

SUMMER, 1980

NEWSLETTER

b SOCAN BUSINESS

A new beginning...

At least that's what it felt like at the BPA/BDA Convention in Montreal. All the people, the electric excitement, the new equipment. There was animation everywhere. Graphics and trade talk permeated the air. Schooling, learning, all of it... and in the most delightful atmosphere.

Welcome to the 1980's, folks. It's here! A new and invigorating time in our industry's history. Go for it!

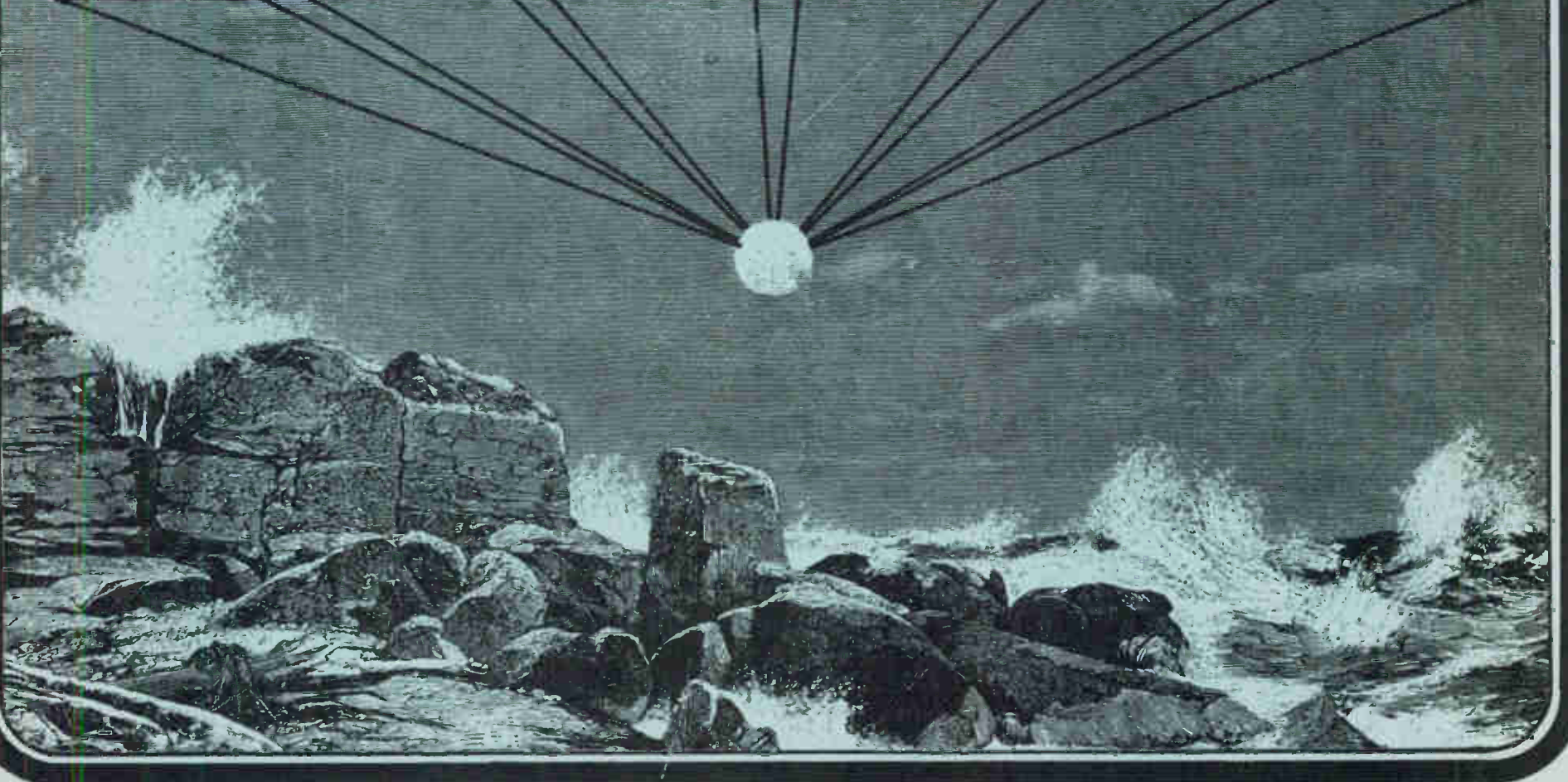
When I got back from Montreal, my friend Ernie asked me how it went at the convention. Where do I begin? Certainly, not at the beginning! There's

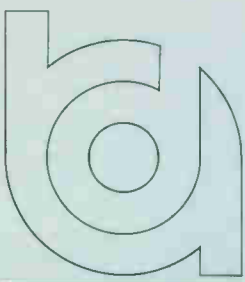
too much to tell... so much happened in just a few days. I told Ernie I'd let him look over my program book but somehow, that just wouldn't make it. You know, you had to be there.

I've always thought of Canada as kind of a neighbor, certainly not a foreign country. But, when I had to go through customs at the airport in Montreal, followed by getting Canadian money as change for a ten from the cabbie ... I began to wonder what other "foreign" things awaited me. I'm glad to report, after

checking-in at the spectacular Queen Elizabeth Hotel, there were no more surprises. At least not that kind of surprises. The following days at the BPA/BDA convention, however, were chock full of surprises! Very pleasant ones at that.

Just being able to spend some time cruising the exhibits along the second floor fairway at the hotel was really enlightening. I,ll tell you, there are lots of things happening all around us in areas that will effect us directly as designers. The state of the art alone is really moving fast.





BROADCAST DESIGNER ASSOCIATION



Some of the featured speakers in Montreal were (L to R) LES NESBITT, WKRP in Cincinnati, keynote speaker for the awards dinner. GEORGE LOIS, who conducted The Design Symposium Workshop - a convention highlight. Former Mayor JOHN LINDSAY of New

York, a featured luncheon speaker, and MIKE MOHAMMED, VP of Advertising and Design for NBC, who also conducted a special workshop.

Several companies hauled some pretty heavy duty equipment all the way to Canada just to show us what's happening. The new Ampex Video Art (AVA) system gives the television designer an environment in which to create and store his work into the video medium. Working with just an electronic stylus and palette, the artist has, at his command, a broad selection of colors, hues, saturations, line weights, shapes and intensities to create original art or to modify existing pictures, charts or diagrams. An incredible piece of wonderment! We will try to get a qualified designer who understands this equipment and its use to review it in much more detail for our next issue. Meanwhile, if you just can't wait to find out more, you can call George Boardman at Ampex (415) 367-4151 in California for a brochure. The price range, we understand, is around the 200 thousand dollar mark.

There were a variety of animation houses represented. Many sample reels showing innumerable effects were available to see and price. There were stat machines, phototypesetters, camera copy stands special effects slide-making equipment, unusual plexiglas and metal logos and much more being demonstrated and shown. In fact, there were 31 different companies represented at our mini-trade show, I will use the space here to list them for you because they have supported our organization by coming to the convention and we think you should support them if you have the opportunity.

- Americap, Inc.
- Ampex Corp.
- Archar, Inc.
- Bencher, Inc.
- Cascom, Inc.
- Comar Productions, Inc.
- Computer Image Corp.
- Consolidated Image Corp
- Digital Effects, Inc.

- Enterprise Radio
- Film Effects
- Graphic Express Corp.
- H. Friedman Consortium Ltd.
- Hollywood National Studios
- Image Factory, Inc.
- Lisle Kelco Co.
- Metacolor
- Promos Ltd.
- Rohrs Television, Inc.
- Sieracki & Green
- Sony Du Canada Ltee.
- StripPrinter
- Telegraphics
- Telesound, Inc.
- Tom Roy Studios
- Trickett Productions Ltd.
- U.S. Tape and Label Corp.
- VGC of Canada Ltd.
- Wagner & Teldon Pub. Ltd.
- West-On-Letters
- Xiphias

There are essentially three things (four, if you include eating and drinking) in which to participate at these conventions. One is the trade show aspect that we just reviewed. Two is the series of hospitality suites, 44 in all, to visit in the early afternoon and late evening. And, three, of course, are the daily workshops which is the real reason for the convention. I cannot review all of the workshops because it would fill a volume, though I would like to mention a couple that I found especially impressive.

Graphics from around the world were presented by Pierre Garneau from Canada, Clifford Hatts from London and Rudi Bohm from South America. They outlined the various design structures from their respective countries, followed by slide/film presentations ... a rare treat of scenery, graphics and animation. The review of the working system of over 600 designers at the BBC in London was awesome. The design work they produced from there was

equally awesome. The Canadian government's CBC system of who reports to whom would make your average American TV person dizzy with confusion. Talk about your committee meetings. Despite this, their work is definitely award winning. Some of the most impressive animation I have ever witnessed in terms of pure design, music, execution and the perfect combination of the three was displayed by Rudi Bohm. It was truly knock-out stuff. Well thought out, beautifully designed and way ahead of its time for sure.

The other workshop I really enjoyed was the Design Symposium done by George Lois. Among the most noted designer-advertisers in the world few have the reputation of being as outrageous and outspoken as George Lois. The member-audience was treated to an unusual lecture and presentation by Lois. He reviewed his whirlwind career from his days as a maverick young designer at CBS in New York, throughout his years as principal owner of no less than four major successful advertising agencies in the United States.

His individualistic approach to advertising, coupled with his many

uniquely successful campaign slogans, displayed a rare treat during a slide-review of his work. Laced with a heavy New York Bronx accent, Lois related story after story of his outlandish successes throughout his career, as the member-audience responded with an impatient hunger for more.

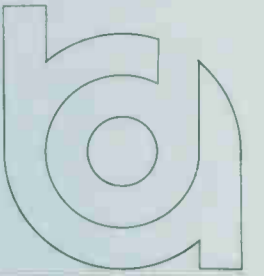
Lois, the highlight speaker at the designers portion of the convention workshops, was born in New York to Greek parents who were in the florist business. As a young man, George resisted the obvious father-son vocation of a florist and decided instead to become an advertising designer. Presently, principal owner of Lois, Pitts & Gershon, he continues his tireless campaign against mediocrity in advertising.

Once again, this year the convention was a tremendous and fulfilling experience. Television is really moving forward. Despite its fast changes, in many ways, it is still a 30 year old infant that needs a guiding hand. It is an opportune time for the TV designer to begin pressing the buttons, turning the switches, helping to effect the changes and guiding them in the right direction. It is truly... a new beginning.

Lou Bortone



Our most sincere gratitude to STEVE YURANI, Art Director at CFCF, Montreal and BDA Board Member. Steve worked the entire year putting together the thousands of details necessary to make the convention the huge success that it was. He is shown here receiving a special designers award from incoming president GIL COWLEY, for his high standard of professionalism.



BROADCAST DESIGNERS ASSOCIATION

If there is one piece of advice I would give to all BDA members, it would be this... Be aware of the tremendous change that is taking place in our industry. The 1980's will bring more changes in the television industry than all the previous years in its history.

The picture compressor, computer assisted switchers, one inch videotape, still store equipment, computer graphics and much, much more.

Our industry is being changed drastically at this very moment by world wide satellite transmissions, more cable systems, pay TV, home videotape recorders and players, video discs, etc.

We are entering an age of specialization in our industry. The viewer is becoming far more selective in his viewing habits and modern technology will provide the equipment. You will not only have networks and independents, cable and pay TV, but the viewer will be able to select and record almost any type of program from anywhere in the world. Instead of an antenna on his roof, the viewer will have a small dish to pick up the signals via satellite.

All these changes are taking place right now. The question is, are TV designers ready for it. If we are, then all these changes can only be good for the TV designer...after all - television is a visual medium. The future holds an even greater need for TV graphics.

We are, no doubt, entering a pure television age. We are no longer simply graphic designers - we are becoming video designers. We must learn to think in terms of total television, not just design. The days of solving our problems with poster paint and hand lettering are indeed over. Our solutions must take a whole new direction.

The television designers role is becoming more important, thus the need for a professional organization such as the BDA is doubly important. The BDA's role is to communicate and to educate its members as well as to establish better communications with management and to help and encourage talented young designers into our industry. It is important to all of us that the BDA grow in strength and stature. This will take time and a lot of hard work by a lot of people. That is why we need more active participation from every BDA member. We have a great future ahead, but just how great is really up to you.

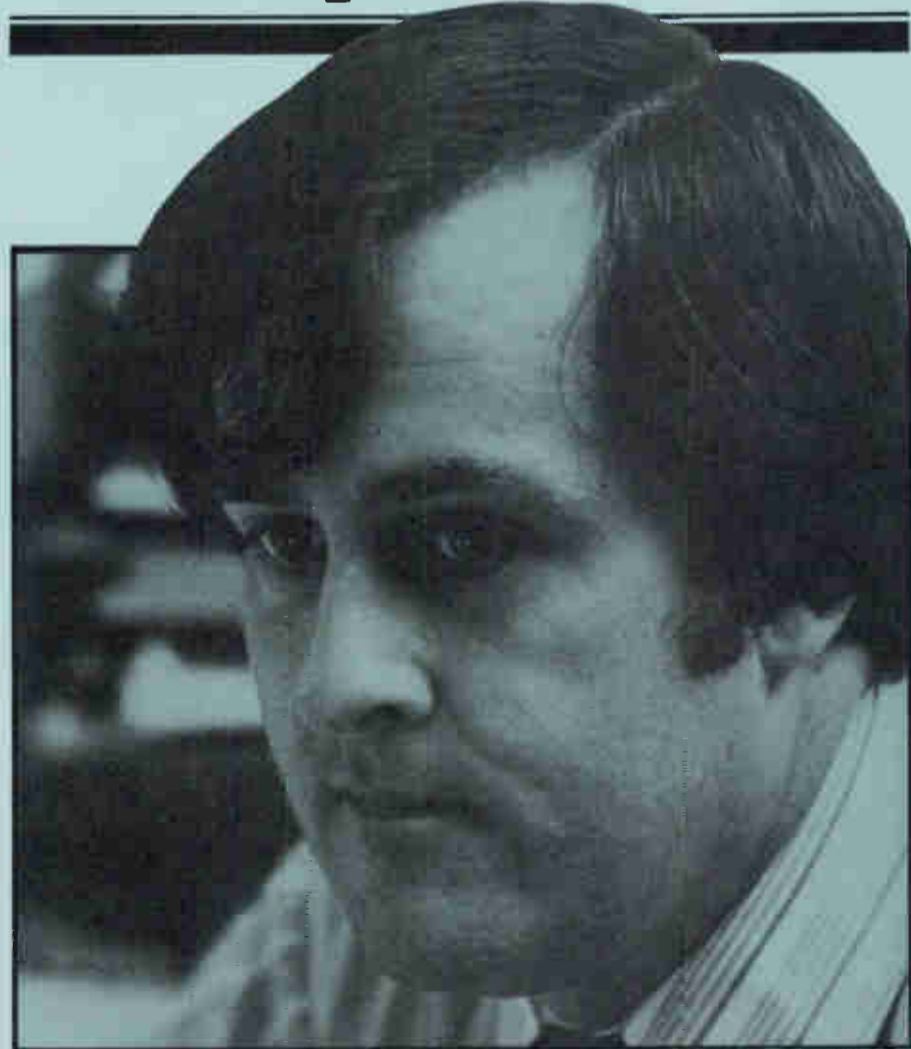
I would like to thank all of the BDA officers, board of directors, and members for supporting me over the last two years as president of the BDA. It has truly been one of the most rewarding experiences of my life. You have become more than associates... you have become a part of my family. Thank you all again, and I look forward to seeing you at some future BDA function or who knows where!

Dick Weise



DICK WEISE, Art Director at KTVU-TV, Oakland California is the founder and past president of the Broadcast Designers Association.

The Presidents Speak



GIL COWLEY, Art Director at WCBS-TV, New York was elected as our new BDA President at the recent convention in Montreal.

I cannot believe the summer is over already and that several months have passed since our sojourn in Montreal. The euphoria generated by the convention's comraderie; the formation of new friendships and the renewal of old acquaintances will help to carry me through the ardors of our station's fall graphic workload!

At this point I want to acknowledge a deep debt of gratitude to Dick Weise, for all his endeavors on behalf of the BDA. Dick has cultivated our coalition from its inception two years ago, into a thriving organization of five hundred members today. He has led us through three major conventions to emerge as a professional and highly respected organization. It would be impossible to elaborate on all the time and effort that Dick spent on our behalf but all of us are enriched by his efforts.

It is on this solid foundation pioneered by Dick, that I hope to build during my term as president. We have a strong and diverse Board of Directors that is already hard at work. Dick, Lee Stausland and I have begun to assemble the basic structure of our 1981 convention in New York. Although still in the planning stages, we are endeavoring to produce a unique and invaluable experience. Jerry Cappa has already contacted and lined up several new exhibitors for us, and there will be more to come.

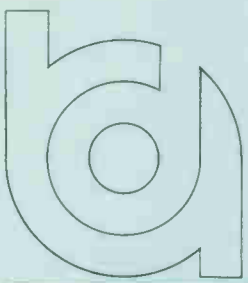
The Board is presently compiling a book on news graphics which will be a companion volume to the one currently available on news sets. Hilton Murray is heading the committee to design the book and he will be requesting material within the next few weeks. The news set book was such a success, I'm sure that everyone will want to be represented in the sequel!

In an attempt to learn more about us as a group and to better represent our ideals and expectations a somewhat lengthy questionnaire will appear in your mail in the near future. Milton Clipper is organizing this function and I hope everyone will respond.

The BDA will be mounting a very extensive membership recruitment and renewal promotion in November and December. A mass mailing of posters will be followed by a "Who, What, Where, Why and How" booklet on the BDA reinforced with advertising and publicity.

Whether you are employed in Albuquerque or Anniston, Alabama - the BDA is your association. Everyone's opinion is sought and valued, you can participate by sending items of interest to Bob Regler for his "Between the Scanlines", responding to Lou Bortone's requests for his quarterly "Scanlines", answering the questionnaire, sending your news graphics for publication, urging a fellow designer to join, participating in the design competition, coming to New York for the convention, and voicing your opinions to help shape your organization.

Gil Cowley



BROADCAST DESIGNERS ASSOCIATION

Looking Around

I must preface this column by pointing out that our BDA Secretary, Bob Regler, is a pack rat! And, lucky for us he is. Bob has been saving his membership correspondence for the past two years and he sent me all of the material shown here. It would easily have taken weeks of phone calls to collect these otherwise. I thank you, Robert. My Mother thanks you, and the entire BDA membership thanks you.

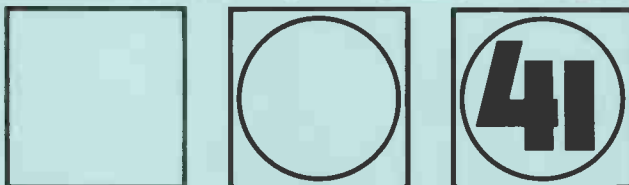
When people ask... "What exactly does a TV designer do?" Just say you'll be glad to tell them if they have a few days! Actually, if you had to answer that question thoroughly, it just may take a few days. Among the many items included in our daily chores of graphics problems, we are occasionally asked to design or re-design the station/company letterhead and envelope. In many ways, TV station letterhead design is uniquely different from most other design projects we deal with. The letterhead, for example should reflect the prestige and integrity of



the station or company. The design treatment is usually much more conservative than that of a typical on-air slide. Generally, the call letters seem to take more command here because the letterhead's attraction is geared more toward the business community and less toward the general public. Its function is more sales promotion than audience promotion. Despite the fact that in some cases the channel number is the priority, even then its treatment should be far less flamboyant than on-air. Certainly less color would be used because of printing costs. The examples shown here cover a wide range from the ultra conservative (all small typesetting) to the wild and crazy (building pictures strewn across the top).

About design itself... just as music and images must work together to create effective video, so then must paper and design to create effective letterheads. Careful consideration must be given to the paper stock, its texture, feel weight, opacity and color. The design must be done with the paper in mind - not simply selected after the fact. Although it is not possible to show examples here, some other effective considerations are die-cutting, embossing and foil stamping. Look these over and see how they stack up to what your station is now using.

Lou Bortone



kbma television



KGW AM TV / KINK FM

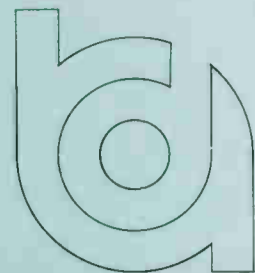
1501 SW Jefferson Street
Portland, Oregon 97201
503-226-5000
A Division of King Broadcasting Company



BASIC NBC AFFILIATE • 1030 JAMES STREET, SYRACUSE, NEW YORK 13203 • 315-47

Letterheads must be more than just cute...





BROADCAST DESIGNERS ASSOCIATION

anniston
WHMA
TV 40

PHONE 205-237-8651 • P. O. BOX 40 • ANNISTON, ALABAMA 36202



Box 13000, Telephone: 806 373-1787, Amarillo, Texas 79101

kviitv



WKYC-TV3

NBC Television Stations Division
National Broadcasting Company, Inc

1403 East Sixth Street
Cleveland, Ohio 44114 216-344-3333

WAKR
GROUP ONE

the Radio-Television Center of Akron

853 Copley Road
Akron, Ohio 44320
(216) 535-7831



BYRACUSE, NEW YORK

WCNY-TV/24-FM/91.3

PUBLIC BROADCASTING COUNCIL OF CENTRAL NEW YORK
Old Liverpool Road / Liverpool New York 13088 / 315/457-0440



SCRIPPS-HOWARD BROADCASTING COMPANY

KTEW TELEVISION
CHANNEL 2

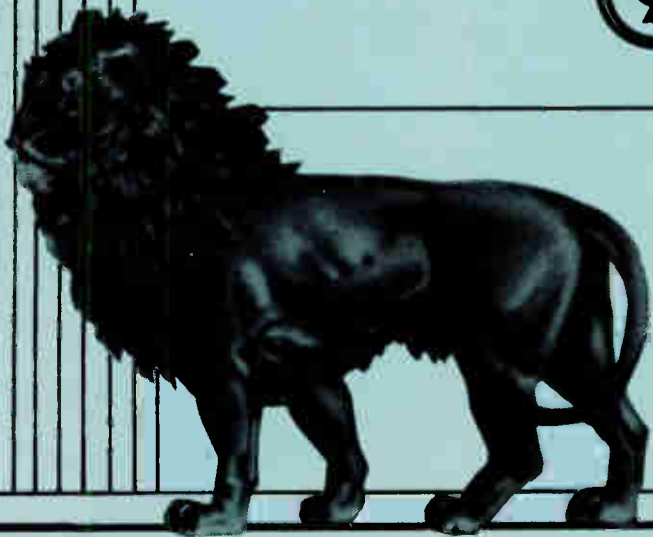
3701 SO. PEORIA AVE.
TULSA, OKLAHOMA 74101

CKND-TV
9 12

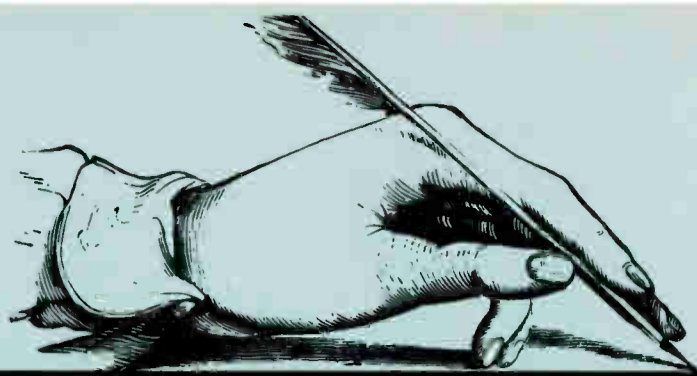
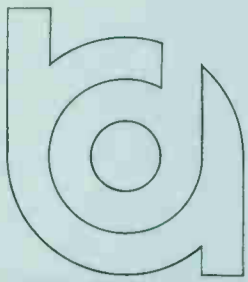
CHANNEL 9/CABLE 12

603 St. Mary's Road
P.O. Box 60, Winnipeg R2M 4A5

Telephone: (204) 233-3304
Telex: 07-55270



they must also be strong with a quiet dignity.




BROADCAST DESIGNERS ASSOCIATION

These are examples of some matching envelope designs.



Canadian Broadcasting Corporation

Société Radio-



m.p.o. box 21
Springfield Mo.
65801
417-865-2100



TOGETHER


KUTV Inc.
Television for Utah
2185 South 3600 West
Salt Lake City, Utah 84119



BOX 87 · SIGNAL HILL · SIOUX CITY, IOWA 51102



Scripps-Howard Broadcasting Company
1960 Union Avenue • Memphis, TN 38104



KOCO-TV 5
A Company of Combined Communications Corporation
P. O. BOX 32325 — OKLAHOMA CITY, OKLAHOMA 73123

katc tv 

ACADIAN TELEVISION CORPORATION

P.O. BOX 3347, LAFAYETTE, LOUISIANA, 70502

KUHT 

ASSOCIATION FOR COMMUNITY TELEVISION
4513 CULLEN BOULEVARD
HOUSTON, TEXAS 77004



Lethbridge Television
P. O. Box 1120, Lethbridge, Alberta T1J 4A4

KCRA TV 3

310 10TH STREET · SACRAMENTO, CALIFORNIA 95814

abc KAIT-TV

eight

POST OFFICE BOX NO. 790
JONESBORO, ARK. 72401


KRGV

RADIO & TELEVISION
PO BOX 626 WESLACO TEXAS 78596 512 968 3131



WCKT-MIAMI

Sunbeam
Television Corporation
P.O. Box 381118
Miami, Florida 33138



KVCU · KSTF · KTWS

LINE, WYOMING 82001

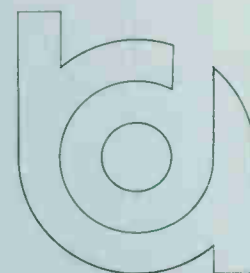
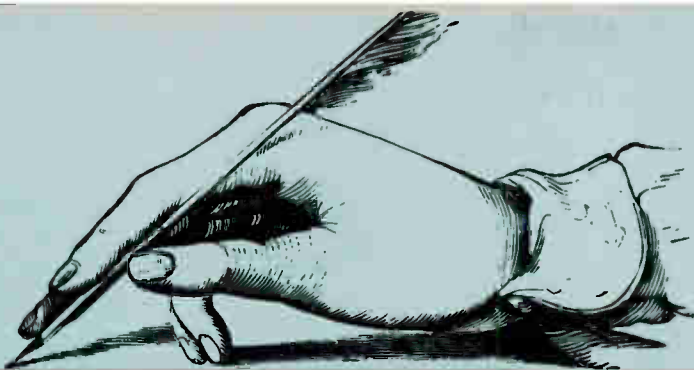
YES!
YES!

WDCA-TV
Washington, D.C.



Continental Broadcasting Company

2501 Bradley Place.
Chicago, Illinois 60618



BROADCAST DESIGNERS ASSOCIATION



wfmy-TV

P.O. Box TV-2
Greensboro, N.C. 27420



TELEVISION WISCONSIN, INC.
Madison, Wisconsin 53711

KLVX CHANNEL 10

LAS VEGAS, NV 89109
4210 CHANNEL 10 DRIVE

WJKW-TV, 5800 S. Marginal Rd., Cleveland, Ohio 44103



For the past two years at both the Tennessee and the Montreal Conventions, many of you were treated to workshops on the subject of Management Advice for Designers in Television, conducted by Dr. Jay Finkleman. As a result of their great success and impact on the membership, Dick Weise approached Dr. Jay several months ago, and requested that he write an ongoing column for Scanlines covering some of the material discussed at the seminars.

Dr. Jay has kindly consented to participate and here is his first installment.

Organizational Power: How to Find and Use It

There is a tendency for BDA members to ignore the power structure of a television/radio station because creative or artistic types are "above all that." No attitude could be more destructive. In order to insure that their creative concepts are executed within a station, it is essential that broadcast designers determine who really make the decisions and solicit their support.

Should this power be in the hands of the individual to whom you report, the job is relatively easy. However, it is often the case that your areas of responsibility have such great impact on the overall look and operation of the station that your supervisor must run everything by a superior in the organizational hierarchy. You must have this information before developing your strategy.

A good way to do this (as well as get a great deal of additional information about how your station is run) is to be invited to the department head meetings at your station. Many art directors are considered "sub-department heads" within their stations - or some equivalent status



Shrink Wrapped

by Dr. Jay Finkleman

not quite comparable to the traditional "full" department head. You can gain status, information and influence by actively participating in all management decisions within the station - but only to the degree that this does not become threatening or offensive to others.

Start by asking the individual to whom you report whether he or she can get you invited to these meetings - go slow. You are the new kid on the block and people will be watching how you behave. The best advice is to keep quiet for the first few meetings and listen and watch. Wait for someone to solicit your opinion and if you have any mentors in the station, secure their input as to how you may best be heard without offending more senior members of the establishment. Be careful not to criticize your colleagues for any reason until you are well established and even then think thrice. Your best bet is to highlight some important project upon which you are working and note its implication for the station. It is certainly acceptable to ask a few intelligent questions to show your interest in other facets of the station's operation. But make sure that the people responsible for these operations have answers. There is no point in embarrassing anyone.

Many BDA members report to or through creative services directors, operations managers, program managers, or similar titles. These positions are somewhat ambiguous and vary a great deal from station to

station. Even with comparably sized stations the authority of these individuals varies widely. Learn the arrangement in your own station. If the person to whom you report has real power, your life will be made much easier - assuming you have established good rapport. On the other hand, if the individual above you in the organizational hierarchy is relatively devoid of decision-making authority you must evolve a strategy to simultaneously gain the confidence of this person and his or her superior.

It is especially important that you not do anything to undermine your supervisor and that you are always highly supportive. Higher management does not like to see people undermining their superiors because they certainly don't want to be in a position of having individuals who report to them engage in that type of behavior.

Assuming that you have circumvented this problem, look for ways to get your work known by those who count within the station structure. Be certain to credit both your subordinates and superiors in the process. There is always a gracious way to get recognition. Never forget that your subordinates have a surprising ability to shape your image at the station. It is not difficult to give them all the recognition that they expect.

An important precaution to be observed while you are getting noticed is not to surprise your supervisor. If you do anything that

will be visible to higher management, insure that your boss knows exactly who will see what. You will be amazed at the intensity of their reaction if they feel that they have been bypassed. Think of how you would feel if a member of your department surprises you by dealing directly with another department head without your knowledge or permission.

One of the most effective ways to secure career guidance and support within a station is to develop a mentor relationship with someone already in power. The higher and the more respected the person the better. But this individual need not be a general manager or station manager to be useful. A senior head who is highly regarded will often serve the purpose every bit as well. If you have already established a friendship with such an individual, nurture it, if not, try to develop it. The important point is not to come on too strong. Perhaps we will discuss a more detailed strategy in a future column.

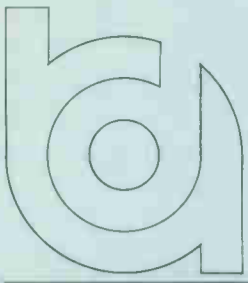
These concluding thoughts may be helpful:

Actively support and publicize your professional organization (BDA or BPA) at your station. It is important that you are viewed as a professional as well as a manager.

Assume as much of the "bottom line" orientation as you are capable of doing. Higher management respects those who understand the budget process and exercise fiscal responsibility.

Let us know your ideas for future columns through Dick Weise at KTVU - San Francisco/Oakland. While it is not possible to answer individual questions we will try to devote columns to topics of interest for as many of you as possible.

Dr. Jay Finkleman



Scenic Routes

The Montreal seminar is over, and it can only be defined as a truly memorable experience. It was great meeting some of you with whom I have spoken on the phone, as well as many new people. I learned a great deal and the feedback that I received for this column was both heartening and informative.

The first material that I would like to talk about is steel. Now, before those of you who have not worked with steel begin to think I'm crazy, consider the following facts. Steel is less expensive than wood or styrofoam. Steel, when heat is applied, becomes very much like plastic. You can bend and shape it in almost any direction, and using a welder, separate pieces can be attached with little trouble in a short time. Finally, if steel is used in thin gauge tube or angle it will produce scenic elements which are considerably lighter than the same units built from lumber. All this seems rather absurd to those of us who "grew up" with wood, but the figures do work out that way. Recently we at WJZ-TV had to make some extension units for a morning talk show, which would be freely moveable and would provide the backing panels for a live audience. After fully examining alternative materials, I chose to use steel for the reasons listed above, and because steel allowed me to cast these units on smaller bases with more stability than the rolling wood wagons I had been accustomed to using. I then presented a proposal to the station management, and they decided that the savings in material costs in the long run would easily cover the cost of the tools necessary to accomplish the work. Since the introduction of this material into the studio, it has fulfilled the requirements of the project, delivered the predicted benefits and has also provided a couple of extra benefits which were not fully anticipated. As I talk to others around the country, I am constantly supplied with horror stories about scenic units being broken in the studio. Steel provides sturdy units which are tough to damage. More importantly it has the ability to support a great deal of weight from a comparatively small base. Now, for the first time, our scenic design operation is much less limited in possible design solutions. Cantilevers, pedestals, and ultra-thin support columns are now not only possible but simple.

Next on the materials trail is a product called ROSCOPAINT. It's a



Finally, after six issues with cartoon drawings of the author, here is a real live picture of "himself", Mr. Robert Rayne, in hat, flower, beard, and all!

limited palette scenic paint-line created specifically for scenic artists who need more flexibility and transparency in their colors. Roscopaint is not a replacement for the normal latex paints used in most television scenery operations, but it is a wonderful product for producing certain effects which are not possible with the usual paint materials. The product consists of three parts, a vehicle (water), a binder (specially developed to be diluted as far as ten to one), and a pigmentation medium which is a dye rather than the normal ground pigment found in most paints. It is sold with the binder and pigment mixed, with the vehicle (water) to be added by the user. The end result is a paint that can be diluted to a very watery substance and still adhere to the surface it is spread on. It has a colorant that will take this spread without the usual blotching and streaking resulting from over-diluting normal paint substances. With these properties, Roscopaint can be used to create washes and glazes which previously

were effectively unattainable. The television artist with a strong background in watercolor can now design and produce full scenic elements using wash painting techniques. The paint can be moved around the "canvas" in the same manner as with watercolor. Roscopaint is available through any Rosco supplier. If you don't know where your nearest one is, contact Rosco Laboratories Inc., 36 Bush Ave., Port Chester, New York 10573, Tel. (914) 937-1300.

Another very useful product developed by Rosco is Roscobond. It is an adhesive developed to attach non-porous vinyl materials to just about anything. It is a latex base material which is spread on both surfaces to be bonded together and allowed to dry until tacky. The surfaces are then pressed together and the bond is made. This bond can be separated but not without a good deal of trouble. Roscobond has proven to be the perfect material in applying mylars and colored vinyls to surfaces such as wood, metal, and plastic. The clean-up is with water

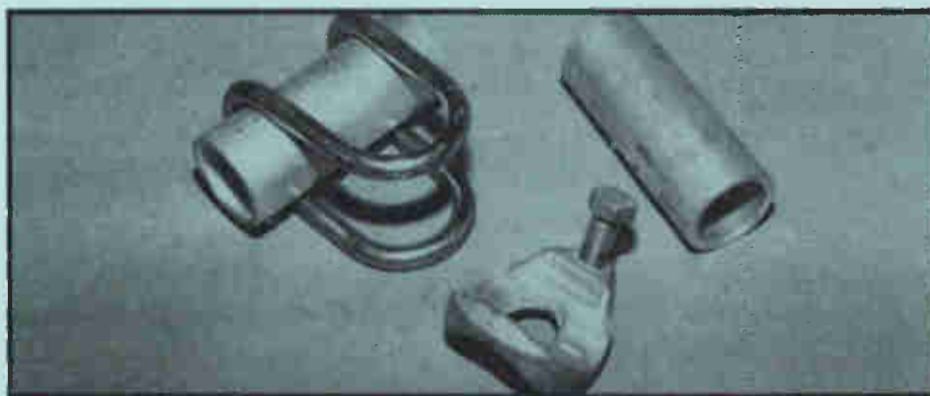
until the Roscobond turns clear, then the cleaning solvent is industrial alcohol. The material is much like latex contact cement in its use and it is best to apply two coats on very porous surfaces.

Next in the paint line we have a product called Siding in a Can marketed by the Hampton Paint Manufacturing Co. Inc., 228 Patterson Ave., Hampton, VA 23669, Tel. (804) 723-6524. This product was developed to be used over siding boards on houses and reportedly "bonds with the surface forming a protective coating several times the thickness of conventional paint." So far I have not had the opportunity to test it fully but I have discovered that in scenic use, when applied over canvas or some similar fabric it creates a waterproof surface. I do not recommend using it to build a darkroom sink, but if you have units made from featherpanel, and they must be used outside, you might well be able to cover them with Siding in a Can and have them repel a couple of heavy rainstorms before dissolving into mushy paper. The product is sold in white green and brown and costs about \$16.00 per gallon. If any of you are interested try your own experiments and let me know what you find.

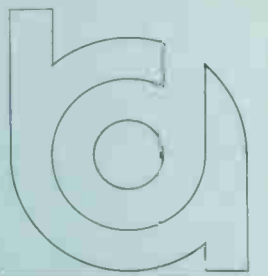
The last thing on my shopping list this time is a hardware item called a Rota-lock. It's a two-piece pipe clamping device which, when properly installed, will lock together two pieces of the same diameter pipe and provide a load bearing joint which will hold up to 4,000 pounds. That's quite an order for a fitting that requires that you only tighten one bolt, and even a greater feat when you discover that the 4000 pound rating allows a safety factor of 2, and if pressed, the poor little Rota-lock will hold something in the neighborhood of 8,000 pounds. The Rota-lock is great for making lumber racks, storage bins, and various other compartmented structures which can be constructed from pipe. The connections involved require no threading, welding or fitting of any kind. They are sold by UP-RIGHT SCAFFOLDS, 1013 Pardee St., Berkeley, CA 94710 Tel. (415) 843-0770, and 108 Industrial Dr., Whitby, Ontario, Canada L1N 5Z8, Tel. (416) 668-7701

In the next issue, I will begin a series of comparisons of air-powered fastening tools. If any of you have specific comments to make on the air-powered tools that you are now using or have used please send them to me soon so that I can cover these tools as broadly as possible.

Robert Rayne
WJZ-TV
3725 Malden Ave.
Baltimore, MD 21211
(301) 466-0013



Rota Lock, unassembled (top) and assembled (bottom).



BROADCAST DESIGNERS ASSOCIATION

Fill it up!

The problem: Take a 40' X 72' TV studio and create a set for a daily hour show, which has four good sized areas and will leave room for cameras. Also, this studio must be used for many other shows during the week. Make the set informal, warm and comfortable...and somewhat portable.

Sound familiar? I guess most TV designers go through this exercise at least once in their careers and with different degrees of success.

The solution: A handsome, formal, warm and comfortable set for "Good Morning Detroit," out of WJBK-TV. Here are some pictures and details.

"Good Morning Detroit" is a 60-minute, live weekday show, co-hosted by Vic Caputo and Kathy O'Brien, which airs from 8 to 9am. It has four major areas. A large interview area which seats up to five people and a smaller one which accomodates up to three. The set has a 24' background wall for the production area, that is used for displays, demonstrations, fashions, entertainment, etc. This area is flexible in that it has display units, demonstration and cooking counters, removable carpeting and is also portable. The 24' wall is on wheels for storing in order to clear the studio for other uses. The final area is the news portion of the set. This area has a more formal type background for use on close-up shots of news talent during the news



The proud creators of WJBK-TV's "Good Morning Detroit" set are, from left to right: Jim Mackey, Graphics Manager, Dave Bieber, Program Manager, and Errol Fortin, station carpenter.

segments of the show. However, when shown on wide shots it blends in nicely with the rest of the informal setting. This section is also removable for storage.

The Program Manager, David Bieber, developed the concept and atomsphere required for the show. Jim Mackey, Dave and the show's directors worked out the floor plan and shooting patterns. Jim then went ahead and designed all of the set peices and made working drawings. Errol Fortin, the studio carpenter constructed the set. Jim Mackey feels that the success of the set is due, in part, to the materials

used. Jim says, "it was all real - not make believe. The walls and decks not only look real, they are real. The atmosphere is informal, warm, comfortable...and real."

For those of you who are "nuts" on details, we will review the materials used.

- Rough sawn red cedar boards for walls and trim.
- Stained pine boards for decking.
- Similated brick walls.
- Frosted plexiglas windows (back lighted) in the atrium area.
- Red cedar planter boxes hold live plants.(An interesting aside here:

Flourescent "grow-lights" are lowered over the plants each day after the show and remain there until the next show. The plants thrive under these conditions and are maintained by a local florist who is amazed at how well they grow in the unusual conditions of the studio.)

- Tables, counters, small display units all made of rough sawn cedar with dark brown formica tops.
- Atrium floor is simulated ceramic tile.

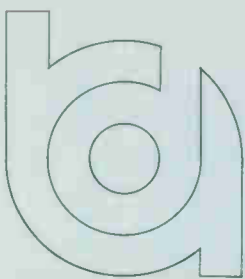
Any Questions? Just call Jim Mackey at (313)557-9000.

Lou Bortone



The set, constructed of real cedar and pine boards, fills the better part of a 40 X 72 foot studio. The production area, on the left, is used for displays and demos. Center stage is a

small and a large interview area followed by the news segment area on the far right.



BROADCAST DESIGNERS ASSOCIATION

Did you know?

A neat little outfit for copy work is the Bencher M/M. It's a vertical camera stand system. I saw it in Montreal at the convention and was most impressed. A very well made clean and simple copy stand at a very reasonable price. It basically consists of a baseboard, column and camera carriage. You can buy a movable copy stage with translucent plexi which allows over or under lighting. There are 3 lighting systems available depending on your needs. Strobe, Quartz, or Incandescent. What you're looking at in this picture (minus the camera, of course) sells for under \$1,000. Add your own camera, or they'll be happy to sell you one, and you've got one of the best buys of the season, in my opinion. If you need a unit like this, be sure to call or write for info and prices. Bencher, Inc., 333 West Lake Street, Chicago, Ill 60606, or call (312)263-1808.

Something new for those of you who get involved with trade show displays. Or maybe you can use this for a quickie set behind 2 or 3 seated people in the studio. It's called the "Porta-Show" and is advertised as the 22 lb. traveling salesman. When it is put together it becomes an 8'X10' booth display. It folds neatly into its own carrying case that weighs only 16 lbs. Total weight of package: 38 lbs. So, you can easily haul it around on an airline or in the trunk of your car. Porta-Show sets up in 10 minutes, according to the manufacturer. No tools required, it simply unfolds and easily interlocks together with no effort. The system is unique... and it's patented! It is made from die-cut, lightweight Monsanto Fome-Cor. What's more, you can join the units together to create up to a 40 foot wide display. Each 8 X 10 unit runs about \$750.



The Bencher M/M, one of several models to pick from.

If it interests you, call or write for a brochure. The Blue Thumb Co. 5247 San Fernando Road West, Los Angeles, CA 90039. (213)240-6041.

Another interesting ready-made scenery system is called UNI-SET. It is a modular staging system that provides any studio with a creative medium to rapidly design and arrange an unlimited variety of studio settings. Precision constructed of high quality materials, the system consists of 26 pieces that can be safely arranged and illuminated to achieve any visual effect.

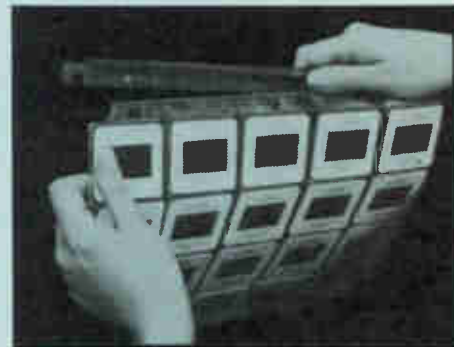
Its versatility enables the designer to use a limited number of components for a special effect or to use many varied shapes for a three camera production. Pieces can be easily and quickly organized to design steps, risers, desks, backdrops, etc. Using today's electronic effects and the UNI-SET system, studio creativity is limited

only by the imagination.

The system solves the problems of storage and mobility. All pieces nest compactly on six casted dollies that need only 72 square feet of space. A wide hallway will facilitate storage in 24 feet and each dolly will roll easily through doors and into elevators. A most important feature of the system is the 1" = 1' planning model that can be used anywhere to design and envision possible studio settings. For further information call (716) 544-3820 or write UNI-SET, 449 Ave A, Rochester, New York 14621.

If you're on the same mailing lists as I am, you probably get samples of clear plastic, 20-pocket slide holders in the mail several times a year. If I keep collecting them, I'll never have to buy any! There is a nifty new item, however, called a snap-hinge 3-ring binder unit that is made for "hang-filing" your slide in a normal file drawer. It's made for TV designers

who have hundreds of slides in hundreds of little boxes all over the place! They're available from Bardes Products, Inc. in Wisconsin. (414)354-5300. Call for a brochure. It's the perfect solution to a miserable problem.



The snap-on hang-filer.

Here is a nice little photo typesetting package for only \$409 complete. It's called the StripPrinter and is meant for setting headlines only. It is nowhere near as sophisticated as the many more advanced headline typesetters that range from 4 to \$6,000. But, it's a great buy for the money. If you're spending a fortune on Letraset and want to use that money on something else - maybe this is a solution for you. The initial package gives you the StripPrinter, 10 fonts of type, 100 foot roll of paper, the necessary chemistry to get you started, and a dust cover. They also have the StripPrinter "SuperSetter" model for around \$3,000. For catalogs and prices write StripPrinter, P.O. Box 18895, Oklahoma City, Okla 73154.

Check out this logo treatment. West-on-letters, Inc. specializes in the production of custom logos and dimensional graphics for live tape and film presentations. These are custom fabricated from lucite, polished aluminum, brass or stainless steel. Or, from wood with sandblasted, natural or painted finish. The Channel 5 KTLA logo shown here, was used for producing station breaks from this 12" X 12" X 3" thick acrylic logo. If you're into shooting clear plexi in limbo with star filters, et al., call West-on for a quote. Ask for Bert Weston at (213)876-4022 in Los Angeles, CA.



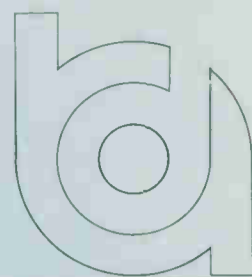
A Porta-Show set-up. Simply add your own graphics.



UNI-SET, one of hundreds of possible set-up combinations.



A lucite logo for Channel 5 in Los Angeles.



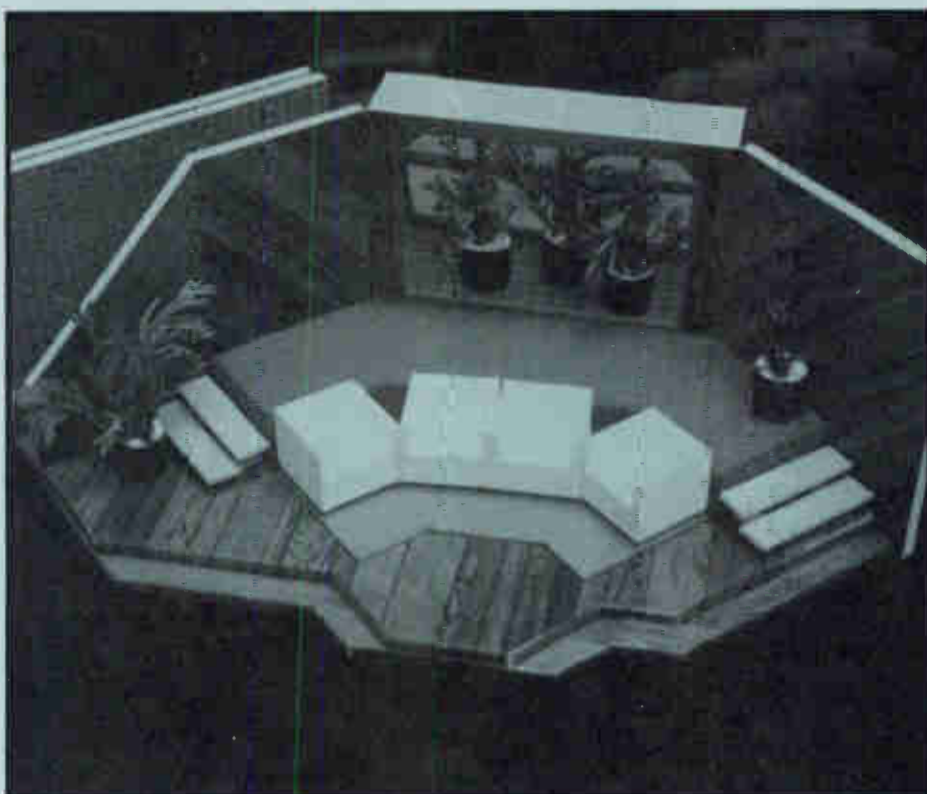
BROADCAST DESIGNERS ASSOCIATION

Hot Tips

In Montreal, we came across an interesting service offered by Graphic Express Corporation. Worth looking into for two very good reasons. It's good design, and it's inexpensive! An unbeatable combination nowadays. The service is a news-graphics slide package which is fairly priced because the cost is pro-rated in accordance to your market size. Example: the 200 slide starter set sells for a one time cost of \$800 to \$1,200. The 350 slide SuperSet costs \$1,000 to \$2,000, again, according to your market size. If you wish to continue the service after your initial buy it cost \$276 to \$47 for 7 new slides each week. Or, for \$42 to \$65, you get 12 new slides per week. The 12 slide weekly set consists of 7 graphics and 5 headshots. By the way, you can get your finished color slides framed full screen for monitor, or screen-left or right for behind the talent chroma-key. If you want samples, specific prices for your market, or just a closer look in color - call Byron at (714)565-2146 in San Diego.



Gil Cowley has called to our attention the recent issue (June, 1980) of *Upper & Lower Case*, a publication produced by ITC, International Typeface Corp., out of New York. Gil says that this issue is probably the most comprehensive body of information available anywhere on the subject of advanced typesetting. It covers VDT Editing, Electronic-Stored Formats, Interfacing, Digital Typesetting Systems, The future of typesetting, et al. I'm sure it's not anywhere as clinical as it sounds! If you are not already on the U&LC mailing list, send your name and address on a company letterhead to U&LC Subscription Dept. 2 Hammerskjold Plaza, New York, NY 10017. Ask (or beg if need be) for this issue. I'm pretty sure it's a free subscription to professionals.



A sample of a set model using simulated wood floors and walls with felt padding for the rugs. Designed by your editor, Lou Bortone for an early morning show at WBZ-TV in Boston.

Generally, when designers are asked to come up with a new set design, they do one of two treatments. There are those who are great illustrators and prefer to do color sketches of their proposals. And there are those like me who can't draw (although, I trace real good!) and would rather make a scale model. A couple of model making goodies; - while doing a set with a lot of wood plank walls to represent, I discovered that I could photostat some wood grain paper samples that I got from our local lumber yard. For color, I rubbed down Pantone adhesive overlays of an orange-brown color over the stats. From then on, it's just paste and cut! Another good idea on a model, for representing risers or floors with rugs is to use terrycloth towels or felt squares, both available at your local five and dime. These materials hold nicely with spray adhesive. Now, if you really want to bowl them over at your next (committee) set meeting, take color polaroid pictures of the on-air talent (head to toe shots), mount them on card, cut them out with easel backs and put them in place on your scale model. This immediately gives the onlooker a true size relationship to the model and is always good for a few laughs, too.

Here's another fairly new material I came across which is great for model makers or even for mounting photos and graphics. It is the usual 3/16 thick foam-core, but with a peel-off adhesive back. So far, it comes in small sizes (11 X 14 piece costs \$1.50) and has no paper surface like ordinary foam-core. However, it handles about the same in terms of cutting and you can draw on the paper-back before you remove it or cut it.

Just F.Y.I.

Al Medora, Manager of Graphic Arts, and Jill Cremer, News Art Director, both of KABC-TV in Los Angeles, have been named Directors of the BDA Employment Services Bureau. The Bureau's purpose is to assist prospective employers in the broadcast industry to find qualified professional designers to fill their respective stations needs, as well as to alert BDA members of prospective job availabilities. The service is free. More information and employment forms may be obtained from Al or Jill. Write or call KABC-TV, 4151 Prospect Avenue, Los Angeles, CA 90027, or (213) 557-5139.

As you know, each year at our convention, we conduct workshops on subjects which are beneficial to our advanced learning and professional growth. The following are some of those subjects for next year's BDA Convention in New York. These are strictly suggestions and proposals at this point. We would like your input as to whether or not these would be helpful and if not please suggest some subjects you would like to see covered.

Network News Art Directors will show and discuss their news graphic designs and techniques.

TV Typography Today - a discussion on type and trends, and their implications to television.

Design Symposium with guest speaker Lou Dorfsman from CBS. If possible we would like this held at CBS including a tour through their facilities. Let's get a peek behind the

scenes and see how all those soap opera people really live!

Some other subjects: New York Animators; Problems and Solutions of Small Art Departments; Where Technology is Taking Us; Management Skills for Art Directors; and The PBS Designer. If you have any thoughts on these, please scribble them down and send them off to Dick or Thayer Weise, 9229 Skyline Blvd., Oakland, CA 94611.

If you haven't had a look at the book published by the BDA called: *Designing for Television: News Sets*, better get ahold of your copy because there aren't many left. They cost \$17.00 plus \$3.00 for postage and handling. If you want one, send a check for \$20.00 (NOT a P.O.) to Broadcast Designers Association, c/o Thayer Weise. Same address, 9229 Skyline Blvd., etc., as above. State clearly what the check is for and who it's from. We will likely not go into a second printing, so if you miss out this time, you won't get a copy...ever!

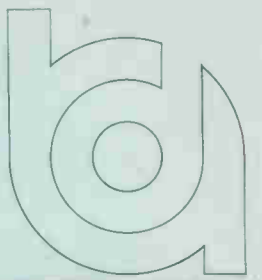
While we're on the subject, the BDA will be publishing the second volume of a series (the first volume being the one mentioned above) called *Designing for Television: News Graphics*. Hilton Murray, Art Director at WJKW-TV in Cleveland will be in charge of collecting material. He will be getting out some specific information, including questionnaires, sometime soon.

We would like to welcome Shelly Safian of Florida to our Board of Directors. Ms. Safian was elected to the board by the membership at the recent Montreal Convention.

We would also like to congratulate two of our other board members who have recently moved on to other challenges. Our BDA Secretary, Bob Regler - now KGBT-TV's Art Director in Harlington, Texas. And, Scott Miller, who has gone to WPLG-TV in Miami as their Art Director. Scott is the new BDA Vice President. Good Luck to one and all.



SHELLY SAFIAN, new BDA Board Member.



TV DESIGNERS ASSOCIATION

A Dean of Design...

One of the most well-known trademarks in television today is the circle 7 used by all the ABC owned and operated TV stations across the country. That logo was designed nearly twenty years ago! The designer was Dean Smith, founder and owner of G. Dean Smith, Inc. in San Francisco.

Smith, born in Evanston, Illinois, is the son of a fine artist who also worked as an agency art director for many years. When he was young the family moved to New York and then finally west to Palo Alto, California. After high school, Smith returned to New York to study at Pratt Institute, paying his way by working in a company art department. Facing the Korean war draft, Smith elected to join the U.S. Navy where he spent most of his hitch in the training aids department of the 11th Naval District.

After his discharge, Smith completed his formal education at the Art Center School in Los Angeles. He returned to the Bay Area as a designer for Robert Craft and Associates and later became an art director at McCann-Erickson agency in San Francisco.

Smith found the work unsatisfying. So in 1959, while expecting his first child, about to build a home, and with no clients, Smith left McCann-Erickson to start his own business. "I just got tired of dealing with short-term design. I wanted my designs to be more enduring and meaningful." His company soon became one of the leading West Coast design firms.

Although G. Dean Smith has a number of local accounts, much of the firm's volume is with clients outside the Bay Area. His client experience includes such major companies as ABC-TV and Radio Networks, Aerojet-General, Ampex Corporation, Boise-Cascade Corporation, Cornnuts, Crown Zellerbach, Dillingham Corporation,



DEAN SMITH -- "I feel that more stations should strive for originality instead of getting caught up in fads and effects".

IBM, Memorex, Northrop Corp., Standard Oil of California, Yosemite National Park, Cox Broadcasting, Taft Broadcasting, Washington Star Group and many individual television and radio stations across the country.

Smith was one of the pioneers of multi-image projection. During the 1960's and early 1970's, when multi-image and multi-media techniques were new and developing very rapidly, Smith's design office housed a photographic studio, lab, projection rooms and a 50-channel, computer-operated optical system plus professional sound studio. Smith's interest in moving graphics and multi-image presentations dates back to 1961 when he designed one of the first 360-degree theatres and all the equipment for a World Trade Fair exhibit. It was received with

applause from his client, Wells Fargo Bank.

Because of Smith's interest in the totality of a project, it is not surprising that a major part of his business deals with corporate identification. In addition, he involves himself in corporate graphics and consulting, environmental graphics and signing systems, packaging, trademarks, and all elements of television design.

One of Smith's most well-recognized trademarks is the Yosemite National Park logo. But the trademark was only a small part of the total design he became involved with for the National Park. He also designed all the tourist buses and shuttles, the roadway and building signing, in addition to design consultation on the layout of the roadway system in the Park. Now that's total design.

Given Smith's experience with moving graphics, multi-image presentations and his involvement with one of his first clients, KGO-TV (ABC), it was natural for him to develop a long list of television broadcasting clients. Over the years he has designed many station image campaigns for radio and television stations around the country.

Smith thoroughly enjoys the great variety of challenges offered by the television medium. However, as he travels around the country he sees a real need for continuity in television design.

"There is great benefit for a station to project a well thought out, well designed, cohesive look. A good station image encapsulates all aspects of design. . . both on-air and print. An on-going effort is also important to maintain that look once it has been established." Smith also stated, "I believe more stations should strive for originality instead of getting caught up in fads and effects."

G. Dean Smith is a designer in the purest sense. He relishes solving complex design problems. He has a unique ability to reduce many complex elements into a single, simple, strong statement. The enduring quality of his design speaks for itself.

Smith strives always to avoid fads and trends. "I don't say that I disagree with fads and trends. I only say that I avoid them." "I try to build into my designs a timeless quality. I would like my designs to be as timely 20 years from now as they are today."

As for the future of television design, Smith feels that with more qualified people coming into the industry and with the great advances in technology that are constantly occurring, design in television is on a new, exciting direction. He is a great supporter too of the BDA and its goals. Some of you may remember that he addressed the first handful of TV designers who met in Los Angeles a few years ago to discuss the feasibility of starting a TV designers' organization.

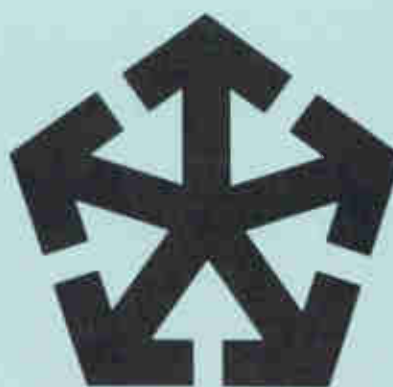
Smith said that if he were to verbalize his design philosophy he would say that design should be ". . . clean, simple, pure. . . timeless". Now what could be more simple?



ABC's Channel 7 logo used for all of ABC's owned and operated TV stations as well as many of its affiliates.



Channel 2, KTVU-TV in the San Francisco-Oakland area, has this distinctive logo.



A series of four symbols were designed for ABC's Radio Networks. Information Radio and FM Radio, shown here. Contemporary Radio and Entertainment Radio are the other two.