



SCANLINES

Behind every man?...

Some time ago, at a BDA board meeting, I mentioned the fact that we had not yet done a *Scanlines* back page profile on a woman. After some nine issues of male subjects, it seemed only fair to do a female profile. Several people agreed and suggested some subject possibilities. Several others said we should do an entire issue devoted to women in television graphics.

The membership response to this idea has been somewhat mixed. On the one hand, many women felt that their gender had little to do with the result of their activities as television designers. On the other, many felt that TV was very much a male dominated field, and this was an opportunity for a bit of visibility for women.

In addition to promoting this idea in past issues and inviting women to submit materials, many of the board members contacted several

women directly to solicit articles, graphic material, and/or information. The subject matter being about themselves, their art departments, co-workers, companies, philosophies and feelings about designing for television.

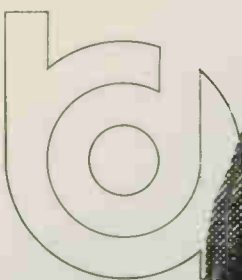
Many women responded quite positively and assured us they would submit material... but didn't! Others were somewhat sensitive to writing about themselves and this is certainly understandable. Some asked if their husbands or friends could write about them -- and others simply submitted material, and we did the writing.

All in all -- there seems to be a good cross-section representation of some of the kinds of positions and responsibilities assigned to the women in our industry and how their current status came about. So... read on!

Lou Bortone



"Mona" montage by Judith McNamara



BROADCASTERS' ASSOCIATION



Bob Regler, Art Director of KGBT-TV in Harlingen, Texas, and your new BDA President for 1981-1982

From the Prez...

New York was great! The work shops were rewarding! The speakers were dynamite! The entire scene was exciting...it hypes a person's creative juices for months. I have real compassion for those of you who were not able to attend this year's convention.

I think one of the most rewarding things about belonging to the Broadcast Designers Association is the free exchange of information and the genuine comradery between members. And this was foremost again in New York. The new and the great... sitting together in bull sessions... learning and trading ideas...telling sea stories... making new contacts. Lou Dorfsman... Tom Carnase... Dick Weise... Lou Cohen... Hugh Raisky... Jack Apodaca... Dick Bunnell... Gil Cowley... Robert Rayne and on and on! There has never been another organization like it. We should all be very proud that we are part of this group. Start now working toward attending the 1982 convention in San Fransisco. Keep on your manager. Get it into your budget. By not attending you are missing a very important element in your career. And your station is short changing itself. In this rapidly changing world of electronic communications, design and the total video look is going to make the difference in your market

place. If you don't think so, look at the cities where the number one network is running second or third in that market, and ask yourself why. There are many factors, I'm sure. But one of the more important ones has to be "design". Your television station cannot afford to keep you home when the Broadcast Designers' Association is in convention.

We are starting a "new year" with a new slate of officers. It is interesting to wake-up back home and realize that now YOU are the president of the BDA for the coming year. So much to be done, and not knowing where to start. This will be a particularly interesting year for me because I am a one-person art department. I operate out of a 10 x 10 foot room and do some of the print graphics for the two radio stations besides the television station. My nights will be long and my weekends (shot) for many months, but it's going to be worth it.

What can a person say about out-going president Gil Cowley. I have never met a more prolific and talented art director than Gil, (and we have a covey of them in this organization), ready to deliver anything, any time, and always a first rate job. He has been instrumental in the success of the Broadcast Designers Association since the day it was formed. I suppose one should say that he out did himself this past year. But

actually Gil just did his usual fantastic job...as he always has and as he will continue to do. Instead of taking a hiatus and letting others do the work, now that his term is over, Gil has volunteered to chair the 1982 competition. Some guys never learn!

Hilton Murray, one of the strong backs on the Board of Directors, opted not to run for re-election. Instead, Hilton is chairing the Liason Committee charged with working out the details of establishing a Broadcast Designers' Association library at Kent State University. Details of this project will be forthcoming as it develops. While he will be missed on the BDA Board of Directors, the task Hilton is involved in now will result in immeasurable benefits to the organization and to the graphics field in general.

One of the big thrills at the New York convention was a multi-image presentation on New York City created by Jerry Cappa. I won't attempt to describe it, only to say that the cheers and applause must still be ringing in Jerry's ears. Jerry, another board member who decided not to re-run, is laying out for a time to give himself a rest from BDA chores. Jerry has, for the past two years, been the workhorse signing exhibitors for the conventions. His is a hard act to follow. We can look for Jerry back for a try on the board in a year or two.

Current board member, Scott Miller was reelected to a three year term and is joined by new board members Jim Stringer, KGO-TV, San Francisco; Brad Nims, WJLA-TV, Washington, D.C., and Rick Frye of WBTV in Charlotte, North Carolina. Altemates to the Board are Neil Sandstad, WHA-TV, Madison, Wisconsin, and Dixie Hopper of WSPA-TV, Spartenburg, South Carolina. New officers for the year are Steve Yuranyi, CFCF-TV, Montreal, Vice President; Milton Clipper, WDVM-TV, Washington, D.C., Secretary, and Treasurer Scott Miller who will take over the office from Al Medoro on January 1, 1982. We have a strong Board of Directors and we have dedicated officers. The Broadcast Designers' Association is alive and well.

We have a lot to do in this year 1981-82, and we are going to call on a lot of you for help. This is your organization and you are a vital part of it. In order to make it grow and become a more in-

fluent part of the broadcast industry, we need to expand. I am asking each member to take it upon him or herself to sign-up anyone working in your art department. This alone could increase our membership substantially. And an Associate Professional membership is only \$25.00 a year.

If at any time I or any of the Board Members can be of service to you in the coming year, in whatever area, please contact us.

Looking Forward to a great 1981-82... and think "San Francisco".

Bob Regler, BDA President

New Board Members



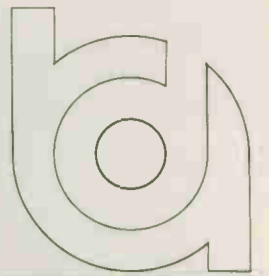
Brad Nims, WJLA-TV, Washington, D.C.



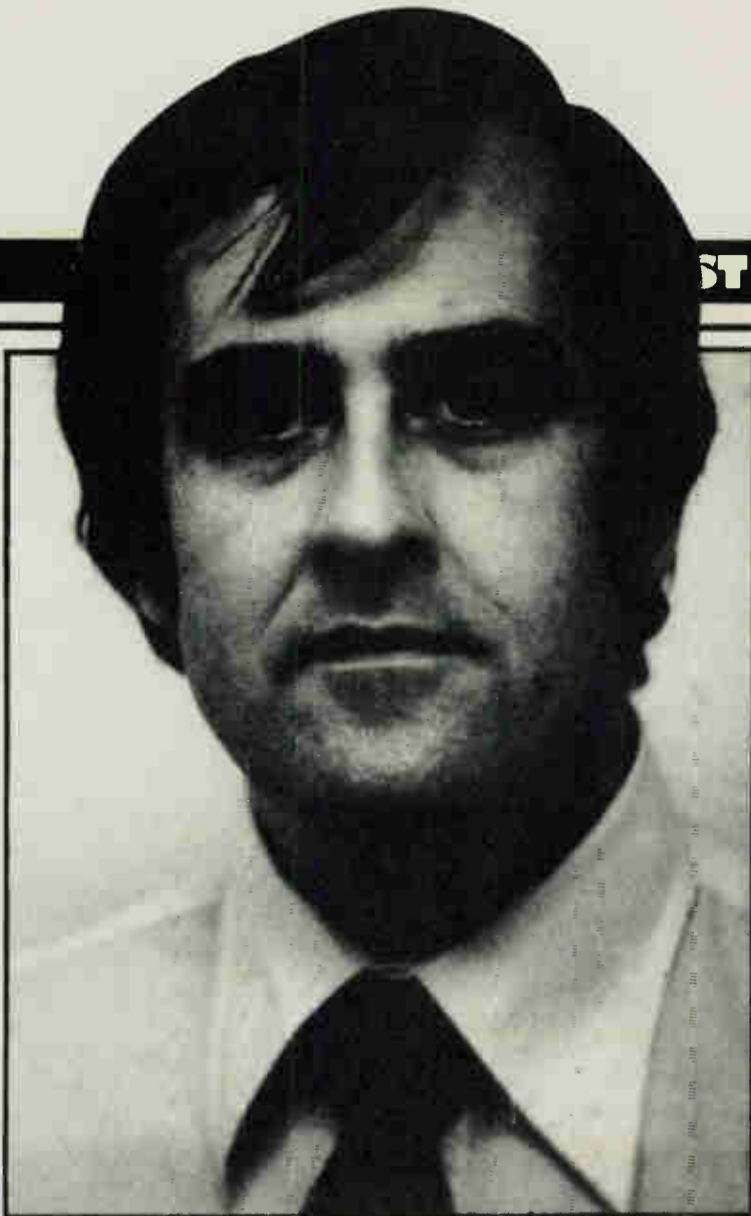
Jim Stringer, KGO-TV, San Francisco.



Rick Frye, WBTV, Charlotte, NC



BROADCAST DESIGNERS ASSOCIATION



Gil Cowley, Art Director of WCBS-TV in New York, and Past President of the Broadcast Designers Association.

The New York Seminar was the culmination of my term as your president and convention chair. It has been a delightful and rewarding experience for me. I've enjoyed meeting and talking with many of our 550 members and working with some of the brightest minds in broadcast design.

My term as president also completed our third year as a group. Our strengths, successes and innovations have not come about lightly, but through a lot of hard work by your board and various committee chairs and members who have added their ardors to benefit us all.

I would like to give credit to some of these individuals who pushed our credentials and integrity one giant step forward. Our design competition has become the show to get into, Jack Flechsig chaired this major project, and what a success. Hilton Murray deserves the past-year award for producing our second major book, *Designing for Television: News Graphics...* a beautiful publication. Thanks to Scott Miller for the thankless job of organizing and updating our by-laws. We now know exactly who we are and where we're going, thanks to Milton Clipper on our questionnaire.

It will make you proud to be a TV designer after viewing the work included in our 1980 design annual...Bunny Zaruba deserves the lion's share of the credit for producing this. On-going appreciation to Lou Bortone for continually turning out superior editions of our professional journal, "Scanlines"...and thanks to Brad Nims for redesigning our stationery, envelopes, certificates and membership cards.

We owe Mona Regler a special debt of appreciation for running our office in her own distinctive, quiet and organized manner. The membership roster she produced is a gem. Al Medoro who kept us budgeted and solvent as treasurer... Jill Cremer for our employment service, whose long and detailed reports gave us plenty to read at our board meetings.

And my gratitude to all who helped me during our New York Seminar. Ken Dyball of my staff who designed our convention logo. Brad Nims for keeping our workshop write-ups on the move as press releases. Carol Porter and Cathy Wells for working in our suite. Our student help; Ann Pieper, Dayna Winston, Adriane

The past Prez wraps it up!

Stark and Cheryl Mirkin. And, of course, Jerry Cappa... for once again bringing all those exhibitors in and for designing and producing the awards show... even though a fickle computer blew the better part of two months work. And, especially for being our seminar mascot -- the BDA Gorilla, proving that nobody better monkey around with the Broadcast Designers!

I would like to give particular mention and thanks to my secretary, Naomi Graham, for keeping up with my correspondences and keeping me organized.

I can't possibly mention everyone who helped out last year, but I think from just those I've mentioned, you can see a lot of cooperation and talent has come forward to serve on your behalf. More help is always needed... We can always use more volunteers. Just call Mona Regler at our office or Bob Regler, our new president at his office.

And speaking of our new president, Bob has been one of the hardest workers since our inception. His constant drive and attention to details has kept our organization constantly alive with activity. Bob will be a fine president who will be more than deserving of our support and respect. Bob will be working hardest in getting a higher BDA attendance at our 1982 seminar.

Ex-BDA Presidents don't just turn into drawing boards, they become chairmen of the BDA Advisory Board. Which means we still participate to the fullest. Dick Weise, our first president and founder will chair the 1982 San Francisco Seminar and I will be chairing the Fourth Annual Design Competition.

Again, it has been a great year for us collectively, and for me personally... I hope to see everyone again next year in San Francisco!

Gil Cowley



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Lou Bortone

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Jay Finkelman, KTVU-TV, (CA)*

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Ronnie Komarow, WTVD-TV (NC)
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Ann Aiken, Washington, D.C.
Kay Page Greaser, WFSB-TV (CT)
Dianna Witt, WMAR-TV (MD)
Ellen Gonzales, California*

BROADCAST DESIGNERS ASSOCIATION

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

OFFICERS:

PRESIDENT

Bob Regler, KGBT-TV (TX)

VICE PRESIDENT

Steve Yuranyi, CFCF-TV (Canada)

SECRETARY

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

TREASURER

Scott Miller, WPLG-TV (FL)

EXECUTIVE COMMITTEE

*Dick Weise, KTVU-TV (CA)
Gil Cowley, WCBS-TV (NY)*

ADMINISTRATOR

*Mona Regler, Harlingen TX
(512) 428-6720*

BOARD OF DIRECTORS:

Officers listed above, plus:

*Louis F. Bortone, WBZ-TV (MA)
Rick Frye, WBTU (NC)
Al Medoro, KABC-TV (CA)
Brad Nims, WJLA-TV (D.C.)
Shelly Safian, Orlando (FL)
Lee Stausland, NBC-TV (NY)
Jim Stringer, KGO-TV (CA)*

SPECIAL THANKS TO:

*Judy McNamara Young, WBZ-TV (MA)
Ernie Legee, WBZ-TV (MA)
John Bruno, Mass. Art (MA)
Gil Cowley, WCBS-TV (NY)
Lee Stausland, NBC-TV (NY)*

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BROADCAST DESIGN ASSOCIATION



Tom Young, author of this article, proudly poses with his wife Judy, subject of this article. They dressed special for this picture!

known to many in broadcast design as "The Godfather," persuaded Judy to return to the fold within two weeks. (It was around this time that Judy and I first met.)

In her work at WBZ-TV, Judy's variety of talents as both a designer and illustrator have come to the fore. As a designer, her ability to conceive and execute on-air graphics, set pieces, logos and animations is evident in a variety of locally produced shows. Her sensibility in designing a logo or set which is clean and complimentary to the theme of the program is obvious in all her work. As a non-professional, I hesitate to employ my opinion but I do feel that there is nothing unnecessary or displeasing to the eye.

In addition to on-air graphics, set designing and animated openings, Judy's job affords her the opportunity to use her skills as an illustrator as well. Her talents are used frequently on behalf of the sales department. Many of her illustrated posters can be found hanging in ad agencies all over the city. (Not to mention my office at the statehouse). Judy's "Kidsfair" poster, a perfect example of her combined design and illustration talents, was recently cited for a Broadcast Promotion Association Silver award.

Through all of her work experience, Judy still has periods during which she feels her work simply is not good enough. She takes a personal pride in what she

does, but after a project has been completed she seems to become detached from it; in order to view it as critically as the average audience would.

As I stated originally, due to the amount of talent which my wife possesses, accompanied by her tremendous sense of ambition, my outlook on the role of a wife and mother has been reshaped to include the needs of a career woman.

But seriously folks, it is not only a pleasure but a source of great pride for me to be married to such a talented woman. It is also a source of great comfort to know that just as I support Judy in her career objectives, she supports me in mine. It is not the least bit unusual in these times to find a successful two-career family. As a copywriter (primarily legislative in my nine to five job) Judy and I are fortunate that we are able to combine some of our talents and engage in joint projects in our spare time. With this in mind as well as a mutual understanding of each other's goals, we are able to more fully appreciate and share in each other's talents.

Tom (McNamara) Young

McNamara's hand!

Coming from a European background, I had always felt that my wife should be confined to the kitchen to make pasta and babies.

Since Judy and I have known each other it has become increasingly apparent that I might have to sacrifice some of my hereditary beliefs in the role a woman plays not only in marriage but in society.

As a non-artist it has also taken me a while to understand what it is my wife really does. Even at this point I'm not exactly certain, except that I know she does it well.

Judy began considering a career in television, and specifically broadcast design, when she interned at WPVI-TV in Philadelphia in general programming during the summer following her junior year at Moore College of Art.

Upon graduation from Moore Judy worked in advertising agencies in both Philadelphia and Honolulu, (she wanted to see the Pacific as well as the "mighty" Delaware River) doing primarily print work before coming to Boston and the wonderful, magical world of television.

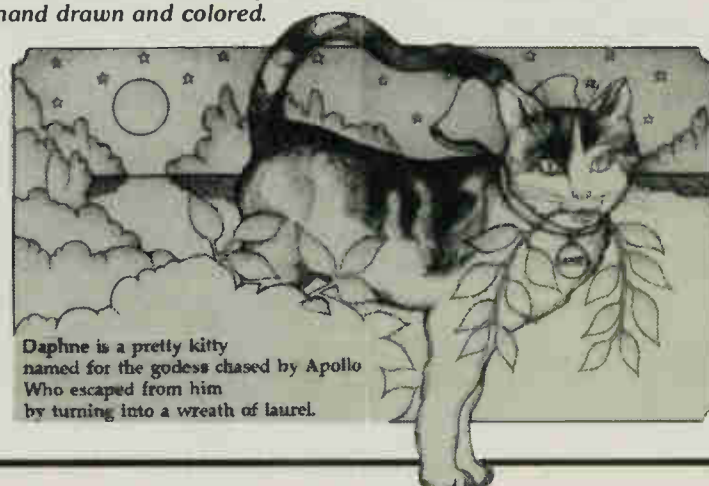
After getting off the plane from Hawaii in December of 1977, Judy had to wait only a month or so before the reality of her new environment set in, in the form of the now infamous "Blizzard of '78." Judy was standing in line to buy a one-way ticket back to warmer climes when she realized that all planes were grounded. She hopped back in the cab and returned to work at Channel 7, WNAC-TV in the news graphics department.

I remember back a few years ago, before I knew Judy, when Channel 7 began advertising that it would soon be coming out with a whole new graphic look in television news. It was still to be called Newsroom 7, but it was to be a new concept in television news graphics. I also remember thinking to myself -- big deal, what the heck can you do with news graphics that will look that different? Finally I remember the "unveiling" of the new graphic look and thinking how different it was and how much I actually liked it. I offer that opinion as a non-biased Bostonian who didn't know the designer of the new look nor the fact she would someday be my wife.

After that success and approximately one year of work in news graphics at Boston's CBS affiliate, Judy left Channel 7 to work in general programming art for WBZ-TV, Channel 4, the NBC affiliate in Boston. After 10 months at 4, her former employer, Channel 7, in the true tradition of the television industry, "made her an offer she couldn't refuse" in order to get her back as their news graphics director. Not to be outdone by any other creative head in the city, "Don" Louis Bortone,



Some of Judy's handiwork, shown clockwise: Kidsfair logo, full color Kidsfair poster, a two-page spread from a childrens' book currently being worked on by Judy (art) and Tom (copy), a press kit cover for The Boston Celtics (Tom modeled, of course!) and a unique view of Downtown Boston showing hundreds of buildings in forced perspective...all hand drawn and colored.



Daphne is a pretty kitty named for the goddess chased by Apollo Who escaped from him by turning into a wreath of laurel.

Well, well, Wells...

"I saw an ad in Broadcasting magazine for an art director at the PBS television station in Las Cruces, New Mexico. Checking on a map, I found Las Cruces to be only about 45 miles from the border of Old Mexico. Being that it was 13 below zero in Chicago, and my driveway was buried six feet beneath the snow, anyplace where it was sunny and warm sounded good to me."

Thus began Cathy Wells' stint as Art Director of KRWG-TV here in Las Cruces. The station is owned and operated by New Mexico State University, and is somewhat unique in that it relies heavily upon university students to fill both volunteer and paid staff positions.

After Cathy was hired and undertook the arduous journey through ice and snow to this area of perpetual sunshine, she found herself to be the first professional full-time artist ever employed at the station. During the previous three original years of operation at KRWG-TV, all artistic endeavors were carried out by students of the art department at the university. This practice was proving to be quite inadequate as the station grew, so arose the need for a professional art director, and in stepped Cathy Wells.

"It was a pioneer job. No one had ever done it before. They took me into this little closet of a room and said, 'well, this is the graphics department.' There was a battered wooden table and a beat-up chair, but they did have one drawing table. In front of the table was a drafting stool with all the stuffing falling out of it. As far as materials... there were none! It was, however, warm down here; the people were friendly and agreeable, and they did offer me the top salary that the budget would allow -- so, I took the job."

Cathy was given a very modest budget for operating and supplying the art department, but not one in which there was any extra to permit expansion into the area of current high technology. The level of operation at KRWG has risen substantially under her guidance, but the financial support excludes the purchase of multi-color printers, computers,

camera stands or mechanization of any kind. Everything is done by hand with colored pencils, paints, markers, and the photography work is farmed out to the media department of the university.

Difficulties arise with this sort of arrangement, in that the outside people are not familiar with the requirements of television, and a great deal of the work has to be done over many times before it is acceptable for use on-air.

The art department has expanded to a point where there is an art assistant, usually a student from the University art department. But, alas, every student eventually graduates, and the process begins anew.

The foundations of Cathy's career in television art are based upon the desire to be a multi-faceted creative person. She claims never to have had the usual problems in deciding what her life's work was to be; she has always wanted to be an artist. From a beginning of part-time jobs, sign painting, window lettering and a great deal of print layout, she was able to approach her first opportunity at TV art with a high degree of confidence.

Station KOLN-TV in Lincoln, Nebraska from whence Cathy originates, needed an art director. The former occupant of that position was a friend who told Cathy to apply. Doubts were cast because of her lack of television experience, but the high degree of artistic merit exhibited in her portfolio was enough to encourage the management of that station to give her a try.

"Landing the job at KOLN was important to me because it was the realization of a goal that I had set for myself 12 years before. Following the formula for success as espoused by Horatio Alger, and those of his ilk, I left Lincoln, Nebraska at the age of 18 and headed for San Francisco seeking fame and fortune. I had never seen the ocean before, and I heard that there were quite a number of art jobs out there, making my destination the only logical place to go. After three weeks of trudging the streets, portfolio in hand, showing it to any art director who would look, I happened upon the offices of the



Cathy Wells, Art Director of KRWG-TV, Las Cruces, New Mexico.

San Francisco Planning and Urban Renewal. As luck would have it, they needed an artist, and I signed on to do anything there was to do involving the artistic touch. I painted signs, set up displays, and designed brochures.

One of the big differences between the art director's job at KOLN and the one at KRWG is the level of detail contained in the order instructions for a piece of artwork. At KOLN the full and exact copy accompanied any request for print layout and the art requirements were made very precise. At Cathy's present KRWG location, the work orders arrive with instructions such as, "do an ad for the health special coming next week. Some kind of health picture."

"This sort of order can be both a blessing or curse, depending on how creative I feel that day. I can do the whole thing, the way I want the ad to be, and have a fine sense of accomplishment. Or, I can just give it to my assistant and tell him to do something with it. Sometimes I'm not even given a deadline for completion of an order, and suddenly a head pops into my office wanting to know if a certain job is ready. Of course, they always need it immediately!

"Before I left KOLN, the people there thought that I was just wonderful. I could spell, and I never missed a deadline. But, I used to bring my parrot in to work. His name was Burger Chef and he'd sit on a perch behind me on the presstype cabinet. I did that for about eight months until the GM's wife came in one day to borrow some cardboard, saw the bird, dropped the cardboard, and ran screaming to her husband. She was terrified of birds. The next day brought a memo from

the General Manager saying that I had to take the bird home because it was frightening away the customers!

Soon after, I decided to try making the big jump into the major leagues by taking a job in Chicago. "For a young woman from Nebraska, the move to Chicago was certainly a mark of achievement to my mind. As Corporate Art Director at the head offices of Central Telephone and Utilities, I was responsible for the entire graphic output of the Corporation. Naturally, it was necessary that I

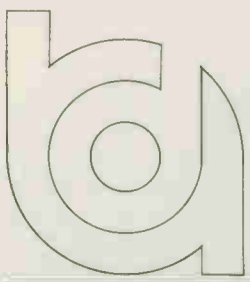
dress as would befit a responsible executive, behave at all times accordingly, and definitely not even dream of bringing poor, misunderstood Burger Chef into the office. He was permanently relegated to his cage in my Chicago apartment."

Cathy found, after two years in the windy city, that hers was a genuine heavyweight job, and she finally tired of carrying all that weight.

"My job down here at KRWG-TV gives me the freedom of expression and action that I need. I just didn't realize before how important it is for me to be free of the tight restrictions which go along with a job in any big, highly organized type of operation. I love living here in New Mexico, being near the mountains, rivers, canyons, deserts, and praires. Maybe that sounds like part of a song, but it's reality for me.

"Always keep in mind that there are certain aspects of working in this field of ours which will never be taught in any course given in any school. The only medium from which they can be learned is the heavy hammer of experience."

Roy Wells



BROADCAST DESIGN

Looking Around

Recently, the BDA Annual Awards Competition winners were announced at the seminar in New York. The Awards Book, which will show the winning pieces, is now in production. Knowing that the non-winning pieces would probably never be shown, and many are very much worth showing, we decided to give you a look-see at some of the entries that were submitted in various categories. And, being that this issue is devoted to women in television, we confined this "showing" to graphics done by women members.

Jack Fleshig, chairman of the awards show, sifted through the many entries and sent in a huge selection of slides. Some were purely illustrative, some were high design, all were excellent! Here is a sampling.

Note: The information shown under the artwork was taken from the tiny tabs applied to the slides. I can only assume that these names were the designer/artist of the content. My apologies for misspelled names, wrong station call letters and, in some cases, missing cities. I worked with what I had! Although it's really the artwork we wish to show, the credits are indeed a necessary addition.

Lou Bortone



Tama Alexanrine Goen
KABC-TV Los Angeles, CA



Carol Kabrin
WDIV-TV Detroit, MI



Suzanne Siminger
KGO-TV San Francisco, CA



Dixie Hopper, WSPA-TV Spartanburg, SC



Mary Jane Webb, WMC-TV Memphis, TN



Karen Bennett, KQED-TV San Francisco, CA



Judy Rosenfeld, Washington, D.C.



Debbie Mandley, WJKW-TV



Maria Sun Shih, KNXT-TV Los Angeles, CA



Patricia Morley, CityTV, Cable



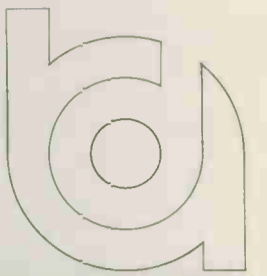
Carol Roderick, KDKA-TV Pittsburgh, PA



Diane H. Wilkins, WMC-TV Memphis, TN



Trudy Rosen, WNBC-TV New York, NY



BROADCAST DESIGNERS ASSOCIATION



Pam Wedding Anderson, WSB-TV Atlanta, GA



Sandra J. Midock, WPGH-TV



Julia Quenzler, KGTV



Donna Cornish, KTVU-TV Oakland, CA



Sylvia Cardwell, KPRC-TV Houston, TX



Mary Lawrie, WNAC-TV Boston, MA



Teresa Heintzman, WHAS-TV Louisville, KY



Susan Hodgins, WDIV-TV Detroit, MI



Jo Evans, KNXT-TV Los Angeles, CA



Susan B. Campbell, WLUK-TV



Claudine Paluzzi, WTHR-TV



Valerie Hinz, CFQC-TV, Canada



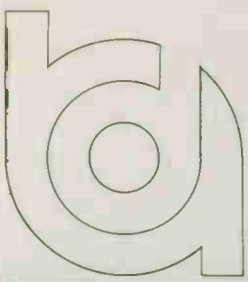
Eileen Cantlin, WKYC-TV



Barbara Richied, KTCA-TV



Jill Sharga, WMFE-TV, Florida



Behavior

The thrust of Barbra Holt's message to the BDA and BPA was to make certain to "own your own behavior" as you determine whether to seek higher level management positions or elect to stay put. It is possible that the very nature of design and promotion positions in stations requires a "hands-on" manager. Barbra based her presentation and concerns on the recent BDA survey indicating that 69% of the BDA members' time is spent **doing** the work, while the combined time of management and leadership tasks is only 49%. This ratio must be reversed in order for us to make the transition into upper management. In this article I hope to capture the portions of Barbra's presentation that are most significant for our broadcast concerns.

Barbra began with the tale of a man walking the streets of Paris who comes upon three stone cutters. He asks each one what they are doing and receives these three responses. The first man says, "I'm making a living." The second cutter claims, "I'm doing the very best stone cutting in the country," and the third man says, "I'm building a cathedral!" Each cutter represents one of the three basic roles within any organization; the individual contributor, the leader or the manager, respectively. Each role has its place within an organization, but moving from one role to another is sometimes a very difficult transition.

Most of us start off as the independent contributor. A person who relies on technical skills, is very task oriented and uniquely qualified in a specific area. Barbra pointed out that this is a 'tremendously yummy' role to be in because we can choose not to become involved with boring tasks, and we can choose to forget that the organization is made up of other humans, each with their own responsibilities.

Within each of the three roles; contributor, leader and manager there are three skill levels. It is the amount of emphasis that we put on each of those levels that ultimately determines which of the three roles we play within our station. First, **technical** skills are



Author and speaker, Barbra Holt.

the most readily observable skills. It is obvious that designers, producers and engineers must have good technical abilities. Secondly, the **human** skills include the ability to lead, stimulate and develop relationships with others inside and outside of the company. Finally, we must have **conceptual** skills, the ability to see an organization as a whole and to see the parts and their interdependency. We also must be able to see the organization as it exists within its economic, environmental, cultural or geographic situation.

The independent contributor relies primarily on technical skills. As one moves into leader and manager these skills take an immediate decline. The emphasis on human skills remains constant throughout the three roles, but the leader relies primarily on human skills since he or she must set a pace or style for others to follow. Leaders generally maintain the attitude, "above all, harm no one," as they set out to accomplish specific charters.

Reliance on the conceptual skills becomes the most important by the time one reaches management ranks. This is the ability to think big or to envision building the cathedral from simple stones. As a manager we must plan, coordinate and control areas of responsibility. These are basically left hemisphere functions which can be mechanized. But it is important to realize that without effective communication, a right hemisphere function, none of the other management tasks realize their full impact. Therefore, the combination and continued development of leadership skills (human) and management skills (thinking big) are necessary to move within an organization.

Barbra emphasized that if we

wish to advance we must change the ratio of time use by applying management skills in three areas: managing upward, across and down. Managing down (or managing oneself) requires personal and time management skills and the capacity to delegate. In order to manage down we must understand the long and short term needs of the organization and be sure these needs mesh. Self-discipline is essential in managing down. We have to be sure that when we say, "I can't" that it is not a translation of "I don't want to" or "I won't." We all feel this urge to do what we want and not what we say, but discipline must be employed in order for us to succeed at managing down, or oneself.

Managing across is a human skill. It is coming to know others and recognize that they have a place, a reason and needs. In Barbra's words, managing across to develop a dialogue cannot be overemphasized.

Managing upward requires coming to understand the management styles of those people who are above you and responding accordingly. Barbra has her own jargon for the variety of people we encounter. Some of her descriptive titles include: the predictable and the unpredictable **dippers**, they need to know; so fill up the dipper; the **fence sitter**, who can't or won't make a decision; the **misplaced memory**, for whom you would be wise to document everything and keep a copy; the **high roller**, who makes fast decisions but who will gamble on you; the **axe grinder**, who looks out for # 1 and may be good to ride the coat-tails of as long as you understand that in the event there is a slaughter -- you may be part of it; and the **laissez-faire** manager.

All of these management styles are basically expressions of

personal power. Remember that power is the capacity to effect change, it is not a vulgarity. A second important aspect of power for us to note is that it IS NOT delegated. Authority is delegated, power is ASSUMED for yourself, by yourself. In order to plug into the organization overall, we must begin with that feeling of empowerment. Barbra advises us on five steps to obtain and maintain power:

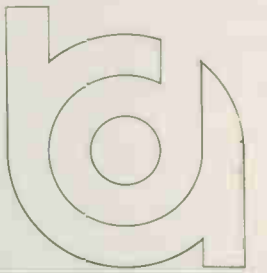
- Act as if each moment was the most important, do it now!
- Learn not to reveal all. Listen and lock together the corporate good with personal well-being.
- Use time, don't let it use you.
- Accept your mistakes - own them and learn from them. Remember that there is no place on this earth for perfection. This is especially hard for designers and detail conscious producers to accept.
- Learn not to make waves and this doesn't mean don't do anything. It means to learn like a boat to move with the water and with the wind, it is much more pleasant and more effective.

With these steps we will learn the process of proactive planning which aligns our individual goals with those of the organization. Most people and most companies (and all stations) use reactive planning and therefore force others within the station to be reactive. To be a proactive planner we must know where our own skills fall, know where the power flows from in our organizations, and stay on top of this situation because it changes constantly. In closing, Barbra reminds us to be sure to continually check for the blocks that had been in place to determine if indeed they still exist. **Do not make assumptions.** When we catch ourselves assuming "we can't," go that little bit farther and enjoy!

It is obvious by now that those of you who missed Barbra Holt's presentation, missed an excellent learning opportunity. The details of her advice are here, but the spirit, sincerity and sophistication of her message cannot be recaptured. We are all looking forward to having Barbra at more BDA/BPA seminars.

Edited by:
Kay Page Greaser
WSFB-TV, Hartford, CT.

NOTE: You should consider purchasing the audio tape of this session. "Management and Financial Skills for Broadcast Designers," and play it whenever you need to reconcile the realities of your job.



BROADCAST DESIGNERS ASSOCIATION

In art and graphics, as in every other phase of television technology, there have been transitions both on air and behind the scenes. My experience spans the last six years of development - but let's start at the beginning . . .

There I was -- my first day on the job at WMAR-TV, Channel 2, Harry, the art director, took me on the tour of the building and introduced me to: Charlie the programming director, Wayne the reporter, Gene the assignment editor, Mac the account executive, and George the prop man. In the art department, with Bob, Jacques and Harry, I couldn't help but wonder "Where are the women?" Then I met Helen the secretary, Libby the personnel director, and Bernadette the receptionist.

Here I am six years later - and as I tour the building I see Irene the account executive, Debbie the assignment editor, Fran the reporter, and even George the prop man -- except, now the "George" is a woman! In the art department with Bob, Brian, Harry and Marcia on Fridays and Wendy on Tuesdays and Wednesdays, I can't help but feel encouraged.

Along with women in non-traditional jobs, there has also been a turnover in management to a younger, more progressive genre, one that is not afraid to meet the challenge or to set the trends for the competition. In the midst of a network affiliation change, Channel 2 is beginning to see a new vitality in attitude not only in management, but in personnel. I am very excited to be a part of the whole experience.

My first three years at WMAR were devoted to news graphics. At that time news graphics were not considered a prime element in the newscast, until it suddenly became vogue to have them. I averaged 6 to 7 graphics a day. I was responsible for talking to the assignment editor at 10 AM for the day's list of graphics, completing all camera-ready art by 4 PM, shooting the slides, processing the film, and mounting the slides by 5:30 PM for the 6 o'clock news. It made for a very hectic day, but I loved it. I was completely in charge of the graphics and often the news department wouldn't know what I created until it was on the air. I'll never live down the notorious "Prostitution" graphic, which was censored until I appropriately toned it down -- by



Dianna Witt warmly cuddles "Wormy", one of her puppet creations.

The Witt of WMAR!

adding some underwear!

My original news graphics were very illustrative and had a cartoon style. Besides the usual catalogue of generic serious subjects, I was called upon to illustrate everything from "Turtle Derby" to "School's Out." I've always thought the variety made the job fun and challenging and every day brought something new. Gradually, I redesigned the format to include the type and graphic within the same border and simplified the images, which proved to be more flexible yet consistent. Also, the news department began to use the graphics more generically and so built a reusable slide library.

I am now involved with every art department duty except news graphics. We are responsible for all company stationery, print ads,

sales kits, brochures and invitations, all set design and construction, and commercial production artwork. These jobs are divided among Harry, Bob and myself, while Brian continues the tradition of doing news graphics exclusively. We each have our specialty. Harry's is architectural rendering for studio layouts and scale models of prospective sets, Bob's is logo design and typography, and mine is cartooning. Since the news graphics, I have been perfecting my skills with such projects as weekly avails covers, many of the party invitations and company Christmas cards, and caricatures of various news personalities.

My favorite assignments have been for the Baltimore Orioles, the baseball team for which WMAR acquired broadcasting

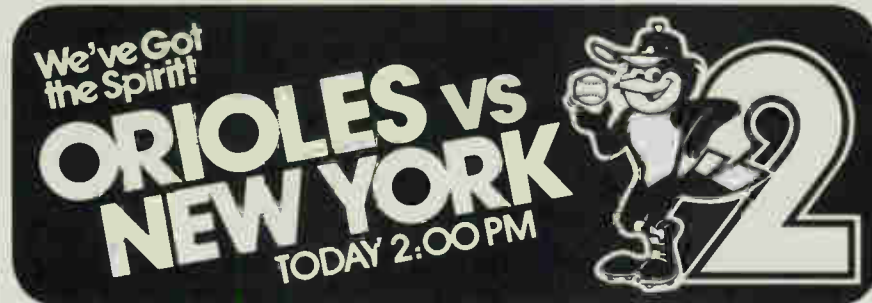
rights three years ago. Using the original copyrighted Oriole Bird logo, I have drawn him doing everything from sinking the Mariners to scalping the Indians!

Recently, I have been fortunate to work with a member of the WMAR staff in co-producing a children's segment called "Wormy, the Word Wizard." Stu Kerr, whose experience in television goes back to the dawn of children's programming, researched and wrote over 100 thirty-second segments designed for children explaining where words commonly used today originated. Together, we decided on the three major points: 1, the segments would be aimed at primary school-aged children; 2, a character named Wormy would serve as a narrator (derived from the classic image of a bookworm); and, 3, the drawings used to illustrate Stu's scripts would be simple enough for children to understand.

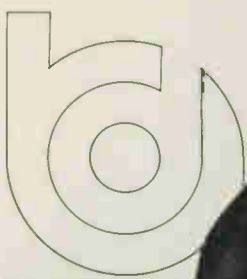
I designed Wormy as a larger-than-life-sized rod puppet. His dusty set is complete with books, desk and chalkboard. The set was designed to create a variety of poses for Wormy; for example, the window and chalkboard are painted for chroma-keying. The drawings are done in marker, and are limited to three per segment. Wormy does the intro and closing from his set, and the drawings are edited during the middle 20 seconds. Stu and I go over each script to decide on what images would best illustrate the topic. You can imagine what we've come up with for such words as muscles - bulbous arms and chest and classic chiseled features; nickname - a line-up of dismal looking teenagers with features to illustrate "boney," "porky," "bean pole," and "gorgeous." This is an educational as well as entertaining piece and I felt that my artwork had to have that light touch with the priority appeal to the pre-teen audience.

With advancing technology, television offers a whole new range of possibilities for designers. Fortunately, WMAR's willingness to experiment and to promote the concept of what is more than "good enough" lends itself to consistent improvement. I'm looking forward to reading about other people's experiences in television graphics and have enjoyed the opportunity to describe a few of mine.

Diana E. Witt



An original "Witt" cartoon and a typical quarter-page TV Guide ad.



BROA

ATION



Photo by Beth Roger

Louisville's Teresa

In his book, *The Shock of the New*, Time Magazine art critic, Robert Hughes suggests that fine art is no longer romantically believed by artist or critic to have the power to change man's heart or to change the course of history. For centuries that potency was ascribed to art.

Perhaps it is advertising art and graphic design, especially for television, that has inherited this awesome power. Television exercises its incredible capacity to effect abrupt change; indeed the power to dictate peoples perceived desires daily. With this much discussed technological and cultural phenomenon, those of us working in television art have inherited a commensurate and heavy responsibility from which there is no graceful abdication. The most basic concepts of good design and integrity take on added meaning. The television art designer uses this power with a greater, or lesser, degree of style. This style is totally a function of the individual artist and his talents for which he is singularly accountable.

This immediate accessibility to an audience and potential impact on it comprise the initial appeal television had for me. It is exhilarating to consider the probability that more people see, respond to and understand my work in a single day than see an original Rembrandt in a year. The humbling affect of such an observation serves as a constant impetus to produce the best.

Time and time again I've found

my very classical training in drawing an asset. As a native Louisvillian, I graduated in five years with a BFA in Printmaking from the University of Louisville with the help of scholastic and art scholarships. I was ill-prepared for commercial graphics, much less television. I literally did not know what press type was until I was twenty-three. Because of financial necessities, I found myself working for the instructional Communications Center (AV Department and graphic support facility with TV-Radio stations) at the University. While there I picked up the basics of graphics as fast as I could. I truly had no goal of someday working for a television station but I needed a job and was at the right place at the right time. I began as a freelance courtroom artist (again my drawing ability served me well) and then, with three portfolios, two resumes, two interviews and numerous phone calls, badgered a local TV station into hiring me. After three years with that NBC affiliate (WAVE), I was hired by the CBS affiliate (WHAS) where I have worked for two and a half years. I've won five Louie's (Gold) and two silvers in the last two years from our advertising club and this year, for the first time, entered the BDA Competitions where I won two Awards of Excellence and seven Certificates of Merit.

Some surprising benefits resulted from my participation in the annual BDA Conferences. They not only rejuvenated the spirit and stimulated visually, but pro-

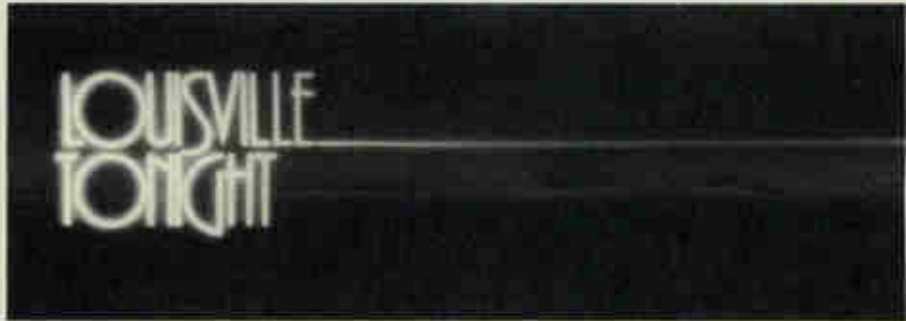
vided me with a more accurate incite into the environments within which my counterparts throughout the nation work. Consequently, I realize the unique situation I enjoy at WHAS.

Besides WHAS-TV, the Bingham Enterprises locally hold the third best paper in the nation (Courier-Journal), a rotogravure company, a data research facility, WHAS Radio 84, WAMZ Stereo FM and a commercial production company (Louisville Productions). Our art department serves all departments of the television station, both radio stations and the production company. Our four person department works in a complete design studio which boasts such equipment as an Oxberry animation stand, computer typesetter, headliner, stat camera, B/W darkroom and complete

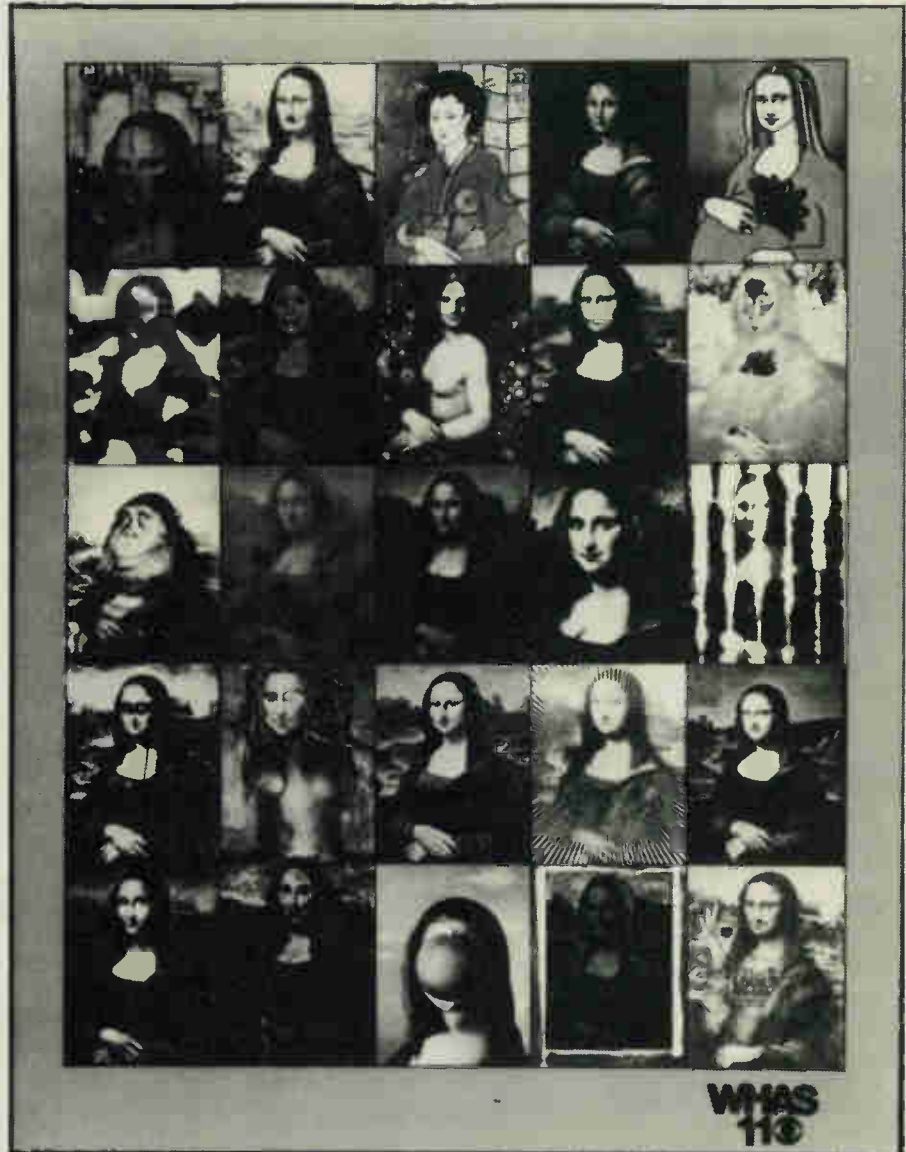
35mm copy capabilities.

To assume the quantity and quality of TV art production here is a function of our market size (Louisville is 42nd) would fall far short of reality. WHAS is sternly proud of its product and has a demonstrated commitment to the community, and especially to the arts. If graphic design is the "fine" art of the future and as such "revolutionary", we must not accept a job that begins and ends with where to place the type, but, rather, one that considers where to place the emphasis; not to be satisfied with cleaning up what is given to us, but be concerned with what we can add to it. We must not only supply good form but also guarantee substance from our work. In short, we must practice good design.

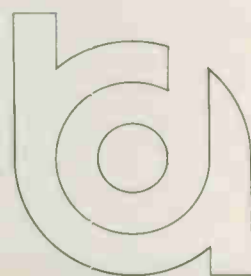
Teresa Heintzman



A logo treatment for a locally produced public service Magazine Show.



This poster design won an Award of Excellence at the recent 1981 BDA Awards Presentation Luncheon in New York.



DESIGNERS ASSOCIATION

The Class of '81.

Jan Phillips is a good friend of mine and a real "class act." (She always picks up the tab when we go for drinks!) Jan also has a hell of a sense of humor. I guess you have to have to stay in this business as long as she has.

Jan has been an art director at four different stations - all in Pittsburgh. Obviously, she loves to travel . . . but not too far!

After two years at Kent State in Ohio and two more at the Pittsburgh Art Institute, she ended up as Art Director at WPGH-TV, an independant station, for a year. She continued with stints (also as art director, at WIIC-TV (NBC) for three years, KDKA-TV (CBS) for three and a half years, and WTAE-TV (ABC) for one and a half years, where she is currently hiding out.

Having been thouroughly weaned in the business of being a TV art director, we asked Jan if we could do an art department profile on her station for this issue. She wasn't thrilled with the idea because they're doing some renovations at her place and she'll be moving her gang into a new space pretty soon. None the less, here's the lowdown on the WTAE-TV set up:

The staff consists of Jan, three full-time and one part-time designers. Ed Stephan, a 13 year veteran and the senior man, is the resident photographer. Allen Jones is the illustration specialist on board. Pamela Bost, formerly an art director at WGHP-TV in North Carolina, came north about a year ago to join the staff. And, Pat Fulmer is the (permanent) part-timer. She too was formerly an art director at WYTV in Youngstown, Ohio. As you can see, Phillips is smart. She hires "heavy hitters" as a backup to her own expertise.

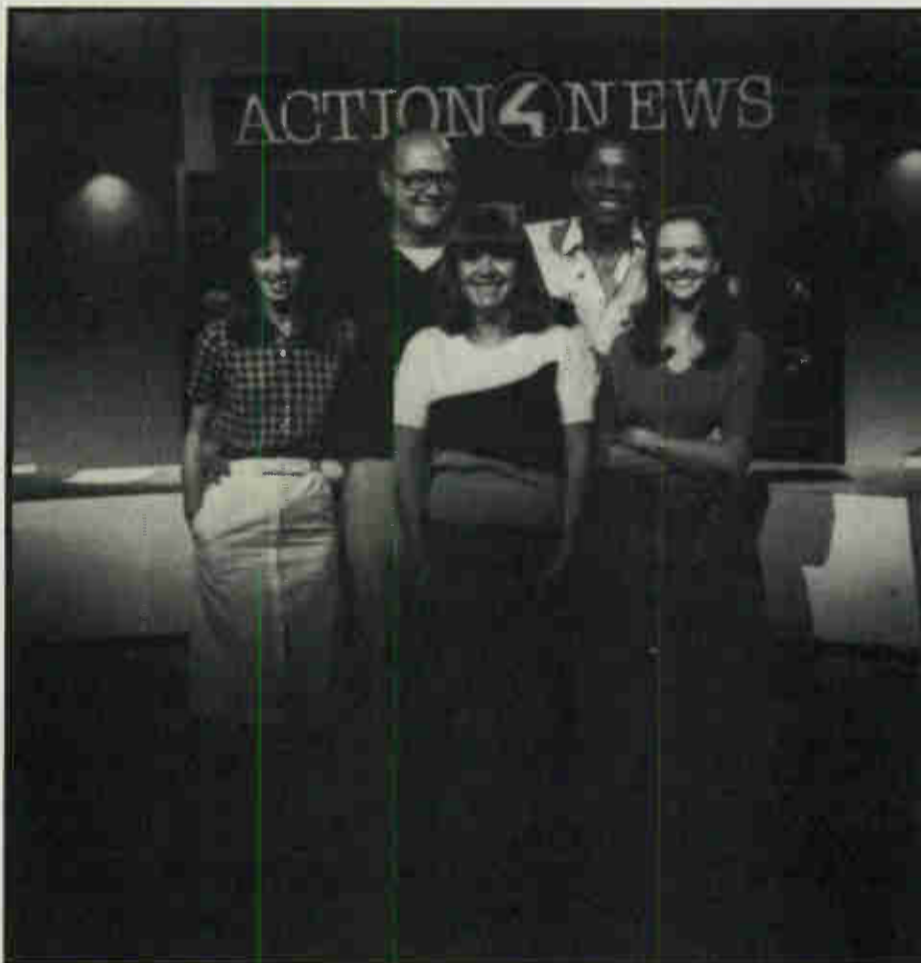
As for the shop itself, Jan says she likes to think of it as the station's in-house ad agency. "We do have an agency who *places* our ads, however, we do all camera ready art for TV Guide, newspaper, magazine, etc." "Besides a fully equipped dark-room," she says, "we also have a fully equipped art department. A



Channel Four Loves You!

chyon IV with three keyboards plus font compose. A Compu-writer 48 with 25 type styles to choose from. Since we do dealer tags (average 50 a week), plus a lot of local production as well as print, we use the Compuwriter

constantly . . . it saves invaluable amounts of time as well as a considerable amount of money. And, it's relatively easy to maintain. We still have the good old hotpress for emergency backup. Personally, I won't touch the



The WTAE-TV gang above poses in front of their news set. The one in the middle is Jan Phillips. The "Hello Pittsburgh" logos above and below are examples of a series, each tailor-made for the occasion, currently being aired on WTAE.



Channel Four Loves You!



damn thing myself anymore . . . I have enough scars from years of doing movie titles!"

According to Jan, "The greatest little machine in our shop is the "Leteron" machine. We are constantly making door signs, display cards, and like that. The results of the Leteron are clean and fast. We also have an "Art-waxer" and there are a zillion uses for that if you do a lot of print work. It has an open carriage on the left side so that large pieces can be easily waxed. We recently purchased the new "Pos-1-320" for our stat needs. We have a large Xerox copier down in the mail room that we utilize when doing storyboards.

As for the darkroom; although the entire art staff is capable of using the darkroom, for continuity's sake, one person usually oversees most of the activity there. In black and white photography, we process most of the usual B&W films and we print from passport size photos to prints for display of 30X40. In color, we are capable of the smallest to 16X20. Color transparencies can be processed from 35mm, 110mm, 120mm, and 126mm sizes. We also use the 3M color key and I.N.T. processes. With our copyboard and camera systems, we can easily enlarge an 8mm or 16mm film clip to a 35mm slide."

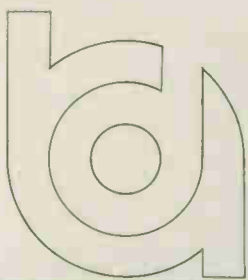
A full bevy of Nikon, Mamyia, Rollei, and of course. Polaroid cameras and lenses are standard equipment. Enlargers, a Wing-Lynch E-6 processor, and a Doiflex 16mm animation camera round out one of the best equipt local shops in the entire country.

Finally, an approximate breakdown of the workload by category is as follows: News - 55%. Promotion - 20%, Production - 15%, and Sales - 10%.

"I personally do about 90% of the print work for the station," says Jan, "everything else is done on a group basis. I like having a team and our group of artists work as a team. Animated holiday ID's, station ID's and special promotions are done as group projects. Certain parts of our sets for the local live shows are also done as a group project. Even the chiron is a group effort, and I, too, take my turn so as to split up some of our more "creative" projects among the rest of the staff."

I told you Jan Phillips was a class act!

Lou Bortone

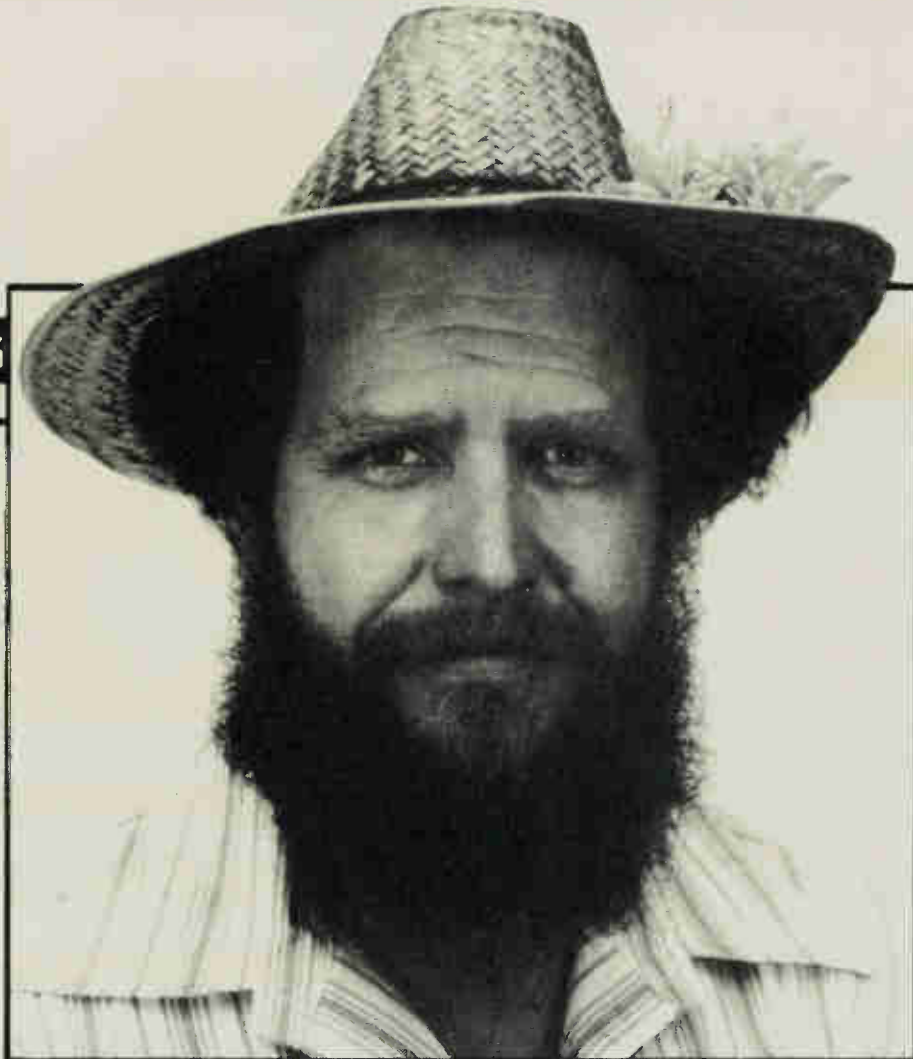


BROADCAST DESIGN

"How did you get that job?" A question often asked of people in our business. One thing for sure... the road was not smooth. If you happen to be a woman this seems to be particularly true. Scenery is an area of the broadcast industry that seems to be especially difficult for a woman to break into. I, therefore, devote this column to a couple of "survivors" the stories of whom may lend some hope to the efforts of a few of you venturing forth into the battlefield.

In early September of last year a woman named Peggy Donohue came to see me at WJZ-TV looking for work. I had no work at the time, but took her name for my file. In many situations that's as far as Peggy would have gotten, however during ten years in the theatre I learned one very important fact. "A good woman is almost always better than a good man." Now before I get shot by all of my male colleagues let me elaborate on this theory. This belief stems from the fact that if a woman is to survive in the scenery business she cannot afford to be any less than as good as she can possibly be. Any woman entering the industry knows this and the pressure is usually enough to insure that she is very, very good.

Late September brought on the "City Fair" and more work than I could handle without outside help, so after calling a couple of people who I had worked with in the past but were not available, I thought of Peggy and gave her a call. She arrived on time and "ready to hustle" which is exactly what both of us had to do for the following week in order to get the work finished on time. I was so pleased with her performance during the City Fair week that I called her again in October when we began to produce our current News Set. A quick survey of the route which led Peggy from the hallowed halls of Baltimore's Loyola College into my shop: While in the fall semester of her senior year Peggy applied for an internship at Baltimore's Center Stage as a lighting assistant to Bonnie Brown, the resident lighting designer. Bonnie is a good teacher and Peggy was an apt student so the following summer found our Ms. Donohue designing lighting for four productions at Cockpit-In-Court, a local summerstock company. Keeping the machinery in motion Peggy was back at Center Stage in the fall,



Your friend and mine, Bob Rayne, is now owner of his own set design and construction company. It is based in Baltimore but services the entire country.

Scenic Routes

this time on staff as a production assistant. At the end of the season, she moved to another phase of the industry by acting as properties production person at a local ad agency. After this project, she came to see me.

So where did it get her? Peggy is now on temporary assignment as a studio camera person at WJZ-TV and no one knows where she will land next but there are two things I'm sure of, she will survive and she will be a benefit to the industry in whatever slot she finally remains.

Chris Hansen of NTV Network in Kearny, Nebraska is another survivor of the television scenery game. Chris was a new Art Director at NTV Network when her superior decided to find out if she could produce the news set that she had designed. After designing the set under the usual "impossible" schedule, Chris discovered that when the folks at the station said "build it", they meant it literally. Chris being the determined woman that she is did just that. With the help of a friend as another set of hands for one evening and no other help she put herself through the "do-it-yourself school of set construction," got the project finished on time and received a well deserved commendation from the station. This type of experience seems to be fairly common among women who choose to produce scenery for either television or theatre and it sure does separate the "WOMEN from the BOYS." Ladies keep nailin'.

Last summer I wrote on the joys of building television scenery from steel. Since that time my admiration for the product has increased many fold and I have discovered that joining the steel to itself is even easier when a gas welding set-up is used with a braising rod. This process accomplishes several good things. It relieves the shop of having to acquire a torch for cutting and an arc welder for fastening, the torch set-up will fulfill both functions; It provides a joint that is just as strong if properly done and is much cleaner than the arc welded joint; Finally it removes the electrical dangers of the arc welder. I strongly urge you to try steel for your scenery if you have not already done so.

Next is an item that I have covered before and have since gathered more information. Vacuumformed plastic is an incredible material that detailed reproductions of endless patterns and textures can be made from. Here are two manufacturers of vacuumformed units. Americanscenery, Inc., 18555 Eddy Street, Northridge, Ca. 91324, (213) 886-1585, makes a variety of panels (Old Brick, Field Stone, Rough Brick, Shake Roof, Smooth Brick, Metal Ceiling and Rock). In addition they make smaller detailed pieces such as door plates, wall plug and switch plates and mouldings as well as special order pieces. Another company which manufactures the same type of items is Provost Displays, Inc., 618 West 28th

Street, New York, N.Y. 10001, (212) 279-5770. Provost seems to have a more varied selection of stock items and may be more convenient for the east coast user, however I would suggest that you contact both of these companies for their catalogs.

Provost also supplies two other products which seem to have possibilities in the television scenery field. The first is a strange folding bookcase unit called the Fold-a-majig. It is a series of five bookcase units which are permanently hinged together so that they can be folded into a seemingly endless variety of furniture arrangements, using no tools or additional hardware. The unit really must be seen to be believed. The unit seems like a wonderful gift for the studio which must do a lot of varied production with no storage space for furniture or props. The other product, which Provost supplies, is called the Kra-z-ee Hinge. It is perhaps the most logical answer to the "rapid hinge" problem that I have ever seen. Kra-z-ee Hinge is an extruded plastic hinge which comes in rolls 3 foot, 12 foot, and 100 foot long and may be cut to the desired length with a pair of shop scissors or a utility knife. Once cut the hinge may be attached using screw type nails and seems like it will take an unusual amount of abuse before breaking. The only reservation that I have about the product is that it has a tendency not to close quite completely. This tendency might disappear with use but if it does not it could prove to be a serious drawback in certain situations. In spite of this reservation the material appears to be worth its weight in hours saved and can certainly provide the perfect answer to hinging those units which do not need to open absolutely flat.

As usual, I end this column with a call for thoughts. However, with this issue. We add a bit of a twist. You will notice that the address below is different. For those of you who were not at the June BPA/BDA conference in New York, I would like to inform you that I have started my own design and consulting firm. In the future, please send all of your thoughts and questions pertaining to this column to:

Robert Rayne
Robert Rayne Studios
114 East Eager Street
Baltimore, MD 21202



Ronnie Komarow, WTVD, North Carolina

Ronnie Komarow

I am writing, however immodestly, to contribute some information about myself for use in your summer issue

I have been with WTVD for the past three years. I worked in newspaper and publication design for some three years before that. On the lighter side, I hope that you'll enjoy some excerpts from an article which was published about me last year in the Durham Morning Herald. It got me three design commissions and two obscene phone calls. But there is a more serious side. Without getting inappropriately heavy, I do feel that women have setbacks in the field of broadcasting that don't effect men quite as readily. Because it is a highly technical and very much a male dominated field, I think that women can be more easily intimidated, and can find it much harder to be taken into the fold and be given the knowledge and experience needed to overcome technical barriers, and then to have their work accepted by their co-workers. I am a sort of a low key artists equity activist. I work very intensely with the North Carolina Association of Professional Illustrators and Designers which deals with these issues, and I would like to see something of a feminist's - and artist-equity supporter's - insights in this issue.

Some excerpts from the article mentioned are as follows:

"I've been doing art in one sense or another since I was two years old," she said. She learned to draw, paint, sew, crochet, knit, tat, make jewelry and do ceramics,

all as a child in New York. She uses the crafts as art forms, shunning the store-bought kits because they leave so little room for the exercise of creativity that is so important to her.

College was just a continuation of her art education. She studied at the Philadelphia College of Art and the San Francisco Art Institute, and it was during her college years that she developed her interest in wood working.

She took a graphic arts job with WTVD. She called her job a "jack of all trades thing," explaining that she uses a lot of knowledge of art in designing sets, working on commercials - even making the little weather signs that are used on the nightly news. "It (her job) employs a lot of the kinds of thing that I've picked up," she said.

The stuff I'm doing now is just my private pleasure," she said, pointing to the many art pieces that line the walls of her home - pieces of cloth sculpture, drawings in fruit-scented magic marker, ceramics and, of course, wood designs.

She says her preference for old things goes even deeper than her art interests. She likes old houses "with slanted floors" and used furniture. She collects old clothing. "In fact, I even like leftovers better," she said, laughing.

"I have a reverence for times past when people valued things more," she said more seriously, "It's that feeling that she strives for in her art, she said.

Ronnie Komarow, Graphics Producer



Jennifer Morla, KQED, San Francisco



Ann Aiken, Washington, D.C.

Jennifer and Ann...

As Senior Designer for KQED in San Francisco, I feel that my gender has little to do with my activities within the television industry. The pieces I produce do not consciously evolve from a female perspective, but rather from a desire to create a visual that effectively communicates the intent of the production.

I believe it should be a concern of all designers to formulate ideas that refrain from utilizing stereotypes which are not directly applicable to the intent of the piece, i.e., the using of women as a sales device. A greater challenge is imposed but the results are always worth the extra thought. With the number of women entering the field increasing, I am hoping that the results of our involvement are design solutions that echo a carefully conceived concept. As much as I appreciate an issue dedicated to women in television design, I am anxiously awaiting a time when this subject needn't be a topic.

Jennifer E. Morla

After graduating in Advertising Design from The University of Michigan in Ann Arbor, I went directly to New York City to work at Carl Ally Advertising, one of the hottest agencies in the city. A few years later I moved to Washington, D.C. and found it hard to accept working for the local agencies here with their smaller budgeted accounts. I interviewed with a TV station one day and was very happily surprised that they used so many designers. I spent 6½ years at WTOP-TV (now WDVM-TV) mainly because I enjoyed the whole atmosphere of the station very much and loved the creative freedom we had.

I was working in TV only six months, as the only female in the Art Department, when my station initiated a women's show and I was immediately given the opportunity to create a major set design, opening animation, and overall graphics for it. The show and my graphics were nominated for Emmy Awards, and it was a very exciting experience for me.

Today, I do freelance art directing for WRC-TV as well as work for various advertising agencies and design studios in the Washington area.

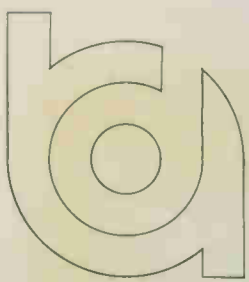
Ann Aiken



The WLS-TV, Chicago Art Department staff. Top row: (L to R) Phylane Norman, Kim Larson, Sari Kadison-Shapiro, Barbara Cochran, Linda Fox, Louise Taylor, Front row seated: (L to R) Lois Grimm, Sharon Hoogstraten. Photo was taken by Ernesto Mendoza, one of the two male staff designers.



Logo designs by (top) Jennifer Morla and (bottom) Ann Aiken.



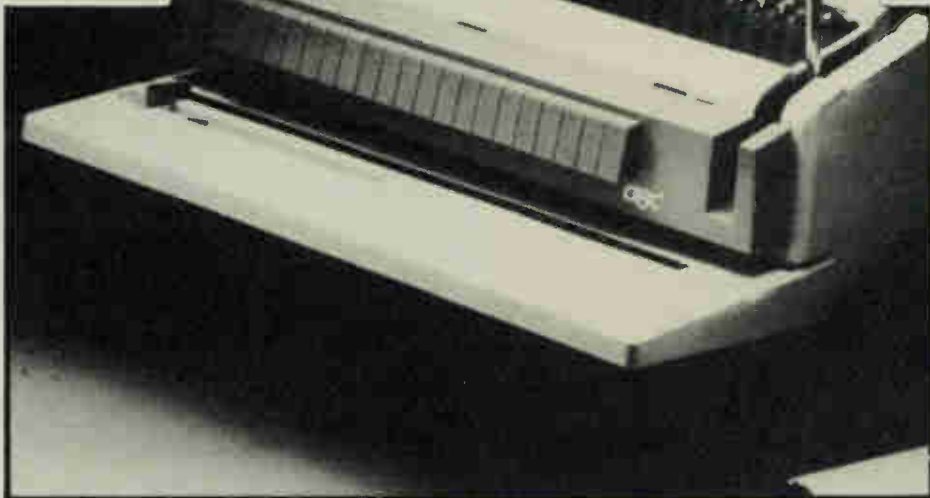
BROADCAST DESIGNERS ASSOCIATION

Did you know?

Here are a couple of helpful aids. The first is a TV art department staple. It should hang on a nail over every slide camera to check out the artwork for bleed when shooting. The television graphic production template is a clear plastic template with instructions. It outlines the essential, bleed and transmission areas of artwork to be shot (or frame stored!). It is available from Eastman Kodak, Department 454, 343 State Street, Rochester, NY 14651 for under \$2.00.

Next is a handy kit developed by Imero Fiorentino Assoc., TV lighting consultants. The "Color Contrast Evaluator Kit" allows you to observe objects through a special decolorizing filter, then compare with the accurate grey scale for contrast evaluation, according to the manufacturer. Essentially, it takes the color away when you look through the eyepiece, and allows you to see things in grays only so that you can make color or value judgements. With the "fan-out" gray scale that comes with it, you can determine what gray-scale number (1 through 10) any color is by placing the scale next to the color, then viewing both through the glass. The kit costs about \$35.00. Buy yourself one and wear it around your neck when you pass through the studio. Even if you never use it, you'll look like a very impressive TV person! Write to Imero Fiorentino Assoc., Department CCE, 10 West 66th Street, New York, NY 10023.

Plastic Wess mounts for slides are pretty well known in this business. What is not pretty well known is the fact that Wess Plastic manufactures a vast variety of slide mounts for a vast variety of uses. One of the crazy (but useful) items they make is the "projector level" slide. This tool is designed to level 2 x 2 slide projectors quickly and accurately. It features a bubble level with vertical and circular indicators which can be used for positioning projectors for super-imposing. It fits into the 80-gate slide tray. If you do nothing else, write for their catalog -- it belongs on your art department shelf. Wess Plastics, 50 Schmitt Blvd., Farmingdale, NY 11735.



The GBC "Combo" allows you to punch and bind loose material into booklets for presentation work.

When you're called upon to throw together a fast sales presentation in booklet form, this is an indispensable piece of equipment to have around. The GBC (General Binding Corp.) "Combo" punch and bind machine. I have one and wouldn't part with it. Simple and fast to use, the new ones cost about \$650. for the rig itself. Then the plastic binders are all you have to buy to get you going. For your local sales office, call or write: Paul Jason, Sales Manager, GBC Corporation, 1 GBC Plaza, Northbrook, IL 60062. (312) 272-3700.

If you want to do a wild and crazy abstract set for a musical number or to create a "fantasy" setting, here's the material for you. It's called "All Way Stretch Nylon Tricot Spandex" - and it does just that. You can anchor it (to the floor) and stretch or twist, then anchor the other end to another object. Throw some color light on it then Viola! The material is 6 feet wide and stretches to about 90 inches wide. It can be bought in 40 yard bolts or in cut yardage (minimum: 10 yds.) It cost about \$6.00 per yard. So, for 60 bucks you can buy 10

yards and experiment! Call or write for a spec-sheet: Trim Corporation of America, 10 West 20th Street, New York, NY 10011. (212) 989-1616, or on the west coast: Trimco West, 1363 South Olive Street, Los Angeles, CA 90015. (213) 749-2700.

Here is a handy hint submitted by Alton Raye, Art Director of WUFT-TV in Gainesville, Florida.

Next time a director approaches you with a request for a panel hung in limbo several feet up from the floor and strongly supported, you'll be ready to build a similar superstructure by following the simple procedures outlined in this article.

I was asked to design such a frame for WUFT's upcoming fund-raising drive. The frame would be used to hold up "pitch panels" and "tote boards." After the drive, the panels would be used to hold backgrounds for a local TV talk show production.

After much head scratching, I designed a frame using angle iron. When welded together, it forms the side structure and the two front supporters of the frame. Four aluminum brackets were made to screw to the panel

boards, which would mount them to the frame by simply hooking the brackets over the angle iron frame. This structure design allows for easy assembly and break down of the set.

After hooking the panel over the angle iron, counterweight the panel with a sandbag hung from the two extending arms of the frame, thus hiding the sandbag from the sight of viewers. When the frame is painted black, it becomes unnoticeable when placed against a black drape.

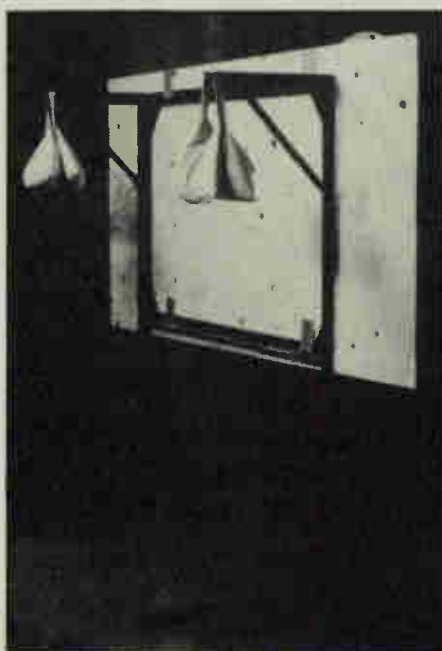
And, a couple of books you may want to look into. (No pun intended!) Mecanorma is an excellent dry transfer lettering product. It has been one of the leading transfer type products in Europe and is fast making its mark in the USA. Its prime competitor, obviously, is Letraset. If you're using press-on type now, you may like to get samples of Mecanorma and try it out. They have just completed a new catalog with many new styles of type. The book costs \$1.95 but Martin Instrument Company has kindly consented to sending our members a free catalog if you write or call in. Contact Keith Bair, Martin Instrument Co., 13450 Farmington Road, Livonia, MI 48150. (313) 525-1990.

The second book is called "Studio Tips for Artists and Graphic Designers." Ann Aiken from Washington, D.C. called this to our attention. It is authored by Bill Gray, published by Van Nostrand, Reingold, and cost \$4.95. Look for it in your book store, Ann says it's very much worthwhile.

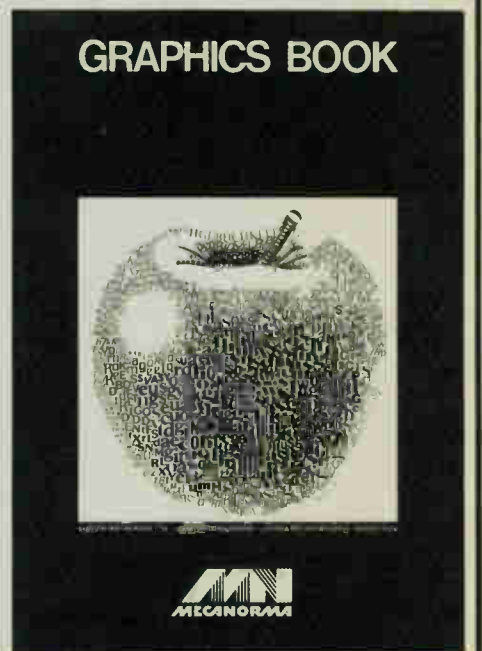
Lou Bortone, Art Director
WBZ-TV, Boston, MA



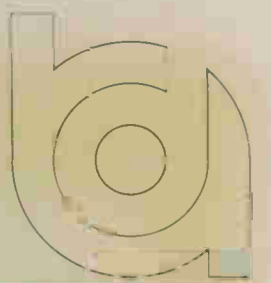
Wess Plastics' Projector Level slide



Rear view of Alton Raye's limbo panel



Cover of the new Mecanorma Catalog



BROADCAST DESIGNERS ASSOCIATION



Ida Libby Dengrove, courtroom artist whose work circles the globe.

Paul II visited New York, my sketches aired though there were plenty of cameras there. I've also been able to do reconstructions based on witnesses' observations-Skylab's descent and the failed hostage rescue mission to Iran, among others that the camera couldn't capture."

"The fact that my Son of Sam sketch won the Emmy for spot news in competition with top photographers and reporters says a good deal about the place of courtroom art."

Ida's advice to young artists who aspire to courtroom illustration is to garner a basis of well disciplined training. This is not simple nowadays as "the quality of life has gone down so much that

concentration and discipline are harder to come by." "The basis," she contends, "is still learning how to draw really well." Studying anatomy, facial proportions, how people move and what makes them look as they do, are some other points of advice.

Ida Libby Dengrove, courtroom artist of the 80's, has sketched The Ayatollah Khomeini, John Lennon, The Shah of Iran and Mark David Chapman. She has illustrated the trial of Lany Lauton, Peoples' Temple member in Guyann. She has drawn at the World Court of the hostage case in Holland and the Klu Klux Klan trial in North Carolina. Her work virtually, circles the globe.

Lou Bortone

Drawing a crowd!

You can't avoid comparing Ida Libby Dengrove to her mirror twin sister, Freida Reiter. Their careers parallel each other in so many ways. The main difference artistically is simply that one is left handed and the other right.

Ida works for NBC, both local in New York and for network - around the world. She began her career as an illustrator and portrait painter. About 10 years ago, after seeing a variety of courtroom sketches on television, Ida decided that she could do much better than those so she headed out for NBC in New York. The rest is history - she was hired but not exclusively. She also provides her services to AP, UPI and local newspapers. (After NBC's first reproduction rights to her work for them, she is then free to sell her work to other news organizations.)

Interestingly, Ida, like her sister, likes to get into the courtroom early to get a good vantage spot. She uses this time to draw the architecture of the inside of the courtroom and its fixtures. Later, of course, she then adds the characters to create the overall scene. She purposely sits with other press people, then her subjects don't know whether she's sketching or writing. Her travel graphics

kit consists of pastels, carbon and sanguine pencils, hard pastels, pen and ink, felt stumps and kneaded erasers.

It's fast work - very fast, once you get going. There's usually no time for retouching or working from photos. Normally the camera crew is waiting to film or tape the artwork along with the "live" reporter's comments. Arraignments are particularly frustrating because they're usually very short term - 5 to 10 minutes sometimes. And sketches are required.

Ida says that she likes to portray the personality of the people being depicted as well as good likenesses. Having been weaned on portrait painting, she has somewhat of a photographic memory. The finished product is a combination of discipline - the result of years of training and practice. Ida feels that the ability to capture expressions and reactions of her subjects, is inherited from her father, who also was an artist.

When asked by Today's Art and Graphics Magazine about the touchy subject of TV cameras in the courtroom replacing artists, she replied: "The interpretation of the human eye is much more interesting than the camera eye. The mere sight of a camera starts people posing. When Pope John



Samples above attest to the unique artistry of Dengrove.

Court order...

Freda Reiter was summoned to court.

She was called in on special assignment. Very special, as a matter of fact. This time the location was more than a mere commute. Reiter found herself travelling to a chateau in the little village of La Chatre-sur-la-Loire in France. The chateau's tenant was none other than ABC News Bureau Chief, Pierre Salinger. Reiter's assignment was to be a marathon drawing session -- to create 250 drawings illustrating an ABC News Special on "The Iran Crisis: The Secret Negotiations." This was, in her own words, "absolutely, the highlight of my career as an artist."

Freda Reiter was born in Philadelphia -- some say, with a natural artistic talent. Based on her story, I would agree. She completed high school with a record offer of 25 scholarships. Freda could have continued her art studies just about anywhere in the world but she chose to stay close to home and attend nearby Moore College in Philadelphia. She later attended the Pennsylvania Academy of Fine Arts, followed by a fellowship in San Carlos, Mexico, with the hope of becoming a mural painter.

When she finished all this, she discovered that there was little call for a 5'-2", 88 pound 12-year-old-look-alike mural painter. Being that there was a city courthouse across the street from the Pennsylvania Academy, during her school years, Freda frequently went there to draw. One "fabulous" case stands out in her memory; a scheme by a group of little old ladies who had fed their husbands arsenic so they could collect insurance money. This was one of the first actual trials that she had sketched. She began selling some of her sketches to local newspapers and was eventually hired by the Philadelphia Enquirer as a staff artist. Soon after her marriage, she taught art and continued working at her craft doing freelance drawing. ABC was attracted by her work and hired her on to do courtroom drawing. She has been with ABC



Freda Reiter, considered a pioneer courtroom artist, was the first to bring the medium of pastels to courtroom drawing.

for 10 years now.

Reiter feels very satisfied with her arrangement at ABC regarding the ownership of her work. ABC, of course, has first television rights to all of her work done for them. Thereafter, the actual drawings belong to Freda to do with as she pleases. Much of her work rests in the archives of the Smith-

sonian, and can be retrieved for use by ABC if they wish.

"A camera is limited in the scene it can convey. But an artist is never hindered in the range and depth of emotions he can portray in his craft." That just about sums up the philosophy of Freda Reiter, one of the top courtroom illustrators in the country.



These samples of Reiter's work are now part of a permanent collection at the Smithsonian Institute, Washington, D.C.

She is considered a pioneer in her field. Reiter was the first to bring the medium of pastels to courtroom drawing - a technique that has since drawn "a million clones," she says with a smile.

As for her working methods, Reiter chooses to use pastels to sketch with. She feels this medium produces less linear restrictions and much more depth. She works on a small white drawing pad and usually begins with an overall courtroom scene, later adding the judge, defendants, lawyers and others directly involved. The most important accomplishment, in Freda's opinion, is to convey "the whole feeling of what's going on at the trial, to show the defendant's reactions and feelings." "That's something that the camera can't do," she points out.

Replacing courtroom artists with TV cameras is obviously a sore spot with Reiter. As for the business of courtroom graphic reporting, Reiter says, "I don't think it will ever be the same. With a camera, you're at the mercy of the camera and what it is limited to do." "An artist is never limited by anything," she says. When recreating, "you get to do something completely from scratch." The changing standards of turning art into "no art," bothers Freda very much. She is a music buff and feels the same about modern music.

Interestingly, Freda is currently a full time "artist in residence" at ABC. She works with several producers who keep her busy creating or re-creating illustrative situations for their shows. This has been a "nice transition from courtroom artist to staff illustrator," according to Freda.

As for how she feels about other courtroom artists, she thinks that among her peers, Howard Brodie and Betty Wells are two of the best in her field.

Some of Freda's other achievements are exhibits in museums across the country, including the Metropolitan Museum in New York City, and the Smithsonian in Washington, D.C. She also has a permanent collection in the Library of Congress.

When asked about her advice to young artists who want to break into the field, her answer was simple: "First of all . . . learn to DRAW!"

*Ellen Gonzales
and Lou Bortone*