

IMAG ZINE

ADOBE MAGAZINE FOR CREATIVE PROFESSIONALS
VOL 1: ISSUE 3 SEPTEMBER 2007



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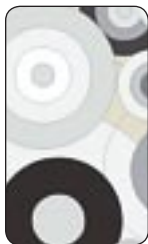
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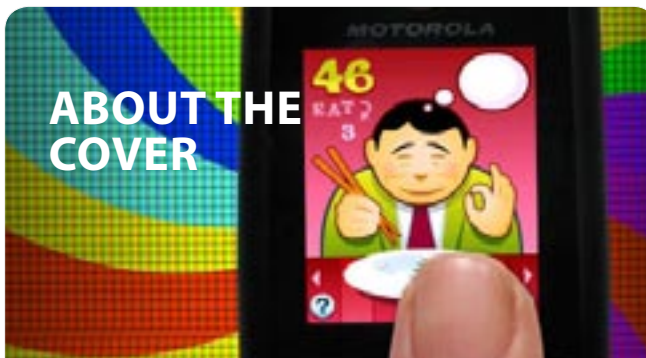
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ABOUT THE COVER



"We wanted to play with scale," says guest designer Kiko Farkas of his cover concept, which places visual teasers for the magazine's content on an ultra-small mobile phone screen. The thumb on the phone adds a touch of humanity—and the hand model was easy to find. It's Farkas himself, who trimmed his thumbnail for the shoot and then gave it a digital manicure in Adobe® Photoshop.®

ENHANCE
ONSCREEN READING

To ensure the best PDF experience while reading *Adobe Magazine*, enable the CoolType feature in your Adobe® Reader® Preferences. Here's how:

- In Adobe Reader 7, select Adobe Reader > Preferences > Page Display and check the "Use CoolType" box.
- In Adobe Reader 8, select Edit > Preferences > Page Display > Rendering > Smooth Text, then choose "For Laptop/LCD Screens" from the drop-down list.

GUEST DESIGNER

KIKO FARKAS, MÁQUINA ESTÚDIO

This issue's cover and feature stories have been designed by Kiko Farkas, who lives and works in São Paulo, Brazil. [See complete bio.](#)

Wearing: "All the coats I have, plus a hat and a scarf."

Reading: "Ohran Pamuk's Istanbul: there's a whole chapter where he praises the power of black and white images."

Watching: "Everything by Michelangelo Antonioni. Just watched *La Notte*—more black and white."

Pondering: "Cultural diversity. I recently finished a poster on the subject. Viva la diferencia!"

CONTRIBUTORS

This issue's creative ideas, inspirational art, and practical techniques have been provided by:

- Max Akkerman, [Maxalot](#)
- John Cooper, [Sundance Institute](#)
- [Joshua Davis](#)
- Kjell Ekhorn and Jon Forss, [Non-Format](#)
- [Tim Flach](#)
- Luigi Greco, [01 Design](#)
- Maria Maggenti
- Chris Petty, [Bluesky North](#)
- Eliza Randall, [Queen of Spades](#)
- [Giles Revell](#)
- Jacob Rosenberg, [Bandito Brothers](#)
- Mao Sakaguchi, [Gendai Geijutu Hakurankai](#)
- [Christian Schwartz](#)
- Dörte Spengler-Ahrens, [Jung von Matt](#)
- Simon Wooller, [Saatchi Denmark](#)



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EDITOR'S NOTE:
WHAT WE LOVE ABOUT THIS ISSUE

VIVA LA DIFERENCIA!

Kiko Farkas, our guest designer for this issue, wore his smoking jacket to our first magazine review. At least that's what he says. O.k., maybe he's joking. But it's fun to imagine him this way, calling in to our meeting from São Paulo, Brazil, where it's wintertime and it's too cold in his office and he's wearing a fancy velvet coat and a warm ski cap.

WE'VE GONE FROM PSYCHEDELIC WHIMSY TO DIGITAL EXPERIMENTATION TO COLORFUL EXUBERANCE.

It's all part of the eclectic journey our guest designers have taken us on. Since redesigning this publication three issues ago, we've gone on a virtual trip from the U.S. to England to Brazil, from psychedelic whimsy to digital experimentation to colorful exuberance. And we've loved every moment of the ride.

By choosing to work with a different international designer for each issue of the magazine, we

deliberately throw ourselves into a place that can be a little different, a little dangerous, a little unknown. And that's precisely the place where *Adobe Magazine* needs to be. It's the place where fresh ideas and true creativity take flight.

BIG IDEAS, SMALL FORMAT

How we as designers showcase that unbridled creativity is another issue entirely—one that continues to evolve. This issue, our cover story, "[The Incredible, Shrinking Screen](#),"

explores the burgeoning mobile phone industry and the creative opportunities it offers.

We also look at expanding—and surprising—formats in our "[Playing With Print](#)" story, which examines the influence of the interactive world on design's oldest medium. These stories, along with an inspiring [interview](#) with director Jacob Rosenberg and [stunning images](#) from Giles Revell and Tim Flach, remind us of the sheer power of imagination. And how, when wild creativity meets new technology, whole new worlds can open up.

We sincerely hope the artists featured in this issue—people working quietly and brilliantly all around the globe—will spark some untapped corner of your imagination. But no matter how their work inspires or challenges you, [we'd love to hear what you think](#). Our magazine is at its best when we're listening to diverse opinions and collaborating with designers everywhere. As Kiko says: *Viva la diferencia!*

—The Adobe Creative Team

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MOBILE PHONES ARE EVERYWHERE—AND THEY'RE THE CREATIVE PROFESSIONAL'S NEWEST CANVAS.

By Kimberly Grob

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incredible,
shrinking
screen*

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*The screen is the size of a business card, and it's swirling with colors. Mustard-yellow curves, black etchings, and salmon-colored triangles form an ever-changing kaleidoscope of eye candy. Then, in an instant, the trance is broken. Three paper airplanes zoom across the screen in a rush of blue, red, and pink. In their wake, the word **CALL** appears in bold, animated type. Somewhere in Japan, a mobile phone user is receiving a call.*

+ BRIGHT ART, BIG IMPACT:
MOBILE GAMING ART CREATED
BY BLUESKY NORTH.



Just ten years ago, the world of mobile phones was all black-and-white, and entertainment was limited to low-tech rip-offs of classic 2D games. Today, more than 250 million mobile devices in the global marketplace are enabled with Adobe Flash software, with Europe and Asia leading the way. What's more, [Informa Telecoms and Media](#) reports that 55 countries now have more cell phones than people.

Sophisticated technologies like [Adobe® Flash® Lite™](#) and [HSDPA broadband](#) are bringing richer interactive experiences and faster downloading capabilities to the mainstream mobile world. And multimedia phones like the [Motorola RAZR2 V8](#), [Apple iPhone](#), and [LG Prada](#), with their Flash Lite user interfaces, are turning handsets themselves into objects of desire. With this ever-flowing stream of technology innovations, mobile phones have become the newest interactive medium—and creatives are tapping into their unique powers for everything from games and branding to art and film.



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“Much of what you know about doing interactive on the web no longer applies.”

—Chris Petty, Bluesky North

MOBILE GAMING GROWS UP

Games on mobile phones are nothing new. And that’s the crux of the biggest challenge for creatives. “Clients may suggest a certain type of game they’d like to see, often based on previous Java games,” says Chris Petty, communications director at UK-based [Bluesky North](#). “There are plenty of people who are just taking Tetris and making it different colors.”

With Adobe Flash Lite still emerging as a mobile technology, clients can often be too conservative in their expectations. They want to use it to speed development times, but they don’t always see the opportunities for enhanced visual design and interactivity. Plus, says Petty, “there’s an industry-wide bias toward developer skills, with the assumption that design skills will follow.”

That’s why designers who can exploit the full visual and interactive capabilities of Flash Lite are becoming a hot commodity. “We got involved in mobile game development to see how our design skills could fit onto the handset,” says Petty. And with games like Fickle Blox and Go Sushi, Bluesky North shows that good design and mobile gaming can indeed go hand-in-hand.



Both games are simple, beautiful, and highly addictive. Navigation leverages the left and right “shoulder keys” found directly under mobile phone screens. “There’s no need to recreate the established conventions,” explains Petty. The games use a combination of vector and bitmap graphics—vector for scaleable, prominent graphics, bitmap for low-K, background graphics.

“Much of what you know about doing interactive on the web no longer applies,” says Petty. Use of text, color, and motion all have to make sense on a 2x2 screen. In the case of Fickle Blox, this meant creating 12 simple characters with easily recognizable, emoticon-like expressions: a wink, a scowl, a happy face. “If you’re coming from a larger-format graphic design background, you may have a tendency to add more detail than necessary,” says Petty. “You can put freckles on a character’s skin, but your users won’t see them on a small screen.”

+ SIMPLICITY AND BEAUTY ARE HALLMARKS OF THE GO SUSHI MOBILE GAME, CREATED BY BLUESKY NORTH.



The art of trial and error

“Testing is massively important,” says Petty. “You have to be really objective about how things like colors are working together.” The new Adobe® Device Central CS3 makes it easy to view and test every aspect of your mobile design on a wide variety of handsets—all from your desktop. [Find out more.](#)



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+ THE MOBILE ART PROJECT
FEATURES ANIMATIONS FROM A LARGE
COLLECTIVE OF MOTION GRAPHICS
DESIGNERS AND DIGITAL ARTISTS.

MODERN ART GETS MOVING

In Japan, not many young people can afford to buy art—and very few young artists can find a place to show their work. But all of them are attached at the hip to their mobile phones. And this is precisely where Mao Sakaguchi found an opportunity. “I looked at the wallpapers being offered and there was nothing cool,” he says. “It was just animals and oceans, things like that.” From these vast fields of mobile phone cliché, something completely new began to grow: [Gendai Geijutu Hakurankai](#), Sakaguchi’s mobile art project.

Working with a cadre of highly creative motion graphics artists, Sakaguchi’s mobile art project breathes new life into mobile phone wallpapers and user interfaces. In one execution, psychedelic smokestacks billow in an urban landscape, while a hip, silhouetted figure carries a banner boldly displaying the current time and date. In another, anime frogs fall from a sky that changes color depending on the time of day: from sunrise orange in the morning to deep blue in the evening.

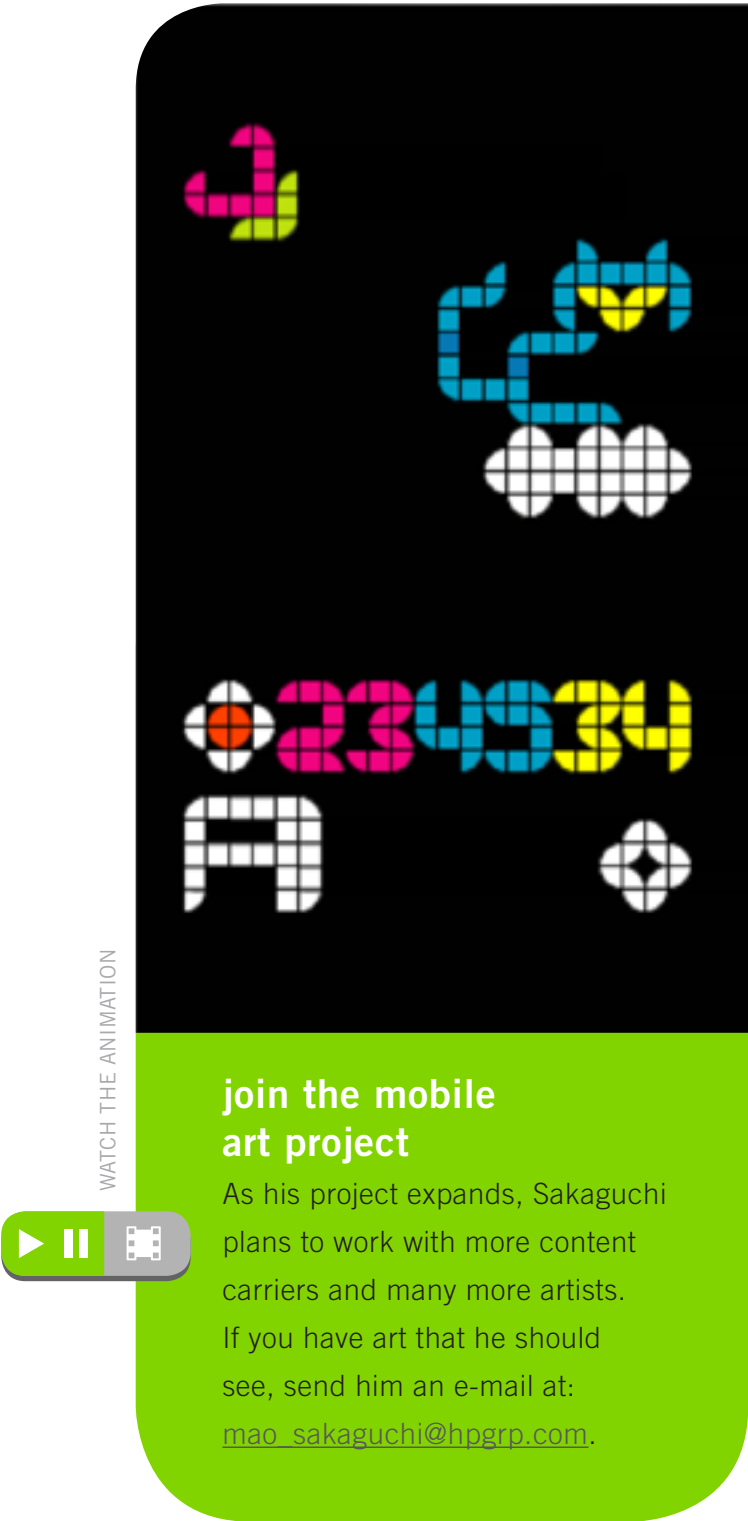


“You can try to sell mobile content by yourself, but it’s like releasing a song on a minor label instead of a major label.”
—Mao Sakaguchi, Gendai Geijutu Hakurankai

“We want our art to work with the mobile phone interface,” explains Sakaguchi. “People really rely on their phones’ clocks, so we try to work that in.” [Learn how](#) to simulate changes to a mobile phone’s time, battery power, and network strength using Adobe Device Central.

But even the boldest art and most innovative interaction won’t make it onto users’ phones without the support of mobile content aggregators and carriers. Sakaguchi knows this firsthand. His mobile art project is a subscription-based service sold through [Gigno Systems](#), one of Japan’s largest mobile content creators. “It took me six months to convince them that this would work,” says Sakaguchi, who relied on the stellar quality of his artists’ work and his strong knowledge of the mobile market—especially his understanding of the desires and habits of Japanese youth—to sell his project. So far, the mobile art project has 6,000 members, with more signing up each month. “You can try to do it by yourself,” says Sakaguchi, “but it’s like releasing a song on a minor label instead of a major label.” [Learn more](#) about selling mobile content.

+ THIS ANIMATION, CREATED BY THE 7TH BROTHER FOR THE MOBILE ART PROJECT, INCORPORATES THE PHONE’S CLOCK SYSTEM INTO THE DESIGN.



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THE BRAND IS CALLING

While Sakaguchi brings artistic panache to the mobile phone interface, Luigi Greco of Italy-based [01 Design](#) creates full-screen brand experiences that overtake the interface altogether. Using Adobe Photoshop and Flash Lite as the primary design and development tools, 01 Design creates transparent applications that reflect a brand's promise, not a phone's interface.

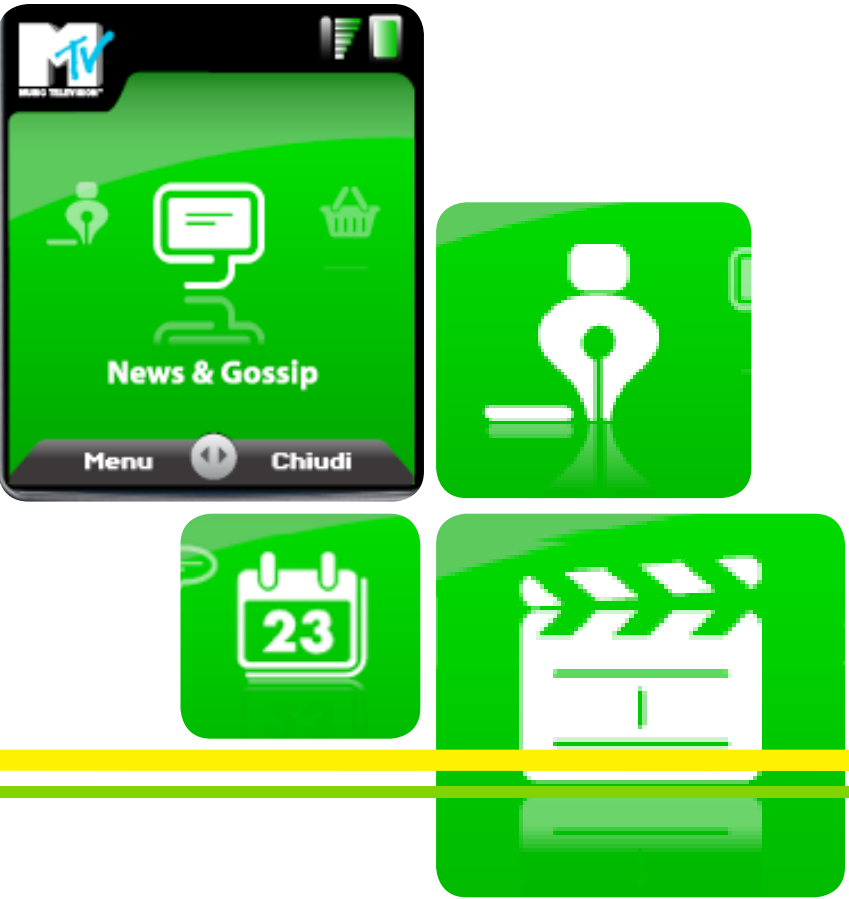
Their projects for [D&G](#) and [MTV Italia](#) illustrate this principle—with style. The mobile applications allow users to access web and interactive features—from fashion shows to music video clips—all while standard phone features like time, date, and signal strength disappear into the background. “We want people to enjoy the experience,” says Greco. “We don’t want them to think about being on a phone.”

But that doesn’t mean designers can ignore the unique set of limitations that mobile branding

presents. Mobile users are besieged by constant distractions, noisy environments, and low bandwidth. And according to Greco, this causes them to move through the day in a state of “discontinuous interaction.” So, although design is king in the mobile branding world, it must be used efficiently and intelligently. “Content has to be brilliant, easy, and fast,” says Greco, who suggests designing for backend compression to address bandwidth limits, choosing larger fonts and images to ensure readability, and using simple keypad strokes for interaction. “It’s like designing for the Internet six years ago,” he says.

Yet from these substantial limitations, new creative opportunities continue to emerge—and forward-thinking brands are beginning to reap the benefits. “The mobile phone places us right inside persistent computing,” Greco says. “We can catch people everywhere—on the Internet, in train stations, on the phone. We can communicate with them on every possible level.”

+ 01 DESIGN USED LARGE, SIMPLE ICONS TO ADD BIG IMPACT ON A SMALL SCREEN.



THE BRAND OVERTAKES THE PHONE IN THIS FULLSCREEN EXPERIENCE FOR D&G.

“Mobile content has to be brilliant, easy, and fast.”

—Luigi Greco, 01 Design



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SUNDANCE FILMS HIT
THE SMALL SCREEN

In the case of the [Sundance Global Short Film Project](#), technology advancements spawned a whole new medium: the mobile short film. Presented by independent filmmaking visionaries at the [Sundance Institute](#) and mobile technology innovators at the [GSM Association](#), the Global Short Film Project leveraged the power of new-generation video phones to bring five short films to the small screen—and to test their viral strength.

“We sought out our most curious, inventive filmmakers,” says John Cooper, director of creative development at the Sundance Institute. One of those experimental souls was U.S.-based director Maria Maggenti, who embraced the new format with gusto. She created a four-minute film titled [Los Viajes de King Tiny](#), which tells the tale of an intrepid pooch that takes to the streets of Los Angeles while his owner is at work. “It was exciting to work in something so new,” she says. “I learned a lot.”

For starters, Maggenti discovered that four minutes is an awfully long time for a mobile phone audience. “People don’t watch these films in a quiet screening room,” says Maggenti, who believes that two minutes would’ve been a better length for the format. “They watch them together—there’s lots of noise, lots of people around. You have to anticipate a short attention span.”

“You have to
anticipate a
short attention
span.”

—Maria Maggenti, director,
Los Viajes de King Tiny

Storytelling itself must also be re-envisioned for a mobile audience. Shots, for instance, must be much closer to the subjects in order to be understandable on a 2x2 screen. “You can’t have the Lawrence of Arabia shot,” says Cooper. Sound, too, must be reconsidered. While mobile phone sound quality has made tremendous advancements in recent years, users must wear headphones to enjoy it—and this often doesn’t happen due to the spontaneous, public nature of mobile phone use. “Anything with dialogue is a waste of time,” says Maggenti, who kept her story moving with simple, clever title cards.

And the little film didn’t just move. It took off, spreading across the globe in mere minutes after its world premier at the 3GSM World Conference. The viral frenzy peaked in Japan and India—two regions laden with high video phone penetration.



+ SHOTS WERE FILMED CLOSE TO KING TINY, SO THE MOVIE WOULD BE EASY TO WATCH ON A SMALL SCREEN.

LITTLE PHONE, BIG FUTURE

As mobile phones become evermore robust—boasting enhanced processing power, improved screen resolution, increased memory capacity, longer battery life, and high-quality sound—their creative limitations begin to diminish, and even the wildest dreams seem possible. Sakaguchi, for instance, is experimenting with mobile phone podcasting and videocasting, while the Sundance Institute imagines viral, mobile promotions for feature-length films. Cooper isn’t sure how, exactly, his newest ideas will come to fruition, but he knows how he’s going to figure it out. “Give the tools to the artists,” he says. “And let them tell us.” ■

Kimberly Grob is the editor of Adobe Magazine. She has worked as a writer for more than 15 years

more mobile
resources

Learn more about:

- Creating interactive mobile content. Watch the [Adobe Flash CS3 video](#).
- Using mobile devices to enable new types of gaming. Read “[Big Games: Playing in the Streets](#)” in ThinkTank.
- Creating video projects for devices. Watch the [Adobe® Premiere® Pro and Device Central video](#).

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HOW IT'S DONE

HOW KING TINY TOOK FLIGHT ON A TINY SCREEN

Flying pooch soars over Los Angeles through dreamy white clouds. Sounds good on paper, but how do you pull off the visual effect and deliver it to mobile phones worldwide? It starts with a little animal psychology—and a crew of pretty smart humans.

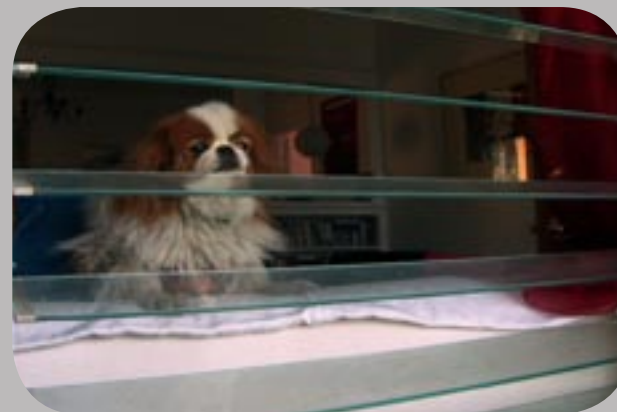


WATCH *Los Viajes de King Tiny* on YouTube.

DOWNLOAD *Los Viajes de King Tiny* to your mobile phone. (Your phone must have multimedia and Internet capabilities.)

HERE'S HOW THEY DID IT

- 1 Filmed Maggenti's dog, King, in digital HD format using a greenscreen. "It was all very low-rent," says Maggenti. "Basically a day-glo green sheet hung up in my backyard with four people holding King and my boyfriend blowing in his face to create the wind effect."
- 2 Bought stock footage and sent it to visual effects supervisor and compositor, [Eliza Randall](#), to begin combining and manipulating the shots.
- 3 Composited the shots in [Adobe® After Effects®](#), using the Keylight tool to quickly key and refine mattes. [Learn](#) to use the Keylight tool.
- 4 Softened the mattes to erase the greenscreen fingers on the footage. Due to the low-resolution, mobile phone format, Randall decided that a more time-consuming patching of holes under King's body was unnecessary.
- 5 Feathered the mattes for King Tiny's final flying shots. This smoothed the transitions between the greenscreen King Tiny and the stock footage sky.
- 6 Delivered final digibeta tape to [GSMA](#) for conversion to the 3GPP mobile file format, which enables video playback on mobile phones.
- 7 Tested the film on a wide variety of handsets. [Learn how](#) to do it with Adobe Premiere Pro and Device Central.



- 8 Developed a WAP (wireless application protocol) portal with streaming or download delivery. From this, GSMA could detect phone type and deliver the correct stream to the phone, with the appropriate image size, resolution, and audio quality. Also provided Bluetooth and memory card transfer options.

With this blend of artistic vision and technological virtuosity, Maggenti's short film hit the small screen—and a new mobile medium was born.



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natural synthesis

THE COEXISTENCE OF TECHNOLOGY, PHOTOGRAPHY, AND EARTHLY CREATURES.

By Jennifer Jackson



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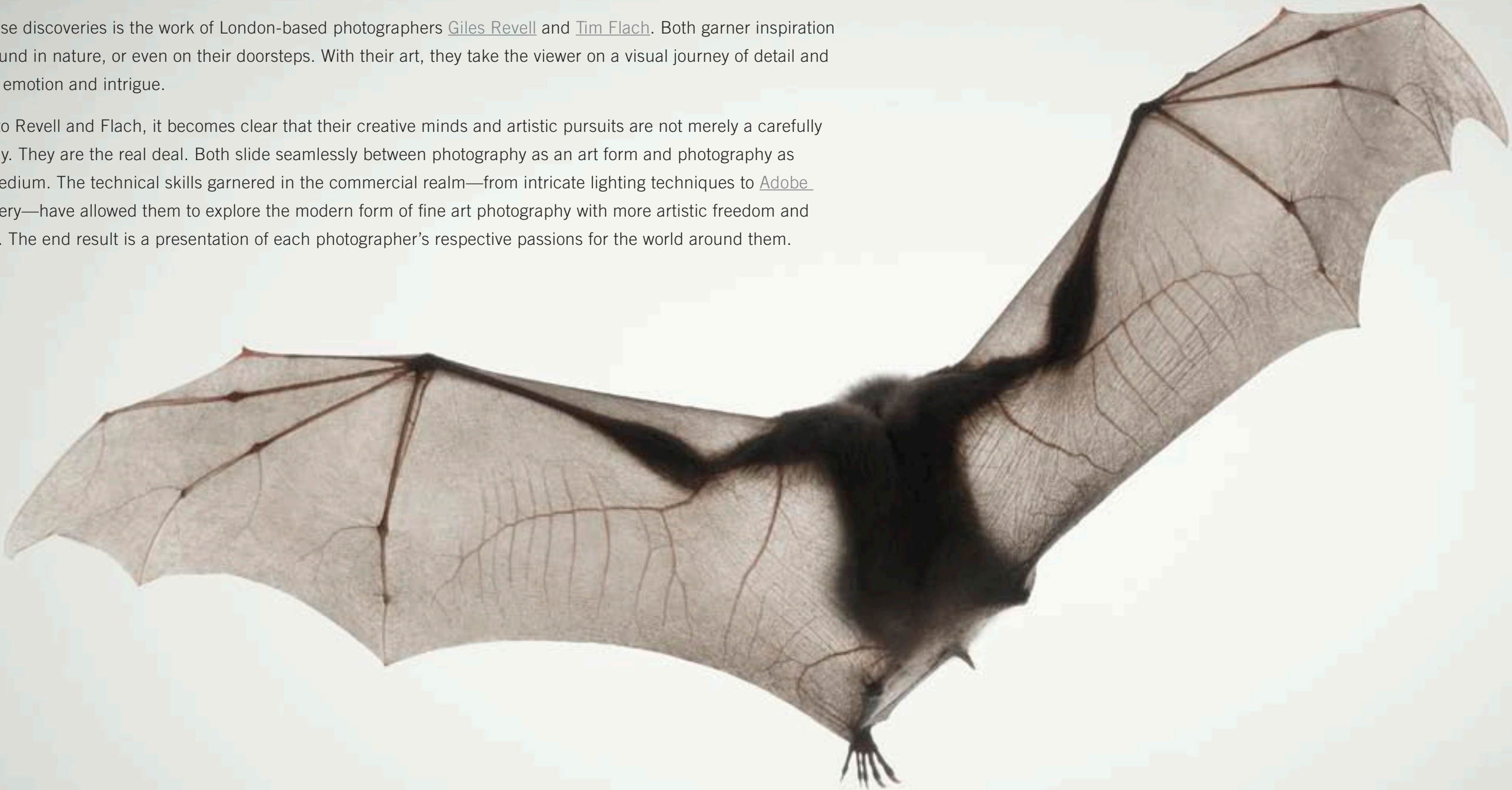
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For those who seek it, the intrinsic beauty of the natural world is ever-present. And inside this environment, there are those patient few who exploit their talents to unearth the intricate details that lie within. For that, the rest of us can be forever grateful.

Immersed in these discoveries is the work of London-based photographers [Giles Revell](#) and [Tim Flach](#). Both garner inspiration from subjects found in nature, or even on their doorsteps. With their art, they take the viewer on a visual journey of detail and form swathed in emotion and intrigue.

Upon speaking to Revell and Flach, it becomes clear that their creative minds and artistic pursuits are not merely a carefully crafted biography. They are the real deal. Both slide seamlessly between photography as an art form and photography as a commercial medium. The technical skills garnered in the commercial realm—from intricate lighting techniques to [Adobe Photoshop](#) mastery—have allowed them to explore the modern form of fine art photography with more artistic freedom and experimentation. The end result is a presentation of each photographer’s respective passions for the world around them.



“MONKEY BAT,”
TIM FLACH



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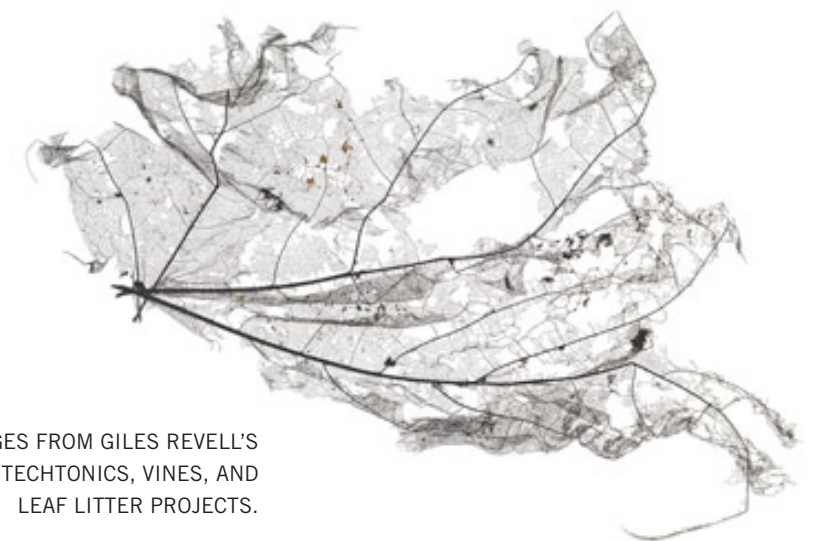
Even nature's smallest details can be a source of profound inspiration.

EARTHLY INSPIRATION

For Revell, the focus is on subjects found in nature—a whirligig beetle, a damselfly, a partially disintegrated leaf, or a gnarled vine. “On a larger scale, the natural world is incredibly important,” says Revell. But even nature’s smallest details can be a source of profound inspiration. Revell’s most recent project, *Insect Techtonics*, illustrates just that. The work features photographs of postmortem microscopic insects enlarged to a super-exaggerated scale, with some of the final photographs standing eight feet tall. The result is a sculptural, almost three-dimensional presentation of the subject that maintains its realistic form and detailed character traits. Every tiny feature of the whirligig beetle is truly representative of its anatomy.

Flach’s fascination with the animal world is unveiled in images that offer viewers an emotional connection with the subject’s anthropomorphic qualities. His inverted photos of fruit bats leave the viewer irresistibly drawn to their adoring faces and sympathetic eyes while altogether forgetting the ominous perceptions typically associated with such creatures.

“As I prepare for a shot I have to take the care to fully research the subject,” says Flach, who uses this information to understand how an animal will react to things like lighting, sounds, and temperature. “I must then be willing to observe within the situation, which inevitably takes me into unexpected territories.” Flach admits that without this approach he “might miss out on something much more interesting.”



IMAGES FROM GILES REVELL'S
INSECT TECHTONICS, VINES, AND
LEAF LITTER PROJECTS.



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SEE FLACH'S FRUIT BAT IMAGES

EMBRACING TECHNOLOGY

Both artists see technology as a catalyst. By carefully exploiting its benefits, they can reach an unencumbered place where a concept can be fully realized. Never used to distort the truth, technology ensures that the beautiful truth they see behind the camera lens translates to the final product.

But truth and beauty are subjective. Sometimes, the artists use digital manipulation tools in Adobe Photoshop for simple image shifts, like changing an element of the background that’s not quite as brilliant in the image as it was in-camera. Other times, the digital manipulation may be more dramatic or even surreal, as in the case of Flach’s image “Windows Chestnut” of a horse framed in a window. (See image, next page.)

Says Flach, “Photoshop has unquestionably impacted how photographers work. It has expanded the possibilities and put photographers back in control, resulting in a more fluid workflow.” He pauses, then takes the thought a step further, “I am very conscious that technology for its own sake is an empty vessel, while it should be about employing technology to realize your intent.”

“Technology for its own sake is an empty vessel.”
—Tim Flach

Both artists are open to using the immense possibilities of the digital darkroom to help them capture their unique versions of reality. And both confess to a learn-as-you-go process with Adobe Photoshop; there is some knowledge of what the application can do, and then there is spontaneous exploration. When solving a problem, Flach has many times found himself at a place where he needs to step outside the one-percent of his known area; when this happens, he’s forced to look around and find a new tool within Adobe Photoshop. “There was an instance recently when I was trying to place a soap sud against an existing window,” says Flach. “I figured out that by setting the layer blending mode to lighten, I could arrive at the desired outcome, where the sud appeared to float naturally in the image.”



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Revell embraced technology wholeheartedly in his Insect Techtonics work. “With manipulation of imagery, you have an idea of what you want to accomplish, then you find the technology and software that can support the concept.” In Revell’s case, the idea was to capture every miniscule, anatomical detail of an insect, and to make the image “as three-dimensional as I can get on a flat surface.” The technology to support this concept included a scanning electron microscope and Adobe Photoshop.

REALIZING SUCCESS

Gauging success in art is a subjective business; whether it’s critical acclaim, commercial success, or appealing to the general public. The beauty of the work by Flach and Revell is its appeal across audiences. Revell’s voice softens with a humbled sense of pride when speaking of Insect Techtonics exhibiting at [London’s Natural History Museum](#). “The accessibility of the art was not something I initially planned on, but it was thrilling to go to the museum and see all sorts of people enjoying the work.”

“You have an idea of what you want to accomplish, then you find the technology and software that can support the concept.” —Giles Revell



SEE FLACH’S “EQUUS PROJECT” IMAGES

Revell wants to ensure the reality and accuracy of his subjects in the final photograph while reminding viewers that he’s creating an artistic form. His is a fusion of disciplines—art, science and nature. The same can be said for Flach, whose portrayals of animal life hold an emotional connection that may be hard for one to articulate but is certainly something one feels. The outcomes are no doubt achieved by their talent as artists and passion for their subjects, yet also their work as technological innovators.

In the end, there is the art itself, the artist who creates it, and the behind-the-scenes tools that bring ideas to life. The final result is a uniquely natural synthesis. ■

Jennifer Jackson is a freelance writer for magazines and corporate clients.



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HOW IT'S DONE RECONSTRUCTING AN INSECT

“When I began, I looked at the whirligig beetle as a piece of organic structure. It’s an amazing little creature and I never knew its intricacies until I went through the process,” says Revell.

The painstaking process combines the use of a specialized microscope, digital imaging technology, and Revell’s artistic mind.

HERE’S HOW HE EXPOSED ONE BEETLE’S INTRICACIES

- 1 Extracted the whirligig beetle from its natural habitat. Preserved the specimen and coated it in gold in preparation for photographing it under the scanning electron microscope.
- 2 Using the [scanning electron microscope](#), generated nearly 500 high-resolution scans of the beetle.
- 3 Transferred the scans to his computer and pieced them together in Adobe Photoshop. [Learn how](#) to combine images in Adobe Photoshop CS3.
- 4 Spent nearly two months making tonal shifts, enhancing features of the specimen, using layering techniques and tiling each scan by overlapping the images. [Learn how](#) to use layers in Adobe Photoshop CS3.
- 5 Created eight-foot images and printed them at the highest resolution using an ink jet printer with state-of-the-art quadra black heads. Printed the final product on hand-woven archival paper.

In the final image lies a depiction of natural history ensconced in digital reproduction. A dichotomy of what is real and what is fabricated. Yet in the end, it’s the insect’s sculptural detail and exquisite form that delights viewers and showcases the natural beauty of a whirligig beetle.

+ “WHIRLIGIG
BEETLE,”
GILES REVELL



playing with print

HOW DIGITAL TECHNOLOGY BROUGHT NEW LIFE TO DESIGN'S OLDEST MEDIUM.

By Kevin Peaslee



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not long ago, it seemed entirely possible that print would fade from popularity as quickly as a newspaper left in the sun. Many of the celebrity [digerati](#) proclaimed that pixels would conquer picas and digital would displace ink, and that plasma screens and their offspring would reign as the format of choice for design, content, advertising, and perhaps even art.

But to paraphrase Mark Twain, reports of print's demise were greatly exaggerated. In fact, digital technology and interactivity, the very things that were supposed to supplant print, have ended up invigorating it. Examples are literally everywhere you look. Advanced digital printing technologies have enabled almost anything to be a canvas, from massive building wraps to planes to paper-thin magnets. And the [Adobe® Creative Suite®](#) tools that designers rely on daily have evolved to a highly integrated level, making it easy to move from print to web to video—and back again.

“Digital technology lets you create things never seen before,” says Simon Wooller, creative director with [Saatchi Denmark](#). “It makes print wide-open to doing something fantastic.”

“interactivity is how you define campaigns now. the more you’re talking eye level to the audience, the more effective you become.”
—simon wooller, saatchi denmark

+ SAATCHI
DENMARK'S EXTREME
INTERACTIVITY:
FRONTSIDE OLLIES UP
AND OVER BUS STOPS.



READING—AND RIDING—PRINT

When Wooller says digital has opened up possibilities, don't assume that he's only talking about Adobe Photoshop wizardry. He's also referring to the fact that digital brought interaction back to the forefront of communicating. It's a return to the way things have been for most of humankind, with products and services being peddled with personalized pitches created on the fly, using relevant information and, more importantly, real dialogue.

“Interactivity is how you define campaigns now,” Wooller says. “The more you're talking eye level to the audience, the more effective you become.” According to Wooller, interactivity equals persuasiveness across all media—online, viral, electronic, and, yes, print. And its executions are becoming increasingly pervasive, from [billboards that take phoned-in polls](#) to [bathroom mirrors](#) that show how jewelry looks on the person being reflected.

For a [Quiksilver](#) campaign that Wooller developed, interactivity with the urban skateboarder target audience meant bus stops. Actually, it meant frontside ollies up and over bus stops. The Quiksilver tagline of “Original thinking” was clearly demonstrated by a ramp mounted to the side of bus stops, where skateboarders had vertical terrain to keep them, and transit riders, well entertained. And demonstrating originality, as this [ambient media](#) masterpiece surely did, is undeniably more effective than merely saying you're original.



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Another element of the Quiksilver campaign was a Cannes-winning [viral film](#) that showed a surfer riding a wave created by dynamite thrown into an urban waterfront. However, counter to the standard mantra, the film didn't send viewers to a URL—it instead directed them to retail stores, where printed point-of-purchase posters supplied the branding and messaging payoff.



SEE THE ADS

+ JUNG VON MATT
FINDS SURPRISING
PLACEMENTS FOR
CREATIVE IDEAS.

**“sometimes where
you place an ad is
as interesting as
the ad itself. the ad
communicates to us,
and we communicate to
the ad.”**
**—dörte spengler-
ahrens, jung von matt**

THE PLACE MAKES THE PRINT

It's winter on the dock at Hamburg, Germany, with giant ships swaying in the cold northern winds and sea birds circling the gray skies above. Not exactly the kind of place one would expect to experience advertising—especially a larger-than-life ad that leverages the environment in which it's placed, and that creates warm smiles on thousands of bundled-up tourists and residents passing by.

Thanks to the creativity of German agency [Jung von Matt](#), ropes that tied a few of the ships to the dock were transformed into pasta—hand-made [Mondo Pasta](#), to be exact—and the ships themselves became happy pasta eaters. Although many groundbreaking ambient print pieces being produced today focus on interaction with their target audiences, others, like the Mondo Pasta ship, enhance their meaning and impact by interacting with their environment.

CONCEPT MEETS CONTEXT

Another example of this interplay between the work and its context comes from a series of oversized posters that Dörte Spengler-Ahrens, Creative Director for Jung von Matt and the mind behind the Mondo Pasta idea, created for [NOAH](#), an animal rights organization. In order to show aquariums as cruel punishment, Spengler-Ahrens and her team printed full-sized images of whales and dolphins—and then crammed and crumpled them into relatively small glass frames. It was almost a literal representation of the encaged sea animals' predicament, showing that no aquarium is big enough.

“Sometimes where you place an ad is as interesting as the ad itself,” Spengler-Ahrens says. “It's like you had four colors and all of a sudden you have many colors—interaction with the environment opens up more ways to communicate.”



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Spengler-Ahrens isn't the only creative person entranced by the possibilities of contextual and interactive ambient print. When she helped judge the print/poster category in the most recent [Clio Awards](#), she says the jury wasn't exactly thrilled by the more traditional work. "These new ways to communicate were much more interesting than just putting up a funny picture," Spengler-Ahrens says. "The ad communicates to us, and we communicate to the ad."

Where did this all spring from? She gives credit to electronic media and technological innovation, which she says has rejuvenated outdoor and ambient advertising with "a new spirit."

“digital design is finding its place among the staples of limited edition silkscreened artwork and lithography prints.”
—max ackerman, maxalot gallery



+ ONE OF JOSHUA DAVIS' POPULAR EXPOSIF WALLPAPERS

A ROOM OF ONE'S OWN

It's not just advertising that has seen its spirit uplifted by binary. In Max Akkerman's experience, when the wired meets print, the crossover creates tremendous new possibilities for designers. "Every time I'm blown away by the effect," says Akkerman. "Designers have been working in their virtual space, thinking about the end product—but taking it out of the hard drive and producing a massive wall of highly detailed print work is always spectacular."

Akkerman should know. [Maxalot](#), his gallery in Madrid, Spain, displays ultra-high-quality prints by some of the very top digital-minded designers and graphic artists in the world—not as exhibitions of their commercial work, but as art produced free of any client restraints.

"By putting this incredible work into a gallery setting and printing it out on different materials, we show it's art done by artists," says Akkerman.

▶ SEE THE EXPOSIF WALLPAPERS

"It's just done with different tools," like [Adobe Illustrator](#), [Photoshop](#), and [Flash@](#). "Rather than merely being a communications tool, digital design is finding its place among the staples of limited edition silkscreened artwork and lithography prints."

Acclaimed Adobe Flash designer [Joshua Davis](#) is among those who've shown at Maxalot, exhibiting his work to stunning effect on the gallery walls. Despite being two-dimensional and unanimated, his design for this setting seems to have uncommon motion and depth.

It's part of what makes his wallpaper unique. You read right. Maxalot has a line of custom wallpapers called [Exposif](#), which are designed by many of the people who've exhibited in the gallery—including Joshua Davis, who just happens to produce the most popular designs. Exposif is not the repeating-pattern paper you might've grown up with, but instead one large piece of art, cropped and sized for a specific wall, then printed onto a thin adhesive synthetic paper.



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This means that all Exposif wallpaper is one-of-a-kind, which plays to yet another expectation that digital technology has generated—and that’s customization. “Exposif wallpapers come as part of the global obsession with customizing,” Akkerman says. “Everything from cars to laptops are being customized these days, and Exposif is for customizing space.”

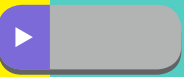
This wallpaper is no wallflower—that much is certain. The graphically intense design goes beyond interacting with the environment to altering it into something entirely different. Akkerman says “the collection reflects a shift in interior styling from using wallpaper as a backdrop to using it as a feature. So the environment in which it is hung is crucial to its effect.”

FUTURE REINCARNATIONS

Print has survived—and it always will. More importantly, even after millennia, it still has plenty of new tricks up its sleeve. And new digital tools and approaches will only enhance the possibilities. Interactivity, contextual playfulness, new printing technology, ever-improving digital tools—these and other factors will keep print at the forefront.

“After so many years of the same print,” Spengler-Ahrens says, “we’re just now learning to speak in a new, amazing way.” ■

Kevin Peaslee is a creative director at [Axis41](#) and a writer with almost two decades of experience.



SEE THE POSTERS

kiko farkas: striking chords at a fast tempo

Kiko Farkas, our guest designer for this issue, created a series of posters for the São Paulo State Symphonic Orchestra that visually capture the richness of harmony, tonality, dynamics, and rhythm found in the music itself.

But it’s not only the design that has transcended standard boundaries. In one season alone, Farkas created more than 67 posters in only a few months—not much less than the total number produced, since only a couple of each were printed in each run for placement in the foyer of the famous Sala São Paulo Concert Hall.

Unsurprisingly, production schedules were incredibly tight. Each Friday, a new design for the following week’s concert was sent via FTP or e-mail to the bureau, which then digitally printed the piece on a [Lambda](#), a large-format digital photographic printer able to reproduce images with outstanding sharpness, color, speed, and cost efficiency.

On the following Monday, the finished poster would arrive back in Farkas’ studio. According to Farkas, there was artistic merit in the hectic schedule. “To meet the tight deadlines, each poster was based on the former one and contained elements of the next one,” Farkas says. “It was a continuous process that left little time for critical analysis and kept us all jumpy, in a permanent state of creative alertness.”



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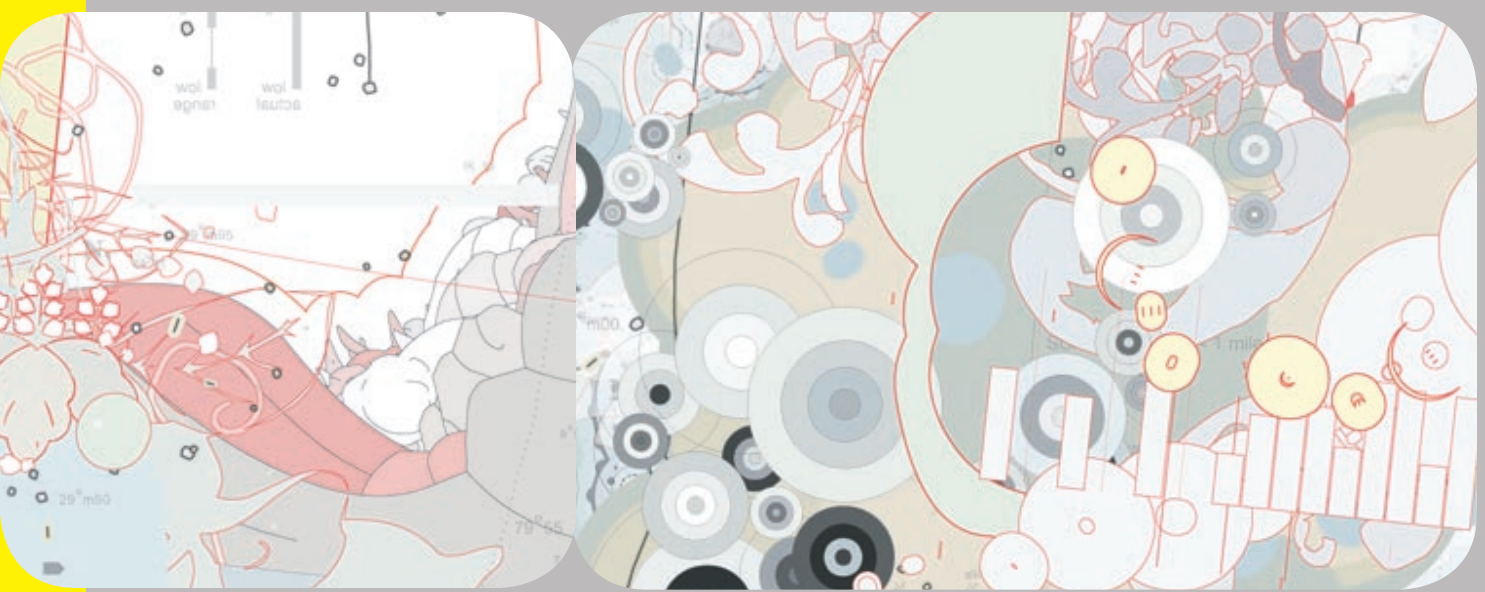
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HOW IT'S DONE

REDEFINING WALLPAPER WITH A REVOLUTIONARY APPROACH.

With his mastery of digital processes and tools, Joshua Davis pushes the possibilities of print—sometimes past the breaking point. “The most complex print piece I’ve produced was for the Maxalot gallery,” Davis says. “It was made up of 170,000 layers generated in Illustrator. I sent the file to Max’s printer, who called back awhile later and said, ‘I can’t print this; it crashes the computer.’ ” But Davis has found workarounds for printing his computer-boggling work, and his Exposif wallpaper designs are now Maxalot’s most popular.



HERE’S THE UNUSUAL PROCESS BEHIND HIS UNCOMMON ART

- 1 With a [Wacom](#) tablet designed for use with a pen that actually lays down ink, Davis draws directly into Adobe Flash. “I like to see the ink, not a screen.” [Learn](#) to use the drawing tools in Adobe Flash CS3.
- 2 Each individual piece of art Davis draws is then made into a movie that is a layer in Flash. Each layer is given a unique linkage ID.
- 3 Davis then programs action scripts that are, in his words, “rules for generating patterns.” Sometimes that can mean something as simple as a script controlling the size of a defined set of layers that are earmarked by their linkage IDs. Other times, however, these programs are extremely involved and complex “algorithmic pattern generators,” which can construct, on the fly, chaotic, interweaving, and organic movements.
- 4 At this point, Davis outputs the Flash artwork into Adobe® PostScript® and then brings it into Illustrator to make refinements. [Learn how](#) to use the Adobe Pen tool.
- 5 Since every wallpaper order is unique, the design is custom-cropped to fit the wall where it will be placed. After the customization, an extremely high-quality [giclée print](#) is produced on a synthetic adhesive matte paper using a special large format printer.

The final prints defy every convention and blur the lines between wallpaper and art.



WANT MORE? [See Joshua Davis in action.](#)



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FINE FILMMAKING (ON A FINITE BUDGET)



JACOB ROSENBERG
DISCUSSES CREATIVITY, TECHNOLOGY,
AND THE BOTTOM LINE.

By Leta Baker

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“IF YOU HAVE THE RIGHT AMOUNT OF OVERHEAD AND YOUR BUSINESS IS IN LINE, YOU DON’T HAVE TO CHARGE SO MUCH.”

THE APARTMENT is empty. A quiet man appears on a love seat. He rises from the small couch, leaving a clone behind him, and walks to a nearby keyboard. Another clone splits off and approaches a piano on the other side of the room, where he begins to play the slow notes of “Cactusflower,” John Gold’s mellow, enchanting single. A brief snapshot from a simple, fascinating video that cost less than \$5,000 to create.

All at once, the one-man band has been redefined. It’s a theme that film director and [Adobe Premiere Pro](#) guru Jacob Rosenberg knows well. He’s somehow found the delicate balance between creative control, efficient processes, and decent profit in filmmaking—all while offering his clients the highest quality results imaginable. Here Jacob enlightens us about his experiences, philosophies, and processes.

How did you first get involved in filmmaking?
I got my start making skate videos in the late 80s and early 90s. When I graduated from film school, my contacts were artists doing music videos, which I was recruited to direct. From there, I just tried to stay busy and current with technique and technology. I went off on a bit of a tangent with technology in 2002 and 2003, and that resulted in a broad education in high-definition and a lot of training videos for Adobe software.

How did you make the transition from skate and music videos to a broader client base?
I wanted to do high-quality work for a reasonable price.

So you’re just a generous guy?
There are certain filmmakers in that super-high-budget category. But because I’m “lower budget,” I can actually work for a broader range of clients. If we charged more, we wouldn’t get such a diverse group.

The truth is that if you have the right amount of overhead and your business is in line, you don’t have to charge so much.

You mentioned we. I take it you no longer work alone?
After many years as a freelance director making strong connections with like-minded filmmakers, I was recently invited to partner in a new company, [Bandito Brothers](#). It’s based on a shared mentality about passionate filmmaking, commercial production, and post-production. It allows us to work fast and with a great amount of shooting depth—and deliver a great final product.





How much of your work is truly low budget?

Everything I do is for less than the crazy “going rate.” For example, I’m working on an editorial right now. I’m making a great day rate, but what we’re giving the client blows away what they could get for the money elsewhere.

How are you able to add value without blowing your budget?

This particular editorial client is getting a high-definition editing experience where they see their project on proper monitors or projectors, get dailies on a Flash website, and get DVDs of the ongoing edit. Because we’re using integrated Adobe products, including Adobe Premiere Pro, [Flash](#), and [Photoshop](#), the extra value of the website and DVDs isn’t difficult to create.

“IT CAN BE HARD GETTING PEOPLE TO EMBRACE TECHNICAL WORKFLOWS, BUT THEY HAVE TO DO IT OR THEY’LL BE LEFT BEHIND.”

Sounds like being known as “low budget” isn’t a bad thing.

It can be hard getting people to embrace technical workflows, but they have to do it or they’ll be left behind. Most people still edit in standard definition for commercials. That’s just wasteful. It makes much more sense to work in the highest resolution and kick everything down a notch in the end if necessary.

What types of projects can be done on a shoestring?

Orson Welles said that limitation is the impetus of creativity, and I wholeheartedly subscribe to that. If you look at [John Gold’s](#) music video, Cactusflower, which I made for under 5K, I really didn’t need to throw any more money into it. Our limitations forced us to light a single setup and simplify the shoot and

coverage, which resulted in something that felt more natural and honest.

I wanted something cheap and quick, so I was at first trying to find a free greenscreen, shoot it all there, and composite it later. In the end that result wouldn’t have been as natural as what John and I desired, so we shot it in his apartment over a weekend. He has a small apartment, so we couldn’t fit a big crew (just three of us) and thus all the low-budget limitations were reinforced.



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“SIMPLE IDEAS—
OFTEN THE BEST
IDEAS—TEND
TO BE LOW
BUDGET BY
NATURE.”



the cost of cactusflower*

Food	\$	150
Insurance for equipment rental	\$	600
3-day vehicle rental to move equipment	\$	550
New lamps and house props	\$	500
Camera rental	\$	1,200
Lighting and grip rental	\$	1,500
Blank tapes	\$	200
TOTAL:	\$	4,700

*All creative time from Andrew Huebscher (DP), Jason Levine (Sound Engineer), Addison Liu (Legal/PA), Jason Woliner (After Effects), Michael McCarthy (After Effects) and John Gold (Musician) was pro bono.

But not every project has low-budget limitations.

Sometimes you do yourself a disservice by not putting as much money into a project as possible. I think every project requires individual consideration. Location films with lots of actors, exteriors and synchronicity obviously require a healthy budget to keep everyone happy and not let the flow fall apart. I think simple ideas—often the best ideas—tend to be low budget by nature. The big-budget part comes in when you have talent, permits, locations, and other elements you HAVE to control.

I recently finished writing, directing, and shooting a short film titled “[December Story](#)” on Super 16mm and Super 8mm. It didn’t have as low of a budget as Cactusflower, but the process was very forward-thinking and practical for film post-production. I put together a workflow that used film as the source format, HDCAM SR as the finishing format, and HDCAM as the editorial format. I had a digital negative on HDCAM SR for finishing the film and a best-light HDCAM master for the editorial. This let me really SEE the film as we edited it.

So you don’t use all digital technology.

No. If digital technology delivers what’s needed then I have full confidence in what it can do. However, when I want to be in a remote and sunny area of Arizona—with December Story, for example—I’m not going to blow my budget on a video village out in the desert with a calibrated HD monitor, a digital imaging technician, a ton of power and a black tent to see the HD image clearly. Film production is pretty easy to budget because it’s been around for years. Cameras, film, and telecine all have exact prices.

How has digital technology changed filmmaking for the better?

It puts sophisticated tools into the hands of less sophisticated people and I think that’s a good thing. The fact that you can go out and shoot 1920x1080 video on a Handycam is an incredible leap from when I made skate videos on Hi8 in the 90s. I think the important technology advancements are high-quality compressed editing formats that require less disk space to use, but have very high-quality imaging properties—in addition to high-resolution imagers, which also allow for better image quality.



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+ ROSENBERG USED SIMPLE BUT FASCINATING SPECIAL EFFECTS TO CREATE CACTUSFLOWER.



WATCH A CLIP FROM THE CACTUSFLOWER VIDEO

“I SEE MYSELF AS A CONFLICTED ENGINEER. HALF THE TIME I’M WAXING LYRICAL ABOUT BORGES. THE OTHER HALF I’M WIRING A COMPUTER AND DISCUSSING HD.”

How do you feel about the ubiquitous nature of filmmaking now? What’s the difference between “YouTube low budget” and true filmmaker low budget?

That difference is massive. YouTube is temporal space where video has just exploded. I think YouTube is great for comedy clips and anthropological studies in a cultural sense. You can spend hours on YouTube and be entertained, intrigued, or disgusted. However, a film has the ability to engage you and make you believe in a whole new world. “YouTube low budget” means the photographer may not know about exposure controls and “filmmaker low budget” means you have the exposure control, though you might not have the art director to add an extra polish to your piece. YouTube to me is experimental more than anything else.

Do you see yourself as telling stories? Creating beauty? Selling things?

Right now I see myself as a conflicted engineer. Half the time I’m waxing lyrical about Borges, Krishnamurti, fate, faith, reason, and philosophical ideas that intrigue me. The other half of the time I’m wiring a computer and discussing HD or 2K Digital Intermediate workflows using all the latest technology.

Do you feel this is inevitable considering the role of technology in modern filmmaking? Do filmmakers have to embrace technology to succeed?

I’m very conflicted about that. Sometimes you really want to throw everything technical you know out the window and just make something from your heart. But when your heart is wrapped with cabling and you’re already wired a certain way, you can’t help but think about technical things. I think filmmakers need to be aware of technology because it can change their experience of working with their film, but it’s not at all essential to being able to tell a story. Embracing technology can help you be a more successful filmmaker, but it won’t guarantee your success.

Any other advice for creatives working on a film or video with no budget?

Get a simple idea and execute it. Agencies and clients always say they want a unique voice and vision. Remember your ideas/the way you see things is unique, even if others influence you. Then start putting your ideas onto tape or digital media. It’s so simple to film something these days. You have no excuse not to try. ■

Leta Baker has been a marketing and advertising copywriter for almost a decade.



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HOW IT'S DONE

MULTIPLYING A MUSICIAN—THE CREATIVE PROCESSES BEHIND ONE FASCINATING IDEA

Great project. Zero budget. How many times has this happened to you?

Rosenberg shows us how he and his volunteer skeleton crew turned seemingly unfortunate budgetary restraints into ingenious action in the Cactusflower video.

HERE'S HOW THEY MADE JOHN GOLD MULTIPLY:

- 1 Used a wide-angle lens on a Sony F900 camera to shoot the video, rather than shooting the film as a master plate and replacing John in the different sections.
- 2 The HD Camera on set shot at 1920x1080. He turned the wide-angle lens sideways to create a frame big enough to capture the whole scene. This also created distortion—for example, Gold's head being bigger than normal.

- 3 Worked with cinematographer [Andrew Huebscher](#) to light and arrange the room. The team blocked out five camera positions or panels, captured a frame of each, and brought those frames into Adobe Photoshop.
- 4 Quickly aligned all of the frames, rotating them 180 degrees to ensure creation of a seamless master frame.
- 5 Used the mesh warp tool in Adobe After Effects to make the seams between the images just perfect. [See how](#) to use it.
- 6 Set up microphones and simultaneously filmed and recorded each position into [Adobe® Audition®](#).
- 7 Recorded and moved positions, adding the previous position's audio to playback to build a rough mix. [Learn how](#) to edit in Adobe Audition.
- 8 Did a “dirty paste” into Adobe Premiere Pro and then had the After Effects comp of the perfectly aligned positions built. The After Effects compositing and rotoscoping was heavy for the opening shot, since each overlapping version of John had to be cut out independently. [Create](#) an efficient workflow between Adobe Premiere Pro and After Effects.



learn from a pro

Add technical savvy to your next video project. Join Rosenberg's [Premiere Pro User Group](#) to get technical video training with a personal, tailored touch. And check out his [Adobe e-seminars](#).



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FONT & FUNCTION:
THE ART AND CRAFT OF TYPOGRAPHY

OLD TRADITIONS NEW BLOOD

BY PETA OWENS-LISTON

When Jon Forss and Kjell Ekhorn of design studio Non-Format created the headline typeface NauHaus for *The Wire* magazine, they started with basic building blocks. Focusing on type explorations reminiscent of the Bauhaus period, they limited the elements to a square, a circle, an equilateral triangle, a vertically cut half-square, and a diagonally cut half-square. “Combining these basic elements allowed us to create some interesting-looking letterforms,” says Ekhorn. “Despite having the same family genes, they pay little or no regard to the governing law of a

fixed cap-height; some are short and some are tall.”

The Non-Format duo exemplifies how each new generation of type designers defines their own quest for expression and creativity, while simultaneously building on the history and traditions of type. It’s a natural progression—new blood infuses innovative approaches into an olden art.



NAUHAUS BY NON-FORMAT:
EACH CHARACTER IS ULTRA-CONTROLLED IN ITS
FUNDAMENTAL FORM AND YET HIGHLY EXPRESSIVE
WHEN PUT TOGETHER INTO WORDS.



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This convergence of tradition and experimentation can also be seen in Non-Format's ultra-bold face UberGoth. The type integrates sharp, crisp and curved serifs, extending off the body of letterforms. The design is both modern and ancient, with a style reminiscent of European Gothic sculpture, architecture, and art.

UBERGOTH BY NON-FORMAT:
WHEN ANIMATED TO DISPLAY MOVIE TITLES, THESE POINTY SERIFS
SLOWLY EXTENDED AWAY FROM THE BODY OF EACH WORD.



THE IMPERMANENT FONT

Sometimes something historical, when put into a new context, can take on an undiscovered look, as was the case with Brunel, a classical 19th century British modern typeface. For 10 years, independent type designer [Paul Barnes](#) toiled at creating a faithful rendition of this material, with his colleague [Christian Schwartz](#) joining the effort two years ago. When this antiquated type was dropped into several modern print venues, including Harpers Bazaar UK, the type looked strangely

contemporary. "Here is something that hasn't changed that much in 200 years but now it has a fresh, unfamiliar feel to it," points out Schwartz.

If typefaces were fish, history would be the sea in which they swim. This is why Schwartz immerses himself in the history of type design to better understand how to push his own work forward and into the future. “Understanding the way certain typefaces evolved from each other helps me figure out what should come next—what area

has not yet been explored."

"I'm interested in things that are not permanent," explains Schwartz, who compares type to the cycles of fashion in the clothing industry. Like bell-bottoms and flapper dresses, type too can exemplify a certain time period. For instance, [Cooper Black](#), which is part of the [Adobe Type Library](#), strongly evokes the 1970s. "The typeface becomes codified in your mind in such a way that it becomes a visual shorthand for an entire era."

SOME THINGS take so long
But how do I EXPLAIN
When NOT too many people
Can see we're all the same

HARRISON BY CHRISTIAN SCHWARTZ: "I DREW A WHOLE BUNCH OF
LIGATURES AND ALTERNATES TO MAKE IT LOOK AS ORGANIC AS POSSIBLE."

The element of life's impermanence came into play in capturing George Harrison's handwriting to create the Harrison typeface. Schwartz was given high-resolution scans of Harrison's handwriting and then left to recreate it. "The trick with this typeface was to keep the spirit of his handwriting intact but regularize it in a way and turn it into a typographic system so the forms could work in any combination." Schwartz knew he had been

successful when Harrison's wife cried when she saw it.

NEW TECHNOLOGY TOOLS, SAME CREATIVE TOIL

Acknowledging the stones that have been laid by past typographers is an integral aspect of today's type design. In the 1800s, a type designer's tools might have included a hammer, a file, brass, some lead. Today, high technology enables once-unimaginable

efficiencies. But while the physical labor is no longer as tedious, the creative toil that goes into typography today is similar, with new font designs often taking years to finish. Yet while reading, rarely do readers wonder at the origins of the type—or the processes behind its creation.

"To be conscious of the role type design plays as part of a whole, would be like expecting someone

A Large Variety of Amusements **VANWAYMAN**

BRUNEL BY CHRISTIAN SCHWARTZ AND PAUL BARNES: A 19TH CENTURY CLASSIC IS
RE-INTRODUCED ON THE PAGES OF CONTEMPORARY MAGAZINES.

to go to a store and buy a loaf of bread, and to not just wonder who baked it, but to wonder who grew the wheat, and who ground the flour," explains Schwartz. "We—the type designers—are the wheat growers." ■

Freelance writer [Peta Owens-Liston](#) writes regularly for Time Magazine.



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EXCITING NEWS FROM ADOBE

creative bonding

These Adobe-sponsored events and contests give designers a chance to connect with others—and show off their talent.

The DJ spins. The hip-hop music booms. The chatter of the crowd creates a low rumble, punctuated occasionally by hoots and hollers. Amid it all, digital art blooms and grows on wall-to-wall screens. Designers are creating it as fast as their wrists and brains can move, right before the audience's eyes. They have 15 minutes to build a masterpiece.

Instant design—and exposure

It's all part of Cut&Paste, a fast-paced digital design tournament sponsored by Adobe and making its way across the globe this fall in 11 events happening over 11 weeks. This rolling party—and intense competition—gives emerging designers a chance to make some noise, show their stuff, and step out of anonymity and into the spotlight.

Winners get instant exposure to an audience of over 1,000 Cut&Paste attendees. But the recognition isn't limited to the event stage.

Winning work is showcased in a Cut&Paste book and DVD, and on the Cut&Paste website. "At the end of the night, when the judges make their decision, there are always cheers and boos," says John Fiorelli, Cut&Paste executive director. "And there's always a little trash talk, too. Designers say, 'I could do better than that.' And we say, 'Cool. Give it a shot next year.'"

Emerging designers get a chance to make some noise, show their stuff, and step out of anonymity and into the spotlight.

Want to try it yourself? Enter the Audience Design Contest at a Cut&Paste tournament near you, and try your own design round onsite. To learn more, go to the [Cut&Paste](#) website, where you can also watch live webcasts of tournaments and find out about upcoming events.

Jim Darling
2006 Cut & Paste
Los Angeles

Scott Barry
2006 Cut & Paste
San Francisco

Juan Doe
2006 Cut & Paste
New York City



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Endless Inspiration

You don't have to be an extroverted Cut&Paste designer to make your mark in the creative world. Another huge opportunity happens each year at Adobe MAX. This international conference, with locations in North America, Europe, and Japan, is a chance to make creative connections, discover new design skills, re-charge your creative

with enough inspiration and ideas to fuel another year's worth of work. [View the list of speakers.](#)

Perhaps most importantly, all these diverse minds come together in places like the Community Pavilion, where participants can mingle and share ideas. "Conversations between similar minds are illuminating, but there is another,

"There's a sudden synergy that happens when people from entirely different creative backgrounds discover each other."
—Russell Brown, Adobe Senior Creative Director

batteries, and share inspiration with others.

With over 200 sessions, 20 hands-on workshops, and plenty of parties to keep the conversations flowing, MAX gives designers endless opportunities for discovery. [Learn about the five distinctive session tracks.](#) And with hundreds of design and technology gurus like Erik Natzke and Sandro Corsaro leading the discussions, participants leave

more powerful magic at MAX," says Russell Brown, Adobe Senior Creative Director. "It's the sudden synergy that happens when people from entirely different creative backgrounds discover each other."

Get more details, including upcoming event info and materials from past events, on the [Adobe MAX](#) website.

Mashup Maven

Sometimes inspiration hits in a large global setting, like MAX, other times it happens quietly, in a small home office. Such was the case for Megan Richardson, winner of the Adobe® Stock Photos Take Creative License Contest. The competition, which challenged designers to create a mashup from Adobe Stock Photos images, gave Richardson a unique opportunity to showcase her design acumen. See some of the best entries in the [Take Creative License gallery.](#)

Using an eclectic variety of stock images along with her own artwork, Richardson created her whimsical "Let it Soar" mashup—and the judges took notice. As winner of the contest, Richardson's mashup was used in an Adobe Stock Photos print ad published in the September 2007 issue of [Graphic Design USA](#) magazine.

With her contest win—and her growing portfolio—Richardson plans to kickstart a design career in the Los Angeles entertainment industry. The contest win gives her an extra jolt of credibility to complement her huge talent. "Recognition like this can take a designer's career to the next level," says Adobe Director of Product

Marketing Joan Bodensteiner, who plans to bring even more high-profile competitions to talented emerging designers. Look for new opportunities to showcase your creativity in the near future.

Connect and Thrive

These diverse events and contests represent just three of the many Adobe-sponsored opportunities that help designers connect with the creative community and boost their careers. All you have to do is tap into them. Where you take it from there is only limited by the boundaries of your imagination. ■

View all upcoming Adobe Events



"Recognition like this can take a designer's career to the next level"
—Joan Bodensteiner, Adobe Director of Product Marketing



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RAMPU

BUZZ



THE PHOTOSHOP BRAND GETS A NEW LOGO

Keep an eye out for the new Photoshop logo. Adobe created it to represent the rich legacy, technical quality, and attention to detail that has made Photoshop the gold standard in digital imaging. The logo will appear

on every Photoshop branded packaging, web properties and a variety of other marketing materials.

[Visit www.photoshop.com.](http://www.photoshop.com)

SPECIAL OFFERS

Free footage from Artbeats.

When you buy Adobe Creative Suite 3 Production Premium or Master Collection.

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Save up to US\$125.

When you buy Photoshop together with Lightroom. [Find out more.](#)

Get a Crumpler Sinking Barge backpack.

Just spend US\$450 with Adobe Stock Photos between August 23 and October 23, 2007.

[Find out more.](#)

Font Folio 11

A designer can never have too many fonts. That's why there's the new Adobe® Font Folio® 11 software. It delivers a complete cross-platform solution with more than 2,300 OpenType® fonts for print, web, digital video, and electronic documents.

[Find out more.](#)

FONT OF
KNOWLEDGE**Adobe Bridge Home**

Check out the new "Assets in Motion" pocket tutorials in Adobe Bridge Home, accessible from any Creative Suite 3 application.

[Adobe Design Center](#)

Access video tutorials on the latest Adobe Creative Suite tools and features. Then, get the bigger picture in [ThinkTank](#).

[Adobe Photographers Directory](#)

Find the right photographer for your next project. See portfolios of photographers from around the world.

HAPPENIN'S

**CS3: THE CREATIVE LICENSE PODCAST SERIES**

Check out this new weekly series—and get an insider's perspective on Adobe Creative Suite 3. [Find out more.](#)

CS3: THE CREATIVE LICENSE eSEMINAR SERIES

Choose from Adobe Creative Suite 3 eSeminars for design, web, video, print, photography, or education. [Find out more.](#)

INDUSTRY EVENTS

[Adobe Max 2007](#)

Sept. 30 - Oct. 3, Chicago, IL

[AIGA Design Conference 2007](#)

Oct. 11-14, Denver, CO

[Web 2.0 Summit](#)

Oct. 17-19, San Francisco, CA

[Photoplus Expo 2007](#)

Oct. 18-20, New York, NY

[FITC Hollywood 2007](#)

Oct. 22-23, Hollywood, CA



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**“THE ENGINEERING ON THIS
PRODUCT IS TOP NOTCH.”**

—JNEMETH, AUGUST 3, 2007
ADOBE EXCHANGE REVIEW



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FEEDBACK

RATE THIS ISSUE

What did you love about this issue? What would you love to change? Take a moment to rate this issue’s stories, design, and navigation. You can even send a quick letter to the editor.

We read every last bit of feedback, so go ahead and share your thoughts. We’re listening.

You will be directed to an external website to submit your feedback. When writing a letter, please include your contact information and permission to publish your comments.

SEEN ANY COOL CREATIVE WORK LATELY?

LETTERS TO THE EDITOR



REVERIE & TECHNOLOGY

I really appreciated the “Reverie & Technology” story, being myself a photo artist trying to make my dreams come to life.

Jean Luc Verville,
[photographer](#),
Longueuil, Canada

BRAVE NEW FONT

While checking out your mag, I stumbled across the article “The Brave New Font.” This article was fantastic; I just happen to be working on a book on Chinese slang and the article and the links were perfect and very insightful.

Jack Franke,
[Defense Language Institute](#),
Monterey, CA

NATURE’S LIGHTROOM

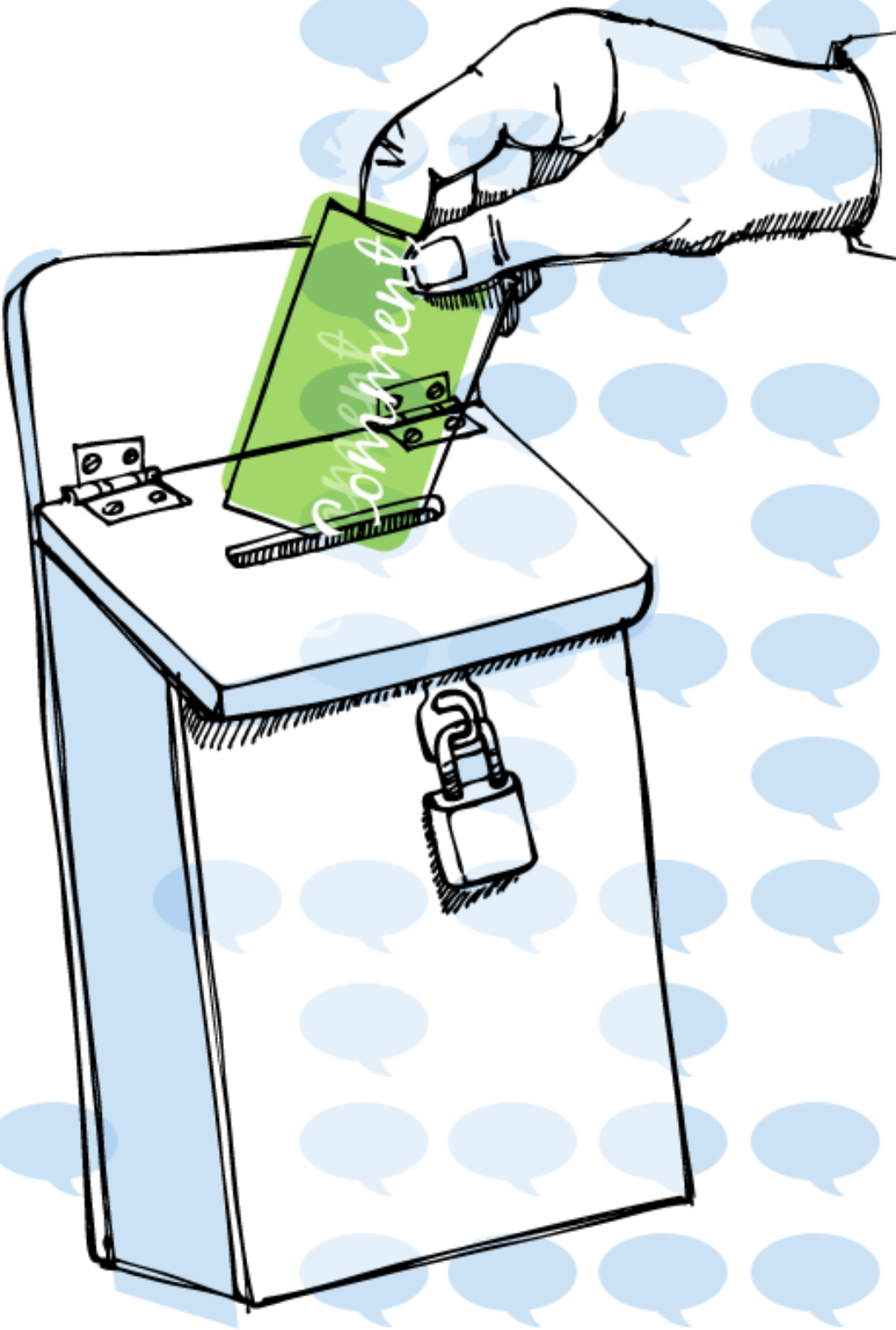
I loved the pictures from Iceland in “Nature’s Lightroom” (Issue 1), probably because I’m one of the 300,000 that live there. It’s nice to see our small country featured in such a positive, clean and beautiful way. It’s a true fairy tale island.

Jónas Antonsson,
[Gogogic](#),
Iceland

USER EXPERIENCE

The experience was incredible! Thanks for all the hard work you’re doing!

Lex G. Park,
[CCG Systems](#),
Norfolk, Virginia



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VIVA LA DIFERENCIA!

Adobe Magazine would like to thank [Máquina Estúdio](#) for its contributions to this issue.

Máquina Estúdio, led by Creative Director Kiko Farkas, has worked hard to get small. "After having a company of about 12 people and a partner, I got bored. I was taking care of administration rather than creating," says Farkas. "So I fired all my employees, closed the company, struck out on my own, and started showing my portfolio to people I admired."

Over the years, Máquina Estúdio grew to five employees—including designers Elisa Cardoso and Mateus Valadares—but this time it was different. "Now everybody who works here has their own creative personality, and space to express themselves," says Farkas. "And I have more time to create and draw."

Today, Máquina Estúdio continues to grow, but in a more sustainable manner. "We want to make bigger and more complex projects," says Farkas, citing his work for the Brazilian Tourism Department. "We're already exploring new areas like exhibition design and film subtitles. We want new challenges!"

Software used to create this issue of Adobe Magazine includes: Adobe InDesign CS3, Adobe Illustrator CS3, and Adobe Photoshop CS3. Fonts include: ITC Goudy Sans Black Italic and Bold Italic, ITC Motter Corpus MM Regular, Joanna MT Semibold and Semibold Italic, Myriad Pro, Poplar Black, and Trade Gothic.

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