The Newsletter For Macintosh Artists

MacArtist™

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DreamLight

By Fritz Richard

DREAMLIGHT Incorporated, a digital design and illustration studio, was founded in April 1987 by Michael Scaramozzino. All of the studio's designs, from concept to completion, are created on computers. Even the DreamLight logo is a custom PostScript design.

The studio moved into full-color PostScript illustration with the purchase of two new color systems, including a 32-bit "true color" system. DreamLight also created its first animated HyperCard stack in 1989. (To receive this impressive stack *at no charge*, send a blank 800K disk with a self-addressed, stamped envelope to DreamLight, 18 Imperial Place, Providence, RI 02903.)

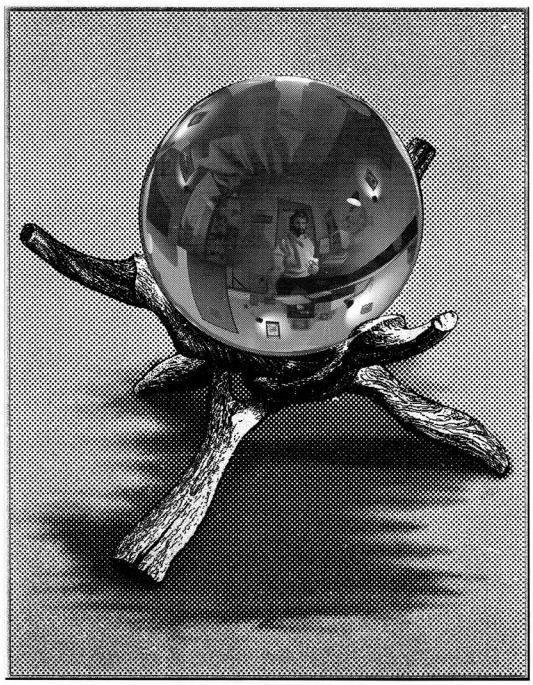
DreamLight has exhibited works in three juried computer graphics shows, including an international exhibit. "Lucid Beginnings," an illustration of a crystal ball that holds a self-portrait of Michael Scaramozzino in the company's first studio; "Pride," a painting of a lion in full mane; and "Looker," a futuristic painting of a woman's eye opening onto a view of the earth's sunrise as seen from space, were exhibited at Image '89 in Tokyo, an international exhibition of computer art. "Lucid Beginnings" and "High Performance," an illustration of a Lamborghini-Countach, were shown at Northhampton School of Design's State-Of-The-Art show. "Lucid Beginnings" was also exhibited at the University of California, San Diego's Hard Copy, an exhibit of original computer art.

It's a very special honor to have Michael Scaramozzino, president of DreamLight, agree to share his talent, advice and artwork with us. As you can see, by the accompanying artwork, he is a gifted Macintosh artist. His illustrations and designs are world-class and serve as proof that high-quality

This is a four-color promotional piece for Sprintout, a service bureau that specializes in four-color separations.

By Michael Scaramozzino, Copyright 1990, DreamLight Incorporated. All rights reserved.

"Lucid Beginnings" was created with FreeHand 2.0, GraphicWorks, ImageStudio and PageMaker 3.0. It's over 1 Mbyte in size, and it took more than 45 minutes to output.



By Michael Scaramozzino, Copyright 1990, DreamLight Incorporated. All rights reserved.

artwork can be produced on the Mac. Scaramozzino is candid, honest, motivated and excited about the new frontier of digital technology.

"Lucid Beginnings" is probably the most complex work of computer art we've ever seen. The attention to detail is on the cutting edge of perfectionism, but the long hours and hard work paid off with the creation of this masterpiece. By investing 200 hours into this project, Scaramozzino discovered just how far he could go with a Mac. He solved problems, made discoveries and became an even better Macintosh artist.

"High Performance" is a well-executed rendering of a Lamborghini-Countach. Its realism shows that Macintosh illustrations don't have to look computer-generated.

By Michael Scaramozzino, Copyright 1990, DreamLight Incorporated. All rights reserved.

Scaramozzino likes to use several different programs to achieve the finished product. Every program has its strengths and weaknesses. Combining several pieces from different programs into one single program like PageMaker or Quark XPress is the easiest way to overcome any one program's weaknesses while maximizing its strengths. The ability to combine different programs is one of the most powerful advantages of using the Macintosh.

Scaramozzino says that some designers like to sketch on paper and then scan their drawings into the computer. He finds that working directly on the computer screen frees him so his creativity can flow. GraphicWorks is his favorite program for sketching ideas. Its easel allows him to isolate overlapping objects, and he can manipulate the layout as if he were using paper. The sketch can then be saved as a MacPaint document and imported into FreeHand as a template.

The Mac enables Scaramozzino to concentrate on detail; he works on one enlarged section at a time, improving his ability to create and fine-tune every element. Even though a lot of the fine work is not clearly visible, in the final printout it does enhance the realism and clarity of his art.

"There are two common mistakes in thinking about the computer as a design tool," Scaramozzino says. "The first is called 'technophobia.' Artists sometimes see the computer as their enemy; they fear it and think it will restrict their creativity. They may even think that it will eventually replace them.

The second mistake is in thinking that the computer is strictly for simple production tasks like typesetting. "Early examples of photography were rejected as real art. And just like early photographers, a new breed of artists has taken the computer from its use as a simple production tool and moved to a high level of artistic excellence.

The computer isn't here to replace artists and creativity; rather, it's here to support and enhance them."