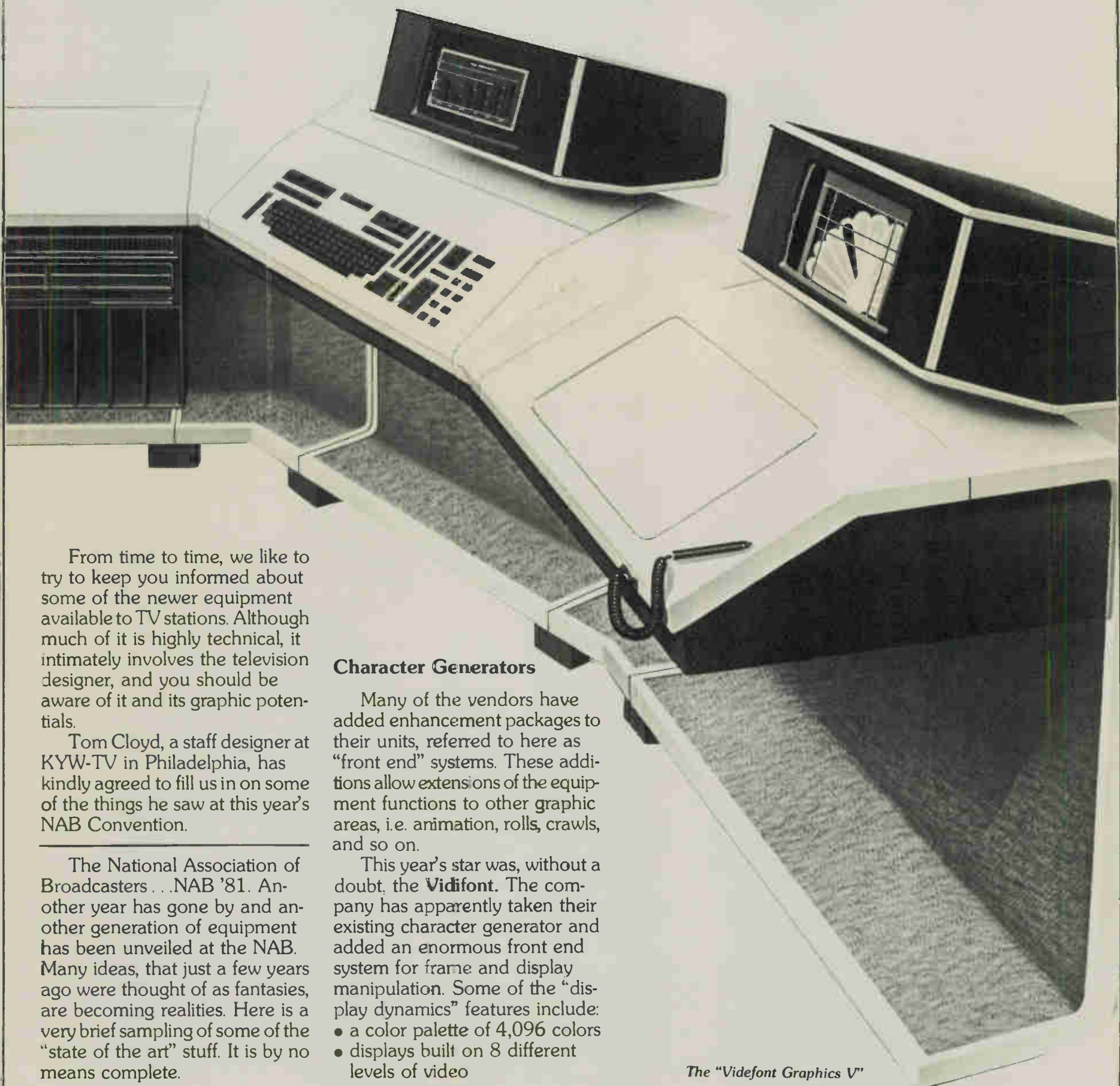


Here we grow again...



From time to time, we like to try to keep you informed about some of the newer equipment available to TV stations. Although much of it is highly technical, it intimately involves the television designer, and you should be aware of it and its graphic potentials.

Tom Cloyd, a staff designer at KYW-TV in Philadelphia, has kindly agreed to fill us in on some of the things he saw at this year's NAB Convention.

The National Association of Broadcasters . . . NAB '81. Another year has gone by and another generation of equipment has been unveiled at the NAB. Many ideas, that just a few years ago were thought of as fantasies, are becoming realities. Here is a very brief sampling of some of the "state of the art" stuff. It is by no means complete.

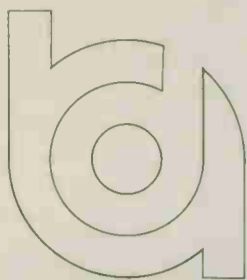
Character Generators

Many of the vendors have added enhancement packages to their units, referred to here as "front end" systems. These additions allow extensions of the equipment functions to other graphic areas, i.e. animation, rolls, crawls, and so on.

This year's star was, without a doubt, the **Vidifont**. The company has apparently taken their existing character generator and added an enormous front end system for frame and display manipulation. Some of the "display dynamics" features include:

- a color palette of 4,096 colors
- displays built on 8 different levels of video

The "Videfont Graphics V"



BROADCAST DESIGNERS ASSESS

- timed sequential overlays
- rolls and crawls (7 speeds and 2 directions each)
- digitizing tablet

plus many more features; all housed in a control console resembling the Star Trek Command Center. Many of these features will, no doubt, appear on other vendor's units in the near future.

Telemation's font-editor system has been updated to allow re-editing of existing fonts and images. This has been coupled with a real-time digital plotter in an effort to speed up the task of entering new images. Additional software in this area generates circles and other geometric shapes.

Frame accurate sub-titling is now possible through the character generator by using the time code information from the source videotape as a cueing device.

Approximately 15 new type faces have been added to Telemation's already elaborate system.

Chyron continues its dominant position as the workhorse of the industry, with a few new items:

- page to page timed transition wipes
- simplified animation and auto-sequencing operation
- thumbsheel control for off-line sports score updates

Chyron will probably enter the "large front end system" field within the next year.



Digital Still Store

Although the technology for these devices is not that new, implementation on an industry wide basis has been somewhat slow. Possibly one of the reasons for this may be found in the inventory or house-keeping area. Identifying, locating and recalling the stored frames while at the same time trying to tie into the station's automation system creates an image management problem that varies from one installation to the next.

Ampex is the first one on the block with still store. They have merged still store with slow motion capabilities to create a double duty device. A single disc drive provides storage of 814 single frames or 27 seconds of live action. Additional disk drives expand the capacities accordingly (3 drives yield 2442 stills or 81 seconds of live action.) An ad-

vanced image management system is anticipated soon.

ADDA has been on-line at NBC in New York for about two years now. During this time they have worked with NBC to refine the operational and image management functions within the system. Rumor has it that ADDA is opening a sales office for their products in Japan... now there's a pleasant switch.

Quantel still appears to be ahead in the area of image manipulation. The capability of adding key source information, borders and multiple image montages all within the unit is an important factor that their competition has apparently overlooked. Mix time on a video switcher in most stations tends to be non-existent for designers because of other priorities.

The **Iris** system was acquired by Harris Corporation from CVS

a little over one year ago. The image management hardware, including an optional line printer for hard copy inventory output, seems to be in place. Software progress in this area seems a bit slow by comparison to other units.

Since these are all basically big ticket items (character generators go from \$35,000 to \$70,000 and upwards of \$120,000 for larger systems - still store units base out at around \$60,000 and quickly escalate) careful consideration will be made by stations and groups as to which direction to pursue. The operational structure and stated goals of the installation will also impact the end product of such technology. As the prices come down and the equipment becomes even more sophisticated, involvement of design oriented personnel is eminent.

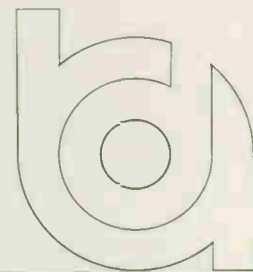
Now, the good news is that expansion of the artist and designer's role in the daily operation of this technology has been anticipated by the manufacturers. This is evidenced by the number of digitized tablets and "electronic palettes" on display. There is already a full range of sophistication available in this area. Some vendors are entering the marketplace on a specialized basis. One such company offers a unit primarily for weather maps, with other functions also possible.

A good deal of this high-end technology is displayed in prototype form by the manufacturer in hopes of creating or finding a viable marketplace within the broadcast industry. Sometimes these systems are simply put on the back burner while others, after additional marketing research and some production retrofitting, go into production and distribution. So just because you see it now, doesn't necessarily mean you can have it now!

Tom Cloyd, KYW-TV

IRIS Digital Still Store System





BROADCAST DESIGNERS ASSOCIATION

One of the small benefits of working for almost 30 years in television is being able to recall the early days and some of the silliness that went on in the industry. I can relate some of those memories to things happening around me today, and frankly, the only thing that has changed is the cost of the silliness.

Many of you are too young to remember when people who could not afford a television set bought an antenna, mounted it on their roof and made the neighborhood think they owned a TV set. It was a status symbol. Today, you can buy a small black and white set for what an antenna used to cost. Times have changed, indeed!

The reason I even bring this up is that it seems many television stations today are buying their status symbols by procuring various and sundry pieces of fancy electronic hardware, at an obscene cost. I suppose it looks good for a manager to say they have installed the latest well known switcher with three or four of the more fantastic dingleberries plugged into it at a cost of a million three. I suppose it puts them right up there with the networks. But, what they don't tell you is that the equipment is often placed in the hands of an operating engineer or control room technician rather than a graphics expert. Many techs simply lack the ability to "compose" with the equipment. A case in point is the character generator. Millions of viewers must be squinting all around America, trying to make out those many lines of copy appearing on their TV screens -- much of it with drop shadows or some other unnecessary graphic treatment. The character generator is a neat piece of equipment if properly used. Unfortunately, it is more often properly abused! By simply pushing a button here and there, an operator can make the picture dance and wiggle or turn flip flops and do a lot of other things that delights the eye but is really controlled gimmickry, at best!

I drove over 4,500 miles through eight states this summer, and unhappily witnessed some of the worst television graphics I have seen in many years . . . most of it electronically assisted. What seems to be happening to our industry, in this area, is that the super-sophisticated equipment is here now -- and ready to go . . . but, it desperately needs design guidance and direction.

In most cases the equipment is recommended, purchased and controlled by the Engineering and Technical Departments at TV stations. It follows that they then push the buttons (with literally millions of options) that, in turn, create the pictures. The end result, again in most cases, is "controlled graphic chaos!" An adult "Atari" game! The TV industry, nationwide, urgently needs design help with this equip-



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

A word from the President...

ment. Of course, before you can even enter into an intelligent discussion with your people about the electronic palettes, frame-squeezers, still-stores, and on and on . . . you must understand them yourself.

The place to familiarize yourself will be the BDA Convention in San Francisco. In this day and age, the convention is a must. If a station is going to compete, they first of all have to have a good looking picture. The people who operate your station are going to come to the realization sooner or later that their graphic designer is a most important cog in their machinery. When that happens, be sure you're ready.

Now, a bit on the business side . . . I believe we are in the midst of the most exciting year in the Broadcast Designers Association's short history. We have two of our ablest members, Dick Weise and Dennis Fitch, steering the entire 1982 San Francisco Convention for both the BDA and the BPA. We have past president Gil Cowley heading the 1982 BDA Design Competition from New York. The BDA Library is becoming a reality at Kent State University under the guidance of WJKW-TV's Hilton Murray. We have two great books, much in demand by the industry, and are well on our way to a third, with WJLA-TV Washington's Brad Nims at the helm. And our member-

ship is increasing at a steady pace.

To all of that we are adding a new dimension to benefit our BDA members. We are calling it the "BDA HOTLINE". BDA Secretary Milton Clipper, WDVM-TV in Washington, D.C., has a list of volunteers . . . all specialists in a particular field of television design. If you have a problem that needs an immediate answer, call Milton, (202) 686-6089, and he will put you in touch with one of these members who can help you. Among our group are experts in animation, set design, news graphics, print, color, electronics, props, you name it. We have some of the industry's best. If you are stuck and need help, give Milton a call.

The San Francisco Convention Committee is in full swing, and with the rapid changes taking place in our industry, it is almost mandatory that you attend the convention in order to keep informed. This year, the committee is planning a heavy emphasis on electronic video and techniques. Plans are to provide "hands-on" instruction for you in San Francisco. You will have the best opportunity available to you to keep up with what's new and how it's being done in television.

Needing to be there and getting there are two different things, we know. Many of our designers have a

hard time getting to the conventions for a variety of reasons. But one of the most common, and frustrating, complaints is that management believes that the BPA and BDA workshops are one and the same. Since promotion managers have been going to their conventions for so many years, the cost has become a routine item in the promotion budget. Station managers feel reluctant to approve an added expense to send additional personnel to a convention that they feel is already being covered. If you are one of these designers and feel that we could help your cause by contacting your manager or supervisor and explaining our program, please let me know. We will be happy to assist. We want to see you in San Francisco!

Rick Frye, BDA Board Member, WBTV Charlotte, has volunteered to head a membership drive which will give some of you who have expressed a desire to assist the BDA a chance to do so. Rick will be contacting persons in states where we now have a very small number of members and will ask that they in turn contact all of the television designers in their state to direct their attention to the Broadcast Designers Association. If you are called on by Rick, please give him your cooperation. You will be helping BDA a lot, and you will be doing a service for the other designers in your area.

Lou Bortone, Art Director of Boston's WBZ-TV and Editor of *Scanlines*, has, since its inception, asked that BDA members contribute photos, articles and anything else that would be of interest to our other BDA members. This may be of interest to those of you who feel you don't have time to get involved: according to the weekly publication *Backstage*, WBZ-TV and Boston station WCVB-TV produce more local programming than any other station in America. You might want to talk to Lou about not having time!

As we close out this year, we transfer the office of Treasurer from Al Medoro, KABC-TV, Los Angeles, to Scott Miller, WPLG-TV, Miami. Al, who heads an extraordinarily active graphics department, has been blessed with one of the most difficult years in the BDA treasury history. Along with the usual money matters, he has established a purchase order system for BDA and has been representing the organization in negotiations with the IRS on obtaining a non-profit status for the BDA. Al has done a terrific job of keeping all of us in line on spending projects and much of his free time this past year has been spent pouring over the books. We are going to miss Al as he leaves his position. Al will not miss us! "Lucky" Scott Miller will inherit a clean set of books . . . and, if you thought Al was tough . . .

Bob Regler, BDA President



BROADCAST DESIGNERS ASSOCIATION



Looking Around



WXYZ-TV - A series of three-sided panels with logo on one side.

WTVA-TV - A three-sided, rotating structure; an integral part of the news set.

Weather maps, like news sets, are a design project that we're all faced with at one time or another. In many cases the weather set is an integral part of the news set. As you know, there are many options in designing maps. Satisfying the needs of a particular market and the concerns of a particular weather reporter requires a lot of investigation at the outset.

Obviously, TV stations along the northeastern coastline, for the most part, are the real heavy-hitters where weather is concerned. Conversely, some southwestern areas, where the weather rarely changes radically, have a far lesser concern about the antics of a weather report.

Weather maps have come a very long way from the chalkboard and (reverse-polarity) plexiglas of the mid 50's. And, with all of today's new sophisticated electronics -- they have yet a long way to go, I'm sure.

We thought it would be useful to review some of the ways maps are designed and utilized around

the country today. The basic needs seem to include magnetic boards, washable-surfaced boards; giant-sized boards (therefore, movable in some form, to show many maps in a single space); and chroma key boards to accommodate the satellite and radar information.

There was a lot of good earthy information included with the examples you see here, but for "space" reasons, we had to do some heavy surgery on the copy. I would strongly suggest, however, that if you see something here that you feel could be applied at your station - pick up the phone and call the designer for specific details. They'll be happy to share their secrets with a fellow TV designer.

Lou Bortone

WXYZ-TV, Detroit, Michigan
Jack Flechsig, Art Director

Our weather set is part of the news set. The weather panel is 5X7 feet, made up of six, 3-sided panels, each 14" wide. These panels are constructed of plywood and covered with sheet metal for magnetic symbols.

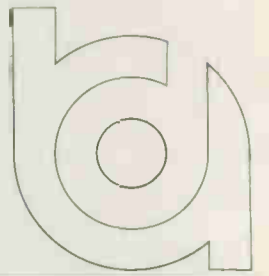
One side of the panels has the station logo, another has the state map and the third side is chroma-key. The logo side is seen throughout the news show and turned on camera to chroma key when the weather man is ready. This shows satellite picture, color radar and national map, which is shot from an off camera easel.

We also have quite a few "wild" maps which are inserted by chroma key. These are 30 X 40 inch magnetic maps, which are scaled down versions of the large panel. We match dissolve these for progressive yesterday, today, and tomorrow information. Our weather people do the "look at the monitor while pointing to the chroma key panel" trick.

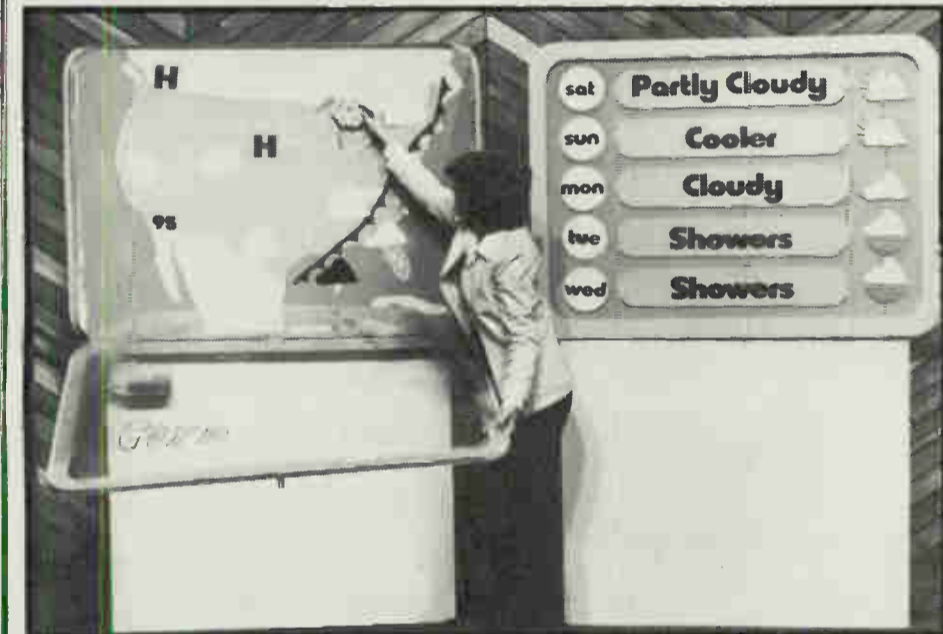
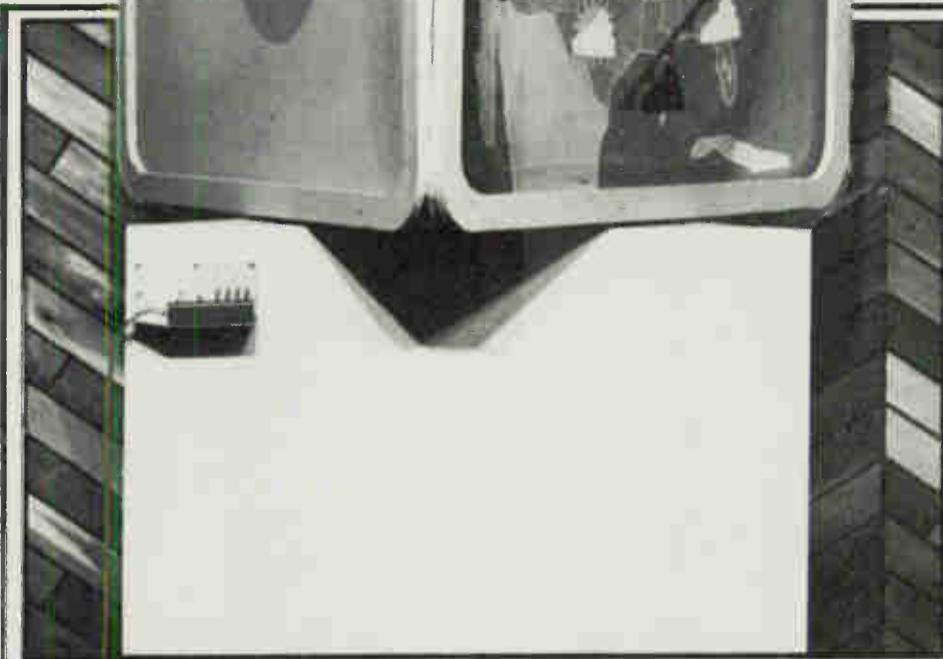
WTVA Tupelo-Columbus Mississippi
Brad Bullock, Art Director
Marty Sparks, Assnt, Art Director

This weather unit is an integral part of the overall news set. The unit has three sides, (national map, state map, and key area). It rotates and stops for each side. The general construction materials are plywood, chicken wire, paper mache', and steel frame with wheels. The map areas are plywood with magnetic paint. The weather symbols that are applied to the surface are made of magnetic vinyl with silkscreened symbols on the surface.





BROADCAST DESIGNERS ASSOCIATION



WBIR-TV - A three-sided map and a two-sided panel, both manually rotate.

KING-TV - Three 6X8 foot panels. Topographic maps with airbrushed treatment.

WBIR-TV, Knoxville, Tennessee
Dave Porter, Art Director

KING-TV, Seattle, Washington
Gordon Sweet, News Graphics

KGBT-TV, Harlingen, Texas
Bob Regler, Art Director

WCAU-TV, Philadelphia, Penna.
John Ferlaine, Art Director

The map on the left is three-sided with a national map, local map, and chroma-key panel for our color radar. The map on the right is a two-sided map with a five day outlook on one side and chroma-key blue on the other for vidifont forecasts.

The maps are designed so magnetic symbols could be used in conjunction with writing on plexiglass. Both maps manually rotate in either direction and are painted with standard flat Latex on canvas, sealed with Polymer varnish. The symbols are cut out of a magnetic rubber material.

The maps are 6X8 feet behind a 5X7 foot window in the set. They are made from 24 gauge galvanized steel laminated to 1" Gatorfoam and surrounded by a framework of U-shaped aluminum. On the bottom of each are mounted ball bearing rollers that ride on a nylon track allowing each to roll back and reveal the one behind it. They are painted with simple interior flat latex and sealed with flat Varathane. A sign painter's masking technique and roller were used. Once the steel was primed, the predominant green color was rolled on and allowed to dry. It was then covered completely with a frisket material called Tuf-Bak. It was cut with an X-acto from a scale drawing projected on it. Once the base colors were down and the masking removed it was a fairly simple matter to spray the topography with an aerosol can and a hand held poster board mask.

Here is a photo of our "out-door" weather set. This set is used every day, year 'round. There is nothing interesting about the weather boards themselves, they just hang on casters and are rolled to the side by the weather person. We have four boards on there. But the garden is a real live garden that has to be cared for by a landscaping firm. They change plants around and bring blooming flowers on the set.

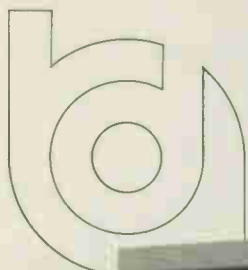
This view is from the camera station. The camera is protected from the weather by an overhang from the main studio. The weatherman opens his show from inside on the news set, walks thru a door, (much like Mr. Rogers), and a second camera catches him outside as he comes thru the door. He walks down the walk to the weather boards and does his bit. It makes an interesting shot with the camera looking thru the rain. The weather here permits this to be used all year round.

This weather set was designed to make use of the fantastic "outside shot" that is visible through the window. The shot overlooks City Line Avenue, a very busy highway. The weatherman starts at the anchor desk and walks past the outside window shot to get to the weather boards.

The weather maps are small magnetic units on separate camera and are inserted over the "Live at 5" logo. As you can see, it's done in keyable blue neon, which matches the opening animation of the show. The 5-day forecast is also neon which lights up when the weatherman gets to the particular day.

Our main problem with this set (other than breaking a few neon tubes) is lighting it so that the neon glows enough and is not washed out with the set light. We're still working on perfecting it.





BRO

NERS A



WCAU-TV - A unique weather set in glowing neon. Wish you could see it in color!



KGBT-TV - One of the few outdoor weather sets in the country.



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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.

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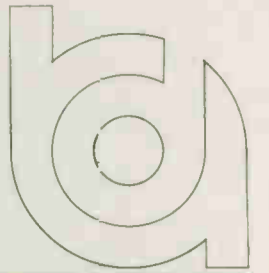
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BROADCASTERS ASSOCIATION



KTVU Art Director, Dick Weise

KTVU-TV, in Oakland California, has recently moved into an all-new building and facility. The Design Department is also brand spanking new. Dick Weise, the Art Director there, (he's not new!) had the envious experience of being able to plan his entire department layout-space and equipment right from scratch. This article by Dick, shows and tells the end result of his master plan.

Finally, our KTVU Design Department is in it's new home after several years of planning. We were fortunate to have had direct input from the very beginning and worked closely with the building architect on all details relating to our department.

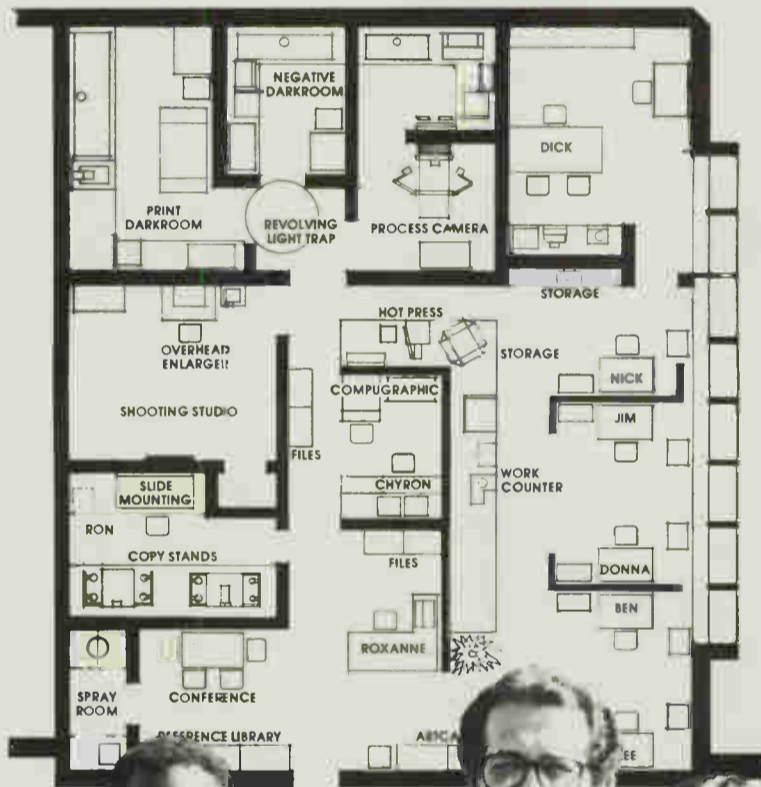
Ther overall department at KTVU consists of the design/photography department, the print shop/mail room, and the carpentry/paint shop. There are five designers, a design supervisor, art director, photographer, secretary, two carpenters, print shop supervisor, two printers, shipping clerk and messenger. Sixteen people in all.

Being an independent television station, all design work comes thru our department from on-air promotion, print, news graphics, animation, to retail services, set design and construction. Our independent news has won four Emmys over the last six years. That says a great deal in competing with major market network stations and a top ABC owned and operated station. Last year, we were pleased to win our own Emmy for animation.

In our department, everyone does everything, even though each designer has their own individual strong point. The department is built around these skills so we can cover all bases. We set our own type on the Compuwriter IV, and we use a Nu-Arc Process camera. We produce many of our own plates and print all of our own publicity releases, headings, research material, flyers, et al.

The new department was planned to give the designers a pleasant working environment, lots of natural light and minimal traffic. We have five designer work-stations, large work counters, a conference area with reference library, sink and spray room. We also have a slide and camera room, Chyron and Compu-

KTVU's New!



writer area, a photo studio, a print darkroom, a negative and transparency darkroom, a stat camera room and it's darkroom, a secretary/reception area, and an art director's office.

The Art Director reports to the Operations Manager and is included in department head meetings and all other meetings pertaining to planning, etc.

I have complete control over my department, including operating and capital budget planning and control. Most of my time is involved in administrative work and managing. The Design Department Supervisor and the Print Shop Supervisor handle the day to day production needs.

I am responsible for maintaining the continuity and quality control of the entire graphic look of the station. Every segment of our on-air look is formatted to be consistant. We use very few slides. We try to have action on the screen in all our breaks. Even the station I.D.'s are on cassettes.

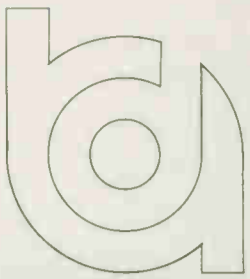
We produce a great deal of in-house "moving" graphics, especially for show titles. We do all the conceptual planning, select the music and actually produce the spots in the control room and studio. We have limited tape time (only two hours each week) but I try to obtain any cancelled time.

As an independent station, the sheer volume of work is tremendous; coupled with short deadlines, it can be difficult at times. But, I have an excellent staff and I believe one of the finest facilities in the country. Drop by sometime.

Dick Weise, KTVU-TV



The Art Department gang. A no-fool-around group! Above is their new department layout. (Eat your hearts out, you all!)



BROADCAST DESIGNERS ASSOCIATION

Scenic Routes

If you have ever had to produce red-brick walls or other stone walls for scenic backgrounds, you know there are a few commercial products available that fit this need. Among them are "Z-Brick" and 4X8 foot masonite imitation brick panels. In this column, we will examine a home made alternative to Z-Brick and masonite panels for scenic use.

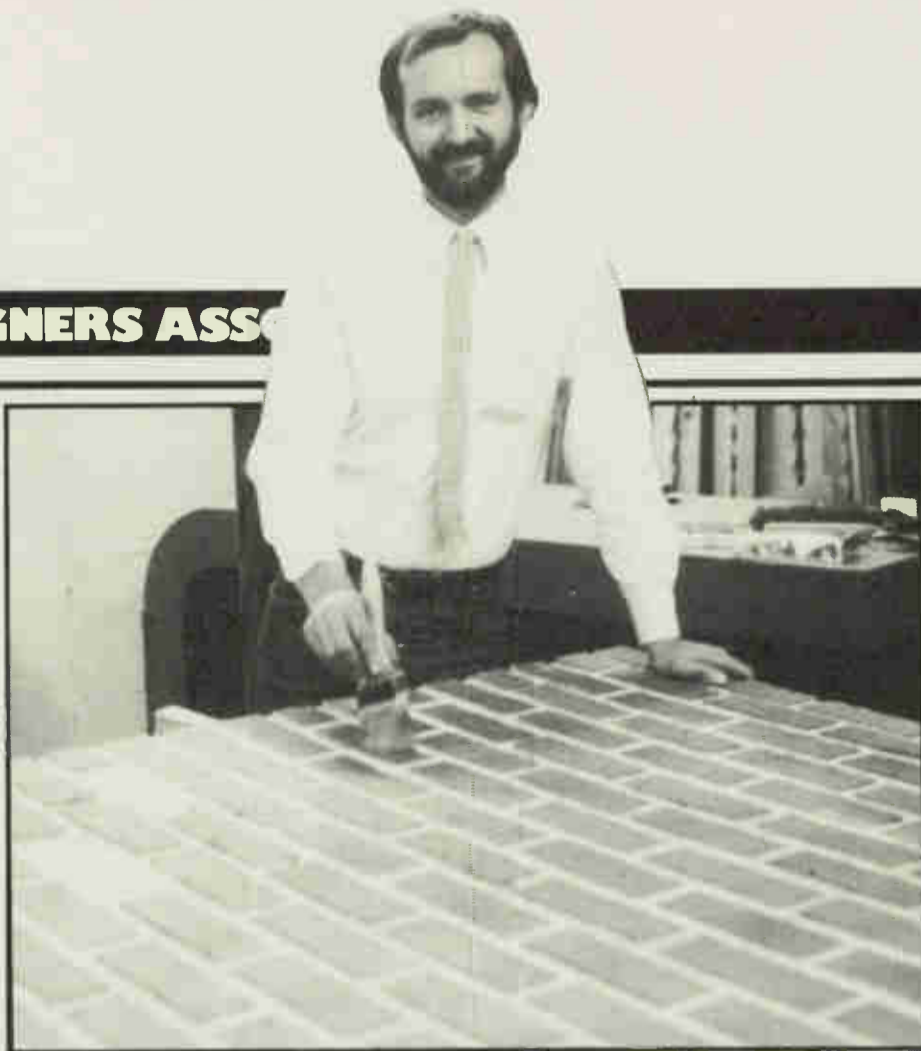
Z-Brick, a product name, is widely available at lumber yards and hardware/department stores. Generally, you buy a bucket of adhesive and several boxes of individual bricks. These are about 1/4" thick and made of plastic. I have found this product to be physically too heavy for scenic flats and too fragile for moving and storing. The stress of moving large flats usually causes cracking, chipping and pieces to fall off.

Gary Field, my predecessor here at WBZ-TV, taught me an alternative method which is somewhat more labor intensive, but far superior in weight and durability. It also gives the flexibility of being able to paint the brick to fit whatever mood is desired. This method has proven so successful that it has been passed on and used by every scenery shop in the Boston area.

After your basic framed flats have been completed - TV style, hard covered with 1/4" plywood, the materials you'll need are: some sheets of 1/8" upson board - enough to cover the required brick area, paint, naturally - use orange, yellow, black and red colors; some white glue; and scenery staples.

We first construct the flats we want covered . . . in this case, a three dimensional archway and some straight flats. This is the same basic system you would use for Z-Brick up to this point. The major difference is that we make our own bricks from the upson board.

First, rip the upson board into 2 1/4" strips on a table saw. Then, cross cut these into 7 1/2" pieces. While cutting, be sure to wear a mask, as this process is very dusty. Also, don't kill yourself trying to make straight cuts. I've found that



Bob Craigue, from WBZ-TV in Boston, shows you how to make imitation brick for scenery. Don't let the necktie fool you . . . he tucks it in his shirt when he paints!

purposely wiggling the upson a bit gives variations and gouges more like the texture of actual red-brick. Select a pattern. There are different decorative or architectural patterns created in brick-laying. Your local Library or a friend in the contracting business are good sources for styles. While laying the brick pieces on your plywood flats, you use a strip of 1/2" plywood to space your rows (courses) of brick. Then, using white glue and electric staples, attach each brick according to your pattern, starting at the bottom and working up.

Corner pieces are easily made by cutting the upson board bricks part way through on the back with a matt knife, then breaking them. The upson board won't chip and will flex with a flat being trans-

ported, without cracking or peeling.

Once the brick is laid, you can start painting. Here's where you gain your artistic flexibility. By using various colors, you can create a spanish tile effect, or even a dirty-sooty alleyway.

First, mix a grey paint to be your base (mortar) color. Mix this liberally with sawdust, then paint everything with it. Next, with buckets of your paint colors, and brushes - dab one of each color (red, orange, yellow and black) onto the bricks. Then, take a paint roller and "mush" it together. I would suggest a trial piece to develop your technique, first. By partially mixing the colors with the roller, you get the subtle multi-coloring of natural brick. By varying the amount of the colors

dabbed on, you get the emphasis. Generally, the more black you use, the dirtier the brick looks, the more pure red, the cleaner.

I have tried mixing the colors in a paint tray and applying the mix with the roller directly onto the brick, but you soon end up with a muddy color. It is important to keep the colors separate until you actually mix them with the roller on the brick. Touch up in case of damage is easily done with a brush dipped into the colors and roughed into the damaged area.

Commercially prepared masonite brick or fieldstone panels are useful for some applications, like straight walls. Sometimes it is a nuisance to make the patterns (panels) match at the seams, but with care, it usually works.

I find that the few colors available usually look very flat and bland on camera - especially with the fieldstone. I buy these products in the whitest color available and then paint them as required. The brick can be painted with the method described above.

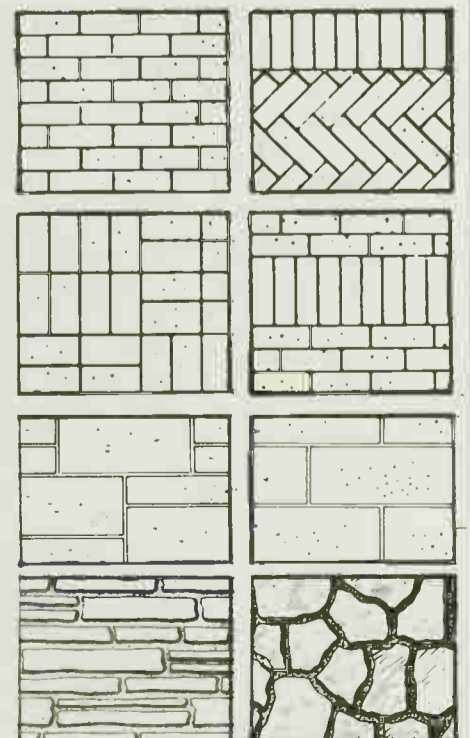
For fieldstone patterns, I have taken "Iddings" paints (which are somewhat thick in consistency) and used them undiluted. I simply rub the color onto each stone with a cloth. Colors such as burnt sienna, yellow ochre, and chrome green will give you a good look and texture that is very pleasing both to the eye and, more importantly, to the camera.

Good luck, have fun . . . and call me if you have any questions.

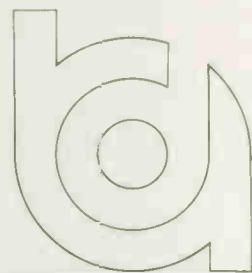
Robert Craigue
Director, Scenic Construction
WBZ-TV, Boston
(617) 787-7116



This triple archway, an excellent example of imitation brick, faces off a walk-in terrarium. Designed by Lou Bortone and cleverly constructed by Bob Craigue.



Examples of some brick and stone patterns.



DESIGNERS ASSOCIATION



Shrink Rapped

BY Dr. Jay Finkelman
Station Manager, KTVU-TV, San Francisco

Gil Cowley recently reported to the members of the Broadcast Designers Association the results of a survey which appeared to go counter to National trends - at least in the top markets. There has been a traditional discrepancy between the salaries paid to women and men in most job categories. Considerable time has been expended speculating as to the cause of this difference. The possible explanations range from sex discrimination to differences in tenure in the industry or on the job. I have been retained as an "expert" in a number of sex discrimination suits and can attest to the legal, statistical, and psychological complexity of the issue.

For reasons that are not clear, women in the Broadcast Design profession were paid average salaries slightly exceeding those of men in the larger markets. The difference in job tenure fails to explain this discrepancy in that men had apparently been on the job for a greater number of years on the average - at least for supervisors. Note, however, that in other than the top ten markets, differences in salary may be explained in part by the substantial differences in supervisory tenure. It would be useful to learn the average tenure of women versus men in staff position. Perhaps this can be determined during the next survey three years from now.

The Need for Periodic Surveys

Regular surveys are an important statistical tool that permit us to assess trends and for that reason I strongly support the tri-annual updating which Gil Cowley proposes. A single survey, on the other hand, merely permits assessment of the situation at one point in time and is blind to trends which may result in dramatic differences (or reduce these differences) in the future. This is analogous to the ratings of competitive stations which are about to change position. If you measure at only a single time, one station may be better than, equivalent to or worse than the other but there will be no way to predict the final standing because a trend will not be visible.

Understanding the Results

Perhaps an explanation for the results of the survey may be found in the special circumstances surrounding the employment of artists, designers and other creative broadcast employees. The same

organizational constraints do not necessarily apply and the same supervisory approaches do not necessarily apply and the same supervisory approaches do not necessarily work with creative types or with other employees.

For example, women have only recently moved into supervisory positions in all but the top ten markets. But supervisors of creative personnel are almost always skilled practitioners of the craft themselves, and in many ways are more similar to the employees that they supervise than they are to other supervisors in a broadcast station. And traditionally, women usually fare better in creative environments than in more typical organizational climates.

No Special Treatment Needed

Since we are discussing women, let us try to anticipate the oft-debated issue of how to treat

women in business, either as subordinates, peers, or supervisors. I reject the premise that is articulated in special seminars directed towards instructing businessmen as to how they should treat their female employees. I feel that the premise that women require special management techniques is inherently flawed and effectively discriminatory. Courses which address themselves to handling women's "emotionalism" or "sensitivity" are offensive and fly in the face of much research suggesting that women fall within the same approximate boundaries as men on these and most other characteristics.

If seminars would spend more time dealing with the many individual differences that characterize all employees, male and female, they might serve a more valuable purpose for management. Once we have established that men have feelings too and that these feelings can be hurt, we would be

best off concerning ourselves with issues pertaining to the general sensitivity of most employees whom we encounter in a business setting.

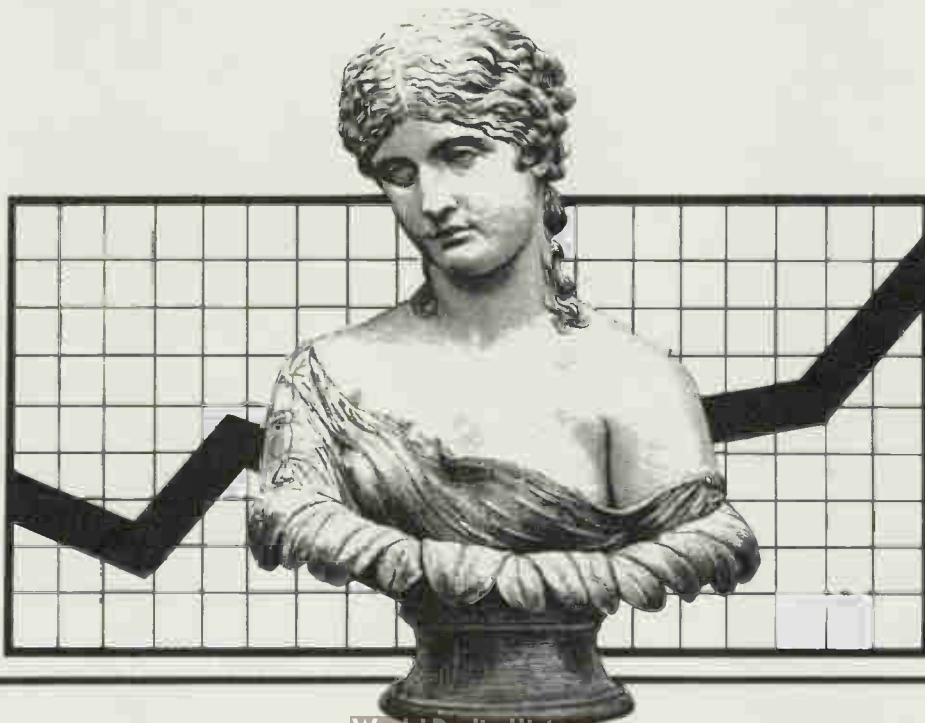
The Self-Fulfilling Prophecy

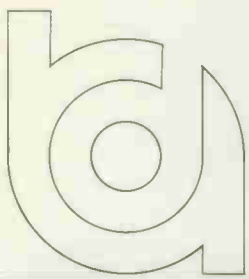
There is also the issue of the "self fulfilling prophecy" that we hear so much about. Simply stated it is the principle that employees will most frequently behave in precisely the manner that you expect them to behave because that is the way they are treated. In effect they "fulfill" your "prophecy" by acting the way you anticipate they will. Thus if you expect a female employee to behave emotionally and supervise her with that expectation, you will probably furnish sufficient cues to elicit an emotional response. In much the same way, if you expect employees to steal and treat them with continuous mistrust, you are conveying a message that you anticipate theft and somehow that makes is more socially acceptable -- part of the company game. They might not have considered theft had you not conveyed the expectation. Of course, this principle can be taken too far and I am not recommending that management rely upon the self-fulfilling prophecy as the only tool for shaping behavior on the job. Rather we should be aware that it is always operating and not allow ourselves to fall into the many traps which it establishes for the unwary.

Competence and Effort

There is little question but that the only way to achieve longterm success in the broadcast industry for either women or men is through competence and effort. (This is not necessarily the case for all jobs in all industries.) Special treatment due to race or sex may facilitate the acquisition of a job but it will rarely, if ever, insure success in a career. In the typical pressure of an art or design department your ability and commitment, rather than your race or sex will ultimately impact on achieving your professional objectives. Of course the advice which we have been providing in this journal and in this column should be useful for anyone looking to advance in the industry. None of it is sex or race specific - nor need it ever be any other way.

Jay Finkelman



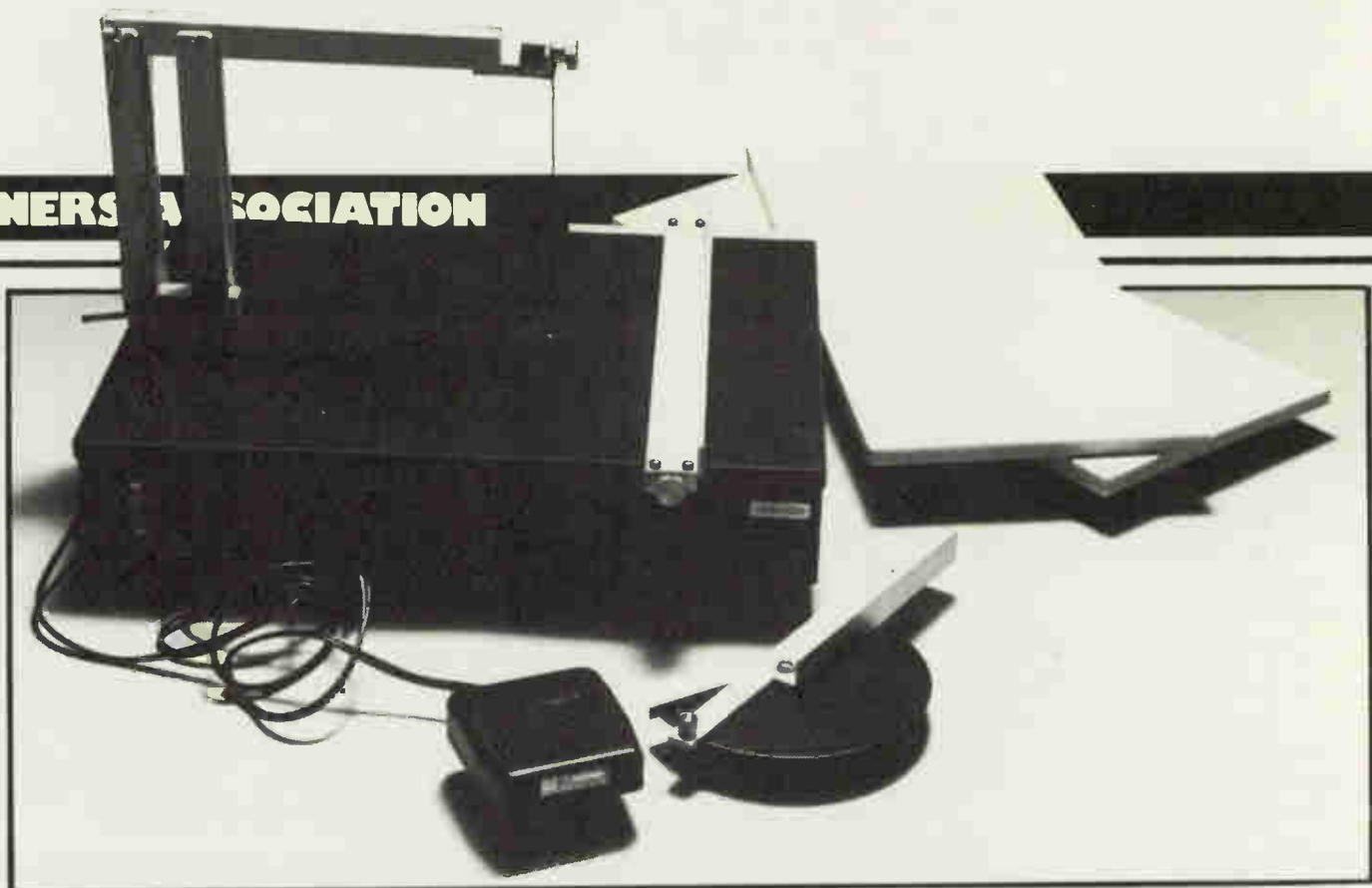


BROADCAST DESIGNERS ASSOCIATION

Did you know?

Here's a hot new item from Caprock, the people who brought us screens for halftones. If you're making your own 65-line and 85-line halftones for TV Guide and newspaper ads, this may just extend your potential source material. Caprock claims that with their Model Q re-screener, you can make a new halftone from an old one without getting the moire pattern that usually occurs. The way it works is on the principle of changing the wave length of the light reflected from the edges of the halftone dots or lines on the copyboard by half a wave. This causes the edges of the dots to blend together with the adjacent dots. It all sounds too technical for me and, frankly, I don't really care how it works as long as it does work! Physically, the system consists of a set of glass filters that fits all lens barrels up to six inches in diameter. Caprock says it works equally well with all horizontal and vertical cameras. Write to Caprock in Morris Plains, NJ or check it out with your art/photography supply dealer if you're interested.

Wess Plastics has an interesting item available to be used in conjunction with your 35mm black and white slides and their 35mm slide mounts. It's called the "Gell Kit" and it produces instant color for slides. The 35mm kit (it's also available in 46mm) contains a total of 800 small theatre gells cut from Lee Filters. There are 50 pieces each of 16 different colors. The gells have been trimmed and die-cut with sprocket holes to fit the Wess mounts. The set comes in a clear plastic case with a snap lock; each gell identified on the see-thru cover by color name and number so that replacement packs of 50 can be easily ordered to replenish your supply. The gells can be used for color backgrounds or to produce color letters on black backgrounds. The complete kit costs \$90. and the replacement packs of 50 are \$6. each. Write or call: Wess Plastic, 50 Schmitt Blvd. Farmingdale, NY 11735. (516) 293-8994.



The hotwire foam-cutter complete with movable fence, mitre gauge, and foot switch.

If you're into making 3-D models when you design and present a set, this could be very helpful to you. It is a hot-wire cutter for cutting polystyrene foam. A working area of 12 X 16 includes a movable fence for straight cuts and a mitre gauge. A foot switch allows for instant cooling of the wire when you want to work slowly for more precise cutting (so the foam won't melt!). The wire can be locked into position at any vertical angle from 24 to 155 degrees for angular cuts. The cost is only \$275., and it works on a number of different kinds of styrofoam. For details, call or write Charrette Corp. 31 Olympia Avenue, Woburn, MA 01888. (617) 935-6010.

An interesting little rig is the "corner rounder." (What will they think of next!) This little baby may be used on paper, card, film, photos, plastics, leather, and even lightweight metals. It makes for unique presentation folders or booklets for your sales department. Just tuck the material into the corner of the machine, punch down, and it die cuts the corner

into a rounded shape. The desk top model 20 handles up to 1/2" thick of stock per cut and has interchangeable cutting units for several size radii. Model 50 increases the die-cut corner sizes up to 1 1/2" radius. The Lasco Corner Rounder, Model 20 is \$75. - Model 50 is a mere \$260. Various size dies cost extra, naturally. Call/write: E.J. Ardon Co. 176 Brookline Avenue, Boston, MA 02215. (617) 536-5120.

Also available from Ardon and maybe your local art dealer, is this clever and useful device from 3M. It's called the 3M Power Burnisher. It turns any electric eraser into a versatile time-saving tool. You can transfer large areas of I.N.T.'s or any dry transfer lettering without leaving any burnishing marks. No more cracked transfer or ruined layouts, according to the manufacturer.

Here's a fun idea for an announcement. A company called "Compoz-A-Puzzle, Inc." offers blank, white, already together pre-diecut jigsaw puzzles. These can be printed by letterpress, lithography, or silk-screen

processes, and will not fall apart, according to the company. They're available in a variety of sizes. Call or write for prices and sizes. Compoz-A-Puzzle, Inc. 273 Sea Cliff Avenue. Sea Cliff, NY 11579 (516) 759-1101

Brad Nims, Art Director at WJLA-TV in Washington, D.C. and BDA Board Member, sends along his recommendation of a "good book" for TV designers to get hold of. It's called *Good Show! A Practical Guide for Temporary Exhibitions* by Lothar Wittenborg. Brad says it's a soft cover, ring bound book published by the Smithsonian Institute in Washington, and costs about \$20. The subject is sets and exhibits showing color layouts, materials, construction, strikable sets, lighting, pre-fab materials and hardware/tools. It has 172 pages. Brad also suggested an excellent shaded relief map of the United States is available from "The Map Store." Call (202) 628-2608 if you need good reference for a national weather board map.

Another entry from 3M is an item called "Post-It." It comes in 18 X 23 bulletin boards, in 1" wide rolls, or in 12 X 12 tiles. It has a surface with a special adhesive that grabs onto paper, yet, still allows quick removal and remounting without damaging the originals. Fingertip pressure adheres various weight papers from newsclips to light card stock. The 18 X 23 bulletin board is \$6.93. A 300 inch X 1" roll is \$3.47 and the tiles come 4 in a kit for \$6.93. It's terrific for an art department bulletin board. Check it out with your art supply dealer.

That's all, Folks!



The Lasso Corner Rounder

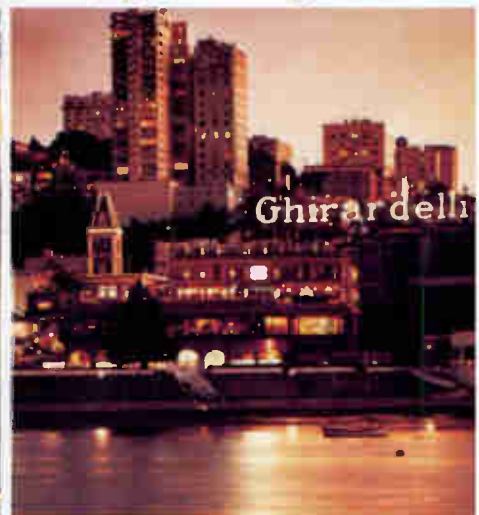


Power Burnisher for transfer type

Lou Bortone

San Francisco

*Come to a city in America
where you can eat in 26
languages, stroll through
10 countries in 8 blocks,
or take a roller-coaster ride
back to the 19th Century.*



BPA BDA CONFERENCE

Dear BPA/BDA Member:

This year's BPA/BDA Conference in San Francisco presents you with ideal travel and sight seeing opportunities.

In order to provide you with the lowest fares available and the most convenient itinerary to and from San Francisco, we have arranged for a toll free number to be available for you to call and an agent will be ready to help you plan your trip. If you are planning a vacation in conjunction with the conference, we suggest that you let the agent advise you on the possibilities of a triangle fare or some other method of keeping your cost down.

In future correspondence you will be receiving detailed information on local tours and events for you as well as your guests. Because of their popularity, most of these activities must be booked well in advance.

A better selection of flights and transfers can be arranged when you use the assigned toll free number: 800/227-4009.

We can't emphasize strongly enough our advice that you allow us to help you as quickly as possible. Airfares are continually increasing and early purchase can mean considerable savings. Please call right away: 800/227-4009.

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- ◆ Hawaii
- ◆ Grand Canyon
- ◆ Canada
- ◆ Las Vegas
- ◆ Monterey/Carmel
- ◆ Hearst Castle

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 - Decorator Showrooms
 - Wine Country
 - Muir Woods/Sausalito
 - Walking Tours
 - Antique Showrooms
 - Fashion Shows
 - Sports Events (golf, tennis, fishing...)
 - A Day at the (Horse) Races
 - In-Hotel Functions:
 - Bay Area Personalities, Demonstrations
 - Wine tasting parties
 - Elegant dining in historic locations
 - Theatre Parties
 - Cocktail parties in exclusive private clubs
 - Receptions
 - Yacht Parties
 - Creative functions in unusual places

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800/227-4009

LOCAL SAN FRANCISCO NUMBERS

415/563-2200

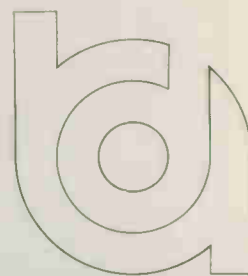
415/642-3000

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Use this number during your stay in San Francisco





Hot Tips

Once in a great while, you see the perfect solution to a design problem. In my opinion, this is one of those times. The logo shown here for Independent Electrical Distributors solves the company identity problem by using the ever obvious company-name initials, IED. No big deal in itself, except in this case the positive/negative letter forms of the initials indicate the side view of an electrical plug facing an outlet box. Viola! This one, designed by Gregory Fossella Associates in Boston, gets a "well-done" in my book.



IED Logo by Fossella Associates

We got a postcard from Ginna MacKenzie, Art Director of WSET-TV in Lynchburg, VA. She points out: "Billboards were the hardest thing I've had to design - no two opinions are ever the same (or close!). Facts on the elements of design, and not just pointing out good ones, would be of value. How to make a good design out of the most inexpensive contract possible? That is the question!"

If you have any worthwhile and concrete advice on designing billboards - please drop us a line and we'll share it here with the entire membership as well as with Ginna.

One of our BDA Board Members, Al Medoro, from KABC-TV came up with a fund-raising idea. He is recommending that we have an "Art Auction" at our upcoming June BDA Convention. If you have something that you would like to contribute to the BDA to auction off in June, call Bob Regler for more details. Being that it is a fund-raiser for the BDA, obviously, you would not receive any financial return for your contribution. We would be interested in quality framed photographs or illustrations,

sculpture, pottery, jewelry, paintings, prints, weavings and soft sculpture, to name a few. Give Bob or Mona a call in Harlingen Texas at (512) 428-6720. We'll have more details in terms of shipping, etc., in the next issue.

Mona Regler, our BDA Administrator, has these notes to pass on to you:

"The BDA Membership invoices have been mailed. Please send your membership renewal back to this office as soon as possible. There is a March 1st deadline. A number of the members did not make the 1981 Membership Roster because this deadline was missed. This year I want to make sure that all of you are included in the 1982 Roster and that there will be no interruption in the mailings to you. If you haven't received your invoice, please contact me ASAP!

The books "Designing for Television: News Graphics" (\$22.75 postpaid) and the 1980 BDA Competition Book (\$20.00 postpaid) are available from the BDA office. We have just a few "Designing for Television: News Sets" still available (\$22.75 postpaid). All three are super books and a must for every television designers' library. Send your orders to this office and I will process them promptly.

If you know of someone who may be interested in membership in the BDA, please forward their name and address to me. I have assembled a packet of informational material that can be sent to them or I will send this packet to you for distribution, if you prefer.

Happy Holidays!

*Mona Regler, Executive Administrator
Broadcast Designers Association
P.O. Box 71
Harlingen, Texas 78551
(512) 428-6720*

On the subject of sticky things... here's one called "Holdit," made by Eberhard Faber. This could turn out to be the answer to your prayers if you have Formica weather boards and would love to be able to place your weather symbols on the boards. The maker says it's a kneadable, reusable plastic substance that sticks to any clean, dry surface. It won't stain, mar or scar and does not dry out. To reuse it, simply peel it off, roll it up - and it's ready to go again.

Lou Bortone



Mary Ann

A little over 27 years ago I was born in St. Louis, where I grew up and lived until it was time to go away to college. Surf, suds, sun, and TV were calling, not necessarily in that order! So, I headed south towards the Gulf and ended up on the tennis courts at TU in San Antonio.

When I wasn't out chasing tennis balls, I was out chasing down jobs. I worked on remote crews, local TV studio crews, work grant TV crews at school, you name it and I'd go after it. I figure if you really want something and you put 100% into it, there's a pretty good chance you'll achieve your goal.

One day, someone asked me if I could do courtroom illustration. I said "sure," then ran out and quickly started practicing, skipping classes and living in the old Bexar County Courthouse. After about two weeks, I went back, showed them some of my renderings and managed to get the job. It was a pretty big court case and I wound up doing it as a summer job. Another station picked up my work for Houston, as well.

Two years later, after studying art and television, I wound up with a BA from Trinity in Television and Film Production. Got a job in Houston on floor crew and hated it! I didn't hate the job as much as I disliked Houston.

Then, I went back to San Antonio on floor crew for KSAT. After a really boring month there, I realized there were too many people with seniority ahead of me for directors' positions, and there was little chance for promotion any time soon.

The Art Director's position suddenly opened up. It didn't even occur to me to apply but after being encouraged by a few management people, I started to give it some serious consideration. I finally decided, "Hey, I could do that," and went after it. The next step was to rip apart my portfolio and spend the next

couple of weeks putting together samples of my work - news graphics, station ID's, set designs, some comps and, of course, courtroom sketches. Then, I threw off my jeans and hiking boots, put on a suit, curled my hair, and interviewed. I got the job!

The first year was a rough one. Luckily, the station was into "on the job training" in a big way. I learned and I enjoyed. There were new challenges and hurdles every day -- I never could claim to be bored, that's for sure.

The BDA was the best thing that happened to me. All of a sudden, I knew other people who shared the same experiences, joys and problems. I met so many people I learned from and was inspired by; best of all, I made some good friends.

Having handled the employment service for BDA worked out very well too. I got a new job out of it with a good raise. In the spring of '80, I was getting a little antsy in San Antonio. I had two job offers but KOTV was going to have a "PM" Show in the fall, and I wanted it badly! I put together an audition tape in San Antonio, then headed for Tulsa. The first day on the job, I decided to give them my tape, and they thought I was kidding... until they saw the tape.

In another month, KOTV was looking for their new Art Director and Mary Ann was scrambling to learn another kind of job. I do love that "on the job" training!

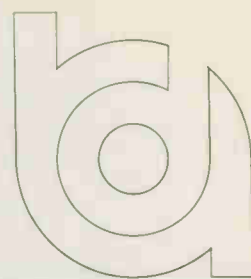
The first day of shooting was a real bitch... stage fright, as well as the 100 degree temperatures. By now, I've pretty much surmounted the jitters but oh, those hot Tulsa days!

The job has allowed me to share in some fun, interesting if not always exciting experiences. I learned how to shoe a horse; did some trick roping; worked with belly dancers, and flew in a supersonic T-38 jet. The only thing I had to learn about the jet flying was how to "eject." You can believe me when I tell you that I really paid attention in that class!

Both the PM Show and the talent have been renewed for the fall and I'm looking forward to another year of "learning" and some great experiences, as well as new people in my life.

All in all, I've been in the TV business full time since graduating from college in 1976, and I love it. I must say, it feels good to be able to say that about your job.

Mary Ann Massey



BROADCAST DESIGNERS ASSOCIATION

On the weekends, the car-choked parking lots would transform into asphalt art exhibits all along La Cienega in the early 1970's. Those were the not-so-good old days when Byron Andrus was grinding his way through Art Center in Los Angeles. He was freelancing and marketing his illustrations and paintings, while earning his B.A. the hard way.

"I once got \$150 to paint a 40' X 90' exterior wall mural with an elaborate jungle scene for a Polynesian restaurant. I'd have earned as much if I had used a roller and called myself a house painter," Byron reflects.

In those character building days, sporting a broad handlebar moustache, he would trade his oils and drawings for rent money. It was hard to imagine him twelve years later, wearing a three piece suit, and talking business with the General Manager of a major television station.

"After I graduated from Art Center, I moved back to San Diego and began doing freelance graphics work for Bob Mires, who was then art director at KGTV," Byron said recently.

"When Gil Jimenez replaced Bob, the first thing he did was fire the two artists they had. Because of a union labor dispute the station wasn't able to hire any new replacements. So as a freelancer, I took on the load the other two illustrators had," he added.

It was during this period that he met Robin Brush at a friend's party. They both had a love of art as a common background and interest, and over the next few years they would develop not only a working relationship, but also a more conventional one, marriage.

"I was going to college here in San Diego, majoring in illustration. When we got married," Robin recalls. "With Byron's experience at KGTV, we saw a real potential for a quality news graphics service."

"We began by doing generic news graphics in our spare time," she continued. "We'd take a camping trip to San Felipe, Mexico and spend three days on the beach talking mostly about a graphics business and how we would organize it and market our service."

Around 1976, Byron was asked by KGTV to design a new set for their local news program. From his design background and experience with the station for over two years, he produced a detailed scale model, rendering and blueprint for a fresh, "new look" set.

Shortly after finishing the KGTV set design, Byron met John Peterson, who was then in the business of building styrofoam logo signs. Byron, through a company he formed called Telemetrics, designed news sets and sold them to John on a contract basis. John, in turn, would



Graphic Express' Byron Andrus... "keep the viewer stimulated and informed!"

Andrus' Express

sell the designs to various TV stations.

"I found myself going on every presentation to describe the details of the set design, production and technical aspects, as well as drafting and construction supervision."

"I didn't feel we were participating equally in developing business, and I was feeling frustrated," Byron went on. "I decided what was best for me was to make a split and start fresh. About that time Gil Jimenez from KGTV wanted to make a break from the station so we hired Gil and with me doing the designs and Gil on the road selling, we formed The Graphic Express."

After less than a year, Jimenez felt he was tired of traveling the "friendly skies" and broke off on his own.

"It might seem like an oddity that right here in San Diego there are

four news set design firms, but it's not strange to me, I've been part of the development of three of them," Byron relates.

Byron and Robin have managed to work out a very satisfactory division of labor and responsibilities that helps keep conflict and inefficiency from plaguing them. Byron is responsible for the news set designing and Robin handles the news graphics and accounting divisions. Animation design is a group effort headed by Byron, Robin, and Animation Director Dick Bunnell. The company currently employs ten people, most of whom are designers.

"Part of the fascination in this business for me," Byron offers, "is the unusual people and unusual challenges it presents. One time I found myself in the office of a general manager who fancied himself a cowboy. With his three beaver stetson hat on, he'd throw large bowie knives

at a picture of the president of his network on the wall. As I was leaving he pitched one over his shoulder and hit a bull's eye on his VTR unit. He just shrugged and said 'it was tracking bad anyway!'

When asked about the design prospects for the television industry, Byron felt quite positive.

"The TV news industry is perceiving the fact that the visual image they project is extremely important to the overall impact the news program has on its viewers," he notes. "That realization has meant a real boom for my company, we have already placed our sets in over 70 markets, and combined with our other news graphics and animation services, we are represented in over 130 different markets nationwide."

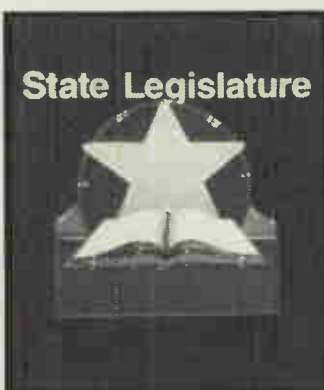
While the present influx of business keeps the Andrus' quite busy, both Byron and Robin feel it is necessary to analyze the future direction of their industry to keep pace with both the technological changes and the shifts in marketing directions created by a myriad of influences from the continuing sophistication of the viewers to economic and business factors.

"Technology is giving television stations more and more sophisticated tools for gathering information. Video equipped helicopters, ultra-light cameras and recording equipment are turning "film at eleven" into 'tape now.' And it's very good news indeed; the news has a larger audience than any other local programming. We all know that it's the way to ratings superiority in any given market," he comments.

He also adds, "The bad news is that this latest news gathering technology is available to everyone. So if news programming is to stand out in a market, the station needs more than electronics and mobile equipment. They need a polished, consistent system of presenting the news that imparts a continuity of 'look,' a showcase that will induce the viewers to tune in on a regular basis. This concept has been used by consumer marketing people for a long time," Byron points out.

"The secret to developing this image continuity is getting a good basic design, one based on market geographics, demographics, and even psychographics, and sticking with it," he continues.

TV News is usually a disorganized stream of normally unrelated events. We help put it into a coherent visual package beginning with a tone-setting opening that leads the viewer to the news team in their efficient, attractive, dramatic environment. Graphics and music must keep information flowing quickly and smoothly, from the opening logo to the closing credits, the viewers must feel stimulated and informed. That's every designer's goal," Byron summarized.



Some design samples from Graphic Express - news set and news graphics.

Peter Lambrou