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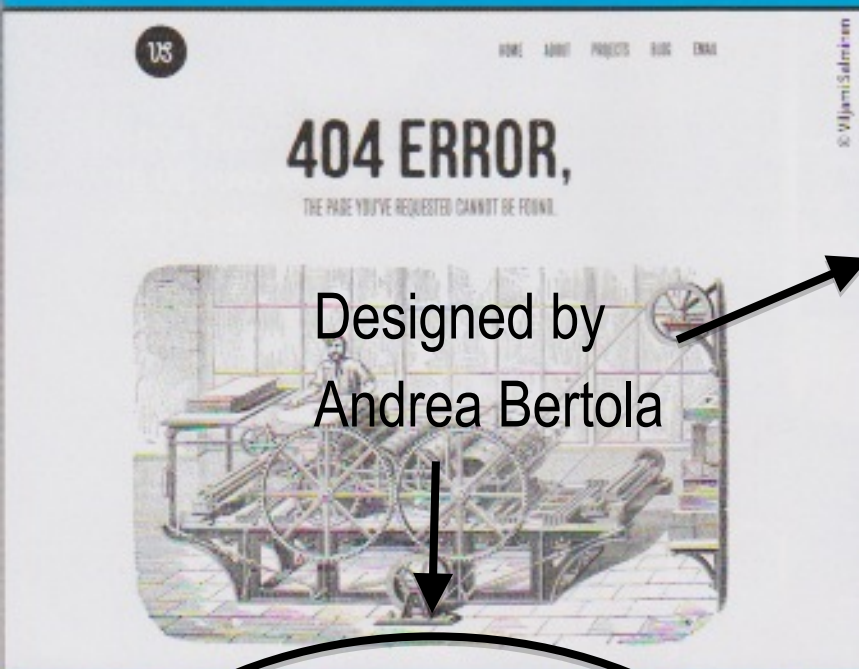
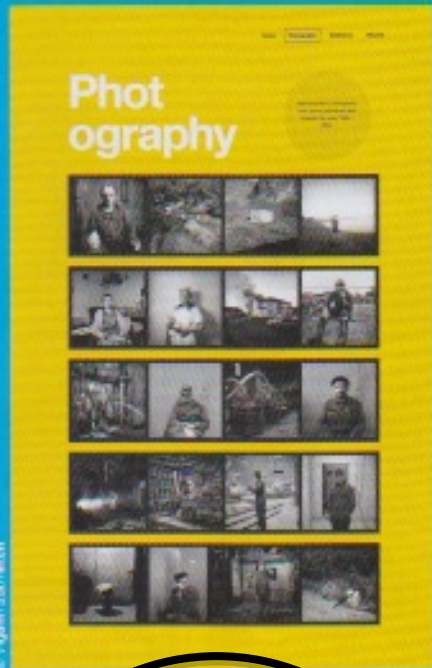
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ISSUE 100





Designed by
Andrea Bertola



HOW CAN I MAKE THE MOVE FROM PRINT TO WEB DESIGN?

Switching from static design to the web is tricky. Here we explore what you need to know to make the move

Press your ear to the door of any marketing conference and you'll hear the importance of web presence being drilled into the minds of every business owner in the room, no matter what their size. While designers once held the reins of all things print that connected companies to their audience, the focus on medium has shifted and businesses are now looking to web designers to get them a swanky spot in cyberspace. Print work continues to be lucrative but the change in technology has led many a designer to add a set of web-based skills to their repertoire to get in on the action.

Good design in any format is easily spotted by a discerning eye, but understanding how good design works on the web takes some learning. Moving from print to web is more than just a shift in output – it takes a whole new language to build a site and an understanding of how functionality and aesthetics work together. So, where to start? We've spoken to a handful of designers working in the web industry to ask what it takes to make the move. It's a common theme among

designers to have started in one area of design and moved to another, so the first thing to know is that you're certainly not alone.

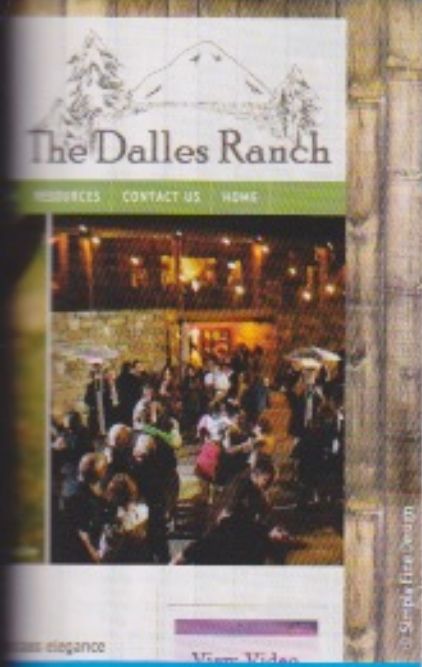
Spanish design firm Toormix (www.toormix.com) offers multidisciplinary design, but it started more traditionally. "We first started working on print projects but immediately started to develop the first web projects in parallel," co-founder Oriol Armengou explains.

Designer Viljami Salminen (<http://viljamis.com>) states the same. "I started off by studying traditional print design and typography in two different schools. I've always been more interested (in) the web, but at the time when I was studying there wasn't really much to choose from if you wanted to learn web design." Luckily now the possibilities to learn are endless. The following is a few tips that should ease your own transition to web.

ATTACK THE ACRONYM

Adding a string of letters – think HTML, CSS, PHP – to your knowledge base might seem like a tedious task, but it's vital when stepping into web design. This

“ I would **deeply advise some light reading on how HTML and CSS work**, on how a CMS (Content Management System) works and some more light reading on interface design as well – Tiago Pedras, web designer, www.tiagopedras.com, www.tpwd.pt



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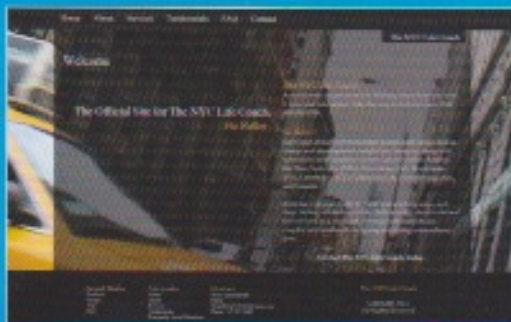
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006 | **Tehy:** Salminen builds his sites with the belief that all content on the web should be accessible to anyone using any kind of device on the internet. © Viljami Salminen

007 | **NYC LifeCoach:** A chic and cosmopolitan design matches the unique business of offering life coaching in the Big Apple. Bertola works on all aspects from web design to logo creation. © Andrea Bertola

008 | **Asko Salminen:** Salminen built this site for his father, an artist specialising in modern sculpture and conceptual art, often combined with strong two-tone photography. © Viljami Salminen

006



007

008



MY KEY PHOTOSHOP TOOLS FOR BUILDING WEB DESIGNS

ANDREA BERTOLA
www.thenewyorkwebsitedesigner.com
Founder and web designer



Everyone has favourite palette picks, Andrea Bertola dishes hers:

The Undo command

The Undo function is a great way to see how editing changes affect your image. This is a great feature if you want to cycle back and forth between the original image and the edited one.

Image adjustments and Hue/Saturation

I love this tool to explore different colour combinations. There have been many times when I found awesome, unexpected colour combinations, just by colouring the hue of the image!

The Texturizer filter

[This feature] gives designs more of a real-life appearance and adds interest to images. I will often start just by filling the canvas with a textured solid colour.

Drop shadow

Almost all of my clients love their site to feel like 3D. I use drop shadow to quickly and easily simulate 3D depth in a 2D image.

The Magic Eraser

I love using the Magic Eraser to remove the background from an image. There are dozens of ways in any version of Photoshop to do this, but I think this technique is by far the easiest.



There is no fixed canvas like there is in print design. You have to give up trying to make the designs look perfect on every device or browser – Viljami Salminen, web designer and developer, www.viljamis.com

itself, I am finding that some clients for web projects require more education up front in comparison to print clients.

"In an initial consultation, I help educate web clients in terms of the design and development process as well as the future of the project (e.g. maintenance and administration)," Meredith explains.

Web designer Andrea Bertola finds that clients sometimes have wishes that don't match up with web realities. "I'd estimate that nine out of ten clients ask me for a minimalist website with simple, clean lines," she says. "Then they give me pages and pages of content! It can be very difficult to get all of their content on a web page while preserving a minimalist aesthetic." So how does Bertola get around this? "It's about communicating as much as possible with as few elements as possible. Not to mention working on your communication skills so that you can gently convince a client that a blinking/flashing/spinning

button doesn't exactly work with the minimalist design scheme."

There is some decoding to do to before understanding exactly what a client really wants, Tiago Pedras adds. "Most of the time our clients see things not from a specialist [the point of view] but from an end-user one," he explains. "Eventually it's up to you to pick up the cues in their dialogue, the content that [they have] their expectations and turn [it] into something that works."

Cost is another factor to think about. While Thom Meredith feels the expectation of print and web clients is the same – a high-quality result that fits their needs – the cost it takes to get there can often be underestimated. "I do feel that with print pieces, clients understand that great printing costs money but I don't think they have a complete understanding of how much money needs to go into great development," he says. ■