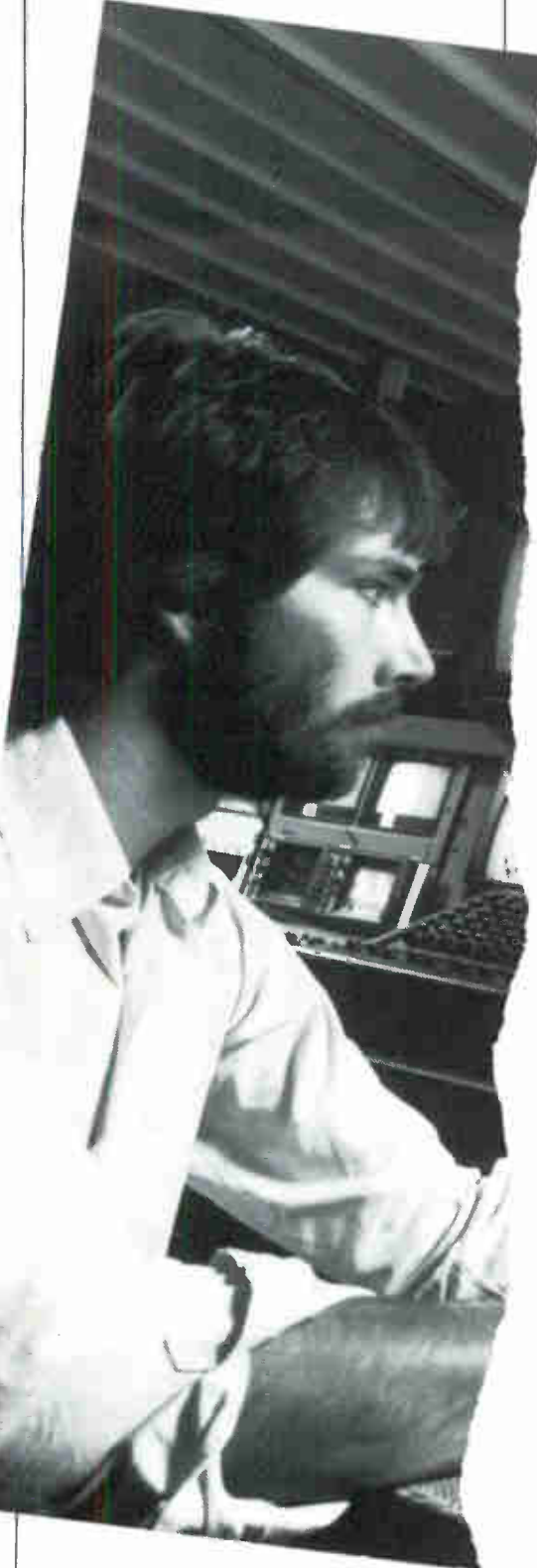


SCANNING

A PROFESSIONAL JOURNAL PUBLISHED QUARTERLY FOR THE TELEVISION DESIGNER
BY THE BROADCAST DESIGNERS ASSOCIATION, INC. - VOLUME 8, NUMBER 4 - WINTER, 1986

JOURNAL

TV Design... what's happening?



There is little doubt that technology has brought changes to the look of American TV in the last 10 years, but not all these changes have shown up on the screen.

The TV art department of the '70's was a room with a hot press, a Varitype machine, some Color-aid paper, pencils and Rapidograph pens. Camera cards, slides, 5X7 chromes and a credit barrel were the on-air graphics media. Lower thirds were shot off black and white hot press camera cards, or if you had the money, were shot off a limbo rear projection screen.

How things have changed. Television stations now have electronic character generators with names like Chyron, Vidafont and Dubner. Graphics are designed on a still-store or paint system with names like Aurora, ArtStar and Chameleon. Graphics that used to take three hours to make air, now take less than three minutes. Things have really changed in equipment, in personnel and in company politics.

New Approaches

The question of who sells the machines that put the pictures and the words on our TV sets is not just a question of companies -- there are still the giants like Ampex and Quantel, along with



some new entries like Abekas and Symbolics. But more and more, where you used to see someone with a marketing and possibly an engineering background making sales calls to the station and network engineers, now the sales person is as likely to be an artist.

At the Broadcast Designers Convention in Dallas last June, Ampex announced they had hired two well-known art directors, Jerry Cappa from WABC New York and Jim Minton of KCPQ, Tacoma.

Why the new approach? There has been a shift in buying power at the customer locations. Somewhere along the line, designers and artists began to have a larger say in the kind of equipment their station would buy.

When did this happen? About 1974, NBC stopped buying their supers from Vizmo, a transparency and graphic service, and started using electronic character generators from Chyron.

In the old days, the general manager and the chief engineer would go off to NAB to look at the big, strange machines that had nothing to do with the graphics department, things like vectorscopes and cart machines. It was sometime in the late 70's that the engineers would come back home and talk to the artists about Adda and Arvin still-store machines. Still, it wasn't until the mid 1980's that art directors and chief engineers were seen walking the NAB hall together.

"Going to the NAB is the best thing an art director can do," said Jan Phillips of WCAU Philadelphia. "It's the only time you really have to see the new equipment." Phillips was one of many art directors seen wading through the vast display of the newest in graphics technology with their chief engineers at NAB this past April. She went home with a Quantel Pro 4 Paintbox.

Quantel is a company that has long understood the importance of selling to both chief engineers and art directors, with impressive sales numbers that have been, in part, the result of the hands-on sales technique of Tony

Redhead, an Australian who has been that company's artist/salesman for about three years.

"I have seen the Paint Box go from 'a nice toy,' as some have called it, to what is commonly accepted as the industry standard," says Redhead. "The reason for its worldwide acceptance is due, in part, to Quantel's approach to the end user of the 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."

Jim Hayek of WPLG Miami agrees. After watching demonstrations by Quantel's Tony Redhead, then watching a competitor's more technically oriented demo, he bought the Paint Box.

Personnel

But the changes have not all gone in one direction. Just as technology has brought us

tools that are easier to operate, thus allowing the artist to run big machines the likes of which were once the exclusive reserve of the engineer, it has also paradoxically demonstrated the fact that anyone with a finger that can push a button can become an artist.

Back in the days of the Color-aid and Rapidograph art department, there was no question that the person who majored in art, graphic design or illustration was the person who made the graphics. In today's user-friendly environment, a fuzzy line separates almost all roles in the TV studio, including those of engineering and graphic design.

Will the same man who operates the audio board also operate the new Aurora 280 when it is delivered to the station? Some station managers might see that as a solution to old economic problems. Why hire a trained artist, they reason, when machines seem to do all the design work themselves?

"Dangerous in the Wrong Hands." That was the title of a speech given by Harry Marks at this year's Broadcast Designers Association (BDA) Convention in Dallas. "Today," said Marks, "the designer must choose to become an artist/engineer, or relinquish control of the new tools to people who can operate the equipment."

The NBC Network graphics department got around this problem by voting to leave the IATSE Screen Cartoonist union to become members of NABET, which has traditionally represented technicians. The artist at NBC has become a design engineer. Union jurisdiction over the new technology has become a big issue in the industry.

Next issue: a market overview of special effects, character generators, paint systems, and other fun toys.

by **Frances Heaney, Art Director
Cable News Network, Atlanta**

This article first appeared in TV News Journal, a weekly publication devoted exclusively to the television news industry. Subscriptions are available by writing to TV News Journal, Box 55058, Atlanta, GA 30355. For more information, call 404/355-1973.



Fran Heaney, Art Director for Cable News Network in Atlanta.



On the lighter side...

"You're the designer but make the background blue with big type and put the picture in the center!"

At one time or another we all hear similar remarks in our respective areas of broadcast design. Don't lose heart. I am of the opinion that this form of "Frustrated Art Director Syndrome" must have started back in the caves. Just imagine some poor cave person drawing away at a limestone wall long after the cave had closed for the day. Enter the "Neanderthal Cave Director." Seeing this new wonderful thing called art, that he had nothing to do with, he starts directing... "move that Brontosaurus to the left a little and give me more spears and rocks!"

As time passed, this condition infected the Renaissance. High above the Sistine Chapel, working with no net, Michelangelo, the first aerial artist, painting months on his back, must have gotten air sick hearing the wisecracks echo up to his scaffold. Can you

just hear someone telling Rembrandt that his portraits were too dark? Toulouse-Lautrec, my personal favorite, was probably driven to drink by those who could not understand his artistic technique and direction, aside from the tasteless short jokes.

Today, in the age of computer enhanced design, the same folks are still at it. The only difference is we now have bit pads in place of limestone walls and they know we can make the changes while they watch.

Complaints about our color sense are coming from folks who dress like the Sears store just exploded.

Will it stop? No way! Time has proven that. What can we do? My feeling is that designers must all practice graphic diplomacy in selling creativity.

As frustrating as it may sound, when we hear those "remarks" we have to maintain our creative cool. We should take the time to assist and

understand those who want to be involved in our craft. Keeping in mind, however, that if we suggest a script or editorial edit, the station's security guard will escort us back to our paintbox station with no food or drink for the remainder of the week!

("News graphics is the Burger King of News... Have it your way!" Ralph Famiglietta, 1984)

So when we leave our place of work, frustrated and low, (at least once a week in my case,) with dreams of life in a creative paradise, Maui

and lottery money, ponder this: Despite critics, cave drawings still mystify, the Sistine Chapel remains magnificent and the talent of Masters endure.

I often think that perhaps in the future a capsule with broadcast design work will be found. Have peace of mind in knowing that a "critic of the future" will hold up this ancient work... and tell someone he doesn't like the layout!

**A commentary by
Ralph Famiglietta,
BDA Secretary**

NEW DEADLINE/CATEGORIES FOR 1987 DESIGN COMPETITION

Broadcast Designers Association President, Richard Dickinson (WCVB-TV, Boston) has announced an early deadline, Friday, January 16, 1987 for the submission of entries to the 1987 BDA International Design Competition.

In making the announcement, Dickinson said, "The substantial increases in both the number of entries, and those submitted on videotape, require more time for pre and final judging. Also, the new categories added this year and the redefining of last year's categories will require longer periods for consideration. The Officers and Board of Directors of BDA believe it is in the best interests of all contestants for these revisions in the competition and for the early deadline."

Finalists will be notified in early March and gold, silver and bronze awards will be issued. Awards will be presented during the Annual BDA Seminar, June 10-14, 1987 at the Westin Peachtree Plaza Hotel in Atlanta, Georgia.

The Call For Entries, with full details, is scheduled to be in the hands of all members the beginning of December. Prior to that date, inquiries may be directed to the BDA office, 251 Kearny Street, Suite 602, San Francisco, CA 94108 or by calling (415) 788-2324.



Presidential prose...

I look forward to working closely together with you this year. The BDA celebrates 10 years of dedication to "Smart TV." This will be incorporated into our 10th Seminar celebration in Atlanta, June 10 - 14, 1987. This year we face many new challenges. The broadcast industry is traumatized with change. We are faced with an industry that is tightening its belt. Individual professional status is more and more dictated by economic considerations instead of talent and capabilities. Creativity and experimentation have never seen a more troubled time. We have a responsibility to encourage management to review our leadership role in the industry.

While we search for new members and increased public awareness, the BDA must explore new solutions. An international membership drive along with a stronger presence in this country will encourage continued growth. The BDA must broaden its membership to include art directors and designers in agencies, production houses, and companies involved with film/video production, as well as TV stations that still are not members.

The BDA Board of Directors met October 9 - 11 in San Francisco (BDA Headquarters) for the second of five yearly meetings to plan the Atlanta Seminar, fix yearly budgets, adjust the 1987 Design Competition and organize the responsibilities and duties of each board member. The board met for long days of planning and discussing the best year ever for BDA members. Your participation and contribution of time is greatly appreciated so do not hesitate to call.

I encourage all San Francisco Bay area members to contact Russ Smith and volunteer to assist with the 1987 Design Competition. **John Weber** of Cranston/Csuri Productions, Columbus,

Ohio designed the "Call For Entries Poster for the 1987 Design Competition." It is a spectacular collage and we thank him for his enthusiasm.

Mike Buettner of KPIX-TV in San Francisco is the 1987 Design Competition Chairman and he has been working with **Judy Rosenfeld** of KRON-TV, **Wiley Schmidt** of KGO-TV, **Dave Patton**, **Billy Pittard** and **Jim Houff** of WDIV-TV to re-define and expand the design competition. Categories and judging guidelines are designed to give members from all markets the best design competition ever. This year's competition will include commercial animations e.g. spots, short subjects, music videos and industrial animations from corporate videos. Also new this year is the category of Design Direction (Production Design) to encompass the packaging of Station Image, News, Programming/Entertainment, Sports, Public Affairs, Commercial and Industrial Categories will be judged by how a design philosophy is carried through opens, sets, print, etc.

Also new this year - winning entrants will receive the BDA Bronze, Silver, or Gold Awards. The new Bronze Award is being designed by **Jim Hayek** of WPLG-TV Miami - we thank him for the great work.

Paul Sidlo, Creative Director of Cranston/Csuri Productions, Columbus, Ohio is again Seminar Chairman for Atlanta. He is putting together another fantastic agenda full of diversified workshops. **Chuck Jones**, world renowned animator/director for Warner Bros. has accepted Paul's invitation to speak. Chuck developed characters like the "Road Runner" and animated "Bugs Bunny," "Daffy Duck," "Porky Pig," "Elmer Fudd" and many more. There will be workshops on "Union Relationships," "How to prepare a Portfolio" and "How to Sell

Yourself." We will have speakers on international broadcast design. There will be an encore workshop on another city in print and a workshop on small-budget set design. Desk-top publishing will be featured new this year. The infamous hands-on workshops will be expanded. If you have any suggestions about people you would like to see in Atlanta, please send those names, addresses and phone numbers in writing to Paul. He will be happy to hear from you.

The Design Chairman for Atlanta is **Jackie Goldstein**, Art Director for TBS Advertising/Promotion. Her Atlanta celebration designs are already printed on stationery and envelopes and look great.

Dick Derhodge of TV Ontario has designed a new 8½ X 11 format for the 1987 Awards Annual. Dick produced the 1986 Awards Annual and has produced yet another outstanding full color cover design. Thank you, Dick.

Ron Laffin of WCIX-TV Miami is editor and designer of the *BDA Update* and is also the Awards Annual Sponsorship Chairman. He is coordinating the many ads you see at the back of the BDA Annuals. So if you know of some companies who should be contacted, call or write to Ron. He and **Lou Bortone** of WBZ-TV Boston (editor of *Scanlines*) desperately need information and articles. We cannot inform the membership if you do not inform the board. Please contact Ron or Lou with ideas.

Joel Markus of WSBK-TV Boston designed the Dallas Seminar Wrap-Up for the last Scanlines mailing. The work put in for this was greatly appreciated. This was the first synopsis of the seminar workshops; it was well presented. I would also like to thank **Lou Bortone** for the fresh look of the Scanlines Publication.

Dennis Spear of KVIE-TV Sacramento will serve again as the 1986-87 BDA Scholarship Chairman. Dennis' advice and utmost support of the scholarship program is most commendable. He and **Jan Phillips** of WCAU-TV Phila-

delphia are preparing a new schedule and time line for the 1986-87 scholarship applicant process. I encourage more BDA members to support this worthwhile effort. Please contact Dennis or Jan with potential applicant names.

BAD NEWS/GOOD NEWS...

Gil Cowley resigns from the BDA Board effective January 1, 1987. He has served the board for 10 years. We can not thank him enough for his tireless energy and support. Gil will be greatly missed.

Judy Rosenfeld assumes the duty of Treasurer on January 1, 1987 and has already spent numerous hours with the ledgers. Judy, your help and direction is most important and greatly appreciated.

Jim Hayek of WPLG-TV Miami has been designated from "delegate" to the 1986-87 BDA Board of Directors effective January 1, 1987. Also welcome **David Wells** of KHOU-TV Houston and **Steve Halliwell** of KNXV-TV Phoenix as new delegates to the BDA Board. Congratulations to all of you!

Russ Smith, the BDA Executive Director, informs me that as of October 11, 1986, there are 740 members and still growing. We also congratulate Russ on his two year anniversary as Executive Director and for his outstanding work.

The new BDA Board is listed in the Editorial Column. Please feel free to contact any of the Board members for more information.

Thank you. Let me hear from you!

Richard Dickinson,
BDA President



When was the last time you heard something like this: "You know, babe, we've just been in that meeting for an hour discussing none other than you, and I gotta tell ya that this TV station would just lose it without your fine design work. We're talking Tidy Bowl time. After all, what is a TV station but a lotta pictures and some sound in a box in someone's living room? Your exciting, innovative graphics are what puts this place on the map! So we were trying to figure out how to thank you for paying our salaries, and we decided to make you a V.P., give you 200 shares of company stock, boost that old paycheck by a couple hundred percent, and - hey what's that on your drawing table there? It looks like . . . keys to . . . a new car!! That's right, this brand new Porsche 944 turbo coupe could be yours, or you could choose what's behind the door that Vanna is pointing to right now!

Hey! Hey, wake up! Where's the promo graphics for that 10AM session, babe? This is a business here, not playtime at Pee Wee's. Let's can the day dreaming and get back to work. I got a stack of resumes from people who want your job. Well, gotta go to lunch. See you at two o'clock sharp."

Are you sure you're not in bed sound asleep and the alarm hasn't gone off yet? Well, if you want my opinion, take the car! Seriously, the thing about this broadcast design stuff is that it is indeed a business, and it's not probable that your boss is going to come in regularly to fluff your pillow and tuck you in. You probably won't get bawled-out too often either, unless you deserve it.

Sometimes the best sign of your doing your job well is that

your boss doesn't bother you much at all. Great reward, huh? Like a smooth running sports car, your boss expects quality performance from you. Sure, you may get regularly gassed up at paycheck time, but perhaps your lube jobs don't come as often as you would like. Maybe it's time for you to honk your own horn! Tell your boss that you require more regular maintenance.

You: Boss, I need to be washed and waxed more often, and how about a set of plugs while you're at it?

Boss: I appreciate your clever car metaphors, and will give you a raise immediately. What was your name again?

Yes, you are a broadcast design professional, and it is your job to make magic out of magic markers. Think about what that word "professional" means. You can draw actual pictures of recognizable stuff (besides Happy Faces): "Wow, that looks just like Don Knotts! Oh . . . it's Mick Jagger? Yes, of course it is! Did you do that freehand?"

You also have the ability to plan a presentation folder with a 30 page insert, create an ad campaign from some weak copy and old photos, put together an on-air promotion campaign format, design and complete a news set, work all kinds of graphic tools without amputating a finger (well, maybe one) and push buttons. Lots of buttons. I won't even mention signs, shoes and greeting cards. You are a Broadcast Design Business Professional. This means that above all you are a persistent performer who can always be counted on to deliver a product that consistently holds a high level of quality and doesn't drop below that standard. Consistency is the key to professionalism. It just don't matter that you recently designed a fascinating new show open animation if the growth charts for your General Manager's meeting with the corporate Kahunas slipped your mind while you were unclogging your Rapidograph.

Yes, Professionalism. Like Dr. Ruth is a professional sex

For fun and profit...

therapist, you are a professional design therapist. Think about it. Each of you work in television; you each advise others on how to do a good layout, but she's not as tall and makes a heck of a lot more money. Nevertheless, you are in quite an enviable situation, albeit a more personally demanding one. To quote the great Science Fiction author, Robert Heinlein, "A human being should be able to change a diaper, plan an invasion, butcher a hog, design a building, write a sonnet, balance accounts, build a wall, set a bone, comfort the dying, take orders, give orders, cooperate, act, solve equations, analyze a new problem, pitch manure, program a computer, cook a tasty meal, fight efficiently, die gallantly. Specialization is for insects." Sounds like a typical day at the office, huh?

Speaking of insects, did you see *The Fly*? See, Jeff Goldblum is this brilliant Scientist/Graphic designer, and after eating one of those microwaved imitation Egg-O-Muffin things from the employee

lounge vending machines, he sticks his hands into those little portholes in the front of his POS-1 camera during an electrical storm and there's this cool explosion with special effects and stuff and when he pulls his hands out, they've been transformed into these big hairy pincers, and he can't work his T-square and X-acto knife anymore, so he becomes a news anchor, and . . . well, I don't want to spoil it, just go see the film.

Where was I? Oh, yeah. Your professionalism is a valued commodity in the broadcasting biz; in fact it is usually more readily understood and appreciated by management types than the ephemeral muse of the brilliant yet troubled artiste.

Remember that and be prepared to feature it at salary review time. Be proud to be a professional design therapist. And give thanks that your fingers work.

Now, get back to business!

**Jim Hayek, Art Director
WPLG-TV, Miami**



Okay, let's see a show of hands. How many of you read the piece in the last issue, went right home and updated your resume, demo reel and portfolio?

That's what I thought, not very many. And yet, the tidal wave of economy cut-backs continues to spread like a communicable disease. Originated by the Cap Cities buy-out of ABC, CBS fell in line and NBC isn't far behind. As pointed out before, it has little, if anything, to do with a person's talent, ability or cooperation. It's the body-count and the overhead.

Let's try a little creative scenario. Many of you don't work for TV stations, but that's the ground I'm more familiar with, and I think you'll be able to adapt the following to your own situation.

You've been in your present job for about five years. Recently, some of the staff has been let go, but you've survived. Just when you think the worst is over, say on a Friday afternoon about 3:00 PM, your boss calls you into his office. As you come in, he's on the phone, but he gestures to a chair facing his desk. When he hangs up, he sighs, leans back in his chair, smiles and asks you how long you've been with the station. "Five years," you answer. "Five years," he repeats, slowly shaking his head. But he brightens and tells you what great work you've done, how creative you are and how well you fit in; how well you've gotten along with everybody . . . except that one engineer, the one who gives everybody a bad time. He continues, but the smile and the relaxed attitude fade as quickly

as they came. "Unfortunately," he says, "they've asked me to make some changes back here." In an instant, as his voice drones on, a wave of nausea sweeps over you. (It's sweeping over me, and I'm making this up.) The blood rushes to your temples and temporarily his words are lost. When you regain your hearing, he's standing up. His hand thrusts a severance check into yours. He smiles brightly, emphasizing again how talented and creative you are; that he's sure you'll have no trouble relocating. Of course, you can count on the best of references and he'll do everything in his power to help. (At this point, what neither of you knows is that in six-months, he won't be there either.)

What comes next, after the devastating news? Maybe that evening you tie one on. God knows, you're entitled. Monday morning comes and as you begin to take stock of your life, you think to yourself that it's okay. You were tired of it. You were thinking of quitting anyway. You look at the severance check. It seems like quite a bit, and maybe you even decide to take a short vacation before hitting the pavement. (Big mistake!)

Sooner or later, you begin to think about looking for your next position. You go into the closet in the spare room, climb up to the shelf and begin rummaging around for that piece of paper you know is there somewhere . . . your resume. You find it eventually and what d'ya know, it's the one you used to get the job you just lost and it reflects the six months experience you had just after you left art school. But, look at all the things I've done since, you think, as you desperately try to remember what they are. To refresh your memory, you locate your demo reel and your portfolio. You started to add to them for a while after you got the job, but with deadlines and all, your entries got fewer and farther apart until they stopped altogether two years ago.

As you muse about your activities, you suddenly remember that classy News Open you did a year ago last spring, the one the station used before they changed the anchor team *again*. Even your

garage mechanic liked that one. Or maybe you think about the terrific series of TV Guide ads you did for the new season, last fall. You know, the ones the GM stopped you in the hall to comment on. Remember? He said he was sure they contributed to the increase in the ratings. Those represented some of my best work, you think. And say, weren't they both winning finalists in the BDA Design Competition? Surely you would have saved them. They must be here somewhere.

But after a fruitless search, you can't find them. You even go out to the car and look in the trunk where you throw everything. Alas, not there either. But that's okay. You're sure there must be copies at the station.

After lunch, you dress carefully and go down to the old place. As you enter the lobby, you run into a few of the staff, and while they greet you warmly, they ask you how you're doing and smile sadly as though you had a terminal illness. Does wonders for your morale, doesn't it? You take a deep breath and head down the hall toward the Creative Services department where you think the TV Guide tear-sheets may be. The secretary looks up from her typewriter, says Hi like a chirpy bird, and tells you how sorry she was to hear about your situation. After you're through adopting her cheery attitude and reassuring her that you're going to be just fine (while lying in your teeth), you ask her about the tear-sheets. Of course she wants to help, but she can't give them to you without someone's permission. (After all, you're not one of the gang anymore.) The assistant comes out. You explain your mission and go through the same commiseration routine with him. Finally, the two of you head back to the file cabinets. As he looks through the

mass of tear-sheets, he shakes his head and your heart sinks. "I think they're all gone," he says. "Now I remember. The Creative Services Director had me submit the last set we had, under his name, in the BPME competition. I think they won him a Gold." Swell, you think, he gets the Gold and I get the shaft!

You bid Creative Services goodbye and hurry off to Master Control in search of that News Open. When you reach the door, who's on duty? THAT engineer! The one *nobody* gets along with. He seems disconsolate about the raw deal you got, although you think you detect a merry twinkle in his bloodshot eyes. But maybe he's just contemplating his retirement, you reassure yourself, or his coffee break, or even a strike, if he's lucky. Anyway, you tell him what you're looking for. He gestures to the enormous racks that line one side of the room and mumbles, "Maybe there somewhere." As you're down to the last row, he comes over to help. "I think we dubbed the new one over 'em," he volunteers.

Just when you've made up your mind to rush out into the street in front of a bus, or maybe go home and stick your head in the oven (never mind that your kitchen is all-electric), the alarm goes off. You sit up in bed, rubbing your eyes as the sun streams in the window. Auntie Em and Uncle Henry are in the kitchen rustling up breakfast. You're back in Kansas. Toto, too. And you have a job.

What's the first thing you do that morning when you arrive at the station? Right! You go looking for the News Open and the TV Guide ads. Oh, not for yourself. You're not worried. You're only doing it to get that BDA bozo in San Francisco off your case!

Russ Smith,
BDA Executive Director

Is it fun yet?



... a sneak peek!

The following is a sneak preview of the categories for the 1987 Ninth Annual International Design Competition sponsored by the BDA. There are five major headings and 57 individual categories as follows:

I. ON-AIR

A. ANIMATION PRODUCED BY:

1. Local: Station/In-House - (Animation and post production accomplished within station exclusively)
2. National: Network/Cable/Syndicates/PBS/In-House - (Animation and post production accomplished within national station, etc. exclusively)
3. Local: Station and Animation House/Post Production Facility - (Animation produced in collaboration with station and animation house/post production facility)
4. National: Network/Cable/Syndicates/PBS/ and Animation House/Post Production Facility - (Animation produced in collaboration with station, etc. and animation house/post production facility.)
5. Animation House - (Includes all entries from animation houses)
6. Post Production Facility - (Includes all entries from post production facilities)
7. Commercial - (Includes all entries from post production facilities)
8. Industrial - (Includes industrial animated presentation works and the like)

B. ON-AIR / OTHER

9. News Over-the-Shoulder Still Graphics
10. News Full Screen Still Graphics
11. News Full Screen Limited Motion Graphics - (Limited Motion: motion produced within the capability of a 2-D paint system, NOT requiring post production)
12. Non-News Over-the-Shoulder Still Graphics
13. Non-News Full Screen Still Graphics
14. Non-News Full Screen Limited Motion Graphics - (Limited Motion Graphics - (Limited Motion: motion produced within the capability of a 2-D paint system, NOT requiring post production)
15. On-Air Illustration - (Includes entries that were designed for on-air purposes, e.g. courtroom illustration)
16. On-Air Photography - (All photography whose intent was to be utilized for on-air purposes.)

II. DESIGN DIRECTION: Production Design: Category includes comprehensive design entries applied to more than one medium, e.g.: News Look: animated open, set, support graphics, print, outdoor. Category also includes comprehensive production designs: e.g.: music videos.

17. News
18. Programming/Entertainment
19. Sports
20. Public Affairs
21. Local Image: Station (News, Promotion, Print)
22. National Image: Network/Cable/Syndicates/PBS/etc. (News, Promotion, Print)
23. Commercial
24. Industrial

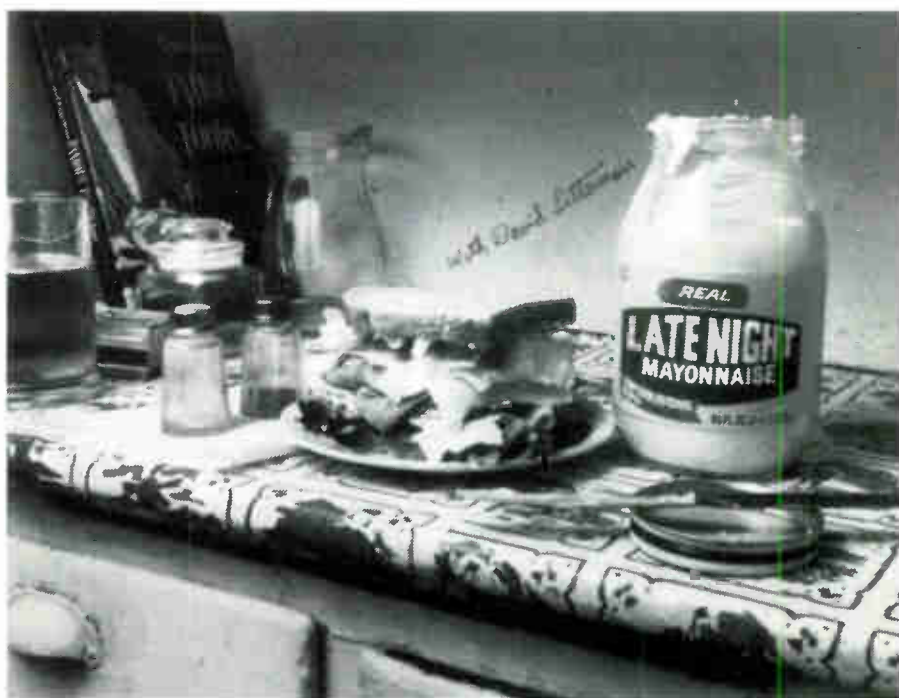
III. SCENIC

25. News Sets
26. Permanent Non-News Sets
27. Strikeable Sets
28. One-Time-Only Production Sets

IV. PRINT

29. Local: TV Guide Advertising
30. National: TV Guide Advertising
31. Local: Newspaper Advertising
32. National: Newspaper Advertising
33. Local: Publication Advertising
34. National: Publication Advertising
35. Local: Stationery (Letterhead, envelope, business card)
36. National: Stationery (Letterhead, envelope, business card)
37. Local: Invitations, Cards
38. National: Invitations, Cards
39. Local: Folded Pieces (Includes brochures, folders, program guides, flyers)
40. National: Folded Pieces (Includes brochures, folders, program guides, flyers)
41. Local: Bounded Pieces (Includes books, booklets, magazines, institutional manuals, viewer guides, etc.)
42. National: Bounded Pieces (Includes books, booklets, magazines, institutional manuals, viewer guides, etc.)

Looking around:
more from the 1986 BDA Show!



Logos: Bob Pook, D. Edd Hall, VC. Mark Karzen, P. Bob Pook, PAD. NBC, New York

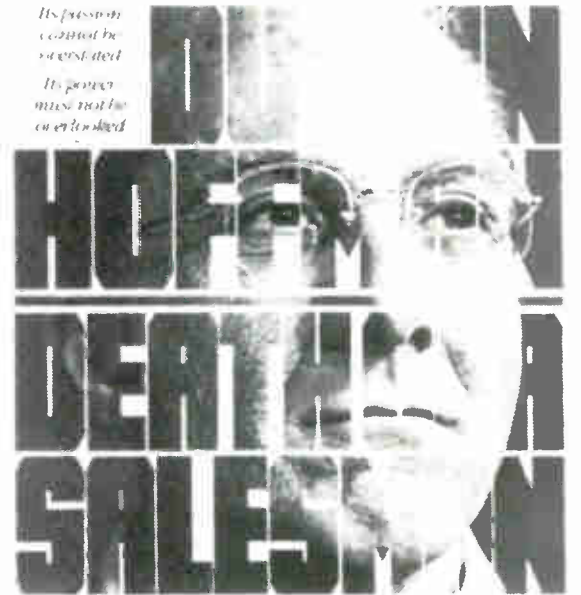
43. Local: Press, Promotional, Sales Kits (Contents may be included if part of design unit)
44. National: Press, Promotional, Sales Kits (Contents may be included if part of design unit)
45. Local: Posters
46. National: Posters
47. Local: Outdoor (Includes car cards, billboards)
48. National: Outdoor (Includes car cards, billboards)
49. Local: Logos (Includes station, corporate, show, etc.)
50. National: Logos (Includes station, corporate, show, etc.)
51. Local: Illustration for Print
52. National: Illustration for Print
53. Local: Photography for Print
54. National: Photography for Print

V. MULTI-MEDIA

55. Display (booth, stands, point-of-purchase, etc.)
56. Signage (wall graphics, vehicle markings, etc.)
57. Promotional Items (T-shirts, premiums, novelties, etc.)

CBS PRESENTS THE MAJOR TELEVISION EVENT

His passion
cannot be
overstated
It's perfect
must not be
overlooked

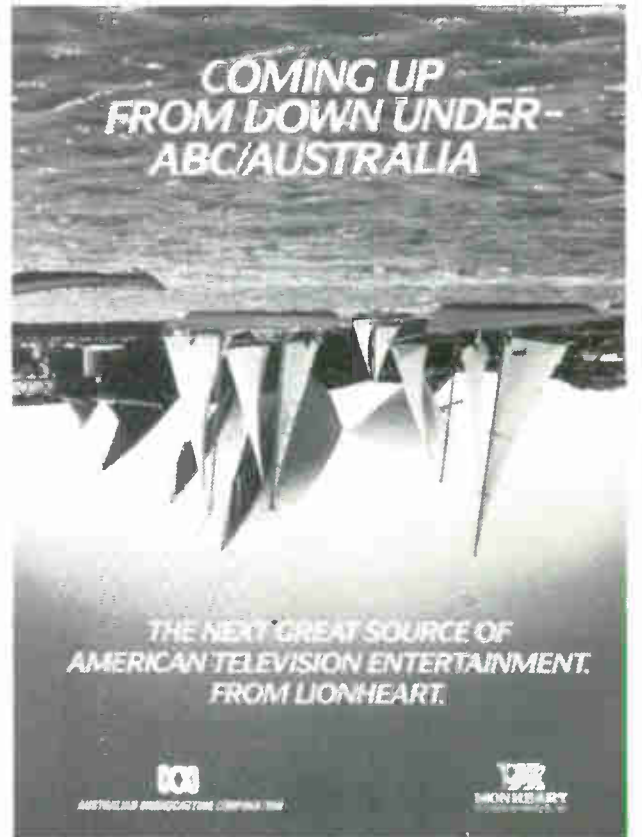


DUSTIN HOFFMAN in ARTHUR MILLER'S
DEATH OF A SALESMAN

SPM CBS 2
DUSTIN HOFFMAN
SPECIAL



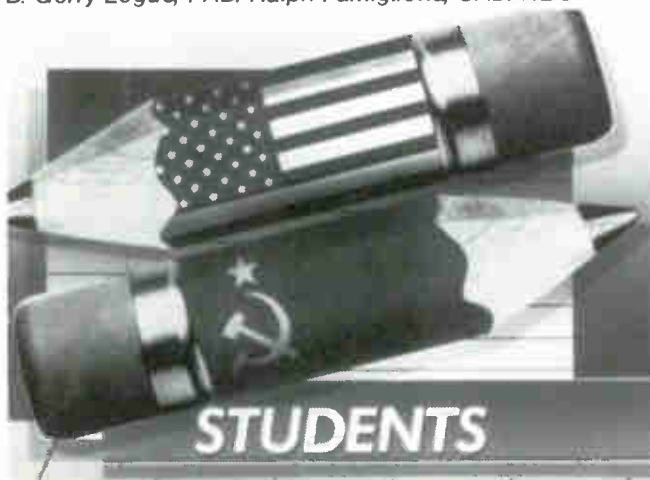
TV Guide Advertising, National: Thomas E. Williams, D.
Thomas E. Williams, CAD. CBS Entertainment, Los
Angeles



Trade Publication, National: Jerry Cowart, D. Jerry
Cowart, PAD. Michael Radivoy, CAD. Jerry Cowart
Design, Los Angeles



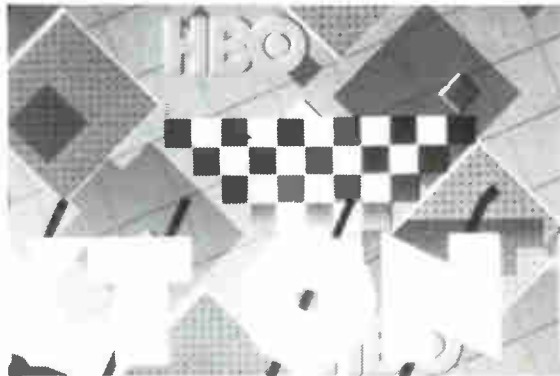
News Still Graphics, Video Generated: Lisa Shoglow,
D. Gerry Logue, PAD. Ralph Famiglietta, CAD. NBC



News Graphics Illustration: Milo Hess, D. Milo Hess, I.
R. Scott Miller, PAD. R. Scott Miller, CAD. WCBS-TV



Station ID Graphics: Patrick Sayers, D. Dick Derhodge,
PAD. Dick Derhodge, CAD. TVOntario, Toronto



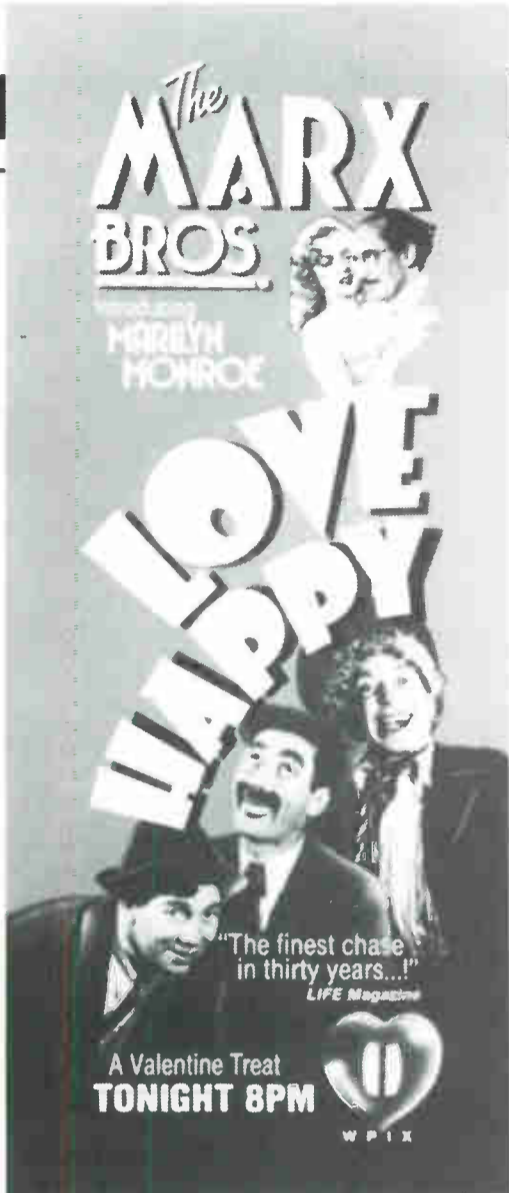
Network Animation, Production House, \$11,000
- \$50,000.: Orest Woronowych, D. Orest
Woronowych, CAD. Home Box Office, New York



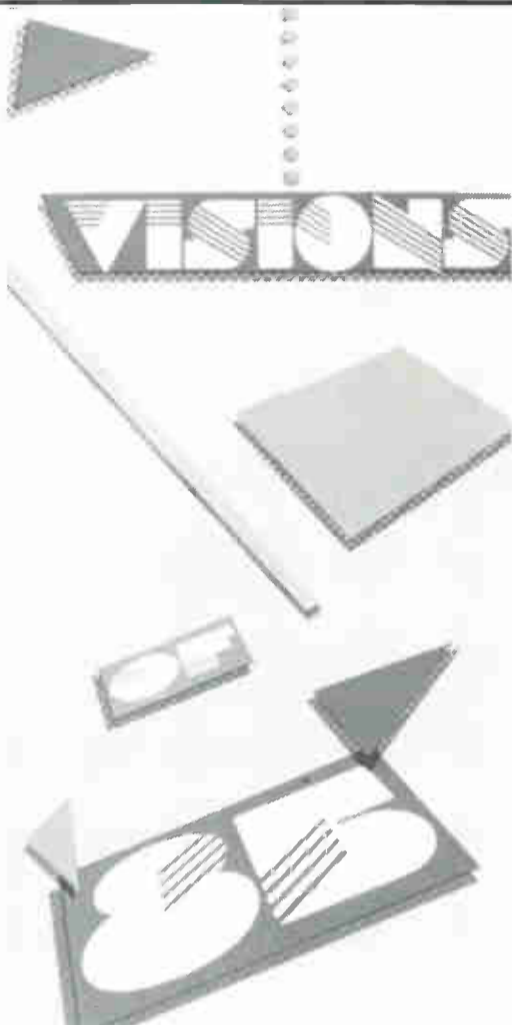
One Time Only Production Sets: 1985 National Awards. Arthur Herriott, D.
Arthur Herriott, PAD. Rudi Dorn, CAD. CBC, Toronto, Ontario



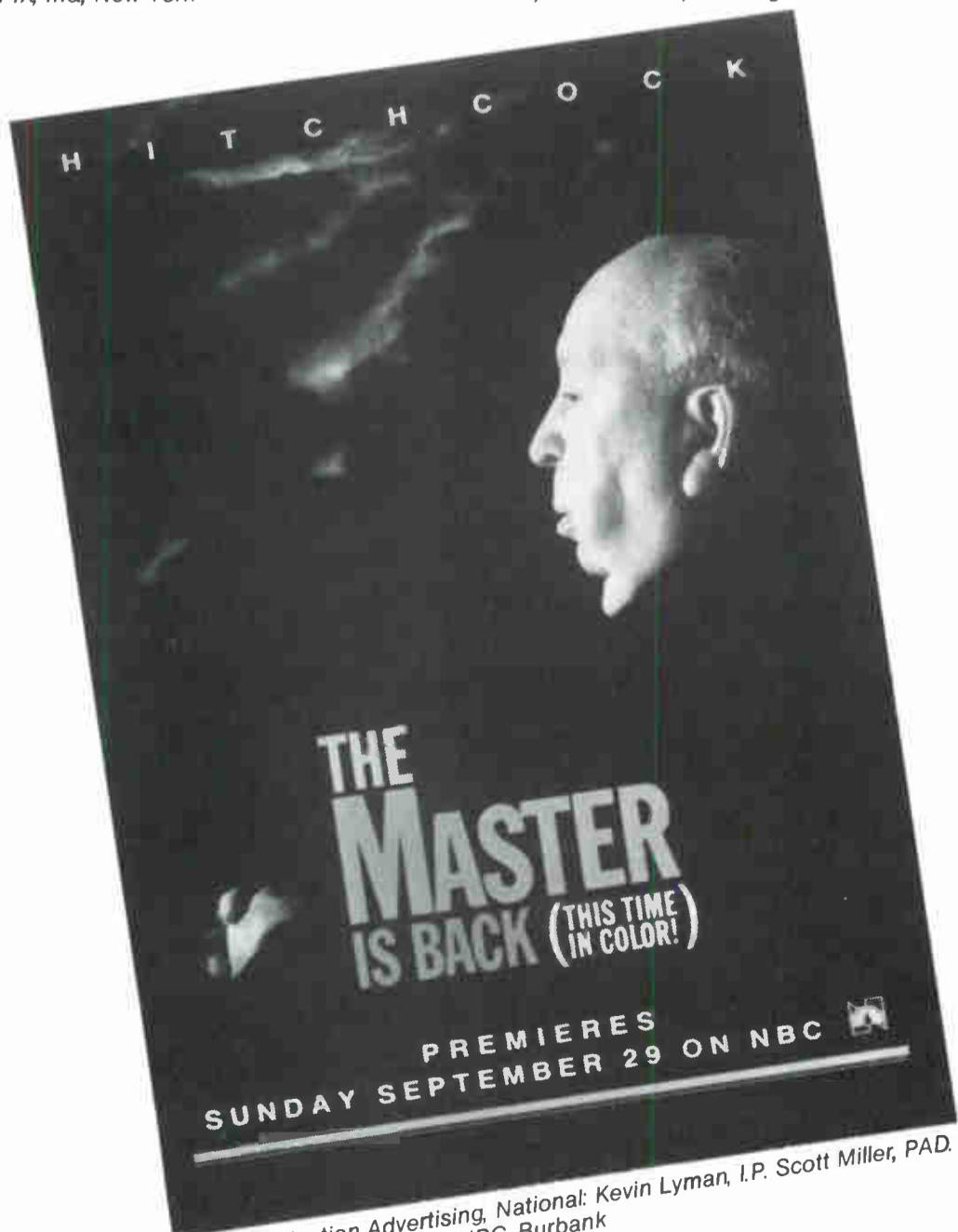
One Time Only Production Sets: 1985 Prix Genie Awards. Roy Kellar, D. Roy
Kellar, PAD. Rudi Dorn, CAD. CBC, Toronto, Ontario



TV Guide Advertising, Local/Regional: Myles Tanaka, PAD. Alberto Knie, CAD. WPIX, Inc., New York



Press, Promotional and Sales Kits, Local/Regional: Topi Arvi, D. Topi Arvi, PAD. Jody Miller, CAD. KHJ-TV, Los Angeles



Trade Publication Advertising, National: Kevin Lyman, I.P. Scott Miller, PAD. Laura L. McGannon, CAD. NBC, Burbank

SCANLINES

A PROFESSIONAL JOURNAL PUBLISHED QUARTERLY FOR THE TELEVISION DESIGNER

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Ralph Famiglietta, NBC (NY)
Jim Hayek, WPLG-TV (FL)
Mike Berry, WHAS-TV (KY)

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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Deadline for the next issue of SCANLINES is January 15, 1987. Please send all copy and photos to: Lou Bortone
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Boston, MA 02134
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Group sharing...

The scene is a familiar one. A new piece of high-tech TV gear arrives at the station. It's uncrated, cables are pulled, monitors found, tweakers tweaked, and *Voilà*, a crowd gathers and anticipation mounts. Expectations are for a show as dazzling as the demo tape.

Several eager employees take turns at trying to learn a complicated set of operating procedures instantly, without opening the manual. Inevitably, the audience is disappointed and dwindles. A small faithful core, with varying degrees and areas of interest, remain to solve the mysteries of the new machine.

Ultimately, several will master the day-to-day basics and a few will become highly proficient. The majority of the original audience, however, will still be looking for the power switch. Thus, many people with different levels of knowledge and skill cause a "communications gap" to begin to develop. Repeat the scene several times in a year with more people and more equipment and the gap widens. It soon becomes most apparent to the primary operators of the gear.

Along with the opportunity to educate, eliminate the gap and improve communications, just such a scenario presented itself recently to the staff of WHAS-TV, in Louisville, Kentucky. With the full support of management, Art Director Cathy Galvin and her staff, organized a day-long educational seminar entitled "Production And The New Tools: How To Coordinate And Get The Effects You Want"

The 65 attendees represented most station departments including Production, Promotion, Sales, Engineering, News, Special Projects, Administration, Broadcast Design and Louisville Productions, a production company.

Specifically, the seminar set out to acquaint the WHAS

staff with the changing face of post production and to provide a clear understanding of how to plan for it.

Two nationally recognized professionals were invited to speak on behalf of their areas of expertise. Gerry Logue addressed "News Graphics," while Rich Thorne discussed "Production." Gerry, formerly with CNN and Graphics Director for NBC's Today Show, currently serves as Graphics Director for NBC Nightly News. Rich is the Senior Vice President of The Post Group in Los Angeles, and Editor/Designer for various episodic TV show opens, movies-of-the-week, and special projects.

Following the welcoming and introductions, each speaker was given time to make an initial presentation and show a short, impressive videotape of his work. Opening remarks included brief descriptions and goals of each piece; an average work day, frequency and types of meetings held in planning, production and post-production; cost, time spent, and machines used on each project. This was followed by a panel discussion covering several topics. Following lunch, the seminar was split into two smaller groups, each focusing on the speaker's

forte'. It was at this time that the staff was able to attend the session of their choosing. After an hour, a short break allowed those so inclined to attend the other small group session. These small groups encouraged a more open exchange of ideas, with Gerry and Rich addressing and pursuing specific issues as they arose.

The following is a partial list of highlights and recommendations.

1. Successful production is based on successful execution of a good idea, paying close attention to detail.
2. Be honest with clients. Be prepared to educate them, especially concerning what can be realistically achieved.
3. Use storyboards (traditional and electronic) to agree on design, color, movement, etc.
4. Keep tabs on clients likes and dislikes. Obtain approval at each step of production.
5. Follow-up critiques recommended for all involved.

On the subject of News Graphics, these were some of the recommendations.

1. Good research is essential to good graphics.
2. Try every graphic approach time will allow.
3. Designers are responsible for staying current on all news events.
4. Schedule daily morning meetings with news staff to cover days rundown and needs. Talk with writers, re-

porters, and producers throughout the day as need be to meet their graphic needs.

5. Hold follow-up meetings to share feedback and critiques.

Several weeks have passed since the seminar and some objective evaluations of the long term benefits of the session are:

RESPECT

A greater respect, understanding and appreciation for each other as professionals was gained as a result of this session. It allowed us the necessary opportunity to sit back, think, ask the experts, listen, talk, share and reacquaint ourselves with each other's perspective, knowledge, experience, skill and talent.

PLANNING

Designers are now included in more planning meetings, with and without clients, earlier in projects. This allows more time for the creative team to research, develop ideas, experiment, attend to detail, and finally, produce a quality piece.

COMMUNICATION

Finally, and most importantly, the lines of communications which opened during the session, are still open. There is now more sharing of ideas and questions before, during and after a project. Follow-up critiques, greater demand and increased awareness have all helped to improve the quality of our graphics.

Mike Berry,
WHAS-TV, Kentucky

(L to R) Rich Thorne, Senior Vice President of the Post Group in Los Angeles. Cathy Galvin, Art Director, WHAS-TV and Gerry Logue, Graphics Director, NBC Nightly News, conduct a group sharing seminar.



Did you know?

A

Itek Graphix Products has been making stat machines and plate-makers for the printing and graphics arts industry for years. As a matter of fact, a division of Itek specialized in optics and did some work for NASA on some of the space shots and moon landings - so it's fair to say, they know their lens systems. The stat machines produced by Itek in the past have historically been more heavy duty, expensive, industrial types. Also, they seem to specialize in "daylight" machines - no darkroom required. Now, it looks like they may be trying to get a piece of the market that provides in-house art department equipment within a lesser price range.

They have recently produced a new stat machine, the **Imagemaker 540**, that they call "The Dream Machine." It is a compact, vertical camera that works without a darkroom - which really means that it has its own built-in processor. It professes to do special effects, line conversions, halftones and more. A slight setback is that the copy area is only 12X18". It does black and white and color stats - even two-sided color stats! Itek says "it is fully automatic -- just program it and walk away!" If you've just made a stat and want to make a film negative next, you simply remove the stat

paper cartridge and insert the film cartridge, punch in your film program, and fire away. There is no plumbing required. The material is 12" wide, cartridge loaded which explains the size limitation, 12X18". The machine will retail for \$8995. complete. If you have any further interest write to Itek Graphix Corp., Ad Department, 811 Jefferson Road, Rochester, NY 14623.

B

Occasionally, you have the need to draw a circle for a layout or floor plan. Maybe you wish you could do this with a felt marker because it doesn't have to be too precise. Well, you can. The X-acto people have a "precision compass" that is a bit unusual. It comes with a swivel knife so that you can cut circles up to 12" in diameter. However, the knife is easily removable and can be replaced with pens, pencils, markers - even the wide markers, if necessary, so that you can make circles with any number of media. The retail cost is \$9.25. Check it out at your local art supply dealers.

C

It seems Polaroid has done it again. They found a need and they designed a unit to fit the need. The unit: **FreezeFrame**. The need: hard copies of video information.

In a recent Scanlines issue, we outlined a video copy

unit called the **Rembrandt**, manufactured by Nice, Co. It gets excellent results but is in the \$6000 area. Polaroid has announced their new **FreezeFrame** unit at a cost of under \$2000. In addition to the low cost, this unit has several other unusual features. The **FreezeFrame** is a new instant film recorder delivering high quality instant color prints and 35mm slides directly from video images. Designed and developed jointly by Polaroid and Toshiba, the unit captures and digitizes an image field at the touch of a single button. A second button produces instant prints or slides with remarkable color fidelity, according to Polaroid.

The **FreezeFrame** captures television (NTSC) signals off air or from standard video sources. The system's preview capability allows the user to make adjustments to color, brightness and contrast and review them on the monitor before recording the image on film. The system can also be used with computers which operate in the RGB analog mode.

Equipped with the push-button convenience of a Polaroid CB-33 AutoFilm camera back, the **FreezeFrame** recorder delivers a Polaroid 4X3" Type 339 in-

stant color print. When equipped with its alternate 35mm motorized camera back, the system produces Polaroid instant 35mm slides or conventional 35mm images.

By the way, the Type 339 film is a self-developing integral film matching the 3X4 aspect ratio of standard video displays, especially developed by Polaroid for this purpose.

Polaroid test marketed one of these units here at WBZ-TV before it was released for sale. I feel it is an excellent unit for the money. The picture quality is passably good considering it is from a video source. Two of the features that I found attractive was the capacity to freeze a field of video within the unit first, and the fact that you can sweeten the color within the unit before shooting the picture. It is basically a recorder of what you see on the screen. The color is very true but the picture quality is no better than the video picture you started with.

The retail cost of the **FreezeFrame** unit is \$1899, including the Polaroid print back. The 35mm back is an additional \$350, but can be used with Polaroid's instant film or with conventional film. Call your photo supply house for an in-house demo. The system is quite portable.

Lou Bortone



There is a little gimmick called a screen determiner that I have found very helpful on occasion. It is a 2½X5½" transparent plastic device that you simply place over a screened print and it shows the screen line count of the halftone - 65 line, 85 line, etc. You may want to get one to add to your deskside art supply emporium. Call your dealer and ask for a screen determiner.

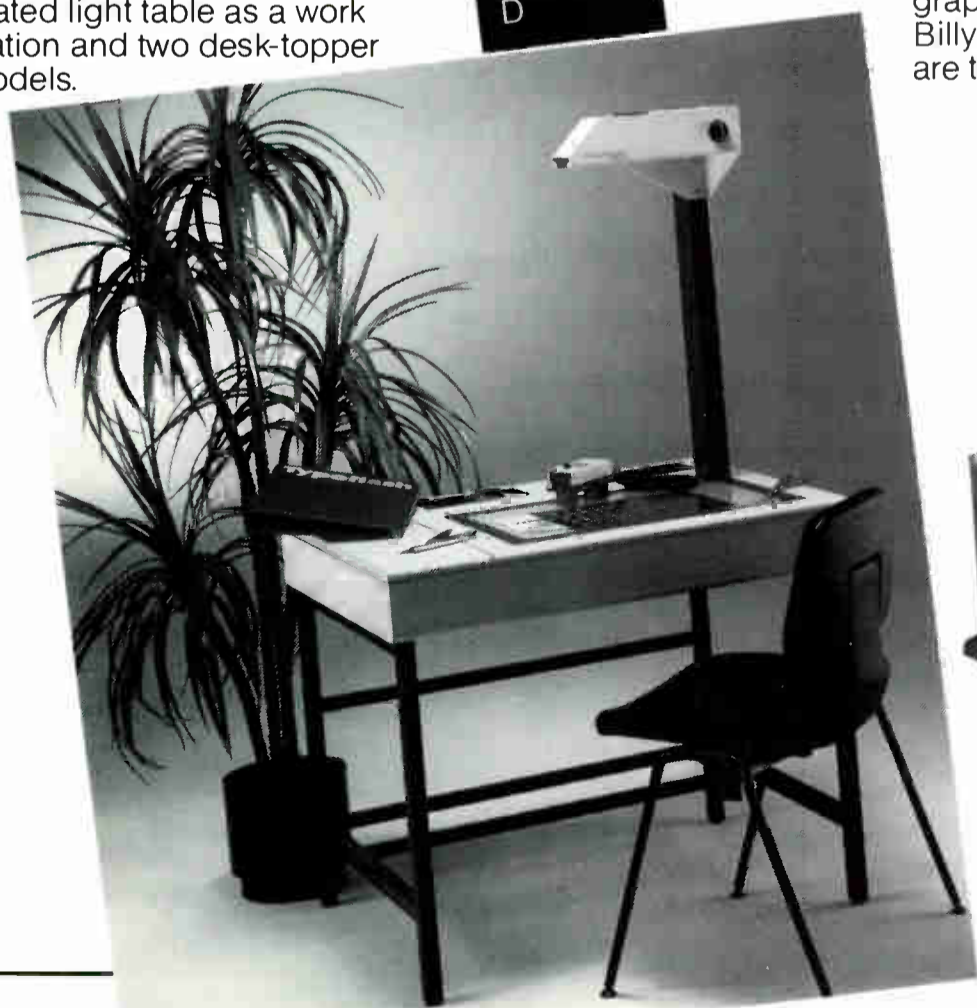
D

Here is a rather strange entry from Switzerland. It is called "Projectaliner" and it does just that. There are a few different models but they essentially do the same thing; project a lined grid down onto your drawing board. The company says you basically no longer need T-squares and triangles to paste-up accurately - even "precisely!" Simply turn on your projectaliner and paste away. No need to measure and make blue rules for guidelines. The unit comes with projectable grids or you can produce your own grids for newsletters, brochures, etc. These units are not inexpensive so you would have to be doing a good deal of pasting-up to justify the cost. The three units range in cost from \$3900. to \$6100. There is one free-standing model with an integrated light table as a work station and two desk-topper models.

E

The same company manufactures an unusual photo typesetting unit called "Typo Flash." It is designed as a headline unit (not for body copy) and is ultra simple in design. It is ready for use as soon as it is unwrapped. The way it works is simple. The daylight photo material (paper or film) is placed on the illuminated light table top, pre-activated with developer then covered over with a thin sheet of foil. The transparent orange type disk is placed in position then the special (UV) electronic flash is placed over the desired letter and triggered. The exposed letter then immediately turns black and is visible through the type disk so that the next letter can be positioned and exposed. When the typesetting is completed, the photo material is treated with a fixer then rinsed in water. The initial kit comes complete with all necessary materials including 10 type fonts, ready to go. This, too is not inexpensive - just under \$2000. Both of these systems, Projectaliner and TypoFlash, are distributed by the same company. If you would like brochures on these products, write or call: Projectaliner, USA, P.O. Box 2026, New York, NY 10009. Telephone 212/473-2551.

D



Post time...

There is a new creative graphics center, based in Hollywood, which features on-site art direction and design support with the industry's most complete array of video graphics equipment, according to the company. It is called The Post Group Graphics Center. They say that they are a unique approach to the design and production of computer graphics. It combines a creative studio for artists to congregate and share ideas, design and consultation services for graphics clients, and the production industry's most complete array of graphics equipment... over \$2 million in state of the art computer graphics hardware and software.

The center is housed in a newly refurbished two-story building a few steps away from the main Post Group building. It has dedicated rooms for graphics equipment and a machine room on the lower floor. On the upper floor are art design rooms with drafting tables and art supplies, artist and facility management offices and a conference room.

Two nationally known video graphics artists-designers - Billy Pittard and Elan Soltes - are the first to establish their

offices at The Post Group. Pittard previously was manager of design at KCBS-TV in Los Angeles. He is also a member of the Broadcast Designers Association board of directors. Soltes is a graphic artist and graphics supervisor whose most recent credits include CBS News' "West 57th Street" and "Hooray for Dollywood," a Dolly Parton special.

Both are available for consultation services to Post Group clients, in addition to their other outside clients.

As for the graphics equipment selection at The Center, it includes the Quantel digital studio concept: the Harry digital graphics system, the Paintbox art paint system, and the Encore digital effects system. Featured as well are two Wavefront Technologies/Iris computer graphics systems with high-speed Sun computer for off-line rendering, the Bosch FGS-4000 computer graphics system, and the Aurora 220 art paint system. Soon to be added is a 16-axis motion control system from Interactive Motion Control (IMC).

The Post Group is located at 6335 Homewood Avenue, Hollywood, CA 90028. Their phone is 213/462-2300. Call and say Hi to Billy!

Lou Bortone



Some hot tips...

Watch out computer paint systems... here comes "Burroughs!" Here is a company that is not new to computers and they have recently completed the development of a super system called the GP2000 that looks like it just may knock your socks off. It is high resolution, extremely versatile and reasonably priced, as computer paint systems go. It is very new at this point but promises make a good sized impression on the television graphics industry.

Burroughs has been researching computer graphics requirements very carefully for some time and has developed their system to fulfill any number of specific needs. They offer an enormous array of configurations, directly tailored to producing exactly what one wants to accomplish from a computer graphics system. There seems to be an unlimited market out there in television land for a comprehensive, friendly, low cost system and Burroughs thinks they've got that system.

We'll have more specifics in later issues. In the meantime, if you just can't wait - call 1-800-621-2020 and ask for some information on the GP2000.

About 15 years ago, when the "hot-metal" typesetting business was pretty secure

and going great guns, there were noises heard in the industry about computer-driven photo composition. Not too many people paid too much attention to the warning signs in those days.

Since then, of course, that whole business has changed radically. Today, photo composition has come so far as to put all the "hot metal" typesetting equipment forever in the cemetery. So much for the professional typesetting business at the time. And, beyond that - photo comp equipment itself has been developed to a point where it is quite affordable and user-friendly for in-house composition use. Photo comp has caused major changes in the typesetting industry; but then, nothing worthwhile stays still very long. The wheels of progress rock and roll!

So, what's the next step in typesetting for print?

Desktop Publishing... that's what! I predict that within a few years, desktop publishing is going to do to (in-house) photo comp what photo comp did to hot metal. Photo comp will certainly never go away entirely but it's going to get a healthy kick in the fonts by desk top, for sure.

Apple's MacIntosh (The MacPlus, specifically) seems to be the hands down leader, at this point, in desk top publishing. The MacPlus and

Mac's Laserwriter is the magic combination. For under \$10,000, you can be in the DIY (Do It Yourself) publishing business. There's been a lot of talk about the finished quality of the Laserprinter's end result. OK... let's be real. The fact is, the quality doesn't even touch that of a finished typeset job from any decent photo comp or digitized system at this point. And, that's the truth! However, in many cases, the Laserwriter stuff is more than adequate for a variety of projects. One of the biggest attractions of these systems is their "WYSIWYG" (pronounced wissy-wig) value... What You See Is What You Get!

Most people now using desktop feel very secure in being able to review the output in actual size and style, right there on the screen before any print-outs are processed. Obviously, with this system, corrections, resizing, proofing, etc. are a pushover and save loads of time at the input stage. Even the software is cheap. The market is already flooded with all kinds of incredible software programs - and there are more being dreamed up every day. They even have "clip-art" available on disks.

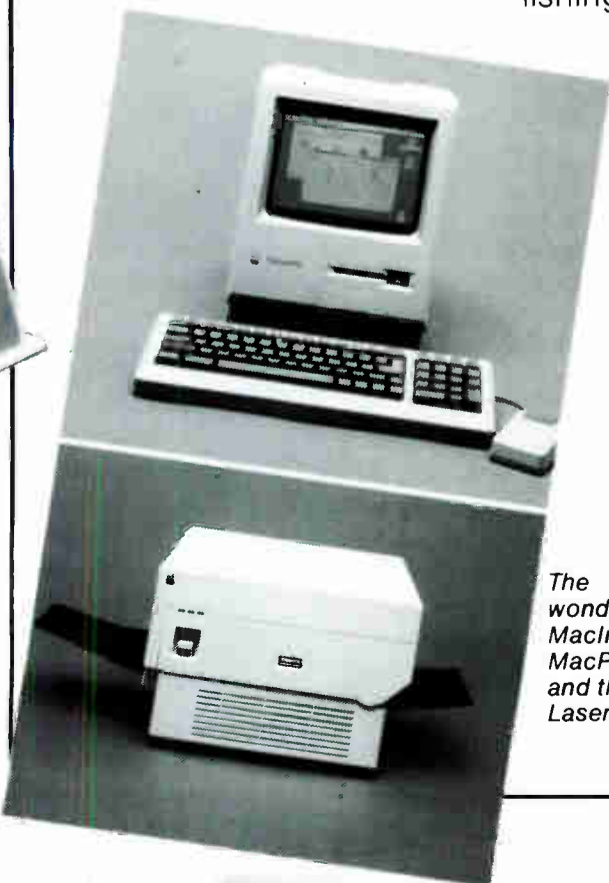
If you're doing any amount of in-house print work like sales sheets, schedules, forms, labels, in-house newsletters, simple announcements, and like that -- you'll very likely have a "Mac" within the next year or two, if you don't have

one already.

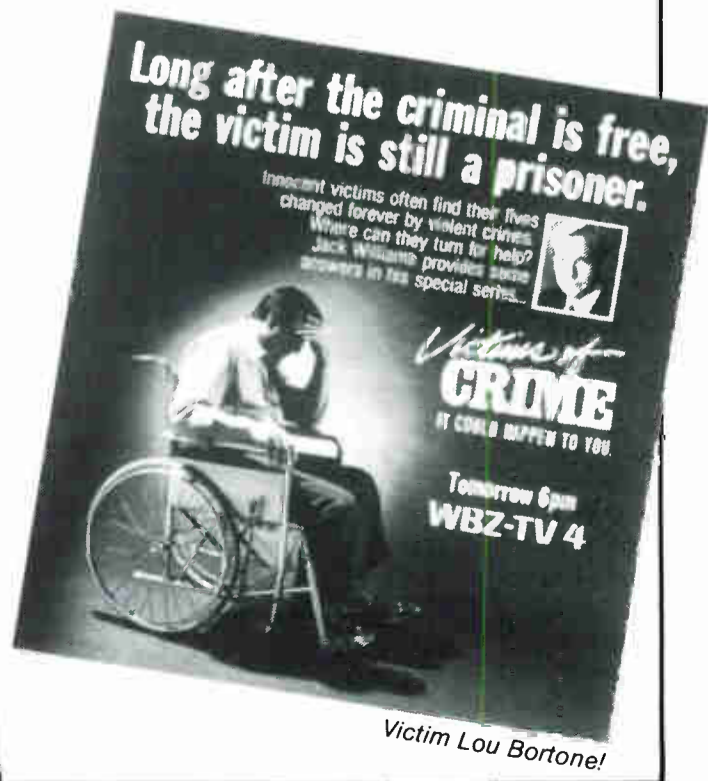
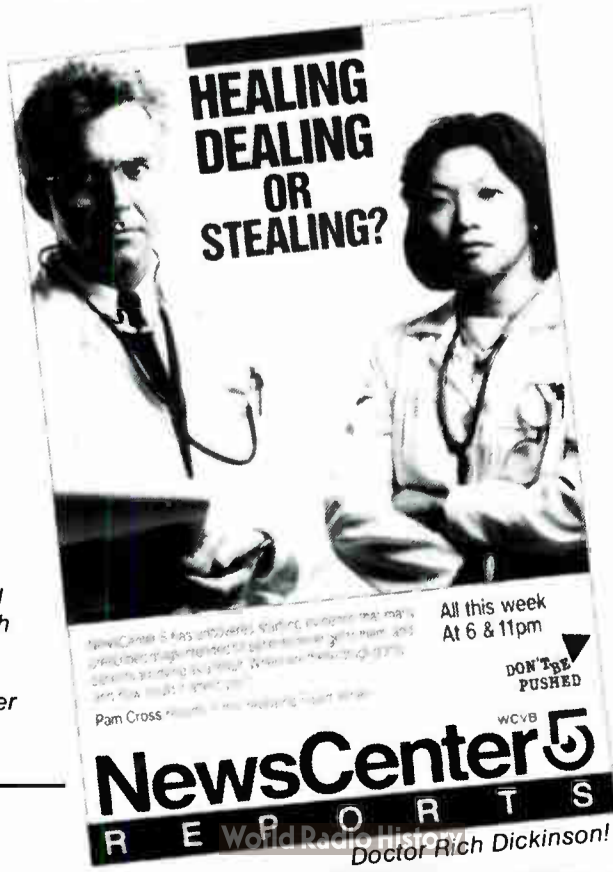
As a graphic designer, if you're cynical about the looks of what the Mac spits out -- don't make the mistake of getting too close to another designer who uses one or you too will get sucked-in to the world of MacPlus... and you'll probably feel better for it. Remember... an Apple a day!

When you're setting up a photo shoot for a TV Guide ad, it's more cost effective to use people at the station to pose rather than professional models, when you can. Unfortunately, all you can offer them in return is fame - not fortune and a clean, frameable stat of the ad when it's complete, of course. Occasionally it becomes such a hassle to find people to pose, that we art directors just stand-in (or sit-in, as the case may be) ourselves. Such was the case recently, during the same rating period. Two world famous (well, maybe not that famous) Boston art directors both had a yen for some public visibility - thus, posed themselves in their own station ads. As a result, neither of them has any great words of wisdom on the subject of modeling other than to point out that, in fact, it is not as financially lucrative, as most people seem to think. At any rate, we thought you might like to see your BDA President in his doctor's suit and your Scanlines Editor in a wheelchair! Break a leg!

Lou Bortone



The wonderful MacIntosh MacPlus and the Laserwriter



Louis Fishauf: it was time!

These three words and an enigmatic smile typify the way Louis Fishauf - who recently abdicated the art director's position at *Saturday Night Magazine* - does business. Nine months ago, at the height of a long and varied career, capped by the most sought after job in publication design at Canada's most important magazine, Louis moved away from his 12 year love affair with editorial, into uncharted territory.

Undaunted by the idea that future prospects will be of necessity more commercial, Louis counters with the idea that all design is integral to selling. "Good design and good esthetics are designed to pull someone into a store or story. The problems are not dissimilar. You have to focus and develop an awareness of your market," says Fishauf.

While editorial work had its benefits, advertising, for example, allows for bigger budgets and more adventuresome clientele. "Editorial allows more room for emotional and intellectual satisfaction," says Louis. But the primary problem remains one of a designer/consumer relationship. Fishauf insists that if a piece of design or advertising does its job well, it will appeal to a target market and also stand on its own as good visual material.

Lest it sound like Louis has sold his artistic soul, it should be pointed out that this was a rational move, taking into account his mercurial nature and desire to grow.

After graduating in 1972

from the Ontario College of Art in Toronto, Louis served his apprenticeship at some of Canada's most prominent consumer magazines, including *Chatelaine*, *The City Magazine*, *City Woman* and *Saturday Night*. While in editorial, Louis' work earned him many of the country's most prestigious graphic design accolades, notably the National Magazine Awards, where last year he won both gold and silver medals in the categories of art direction and covers. The Toronto Art Directors Club, where Louis is currently on the board of directors, has also honoured him with numerous awards.

His studio shares in the notoriety. Formed in 1982 with artist's representative Bill Grigsby, Reactor is one of Canada's top design studios and ad agencies. It grew out of an art director/agent relationship, where Louis and Bill discovered they had the same forward-thinking vision about marrying the best in art and graphics. In existence only five years, Reactor has firmly established itself on the leading edge of North American graphic design. Its work has covered the spectrum from magazine and corporate design to environments for restaurants and retail.

The studio functions like a collective of freelancers, adapt-

ing itself easily to a variety of projects. Fishauf and company work in a non-hierarchical setting that unleashes everyone's full talents and spawns a good deal of synthesis in the exchange.

While Editorial art directors seldom cross over into advertising with any success, Fishauf's ability to adapt to a new creative medium has been positively prehensile. The strength of his constructivist-influenced work - the style that makes type serve double time as a primary design element - appeals to the client wanting a new identity for their product or service. The work is fresh because it goes beyond the expected. As *Print Magazine* described it, Fishauf "pushes" his media.

The studio's clients are visual sophisticates. They've been trooping into Reactor, sans their advertising agencies, on the strength of work they've seen on the street. The daily inundation of images they encounter has them primed for clean visuals that are also graphically powerful. The accounts, often arts groups, retailers and restaurateurs, tend to want positioning on a style forefront.

So Louis and the studio thrive, bringing their wide-ranging observations to bear in varied media.

Recently, Louis was production designer on an award-winning Diet Pepsi commercial that featured archers, architecture and the bold words "Taste Above All," ending in a freeze-frame, blown across the screen. It's this combination of strong visual themes and a precise frame-by-frame design awareness that is Fishauf's stamp. He's since been involved in a number of other television commercial projects.

Reactor's identity development for Roots, an international retailer, had as its offshoot a line of graphic artwear for '87, under the studio's own label. The progression is natural. Louis grew up in a family that was in the clothing business, and his studio is housed in a revamped factory in the heart of Toronto's fashion district.

With this inspired marriage of art and commerce, the studio plans to follow up through licensing and manufacturing agreements, with more garments, rugs, towels, fabrics, ceramics, calendars and virtually anything that can be enhanced by the application of art or graphics.

At present Louis is enjoying doing television production and environments. But his and Grigsby's long term vision for the studio is focussed on "taking art directly to the people." In line with this, Reactor stands poised to invade the U.S. marketplace with its art-oriented products.

DESIGNERS

