

SPRING, 1982

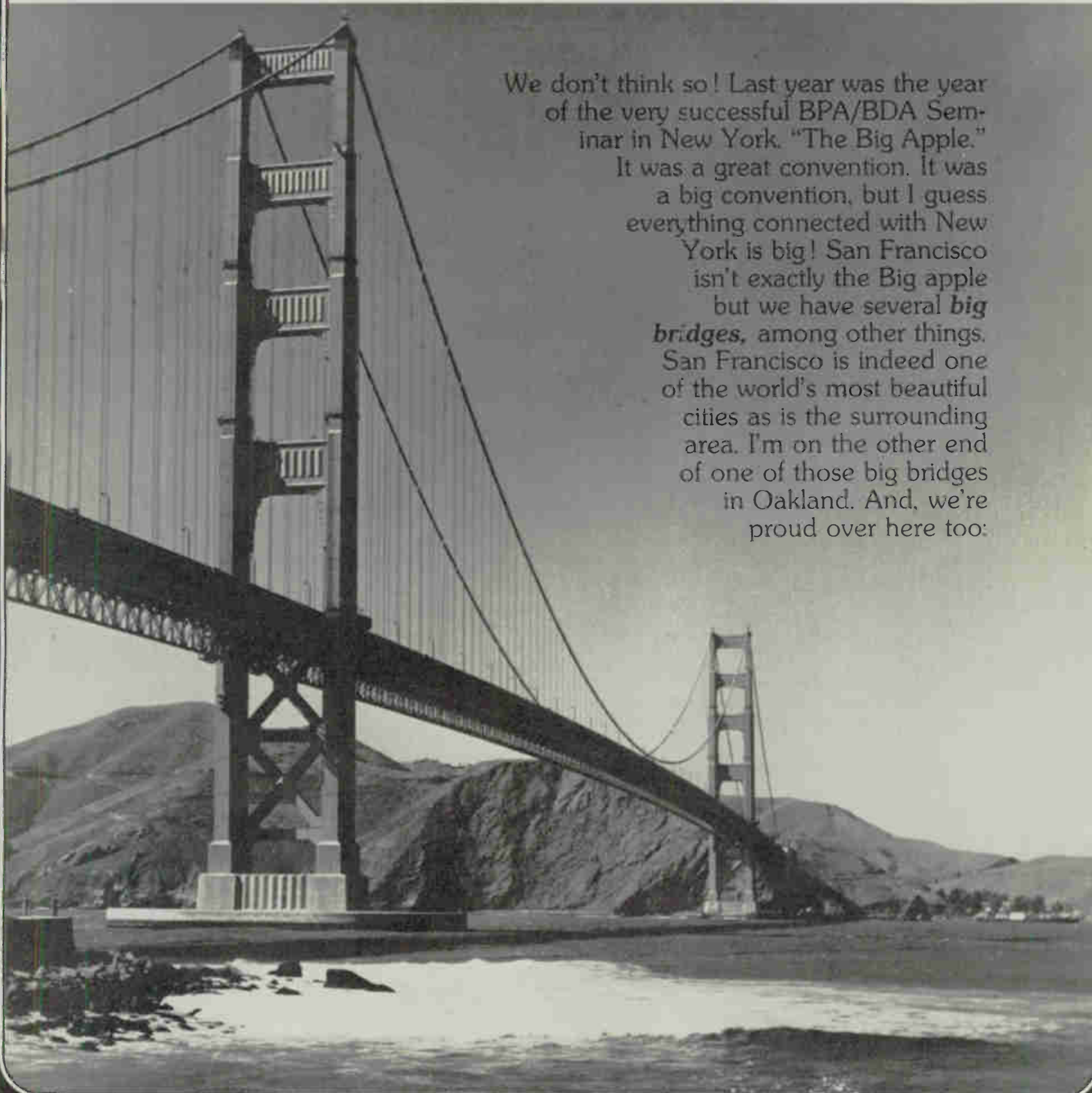
JOURNAL

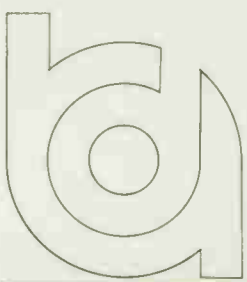
SCANN LINES

Too big for our bridges?

We don't think so! Last year was the year of the very successful BPA/BDA Seminar in New York. "The Big Apple."

It was a great convention. It was a big convention, but I guess everything connected with New York is big! San Francisco isn't exactly the Big apple but we have several *big bridges*, among other things. San Francisco is indeed one of the world's most beautiful cities as is the surrounding area. I'm on the other end of one of those big bridges in Oakland. And, we're proud over here too:





BROADCAST DESIGNERS ASSOCIATION

we're proud of our Oakland A's, Oakland Raiders, Jack London Square, and of course our new KTVU Television facility here on the Oakland Estuary. As a matter of fact I can look down the estuary and see San Francisco from my office. Tough duty, eh?

The 1982 San Francisco BPA/BDA Seminar is going to be a very busy convention. The longer I work on it the bigger it seems to get. This year's seminar is going to have a **new technology** theme and many of the exhibitors and workshops will deal with this new equipment. "Electronic Still Store and the News" is a featured presentation and we will feature three days of "hands-on" workshops with the new Aurora Digital Palet, computer graphic scientists from Lawrence Livermore Labs, exhibitors such as Quantel and Spectra Graphics also will feature this future technology.

Of course, we will have many of our traditional workshops dealing with such subjects as "The News Image," showing news sets, graphics, new technology and a research expert to tell us what the audience expects. Bob Abel will show his latest animation at a joint BPA/BDA presentation as will Harry Marx. We will have an "In-House Animation" workshop which is always popular.

In addition there are several new workshops this year, including "Illustration for TV" and "Copywriting for Art Directors," plus; we expect to have a large group of PBS designers with us this year and they have organized three workshops which will appeal to all TV designers. We will also present our "International Workshop" and our "Design Symposium: The Corporate Image."

And, that's not all... the Art Director's "Hot Line" will feature



The Westin St. Francis, San Francisco, the site of the 1982 BPA/BDA Convention.

top TV designers at roundtables available to help you with any problem in their area of expertise.

Al Medoro and Jerry Cappa will present the first BDA Scholarship Art Auction. For the right price, you might pick-up an original Ronald Reagan doodle or a LeRoy Nieman thumbnail sketch. Whether you bid, buy or just look around, it will be fun.

Speaking of fun, Jim Stringer of ABC, San Francisco, has planned a "Designers' Night Out" which will include a private performance of "Beach Blanket Babylon" and a spaghetti feed after the show.

But the real highlight of the seminar is always the informal rapping and mingling in the BDA Suite. Come visit, you'll enjoy and learn a little something.

If you're planning to stay a couple of days following the seminar there is not a more beautiful area in the country than the Bay Area. Visit Alcatraz, Sausalito, the wine country and of course, don't forget Oakland and our Jack London Square.

Here is the BDA program.

Sunday, June 6

10AM REGISTRATION.

Monday, June 7

9:10AM

ANIMATION - BOB ABEL

Joint Session. Moderator: John Mozulski, KABC-TV, Los Angeles

10:15AM

THE NEWS IMAGE The successful use of news sets, news graphics and new technology through design and research.

Moderator: Jack Apodaca, KNXT-TV, Los Angeles. Speakers: Byron Andrus, Graphics Express, San Diego. Willis Duff, Audience Research & Development.

10:15AM

AURORA COMPUTER

GRAPHICS. Pre registered hands-on workshop. Limited to 8-10 designers. This workshop will be repeated several times throughout the convention so that all designers will have an opportunity to participate.

12:Noon

BPA/BDA JOINT LUNCHEON

The return of Dr. Jay Finkelman. "The Creative Line vs. The Bottom Line." Also, Disney World Presentation.

2PM

ILLUSTRATION FOR TV. Illustration styles and techniques for on-air and print. Moderator: Art Anderson, WRAL-TV, Raleigh, NC. Speakers: Ted Young, KFMB-TV, San Diego. Bob Hernandez, KNXT, Los Angeles.

2PM

COMMERCIAL VENTURES IN PUBLIC TELEVISION.

Moderator: Neil Sandstead, WNET-TV, New York. Speaker: Chris Pullman, WGHV-TV, Boston.

Tuesday, June 8

8:30AM

THE CORPORATE IMAGE.

Moderator: Gil Cowley, Speaker: Philip Durbrow, Senior Associate, Landor Associates, San Francisco.

9:30AM

JOINT SESSION. Speaker:

Steve Sohmer.

10:30AM

SPECIAL DEMONSTRATION

Quantel digital paint pallet demo in the exhibit area.

2PM

THE TV DESIGN TWINS. PBS

and Commercial Television - they're the same but different. Moderator:

Neil Sandstead, WNET-TV, New York.

Speakers: John Fogler, WCCO-TV. Robert Born, KTCA-TV

Susan Konigshofer, University of North Carolina.

2PM

IN-HOUSE ANIMATION.

Effective methods of film and video

animation, done in-house, will be

shown and discussed. Moderator:

Teresa Heintzman, WHAS-TV,

Louisville. Speakers: Lou Bortone,

WBZ-TV, Boston, Jim Minton,

KTVU-TV, Oakland.

4:30PM

BDA ART AUCTION

Conducted by Al Medoro and

Jerry Cappa.

Wednesday, June 9

9:20AM

ELECTRONIC STILL STORE

IN THE NEWS. Speaker: Ray East

NBC News, Washington, D.C.

10:30AM

ANIMATION OF THE FUTURE

Moderator: Jim Minton, KTVU-TV,

Oakland. Speakers: Don Vickers

and Nelson Max, Livermore Lab.

Harry Marks, Marks & Marks, Los

Angeles.

10:30AM

COPYWRITING FOR ART

DIRECTORS. Moderator: Dave

Patton. Speaker: Allen Cundall,

Cundall & Whitehead, Sausalito.

2PM

NEW TRENDS IN PRINT.

Workshop dealing with Sales, Pro-

motion and Publicity material.

Moderator: Chuck Overton,

Overton & Associates, San Francisco

Speakers: Jerry Berman, Berman,

Segakoff & Gomez. Scott Miller,

WPLG-TV, Miami.

8:15PM

THE BPA/BDA ANNUAL

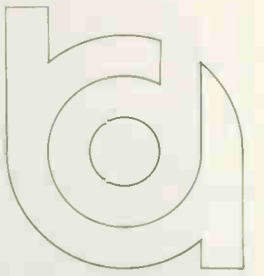
AWARDS BANQUET. In the

Grand Ballroom, of course!

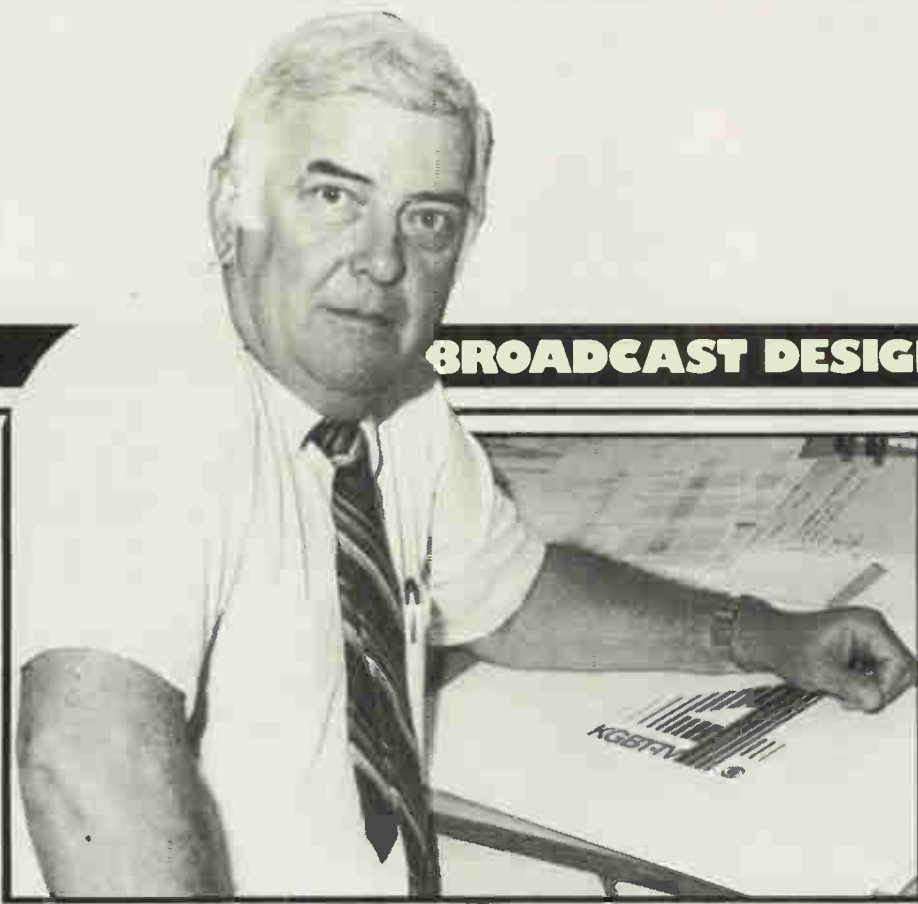
Dick Weise.



San Francisco's beautiful eastern shoreline. San Francisco Visitors Bureau photo



BROADCAST DESIGNERS ASSOCIATION



Bob Regler, Art Director of KGBT-TV in Harlingen, Texas and President of the Broadcast Designers Association.

You may leave your heart in San Francisco, but don't let that worry you . . . come anyhow! The magic of another BDA/BPA convention has arrived. If you are anything like me, the thought of spending time with some of the most creative people in television is mind-boggling. It is the highlight of my year . . . and since my involvement with the Broadcast Designers, probably the highlight of my entire life.

This year the BDA has come into its own. We are putting together the most sophisticated workshops ever. There are fewer of them, but this is to allow all of you more time to become involved with the subject. The seminar is heavy in computers and electronic graphics, besides the daily problems involving set design, news and commercials. You are going to be exposed to production equipment and know-how that will become vital to your professional existence over the next three or four years. If you have not received an OK from your station to attend, pull every string you can to get there. Your station and you need this seminar.

Let me dwell on a pet peeve for a moment.

In my four years as an officer in the BDA, I have talked by phone to what seems almost all of the TV art departments in the country. In this year alone, it has cost my company hundreds of dollars in uncompleted phone calls. Too often, when calling one of our members, a typical conversation goes something like this: "I would like to speak to Roberta, please." "She's not here." "Do you know when she will be back?" "No." "Will she be in today?" "I don't know." "Well, if she comes in, would you ask her to call me?" "Yea." Of course, she never calls back! It is a very simple matter to teach your staff how to use the telephone properly. In many cases, the caller's total impression of your station comes from the way your people handle the call. I often wonder what would happen if the owner of the station called while you were out. I implore some of you to pay more attention as to how your phone is being answered. And, be sure that you relay messages.

I would like to encourage all of you attending the San Francisco convention to take a few minutes and stop by the BDA office. There are always things for you to pick up, and we look forward to talking

and still maintain our individual art department workloads. All of you are part of a really special group.

There can be no better example of a special group than the "Bay Area" designers who are doing all of the graphic work for the entire seminar. This includes billboards, flyers, brochures, letterheads, print ads, exhibits, the guide book, convention work book, logos, sets, signage, forms and other print materials. All volunteers! All on their own time.

The BDA Board of Directors attended one of the gatherings early this winter at Oakland's KTVU-TV. I don't know about your town, but where I come from you would have to go a very long way before you would get so many artists from competing companies to cooperate on any project. Under the leadership of KGO-TV's Wiley Schmidt, they are completing a gigantic task, producing some of the best stuff you have ever seen. If you could witness what they are doing, you would give your eye teeth to be a part of it. Since I've spoken so glowingly about this group, I would like to take the space here to name them.

*Steve Lindon, Collosa! Films
Chuck Overton, CO & AD
Jim Stringer, KGO-TV
Jim Minton, KTVU-TV
Roseann Wassman, KNTV
Donna Cornish, KTVU-TV
Doug Davis, KGO-TV
Ray McKinley, KBHK-TV
Ellen Ditmanson, KQED-TV
Mary Neuneubel, KQED-TV
Ed Tomoda, KGO-TV
Dave Patton, Aruroa Systems
Gordon Brice, KGO-TV
Fred Yung, KGO-TV
Suzann Thompson, KGO-TV
Mike Buettner, KQED-TV
Gloria Cristine, KCSM-TV
Mike Diaz, KGO-TV
John Franzenburg, KGO-TV
Steve Hollowell, KQED-TV
Warren Lam, KRON-TV
Mike Lee, KCRA-TV
Jennifer Morla, KQED-TV
Lisa Peak, KCRA-TV
Karen Scaffidi, KCRA-TV
Dennis Spear, KVIE-TV
Cathy Tanaguchi, KXTV-TV
Jane Tierny, KQED-TV
Joe Vax, CO & AD
Larry Viviano, KCRA-TV
Ron Whyte, KPIX-TV*

Hats off to all of you. And, for next year . . . you New Orleans designers -- take note! See you all in San Francisco!

*Bob Regler
President, BDA*

A final word...

with you face to face, rather than by letter or on the phone. Also, make an effort to meet and talk with your Board Members. All of them will be at the "welcoming meeting" and at the business meetings. You will be able to recognize them from then on. So, please stop by and introduce yourself. We need to get to know everyone better, and it's more fun when you can put a face with a name.

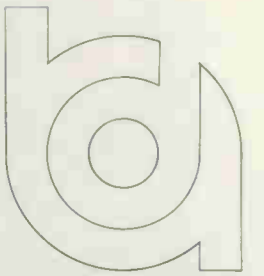
Finally, a word about exhibitors. These people go to a great deal of trouble and expense to be able to show you what is new and exciting in our field. They are all professionals and know their product. They are, among other things, there to better help you understand how their hardware

and software can improve your work or help you over some rough spots. There is much to be learned from the exhibitors.

Ask questions. Learn all you can. Take a lesson from your own media. Nothing instructs like a demonstration. The exhibitors are there for you. Use them!

The BDA Design Competition posters are becoming somewhat of a collector's item. And this year's poster is no exception. The work was done by an up and coming illustrator named Henry Schmidt. Henry, an airbrush expert, is art director of Buffalo's WKBW-TV. Jerry Cappa of WLS-TV, Chicago, was art director for the poster. I am always amazed at how we are able to produce these jobs year after year





BROADCAST DESIGNERS ASSOCIATION

CHANNEL 4

It's not just a man and a baby, it's a man and a baby who's a little different. It's not just a man and a baby who's a little different, it's a man and a baby who's a little different. It's not just a man and a baby who's a little different, it's a man and a baby who's a little different.



"Teenage Father" Tonight at 9
with **4** KNBC

What's it like being a father when you're still busy being a son?

Finally, fat people are throwing their weight around.



"Life as a Heavyweight" An Eyewitness News Special Report. Mon-Thurs at 6 PM.



CAN TOO MUCH INFORMATION ABOUT YOUR HEALTH CAUSE PARALYSIS?

We're talking about being paralyzed with fear.

The latest medical developments. That's what you want to know. Not what you don't want to know. Not what you don't want to know. Not what you don't want to know.

5 NEWS SCENE AND CBS NEWS. RIGHT WHERE WE BELONG.

GROWNUPS CAN LEARN FROM CHILDERS.



MARY ANN CHILDERS NEWSCENTER 13N 6 AND 7 PM.

It's not just a man and a baby, it's a man and a baby who's a little different.

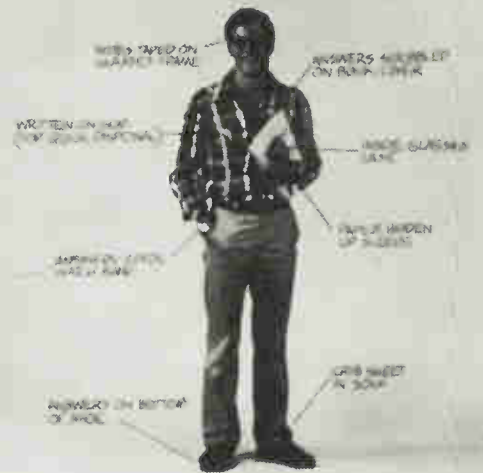
ALL ED HART CARES ABOUT IS MONEY.



He's over Southern California's leading financial institution for the past 10 years. He's also over the south's leading financial institution for the past 10 years. He's also over the south's leading financial institution for the past 10 years.

KFWB NEWS 98

cheat (chēt), n., 1. A fraud; swindle; deception; sham. 2. a person who defrauds, deceives, or tricks others.



Tracey Horth reports. COLLEGE CHEATING: MAGNA CUM FRAUD? THURSDAY 11PM THE NEWS TONIGHT

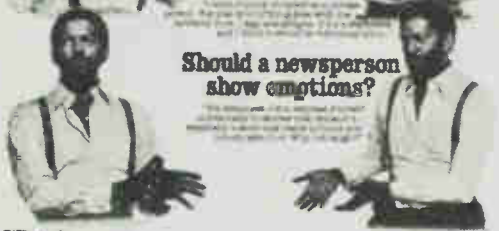
Jim Vance,

Are you a superstar?



Do you like to sign autographs?

Should a newperson show emotions?



What's most important to you?

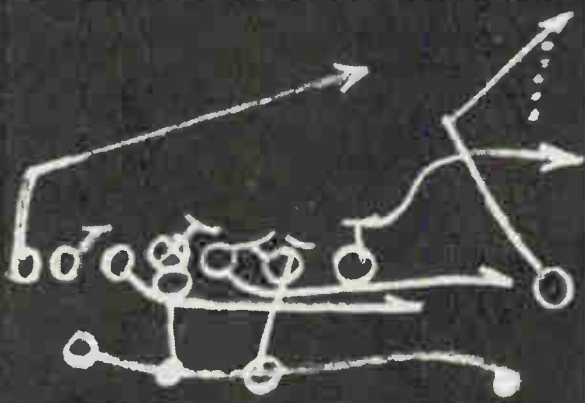


NewsCenter4 4:30 & 6:00-7:00 & 11:00 We're gonna be together for a long time.

A GREAT RECEIVER IS ALWAYS A PART OF THE GAME PLAN

FROM FIRST DOWN TO TOUCHDOWN, THE AIRWAVES WILL LIGHT UP LIFE'S SCOREBOARD AS WXYZ NEWSTALK 1270 LEADS THE MSU SPARTAN NETWORKLINE-UP

WXYZ NEWSTALK 1270 AM



TUNE IN TO ALL THE ACTION WITH ANY OF THESE GREAT RECEIVERS!

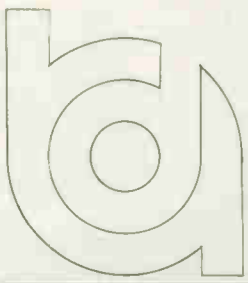
7:00 AM	7:30 AM	8:00 AM	8:30 AM	9:00 AM	9:30 AM	10:00 AM	10:30 AM	11:00 AM	11:30 AM	12:00 PM	12:30 PM	1:00 PM	1:30 PM	2:00 PM	2:30 PM	3:00 PM	3:30 PM	4:00 PM	4:30 PM	5:00 PM	5:30 PM	6:00 PM	6:30 PM	7:00 PM	7:30 PM	8:00 PM	8:30 PM	9:00 PM	9:30 PM	10:00 PM	10:30 PM	11:00 PM	11:30 PM	
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STORMY WILLARD!



The Washington area's Willard is the world for weather. NewsCenter4 at 5:00 & 11:00.

4 WRC-TV WE KNOW THE WAY



BROADCAST DESIGNERS ASSOCIATION

STRESS: HOW CLOSE ARE YOU TO THE BREAKING POINT?



Stress. It's not just a feeling. You feel it on the job. Everyone from housewife to hardhat has to live with it. And whether or not you realize it, it takes its toll. This week, in a special report, Jack Jones looks at how stress affects our lives. He's been there. He's been there. And what you can do to cope with it.



**"STRESS" REPORTED BY JACK JONES
TONIGHT AT 6 & 10 P.M.**



Seven On Your Side

IF YOU THINK NEWSCASTERS SHOULD BE MORE THAN NEWS READERS, TED AND CAROL CAN HELP.

Ted Mullins and Carol Schwabe are more than just news anchors. They care about your lives and how the news they report affects you.



That's why when Ted or Carol report on a story, you'll hear more than just what happened today. You'll know what it means to you tomorrow.



The Mullins & Carol Show
Only on NEWSWATCH 7 at 9:30 & 10 PM Weekdays
SEVEN CAN HELP

SCORE ALL WEEKEND.

Listen to KFWB News for football scores, all weekend, every half hour from morning till night.

Saturday for the college games. Sunday for the pros. "Did they do it?" Find out. On KFWB.

KFWB NEWS 98

Pre-scores brought to you by Northrop Data Processing and Northrop Aircraft.



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Lou Bortone

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Jow Alloway, WTVG-TV (IO)

Scott Miller, WPLG-TV (FL)

Joe Flynn, CBS-TV (NY)

BROADCAST DESIGNERS ASSOCIATION

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 Association, 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.

OFFICERS:

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Bob Regler, KGBT-TV (TX)

VICE PRESIDENT

Al Medoro, KABC-TV (CA)

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Milton Clipper, WDVM-TV (Wash. D.C.)

TREASURER

Scott Miller, WPLG-TV (FL)

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Gil Cowley, WCBS-TV (NY)

ADMINISTRATOR

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(512) 428-6720

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Officers listed above, plus:

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Steve Yuranyi, CFCF-TV (Canada)

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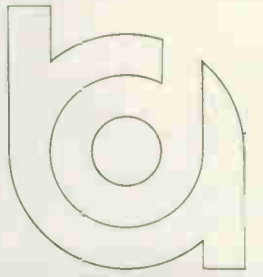
Shelly Safian, Orlando (FL)

Lee Stausland, NBC-TV (NY)

Jim Stringer, KGO-TV (CA)

SPECIAL THANKS TO:

John Bruno, Senior,
Mass College of Art, (MA)



BROADCAST DESIGNERS ASSOCIATION



Administrative Art Director Joe Alloway is shown here keeping up with supplies and budget requirements.

We asked Joe to do a show 'n' tell about his art department. Thankfully, he didn't bore us with a laundry list of all the things he has to do. They're about the same kinds of things we all do; ads, on-air graphics, sets, make greeting cards, and put out daily brush fires. Next time you wish you had another body to help keep things moving around your place, just think of Joe.

inant color influenced the general motif of the department. Both the Compugraphic and the POS 1 matched with blue.

The next blessing was the fact that all the furniture would be new. Thus, I ordered matching blue formica tops for all of the table tops, boards, cabinets and my desk. The general effect is indeed a pleasant, bright room.

One of the next considerations was to separate production areas from the paper work area. It is an advantage to be able to sit down at the desk and discuss a job without entangling it in a job already on the board --- especially when an outside client comes in and does not have to see the work being done.

The third item was to have plenty of drawer and cabinet space. This aids in keeping the department neat and uncluttered which in turn speeds general productivity.

The end result is a very nice work area.

*Joe Alloway
Art Director, WTVG-TV*

Moving into a new building is quite an experience. Although I had been through this before with another employer, this was by far the best. In both cases I was involved in planning the area from the start.

In the first one, I lost a battle over some day light and had to settle for artificial light. When this opportunity came along, I was ready. I strongly emphasized the need for at least one window. My wishes were well rewarded as I now have three windows in addition to generous artificial light.

The equipment I use existed before the move and the predom-

Go... All-o-way!

In past articles, we have reviewed several of the various art department set-ups throughout the country. For the most part, these have been fairly well staffed and equipped. Well, at WTVG-TV out in Iowa, they do things a little differently. The art department is new; the equipment is more than adequate; the area is spacious

and it's well lit by natural light. But, the staff resembles the "Al Franken Show" . . . (for you Saturday Night Live fans). It's a bevy of one! Joe Alloway, he's the one. He's the Al Franken of WTVG. Joe is what you would call a good "board man." An all-around guy who knows a lot of things about a lot of things!



Counter clockwise . . .

Cameraman Joe Alloway finds that the Pos-1 is a handy too.

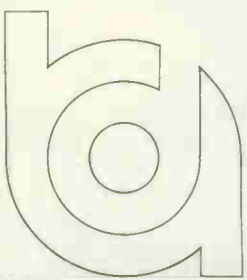
Typesetter Joe Alloway keeps busy at the Compugraphic 7200.

Designer Joe Alloway, busy with a current project.

Art Assistant Joe Alloway prepares name plates for local quiz show.

Layout Man Joe Alloway, using the Art-O-Graph to solve a composition problem.





BROADCAST DESI

There's no doubt that television art directors are at a loss just because we have been upstaged over the years by the medium, the "fact" of television itself.

While much of the charm has faded, it is still quite easy to be chewed up and spit out by this formidable monster. Successful television art directors these days seem to be the ones who have captured the dynamics of the creature and turned it to advantage. This is an important start toward improving the overall condition in which we exist today but it's not enough. The work itself is only half the battle.

Perceptions, old ideas we haven't yet managed to shake, is the other half. Our image for the most part is of artists and craftsmen. Now, that wouldn't necessarily be bad except that it tends to short change the true nature of the job and its responsibilities. It also avoids the area of potential in a general sort of way. None of this is doing us any good.

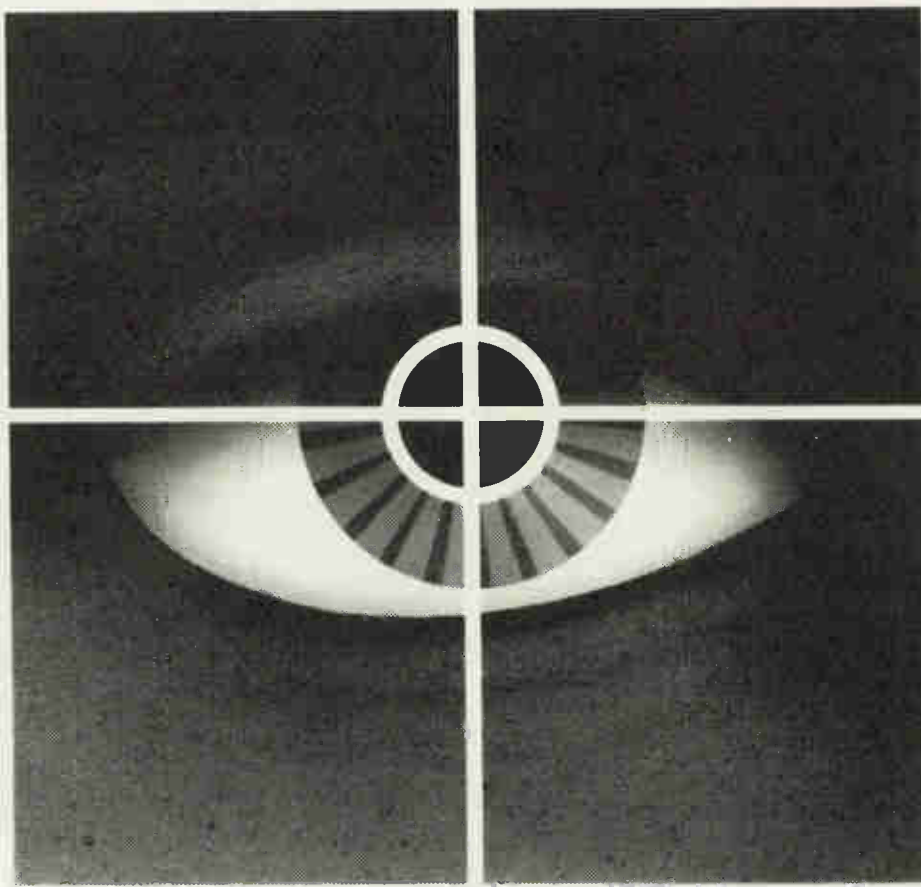
Artwork, artful judgement (taste), and various production skills are only elements of the service we perform. We know that but management, for the most part, does not. To them we are artists who do artwork and "art" does not figure high in the "business" of television. There's some important work to be done in this area.

How can any improvement be made in a condition such as this? We are perceived to provide services which are not critical to the financial condition of the company. It is necessary, right now, to find ways to clarify our present value and demonstrate our potential. All efforts should be aimed at the bottom line. We must move closer to the money.

There is a clear opportunity waiting. We can probably do more than anyone else to improve the creative base of the company and, in the process, make the station more successful. The opportunity lies in the fact that we are visual problem solvers in a business that is overwhelmingly and undeniably visual. Apply the same basic processes that go into the creation of a single graphic unit to the creative enterprise of the station as a whole. Focus to whatever degree is possible on the big picture for a change. Provide advertising concepts that generate superior ratings, sales promotion ideas that produce revenue, identity programs that make a measurable difference, superior locally produced programs that can turn a profit in syndication. We must not wait for work to be thrown on the doorstep.

But, how on earth can we make an important broad creative contribution while buried under an avalanche of work? Research shows this is usually the case.

For the majority of us, the most difficult day to day problem is not the



Looking at the Big Picture...

work but the "workload." It seems to me that the art department in a television station exists as a non-entity. A shapeless mass which is routinely punched and poked hour by hour, day by day. This abuse leads to all sorts of unfortunate problems. Insecurity is the least of them, paranoia the worst.

For example, I know of one art director who considered posting a mean and nasty dog at the door to his department. I could list several cases where the art director regularly fends off maulers with assorted stock insults. These are direct attempts at counter-intimidation. Sometimes it seems necessary.

There are milder cases of course. Art directors who sit in meetings afraid to mention great ideas because they don't know how they would get the work done. And, the individual who is afraid even to venture out of his area lest someone will think he is not busy and give him something more to do.

How do you turn a reactive art department into a responsive art department with time to do good work and become involved in the station's overall creative operation? Make time! Get the workload under control.

Why is it always open season on the art department? How is it that anyone and everyone feels free to order anything and everything from the art department?

I feel it is usually because management has not established a real job description for this particular part of the business. That's not surprising considering they know so little about what we do and how we do it. Under these conditions, we really can't expect reasonable guidelines. We're involved in a game essentially without rules. It is not possible to meet, exceed or even fall short of a goal that has not been established. Is it any wonder the workload gets out of hand?

It's time to take some measurements.

I don't pretend to be an expert but here are the basics of a system that has worked for me. There are four parts all of which are interdependent. **1. Measure the Workload, 2. Measure Resources, 3. Set Quality Standards, and 4. Identify Priorities.**

Measuring the Workload

If Nancy has one drawing board, one stat camera, two pencils and one Xacto knife, how long will it take her to produce 12 news graphics, 10 TV Guide ads, two billboards and two new sets? Ridiculous? Not really. Not when you consider that management doesn't know the answer to this question and often times, neither do we.

As it stands now, there are no prices on our apples. So far as most are concerned, they're *free*. This procedure sure makes it simple for them but very tough on us. It is essential to quantify the art department product. Take a week's worth of design production and put it on a scale. Design production by the pound? YES!

It is imperative to establish definite minimum requirements for the design and production of every job the art department does. What is the *least* amount of time, in hours and minutes, needed to design and produce a TV Guide ad, news graphic or whatever? An outline fully documented, based on real cases (yours or someone else's) is necessary. Next, what do you have to work with? **Measuring Resources.**

The resources of the art department are limited and must be defined. What is the maximum number of man-hours available for all work? Regular hours, reasonable overtime, whatever you have, *count* it. Here, the quality of the staff and the condition of the facility are crucial and must be considered. Documentation can provide a clear case later on for

upgrading salaries, adding personnel and adding or replacing equipment to improve productivity, but that's later, what do you have now?

All of this is so elementary. Regardless, real measurements which can be written up and backed up are absolutely necessary.

Setting Quality Standards.

Dividing your time amongst the jobs on hand is a dreadful mistake. To achieve any consistent quality requires a plan since the workload is so often overwhelming. To me, quality control has to be based on a minimum standard. We grade jobs by categories: "A," "B," and "C."

Obviously, "C" is the minimum standard. I don't like to use terms like "good," "better," and "best" but that's what we in the department pretend it means. So, theoretically "good" ("C") is as bad as it gets and sometimes it works out that way. The point is, we don't have to hang our heads when we do "C" work and that gives us a certain kind of freedom.

You see, the idea is not to avoid falling below the minimum standard, it's to actually assign work to this standard on a "not-to-exceed" basis and thereby make time for more important jobs. It applies even in times when the workload is reasonable which is to suggest that it is not appropriate to upgrade a "C" job on a slow day. Rather, it's a matter of deliberately making time at every opportunity in order to do the work most important to the company. This becomes a prime means for achieving the goal of making a broad creative contribution that moves us closer to the money.

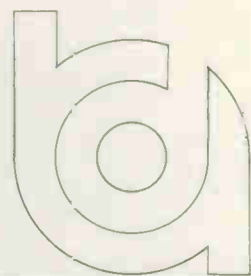
By the way, this is an "internal" priority system. We generally don't notify the client because they could misunderstand. In most cases, the judgement is concerned with technique of production and allow that there is always more than one good way to solve a problem. The next area of consideration deals with "external" priorities and is the key to the entire system.

Identification of Priorities.

I think television stations have a habit of running away with themselves from time to time. Ideas, as vital as they are, are cheap compared to the means required to do something about them.

Decisions must be made regarding what the station is going to do. There are limits which must be identified and observed or nothing may get done properly. The classic problem facing art departments is that we are generally caught in the middle between four or more factions all who would gladly establish our priorities to suit their particular wants and needs with no concern for the others.

There must be *official* recognition that not all projects can be or should be done. That not all jobs can or could receive the same attention



BROADCAST DESIGNERS ASSOCIATION

Kendall School... future BDA'ers.

It seems the Broadcast Designers Association now has somewhat of a *sandlot team*. It has come to our attention that a small design school out in Grand Rapids, Michigan (Kendall School of Design) has started a sort of Junior BDA. There are currently nine student members, (shown below) . . . and, who knows what the next few years will bring. We welcome them to our organization with open arms and wish them great success in their television design careers. These students are already off to a good start and, no doubt, will be some of the BDA leaders of the future.

Kendall sent us some information about their school which we would like to share with you.

Television has achieved its own niche at Kendall School of Design. Many Kendall graduates already are active in the television industry. Now for the first time, Kendall is granting a Bachelor of Fine Arts degree in Television Communications.

The first television communications classes were offered at Kendall in the mid 50's as an offshoot of the advertising program. Then strictly a theory class, its purpose was to alert advertising students to the possible uses of a new media fad, television!

But it wasn't a fad. Television revolutionized the communications industry and offered a whole new challenge to the designer. To meet these industry

needs, Kendall developed new courses and adapted others to prepare designers for TV careers.

Kendall is a design school. It is small and successful primarily because it gives students solid basic skills and the ability to translate them into the technical expertise needed by the industry.

When Kendall students select a television major, they begin a series of interdisciplinary studies; each with a different perspective. From the advertising curriculum, they learn lettering, layout, graphics, photography, and type design. From the interior design program, they study the planning of space and architectural delineation. Through these classes, students also learn various techniques which are then adapted to the needs of TV production. To ensure students gain "hands on" experience, Kendall created a Video Center, a well equipped studio which has been operational since the early 70's.

Prior to graduation, students in the Thesis course assemble a portfolio and video tape (a Book and a Reel) of their work.

During their major years, students gain experience at local area cable, commercial, and public access stations. This continuing intern program is one of Kendall's most valuable learning tools. It is through this type of program that Kendall prepares students to establish successful careers and help fill the needs of industry.



Kendall School's BDA Student Members: (L to R) D. Pniewski, M. St. John, K. Jaeger, K. Conrad, C. Vanlaan, R. Gross, J. Krieger, C. Kushnak, and J. Keniewski.



Scott Miller, Art Director of WPLG-TV in Miami and 1982 BDA Treasurer.

and that all departments are not equal.

The heart of the matter involves establishing a sort of pecking order between the departments which require our services. Who comes first? Is it News or is it Promotion? Where do Sales and Programming fit in? **The major department heads must meet with top management for the purpose of carving up the available resources of the art department.**

It is nice when there is agreement but that isn't necessary. What is important is that Sales must, in the presence of the others, **hear and understand** that station priorities are such that they shall receive only 15% and that News gets 50%. Promotion 25% and Programming 10% . . . or whatever the final breakdown should happen to be.

From this point forward, the game has rules. It is up to the individual department heads to make the best possible use of their limited allocation and it's up to the art director to keep score.

There are immediate benefits. Ordering is much more discriminate. There is less waste of art department time over matters of insufficient preparation, and incomplete information. There are fewer mistakes to deal with. The free-for-all aspects of the situation usually end because the department had quickly realizes it is wasteful to allow just anyone in their department to draw on their account. They begin to organize their own design priorities. Here's what happens if they don't.

At any point when the it becomes apparent to the art director that a particular department is going over it's limit, alternatives are offered. The first consideration, of course, is to in effect hand them their list. If something is to be added, something must

be dropped. If that is not acceptable, the most likely choice is to arrange for additional help in or out of house with **expenses to be paid by the department ordering the extra work**. This is where a lot of projects hit the dumper. Survival of the fittest. If the work is actually important, it gets done. If not, it dies. There are limits. Choices must be made.

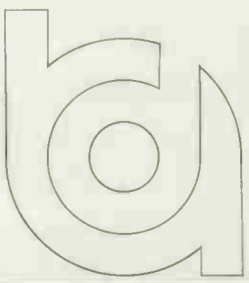
Naturally, there are some problems connected to the business of keeping track of quotas but nothing much. If you didn't notice, one rather wonderful benefit of this system is that **you** never have to say "no." Department heads say "no" to themselves. All you have to do is require them to manage their own allotment. It works.

I have found that department heads, for the most part, like the system. Not immediately. It's usually painful and can even be ugly in the beginning. They become cooperative and supportive once they discover they benefit directly from the organization the system imposes overall.

There is no more important job than becoming involved in shaping our own professional destiny. Nothing happens by itself. If we aren't living up to our potential because we're stuck in a game that has no rules, then . . . make some!

In street terms, if someone is walking on your face, get up off the floor. Neither you nor your company benefit from chaos. The impact of the creatively and management aggressive television art director is only beginning to be understood and appreciated. It is possible to move closer to the money and half the fun is the process of getting there.

Scott Miller
Art Director, WPLG-TV
Miami, Florida



BROADCAST DESIGNERS ASSOCIATION

Just image-in!

In today's world of "state of the art" television broadcasting, an entirely new collection of director cues is evolving. Words like: punch, matte, Chyron, reveal, animate, lose-it, are but a few of the many words and phrases that have somewhat dominated the Control Room in recent years.

Preceding this evolution of terms was the development of probably the most significant contribution to television broadcasting since the Vidicon... the Electronic Character Generator (ECG); the so called "written word" of television. As a result, quantities of information never before possible are being disseminated to viewers all over the country. Closed-caption programming is but one of these. This is a sample of ECG usage in its most basic form. The character generators of today are capable of many varied and sophisticated effects, limited only by the creative minds of the controllers: artists, technicians and operators. By their combined effort and cooperation, they transform the character generator into a "Magic Bus" of the air waves.

Lately, I have read numerous articles concerning television graphics and the wonderous electronic tools now available to the TV designer. As most of you know, some of the claims are not entirely true. The graphics designer often ends up losing design control by handing out artwork to an electronic graphics artist, to be converted into electronic data for storage and display. Many times, this leaves the graphics designer in the dark concerning the eventual outcome of his work.

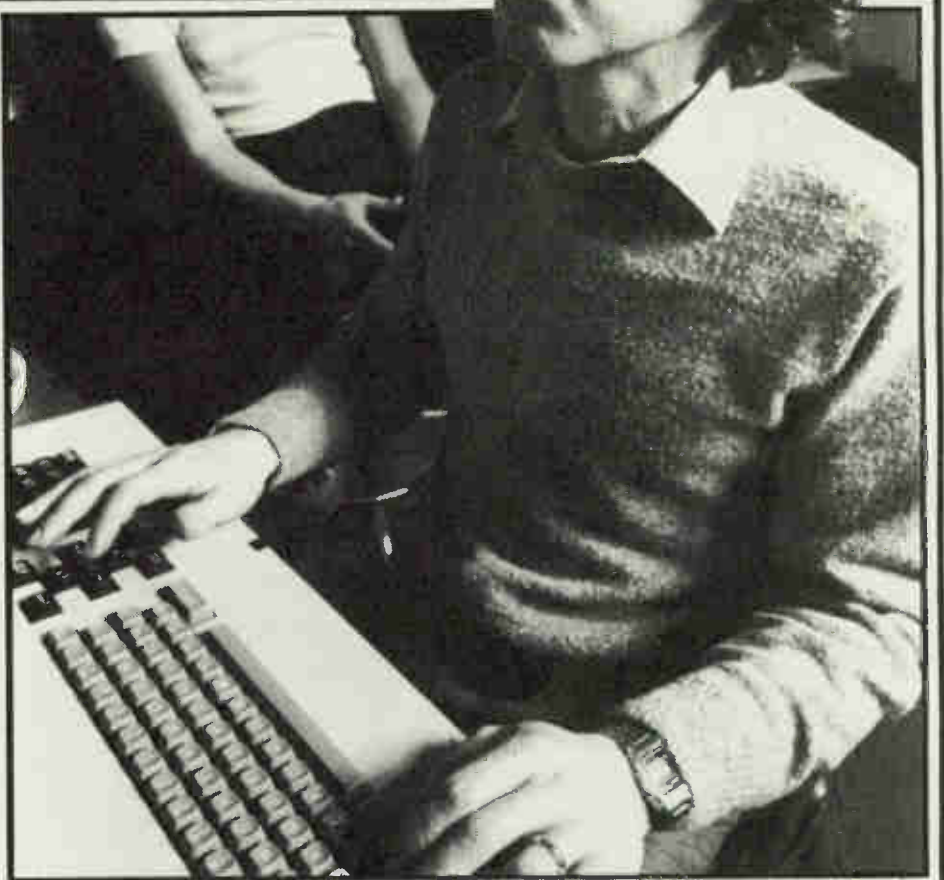
Character generators are the number one source of electronic graphics for live and pretaped programming on virtually every broadcast and cable operation in the country. The reason is not only simple, but logical. The character generator is the most reliable, effective and spontaneously flexible

source of on-air graphics in television. There are no cameras to focus or set levels on, no artcards to position or assemble at a moment's notice, and there is the capability of immediate storage and recall. But, of course, there is a hitch.

Character generators impose more restrictions on the graphic designer than any other graphic tool presently in use. This situation exists because character generators were originally designed for text display only, with simplicity of operation the major consideration. Although they are rapidly evolving into highly sophisticated machines, capable of multi-color graphics and animation sequencing, it will likely be a few years before that sophistication totally replaces all of the equipment we now find ourselves working with. For this reason, it might be helpful to have a little insight into the pitfalls of character generator font and graphics creation, most commonly referred to as "font-compose" or "font-create."

Though a wide variety of character generators, with an equally wide variety of capabilities, are involved in television production today, they all have the same rules and restrictions to some extent.

1. A television picture is 525 scanlines in height.*
2. The standard relationship of width to height on a television set is 3 to 4. To illustrate this, a 19" diagonal set has a picture surface 12" high and 16" wide.
3. The higher the degree of resolution, the better. Though a technical definition exists for resolution, I prefer to use my own. "Resolution is the degree of accuracy in which non-vertical and non-horizontal (curved and diagonal) components of an image can be described on a television screen. The higher the resolution, the truer the image, the smoother will



Joe Flynn, CBS-TV, New York, technician in charge of font compose.

be the transition from scanline to scanline."

4. A graphic storage medium is required. If it were not for this, an ECG would still be camera cards. Storage capacity is a critical parameter. Any increase in resolution, color content, detail, or size of the graphic, results in an increase of storage medium consumed. It is conceivable that a single logo could require almost the entire storage capacity of a character generator, and because most character generators have fixed amounts of memory for graphics storage, this becomes an important consideration when designing graphics packages incorporating many logos and font styles or sizes to be used in conjunction with each other.

The following scenario is a typical illustration of how things translate to a graphic designer in terms of design consideration and time.

You've just been commissioned to create a new graphics look for the ABS Television Network News. They air seven different regularly broadcast news shows during the week, each requiring a logo that is both unique and distinctive, yet identifiable with Network News as a whole. They have asked for three clearly different, but compatible font styles for use in lower third name supers, locators, special report packages and credits.

Later that month, you attend a meeting with the Network News executives. You have in hand, four colorful and appealing show logo concepts, eight compatible newsy font styles, and a beautifully laid-out style book. The execs love your ideas

and are ready to go with the plan. It so happens that the network's font compose artist is also in attendance at this meeting. Upon seeing the package, he wastes little time in blowing holes all through your graphics presentation. He says something like the following:

"We'll never be able to duplicate those logos with the equipment we are using... too many colors. We're restricted to two colors and a black or white edge. Also, considering the worst case, we would need three sizes in this font, three sizes in that font, and at least two sizes in the other. Including the logo font for the show ID, graphic symbols for special reports, and the weather map, this makes a total of nine fonts. Unfortunately, we can only load six fonts at any given time. Not to mention, those full page show ID's are going to take up more than half of the available font memory. We'll be lucky to fit one font style in two sizes. By the way, you neglected to account for SMPTE safe title in your page super formats, which means there will be crowding if we don't significantly reduce the size of those logos."

Well, it's back to the drawing board and we'll see you in a couple of weeks! Truly, a graphics designer's nightmare!

It's time to spend an hour or so with the font compose artist (or your resident EGC technical expert). Find out just what restrictions you are faced with before re-attacking the job. Please note that the above illustration is a significantly condensed and slightly overdramatized version of situations I have seen occur over and over again in network television. In most cases, the consequence is paid in "time"... and in this business as in any other, "time" is money!



Ann Marie Butler, font compose assistant at CBS-TV in New York.



Scenic Routes



Black and white video camera feeds artwork video to Chyron font compose unit.

What it all boils down to is this: You can save yourself a lot of headaches, time and energy; avoid possible embarrassment; and meet tighter deadlines if you simply invest a little time at the outset by investigating the equipment capabilities from which your ideas will be generated.

Rather than restating the main body in summary, I'd like to provide what I call "A guide for the graphics designer." When involved in design jobs incorporating character generators on an extensive basis, consider the following:

1. What are my color restrictions?
2. What, if any, edge formats are available?
3. What degree of resolution can be expected?
4. How many fonts can be loaded simultaneously?
5. What are the text display restrictions?
 - a. How many characters can be typed across the screen horizontally for a given font height?
 - b. Can text be displayed vertically or diagonally?
 - c. Can characters be overlapped?
 - d. What capabilities exist for the individual positioning of characters and text rows, both horizontally and vertically?
6. How must artwork be prepared for the specific requirements of the font create system in use? For example, are they using a color camera, a black and white camera, or a digitizing tablet for input into the system?
7. How do the above restrictions affect my design considerations and coherency for the overall package?

These questions, at bear minimum, should be asked of the font compose artist. He will probably be eventually responsible for the delicate transformation of your carefully thought out and prepared graphics, into digital electronic graphics. Hopefully, these will be clean and precise, the way you meant for them to be. That's really what this business is all about, isn't it?

Joe Flynn,
Font Compose Operator,
CBS-TV, New York

* This does not mean that all 525 scanlines will be visible in that 12" of height. TV sets vary greatly in scan from set to set. For this reason, SMPTE established a standard for what is called "Safe Title Area." By taking 10% off both top and bottom of the full scan, we end up with a 420 scanline work area.

When faced with a set or a commercial spot which requires a dimensional piece, the television designer must first solve a potentially sticky problem. That is how to produce this piece without taking a month to do it or without breaking the budget. The solution is simple; expanded polystyrene (EPS) carved to the desired shape. King of beasts or giant toaster, the range of sculptural possibilities within the time and budget limitations of television stations are endless.

The lion's head shown here was produced for Audience Associates, Inc. Baltimore, Maryland, to be used in a production of Verdi's Macbeth at the Kennedy Center. It was sculpted from a 4'X4'X3'6" block of EPS in 4½ days by me and one assistant. Here's how it's done: first develop three or four two-dimensional views of the piece you wish to create. You will need a front view, a side view (profile), and one or more of the following - a top view, a bottom view, the other side if it's different, and/or a back view. Which ones and how many of these views actually needed will depend on how the piece is to be used and how accurate these views of the piece need to be.

After these views have been prepared transfer them to the EPS foam through the use of a projected image or the grid and point plotting method. Care must be taken to align these views with each other as they are transferred to the block. When the views are on the block, you can begin to carve the piece. It is very important to remember to carve into the highest or nearest point first and then to work gradually down and in from there. Failure to heed this warning may cause you to have to glue material back into place at a high spot. If you must add material a good quality water based contact cement is recommended. Follow the directions supplied by the manufacturer of the particular glue you are using. Do not use a solvent based cement as it will probably eat the EPS.

The actual carving can be done with an amazing collection of tools. The claw side of a straight claw hammer works wonderfully as a sculptor's adz to remove the rough excess. Once the rough shape is achieved, the final shaping work can be done with any combination of the following tools: hacksaw, keyhole saw, welsaw, chain saw, electric drill with a rotary rasp, electric kitchen

carving knife, soldering iron, or any other item that your imagination might suggest. I have found that for delicate carving work the combination of a keyhole saw and a drill fitted with a rotary rasp are most effective. **Please note...** when electric tools are used to carve foam, care should be taken to cover all air ports on the motor housing with cheese cloth taped in place to insure that the EPS material does not get inside and jamb the motor. If any foam product other than expanded polystyrene is to be used, care must be taken to insure proper ventilation as many other products give off extremely toxic fumes when they are subjected to heat.

The toaster and jam jar were produced in essentially the same manner by Robert Rayne Studios for a Sunbeam Bread commercial produced by Mathis, Burden, and Charles, Inc., Baltimore, Maryland.

I would like to take this opportunity to thank Bob Craigue of WBZ-TV in Boston for filling in and writing a great column in the last issue of *Scanlines*.

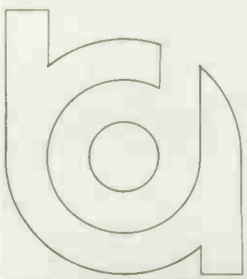
Robert Rayne
ROBERT RAYNE STUDIOS
25 East 22nd Street
Baltimore, MD. 21218
(301) 659-6791



Toaster and Jam Jar used for filming of Sunbeam Bread commercial.



Rayne Studio assistant, Robert Provenza, admires the surface finish on the polystyrene carving of a lion's head.



BROADCAST DESIGNER ION

Did you know?

When you're doing mechanicals that require overlays with register marks, or "butterflies," as they're sometimes called, here is a new time saving product. It's called Double Cross. These are self registering register marks that utilize a unique "double dry-transfer" system. Simply position Double Cross once and transfer an image to both board and overlay, in position, at the same time. Just burnish them down! You get 357 sets per package for \$6.95. Available at your art supply dealer or Ardon Graphics, 176 Brookline Ave., Boston, MA 02215 or call (617) 536-5120.

Here's a handy dark room item. A bit expensive but maybe worth it in the long run. It's called Arm-a-Safelite and, according to the manufacturer, is a special red, double coated fluorescent tube encased in a reusable, formulated, one piece photo-red sleeve. It screens out adverse effects of normal light and increases illumination by 40%. These come with safety end caps and you simply replace your current overhead fluorescent tubes with these and you're ready to go. Check it out at Illumination Technology Inc. P.O. Box 684, Fairfield NJ 07006 or call (201) 575-8876.

And now, for you Polaroid freaks . . . they finally did it. Polaroid, that is. They have now available a new Polaroid Colorgraph 8X10 instant overhead transparency film. "Any object that can be photographed becomes a projectable transparency in just minutes," it says here. The film contains all its own chemistry for self-development. All you need is the 8X10 Film Holder, Model 81-06, the Film Processor, Model 81-12, the Loading Tray, Model 81-09, and the film, Type 891. There are 15 exposures to the box. Oh, and one other little item . . . you need an 8X10 camera (or an enlarger,) I presume. It's a very impressive brochure. Check with your local Polaroid supplier or call Polaroid direct for a brochure and/or demonstration. Toll free: 800-225-1618.



The Polaroid Colorgraph 8X10 Instant Transparency System includes the film holder, the film processor, the loading tray and, of course, the 8X10 transparency film.

Have you ever wondered how your local professional slide-making house manages to simply hand-color their black and white presentation slides without carefully cutting gells and carefully (and frustratingly) scotch-taping them in place on a 35mm slide? Long question! Well, I came across something that professes to solve that problem. Dr. PH. Martin has developed a new system of coloring films for slide presentations. It consists of Dr. Martin's "Synchronomatic Transparent Watercolors," "Photo-Ace," and "Color-out." The watercolors come in 38 mixable colors. The Photo-Ace is applied to the surface just prior to coloring - this prepares the film to accept the watercolor dyes. The Color-Out is used to remove all or part of the

color if you wish. Looks like it may be worth a try if you do any amount of hand-cutting of gells on your Kodalith slides. For a free catalog: Salis International, 4093 N28th Way, Dept. A3, Hollywood, FL 33020. Call (305) 921-6971.

A new product recommended by Dixie Hopper at WSPA-TV in South Carolina. It's called MasterMask and is a collection of over 50 camera-ready masking tools designed exclusively for printers and artists. MasterMask can be used to vignette photos, create special backgrounds, produce custom type faces, develop 3-D objects, and generate special effects like fireworks, clouds, and reflection stars," according to the brochure. And, you get the entire collection of 50 cards for only



Dr. Martin's film coloring system materials: watercolor dyes, pre-coloring Photo Ace, and Color Out for removing unwanted colors.

\$45.00. Sounds just too good to be true! You should get their brochure before you spend the money! Write Technical Production Research, P.O. Box 222, Greenville, SC 29602.

There is a never ending battle of opinions as to whether film or videotape is a better original recording medium for television. Bob Regler sent me a copy of an article from the June 1981 issue of *Backstage* showing some excerpts from a speech delivered to the New Orleans Ad Club. The speaker was Hugh Roger-Smith from Eastman Kodak Company. He is obviously a lover of film and, not necessarily because he works for Kodak, according to Mr. Smith. Among the many subjects he covered in his speech, he had this to say about film:

"If we look at television prime time - 80% of all programs originate on film. Of the 25,000 national and regional commercials produced last year, 80% of *those* originated on film.

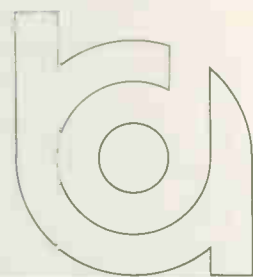
The film image has a 'look' that no other medium can quite duplicate. We spend a lot of time talking to customers about this thing called the 'film-look' - the types of answers we get back are that film is a medium of precise sharpness, yet capable of dreamy softness; of slow motion and animation - it is the medium of creative expression.

With rapid developments in hi-definition video technology and as TV screens increase in size on their way to a wall-size unit, limitations in picture quality will come from the electronics, not the film.

A normal NTSC video image in the U.S. has 525 lines; a high-definition video image roughly doubles that number. But one frame of 35mm color negative film can resolve 17 *thousand* lines.

But whatever the technical cause, the fact is that the film image has a power and a quality that make it a communication tool unequalled in strength. There is no illusion that cannot be created on film . . . and no reality that it cannot capture. Directors can put their cameras almost anywhere, in any situation, and be confident they'll record the image they want. And we are all the beneficiaries of their craftsmanship.

Lou Bortone



MEMBERS ASSOCIATION

Hot Tips

If you like trivial information, here are a couple of goodies. The screens we use for making halftones come in gray screens and magenta screens. I use the Caprock brand and was often curious about the difference. My art supply dealer said that the gray screens are used for paper halftones (veloxes), and the magenta is best for film negative halftones. I knew you'd be thrilled to know that!

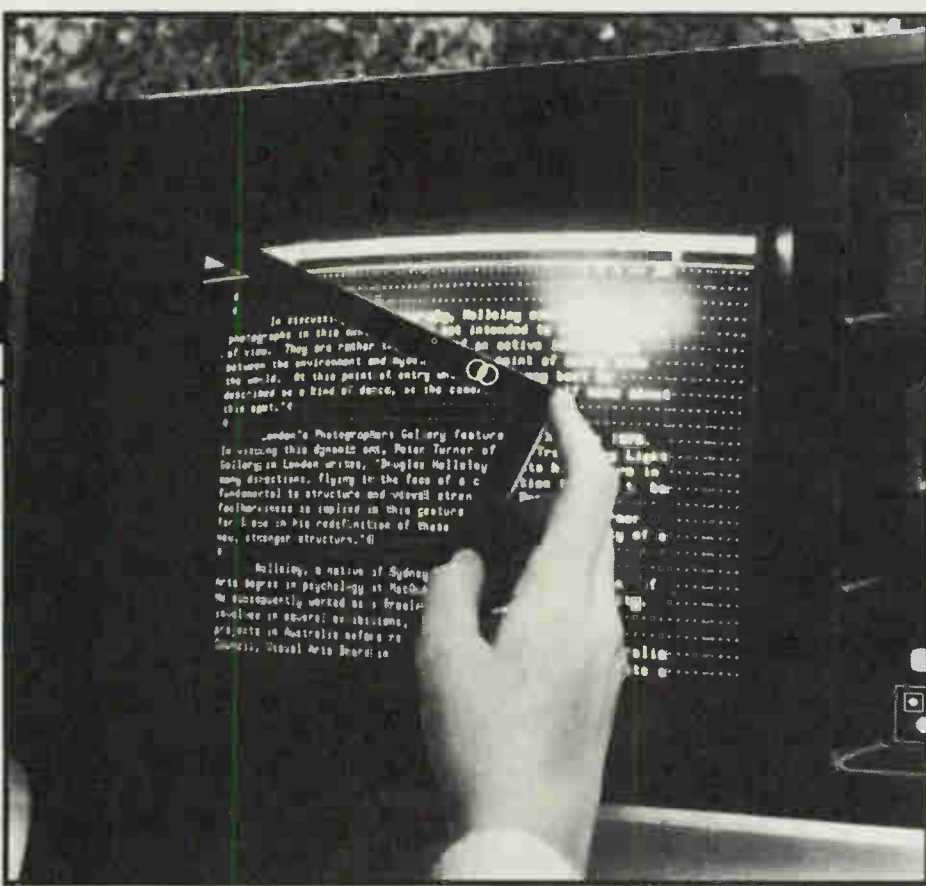
Here's another piece of knowledge regarding the famous television awards known as "Emmys." The National Emmys are mounted on a round base while the local Emmys have a square base under the statuette. How about that, sports fans?

When you come to the west coast for the convention this year, do yourself a favor and bring along a 60-second 3/4" cassette. There will be a media resource center where you can tape all kinds of good stuff to take back with you. (nothing R-rated! mind you) The dubbing equipment will be provided. Also, you're welcome to bring your own reel to share with other members.

Harry Honig of KSOK-TV in St. Louis tells about an interesting exchange in BPA's Newsletter. Essentially, he says that his station has an agreement with a local leading department store whereby. KSDK supplies photos of their news talent in exchange for commercial time so that the store will include these pictures on the screens of the TV sets that they advertise in all their large space newspaper ads. Great idea! Pass it on to your promotion person in case they didn't read it in the BPA Newsletter.

Al Medoro, Design Director at KABC-TV in Los Angeles and former BDA Treasurer has recently been appointed the Vice President of the Broadcast Designers Association. Al relieves Steve Yuranyi, Art Director of CFCF-TV in Montreal. Steve resigned the office because of a medical problem but remains on the BDA Board of Directors.

Here's an off-the-wall product from Polaroid. It's a "contrast enhancement filter (CP-70), that has been designed to absorb the harsh and ambient reflected glare which contribute to eye strain and fatigue for operators of video display terminals (VDT's). The filter attaches simply with self-adhesive velcro strips to the bezel around the VDT screen. Now, the way I see it, there are two possible uses for the CP-70



Polaroid's CP-70 Contrast Enhancement Filter, used to avoid harsh reflections and glare from video display terminals (VDT's).

for us in television land. One is to place it over terminal screens of computers that we use every day, like computerized typesetters. The other is to buy one and try it over the face of the monitor behind your news talent on the set. Maybe this will help alleviate the lighting glare on the screen when lighting talent. Call Polaroid for prices and more information.

Want to brush-up on the latest in animation techniques, including computers and electronic pallets? Well, here's the deal: for a mere \$2.00 each, you can get the February and March issues of *Business Screen* magazine, a *Back Stage* publication. They have put together this twin issue on the subject. There are interviews with some of the industry's biggest names telling how and why they do what they do plus information on new available equipment. Copies of the two issues are available from: Back Stage Publications, Inc., 330 West 42nd Street, New York, NY 10036, or call (212) 947-0020. This is a great way to familiarize yourself with what's happening in the world of TV design today. Get prepared for the BDA Convention.

Lou Bortone

Here are some notes from our BDA Administrator, Mona Regler. The BDA office has been really busy with the membership drive, book sales and plans for the San Francisco Seminar.

These books are currently available from the BDA office and are a worthwhile addition to your reference library; *Designing for Television: News Sets*, \$22.75 pp. *Designing for Television: News Graphics*, \$22.75 pp, 1980 *Design Competition Awards Book*, \$20.00 pp. Send a check or purchase order (U.S. Funds only) and I will be happy to process your order.

If you need membership information, I have packets of materials available and will send them to you upon request. We would appreciate any recruitment efforts you make either within your company or within

your art/advertising community. Please call or write the BDA office if you need any information concerning the BDA. (512) 428-6720 or PO Box 71, Harlingen, TX 78551.

Something new at the seminar this year. The BDA will be staffing the registration desk along with the BPA. It is important for BDA members to register at the BDA desk. The BDA registrations are being handled separately this year in order for us to make an accurate count of the BDA membership attending the Seminar.

Do take the time to come to the BDA office at the Seminar. introduce yourself and check out the information that will be available there. Also, I look forward to meeting you all in person.

The Membership Register, 1982 will be available for pick up as well as the ballot for voting members. The Roster will be later mailed to those of you not able to attend the Seminar.

If you are looking for a new art position or are looking for a new staff member, be sure to check out the Employment Desk at the Seminar. Jill Cremer will be staffing the desk and will handle your resumes and requests in strictest confidence.

Again, if the BDA office can be of any help to you, please let me know. See you in San Francisco.

Mona Regler
Executive Administrator
Broadcast Designers Association

Kent State

A BDA project that has been in the works for over two years has finally come to fruition. We have donated a large quantity of material to Kent State University, the BDA's special collection of design works.

The material, which includes videotapes, slides, photographs, prints and drawings, will be housed in the Special Collections Department of the KSU Library.

Kent State will make the material available to BDA members, and faculty and students at Kent State and other colleges and universities.

BDA's Hilton Murray, Art Director of WJKW-TV in Cleveland, (Channel 8) presented the material to the University recently. Hyman W. Kritzer, Director of University Libraries, formally accepted the donation.

The Broadcast Designers Association, which has been in existence for five years, is composed of art directors and graphic designers at television stations throughout the country. There are approximately 550 members to date.

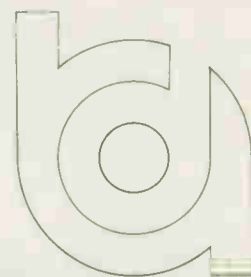
The collection includes entries for the first two national competitions sponsored by the organization. Entries for the third annual competition are currently being received and the winners will be announced during the organization's national meeting in San Francisco in June.

Murray noted that the entries, which he termed "the best elements of broadcast design," will be available for examination by students.



Presenting BDA material to Kent State: (standing L-R), Dean H. Keller, Steve Morton, Gene R. Stebbins, (sitting L-R), Hilton Murray and Hyman Kritzer.

He's Abel.



BROADCAST DESIGNERS ASSOCIATION



Bob Abel was born on March 10, 1937 in Cleveland, Ohio. And, lucky for us he was! I've never personally met him but I'm impressed. The more I learn about Bob Abel, the more impressed I become, as well I should be. He gave this industry of ours one hell of a shot in the arm as far back as the early 70's and he and his people are still going strong.

Let's get some statistics out of the way first. Bob Abel has a BFA in Design and a Masters in Film Design, both from UCLA in the early 60's. He's taught at University of Minnesota, at UCLA and USC. He was a Director-Producer-Writer for David Wolper Productions during the mid 60's. He established his own company in 1971; now one of the biggest animation houses in the world. It's located in the heart of Hollywood, employs 50 plus people and has seven different camera systems which run night and day, seven days a week. He developed most of the current "looks" of American animation back in the mid 1970's; slit-scan, streak, candy-apple, etc. His company has won numerous awards... Emmys, Clio's, Golden Globe, and on and on. In addition to ABC, NBC, CBS, and countless stations, some of his commercial clients are: 7-UP, Levi's, AT&T, TRW, Bendix, Zenith, Whirlpool, Gillette, and Pepsi.

Bob tells us that, for the most part, it all began during his college years. "John Whitney, Sr. had one of the very first computer controlled cameras in this country. He and his brother built it themselves. I literally worked my way through UCLA running John's camera nights. I used to go in at 7pm, after school, work till 2am, then drop off the film I shot at MGM Labs. The hours were tough but I got to work on some great projects and got to meet people like

John and Saul Bass. I remember being fascinated by the fact that Saul Bass could make so much money moving little pieces of black paper around under the camera. Whitney said to me, "Bob, it isn't that he's just moving paper around, it's that he knows exactly where to put those little pieces of paper that makes him worth the money."

I was influenced and taught by people from the Bauhaus in the early years. I spent a year in Germany studying at the Bauhaus. Their whole idea of creating a "machine" for working, living and designing under one roof became a dream of mine.

During the mid 60's, I worked at Wolper Productions as a producer-director-writer, doing documentaries. At that time, I won some Emmys, made lots of rock and roll films, and also made a decision to do something unique - a different kind of graphic filming. We were looking for something in between the extremes of the so called "Slice of Life" commercials being shown then, (Show me your Larks!) which were really documentary style rip-offs, and the slick cartoon animation that couldn't possibly be done any better than the pros at that time were doing it. We were thinking: a little graphics, a little animation, a little real-life... maybe get into something surrealistic in style -- appealing to people's fantasies!"

There wasn't much of note going on in the early 70's in TV graphics. During that time, Abel & Associates influenced and developed graphic styles which changed the course of television graphics forever. It is said that they had the same impact on television as the impressionists did on art in the late 1800's. The course of modern American Television

would never be the same.

Bob Abel describes his situation then as "the evolution of a dream." "After being in business a while, in 1972 we moved into an old building in L.A. It was formerly a costume warehouse, 46,000 square feet - over an acre of space. We had dark-rooms, seven cameras, giant computer banks, enough space to house 60 - 70 people who could live, sleep, work, and eat all under one roof. There are no signs or markings on the building. We prefer to remain relatively anonymous in our working environment."

Television was once called a "Vast Wasteland." A copywriter I knew used to say that with the proper guidance, it could become a "Vast Tasteland!" Bob Abel described it as a "Graphics Wasteland" and I guess he decided to do something about it. He said, "In those days, ABC was one of the worst so I called them and offered them a package, movie opens, titles, ID's, the works - a post "2001 look" - all new. They didn't have much money but I wanted to do it anyway so I took it on. That was really the beginning for us. We did all the ABC stuff at that time. (The relationship with ABC lasted for seven years.) We then invented and developed new TV graphic styles - some of it based on the "2001" stuff like slit-scan, streak, flashing brilliant colors, the pulsing-throbbing light which came under a general category called "Candy Apple Neon."

The year 1974 was a turning point for us when we came up with our first Clio award-winning commercial - the 7-UP "Uncola" bubbles spot. Although some of these styles evolved from the film "2001, A Space Odyssey," later styles were created on computers and evolved on their own.

In 1976-77, there were about 5 or 6 companies involved in these animation styles. Now there are over 50 companies throughout the country claiming to do all the same effects."

We've come a long way in the area of animation since 1970 and have yet a long way to go. Abel says, "Although animation is now much

more esoteric, in fact, it has become simpler because the computer does most of the elbow work for you and all you have to supply is good design concepts. The future of television graphics lies very much on the interfacing of the computer. Inter-active video-disc, software and programming will make the design process itself because it will allow you to see greater alternatives and help you do elaborate executions with much more ease in style, grace, and finesse than you can now do... that's the future. That's where we're at now."

Abel claims, "As the world gets smaller, more people will turn to graphics because graphics are the essence of what we call "non-verbal communication." Computer graphics hold the key to the future!"

"We're currently working on a movie called TRON - an all computer animation from Disney Studios. We think that TRON will do for the motion picture business what Star Wars did in 1977 when it came out. It will evolve a whole new style. A whole new look. A whole new way of seeing film, and we think people are going to jump on the bandwagon."

Abel and Associates is interested, to a large extent, on the current look and uses of the computer. Particularly in regards to totally synthetic imagery and the capability of computers to preview graphic relationships and campaigns before they are actually produced.

"I feel I must throw out a warning," says Bob. "Computer animation can be very crude. The key to the future is to allow ART to catch up with technology. The biggest problem we see is that people fall in love with the technology and forget the film. Some places have massive technology resources, but are yet to produce any interesting work. Video tape is typical; videotape has been captured by technocracy -- business and the technicians. Computer graphics could be in the same trouble. As more artists become involved, this will hopefully be solved."

Like I said... I'm impressed!

Lou Bortone



A frame from a 3-dimensional film designed by Randy Roberts of Abel and Associates for Panasonic in Japan.



NBC Movie titles: no physical artwork was used - images were produced entirely by designer controlled computers.



Levi's "Working Man" spot: the entire scenes were produced in black and white except for logo and product.