast with that service available. As a matter of fact, much of the way we design and build sets grew out of movie and theatre methods. The "skinned" flat, a lightweight frame wooden frame with scenic canvas stretched over it, was usually the background staple for stage scenery because it had to be lightweight and easy to move and store in a hurry. However, because of our small television studio space, these were often times destroyed with three-corner tears while moving scenery flats, therefore, impractical. To remedy this, we started covering these framed flats with 1/4" Upson board, a paper composition board which was still fairly lightweight but less destructible. Unfortunately Upson warps easily when painted so we began using a refrigeration

insulation substance known as homosote board. This 1/2" paper composition board weighed more but was inexpensive thus very disposable. It was also a great material to work with being easy to cut, nail and paint. The greatest use of homosote that I have ever witnessed was on the Mike Douglas Show done out of KYW-TV in Philadelphia. For the many years that the Douglas Show aired five times a week, the design and construction crews had to come up with several small sets every day, sometimes as many as six or seven set changes on one show. The gang at KYW became material-experts on the use of homosote and about 90% of their sets were one-time-only pieces and disposed of at the end of each show. The designers were also experts on quicky perspective design. Most of their sets looked 15 or 20 feet deep when, in fact, they were flat painted pieces.

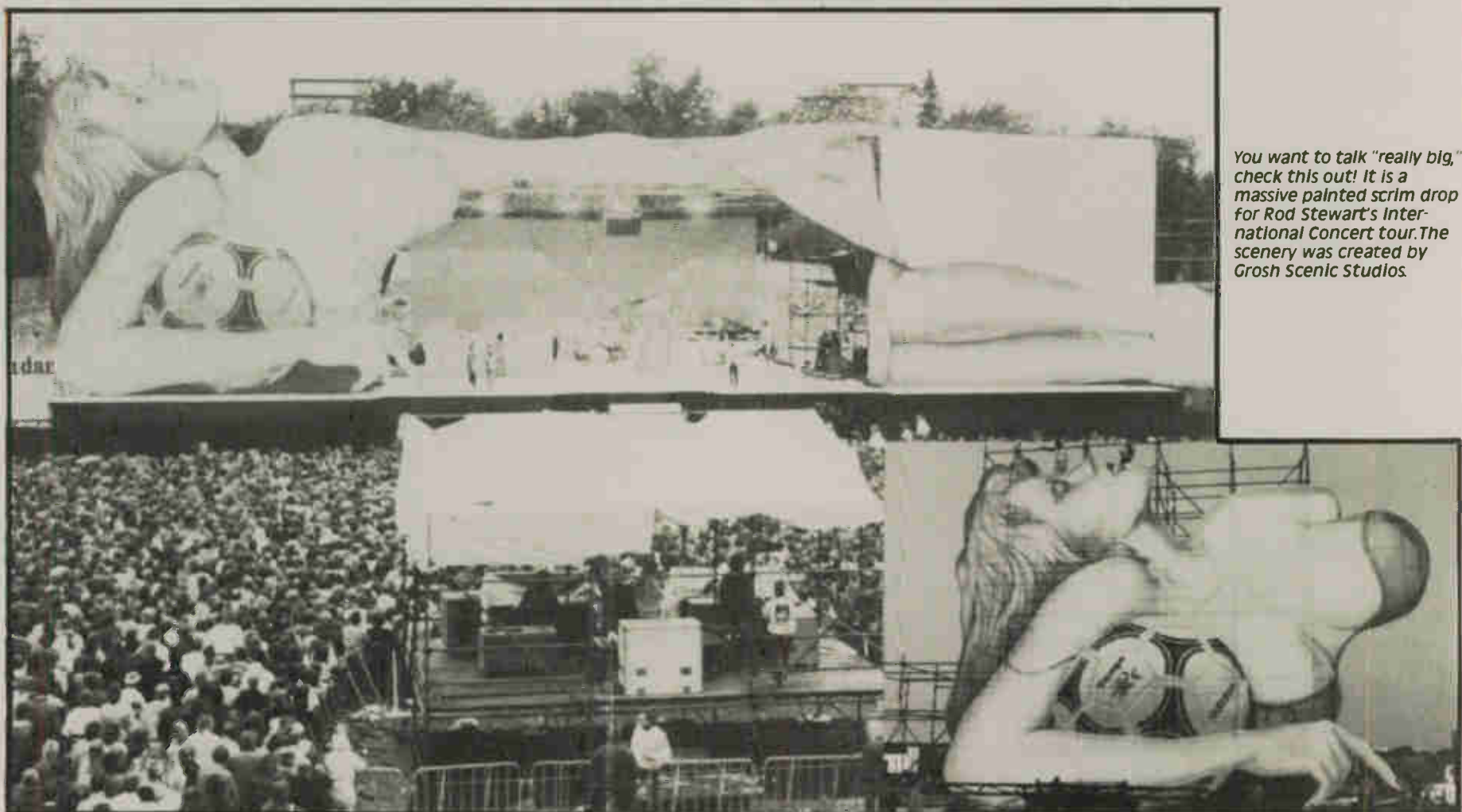
Well, although we've come a long way in television scenery design and construction, there are many of you who still don't have the luxury of an in-house set construction department. And many of those old companies who still cater to the movie industry have now extended their services to television stations, as well.

We came across one company, still in Hollywood since 1932, who does anything you could ever want done in all of scenic show biz, judging from their impressive track record and brochure. They are custom drape experts for theatre; they paint the most spectacular backdrops; they provide three-dimensional construction for special effects and trade shows; they rig sound stages, do cyclorama tracks, giant props for theme parks, and on and on. They even have an inventory of over two thousand drapes and scenic backdrops for rental.

We thought you might enjoy seeing some of their work in the various areas and if you think they can be of aid on your next show, news set, or even to outfit a brand new studio you may have in mind, here is their address and phone number. Contact Renee Hoss at Grosh Scenic Studios. 4114 Sunset Blvd., Hollywood CA 90029. Phone 213/662-1134, or their Eastern Factory Representative is R.E. Nicholson, Inc. 25 West Main Street, East Bloomfield, NY 14443. Phone 716/657-6145.

Check out the massive framed and painted scrim drop used for Rod Stewart's International Concert Tour. How would you like to take that apart, put it in crates, and ship it off to the next concert location? When they say "think big," they're not just whistling Dixie!

Lou Bortone

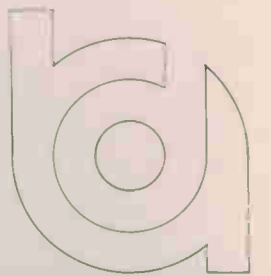


You want to talk "really big," check this out! It is a massive painted scrim drop for Rod Stewart's International Concert tour. The scenery was created by Grosh Scenic Studios.

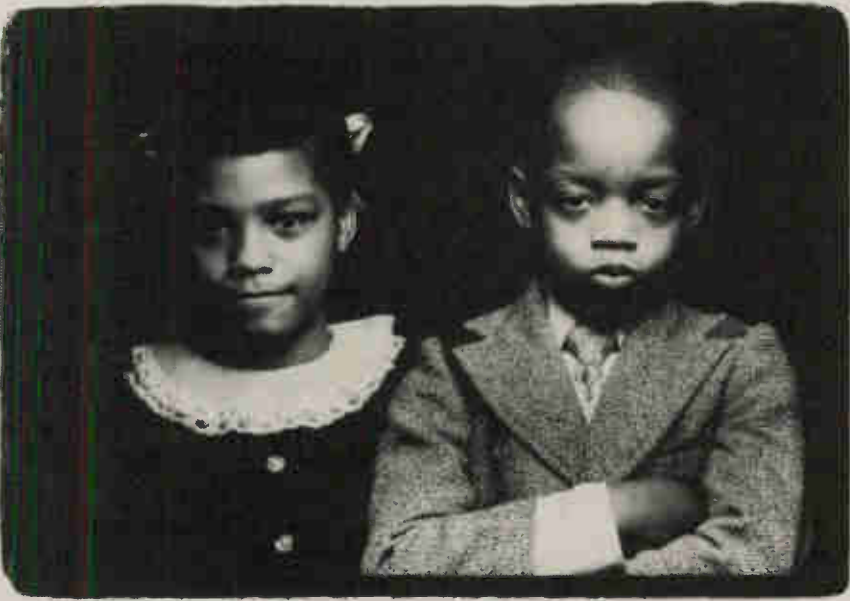








# BROADCAST DESIGNERS ASSOCIATION



This award winning photograph titled "Sister/Brother," was done by Carol Lynn Fatta, WCVB-TV, Boston.

When you read this, there are two things we want you to notice.

First, our new name. Instead of KABC Channel 2, it's now **KCBS-TV**.

Why?

Because it sounds better. It's easier to remember. And because it says exactly who we are. We have the second thing we want you to notice. Our commitment to quality journalism.

Unlike our name, that hasn't changed. And never will.

**02**  
**KCBS-TV**

An ad for the newly-named KCBS-TV in Los Angeles. Designers are Andy Zito, Gary Norman, Ed Scarlbrich, Ray Jacobs and Dana Viers.

**B**est Wishes for The Holidays and Some Christmas Entertainment, Too.

Everyone at KING Television wishes you and yours a happy and safe holiday season. You've made our year a special one. To say thank you, we're bringing back two Holiday Specials for your entertainment. Enjoy the *Flash Holiday Special* at 10:00 a.m. on Christmas day. That evening, *The New Nutcracker* will be seen at 6:30 p.m.

**Merry Christmas from KING 5**

A beautifully done TV Guide full page holiday ad for KING-TV.

A radio logo for WCCO, created by designers, Mitchell Lindgren and Art Director John Thomas. Below is a TV Guide 1/4 page ad for WSBK-TV in Boston created by designer Rose Kowalski, and a series of 1/4 page TV Guide ads for WNEV-TV in Boston.



ELLIOT GOULD & DONALD SUTHERLAND

in the one & only Original UNEDITED

**M\*A\*S\*H**

THE MOVIE LOFT  
**TV 38**  
W S B K

THURSDAY 8PM Viewer Discretion Advised

<p>EDDIE MONEY CHICAGO SOLID GOLD HITS DANCERS</p> <p>Today 5pm <b>SE7EN</b> WNEV-TV</p>	<p>BETTE MIDLER RONNIE TYLER SOLID GOLD HITS DANCERS</p> <p>Tuesday 5PM <b>SE7EN</b> WNEV-TV</p>	<p>JOHN COUGAK MELBA POLE SOLID GOLD HIT</p> <p>Wednesday 5PM <b>SE7EN</b> WNEV-TV</p>	<p>Thursday 5PM <b>SE7EN</b> WNEV-TV</p>	<p>Friday 5PM <b>SE7EN</b> WNEV-TV</p>
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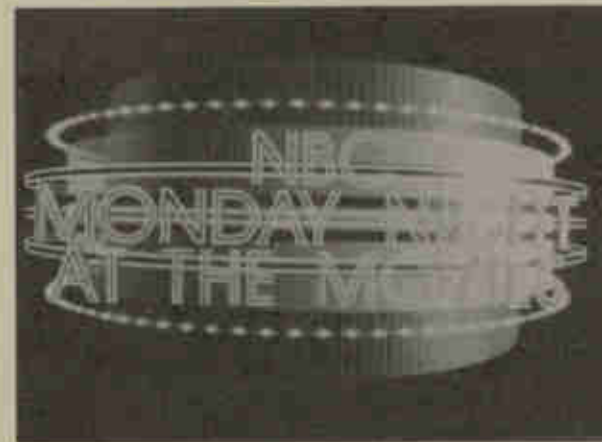
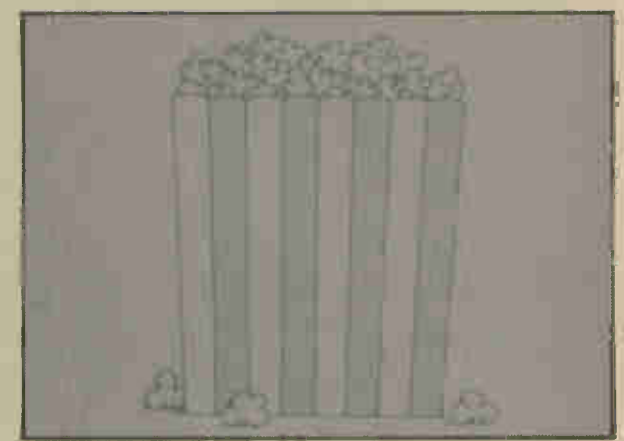
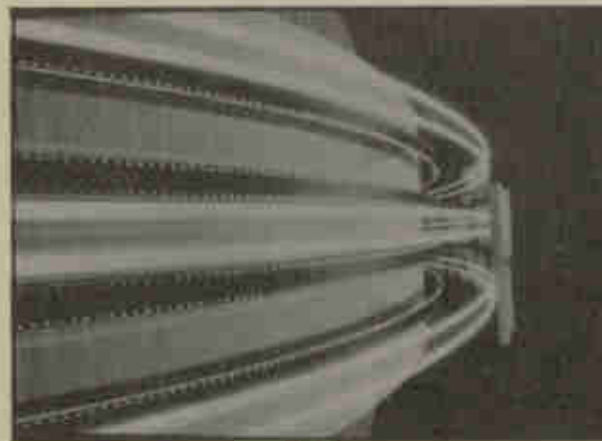
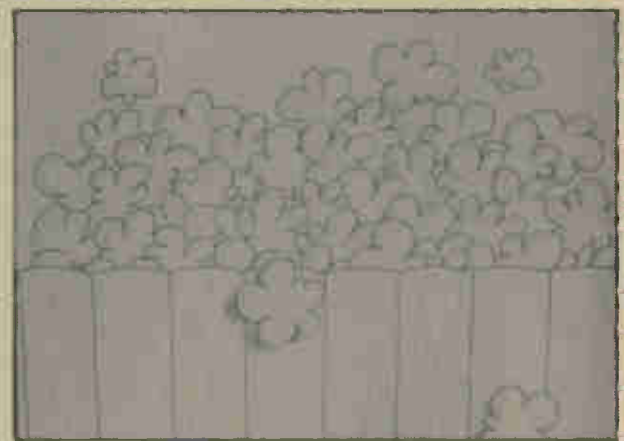
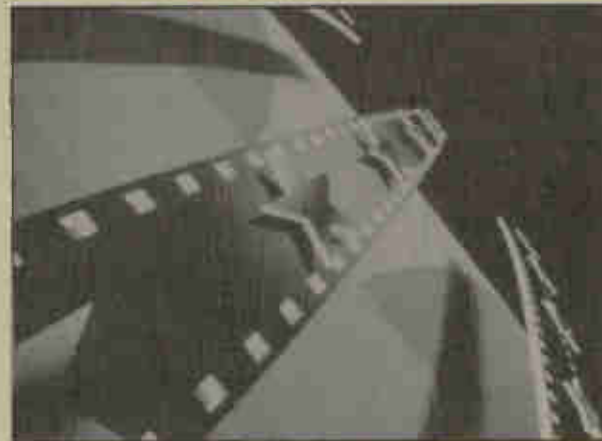




# BROADCAST DESIGN



*Believe It or not... this is a scale model of a portion of San Francisco constructed for a news promo. Produced by the KRON Creative Services Department and Boyington Films, the commercial utilizes elaborate miniature city scenes and motion control photography.*

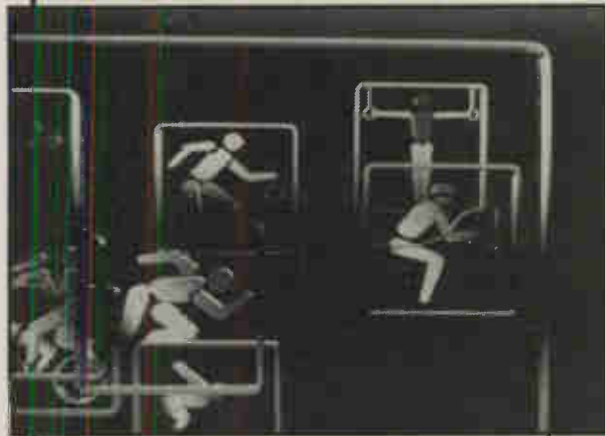
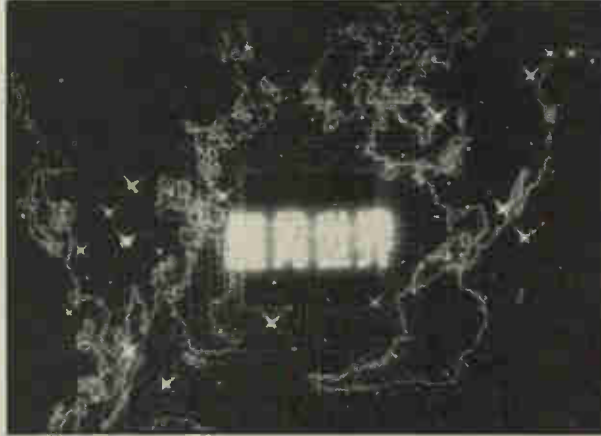


*This Gold Winner was art directed and designed by Kirk Henderson, Colossal Pictures, San Francisco.*

*NBC. Art Director/Designer, Harry Marks, Animator, Lon Venhaus, Pacific Data Images.*

*A fun, cell-animated piece designed by Jeff Papa and Pete Smith for Storer Cable in Florida.*



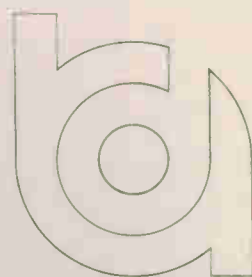


Above left, this Olympic style piece was done by designer Richard Chuang of Pacific Data Images and art directed by Roger Goodman, ABC Sports.

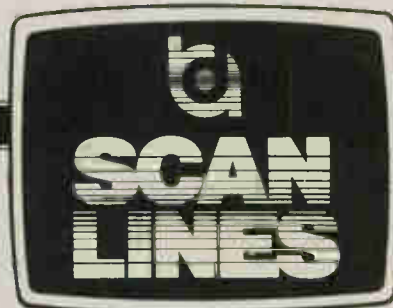
Above right, this from across the ocean... created by Tam Siu Chun and Cinderella Lee Lai Si, Television Broadcast Ltd., Kowloon, Hong Kong.



Above center, Bruce Alexander from KABC-TV in Los Angeles art directed this piece, a mixture of real life and fantasy.



## DESIGNERS ASSOCIATION



EDITOR  
**Lou Bortone, WBZ-TV (MA)**

CONTRIBUTORS  
**Jan Phillips, WTAE-TV (PA)**  
**Russ Smith, BDA (CA)**  
**Tony Redhead, MCI Quantel (CA)**

BROADCAST DESIGNERS  
ASSOCIATION, INC.

The Broadcast Designers Association is a national organization, founded in 1977, which serves as a meeting ground for television art directors and designers and other related professionals. A four-day seminar, in conjunction with the Broadcast Promotion & Marketing Executives, is held annually for both social and business meetings to deal with and share current related subjects and concepts. The BDA serves to keep its members abreast of new design trends, graphic/technical information and the latest state of the art equipment and materials available. The BDA is a non-profit organization.

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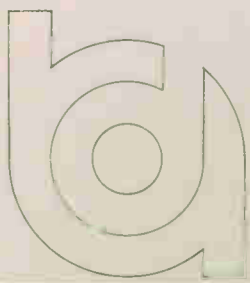
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**Billy Pittard, KCBS-TV (CA)**  
**Dave Patton, Prism Arts, (CA)**  
**James Houff, WDIV-TV (MI)**  
**Richard Derhodge, TV Ontario**  
**Carla J. Myers, Grand Bdcsting, (FL)**

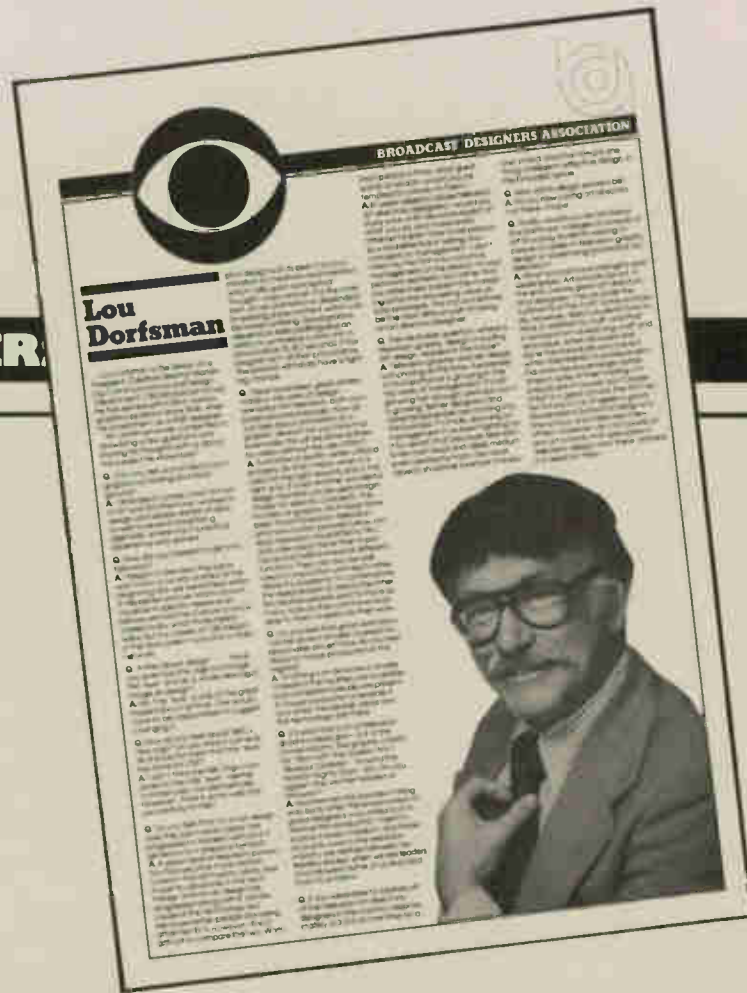
SPECIAL THANKS TO:  
**Jean McCarvill, WBZ-TV (MA)**  
**Ernie Legee, WBZ-TV (MA)**  
**Banu Berker, Simmons Media (MA)**

Deadline for the next issue of SCANLINES is October 15, 1985. Please send all materials and photos to: Lou Bortone, Art Director  
WBZ-TV  
1170 Soldiers Field Road  
Boston, MA 02134  
or call 617/ 787-7146





## BROADCAST DESIGNER



### IN STOCK!

If you do not have a staff (still) photographer at your station, and most of us don't, you are probably using stock photo houses which can be pretty expensive, or hiring a local photographer, which is also usually expensive. In my experience, the local stock photo houses have not always been able to come up with even an adequate photo to fit our needs. Sometimes we get lucky but mostly not. I came across a very interesting service with a great photo-finding concept. Best of all . . . the service is free! It is called "Compupix-rental, your instant photo source." They claim to have recorded in their computer six million photographs and six thousand photographers available. The ad says, "Next time you need a photograph, call Dixie at (818) 888-9270. In seconds, our computer will search among the 6,000,000 photographs registered in the C/P/R PhotoBank. You'll get the name, phone number, and all the particulars of one or several photographers whose pictures can fill your need. There is no charge for this service. We receive commission from photographers whose works are rented. You deal directly with the photographer. No middleman. We have photographers in 5,071 U.S. cities, 171 Canadian cities and 571 foreign locations."

That's it. A little bizarre but if you have the lead time it's probably worth a try. Compupix-rental is located at 22231 Mulholland Highway, Suite 119, Woodland Hills, CA 91364. Just call Dixie!

### IN FACT. . .

In our last issue of *Scanlines*, Spring 1985, we repeated our very first profile of Lou Dorfsman on the back cover. There was a good reason for this. We had contacted a design director of one of the largest animation companies in the country and asked if he would be willing to allow us to do a profile on him. He wholeheartedly consented but said that he wasn't much of a writer. I suggested the possibility of him turning

the project over to his Public Relations Department, which he did. After my contacting the woman in charge and outlining our needs, she assured me that she would take care of it. At the outset, there was ample time to pull it all together but, as these things tend to go, time slipped away and it became a last minute thing. After calling again, I finally got a package in the mail from the company. It was a very brief, clinical bio of the Design Director, and a very large pack of press releases on the many animation projects performed by the company. At the outset and in all our conversations, this profile was clearly defined as a "person" profile, not a "company" one. In addition, the design director didn't even have the courtesy to send a photo of himself and some of his work as he had promised.

What happened was entirely inexcusable and unprofessional -- the deadline was long gone and I had no back page profile! At the last minute, I decided to re-run the Dorfsman profile. Although it ran seven years ago, it was ageless . . . just as informative and useful in 1985, and a great opportunity for those people who hadn't seen it the first time around.

In response to the Dorfsman article, we received a letter from the Kendall School of Design in Michigan. Here are some excerpts from that letter.

In reading the excellent interview with Lou Dorfsman, I was dismayed at the comment:

**Q.** Finally, would you recommend any particular colleges or schools of art to young students wishing to pursue a career in television graphic design or advertising/promotion for television?

**A.** . . . however I am not aware of any art schools that specialize in television design - and there certainly is a need for them.

We are Kendall School of Design in Grand Rapids, Michigan. We have offered a major leading to the BFA degree in Broadcast/Video Design for the past four years. Please let the BDA world know we do indeed exist and are interested in their input and assistance in furthering the role of design in the broadcast industry.

They can write to me if they desire further information about our program, or if they just wish to give us their ideas about how we

can improve the education of future broadcast designers.

Theron P. Elliott  
Asst. Professor,  
Visual Communications  
Kendall School of Design  
111 Division Avenue North  
Grand Rapids, MI 49503

### IN PLACE!

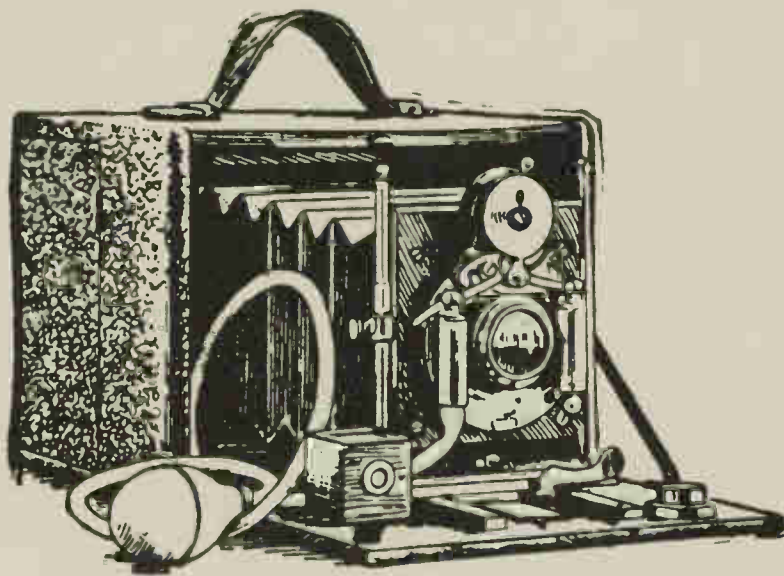
Among the many services the BDA has to offer its members, perhaps one of the most important to you personally is our placement service. Your career and future are more important to yourself than any one job or position. We would just like you to be aware of this service if you ever feel a need to look around for something else, or if you just want a change and would like to relocate. The service works two ways. We have listings of jobs available and another listing of people who want new jobs. The purpose is to put them together with you in mind.

Tama Alexandrine Goen is the Director of the BDA Employment Service Bureau. Her address and phone are KABC-TV, 4151 Prospect Avenue, Hollywood, CA 90027. Phone: 213/557-5139. Tama, like most of us, is a BDA member volunteer who is a full time designer. She spends a great deal of her own personal time working on the employment service so if you call her at work, be brief. She will be happy to send you forms to fill out and she will quickly fill you in on how the service works. Complete confidentiality is assured. There are currently many openings all over the country. There are many requests for video designers, Art Directors, print designers, even some entry level designers.

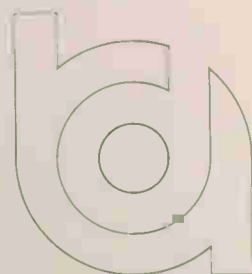
Drop Tama a line if you would like to know more or call her if you're not a gabber!

Tama currently has jobs listings available in the following states:

- Arizona
- California
- Connecticut
- Florida
- Georgia
- Illinois
- Missouri
- New York
- North Carolina
- South Carolina
- Tennessee
- Texas
- Washington, D.C.







**MEMBERS ASSOCIATION**

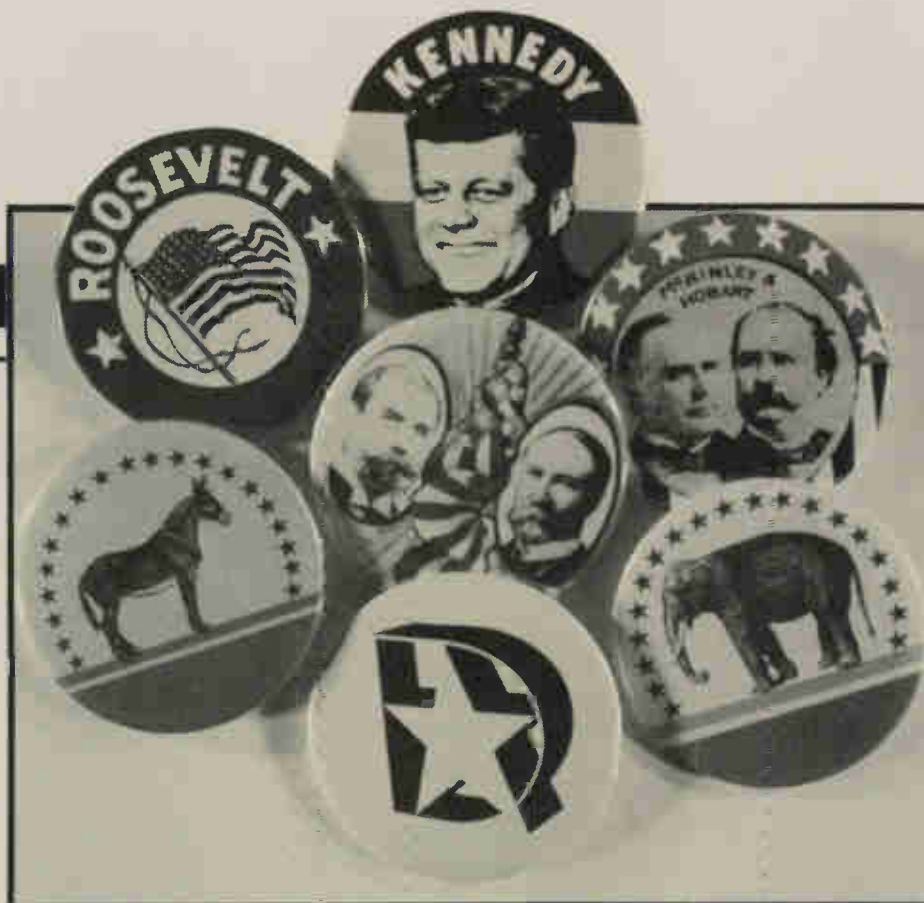
## HOT TIPS!

Scanlines is going into its seventh year as of June, 1985. Regarding our masthead design, we have had a number of BDA members mention that, technically speaking, actual television scanlines go horizontally, not vertically - as has been the case in our original masthead design. As you can see, we have finally changed the design to horizontal lines. Now, I realize that, technically speaking again, actual television scanlines are uniformly parallel, not spaced at different depths, as depicted on our new design. However, we decided to take a bit of artistic license for the sake of interest. By the way, this treatment is a photo-line conversion created by WBZ-TV's Assistant Art Director, Ernie Legee. Thank you, Mr. Legee.

While we're on the subject of change, we are interested in updating the editorial layout and design of Scanlines and would welcome your ideas. You are invited to submit complete page layout ideas with recommended typestyles, if you wish. Or, you may simply have suggestions for formats, articles, picture treatments, paper stock, or whatever, that you would like to contribute. Please do. As you can see, we are trying a new typestyle, a gothic face called Kabel, for this issue. The only two things we would like to retain are the masthead logo and the physical size (11X16 folded) of Scanlines. I personally would love to hear from you, good or bad! Please address your correspondence to Lou Bortone, Art Director, WBZ-TV, 1170 Soldiers Field Road, Boston, MA 02134. If you haven't time to write and would rather call, the number is 617/787-7146.

Each year, the BPME/BDA convention committees promise that particular year will be the biggest and the best ever. And, I must admit, each year they do seem to be just that. One of the reasons is that the attending members are more in number than the previous year. Just for the sake of talk, here are the numbers for the past seven years:

- 1979 Nashville - 779
- 1980 New York - 871
- 1982 San Francisco - 1172
- 1983 New Orleans - 1227



Some sample 2 1/2" buttons easily made with the Badge-A-Minit starter kit. Catch the Dallas logo commemorating next year's BDA Convention.

- 1984 Las Vegas - 1350
- 1985 Chicago - 1400 plus

A rough breakdown of the categories of attendance in Chicago this year, as of May 8, one month before the convention is as follows:

- 610 Local/Network TV people
- 253 BDA members
- 128 Local/Net Radio people
- 55 TV Program distributors
- 38 Cable people
- 35 Ad Agency/PR firm people
- 18 Students
- 17 Trade Press
- 35 Miscellaneous

Next year, the convention will be in Dallas, Texas. Now, being in Texas where everything is just naturally bigger, you know the 1986 BPME/BDA Seminar will most definitely be the biggest and the best ever! I for one, am really looking forward to it. I'm going to get me some boots, a big leather belt and a 10-gallon hat and head on down in June. Be seeing you there... pardner!

Here's a tip we learned from a student from Boston University, named Penny Petrinis. We had occasion to want the phrase "Top

Priority" to look like it was rubber stamped for a printed piece. We set the words in "Stencil" type and made a clean stat the size we wanted to end up with. Then we simply xeroxed the stat. Then, xeroxed the xerox, and repeated this several times, each from the previous xerox, until we had the effect that we wanted. Finally, we stated the final xerox and that did it. You can also try this with photographs for some off-the-wall effects in TV Guide ads.

Among the many resumes that come across my desk, I rarely notice one that stands out in style and catches my attention. Recently, I got a resume in the mail with a very unique business card attached. It was in the form of a connect-the-dots puzzle. I just had to stop what I was doing and connect the dots. When I finished, what I saw was... well, why not try it yourself? Below is a copy of the card.

Here's more fun stuff for you to consider for a calendar, or even a sports team schedule. It is a 14 sided (12 sides plus top and bottom) three-dimensional pop-up. You can get a catalog of rubber-band-activated cards and

calendars from Graphics 3, Inc. 1400 Indiantown Road, P.O. Box 937, Jupiter, FL 33468 or call 305/746-6746. They will probably produce your own design on these pop-ups if you don't want their stock items. Give it a shot!

Other fun give-aways are pin-on buttons. You can buy a beginner kit to make your own 2 1/4" diameter buttons (or badges). Your Sales people will love them and the starter kit is only \$24.95. If you want a closer look first, just call and order their free 48-page catalog and idea book. There's no phone number listed so you'll have to write. Badge-A-Minit, Civic Industrial Park, Box 800 LaSalle, IL 61301.

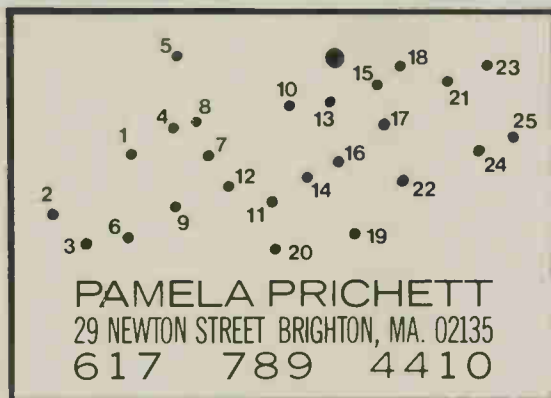
In the art supply business lately, there seems to be a sudden surge of brush pens and double-pointed writing and drawing instruments. Here are a couple of new ones we've noticed.

The first is the ABT Dual brush pen which features a nylon fibre flexible brush on one end and a hard nylon sketching point on the other. Both tips are fed from the same ink reservoir, ensuring perfect color match. The various colors can be mixed to create other hues and either tip can be dipped in water to render subtle washes as the ink is waterbase. Its fast drying, odorless, non-bleed ink comes in 72 colors, including nine cool and six warm grays. The sets are available in 72 colors, 36 colors, or boxed 6 of the same color. They boast "no-roll" caps which are, of course, color-coded to match the pen's ink color. The pens are also number-coded with three-digit numbers that indicate the hue, chroma and tone. I have no pricing info but they are available from American Tombow, Inc. 5352 Sterling Center Drive, Westlake Village, CA 91361. Phone: 818/889-3440.

The other product, made by AMin, is a bit simpler. It's good for ruling and keylining mechanicals in non-repro blue. It is called the "Illustrator Double Point" and is a superfine pointed pen with a combination of black india ink on one end and non-repro light blue on the other. The manufacturer claims that the pen does not leak, clog or smear, requires no filling and is instant drying. You can check this out with your art supply dealer or write/call for free literature. AMin, P.O. Box 188GD (as in "Gol Darn!") Windsor, CT 06095. Call 203/243-8991.

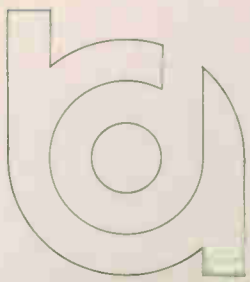
Lou Bortone

## TOP PRIORITY



The stamp-like phrase, "Top Priority," was accomplished with the use of a xerox copier. Blew is an unusual business card. Connect the dots and find out why.





## BROADCAST DESIGN

### DID YOU KNOW?

You may have seen the ads in the trade journals on the Arty Jr. and the GSP Signmaker; they are really quite spectacular.

Gerber Scientific Products, Inc. makes the GSP Signmaker in two models for approximately \$4,000 and \$7,000. They're pretty expensive and hard to justify unless you are doing a great deal of signage and applique graphics. In Boston, the GSP is sold by E.J. Ardon Company and they also own one of their own units which is used for demos. The sign product that is produced by this equipment is so excellent that when word got around that Ardons had a machine, they suddenly were bombarded with sign requests.

The way the unit works is simple. A type font of your choice is inserted into the unit. It has a computerized keyboard for the information input. With the same font it can hold any height or width, expand, condense, italicize, etc. The information is sent to the cutting blade and the blade does a dance over the vinyl material, cutting perfect signage or graphics through the backing material. The excess backing material is then easily removed from around the type leaving the letters ready to transfer to any surface. The vinyl material is permanent and weather proof. The blade cuts at such a finite depth that we tried cutting a sign from Pantone adhesive overlay and it worked fine. The cutting



Shown here is Compugraphics "Arty Jr.," a computerized sign making machine.

blade can also be replaced with a pen or pencil point to draw instead of cut. If you would like more information contact Gerber Scientific Products, Inc. for your local rep. Their address is 151 Batson Drive, Manchester, CT 06040. Phone number is 203/643-1515.

The Arty Jr. is sold by Compugraphics Corp., the folks who brought you phototypesetting. I have never seen this unit but I imagine it is priced and works about the same as the Gerber. You can get more on the Arty Jr. by contacting Compugraphics Corp. Accessories and Supplies division, 35 Concord Street, North Reading MA 01864.

Here are a couple of furnishings items for the wealthy art director's home or office. The first is a not-so-reasonably priced desk lamp called the "Ledu Allegro Lamp." It is a very contemporary Swedish designed lamp made of high impact, high gloss plastic. It uses a 13 watt fluorescent bulb, the long skinny type. It goes into a white

reflector holder which provides soft, direct illumination with no glare. It is available in white or black and is priced at an astonishingly high \$149!

To compliment your light, why not pick up the beautifully famous Barcelona Chair. It was designed by world reknowned designer, Mies van der Rohe to be used by the King and Queen of Spain at the Barcelona World Exposition in 1929. Talk about good design having longevity! Do you believe this piece of furniture was designed almost 60 years ago and still looks much more contemporary than most of the newly designed pieces done in the past few years. The chair's description is as follows: The frame is made of flat steel bars, mirror-polished and chrome plated. Comfortable foam cushions are covered in black or brown leather; seat is suspended on heavy leather straps. The dimensions are 30" high, 30" wide and 30" deep. It's yours for a mere \$1,870. Both the chair and lamp mentioned above are available from Charrette, 31 Olympia Avenue, Woburn, MA 01888. Phone: 617/935-6000.

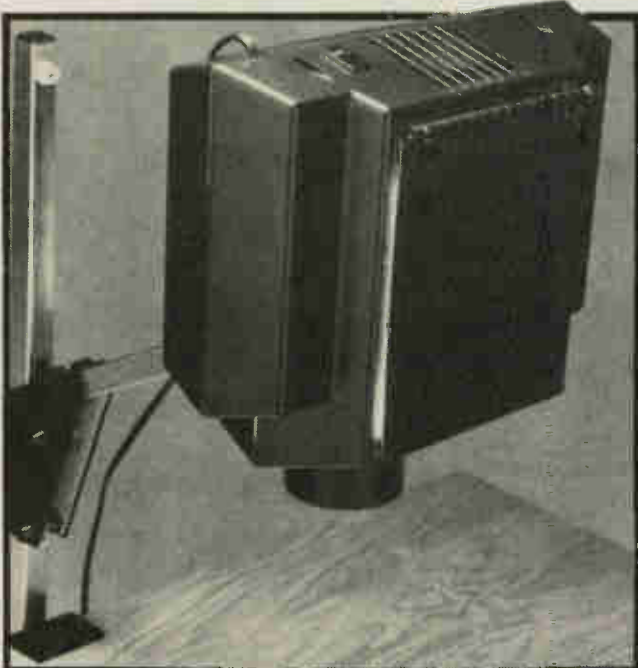
For many of us the new still-store systems are beginning to solve the long time horrendous problem of cataloging and storing 35mm slides. But, what about all the flat artwork, proofs, stats and mechanicals that need to be saved for later retrieval? We use flat map-case file drawers here at 'BZ and they seem to be a reasonable filing solution . . . until you have to find something. The artwork is all sizes and you have to dig through it, one piece at a time. If you haven't found a better answer, I came across a usefull item that may be of some help. It is a multi-drawer steel storage cabinet. It has 15 two inch deep drawers with polished chrome handles and

slide-in label holders. The drawers are each 9 1/4" wide by 15" long so you can file most mechanicals and proofs in them, i.e. TV Guide and newspaper ads, on-sheets, letterheads, brochures, etc. The cabinet does not take up much floor space and is a little over three feet high. They come in white or black and cost \$239.50 per 15-drawer unit. They can be ordered from Charrette.

We have reviewed opaque projectors before but this one is a bit more unique. It is the Artograph AG100 projector. It is said to be economical, portable and easy to use. It projects both horizontally and vertically (with the stand accessory). The copy aperture area is a bit on the small side; 6 1/2" X 6 1/2" but you can do your tracing in parts if necessary, as the projector is top loading with a copy cover to hold in place oversize originals. It uses two 150 watt soft white bulbs and it will project from 2 times to 20 times enlargements. It costs only \$165.

The accessory Artograph AGS Vertical Stand costs an additional \$90. but allows you to mount the projector easily to your drawing board or table thus you can project vertically onto your work surface. The stand also comes with a 157mm lens that provides reductions to 55% and enlargements to 300% at a short range of throw. Available at your local art supply dealer or, once again, at Charrette here in Boston.

Years ago, in the textile industry, someone invented a small optical eye-viewer that could be placed on a piece of linen cloth to carefully check the weave of the fabric. They would place the viewing unit on the cloth and bring their eye down to the lens, which showed the texture 10 times larger and

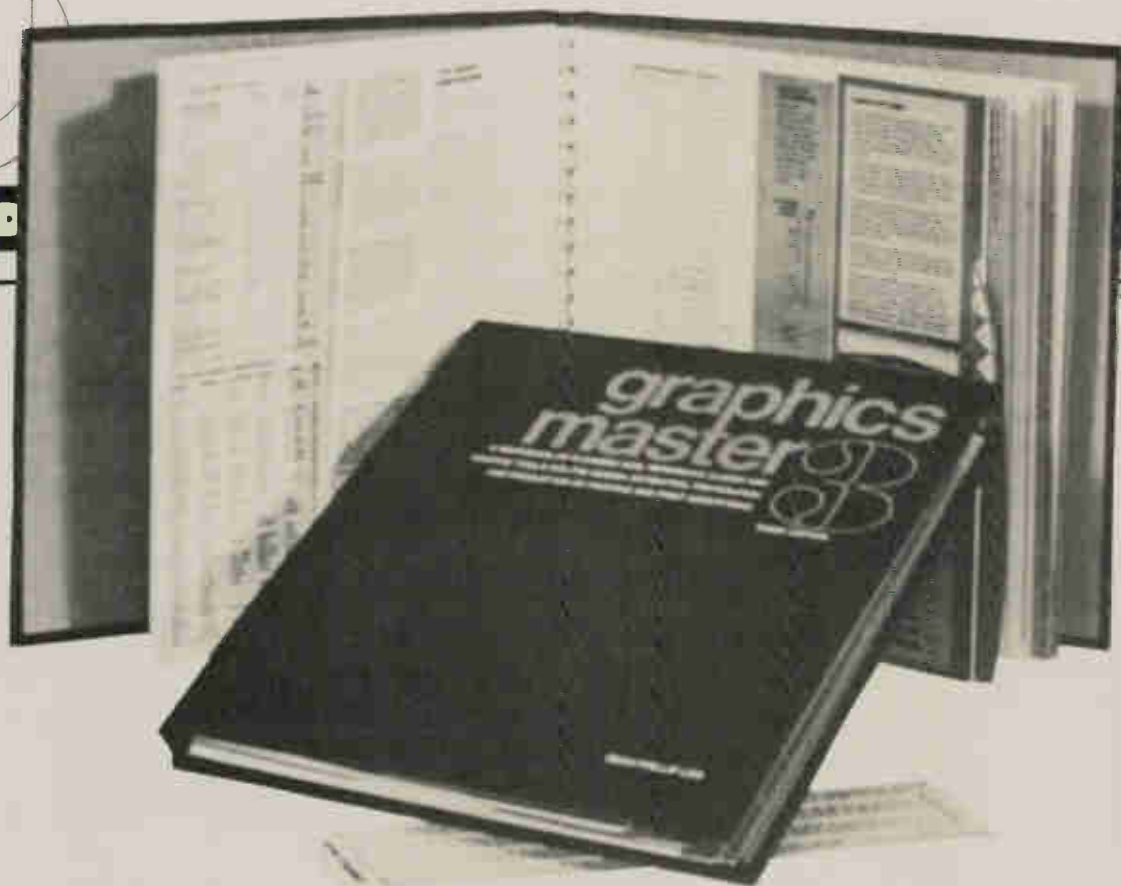


Artograph's model AG100 opaque projector with the attachable stand accessory. On the right is a 15-drawer file cabinet for filing mechanicals.



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BROAD



*This is an inside look at the Graphics Master 3, said to be the most complete, comprehensive and accurate graphics arts workbook for print production.*

was then easily inspected. It was aptly called a "Linen-checker," As you may have guessed, it was introduced into the printing industry soon after to check the dot-quality of halftones. Jewelers use a slightly different version eye-piece called a "loop." Linen tester, loop, magnifier, glass . . . whatever you call it, it turns out to be an art department staple if you do any amount of artwork with halftones. These are easily obtained at your art supply dealer for \$10 or \$12 each.

There is a new version of this useful tool called a Binocular Magnifier. It may be a handy item for you if there is a need to use both hands while viewing . . . and if you're not too self-conscious about looking like a scientist, because, you see . . . it is a headband unit! Its single lens gives clear, unobstructed, comfortable vision, according to the manufacturer. There are two different models; the #804 has a working distance of 8 inches and magnification power of 2 $\frac{1}{4}$  times. The #805 has a working distance of 6 inches, if you like to work in a bit closer, and magnifies 2 $\frac{3}{4}$  times. The price, \$17, is the same for each.

They also have the standard linen testers with 6X magnification and a 1X1 inch base opening at \$10.50 each. Write to Graphic Design:USA, 120 East 56th Street, New York, NY 10022 for more information.

**Try some filter fun** on your next photo shoot or copystand project. Most of us are vaguely familiar with star filters, neutral-density, and soft focus filters but there are a number of other special effects filters available for photography and TV cameras that you can experiment with for some unusually creative photo effects. They are

under the category of special effects lens attachments and can range in price from \$18. to \$98. Also available are a series of "step-down" rings which will help most camera lenses adjust in size to accept these filters. The B&W Foto-Cine series are an excellent brand made in Germany and are generally available at most camera supply stores. You may even be able to rent them first to try out and see if they are worth buying. A couple that we've had some fun with are the 6X parallel prism which has one half of the filter normal and the other half divided into 6 repeat portions of your picture. The other is a 6X color prism which has three parallel fields with colors changing gradually from yellow to green, blue and purple. It renders subtle artistic effects to an otherwise ordinary photo. These also can be rotated during exposure for animation or cinematography. Anyway, in my opinion, they are well worth looking into (no pun!) Check your photo dealer and ask for a filter catalog.

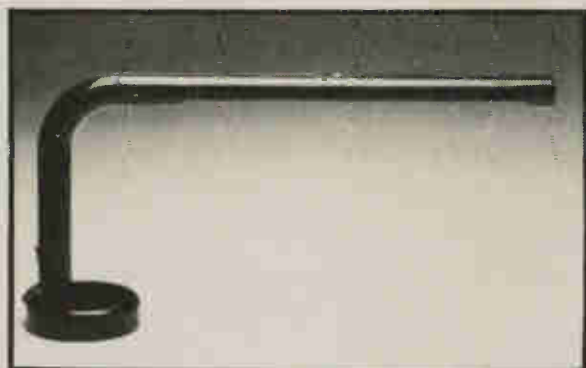
If you're doing any amount of print design like flyers, brochures, or full-color work, this expensive volume may be worthwhile for you to get a look at. It is called Graphics Master 3 and is said to be the most complete, comprehensive and accurate graphics arts workbook for print production and working information ever published. Of course, it's the publisher who says all this good stuff. Because it must be examined and used to be appreciated, it is sold with a 10 day free trial offer. It can be returned for a prompt refund, it says here. Some of the graphic aids included are a 10" laminated plastic line gauge and ruler in inches, picas and centimeters, a pica-inch centering rule, type scales, a "unique" copy-fitting system with scale, and 24 pages showing 344 popular type faces. Also included are a process color selector guide with color combinations and screen values for over 2,800 colors printed on coated and uncoated stock and a built-in proportion scale. It's sort of like a

little art supply store packed into one book. The book costs \$57.50 per copy, shipping/handling paid by the publisher within the U.S. Add \$5. per book outside the USA. If you're interested, mail your order and make checks payable to: Graphics Design:USA Books, 120 East St., New York, NY 10022.

Here are a few other handy-dandy helpful items. This one should be available from your art supply dealer. It is a new product detailed in X-acto's new catalog and is called Sur-Sharp Scissors. These 8-inch scissors have stainless steel blades for general purpose cutting, contoured handles for maximum control and are available in four colors. Finally, no one in the art department can steal your color! One unusual feature about these scissors is that they have replaceable blades! I'm not sure how well they work but if my guess is correct, these scissors will give the "Fiskar" brand a run for their money.

Often times, computers are adversely effected by ordinary static from walking or scuffing your feet on rugs. If you happen to have a rug under your computerized typesetter, character generator, still-store or paint box, and the rug is not anti-static . . . it could cause you trouble. There is a company in Iowa that manufactures a line of anti-static chairmats that are placed under your (rolling) chair. They come in all shapes and sizes plus custom if you want. You can get a free catalog of these plus pricing information by simply calling a toll free number: 1-800-835-7427, ext. 169. If you're interested, give a call. If you're not, pass the info along to your chief technician.

Lou Bortone



*Above top, X-acto's new Sur-Sharp scissors with replaceable blades available. Bottom, the Ledu-allegro lamp, a contemporary swedish design that complements the famous Barcelona chair shown on the right.*





## BROADCAST DESIGN

I'm flying 35,000 feet above the mid-Atlantic, in a TWA 747 en route from London to San Francisco. My watch tells me it's 4 AM and my body tells me I have eaten one too many airline dinners. This article I'm trying to write is a week late, I haven't been home in three weeks and I look a mess, comes of living out of a suit case . . . but, I LOVE IT! The reason for all this is very simple, in fact it can be summed up in three words . . . Quantel Paint Box!

I bumped into this collection of computer chips, 1's and 0's, cables, and software on a sunny Australian morning, and literally nothing has been quite the same since. This is not to say that there was not life before the Paint Box, far from it. The start of it all was a scholarship to the South Australian School of Art, and a vague desire to be a great painter. One and a half years later I left, disillusioned by their institutionalism, but with a new found enthusiasm for the art of design.

What followed then was a crazy adventure, travelling through Australia and New Zealand, making leather sandals in Kings Cross and managing a ballet company in the outback of Western Australia; designing for plays in Christchurch, and chemist store windows in Melbourne; cooking chicken for the "Colonel," and working backstage with London Festival Ballet. In fact, six months after the ballet had departed Australian shores, I was on my way to London, where they had a job waiting for me. It was, I thought, the catalyst I needed. However, two years later and heading for New York to pursue recognition as a photographer, I once again left a scattering of careers behind me. In New York, photography gave way to graphic design, graphic design gave way to survival. Two years and again on the move, this time heading home; my direction, a career in the blossoming film industry, or so I hoped.

Instead, to my surprise, I found myself working in television. It became clear to me it was the medium I had been looking for. In the highly competitive area of Network News I felt my imagination take wing; ideas flowed freely and I could see directions more clearly. At the earliest opportunity, I came back to America for a working holiday, met Gil Cowley at KCBS, and through him, the BDA. The experiences during this time



*Tony Redhead's job is to demonstrate the now famous Quantel Paint Box at trade shows all over the country. Tony also is involved in helping design new software systems for the equipment.*

## COLOR ME REDHEAD!

cemented my desire to return and work in the United States.

Shortly after arriving back in Australia, I was offered a position as Art Director with a Network that was establishing a permanent News Graphics Department. (It was during this period that I was a nominee in the Penguin Awards, and received an award for my News Graphic Design). My lot was one with many other designers until I ran headlong into the Paint Box.

What can I say?! It was the answer to every designers prayer. It looked good, it was fun to run, it even had Text Fonts and an unbelievable airbrush. I literally shoved my way through the crowd, watched for an hour, then sat down and proceeded to learn the Paint Box. They couldn't keep me off it. I brought my General Manager to see it, my News Director, my Head Engineer, anyone I could. I explained how the Paint Box would improve the quality and quantity of our graphics and Ralph Famligetta from NBC even sent telex's about their application in New York. Their answer . . . a resounding "No" from management, a "Maybe" from news, and a

"We'll wait and see what comes out next year" from engineering. I was fuming, I screamed, I pleaded, I begged, day in and day out for months to no avail. Our sister station in Brisbane took delivery of the first Paint Box in Australia, they sent me off to train them. I demonstrated to the Australian Broadcasting Commission, and they ordered the second one, but still our management said NO.

Through all of this, I had been contacting various designers around the country to let them know of the Paint Box's existence, and had been in contact with Martin Holbrook, Quantel's Art Director, to request demo tapes. He was aware of the frustration I was going through with my station's management and early one morning, just before Christmas 1983, he called me from London and in his inimitable English accent, he said, "We've got a bit of a job in the States with a Paint Box, are you interested? . . ."

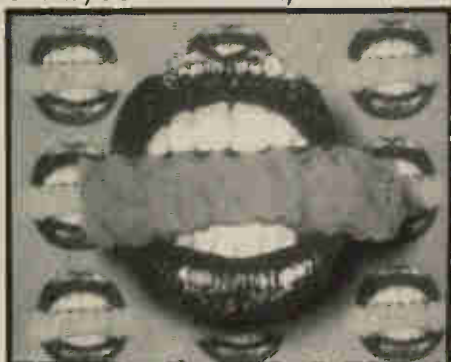
A little over a year and a half have passed since that day, and in that time, I have seen the Paint Box go from "a nice toy," as some have called it, to what is com-

monly accepted as the industry standard. The reason for its world wide acceptance is due, in part, to Quantel's approach to the end user of its product, the "Designer." By employing several designers on staff the research and development team have a better understanding of what we require from the Paint Box. A good example of this is "V4."

V4 is the latest upgrade software and its success is crucial to the continuing popularity of the Paint Box. The machine is about to go through metamorphosis, and its change must be a natural evolutionary one. The menu's functions and tricks that made it work must carry through; the new options should change and greatly expand the capabilities of the Paint Box without destroying its character. To achieve this, Martin Holbrook, Pepper Howard, Richard Baine and myself met in the Art Department at Newbury, England with Robert and Paul, the software writers responsible for the Paint Box. Over the course of several days we explained to them tricks we had found and wanted to keep, new ideas that we wanted incorporated and presented "wish lists" that designers from all over the world had given to us over the past year.

The experience was truly amazing - to be able to mold and shape the Paint Box was such a creative feeling. The menus, which to my mind were something fixed and unchangeable, suddenly became fluid. The little things that were more annoyances than obstacles were suddenly gone. "Wash" could be used with any of the graphic functions, "tack," the ability to move unlimited numbers of cutouts at one time, became a reality. Grids that you could automatically see - instant overlays, and the list went on. What emerged was truly metamorphic, obviously different yet reassuringly familiar, echoing the involvement of artists and designers that has been the Paint Box's trademark since its conception. Satisfied that things were heading in the right direction it was off to the Hair and Hounds for a pint of English bitter, or maybe two . . .

Suddenly the 747 dips its wing and the lights of the peninsula twinkle up at me through the fog ahead. And for me, a much needed week at home to look forward to.



*These are just two examples of the hundreds of Tony's designs which were created entirely on the Paint Box.*

*Tony Redhead, MCI Quantel*