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.

Autumn

NAME: Ben Baldwin
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Ben Baldwin has been drawing and painting since he was a kid. "I'm entirely self taught both on the traditional art side of things and on the digital side. Several years ago I tried scanning some of my hand-drawn work into my friend's computer and messing around with the images in Photoshop. I was quickly hooked and got my own computer soon after." Ben started out with hand-drawn images that he then modified with Photoshop before moving on to producing images.

In order to create new designs Ben "just takes a load of photos and throws them all together as lots of layers with different blending modes." He tries to stay away from using the preset filters as he thinks they can make the images too obviously 'Photoshoped'.

"I believe that it's the idea and concept behind an image that is the most important thing in making it work and that the techniques used to achieve this are secondary. I aim to create pieces of art that are aesthetically pleasing but also have a deeper emotive resonance and symbolic meaning. I see the act of creating art as a magical process – a way of manifesting ideas hidden in the mind."

Electro

NAME: Boona
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Originally from Belgium, Boona has resided in Oxford here in the UK for the past six months now. "Before living in this country I couldn't imagine that a magazine could be solely about Photoshop! Thanks to *Advanced Photoshop* I've improved a lot in both my creative ideas and the skills I need to put my creativity into practice. I've been using the application since version 7.0 and used to only use it to enhance my pictures, but now I'm getting deeper into photomontage."

For this image featured below, Boona used an image of himself he had cut out quickly. All of the textures you see in the image were created from pictures. "I played a lot with colours for this image, which I like to do a lot. It's always difficult to find the right colour. For the text, I just used a lettering guide and scanned it. Using some brushes found on your CD, I added some more textural details to the image."

Pixeled Horizon

NAME: David Helman
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David Helman is a 21-year-old who is currently studying graphic design at a private college in Sydney. He admits he'd always been afraid to tackle Photoshop and tried working himself around the software alone, but could never understand how it worked. "Now I feel much more confident with all its different options and I enjoy just messing around." David made this piece for a Photoshop assignment he had at uni. "I used the very helpful *Painting with Dynamic Brushes* tutorial in Issue 21. I had lots of fun working my way through this tutorial and it helped me learn a lot, especially to save my work to avoid a disaster!"

David started with an image from **www.sxc.hu**. "Following the tutorial I started with the midtones and worked up to the highlights. It took a lot of patience as I didn't know which colours I wanted to use. There are a lot of layers in this piece but most of them are just different brushes stacked on top of one another. The only blending modes used were for the pixels and the reflection of the sky in the sunglasses."

HAND MONSTERS: *Steven developed this design for a charity book proposal, using a Wacom Intuous graphics tablet and some rough sketches*

Top of his league

NAME: Steven Topley
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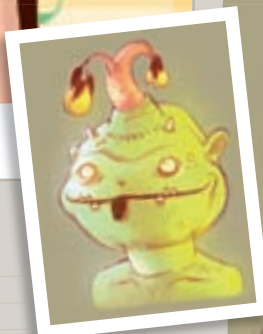
BEST IN SHOW
Advanced **Photoshop**

Steven Topley has recently graduated from Nottingham Trent University with a degree in Graphic Design and at the moment is looking for an agency "and basically doing anything to get myself out there!" Two of these creations *Hand Monsters* and *Frog Hunting* are proposals for a charity book. "*Hand Monsters* was drawn from a rough sketch and then made from scratch with a Wacom Intuos graphics tablet. It was initially a (very) rough sketch which was scanned in and then painted over many times again with the Intuos and making use of the various brush settings in Photoshop. Texture was then overlayed and an unsharp mask was used to crispen the image up a little."

"*Noodle Doodle* was just that – a scribble with a trusty biro on some cardboard, which I decided to lay colour on," Steven tells us. "Once again, the use of brush blending modes and brush settings was used to slowly build up colour and vibrancy." Whereas *Suited and Booted* and *Rock Car* were both a venture into another method of image making. "I created rough thumbnails at 72dpi for looseness, then when I was happy with the compositions, I tried to keep a loose vibrancy to the images in the linework and the colours. Layers were integral to the build up of textures in these designs."

King of the frogs

NAME: Thomas Scholes
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Thomas Scholes currently works as a freelance illustrator and attend classes at a local community college in Utah. "I drew as a kid, but nothing more than scribbles. I'm still trying to really figure out what it is I want to commit myself and my art to - however I'm having fun creating things that make people feel good and happy, and that sounds like a pretty good objective to me. "
For the majority of Thomas' work he starts "in a sort of flow of consciousness sort of way. I use custom brushes mostly building from the ground up in Photoshop. Some people like to take photos and make brushes out of them but I like to get down and dirty and make my own."

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.

ROCK CAR: *This image was a (very successful) attempt at a new way of designing for Steven. He started off by creating rough thumbnails then made sure he kept the lines loose in order to build up the texture*

NOODLE DOODLE: *This image started out as a simple doodle on some cardboard with a plain old biro! So it just goes to show, all those wasted hours doodling could come in very handy!*

FROG HUNTING: *Similar to Hand Monsters, Steven created this design also as part of a proposal for the charity book. Everything was drawn from scratch using a Wacom Intuos graphics tablet.*

SUITED AND BOOTED: *This was created in a similar way to Rock Car. Layers, blending modes and filters were invaluable in this design*