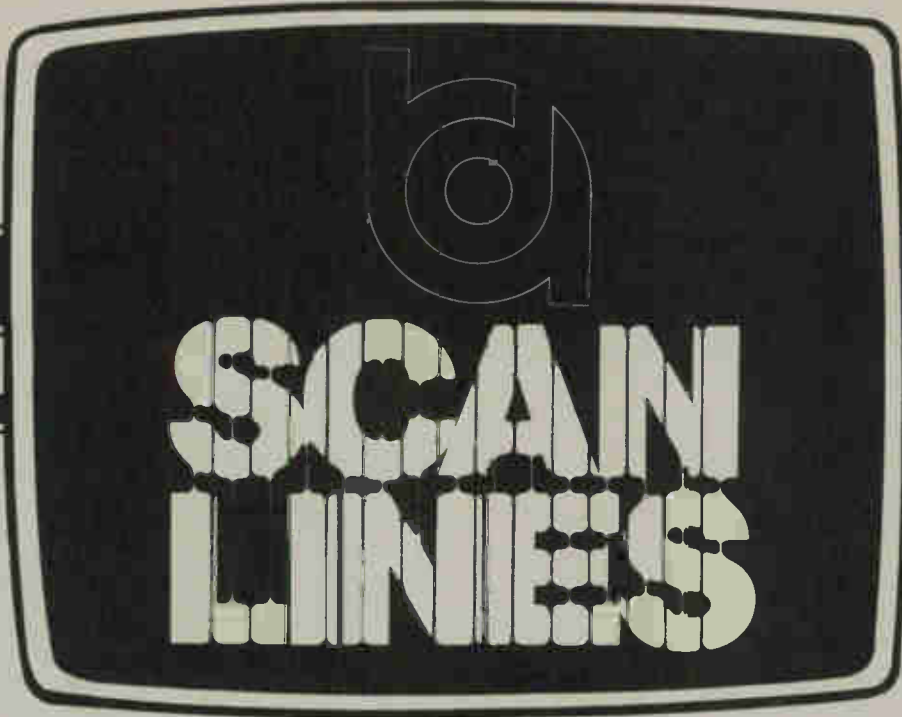


SPRING, 1984

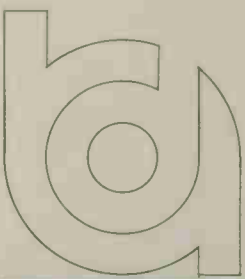
JOURNAL



It's a gamble...



This beautiful, framable full-color poster should be in your hands by now. It was designed by Ted Young, WSB-TV, with handlettering by Joe Ovies.



BROADCAST DESIGNERS ASSOCIATION

The 6th Annual.

Yes, it is a gamble to enter . . . but a sure bet that you will have even odds to win!

Dig out all your good stuff that was produced from last March 7, 1983 and get it together to mail by March 9, this year or you can ship special so that it definitely arrives, in hand, by March 16. It goes to Ted Young, WSB-TV, 1601 West Peachtree Street, NE, Atlanta, GA 30309. It has to be all sorted into the separate categories so that the judges can review the work. The judging will take place on March 30.

As you know, the purpose of this special annual competition is to acknowledge and reward outstanding design contributions in the broadcast industry. This promotes and encourages creative integrity and excellence within our medium. The Awards Presentation will take place on June 13, 1984 at Caesar's Palace in Las Vegas. If you are a finalist, you will be required to submit additional copies of your winning work to be reproduced in the BDA Awards Annual. If your work is accepted into the show, you will receive one of these annuals free of charge. The book will be published in January, 1985.

As for the awards, there may be a single, multiple, or no awards presented in each of the 57 categories. These may be gold, silver or awards of excellence. Because of time limitations, only the gold and silver awards for those judged best in each category will be announced at the Awards Presentation.

If you, per chance, have not received your poster and entry forms, call Ted Young right away and he'll arrange to send them on. His number in Atlanta is: (404) 897-7463.

Lou Bortone



Bob Regler, Past BDA President.



Jerry Cappa, BDA President and Director of Design at WLS-TV in Chicago.

BDA Prez update...

The other day, I ran across an old quote. I was amused, however, when I realized that it was more pertinent to me nowadays than when I was a little kid reading it for the first time. I've reproduced it in my letter to you just to see if any of you can identify with it as much as I do.

"But I don't want to go among mad people," Alice remarked.

"Oh, you can't help that, said the Cat: "we're all mad here. I'm mad. You're mad."

"How do you know I'm mad?" said Alice.

"You must be," said the Cat, "or you wouldn't have come here."

-Lewis Carroll,
Alice's Adventures in Wonderland

The Board has finished its first meeting of the year. Again, we worked long and hard on a number of important issues. All of the items on our agenda are key items for the future of the BDA. We hope to guide this organization through some very important times in this industry. We not only plan for the immediate but for the future as well. We discussed our scholarship, book publication, association with the BPA, membership, long-range planning, etc. The most important item on our agenda, besides the Las Vegas convention, was our 1984 BDA Survey. With the completion of our survey, we can better understand your needs and see how we, as your Board of

Directors, can fully understand those needs and try to guide all of our efforts toward meeting them. It is, however, important that you complete the survey accurately and quickly. We can then have the results in time for the seminar in Las Vegas.

Now, I have a sad note to relay to all of you. This Association is losing one of its foremost members. Bob Regler, past President, has decided to leave the broadcast industry to pursue other interests. Bob was one of the founders of this organization and was always there when we needed him. Bob currently is editor of our "Between the Scanlines" and chairman of our long-range planning committee. He always had the latest scoop on everything. This required lots of phone calls -- but Bob is persistent. I know that whatever Bob sets his mind to, he will do well. We will always be grateful and will miss his big shoulders to lean on.

Good Luck, Bob!

With Bob moving on to other matters, it was inevitable that he should take his wife Mona Regler along with him. Thus, where Mona goes, so goes the BDA. Yes, our BDA office will be moving from sunny Harlingen, Texas to even sunnier Florida. We do not have an exact address yet, but you will be receiving this info as soon as we get it. The transfer of offices will be as smooth as possible.

NEWS AROUND THE ASSOCIATION

Congratulations should go to Mary Gresick, Art Director of KDNL, St. Louis. Mary just gave birth to a baby girl -- Mary Christine. Congratulations should also go to Richard Dickenson, WCVB in Boston. Rich has just been named Vice-President of Design for his station. I think that's a first at a local station level. He must be doing something right. Dennis Spear has been doing a terrific job with his committee in Sacramento. Dennis is chair of our scholarship committee. He tells me that at least two universities are looking at his format for the BDA Scholarship. Nice work!

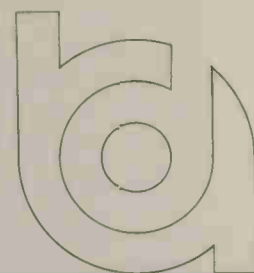
Prentice Hall is publishing a new book on TV graphics. The book is authored by Ben Blank, ABC News Art Director and subject of our profile article in the last issue of Scanlines. Ben's book is called *Video Graphics* and should be out soon. Rick Frye and Jack Apodaca are looking for candidates for the BDA Board. If interested, please call them. Rick: North Carolina; (704) 374-3961. Jack: Los Angeles; (213) 460-3330. Lew Cohen has left I.F. Studios to form his own company, Lewis Cohen and Co., Inc. Good Luck, Lew! Stan Justice and Sara J. Brinker are pleased to announce the birth of their new library reel called "Cascom Library, Volume III." I've seen part of it and it looks great.

Jerry Cappa,
BDA President and
WLS-TV Director of Design

JERRY!



Jerry says, "Get your costume ready for the BDA "Toga Party" at Caesar's Palace in June during the 1984 Convention!"



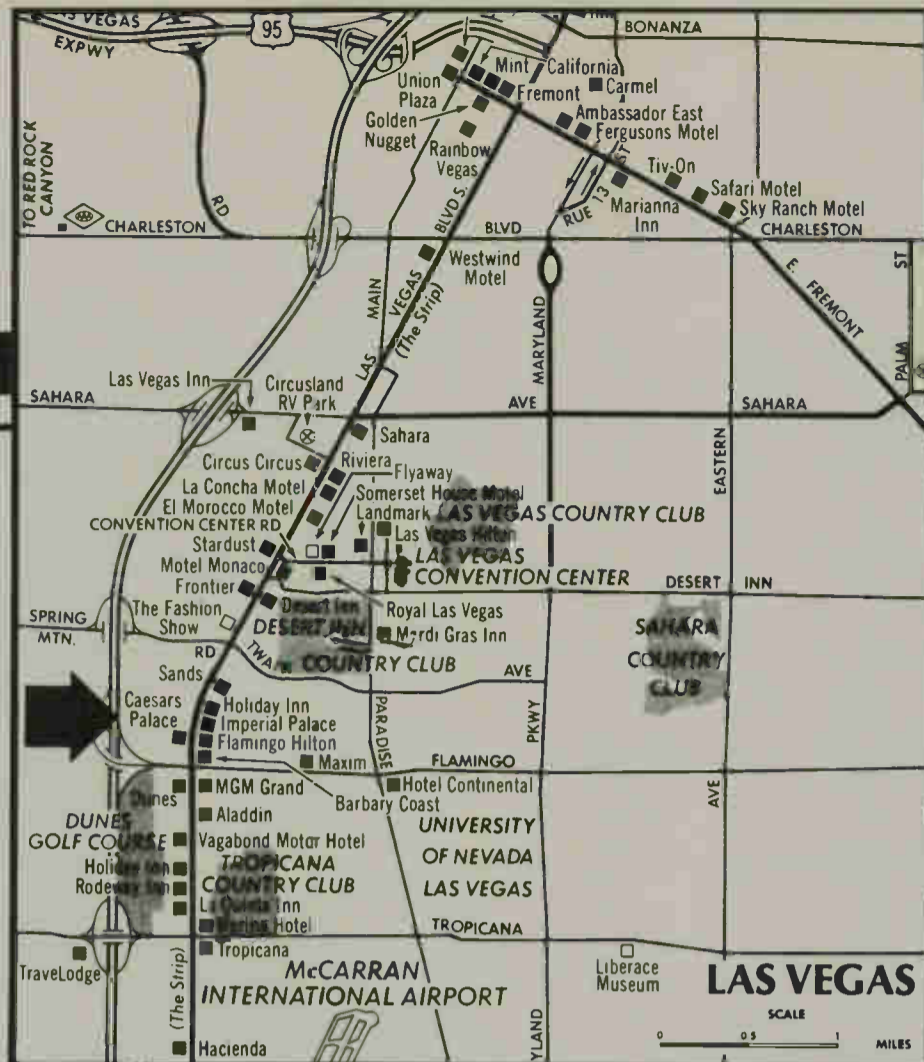
DESIGNERS ASSOCIATION

Hail, Caesar...

Actually, we don't want "hail," or even "reign" . . . we just want lots of good old sunshine at Caesar's Palace in Las Vegas for our annual BPA/BDA Seminar/Workshop Convention.

There have been sumptuous convention hotels in the past, but Caesar's Palace is the largest BPA/BDA Seminar hotel ever, with more than 1,200 rooms guaranteed to Seminar-goers. It is also one of the most exciting spots in Vegas, with top-notch (or is it topless notch?) entertainment! It boasts perhaps Las Vegas' finest casino, and three superb restaurants right in the hotel . . . one offering a multi-course Roman "orgy" banquet complete with massage at your table (whatever that means!)

Even though the room rates are very reasonable, for those who registered early, there are other more cost-conscious hotels abounding in Las Vegas. Many of these are within walking distance of Caesar's. As for dining, choose your pick! Dine like a Roman Emperor at lavish buffets at Caesar's Palace or any number of other nearby hotels for prices that are very reasonable.



A map to help you find your way. And, there's more (not shown) downtown!

At any rate . . . bring quarters! And, as NBC so proudly and so often says... "Be There!"

Here is a capsulized rundown of the Seminar schedule as of now. Naturally, there could be some changes between now and June but a more total and firmed up version will appear in your next *Scanlines*.

I have covered only the general and the Designer's meetings here, for the sake of brevity. However, when you get to Las Vegas, as many of you already know, you will receive an excellent seminar guide book that explains all the details, including a comprehensive rundown of all the workshops and speaker bio's. You can easily make all of your choices and set-up a complete schedule for your 4-day stay.

Some Notes: Several "Hands-on" workshops are being planned. These small, concentrated workshops will provide specialized instruction in graphic and on-air promotion and computer skills. They will be announced later in the Spring.

As for the exhibits and hospitality suites; more than 60 companies are expected to reserve space in the largest exhibit areas ever at a BPA/BDA Seminar. Also, there will be more than 20 hospitality suites.

Monday, June 11

7:00am - 5:00pm
BPA/BDA Registration Opens.
1:00 - 5:00pm
Exhibit area and suites open
2:00 - 4:00pm
BDA Long Range Planning Meeting.
3:00 - 4:00
Workshop Moderators Meeting
4:00 - 5:00
BDA Opening Meeting
5:00 - 6:00
Seminar Newcomers Meeting
6:00 - 7:00
Seminar Opening Reception
8:00 - 12 Midnight
Hospitality Suites open

Tuesday, June 12

7:00am - 5:00pm
BPA/BDA Registration Open
8:00 - 9:15am
Opening Breakfast with industry keynote speaker.
9:30 - 10:30
Opening Keynote Presentation (Communications beyond 1984)
10:30 - 12:30
Exhibit area open
12:30 - 2:00pm
Luncheon (Scheduled speaker: Ted Turner)
2:00 - 5:30pm
Exhibit area open
2:15 - 3:30
Design: Olympics Sports Graphics
Design: Ad Agency Print Ads for News
3:45 - 5:15
Designers Hotline Roundtable
Design Workshop (PTU Case Study)

6:00 - 6:45
BDA Awards Cocktail Party
6:45 - 8:00
BDA Awards Program
8:00 - 12 Midnight
Hospitality Suites

Wednesday, June 13

7:00am - 5:00pm
BPA/BDA Registration Open
8:00 - 9:15am
Breakfast with Major Industry Leader as Speaker
9:30 - 10:30
TV Advertising: State of the Art Steve Sohmer speaker
10:30am - 5:30pm
Exhibit area open
10:45 - 12 Noon
Design: Symposium
12:30 - 2:00pm
Buffet Luncheon, Exhibit Area
2:15 - 3:30
BDA Business Meeting
3:45 - 5:15
Design Workshops:
Designing for the Independent
How to Plan/Execute Animation
6:00 - 6:45
BPA Awards Cocktail Party
6:45 - 8:00
BPA Awards Show
8:00 - 12 Midnight
Hospitality Suites

Thursday, June 14

7:00am - 5:30pm
BPA/BDA Registration Open
7:30 - 9:15am
Chicago Breakfast Buffet (35 idea swap topic tables)
9:30 - 10:30
Technology, Entertainment and Design
10:30 - 12:30
Exhibit Area Open
10:45 - 12 Noon
Design: In House Animation with Production Tools
12:30 - 2:00pm
BDA Luncheon with Major Speaker
2:00 - 6:00pm
Exhibit Area Open
2:15 - 3:30
Design: Video Art: State of the Art
Design: Scenic Hollywood
3:30 - 5:00
BDA Art Auction
5:00 - 6:00
Exhibitors Closing Reception
6:00 - 7:00pm
BPA/BDA Night with a Star

Friday, June 15

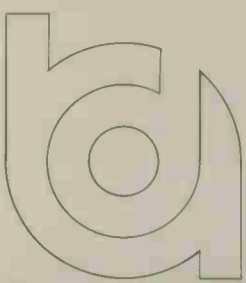
7:30 - 7:45am
Continental Breakfast
7:45 - 1:00pm
Management Workshops repeats.



This risqué cartoon was submitted by past BDA Board Member, Steve Yuranyi from CFCF in Montreal.



Lou Bortone



BROADCAST DESIGNERS ASSOCIATION

Looking Around...

Doing effective Movie ads presents a special kind of challenge. Basically, the problem is that there is a lot to say and not much space to say it in. An interesting exercise is to take a look at the theatre section in your daily newspaper; there seems to be little correlation in the ads for current "downtown" movies and the movies that we promote for TV viewing. Talk about ads fighting for attention . . . the movie page is jam-packed with ads, big and small, that are all trying to get you to believe that each and every film is a sure-fire blockbuster. I'm not certain what the advertising philosophy is for movie ads in newspapers but I do know that often times the ad budget for films runs close to the actual cost of producing the film itself. Although a great portion of this budget is allotted to spot-sales on TV throughout the country, I'm

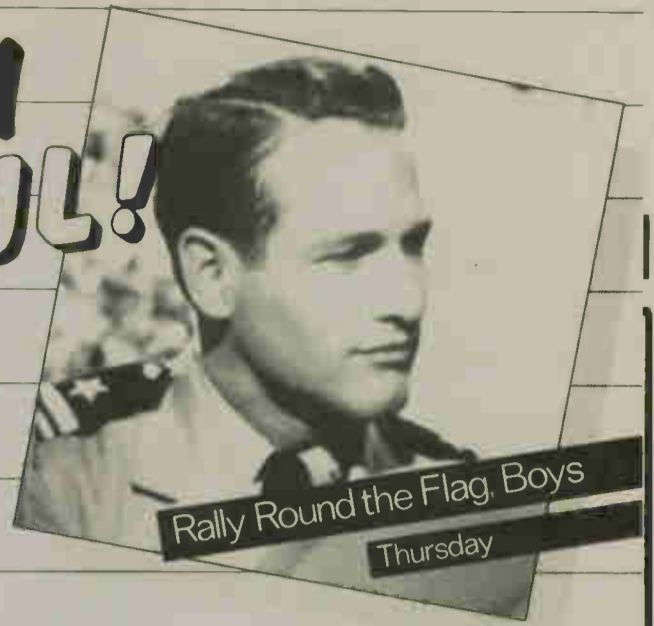
sure there is still a megabucks amount left to newspaper.

Fortunately, our life is a bit simpler given that we often have the luxury of commanding a full page space, in TV Guide, for example. A few of the obvious approaches are to play-up the stars if they are big-name, or the film title if it is one to remember. A brief descriptive copy line promising intrigue, entertainment, or humor, can be a worthwhile addition. To confuse the issue, of course, the day, the time, and the channel number must be added, strictly for information. In many markets, the UHF stations must rely on a heavy movie schedule to survive. In these cases they often vie for a station image look to their ads, on top of having to deal with the many other elements as well. As I said . . . movie ads are a designer's challenge

Here are some samples to look over and get some ideas from. Next time you're designing a movie ad, I recommend that you buy a box of fresh buttered popcorn and place it somewhere within smelling distance of your drawing board. If this doesn't motivate your thinking, nothing will!

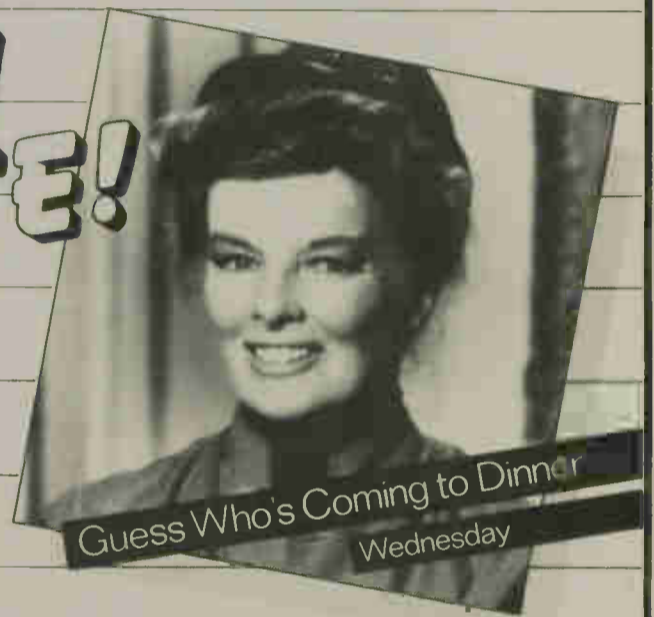
Lou Bortone

4 PM
PAUL!

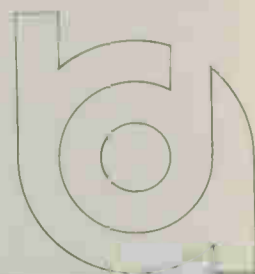


WNEV-TV, one of Boston's stations designs on a first-name basis! Designer: Robin White. Art Director: Maria LoConte.

4 PM
KATE!



Here are three from WLS-TV in Chicago Designers Lois Grimm and David Beck. Art Director: Jerry Cappa



BROADCAST DESIGNERS ASSOCIATION



The original pleasure cruise that started it all!

The Love Boat crew takes Harvey Korman, Karen Valentine, Cloris Leachman and Tom Bosley into high-seas hilarity!

THE LOVE BOAT

Monday's 3:00 Movie



Another from Chicago's WLS-TV. Designers: Lois Grimm and Don Tate. Art Director: Jerry Cappa.



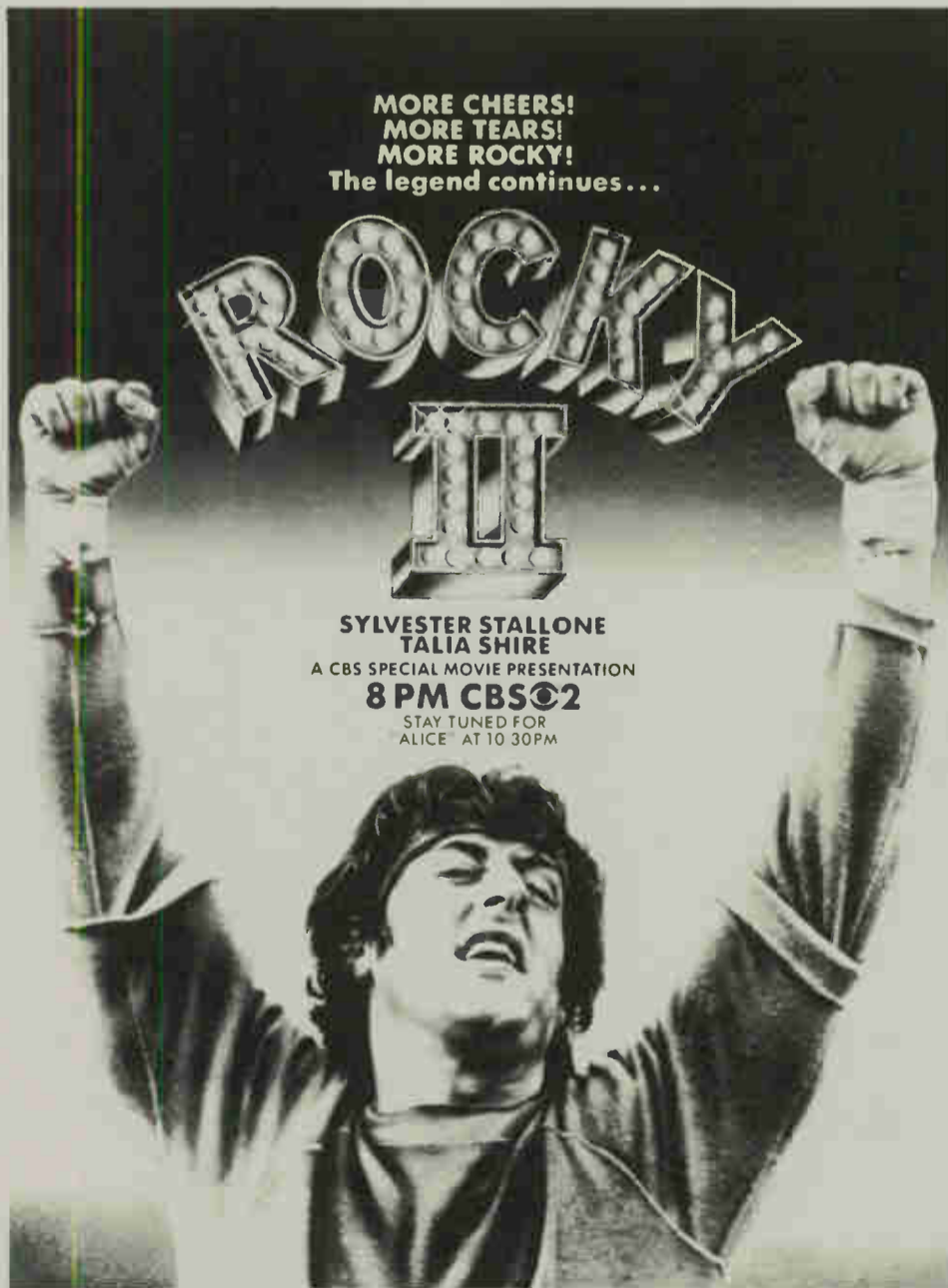
A DEADLY PUZZLE.
She thought she knew the man she married. She didn't. Her search for the truth may lead to murder.

ILLUSIONS

STARRING
KAREN VALENTINE

WORLD TELEVISION PREMIERE!
CBS Tuesday Night Movies
9PM CBS 2

This is an example of the very popular 3/4-page size in TV Guide. From CBS in Los Angeles. Designer: Karen Raiman. Art Director: Will Martin.



**MORE CHEERS!
MORE TEARS!
MORE ROCKY!**
The legend continues...

ROCKY III

**SYLVESTER STALLONE
TALIA SHIRE**
A CBS SPECIAL MOVIE PRESENTATION
8PM CBS 2
STAY TUNED FOR
ALICE AT 10 30PM

From CBS in Los Angeles. Designer: Thom Williams, Illustrator: Mike Bryan, Art Director: Will Martin.



*A mysterious woman.
A scandalous crime.
A perfect secret.*

*And a trail of
fascinating clues—
she holds the key.*

A Hallmark Hall of Fame Presentation
Ralph Richardson Diana Rigg
Deborah Kerr Donald Pleasence Beau Bridges

AGATHA CHRISTIE'S WITNESS FOR THE PROSECUTION

A CBS Dramatic Special Written for Television by John Gay Directed by Alan Gibson

WORLD TELEVISION PREMIERE!
9PM CBS 2

And again, from CBS in L.A. Designers: Karen Raiman and Tony Sinegar. Art Director: Will Martin.

Where each week
a new romantic story
unfolds.

He's the president of a top publishing
firm
She's the up-and-coming receptionist
Will their romance be ruined by his
money-hungry fiancée?

Starring Nancy Morgan and Tyle
Waggoner

This Week
10:30AM



Hosted By
Louis Jourdan

2
Steps Ahead
WSB-TV



M*A*S*H

The Movie

You've just got to see it again.
Hailed as one of the greatest war comedies ever,
the original M*A*S*H is still the best.
With Elliott Gould and Donald Sutherland.
See M*A*S*H in its entirety.

Today 3:30-6:00PM



TOP: Atlanta, Georgia's
WSB-TV. Designers: Ted Young
and Jacky Grostien. Art Director
Ted Young.

CENTER: From KGO-TV in San
Francisco. Designer: Bunny
Zaruba. Art Director:
Jim Stringer.

LEFT: This one if from WJLA
in the Nation's Capitol,
Washington, D.C. Designer:
Joseph Ford. Photographer:
Karl Cook.

**That's
Entertainment**
Great moments from the greatest musicals.



We'll have you singing, dancing, laughing
and remembering. All this week.

4 O'clock Movie. WJLA-TV **7**



STAFF:

EDITOR
Lou Bortone

WRITERS
Lou Bortone, WBZ-TV (MA)
Robert Olson, Los Angeles (CA)

CONTRIBUTORS
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Andrea Sutton, WXNE-TV (MA)
Julia Getcha, Boston (MA)
Ted Young, WSB-TV (GA)
Steve Yuranyi, CFCF (Canada)

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 pro-
fessionals. 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 re-
lated 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:

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VICE PRESIDENT
Brad Nims, Washington, D.C.

SECRETARY
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TREASURER
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ADVISORY BOARD
Al Medoro, KABC-TV (CA)
Bob Regler, KGBT-TV (TX)

BOARD OF DIRECTORS
Officers listed above, plus:

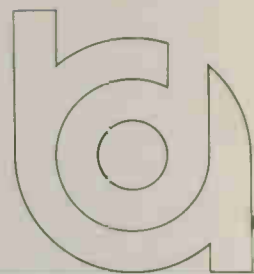
Jim Stringer, KGO-TV (CA)
Rick Frye, WBTB (NC)
Jim Minton, KTVU-TV (CA)
Neil Sandstad, WNET-TV (NY)
Jan Phillips, WTAE-TV (PA)
Dave Patten, KPIX (CA)
Anita Holcomb, KPLR-TV (MO)
Milo West, KAKE-TV (KS)

ALTERNATE MEMBERS
Ann Williams, CNN (GA)
Beverly Littlewood, WNBC-TV (NY)

ADMINISTRATOR
Mona Regler, Harlingen (TX)
(512) 428-6720

SPECIAL THANKS TO
Jean McCarvill, WSBK-TV (MA)

DEADLINE FOR NEXT ISSUE OF
SCANLINES IS APRIL 15, 1984



BROADCAST DESIGNERS ASSOCIATION



Plastic surgery ...

When Jon Wesley Hyatt invented the first synthetic plastic material in the 1860's, it was used to wipe clean collars for men's shirts. This application helped liberate some women from washing, starching, and ironing men's cloth shirt collars. While plastic materials made from wood, petroleum, and milk has not exactly liberated scenic and graphic designers from anything, plastic materials offer useful alternatives to traditional materials.

The various brands of foam plastic-based boards offer many advantages. Wood pulp based boards are difficult to cut, non-rigid, and heavy in the thicker weights. When sheets of paper or plastic are bonded to both sides of a sheet of foam, the resulting material is light and rigid. Plastic foam is mostly trapped air bubbles, of course, and is very easy to cut.

One fine use for foam board is for presentation mounts. When a Sales Manager wants to galvanize the salespeople into instant sales action, they do not want to wrestle with heavy boards. Photostats or artwork mounted on foam boards perform very well as carriers of visual information. A large board can fold if you slice through the back paper facing and foam center after the print is mounted. Use the same technique to make free standing three-fold or larger screen shapes.

Foam board is available in thicknesses from 3/16 inch to 1 inch. Several manufacturers offer a selection of roller-applied color surfaces. Flexible and rigid framing is also available in chrome and black for wall hanging or standing displays.

Foam board is great for model building. Mount a set elevation blueprint on 3/16 inch foam board, cut out the set drawings, and slice part way through from the back or front where the walls change direction. If you need to make curved sections, make close parallel cuts partway through the back or front of the board (whichever is appropriate for the curve) and bend the board. With a few drops of glue, mount the standing eleva-

tions on the mounted plan view of the set.

Some words of caution. If you paint one surface, paint the reverse surface also with the same brand and color of paint. If you just paint one side, the drying and shrinking paint will warp the board. If in doubt, try a test piece.

Foam board has many uses in stage settings. The thinner versions are good for cut-out lettering and logos. Fasten them to the set with pins or small nails. As the material is so light, a few pins can hold large pieces, which can also stand out from the wall to create a drop shadow.

The 4X8 and 4X10 foot sheets in 1/4" and heftier thicknesses can be used as walls in sets. The heavier thicknesses can be cut with nearly any type of saw, and will support some very intricate scroll cuts. Caution: most plastic foam produces toxic fumes when subjected to a flame. Some brands will support a flame, so be sure to use foam board safely.

Vacuum formed plastic is widely used for scenery. Sheets are made by a vacuum process which forces a sheet of softened vinyl over forms placed on a flat metal surface. The softened vinyl can reproduce a good deal of detail on the form and will retain

the form when the vinyl material hardens. The resulting three-dimensional surface can be stapled on a scenery flat or frame. Light weight vacuum formed scenery is especially useful when units must be raised above the stage floor into the files for storage.

If the surfaces are skillfully painted, the result can be very convincing. Vacuum-formed surfaces have replaced much plaster and rubber casting for scenic use. Suppliers offer a variety of patterns and textures which range from stone, brick, and shingles, to switch plates, door plates, and book backs.

Mirror mylar or shrink mirror, as it is sometimes called, can be used to produce large mirrored surfaces which are cheaper and lighter-weight than glass mirrors. This material shrinks when heat is applied (a hair dryer works) and the material cools. Shrink Mirror can be applied to a frame on a cushion of flexible foam tape, which allows the plastic to shrink evenly without bunching.

Expanded vinyl suede and velour look just great as wall covering if you need to produce a luxuriously appointed den. To the camera, this stuff looks just like the real thing, maybe even better.

Where would we all be without Mylar tape? While it does not have life-saving qualities, a roll of one inch wide brushed chrome Mylar tape has saved many a set from terminal dullness. A few yards of shininess applied to the front of a beige desk can work wonders and can divert the director's attention from elements of your design which are not as effective as the desk.

The most commonly used surfaces are shiny chrome and brushed chrome, but this wonderful stuff also comes in many colors. Diffractive prism tape is even more exciting, as it produces rainbow-like colors when viewed from various angles. Save this for your music video shows. Sunday morning program viewers may think it out of place.

If you want brochures or information on vacuum-formed set materials, they are available at The Great American Market, 826 North Cole, Hollywood, CA 90038 as well as other plastics companies in the USA and Canada.

Other vinyl products are available at Studio Specialties, Ltd., 249 North Reno Street Los Angeles, CA 90026, and 409 West Huron Street, Chicago, IL 60610.

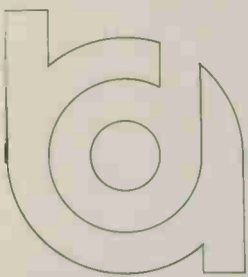
Robert Olson



Here is an example of vacuum formed brick used on a set for "Young Lives," done by Postnewsweek Productions.



Another use of plastic. In this case, it's a foam board cutout of a background map for "Passport Profile," done by Westinghouse Cable.



BROADCAST DESIGN

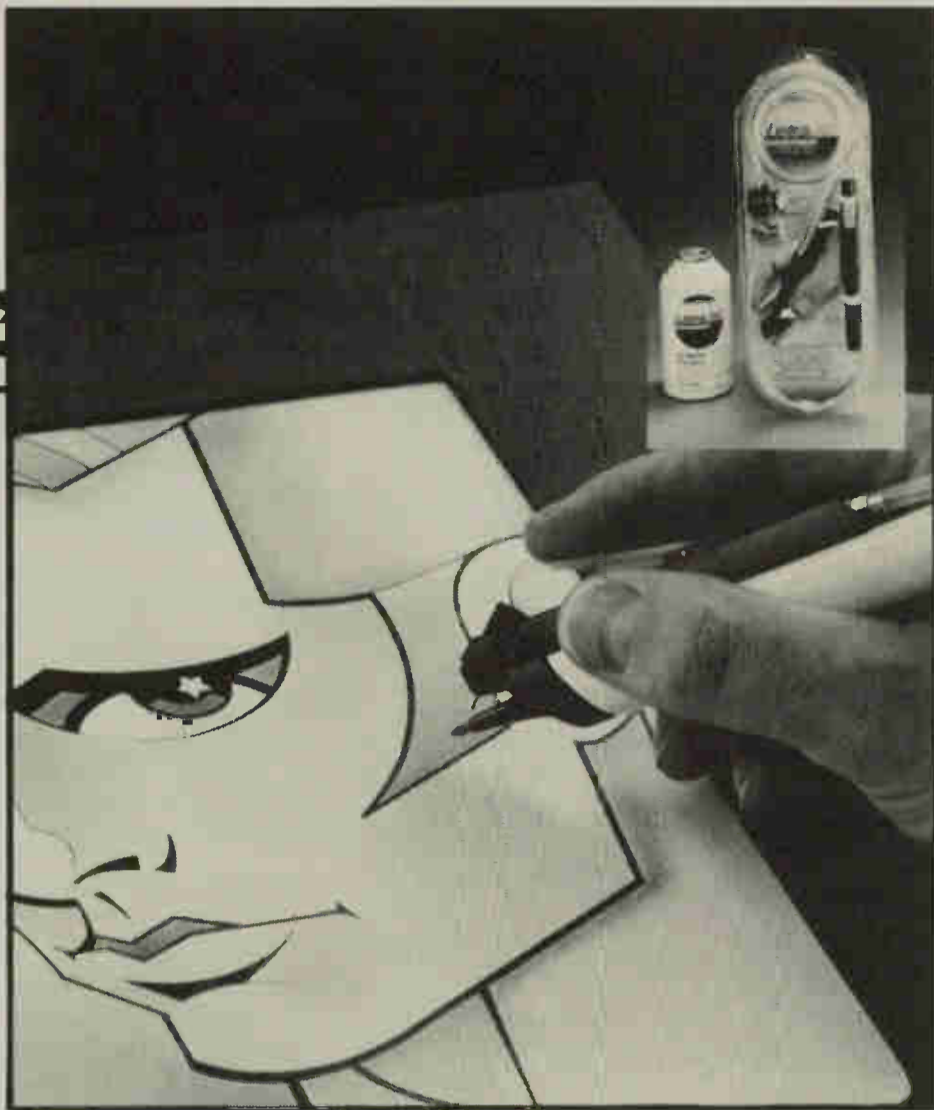
Did you know?

This is, by far, the most spectacular new art supply item of the year! By the time you read this, you will, no doubt, have already purchased this "find-of-the-year!" Letraset is keeping this no secret. I saw it for the first time at a trade show here in Boston late January. At only \$28. for the whole kit, I immediately bought one at the show. You have guessed by now that I'm talking about the new and wonderful "LetraJet!"

The idea is so simple, it's profound! A controlled shaft of air blows across an ink-wet marker and produces an immediate airbrush! It is the same theory as the garden hose spraying weed-killer. The exact same function as an expensive Passche airbrush -- except there is **nothing** to clean. It absolutely blew me away (no pun) when I first saw it demonstrated. Letraset owns Pantone so naturally, they designed their LetraJet unit to hold only Pantone markers. (Fine point series are required). Very clever . . . and very expensive for the markers. The Pantone fine-point markers come in 120 colors, I'm told, so you're color choices are almost limitless. But, have faith . . . with our American ingenuity, I'm confident that you low-budgeted art departments out there will find a way to get around using Pantone markers.

You must get one of these LetraJets as soon as possible. They are an absolute blast to use. If you have nothing that needs airbrushing, make something up! If nothing else, it's a wonderful new toy for only \$28.00. One marker comes with the kit so all you need extra is a can of compressed air. Dust-Off won't work because the hose connection is different. Check it out!

Last issue, we mentioned two types of image removers to be used on unwanted marks on your photostats or film work. There is another product available that does the same job. It is called Arro-Mark Image Remover for photo prints and negatives. The kit comes complete with two pens, medium and fine point, cotton swabs, and a 2-ounce container of fix. All this at a very



The most spectacular new art supply item of the century; the LetraJet, a mock airbrush from Letraset. Simply insert a Pantone fine-tip marker and spray-away.

reasonable price: \$10.95 per kit. The pen only is also available at \$4.95. The way it works is, you "simply eradicate the unwanted image using one of the pens. Apply fix with cotton swab. Let stand 5-10 seconds and wipe with moist cloth or paper towel." That's all there is to it! Made by Mark-Tex Corp., 161 Coolidge Ave. Englewood, NJ 07631. Call (201) 567-4111.

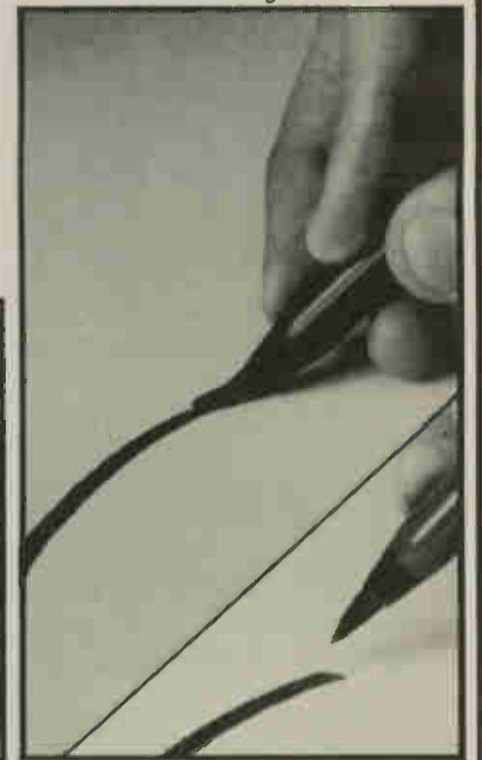
Here's an item I haven't seen before. Also made by Mark-Tex Corp., it is called "GluTube," and is said to be a clean and convenient way to dispense rubber cement. It is a tube that is fitted with a steel ball tip which automatically releases rubber cement as you press it down on the item to be cemented. GluTube instantly seals itself as you lift it. You can dispense a single drop on a small piece of

typeproof or, by using sweeping back and forth motions, apply a generous amount of rubber cement to large areas. Each tube costs a mere \$1.50. Why not get some and write a "tacky" letter to a friend!

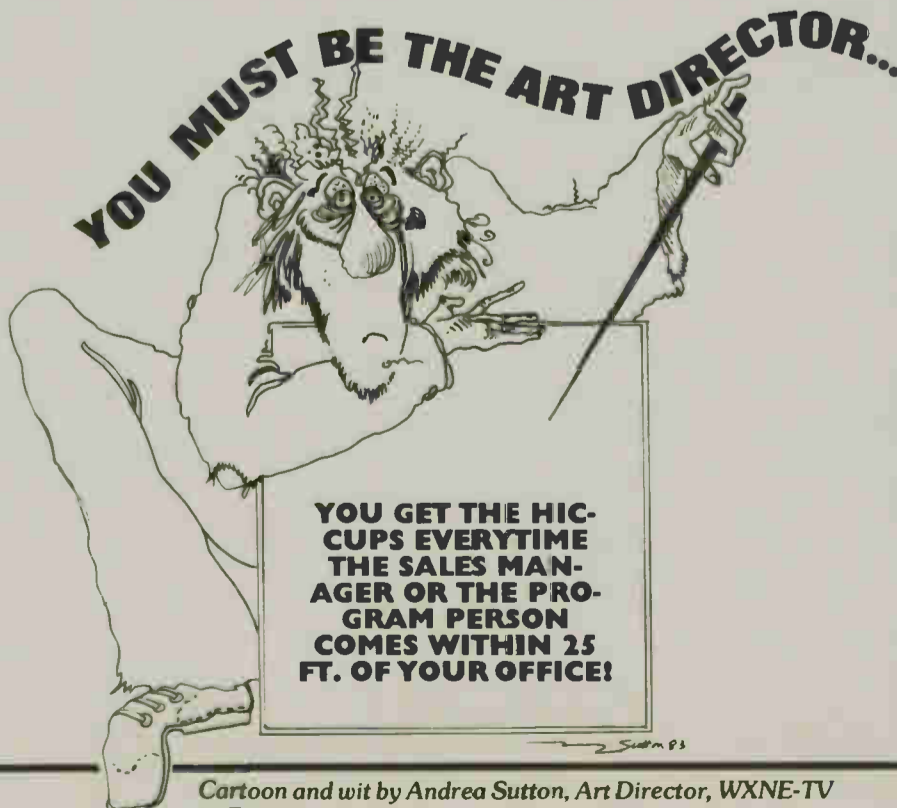


I guess everyone has thought about the possibility of having a paint brush/pen all in one. Well, the Staedtler Company has thought real hard about it and came up with this answer. The new "Marsgraphic, 3000" is the name and drawing and painting is its game.

Staedtler calls it an amazing new layout marker with the flexible tip. It looks like a brush but is not. It has a unique soft foam tip that is as flexible as a brush, but lays down color like a marker. The Marsgraphic has a superior water-based ink that blends beautifully in 60 basic colors. Terrific for layout artists and illustrators alike because it's great for shading and blending -- you can apply the same color over itself and get light, mid-range, and deep tones all from the same marker. Check it out at your local dealers. I have one and it's a crazy new tool!



As you know, there are a number of video cassette decks around, some commercial and some professional. Hitachi makes a real beauty that I came across recently. I was wowed by two things. The price, \$910., and the fact that this vidoetape deck had its own color monitor built right into the unit. It's a half inch machine called the VT-680MA. Of course, it allows immediate playback anywhere. It is powered by battery, AC or even DC current. With its 4-head system, it gives up to 8 hours of continuous recording/playback on a single T-160 tape. It has special editing functions, speed-play effects, and the whole unit weighs less than 16 pounds. If you or a friend are thinking of buying a VTR, take a close look at this before you do.



Cartoon and wit by Andrea Sutton, Art Director, WXNE-TV in Boston.

Occasionally, we have to shoot a table-top still life photo in-house here in our art department. It is generally a nuisance because we're not really set-up for proper lighting and usually have to jury rig something. I use an old 4X5 graphic camera with a Polaroid back and get pretty good results under the circumstances. I discovered a real good solution for those of you who are faced with this photographic problem. If you have the space to put-in this unit and can accommodate its cost from your budget, I recommend it. It is the new exposure booth which has its own self-contained lighting system, including under-lighting. There is a rear screen insert so that you can project on it from the back and create a natural looking background for your photo. It also accommodates seamless paper back and base. There are two basic sized models. The portable table model is 42W X 30H X 24D overall, at a cost of \$1,900. The larger studio model is 71W X 50H X 48D for a bit more; \$4,200. There are also a few accessories. It is well worth looking into if you do any amount of in-house shooting. They have dealers in 23 states so chances are pretty good you could see a demo if you want to. If not, the color brochure is very comprehensive. Write to EBI, Inc., 110 W Foster Ave. Bensenville, IL, 60106. Phone (312) 595-3868 for the dealer nearest you.

Over the past couple of years, we have had college interns working in the art department off and on. One of the consistent things I observed about these students is that while making photostats, they tend to tear the stat paper in halves or quarters. If they are making a stat of something relatively small, they use a portion of a full sheet so as not to waste a whole sheet. I guess they got into this habit because they have to buy their own stat paper at school and it's pretty expensive on a student's budget. Although I appreciate that, my big problem with this system is trying to find the matching torn piece of negative paper to go with the positive! I have tried to discourage interns from continuing this practice but they seem to persist.

If you're experiencing this in your darkroom or stat room, I recommend this piece of equipment. It's called a "Rolling" Trimmer. This particular line is made by Dahle and comes in five



The Exposure Booth. This is the smaller of two models. As you can see, it has top, side and under light possibilities. The basic cost for this model is \$1,900.

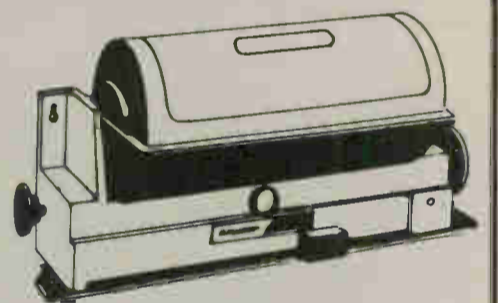
cutting sizes ranging from 14" to 50". There are also three models that have light-box table-tops ranging in cutting sizes from 14" to 26". These roller cutters are ideal in the darkroom. They cut clean without a burr edge. They're known for their superb quality and absolute safety. They all have circular, self-sharpening cutting blades completely covered by a plastic hood. Best of all, your material won't slip while being cut

because of automatic clamping at the cutting point. An excellent product, in my opinion. The costs range from \$120. for the 14" to \$370. for the 50", though I can't imagine who would need a 50" cutter unless you make very long photostats!

Check your local art supply dealer or write/call for a catalog: Dahle U.S.A., 26 Berkshire Road, Sandy Hook, CT 06482. Tel. (203) 426-8063. Buy one, for heaven's

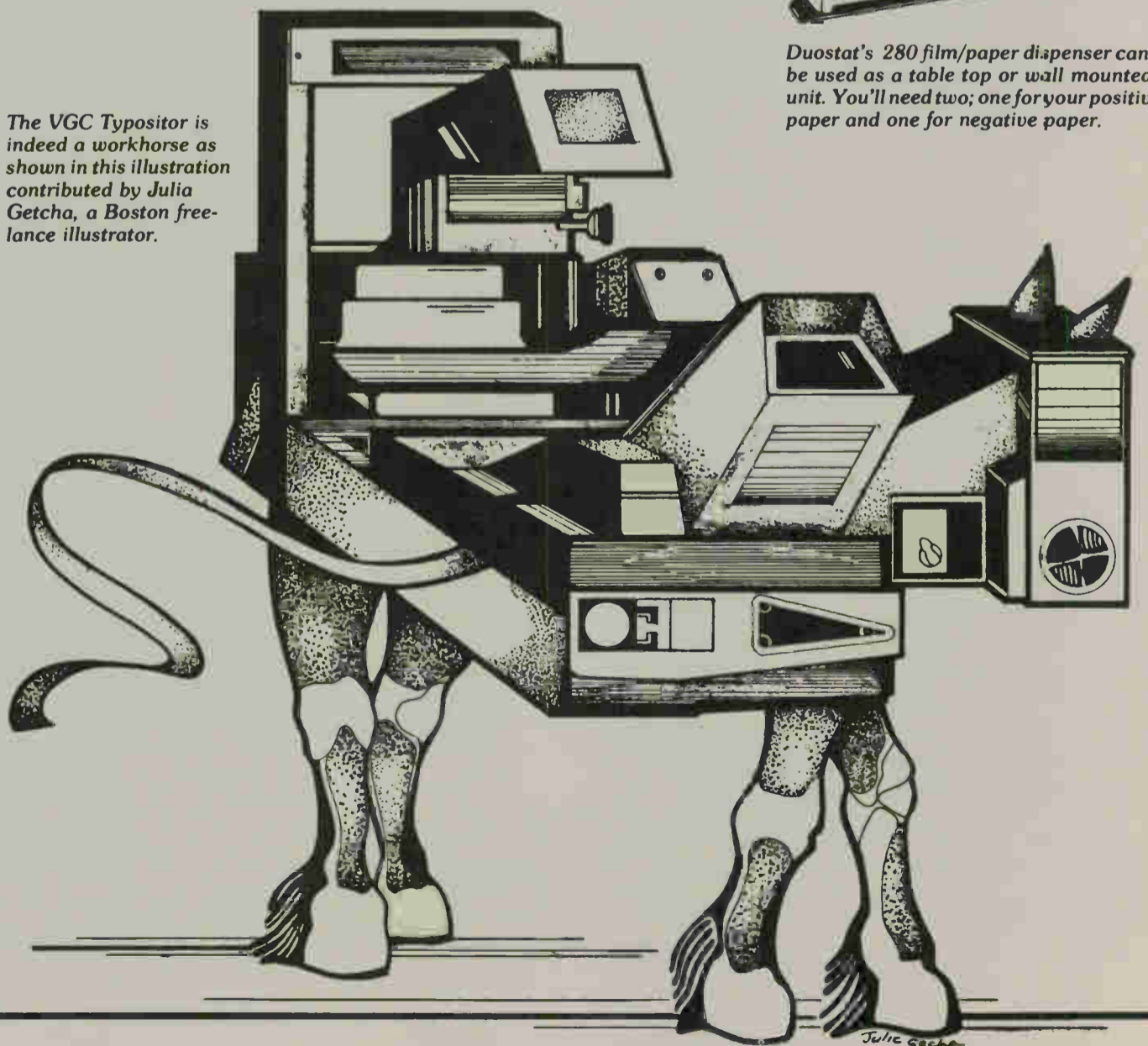
sake . . . keep your intern happy!

While we're still in the darkroom, here is a nice little item for heavy users of stat papers. It is a roll dispenser for photostat paper. Of course, you will need two if you're using a pos/neg or peel-apart stat system. The unit is made by Duostat and is their model 280 film/paper dispenser. It uses continuous rolls of material 200 feet long and up to 12" wide. It will provide any size you need within those dimensions. The unit is simply mounted on your darkroom wall. It is cassette loaded; (ask your supplier about "Raymond" cassette leads) just insert the cassette, dial the size you want, pull the paper forward until it automatically stops, then cut for use. Works like a charm! Ask about it at your photo supply dealer or call Szafarz, Inc. in Boston at (617) 491-4992 for a brochure and prices.



Duostat's 280 film/paper dispenser can be used as a table top or wall mounted unit. You'll need two; one for your positive paper and one for negative paper.

The VGC Typositor is indeed a workhorse as shown in this illustration contributed by Julia Getcha, a Boston freelance illustrator.





BROOKLYN GRAPHICS ASSOCIATION

already own them, you should definitely have these in your art department library. The other "Designing for TV" books on News Sets and News Graphics. They are currently on sale for a tremendously reduced price. Check out the ad in this issue of Scanlines.

Here is an unusual item, to say the least. It is called, simply, the "Heat Machine" and is used in your darkroom or statroom (or dark stat room!) to maintain the temperature of your chemistry. You laugh . . . and say who cares what my chemistry temperature is! Well, if you've been getting brown stats, grey stats, or under-exposed films, this could be the problem. The Heat Machine is wafer-thin and Mylar encased. It is liquid-proof and shock-proof (electric shock, that is!), and it comes with its own thermostat. It is placed under your darkroom trays, diffusion transfer processors or solutions, and maintains these at a constant temperature. It was introduced at a January trade show in Boston for only \$75. Call or write Szafarz, Inc. at 36 Cameron Avenue, Cambridge, MA 02140. Tel: (617) 491-4992.

Crafted like a fine violin, the Dahle "Rolling Trimmer" is a must for your darkroom. Particularly if you're into tearing stat paper into half and quarter-sheets. A smooth cutting, self-sharpening rotary blade is the secret to this fine piece of equipment.

Hot Tips!

A very exciting new book in the "Designing for Television" series, being produced by the BDA, is in the final stages. It is called "Designing for Television: The New Tools." This book addresses itself to a subject close to our hearts and our futures; computer graphics and its technology. It promises to be a designer's dream come true because it was written and produced for TV designers with TV designers in mind.

It will cover, in detail, subjects like: New Technology, Character Generators, Video Paint Systems, Digital Video Processing, Computer Aided Design, and much, much more (as the travel agents are wont to say!) It's a carefully written and beautifully prepared book, I am told. If all goes well, it will be available in June at the convention in Las Vegas.

I'm happy to report that you won't have to wait until June to get your hands on some other excellent reference books produced by the BDA. If you don't

If you're doing any acetate overlays, these days, that require color, here is a product made by Faber Castell that may be useful. It is the UNI Paint Marker and has a special formula paint that maintains its color and opacity regardless of the surface it's applied to. It works equally as well on glass, leather, stone, wood, metal, vinyl, textiles, rubber, plastic, and more. There are 15 brilliant colors including white, gold and silver, in fine, medium and broad line. These are terrific for animation-cell painting.



A Polaroid "instant slide film" starter kit include their auto processor, slide mounter, slide mounts and film, 12 or 36 exposures. Approximate cost: \$145.

Recently, I attended a Polaroid demonstration of their new 35mm instant film. Being that their home office is in Cambridge, Mass. they released the film in Boston first. I believe it's available everywhere now. The demo was very impressive. While a group of us sat in a small theatre setting watching a slide presentation, which explained their new instant slide process, a photographer shot some film of various people in the audience. (Flash, of course) While the presentation continued, the photographer went to another area, processed and mounted the color slides, and - you guessed it - returned to the theatre area, dropped the slides into the slide drum and the audience pictures he just shot appeared on the screen as a part of the presentation. This all took place in about 12 minutes. Very impressive, indeed. And, very exciting for me because I had waited about seven years for this film since I first heard of it. Of course, when I returned to the station that day, I immediately ordered the small processor (about \$87. a one-time cost) and a couple dozen rolls of film - both color and black and white. I'm sorry to report that I was deeply disappointed in my first few rolls. I shot the film as per instructions; I bracketed; I tried 150W bulbs; I tried 300W bulbs, and still . . . the end

result left a lot to be desired, in my opinion. All things considered, I guess I expected the slides to look exactly like the Kodak tungsten slides I'm used to and there is just no comparison. The Polaroids have a silver film on one side of the slides after they're processed so this tends to make them look very dense when held up to the light or over a light box. When projected on the wall, they look considerably better but nowhere near as good as normal Kodak slides. They looked passable on our video system but, again, just not great. Part of the disappointment is probably due to over anticipation after having waited so long. All the same, I'll only use the product in an emergency as it stands now. I do, however, strongly recommend that you try it out yourself and make your own decision. It's a small financial investment for a real convenience.

While I was at the Polaroid demo, I did notice a good idea I would like to call to your attention. There is a small, under-cabinet fluorescent single tube light about 12" long that is available in most hardware and general stores. The Polaroid people bought a few of them and placed them around the room so that they could use them as little under-light units to display their slides on. It's a very handy item to plug-in beside your desk or drawing table for quick slide inspection.

Lou Bortone



The VT-680MA, Hitachi's new 15 lb. portable VTR with built-in color monitor.

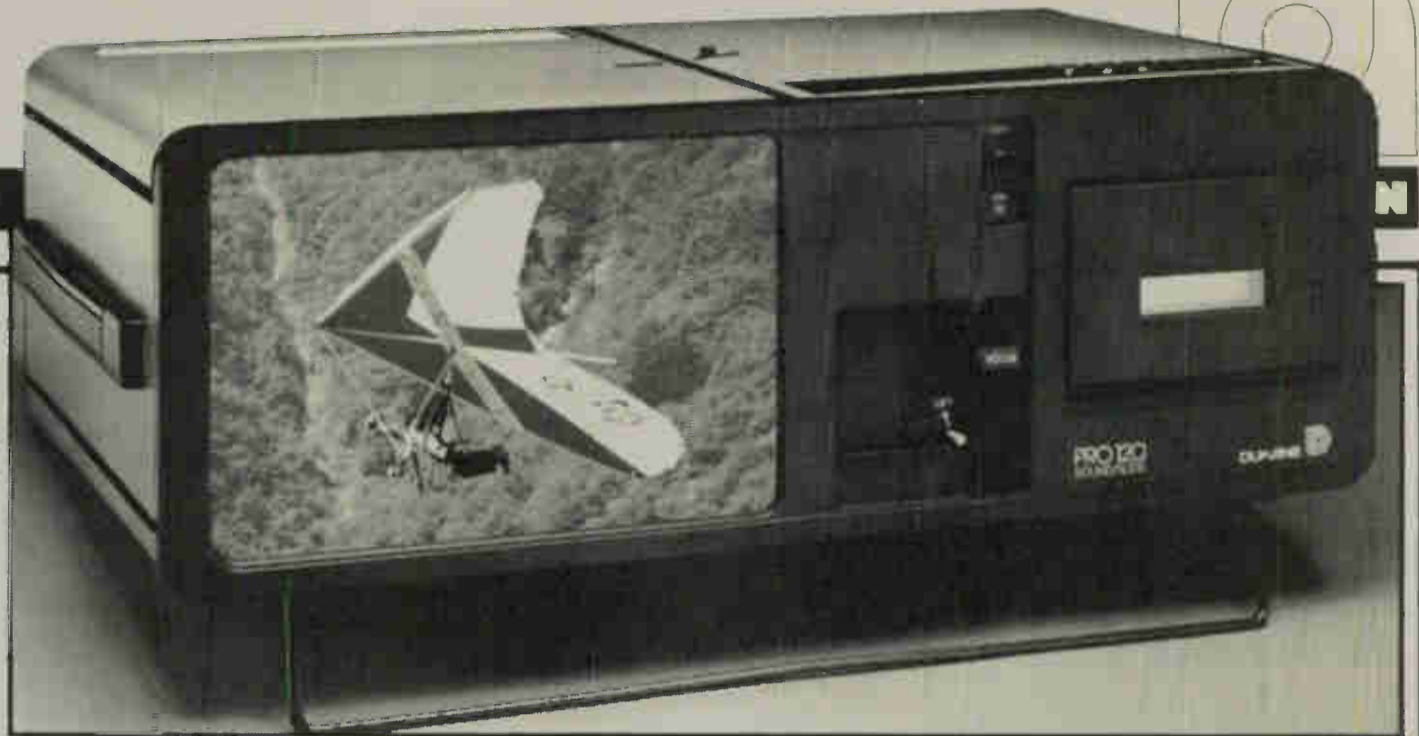
More Tips

More often than not, people around the building are looking for a slide viewer or projector to borrow. I don't like to loan ours because I always have to chase after it when we need it. There is a great solution to this problem. Try talking the "powers that be" into buying or bartering one of these babies for you local conference room. They're called Portable Slide/Sound Viewer/Projectors. That's a lot of words to describe a simple machine. There are several brands ranging from \$500 to \$800. in price. The Kodak Model 260AF (Auto Focus) and the Telex Caramate 4120 are very similar in looks, size and function. The Dukane Pro-120 is completely different. All have the facility to display slides on a (rear) screen for direct viewing by a small group in a fully lit room. By simply sliding a small door aside, they all switch over to a regular wall projector. The Kodak and Telex have a switch which allows you to double the size of the slide being shown (either viewed or projected) so you and your audience can get an immediate "closer" look.

In addition to these features, they also all provide a cassette audio-sound system with the facility to insert electronic impulses that will automatically change the slides. A complete audio/visual presentation can be done quickly and simply. They are all portable as well, so that your sales people can carry them to their clients' offices. Who could ask for anything more? Call your local photo supply dealer and get a demonstration. Be sure the sales manager sees it too!



Above is the TELEX Caramate 4120. This is similar in looks and function to the KODAK 260AF.



This is the DUKANE PRO-120. It has a handy carrying handle on the left side. The viewing screen is much smaller on this model than on the KODAK and TELEX.

Something new?

The phrase "Something New" is rapidly losing its meaning in the computer field because each day, it seems, there is Something Newer! The something new from ITEK is one of their new computer typesetting units. It is a digital photo-typesetter called Digitek. Now, digital phototypesetting, in itself, is certainly not new, but ITEK's system definitely is. They have introduced an all new imaging system combining two proven state-of-the-art technologies. Their Digitek combines LED (Light Emitting Diodes) and fibre optics in its imaging system. But the big news is that the cost is now well within the reach of thousands of potential users who up until now couldn't afford digitized typesetters. Prices for the compact but complete system begin at \$16,995.

The thing that makes this typesetter unique is that there are no lenses or mirrors involved. The light emitting fiber optics (LFO) imaging head scans the sensitized paper and sets type across a 71 pica (approx 12 inches) line. The only moving part is the LFO head. The fiber optics create the typesetting directly from 5½" (font) disks with 16 tpestyles on line at a time.

You just read the good news. The bad news is that there are currently only 18 different type sizes available. Actually, it's only bad news to those of us who are already spoiled by typesetters with a full range of sizes available. The operating system is foreground/background and has a 12 inch screen displaying 16 text lines deep by 64 characters wide. Call ITEK for a brochure if you see this in your future.

Lou Bortone

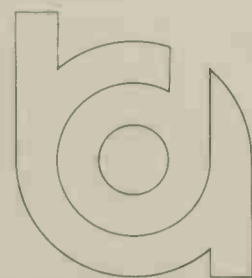


BARGAIN CLOSE OUT SALE!

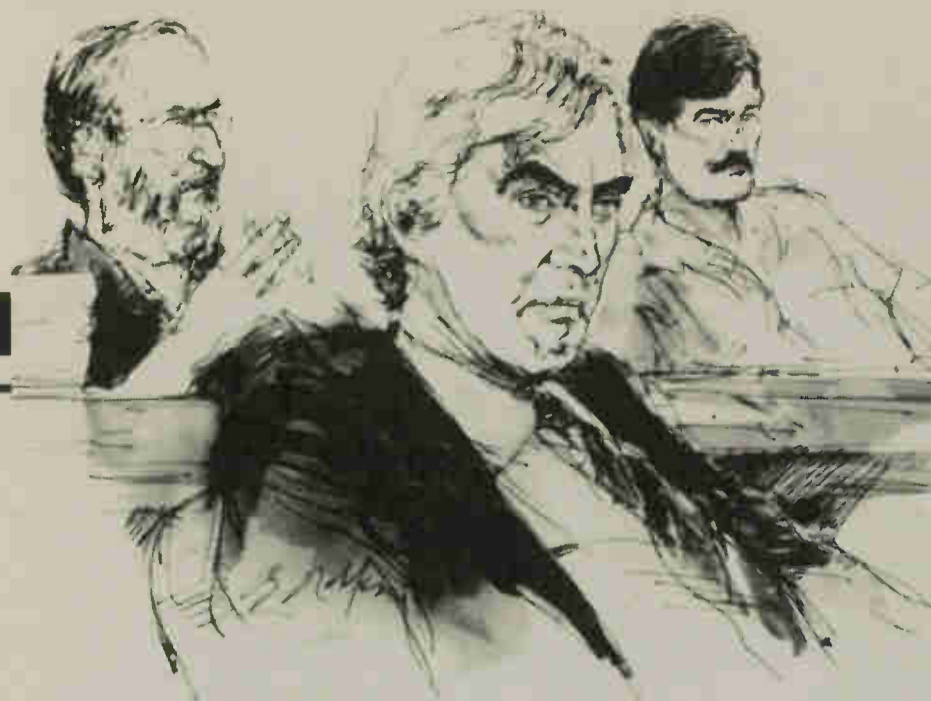
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BROADCAST DESIGNERS ASSOCIATION



Robles can really draw a crowd!

"I love courtroom illustrating . . . The immediacy . . . working feverishly . . . the adrenalin gets going . . . and suddenly it's over and on the news that evening."

Many artists have the luxury of time, whether they're working on a commercial account or the hoped for masterpiece.

Not Bill Robles.

Robles' job requires him to "capture the essence of the moment." He must freeze the action, interpret the mood of the key figures and capture the sweep and style of the drama unfolding before him. And he must do so with stopwatch speed and workmanlike accuracy.

Robles works for a strict and unyielding taskmaster: television news.

"The courtroom artist can orchestrate the entire event," says Robles, "eliminating or adding various elements for composition or dramatic statement. With one illustration, he can achieve what it might take a camera several stills to do - or, with video, much more time."

Bill should know! He's been doing courtroom illustrations for fourteen years. In 1969, at the time of the Charles Manson capture, Robles approached the art director at KNXT in Los Angeles with the idea of going into the courtroom to illustrate the trials for the station's news shows. KNXT went along with it, and Bill was on his way.

Since then, he's covered many sensational trials including Patricia Hearst, William and Emily Harris, Roman Polansky,

Mattel Toys, Bell & Howell, Boy Scouts of America, Union Oil, Newsweek, and many more.

Bill's approach to courtroom sketching is to first review what he calls the "cast of characters" - the primary figure, the judge, prosecutor, defense attorney and major witnesses. He tries to analyze the "essence of a person," what is unique in features or mannerisms. The drawing comes much easier after that. The average John Smith is much easier to capture than famous personalities - "You can't fake them." Not that Robles has to worry about that with all his talent.

For re-creative illustrating, "I do as much research as possible, go out and shoot lots of photos and interview whatever people are necessary to get the drawings as accurate as possible." Just listening to him talk about it in that 'announcer' voice of his, you can sense the adrenalin beginning to perk.

Some of Bill's observations:



DELOREAN:
"We had been waiting all day - hours and hours - for DeLorean. The place was packed. Finally they brought him in. Although he had several days growth of beard and appeared very tired, my first impression was how very imposing he was. Very tall. Very impressive."

RAIDERS:
"Raiders owner, Al Davis, was impressive . . . in his own way. I remember his suits were shaped, with no back vents, and he wore his Super Bowl diamond ring. And he was a snap to draw. He's got such an interesting face."

JURIES:
"In general, I find juries very vain; they're aware you're drawing them. Women sometimes come back from breaks without glasses or with their hair combed differently."

This article compiled by Al Medoro, KABC-TV



Bill's illustrations are especially essential when no cameras are allowed to record the proceedings. In such cases, all the visual impressions must come from the artist. And that places a heavy responsibility on specialists like Robles. What he sees, everybody who watches the news will see. His impressions become their impressions. So the job calls for keen analytical ability and professional objectivity of the highest order.

Howard Hughes' Mormon Will, Marvin vs. Marvin, Carol Burnett vs. the National Enquirer, NFL vs. Oakland Raiders, plus numerous other trials.

Robles was also commissioned by NASA to sketch scenes at the first four shuttle flights. Other freelance assignments have transported him around the world. In addition to KNXT and the CBS Network, his clients include British Airways, Western Airlines,

