

In the Cradle of the Deep

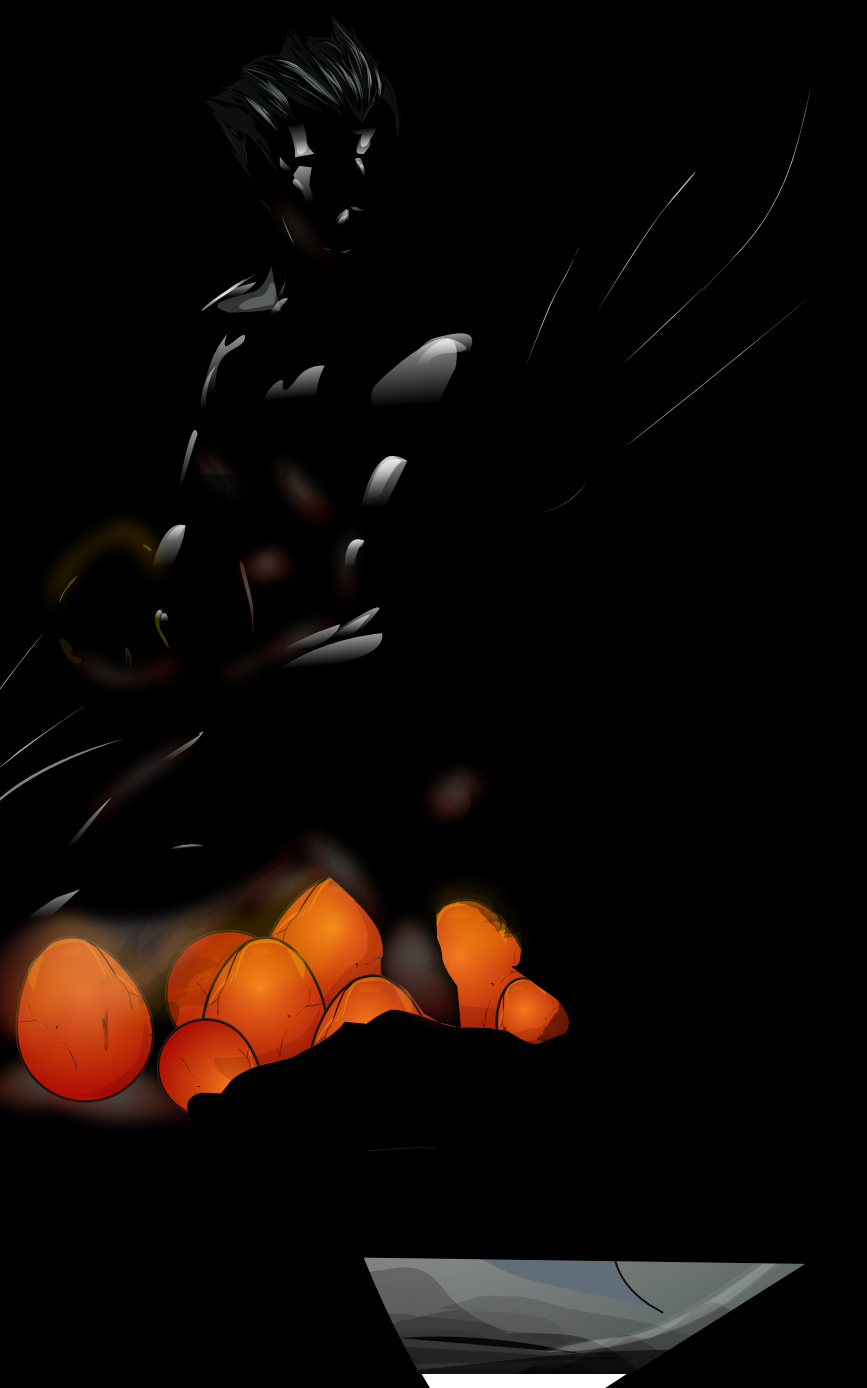
by Jory Dayne

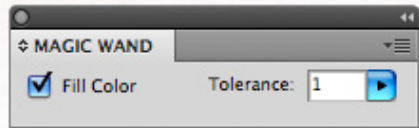
Jory Dayne is an illustrator living in the lovely state of Deseret, and can be found online at jorydayne.net.

His inspiration for *In the Cradle of the Deep*:

"I love the lines of comic books and the colors of old Disney cartoons. Sometimes a good idea feels like its something you have to really fight for, something you have to snatch and run."

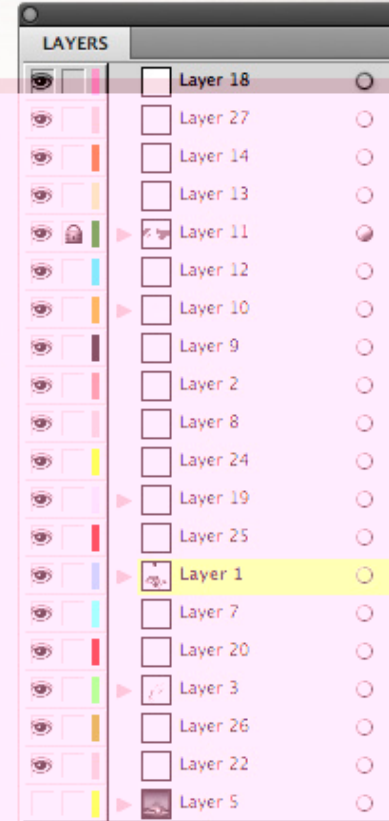
In the Cradle of the Deep was commissioned by Adobe and created using Adobe® Illustrator® CS4 software.

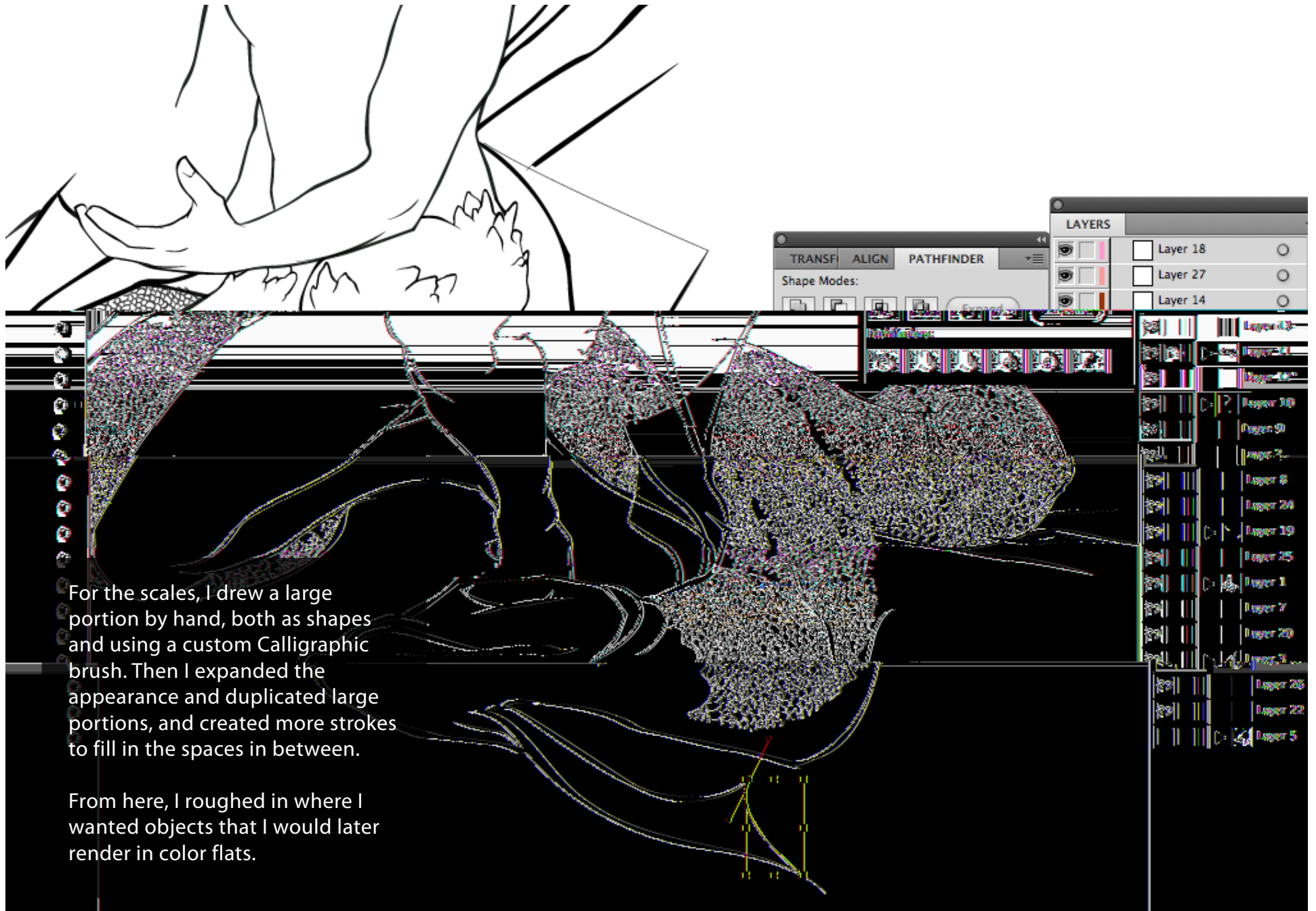




Placing a scan of my rough sketch in a new document, I begin to "ink" my drawing using the Pen tool.

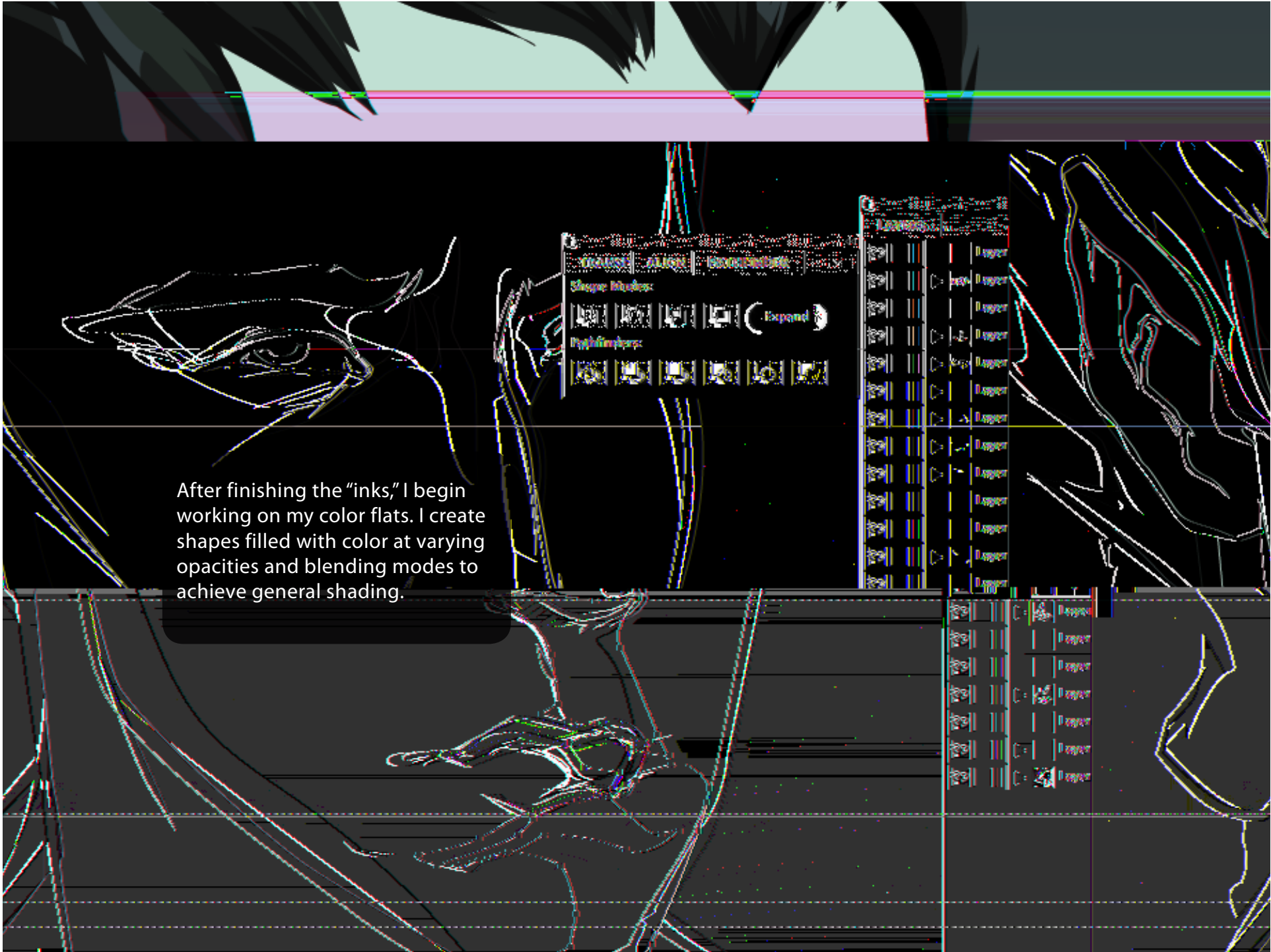
I use the Pathfinder panel to merge shapes and knockout others, to get exactly the shapes I want.



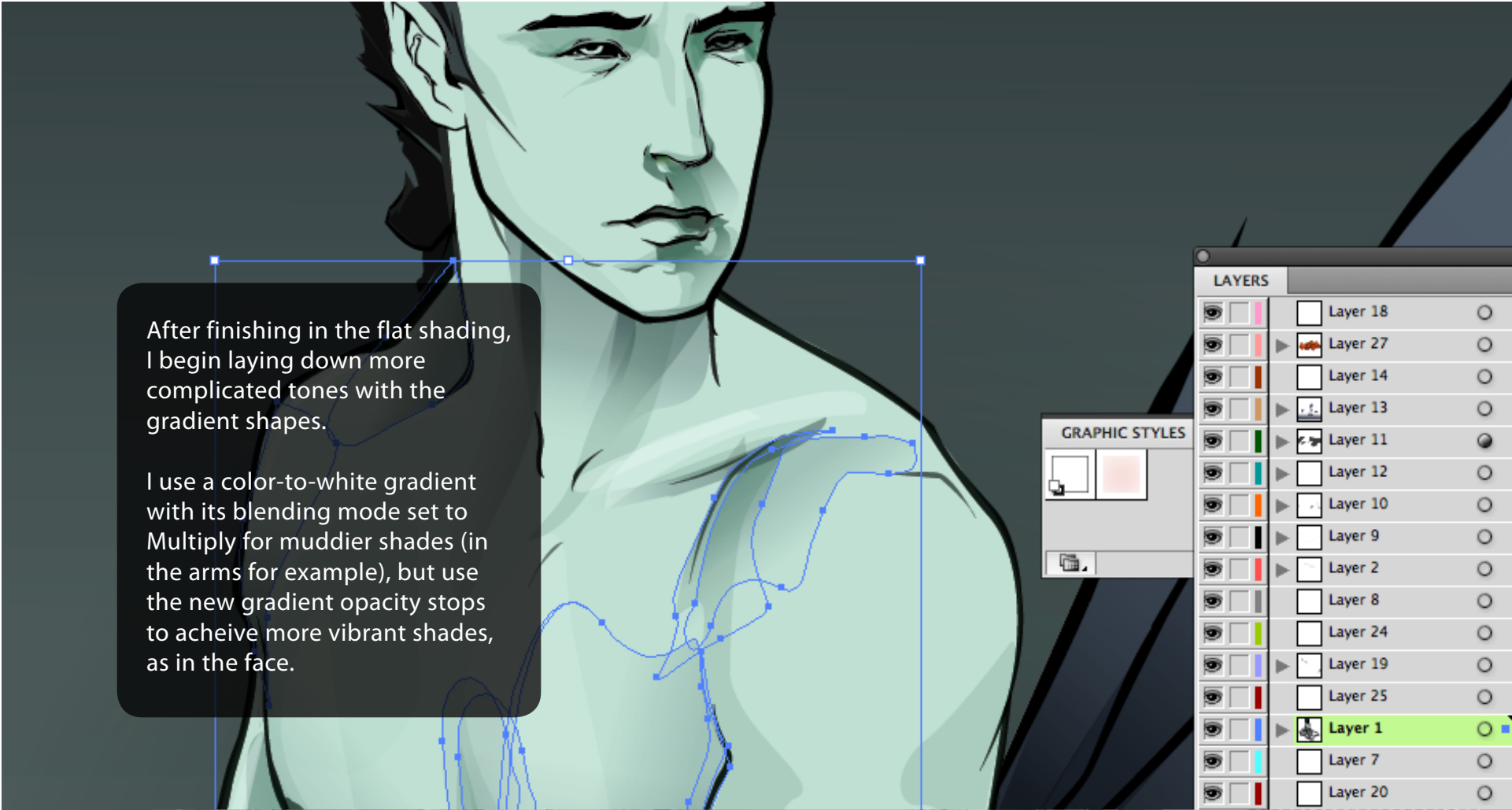


For the scales, I drew a large portion by hand, both as shapes and using a custom Calligraphic brush. Then I expanded the appearance and duplicated large portions, and created more strokes to fill in the spaces in between.

From here, I roughed in where I wanted objects that I would later render in color flats.

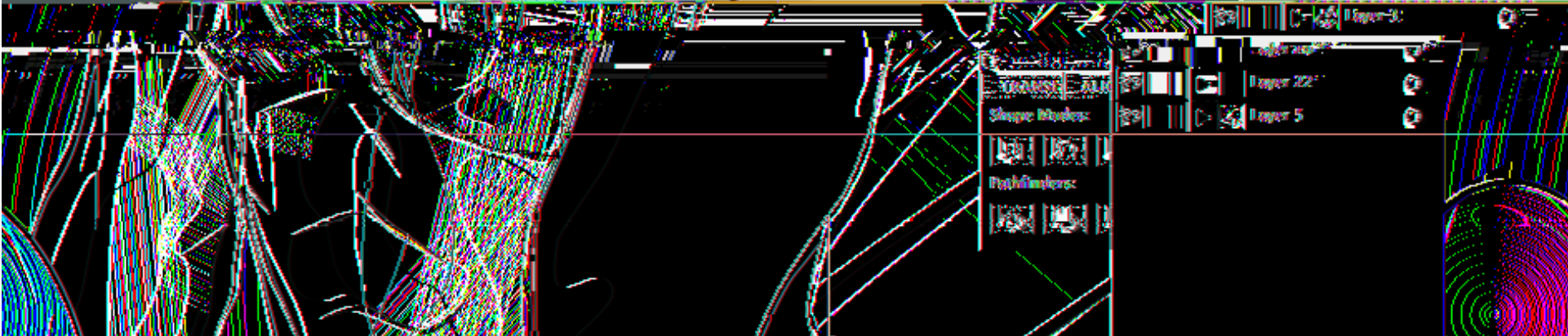


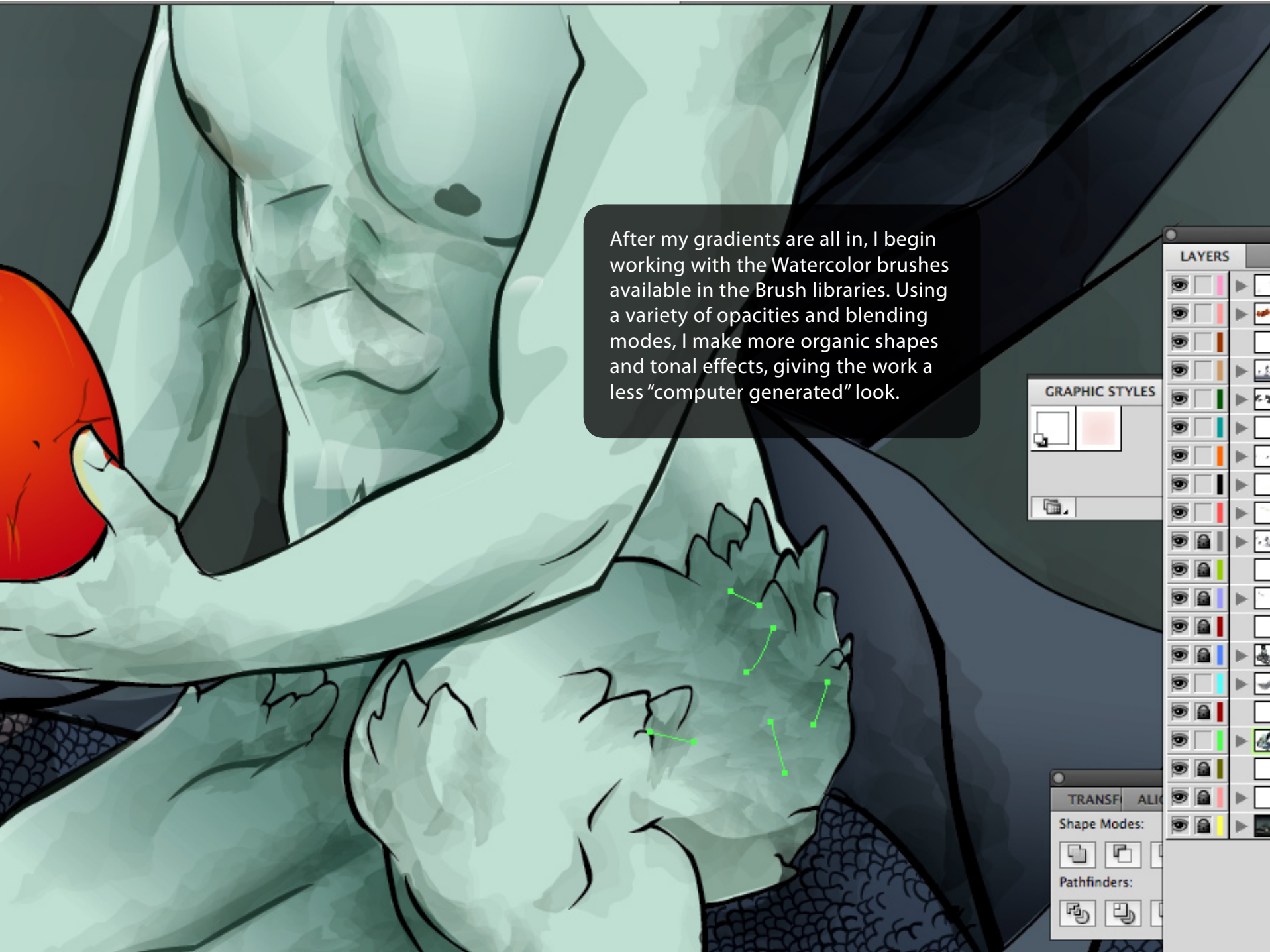
After finishing the "inks," I begin working on my color flats. I create shapes filled with color at varying opacities and blending modes to achieve general shading.



After finishing in the flat shading, I begin laying down more complicated tones with the gradient shapes.

I use a color-to-white gradient with its blending mode set to Multiply for muddier shades (in the arms for example), but use the new gradient opacity stops to achieve more vibrant shades, as in the face.





After my gradients are all in, I begin working with the Watercolor brushes available in the Brush libraries. Using a variety of opacities and blending modes, I make more organic shapes and tonal effects, giving the work a less "computer generated" look.

GRAPHIC STYLES

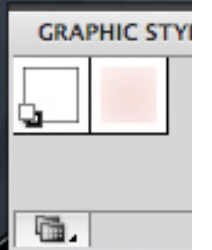
LAYERS

TRANSF ALI

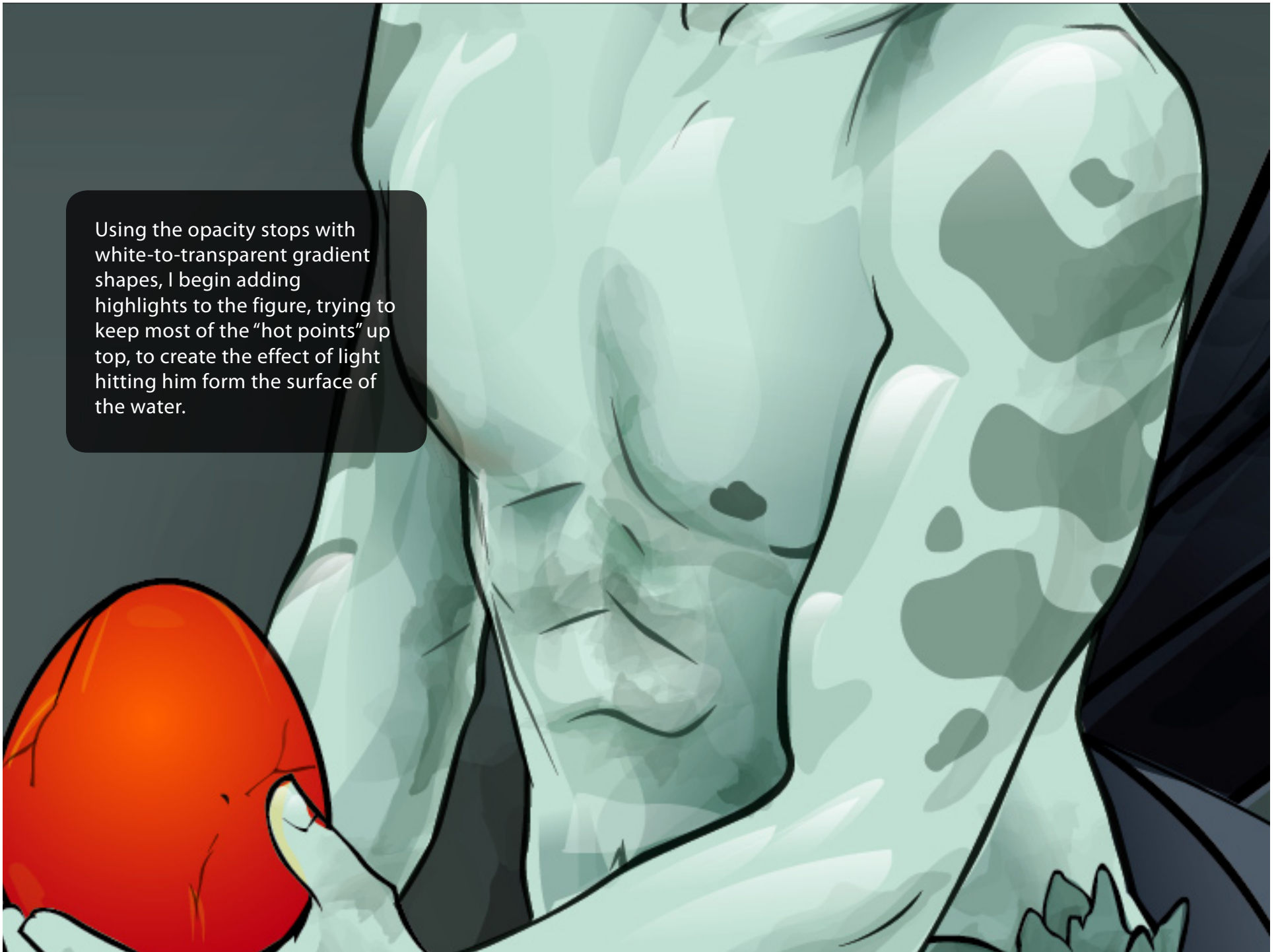
Shape Modes:

Pathfinders:

Using the Blob Brush tool and my tablet, I sketch in some fish-like patterns on the figure, trimming the areas with the Eraser tool by flipping my stylus, and then making final adjustments with the Direct Selection tool.



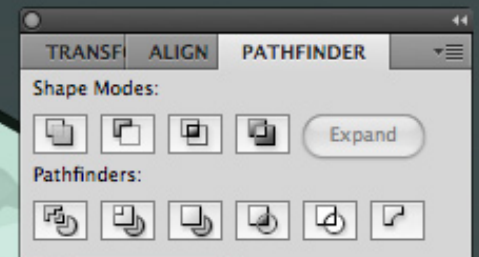
Using the opacity stops with white-to-transparent gradient shapes, I begin adding highlights to the figure, trying to keep most of the "hot points" up top, to create the effect of light hitting him from the surface of the water.



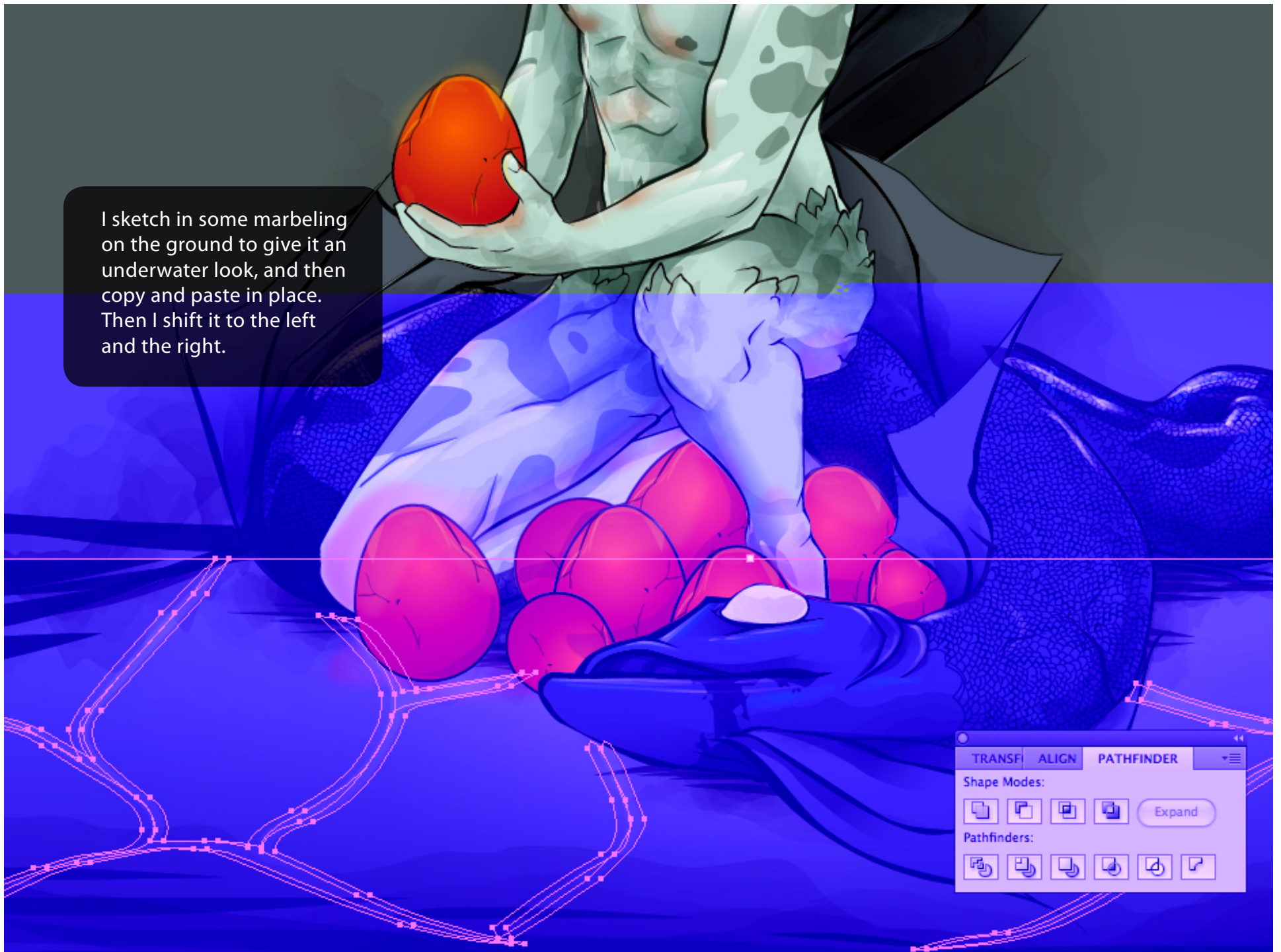
After establishing some gradient values on the pilfered egg, I use those same gradients on the figure. This time I apply the Gaussian Blur effect as a Graphic Style, creating a soft, cast glow effect.



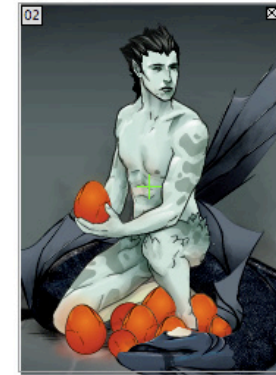
Finally, I take care of some sharper highlights in the hair, using a custom brush in varying widths and opacities.



I sketch in some marbeling on the ground to give it an underwater look, and then copy and paste in place. Then I shift it to the left and the right.



After completing the image, I crop it to fit my 11" x 17" poster artboard. I also create a duplicate and resize that to fit a 5" x 7" artboard for a postcard.



Adobe

Adobe Systems Incorporated
345 Park Avenue
San Jose, CA 95110-2704
USA
www.adobe.com

Adobe, the Adobe logo, and Illustrator are either registered trademarks or trademarks of Adobe Systems Incorporated in the United States and/or other countries. All other trademarks are the property of their respective owners.
© 2008 Adobe Systems Incorporated. All rights reserved.