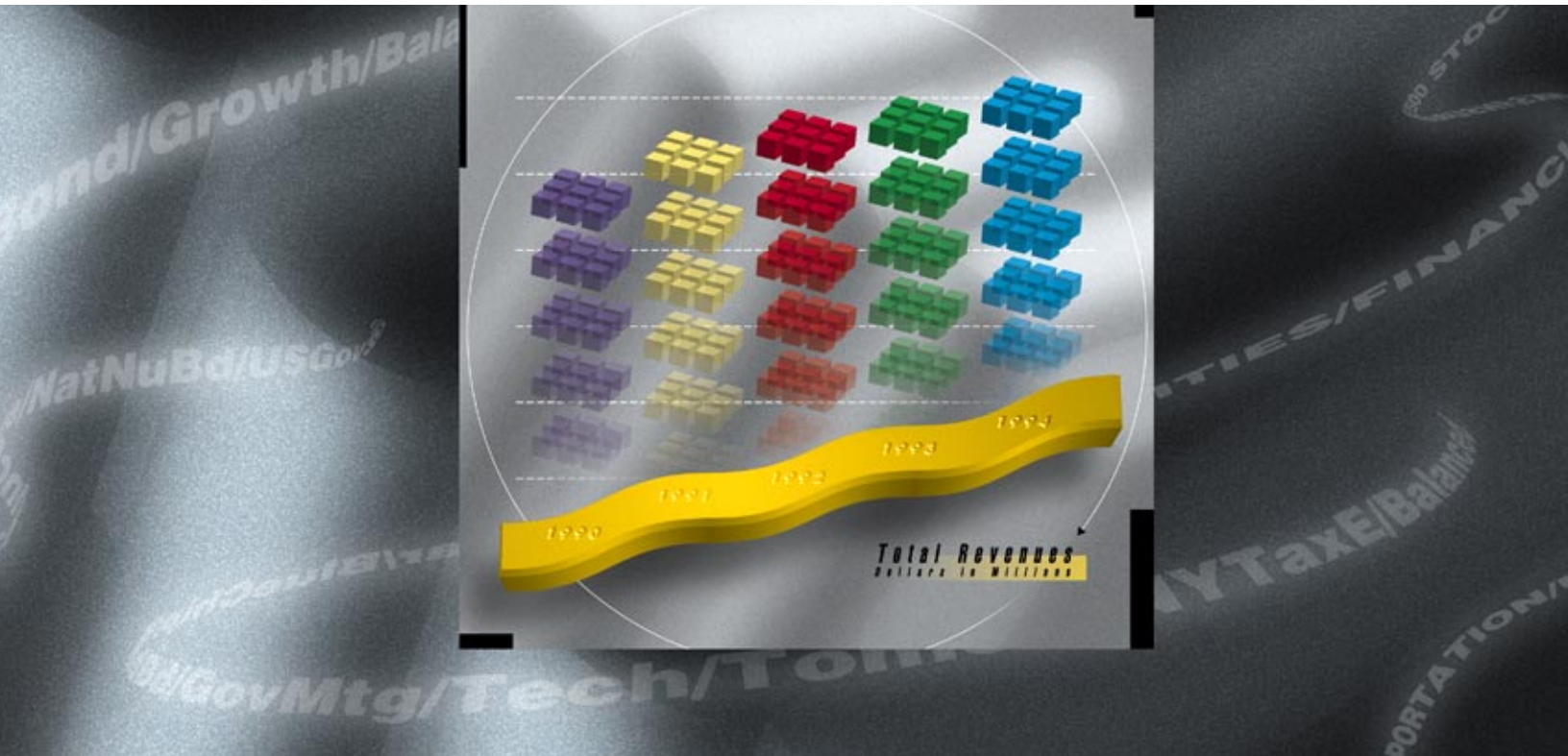


Adobe Dimensions™

for Macintosh®



Electronic Images



Nick Fain, owner, Electronic Images.

Nick Fain calls it “computer airbrushing,” and it’s one of his specialties. “I start with a photograph, merge it with synthetic illustration and try to make the resulting image look like an unretouched photograph,” he says.

Fain uses several three-dimensional applications, that he mixes and matches on projects to get just the right look. “But I think Adobe Dimensions software offers the easiest introduction to 3D while still producing professional results,” he says. “It’s fast, simple, has a very intuitive interface and works so well with Adobe Illustrator™ and Adobe Photoshop™ that you start thinking of all three as a single program.”

A Versatile Style

Fain has been in business in San Francisco as Electronic Images since 1989. He creates advertisements, illustrations and publication covers for clients such as *Multimedia World* magazine, Perkin-Elmer Cetus, *InfoWorld* magazine, Galoob Toys, *Adweek* magazine and Levi Strauss & Co.

“I try to be versatile by working in a variety of ways,” he says. “I can do completely synthetic illustrations from scratch, with no scanned artwork. I can also retouch and composite images supplied by the client. Or I can start with a client-supplied photograph, add other photographs or computer-generated illustrations and retouch the montage to get the special effects I want.”



At least a quarter of Fain's work includes 3D effects. "The ability to add depth to artwork was one of the first things that attracted me to the computer," he says. "I don't like that 'flat' look. I prefer to create a sense of space and texture in my illustrations."

Modeling Without Mittens

Among the 3D applications he uses, Fain singles out Adobe Dimensions software for its degree of control, particularly within version 2.0. "Using Adobe Illustrator and Adobe Dimensions together gives you exceptional control over objects in 3D space," he says. "Some 3D applications don't enable you to position objects with great accuracy—using them sometimes feels like modeling with mittens on. But Adobe Dimensions version 2.0 lets you quickly position objects exactly where you want them to get the perspective you're after."

Fain also prefers to create logos using Adobe Dimensions, because it produces vector-based artwork instead of the bitmapped artwork produced by other 3D applications. "Clients want vector-based artwork so they can reproduce their logo in different sizes and resolutions while always keeping it sharp," he says. "It's also much quicker to map a logo onto a sphere or a curved surface and get the perspective you want in Adobe Dimensions than in other applications. Setting up that effect in a higher end 3D program is very time-consuming, and the distortion tools in those programs don't give you the same degree of accuracy."

Fain also uses Adobe Dimensions as a "quick modeler." He describes creating an illustration for a supplement to *InfoWorld* magazine about the Windows NT™ operating system. "Windows NT comes on 21 diskettes, and I wanted to create an illustration showing them all. Instead of doing 21 variations in Adobe Illustrator, I made a

single 'master' diskette in Adobe Illustrator, brought it into Adobe Dimensions and duplicated it 20 times. I then moved the diskettes around in 3D space to make it



Illustration created for *InfoWorld* editorial supplement.

appear they were receding into the distance. Creating the diskettes and positioning and integrating them with the rest of my illustration took only five minutes."

A Transparent Process

Typing characters directly into the program, Fain also uses Adobe Dimensions for beveled text effects. And with the text entry feature in version 2.0, things become even simpler. "Other 3D applications support text," he says, "but text in Adobe Dimensions is clean vector artwork with no artifacts or jaggies. It's also faster to do image mapping with text in Adobe Dimensions – to flow it around a shape, or generate text

that's wavy or curving backward. I end up using it to create the type for logo comps because it's so fast."

Another quick operation in Adobe Dimensions is generating wireframe drawings. Fain often uses the wireframes as final art because they have a linear, graphic look. "Illustrators typically create only shaded 3D objects," he says. "But the wireframes that underlie those objects are interesting graphic elements in themselves."

To make objects in his illustrations appear transparent, Fain brings Adobe Dimensions artwork into the Adobe Photoshop digital image editing program. "For example, I'll create three shapes in Adobe Dimensions," he says, "and then bring them into Adobe Photoshop as separate elements and use the Opacity setting in Composite Controls to superimpose them on each other, which creates the effect of transparent 3D objects."

With the capabilities of Adobe Illustrator, Adobe Photoshop and Adobe Dimensions, Fain is able to seamlessly integrate various types of artwork for dynamic effect. It's clear why he regards Adobe Dimensions as a uniquely useful application.

Electronic Images Systems at-a-Glance

Studio Hardware

Apple® Macintosh IIfx computer with 128 MB of RAM

600 MB hard drive for applications, 1.2 GB hard drive for client files

Daystar Charger® card

SuperMac™ Spectrum/24™ Series 3 monitor

SuperMac 19-inch Trinitron monitor

Yark RISC-based accelerator card

44 MB Syquest removable drive

150 MB Bernoulli removable drive

DAT tape backup

Key Software

Adobe Dimensions

Adobe Illustrator

Adobe Photoshop

Fractal Design Painter®

Pixar Typestry

QuarkXPress®

Sculpt 3D

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