

SPRING, 1985

JOURNAL

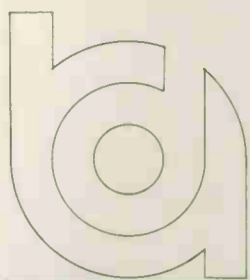
SOCCAIN BUSINESS

My kind of town...

Chicago is! Chicago is a blend of the old and the new -- an architectural contrast where newly-built highrises rub shoulders with ornate turn-of-the-century landmarks. Shortly after the Great Chicago Fire of 1871, the city first underwent major cos-

metic surgery. Internationally famous architects flocked the city for the massive restoration which transformed Chicago into an architectural wonderland. Today, Chicago physically remains one of the most attractive cities in the world.





BROADCAST DESIGNERS ASSOCIATION

"Mondays are a tough way to spend one seventh of our lives"



Chicago is the world renowned Sears Tower, the tallest building in the world at 1,454 feet and 110 stories tall. The Sears Tower plaza is located on one entire city block.

Chicago is one structure that survived the famous 1871 fire; the historic Water Tower. This pseudo-Gothic style stone construction serves as a visitor information center which stands in the middle of a well manicured park in the heart of a prime shopping area at Michigan and Chicago Avenues. Immediately north of Water Tower Place is the 100-story John Hancock, another modern skyscraper and the fifth tallest building in the world. Like the Sears tower, the Hancock has a glass-enclosed observatory deck that is open daily to the public. It's worth a trip up to see an unforgettable view of the city.

If you're into art deco, Chicago is the Board of Trade located at 141 W. Jackson Boulevard. The Board of Trade is a 1925-30 creation of Art Deco design, a fascinating style of complex ornamentation that dresses the lobby, elevator cabs, door and sides throughout the building. The Deco scheme is prominent and to be enjoyed by those who fancy frills. Twenty minute tours of the Board of Trade are available twice every hour, Monday through Friday.

If it's Museums and Art Galleries you enjoy, Chicago has them. There are, in fact, 20 major museums and 30 art galleries. The Adler Planetarium features scientific exhibits. The Field Museum of Natural History contains more than 10 acres of exhibits. That's a lot of footwork! John G. Shedd Aquarium is the world's largest indoor aquarium. The main attraction is the Coral Reef, a glass enclosed 90,000-gallon water exhibit of more than 350 Caribbean fish.

The Museum of Science and Industry is Chicago's most popular tourist attraction. Exceptional exhibits include the Apollo 8 command module, a captured WW II German submarine and a 16-foot high model of the human heart.

Then there is the famous Art Institute of Chicago, one of the world's foremost art museums. There are even two Zoos, the Brookfield and Lincoln Park Zoo. Lincoln Park has "The Great



Chicago's most famous landmark, the Neo-Gothic Water Tower, was restored after the Great Fire of 1891. It now serves as a visitor information center. (Front page photo: The Chicago Skyline from North Avenue Bridge.)

Ape House," if you get bored with the seminar and feel like going "Ape!"

Chicago is for sculpture-loving visitors who will find both new and varied art forms designed by contemporary masters in public plazas throughout the Downtown area. There is plaza art by such famous artists as Alexander Calder, Marc Chagall and Pablo Picasso to name a few.

Calder's "Flamingo" sculpture dominates the plaza at the Chicago Federal Center. The bright red sculpture stands 53 feet high and weighs 50 tons. Erected in 1974, it is said to probably be the most expensive ever provided by the federal government for a public building at a cost of \$325,000.

One of the most colorful additions to Chicago's outdoor modern art gallery is "The Four Seasons," a mosaic mural by Marc Chagall. The 70-foot long mosaic is composed of 350 different shades and hues of mosaic material including glass,

marble, stone and granite.

A late addition to Chicago's outdoor art is the rather unusual "Batcolumn." Designed by Claes Oldenburg, the 101-foot high steel baseball bat rises in front of the Social Security Administration building. The public sculpture, commissioned by the federal government at a cost of \$100,000 is constructed from 1,608 pieces of welded steel.

All of these public artworks are located within easy walking distance from one another in and around Chicago's Loop area.

Chicago is entertainment and theatre. It's dining and sight-seeing. It is convention city . . . a fantastic place to spend a few days in June.

Come, join us for the Broadcast Designers Association/Broadcast Promotion & Marketing Executives Annual Convention. It will be held at the Hyatt Regency Hotel, June 6 thru 9th. This seminar will give you the opportunity to attend workshops specifically designed to aid in problem-solving, as well as the



North Lake Shore Drive, Lake Michigan and the beach, includes one of Chicago's most desirable residential neighborhoods, the Gold coast.

chance to exchange design information and ideas with your peers. Another exciting part of the convention is the related trade show which takes place each day in a specified exhibit area where you can view and see demonstrations of state of the art equipment, materials and processes.

We look forward to seeing you in June and hoping that you will have the opportunity to see for yourself what Chicago is!

You should have registration material by now and we urge you to sign up as soon as possible. Here are some of the workshop/seminar subjects we will cover. There will be more specific information in your next *Scanlines* issue relative to exact days, times and speakers.

THURSDAY, JUNE 6

- 8:00AM - Registration
- 9-10:15 - BDA Member Welcome and Business Meeting
- 10:AM-6PM - Exhibits open
- 10:30-11:15 - Art Directors Management Session
- 11:30-12:30 - Newcomers Meeting
- 12:30PM-2:30 - Opening Lunch
- 3-4:30 - Advanced Computer Graphics Design
- 7:30-Midnight - Hospitality Suites open

FRIDAY, JUNE 7

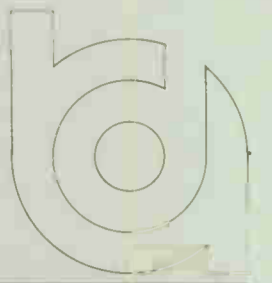
- 9:15-10:30AM - International Design
- 10:45-12:45 Designing Storyboards for 3-D Animation
- 12:30-2:PM - Buffet Luncheon in the Exhibit Area
- 2:15-3:15 - Major Session
- 3:30-4:45 - Designing for the Independent Station
- 3:30-4:45 - The Artist's Eye, A Court Room Sketch
- 5:30-6:30 - BDA Awards Reception
- 6:30-8PM - BDA Awards Show

SATURDAY, JUNE 8

- 9:35-10:45 - Design Symposium
- 11-12:15 News Sets
- 12:30-2PM - BDA Luncheon
- 2:15-3:15 - BPME/BDA Major Session
- 3:30-5:30 - BDA Auction
- 5:30-6:30 - BPME Awards Reception
- 6:30-8PM - BPME Awards Show

SUNDAY, JUNE 9

- 9-10:15AM - State of the Art
- 10:30-11:45 - In-House Production Techniques
- 10:30-11:45 - Effective Print
- 12Noon-1:30 - Seminar Closing Lunch



BROADCAST DESIGNERS ASSOCIATION



Brad Nims, President, Broadcast Designers Association, Inc. Also President of his own design firm, based in McLean, Virginia and, aptly named, "Broadcast Design."

One of the real pleasures of some of our recent Board of Directors' meetings has been getting together with the TV designers from the area around our meeting site. Our recent Dallas board meeting was such a case. Not only did we get a chance to talk with quite a few Dallas and Fort Worth designers but several folks came from as far away as Houston and Forney. This was not only the first time many of us had met face to face, it was also the first time some of the Dallas and Fort Worth art directors and designers had met each other. As the 1986 Dallas seminar draws near we look forward to working with the designers from Big D and Texas. In fact, work on the Dallas seminar has already begun with the design of the seminar logo. Alan Beutler of WFAA submitted the design which was unanimously approved by the Board and was previewed by the attendees at the Dallas reception. You will get a look at it in the next issue of *Scanlines*.

While I am on the subject of Dallas, I have to pass on my excitement for the site of the seminar there -- Loews Anatole Hotel. This is one of the finest and largest locations I have seen for our seminar and I am already looking forward to being there. But first, there is Chicago.

The Hyatt Regency is also an outstanding facility in a great city and this year's BDA seminar is already shaping up to have plenty to interest art directors and designers from small markets as well as large. Seminar registration forms have been mailed so take advantage of early registration at discount rates. If you have not received yours or need additional copies contact Russ Smith at the BDA office.

If you would like to be more involved in the BDA, here is a partial list of on-going committees and projects that could use your help. Please contact me or Russ Smith.

- Seminar - Workshops, Design, Awards Presentation, Exhibitors, Awards Exhibit, Browse Boards
- Design Competition, 1986
- Membership Recruitment
- Scanlines
- Awards Annual - Design, Production, Sponsorships
- BDA Auction
- BDA Helpline

State of the BDA.

- Publicity
- Book Sales
- Long Range Planning
- Membership Roster

Here are two items of interest that came out of our last board meeting:

- After making minor revisions, the BDA board approved the signing of a Long Range Seminar Planning Agreement with the BPME which is good through 1989 in Detroit. Your overwhelmingly positive response to the BDA Survey question regarding our continued joint seminars with the BPME gave the board the input necessary to make the commitment. I might add that the BPME has also shown its desire to continue the joint seminar with us.

- The Board gave the go ahead to begin running an ad in *Broadcasting* magazine for the BDA Employment Services Bureau. Initially the ad will appear

each quarter. The ad is aimed at companies and managers who hire art directors and designers.

I thought it might be of interest to give you an inside look at what goes on at a typical BDA board meeting. As any board member will tell you, our board is a working board. Each member is involved in projects to further the goals and services of the BDA. Quite a lot of work goes into these projects that is done on top of regular job responsibilities. The following is the agenda of the last board meeting to show you what is covered in our two day meetings, four times a year on behalf of the BDA.

- President's Call to Order, Brad Nims
- Roll Call/Absences Vote
- Review of Minutes, Oct 84 mtng.
- Treasurer's Report, Gil Cowley
- Fiscal year end status

- Admin. Director's Report, Russ Smith
- New Office, Storage, Computer, Membership renewals, Books, Dallas reception status, Membership Roster, 1984
- 1985 Design Competition, Laura McGannon
- Call for Entries Design Judges
- Support personnel and facilities
- Design for permanent Awards
- Chicago Seminar Report, Jerry Cappa
- Agenda, workshops, speakers, moderators
- Awards night plans
- Special Events
- 1984 Design Annual, Maria LoConte
- Format
- Production schedule
- Advertising Sponsorships

- 1986 Dallas Seminar, Brad Nims
- Logo
- Design Director
- 1985 Chicago Seminar Status Report, Lance Webster
- Board of Directors Candidate Nominating Committee, Jan Phillips
- Nominees
- Ballot reprinting, language, production schedule
- BDA Graduate Assistantship proposal, Dean Keller
- Qualifications
- Vote to Proceed

- Legal
- Re-sign Long Term, Short Term
- Agreements with BDA changes inserted

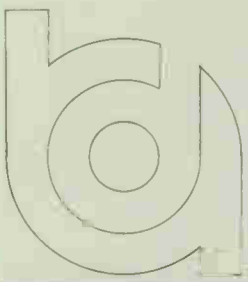
- Publicity, Beverly Littlewood
- New office and Director
- New Officers and Board
- New Books
- Upcoming Seminar
- Traveling Exhibit

- Employment Services
- Ad for *Broadcasting*, Schedule
- Discuss the concept of a fee for placement

- Auction, Jan Phillips
- BDA Helpline, Billy Pittard
- Scanlines, Lou Bortone
- Masthead revision
- Status of proposed conversion to San Francisco for printing and mailing
- BDA Update, Richard Dickenson
- Long Range Planning, Dick Weise, Brad Nims
- April Board Meeting Schedule
- Other Business

Brad Nims, President, BDA





BROADCAST DESIGNERS

From Mr. Smith

After nearly twenty-five years in broadcasting, I think I can say, without fear of contradiction, that the only thing that's permanent about our business is change.

During those years, I've known a lot of people, myself included, who have gotten job offers over equally qualified candidates, because they knew somebody. To be more precise, because someone knew their work, their whereabouts, and recommended them.

Since I joined BDA last October, one of the things that's surprised me is how many of our members change affiliations and don't notify BDA. While they generally surface later, many have said their previous employer hadn't been very good about forwarding mail.

Undoubtedly, you realize that your strongest recommendations always will come from your peers. Because they understand what it entails, others in your profession have a better yardstick by which to evaluate your abilities. Since the dawn of time, creative people have been viewed with a certain amount of suspicion, arising from a mixture of admiration and fear. It's not difficult to understand why. You have the gift of being able to conceptualize. You can see an image in your mind, and by using your technical skills, make it come alive in print or on a television screen. And usually, you have to do it within the severe limitations of budget, equipment and personnel. The techniques can be learned and the product can be refined. But it's that unexplainable gift to visualize and translate that's the essence of creativity, setting you apart from the rest, and best understood by others who possess it.

When you belong to BDA, you belong to the only professional organization of its kind in the entire world. That's why we have members in Hong Kong, Australia, Great Britain, Canada, and in markets of every size in the United States. Like all associ-



Russ Smith, Executive Director, Broadcast Designers Association.

ations, we've had some growing pains and we'll probably have a few more. But as a relative newcomer, I can tell you that I've been very impressed with the professionalism of the BDA officers and Board, and their genuine dedication to its future. In reviewing the relatively brief, seven year history of BDA, it's apparent that there were times it might not have survived, had it not been for the superhuman efforts of others, equally dedicated.

Certainly, a new challenge is

a heady and exciting experience. Frequently we have to dance as fast as we can, just to keep up with the tempo. But all it takes is a phone call to the BDA office (415-788-2324) to let us know where you're going. We'll change your mailing address and even if your new affiliation has never had a membership, we'll work with you to convince management of its benefits.

So the next time you get a great new career opportunity, make two calls. First, tell your mother . . . then tell BDA.

Russ Smith

More about Russ...

We asked Russ Smith, our new BDA Executive Director, to fill us in a bit on his background so that we could all get to know him a little better. The following is a brief bio on Russ.

A native of Lake Forest, Illinois, Russ Smith actually began his broadcast career between college semesters as a summer-relief staff announcer for WTAX, the CBS Radio affiliate in Springfield. That experience enabled him to land a part-time announcing job at WEAU-FM, a classical music station in Evanston, Illinois, while finishing his studies at Northwestern University, where he earned a Bachelor of Science in Speech, with a major in Communications.

After graduation, Russ moved to Los Angeles, working briefly at KTTV prior to joining KHJ, the RKO General outlet, as Promotion Director in 1954.

In 1961, Russ became Direc-

tor of Advertising, Promotion & Public Relations for KFI, Los Angeles, which then carried the Los Angeles Dodgers' baseball broadcasts. Asked about his current interest in baseball, he says that while he attends an occasional game, he's never been able to top having brunch in the Dodger Stadium Club and watching Sandy Koufax pitch a World Series win from a box behind home plate.

Russ moved to San Francisco in 1967 where he became Director of Information Services for CBS owned KCBS. When the station changed its format to all-news in May of 1968, Russ created a multi-media campaign for the Bay Area. The next rating book showed the station in first place among adults in the crucial AM drive time. "It was a terrific product," he says, "all I had to do was to tell people about it."

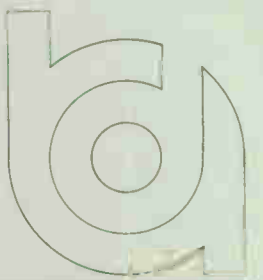
In July, 1969, Russ accepted a corporate transfer to WBBM, the CBS owned all-news station in Chicago as Director of Information Services. "It wasn't very long before I realized how much of a Californian I'd become, if not by birth, at least by temperament," he says.

Eventually, in the Fall of 1973, Russ returned to the Bay Area where he opened his own business as a Communications Consultant, undertaking projects for Metropolitan Life, Blue Shield of California and Pacific Telephone, among others. "It was something I'd always wanted to try," he says, "but as rewarding as your own business can be, you have a lot less freedom sometimes and a lot more headaches than when you're working for somebody else. I did all right and I made a lot of friends," he explains, "but I missed the continuity of goals I'd had in other jobs."

In 1977, Russ was offered the opportunity to become Promotion Director of the Independent Journal, a Gannett daily newspaper published in San Francisco's suburban Marin County, the position he held prior to joining BDA. "I never really felt at home in print media," he says, "after so many years in broadcasting. But I had an opportunity to do a lot of things I'd never done before. The relatively small circulation area afforded me the chance to become involved at the community level and produce a continuing series of special events, sponsored by the paper. They can promote a loyalty to your medium that's very difficult for a station with vast coverage to achieve."

Russ is no stranger to professional organizations. At one time or another, he's been an active member of the Los Angeles Ad Club, the Sales & Marketing Executives Association, the Southern California Broadcasters Association, the San Francisco Ad Club, the Chicago Ad Club and Broadcast Advertising Club, the BPA and the International Newspaper Promotion Association. He was also a founding member of the North Bay Advertising/Communications Association, an ad club based in Marin County, and served a year as its program chairman.

Russ is single and lives in the city on Russian Hill in an



BROADCAST DESIGNERS ASSOCIATION

apartment with a sweeping view of San Francisco Bay.

Of his new position as Executive Director of BDA, Russ says, "Much of the enjoyment I've gotten from promotion has come from the creative aspects of graphics and design and from the talented professionals with whom I've had the good fortune to work. I'm looking forward to meeting all of the members of BDA, and making the most dedicated contribution I can to its administration and growth. I encourage each member to call on me if there's ever any way in which I can be of help."



Kodak's new Instagraphic Copy Stand comes complete with stand, post, lights and camera. It operates on four D-size batteries and cost \$549 complete.

For Instants!

Looks like Kodak is trying to give Polaroid a run for their money in the area of instant slide-making. Kodak has just introduced a new copy camera and stand designed strictly for making instant slides. It's called the "Instagraphic" Copy Stand and comes complete with stand, post, lights and camera. It can be used anywhere as it works independently of an AC power connection. It operates on four D-size alkaline batteries which are good for approximately 150 exposures. You can, however, use an AC adapter such as Kodak's Instant Film Back Power Supply, if you prefer.

Ambient room light is no problem since the stand's electronic flashes overpower existing light. It uses Kodak's Instagraphic color slide film and loads in a 10-pak. This is slide film which measures about 3 1/4" square but shoots a 35mm size in the center. The good part is that you're only dealing with one slide at a time, not a whole roll of film. The per slide cost is a bit expensive but you realize great savings through little or no waste.

A few statistics; the copy board will accommodate sizes from 3 1/2 X 5 up to 11 X 17 inches. The exposure button is connected to the two electronic flash side lights which only light up as the exposure is being taken. This means there are no hot lights remaining on while you

are aligning your artwork. Right after you shoot, the camera ejects the slide film much like Polaroid's SX-70 camera. The slide then takes 8 to 15 minutes to process depending on room temperature. You then peel the slide sheet from its backing and let the surface dry for another minute or two.

The next step requires Kodak's companion Instagraphic Slide Mounter. Just pop your oversized slide into the mounter, press the handle down and it immediately trims and mounts your slide into a 35mm size and mount. And . . . there you have it.

A couple of interesting things to point out here: the first is that the cost of all the necessary equipment is more than reasonable. The copy stand unit, complete with camera and lights, is only \$549. Not bad at all for a small "table-topper." The little companion slide mounter retails for \$74.99. The boxes of slide film, 10 to a box,

are priced at \$12.95, so you will run about \$1.40 each slide with mount, as opposed to using a whole roll of film.

Secondly, I have not yet seen an actual demonstration of this process but I have seen a few slides that were shot on the system. The color and density were excellent but none of the three slides I saw were super sharp so this bears a closer look.

Personally, I would perceive this unit as an excellent alternative to normal slide making for emergency slides. If you must have an on-air color slide within an hour or so this could certainly be an inexpensive solution to fall back on.

The copystands are made in Germany and, I'm told, will be available in the U. S. sometime this May. Get your photo supply dealer to provide you with a brochure and a demo if it sounds like a system that would be handy to have around. At least, the price is right.



One of the new Kodak Instagraphic CRT Slide Imager systems is shown here. There are four adapter hoods to fit any common-size screen, 9, 12, 13, or 19 inches

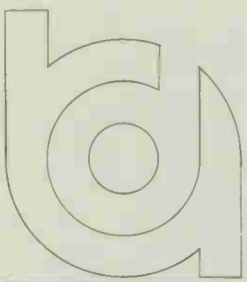
In view of the video still store advances that this industry is experiencing at this time, these instant slide systems are not totally appropriate. In fact, we're pretty much at the point now of seeing slides as a semi "has-been," and video storage as the current means of graphic output. However, in the interim period, slide systems could be helpful depending entirely upon the individual station's needs.

There is yet another copy system available in conjunction with Kodak's Instamatics. This could possibly be much more useful to your technical department than to your designers. Using the same film and 35mm trim/mounting device, this is a system that can shoot slides directly from a CRT screen, in color, for recording purposes. By the way, you can use color print film in place of slide film just as easily, if you wish, but it requires a different unit. Kodak calls these units the Instagraphic CRT Slide Imager and the CRT Print Imager. The system works quite simply by placing the unit physically against the CRT screen and pressing the exposure button. The Imager shields the screen from room light, incorporates an electronic shutter and a special lens that corrects the curvature of the CRT screen. There are four adapters that are interchangeable and allow the use of the same camera for any common-size screen with 9, 12, 13, and 19" (diagonal) screens. Just shoot the picture then follow the same procedure for processing, trimming and mounting.

The costs on these units are as follows: The CRT Slide Imager is \$339. The CRT Print Imager is only \$299. The extra interchangeable hoods are \$40. each (\$50. for the 19" hood). The Slide film is \$12.95 per box of 10 and the print film is \$11.75 for a box of 10.

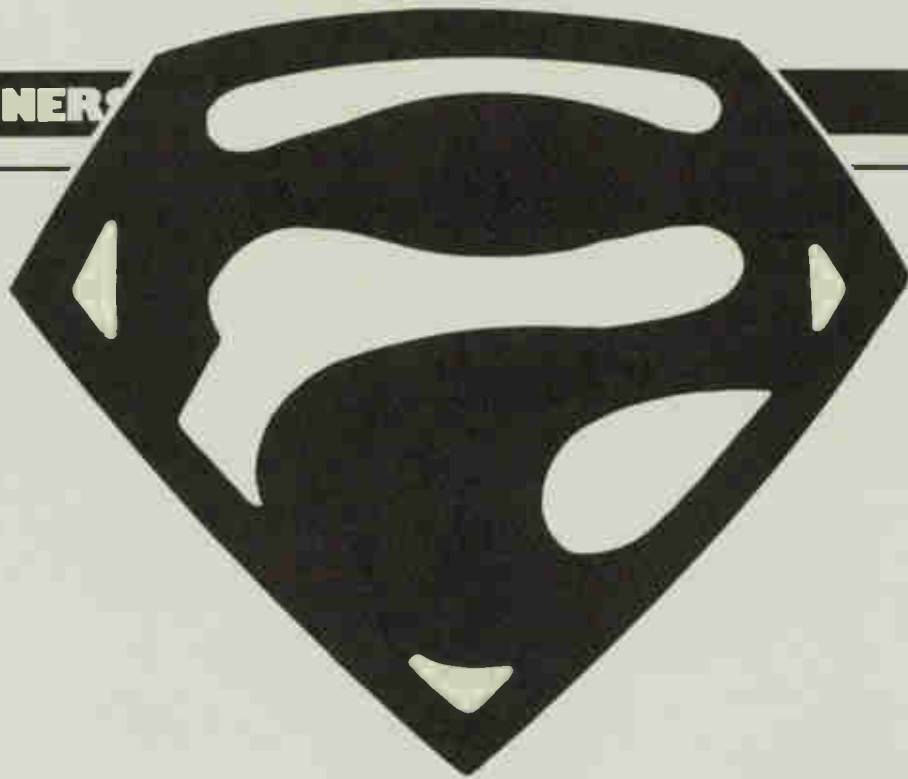
An interesting addendum; the video picture must NOT be moving when you shoot your slide or print, which means you must shoot from a screen on which you have the facility to "pause" or "freeze" the picture. All of the equipment and film mentioned here is available now with the exception of the Instagraphic Copy Stand/Camera which, as I pointed out, is promised for May.

Lou Bortone



KRTV SUPERSEVEN

BROADCAST DESIGNERS



Looking Around...

Rick Frye, Art Director at WBTV in Charlotte, North Carolina, has done something that we all have had the urge to do at one time or another but we just never set aside the time to do it. He has collected hundreds of TV station logos from across the country and tediously assembled them into one huge batch to hang on the wall and study.

"I got TV Guide to send me copies of their magazine from around the country and that's where most of these logos came from," says Rick. He adds, "It was not an exercise to collect the best, but just to see what was being used at other stations." This is obviously an excellent first step if you are considering a re-design project for your station.

This brings up an interesting point. The unfortunate point is that not all TV Art Directors are awarded this task. In many cases, the station management hires outside consultants or design firms to provide a new station image, at exorbitant costs, I might add. Often times, the justification is that you and

your staff are simply too busy to devote the necessary time or too inhibited by the existing and past station looks, or just plain too close to the problem. Although there may be some validity in this reasoning, you should at least be allowed to become very involved with the process.

Some of the difficulties confronted in a new station logo design program are as follows. Given the fact that good design is best when it is simple and straightforward, one has to strongly consider the elements that are really critical to the logo. We must, legally at least, have the call-letters and station number. In some cases, the location (city name) must be indicated, too. These are the absolutes. However, many stations

insist on adding the symbol of their network affiliation, (the CBS Eye, for example) as well as the broadcasting company name, i.e. MetroMedia, Gannett or Post Newsweek. Some of these companies also include another graphic element like Westinghouse's "Group W" logo. Add to this the station's insistence that you also include a typeset slogan like "The one to watch," "Reach for the stars," or simply "11-Alive." Now, you suddenly have a major design problem on your hands.

I strongly recommend that you put on the gloves and fight back! A strong, simple logo design will benefit the station, in recall value alone, far more than a confusing overdone collection of symbols, numbers and words.

Another major consideration is to accommodate your design to fit nicely into a 3X4 format for on-air, as well as a logical sign-off shape for your "print" needs. It may be necessary to do two versions. If so, it is crucial that they be very obviously consistent! Consistency is the name of the game.

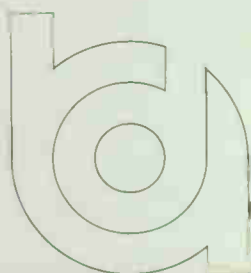
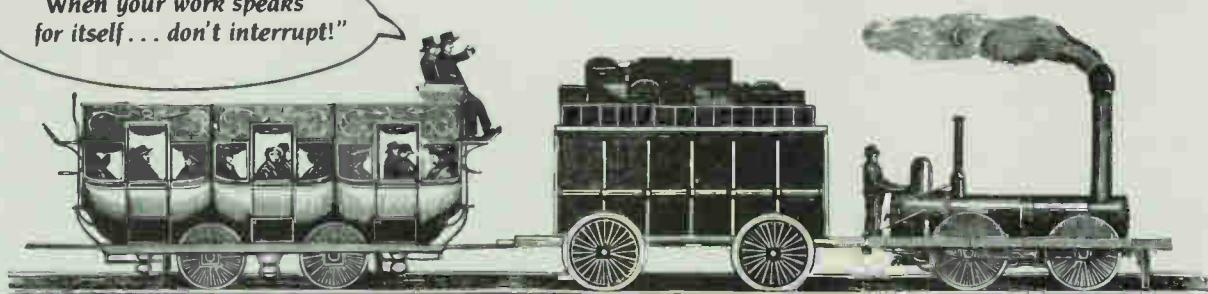
One more area to look at carefully... the call letters! It seems that over the past several months there have been many marketing studies regarding the importance of TV station tune-in numbers as opposed to station call letters. According to the feedback we hear, it seems that because of the introduction of Cable TV into many markets the use of channel numbers on the cable switching box are, more often than not, different from the actual number of the channel being selected. This suddenly negates the super importance that we have historically placed on our channel number in this business and gives the station call letters new found fame! Whether or not this is true now, it looks as though it will indeed be the case in the future of local television.

Anyway, enjoy looking these over and study the various treatments of the station numbers that coincide with yours. Who knows... maybe you'll even spot your own.

Lou Bortone



"When your work speaks for itself... don't interrupt!"



BROADCAST DESIGNERS ASSOCIATION

WINK-TV
SOUTHWEST FLORIDA'S NEWS LEADER

WTVJ 4
MIAMI • FT. LAUDERDALE

2
WDTN

WJLA-TV 7
WASHINGTON DC



TV 8
WJKW-TV

WTVJ 4

9 WCPQ

W3TV

8
WFAA-TV

WJXT

TV 9
WTOV
STURBOYME-WHEELING

WTVJ 4
MIAMI • FT. LAUDERDALE

3 WRCB
CHATTANOOGA

29
WFLX

31
WMBD-TV

9
WVC



31
KRBN-TV
SACRAMENTO
KABR-TV

WHAS 11

WFSB 3

WOWT 6
ORLANDO

5
NASHVILLE

WJXT
JACKSONVILLE

35 abc 42

48
WDRB

Channel 17
WPHL-TV
Philadelphia

13
WVEC-TV

WKBN
TV 27
YOUNGSTOWN

WEHT 25

WMBF-TV
QUAD CITIES

WPLG-TV 10

WWBT/12

TV 12
WRDW
AUGUSTA

YOUR HOMETOWN STATION
WDBJ 7

WISN-TV
MILWAUKEE

WPTY-TV

WXIX-TV 19
Metromedia

Wsvn 7

10
WJAR-TV

WTOG-TV
TAMPA
ST. PETERSBURG

4 WYFF-TV

WBTV 3 NEWS

wfmy-TV 2
Greensboro • High Point • Winston-Salem



KSL
TV

WEEKPOINTS 10 PM
There's only one
KDFW-TV DALLAS

24
Noon, Six & Ten.

KAKETV
10
WICHITA

21
KPRC-TV
HOUSTON

2
KWGN-TV
DENVER

23

KATV
SUPERSEVEN

KRON-TV 4

Fort Wayne
WANE-TV 15

4

KATV 43

12
KSAT-TV
SAN ANTONIO

WBRE-TV/20
WILKES BARRE/SCRANTON

KD+YOU
KDKA-TV 2



WBZ-TV
BOSTON

KCRG-TV 9

5
KSTP-TV
Minneapolis/St. Paul

8
WCHS-TV
CHAR. ESTON

27

CLEARLY YOURS
GULF COAST NEWS 3
NEWS FOR YOU FROM PEOPLE WHO CARE

6
KRMV-TV

HTLA 5
LOS ANGELES

WCIA 3

11 **UTVD**
together
BOX 2009, DURHAM, N.C. 27702

WDAM-TV
WIRE MOUNTAIN

THE NEW
CBS

10

NEWS SOURCE 134
No one does it better!
WTVX-TV 13 • HD AND CABLE • CBS TV AFFILIATE

eight
KTVB-TV
SAN DIEGO

12
KTRV
Nampa Boise
CALDWELL

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WCMH-TV
COLUMBUS

KIRO Television 3

KJEO 47
FRESNO CALIF.

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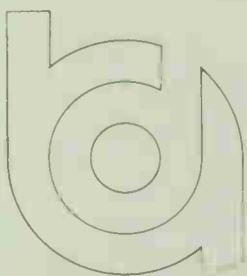
Channel 13 News

TV 3
KATC-ACADIANA

4 KAMR
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BROADCAST DESIGNERS ASSOCIATION



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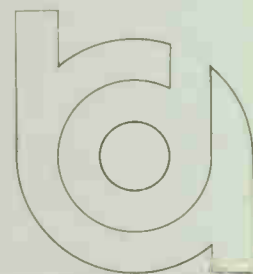
BROADCAST DESIGNERS ASSOCIATION, INC.
The Broadcast Designers Association is a national organization, founded in 1977, which serves as a meeting ground for television art directors and designers and other related professionals. A four-day seminar, in conjunction with the Broadcast Promotion & Marketing 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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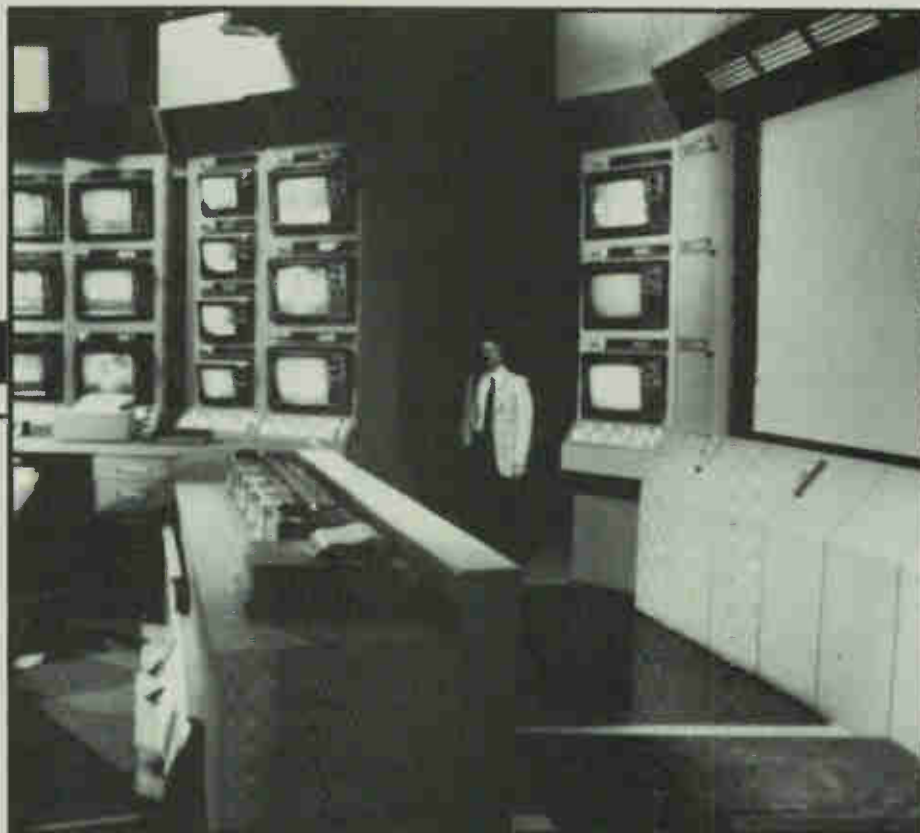


BROADCASTERS ASSOCIATION

If you read this article consistently each issue, you'll notice the absence of the former author, Bob Olson. I'm sorry to report that Bob has found it necessary to resign from writing this quarterly "Scenic Routes" column as he has his hands full running his own business. We appreciate his past contributions to *Scanlines*. We enjoyed his valued information about TV scenery and wish him well. We hope to recruit a new author with a TV scenic background who will be willing to share his/her expertise and some helpful secrets with us for future issues.

In this issue, I would like to pass on to you a terrific and very useful news set background idea that we learned from a Canadian scenic designer named Russell Chick. Russell designed a very impressive TV news set for a national show up in Canada, called "The Journal."

A while back, our News Director at WBZ-TV in Boston, saw a videotape of "The Journal" and fell in love with the set. We made arrangements with the people in Canada to go visit them in Toronto to have a closer look. Six of us from WBZ-TV, including some news, production, engineering and design people, met with the Journal producer and spent a day there asking lots of questions. We asked permission to redesign their set for our needs here in Boston and got their OK as well as a copy of their set construction drawings. I had the privilege of taking on this task. Whereas their studio was completely different in shape and size from ours, I knew there was a challenge ahead. When first I settled down to begin some serious drawing, I was not amused to discover that all of



A view looking into the anchor desk showing the rear screen, to the right, lit for chroma-key.

Scenic Routes: Getting the blues!

the plans they gave us were indicated in metrics! No problem, I thought. . . I just went out and bought a small "metric to feet" calculator. The first conversion I punched in was 6 meters. The calculator told me that was 2.3622047 feet! Not very exacting, I'm afraid!

What followed was many days of educated guessing, trial-and-error figuring, and finally, a scale model (in feet) of my version of Russell's original design.

One of the things that made this set design unique was the background system of chroma-keying. A News Director's dream, as you know, is to have the facility to chroma-key cleanly behind the talent but not to see blue during non chroma-key mode. Good ole Russell Chick figured out how to do this quite simply. Ironically, this new modern method of his was borrowed from an age old theatre trick. The magic phrase here is: "theatre scrim." Here's how it works. The background, in this

case, is a 10X30 foot painted map of the world done in warm tones, with shading and highlights, to look three-dimensional. Seven feet in front of the map is a large (6X20') oblong hole cut out of another background piece like a giant picture frame. This cutout section has a huge piece of theatre scrim (thin, see-through netting) stretched tightly over the back of it. Within the seven foot space between the two background sections are two rows of strip lights, back to back, on the floor and two more rows, back to back, hung above the floor lights. All the rear lights are gelled with yellow gells, pointed toward the map to illuminate it. The other series of strip lights, floor and above, are covered with blue gells and pointed towards the scrim. When the yellow lights are switched off, the blue are automatically switched on at the same time. The result from the front of the set, behind the talent, is rear-lit scrim which is

blue and chroma-keyable. When the cross-light switch is thrown, the blue, of course, goes away and you can now see the world map, quite clearly, right through the scrim. It is so simple, it's ingenious! And, it works like a charm.

This scheme allows the anchors to turn to the screen and appear to be talking to a field reporter on location which is chroma-keyed into the large background scrim. Of course, we also use over-the-shoulder DVE graphic inserts, but the show opens with full screen chroma keyed animated graphics behind the talent to billboard the lead stories.

This set up has been so successful that, in fact, both WBZ-TV and WNEU-TV in Boston are currently using this system. We at WBZ also use a smaller version, with a U.S. map, to key-in our colorgraphics weather.

If you're interested in knowing more, drop me a line; I'll be glad to send you more detailed information . . . in metrics! By the way, an interesting aside; after days of planning, measuring and converting from metrics the hard way (by calculator) - I inadvertently reached for my tape-measure to check out the length of something and did a "double-take!" It seems my tape-measure, which is 18 feet long, displayed right before my Italian eyes, both inches and centimeters, directly below the inches! Oh, well -- a miss is as good as 1.609 Kilometers!

Lou Bortone



A cover shot of the anchor desk, this time showing the map lit, allowing you to see clearly through the scrim.



A view of the "skeletal" ceiling structure above the anchor position. The ceiling looks quite solid on the wide shot.



Lou Bortone, Art Director, WBZ-TV in Boston and Scanlines Editor.



BROADCAST

IGN



Chris Williamson, (sitting) the artist who created the computer generated poster graphic, under the direction of Bob Hernandez, Art Director for Candle Corp.

Computer Poster...

When first appointed to assist Laura McGannon and Jack Apodaca on the Call for Entries Poster for the BDA design competition, I experienced a sense of excitement as well as a sense of panic. I felt a responsibility to reveal the technology the industry had developed in such a short time. In just four to five years the industry has changed to such a great extent that the artist has emerged as an important asset to the television industry. With new electronic wizardry an artist now has the potential to create images as fast as the mind is able to conceive ideas.

The Call for Entries Poster was a perfect opportunity to exhibit technology in such a way that people would realize its potential. Endless ideas went through our minds until it was decided that the best possible solution would be to turn an

artist loose on a paintbox, especially something as general as a Call for Entries Poster.

The artist I am referring to, in this case, is Chris Williamson, an award-winning paintbox artist working for Candle Corporation and who was previously with the Weather Channel in Atlanta, Georgia. With a few guidelines, Chris was turned loose for about 14 hours and was asked to create something that would show off the techniques he had developed using the paintbox, keeping in mind the location of the BPME/BDA convention - Chicago - and who it represents.

An array of images had materialized within two days with dozens of approaches that looked more like finished art than comprehensive sketches. The paintbox was able to create an image that could be multiplied, cut, tinted, shrunk or en-

hanced in a matter of seconds at the touch of a few commands.

The ideas were quickly narrowed down to what we felt would work best. The graphic was completed and in a matter of minutes it was shot from the paintbox by way of a Logge-Dunn 632 color camera system operating a 35mm camera. The camera was loaded with Polachrome film, supplying us with 35mm slides in about three minutes. Within five minutes, the slides were then converted to 3X4 prints via a Polaprinter and by noon I was having lunch with the committee to make the final selection. Meanwhile, another version of Kodachrome film was shot and sent out for a blow-up matching the eventual size of the poster. Once the blow-up was received, the necessary adjustments had to be made; color enhancement, clarity and typestyle. We were very much aware that the artwork would show raster lines and would have a slight fuzziness to it. However, it was perfectly fine because we were not interested in something that looked sterile, rather in showing something created electronically.

Although most of the material was already available for reference, the entire piece was done from scratch. The background took three hours and was created horizontally in proportion to the eventual poster size which allowed Chris to work much tighter by taking advantage of the 3X4 TV ratio. When finished, it would be shot as a separate element in order to drop in the drawing of the city. The city scene took 10 hours and was created on the paintbox separately allowing Chris to work on tight detail giving him maximum magnification. Once the artwork was completed, it was shot with the Logge-Dunn on 35mm Kodachrome in several different exposures and sent out for developing.

I really believe the most effective way to use the paintbox with a creative artist on a project which involves conceptualizing an idea is to give him several guidelines and turn him loose. If you can spare several hours, fine -- if you can spare several days, even better -- if you need weeks, get yourself a faster paintbox artist!

Bob Hernandez, Art Director
Candle Corp., Video Services



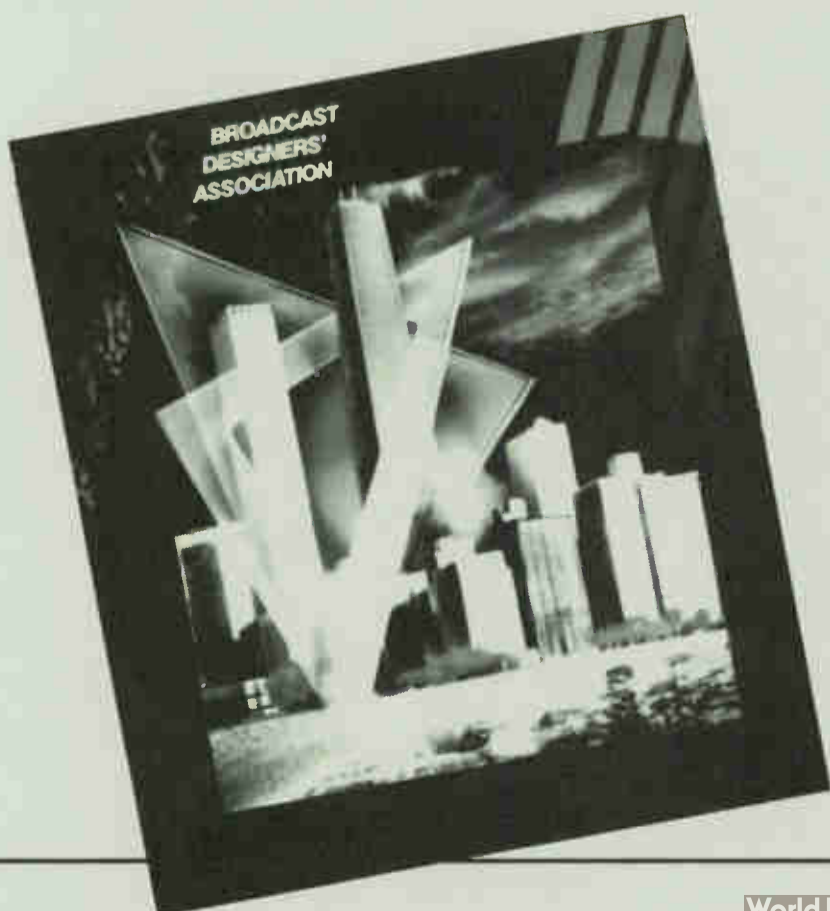
Richard Dickenson, Vice President, Design Director, WCVB-TV, Boston

Canada's Best...

There is a very important national design show taking place in Canada this year, called "The Best of the 80's." It will be an exhibition of the best in graphic design in Canada and is organized and hosted by the Ontario Chapter of the GDC (Graphic Designers of Canada) on behalf of the Society of Graphic Designers of Canada in cooperation with the Societe des Graphistes du Quebec. The show will cover any work entered which was designed in Canada between September 1982 and March 1985; a 2½ year period. There will be seven distinguished judges overseeing the selection of the winning pieces. It is a great honor for us as Americans to have two of those seven selected judges be from the USA. One is Katherine McCoy, the only woman on the panel. The other is a member of BDA and a television art director, Richard Dickenson, Vice President, Design Director for WCVB-TV in Boston. A definite feather in his cap and that of the BDA to be selected from an entire country of designers. By the way, Richard is also, to my knowledge, the only Design Director of a local TV Station in the entire country who is a company Vice President. That should be very encouraging to all of us and our futures as TV Designers. Someone out there is taking note!

Hopefully, in a future issue of *Scanlines*, we will be able to publish some of the winning pieces from this show. Good luck Richard and good luck to the participating Canadian designers.

Lou Bortone



Moving Movies...

There is much to be said, pro and con for print ads that have a format - depending on who you're talking to. John Sylvester, Design Director for KSHB-TV in Kansas City, sent the following letter and samples of their new movie ads. We could not reproduce them actual size for space reasons but most of you are familiar with TV Guide page sizes. Here is what John has to say about their new format.

"We have recently changed our TV Guide and newspaper ad formats. Enclosed are some samples of 3/4 page, 3/4 page double-truck for TV Guide, and 1/2 page vertical for our TV Scene newspaper supplement.

Our format is structured, but has flexibility built in for page dimension changes. We generally keep the torn paper edge look at the top of the page except for double truck ads. It's going back to an earlier stage of our design training when we tore paper and did hard edge cut-outs. It is still great fun to create this way. This style is a great departure for us and a unique look in our market. We produce all our own ads in house."

John Sylvester, KSHB-TV

TV Trivia

"How about TV Design Trivia for Scanlines?" asks Gil Cowley. Right. How about that? Everyone is having a ball with trivia; why not the BDA? Here are a couple to start you off.

What is a "Gobo?"

What does "Telop" mean?

What is a Bretz Plotter and how was it used?

The answers are on the side of the back page. If you have any TV Design Trivia to share with us, please send me the questions/answers, and we'll include them in the next issue. Send to Lou Bortone, WBZ-TV, 1170 Soldiers Field Road, Boston, MA 02134.

F · R · I · D · A · Y

BOGIE & BACALL
You'll Feel the Heat.



KEY LARGO

8:00 TONIGHT

41 KSHB-TV

Prime

S · U · N · D · A · Y

KUBRICK'S ORIGINAL SPACE ODYSSEY



2001 A motion picture truly ahead of its time.

7:00 TONIGHT. 41 KSHB-TV


Prime

F · R · I · D · A · Y

A COMEDY MIST

BUS STOP

8:00 TONIGHT



41 KSHB-TV

Prime

George C. Scott is

PATTON

Winner of 5 Academy Awards including Best Picture & Best Actor

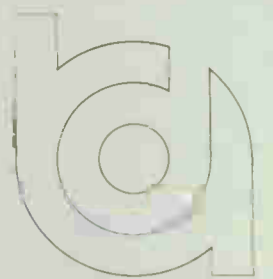


★ ★ ★ ★ ★ ★ ★ ★ ★ ★

41 8:00 TONIGHT!

Prime

WEST DESIGNERS ASSOCIATION



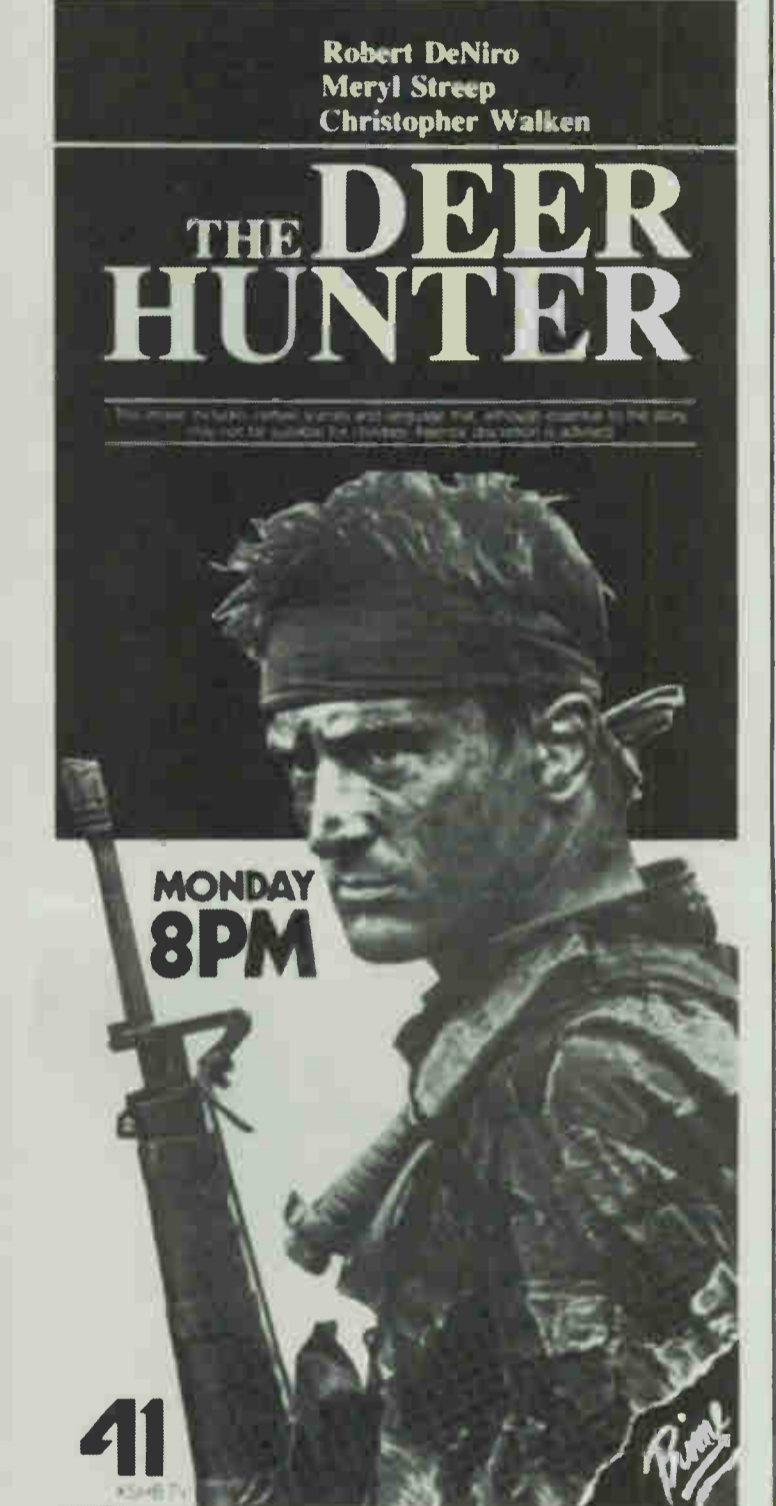
M · O · N · D · A · Y

Winner of 5 Academy Awards including Best Picture!

Robert DeNiro
Meryl Streep
Christopher Walken

THE DEER HUNTER

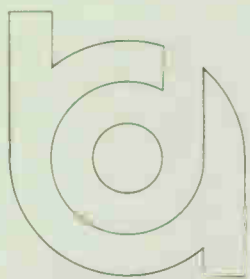
The movie that has defined a generation and inspired the world's greatest warriors. This is not for the faint of heart. Family discussion is advised.



MONDAY 8PM

41 KSHB-TV

Prime



BROADCAST DESIGNERS

"When growth stops... decay begins!"



Did you know?

There are two new stat cameras now available that bear a closer look if you're in the market for a new camera.

The first is from Visual Graphics Corporation and boasts Big Features. Small Price. \$3295.! It is their new 800M Vertical Camera and, according to VGC, "is compact, sturdy, reliable, precise, and extremely simple to operate." Most of VGC's claim to fame has been their "daylight operating" cameras and photo typesetters. This one is not daylight operating. It is a heavy-duty darkroom camera with a 20X26 vacuum copyboard, two standard lenses that give you a 25 to 400% reduction/enlargement capability, internal flash, built-in backlight, and glass vacuum back. It uses 110 volt, 20 amp power so no special electrical line is required. For more info, call toll-free, 1-800-327-1813. In Canada, (416) 533-2305.

The other camera, manufactured by Agfa-Gevaert, is a slimmed-down version of one of their largest cameras, the RPS 2024. The big 2024 vertical is a terrific, feature-loaded, camera but nearly as big as an elephant! I guess its size was hurting its sales because this new version, from what I can see, gives you pretty much the same wonderful features as its big brother but takes up significantly less space. It's all automatic sizing and focusing, computer driven, and will store 118 programs. This saves a great deal of time when you're jumping around from stats to film to halftones with different line screens. The RPS 2024 Compact Vertical Camera, as its title infers, has a maximum image size of 20X24 inches, (underlit: 16X20). The enlargement/reduction range is 16 to 600% in one shot. It has two standard lenses and a third optional. It takes up 44" X 68" of floor space and requires 220 volt, 20 amps of power. It's loaded with extras like internal flash, auto lens aperture, built-in shutter, LED display type, 3-D function, filter holder, and "bump" function, to name a few.



The RPS 2024 Compact Vertical Camera by Agfa Gevaert is the newest in their line. It is fully automatic and computer driven.

Roof racks are not available, I'm afraid! It is truly a super camera but it has a super price tag, too... \$8495.

If you're buying, I suggest you look these two over closely. You may have guessed, I like the Cadillac... but then, the Ford costs much less!

There's something new from Letraset called Letrachrome. It is a simple 3-step color process for producing high-quality color images in "singles" or in very small quantities. It's like being able to turn your black and white stats into color - or several colors on the same piece, if you wish. The end product is a plastic material with very robust images that are highly resistant to scratching or rubbing and can be washed clean in plain water if need be. The process is carried out entirely in daylight with no unpleasant chemicals, no odor and using normal tap water to develop the image. Here is how it works. Step #1 - coat and dry. A very thin coating of the Pantone Color of your choice is put onto a sheet of Letrachrome plastic paper using

a cylindrical metal bar. The coating is then dried with a normal hair dryer. This takes less than a minute. Step #2 - expose. The coated sheet is then exposed to ultraviolet light for 40 to 60 seconds using a film negative of the image you wish to create. Step #3 - develop and dry. The exposed print is sprayed with water, then rubbed with a cleaning pad until the image is revealed. The print is wiped with a squeegee and dried with a hair dryer. In two to three minutes, you have a completely dried color print. Now comes the good part. Believe it or not, you can repeat the same 3-step process with additional colors - one at a time, for a multi-colored print, all on the same Letrachrome paper. And, get this - you can also use both sides of the material if you wish. Great for page presentations.

I saw a demonstration of this system recently at a trade show and I think it's gangbusters! If you're called upon to do any volume of color artwork for presentations, displays, sales charts, signage or color art for slides

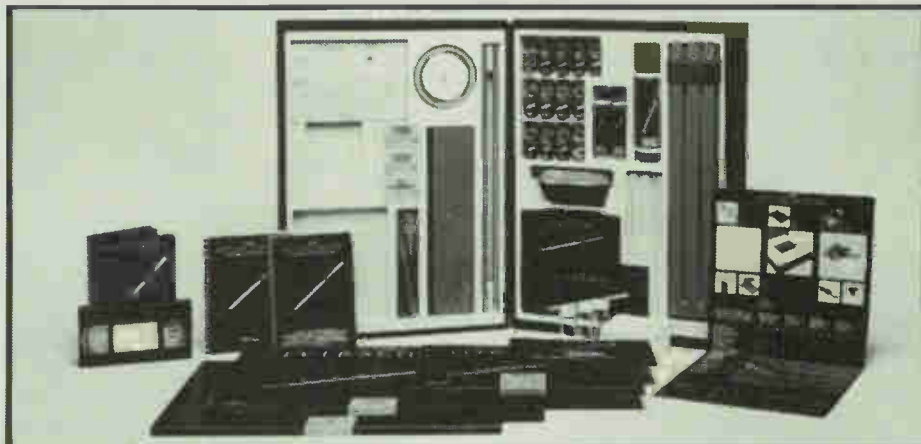
and camera cards, this is for you.

As for the cost involved, there are three Letrachrome kits available. You may not need all three; you may already have some of this equipment. Kit #1 contains all the essential materials you need to start making prints, i. e. colored inks, plastic paper, coating bars plus other useful accessories. This kit contains the Letrachrome user guide as well as a demo videocassette.

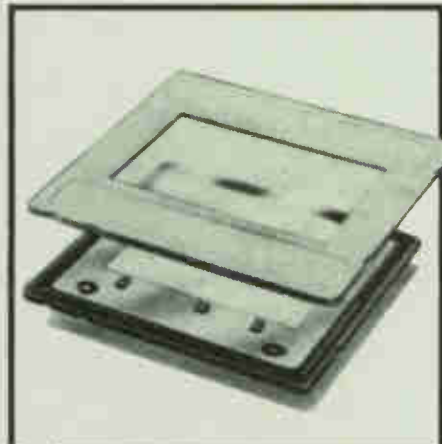
Kit #2 has the equipment you need to coat and develop your prints; a coating unit and a developing tray and spray-nozzle plus other accessories. Kit #3 is a UV (Ultraviolet) exposure unit contact frame, which accepts prints up to 14X20 inches. The costs are: Kit #1 - \$795. Kit #2 - is \$495 and Kit #3 is also \$495. for a grand total of \$1,785. for the works. Chances are you'll get a 10% to 20% discount from your dealer for a limited time because the system is new and, I'm sure, Letraset is probably anxious to get them out in the field. Contact your art supply dealer for brochures and a demo.

Many of us use the now famous Wess Plastic mounts for our slides. They're very handy, easy to use, and reasonably priced but there are many complaints about dust getting inside the mounts. If you're interested in checking out another type of mount, check with your photo supply dealer on Gepe Pro Mounts. They claim total accuracy and consistent quality. Precise three-pin registration, anti-newton glass and "dust-proof" snap closures add up to a professional mount every time, according to Gepe. You can request a free sample by calling or writing (201) 857-0173 or Gepe, Inc., 216 Little Falls Road, Cedar Grove, NJ 07009.

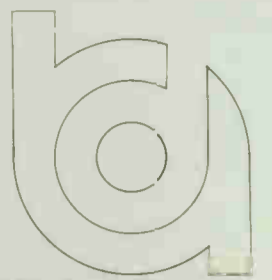
If you ever require a little controlled hot air, (and, God knows



The new Letrachrome system is a 3-step coloring process. Shown here is Kit #1 containing all essential materials needed.



A sample frame of the Gepe Pro-mount glass covered 35mm slide mount.



PHOTOGRAPHERS ASSOCIATION



Incredibly lifelike Kyoya mannequins available from DeStefano Studios in Boston, the exclusive U. S. Dealer for Kyoya.

there is lots of it in this business!) have I got a Jetstream for you! The new Bogen Jetstream. "From a breath to a blast," the ad says. This compact, portable, yet powerful wind machine lets you aim air as you would a spotlight with continuously variable intensities up to 940 cu. ft. per minute. You also have the freedom of working from camera position by way of its 20 foot remote control cable. It's unbeatable for fashion, unique portraits or anything that requires the outdoor look. Why not buy one and try it on your meteorologist? Write for pricing info to Bogen Photo Corp., 17-20 Willow Street, P.O. Box 712, Fair Lawn, NJ 07410 or check your photo dealer.

This could save a bit of slide making time if you do any amount of projecting and cutting out for scenery or display. It is a compact little opaque projector from Artograph, called the MC 150 and is imported from Germany. Virtually any opaque material is placed face down on the glass aperture while the magnetic lock on the cover keeps the photo securely in place. Since the copy cover is removable, books, magazines and oversize copy can also be projected. Focusing is done by turning the lens barrel. The unit features a 5X5 inch top loading copy aperture. It projects horizontally from 4 times to 18 times enlargement. Check your art supply dealer.

Here is a great new material for you model-makers out there. If you're confronted with having to make a three dimensional item for a set model, this may be a God-send. It is called "Friendly Plastic Compound." It comes in rice sized pellets which soften and fuse together in just 15 seconds when they are sprinkled into boiling water. Once softened, you can form it with your

fingers like clay. It hardens in ten minutes but can be remelted at any point for reuse. It is permanent after forming without baking or kiln firing, extremely tough and rigged, light and easily portable. It can be drilled, carved and machined, easily colored with permanent ink-markers, acrylic paint-markers, spray paint or model paint. It can be made sticky by heating and will adhere to plastics, textiles, foil and textured wood, and is waterproof. Friendly Plastic Compound is clean and has no objectionable odors. It is non-toxic and reusable. It is available in 1 3/4 pound jars (approx. 1 1/2 quarts) with detailed instructions for only \$25. per jar, postpaid by Friendly Plastic Company, Ltd.

2888 Bluff Street 233, Boulder, CO 80301, or call (303) 530-5115. When you call, if they're not "Friendly," you can also get this material here in Boston from E.J. Ardon Co., (617) 536-5120. Ask for Henry Quinn and tell him Louie sent you!

I recently came across an unusual line of mannequins. Now, I know we're not in the window dressing business but I thought I would pass this on to you for any possible use you can dream up. The way that these were found in the first place, was that I had a need for two life size "Nutcracker Suite" type soldiers for a set design we did here at WBZ this past December. We had a telethon for the local Children's Hospital and the theme of the set was giant Christmas packages, children's blocks and toys. In an effort to save the time manufacturing two six-foot soldiers. Our shop director, Mike Nosel, searched out some alternatives; among them the possibility of using two mannequins dressed in rented costumes as soldiers. As it ended up, we did build two spectacular soldiers, a dozen three dimensional children's blocks (two-foot cubes) and a 5 foot high rocking horse.

Anyway, back to the mannequins. They are made in Japan and are so incredibly life-like, it's scary! I didn't have a chance to price them but if you do nothing else, write for a catalog sheet. There is a full line of men, women, and even animal mannequins. They are called Kyoya Mannequins and the exclusive distributor in the U.S.A. is DeStefano Studios, Inc., 34 Commerce Way, Woburn, MA 01801, or call (617) 935-5200. Call and order yourself a companion, or even a pet!

A fairly new material from 3M is their new line of Gold and Silver Color Keys and INT's. The Color Key material is very impressive because the metallics are high gloss, reflective gold and silver. Terrific for presentation covers, this product is UV sensitive and develops in water - no chemistry needed. Both the gold and silver come in five-sheet packages, 11X14 inch and costs \$7.28 per sheet.

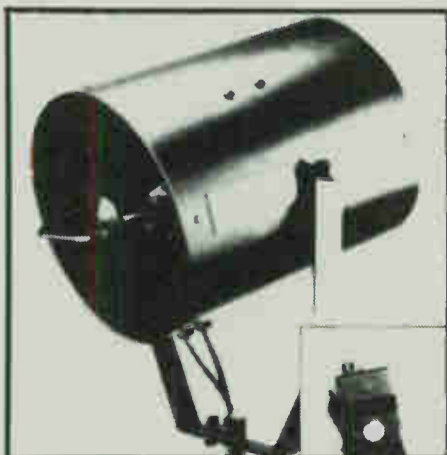
The INT, on the other hand, is not a shiny gold and silver. The samples I saw were good quality transfers but not polished looking. According to 3M, these should be developed to a 6 on the grey scale for the gold and a 7 for the silver in order to obtain the maximum clarity and adhesive. I have no pricing information on the INT but I'm sure your dealer will send prices and samples on your request.

Here is a quick review of some of 3M's more useful tapes by product number.

- #285 Artist's Tape
Smooth texture, matte finish, bright white, surface writable.
- #256 White Paper Tape
Crepe texture, gloss finish, soft white.
- #235 Photographic Tape
Black, crepe texture, opaque, low reflectance.
- #230 Drafting Tape
Holds flat and firm,
- #810 Magic Transparent Tape
Frosty on the roll, invisible on paper, accepts writing.
- #811 Magic Plus Tape
Transparent, same as #810 but easily removable.
- #616 Lithographer's Tape
Ruby-red, transparent, for stripping, opaquing, edging.

Most of these come in 1/4", 1/2", 3/4", and 1" widths with a 3" core for large dispensers.

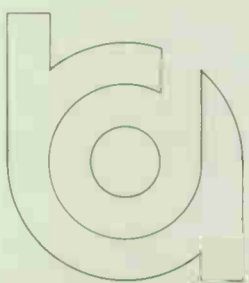
Lou Bortone



A compact, portable wind machine from Bogen is their new "Jetstream."



The MC 150 compact opaque projector from Artograph.



BROADCAST DESIGNERS ASSOCIATION

Hot tips!

If you're currently using Polaroid's Polachrome 35mm instant slide film, here's a little trick to get much more lush color. It is a bit bizarre but it works. It's best for high contrast such as graphics rather than subtle continuous tone. Shoot your artwork the normal way but when you're ready to process the film, simply exchange the processor-pack with a black and white Polagraph-pack instead of the color Polachrome-pack. Try it... it works wonders!

One of the devices we all use for scenery is projecting artwork to a large size, tracing and cutting out. If, per chance, you have a space problem and can't get your projector back far enough to get the large size you need, get yourself a wide angle projector lens. We use a Kodak Ektanar 2½", f/3.5. Simply remove your standard Carousel lens and slide this one into the projector in its place. It will throw a very large image at a very short distance with minimal distortion.

Here is an interesting piece of information to pass on to pre-college student designers who may be interested in following a career in broadcast design. The Commercial Art Department at Oral Roberts University established a precedent nationwide by introducing a new degree entitled Broadcast Design. This major fills the need for preparing students in the area of television art direction as well as related jobs in the TV design field. The major includes course work in commercial art, TV graphics, scenic design, TV/Film directing and production, technical production, photography and computer graphics. If you know of a high school student who may be interested, tell them to contact Oral Roberts University, Art Department, 7777 South Lewis Avenue, Tulsa, Oklahoma 74171, or call 918/495-6613 for a brochure and cost information.

A company from California, called Avery, offers these three useful copier materials among their many products.

Non-tear sheets. These 3-hole

punched, coated polyester sheets will resist tearing, staining and soiling. Best of all, they will run through virtually any plain paper copier and are also available nonpunched. Both sides are copyable and are terrific quality for presentations.

Reinforced Binder Paper. A tough plastic strip reinforces the margin which is 3-hole punched and makes these sheets ideal for permanent manuals, reports and other multiple binder copies. Also copyable on both sides.

Copier Addressing Labels. Just type your address list once, using the convenient typing guide included in every box. Then load your copier with Avery Copier Labels, push the button, and you have sets of self adhesive mailing labels -- with no repeat typing.

For samples of the above, write or call Avery, Consumer Products Division, 818 Oak Park Road, Covina, CA 91724. Phone 818/915-3851.

We got a letter from Jim Cameron, one of our Canadian members, requesting some information. If you have the answer for him, please write or call Jim. His letter asks:

"Some years ago it was popular to show weather symbols utilizing light polarization techniques. Movement was created with a revolving polarizer filter either in front of the light source or in front of the lens.

I have the revolving polarizer and need to know where to find the target material. Could you possibly know who the supplier is and would you let me know?"

Jim's address is Triad Creative Resources, 302,6011 - 1A Street Southwest, Calgary, Canada T2H OG5. Phone is 403/253-777.

There is an intriguing and fun catalog you can send for. It has

all kinds of useful tools and equipment in the areas of Hi-tech, sound, hobbies, photography, kites, science toys, optics, solar, weather, lighting, phones, health care and others. It provides great food for thought for inventive and creative ideas. As a matter of fact, Jim Cameron (above) may just find the Polarization answer he needs. Write for a catalog to: Edmund Scientific, 101 East Gloucester Pike, Barrington, NJ 08007.

There are a number of catalogs and trade publications free for the asking. Here are a few I came across recently.

Computer furniture catalog: Bretford Manufacturing Inc., 9715 9715 Soreng Avenue. Schiller Park, IL 60176 (312) 676-2545

Pin Registered Slide Mounts and Slide Mounting Equipment. Wess Plastic 50 Schmitt Boulevard Farmingdale, NY 11735

Mounting Hardware for mounting screens, cameras, speakers, TV Monitors, etc. Ceiling, wall, desk and floor mounts. Peerless Sales Company 1950 Hawthorne Avenue Melrose Park, IL 60160 (312) 865-8870

Free 24-page trial issue of clip-art Dynamic Graphics, Inc. 6000 N. Forest Part Drive, P.O. Box 1901, Peoria IL 61656

Free one year subscription to Audio Visual Magazine: For free subscription form, write: AVIDEO, Montage Publishing, Inc. 25550 Hawthorne Boulevard Suite 314, Torrance, CA 90506

Here is an unusual item you may want to check into. The no-heat adhesive wax stick from Jiffy Printers Products. It is applied cold and will hold, peel off or move anytime. Reportedly,

the adhesive stays tacky and never dries out. I have no other info so check your art supply dealer if you want one for your briefcase or handbag.

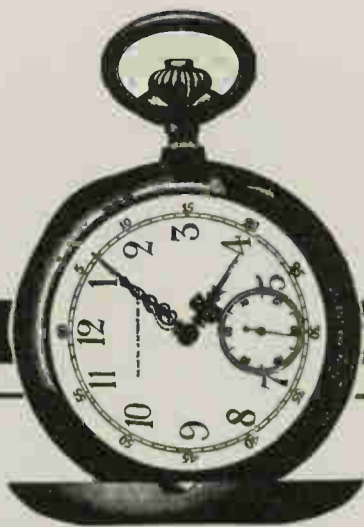
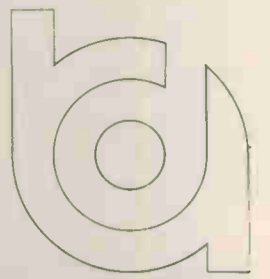
This is a revolutionary, rotary, heavy duty cutting tool, according to Abbeon Cal, Inc., the supplier. "It can be used for cutting cloth, paper, leather, canvas, vinyl, film - virtually every sheet material much easier and faster than scissors or razor blades." "It cuts forward or backward in the thinnest tissue or thickest canvas. Cuts straight or curved. You must try it to appreciate it and it comes with an "ironclad guarantee," it says here. Well, if you're impressed, it will cost you \$14 to find out if this new revolutionary cutting tool (cat. #9651) is all it's cracked up to be. You can phone (805) 966-0810 or write to Abbeon Cal, Inc., 123-247X Gray Avenue, Santa Barbara, CA 93101 to order one. The circular replacement blades (cat # 9452) are \$5.50 each delivered.

Here's a real time saver if you have to typeset sports schedule calendars. We have been doing the Boston Celtics 7-month calendar pocket schedule for some time now and this has been a tremendous help. I learned this trick from an old typographer friend of mine, Mike Reilly.

Set your calendar numbers one time, beginning with the first row from 1 thru 7. The second row goes from 2 thru 14 in one long line with the 8 directly under the 1. The next row is 9 thru 21 with the 15 under the 8, etc. following the same width of numbers until you reach 31. Now you can cut any possible 7-day wide calendar month out of this one piece of artwork. Just make a series of 12 stats then cut them up accordingly and there you have it!



A closer look at Kodak's Instagraphic CRT Print Imager, the system that allows you to make high-quality color hard-copy prints from images displayed on a video monitor.

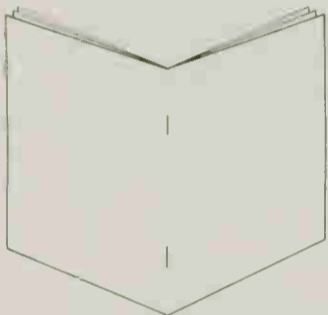


BROADCAST DESIGNERS ASSOCIATION

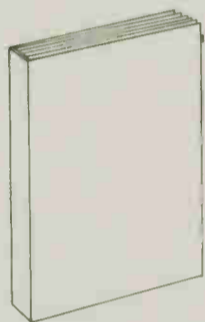
						1	2	3	4	5	6	7
2	3	4	5	6	7	8	9	10	11	12	13	14
9	10	11	12	13	14	15	16	17	18	19	20	21
16	17	18	19	20	21	22	23	24	25	26	27	28
23	24	25	26	27	28	29	30	31				

Here's the type layout for an eternal calendar. Set this once and, depending upon the 7-day wide section you cut-out of this system, you can obtain any possible monthly calendar from it.

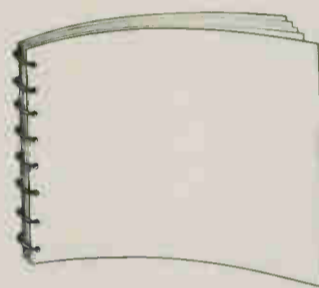
Here are seven different kinds of binding available to you from your printer or bindery, submitted by Gil Cowley of WCBS-TV in New York.



Saddle Stitching. Wire is inserted through the crease of a book's spine holding the sheets together. The pages will lie flat when the booklet is opened.



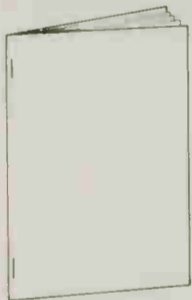
Perfect Binding. Instead of using wire in a booklet, the pages are held together by a flexible adhesive. After the folded sections are collated, the backbone is ground off leaving a rough surface. The adhesive keeps its strength and resiliency for long periods of time.



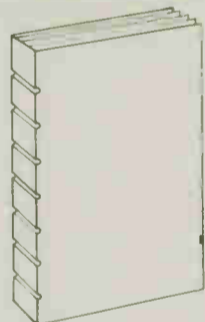
Spiral Binding. A form of mechanical binding, commonly used for calendars and notebooks. Holes are punched near the spine and a wire coil, available in different colors, is machine inserted. This method allows for the pages to be rotated 360 degrees. Pages *cannot* be inserted after the process is completed.

from "Sheet Wise," a newsletter produced by the Froeligh/Greene Litho Corporation in New York.

If you're not aware of this already, here is a great bit of business for news graphics designers, that is the poor ones, who still don't have a video paintbox! If you have used "I.N.T." before and were disappointed because there were only six colors available, now it can be had in any color you wish through a simple process readily available. Team-up your artwork, INT, your airbrush (or Letrajjet) and Letraset's Word Positioning System. You will see that the way to any color begins with INT white. Here's how it works:



Side-Wire Stitching. Used when the bulk is too great for saddle stitching. The wires are inserted along the side about 1/4" from the spine. When mechanicals are prepared, the inside margin for live matter must be wider. This must be considered while laying out the job. Books *will not* open flat when using this method.



Notch Binding. Similar to perfect binding, except that while signatures are being folded, notches are put into folded edges by means of special "notchwheel" on the folding machine. Glue is forced into these edges during the covering operation, thereby increasing the holding power of text to cover.



Plastic-Binding. Also known as "Comb Binding." A plastic comb, available in colors, is inserted into holes punched along the side. The comb allows the user the opportunity to insert or remove additional pages. Pages lie flat when opened.

1. Make a white INT from your artwork in the usual way.
 2. Transfer your INT to the paper packed in the Letraset Word Positioning System. You now have a right reading image, ready to be custom-colored.
 3. Color the image, using permanent colors in your airbrush or Letrajjet. You now have a right reading image in whatever color you selected.
 4. Transfer the image to the acetate material of the Word Positioning System by moistening the back of the paper according to the directions for the Word Positioning System.
 5. Position your custom colored INT image and burnish it down.
- That's all there is to it. Give it a try -- the first time is the hardest, after that it's a pushover.



Coil Binding. Similar to spiral binding except that double wires are run through holes along the side. Exposed, semi-exposed, and concealed styles are available. Also known as "Wire-O." Pages lie flat.

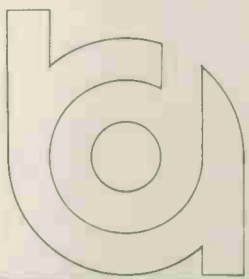
SCANLINES would love to hear from you with your ideas, tips or short cuts for this column. Send them to Lou Bortone, WBZ-TV, 1170 Soldiers Field Road, Boston, MA 02134.



Ask your art supply dealer about this method of coloring I.N.T. transfers with the new Letrajjet airbrush system.

The above information came

Lou Bortone



BROADCAST DESIGNERS ASSOCIATION

I started my professional life as an engineer and might still be doing that today if I had not been hired by NBC to design their new studio building.

I shared my office at NBC with the staff art directors and was fascinated with their work. In my free time I would study blueprints of their sets and on occasion I would have the opportunity to contribute to their designs. After six months of this close working relationship with the art directors, Screen Gems Productions offered me the position of Assistant Art Director on "The Johnny Cash Show." Since I had never worked in this field before, the opportunity to work on the season's highest-rated television program was the chance of a lifetime. I flew to Nashville the next day. After ten hectic shows on location at the Grand Ole Opry, I was offered the position of Art Director. For one full year I designed the sets for "The Johnny Cash Show" out of my hotel room (complete with blueprint machine) in Nashville.

The incredible variety and quantity of shows I worked on gave me the best experience available.

When Johnny Cash went off the air I rejoined NBC as a Staff Art Director. The incredible variety and quantity of shows I worked on gave me the best experience available. I did everything from News to Variety Shows to Documentaries to "The Tonight Show" to "Days Of Our Lives" and more. I was sent to Chicago for a series of live concerts and then I was sent around the country to the NBC Affiliate Stations as a trouble shooter to redesign their news and variety sets. After seven productive years with NBC I decided to make the transition to my lifelong fascination -- film production.

I started off at Universal Studios designing sets for "Battlestar Galactica." It was quite an initiation. I was one of six designers who worked 14 hours a day, seven days a week,



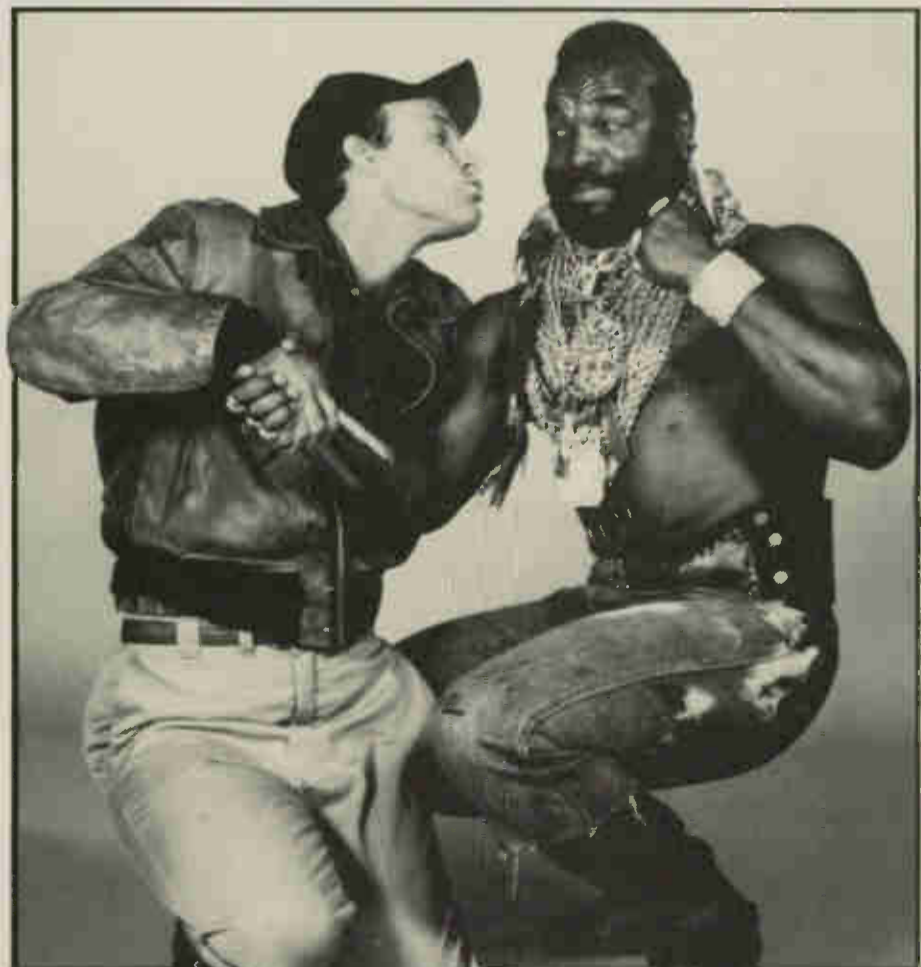
Carlos Berben, Art Director for "The A-Team," was born in Columbia, South America and came to the U.S. at the age of 10. The husband of Laura McGannon, an Art Director at NBC, they make their home in the Los Angeles area.

Berben... all around

designing every space vehicle imaginable, and every special effect to go with them. When the show was cancelled I was relieved. I moved on to design sets for "The Incredible Hulk," and quickly became an expert on special effects and how to design sets for on-camera destruction. While at Universal I designed the sets for "Simon & Simon," "Whiz Kids," "Still The Beaver," "Sting II" and "Knight

Rider." My knack for realistic destructible sets paved the way to my present position of Art Director on "The A-Team."

My average work day is 13-14 hours and begins by "opening" the shooting company on location at 6:30 AM. I make certain all sets, signs and special effects, are in order and discuss any special needs with the Director. Then I drive to "The A-Team" warehouse to supervise the con-



Laura McGannon with Carlos Berben

struction of sets in progress. From there I drive to the main production offices to meet with the Director of the next episode, in order to scout new locations. I return to the office to confer with the Set Designer, (draftsman), and work out the plans for our next set, then I drive back to the warehouse for a final check on construction to see if everything is ready for the next day's shooting.

Television technology is changing so rapidly that the job of art director is becoming more demanding.

Since so much of our work is done on location, it is essential to work very quickly. This forces us to be more creative and resourceful in our decision making. Today's successful art director can no longer rely on the security of studio walls, high budgets and lengthy production schedules. In addition, television technology is changing so rapidly that the job of the art director is becoming more and more demanding, encompassing every aspect of the production. To be outstanding in today's industry you must be more innovative and technically minded. You must combine a practical knowledge of construction and special effects with the aesthetic knowledge of design and camera techniques. The involvement of the art director, from the initial design and selection of locations, construction of sets and special effects, through the final stages of set decorating, lighting and actual filming is essential.

The life of an art director for one of television's most popular series may not be as glamorous as one might think. It requires extremely long hours, disrupted dinners, forfeited weekends, late night phone calls and very little sleep. So, why would anyone take this job?

The creative freedom is unsurpassed and the personal and professional rewards are well worth the sacrifice. If engineering wants me back they'll have to deal with "The A-Team" first!

I pity the fool who takes me seriously!

GOBO: a miniature model used in the foreground for a TV camera to shoot through to simulate real life size. TELOP: short for Teletopcon, a 4X5" camera card used in the early days of TV before the advent of slide chains.