

MAG ZINE

EDITOR'S NOTE

ADOBE MAGAZINE RETURNS

Adobe Magazine 2.0. How did we get here? Some of you may remember the original *Adobe Magazine*, née *Aldus Magazine*, in print from 1989 until 2000. In 2004, we launched *Proxy* in response to the multitude of customer requests for a magazine that could both inspire and educate. *Proxy* met this need by focusing on current design, industry trends, software tips and tutorials, and troubleshooting tips.

OUR VISION

Now, we've come full circle. With this issue, we chose to redesign *Proxy* and return to the name *Adobe Magazine* (which is why *Proxy* hasn't graced your inbox for some time). We've been busy retooling the magazine to be a source of inspiration and instruction not just for designers in traditional media, but also for web and interactive designers, photographers, and video pros.

WHAT'S IN IT FOR YOU

The new *Adobe Magazine* incorporates many of the suggestions you sent us over the past two years. Many of you told us you don't have time to read the magazine cover to cover. That's why we've designed all articles in the new *Adobe Magazine* to give a quick shot of inspiration and instruction. You'll see innovation in the fields of photography, publishing, interactive, and video, and you'll get specific details on the techniques and software features used to create it.

If you're only interested in one of these fields—or one particular technique—you can quickly get the information you need and get back to work. We've also designed the new *Adobe Magazine* to be easier to read. And we're now publishing editions in French, German, and English—with a mix of artists and stories from around the world.

NEW DESIGN FRONTIERS—AND BEYOND

Underlying this issue is the pursuit of "Design Without Boundaries." Our feature articles explore the idea of discovering frontiers and then moving beyond them.

OUR FEATURE ARTICLES EXPLORE THE IDEA OF DISCOVERING FRONTIERS AND THEN MOVING BEYOND THEM.

Our guest designer, Josh Berger of *Plazm* magazine, epitomizes this theme. Josh was part of the new-school design magazine vanguard of the late 1990s that included David Carson and *Ray Gun*. Where

others faded away, Josh and *Plazm* continue to defy conventions. *Plazm* contributed the layouts for the cover and feature articles in this issue. Thanks, guys.

So go ahead and dive in to your all-new *Adobe Magazine*—and don't forget to tell us what you think of it. As always, we look forward to hearing from you. ■

— Adobe Creative Team

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Never miss an issue of *Adobe Magazine for Creative Professionals*.

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Print

MOUTH OFF

Tell us what you love, what you despise, what inspires you, what puts you to sleep.

Rate This Issue

WHEN TURNING PAGES BECOMES A TRIP

By Peta Owens-Liston



“We have full control over what we write about, how we lay out the story, and how we juxtapose that story to typography and photography. It’s the kind of power we exploit to our full advantage.”

—Jiae Kim, co-founder, *Theme* magazine

Trash the template. Skew the grid. Ruffle some feathers among the rule makers. Most importantly, keep your “viewership” coming back for more, seeking sensual stimulation and surprise as they journey through carefully crafted pages. This seems to be the general mindset among designers of artsy niche magazines like *Theme* and *Clear*, two pioneering publications that insist on doing things differently. They want print to be an experience, not just a good read.

The evolution of design technology—available to anyone who has the tools—mixed with an unwavering pursuit of creative freedom has given birth to these magazines, which resemble collectable artwork more than a series of glued pages.

Breaking Free

On the pages of *Theme* magazine, high-brow and low-brow subjects interplay with one another like alternating beads on a necklace—skateboarding and lost language, fashion design and tattoos. This contemporary Asian culture quarterly centers each issue around a theme like Skin, Performance, or Siblings. “It’s a mix of who we are,” says Jiae Kim, who founded *Theme* with husband John Lee. Although both have design experience, their backgrounds diverge from there. Lee was a professional BMX racer and graffiti artist (read: low brow), while Kim delved into art, history, and literature (read: high brow).

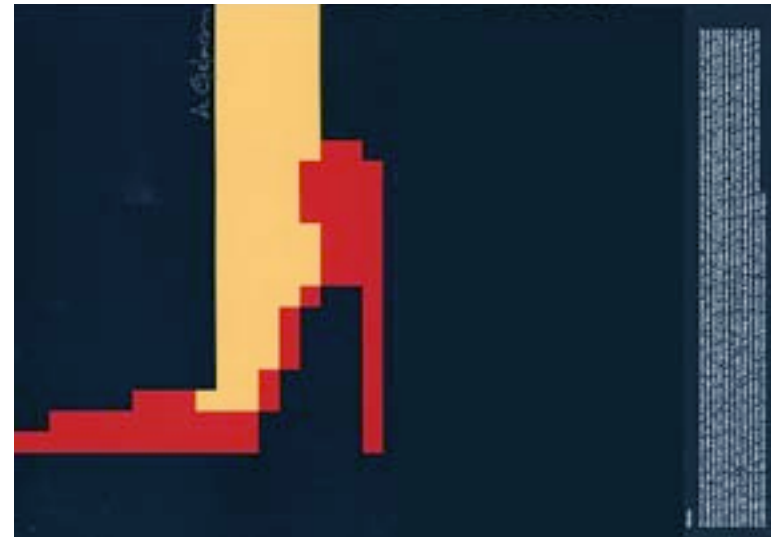
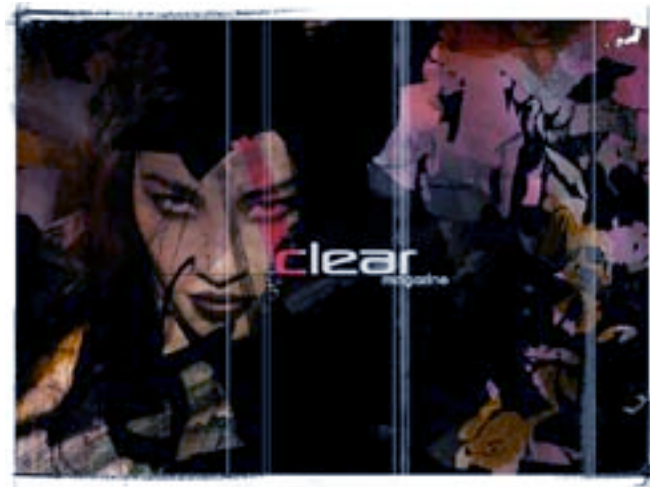
“We started out with all the disadvantages,” says Kim. “We didn’t have a lot of money or financial backing.” But the creative freedom they had was much more valuable. And this unbounded imagination continues to reign supreme today. “We have full control over what we write about, how we lay out the story, and how we juxtapose that story to typography and photography. It’s the kind of power we exploit to our full advantage.”

Transforming Print to Web

While Lee and Kim can intuitively walk the path to creating a quality print magazine, they’re now in the midst of stepping from one stone to the next to create an equally dynamic web-based version of *Theme* magazine. “It will be synergistic to the kind of stories we tell in the magazine,” says Kim. “But the content we’re going to put online is different than the print issue because the way people interact with this medium is different.” With new features like a blog collective, where readers can contribute content and news, *Theme* online will be much more than an interactive version of the print issue. It’ll be a complete redesign specially tailored for a web readership. And it’s the kind of challenge that thrills Lee and Kim.



Here's How They're Doing It



Fear Not

Innovation in design comes naturally to *Clear* Creative Director Emin Kadi and Editor Ivan Kalafatic. The lack of fear is prevalent in the many “firsts” this fashion design magazine has pioneered, including the first to have a transparent cover (on every issue—hence the name—see page 7 for example), magnetic paper, rice paper, and the first to produce an entire issue in plastic. But these unique materials present equally unique production challenges. “No matter how great of a printer you find, chances are they won’t admit their inexperience in producing the final product,” says Kadi. The solution? Lots of communication—and teamwork. “The best thing to do is to get everyone to believe in the project and rally around it.”

For Kadi and Kalafatic, *Clear* is a changing environment that houses what traditionalists may see as impossibilities in the design world. Kadi says naivety—and a lack of exposure to the “right” and “wrong” influences in the publishing world—has actually benefited them. “When it’s virgin territory, you come up with new and refreshing designs,” explains Kadi, who is also a fashion photographer. Five years ago, the two of them “slapped” the magazine together in two weeks on a laptop and then distributed it at a fashion show in New York. “We started very intuitively,” agrees Kalafatic.



DRIVE APPEAL

THE NEW FACE OF JAGUAR

MOTION

54

Banking into a new era in its sports car lineage, the 2007 Jaguar XK Coupe and Convertible squish any residual notions that this is your old mentor car. With its lightweight aluminum and carbon body, across the chest a V8 engine delivering 300 horsepower, the XK is a refined agile and supremely seductive machine that embodies the classic Jaguar vision of speed and luxury with a decidedly modern look.

At the helm of the new XK is Ian Callum, Director of Design for Jaguar Originals from Scotland, the UK-based 40-something Callum is one of the leading car designers of his generation. Previously at Ford – the British automotive design engineering and manufacturing group – Callum was responsible for designing the Aston Martin DB5, the most successful Aston Martin of all time.

With an exuberantly forward yet grounded design sensibility, Callum is an avowed “mechanically minded” designer and automotive aesthete who takes his cues as much from fashion and architecture as he does from technology. “In terms of style, you have to make sure your design goes out the door the way you want it to be,” he says. “As a painter or a sculptor, you’re usually just dealing with yourself. With cars, you’re dealing with hundreds of suppliers and hundreds of engineers and you’ve got a small team of designers picking all of this, making sure that the grain is right, the colors are right, the shape is right, the dimensions are right so you really have to be with it every day of the way.”

“After all,” says Callum, “designing a car isn’t just about the car, it’s about a lifestyle.”

How is the Jaguar DB5 different from the models that have come before it? Where do I begin. This new Jaguar was about creating something more contemporary and modern. We were working with a car that was already very well respected, so there wasn’t a need to turn the dial up from a really radical perspective. Still, it is clearly a much more modern car. Visually it’s way beyond the old car. It’s got a very tight and very sexy form language. It’s also very simple, almost simple in its form. The other thing is, when we followed this car, I wanted to maintain the sense of beauty that Jaguar has but with more power.

The car is definitely a combination of beauty and power. Jaguar are really cars – they want it all. They’ve got that mechanical muscle in them and I wanted to capture some of that as well. That’s why you’ve got beauty on one side and power on the other. Hopefully people will see that and know that this car is more powerful and less gentle than the former model. But

SMART, SEXY & SUPREMELY MODERN. THE NEW JAGUAR XK PROVES YOU REALLY CAN REINVENT THE WHEEL.



of art and engineering. Then I went to the Royal College of Art in London, which at the time was only one of two colleges that offered car design, so I did that. I got to learn the fundamentals of how cars are made and also how to draw them because that’s the gift of our communication – I draw.

So it all heavily began with a sketch. Then, just ten days later, I was sketching ideas on my little laptop for the next version of the XK, which is years and years and years away. I’m already thinking about what’s next. Not about changes necessarily, but just getting in the mindset of doing something different. My designers and I are brave enough now to step away from the locked version of the car and to step into something new.

You want to embrace the idea of change. How do you change without losing brand identity? If you keep the values correct and consistent, you can change as much as you like.

And who did you think about? Well, we did. Actually, if you look at the values of the William Lyons, the founder of Jaguar, it’s the same. We look at what Jack looked at those values and what what makes a big a big and took it from there. It’s a discipline and a framework in which to create.

As someone with a background in industrial design, do you see evolution or what’s going on in fashion design, architecture? Oh, definitely. At the time if you go to car studios, we’ve got fashion magazines, design magazines... It all inspires the creative process.

Credit goes to what you’re doing with our other car designs? Not with as much fan. My objective is to turn the Jaguar brand – which has history, become a little too traditional – into something vibrant, youthful and exciting.

And yet classic. No, but classic has to do with the values. Being classic is established from experience – being right in both design and function. As far as the energy of the brand, we want to be exciting and fresh.

The Jaguar XK Coupe starts at US \$75,000. Jaguar XK Convertible starts at US \$81,000. jaguar.com



Inhale This

While the magazine has gained sophistication—and a loyal readership—since that first issue, intuition has continued to play a major role in its design. Take for instance the Volume IV, Issue 3 “smoke issue.” While the editorial for this issue covered a wide range of subjects, the design was united by an ethereal and playful layer of “smoke.” It wafted across type. It swirled around photographs. It drifted through the magazine, shifting its shape into surprising new forms as it moved.

Here’s How He Did It

Forever Wet Clay

Designing in this new publishing art form is akin to sculpting wet clay that never dries; it's always morphing under the tools and talents of the designer. Combine this with the fear of stagnation and predictability, and you get designers who never rest. As Kadi puts it, "We want the magazine to be a journey for someone's imagination." And one that always remains undefined. ■



Peta Owens-Liston develops marketing communications materials and writes for numerous national magazines, including Time magazine.





On nikeair.com, Big Spaceship created more than an interactive website. They created interactive wonder.

By Kimberly Grob



The Symphony. This was the internal name for the site that would eventually become nikeair.com. And it describes the interactive experience perfectly. Type in the url, and you're greeted by two tough and beautiful athletic specimens. Sure, they're cooler and stronger than you, but perhaps that's what makes them so irresistible. With smooth video effects, they warm up to an otherworldly, slightly urban groove. They beckon you to join them—to "Run on Air" or "Ball on Air." And join them you will.

Once you choose a sport, your athlete sets off through an urban neighborhood— a composite of still photography and video—and jogs ever closer to your screen before flashing a knowing smile and landing in a jet-black environment. One simple phrase commands you to participate in a mysterious adventure: "Create More World. Use Your Keyboard." From there, the true magic begins.



The Aha! Moment

A dramatic red sky. A flock of origami birds. Rays of light and floating leaves and puff flowers and scratches of graffiti and swirls of color and an elephant floating in a bubble—yes, an elephant. Site visitors unlock this symphony of surreal animations by choosing keys on their keyboards. "We wanted to create a sense of wonder," says Michael Lebowitz, the CEO at Big Spaceship. But in an online world oversaturated with broadband content and total immersion websites, that's no easy task. Pulling it off requires a just-right melding of cultural influences, bright ideas, creative disciplines, integrated branding and cutting-edge technology. And that's precisely what Big Spaceship brought together for nikeair.com.



Multimedia: The Expanded Definition

Lebowitz, a self-described “culture junkie,” believes that the term multimedia extends well beyond its current, technology-oriented definition. “We take in everything,” he says, citing Big Spaceship’s collective obsession with music, movies, and TV. “We’re young and living in Brooklyn and soaking it all up. Today, I went to the Jewish Museum to see the History of Comics exhibit. I don’t know how this will influence our work, but it’ll come in to play somewhere.” This pop-culture addiction, combined with a company culture where an intern can have as much voice as a CEO, creates a fertile breeding ground for dangerous ideas. And from this world where intellectual curiosity and creative freedom are prized possessions, The Symphony was born.



Creating More Brand

As a companion to Wieden+Kennedy’s Nike Air TV spots, the site gets the campaign right online—without regurgitating creative. While the main message—More Air, More World—remains integral to the experience, Big Spaceship interprets it differently for the web. “The idea that Nike Air helps people to better understand their sport—and get more from it—was crucial from a branding perspective,” says Lebowitz. “We used the ad campaign as a jumping-off point for exploring this idea. But Nike gave us the freedom to take it in a more abstract direction.” And this freedom, says Lebowitz, ultimately led to the site’s success. “When a client wants your creative thinking—not just execution—they get great work.”



“When a client wants your creative thinking—not just execution—they get great work.”

—Michael Lebowitz, CEO, Big Spaceship

Creative Convergence

“The thing that excites me most about this site is that it’s truly convergent,” says Lebowitz. “We used all our skills.” Broadcast design, illustration, photography, and interactive design all come together on [nikeair.com](#). And the final piece is built to work across multiple delivery platforms—from on-air broadcasts to web video spots.

In the end, of course, all this is transparent, and it’s not about design elements or delivery platforms. It’s about the experience. It’s about a good run that leaves you high on endorphins for hours. It’s about a game of hoops that feels so right it’s almost mind expanding. And ultimately, it’s about a brand of running shoes that just might transform you—if only for a moment. ■

Kimberly Grob has worked as a magazine and marketing writer for more than 15 years.

How’d They Do That?

Nature's Lightroom

By Stephen Trimble

Photographers under the spell of Iceland's golden light call the little country "Nature's Lightroom." The island lures them with endless summer days, stunning volcanic landscapes, and a sprinkling of warm-hearted Icelanders—just 300,000 people in an area the size of Kentucky.

In July 2006, 10 renowned photographers and four Adobe staffers visited Iceland on a dream assignment: shoot intensely for a week and road-test the beta version of Adobe® Photoshop® Lightroom™, which gives professional photographers a single application for importing, managing, and presenting large volumes of photographs. San Francisco photographer and writer Mikkel Aaland created the Iceland project as a unique hook for his forthcoming book, which features photographs and Photoshop Lightroom tutorials from the Iceland adventure.

Aaland worked with Adobe to select photographers for their professionalism, diversity in style, and generous spirits. The team included landscape photographers shooting classic large-format scenes, sports photographers, a lifestyle specialist, a wedding photographer, and two shooters from Adobe. "The cross-pollination was inspirational," said landscape photographer Michael Reichman. "We are so different and yet we all share a common passion."







More Iceland, More Photoshop Lightroom



The Process

Ansel Adams Award-winning photographer and writer [Stephen Trimble](#) recently published his 20th book: [Lasting Light: 125 Years of Grand Canyon Photography](#). ■



Creative Persuasion:

The Rise of Branded Entertainment

By Leta Baker

In late summer 2006, Ohio-based creative cooperative leftchannel was pulling in a respectable 200 hits per day on its website. Then the studio's latest short film, an abstract 35-second piece titled "Blissful," was released to Motionographer.com. Leftchannel.com received more than 12,000 hits. A portal in Spain picked up the piece. And site visits soared past 100,000.

The brand takes a backseat.

"Product placement in a film like 'Austin Powers,' sure, that's a form of branded entertainment," says Rainer Ziehm of leftchannel. But there's also an entirely different caliber of work bearing the branded entertainment name, one far more sophisticated—and entertaining. Creative short films produced by forward-thinking companies (and in some cases, their customers) are popping up all over the web. And the brands being promoted have a surprisingly understated presence.

"Branded entertainment is a way for marketers to take the high road, to rise above the rabble of commercials and appear to be patrons of the arts," says Justin Cone, editor of Motionographer.com. "If the branding becomes too visible, the whole thing backfires and the brand looks like an evil puppeteer."



Before the Internet, it wasn't easy for a video to find its audience. That's because only one path led to wide distribution: the expensive and limited broadcast/cable industry. While the online revolution opened the door for all types of niche broadcasters, or "narrowcasters," bandwidth limitations marred the viewer experience—videos sputtered and stalled, if they could be downloaded at all. Getting the content to would-be viewers posed an even greater challenge. With no easy hosting options, gaining access to a broad audience meant making capital investments in technology infrastructure.

Today, all that has changed. Broadband has crossed the threshold of critical mass. The Flash Player is ubiquitous, making it easy to deliver smooth video content to viewers everywhere. And sites like YouTube have brought those videos to the world, providing easy—and free—broadcast opportunities. The end result? A thoroughly engaging, utterly postmodern medium for consumers—and a completely new way for companies to extend their brands.

Insidious? Or ingenious?

The concept behind [SinisterBeauty.co.uk](#) and the related TV ads portrayed the Audi RS4 as a menacing spider consuming competitors. As a viral extension of that campaign, Audi commissioned comic illustrator Frazer Irving to create a 12-page mini comic book to be distributed in bars and clubs. The result was “[Beneath](#),” the story of an evil scientist driven insane by his attempts to extract a patient's terrible secret, which is tied to the ominous RS4 spider. In the 11th hour, Audi decided to scan the comic and make it available online.

The company turned to [Goodtechnology](#), where lead creative developer Ben Lunt persuaded them to let him create a full-blown animated short. Lunt's test for creating branded entertainment? “Even if all overt branding is removed from the finished piece, it should still have meaning. It needs to have a life outside of the product or company it's advertising.”

“‘Beneath’ was always going to be fairly niche,” says Lunt, “We wanted it to be a riddle for viewers to solve. We hoped to generate buzz as people worked out the story, thereby amplifying the viral effect. It wasn't heavily promoted, just some word-of-mouth and blog postings.” In the first month alone, the “Beneath” micro-site received 15,000 views—and 25 percent of people who watched it downloaded it to their PSP or iPod.

One car. Six teams. Three weeks.

In the spring of 2006, leftchannel received a call from agency [Rubin Postaer and Associates](#). A new Honda Civic was launching. Six teams had been chosen to promote the car—and a lifestyle—in unique 60-second shorts online. Each team was given one word to drive its concept. Leftchannel's was “Unleashed.”

Leftchannel's ultimate film integrated camera paths, contrasting static and moving elements, and post-processing to transport viewers across plains, through alleyways, over an ocean and beyond. “Our goal was to create an ethereal world in which an unseen force travels—enlightening individuals until they reach a timeless and serene reality,” says Nate Reese of leftchannel. “Unleashed” proved enlightening to audiences as well: Within two weeks of launching online, it received 83,000 hits.



Bringing Black and White to Life

Excuses, excuses.

Waiting for the right project? An unlimited budget? A client who shares your vision? All nice to have. But in a day when [Converse.com](#) is showing dozens of short films created by anyone with the inspiration, the opportunities are yours to lose.

“Voices that normally would have been marginalized by the prohibitive costs of traditional animation and filmmaking can now be commissioned to do work that would otherwise never be seen,” says Cone.

Of course, the rise of branded entertainment comes on the heels of increased campaign tracking and testing. And while counting a short film’s traffic online is fairly easy, understanding its effect on sales can be quite difficult—especially since branded entertainment is often a small part of a larger marketing strategy.

One thing’s for sure: Companies like Audi and Honda are creating lasting impressions—and actively searching for ways to turn the good vibes into solid revenue. When that happens, you can expect many more films like “Beneath” and “Unleashed” to grace your computer, PDA, and cell phone screens. You’ll also have more justification for getting your hesitant clients to jump on the branded entertainment bandwagon. ■

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

[Watch Clip](#)

Font & Function

THE ART AND CRAFT OF TYPE DESIGN

2006 TDC WINNERS EXUDE STYLE AND FUNCTION

BY HAVALAH GHOLDSTON

"Typefaces are like furniture," says Thomas Phinney, product manager, Fonts & Global Typography at Adobe. "Making either is a craft, combining elements of both art and science. Each has both a critical functional component as well as an aesthetic one."

The winners of the 2006 [Type Directors Club typography competition](#) illustrate this blend of craftsmanship, beauty, and usefulness. And Phinney has his picks for the best of the bunch. Here, he shares his typographic perspective—informed by years of type development experience—as he explores and analyzes some of the winning designs.

ADOBE ARABIC

Sample

"Tim Holloway's design brief from

Adobe was to do an Arabic design that would work well for general business usage, including forms and memos, and also perform well both in print and on screen in PDF. He's succeeded remarkably well, making an Arabic typeface in two weights, which seems to me to be simultaneously traditional and modern."

CALOUSTE

Sample

"For people who aren't into type, text

typefaces such as Miguel Sousa's Calouste may seem less exciting than some of the other TDC winners. But to most typographers, a well-crafted text typeface is the most difficult pinnacle of type design. I see in Calouste a remarkable level of craftsmanship and subtlety for a designer's first typeface."

GARAMOND PREMIER PRO

Sample

"This typeface reflects more than a decade

of work and refinement by Robert Slimbach, one of the world's most gifted type designers. It's a completely fresh take on the same general theme as Adobe Garamond (created in 1989), and a revival much closer to Claude Garamond's original designs from the 1540s. He's achieved a real masterwork, which is functional and classic

at text sizes, and beautiful and elegant at display sizes.

DARKA

Sample

"Gabriel Martinez Meave's newest

type design is a blackletter display typeface with a Victorian gothic aesthetic. Despite my passion for classic text faces, I also have a weakness for well-conceived, unusual display faces such as Darka. Like a German black forest cake, Darka is probably best enjoyed in moderation, but it is certainly tasty!"

SWEEPY

Sample

"There are a zillion script faces out there,

but some rise above the crowd. That's certainly the case for this semi-connecting calligraphic script that Michael Clark created for P22. A member of the new breed of script fonts, it illustrates what can be accomplished at the conjunction of type design, calligraphy, and font production technology. Sweepy is also the lighter-weight companion to the memorably-named Pooper Black."

BEAUTY AND UTILITY

Competitions like the Type Directors Club Awards continue to raise the standards for typography—and this year's winners have pushed the boundaries of innovation to new heights, creating both works of pure art and purposeful clothing for words. ■

RESOURCES

[Thomas Phinney's Type Blog](#)

The world of type according to Thomas.

[Adobe Type Showroom](#)

More than 2,200 typefaces to browse.

[Type Directors Club](#)

Offering broad typography education and worldwide type competitions.

[ATypI](#)

Worldwide organization dedicated to type and typography.

Havalah Gholdston has written for daily newspapers, magazines, websites and blogs.

SCOOP

EXCITING NEWS FROM THE PROPELLER HEADS AT ADOBE

HELLO, MAC USERS. MEET ADOBE® CREATIVE SUITE® PRODUCTION STUDIO.



On January 4, Adobe announced that it will release the next version of Adobe Creative Suite Production Studio software for both the Macintosh and Windows platforms. "Our customers told us they wanted the ability to use Production Studio on either a Macintosh or Windows computer. And we're excited to be able to give them that choice," says Jim Guerard, vice president, Dynamic Media Organization, at Adobe.

HELLO, TIME-SAVING INTEGRATION. GOODBYE, INTERMEDIATE RENDERING.

With the next version of Production Studio available on the Mac as well as Windows, Mac users will now be able to take their productivity to the next level, thanks to the enhanced integration among Production Studio components. Make a change in one application, for instance, and it's automatically reflected in the other software components. With this integrated workflow, Mac users will enjoy:

- Native Photoshop file support in Adobe After Effects, Adobe Premiere Pro, Adobe Encore DVD, and Adobe Illustrator.
- Shared compositions and timelines between Adobe After Effects and Adobe Premiere Pro.
- Common effects in Adobe After Effects and Adobe Premiere Pro.
- Copy-and-paste and drag-and-drop compatibility among software components.

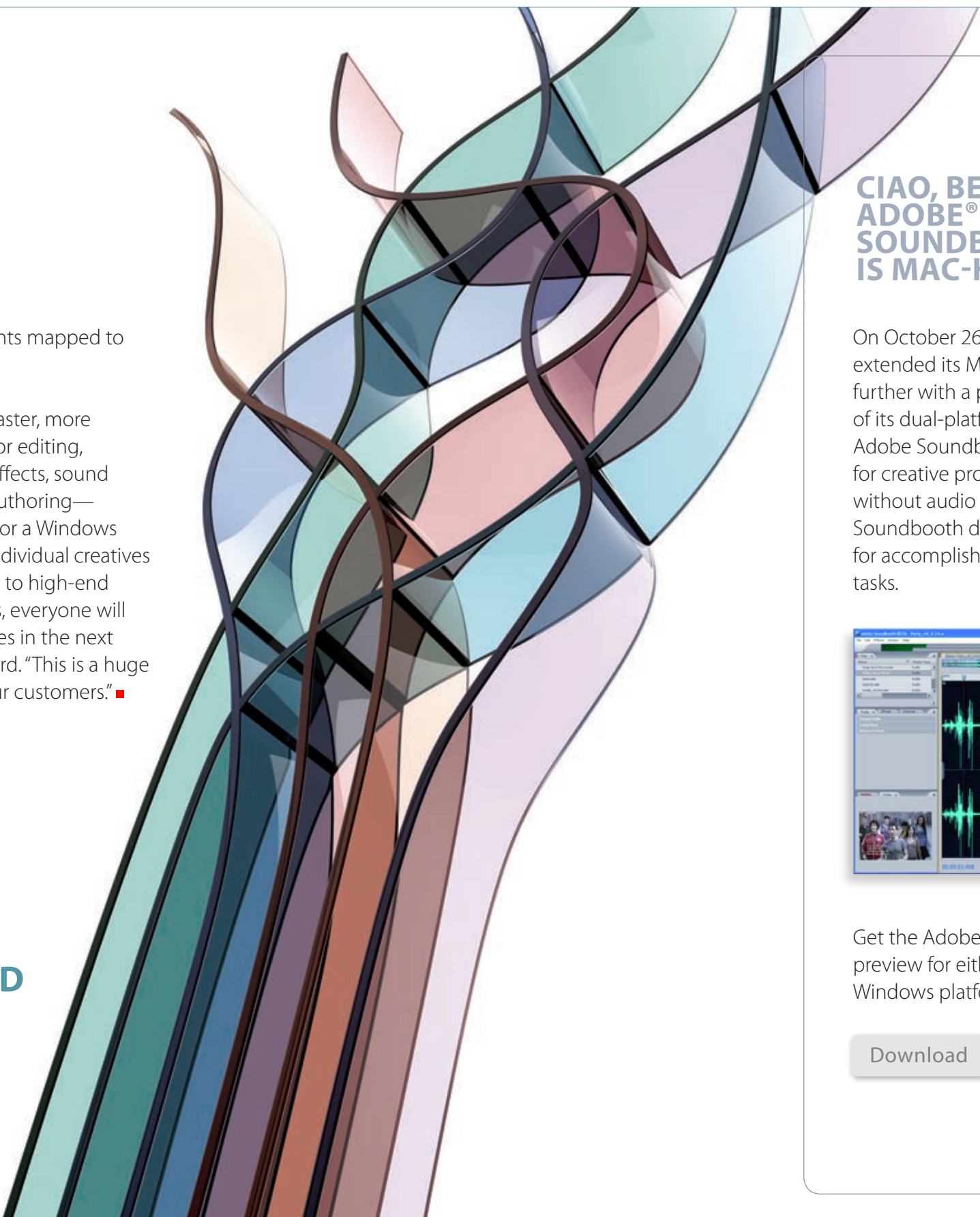
Add Dynamic Link to the mix, and Mac users can substantially decrease rendering delays. That's because this exclusive Adobe Production Studio feature makes it possible to use Adobe After Effects compositions in Adobe Premiere Pro and Adobe Encore DVD projects with no intermediate rendering.

"THIS IS A HUGE STEP FORWARD FOR OUR CUSTOMERS."

Client reviews are easier and faster too. Using the Clip Notes feature, videographers and filmmakers can embed video into a PDF file, email the file to the client to review with timecode-specific comments, and

then view comments mapped to the timeline.

It all adds up to a faster, more flexible workflow for editing, motion graphics, effects, sound design, and DVD authoring—whether on a Mac or a Windows computer. "From individual creatives and videographers to high-end production studios, everyone will find new efficiencies in the next release," says Guerard. "This is a huge step forward for our customers." ■



CIAO, BELLA: ADOBE® SOUNDBOOTH™ IS MAC-HAPPY, TOO.

On October 26, 2006, Adobe extended its Mac reach even further with a preview release of its dual-platform audio tool, Adobe Soundbooth. Designed for creative professionals without audio expertise, Adobe Soundbooth delivers focused tools for accomplishing everyday audio tasks.



Get the Adobe Soundbooth preview for either the Intel Mac or Windows platform.

[Download](#)

RAMP UP

BUZZ NEWS THAT EXCITES US RIGHT NOW



Adobe Photoshop Lightroom is coming soon.

Visit Adobe Labs to [download the free beta](#) —and discover a single application for importing, managing, and presenting large volumes of photographs.

HAPPENIN'S GOINGS ON IN THE WORLD AROUND US

[PMA 07](#) March 8-11, Las Vegas, Nevada

Meet photo imaging professionals from around the world and choose from more than 200 sessions focusing on professional development and emerging trends.

[Art Directors Invitational Master Class \(AIDM X\)](#)

April 25-28, 2007
San Jose, California

Learn advanced design techniques using Adobe products.

[View all Adobe events and seminars](#)

More Events to Get Your Gears Going

[SXSW Interactive](#)
March 9-18, 2007, Austin, TX

[Photoshop World](#)
April 4-6, 2007, Boston, MA

[NAB 2007](#)
April 14-19, Las Vegas, NV

FONT OF KNOWLEDGE

WISDOM AND RESOURCES TO FUEL YOUR WORK



The Creative Mind

See how designers are breaking the boundaries of design using Adobe Creative Suite 2.3.

[Step inside the Creative Mind](#)

Adobe Design Center

Explore the latest trends in motion and interactive design, from hot new work to expert tips.

[Visit Adobe Design Center](#)

Adobe Photographers Directory

See portfolios of professional photographers from around the world.

[Visit Adobe Photographers Directory](#)

ADOBE LABS

WE'RE ALWAYS THINKING UP SOMETHING NEW

Experience and evaluate our latest innovations, technologies, and products— including Adobe Photoshop CS3 beta.

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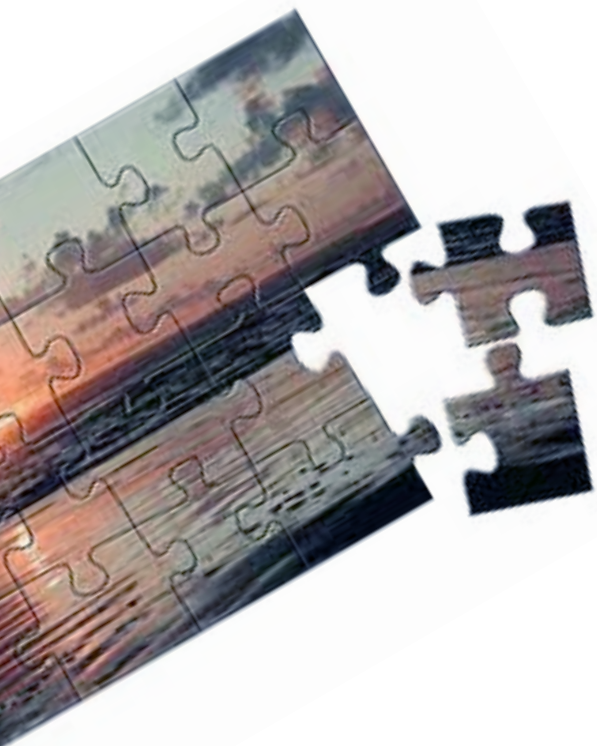
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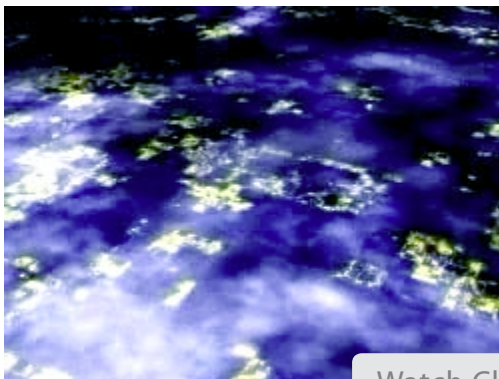
Transform any image into a jigsaw puzzle with up to 56 pieces.

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Create calendars with ease. Get master pages for all possible month layouts.

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Create effects that soar like a nighttime flight over a city landscape.

[Download](#)[Watch Clip](#)**Adobe Illustrator
Exchange****HAIR BRUSH, V8.X**

Take your illustrations to the salon— and give them more natural- looking hair.

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SPOTLIGHT

OUR FAVORITE TOOL DU JOUR FROM THE WIDE WORLD OF DESIGN

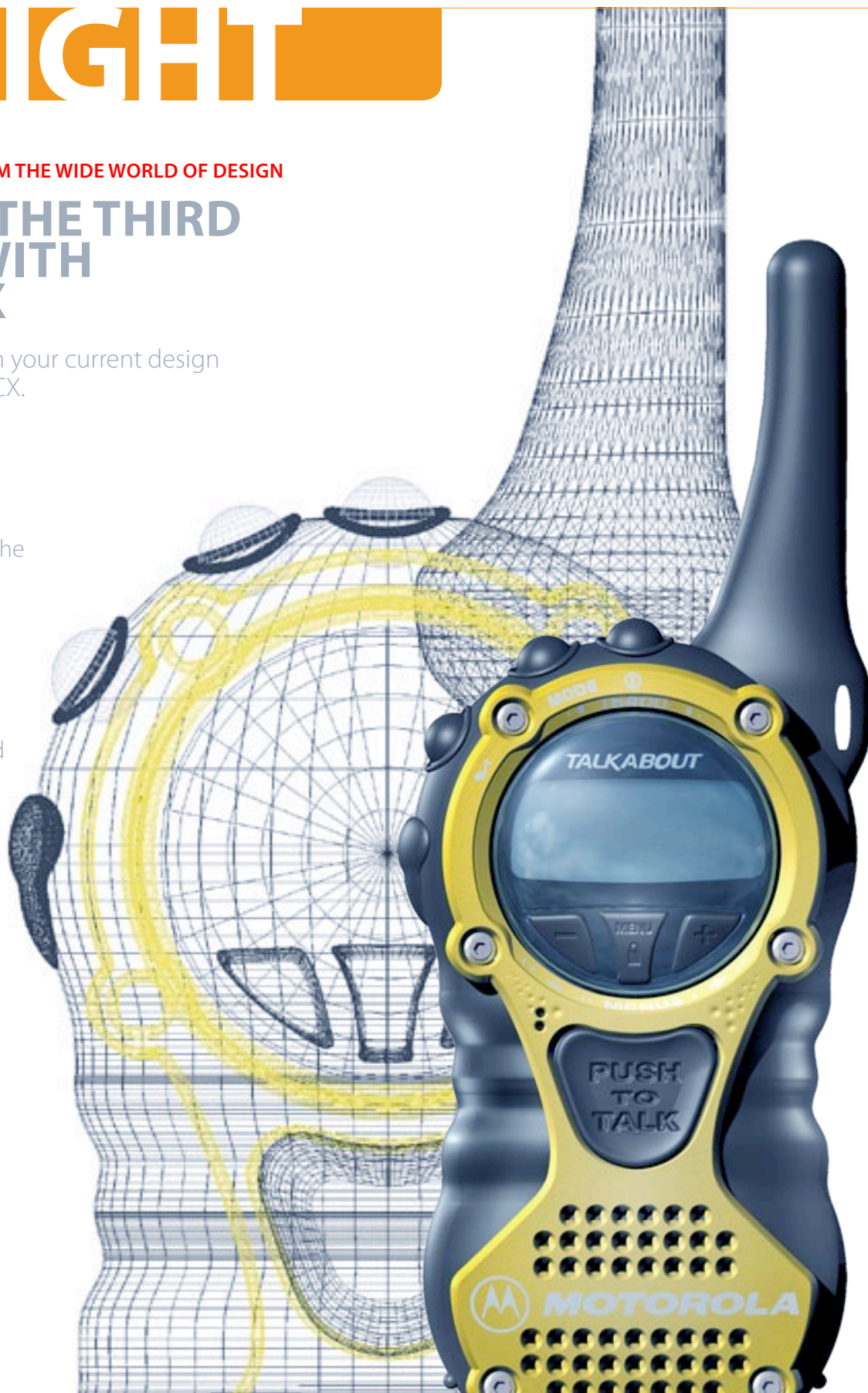
CONNECT TO THE THIRD
DIMENSION WITH
STRATA 3D CX

Want a 3D tool that works with your current design process? Check out Strata 3D CX.

WHY WE LOVE IT

WITH STRATA 3D CX, YOU CAN:

- Import Adobe Illustrator outlines, then push them into the third dimension.
- Link Adobe Photoshop layered files to texture and decal your 3D surfaces.
- Output images, animations and even Flash files for inclusion in page layout, PDF, video, and web-based projects.



HOW TO USE IT

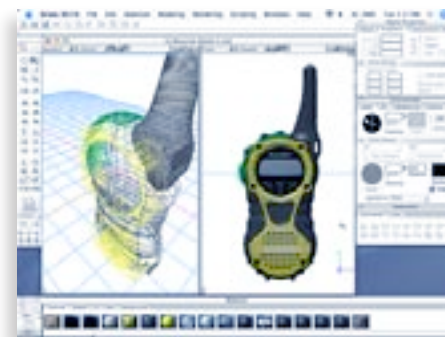
When Dave Winslow needed to create a variety of presentation elements for Motorola's TalkAbout product, he combined the power of his Adobe tools with Strata 3D CX. In this simple example, we'll show you how Dave got the job done.

- 1 To create the TalkAbout, Dave first created the outline elements in Adobe Illustrator.



- 2 Next, Dave created the Adobe Photoshop layers for the surface graphics and textures that he needed.

- 3 He imported the Adobe Illustrator profiles into Strata 3D CX and brought them into the third dimension using Strata's powerful modeling tools.



- 4 The model was then ready for the surface graphics and textures. Dave was also able to import the native layered Adobe Photoshop file directly into Strata 3D CX. If any changes needed to be made, Dave just made them in Adobe Photoshop and the 3D model updated automatically.



- 5 Once the model was created, Dave was able to reuse the object to develop packaging, print, web, and even point-of-purchase display marketing. ■



GET STRATA 3D CX

Visit the [Adobe Store](#) to learn more and buy.

ABOUT THIS ISSUE

FEEDBACK

RATE THIS ISSUE

EDITORIAL: Please rate each magazine section on the following scale: ++ + +- - --
++(Very useful or interesting to me) to --(Not useful or interesting to me)

Ramp Up	Announcements and events in the creative pro world.....
Cover story	When Turning Pages Becomes a Trip
Features	Creating More World
	Nature’s Lightroom
	Creative Persuasion: the rise of branded entertainment ...
Downloads	Free downloads from Adobe Studio Exchange
Font & Function	2006 Type Directors Club winners
Scoop	Exciting news from Adobe
How’d they do that?	Instructional sections within cover and feature articles
Spotlight	Strata 3D CX

DESIGN AND NAVIGATION: Please rate our overall design and navigation on the following scale:
++(Very engaging and/or easy to use) to --(Not engaging and/or difficult to use)

New magazine design
Magazine navigation
Readability

SEND A LETTER TO THE EDITOR

What did you love or despise about this issue? What else would you like to see in this magazine?
Write your letter below:



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GUEST DESIGNERS

PLAZM

Claim to fame: Magazine publishers, “grunge” type godfathers, designers to the stars.

Inspired by: People who work to make the world a better place.

Listening to: Peaches, Willie Nelson, Cat Power, Sleater-Kinney, Melodium, Melvins, Sonic Youth, Dead Moon, Beck, King.

Eating: Fish tacos.



ABOUT THE COVER

To create our smoke-infused cover, Plazm found inspiration from the technique described by *Clear*’s Emin Kadi in this issue’s cover story, When Turning Pages Becomes A Trip. “We used the technique as a starting point for our design,” says Art Director Joshua Berger. “And then we took it to a new place.”

FEATURED ARTISTS

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

- Jiae Kim and Jon Lee, [Theme magazine](#)
- Emin Kadi and Editor Ivan Kalafatic, [Clear magazine](#)
- Michael Lebowitz, [Big Spaceship](#)
- [Mikkel Aaland](#), photographer
- [Angela Drury](#), photographer
- [Martin Sundberg](#), photographer
- [Peter Krogh](#), photographer
- [Richard Morgenstein](#), photographer
- Rainer Ziehm, [leftchannel](#)
- Ben Lunt, [Goodtechnology](#)



WANT TO BE A FEATURED ARTIST IN THIS MAGAZINE?

Send Us Your Work!

Plazm is a visionary design studio that also publishes an eclectic design and culture magazine. The 28th issue of *Plazm Magazine* is available now and features Milton Glaser, Peaches, Marlene McCarty, Reza Abedini, Dave Thomas of Pere Ubu, and Raymond Pettibon. The magazine has picked up some awards along the way, and a complete catalog is in the permanent collection of the SFMOMA. You can find back copies on the [Plazm website](#).

Plazm Design started doing commercial work in 1996 as a way to pay for its Plazm Magazine habit. Since then, Plazm has had the pleasure to work with lots of great companies around the world, like Nike, MTV, Lucasfilm, and ESPN. Plazm works with excellent community organizations, too, like PICA (the Portland Institute for Contemporary Art) and the Rock ‘n’ Roll Camp for Girls.

Plazm is also into making books—the latest one, *ESPN’s Ultimate Highlight Reel*, was written and designed for ESPN.

Visit our [website](#) for more information.

