

# SONIC

ADVENTURE  
TUTORIAL

## PART 2 - COLOUR

WRITTEN BY  
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# CONTENTS

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## PART 1-LINEART

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03	INTRODUCTION
04	GETTING STARTED
05	LINEART PART 1 - POLYGON LASSO AND WARP TOOL
06	LINEART PART 2 - SMOOTH MODIFIER, LAYER MANAGEMENT AND THE MARQUEE TOOL
07	LINEART PART 3 - FREE TRANSFORM AND FURTHER POLYGON LASSO
08	LINEART PART 4 - FURTHER WARP TOOL AND MATERIAL FOLDS
09	LINEART PART 5 - CONTRACT MODIFIER AND CUSTOM SMOOTHING
10	LINEART PART 6 - MAGIC WAND TOOL, OUTER BORDER AND ADOBE ILLUSTRATOR
11	LINEART PART 7 - VECTORISING, RE-IMPORTING AND LAYER BLENDING OPTIONS.

## PART 2-COLOUR

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03	INTRODUCTION
04	FLAT COLOURS - LAYER GROUPS AND THE EYEDROPPER TOOL
05	SHADING PART 1 - AIRBRUSH TOOL, FURTHER POLYGON LASSO AND BLEED CLEANING
06	SHADING PART 2 - FURTHER POLYGON LASSO AND STRATEGIC SHADING
07	SHADING PART 3 - FURTHER STRATEGIC SHADING
08	SHADING PART 4 - FURTHER STRATEGIC SHADING
09	SHADING PART 5 - BROW SHADING
10	SHADING PART 6 - FURTHER STRATEGIC SHADING
11	SHADING PART 7 - BLOCK SHADOWS
12	SHADING PART 8 - FURTHER BLOCK SHADOWS AND FURTHER LAYER BLENDING OPTIONS
13	FINAL ANALYSIS
14	CONCLUSION

# SONIC

## ADVENTURE ART TUTORIAL

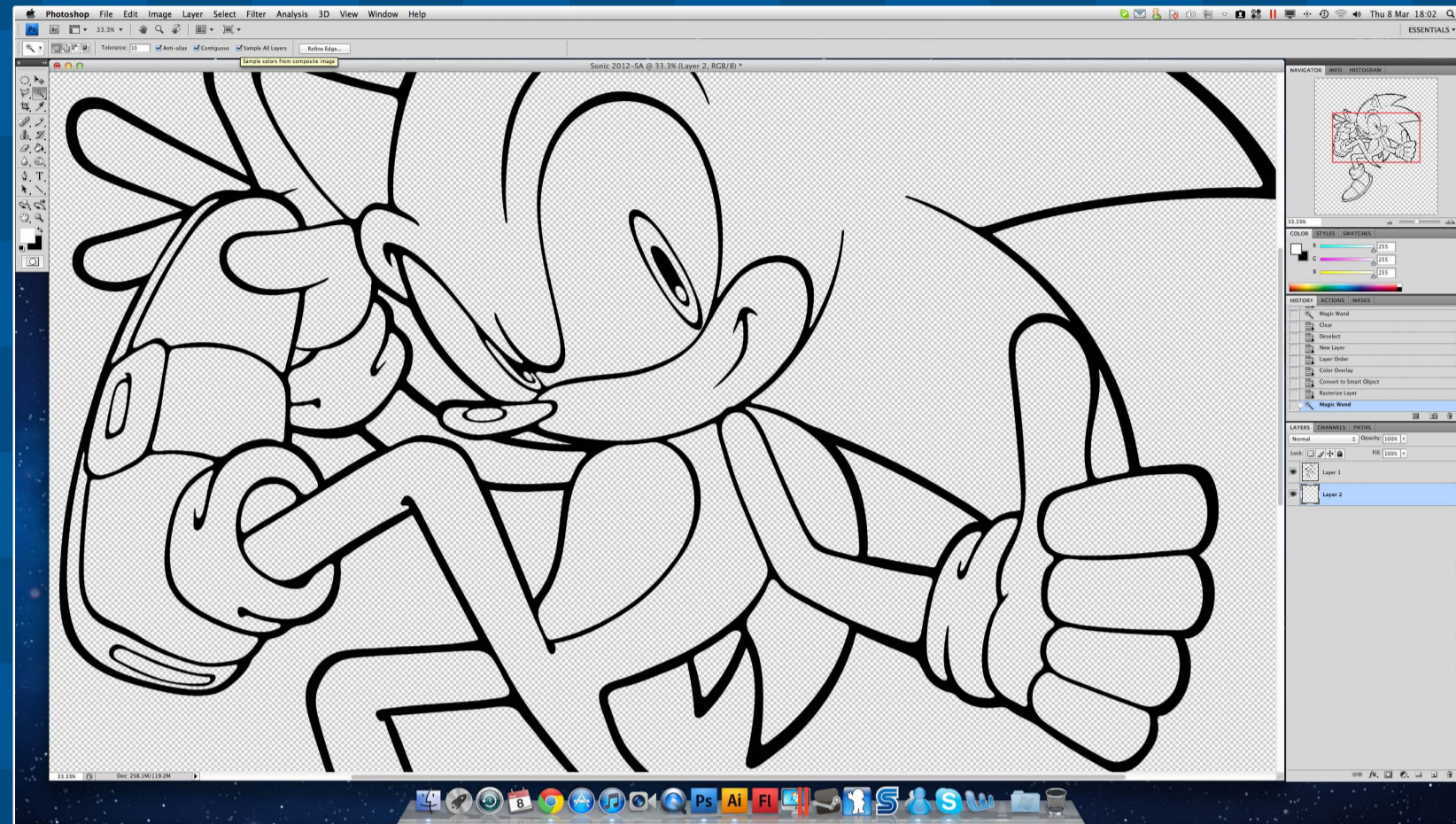
WELCOME BACK TO THE SONIC ADVENTURE ART TUTORIAL!

ASSUMING YOU'RE JOINING ME AFTER COMPLETING PART 1, WELL DONE ON FINISHING YOUR SA LINEART! PERSONALLY, I FIND THAT TO BE THE MOST CHALLENGING AND TIME-CONSUMING PART OF THE ARTWORK. THE COLOURS DON'T TAKE AS LONG AND GENERALLY THERE'S LESS TO THINK ABOUT, IT JUST BECOMES SIMPLE ROUTINE WHEN YOU KNOW HOW IT'S DONE. LINEART USUALLY TAKES ME A DAY OR TWO AS I TEND TO TWEAK A LOT OF THINGS ABOUT THE ART, WHEREAS SHADING ONLY EVER TAKES A FEW HOURS.

SO WITHOUT FURTHER ADO, LET'S DIVE STRAIGHT IN TO PART 2!

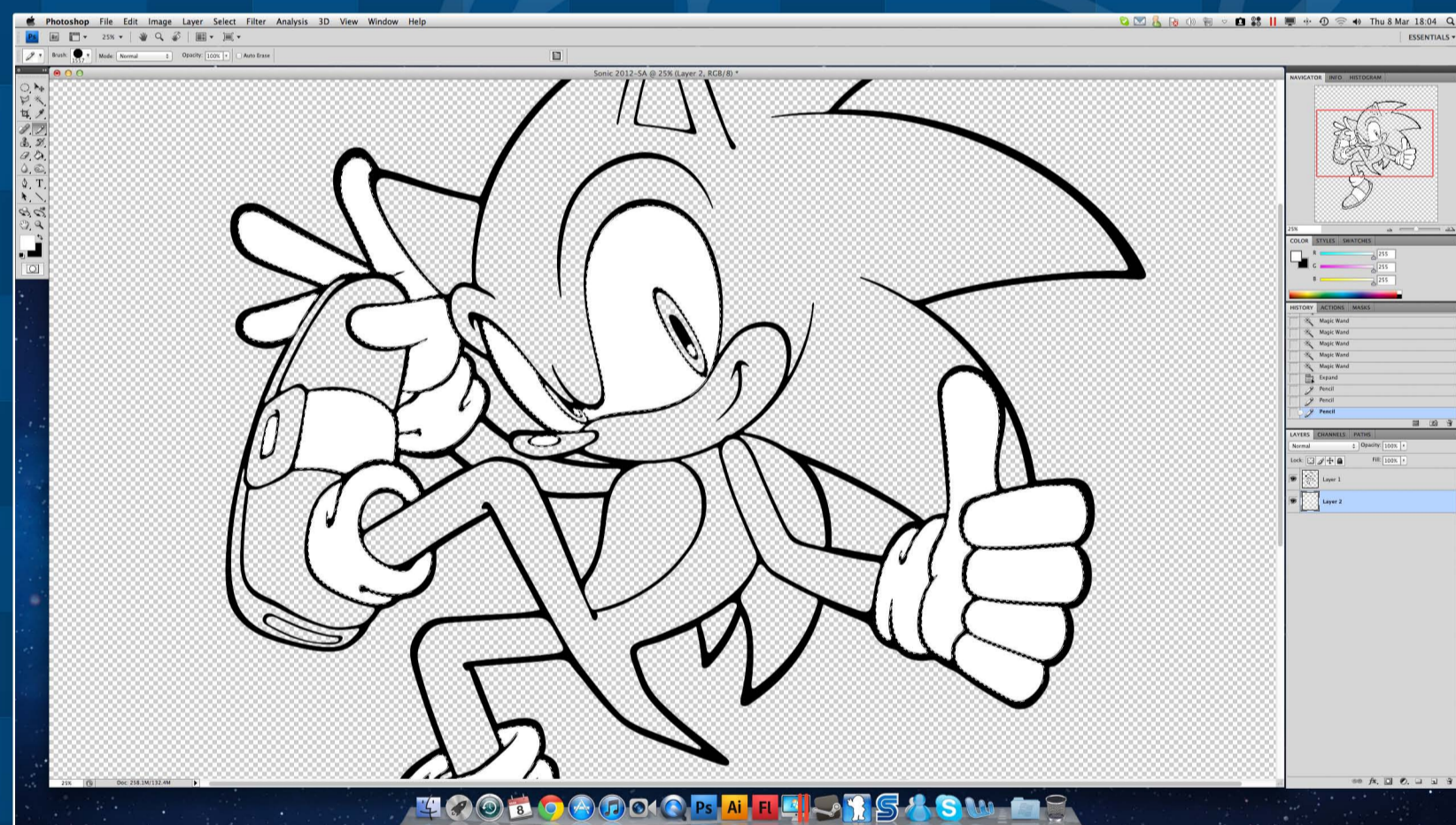
*K. Gates*





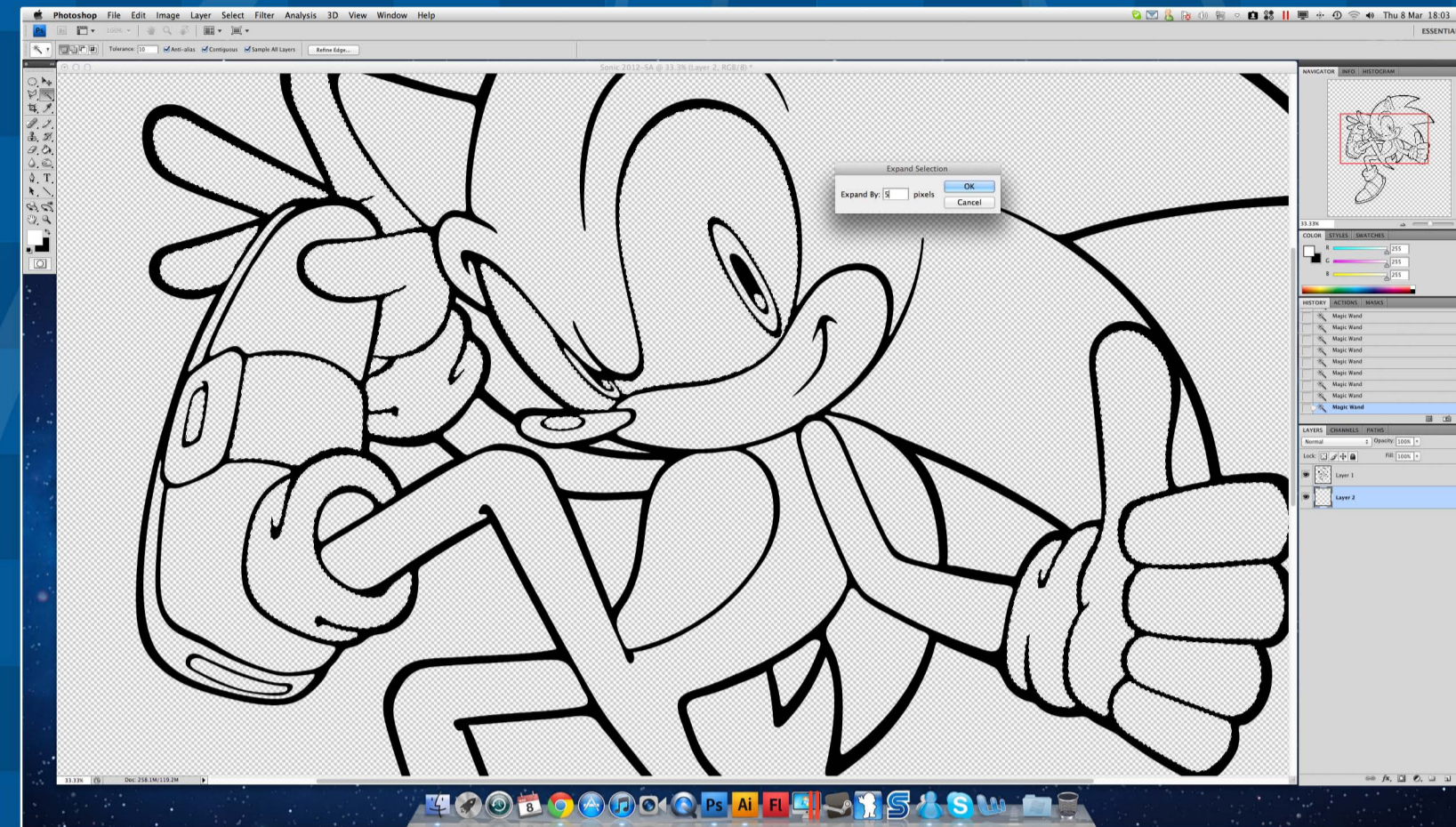
**49** HERE WE ARE, BACK WITH THE LINEART.

THE FIRST THING TO DO IS MAKE A NEW LAYER UNDERNEATH THE LINEART LAYER (JUST DRAG IT DOWN TO RE-ARRANGE). WE'RE GOING TO FILL IN COLOURS ONE BY ONE AND AN EASY ONE TO START WITH IS WHITE. TAKE THE MAGIC WAND, MAKE SURE YOU HAVE **SAMPLE ALL LAYERS** TURNED ON, HOLD SHIFT AND SELECT ALL THE AREAS WHERE THE SAME COLOUR IS USED.

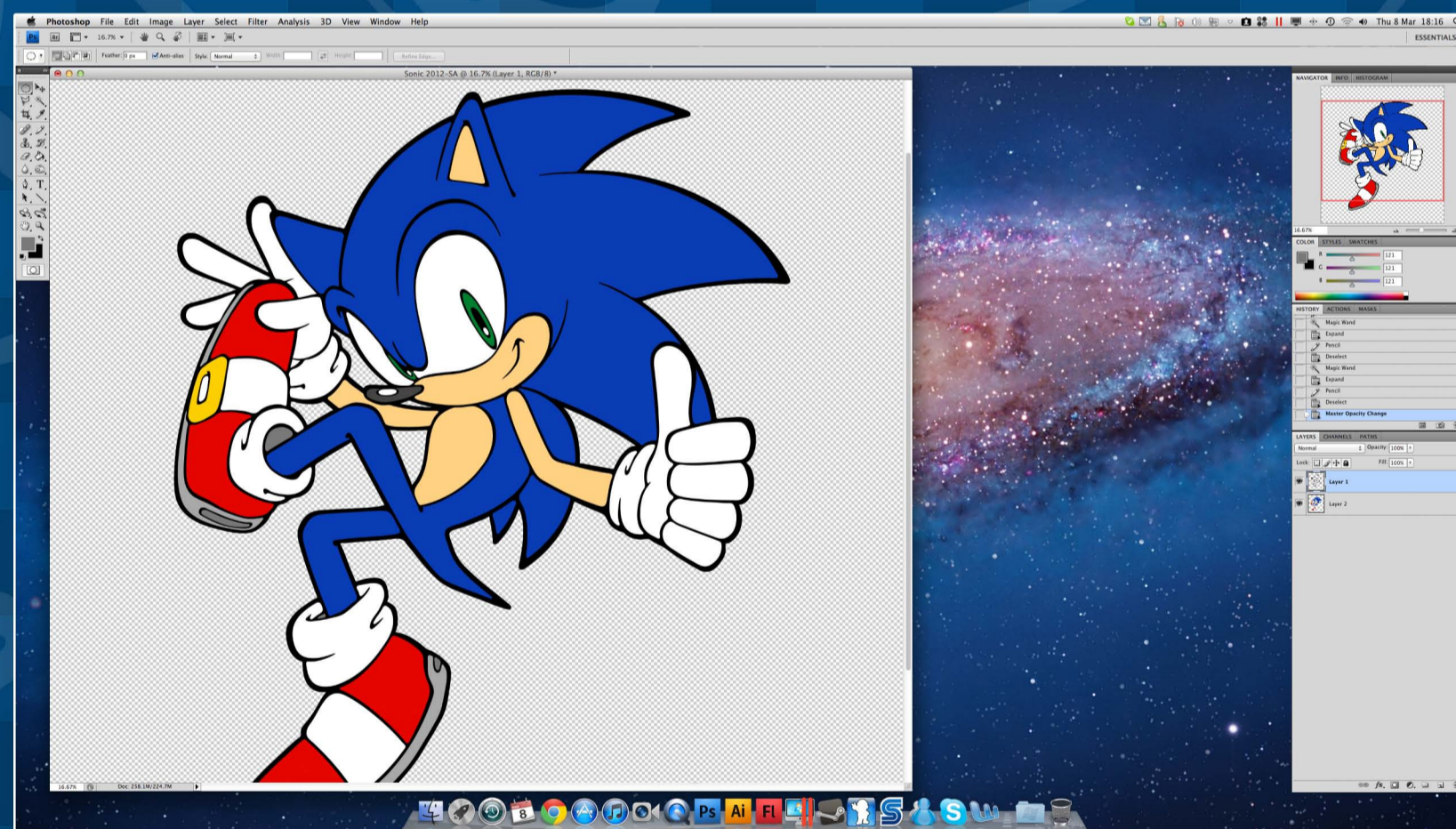


**52** THAT SHOULD BE ONE COLOUR COMPLETELY FILLED IN, REPEAT THIS PROCESS FOR ALL THE OTHER COLOURS YOU HAVE TO FILL.

IF YOU'RE WORKING WITH OFFICIAL CHARACTERS, USE A REFERENCE TO TAKE COLOURS FROM. USE THE **EYEDROPPER TOOL** TO COPY THE COLOURS YOU WANT JUST BY CLICKING ON THEM.

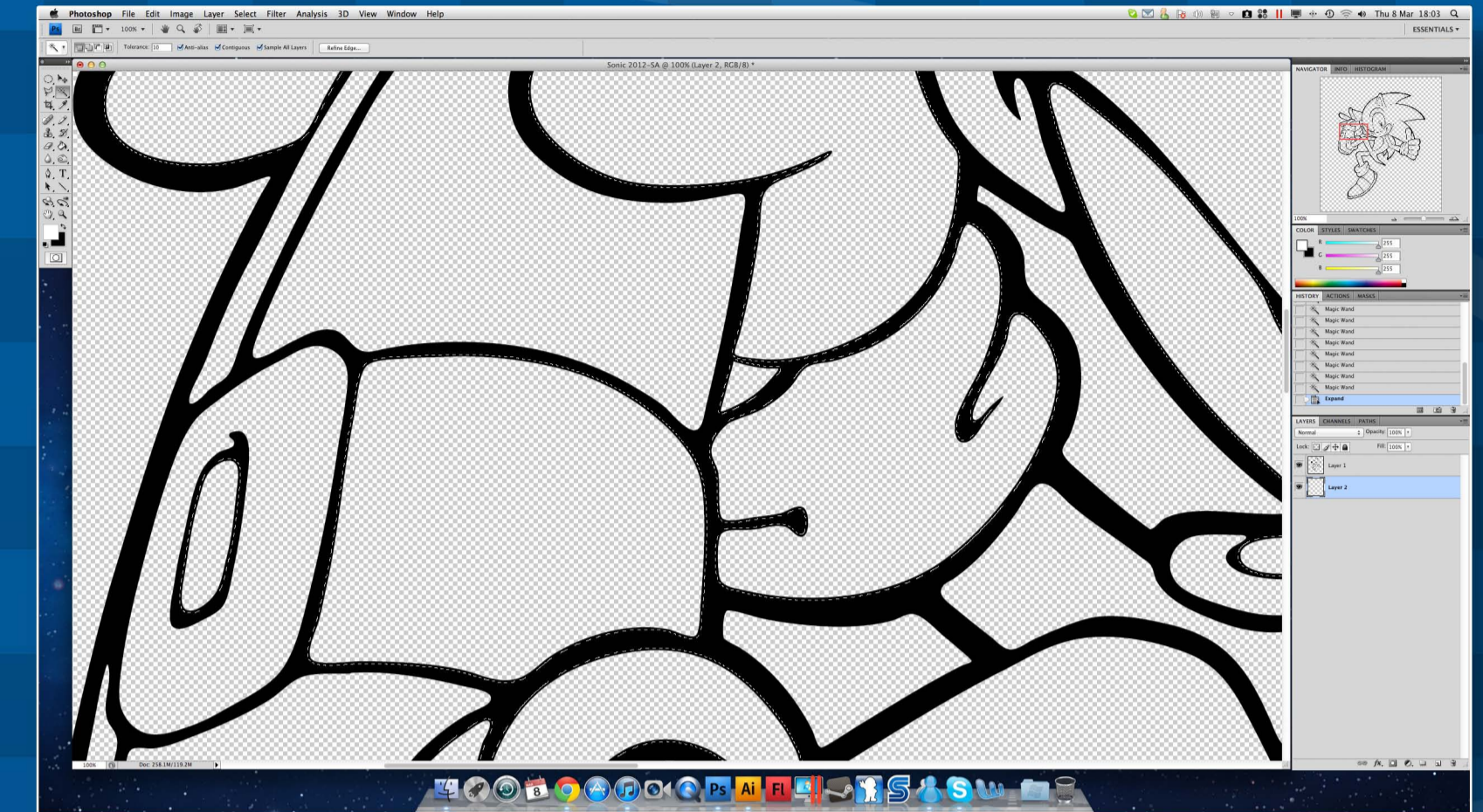


**50** SO I'VE GOT SONIC'S EYES, NOSE, HANDS, SOCKS, AND SHOE STRAPS. NEXT, GO TO **SELECT>MODIFY>EXPAND** AND EXPAND THE SELECTIONS OUT BY A SMALL NUMBER, JUST ENOUGH TO EAT INTO THE LINEART. THIS IS JUST TO GUARANTEE THAT WE'RE COLOURING THE ENTIRETY OF THE AREA. THE MAGIC WAND CAN SOMETIMES NOT PICK UP PIXELS GATHERED NEAR THE LINEART EDGE, THIS WILL ENSURE ALL PIXELS ARE INCLUDED.

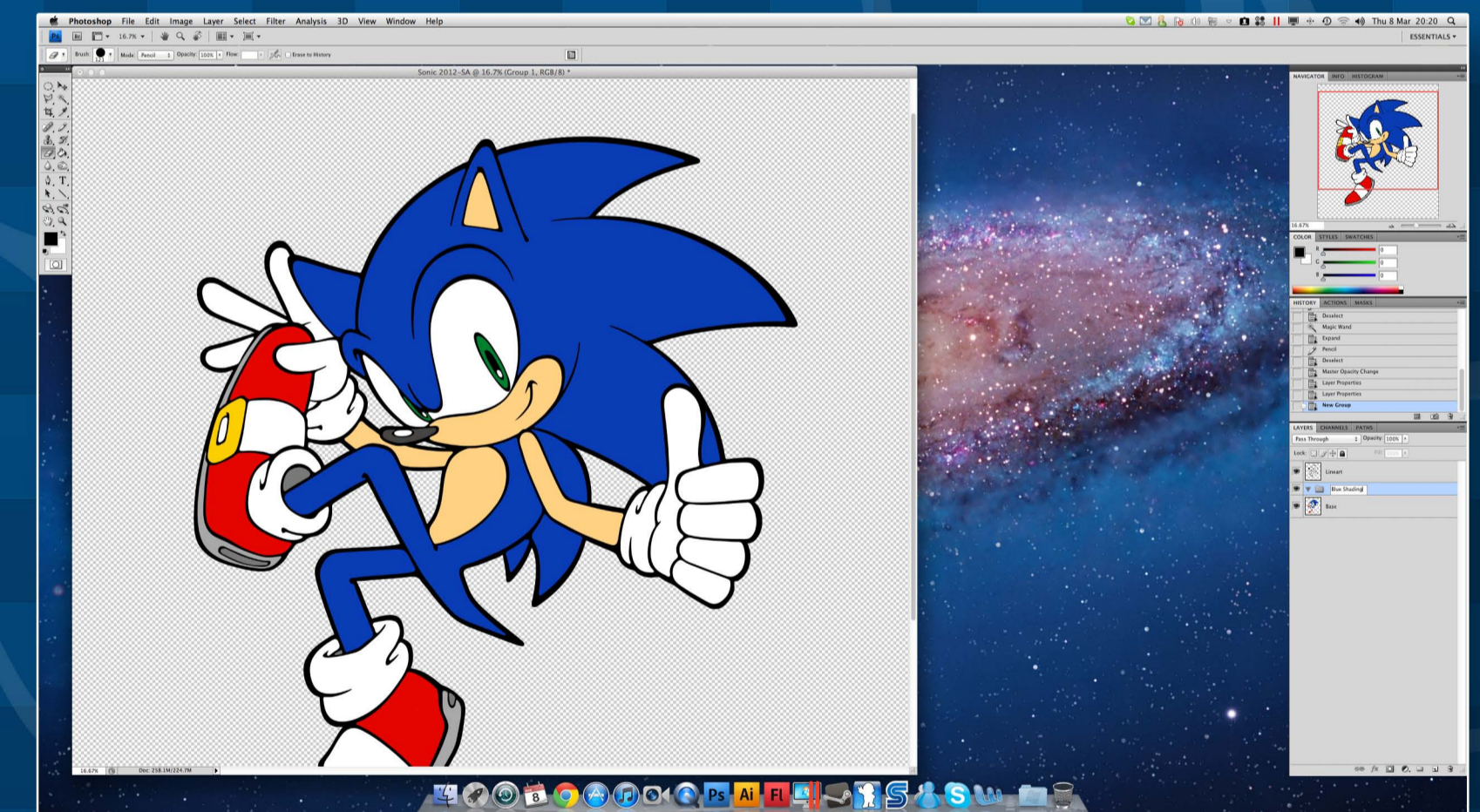


**53** BEFORE TOO LONG YOU SHOULD HAVE ALL OF YOUR COLOURS FILLED IN. IT'S A GOOD IDEA AT THIS POINT TO NAME YOUR LAYERS (DOUBLE CLICK ON THE NAME), JUST TO MAKE LIFE EASIER FOR YOURSELF.

NOW WE GET ON TO THE PART THAT WILL REALLY BRING YOUR ARTWORK TO LIFE - THE SHADING!

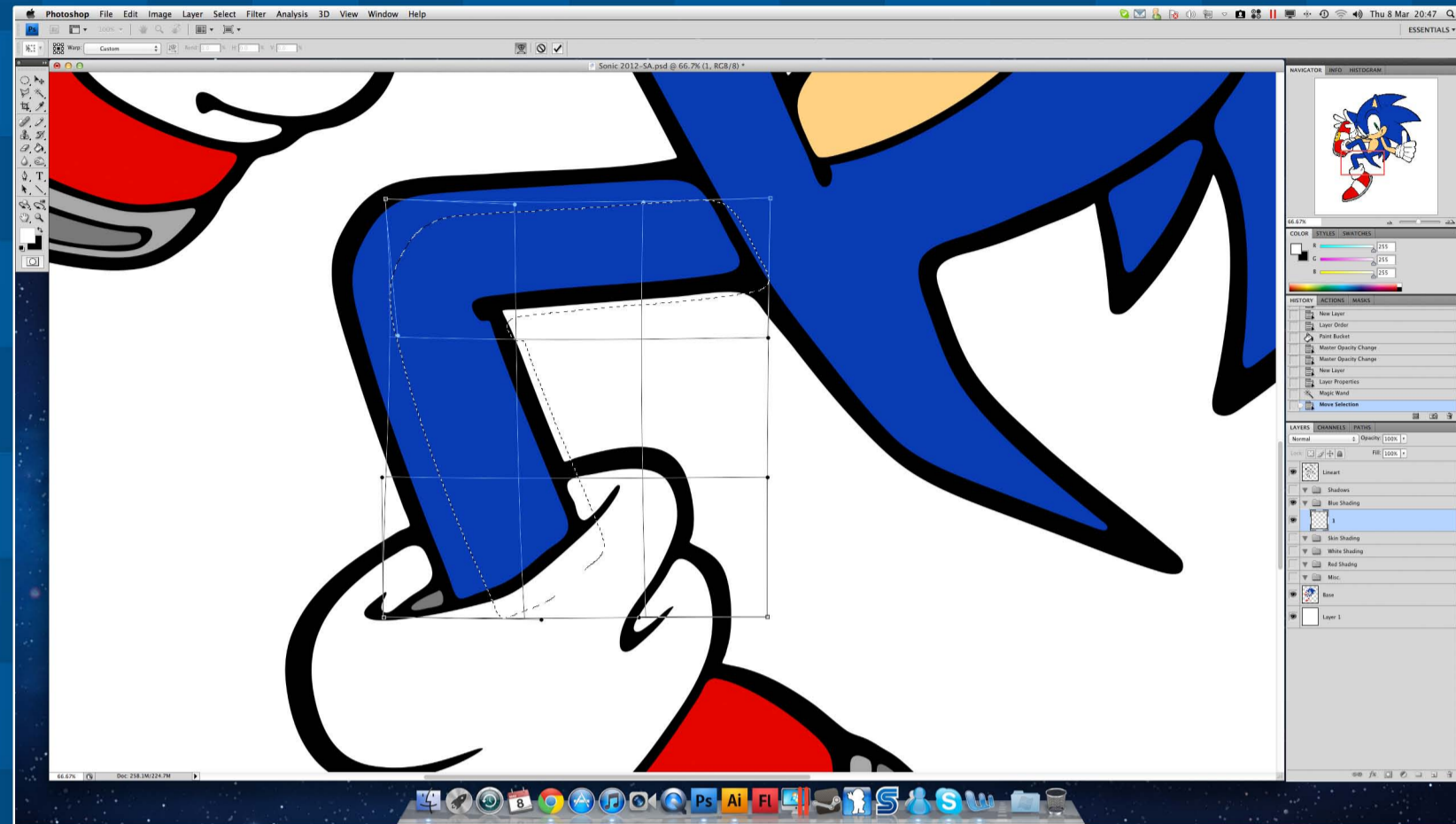


**51** MAKE SURE YOU'RE ON THE BOTTOM LAYER AND FILL IN THE SELECTED AREAS (TOP TIP: YOU CAN TURN OFF CONTIGUOUS TO FILL IN EVERY SELECTION AT ONCE.)



**54** TO PREPARE, YOU'LL WANT TO MAKE YOURSELF A BUNCH OF **GROUPS**. YOU CAN MAKE GROUPS BY CLICKING THE ICON NEXT TO THE NEW LAYER ICON.

WE WILL KEEP OUR SHADING LAYERS IN THESE GROUPS. NAME EACH AFTER ONE OF YOUR COLOURS. FOR MINOR COLOURS, JUST HAVE A MISCELLANEOUS GROUP. SO FOR SONIC, I'LL MAKE BLUE, SKIN, RED AND WHITE GROUPS AS WELL AS A MISCELLANEOUS FOR THINGS LIKE HIS EYES AND SHOE SOLES.



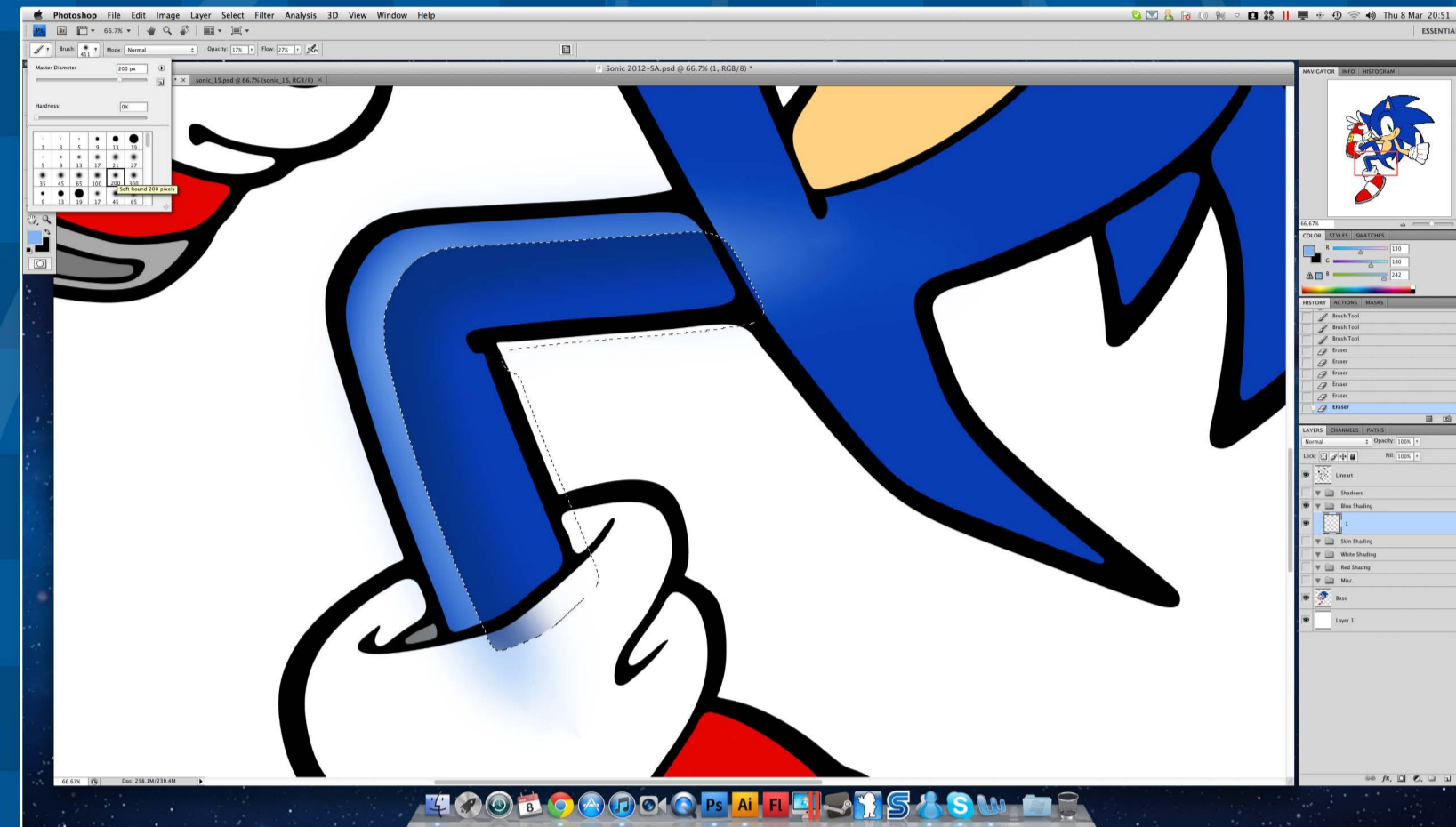
**55** IF THIS IS YOUR FIRST TIME, REFER BACK TO YOUR REFERENCES TO STUDY HOW THE SHADING SHAPES ITSELF, A GENERAL RULE IS THAT IT BECOMES WIDER AROUND BENDS. CHOOSE A SMALL, SIMPLE AREA TO START WITH. USE THE MAGIC WAND TO SELECT THE AREA AND WARP THE SELECTION LIKE SO.

MAKE A NEW LAYER WITHIN THE COLOUR GROUP AND NAME IT 1, WE'LL BE MAKING MORE LAYERS LATER.

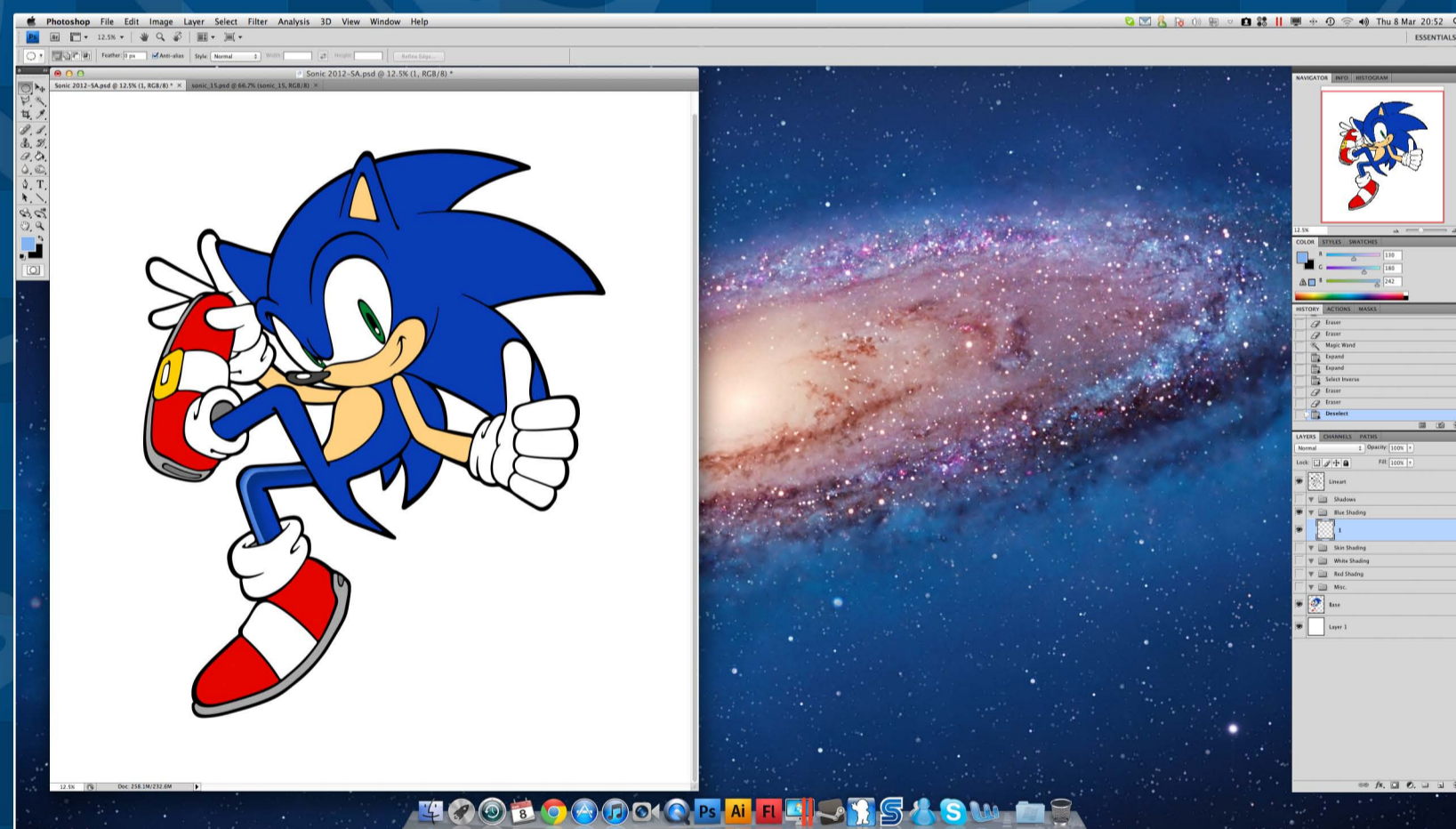


**58** ...AND DELETE ANY SHADING THAT BLEEDS OUT OF THE AREA. THAT'S THE BASIC PROCESS WE'RE GOING TO USE HERE. **SELECT>WARP>AIRBRUSH>CLEAN BLEED**. THE SKILLS YOU LEARNT IN THE LINEART PHASE CAN BE APPLIED HERE TO, WITH A COUPLE OF NEW ONES TO LEARN.

THAT'S THE FIRST PIECE OF SHADING DONE, NOW WE CAN MOVE ON AND EXPAND THESE SKILLS INTO DIFFERENT CIRCUMSTANCES.

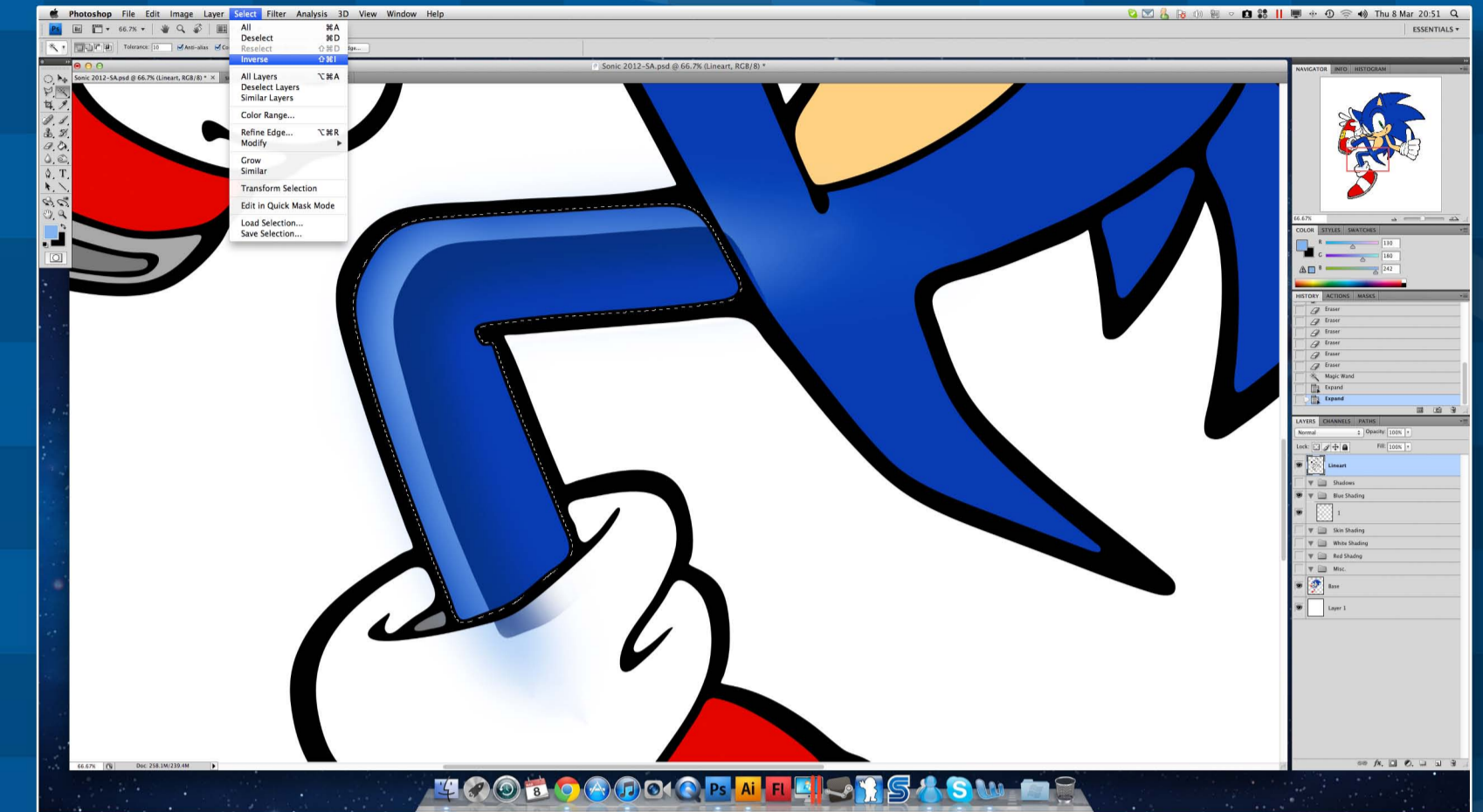


**56** RIGHT CLICK THE PENCIL TOOL AND SELECT THE **BRUSH TOOL**, THEN OPEN THE **BRUSH PRESET MENU** AND CHOOSE THE **SOFT ROUND BRUSH**. YOU'LL ALSO WANT TO EXPERIMENT WITH THE **OPACITY AND FLOW SETTINGS**. A HIGHER FLOW SETTING WILL GIVE A HARSHER BRUSH, AIM FOR BETWEEN **20% AND 30%**. WHEN YOU'RE READY, USE THE BRUSH TO SHADE IN THE SHADOW FIRST. INVERSE THE SELECTION AND DO THE SAME WITH THE HIGHLIGHT COLOUR. IF YOU THINK THE BRUSH SETTINGS AREN'T RIGHT, PLAY AROUND WITH THEM UNTIL YOU FIND SOMETHING YOU LIKE.



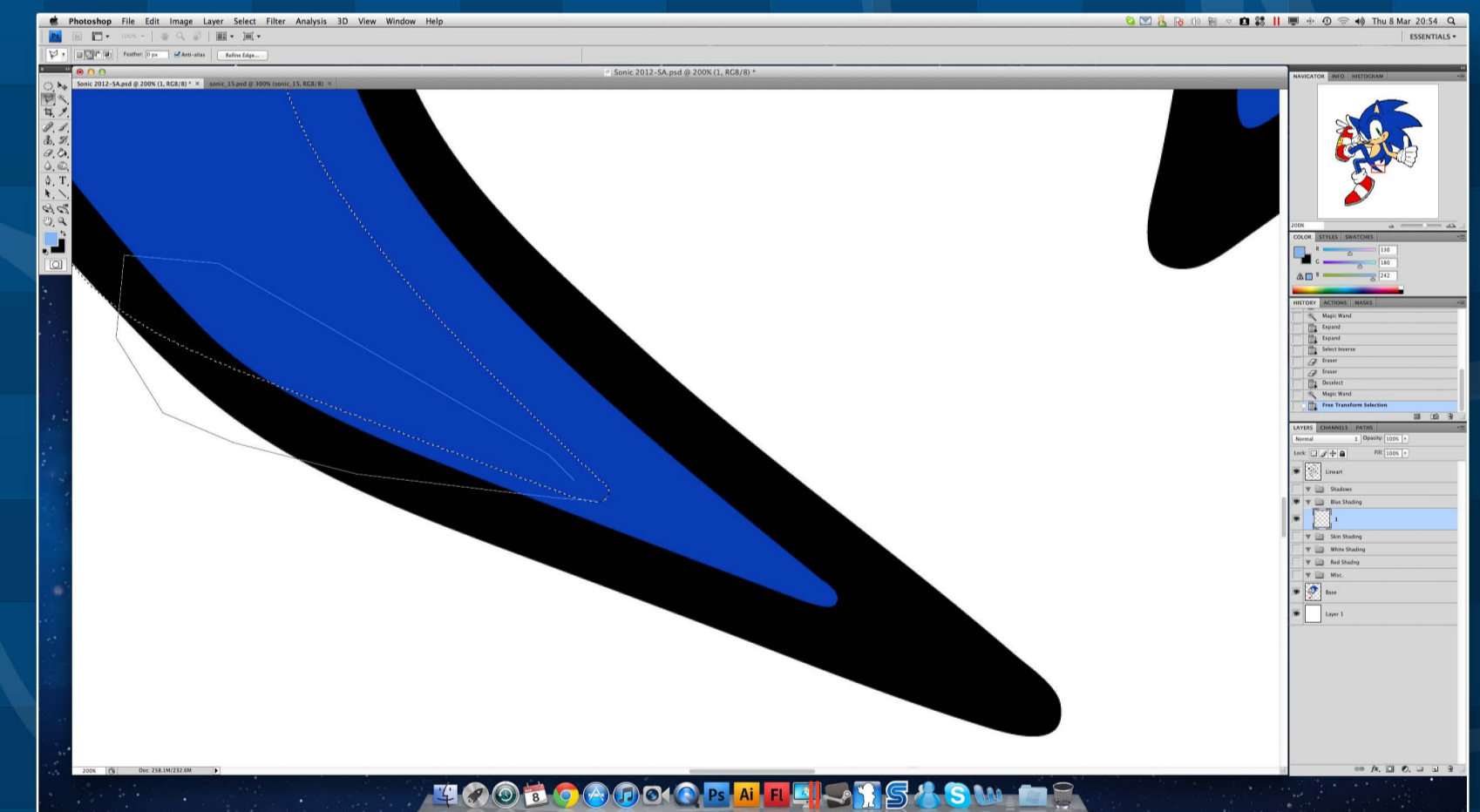
**59** MUCH LIKE THE LINEART, THERE ARE MANY AREAS WHERE A SIMPLE WARP ISN'T ENOUGH AND WE NEED TO EMPLOY THE POLYGON LASSO TO FINISH THE JOB. AS AN EXAMPLE, I'LL USE SONIC'S BODY AND TAIL.

REPEATING THE SAME STEPS AS BEFORE, USING THE MAGIC WAND TO SELECT AREA I WANT AND WARPING INTO POSITION, OR AT LEAST AS CLOSE AS I CAN GET.



**57** THIS IS THE PART THAT YOU'LL PROBABLY HAVE TO PRACTICE THE MOST, TRY AND GET IT AS SMOOTH AS POSSIBLE AS YOU KEEP APPLYING THE BRUSH. CONTINUE TO LOOK AT REFERENCES TO LEARN WHERE TO APPLY THE BRUSH IN HEAVY DOSES FOR A BRIGHTER OR DARKER TONE (BENDS ARE USUALLY EXPECTED TO BE MORE VIBRANT).

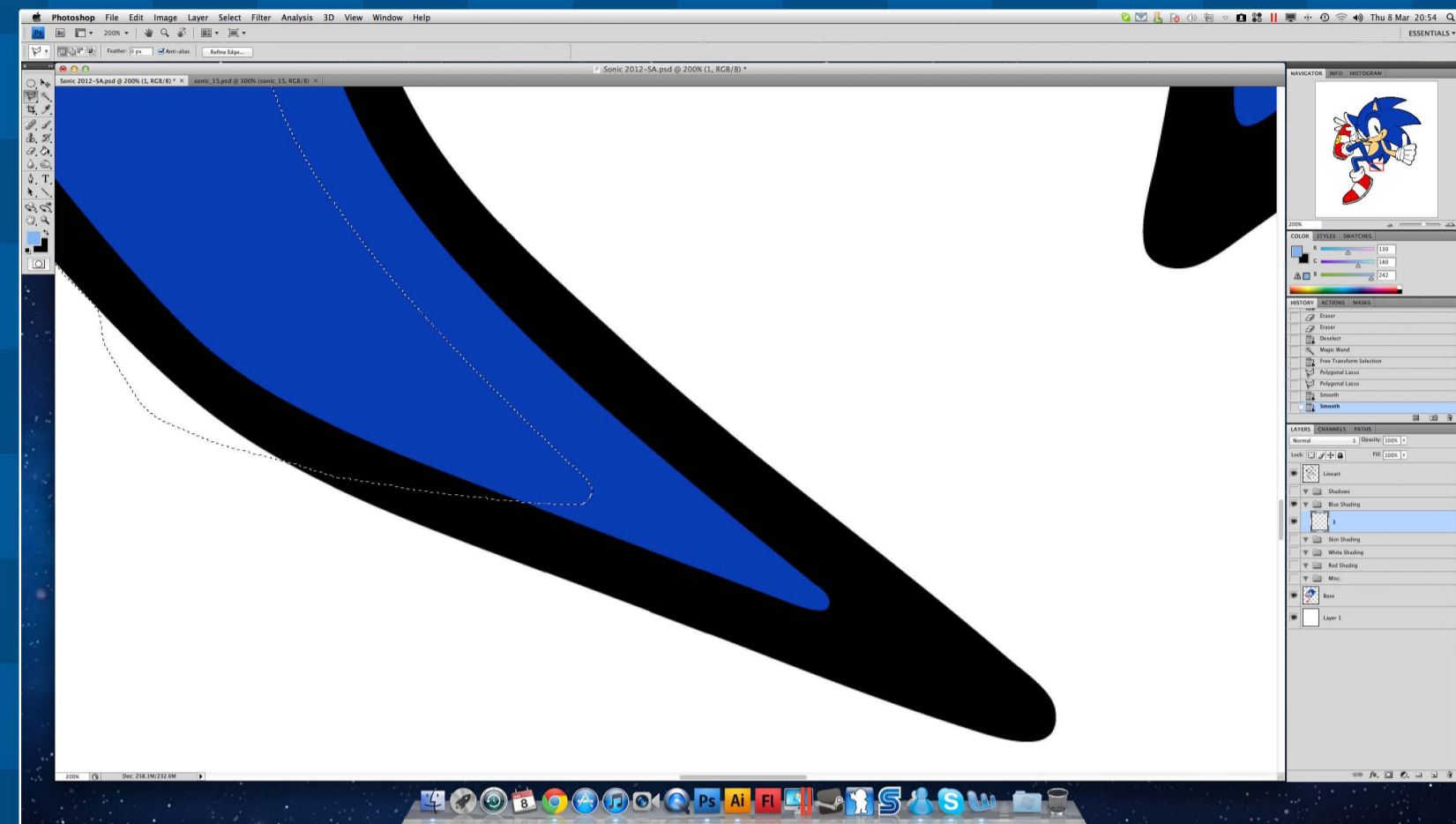
WHEN YOU'RE DONE, SELECT THE AREA AGAIN ON THE LINEART LAYER, EXPAND IT SO IT EATS INTO THE LINEART AGAIN, INVERSE IT...



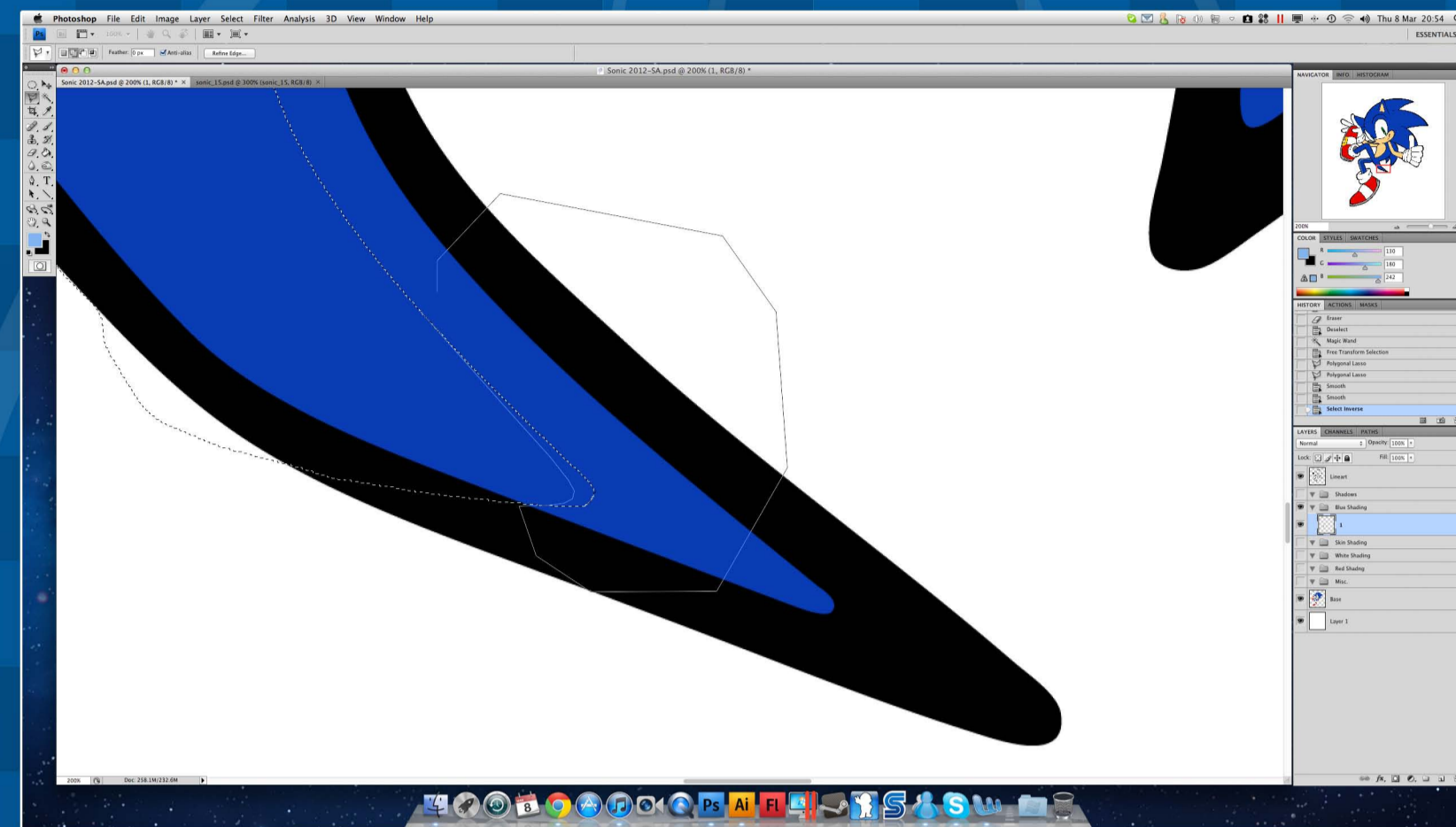
**60** IT'S THIS PART HERE THAT I WANT TO EDIT. BY TAKING THE POLYGON LASSO AND HOLDING SHIFT, I CAN EASILY ADD A LITTLE EXTRA TO THE SELECTION TO MAKE IT CLOSER TO WHAT I WANT.

AS ALWAYS, KEEP YOUR REFERENCES NEARBY AND LOOK FOR THE RIGHT SHAPES TO APPLY. IT'S EASY TO EDIT ANY SELECTION.



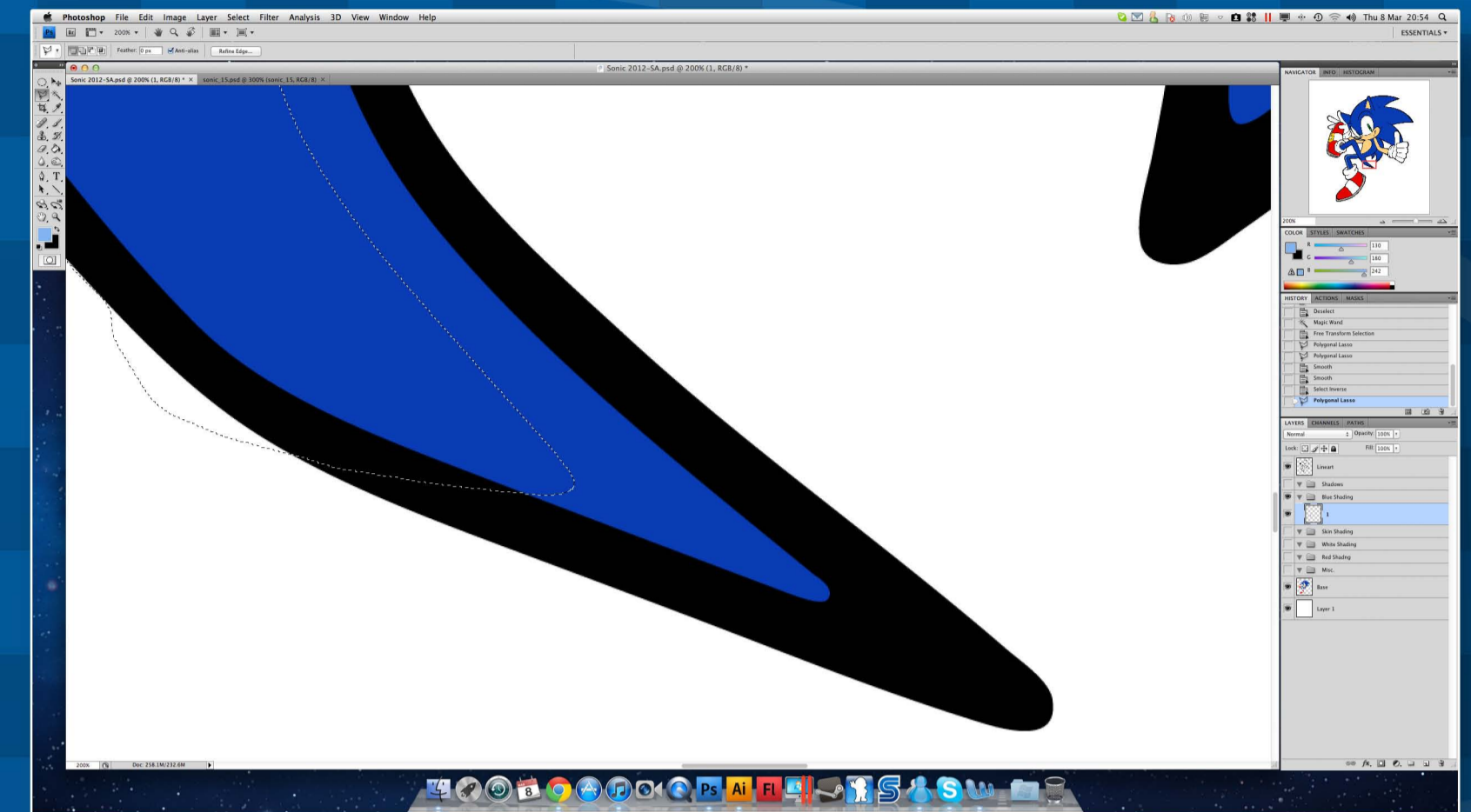


**61** THAT'S A MUCH BETTER CURVE AT THE END OF THE TAIL BUT I STILL FEEL THAT THE LEAD-UP TO IT IS A LITTLE TOO UNIFORM, I WANT TO BRING IT FURTHER FROM THE LINEART.

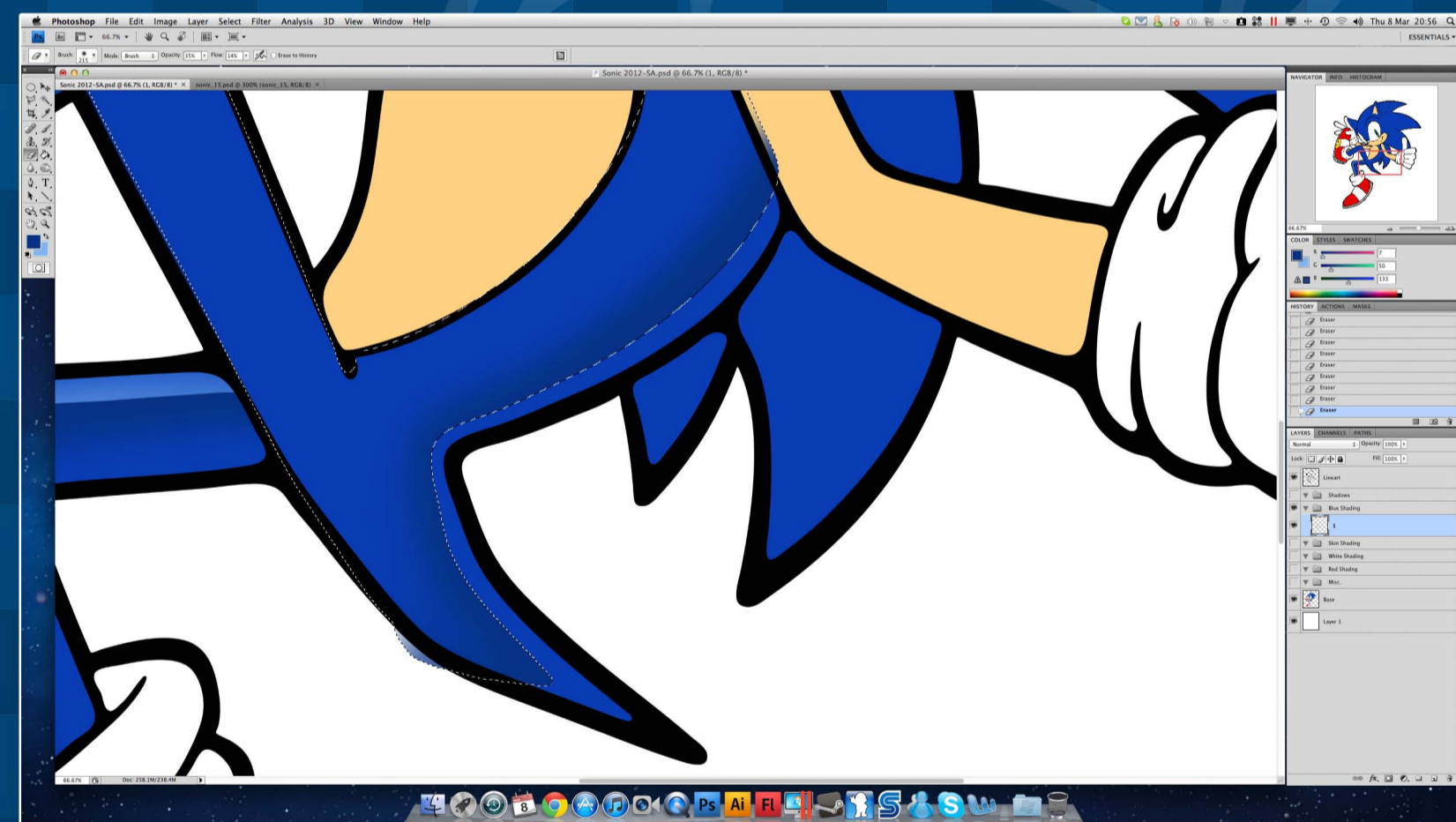


**62** THIS IS NO PROBLEM, LIKE YOU MAY HAVE DONE WITH THE LINEART, I CAN HOLD ALT AND USE THE LASSO TO SUBTRACT FROM THE SELECTION, THEN RESHAPE IT INTO SOMETHING NICER.

LIKE WITH THE LINEART, TRY TO MOVE AWAY FROM UNIFORM SHAPES AND BE CREATIVE. DON'T BE AFRAID TO CHANGE THE WIDTH OF THE SHADING AS WELL, KEEP THE FLOW INTERESTING AND DYNAMIC.

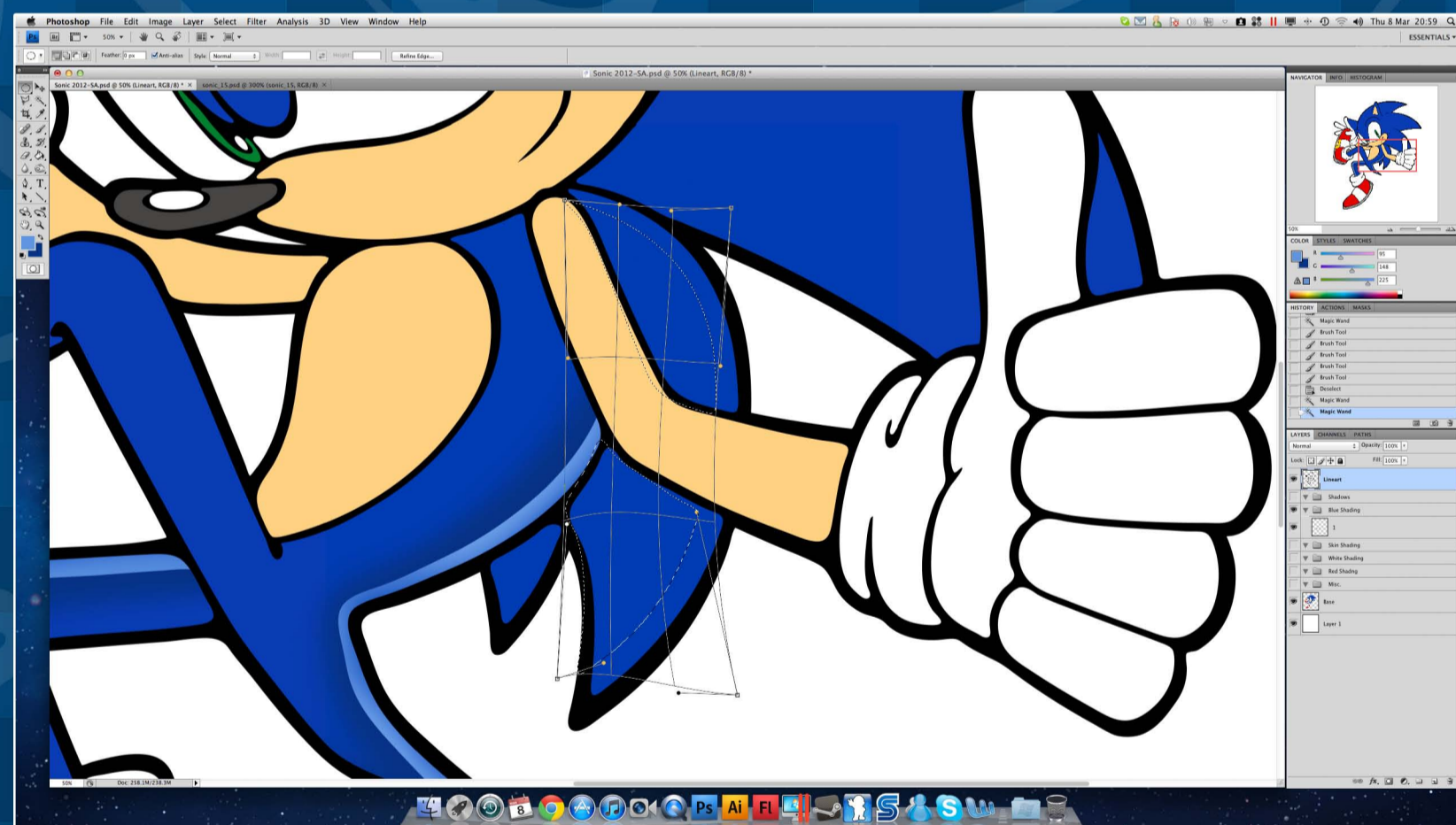


**63** THE POLYGON LASSO IS PERFECT FOR THESE INSTANCES, THE WARP HAS ALREADY DONE MOST OF THE WORK FOR YOU AND NOW YOU HAVE ABSOLUTE CONTROL WITH THE LASSO TO PERFECT ANY IMPURITIES.



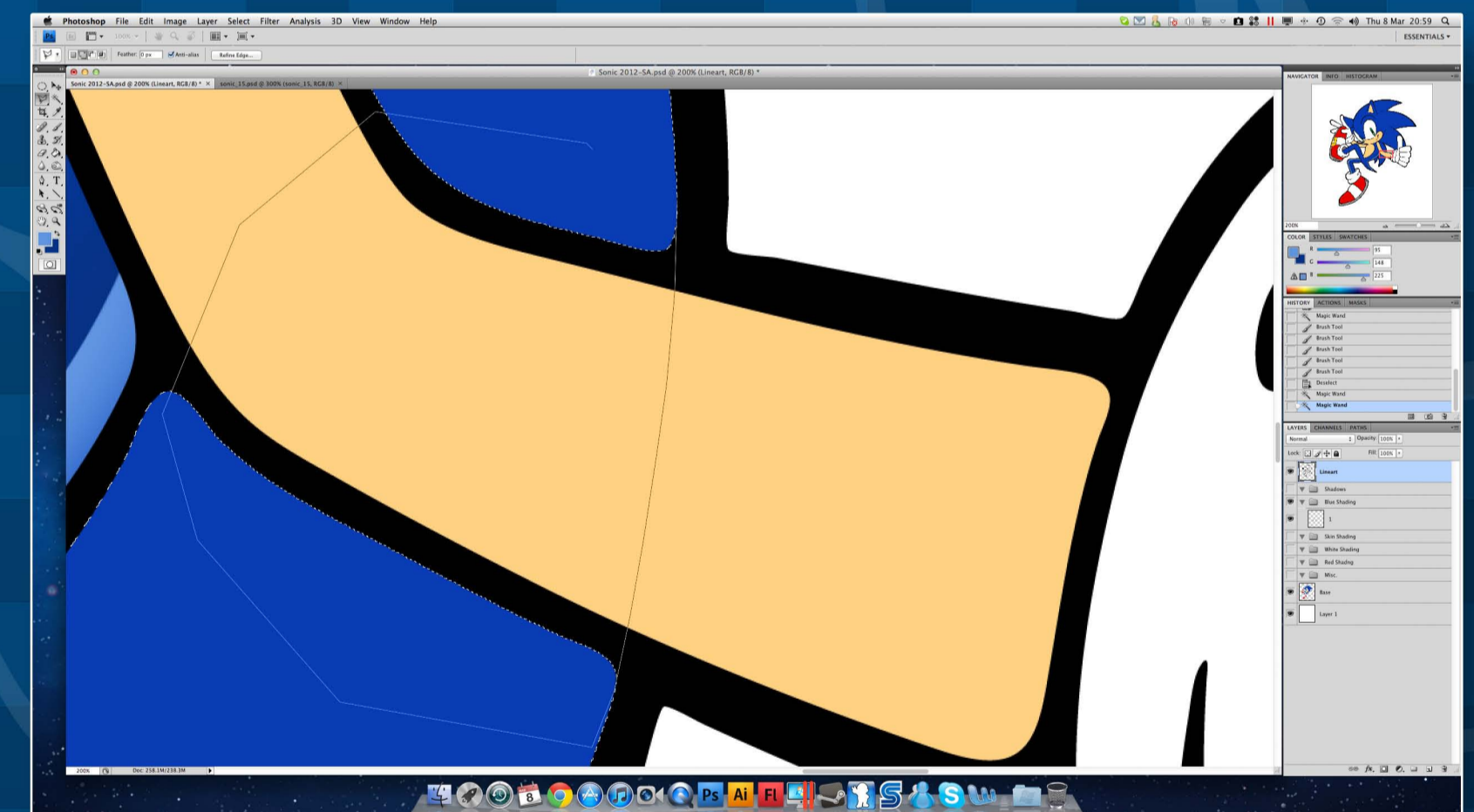
**64** APPLY A SMOOTH MODIFIER WHEN YOU'RE READY AND APPLY THE AIRBRUSH AGAIN, JUST AS BEFORE. CAREFULLY SHADE IN THE SHADOW, THEN INVERSE THE SELECTION AND REPEAT THE PROCESS FOR THE HIGHLIGHT.

NOW, REMOVING THE BLEED WILL HAVE TO BE SLIGHTLY DIFFERENT THIS TIME. YOU'VE GOT TWO PIECES OF SHADING SO YOU'LL HAVE TO SELECT BOTH AREAS AND EXPAND BEFORE YOU INVERSE AND DELETE, OR YOU'LL OBVIOUSLY REMOVE THE WORK YOU'VE ALREADY DONE.



**65** WITH THAT IN ORDER, I CAN MOVE ON TO SONIC'S BACK QUILL. THIS IS ALSO A COMMON SITUATION, SONIC'S QUILL IS SPLIT INTO TWO SECTIONS BY HIS ARM, BUT I WANT THE SHADING TO BE CONSISTENT THROUGH BOTH PARTS.

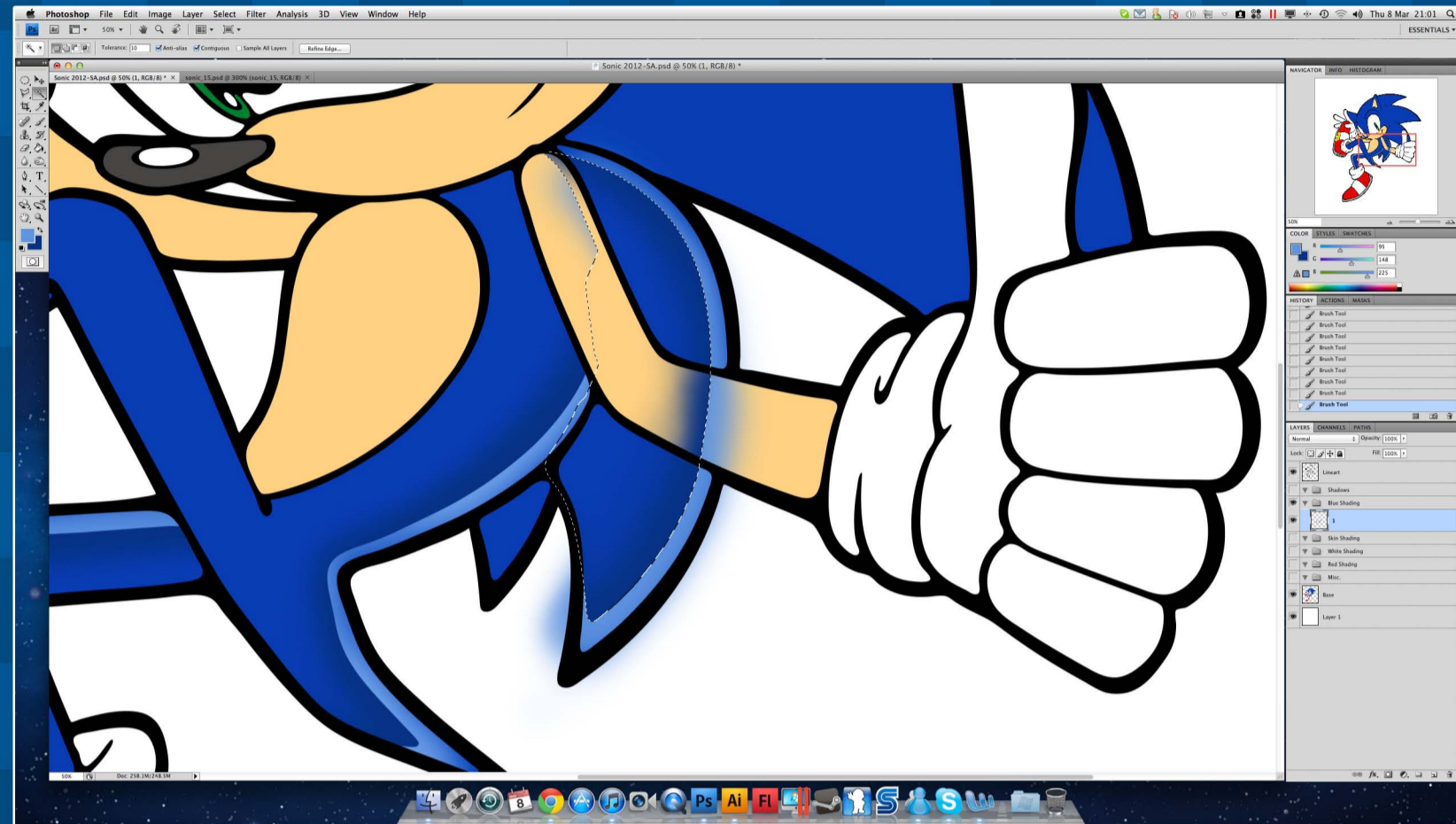
WARPING IT IN IT'S CURRENT STATE COULD ALSO RESULT IN THE SELECTION EDGES NOT REACHING THE AREA EDGE (AS SHOWN IN THE SCREENSHOT).



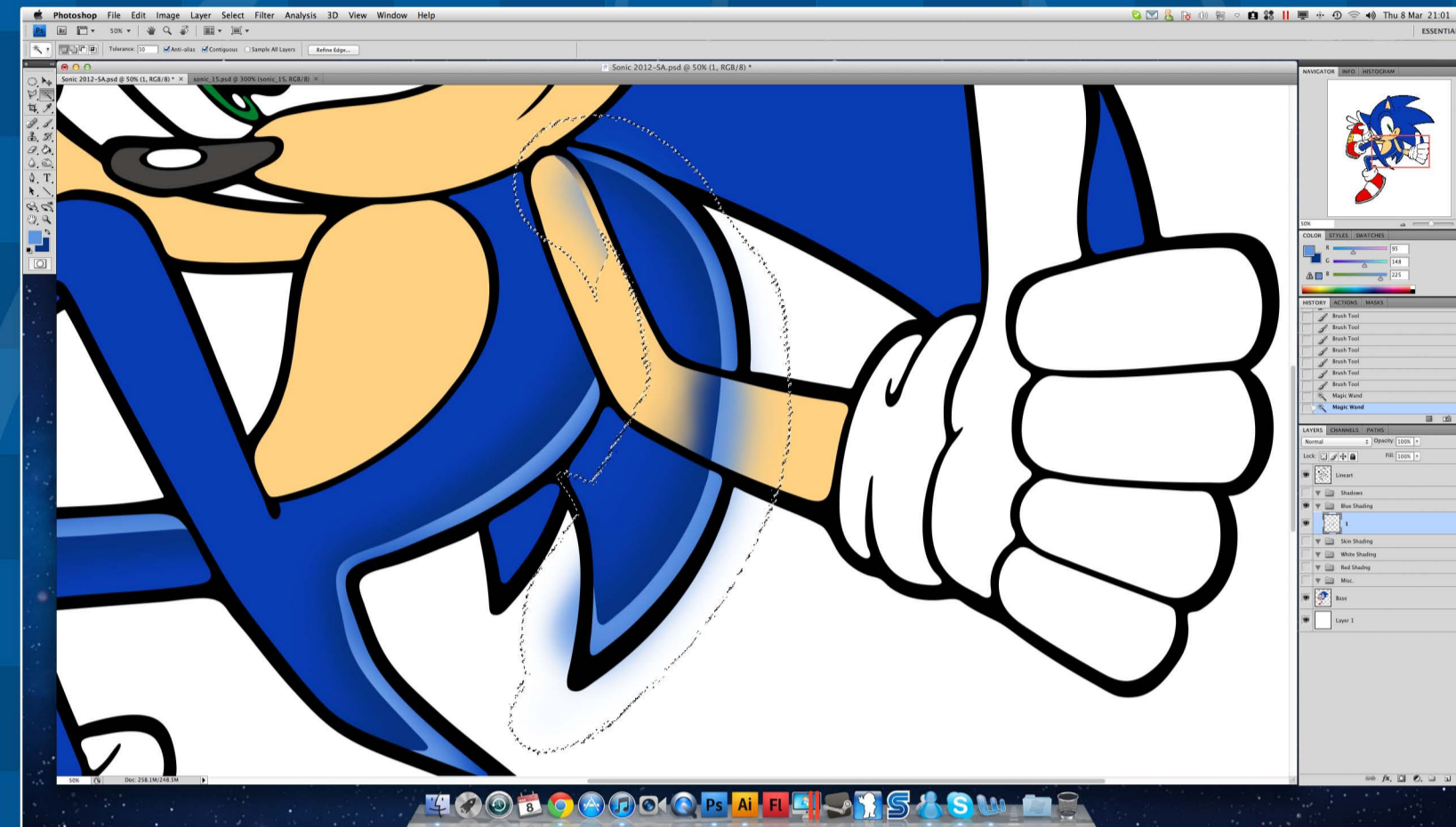
**66** THE BEST WAY TO FIX THIS IS TO SIMPLY CONNECT THE TWO PARTS TOGETHER WITH THE LASSO, HOLDING SHIFT TO JOIN THEM UP. THIS WAY, THE WARP WILL GUARANTEE THE SHADING IS A CONSISTENT WIDTH, PLUS IT'S A MUCH MORE COMFORTABLE ENVIRONMENT TO WORK IN WHEN SHADING.

IF YOU EVER HAVE A SIMILAR SITUATION, I WOULD ALWAYS RECOMMEND DOING THIS.



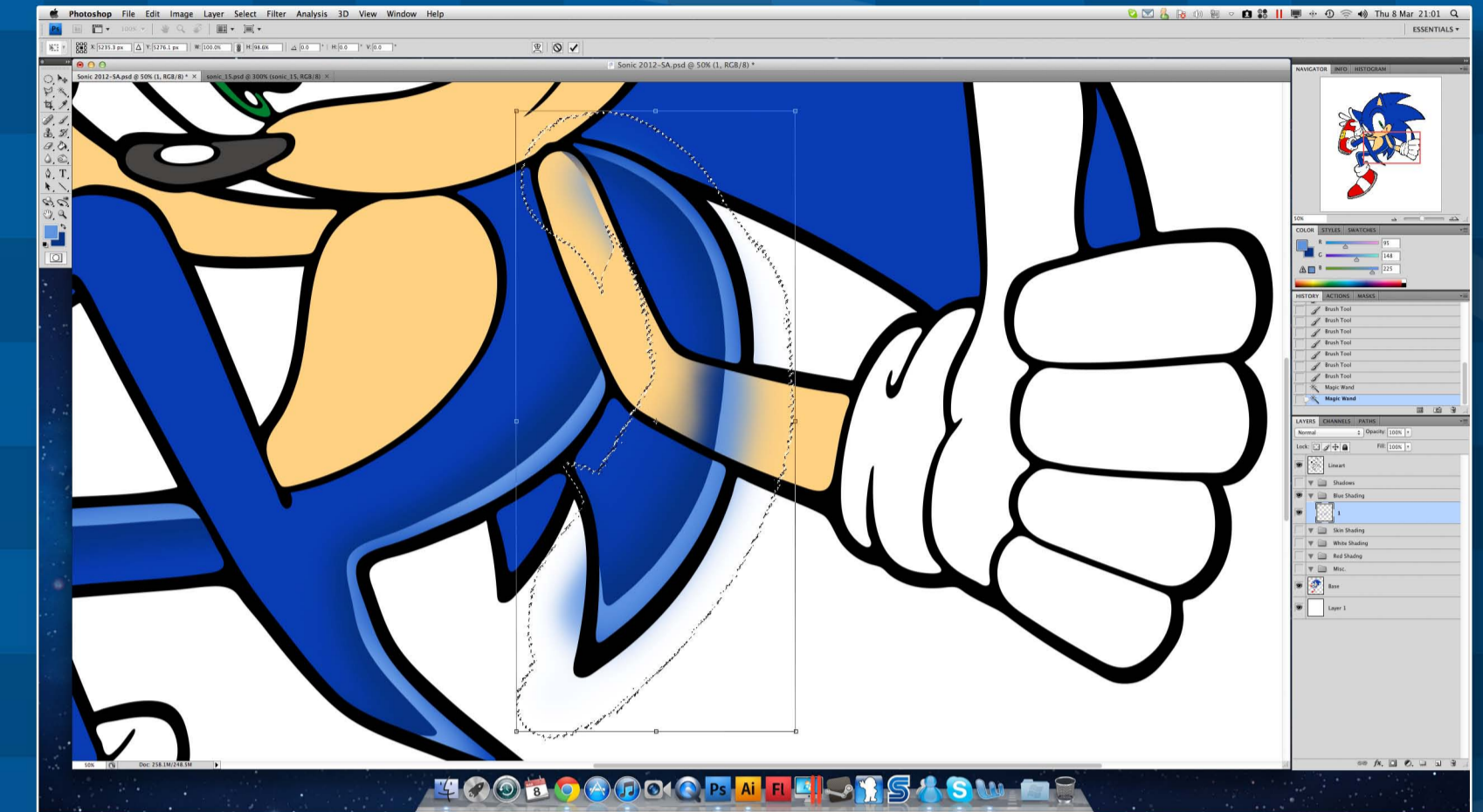


**67** WITH THE SELECTION IN PLACE, REPEAT THE SHADING PROCESS, KEEPING THE AIRBRUSH UNDER CONTROL AS YOU CAREFULLY APPLY THE SHADING.

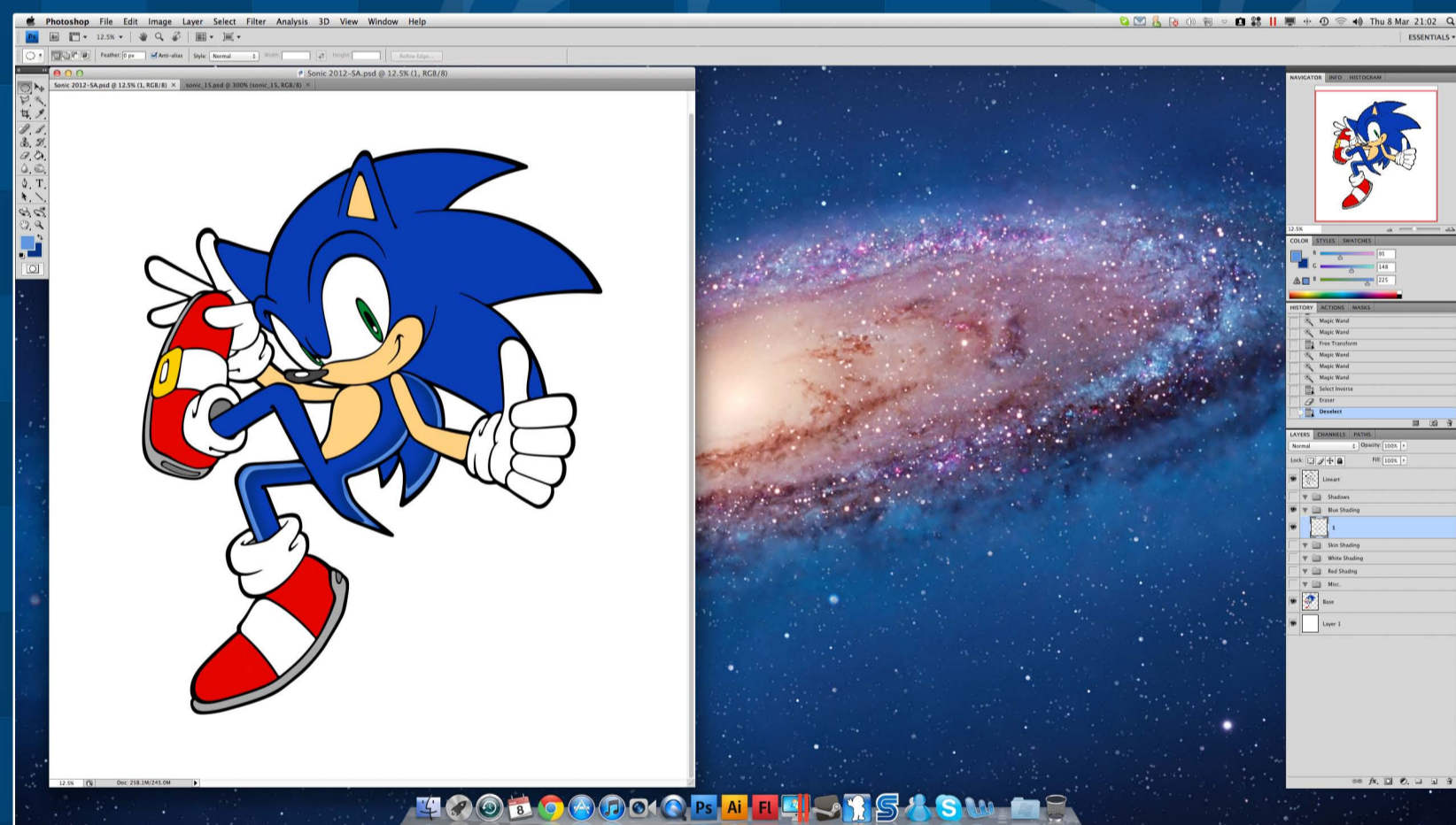


**68** THINK CAREFULLY ABOUT YOUR WORK AS YOU PROGRESS. THE EARLIER YOU DECIDE YOU WANT TO MAKE CHANGES, THE BETTER. LIKE HERE FOR EXAMPLE, I'VE DECIDED THAT I WANT THE SHADING AT THE TOP OF SONIC'S QUILT TO BE A BIT THICKER AND NOW IS THE PERFECT TIME TO ACT ON THAT WHILST THE SHADING HASN'T BEEN TAMPERED WITH.

JUST USE THE MAGIC WAND TO SELECT IT ALL (HOLDING SHIFT TO EXPAND THE SELECTION)...

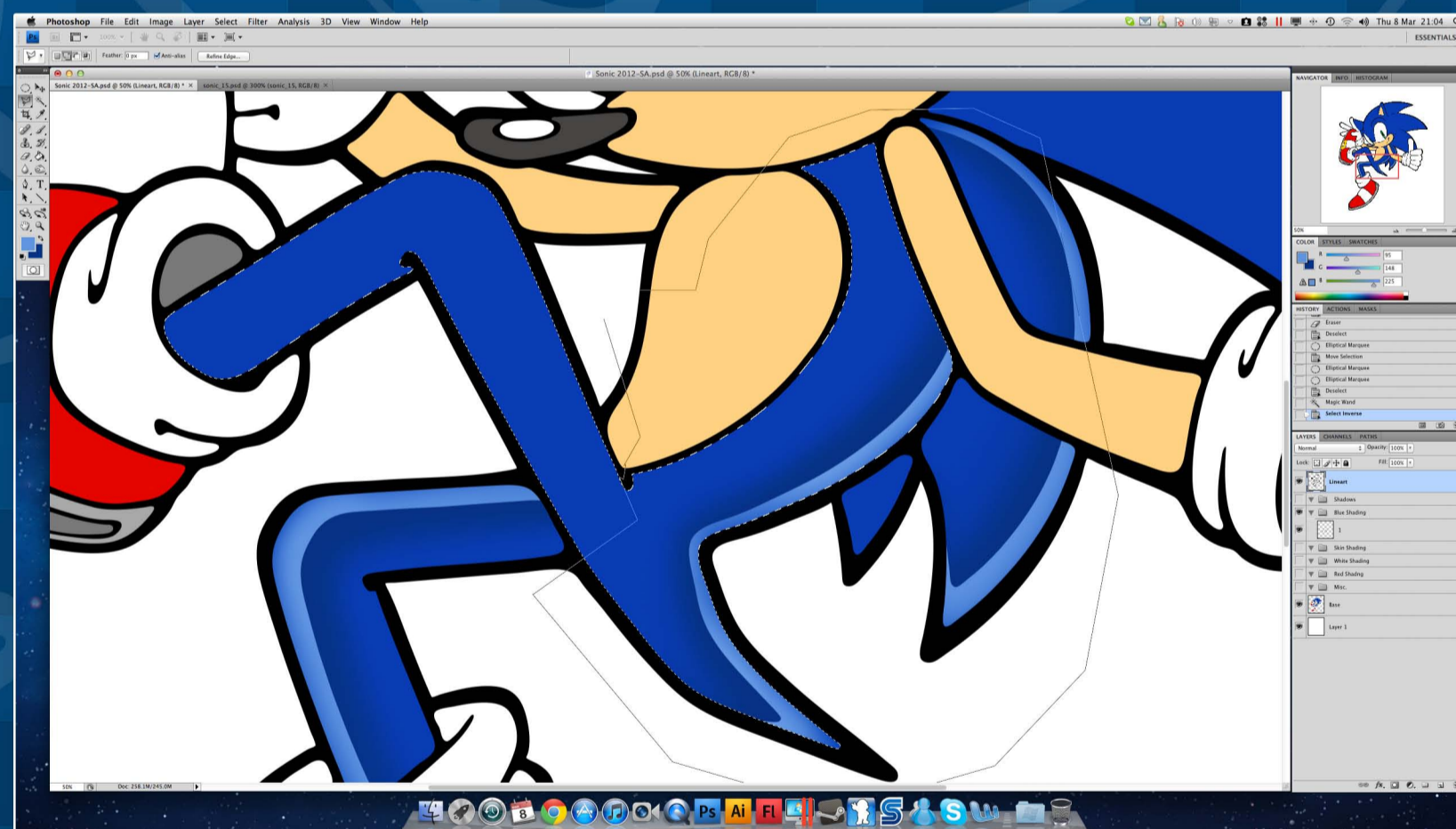


**69** ...THEN USE A FREE-TURNFORM TO RE-SHAPE IT AND JOB DONE!

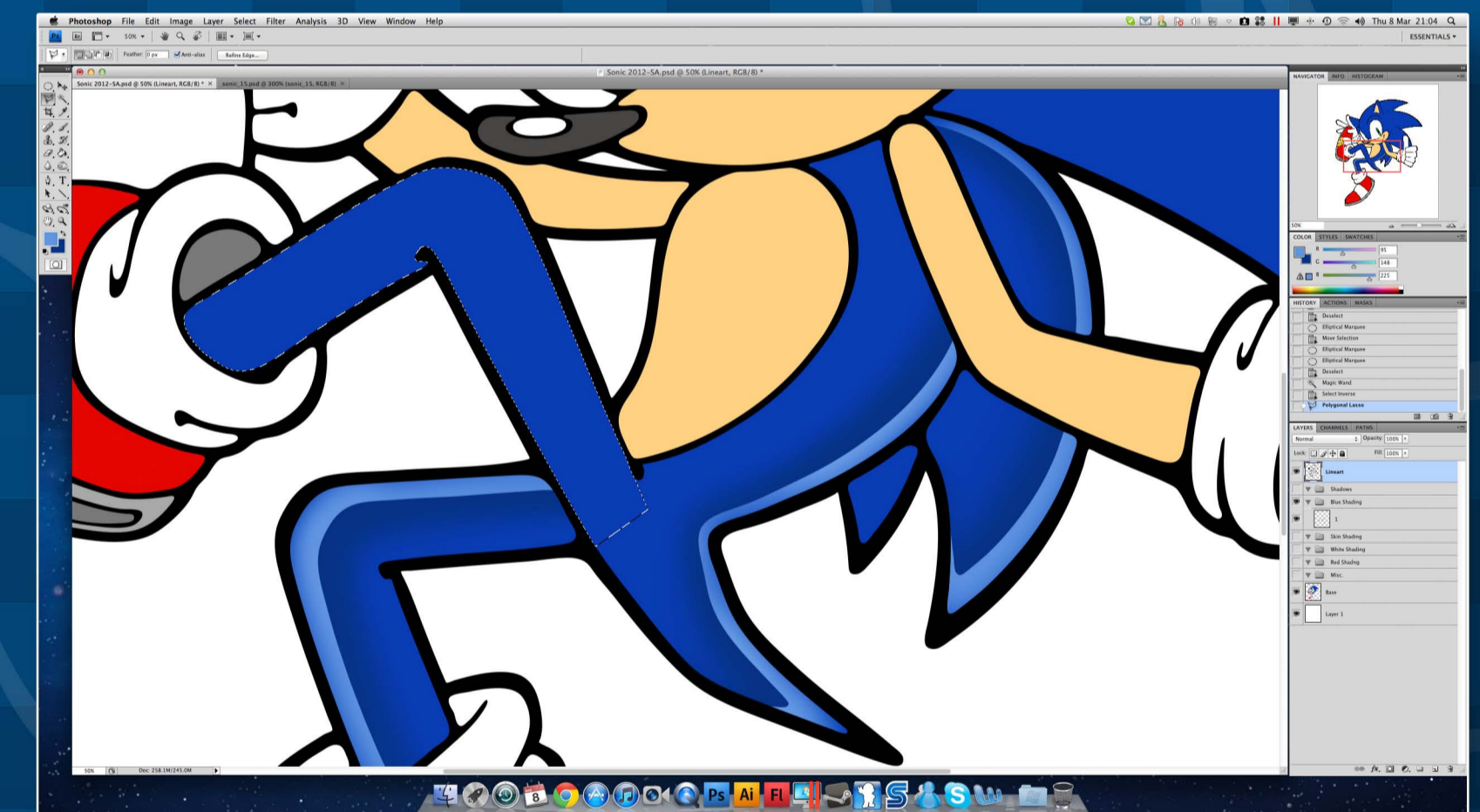


**70** REPEAT THE SAME PROCESS OF SELECTING THE AREAS>EXPAND>INVERSE AND DELETE TO FINISH THAT OFF.

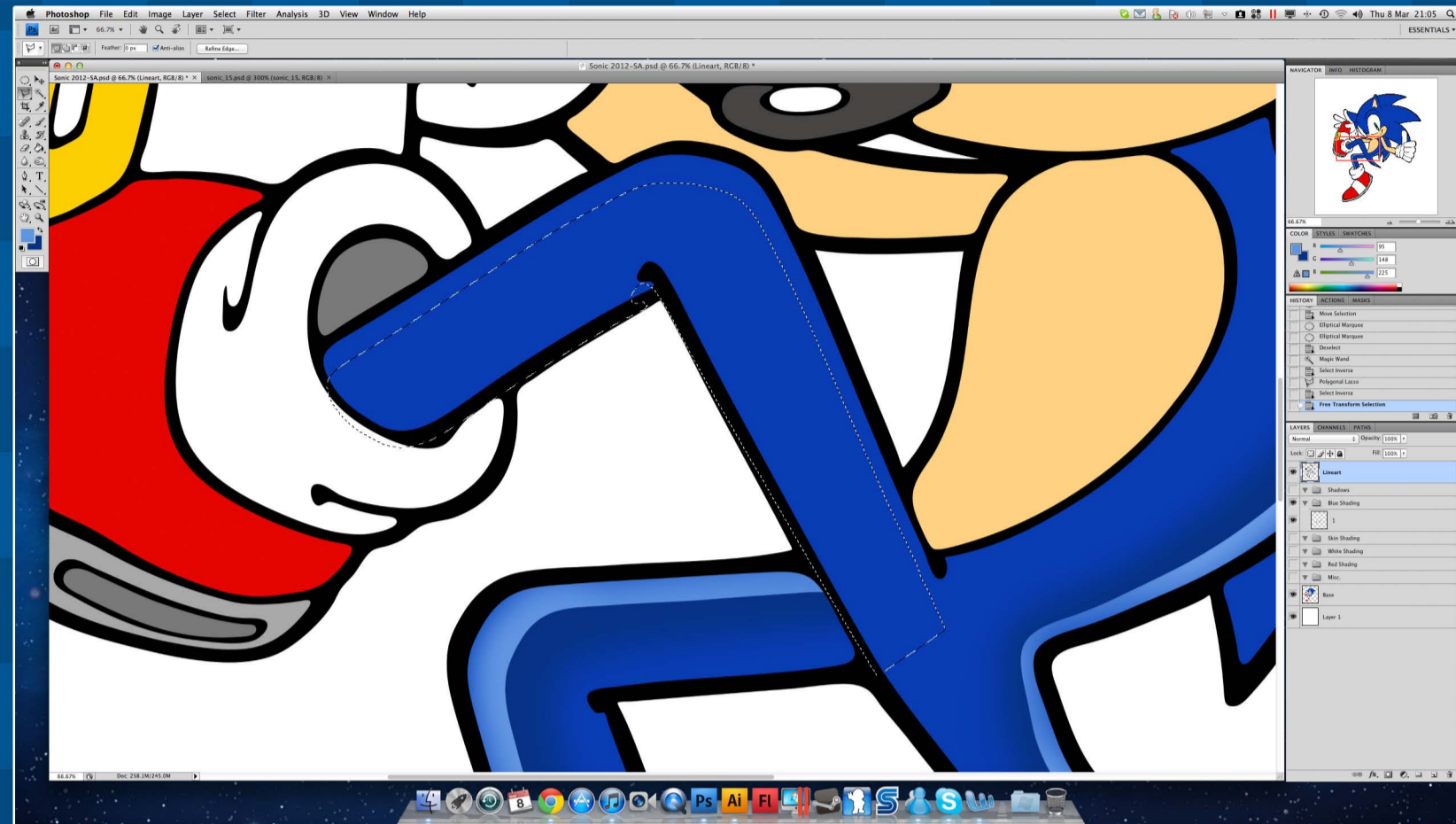
UP UNTIL NOW I'VE BEEN ABLE TO KEEP THIS ALL ON ONE LAYER WITHOUT ANY ISSUES. NOW THOUGH, I WANT TO MOVE ON TO SONIC'S OTHER LEG, WHICH IS DANGEROUSLY CLOSE TO THE OTHER SHADING. WHEN I USE THE AIRBRUSH, IT'S LIKELY TO INTERFERE AND SPOIL THE WORK I'VE ALREADY DONE. AT TIMES LIKE THIS, JUST MAKE A NEW LAYER AND NAME IT 2.



**71** THIS LEG IS ANOTHER EXAMPLE OF A COMMON ISSUE. I WANT TO SHADE THIS LEG BUT SELECTING IT INCLUDES ALL THE BODY AS WELL. THAT'S WASTED SPACE FOR THE WARP SO WE NEED TO CUT THE SELECTION DOWN. HOPEFULLY BY NOW YOU CAN SEE WHERE THIS IS GOING...

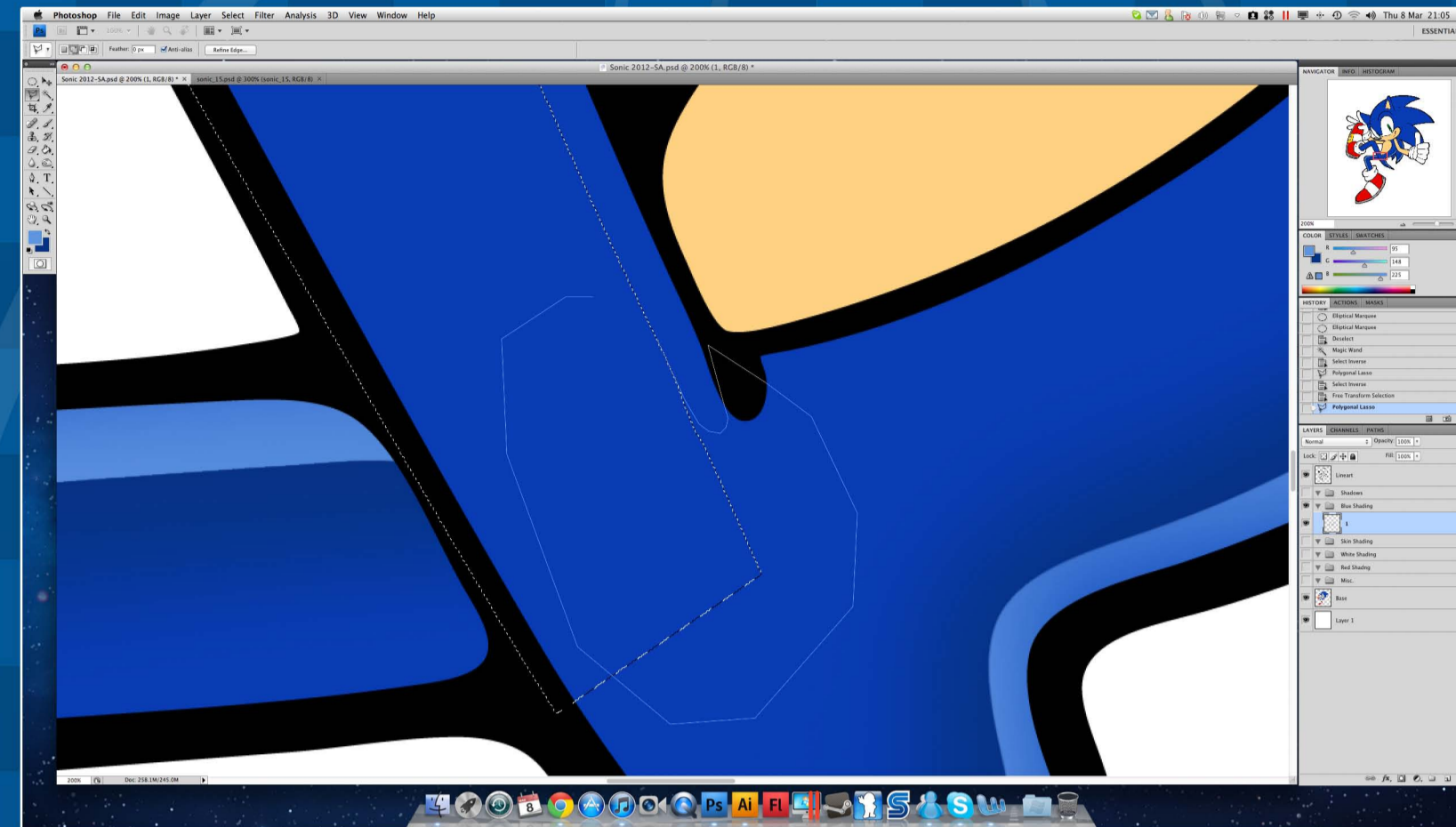


**72** ALL I DID WAS TAKE THE POLYGON LASSO, HOLD ALT AND MAKE A SELECTION AROUND THE AREA I DIDN'T NEED AND THAT REMOVED IT. NOW I'M LEFT WITH JUST THE SHAPE OF THE LEG, ALLOWING ME TO RETURN TO THE NORMAL PROCESS, WARPING THE SELECTION INTO SHAPE READY FOR SHADING.



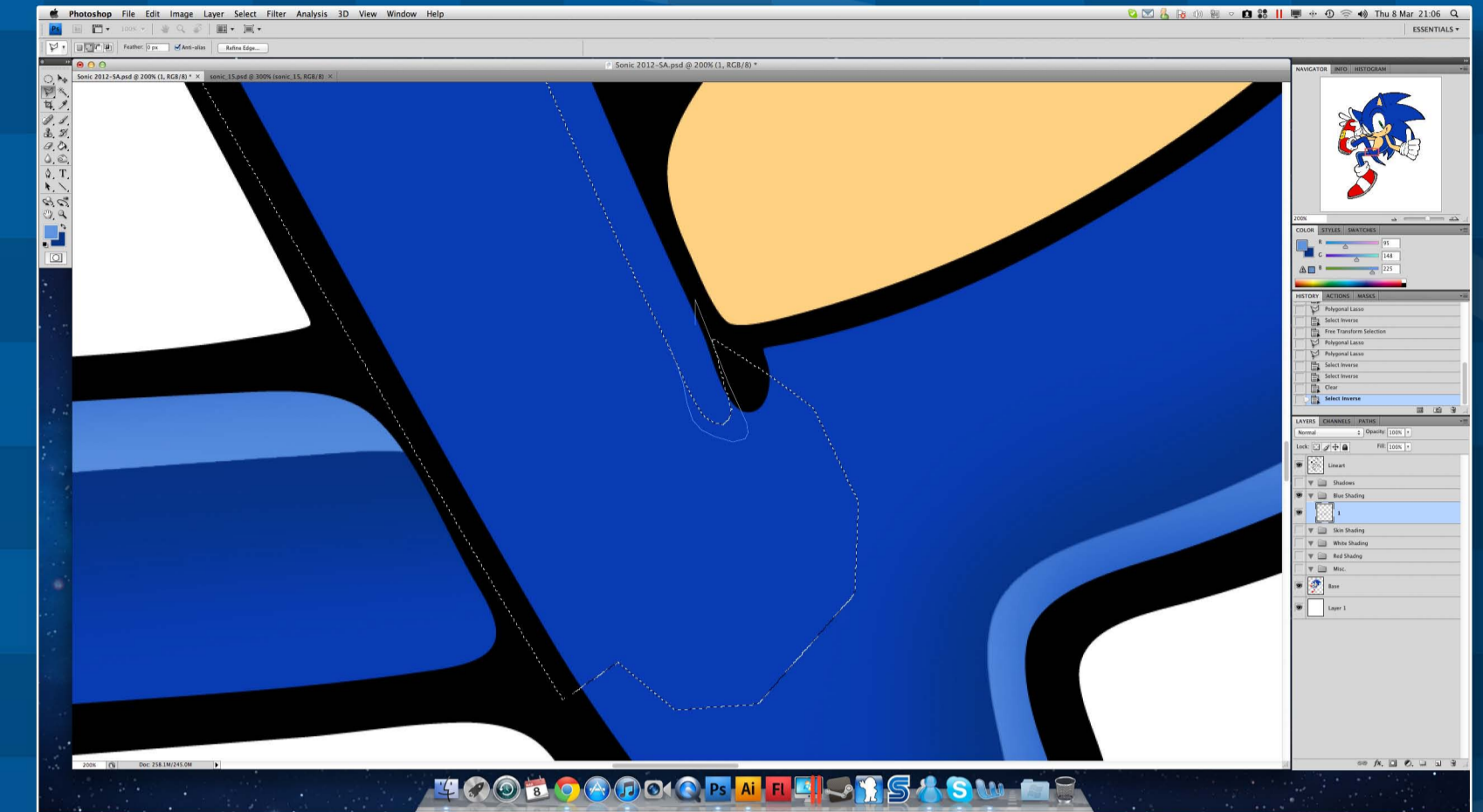
**73** HAVING WARPED THE SELECTION, I NOW WANT TO ADD A LITTLE MORE, SO THAT THE SHADING WILL COME TO A DEFINITIVE END RATHER THAN JUST FADE OUT.

THERE ARE LOTS OF DIFFERENT WAYS TO DO THIS AND REALLY IT'S UP TO YOU TO DECIDE. I WANT TO CURVE THE SELECTION AROUND AT THE START OF SONIC'S LEG.



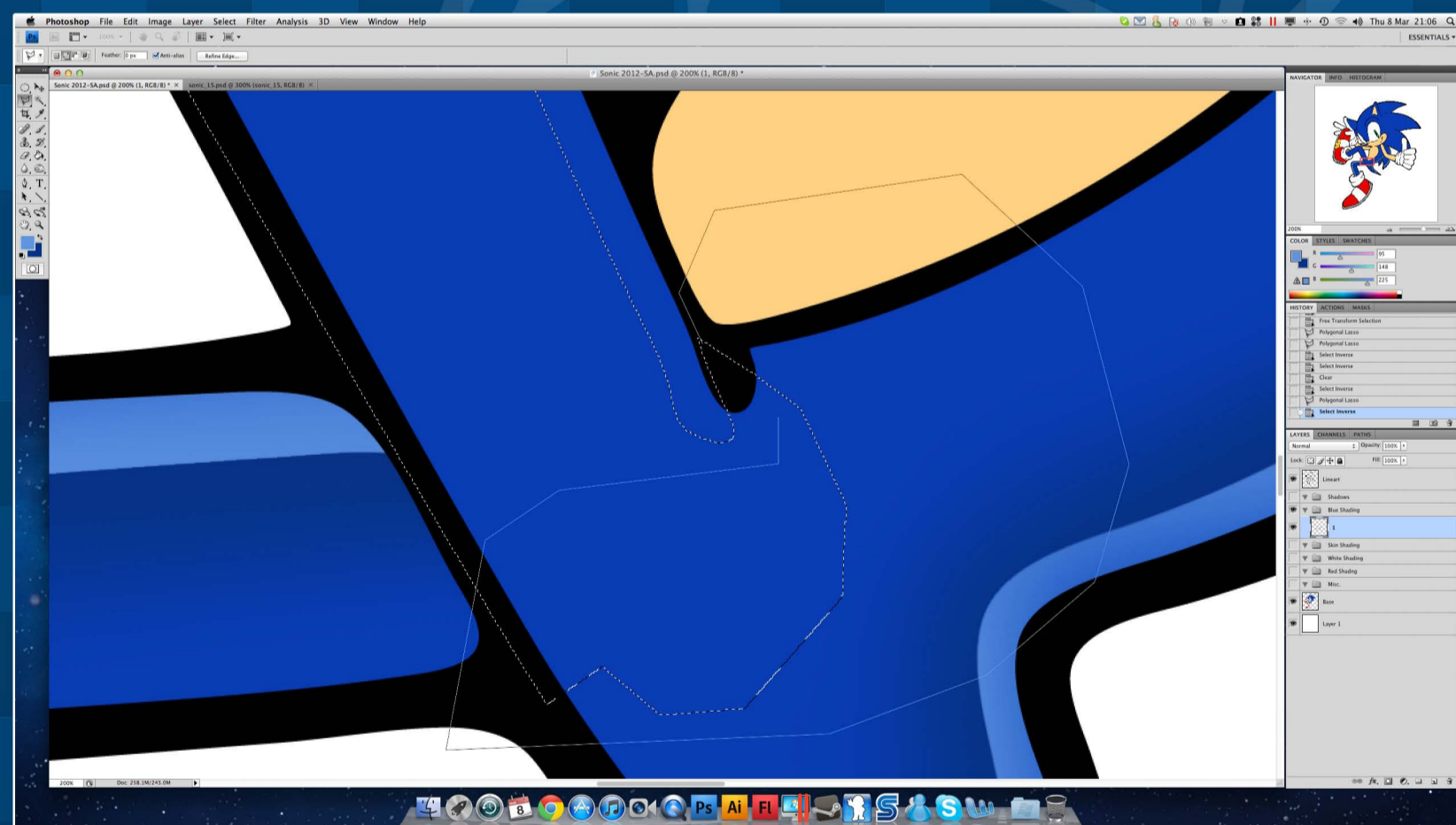
**74** THIS IS PRETTY EASY TO DO, JUST ADD TO THE SELECTION BY HOLDING SHIFT AND USING THE POLYGON LASSO TO CLOSE IT OFF AT THE END.

THAT'S A BIT OF A BORING SHAPE THOUGH, I WANT TO ADD A BIT MORE CURVE TO THAT.



**75** SO ONCE AGAIN, I HOLD ALT AND SUBTRACT FROM THE SELECTION, BRINGING IT IN, AND THEN CURVING AROUND TO MEET UP WITH THE LINE.

YOU SHOULD NOW BE GETTING USED TO USING THE LASSO TO IT'S FULL POTENTIAL AND I HOPE AS YOU'RE READING THIS, YOU'RE BEGINNING TO THINK ONE STEP AHEAD OF ME.



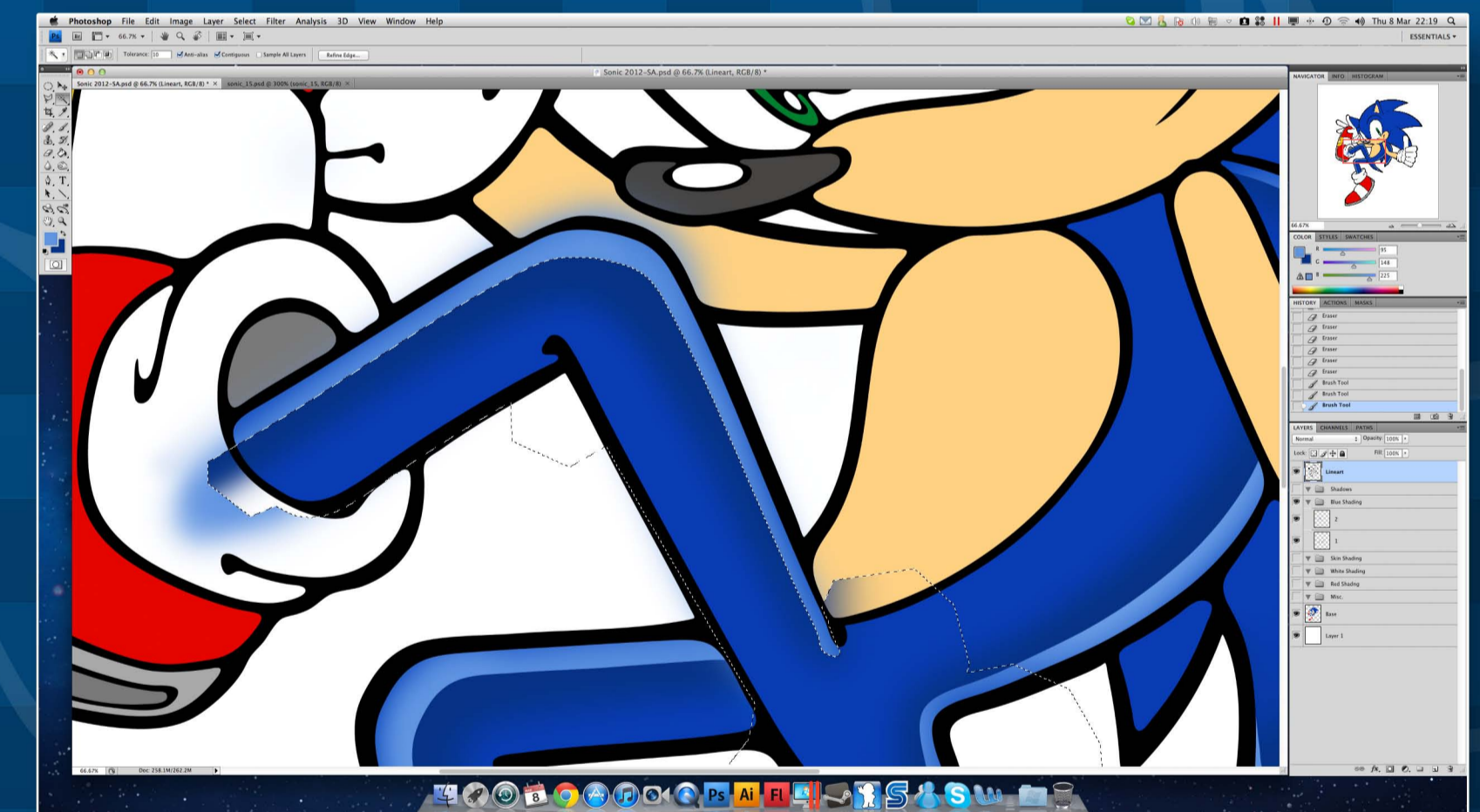
**76** WITH THE AIRBRUSH'S NATURE, IT CAN BE HARD TO MEASURE HOW FAR THE BRUSH'S INPUT WILL STRETCH, SO WHEN USING IT, IT'S BEST TO GIVE YOURSELF AN AREA TO WORK THAT'S WIDE ENOUGH FOR THE AIRBRUSH TO SPREAD.

FOR EXAMPLE HERE, I'M GOING TO BRING THE AIRBRUSH AROUND THE CURVE AND AS THE SELECTION IS RIGHT NOW, I'M GOING TO GET A SHARP CUT-OFF, SO I NEED TO GIVE MYSELF A LOT MORE ROOM TO WORK USING THE LASSO.

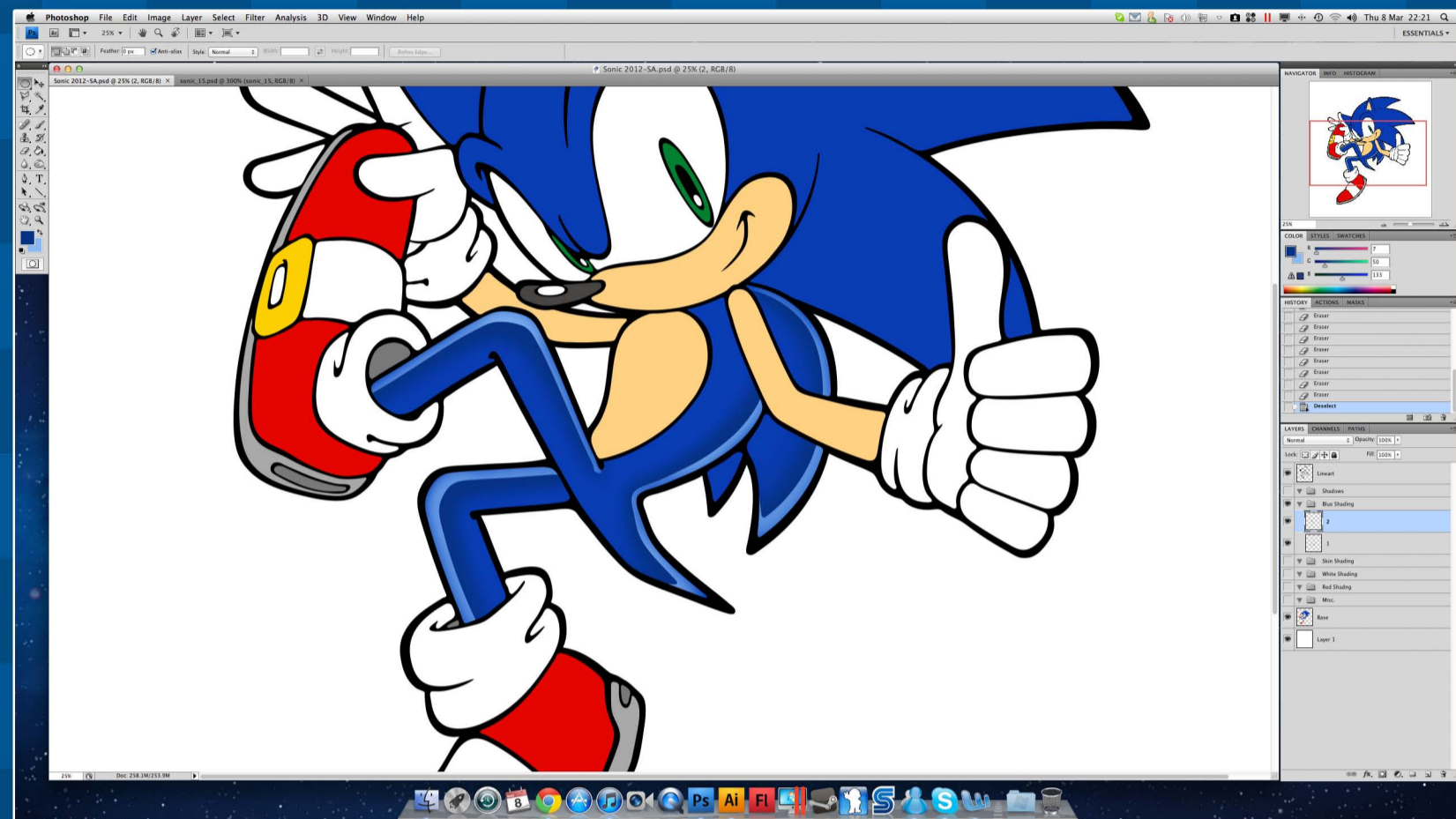


**77** YOU CAN SEE NOW HOW THAT EXTRA SPACE HAS HELPED ME, THE AIRBRUSH HAS SPREAD FURTHER THAN THE ORIGINAL SELECTION WOULD HAVE ALLOWED.

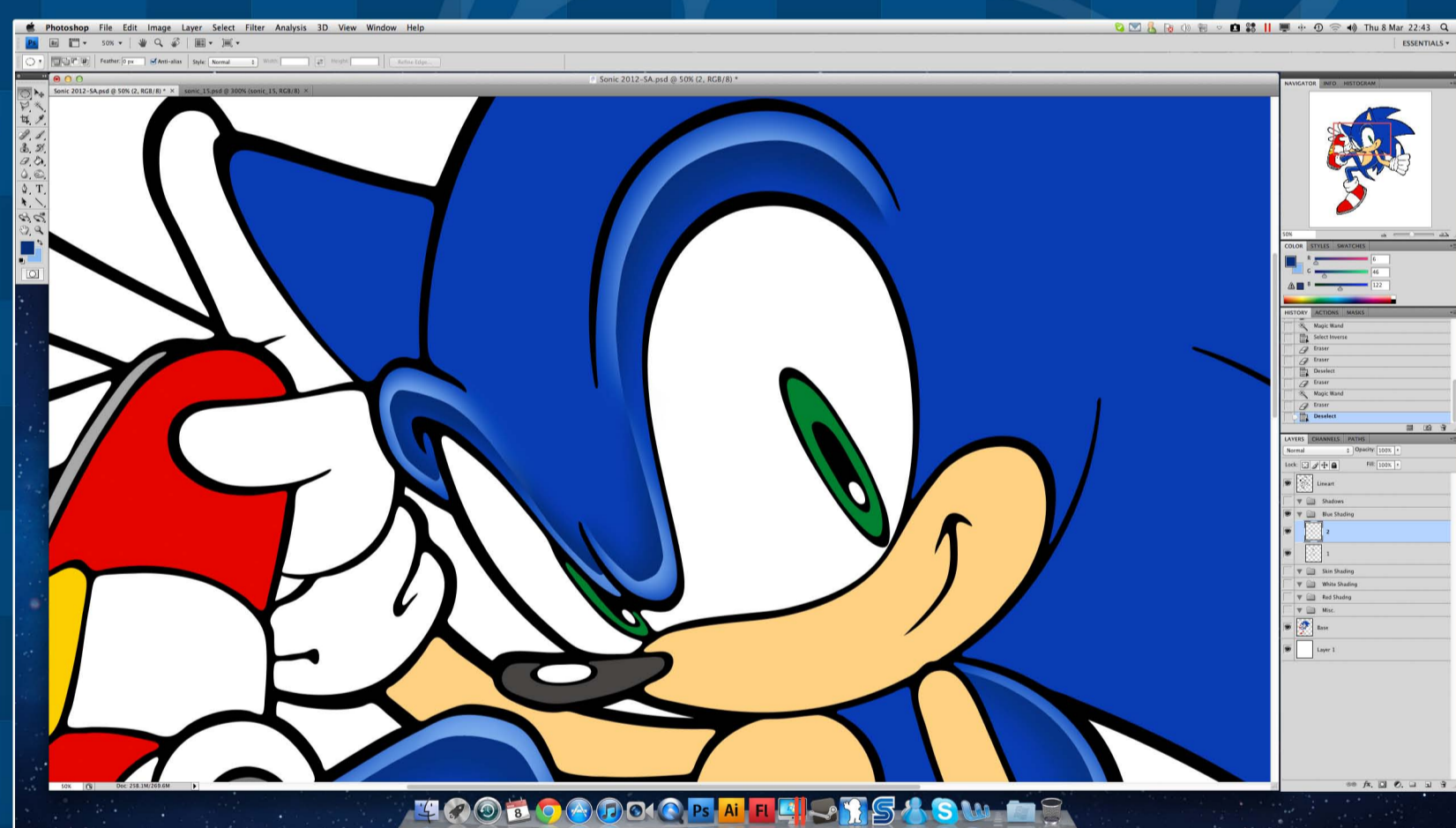
TRY TO THINK OF THESE THINGS FIRST SO YOU'RE PREPARED WHEN YOU START SHADING BUT TO BE HONEST, THE ONLY REASON I KNOW THIS IS USEFUL IS DUE TO MY OWN PAST MISTAKES. YOU'LL LEARN WHERE THE TROUBLE AREAS ARE AND WITH KNOWING THE TOOLS, YOU'LL LEARN HOW TO GET AROUND THEM.



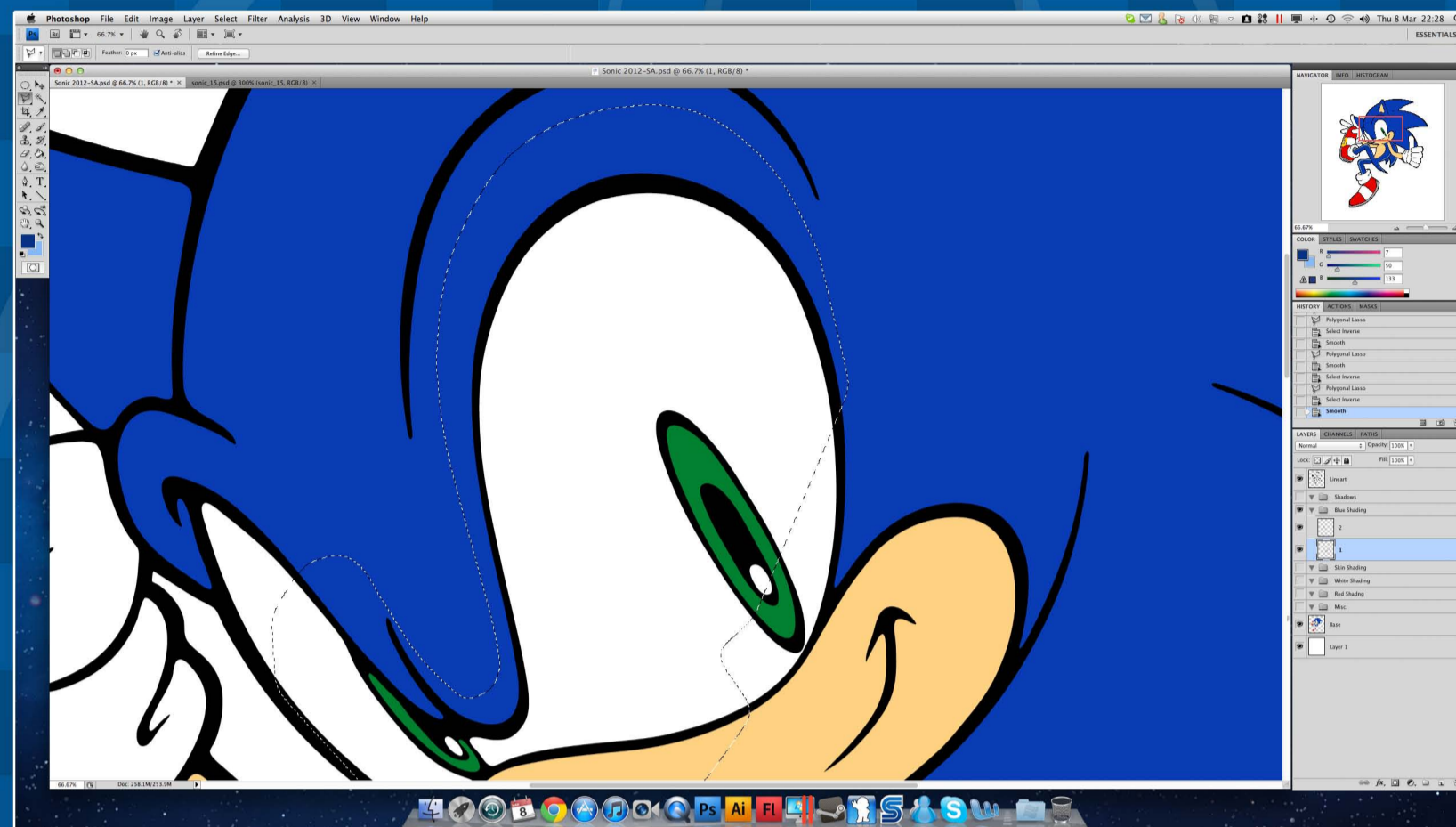
**78** WITH THAT DONE, I JUST FOLLOW THE SAME PROCESS AS USUAL, APPLYING THE AIRBRUSH BOTH INSIDE AND OUTSIDE THE SELECTION, THEN CLEANING UP BY DELETING ANY BLEED.



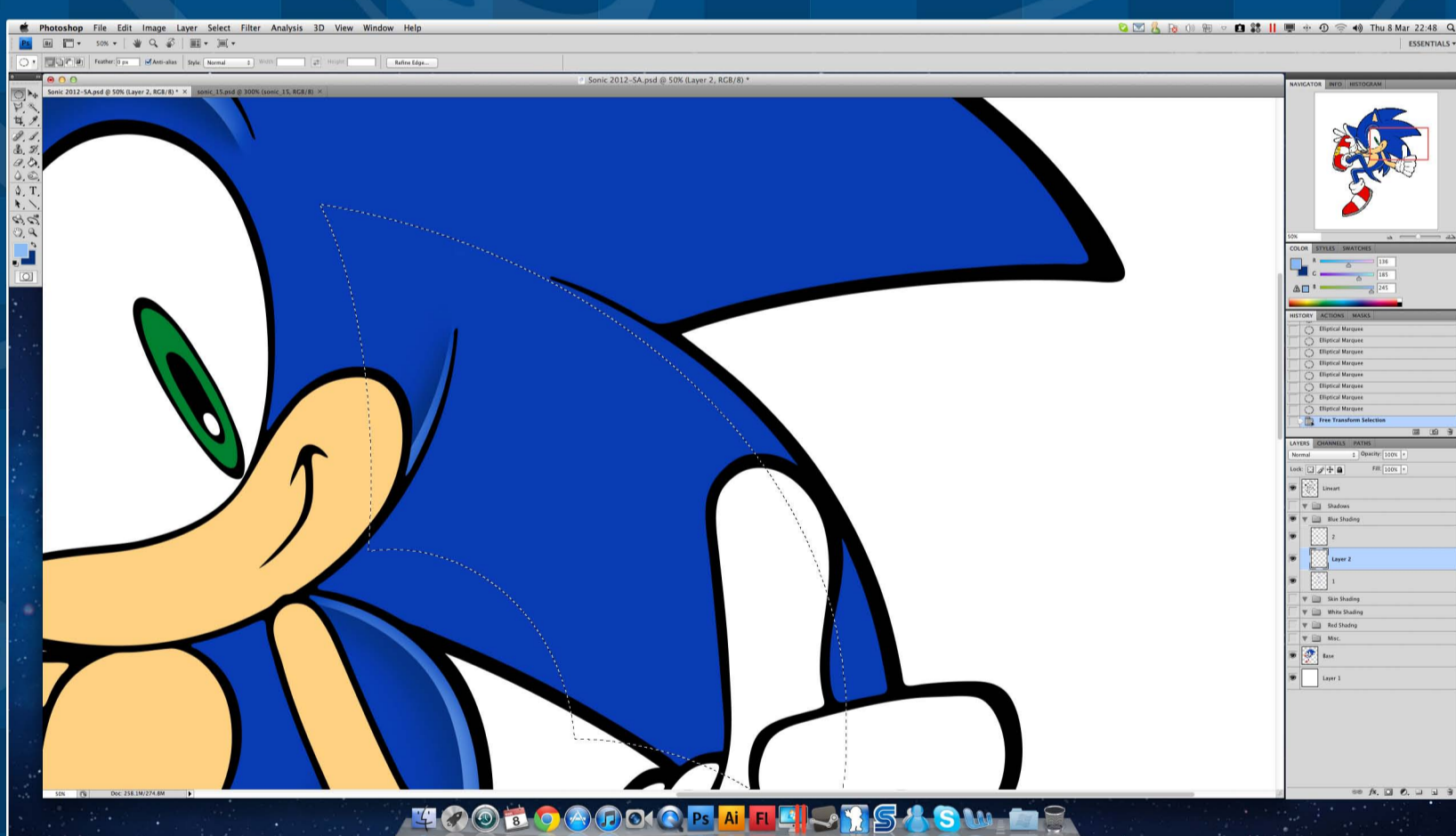
**79** THAT'S LOOKING PRETTY GOOD SO FAR. NOW I CAN MOVE ON AND TACKLE ONE OF THE TOUGHER SHADING AREAS THAT IS ALSO A COMMON OCCURRENCE. I'M TALKING ABOUT THE AREA AROUND SONIC'S EYE, WITH HIS BROW. IF YOU'VE BEEN LOOKING AT OFFICIAL REFERENCES, YOU CAN NOTICE HOW THE SHADING BLENDS SMOOTHLY FROM HIGHLIGHT TO SHADOW AS IT TRAVELS DOWN.



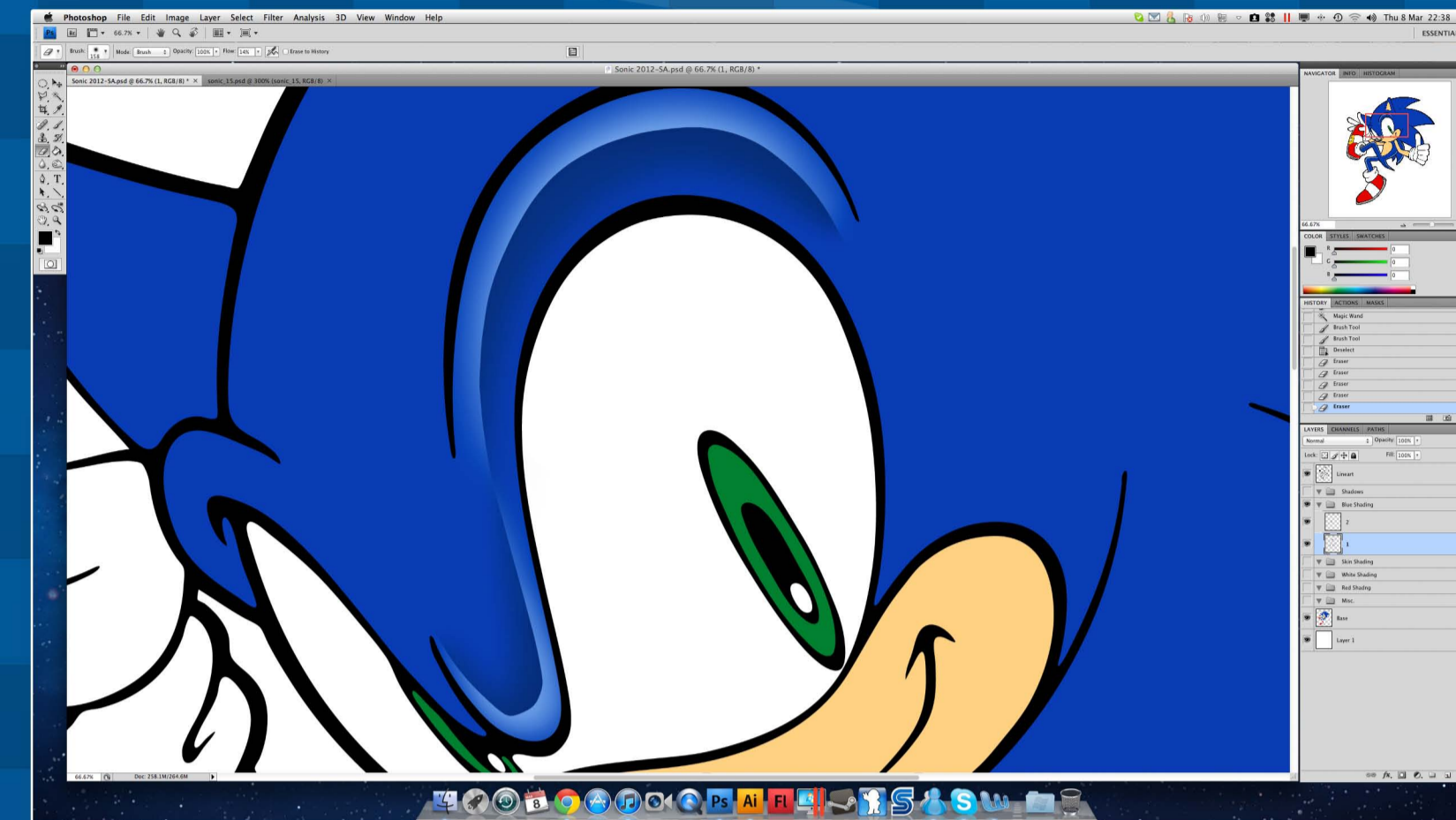
**82** YOU'LL PROBABLY HAVE TO CLEAN OFF ANY BLEED MANUALLY USING THE ERASER. ONCE THAT'S CLEANED UP, REPEAT THE PROCESS ON THE OTHER BROW AND CLEAN THAT UP TO. YOU WILL DEFINITELY HAVE TO SHADE IN THE OTHER BROW ON A DIFFERENT LAYER FROM YOUR FIRST, AS THEY MEET RIGHT NEXT TO EACH OTHER.



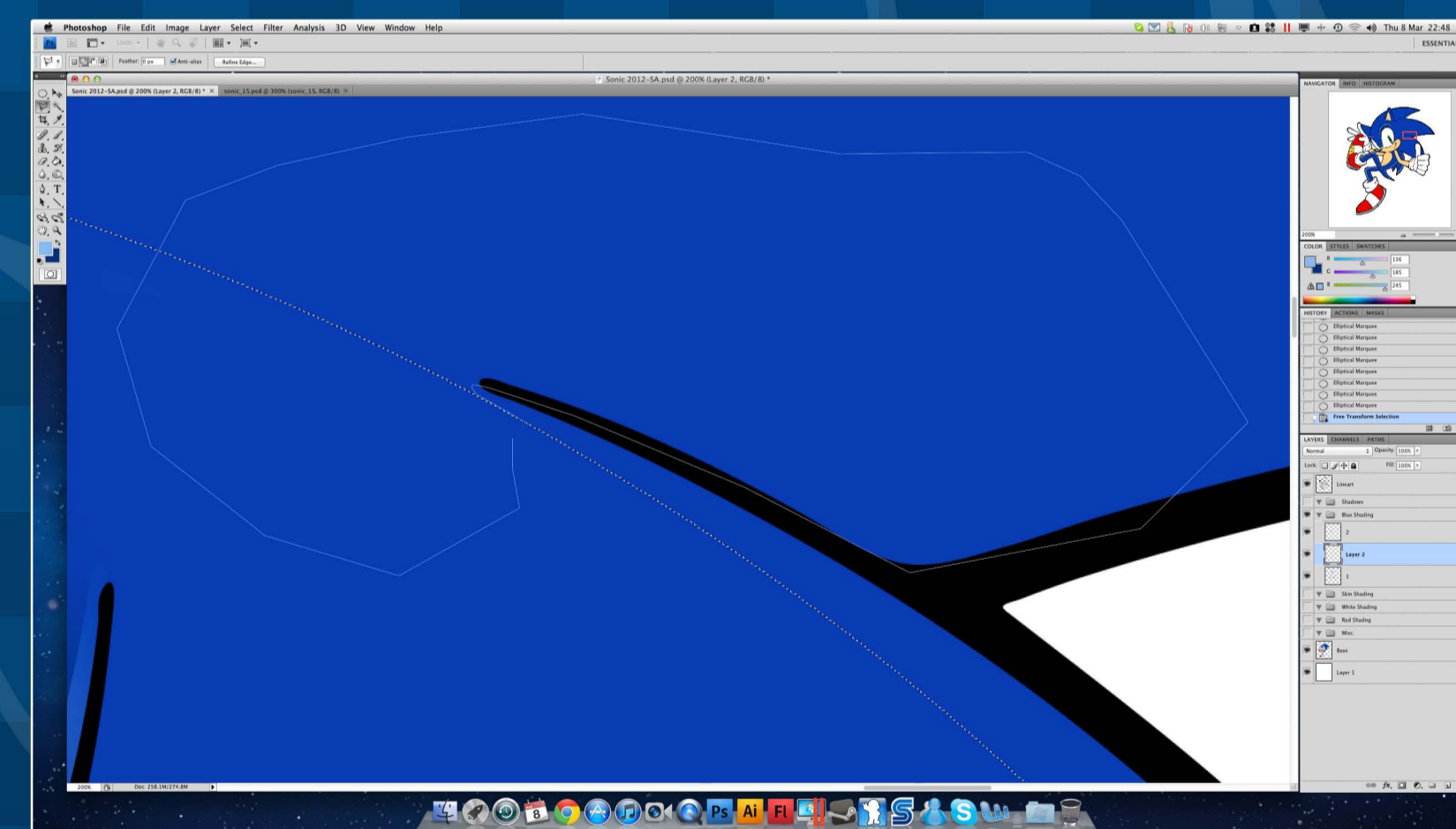
**80** AS YOU CAN SEE, THIS IS QUITE AN INTERESTING SHAPE AND REALLY THE EASIEST OPTION IS TO USE THE POLYGON LASSO TO MAKE IT. THIS TAKES CARE AS YOU'RE GOING SOLO SO TAKE IT SLOW AND KEEP IT AS SMOOTH AS YOU CAN, APPLY A SMOOTH MODIFIER WHEN YOU'RE DONE FOR GOOD MEASURE. AS USUAL, LOOK AT REFERENCES IF YOU'RE UNSURE OF THE SHAPE YOU WANT.



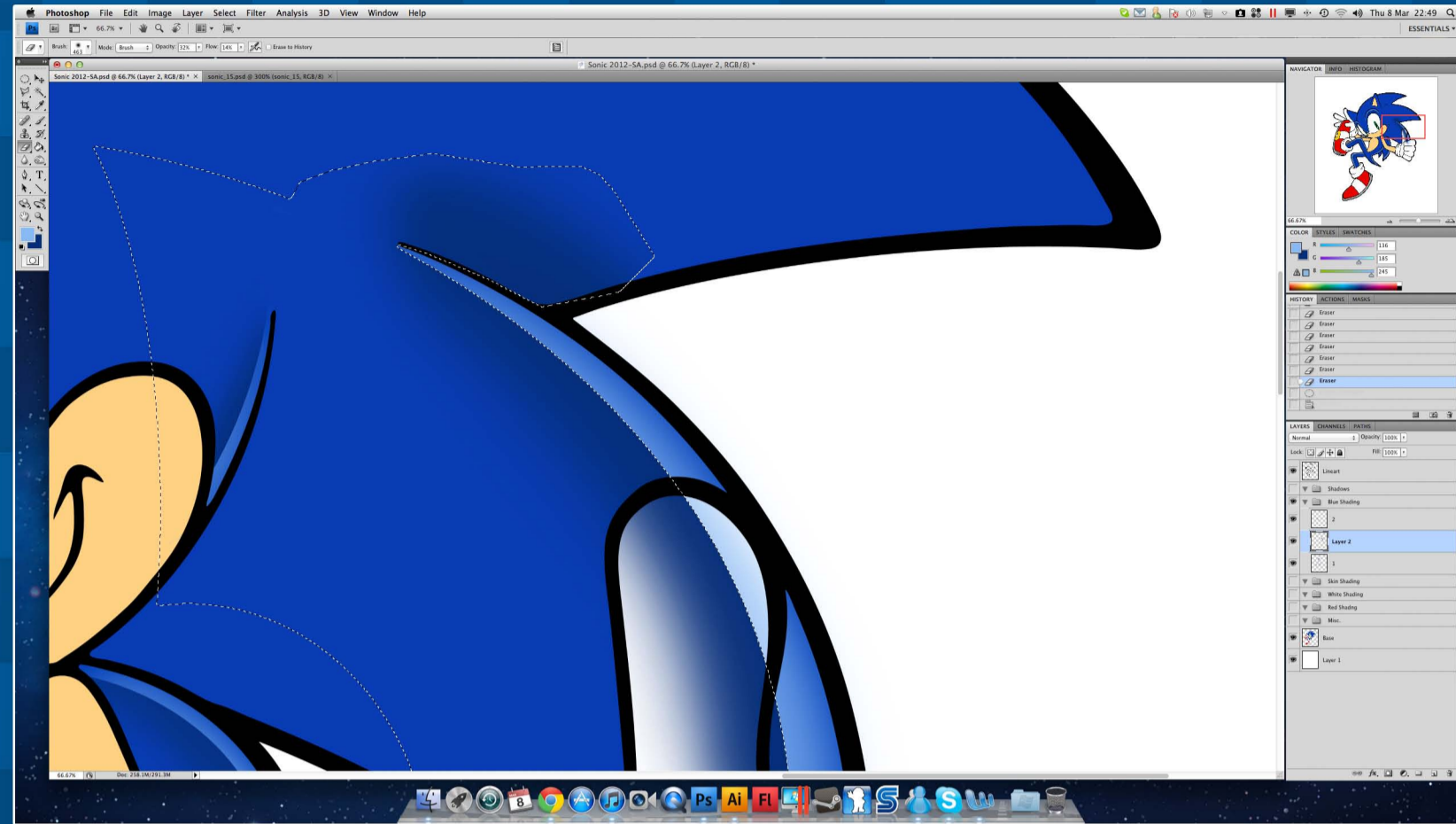
**83** LIKE WITH THE LINEART, THERE ARE SOME REALLY EASY AREAS WHERE ALL IT TAKES IS A SIMPLE MARQUEE SELECTION TO GET THE DESIRED SHAPE, LIKE WITH SONIC'S QUILLS. WITH THIS ONE, I'VE SUBTRACTED FROM THE MARQUEE LIKE WE HAVE WITH THE LASSO BEFORE, HOLDING ALT AND JUST MAKING SELECTIONS OVER IT TO CUT IT DOWN.



**81** WHEN YOUR SHAPE IS READY, START WITH THE INSIDE OF THE SELECTION AND CAREFULLY SHADE IN EITHER THE HIGHLIGHT OR THE SHADOW. AS YOU APPROACH THE HALF-WAY POINT, START TO FADE OUT YOUR SHADING AND SHRINK IT TO A CLOSE, AS SHOWN. THEN SWITCH TO THE OPPOSITE TONE AND CONTINUE FROM WHERE YOU LEFT OF, AIRBRUSHING AROUND THE NEXT PART TO FINISH UNTIL YOU REACH THE END. REPEAT ON THE OPPOSITE SIDE.

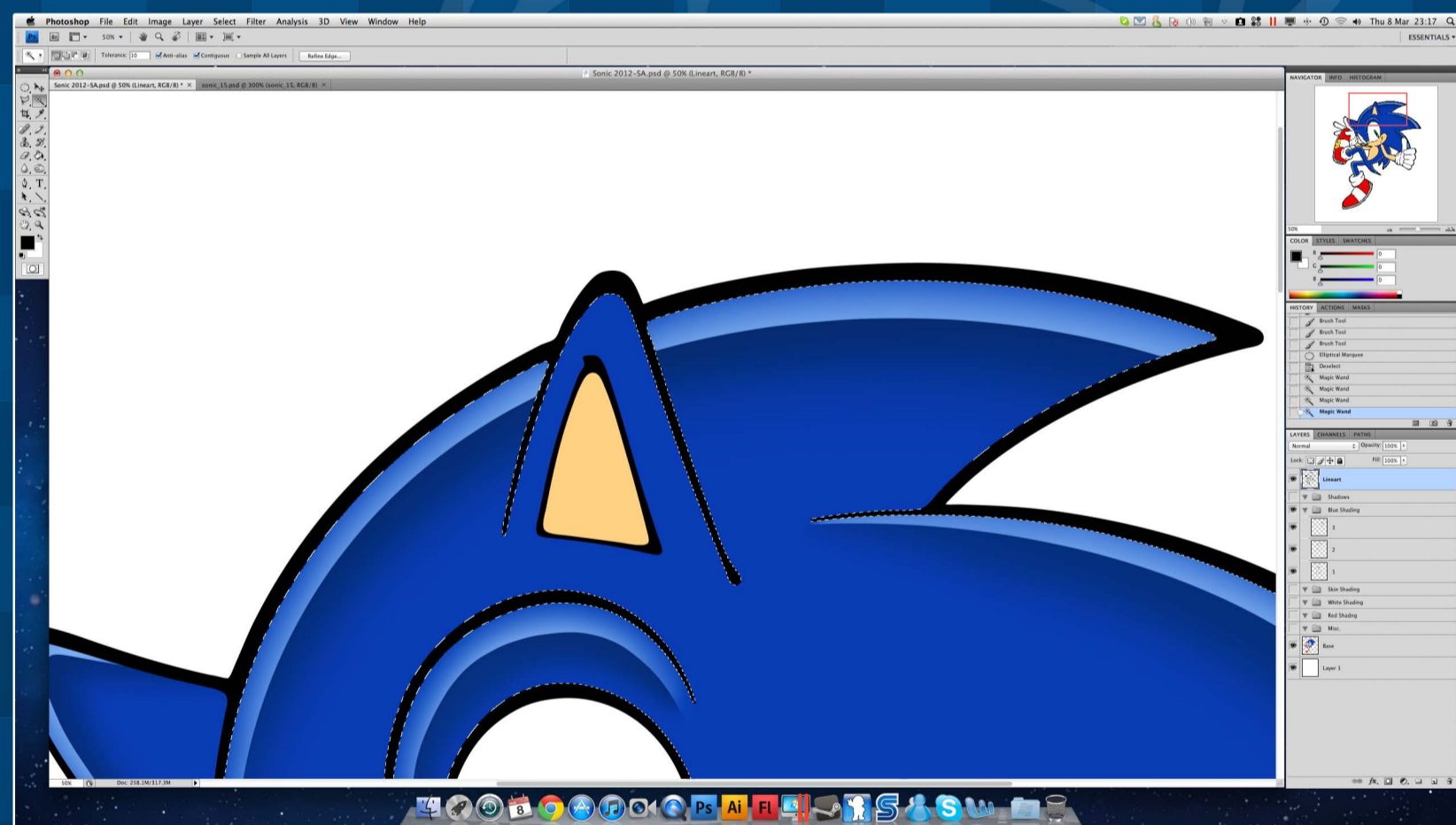


**84** QUILL SHADINGS USUALLY END WITH A NICE, SMALL ROUNDED EDGE SO THAT'S EASILY ADDED USING THE LASSO. NOTE HOW I'VE MADE SURE TO GIVE MYSELF PLENTY OF ROOM FOR THE AIRBRUSH TO WORK IN.

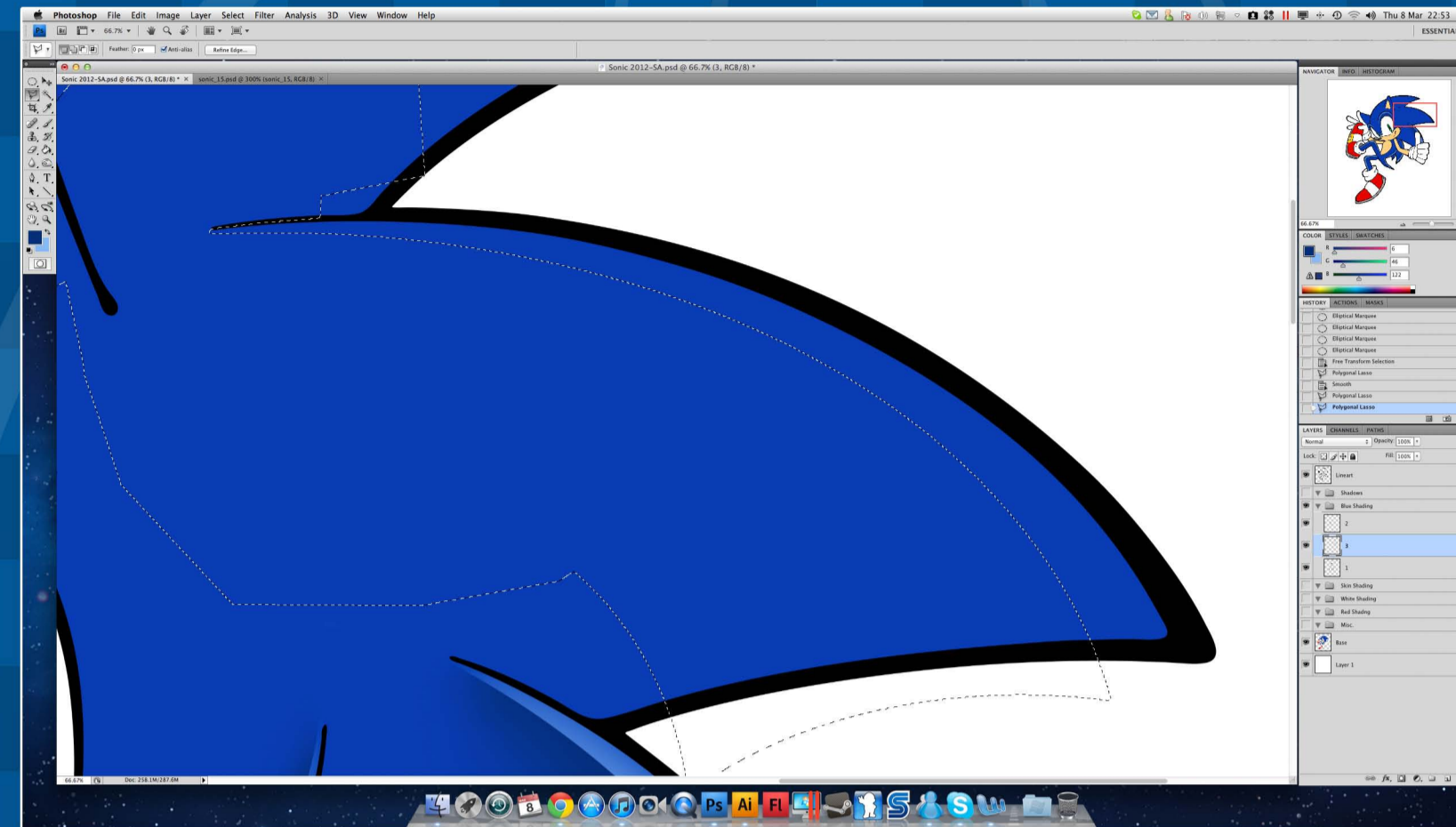


**85** WITH THAT DONE IT'S BACK TO NORMAL BY AIRBRUSHING IN THE SHADING AND THEN CLEANING UP.

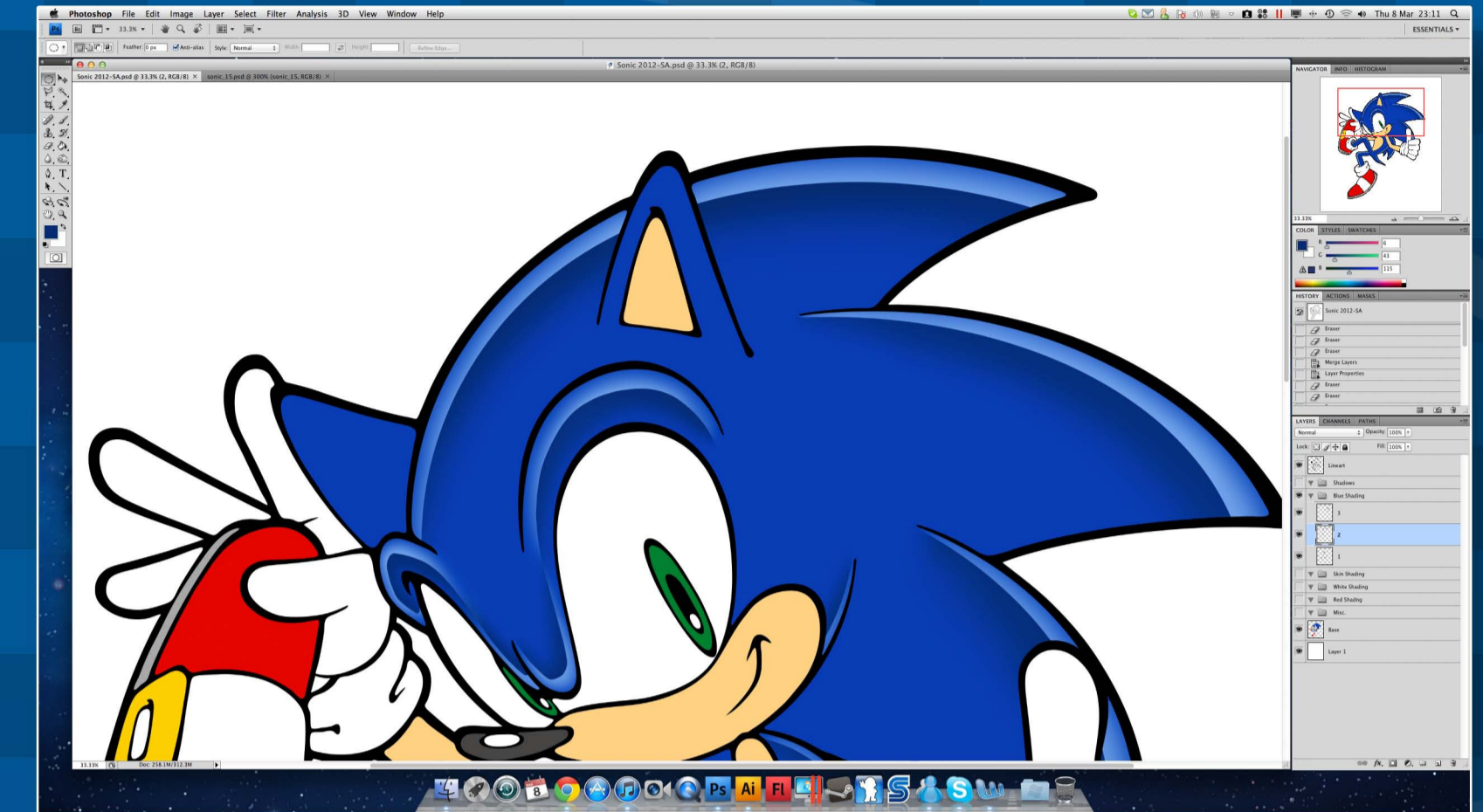
TO CLEAN THE BLEED ON THE QUILL HERE, IT'S BEST TO DO IT MANUALLY USING THE ERASER. HERE, I USED THE PENCIL TO ERASE THE LARGE DARK AREA ON SONIC'S UPPER QUILL AND THEN SWITCHED THE ERASER INTO AN AIRBRUSH TO FADE OUT THE SHADING ITSELF. COMPARE THIS SCREENSHOT WITH THE NEXT.



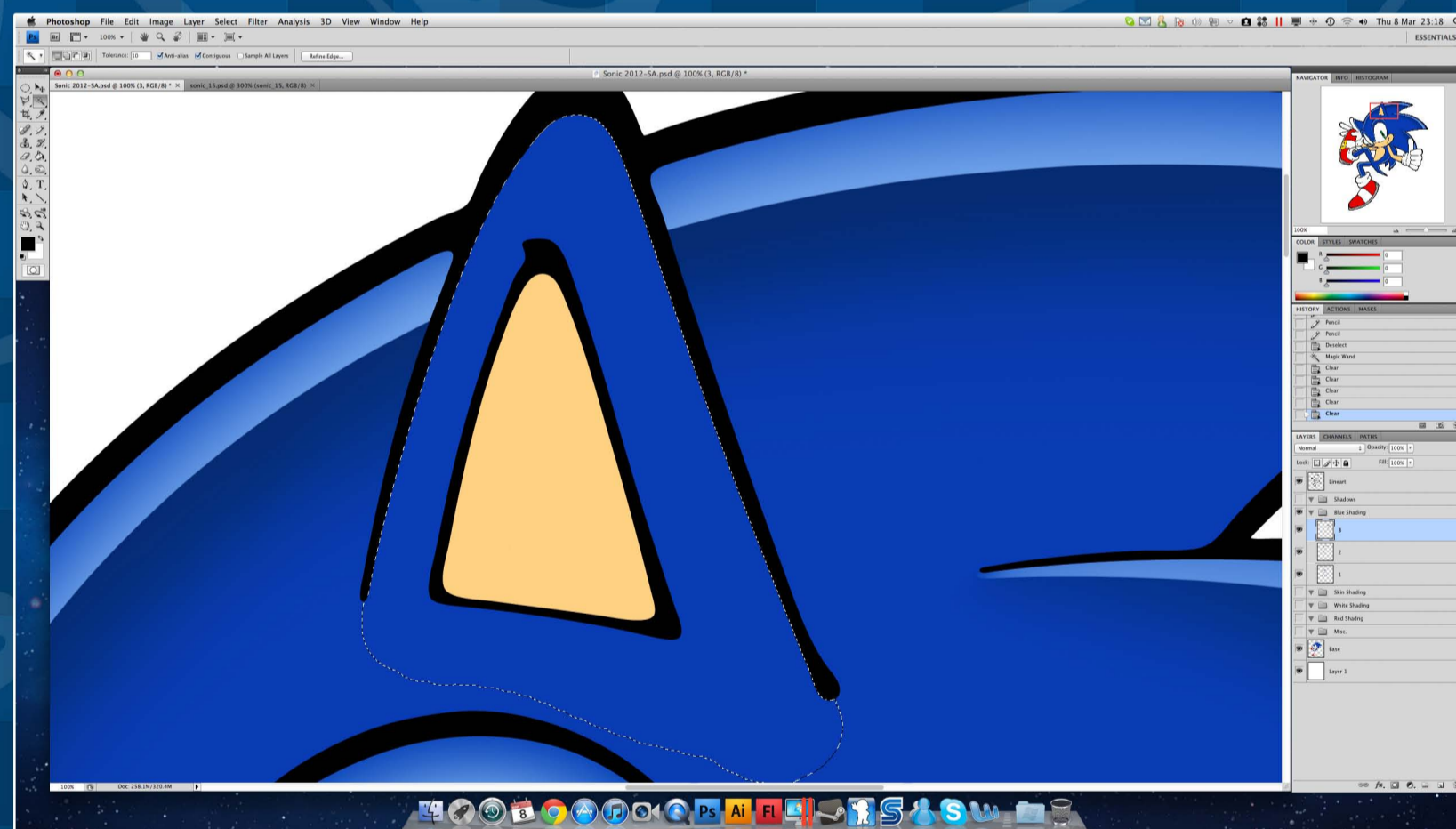
**88** THE EARS ARE RELATIVELY SIMPLE TO DO. TO GET THE BEST SHAPE FOR THE SHADING, I'LL RETURN TO THE METHOD WE USED EARLIER OF SELECTING AND WARPING THE AREA. LIKE WITH SONIC'S LEG THOUGH, I NEED TO CUT OFF THE EAR FROM THE REST OF THE SELECTION BY HOLDING ALT WITH THE POLYGON LASSO.



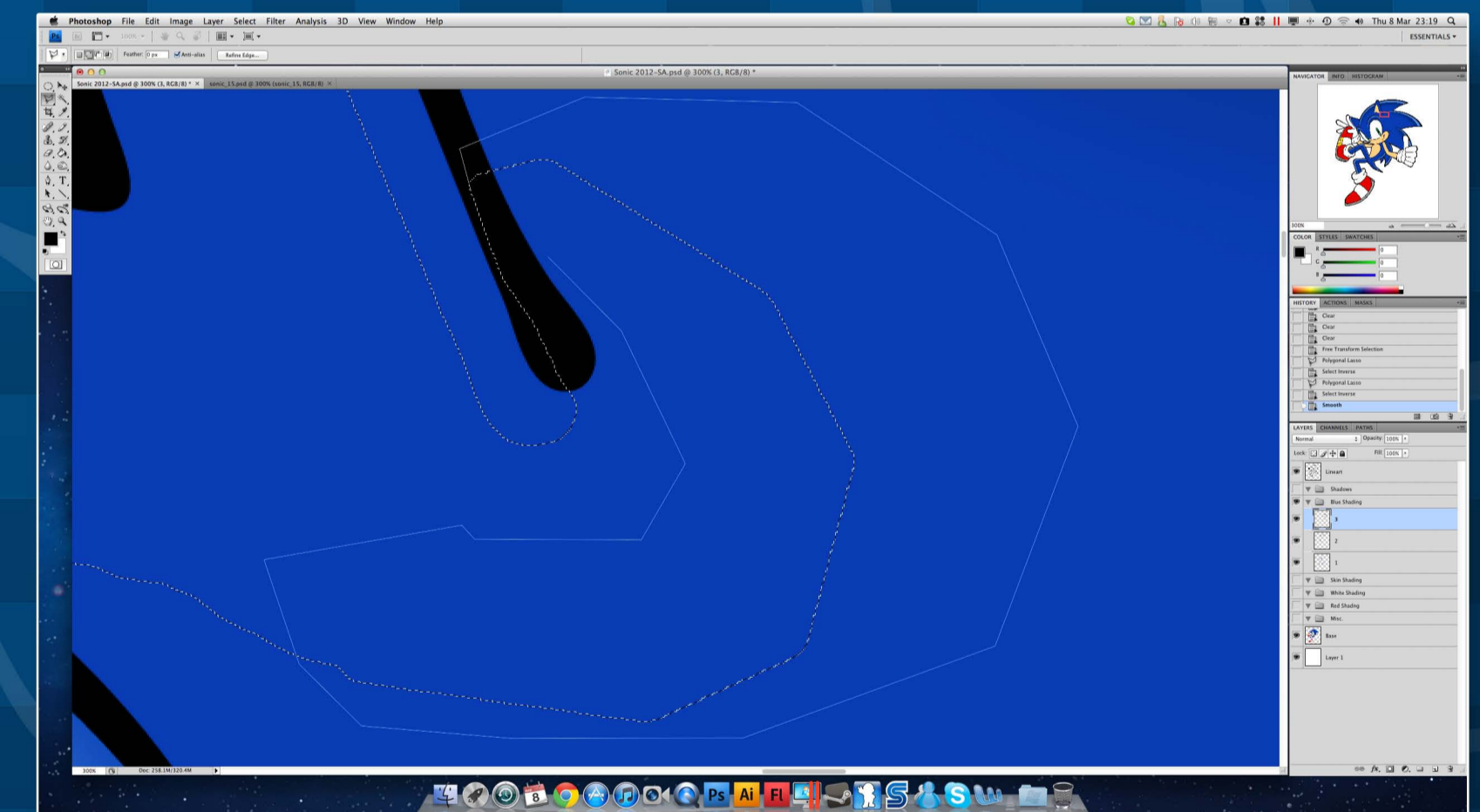
**86** THE SAME RULES APPLY WITH THE NEXT QUILL, FOR SAFE MEASURE, I WILL APPLY THIS SECOND QUILL ON A DIFFERENT LAYER FROM THE FIRST.



**87** I CONTINUE ON WITH THE REST OF THE HEAD, USING THE EXACT SAME PROCESS AND IN A FEW MINUTES I HAVE SONIC'S QUILLS FINISHED, LEAVING JUST HIS EARS TO FINISH OFF THE BLUE SHADING.

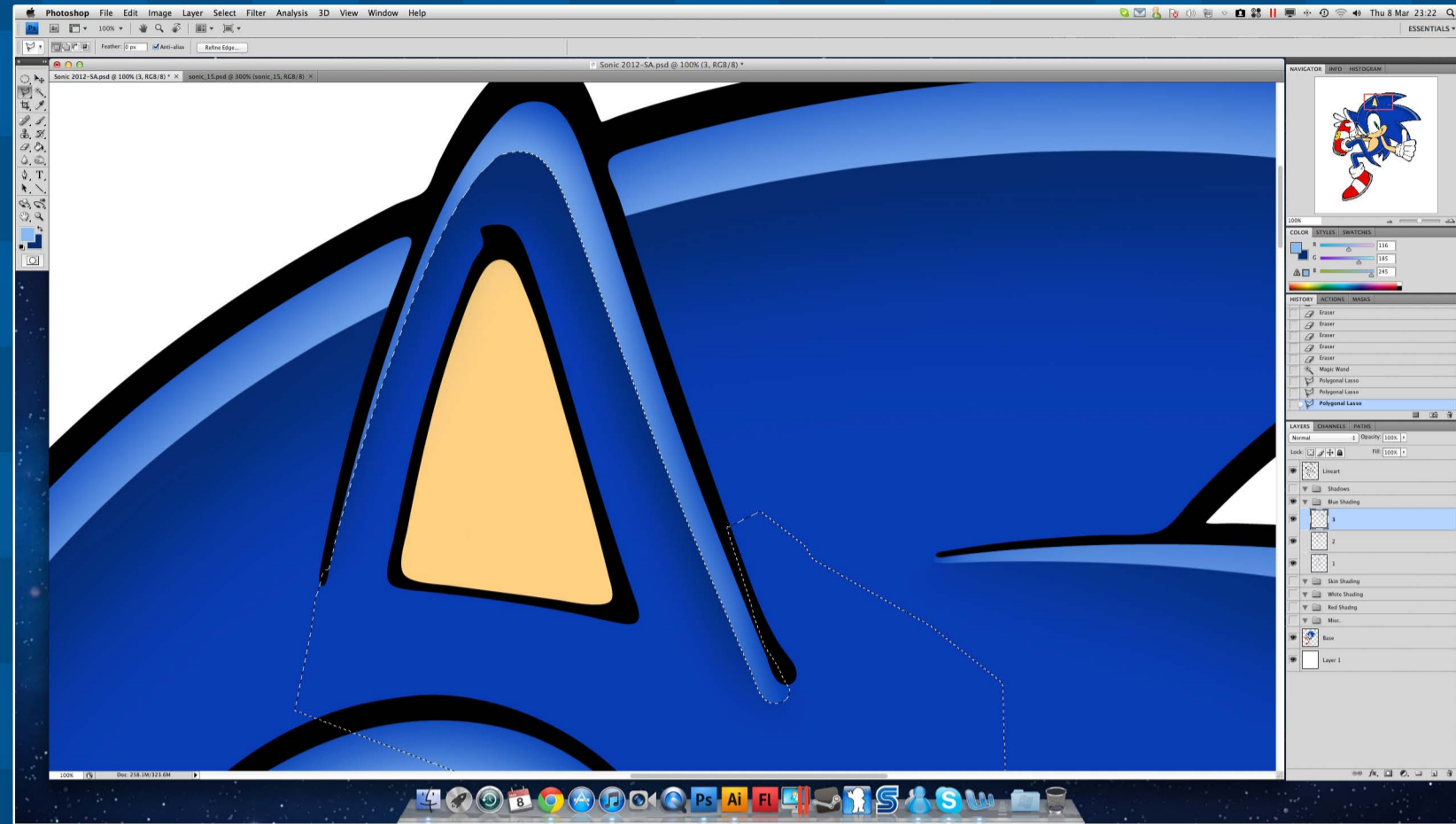


**89** ONCE I'VE CUT OFF THE REST, I'M LEFT WITH THIS NICE SHAPE THAT I CAN WARP INTO POSITION WITHOUT ANY HASSLE.



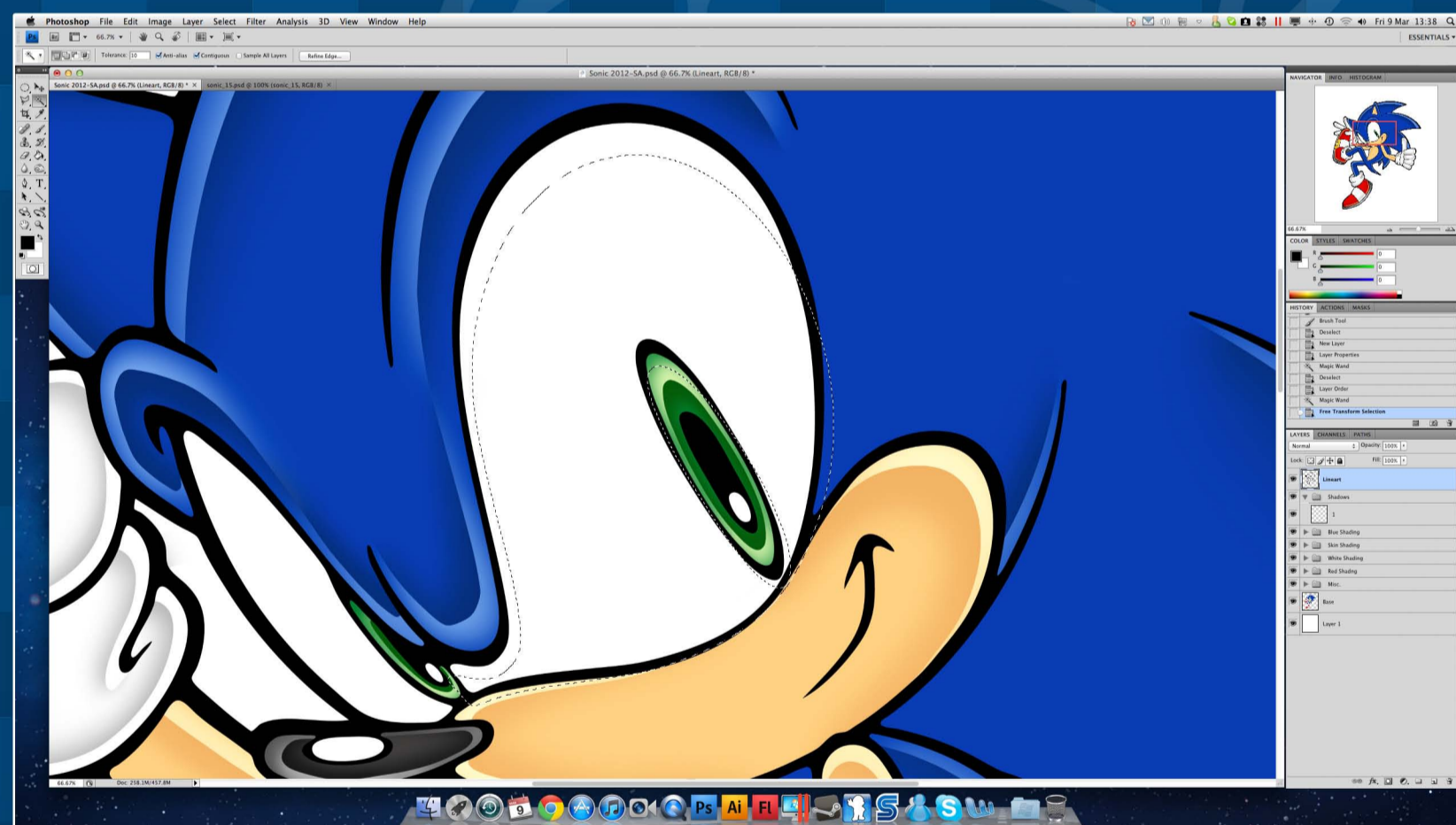
**90** LIKE I DID WITH THE LEG AS WELL, I'VE SHAPED THE SELECTION TO CURVE AROUND THE END OF THE EAR.

I'VE ALSO ADDED TO THE SELECTION AGAIN TO GIVE MYSELF MORE SPACE TO WORK IN WITH THE AIRBRUSH.



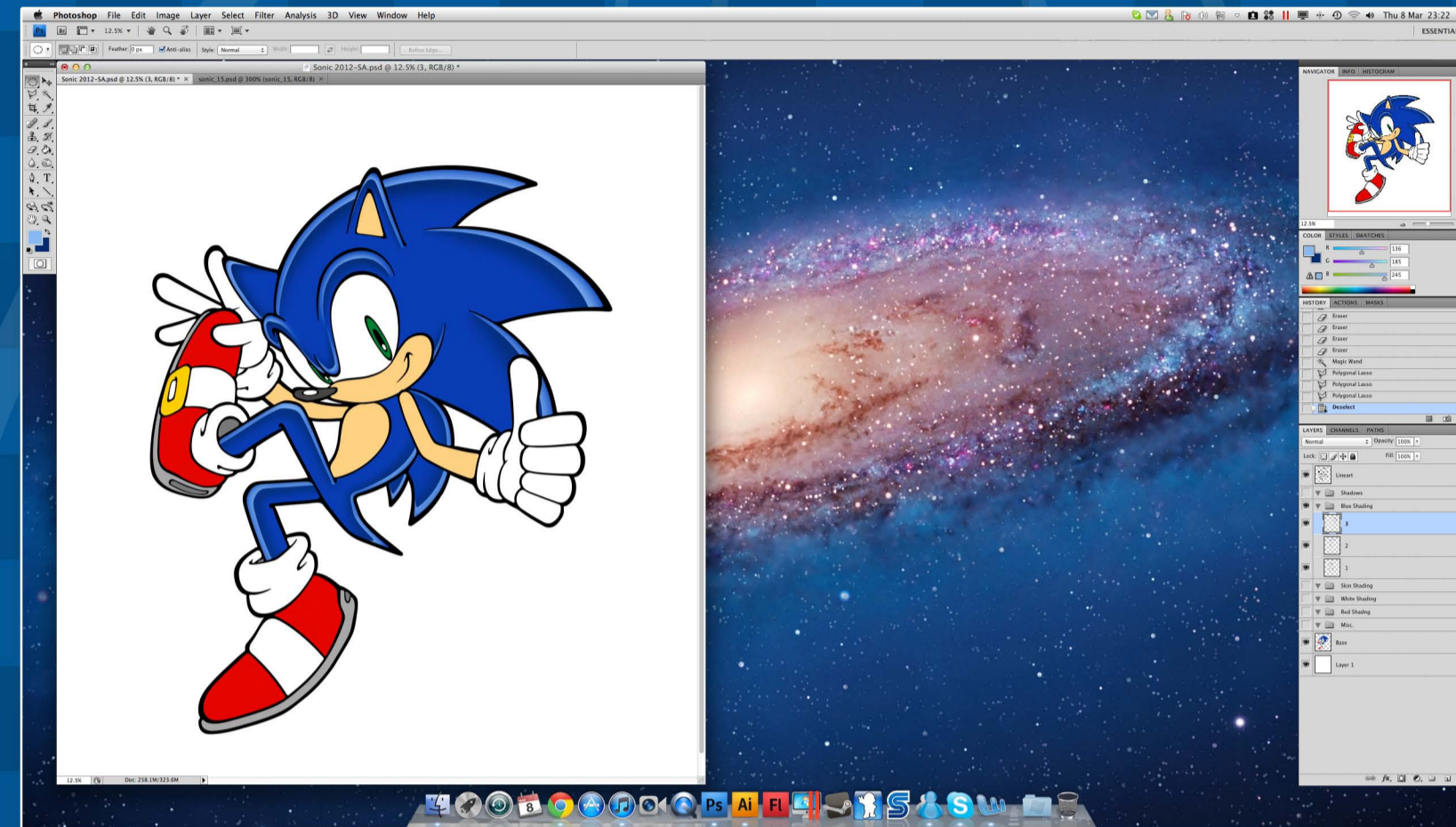
**91** THE EAR NEEDS TO BE ON A LAYER SEPARATE FROM THE TOP QUILL AND THE FRONT BROW, THOSE ARE THE TWO TROUBLE AREAS HERE.

ONCE I'M WORKING ON THE RIGHT LAYER, AIRBRUSHING IN THE SHADING IS NICE AND EASY AND THAT'S FOLLOWED WITH THE USUAL CLEAN UP. FOR THE BLEED THAT'S ON SONIC'S HEAD, IT'S BEST DONE MANUALLY, WHEREAS THE SKIN AREA OF THE EAR, THAT CAN BE DONE BY SELECTING AND DELETING WHATEVER'S IN THERE.



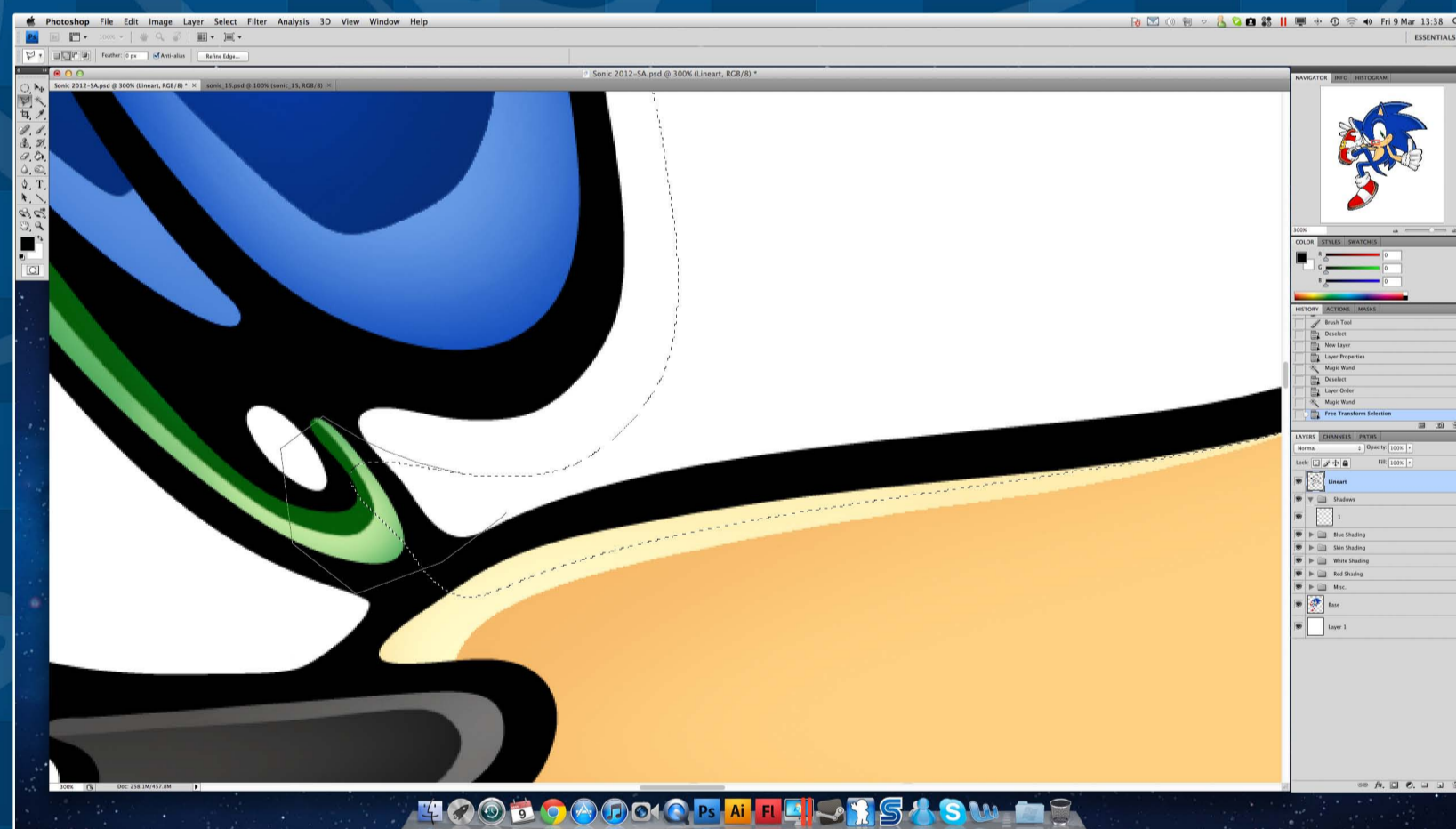
**94** WHEN YOU'RE HAPPY TO PROGRESS, IT'S TIME TO GET ON TO THE FINAL STAGE - THE SHADOWS! EVEN NOW, I'M AMAZED BY HOW MUCH DEPTH THE SHADOWS ADD TO THE PIECE, THEY REALLY ARE THE FINISHING TOUCH.

LET'S START WITH THE EYES, AS THEY HAVE A UNIQUE COLOUR. IF YOU HAVEN'T ALREADY, MAKE A NEW GROUP NAMED 'SHADOWS' AND MAKE A LAYER FOR THE EYE. THEN PROCEED AS NORMAL, SELECTING AND WARPING THE AREA INTO A SHAPE SUITABLE FOR THE SHADOW.

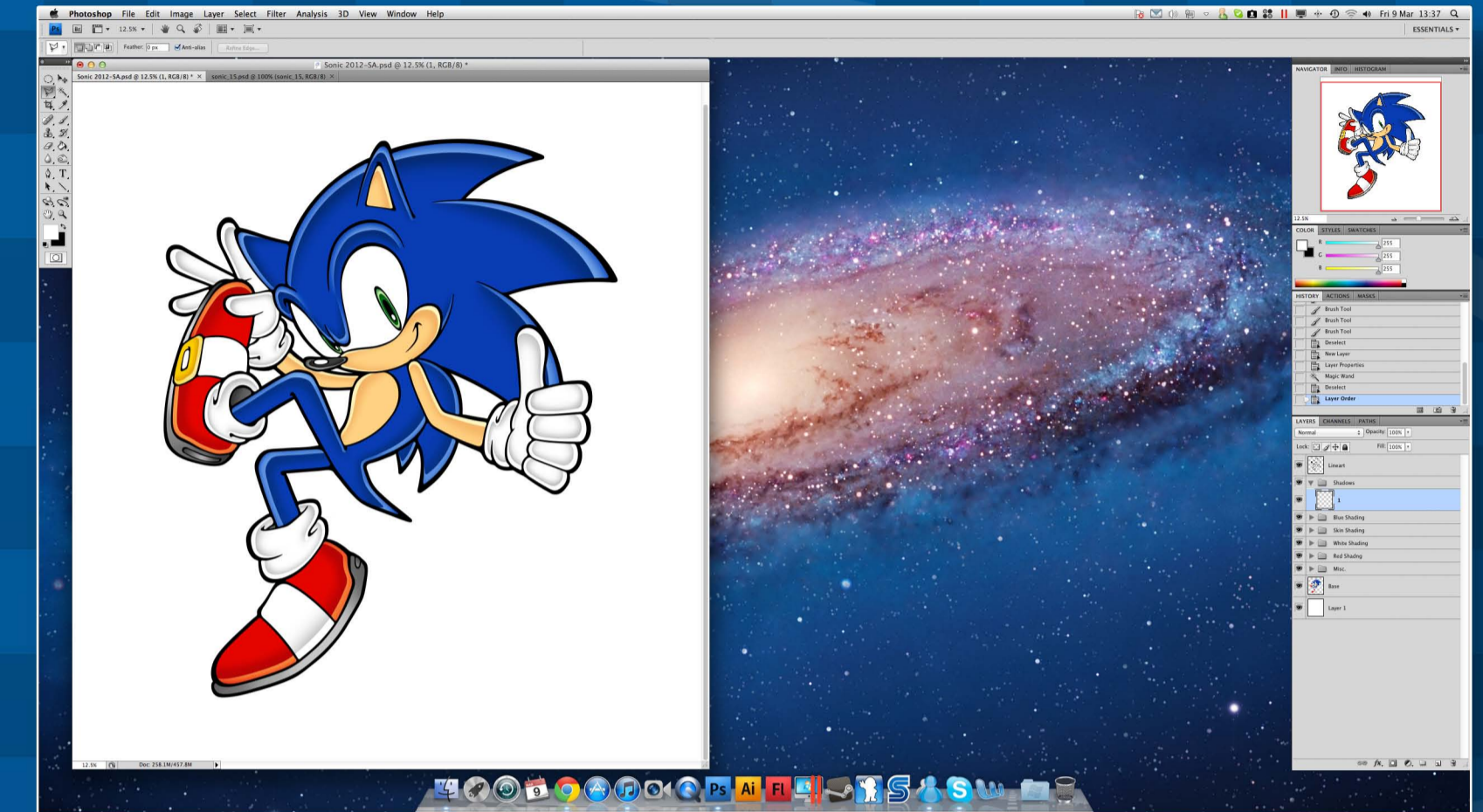


**92** WITH THE EARS DONE, THAT'S ALL THE BLUE SHADING COMPLETE!

AND WITH THAT, I'VE TOLD YOU ABOUT ALL THE SKILLS THAT YOU'LL NEED TO COMPLETE THE SHADING, SO KEEP WORKING THROUGH YOUR PICTURE, REFERRING BACK TO REFERENCES AND THIS DOCUMENT TO HELP YOU ALONG THE WAY AND SOON....

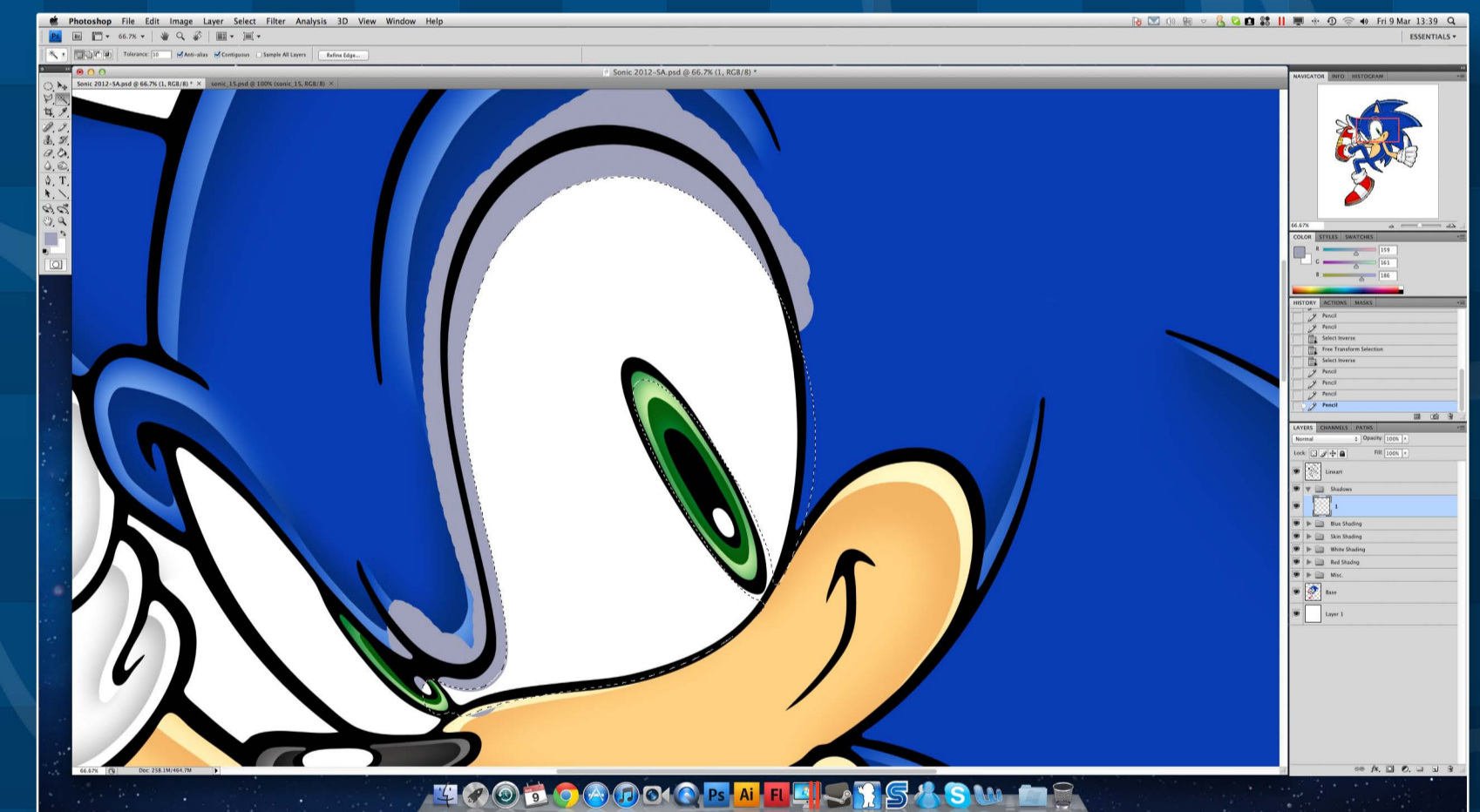


**95** IT'S POSSIBLE YOU'LL HAVE TO ADD A LITTLE TO THE SELECTION TO PERFECT THE SHAPE A LITTLE, LIKE HERE I NEED TO ADD A LITTLE TO CONTINUE THE CURVE UPWARDS, FOLLOWING THE LINE OF SONICS BROW.

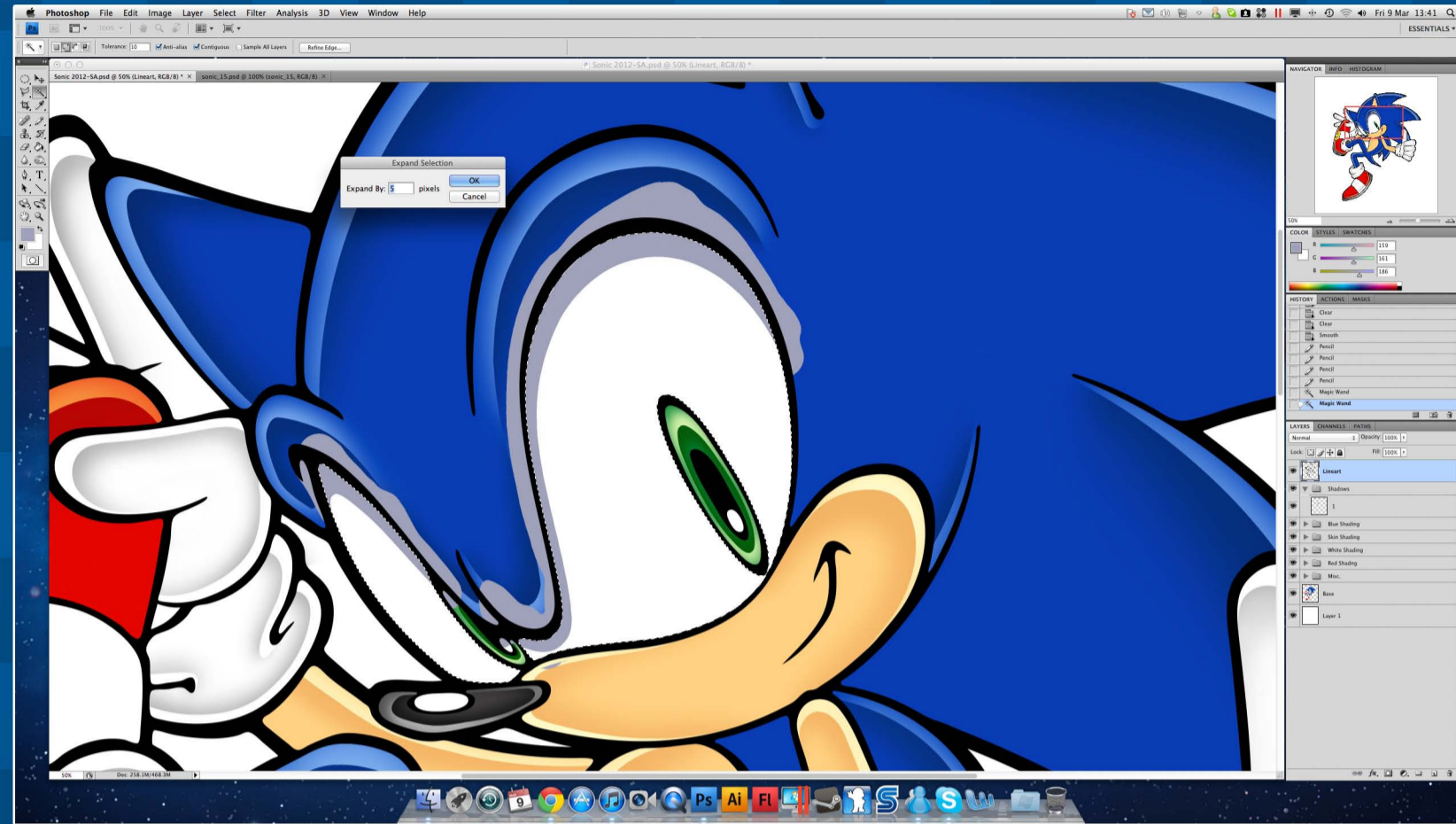


**93** ...YOUR SHADING SHOULD BE FINISHED! SIT BACK AND TAKE A BREATHER, THE HARD PARTS ARE OVER WITH!

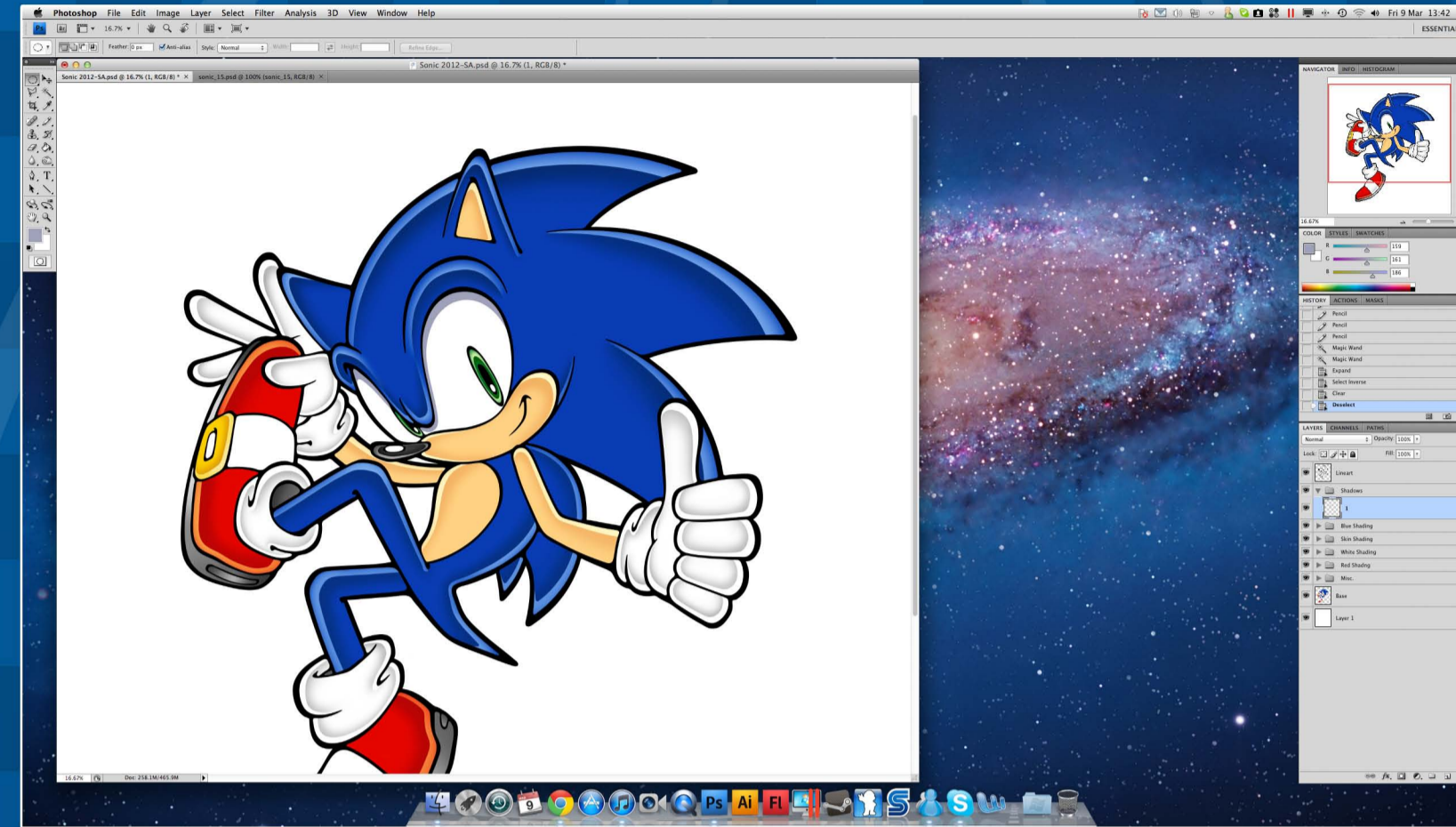
DON'T BE DISCOURAGED IF THIS IS YOUR FIRST TRY AND YOU'RE NOT QUITE HAPPY WITH YOUR WORK, I KNOW IT'S A CLICHE BUT EVERYTHING TAKES PRACTICE AND THIS IS NO DIFFERENT. AS LONG AS YOU HAVE THE .PSD FILE AS WELL, THERE'S NOTHING STOPPING YOU GOING OVER SOME PARTS YOU AREN'T HAPPY WITH, I DO IT OFTEN.



**96** WHEN YOU'RE HAPPY WITH THE SHAPE, INVERSE IT AND FILL IN THE SHADOW COLOUR TAKEN FROM A REFERENCE WITH THE EYEDROPPER.

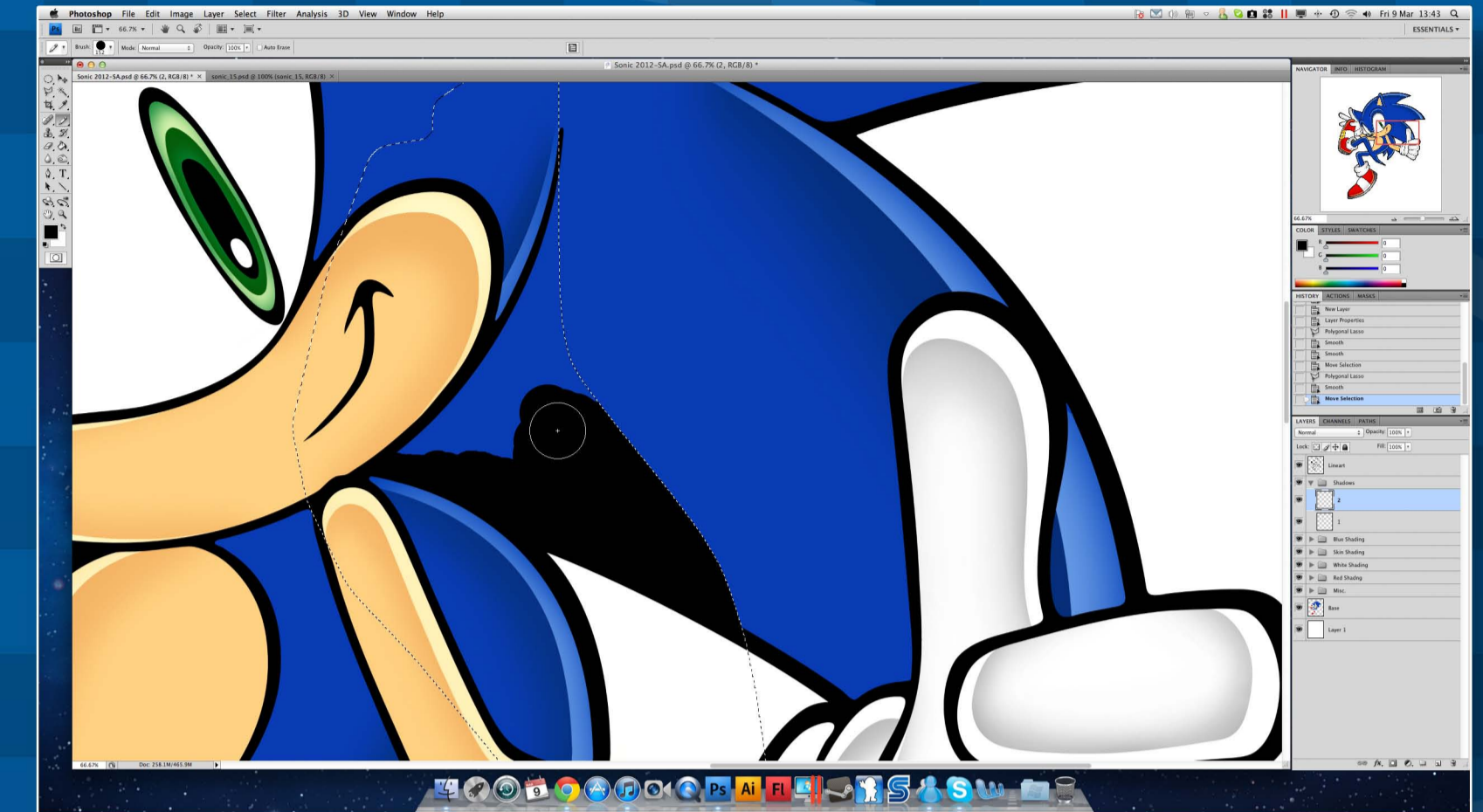


**97** REPEAT THE PROCESS ON THE OTHER SIDE AND THEN REMOVE ANY BLEED LIKE WE HAVE BEFORE, SELECTING THE AREA, EXPANDING IT, INVERSING IT AND DELETING.

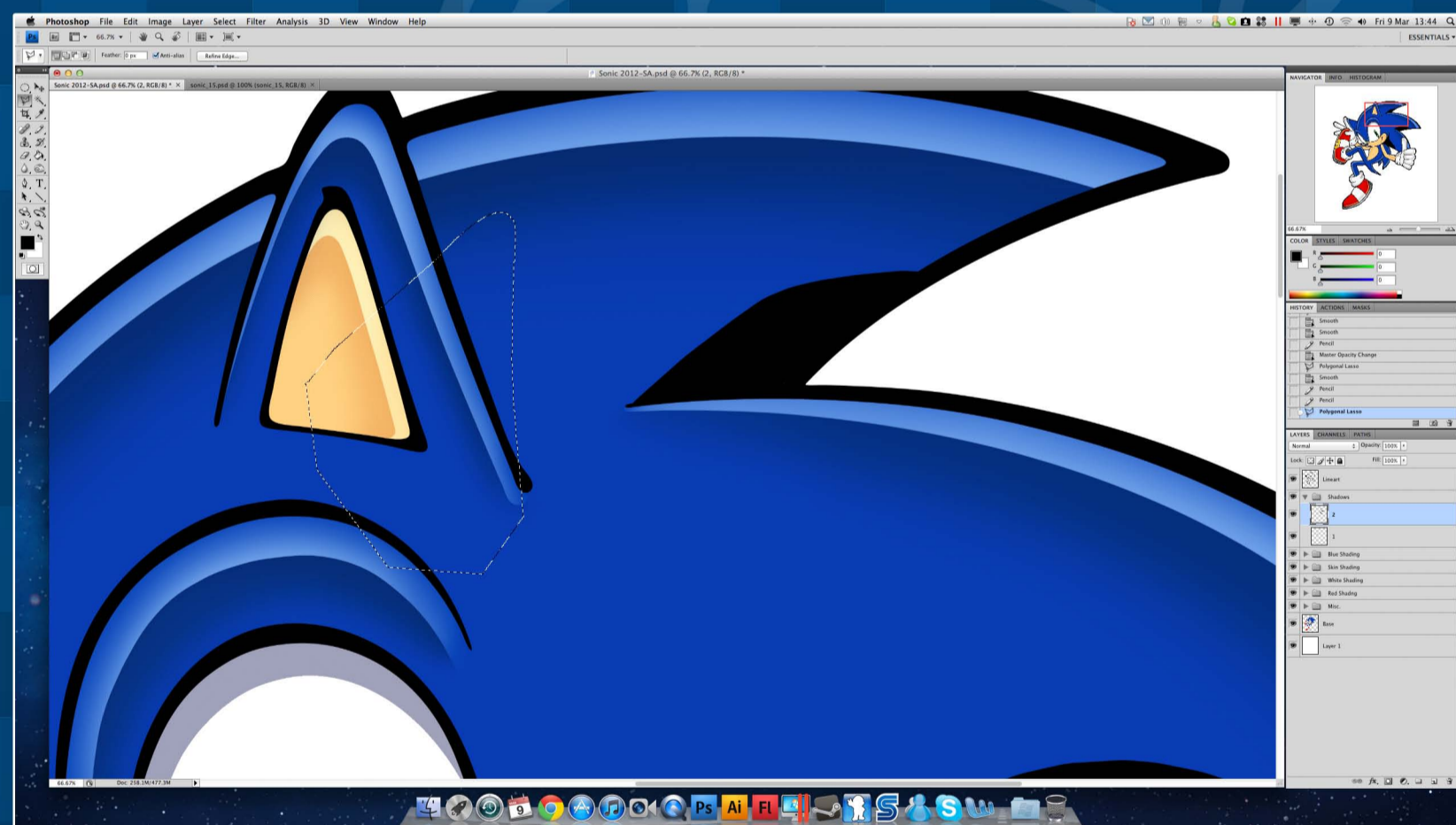


**98** AND IT'S AS SIMPLE AS THAT! THE EYE SHADOW IS DONE, NOW WE CAN CONTINUE ON TO THE BODY SHADOWS.

BEFORE WE START THOUGH, MAKE A NEW LAYER TO WORK ON AND NAME IT 'SHADOW NORMAL'. THE REASON FOR THAT NAME WILL BECOME CLEAR LATER...

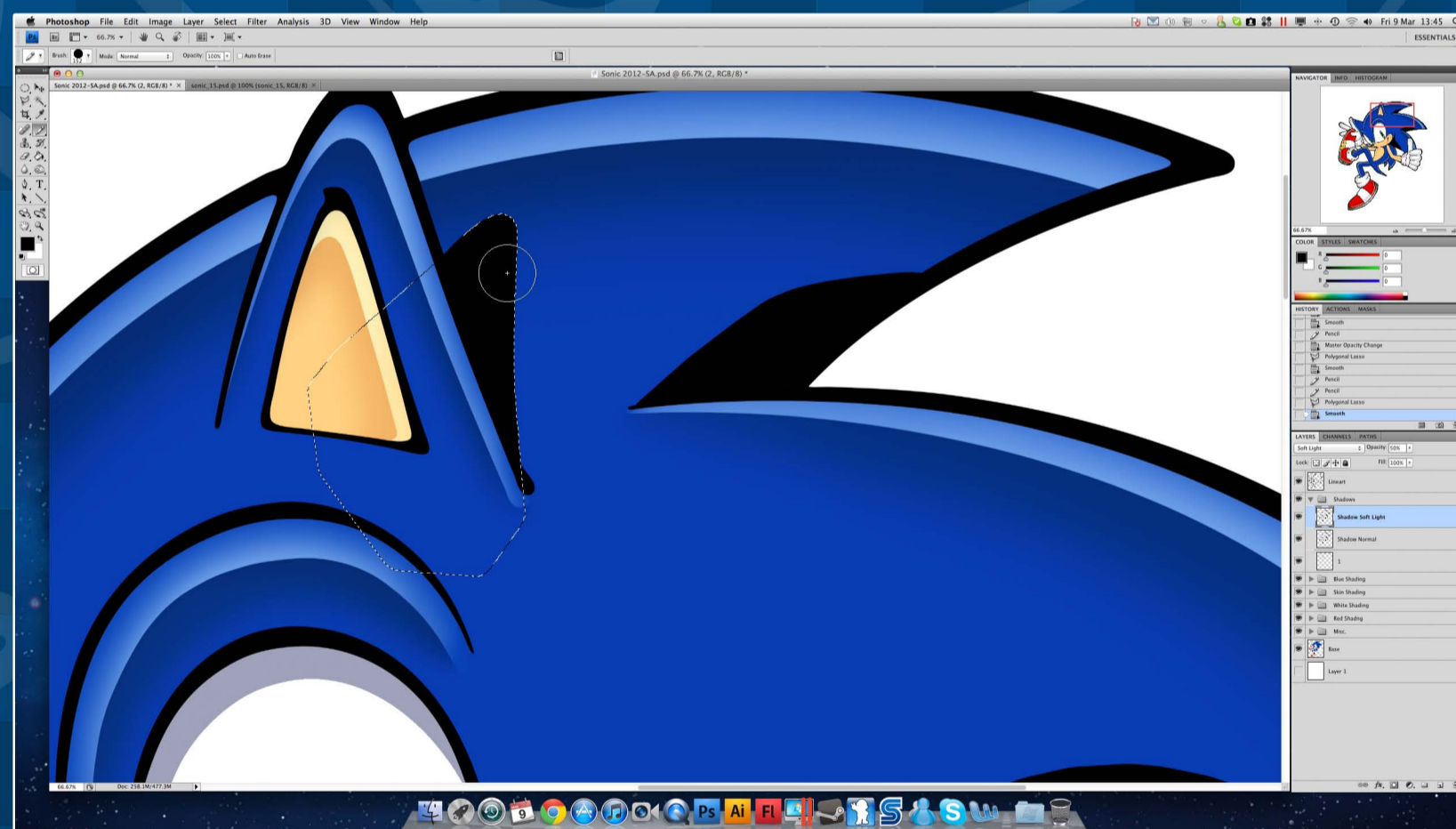


**99** SHADOWS ARE REALLY EASY TO DO. USE THE POLYGON LASSO TO MARK OUT WHERE YOU WANT THEM TO BE, SMOOTH THE SELECTION AND THEN USE THE PENCIL WITH BLACK TO JUST FILL IN THE AREA WHERE YOU WANT THE SHADOW. FOR NOW, WE WANT THE SHADOW TO BE COMPLETELY BLACK.

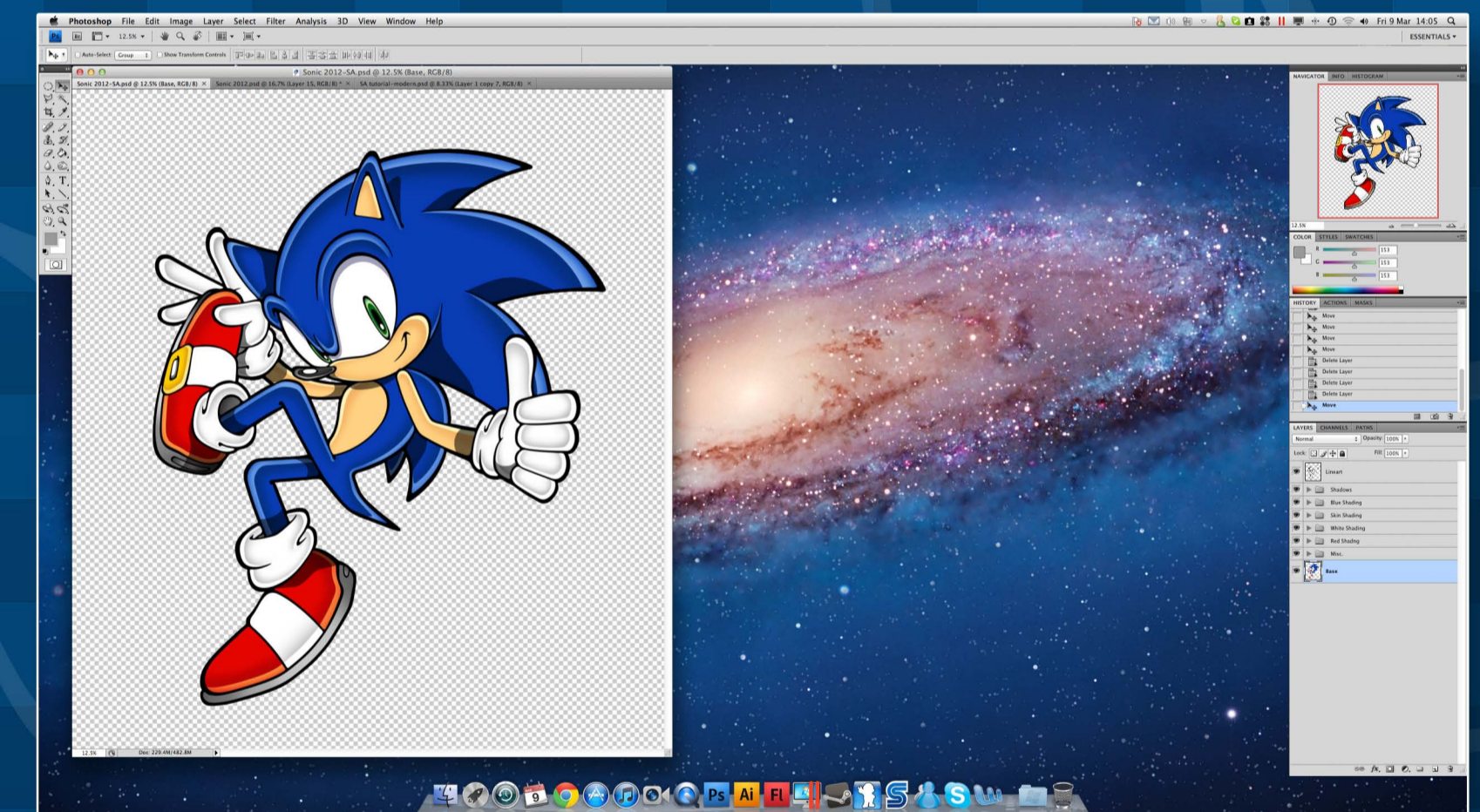


**100** USE REFERENCES AGAIN TO SPOT SUITABLE PLACES FOR SHADOWS IF YOU'RE UNSURE.

BEFORE LONG YOU SHOULD HAVE ALL YOUR SHADOWS MARKED OUT IN DEEP BLACK.



**101** RIGHT CLICK ON YOUR LAYER AND SELECT **DUPLICATE LAYER** TO MAKE A COPY OF IT, NAME THE COPY 'SHADOW SOFT LIGHT'. NEXT WHILST ON YOUR DUPLICATE LAYER, GO TO THE TAB ON THE TOP LEFT OF THE LAYER WINDOW AND CHOOSE THE **SOFT SLIGHT** BLENDING MODE, THIS WILL GIVE THE SHADOWS SOME VIBRANCE. TURN THE SOFT LIGHT OPACITY TO **50%** AND THE NORMAL TO **30%** TO GET A NICE BLEND.



**102** THAT SHOULD GIVE YOUR SHADOWS A DARK YET VIBRANT APPEARANCE.

AND THAT'S A WRAP! ZOOM OUT AND LOOK AT YOUR FINISHED WORK, BE PROUD OF WHAT YOU'VE ACHIEVED HERE. MAKE SURE YOU SAVE YOUR WORK, ALWAYS KEEP THE PHOTOSHOP FILE FOR THE FUTURE AND ALSO SAVE IT AS A .PNG OR SOMETHING SIMILAR FOR ONLINE UPOLOADS!

HEAD ON TO THE NEXT PAGE FOR THE SHADING ANALYSIS....

## FINAL ANALYSIS

BODY SHADOWS FOLLOW THE SHAPE OF THE WHAT IS CAUSING THE SHADOW, AS WELL THE SURFACE.

EYE LINEART BECOMES THICKER AROUND THE TOP CURVE, EASING OUT AND BACK IN.

HEAD QUILL SHADING STARTS OFF SMALL, GETS THICKER TOWARDS THE END. NO CURVE AT THE TIP.

FINGER SHADING TRAVELS UP ONE SIDE OF THE FINGER AND CURVES AROUND THE TIP.

FINGER LINEART GETS THICKER AT THE TIPS, EASES BACK DOWN THE FINGER.

WHEN VIEWED FROM THE OUTER SIDE, SHOE STRAP IS LEFT BLANK.

SHOE SHADING RUNS ALONG THE BOTTOM. FOLLOWS THE SHAPE UP TO THE BACK OF THE SHOE.

QUILL TIPS AREN'T PERFECTLY SHARP, CURVE AROUND AT THE TIPS.

CLENCHED FINGER SHADING TRAVELS DOWN ONE SIDE AND CURVES AROUND BOTH ENDS.

BACK QUILLS AND TAIL SHADING BEHAVES THE SAME AS THE HEAD BUT CURVES AT THE TIP.

SHOE SOLES ARE A SIMPLE BLACK/WHITE AIRBRUSH GRADIENT.

# SONIC

## ADVENTURE ART TUTORIAL

THIS CONCLUDES THE SONIC ADVENTURE ART TUTORIAL.

I HOPE YOU ARE PROUD OF WHAT YOU'VE CREATED HERE. THIS IS AN ART STYLE THAT A LOT OF FANS TRY TO GET DOWN AND MANY FIND HARD. WHAT I'VE TRIED TO TEACH YOU HERE IS SIMPLY HOW I CREATE THE ART USING PHOTOSHOP AND ILLUSTRATOR, BUT EVERY ARTIST HAS DIFFERENT METHODS. IN TIME, I'M SURE YOU'LL ADAPT WHAT YOU'VE LEARNT HERE INTO YOUR OWN METHODS THAT YOU ARE MOST COMFORTABLE WORKING WITH, IT HAPPENS TO US ALL!

I'D LIKE TO THANK YOU FOR TAKING THE TIME TO READ AND WORK THROUGH THIS DOCUMENT, I'VE HAD THIS PROJECT PLANNED FOR MANY YEARS AND I'M HAPPY TO FINALLY SEE THE IDEA COME INTO REALITY. I REALLY HOPE YOU'VE ENJOYED YOURSELF AND THAT YOU COME OUT WITH A WHOLE LOAD OF NEW SKILLS, NOT ONLY FOR SA ART BUT ALSO FOR DIGITAL ART AS A WHOLE.

FINALLY, I'D LOVE TO SEE THE RESULTS THAT YOU'VE GOTTEN FROM THIS TUTORIAL! FEEL FREE TO CONTACT ME ON DEVIANTART AT [WWW.GATESTORMER.DEVIANTART.COM](http://WWW.GATESTORMER.DEVIANTART.COM) OR SEND ME AN E-MAIL AT [KIERAN.G@LIVE.COM](mailto:KIERAN.G@LIVE.COM). WHETHER YOU WANT TO GIVE FEEDBACK OR SHOW ME YOUR WORK, I'D LOVE TO HEAR FROM YOU.

THANK YOU!

*K. Gates*

