# peer pres sure

Eye-catching imagery that inspires and challenges

We've been bombarded with your *Peer Pressure* creations this month at *Advanced Photoshop*. Not only is it a joy to see so many of you busy creating with our favourite app, but it's a very healthy sign that there are plenty of talented readers out there with their own unique style. The next few pages give you a chance to see the pick of our favourites.

Do you have a creation that you are particularly proud of? Sending your images in to us for inclusion in *Peer Pressure* is an ideal way to get your name out there. You never know who will be scouting through the magazine looking for new, hot talent.

If you'd like to see your own work on these pages, please send us low-resolution versions to **advancedpshop@imagine-publishing.co.uk** – we'll get back to you for more information and higher resolution copies if we want to print them. Alternatively, please log on to our forum website at **www.advancedphotoshop.co.uk/forum** and scroll down to Peer Pressure in the Creative Projects section to post a link to your image samples.
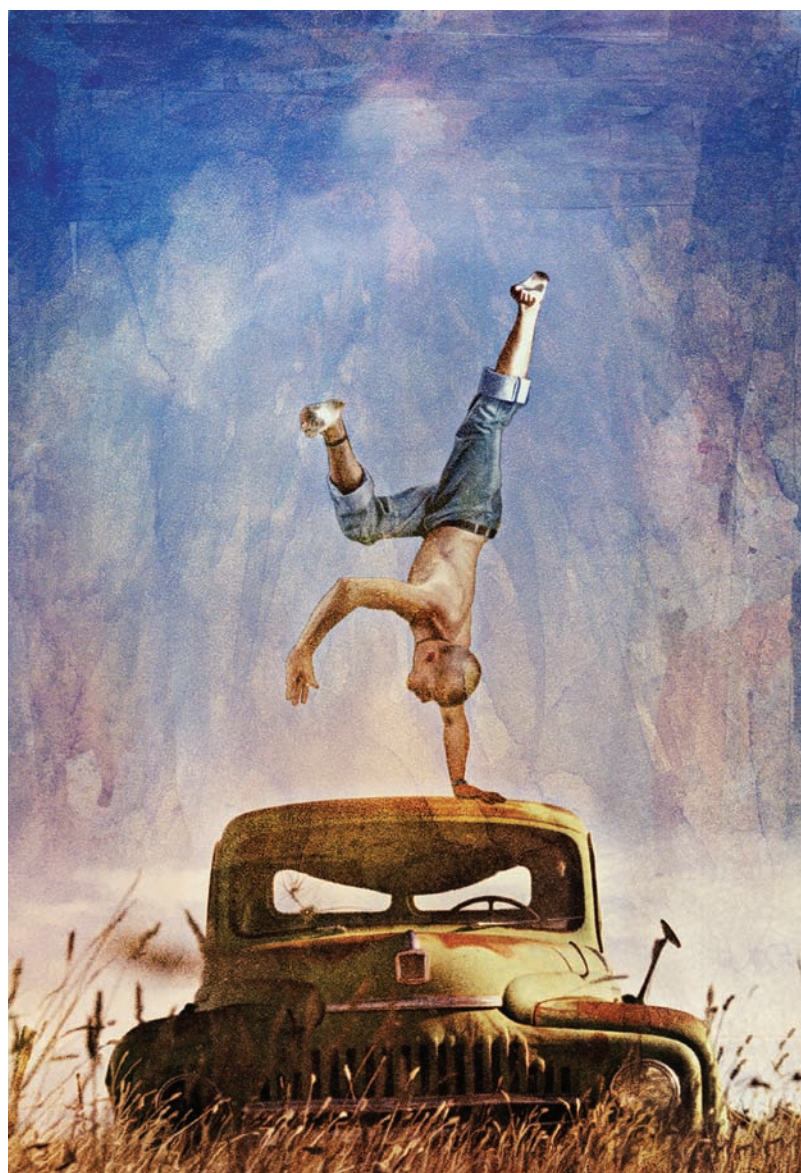
Subconscious

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Aimee's approach to her digital art is very organic. "That's the wonderful thing about Photoshop; there are so many different ways to get to a similar result. It lets people explore and find their own style," she says. Aimee enjoys brings a textured, painted look to her digital art. In order to do this, every piece goes through a similar process: "Every element that I've extracted and made into a layer is taken through a series of steps, which include diffusing, blurring, sharpening and diffusing again. This way, each layer takes on the same quality as the next and it makes for a smooth blending."

A trusty Wacom tablet comes into play to paint the details, adding eye elements, light and reflection and then the trailing end of streamers, scarves and other flowing objects are painted on. "Sometimes I wedge textures between layers rather than on top, just to see what the outcome is. At times it can be a pleasant surprise! If the texture overpowers something on the canvas then I will use the Eraser tool at a low opacity until I have reached the desired effect. It's more of a gut instinct than anything that tells me I have it right."

For Aimee, going with the flow is an important part of the Photoshop process: "Patience and a willingness to experiment is the key to my style. Ultimately, the most important thing to me is that the image tells a story that is unique to each individual who looks at it. I don't want to tell anyone what my art means."
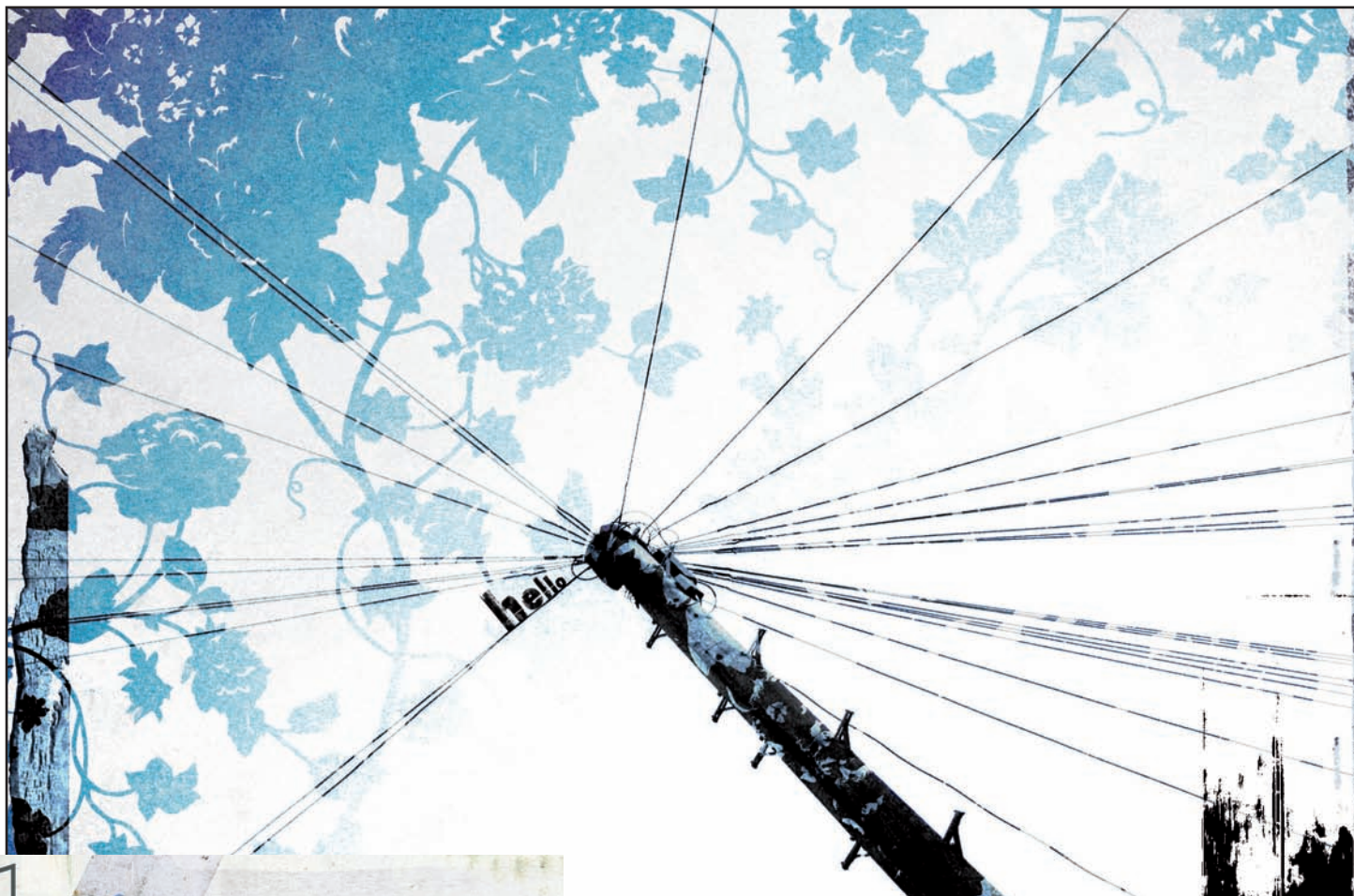
Hello Collage

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Peter finished his course in Graphic Design in Letterkenny, Ireland over a year ago and is currently trying to get all the important experience required to secure a job in design. "I have been using Photoshop since version 5.0 and it's become a part of me. I really can't imagine producing my work in any other program," he says.

The approach to Peter's first piece, *Leap*, was somewhat of an experiment to his normal style: "It was created simply by scanning in a grungy, stained white cardboard to use as a background with the levels tweaked to bring out the raw paper texture. Other material such as sticky tape and blown-up fax printouts were used as textures on the page." Peter used a photograph of a water splash taken on his Fuji FinePix camera and extracted this using the Extract filter, whilst the fish was roughly drawn in Photoshop to keep with the style of the piece.

The second design, *Hello*, was composed of some scanned wallpaper and a photograph of telephone wires. "The wallpaper was placed on top of a solid blue layer with its blending mode on soft light," explains Peter. "A layer mask was then applied to expose the upper left side. These layers were placed on top of the greyscale telephone wires."

"I LIKE WORKING IN BLACK AND WHITE AND INTRODUCING A HINT OF COLOUR"

In Reign

NAME: Ken Coleman
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Ken is a full-time studio photographer and freelance graphic designer. The inspiration for this piece came from the ideas of a local heavy metal band looking for artwork. "I like working in black and white and introducing a hint of colour," says Ken. "For this image I took all the source photography myself. The sky is a blend of a cloud photo with an overlay of a close-up of concrete. The city is airbrushed on a separate layer using the Rectangular Marquee and Paint Bucket tools. The Eraser tool was used with assorted rough-edged brushes and opacities to make the building look destroyed."

Up West

NAME: Daniel Poynton
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Daniel was introduced to Photoshop on a gaming website after he started making signatures for an online gaming forum. "People would request what they wanted and I would make it for them," he says. "I became addicted to Photoshop. I have always loved art and Photoshop just helped me to create images that were impossible on paper."

Daniel was inspired to create this image after moving from London to Birmingham. "It was kind of a tribute. I left a lot of friends and missed Friday nights 'up West'. I wanted the image to have a busy feel. There are images in there that remind me of London – pigeons playing a big factor! I had to mess around with the telephone box – it was my Dr Seuss side coming out."

DIA DE LOS MUERTOS: *"The Skull-Kidd here is my most popular character. Here I again used my normal method of drawing, inking on paper then scanning and colouring in Photoshop. The texture I've used here is actually a scanned in raffle ticket that was de-saturated using Hue/Adjustments whilst the layer properties were set to overlay."*
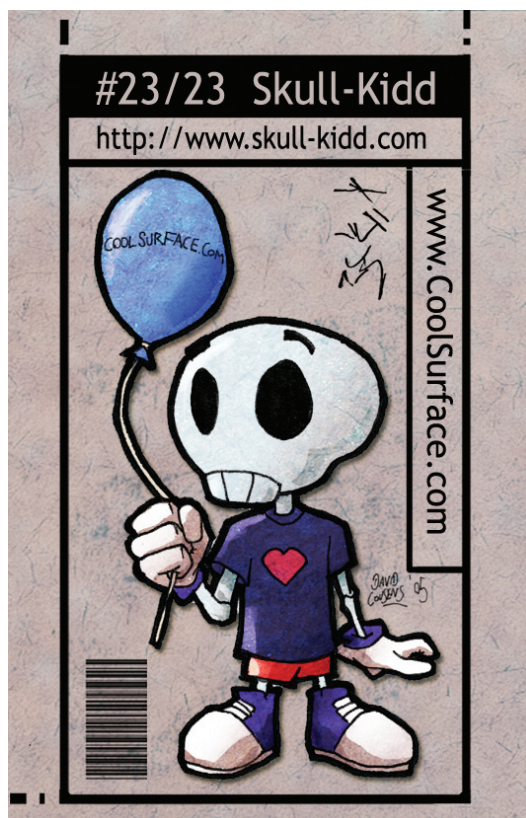
SKULL-KIDD: *"This was my first ever drawing of Skull-Kidd, which was done just because I was bored. It was only when everybody started to react to him that I realised I may be onto something. He felt like he would be a collectable character, so I put him on a trading card style background. Eventually, this also became my business card."*
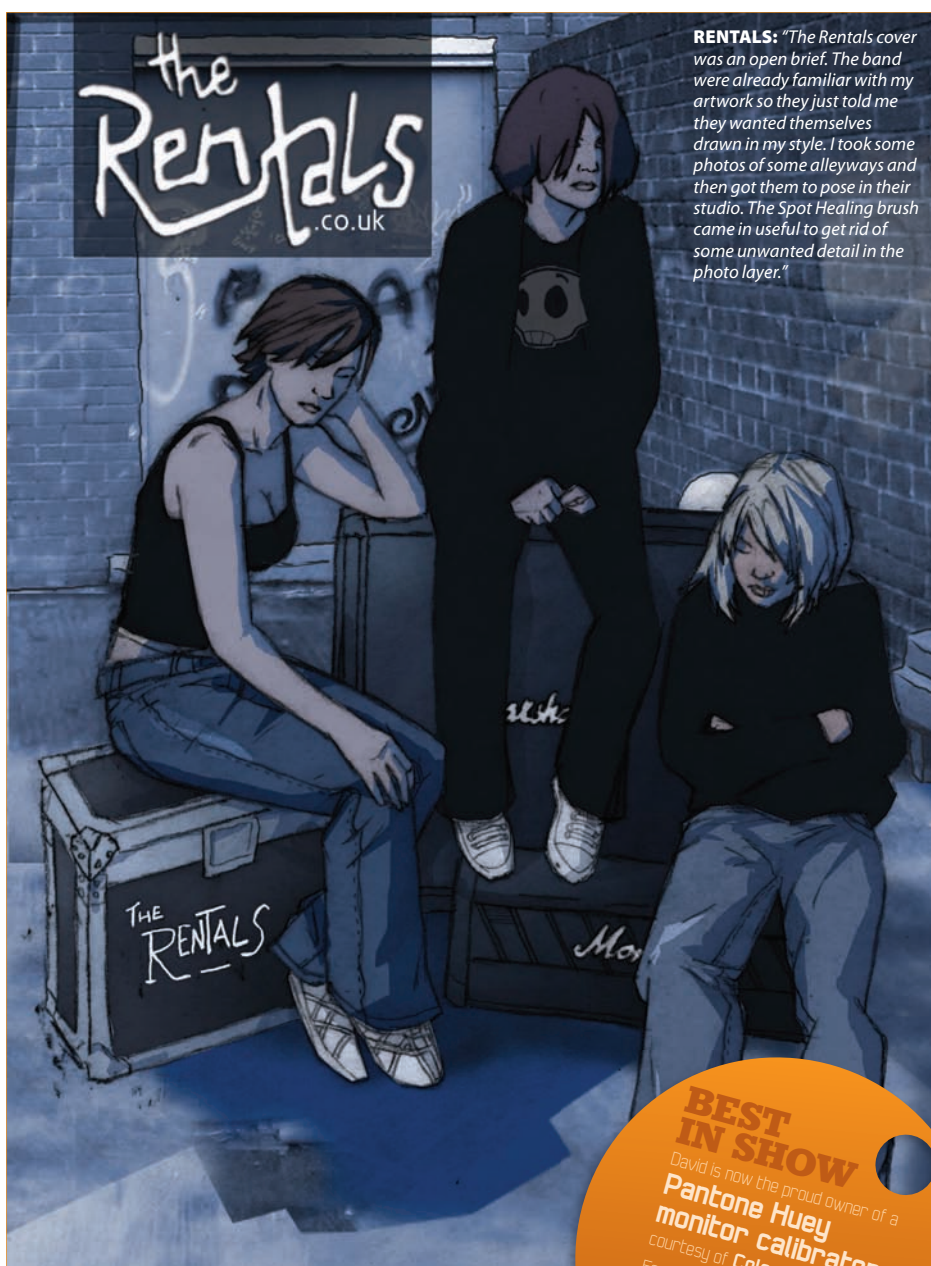
RENTALS: *"The Rentals cover was an open brief. The band were already familiar with my artwork so they just told me they wanted themselves drawn in my style. I took some photos of some alleyways and then got them to pose in their studio. The Spot Healing brush came in useful to get rid of some unwanted detail in the photo layer."*

BEST IN SHOW

David is now the proud owner of a **Pantone Huey monitor calibrator** courtesy of **Colour Confidence**. For more information on this product visit **www.colourconfidence.com**. Find out how David perfects colour and shading in a truly stunning Masterclass next month!

Cool Surface

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David Cousens is the founder of CoolSurface.com, freelance illustrator and "shameless self-promoter". David says: "I have always been skilled in pencilling, but discovering Photoshop made a big difference. Before this I never really used colour in my work. I was always too afraid of my lines disappearing under the paint. Now, I can alter my work to my heart's content without losing what made the image special in the first place!" David tends to use the same working process for each of his images: "I always start working with a pencil sketch. You can't beat the feeling of pencil on paper. When I'm happy, I normally ink it and then scan it into Photoshop. I'm a big fan of custom brushes and textures – just because something was done on a computer doesn't mean that it has to look all shiny and rendered. The texture on the Skull-Kidd pieces came from a scanned raffle ticket."

You'll stand a better chance of seeing your work in print if you adhere to the following criteria: make sure that your images are high-quality TIFFs or JPEGs (RGB or CMYK), 300dpi minimum, and can be printed at 15 x 15cm minimum. Don't forget to include a short text file detailing how you created your work, too.