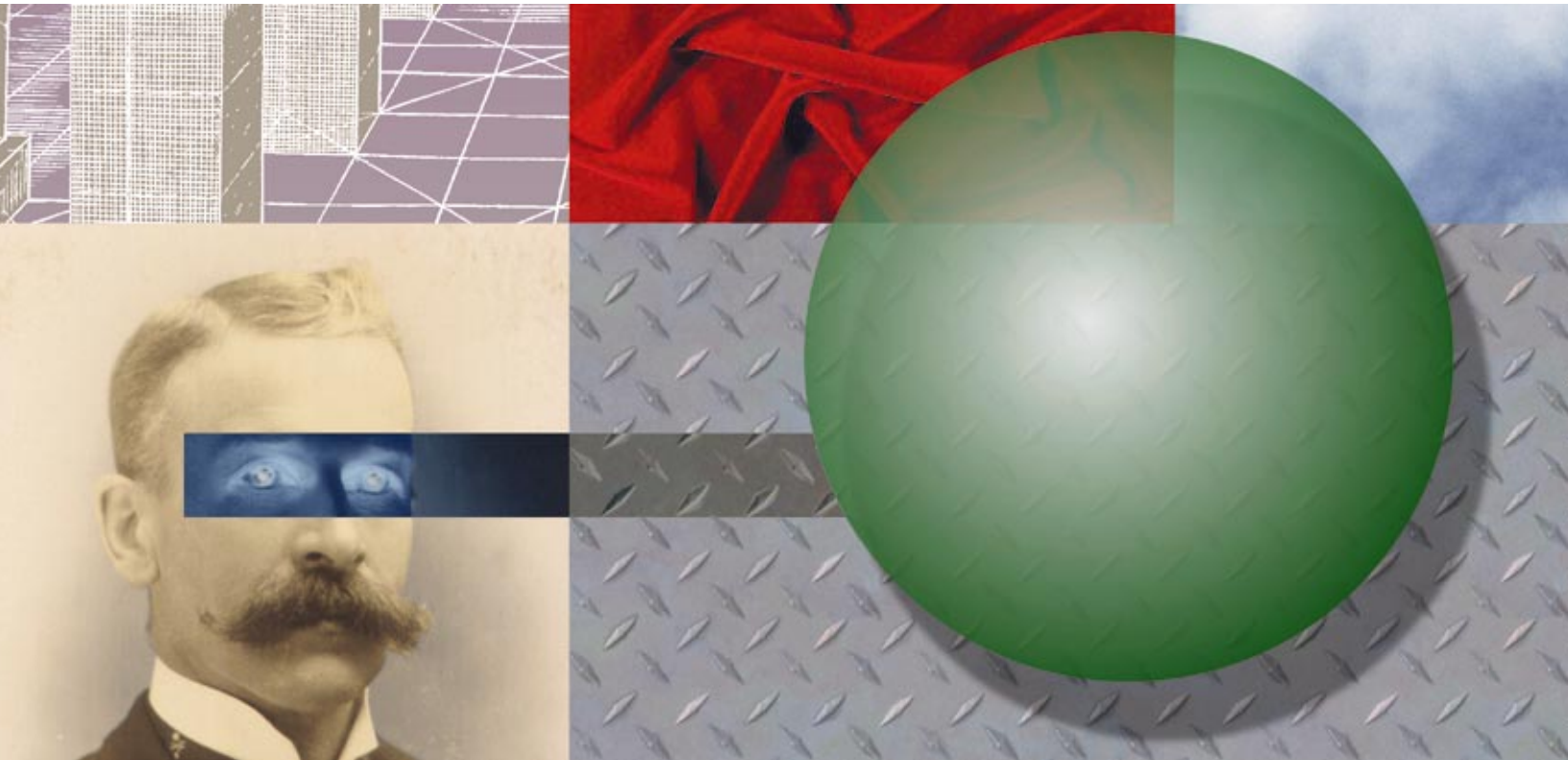


# Adobe Photoshop™

for Macintosh®



## Marc Yankus



Marc Yankus, freelance illustrator.

New York-based freelance illustrator Marc Yankus first set aside his paper, scissors and glue for a Macintosh computer, a flatbed scanner and Adobe Photoshop digital image editing software in 1990. Since then, he has continued to build his reputation as an illustrator, specializing in striking digital collages. Yankus says his creative process has gotten easier with the arrival of Adobe Photoshop version 3.0. "Adobe Photoshop is my primary tool," he says. "It's the program I spend the most time with, because no other software can equal it for compositing to create collages."

Yankus' clients include national magazines such as *Newsweek*, *Business Week* and

*Time*, as well as several advertising agencies. He also creates illustrations for annual reports and other corporate projects for clients such as AT&T and Price Waterhouse.

### New Layers of Productivity

Yankus is especially excited about the ability provided in version 3.0 to place elements such as graphics, text and special effects on separate layers without changing the original background image. "Layers are a natural for collage work," he says. "They allow me to experiment with lots of ideas and make changes on the fly when a client wants to take something out or move elements around."



“Over the last year, the Layers feature could have saved me time on countless jobs. Recently, I did an illustration showing a \$100 bill behind a magnifying glass. After I finished, the client had me take out the bill and substitute a graph. With version 3.0, I could have done that in minutes, because only the bill layer would have changed.”

For building collages, Yankus also cites the new Color Range feature, which lets users quickly build feathered masks based on any colors selected from an image. “I like to grab an odd element out of an image and mask it off so I can copy it out and paste it into a new image. Now I have a fast, visual method for adding or subtracting color from a mask.”

### Time Savings and Filters

Yankus also likes the ability to preview CMYK values while in RGB mode. “I prefer working in RGB,” he says, “but because I do a lot of illustrations for books and magazines, I have to verify CMYK values. If I’m working on a large file in Adobe Photoshop 3.0, I can quickly preview my image with CMYK values without the overhead of a conversion. The Gamut Warning feature, which tells you what colors in your image are out of CMYK color gamut and lets you fix the problem in RGB mode, is another great time- and trouble-saver, especially when you can simply apply the Sponge tool to bring any color into gamut.”

The Lighting Effects filter gets a big thumbs up. “Previously, I had to leave Adobe Photoshop and use another software program to get the subtle directional effects that I wanted. Now I do them directly in Adobe Photoshop,” Yankus says.

“I expect to spend lots of time with the Filter Factory plug-in. I don’t use many standard filters because I prefer to create my own effects. The Filter Factory gives me a consistent way to create and name custom filters.”



Illustration created for an article on the stock market using Adobe Photoshop software.

“I like anything that saves time,” he says, “such as the user interface enhancements in version 3.0. The tabs are convenient, the floating palettes help me organize my workspace and the new Commands palette gives me easy access to frequently used commands.”

### On to Animation and Interactivity

Over the past year, Yankus started exploring animation and interactive video, working with the Adobe Premiere™ program and a morphing program by ADGS called Elastic Reality. His animated piece “Hand” took first prize in an animation contest sponsored by the New York Macintosh User Group, and another animation called “Changes” captured third place in the 1993 Sumeria QuickTime™ Festival in San Francisco.

“My basic technique for animation has been to first create images in Adobe Photoshop, run them through Elastic Reality morphing software and then go into Adobe Premiere to create animation layers,” Yankus says. “In one case, I scanned a series of objects found at the waterfront, such as small parts and springs, and used them to create unique images.”

Although his work in animation and interactivity has been experimental, Yankus sees many possible commercial applications for those genres: “As MTV, music videos and other broadcast media use more animation, it’s natural to keep pushing the envelope in terms of how to present visual material.”

Wherever Marc Yankus’ creative drive takes him, Adobe Photoshop software will be in the picture. “It’s such a powerful program, and it allows me to do so many things that I could barely envision when I first started using it,” he says. “Now I can’t imagine working without it.”

### Marc Yankus Systems at-a-Glance

#### Hardware

Macintosh Quadra® 950 with 80 MB of RAM  
17- and 19-inch color monitors  
2 GB FWB disk array  
44 MB SyQuest® removable drive  
600 MB optical drive  
NEC CD-ROM drive  
AVR color scanner  
Wacom ArtZ™ tablet  
Polaroid® dye-sub color printer  
Ricoh® laser printer

#### Key Software

Adobe Photoshop  
Adobe Illustrator™  
Adobe Premiere  
Fractal Design Painter®  
CoSA After Effects  
ADGS Elastic Reality  
Macromedia Director™  
Gold Disk Astound