

peer pres sure

Eye-catching imagery that inspires and challenges

Temperatures have been soaring, barbecues sizzling and designers a-frazzling, but that hasn't stopped you from entering your wondrous creations to us here at *Advanced Photoshop*. This month we've been more impressed than ever before at the quality and diversity of your images. It's also great to see our forum at www.advancedphotoshop.co.uk/forum kicking off. Even if you're not lucky enough to see your images in print it's a fantastic place to post your designs and gain some valuable feedback from your fellow readers.

If you would like to submit your images for these pages as well as posting links on the forum you can email us low-res versions to advancedpshop@imagine-publishing.co.uk and we'll get back to you for more information and higher resolution copies if we want to print them.

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 15cm x 15cm minimum. Don't forget to include a short text file detailing how you created your work, too.

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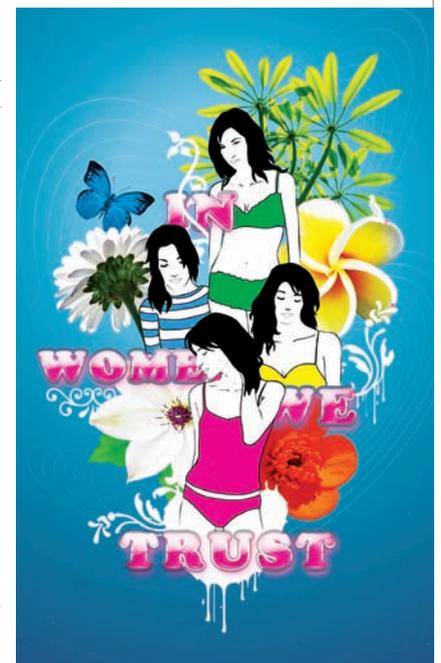


Almost Famous

NAME: James Chinemana
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James Chinemana is a self-taught enthusiast of Photoshop and Illustrator but will soon be going on to study for a degree in Illustration at The Arts Institute at Bournemouth.

For his first piece, 'In Women We Trust' James wanted to create a piece that "illustrated the beauty, strength and courage of women". He started by designing the text using various layer styles. Vector images were then added from Illustrator and flowers and gradients placed on top. The second illustration, entitled 'Almost Famous' was created using similar techniques. James brought a vector image into Photoshop and went about adding Seventies-inspired colour tones, microphones and circles. "I find inspiration for my work from a wide range of sources but particularly fashion, extreme sports, music and photography. I currently do freelance work but aim to set up a design studio one day," James tells us.

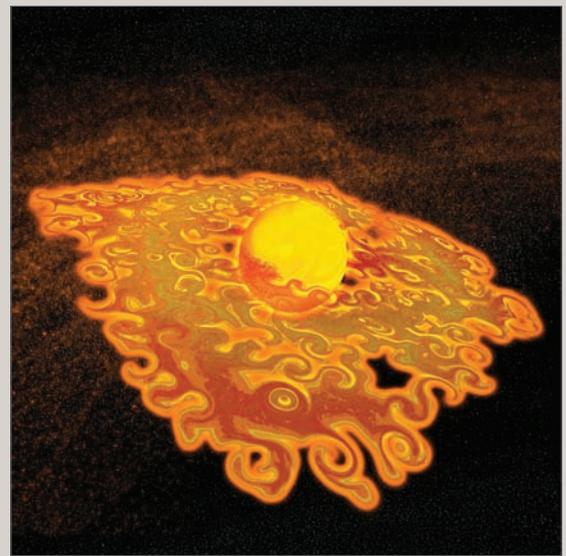
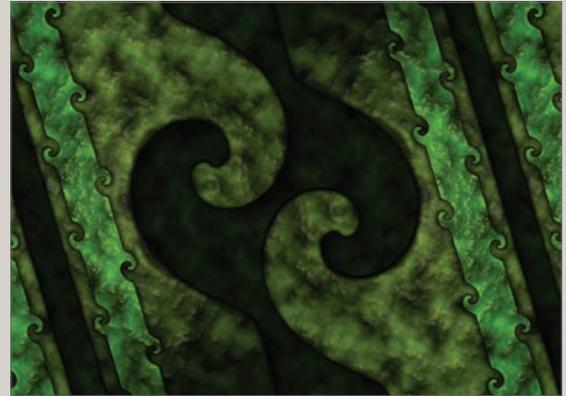




Digital Distillations

NAME: Alastair Tattersall
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 WEB: www.abat.co.nz

Alastair has been working in the graphic design and publishing industry for over 20 years and first dabbled with the layer-less Photoshop Version 2 but only over the past five years has begun to create his own art digitally. For the red image 'Lava Tunnels' Alastair created the image by rendering black and red clouds, airbrushing the ridges and valleys with black and red tones for depth. "I use the Twirl Filter a lot in my work as it gives it a real organic feel. A quick Plastic Wrap to highlight the ridges, a touch of lighting for effect and hey presto – lava!" Rather than just keep his images on file on his computer, when he's happy with the final outcome Alastair likes to print his images up to a metre high onto canvas or framed paper.



Zip It Up

NAME: Nick Truch
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Nick created this image after being inspired by the 'Zip It Up' tutorial in Issue 16. "I wanted to go a step further than the original orange tutorial and see what was inside."

This image was created from three photographs. "I started with a photo of a whole apple. To get my second photo with the zip I stuck it on the apple with sticky tape. I then took a photo of an apple sitting on the grass to make it easier to bring out the blades of grass in front of the apple."

Using a mask on the whole apple layer, Nick carefully brought the bottom layers to the foreground, including the zip and the blades of grass. Finally, he applied various layer style effects to the apple in order to add a convincing shadow.



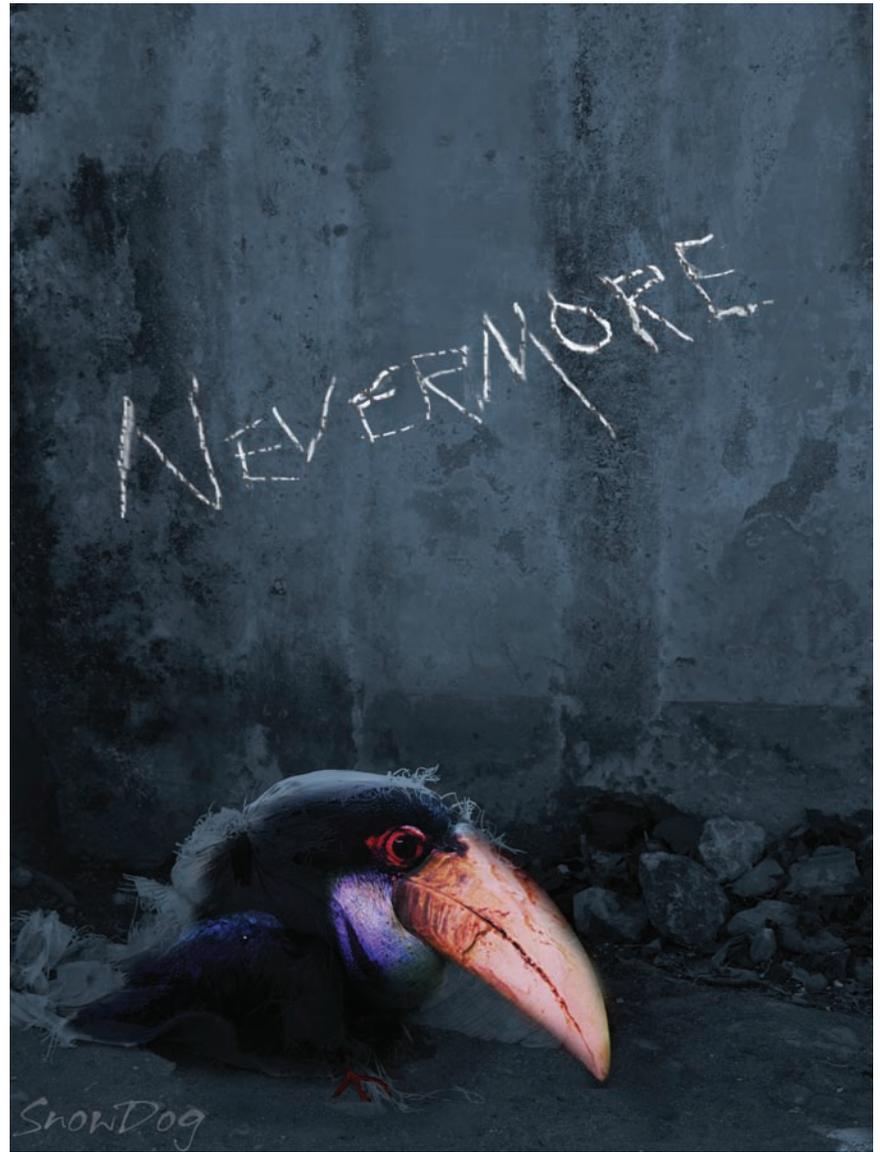


Nevermore

NAME: Randy 'Snowdog' Monteith
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 SOURCE: www.sxu.hu

"When I saw this image of the Toucan, for some reason it reminded me of the poem 'The Raven' by Edgar Allan Poe. Of course, I do realise that I used a toucan and that Poe's poem was about a raven, not a toucan but I wanted to do my own surrealist version".

Snowdog started off by creating the background wall using brushes of various opacities to start to build up the texture starting with darker colours and then adding layers with the lighter colours. "I used an adjustment layer to achieve the final blue colour. The bird was added and a mask applied to make it look as if his body was tinier than it should be. The text was added with a 3-pixel brush and the Opacity changed. Then, a layer mask was applied with varying levels of grey until a chalky look was achieved".



Morning Star

NAME: Daulton Wren
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Daulton, from Phoenix Arizona, started off this image by taking a photograph of himself standing and another of himself sitting with his feet hanging. "I knew I was going to need to edit them on layer for the effect of being in the air." Stock photographs were used for the background and then manipulated using blending modes. "I copied the right side of the LA buildings and pasted them onto a new layer, flipping them horizontally and messing them around with the Saturation and Contrast. Then I added some stars and an orange circle with some outer and inner glow to give it a sun/halo look. The background was given its final touch by adding some smoke and fire to the buildings using a black brush, blur and Opacity". For the angel, Daulton duplicated his image, desaturated this and then altered the blending mode to Overlay and altered the saturation, brightness and contrast. The wings were taken from an image of a vulture which he flipped to make a pair. "I rendered some lighting effects on the wings to give them a red tint and raised the saturation and contrast".



Fine Art

NAME: Jason Prescott
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Jason became a dab hand at Photoshop ten years ago. The series of images here were created for entry into a Fine Art exhibition back in 1996 and was his first introduction to layer masks and blending modes "but they were rejected!"

The dog image is a more recent venture and was based on a photograph taken a few weeks back. "I masked out the background and played with Shadows, Highlights, Curves and the Unsharp Mask to get the best possible starting picture. I added a blurred background layer and used the Dodge and Burn tools on that too." A sepia toned image of an old wall was brought in to provide the texture and background. A hard light mode was applied to the dogs so that the texture showed through. Finally, rough edges were created using about eight different organic photo frames.

Despite the amount of time he has been experimenting with Photoshop there's no wish for Jason to sit back and put his feet up. "Even after ten years I still regularly buy Photoshop books and am constantly amazed at the possibilities of this wonderful app."



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