

FALL, 1983

JOURNAL

TELEVISION BUSINESS

New ideas

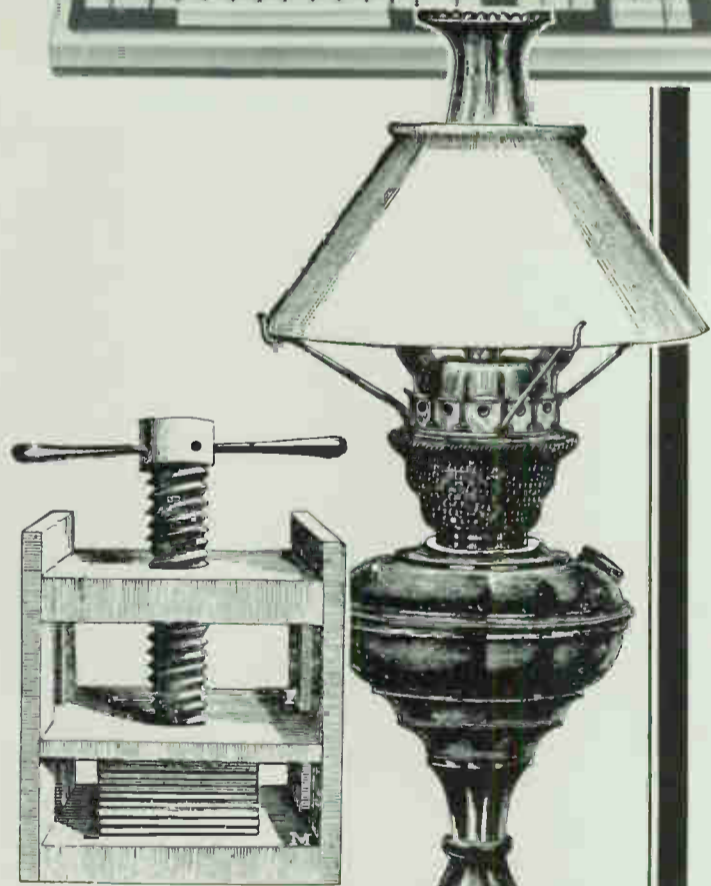
If a new idea or invention is a success, it soon becomes part of our everyday lives. As time goes by, we find it harder and harder to imagine life without it.

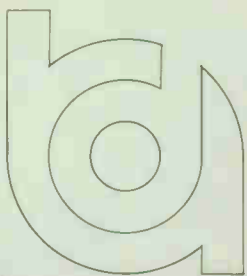
In recent history, this has been the case with electric lights, automobiles, airplanes, telephones and, for many people, radio and television. But few innovations will change our lives more than the computer.

The computer is a changeable tool for your daily tasks. As one facet of the computer age, computer companies develop tools for artists and all creative professionals.

No matter how technologically advanced or scientific a business may be, aesthetics will always be essential in the presentation of ideas. And time will be essential in the creation of them.

by Bruce Laskin, from a brochure produced by Computer Graphics Lab, Inc.





BROADCAST DESIGNER

Computer Graphics technology is now enjoying rapid acceptance in today's broadcast environment.

Computer Graphics Lab, Inc., a subsidiary of the New York Institute of Technology, is a company involved in the design, development, marketing and servicing of advanced computer-based graphics systems for the broadcast teleproduction, corporate, education and entertainment industries.

The firm was founded in 1981 as a direct outgrowth of the Computer Graphics Research Laboratory at NYIT. The NYIT lab was initiated in 1975 and has become recognized as a leading center for pioneering work in computer graphics and animation. As an example, the AVA (Ampex Video Art) system, originally licensed by AMPEX, was based on technology initially developed at NYIT. This system premiered on CBS as the first, on-air electronic paint system. Leroy Nieman used the system to enhance CBS's coverage of the 1978 Superbowl.

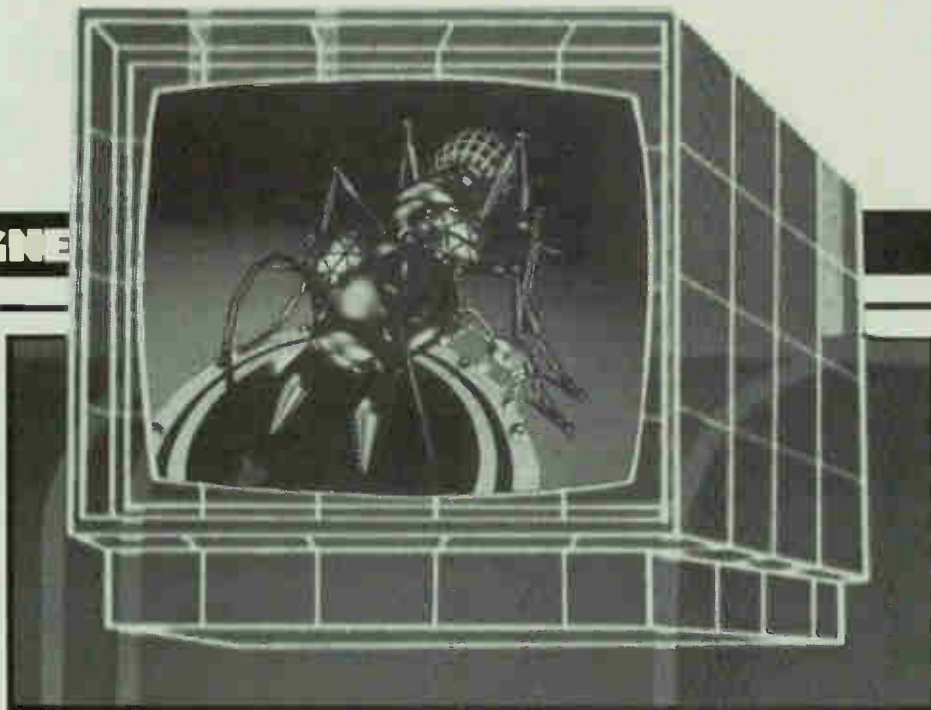
Since then CGL, Inc. and NYIT have developed a variety of computer imagery products and production capabilities relevant to the broadcast industry.

"IMAGES" is a general purpose, two-dimensional design, rendering and electronic painting system representing capabilities beyond those of the first AVA system.

IMAGES is the primary production tool in use at Group W's Satellite News Channel. There the system has provided SNC's design staff with a sophisticated solution to the constant, on-air demands placed on a 24 hour news operation.

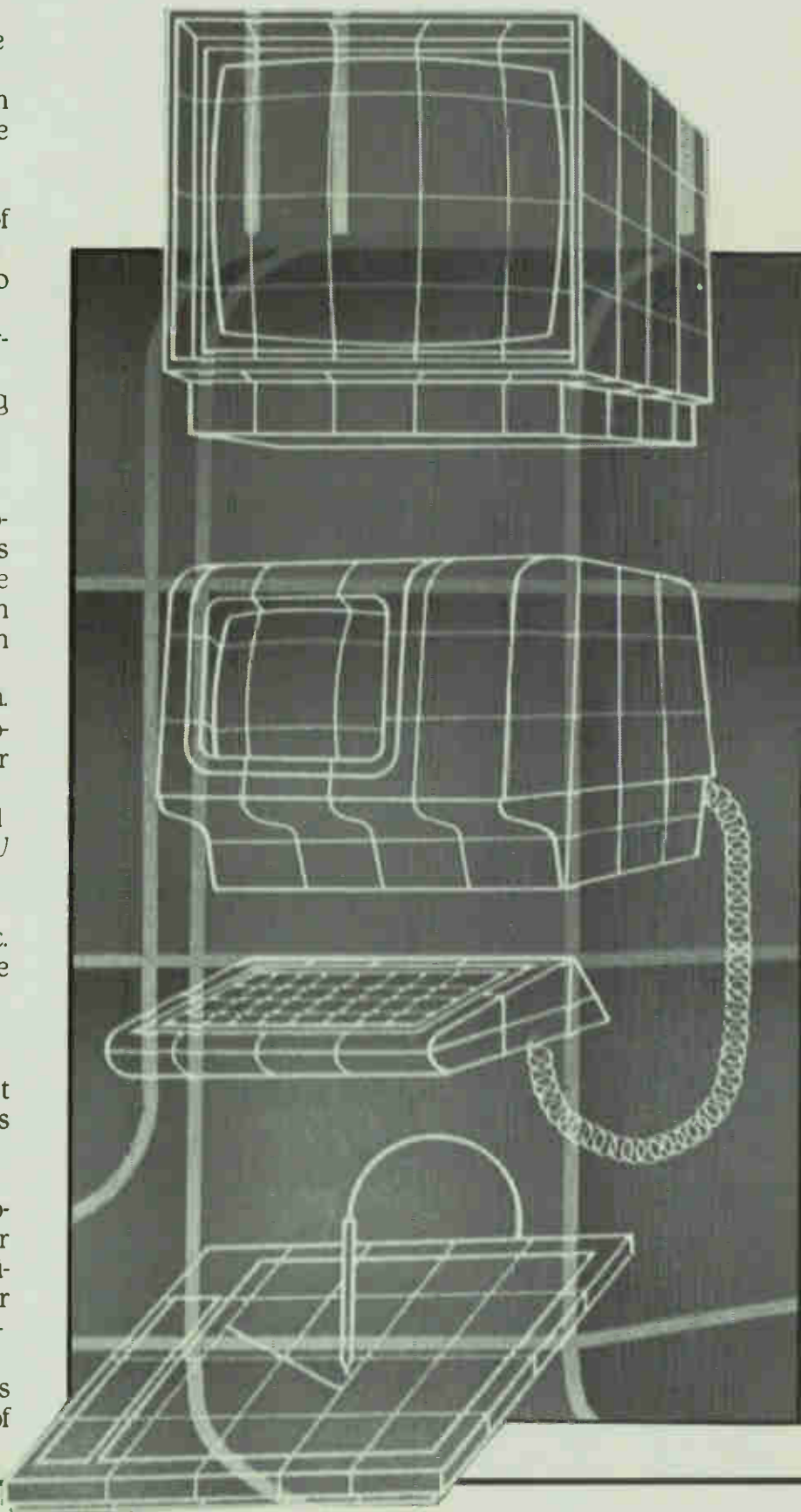
CGL, Inc. has recently introduced IMAGES II, a smaller, lower cost "desk-top" version of the IMAGES System. IMAGES II will give the medium and small size TV stations an affordable and advanced computer graphics tool.

Also developed by CGL, Inc. are more elaborate two and three dimensional animation systems. The Computer Assisted Animation System (CAAS) is a two dimensional animation product that allows artists to draw key frames (extreme positions of motion), with the computer providing a series of in-between frames automatically. This system allows for the real-time preview and modification of animation prior to their recording onto videotape (equivalent of electronic pencil tests). The system also provides facilities for electronic ink and painting of



Ant: A synthesized character from the feature-length film "The Works," which will be a computer-generated pioneer in applying the new technology to entertainment.

Getting the bugs out...



animation cels, and for computer controlled recording of all animation sequences directly onto videotape.

A three dimensional animation system, recently announced, has been used extensively at it's NYIT research facility to produce unique animation packages for broadcast groups such as CBS Sports, HBO, WOR-TV, WTAE-TV and others.

Computer graphics and computer animation are quickly becoming standard tools for the designer and artist. As the technology progresses toward more sophisticated products in smaller packages and at lower costs, we can soon expect a proliferation of computer graphic capabilities in our home as well as in our professional workplaces.

For an artist, the computer is similar to a canvas, responding to his own visual needs. The range of visual possibilities here is limited only by the user's imagination. Depending upon the artist's style, a designer working in bold graphics would produce bold graphics; a fine artist doing background work would produce some highly detailed renderings.

Where does this leave the artist? As with all creative endeavors, art and design professions require visual problem solving skills and disciplines. The computer does not yet provide these fundamental capabilities. These are inherently human tasks.

The computer can provide a new medium for facilitating the designer with additional artistic choices, and has been proven to do so within faster production time frames, while increasing the image quality required by the designer.

Computer animation and rendering systems are the new tools. Designers and artists must provide the new vision needed to effectively communicate in our contemporary society.

Marco Cardamone
Director of Sales
Computer Graphics Lab, Inc.



Cappa Elected...

Jerry Cappa, Director of Design for ABC owned WLS-TV in Chicago has been elected President of the Broadcast Designers Association, Inc. (BDA) during the recent BDA Seminar in New Orleans. Jerry becomes the fifth president of this organization which represents 700 designers and art directors throughout the United States, Canada, Mexico, Australia, Germany and England. Jerry replaces Al Medoro, Art Director of KABC-TV in Los Angeles who will become an Executive Director along with the newly elected officers.

Jerry Cappa's stated purpose as president of this organization is to improve and enhance the status of designers in the broadcast industry who are the key to the creative windows of television.

Now, a letter from our new President for 1983-84...

It's going to be tough to follow in the footsteps of Al Medoro, Bob Regler, Gil Cowley, and Dick Weise - but I can definitely tell all of you that it is an honor for me to lead this organization. To me, being President of the BDA is not just acting as head of an organization but being a friend to a number of talented people across the country. It is difficult for the majority of our membership to feel the camaraderie of the people who come to the annual seminar year after year. For those of you who haven't had the opportunity to attend one of our annual seminars, there is more than just great workshops, top-name people in our industry, and great locations. There is a feeling of family among the people who attend. We have, over the past six or seven years, seen people grow - in different areas, in different markets.

Our new Board is one of the

strongest we've had in years. Brad Nims, Vice-President, Gil Cowley, Treasurer, and Jack Apodaca, Secretary, are going to give me as much support as any President of this Association could ask for. We also have a solid Las Vegas "Chair" in John Moczulski. I'm looking forward to working with the entire Board to make this organization bigger and better.

There are many plans in the works for this coming year. In my next letter, I'll give you more insight into them.

I want to thank everyone for their support and I want to let all of you know that I'm working for all of *you* in keeping this organization growing - and moving forward.

*Jerry Cappa
BDA President*

The most prestigious accolade from the Broadcast Designers Association, Inc. (BDA) has been

awarded to Mr. Louis Dorfsman, Vice President, Creative Director of Advertising and Design of CBS, Inc. This award is entitled "The President's Award" in honor of Dick Weise the founding-president of the BDA.

Mr. Dorfsman received the distinction on the occasion of the Broadcast Designers Association's Awards Program in conjunction with the Broadcasters Promotion Association on June 25 at the Fairmont Hotel in New Orleans. With approximately 1500 people in attendance, Al Medoro, immediate past-president of the BDA, made the presentation by reading the inscription... "to Lou Dorfsman for his outstanding contributions to the field of television graphics and furthering the enrichment of the graphic designer." Al went on to comment on Lou's innovative concepts and the inspiration and respect that Lou has instilled in designers everywhere



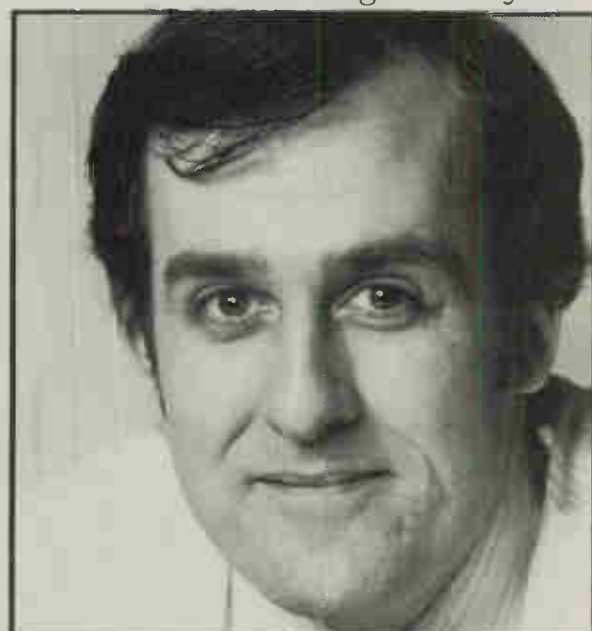
Dorfsman Selected!



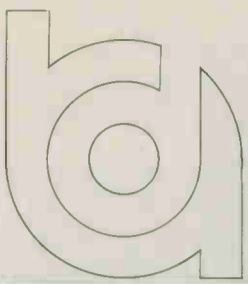
New BDA Officers for 1983: Brad Nims, Vice President. Art Director, WJLA-TV, Washington, D.C.



Secretary Jack Apodaca, Art Director KNXT, Los Angeles, CA.



Treasurer Gil Cowley, Art Director WCBS-TV, New York, NY.



BROADCAST DESIGNER

Say there, typography oriented people, are you still bleeding internally because Serif Gothic looks like Serif Wimp on your neighborhood character generator? Do you wonder why the bold weight of any typeface still resembles Cooper Black on a bad day? Take heed. The next generation of character generators is about to surface. Relief may be spelled two ways: from Quantel, it's C-Y-P-H-E-R, and from Bosch, it's F-G-S-4-0-0-0. Either way, for the first time the end result is real typography. Clarendon be praised! While the initial glee expressed here is primarily for the resolution and quality of typography, it's only the tip of this explosive iceberg.

Imagine having the capability of infinite sizing and proportioning of almost any typeface at your disposal. Then, add the capabilities of solid modeling . . . the ultimate drop shadow, plus the ability to "make a mouse move." You could, for example, duplicate the animated open for the PBS *American Playhouse* series without taxing the capabilities of either of these pieces of equipment.

Both Bosch and Quantel unveiled their prototypes at the National Association of Broadcasters (NAB) Convention this spring. It will be quite some time before the first units are delivered and put to the daily operational test of on-air reliability, sometimes known as "the real world." But the most encouraging aspect here is that both companies have excellent track records in their currently established product lines - just ask your own engineers. So, a choice between the two could safely be made based upon your station's operational needs as it relates to the product capabilities and potential without the underlying concern of "do they know what they're doing?" or "do I need more than 4 alkaline batteries?"

While most people attending the NAB for the last few years have been "awestruck" at the "awesome" capabilities of color and animation techniques applied to the "etch-a-sketch" typography available, designers have been looking at Serif Gothic wondering where the Serifs went. These "awesome" accomplishments in auxiliary features (color, background planes, limited animation, etc.) are just that when viewed by people who regard any-



Tom Cloyd, author of this article, is a staff designer at KYW-TV in Philadelphia. The photo illustration of Tom was created by his fellow designer, Jerry Lyons.

Just your type...

thing beyond a 5X7 dot matrix character as an accomplishment. At last, the idea has broken through that true resolution typography is not simply a designer foible that isolates them from computer graphics, but a necessity in effective communication of information and program content.

The new "big word" for us to learn in the context of both devices here is "anti-aliasing." This is the process by which the stair step effect, or the jaggies, are eliminated. It's a point to point image averaging system. The distance between each pixel (picture element) is averaged in value by the computer and filled-in to smooth the edge. The digital pixel display information, passing through a read-modify-write memory cycle, produces a smooth finished edge . . . another industry

spillover benefit from NASA.

Something must be said here in regard to the presentation given by both companies. Apparently they have yielded to the marketing techniques used by the print industry to sell small and mid-range typesetters. In both cases, any reference to the operator was in the female gender . . . "so simple even your secretary can set type." This kind of presentation perspective, or "mind set," to use the marketing vernacular, seems to delegate the operator to a somewhat low level of existence. It is not meant to be detrimental, rather to reassure the potential client as to the ease of operation of equipment. Be that as it may, the innocently implied simplicity of the operator somehow does not equate with the complex design decisions necessary for a success-

ful end product. The obvious reply is that the designer is free of complex machine decisions so that full attention may be given to design decisions. True. But it seems that a more constructive means to communicate this idea could be found.

Whether you want to accept it or not, you as a designer will have to assume the role of operator in order to utilize the potential of this technology. The operational method of "over the shoulder" supervision will soon become as obsolete as the hot press . . . does anyone remember it? How can the full potential of this technology be realized while utilizing the engineering oriented people as designers?

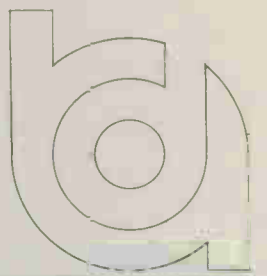
The next chain of events involving broadcast designers could well be that of operator piracy. The designer becomes proficient and thus extremely valuable within the realm of operator/designer dexterity with a particular machine. Headhunters will be directed by companies to shop around for the people who can get the most out of the budget-busting machine they have committed themselves to. The more versatile the operator/designer is, the more value placed upon that person in the marketplace. The obvious pitfall here is while making a cypher sing, can you make a Chyron IV dance, a Vidifont U fly and still keep track of the inherent idiosyncrasies of each device while maintaining your objectivity as a designer? The computer graphics industry has already acknowledged the operator/designer shortage as a major void and an area of increasing concern.

Now, with these new boundless frontiers opening up, it must be kept in mind that with the infinite variables possible, finite design oriented parameters will have to be introduced in order to establish and maintain visual continuity. The ease of changing and reportioning typography will quickly evolve into a reflex action that would tempt anyone to alter even lower third supers from one display to the next depending on the line length of a person's name. The simple graphic discipline that we all now take for granted within fixed typography limitations will require on-going policing to merely maintain air product continuity. Enter the designer. You.



The FGS-4000 computer keyboard from Bosch.

Tom Cloyd, Staff Designer
KYW-TV, Philadelphia



BROADCAST DESIGNERS ASSOCIATION

I met Jon Teschner at the Trade Show portion of our recent BDA Seminar. He was demonstrating the quick creation of TV graphics, right there before my very eyes, using the ADDA Still Store system. In addition, he had a small Grass Valley switcher, a small video camera mounted on a copy stand, and a large amount of ingenuity. I was extremely impressed by the "fast graphics" demonstration he was showing.

Jon told me he had worked at CNN in Atlanta and became enchanted with this new and exciting method of creating graphics for television. He had recently left there and gone to work with ADDA Corporation to work with, develop and demonstrate their equipment. By the way, I asked him how much it would cost to get into a setup like he was using. He said the minimal equipment for a similar but less sophisticated system would run around \$59,000. To me that seems like a mere pittance in cost for the incredible capabilities you get back in exchange. At any rate (no pun!), I asked Jon if he would write a brief article concerning his feelings about being an "electronic" designer. This is obviously something that we in TV graphics will all become involved with, in one way or another, if we wish to stay in this end of the business. So, now... heehee's Jonny!

Lou Bortone

Sometimes the route we take through life has as many twists and turns as the Pacific Coast Highway. My life was about to take a hairpin turn as a graphic artist. Working in a "flat" art world, I had learned the standard techniques and procedures needed to practice my trade, but I wasn't really as prepared for my new job at CNN as I thought. I should have known something was up when Art Director, Ann Williams said, "We do some things a little differently around here." She then led me into a place called the ADDA Room. It was there that I was introduced to the ADDA ESP-C, an electronic still-store device. A moment I would look back on years later as one of the most significant events in my life.

At first I was a bit intimidated by all the knobs and buttons and switches in the room. But once I saw that I could sit down for three minutes and make a very sophisticated multi-layered graphic that would easily have taken me two hours to accomplish the normal way, the intimidation turned into amazement and keen interest.



Jon Teschner, Graphics Designer for ADDA Still Store Systems, demonstrates the equipment at the recent BDA meetings in New Orleans. Examples of Jon's work can be seen on page 10.

Love at first byte!

At CNN, the ADDA ESP-C is used in conjunction with a Grass Valley 1600 switcher and a JVC-2700 TV camera mounted on an Oxberry camera stand. The control panel of the ESP was in the new terms that I had learned, "user friendly," mainly because all the buttons said exactly what they did. It wasn't like a computer terminal that I would have to learn by rote. On the other hand, the switcher was another story. It took me a few days, working five to six hours a day, to learn the buttons and the combinations of how they work in conjunction with other buttons to accomplish the effects and images that I wanted to create.

The switcher became my scissors for cutting and pasting, and the still-store became the glue that held each layer together. It was a concept that was easy to understand once I realized what each piece of equipment did. I still used the same techniques I learned in school, as far as composition and layout are concerned, but now I was doing it electronically instead of working laboriously at my desk with an X-acto knife and pastepot. I rarely spent more than five or ten minutes per graphic.

As you may imagine, this opened a whole new way of designing for me. No longer did I have to sit at my desk thinking an idea over and over until I knew exactly how it would look before I actually started working on it.

Now I could bring some physical elements to the camera, start putting them into the system, using the switcher to key them, wipe, or chroma-key, and I could assemble a graphic as I went, reacting to each element as I added it to the graphic. I was able to change my mind and change the effects immediately so that the creativity process continued throughout the building of the graphic, and because I could see each element on the monitor as I added to the preceding layers. It made the whole building process very simple and very visible. There was a much better chance that I would come up with a more successful graphic than the artist who had to labor over an idea, commit to two hours of work -- then if it was not as good as he thought it would be, he would have to go with it because he had invested two hours of time to his creation.

At CNN, because we created so many graphics, (perhaps between 100 and 150 per day) we were constantly trying new techniques and ideas. No matter how great our graphics were, because of the sheer volume, they tended to get old and were now longer fresh. What the still-store gave us was the ability to create on the run, by the seat of our pants -- creating as we went along. It also gave us spontaneity and a definite spark to our graphics. It was much more fun as it removed all

the drudgery, the physical cutting and pasting, and left the fun part of actually building the graphics. This helped keep the process exciting for the artist and the resulting graphics exciting for the viewer as well.

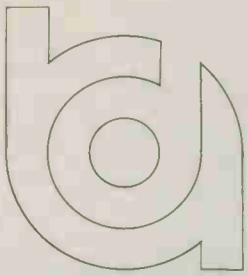
Another advantage I found in working this way, was that when I finished creating the graphics, I still had all the individual elements to use over and over again. This cut down the cost of supplies and materials and also cut down on design-time for creating individual graphics. By using some of the same elements over again, it also gave a consistency and a format of sorts to the overall graphics that were created.

In addition, the system allowed us to use swipes and pieces of patterns, such as a chopstick wrapper, for example. Things that were normally discarded could now be used as backgrounds or design elements for a particular graphic. This opened up a whole new area of design for me. I found myself doing less and less actual artwork and spending much more time on the creative composition of graphics. I was involving myself more with the balance and effects that could produce a three-dimensional look to my graphics, and getting away from the flat look that had been locked in with TV graphics for so many years.

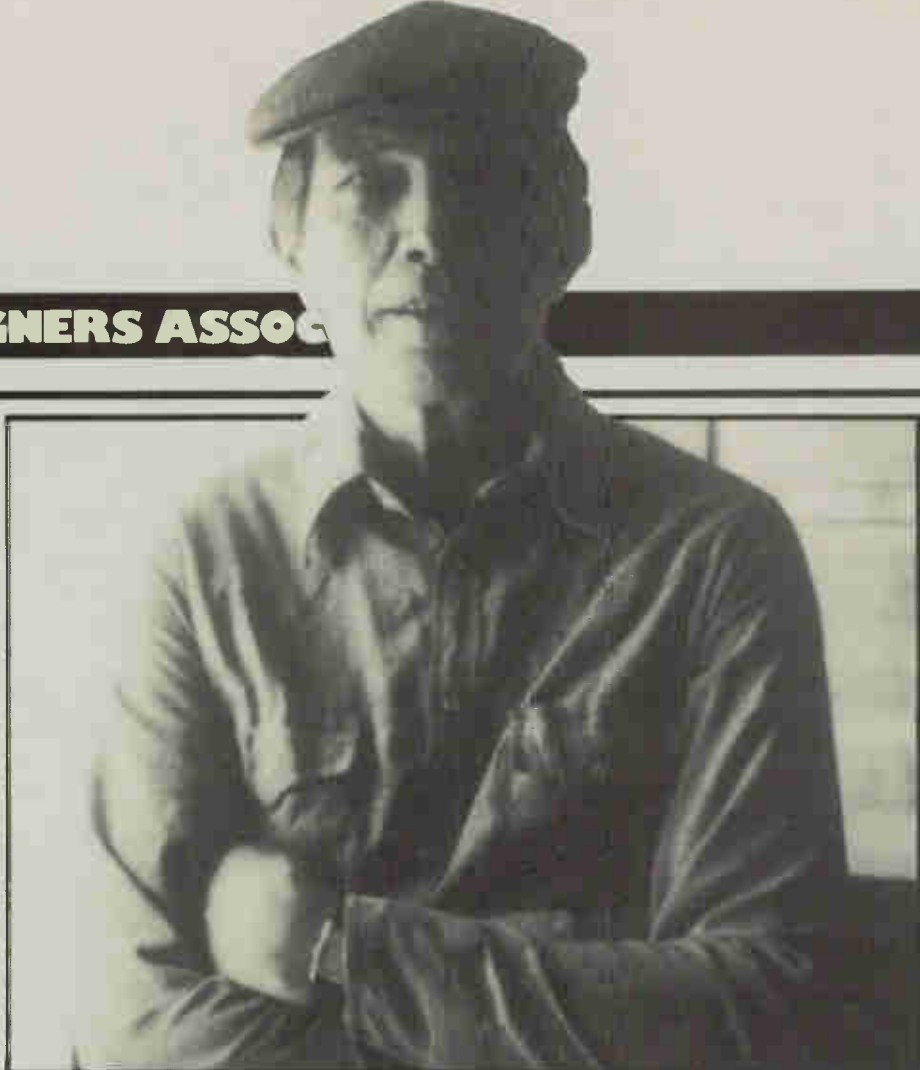
Because this particular system easily allowed me to go to multiple generations, as many as twenty, I could waste five or six generations just putting in drop shadows or air-brushing backgrounds before I even added the main design element. This allowed me to build, in effect, a three dimensional look. Ironically, this also brought on a problem of its own. The computer process became so simple that it sometimes bred overkill... graphics too complicated to work well in the small box appearing behind the talent -- thus, had to be shown full screen to be clearly understood. At some point, it was necessary to develop an internal aid system that kept the design from getting too complicated, and assured the clean, simple directness that is necessary for a news graphic to be successful.

Speaking as someone who was reluctantly pulled into the world of computers, I can now say, I bless the day I found them, and can't imagine ever working without them.

Jon Teschner
ADDA Corporation



BROADCAST DESIGNERS ASSOCIATION



Your illustrious author, Robert Olson, freelance set designer based in California.

Lighting is often the weakest esthetic element in the television picture. Enough light is too often the rule, rather than **what kind** of light. Let's look at two kinds of lighting: the Jones Method and the Smith method and how they happen.

Jones comes in with his crew unsheaths his light meter, and floods the set with 200 footcandles of light per square foot. He then goes to video control to see if the oscilloscope grass has grown to the correct height, and goes to lunch. You and your set are now the victims of the Jones Method of Lighting.

The Jones Method was just fine in the early days of black and white television when the system required large amounts of flat light just to push the picture out to our living rooms, but the Joneses of this world seem to have forgotten that the hardware with which we work has improved over the years, and that lots of brilliant light is no longer needed. Present day television cameras and transmission systems accept lower light levels and can show detail in the shadows, but Jones hates shadows and will do everything in his power to eliminate every single one.

Let's go down the street to WXYZ-TV and see how Lighting Director Smith is lighting a set which is similar to the one Jones has just ruined for you. The art director has spent a considerable amount of time rummaging around in salvage yards collecting some fine old cornices, doors, and moldings to give this set some

Lighten up!

character. The program will be a news analysis show taking place in the early evening after a news broadcast, and the producer wants the time of day to be indicated by the set, other than by using a clock. The art director has tried to create the feeling of casual conservative comfort by mixing old pieces with new pieces, and by placing some character-revealing objects in strategic places.

Smith roughs in the lighting by the classical method. He sits in each seating position while the crew hangs three lights for each place: a focusable spotlight pointing downward from the grid at a 45 degree angle for a key light; another focusable spot

hung in the grid behind each seating position for a backlight; and a third lighting instrument casting soft diffused light from a lower front angle. He may also provide a kicker light - a smaller spotlight - for each position to give some highlights from the side. He will also put diffusing material in the gel frames in some of the spotlights to soften the light, and will also adjust the barndoors on each light to keep the light from spilling over onto other areas. Smith has provided the camera systems with enough light to make a good picture, but has also given modeling and interest to the faces upon which the light will fall.

Now he turns his attention to the set. As he knows what time of day needs to be indicated, Smith places a metal slide in an ellipsoidal spotlight up in the grid, turns the light on, and the shadow of the window frame through which the low evening sun is supposedly shining appears on the opposite wall. This will be helpful information for the folks at home who will immediately perceive the time of day, we hope.

The art director has placed some table lamps in the room. Jones would have simply treated them as he did every other object, that is, as things which reflect light which makes the needle hit a certain number. Our hero, Smith, however, knows that the time is supposed to be late in the day, and puts some high-wattage bulbs in the lamps, which he then plugs into dimmer-controllable outlets. This will help when the time comes to balance the light levels of the three areas of the room: the talent, the walls, and the exterior light.

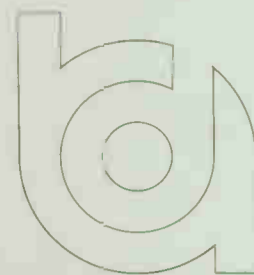
Included in the set dressing are a couple of electric wall sconces which flank a painting. Many lighting directors, once their eyes land on the wall sconces will have the crew hang a small spotlight to cast a glow on the wall around the sconces as though the light bulbs are doing it. Not only does this cast a glow on the wall, but the sconce bulbs cast their own shadows, which is impossible. Having fallen into that trap once, Smith has the crew hang a small spotlight in the grid above both of the wall sconces.



An example of the "Jones Method" of lighting. Although the scenery is quite beautiful, the lighting is flat and uninteresting.



The "Smith Method" of lighting, on the other hand, enhances the set nicely by carefully planned dramatic lighting. Note the window shadows across the floor.



BROADCAST DESIGNERS ASSOCIATION

The difference is that Smith's spotlights are hung at a very tight angle to the wall above the sconces so that they cast light on the wall and not on the sconces. This casts a homey glow on the wall and does not cause the bulbs to cast their own shadows.

Now Smith starts in on the rest of the walls. Obviously a man of sensitivity and taste, he observes that the art director has spent a lot of time rummaging around in junk yards to find all those terrific old wood pieces. Smith is not going to let all that effort go to waste. He places just enough hard light from motivated sources such as the table lamps on the walls to bring out the three-dimensional quality of the detailing and give the camera system enough light energy. Not only does one wall have the shadow of the window frame on it, but the other walls have shapes of light cast by the table lamps and some vague variations of intensity produced by directing soft-edged light through cutout patterns.

The set looks just fine to the eye, but how is it going to look on camera? To determine this, Smith works with the video operator and brings some of the areas up in level and some of them down, until he is satisfied with the look of it all and the video operator sees the right numbers on the dials and scopes. Now is the time to hope that no one shows up in a white suit, or that the potted palm doesn't grow out of the senator's head. You can move the palm, but you have to live with the suit.

So there are the Jones and Smith methods. If you're stuck with a Mr. Jones, perhaps he can be approached diplomatically with a few suggestions. If this is not successful, try telling him that the set will be shot from one angle when you know that it will be shot from another. This will at least give the eye a few lights and shadows with which to work, providing you can restrain him from throwing in a few more flood lights when he finds out. How about sending him a telegram that he has just inherited a diamond mine in South Africa and must leave immediately to claim it?

If you're lucky enough to have a skilled person like Smith lighting your sets, you are a fortunate art director. He can probably even figure out some way to deal with the Senator in the white suit.

Bob Olson



The large picture above is a very coarse (33-line) dot. It has been enlarged 200% from the smaller inset version which is 65-line, newspaper dot size. It's obvious that the finer or smaller the dot, the clearer the halftone looks. You'll notice, I used my mother's favorite subject as the demo picture!

Dot's nice...

The business of making good screened halftones can get real complicated depending on who you talk to about the subject. The camera-people who do this every day for a living, obviously, are best at it. The problem is that buying this service outside can get to be pretty expensive over the course of a year if you do any amount of TV Guide and or newspaper ads. For those of us who make halftones on our own stat equipment and have to get by the best we can, here is some information I hope will be helpful. Kodak, Papco, Caprock, Beta and Agfa are five of the more popular brand names of contact screen manufacturers. The brand you choose to use is a personal matter of likes and needs. Basically the grey screens are better for making positive paper print halftones and the magenta screens are best for making halftone negatives on film. There are a variety of "dot" patterns. i.e. round, square, elliptical (chain dot) and even triple dot. For our purposes, the round dot is generally the best. Some of the phrases used to describe halftones are PMT's veloxes, corychromes,



The Caprock Re-screener kit.

and screened prints. PMT simply means Photo Mechanical Transfer and is copyrighted by Kodak. Copychrome is Agfa's line of paper stat material. Velox, which is the most widely used term to describe a halftone comes from an old type of high-contrast photo paper made by Kodak years ago. For some reason or other it caught on as a description of halftones and, in fact, it has nothing to do with halftones - it is simply the name of a Kodak paper product which, as far as I know, hasn't been manufactured for years. Finally, DT or "Diffusion Transfer," is simply the "peel-apart" stat method.

The most ideal way to make a halftone screened print is to begin with a good quality continuous tone black and white photo print. We are, unfortunately, often faced with either color prints, poor quality B/W or even prints that have already been screened as our original copy. As you may have guessed, I often have to re-screen prints for this newsletter. It's not the ideal way but if it's all that is available and a print is needed, I simply re-screen it. I use a 10-power loop (or linen-checker) and place it on the film plane ground glass of my camera. I defocus the original until I cannot see the dot any longer; then simply proceed to shoot the halftone. I've had pretty good luck with this method so far.

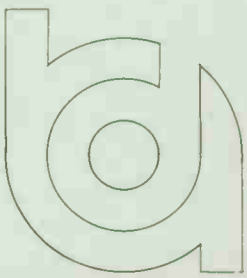
Caprock has recently announced a "re-screener" kit,

Model Q, that permits the screening of B/W and colored halftone copy all in one step, according to their brochure. The kit consists of a set of 5 filters, a filter-adapter, a computer (which is actually a cardboard wheel) and instructions all packed in a molded case. I haven't tried this method and I have no pricing information but you can write to Caprock at 475 Speedwell Ave., P.O. Box 95, Morris Plains, NJ 07950, or phone (201) 267-9292.

This company also has a number of information sheets available written by Seymour Schwartz, a noted authority on screen applications, who is also the President of Caprock.

Another couple of halftone words you hear frequently are "bump" and "flash" (as opposed to "bump and grind!") The difference is a flash exposure is used when the original photo is covered with white paper. This helps your highlights get lighter and keeps your blacks from filling-in solid, which tends to give your halftone a muddy look. A bump exposure is used (after the halftone has been exposed) by removing the screen from in front of the copy paper - don't let anything move at this point - then giving a brief exposure to get rid of the very small dots which results in clean white areas. If you use a vacuum frame set-up to cover your original photo, sometimes the photo shows pressure marks under the glass and, of course, this will pick-up on your halftone. I simply release the vacuum and let the weight of the glass hold the print down. One of the people I talked to about this said that they cover their original photo with a piece of clear acetate then drop the vacuum glass on top of the acetate and the pressure marks disappear. I guess the acetate is more "elastic" than the glass! At any rate, after you make your halftone and are trying to judge whether or not it is a good one, in general the "flat" looking halftones tend to reproduce better than the "snappy" ones. If you're really in doubt, just make a same-size stat of your halftone and that should give you a pretty close representation of what it will look like after it's reproduced. Of course, you must consider the 65 line halftone on newspaper stock and the 85 line on TV Guide stock - both being printed on high-speed presses, will leave a lot to be desired in their final form. But then... Dot's the way it goes!

Lou Bortone



BROADCAST DESIGNERS ASSOCIATION

Looking Around...

Creating "News Series" ads is always a joy! Most of the time there are no black and white stills available - only video. Copywriters often tend to over-write... art directors tend to try to get them to cut back on copy. Really good headlines are hard to come by, and often times, a good headline is

worth a thousand pictures. Then there is the persistent news director who insists on the reporter's picture playing a major part in every ad. I believe in promoting talent via showing their picture as often as feasible but the audience interest, for the most part, is in the news series subject, not in the reporter.

The "copywriter" subject is interesting when you think about it. Do you realize that there are very few full time real live copywriters in our business? There are plenty of staff art directors, designers, photographers, and promo-

tion managers who write copy, but very few actual copywriters. Many promotion people who do write copy, certainly cannot devote full time to it so, in an overall way, television station advertising suffers a bit, copywise.

Creating effective news series ads requires a lot of brain-picking. It's important to talk with the reporter of the series, the news director, the promotion manager and anyone else who can zero-in on the crux of what you're trying to say. The "news series" business has become extremely competitive and the audience has become ex-

remely apathetic, so it's a challenge to produce an ad that will make them want to watch - especially a few nights in a row.

When you're doing your layouts, think things like "bold, direct simple, forceful, honest, dramatic, and unusual. Try to make sensational ads without sensationalizing! Try new photo-mechanical treatments if possible. Try tongue-in-cheek approaches if it's appropriate.

Here are some sample ads being done around the country.

Lou Bortone

HERPES

An Epidemic?

NEWS 7

Tonight at 10PM

Peek Inside...

Santa's New Bag

If you're at a loss as to which games to buy, count on

NEWS 7 and Henry Birdseye! Today at Noon and 5PM

The American Dream

Join NEWS 7's Harry Smith for a look inside the silver lining. A NEWS 7 Extra. Today at noon and 5PM.

NEWS 7

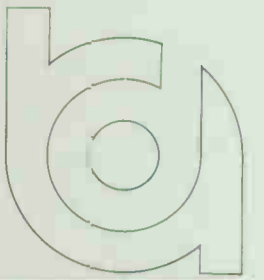
CAT CRAZY

What's all this fuss about CATS, anyway? Find out tonight at 10 when reporter Steve Lentz goes CAT CRAZY.

Tonight at 10

NEWS 7

This series of ads was done by Joe Negri and Michael Bammerlin of KMGH-TV in Denver. Utilizing a very unusual shape for newspaper space, the accent is wisely on "simplicity."



BROADCAST DESIGNERS ASSOCIATION

Cancer Con Game?

When you're desperate, Mexican Laetria clinics look better than dying. Henry Allaro looks into the latest pros and cons.

EYEWITNESS NEWS 7:55PM

Because there's more to life than news, weather and sports.

How To Succeed In Business... AFTER 60

Most people retire after 60. Some make their first million. How? Learn some secrets from Inez Pedreza starting tonight.

EYEWITNESS NEWS 7:45PM

Because there's more to life than news, weather and sports.

Social Insecurity

Is the social security system a failure? Will your pension plan be a rip-off? Is there any way to protect yourself and your dreams? Watch Bob Rosefsky and get some answers.

EYEWITNESS NEWS 7:45PM

Because there's more to life than news, weather and sports.

THE EYES HAVE HAD IT

After 40, your eyes are in the grips of on-coming age. Can contacts, new medications or eye exercises help? Look into it. Join Jerry Dunphy for this special report on vision.

EYEWITNESS NEWS 7:06PM

Because there's more to life than news, weather and sports.

Water Torture

It could be a slow death. Each time you drink water right from your tap, deadly asbestos may be killing you. How safe is your water? Warren Olinz has some answers.

EYEWITNESS NEWS 7:06PM

Because there's more to life than news, weather and sports.

The Magnificent Obsession

It's one big bite after another. And the pounds keep piling on. So why not learn how to shut your mouth by opening your mind? Dr. William Rader will show you how.

EYEWITNESS NEWS 7:06PM

Because there's more to life than news, weather and sports.

Santa Barbara Getaway

So many things. So many things you don't need to test. How many things are you interested in? Join Jerry Dunphy for this special report on vision.

EYEWITNESS NEWS 7:45PM

Because there's more to life than news, weather and sports.

Orange County Blues

Clogged freeway. Unaffordable housing. A booming drug culture. Has the Orange County dream turned into a Los Angeles nightmare? Watch Barney Morris and find out.

EYEWITNESS NEWS 7:05PM

Because there's more to life than news, weather and sports.

A somewhat tongue-in-cheek series of News Specials ads from KABC-TV in San Francisco. They show an interesting mix of old engravings, pop-art backgrounds

and unusual layouts, to say the least. The talent pictures are small, but present in every ad!

THEY LIVED WITH THE HORROR OF NAZI GERMANY.
HOW HAS IT MARKED THEIR LIVES?



The Winds of War Remembered.

SPECIAL ASSIGNMENT

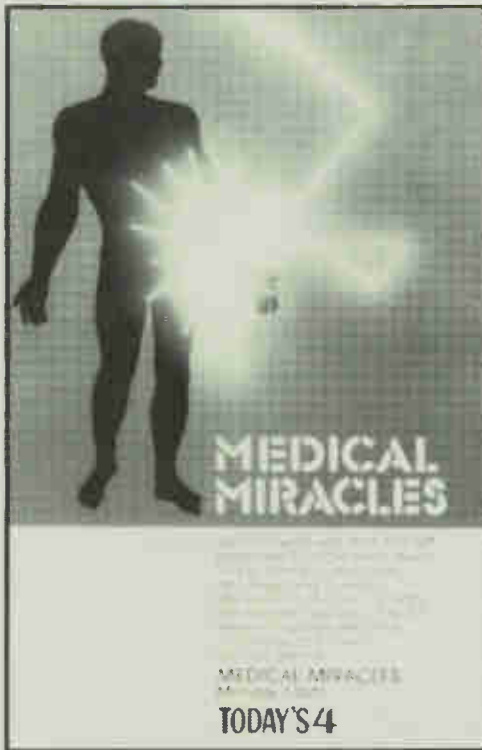
This Week 11 PM

ACTION NEWS 12.31.10



Ted Young, Jackie Goldstein
WSB-TV, Atlanta, GA.

BROADCAST DESIGNERS ASSOCIATION



Ernie Legee
WBZ-TV, Boston, MA



Ernie Legee, Toby Juffre
WBZ-TV, Boston, MA



Dennis McCormack, Doris Doi
KGTV, San Diego, CA.



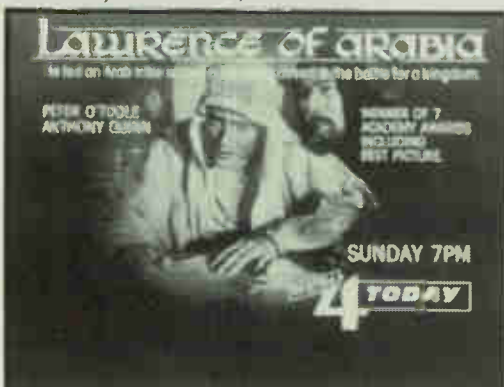
Lou Bortone, Ernie Legee
WBZ-TV, Boston, MA



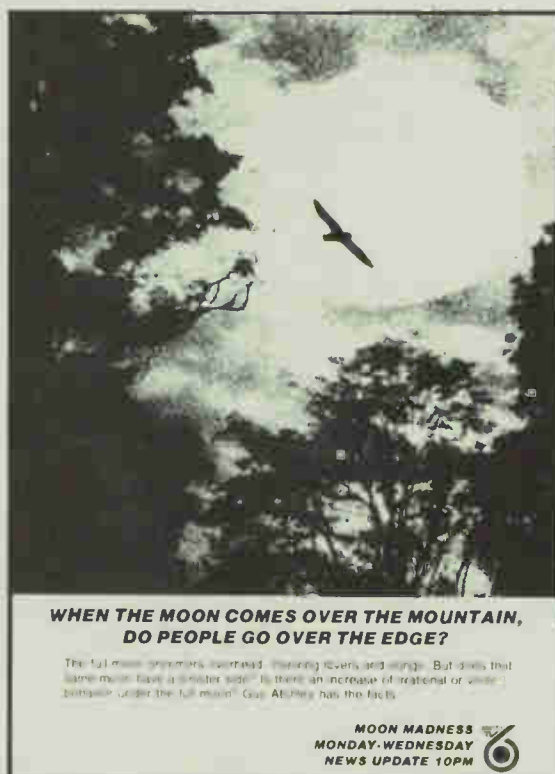
Ernie Legee, Doug Mindell
WBZ-TV, Boston, MA



Joe Gracia, Trudi Rubelowski
WITI-TV, Milwaukee, WI



Ernie Legee
WBZ-TV, Boston, MA



Joe Gracia
WITI-TV, Milwaukee, WI

Have you ever thought of possible titles for spin-off segments within your Eyewitness News programs? How about these, for openers?

Medical segments:
EYEDOCTOR NEWS
EYEGGLASSES NEWS
EYETOOTH NEWS

Editorial segments:
EYELOVEIT NEWS
EYEDOUBTIT NEWS
EYEVHADIT NEWS

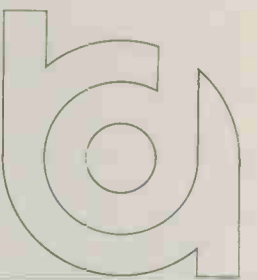
Animal segments:
EYEWISKERS NEWS

Ethnic segments:
EYETALIAN NEWS
EYEHEARYOU NEWS
EYEEYEEYE NEWS

National segments:
EYEDAHO NEWS
EYELASKA NEWS

Women's Lib segments:
EYEMAKEUP NEWS
EYEFEELEPPRETTY NEWS
YESEYECAN NEWS

LATE Nite segments:
EYEWITLESS NEWS
EYEMTIRED NEWS
EYECAN'TBELIEVEIDIDTHIS NEWS



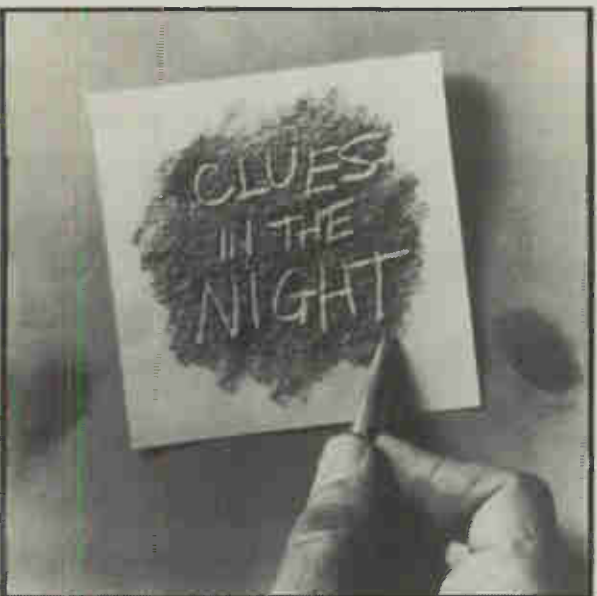
BROADCAST DESIGNERS



This image piece for CBS Sports was printed in 10 colors. Designed by David November and Marie-Christine Lawrence.



Michaelangelo's statue was used as the basis for this John Collier illustration of "Rocky". The poster was designed by Marie-Christine Lawrence and David November.



A one-color sales brochure on late-night programming designed by David November, photographed by Don Huntstein.



A confluence of three balls forms this cover photo of CBS's 1978 Television Network Diary. Designed by David November, photographed by Jerry Darvin.

A profile of David November is featured on the back page of this journal.



Two examples of Jon Teschner's "quickie graphics" composed entirely from video using the ADDA Still Store System. See page 5 for more information.



STAFF:

EDITOR

Lou Bortone

WRITERS

Lou Bortone, WBZ-TV (MA)

Robert Olson, Los Angeles (CA)

CONTRIBUTORS

Marco Cardamone (NY)

Jon Teschner, ADDA (NY)

Tom Cloyd, KYW-TV (PA)

Bob Regler, KGBT-TV (TX)

Chris Paugh, WPEC-TV (FL)

Jo Yanow (NY)

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 Association, 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.

OFFICERS:

PRESIDENT

Jerry Cappa, WLS-TV (IL)

VICE PRESIDENT

Brad Nims, WJLA-TV (VA)

SECRETARY

Jack Apodaca, KNXT (CA)

TREASURER

Gil Cowley, WCBS-TV (NY)

ADVISORY BOARD

Al Medoro, KABC-TV (CA)

Bob Regler, KGBT-TV (TX)

BOARD OF DIRECTORS

Officers listed above, plus:

Jim Stringer, KGO-TV (CA)

Rick Frye, WBTV (NC)

Jim Minton, KTVU-TV (CA)

Neil Sandstad, WNET-TV (NY)

Jan Phillips, WTAE-TV (PA)

Dave Patten, KPIX (CA)

Anita Holcomb, KPLR-TV (MO)

Milo West, KAKE-TV (KS)

ALTERNATE MEMBERS

Ann Williams, CNN (GA)

Beverly Littlewood, WNBC-TV (NY)

ADMINISTRATOR

Mona Regler, Harlingen (TX)

(512) 428-6720

SPECIAL THANKS TO:

Ernie Legee, WBZ-TV (MA)

Jean McCarvil, WBZ-TV (MA)

Deadline for next issue of SCANLINES is October 28, 1983.



Osgood is good!

One of the most enjoyable hours I spent at the convention recently, was with CBS News Correspondent Charles Osgood. As he spoke to a group of 200 plus he admitted that he didn't know a thing about graphics but he did work with them all the time. To him, working with graphics meant "don't lean too far to the left of frame!" Of his famous on-air poetry, Osgood said, "It's my gimmick!" Many people I meet comment on it. I even had a woman approach me one time to tell me 'I think your poetry is absolutely superfluous!' he said.

Mentioning that he attended RTNDA (Radio and Television News Directors' Association) meetings, Osgood said that he found the emphasis frequently to be on machinery. "But the tools we, as writers, work with are really cheap - they're all right there in the dictionary - it's just how you string them together."

Osgood took credit for moving POSSLO - Persons-Of-Opposite-Sex-Sharing-Living-Quarters - out of the realm of a U.S. Bureau of Census acronym and into the dictionary. He also revealed two of his favorite words - "ecdemolagnia," meaning the tendency to be more lustful when away from home, he said, and "gyromancy," the art of prophesy by turning around in circles until you're so dizzy you fall down. "In our line of work we call that analysis," cracked Osgood.

Osgood told the designers that he felt in a way that a news reporter's relationship with the audience was analagous to that of his own with his children: he wants them to know what the dangers are "out there."

"But if you create the idea the world is a dangerous and evil and forbidding place - that's too bad, because there is so much that's wonderful and funny and exciting, and I want them to know that, too." What's needed is a "balanced diet" of news, he said.

The Big Picture...

Not long ago, we reviewed a photo mural enlarging process, here in Scanlines, that is available from 3M. Chris Paugh from WPEC-TV in West Palm Beach, Florida uses photo murals on their news set and sent in the following article to share with his fellow members.

In May of 1982, WPEC-TV was ready to move into it's long awaited new facility. We decided long before that with this move a new News set would be needed. The building design included a hugh amount of glass. Almost every office has a window covering one wall, and there are two atriums. The Newsroom has eight windows from ceiling to floor across the back wall. These windows look onto the hallway and one of the atriums. With the help of Byron Andrus of Graphics Express, we sat down to design a Newsroom-News set. We knew immediately we would need to cover the windows in the background. We didn't have to go far to find the solution.

WPEC-TV, LaserColor Laboratories, and the Sailfish Marina are all part of the Photo Electronics Corporation founded by Alex W. Dreyfoos, Jr. and George W. Mergens. LaserColor Labs offers photographers a better solution to the difficult problem of producing high quality prints from slides. In a 20 second process, using laser beams, computers and electronics, the LaserColor Printer eliminates the color shifts, washed out high-

lights, blocked up shadows and chalky skin tones, frequently found in other slide-to-print reproduction methods. It also allows you to blow up a slide a thousand times with very little visible grain.

A large mural of the sky-line of West Palm Beach was decided on. That's certainly not a new idea, but I think the process and quality with which it was achieved would be of interest to other BDA members. Two 35mm slides were needed to achieve the size murals at a cost of approximately \$2,200. We split the murals into six separate sections, mounted them on black gator board, and made them slightly smaller than the window frames. On the back of the gator board, we mounted the same sky-line shot, only taken at sunset (another cost of \$2,200 for blow up). That way, when the day shot was serving as the background of the news set the night shot was seen in the hallway and vice versa. Before the appropriate newscast, the murals are simply lifted out of the window frame and flipped around. It's been working without a hitch for a year now! The effect of the mural in the background is irreplaceable, unless of course, your Newsroom actually does look out over the intercoastal waterway, with palm trees silhouetted against a gorgeous sunset!

If you would like more information on the services available from LaserColor, please call (305) 848-2000.



The night scene of a city skyline is the background scenery of WPEC-TV's News Set for their evening edition.



Planning

No gnashing of teeth! No swearing! No name calling! Nothing but a friendly, cooperative atmosphere prevailed at the first public BDA Long Range Planning meeting, held at the 1983 convention site in New Orleans.

A rather small, but larger than expected group of interested members met with the BDA Long Range Planning Committee to discuss the "hows" and "whys" of doing things the way we do and to offer suggestions on improving some of the organization's operations.

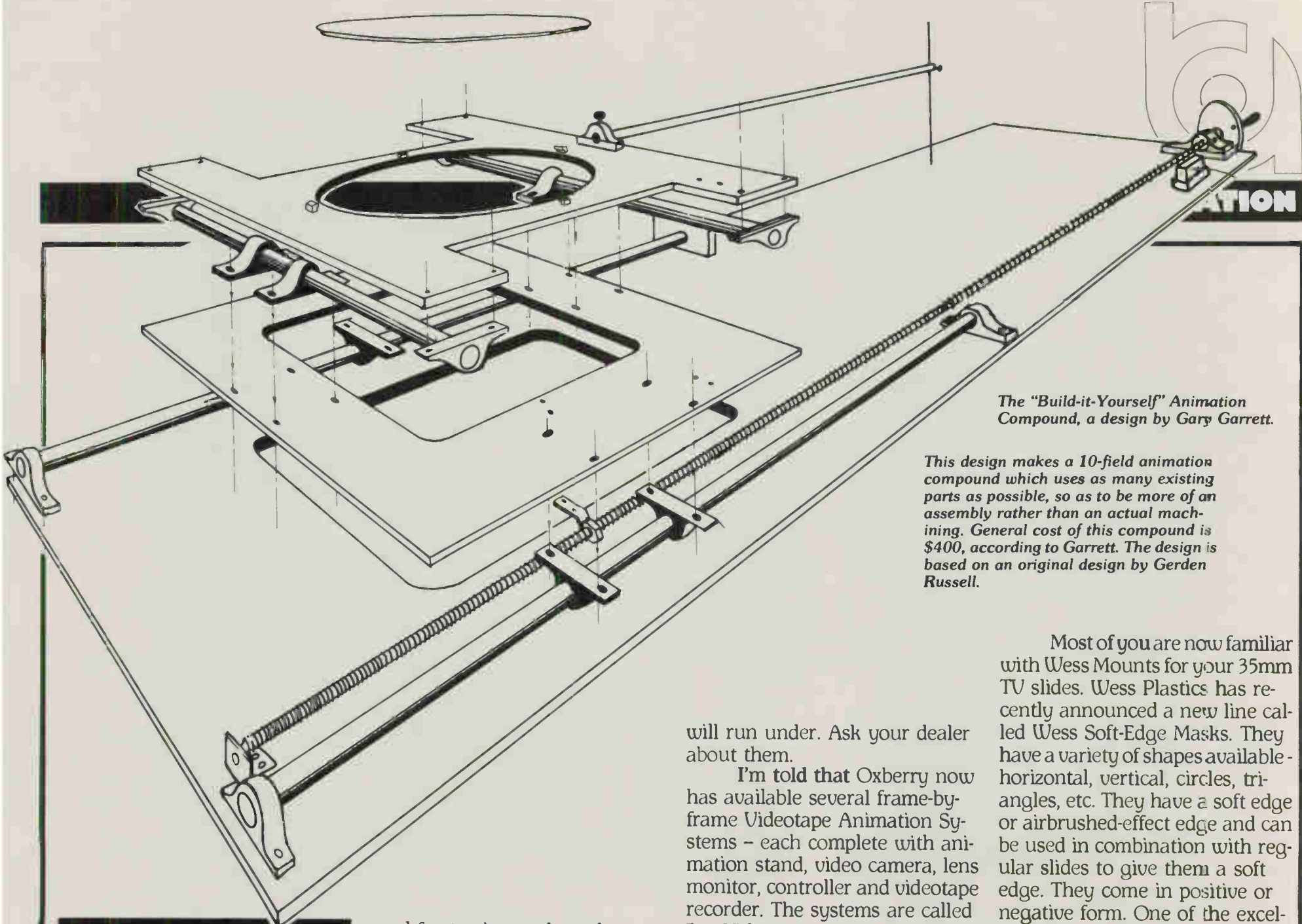
Members offered their ideas and expressed their feelings on such subjects as book publishing, (suggested that the BDA would be better off with a publisher); ways to improve recruiting, (set-up a network of recruiters in each state - or concentrate all of our efforts in one section of the country at a time); how to improve attendance at the seminars, (a serious education program on BDA directed toward station managers throughout the year).

Everyone involved felt that the meeting was a positive step toward involving the general membership in the operation of the organization. The discussion had only really warmed up when time ran out. Conversation continued in the halls and on again later in the BDA hospitality suite.

Interest in the internal workings of the BDA was demonstrated by the unexpected attendance and assures a repeat next year in Las Vegas. If you are planning on the Las Vegas Seminar, plan now to attend next year's Long Range Planning meeting.

Members wishing to contribute to the Long Range Planning Committee agenda may correspond with the committee throughout this coming year. Simply write a note with your idea or comments and send to Bob Regler in care of the BDA Office, Box 71, Harlingen, Texas, 78551. Your comments will be shared with the rest of the Committee during the regular meetings.

Bob Regler, Chairman
BDA Long Range Planning



The "Build-it-Yourself" Animation Compound, a design by Gary Garrett.

This design makes a 10-field animation compound which uses as many existing parts as possible, so as to be more of an assembly rather than an actual machining. General cost of this compound is \$400, according to Garrett. The design is based on an original design by Gerden Russell.

Did you know?

The DID YOU KNOW column in Scanlines each issue has been so well received that past president, Al Medoro, suggested that we have a workshop each year at our annual seminar based on the review of new and useful materials and equipment. We had our first one this year in New Orleans hosted by Mike Aspler from A.I. Friedman Company in New York, and it was a "smashing success" that played to a full house. Mike reviewed and live-demonstrated a variety of materials, offered useful tips, gave out some samples, and provided some written information. It turned out to be a real learning experience for all in attendance. Hopefully, more next year.

Here are a few of the items reviewed by Mike Aspler at our recent convention workshop. The first is a drawing/inking material called Denril Multi-purpose drafting paper. Actually, it is a film-paper, usable on either of its matte finished sides. It is receptive to almost any drawing medium - it erases surprisingly easily (even inks); it can be printed on and takes typing beautifully, yet is translucent enough to be ideally

used for tracing and overlays. Ruling ink lines on Denril is a dream! If you do any amount of fussy mechanical inking, this is for you. Get a sample from your art supply dealer. If they don't have it, call A.I. Friedman in New York or write to them for samples and prices. It comes in pads, rolls or separate sheets. It's a bit expensive but worth the cost.

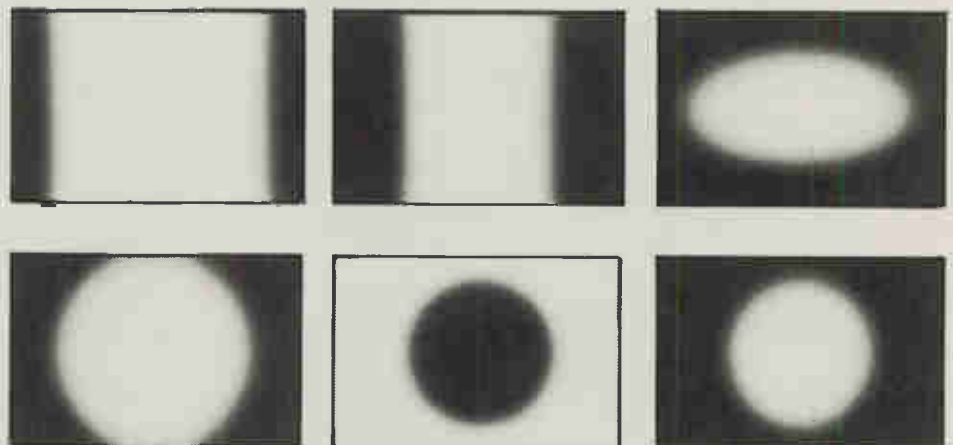
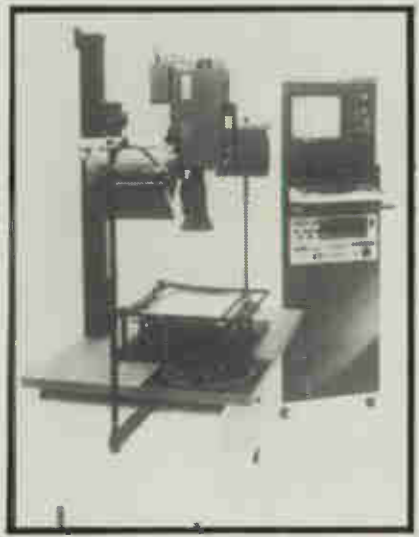
Mike also pointed out a fairly new 3M tape that is totally repositionable and reusable. Good for airbrush-frisketing and for non-permanent mounting. It's called 3M #281 Repositioning Tape. Finally, a third item that Mike displayed was called "Inker" triangles. These are smoked-colored translucent plastic triangles, available in 45° and 30/60° in a variety of sizes. They are made with a stick-out lip all around so that when you're ruling against the side, there is no way the ink

will run under. Ask your dealer about them.

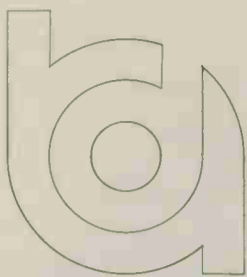
I'm told that Oxberry now has available several frame-by-frame Videotape Animation Systems - each complete with animation stand, video camera, lens monitor, controller and videotape recorder. The systems are called Pro Video-I, II and III. The Pro Video III is the broadcast model. Call or write for more to: Oxberry, Division of Richmark Camera Service, 180 Broad Street, Carlstadt, NJ 07072. Phone: (201) 935-3000.

Again, in the area of animation, the subject of one of the workshops at the New Orleans BDA was "How to build your own animation stand for \$400." Gary Garrett, Art Director/Animator at WJXT-TV in Jacksonville, Florida, drove over 500 miles to bring his home-made stand to the seminar and present this workshop. After reviewing his system and how to assemble it, he was kind enough to hand out complete sets of plans and instructions on how to do this. I understand that he has some plans left and would be willing to part with them, free of charge, to interested members. Call Gary at (904) 399-4000, ext. 268 and ask about them.

Most of you are now familiar with Wess Mounts for your 35mm TV slides. Wess Plastics has recently announced a new line called Wess Soft-Edge Masks. They have a variety of shapes available - horizontal, vertical, circles, triangles, etc. They have a soft edge or airbrushed-effect edge and can be used in combination with regular slides to give them a soft edge. They come in positive or negative form. One of the excellent uses I can think of is to combine them with the (non-TV) vertical slides that are frequently sent-in by non-profit organizations to be used for PSA's. When you're faced with this situation and haven't got the time or the budget to have them printed and re-shot to fill the TV ratio, your choices were to fill the left and right portion of the slide with black masking or simply not use them and do an all-type slide to be used instead. Now you have another alternative that is acceptable. Double mount your PSA slide with a Wess soft edge slide and at least, it won't look like a mistake. I'm sure you can think of a number of other ways to put these masks to good use. Call Wess at (516) 293-8994 and ask for their product sheet #8351. They also offer product samplers at a minimum cost on the back of this sheet.



(Left) Oxberry Pro-Video III, a broadcast quality video, computer animation set-up worth looking into. (Above) Some sample configurations of Wess Mounts new soft edge masks, usefull for double mounting slides to create an airbrushed or vignette effect.



BROADCAST DESIGN

If you haven't seen Letraset's new WP (Word Positioning system) yet, call your art supply dealer and ask for a demo. This will finally take care of all your frustrations regarding centering, flushing right and other word positioning problems using Letraset transfer lettering. I will not attempt to explain how simply it works, and it does, indeed -- but I will urge you to at least get their small color brochure if you cannot get a demonstration. And, I will also point out that the kit is priced very reasonably and well worth every penny. It will be especially useful to those of you who use a lot of Letraset on your news graphics and are getting tired of "flush-left" type.

An interesting darkroom or statroom item is called Arm-a-Safelite. It is a special standard 4-foot long Red double coated fluorescent tube encased in a reusable one-piece photo-red sleeve that effectively screens out normal light and increases darkroom illumination. Each tube comes complete with close-end caps, ready to install into any normal 4-foot fluorescent overhead fixture. I have a 7X9 foot statroom with two 4-bulb fixtures mounted end to end on the ceiling. A total of 8 bulbs -- the four outer-edge tubes are normal white light and the four inner tubes are red safelights. The red tubes are connected to a separate wall switch and the white tubes to their own switch. It is an excellent set-up that gives off more than adequate illumination to comfortably see what you're doing. For more information and pricing, call toll-free: 800-631-1170 or write to Illumination Technology, Inc., P.O. Box 684, West Caldwell, NJ 07006.

While we're still in the darkroom... here's a tip we picked-up from a booklet called "The Pinwheel Pink Pages." Never use red pencils, pens or markers when putting instructions on anything that will end up being worked on in a darkroom. The red safelights in the average darkroom will cancel-out the red information you wrote down. It can't be RED!



Letraset's new Word Positioning System allows you to pre-set your words, then simply position and transfer them exactly where you want them.

The following is a letter from a promotion manager in Florida who will go unnamed. He sent a check in to the BDA to buy its "Designing for Television" News sets book, which was accompanied by these comments:

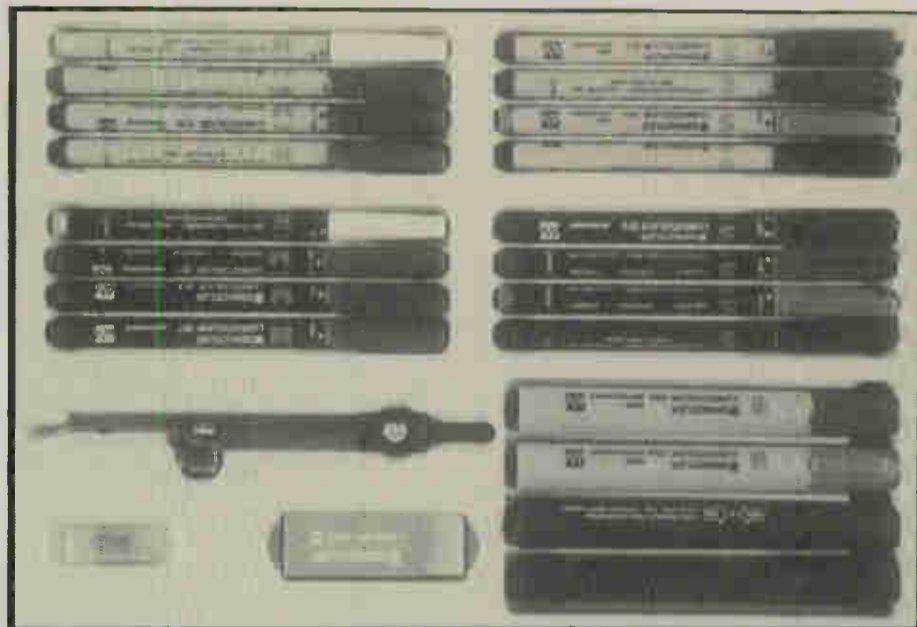
"Enclosed is my \$22.75 for that wonderful book, 'How To Make Your Crummy Newscast Look

Good By Building A Nifty Set That Costs A Small Fortune, Money That Could Be Better Spent Giving The Promotion Manager A Sizeable Raise, Refurnishing His Office And Giving Him Two Or Three Assistants (professionals, Not Student Interns) To Help Him In His Never-Ending Battle To Make The Station Look Good.' I'm pretty sure that's the title."

When you're called upon to do quicky color slides -- usually all type, the normal method most of us use is to produce black and white slides and add color gells. Although I have not tested this personally, I'm told by the art supply dealer that Kodalith slides can be easily colored in small areas by using the new Lumacolor AV Fibre-Tip Pens. They dry instantly with crisp even lines of color and you have a choice of permanent or non-permanent inks. They won't smear or bead-up, according to the manufacturer and they come in eight vivid colors. I did try them on Agfa's FO71P film and they did not work terrific but I think it's probably because the film chemistry and the Lumacolor dyes are not compatible. Anyway if you are doing 35mm Kodalith -- buy a couple and give them a shot. Available at your art supply dealer.

Have you ever wondered whether or not you could design and submit a typeface all your own to ITC for publication? Well, although the percentage of accepted designs per year is extremely low, it is, in fact possible.

International Typeface Corporation published a 2-page spread in their *U&C Journal* back in September of 1980 outlining the rules on how to submit a type design to them for consideration. If you're a type-nut and think you may be interested in knowing more, write to ITC and request a reprint of the article. It's called "How to put your name in lights, mediums, demis, bolds and italics."



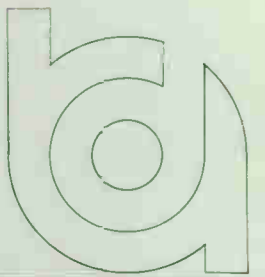
(Above) AV Fibre-Tip pens dry instantly leaving crisp, even color lines -- even on film and acetate, according to the manufacturer. (Below left) Arm-A-Light 4 foot fluorescent red bulbs for your darkroom. (Below right) FasBadge, a pressure-sensitive badge material featuring a non-bleed surface for printing on felt markers.



I Quote...

The pessimist sees the difficulty in every opportunity. The optimist, the opportunity in every difficulty.

L. P. Jacks

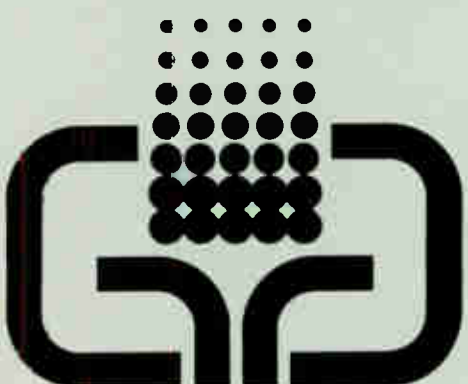


BUSINESS DESIGNERS ASSOCIATION

Hot tips!

When you're designing and lighting scenery, often times the color or light is so strong to the eye that the true gray scale values are difficult to distinguish. Here is a fairly inexpensive solution to making intelligent decisions in this regard. It is called the "Value-Viewer" kit. It consists of a small polarized viewing-glass (with a long stringed loop to hang around your neck) and a 1 to 10 grey scale. When you're in doubt about the separation of two colors or textures that appear side by side, just view them through the glass. This tends to reduce everything you see through it to grays. It is an excellent way to select background colors in scenery, lit or unlit, by viewing fleshtones next to your backgrounds through the glass. The gray scale is printed on 10 small separate cards that are attached at the end and fan-out so that you can hold the scale next to a color, view it through the glass, and determine the gray scale value and number. For pricing and availability, call or write. Imero Fiorentino Associates, Inc. 10 West 66 Street, New York, NY 10023. Phone: (212) 787-3050. Share this find with your lighting person. They will appreciate your input, I'm sure.

A friend of mine recently pointed out that with all of the computer graphics activity running rampant in our business lately, maybe some of the BDA members would be interested in getting closer to it. There is a very successful organization called the National Computer Graphics Association that you can join. The individual membership fee is only \$30. They will be happy to send you a comprehensive package of information on request. Call or write: 8401 Arlington Blvd. Fairfax, VA 22031. Phone (703) 698-9600.



National Computer Graphics logo.



The gray-scale booklet and the polarized viewing glass make up the Value-Viewer Kit from Fiorentino Associates in New York.

On the subject of computers may I coin a new phrase? Along the same lines as the showbiz phrase "Break a Leg" that you extend to a friend who is beginning in a new play; I thought it might be fun to wish someone well on their new computer by saying "Slip a Disk!" Remember, you heard it here first!

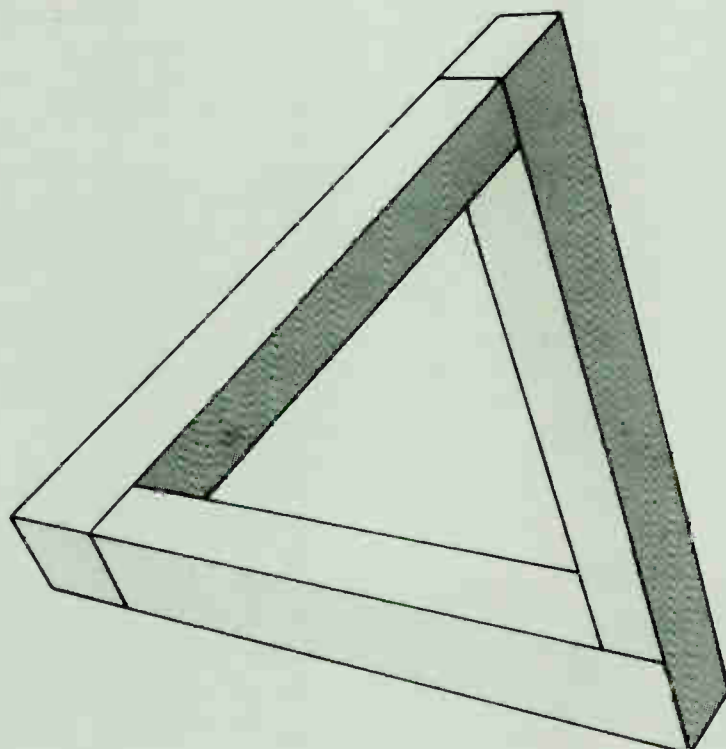
Here are a couple of tips that we saw in the May 1983 issue of *Advertising Techniques*. If you have trouble getting your transfer type rubbed down onto stat paper or other glossy surfaces, just spray the surface first with a little matte fixative. Submitted by Lesley Benjamin of Brooklyn, NY.

If you keep your brushes and pencils in a wide mouthed container, just fill it about half full with fine sand and your tools will stay in place when inserted in the sand. Also the weight of the sand will prevent the container from tipping over. Submitted by Joseph Zihal, Jr. Elmont, NY.

If you're using the Agfa Gevaert 4-bath system to process

your F071P film negatives, you may be interested in knowing about two Agfa products that work quite nicely in the exact same chemistry. The FO71P (now called RA710P) is available in 100 foot rolls of 35mm bulk film packs. It runs about \$22. per roll (approximately 2¢ per slide) and can easily be cassette-loaded in your darkroom. It's the fastest method I know of to produce "instant" 35mm black and white slides for keys or supers. Ask your photo dealer about it and if he is unaware of its availability just call Ardon Graphics in Boston at 536-5120 and they'll be glad to ship it to you.

The second item is relatively new and is a resin coated (RC) typesetting paper for ITEK users. We switched over from Rapid Process (RP) to RC paper a few months ago and it is far superior in blackness of image; it's permanent where the RP was not; and, believe it or not, it cost less. Ask your dealer for the Agfa Gevaert RS90RC. If you can't get it, again, call Ardons -- they have it.



A graphic dilemma: things are not always what they seem to be!

Now and then, someone drifts into the art department asking where they can get name badges. Here is a real good alternative to the pin-on type. It is a pressure-sensitive badge material that features a non-bleed surface. It's called FasBadge, made by your friendly Fasson Manufacturer, and usually available through your paper-stock dealer. It is made to look and feel like satin cloth identification badges. Best of all, it's made for letterpress printing and/or writing on with felt markers - non bleed! Try it... you'll like it.

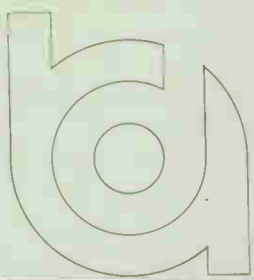
Lou Bortone

Outlining type

Here's a great bit of news for those of you who need outlined versions of your type for special-effects slides or for animation. Now you can make your own outlines photo-mechanically right on your own stat machine with the peel-apart (diffusion transfer) stat system. Here's how:

1. Make a film positive and a film negative, same size, of your artwork, then dry them.
2. Carefully position the pos over the neg and tape them together across the top, leaving at least 2" clearance between the art and the tape.
3. Lift-up the pos and place a piece of tracing vellum down over the neg then 3 pieces of clear acetate over the vellum. Now drop the pos down on top of these.
4. Place your paper negative film face down on top of this entire sandwich of art.
5. Now, place this entire pile face down (toward the light source) right-reading on your camera film plane. Close down the top and turn on the vacuum.
6. Put a large piece of white paper or card on the copy plane so that it will reflect light up into the lens.
7. Multiply your normal stat exposure by 10 and open-up your normal lens setting one full stop. (This will shorten the exposure time.)
8. Hit the camera lights and process your paper negative together with your paper positive, using your normal peel-apart procedure and ... Viola!
9. For a thicker outline, just give it a longer exposure.

Lou Bortone



ST DESIGNERS ASSOCIATION



November's hot.

When you consider it, only a few companies in America have consistently held that aesthetic considerations were to be as much a part of the operating procedure as other business. IBM and Xerox are two that come to mind, and CBS is perhaps the granddaddy of them all. Design was a logical goal, rather than an embellishment. Early on, the network was a forerunner of corporate identity and image design, and has managed to stick to its guns. But it gets tougher to keep to such a design philosophy pure, through successive top managements, through double-digit inflation and recessions, departmental reorganizations and the fluctuations of popular taste.

"What I try to do" says David November, creative director for promotion at CBS, "is find a personal level for our communications. CBS, broadcasting to 100 million people, is really reaching one individual multiplied by 100 million. I'm concerned with what interests that individual, what keeps him from throwing our work away, how can I get him to turn the page."

November is headquartered in "black rock," the elegant but austere black granite edifice in New York, the only New York office building Eero Saarinen designed. There is nothing of the cold monolithic corporate attitude about November, his work or his thinking. Reflective by nature, he tends to see the funny side of many things. He always speaks in a soft voice - so calm, in fact, you wonder how this is possible because the man must be harried by deadlines and pressures and he says "there is never enough time."

His department, part of CBS Entertainment, services: Entertainment; Press Information; Sales/Marketing Services; Affiliate Relations; Sports; News: The Broadcast Group. Occasionally another division or department calls upon their expertise.

November produces a volume of work that would send the faint of heart packing. With his staff - an executive art director, studio manager, one additional art director and two mechanical people, and working with as many as twenty to thirty freelancers, thousands of individually designed items are produced - promotional campaigns, logos, mastheads, brochures, packages, books, posters, slide presentations. These days he is essentially a print art director, experienced in television promotion and the qualitative differences between CBS programs and those of the competition. The theme he and his team think up sometimes become the theme adapted for the season by the network. This year's "We've Got the Touch" is just one example.

His most important audience is a select group of 6,000 media buyers

and corporate executives at whom the competing networks and media are also aiming their work. Thus, his market must be approached with a certain sense of sophistication. He strives to be subtle, sometimes dramatic. Sometimes distinguished. Sometimes surprising. Sometimes a lot of fun. Today when the state of the electronic art makes a Herculean leap every few months, November's print work employs art and production techniques that are centuries old. He finds some irony in the anomaly. He uses classic typography, hand lettering and special papers; fabrics, craftsmanlike bindings, engraving; foil stamping, embossing, die-cuts and other special effects. They have been heavily researched, reasoned, perfected. "Turn Us On, We'll Turn You On;" "Looking Good Together;" "Reach For The Stars" are familiar campaign themes, and November's promotional materials for them have won countless design awards. Included in the myriads of jobs are ten color promotions costing hundreds of thousands and one-color jobs costing \$100 - and November must estimate with considerable accuracy the art and production costs as well as the number of hours necessary to produce this wide variety of materials.

He is a worthy successor to the line that Bill Golden started. How did he get to CBS? Destiny. November says when he was attending Cooper Union in the mid 50's there were only two beacons for a budding graphic designer, Henry Wolf's *Esquire* - a package of wit and sophistication, eagerly anticipated each month for its innovative photography, illustration and typography, and CBS, which seemed to be inventing the field of communications design. At the time Golden was responsible for television and corporate output and Lou Dorfsman handled radio. November: "I don't know what strange forces led me to work at one and then the other but after five years at *Esquire* in promotion and editorial, I got a call from Mort Rubenstein in 1964 who was just forming the TV network

advertising department at CBS. And I joined him in a department of seven." (For perspective, the CBS organizational structure had Lou Dorfsman responsible for corporate and CBS News, Rubenstein's division handling Network and Sports and Ted Andresakes responsible for the Stations Division.)

November describes the CBS environment at that time as a free and easy place. There was never a sense of panic and always time to plan and review jobs. They did rush to get new ads into the *New York Times* and *Variety* the morning after a show got a hit review, however. The legends about no-holds-barred spending were all true, as "CBS would only accept the best design and the most elegant type that money could buy. It was nothing to set type 10 ways to see which looked best. Budgets were not discussed!"

Most exciting in the design of promotional pieces for him then was that he could get close to the production and printing processes. Having come from a magazine where printing was handled in Chicago and you only got a blueprint to see, he found this opportunity to intermingle with suppliers for quality control to be fully satisfying. The other exciting development for November was to play a role in the development of conceptual advertising.

November moved up the CBS ladder from designer in '64 to art head of Lou Dorfsman's department in '73 and then in 1977 to head art director under Steve Sohmer.

"Lou was a master of refinement" says November, "who taught me that not only were there more than one solution to a problem, - there were more than ten solutions to the same problem; and also that if I expected to reach his famous 'aunt on Pitkin Avenue' I had to see through her eyes."

He continues, "Steve hit like a tornado in Tiffany's, shelved the word 'Design' (but not the practice of it) in favor of 'Promotion,' and innovated a slew of new services, most of them

aimed at the Network's 200 affiliate stations."

If one were to tally up the number of design pieces November has created in 19 years it would come to a staggering sum. Complex production problems require great expertise on the designer's part for their solution and he does not suggest that a young person think he can just jump into the field because the selection of materials, print production techniques and controlling expenses require tremendous on-the-job training.

In the next office to November sits Marie-Christine Lawrence. As executive art director working with November as a creative team they share similar sensibilities. She talks about finding "the cause and meaning of the project, giving it a soul, humanizing, personalizing."

When a young person asks November about the best qualities for being a communications designer, he points to Marie-Christine. She has, he says, "depth, education, curiosity." The team is big on research into the arts, books and cultures of the past. And Marie-Christine often starts the digging at repositories that they use as if they were their own personal libraries: the Metropolitan Museum of Art, the Museum of Natural History the Grolier Society, Sotheby's and fifty other places around town. "We are searching for ideas that we can relate to the contemporary world," Marie-Christine explains.

Their unique posters, such as for "Rocky," "The Tony Awards," The Kennedy Center Honors, adorn the halls at "black rock" so their performance is not likely to go unnoticed by the management with whom this group has a direct relationship. They consider the executives in these divisions their clients and because of the many people involved and their individual problems to solve, serving these clients is bound to be much harder than working for several clients on the outside. Most of these clients have been in their marketing positions and departments long enough, "to understand our commitment to communications," says November. A soft-spoken diplomat, when November comes across a new executive, he is invited for a special presentation and design orientation.

For many, moving up the corporate ladder means that creative work gives way to paper work. November considers himself lucky, however, to still be a *working* designer. (Usually closing up the department at about 8 PM every night.)

Obviously, this CBS executive loves his work. He is a link in a chain that is continuing the CBS design ethic, and in fact, this link is pure gold.

Jo Yanow

(Jo Yanow is a writer specializing in the fields of graphic design, fine art and artist's materials residing in New York City.)

Note: See page 10 for examples of November's CBS Graphics.