Lighting

Picto 8

At this stage of drawing, the cat is nearly finished. I now add the lighting effects in the eyes. I have decided to use a 'luminous box' style reflection. I deliberately left the cat's pupils dilated, which would not be possible in reality, but reinforces the friendliness and sympathetic nature of the creature. I continue to accentuate the eyes by adding lights, shadows and many other small details.

Picto 9

Ouah, nearly finished! I have decided to add a second light in the eyes and choose the flash they use with an umbrella in photo studios. This gives my cat extra light in the eyes and makes it appear more alive.

Now, I just have to do the whiskers on another layer. (Generally I take several tries to do these, as I am never happy with my first try).

For the background, I chose a simple range of neutral greys that would amplify the effect you would have if the picture was taken in a studio.

Once the picture is totally finished, I put everything together and add a b of grain all over the picture to add a little contrast to the tones and combine the layers, but especially to create the defects of a real photograph.

Now it is finished. The total time spent on this work is 6 days (around 60 hours). The software packages used are Adobe Photoshop and Corel Painter.

Good luck for your own cat!

Related Links

Eric Tranchefeux's website (French)
Tranchefeux's 3DVF Gallery (French)
Chat by Tranchefeux CGTalk Thread

Who is Eric Tranchefeux?

I was born in Paris in 1969. I started to draw from about 17 years of age and by age 19 had become a professional illustrator. After some time at graphics school, I started working with traditional media as an aerographer. I prefer to paint with oils, which I practice regularly but only for my personal gallery and exhibition pieces. Being in Paris, I often go to the Louvre Museum which is a great stylistic and technical resource as well as a source of inspiration. I am a great admirer of the masters such as Van Eyck, Gerard Dou, MiÃ©ris, LÃ©onardo da Vinci, and the contemporary artists Jacques Poirier, Salvador Dali and many others. I believe that I learned to paint by observing their works.

In 1998, I started working with a compute using Photoshop and Painter, and more recently, I've been using 3D applications. My work largely consists of illustration for packaging, advertising agencies and private contracts. I execute work in the styles of hyperrealism, traditional fine art painting and cartoon for diverse subjects according to the requests of my clients.

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