

Gigantic mazes conceived with the design granularity and color precision of CorelDRAW®

“We compared an aerial photo of the maze with the CorelDRAW rendering. The colors were spot on. I could have dropped the printout directly into the photograph.”

Adrian Fisher, maze designer
Adrian Fisher Mazes Ltd., U.K.
CorelDRAW user since 1993



ENTERPRISE

Adrian Fisher Mazes Ltd., U.K.
www.mazemaker.com
Global maze design company

CHALLENGE

To design and render complex maze configurations in full color

SOLUTION

CorelDRAW®

BENEFITS

Cost savings, increased productivity and enhanced design quality

Fisher has designed hedge mazes for British castles, palaces and stately homes; he's created mirror, brick and corn mazes for major tourist sites in Chicago, West Palm Beach, Boston and Atlanta; and has built a brick Beatles maze for the Liverpool International Garden Festival that incorporated a 51-foot-long yellow submarine.

The Story

For more than 24 years, Adrian Fisher has amazed tourists around the world with his extraordinary maze designs. He and his wife Marie own Adrian Fisher Mazes Ltd., the world's leading maze design company.

With a team of 12 designers and sales staff in Britain, and eight additional staff in other countries, Fisher has used corn maize, hedges, mirrors, interlocking brick and mosaic tile to create mazes of all types and proportions at prominent sites around the globe. Fisher also builds 'finger' mazes—those made of plastic and installed in children's playgrounds—and designed the world's first maize and water mazes.

He and his team design 90 mazes each year—all using CorelDRAW®.

The Challenge

With every maze Fisher undertakes, quality and cost are of primary concern. Because his customers are located around the world, he requires an efficient way to share his design renderings with clients. He also needs to ensure that the various dimensions of a design—its navigational complexity or color treatment, for example—can be well represented for the client's clear understanding.

This is certainly true for the Jasmine Tea Maze that Fisher is designing as part of the celebrations during the 2008 Olympic Summer Games in Yunnan Province, China. It will be the largest permanent maze in the world, making Fisher a world-record breaker for the seventh time.

The Solution

Using CorelDRAW, Fisher has developed various versions of the Jasmine Tea Maze, showing the bush composition and three separate networks of pathways with varying levels of navigation difficulty: bronze, silver and gold. Each network is contained within parts of the same rectangular space but varies in its complexity.

Communicating his vision to his customer in China has been easy, Fisher says. "We render our designs in CorelDRAW and send them as file attachments. CorelDRAW is a widely recognized industry standard, so clients can use our documents easily. Using CorelDRAW and e-mail together, we spend far less money than we used to."

CorelDRAW also delivers considerable savings in the production of Fisher's Finger Mazes—by eliminating the need for manufacturer redrawings. "We no longer have to pay drilling and routing companies hundreds of dollars to render plans," Fisher says. "We can do it all in-house with the software. That allows us to offer a wider range of designs."

The Features

The color capabilities of CorelDRAW are its most valuable features, Fisher says. "We as a company are very interested in the mathematics of decorative paving. There are 43 different colors of clay available for brick paving. We have matched every single one to the appropriate Pantone. CorelDRAW allows us to select any of them, choose a brick of a particular shape and flood the color in, then print it out. You see exactly what you're going to get."



“Fisher uses CorelDRAW to design every maze he and his team create. He builds 90 mazes each year and has erected 400 in total—in 27 different countries.”

Competing design products, such as those used by architects and landscape designers, don’t offer the same functional simplicity and design sophistication, Fisher says.

That’s the approach Fisher used when developing a 44-foot diameter interlocking brick design for the Mall of Georgia in Atlanta. He began by laying out the network—a to-scale repertoire of various bricks: Fisher Pavers (seven-sided bricks he himself invented), Mitre Bricks (unusual non-rectangular bricks he also invented), and five- and four-sided bricks to form a giant seashell pattern. It’s the method he uses for every paving assignment.

“I select the bricks, then apply color using the color bar and the Special Fill tool in CorelDRAW. In front of my eyes, the whole design grows,” Fisher says. “Then I can press Ctrl-G to select a group of pavers if I want to change the color for that group.”

If a drawing becomes too detailed, Fisher uses CorelDRAW to zoom in and out. “We can scale it up into additional drawings for detail (to the 12th decimal place). It’s so accurate. You can scale it up, then go back to the 100th or 1,000th,” he says.

“The productivity of doing it this way is superb. We spend less time on the computer, have perfect results, and produce incredible renditions. We often do half a dozen variations, decide which one we like, then make our recommendation to the client.”

The CorelDRAW printouts are so precise, they become guides during onsite construction. “We break a design into printouts of four to 12 sectional drawings, then laminate them. The drawings are crucial during installation.”

Competing design products, such as those used by architects and landscape designers, don’t offer the same functional simplicity and design sophistication, Fisher says. “Some of the widely used software is difficult to master. It’s cumbersome and actually not helpful. More importantly, other software is ineffective

for creating meaningful images of what carefully selected grades of paver color will look like—wireframe is no substitute for solid areas of color.”

When he wants to render a more painterly version of a design, Fisher uses Corel® Painter™ in conjunction with CorelDRAW. One client, a Duchess in England, once asked for a painted design, espousing the traditional approach over computer-generated drawings. Her response to the Corel Painter output: “Who’s the watercolorist?”

“The design looked as though the pencil hadn’t washed and the color had,” Fisher says. “That’s the versatility you can expect with Corel products.”

The Benefits

While cost savings, increased productivity and enhanced quality are the primary benefits Fisher derives from CorelDRAW, he notes a few others.

The program facilitates collaborative design. “I can take a design to a certain point, hand it on to a colleague, then it can be handed on again, then back to me. It works very seamlessly.”

It’s also backwards-compatible. “Unlike most software programs, it allows you to convert a file from, say, CorelDRAW 11 to CorelDRAW 8.”

The interoperability is impressive, too, he says. “It’s a tribute to the product that there aren’t more interoperability troubles with Microsoft OS. Incidents of falldown are rare,” Fisher says. In addition, the software allows Fisher to scan digital photos, resize them in Corel PHOTO-PAINT®, then import them into CorelDRAW—seamlessly. And the final product can be converted into a number of different formats.

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