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Inside one of Illustrator's
best-kept secrets

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Photoshop guru **Derek Bacon** reveals his
expert lighting tricks in our exclusive tutorial

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APRIL 2005

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COVER ILLUSTRATION: DEREK BACON



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WELCOME

When it comes to page layout software, there are currently only two serious contenders for your cash: *QuarkXPress* and Adobe *InDesign*. For a while now, Quark has ruled the roost, but with new-kid-on-the-block *InDesign* snapping at its heels, the race for the top spot is on. We're expecting an upgrade to *InDesign* soon, but until then it's Quark's turn to step into the limelight.

We're excited to bring you a very special package this issue. After months of anticipation, *XPress 6.5* is finally here – and we're giving you the option to test it for free. Load up our bonus disc and you'll find a demo of *XPress 6.5* (international edition), plus three full *XPress* XTensions, at your disposal. You may already be an *XPress* nut, eagerly awaiting such new features as .psd file import, guides on master pages and the option to group tables. Or perhaps you're still considering switching to *InDesign*, but waiting to see what 6.5 had to offer before you take the plunge. Either way, this is your chance to test the app before you buy. We've even included a 64-page book, packed with 250 of the best *QuarkXPress* tips and tricks, to get you started. Break open our Quark starter kit and give it a whirl.

GILLIAN CARSON SENIOR EDITOR
gillian.carson@futurenet.co.uk

ILLUSTRATION IN THE MAG

DEREK BACON

We first featured Derek's work in *Computer Arts* issue 94, in March 2004, and were so impressed we asked him to design this sensational cover. It shows just how versatile *Photoshop* can be when it comes to creating pseudo-lighting effects.
INFO: www.derekbacon.com **PHOTO:** David Pritchard



DON SPARROW

Don satisfies his penchant for kitsch fifties glamour with the help of *Photoshop*.
INFO: www.donsparrow.com



KAI AND SUNNY

The design duo explain how they created the book cover for the lauded *Cloud Atlas*.
INFO: www.kaiandsunny.com



CHRIS ROTH

After Effects and *Photoshop* bring Chris's winged purple creature to psychedelic life.
INFO: www.chrisroth.net



JASON COOK

Jason extols the virtues of *Xara3D* with this vivid illo created using "rusty" 3D text.
INFO: www.jasoncook.co.uk



JAMES WILSON

James took these characterful shots for our *CA* interview with Sweden's Fantasy Interactive.
INFO: www.wilsonpictures.co.uk



TWELVE:TEN

twelve:ten's illo captures the pros and cons of the viral marketing phenomenon.
INFO: www.twelveten.com



SCOTT HANSEN

This month, Scott gets a lizard and frog to scan their posteriors for under £300...
INFO: www.iso50.com



DEREK LEA

Illustrator and the highly editable Mesh tool give Derek a chance to shine.
INFO: www.dereklea.com



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REVIEWS

WHAT'S HOT
AND WHAT'S NOT?



P80 **FORM-Z 5**

Enhanced rendering, a new scripting language and a rack of improved tools grace the latest iteration of this pro app

P82 **SPYDER2PRO STUDIO**

ColorVision's all-in-one colour calibration solution is a must-have for any serious design house or home studio

P83 **COLDFUSION MX 7**

The perfect way to build online applications and data-driven sites. Now it's even easier to get to grips with and comes packed with great new features

P84 **ILIFE '05**

The latest version of Apple's asset-management and authoring toolset delivers a medley of terrific tools at an unbelievable price

P85 **TERRATEC GRABSTER AV400**

An affordable and self-contained hardware-software solution that will help you convert analogue source material into pristine digital content

GROUP TEST

FIVE TITANS BATTLE
FOR THE TOP SPOT



P88 **FLATBED SCANNERS**

Canon, HP, Microtek and Epson unmuzzle their sub-£300 scanners for a bloody brawl in the Group Test pit. We stand by, ticksheet in hand, awaiting a victor...

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LEARN THESE GREAT
TECHNIQUES



P56 **AGE YOUR IMAGES**

Use *Photoshop* to add a retro-chic look to your illustration work

P62 **BOOK COVER DESIGN**

Recreate the cover of a Booker Prize-winning novel with the help of vectors

P66 **TOOL TIPS**

This month, Derek Lea explores the potential of *Illustrator's* Mesh tool

P68 **CD TUTORIAL**

Model great rust-themed 3D text using *Xara3D 3*, provided free on our cover CD

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WHAT'S HAPPENING
IN YOUR INDUSTRY?



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"Challenging people with the next internet level brought us lots of attention," says David Martin, CEO of the legendary Fantasy Interactive

P50 **ICON**

Sgt Pepper's Lonely Hearts Club Band: The Beatles' landmark album sent shockwaves through popular culture

P72 **GET STARTED WITH...**

Easy colour management: How best to optimise your colour setup

P114 **CURRICULUM VITAE**

Jonathan Ball: 12-inch covers from his teens and Ridley Scott flicks help this designer make his mark on the world



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UNIVERSITY CHALLENGE P112

Three teams of students respond to a challenging creative brief set by their tutors, and we get an expert in to assess the results...

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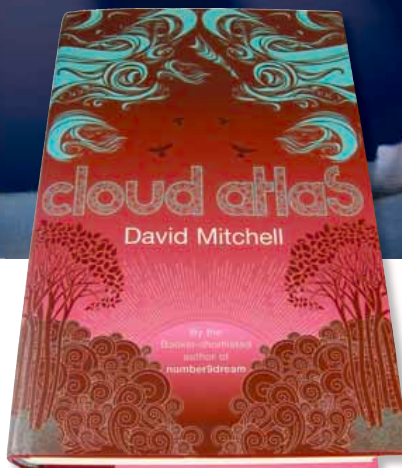
ANIMATE SEQUENCES

After Effects techniques that'll bring your art to life

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BOOK COVER ART

Kai and Sunny, cover designers for the award-winning *Cloud Atlas*, show you how to recreate the same brilliant effects using *Illustrator's* powerful vector toolset



ON THE CDs

THIS ISSUE'S
SOFTWARE &
RESOURCES

QUARKXPRESS 6.5 STARTER PACK (MAC+PC)

A free trial, plus
*The Insider's Guide to
QuarkXPress 6.5* – and
three Quark XTensions

XARA 3D 3 (PC)

Create superb 3D
text – see page 68

SITEGRINDER (MAC+PC)

Photoshop plug-in

MOTION VIDEO (MAC+PC)

Training video for
Apple's premier
graphics app

See page 102 for
more details...



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Turn to page 48 for full
details of great savings



WEBSITE

BRAND NEW WEBSITE!

www.computerarts.co.uk

WHAT'S HAPPENED?

The *Computer Arts* website has undergone a radical makeover. Direct your browser to www.computerarts.co.uk and take a look. We've gone back to the drawing board to create an all-new online design portal, where you'll find the very best hardware and software reviews, downloadable tutorials, all the latest

news from the creative industries, and much, much more.

The new-look site will not only feature exciting content from *Computer Arts* and *Computer Arts Projects*, but also sister magazines *Mac Format* and *3D World*, the latter providing superb resources for both animators and 3D modellers.

WHAT'S NEW?



➔1 Free tutorials for subscribers
If you subscribe to the print version of *Computer Arts*, all online premium content is **free!** Simply register your details with us online and you'll receive a unique log-in that enables you to access our fully searchable database of tutorials. These expert how-tos normally cost between 99p and £2.50 each.



➔2 Exposure gallery
Every month, we'll showcase the best in contemporary design in our extensive online gallery – the only place to see and be seen. So go on, submit your work and let your artistry be an inspiration to others. Who knows? You may even get an exciting commission out of it!



➔3 Hundreds of searchable tutorials
If you want to know how to master a new digital creative technique, whether it's in *Photoshop* or *Illustrator*, web design, 3D or animation, you'll find what you're looking for in our new Tutorials section. We'll feature a selection of free tutorials to download and more in-depth premium tutorials, all in PDF format.



Make sure you log on to...
www.computerarts.co.uk

THE NEW DESIGN →

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• HUNDREDS OF TUTORIALS

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• MORE FEATURES

Exclusive interviews, practical features, opinion columns and Q&As – it's all here and in depth

• MORE NEWS & REVIEWS

Up-to-the-minute news at your fingertips, plus top hardware and software reviews

CONTENT FROM...



• CA PROJECTS

Each issue of *Computer Arts Projects* gives you a detailed guide to a different creative subject. Recent issues have covered print and web design, *Photoshop* and how to start your own design business.



• 3D WORLD

3D World is the only international magazine for 3D artists. Tutorials cover every major 3D software package, while in-depth articles showcase the work of industry-leading 3D companies.



• MAC FORMAT

The number one-selling consumer Mac magazine, full of practical and passionate advice. Each month, you can expect to find a range of expert tutorials, plus the best hardware and software reviews.



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EXPOSURE

Send your work to *Computer Arts* and be seen by thousands!

AYA KATO

LOCATION Aichi, Japan

JOB Freelance illustrator

CONTACT

www.geocities.jp/ba_a0530/

SOFTWARE Adobe Photoshop 6.0,
Adobe Illustrator 8.0, Painter 4

Born in Aichi, Japan, in 1982, Aya Kato studied painting by self-study and graphic design at the Aichi University of Education, graduated in 2004 and started work as an illustrator in 2005.

"The picture is a place of meeting for me. I draw inspiration from my Japanese roots and traditions and became interested in the print process having studied the work of Hokusai and the world of Ukiyoe.

"For me, the beauty of Japanese art is in its two dimensions – its deepness and the beauty of the outlines. I often find inspiration from books or poetic language and my pieces extend from there. I like to think the passion I have for my work is expressed through the images I produce and would love to collaborate with people all over the world – in music, illustration and fashion."





To find out more about this section, please go to www.computerarts.co.uk/gallery/

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1. Kannon "This illustration is constructed from buddhist imagery. I often include traditional motifs in my work – changing their shape and appearance as I go."

2. Yamata-no-orochi "Inspired by one of the famous Japanese myths, Yamata-no-orochi, this image used a traditional Japanese style."

3. Red Moon "This is one of my favourite images and it was drawn under the moon using *Photoshop 6* in five days. I now use it on my website."

4. Kaguya-Hime "Here I used motifs to form layers of clothing and armour. I love the Samurai's way of life and wanted to express it."

5. Rapunzel "This image features Rapunzel from the Grimm fairytale, and is created from a watercolour that I adjusted in *Photoshop*, taking care to maintain the balance. I tried to express her passion using flowers."

6. Yanata-no-orochi "This image, based on another Japanese legend, features a princess who lives in the sea. I tried to convey her loneliness."

7. Thumbelina "This is a picture of Thumbelina from the Hans Christian Andersen fairytale. I like the world that she dreams about and wanted to express that her free world cannot be restricted."

6



7



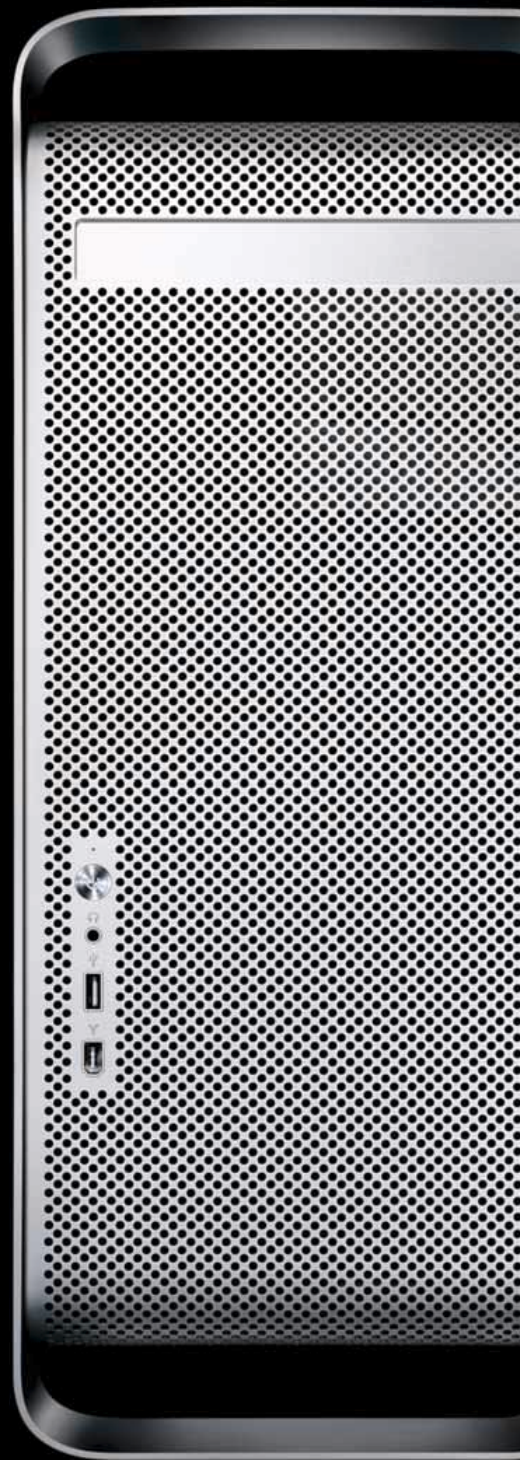


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LETTERS

Write to us at ca.mail@futurenet.co.uk
or join us online at forum.computerarts.co.uk

STAR LETTER: ABOUT TIME FOR A NEW WEBSITE?



➔ Although I do like the *Computer Arts* website (downloading a few tutorials, spending time on the forum, etc), I must admit I'm getting more than a little cheesed off with it – namely the design, and the advertising bleeping and flashing at me whenever I look at it. Isn't it time for a redesign? Most design sites get a refresh at least once a year and a total redesign every couple of years, but it feels like I've been looking at this layout forever!

Ian Townsend,
Via email

☐ Well, it's funny you should say that, Ian, because this month we're launching our new website for all the world to see. You're right. It was time for a redesign. We too were getting a little bored of looking at the same old homepage. So we've revamped, redesigned and freshened it up. Take a look at www.computerarts.co.uk. There's a new-look interface, more tutorials to download, a blog area, an online gallery and

a new registration system. But by far the best aspect of the reconfigured website is the content, which is now completely free (yes, even the premium tutorials!) to all *Computer Arts* subscribers. Let us know what you think...

PRIZE: Rookledge's Classic International Typefinder

As the Star Letter winner this month, Ian Townsend has won a copy of *Rookledge's Classic International Typefinder*, by Christopher Perfect and Gordon Rookledge. Highlighting the essential characteristics of over 700 typefaces, this book helps designers to identify many of the most popular fonts currently in use across the globe. *Rookledge's Classic International Typefinder* is published by Laurence King and costs £24.95.



A FEW IMPORTANT WORDS

Thank you very much for *Computer Arts*! I am totally new to *Photoshop* – everything I know about it I taught myself, and I realise I still have a lot to learn. But the moment I reached for your magazine, I was addicted. *Computer Arts* continues to be a great source of knowledge for me and a never-ending inspiration.

Ewa Brockway,
Michigan, USA

☐ Dawww, thanks Ewa! It's always good to hear that we're providing the right kind of inspiration for our readers. Good luck with the *Photoshop* work!

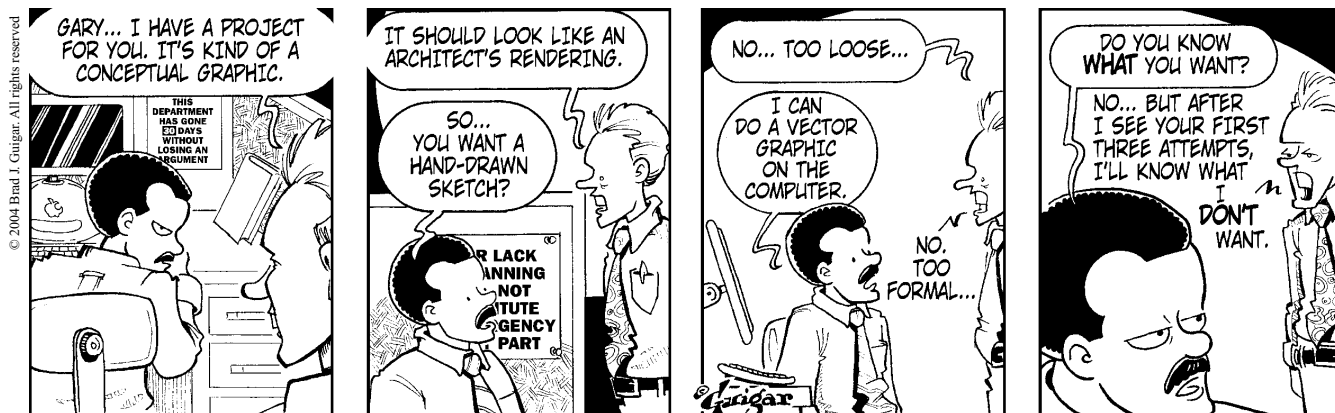
FONTS: LICENSING ISSUES

Firstly, congratulations on a fantastic mag! I'm a graphic designer who's just started up on my own and I'm unsure of the licensing issues surrounding fonts and their use.

In *Computer Arts Projects* issue 66, "Get Creative with Typography", you gave away over 2,000 fonts, and on the cover CD you stated that I could use these fonts in commercial work. But when I opened the Zip folders, most of the fonts came with a Notepad doc saying that I could only use that particular font in my personal work.

I'm really confused. You guys are saying that I can use them, but the font owners are

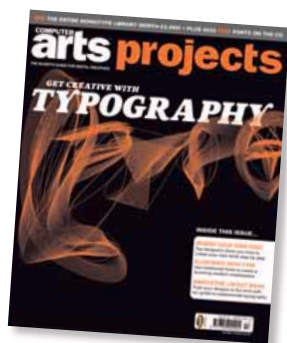
IT'S A DESIGNER'S LIFE...



You can buy Brad Guigar's new book, *The Everything Cartooning Book*, at www.everythingcartooning.com

saying that I can't. Please could you tell me where I stand on this?
Leigh Szuler,
 Vivid Vision Media

Thanks for the kind words about the magazine, Leigh, and apologies for any confusion we may have caused. You can use the fonts by Union Fonts, (URW)++, Font Garden and Blambot in your commercial work – as if you've bought the font yourself. For the other font foundries, however, you should pay attention to the ReadMe files supplied with each individual font.



LO-RES STOCK IMAGES

I thought you might like to hear about an incident I had this week with an image library. As many of your readers are bound to use stock images from time to time, I thought it may be of interest. Here's the scoop...

I picked out some images for a client's project (website) and chose the 640KB option. The images cost around £40-£50 each and were available for immediate download. Once I had downloaded the images, however, I discovered that they were only between 50KB and 25KB in size. What happened to my 640KB images? Obviously I was surprised, especially as I could clearly see JPEG compression artefacts within some of the images.

I emailed the image library, Corbis (www.corbis.com), to ask what had happened, but they refused to see that reducing the size of the file would result in a loss of quality. I was told that I could cancel my order, but at this late stage in the project, choosing a new set of images and clearing them with the client just wasn't possible.

I feel entirely cheated by Corbis, who simply refuse to see that they have not supplied what I paid for. I'll just have to live with it this time, but I'll never use them again.

Stuart Lee,
 Sydney, Australia

Manni Walton, Corbis' director of European operations, responds: "We were really sorry to hear that you were disappointed with our service, as we always try to meet or exceed our clients' expectations. Having investigated this matter, it is clear that what you eventually ordered were lower resolution images that are typically used in web applications and were not suitable for your needs.

It's a matter of regret that our helpdesk was not able to provide the help needed to ensure that the right size of image was ordered and provided. While there is plenty of customer information on our website, we pride ourselves on being available 24/7 to support customer purchases, as we appreciate that there are many resolution and price options available.

We apologise for the misunderstandings that occurred on this occasion and, as a gesture of goodwill, we can offer you the higher resolution images that you require at no extra charge."

NEXT ISSUE IN **arts**

PHOTOSHOP • SOFTWARE • TUTORIALS • NEWS • REVIEWS

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EXPOSURE BE INSPIRED BY OTHER READERS

All contents are subject to change

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ONLINE HEAVEN

THIS MONTH'S ROUND-UP OF THE GREAT AND GOOD ONLINE



A SCANNER DARKLY
movies.yahoo.com/movies/feature/ascannerdarkly.html

US indie filmmaker Richard Linklater is revisiting the animation technique he used in *A Waking Life* for his adaptation of Philip K Dick's *A Scanner Darkly*. Check out a rotoscoped Keanu Reeves in this *QuickTime* trailer:



T-28 PROJECT
www.tetsujin28.jp

Meanwhile, in Japan, they're all going crazy for this giant robot movie, which recalls the good old days of fifties-style kaiju eiga (giant monster movies) with a 21st century CGI twist. If your Japanese is limited, we suggest you head straight for the trailer.



FOX RACING
www.foxracing.com

Some beautiful *Flash* and some beautiful people show off the best of Fox Racing's Spring 2005 clothing collection. For the hardcore, there's also Fox's range of Motocross wear, which you can view with slick *QuickTime* VR style rotating models.



TOKIDOKI
www.tokidoki.it

Issue 101 cover star Simone Legno has just unveiled his latest website, Tokidoki. There's tonnes of Japanese-influenced loveliness on display here, including the frankly bonkers sushi race game and a selection of high-resolution wallpapers.



TIMOTHY SACCENTI
www.timothysaccenti.com

Photographer Timothy Saccenti has captured some of the hippest musicians alive, from dance legend Basement Jaxx to Warp Records' glitch-hop superstar, Beans. The site is a little awkward to navigate, but the work screams quality.



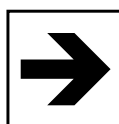
RYAN CHURCH
www.ryanchurch.com

Ryan's stunning work – airbrush-style concept art – is nothing short of breathtaking. Check out his portfolio pre-visualisation work for *Star Wars: Episode II* here, then try out one of his tutorial DVDs for a masterclass.



Stop, thief!

COPYRIGHT Increasingly frustrated by the theft of creative work and website designs by unscrupulous development companies, new ventures are springing up to offer quick-fix intellectual property protection



The problem of intellectual property theft is probably as old as creativity itself, but is an issue that refuses to go away, as anecdotal evidence from web and graphic designers continues to demonstrate.

A quick glance at Pirated-sites.com, for example, reveals pages of website designs that appear to copy layouts and front-ends, virtually wholesale – only company names and details seem to have changed.

While intellectual property protection has been high on the agenda of many in the creative industry for some time, it's often been subject to misunderstanding – an issue two services currently battling for business in the creative space aim to address.

icreateditfirst.com and Protectmywork.com offer direct caching services that provide users with registration, date-stamping and secure storage as a way of proving the date of creation of any piece of work.

Jonty Balcombe, director of newly launched Protectmywork, says that he developed his site in conjunction with web design consultancy Peppercorn in response to the high occurrence of intellectual property theft within the industry.

Peppercorn's managing director Marcus Sen says, "Peppercorn's website was once

unlawfully copied and although we managed to get that site taken down, others in the industry find it an uphill struggle to prove authorship. We're determined to assist those whose hard work and creativity can sometimes be used by others illegally – and to those who can't always afford to battle larger organisations to prove authorship."

At icreateditfirst.com, director Peter Green says his company provides a straightforward and professional way of protecting copyright and proving ownership.

But are such services actually offering anything new, or are they exploiting wider misunderstanding of the dark art of copyright protection?

Intellectual property lawyer Phil Turner, a partner at Manchester-based practice Turner Parkinson, says that while electronic and online services will act as a means of proving creation, there are other ways of approaching the issue – ways that could prove much simpler to implement.

"You don't have to register a copyright, you get it automatically once you have created something. If you are designing web pages, all you'd have to do is print out the page, sign it and get a third party to sign it – that's proof," he says.

INFO Visit www.icreateditfirst.com or www.protectmywork.com to find out more.



Quark unveils full support for Unicode and OpenType

SOFTWARE *QuarkXPress 7* preview takes wraps off the DTP favourite's "biggest rewrite ever"



Quark has previewed its forthcoming *QuarkXPress 7*, unveiling a host of new features and claiming the release will be "the most significant upgrade in the product's history."

Speaking at the TypoTechnica conference in London, Quark product analyst Scott Wieseler and UK director of marketing Gavin Drake presented an hour-long preview of the new product, which Drake called, "the biggest rewrite we've ever done."

The biggest change outlined was the program's long anticipated full support for Unicode and OpenType. The development will see the addition

of Font Fallback – a tool that suggests alternative fonts should full sets of glyphs be missing from a first choice.

The program's OpenType support will be welcomed by designers and builds on *XPress 6.5*'s partial links, giving full support to 23 features, including standard and discretionary ligatures, swashes and fractions.

"By supporting Unicode and OpenType, *QuarkXPress 7* will offer a considerable increase in the range of typographical options," said Drake.

But the two were less forthcoming about release dates, saying only that the product would ship "this year".

INFO euro.quark.com/en/



LETTER FROM...

Australia



GLOBAL UPDATE

This month Oz Dean of forcefeed:swede lifts the lid on design down under. And he's got plenty on his mind, including design exhibitions and vinyl satchels...

Everything's gearing up for the third Semi Permanent design conference in Sydney this month. The event, run by Design is Kinky, will focus entirely on creative design and feature artists such as Psyop, Qube Konstruct, Weta and Marok (Lodown).

Alongside Design is Kinky, Jeremyville will also launch a unique project called Sketchel, through which artists have been challenged to design a vinyl satchel for a show and book launch. A percentage of the show's sales proceeds will go to the Australian Red Cross to aid the tsunami relief efforts.

Business-wise, 2005 has got off to a good start following a pretty solid 2004. Large design boutiques such as Attik, OVEN digital or Spike are no longer around down under – the dot.com crash wiped many of them out a couple of years back. But many small, talented all-rounders have emerged as a result. It's a shame to see the big boys out of the picture, but it's important that major international companies realise that there's reason to come back and give Australia a go. The industry may be small and friendly here, but we do have the skills to compete with anyone in the world.

So, which emerging design studios should you keep your eye on? Soap, Fusefarm, Umeric and Fluoro are just a few. Soap, in particular, is flavour of the month right now and has just beaten five other bidders to a refresh job for the Australian Mambo site.

INFO www.forcefeedswede.com

Boundaries? What boundaries?

COMPETITION Global compo encourages far-flung students to collaborate



Designers and artists have always thrived on collaboration, and the internet and email have long been important – providing an easy way to work together, often from opposite sides of the world.

Taking this as its starting point is Creative Waves – a global student design competition established by the International Council of Graphic Design Associations and Australian educational net technology group The Omnium Project.

Kicking off this month and running for six weeks, Creative Waves aims to get 80 art and design students based in separate locations across the world to work on

an unfolding design brief. Using Omnium's interactive web technology, students will work in small teams, with no team members in the same geographic location.

"By exchanging ideas and creative works in areas of graphics, photomedia and visual communication, participants can expect to form strong creative and social bonds with partners in distant parts of the world," say the organisers.

INFO www.omnium.edu.au/promo/creativewaves



TEENAGE KICKS

WEB DESIGN Usability group isolates key ingredients for successful teen targeting



Web designers fulfilling client briefs to pull in the teenage and "tweenage" demographic have been getting things very wrong, according to a new usability report put together by web gurus at Neilsen Norman.

Rather than bombarding the audience with over-the-top *Flash*-heavy bells and whistles, the report found, after a

lengthy period dissecting pre-adult web use habits, that teenagers and children respond best to interactivity and proactive use.

"While it's true that kids love whizzbang animation and sound effects, even these things won't hold their attention if they come upon something too difficult to figure out or they get lost

on a website," said Neilsen Norman's usability expert Jakob Nielsen.

According to the report, the best way to access this picky segment of the web population is to keep things easy to navigate, throw in plenty of interactivity and go for a "modest, clean design" that also includes "cool-looking graphics".

INFO www.useit.com



SOFTWARE

3D

Ready to combust

Version 4 of Discreet's visual effects package *Combustion* promises a sophisticated set of new tools for effects creation, including vector paint, particles, effects, animation and 3D compositing. The package should be available for PC users this month, and for Mac users in May, priced £850 (or £200 for the upgrade). www.discreet.com

PLUG-IN

Return of the clones

US developer Mok3 has released a *Photoshop* plug-in called *Perspective Clone Brush*, aimed at graphic designers, architects, interior designers and digital artists who wish to rapidly clone areas of their designs and correct the results for 3D perspectives. The tool also auto-corrects cloned images in terms of scale and lighting. It's out now for around £100. www.mok3.com

3D

New Maya

Alias has just released version 6.5 of *Maya* – its acclaimed pro-level 3D software modeller. Latest enhancements include improved scene segmentation features, expanded CAD datasets and superior animation tools. *Maya Complete 6.5* is available now for £1,449 (or £659 for the upgrade). www.alias.com

DESIGN

Corel and Wacom offer

Corel is running a special promotion this month offering customers buying full, boxed versions of *CorelDRAW Graphics Suite 12* and *Painter IX* a free Wacom Graphire 3 Classic tablet worth £70. The deal is available through the Corel online store and the company's resellers until 31 March. www.corel.co.uk



3D

Ready to pose

Curious Labs has released *Poser 6* – an updated version of its 3D figure design and animation package. At the same time, the US-based company has released a special edition of the software, the "Winter Queen Figure Pack", which features *Poser 6* and bonus "Winter Queen" content shipped in a uniquely designed box. It's available now from £69.70. www.curiouslabs.com



Imagine all the people

SHOWS The great and the good of the digital content world flock to Monaco for prestigious annual shindig



Fighting off the winter weather in Monaco, the likes of DreamWorks, Framestore and Pixar got together recently for the 23rd annual Imagina digital content creation show.

With this year's focus on special effects, the highlight of the event was the keynote presentation by Sony Pictures Imageworks' boss Tim Sarnoff, who charted the superb work his company had produced for the likes of *Spider-Man 2* and *Polar Express*.

Picking up influential Imagina 2005 gongs were Pixar's *The Incredibles*, Andrew Gregory's *Birthday Boy* and, for best art-direction, Gaelle Denis's recent *City Paradise* short.

INFO www.imagina.mc



Cintiq upgrade

DISPLAY Wacom pulls the covers off much-improved interactive display



Graphics tablet group Wacom has unveiled an updated version of its Cintiq interactive pen display, but has held back on upping its prices.

The Cintiq 21UX is aimed at industrial designers, graphic artists and digital imaging professionals and enables you to work directly on screen using a touch-sensitive pen. Replacing the Cintiq 18SX, the new model features a larger 21.3-inch flat screen with high UXGA resolution.

The Cintiq 21UX is available now and at £2,231 costs exactly the same as its predecessor.

INFO www.wacom.com

THE MONTH IN BRIEF

Creative winners and losers, plus why diners in Chicago are eating colour laser print outs...



GOOD MONTH

Apple products in movies and television shows

The creative industry's favourite hardware has picked up a special lifetime achievement award from US site brandchannel.com for product placement. "If space aliens knew about humans only what they learned from our movies, they would surely think two things:

1. We are an exclusively beautiful species, and 2. We all use Apple computers." Rather strange, really, when you consider that Apple has a mere two per cent share of the global computer market.



BAD MONTH

Record companies in the digital age

Poor old EMI. Life for a traditional record company in the modern, digital age sure is tough. Not only is the company losing millions to pirates, its cutting-edge multimedia cartoon hip-hop act Gorillaz – the amazingly successful brainchild of cartoonist Jamie Hewlett and Blur's Damon Albarn – is late delivering a long-promised new album – prompting the company to admit it will not make as much money as expected this year.



AND FINALLY

Good enough to eat

We love imaging as much as the next man, but we'd draw the line at eating prints – unlike trendy diners in Chicago who have been flocking to chef Homarus Cantu's restaurant to sample his new line of boundary-breaking digitally-produced food. Apparently Cantu has come up with a way of creating flavoured images of sushi, which he cleverly laser-prints onto edible rice paper. Apparently the excited punters have been lapping them up. Fish flavoured paper anyone? Umm, delicious.



Replicating Ghengis

DIGITAL EFFECTS The Mill creates mighty cast of thousands for tricky BBC *Genghis Khan* docu-drama crowd scenes

➔ Post-production powerhouse The Mill has just finished creating some fine crowd and battle scenes for the BBC's upcoming *Genghis Khan* docu-drama.

Due to hit the small screen later this month, the one-hour special called for complex crowd scenes which, despite the presence of some 300 extras, had to be conjured up in

2D by compositing and replicating plates of existing crowds.

Scenes involving charging horsemen relied on Weta Digital's *Massive* software. MillTV's head of 3D, Adrian Wyer, shot motion-capture footage of horses in a barn in Oxfordshire in order to make the most of the software.

INFO www.mill.co.uk

Illustrators group helps with charging

BUSINESS PRACTICE AOI book to introduce best practice guidelines in charging for work

➔ Responding to a trend of declining fees and appeals for help from increasingly under pressure members, industry group the Association of Illustrators has produced a guide to fees and pricing designed to introduce good practice in charging for work.

The organisation aims to encourage a systematic approach when quoting prices based on how and where an image is used and the time period of licences. It also lists price ranges currently negotiable in various industry

sectors, gives examples of prices achieved for individual jobs, and includes a system for calculating re-use fees.

"We have maintained a balance between informing our members, illustrators and their clients about good practice and giving them an actual picture of the current fees they can achieve," said AOI manager Silvia Baumgart. "The AOI's intention is to create awareness of value for illustrators and commissioners alike."

INFO www.theaoi.com

GLOBAL EVENTS

Our round-up of design events worldwide

PHOTOSHOP DOWN AND DIRTY TOUR

Birmingham and London, UK

21 and 24 March

£99

US *Photoshop* gurus Scott Kelby and Dave Cross make a rare visit to the UK for their full-day seminars on improving efficiency, insider secrets and hot *Photoshop* tips and techniques.

www.photoshoseminars.com/uk

ADOBE ACROBAT AND PDF CONFERENCE

Florida, America

20-21 April

\$995

Training and education-fest, based around Adobe's *Acrobat* product range, featuring in-depth sessions on *Acrobat 7* and PDF creation, security and distribution.

www.pdf2005.com

HOW DESIGN CONFERENCE

Chicago, America

11-14 June

\$450-\$995

Graphic design creativity, business and technology conference aimed at designers, art directors, creative directors, illustrators, production managers, studio owners, advertising managers, marketing managers and communications managers. Features training and a full conference programme.

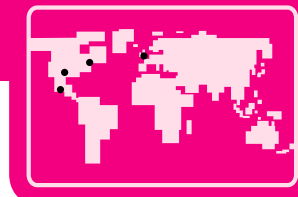
www.howconference.com

DIGIFEST

Toronto, Canada

May

Annual Canadian digital arts festival, which is taking as its central theme "all things wild" and "exploring the increasingly potent intersections of digital



technologies with wild (ie. irrational or uncontrolled) forces, from the biological to the psychological to the socio-political and beyond".

www.dx.org/digifest

ADOBE LIVE

Business Design Centre, London, UK

26-27 May

Following last year's successful event, Adobe is setting up camp in the Business Design Centre for two days of training, speakers and break-out sessions for the creative professional

www.adobe.co.uk

HARDWARE



POWERBOOKS

Apple improves specs

Apple has updated its existing Powerbook G4 line by dropping prices and improving the specs. The new notebooks feature PowerPC G4 Notebook and ATI Mobility Radeon 9700 graphics processors. All new models also incorporate Bluetooth radio and an improved drop protection system. Prices from £1,049.

www.apple.com/uk/powerbook

PRINTERS

All-in-one for Epson

Epson has refreshed its range of all-in-one printers and scanners with its Stylus Photo RX620, aimed primarily at photographers wanting to scan, store and print images. The device features a 2.5-inch preview monitor and has cropping and retouching features built-in. The RX620 will set you back £199.

www.epson.co.uk

PRINTERS

Printing on the go

Fujifilm has lined up a tiny mobile printer for release over the coming months in the shape of the portable MP-70 – a device designed for making hard copies of images captured by mobile phone cameras on Polaroid-style instant developing film. The price? £100.

www.fujifilm.com

COLOUR MANAGEMENT

LaCie calibrates

Already well known for its storage peripherals, LaCie has moved into the monitor calibration market with the launch of its Blue Eye Pro. Designed to work with the company's own 321 Monitor, the Blue Eye comes bundled with software enabling you to adjust colour settings with just one click. Available now for £229.

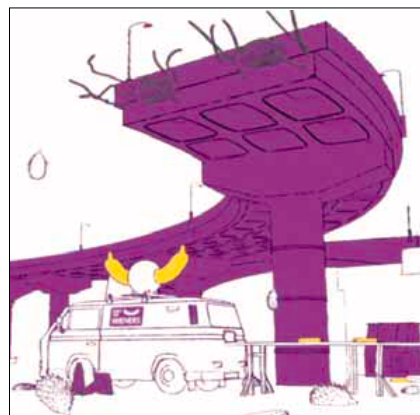
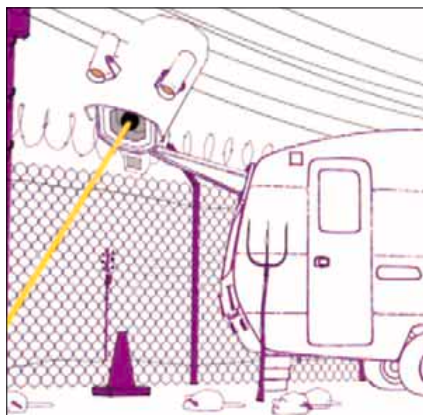
www.lacie.com/uk/products/product/htm?pid=10597

MONITORS

BenQ speeds things up

For the terminally short of time, monitor manufacturer BenQ is believed to be working on a screen with an ultra-fast six-millisecond response time. The FP91V monitor, which is still under development, has no release date or confirmed price, as yet.

www.benq.com



DESIGNER TALK NOAH HARRIS

The new E4 idents

Computer Arts catches up with Noah Harris to find out how Precursor Studio went about creating the surreal new on-air look for Channel 4's digital entertainment spin-off, E4

Computer Arts: What was the original brief given to you by E4?

Noah Harris: We were asked to refresh the E4 on-screen information delivery system – the menus, promo endboards etc. It might not sound that exciting, but E4 is an interesting brand in the way it is presented graphically. The channel collects E-stings, short idents created by budding artists and animators, through a competition every year. The idents stay varied in tone and style because they are created by a range of people.

The menu space is actually a bit more than just information, before our refresh there was a journey through a relatively abstract 3D space populated with screens containing imagery of shows and faces from the channel. This element acted more like a branded ident really.

We have a strong understanding of television branding. We try and push the boundaries of normality and do something new when we approach a project. It is as important to keep ourselves interested in a project as it is to have a happy client at the end of the job.

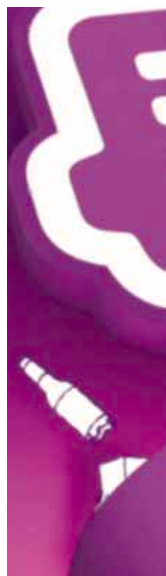
We come up with a strong base concept or idea – something that responds to the brief in an interesting way. We never really start with a look or style and then lead the project from there. I think it's much more interesting to work in this way.

CA: Blimey, it's a mess inside E4!

NH: It certainly is! We decided to take a two-sided approach to the E4 refresh. There is a super clean 3D logo space – a traditional pompous logo presence. But when the camera travels inside the

MAIN IMAGE (AND BELOW):

The on-air graphics created by Precursor Studio for E4 aim to tune-in to the channel's tone and attitude.



CA: How were the graphics created?

You worked with Rushes – how was that?

NH: We designed the inside world with a very illustrative feel. We wanted a complete contrast with the squeaky clean outside space and for the inside world to have a very fresh, off-the-cuff feel. But we also wanted to be able to take dynamic journeys through the space, so we needed to build the worlds in 3D. We normally animate everything in-house, but we decided to team up with Rushes on this project. The timescales were tight and we wanted to use their expertise to get the look we wanted exactly right.

We storyboarded the scenes and drew most of the elements we wanted to include in the scene. We built some 3D models here at Precursor and Rushes built some at their end. Two of us then went and lived in the Rushes 3D department and directed for a couple of weeks.

CA: You've worked on stings and interstitials for a range of broadcasters. What's the secret?

NH: I'm not sure that there is a secret, but it helps to have a good understanding of how the TV industry works. Before Precursor, we had all worked independently in TV branding and moving images for some time. I think a lot of TV graphics rely on overblown CG to impress. To us it is better to have a core idea that informs the end visual.

"We wanted to give the channel a sense of place. It has a specific attitude – irreverent, funny and a bit brash – and we really wanted to make this visual"

CA: How did you win the pitch?

NH: We realised that many viewers associated the consistent menu space with the channel. So while initially wondering how we could make updating a menu system fun, we also realised we had quite a lot of room to play and look at how we could associate this part of the channel with E4's tone and attitude.

logo it is like a tardis and you find yourself in an anarchic and slightly surreal world. We liked the idea of giving E4 a sense of place. The channel has quite a specific attitude – irreverent, funny and a bit brash – and we really wanted to make this visual. We created three mini worlds based on odd scenarios called Wiener, Teddy and Paranoid Pikeys (my favourite).

INFO To find out more about this work, and more, visit the Precursor Studio website at www.precursorstudio.com.

A photograph of three young women lying on their backs on a bed of green grass. The woman on the left is looking up at the camera with a slight smile. The woman in the middle is looking down towards the camera. The woman on the right has her eyes closed and a peaceful expression. The text 'WORDS ARE for people with bad stock photography.' is written in a white, handwritten-style font in the upper right quadrant of the image.

WORDS ARE for
people with bad
stock photography.

Image #311098: Friendship [2]
Maciej Laska: Warsaw, Poland
www.istockphoto.com/efenzi



istockphoto.com

230 000+ royalty-free images. Low, Medium, High-res: \$1, \$2, \$3. Free to join.
Search our collection and find out why we're the designer's dirty little secret.



OPINION

Hell-vetica

Are you overusing stale, over-familiar fonts and, as a result, ruining your chances of success? Why not seek out something original, says Jason Arber

➔ I've worked at several studios that published a list of banned fonts – typefaces that common sense and decency deemed too awful to contemplate, yet alone use. Each time we came across another example of typographic insanity we'd add it to the list, just for fun.

Top of that list was *Comic Sans*, designed by Vincent Connare in 1995. Originally designed as a speech balloon font for Microsoft *3D Movie Maker*, it's been shipped with Windows for the last decade, allowing people who really should know better to use it willy-nilly on menus, wedding invitations and websites.

Feelings about *Comic Sans* run so high among aesthetes that there is now a website dedicated to ridding the planet of it, called Ban Comic Sans – “Putting the Sans in Comic Sans”. To be fair, *Comic Sans* isn't an awful typeface, it's just been used far too much in too many inappropriate situations.

Many other typefaces have suffered a similar fate. Consider *Times New Roman*, a superb serif typeface created for *The Times* newspaper by Victor Lardent from sketches by Stanley Morrison at Monotype in 1931. It became the default typeface on early computers and subsequently the face of the DTP revolution in the late eighties and early

nineties. As such, I can barely look at the font family now without feeling a shudder right down my spine.

Sadly, *Helvetica Neue* is another font looking over the precipice of over-familiarity, thanks to the laziness of designers and the current trend for conservative designs and clean typography. This was brought home

“Sadly, Helvetica Neue is another font looking over the precipice of over-familiarity”

to me when one of my clients recently submitted their new corporate makeover using it as their principle typeface.

Helvetica Neue is a beautiful, elegant sans serif font family that unifies and expands the various *Helveticas* in existence into 51 different weights. The original *Helvetica* was designed by Max Miedinger in 1957 for the Haas'sche Schriftgießerei type foundry in Switzerland (the font's name is derived from the Roman name for Switzerland).

The font was based loosely on the much earlier Akzidenz Grotesk (1898) and is very similar to Adrian Frutiger's slightly more

clinical Grotesk typeface *Univers*, designed a year earlier. *Helvetica* is associated with what became known as the “Swiss Style” of design, renowned for its elegant simplicity.

Like *Times*, *Helvetica* has shipped with Macs since the DTP revolution and has appeared on the Windows operating system under the name *Arial*. Because of this ubiquity, and the influence of the Swiss design style, *Helvetica* is often one of the first typefaces that designers reach for when a clean look is required.

A recent trip to a typical British high street confirmed this. It's currently the typeface for mobile phone network Orange and YO! Sushi, Boots and Hennes and Mauritz use it for their in-store signage and price tags. Even Marks and Spencers, which had until recently been using a derivative of *Optima*, is now swinging towards *Helvetica Neue*.

There is obviously more to corporate identity than typeface alone, but seeing *Helvetica* everywhere is leading to dull uniformity. There are thousands of sans serif typefaces and hundreds of Grotesk and Neo-Grotesk fonts in existence that could replace it. Top Shop, for example, has done a superb job using Tobias Frere-Jones' *Interstate* for its recent corporate overhaul. But it could have considered *Frutiger*, *Trade Gothic*, *Apex Sans*, *Klavika* or any of the dozens of other exciting typefaces being made available.

Come on, designers – don't let that font menu limit the typographic choices you make... Be bold, be inventive! **arts**

Jason Arber is a designer and co-founder of www.pixelsurgeon.com. He can be emailed at jason@pixelsurgeon.com.



FORUMS

What's your least favourite font – and why? Tell us on our forum at <http://forum.computerarts.co.uk>.

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Whatever you want to achieve online, WebFusion can help make it happen. From registering your domain, through to hosting on a shared or dedicated platform, we have a great range of cost-effective products to enhance and grow your business online. Since the mid-1990's WebFusion has led the field, making professional grade internet solutions available to all.

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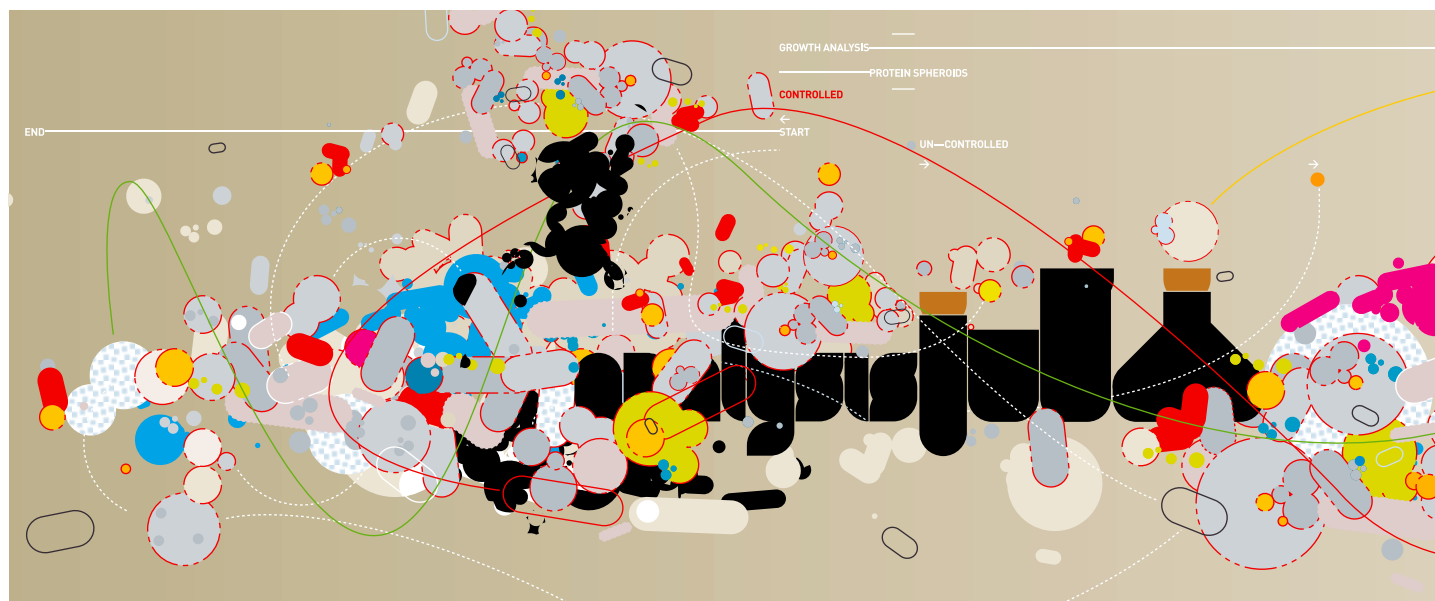
We welcome all major credit cards. Prices exclude VAT @ 17.5%. WebFusion is part of PIPEX Communications Hosting Ltd, the specialist web hosting arm of Tier 1 ISP, PIPEX

WebFusion

webfusion.co.uk 0800 0317 800



ILLUSTRATION: twelve:ten



IN DEPTH

Viral infection

The recent global controversy surrounding a misfired viral advert has clearly illustrated the current power of the medium, but for how long can its popularity last? **WORDS BY DOM HALL**

➔ Chances are that by now the notorious VW Polo suicide bomber viral ad that attracted global media coverage and kept a number of highly-paid solicitors busy for a couple of weeks has at some point passed through your inbox. But in case you missed it, the film shows a driver pulling up outside a busy family-friendly café, exposing some explosives strapped to his chest, and pushing a detonator. His car, however, contains the explosion, foiling his plan. The ad then fades to the strap: Polo: small but tough.

The 30-second spot, produced by London-based advertising creatives Lee Ford and Dan Brooks – operating simply as Lee and Dan – is likely to pass into history as the one example of viral advertising that bought the genre onto centre stage. But has it also marked a last burst of creative freedom?

Aside from its morally dubious content, the Polo viral is also notable for the legal problems that arose from its creation. Lee and Dan claim they were making a “spec ad” to add to their show reel and had no

plans for its wider circulation. They also say that they created the whole thing without any input, financial support or consent from Volkswagen. Once the piece leaked out onto the net, however, the pair ended up at the wrong end of a libel and cease and desist lawsuit from VW and, eventually, were forced to hand over their source material and make a high-profile apology.

This incident marks a watershed for viral marketing, illustrating how quickly things can get out of hand and how the edgy content that often gives viral ads their unique feel – officially sanctioned or not – can seriously backfire on the brand owner. So where is viral advertising heading next?

Escaping regulation

Keen to put the incident behind them, but fully acknowledging the doors the incident may have opened, Lee and Dan believe viral advertising may have finally emerged as the most effective new medium available to advertisers.

“People are just waking up to how powerful this is,” says Lee Ford. “Virals have loads of advantages over standard advertising – you don’t have to buy media space, so you save millions of pounds straight away. You’re also hitting a captive audience. People watching virals have hit a button to do so – they’ve made a choice.”

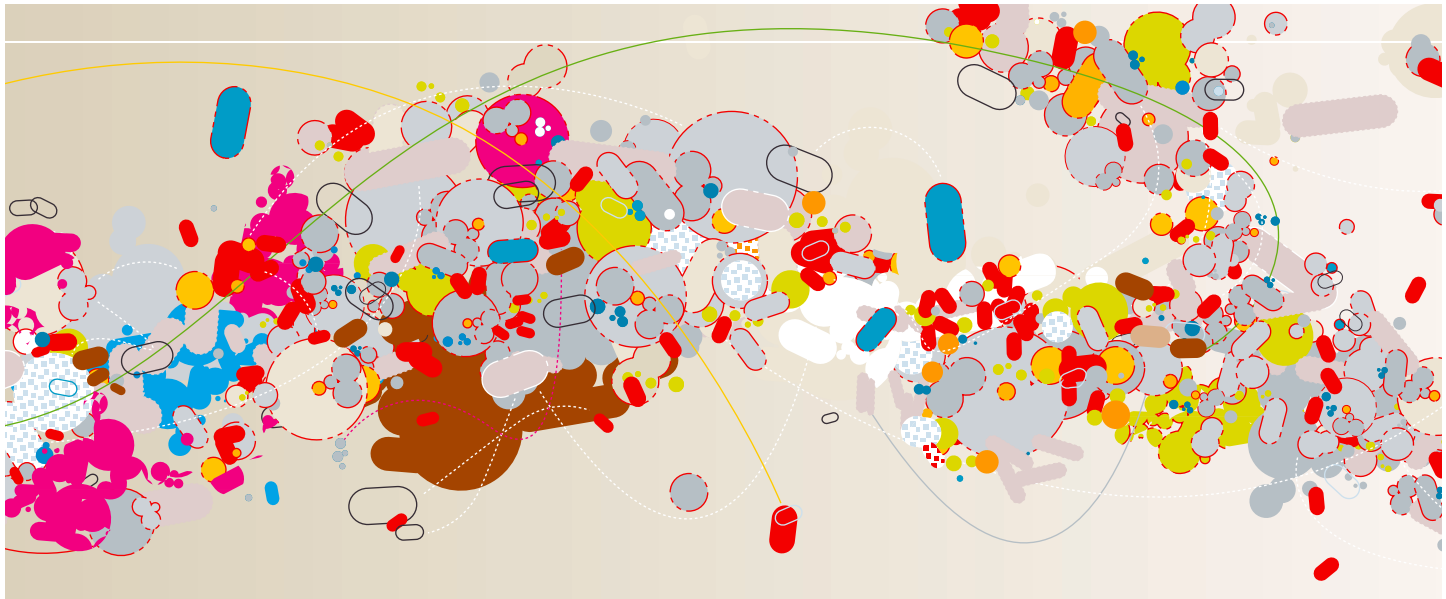
The extent of viral advertising growth over the past few years has created noticeable ripples across all areas of the industry. Gary Szabo, creative director at post-production company Red, says that budgets for viral campaigns have climbed almost as fast as the number of commissions from major agencies.

“It’s becoming a much more recognised form of advertising and the budgets for viral spots have been going up – as high as £10,000 for brands such as Nike and Xbox,” he says. “In terms of our involvement, we add special effects to virals and we’ve currently got five in the pipeline – a year ago we wouldn’t have done any.”



FORUMS

Visit <http://forum.computerarts.co.uk> to share your views on this topic and more with other CA readers.



But while advertisers are willing to spend more money on viral advertising, it is also true that a major part of its attraction lies in the fact that the internet, a largely unregulated medium, allows for creative work with far more bite than broadcasting and advertising standards would ever allow.

Having just produced an example of viral advertising that no broadcasting outlet in the world would have touched, Ford says the edgy, underground feel central to the most successful viral campaigns is really important to the creative teams behind them.

"There are a lot of frustrated creatives out there because there are so many regulations

"Viral campaigns are a good opportunity for creatives to do something without any regulation"

that mean you can't do anything that seems even slightly risky. Viral campaigns are a good opportunity for creatives to do something without any regulation," he says.

A new threat

At digital design agency DS.Emotion, which has produced viral advertising for the likes of online gambling group Skybet, director Chris Hassell says this lack of

regulation makes virals popular with their target demographic.

"[Viral advertising] is popular at the moment because there's no-one to say what can and can't be done. Things can get a bit close to the bone, or pornographic – basically the sort of stuff that is post watershed, or even something that wouldn't be allowed on television at all," he says. "I can't see it ever being regulated – how can you regulate something that is global and based on free speech?"

While this may be true at present, the UK's main advertising content watchdog the Advertising Standards Authority and its sister organisation the Committee of Advertising Practice (CAP) say they will soon make an announcement that will make advertisers more responsible than ever for the content of the ads they produce.

"The CAP is currently looking at ways to ensure that virals are covered by non-broadcast advertising rules. This would mean if someone complains, it's clear that an advert came from a certain company and the complaint is upheld, we will be able to do something about it," a Committee of Advertising Practice spokeswoman says.

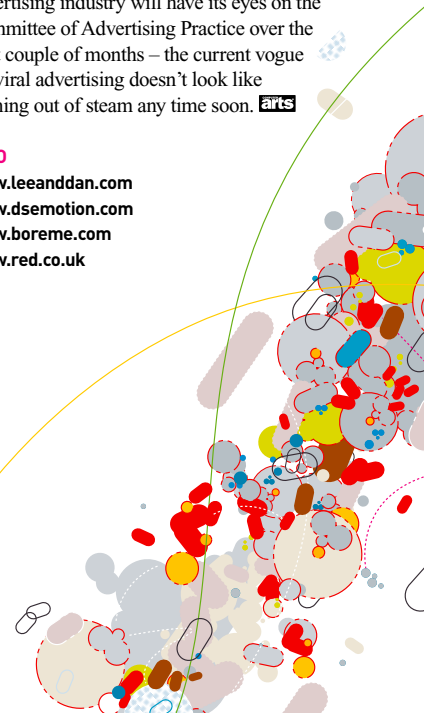
Aside from the taste and decency watchdogs, the other main threat to viral advertising lies in its massive popularity. Will the currently innovative medium eventually lose its cutting-edge appeal?

"There is a danger that people will be bombarded with crappy virals that aren't as good as they could be because the client doesn't have the balls to go with something edgy. Spammers are also likely to get involved and everyone will be doing it. As a result, the work will no longer be very risky," says Hassell.

Whatever happens – and you can bet the advertising industry will have its eyes on the Committee of Advertising Practice over the next couple of months – the current vogue for viral advertising doesn't look like running out of steam any time soon. **arts**

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FONT DESIGNER

fontBoy

San Francisco-based designers Bob Aufuldish and Kathy Warinner don't chase trends, they just set them...

→ FontBoy, one of America's most radical type-designing teams, is eager to push the boundaries. Bob Aufuldish and Kathy Warinner have often be associated with the early nineties grunge design movement, and yet now, nearly a decade after David Carson declared, "The end of

print", they're still finding new ways to challenge the design establishment.

New Clear Era mixes styles, providing a classic serif and a range of radical alternatives in a consistent line height, making it easy to switch between weights depending on how quirky your design

needs to be. Aufuldish calls the font his "ongoing experiment" and has worked on it "on and off" since 1998.

FontBoy is now working on a more classical font family. "We try to focus on what interests us rather than trying to chase trends," says Aufuldish. **arts**



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COVER FEATURE

COVER ILLUSTRATION

DESIGNER

NAME: **DEREK BACON**

LOCATION: **POOLE, UK**

URL: **WWW.DEREKBACON.COM**

HOW WAS IT DONE?

A simple yet iconic photo of a biker inspired *Photoshop* guru Derek Bacon to create this vibrant image of an antipodean Easy Rider. "The rest of the scene I created by either montaging various elements together, such as the water, or drawing from fresh – namely, the Sydney Opera House," Derek explains. This helped add depth and solidity to the main subject.

"Originally, the illustration was only intended for reproduction at postcard size, so I had to do quite a bit of retouching to ensure it reproduced well at this larger size," he adds. A tight deadline increased the pressure – although Derek found the need to deliver quickly actually worked in his favour. "Sometimes it's better to just get as much of the picture finished in one go as you can," he says, "and worry about making it look perfect later. It certainly looks better as a result."

During its composition, *Computer Arts* senior art editor Roddy Llewellyn suggested echoing the biker motif for the tutorial itself. "We thought it might be fun to mimic the style and subject matter of the cover image," says Derek. "That's how we came up with the idea of the toddler on his bike."

TURN OVER TO GET STARTED WITH THE COVER TUTORIAL...





COVER FEATURE

DYNAMIC LIGHTING

Giving your photo-montage an effective sense of depth and atmosphere is easy with *Photoshop*. Self-confessed *Photoshop* fanatic Derek Bacon lets us in on a few secrets...

DOWNLOAD



DOWNLOAD
Click here to download the files you need to complete this tutorial

TIME LENGTH

3 hours

INFO



Derek Bacon is a UK-based illustrator whose work has been commissioned by newspapers and magazines, including *The New York Times*, *The Independent*, *The Observer* and, of course, *Computer Arts*. Visit www.derekbacon.com to see more of his work.



One of the best things about *Photoshop* (and there really are quite a few) is the way it sits just as comfortably in the hands of the digital artist as it does in those of the photographer or graphic designer. What you have is total versatility from one extreme to the other: from complete handling of “pure” photography to more “painterly” illustration and graphic possibilities. But it’s the creative free-for-all that exists between these two extremes that is most exciting for any digital artist.

The digital illustration process is almost always made up of three stages. Following the first stage – the initial brain-to-paper stage – the next thing to do is to create a version in *Photoshop*. This stage is concerned only with putting all the necessary elements in place and getting the composition just right. The odd rough edge at this point isn’t critical, and neither are the colours just yet.

The third and final stage is the “colouring-in” stage – the bit where you draw and paint over the composition you’ve laid out. And it’s here that you can start getting stylised, to work on bringing out the best aspects of your illustration. After all, a good idea is one thing, but how well you carry that idea off through your work is quite another.

In this tutorial, you’ll be taking over an illustration at this third and final stage. With all the elements in place, you’ll be looking solely at adding depth and atmosphere to the scene with some dynamic lighting effects. First, you’ll focus on enhancing the light and tone in one specific area of the picture, a technique you’ll then be able to apply to the rest of the scene, before casting a few shadows to create that extra sense of atmosphere. ➔

Illustration and tutorial by Derek Bacon
www.derekbacon.com



COVER





→ PHOTOSHOP



1 First open the file Biker_Joe.psd provided on the cover CD. Path carefully around the boy's head with the Pen tool and make a selection by clicking on the dotted circle at the bottom of the Paths palette. Copy and Paste the head onto a new layer and Desaturate it by choosing Image→Adjustments→Desaturate.



2 To make the subject's skin tones appear as if they are being well lit from the top right of the image, zoom in on the face and, with the Dodge tool set to a big soft brush of about 150 pixels and 25 per cent pressure, start to manually lighten the areas where you would like the light to fall.



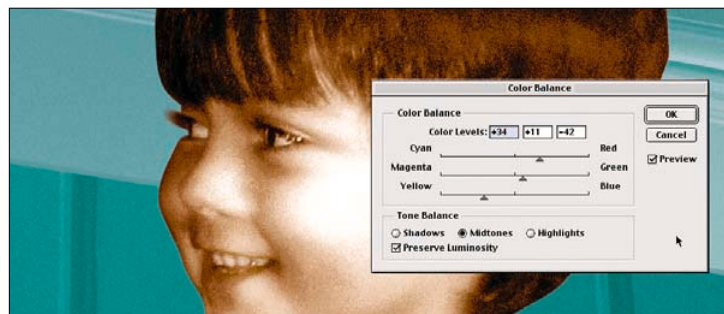
3 Now switch to the Burn tool and reverse the technique used in step 2 to subtly darken various areas, as shown. Now repeat steps 2 and 3 using different brush sizes and even softer pressures. This should give the face some extra form by further enhancing the light and dark areas.



4 To create a much punchier contrast, play around with the Brightness/Contrast controls by choosing Image→Adjustments→Brightness→Contrast. Find a setting that best suits, then add a little Noise by selecting Filter→Noise→AddNoise, choosing Gaussian, ticking Monochromatic and setting the Amount to six per cent.



5 Now select the Posterize function by going to Image→Adjustments→Posterize and selecting six levels. Stripping out some of the grey tones in this way will generate more contrast, but because of the Noise you deliberately added in step 4, the graduations from dark to light should be relatively smooth.



6 Call up the Colour Balance box by choosing Image→Adjustments→ColourBalance and push the Colour Levels sliders until they read R:+34, G:+11 and B:-42. Alternatively, play around until you reach a skin tone you like. You can also subtly use Dodge and Burn (see steps 2 and 3) at this stage to add more form to the face.

◎ RGB OR CMYK?

Working in full CMYK mode, you'll find that many filters no longer function, and also that all your delicate blues, greens and pinks have disappeared. You can retain full use of all the filters, and keep a check on how your colours will repro in the four-colour process, simply by turning the CMYK preview on (View→ProofColours). You can then save converting to full CMYK until the very end.



7 To create the effects you see on the hair, first repeat the techniques used in steps 1 through to 6. Then, using the Pen tool, draw out a number of shapes across the hair. Convert the path to a Selection, and, on a new layer, fill with white. Reduce the Opacity of this layer to about 20 per cent.



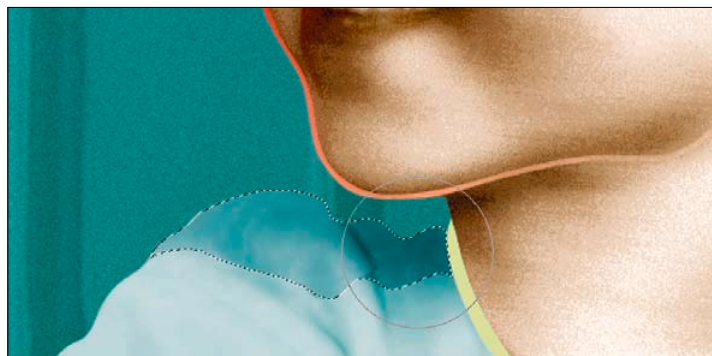
8 Now repeat this process, but this time vary the shapes you draw and try filling the space with different colours, as shown. You could also try rubbing out the shapes with a big soft brush, instead of reducing the layer opacity as before.



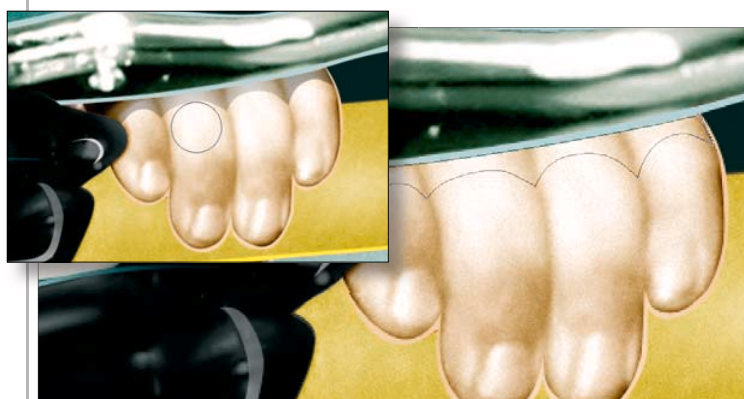
9 The techniques outlined so far in this tutorial are essentially the techniques that have been applied to every other part of the picture. You can use the same techniques over and over, isolating one area and treating it individually for form, contrast and colour, before adding any stylistic touches.

◎ SURFACE TO SURFACE

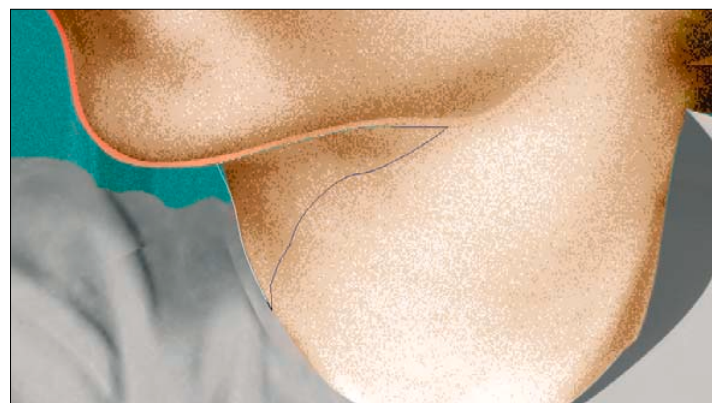
If the photo-montage process interests you, you'll need a collection of surfaces that you can use to build environments and other scenes. The background wall in this illustration, for example, is based on a couple of photos taken of a wall on Bournemouth Pier. You'll find that patterned surfaces of this nature will tile quite easily into much larger surfaces.



10 Now to add more "obvious" shading. Using the Pen tool, path a neat area on his shoulder. Make a selection from this and, on a new layer, fill the selection with black. With the Eraser tool (a big soft brush at 30 per cent opacity), start to rub away at the black.



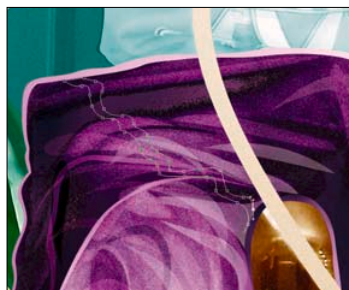
11 Repeat the shading process again across the boy's hands, concentrating on the area where the hands emerge from between the bike's handlebars and brake levers.



12 Now switch your focus to the boy's face. Using the same techniques as already used in steps 10 and 11, create an area of shadow under his chin. Think carefully about the main light source and the direction in which the shadows will fall. →



→ PHOTOSHOP



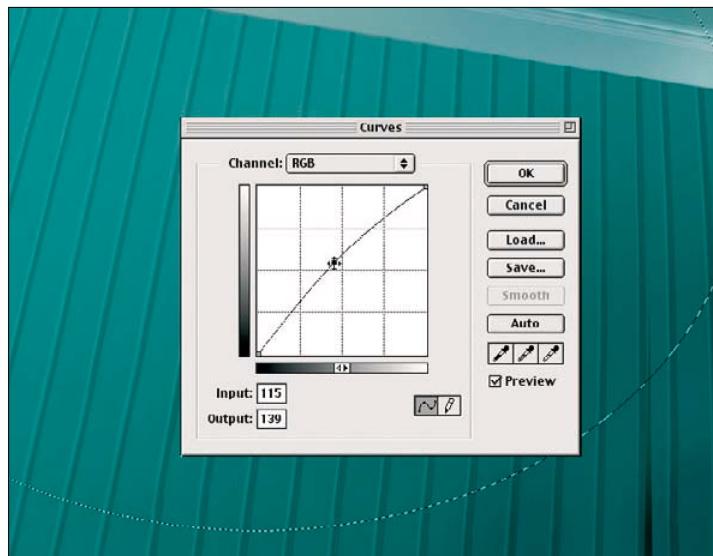
13 Continue to place areas of shadow on any part of the image you'd expect to see a shadow cast by a light source coming from the top-right. One tricky area, the trousers, requires a more complicated set of shapes and shadows if the natural creases and movement are to look convincing.



14 Once you're happy with the shadows cast across the image, turn your attention to the back wall. Go to the background layer and, from the top-left, use the Elliptical Marquee tool to drag a large elliptical selection across the wall.



15 Now go to Select→Feather and give your selection a Feather Radius of 250 pixels. Hit OK and then repeat the process three or four times.



16 Call up the Curves box by selecting Image→Adjust→Curves and raise the line up a little. Press OK and then Invert the selection by going to Select→Inverse. Call up the Curves box again and pull the line back down just a little. Check the results.



17 To cast the large shadow across the wall behind the boy, duplicate the Foreground layer, call up the Curves by selecting Image→Adjust→Curves and drag the top handle right the way down to the bottom of the grid. This will make the layer turn black.

◎ SLAP HAPPY

Photo-montage, as the name suggests, requires the use of basic materials such as photos to be cut up, rearranged, and re-coloured into something new. Once you become proficient at this technique, you'll develop complete command over these photo pieces and get them doing exactly what you want. For example, the photo of Joe used throughout this tutorial is made up of seven different bits which, when pieced together, combine to create just the right stance.



18 Select Edit→Transform→Distort and, by pulling at the handles, you can distort the layer so that it starts to look more like a convincing shadow cast by the boy. Now add some Gaussian Blur by choosing Filter→Blur→GaussianBlur and set it at about five pixels.



19 Next, position this shadow layer behind the Foreground layer and, using the Eraser Tool – a big soft brush set at about 30 per cent – rub away at the black until a more subtle shadow is achieved. For the best effect, rub away more of the colour from the left-hand side of the shadow.



20 A second, more dramatic shadow can be created in a similar way. But this time, give the shadow a much more dramatic stretch across the wall using the Edit→Transform→Distort facility.

◎ DROP SHADOW

The drop shadows produced by *Photoshop's* Layer Effects are great for most things, but if you're after a little extra flexibility you might prefer to create drop shadows the old-fashioned way – by duplicating a layer, turning it black and manipulating it from there. The benefit? Because this "manual" shadow is a layer in itself, you can transform it as you would any other layer.



21 As in steps 18 and 19, position the second shadow behind the Foreground layer, add a Gaussian Blur and start to rub away a little more at the shadow with the Eraser tool.



22 Once you're happy with the shadow effects you've created across the image, save your layered file somewhere safe and then save another, flattened copy. This flattened copy can then be converted to CMYK, ready for printing. **arts**



ABOVE: Fantasy Interactive (L-R): creative director David Hugh Martin, interactive director Johan Adolfsson, art director Krister Karlsson and business director Camilla Östblom. The topless guy is a well-known "street" resident of Stockholm.



David Martin, the CEO behind bright-eyed, Stockholm-based Fantasy Interactive, tells **Mark Penfold** about his plans to drag the World Wide Web into the 21st century...

LOCATION: STOCKHOLM, SWEDEN
PHOTOGRAPHY: JAMES WILSON



→ FANTASY INTERACTIVE



→ When AOL listed David Martin's first web project as "position number one for funny pictures", it kick-started a process which not only led to the creation of Fantasy Interactive, but also the dream of a better internet.

"That project awoke something in me that had been there all the time," says Martin, who now heads up Fantasy Interactive, the "multi-million dollar" design firm with a client list that reads like the first few lines of the Fortune 500.

Fantasy Interactive has come a long way since 1999 – from the back office of an internet cafe in downtown nowhere, to the boardrooms of corporate America in just five years. Martin self-effacingly puts it down to teamwork: "There is no limit to what the team here can do," he says. "The concepts and designs they come up with on every project make me both proud and surprised."

The future today

Asked about what first drew him to the internet, Martin slips into a reminiscence about his upbringing in Dublin, where building box carts with his younger brother and sister was a favourite pastime. The link to broadband wizardry isn't immediately obvious, but Martin can explain: "I think that was a major inspiration for the whole 'working-on-a-cool-project' feeling."

But when Fantasy Interactive first came to the web back in 1999, all was not well:

"We were extremely disappointed in the internet," Martin remembers. "It was cluttered, with badly-designed content and navigation." It was all very last century, and something needed doing.

It wasn't the cool project Martin had quite dreamed of, but the challenge was evident: "There was so much potential in this media, but it was polluted by the way it was handled and used," he says. But at the time, the web just wasn't up to it. There was frequent talk of "meltdown" and "gridlock". "We wanted to offer colour TV when only black and white was available," says Martin.

So while it was clear that the web promised great rewards "for those who could imagine its possibilities", there was a shortage of people willing to take the next step. But the people at Fantasy Interactive would need more than imagination if the concept of Internet 2.0 was going to fly; they'd have to drag the World Wide Web into the future by the scruff of its neck. They'd need to "create the future today".

Attention seekers

Although the team had plenty of ambition, Fantasy Interactive at first lacked the clout needed to pull in the kind of jobs they attract these days. "We first needed to prove our work and to be recognised," says Martin when asked about the strategy he hoped would bring them closer to Internet 2.0. Luckily, another part of the strategy

**FI SILVER MEN**

"The FI-men symbolise the new FI brand, which is futuristic, clean, bold and tasteful," says Martin. "We can use these men in a variety of environments to express the attitude of FI."





LEFT: FI's new site has already caused a stir, its obvious polish attracting the attention of an industry always looking for the next Big Thing. "We wanted our new site to be smooth, seamless, balanced and impressive," says David Martin. "We also wanted the visitor to get to know us."



RIGHT: Even for a portal as huge as Time Warner's Road Runner, FI opted for a full *Flash* experience. This enabled Martin and his team to produce a "groundbreaking user- experience" for the US corporation. "Here we're showing that it's possible to find anything with the tools showing; it's basically a search engine," says Martin.

was already paying off: "Challenging people with the next internet level brought us lots of attention."

This attention was quickly converted into credibility as Fantasy Interactive began to build up an impressive portfolio while developing the muscle it needed to realise those long-term goals. "We developed a strong backbone of dedicated staff who shared the vision of reshaping the internet as we knew it," says Martin.

Following success with sites such as www.starbreeze.com and the acclaim that greeted the first Fantasy Interactive website, the clincher finally came into sight. "Our breakthrough job was Road

Runner," says Martin. It was this site, Time Warner's online showcase for its US cable broadband operation, that finally brought the company into the limelight.

When asked to define the FI's style, Martin's response is astute: "Our work has a style, an FI-style. Actually, we call it FI-quality." Alongside attempts to create the web's next iteration, it's this drive for perfection that's behind the company's rise from zero to hero. "When beautiful design and technology complement one another, you have balance," says Martin. "That's an FI site. That's our style".

After years of considerable hard work, the Fantasy Interactive





→ FANTASY INTERACTIVE



LEFT: Famed for their slick *Flash* interfaces, FI's work for Microsoft pushed the envelope yet again. Thanks to some brilliant application logic, this 3D interface is both responsive and visually arresting.



LEFT: *Brute Force* on the Xbox was the second ViewPod application FI produced. The site enables visitors to interact with fully realised 3D models of the characters, worlds and kit the game has to offer.

team is applying its feverish dedication to prestige projects for some of the biggest companies in America, and earning big kudos in the process. From even a brief look at the shiny new website, it's clear that everyone there used to be exactly the kind of kid that would jump up from their books and go tearing round the playground like a badger on acid.

Putting it all together

"Without a doubt, *Flash* is the way forward for us and our clients," says Martin. For Road Runner, Ford and Xbox, this

FORD VEHICLES

FANTASY INTERACTIVE PULLED OUT ALL THE STOPS TO DELIVER A STYLISH, MODERN SITE WORTHY OF AMERICAN LEGEND, FORD VEHICLES



"With the Ford project, we came in late and the first versions of their functional templates were already in place," says David Martin, FI's creative director. Given the complexity of the project, this meant some catching up was in order.

But that wasn't the only complication: "The milestones set up in the project were very tight, both for us and our client," Martin admits. If it was going to work, this project would need to run in stealth mode. Absolutely nothing could be left to chance.

"Our first task was to get an understanding of what the client wanted us to create. So we sat down and broke the solution up into smaller objects or

applications," Martin explains. Once this stage was completed, the technical and graphical design phases had a well-laid foundation on which to build.

To avoid the classic "that's not what I asked for" scenario, the team worked in close proximity with Ford throughout the project. "Without constant communication, this project would never have worked," says Martin. "It's essential," he adds, "to make sure we all have the same view of what a solution will look like and how it will work."

The result? "Apart from some final optimisation issues on the back end, the product that we delivered, on deadline, is what still runs online today."

technique pushes them into exactly the market they're chasing.

While this setup is pretty standard for many designers, huge database-driven sites often keep the overheads down with a mix of XML and XHTML on the front end. "The speed of *Flash* has been questioned by many and is said to use up a lot of the bandwidth," says Martin. "But we're

fighting this argument and have proven that our *Flash* sites are even faster than the HTML version."

The secret, as ever, is good planning. Fantasy Interactive is streets ahead in terms of a commitment to a strong development phase on every project. "[Clients] trust our expertise," Martin admits. "They want us involved from



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➔ FANTASY INTERACTIVE



the very beginning, to help with the creation of concepts, requirements and specifications.”

Fantasy Interactive’s detailed specification process leads to a set of functional templates, “These are interactive and text-based descriptions of how the application will work,” says Martin. The upshot? The project is that much closer to being fully realised by the time it reaches the design phase. “This process enables us to “feel” the application,” explains Martin.

Underlying technology

All Fantasy Interactive sites have a common theme – they’re all hungry for bandwidth. Though not popular with the dial-up constituency, this approach has helped the company earn a reputation for developing cutting-edge applications. And, as connections grow ever fatter, demand for their services is growing.

“Booming internet connectivity, ever-increasing connection speeds, expanding networks and the merging of online and offline media make the internet the most futuristic and widespread tool for communication,” says Martin.

LEFT: Using a clever mix of 2D and 3D elements, the *Enclave* game site is an impressive achievement. All the more so when you realise that the client went bust on FI before the job was completed. Determined to finish what they’d started, FI pulled together to demonstrate what they could achieve when the pressure was on.

RIGHT: In keeping with FI’s futuristic image, this levitating robot was used as part of a promo called “Ignition”. FI used an enhanced version on their site to introduce its slick navigation system.



Certainly, the figures speak for themselves... In the US, Fantasy Interactive’s major source of work, “The total number of people and businesses on broadband rose to 32.5 million in the year ending June 2004, compared to 23.5 million in June 2003,” Martin reveals. “Where there’s demand, there’s sure to be a supply,” he says. “We’re here to supply the content for that demand.”

But it’s not all about supply and demand. Without quality the whole thing becomes self-defeating – you just have a faster and more rapidly disappointing medium. “We’re here to ensure the internet is used to its very highest capability,” says Martin. “We want to deliver interactive user experiences that make our clients stand out from the crowd.” **arts**

FANTASY INTERACTIVE Q&A



NAME: David Hugh Martin
ROLE: CEO, creative director and lead designer
FROM: Dublin, Ireland
INSPIRED BY: The future, because it’s simple, advanced, clean, effective and in my style.
FAVOURITE DESIGNER/ILLUSTRATOR: Philip Starck. I am really inspired by industrial design. Starck is a pioneer and master of creating the future today.
FAVOURITE WEBSITE: www.airliners.net, because I absolutely love planes.

NAME: Jonas Eliasson
ROLE: Application developer
FROM: Stockholm, Sweden
INSPIRED BY: Cities. Each city is unique in its own special way. There is a certain flow of how people communicate, work and live which is amazing to watch and be inspired by.
FAVOURITE DESIGNER/ILLUSTRATOR: Andy Warhol, because he captured the pop culture in the sixties as a painter and photographer exploring new and exciting techniques.
FAVOURITE WEBSITE: www.pricerunner.com, because it’s a great place to find and compare prices on all kinds of products.

COMPANY INFO

Find out more about Stockholm-based Fantasy Interactive by calling +46 (0)8 402 1740, visiting www.fantasy-interactive.com or emailing interact@fantasy-interactive.com.

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EP06 Mar 04



FEATURE





→ AFTER EFFECTS • PHOTOSHOP

ANIMATE SEQUENCES

In the super-saturated market of commercial illustration, how do you make your work stand out from the rest? It's essential that you develop original and eye-catching techniques, says Chris Roth. So try this...

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INFO



Chris Roth,
an LA native,
graduated
from Parsons School of
Design in NYC and now
resides in an old
converted firehouse in
Brooklyn. Roth has
created luscious imagery
for books, magazines,
album covers, apparel,
television, and more.
To see more of his work,
visit www.chrisroth.net.

→ Whether you work with paint, pencils or just plain old pixels, adding a sense of motion to your illustrations will ensure your work gets noticed and open you up to many more exciting markets.

Over the next few pages, I'll show you how I went about creating the cover art for One True Thing's *Finally* album cover, using a mixture of old and new techniques and Adobe *After Effects* to create a short animated sequence for broadcast. You can apply these basic methods to just about any static illustration, photo or design piece you like. Even if you consider yourself more of a motion graphics designer than an illustrator, you could just as easily employ these techniques on other raw materials.

The most important and time-consuming step here is the file preparation – doing this properly will govern the outcome of your piece. Each moving element must be separated and placed on its own *Photoshop* layer. This can be a lot of work if you're getting most of your imagery from a single static image, because once an element is separated there's usually a "hole" to be filled underneath. Careful Rubberstamping can usually patch these areas. If you are the artist responsible for your imagery, you can plan ahead as I do, render all your elements separately and put them back together later.

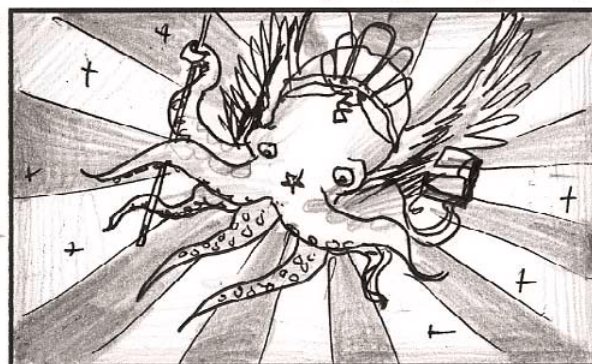
Note that the *Photoshop* file I prepared is quite large. Even on my beefed-up G5, this 20-second sequence took nearly five hours to render. If this proves a problem with your system, you can easily experiment with reduced versions of the starter files, provided on the cover CD.

Illustration and tutorial by Chris Roth
www.chrisroth.net

Fade In slo zoom out from Octopus



(blinking, looking around)



(Spinning Rays & Sparkles)



Zero in on Waving Man & Dog

1 As with all work of this kind, it's worth spending time planning out your sequence in storyboard form before you start. It's at this stage that you can determine which camera shots, character movements and time frames will be most effective.

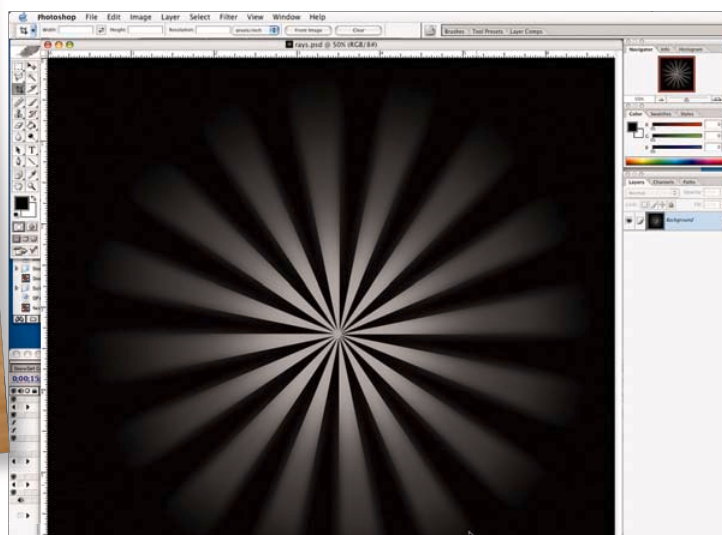




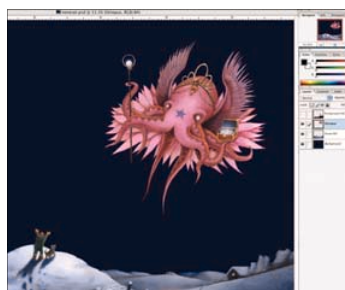
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2 First, the raw elements. The snowy hill and magic octopus were sketched out and painted using oil paints on birch wood panels, pre-sealed with Golden Matte Medium. As you'll be separating these elements in *Photoshop* later, paint a black layer around each one for easy masking.



4 The rays, stars and sparkle elements, including the four-point star shapes and basic "sun burst" ray shape, can easily be created in *Illustrator* using vectors, then imported into *Photoshop* with the help of Copy and Paste. We'll apply crucial blur and opacity adjustments later on using *After Effects*. I prepared this "Ray Wheel" in *Illustrator*, and applied controlled blurs in *Photoshop*. You'll find Raywheel.psd provided on the CD.



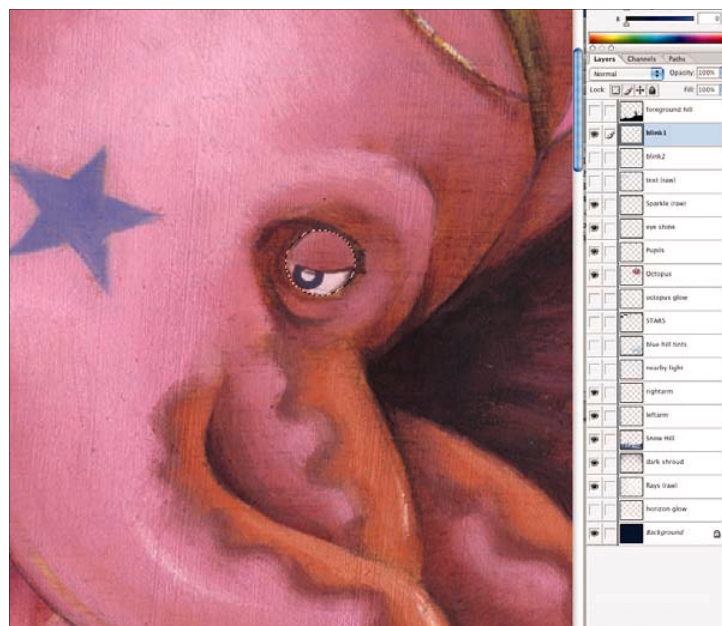
3 Once the pieces are dry, scan them at a very high resolution. This sequence will start very close up on the Octopus's face, so high-res files here are essential. Now mask each piece out and place them all in a multi-layered *Photoshop* document. Alternatively, open snowset.psd, provided on the cover CD.

◎ SHORTCUTS

For me, there are certain shortcut keys that are absolutely essential to the way I work in *After Effects*. By using the main layer transformers listed below, you can significantly cut the time you spend switching between layers as you work:

- P – Position
- S – Scale
- R – Rotation
- T – Opacity
- E – Effects

These shortcuts will help you deal more efficiently with a range of layer attributes.



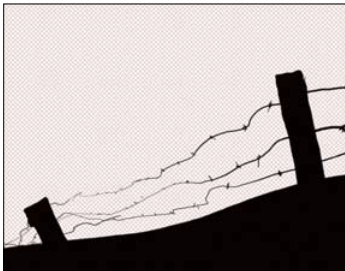
5 To bring the Octopus to life, we need to move her eyes. On a new layer, create the pupils using the circle Marquee tool. Use the same tool with the Rubber Stamp to create both a half-lid layer and a fully shut lid layer. Select the circular eyeball area and add pink gradients from elsewhere with the Rubber Stamp. Add a little "lash" with the Paintbrush.



6 The man's arms should wave slowly. To prepare for this, separate them carefully, place them on two new, separate layers and name them leftarm and rightarm.



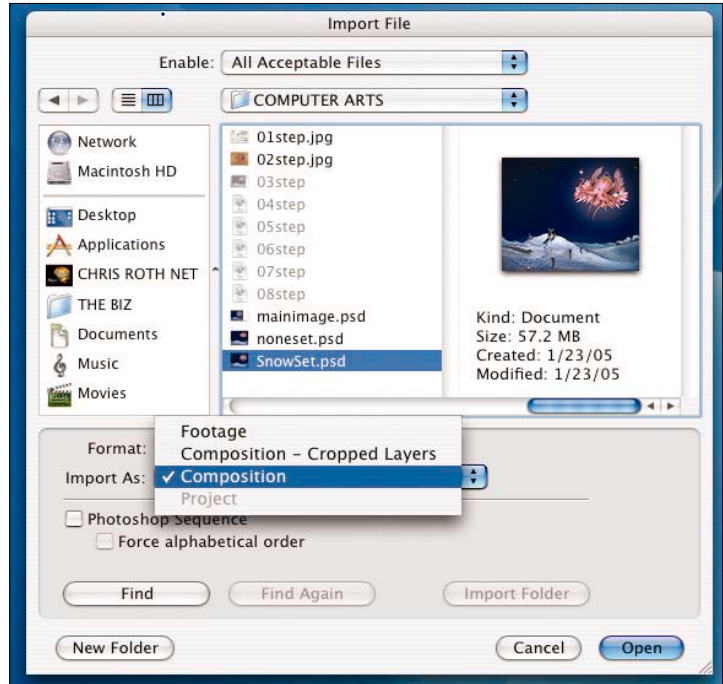
7 By using the Paintbrush in Mask mode, you can tint selective areas of landscape to enhance the colour scheme. Add a teal tint to the distant hills and some upper glow to the house and trees below the Magic Octopus. Finally, use the Paintbrush tool to add a subtle horizon glow behind the snowy hill, and a glow "puff" behind the Octopus.



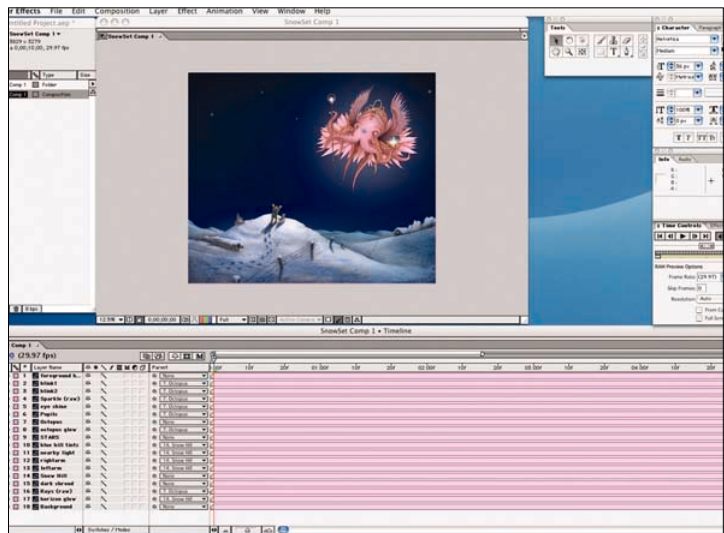
8 Create a text layer, rasterize it, and give it a little Edit→FreeTransform tweak. At this stage, I used a Wacom tablet to create a silhouetted snowy hill foreground layer with a slight emboss. This layer will eventually be Fast Blurred in *After Effects* to enhance the 3D feel of the finished animation.

☉ BEEF IT UP

Duplicate layer (Apple+D) is my absolutely favourite command in *Photoshop*! This simple step is the essential key to beefing up almost anything in Adobe's image-editing app. Just apply your effects to a duplicate layer and fool around with the transfer mode until you're happy with the results.



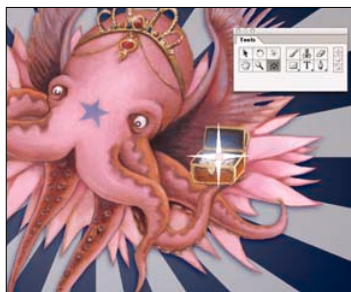
9 Create a new project in *After Effects* and import the snowset.psd file. In the Import window, be sure to set "Import as Composition" without cropped layers. Now choose Composition→CompositionSettings and set the comp length to 20 seconds.



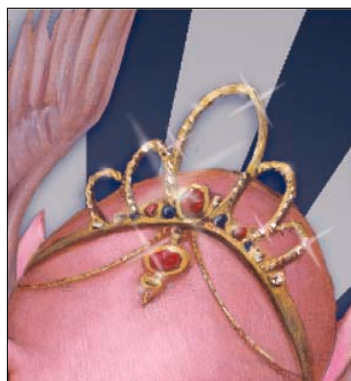
10 Before you start any key framing, all of the virtual pieces must be assigned to their correct parents. All the blink, sparkle and ray layers should be parented by the Octopus layer. This will allow for any physical changes to the Octopus to affect all of her moving parts, too. Leftarm and rightarm are parented by the Snowhill layer. ➔



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11 All scale attributes, rotations, and positions are calculated in relation to a layer's anchor point. Repositioning them later can cause changes with other key-framed motions. The layer's eventual purpose will govern the position of its Anchor Point: spin axis, hinge, or zoom vanishing point. Centre the anchor points to the axis of the Rays and Sparkle layers and place the anchor points at the shoulder joint area of leftarm and rightarm.



12 The Sparkle layer can be used more than once. Once it's scaled and placed at a "jewel location", set it to spin slowly with just two anchor points at the beginning and end of the Timeline. Set the end anchor point at two rotations, fade its opacity and apply a "quick blur". Duplicate the layer and place it wherever sparkle is needed. The Octopus is the "Parent" for all these sparkle layers – they will go wherever she goes.

◎ KEYFRAMING TIPS

When you're adding any curves and manipulating your keyframe velocities in *After Effects*, getting the movement you create to look natural can be a real challenge. The key to graceful movement is to always use as few anchor points as possible. If you add too many, the situation will soon become unmanageable.

13 You can now start work on the Octopus's eyes. Animate the pupils layer with simple position key frames. Use fast, erratic moves and mix them with slow glances and pauses to create a range of expressions.



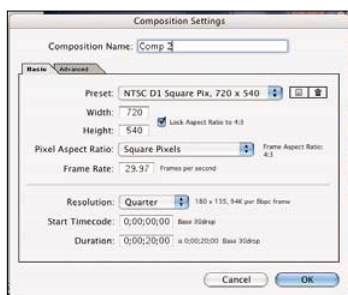
14 A single blink can be created using a succession of quick layer opacity changes – usually one frame apart from each other – ie, Open→half→closed→half→open... This key frame cluster can easily be copied and pasted sporadically as desired.



15 Set the Rays layer to spin slowly with two simple rotation key frames at the start and end of the timeline. Play around until you're happy with the rotation speed (I used a 90-degree rotation of 20 seconds for my piece). Fade the Opacity and Duplicate the Ray layer, Fast Blurring one of the clones and changing it to an "Add" Transfer Mode.



16 You can now animate the man's arms using Rotation Key Frames. If the arm layers' anchor points have been set correctly, the movements should look pretty convincing. For a slow, natural wave, rotation velocity curves must be manipulated to ensure a slight acceleration and deceleration of the arms. See Step 19 for more on motion curves.



17 Create a new composition at an output resolution of 720x540 pixels, 29.97 fps and 20 seconds long, and name it Comp 2. Drag the Snowset Comp into the Comp 2 window and set the anchor point again. For the camera movement to zoom out from the Octopus, position the keyframe in the centre of the creature, thus setting the Snowset Comp's scale vanishing point.



18 Adjust the scale and position of the Snowset layer, matching the desired storyboard ending. Keyframe the Scale and Position at the timeline end, then jump back to the timeline start. Zoom in and reposition the Snowset layer so the Octopus fills the frame. The movement will look mechanical and may not stay on screen properly.

SAVE! SAVE! SAVE!

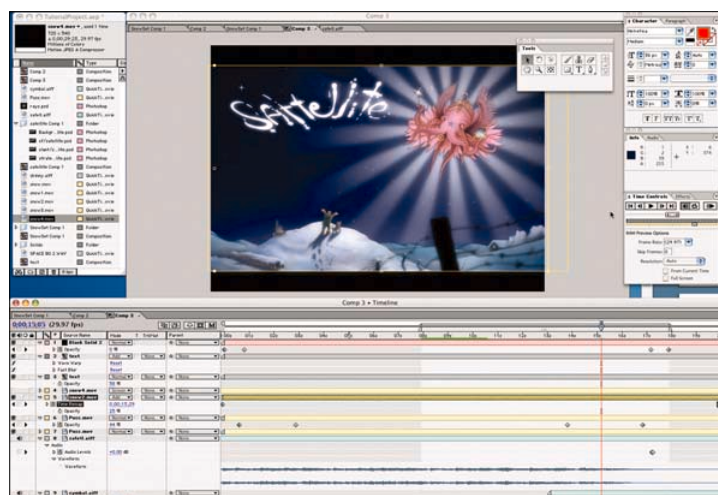
There really is nothing worse than spending hours finessing a million anchor points, only to unexpectedly lose them and have to do it all over again. Whatever the reason for the slip-up, the lesson is clear: save, save – then save again, just to make sure!



19 Add curves to the keyframe velocities by pulling down the triangle near the Position label in the Timeline. A graph will show the travel velocity of the Snowset layer. Click and highlight a keyframe and use the handles to manipulate the velocity curve. Add another position keyframe midway through the sequence by dragging the Snowset into position.



20 Now you have a better idea of what the virtual camera POV is seeing, you can enhance the 3D effect of the Foreground and Octopus layer by shrinking the Octopus as the animation progresses and lifting the Foreground Hill layer slightly. The pace of these adjustments must coincide, so velocity curves and a little Fast Blur on the Foreground Hill will be required.



21 What comes next is entirely up to you and your imagination. You could select some music or apply some hand-written text, as I've done. I also added a little snow using Delirium's wonderful *Snowstorm* plug-in (www.digieffects.com). You can see the finished version of this animation project at www.chrisroth.net/octopus. **arts**

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SGT PEPPER'S LONELY HEARTS CLUB BAND

It transformed the face of popular music forever.
Vicki Atkinson traces the genesis of a vinyl legend

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➔ The story behind the now famous cover design for The Beatles' 1967 album *Sgt Pepper's Lonely Hearts Club Band* is fascinating. The noisy mix of egos, artists and record company executives shaped what has surely become one of the most recognisable album covers of all time.

In 1966, Beatlemania was in full swing. After several tours, months of excess and immense media pressure, twenty-somethings John, Paul, George and Ringo were ready to spend time out of the limelight on a new studio album. They amassed a serious 700 hours writing and recording the 13 tracks for this, their ninth album, which included classic songs such as *When I'm Sixty-Four*, *Lucy In The Sky With Diamonds* and *She's Leaving Home*.

The zeitgeist

Labelled "a concept album" by the Beatles' many commentators, the music of *Sgt Pepper* moved away from the group's traditional sounds and instead reflected the mood of the mid-to-late sixties. The cover, commissioned not to illustrate the individual songs but rather the popular culture of the time, demonstrates this brilliantly.

"Prior to this [album], The Beatles' sleeves had been conventional," says designer Stephen Seal (www.stealstudio.com), who's worked on album covers for the likes of Prince, Bjork, Suede and Massive Attack. "This is an ironic comment on mass

culture. There's a visual richness, in contrast to the later minimalism of the *White Album* in 1968."

The first draft for the *Sgt Pepper* cover was designed by a Dutch group named The Fool and would have been used had Paul McCartney not been convinced to try a more "fine art" route by gallery dealer Robert Fraser. Peter Blake and the Pop Art movement were huge at the time and Blake was called upon to create the new cover in his celebrated collage style. The Fool's psychedelic contribution can still be seen today as the record's inner sleeve.

Even before Warhol, Blake's early works reflected a passion for cultural icons, badges and motifs. As well as *Sgt Pepper*, he also designed the poster and single artwork for the original Live Aid campaign, *Do They Know It's Christmas?*

Blake's work combines both painting and collage, often indistinguishably. In an interview at Tate Britain in June 2003, he admitted to trying to trick viewers. "Where something would be easily done as collage, I've painted it, or vice versa." The finished work for *Sgt Pepper* contained a superb combination of collage, photography and a little retouching, made necessary by a few last-minute changes.

The shoot

Buy the album today and the sleeve notes provide a superb recollection of the mayhem surrounding the concept and cover shoot. The brief set out to create a



concert-style setting where Sgt Pepper's Lonely Hearts Club Band had just finished their set and were surrounded by a crowd. Blake planned to make up the crowd from a collage of famous faces and asked the band for suggestions.

Lennon's list included Jesus and Hitler, but both were ruled out. The band's manager was keen to avoid Jesus after controversy surrounding a press article, where the singer was reported to have said, "We're more popular than Jesus..." Personalities who did make it onto the final set include Bob Dylan, Carl Jung and Oscar Wilde.

Blake had life-size black and white and colour cut outs printed of each of the celebrated figures and waxwork models of The Beatles were brought in on loan from Madame Tussauds. Blake spent two weeks in the studio of photographer Michael Cooper compiling the set, adding props and creating the right atmosphere. But complications arose when EMI insisted that any featured personalities still alive should be contacted for permission. Hollywood legend Mae West at first refused to be associated with a lonely-hearts club, but changed her mind when the band wrote to her personally.

On the evening of 30 March 1967, The Beatles arrived at the studio and the shoot, led by Cooper, took three hours to complete, including the photography for the centre-fold and back cover. But further editing was required after the event. For Beatles fan Dave Haber (www.walrusmedia.com), it's the people that didn't make it to the final cover that intrigue. "Bowery Boys, Leo Gorcey and Huntz Hall were all meant to be included, but Leo Gorcey demanded a fee and had to be edited out," he says.

The aftermath

Once the album was released in June 1967, both the music and the sleeve artwork caught the imagination of fans worldwide. "The event was a performance in itself. The cover featured an "audience" from past and present, a playful mix of nostalgia and pop culture," says Seal, who says he has been influenced by the imagery. "I like the humour, collaborative energy, imagination and the flowers at the front."

Despite rumours that the artwork alluded to the death of McCartney, the cover's energy and its place as a prime example of late sixties Pop Art has allowed the imagery to endure. While many of today's bands attempt something different than the standard band shots, few are as inspirational or memorable as this chaotic mix of paper, wax and flesh. For designers looking to achieve even part of *Sgt Pepper's* impact, Seal offers these wise words: "Be open-minded, have the courage to do something meaningful, and have fun doing it!" **arts**

FURTHER RESOURCES



PETER BLAKE: TATE ONLINE VIDEOCAST
URL: www.tate.org.uk/onlineevents/archive/blake.htm

Watch the full video-cast of Peter Blake interviewed in-depth about his work and career by Natalie Rudd, author of *Peter Blake* (published by Tate, 2004; ISBN: 1-85437-419-2; priced £14.99).



THE COMPLETE BEATLES CHRONICLE
AUTHOR: Mark Lewisohn
ISBN: 1-85152-975-6
PUBLISHER: Bounty Books, 1996
PRICE: £10.99

This superb volume covers many aspects of the Fab Four's career – in the studio, on TV and in the movies. To find out where the *Sgt Pepper* album sits in this legendary and colourful era, start here.

INSPIRED BY SGT PEPPER

THE *SGT PEPPER* COVER, AND THE PETER BLAKE STYLE, HAS BEEN MIRRORED IN DESIGN WORK ACROSS THE WORLD – BUT PARTICULARLY IN LIVERPOOL...



The Simpsons' Yellow Album Matt Groening

What better way to showcase the cast than with an illustrative parody of the *Sgt Pepper* cover? The Simpsons are dressed in full military regalia and surrounded by Springfield residents. Even the original's Eastern figure has been replaced by a statue of Homer and the Shirley Temple doll switched for a Krusty the Clown toy.

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www.umusic.com



Paul Weller, Stanley Road Peter Blake

Peter Blake created the artwork for *Stanley Road*, Paul Weller's hugely successful 1995 album, which saw the ex-Jam front man reflecting on his childhood. Blake's simple interpretation of the album, with a small painted child behind a photo of the now successful musician, is another great mix of collage and painting.

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www.islandrecords.com



Liverpool, City of Culture Peter Blake

In its bid to gain the status of City of Culture 2008, Peter Blake was commissioned to recreate the collage effect used on the original *Sgt Pepper's* album cover in a poster designed to promote Liverpool's leading cultural figures. Included in the enormous array of famous faces were footballing hero Wayne Rooney, actor Tom Baker, playwright Willy Russell, and, of course the Liverpool's biggest export, The Beatles. TV legend Cilla Black, comedian and writer Craig Charles and acclaimed conductor Simon Rattle also featured.

© Liverpool City of Culture



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Photoshop expert and retro-kitsch enthusiast Don Sparrow reveals the tricks and special techniques he uses to digitally age his images in this step-by-step guide to giving your work that familiar styling of the forties and fifties

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TIME LENGTH

3 hours

INFO



Don Sparrow is a professional Illustrator and a graduate of Canada's famed Sheridan College. He is currently based in Saskatoon, Canada. You can see more of his work by visiting www.donsparrow.com or his Artist Collective site www.threestepsleft.com.

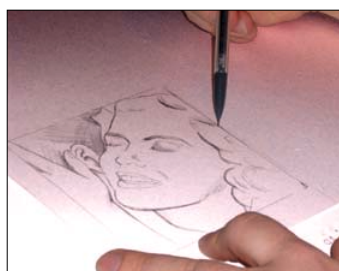
→ Within the next few pages, I aim to share some of the tricks I have learned during my time as a professional illustrator. The style I have developed as a delivery device for my illustration work leans heavily on the look and feel of printed material from the forties, fifties and sixties. By using a style that is reminiscent of a long gone era, but often dealing with modern subject matter and personalities, I've been able to find a way to approach a story in a more timeless way that (hopefully) engages the reader.

I use Adobe *Photoshop* to colour most of my pieces, although I try to ensure that this modern, digital technique doesn't make my work appear too slick and computer generated. I guess it could be described as digital collage. I take a real-world work (most often an ink drawing or gouache painting) and adding layers of textures and colours from my library of digital resource material, such as the files provided on the cover CD, to create a cohesive piece. It's retro warmth meets sly modernity. Well, that's the idea anyway.

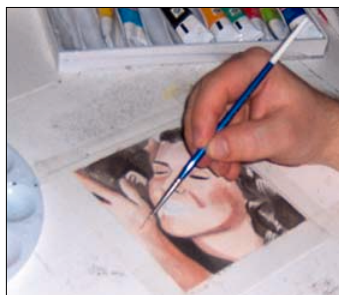
During this tutorial, I hope to impart a novel way of solving a visual problem, digitally, while ensuring that the finished piece doesn't reveal its *Photoshop* roots. Then, if you ever need to create an image with the look and feel of decades gone by, you can use some of these tricks rather than applying the same old filters, familiar to everyone, time and time again.

Follow these steps and you'll add another useful arrow to your digital quiver, gain another option for self-expression, and, if nothing else, have a cool new trick to show off to your friends.

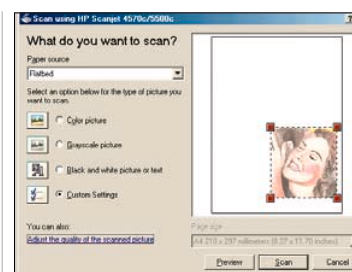
Illustration and tutorial by Don Sparrow
www.donsparrow.com



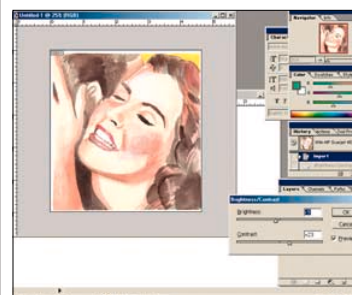
1 This tutorial starts with a simple pencil sketch. Choose a subject you think will work, but ensure that the image helps to convey the retro feel that you're trying to achieve. To produce the image here, I chose to work from an old photograph of a couple embracing, but narrowed my focus to just the woman's expression.



2 Next, start to paint over your sketch using gouache, an opaque watercolour paint. At this stage, you'll need to try and produce an image that has the appearance of a colorized photograph, using over-saturated colour on the woman's lips and pastel colours across her cheeks.



3 Now for the fun part! In order for this to be a truly digital image, you'll need to bring your painted image into *Photoshop*. It's important that you create a high-res file. I scanned this particular painting using a Hewlett-Packard ScanJet 4570C, in full colour, at 300dpi. Use the scan option in File menu, under Import.

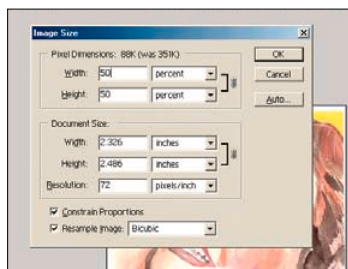


4 Your image now needs to be tweaked before you go on to the next stage. One of the staples of vintage graphics is really saturated printing, so adjust the brightness/contrast. Select Image→Adjustments→Brightness/Contrast and move the sliders that appear until the image boasts the more garish colours of old-style printing.

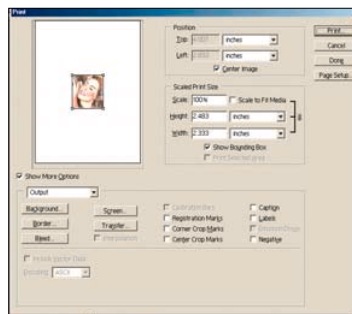




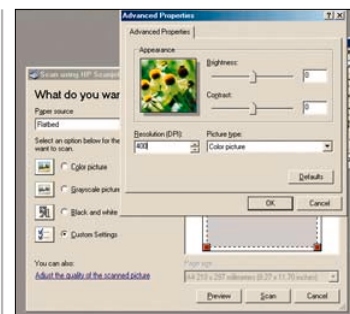
→ PHOTOSHOP



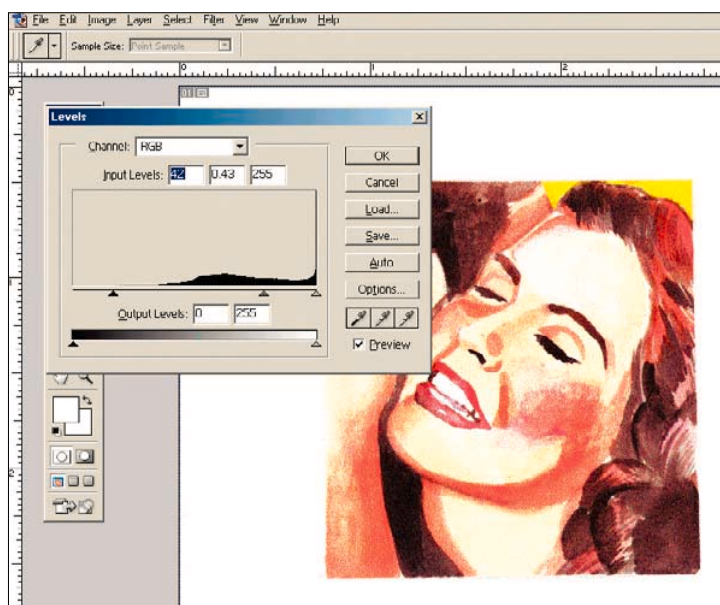
5 Now reduce the image size and picture quality by choosing Image→ImageSize. First, reduce the resolution from 300dpi to 72dpi and then the overall size by 50 per cent. The image, which originally measured around four inches square, should now print out at about two inches square.



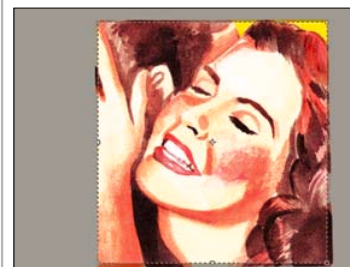
6 You can now print your shrunken image out to see how it looks. Hit Ctrl+P to call up the Print Preview menu – this will give you a clearer idea of how your image will appear on the page – and hit Print.



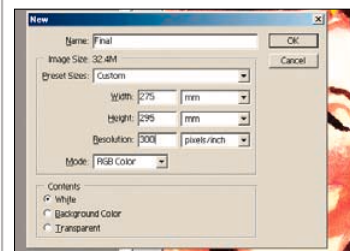
7 Next, to mimic the “dotted” appearance you get with offset printing, re-scan your printed image back into *Photoshop*. This image will need to be scanned in at an even higher resolution because of the previous reduction in size and image quality. Scan a full colour image at 400dpi.



8 Notice how some of that vibrant colour has been washed out during the scanning and printing process... so you'll need to play around with the levels. Choose Image→Adjustments→Levels (Ctrl+L) and change the input levels to 42, 0.43, and 255. Alternatively, just play around until you're happy with the results.



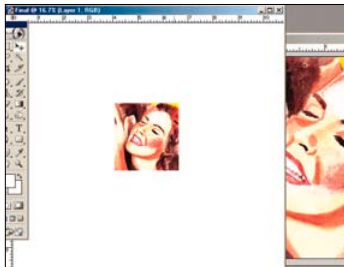
9 If, like me, you were a little clumsy while taping down the page during painting, your image may still have a slightly crooked shape. Correct this by cropping it down using the Crop tool from the Tools palette.



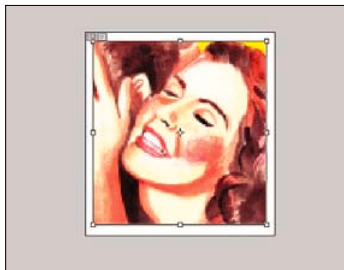
10 Create a new document by selecting File→New with dimensions of 275mm wide and 295mm high. Set the resolution at 300dpi. Finally, name your document “Final” and hit OK.

© USE YOUR BRAIN

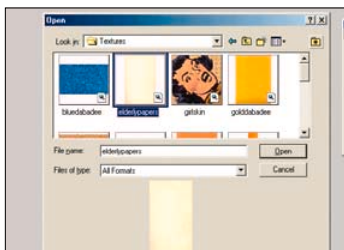
Although I make a living using a computer for my art, I like to think that my brain has something to do with it, too. I would advise any digital artist to avoid becoming too reliant on computers alone. The computer truly is a versatile and reliable tool, but so are your hands, and your mind. I've found that the more work I'm willing to put in, computer aside, the more rewarding will be the final result.



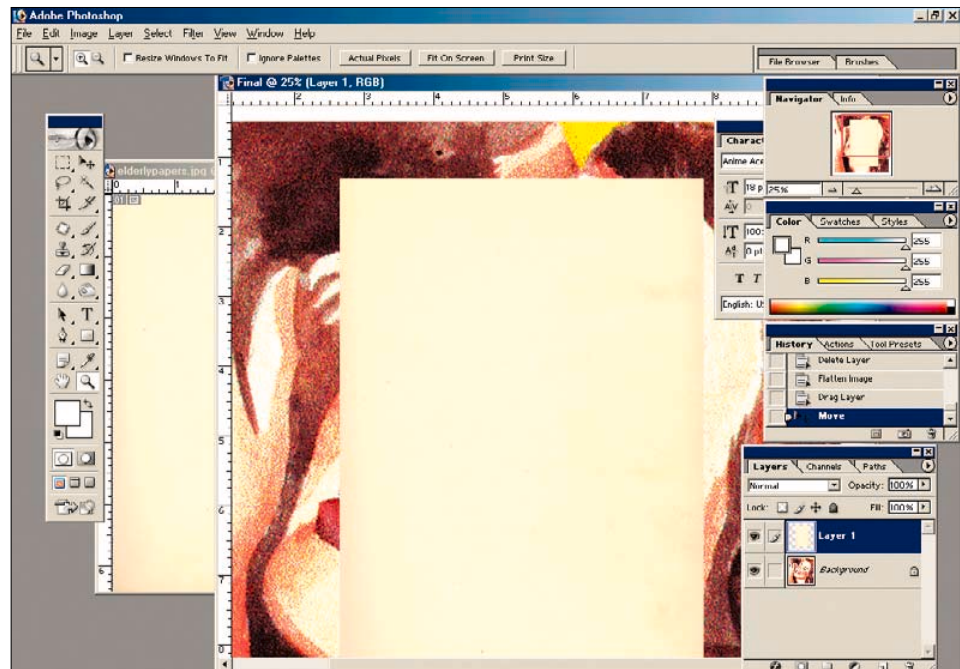
11 Using the Move tool, drag your scan into the document you have just created. You'll immediately see that this new layer looks pretty tiny, even at 400dpi.



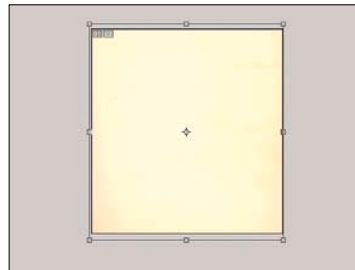
12 Transform (Ctrl+T) the image layer so that it fits your background more comfortably and extend it to each edge to allow for "bleed". Once you're happy with its position, flatten it by selecting Layer→FlattenImage or hit the Flatten Image command in your Layers palette.



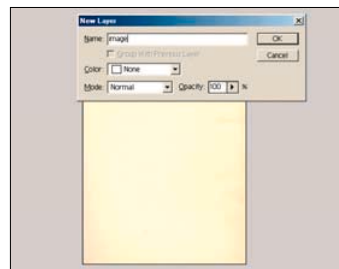
13 Open elderpapers.jpg, the texture file provided on the cover CD. To create this texture, I simply scanned an old yellowed book page at high resolution.



14 Select the Move tool from the Tools palette and use it to drag and drop the aged paper texture straight onto your "Final" image. Now we can get to work combining the two to create a suitable forties/fifties feel.



15 Once the aged paper layer is in place, Transform the page (Ctrl+T) so that it takes up the entire image. By doing this, you'll ensure that even the border surrounding the image will have an interesting texture, which will look good for visual "bleed" on the printed page.



16 Double-click on the "background" layer in the Layers palette to call up its file information. Change the name to "Image". The layer will now be unlocked, so it's possible to change the layer order. Switch the layer order so that the "Image" layer is on the uppermost level.

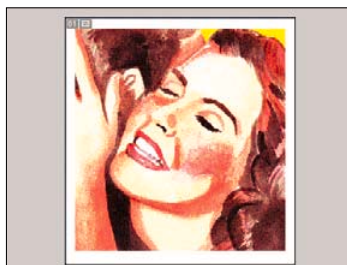
DO THE MESS AROUND

Although it's unlikely that Ray Charles's lyrics referred to digital art, his sentiment still applies. Digital art, more than any other discipline, has the greatest potential for happy accidents. So experiment, try stuff out and don't be afraid to "wreck" a piece. If a move doesn't turn out quite how you like, there's always the Undo command!

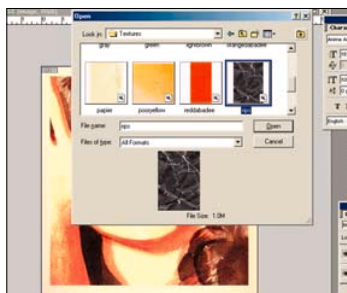




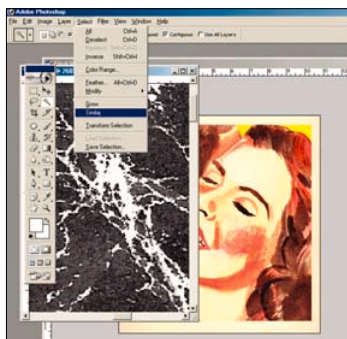
→ PHOTOSHOP



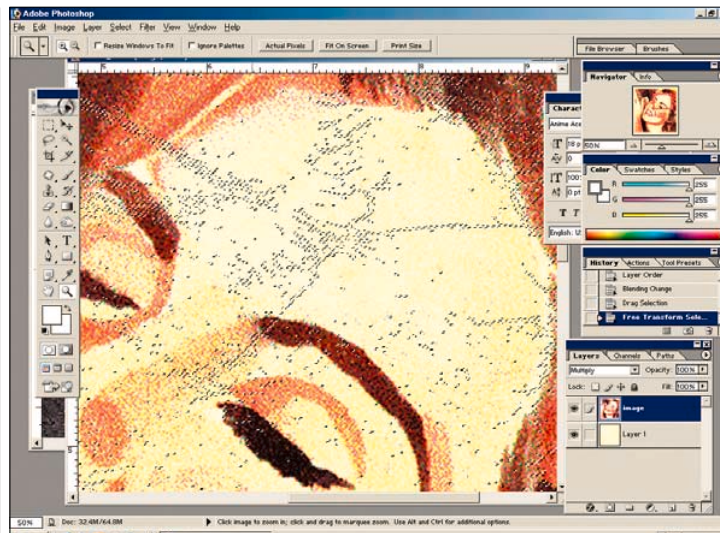
17 Once you've successfully reversed the layer order, change the "Image" Layer Style to Multiply in the Layers palette or by going to Layer→LayerStyle.



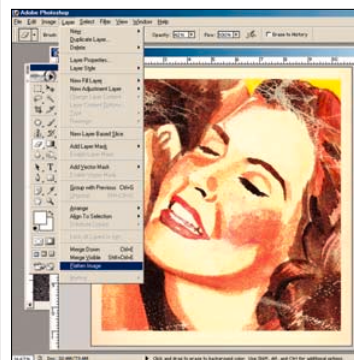
18 Now you can open the remaining texture file, rips.jpg, from the cover CD.



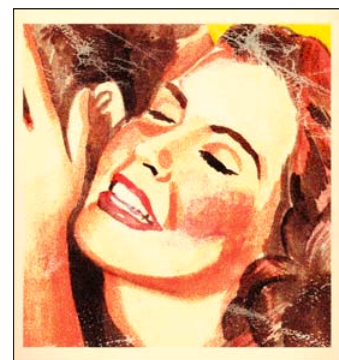
19 Select the rips.jpg image, then magnify it using the Zoom tool from the Tools palette. Now use the Magic Wand tool to select a tear from within the scanned image. If you would prefer to use a larger aged area, use the Select Similar command from the Select menu instead.



20 Using the Rectangular Marquee tool, drag the selection from the "rips" texture over to your "Final" image. At this point, you may need to Transform your selection (Ctrl+T). Once you have your rip selections in place, switch to the Eraser tool and carefully rub away at the top layer to reveal the aged paper underneath.



21 Once you're happy with your weathered areas, flatten the image by selecting Layer→FlattenImage. By doing this, you can save significant hard drive space, because your computer will retain the image quality without having to store redundant layer information.



22 Finally, save your flattened image as a TIFF (with no compression) and pat yourself on the back for a job well done. You've taken an original work from the year 2005 and made it look like authentic artwork from decades ago. For a new challenge, try giving the same treatment to a more recognisable modern image and see what happens. **arts**

⚙️ MAKE IT LOOK COOL

This was the simplest, most profound advice I was ever given by one of my instructors, and it has stuck with me ever since. You can read all the books you want with theories on composition, style or symbolism, but the most important thing, for me anyway, is having a finished product that's interesting enough to hold the viewer's interest for more than a few seconds.

NEXT ISSUE IN **arts**

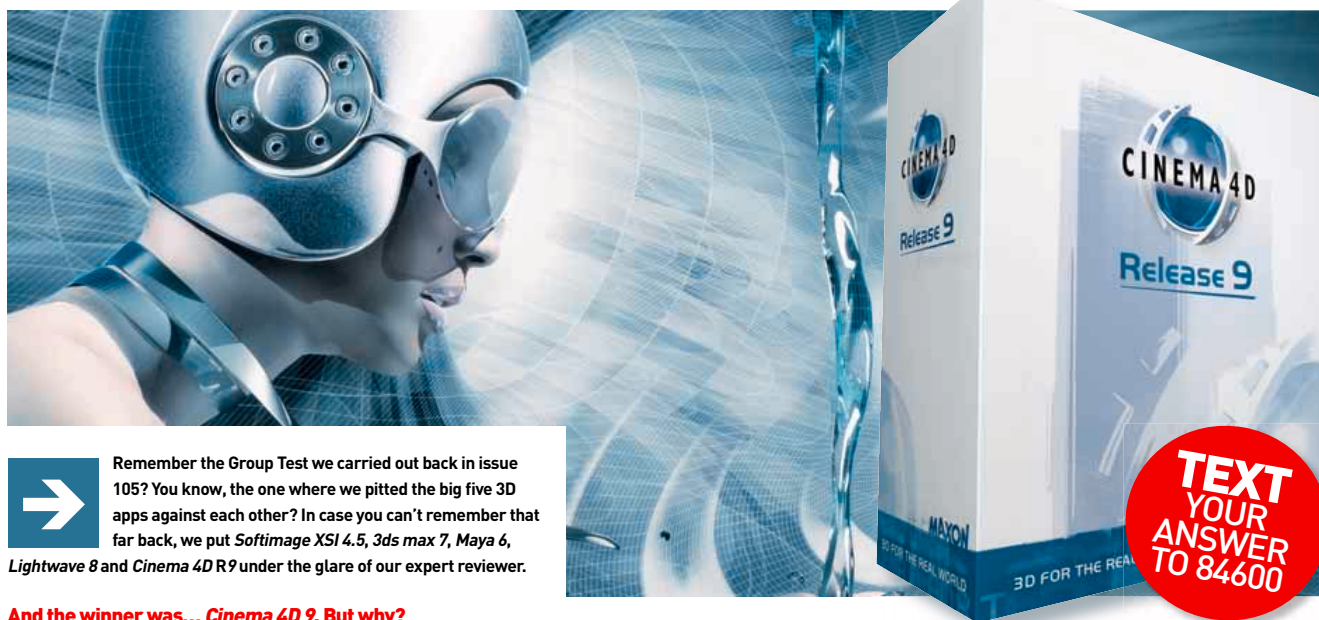
→ **SKETCH HAPPY**
Incorporating hand-drawn elements into photography



WIN CINEMA 4D SOFTWARE

Maxon is offering three readers a chance to win this *Computer Arts* Group Test-winning software, worth £4,050!

© www.benedict1.com



Remember the Group Test we carried out back in issue 105? You know, the one where we pitted the big five 3D apps against each other? In case you can't remember that far back, we put *Softimage XSI 4.5*, *3ds max 7*, *Maya 6*, *Lightwave 8* and *Cinema 4D R9* under the glare of our expert reviewer.

And the winner was... Cinema 4D 9. But why?

"*Cinema 4D R9* wins this Group Test because it has the most to offer for the widest range of 3D work," we said. "It's as capable an architectural visualiser as a character animation tool and the interface is easy on the eye, fast and eminently customisable."

So, how do you fancy your chances of winning one of these three fantastic prizes?

Cinema 4D R9

Cinema 4D R9 XL bundle

Cinema 4D Studio bundle

Simply answer the tricky tie-breaker question on the right-hand side of this page – and good luck!

© Carles Piles



HOW TO ENTER

To win one of three impressive *Cinema 4D R9* packages, simply answer the following question:

Which 3D app won the *Computer Arts* 3D Animation Group Test in issue 105?

a. Maya 6.0 b. Softimage XSI 4.5 c. 3ds max 7 d. Maya 6 e. Lightwave 8 f. Cinema 4D R9

Then choose one of three ways to enter:

1. Visit www.computerarts.co.uk/competition
2. Send a postcard with your answer, full name, address and phone number to:
Maxon Competition, Computer Arts,
30 Monmouth Street, Bath BA1 2BW.
3. Or send us a text. Simply send us a message that says "CA MAXON" plus your answer – for example, "CA MAXON B" – to **84600**. (Each entry costs 50p. If you're not the bill payer, please seek permission before entering.)

The rules: The closing date for this competition is 14 April 2005. Employees of Maxon and Future, their agents and families are not permitted to enter. Multiple entries are not accepted. The editor's decision is final and there are no cash alternatives. No other correspondence will be entered into. If you are entering by post and do not wish any of the companies involved in this competition to contact you with further offers, please indicate on your entry. We will not pass your details on to third parties.

Licences will be non transferable and must bear the name of the competition winner only.

MAXON

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CLOUD ATLAS

David Mitchell's *Cloud Atlas*, the book whose cover catapulted Kai and Sunny into the front line of design, was shortlisted for the Booker Prize in 2004 and continues to top the best-seller lists. It's available from all good bookshops priced £7.99.



→ PHOTOSHOP • ILLUSTRATOR

BOOK COVER DESIGN

Kai and Sunny, the impressive design duo whose work recently appeared on the cover of the Booker Prize shortlisted *Cloud Atlas*, reveal the *Illustrator* techniques they used to create this stylish and eye-catching image

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TIME LENGTH

3 hours

INFO



Design team Kai and Sunny work in illustration and art direction within music, fashion and advertising. Represented by the Central Illustration Agency, their work has seen them nominated for a silver D&AD award and includes campaigns for Levi's and EA Sports, as well as work for Mo' Wax, Warp, Maharishi, Penguin and *Dazed and Confused*. Visit www.kaiandsunny.com to find out more.

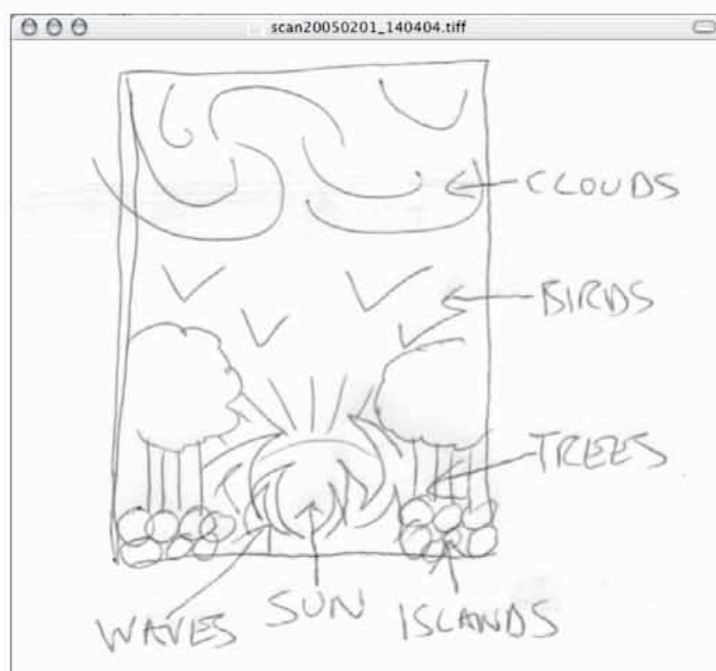
→ The main aim of this tutorial is to refresh some of your most elementary *Illustrator* techniques by recreating the book cover we produced for *Cloud Atlas*. This back-to-basics approach will require you to learn how best to scan your images into *Photoshop* and place your scanned sketches into *Illustrator* so that you can clean up your scribbled sketches and transform them into perfect vector drawings.

You'll also be encouraged to grapple with a range of other *Illustrator* drawing tools to create original and eye-catching elements to add to your final illustration. Having refreshed your Pen techniques, we'll take you through the delights of drawing with the aid of the helpful Snap-to-Grid tool, programming the grid to your desired settings, before running you through simple but striking ways to draw effective vector-based sun and grass effects with the program's Ellipse tool.

You'll separate your vector drawings across different layers, selecting and focusing on individual elements so they can be rearranged and coloured with ease. Once layered, the illustration will really start to take shape – after all, it's essential that book covers grab your attention right away.

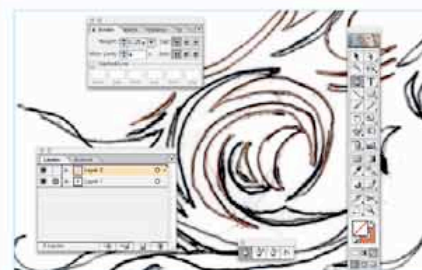
We've simplified the job by giving you advice on how to select Pantone colours best suited to your illustration, control your colours in *Illustrator*, select a fill and outline colour for your vector drawings, discover the best effects using two or more colours with the Gradient tool, and how to combine tones to create astonishing moods throughout your images. So let's get started...

Illustration and tutorial by Kai and Sunny
www.kaiandsunny.com



1 Before you put finger to keyboard, create a basic rough sketch, like this one. Your initial drawing should outline the main elements you wish to appear in your composition – trees and clouds, for example. Deciding on the positioning of each element at this stage will save you masses of time spent fiddling with options in *Illustrator* later on.

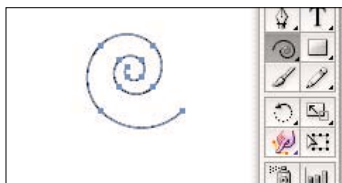
2 You can now start to refine your drawings. Once you're happy with the basic outlines, scan your image into *Photoshop*. Import the resulting image into an *Illustrator* file and, using the Pen tool, carefully trace the outlines of your image section by section. Select a bright colour in the outline box and use a stroke weight of 0.25pt to draw smooth curves over the rough lines.



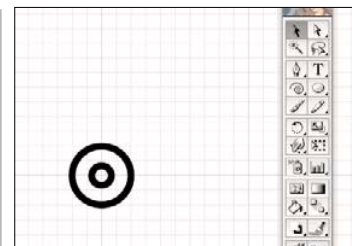
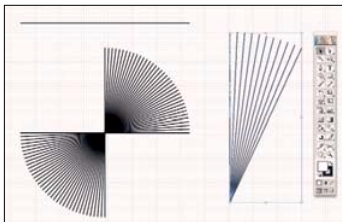


→ PHOTOSHOP • ILLUSTRATOR

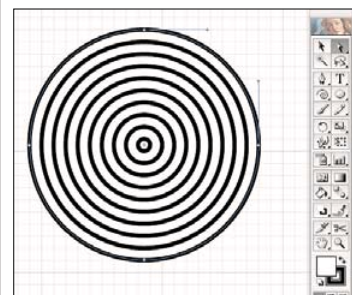
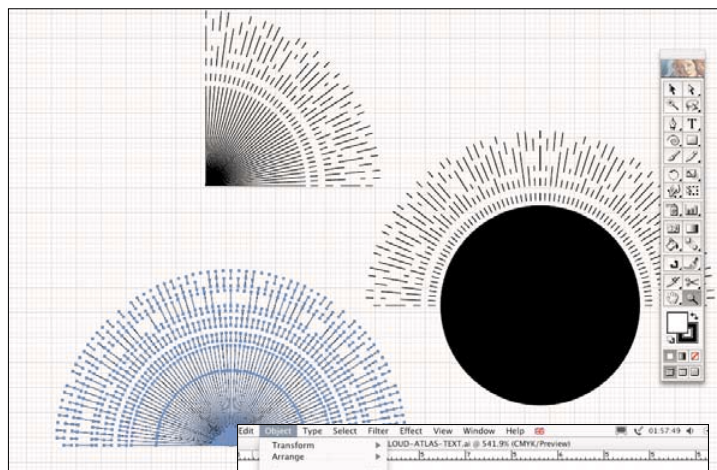
3 Once you've used the technique outlined in step 2 to refine each element in your sketch – the birds, clouds and trees – you can start to create the waves. Select the Spiral tool from the Tools menu, click and drag on the art board and a random-sized spiral will appear. For more control, hold down Shift and Alt while you click and drag.



4 Now for the sun. Go to View→SnapToGrid, select Show Grid and draw a horizontal line using the Pen tool. Now add points randomly along that line using the Plus Point pen. Rotate and Copy at 2.5 degrees by choosing Object→Transform→Rotate and entering 2.5 degrees. Hit Copy and Paste and repeat until a 90-degree space has been filled.

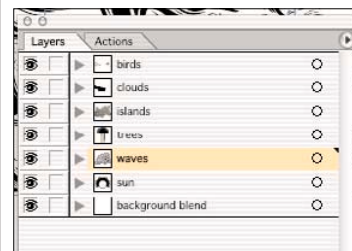
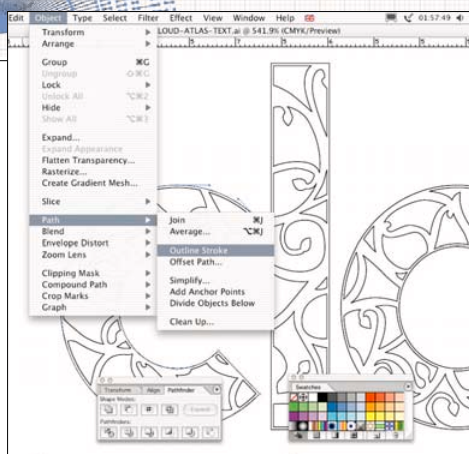


6 Now create the islands under the trees. Set the grid first by selecting Menu→Preferences→GuidesAndGrids and set it to ten units per centimetre. Hold down Shift and draw a circle with a 2mm diameter using the Ellipse tool. Make the next circle 4mm in diameter and so on, always making the next circle 2mm bigger than the last.



7 Fill the outer circle with a solid colour by selecting the Fill square from the Tool bar and then picking White from the Swatch window. Finally, send it to the back by choosing Object→Arrange→SendToBack. Repeat these steps with more or less circles to create differently sized islands.

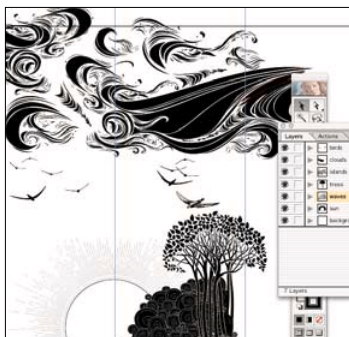
5 Select Snap to Point (View→SnapToPoint) and gather one end of all the lines together. Use the white arrow to randomly erase sections of the line. Group the lines by selecting Apple+G and reflect them horizontally (Object→Transform→Reflect). Select Horizontal, click OK and snap to centre point (View→SnapToGrid). Draw a circle using the Ellipse tool and place it in the centre of the rays. Fill the circle with a solid colour (White).



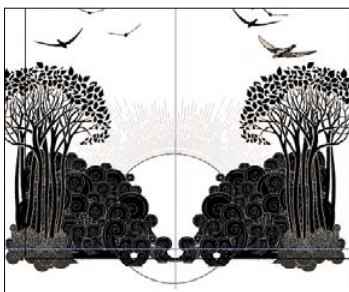
8 You can now start dealing with the layers. Open the Layer window and create seven new layers. Starting from the bottom layer, place each element on a layer and save them with the following file names: Bottom layer – background blend, Layer 2 – sun, Layer 3 – waves, Layer 4 – trees, Layer 5 – islands, Layer 6 – clouds and top Layer 7 – birds.

BACK TO THE DRAWING BOARD

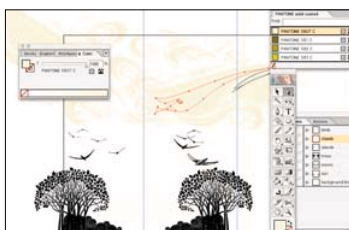
It can be tricky to maintain natural shapes when using hand-drawn sketches to create vector shapes. When using the Pen tool, try to draw each shape as quickly as you can so that each line flows easily. You can always go back over the shape you create with the white arrow to pull together and tighten any stray points.



9 Now place all of the elements you have created in position according to your initial sketch working in the same document with the elements placed in different layers. Once in place, lock the clouds, birds and sun by clicking on the padlock on each layer.



10 You can now reflect the image so that it creates a mirror image on the opposite side. Select the trees, waves and islands in their layers and then go to Object→TransformObject→Transform→Reflect, select Vertically, Copy and move into place.

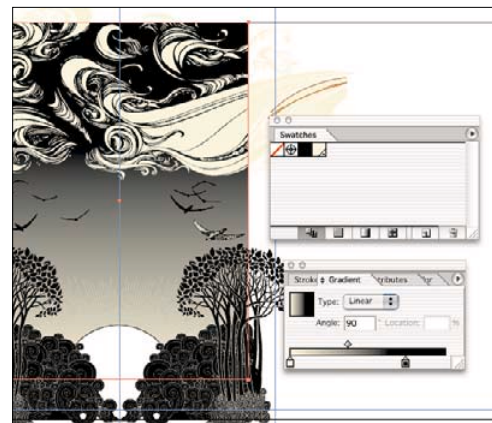


11 Go to Window→SwatchLibraries→PantoneSolidCoated. Open your swatch window and add Pantones 5743 and 5807 by click+dragging them to the window. Select the trees, Fill and click on Pantone 5743. Now add the following Pantones, as indicated: Sun Rays (outline 5807), Waves (fill 5743; outline 5807), Islands (fill back circle 5743, outline all 5807), Clouds (fill 5807), Bird Texture (fill 5743), Bird shapes (fill 5807).

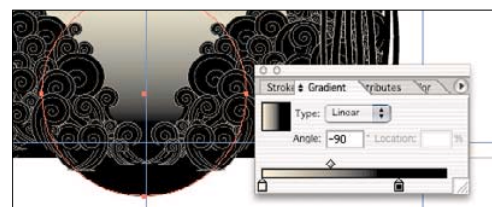
EXPERIMENT

Once you've mastered the Pen tool to create lines, shapes and images freehand, try drawing with the Snap-to-Grid function on. Hold down Shift and Alt while drawing and see what happens.

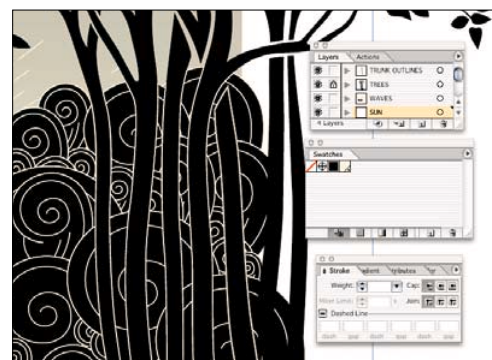
12 Select Background and select Gradient. Add beige (Pantone 5807) to one end of the spectrum and dark green (Pantone 5743) to the other. In the Gradient window, you'll see arrows filled with colour. Drag and drop the Pantone colours from the Swatch window into these arrows. Change the Gradient Angle to 90 degrees and, in the Gradient window, move the arrow between the two colours to make the blend change start below the swirling clouds.



13 Select the sun and fill with same gradient as background, but this time change the angle to -90 degrees, so that the beige merges down into the dark green.



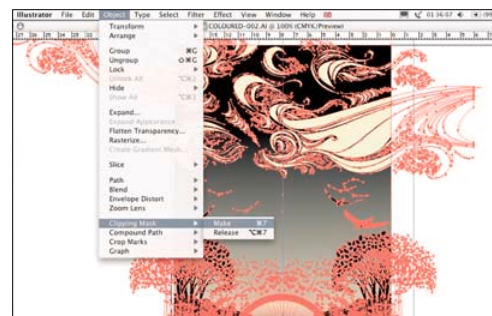
14 To make the tree trunks visible over the waves, outline them in beige (Pantone 5807). To do this, create a new layer above the trees layer, then copy and paste the trees into it. Cut the trees using the Scissor tool where they meet the waves' highest point. Delete the treetops and join up the points of all the tree trunks before outlining them with beige. Place this layer between the trees and waves.



CHANGE DIRECTION

If you're using the Pen tool to draw a curve, it's easy to stop and change direction. Just double-click on your last point and start moving again in the opposite direction. This is an essential tip and will save you time if you're creating complicated vector illustrations like this.

15 Finally, Flatten the layers. In the Layers window, you'll see a circle with an arrow. Right-click on this, select Flatten Layers and then group all the elements using Apple+G. Now clean up all the edges by drawing a rectangle over the whole image using the Rectangle tool. Select All and then go to Object→Clipping Mask→Make. **arts**





TOOL TIPS

INFO



Derek Lea is an award-winning illustrator and published author based in Toronto, Canada. He is an expert in traditional illustration, photography, vector art, 3D modelling, and *Photoshop*. To view more of his work, visit www.dereklea.com.

→ ILLUSTRATOR

THE MESH TOOL

Derek Lea explains how you can use Adobe *Illustrator* to transform solid objects into editable mesh objects with multi-coloured fills and control the transition and flow of the colours within. It's not as hard as it sounds...

→ The Mesh tool, found in the Adobe *Illustrator* toolbox, is positioned immediately to the left of the Gradient tool. This positioning is no accident. The two tools perform a somewhat similar task and, as a result, produce pretty similar effects. However, the Mesh tool takes things up a notch.

Using the Mesh tool, you can convert any object into a mesh object – an object with a multi-coloured fill. You can also specify, position and manipulate the placement of the colours within the object and control the transition from colour to colour and the direction in which the colours flow.

A mesh object consists of a series of points that can be moved independently and have individual colours applied to them. When working with meshes, you'll need to be cautious, because once you convert an object into a mesh object you can't convert it back again.

Complex mesh objects can also affect *Illustrator*'s performance, especially when it comes to re-drawing in Preview mode, so it's worth creating a number of small, simple mesh objects, rather than one large complicated one whenever you can. It'll save processing time.

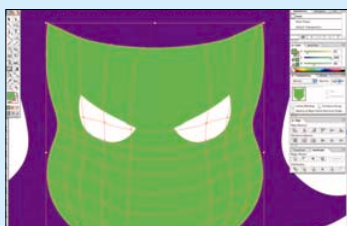
Illustration and tutorial by Derek Lea



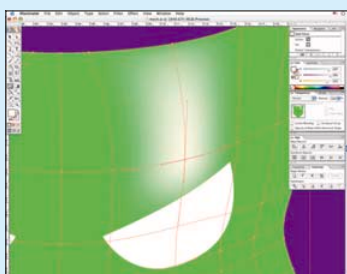
1 Once you have an object selected, choose the Mesh tool from the toolbox and use it to click on an area of the object. This will place a point within the object, converting it to a mesh object. Notice how the mesh lines are contoured to suit the surrounding shape.



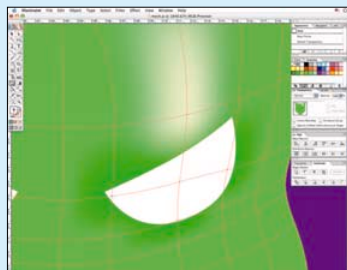
2 Use the Mesh tool to click on portions of some of the existing mesh lines. This will add more points and contoured mesh lines that intersect with the existing mesh lines. A grid will start to form. Try clicking on areas that have no points or lines. This will create a new point with accompanying mesh lines in that area.



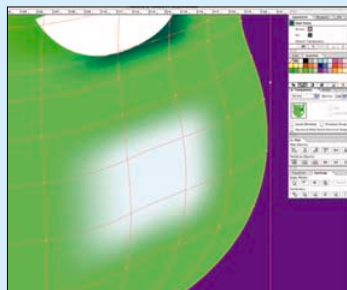
3 You can remove unwanted mesh line segments by holding down the Alt/Option key and clicking on a mesh line segment with the Mesh tool. Once you click, the line will disappear. Holding down Alt/Option while clicking on a point will delete that point as well as the horizontal and vertical line segments that extend from it.



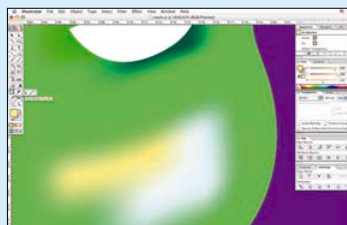
4 Use the Mesh tool to click on a single point of your mesh to select it. Then, with that point selected, choose a colour from either the colour picker, the Colour palette or the Swatches palette to add that colour to the currently selected point. Notice how the colour of your selected point blends with the colours of surrounding points.



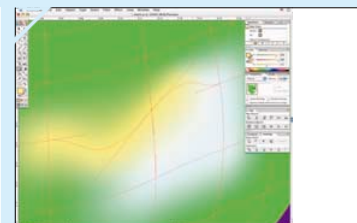
5 Once you have a colour specified in the toolbox, clicking on any point of the mesh will change it to that colour. Remember, you can select a point within your mesh at any time and change its colour. You can also change the colour of any mesh point by dragging a colour onto it from the Swatches palette.



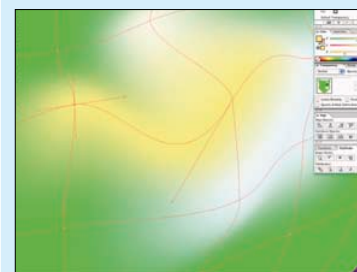
6 An area surrounded by four mesh points is called a mesh patch. You can change the colour of a mesh patch by dragging a colour swatch onto it from the Swatches palette. Colouring a mesh patch actually changes the colour of the four surrounding mesh points, causing the patch area to blend with surrounding mesh points.



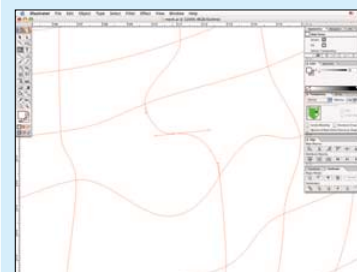
7 Another way to change the colour of mesh points or patches is to select the Paintbucket tool from the *Illustrator* toolbox. Click on either a mesh point or patch to change the colour of the point/patch to the current fill colour specified in the toolbox.



8 Select any point on your mesh with the Mesh tool and you'll notice that directional lines appear. Grab a directional handle to move a directional line and you'll alter the contour of the mesh line and, as a result, alter the direction in which the colour of the selected point and the colours of the surrounding points blend into each other.



9 You can move a mesh point around just like any regular anchor point. Simply use the Mesh tool to click and drag the mesh point you wish to move. Again, the blending of the selected colour's point with the colours of the surrounding points will vary as you move the point around within the mesh.



10 You can also add a regular anchor point to any mesh line segment by clicking on it with the Add Anchor Point tool. Adding an anchor point will not create new line segments in the same way as adding a mesh point will. The anchor point can be edited like a normal anchor point or deleted via the Delete Anchor Point tool. **arts**

ALTERNATIVE METHODS

There are other ways to create mesh objects without actually using the Mesh tool. Take any object and give it a gradient fill instead of a solid fill. Then choose Object→Expand from the menu. Select the Gradient Mesh option in the box and then click OK. A mesh object will be created with points based upon your existing fill gradient. You now can use the Mesh tool to add or edit points.

Alternatively, you can create a mesh object by selecting a filled object, then choosing Object→CreateGradientMesh from the menu. In the box that appears, you can specify the number of rows and columns or create a highlight at the edge or the centre.





→ XARA 3D 3 • PHOTOSHOP

TEXTURED 3D TYPE

Lift your text to a new level with *Xara3D's* powerful streamlined toolset. Jason Cook reveals the effects at your disposal, and explains how to use *Photoshop* to enhance the final render and create this fantastic illustration

ON THE CD

You'll find all the files you need to complete this tutorial in the folder marked Tutorial\CD on this month's cover disc.

TIME LENGTH

2 hours

INFO



Jason Jaroslav Cook has been a digital artist for around eight years and is skilled in a variety of styles. Clients include Ford, VH1, IBM, BP and Lego. Visit www.jasoncook.co.uk to find out more.

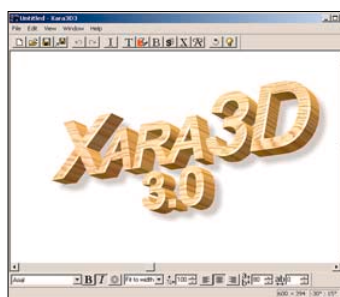
→ *Xara3D* is often proudly – and rightly – described by its makers as “slimware” rather than “bloatware”. Unlike its needlessly complex rivals, stuffed with features you rarely, if ever, use, *Xara3D* is honed to perfection, enabling illustrators and designers to produce 3D rendered type, quickly and easily. Forget about extruding and creating *Illustrator* paths, with *Xara3D* everything is much more simple. Not since the days of the obsolete *Typestry* by Pixar (old skool users may remember that one) has 3D rendered type been so straightforward.

In this tutorial, you'll fashion text entirely in *Xara3D*, and make full use of features such as texture-mapping, bevelling and extruding, before applying lights and resizing the words themselves. You'll then add a photographic texture and render the words in 3D for importing into *Photoshop*. Finally, you'll create a background from a number of photographic scans and textures, drop in your type and fine-tune the result.

Xara3D can easily render type with background and shadows, but for this tutorial we'll just focus on the type itself.

Successful 3D type depends on good textures, and lighting is important, too. Feel free to use your own images, or the files provided on the cover CD. These images were found at www.mayang.com/textures/ – a superb resource for free imagery.

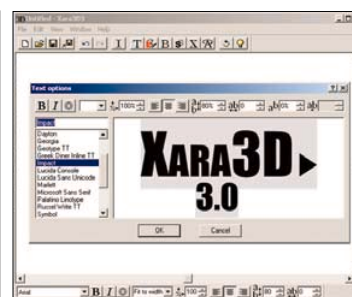
Remember, this tutorial explains all the relevant techniques, but feel free to deviate and explore other features if you wish and return to the tutorial later. After all, great design is often generated by happy accident!



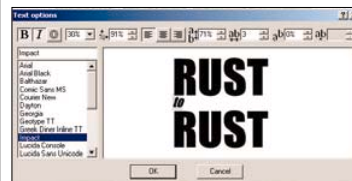
1 First, install and launch the free version of *Xara3D*, provided on the cover disc, on your PC. Once the program is running properly, your screen should look like this. If at any point during this tutorial you get stuck, take a look at Xara's extensive Help feature (under Help→Xara3Dhelp).



2 Now move the cursor to the Type window and, by left-clicking on the mouse, drag at the same time to rotate the 3D type in real time. Experiment and spin the type around until you get a feel for the controls. Now set the type into a flat position, as shown. Click the Shadow option button and un-tick Shadows Off in the dialog box.



3 Click the Text option button (the button with the letter T) and, using the cursor, highlight the word *Xara3D 3.0*. From the menu list of fonts on the left-hand side, pick a strong simple sans serif font such as *Impact*. Notice how the font immediately becomes bolder and more highlighted.



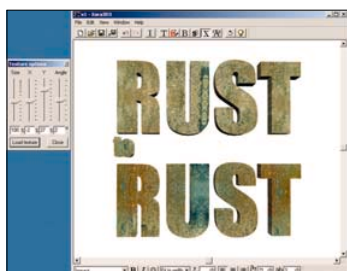
4 Type in the word “Rust”, hit Return, type “to”, hit Return, and then type “Rust” again. Highlight all the text and press the Left Align text button. Now press the Bold button to turn the text bold, highlight the top Rust, set the Line Spacing to 71 per cent and the Tracking to 3. Highlight the word “to” and set its font size to 30 per cent, Aspect Ratio to 91 per cent, Line Spacing to 71 per cent and Tracking to 3. Click the Italic button just for this word. Repeat the same settings you used for the lower Rust word on the upper Rust word and click OK.

Tutorial by Jason Jaroslav Cook
www.jasoncook.co.uk

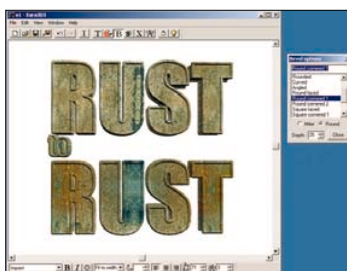




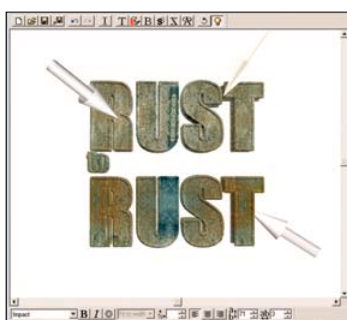
→ XARA 3D 3 • PHOTOSHOP



5 Open the Texture dialog by clicking the Texture Option button. Press Load Texture and find the file named text_ture.jpg on the cover CD. Load this as the texture for the 3D type. The words should now look rusty. Experiment with the settings in the Texture Option dialog to improve the effect. You can Scale, Rotate and Multiply the texture on the font if you like. Once you're satisfied, close the Texture dialog box.



6 Open the Bevel Options dialog box (click on the button with the letter B). Select "Round Cornered 1" and set depth to 25. Double check that it's marked for Round and not Mitre and then close the dialog.



7 Click the Show/Hide Lighting button (the one with the lightbulb icon). The text will be simplified and the light sources represented by arrows. Right-click and drag the arrows around to vary the position of the spotlights. Use the image above as a guide and position the lights as shown.



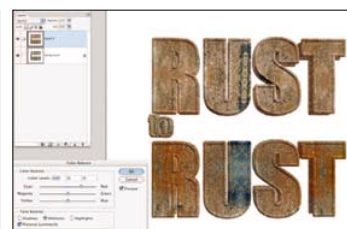
8 Once you've positioned the lights, right-click each one to bring up its colour menu. Select white. You could experiment with warmer tones if you want to bring out the rust texture. Press the Hide/Show Lights button to reset the screen to normal viewing.



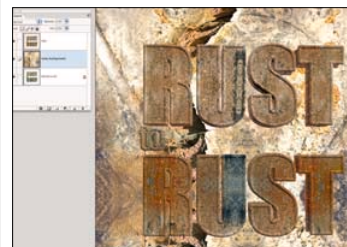
9 Time to give your font some body. Click the Extrusion options button. Select Matt and tick Front Face and Back Face. Set Depth to 30, close the Extrusion options dialog and Save. Refer to the Xara3D file "x1.x3d" on the cover CD if you're unsure about anything.



10 You'll now need to export a rendered file to your hard drive so that you can open it up back in Photoshop. First go to File→ExportBitmap, give the file a name – say, rusty.jpg – and then click Save. In the new dialog window that appears, select the User Defined option, set the Width and Height to 1,000, the Quality to 100 per cent and then click OK.



11 Open rusty.jpg. Using the Magic Wand tool, select the white background. Go to Select→Inverse to invert the selection and select Copy and Paste to create a new layer (the rusty type and no background). Open the Colour Balance dialog box, increase the red to 47, click OK and rename the layer "type".



12 Open the background1.tif CD file and Copy and Paste it into your illo, under the "type" layer but above the background layer. The background was created using free textures from www.mayang.com/textures. The original files have been included on the CD – use them to create your own background if you wish, but remember to use warm colours. Call the layer "rusty background".



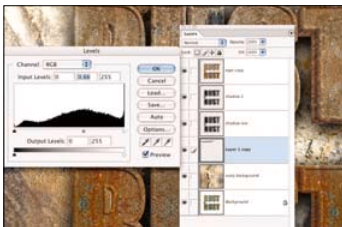
13 Duplicate the "type" layer and select Preserve Transparency in the Layers palette for the original "type" layer. Fill the original with black. Now switch off Preserve Layer Transparency and set its Blending Mode to Hard Light. Gaussian Blur the layer (a radius of 23.2 pixels) and offset the layer slightly to the bottom-left to create a drop shadow. Repeat this procedure, offsetting the layer to the top-right. Name the layers "shadow 1" and "shadow 2".

© IMAGES AS TEXTURES

As with any 3D application, textures play an important role in making or breaking a 3D render. To get the best results when you import an image as a texture or background to Xara3D, make sure your lights are set to white. Any colour applied to the lights will give your texture a slightly different feel, especially if you are applying a chrome or metal image.



14 With the Lasso tool, make a selection of the dark crack on the “rusty background” layer. Copy and Paste it so that the selection becomes a new layer above the background and use Edit→Transform→Rotate to position it. Rotate the new layer so that it sits in the top left-hand corner of the illustration. You may want to scale it, too. If you look at the opening illustration, this layer acts as a foundation for the cracked border around the words.



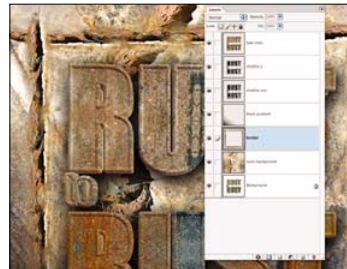
15 Use the Eraser tool on this layer to erase and soften the edges of the transformed layer, then Duplicate the layer and move it across to the left. Now merge the two layers and use the Levels dialog to slightly darken the result, as shown above (see the “rusty.psd” file on the cover CD).



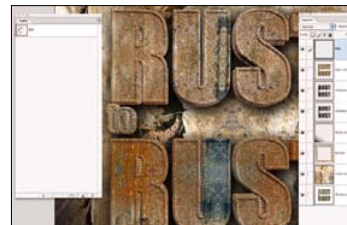
16 Duplicate this layer once again and use then use the Merge, Duplicate and Rotate functions to create a border similar to that shown above. Once you are finished, link the border layers and merge them into one.

DINGBATS & FONTS

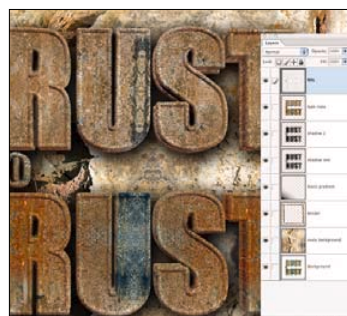
Xara3D is great for rendering fonts in 3D, but you can also apply 3D effects to other types of font. Using Dingbats, or any other fonts that don't focus on letters, you can easily create instant 3D objects. You may have a font that generates office images such as telephones or envelopes. Use this font with *Xara3D* and you'll produce instant 3D icons for designs and web pages. You could even apply animation to *Xara3D* to add a great slant to an otherwise flat and boring icon.



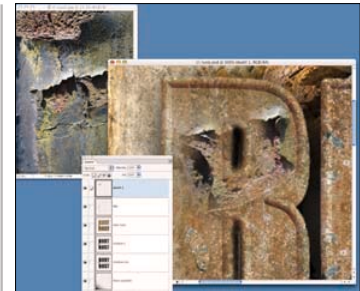
17 Create a new layer above the border layer and call it “black gradient”. Now, using the Lasso tool, draw a selection at the bottom-left of the illustration. Feather the selection to around 121 pixels. Using the Gradient tool, set the foreground colour to Transparent, and select the colour black, to create the gradient, as shown.



18 Create a new layer at the top of the Layers palette. Now use the Pen tool to generate clipping paths for the areas in the letters/words that should look as if they have darker areas filled in. These areas should include the two Rs, Ss and Us, as well as the word “to”. Once you've drawn the paths, turn them into a selection, as shown above, and label the new layer “fills”.



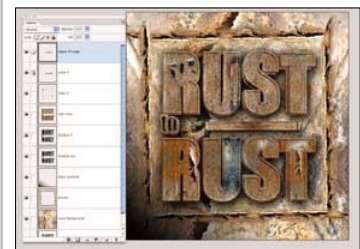
19 Once you've feathered the selection by a couple of pixels, fill it with black. If you're unsure about how this should look, revert to the “rusty.psd” example file on the cover CD. Here you'll see the paths, created using the Paths palette, which will act as a useful guide.



20 Open “rust2.jpg” from the cover CD and use the Lasso tool to take a selection from it. Copy this into your illustration as the top layer in the Layers palette, then resize and scale so that the selections fit the top of each letter. Now use the Eraser tool to blend in the selection to add more rusty detail and colour to the letters. Call the first one “detail 1”.



21 Repeat the technique used in the previous step for the remaining letters, but make sure that you vary the selections you use so that they don't all start to look the same. For example, if you focus in on some of the green elements from the rust2.jpg, your rusty type will start to take on a mouldy appearance.



22 Finally, you may want to add other rendered elements from *Xara3D* (as shown above). If you intend to use this image for an opening illustration, for example, why not add some creatures and insects to add a little extra interest? Don't forget that *Xara3D* can render with its own background and shadows, too. And the software also has plenty of impressive animation features to consider if you're after a rustic text animation! **arts**



GET STARTED WITH... **EASY COLOUR MANAGEMENT**

You can't escape the need for a colour-managed workflow if you're serious about digital design. But it's not the difficult, scary task it may seem at first glance
Matt Henry explores the essentials



➔ The story behind colour management goes something like this: every imaging device, be it camera, scanner, monitor or printer, records and reproduces colour in its own unique way, irrespective of the model or manufacturer.

Visit any high-street electrical retailer and look at how colour varies across several display TVs. Each display will be receiving identical RGB number values, but the way each one reproduces these values will differ from unit to unit, and sometimes dramatically. This kind of random colour reproduction isn't much of a problem for the average telly addict,

but for graphics professionals it's simply unacceptable.

THE LANGUAGE OF COLOUR

The solution is a standardised language that maps the way devices reproduce RGB values, or in the case of print output, CMYK values, so that systems can be built to compensate. The groundwork for this language was laid as early as 1931 by a body of colour scientists known as the Commission Internationale de l'Eclairage (CIE).

These clever folk produced a mathematical model to represent the sensation of colour that people with normal vision would experience when

fed a precise stimulus under precise viewing conditions. Then all that was needed was a labelling practice to "profile" exactly how particular devices represented "device-dependent" colour information (numbers in either the RGB or CMYK format) in "device-independent" (CIE) terms. Step forward the International Colour Consortium (ICC) – established in 1993 by eight industry vendors.

The resulting ICC profile does nothing to alter the actual RGB or CMYK values, but it does give these values some meaning by measuring them against the CIE yardstick

IMAGES: LEFT TO RIGHT

- 1 The colour as originally interpreted by the photographer, after successful profiling and soft proofing.
- 2 This image may have been outputted incorrectly. Perhaps soft-proofing changes were made without profiling first. You can clearly see a magenta cast.
- 3 This image suggests another incorrect output. This may be due to poor monitor calibration and profiling or inaccurate press profiles. Note the bluey cast. ➔



CALIBRATING YOUR MONITOR

Failing to calibrate and profile your monitor, a key element in your colour-managed workflow, is simply not an option. While a number of software calibrating solutions are available, including the infamous Adobe Gamma, these are based purely on visual correction and are sometimes more damaging than helpful.

Likewise, the generic profiles packaged with monitors are notoriously inaccurate, thanks to extreme variations between units and the fact that colour reproduction will vary over time.

The answer lies with a software/hardware calibrating and profiling solution, the most popular of which rely on a nifty device called a colorimeter. This attaches to the front of your screen (see left) and takes readings from software-generated shades of red, green, and blue, as well as measuring the white point and black point of your screen.

There are three popular brands sold in the UK: the ColorVision Spyder2, the Gretag Macbeth Eye-One Display 2 and

the MonacoOPTIX XR. You can pick up the Spyder2 from www.mwords.co.uk for £150 and the Eye-One Display and OPTIX XR from <http://shop.colourconfidence.com> for £210 and £175, respectively.

"It boasts accurate and efficient calibration, it's easy to install and use, and comes with a powerful software bundle..." Find out what else we said about the Spyder2Pro in our full review on page 82.

"Profiling equipment can produce slightly varying results. The devices themselves have limits as to the colours they produce"

(ICC actually uses two CIE models, CIE XYZ and CIE LAB, for different profile types). It says, in effect, that this Canon EOS 1DS, this LaCie monitor or this Epson 1290 printer, produces this specific colour (defined in XYZ or LAB) when given these RGB or CMYK numbers. If all televisions were accurately profiled, and equipped with the necessities to alter their picture accordingly, you'd be seeing 30 near-identical versions of *Shrek 2* in Dixons!



LEFT: Desktop A4 and A3 printers tend to vary from unit to unit, so using the generic profiles is not a good idea. Unless you want to invest in a large format Pro printer, be sure to have yours profiled.

THE WYSIWYG MYTH

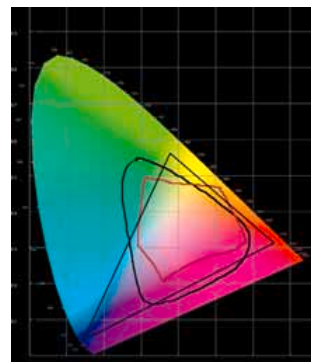
In graphics terms this means that as long as images come tagged with their relevant profile, you can import them into any colour-managed application, view them accurately on-screen, do what you want to them, pass them on to someone else, or output them in whichever form you choose, confident that they'll reappear looking as close to how they left you as physically possible.

The "as physically possible" bit can't be stressed enough, however – the WYSIWYG idea of colour-management is a dangerous myth that needs exploding for a number of reasons. Profiling equipment itself can produce slightly varying results; the CIE model of colour itself isn't perfect; the perception of colour can vary slightly between individuals; viewing conditions are rarely identical – and, most importantly, devices themselves have limits as to the colours they can reproduce. This doesn't mean you can't get close, and getting close is an entirely favourable

alternative to no colour management at all, but it's worth remembering.

COLOUR GAMUT

The issue of device limitation is most important to designers, because it's integral to the colour management loop. Every device has a fixed range of colour that it can reproduce, as dictated by the laws of physics. Your monitor can't reproduce a more saturated green than the green produced by its green phosphor, and your printer can't produce a yellow more saturated than its yellow ink.



This straight-edge triangle represents a typical monitor colour gamut, the round-edge triangle a typical inkjet gamut, and the smaller shapes inside the gamut ranges of a typical CMYK printing press.



DESIGNER TIPS



"Properly built printer profiles make all the difference. With a good set of well-implemented profiles (press and printer) you can simulate press offset effortlessly, even on a £450 printer."

Thomas Holm, imaging consultant
www.pixl.dk



"Educate your clients and sales team about the business advantages of colour management and how much it improves quality and consistency."

Keith Cooper,
Digital imaging consultant
www.northlight-images.co.uk



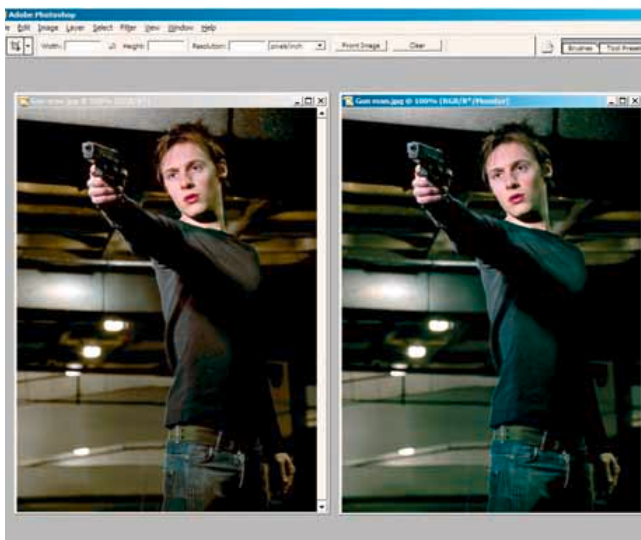
"Advise your clients that unless their monitor is calibrated and profiled, they won't be seeing colours accurately. If they live locally, why not pop around with your colorimeter!"

John Davison, web designer
www.blunt74.com

The range of colours a device can reproduce is called its colour gamut, information about which is included in its profile. Input devices such as digital cameras, scanners and monitor displays generally have a much wider colour gamut than output devices such as printers; so many colours visible on a monitor simply can't be reproduced in print. But while a printer may have a smaller gamut than an input and display device, its gamut may still include colours in the visible spectrum that can't be captured by a camera or scanner, and can't be reproduced on-screen – illustrated clearly by the diagram, below left.

A colour management system isn't just about shifting RGB/CMYK values according to CIE-based profiles. It also involves compensating for values that can't be reproduced. We refer to the colours in the "source space" that can't be reproduced in the "destination space" as "out-of-gamut" colours. Each colour management system contains what we call a Colour Management Module (CMM), which is the software "engine" responsible for profile conversion and for replacing "out-of-gamut" colours with colours that are reproducible.

To complicate matters, ICC profiles include four methods for handling out-of-gamut colours, called rendering intents: perceptual, saturation, relative colormetric, and absolute colormetric. Don't worry too much about these at this stage, as the differences are fairly subtle – the default is generally set as perceptual and can be left as such for most applications.



Soft-proofing facilities, such as the one found in *Photoshop*, allow you to view a preview simulation of how an image could look if reproduced in a different profile space.

SOFT-PROOFING

Most colour-managed imaging applications will give you the chance to "soft-proof" the way things might look following this profile conversion. So if you've an image captured in the fairly wide space offered by a digital camera or scanner, and you want to print out to the much smaller space of an inkjet, you can view an on-screen approximation of how things will look in the final print.

We say approximation because, of course, the conversion might involve colours that your inkjet but not your monitor can reproduce, but it still generally serves as a decent guide.

If the results don't appear quite as you'd expect, you can use all the imaging controls you have available to bring the image into line – curves, colour balance, levels, hue/saturation in, say, *Photoshop*.

Although you still can't use colours that aren't available to your inkjet, you'll more than likely find that by altering the information in the original space you can access colours in your inkjet space that are far more satisfactory. It may be simply that your inkjet can't reproduce so much detail in the darkest shadows – a slight lift in curves will solve the problem – or that more complex colour →

TEN TOP TIPS

- 1 Internet browsers aren't colour-managed. To prepare an image for the web, convert to sRGB, then soft-proof using the monitor RGB profile.
- 2 Scanners and digital cameras are difficult to profile and results vary, so concentrate on your monitor instead.
- 3 If you encounter a file without an embedded profile, find out where the file originated and assign the relevant profile, or try assigning colour space profiles and checking the results.
- 4 Don't attempt CMYK conversion for magazine output unless you know what you're doing. Supply repro houses with RGB files and inkjet prints for guidance and let them do the work.
- 5 If you're worried about how a repro house will handle your RGB images, ensure damage limitation by converting to a narrow gamut space such as sRGB.
- 6 Change your monitor every few years to stop the fall in brightness affecting detail. Use a greyscale checker to see if yours is a goner.
- 7 Don't use cheap third-party inks! They often have inconsistencies and may damage your printer.
- 8 Profile and calibrate at least fortnightly for CRT screens, and slightly less frequently for LCD screens. Check daily for colour critical work.
- 9 Don't view your prints in direct-sunlight, tungsten light or fluorescent light. Use filtered daylight or a daylight-balanced light source such as Solux (www.outsidein.co.uk).
- 10 CRTs have the edge for colour-critical work, unless you're prepared to pay. But it's well worth saving up for a decent LCD.



changes will be necessary. Either way, “soft-proofing” is one of the most important luxuries that successful colour management has to offer.

MORE ABOUT PROFILES

Clearly, a profile by itself does nothing. It's the colour-management system, and it's chosen colour-management module, that makes things happen, by converting colours from one device to another according to said profiles. No changes are ever made to the actual profile during these conversions – the profile remains intact and embedded in the file itself. No, the conversion happens in a kind of temporary mid-air place (often called the Profile Connection Space) that disappears once its work is done – after you've printed, written to transparency or whatever.

It is possible to choose a permanent conversion, however – *Photoshop's* Convert to Profile is one method, and some graphics professionals prefer to work this way, converting images to their output space as soon as they're opened. The main advantage of this method is that you won't ever be able to use out-of-gamut colours while you work as long as your output device stays the same. The main disadvantage is that you'll have thrown away large amounts of colour in downsizing to an output space that can never be retrieved – so if you then choose another output space with a slightly wider colour gamut, you won't be able to use its full potential.

Most of us are better off leaving things as they are, although there's a lot to be said for converting to a wide-gamut intermediate space such as Adobe RGB (1998) – input device colour spaces are rarely grey-balanced and hardly ever perceptually uniform,

so if you're planning to make many tonal changes, the likes of Adobe RGB offers a sensible alternative.

It's also worth noting that every time you display an image in a colour-managed application, there's a conversion going on from your document's space to your monitor's space. If this conversion didn't happen, your colour would be displayed inaccurately. From a workflow standpoint, this happens automatically and is not part of any chosen source-to-destination

your printer profiled, you can get on with the job of opening images, making colour changes, soft-proofing and printing without too much thought for the colour-management concept.

Colour-managed applications include Adobe *Photoshop*, *Illustrator* and *InDesign*, Macromedia *Freehand*, *CorelDraw* and *QuarkXPress*. The only thing you must make sure to do when outputting to print is to ensure that the relevant paper profile is selected in the print space section of the printer dialog (not Printer Colour

“Every time you display an image in a colour-managed app, there's a conversion going on from your document's space to your monitor”

conversion. Colour-managed applications apply the display conversion on the fly to the data that gets sent to the video card; the data being pushed through the workflow is never actually touched.

IN ACTION

The whole colour management field may sound complicated, but for the most part things are handled automatically in any colour-managed application. As long as you preserve embedded profiles (or change to an intermediate working space) in your application settings, ensure that your display is calibrated and profiled, and

Management) and that your printer driver's own colour management system is turned off (you'll usually find this option somewhere in an advanced section in printer preferences), so it doesn't apply a second profile conversion. If you're not printing, and merely passing images between applications or systems, there's really not too much for you to worry about at all! **arts**

PRINTER PROFILING

Like monitors, printers often come packaged with their own generic or “canned” profiles. While most accept that they're better than generic monitor profiles, they're still a little hit and miss.

Professional large-format printers have fewer discrepancies, so if you're the lucky owner of an Epson 4000, 7600 or 9600, you'll doubtless be okay. For the rest of us, an alternative profiling solution may be the best bet. You can either profile yourself with a handy device called a Spectrophotometer or you can have a lab do the job for you – Mwords (www.mwords.co.uk) is one of the cheapest.

The best-known spectrometer/software bundle is probably the Gretag Macbeth Eye-One Photo, which retails at around £900.



FURTHER READING

Title **Real World Color Management**
Authors **B. Fraser, F. Bunting & C. Murphy**
Publisher **Peachpit Press**
ISBN **0-32126-722-2**
Price **£37.99**

There's really only one title worth considering on the subject of colour calibration, and that's *Real World Color Management* by Fraser, Bunting and Murphy – the definitive colour management bible. It's a bit of a doorstop, but a reasonably light read considering the tricky subject matter.



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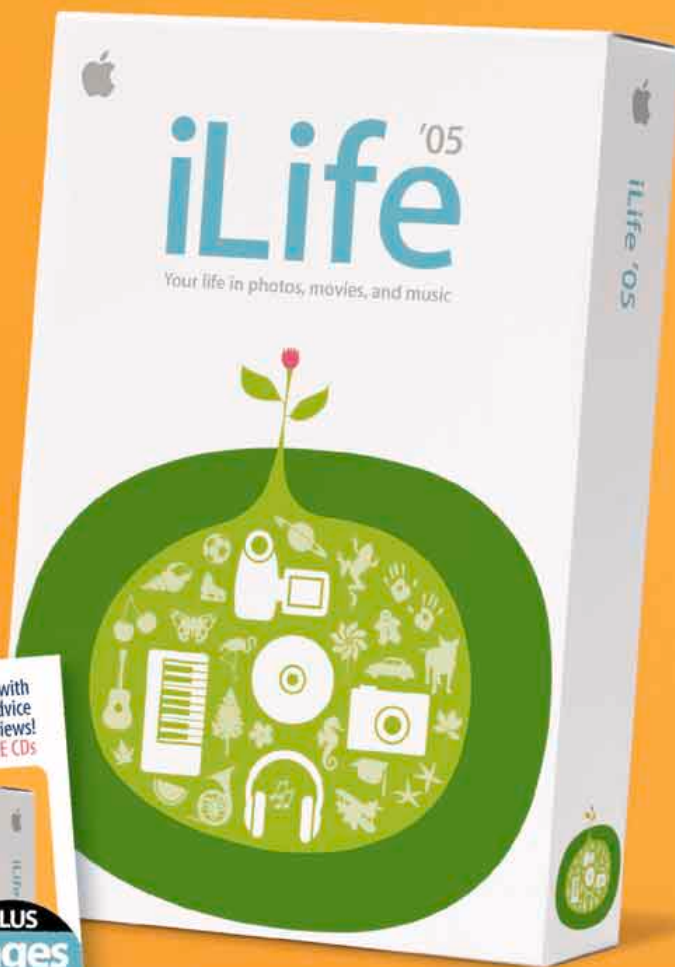
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or visit www.myfone.com/art

MyFone™
Ringtones the easy way

Get an iLife!
Discover what the
new iLife '05 can do
for you and your Mac



PLUS! This issue, we bring you...

How to... The best tutorials

- Activate your Mac with your voice
 - Digitise your old LPs and tapes
 - Rescue your old photos
 - Add weather effects to photos
- And much more!

Reviews The best tests

New Apple kit reviewed this issue: The iLife '05 suite; iWork '05 containing Pages and Keynote 2; and the new Mac mini

Q&A The best advice

It's the place to come for solutions to your Mac questions. Just write in!

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www.macformat.co.uk

REVIEWS

All the latest kit, put to the test

SOFTWARE

FORM•Z5 **P80**

COLDFUSION MX 7 **P83**

ILIFE '05 **P84**

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MICROTEK I700 **P91**

EPSON PERFECTION 4990 PHOTO **P91**

EPSON PERFECTION 4180 PHOTO **P92**



REVIEWS

All our products go through rigorous testing and only truly outstanding and essential pieces of kit receive the coveted five-star rating.



COMPUTER
arts
RECOMMENDED



REVIEW

MAC Yes

PC Yes

PRICE

Single User £1,171
RenderZone Single User £1,563
RadioZity Single User £1,872

UPGRADES

From v4 to v5: £181 and
£211 for form•Z 5
RenderZone/RadioZity
Below v4 to v5: £366 and £456
for form•Z 5 RenderZone/
RadioZity

CONTACT

auto-des-sys
1-614-488-8838
www.formz.com

FEATURES

- New parametric primitives
- New tools for creating screws/bolts and gears
- Sweep tool improvements
- Improved Trim/Split & Stitch
- Parametric text
- Object and Project Doctor
- Support for HDR/IOpenEXR
- Interactive Shading
- New scripting language (FSL)

SYSTEM

MAC: OS X, 128MB of RAM, 50MB HD space, CD-ROM, USB/Parallel port for dongle.
PC: Windows 98/ME/NT/2000/XP, 128MB of RAM, 50MB HD space, CD-ROM, USB/Parallel port for dongle.

FOR

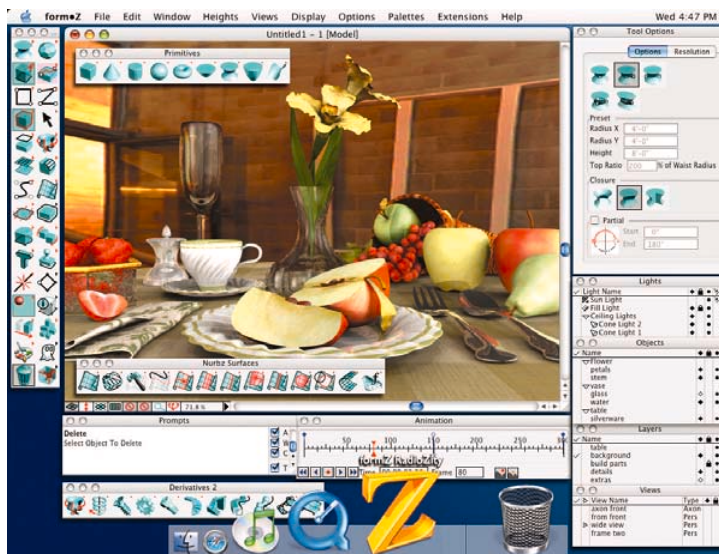
- Complete modelling solution

AGAINST

- Steep learning curve
- Interface needs customisation

VERDICT

form•Z is to 3D visualisation for architecture, industrial and CAD design what 3ds max is to computer gaming. It is sadly let down by its unexpected crashes and confusing interface, but is still a definite must have – a complete solution for any professional modelling task.



form•Z 5

THIS WORTHWHILE UPGRADE INTRODUCES A RANGE OF NEW TOOLS, ENHANCED RENDERING AND A NEW SCRIPTING LANGUAGE

Professionals requiring precision 3D visualisation – architects, industrial designers, CAD designers and illustrators, for example – have long depended on form•Z's arsenal of sophisticated solid and surface modelling tools. But auto-des-sys may soon find its sizeable market share reduced as newcomer *Amapi Pro 7.5* and established rival *solidThinking* muscle in on its patch. So in an attempt to stay on top of this high-end modelling market, auto-des-sys has released form•Z 5, featuring new modelling and drafting tools, an improved interface, and better scripting and rendering.

It has often been said that with form•Z "if you can imagine it, you can model it." The package bristles with just about every modelling tool imaginable. A true hybrid solid and surface modeller, the application's copious tools list includes a comprehensive assortment of parametric primitives, Nurbz (NURBS), patches, Metaformz, Booleans, 2D-drawing tools, drafting tools, 3D solids, mesh objects, extrusions, enclosures, sweeps, lofts, skinning and subdivisions.

While these additions will please old hands, newcomers will need to approach form•Z either with caution or with an open mind – after all, the new technology has a pretty steep learning curve. That said, spend a

Surface tools, which generate impressive 3D shapes from mathematical formulas.

But despite its extensive modelling toolset form•Z does have faults. First, the package lacks any

ONCE YOU MASTER THE INITIAL LEARNING CURVE, IT'S OBVIOUS WHY THIS APP IS A FIRM FAVOURITE

RESOURCE

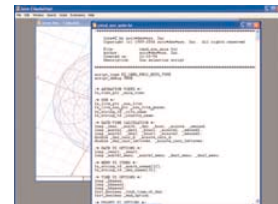
There's no better way to get up to speed with this app than to learn from other users. The Tutorials by Users forum has free tutorials on how to model just about anything. Visit www.formz.com/forum/tutorials_by_users.html

little time mastering the basics and form•Z is a genuine pleasure to use.

Newly introduced in this latest iteration are four ruled parametric primitives, smooth parametric text, a superior Sweep tool and a new Draft Sweep tool. For CAD and industrial designers, auto-des-sys has also added tools for modelling accurate screws, bolts and gears. Particularly interesting is the novel Frame tool, which models complex frames, lattices and truss structures by converting object edges into beams. For the mathematicians out there form•Z 5 introduces the clever Formula Curve and Formula

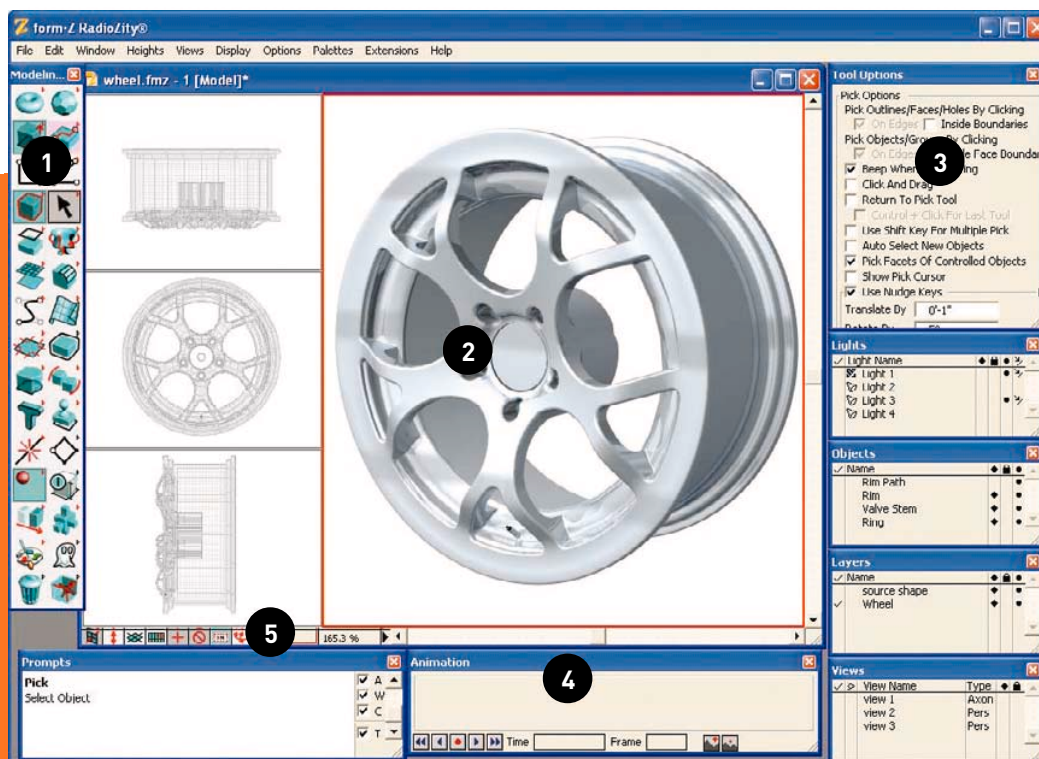
form of construction history, which would allow users to move freely in the modelling "history" of an object and experiment or correct mistakes. This is a shame, but auto-des-sys says that construction history is planned for future versions.

The second hole is caused by the absence of true manifold modelling – an advanced modelling technique that allows for quick creation of complex, watertight volumes from intersecting surfaces. Granted, the Trim, Split and Stitch tools in form•Z 5 come close, but the functionality they provide also creates significantly more work for the user.



ABOVE: The new FSL scripting language allows users access to much of form•Z's functionality, permitting the development of extensions and plug-ins.

LEFT: form•Z was one of the first professional 3D applications created for the Macintosh, but now comes in almost identical versions for both Mac and PC.



THE INTERFACE

1. The *form•Z* toolbox is crammed full of surface and solid modelling tools. The toolbox can be customised to the toolsets you choose.
2. The roomy 3D workspace provides plenty of space for modelling. It can also be divided into various window configurations for optimal efficiency.
3. The Tool Options box is one of the most important windows to have handy and displays parametric information about tools and objects.
4. Though *form•Z* has very basic animation capabilities, keyframe animation is a straightforward process when working with the program's Animation palette.
5. The Window tools, along with the Views and Display menus, configure the 3D workspace and the parameters for displaying objects.

Though improved in version 5, one of the contributing factors to *form•Z*'s steep learning curve is its interface. Some basic navigation functions such as move, pan and zoom do not have initial shortcuts assigned to them, and moving around the 3D workspace is a little tedious as a result. Ironically, to get the most out of *form•Z*'s cache of advanced tools you first have to heavily customise its interface.

In terms of its place in both the wider market and the designer's toolbox, *form•Z* has long been considered one of the top two modelling tools. Arguably, the number one spot has gone to Alias' *Studio Tools*, and there's stiff competition from *solidThinking* and *Amapi Pro 7.5*, too.

Both *form•Z* and *solidThinking* offer similar toolsets, but *solidThinking Design* and *Vantage* have several advantages. Both *solidThinking* applications have construction histories and one – *Vantage* – allows manifold modelling. Both products feature cleaner and friendlier interfaces and are also more stable. Unfortunately, *form•Z* quit unexpectedly several times during our tests – although it did allow us to save and then quit first. auto-des-sys says that *form•Z* has very specific installation

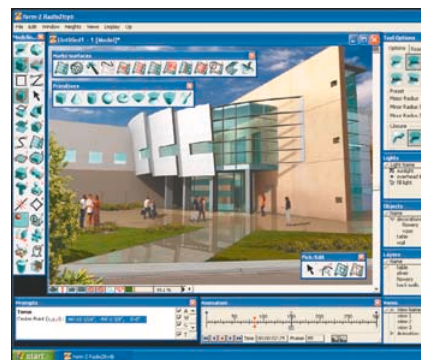
requirements which, if not followed, may cause application instability. Apparently the solution to the sudden crashes is to reinstall, closely following auto-des-sys' installation instructions.

Both *form•Z* and *solidThinking* are primarily modellers, so both have limited animation capabilities. But *solidThinking*, which boasts camera and object animation, edges away from *form•Z* in this regard. *form•Z*'s animation is limited to camera movements. On the rendering front, *form•Z RadioZity* offers advanced features such as radiosity (Global Illumination), and HDRI. *solidThinking* and *form•Z* both license their render technology from UK-based LightWorks, so the only real difference between the two is implementation.

form•Z has more robust modelling functionality than *Amapi Pro 7.5* but lacks the application's remarkable construction history function and awesome implementation of manifold modelling. *Amapi*'s NURBS and polygonal modelling tools are equal to if not better than *form•Z*'s and, in addition, *Amapi Pro* ships bundled with an advanced, fast, renderer and a fully-featured animation and texturing module based on Eovia's award-winning *Carrara Studio*

NEW SCRIPTING AND API

3ds max has MAXScript, *Maya* has MEL, and *Cinema4D* has COFFEE. And now *form•Z* users have the *form•Z* script language, or FSL. A simplified version of the C programming language, FSL is scripted in *form•Z*'s own editing environment. Programming-savvy users can harness much of *form•Z*'s functionality, such as modelling operations, interface, data and memory with FSL, extending *form•Z*'s tools through customisation and plug-in development. auto-des-sys has also added over 3,000 programming functions through an Application Programming Interface (API), which allows third-party developers to create smart plug-ins outside of *form•Z*.



form•Z RenderZone and *form•Z RadioZity* provide advanced rendering technologies, including raytracing, radiosity and full support for HDRI.

technology. However, the main advantage is that *Amapi Pro*, priced at about £408 costs almost one third of the price of *form•Z RadioZity*.

There is no doubt that *form•Z* is by any measure a superb and complete modelling solution and once you master the initial steep learning curve, it becomes obvious why the application is a favourite among architects and industrial designers. *form•Z* is a mature application that has been around the block a few times, but it will undoubtedly be on the same block for many years to come. **arts**



MAC Yes

PC Yes

PRICE

£223.19

CONTACT

Colour Confidence
0800 0735845
www.colourconfidence.com

FEATURES

- Multiple monitor calibration for PC and Mac
- Enhanced IR filtering for LCD displays
- Dramatic improvements in light sensitivity
- Custom response curve targeting
- White point correction routines
- ICC 4.0 support
- Unlimited choice of monitor gamma and temperature
- RGB pre-calibration
- Professional level supporting software

SYSTEM

CRT or LCD monitor, Windows 2000 and XP, Mac OS X 10.2 or higher, USB port

FOR

- Accurate and efficient calibration
- Easy to install and use
- Powerful software bundle

AGAINST

- Help descriptions could be clearer for novice users
- No printed documentation for bundled software

VERDICT

The Spyder2PRO is a vital piece of hardware for those who take their colour seriously. Eliminating the guesswork from calibrating your monitor ensures that your designs will be as accurate as possible, while the additional software will help you send work confidently to print.



ABOVE AND LEFT: The Spyder, which you attach directly to your display, works well with the software provided.



ABOVE: Many of the configuration screens will look familiar if you've ever manually calibrated your monitor using the Adobe Gamma utility or the Mac Display Calibrator Assistant.

ColorVision Spyder2PRO Studio

CALIBRATE YOUR MONITOR ACCURATELY AND START SEEING RGB INSTEAD OF JUST RED...

Calibrating your monitor may not be the most glamorous of tasks, but it is one of the most important, particularly if you regularly work with digital imagery. Fail to calibrate your display's colours correctly and the quality of your print work will suffer considerably.

While *Photoshop's* Adobe Gamma utility (PC) and Display Calibrator Assistant (Mac) are powerful enough for the experienced user, they do rely solely on personal perception of colour, which can be heavily influenced by ambient factors – from the colour of your desktop to the position of lamps near your monitor.

A more accurate method of balancing your colour profile is to turn to dedicated hardware, such as the ColorVision Spyder. This excellent piece of kit clamps to your screen and, with the help of installed software, runs your system through a number of tests. These then enable you to make precise changes to your monitor's RGB and Kelvin colour measurement ranges, removing the guesswork that so

often leads to the failings behind the average visual calibration.

The process is simplicity itself.

The hardware gauges your monitor's

YOUR COLOURS SHINE THROUGH AS THEY SHOULD BE SEEN

RESOURCE

For best results, warm up your monitor for at least 30 minutes prior to calibration and eliminate ambient lighting. For details, visit <http://shop.colourconfidence.com/section.php?Sec=53&jssCart=a0cb0b06741bde7b045679bf24e39cd9>

output before returning its results, leaving you to manually change the RGB or Kelvin levels to balance gamma, colour temperature and black and white luminance.

A custom ICC (International Color Consortium) profile is then created for future use, so you can be sure that your colours shine through as they should be seen. (The software presents a before and after snapshot of your ICC profile, so you can see the difference clearly.)

The Spyder2PRO Studio sits at the head of a range of products aimed at the professional user and provides advantages over the basic ColorPlus

and intermediate Spyder2 variants with ultimate calibration accuracy, unlimited monitor gamma and temperature choices, the ability to create custom targets and support for multiple monitors.

It also comes bundled with some excellent software. *DoctorPRO 2.3* provides assistance in printer calibration, while *Pantone Colorist* helps you access and match well over 1,000 Pantone colours using the sRGB colour space standard, so you can be assured your web colours match your print. Then there's *Color Efex Pro 2.0*, which provides a range of *Photoshop* filters tailored to the needs of designers working with bitmap content.

The price of this professional *Studio* version of Spyder is more than justified by the inclusion of such titles. Besides being able to accurately calibrate your primary viewing hardware, you also benefit from software that ensures your monitor images, printed documents and web-safe Pantone conversions remain faithful to their source. **arts**



MAC Yes

PC Yes

PRICE

Standard Edition £1,091
(upgrade £551)
Enterprise Edition £5,039
(upgrade £2,525)

CONTACT

Macromedia
www.macromedia.com/uk
0131 458 6766

FEATURES

- Create *Flash* forms and re-use skins across apps
- Generate printable web content in FlashPaper or PDF format
- Improved *Dreamweaver* integration via extensions
- Package an app and the *ColdFusion* runtime in a single Java archive
- New Verity search technology
- New charting engine and ready-to-use chart styles

SYSTEM

PC: Pentium II, 512MB RAM, 500MB HD space, Windows 2000 SP3/XP, Linux or UNIX
MAC: G3 Mac, 512MB RAM, 500MB HD space, Mac OS X

FOR

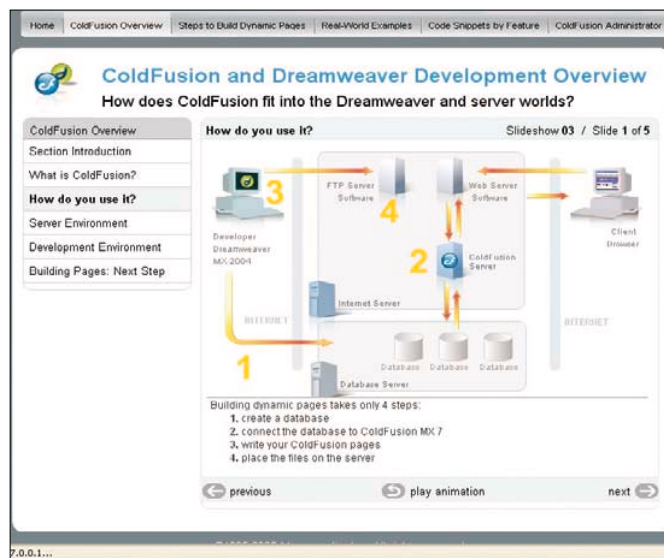
- Very powerful
- Can be expanded to work with SMS and Instant Messaging
- Excellent documentation

AGAINST

- It's pricey
- Too complex for small sites
- Can be slow on minimum-specification machines

VERDICT

It's overkill for modest sites and takes time to master, but *ColdFusion MX* is a powerful tool for building intranets and database-driven websites. The ability to generate PDFs or FlashPaper files is a smart move. Documentation makes it easy to apply new features, too.



ColdFusion MX 7

MACROMEDIA MAKES IT EVEN EASIER TO BUILD ONLINE APPLICATIONS AND DATA-DRIVEN SITES

Since 1995, *ColdFusion* has enabled designers to access information held in a database, courtesy of a few well-placed HTML tags; the *ColdFusion* server then retrieves the data, combines it with the existing HTML code and serves up a custom page to site visitors. Now, as the program reaches its tenth birthday, Macromedia has added powerful new features and made it easier to get to grips with.

As before, the secret to *ColdFusion*'s success is its mark-up language, CFML. Best described as HTML on steroids, CFML is as simple to learn as HTML – if you use *Dreamweaver*, it's particularly easy to take advantage of the app's features via the Application palette. Once you've set up the necessary data sources, creating a data-driven page is just a matter of creating your HTML document as normal and then adding CFML tags to make the server work its magic.

The new features of *ColdFusion MX 7* come in three key areas: printable content, forms and reports. Of the three, printable content is the most eye-catching: in addition to

generating HTML pages or *Flash*, *ColdFusion* can now create printable documents in PDF or FlashPaper format. It's particularly handy for websites that produce any form of

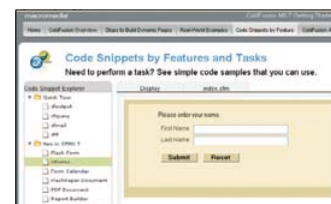
THE SECRET TO ITS SUCCESS IS ITS MARK-UP LANGUAGE, CFML

RESOURCE

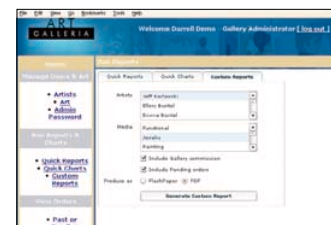
ColdFusion MX 7 runs on a range of servers, including Windows 2000 and 2003, Red Hat and SuSE Linux, and Mac OS X. For a list, see www.macromedia.com/software/coldfusion/productinfo/systemreqs/.

printed documentation, such as holiday itineraries, bank statements brochures, and so forth.

Using tags, you can create multi-step *Flash* forms with ease; new controls for such forms include data grids, tree controls and calendars. You can also create reusable "skins" that enable you to use the same look and feel again and again. Form validation is beefier, too. You can now choose between – or combine – per-field validation, validation when the user hits Submit, or validation on the server. And once you've got the data in, you can analyse it in a variety of ways using *ColdFusion*'s reporting



ColdFusion's Code Snippets section shows the new features in action and provides sample code that you can use for your own site.



Use the reporting and page generation features to create real-time reports and output the results in HTML, FlashPaper or PDF format.

ABOVE LEFT: Macromedia's documentation is first class, and includes the Getting Started Experience (for designers new to the app).



REVIEW

MAC Yes

PC No

PRICE

£49

CONTACT

Apple
0800 0391010
www.apple.com/ukstore

FEATURES

- iTunes, iPhoto, iMovie, iDVD and iLife '05 in one box
- Manage photos, import RAW data
- Loop-based music authoring software
- Manage MP3 files
- Author DVDs
- Edit HD video
- Intelligent cross-app browsers

SYSTEM

MAC: 600MHz G3, G4 or G5 recommended, 256MB RAM, OS X 10.3.6

FOR

- Easy to use
- Cheap
- Superb cross-app integration

AGAINST

- Not much

VERDICT

A brilliant upgrade for an already brilliant suite of powerful apps, Apple's *iLife* is unbelievably good value for money at just £49. Any Mac user wanting to create a stylish portfolio, edit high-definition content or author DVDs on a tight budget need look no further.



ABOVE: *iMovie HD* enables you to edit HD video and provides a great interface that helps you put together showreels and the like in no time at all.

LEFT: *iDVD 5* makes it easy to bash together a pro-quality DVD. It now burns to all popular DVD formats.

iLife '05

COMPUTER
arts
RECOMMENDED

THE LATEST VERSION OF APPLE'S ESSENTIAL ASSET MANAGEMENT AND AUTHORIZING TOOLS

Putting an "i" prefix on anything nowadays is guaranteed to drive your typical Mac aficionado crazy – iMac, iPod, iThis, iThat... But the thing is, most Apple "i" products to come out of Apple are good – and often exceptional. And *iLife '05*, the latest incarnation of the company's all-encompassing photo, music, movie and DVD management and authoring software, is no exception. But you'd be mistaken for thinking this suite will only benefit the home user; with the exception of *iTunes*, each component app will prove just as useful to a pro designer (even *iTunes* is outstanding as a music-management app).

Let's start with *iPhoto 5*. Although not receiving the hugest of upgrades, a couple of workflow improvements and other additions should please many. The app now handles RAW image data, so those with a digital SLR can finally use *iPhoto* to manage their image collections – it's a lot easier to use than many professional asset-management tools. The new Adjust feature isn't going to win any awards, but at least it enables you to quickly tweak images before importing them into another *iLife* app.

And you'll probably be importing them into *iMovie HD* or *iDVD*. *iMovie*

HD is probably the most convincing reason to buy this suite. As long as your system is up to scratch, you can easily edit high-definition video, adding simple transitions and photos from your *iPhoto* library. New features such as Magic Movie (automatically taking your footage

using *iDVD*. The process is as simple as could be.

GarageBand itself includes a few new features, such as the ability to play instruments using your keyboard, and a notation view. Chances are you'll only dabble, but it's still great fun. *iDVD*, however, sports some great new features for authoring and mastering your portfolios. As long as you have an Apple SuperDrive to burn DVDs from the app (you can save an image file if you don't), making a portfolio or showreel DVD is a cinch. Now it's possible to burn to all major DVD formats, namely -R, -RW, +R and +RW. *iDVD 5* includes new animated drop zones – making it possible to quickly produce motion menus with *iPhoto* and *iMovie* content – 15 new themes, a one-click DVD authoring solution if you want to transfer video to DVD, and an improved map for easier project management.

It's impossible to list all the benefits of *iLife '05* here, but we will say you'd be mad to miss out on such a bargain, especially if you need to produce an animated portfolio or showreel in a hurry. Even if you just want a suite that enables you to quickly make video and DVD content, *iLife* will often do just as good a job as its higher-end video siblings. **arts**

EACH ILIFE '05 APP WILL PROVE USEFUL TO A PRO DESIGNER

RESOURCE

If you have a question about an *iLife '05* app, want to see if it'll work on your machine, or are simply looking to chat to other Apple software users and discuss tips and techniques, simply visit www.apple.com/support.

and building a movie) are novel, but not much use if you want any sort of control. The most enjoyable thing about the app is that everything is always where you want it to be – Apple has obviously thought long and hard about the interface. *iPhoto* images can be imported using a built-in browser; the same goes for *iTunes* MP3 files. Simply drag them to the project window or timeline.

This is what makes *iLife '05* so good for creating portfolios. Make an album of images in *iPhoto*, import them mixed with motion graphics and footage into *iMovie*, add a royalty-free tune you've created in the excellent *GarageBand* (also part of *iLife*), then burn the lot to DVD



MAC No

PC Yes

PRICE

£99.99

CONTACT

Terratec
0870 458 0011
www.terratec.net

FEATURES

- Can import all major video, image and audio formats
- Exports to DVD-Video, DVD+VR, miniDV, VCD and SV
- Can burn to DVD-R/RW, DVD+R/RW and CD-R/RW
- USB 1.1/2.0 compatible
- Includes USB and S-Video cables
- Stereo audio and composite video RCA adapter
- VideoStudio 7 SE
- Ulead DVD MovieFactory 3
- Fully customisable motion menu support
- Hardware integration into MovieFactory

SYSTEM

PC: 800MHz Intel Pentium III or AMD Athlon, 256MB RAM, 400MB HD space (to install program), 5GB free HD space (for DVD burning), USB 1.1/2.0, Windows 2000/XP

FOR

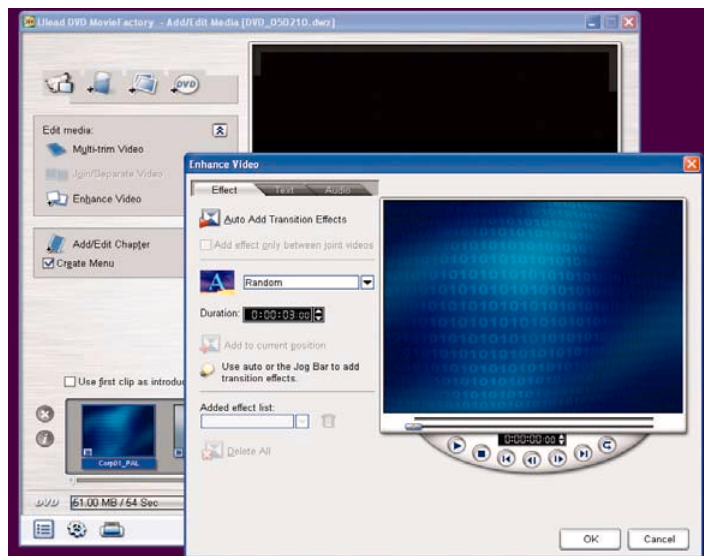
- Affordable
- Easy to use and install
- Encoding carried out by the unit lightens processor load

AGAINST

- No external power
- MovieFactory too limited for pro users

VERDICT

The Grabster AV400 is an affordable, self-contained piece of kit that will prove invaluable to any video producer wishing to encode archive footage. For anyone wanting to explore the potential of encoding without worrying about complex hardware issues, it's ideal.



MovieFactory may not yet rival more professional titles, such as Adobe *Encore DVD*, but at least it enables you to explore the potential behind the Grabster AV400.

Terratec Grabster AV400

IMPORT, ENCODE AND TURN YOUR ANALOGUE VIDEO INTO REGULAR DVD CONTENT

In a world where everything is digital, it can be all too easy to overlook analogue content as outdated and inferior in terms of quality. However, a vast amount of video footage with historical significance still only exists in the older format and to dismiss such content as irrelevant would be to overlook an important chunk of our cultural heritage.

Of course, we're not all encoding old Pathe newsreels or restoring classic Laurel and Hardy films, but the regular video producer still values analogue footage, and it's important not to overlook the importance of old home movie content. Sure, little Johnny's first steps might not be interesting to anyone outside the family, but to those within, such moments are priceless – and, left on regular VHS tape, the quality is only going to deteriorate over time and playback.

DVD, on the other hand, continues to enjoy many advantages over video, among them durability and quality. But while we can easily import and edit digital footage straight from the camera, working

with older analogue material remains tricky – which is where the Terratec Grabster AV400 comes in...

It's a small, inexpensive piece of kit that plugs directly into any spare

YOU'LL BE HARD
PRESSED TO FIND
AN EASIER METHOD

RESOURCE

For additional practical advice on how to edit and output your DVD content, once it's been digitised, why not take a look at the following sites: www.dvd-demystified.com and www.dvd-makers.com.

USB (1.1 and 2.0) socket, providing your system with an S-Video port, composite video inputs, and a stereo audio output. Installation is a breeze, too, with the drivers a cinch to install.

Refreshingly, both USB and S-Video cables are included, as is a Scart-composite/S-Video/audio cinch (RCA) adapter, so you should be able to connect virtually any analogue video equipment, including VCRs, satellite receivers, DVD players and camcorders, without a hitch. During transfer, the unit itself takes care of encoding your video data into MPEG 1/2 files, handily keeping your system processor load

down, after which you'll have footage ready for burning to DVD.

Working with both PAL and NTSC, with capture rates of 720x576 at 25fps for the former and 720x480 at 29.97fps for the latter, Terratec's unit provides a modest transfer rate with import support for a broad range of video formats, including DVD, MPEG, DV AVI, AVI, DAT, VOB, WMV and QuickTime, in addition to all the major image and audio formats. It can then export to DVD-Video, DVD+VR, miniDVD, VCD and SVCD disc formats, LPCM and MPEG audio and any DVD media output you'd care to mention.

However, this device on its own isn't capable of helping you create impressive DVD content. That's left to *DVD MovieFactory 3*, bundled with the AV400, which is more than up to the job. It may not be as powerful as *Encore DVD*, but, considering the bundle's price, ease of use, and the fact that all the cables you're likely to need are included, you'll be hard pressed to find an easier method of encoding your analogue footage and making it available to the digital world. **arts**



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↓ BOOK OF THE MONTH

DPM: DISRUPTIVE PATTERN MATERIAL – AN ENCYCLOPEDIA OF CAMOUFLAGE: NATURE, MILITARY AND CULTURE

AUTHOR: Hardy Blechman, Alex Newman **PRICE:** £100 **PUBLISHER:** DPM Ltd **ISBN:** 0-95434-040-X

If you think an encyclopedia of camouflage would only appeal to die-hard gun nuts and survivalists, then you've never taken time to appreciate the subtleties of Disruptive Pattern Material. Still, it's hard to imagine anyone devoting so much time to the subject. Spanning two books, 944 pages and featuring over 5,000 images, Blechman and Newman's opus is undoubtedly a definitive work.

The main tome charts the evolution of camouflage in nature, its adoption by armies in combat and latterly its influence and use in civilian fashion and design.

DPM explores the diverse range of camouflage strategies that have developed naturally through evolution. From deer hide to the stark black-and-white stripes of the zebra, camouflage varies enormously, but each example is clearly influenced by the creature's environment. The book also charts how the most effective strategies have been used to protect troops in a variety of environments.

But Blechman is no military expert. He's a fashion designer and founder of Maharishi clothing, whose designs draw heavily on military camouflage design. And it's the

impact of such designs on fashion and contemporary culture that occupies the bulk of *DPM*. Camouflage-influenced design from WK interact, Pete Fowler and Futura 2000 are all showcased, as well as relevant architecture, fashion, record covers and toys.

In addition, *DPM* features a 211-page guide to the world's military camouflage patterns – ordered alphabetically by nation, and the two books arrive in an ammunition box-style case that would look great on the shelves of any military obsessive or fashion-conscious designer.

↓ ALSO RECOMMENDED



LOGOS: MAKING A STRONG MARK

AUTHORS: Anastasia Miller and Jared Brown
PRICE: £29.99
PUBLISHER: Rockport
ISBN: 1-59253-078-8

This impressive collection of branding profiles reveals the creative thinking behind 150 brands placed in markets ranging from consumer goods to education. There are a few too many obscure brands covered here, but good case studies do justify their inclusion.



PROMOTIONS: DESIGNS THAT STAND UP, SPEAK OUT AND CAN'T BE IGNORED

AUTHOR: Lisa Hickey
PRICE: £27.50
PUBLISHER: Rockport
ISBN: 1-59253-104-0

Promotions profiles complete campaigns, categorising them by approach (ie. Humour or Interactive) and target market (Young Adult, 21-26). This is an informative guide to working in, and catering for, different types of media.

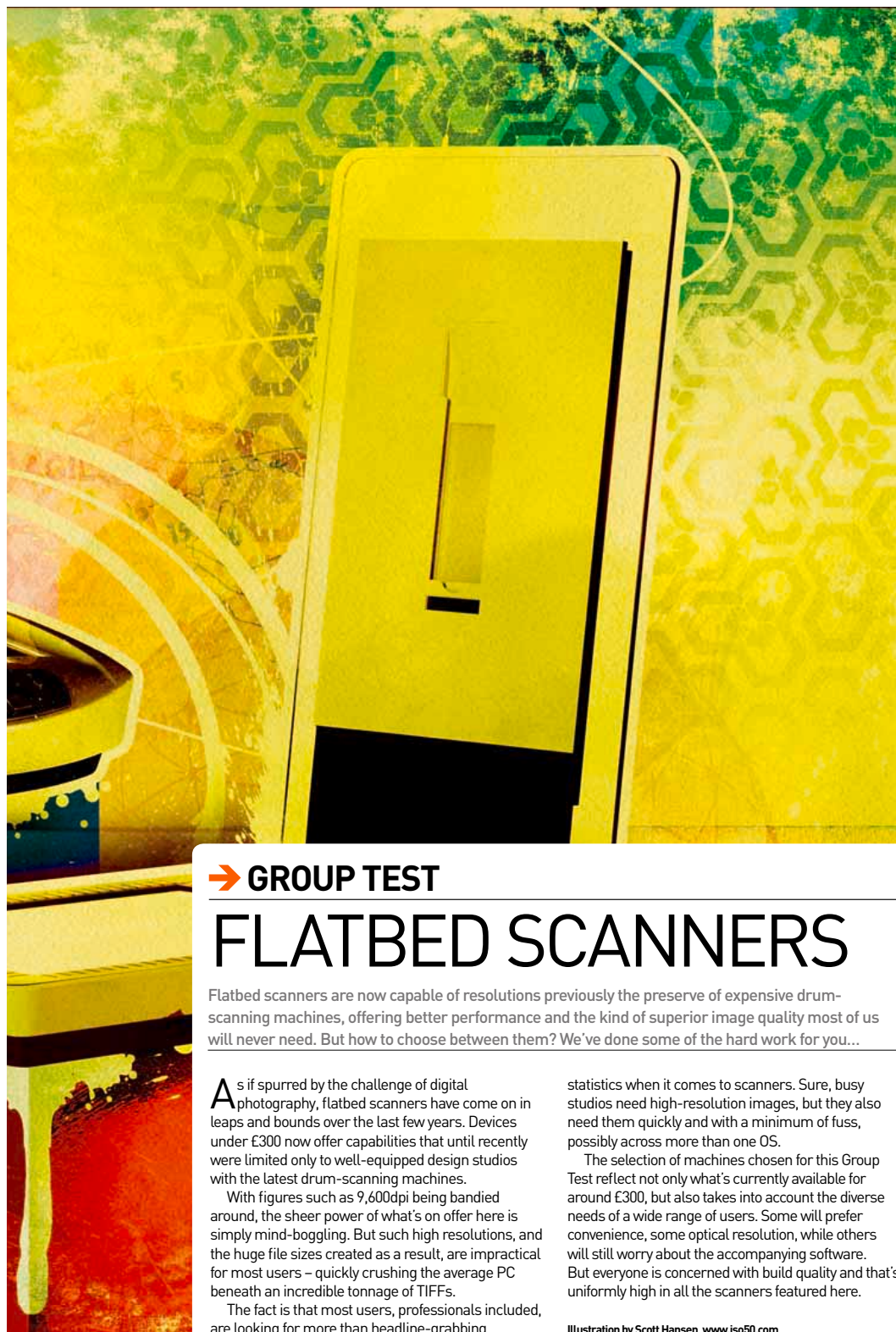


HEAD, HEART AND HIPS: THE BIG ACTIVE BOOK OF SEX

AUTHORS: Gerard Saint, Daniel Mason and Mark Reynolds
PRICE: £31.52
PUBLISHER: Die Gestalten Verlag
ISBN: 3-89955-060-9

Head, Heart and Hips looks at seductive and suggestive commercial art from artists such as Jasper Goodall and Patrick Ibanez. The book boasts an arresting collection of images, but verges on pretentious art porn at times.





→ GROUP TEST

FLATBED SCANNERS

Flatbed scanners are now capable of resolutions previously the preserve of expensive drum-scanning machines, offering better performance and the kind of superior image quality most of us will never need. But how to choose between them? We've done some of the hard work for you...

As if spurred by the challenge of digital photography, flatbed scanners have come on in leaps and bounds over the last few years. Devices under £300 now offer capabilities that until recently were limited only to well-equipped design studios with the latest drum-scanning machines.

With figures such as 9,600dpi being bandied around, the sheer power of what's on offer here is simply mind-boggling. But such high resolutions, and the huge file sizes created as a result, are impractical for most users – quickly crushing the average PC beneath an incredible tonnage of TIFFs.

The fact is that most users, professionals included, are looking for more than headline-grabbing

statistics when it comes to scanners. Sure, busy studios need high-resolution images, but they also need them quickly and with a minimum of fuss, possibly across more than one OS.

The selection of machines chosen for this Group Test reflect not only what's currently available for around £300, but also takes into account the diverse needs of a wide range of users. Some will prefer convenience, some optical resolution, while others will still worry about the accompanying software. But everyone is concerned with build quality and that's uniformly high in all the scanners featured here.

Illustration by Scott Hansen, www.iso50.com



CANON CANOSCAN 9950F P90



HP SCANJET 5530 P90



MICROTEK I700 P91



EPSON PERFECTION 4990 P91



EPSON PERFECTION 4180 P92



Canon Canoscan 9950F

MAC Yes PC Yes PRICE £291.40

CONTACT 01737 220000 www.canon.co.uk

The Canoscan 9950F is a solid, dependable machine. Although capable of generating incredibly high-resolution images with 48-bit colour depth, it's actually happiest working between 1,200 and 2,400dpi with reflective media, where image reproduction is extremely sharp, even without correction.

The unit's film scanning is less reliable, though, particularly in terms of colour accuracy, but is simple to use and could yield good results with concerted tweaking. Thankfully, the bundled ScanGear software is versatile enough to allow for this and works without complaint on both Mac and PC.

Canon has chosen an interesting mix of design styles for the 9950F, the final result coming somewhere between a 1984 hi-fi and black box technology of the distant future. Build quality is good and this has been carried through to the software. Out of the box, the first use

of the machine on both platforms went without a hitch and produced results that would more than satisfy most non-professionals.

The addition of dust and scratch removal options, as well as colour correction features, significantly ups the time taken to produce a repeat scan, but the results are definitely worth it. The image produced is difficult to fault, although with transparent media the corrective work fails to improve a very cold result.

The Canoscan 9950F is well put together, its quick-use buttons are pretty handy if you like that sort of thing and the provision of *Photoshop Elements* makes this scanner an interesting proposition. The only downside – for professional users at least – is the scanner's rather poor film-scanning ability. While this could probably be corrected, it's always good to start from a position that requires minimum attention.

VERDICT



The Canoscan 9950F is a well put-together scanner, and it has all the right stats, but somehow the images it returns from transparent media fail to reach the standard you'd expect of a machine with such specs.

RESOURCE

From beginners tips to advanced tutorials, *Scanning Basics 101* provides a wealth of useful info – notably a fresh approach to scanning and digital imaging. Visit the website, www.scan.tips.com/, to find out more about it.



HP ScanJet 5530

MAC Yes PC Yes PRICE £186

CONTACT 0870 010 4320 www.hp.co.uk

Despite being the cheapest model on test here, the ScanJet 5530 performs reasonably well, particularly when connected to a PC. And although the lower hardware resolution of 2,400 x 4,800dpi is a little disappointing, the machine is incredibly user-friendly – HP has clearly thought about how to make our life easier. For the consumer-level PC owner, it's worth a look.

But for Mac users, it's a different story. Although the software installation is the easiest of them all, the actual package is decidedly unpleasant to use – at times it even manages to crash *Photoshop*. The galling thing is that once you've managed to get the thing to work it produces some really good scans.

For PC users, the system runs much more smoothly. Options that just aren't available for the Mac are fully functional under Windows XP. But it's still obvious that this machine isn't aimed at the

professional user. Again, the ScanJet 5530's film scanning ability is pretty poor and the trailing device that you lay on the open scanner is only really suited to 35mm film, and only one strip at that.

But while the average user is unlikely to want 4,800dpi scans of large format negatives, they are likely to enjoy shoving an entire set of holiday snaps into the automatic feeder and coming back once they've all been scanned. This is a particularly clever and efficient function for anyone who regularly scans large batches of 6x4 photos.

In design terms, the 5530 looks a little like a hovercraft and it doesn't like the Mac, but it still retains a very definite appeal. The scanner's image reproduction for reflective media is excellent – it's fast and reasonably quiet, although not with the feeder in motion. Despite the reservations outlined here, this is still a good consumer level machine.

VERDICT



The 5530 is an ideal choice for PC users with snaps to scan, but is really let down by its poor performance on the Mac. However, this is still a great consumer level machine, and its well-considered functionality makes it a sensible buy if your main scanning duties occur after a holiday trip.



Microtek i700

MAC Yes PC Yes PRICE £287.88

CONTACT +49 (0) 2154 9187 0 www.microtek.co.uk

Microtek has an enviable reputation among professional users for producing first-rate scanners. This machine is no exception. Its scans of reflective media were easily the best of the group, both in terms of colour accuracy and uncorrected image quality. But after this brilliant performance, it was a shame to find that its film-scanning capacity didn't measure up quite so well.

The machine itself isn't exactly the prettiest piece of kit on the block. It's larger than most and looks like a coffee table, but it's obviously well constructed. An excellent touch is the miniature light box secreted in the hood, which enables you to preview transparencies before committing to a time-consuming scanning process.

The i700 wasn't the only machine in this Group Test to come with a FireWire port, but it was the only one to be supplied with its own cable

– another nice touch. The bundled scanning software is a little clunky, but once you get the hang of it there's a nice, hands-on feel to it. Overall, this is a pleasant machine to use and it produces images with a superior feeling of depth compared to its rivals on test.

Even at top resolutions the i700 doesn't complain; it just gets on with the job, although it does take its time and produce files over 2GB in size. The software also hands over nicely to *Photoshop*, the only chink in the machine's armour being a propensity towards a blue overexposure when scanning film.

At £287, the Microtek i700 isn't what you'd call cheap, but then this is a machine tailored to the needs of discerning professionals. It may take a little work to perfect its output, but the raw materials are there in abundance, and its scanning area, clearly the largest in this round up, is a real bonus.

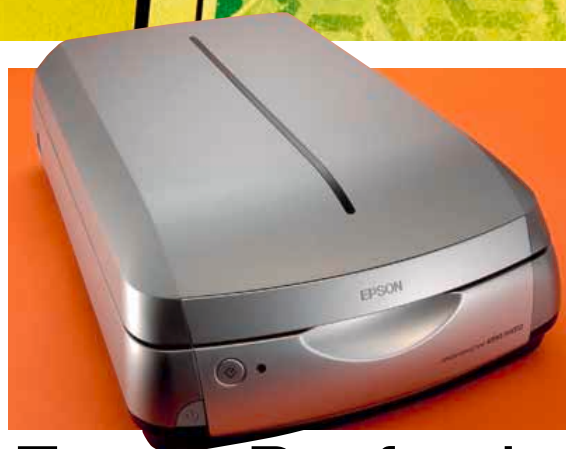
VERDICT



The Microtek i700 is an intriguing machine. Its tonal capabilities help to produce the kind of images most likely to induce an "Ooh" from its users, but that doesn't necessarily mean that the images are the most accurate or reliable. They're certainly of a high quality, though.

RESOURCE

Into photo retouching? Then visit www.asf.com, home of Digital ICE and the website for Eastman Kodak's development centre. Here you'll find info on the technology behind various packages and a range of free trials.



Epson Perfection 4990 Photo

MAC Yes PC Yes PRICE £316

CONTACT 08702 416900 www.epson.co.uk

The Perfection 4990 is a lovely machine. It produces rich, accurate scans from both transparent and reflective media, it's fast, and its software is undoubtedly the best in this Group Test. For professional users, it would be the logical choice, but there's one weakness – the price.

As soon as you open the box, it's clear that this professional piece of kit is aimed squarely at serious users rather than first-timers. There are no quick-start buttons; rather, the whole package looks and feels competent, ready-made for the more experienced designer. A look inside reveals a prevalence of metallic parts in preference to plastic, and even the belt that shifts the lamp looks like it's been really well constructed.

Without any adjustments, and with all enhancements turned off, the 4990 returns almost spot-on reproductions of both film and photographs. At maximum

resolution, scans can seem slow, admittedly, but that's to be expected when you're generating such huge files and the 4990 keeps you updated with its LED scanning light.

Although the 4990 comes bundled with LaserSoft Imaging's *SilverFast* scanning software, Epson's own package is preferable in many ways, not least for its more immediate feel. *SilverFast* seems to slow the whole process down. Similarly, the inclusion of Digital ICE (a powerful system developed by Kodak that auto-removes dirt and scratches from scans) will please many, but more often than not professionals will turn this, and other filters, off and instead go for a pure scan.

The 4990 has less feeling than the Microtek i700 and doesn't produce noticeably better results than its cheaper cousin, the 4180, but if you need the higher specifications and can afford the extra pennies, this is the scanner for you.

VERDICT



Without a doubt, the 4990 is a terrific scanner. It's reliable and accurate but its greater specifications and higher price somehow fail to translate into an equal measure of superior performance.



GROUP TEST



MAC Yes

PC Yes

PRICE

£191.51

CONTACT

08702 416900
www.epson.co.uk

FEATURES

- 4,800 x 9,600dpi optical resolution
- 48-bit colour depth
- Film scanning
- Quick buttons
- USB 2.0

FOR

- Efficient
- Economical
- Produces brilliant results

AGAINST

- Professional users may insist on the higher optical density of other models



COMPUTER
arts
RECOMMENDED

Epson Perfection 4180 Photo

■ A SLICK AND SOLID PERFORMER THAT DELIVERS GREAT RESULTS EVERY TIME

ABOVE: Sleek and streamlined, the 4180 Photo exudes professional charm.

LEFT: USB 2.0 connectivity is fast enough. You won't miss FireWire.

ABOVE LEFT: Minimal buttons provide simple touch-and-go operation.

VERDICT

The 4180 boasts features that will satisfy all but the most insistent of pros, producing accurate scans quickly and reliably, irrespective of media type. Unless you have exacting needs, this machine will be a worthy addition to any studio.



The essentials of good scanning are image quality, colour accuracy and speed. The Epson 4180 has all these nailed down and costs under £200. Although it may lack the bells and whistles of some of the other models, this scanner more than makes up for it by getting the basics spot-on. If you're not eager for a FireWire connection or Digital ICE, then this is the machine for you.

The 4180 is the most compact machine on test, and it's also pretty quiet during operation. There are a few discreet buttons on the front panel if you need them and the general build quality is good. Although the connection is limited to USB 2.0, this seems to have little impact on the machine's overall efficiency; indeed, it would probably

only be an issue if you were scanning lots of high-resolution work.

The 4180 produces scans that are wonderfully accurate from both media types. They have a lively tonal feel and with resolutions up to 4800x9600dpi it would be difficult to find anyone unsatisfied with the amount of detail revealed. There is a minimal amount of correction to be done once images have been captured, but this could easily be accomplished in pre-scan or with *Photoshop* once hand-over between the apps is complete.

The 4180 boasts the best integration with *Photoshop* of all of the systems on test. Epson's software is intuitive to use and gives you plenty of feedback, which is handy because it means you only

ever end up scanning exactly what you need from an original, making pre-scan adjustment easier and more accurate.

The 4180 is great at scanning film. Although it lacks the ability to scan huge numbers of large-format transparencies, it does work well with 35mm negatives, and while the images returned are visually accurate, the process of getting them is pretty painless, too. Simply slot the film into the cage that sits on the scanner bed and away you go.

You'll have to weigh up the importance of a lack of Digital ICE, and a lower optical density than some of the other scanners on test here, but the 4180 is otherwise a terrific machine that produces reliable results with little or no effort.

RESOURCE

From Linux issues to network patches, Epson has a useful set of scanning tutorials on its website at www.epson.co.uk. From the product portal, choose Scanners> Support and look under Quick Tips.



CONCLUSION

The digitisation of images has always been something of a black art and there's no doubt that this remains true today if you're climbing to the dizzy heights of the professional re-toucher. However, this latest generation of scanners succeeds in delivering capabilities that in most cases outstretch the needs of the user.

So which machine makes the process most reliable and trouble-free? The answer is the Epson 4180, which is by far the easiest machine to set up and use. It produces visually excellent results and it won't break the bank. It has weaknesses for sure, the lack of a FireWire

port, for example, but these can be forgiven if they don't interfere with the machine's day-to-day usefulness.

Every one of the scanners tested here has merits that may make it a good choice, depending what you're after. The Canoscan is another solid all-rounder, but it's expensive and the images it produces aren't overly exciting. The Microtek i700, on the other hand, produces images with the best visual depth, making it an interesting possibility for more creative users.

The HP machine offers brilliant functionality for everyday use in the shape of an automated

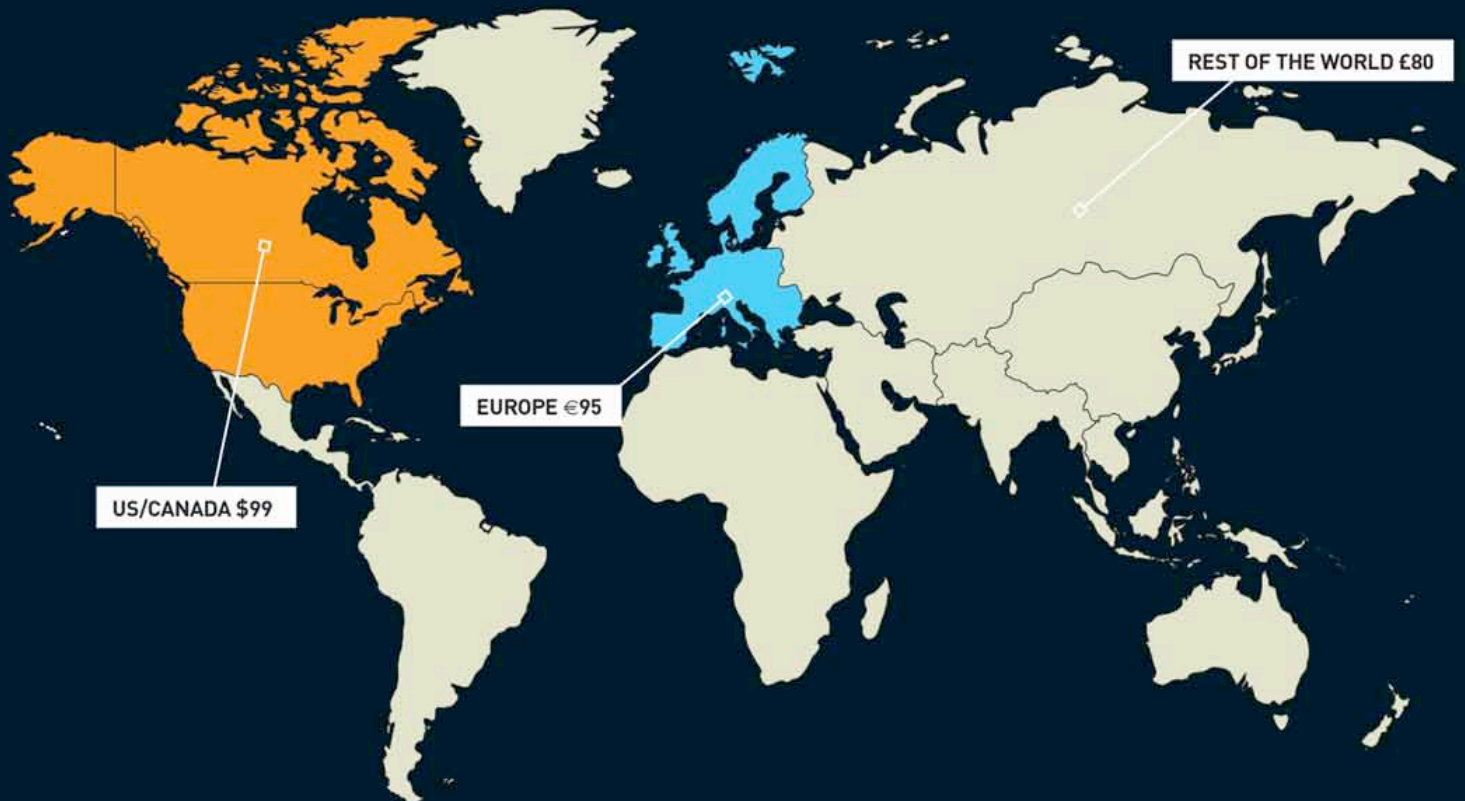
photo-scanning device and its output is pretty attractive, too. If you're planning on digitising old family photos or holiday snaps, it's the perfect choice. Then there's the Epson 4990 which, like its smaller cousin, is a great all-rounder, boasting the higher specifications that a professional might insist on.

The Epson 4180 finished in poll position because it performed well across the board. For most users, this scanner can achieve quality that will never be needed and it does so with the kind of efficiency that would only be noticed if it weren't present. **arts**

SCANNER	CANON CANOSCAN 9950F	HP SCANJET 5530	MICROTEK i700	EPSON PERFECTION 4990 PHOTO	EPSON PERFECTION 4180 PHOTO
PRICE	£291.40	£186	£287.88	£316	£191.51
FIREWIRE	Yes	No	Yes	Yes	No
EXTRAS	FARE automatic film retouching software	Photo feeder	Light box	Digital ICE	N/A
OPTICAL RESOLUTION	4,800x9,600	2,400x4,800	4,800x9,600	4,800x9,600	4,800x9,600
FILM	35mm, slides (12), 120 roll, 4x5	35mm film strips, mounted slides	35mm film, slides, 4x5 film, medium format, 6x7 panoramic	35mm, 35mm slides, medium format film x 3 frames, large format film	35mm, slides, medium format film
BIT DEPTH	48	48	48	48	48
PHOTOSHOP ELEMENTS	Yes	Yes	Yes	Yes	Yes
WEIGHT	5.6kg	5.5kg	5.4kg	6.7kg	3.9kg
WARRANTY	One year	One year	Two years	One year	One year
QUICK BUTTONS	Yes	Yes	Yes	No	Yes

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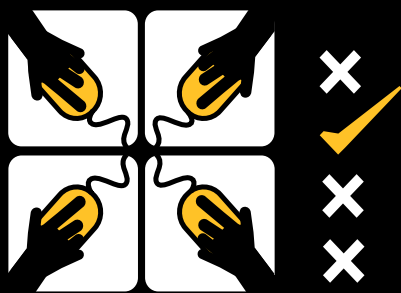
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URL: www.alias.com



LIGHTWAVE 8
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URL: www.newtek.com

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URL www.adobe.co.uk

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FOR

Drawing and transparency tools, staggering typographic control, XML and book management.

AGAINST

Can feel sluggish on lower-spec machines, and text-handling seems clumsier than *XPress*.



QuarkXPress 6.5

PRICE £1,169

URL euro.quark.com/en

Version 6.5 doesn't transform *QuarkXPress* into an *InDesign*-killer, but goes some way towards rebuilding customer goodwill.

FOR

Compelling image-adjustment features, faster and more stable.

AGAINST

Still an expensive first-time buy, and has unsophisticated and ageing typographical functions.

SOFTWARE

	PRODUCT	PLATFORM	PRICE	CONTACT	ISSUE	VERDICT
	Illustrator CS	Mac/PC	£511	www.adobe.co.uk	89	★★★★★
	Adobe focuses on boosting the app's speed for this iteration. Version 10 wasn't the world's fastest, but this CS release goes a long way to compensate. In addition, the new 3D Effects engine delivers vector 3D tools superior to those found in <i>FreeHand MX</i> .					
	Photoshop CS	Mac/PC	£605	www.adobe.co.uk	89	★★★★★
	Pro photographers will love this upgrade because of the numerous quick-fix features Adobe has added. Graphic designers will love it, too, mostly because of the innovative new Layer Comps feature and the awesome Shadow/Highlight tool.					
	FreeHand MX	Mac/PC	£299	www.macromedia.co.uk	82	★★★★★
	<i>FreeHand MX</i> is without doubt a fantastic application. The final release is rock-solid – a few re-draw and interface bugs have been ironed out – and has a plethora of great tools that will be invaluable to the professional illustrator, artist or web designer. Go get.					
	Painter IX	Mac/PC	£249	www.corel.co.uk	102	★★★★★
	Under Corel's guidance, <i>Painter</i> continues to improve with each new release, boasting some truly revolutionary artistic tools and a welcome workflow boost. If you want realistic digital paint, there really is no other option. Buy it now.					
	Studio MX 2004	Mac/PC	£339	www.macromedia.co.uk	91	★★★★★
	There's no denying that the component programs are industry standards, particularly <i>Flash</i> and <i>Dreamweaver</i> . <i>Studio MX 2004</i> boasts enough innovation to make it a must-have suite for all web professionals.					
	GoLive CS	Mac/PC	£394	www.adobe.co.uk	89	★★★★★
	Adobe's website design application is sometimes hailed as the Pepsi to <i>Dreamweaver</i> 's Coke and this new release is certainly a competent web-authoring tool. Adobe has refined both the look and the feel of the application, so it's now better than ever.					
	Motion 1.0	Mac	£199	www.apple.com/uk/motion	102	★★★★★
	For a 1.0 product, we couldn't be happier with <i>Motion</i> . It introduces a simpler, much more intuitive way to create fancy animations quickly, and brings plenty of other advanced features along for the ride.					
	After Effects 6.5	Mac/PC	£664	www.adobe.co.uk	99	★★★★★
	Adobe's industry-standard app now includes better motion tracking and grain management tools. The new version also provides a host of new features that will make this an indispensable tool for the video professional.					
	Avid XPress Pro	Mac/PC	£1,527	www.avid.com/xpresspro	91	★★★★★
	Extremely sophisticated video-editing tool aimed at the higher end of the mid-range market. Strangely, this is twice as expensive as <i>Premiere</i> , and yet not different enough to warrant the massive price difference.					
	Shake 3.5	Mac	£2,099	www.apple.com/uk	99	★★★★★
	<i>Shake</i> could intimidate those new to compositing and digital effects. Once you master the non-linear node-based workflow, though, you'll discover a tool that provides more creative freedom than any other in its price range.					
	ZBrush 2	PC	£258	www.pixologic.com	98	★★★★★
	The new tools are so impressive that <i>ZBrush</i> could look and feel like <i>Bryce</i> and still be a zillion times quicker at modelling complex 3D organic forms than any other 3D app currently out there.					
	Amapi 7 Pro	Mac/PC	£559	www.eovia.com	101	★★★★★
	Without a doubt, <i>Amapi Pro</i> excels as a powerful but easy-to-use NURBS modeller for the professional computer-aided industrial designer. Modellers, engineers, animators and architects will find its feature-set second to none.					
	Sapphire	Mac/PC	£899	www.genarts.com	98	★★★★★
	The best plug-ins money can buy – although it's worth trying the demo beforehand to ensure they'll create the looks you're after. If you're a professional considering a plug-in package, you really couldn't ask for more.					
	Scatterlight Lenses	Mac/PC	£50	www.andromeda.com	106	★★★★★
	<i>Scatterlight Lenses</i> offers a good range of lighting effects, and works quickly and simply. Its results are realistic and can be stunning. As useful for subtle effects as obvious ones – and will appeal to photographers and image-makers alike.					
	Portfolio 7	Mac/PC	£100	www.extensis.com	100	★★★★★
	This recently overhauled leading asset management software now includes a direct-to-web publishing feature to bring it bang up to date. Nothing can touch the power of this long-respected and highly valuable tool.					

FEATURED NEXT ISSUE

GROUP TEST: SCANNERS ON SALE: 14 APRIL

BUYER'S GUIDE

HARDWARE

	PRODUCT	PLATFORM	PRICE	CONTACT	ISSUE	VERDICT
	PowerMac	Mac	£2,199	www.apple.com/uk	103	★★★★★
If you never run high-end software, you might get by with a lesser-specced iMac G5. But if you run video software, music-editing applications or work regularly in 3D, the G5 genuinely reduces frustration and saves you time.						
	PowerBook G4 17-inch	Mac	£1,049	www.apple.com/uk	92	★★★★★
As far as raw performance goes, this PowerBook holds up pretty well, but the limitations of its hard drive and the slightly antiquated SuperDrive let it down somewhat. Never the less, there's no doubt that this machine's processing power is present in spades.						
	iBook G4 16GHz	Mac	£699	www.apple.com/uk	94	★★★★★
This iBook looks and feels great. The casing is now solid white rather than translucent, and the inner casing surrounding the keyboard is a subtle matte grey. The whole thing feels as though it will last for years, no matter what you chuck at it.						
	RM Workstation	Mac/PC	£4,130	www.r.com/rmt/	107	★★★★★
The RM system is exactly what you want from a workstation – it's equally adept at real-time graphics as it is at rendering. As 64-bit apps appear to take advantage of its forward-looking architecture, it's going to become far more powerful.						
	Deskjet 6540	Mac/PC	£118	www.hp.com/uk	103	★★★★★
The HP 6540 Deskjet may not be as packed with features as some printers in its league, but it delivers good results both in core colour and black and white printing, and can be customised via a number of optional extras.						
	FP23W	Mac/PC	£1,275	www.benq.co.uk	102	★★★★★
An impressive widescreen LCD monitor that delivers in terms of resolution and picture quality. Ideal if you're in the market for an effective creative monitor, but less useful if you need a dual-purpose professional unit and HDTV screen for domestic viewing.						
	Colour LJ 2550N	Mac/PC	£459	www.hp.com/uk	105	★★★★★
The 2550N is a lovely, compact and supremely elegant printer, but it desperately needs more memory and an easier-to-understand error reporting system. It produces great prints quickly, but with a limited gamut and limited drivers...						
	Perfection 4870 Photo	Mac/PC	£349	www.epson.co.uk	98	★★★★★
This is a highly proficient scanner with Digital ICE image-cleaning technology for the ultimate reproduction quality. This model is so slick it wouldn't look out of place in a professional environment, let alone a home studio or small office.						
	Phaser 7750 DN	Mac/PC	£5,779	www.xerox.com/uk	101	★★★★★
Thanks to the printer's big, backlit, six-line LCD status screen, this product is both easy to operate and friendly on the eye. Print quality is very good, with only a minimum of grain in gradients and continuous tones.						
	Magicolor 7300	Mac/PC	£2,606	www.konicaminoltaprinters.co.uk	101	★★★★★
Print quality is very good indeed, something that Konica Minolta puts down to its "Polymer Toner" and "Photo ART" imaging technologies. Colours, including gradients and continuous tones, lack the usual graininess you expect from laser printing.						
	Graphire3 Classic XL	Mac/PC	£90	www.wacom.com	99	★★★★★
A USB-friendly A5 tablet with an active area of 209x159mm. A great all-round performer from Wacom, which will certainly do the job for a range of graphics professionals – although it lacks the quality of the Intuos range.						
	Intuos3	Mac/PC	£130-£306	www.wacom.com	102	★★★★★
The Intuos3 Pen Tablet System is a step forwards from previous models. Thanks to the addition of scroll and Express Key functions to the tablet and changeable nib options to the pen, these tablets are easier to use and produce better results.						
	EOS10D	Mac/PC	£1,400	www.canon.co.uk	97	★★★★★
This critically acclaimed and well put-together digital SLR, featuring a superb magnesium alloy body and a number of fantastic features, is capable of producing first-class images. Don't be put off by its age; this one's still got what counts.						
	NIKON D70	Mac/PC	£800	www.nikon.co.uk	97	★★★★★
An upgraded version of Nikon's D100, but at half the price. The D70 is fantastic value for money and superbly kitted out with great specifications. It's also exceptionally well built, tough and reliable. What more could you ask for?						
	40GB USB 2.0 Mobile HD	Mac/PC	£103	www.lacie.com/uk	105	★★★★★
The LaCie Mobile Hard Drive isn't the fastest or cheapest portable storage product on the market, but it is durable, hardworking, effective and very easy to use. In addition, the sleek and minimalist Porsche design makes it just that little bit different.						

QUICK SEARCH CONTACTS



SOFTWARE

ADOBE

Sales: 020 7365 0733

Technical support: 0845 052 2222

ALIEN SKIN

Sales & support: 001 919 832 4124

XARA

Sales & support: 01442 350000

STONECUBE

Sales & support: 01454 320 400

COMNET NETWORK

Sales & support: [through Xchange International] 020 7588 5588

QUARK

Sales: 00800 1787 8275

Support: 00800 1787 8275

HARDWARE

LEXMARK

Sales: 08704 440044

Support: 08707 337100

APPLE

Sales: 0800 039 1010

Support: 0870 876 0753

SAMSUNG

Sales: 01932 455000

Support: 0870 242 0303

EPSON

Pre-sales: 08702 416900

Support: 0870 443 7766

LACIE

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HP

Sales & support: 0870 010 4320



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PRODUCT NEWS RECENTLY ANNOUNCED



CANON POWERSHOT A510

This 3.2 megapixel PowerShot is smaller than many 3x zoom cameras and features 20 shooting modes, the facility to take VGA movies, a zoom flash, extended direct print functions and an optional waterproof case. All for just £199.
URL: www.canon.co.uk



THE EPSON STYLUS PHOTO R1800

Promising border-free printing and high-definition images, the Stylus Photo R1800 is aimed at professional and semi professional photographers. It uses Epson's own UltraChrome Hi-Gloss pigment ink and prints onto roll media. Available in April for £399.
URL: www.epson.co.uk

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32MB

PRICE: £17.05

URL: wehavethings.com

64MB

PRICE: £17.35

URL: www.epcbuyer.com

128MB

PRICE: £26.60

URL: www.ebuyer.com

256MB

PRICE: £36.73

URL: www.bargainbuys365.co.uk

512MB

PRICE: £43.32

URL: www.planetmicro.co.uk

1GB

PRICE: £146.47

URL: www.morecomputers.com

2GB

PRICE: £398.50

URL: wehavethings.com

↓ RECENTLY REVIEWED HARDWARE

	PRODUCT	PLATFORM	PRICE	CONTACT	ISSUE	VERDICT
	Lexmark X7170	Mac/PC	£188	www.lexmark.co.uk	107	★★★★★
Although the X7170 disappointed on a couple of fronts, most noticeably the speed and print quality, it offers a great deal of functionality for not very much money and will be of interest to those looking for a cheap device for everyday use.						
	30-inch HD Monitor	Mac/PC	£2,549	www.apple.com/uk	106	★★★★★
A beautifully engineered display with the kind of pedigree that makes it ideal for the creative professional with a visually demanding workload. Its only weakness is its cost, at a time when the market for LCD displays is about to pass into surplus.						
	Samsung CLP-550 A4	Mac/PC	£476	www.samsung.co.uk	106	★★★★★
1,200-dpi duplex printing and strong font handling mean this is far from a bad printer. It just lacks the finesse required to make it optimal for design use. As a day-to-day solution for small workgroups, however, it's certainly worthy of consideration.						
	Perfection 2580 Photo	PC	£99	www.epson.co.uk	105	★★★★★
This low priced but effective scanning device produces good images, fast. The scanner is well designed and easy to use and its brilliant automatic loader device makes the once tricky process of scanning 35mm film negatives simple and painless.						
	LaCie 40GB USB 2.0	Mac/PC	£103	www.lacie.com/uk	105	★★★★★
This isn't the fastest or cheapest portable storage product on the market, but it's durable, hardworking, effective and very easy to use. In addition, the sleek and minimalist Porsche design makes it just a little bit different.						
	HP DesignJet 130 NR	Mac/PC	£1,600	www.hp.co.uk	104	★★★★★
The DesignJet 130NR is an extremely capable A1+ proofing machine and, with the right software, makes a very attractive proposition for professional designers. The only caveat is that you'll need to work with this to get the best results.						
	iMac G5	Mac	£919+	www.apple.com/uk	104	★★★★★
As a design accessory, the iMac G5 is really great. But the aesthetics won't please everyone and the specification is certainly on the skimpy side. If you're looking for a powerful computer, then look at the more expandable and flexible G5 PowerMac desktop.						

↓ RECENTLY REVIEWED SOFTWARE

	Photoshop Elements 3.0	Mac/PC	£57.58	www.adobe.co.uk	107	★★★★★
Although not as powerful as the full version of <i>Photoshop</i> , <i>Elements 3.0</i> provides a useful method for novice designers to get to grips with core functionality. The Album tools integration provides a comprehensive suite of image management tools, too.						
	Eye Candy 5 Nature	Mac/PC	£79.99	www.alienskin.com	107	★★★★★
Used sparingly and sensibly, <i>Eye Candy 5 Nature</i> can add some amazing effects to your imagery – Snow Drift, in particular, is outstanding. Everything is so easy to apply and at £80 it's pretty good value, too. Ideal if you're into effects.						
	Xara X1	PC	£118	www.xara.com	106	★★★★★
It's hard to find fault with software that's this good and this competitively priced. <i>Xara's</i> speed, stability and ease of use means that it stands up well against the other leading vector drawing packages. Factor in price and it becomes unbeatable.						
	Acrobat 7 Professional	Mac/PC	£464	www.adobe.co.uk	105	★★★★★
<i>Acrobat 7</i> includes a good number of tweaks and useful new features. The ability to make documents reviewable by just about everyone is a welcome addition, and might even change the way you submit roughs.						
	PrintDevizor 1.0	Mac/PC	£581	www.stonecube.com	105	★★★★★
<i>PrintDevizor</i> is a great idea – it simulates the effects of spot colours/metallic effects – but needs the inclusion of Pantone colours for it to work in a pro design environment. Will definitely come in handy if your work requires a lot of varnishes or embosses.						
	FoldUP! 3D 1.5	Mac/PC	£292	www.comnet-network.co.jp	105	★★★★★
Comnet's elegant software certainly works hand in hand with <i>Adobe Illustrator</i> , and extends its capabilities beyond mere 2D design and artwork. It's fairly useful to anyone in packaging or direct mail design or artwork.						
	QuarkXPress 6.5	Mac/PC	£1,169	euro.quark.com/en/	104	★★★★★
This 6.5 upgrade doesn't quite transform <i>QuarkXPress</i> into an <i>InDesign</i> -killer, but it goes a long way towards rebuilding customer goodwill and hints at what may be a radical overhaul of the program for version 7.0. We wait with baited breath...						

GROUP TESTS: MONITORS



COLOREDGE CG21

Price: £1,526

URL: www.eizo.co.uk

Verdict: ★★★★★



LCD 2180UX

Price: £1,291

URL: www.nec.co.uk

Verdict: ★★★★★



MICROSCAN A905

Price: £394

URL: www.adiuk.com

Verdict: ★★★★★



SDM-P234

Price: £1,621

URL: www.sonystyle.com

Verdict: ★★★★★



GALLERY 2010

Price: £746

URL: www.formac.co.uk

Verdict: ★★★★★

CALL FOR ENTRIES

GRADUATE SHOWCASE 2005

Put your work under the spotlight and ensure it's seen by thousands of people worldwide



Will you be graduating this year? Would you like an effective way to showcase all your hard

work? Well, we've got some fantastic news for graduating students across the UK - *Computer Arts* is making an official call for entries to its ninth annual *Graduate Showcase*.

Each year, we sift through thousands of images submitted by design graduates from courses covering everything from illustration to new media, graphic design to 3D animation, and choose the best examples to be included in our impressive *Graduate Showcase*.

The *Graduate Showcase* is seen by thousands of people within the creative industry every year. Not only is it included with copies of the mag sold at the UK newsstand, it's also mailed to all our subscribers worldwide. How's that for exposure?

This year's theme is *Best of British*, so only entries from UK graduates will be considered. Good luck!



HOW TO ENTER

Entering couldn't be easier. Simply complete the submission form*, which can be downloaded from our website at www.computerarts.co.uk, and send it with a CD containing your best work to us at this address:

Graduate Showcase, *Computer Arts*, 30 Monmouth St, Bath, BA1 2BW

If you want us to return your work, please include a stamped, self-addressed envelope.

*Your submission **MUST** be accompanied by a completed submission form.

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ON THE CD



WELCOME

In this month's special two-disc issue, we bring you not only our regular disc, but also a free *QuarkXPress* CD, which features an exclusive trial of the new *QuarkXPress 6.5* and three full Quark XTensions.

Accompanying this bonus CD, you'll find *The Insider's Guide to QuarkXPress 6.5*, a pocket-sized book specially compiled by the CA team to help you make the most of Quark's DTP app.

Meanwhile, on our regular *Computer Arts* disc, you'll find a full version of *Xara3D 3*, the handy 3D type tool (see our full tutorial on page 68), as well as fully-working trials of *Stitcher Express* and *SiteGrinder*. Enjoy!

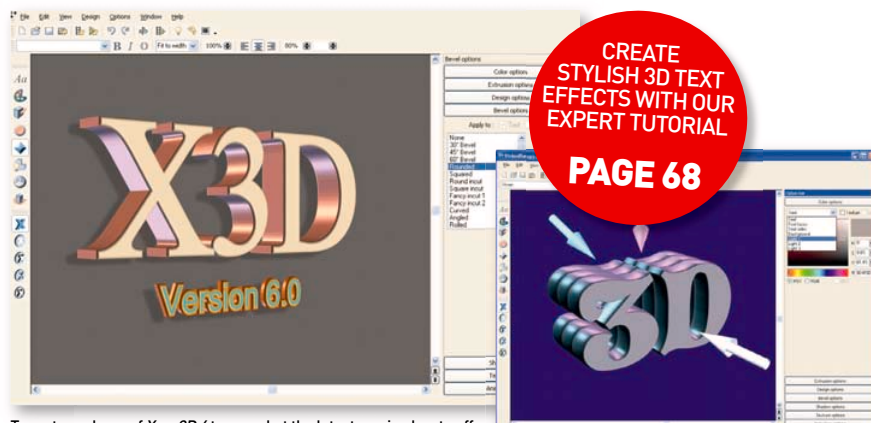
Joe Russ

Joe Russ
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NEW MEDIA CONTENT EDITOR

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Xara3D 3

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CREATE
STYLISH 3D TEXT
EFFECTS WITH OUR
EXPERT TUTORIAL

PAGE 68

Try out our demo of *Xara3D 6* to see what the latest version has to offer.

For many designers, 3D packages are notoriously expensive and difficult to master. Which is a shame, because there are often times when you need to create straightforward 3D effects and you haven't the time to learn a new modelling package from scratch. *Xara3D* sidesteps the complexity, enabling you to sculpt simple 3D shapes – text for logos, titles, headings, buttons, and so forth – quickly and easily.

It works by enabling you to extrude or "draw out" 3D representations of any TrueType font to generate fully controllable 3D text. You can even add another dimension to Windows Meta Files (WMFs and EMFs). Just open the graphic with *Xara3D* and start extruding. Now when you start typing, the text appears in 3D and is easy to manipulate into position.

Afterwards, you can apply your own colours and textures. Using the colour picker, you can even set the diffuse colour for the text. Any image can be used as a texture, so feel free to experiment – and, above all, have fun.

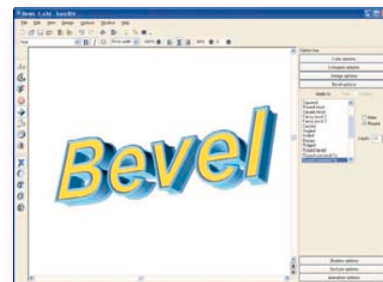
Finally, you can add some subtle lighting effects. Mercifully, *Xara* makes this aspect of modelling much simpler than its rivals. Three arrows indicate the direction of the light beams; you simply position them as appropriate and the software sorts out the rest.

UPGRADE OFFER

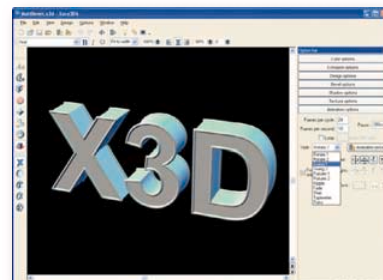
To upgrade to *Xara3D 6*, the latest version of *Xara 3D*, for the special price of approximately \$34.99 (plus VAT) – saving 25 per cent off the normal price – all you have to do is register your copy of *Xara3D 3*. Follow the links in the program itself, or visit <http://offer.xara.com/xara3d3/future/>. Note: this offer is only open for a limited period.

You'll find a free 15-day trial version and demo movie of *Xara3D 6* on this month's cover CD, which showcases the software's key new features.

The cylindrical arrows indicate the direction of the light sources. Simply move them around until you're happy.



Xara3D comes with a stack of beveling options. So why not try them all out and see which one you prefer.



Create spinning titles with *Xara3D*'s impressive animation facilities. Perfect for great-looking credits.



→ **FREE CD MAC AND PC**

XPress 6.5 STARTER KIT

Get to work with the latest version of Quark's industry-standard DTP package

Since its release in 1987, *QuarkXPress* has been virtually synonymous with the desktop publishing and page layout software revolution. Just as *Photoshop* now dominates the image-editing industry, so Quark has become the tool of choice for professional magazine publishing across the globe.

The intuitive *QuarkXPress* interface boasts all the tools, styles, colours and measurements you need to create professional documents quickly and efficiently. With *QuarkXPress*, you can smoothly integrate pictures with text; scale, skew, rotate, and clip images – or modify them by amending colour and shade controls, clipping path settings and runaround specifications.

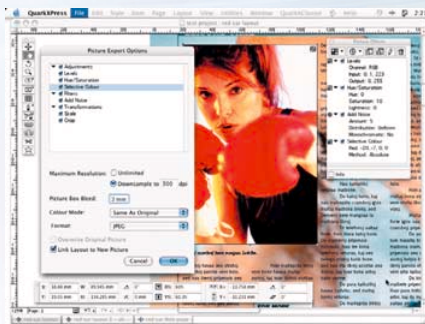
QuarkXPress also incorporates many of the features found in dedicated word processors, enabling you to write, edit and check spelling. Extensive typographical controls are also provided: you can kern and track in .001 increments in any supported measurement system, use paragraph and character style sheets to quickly and consistently format text, create custom hyphenation and justification specifications, and much more.

QuarkXPress is also a great tool for creating lengthy multi-page documents, with Palettes and menu options making it simple to add, delete or rearrange pages at will.

This latest version boasts the best features yet. To find out more, just load up our demo.

THREE XTENSIONS

On your Quark disc, you'll also find three Quark XTensions. *QuarkXclusive* enables you to manage your workflow when printing on an HP Indigo digital

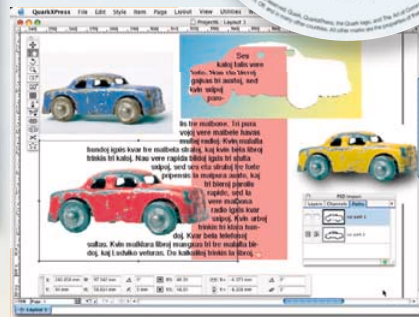


New XTension QuarkVista provides a wealth of great tools.

press, so you can integrate database, spreadsheet or other types of content into your documents.

Then there's *PDF Boxer XT*, which enables you to include TrimBox, CropBox and BleedBox information while exporting a PDF from *QuarkXPress*. The *PDF Boxer XT* software uses document and other PDF export settings (bleed settings and registration marks, for example) to add these objects.

Finally, there's *PSD Import*, which enables you to easily import *Photoshop* (.psd) files into *QuarkXPress* layouts. You can also make last-minute changes and modifications to *Photoshop* files while still in *XPress*, so you save time, effort and disk space by not having to flatten, save, store and track multiple files. The *PSD Import* XTension provides access to many of the features of *Photoshop*'s Layers palette, including layers, channels, paths and opacity options.



ABOVE: Import native PSD files and amend them in XPress itself.

LEFT: QuarkXclusive proves to be a smart new XPress XTension.

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→ **EXCLUSIVE FREE TIPS BOOK**

250 QuarkXPress tips

Learn all you need to know from this free book – *The Insider's Guide to QuarkXPress 6.5*

Want to use this industry-standard page layout package right away? Then *The Insider's Guide to QuarkXPress 6.5* (a handy pocket-sized book that comes free with this issue) covering the full range of XPress features, is a good place to start.

Experienced *QuarkXPress* users will find the chapter devoted to new elements – among them, QuarkVista and PSD Import XTensions – particularly interesting. Newcomers, however, should read the introductory section for an overview of all the app's

key tools. How to import type from different packages, deal with typography and work with images in your layout is covered in the two chapters "Dealing with type" and "Dealing with images".

Once you're happy with your design, "Printing with QuarkXPress" helps ensure that your pages print correctly, whether at home or in the studio. Last but not least, you'll find chapters explaining how to publish *QuarkXPress 6.5* pages on the web – and get more from the software using the latest Quark XTensions.

QUARKXPRESS OFFER

To celebrate this month's special XPress 6.5 bonanza, we've teamed up with developer Quark to secure two exclusive *QuarkXPress* offers:

EXISTING USERS – SAVE £200!

Existing users of *QuarkXPress* can now upgrade to *QuarkXPress 6.5* for just £199 (excluding VAT) or £233.83 (including VAT) – and save £200!

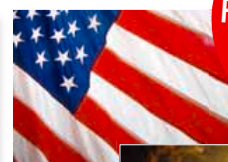
NEW USERS – SAVE £416!

If you're new to *QuarkXPress*, you can still benefit. Buy *QuarkXPress 6.5* for just £679 (excluding VAT) or £797.83 (including VAT) – and save £416!

To take advantage of these great offers, call 00800 1787 8275 or +41 32 720 1414, and quote the offer code K191. This offer is valid until 30 June 2005.



ON THE CD



20
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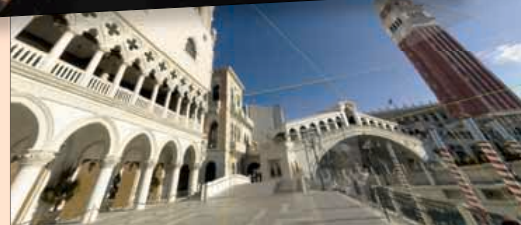
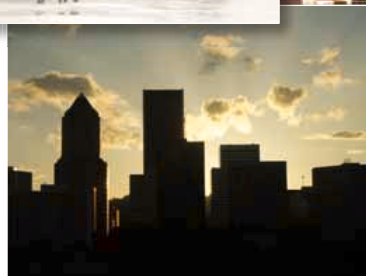
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Turbo Photo CDs are available from www.turbophoto.com. Prices start at \$29 for a CD containing 25 images.



ABOVE: Turning a series of photographs into a dynamic panorama is child's play with RealViz's *Easy Stitcher Express*. Try out our demo and see!

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RealViz Stitcher Express

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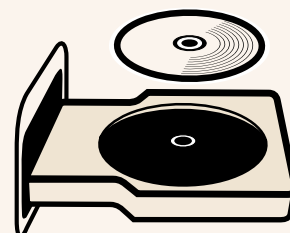
images that you want to stitch together via the Start tab. They now appear in the Image Strip palette. Once you have all the images together, you move on to the Stitch tab. To start stitching, simply place the images you want in the project window, so that they're roughly aligned; the program takes care of the rest. Finally, it's on to the Render tab, where *Stitcher* rotates, scales and blends the images together to make a composite.

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SiteGrinder

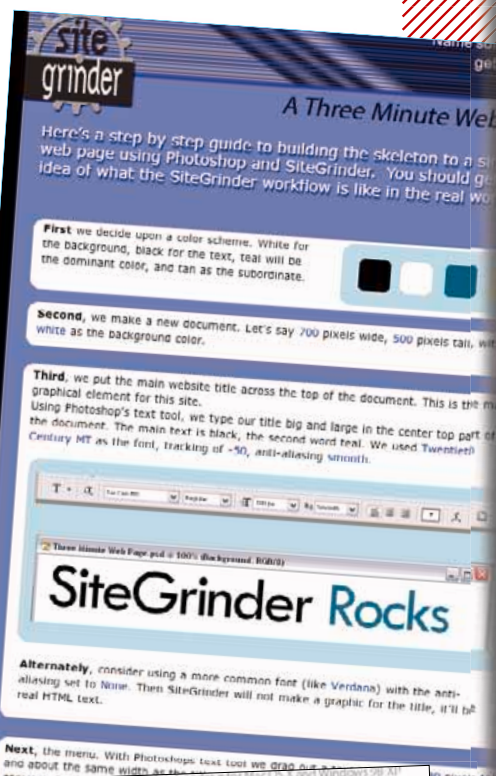
Generate an entire website from a single *Photoshop* document

If you've ever fiddled around creating websites with HTML and tables, you'll know that things don't always turn out quite how you'd like. *SiteGrinder* takes the tedium out of website design by enabling you to do your web designing from within *Photoshop* itself.

SiteGrinder uses *Photoshop*'s layers as the basis for your website navigation elements. You simply add keywords to your layers' names, such as "-button", "-rollover" and "-link", open *SiteGrinder* from *Photoshop*'s Automate menu, and click the Build button. *SiteGrinder* now creates buttons, elements that change when the mouse rolls over them, and links, automatically.

SiteGrinder can also create more complex navigation elements, such as navbars, menus and submenus, even turn a text layer into a multi-item menu if you affix "-menu" to the end of the layer name.

And, as the name suggests, it doesn't just create single pages; *SiteGrinder* now generate an entire website in a single pass. Some elements (such as a navbar) can appear on every page, while others can appear only on specific pages. You can then take a snapshot of the document, with some layers hidden and others visible, to represent a given page using *SiteGrinder*'s Page Definition tool. Pages generated by *SiteGrinder* are also automatically linked to each other.



FULL LISTING



QUARK XPRESS 6.5 (MAC+PC)

TRIAL See for yourself what makes Quark's app so popular with the DTP crowd.

QUARK XTENSIONS (MAC+PC)

TRIAL Test these three superb XPress XTensions: *QuarkXClusive*, *PDF Boxer* and *PSD Import*.

XARA 3D 3 (PC)

FULL SOFTWARE Create stunning 3D text with this full app – then try out our tutorial on page 68.

XARA 3D 6 (PC)

TRIAL Check out the new features in the latest version of Xara's 3D text-creation application.

FINE FONTS (MAC+PC)

FONTS Four full typefaces, courtesy of Finefonts.

TURBO PHOTO IMAGES (MAC+PC)

STOCK PHOTOGRAPHY 20 images from the acclaimed Turbo Photo library.

SITEGRINDER (MAC+PC)

PHOTOSHOP PLUG-IN Build entire working websites from a single *Photoshop* document.

STITCHER EXPRESS (MAC+PC)

TRIAL A simple way to create panoramas from your digital photographs – let *Stitcher* take the strain.

DOGWAFFLE 2 (PC)

TRIAL Get started with this fully-featured painting and animation package.

DIGITAL TUTOR'S APPLE MOTION VIDEO TRAINING (MAC)

VIDEO TRAINING Get to grips with Apple's motion-graphics package with this pro training video.

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THE BRIEF

Choose one of three fictitious clients and design an online marketing concept that meets the individual requirements of the client

"We asked three teams of students to complete one of three design briefs for three fictitious clients – J-Lo, Nike and PokerRoom.com.

For the J-Lo project, the objective was to re-design the functionality and design of the J-Lo website in an attempt to move her closer to her fans. The second objective was to find some innovative and effective new concepts for the viral marketing of her material.

The Nike project looked at the launch of a fictitious watch, both in retail stores and online. We asked the students to create an effective new marketing concept for the watch, a website design solution and an illustrative example of what the watch could do.

The PokerRoom brief required the students to plan and design marketing material for PokerRoom.com. Students were asked to deliver a simple game concept, a sample website design to introduce that game, and a mock-up of how it could look on a mobile phone screen.

This module served as an introduction to the creative brief, enabling each design team to work efficiently, produce relevant, timely solutions and great conceptual work – core skills needed by anyone working with clients in a design environment."



THE EXPERT

NAME: Rick Palmer
OCCUPATION: Rick is the managing director of Bloc Media, a UK-based design and digital marketing agency.
CONTACT: www.blocmedia.com



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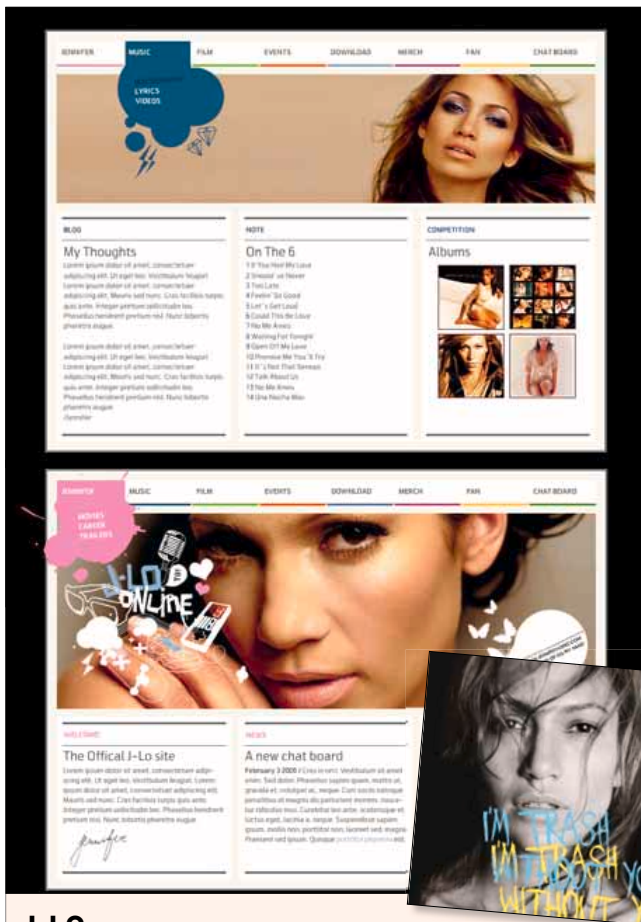
STUDENTS Fredrik Stutterheim, Hampus Högberg, Jonas Satervik, Harri Leppälä and Patrik Mollwing

TUTOR'S VERDICT: "This group of students succeeded in developing the well-accepted concept "just do it" for the Nike campaign. The digital solution was based on heavy research and their strategy thinking was pervaded throughout the entire project. As a result, the finished product appeared to be both professional and trustworthy. The team also found an excellent way to make a huge amount of information easily accessible."

EXPERT'S VERDICT: "This is one of the more successful executions. The visual style is in keeping with the brand values and the watch interface looks great! There would be some movement and development from this early pitch stage to the final site, including applying brand guidelines and some usability testing/development, professional copywriting and so on, but as a pitch this is spot on. It almost makes me want to take up running... Assuming a decent write-up has been created to support the visuals, it's time to present!"



THE BEST OF THE REST



J-LO

STUDENTS Thomas Larsson, Claudio Salas, Fredrik Gruber, Marie Mattisson and Andreas Wannerstedt

TUTOR'S VERDICT: "Based on extensive, in-depth research, this group of students created a clear, strong and competitive digital solution that we feel matched the original brief. The main aim of this project was to use the website to get J-Lo closer to her fans and this digital solution presents the artist as a very clear sender. The team has also achieved a fine balance between the structured navigation and innovative and creative graphical profile."

EXPERT'S VERDICT: "I'm a little unsure as to the relevance of the visual style used here. The visuals produced, although not unpleasant, do not appear to reflect J-Lo's personal style or the aspirations of her fans. The use of skateboards, old-school games console controllers, fifties microphones and butterflies seem a little off message. The overall feel is also a little too slick to help J-Lo 'move closer to her fans' – perhaps a more 'home grown' approach to the visual style would have been a better starting point."



POKERROOM.COM

STUDENTS Martin Runfors, Mathilda Engman, Kim Holm, Sandro Kvernmo and Michael Nino Evensen

TUTOR'S VERDICT: "This team of students presented a solid introduction to poker. By going in depth into the roots of poker gaming, they presented a concept based on 'bluffing' and thereby created a very strong communication strategy and graphical solution. Regarding the website, we were really impressed by the clear priorities of information the students had made and we also found the television commercial presented as a big bonus."

EXPERT'S VERDICT: "The commercial looks intriguing, but perhaps the designers have given over too much real estate to it, which shouldn't be the main focus of this page. The space would have been better used to show screenshots of the phone game, illustrating the product better and encouraging higher take up. 'I think you're bluffing' or other relevant content could have been employed instead of dummy text. Words such as 'blah' and 'etc' rightly or wrongly imply a level of boredom on the part of the creatives, which won't inspire the client."

CURRICULUM VITAE

JONATHAN BALL



LOCATION: Newport, UK
JOB TITLE: Freelance illustrator and graphic designer
DATE OF BIRTH: 28 March 1974

TRAINING: Studied Graphic Design at Coleg Gwent, Wales

SOFTWARE: Photoshop, Illustrator, Freehand, Fireworks, Flash, Dreamweaver and InDesign

HARDWARE: eMac, OS X, 1GHz and lots of RAM

INFLUENCES: I've been inspired by great LP and 12-inch covers from my teenage years (Peter Saville New Order covers, for example); amazing sets from Ridley Scott on *Blade Runner* and *Alien*; Japanese covers for console games in the late eighties (they were so much better than the European and American ones); and instrumental music from bands such as Mogwai, Underworld and Labradford.

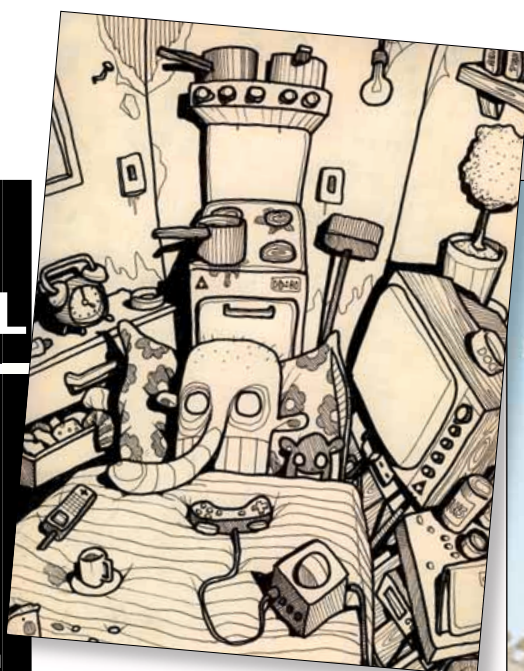
STYLE: To me, the world is full of detail and nuance. I try to convey this through my work and sometimes the smallest things have the biggest meaning. I do like bold and upfront work that has a direct visual impact, but at the same time enjoy subtlety and atmosphere. I hate to blindly follow the so-called "rules" and think we should think of things as principles instead.

TELL US ABOUT YOURSELF: I believe in getting the most out of life by educating ourselves in what represents true quality and potential in all aspects of our lives – food, furniture, clothes, friends and family – and not blindly following fashion, trends or the biggest marketing scheme into poor choices. I would love a design studio with a nice new widescreen monitor, a wall full of books on art and design, and another wall full of music.

CONTACT: To see more of Jonathan's work, visit www.pokedesign.com or email pokedesign@fsmail.net



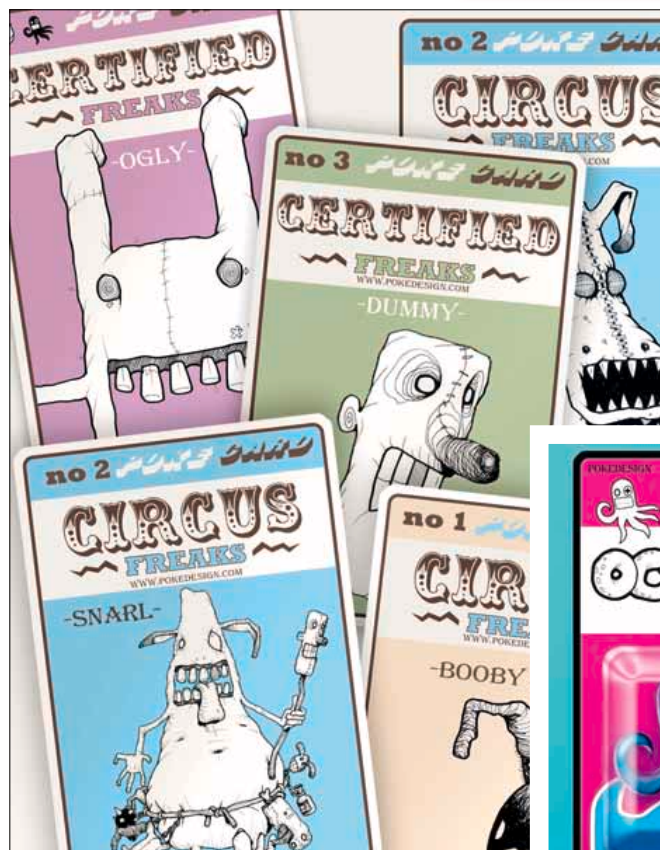
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↑ "Bob in Bed is an illustration for a book I'd like to produce. I altered it by placing an old paper filter over it. I draw on A3 and shrink in Photoshop."



↑ "This image started out as hand-drawn sketches of about four or five different trees, which I then cut, pasted, resized and tilted in different directions on many layers to form the moons. I then flattened the moons and resized them with various blurs to suggest distance."



↑ "These Circus Freaks cards are part of a set of unusual collectable playing cards that feature a range of bizarre characters created by me just for fun."

↓ "I created this design for a small toy, called Octopie, in Fireworks, and used Illustrator and Photoshop for the packaging."



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