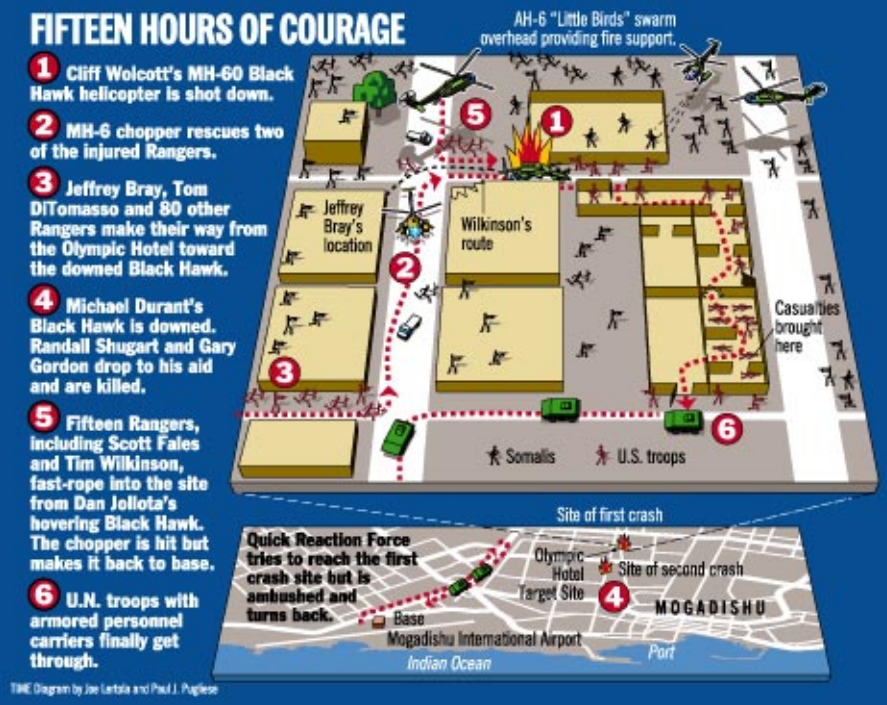
Adobe Dimensions™

for Macintosh®



Time Magazine

Joe Lertola, associate graphics director, *Time* magazine.

"Our deadline is always Friday night," says Joe Lertola, associate graphics director at *Time* magazine. "No matter when in the week we get the assignment, and no matter how late we have to work on Thursday and Friday, the graphics for the current issue have to be done by then. And when a graphic calls for 3D effects, using Adobe Dimensions software helps us get it done more than twice as fast as doing it by hand."

Maps and Charts

Lertola is the head of *Time* magazine's Maps and Charts department, which consists of two artists, a cartographer and two researchers. The department is responsible for creating the 5 to 10 graphics for every issue of the magazine. The graphics include maps, charts, diagrams, illustrations, tables and background tints for pages—in short, "anything that can't be created with QuarkXPress®," says Lertola.

A typical graphic takes a day or day-and-a-half to complete. A lot of that work involves developing the concept, finalizing the content and making revisions. The actual time spent creating the graphic using Adobe Illustrator™ and Adobe Dimensions is about half the total time.

A recent example of the department's work is a 3D drawing of several city blocks in Mogadishu, Somalia, done to illustrate the events in a battle fought by U.S. Marines. Lertola describes the process: "A correspondent in Somalia sent us a 'floor plan'

drawing, showing the locations of buildings and streets. I drew that in Adobe Illustrator using rectangles, copied it into Adobe Dimensions, extruded the rectangles, tilted the scene, rendered it and copied it back into Adobe Illustrator. I then drew the people in Adobe Illustrator and switched between the programs, refining streets, cars, trucks and buildings."

Parts of the drawing are Black Hawk helicopters. Lertola found drawings of the helicopters in *Jane's All the World's Aircraft*, an aeronautics yearbook of facts and photos, and used them as a reference. In Adobe Illustrator, he drew a cross-section of the fuselage, a propeller and other parts. He then combined the parts into an 'assembly kit' file, and then brought them into Adobe Dimensions to revolve, extrude and position them. He then saved an Artwork Mapping template from Adobe Dimensions, and moved back to Adobe Illustrator to draw windows and doors and add other details. "It's quick and easy to switch back and forth using the Mapping dialog box," says Lertola. "Once everything was right, I rendered the file and copied it back into Adobe Illustrator. The two programs work extremely well together."

The Most Useful 3D Program

Lertola says the department has three additional 3D programs. "The others work well for something like a terrain map," he says, "but they require you to set up a scene, which is very time-consuming, and then render it as a high-resolution bitmap. Once you've done that, you can't import the file into a drawing program and edit it. And I think the look of the art these programs produce, with realistic ray-tracing, doesn't really lend itself to magazine graphics."

According to Lertola, Adobe Dimensions is by far the most useful and flexible of the four 3D programs. "Just to do a quick 3D rendition of a car or a group of buildings," he says, "you could spend all day setting up the scene and rendering it in one of the other programs. Adobe Dimensions can do it in half an hour. And because the program outputs Adobe Illustrator files, it's easy to edit them later, which is often required as editors and writers review and make changes to the graphics."

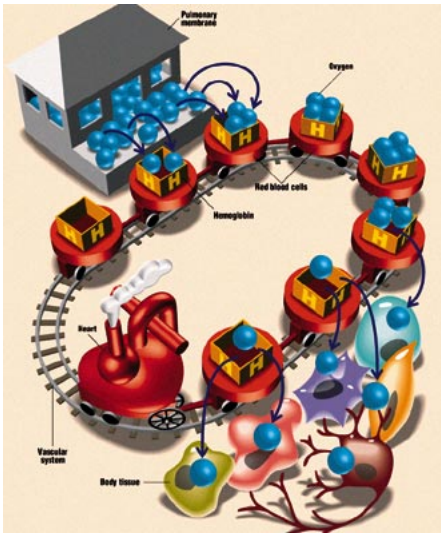


Illustration created to demonstrate the transportation of oxygen through the body.

By giving illustrators virtually unlimited options, the program helps them find the best combinations. "You can move the lighting around, try different angles on a scene, try different shading and explore all the options you want," says Lertola. "If you were doing the illustration and 3D rendering by hand, that would be impractical, because it requires completely redoing the graphic. In the end, being able to explore different options means you produce better work."

Reusing Adobe Dimensions graphics also saves time: "I did a scene of the Branch Davidian compound in Texas when that story first broke," says Lertola. "It was a quick diagram, but it still had more details than it would have had if I had drawn it by hand. Several months later, when the compound burned down, I started with that original scene but changed the angle and the details. Creating it with Adobe Illustrator and Adobe Dimensions saved me hours on both occasions."

A Better Interface

Adobe Dimensions 2.0 "is an excellent tool made even better," says Lertola. "The enhancements to the interface are a big help, especially the new capability of seeing 2D and 3D views simultaneously and working interactively to modify the look of the graphic. Creating and editing paths directly in Adobe Dimensions is a time-saver."

Lertola adds that now, more than ever, Adobe Dimensions feels like a part of Adobe Illustrator. "Since I've been doing practically everything in Adobe Illustrator for the past five years," he says, "anything that enhances that program is a great boon for us. The two programs together have given me the ability to do things I couldn't have done before. Like meet those Friday evening deadlines without working 17-hour days."

Time Magazine Systems at-a-Glance

Department Hardware

Apple® Macintosh IIci computer with a 68040 accelerator card, 128 MB of RAM and 500 MB hard drive
Canon® CLC 500 color printers
Apple LaserWriter® II NTX printers
Apple OneScanner™
Sharp color scanner
Kodak® slide scanner

Key Software

Adobe Dimensions
Adobe Illustrator
Adobe Photoshop™
Adobe Streamline™

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California 94039-7900 USA

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