

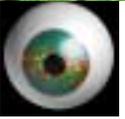


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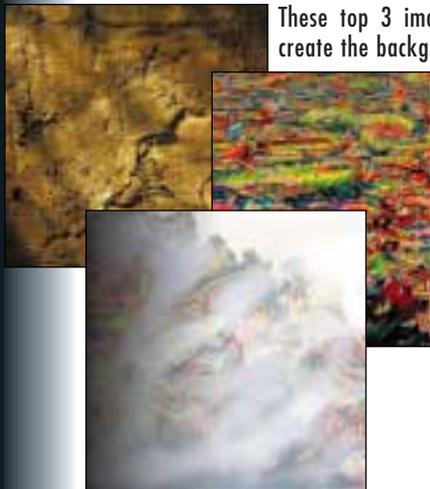
D[AI]sy

How it came to be

Initially I wanted to do an experimental piece for my portfolio that had an editorial bent. Much of my work is more product oriented, so I needed to come up with an imaginary "dream job." I had been reading a book with some great explorations on how artificial intelligence might manifest itself. There were shades of HAL 9000 from 2001. I remembered seeing 2001 with my dad when I was very young. I loved it, but was scared to death by the astronaut flying end-over-end into space. I haven't decided whether I think the idea of artificial intelligence is appealing or ominous, but there is definitely enough material in my head for an illustration or two. *D[AI]sy* was born.



These top 3 images were used to create the background of D[AI]sy.



How it was done

There are two distinct categories to this piece - background and objects.

I started the background with a couple of pieces. One is a clip art photo of some cool textured cloth. I then created a full page, 300 dpi KPT Texture Explorer piece in Photoshop. I combined them in Live Picture so I could quickly mush around the bright texture with a big distortion brush. I then applied a luminance mask based on the values in a photo of a cloud. This allowed me to only let the bright background show through in a subtle way. It was too much to just drop it in.

I love using Live Picture with Photoshop. I can create lots of huge files of textures and images and type in Photoshop, then do much of my compositing in Live Picture without worrying about altering my original Photoshop files. It really frees me up

to experiment more with both!

In the foreground I created a big eye by applying a photographic iris to a sphere in Fractal Design Detailer. I used Detailer to render the big eye since it was a simple object. The pipes were created in Ray dream designer with a subtle marblish texture. I applied Texture Explorer to them in Photoshop using "procedural - minus" glue setting to make it look mapped on the pipes. Whenever I do 3D work for collages I make sure to render with an alpha channel to aid in compositing later.



Daisy, Daisy,
give me your
answer do.
I'm half crazy
all for the
love of you.

This lower group of images are objects making up the foreground



Daisy, Daisy,
give me your
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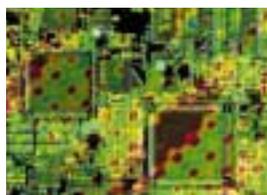
imported the type into Photoshop and painted on it with the “preserve transparency” option checked in the layer palette. Once painted, I duplicated the layer, unchecked the “preserve transparency” option, and applied a motion blur to the lower layer. Once I had modified the type to my liking, I used the “merge visible” option in the layers menu. I saved the transparency of the layer to a new channel, flattened the image, and saved the file as a tiff with alpha channel for converting and compositing in Live Picture. For the type shadow I copied the mask from the type layer in Live picture to a new monochrome layer and painted it black with transparency set to about 40%. I placed the shadow layer behind the 3D pipes.

monochrome layer to make the rat look more like it was actually standing on the pillar.

At this point I had all my elements together that I had created in Photoshop, Illustrator and Detailer. Live Picture was a good place to combine everything, however, all of the compositing could have been done in a similar manner in Photoshop. I mainly chose Live Picture to take advantage of outputting the image at any resolution (dependent only on the quality of my lowest resolution objects). Live picture is also a little less memory intensive for very large images. My final document can be output at about 15” x 15” x 300 dpi with very good results■

Photoshop is hands-down my all-time favorite creative software package. Between native Photoshop features and third-party plug-in filters, the sky's the limit!

Even when Photoshop isn't the starting point of my artwork, everything seems to pass through it at some point, even if it's just to touch up a 3D render, or to combine some type and imagery and make it look “just right.”



When I was ready to work on the rat, I actually set a circuit board on my scanner instead of shooting a photo and waiting for processing. I

used the Hue/Saturation adjustment in Photoshop to pump up the color a little, then applied KPT Texture Explorer to get a little more texture going on. I played with the “glue” options in Texture Explorer until I got an effect I liked.



I used the layer mask option in Photoshop to create the circuitry in the rat. I placed the circuit board on a layer above the rat. I created a layer mask on the circuit layer. Doing this allowed me to just airbrush the circuit board into the areas on the rat's body that I wanted. Since a layer mask leaves your full image in place on the layer, it also makes it easier to go back in later and re-paint, or add more areas of the artwork. In Live Picture I placed the rat on a layer above the pillar. I painted some shadows in on a



Hardware used: Powermac 9500 with 64 mb RAM, 2 gb hard drive; Sony 200sf 17” monitor; Wacom 6x9 tablet; LaCie Silverscanner; APS DAT drive; Epson Stylus ProXL color printer.

Software used: Adobe Photoshop, Adobe Illustrator, Kai's Power Tools, Fractal Design Detailer, Live Picture.

