peer pres sure

A collection of eye-catching imagery that inspires and challenges

We showcase the best examples of Photoshop work we've been sent this last month. The next few pages show off a fantastic mixture of individual styles and techniques.

Do you think you could impress us enough to get your images showcased within this section next month? Well you won't get showcased if you don't send your images in! Getting your images in print is an ideal way to get your name out there. We always ensure we print your contact details and web address so anyone who's interested in your work can quickly get in touch with you.

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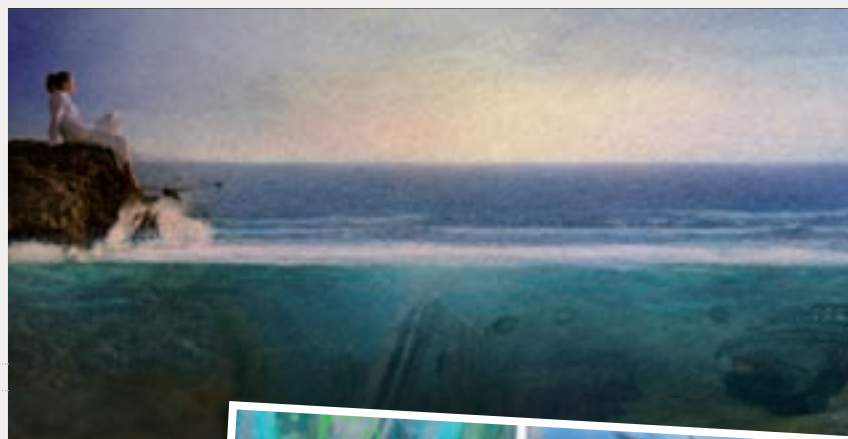
Composed Design

NAME: Aimee Stewart
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Aimee's passion for the digital arts has spanned over a decade. This determination to create images that reflect her enthusiasm is still apparent. Dedication to her digital imaging has kept her at her computer for hours on end, puzzling over how to achieve those sought after effects.

Her studies have seen her incorporate tutorials and books to improve where experimentation faltered and she has found that there are many paths to forge and opportunities to deviate and create your own methods: "With Photoshop, it pays to be inventive and take the time for trial and error."

Although self-taught in photo manipulation, Aimee finds that her background in fine art has helped her when executing her designs and compositions: "Understanding flow and form enables me to select stock photos that will mesh well together. In photo manipulation, nobody wants to see something that will jar them out of the experience." A lot of her art is inspired by her love of melody. She challenges herself to create pieces that reflect the tone of music or its lyrical content: "Even keeping my ears tuned into conversations around me will give me treasures in the form of a phrase." She finds this allows her to conquer creative ruts and keep ideas fresh.

Aimee's next step is to become self sufficient, evolving her own photography techniques for her art: "Keeping a camera handy can turn ordinary objects into potential future artwork. Just remember to take various angles of the same object. You never know which one will be the perfect fit for the next project you're working on."

Sundance

NAME: Jeffrey Jessum
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Jeffrey Jessum started working with Photoshop a few years ago and has never looked back. Clinical psychologist by trade, Jeffrey has a keen interest in the arts, looking to venture into the world of freelance, already having produced work for local shows and retail.

"Ever since discovering *Advanced Photoshop* magazine, it has been a wonderful source of inspiration and education for me," he claims. Jeffrey's creative interests are bound to a fascination with colour and light. He pays a lot of attention to how subtle light sources become more luminous as your eye adjusts to the dark. He steadily explores multiple exposures of various lights sources with his trusty Nikon D70 Digital SLR.

This particular image, *Sundance*, started out with two photos taken with his camera. "The first was light coming through the cracks of a door that was slightly ajar. The second was of light coming off a small, colour-changing rubber duck," says Jeffrey. He admits inspiration comes from the strangest places.

Jeffrey uses Photoshop to apply subtle filters, hue changes and blending modes to obtain the certain qualities he requires. He then uses Liquify and cloning tools to sculpt the image: "Using the Clone Tool for painting provides such a wonderful array of textures and subtleties." Photoshop's manipulation capabilities were used to cut and paste the image in order to develop symmetry and shape.

ONLY AN OCEAN AWAY: *"The waves and waterline were created with brushes, which I added on in numerous layers so that I could position them exactly as needed"*

LUCY IN THE SKY: *Influenced by The Beatles song* Lucy In The Sky With Diamonds, *Aimee describes this work as a departure of sorts, incorporating vector elements within the composition*

They will call me Danis

NAME: Danis Sie
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Danis, aged 19, was born in Indonesia but now studies at Raffles University in Singapore. "This experimental image represents me. The concept behind it is simple – 'love'". In this image Danis represents himself as a foetus. "It's weak, small and needs to be taken care of."

Danis used many stock images in this inspiring piece as reference for the main body of the image. He then repainted them in Photoshop using the Brush and the Smudge Tools. However, Danis informs us that the umbilical cord, the word 'Love' and the other typography were manually drawn using a graphics tablet.

CUBICLE ART: *"Only on closer inspection is the true dystopian nature of the subject matter revealed"*

BEST IN SHOW

Advanced **Photoshop**

Cubicle Art

NAME: Nick Lay
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This huge piece measuring 1x1.5 metres, was designed as a source of inspiration for colleagues and clients alike at Digital Webworks. Its creator, Nick Lay, produced it as cubicle wall art. "I wanted to create something special that would spark creativity in myself and other employees," says Nick, who's cubicle is the first thing a client sees when entering the office. "My aim was to convey a high level of quality as well as imagination."

To create such a dynamic composition Nick utilised many Photoshop tools to create his desired effects. He likes to keep his Brush and Rubber Tool application diverse throughout his creative process and prefers this to be a prompt procedure: "Always keep one hand on the keyboard, vary the brush size using keys and remember to keep changing the opacity – this will help get away from the dreaded computer-generated-look."

When creating the clouds, fire and plumes of smoke, Nick used the Pen Tool to quickly mask the area that's not needed. Then using a soft edged Eraser (5-15% Opacity), worked the edges for that faded appearance and realism. He also recommends applying Dodge and Burn Tools as "it gives your work some extra punch."

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.