

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. We always include your email and web address, so interested parties can get in touch.

All you have to do is send us high-quality TIFFs or JPEGs (RGB or CMYK) at 300dpi, which can be printed at a minimum size of 15 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.

We can't provide individual image assessment here.

Each issue we select one image to be 'Best in Show', and that lucky person will win a fantastic prize, courtesy of The Illustration Source (www.illustration-source.com), which is a great way to get your work seen. So, what are you waiting for?

Bright illustration

NAME: Alexander Shelley
EMAIL: Aalexamy@aol.com

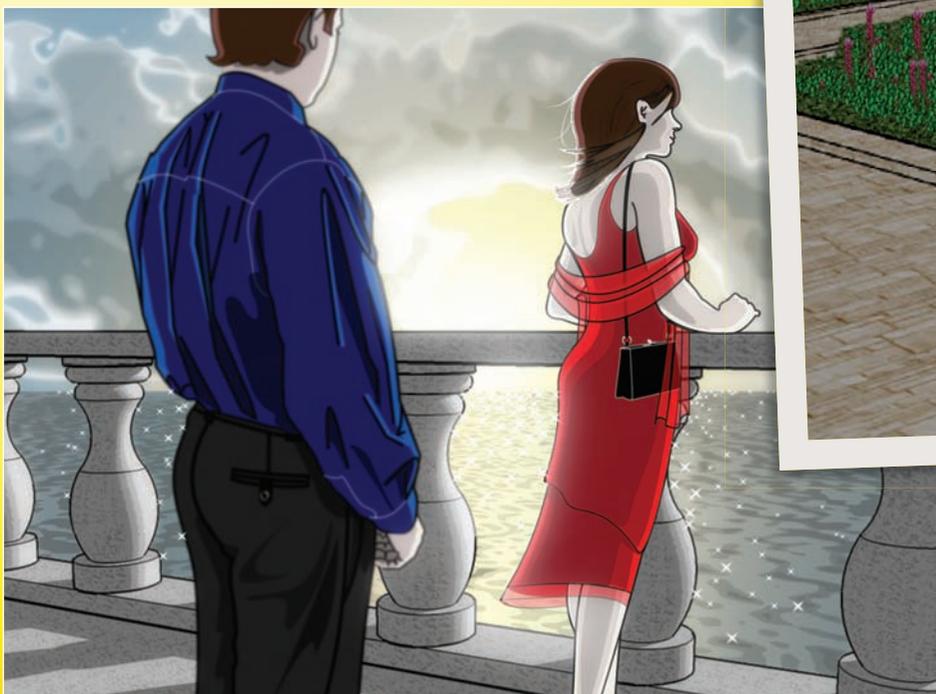
Alex Shelley is currently a graphic designer for a printing and design company in Montrose, Colorado, USA, which is something that is helping to enhance his skills as an artist. "I've never enjoyed a job more," he says, "but my ambitions truly lie in the field of illustration. To that end, I have undertaken several freelance projects and one pet project of my own, from which these images derive."

He uses a number of resources to advance his illustration work. He is also a reader of *Advanced Photoshop* and from this very magazine he has picked up some tips and tricks from the tutorials, including the processes used in the images seen here: "The first image, entitled *Approach* (which you can see below), makes use of a technique I learned from issue 26 of your magazine."

Both of the images seen here are part of a series that Shelley has been working on: "The second image, entitled *Control*, actually appears before *Approach* in the storyline." We hope to see more of his work in this series before long!



CONTROL (ABOVE): "I made extensive use of both Adobe Illustrator and Google's free 3D utility Sketchup in creating the character and background elements, but Photoshop's Clone Stamp tool proved the most effective means of filling in the garden foliage"



APPROACH (LEFT): "I knew I wanted the environment to feel romantic and troubled. Gaussian Blur gave my clouds that effect. Also, the specular bloom of the sun was achieved with different settings of the same filter"

Unique designs

NAME: Olga Dąbrowska

EMAIL: D.Olga@aster.pl

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

"I was born in 1978 in Poland. I enjoyed drawing and painting as a child, but it was just a hobby and I never thought that I could actually draw. Soon I started to practise more and more, and got really into digital art after getting Photoshop. But the real adventure began when I bought my tablet and it was then I knew I wanted to make my art something serious, something I could live on. Never having formal art education or drawing classes, I was educated the hard way – through the process of trial and error. Everything I know I taught myself or I gained from artists I spoke to. I use references for poses, but the more I paint, the more I change them and in the end it's hard sometimes to recognise the reference used. Using references taught me how to create my own characters, based purely on my imagination and dreams. I mainly sketch directly in Photoshop, although when making first concepts for a painting I use pencils. Usually I start with a limited colour palette, building up the variety of it during painting. For practice in Photoshop, I often make quick paintings, with different compositions and colours.

"For creating these images I used Photoshop 7 with a Genius tablet, and a little help from Corel Painter in *Time To Wake Up*."

ANGEL-DEMON (LEFT): "A character from my unfinished novel. He's a Guard Angel in heaven, God's Chancellor, the only one to predict the consequences of God's sudden disappearing. To keep status quo, and to defend heaven from enemies, he has to ally himself to Lucifer and slowly he transforms into a demon"

TIME TO WAKE UP (BELOW): "I was thinking of forest nymphs and decided to paint one of them, but stopped halfway through. When I came back to it a month later, it was almost painting itself and I completed it in two days, working 10-12 hours a day"



Perfect paintings

NAME: Lisa Herron

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

"I was teaching basic technology classes Word, Excel, PowerPoint, etc, when I was presented with an opportunity to participate in Photoshop classes at our local college as part of an experimental teaching study. The environment was based on a discovery method atmosphere with very little instruction and where students were encouraged to explore the program and see what they could learn on their own. We learned and shared as a class and our knowledge and applications of the program grew from there.

"I'm relatively new to the art field, having a more firm grip on teaching and technology, so it was a big step taking the plunge into digital media expression.

"I loved to draw and paint when I was very young - my mother's and grandmother's walls and kitchen floor can attest to that! But the most wonderful thing about painting with Photoshop is that you don't have to clean your brush off every time you want to change colours, and you don't have to put your canvas, brushes and easel away!

"I've been doing freelance work for various logotypes for extreme sports, such as paintball and motocross, and doing web graphics, and I have done several Gothic tattoo commissions and pool cue designs. I hope to someday do more digital fantasy art for book covers and illustration."



ANGEL OF DEATH (ABOVE):

"I used the Brush tool for the skull and crossbones. The phantom flames are made with the Smudge tool with a 32-pixel width, soft brush and Smudge Strength set at 72 per cent"



Blood Ritual

BLOOD RITUAL (ABOVE): "This piece was created by the desaturation of different photo images. The central image was created in Poser 7 and is from CB-Stock; the other photos in the piece came from RO-Stock accounts on deviantART"



FOREVER BRONZE (LEFT): "This started as a sketch and then was scanned into Photoshop and coloured. I used an 80-pixel diameter, soft brush to lay down the base colour and the Smudge tool. I added highlights and shadows using the Smudge and Dodge tools"



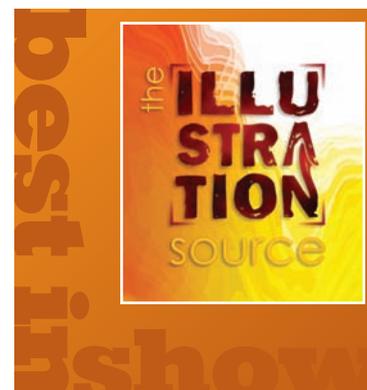
Alter ego

NAME: Enis Maksutovski
 EMAIL: hello@ym-germany.de
 WEB: www.ym-germany.de/

Enis Maksutovski is a 21-year-old German graphic designer based in Ratingen, Germany. He is focusing on Static Design, Illustration, Motion Graphics and Photography. Vin Heyden is the new alter ego of Enis's works, a new way of observing. Currently he is working for Parasol Island, a film, animation and design studio, based in Duesseldorf.



VIN HEYDEN 1: Image created with digital photography, Photoshop, Illustrator and retouching work



Sponsored by...

Not only is Alexander Shelley this month's Best in Show, she has also won a year's full Option 3 membership to The Illustration Source, worth £150 and Featured Artist slot for May. The Illustration Source Ltd is the newest source of original art, freelance illustrators, photographers, artists and designers on the net. Visit www.illustration-source.com for more information. If you'd like to stand a chance of winning an Illustration Source portfolio, send your images to advancedpshop@imagine-publishing.co.uk.

Image requirements

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 small text file detailing how you created your work as well.

Terms and conditions

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.

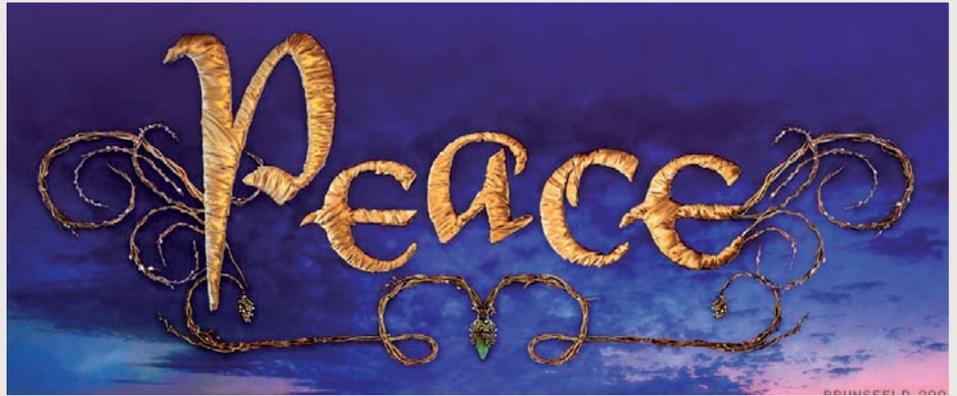


THE PRIZE: Check out The Illustration Source's website to see the portfolios of previous winners of Best in Show

Conceptual manipulations

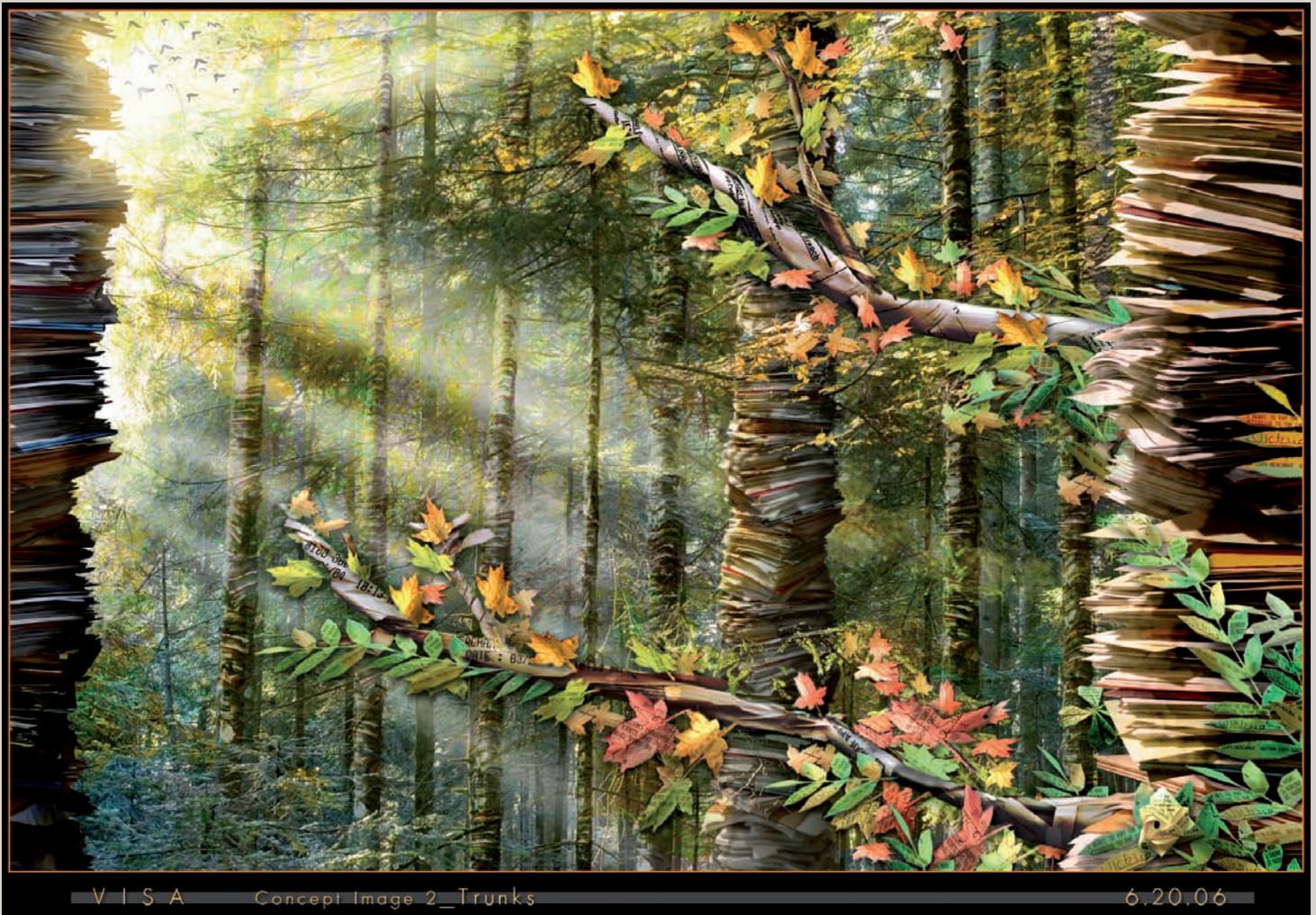
NAME: Michael Brunsfeld
EMAIL: brunsfeld@comcast.net
WEB: <http://homepage.mac.com/michaelbrunsfeld>

"I presently teach Photoshop at the Academy of Art in San Francisco. I am also a freelance designer, retoucher and have illustrated nearly 60 book covers for the Uncle John's series of humour/reference books. For eight years, I worked at Industrial Light & Magic as a Visual Effects Art Director on commercials and feature films (*War of the Worlds*, *Peter Pan*, *Minority Report*, *Gangs of New York*, *Star Wars Episode 2* and *The Mummy*). Before ILM, I was a Commercial Animation Director at Colossal Pictures, where I designed and directed commercials for Chevy, sApple, Microsoft, Perrier, Coke, Lowenbrau, Nickelodeon, Disney and MTV. I also designed typography for a number of feature film title sequences, including Copolla's *Peggy Sue Got Married* and *Jack*, as well as designing the California Raisins."



P_E_A_C_E HOLIDAY CARD: "The shapes were designed in Illustrator. I took the file to a copy facility and printed it to about eight-feet long. Each of the letters were transferred, cut out as large foam core shapes and wrapped in satin. I bought a bunch of Curly Willow, formed them into braids like rope and painstakingly wired them onto the foam. All pieces were photographed and composed in Photoshop"

CONCEPT ART FOR COMMERCIAL (PAPERLESS WORK ENVIRONMENT): "I began with a stock image of a forest, agreed upon by the client. After compositing most of the pieces, it was suggested that all the bits of paper should have printed text on it, to suggest it was all used paper, so I scanned random paper text and mapped that onto much of the paper leaves and branches"



V I S A Concept Image 2_Trunks

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