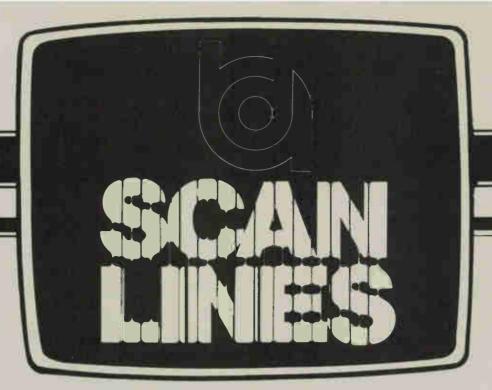
WINTER, 1984



JOURNAL

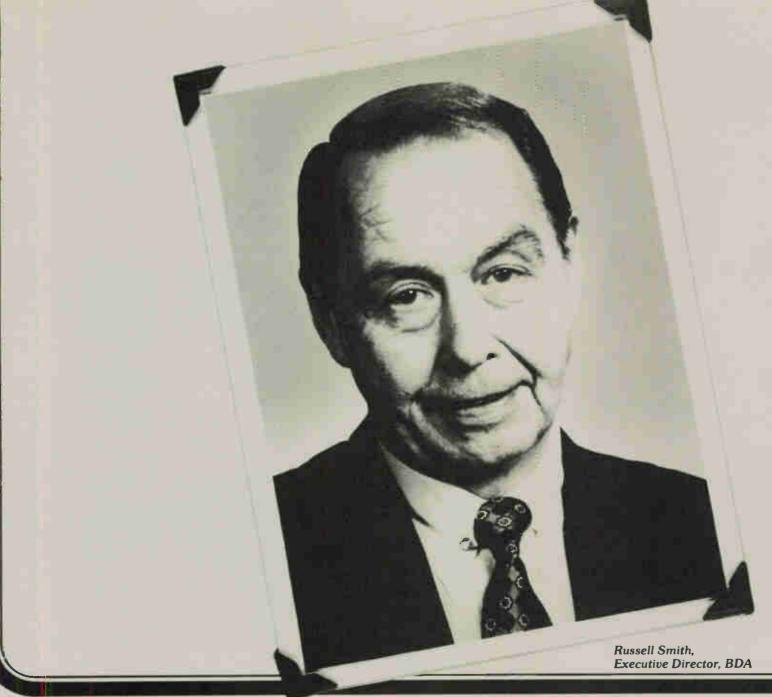
Our New Director...

It gives me great pleasure to tell you that the BDA is on the move again, in more ways than one. First of all our new Executive Director took over his new position as of October 15.

His name is Russell Smith. He brings to the BDA his extensive experience in administration, promotion and marketing. He was highly recommended for his organizational skills and his attention to detail as well as his obvious "people" skills. Russ is very aware of what is going on throughout the television industry and particularly, the growing stature of the television art director and designer.

We extend a warm welcome and good wishes, Russ.

Brad Nims, BDA President



A PROFESSIONAL JOURNAL FOR THE TELEVISION DESIGNER
PUBLISHED QUARTERLY BY THE BROAD CAST DESIGNERS ASSOCIATION, INC., VOLUME 6 NUMBER 4



Brad Nims, President, Broadcast Designers Association, Inc.

A BDA update from our President...

Now, on to business.

Some of Russell's first duties will be to process the many membership applications and the many orders for BDA books that I have received since the June seminar.

Russ will also be working closely with Richard Dickinson (WCUB, Boston) who will be producing a new monthly newsletter called BDA Update. Look for your first issue soon. Of course, in addition to these monthly issues, your quarterly Scanlines will also

Secondly, Russ will have responsibility for setting up the new, permanent home office of the BDA in San Francisco. The new address is:

Broadcast Designers Assn., Inc. Suite 602

251 Kearny Street San Francisco, CA 94108

Please make a note of this somewhere handy and we will pass along the new office phone number in BDA Update as soon as it is installed. More details on the new office in the next issue of Scanlines.

Jim Houff (WDIV, Detroit) has agreed to assume responsibility as the Chicago Seminar Design Director. Jim designed the award winning BDA "Call for Entries" poster a couple of years back. It was the one with the black triangle and Jim received some laudatory press in PRINT.

Enclosed with this issue is a seminar "Call for Proposals" form. Here is your chance to take an active and direct roll in the seminar by creating a seminar workshop. The seminar agenda is already being developed so I encourage you to put your ideas down and get them in to Jerry Cappa before The deadline, December 1.

The final votes are in on the 1984 Board of Directors election and all nominees were elected and amendments to the bylaws were ratified. The bylaw changes will eliminate the awkward situation which arose at this year's seminar in regard to a quorum.

Brad Nims, BDA President

Pieces of eight

Recently, Milton Clipper was visiting Boston and I took him on "la grande tour" of WBZ-TU. In the process, he spotted a portable riser and desk system we have which was built by our scenic department.

Milton suddenly began measuring the pieces and taking notes because the set-up is such a useful system and a real space saver that he thought he would add it to his repertoire of stock scenery back home in Washington D.C. At the time, he also strongly suggested that I show it in detail in our next issue of Scanlines. So . . . for all it's worth, here tiz!

I don't really know where the design credit lies. It seems the basic idea has been passed down over the years by several different designers. Mike Nosel, our resident Shop Director, picked up on it from WGBH-TU, the PBS station here in Boston, then added a bit on his own.

This modular system is based on the old "slotted" theory of holding parts together. We ended up with a 4x4 foot modular set of pieces consisting of 18 riser tops -- all covered with a medium grey rug, and a number of other base units in 6", 12" and 24"-high slotted pieces. Obviously, the pieces fit together in sets of four interlocking and self supporting struts.

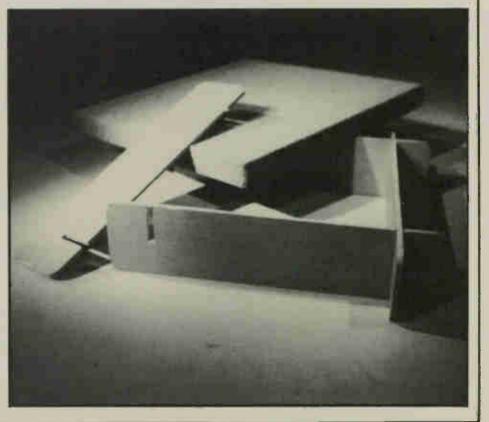
These are then topped with the 4x4 rug units to complete simple 4x4 riser units (6", 12" or 18" high), depending on the struts used.

Now, you can see right off that a number of different configurations, including step-ups, can be easily created, offering all kinds of wonderful possibilities. It didn't take long to figure out that if we added a few quartercircle shapes to our system, violà, we suddenly had a circular riser by placing four together. And, of course, the next natural realization was to add some desk units by creating the same modules, only 30" high this time.

Since we had no use for 4x4 foot desk tops, we made a half dozen 20"x8' and 6 more 20"x4' tops for the desk units. All of these pieces fit nicely into slotted storage bins with wheels so that most of it can be transferred into the studio at one time, then set-up there.

The material used is 34" plywood board (MDO) with a finish on both sides. We did not paint the surfaces because the light tan natural color looked fine on camera. There is a photograph of the modular system shown below. If you need further information on some of the specifics, just call Mike Nosel here at WBZ-TU, Boston: (617) 787-7116.





German Cable TV

We recently came across an interesting bit of information that we would like to pass along to you.

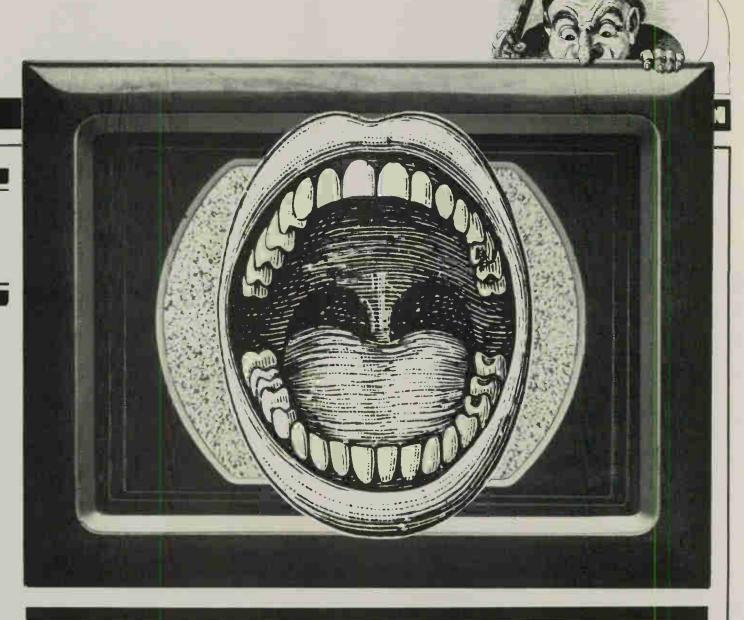
Dave Patton, former Art Director for KPIX in San Francisco and current BDA Board Member, is taking off to Germany for a new venture. Dave has been invited by the APF Network, a new cable company in Germany, to help set up their new two person Art Department and to train those designers on their new Aurora computerized graphics system. As you may recall, Dave worked with Aurora for several years and is expert on the system. He tells us that in Germany, most television is government owned but the cable companies are privately owned. The television day consists of only six to eight hours of broadcasting Cable will concentrate on news, weather and sports two hours per day. They will schedule three or four 15-minute updates and one 1/2-hour show daily. The Aurora will take care of all on-air graphics and they're shooting for an air-date of January 1, 1985.

When asked how he intends to communicate with these two German designers in the process of teaching, David said he had taken some quickie courses in German and the designers knew a little English. I guess the Aurora is going to get a real workout in more ways than one.

Dave will be taking his wife and two sons, ages seven and four. They are scheduled to stay for about four months and will visit Italy and England on their way back home. He promised to write an article upon his return to fill us in on German television and his experiences there.

Good Luck Dave, to you and your family. We're all looking forward to getting some of the inside poop on German Cable Television.

Hey, tough duty, Dave!



Television is always hungry...

Friends and neighbors have often asked me, "Just what is a TU Art Director and what is it exactly that you do?" It's an interesting question. It would probably be a bit simpler to describe in detail the mating habits of an Ardvark! Nonetheless, a while back, I was asked by the Art Directors Club of Boston to outline pretty much the same question for their newsletter. I share with you the following reply.

Some time ago, I discovered that television is always hungry. It eats fast, and it eats a lot because it works over 20 hours a day, every day. One of television's main courses is "graphic design." TV relentlessly devours artwork. By the pound. Those who prepare graphics for TV have little time to waste. They must be very special people.

The ideal background for a TV designer is that of a graphics gypsy. One who is able to move quickly and make fast adjustments. The reason, obviously, is that the design requirements in television are many and diverse. Although the print artwork is essentially similar to that done by ad agencies and art studios, much of the remainder could be considered "specialty" design. TV

production and scenery design, spawned by theatre and movies, require a great deal of attention and time. On-air graphics such as slides, film and video-animation, take up a large chunk of every working hour. Add to this the vast category of news graphics, and you have a pretty good description of the daily graphics needs of a TV station.

Aside from the variety of artwork required, is the pressing problem of sheer volume. Here are a few considerations: First is the station's never-ending struggle to be number one in its market. There is constant visual change taking place as a result of this; a healthy, positive kind of change. We are also responsible for the many station departments, each with its own specialized needs: sales promotion, audience promotion, programming, production, sales, public service, engineering, public relations and, of course, news. In dealing with all their daily requests, we must keep a tight rein on priorities.

Second, there are the deadlines; deadlines that cannot be taken lightly. There can be no extensions, no matter who you know. When the show begins, the artwork better be available.

These are just some of the

built-ins that help keep the TU designer's life filled with excitement.

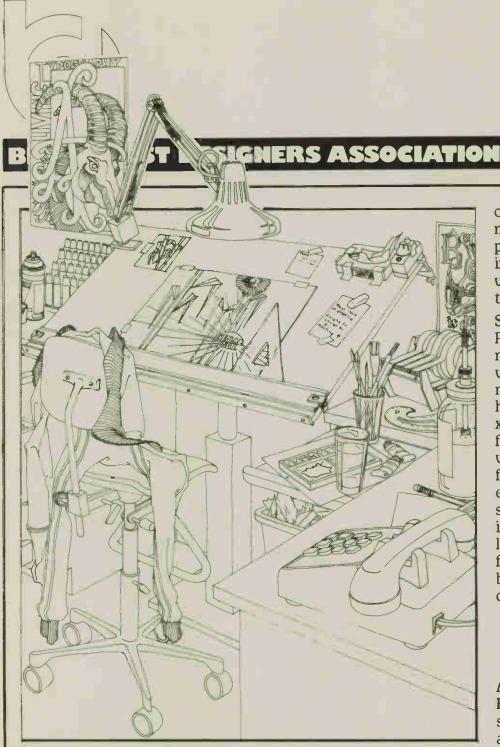
Being such a visible medium and constantly in the public eye, by its very nature, television creates controversy. We, as designers, can help answer the challenge of some of the criticisms like everyone's favorite, "vast wasteland!" A friend of mine claims that we, as designers, are in a position to make it a "vast tasteland!"

Designing for TV is an ongoing discovery; "making do" without compromising; a neverending series of quick decisions. A kind of graphic shorthand, with excellence always the goal.

This medium is incredible. It is enjoyable and boring, criticized and abused, but never ignored. It is a prime informer, a great entertainer, a baby-sitter, a companion to the lonely, and a spokesperson for the needy. Just barely 35 years old, TV has become an aggressive child and a sophisticated adult at one and the same time.

Yes, television is hungry.
Lately, when I look at a TV set,
I no longer see a "big eye"
staring back. Instead, I see a
large open mouth, pleading...
"feed me, feed me!"

But . . . no junk food, please!



Designers...Beware

The BDA offers its "Hotline" as a Q/A telephone resource to its members. At some of the recent conventions, the Hotline participants have gathered together in one large room and conducted live roundtable discussions. In the course of preparing for these meetings, some of the Hotline leaders have made available printed information that members could take back to their stations with them.

One of the subjects often overlooked is "Safety in the Art Department." Jack Flechsig from WMAL-TU in Baltimore is our resident expert on this subject and had kindly furnished literature to BDA members this past June. We would like to relate some of that information to all of our members because many of you did not have the opportunity to attend the June Convention in Las Vegas.

Here are some of the subjects covered in Jack's "Safety" review. In our daily work, after the initial designing, many of us are

directly involved with the implementing of the finished artwork and are exposed to many toxic substances, some minor some fairly serious. The purpose of this Hotline subject is to remind our members of these hazards and to offer some alternatives and information sources for further consideration.

Spray painting and the use of aerosol spray cans is highly hazardous by inhalation and generally highly flammable. Sprayguns, airbrushes and aerosol spray cans all produce a very fine mist which is easily inhaled and can remain suspended in the air for up to two hours. Hazards include toxic pigments, solvents and propellants. Symptoms include headaches, nausea, fatigue, and flu-like symptoms.

Propellants have come under scruting over the past few years, but it's not wise to presume their innocence. Vinyl chloride was a common propellant until it was banned a few years ago when it was discovered to cause liver cancer. Propellants used today include propane, butane, and carbon dioxide. Freons were recently banned. Because of the convenience of propellants and

our dependence on them to meet deadlines, it is difficult to phase them out entirely so it is imperative to provide adequate ventilation and very important to spray in a spray booth.

SPRAY BOOTHS

Paasche Airbrush Company makes a line of spray booths very adequate for Art Department use. In my department we have a table model 36"W x 30"D x 24"H and cost around \$500 a few years ago. It has to be vented to the outside and our fire codes require installing an explosion-proof switch. Before installing the Paasche booth, we improvised an inexpensive ductless range hood with charcoal filters which worked fairly well but couldn't pass the safety codes. For more info, contact:

> Paasche Airbrush Co. 1909 W. Diversey Parkway Chicago, IL 60614 (312) 281-6650

ADHESIUES

Rubber Cement - After some strong indictments several years ago, most of the reputable manufacturers have made progressive changes for the better. Our suppliers have been cooperative and are aware of our concern. The toxic element to stay away from is benzene. If you're still using rubber cement - find out what's in it.

ALTERNATIUES

Waxers - These roller machines apply pressure sensitive hot wax to the back of type proofs, stats, etc., vary in width from a 1 inch hand held model to 17 inches. Prices from \$40. to \$800. Solid coat for film positives and general paste-up - especially good if you handle a lot of very small pieces. Stripe-coat for general paste-up and keylining. Cold Mounts - Pressure sensitive sheets of adhesive material protected by peel-off backings. Good for mounting photos, posters, prints. 3M makes a system called P.M.A. (Positionable Mounting Adhesive) that we've had good results with. You can use the No. 567 sheets by themselves and burnish them down with a plastic hand burnisher or use their manual press. Their method of mounting free-form shapes is really a time-saver. The C-35 applicator press is about \$350.

Tapes -Double-sided. The special dispenser which takes the backing off is a real convenience. Scotch ATG-751 adhesive gun

lays down a strip of pressure sensitive material and stores the peel off backing inside its case. Very useful.

Glue -A carpenter's hot glue gun is great for all sorts of craft work, props, and models.

COLOR PROOFING

Color Key continues to have a very strong odor but with adequate ventilation we've had few problems except for some irritation during prolonged sessions of use.

Alternatives Color Guide from General Photo Products, Parsip-

Chromatec, Elk Grove Village, IL Matro Color, Chicago Coloron, Chicago (This one processes in water.)

ELECTRICAL

If you're working in an old building that doesn't have grounded 3-wire circuits, it's a good idea to have them installed - particularly in areas close to plumbing, such as darkrooms.

COMPUTERS

Radiation - According to NIOSH, radiation from video display terminals is well below present standards for occupational exposure. Inasmuch as many of us are only using computers on a part-time basis there is little cause for concern.

Eye Strain - Proper balance of room illumination to eliminate glare from the face of the screen and provide adequate light on the paper copy does much to minimize eye strain. There is quite a bit of discussion regarding the colors of the display screens. We'll be hearing more of this. I'm sure.

Stress - Stress-related complaints are usually based on lack of planning.

a) inadequate training

- b) workload requirements set more by the capacity of the machine than of its human operators.
- c) isolation and monotony.

MISCELLANEOUS

Fire Extinguishers, Smoke Detectors and First Aid Kits should be in all Art Departments.

For more detailed information, a bibliography is available on request from Jack Flechsig Call (313) 827-9323

The Broadcast Designers Association accepts no responsibility for information or products herein but offers these suggestions only as a reminder that some problems do exist and urges its membership to explore solutions on their own and share them with each other.



IERS ASSOCIATION

For Sale!

As a service to our membership, we would like to offer you the opportunity to sell or swap graphic equipment and/or supplies through Scanlines. There is no charge and there is no responsibility on the part of BDA. We simply donate the space to members only -- you do the legwork. The only contingency is that the sale/swap items come under the general heading of graphics. We refuse to sell used cars! We will also run a picture of your item - space permitting. Send all ad information and photos to Lou Bortone, WBZ-TV, 1170 Soldiers Field Road, Boston, MA 02134. The deadline for each issue is listed at the bottom of the Editorial Column. Here are a few items for sale to start us off.

ARTWAXER

Unique open-end waxing system applies a coat of pressure sensitive wax to the back of paper to be pasted up. Takes less than one square foot of space. Coats an area 5½" wide by any length. Wider sheets can be coated in stages. Complete with footswitch and wax. Originally: \$300. \$165. firm.

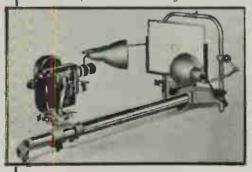


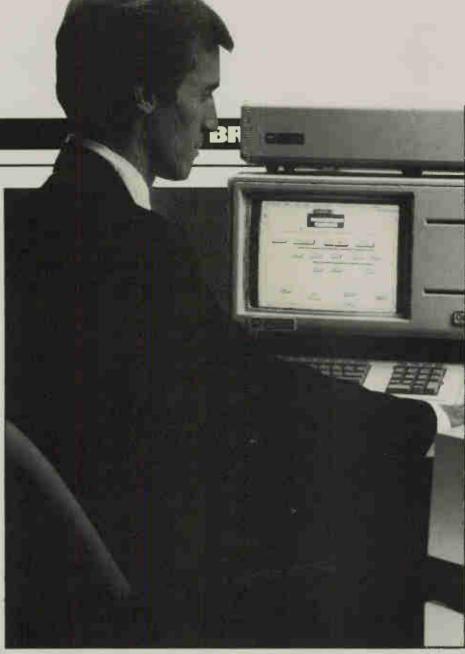
POLAROID MP-3

Copystand, complete with copyboard, lights and camera. Included are 75mm and 127mm lenses and 4X5 filmholder. You pay the shipping. \$500. firm.

BOLEX ANIMATION STAND

Professional starter stand complete with all parts and user manual. Can be used with 8mm or 16mm Bolex cameras. Can shoot horizontally or vertically. \$275. firm.
Call (617) 396-2375 for any of the above.





An over-the-shoulder peak at Compugraphics new Personal Composition System for typesetting and graphics.

A Mouse in-house

You got to keep moving to stay ahead of the competition in the typesetting hardware/software business these days. The inevitable has happened. This time, it's Compugraphic that has a new system to offer. They must have taken a hard look at Quantel's Video Paint Box and taken note of how much simpler it is to make screen selections with an electronic pen (or mouse, in this case) rather than a lot of complex keyboarded codes to remember. That's right, Compugraphic now has a new typesetting/graphics system called the Compugraphic Personal Composition System. They got smart and tied-in with the Apple Computer's (user friendly) "Lisa" personal computer to offer a combination of easy operation and sophisticated output never before available in one system; Apple input/Compugraphic out-

The Compugraphic part is in the form of one of three output units available; the 8200 (for the budget conscious), the 8400 or the 8600, top of the line. They all offer 70 pica wide line length output. The amount of on-line typefaces goes from 4 to 16 on

the 8200, to 256 on-line digitized faces on the 8600. Now for the good part. A compugraphic salesman came by one day and went on about this fantastic new typesetter. He said, "You have to see it to believe it." He said, "You don't even have to be intelligent to operate it; there's nothing to learn." He said, "Even an adult with the thinking capacity of a young child can operate it." That's when he got me . . . I figured maybe even I could make this thing do typesetting! Well, I told him quite honestly that I couldn't buy the system anyway because I just got Itek's new "2100" but I would really love to see it .. and I did.

The big deal about this type-setter is that it produces a series of on-screen menus - just like many of the videographics units now in use. So, instead of having to remember those complex codes used on most other equipment, the screen tells all! The choices are all there in front of you on the screen and you just push the mouse around until you find the font, size, spacing, or whatever, that you want then depress the mouse button. There is no electronic

pallette. The mouse is moved around on any smooth surface like your desk top, for example. The only time you actually have to touch the keyboard is when you're typing copy. You can cut and paste much like the Quantel. It's pretty easy to do form work because the mouse can do all your rules, boxes, circle graphs etc. You can even do a limited amount of free-hand drawing with the mouse. Various units and sections can be easily moved around on the screen.

There are a number of programs available with the system, including a "clip-art" disk. The illustrations from this disk can easily be mixed right in with the typesetting and a comlete in-position proof comes spitting out!

There is an output system whereby you can get a "soft" proof first. It's much like the quality of a Xerox copy and is meant for use as such. It can also be used as a correcting proof to go back in, make your changes, then call out a finished proof ready for reproduction. The quality of the samples I saw was quite excellent.

A couple of definite drawbacks I noticed were that the selection of type sizes was extremely limited - nowhere near the size options $(5\frac{1}{2} - 72)$ on most machines. Also, you can't always see your whole job on the screen at one time as it would look on a finished proof because of the size of the screen. You can, however, easily move your job around on the screen to view various sections of it. When I looked at the system, Compugraphic was promising distribution by mid to late October, 1984. If you are looking for a new, simple to operate, versatile typesetting system sometime during the next year, you should definitely, at least, look this one over.

As for costs, it's hard to say exactly because much depends on the software that you buy plus the output unit. The system could go from \$40,000 on the low side to \$72,000 for the best configuration.

For more information and brochures, contact Kendra K. Archbold at (617) 658-5600, ext. 5909, or Karen Kelley, same number, ext. 2911.

Lou Bortone



BROADCAST DESIGNERS ASSOCIATION



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Lou Bortone

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CONTRIBUTORS

Brad Nims, Broadcast Design, (VA) Jack Flechsig, WMAL-TV (MD) Joel Markus, WSBK-TV (MA) Ted Matsuura, NBC (NY)

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 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. The BDA is a non-profit organization.

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Milo West, KAKE-TV (KA)
Billy Pittard. WNGE-TV (TN)

SPECIAL THANKS TO

Banu Berker, Simmons Media (MA) Jean McCarvill, WSBK-TV (MA) John Bruno, Bruno Adv. (MA) Vicky Dalis, WBZ-TV (MA)

Deadline for the next issue of SCANLINES IS January 15, 1985. Send materials to: Lou Bortone, WBZ-TV, 1170 Soldiers Field Rd., Boston, MA 02134. (617) 787-7146



Bruce Pukema, WTCN



Joe Wood, WKYC-TV/NBC



Mike Ellison, KCBS-TV



Joe Wood, WKYC-TV/NBC

Looking Around...

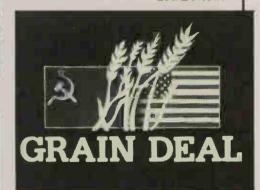
TU slides - God knows we make TU slides in this business; all sorts for all subjects. We have some artwork from slides for you to look at and see what kinds of things are being done around the country. There is somewhat of a mixed bag this time. A few things you might examine closely are the consistent look of the news graphics from WPLG-TU in Miami; the various treatment and use of stars and stripes as a motif; the different styles of courtroom illustration or just illustration in general; and the strong use of type as the major element in some of the graphics.

I suppose what the future holds for graphics like these are probably a cool dry slot buried in the bowels of a megabyte still store system somewhere in news graphics heaven! Sounds

ominous!

Many of us, however, should really be seriously considering future methods of cataloging and filing our current collection of graphics into a video still store system. If you have already begun to do this, we would certainly welcome your thoughts and experience in this area. Please write to us so that we may share this information with other members; we need your input.

Lou Bortone



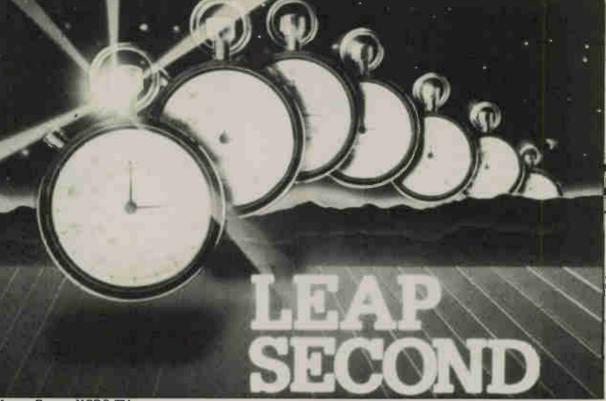
Keith Collins, WCBS-TV



Joe Wood, WKYC-TV/NBC



Bruce Pukema, WTCN



Joann Evans, KCBS-TV



Alice Kreit, ABC News



Joann Evans, KCBS-TV



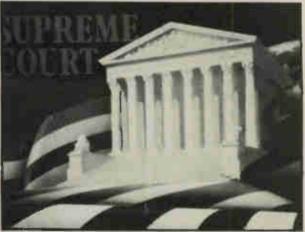
Joann Evans, KCBS-TV



Gregory S. Martin, G&G Design



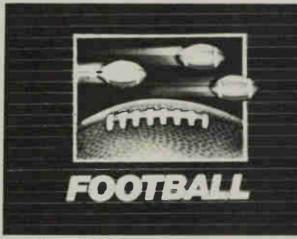
Flag hand Joel Gabik, KCBS-TV



Kelly Lee, ABC News



Rob Wyatt, WPLG-TV Miami



Robb Wyatt, WPLG-TV Miami



Robb Wyatt, WPLG-TV Miami



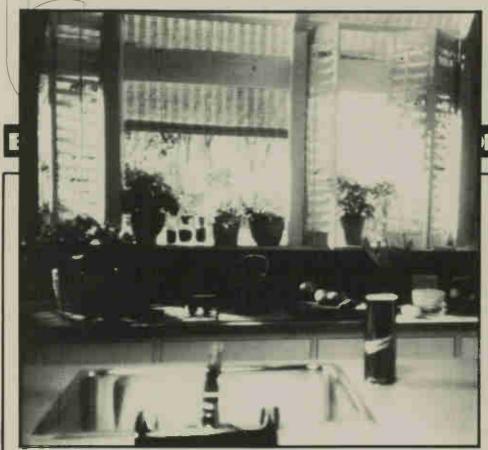
Robb Wyatt, WPLG-TV Miami



Robb Wyatt, WPLG-TV Miami



Robb Wyatt, WPLG-TV Miami



A TV production set depicting a real kitchen for a Clorox commercial.

Scenic Routes: It all ad(d)s up

Stop! Don't dash for the refrigerator during the next commercial break. You're going to miss some terrific art direction within the commercial, to say nothing of the pounds that leftover pizza will add to your ever sensitive waistline!

Commercials exhibit some of the best art direction to be seen on the tube, even though it may not be obvious. Who set up the picnic on the front lawn of that super-charming Victorian house? Who designed the giant letters that let the pickup truck do the loop-the-loop in the picturesque desert landscape? You don't think that those cute kids created their own lemonade stand on the front lawn, do you? The purpose of a commercial is to sell something, of course, and art directors help do that.

Commercials can be live, or recorded on videotape or film. Not many commercials are done

live. Dogs have refused to eat the sponsor's brand of dog food and beer has gone flat. Sponsors prefer to have more control over their messages by spending time and money to create a favorable presentation of their product.

director frequently has only of day to do the design and construction drawings.

Not only is the time limited but the art director has to balance the needs and wants of the three main groups involved in

High to medium budget commercials are usually created on film because the "film quality" is preferred. If the sponsor has an advertising agency, the agency creative director comes up with an idea which is rendered in storyboard form and presented to the client. If the client likes the concept, the agency puts the storyboard out to production houses which specialize in translating storyboard ideas to film. The production houses prepare budgets which include stage space, lighting, camera equipment, director, director of photography, art director, and other necessary personnel. Based on price and known quality of work, the agency will decide which

house they want to produce the advertising message.

The art director studies the script and storyboard, and confers with the director and producer. The client, agency, and production house personnel pay meticulous attention to detail in the set. If the commercial will be shot on location, the art director usually goes with the director and producer to survey various sites. Meetings are held to approve materials and colors in the set.

Because he is paid by the day, the art director usually has a short period of time to complete the design, bidding process, construction supervision, and prop selection. Commercials are very expensive to produce, so the production house tries to work as efficiently as possible. The art director frequently has only one day to do the design and construction drawings.

Not only is the time limited, ance the needs and wants of the three main groups involved in most commercials: the client, the agency, and the production house by which he is employed. Frequently, a member of one of the groups will ask for a lastminute change which is not really necessary, but is made to exercise authority or to enhance the individual's image. Sometimes the director is not available to approve such changes, so the art director has to become a diplomat.

Some commercial producers ask the art director to contract for the design, construction, and setting on the stage. This arrangement can be financially advantageous to the art director, but also involves the assumption of more responsibility.

The average stage setup takes one day to construct on the stage. The construction shop usually builds the set in pieces and assembles them on the stage or location. The art director supervises this process from time to time to make sure that the set-up is correct.

Changes, of course, go with the territory. If the client doesn't like the wallpaper, send someone out to get samples of other patterns. Clients can have anything they want as long as they are willing to pay for it.

If the set is complete by the time the crew arrives on the shoot day, the art director usually stays until the director approves the set. In some cases, where special effects are involved, or set changes are required, the art director supervises these events, if he has arranged for an additional day's work, or has contracted to produce the set.

Some commercials require the use of specialized technicians and actors. If closeups of hands are required, actors called hand models are hired to manipulate props. Some actors model stockings and shoes. Special technicians create the stains and messes which are removed by the client's cleaning products. Licensed pyro-technicians create controlled smoke, fire, and explosions.

A 30-second commercial can take more time than preparation and shooting. See what you're missing during that trip to the kitchen?

Bob Olson



A supermarket fragment set for a Glad Bags commercial.



A specially built set, elevated, for the use of puppets. Arco-Mini-Mart Stores is the client.



Robert Olson, set designer and author of this article.

The Mark of Markus

As you know, the creative departments of a television station play an integral role in the way the station is perceived by the public. At WSBK-TU38, an independent station in Boston, the graphic design department is actively working on increasing the viewers' interest and awareness in the station's programming.

The role of the design department is to identify, define, and solve visual problems for various departments at the station. This generally involves on-air graphics, set design, print, and interior design within the building.

As the design director, my concern is that the graphic solutions arrived at by the staff designers, Rosemarie Kowalski and Jean McCarvill, successfully communicate; are compositionally cohesive, and best represent TV38. By hiring a talented design staff, my role has been to oversee their design process, not to

prescribe solutions. It is very important that my staff is satisfied with their work and feel that they have contributed fully to the design solutions.

Accomplishing this task of strong graphic standards involves fluent communication and organized teamwork between the design and other departments. A three step procedure is generally followed. First, there is discussion of the problem to be solved. Second, a general concept meeting is held. At this stage, the departments involved will then provide feedback and suggest various concept ideas for the project. The copy and visuals are then interpreted by the designers as sketches. The third and final meeting is to review sketches in order to insure that we are communicating the correct message. Copy changes are rare after this point, as the typographical arrangement very often is crucial to the design solution. Changes at the last



The WSBK-TV, Boston Design Staff. (L to R): Jean McCarvill, Joel Markus (Art Director), and Rose Marie Kowalski.

moment cause unequal balance between copy and visuals, causing a diluted message.

During sweep months of the year, 80% of the energies in the design department go toward print promotion for TV Guide and local entertainment publications. The average work load during this time is about 25 to 30 ads per week. It is very important - particularly during this period - that the three step procedure of organized teamwork is accomplished among the design and promotion departments.

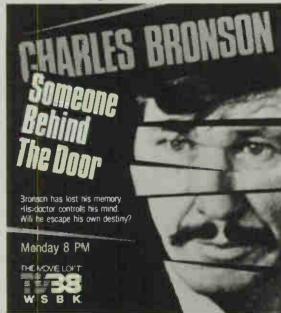
One of the major shows we promote during this period is called **The Movie Loft.** A recent change in our print promotion has been a move from basic format ads (involving little interpretation of the movie) to

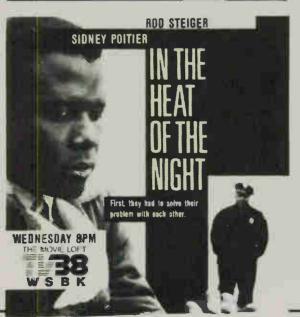
that of designing individual layouts for each movie. While the approach of format ads is still used for other programming, we found that, for the purpose of efficiency, the format system began to produce too many limitations in the design of the "Movie Loft" ads. The individually designed ads now have the feeling of movie posters.

Our goal in designing these mini-movie posters is to entice the viewer into watching TU38's Movie Loft show. The graphic interpretations of each movie now gives the viewer an idea of what to expect.

We, as TU38 designers, hope to achieve a stronger public awareness of our station's programming.

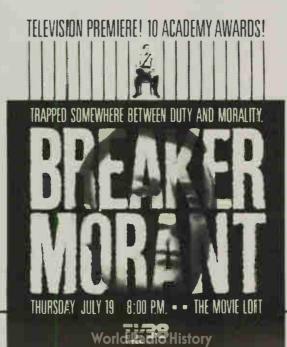
Joel Markus

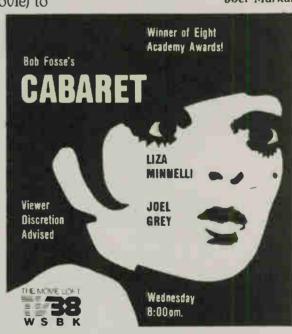




Wiener of 3 Academy Awards! Best Picture! Best Actor, Rod Steiger! Best Screenplay!









BROADCAST DESIGNERS

Did you know?

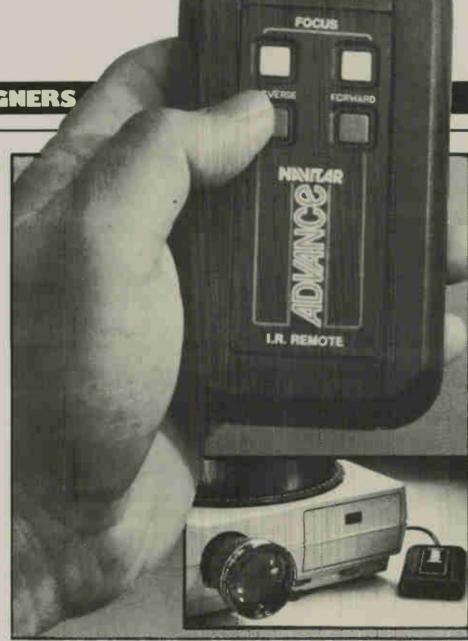
A few years from now, 35mm slides will probably be near to obsolete in our business because of the fast advances in the video world of frame storing. Nonetheless, the slide business and its many related materials and equipment goes on. Here, then, are a number of slide related and audio-visual aids.

First is an interesting and useful audio-visual tool. Recently, I had occasion to set up a slide projector in our conference room for a sales-client meeting. It was one of those last minute things where an extension cord had to be quickly taped down to the rug-covered floor with "gaffers" tape. When the projector was all set-up, focused, leveled and ready to go, we discovered that the remote control unit was about four feet too short! Murphy's law! The client was not thrilled but, running out of time, had no choice but to move the podium closer to the projector. This type of disturbance need never happen again!

An all new and wonderful invention has hit the streets. It's called the Navitar "Advance" and is an infrared remote control unit that gives you full command of your projector's capabilities -- without wire!

There are no cords to trip over and unplug! It is a two-unit system. The receiver plugs into the 5-pin remote socket in your projector (Kodak Ektagraphic or Carousel) for its power and the transmitter (remote unit) gets its power from a 9-volt alkaline battery. The operating distance is approximately 150 feet. The controls on the unit are: green button/advance, red button/reverse, and two white buttons/in and out of focus. It works by an invisible infrared light beam. The list price is \$159, which is a small price to pay for this kind of insurance. The Advance is made by D.O. Industries, Inc. 317 East Chestnut Street, East Rochester, NY 14445. Their phone number is (716) 385-4920.

Polaroid says, "The next time you want to make a bigger impression . . . do it in a big way. Instantly!" Now you can turn



The Navitar "Advance" remote unit lets you command your projector's full capability . . . without the use of wires.

35mm color slides into big, attention getting 8x10 overhead projection transparencies or color prints for use during presentations. Prints can be made in 60 seconds and color transparencies in just four minutes. This is all done with Polaroid's new Polaprinter - a simple to operate, counter top unit. The system offers automatic exposure - no darkroom, no water and no special facilities are required. The materials necessary are Polaroid Colorgraph type 891 film for 8x10 projection transparencies, and Polaroid Polacolor ER type 809 for prints. You can call if you would like to arrange for a demonstration. Toll free: 800-225-1618. The 8x10 Slide Printer System consists of four components; the Polaroid 8x10 Polaprinter, The model 81-06 Film Holder, the model 81-09 Loading Tray, and the model 81-12 Film Processor.

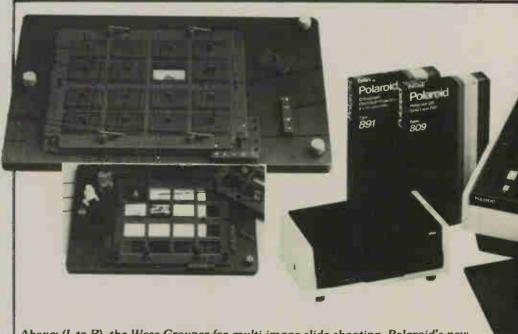
Sorry, I have no prices on these but if you are interested in costs, I'm sure your local camera store can fill you in.

If it's just slide duplicating you're interested in, there is Bowen's Copytran Slide Duplicator. The Copytran features an inclined design which lets you use it as a desk top model or turn it on end for use on a conventional copy stand. The universal mounting stage will accept most of the

popular 35mm SLR cameras with a normal macro lens set for 1 to 1. You can make accurate color corrected copies, crop, make sectional blow-ups, internegatives, double-exposures and more, according to the manufacturer. The unit is illuminated by a 3200K Quartz Halogen modelling lamp which allows you to meter individual slides through your camera's lens. The price: \$269. (without a camera, of course.) For more info, contact Bogen Photo Corp., 100 South Van Brunt Street, P.O. Box 448, Englewood, NJ 07631. - or call (201) 568-7771.

"Now you can create the magic of multi-image without multiprojectors," says the Wess Plastics sales sheet. I haven't actually tried this unit but it does look impressive on paper. I'm not sure there is a TV application but with all those creative minds out there, I'm sure someone will come up with a razzledazzle use for this unit. It is called, appropriately, the Wess "Grouper." It is a unit that will help you produce the effects of a four, nine, or 16-projector show and at a very low cost, it says here! The Grouper allows you to place up to 16 separate 35mm slides into special chambers, then expose them separately or in combination to create a simple multi-image slide or seies of slides. It is an ingenious device. Contact Wess Plastic for more detailed info and a price. It looks like a fun unit with some creative potential.

In a recent issue of Scanlines, we reviewed a slide cleaning devise called StaticMaster. This was an alternate to the canned air called Dust Off, used to clean slides while mounting into frames. Here is another, much more expensive, film cleaner that could be useful if you do a lot of slide shooting and mounting. It is called the Aereon Auto-Film Cleaner, Model 3B, and purports to quickly and effectively ensure dust-free, static-free film. This is done by passing your strip of unmounted 35mm film through the unit while ionized air jets are automatically activated by a photocell circuit and both sides of the film are simultaneously cleaned and neutralized. The unit requires compressed air and



Above: (L to R), the Wess Grouper for multi-image slide shooting. Polaroid's new Polaprinter system for 8X10 color prints or transparencies.



The new Konica CV Camera claims to be the world's smallest and lightest weight color video camera.

fication sizes from the same slide. The convenient 5X size which shows your entire slide enlarged to 5x8 inches. Or, you simply pull the magnification control knob and you can magnify the image to 8 times. For a real close-up inspection of central detail, there is the 22X enlargement. The unit features an 8x8 inch screen so brilliant you don't have to darken the room. It holds a 40 slide stack with a smooth single-stroke feed. Another exclusive feature is the snap-on Editing Rack which holds 16 2x2 slides at a time for slide inspection and selection -

connection to a power supply

unit (PS-2A). The film cleaner

That's a total of a cool \$1,045. if

whole lot of Dust Off! Available

Woodly Avenue, Sepulveda, CA

One final item in the slide cat-

egory is the new Simon SUS

5822 Slide Viewing System. It looks like an identical twin of

the Diastar Slide Viewer, which

was shown in the Summer '84

issue of Scanlines. Ah, but the

SUS has a couple of "one-up"

features. First off, it has 3 magni-

you're interested. That's a

from Cumming Corp., 8714

91343. Call (213) 894-9101.

no need for an additional light table. And, to complete a neat little package, there is also a vinyl dust cover with a pocket for your accessories. I have no pricing info but the system is available from Tim Simon, Inc. Tiburon Office Park, 1110 Mar West, Tiburon, CA 94920., or call (415) 435-5890.

This one looks like a great little item. It's called the Mini-Vac and is touted by the manufacturer as being the "powerful micro-cleaner with the delicate touch!" It is designed to remove minute particles of dust and debris from hard-to-reach areas. Great for cameras, video and computing equipment. Unlike compressed air, which simply disperses the pollutant, Mini-Vac vacuums them safely away. Compact, efficient, inexpensive and completely portable according to the brochure. It has vacuum or blower capability. No expensive refill cans to buy. It comes complete with an all purpose brush and a fine quality lens brush. It says also that the Mini-Vac is AC or DC powered (adapter optional). The thing that confuses me here is ... how is it powered? It looks as though it may require a "C" battery but the power supply is not mentioned. If you can use this little baby and are real curious about how it works, it will cost you \$29.95 plus \$2.00 shipping to find out. Write or call for an order blank. Mini-Vac, Box 3981, Glendale, CA 91201. (818) 244-6777.

Well, we just about get one new and fantastic item reviewed and printed (the "Small Wonder" video camera by RCA featured in our Summer, '84 issue of Scanlines) when the next one comes along -even newer and more fantastic!

Here comes Konica! Their all new Konica CV Camera, wnich I quess means color video, claims to be "the world's smallest and lightest color video camera." (It's obvious these folks have never heard of Dick Tracy!) I have before me, a handsome full color 12 page 4x8¼ brochure which tells it all. It says stuff like, "Take it along on your next outing." "Makes any party more fun." and "Makes anyone an artist." Now, I resent that! Of course, it doesn't say what kind of an artist! Anyway, if you have excess

budget money between now and the end of the year, go ahead and get one to replace those time consuming and tough to draw storyboards. If you can't afford the camera, at least get the brochure . . . it's free!

Write/call Konishiroku Photo Ind. U.S.A. Inc., 440 Sylvan Avenue, Englewood Cliffs, NJ 07632. (201) 568-3100, or maybe your local video supplier has one for you. Have fun!

Here is a portable way to carry and show slides. It's the new briefcase viewer with a slide sorter tray. It has a color correct light (5000°K) in a handsome looking woodgrain case that travels anywhere. Two fluorescent tubes diffuse light evenly over a 12X18 viewing surface. The slide sorter tray holds 54 2X2 slides and stores in a removable lid. It is the Model 4703 Visulite Briefcase Viewer and sells for \$149. plus shipping. A perfect way to display your slides for a "Portfolio Showing!"For more info and a complete catalog, write to: Multiplex Display Fixture Co., 1555 Larkin Williams Road, Fenton (St. Louis Co.) MO 63026.

Another new material by 3M is their gold and silver metallic Color Key. It works a bit differently than their present line of color keys in that it requires no washdowns with chemistry. It is a peel-apart system that develops in hot water in approximately two minutes. It is currently being test marketed in Boston, New York and Cleveland. It comes in gold or silver, 11X14 sheets, five to a box; two boxes to a case. The cost, at this point, is \$7.28 per sheet and that's a total cost because there is no chemistry to buy. Each sheet has its own peelapart layer which is removed after developing. It exposes in approximately 20 seconds to a #5 on a grey scale and it develops in one or two minutes in hot water, approximately 122 to 162 degrees. I have samples of the finished product and they are spectacular. If you need some for a presentation, try your art supply dealer as it may be available throughout the country at this point. If you cannot get it, call or write

E.J. Ardon Company 176 Brookline Avenue Boston, MA 02215 (617) 536-5120 Ask for Henry. Lou Bortone

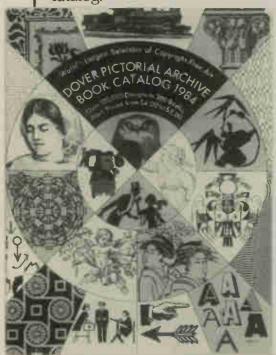


BROADCAST DESIGNER

Hot tips!

I have been asked a few times by BDA members where the wonderful little old-American engravings come from that are occasionally used as decorative spots in Scanlines. One of the most comprehensive sources for books on these and other subjects is Dover Publications, Inc. They have a tremendous supply and variety of archival books for sale; many of them for as little as \$5.00. Most of the illustrative ones are copyright-free and the subject matter is endless. Some of their volumes are specific, like "Borders," "Floral Designs," "Food," and "Sports." Other books are all encompassing and provide sections on various subjects. These books can be used as a great direct-clip source or just for idea starters. If you happen to be a type-nut, there are also many books that deal strictly with lettering, alphabets, type design and calligraphy. There are source books on art deco, art nouveau, folk art, early American, primitive, textiles, silhouettes, and on and on.

Dover has a number of catalogs free for the asking. The one I would recommend that you get first is called Dover Pictorial Archive Book Catalog 1984. There is no phone number so simply write to: Dover Publications, Inc., 31 East 2nd Street, Mineola, NY, 11501, and request to be put on their mailing list as well as to receive this particular catalog.



Cover of Dover Publication's Pictorial Archive Catalog. Get one for your files.



Here are a few interesting materials to consider for upcoming projects.

You may have already seen the advertisements on 3M's new removable transparent tape called "Magic Plus." It's a terrific new product with many uses. One of the properties it has is the ability to accept transfer type on its front surface. Now you can burnish your type down on top of Magic Plus then lift and reposition the entire word or line. You can also write on its surface for notes on mechanicals that can later be easily removed. For those of you who are into airbrushing - this makes a perfect removable frisket mask. It will easily lift off of most surfaces including glossy photo prints, according to 3M. The product is called 3M #811 tape and comes in (1" core) small rolls and (3" core) large rolls. Prices: small rolls - 1/2" is \$1.96 roll, 34" is \$2.59 roll. Large rolls - 1/2" is \$3.29 roll, 3/4" is \$4.53 roll, 1" is \$5.84 roll. Try it, you'll

A tough waterproof laminate called Overlam, is now available in standard sheet and roll sizes. For protecting and sealing color prints from atmospheric moisture, Overlam is easily applied without expensive equip ment. It is basically a clear plastic material with an adhesive-back, covered by a removable backing sheet. Interestingly, it is available in four different surfaces: glossy, matte, stipple or parchment texture. Some sample prices are: 50 sheets 8x10 matte or glossy is \$11.75, and 50 sheets of 11x14 stipple or parchment is \$15.15. Not bad! There is a comprehensive price list available from the manufacturer. Call or write for product samples and the price list. (201) 444-7755

or write CODA, Inc., 196 Greenwood Avenue, Midland Park, NJ 07432. They also have an 11" wide roller-applicator called the Cold Mounter, if you plan on doing a lot of print mounting. You may want to inquire about this \$33. item, as well.

There is another line of adhesive-backed products from Coda, called cold mount, that you may also find useful. There are several types of mounting board—all with adhesive backs covered by a sheet of release material. They have Foam-core, Codafoam, Masonite board (for a hard, permanent backing), double weight mounting card, and plain coldmount adhesive with both sides containing an adhesive and release material. Same phone and address as above for samples.

Here is an off-the-wall product (no pun intended)! It is a new transparent material that is used in conjunction with overhead projectors, called SFT (Sensor Frame Transparency). It is coated on both sides and can be used as a copy material in most office copiers. Now artwork and copy can be made into overhead transparencies as simply as you do paper copies. The material, called ASM/SFT Transparency, comes in letter size, 8½x11" or 11x11". It is packaged 100 sheets to a box and 100 boxes per carton. The 8½x11 size costs \$40.02 per box and the 11x11 is \$50.04. If you think this may save you time preparing film negatives for sales presentations, just order a box and turn it over to your sales department. For more information, write American Stencil Manufacturing Co., Inc. 1603 West Algonquin Road, Mt. Prospect, IL 60056, or call (312) 437-9800

The Da-lite table-top compact portable screen.

Something new (or maybe not so new,) seems to be gaining momentum in the graphic arts, especially in the decorating and architecture fields. We're beginning to see more of these around shopping malls, at trade shows, and even occasionally in TV scenics. They are sometimes called, "soft signs." What they are, in fact, are sophisticated, nicely designed and beautifully machine-stitched, cloth banners. They make wonderful large wall hangings, ceiling decor and sound baffles. If you have any interest in knowing more, there is a company in Boston which specializes in this area. Call or write for more info and possibly some brochures to: Flying Colors 127 South Street, Boston, MA 02111. (617) 5420510.

Have you ever had the experience of trying to show a few slides to someone and begin looking for the nearest white wall within a reasonable distance from an electrical outlet? Usually, frustrated, you grab a piece of white card and try the best you can to prop it up in front of the projector. Well, guess what -- you don't have to go through that hassle anymore. The Da-lite Screen Company makes a variety of screen sizes and shapes. One of their items is a handy, dandy little table-top screen - 17" high by 18" wide. Compact and lightweight, it sets up in seconds on its rubbertipped base. (This means you won't scratch that million dollar, cherry wood conference room table top). The screen is housed in a small, all metal, hexagon case and features a textured mat white picture surface. It is also available with Da-Tex vinul screen surface for rear screen projection. Order from Da-Lite Screen Co., Inc., P.O. Box 137, Warsaw, IN 46580, or phone (219) 267-8101. Lou Bortone



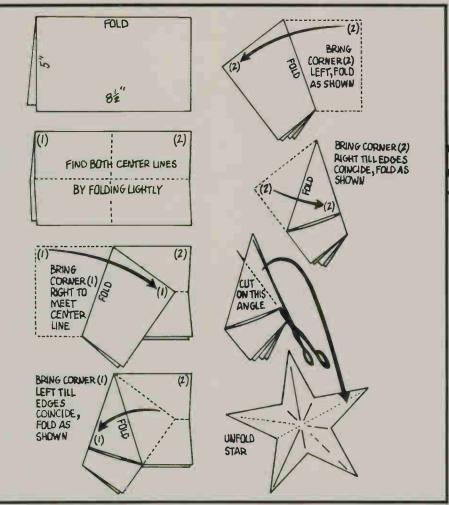
There is a product available that has been around for a while but is so useful for studio overhead shots that we would like to bring it to your attention in case you're unaware of it. The product is called Mirrorlite. It is basically a mirror-surfaced mylar that is stretched over a lightweight framed shape and serves the same purpose a mirror does. It is, in fact, optically equivalent to a front surface glass mirror. It is incredibly lighter in weight than glass. A 4x8 foot panel, for example, weighs less than 10 pounds. The surface is shatterproof, safer and easier to work with. There are a wide range of standard shapes and sizes in stock but custom sizes and designs can also be made to order. There are three uses we have found for it and, I'm sure, there must be many more as well.

Mirrorlite can be hung at a 45° angle above a demo counter or stove for those hard-to-get cooking shots. (Remember, it reverses everything so don't use signage on the counter top.) The good part of this set-up is that if it happens to fall on your talent's head . . . it wouldn't hurt!

The next use is as a space saver for rear-screen projection. Use it at a 45° angle to the back of your screen then you can put your projector parallel to the rear screen, as far away as necessary. Finally, we have used this material alongside of studio audiences to make the audience look much bigger in a small studio space situatioin.

Write for a sample. The only problem ,I should point out, is that you have to be careful with sharp objects around the surface of it. It is, after all, a type of plastic mylar. Mirrorlite, Division of Kamar Products, Inc. Irvington on-the-Hudson, NY 10533. Call (914) 591-8700.

One of the most common misunderstandings about dot screens is the difference between percentage tints and contact screens. Contact screens, as you know, are used for converting continuous-tone prints into dotscreened halftones. On the other hand, percentage tints (or PT's) are sheets of film that contain a pattern of hard-edged dots of a fixed size and are used to impart an even tone value, shading backgrounds or toning down solid areas. For color work, they are sometimes used in combina-



Follow these simple instructions the next time you need a 5-pointed star.

tions of percentages and colors to create other colors.

When a PT is contact printed onto a second sheet of film, it produces a reverse pattern of the same dot size. Because the PT's are denoted by percentages, i.e., 10%, 50%, 70%, herein, often lies the confusion. A 10% tint will produce a 90% tint when contacted to reversal film. (And if you understand that, write a letter back and explain it to me!) Just kidding, folks. For your information, percentage tints are very inexpensive and can be purchased in complete sets. A set of 12 values in 9½x11½ is only \$41.90. We have a box of 65-line tints, 10 through 90% for newspaper work and a box of 85-line for TV Guide ads. They're very handy to have around. You can easily create gray toned type or borders for your ads right on your stat machine. If you use any amount of adhesive backed tints, like Zip-a-Tone or Pantone screens, you can also easily make your own adhesive backed tint film. Using Agfa material, simply contact your tint screen to a piece of CPN material then sandwich it together with CPF-AB (Copy Proof Film - Adhesive Back) and send it through your one-bath processor. (CP-296 is the correct chemistry.) Peel apart, discard the negative and your CPF-AB is now just like a "Zip" sheet.

By the way, Agfa also makes a paper product called CPP-AB which is Copy Proof Paper - Adhesive Back. If you have a lot of fussy small type to paste-up and you don't trust wax or rubber cement, try photostating your type proof onto this CPP-AB material. The result is an adhesive backed type proof that you can carve halfway through from

the front side - then lift with your X-acto blade and place onto your mechanical. It's great for those hard-to-handle program schedule changes!

Recently, while visiting the Betsy Ross House in Philadelphia this past summer, I came across this fun little tid-bit. It explains that "Washington's original pencil sketch for the American flag indicated six-pointed stars, a form he apparently preferred, since they appear on his personal colors. Betsy Ross, however, maintained that the five-pointed star was heraldically correct When the committee protested that it was too difficult to make, she took a piece of paper, folded it deftly, and with a single snip of her scissors, produced a symmetrical five-pointed star."

Here's how. Start with a piece of paper 8½x10 - fold it as indicated, then cut yourself a star!

Here's one for you set designers out there. It's an item called Ribbonlite and is simply flexible incandescent light strips to use where a miniature low-voltage source of uninterrupted incandescent light is required. For example, indirect lighting hidden under a soffit along the upper or lower edge of a news desk. Fluorescent tubes will do the job but you can't bend them! These light strips will follow virtually any curved shape. They're a bit expensive at \$30. per foot but if you want to know more, contact: William Wirtz Assoc., 228 Phipps Plaza, Palm Beach, FL 33480. (305) 655-1060.

One final item for those of you who are going blare-blind or getting "terminal" headaches looking at your typesetter and/or videographics screens, there is



IERS ASSOCIATION

hope. And, it's reasonably priced! It is called the Polaroid CP-50 Polarized filter. It comes complete with frame and simple mounting instructions; all for under \$50. There are many standard sizes available that will fit most computer terminals and/or CRT screens. Ironically, according to a 2-year study by the National Academy of Sciences, it is not the Video Display Terminal itself that causes eyestrain but the lighting environment in which they are used. The room lights reflect off the screen causing glare. These filters are applied simply to your CRT (or VDT) by the use of double faced tape and velcro strips. The CP-50 filters are polyester supported. As they say in the used car business, for a few dollars more, you can get the CP-70 which is glass supported and runs about \$130. Contact Polaroid for a selectionprice guide, at 1 Upland Road, Building N2, Norwood, MA 02062 or toll free: 800-225-CP70.

Rebuttal

We have an article in this issue on "Hazzards in the Art Department." In that regard, we received the following letter in response to our article in the last issue on "Making and using a hot-wire cutter for Styrofoam."

"The Fall edition of Scanlines contained an article that recommended the use of a hot wire for the cutting of styrofoam. We stopped this procedure in our shops some years ago as soon as we became aware that the operation causes toxic fumes. Everyone should be advised that this is a hazardous procedure and if used at all should only be used in an extremely well ventilated area where there is no possibility of the fumes being recirculated through an air conditioning system."

Signed: Peter Garstang, Design Director, Canadian Broadcasting Corporation, Toronto, Ontario Canada.

We thank you, Mr. Garstang, for your interest and response. We encourage all of our readers to send in comments, pro or con. The copy deadlines appear at the bottom of the Editorial Column.

Lou Bortone



BROADCAST DESIGNERS ASSOCIA

Ever since I was a kid in Japan, I had been wildly excited to collect beautiful printed pieces, such as posters, cards, and magazine covers. I was the biggest sumo-card (like American baseball cards) collector in my elementary school class.

Junior high school days, I had many used American jazz records. That was the first time I was introduced to American graphic design. I didn't read English well during those days, I just collected the covers for exotic typography and illustration. One of the record companies, named "Verue" had jacket designs that were especially beautiful. Most "Verve" jackets had beautiful illustration, done by David Steve Martin, who is the first American illustrator whose name I learned. Since I came to America, I have asked about him, but nobody knows of him. That is sad.

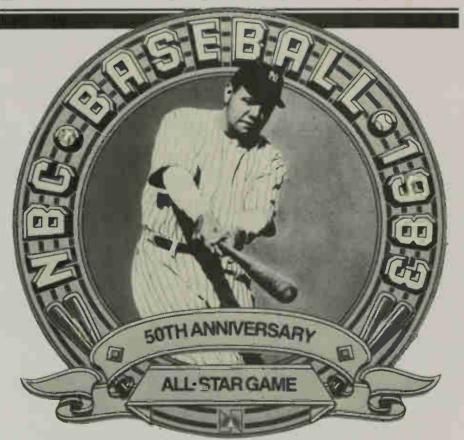
One day when I was a student at TAMA Art University, Tokyo (where I majored in illustration), I found a number of back issues of an American magazine named Show at used book stores. Show Magazine seemed to me very fresh... with clean typography. It was the work of Henry Wolf, and his work made me change my course from illustration to graphic design.

At the same time, a Japanese graphic design magazine introduced Push-Pin's work, and major American TV networks' graphic design work -- such as CBS's Lou Dorfsman, ABC's Henry Epstein, and NBC's John Graham - to the Japanese designers. It amazed me because in Japan most leading designers were working at advertising agencies, not TV stations.

After I spent 3 years at Japan Newspaper Company as an art director, I finally came to New York to get my first job at



From East to West...



Cover design for 1983 NBC Baseball Brochure, Won a BDA Gold.

Gips & Balkind, Inc., where I learned a lot about American typography from Phil Gips, whose influence is still evident in my work.

I joined NBC in 1980. Working at NBC allows me to design a huge variety of items including posters, brochures, and cards. Sometimes clients are not sure what kind of items will meet their needs, and it is my responsibility to develop a marketable design item for each individual job.

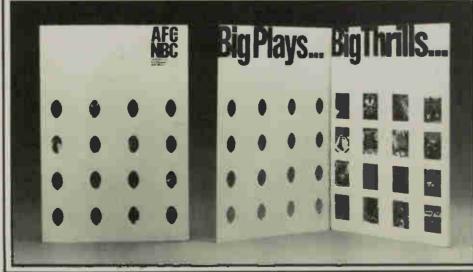
I always try to seek an idea first when I start a job . . . not a style. I don't like to see the designer and illustrator depend on their style first. Sometimes clients tend to feel secure with the previous job and therefore, would like the same design yearly. I don't want to repeat the same design and solution. Every time I want to find the best and newest solution possible.

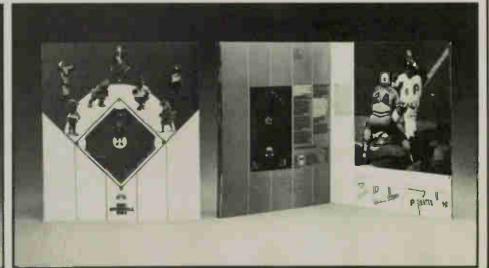
One Friday afternoon last summer, my boss Charles Blake, Director of Design, asked me to design 140 pages for the "NBC Sports Calendar 1984." Print production time was already critical and the previous design didn't meet the client's needs. I worked the entire weekend to prepare a new design for the client by Monday. It worked! It won the "Best of Show" Award from the BDA this summer in Las Vegas.

I have won more than 50 major design awards. Among them are awards from the New York Art Directors Club, AIGA, the Type Director's Club, ANDY, Mead Annual Report Competition and BDA - two Gold and three Silver.

And to think it all started with sumo-cards!

Ted Matsuura NBC, New York





A 1983 NBC Football Brochure (AFC on NBC) also won a BDA Silver.

This 1984 NBC Baseball Brochure won a BDA Silver.