

peer pres sure

Eye-catching imagery that inspires and challenges

Do you have a Photoshop creation that you want to share with others? Sending your images in to us for inclusion in Peer Pressure is an ideal way to get your name out there.

If somebody is looking to commission a new artist then they may very well turn to these pages to check out the new talent.

If you'd like to see your own work on these pages, please send us low-resolution versions to advancedphotoshop@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.



New Technology Division

NAME: Anthony Ganley

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SOURCE IMAGERY: Photography © Jonathan Pilkington

Anthony is a 28-year old graphic designer and retoucher from New Zealand, now living and working in London, UK for 'Grasshopper' design agency.

"This work was commissioned by a New Zealand Drum and Bass outfit, called New Technology Division, for publicity shots and possibly album artwork. The idea was to create a futuristic, almost alien feel to the band's imagery. We set up the first part of the shot in Jonathan's studio space using a sheet of steel curved into a semi-circle as the background. The second part of the shot involved blacking out the studio and photographing a plasma ball in various states of use. The retouching involved the obligatory colour correcting to get a nice, fairly desaturated look to the 'drones'. After that I carved the mask into the faces using various layers and the Dodge/Burn tools. The glow of the masks was created with many layers of the plasma ball affected by various blending modes and layer masks, plus some adjustments to tweak the colours."

Gasman found

NAME: Edd Carlile

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Scottish Edd has been living in Budapest for 15 years and expects to be living in Serbia relatively soon. 'Gasman found' is part of a series created by Edd entitled 'Agnes does a runner'. "The series began as my personal reaction to a lot of the 'dark art' I was seeing all over the Net. I wanted to create a montage that would make people laugh instead of recoil in horror. I think making people laugh is far harder to do, in contrast to creating gruesome body manips to freak people out," Edd tells us. "The image is basically quite simple in relation to all the others in the series. A simple shot of myself was cut and extracted from the original background with the Pen Tool then blending modes were used to adjust the paint layers added over the coat. Local newspapers were photographed, cut, tweaked and reduced in opacity. The background walls and floor were constructed using distressed wall images from my own century-old building. The textures are matted over a corner of my living room using the Vanishing Point Tool. Hue and Saturation was tweaked and Curves used to bring up mid-tones. The whole image was adjusted using blending modes and vignetted with the lens correction."

Textural dreams

NAME: Aimee Stewart
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Aimee Stewart's high quality imagery has made her quite a regular on our Peer Pressure pages. She describes herself as being "a visual and literary raconteur who focuses on digital painting, photography, photomanipulation and writing". She is making quite a name for herself thanks to her beautiful eclectic visuals and stories and is available on a commission request basis.



HER TRAVELLING MENAGERIE: "I have a deep love for travel and ever since visiting England I adore trains. I love the visuals of this mini safari"



TOP IMAGE: Aimee relies heavily on her Wacom table to help her paint details, light and reflections in her images

HIMALAYA: "I had initially found this beautiful panoramic stock photo of snow-capped mountain peaks and instantly knew I had to do something with it in Photoshop"





FRANKII: "I wanted to work as quickly as possible and manage this with the skin but had real problem with the hair, taking about five attempts to get it right"



LISA: "One of the first digital paintings drawn and painted freehand from my own photo using the hard edged brush"



Wrightair

NAME: Paul Wright
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ZAT: "I was aiming for a painted result but it went wrong somewhere and ended up far too illustrative for my liking"

For the last 27 years Paul has been decorating fairground shows and equipment using an airbrush to paint the huge scenic panels that are part of modern fairground rides. "It's only since May of this year that I've been painting digitally, brought on by the ride manufacturer I worked for going bust. I'd seen what other artists could do with Photoshop but could never get to grips with how they did it. A turning point was discovering the work of Gina Pitkänen. I thought her work was airbrushed but when I found it was digital I forced myself to sit in front of the computer for as long as it took to learn how to do it. She was very helpful and explained the need to work as large as possible, to start with a skin base colour and to use the brushes at a very low opacity. Since then everything has been drawn and painted freehand and I've tried to move away from the airbrushed, photorealistic look"

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OLD DRAGON: "His ancient drake photomanipulation started life as a series of smaller lizards matched to fit the correct contours with the addition of a tortoise shell used for the wings. His horde started off silver and was upgraded to gold with the digital alchemy of Variations, as were the red of the scales altered from green to pink and then overlaid with red"



DUALITY: "The yin yang halves started life as a rimmed bronze disk, which was shrunk into various sized circles to make the interior rims. An antique pot lid provided the basis of the dragons, which were cut out into a dozen sections, rearranged and melded together to fit the shape and then shaded with a brush. One bronze plate was transformed into the three primary colours and screened together and then overlaid with the reflected colours required to make it appear silver. Gems were added along with the background and hands and several overlays of shadows and tints were added with a brush. The magic was drawn in with a brush on many variously coloured layers of different opacities and blending modes to add sparkle"

Solipsism

NAME: Craig Musselman

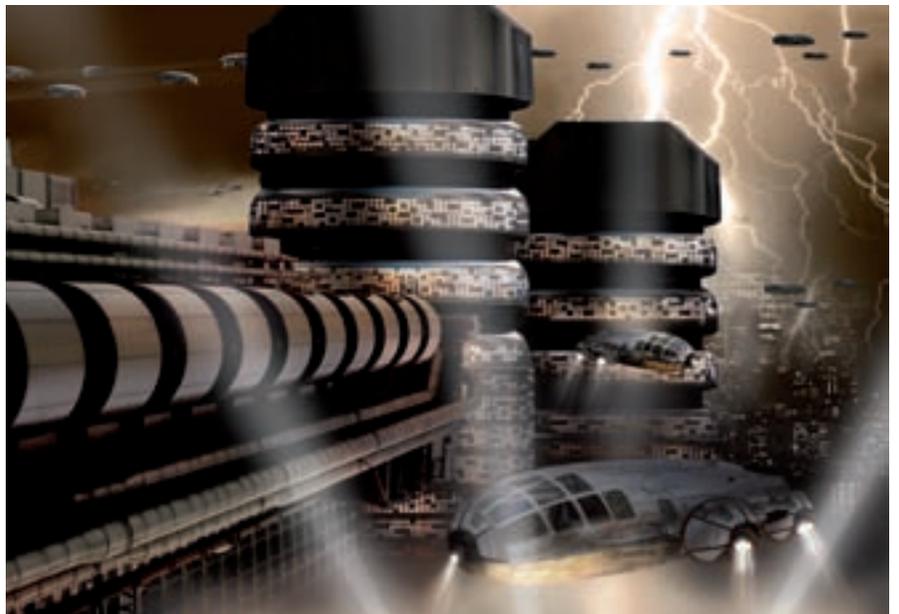
EMAIL: solipsism@innocent.com

WEB: www.nightmareinshiningarmour.com

Craig tells us he has loved the world of fantasy from a young age and has "always had a knack for turning everyday items into artefacts belonging to another realm." His childhood arts and crafts have progressed smoothly to sophisticated models, costumes, paintings and digital images. "I have always enjoyed the fantasy of that other realm - whether it be medieval dragons and armour or the far future of the world of technology. Always torn between technology and arcane lore I completed a University degree in Physics then followed up with a Digital Art program to balance both halves of my mind." Craig discovered Photoshop many years back and has found it to be the ultimate tool to give form to the dreams that pour from his imagination.



MECHAHOPPER: "Mechahopper was created as a photomanipulation from an armour helmet chopped up and distorted, along with smaller parts of mechanical gizmos. These were then overlaid onto a background setting, and reflections added in by hand with a brush or small copies of surrounding images distorted appropriately and overlaid on separate levels"



LANDING PLATFORM: "The concept was the depiction a futuristic city with flying personal transports and sky access on buildings in a world of the future. The towers started off as chrome posts on a sidewalk with many windows shrunk, cloned and painted onto the surfaces. The foreground buildings were created from office tower images overlaid for texture"

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.