

Adobe Illustrator[™] for Macintosh[®]



Grey Advertising, Inc.



Roger Pitcher, computer graphics application specialist, Grey Advertising.

Adobe Illustrator is the standard computer illustration program at Grey Advertising Inc., where the agency's creative staff uses it for just about everything—even to place trademark characters wherever they're needed.

"We use those characters so often, and in so many sizes and resolutions, that saving them as Adobe Illustrator files is the smartest way to make them available to all members of the creative staff at all times," says Roger Pitcher, computer graphics application specialist at Grey. "Once we've created a character or logo and saved it as an Adobe Illustrator file, we use it for everything from print ads to packaging to exporting into a Mac[®]-based digital pro-

duction system for television ads. The program is at the center of a great deal of our creative work."

An All-Star Client Roster

With \$4.5 billion in worldwide total billings in 1993, Grey is the 10th largest advertising agency in the world and the largest in New York City, where the firm is headquartered. It serves over one-third of the top 100 national advertisers, including Procter & Gamble, Kraft General Foods, Con Agra, Hasbro, Upjohn, Time-Warner and Canon.

From New York, Pitcher trains Adobe Illustrator users and troubleshoots computer problems for some 85 art directors



and assistant art directors, production specialists, and an art studio staff. He says there are about 25 heavy Adobe Illustrator users at the New York headquarters.

Many of Grey's art directors use Adobe Illustrator software to produce rough concepts, which the production staff refines. "It's perfect for creating a guide for an animator," says Pitcher. "For instance, we may want to show type 'shattering' in a video. We'll use Adobe Illustrator to show the artist—who'll produce the graphics on a Quantel Paintbox—how we want the effect to look."

"Super" Type and Other Effects

The art staff at Grey relies on Adobe Illustrator to help create a wide variety of type effects and often uses it in conjunction with other tools. Even though Grey has the entire Adobe™ Type Library, its artists still create custom faces to get the look they want for a specific client. "For instance, an artist may use the program to create type for a 'TV super,' which is type superimposed on a background for a television commercial," says Pitcher. "Maybe the artist will create a graphic element that features type on a path and use a filter like Free Distort to get a perspective effect. Then we export that graphic as an Adobe Illustrator file into a high-end compositing system and integrate it with other art as part of the commercial."

Grey has found that the new text features in Adobe Illustrator version 5.5 have made it an even more useful tool. "The program wraps text around objects better than page layout programs," says Pitcher. "With new text-handling features like tabs, we can now wrap text around both sides of an object in a print ad and still edit and format the text from within the program."

Improving Clients' Vision

Computer Graphics Manager Terry Rosen is responsible for strategic decisions about

hardware and software for the hundreds of computers at Grey. With that perspective, she sees the advantages Adobe Illustrator offers a business that competes on the basis of its creativity and ability to sell ideas.



Terry Rosen, computer graphics manager, Grey Advertising.

"Adobe Illustrator gives our art directors and staff 'creative play time,' which is time to do many iterations and variations on an idea until they get the best one," she says. "And when it comes time to present preliminary concepts for ad campaigns, we can show our clients finished-looking pieces earlier in the development process. That helps them visualize the final product more clearly, which helps Grey sell ideas more effectively."

Rosen says Adobe Illustrator—along with Adobe Photoshop™ and a page layout program—is one of the "Holy Trinity" of applications Grey puts on every "creative" computer. "It's been a standard at Grey for four years, and it's the clear graphic tool of choice for our creative staff."

Adobe Acrobat at Grey

As Grey expands its use of Adobe Acrobat™ electronic document communication software, the inclusion of the Acrobat Distiller™ and Acrobat Exchange applications with Adobe Illustrator 5.5 will be an added bonus for the agency's design team. Using

Acrobat's PDF (Portable Document Format) files, Rosen expects to simplify the internal and external design review process.

The capabilities of Adobe Illustrator 5.5 to import, export and modify PDF files could even add flexibility at the end of the production process. Explains Rosen, "Let's say we've sent a movie ad to a newspaper as a PDF file and the client asks us to add a glowing review received at the last minute. The newspaper could, if necessary, import the file into Adobe Illustrator and do 'touch-up editing' on the PDF file."

Still looking ahead, Rosen hopes to incorporate PowerPC® technology into Grey's family of systems. "The combination of the new machines with native applications such as Adobe Illustrator 5.5 can make our creative staff more efficient and expand the options we can offer to our clients," she says.

For Grey, Adobe Illustrator has become an indispensable tool for creating superior advertising, thanks to its power and flexibility. So much so that today, Adobe Illustrator plays a key role in just about every design project in the works at the agency.

Grey Advertising, Inc. Systems at-a-Glance

Hardware

Macintosh Quadra® 800 computer with 24 MB of RAM, 500 MB hard drive
SuperMatch™ 20-T™ color monitor
SuperMac™ Spectrum/24 PDQ™ Plus video card
UMAX flatbed scanner
Computers linked via Ethernet network to centralized imaging area with Apple® LaserWriter® printers, QMS® thermal wax color printers, and a Canon® CLC 550 color copier with a Fiery® RIP.

Software

Adobe Acrobat
Adobe Illustrator
Adobe Photoshop

Adobe Systems Incorporated
1585 Charleston Road, P.O. Box 7900, Mountain View
California 94039-7900 USA

Adobe Systems Europe B.V.
Europlaza, Hoogoorddreef 54a, 1101 BE Amsterdam Z.O.
The Netherlands

Adobe Systems Japan
Swiss Bank House, 4-1-8 Toranomon, Minato-ku
Tokyo 105 Japan

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