

## Local Fare

by Nick Zegel, [www.zeegisbreathing.com](http://www.zeegisbreathing.com)

Nick Zegel is a young artist pursuing all things creative. After completing his BFA in design at Boston University, Nick moved to Philadelphia to pursue entrepreneurial projects and work as freelance designer and artist. Nick was the creative director and skateboard team manager for Jetty, a small surf brand, and has produced music videos, photography and album artwork for up-and-coming bands.

Nick has strong ties to contemporary surf and skateboard culture and plans to release a self-published book, form a creative collective of talented friends, and continue to design, paint, and create short films.

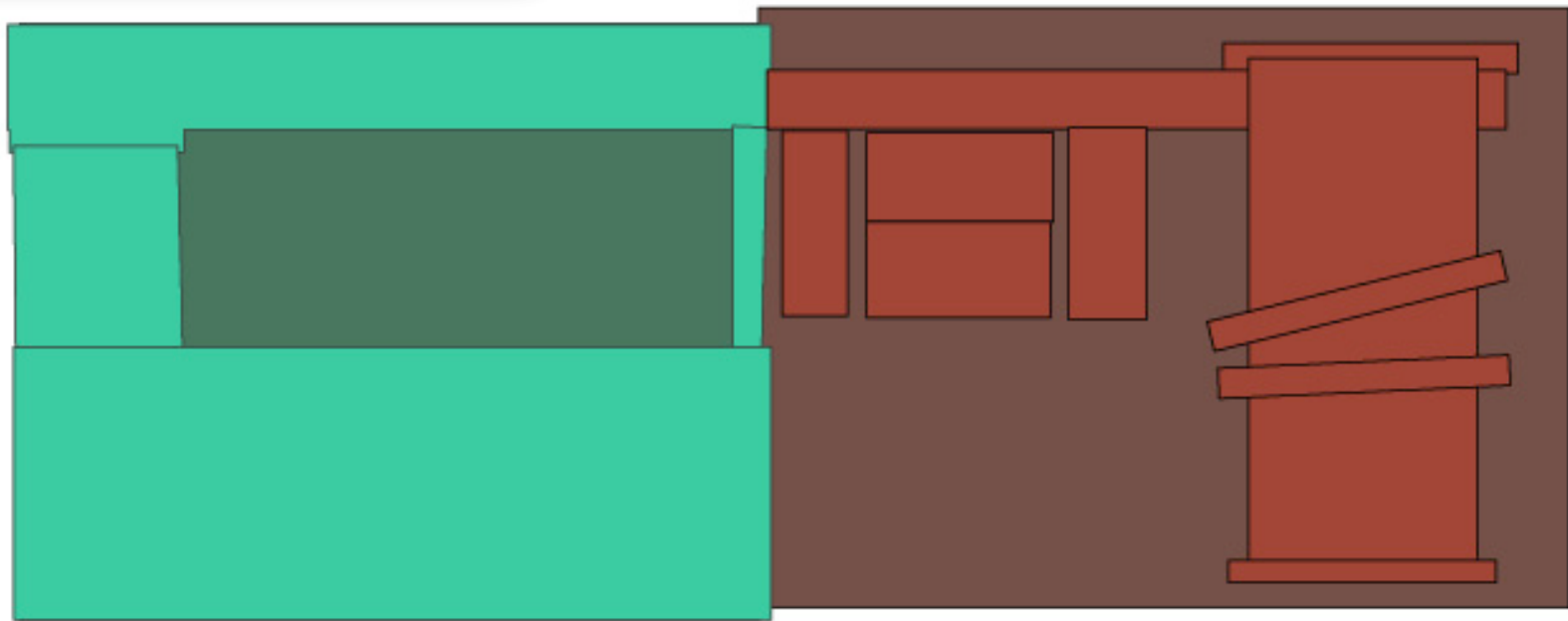
### His inspiration for *Local Fare*:

"While art directing an upcoming surfing film in South America and the Caribbean, I became attracted to the vibrant colors and the hand-painted, weathered signs there. The B-roll footage often pictured the crew munching on delicious food from beach front stands. I wanted to isolate them and attempt to visually re-create some of the unique characteristics each stand possessed."

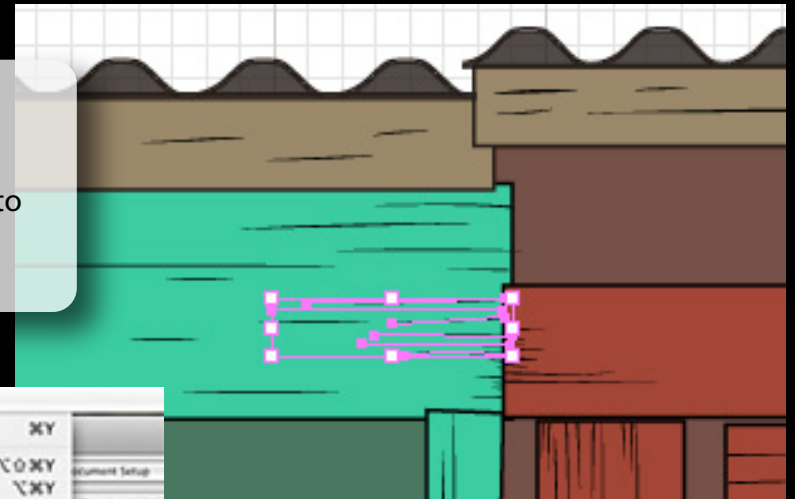
*Local Fare* was commissioned by Adobe and created using Adobe® Illustrator® CS4 software.



I begin the illustration by using the Shape tools to build a rough layout of the food stand. I use the Direct Selection tool to manually adjust anchor points so my layout doesn't look too geometric.

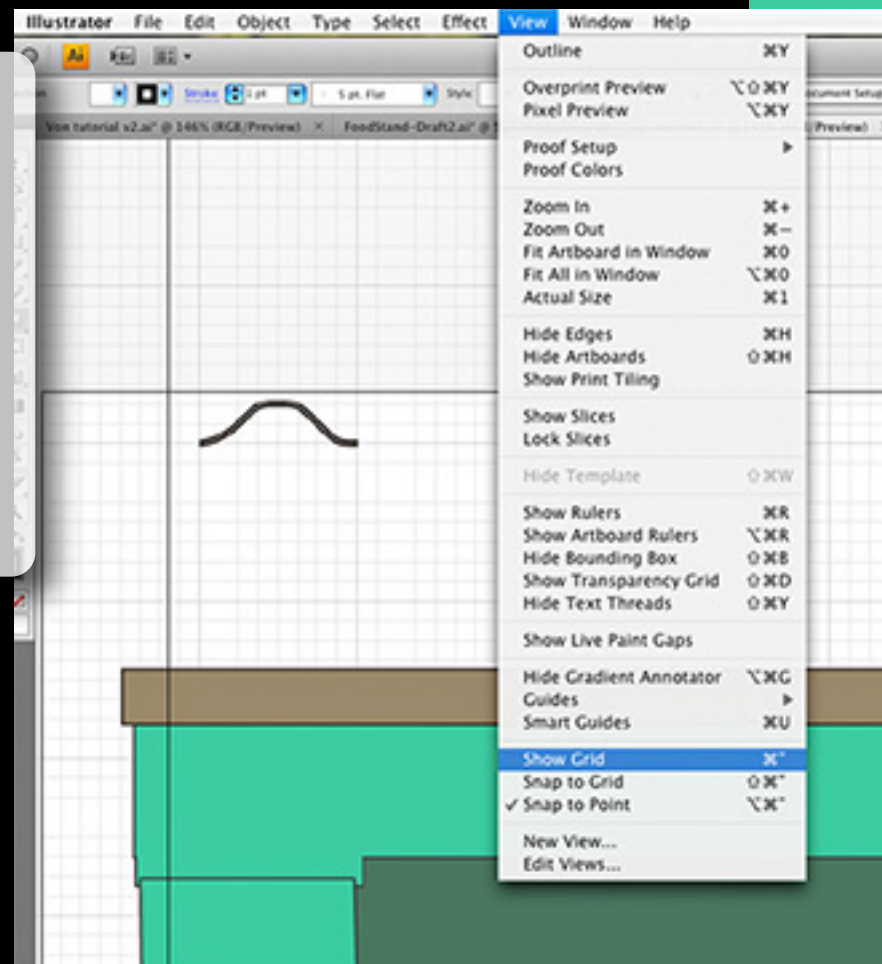


I use the Pen tool to create a custom, thin brush, and using the Paintbrush tool I add aging detail to the wood panels.

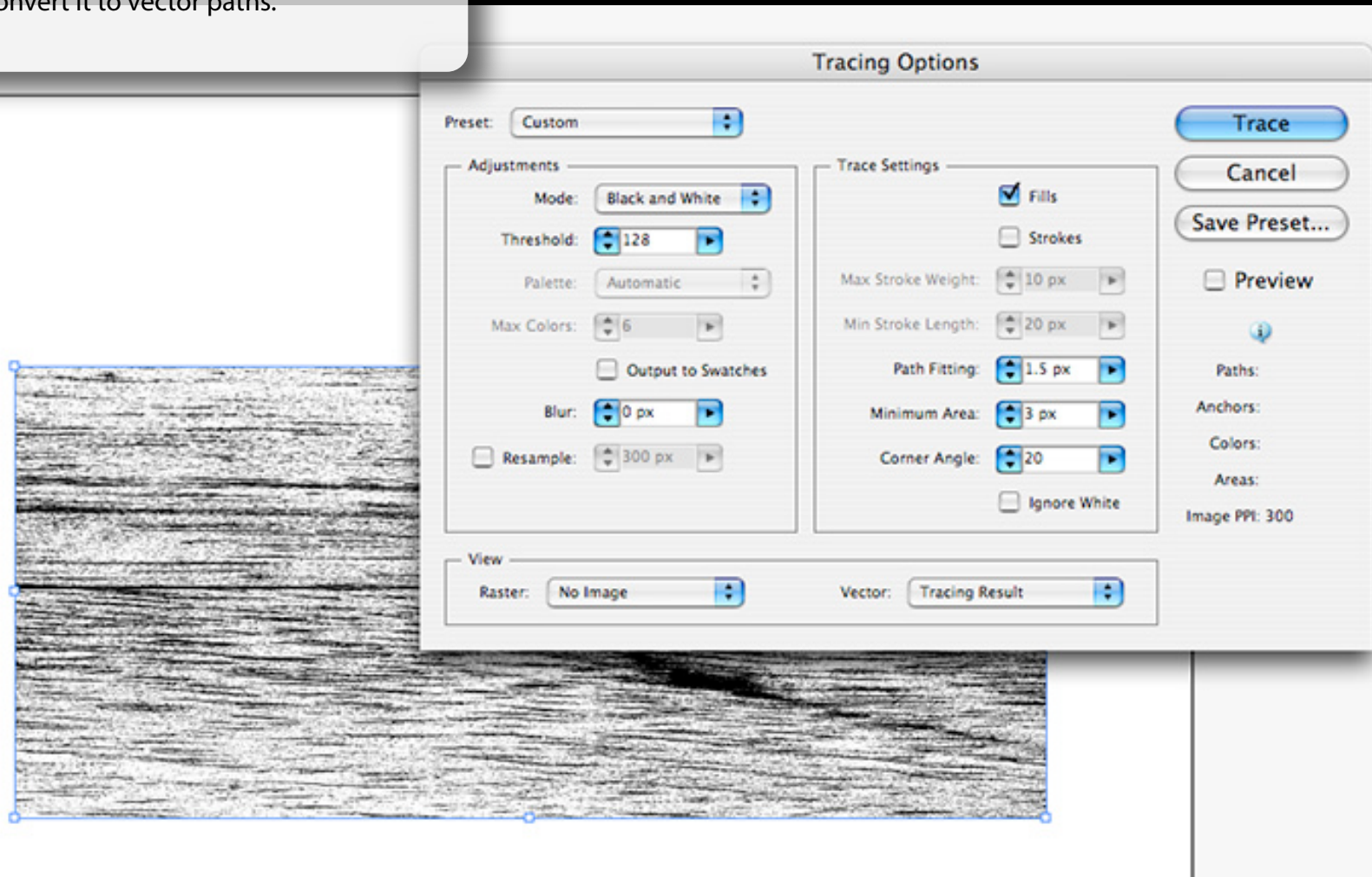


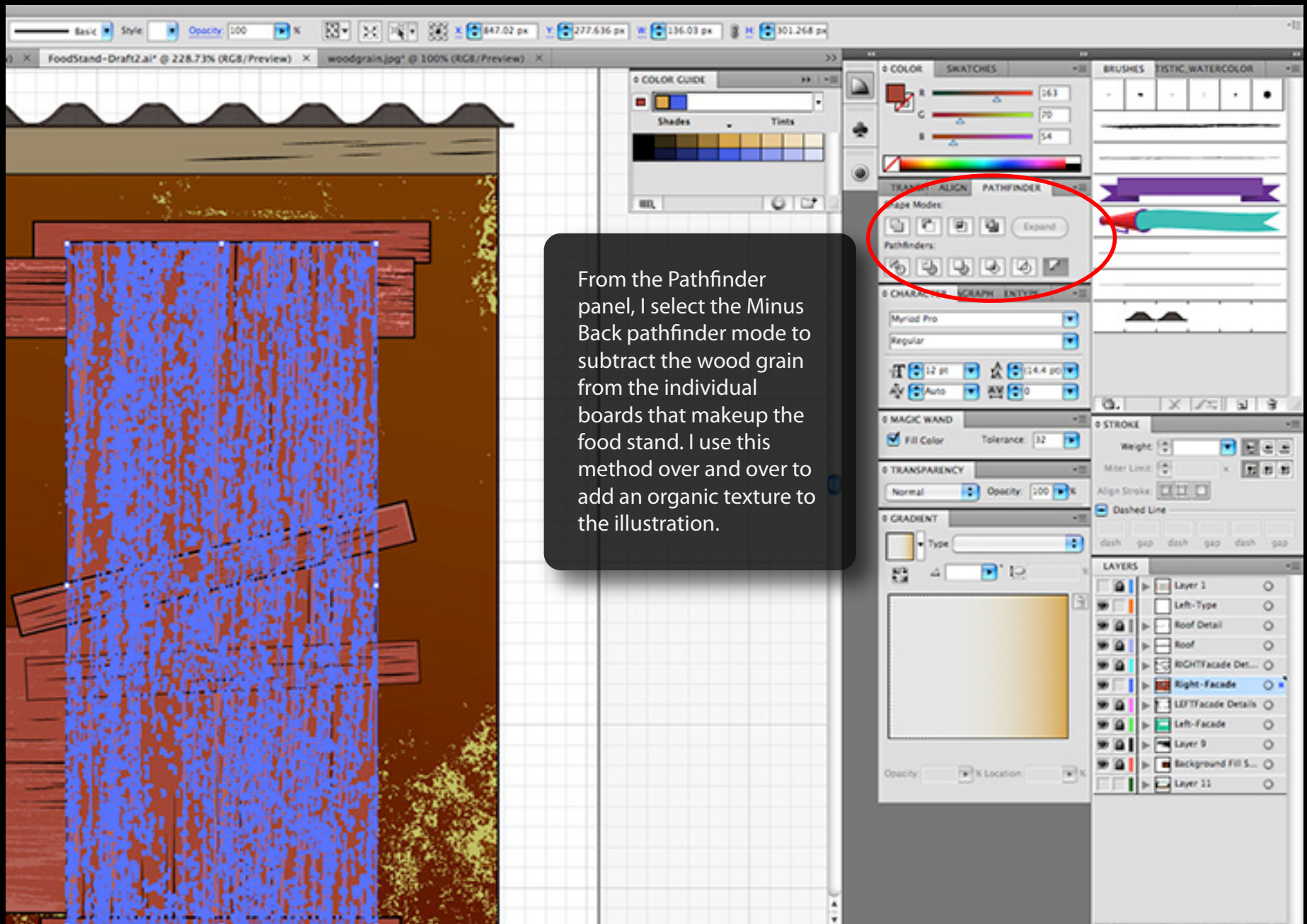
I create a new Pattern brush, and on a new layer I use it to create the wavy edge of the tin roof.

It's helpful to select View > Show Grid and View > Snap to Grid when creating pattern brushes.

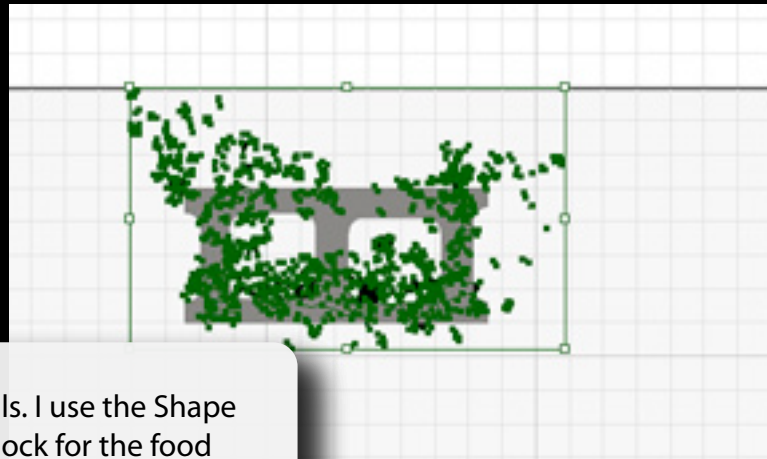


To create realistic textures, I place a JPEG photo of wood grain and use Live Trace to convert it to vector paths.



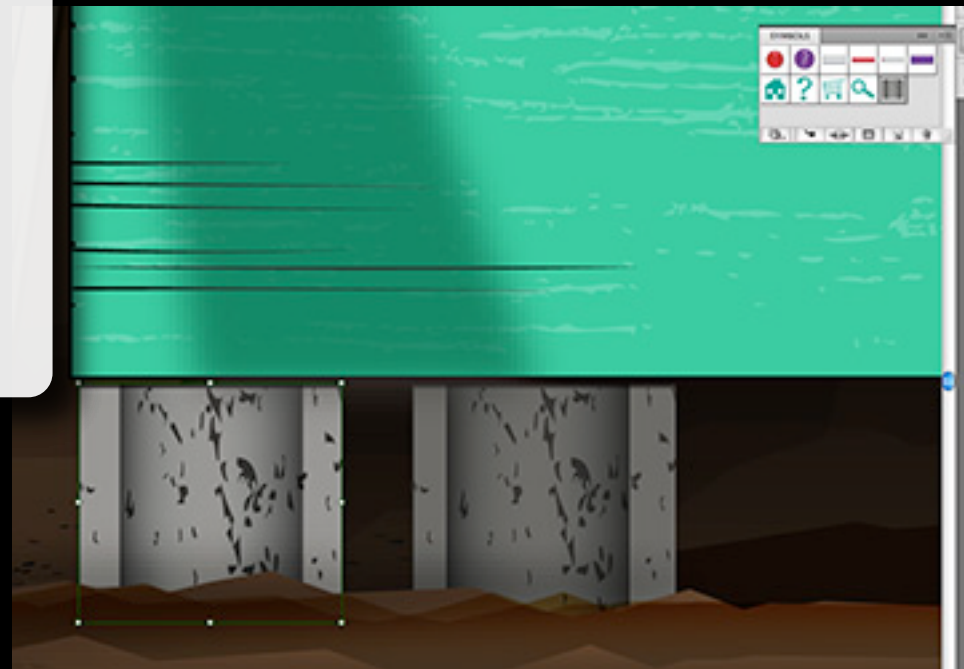


From the Pathfinder panel, I select the Minus Back pathfinder mode to subtract the wood grain from the individual boards that makeup the food stand. I use this method over and over to add an organic texture to the illustration.

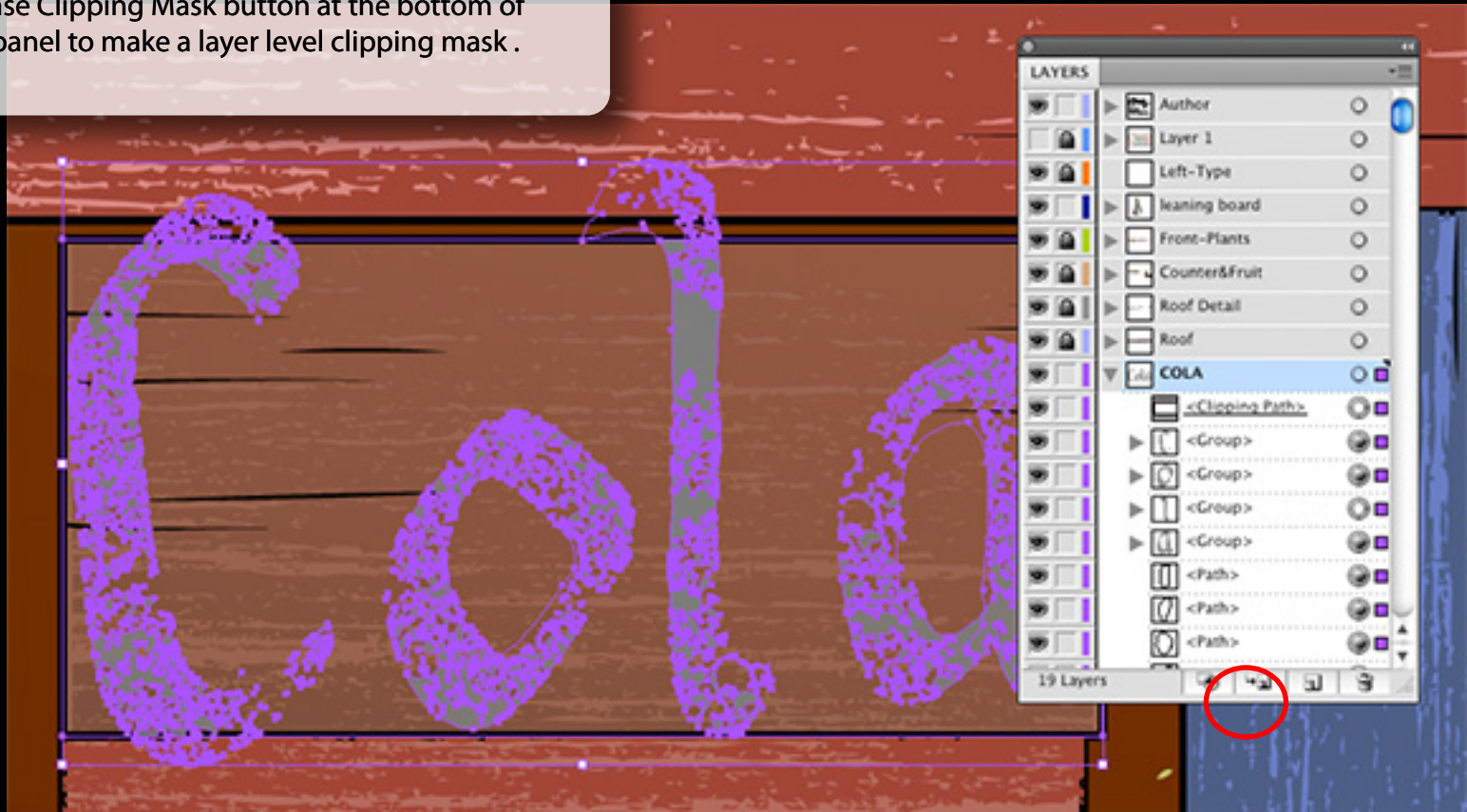


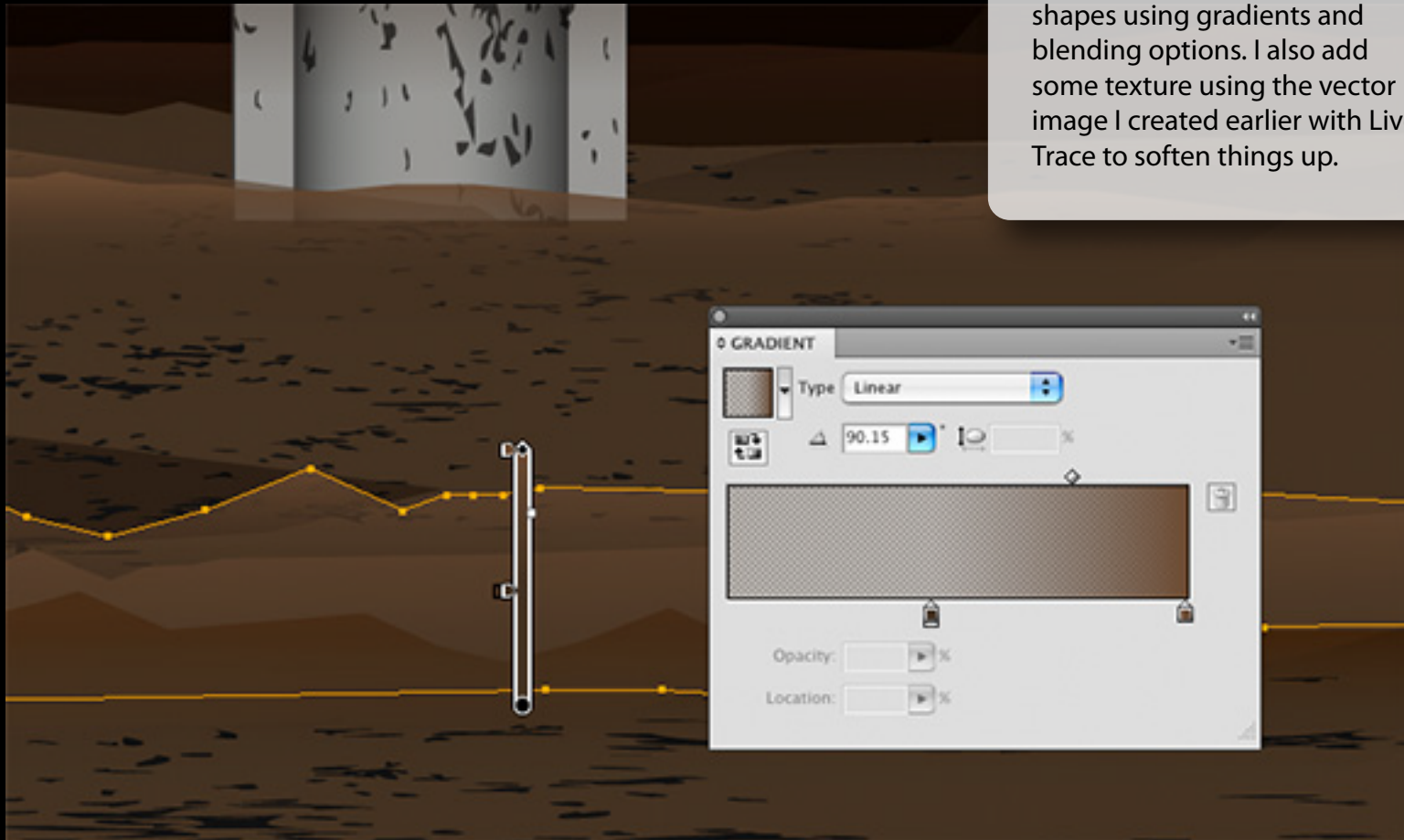
Next, I begin to add details. I use the Shape tools to create a cinder block for the food stand's foundation. After adding texture, I group the objects that compose the cinder block, then drag it to the Symbols panel to create a new symbol.

I created two different cinder block symbols and used multiple instances of them. This helps reduce the file size and simplifies the editing process if I want to make changes later.



Once the details in the wood have been added, I create some colorful type. In order to keep the type inside one of the boards, I put it on its own layer and select the Make/Release Clipping Mask button at the bottom of the Layers panel to make a layer level clipping mask.



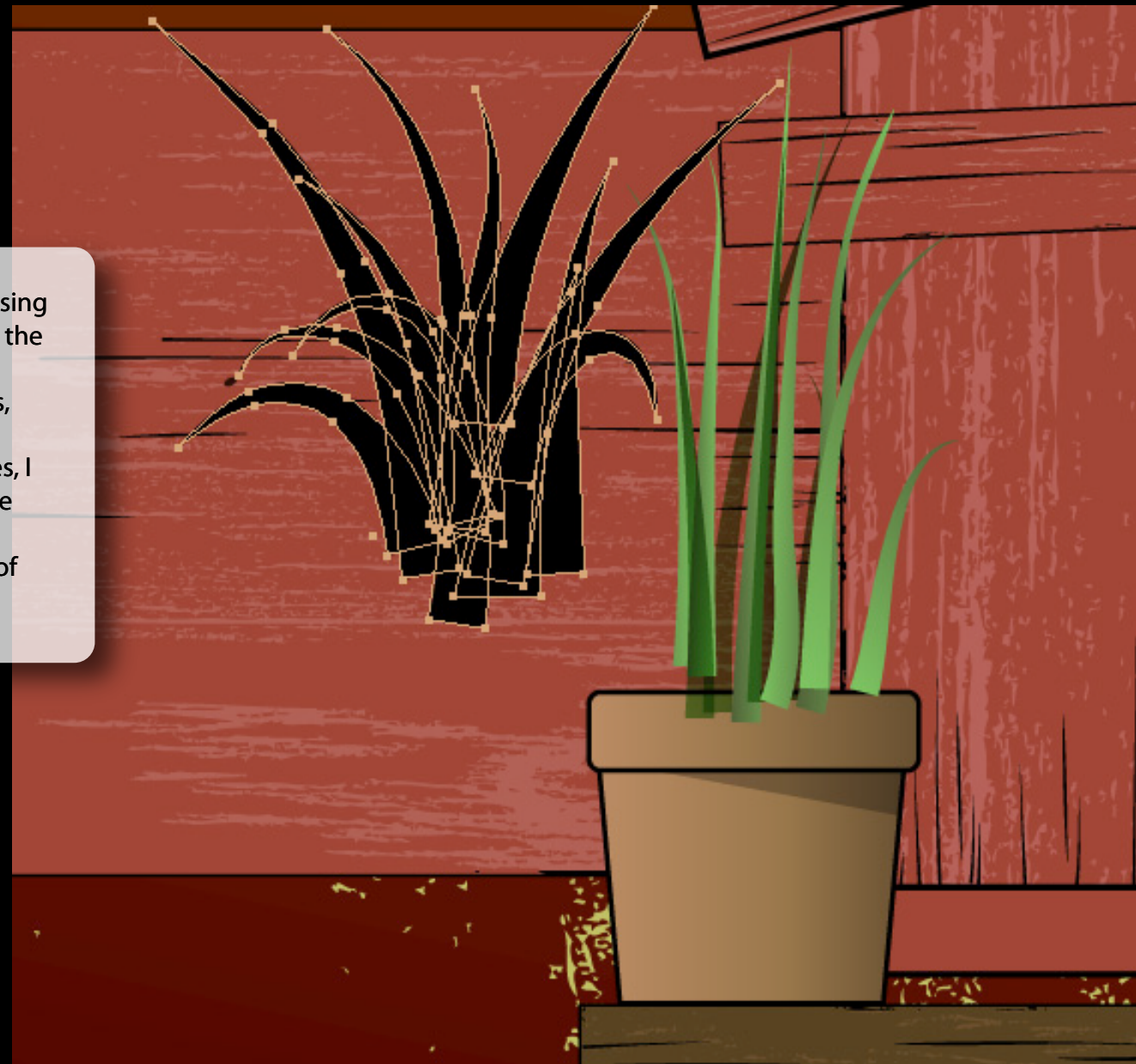


Next, I add texture to the dirt ground by drawing and layering shapes using gradients and blending options. I also add some texture using the vector image I created earlier with Live Trace to soften things up.

Using photos I took while on a trip to Puerto Rico, I create vector silhouettes with Live Trace, and use them as background material. I also use circles with white gradients with transparency behind them to create a glow.



Detail! I create the plant using the same stroke I used for the wood splits. I beef up the stroke weight to 10-30 pts, varying it for each object. Once I've made the strokes, I outline them, add a subtle gradient, and change the blending mode on some of them for variation.





To finish up my image, I add the hand-drawn type using Live Trace on photos to convert the type to vector objects, then add color to make it feel right!



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