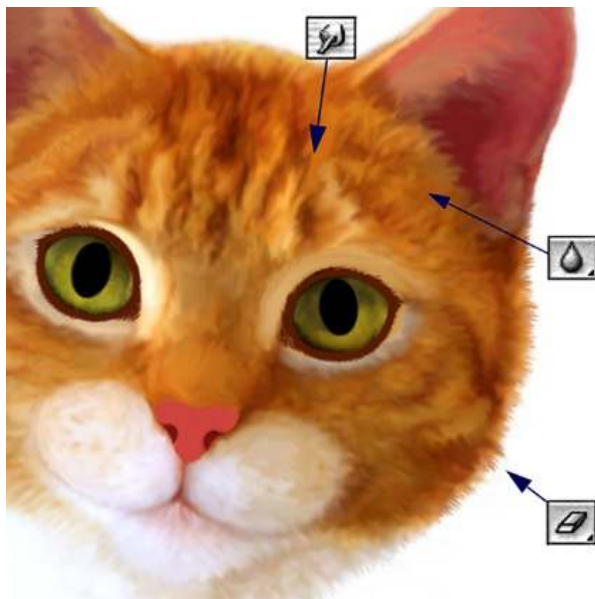


## Detailing

### Picto 4

I start to refine the lines of the cat, stretching the hairs with the smudge tool and erasing the stray lines and superfluous contouring.

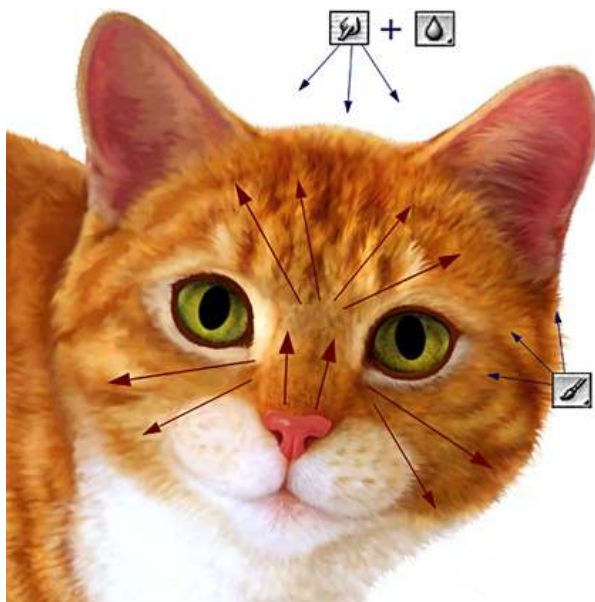
At this stage I have a good idea of what it will be and create a new layer to begin rough work on the fur.



### Picto 5

I continue to use the same technique: drawing the hairs with the brush and 'melting' them through gentle blurring or smudging. I start with the darker areas and on another layer I do the lighter areas.

You have to make sure that you consider the orientation of the fur, which, on felines or other furry animals, is directed outwards as a circle from the center of the face (with the hairs between the nose and eyes, the hairs rather upright). I start to add volume to the nose which I make pinker than in reality. This accentuates the cat's 'nice' side.



### Picto 6

I continue to improve the brushstrokes, smudging and add further detail.



### Picto 7

For the inside of the ears, I make few layers; one for the longer hairs at the front (which are clearer), and underneath, on another transparency, the darker hairs. On another layer, I work on the ear and the pink skin. I also continue to work on the eyes and the nose, together with the hairs.

The eyes are very important as they will give life the cat's face, and also the first thing you look at is normally the eye. Therefore, this part has to be done very carefully.

The further I go, the more I want to give character to my drawing (smile, expression, etc.). I horizontally reverse the picture to look at it on a different angle. I do an personal critique to take the image further... and continue to work on the fur, detailing and melding the hairs together. I occasionally take some 'return visits' to Painter where I have set up some particular brushes, but regardless of application, my objective is the same: spread and merge the brushstrokes.

