

**SPRING, 1983**

**JOURNAL**

# SOCCAN LINES

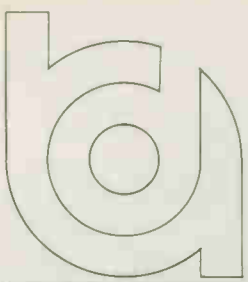


## **So, what's new?**

New Orleans, that's what! A city that throbs with all the activity of the nation's second-largest port, while it lazes in the misty heat of a subtropical climate. Birthplace of jazz, the sazarac cocktail, and an incan-

descent cuisine.

It's June, and you've arrived in New Orleans for the seminar. After the bags are unpacked you change into summer garb, get your conference badge, then . . . what's to do?



## BROADCAST DESIGN

### Plenty!

New Orleans is a tourist's mecca, filled with all the wonderful things that attract people from all over the world each year - tourism is one of the city's major industries. The seminar hotels are located downtown, across Canal Street from the famous French Quarter, and you've only to cross Canal and start walking to find yourself in another world.

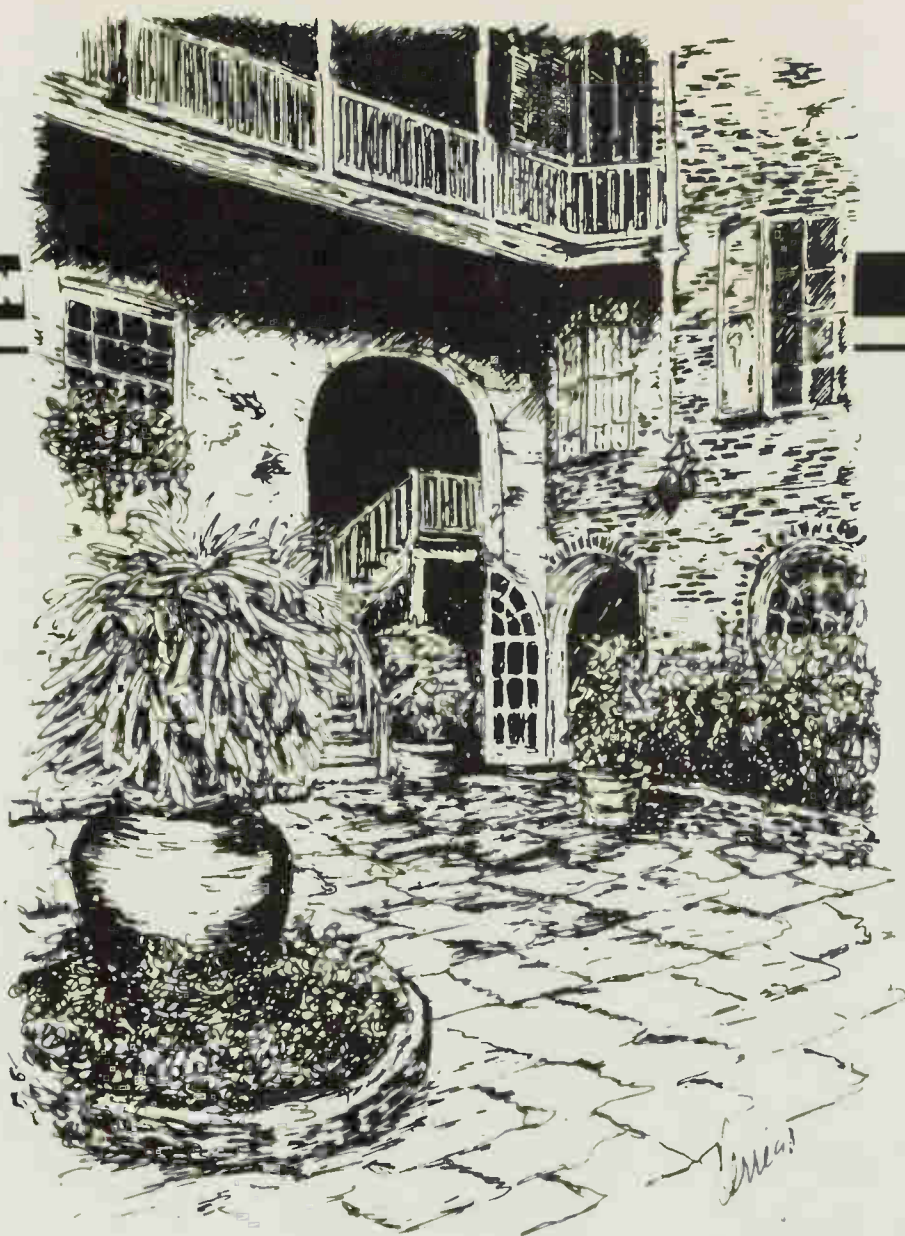
New Orleans's French Quarter was the section of the city first developed - and this is a city which traces its origins to the 17th century. A walk along Chartres leads you to Jackson Square and the beautiful St. Louis Cathedral. Here you can stroll along, admiring works in progress by the many sidewalk artists. Across the Square from the Cathedral is the riverfront area and the Cafe du Monde, the perfect spot to rest your feet and sample your first hot beignets (you can just order "doughnuts" - you'll get beignets) and cafe au lait. This is the French Market area; on Sundays a flea market offers hours of fascinating shopping. Bourbon Street is the spot for honky-tonk action as well as some of the better clubs. Buy a T-shirt at one of the endless emporia and check some of the restaurants for later.

The French Quarter is also a prime spot for antiquing and gallery-hopping. The shops, clustered around Royal Street but likely to be found most anywhere, offer all sorts of fascinating antiques, from enormous pieces of furniture to glassware and jewelry.

Evening entertainment can take you to Preservation Hall in the French Quarter to hear authentic New Orleans jazz, to one of the many clubs - Al Hirt and Pete Fountain both have clubs in the area, and you've probably already decided to stop at Pat O'Brien's to try their famous "Hurricane" drink, or even to the theater - Le Petit Theatre du Vieux Carre will be presenting a musical, *70 Girls 70*, on June 23, 24 and 25. Evening entertainment will no doubt include dining. You want to talk food?

The food is a whole glorious banquet that IS New Orleans! There's coffee, so strong and thick, nipped with chickory, that it's combined with equal quantities of hot milk before drinking. There are jazz brunches in courtyards with groaning tables laden with all sorts of meats, eggs, pastries and even seafood.

New Orleans' cuisine includes a sandwich called a po boy. Like its near-relative the hoagie, grinder, or submarine, it's likely to contain 'most anything. New Orleans likes its po' boys made with crusty French bread, a whole loaf at a time. Inside you can line up soft-shell crabs, or shrimp, or even rows of plump fried oysters. You can ask for it with just butter and "season" it yourself by dolloping on



## Lush New Orleans.

the hot pepper sauce, or you can ask for it "dressed," and it will arrive with lettuce and tomato added.

Take heart . . . a small guidebook to New Orleans' restaurants is planned for the seminar to help you with the difficult chore of choosing which spot. New Orleans is a "late night" town; you can start your evening at 10 pm and keep going 'til dawn. Then, of course . . . right on to the workshops that morning!

There are riverboats to ride, a small amusement park, Pontchartrain Beach, and miles of broad boulevards arched with giant old oaks to drive. The immense Louisiana Superdome, a long-but-possible walk up Poydras Street from the hotel area. Tours of the Superdome are operated on the half-hour from 9:30 to 4 and take about 40 minutes.

Plan for rain -- it usually pours at least once each day, then dries out again as the rain puddles are turned back into humidity. Plan for heat - southeastern Louisiana's climate is as hot as its food. And plan for fun -- New Orleans and her region are a world of their own where the motto is "laissez les bonnes temps rouler" - let the good time's roll!

### Now, to business . . .

When you register at the BDA, among the many goodies you'll receive is a comprehensive guidebook to help you plan your time and to aid in the selection of workshops that you wish to attend. The

that you won't have to miss any that are important to you.

Of course, we encourage you to also visit the hospitality suites and the exhibit areas as often as time permits. These companies are supportive of our organizations by their participation in the convention, so we strongly urge you to visit and support them as well. The locations and times will be displayed at the hotel and listed in your guidebook. All of the Luncheon/Dinner meetings and the special events will also be posted and listed.

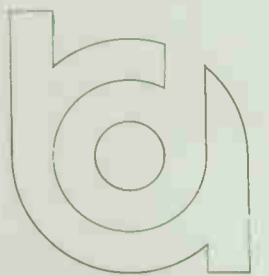
We look forward to seeing old friends and meeting new ones. As Eddie Murphy on Saturday Night Live would say . . . "Be there, dammit!"

Lou Bortone

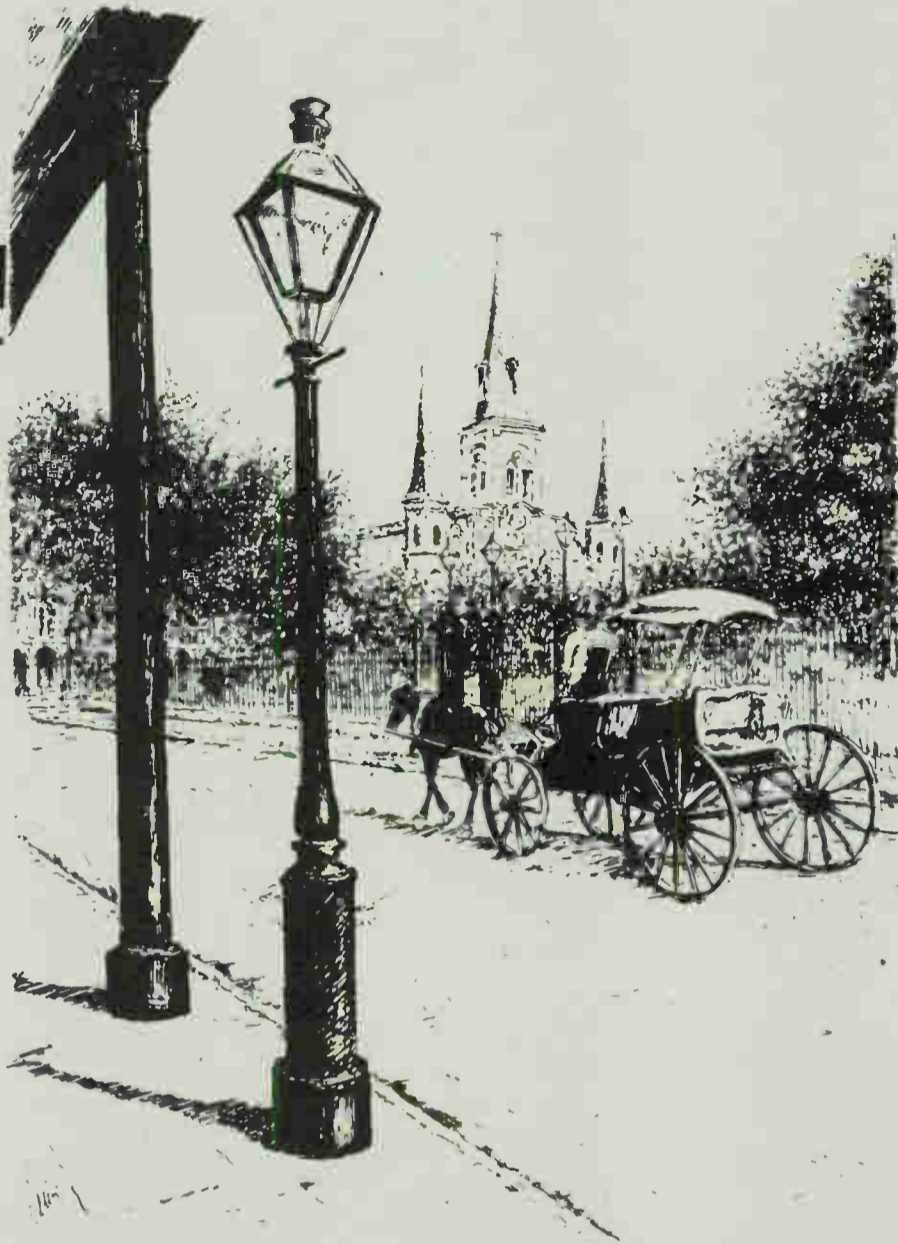
### Thursday, June 23

- 8 a.m. REGISTRATION OPENS
- 1: p.m. EXHIBITORS AREA OPENS  
BPA & BDA LONG RANGE PLANNING MEETING
- 2:00 EARLYBIRD WORKSHOPS
  1. HERE'S TO WINNERS. A look at "winning" ad campaigns of the recent past.
  2. TEACHING BROADCAST PROMOTION. Valuable tips on how you can teach Promotion in college.
  3. VISUAL RE-CREATION. Includes artists' efforts to recreate a wide range of events beyond the camera's eye.
  4. STUDENTS: HOW TO BREAK INTO THE BUSINESS. BPA and BDA members give advice to students.
- 4:00 BDA OPENING MEETING for designers only.
- 5:00 SEMINAR NEWCOMERS MEET-





## BROADCASTERS ASSOCIATION



ING. Get acquainted with ways to get the most out of the seminars.

**OPENING RECEPTION.** a gala affair and an introduction to New Orleans.

### Friday, June 24

- 9: a.m. **THE BEST IN RADIO ADVERTISING.** Outstanding radio ads to show you what works best, and why.
- THE MANY TALENTS OF SAUL BASS.** A review of the many facets of this multi-talented man.
- 10:00 **TELEVISION NEWS PROMOTION.** An up-to-date session on what's being done around the country, and why.
- RADIO STATION FORMAT WORKSHOPS.** Specialized sessions for at least 7 different radio formats.
- MARKETING YOUR TV STATION IN YOUR COMMUNITY.** To show how to effectively establish an image and a position in the market.
- HOW TO FIRE... AND BE FIRED!** Produced by a Los Angeles-based firm of personnel experts.
- NEW DESIGN TECHNOLOGIES.** An up-to-the-minute report on the latest in new electronic tools for designers.

- 2: p.m. **TELEVISION PROGRAM DISTRIBUTORS ROUNDTABLE.** More than twenty major distributors will be here.
- RADIO DEREGULATION... AND OTHER LEGALITIES.** What does deregulation mean to you?
- CABLE VIDEO PROMOTION.** Effective video promotion spots to help subscribers get the most from their service.
- DESIGNERS' HOTLINE ROUNDTABLE PART I.** Qualified persons in various design areas will sit down and discuss your problems with you.

## a tourist's mecca!

**DESIGNING EFFICIENTLY.** Save dollars designing for TV: case studies of real problems and solutions.

- 3:45 **MARKETING & MUSIC.** Identifying and creating just the right music for a TV or radio station.
- TRADE PRESS ROUNDTABLE.** Station publicity that stands the best chance of getting picked up and used.

**RADIO MARKETING.** Determine what the station's image should be.

**HOW TO BUILD YOUR OWN ANIMATION STAND.** Achieve what you want at a price you can afford.

- 5:15 **DESIGNERS HOTLINE ROUNDTABLE PART II.** If you couldn't get in earlier, try it now.

**ANIMATION AND MUSIC.** The right and wrong methods to blend animation and music.

**COMPUTERS FOR YOU.** Streamline your most tedious paperwork - turn ratings into easily understood research tools.

**SUCCESS WITH PRESS AND PUBLICITY.** How to have the best possible relations with your local press.

**DEVELOPING YOUR OWN BEST PERSONAL COMMUNICATIONS STYLE.** Learn how to put your best foot forward.

**CABLE MARKETING.** A panel of experts explore critical questions.

- 7:30 **FREE NIGHT IN NEW ORLEANS**

### Saturday, June 25

- 8: a.m. **NEWSPAPER ADVERTISING: TRENDS IN THE 80'S.** Some of the ways major advertisers and broadcasters are using space.

9:00 **MARKETING TV AND RADIO.** Competitive marketing strategies and plans to attract audiences. This session is a major seminar innovation and a definite highlight.

- 9:00 **WHAT'S NEW IN ART SUPPLIES AND EQUIPMENT?** Discover the latest materials designed to make the designer's job easier, more creative, and more productive.

10:30 **CABLE, COMMERCIAL, AND SATELLITE NEWS GRAPHICS.** The diversified procedures used in achieving many of their news graphic problem solutions.

**SCENIC DESIGN: A CASE STUDY.** Design and construction of sets using low cost materials.

- 2: p.m. **BPA AND BDA MEETINGS AND ELECTIONS.** Vote for new officers and board members. Take part in the planning for the future.

3:00 **SOME WORKSHOP REPEATS SECOND ANNUAL EDA ART AUCTION.** Valuable works of art at auction-low prices. More than 70 pieces! Proceeds to BDA Foundation Scholarship Fund.

7:00 **BPA/BDA AWARDS PROGRAM.** Are you one of the winners? You just might be! This gala presentation, hosted by TV Film Critics Gene Siskel and Roger Ebert, will showcase the finest in promotion and design for the past year.

### Sunday, June 26

- 9: a.m. **TELEVISION ADVERTISING: STATE OF THE ART** NBC's Steve Sohmer produces and presents a review of outstanding, unusual, imaginative, inventive ways radio, television and commercial product advertisers are using the TV medium.

10:15 **90 MINUTE WORKSHOPS:**  
1. **PHOTOGRAPHY FOR PROMOTION & DESIGN.** A session on many station photographic needs; how to plan a shoot, what to look for in a photographer and how to get the best use out of problem stills.

2. **THE ART OF LISTENING.** Effective listening is critical to effective communication.

3. **NETWORK DESIGN FOR PRINT COLLATERAL.** Unique aspects of print collateral and the reasoning/techniques behind the results.

4. **EVENTS PROMOTIONS.** Techniques behind the staging of successful stations events in the community.

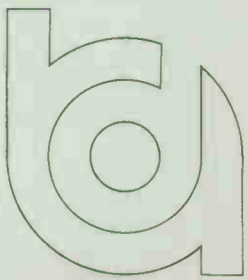
5. **CABLEXPLOITATION,** Sell-athons, Contests, Mail-ins, etc. Do they work for cable TV?

6. **HOW TV STATIONS SPEND AD BUCKS!** Results of Arbitron and Nielsen surveys.

- 12:30 **BPA/BDA HONORS LUNCHEON.** Special awards and honors by BPA and BDA.

2:15 **WORKSHOP REPEATS:**  
1. **PHOTOGRAPHY FOR PROMOTION AND DESIGN.**  
2. **THE ART OF LISTENING.** That's all, folks!





## BROADCAST DESIGNERS ASSOCIATION

Once upon a time, about six years ago, Dick Weise had an idea. A very special idea. He attended the BPA Conference in Los Angeles and got together with some other TV art directors who were there. Over a few drinks they discussed some of their problems, solutions and hopes. There were no immediate answers to their questions and they thought "Wouldn't it be great to get *all* the TV art directors in the United States together?" Voila! The birth of the Broadcast Designers Association? Well, not quite!

It happens I was one of the people Dick contacted for help after that meeting and I listened to his plans and thought to myself, "Dick's gone mad!" How the hell did he ever expect to get hundreds of A.D.'s from all over the country together in one place? From personal experience, a short time before this, I knew it was hard enough just to get five art directors together from various ABC owned and operated stations.

After some blood, sweat, tears, and blind faith, there was a gathering in Minneapolis in June of 1978 and the BDA was officially established.

Little did I know what Weise was getting me into when he walked into my office that day. I won't go into the details of the struggles and trials, but suffice it to say we've grown and matured a great deal. Although we're still holding strong to some of our rough edges, we are indeed almost sophisticated.

And now, my term as President is almost over. I would be lying through my teeth if I said it's all been fun. It's been a hell of a lot of hard work, *frustrating* much of the time, but also an experience and an honor I will never, ever trade.

The people, projects and situations that frustrated me are also part of what has made my entire BDA experience worth while.

Over the years I have benefitted immeasurably from the BDA. If I had only attended just *one* of the seminars, any one, it would remain as one of the highlights of my life!

Since its inception, I have been on the BDA Board of Directors and will continue to be on it as a Chairman of the Advisory Board next year. For this honor I would like to thank the management of KABC-TV and particularly Vice President/General Manager, Tom Van Amburg and John Severino, former Vice President/General



Al Medoro, Art Director of KABC-TV in Los Angeles and outgoing President of the BDA. After a long and hard year as BDA Prez, it looks like Al has taken to drink!

## From the Prez... one last time!

Manager and now President, ABC Television. Thanks also to John Moczulski, who will be BDA Seminar Chairman for the Las Vegas convention next year.

Now . . . on to the present. I realize that for some of you, attending the annual seminar is an expensive proposition. But, believe me, it is worth much, much more than the mere finances and

will be a worthwhile investment in both your professional and personal growth.

The workshops offer you the opportunity to meet and hear some of the top professionals in our field, benefit from their experiences, learn some of the tricks of the trade, stay abreast of the upcoming technological tools and be inspired so the creative juices flow more swiftly. A tour of the

exhibitors will show you what is currently available and what to expect in the near future. For me, personally, the greatest benefit has been to meet people who share common problems and aspirations. To be able, after a few days, to establish and maintain communications and friendships and you know they'll be lasting. No longer are your problems or successes contained in your local area - they are shared. Sharing is probably the best overall word to describe the BDA.

Even if you can't attend the seminar, you can get involved. Don't just tell a friend about those problems and successes; share them with all of us in the pages of SCANLINES. Lou Bortone would love to hear from you.

There are many projects that could use some volunteers. Typesetting and printing especially. But there's also a need for telephone calls to be made for soliciting new sponsors, recruiting members, and a number of other things. Please contact Jerry Cappa, BDA Vice President/President elect, and let him know what you want and are able to do. By "able" I refer not only to technical or creative ability, but also to having the approval of your management. Much of the work, particularly the telephoning, must be accomplished during normal working hours, so please check before volunteering.

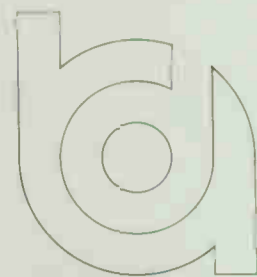
The ultimate in getting involved in the BDA is to consider running for the Board of Directors. As I've said, it's a lot of hard work and a small amount of fun, but if you honestly believe in the purpose of the organization and can truly dedicate yourself to those purposes for at least three years, (part time, of course) think about it. Begin by putting out "feelers" for management approval, volunteer for BDA projects, and be persistent. Don't wait to be asked. And, whatever you do, don't criticize without offering a positive solution. We realize there are many areas for improvement but we need suggestions and persons to see them through. If, after all this, you're interested, please contact me or any of the Board members -- we will all be at the seminar.

And, we hope *you* will be there also!

Again, many thanks for your support this past year and I hope to see you *all* in New Orleans!



Al Medoro



**BROADCASTERS ASSOCIATION**

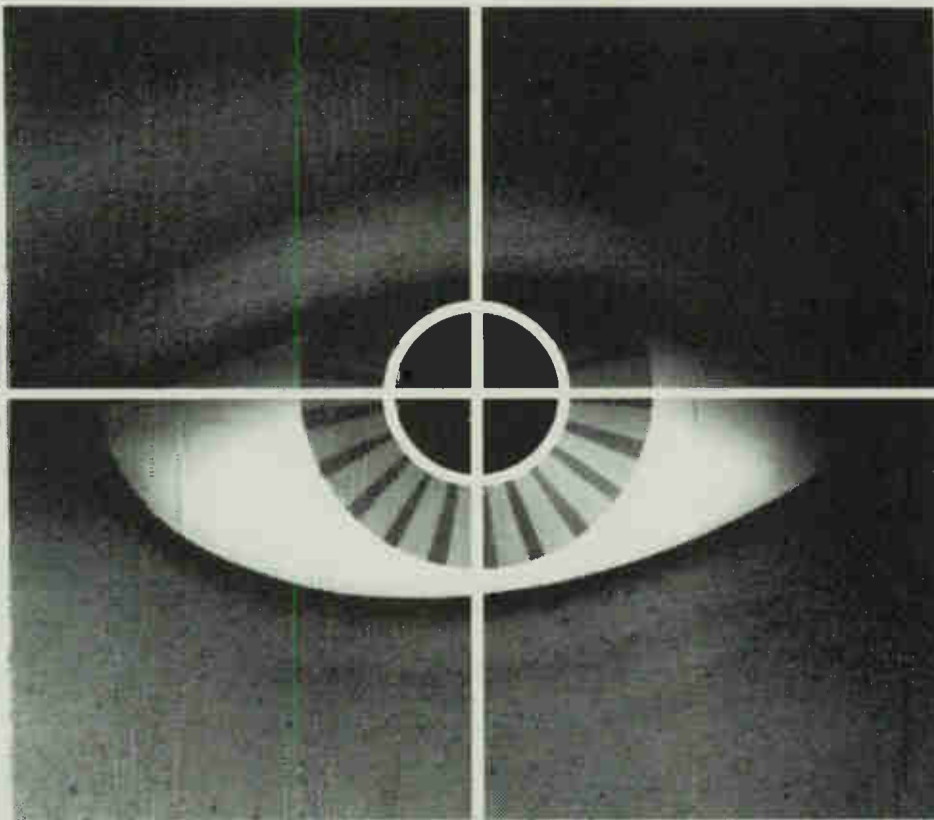
When does frustration turn into exasperation and exasperation into desperation? When an art director spends too much time at a television station that doesn't have its creative act together.

Discussions I've had with dozens of art directors around the country, from the largest to the smallest markets, indicate that you are indeed fortunate if your station has its creative act together. There aren't all that many. For the ones that don't, there is, apparently, considerable creativity going to waste, along with substantial and perhaps measurable quantities of scarce time and hard cash.

Art directors at commercial stations are especially sensitive about the situation because we occupy a peculiar position in the management hierarchy. Often we are placed in a state of limbo, floating about because no one is clear on exactly where we belong. This is evident from the incredible inconsistency of reporting positions, station to station. As we are all aware, the design manager or art director rarely reports directly to top management. More likely, he reports to any one of four or five department heads such as the production manager or program director, neither of whom may have any particular qualification or desire to administer the station's needs in this area. Frequently this situation creates real obstacles for the design-graphics operation, interfering with production. This is especially true when it comes to matters concerning interdepartmental priority setting. Who decides if design-graphics resources are being applied to the work most important to the company when the manager in charge has vested interest. In many cases, there isn't even a written job description to refer to for guidance when common problems and disputes arise.

Choices and decisions made by others determine who you are in the company and what you can get done. This is not to suggest matters are beyond our control, quite the contrary. It is, however, recognition of a fundamental condition. A good art director may be totally wasted at a station in New York but dynamite in San Francisco. The variance between stations, even stations in the same market, is often remarkable.

How could there be *any* neglect in the creative area considering the increasingly intense competition



## Looking for the Big Picture...

for rating points? Perhaps it has something to do with habits, the ease with which stations have taken their hefty share of profits over the years. It's not terribly difficult to make money when the market is enthralled with your product and competition is limited. But the wonder of the medium is wearing off and the new delivery systems are here. Viewers have been liberated and won't be the easy catch they once were. Ditto for dollars.

Do art directors dare judge the state of creative organization at the company where they work? Yes. And, if things aren't right, is there anything they can do about it? Yes.

The art director is centrally located for observing all creative activity. After all, this is a visual business. Very little creative work can be accomplished without at least some input from the design-graphics operation. It all passes under our noses at one point or another.

Of all areas where creative organization counts most, advertising and promotion is certainly close to the top of the list. And within this area, there is one item that usually exposes the true creative condition of a company overall. It is the item I have chosen to consider in some detail. Print.

I'll start with the conclusion: Bad advertising is expensive. Half-good advertising is twice as costly as good advertising; a disgustingly obvious point nevertheless, often ignored. This applies to all advertising, including on-air, of course. But when you're paying for *space* in addition to production costs, bad print advertising can kill.

Because the company is fully aware of the expense of print advertising, certain things occur

which tend to strain the station's creative organization.

Consider the differences between on-air and print. It has mostly to do with the physical nature of the two areas. Air is air. It is illusion. A transient, intangible temporary impression. Not a truly threatening proposition. And in producing promotional spots for on-air, the station may, when the idea is weak, fall back on that incredible bundle of visual tricks. The flips, squeezes, wipes, rolls and fancy edits. It may not sell anything but at least it won't be boring. Yes, ultimately, on-air advertising may be something less of a problem than print.

Print is forever! My God, a permanent record of our bad idea! Print is real. You can touch it. You can wave it in the air in a threatening way, pin it to the wall and throw darts at it, fold it up and fly it across the room. It can be mailed to the board of directors or stapled directly to the promotion manager's dismissal notice. Extreme? Sure. But it's true, more or less, wouldn't you say? Consider how many times you have seen the blood run out of a really good print idea by an oversized committee, those extra layers of management who seem to ooze from the woodwork when there's an important print ad to do.

Print isn't a monster. It's just totally unforgiving when it's not based on good, uncompromised *ideas*. And good ideas aren't generated by fear of failure, rather by tight creative organization. A number of stations, of course, surrender print to an agency. It's easier, isn't it, to blame the agency than it is to take a close look at yourself. But oh, the agency can be expensive, with markups on photographs, art and whatnot. This may be every bit as unpleas-

ant as doing it in-house.

Generally speaking, no quantity of advertising, no matter how large, is worth the amount of hours or dollars invested if it doesn't create a response in the people to whom it is directed. Stations that use the shotgun approach to advertising and promotion without regard for quality are lost. Existing resources should be channeled toward producing the largest possible quantity of good, effective advertising, no matter how little is turned out because only the good stuff is remembered -- the rest is ignored. The creative enterprise of the station must be focused and controlled.

The potential of the art director for contributing to the creative well-being of the company is obvious. Who knows better that it is a waste of time and energy to attempt to produce advertising, or anything else for that matter, from nothing? That the idea is both the problem and the solution? And who is a better resource for workable ideas? Who is in a better position to see where the holes are and propose alternatives?

I sometimes think we are at least partially responsible for whatever creative disorganization we may suffer simply because there is so much we can do to prevent it in the first place. Our problem and our goal, as always, is to manage the daily graphic production and simpler design matters in such a way that it becomes possible to make a consistent contribution where it counts: the generation of ideas and development of concepts for those projects which ultimately are most important to the overall success of the company.

R. Scott Miller



Scott Miller, Art Director of WPLG-TV, in Miami.



## BROADCAST DESIGNERS ASSOCIATION



Discussing a possible award winner, the judges of the 5th Annual BDA Design Competition are: (L to R) Kerig Pope, Managing Art Director/Playboy, Ben Blank, Graphics Director/ABC News, and Arthur Paul, Graphics Consultant.

## And, the winner is

The Broadcast Designers Association has recently completed its Fifth Annual Design Competition. This year's competition brought in over 3,500 entries from local television and radio stations, production houses, all three U.S. commercial networks, Canadian networks and cable companies throughout North America. That's Salada TV!

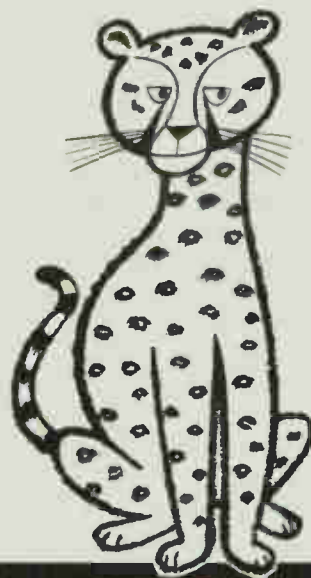
The show consists of 307 pieces. These figures are up considerably over the past years. Gil Cowley reports that the first year he held the competition, back in 1978, there were only 1400 total entries and 175 pieces in the first show.

This year we have changed the award status of the competition. Again, just to be accepted into the show is an honor within itself. Last year, our highest award was the Award of Excellence. This

year, our top awards are Gold, Silver and Honorable Mentions. Each of the 307 pieces that are accepted in the show receive a Certificate of Excellence. By doing this, we felt we would upgrade the status of awards in parity with other design shows throughout the country.

The panel of judges consisted of Ben Blank, ABC Network News Graphics Director; Arthur Paul, former Art Director for Playboy Magazine; Kerig Pope, Managing Art Director for Playboy; an Jilly Simons, Designer at Handelan-Pedersen. Each of the judges were impressed by what they saw, and all had a difficult time trying to select the winning pieces. The judging was under the direction of Jerry Cappa, Director of Design, WLS-TV in Chicago.

The show will be exhibited at the seminar in June and will also be on display at the ITC Gallery in New York in August. Later this year, it will be exhibited in Chicago and at Kent State University in Ohio. In addition, the entire show will be reproduced as a Broadcast Design Annual volume available in December, 1983.



## Tiger by the tail!

Question! How easy is it to get a tiger by the tail? Pretty darned easy, I can tell you!

Your Board of Directors find they have a tiger by the tail in watching the BDA grow by leaps and bounds as it has over the past few years. Few of us, in the beginning, had any idea of how quickly the membership, the responsibilities, the demands and problems would grow. The time has now come when, as a Board, we need to enlist the help and solicit the input of the membership.

An open meeting of the Long Range Planning Committee is being scheduled at the New Orleans convention. "Long Range Planning" sounds like a dreadfully unexciting function, but it may well get very much exciting! This is the committee that recog-

nizes future problems facing the BDA and seeks solutions. They project new ideas to benefit the membership. They discuss ways and means of strengthening the organization and help guide it's growth.

The New Orleans meeting will offer the first live opportunity for members of the BDA to actually sit in and offer their ideas, suggestions, and solutions to help build the future of the Broadcast Designers. This will also give the Board of Directors an opportunity to meet those members who really care about the future of our organization - enough to voice their opinion on some major subjects that must be discussed.

If you are coming to New Orleans, plan now to join a dedicated group of people in the Long Range Planning session and let us hear how you would do it.

We will be talking about things such as: Some day conducting our own conventions; Should we push for international membership; Our publishing of books; Scholarships; Increasing our visibility within the broadcast industry; Should we be limiting our membership; Are members getting their money's worth; and, New services. Surely, you have some thoughts and can comment on all of these subjects.

We would like to see you at the meeting. But if you are not going to the convention and would like to express your ideas on the future of the BDA, please take a moment to drop me a note, in care of the Broadcast Designers Assn., Box 71, Harlingen, TX 78551, and you will be heard from in New Orleans.

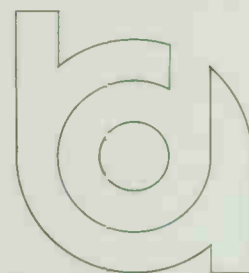
Grab a bit of the tiger... there's plenty of room!

Bob Regler,  
Long Range Planning  
Committee Chairman

## And... I Quote!

The fine art of insult is not dead in America. When the American Civil Liberties Union sued to remove a Christmas creche installed by the Knights of Columbus on the steps of the Providence city hall in Rhode Island, Mayor Vincent Cianci said the ACLU is "jealous because they don't have three wise men and a virgin in their whole organization."





## BROADCAST DESIGNERS ASSOCIATION

### Looking Around...

Last year, we reviewed the Annual NAEB (National Association of Educational Broadcasters) Awards Show. Once again, this year we will show a cross section of the Public Broadcasting show.

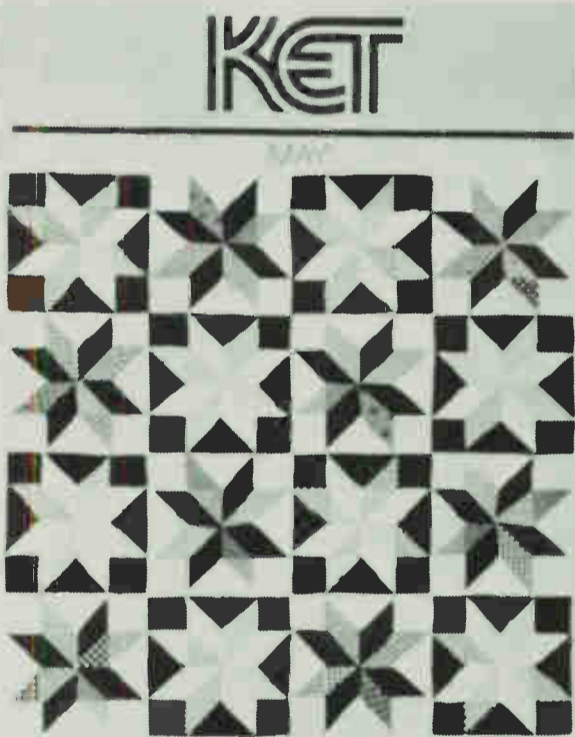
Nearly 1,000 entries representing approximately 75 stations or agencies made it through the maze. From that field, 170 awards were given including 11 Gold Awards for entries judged outstanding in their category.

Fifteen distinguished judges deserve thanks for an assortment of long days and nights reviewing entries at three different locations. The division of labor, logistics

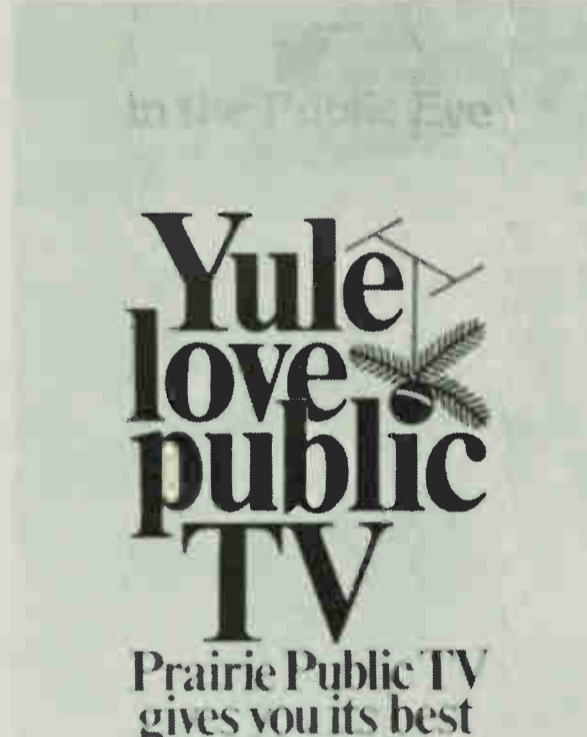
aside, proved to be a strength of the competition. Each location concentrated on a single group of categories and drew on the expertise of specialists in those areas.

The last hurrah, however, belongs to the industry, the network of designers, illustrators, photographers and writers who submitted their best to the show. The standards of the work submitted was termed "high caliber" by the judges who also marvelled at the variety of approaches across the continent.

Finally, a comment from Judge Dave Ponech, gathering his thoughts after an all-nighter on the slide entries. In quest of an answer to the question of taking budgetary and other restraints into account when judging public broadcasting work, Ponech concluded, "The point is made that settles the argument. We are here to judge design. There is no natural law connecting good design with large budgets and a cast of thousands. We are here to give recognition for excellence in television design. That's it."



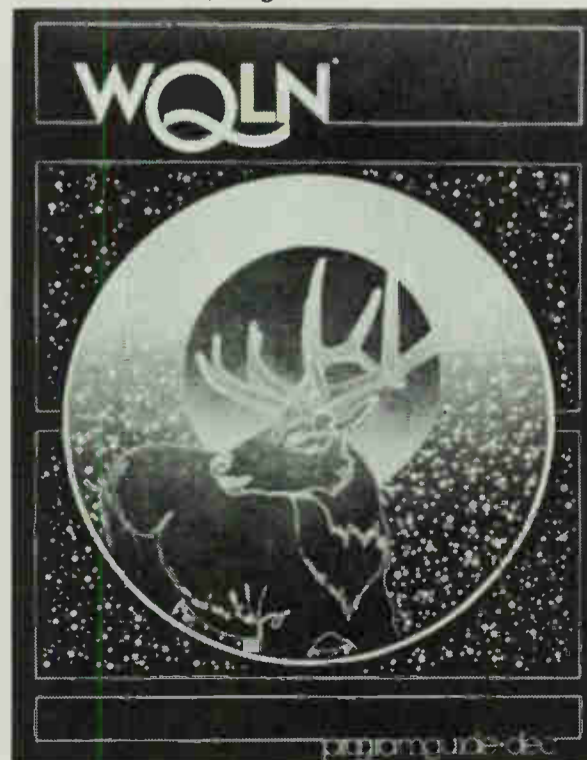
A.D.: Ellsworth Taylor  
Designer: Ethel Warren/KET, KY



A.D./Designer: Les Skoropat  
Prairie Public TV, Fargo, ND



A.D.: Diane Adzema  
Designer: Joanne Slattery/WNET



A.D./Designer: Shelle Barron  
WLN, Erie, PA



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*Robert Olson, Los Angeles (CA)*

*Michael David Kaplan (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.

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*(512) 428-6720*

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*Rick Frye, WBTV (NC)*

*Jim Minton, KTVU-TV (CA)*

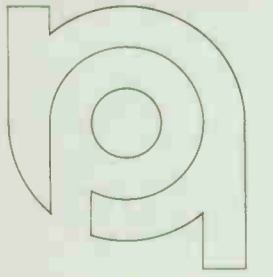
*Jack Apodaca, KNXT-TV (CA)*

*Neil Sandstad, WNET-TV (NY)*

SPECIAL THANKS TO:

*Ernie Legee, WBZ-TV (MA)*

*Suzanne Kiley, WBZ-TV (MA)*



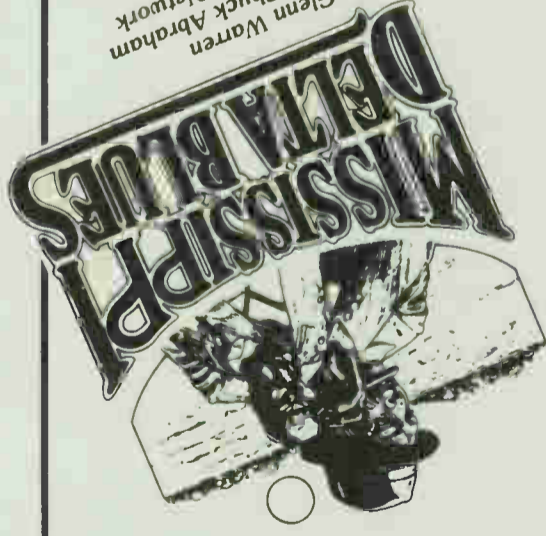
**BROADCAST DESIGNERS ASSOCIATION**



A.D./Designer: John Ridgeway  
KCET-TV, Los Angeles, CA



A.D. Susan Koenigshofer  
Designer: Richard Hill  
UNC Center for PB, North Carolina



A.D.: Glenn Warren  
Designer: Chuck Abraham  
Mississippi ETV Network



Design Director: John Ridgeway  
KCET-TV, Los Angeles, CA



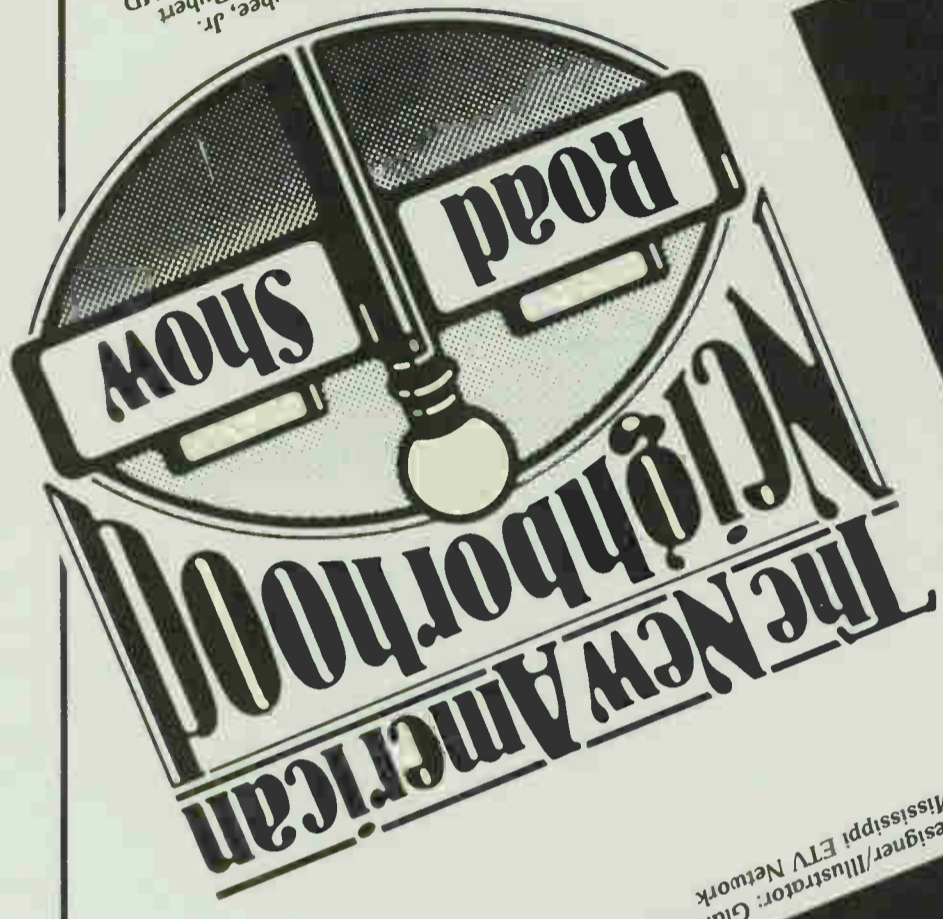
Designer/Illustrator: Glenn Warren  
Mississippi ETV Network



Designer/Illustrator: Chuck Abraham  
Mississippi ETV Network

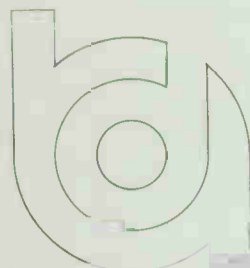


A.D./Designer: Jim Denney  
WYES-TV, New Orleans, LA



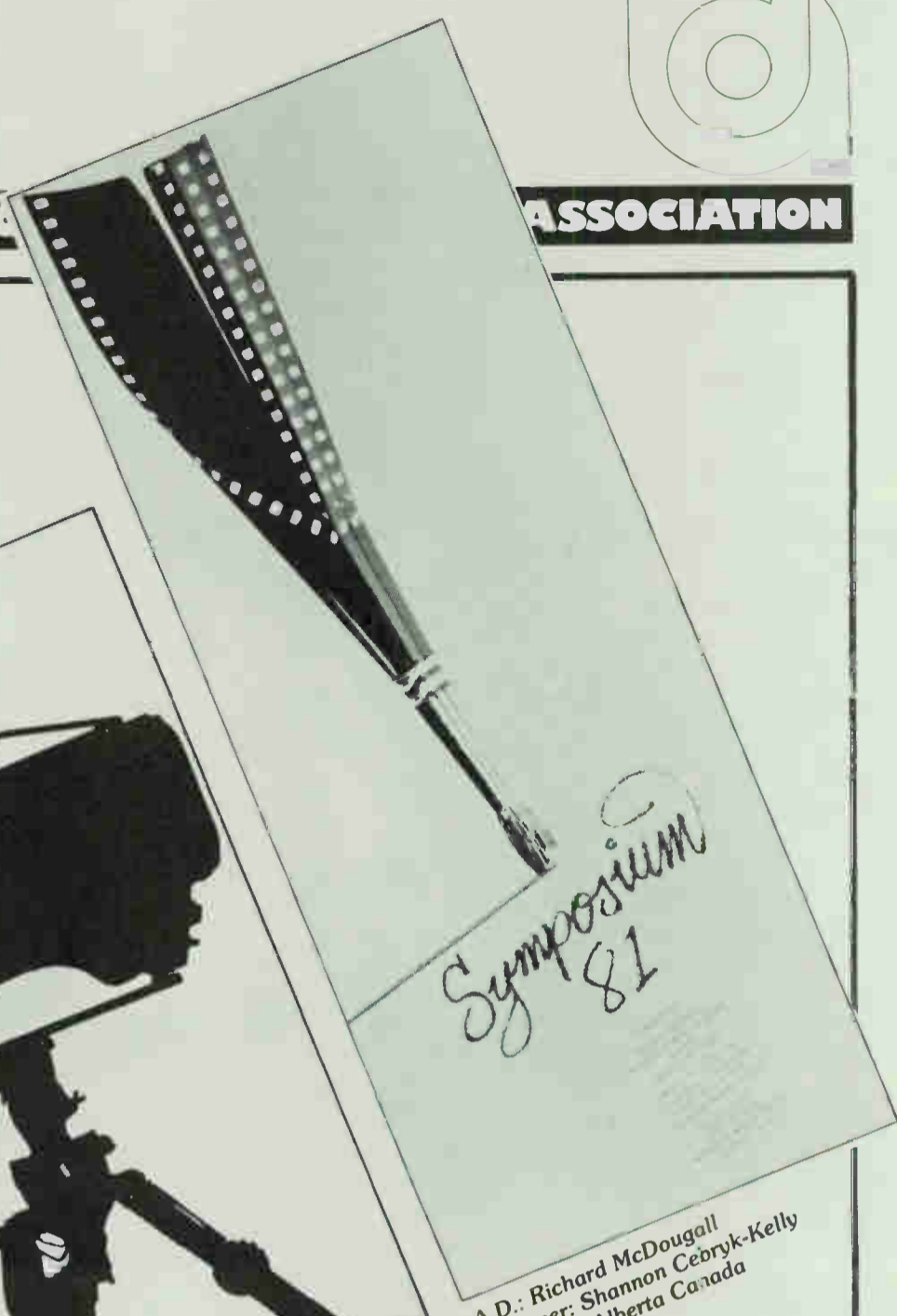
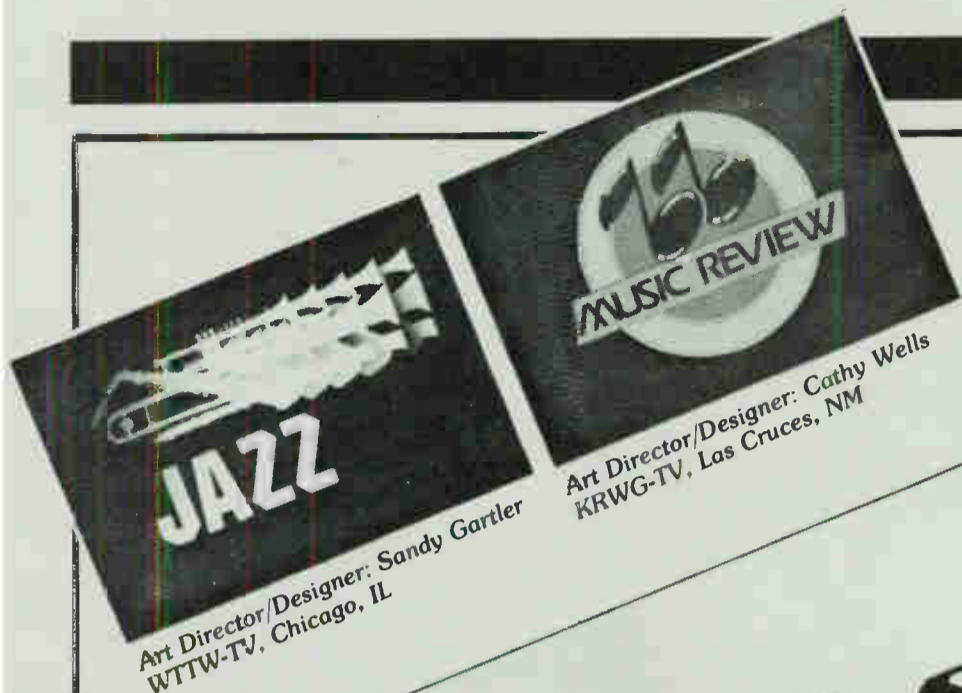
Design Director: Clyde Maybee, Jr.  
Designer/Illustrator: Catherine Bubert  
Maryland Ctr. for PB, Owings Mills, MD





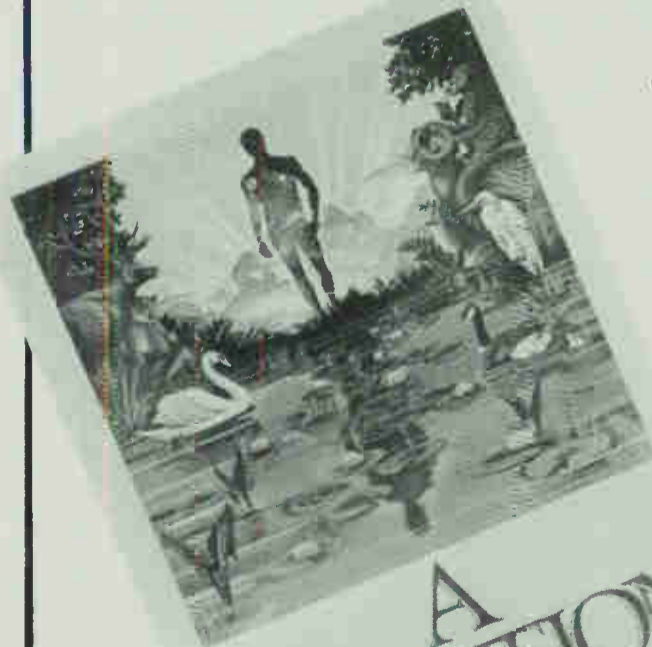
BRO

ASSOCIATION



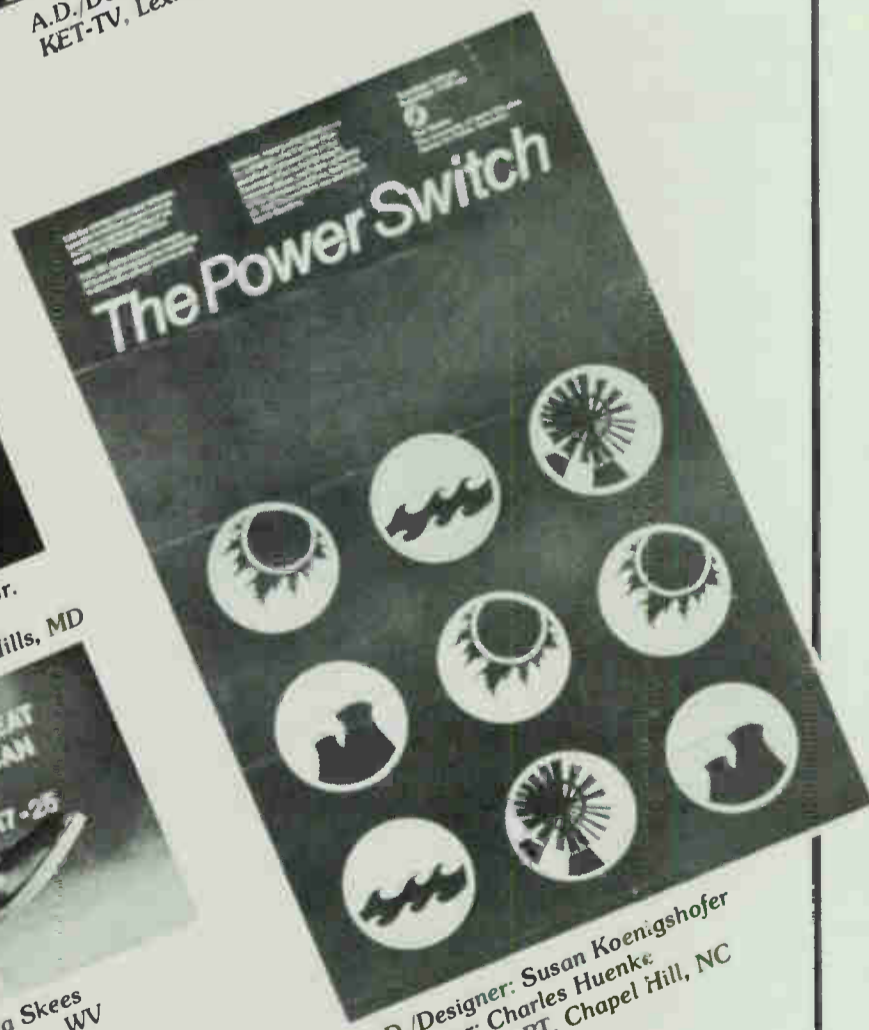
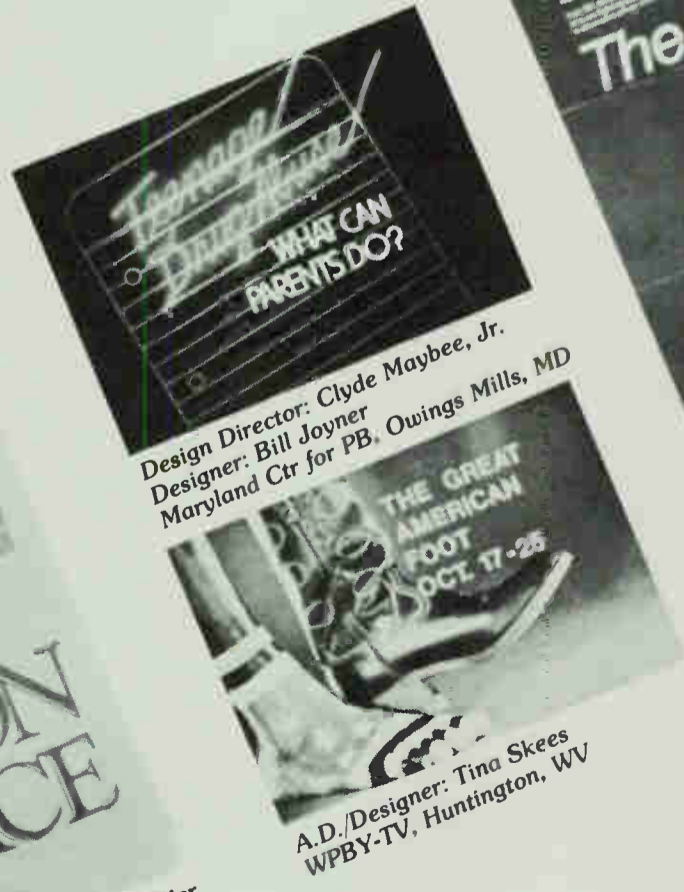
A.D./Designer: Ellsworth Taylor  
KET-TV, Lexington, KY

A.D.: Richard McDougall  
Designer: Shannon Cebryk-Kelly  
ACCESS, Alberta Canada

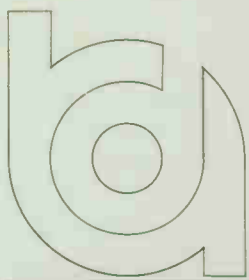


A  
QUESTION  
OF PLACE

Illustrator: Helen Miller  
NPR, Washington, D.C.



A.D./Designer: Susan Koenigshofer  
Illustrator: Charles Huenke  
UNC Ctr. for PT, Chapel Hill, NC



## BROADCAST DESIGNER CONVENTION

I would like to welcome Bob Olson to SCANLINES as a new staff contributing writer. This is the first of, hopefully, many articles to be produced by Bob. Starting with the next issue, he will author our "Scenic Routes" column. Bob's background and major design talents lie in the area of scenic design. He has an impressive record of both commercial and corporate design involvement including work for Glad Bags, Clorox, Phillip Morris International, Pacific Telephone, Walt Disney, HBO, CBS, ABC, and on and on. Bob has designed shows for Perry Como, Tanya Tucker, Meadowlark Lemon and Lorne Greene, among others.

In his spare time, he is an instructor at UCLA: Arts Department, USC: Cinema Department, and the Art Center College of Design.

We look forward to sharing in Bob's scenic expertise and hope to see a lot of good ideas and tips coming our way.

We welcome you Robert... and go get 'em!

Lou Bortone

## Draw me!

As we all know, artists and portfolios come in many shapes and qualities. The question always is: can this person produce quality work on a daily basis? Portfolios, we assume, contain only a person's best work unless the artist has a career deathwish, and we have all seen a few of those. The incredible naivete of many young designers who believe that the world is waiting for them to pop in with their tattered life drawings, pastel renderings of college productions of *Twelfth Night*, and contrasty prints of sunlight slanting through picket fence! Let us here review a few familiar faces.

You are the harassed art director at a medium-sized network affiliate. The phone rings. You pick it up and say, "Yeah, this is the art director."

A meek voice says, "You don't know me, but I heard that you might be looking for someone."

"What did you hear we were looking for?"

Well, an artist."

"Are you an artist?"



Mona Regler, BDA Administrator

"Yes," the little voice says. "What kind of an artist are you?"

"I like to draw and thought you might need someone. I do portraits, too."

Your impatience grows. "Well," you say, "we're pretty busy right now..." knowing full well that if you agree to see this person, he will (1): arrive late with a battered portfolio containing all the work he's ever done, including charcoal nudes, pencil drawings of wrinkled old men, and landscapes with a fence or horse in the foreground. (2): He will explain in great detail what is wrong with each piece. (3): He will believe that artists at television stations spend all their time doing courtroom sketches, drawings of turkeys and Santa for holiday I.D.'s. "... and there's no money in the budget for more help," you lie, knowing full well that you have finally convinced the station manager that you and your assistant can't design and build all the scenery, produce an increasing number of news graphics, grind out the ads, and still have time to make sales charts unless you get some help.

PHONE CALL NO. 2: An eager voice says, "Oh, I heard you were looking for an artist, I'm a terrific set designer and I can build scenery, do all kinds of art work. I love long hours and can start right away!"

"You sound very talented," you say to this paragon of creativity. "Would you bring in some samples of your work?"

(Pause)... "Well," Ms. All-Around-Talent says, "I hate to say this, but everything I had when I



Susan Gordon, BDA Seminar Assistant

got out of school was lost the last time I moved, but it won't take me long to make some new samples, though."

"I'm sure it won't," you say. "Call me when they're ready."

PHONE CALL NO. 3: Mr. Graduate-from-a-Prestigious-Design-School arrives with his book. He has made it through the initial phone call by being modest, polite, and professional. His resume shows that he has worked at four different places in the year since he graduated. His work is mounted on uniformly-sized boards and meticulously matted. It all looks the same as the work of the other artists graduated from the Prestigious Design School.

CALL NO. 4: This one is from Ms. Looking-for-a-Better-Job. After negotiating for a late in the day appointment, she arrives twenty minutes late. "Oh, I'm sorry!" she says. "A rush job came in from our biggest client at the agency and I just had to get it out before I left. Here's my book."

You look at storyboards, national ads, soap packaging, and movie posters done in styles ranging from late flower-child to New Wave. "That's a real nice Deco treatment on the funeral home campaign," you say.

"What's the starting rate?" she asks.

You tell her and she says, "That's a little better than what I'm getting a week at the agency."

"No, that's our monthly rate," you say, "but the benefits are good!"

CALL NO. 5: "Come on over this afternoon at two," you say. This sounds like a live one. "Do you know where we are?"

He says he does, and arrives a couple of minutes early. He presents his one-page resume immediately after introducing himself and waits for you to read it. It lists no career objectives, meaningful work experiences, salaries expected, or letters of recommendation claiming that he has made major contributions to the survival of any major corporation. His portfolio is as neat and easy to look at as the one presented by Mr. Graduate-from-a-Prestigious Design School. The samples in the portfolio indicate that he has analyzed the design problems and solved them in an innovative way. He keeps his mouth shut unless you ask a question or make a comment.

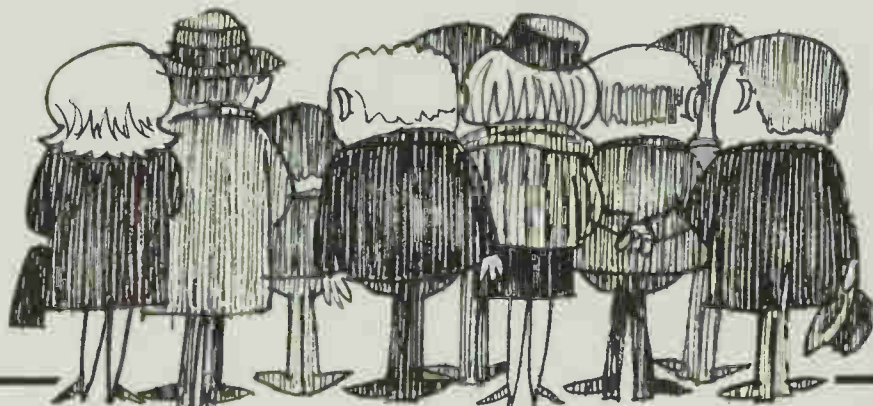
After leafing through the 12 boards, you say, "Well, you are a good designer. Do you know what we do here?" It turns out that he does, having taken the trouble to find out beforehand, and asks if you would like to see some roughs of some station ID's he made up. "Yes, sure, let's see them," you say, your stomach tightening up a little at the thought that they might be better than yours. They aren't, of course, but the logo is correct and the ideas are good. You give him a tour around the station and ask, "Have you ever designed any sets?"

Robert Olson

## Face up!

Up there, at the top of the page, are two lovely faces you should get to know if you're going to New Orleans. These two women will host the BDA Office, your home away from home, at the convention. Mona Regler, of course, is our full time BDA Administrator and can help you with most any question, regarding the BDA, that you can toss her way. And Susan Gordon will be assisting Mona in the office, registration area and at the BDA exhibitors' booth.

Some of you will remember Susan from the San Francisco Seminar. She has spent seven years in the Convention business. Susan's expertise and efficiency will add much to the administration of the Seminar. Please introduce yourself to her and if you have questions about the Seminar or about New Orleans, she will be most happy and able to help.



World Radio History

## All that Jazz...

If you like jazz and you like posters . . . here's a jazzy-poster that may interest you.

Donated to the BDA by Candle Corporation, a California based video and computer software company, this 22X28 inch poster, depicting famed jazz artist, Grover Washington, Jr., will be sold at the convention in New Orleans.

Priced at \$40. each, the signed and numbered posters will be printed in a limited edition of 500 and all proceeds from sales will be donated to the Broadcast Designers Association.

Award winning artist, Bob Hernandez, former head of the art department at KNXT-TV in Los Angeles and currently with Candle Corporation, designed this lush, full colored poster.

Hernandez is working on an exciting new graphics project with Candle Corp. They have created a starter package of 100 contemporary stock graphics, available on 3/4" and 2" tape, geared toward the prospective 4,000 new Low Power TV Stations that are expected to come into the airwaves in the future. The graphics will be available to commercial, full power stations as well.

Thank you Candle Corporation and thank you Bob Hernandez for your kind support of the Broadcast Designers Association.

And, to all you members out there . . . come to New Orleans for Heaven's sake, and buy one of these colorful souvenirs to take back with you. Why not give a visual lift to your messy art departments?

Lou Bortone

## Hot Line.

Want to talk about your design problems? Need a bit of advise and help from the "pros?" Well, here's a rare, once-a-year opportunity to deal with some of your design headaches head-on, live and in person with a panel of TV design experts. This service was developed by the BDA to aid its membership with some good



Jazz Artist Grover Washington, Jr., is depicted here on a full color 22X28 inch poster. A limited amount of these signed and numbered posters will be available for sale at the BPA/BDA Seminar in New Orleans in June. The work was created by award winning artist, Bob Hernandez.

down to earth guidance. It's called the BDA Hot Line.

Originally conceived as a telephone service, we have expanded that part of it to a full workshop meeting once a year at the annual convention so that you can talk to a real live person instead of a voice on the telephone. We will continue the phone service, of course, but you'll be more comfortable in your future phone conversations when you've actually met the person you're talking to. We encourage your questions and problems. We think we can help you with some sound answers and solutions.

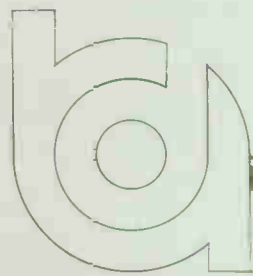
The workshop will take place at the convention on Friday, June 24 at the Fairmont Hotel in New Orleans. Just take a look at this lineup - how can you resist? Come on down!

1. Courtroom/Re-creation Illustrations - Bill Robles, KNXT, LA
2. Video Switchers & Effects - John Moczulski, KABC, LA
3. Newspaper Graphics - Carol Porter, Washington Post

4. News Graphics - Beverly Littlewood, WNBC, NY and Gil Cowley, WCBS, NY
  5. TV Guide Ads - Lou Bortone, WBZ-TV, Boston
  6. Special Effects Slides - Jerry Cappa, WLS, Chicago
  7. In-house Printing - Hank Zangara, WTTG, Washington
  8. Printing Collateral - Hilton Murray, WKJW, Cleveland
  9. Hazards in the Art Dept. - Jack Flechsig, WXYZ, Detroit
  10. Still Storage - Brad Nims, WJLA-TV, Washington, D.C.
  11. Digital Graphics - Anita Holcomb, St. Louis
  12. Outdoor Billboards - Theresa Heinzman, WHAS, Louisville
  13. News Sets - Jim Stringer, KGO, San Francisco
  14. Weather Graphics - Wiley Schmidt, KGO, San Francisco
  15. Employment Tips/Portfolio Review & Resumes - Gil Cowley, WCBS, New York
  16. Budgeting - Rozanne Wassman, WNTV, San Jose
  17. Scenic Design - Rene Heckman, KYW, Philadelphia
- Hot Line Chairman - Milton Clipper, WDVM, Washington, D.C.



World Radio History



BROADCAST DESIGNERS ASSOCIATION

## Notes from Mona!

I always look forward to the Annual Seminar as a time when I can match telephone voices with real faces. Please come by the office/registration area and say hello! Everyone is working out the multitude of details that go with presenting a Seminar of this size and we will keep you posted. If you have questions please give the office a call and I will get the information to you.

**REMINDER:** No personal checks will be accepted for on-site registration. If you are registering on-site, be prepared with a company check or a Mastercard/Visa charge card. Personal checks will be accepted for book sales, T-shirts, etc. Charge cards welcome in these areas too and at the Art Auction as well.

## REGISTRATION:

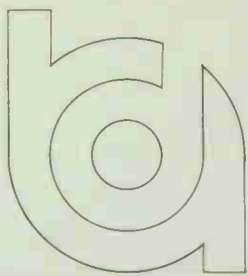
Will be open on Wednesday afternoon for those of you who have pre-registered. This will avoid the crush on Thursday and will give you an opportunity to look over the Seminar schedules and workshop materials prior to the official opening of the Seminar. The New Orleans Design Group directed by Seminar Chair, Jack Apodaca and Patti Harris have prepared a "Guide to New Orleans." This booklet will be most helpful to you if you wish to explore the restaurants and the French Quarter on Wednesday evening.

## Items of Interest:

The weather in June should be quite warm and the Fairmont Hotel has a swimming pool and tennis courts on the 4th floor roof garden. Sandwiches and bar service are available at 10 am. this is a most pleasant retreat. The weather is also muggy and wet in June. It generally rains for short periods at least once a day. Pack an umbrella and lightweight summer clothes. Actually, casual clothes is "uniform of the day."

There will be shuttle bus service, we are told, from the other hotels to the Fairmont and back for those late comers who weren't able to get into the Fairmont. There will be various tours available, of course. As for the trek in from the airport, the flat rate for taxis is \$18.00. If there are more than 3 people in a cab, the charge is \$6.00 each! Limo service is also available from the airport. Good luck and have fun!

Mona Regler  
BDA Administrator



## Did you know?

People are forever straying into the art department asking if we have any graph paper. I rarely use it so I don't stock it.

I came across some information recently offering a package of 94 pages of different graph and chart backgrounds for only \$9.95. It's an 8½X11 inch source book with an index making it simple to locate the appropriate format desired. After selecting one, you then make as many copies as you need of that format on your office copier. Simple as that! For more information, write/call: Caddylak Systems Inc. 201 Montrose Road, Westbury, NY 11590. 516/333-6221 The product number is C8Q-787. The description is "Graphs & Charts Using Your Office Copier."

There is an interesting new product on the market, produced by AMACO, the oil company. It's the first cousin to "Foamcore," and is called appropriately "Artcor." It's an all new plastic foam board that is scorable, die cuttable, printable, moisture-proof and capable of withstanding numerous tortures, says AMACO. (We've been put through a few tortures ourselves by AMOCO, what with the gasoline prices going up and up!) Their most popular board is the 3/16" thick and it comes in 4X8 feet, 40X60 and 30X40 inches. It's packed 25 and 50 to the carton. It is also available in thicknesses of 1/16, 1/8 and 1/4 inches. Call your art supply dealer for a sample, or write/call AMOCO Foam Products Co., 2100 Powers Ferry Road, Atlanta, GA 30099. Phone: 404/955-5595.

As I've mentioned before, I have an ITEK Computer Typesetter which I love dearly. I've had it for three years now and since the day I got it, the sales people at ITEK assured me that AGFA was soon coming out with a resin-coated (RC) typesetting paper. I could set type then just feed the paper into my Agfa 4-bath processor - the same one I bought for making stats and film negatives. I've been patient for a very long time and finally, it's here! It's wonderful! We're getting a nice sharp, black



"Graphix III," shown here, creates die-cut vinyl signage from computer generated fonts.

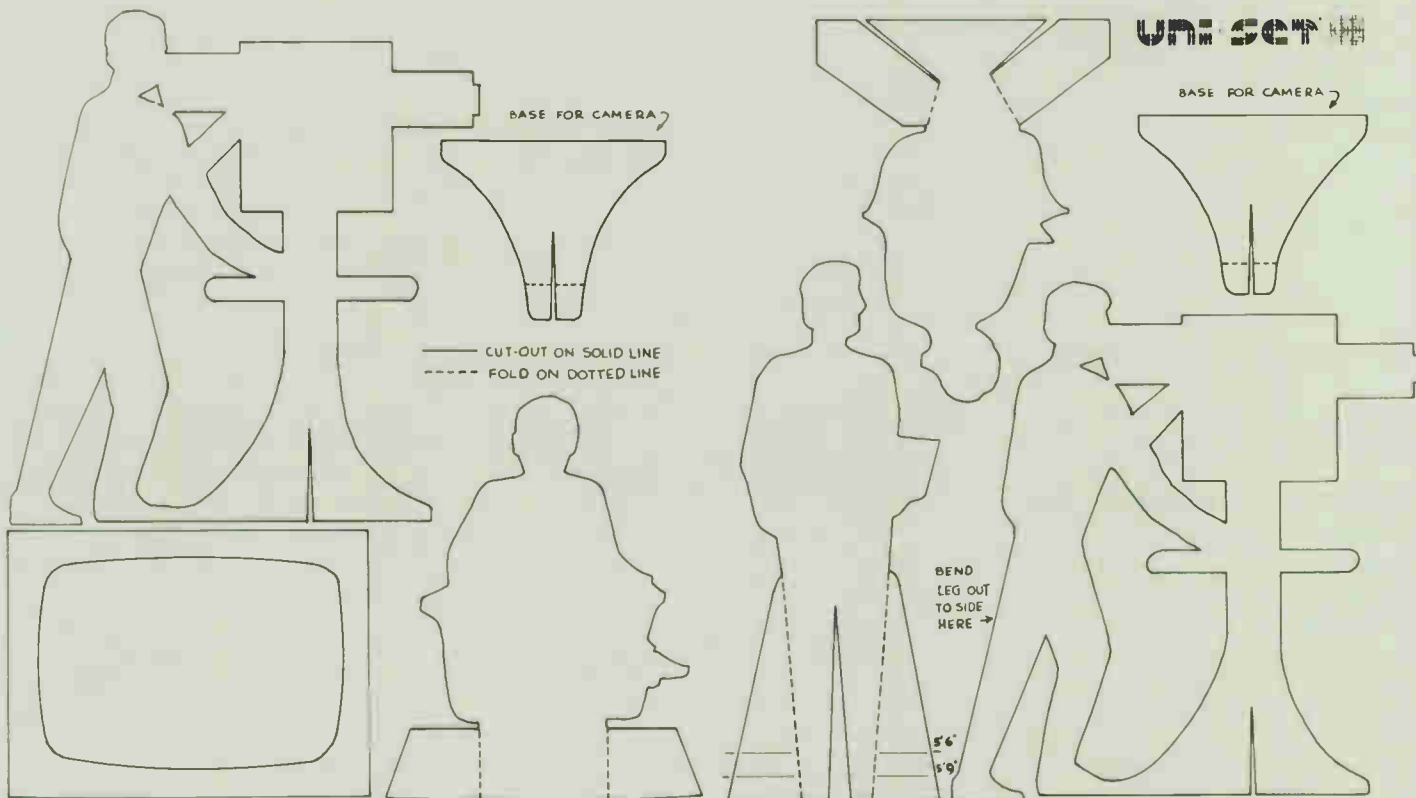
image and it is a permanent image. The rapid-process (RP) paper we were using was O.K. but after several months, if you dug-out an old paste-up you needed, the type was all brown and faded. So -- good news to all you Itek users out there who also just happen to use the Agfa stat system and have a 4-bath processor. Nothing extra to buy, no chemistry, no new equipment, and the best news is . . . this new RC paper is actually less expensive than Itek's RP. The new stuff is called RS90RC, if you want to give your stat paper supplier a call.

Here's an absolute honey of an idea for all you TV persons. Minnesota Minning has done it again. A terrific product called "Scotch Brand 565 Post-It Tiles" is now yours for the purchase price. It comes four tiles in a package, each one is 11¼ square. That's what it is and here's what it does!

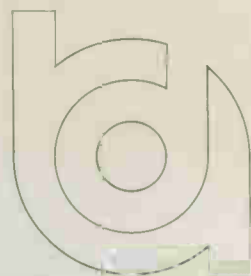
How many times a week do you suppose someone ambles in to the art department just five minutes before air-time and asks you to mount a picture, news-clip, chart, et al? And how many times does your PM Magazine gang who can give you much more time, like an hour or so, to mount several of these things just to keep them flat for camera cards, come in? And, how many times does that person say, "please be careful with this material, we have to return it to the owner intact and unharmed?" Well, kids -- here's your answer. 3M Post-It Tiles. These tiles have an adhesive back. You just strip off the liner, adhere them to a surface, (let's say a piece of foamcore, for the sake of explanation), then peel off the transparent protective film from the front of the tiles. Now, you're ready to go and what you've got here is a clean, dry surface with a special adhesive that can be used over and

over again. It allows you to instantly mount material on it from newsprint (clips) to lightweight cardstock, then remove it when you're finished . . . intact, and unharmed. If you're smart, you will just make-up a couple of bulletin boards covered with these tiles and turn them over to your production people for permanent studio use. Great for news graphics camera card requirements. By the way, they come in a maple-tan colored finish and simulated tan cork. Ask your art supply or stationery dealer for more info.

Here's something brand new on the market. I'm not quite sure if it has any great value, in terms of usage, to TV designers but I think it's worth mentioning. It is called "Graphix III." It is a keyboard computer driven sign making system. You can produce an almost infinite variety of fonts, up to 250 characters per line, according to the brochure. You can extend or condense characters, automatically center or left-adjust the text, italicize, or even reverse images for interior placement on glass. You can store up to 9 fonts at once. The material used is an adhesive-backed vinyl available in several colors. As for applications? Maybe interior building signage, news vehicles, or scenery usage. The initial cost is about \$7,500. for the equipment, fonts and some material. At any rate, if you have an interest to find out more, write/call Ardon Graphics, 176 Brookline Avenue, Boston, MA 02215. 617/536-5120.



These silhouette figures can be photostated to scale size and mounted on light card stock to be cut-out and used in conjunction with your set models for real size relationships. This artwork was donated to the BDA Members by UNI-SET Systems.

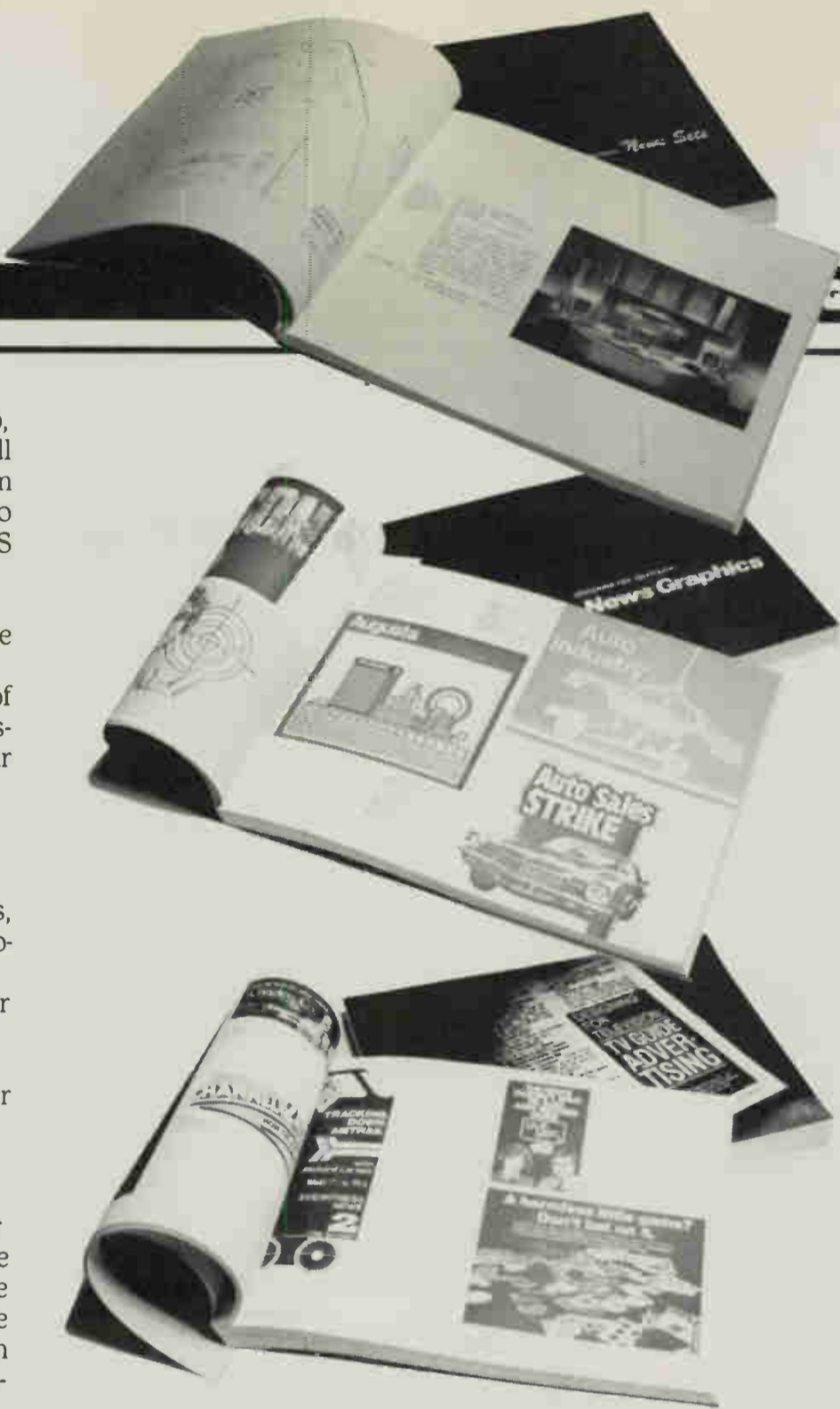


**BROADCAST DESIGNERS ASSOCIATION**

This looks interesting but I haven't actually seen it work so, naturally, I'm a bit skeptical. It will cost me \$99.95 to find out and I'm a little short of cash this month, so I'll wait! It's called the "New CTS System." I assume CTS means Chroma Transfer System. The company says you can now make custom dry-transfer sheets, in color, for less than half the cost of a similar size standard black transfer lettering sheet, by using your office (plain paper) copier. As I mentioned, the starter kit costs \$99.95 plus shipping, and it includes a table-top developing drum, 15 chroma transfer sheets, (13 colors and two blacks) developer and adhesive. Additional sheets are \$24.90 per single-color 10-pak. The place to contact is Graphics, Inc., 16001 Industrial Drive, Gaithersburg, MD 20877, or 301/948-7790.

I was given a free technical pen recently to try out. Another manufacturer-claim that "this one won't dry-out!" So far, in the five weeks I've had it . . . it hasn't! The name of the new line is Refograph by Reform. It's an india-ink technical pen which claims a completely air-tight dry-seal and instant starting at all times! The point sizes are provided in all 13 U.S. Standard and International Metric sizes from .13 to 2.0, if that means anything to you. Made by Alvin, they also come in several pen-sets. Contact your local art supply dealer and see if you can get a free sample pen. I like mine, and the price was right!

"You work too hard not to use the best!" That is a copy-line used in an ad for this new product, the Rolls Royce of all triangles! (That's my copy-line!) I had to buy one of these beauties because I, for one, do indeed, work too hard not to use the best! This new and limited line of triangles and rulers are described as "State of the art stainless steel edge scales and triangles by Arttec." If you want to use these tools as a guide to rule lines or to cut against - you can do both with confidence. "No nicks, no cuts, no bumps, rule after rule, cut after cut . . . straight lines forever!" Forever. It sounds like a DeBeers diamond. And, by the way, it's priced like one, too. Just get a look at these prices: 12" ruler (they call it Scale) is a mere \$24.95. That's the one I bought! An 18" ruler for only \$44.95. Everyone on your staff should have one at these



Shown here are the first 3 volumes from the "Designing for Television" series. *News Sets*, *News Graphics*, and *TV Guide Advertising*. They will be available at the June BDA Seminar in New Orleans. If you are missing any copies, now is your chance to complete your set. Once these are gone, there will be no more copies available. Get 'em while you can!

prices! A 12" 30/60 triangle is \$25.95 and a 10" version of the same is just \$21.95. I guess that steel edge along the side has some real silver in it!

The ruler, \$20 bucks with my discount, comes in a padded, simulated black leather case. My art supply dealer delivered my ruler to me personally. He passed it to me and said he'd like to shake the hand of the first person who was courageous enough (or did he say stupid enough?) to pay 20 bucks for one of these rulers! But then, I figure, "what the hell, go for it!"

I just got word that the BDA's Fourth Annual Design Competition (1981-82) is represented in a Japanese national magazine called "IDEA." We got a full 10-page spread showing 78 of the winning entries with credits. A very nice piece of international publicity for the BDA, thanks to Gil Cowley. And thanks to Al Medoro, a limited number of copies of this issue will be available to members at the BDA New Orleans Seminar. Normally, the books would cost

\$16. each plus \$4. for shipping -- a total of \$20. However, the BDA will make them available for only \$15.00 each in New Orleans.

## Hot tips!

In a past issue of *SCANLINES*, we reviewed a scenery system called Uni-Set. Basically, it consists of a variety of modular units that produce a number of different configurations for simple in-studio sets. Uni-Set sells the complete system, all constructed and packaged neatly onto storage carts using a minimal amount of storage floor space. When you buy their system, they also provide you with a 1" scale model of the system so that you can experiment and pre-set the model pieces before having to move the real units. Along with this model comes a sheet of lightweight card stock that has scale model figures for you to cut out and use with the set model to produce an immediate

size reference. Uni-Set has given us permission to reproduce here the figures so that you may photostat them in various sizes depending on what scale you normally use when constructing your set models. Reverse these figures for silhouettes.

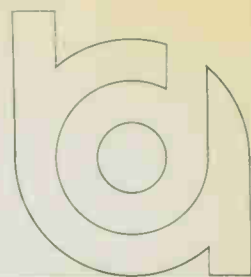
"The Ultimate High in Advertising." This is one of the copy lines on a brochure offering advertisers (and TV Promotion Managers) the rental of full, life size, hot-air balloons. A great way to get your message across. They will provide a 15X28 foot banner, larger than billboard size, and attach it to the balloon. "Everyone will look up to you!" they say. It might be fun creating the graphics for a balloon. The brochure I have is for a company in Massachusetts but if this interests you, I'm sure if you call them, they can give you the name of someone in your area. Call (617) 834-8607 and get a lift!

If you're into buying stock slides for your presentations or to use on-air, here are a couple of inexpensive series. One is called "Murphy's Law." This collection of "Zany humor and philosophy" (their words, not mine!), 30 slides in all, costs \$29.95. They can be sent on approval with a money-back guarantee. The second set, a bit more practical, is called "Fireworks." This is a collection of 40 different slides showing . . . you guessed it, fireworks! Not just any fireworks, but authentic photographs of actual fireworks displays. These may just be a handy addition to your news graphics file. These, too, cost \$29.95 the set. Write/call Visual Horizons, 180 Metro Park, Rochester, NY 14623. 713/424-5300.

Lou Bortone

## HEY, DORFSMAN!

Lou, come and meet your next challenge. We need the world's best AD here at KYW-TV in Philadelphia. I refuse to take "no" for an answer, unless, however, you recommend someone you believe can meet this challenge. Call me. Soon. 215-238-4961. Thanks. Brian O'Neill.



## The "Lew" Look!

**"Three seconds is all I've got. In three seconds I've got to grab the viewer, drive the message home, and get out. That means no wasted motion, no padding, nothing but what's intended. Pow and out!"**

And that, says Lewis Cohen, Creative Director of I.F. Studios, Inc. in New York, means placing the emphasis on design -- good, strong, visually exciting design.

Cohen has been designing and implementing film graphics and animation for almost 25 years. In 1968, together with Edward Tricomi, he founded I.F. Studios, Inc., a company whose philosophy is to provide a quality film graphic design service to the television industry with emphasis on imagination, creativity, and innovation.

In 1969, Carlos Sanchez joined the partnership, bringing with him his years of expertise in animation photography. Today, the studio's camera department consists of three animation stands equipped with the latest in computer assisted technology.

When I.F. Studios opened its doors, traditional character animation, and optically oriented art were most commonly used.

Cohen and Tricomi saw the need for a company specializing in creatively designed film graphics. Their first clients included WCBS-TV and WNBC-TV for on-air promotion, and Jules Power, who was producing *Discovery* for WABC-TV owned and operated stations. Today I.F. is still working with them, their offshoots, and a host of others across the nation and the world.

Working with stations across the country, in Europe, South America, and Africa, Cohen has found physical distance never to be a problem.

"The one-shot job is not what we're after," Cohen says. "We build relationships that last and grow. While working with an Art Director or Promotion Manager, a communication develops, enabling us to find solutions that are tailored to specific problems posed," he continues.

"In the beginning there weren't many companies special-

izing in this field. Today there are a lot of us, producing graphics of all kinds. Most of it is really good, but underlying all the effects and wizardry, design is still the key ingredient. Now we have the technical expertise to make pigs fly, streaking across the screen at supersonic speeds, glowing in multi-exposed star fields, but unless the designer sitting at a drawing board graphically creates a believable reason for that pig to fly, as a cohesive part of a well designed package, it's all just gimmickry." according to Cohen.

Limited screen time is a challenge for the designer. For example, when CBS Sports wanted a tag logo that visually conveyed the myriad of sports they covered, plus their logotype, Cohen's design decision was to incorporate 35mm slides of the various sports as a *roadway* for the logo to travel through. "We set up the selected slides as two pan cels, left and right, did slit-scan tests to achieve the desired stretch and tilt of the roadway; prepared the title so that it could be streaked, and working closely with the camera department, photographed all the elements. We finished the project by doing an optical combination of all the pieces. The result was a dramatic, fast moving piece that not only accomplished CBS's objectives, but won a national Emmy award for design." he said.

The overall objective of the client, according to Cohen, is crucial to the design of film graphic animation. In television



Lewis Cohen, co-founder of I.F. Studios in New York, and film graphics designer/ animator for nearly 25 years.

graphics and promotion, the art director's input should be sought in setting the look for the image of the station, from the simplest title to the most complex animation. And, each second of screen time should be consistent with everything the station projects as its image.

"When we are working with a station," he said, "we must have as much understanding and direction from the Promotion Manager and Art Director as we can get to produce graphics that work."

The style and complexity of advertising and on-air promotion has changed since Cohen started; although the objectives remain the same -- to market the product, be it McDonald's hamburgers or The Six O'Clock News.

"To keep pace with these complex changes and the need for accuracy and efficiency in today's effects, the studio has constantly

been adding to its internal resources with technology, equipment, and personnel who bring to the jobs a design knowledge of how best to work with these tools creatively. I would guess that we're one of the oldest and largest graphic production houses on the East Coast," Cohen said.

One example of the studio's internal capacity proved itself when it was selected by WGBH in Boston to produce a 30 second opening for *The American Short Story* series on PBS. The design submitted was an American flag which had to become a book that closed and transitioned into moving film frames that led into a live action tease. "First, we constructed a mock-up book, covered with a photostat of the flag. We then rigged it up on our stage and shot a stop-motion set of black and white kodachrome encompassing the desired turn and close. Using our photo department, we made color 3M's of the action, registered them, and photographed them on the animation stand. The result was a dramatic, visually exciting opening." It was a simple design concept. The end result may have appeared complex, but broken into its basic components, it was an American flag, a book, and film. *American Short Story on Film*. This innovative, award winning piece was done in-house and within budget.

Cohen explained that many people think animation, especially film animation, has to be more expensive than computer or video animation. This, according to Cohen, is simply not true. It is not unusual for art directors to comment on the superior look of film animation when compared to computer and video generated graphics. When they learn that film animation can be produced for a comparable price, they often opt for film.

After 25 years, what keeps the task exciting for Lewis Cohen? "Each job is different. Each solution is different. Each day I discover something new. Film is a living canvas on which the graphic artist can create new images that move according to his direction. We take the art director's unique set of requirements and objectives, and utilizing our expertise, experience and bag of magic tricks, we create something brand new; a marriage of sight and sound to evoke a special, distinct, individual result."

Michael David Kaplan

