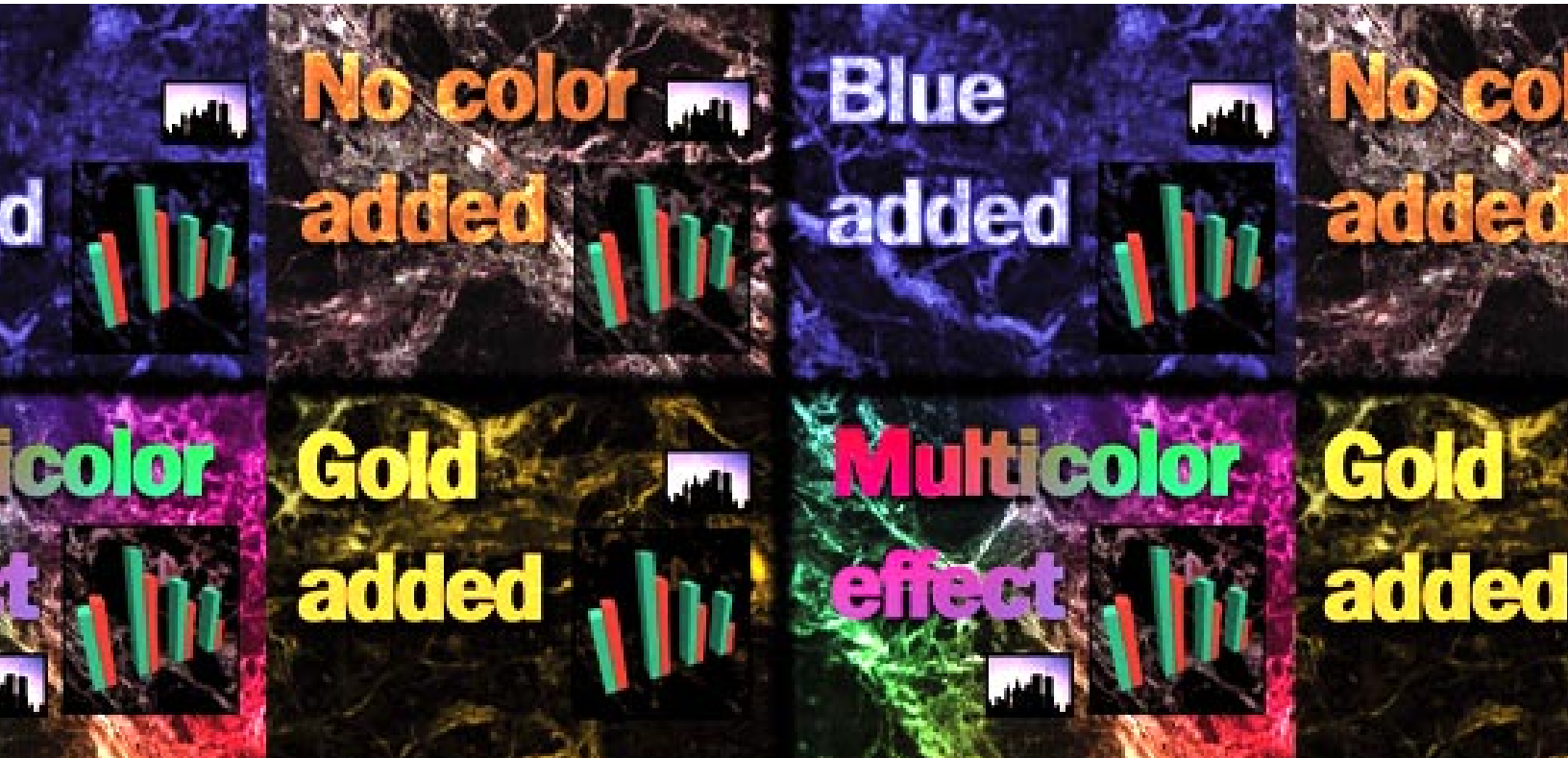


Adobe Dimensions™ for Macintosh®



Eve Design



Eve Elberg of Eve Design.

The designers who most appreciate the advantages computers bring to their profession are probably the ones who remember the drawbacks of traditional methods. Says Eve Elberg, who began her career in presentation design more than 12 years ago, "My fingers used to get so yellow from processing Kodalith film that strangers would try to borrow cigarettes from me."

That hasn't happened since she began working on an Apple® Macintosh computer in 1985 and learned to use the Adobe Illustrator™ program. Elberg has been in business ever since in New York City, where she teaches and produces presentations and illustrations using Adobe Illustrator, Adobe Photoshop™ and Adobe Dimensions software.

A Designing Teacher

Elberg teaches classes in interactive multimedia, digital illustration and color imaging at the Pratt Institute, the Pratt Manhattan School of Professional Studies and City College of New York. As a Macintosh consultant and multimedia designer, she has a client list that includes Chemical Bank, Pfizer, Squibb, and Young and Rubicam. Her projects include storyboards, illustrations, logos, newsletters and interactive presentations.

Elberg spends about 15 percent of her time using Adobe Dimensions software to enhance business graphics created with Adobe Illustrator. "For example," she says, "I'll plot a chart, and then copy objects into Adobe Dimensions via the PostScript™



language on the Clipboard, so I can keep them in the PostScript language. In Adobe Dimensions, I'll extrude, rotate and shade the objects to create the 3D look I want. If the work is to be a printed piece, which it is about 25 percent of the time, I may colorize the elements in Adobe Dimensions, and then bring them back into Adobe Illustrator to finalize the format."

To illustrate the advantages that a computer-based process has over traditional methods, Elberg explains how she used to create similar effects. "I'd create mechanicals with complex color breaks for the volumetric aspects of the graphic," she says. "Then I'd make films, spot them, gel them, opaque them and send them out for shooting. They'd come back as 35-mm slides. Making changes was very time-consuming and expensive, and business graphics usually have many revisions."

In contrast, making revisions is relatively painless in Adobe Dimensions. "Changing colors or effects for the client is a common request," she says, "and is easy to do. Even changing the numbers that underlie a graph—which used to be a nightmare—is now simply a matter of entering the new ones in Adobe Illustrator."

New Dimensions for Presentations

To create graphics for multimedia presentations, Elberg adds more software programs to the design process. "I'll create objects in Adobe Illustrator, paste them into Adobe Dimensions to rotate, extrude and shade them in black and white, and then bring them into an Adobe Photoshop alpha channel via the PostScript language on the Clipboard," she says. "In Adobe Photoshop, I'll add texture and color, and then bring the objects into Macromedia Director™ as system palette 8-bit PICT graphics. They look great!"

Elberg says she either imports paths and bevels from Adobe Illustrator to enhance in

Adobe Dimensions, or creates them directly in Adobe Dimensions. She also uses the built-in geometric primitives in Adobe Dimensions to create buttons for Macromedia Director presentations.



Graphic created for an internal presentation for a pharmaceutical company.

"Adding 3D effects to business graphics makes the presentation much more dramatic and appealing," Elberg says. "It also helps the graphics communicate more effectively by making it quicker and easier for the viewer to get the point."

Elberg says that Adobe Dimensions version 2.0 improves upon the original version, which was already "a valuable extension of a drawing tool set." Enhancements she finds especially useful are a choice of creating a closed or open object when extruding, the ability to edit base artwork at different stages in the design process, and the blend calculator. "The ability to calculate the optimal number of steps in a blend to prevent banding is typical of the ease of use of Adobe applications," she says.

According to Elberg, the capability to create paths in Adobe Dimensions 2.0 makes the program a much more powerful illustration tool. "I see it as a chance to do more complex shapes," she says. "I also like the new features that enable me to create type within

the program and to simulate colored lights by shading to colors other than black."

A 3D PostScript Language File Generator

Elberg uses several 3D applications, each of which can import Adobe Illustrator artwork. But the role of Adobe Dimensions as a "3D PostScript language file generator" and its tight integration with Adobe Illustrator give it the edge in usability. "Being able to switch between the two programs while staying in a PostScript language environment via the Clipboard is the key," she says. "This lets me do limitless transformations, such as scaling, rotating and duplicating. And it means no jaggies on printouts."

If anyone can appreciate the flexibility and advanced capabilities offered by a computer program such as Adobe Dimensions, it's Eve Elberg, who remembers when a presentation that used several slide projectors represented state-of-the-art technology.

Eve Design Systems at-a-Glance

Studio Hardware

Macintosh Quadra® 900 computers with 40 MB of RAM

Fujitsu® 1 GB hard drive

Newer Technologies 33 MHz accelerator card

External Micronet 173 MB hard drive

Micronet 44 MB removable drive

Apple 300 CD-ROM drive

Nikon Coolscan scanner

Microtek® 300 color/grayscale flatbed scanner

APS™ DAT drive

Apple LaserWriter® II NTX printer

Wacom 6x9 digitizing tablet

RasterOps 24STV (for video input)

RasterOps expander (for video output)

Key Software

Adobe Dimensions

Adobe Illustrator

Adobe Photoshop

Adobe Premiere™

Fractal Design Painter®

Kai's Power Tools™

Macromedia Director

Microsoft® Word

QuarkXPress®

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