

Winter, 1983

JOURNAL

SOBANI BUSINESS

Computers... weather or not!

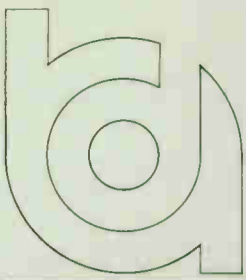
It doesn't seem long ago that TV weather people relied almost totally on the business of writing on weather maps, on-camera, to explain their forecasts and the reasons for it. Most of them seemed to enjoy the freedom and animation that this allowed them. There were formica or plexiglas-covered weather maps, of varying sizes, that could be drawn on and washed off. There were the magnetic boards to apply weather symbols to and remove, and there were the many other combinations in between. The one thing most weather shows had in common was the fact that the maps were 'bigger

than life' in size and that they moved on and off-camera in some manner or form. Then came satellite services and chroma-key areas. It was inevitable that eventually some form of completely computerized weather graphics would take over. Many TV stations throughout the country are currently in the process of making that very transition... from 'hard' weather boards to electronic weather graphics. One of the immediate personal difficulties for the weather reporters and meteorologists is the fact that they can no longer physically write on the

weather boards. They must address themselves to an invisible chroma key area and work from cue-monitors to see what they're doing. But the good news is that they can now have almost instant graphic animation and most of them are creating it themselves on various computer generating equipment. A system called Colorgraphics is currently one of the more popular ones. We now have this system up and running here at WBZ-TV in Boston. I have asked one of our resident meteorologists to share some of his thoughts on the subject with us.

*Lou Bortone
Editor*





BROADCAST ASSOCIATION



Bruce Schwoegler, resident Meteorologist at WBZ-TV in Boston. Bruce is also a science reporter, an author and an all-around O.K. guy!

"Soon, computers will be as common as cameras in TV News operations."

Computers are invading broadcast news with the frequency of aspiring broadcast journalists. Accordingly, a technology revolution in TV news is underway. We can expect major changes in organization and presentation of newscasts abetted by machines. Some newsrooms, for example, are already computer-assisted. Reporters now file stories using terminals that are linked to producers, teleprompters, art departments and news archives. It's fast and efficient.

News specialists are becoming prevalent in the newsroom too with doctors, lawyers and economists joining news staffs to report on subjects within their area of expertise. I'm one of those specialists - a meteorologist - whose specialty is in a field where stations usually employ computers first. I say usually because weather shows have been notorious for clown acts or pretty boys and girls who rip, memorize and recite information they don't even understand. In TV markets, where weather is frequently a lead item, that gambit quickly places the station's credibility on the endangered species list. Where properly addressed, a weather program requires not only a knowledgeable person but also sophisticated equipment. A TV station wouldn't use home movie cameras to support its reporters nor would it give a thermometer to a college physics major and expect him to accurately report the weather. Radar, teletypes, shortwave radio,

weather facsimile map-making machines and satellite receivers are as important as today's minicams, mobile crew van and mobile microwave links. Why? Because weather is important to viewers.

In fact, weather ranks as one of the top 10 national news stories every year. Daily, it rains on somebody's parade somewhere. In a world intimately linked by air travel, business dealings and transplanted relatives, viewers want to know why, how and where weather has an impact on them.

Unlike the rest of the news team that tells you what happened, the weathercaster predicts what is going to happen and when - something people want to know and have come to expect. Illustrating real-time information and future motion is important in presenting a comprehensible weather picture. It's done using radar. Where is the rain? How fast is it moving and in what direction? When will it hit? Similarly, satellite pictures have a high recognition factor. But weather maps, essential to understanding atmospheric flow patterns are just so much pen and ink spaghetti without proper interpretation. As a result, confusing and misunderstood weather information is often served to an unwitting audience.

Enter computergraphics.

The WBZ-TV weather office has been utilizing computers for about four years. This has been only "off-air." Increasing demand for weather information, plus greater data flow, dictated expansion of our formerly one-person

operation. Two meteorologists now cover weekday mornings and evenings and a third covers the weekends. Without a terminal to link us to a weather computer, the job would be unmanageable. Recently, we added another system to handle an increasing demand for graphics.

Computer-collected graphic weather data includes maps, radar plots, satellite pictures and readouts of all types of statistics. Standard phone lines connect our Colorgraphics Liveline computer with a private weather data company, Weather Services International (WSI), the largest company of its kind in the world. Our machine talks with theirs, which, in turn, talks with the largest

them I add arrows or explanatory information creating individual video frames. The latter include graphs and animated cartoons to illustrate meteorological principles. When the pictures are completed, they are stored in a working file and then transferred to the *on-air sequence file* where they can be used during the broadcast. An orderly call back from this *sequence file* enables me to describe a weather event and project a related illustration simultaneously.

Mid-western snow storms are illustrated with flakes in varying colors over the affected states. Torrential Texas rains, as seen by local radar, paint the Lone Star state in colors denoting the intensity of the storm. In each frame a focal point is achieved so that viewers are not inundated with irrelevant information. After the area of interest is highlighted, it disappears while another comes forth. Today's weather program might involve 10 - 20 illustrations as opposed to the old format using a few hard copy weather boards and a chroma-window to enhance radar and satellite pictures for the TV audience. It is important not to feast on video ad nauseum. Overdoing it would not only swamp audiences with information but require extensive preparation. I have sometimes asked myself what the weather is while working intensely on a particular frame. We also have to be aware of overdoing it by incorporating the usual bells and whistles into the weather program which would, in turn, place the essential information in a subordinate role.

Other concerns over the new

"Computer graphics are only in their infancy. It is imperative that broadcasters learn to use and not abuse their potential."

computers in the world, those at the National Weather Service in Washington, D.C.

WSI's machine continually interrogates the D.C.-based computer and instantaneously collates vast amounts of material which I selectively retrieve and examine. The information is available for behind-the-scenes analysis or it can be overlaid on various maps stored in memory. An electronic tablet and pen are connected to the computer and with





BROADCAST DESIGNATION

technology exist as well. Weather and news offices are being filled with sensitive electronic components. They work best in a clean environment, which is not typical of a TV newsroom with its coffee spills, dust, and static electrical discharges that can cause total failure. Back-up systems must be available and, for weather, that means having extra conventional hard copy map and drawing supplies no farther than a snowball throw away.

The new systems paint brilliant Andy Warhol-like weather graphics at resolutions above normal broadcast standards. Up to sixteen colors can be used. The systems animate logos, graphs and other information to extend their utility beyond weather. Extensive type font files enable the rapid creation and storage of any size letter character. Our system, costing a modest \$45,000, includes over 2,000 font possibilities. More expensive systems, ranging above \$100,000, require greater operator expertise and time but produce more sophisticated results. Some even have multiple channels allowing simultaneous operation by people in news, sports, graphic departments, and weather.

Our system at WBZ-TV is "user-friendly." Anyone who can read can learn how to use it. Simple tasks are enumerated in a "menu" on a TV screen called a video display terminal, and you simply choose one avenue or another with each step of the way begging another choice. If unsure, or in error, you take one step back and start again. Operator confidence

peaks in about a month.

Computer graphics are only in their infancy. It is imperative that broadcasters learn to use and not abuse their potential. A particular concern of mine is that every station will look the same if and when software companies distribute easily-added graphics and other programs. Some stations will, no doubt, acquiesce to nationwide cloning of format and display. Today and tomorrow, initiative, intellect, and creativity should still guide the tool that sculpts the program.

Bruce Schwoegler
Meteorologist and Science Reporter,
WBZ-TV, Boston, MA

Bruce Schwoegler is one of the three staff Meteorologists on WBZ-TV's Eyewitness News in Boston.

Before joining WBZ-TV, Schwoegler was a United States Navy weather forecaster and analyst. He holds a membership in the American Meteorological Society and is widely regarded for his environmental work.

He is also a scientist and author. Weather and Energy, Schwoegler's first book, was published by McGraw Hill Publishing Company, New York in 1982. He is also the author of numerous articles on weather, including a regular environmental column for United Press International, which further contributes to his reputation as one of the nation's leading meteorologists.



Al Medoro, Art Director at KABC-TV in Los Angeles and 1982-83 President of the Broadcast Designers Association. Pay attention, now!

When the President speaks... everyone listens!

I can't believe it's February already! June will be here before you know it. If you haven't renewed your BDA membership yet, I strongly suggest you do so NOW! Besides all the other benefits, both existing and upcoming, one of the best financial reasons is to be able to take advantage of the Early Bird Registration fee of only \$240. This is for *Members Only!* After February 28, it will be \$300. and after June 1 you can only register at the Seminar where the member fee will be \$350.

A flat rate has been negotiated at each of the seminar hotels: \$88. a night at the Fairmont, (this is where the actual seminar will be held) \$84. at the Marriott, \$78. at the Sheraton and \$75. at the Hyatt Regency (all singles). Save even more by sharing a room with a friend. We've been checking further into the New Orleans hotel scene - if you haven't received the report yet, expect it soon.

Delta is ready when you are! They're offering a 30% air fare discount - see the coupon for details or, if you have any questions, call Mona Regler at the BDA Executive office in Texas. The number is (512) 428-6720.

Jack Apodaca and his Seminar Committee are working hard to ensure that *this* Seminar is one of the best ever. Below is a quick rundown of some of the events of interest to the BDA members. This is only a small portion of the entire agenda. There are also

many BPA workshops which will be of interest to some BDA members. And many door prizes will be awarded.

Each of the following workshops is being planned as a Learning Experience! Don't neglect your professional education - Register Now!

1983 BDA/BPA Seminar
Fairmont Hotel, New Orleans, LA
June 23 through 26, 1983

WEDNESDAY, JUNE 23

2:00 - 6:00PM

Registration desk open only for those who have pre-registered.

THURSDAY, JUNE 23

8:00AM

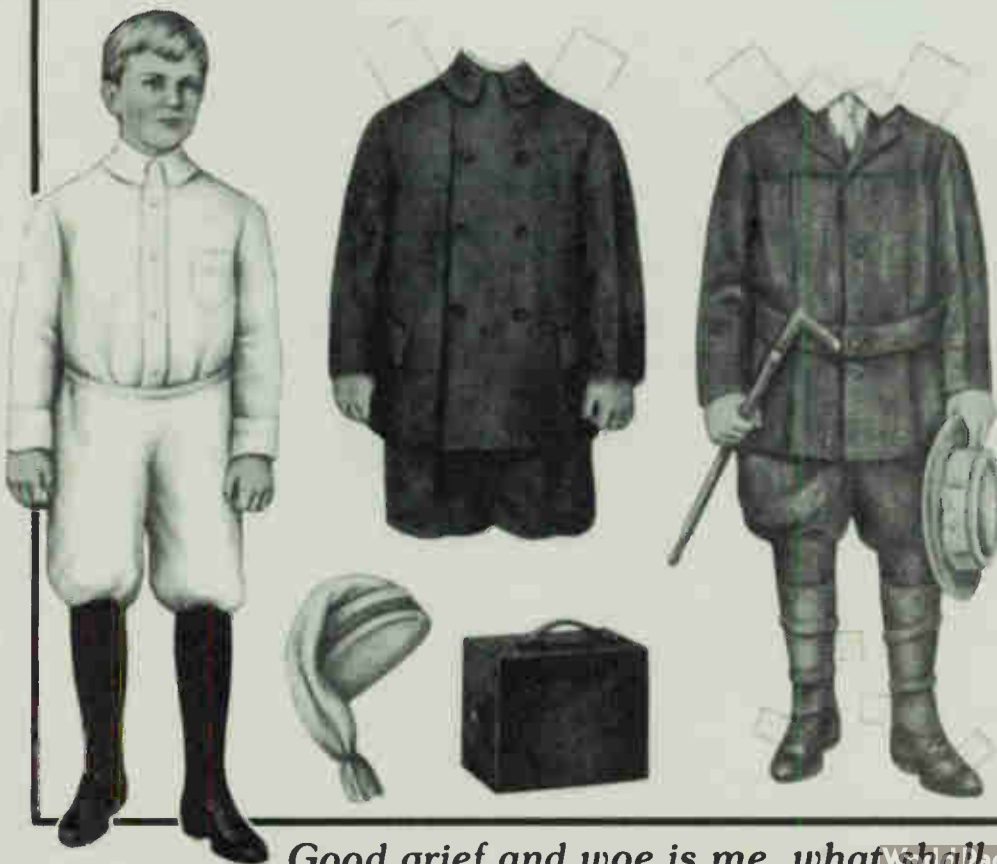
Seminar registration continues.

1:00PM

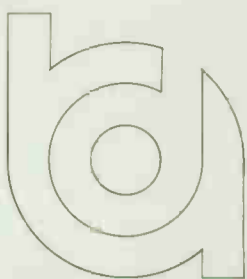
Long Range Planning Committee meeting. Open to all interested members. This is the time and place to give your input towards the future of the BDA, especially for those interested in becoming future board members.

2:00PM

Courtroom Sketching, PLUS! In addition to the familiar area of courtroom sketching, the former "courtroom-only" artist has recently taken on new tasks. Re-creating events that he cannot be an eyewitness to but must draw from someone else's explanation; he calls upon his own vivid im-



Good grief and woe is me, what shall I wear?



BROADCAST DESIGNERS ASSOCIATION



Visit New Orleans in June and take a lazy riverboat cruise down the mighty Mississippi . . .

agination to illustratively record the excitement and drama that actually took place. The attempted hostage rescue; a new medical miracle, a toxic waste dump explosion; these are but a few of the many major news events that cry for pictures. BDA Award winner and KNXT-TV free-lance sketch artist, Bill Roblas, reviews his technique in handling this very special area of broadcast art.

4:00PM

BDA Opening Meeting. BDA Officers and Board of Directors review what has been and currently is happening. An open forum will follow.

4:30PM

Second Annual BDA Art Auction Preview. You can start selecting the various items you plan to bid on. This year, some credit cards

(Master Charge and Visa) and closed bids will be accepted.

5:00PM

Opening Reception. This gala affair is an introduction to the fabled city of New Orleans and to its fabulous Mardi Gras. An event not to be missed!

8:00PM

Suite Mardi Gras Night. The festivities continue with many distributors, networks, exhibitors and more.

8:00 - 10:00PM

Another chance to preview the BDA Art Auction.

FRIDAY, JUNE 24

9:00AM

The Many Talents of Saul Bass. G. Dean Smith, the renowned designer now working with Saul Bass, reviews the many facets of

this multi-talented man, from *Man with the Golden Arm* to the exciting corporate redesign program for *Bell Telephone*. A unique design experience. *Note: at this writing, there is still a possibility of Mr. Bass rearranging his schedule to be there in person.*

10:00AM

The New Technologies for Designers. An up to the minute report on the latest in the "artists' new tools." Delivered in an easy to understand presentation by professionals in the broadcasting industry, this workshop will cover some of the subjects in our upcoming book, the 4th volume in our continuing series "Designing for Television: The New Technologies."

2:00PM

Animation and Music. Harry Marks and Frank Gari are producing some original material to more effectively demonstrate the right and wrong methods to blend animation and music. They will cover a range of budgets while taking into account original or stock material.

3:45PM

Hot Line Roundtable. Having a design problem? This is the place to find a solution! Seated at the tables will be qualified persons in areas ranging from analog animation, budgeting and illustration to news graphics, video switchers and effects and weather graphics. Start writing down all those questions that keep coming up from time to time. Twenty tables will be set up for a one-on-one discussion.

3:45PM

Designing Efficiently: Saving \$\$\$ Designing for Television. By designing within television limitations from the outset, print solutions follow easily. This presentation will offer helpful case studies of real problems and their solutions.

5:15PM

Hot Line Roundtable - Part 2. After a brief break, the Hot Line will continue to give as many as possible an opportunity to discuss their various dilemmas - and help find answers.

5:15PM

How to Build Your Own Animation Stand. If you want one but don't have a big enough budget for it, Bary Garrett will have his stand right there. He's ready to share his knowledge and blueprints and will show samples of what can be achieved on a stand like his.

5:15 - 7:15PM

Last chance to preview the Art Auction items.

SATURDAY, JUNE 25

9:00AM

What's New in Art Supplies and Equipment. Discover the latest materials and equipment available to the designer to make their job easier, more creative and more productive. Peter Brandeis, reviewer of new materials for *PRINT Magazine*, will be one of the professionals on the panel.

10:30AM

Cable, Commercial and Sattelite News Graphics. Top representatives from each of these broadcasting areas discuss the diversified procedures used in achieving each of their news graphics solutions.

10:30AM

Scenic Design: A Case Study. A presentation on the design and construction of sets utilizing low cost materials, recycled by-products, minimal materials or rearrangeable modules to make less look like more. Learn from talents who have demonstrated unlimited imagination with limited budgets.

12:30PM

BDA Luncheon. An important industry leader will speak and we'll salute those who have contributed to the many BDA projects during the past year. If you were in San Francisco last year, you'll remember this is one of the "fun" highlights on the agenda - just ask Wiley Schmidt!

2:00PM

BDA Meeting and Elections. If you do not mail in your proxy (which you'll receive in April), bring it with you; vote for your new board members and be eligible for a valuable door prize.

3:00PM

2nd Annual BDA Art Auction. With some surprises in store, this auction will bring together a spectacular collection of illustrations, posters, drawings, photographs, autographed video scripts, storyboards and much more - for unbelievable buys! This year over 70 works will be auctioned by a professional auctioneer. Proceeds again go to the BDA Foundation Scholarship Fund.

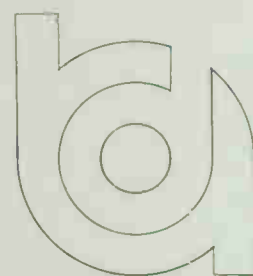
6:00PM

Trade Press Cocktail Party.

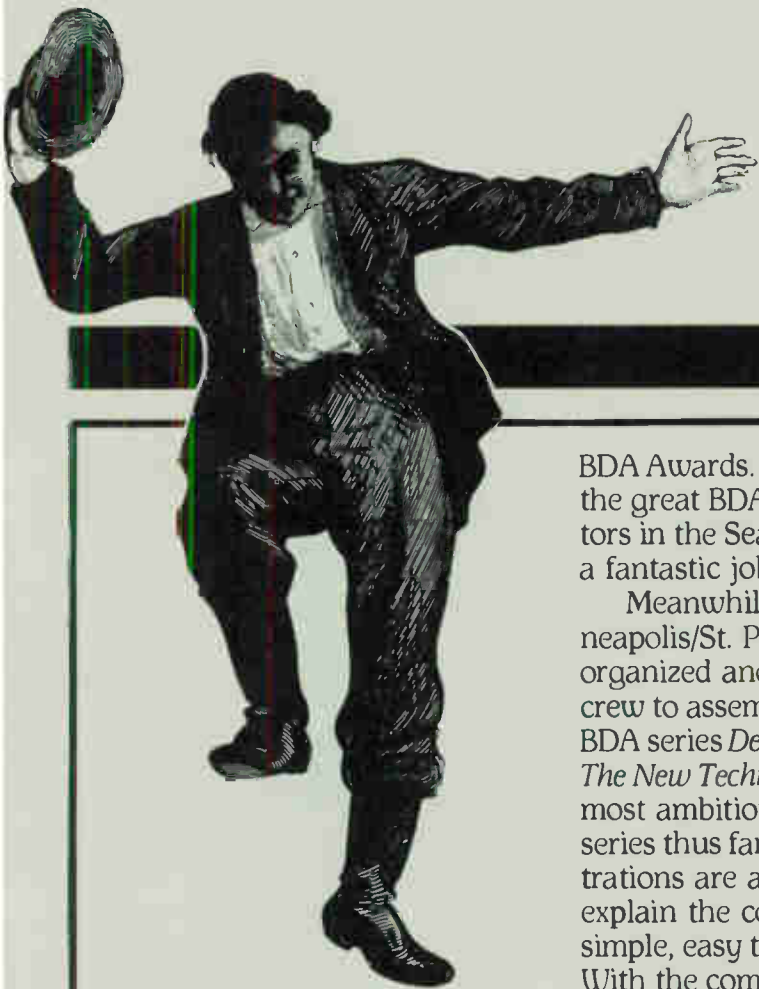
7:00PM

BDA/BPA Awards Program. Will you be one of the winners? You just might be! Deadline for entries in BDA's Design Competition is March 7. This gala presentation will feature network stars and will showcase the finest in design and promotion for the past year.





BROADCAST DESIGNERS ASSOCIATION



SUNDAY, JUNE 26

9:00AM
Television Advertising: State of the Art, with Steve Sohmer, now a traditional Seminar highlight!

10:15AM
Network Design for Print Collateral. The top designers from the four major television networks show and discuss the unique aspects of print collateral and the reasoning behind the final results.

12:30PM
BDA/BPA Honors Luncheon. A surprise speaker and special awards presentations and honors by BDA and BPA.

Some of this is, of course, subject to change. As I said, this is only a small portion of what's in store for you in New Orleans. There will also be the Management Workshops, the Art of Listening Workshop, special "Hands On" Workshops with some amazing new technology equipment. The hands-on require pre-registration and are only for a limited number of participants, so sign up as soon as you receive the forms.

So, get your Seminar Registration in soon. Of course, you must renew your BDA Membership first. Get those entries in to the BDA Design Competition and you'll be all set to walk up on the stage in New Orleans to accept your winning award... who knows? Whether or not you win an award, you can be sure it will be a learning experience, and you can only really lose by not attending.

On another note; by the time you receive this issue of *Scanlines*, the 1981/1982 combined Awards Book should be off the press and ready for mailing. Contact Mona for your copy. The regular rate is \$25. but the BDA Member discount price is \$15. this annual covers both the 1981 and the 1982

BDA Awards. Glen Wagers and all the great BDA Member Art Directors in the Seattle area have done a fantastic job on the book.

Meanwhile, back in Minneapolis/St. Paul, Bob Born has organized another hard working crew to assemble Volume 4 in the BDA series *Designing for Television: The New Technologies*. Possibly the most ambitious attempt in this series thus far. The copy and illustrations are all being planned to explain the complex subjects in simple, easy to understand terms. With the combined talents of Bob Born, Dick Mueller and Chris Pullman, the book design is sure to be a winner. From A to Z, this will be the easiest to understand volume on the artist's new tools, with projections into the future so you'll know what to expect in the coming years. It's an absolute "must" for every broadcast designer! And it's due off the press in time for the Seminar in New Orleans.

On a final note, I would like to thank outgoing Treasurer Scott Miller for the excellent job he has done in streamlining the Treasurer's office and helping to set up a new booking system for the computer. He has also organized a purchase order system which will be a big help to new Treasurer, Brad Nims. Good luck, Brad... Scott is going to be a hard act to follow.

Al Medoro
 BDA President



or, visit the "Superdome," the world's largest clear-span building. A 28-story building can fit nicely inside of this structure.

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Jerry Cappa, WLS-TV (IL)

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Theron Elliott (MI)

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EMPLOYMENT SERVICES

Jill Cremer, KABC-TV (CA)

1981/82 AWARDS ANNUAL

Glen Wagers, KOMO-TV (WA)

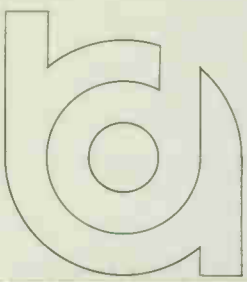
1983 ART AUCTION

Neil Sandstad, WNET-TV (NY)

HOT LINE/BDA SPEAKERS

Milton Clipper, WDUM-TV (VA)





BROADCAST DESIGNERS /

Looking Around.

Once again, the subject is News Graphics. The object is to illustrate news stories for visual support. The means are variable. The examples on this page are strictly illustrative. On the facing page . . . strictly photographic. And on the next page, a little of each.

As far as I can see, there is nothing new here; just more of the same . . . some good, some great, and some ordinary. It seems that most stations are now doing a mixture of styles and mixing typefaces wildly - irresponsibly. While other stations continue to remain with a more formalized design format.

The competition in most markets remains staggering. The workload remains impossible and conducive to compromise. Many managers remain dictatorial. The task remains enormous and the design staff does not!

As for current trends - last year it was "air-brushed" backgrounds, this year the obvious addition is "grids." Grids are, without a doubt, the new look. Square grids, lined grids, perspective grids; off-center grids; curved grids; you-name-it grids! These are mostly used as multi-colored backgrounds. Some work quite well and others just add to the confusion.

On the very positive side, however, computer-generated graphics seem to be slowly forging ahead. The designers are finally making their ways to the keyboards and electronic pallettes. Good things are beginning to happen. With a little patience, a lot of control and managerial support . . . who knows - maybe the future of news graphics is beginning to look a bit brighter.

Here are some samples of things that have been done around the country over the past year or so. Some are unidentified because there was no information on the slides. Also, the names listed are those who submitted the work, not necessarily the artist or designer.

Lou Bortone



Hassenfratz, WNEP, Scranton, Pa.



Burtis Scott, Jr., NBC, N.Y.



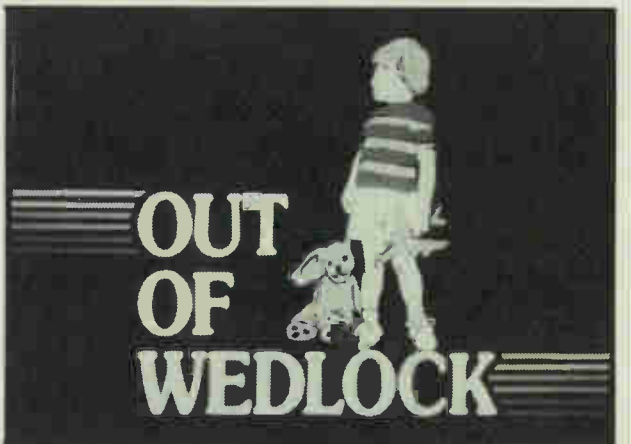
Norman Leong, KRON-TV, San Francisco



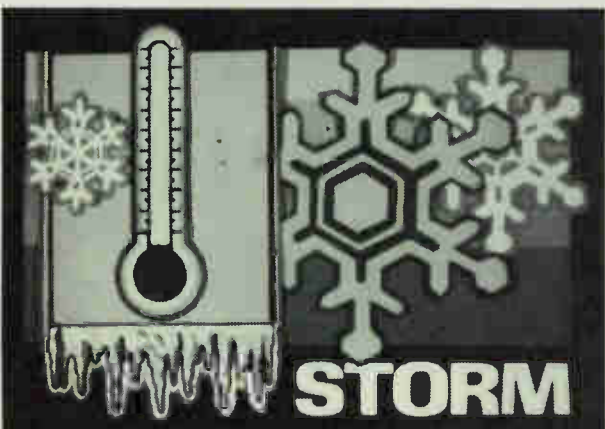
Gary Stout, KTVI-TV, St. Louis



Susan Campbell, WLUK-TV, Green Bay, Wisc.



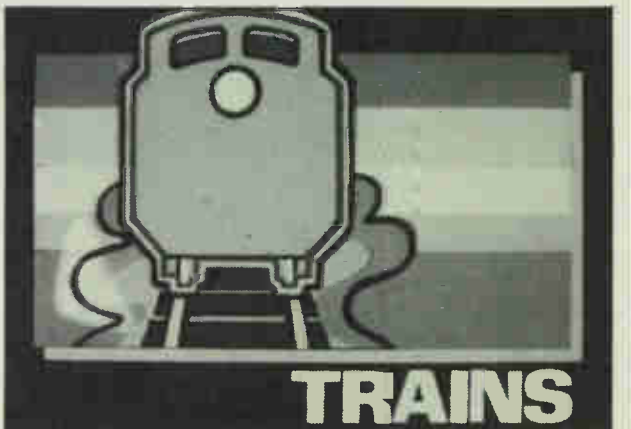
Susan Campbell, WLUK-TV, Green Bay, Wisc.



Doug Peedin, WRAL-TV, Raleigh, N.C.

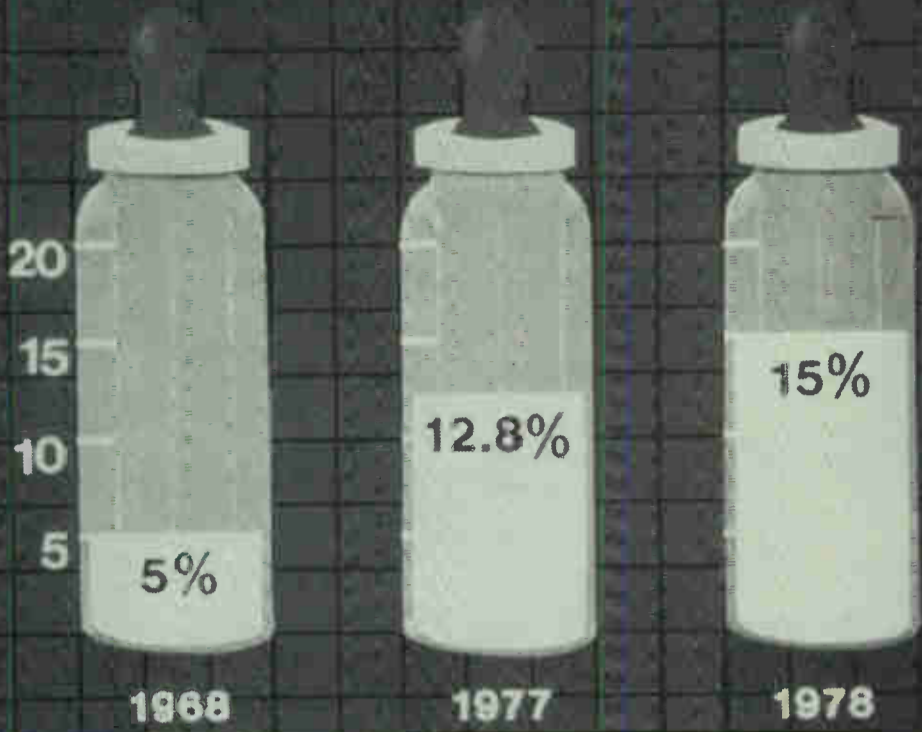


Doug Peedin, WRAL-TV, Raleigh, N.C.

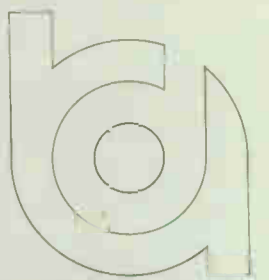


Doug Peedin, WRAL-TV, Raleigh, N.C.

NATIONWIDE BIRTHS



Mike Diaz KGO-TV, San Francisco



DESIGNERS ASSOCIATION



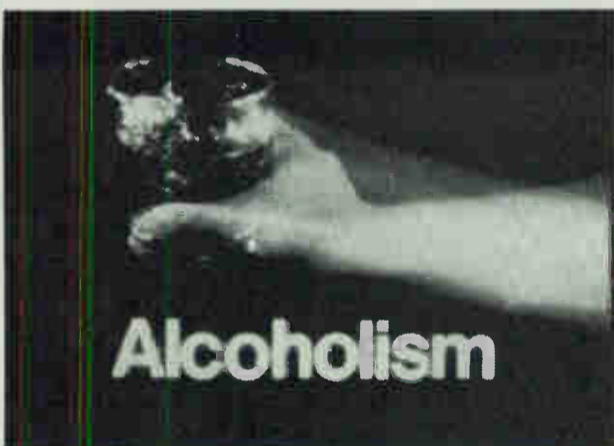
Amy Wenz



Gonzalez WJZ-TV, Baltimore



Nancy Kling, WQUV-TV, Detroit



Lawrie, WNAC-TV, Boston



Lawrie, WNAC-TV, Boston



Lawrie, WNAC-TV, Boston



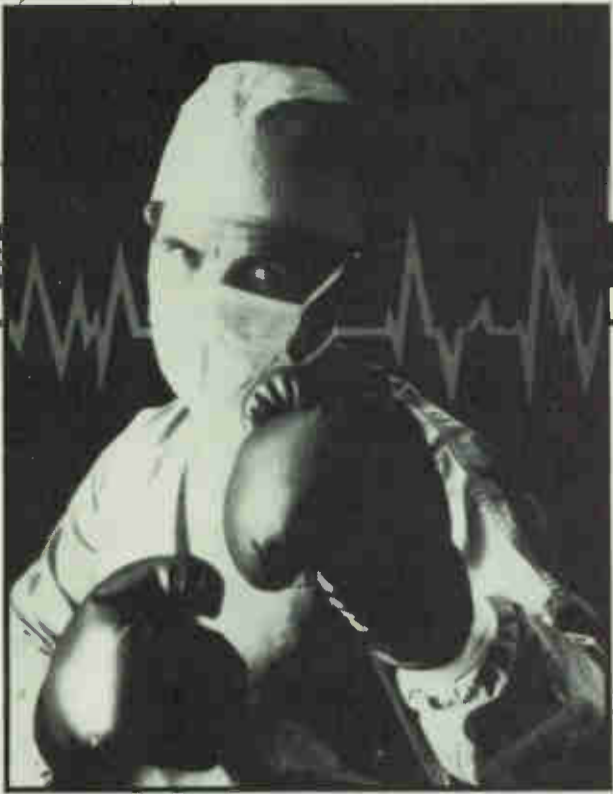
Lawrie, WNAC-TV, Boston



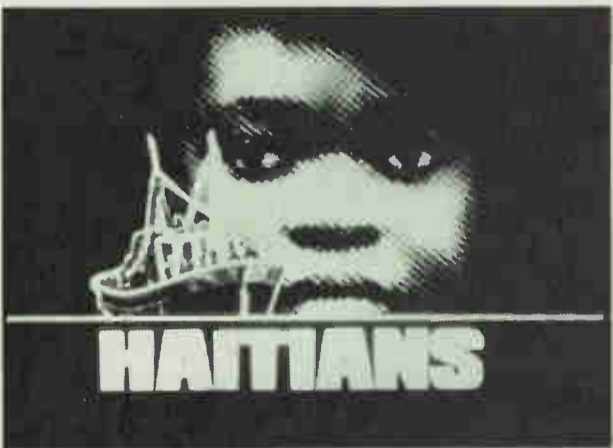
Robb Wyatt, WPLG, Miami



LoConte, WNAC-TV, Boston



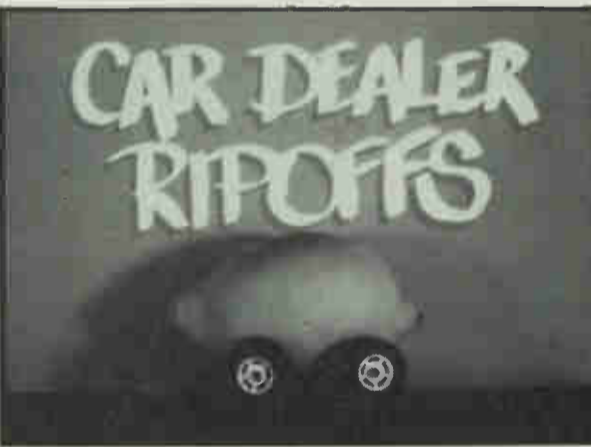
Sue Gross, KNXT, Los Angeles



Robb Wyatt, WPLG, Miami



Glen Wagers, KOMO-TV, Seattle



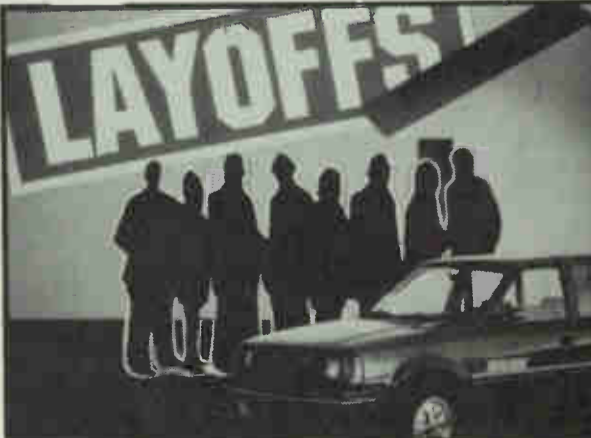
Anita Holcomb, KPLR-TV, St. Louis



Bernarde WJZ-TV, Baltimore



Gonzalez, WJZ-TV, Baltimore



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Brian Corrigan, Agfa-Gevaert (MA)

Susan Blakely, 3M Company (MI)

Barbara Schwab, New York (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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Jim Minton, KTVU-TV (CA)

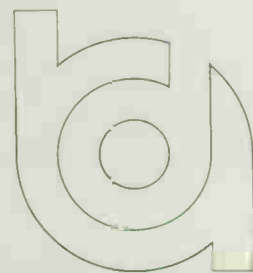
Jack Apodaca, KNXT-TV (CA)

Neil Sandstad, WNET-TV (NY)

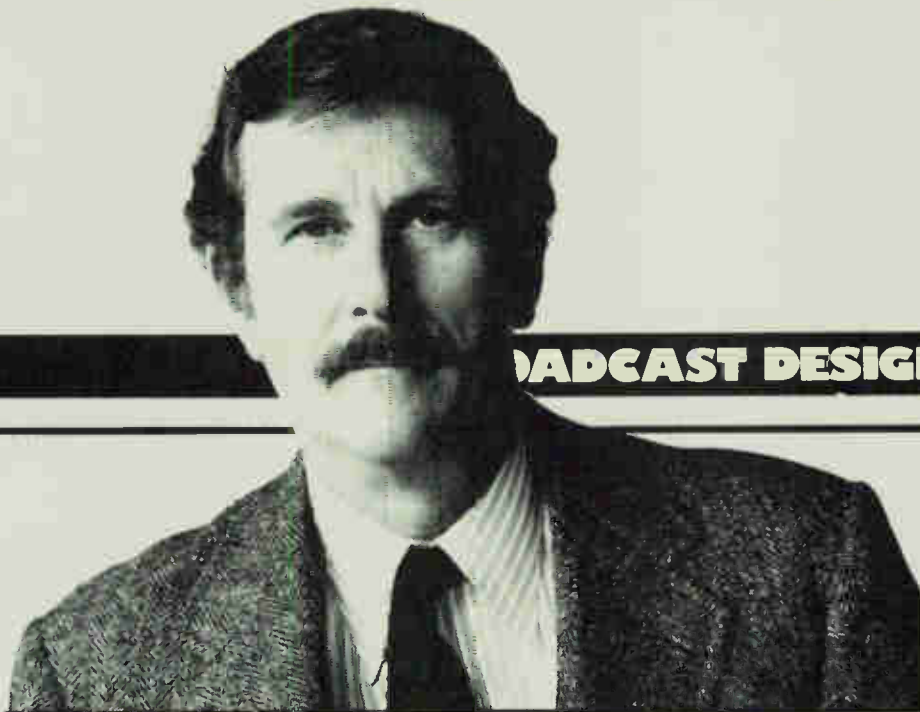
SPECIAL THANKS TO:

Linda Kane, WBZ-TV (MA)

Suzanne Kiley, WBZ-TV (MA)



BROADCAST DESIGNERS ASSOCIATION



Jim Stringer, Art Director of KGO-TV in San Francisco. Jim is one of the few art directors in the entire country who reports directly to his General Manager.

The Art Department at KGO-TV, an ABC owned and operated station in San Francisco, is headed up by Art Director Jim Stringer. Jim is one of the few TV art directors in the entire nation who reports directly to his General Manager. Whoever was responsible for that move... I like their style!

This art department has taken on assignments that challenged the full resources of our creativity and teamwork.

With the responsibility for both Graphics (on-air and print) and Scenery under one department, special projects have been carried out while the staff has continued to meet the heavy work load of the day-to-day station demands.

In a three month period last year, we had our hands full conceiving, designing and executing new sets and graphic looks for each of the station's three newscasts, as well as a weather office set. In addition, a set and graphics had to be created for "A.M. San Francisco" and another for a new Saturday night show, "Front Row Video."

All this was achieved between July and September with the Art Department totally involved from the initial conceptualization of the shows to the final execution of sets and promotion pieces.

Earlier last year, the department conceived, designed and constructed an entire Wild West town in an empty pier for a Sales Presentation Party for more than 500 guests.

Out West at KGO.

Within a bare space, almost two football fields long (576 feet long, 114 feet wide and 25 feet high), we created a Western theme environment comprising corrals with six head of live Texas Longhorns and a dozen Sheep, a western street scene, 15 full scale functional building facades, including cantinas and a music hall, antique wagons, a windmill, three tons of bailed hay, 40 live trees and shrubs, cowboys on horseback, a live buffalo, gunfights and shootouts, bullwhip acts and a host of other Western props.

(Editor's note: That's a real down-east, cow-kickin, beer-drinkin, budget-bustin party if I do say so myself!)

I can only credit teamwork and a total group effort for the department's success at meeting not only the daily demands, but larger than life special projects.

Each artist has a specialization, but they're expected to interact and help each other out. For example, the animation artist might find himself painting scenery in the station's scene shop. This brings a variety of experience to each artist's job and more awareness of the total responsibility of the department. In the case of a new show, everybody has input into how it should look, then

taking their segment of it and developing that.

Both Assistant Art Director, Wiley Schmidt and myself are directly involved with design projects. Schmidt also supervises the execution of all the department's projects. As Art Director, I report directly to the Station Manager and establish the department priorities. Also, probably a major part of my job is trying to maintain an atmosphere in which the artist can produce creative solutions to the station's needs. I like the artist to work directly with other department's personnel, individually coming up with visual solutions to specific problems. A News Writer, for instance, will come to an artist to find a way to visually illustrate what he's trying to say to the viewer in a News segment.

We stress having the station use the resources of the Art Department.

The department's functions cover animation, advertising, news graphics, (including story symbols, charts, graphs, maps, illustrations), trial sketching (a full time trial sketch artist), scenery design and construction, photography, promotion materials, promotion events, sales pieces, and research materials.

The Art Department services are used by most of the station's other departments: News, Programming, Promotion (Creative Services), Sales, Research, Community Affairs, Editorial and Personnel.

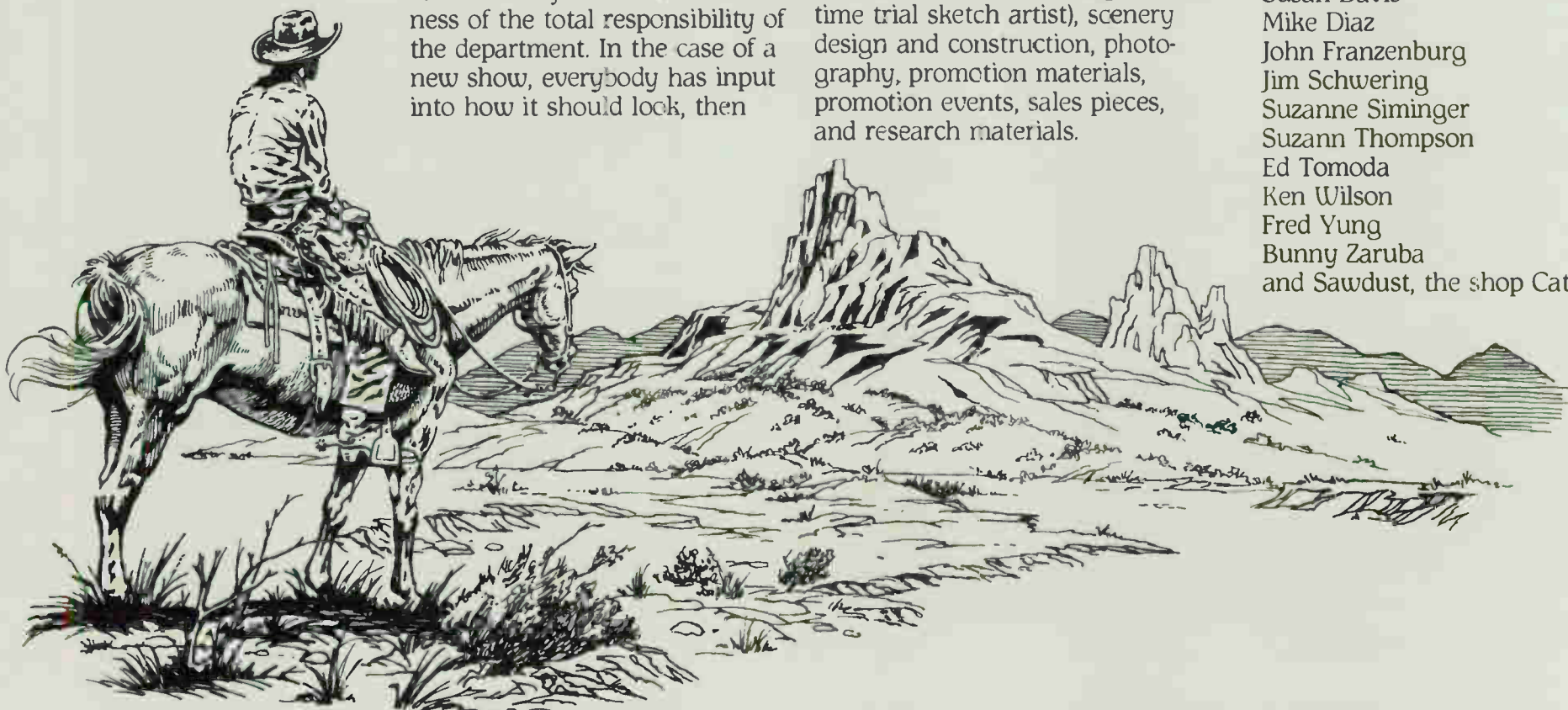
The first priority is News, which depends heavily on the Art Department. KGO-TV has two and a half hours of local News on-air daily. We estimate that for every minute of News, the department spends 16 minutes of preparation time.

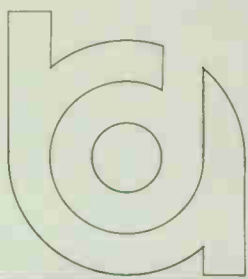
Through the use of computer graphics, (the McInnis-Skinner System) artists can add movement to maps, charts and graphs mostly used for News. The department is also called upon to construct models for use in News. One model of four square blocks of downtown buildings was built in four hours to illustrate a news story about a San Francisco gas leak. The mini-cam units could not get near the scene of the gas leak, so the Art Department provided the News, thus the audience, with an excellent visual as to what was happening.

We feel our department is somewhat unique. We meet the wide range of challenges, because of our broader based skills. We like to keep coming up with new ways to tell the story and stay up-to-date with the latest looks in our business.

THE TEAM

Jim Stringer
Wiley Schmidt
Gordon Brice
Doug Davis
Susan Davis
Mike Diaz
John Franzenburg
Jim Schwering
Suzanne Siminger
Suzann Thompson
Ed Tomoda
Ken Wilson
Fred Yung
Bunny Zaruba
and Sawdust, the shop Cat!





BROADCAST DESIGNERS ASSOCIATION

Scenic Routes

In the history of theatre and television scenery, there have been a variety of different ways to obtain large panoramic views. Hand painting; photo-mechanical blow-ups; slide projections to paint from; rear-screen projection; chroma-key inserts, and others. These days, there aren't that many good old-fashioned "Hollywood" scenic painters around any more. But, as we move through the times, something new always seems to replace something old -- methods, techniques, equipment, et al. Just in the last issue of *Scanlines*, "Scenic Routes" covered the subject of painted scenery. Well, something new has indeed been added. It's a creation of the 3M Company and they call it "Scanamural." Actually, it has been around for a few years but is fairly new to television.

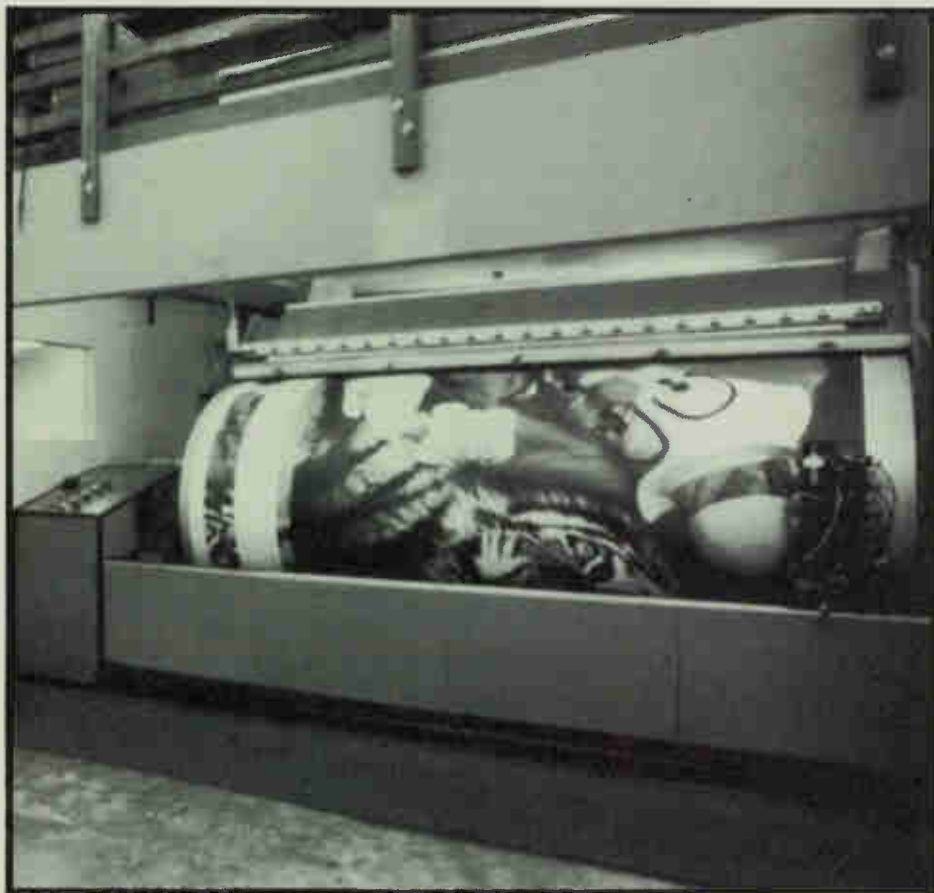
Simply stated, a Scanamural painting is a computerized paint process that produces vividly sharp, photographic-quality images that are free of distortion, fuzziness and graininess at full room-sized proportions.

The way it works is a computer scans a color transparency or print, then instructs a painting

system, which consists of accurate micro-spray guns, to apply cyan, magenta, yellow and black paint to the painting surface which is attached to a large, rotating drum. Because this is not a conventional photo blow-up, but a computer-analyzed enlargement, a Scanamural painting actually becomes sharper in detail and has the appearance of a continuous-tone graphic as it is enlarged.

The painting can be produced on a variety of surfaces: vinyl, carpet, polyester, monkcloth, homespun, paper-backed canvas, white or natural canvas. Television station art directors prefer white canvas because it is non-glare, making lighting easy. Also, canvas is durable and can be hung like a curtain along a track, rolled up like a window shade or installed directly onto a wall or flat.

The process is superior to photographic blow-up methods for the wall-sized enlargements required for visuals such as television news set backgrounds. And, a Scanamural painting can be produced in virtually any size without loss of clarity or detail. Panoramic views of city skylines can now be created in this non-photographic method. These "cityscapes" reflect a trend toward greater realism in newsroom set design and increased local news content. As a result, viewers perceive their news team as delivering "on the scene" coverage, according to 3M.



This is the Scanamural in action. On the far right is the multi-spray-gun rig in the process of painting a giant "Clown" scene which is wrapped around a large, slow turning drum.



This set background at WLS-TV in Chicago demonstrates an ideal use of 3M's new Scanamural process as an integral part of a TV set.

In the past, anchor backdrops have presented a number of technical problems to station art directors: size, lack of sharpness, lighting and restricted camera angles. This unique imaging process has been used by about two dozen stations over the last 18 months to produce these "cityscapes." The imaging process creates a sharp, colorful, vivid wall mural in virtually any size - big enough to cover the largest news set.

Unlike photographic or traditional printing processes, a Scanamural painting increases the clarity the larger the image. (The former processes are limited in large size reproduction by grain or dot patterns, which decrease clarity and image resolution.) The new result is an image with the same realism and color range as a photograph, but without the grain pattern and other break-up associated with a huge enlargement, according to 3M.

As far as testimonials are concerned... "It's easy to change backgrounds from one newscast to another by simply sliding the murals back and forth along a track. Having two backdrops has extended the life of our set, as well as the investment," said Mike Mischler, KSL's director of production and marketing.

William Arbaugh, art director at WAVE-TV in Louisville, has just installed a second Scanamural painting so he can offer viewers a day and night scene for the 6pm and 11pm newscasts. In the past, the station used a transparency system for background scenes, but found the small size limited their camera shots. The caused a "segmented" look to the broadcasts when switching from one anchor to another. "Now, they look like they're part of downtown instead of in a studio on a set," Arbaugh explained.

Robert E. Proper, scenic designer at WLS, the ABC affiliate in

Chicago, said the station has been "completely satisfied with their Scanamural paintings." A second mural encompassing part of the 10-foot by 24-foot original used on the set was installed as decor for WLS's newly refurbished lobby.

"The mural was even better than the slide we gave 3M," Proper explained, because it showed "better definition." The Scanamural is used on both the 6pm and 10pm newscasts, but is lighted differently in each to reflect the time of day.

Scanamural paintings first came to the attention of television management in the mid-1970's. Several equipment manufacturers - including Sony, Philips, RCA, Ikegami and Panasonic - used the murals for fictitious "sets" for their trade show displays at National Association of Broadcasters (NAB) conventions. The manufacturers were looking for a background that would show off their new cameras and other equipment.

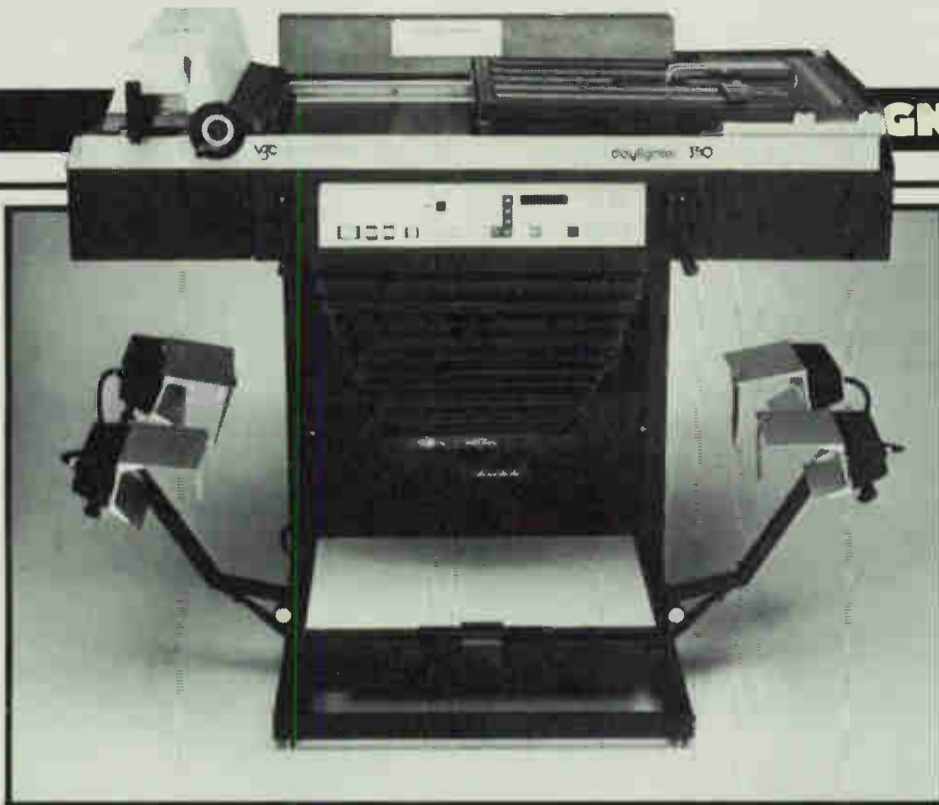
The murals have also found homes as backdrops for dramatic and entertainment programs as well. They have appeared on the *All My Children* series on ABC, Home Box Office's *Magic Show*, with Dick Cavett and even on Broadway shows, including *Arnie* and *Merrily We Roll Along*.

As for the cost of all this... the best way, obviously, would be to get a direct quote from 3M on a per job basis if you have to have specific costs. However, a price range for rough figuring would be approximately \$20. to \$25. per square foot, including the art preparation and finishings, according to Susan Blakely, Public Relations Department at 3M. If you need cost estimates on a particular job, call Susan at (612) 733-9548 and she will put you in touch with the sales department.

Lou Bortone and
Susan Blakely

Did you know?

Everybody's doing it! It seems everyone is either buying or selling a vertical stat camera these days. I guess Visual Graphics Corporation, (VGC) wants to get into the act too. VGC is the producer of the famous "Pos-1" camera. I don't know whether this new piece of equipment is meant to replace the Pos-1 or if it is just an addition to their line. None the less, it's here . . . it's ready to buy, and it's called the "Daylighter." It looks like and does things like most of the other vertical cameras but it does it in daylight - no darkroom required - according to VGC. It produces stats, film and halftones up to 18X24". The company says "simple pushbutton operation; through-the-lens exposure; vacuum-assisted focal plane; 19X24 copyboard, and reduction/enlargement ratio of 25%-400% through a 2-lens system. The cost is about \$7,500. I saw a demo of it at a trade show last week and was not impressed. It seems to me that it may be a good piece of equipment for amateur statmakers because it is designed to run simply. But, I like to have much more control with stats, negs and halftones especially. One of the bad features is that you have to change the paper to film, if you want to make a film negative because the paper supply is on large rolls and it's necessary to remove the entire roll. Like the Pos-1, it also has interior development and I personally don't like that system. Of course, you've got to keep in mind that I'm biased. I love my Agfa Repromaster! If you would like a brochure, call your local stat person or VGC direct. 1-1-800-327-1818.



Visual Graphics Corporation's new entry into the Stat Camera field. This one is called the "Daylighter" and is a self-contained camera/processor. The price range is approximately \$7,500.

This item is strictly for owners and users of Forox cameras. The Forox Corporation recently announced expansion of their computer controlled capabilities. Their new model SSA 800 computer controller gives the operator new control and command capabilities with smooth and precise results while doing pans, zooms, tapers, curves and other effects integrated with fades and dissolves. The new equipment boasts simplified computer access language, a 64K memory (expandable to 128K) and can be retrofit to existing Forox equipment. I'm so impressed with all of this, I wish I had a Forox so that I could buy one of these computer attachments! If you want to know more, call Forox Sales in Stamford Connecticut at (203) 324-7400.

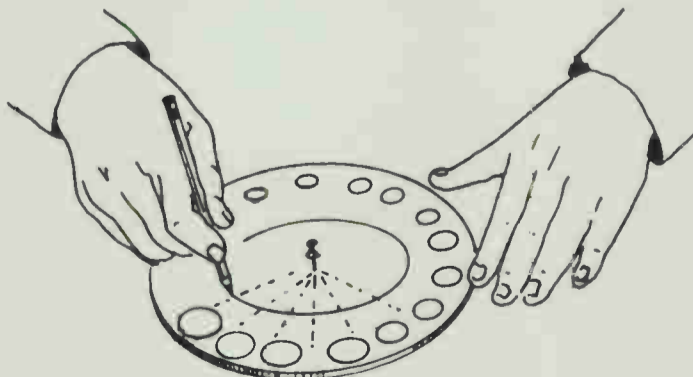
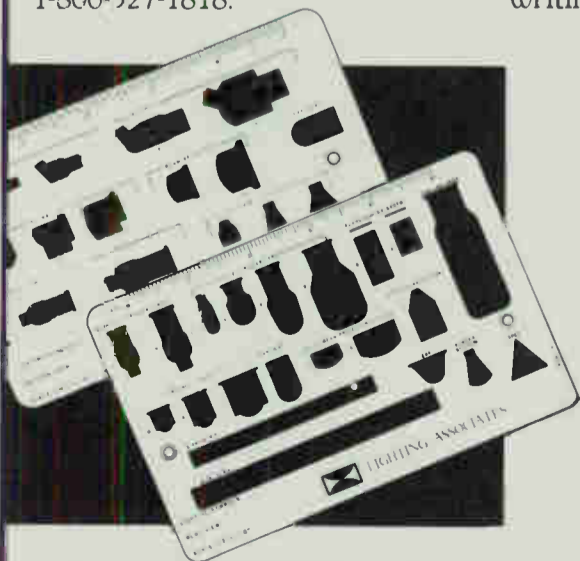
Here's a new way to get around the problem of drawing and inking in circles. You use a plastic template instead of the usual compass devices. This one is called the Khait Acculine Circle Template, and you can draw 111 different size circles from 1" to 8" in diameter in 1/32" intervals. That's Salada circles! The template can be used with pencil, pen (ballpoint or Rapidograph) or any type of writing instrument. The diamond

shaped openings that the writing instrument is inserted into allows any thickness of pen, pencil or marker to be used with accuracy. The template also serves as a protractor and allows you to draw small concentric circles, one inside of the other, from 1/32" up to 1" diameter. For a mere \$9.99, you can get one for your art department. The per-unit price goes down with quantity buys. Call or write for yours today! Khait Acculine Co., 4073 Lillian Drive, Concord, CA 94521 - (415) 689-5184.

Another set of templates, new for theatrical designers, now include silhouettes of many new major theatrical lighting instruments. Also, all new furniture template, television lighting scene design, and sound design templates. Not many of us actually get into laying-out lighting grids for our sets but these could be handy in working with your studio lighting person. Prices were not included in the information I read but I don't imagine they're too expensive . . . they are only plastic templates. Call or write: Lighting Associates, P.O. Box 299, Chester, CT 06412 - (203) 526-9315. Ask for info and prices on the new "Super 8 template set."

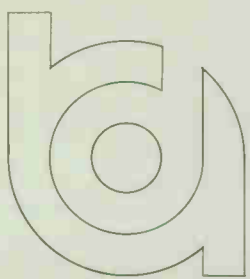
And, while we're into templates, here's a neat little invention, new on the market. It's called a Template Ink-Riser, made by Pickett. It looks like a small desktop stapler, handsomely designed, and performs a simple but very useful task. It converts your templates to inking-templates. By simply inserting your templates and pressing down firmly on the handle, it creates a small indentation (a tiny foot) on the underside of the template which lifts the template off of your work so that the ink won't run under and smudge. No more masking tape on the template bottoms! This also allows easy template pick-up and repositioning. It costs \$17.95 and should be available at your local art supplier. If not, write A.I. Friedman Inc. 25 West 45th Street, New York, NY 10036, or call (212) 575-0200. It's a bit expensive at 18 bucks a crack, but I bought one, I love it; and I recommend it!

When there is a need to enlarge artwork or type to "super-graphic" sizes for scenery, signage and display work, many of us use the "make a slide and project it on the wall" method. Here's a handy item that does the same thing. It's called the Artograph (TH 500) Opaque Projector and it provides extra-large images at short distances. It has an f/3.7 color corrected lens that can produce an image up to 30 times larger than the original at a distance of 25 feet away. It uses a 500 watt tungsten lamp for a bright, clear image. These lamps run very hot and are expensive to replace so you should check into whether or not there is a cooling fan in this unit before you buy it. Also, for large original art, you must project it in sections because the copy area is not too large. For more complete details, contact: Artograph, Dept. TC, 2626 N. Second Street, Minneapolis, MN 55411, or call (612) 521-2233.



(Left) Sample templates for planning scenery lighting plots. (Above) The KHAIT Acculine Circle template - 111 different size circles can be drawn with the aid of this single template. (Right) The Artograph TH-500 Opaque Projector. It can project your original image up to 30 times larger.





BROADCAST DESIGNERS

Hot tips

Rick Frye, Art Director at WBTV in North Carolina, recently sent a copy of an article to me. It has to do with the viewers' emotional response to the use of color on television. Written by Bob Rimes, President of Marketing Consultants, Inc. in San Diego, it briefly reviews some of the psychology behind color selection and usage. Some of the subjects covered are: Pink reduces violence; Color has Pulling Power; Women Like Red; Old Folks Like Bright Colors; Color choices depend on where you live, etc. If you would like a copy, contact Mr. Rimes at Marketing Consultants in San Diego, California.

There has been a lot of talk about Polaroid's new 35mm color transparency film lately but few people (if any) have been able to actually get their hands on it. Because Polaroid is based here in Cambridge, Mass., they have a tendency to work with local people on test marketing. Years ago, we had one of the six MP-3 camera/stands in existence here at WBZ-TV to test it for them several months before it actually went on the market. About 10 months ago, some people from Polaroid showed up here and left two rolls (unmarked) of 35mm color transparency film with me and asked me to shoot some slides from typical artwork that we were ordinarily doing at the time. They returned a few days later, sat down in my office and processed the slides through a small table top rig they brought with them. It all happened pretty fast - we looked at the results through a 10-power magnifier, then projected the slides on the wall, then went down to master-control and tried them on the system. The color was amazingly true to the originals - excellent quality and although they looked a bit "dense" to the eye, they looked terrific on the system. I was ready to put in an order! Of course, the material wasn't for sale and it's still not for sale in the 35mm size, to my knowledge. It will probably be on the very high side price-wise, as Polaroid materials tend to be but considering processing charges and the usual taxis, I suppose it will all balance out in the end.

It's interesting to note that

Polaroid had self-processing transparencies in the form of their 8mm movie film a few years back and by the time they finally decided to release their instant camera and film for sale to the public, home video-tape cameras and recorders were well established on the market and Polaroid took a beating on that product. Many consumers simply decided to go video instead of instant movies.

It seems to me the same thing is going to happen with this 35mm slide film, at least as far as the TV graphics industry is concerned. By the time they decide to sell their slide film and processing products, video frame-store systems will have taken hold and we'll have little use for slides at most TV stations! We'll just wait and see . . . like the blind carpenter who picked up his hammer and saw!

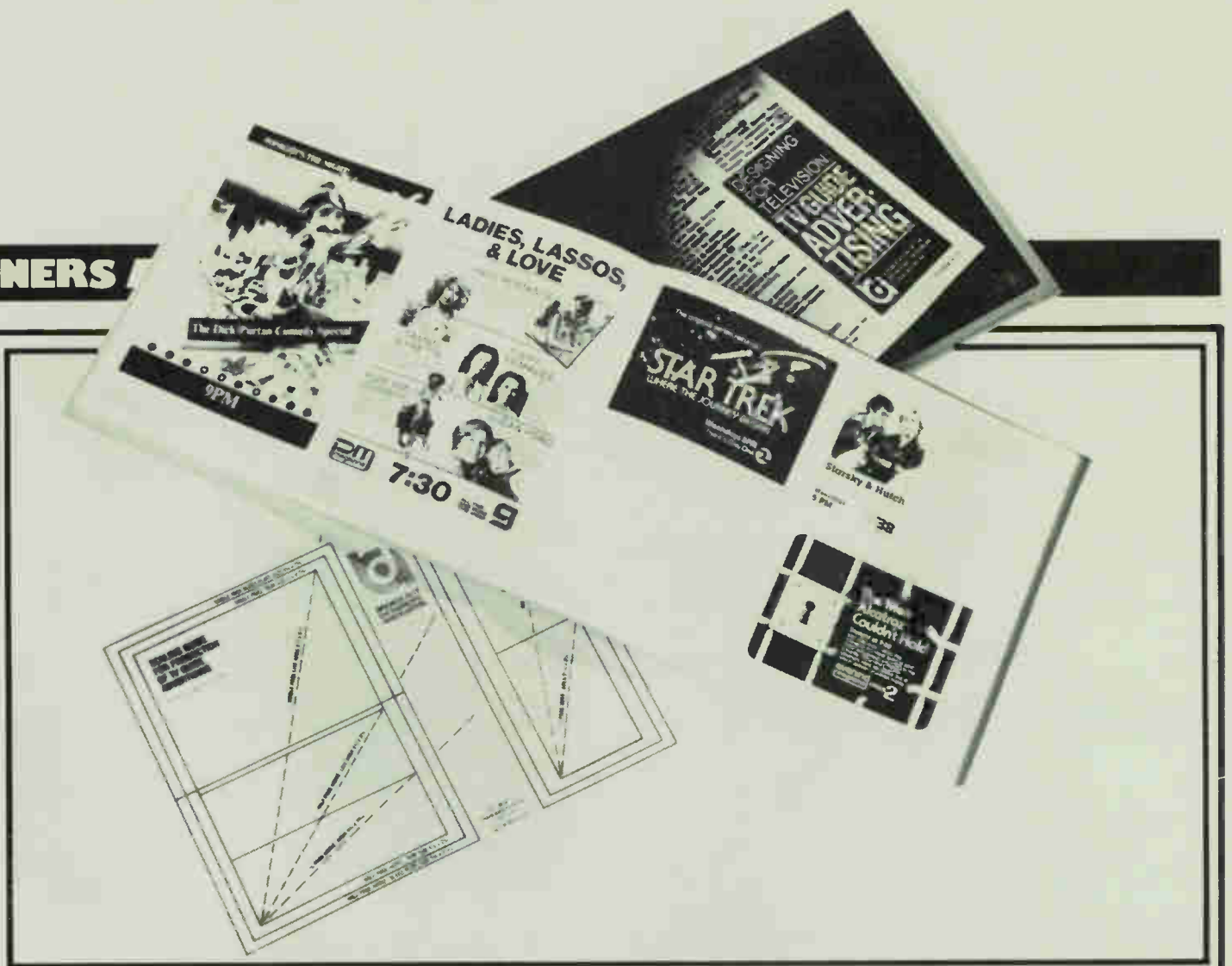
This submitted by Anita Holcomb, design director at KPLR-TV in St. Louis, is something to think about. The subject is Stress and "Hardiness."

For nearly a decade, we've been warned about the hazards of stress - "bad" stress such as losing your job and "good" stress such as getting married. Some researchers have even recommended that people total up their stressful events to avoid going over the critically dangerous maximum - and thereby avoid illness. Actually, the connection between stress and illness is relatively small - many people under high pressure never get sick. Why? Psychologist Suzanne C. Kobasa thinks the answer has to do with how we

think about stress. Researchers studied a large group of middle- and upper-level managers for five years, and found that stress can be neutralized by the psychological quality called "hardiness." Hardiness consists of three things; a feeling of *commitment* toward one's activities, a sense of purpose and belonging; a sense of *control* over one's actions and events; and *challenge* - the belief that change in one's life is normal, exciting, and incentive to growth. The hardy managers proved far more resistant to illness. Most of us can't control the amount of stress in our lives; but we can learn how to think about stress, and so control its ill effects.

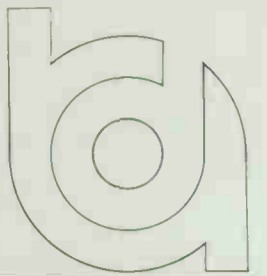
Here's an organization that may interest some of our women members. Although it's based in New York and most of the activity takes place there, you may want to get involved.

Women in Design; NY evolved from the 1977 IDCA (International Design Conference at Aspen) and the concerted energies of a small group of women. After numerous luncheon meetings the core group and a growing membership held WID's first public reception/panel in June, 1979. Since then our membership has grown to 150 women (and men) who represent every area of design; mainly graphics and interior design, but also including photography, tex-



Shown above is a typical spread from the BDA "Designing for Television" series. This is from Volume III, "TV Guide Advertising." As an extra bonus, an acetate, ad-size grid is also included to serve as an aid while laying-out your TV Guide ads.





WOMEN IN DESIGN ASSOCIATION

tile design, fashion, computer graphics, jewelry, industrial design, architecture and illustration.

The steering Committee, composed of elected officers, all committee heads and volunteers, meets on the first Thursday of each month to organize and schedule forthcoming business and programs. The open meetings are held from September through June on second Thursdays at the AIGA, 63rd Street and Third Avenue. \$10. entrance fee non-members and reservations are *required*. Refreshments are served from 5:30 to 6:30pm to allow time to check out the Resource Table and to "Network" (a must!). Then the meeting is called to order, the business of the day is taken care of and the evening's program commences. Our programs are as dynamic and diverse as is our membership and attendance is usually SRO.

Membership includes admission to meetings and our pacesetter *Designline*, a 6-page, monthly newsletter (subscriptions only are available). For further information and a complimentary newsletter, please write: Women in Design, P.O. Box 768, FDR Station New York, NY 10017, or call Terry Mongrandi at (212) 696-5292.

Many BDA members have recently received a mailer from the Toronto Agency International offering a textbook and/or video cassettes on TV design subjects. The material was created by Val Strazovec, founder and director of the CBC Institute of Scenography. The 60-minute cassettes, entitled "Electronic Color Separation" cost \$85. for 1/2" and \$250. for 3/4" (in Canadian Dollars) and were a little too rich for my blood, so I passed on these. Instead, out of curiosity, I ordered the textbook, entitled "Television as an Expressive Means" for \$18. plus \$4. shipping. Several days later, I received a plastic bound, soft covered 8 1/2" X 9 1/2", 117-page disappointment! The entire book, reproduced from typewritten copy with press-on titles and rather amateurish illustrations, left me feeling that I didn't get much for my 20 bucks. The subject is production design - it deals with scenery, staging, lighting, floor plans, lens formulas, and like that. I guess what I was really hoping for was a far less technical/philosophical text and a far more clearly instructive/teaching text. However, in fairness to the author, this book is probably (?) an excellent guide for



With the aid of a simple one-bath processor, like the one shown above, you can now process Agfa's new Copycolor materials.

those of you in this business who are totally involved in designing, lighting and laying-out camera shots for TV shows. It may be worthwhile as an addition to your reference library, but I wouldn't recommend it to the average TV Art Director who has a large number of other design considerations in addition to scenery. If you did not receive the mailer and you would like to know more, the address is: Toronto Agency International, 23 Chaldean Street, Agincourt, Ontario, M1W 2B6, Canada. Or, I'll be more than happy to sell you my copy at a discount! (Just kidding, kids!)

And, finally, your friend and mine, Bob Regler sent this "Quote of the Month" along. It comes from the National Radio Broadcasters Association Newsletter.

Akio Morita, 61, head of the \$3-billion SONY Corporation thinks U.S. businessmen have become cowardly. "American management no longer likes to make decisions. No one takes responsibility. That's why the consulting business is so good." He says we have too many lawyers, not enough engineers, the wrong kind of unions, over-migratory executives and too little interest in foreign markets. What's his answer? "Learn Japanese."

Lou Bortone

Color us new!

It doesn't seem long ago that Polaroid announced the fact that you could easily make 8X10 color prints with the proper equipment. The equipment needed seemed negligible in cost compared to the fact that you could have immediate color prints.

Now, it's Agfa Gevaert's turn! They have recently announced a unique copy color system. The material apparently has been test marketed and will be ready for purchase in mid March, according to a source at Agfa. The company proudly bills this new find as a "unique economically priced diffusion transfer color material which enables all professional users of their current Copyproof black and white materials to produce high quality color reproductions." This material, for positive to positive work in an enlarger or a process (stat) camera, is designed for the production of hard copy duplicates on paper and film transparencies.

It will be available in sizes from 8X10 to 20X24 for a price (are you ready for this?) under \$3. per

shot for a finished 8X10 paper print . . . in your hand! Comparatively, Polaroid's 8X10 color print costs nearly \$6. each.

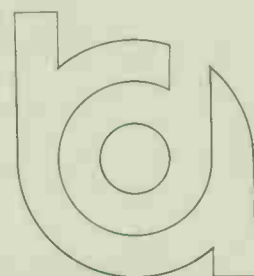
Copycolor is simply a new and extremely rapid color copying system for making color enlargements or reductions from all types of color originals, including color prints, line work, photographs, color transparencies underlit and drawings. The best part is the fact that you can use this material with your existing stat camera equipment if you now use Agfa's Copyproof black and white system.

The color image is formed in accordance with the well known "diffusion transfer" or "peel-apart" principle. However, instead of silver in the B/W process, color dyes are transferred to a receiving base. The color negative material is exposed in your stat camera (or enlarger), then it's inserted, sandwiched together with the positive material, into the same Copyproof processing unit filled with activator - one chemical. After the pos/neg sandwich is allowed to remain together for one minute, the sheets are then separated, briefly rinsed and dried and, viola' . . . the color print is done.

Here's a fascinating aside; the paper has a glossy finish on one side and matte on the other. The process works on either side so you can choose a glossy or matte finish. It also comes in color transparency film but the processing time is two minutes instead of one on the film. It's balanced for tungsten lighting so you can use your same equipment including the one-bath processor, although the chemistry is a different activator than the one used for B/W.

Upon close inspection, you'll find the print has been screened in the process so it's *not* ideal for printing reproduction. It is, however, an excellent quality print in both sharpness and brilliant color. It is, therefore, ideal for presentations, TV artcards and slides. Take note news graphics designers! Call your Agfa salesperson and ask for costs, availability, and a brochure. We understand that it is being test marketed right now in New York at five different locations in the city. The color transparency material is ideal for backlit displays or even overhead projectors during presentations. Check it out!

Lou Bortone and
Brian Corrigan, Agfa Gevaert



BROADCAST DESIGNERS ASSOCIATION

"Chance favors the one who is prepared." Louis Pasteur's adage has held true for Stephen Castegnato ever since the start of his photographic career - first as a photojournalist and now as one of New York's most successful young commercial photographers.

A San Francisco Bay Area native, Steve graduated from the University of California at Berkeley in 1973 with a degree in history. During his senior year, he realized that his degree wouldn't take him where he wanted to go, so he returned to his first love - photography.

Steve believes history and photography make a very good combination. He thinks history helps a photographer understand people and because of his history background, he is able to approach a variety of subjects with familiarity.

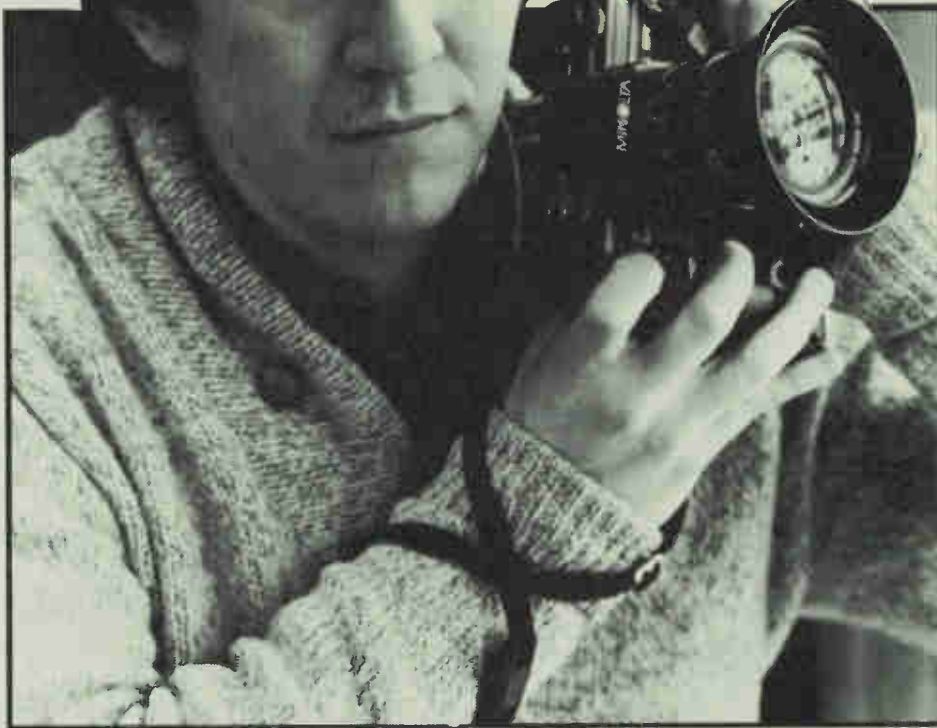
While in college, Steve shot for a local newspaper just to get his work published. He began his career as a freelance photojournalist - covering a variety of Democratic candidates including Governor Edmund Brown of California. Steve's big break came on assignment at Jimmy Carter's inauguration - along with 800 other photographers.

His color photograph of President Carter strolling down Pennsylvania Avenue on that memorable day was chosen over 25 others for the front cover of the January 24, 1977 *Newsweek*, which was the magazine's best selling issue.

The first color photograph of President Carter in the Oval office - also taken by Steve - was featured in the same issue. Steve and six other photographers were lucky enough to attend a photo session that was called at the last minute. Chance was on his side, being in the right place at the right time. He also was the only photographer who had color film.

Remembering his first major assignment, Steve says, "All glory is fleeting. That week I went everywhere with my portfolio because I was hot, but after that, the glory fades. Anyone starting out in photojournalism has gone through the same experience."

In 1975, Steve decided to try his hand at a full-time job. He worked as a staff photographer for KTUU-TV in Oakland/San Francisco area as an in-house still photographer working closely with the graphic artists at the station.



Stephen Castegnato, freelance photographer, is based in New York City but travels the world over - no assignment too far!

Shooting people!

Steve's next venture was as a freelancer for Gamma Press Photo in Paris and subsequently for Gamma Liaison, the company's New York affiliate. By 1977, he was ready to give up photojournalism for commercial photography. Since then he has freelanced in New York on various fashion, editorial and most recently, corporate accounts.

Today he prefers to deal with

what he calls the graphic, generic, stylized and above all, the interpretive aspects of commercial photography. Steve's clients include Westinghouse, Fairchild, Handleman, Owens Illinois, Citi-corp, Pierre Cardin, Singer and magazines; *Business Week*, *Fortune*, *Vogue*, and *Newsweek*. During the past year, he has received sponsorship by Minolta.

Steve is not afraid to try dif-

ferent approaches. He believes the simple, most direct approach is the best one. He avoids photographic gimmicks unless they are absolutely necessary. He also feels that a photographer should go into an assignment with an idea of what he wants to do ahead of time and from then on he should rely on his experience.

Steve estimates that about 20 percent of his work is travel and pictorial. He has traveled extensively in Western and Central Europe, Latin America and North America. He believes mobility is one of the key factors in his success.

Since Steve first began working from his studio in New York, his list of clients has grown and he finds that most of his assignments are "on location." He now rents a studio when he needs one, claiming that having an airport nearby is more important. Typical assignments during the past year have taken him to the Caribbean, Mexico, California, Florida, Texas, Scotland, Wales, and England.

Describing the career of a commercial photographer, Steve offers the following illustrations: "Strange places, airports, buggy eyes, sporadic, overnight rushes, match boxes from all over the world, fast paces, one day assignments, bucking heads with officialdom, calamities... glue, tape, spit and prayer."

At the age of 30, Steve has won numerous awards including a prize in the 100th Association Belge de Photographie, Bruxelles (1974) and the first and second place awards in the Financial Ad and Marketing Association competition. Steve has participated in various photography shows including the New York Art Directors One Show and the "f/1.4" exhibit in New York.

Asked who he feels has been the most influential artist in his career, Steve says Paul Strand. Fascinated by the lighting and filtering techniques used by Strand, Steve went to Paris in '76 to meet him, but Mr. Strand died a few days before Steve arrived. Other "masters" who command Steve's respect include Weston, Ansel Adams and Eisenstadt.

If he had it to do over again, Steve says he would go into video. Long range projects for which he hopes to obtain sponsorship include trips to China, modern Black Africa and Siberia to study people and their lifestyles.

Barbara Swab,
Bozell & Jacobs, NY

