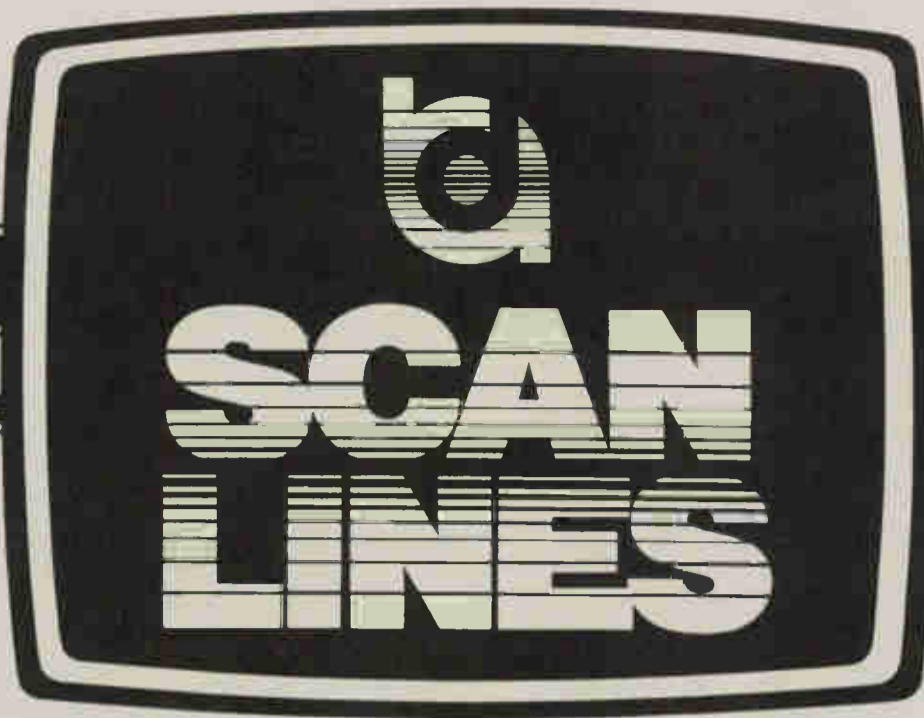


WINTER, 1985

JOURNAL



More Video Magic...

My, my -- we art directors are impatient! Ever since Polaroid showed us a finished picture in a minute, we seem to have completely lost our patience with waiting. At least, I have found it so, especially in our business. What with electronic switchers, computerized paint boxes and things that work instantly, in real time, right before our eyes, it is no wonder that we look for immediate results.

This observation was all brought about by a recent visit to a demonstration of a new piece of video graphics equipment. The system appeals to a wide range of users therefore the demonstrator did not zero-in on television graphics right away.

As I sat there in semi-darkness, on the edge of boredom, I tried to concentrate on the information being presented by a low-key, soft spoken lecturer who decided

to review some of the technical aspects as a preliminary to the end results. The fact that I had to be back to the station to attend a meeting within the hour didn't help matters any.

Ah, yes... a picture indeed, is worth a thousand words. When the monitors finally came alive with movement, I got my first astounded look at the "Cubicomp Picturemaker" in action.

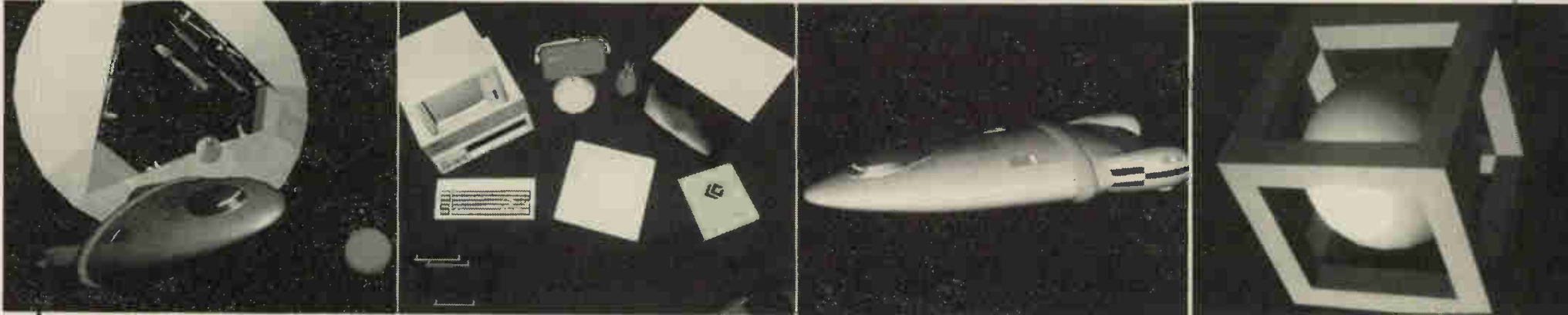
Cubicomp's Picturemaker in action. The system utilizes an IBM PC for input... the rest is magic!



b

BROADCAST DESIGN AND ANIMATION

VIDEO



Actually the system is not really brand new. A prototype was first introduced in 1982 at the Boston Siggraph Conference. Andrea Sutton, an art director friend of mine called my attention to it recently.

Here's the deal. The Cubicomp system provides high-performance CRT solid modeling capabilities through a microcomputer. For years, this function was only available through very expensive, mini-computers or mainframe design systems. Now, Cubicomp's "PictureMaker" and "ModelMaker" products allow three-dimensional, full color, shaded-surface models to be easily and rapidly designed, displayed, modified, manipulated, animated, and stored on an IBM Personal Computer or a PC-Compatible.

Basically, the difference between the PictureMaker and the ModelMaker is one of application. The PictureMaker is used for applications in film and video animation, graphic arts and other fields. The ModelMaker is more appropriately used for engineering, computer-aided design, architectural, research and medical imaging. Obviously, the PictureMaker is the system we, as TV designers, are

more interested in.

A bit of background about the system and its creator. Cubicomp's founder, Edwin P. Berlin, Jr., (now only 27 years old) has been fascinated by technology all his life. He built a homemade flashlight at the age of three. By the age of seven, he had built his first radio. By the time he entered high school, he was a skilled computer programmer. He attended MIT on a hard-won engineering scholarship. After graduation, Berlin went to work for Grumman Aerospace Corp., in Bethpage, New York, where he designed several sophisticated computing systems. Prior to founding Cubicomp, Berlin designed advanced digital imaging hardware and algorithms for Teknekron, Inc. of Berkely.

His work with these firms convinced him that solid modeling could be done on a microcomputer. He envisioned a system that could perform all the advanced features of minicomputer or mainframe systems without the exorbitant costs.

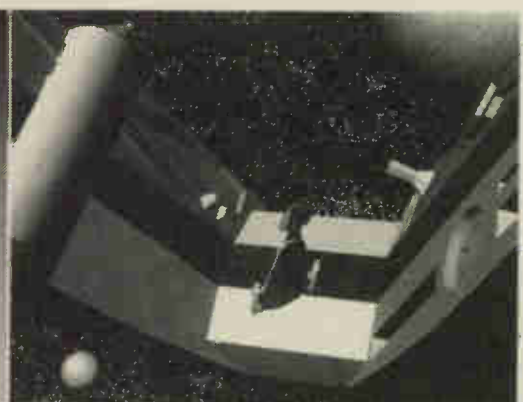
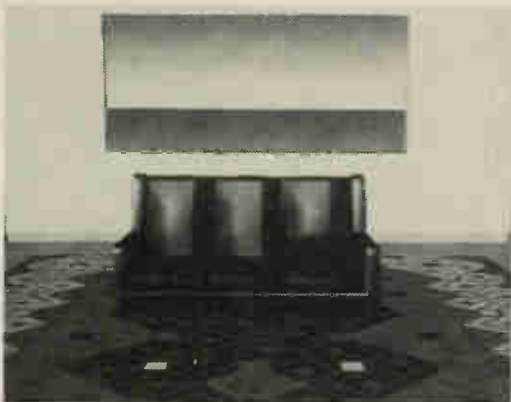
Although so-called solid modeling systems have been around since the 1960's, the definition of solid modeling has undergone many changes. Early systems

were limited primarily to the design and manipulation of three-dimensional wireframes, see-through images without solid surfaces.

In the mid-'70's, the ability to remove hidden lines became commercially available. A hidden line is one that would not be visible if the surfaces of the object were solid. Only in recent years, has the ability to shade and color surfaces -- which gives models a life-like, three-dimensional appearance -- been possible.

In 1982, Berlin formed Cubicomp and assembled a development team to make his system a reality. Working out of several Berkley, California living rooms, the team managed to complete a prototype system in time for the 1982 Siggraph Conference in Boston. There, industry reaction exceeded the group's expectations and resulted in hundreds of leads.

As for the system, itself, PictureMaker is a comprehensive computer graphics system designed for video production. Titles, logos, and 3D objects of any sort can be generated quickly and inexpensively and realistically displayed as shaded surface images and can be animated.



BENNY HILL



WACKO WEEKEND COMEDY!
FRIDAY, SATURDAY & SUNDAY
WCCO TV @ 10:30

JEOPARDY



TAKE THE TRIVIA CHALLENGE
WEEKDAYS 3:30
ON WCCO TV @

HOUR MAGAZINE



SPECIAL EDITION
TEEN SUICIDE
TODAY 9:00 @ WCCO TV

HOUR MAGAZINE



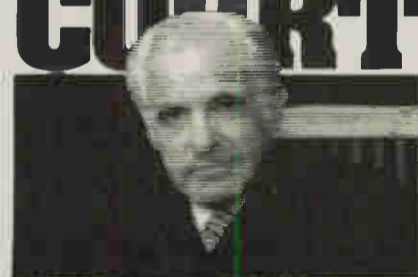
Fashions of
LADY DI AND
PRINCE CHARLES
TODAY 9:00 @ WCCO TV

PM MAGAZINE



DIANA ROSS
EXCLUSIVE
PM MUSIC VIDEO
TODAY 4:30 @ WCCO TV

PEOPLE'S COURT



REAL COURTROOM DRAMA
WEEKDAYS 4:00
ON WCCO TV @


PM MAGAZINE



EXCLUSIVE
THE SWIMSUIT
CINDERELLA
TODAY 4:30 @ WCCO TV



LOOK WHAT'S
HAPPENED TO
ROSEMARY'S BABY
FRIDAY 11PM
ON WCCO TV @



Magnum Force

An adept death squad is making a mess of Harry Callahan's city by the bay.

Clint Eastwood,
Hal Holbrook
& David Soul
7:00 Tonight

TV 5
K P H O · P H O E N I X

LOOKING AROUND!

There is much to be said, both pro and con, about print "image" campaigns. It is not easy trying to get attention and stand-out in a typical, ad-laden, TV Guide magazine or even your local newspaper; particularly during any given rating period.

The books are inundated with network ads, usually with their own special look, as well as a number of other local station ads - some with an image - some without. Many wise management people philosophize that the repetition which results from most ads looking the same graphically, gets definite results in station recall. Others disagree - claiming that each ad should be approached with its own unique graphic treatment and the sameness of the sign-off (logo) will get the viewer's attention in terms of recall. I have my own thoughts on the subject, but like religion and politics . . . if you argue the point, the words become nothing more than a jaw exercise.

Here are some examples of a few print campaigns and some separate ads, as well. Quarter-page TV Guide ads are historically difficult to design successfully because of their physical size. It is tough to get attention on a two-page spread and because your space is limited, you must be extremely selective about where you place the copy or graphic emphasis.

Check-out the picture treatment (straight-line conversion) on this 1/4-page campaign. This treatment and other similar screens are just as simple to make on your stat machine as regular halftones. Ask

your art supply dealer about the screens and details on how to use them.

The separate ads speak for themselves -- no holds barred in designing these. Conversely, there are many restrictions to "image" ads but, as I said, some people think these pay-off better. You decide which system works better for your station in your market.




At this point, I would like to give a word of encouragement to print designers in general. Because they are a part of a service department, they are often put-upon for graphic changes and more graphic changes in an effort to refine an ad. What about the other half of the ad input . . . the copy, you ask. Well, I must say that I don't often see copy in a TV ad that blows me away. Although the copy is usually written by promotion people who have a number of other responsibilities in addition to copywriting, they do seem unwilling to change even a punctuation mark, much less a whole word. We know that no one likes compromise, especially when it involves their own creativity. And, we know it is the designer's lot to take the words and phrases given them and to hopefully make them sing-out with clever layouts and type/picture treatments. If changes are requested, try to explain what you had in mind when you designed the ad the way you did; suggest copy changes if you think it will make the ad stronger; have patience and work with the copy person. After all, you both want the same thing, an award winning ad.

Lou Bortone

Here is a strong graphic 1/4 page TV guide campaign. These are really well done in my opinion, considering the size restrictions. Check out the line conversion picture treatment--it adds a bit more uniqueness and is bold and direct.

b

Comedy Tonight
 Fonzie falls victim to a fickle bride on Happy Days at 6:00.
 Mulcahy and Klinger are heroes on M*A*S*H at 6:30.
 George throws a party on The Jeffersons at 7:00.

tv5
KPHO · PHOENIX


Taxi



Latka & Simka tie the knot.
 11:00 Tonight

tv5
KPHO · PHOENIX

Bob Newhart



Emily recruits Bob for summer camp.
 9:00 Tonight

tv5
KPHO · PHOENIX

More campaign ads treated in an interesting, contemporary way. The designer uses the "grid" lines to advantage by placing copy between them. Below are examples of strong exploitive style picture/copy treatments... again, an image campaign.

FRONT ROW
VIDEO



EXPOSED!

Skin is in:
 Plunging necklines, topless beaches, tanning salons, teeny bikinis... summer is heating up.

Animal skins:
 The fur is flying again in the fashion set.


Skin deep:
 Stretched, buffed, rubbed, baked, tucked and caked with mud... all in the quest for youth.

Skin heads:
 Counter-culture punkers who get their kicks from steel-toed boots.

TONIGHT AT 7PM




FRONT ROW
VIDEO



FACE IT... LOOKS COUNT.

America's obsession with beautiful people.

TONIGHT AT 7PM



FRONT ROW
VIDEO



WHAT TURNS YOU ON?

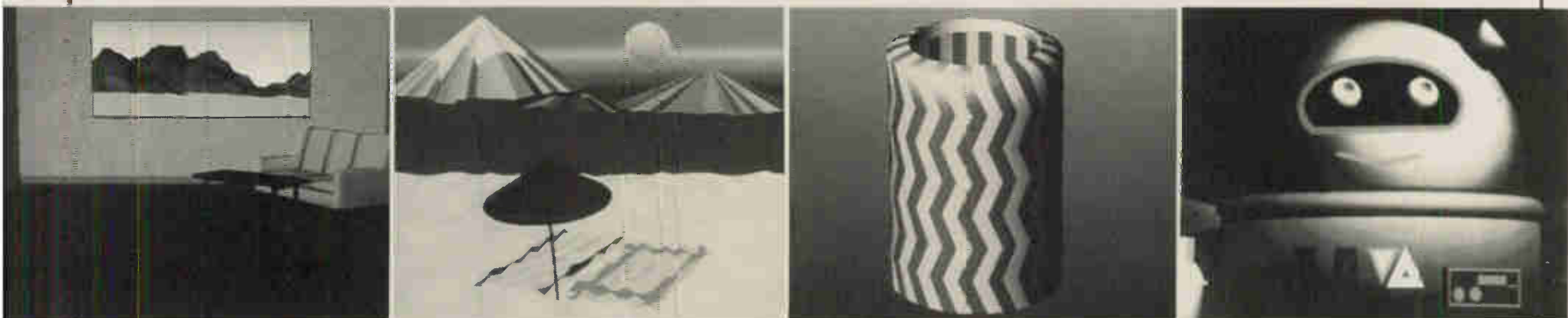
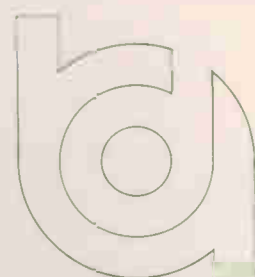
There's a video explosion at hand. Tune in and turn on.

TONIGHT AT 7PM



WAGS

BROADCAST ENGINEERS ASSOCIATION



PictureMaker is an integrated software system that includes comprehensive typographic modeling, motion scripting, composing, high-quality image rendering, and painting functions. It runs on a standard IBM PC or on the high-performance IBM/AT computer.

The PictureMaker system is provided as a set of the following six linked functional modules:

Titling - Generate and manipulate 2D and 3D titles and logos. Characters may be selected from a library of hundreds of fonts and can be kerned automatically, scaled, rotated, bordered, and extruded to form block letters, logos and shapes of any kind - including custom fonts - can be drawn, edited and smoothed.

Modeling - Create virtually any shape simply. Shapes can be drawn, extruded and swept about an axis to form complex sculpted surfaces. Completed 3D shapes can then be stretched, scaled, warped, duplicated, mirrored, and assigned surface textures for later rendering.

Animation - Generate arbitrary paths through 3D space along which rendered objects can move. Paths are interpolated from

arbitrary key frames and matched to user specified profiles, Motion can be previewed in real time before committing it to tape or film.

Composition - Create sequences of moving objects, static backgrounds, digitized video, and special effects by constructing a computer-generated "shot-sheet." These scripted moves can also be printed out as a story board.

Render - Display 3D models as fully shaded surface images or as wireframe images with or without hidden lines removed. Scenes can be created with a wide range of illumination, shading and imaging features to produce exceptional quality effects. The rendering methods used are proprietary to Cubicomp and are designed to be fast, accurate, and trouble-free. They are the result of over three years of development, refinement, and field testing.

Lumena - This is an advanced 2D paint system that can enhance 3D rendered images, create backgrounds for animation or be used independently to create 2D graphics of all kinds. Lumena options, available at additional cost include video digitizing, 2D typography and cell animation.

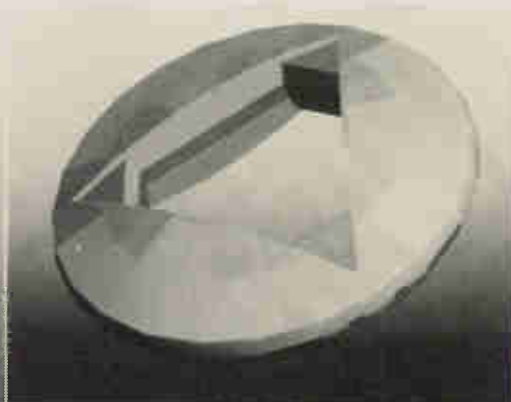
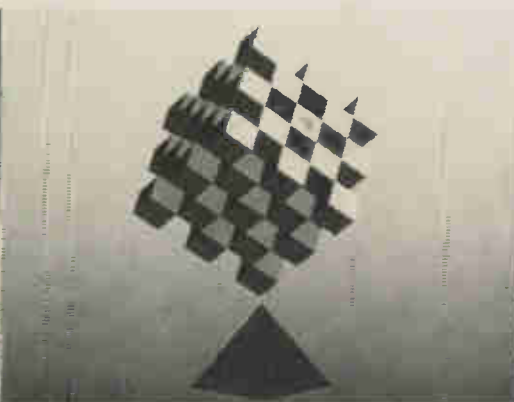
Now, local television stations, as well as video production houses, can bring computerized solid-modeling capabilities in-house to produce whirling logos, titles and animation sequences.

I saved the good stuff until last. How much does all this cost . . . you ask? The total system price, including hardware and software is \$29,500. Not bad for a system that performs like some of those costing hundreds of thousands of dollars. The only other equipment you need is an IBM PC for approximately \$5,000. and, if you want to add a palette with a mouse, you're in for about another \$1,000. According to Cubicomp, the grand total is about \$36,000.

If you or your management are interested in further info and/or a demonstration, contact Peter McBride, Cubicomp Corp., 3165 Adeline Street, Berkeley, CA 94703. Or call (415) 540-5733.

By the way, I did see the demonstration in its entirety and managed to get back to the station in time for my meeting.

Lou Bortone





BROADCAST DESIGNERS ASSOCIATION



I have an idea. How about a dart-board in the art department with a selection of typefaces strewn about so that visiting non-designers can pick-out type styles for their projects? That's far better than relying on the choice of a trained designer, anyway!



Jan Phillips, the recently appointed Art Director of WCAU-TV in Philadelphia and 1985-86 BDA President. Congratulations Jan, twice!

workshop is Mr. Frank Thomas, one of the original animators for Walt Disney Studios. Mr. Thomas developed the seven dwarfs characters for the feature length film classic "Snow White and the Seven Dwarfs." Among his many movie credits are "The Legend of Sleepy Hollow," "Pinocchio," and "Davy Crockett." He is also the author of the well known book, "Disney Animation, The Illusion of Life." I'm looking forward to attending Mr. Thomas' workshop.

If you have any suggestions for us about people you would like to see in Dallas, please send those names, addresses and phone numbers in writing to Paul. I know he will be happy to hear from you.

Richard Dickinson, Art Director for WCVB-TV in Boston, and your BDA Vice President, has been one of the hardest working BDA members this year. In addition to helping me with many areas of re-organization, he has also taken on the incredible task of putting together the 1984-85 awards book, and has managed to maintain his sanity. As you know, Richard is also the editor of our monthly BDA "Update." He and Lou Bortone ask the same thing of all members . . . they desperately need information and articles for "Scanlines" as well as items for "Update." We cannot inform the membership if you don't inform us! Please contact Lou and Richard with any information, suggestions or ideas that you have.

BAD NEWS/GOOD NEWS!

Bob Hernandez has resigned from the BDA Board. He has taken a new position with KCBS-TV in Los Angeles and will be working with Billy Pittard. Congratulations, Bob!

The good news; one of our alternates, Ralph Famiglieta, Jr., Director, News Graphics, NBC New York, has been designated to the 1985-86 BDA Board and will finish Bob's term on the board. Congratulations and welcome to the board, Ralph.

Russ Smith, our BDA Executive Director, informs me that as of October 30th, we have 640 members and we're still growing. Once again, congratulations, and welcome to the new members.

Your new BDA Board is listed in the Editorial Column if, for any reason, you might like to be in touch with them.

Jan Phillips, BDA President

NEW DEADLINE!

Broadcast Designers Association President, Jan Phillips (WCAU-TV, Philadelphia) has announced an early deadline, Friday, January 24, for the submission of entries to the 1986 BDA International Design Competition.

In making the announcement, Phillips said in part, "The substantial increases in both the number of entries, and those submitted on videotape, require longer periods of consideration for pre and final judging. The Officers and Board of Directors of BDA believe it is in the best interests of all contestants to lessen the deadline pressure of these decision-making processes by this adjustment in the entry submission deadline."

Finalists will be notified in early March and, as in the past, awards will be presented during the annual BDA Seminar, June 11-15, 1986, at the Lowes Anatole Hotel in Dallas, Texas.

The Call For Entries, with full details, is scheduled to be in the hands of all members the week of December 30. Prior to that date, inquiries may be directed to the BDA Office, 251 Kearny Street, Suite 602, San Francisco, CA 94108 or by calling (415) 788-2324.

PRESIDENT'S MESSAGE

The last two months have been extremely hectic for the BDA Board as well as for me personally. The BDA is going through major changes and so has your president. I have taken a new position as the Director of Graphics and Design for WCAU-TV, the CBS owned station in Philadelphia, PA. Yes, I have finally moved from Pittsburgh . . . but not Pennsylvania. If anyone needs to reach me, my new phone number is (215) 581-5773.

On the weekend of October 4th, your new Board of Directors met in Detroit for the first of four yearly meetings to plan the Dallas Seminar, fix budgets, organize the responsibilities and duties of each board member and set job descriptions for all activities that pertain to the 1986 Dallas Seminar. Needless to say, we spent two very long days discussing and changing job duties with organized outlines for the design competition, awards show, awards book and budget for the 1986 fiscal year. Your board has worked very long hours and given much of their personal time to set up the most efficient schedule for next

year's seminar. BUT . . . we can't do it along -- we need your help.

I am asking all San Francisco members to please contact Russ Smith and volunteer to help with the 1986 Design Competition. Robb Wyatt, from WCBS-TV in New York, has designed the Call For Entries Poster for the 86 competition. I know that when you see it you will agree that it is one of the best posters yet. Thank you, Robb for a job well done.

Design Chair for the Dallas Seminar is Allan Beutler, Art Director for WFAA-TV in Dallas. Allan has designed the logo for next year's seminar and is currently working on designs for the many items we will need for 1986.

The 1986 Seminar Chair is Paul Sidlo, Art Director for Cranston-Csuri Productions, Columbus, Ohio. Paul is putting together a fantastic agenda full of the most varied workshops that we have ever had. We will cover a wide range of design areas from print to international animations, basics to high tech. Paul and his group are working at a frantic pace to contact the experts in our field. One such expert who will be doing a

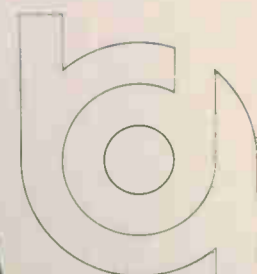


Also.. Congratulations to Beryl Spector, the newly appointed BPME Preident for 1985-86. Beryl resides in Schenectady, NY where she is WMHT-TV/FM's Promotion Director.

Hey . . . how about a sequel to M*A*S*H? It could be called T*R*A*S*H . . . the story of a platoon of garbage collectors marooned in a fenced-in city dump, surrounded by man-eating seagulls!



BRO



OCIATION

SOMEDAY, I'LL . . .

Brad Nims, recent past-president of BDA, sent along this poem to share with the membership. It's called "Living on Someday I'll."

There is an Island fantasy
A "Someday I'll," we'll never see
When recession stops, inflation
ceases
Our Mortgage is paid, our pay
increases
That Someday I'll where problems
end
Where every piece of mail is from
a friend
Where the children are sweet and
already grown
Where all the other nations can
go it alone
Where we all retire at forty-one
Playing backgammon in the island sun
Most unhappy people look to
tomorrow
To erase this day's hardship and
sorrow
They put happiness on "lay away"
And struggle through a blue today
But happiness cannot be sought
It can't be earned, it can't be
bought
Life's most important revelation
Is that the journey means more than
the destination
Happiness is where you are right
now
Pushing a pencil or pushing a plow
Going to school or standing in line
Watching and waiting, or tasting
the wine
If you live in the past you become
senile
If you live in the future you're on
Someday I'll
The fear of results is procrastination
The joy of today is a celebration
You can save, you can slave,
trudging mile after mile
But you'll never set foot on your
Someday I'll
When you've paid all your dues
and put in your time
Out of nowhere comes another
Mt. Everest to climb
From this day forward make it
your vow
Take someday I'll and make it
your NOW!

Dr. Denis Waitley

"This poem illustrates one of the key factors in becoming a more productive human being... live life today. Dr. Denis Waitley helps thousands of us each year acquire this skill and many more through his two-day productivity workshop called the "Goal Mind." For more information about this workshop, call 3D Development Group, Inc. at 301-799-0489."

Ah, the joys of the computer age. Last Friday, while I was inputting my heart out, our IBM/PC suddenly flashed me a message that it had come down with the dreaded Parity Check 1. Not only does the little bugger tell you that it's sick, it even gives you an "address" to tell you where it hurts. I called the Computer Doctor of San Francisco (no kidding, that's what they call themselves!) and they rushed right over. It seems the trouble is in the "mothah" board, but by the time you read this, I expect we'll have made a complete recovery.

For those of you who may have thought BDA was as much of a gypsy as some of the designers we represent, I'm happy to report that we've signed a two year extension of our lease here at 251 Kearny in San Francisco. Unless the really big quake arrives, we should be here at least through October of 1987. As some of you may know, this building was erected in 1908 as part of the downtown redevelopment following the 1906 earthquake and fire. The building management assures me that the builders incorporated every quake-proof feature known (at the time!) How's that for a comforting thought? Well, it is charming . . . flimsy, but charming!

In September, Jan Phillips, Richard Dickinson and I joined your 1986 Seminar Chair, Paul Sidlo for a meeting in Dallas with our BPME brethren to plan the agenda for our June 11-15 meeting. Many of you have made suggestions, via the critique sent out with the last Scanlines, and I can assure you they're being given full consideration. (All of them except for the dummy who headed the list with "free sex." We don't need your kind, fella.)

BDA is well on its way toward our 700 member projection for 1986. As our activities become known, we're receiving memberships, not only from television stations, but from designers and creative services people who toil in production houses and cable as well. We expect to have our first member from West Germany in a few weeks. Unlike BPME, whose Promotion and Marketing Executives are broadcasters, we design for broadcast which gives us a huge market for potential members. And we all benefit from the differing perspectives they can contribute.

As we grow, there's an in-



Russell Smith, BDA Executive Director-- The man who keeps it all together for us.

SMITH SPEAKS OUT!

creasing need for volunteers from our membership to serve on different committees and on the BDA Board. I'm sure Lou Bortone could use some more contributing editors and stringers who can do a short piece, now and again for Scanlines. If you'd like to help Richard Dickinson on the BDA Update, I know he'd appreciate it. There are committees for Membership, Publicity and Public Relations, and the BDA Scholarship. For those of you planning to attend the Seminar in Dallas, we certainly can use your help. All you have to do is to give us a call here at the BDA Office and let us know your areas of interest. We recognize that the one thing most designers don't have a lot of is time. Obviously the more volunteers we have, the smaller the portions of individual responsibility. Serving on the Board requires a little more, but any Primary Professional (A) member in good standing qualifies. There are three Board meetings per year in different major cities, plus additional meetings before and after the Seminar, at the site. To be a member of the BDA Board requires complete support from your management. We have been very fortunate in gaining that support from the managements currently represented by our present Officers and Board of Directors. If you're interested in exploring this avenue of participation further, please give us a call at your convenience.

Membership renewals for 1986

will be going out in a few weeks. For the first time, they will be personalized with a computer label (barring another mothah breakdown) listing name, title, company, address, telephone number, and membership category. We'd appreciate it if you would make any changes or corrections when you send it back with your payment. Also, it will help us if you will complete the rest of the auxiliary information on the form. Last year, many of your accounting departments did not use our new address. Mail was forwarded, but this year that guarantee has expired. If your renewal is sent with an incorrect address it surely will be delayed and possibly returned to you. Our address is on the form, so it might be wise to call it to the attention of your accounting department just to be on the safe side.

Please don't forget to notify us if you've changed jobs. And remember that if your last employer paid for your membership, it remains at that location and you'll have to rejoin at your new affiliation, unless there is an existing membership there. Do yourself a favor and let us know now so that your renewal notice may be sent to the right place.

As always, we're here to help you in any way we can, so don't hesitate to call.

Russ Smith,
BDA Executive Director
(415) 788-2324



BR



Kodak's new color video imager allows anyone to make high-quality "instant" color prints of video images displayed on television screens and other video monitors, according to Kodak.

WE NEED PICTURES. . . STILL!

As we continue to progress more rapidly toward video art, there remains a need for hard-copy records of what we create. The video graphic product being produced via switchers, paint boxes, still stores, et al, can be saved in computer-driven libraries much like slides were formerly saved in file storage cabinets. The obvious major difference is the "hard" copy. We cannot fill our video libraries with all of the images we produce. We must constantly clean-out graphics that no longer have a daily function in order to make more room for other graphics.

Some of us have been taking pictures from video screens, using a tripod-held camera, to record some of these graphics on film. However, the end product leaves a lot to be desired both in terms of focus and color rendition.

Now, both Kodak and Polaroid are attempting to help solve this problem with new video imaging equipment.

On September 18, this year, Eastman Kodak introduced a color video imager which allows anyone to make high-quality "instant" prints of video images displayed on television screens, and other video monitors. "If you can push a button, you can make high-quality instant prints with this tabletop device," according to Kodak.

This film/electronics device is designed for use with Kodak Trimprint instant color film. "It is an easy-to-use, and comparatively inexpensive video image recorder,"

a Kodak representative said.

The Kodak color video imager also is plug-in compatible with RGB monitors typically used with personal computers and other nonamateur equipment. Initially, Kodak anticipates that the primary markets for the color video imager will be in the professional arena.

"The device is easy to set up and use. The color video imager is cable-connected to either an NTSC video source (such as TV monitor, VCR or video camera) or RGB video source, or simultaneously to both. By turning a switch on the control console, the operator can select the device that he or she wants online to the color video imager.

When the operator sees an image that he wants to record, he simply pushes a button. The video signals that are input into the color video imager during that instant are processed by a built-in microchip programmed to produce the best possible image from Trimprint film.

There are simple console controls for adjusting color saturation, tint, brightness and contrast. It is as easy to use as your TV set. However, once controls are set for a particular signal source, it should be mainly a push-button operation with only an occasional need for making adjustments," according to Kodak.

"The film comes in packs of 10 individual pictures at a cost of less than a dollar each, and will be widely available at the same out-

lets where customers buy their Kodak film today. The packs are easily loaded into the color video imager, and an LED display advises the user of the number of exposures remaining. Exposure takes only a tenth of a second, and the print is ready in less than two minutes," Kodak says.

An interesting question arises. Does the video have to be "paused" or "frozen" in order to take a successful picture without fuzziness? Given the fact that video moves at 30 frames per second and the exposure takes 10 seconds, it seems to me that it cannot come from moving video. If you're interested in this equipment, you will have to ask Kodak that question. Kodak says they will first sell these units to professional and commercial users. The units will go on sale early next year at a list price for the imager, at this point, of \$700.

As for Polaroid's entry, it is still in the testing stages. Polaroid does not yet have an official product name for their unit but it is referred to by insiders as "Project Pomegranate." A Polaroid representative called on me and showed me a live demo on one of their prototype units. Much like the Kodak system, it is a small table-top unit that connects directly to a monitor. Unlike the Kodak unit, it will have two camera attachments available depending upon whether you want color prints or color slides. Both systems utilize Polaroid instant film, obviously.

This system indeed requires that the video image be frozen while the exposures are being made. Interestingly, there are three consecutive exposures shot through three color filters to record the Red, Green and Blue signals separately. Total exposure

is eight seconds with 60-second development.

The film required is a new product with a new format size having an actual 3X4 inch picture image. It is much like their SX-70 film in that there is no peel-apart and no coating necessary. It is also said to be distortion-free, i.e. the video-recorder conforms to the slight TV screen curvature.

The Polaroid unit will be ready for distribution in April, 1986 and will probably be in the \$2,000. price range (including one camera of your choice,) according to the Polaroid rep. The second camera, if you need both, will go for \$250. more.

I have not actually seen the Kodak unit but I was very impressed with the picture quality I saw from Polaroid. They frame the raster with about the same TV cut-off as a home monitor. The color is excellent -- especially the reds. Polaroid has a diffuser built into their unit so that you will only see very minimal, if any, scanlines in your finished picture, thus the pictures tend to look slightly out of focus.

So, there you have it on these two units. Both will be available early next year. If you could use one of these and can afford it from your (meager?) budget, I suggest that you ask your photo supply dealer to show you or even demonstrate both before you select one over the other, regardless of the \$1,300 price difference.

Ah, yes . . . be still, video picture!

Lou Bortone



Two examples of the new Polaroid video images taken directly from a home television set

**IF YOUR CHILD SEES
LIKE THIS...**

WATCH THIS.

Chris Conangla's report on detecting and correcting learning disabilities.



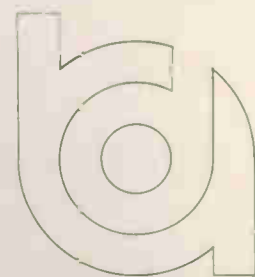
SEE HOW THEY GROW

A Special Report

EYEWITNESS NEWS

Wednesday - Thursday - Friday

WBZ-TV 4



BROADCAST DESIGNERS ASSOCIATION

FIND ME



Each year tens of thousands of children disappear. Many, with little hope of recovery.

We'd like to improve the odds.

Each Monday at 10pm, Nancy Chandler will show the picture of a child missing somewhere within the country and tell how you can help in the search.

Watch for the photos.

Then, watch for the children.

You may think that your chance of spotting them is slim. It is, however, the best chance they have.

MONDAYS AT 10PM ON

NewsCenter 5

Caring about our kids... you and KMTV3.

**AN EVENING IN
India**

Exotic, enchanting, enticing. Let your senses wander through the color, culture, commotion, and contrast of Indian life.

Barry Nolan and Sara Edwards capture it all in three exhilarating evenings.

Monday - Wednesday 7:30pm

**evening
MAGAZINE**

WBZ-TV 4
The Station New England Turns To

On this and the following page are ten examples of ads with their own exclusive design-copy treatments. They represent a cross section of the variety of graphic treatments with a no-holds-barred approach.

**Quê Hương Tuy Cách Xa—
Tình Quê Vẫn Mặn Mà**

"Far from eye-close to heart." That's how over 250 Vietnamese families now living in Central Indiana feel about their lost homeland. Now, ten years later, their struggle and success has resulted in Vietnam: A Regeneration.

David Barras reports, Monday at 6PM.

WISH-TV NEWS

**READ
BETWEEN
THE LINES**

Are you likely to become a cocaine user? Recent studies offer some surprising news about who's using the most trendy drug of the 80's. In a special series, Krista Bradford reports the latest information about this seductive substance.

**COCOAINE.
ALL THIS WEEK AT 11PM**

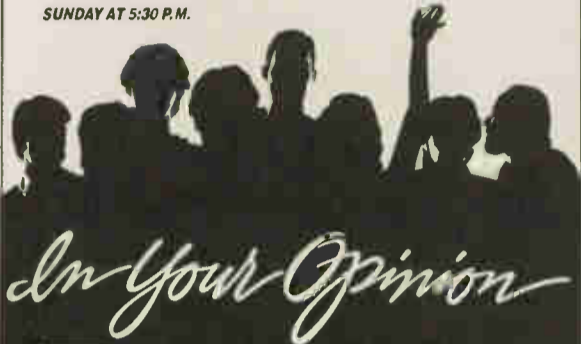
NewsCenter 5 WCVB
METROMEDIA BOSTON

PREMIERE! "IN YOUR OPINION"

You're concerned about issues in our community. And you want solutions to the problems and questions you have. Each week, an audience of your neighbors examines current issues from their personal perspective with hosts Bill Lagattuta and Cynthia Good.



THIS WEEK: THE CHANGING FAMILY
SUNDAY AT 5:30 P.M.



In Your Opinion



THE RIGHT STUFF.



America doesn't want to be second rate anymore. Tired of watching other countries like Japan overtake us in the marketplace, we've begun a revolution in the workplace. All this week, Channel 11's

Bill Smith reports on the Southland companies that have recaptured excellence, helping us recapture world leadership. It looks like America's got The Right Stuff. Again.

THE MIDDAY NEWS
THE 10 O'CLOCK NEWS
KTTV



EDITOR

Lou Bortone, WBZ-TV (MA)

CONTRIBUTORS

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Russ Smith, BDA (CA)
Goldsholl Design Group (IL)
Dr. Denis Waitley

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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Deadline for next issue of SCANLINES is January 17, 1986. Please send all copy and photos to: Lou Bortone, Art Director
WBZ-TV
1170 Soldiers Field Road
Boston, MA 02134
or call 617/ 787-7146

Living with Chronic Pain

Stabbing, aching, throbbing, burning, these are the adjectives used by sufferers to describe their agony. Chronic pain affects one-third of our population. It is the single most common reason why people visit their doctor and take medication. This week Jack Faust and his guests discuss this incapacitating ailment.

Town Hall
Sunday 6:00 pm
KATU abc 2

EAT, DRINK AND BE WARY.

Discover the secrets of the Southland companies that have recaptured excellence, helping us recapture world leadership. It looks like America's got The Right Stuff. Again.

THE DAILY NEWS WAVY TV
NEWS 10
Tonight - Wednesday at 6 & 11

SEX ETIQUETTE

This ritual of getting together for the 80's.

TOMORROW 10AM
"people are talking"
5



DID YOU KNOW?

Someone at the Chartpak Company in Leeds, Mass., must have been sharpening their pencil in an electric pencil sharpener one day and thought, "Gee, wouldn't it be great if I could sharpen my worn-out X-acto blades like this?" You guessed it . . . someone invented an electric blade sharpener for Chartpak. It is called "Quickpoint," and is an automatic blade pointer that resharpenes any No. 11 blade. It claims "cordless convenience," and carries a 1-year limited warranty. One of the salesmen at Charrette here in Boston, sent a Quickpoint to me to try out. It requires three C-cell batteries which will give you approximately six months of typical use - (or 20 hours of continuous use, although I can't imagine anyone sharpening X-acto blades for 20 uninterrupted hours!) It's a pretty simple system consisting of a small, power-driven, high-speed grinding wheel which is activated when you insert your knife blade into the alignment slot in front. The outside case is durable plastic -- easily cleaned with detergent and water. The instructions say: "After only a few times, you will develop the 'touch' that gives you the best performance." I'm sorry, folks . . . I don't agree! I hate to do this to a salesperson who was thoughtful enough to send me a Quickpoint to try out but, I must say, I think the machine is a failure! I did all the things the instructions said but I really have to poke around a great deal to get this thing going and, even at that, I'm not thrilled with my new point!



Chartpak's new electric knife blade sharpener, called "Quickpoint" claims "cordless convenience." It requires three C-cell batteries which provide approximately 20 total hours of use, according to Chartpak.

Actually, I'm a bit biased, I must admit, because I tend to dislike anything that's battery-operated. Although, they offer an electrical plug-in attachment. Besides, this little desk topper retails for \$39.95 and I can buy about 400 new #11 blades for that price.

After all this, I do suggest that you try it yourself and make your own decision. . . it's just not for me!

There is a complete line of self-adhesive vinyl film available called Form-X-Film. For interior or exterior use, it claims to resist cracking, peeling and scratching. It can be applied to any smooth, dry, clear surface without any pre-application treatment. It is removable (by warming with a hair dryer) for changes or alterations. It can be easily cleaned with clear water and can be used inside (for scenics or display) and outside (for vehicle graphics and signage). It is available in a variety of colors and comes in matte or gloss finish, transparent or opaque. Silver, Gold and Clear are also available. Manufactured by Graphic Products Corp., a catalog should be available from your local art supply dealer.

If you do any simple tabletop photography, here are a

couple of small but handy lighting units to add to your photo equipment cabinet.

One is called a "Pepper" and is a miniature fresnel quartz instrument available in 100W to 650W, depending upon how hot you need to light your subject. This one has "clam-shell" access on the side of the fixture for fast bulb replacement. Check it out. LTM Corp. of America, 1160 N. Las Palmas Avenue, Hollywood, CA 90038. Call (213) 460-6166.

The other light is called a "Stick-Up" and gives you a small, compact light source, up to 200W. These are also available in a 12V model for battery operation. It weighs only 8-ounces . . . less than a can of coke! These are available from The Great American Market, 826 N. Cole Avenue, also in Hollywood, CA 90038. Phone (213) 461-0200 for catalog and prices.

If you dislike the fumes from Spray Glue as much as I do, you should have one of these. It is a lightweight, portable Spray Booth, made of high-impact plastic, grey in color. It includes a heavy duty electric motor, (I presume this runs the exhaust fan) and a replaceable work surface for easy cleaning. It also comes with a 50-sheet disposable palette pad and five filters. It is called the Martin

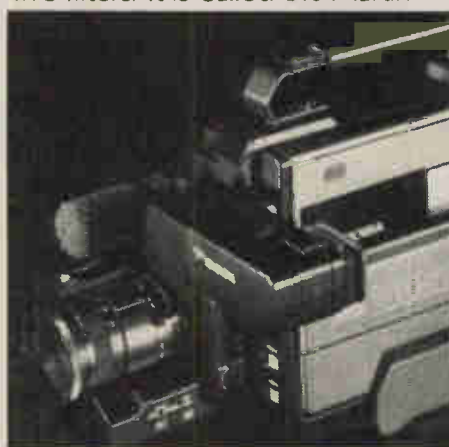
Spray Booth and retails for \$99.95 but is currently on sale for \$88. at Creative World Warehouse. Call (606) 223-1489. It is made by Martin/Meconoma Co.

In a past issue, we told you about the wonderful Letrajert air-brush tool for use with markers. Now, Eberhard Faber Company has joined the marker/air-brush parade. Theirs is called the new "Designaire" Spray Marker. It slips over any of the "Design" pointed or fine nib markers - giving you an instant airbrush effect. Everything you need comes in one complete kit, it says here. Call your art supply dealer for their special introductory offer.

There is a company called Foamboards Company that specializes in all kinds of foam boards. They have a complete line of sizes available in a variety of different kinds of foam materials. For example, they carry super-thick Foam-Cor, (3/8 inches thick); Press-on, an economical self-adhesive board in low or high-tack; and Kolorfoil, a line of specialty finish boards, including foils, wood grain and day-glo colors. They even have Fire Retardent Board. They also offer a few related tools like a very inexpensive (\$56.00) Hotwire Cutter, a compass cutter for cutting circles up to 40 inch diameters and hot-melt adhesive tools. If you have anything to do with displays or scenics, their catalog is well worth writing for. Or, just call toll free, 1-800-362-6267. Their address is, Main Office, 2211 North Elston Avenue, Chicago, IL 60614.

Speaking of scenery, most of us are well aware of the "slide-projecting/tracing-cutting" method for scenery super graphics. If you do not have access to instant slide making and want another alternative, just talk your sales manager into buying one of these for the conference room - then you can borrow it when you need it. It is a neat little compact, portable overhead projector called the Standard Image Master. It comes complete with its own trim, executive style case, scratch resistant lens, and a dual cooling system. It cost \$495. complete. and should be available at your local photo supply dealer. If not, call toll free: 1-800-426-0852.

There are quite a few video camera/recorders now on the market and the price range seems to be between \$1,200 and \$2,500. Here is a new one we came across called the Teknika VHS



This is the "Teknika VHS Movie." It claims to be a combo VHS camera, recorder and player which sells for \$1500.

Above are shown two of the small, handy lighting units available for tabletop photography and other uses. The one on the left is called the "Pepper"-- on the right "Stick-up." Both give a small compact light source.



The new Ricoh XR-P multi-program camera. Among its many programs is one called "TV-Mode" which allows you to shoot moving pictures from a television screen without recording the dark diagonal bar produced by the scanlines. Ricoh claims this to have a perfect 1/30 of a second exposure which is unaccessible in other professional cameras.

Movie. It is an all-in-one VHS movie camera, a combination of VHS video camera, recorder and player. It was designed to help you make decent video recordings even if you never used a movie camera before. Most of the recording conditions will be taken care of automatically. It also operates manually. It features instant playback, 6 times power zoom lens and two hours of continuous recording on just one battery. It sells for about \$1,500.

These days, more and more people seem to be shooting pictures or slides from a TV or CRT screen for a variety of reasons. If you're shooting freeze frames, you have some control. If, on the other hand, you are shooting moving video, you invariably get an ugly, dark diagonal bar across the screen on your picture. Those in the know will simply tell you to set your shutter speed at 1/30th of a second to match the speed of the scanlines and you'll get no bar. Have you ever tried that and still got the scanline bar? There is a very good reason, say the people at Ricoh. According to their literature, 1/30th of a second shown on shutter dials is actually 1/32 second. In fact, Japanese Camera Industry standards permit the 'so-called' 1.30 second speed to range from 1/26 to 1/39 second. This means that even if you manually set your Minolta X-700 or Cannon AE-1P or Nikon F3 to 1/30 of a second, chances are you'll still get TV scanlines! Most horizontal shutters, in fact, will always produce a diagonal scanline!

Mike Nosel, our scenic director here at WBZ-TV, brought to my attention the fact that Ricoh has a new camera, the XR-P Multi program model, that avoids this problem. Among the many features of the Ricoh XR-P, is a pro-

gram called TV mode. It is the world's first TV Mode feature on a 35mm camera. Taken literally, the TV Mode position on the shutter speed dial means just what it says -- TV. Ricoh has made it automatic. As a matter of fact they have made it automatic world-wide! The user simply selects the appropriate mode for NTSC, PAL/SECAM or CRT because each TV system uses slightly different scanning speeds. The TV Mode in the SR-P optimizes the camera for each. If you would like more specific information, call Jeffrey Karp at 1-800-225-1899.

The photo typesetting industry is moving right along. As quickly as you buy the latest piece of equipment, it seems it becomes outdated with something newer and better within months. The digitized typesetting units have become extremely sophisticated just in the past year and a half. Most of the larger companies, Compugraphics, Itek, A&M, and Mergenthaler, all have excellent digitized equipment available. They also seem to all have the newer 'Preview' screens available as well. These show actual size, position and some, even type styles on the screen to allow for editing and repositioning before committing to actual typesetting. If you're looking for a typesetting system, you must do your homework to get the equipment that is right for you and within your budget limitations.

I came across an interesting typesetting system that requires no photo paper and no chemistry. It is produced by Tegra, Inc. and is called Genesis. It is the first plain-paper typesetter, a new typesetting alternative, according to Tegra. Using state-of-the-art electronic imaging and laser technology to produce typographic quality on

plain paper, the resolution is more than 1,000 dots per inch. Typesetting speed is 1,500 lines per minute. Characters can be sized from 4½ point to 127 point with two output widths: 48 picas or 70 picas wide. It precisely emulates Linotron 202 and Compugraphic 8600 slave phototypesetters. Prices start at \$37,000. For further info, call John Harrison at (617) 663-7435 or write for a catalog to Tegra, Inc. Middlesex Technology Center, 900 Middlesex Turnpike, Billerica, MA 01821.

If you are in the habit of working with a clip-board, here is a new and wonderful version called the "Clipboard/Box combo." It is an all aluminum, rugged, durable 1½" deep box with plenty of space for pens, pencils, forms, tools, etc., and takes an 8½X11 size sheet (or pad). It is catalog #RR8512 and cost \$25. delivered. Call (805) 966-0810, or write Abbcon Cal, Inc., 123-348K Grey Avenue, Santa Barbara, CA 93101.

You can make good impressions with this little item. As a matter of fact, thousands of good impressions, according to the maker. This is a "Press N' Print" stamp which instantly re-inks itself and is always ready to use. It is 1¼ X 2½ X 3½

overall and costs \$15.50 You may choose four lines of copy maximum to be put on the stamp. They will bill and ship, too. This is your chance to have your very own "Please return all artwork to:" stamp. Write to NEBS, Inc. 500 Main Street, Groton, MA 01470 to order.

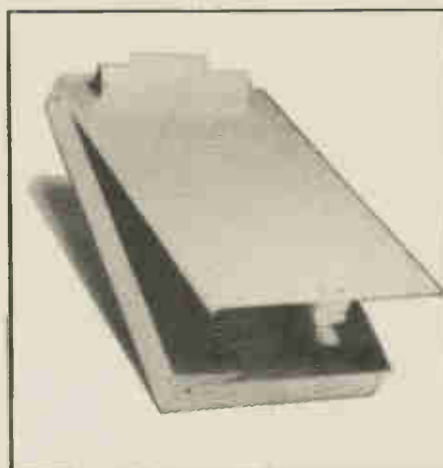
A while back, we mentioned a company here in Boston that fabricates colorful cloth banners. Well, now they've extended their creative juices and are producing 3-dimensional inflatable soft sculptures. You may want to look into this for your next big fall press-party, trade show, or lobby display. Here is a brief excerpt from their flyer.

"Floppy computers, billowy hamburgers, squishy cameras, and all shapes, sizes and descriptions of soft sculpture are now being produced at your creative whim by Flying Colors. Visual merchandise and marketing directors can now have a ball (literally) imagining a display with Claus Oldenbergesque grandeur. Ask for soft sculpture details when you call Flying Colors -- 617/542-0510.

There is a company called Exhibitkit that sells a complete package of modular units for making your own displays and exhibits from a compact table topper to an 8 foot booth. There are only two basic components: panels and panellocks which allows you to set up a complete exhibit in minutes. The panels are 2' X 2' X ¼" modular foamcore panels that are silk screened in attractive colors. The 3" X ½" panellocks are simple but clever joining units that are molded of crystal polystyrene. Very lightweight and portable, this system is ideal for meetings, conferences or even lobby displays.

Write for prices and brochure to Exhibitkit, William Hayett, Inc. 207 West 25th Street, New York, NY 10001.

Lou Bortone



Above left is the Clipboard/Box combo, an all aluminum storage box with clipboard top. Right is the Press n' Print stamp which instantly re-inks itself and is always ready for use.

HOT TIPS

Slide projectors . . . watch out! Kodak is testing a new still video system that displays photographs on TV. It will allow users to display photographic images on TV sets and to produce hard-copy instant prints from these images. The heart of the system is a 2X2-inch video floppy disc that holds up to 50 images (much like a slide tray holds 80 or 140 slides). There will also be a color video imager that will produce hard-copy instant prints from televised images, which is actually the only part of the complete system that will be available commercially. There will be film-to-disk transfer stations designed initially for use with 35mm color negatives. Operators at these stations will be able to copy 35mm color negative images directly onto video disks. During the transfer, operators will be able to optimize color balance, contrast and brightness using joystick and rotary controls.

I got a note from Mike Berry at WHAS in Louisville, Kentucky, pointing out a bit of information regarding the legal use of currency on TV. We reviewed some of the Federal laws regarding reproduction of currency for advertising use in a past issue of Scanlines. However, the Treasury Department has recently announced a new enforcement policy concerning currency reproductions. The Department will permit the use of photographic or other likenesses of United States and foreign currencies for any purpose, including advertising, as long as some basic size and color restrictions are met. The Court determined that these size and color restrictions are valid because they serve the government's compelling interest in pre-



This is a close-up of Kodak's new video storage system that will allow you to display photographic images on TV sets. This video floppy-disk holds up to 50 images and... it's a lot smaller to file than a slide-tray!

venting counterfeiting.

According to the Treasury Department, a television broadcaster may use any security or obligation for on-air advertising or promotional campaigns, without any restrictions, if videotape is used instead of film in the production of the advertisement. Treasury Department staff state that their rationale for this policy is that with videotape there are no negatives that can be retained to facilitate counterfeiting.

When film is used in the production of a commercial or promotion which includes the "on-air" showing of a security or obligation, the following restrictions of Section 504 must be adhered to:

- a. all illustrations must be in black and white, except for postage stamps issued by the United States or by any foreign government
- b. all illustrations must be less than three-quarters or greater than one-and-one-half times the size, in linear dimension, of each part of the original item; and
- c. all negatives used in making the broadcaster's product must be destroyed after their final use.

So, there you have it and isn't that exciting?

Here is an unbelievable pen-set "give-away!" As far as I can see -- they might as well be giving these pens away at these prices, that is if the sale is still on by the time you get this journal! The Art Store, 4300 W 190th St, P.O. Box 2826, Torrance, CA 90509 - (phone: 1-800-243-3423) is selling an Alvin reform Refographic four-pen set list priced at \$41.00 for only \$9.99! That's a 75% savings! The set of four pens include: one each 0.3/00, 0.35/0, 0.45/1, 0.5/2. Also included is a 3/4-oz. bottle of drawing ink, all for under ten bucks. Such a deal!

More often than not, we get hold of a photograph to be used in an ad that should really be air-brushed to make it fit the ad size background. Usually, there just isn't time to send it out for retouching. If you do not have a staff still photographer (and, most of us don't) who can print the photo the way you want it . . . don't give up, there is still hope!

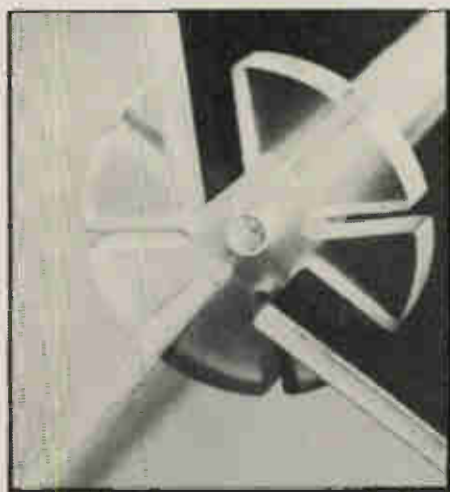
Ernie Legee, a staff designer here at WBZ-TV discovered a very useful trick that may be helpful to you in this regard. We make our own halftones on our stat camera, as many of you do, I'm sure. While shooting the halftone under the stat camera, Ernie uses a scrap of card - black, white or grey, and simply moves it in a circular motion on top of the artwork near the edge he wants "airbrushed," while the halftone is being exposed. It is really the same procedure a photographer uses to "dodge" on his enlarger. It's quite simple and with a little practice, you can get very professional results. Once you have your screened picture, it can easily be combined with the copy either surprinted in black or reversed out to produce your finished ad. Try it . . . you'll like it!

There is a new "How-to" reference magazine for designers that is an excellent guide to your everyday design problems. By providing practical how-to material which emphasizes the process rather than the end product, this magazine addresses your specific needs. It is called **Step-By-Step Graphics** and currently is being offered as a special-introductory. You get six bimonthly issues at the special price of \$39. - usually \$62. A bit expensive but very well worth the money, in my opinion. You can order a subscription or simply call for more information: 1-800-255-8800. Their address is Step-By-Step Graphics Magazine, 6000 N. Forest Park Drive, P.O. Box 1901, Peoria, IL 61656.

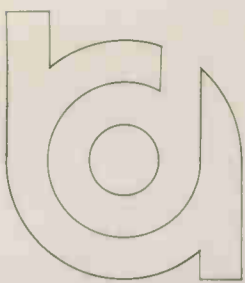
Here's a great little tip for minor retouching and spotting of black and white photographs. There is a non-graphite pencil made by Swan in Germany, called the "ALL" Stabilo pencil #8008. It is unique in that it writes on paper, glass, plastic and metal. We have found that it also writes quite nicely on 8X10 glossies. If you get a fine point on it, you can carefully spot your photo using a 6-power loop for the fine work and you will be amazed at the results. Available at your art supply dealer.

We got a note from Dan Coggins up in Saskatchewan, suggesting to the BDA Board the possibility of considering a market-size breakdown of categories for the annual BDA Design competition. Dan feels it would be more equitable to the people who enter this competition if they were competing directly with others in similar market size stations considering budget restrictions, etc. How do you feel about that?

Lou Bortone



Above left is a close look at Exhibitkit's connector portion of its modular-unit system for making your own displays. Right is the cover of a new how-to publication for designers called Step-By-Step Graphics



BROADCAST DESIGNERS ASSOCIATION

14 KARAT GOLDSHOLL

"There are three men who have had a profound influence on my life. The first is my father. The second is Grandfather. The third is Moholy."

Morton Goldsholl was speaking about his early life, and of Laszlo Moholy-Nagy, the driving force behind Chicago's School of Design, the American Bauhaus.

Goldsholl, internationally recognized award-winning graphic designer and filmmaker, was determined to become an artist from the time he was 13.

His first paying job as an artist was making pencil drawings from portrait photographs during the Depression. But, it was at the School of Design that Goldsholl seriously began to consider the consequences of communication through design. He was excited by what he saw there. At the time he worked as an artist at a paper box company where he met and married his wife, Millie.

"Moholy opened my eyes," Goldsholl continued. "He introduced me to literature, poetry, writing and speaking, and film. He was a great teacher."

Moholy's program of study brought him into close contact with the most renowned artists, scholars, designers, writers and filmmakers in the world. A program that has served Goldsholl well in his quest for work that challenged him and drove him to new experiences.

He was then working at an advertising/art studio during the day so he could afford to go to school at night. Goldsholl quit

when his request for a raise was denied, and went out on his own, to a small room in Chicago's Wrigley Building. Some former clients came with him, and his earnings doubled in just the first week.

Goldsholl's business grew and prospered. Early on he worked for many electronic firms. His early work for Motorola is still visible today in its stylized "M" trademark.

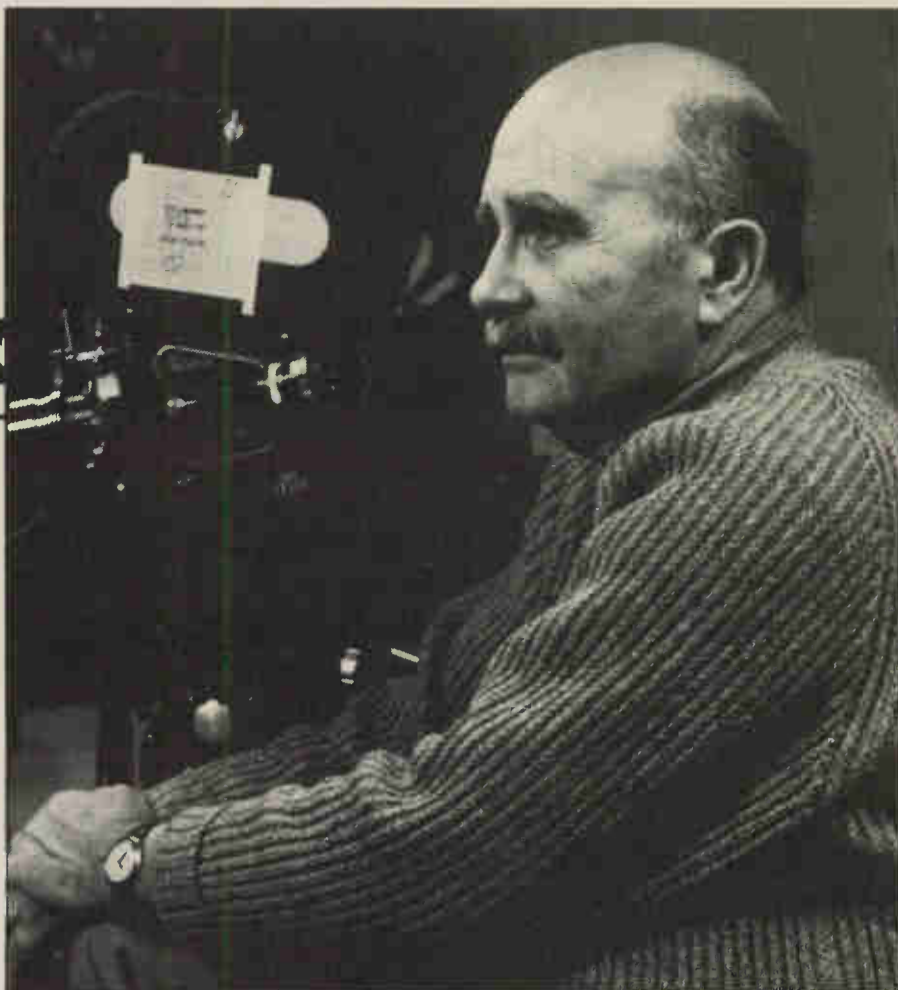
He moved into Chicago's Merchandise Mart, and added the Mart to his client roster. There he designed exhibits for the first time.

Always looking for new challenges and opportunities, in 1958 Morton and Millie, who had been a full time student at the school, became interested in film. They have continued to work together on films since then.

"Moholy pushed us into exploring it. He said that light was the medium of the century, but film was the art. We began experimenting. But, film was our hobby and art. We never really considered its commercial potential."

Armed with a 16mm camera and a telephoto lens, Millie shot out the car window during an auto trip to Wisconsin. Because film emulsion speed then was slow, they had to shoot at four frames per second to get an image. They shot moving signs and traffic lights with the lens slightly out of focus. The results were fascinating.

"We shot two more films like this, synced them to music by Bill Haley and the Comets, and, mostly as a lark, entered them in the Belgium Experimental Film Festival."



Morton Goldsholl, internationally recognized award winning graphic designer and filmmaker. Owner of Goldsholl Design Group, a Chicago based company he employs 30 designers.

"The films won a Bronze Medal. We were now filmmakers!"

Goldsholl's first corporate film commission, one of a long string continuing to this day, was from a client at Kemberly-Clark. A brand manager's product was weak in sales and due to be cancelled. He strongly believed in his product's strengths and value, and came to Goldsholl asking for help.

With an animation stand built on a basement drill press and a budget of less than six thousand dollars, a short film was produced that used animation and live action to show the product's benefits in a highly entertaining and informative way.

"Armed with prints of the film, and a kit I designed demonstrating the five product benefits, Kimberly-Clark's salesmen began calling on prospective buyers."

"The audio-visual presentation was a big success. Within the first six months of its use, sales of the product increased ten-fold! The product was Texoprint, and, I'm proud to say, it's still being sold today."

Then followed a series of corporate films for Life Magazine, Kodak, Champion Paper, the Magazine Publishers Institute, and others. All used both live action and increasingly ambitious animation.

Goldsholl's graphic work continued. Strong, sparse, and playful, he created corporate identities, packaging, trademarks and logos for 7-Up, Martin-Senour, Jenos, Hostess, the Peace Corps.

But film began to consume more and more of his time.

"In the early 70's, an ex-agency art director came to me and suggested we start producing com-

mercials. We'd never thought of that, but thought it was a good idea and gave him samples of our corporate films to show around."

This led to a wide range of projects that fueled Goldsholl's interest in film and graphic animation. His photoanimated commercial for American Family Soap won him the first of five Clios, including one for 7-Up called "Package Graphics."

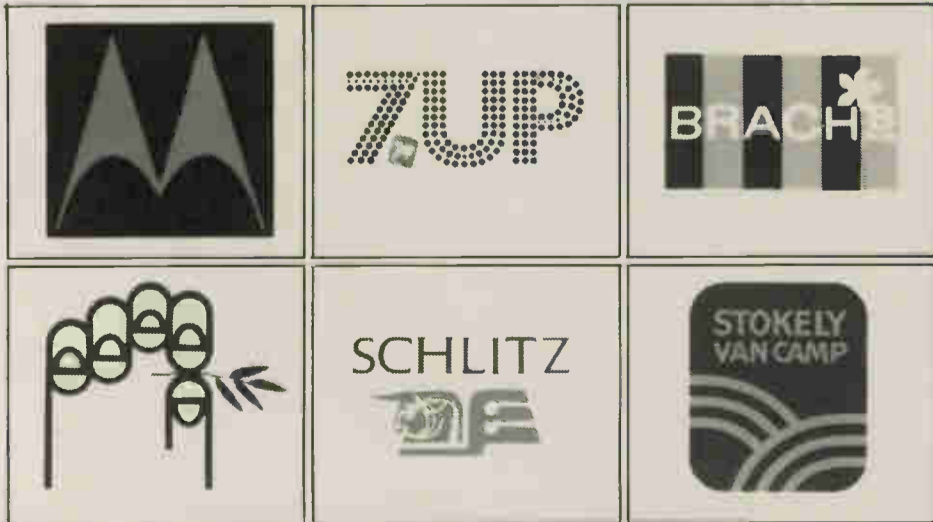
Goldsholl's work in film and graphics continues now. Although not directly concerned with the day-to-day operations of the company he founded, he serves as Executive Creative Director. He recently designed the logo and corporate image for Ameritech, the midwestern Bell company. A film he designed for Illinois Bell is nearing completion.

The company he began in that small Wrigley Building studio has its own facility in a suburb of Chicago, and a staff of 30 producing graphics, package design, trademarks, and film for a diverse list of corporate and advertising agency clients across the country. New growth and developments include a massive system of computer graphics capabilities.

"I wish I'd been in film all along. It's more difficult than design, and it's an exciting way to touch people, to reach them."

When asked to think about the future, Goldsholl turned a bit philosophical. "I want to work with concepts. I also want to explore the psychology of film, which is very important."

"I want to analyze and realize the power of human communication, especially through film. Film is the most powerful medium of communication there is."



Some of Goldsholl's many design programs include symbols for (top, left to right) Motorola, 7-UP, Brach's, (bottom left to right) Peace Corps, Schlitz and Stokely.