

SCANLINES

A PROFESSIONAL JOURNAL PUBLISHED QUARTERLY FOR THE TELEVISION DESIGNER
BY THE BROADCAST DESIGNERS ASSOCIATION, INC. - VOLUME 8, NUMBER 3 - FALL, 1986

JOURNAL

Dallas... the best one yet!

Every year it seems, after the BPME/BDA Convention, members think that this was the best one yet! And, every year the promotions for the next convention claim that it will be even better than the last one. It's like one-upsmanship ... but it seems to work that way, in fact. Every year the seminars do get bigger and better.

This year was certainly no exception. There were some very special designer offerings in Dallas - among which were the first time ever "Hands-on Workshops." This was a unique and terrific opportunity to calmly sit down and actually get to operate much of the mystical equipment you have only witnessed in mailing pieces, brochures and crowded trade shows in the past. There was patient, expert training personnel at your side to hold your hand, walk you through step-by-step training and answer all your questions first hand.

Billy Pittard, KCBS-TV, dreamed this one up and made it happen. He and Paul Sidlo, Cranston Csuri, perform-



World Radio History

ed magic, in my opinion. Paul was the Seminar Chair and really pulled it all together this year. The meetings and workshops were spectacular. The Awards Show, produced by Dave Patton, Prism Arts Group, went off beautifully - without a hitch. The incredible Loew's Anatole Hotel provided the perfect setting for comfort, convenience and access to a design-learning experience of a lifetime. If you were there, you're a very lucky person. If you were not ... I'm sorry! In either case we are presenting a "TV First" in this issue of Scanlines. At Russ Smith's recommendation, we have included a pull-out center section which will provide a wrap-up review for your "never-throw-it-out" file. This section was compiled by a number of contributing writers and designed and produced by Joel Markus, Art Director at WSBK-TV in Boston. We hope you enjoy it and we hope it may help your management agree that you simply must attend next year's convention in Atlanta - for your own good and for that of your station.

Lou Bortone

There were many people who worked very hard to make this year's seminar in Dallas the huge success that it was and I want to thank every member for all of their hard work and dedication to the BDA. Especially the 1986 BDA Board of Directors for giving 150% of their time and energy as well as their support to me personally. Without this very special group of extremely



best logo we have ever had. WFAA-TV also volunteered their facilities for BDA to use and Dave Patton and I both thank WFAA-TV and Allan for their generosity. Tama Goen, KABC-TV, Hollywood, California, who has handled the BDA Employment Bureau for the past six years and did an incredible job this year at the seminar. And last but not least, Paul Sidlo, Cranston/Csuri Productions, Columbus, Ohio for being the best seminar chair BDA has ever had. Paul put together a tightly packed agenda filled with super stars from our industry. I thank Paul and Cranston/Csuri for their incredible support of BDA.

President past

talented people, we would never have been able to achieve our goals for this year and produce the best seminar the BDA has ever had. I am proud to be a part of the BDA and consider it my good fortune to be able to call Richard Dickinson, Wiley Schmidt, Gil Cowley, Billy Pittard, Ralph Famiglietta, Dave Patton, Ron Laffin, Dick Derhodge, Jim Houff, Beverly Littlewood, Judy Rosenfeld, Jim Hayek, Jackie Goldstein, Paul Sidlo and Mike Buettner my friends.

There are several people who I think deserve a special thank you for an incredible job well done. Milo West, KAKE-TV Wichita, Kansas, who was this year's exhibits chair and did a great job of helping the exhibitors set up under some very complicated circumstances and kept his sanity. Bob

Hernandez, KCBS-TV Los Angeles, California, was the designer of the new BDA awards statue. Bob did a wonderful job of designing the new award and coordinating the winners of the gold and silver awards this year. Marian Levine, ABC Television, New York, stepped in and took over the publicity for the seminar and did an incredible job of organizing everyone and making sure that all workshops were covered with press people and photographers as well as getting all press releases out to the promotion people in our industry. Dennis Marinosci, KXAS-TV, Fort Worth, Texas who was this year's awards display chair. Dennis put together the display of our award winners practically by himself. He worked very long hard hours

putting together a beautiful show display and has agreed to store the entire show at his station, KXAS-TV until it can be shipped to New York. Jerry Cappa, Ampex Corporation, New Jersey, for agreeing to be a cohost for the awards show and doing an incredible job. (Jerry, you do look great in a tuxedo). Russ Smith, Executive Director of BDA, San Francisco, California, who kept everything organized and running smoothly. Russ also kept me informed, organized and running smoothly. Lou Bortone, WBZ-TV, Boston, Massachusetts, who has done a great job of putting together our Scanlines magazine and has never yelled at me for being late with my articles, Allan Beutler, WFAA-TV, Dallas, Texas, this year's seminar design chair who designed the

Each and every person who participated in this year's seminar did an incredible job and I salute all of you.

With much pride and satisfaction, I turn the responsibilities of President of BDA over to Richard Dickinson, WCVB-TV Boston, Massachusetts. Richard has been the very best Vice President anyone could ever have. His hard work and determination combined with an incredible talent and desire to do the best job possible with an uncanny sense of caring is what makes Richard so very special to me.

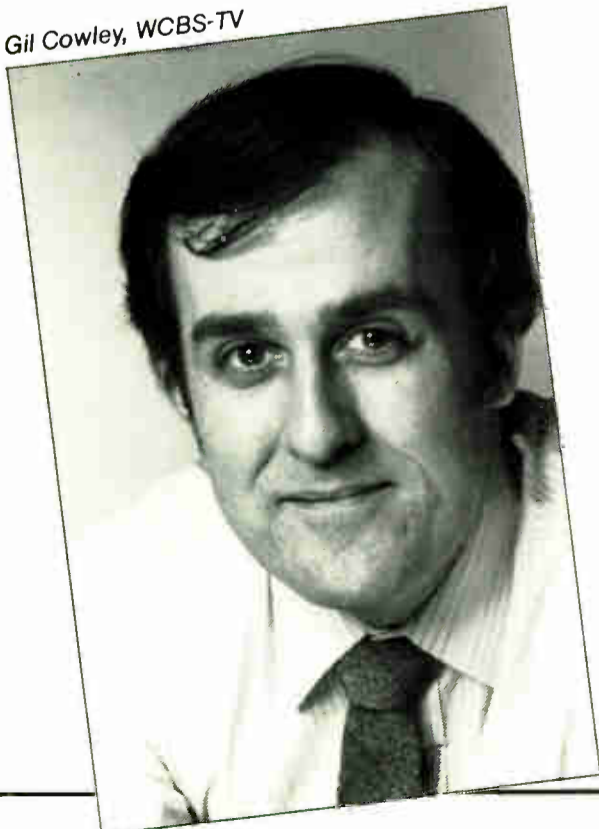
Congratulations Richard, and good luck! Thank you all for the very best year of my life.

*Jan Phillips,
Past President, BDA
Art Director, WCAU-TV, Philadelphia*

Bev Littlewood, WNBC-TV



Gil Cowley, WCBS-TV



Paul Sidlo, Cranston/Csuri





The Broadcast Designers' Association is the only international organization open to art directors, designers, graphic artists and other related professionals who create for television. It is an honor and privilege to serve as your President this coming year and I look forward to hearing from you and meeting you in Atlanta in June. Your new 1986-87 BDA Executive Board is:

President, Richard Dickinson
WCVB-TV, Boston
(617) 449-0400

Vice President, Wiley Schmidt
KGO-TV, San Francisco
(415) 954-7709

Secretary, Ralph Famiglietta
NBC Network, New York
(212) 664-2611

Treasurer, Gil Cowley
WCBS-TV, New York
(212) 975-6041

Treasurer-Elect, Judy Rosenfeld
KRON-TV, San Francisco
(415) 561-8676

Advisory Board, Jan Phillips
WCAU-TV, Philadelphia
(215) 581-5773

Our 1986-87 board meetings (so you can contact us when you're in town) are as follows:

October 11 - 12
The Saint Francis,
San Francisco

January 17 - 18
The Bonaventure
Los Angeles

- 2) Heighten our publicity efforts for BDA awareness and designer recognition-small and large markets.
- 3) Broaden our membership and its involvement.
- 4) Review our design competition and schedules.
- 5) Investigate local BDA chapters in our own television markets.
- 6) Increase corporate spon-

President future.

March 28 - 29
The Loews Anatole
Dallas

June 10
The Peachtree
Atlanta

This year we will celebrate our tenth seminar - ten years of "SMART TV" which is the BDA's new campaign slogan. "SMART TV" refers to the belief that successful television graphics are a result of the intelligent use of design, technology and information. We will celebrate this theme at the Atlanta Seminar in June.

Paul Sidlo, Creative Director of Cranston/Csuri Productions will do a repeat performance as Seminar Chair. For those of you who missed the Dallas Seminar, you cannot afford to miss the Atlanta Seminar. Jackie Goldstein, Art Director

of TBS Management, Atlanta, has designed an exciting "look" for Atlanta as Seminar Design Chair. Dick Derhodge, Design Director of TV Ontario, who produced this year's spectacular annual, will produce next year's as well. Lou Bortone, Senior Art Director of WBZ-TV, Boston, will continue as Scanlines editor and Ron Laffin, Art Director for WCIX-TV, Miami, as BDA Update Editor. Our "Special Dallas Seminar Insert" was designed by Joel Markus, Art Director of WSBK-TV, Boston. I will list all of our sub-committees and their activities in the next issue of Scanlines. I don't want to forget any of you who have given and are giving freely of your time and talents.

Our goals for 1986-87 are numerous:

- 1) Emphasis of "Good Design means Good Business"

- 7) Emphasize our scholarship program which supports the vitality and creativity of a generation of new designers.
- 8) Balance the budget

As I begin my term of office, I must thank our past year's President Jan Phillips for all her guidance and support. Her dedication and determination for the broadcast designer to be a cornerstone for all station operations has inspired not only the Board of Directors but the membership itself.

In one year under Jan Phillips' leadership, the Broadcast Designers' Association accomplished the following:

- 1) Published three design annuals - 1984, 1985, and 1986.
- 2) Increased membership by 38%.
- 3) Presented a most comprehensive BDA Seminar in Dallas - one of our best.
- 4) Established a new award for gold and silver Design Competition winners.
- 5) Balanced the budget.

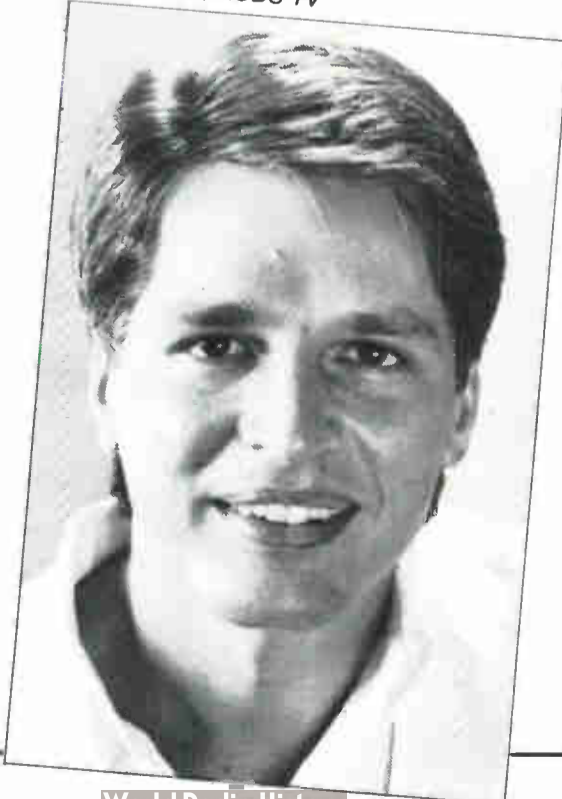
I am most grateful to Jan and *all* the Board of Directors including Russ Smith for tireless commitment to broadcast design excellence. Your participation and commitment is only a phone call away. We, as your board, need to hear from you about your concerns and your dreams. We can all share ideas, increase our awareness and better our role in the television industry.

Richard Dickinson,
President, BDA
V.P., Design Director, WCVB-TV, Boston

Milo West, KAKE-TV



Billy Pittard, KCBS-TV



So many images come to mind in looking back at our recent Seminar in Dallas that it's difficult to know where to begin. First is the sheer size of the attendance. The final registration count for BDA and BPME was somewhere around 1580, but when the participants in the workshops, the exhibitors and those attending with day-passes were added, it brought the total to well over 2,000. BDA set an all time record of our own with 365 members attending, either as registrants or participants. Personally, it was rewarding to meet and talk to so many of you; to put faces with names. While many of our conversations were necessarily brief, I was impressed with your enthusiasm and dedication to your profession. Unlike such gatherings I've attended in the past, few if any of you took much "pool time." Of particular significance to me were the number of you who told me you were there at your own expense, on vacation time. It's that kind of interest in what BDA has to offer that makes the hours of planning and the hard work of your officers and Board all the more worthwhile. Also, it underscores the incredible agenda put together by Seminar Chair Paul Sidlo of Cranston/Csuri. How grateful we all can be that he's agreed to do it again next year.

For obvious reasons, I wasn't able to attend as many of our sessions as I would have liked, but those I did get to were full to overflowing, with a lot of red BPME badges in evidence. Several times a day, BPME members stopped me somewhere to tell me how much they were getting out of *our* workshops. However, none of us expected so many of them to show up at our BDA Honors Luncheon. The draw, of course, was 72 year old Frank Thomas, one of Walt Disney's original animators, who charmed everybody with his anecdotes, and by supplying the dialogue between Captain Hook and Tinker Bell in the face of audio problems.

Russ remembers...

At the same head table sat Martin Holbrook, who developed the paint-box for Quantel, sponsors of the luncheon. Here were two talented artists from different generations, experienced in different technologies, yet conveying the same enthusiasm for their profession.

Speaking of talent, I'm reminded of Harry Mark's genuine surprise at receiving the BDA President's Award, given only three times before, from out-going President Jan Phillips, and joining the select company of BDA's first President, Dick Weise, ABC's Ben Blank, and Lou Dorfsman of CBS. For more images from the Awards Presentation, who could forget Atlanta's Weather Channel Art Director, Eddie Terrill, delivering the "rap rules" of the BDA Competition, or beautiful Candice Earley shedding the street-wise character of Donna Sego of "All My

Children" to join BDA past-President Jerry Cappa in presenting the awards. Or Gary Wu from Television Broadcasts Ltd. in Hong Kong accepting his award, proving that good design is universal, a fact exemplified earlier by Hans Donner, of Brazil's TV Globo, whose creative genius was applauded by a standing-room-only audience.

State-of-the-art technology was in evidence everywhere; on the Exhibit floor and in the "hands-on" workshops organized by Billy Pittard of KCBS-TV. There's no question about the excitement such changes generate. To some it's a little intimidating, me for one, but it's an adventure and a challenge, too. But technology doesn't represent the only change in broadcasting. One had only to hear the remarkable candor of Gene Jankowski, President of the CBS Broadcast Group, at the opening

breakfast, to be reminded of the trauma the whole industry is undergoing. It's across the board, and the changes in people's professional status have nothing to do with talent or capability. They're dictated, almost exclusively, by economic considerations. However, rather than fostering paranoia, times like these should encourage preparation. Dig out the ole resume. Chances are you've acquired some new skills since you updated it the last time. If you haven't got one, I encourage you to put one together. Do the same with your portfolio and demo tape. Like chicken soup when you're sick, it couldn't hurt. Too many times, we put things like this off. We're too busy. We haven't got time. Well, make time! It's a great deal easier to put something together that accurately reflects your accomplishments and versatility when you're not under pressure. You have access now to resources that may not be available at some future date. Besides, it will do wonders for your morale. It will bring into sharp focus all you have to offer. Hopefully, you won't have to use these things. By the nature of their work, designers think in terms of projects. No sooner is one wrapped up than there are another four or five on the drawing board. As a consequence, it may make it difficult to think in terms of career continuity. But a little thoughtful preparation now will go a long way toward mitigating the effects of whatever changes you may have to face in the future.

To those of you who were able to come to Dallas, we hope you found it a rewarding experience. If you couldn't join us, we'll be doing another Seminar next year, June 10-14, at the Peachtree Plaza Hotel in Atlanta which promises to be every bit as good, if not better. In the meanwhile, once again, BDA is your organization. Don't hesitate to give us your input. It's only through your suggestions and comments that we can serve your best interests.

Russ Smith
Executive Administrator, BDA



Looking Around: THE SHOW

Wiley Schmidt,
KGO-TV, San Francisco
1986 BDA Awards Show Chairman

Dave Patton,
Prism Arts, California
Producer, 1986 BDA Awards
Presentation

We hope you had the opportunity to review the results of the amazing 1986 BDA Annual Awards Show, either at the presentation and/or exhibit in Dallas or, at least, by reviewing the awards booklet that was so beautifully executed this year by Dick Dirhodge and friends from TV Ontario.

The show was an enormous task to pull together and equally as enormous a success. It was chaired by Wiley Schmidt, KGO-TV in San Francisco and included a "cast of thousands" to produce. There was a group of no less than 25 Bay Area Art Directors and Designers alone (shown below) who formed the Awards Committee.

There were virtually thousands of working hours contributed by hundreds of professional people to make this show happen. Speaking for the BDA membership, we sincerely thank them for their time and effort.

In the event that many of you did not see the show results, we would like to show you some of the winning pieces here in Scanlines in the next few issues. If you are interested in obtaining a copy of the Awards Annual, there may be some still available through the BDA Office.

Lou Bortone

(Fourth Row) Jim Stringer, Wiley Schmidt. (Third Row) Eric Schmidt, Jamie Chipman, Dave Patton, Demetre Fotos, Don Donovan, Ray McKinley, Russ Smith. (Second Row) Pam Peniston, Dennis Spear, Vance Vasu, Monica Faske, John Sebesta, Susan Schmidt, Suzann Thompson, Mike Buettner. (First Row) Judy Rosenfeld, Karen Scaffidi, Carol Niehus, Judy Decker, Karen Josephson, Robin Stelling, Al Delino, (not pictured, Fred Yung).



Photo by James Pérez

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EDITOR

Lou Bortone, WBZ-TV (MA)

CONTRIBUTORS

Jan Phillips, WCAU-TV (PA)
Richard Dickinson, WCVB-TV (MA)
Russ Smith, BDA (CA)
Jim Hayek, WPLG-TV (FL)

BROADCAST DESIGNERS ASSOCIATION, INC.

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

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3Ralph Famiglietta, NBC News (NY)

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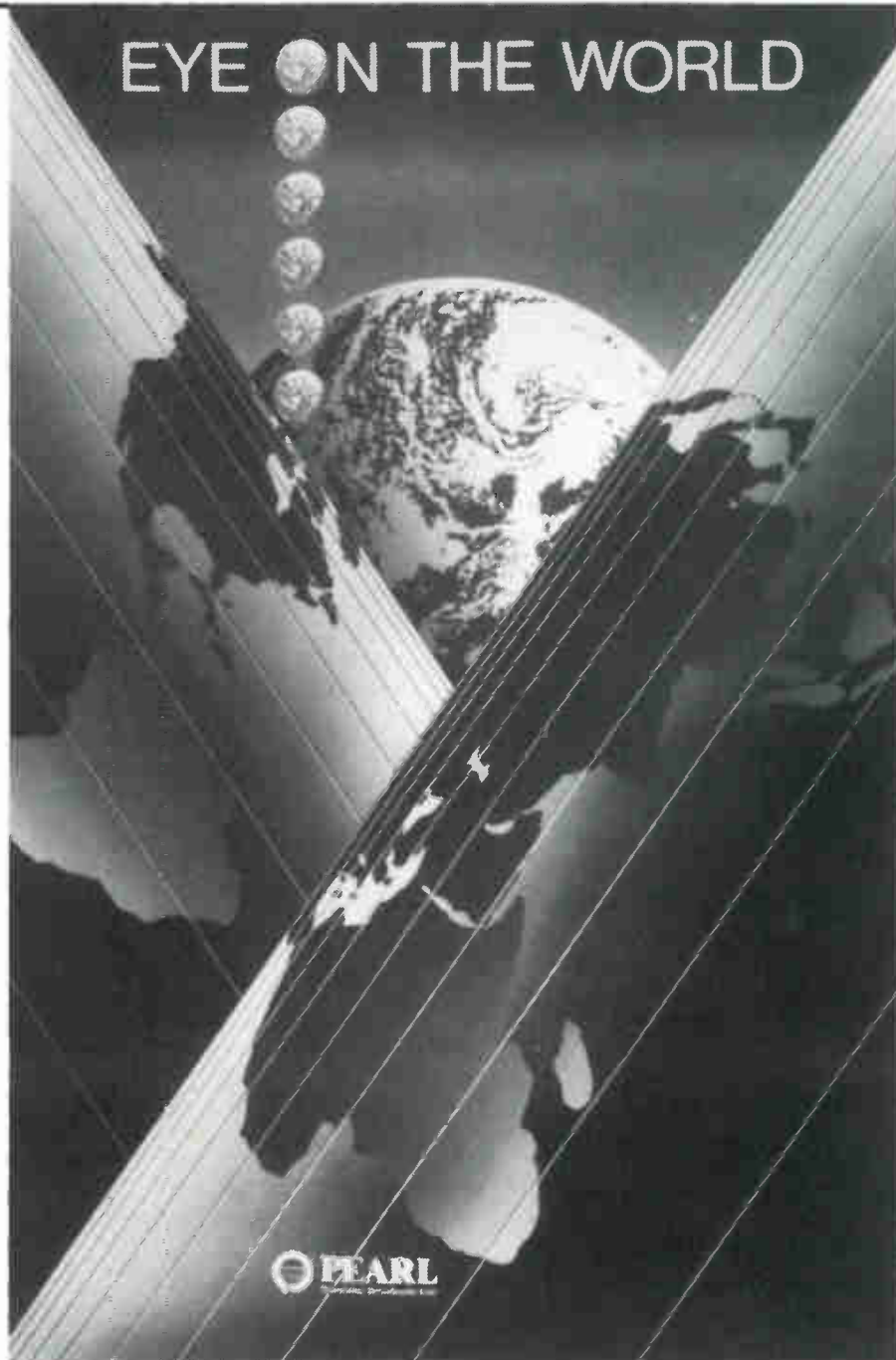
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SPECIAL THANKS TO:

Jean McCarvill, WBZ-TV (MA)

Deadline for the next issue of SCANLINES is
October 15, 1986. Please send all copy and
photos to: Lou Bortone
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1170 Soldiers Field Road
Boston, MA 02134
or call 617/787-7146

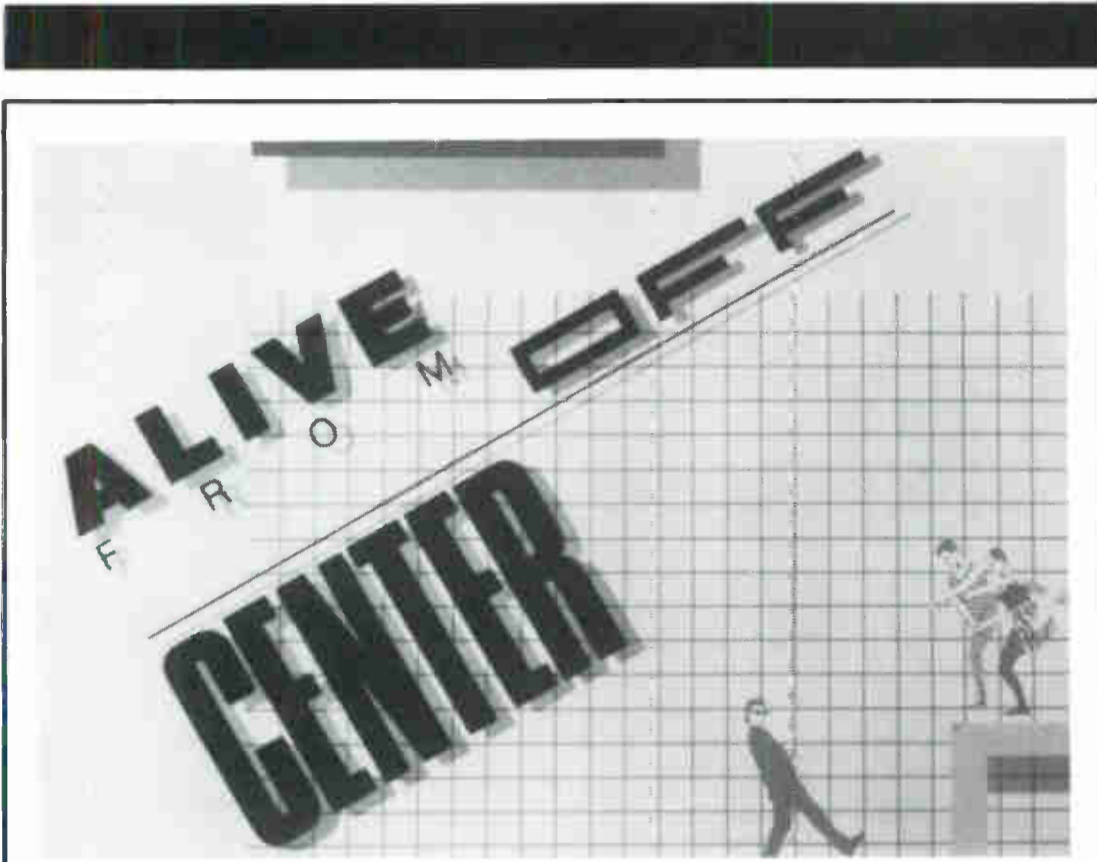
EYE ON THE WORLD



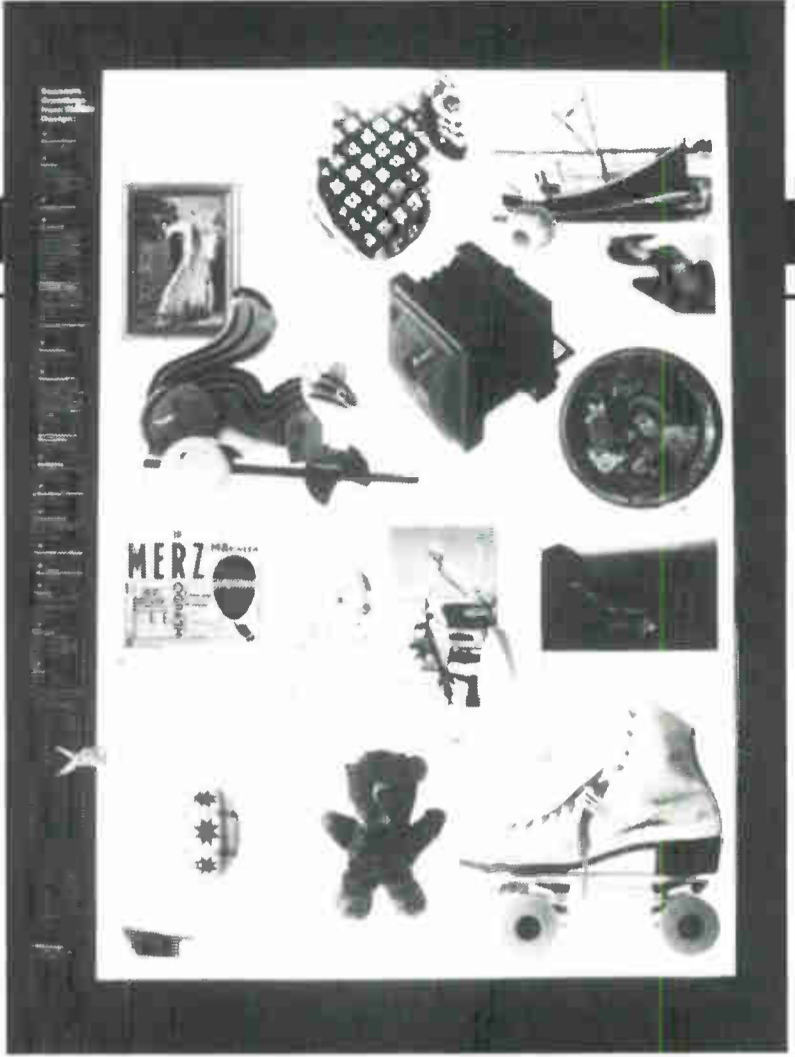
POSTERS:
Local or Regional
(Gold)
Gary Wu, D
Gary Wu, PAD
Alice Wong, CAD
TVB Ltd.,
Hong Kong

David Letterman exposes the BDA on Late night national television! Bob Pook, designer of the award winning bumper graphics for the David Letterman Show brought home his BDA Gold Statuette to show to Letterman and Letterman decided to show the world. A few of the award winning slides were reviewed, followed by congratulatory remarks by King David, himself! Letterman, being Letterman, was quick to point out that this handsome clear-plexi, pyramid-shaped statuette "even snowed" if you turn it upside down!

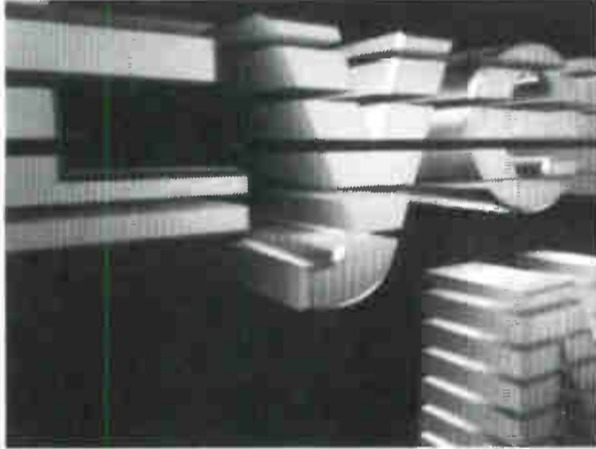
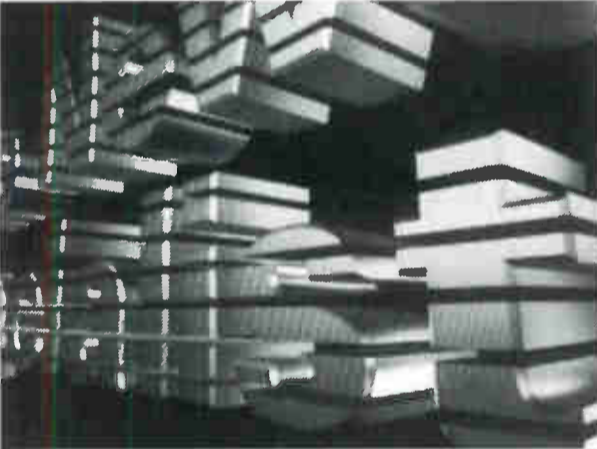




LOGOS (Gold)
R. Hoffmann, D R. Hoffmann, PAD KTCA-TV, St. Paul, MN



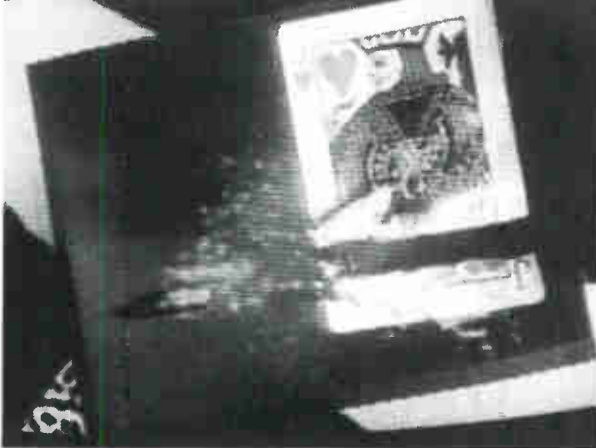
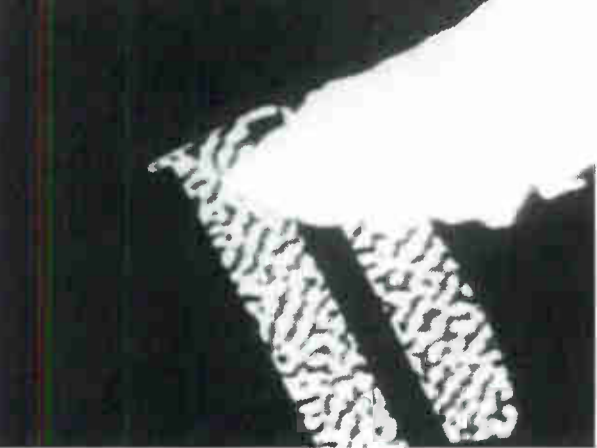
POSTERS: National (Gold)
Chris Pullman, D WGBH, Boston, MA



STATION ANIMATION: In-House \$51,000+
News Open. Vince McNey, D Vince McNey, PAD Vince McNey, CAD KSL-TV, Salt Lake City, UT



NETWORK ANIMATION: Production House \$51,000+
CBS Late Night. Mark Hensley, D Roger L Gould, A Lewis Hall, PAD John LePrevost, CAD Pacific Data Images, Inc., Sunnyvale, CA



NETWORK ANIMATION: In-House \$1,000 - 10,000
Dial Magazine Promo. Craig Russell, Christopher Kogler, D Craig Russell, PAD Neil Sandstad, CAD WNET/Thirteen, New York, NY

Anatole you so...

Every year it's the same thing. I get the BDA/BPME Seminar registration forms and know that it will only seem like moments before the whole shebang is a sweet fading memory. As Bogart said to Bergman, "We'll always have Dallas" - or something like that.

Ah, Dallas. Actually I should say, "Ah, Anatole," because that's where I spent almost the entire seminar. I'd have thought Dallas was a vast complex of red brick, glass elevators and meeting rooms if it were not for one fabulous night on the town with two of my TV buddies, in search of authentic Mexican food, chauffeured by our charming Iranian cab driver, George. We instructed him to take us to this funky joint recommended by our benignly lunatic animator friend, but George was extremely skeptical. As we pulled up to the place, which was attached to a motel (Casa Paradiso - hourly rates), we were told to stay in the car while he got out and peeked into the restaurant windows. He came back to the car, locked the doors and warned us, "You don't want to eat here. You will get sick. I take you someplace nice." Meanwhile, the burly headwaiter of the place, dressed in his finest

Mexican cowboy outfit, had seen the whole thing go down and was not prepared to lose three potential paying diners. He came lumbering out to our cab waving and tapping on our rolled-up windows and locked doors frantically yet graciously motioning us to come inside. George would have none of it and responded with hand signals of his own.

We sure were enjoying the legendary Dallas nightlife, but by now it was time to be whisked off to the Yuppie Mexican place that George felt a lot better about where the Margaritas were cold, the Salsa was hot, and the Gringo waitresses were pretty and blond. Thanks, George.

Afterwards, we discovered that Dallas is not New York, and there is not a cab on every corner. After walking a couple of blocks the area was getting definitely less Yuppified and more ominous, so we called a cab from a phone booth at a gas station where the men's room had the most enlightening Texas punk graffiti covering every inch of available wall space. The whole experience was a welcome departure from the safe and businesslike atmosphere of the Anatole, but

we returned there anyway to enjoy more Margaritas at the poolside Gidget Party and to hang around in *the* true Anatole hotspot, the BDA Suite.

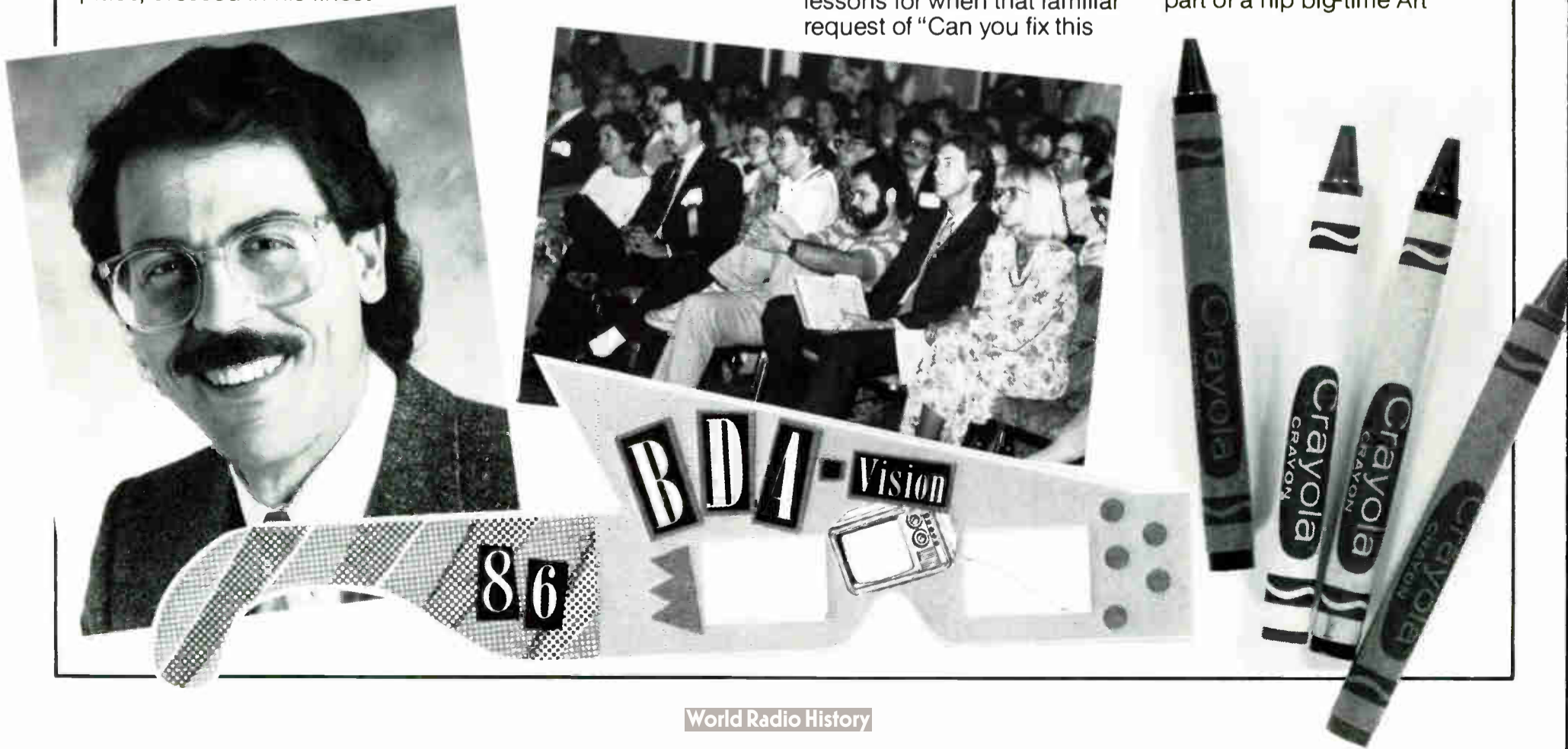
Design people are definitely among the most fun in the human species, and the BDA Suite was full of them. Now, don't get the wrong impression of what the BDA Seminar is really all about. I mean, this is serious *business*. We come here to *learn* stuff. We even have breakfast meetings and everything. And workshops. We had hands-on workshops, we had hands-off workshops, we had so many great workshops that it was impossible to attend them all. You can read about some of the more popular and informative ones in this Scanlines issue. Unfortunately, some brilliant workshops were poorly attended because of scheduling overlaps, and I'd like to mention them here.

When I started in TV design coming from a print background, I knew I'd learn a lot of new design regimens, but was not prepared for all I needed to know about women's footwear. *Life with Leather/Leather with Life* was a great recap of the techniques and tools needed to equip the modern art department for the quick repair of the inevitable undoing of today's flimsy foot fashions. Hosted by well-heeled shoe historian Norman Neolite, this soleful session taught invaluable emergency lessons for when that familiar request of "Can you fix this

shoe?" arises. As Mr. Neolite said in his closing remarks, "I've got jut two words for you; Contact Cement!"

As a child I was fascinated by the Greeting Card industry, spending hours looking at the colorful cards on the rack, figuring out how they made things pop-up or fold-out. Well, it all paid off in the TV design business, as was affirmed by *Hello I Must Be Going; The In-House Greeting Card*. Hosted by card designer Hal L'Mark, this session touched on the need for not only caricature-based birthday cards, but also the looming need for "going away" cards in our shuffling TV industry. Methods were demonstrated on how to discreetly secure reference snapshots, quick marker-rendering techniques for those 'unexpected' goodbyes, and building a caricature file of station employees for all-purpose use. My favorite of Hal's quips was, "I know it's not part of your job description, but if you don't do it they'll think you're a crumb."

I know most of you attended the Hans Donner Globo TV design session. but you might have missed the follow-up workshop with Hans called *Putting it On/Taking it Off*, exploring the role of fashion in TV design. One of Television's coolest designers, Mr. Donner touched on every aspect of the subject, from the importance of dressing the part of a hip big-time Art



Director, as was exemplified by a fashion show of his personal wardrobe (incredible shoes, Hans), to a demonstration of how he desensitized the Brazilian public to the progressively more unclothed models in each year's "Carnival Rio" title sequence animations. This was one of my personal favorites.

Have you ever noticed how folks like to hang around in the Art Department? In *Decorating the Modern Design Environment: What's New?*, the subject was explored by Psychologist Dr. Joyce Brothers and Interior Designer Mauve Decoman. The panel pointed out the similarity of the kindergarten classroom with its bright colors, intriguing gadgets and "paste and crayon" odors to a typical TV art department and how visiting there is, as Dr. Brothers noted, "Like a quick trip back to idealized youth." Ms. Decoman then explored the latest trends in interior design, concentrating on the new 'stark' look of cluttered paper and grey walls with plenty of eclectic posters, post-it memos and phone messages of varying colors attached. Windows are a no-no. Another 'hot' look is real stuffed animals in various unnatural 'human-like' poses as was demonstrated by a stuffed deer head with sunglasses, a necktie and a cigarette, hanging in her personal office. The session concluded with a hands-on demonstration using 13 perfectly preserved frogs, showing how they could be dressed in tiny "Miami Vice" outfits and periodically repositioned for effect around the office.

There were a lot more workshops I wanted to mention but I just ran out of space.

This was the best BDA Seminar ever. Now, I just can't wait until Atlanta.

Jim Hayek
Art Director, WPLG-TV, Miami



One of the daily problems many TV designers encounter is searching for source materials to use for on-air graphics for their electronic paint systems. It's not really ethical (or legally safe) to use pictures from copyrighted publications because photographers sell their work, they don't give it away. Even though many designers are involved in this practice and justify it by saying that they have revised the original image on their paint system, it still isn't right - in fact, it is stealing!

As you know, paying stock houses for the right to use photo material can become pretty costly over the course of a year - not to mention the hassle of searching for the right pictures. So... *have we got a deal for you?*

There is a new product now available which is a collection of more than 22,000 stock video color stills, all on videotape or videodisk. There are more than 500 categories including abstracts, sports, scenics, travel, people, historical, personalities, to name a few. A directory is provided with the system including frame numbers or time codes. This library is updated twice a year so your photo file stays current. This amazing product is called "The Photo Store." Get it? Still store - photo store!

These images are directly accessible to your video paint system - no slides or video camera necessary - no focusing or cropping needed and they're all copyright free to your station as a paid subscriber to the system.

More in store.

How much will all this cost - you ask. Well, The Photo Store is available through an annual licensing fee permitting unlimited use in video productions. The fee ranges from \$2,500 to \$10,000 per year depending upon market size and types of applications by the facility.

Images on The Photo Store are TV safe and presented full frame making it easy for broadcast designers to work with. "I like to think of The Photo Store as a comprehensive resource for designers to work with, a sort of visual software, if you will. We don't expect users to utilize the image as they see it on the screen, but it's great to think that we have a tool for their imagination. It's pretty wild to see what has been done with our images on any paint box," observed William Tucker, Marketing Director of The Photo Store.

Tom Angell from Interface Video in Washington, D.C. uses The Photo Store with their Quantel DPB 7000 paint box. "It really shines in conjunction with our paint system. It has become a ready source for backgrounds, for news graphics, charts and the like. In addition, conceptual visuals, usually a big problem, are now a snap. We might snip a

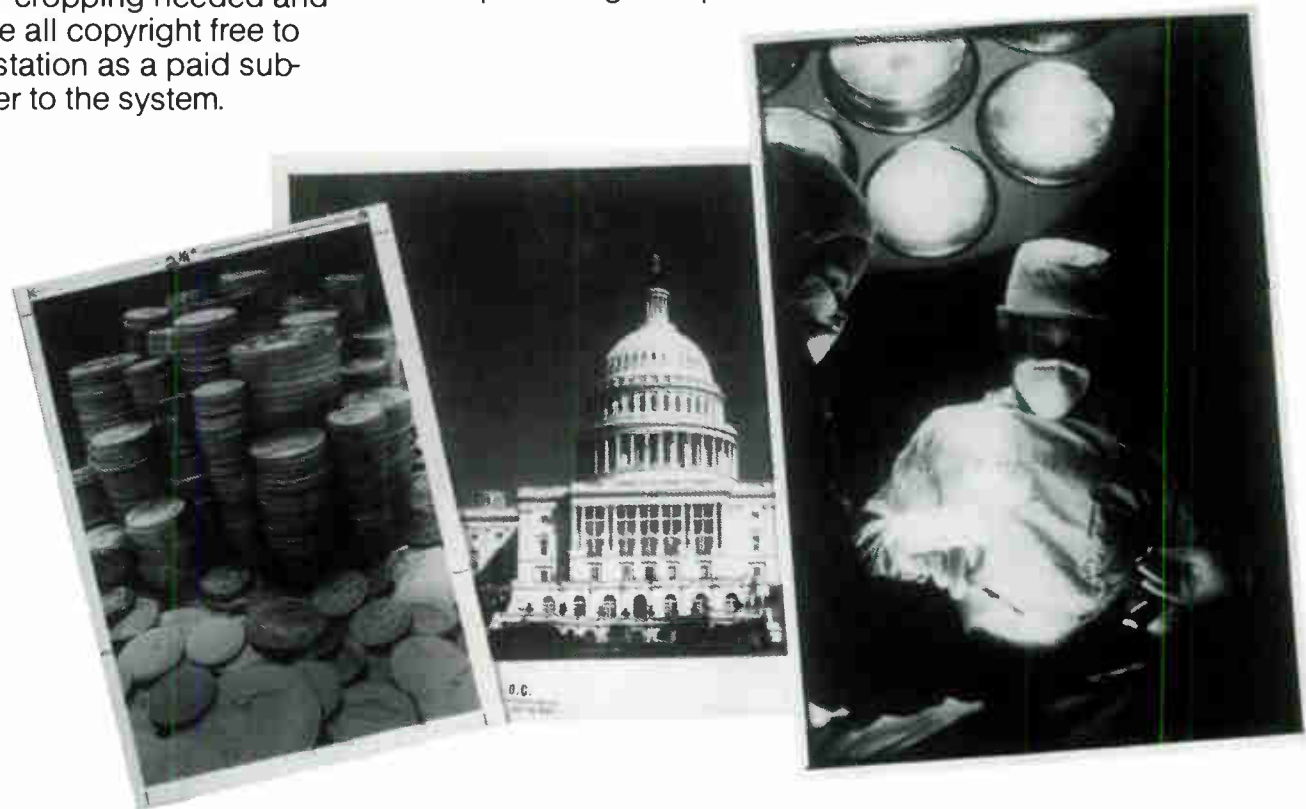
pyramid from here, and combine it with an hourglass from another shot and superimpose it over a sunset scenic. It makes finding the right picture an effortless, enjoyable process," Tom says.

The Photo Store will interface with a variety of computer graphics and paint systems for TV such as Abekas, Ampex, Dubner, Aurora, Chyron, Cubi-comp and Quantel, according to the company.

If you can afford to consider this system, it sounds like a pretty exciting source to have at your fingertips. While talking to the people at The Photo Store, I asked if the images could also be made available for promotional print ads as well because of the desire of most stations to keep a consistency in video and print promotion. They assured me that an equitable arrangement could be made with a station subscriber.

You can get more information as well as a sample videotape or videodisk by calling 202/338-6390 or writing to The Photo Store at 1071 Wisconsin Avenue NW, Washington, D.C. 20007.

Lou Bortone



Did you know?

A

Now and then when the weather is extremely dry, computers tend to respond to existing static electricity. It is not unusual to walk across a room, sit down at your terminal, begin to use the keyboard and have the screen suddenly go blank! Collective static electricity can be the cause. Some say the vinyl-based wax on your floor is the cause; some simply blame the storage of static in your clothing from excessive movement (and God knows, TV designers are guilty of excessive movement!); others blame the dry atmosphere. Whatever the cause, Pierce Business Products claims to have the solution. It is called static mat and it eliminates the static electricity problem by instantly dissipating static away from sensitive CAD hardware and software, according to Pierce. The mat size is 24X26 inches, weighs only 8 ounces and retails for \$60. It fits under your keyboard and monitor terminal. For a dealer near you call 1-800-372-7377.

If you or your department heads make use of overhead projectors for presentations in the conference room, here is an excellent handbook filled with useful tips. It is produced by Staedtler, Inc. (Lumicolor products) and is probably available free of charge through your art supply dealer. If not, call Staedtler direct and request a copy. On the West Coast in California: 213/882-6000. In the East, New Jersey: 201/335-1800. The name of this 40-page booklet is Staedtler Lumicolor Overhead Projection Handbook.

There's something new from Agfa... a fantastic breakthrough in diffusion transfer technology – in other words, a new kind of stat paper! It's called Copyproof CPN Yellow. With it you can turn on the lights and produce all your high quality positive line work, halftones, and special effects work in a high illumination, yellow safelight environment. This means you can get rid of your red darkroom lights and replace them with special bright yellow lights! The CPN Yellow is completely compatible with the entire range of Copyproof materials, chemistries, and processors. Check it out with your stat supply dealer and light up your life!

B

I came across a company at the BDA Convention on the Exhibit floor that specializes in microphone signs – they call them "Mic Flags." There are a number of different sizes and styles available. The quality is excellent and the price is right. There is an initial \$35. charge for each color and design then the prices range (per unit) from \$10. to \$15. each depending on how many you order. They are moulded in a single, 4-sided piece with no glued parts, of highly durable glossy plastic. Each flag comes with two grey foam inserts to accommodate a wide variety of microphone sizes. For a color brochure and prices, contact NAB Services, 1771 North Street, N.W., Washington, DC,

C

I ordered one of these to try it out and it works great. It is Rubber Cement in a tube and is called GluTube. It is "the no-mess, no-waste, no-nonsense rubber cement in a tube with a rolling ball tip dispenser," the brochure says. All you do is press down and the ball tip releases just as much cement as you want – a tiny dot for small jobs or cover a larger area with a few strokes - it's as easy as writing with a pen. It is not meant to replace your old reliable waxer but for quickie jobs it is very handy. Made by Mark-Tex Corp., you will have to ask for it at your art supply dealer if you just want a couple of tubes because the minimum order from Mark-Tex is a dozen tubes, individually boxed. Sorry, I don't know the price. Call Mark-Tex for the dealer nearest you. (800) 222-0876.

Here is an unusual desk top unit that may be useful to you if you do a lot of pen and ink drawing or ruling. It is a pretty standard piece of equipment for most cartoon animators for drawing and painting cells. This one is made by Foster Manufacturing and is called "Turn-A-Matic." It is a portable drawing board with a 20-inch diameter circular center that turns 360 degrees. It is no longer necessary to draw vertically or at an angle since the sharpest degree of angular ruling can be done with the

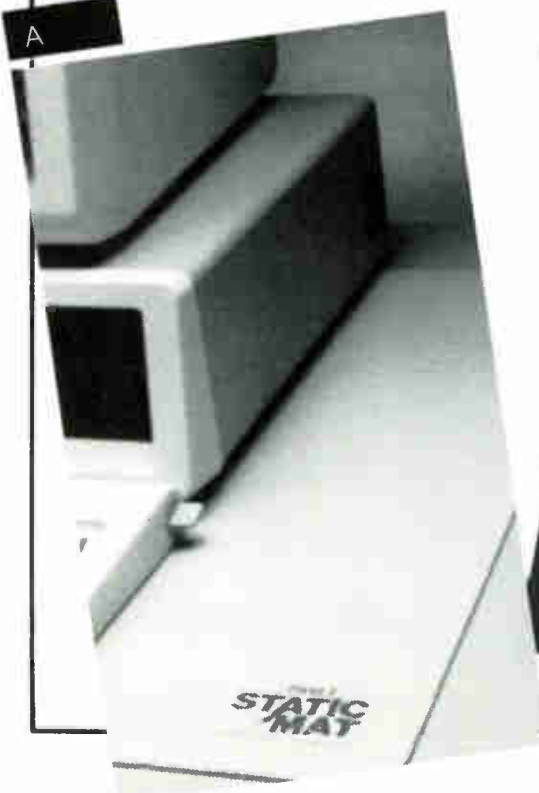
turn of the disc then just rule horizontal lines! The disc can move freely or lock into place. It comes complete with a sliding horizontal straight edge and fold-out legs if you want to work on an angle. The model # R52 weighs only 9 pounds and sells for \$295. If it interests you, write or call for more info to: Foster Manufacturing Co., 414 North 13th Street, Philadelphia, PA 19108 or, toll free, 800-523-4855.

Some good news for ardent Spray Glue fans is the introduction of Goodkin's new "GASP!" This is a protective booth unit that minimizes the health hazard associated with the use of spray glues. GASP is a desk top unit equipped with special charcoal filters that filter out spray glues and other spray and solids from overspray. It's easy to use. Simply turn on the motor, place object on shelf and spray normally. For literature, prices or to have a representative call, contact M.P. Goodkin, Inc. 140-146 Coit Street, Irvington, NJ 07111

D

Polaroid has developed a comprehensive system for shooting 8X10 full color (unscreened) prints and/or transparencies. With the use of their standard MP-4 camera stand and the addition of an 8X10 camera head, made by Kenro, you have 8X10 capabilities. The lenses and shutters are the standard Polaroid equipment that one normally purchases with the 4X5 MP-4 system, so all you really need is the Kenro camera head, the 8X10 Polaroid processor and, of course, the 8X10 film, Contact Polaroid for their folder called "8X10 Multi-purpose photographic system, or check it out at your local photo supply dealer.

Lou Bortone





Hot tips below...

E

First off . . . this is an offer you can't refuse! The BDA has collated all of the animation winners of its 1986 Annual Design Competition and put them together onto one 3/4" videotape. This is a valuable resource for broadcast designers showing concepts look and style of current work occurring in the broadcast industry throughout the country. These award winning examples cover many areas including news, promotion, and entertainment. They are executed in a variety of ways utilizing expensive electronic imagery, traditional cell animation and in-house production.

VTR copies of this collection are available through the BDA Administrative Office while they last. Send your check or money order of \$40. each plus \$3. for postage and handling to Russ Smith, BDA, 251 Kearny Street, Suite 602, San Francisco, CA 94108. You can phone in your order if you use Visa or MasterCard by calling Russ at 415/788-2324.

Sometimes, trivial things make me curious. Such was the case with the difference between Rubylith and Amberlith masking films. They both do

the same thing so why is one red and the other amber? I called Ulano, the company who makes the authentic products, Rubylith and Amberlith, to inquire. While talking with Ron Marsden, Director of Technical Services, I discovered that the basic difference is as follows:

Rubylith is a red "light-safe" stripping film. Because the red emulsion is extremely light-safe, Rubylith is preferred for work with printer's plates. Sufficient translucency is allowed for "see-thru" of work detail. Rubylith photographs as pure black.

Amberlith is identical to Rubylith except that it is amber in color. It cuts, peels, and performs exactly the same as Ruby but it is preferred for camera work because it provides better "see-thru" qualities. It is not quite as light-safe as Rubylith on litho plates. Amberlith also photographs as black. So - in broad, simplified terms, printers prefer Ruby because it is slightly more light safe and designers prefer

Amberlith because it has much better see-thru qualities and is easier to work with on that basis.

Ulano will be happy to send you samples of the various kinds of film available. Contact Ulano, 255 Butler Street, Brooklyn, NY 11217, or call 718/ 622-5200.

F

Here is an interesting booklet out of New York called "The Pinwheel Pink Pages." Pinwheel is a national company that does engraving, photo finishing, line conversions, typesetting, and a number of other things that are helpful to designers.

Gil Cowley, Art Director for WCBS-TV in New York, called my attention to this clever little booklet some time ago and I called to get on their mailing list. It's fun and informative. If you're interested, call 212/684-5140 or write Pinwheel, Schaedler Quinzel Lehnert Green, Inc. 404 Park Avenue South, New York, NY 10016.

An interesting bit of trivia I got from a past issue of Pinwheel Pink Pages goes like this:

Over the past 30 years, if automotive technology had grown as fast as computer technology, you would now be getting over a million miles to the gallon, and a new car

would cost you the grand total of 85 cents!

There is now available a first-ever directory of designers, artists, educators, and craftspeople for the entertainment industry in the United States, Canada, and Britain - including television. It is produced by Lymelite Group, Inc. and is called Register 85/86. It is a 195-page bi-annual directory sectioned by specialization and indexed alphabetically, as well as by geographic and industrial area. It contains names, addresses and specializations in most cases. It is available from its publisher and retails for \$30. but may still be available for \$19.95 with advanced payment. If you are interested in obtaining a copy and information about how you can be listed in the next Register, write to Lymelite Group, Inc. G.P.O. Box 1260, New York, NY 10116.

G

There is an organization called Pratt Center for Computer Graphics in Design which is affiliated with Pratt Institute in New York. They conduct computer design conferences and seminars around the country. This issue informs you too late for the Spring/Summer sessions but it would behoove you to get their brochure for Fall/Winter if you're interested. They come highly recommended according to some of the past participating companies. The Fall/Winter sessions are planned for San Francisco and New York. For brochures, write to Pratt Center for Computer Graphics in Design, 9 Skyline Drive, Hawthorne, NY 10532.

Lou Bortone

E

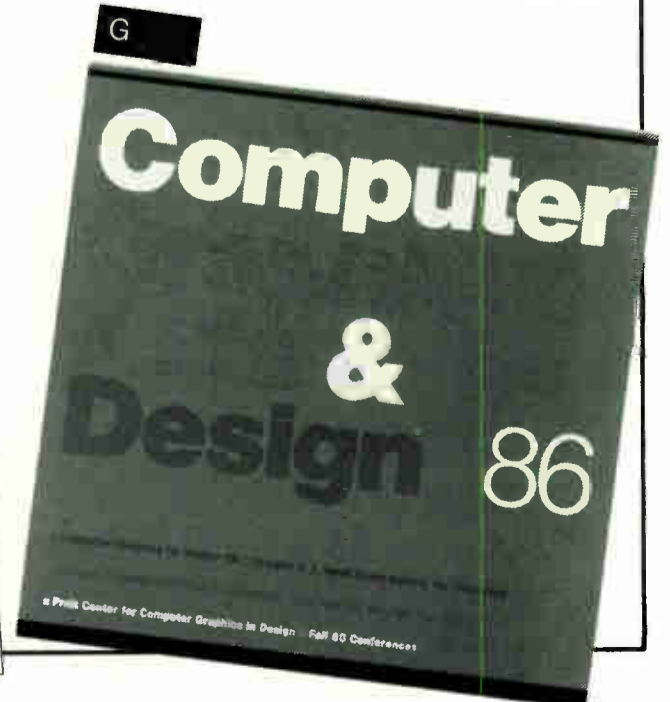


F



world Radio History

G



There are some things so visually spectacular that they just can't possibly be recreated in words. Times like these are when people usually say, "You had to be there!"

Hans Donner's presentation at the BDA Convention in Dallas was one of those times. The mixture of totally unique images moving on a giant screen supported by Hans' verbal explanations, peppered with an Austrian accent, were indeed spectacular. The color, the sound, the emotion that permeated throughout a hypnotized audience of several hundred, was... well, you just had to be there!

Hans Donner is the 36 year old Art Director of Globo TV in Rio De Janeiro, Brazil. It is said of Hans that he has a totally unlimited budget to work with. He describes himself as "the happiest TV designer on the face of the earth" as well he should be. Hans has what many of us just dream about... total, (interference free) management support and, as we said, an unlimited budget. Taking full advantage of this, he has done some outrageous, costly, time-consuming projects but has

achieved some totally unique and unsurpassed results. One 90 second piece took two months of rehearsal, 12 days of shooting and 5,000 hours of work to produce!

Hans spent the first 25 years of his life in Austria. It was there he was schooled, trained and worked professionally in the design field. In 1974, he decided to move ahead in his career - he would choose maybe a new country, a new environment, a brand new challenge. After having read an article about Brazil's top creative ad agency, Duailibi, Petit, Zaragoza Propaganda, he decided to give Brazil a try. He saved enough money to travel there and spend just three weeks looking for a design opportunity. He did spend that three weeks pounding the pavement showing his portfolio, trying to get an offer, or even a commitment, but with no results. On his 21st day, pretty much broke, very depressed and discouraged, thinking the trip was a total failure, he met David Zingg, an American photographer, on an elevator, no less. They began chatting and David looked at his work and encouraged him to try Globo TV. Hans went



Hans-on..

over there and "Bingo," he got a job offer and was told they would be in touch with him. Greatly encouraged, he returned to Austria to get his affairs in order and to spread the great news to his friends and peers - then, nervously awaited the call from Brazil.

Several days went by with no word, then weeks and - months! Absolutely no word from Globo for eight solid months, which was "the worst time of my life," Hans said. Finally, Hans decided to return to Brazil on his own. When he arrived, he looked up his new found American friend, David Zingg. David decided to try a very wild idea. He publicized Hans in the press as a "returning celebrity designer" from Austria... and the ploy worked! A man named Jose Bonifacio De Olivera Sobrino ("Boni" to his friends) responded to the publicity. He interviewed Hans then hired him on the spot as Globo's new Art Director.

Boni was (and still is) the Vice President in charge of Programming and Production for Globo with full financial control of the network. He offered his new Art Director total freedom and an unlimited budget. "It was like having a door to heaven open up for me," says Hans.

Hans will try anything for a unique effect, according to his colleagues. Once he painted a military airfield blue - all 32,000 square feet of it at a cost of \$35,000 so he could chroma key farm workers filing across a giant leaf for a program called "Rogue Santeiro," which takes place in the Brazilian countryside.

Occasionally, the money ends up being partly wasted. In 1983, Hans had an idea for a new 45-second open for

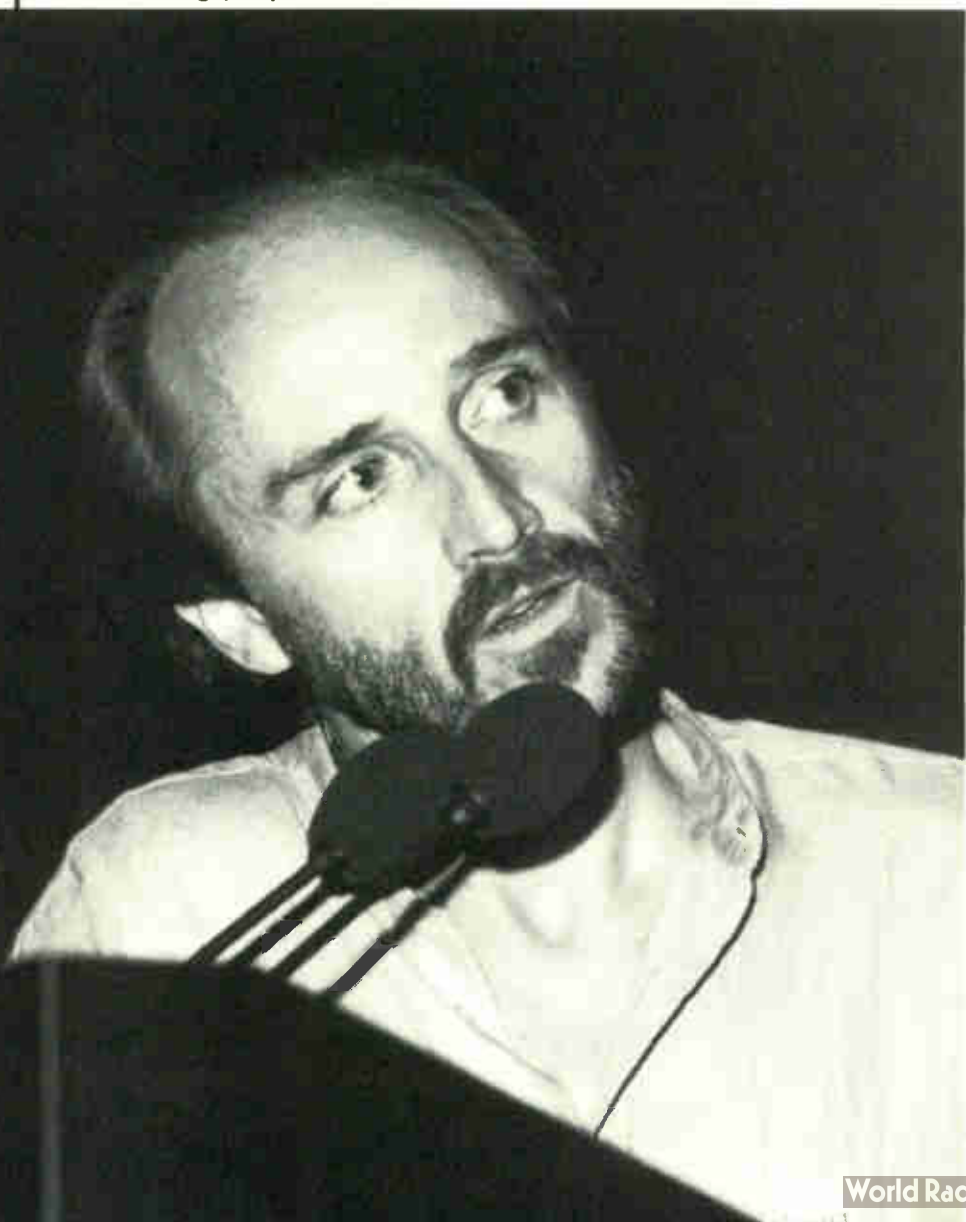
Globo's prime time Sunday night show, "Fantastico." It involved showing a futuristic ensemble of dancers doing their thing on a giant, multi-levelled pyramid structure. After designing the storyboards, costumes and set design - he proceeded to have the 50 foot high, sectional pyramid built inside of Rio De Janeiro's Maracana Soccer Stadium. After days of construction and hundreds of working hours, Hans decided the set-up just wouldn't work for his purposes and he ordered it torn down. He ended up staging the dancers on chroma key blue and cleverly keyed them in over a scale model of his original pyramid monstrosity!

The finished video showed many dancers but, Hans pointed out, there were actually only a few and "we keyed them in at different times doing different steps because it would have taken much too long on rehearsal time to teach many dancers to do the same steps together."

"We ended up with nine to ten generations and instead of four days shooting on the actual pyramid structure, we shot for 13 days, 24 hours straight" said Hans. Fortunately a new Sony machine was able to recover the color and definition lost on the number of generations. The project was a great success finally but ended up costing in excess of \$500,000 for the 45 second open.

Hans showed the piece to us that day in June at the BDA workshop and you should have seen the camera angles, the outrageous costumes and choreography, the color and pizzazz... well actually, like I said before, you had to be there!

Lou Bortone



HANS Donner, Brazil's pride and joy and the unique, inventive Art Director of Rede Globo TV.