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Inspiration
Technique
Great Design



From this month's cover illustrator to some of the UK's freshest young talent, meet the people featured in this issue of *Computer Arts*

Featured Creatives



Jon Burgerman
The one and only Jon Burgerman lends us his doodle magic for this issue's cover and print, while we grill him on everything from doodling to brand-building in this issue's Design Icon interview on page 30.



Holly Wales
Illustrator, art director, and lecturer Holly Wales is responsible for the stunning illustration on page 98. Her ongoing projects include illustrating a weekly column for *The New York Times Magazine*.



Steve Strong
His striking psychedelic style has seen this animator and illustrator move from making music videos for Silverchair to adverts for Nokia and Volvo. He discusses the return of psychedelia on page 50.



Johanna Basford
An upcoming illustrator who recently captivated us with her innovative #Twitterpicture project, Johanna Basford is one to watch. Discover her advice on making a name for yourself on page 36.



Todd Alan Breland
Breland has been in the design industry for almost a decade, knocking out branding solutions for clients including Absolut Vodka and Coca-Cola. Check out his tutorial beginning on page 88.



Sam Green
Sam's combination of digital art, photography and illustration has taken him from video game design with LucasArts, through campaigns for Nokia to the personal artwork he shares on page 74.



Mike Harrison
Fresh from completing a commission for Nike and Footlocker's House of Hoops store in New Jersey, Harrison's dynamic, freeform illustration is gaining global notoriety. Discover how he shapes his style on page 84.



Simeon Elson
From Obama to Orlando Bloom, some of the most famous faces on the planet have had Simeon's treatment. His digital portraiture has appeared on the pages of *Touch and Black Enterprise*, now see it in all its glory on page 70.



Nick Defty
As the director of design agency Young Creatives Network, Nick has overseen its transformation from awards program to creative forum of its own. Follow in his footsteps by taking his advice on page 36.

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Future Publishing Ltd, 30 Monmouth Street, Bath BA1 2BW
Phone 01225 442 244 Fax 01225 732 275
Email computerarts@futurenet.com
Web www.computerarts.co.uk

Editorial

Rob Carney Editor
rob.carney@futurenet.com
Tom Dennis Deputy editor
tom.dennis@futurenet.com
Jo Gulliver Art editor
jo.gulliver@futurenet.com
Luke O'Neill Deputy art editor
luke.oneill@futurenet.com
Amy Hughes Operations editor
amy.hughes@futurenet.com
Jim McCauley Online editor
jim.mccauley@futurenet.com
Jeremy Ford New media editor
jeremy.ford@futurenet.com

Contributors

Michela Angelo, Jason Arber, Sean Ashcroft, Graeme Aymer, Jon Burgerman, Simeon Elson, Stewart Hamilton-Arrandale, Tim Hardwick, Tony Harmer, Mike Harrison, Simone Magurno, Radim Malinic, Michael Monypenny, Mark Penfold, Gordon Reid, Edward Ricketts, Holly Wales, Garrick Webster, Richard Wentk

Photography Will Ireland, Joby Sessions, Rob Scott
Cover printer Midway **Text printer** BGP
Paper Text: Graphocote 80gsm text, Cover: Precision Special Gloss 250gsm
Typeface Akkurat

Steve Jarratt Group senior editor
Robin Abbott Creative director
Christian Day Group senior art editor
Jim Douglas Editorial director

Advertising

0207 042 4122
Mark Rankine Advertising director
mark.rankine@futurenet.com
Nick Ripley Advertising manager
nick.ripley@futurenet.com
George Lucas Account sales manager
george.lucas@futurenet.com
Ricardo Sidoli Senior sales executive
ricardo.sidoli@futurenet.com
Guy Jackson Classified sales executive
guy.jackson@futurenet.com
Malcolm Stoodley London sales director
malcolm.stoodley@futurenet.com
Jude Daniels Ad director central sales
jude.daniels@futurenet.com

Kerry Nortcliffe Ad manager central sales
kerry.nortcliffe@futurenet.com

Marketing

Daniel Bruce Brand manager
daniel.bruce@futurenet.com
Rosie Dedman Promotions executive
rosie.dedman@futurenet.com

Print & Production

Vivienne Turner Production co-ordinator
Nola Cokely Ad production manager
Richard Mason Head of production

Circulation

Laura Finnigan-Treacy
Subscriptions product manager
laura.finnigan-treacy@futurenet.com
Stuart Brown Trade marketing manager
stuart.brown@futurenet.com

Licensing

Tim Hudson International Licensing Director
tim.hudson@futurenet.com

Future Publishing Limited

Matt Pierce Group publisher
Simon Wear Chief operating officer
Robert Price Chief executive

Subscriptions

0844 848 2852
www.myfavourite magazines.co.uk
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Chief executive Stevie Spring
Non-executive chairman Roger Parry
Group finance director John Bowman
Tel +44 (0)207 042 4000 (London)
Tel +44 (0)1225 442 244 (Bath)

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Photoshop and Illustrator
CS2 or later

The new geometry

Who said it wasn't sexy to be square? **Todd Alan Breland** shows you how to give geometric effects a softer edge

How hard can it be to make a photo of a model look hot, right? It's not always the photo that makes the statement; a photo of a pretty girl is just that – *another* photo of a pretty girl. It's pushing that photo to another level of beauty that's the trick. My goal in this project was to take a black and white photo and play off the contours, creating movement and depth. After this tutorial, you will be able to turn any black and white portrait into an eye-catching display of beauty and movement, using nothing more than a sexy colour palette and simple geometric shapes.



Todd Alan Breland

— Artist, designer and illustrator
Breland has been in the industry for almost a decade, knocking out artwork and branding solutions for clients such as Absolut Vodka, Universal Music and Coca-Cola. He is also creative director of artist-based footwear brand RYZ. See more at www.toddalanbreland.com

Time needed
2-3 hours

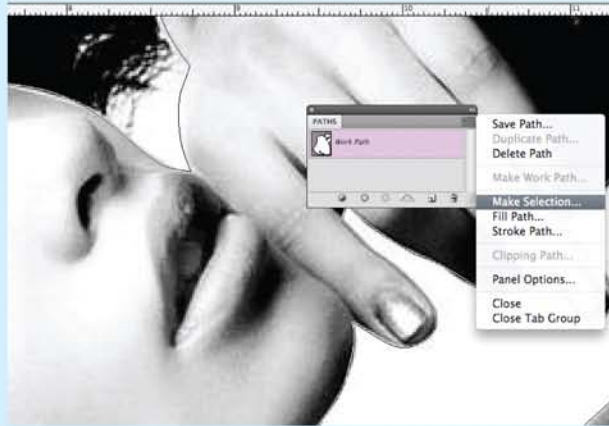
Skills

- Working with the Path tool
- Working with layer options
- Working with blending options
- Using layer masks
- Interchange of vector objects from Illustrator to Photoshop





01 For this project I used a black and white portrait photograph of a model, so firstly you need to select an image, either of your own or from a photo library. Opening up the original photo in Photoshop, my next task is to separate the model from the background. Using the Pen tool, I create a work path around the model.



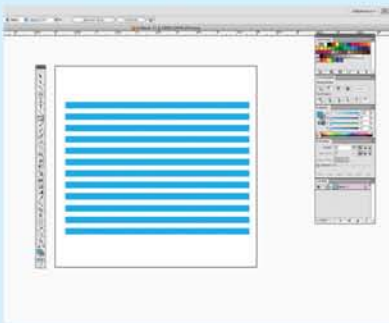
02 In the Paths window, highlight the path you just made. From the drop-down menu, click on 'Make Selection...'. In the new dialog window, I leave the Feather setting at 0 (we want the cut to be right along the path we've created) and click OK.



03 The path we've created is now selected. Click on Select in the top navigation bar and, from the drop-down menu, select Inverse. Hitting Delete on the keyboard will clear the background. Next, create a new layer in the Layer window and drag it underneath the layer the model is on. I choose white as my background colour.



04 To remove the hard edge at the bottom of the photo, open the original model photo in Illustrator. At the bottom of the piece, I draw a white organic shape with the Pencil tool, and a white geometric shape over the left arm to create the effect that the model is floating, with her arm disconnected from her body. Copy and paste those vector elements into the Photoshop file, placing them over the model layer. By using the original file as the canvas in Illustrator, the shapes created are the size you need them when pasting them back into your Photoshop doc.



05 In Illustrator again, I create a series of rectangular bars and decide on a light blue fill. I group, copy and paste them into my Photoshop file again, on top of the model layer. Creating a clipping mask above the model so the bars do not extend beyond the cutout of her body. I tilt them diagonally to flow more with the model's directional pose.



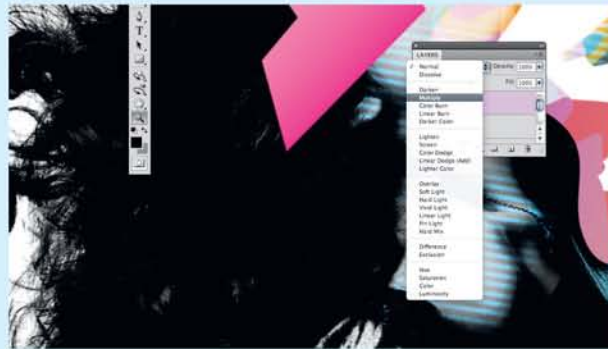
06 To give the effect of a pattern of blue light hitting the model's body, change the blending mode of the bars to Overlay. Duplicate the bars a few times and move them to other parts of the body. Adding a layer mask to each set of bars, use a soft-edge paintbrush to fade out the hard edges.



07 Time to add some graphic elements to the piece. Jump back over to Illustrator again and create some curvy organic shapes to contour the model's body. After playing with some gradient fills (light to dark), copy and paste the final selections back into your Photoshop file. →



08 Changing the blending mode of these elements to Screen will give the shapes a ghostly, translucent effect. I've continued to do this in a few other areas of the composition as well.



09 Back over in Illustrator, we'll create some geometric shapes. I want some hard edges to counterbalance the softness of the model and the curviness of my other shapes. Again, gradient fills add to the ambience of the piece and provide some depth. Copy and paste these into your Photoshop file, on top of the model layer. (In my example, it's the pinkish geometric shape over her eye/face in the screen grab.)



10 Next I change the blending mode to Multiply. I feel it's still a little too dark, so I drop the opacity of the shape down to 80%. I continue to create more vector forms in Illustrator – circles, triangles, and other random geometric shapes. I play with colour and gradient fills, copying and pasting them back into my Photoshop file.



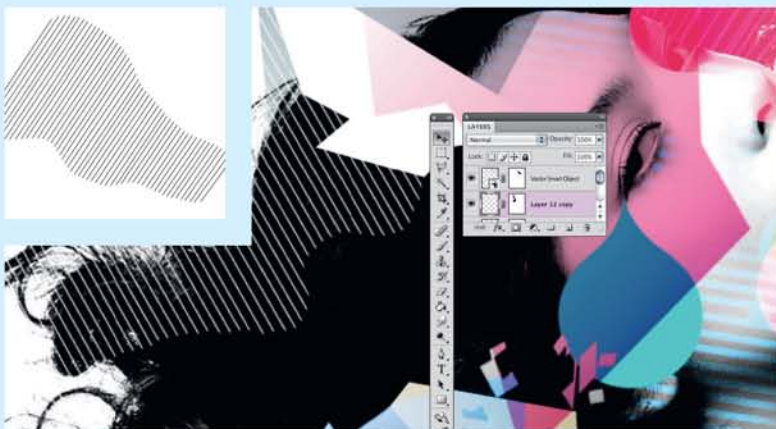
11 Once back in Photoshop, play with placement of the objects in the composition, working with the various blending modes. I also create some solid white forms and place them on top of the model and even over other shapes to create some negative space and dimension (for example, I've done this at the top left of the model's head). Adding a size assortment of fragmented geometric shapes near these negative spaces creates the effect that the model is 'falling apart.'



12 Next, create a series of diagonals in Illustrator with random spacing and lengths. After arranging them how you like, colour the stroke – mine's a light pinkish hue. Select them all, then copy and paste the group into your Photoshop document.



13 Next, I change the blending mode to Overlay and place it over the model's face/head, creating a burst of light rays. I add a layer mask and use a hard-edged brush to mask off the lines that overlap the model's skin.



14 As an added graphic element, I create another set of linear rules in Illustrator, using thin strokes an equal distance apart. Using the Pencil tool, I draw an organic shape over the top of them and create a clipping mask, giving the form a cloud-like shape. Before copying and pasting the shape into my Photoshop file, I change the stroke colour to white.



15 For the finishing touches, I want to add a little more ambience to the background. I create a new layer under the model but above my white background layer. Using a large soft-edged paintbrush with a low flow, I lightly paint the corners of the composition with a mellow gold swatch. And it's done!

