

peer pres sure

*Eye-catching imagery that
inspires and challenges*

Once again 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.



Orange and Takeno

NAME: Thomas Scholes
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WEB: <http://snipurl.com/zz6i>

Twenty-one-year-old Thomas became interested in digital art around three years ago and has been working his way back to traditional means. He's currently a freelance illustrator. "I drew as a kid, but just scribbles. I'm still trying to figure out what it is I want to commit to. However, I'm having fun creating things that make people feel good and that sounds like a pretty good objective to me. I'll usually start abstractly and work into that – relying on the sort of built-in impressions we store up throughout life. Working from reference just isn't as much fun. I use custom brushes for the most part, built from the ground up in Photoshop. I tend to use a lot of Multiply and Overlay layers to get things nice and dirty at the start, building over that with more detailed layers set to Normal. I'm a big fan of Photoshop's editing tools, especially Color Balance and Selective Color."



Seasonal fairies

NAME: Kelly Thompson
EMAIL: <http://miss69.deviantart.com>

These images were created by Kelly Thompson from Perth, Western Australia. "I'm a happily married mother-of-three and work part-time in a retail craft and fabric store. I started using Photoshop 7 three years ago when I bought my first digital camera to enhance my family photos. From here I branched out into photo manipulations with a fantasy twist."

With each of these scenes, Kelly started with a stock photo from mizzd-stock.deviantart.com and selected it for the background. "I then went over the entire image with the Smudge Tool set to a small brush, paying particular attention to the face, hands and other areas with a lot of small details. This step is followed by a lot of airbrushing to touch up certain areas and add more definition and character to the face. On both of these images I've also used the Diffuse Glow Filter to add a bit of a magical feel to the figure." The wings of Kelly's figures are made up of anything from brushes, photos or hand-painted elements. "My backgrounds are made up of many layers of photographs, brushes, airbrushing and a gradient on a layer of its own to assist with the overall lighting effect. I then play around with the transparency and blending modes of each layer."



Controlled Chaos

NAME: Joe Nicklo

WEB: <http://www.nicklomedia.com>

Joe is a 24-year-old designer based in South Florida, United States. He spends most of his time working for an ad agency named Battle Media Lab, where he works on projects for high-profile clients such as Alienware, Motorola and Royal Caribbean Cruise Lines. Alongside this he's also currently working towards gaining a Bachelors degree in Graphic Design. In his free time – if he has any left with all this going on – he works on various freelance projects and is always looking for that next big project.

"The picture I've chosen to send in, Controlled Chaos, was simply an experiment in mixing home-made textures such as paint splatters and brush strokes in with multiple photos I took of a lamp-post outside of my house one night. I desaturated the photo and then placed a few lens flares on top of the photo of the light post. I then distorted it multiple times with the Wave Filter as well as Polar Coordinates. The Dodge and Burn tools were then put to use just before I added my paint textures. The last thing I did was to make separate Hue/Saturation adjustment layers with layer masks to add the colour."



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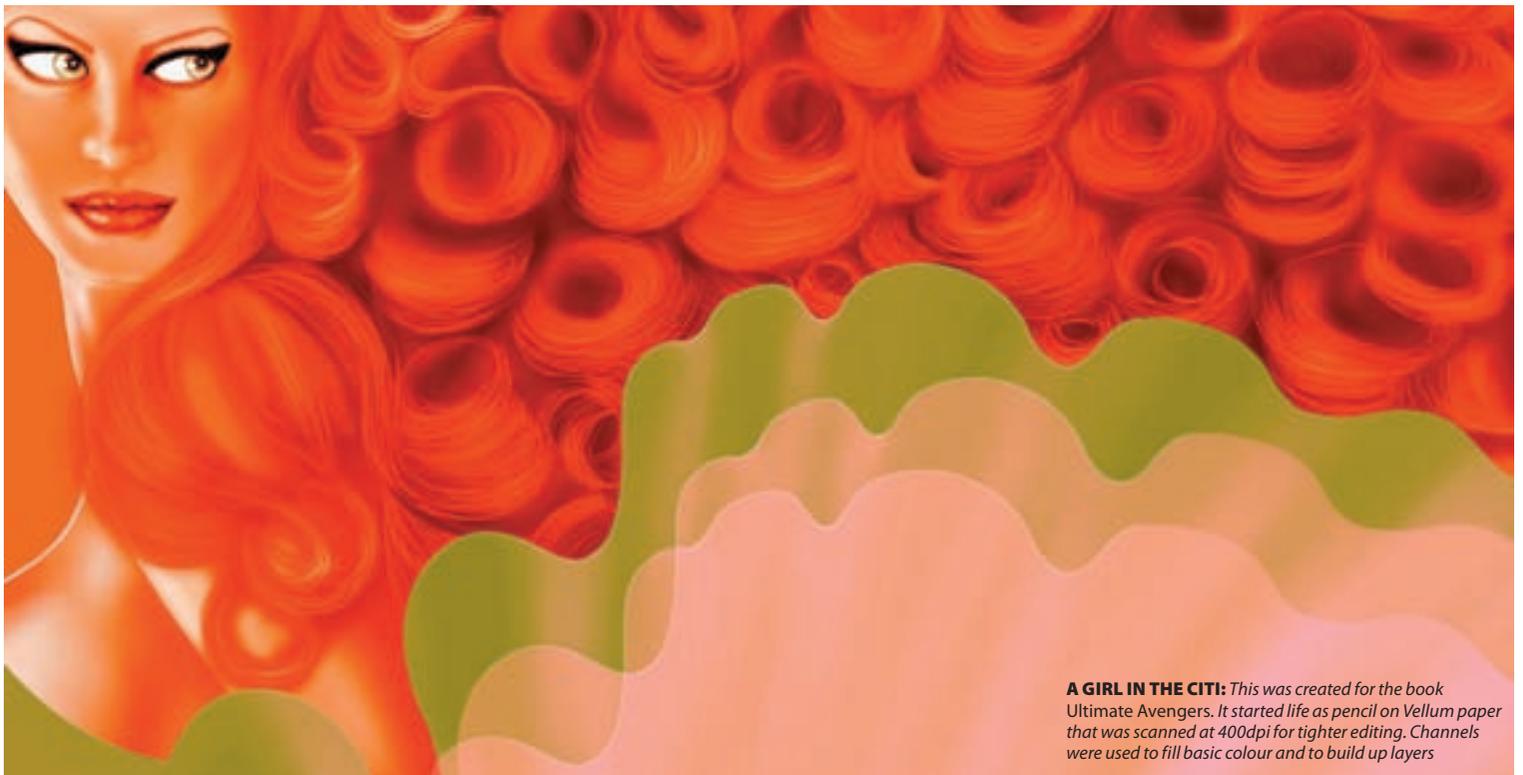


Seaelephants

NAME: Erik Jansen

EMAIL: epjync@gmail.com

Erik grew up in Wyoming and graduated with a BFA from Rocky Mountain College of Art and Design. "Right now I'm working for a small advertising agency in New York. I've been Photoshopping since I was 17." The base image for the Seaelephants is a photograph of three seals. "I used different elephant images for the heads. After I blended them with the bodies I colour corrected them to match the underwater hues. The texture on the heads is made from samples of the seal that the head is on. I then liquified the texture and moulded it to the shape of the head. The whites were clipped to retain the original information from the elephant skin and multiplied the texture. For the water effect highlights I made a flattened image and set the mode to Screen. I painted in the highlights by revealing the screened layer through a mask. The bubbles were taken from a separate image using one of the channels as a selection allowing the bubble highlights to let my background image through."



A GIRL IN THE CITY: This was created for the book *Ultimate Avengers*. It started life as pencil on Vellum paper that was scanned at 400dpi for tighter editing. Channels were used to fill basic colour and to build up layers

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.

Old-school techniques

NAME: Marie Stacas
 WEB: <http://attadog.com>

"My husband, Marc and I started our company more than ten years ago. Today, AttaDog Entertainment is comprised of five full-time employees and 15 freelancers," says Marie. "I like to create my works in an 'old-school' fashion and try to discover new ways to push myself by creating something different. In order to push the envelope it requires tons of hours and regimental disciplines translating paper and ideas to the computer. There's always something new going on. We're working on private labelling for Italian companies, a few children's book projects and graphic novels."



CREW: Multiple layers were used on this image and the Airbrush was set to a 20% Flow. The Brush was set to Screen and then freely painted on the digital canvas

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RESIDENT FLEA: A scanned sketch was cleaned up with the Eraser Tool. Then a total of seven layers were applied to add skin tones, hair effects and clothing. A further layer – an adjustment layer – was used to tweak the curves



U.A: The original sketch measures 11 x 17 inches and was drawn on Bristol Smooth drawing paper. After the sketch was scanned in, the Ink line was adjusted using Curves and Brightness/Contrast. Multiply was used to add shadow and lights to the image