

# COMPUTER arts®

THE WORLD'S BEST-SELLING CREATIVE MAGAZINE

**CONCEPT ART**  
Mix tradition with technology to  
create slick conceptual designs



# PIXEL ART

It's back!

Printed in the UK  
MAY 2005  
COVER ILLUSTRATION: EBOY  
CS\$19.95  
£6  
future publishing  
9 771360 537024 05



# COMPUTER arts

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**PRINT** William Gibbons  
**REPRO** Radstock Reproductions Ltd

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**ABC** Computer Arts is a member of the Audit Bureau of Circulations Jan-Dec 2004: 20,904

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## WELCOME

*Creative Suite 2* is here at last! The software that's been over a year in the making is finally launched and ready for action. This improved *Creative Suite* release is a monster of a package that brings with it new versions of *Photoshop*, *Illustrator*, *InDesign* and *Acrobat*. Even *GoLive* gets a much-needed lick of paint. There's also a brand new application called *Bridge*, which serves to unify the products and will be a boon to all collaborative artists. But that's not all. The box designs have had an upgrade, too, and we've secured an interview with the artist to find out how he freshened up his old designs.

One person who will definitely be upgrading is our very own Jason Arber – columnist, designer and self-confessed software box collector. He investigates the phenomena that is the perpetual need to upgrade software and asks the question: do you really need to install all those extra features on your ailing computer, or will life go on without those ten extra filters?

So before you jump on the upgrade band-wagon, read what Jason has to say on page 20 and our in-depth guide to the new *Creative Suite*, free with this issue, to find out what CS2 can do for you.

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## ILLUSTRATION IN THE MAG

### EBOY

The Berlin pixel powerhouse devised this colossal figure for our cover illustration, which showcases the German boys' signature graphic style to brilliant effect. The rigid isometric perspective forms a striking framework for the entire piece.  
INFO: www.eboy.com



### DENISE WILTON

Denise's pixel art cityscape invites you to explore its streets in minute detail.  
INFO: www.styledeficit.com



### KEV SPECK

Kev's collage technique turns a drab photo into a dynamic illustration.  
INFO: www.kevspeck.com



### ILOVEDUST

The Southsea crew sketch e-commerce heaven with a conveyor of stylish T-shirts.  
INFO: www.ilovedust.com



### TIM SPENCER

Luminous neon and collage collide in Tim's sparkling Scissor Sisters DVD cover.  
INFO: www.studiospooky.tv



### ANDY POTTS

Andy illustrates our CD tutorial with this beaming number – playing it cool with *KoolMoves*.  
INFO: www.andy-potts.com



### TWELVE:TEN

Altruistic open source software developers versus the corporate machine.  
INFO: www.twelveten.com



### SCOTT HANSEN

Successful calibrating requires men in suits, hot-air balloons – and a plane...  
INFO: www.iso50.com



### DEREK LEA

*Photoshop's* Magic Wand casts a mystical light on Derek's exotic design.  
INFO: www.dereklea.com

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## REVIEWS

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AND WHAT'S NOT?



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Power, elegance and portability – are you ready for the most powerful nVidia-based mobile workstation on the market?

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Wacom does it again with this incredible monitor-come-tablet hybrid. Just check out the 21-inch 1,600x1,200 display

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Create websites from within *Photoshop* using this simple layers-based plug-in

### P84 **COREL DESIGNER TECHNICAL SUITE 12**

A powerful set of tools built around Corel's CAD-meets-*Photoshop/Illustrator* app

### P85 **FINAL CUT EXPRESS HD**

Own an HDV camera? Then this HD variant of Apple's software editor will suit

### P86 **SONY HDR-FX1**

Marvel at this superb high-definition video camera that records to MiniDV in 16:9 HD

### P87 **FINEPIX E550 ZOOM**

Superb image quality and powerful features help Fujifilm's camera to shine

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*This Ain't No Disco* tops our reviews list

## GROUP TEST

FIVE TITANS BATTLE  
FOR THE TOP SPOT



### P90 **MONITOR CALIBRATORS**

Is your monitor faithful? On the colour front, that is. We screentest five tools to find out – the ColorPlus, blue eye pro, OPTIX<sup>SR</sup>, Spyder2 and Eye-One Display 2.

## TUTORIALS

LEARN THESE GREAT  
TECHNIQUES



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Capture the vibrant glow of urban neon with our *Photoshop* how-to

### P60 **PHOTOS TRANSFORMED**

Even the most unprepossessing snap can benefit from a collage makeover

### P66 **TOOL TIPS**

Prepare to think outside the box with *Photoshop*'s versatile Magic Wand tool

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Create an animated banner for your website using *KoolMoves Lite*

## FEATURES

WHAT'S HAPPENING  
IN YOUR INDUSTRY?



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"The way people use *Photoshop* nowadays," laments the self-styled iconographers Never Stop Movement. "It's not so... nice."

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**Spencer Wilson:** Basquiat and Dubuffet inspire Spencer's quick-fire work ethic



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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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## TRANSFORM YOUR PHOTOS

Use *Photoshop* to revitalise your dull images



# 040



### KOOLMOVES LITE (PC)

Create superb animation with this streamlined web tool – see page 68

### SKETSA 2.1 (MAC+PC)

Explore vector heaven with this powerful open source SVG graphics creator

### SWIFT 3D PLUG-INS (MAC+PC)

Render your favourite *Flash* files from within *LightWave* or *3ds max*

### DESKTOP FLASH SITE BUILDER (PC)

Great-looking websites in minutes? Not a problem with Trendy *Flash*'s top trial

### DIGITAL-TUTORS VIDEO (MAC+PC)

How to make a draggable image mask in *Flash*

See page 102 for more details...



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## PIXEL PERFECT

Create this isometric suburban landscape in *Photoshop* using our tried-and-tested techniques. Build a block of flats, then style up some tiny people to live there



## SUBSCRIBE NOW!

Turn to page 46 for full details of great savings

# EXPOSURE

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

## RORY MITCHELL

**LOCATION** Lincoln, UK

**JOB** Freelance illustrator

**CONTACT** rory80@gmail.com

**SOFTWARE** Corel Draw, Photoshop  
and old Acorn art packages

Rory Mitchell studied Visualisation at the University of Teesside before completing a graphics degree at the University of Lincoln, specialising in interactive and screen-based graphics. "It was good to be able to experiment with illustration and animation," he says, "but, most importantly, this training gave me an opportunity to develop a visual style."

Having left university, Mitchell first worked for video games publisher Digital Jesters, where he created *Flash* banners and wallpapers for games, but has since worked freelance for companies such as Mampro and Elate.

"When I create something, I generally try to leave visual flaws or scratches so that the image looks distressed," says Mitchell. "That way, the image doesn't look as if it has been created on a computer. It looks more like it has come from real life."

Mitchell likes to add to his work using the native drawing tools of an old Acorn RISC PC. "The software has its own inbuilt imperfections, something that modern software doesn't have," he says. "The limitations lend subtle imperfections and visual noise to my imagery, rather like using a favourite old paintbrush with loose bristles. I prefer to plan my images on paper first, rather than just randomly hacking at the image until I'm happy with it."

Much of Mitchell's recent work – Radio Boy and Munchausen, for example – has been inspired by the silent films he watched during his final year at Lincoln: "One of my tutors, Phil Eastwood, got us to watch films such as *Das Kabinet des Doktor Caligari*, *Metropolis*, *Voyage to the Moon* and the early *Flash Gordon* cinema series," he says. "But my longer term inspiration comes from comic book artwork from the early thirties through to modern comic artists such as Doug TenNapel."





➔ To find out more about this section, please go to [www.computerarts.co.uk/gallery/](http://www.computerarts.co.uk/gallery/)



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6



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**1. Radio Boy 1** "This is a mood board for the *Radio Boy* graphic novel. The style of the bulk of the *Radio Boy* artwork is based on this, but far more simplified. I wanted to place the story in a thirties/forties Americana meets *Metropolis* setting."

**2 Radio Boy 2** "The *Radio Boy* images were first sketched out on paper. I then applied layer after layer of paint in *Photoshop*, leaving gaps, so that underlying layers would show through."

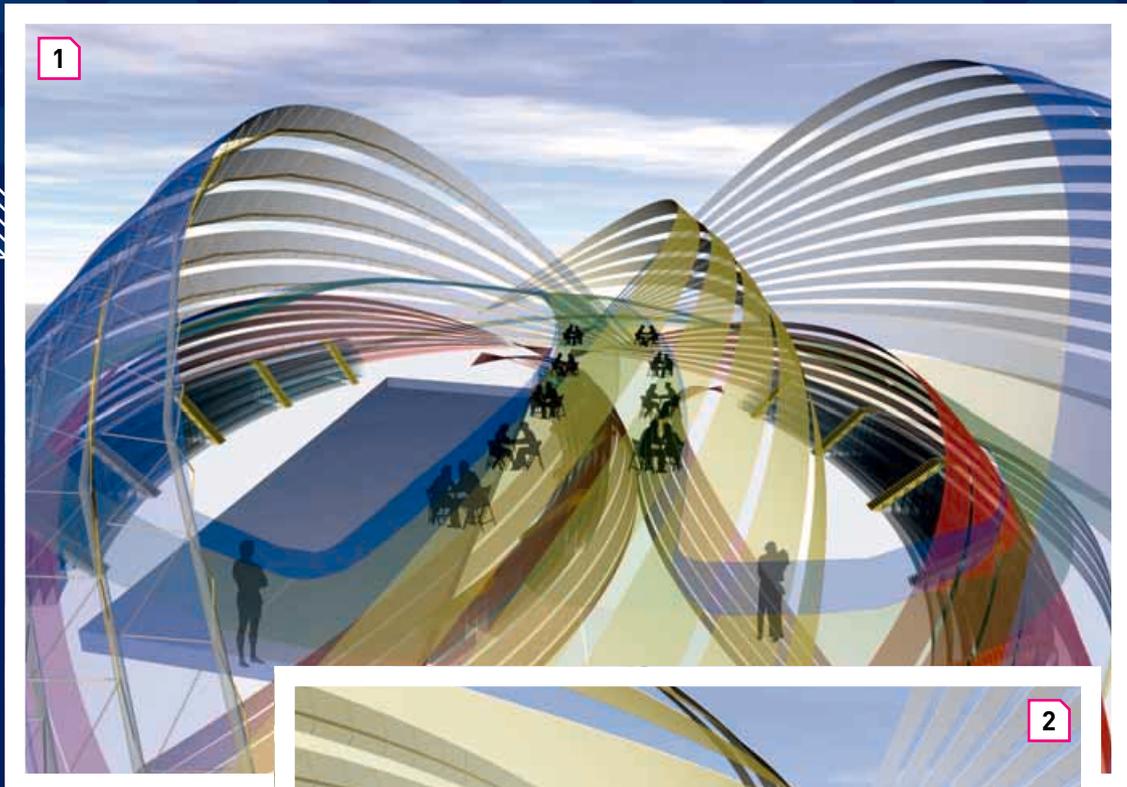
**3. Radio Boy 3** "This image introduced one of the comic's main villains. Many of the *Radio Boy* spreads are influenced by retro movie posters, and I tried to tie-in a few of these components in the artwork."

**4. Radio Boy 4** "Here I tried to restrict myself to using a small colour palette, like the comic book artists from the era the comic was set in: red, cyan, cream, and black."

**5. Trick in Time 1** "This is the cover for a children's book that I'm working on. Since the story is about time being stopped, I wanted to make it appear as if it were trapped in amber. It makes the book feel as if it's set in a sleepy afternoon."

**6. Trick in Time 2** "This is an image from mid-way through the book as the hero, Barry, is about to enter the factory lair of the evil clockmaker, Krank. This image was created in *CorelDraw* and then coloured in *Photoshop*."

**7. Munchausen DVD** "This formed part of a DVD menu system for *The Adventures of Baron Munchausen*. The paper theatre scene aesthetic was inspired by the 18th-century theatre scenery used in the film and Terry Gilliam's animation style."



**DAVE DRAPER**

**LOCATION** London, UK

**JOB** Architectural assistant

**CONTACT**

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**SOFTWARE** AutoCAD, 3ds max and Photoshop

**1. External** "I wanted to create the feeling of light and space, both in the building's form and the image's style. Rendering in *AutoCAD* takes time compared to *3ds max*, but with multiple spotlights and opacity maps I was able to create crisp textures."

**2. Ramp** "To increase the open feeling of this image, I took multiple renders in *AutoCAD* with different texture maps and coloured spotlights. I then composed them in *Photoshop*. This stacked effect has created a vibrant appearance and another level of complexity."

**3. Swimming Pool** "The ribbons and surfaces featured here were generated by drawing 2D polylines in *AutoCAD*, rotating them in the Z-axis and creating a ruled surface between them. I then increased the number of faces to produce a thin smooth surface."

**4. Long Elevation** "I love to explore the preconceptions of different software; the background is rendered as a solid with angled planes, but the stadium uses transparencies and curved surfaces. You'd expect the background to be rendered in *AutoCAD* and the stadium in *3ds max*, but in fact it's the reverse."

