DIGITAL IMAGES
A PRACTICAL GUIDE
WHAT EVERYONE NEEDS TO KNOW ABOUT COMPUTER GRAPHICS
- Creating • Digitizing • Downloading
- Editing • Animating • Outputting
5. Align this dialog box as close as possible to the Illustrator window so you can compare colors. Click on the Cyan box in the Photoshop dialog box and you will get the color picker. Adjust the color until it matches the Illustrator window that contains Box 1. Click OK.

6. Repeat step 5 for each of the 7 color boxes. All of them should match the colors you see in the Illustrator window. Click OK.

7. Now you are back to the Printing Inks Setup dialog box. Click the Save button and name your custom ink setup file “Illustrator colors.” Click OK.

Using Macromedia Freehand

Macromedia Freehand is the only Macintosh drawing program that can claim to rival Adobe Illustrator in features. In fact, every time a new version of Freehand or Illustrator is released, a debate begins as to which is the most powerful, the easiest to use, and the most feature-packed. Figure 10-11 shows an image of an Etonic running shoe with its technology pieces (the separate pieces that go into the shoe’s construction). The image was created in Macromedia Freehand by Michael Scaramozzino of DreamLight in Stoneham, Massachusetts. DreamLight also created the design for the Macromedia Freehand 5.0 package.

DreamLight art director and lead illustrator Michael Scaramozzino and supporting illustrator Adam Smith created this image for the introduction of an Etonic running shoe product line. The image also appears on the back of the Macromedia Freehand 5.0 package. To help DreamLight create the running shoe, Etonic supplied its designers with a few prototype shoes as well as all the separate pieces that comprise a running shoe. The shoes and separate pieces were digitized into a Mac using a digitizer attached to a video camera on a tripod. After the shoes and separate pieces were digitized, they were imported into Freehand as templates. Next, each element was roughed using the Pen tool. Afterwards, shading and fine details such as stitching were added. To create the shading, blends were used. To
control the transitions from light areas to midtone areas to dark areas in the Nylon patch, separate blends were used. To Michael, one of Freehand’s most valuable features is its ability to reshape blends. In Freehand, you can reshape path outlines of a blend. When you do, the program automatically reblends the shapes.

Since the color of a running shoe is important, a custom Color palette was created. In the Color palette, custom Suede and Lace colors were created. Michael also made extensive use of Freehand’s powerful Style palette, which allows the creation of multilevel styles. In a multilevel style, one style can be based upon other styles. If you need to change one of the styles, all image elements based upon that style are updated automatically. The Layers palette was also used. Different elements were placed in separate layers to help organize the illustration.

Using CorelDRAW

On the PC, CorelDRAW is the undisputed king of drawing programs. Shown here is an image created in CorelDRAW by Homewood, Illinois artist Barry Meyer. To create the image, Barry used CorelDRAW’s Ellipse and Bézier Pencil tools. CorelDRAW’s Powerclip feature was used extensively to create the transparent
in the program. You can also import images and digital movies created in drawing, painting, and animation programs.

Undoubtedly, one of Director’s most important features is its programming language, Lingo, which allows you to write anything from short “go to” navigation statements to sophisticated programs that drive complex multimedia animation sequences.

The following sections show you how to create simple navigation routines to program buttons and play digital movies.

Creating Images and Animating in Director

Using Director to create simple animation sequences is quite simple. Before you begin, you must first acquaint yourself with the Director interface, which utilizes a moviemaking metaphor. The prime elements of the Director screen are the stage, a score, and cast members. The Stage is where you see your movie running; the cast members are the elements in the movie. The Score is a visual representation of movie frames, set in multiple channels. Each channel is like a separate track or layer that can run simultaneously with other layers. Figure 16-3 shows the Director Score with the Cast Member palette open. In the upper-right corner is the Control Panel. By clicking on Control Panel buttons you can start, stop, or change the speed of the animation.
WHAT EVERYONE NEEDS TO KNOW ABOUT COMPUTER GRAPHICS

Everywhere you look nowadays you see digital images, from high-quality photographs in books and magazines to dancing mouthwash bottles in TV commercials and realistic dinosaurs in blockbuster movies. Once solely the realm of graphics professionals, creating and working with digital images can now be performed by anyone with a computer and the right software. But wait! Why does the image you created appear twice as big onscreen? Why don’t the colors look the same in print as they did on the monitor? What is a GIF file anyway?

Adele Droblas Greenberg and Seth Greenberg answer these questions and more in **Digital Images: A Practical Guide**. Designed to help non-experts, this book describes everything you need to know to begin working with digital images, including:

- How digital images are used today
- Computer art basics — the difference between bitmap and vector programs — and more
- Creating your own digital images
- Scanning and video capture
- Obtaining existing images online or from stock houses and dealing with copyright issues
- How to produce and manipulate computer pictures
- Getting started with 3D and multimedia programs
- Producing great-looking output

Filled with helpful illustrations and step-by-step instructions, **Digital Images: A Practical Guide** will teach you how to start generating great-looking computer art today!

**FEATURING AN INTERVIEW WITH THE CREATORS OF MYST**

“**Digital Images** is a must-have primer for those new to digital imaging, and it’s a terrific reference book for those who already make a living creating digital images.”

— Andrew Lewis, President and CEO, DayStar Digital, Inc.

“This is the most comprehensive book on digital images that I’ve seen. Anyone involved in desktop publishing or desktop video will find something useful in this book.”

— Andrew Eisner, Director of Product Evaluation, Radius, Inc.