

SCANNING

A PROFESSIONAL JOURNAL PUBLISHED QUARTERLY FOR THE TELEVISION DESIGNER
BY THE BROADCAST DESIGNERS ASSOCIATION, INC. - VOLUME 9, NUMBER 2 - SUMMER, 1987

JOURNAL

Y'all come down... hear!

The Westin Peachtree Plaza. On the outside, this 75 story building is America's tallest hotel. Atlanta's landmark for well over a decade, dominating the skyline as well as the city's lively business and social scene.

But on the inside, it's a brand new experience. Following a \$35 million renovation, it sets a new standard for elegance and style, as well as practicality.

The experience begins the moment you enter. Inside a five story glass atrium, the extraordinary lobby presents a glittering vision inspired by Copenhagen's famed Tivoli Gardens. Stroll among towering arches. Relax for a moment of quiet reflection. Or simply enjoy cocktails and conversation in an intimate courtyard corner.

Here you're in the heart of the South's most dynamic city, surrounded by business, shopping and nightlife. With over five acres of meeting and exhibit space at your disposal. Including 41 handsomely furnished function rooms.

All of the 1074 guest rooms and suites are comfortable, quiet and spacious. Each has been distinctively redecorated



in fine fabrics, Italian marble and luxurious furnishings. And from every window, the beauty of Atlanta's skyline appears in breath-taking panorama. Easy access is provided by its 12 passenger elevators, including two outside scenic elevators and no less than 14 escalators.

There's so much to enjoy! For leisure moments - our health spa, indoor/outdoor pool and five unique lounges. And for your dining enjoyment, our convenient 24-hour room service, plus three of the city's finest restaurants each with its own distinctive flair.

Finally, the Shopping Gallery, located in the hotel on level six, features specialty stores offering Southern gifts, toys, men and women's clothing and jewelry, and flowers. There is direct access from the hotel lobby to Macy's Department Store, open seven days a week. Shopping Gallery includes eight other exciting stores.

Atlanta and the Westin Peachtree Plaza extends a warm Southern welcome to you. Come to the Seminar... share, learn and enjoy!

Lou Bortone

Video designers representing television stations in U.S. and international markets of all sizes will learn how to be better managers through a wide variety of special sessions to be presented at the 10th Annual Broadcast Designers Association Seminar, to be held in Atlanta, June 10 through 14.

To be conducted at the Westin Peachtree Plaza Hotel and adjacent Atlanta Market Center, the seminar will offer shirt-sleeve sessions on many subjects, according to BDA Board Member Paul Sidlo of Cranston/Csuri Productions, who is Chairman of the seminar.

The Seminar will also provide idea exchanges, hospitality suites and an exhibit hall featuring the latest in graphics equipment and techniques, and an exciting display of winning design entries from the current annual competition.

Here is the design agenda.

WEDNESDAY, JUNE 10

10 am - 6 pm
Registration

3:00 - 4:30 pm

Teaching and Evaluating Broadcast Design

A session geared to educators of broadcast design and design directors who would like to teach. (Dennis Spear, KVIE; Mike Lee, KOTV, plus representative educators and professionals)

6:00 - 7:30 pm

A peek at the interior of Atlanta's beautifully appointed Westin Peachtree Plaza Hotel.



1987 BDA Seminar

Seminar Opening Reception

THURSDAY, JUNE 11

9:30 - 10:45 am

What's New in Technology

Rated as "excellent" and "very informative" last year, this session will once again bring participants up-to-date on the latest developments in computer graphics. (Rodney Stock, founder, Computer Arts Institute and Arstock Services)

Storyboarding for Computer Animation

Special tips and "how-to's" from experts. (Jon Townley, Cranston/Csuri Productions.)

2:00 - 3:15 pm

Desktop Publishing, Part I

Answers the question, "What's it all about?" (Noel Travers, Amber Productions, is moderator, David Bunnell, PCW Communications and co-creator of the Apple Macintosh, is one of the speakers)

Cable In-House Design.

Specialized design shared by experts (Moderator is Jeff Grimshaw, Turner Broadcasting. Also, representatives of HBO and Cinemax)

3:30 - 5:00 pm

Desktop Publishing, Part II

The software, demonstrated by leading vendors (Aldus, Adobe, Cricket and others)

Psst! How's Your Portfolio?

Valuable advice provided by a management expert, a goal-oriented, action-demanding method that thousands of people have successfully used (Elaine Sorel, Career Consultant)

5:15 - 6:30 pm

Creating a Sound Image

A live demonstration on the designing of audio tracks. (Crit Harmon, Soundtrack Studios)

Desktop Publishing, Part III

User Groups. Build networks and learn about other resources. (Experts include Harry Marks, Marks Communications and Paul Souza, WGBH-TV)

FRIDAY, JUNE 12

8:30 - 9:45 am

Claymation

Demonstration of Claymation techniques (Mark Gustafson, Will Vinton Productions)

Weather Graphics

Overview of the latest graphic techniques used to depict weather conditions (Eddie Terrill, The

Weather Channel)

10:00 - 11:00 am

Electronic Design

A look at the use of electronics as a design tool (Randy Roberts, Robert Abel Associates)

11:15 - 12:30 pm

The Digital Design Studio

A view of the future and, for some, the present (Tony Redhead, The Post Group)

Low Budget Set Design

Tips on how to get the most scenic effects for your time, effort and money (Wiley Schmidt, KGO-TV; Dave Joeris, Condit Exhibits)

12:45 - 1:45 pm

BDA Annual Meeting and Elections Luncheon provided (Richard Dickinson presiding)

2:00 - 3:30 pm

Atlanta in Print

The latest in print production - newspaper and magazine advertising and promotion (Jackie Goldstein, Turner Broadcasting; Pat Smith, WATL-TV; Pam Anderson, WXIA-TV; E.Q. Vance, WSB-TV)

A Multi-Media Approach to Animation

Experts provide insight into different animation techniques, including models, claymation and tabletop show and tell (Participants include Mark Gustafson, Will Vinton Studios; Mark D'Oliveira and Bill Jarcho, Olive Jar Animation; and representatives of Broadcast Arts and Colossal Pictures)

3:45 - 4:45 pm

A Tire Kicker's Guide to Computer Animation

An evaluation session offering shopping tips to buyers and pro-

A special surprise treat... "The Making of Max Headroom's World," will be presented during Saturday's BDA Honors Luncheon.



Some Rich Effects!

spective buyers of computer animation, outlining what to look for from an animation house (Glenn Entis, Pacific Data Images)

The Dream Team: Promotion & Design

Working together to create a winning promotion/design team (Randy Hoffman, KTVX; Sue Silver, Silver Projects; Cathy Galvin, Ampex Corp.; Mike Berry, WHAS-TV. Career consultant Elaine Sorel moderates)

5:30 - 7:00 pm

BDA Awards Reception

Sponsored by Ampex Corporation. (Foyer, Georgia World Congress Center)

7:00 - 9:00 pm

BDA Awards Presentation Program Auditorium of the Georgia World Congress Center

SATURDAY, JUNE 13

8:30 - 9:45 am

Television Advertising: The State of the Art

An exciting compilation of commercials and promos, showcasing the most creative and most effective uses of television as an advertising medium (John Miller, NBC; Candace Farrell, ABC Entertainment)

10:00 - 11:15 am

The Do's and Don'ts of Post Production

This session, a big hit with design and promotion people at the 1984 and 1985 Seminars, makes a return engagement (Billy Pittard, Pittard Design; Dean Winkler, Post Perfect)

Union Relationships

Discussion of the designer's role in union and non-union environments (David Wells, KHOU-TV; Kim Larson, WLS-TV; and a labor relations representative)

12:30 - 2:30 pm

BDA Honors Luncheon

Sponsored by Quantel, Ltd. A special treat for this exciting luncheon meeting will be presented by Rich Thorne, Senior Vice President of The Post Group. At this time - we will reveal only the presentation title: "The Making of Max Headroom's World." If you love creative video - don't miss this one.

3:30 - 4:30 pm

The Changing Image

A history of European Television Design. An important and exciting retrospective (Martin Holbrook, Harmer Holbrook Ltd., London)

SUNDAY, JUNE 14

8:00 am - 1:00 pm

Everything You Need to Know About Post Production Techniques

A special five-hour workshop which will take some of the mystery out of the technology used by today's video designers (Rich Thorne, The Post Group)

\$50 pre-registration fee is required

One of the biggest challenges television designers face today is simply keeping up with the technology. Very little of what we produce today is done without the aid of at least one of a wide array of sophisticated machines - and there aren't many of us who can honestly say they understand a lot about any of them. In our daily situation we rarely find the time to learn more about these systems. When you couple that factor with the hands-off policy enforced by union contracts and the territorial attitude displayed by some technicians and the fact that others just don't know that much about their machines - you may be facing a very low learning potential in your work environment. However none of these reasons reduce the need to learn. Indeed, they make it all the more critical to have a good understanding of how the machines "think" and what they can do.

For this year's seminar in Atlanta we've added a special five-hour workshop to help take some of the mystery out of the technology. Rich Thorne, Senior Vice President of The Post Group in Hollywood, has assembled an incredible presentation to help explain how television equipment can be used

to create graphics, animation and special effects. This presentation was originally produced for UCLA where it was presented to an auditorium packed with not only students but also television professionals anxious to learn some of Mr. Thorne's secrets. They weren't disappointed either. What followed was perhaps the most comprehensive and up-to-date look at TV graphics and effects yet produced. As a member of the audience myself, I walked away with a much deeper understanding of many of the tools that I work with. Since that lecture I have repeatedly called upon what I learned there.

The course consists of videotaped demonstrations of individual systems and examples of work produced on the systems, and Mr. Thorne describes how many of the complex special effects were achieved in "The Twilight Zone" and other works. Some of the equipment covered will be ADO (Ampex Digital Optics), Mirage, 3-D animation systems such as Bosch and Wavefront, Grass Valley 300 switchers, Quantel Paint Box, Quantel Harry, Abekas A-62 digital recorders and more. The very informative ADO demonstration alone is worth the price of registration.

Rich Thorne, Senior Vice President of The Post Group in Hollywood, will be reviewing some special effects like these done for "The Twilight Zone."



Along with Mr. Thorne, many of the graphics and effects experts at The Post Group participate in these demonstrations, including Maury Rosenfeld, of whom it has been said, is the only person outside of Quantel who really understands the Mirage.

Rich Thorne is uniquely qualified to present this workshop. He started as a graphic designer for print and worked for NBC where he moved into video, then he moved to ABC where he became a videotape editor. In 1976, he made the move to The Post Group where he began editing a variety of network and syndicated programs along with sports and corporate presentations. In the late seventies, as digital television equipment was being developed by companies like Ampex, Chyron and Quantel, Rich began finding applications and techniques for utilizing this new equipment. He was involved in the development and design of the ADO and The Post Group became the site of the first and second ADO installations. This, in part, led to The Post Group's industry leadership in the fields of effects and graphics. Since those early days of digital equipment, Mr. Thorne has been involved in the development of much of our industry's standard equipment such as the Bosch FGS 4000, the Aurora 100 Graphics System, the Quantel Mirage and the recent Abekas A-62 Digital Disk Recorder. Mr. Thorne's responsibilities at The Post Group include daily involvement with projects such as "The Twilight Zone," "Max Headroom," and the soon to be released "Star Trek: The Next Generation." Mr. Thorne is also responsible for the technical facility design of The Post Group and took top honors in BM/E's "Facility of the Year" competition in 1985.

This incredible workshop will be presented at our seminar in Atlanta on Sunday, June 1 from 8AM to 1 PM. The workshop is appropriate for all levels of expertise or interest in the field of television graphics and effects. Special registration is required as well as a workshop fee of \$50. If you haven't already pre-registered, you may do so when you arrive at the Peachtree Plaza where we will have a special workshop registration desk.

**Billy Pittard
Pittard Design, Hollywood, CA**

From the Prez . . .

See you in Atlanta, June 10-14...

The Broadcast Designers Association's 10th Annual Seminar will be held at the Westin Peachtree Plaza Hotel in Atlanta this year. The entire seminar has been developed to inform and prepare designers for the dramatic changes taking place in our industry. To quote Russ Smith, "These times can be unsettling to be sure, but it can be an adventure too, if you're properly prepared. Change isn't easy, but it's the only way any of us grow . . ."

Specials in store for you in Atlanta -

Selling your image/portfolio presentations by Elaine Sorel
Opportunities for informal review of your own portfolios by senior Art Directors

An in depth look at how inexpensive computers are now a designer's tool (Desk-Top Publishing)

A "tire-kickers" guide to computer graphics

Some do's and don'ts of post production

Atlanta-in-print

Small budget set design

Teaching broadcasting design - early design session Wednesday, June 10, 3:00 - 4:00 PM

Designer's interaction with promotion directors and unions

Update on weather graphics

Seminar Chair Paul Sidlo of Cranston/Csuri has lined up some outstanding speakers:

Randy Roberts, Abel & Associates; **Elaine Sorel**; **Martin Holbrook**; **Steve Londen**, Colossal Pictures; **Mark Gustafson**, Will Vinton Studios; **Tony Redhead**; **Rodney Stock**; and animation studios like **Olive Jar** and **Broadcast Arts**.

Billy Pittard of Pittard Design has scheduled hands-on-workshops extended throughout the Seminar. This is your chance to come face to face with the new technology and work with it.

The BDA wishes to thank the **Quantel Corporation** for sponsoring the BDA Luncheon. Another thank you goes to the **Ampex Corporation** for sponsoring the BDA Awards Reception.

The Ninth Annual International Design Competition received an overwhelming response. From more than 3,000 entries, a panel of distinguished designers selected 364 winners to receive Gold, Silver or Bronze Awards.

Mike Buettner, KPIX, San Francisco, with the help of BDA volunteers in the Bay area, organized all the entries. **Wiley Schmidt**, KGO-TV, assembled the all-star panel of judges: **Rene Lagler**, **Rene Lagler**

Associates; **Harry Marks**, Marks Communications; **Daniel Andrist**, Landor & Associates; **Michael Saz**, Compugraph Designs; and **Ted Young**, Troy Group.

Many thanks go to Mike and Wiley for the tremendous job they performed.

Dick Derhodge, TV Ontario and his staff are now assembling the awards annual. Dick has made arrangements for our sponsors to have 4-color sponsorships in this year's annual in addition to the cover design. With Dick and his staff, the BDA Annual will be better than ever.

Jackie Goldstein, Turner Broadcast Advertising has done an outstanding job as Seminar Design Chair. **Fran Heany**, CNN Headline News will be coordinating the BDA Awards exhibit which will be located in the Atlanta market Center near the exhibitors.

Thank you to all those who attended the Atlanta BDA member reception March 28 at the Hyatt Regency and volunteered your services for the upcoming Seminar.

Another first at this year's seminar will be a limited edition of original silk screened posters designed by the award-winning **Jim Houff** of WDIV-TV, Detroit. Proceeds will go to the Scholarship Foundation.

The BDA Board met at the Hyatt Regency in Atlanta, March 28 and 29 for the annual pre-seminar meeting to recap and discuss the status of the organization, the many special projects and long-range plans for the association. Our membership is close to 800 and the BDA continues to grow rapidly.

On behalf of the BDA Board of Directors, thank you all for your continued support. This year's seminar is a celebration of the intelligent use of design, technology and information in our industry.

Come reinforce the theme of "SMART TV."

Richard Lee Dickinson
Richard Lee Dickinson Associates
BDA President

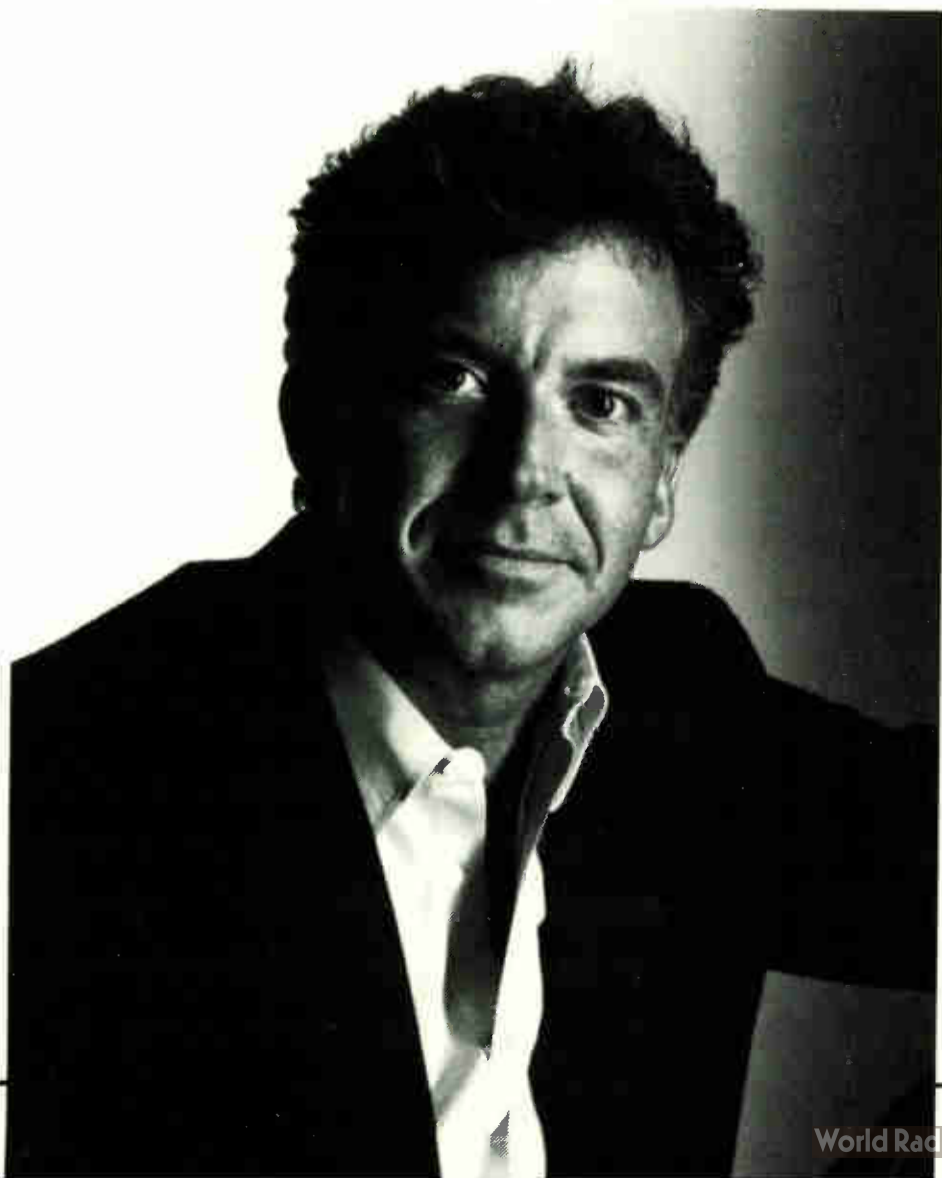
From the Executive Director

As most of you know, BDA was founded during the BPA (now BPME) Seminar in 1978. Atlanta will be our 10th Seminar, and the kick-off of our 10th anniversary year, culminating in a gangbusters celebration at the Los Angeles meeting next year.

Those ten years have seen a great many changes but none as dramatic as the ones which have taken place in the last three or four. The explosion of electronic and computer graphics is reshaping our profession and the economic climate has brought about, in some instances, radical changes in the industry. Both of these factors will precipitate continuing change in the foreseeable future.

To avoid such a situation, the BDA Board has appointed a long-range planning committee, chaired by our immediate past president, **Jan Phillips**, Design Director of WCAU-TV in Philadelphia. Jan and the committee have held several meetings in the past months to explore options and make recommendations. She will make a full report of their findings at the BDA Business Meeting during the Atlanta Seminar. When you check the full agenda, you'll understand why the most appropriate time seemed to be 12:45 - 1:45 on Friday, June 12. A box lunch will be provided for those who attend, and I strongly encourage each of you who are coming to the Seminar to do so. As an organization we apologize to you and to our exhibitors for taking you away from the Exhibit Hall for that hour but it is in their best interest as well as yours that you be present for this discussion of our future. As BDA grows and continues to be a vital presence in the television design industry, it can't help but influence the growth of the profession as well. BDA is your Association and we need your input. For those of you who may be unable to attend the Seminar this year, a complete report of the meeting will appear in the post-seminar issue of Scanlines.

We continue to receive responses indicating interest in



Exec Direc notes!

the informal resume, portfolio and demo reel reviews. We intend to schedule appointments on a first-come, first-served basis so please contact the office as soon as possible if you wish to participate. It's truly a unique opportunity. Tama Goen, the Director of our Employment Services Bureau, will be at the BDA Registration Desk setting up the appointments most of the day on Wednesday, the 10th. Tama will also be in the Job Center for a specific hour each day so that you can stop by and talk with her in person. As this is being written, the time has not been set, but it will be posted both at the BDA Information Desk and in the Job Center. For those members who are employers, we encourage you to spend a few minutes with Tama as well, so she can explain the system and gain insight into your current or anticipated needs. Tama knocks herself out for BDA members and her track record of placements is extremely good. Obviously, however, the more she knows about you, either employer or employee, the more effective she can be on your behalf.

As a final note, we're adding a brand new workshop to the agenda this year, one that we hope will become a regular event. Titled, "Teaching and Evaluating Broadcast Design," it's scheduled for Wednesday,

June 10 from 3:00 to 4:30 PM. Among those panel members participating are Dennis Spear, KVIE-TV, Sacramento, the Chair of the BDA Scholarship Committee, who has developed a course of study, and Mike Lee, KOTV, Tulsa, who will begin teaching at Oral Roberts University this fall. We are awaiting acceptances from other panelists who are engaged currently in broadcast design curricula as administrators or teachers. Our chief interest in this inaugural session is to gain an understanding of what study is available and where. From that knowledge, we can begin to develop an approach to a course of action which will open more opportunities to a greater number of promising students as well as to professional designers who may wish to teach their skills to a new generation. Join us if you can.

Personally, part of the fun I get from the Seminar each year is meeting and having the chance to visit with you since much of our relationship is by phone. So when you see me, don't hesitate to introduce yourself. Every evening, I usually hang out in the BDA suite for awhile. If we don't see on another during the day, please come by then and say hello.

Next stop, Atlanta!

Russell Smith
BDA Executive Director



In Memorium



G. Dean Smith, Designer, passed away March 13th.

Dean was truly a friend of the Broadcast Designers Association. When called upon over the years to help the BDA in various capacities, he always graciously accepted.

Dean Smith headed his own multi-disciplined design firm in San Francisco for 21 years prior to joining Saul Bass/Herb Yager & Associates in 1980, where he was Senior Vice President, Design Director, and the third partner in the firm.

Though Dean is best known for the design and development of large corporate identification programs and systems, both nationally and internationally, he also had many years of award-winning credits in the various areas of broadcast design. His reputation as a creative innovator and problem solver whose solutions tend to be classical and timeless in use

has been well earned in the design of identification symbols, animation and on-air graphics, and broadcast set design. Perhaps his best-known work within the broadcast industry is the corporate identification program for the five owned television stations of ABC, the "circle 7" design, as fresh today as when it was first introduced in 1962.

His most notable recent work outside our industry includes the huge, complex corporate identification programs for two giants in their industries, General Foods and AT&T for whom he designed the now familiar globe symbol.

Dean and his work will be missed.

Contributions can be made to G. Dean Smith Memorial Fund at the Art Center College of Design, Pasadena, CA 91103 or the Yosemite Association, Yosemite, CA 95389.

Win, place... and Show!

From more than 3,000 entries, a panel of distinguished designers has selected 364 winners to receive Gold, Silver or Bronze Awards of Excellence in the 9th Annual International Competition of the Broadcast Designers Association. The winning entries include two "Best of Show" and a Special Judges' Award.

Winners will be announced during presentation ceremonies at the Georgia World Congress Center in Atlanta, Friday evening, June 12, following a reception sponsored by Ampex Corporation.

Here's how it came together.

On January 31, 33 Design Directors, Art Directors and Designers from various television market sizes in California and varied animation and production houses, descended upon KPIX-TV in San Francisco, to review the entries and pre-judge the Ninth Annual BDA International Design Competition.

Mike Buettner, KPIX Art Director and Design Competition Chairperson, Jamie Chipman, designer (KPIX) and other KPIX designers, together with Carol Niehus, Competition Coordina-

tor, and Nannette Lanz, provided the team to accomplish this huge task. KPIX and Group W provided the physical space and technical equipment to support the competition's many judging requirements.

This distinguished pre-judging panel was divided into teams based on their areas of expertise and the categories that they would be assigned to judge. The criteria of the judging was based upon the quality and impact of the design, with special consideration for circumstances under which the work was produced, such as market size. With nearly 3,000 entries to review, the pre-judging process was fully accomplished in ONE VERY LONG DAY!

The final judging took place two weeks later on February 14 and 15 at KPIX. The distinguished panel of six judges included Harry Marks, President, Marks Communications; Rene Lagler, Art Director/Production Designer, Rene Lagler and Associates; Daniel J. Andrist, Designer/Project Director, Landor Associates; Steve Linden, Creative Director, Colossal Pictures; Michael Saz, Creative Director/Manager, Compugraph Designs; and Ted Young, Creative Director, Troy Group. This

final judging process, based on points, was accomplished totally in TWO MORE VERY LONG DAYS!

Each judge, having different areas of design expertise, reviewed each piece and awarded it with a number. The collective numbers from the judges were totaled for each piece thus giving it a grand total. The judges also selectively awarded Gold, Silver, Bronze, Best of Show, and Special Awards.

The 367 total awards represented various television market sizes ranging from the number one market to the 156th market, as well as areas such as commercial, industrial and international winners.

The winning pieces will be displayed at the BDA International Design Competition Exhibition during the Seminar in Atlanta, and published in the 1987 BDA Awards Annual, scheduled for release in June, 1987.

The BDA Officers and Board of Directors thank the distinguished panel of judges, the broadcast designers in the Bay Area for volunteering their time and expertise, and the management of KPIX for their support.

Wiley Schmidt,
Design Director, KGO-TV
Vice President, BDA

The pre-judged pieces for the BDA Show were selected from nearly 3000 entries by this Bay Area team of Design Directors, Art Directors and Designers - all in one very long day. They are, L to R, front row: Marie DeCarvalho, Glen Entis, Monica Faska, Judy Decker, Jim Mallow. Second row: Carlos Arguello, Robin Stelling, Jane Tierney, Karen Josephson, Pam Peniston, Norman Leong. Third row: Meg Coughlin, Nanette Lanz, Tama Alexandrine Goen, Ray McKinley, Fred Morales, Ron Lang, Barbara Petty, Chuck Overton, Don Donovan, John Sebesta. Fourth row: Jamie Chipman, Mike Buettner, Jim Stringer, Warren Lamm, Al Delino, Jim Minton, Janet Utech, Arlene Horowitz, Demetre Fotos, Dennis Spear, Matthew Dunte Mann, Wiley Schmidt, and Eric Schmidt.

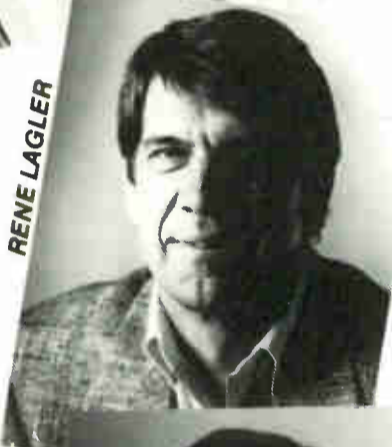


World Radio History

HARRY MARKS



RENE LAGLER



MICHAEL SAZ



DANIEL ANDRIST



TED YOUNG



STEVE LINDEN



Looking Around: A final showing from the 1986 Show.

SCANLINES

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EDITOR

Lou Bortone, WBZ-TV (MA)

CONTRIBUTORS

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BROADCAST DESIGNERS ASSOCIATION, INC.

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

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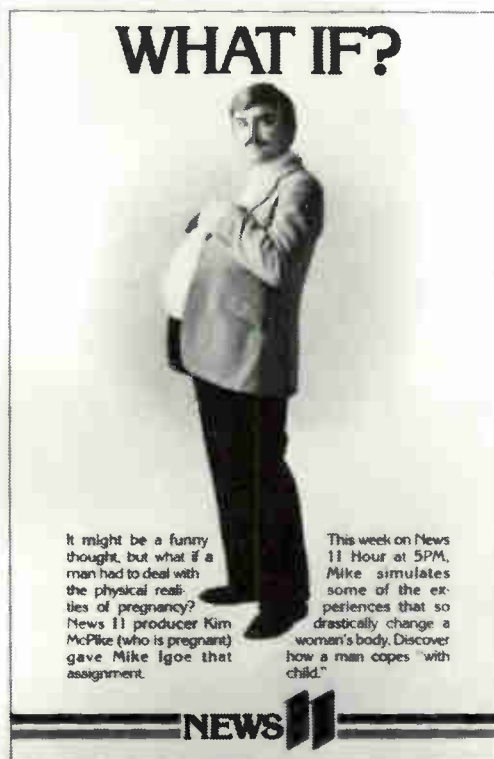
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SPECIAL THANKS TO:

Jean McCarvill, WBZ-TV (MA)

Deadline for the next issue of SCANLINES is July 15, 1987. Please send all copy and photos to: Lou Bortone, Art Director

WBZ-TV
1170 Soldiers Field Road
Boston, MA 02134
617/787-7146

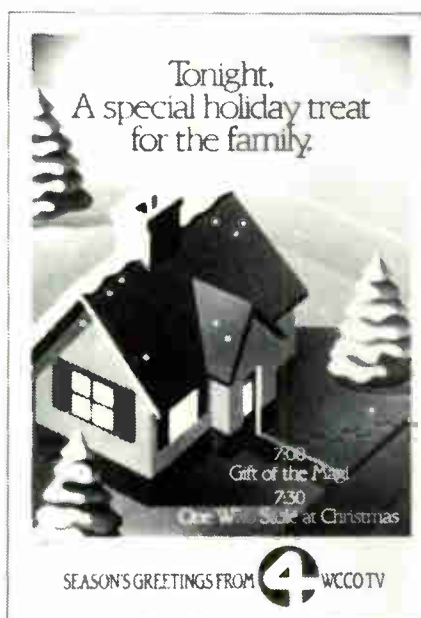


Steve Thaxton, D. Alan Golan, PAD, CAD.
WUSA-TV, Minneapolis, MN

This is the fourth and final showing of pieces from the 1986 BDA Awards Show. This issue will review all print ads - magazine, TV Guide and newspaper. Although color work, whether print or on-air, is loads of fun to work on - black and white design for print presents a special challenge. If you're successful, your ad will entertain as well as inform and bring people to watch the program.

Good ideas and concepts, as you know, are priceless - not to mention, "good copy." A copywriter? designer team that performs well together is indispensable. So, enjoy these few award-winning ads and hug a copywriter today!

Lou Bortone

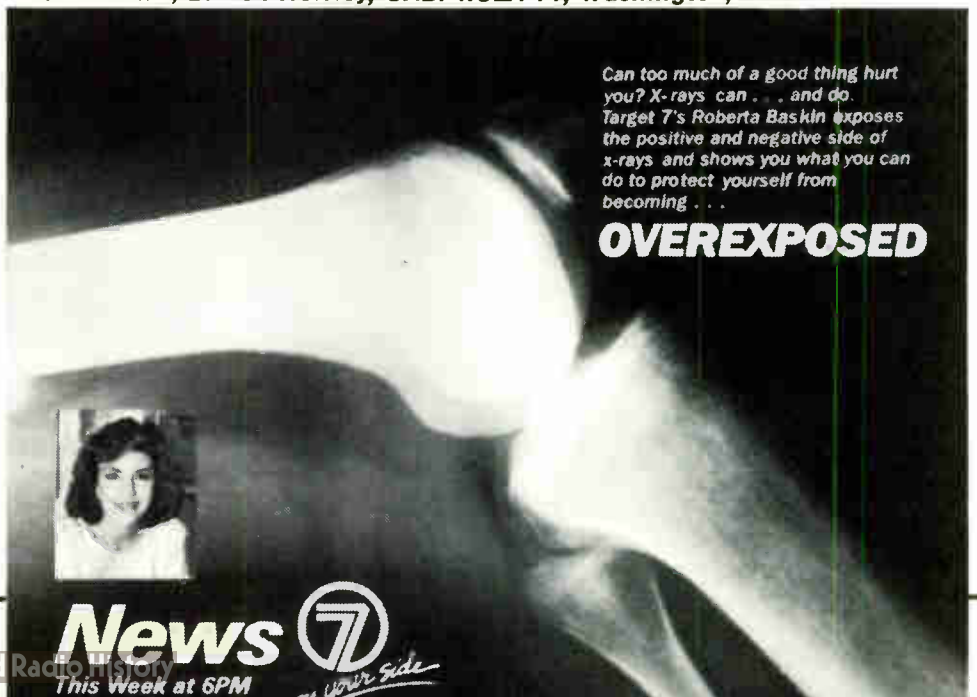


Tom Lockray, D. Mitchell Lindgren, PAD, CAD. WCCO-TV, Minneapolis, MN



Bart Harris, P. Paul Marvine, PAD. Kim Larson, CAD. WLS-TV, Chicago, IL

Andrea Willis, D. Bob Helsley, CAD. WJLA-TV, Washington, D.C.



World Radio History

Travel Special!

MONTE CARLO!

Chuck and Jann explore the casino and break the bank at Monte Carlo. Royalty, legendary 200-year-old families, fast cars and fast boats all in the fairytale land of Princess Grace



THURSDAY 7:30 PM

Travel Special!

French RIVIERA!

Chuck and Jann from the topless beach at Nice. Also, winning TV commercials from Cannes, France's kinkiest TV show, and TV from Russia



WEDNESDAY 7:30 PM

Travel Special!

The New SPAIN!

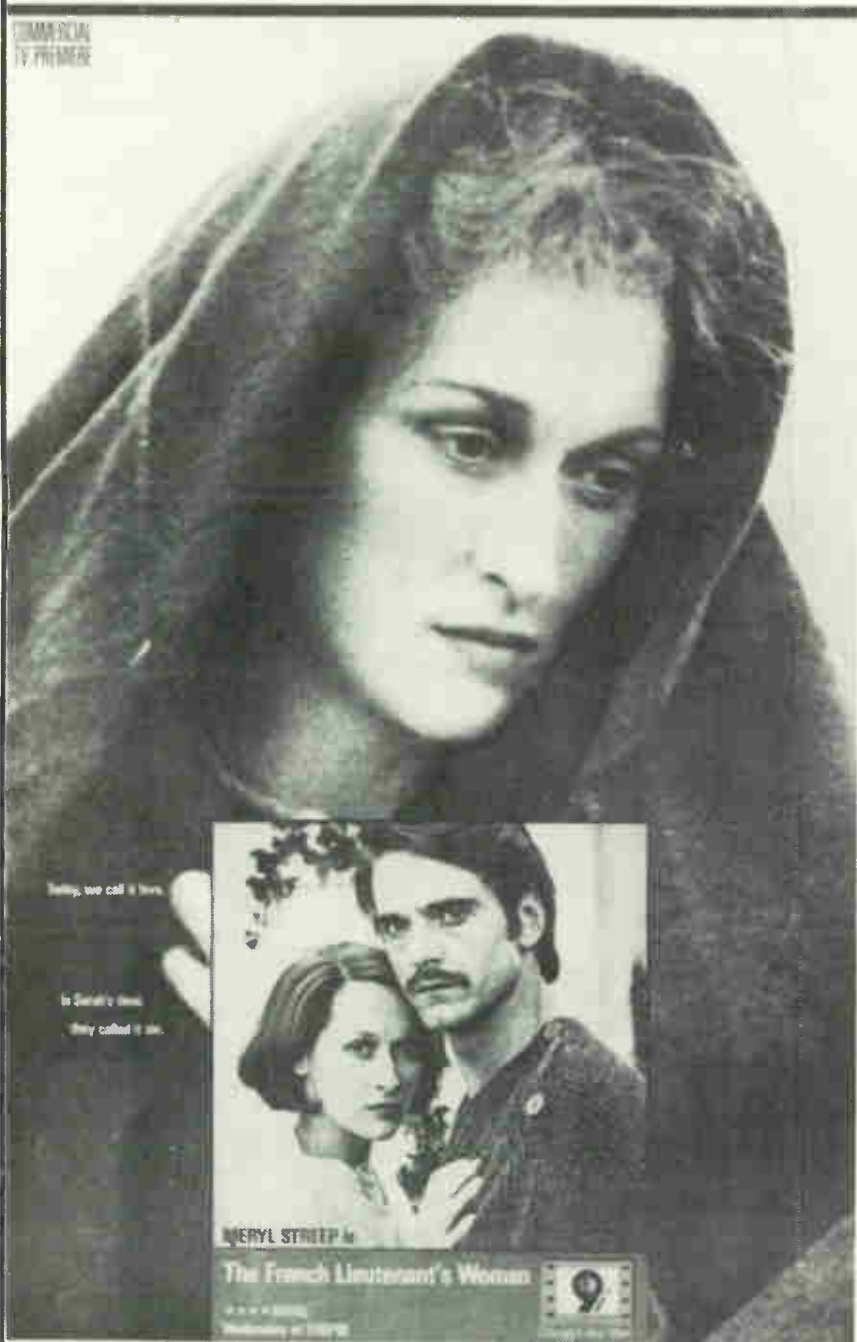
Join Jann Carl in Madrid for the best shopping and cafes. 600-year-old castles of Segovia. Chic beaches of Marbella on the Spanish Riviera. Traditional wine grape stomping. Suits of armor makers in Toledo



TUESDAY 7:30 PM

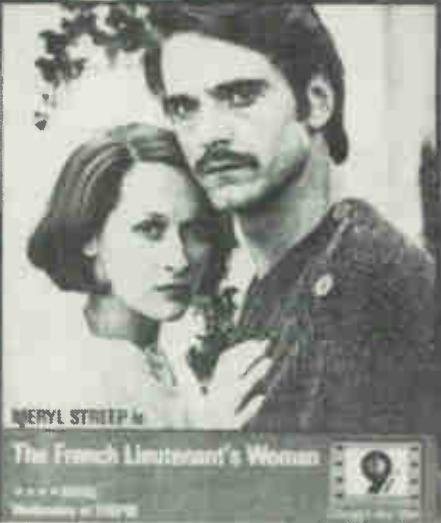
Lon Harding, Tom Vollick, D. Larry Lindahl, PAD. Richard Atkins, CAD. KABC-TV, Hollywood, CA

COMMERCIAL TV PREMIERE



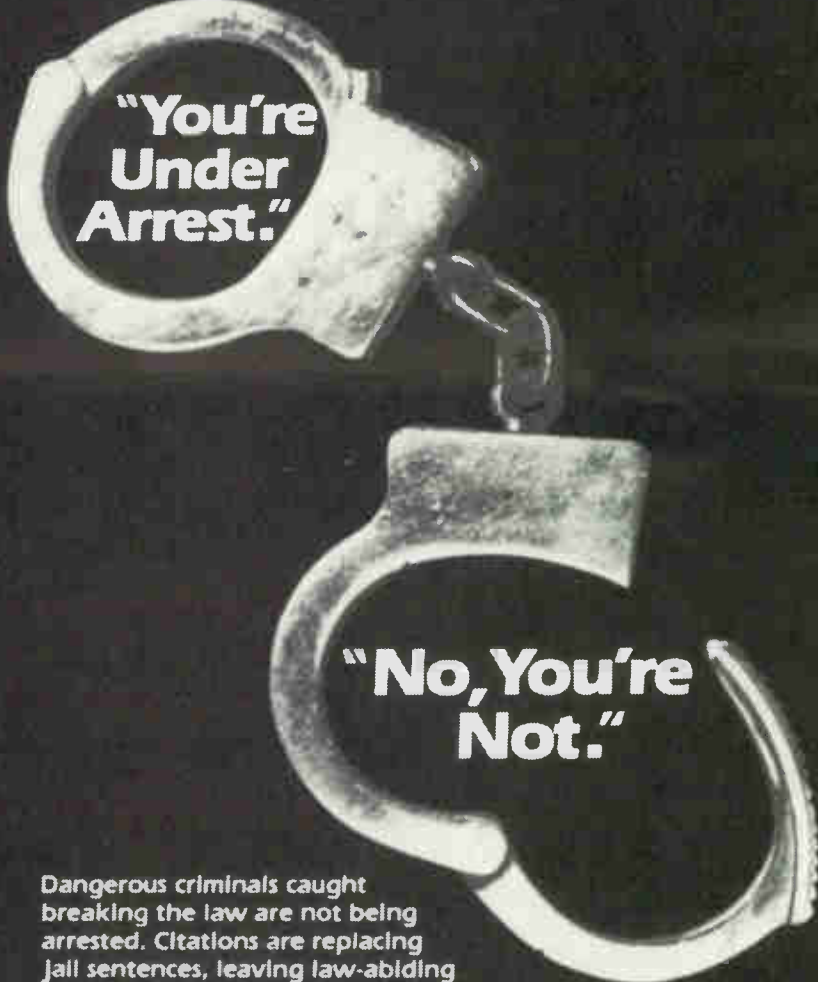
Today, we call it love.

In Sarah's time, they called it sin.



MERYL STREEP in
The French Lieutenant's Woman

Everett Williams, PAD. WGN-TV, Chicago, IL



"You're Under Arrest."

"No, You're Not."

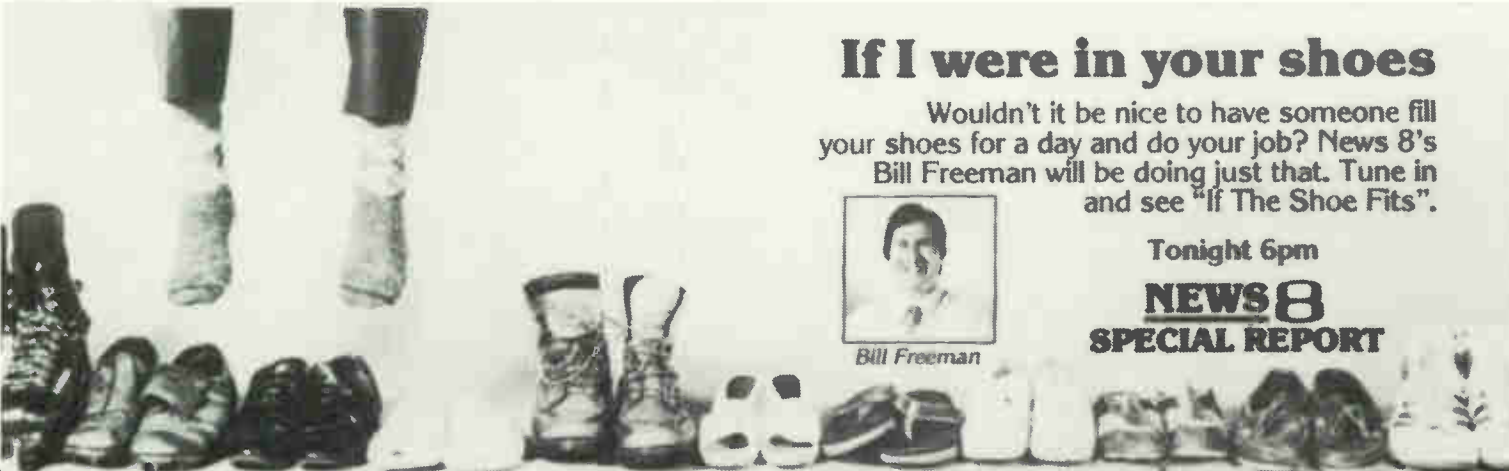
Dangerous criminals caught breaking the law are not being arrested. Citations are replacing jail sentences, leaving law-abiding citizens defenseless. Is the criminal system falling? Starting Tuesday, Channel Two News explores why criminals are going free in this special investigative report.

Tuesday-Thursday 5:00 & 11:00

Channel 2 News KATU 2


Pamela Wilkins-Creek, Bob Bullock, D. Nancy Foley, PAD, CAD. KATU, Portland, OR

Chris Wiseman, D. Judy McDonald, PAD. WOTV, Grand Rapids, MI



If I were in your shoes

Wouldn't it be nice to have someone fill your shoes for a day and do your job? News 8's Bill Freeman will be doing just that. Tune in and see "If The Shoe Fits".



Tonight 6pm

NEWS 8

SPECIAL REPORT

Bill Freeman

Why do we do this? Why do we as designers subject ourselves to the constant barrage of last minute requests by seemingly unthinking and uncaring producers/directors/sales managers/promotion directors/ad infinitum for artwork that requires twice as much lead time to do a decent job? Why does no one seem to care about our plight? Why do we let others wreak havoc with our daily work schedules? Why does bread get all tough and chewy in the microwave oven? These are some of the questions we will address in this article. Any questions before we start? Yes, you in the back there.

Guy in back:

"If a designer passes out from exhaustion at the drawing board and there is no one to hear him fall, does he make a sound?"

I'm sorry, that is to be discussed in another issue. Any other questions? No? Good. Now for the pressing matters at hand. The tough bread in the microwave question. See, when the microwaves hit the bread, the tiny little air pockets in the bubbles within the bread get all stimulated and excited by the warm and soothing microwave pulsations. On and on, the waves of power wash over and through the vibrating bread molecules bringing them to ever increasing heights of stimulation, making them hotter and hotter. Suddenly that annoying and jarring alarm goes off, the stimulation is abruptly halted, and the poor bread is left there alone and unsatisfied. Wouldn't that make you tough, too?

Now, then. The next question at hand is, why do we put up with this last-minute impossible request stuff. The answer is simple. Love! Artists are motivated by love. Love of beauty. Love of order. Love of taking the random and infinite possibilities of solutions to a problem and formulating a unique way to resolve it, to fashion a new order. There is a spirituality to what the artist does, a tapping into the great collective consciousness known as "creativity." It is a momentary closeness to the ultimate creator. It is "Happy Feet!" We love our work and our co-workers and want to share our talents with them. We love praise, recognition and reward (money), too!

Say NO to Art! (and Ellen and Dave and Marie!)

We would like to please and assist everyone who needs our design help. This Utopian office scenario rarely exists in the real world. Broadcast designers are awash in a sea of burgeoning technology, hungry eyeballs (viewers), and a whole lot of co-workers who want to grab a piece of your special vision to enhance their own projects and interests.

Unfortunately, alongside love walks guilt. We fear not being able to please others, to meet their needs and fulfill our own. Guilt can be good, too - without it there would be no morality or sense of values. All of this is typical of the creative person's psychological makeup. We are cursed with being love/guilt machines. Unless we take the initiative to break this cycle we will forever be creative firemen putting out scattered graphic brush fires. First you start with doing a couple of extra graphics for news. Then it's that emergency promotion project that has to be done today. Plus all the stuff you were supposed to do last week. You get the cold sweats. You keep saying, "No problem, I have it under control." Before you know it, you're hooked. You're

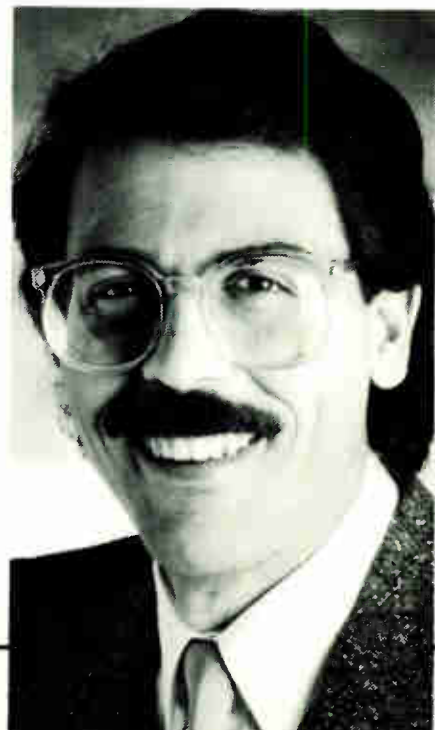
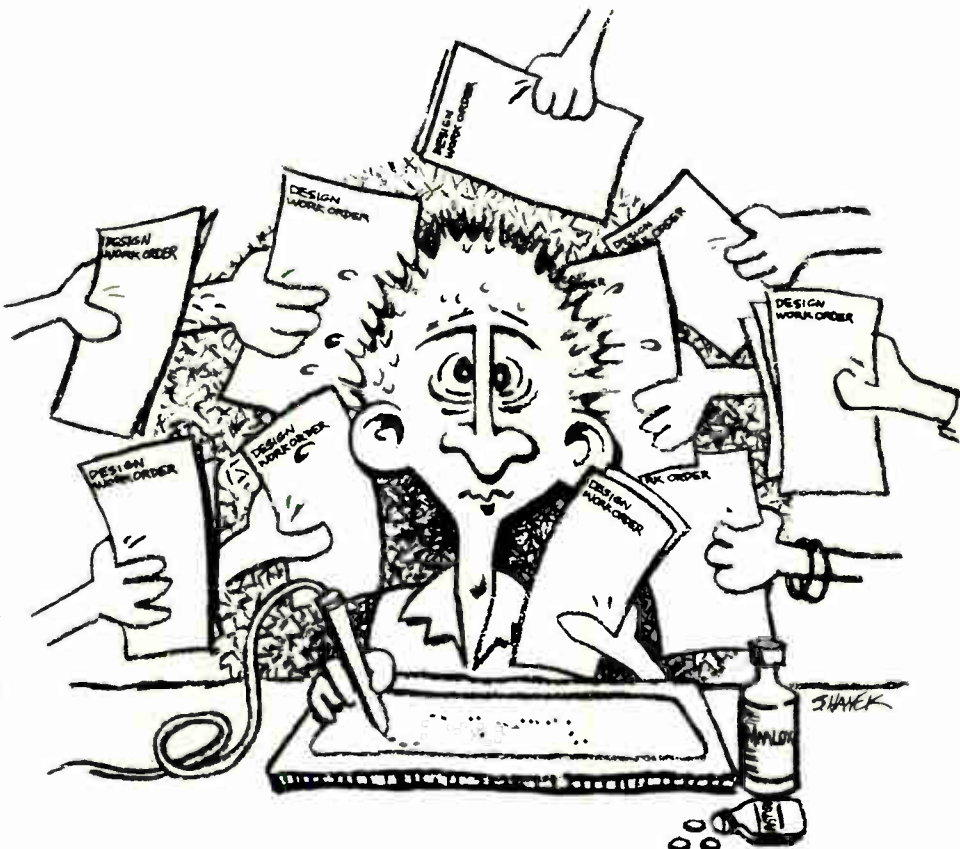
an art addict. Don't let this happen to you. Just Say No to Art!

The first step is to take a look at yourself, your talents, your limitations, your workplace, your co-workers, your equipment and facilities. Are you sure it's the workload that is your problem, or is it your lack of desire to work hard? Is there really too little time to do a good job, or are you just disorganized? Today, the television business is tough and bottom-line oriented. And fewer people are expected to produce more and better graphics than in the past. In the old days your bosses' ignorance of design could work to your advantage; if they didn't understand your magic they were even more impressed by it. Today, many of us have painted ourselves into a corner by our excellence. We demonstrated how we could be more and more amazing, creating design miracles against incredible obstacles of time, budget and body counts. They still may not understand how we do it, but now they know we can do it all. Our graphic hell is assumed by our in-house "clients" to be a normal work environment.

Your next step is to communicate your needs, goals, assets and limitations to your direct supervisor. We don't exist in a vacuum. We must interact to be effective in the workplace. Make your boss aware of the strain you feel, toot your horn about your accomplishments and capabilities; confide your willingness to make the department function to its utmost (which will make him/her look good.) Work out a priority schedule for projects together. Voice your needs and concerns, i.e. time to formulate solutions, realistic workloads. Your boss is paid to make the wheels turn together smoothly. More knowledge is the lubrication needed to speed along your goals and the goals of the department. You probably won't get the things you want unless you ask for them. If your boss is reluctant to take the time to work out a plan with you, take the initiative and propose your own list of priorities of workload and ask him/her to approve and support it.

The final step is to enforce the policies that you and your supervisor have agreed on. If the decision was that sports can't have their cowpie-toss tournament graphics package, then don't cave in and do it when they plead for it. Use work order forms with dates to keep order in the office. Explain your priorities and commitments to your co-workers in other departments and educate them as to the rules that you and your boss have agreed to work by. This will help you to free the time to do a better job for your company, your department and yourself. Don't be a burnout. Learn to just say no to art.

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



KRON of the West!

With a staff of five full-time computer graphics designers and an imposing array of equipment, the Design Department at KRON-TV in San Francisco is a model for other stations' electronic graphics units that are interested in expanding and refining their facilities. Two Aurora 100 video graphics systems have been in continual use at KRON since their purchase five years ago, and the staff is now being trained on a recently acquired Cubicomp PictureMaker 3D animation system. But hardware is not the whole story, integration of concepts is also a crucial factor as the computer designers coordinate their work with both print and set design to create a unified station image, both on and off the air.

Not content to stand pat, KRON is now planning on enhancing its strong points. According to Judy Rosenfeld, the design director who oversees KRON's Graphics effects, all the graphics capabilities at the station will eventually be headquartered in a single "art control room" that will be geared toward facilitating further design integration. The development of electronic graphics at KRON has been an evolutionary process, and that evolution is far from over.

As design director, Rosenfeld heads a department that includes not only the five electronic designers - who refer to themselves as the KRON Digital Design Group - but also an art director, print designer and scenic designer. Together, they are responsible for the station's entire look, from print ads to news sets to on-air graphics. Tying it all together is Rosenfeld, whose duty it is to plan the overall design concepts that create the image.

"My job is to certify a unified on-air look," Rosenfeld explains. At the beginning of each year,

she sets out design goals and concepts for the year, then, as individual projects come up, they are designed and executed in keeping with those concepts.

A good example is news graphics. "In the area of news," Rosenfeld says, "there is a complete graphic look that dictates how the news open is animated, the subtitled of the animation, animation insert packages for reporters, maps and character generator work." All these elements are based upon a unified "fiberoptic" look, in which words or graphic elements are "written" on screen by a thin beam of light. According to Rosenfeld, this look was selected "to follow the theme of electronic journalism and to emulate some of the high-tech imagery we are currently seeing on the air."

To further cement the image, Rosenfeld selects color schemes and font styles for maps and specifies styles for news boxes and weather graphics. "These three elements make up 99 percent of all our news graphics," she states.

In-House Capabilities

All this work is done in-house at KRON on the station's electronic graphics equipment and peripherals. The station acquired the two Auroras back in 1980, originally using them to animate news, weather and promos. Late in 1981 KRON purchased a Quantel electronic still store, which finally allowed the designers to produce box graphics for news and dispense with the traditional art cards and slides that had been used until then.

Other equipment in the Design Department includes a Sony BVH-2500 one-inch VTR with single-frame animation capability. It is hooked up to the Auroras and the Cubicomp, allowing the designers to program an automation sequence, load it into the graphics

machine, and have it dumped into the BVH-2500 overnight. The department also has a Chyron IV character generator/graphics system, a 3/4-inch VTR and a black-and-white camera for digitizing pictures into the Auroras and the Cubicomp.

The latest hardware addition, the Cubicomp PictureMaker, was acquired in July 1985. Also, an unusual piece of equipment - at least for a graphics department - is KRON's Moog synthesizer, which enables the staff to create electronic images. According to Rosenfeld, designer Fred Morales is a composer and has scored some of the department's work with the aid of the Moog.

Close Ties with News

To foster closer ties with the News Department, the Design Department also contains a terminal for KRON's Basys newsroom computer system. This enables the designers to call up the stories being planned for an upcoming newscast so that graphics can be as specific and appropriate as possible. Since the Design Department is one floor above news, the terminal makes communication rapid and efficient.

Equipment, of course, accounts for only part of the success of KRON's Design Department. The five members of the Computer Design Group - Norman Leong, Warren Lamm, Ron Lang, Fred Morales and Maria DeCalavahlo - have varied backgrounds, but all

have in common their proven artistic abilities. In selecting staff, Rosenfeld asserts, "I look for the strongest artist I can find rather than looking specifically for a background in computer graphics. If they have artistic ability, they can learn to operate the computers," she insists. While each has his or her own particular strengths, such as Ron Lang's cartooning or Fred Morales' composing, "in terms of news identity they all blend together and complement each other," says Rosenfeld.

Outside Work on Logo

Despite the wealth of both equipment and talent at KRON, Rosenfeld still goes outside for complex animation work. For example, one of this year's design goals was to update the animated ID that has been a strong identifier for KRON for some time. The original film animation which shows a number four (the station's channel) moving to become part of the Golden Gate Bridge, was designed 12 years ago by Robert Abel in Los Angeles.

"Our design concept was to expand upon and modernize that idea and still keep the KRON ID tied to the Golden Gate Bridge," Rosenfeld says. For the new animation, Rosenfeld took her storyboard to Pacific Data Images in Sunnyvale, CA where she worked in conjunction with one of PDI's animator/programmers to create both day and night versions of the ID. PDI uses very powerful Ridge computers that, unlike the electronic graphics units at

This is the KRAZY KRON KREW! Obviously, the "eyes" have it! Next page - examples of some KRAZY KRON KROMAS!



KRON, must be operated by computer programmers, who develop unique software for each animation job. Even with the expanded animation capabilities of the Cubicomp, which can fill in intermediate frames of a three-dimensional animation sequence, Rosenfeld expects to continue using outside houses such as PDI for large-scale projects such as this one.

"It's much more efficient, and it prioritizes the monies well," she notes.

Looking to the future, Rosenfeld is starting work on the "art control room" - a self-contained area where artists have everything they need right at their fingertips. Rosenfeld first encountered this idea at SNC, which had an IMAGES graphics system from Computer Graphics Lab (New York Institute of Technology), an electronic still store system, a switcher, two 3/4-inch VTR's and a character generator, all arranged in an area where artists had complete access to them. In addition, she recalls, the SNC facility had "an incredible routing system, designed in-house by the Westinghouse engineers, that let you route anything in the building."

Bringing that concept to KRON will take several stages. The first will be the acquisition of a Grass Valley Group production switcher early next year that will allow the designers to layer graphics and effects, as well as a color camera for in-putting graphics. Then, Rosen-

feld will work with the station's engineers in redesigning the graphics area to maximize production efficiency. If everything goes according to plan, the work should be completed by the end of 1986.

All of this is intended to reinforce and enhance the "coordinated look" Rosenfeld and KRON are striving for. As far as recognition is concerned, Rosenfeld believes "the more you coordinate your look, the stronger an identity you create." It is this unity of image that Rosenfeld and her staff hope to achieve, both in their present efforts and their future planning.

Not just at KRON, but at stations around the country, Rosenfeld sees more and more coordination among the various components of a station's look: electronic graphics, set design and print. "That kind of unification is getting reinforced only in the last couple of years," she states. "Once you get the graphic designer talking to the set designer, you start linking things up to develop a very coordinated look." It is that coordination and unity that are the hallmarks of KRON's design effort.

*Diana Marx
(reprinted with permission of
Visual Graphics and Effects
Magazine, Winter 1986)*

*Editor's note: In April, 1987,
Judy Rosenfeld left KRON-TV to take
a new position as Director of Design
at WCVB-TV, the ABC affiliate
in Boston. We wish her well in
her new endeavor.*



Hire Aspirations!

Your BDA Employment Service is getting in gear for our seminar in Atlanta. Considering the present state of the industry, there are strong positions available.

Our annual seminars are an important opportunity for applicants and employers. I would like to tell those of you who are interested how to most effectively utilize the employment service while in Atlanta.

First off, the service is free. We will have an office located within the seminar area. If you're an employer looking to fill a creative design position, please come by and post your opening at our job office. Interested designers will be frequenting the office, browsing the job board. It is to your advantage to post your opening early to get maximum exposure.

For those of you considering a job move, come on by to check out the job listings. Feel free to fill out one of our applicant cards and post it on the job board for employers to browse.

It will be up to employers and applicants to coordinate their own interviews. It is to their advantage to give the hotel at which each is staying so contact messages can be given. Also, the Seminar Message Center can be utilized for your convenience.

To get the most out of this opportunity, get in there *early* and advertise yourself! Browse the boards from time to time throughout the seminar and copy down information you want to follow through on. Keep in touch with us after the seminar, especially if you located employment from your exposure in Atlanta. We would like to hear your success stories as it helps confirm that this is a useful and growing tool to this organization.

Consider bringing your resume, portfolio, and demo reel

to Atlanta for another reason, as well. Television producer, publicist and career/project consultant, Elaine Sorel, is planning a portfolio workshop. How timely - this one is right up our alley! I will be in the registration area on Wednesday scheduling appointments for this workshop.

I will be in the Employment Office on a daily basis. My scheduled hours will be listed in the next **Update**.

While in Atlanta, please come up and introduce yourself. It is important to me to get to know you better. If there's anything I can do, I'd be glad to help. I am always "unofficially soliciting," so if you just hint to me that you've got an open position or you're thinking of a move, I'm liable to whip-out an application and fire up a pen in your hand, so careful what you say!

To receive the April Quarterly job listings, please mail a legal sized, self-addressed, stamped envelope to:

Tama Alexandrine Goen
4151 Fairair, Suite # 2
Studio City, CA 91602

Also, for your convenience, messages can be left at 818/985-6155. See you in Atlanta.

*Tama Alexandrine Goen
Director, BDA Employment Service*



Did You Know?

A

We mentioned in our last issue of Scanlines that Kodak has come down the pike with a couple of new stat machines. Makes sense. After all, a good chunk of their business is the sales of film and paper for stat machines. It naturally follows that they would sell equipment that makes use of those materials.

Kodak refers to their imaging products as "PMTs" - photo-mechanical-transfers. It's their registered term for stats.

The two new stat cameras available from Kodak are the "Image Maker 5060-B" and the "5060-A," the one shown below. The smaller of the two (5060-B) is a 12X18 camera and the other, (5060-A) is the grand daddy - a 20X24. The cameras are both basically the same in many ways but the bigger one has much more glitz, naturally.

They are both fully automatic (no hand-cranks), computer-controlled vertical cameras. According to Kodak, "If you can touch a button, you can start making great images." Like most other similar cameras, you can shoot crisp halftones, stats, reverses and high quality film negatives. Some of the outstanding features on the 5060-A are its 96 "in-memory" programs; an on-line densitometer for halftones; a built-in flash system, auto-defocus for re-screening halftones; automatic lens selection and more. It has

a 12½% reduction to an 800% enlargement range with the optional lenses. The bottom line is that the cameras are easy to use and they make beautiful pictures!

B

And yet, another Kodak item. Hopefully this will get rid of those pesky wire cords that are taped down on the rug during slide presentation. You know, the ones that someone invariably trips on, pulls out the plug and holds up the whole show! Another addition to the world of robotics!

Kodak has introduced a new IR (infrared) remote control unit for use in slide presentations. The Kodak Ektagraphic IR remote control has exceptional transmittance range and is not affected by electronic interference. The control includes two main components - a hand-held transmitter and a receiver. The transmitter is supplied with one 9-volt alkaline Kodak Supralife battery and controls forward and reverse functions for all Kodak Ektagraphic and Carousel slide projectors (except the S-AV series). The receiver plugs into the projector's remote accessory receptacle and draws its power from the projector, so it does not require batteries.

The receiver "sees" a complete 360-degree pattern, so

the user needs only to point the remote control toward the projector. An alternative is to point the control at the projection screen or a light-colored wall and bounce the IR signal to the receiver.

The IR remote control has a list price of \$115. and availability is scheduled for July. (Just after the June Seminar, unfortunately!)

C

On a little different subject, Foamcore seems to be a popular base material for mounting posters, certificates, and other frame-ups. If you're using any amount of foam with spray glues and don't want to suffer the overspray odor - here is an item to look into.

It is called ProBond and is a pre-coated, pressure-sensitive ¼" foam board produced by Seal Products, Inc. They say "just press and mount in an instant. Seal's aggressive, acid-free adhesive has already been applied to the surface - you just peel and mount." The product appears to be perfect for picture framing as well as frameless displays. Check it out with your art supply dealers.

I was recently faced with designing and having to build a scale model of a news set. I chose to do this with foamcore, lightweight cover stock and adhesive-backed paper. While collecting my materials, the least of my concern was adhesives - or, so I thought. I wasn't quite sure what to use to glue foam to foam (end to end). White glue will work o.k. if you have the time to hold the pieces together firmly for 4 or 5 minutes each time you use it. I tried a number of other kinds of glues, including the new wonder super glues,

with little success. I collected and tested several white glues, liquid glues, tubes of various kinds, spray adhesives, and even glue "sticks" with very little success.

I did finally get the model made but was never really satisfied that I found the perfect adhesive for foamcore. I used mostly white glue, tape gun adhesive and impatiently gritted my teeth a lot.

If any of you out there in television land have a good suggestion or recommendation for an adhesive that is clean, strong, and works fast for this purpose, please - oh, please share it with us model makers.

D

We reviewed Chartpak's "Drybonder" in a recent issue of Scanlines. Well, here is a similar entry into the gun-dispenser adhesives world. It is manufactured by Moore, the people who brought you "push-pins." They call their product "Tacky-Tape," and claim that it lets you stick almost anything almost anywhere, again and again, quickly and easily. (Pay attention to that "almost" word!) They further claim the "fully automatic Tacky Tape dispenser with easy load refill cartridge lets you put a strip of tacky adhesive on whatever you want to stick." And you can stick, lift, and re-stick notes or whatever - hundreds of uses.

In their ad, Moore is comparing this product with 3M's Post-It Notes. They're claiming Tacky Tape can do so much more than Post-It. They are, in fact, promoting their product by knocking another product!

Oh, dear... tacky! tacky!

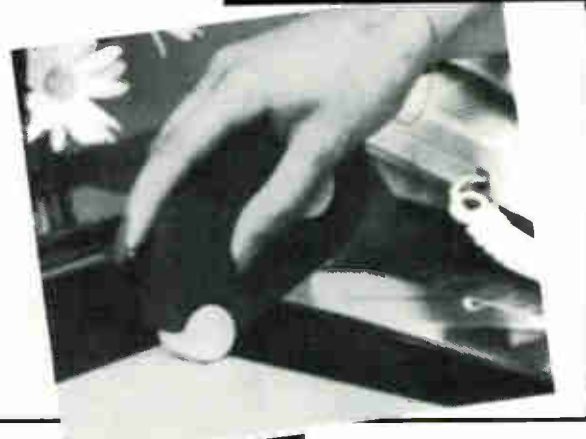
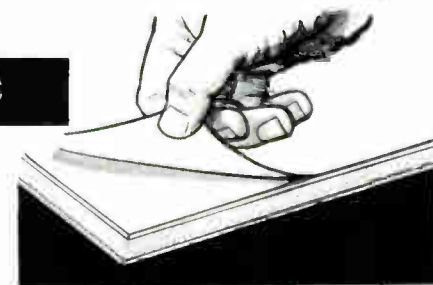
Lou Bortone



B



C



D

I hate to sound like Andy Rooney from "60 Minutes," but did you ever notice how station people always drift into the art department when they need a passport photo? You have to stop what you're doing and set up the Polaroid to make a couple of quicky head shots so the reporter, or whomever, can save a few bucks or a trip downtown. It ain't right! But I have some good news, folks. I just found out last week that the passport people have extended the former 6-year term passport to 10 years now. As a result of this, they will no longer accept Polaroids. I'm not sure exactly why but I guess they think Polaroids are not quite archival enough to last the 10 years inside of a little booklet tucked away in your top drawer. Wait till Polaroid gets wind of that -- maybe we'll all be back in the passport picture business sooner than we'd like! At best - pictures never look so hot anyway. As a matter of fact, I saw a "Will Kommen" quote that says: "If you really look like your passport photo, you're too ill to travel!"

Besides, if we broadcast designers continue to spend so much of our valuable time on passport photos, we'll surely fall behind in our greeting card and shoe-repair businesses!

E

Chances are you won't be running out and buying or renting this system right away but we thought you should, at least, know about it because it involves video - part of our busi-

ness. The system is known as Videowall (or, more precisely, the Videowall Delcom Computer System 256) and it is exactly that - a wall of video receivers that, combined, form a multi-screened display of up to 256 separate, simultaneous images.

The range of application of Delcom Videowall giant screen presentation is almost unlimited. It extends from presentations in sales and display rooms, fairs, congresses and exhibitions to large halls for meetings and events. It's also suitable for eye-catching displays at airports, railway stations, reception areas, shopping malls, theatres, and even TV station lobbys. Just think of the impression you can create with up to a 256 giant screen display.

Using computer controlled video technology, each monitor has its own digital memory unit (framestore) permitting a 6 BIT reproduction giving excellent viewing even when viewed from only a short distance.

Videowall can display the desired effect either as a total single composite picture, a combination of individual pictures, or a single picture on one monitor, etc. An almost infinite variety of images is possible. Because each monitor has its own memory unit it can be individually incorporated in the presentation. This means up to 256 different picture details are obtainable from the one image source thereby cutting costs of production and replay machines to bring Videowall technology within reach of even the modest production budget. (It says here!)

The multi input capabilities are endless. The visual sources

More Tips below...

can consist of playback from video tape recorders or video disc players, live camera or off-air transmissions and computer outputs for display of computer graphics and database information. These sources can be mixed or switched as required to provide a completely integrated display.

If you would like to see more, call or write Delcom USA, Inc., 2344 Perot Street, Philadelphia, PA 19130. or call 215/765-8811.

F

Just a note . . . keep your eye peeled for information on the Video Storage Systems of the future . . . Optical Disks. The TQ-2026F Optical Disc Recorder/Player from Panasonic, claims 24,000 pictures per disc with 0.5 second access! More later.

There are tape dispensers and there are more tape dispensers for your desktop, office, workshop or anywhere you might like to dispense tape. There are simple, single, 1-inch core types for Christmas wrapping with scotch tape and there are more complicated, heavy duty, triple roll, 3-inch core dispensers to fulfill your every need at one central location! There are the kind that can be mounted to the side of your drawing table, the kind that dispense double-sided tape from a tape gun, and the self-contained ones you can

simply pop into your pocket or handbag to take along with you wherever you go!

Ah, but I found the tape dispenser to replace all tape dispensers! It is small, simple, easy to use and, best of all -- inexpensive. Aptly named "Quick Tape," it's a re-usable little piece of cast plastic that simply folds around your roll of tape (for 3-inch cores only), locks into position and is ready to go. "No more wasted tape or missing ends," the label says. "Easy to use. Works to the end of the roll. Works with masking tapes, drafting tapes, transparent tapes and more," it goes on.

Now, I ask you, at \$1.49 per unit, how can you possibly go wrong? Next time you're at your art supply dealer, check it out.

G

If you're looking for an unusual, very wide photograph for maybe a billboard, or a short, wide 2-page ad, here is a company that specializes in what they call "Panoramics." They make very wide photographs all in one clean sweeping picture image. Want to know more? Call or write for a color brochure David Kenik Photography, 21 Countryside Drive, Nashua, NH 03062 or call (603) 880-8108.

Speaking of pictures, here's a quote I found on a calendar page: "If a picture's worth a thousand words . . . let the art director write it."

Randy Newell
Baker, Bateson & Saelens

Lou Bortone

F



G



The "Hanging" Judges!

Here is a little inside info on the six designers who formed the distinguished judging panel for the final judging of our 1987 Annual International Broadcast Designers Competition.

HARRY MARKS

Harry Marks began his career as a publications designer for Oxford University Press in England. He came to the U.S. at the age of 20 and after working for several publishers in the San Francisco Bay Area, joined the ABC Television Network On-Air Advertising Department, spending three years as Creative Director. After co-producing, with Robert Abel, the feature documentary "Mad Dogs and Englishmen," he joined CBS-TV as Creative Director of on-air advertising under designer Lou Dorfman. He then returned to ABC-TV as Vice President, On-Air Advertising.

He is currently President of Marks Communication, Inc., a company which is almost exclusively involved with the design and production of campaigns and graphics for television and motion pictures. The company recently received an Emmy Award for "Entertainment Tonight."

RENE LAGLER

Lagler was born in Zurich, attended high school in the United States, and graduated from Art Center College of Design in Los Angeles in 1965.

In addition to numerous Award Shows, Lagler has designed variety specials over the past seventeen years for Andy Williams, Mac Davis, George Burns, Toni Tenille, Debby Boone, Ringo Starr, Donna Summer, Barry Manilow, Carol Burnett, Neil Diamond, and Frank Sinatra, among others.

Lagler was the Production Designer for the Opening/Closing ceremonies for the XXIIIrd Olympiad in Los Angeles, as well as the 57th Academy Awards. One of his most recent projects was Production Designer for all the events connected with David Wolper's "Liberty Weekend, 1986" - celebrating the relighting of the Statue of Liberty's torch.

Lagler has received 13 Emmy Nominations and two Emmy Awards.

DANIEL ANDRIST

Daniel Andrist has been with San Francisco's Landor Associates since 1982. As Senior Project Director for Landor's Marketing Design Group, Mr. Andrist has been involved in the development of several brand identity systems, as well as a number of package design projects.

He directed major projects for the Campbell's Soup Company, Stouffer Foods, Cooper-Vision, Del Monte Corporation, McNeil Specialty Products, (Johnson & Johnson), Sara Lee and Kimberly Clark.

Andrist also worked on package design for major clients including the Pillsbury Co., Sara Lee, the Andrew Jergens Co., Coca Cola and Continental Airlines.

A graduate with a BFA in Graphic/Packaging design from Art Center College of Design in Pasadena, California, Andrist received his B.S. degree in Music and Art from Lewis and Clark College, Portland, Oregon.

MICHAEL SAZ

Michael Saz is Creative Director/Manager of Compugraph Designs, a production company that specializes in the design and production of Computer Graphics and Special Effects.

Mr. Saz is a 12-year veteran of the video graphics business whose work has won over 50 awards to date. He joined MTI in 1978 following a position in charge of videotape effects at Dolphin Productions. At MTI, Mr. Saz was in charge of special effects editing until the founding of Compugraph Designs in 1983.

Born in Hollywood and raised "bi-coastal," he now lives in New York City.

TED YOUNG

Ted Young has been an art director for the broadcast industry for the past fifteen years. He has won over 40 awards of excellence and several Gold and Silver awards in BDA competitions. Young has also won numerous local regional and national awards and medals from Art Directors Clubs as well as two Emmys and Gold Addys.

He was also featured in Print Magazine's "Illustrations in TV." A former BDA board member, Young is now Creative Director for "Troy Group, Inc.," an Atlanta based design firm that he started.

STEVE LINDEN

A 1965 graduate of Rhode Island School of Design, Linden entered the New York film community. He began as a designer of logo animation and later joined WCBS-TV. Four years later, he joined WCVB-TV in Boston as director of design. Linden later accepted an offer to go to San Francisco to head up the design department at KQED, the Public Television Station there.

He joined Colossal Pictures full-time in 1979 as its first on-staff art director. His work in television, feature and commercial production has won Emmys and numerous awards from the Broadcast Designers Association, New York Art Directors Club and the Boston Art Directors Club. In 1984, he became Creative Director for Colossal Pictures.

Members of this prestigious panel are shown during the final judging of the BDA's 9th Annual International Competition. They are, L to R: Michael Saz, Daniel Andrist, Harry Marks, Ted Young, and Rene Lagler. Not shown: Steve Linden.

