

peer pres sure

Our pick of the best reader submissions sent to us this month

Peer Pressure has once again been inundated with a volume of great artworks. The chosen entries this month offer an array of insights into the creative mind, sharing and revealing individual approaches and skills. Read on, enjoy, and if you feel that you have what it takes to showcase your work and join the ranks of your Peer Pressure fellows, then don't hesitate to send us your entries.

We always include your email and web address, so anyone interested in your designs can get hold of you. All you have to do is send us high-quality TIFFs or JPEGs (RGB or CMYK) at 300dpi minimum, which can be printed at a minimum size of 15cm x 15cm. Send us low-res versions to advancedpshop@imagine-publishing.co.uk – we'll get back to you for higher resolution work if needed. Alternatively, log on to our forum at www.advancedphotoshop.co.uk/forum. Unfortunately, we cannot provide individual image criticisms.



Tunnel vision

NAME: David Gearin

EMAIL: david.gearin@gmail.com

Nineteen-year-old David Gearin from Boston, Massachusetts, is an aspiring graphic designer, currently attending school to gain a

bachelors in Graphic Design. In this piece, titled 'Tunnel vision', David made the render in cinema 4D then carried out all the post work in Photoshop. "The piece was inspired when I was looking in my rear view mirror and let my imagination run wild," explains David.

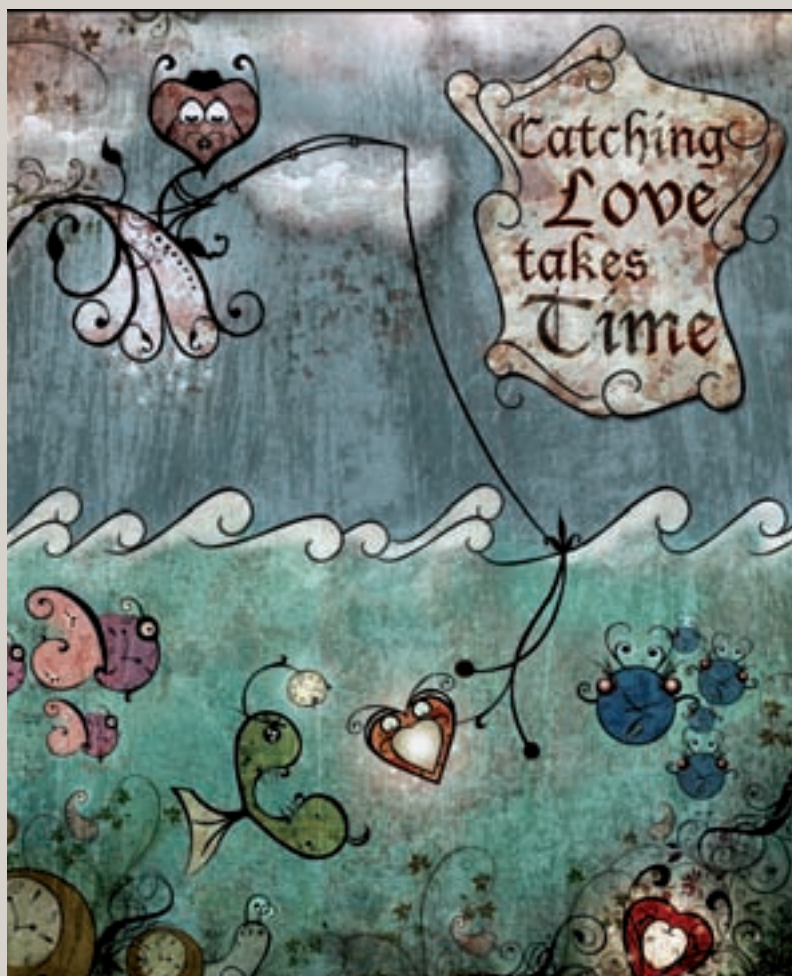
Catching love takes time

NAME: Ruben Labree

EMAIL: ruben.labree@hotmail.com

WEB: <http://arthenor.deviantart.com>

For this piece, Ruben Labree from The Netherlands was inspired by a friend's drawings. "I saw them, they kind of got stuck in my head and I started working on this piece. It was actually my first attempt with this style, so it was all quite new to me." Ruben started off with a white background, onto which characters and surroundings were placed by mixing and mashing black ornament brushes. "When I was done creating figures in black and white, I put multiple images of dried paint and scratched surfaces into the piece to get a more 'grungy' feeling." The characters were coloured with hard and soft brushes. After implementing the text, the only thing left to do was some tweaking and putting on the finishing touches by giving the piece some adjustments and applying contrast layers and photo filters.



Head to heart

NAME: Brian White

EMAIL: brian@solomultimedia.com

WEB: www.solomultimedia.com

Brian has been a freelance designer/illustrator for almost ten years and works out of his studio in Lawrence, US. He runs a small design company called Solo Multimedia (www.solomultimedia.com), which specialises in interface, web and graphic design for ad agencies. "I love Photoshop and have been using it since 1994. I do all my compositions for web and print in Photoshop and use it for at least eight hours daily," confesses Brian. "My favourite technique is to use subtle patterns in gradient overlays. Another reason I use Photoshop is for 'grungy' textures like coffee cup stains, exported as translucent PNGs for Flash work." For his piece, 'Head to heart', Brian was in an intensive spiritual class working on the essence of faith and focusing your life. "During these night classes, I doodled every night with pencils, markers and brush pens. I really came to understand the process of moving your knowledge and faith of God into your heart. That is what the piece is representing." Brian utilised the 'touchable textures' technique, from *Advanced Photoshop 25*, throughout the piece to help create the depth of the background and inserted his drawings in a subtle fashion.

By submitting images to Advanced Photoshop's Peer Pressure, you hereby grant Imagine Publishing and, if relevant, clients to whom the relevant work has been provided, an irrevocable, perpetual, royalty-free licence to use such intellectual property in relation to work similar or equivalent to the work. This includes the right to showcase work on multimedia formats. By submitting work you also confirm that your images do not infringe any copyright regulations should they be published.



I see deadpixels

NAME: Sander Rietdijk

EMAIL: info@iseedeadpixels.nl

WEB: www.iseedeadpixels.nl

Sander Rietdijk, the mind behind 'I see deadpixels', is currently based in the Netherlands and works there as a graphic designer. Experienced in illustration, print and web, Sander's eye for colours and shapes has helped him to create lots of stunning graphic art. The images shown here are examples of the variety in his commercial and personal projects, using different mediums and styles.

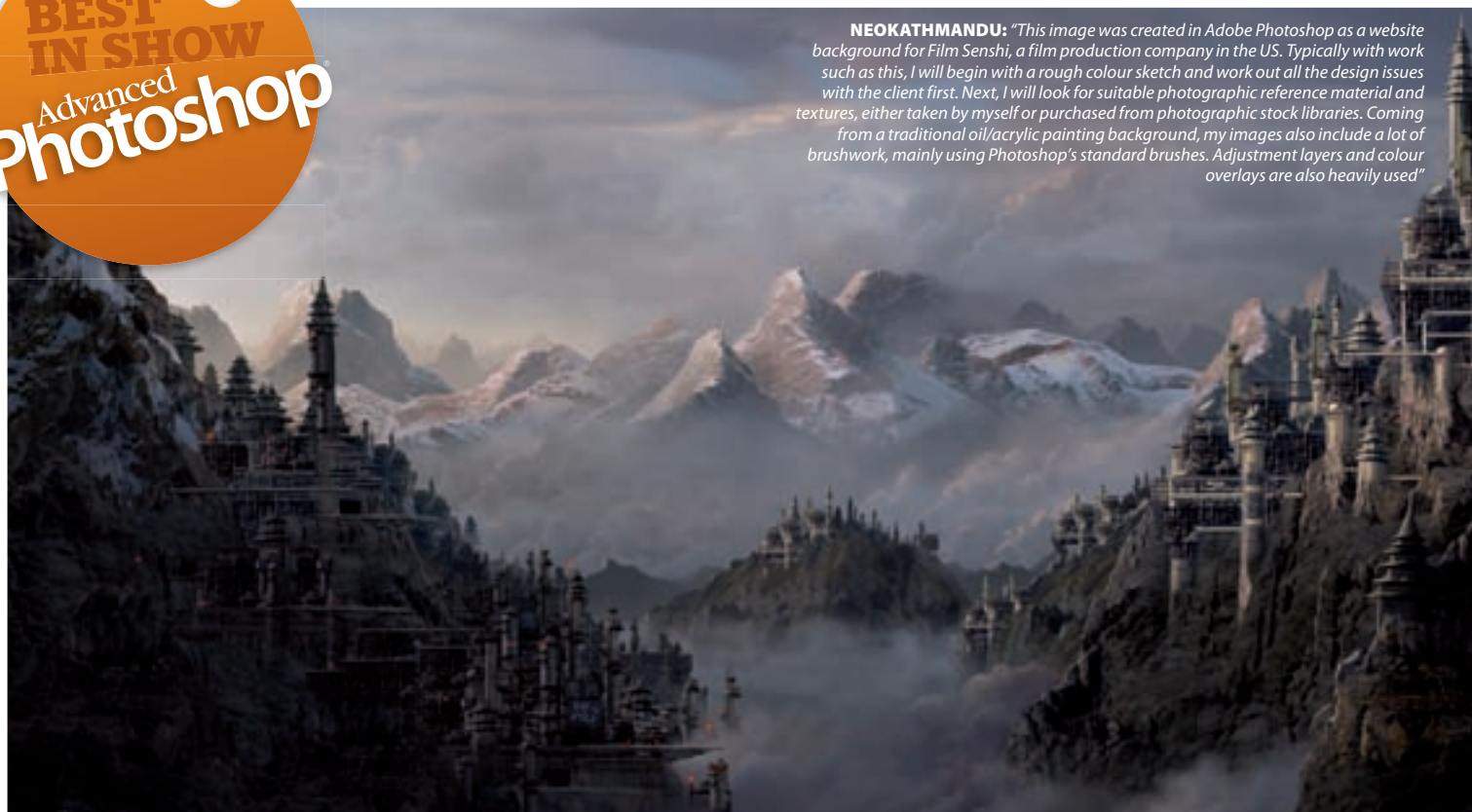
SCREEN WORK: Sander Rietdijk tells us he has been very busy lately, working on some collaborations and making new work. Motivated to finding new mediums and styles, the designs to the right showcase a more illustrative style of work

ORGANIZED CHAOS: Created in June of this year, 'Organized Chaos' was a personal project of Sander's. Around the same time the I See Deadpixels website was awarded with a bronze Mowsnet Web Award. You can find out more about this by logging onto the Mowsnet website at awards.mows.ski



**BEST
IN SHOW**
Advanced
Photoshop

NEOKATHMANDU: "This image was created in Adobe Photoshop as a website background for Film Senshi, a film production company in the US. Typically with work such as this, I will begin with a rough colour sketch and work out all the design issues with the client first. Next, I will look for suitable photographic reference material and textures, either taken by myself or purchased from photographic stock libraries. Coming from a traditional oil/acrylic painting background, my images also include a lot of brushwork, mainly using Photoshop's standard brushes. Adjustment layers and colour overlays are also heavily used"



Vavtatch orbital

NAME: Sarel Theron

EMAIL: jstheron@gmail.com

WEB: www.sareltheron.com

Sarel Theron is a 32-year-old digital matte painter, living in Cape Town, South Africa. After studying fine art and illustration, he worked in the more traditional mediums of oil and acrylics for many years, before

discovering the magic of Photoshop. He has produced matte paintings for a television movie, book covers, brochures, website backgrounds, as well as a matte painting tutorial. "I draw my inspiration from a variety of artists, ranging from classical painters such as Turner, Constable and Church, to contemporary matte painters such as Dussault, Raynault and Cole," explains Sarel.



VAVATCH ORBITAL: "This is a personal piece that I created for my own satisfaction. It's loosely based on and inspired by the Iain M Banks sci-fi novel, Consider Phlebas, in which the author describes a gigantic 'ringworld', encircled by a vast aquamarine sea. Its greatest attraction is its 'megaships', sea ships that are 4km long and weighing over a billion tons. These floating cities are forever circling the orbital's endless sea. The main challenge was to create a believable upward curving horizon, such as one would experience when viewed from a world built inside a giant 14 million kilometre hoop"