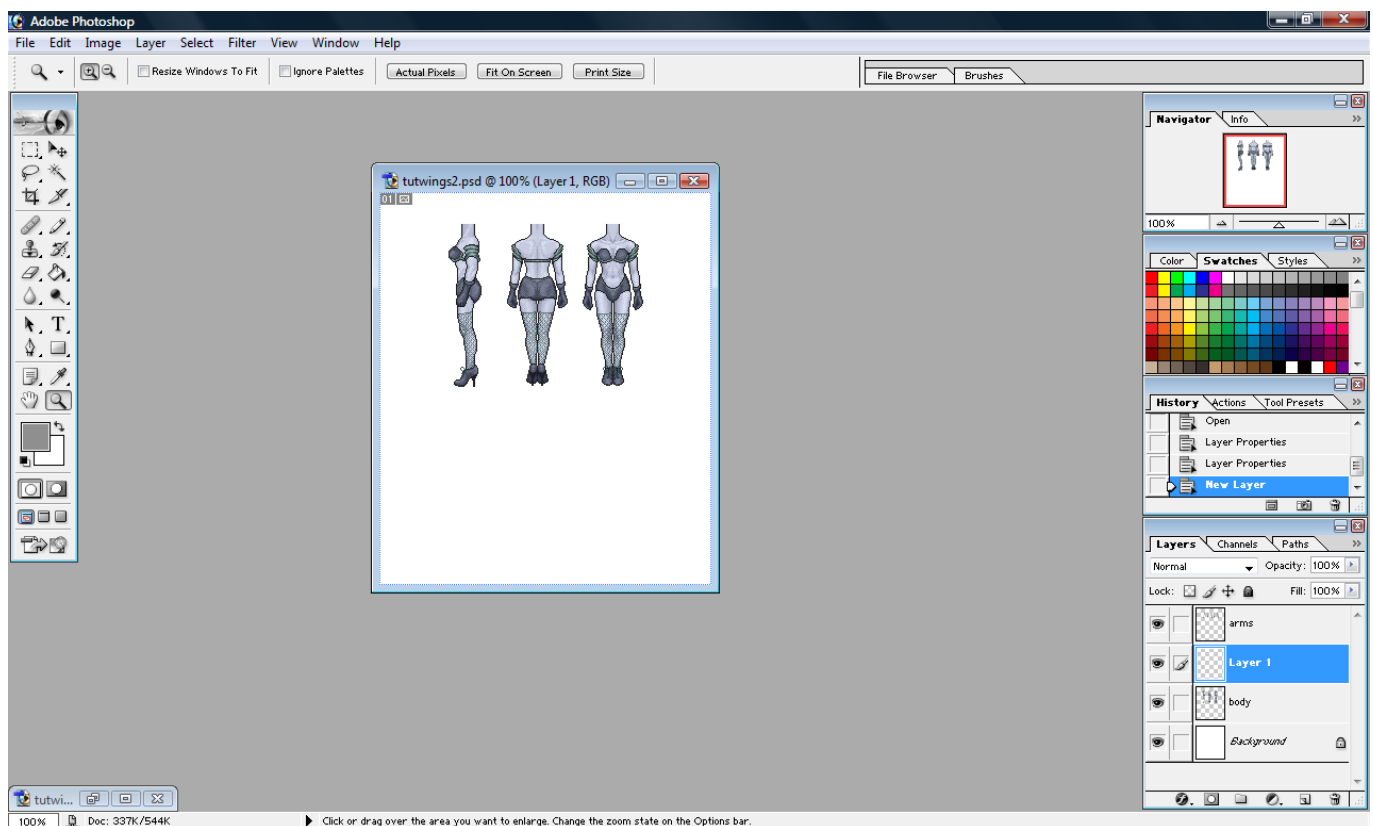


# Adobe Photoshop P&J-CoutureWings Tutorial (Advanced) By Legolas [phillip@vzones.com](mailto:phillip@vzones.com)

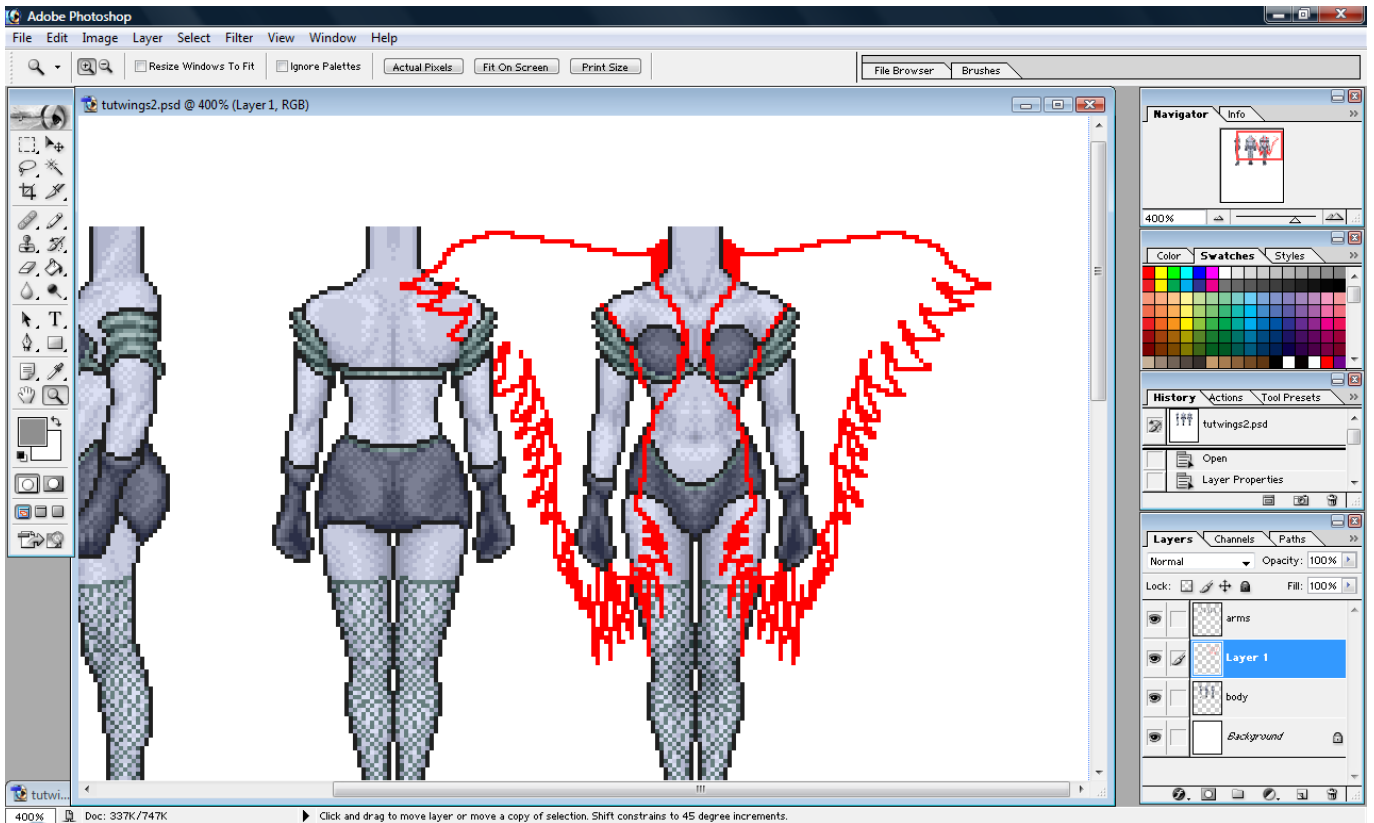


Using a *Model Body Base*, create a new layer between the body and arms.



This is the layer we'll draw onto.

I normally draw my outline with the arms visible. You can't see what you are drawing behind them if they are visible. But when the item is worn in-world it will be covered by the arms, so I like to see what the arms will be blocking from the start.



I always draw my outline using red. I draw it freehand using the mouse.

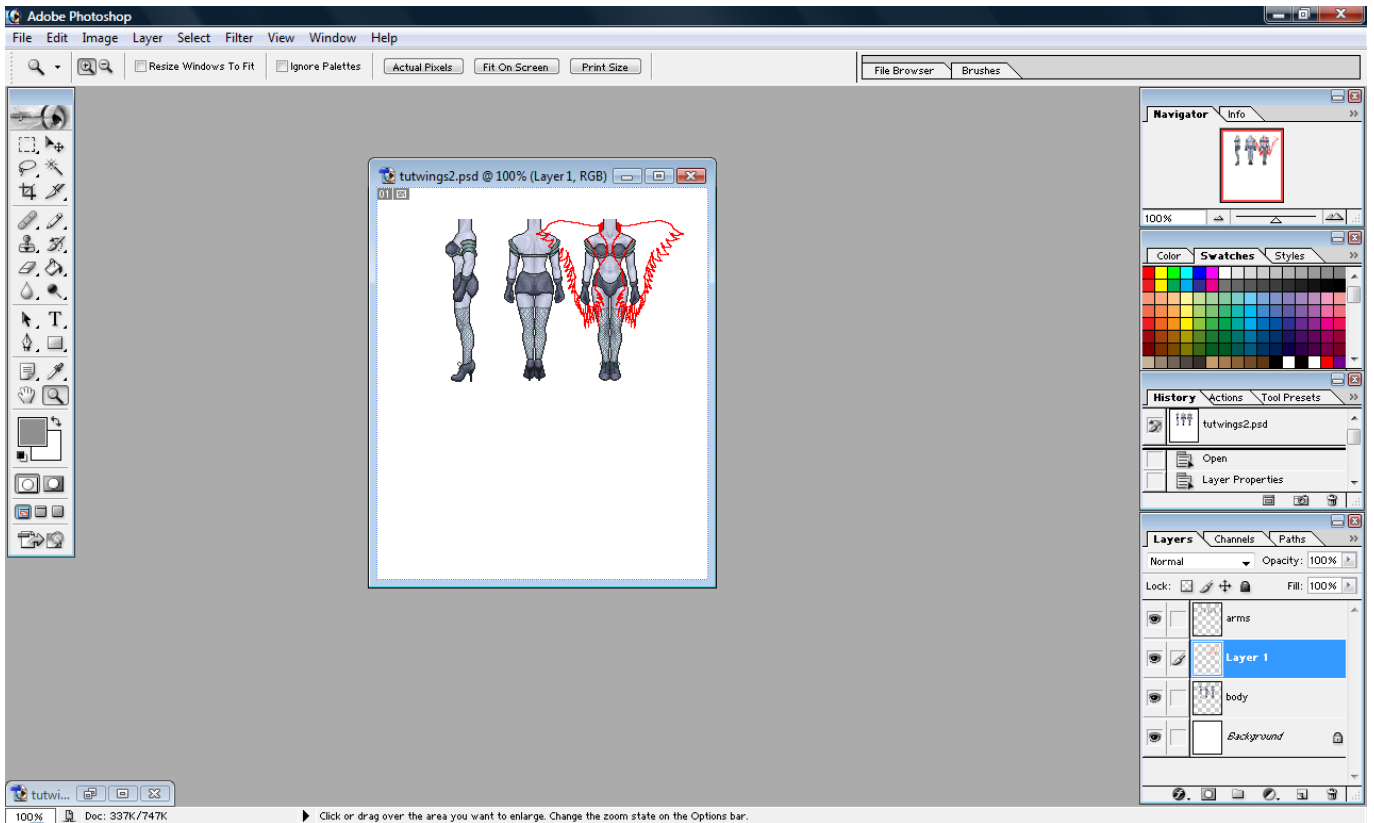
Done this way you get a very rough outline with chunky patches, blocky corners, and blocky lines. This isn't what we want, and all of this will need cleaning up, but I prefer the freehand method as it is quick – it also gives a natural, fluid result.

Sometimes I draw outlines pixel by pixel instead of freehand. But here we are creating wings and we want them to appear as free-formed as possible.

Also note I am using symmetry here, so I only drew one wing and then flipped it.

Already I am considering where the arms go – notice the red lines above the body's straps? That red line marks where the arm starts – the point where the item will become visible again, and not blocked by the arm.

The next step is to get rid of all that transparency, so we can see how much body the item will cover, and how much item the arms will cover!

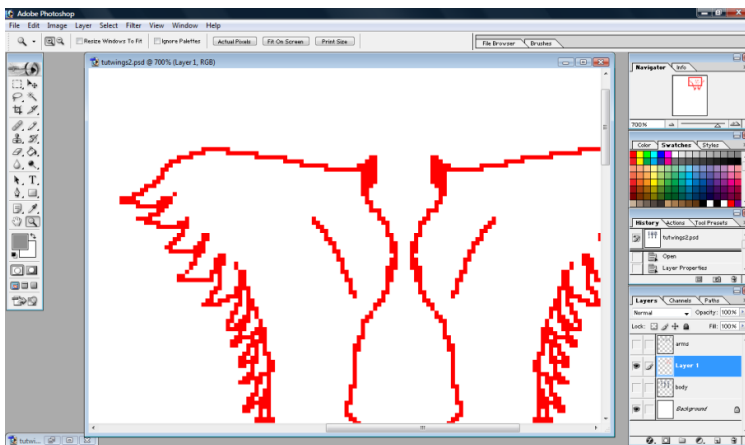


But first it is a good idea to zoom out to “Actual Pixels” and have a look at the item. This is the resolution the item will appear in-world. So already you can get a feel for how big it will be!

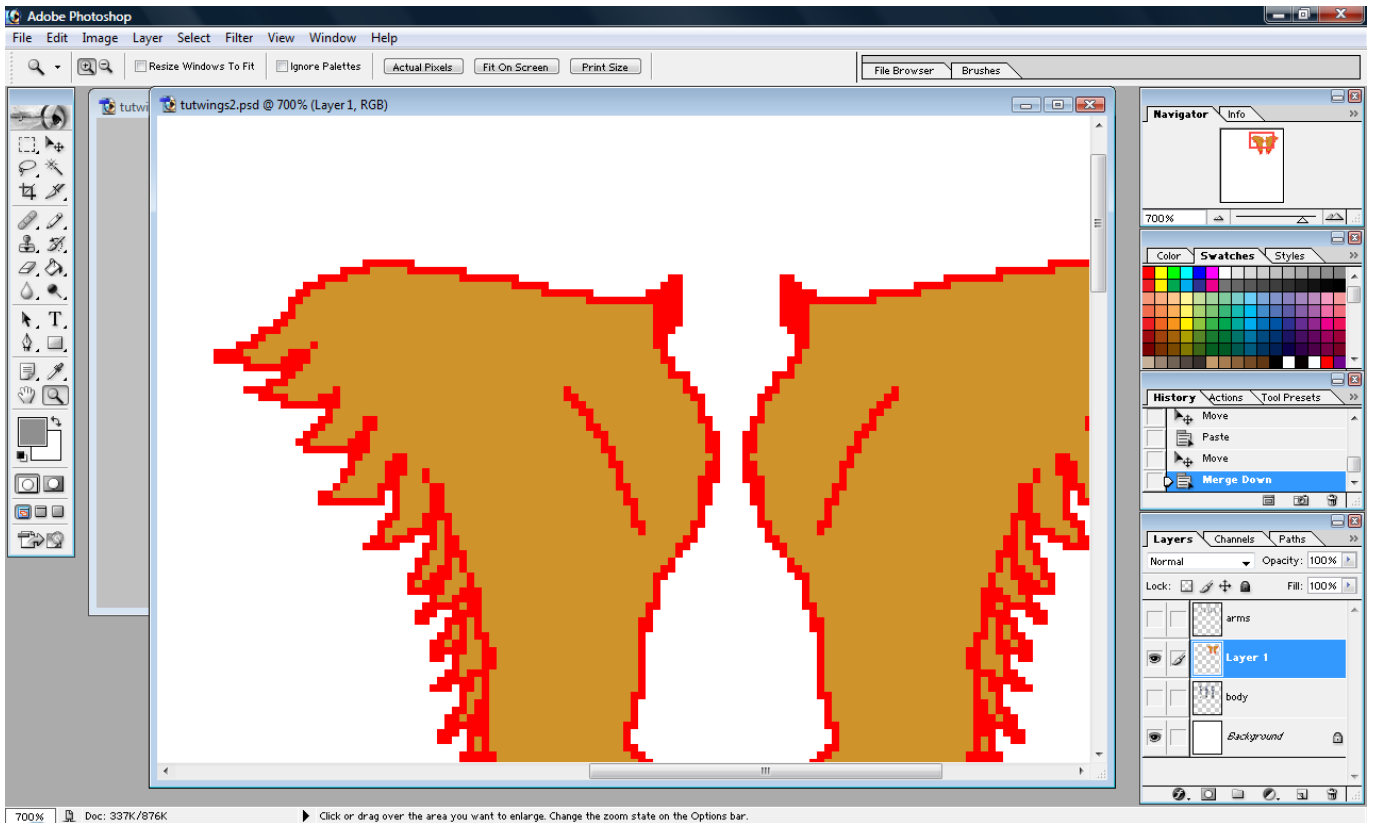
I also look at how the item looks on the body overall. I think that this one is looking quite big in comparison to the avatar, but the curve on the top of the wing suggests that they are stretching out. The taper at the bottom also helps with proportioning.

Sometimes it doesn't come out satisfactory first time and sometimes I will spend a few hours on just the outline. But I'm happy with this one, so let's move on!

At this point I'm happy with the item in relation to the body, so I make the body and arm layer invisible. Note again the line for the top of the arm. I'm going to work without the body and arms visible so this line will come in very useful.



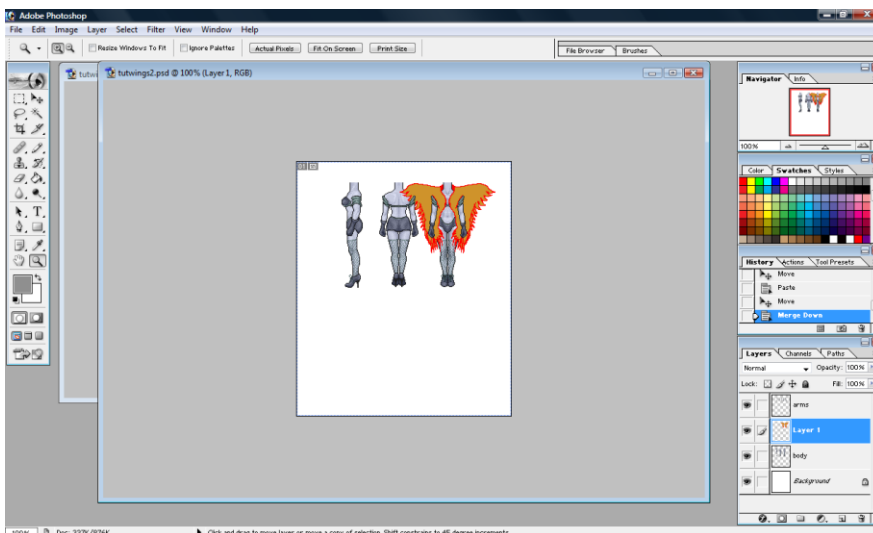
But remember that it is very easy to quickly flick the body and arms back visible again for a check. Keep looking as you work. Stop, zoom out, check the body, work a bit more, and stop again. Problems are easier to avoid than they are to fix!



Next, I paint bucket inside the outline using the middle colour of my ramp of five. I always draw using the five gold colours from the VZones palette. I find that they are easier to see and to work with. You can work in whatever colour works for you best – it doesn't even have to be colours from the VZones palette. Substituting in the VZones colours at the end take about five minutes or less!

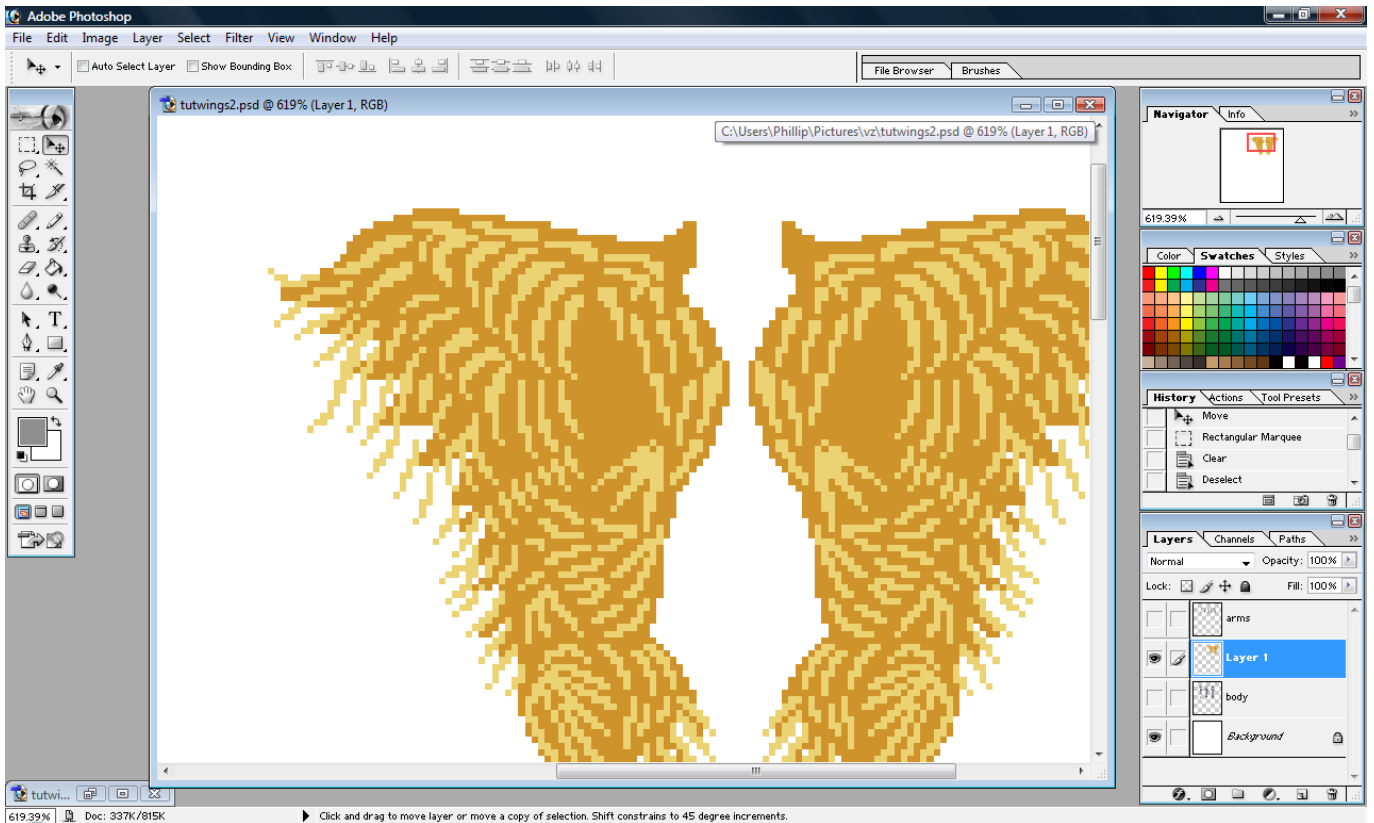
I have to paint bucket the tiny areas that are “caught” by the outline. Notice all those little feathers that are bounded in completely by red. All those need filling in. It's worth spending time making sure that you've coloured all the areas that need colouring!

So here we are, body is turned back to visible, and I've zoomed out to check!



The wings cover the breasts but leave the stomach visible. For other bodies this is fine, but I want this item to be worn by the model body, and so I want it to look like a complete outfit.

So, I later added the material in the gap.

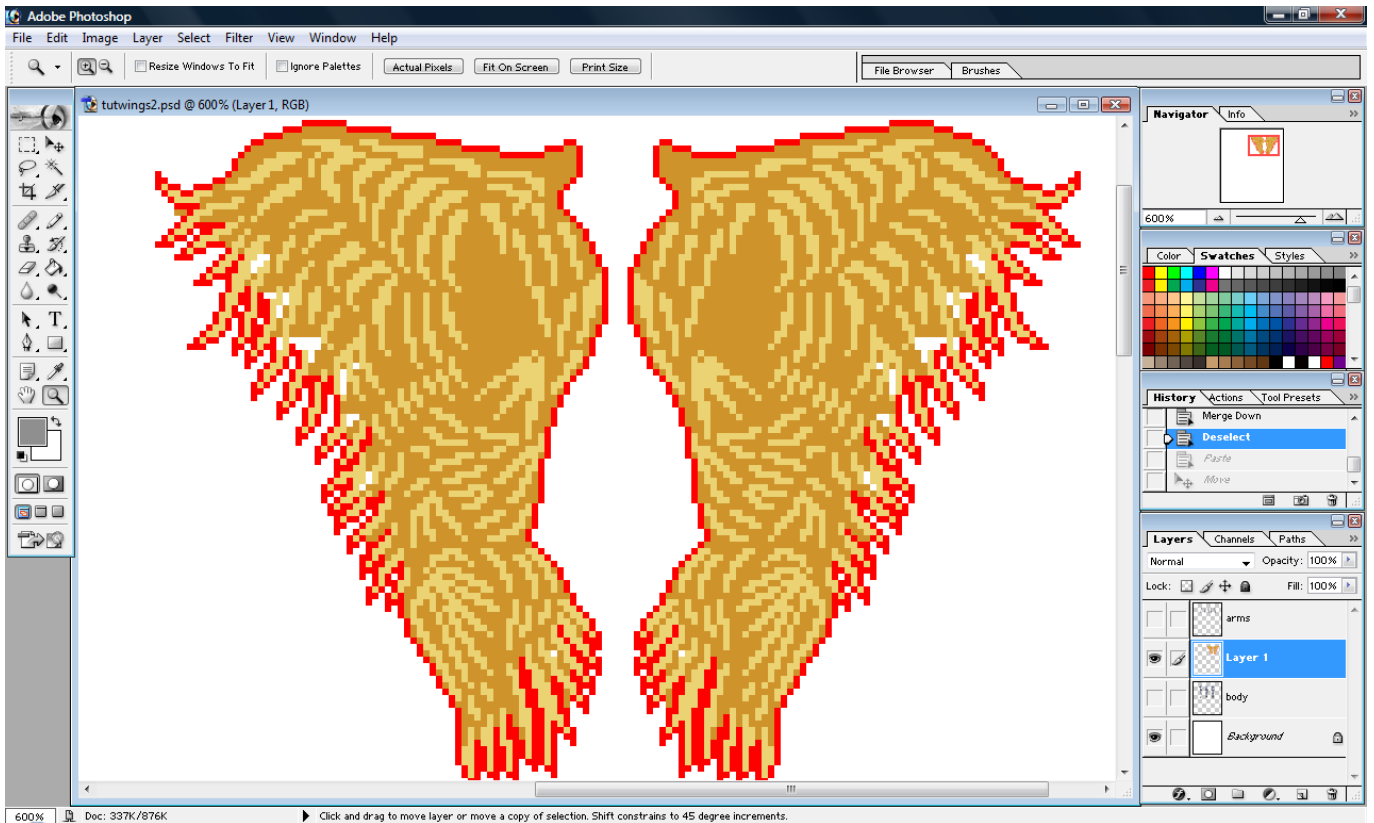


The next thing I do is get rid of the red. I don't delete it because that would shave a pixel or more off the outside of the whole item and it would lose a lot of shape, instead I paint the red the same colour as the inside.

And the next step I took was to take the lightest colour in the ramp of five (so, the colour two shades lighter than our first colour) and proceeded to use that light colour to draw highlights all over the item.

When drawing highlights don't be shy about it – go crazy and fill them in everywhere. Don't be afraid to make chunky looking areas like I have.

I also thought that the edge needed to be even more feathery, so I've worked some highlights beyond the boundary of the base colour. At this point I don't have an outline because I got rid of it before, so I don't worry about going "outside the area" – and that's the reason I like to do away with the outline.



And now I put the outline back!

It's a totally different outline than before. It includes all those fine feathers, the lines are not blocky anymore, and there are no chunky areas. (Except a couple near the bottom, but again we can sort those out later.)

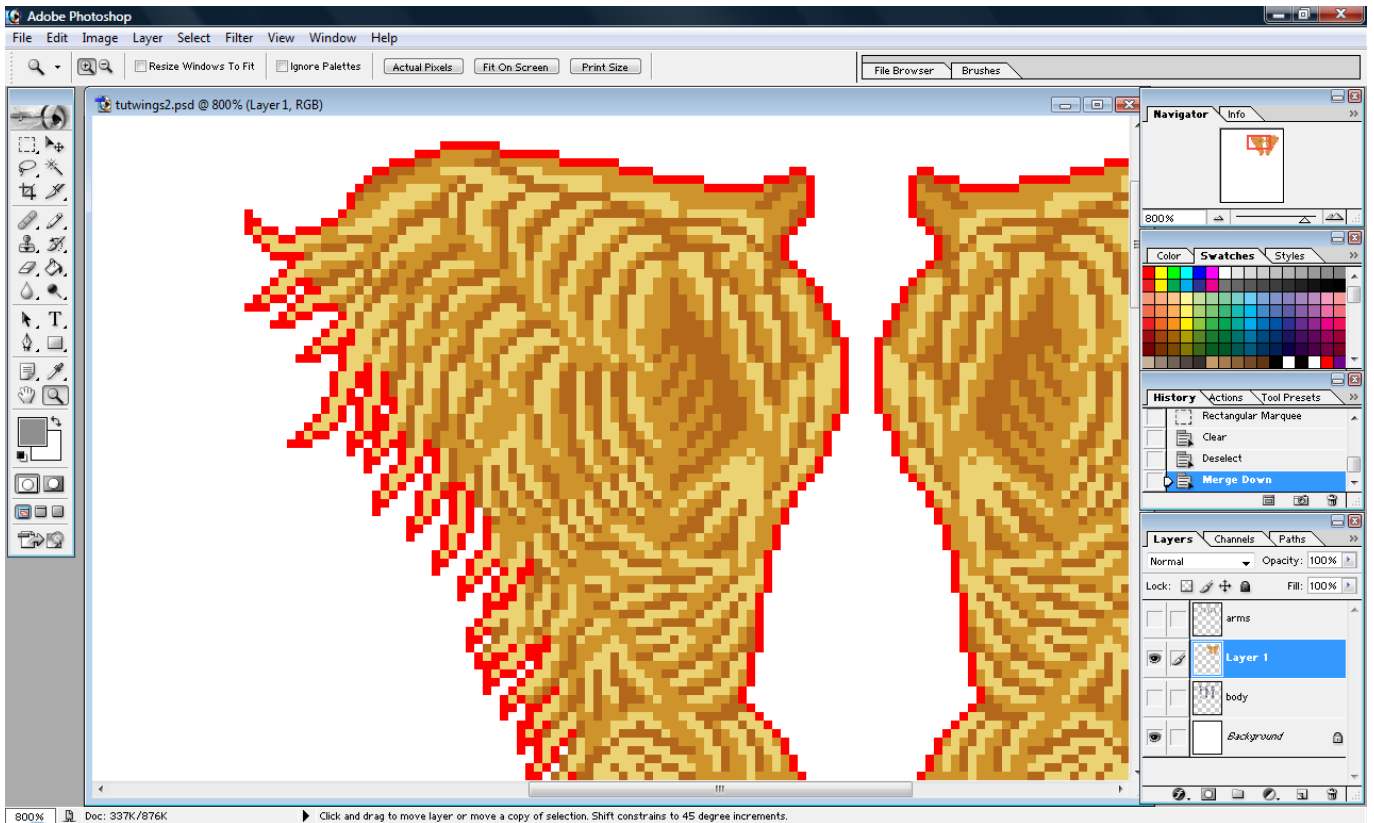
The main thing is that this outline is a lot better than our last one!

One thing to note is that I didn't draw the outline by drawing all the way around the edge of what we had before. When you create an outline the second time at this later stage you need to think about it a little bit more. You have two options: to draw outside the item (on the white/transparent area) or on the inside of the item (the coloured pixels at the 'edge' just before the white).

For example, between the two wings I drew the outline on the inside so as not to narrow the gap. If I had draw the outline on the outside the gap would only be one pixel thick, and I wanted the gap between the wings to be bigger.

This was also very important when drawing the outline for the feathers. If I had simply drawn outside all of them there wouldn't be any transparent white gaps between them and they'd look a lot less like feathers! Instead, I had to think about outlining outside and inside to maintain the feathery look!

The word outline is misleading, then, really!



So with our middle colour, highlights and outline drawn, we now look at the darker shades.

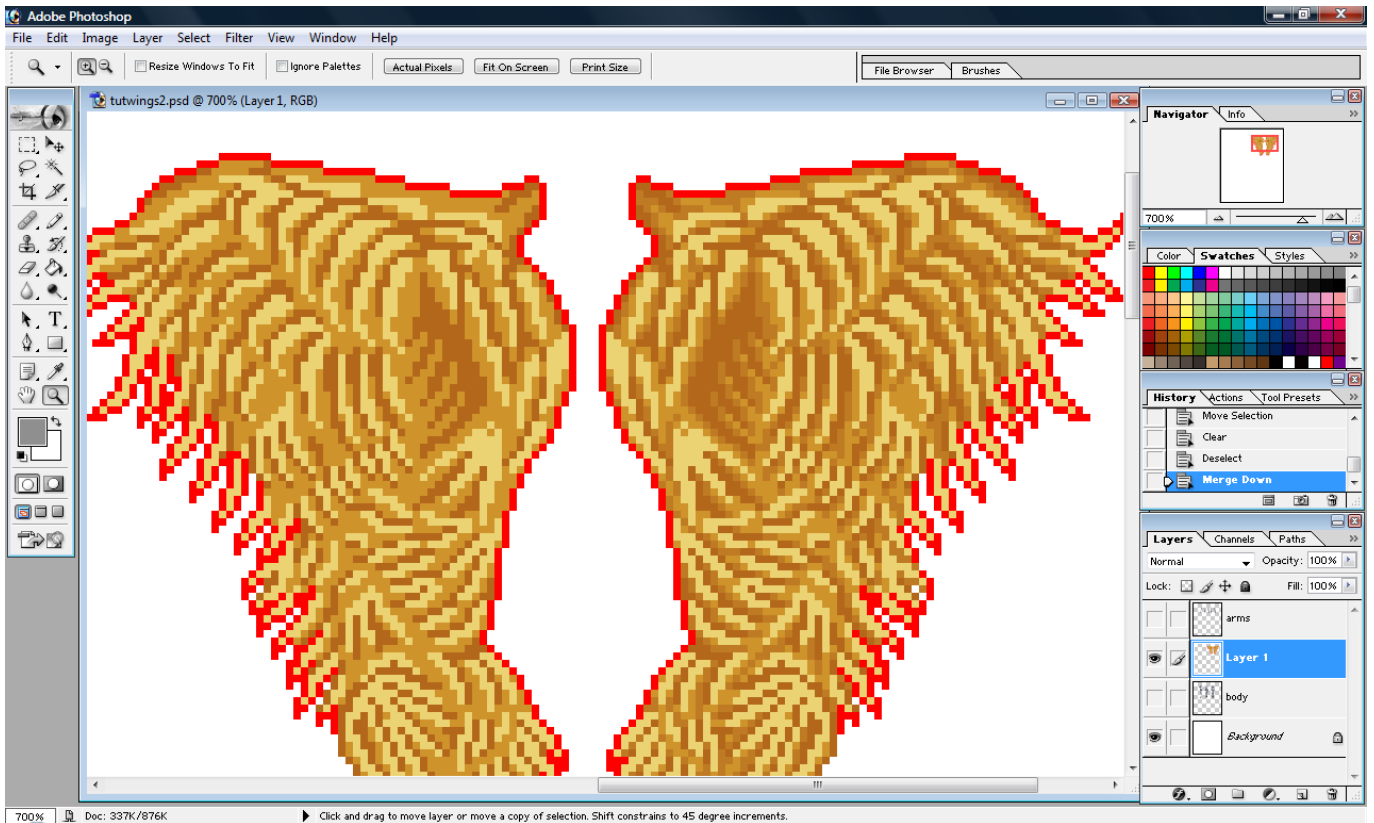
I take the darkest shade in the ramp – so this time the colour which is two shades darker than our middle colour. Again, for me this is a gold colour, but you can use any colour that makes sense for your eyes.

Shading differs depending on what you are drawing. For these wings I wanted a lot of contrast. I wanted the highlights to really stand out, and the lowlights to really look deep and dark. To create this kind of contrast and texture you want to position the lightest pixels very close to the darkest pixels. And you want as few areas of ‘grouped’ pixels as possible – meaning you don’t want many pixels of the same colour touching.

So I used my dark colour to break up the highlights. I tried to get in-between every highlight with a lowlight.

I also used the dark colour where the arm is going to ‘attach’ to create a depression.

So that’s the outline and three of our five colours done!

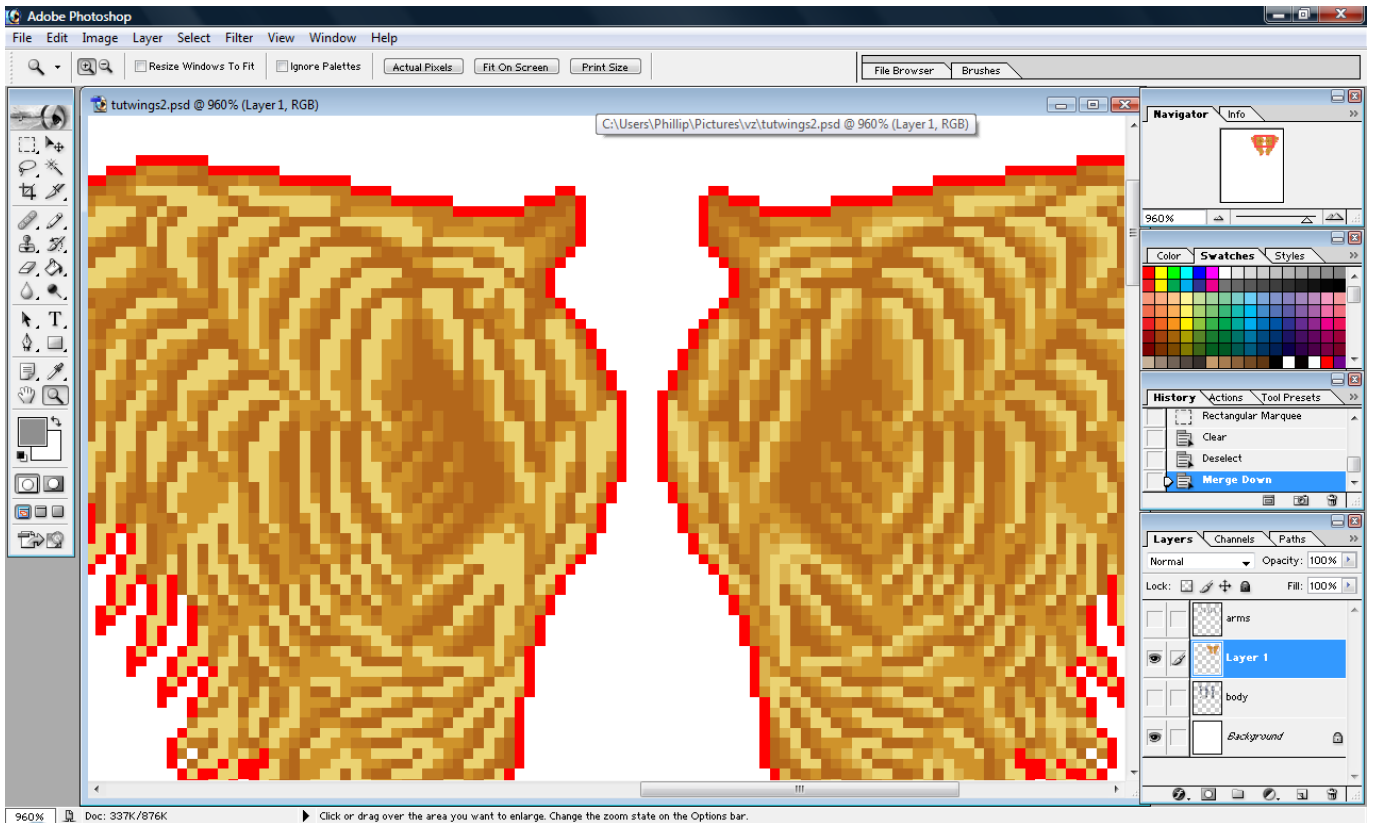


It doesn't much matter where I go next. I decided to go with the lighter of the two darkest colours, but I could have just as easily done the darker of the two lightest colours. But I did feel that the item was looking more highlighted than lowlighted, so it made sense to work at the darker end first.

The right wing has been shaded using the fourth gold colour, and the left side is how it looked before this shading. While it looked fine before adding the fourth, you can see that it looks much better with it in place. And that's an important lesson that I sometimes forget – just because an item is looking good, doesn't mean it couldn't look better. You never know if it could look better until you try. So make plenty of save points and keep trying new things!

Adding in this colour was similar to how I added the other colours and also how I added the outline. You can think of it as outlining the darkest shade with the next shade up. The principle of outside/inside outlining applies again here.

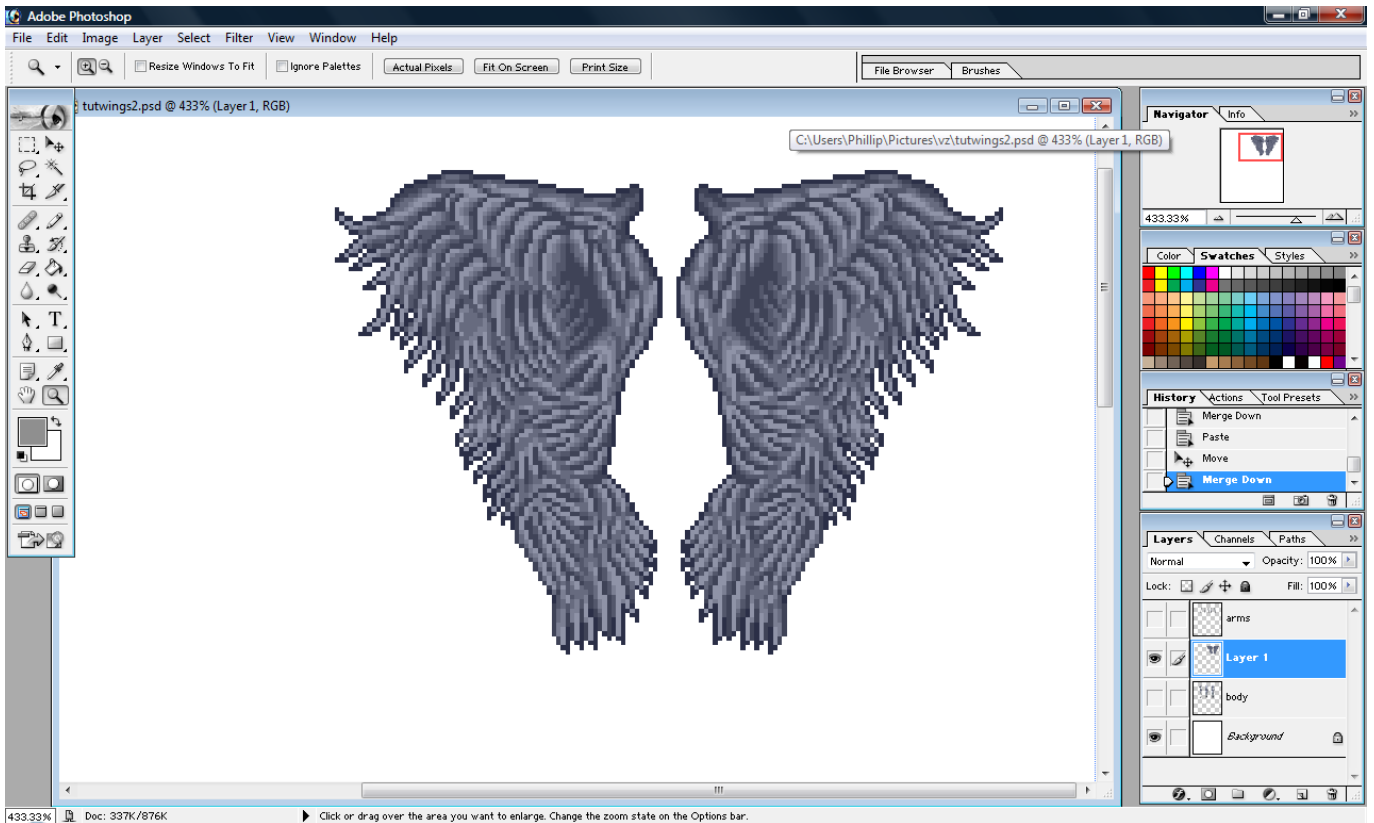
But also note that our fourth colour doesn't just go next to the darkest shade. It goes in other gaps between the highlights. By doing this – having some shaded parts with both the dark colours and some shaded parts with only the less dark of the two – you create some shaded parts that are less dark than others. This is especially important when working on cloth textures – the difference between the two can turn a depression in the cloth into a fold.



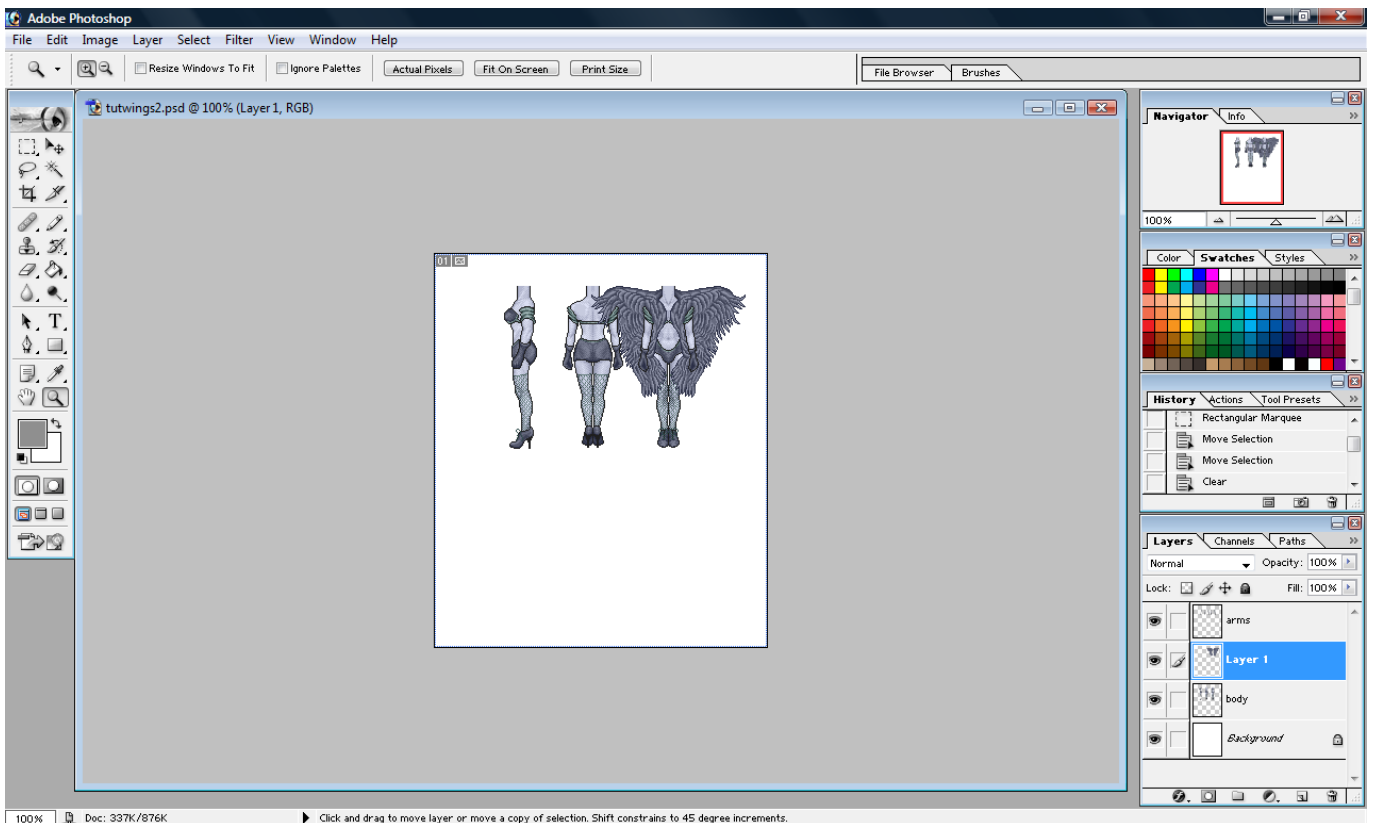
So the next step is our fifth and final colour. Again, the right wing has been worked on, and the left wing is from the step before.

This stage is about softening the highlights. But, not only that, it's about making the highlights more effective. By creating gradients you can create slopes and ridges. Notice the series of feathers towards the top of the wing. On the left they look fine, but on the right I've left the highlight at the top of them, and made the bottom of these feathers less light. By doing this that whole section of the wing has been given a barrel-like shape.

Bear in mind when completing this step that again it's not just about blending in the highlights, but about making them work.



In the final step I replace all the gold colours with the correct VZones colours and we're done. The item looks a lot different than it did in gold, but that doesn't matter because it won't end up in these colours in-world!



And here it is, slipped in between the body and arms as it would be worn in-world!