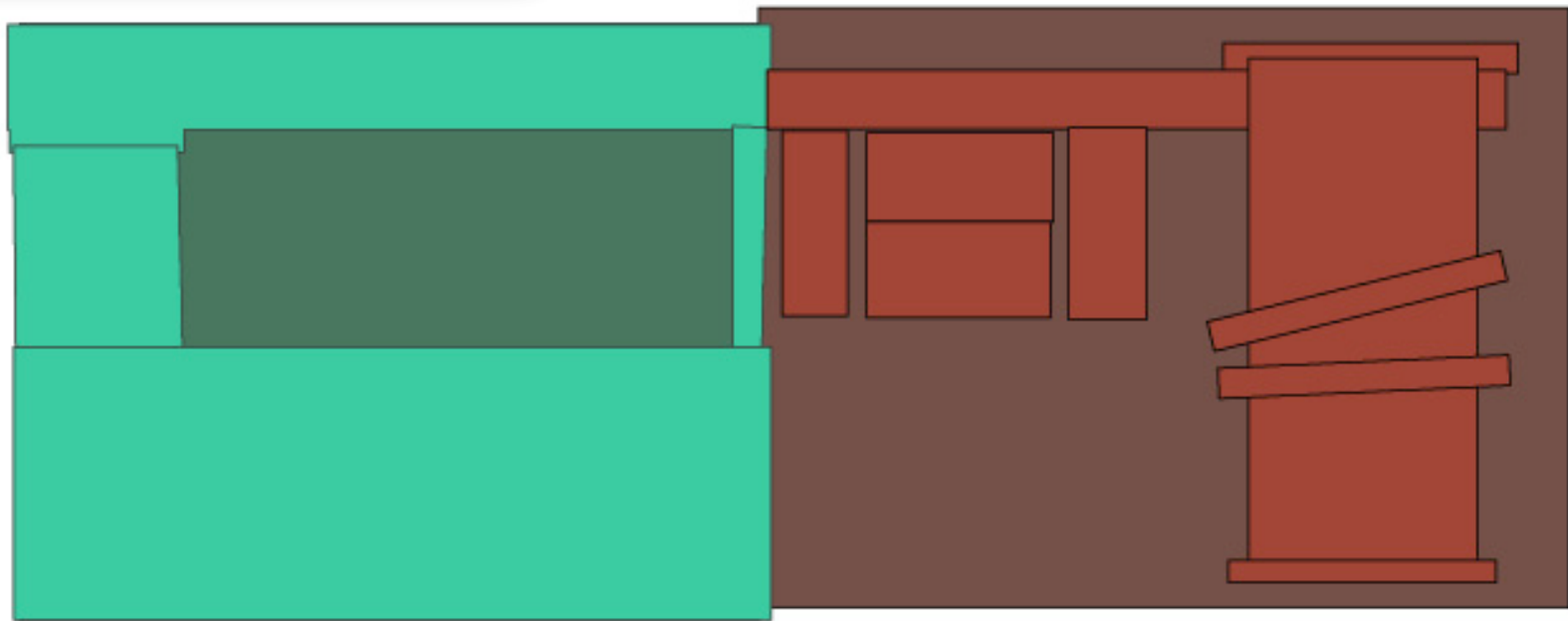
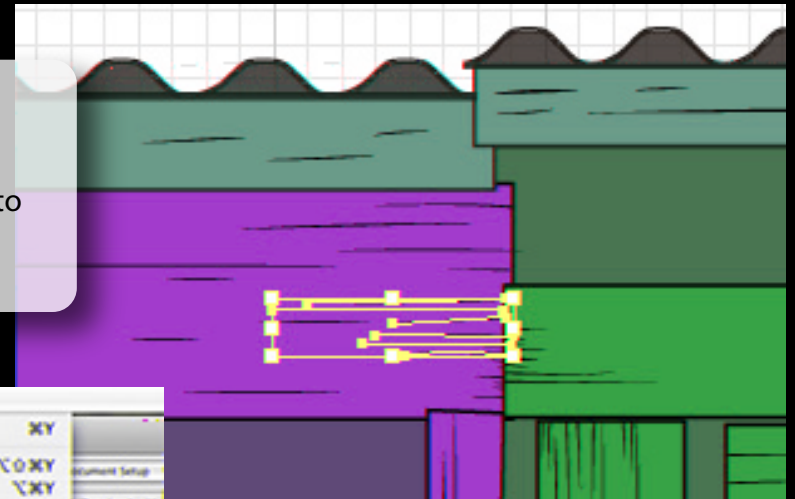


I begin the illustration by using the Shape tools to build a rough layout of the food stand. I use the Direct Selection tool to manually adjust anchor points so my layout doesn't look too geometric.

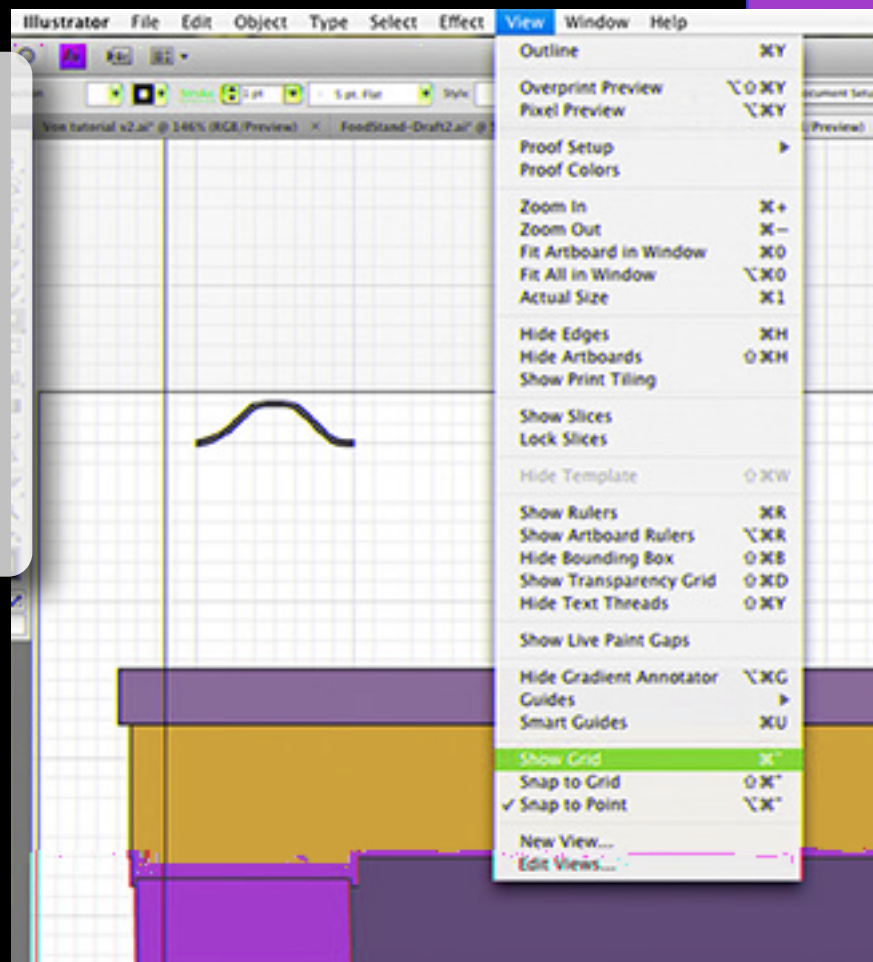


I use the Pen tool to create a custom, thin brush, and using the Paintbrush tool I add aging detail to the wood panels.

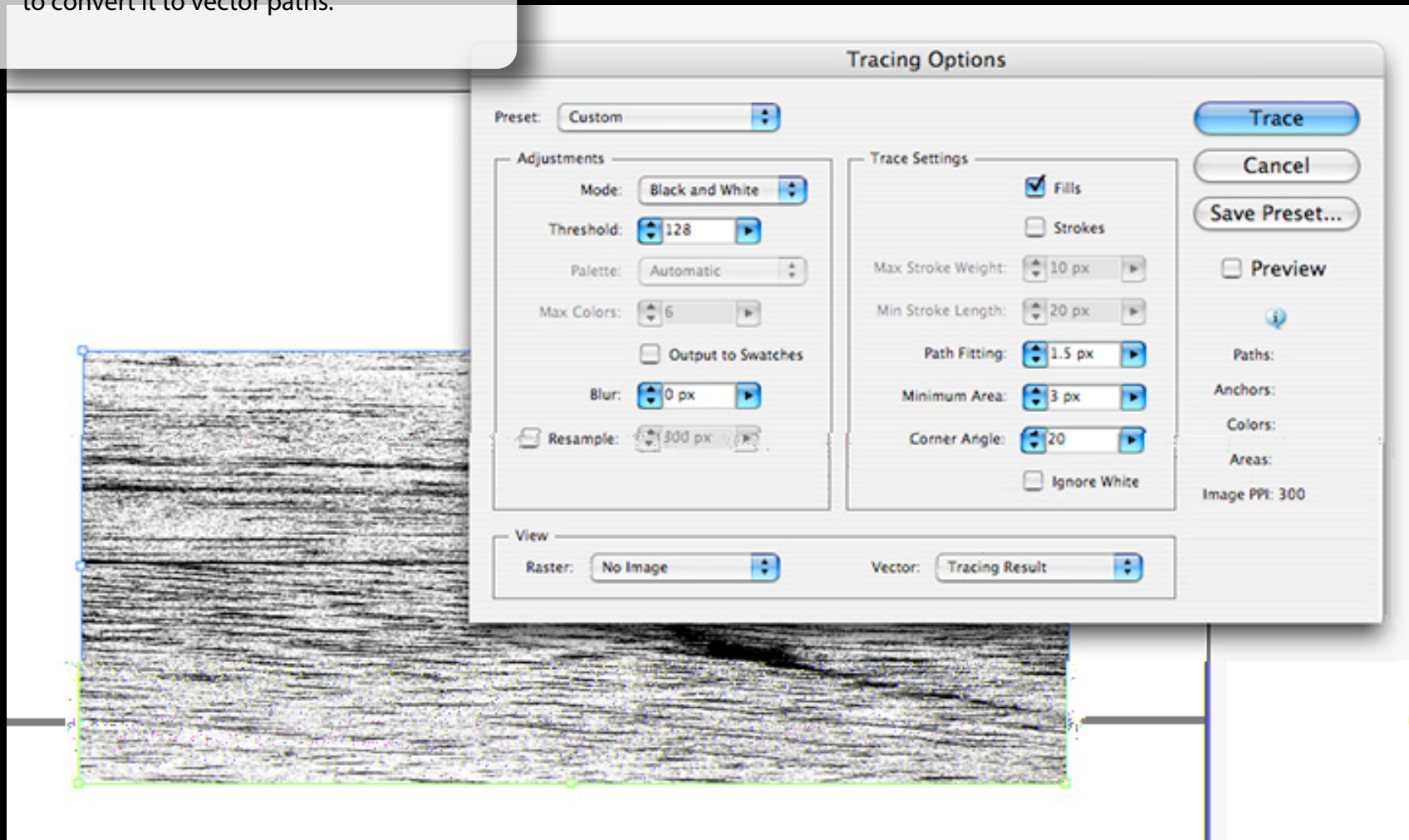


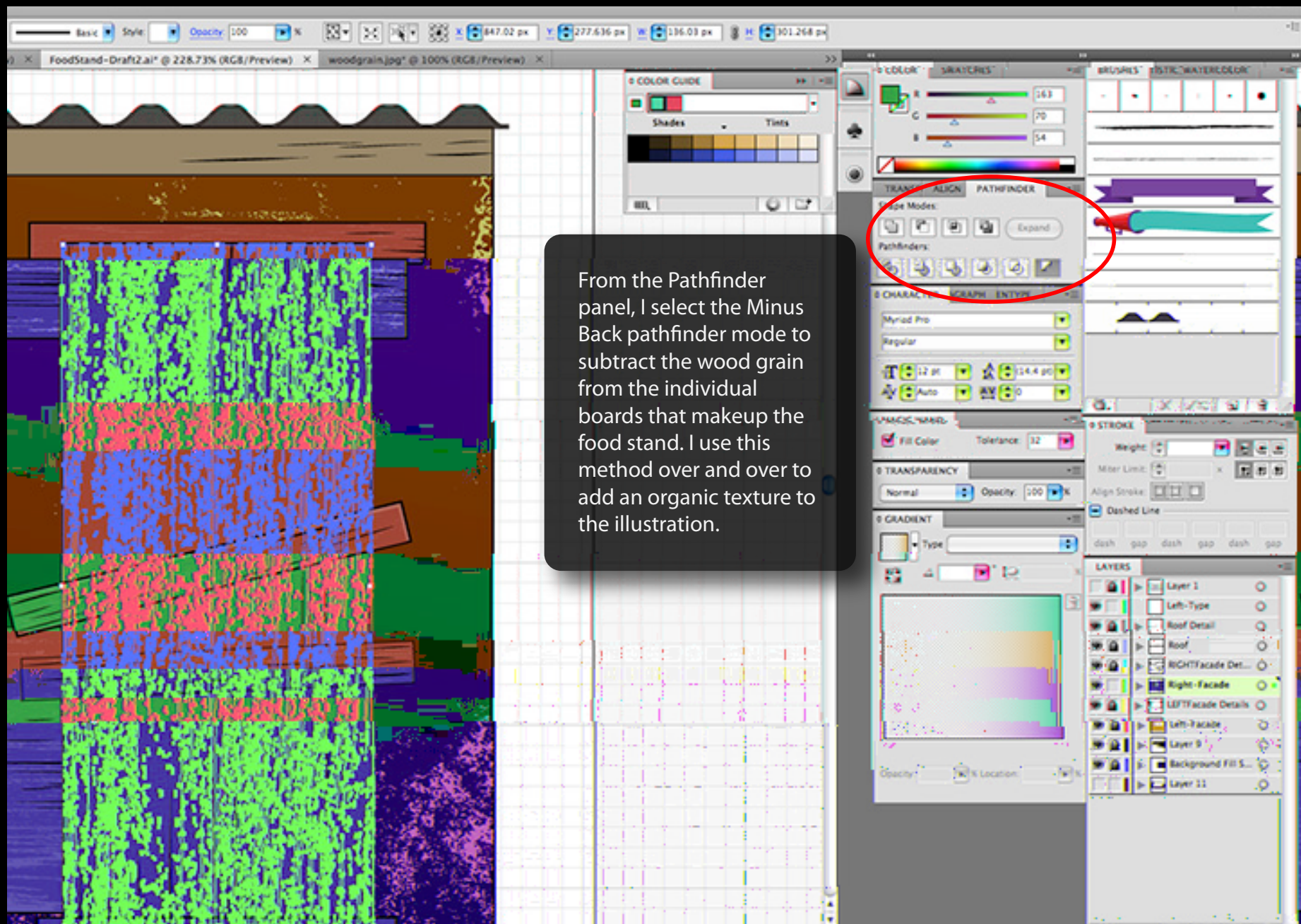
I create a new Pattern brush, and on a new layer I use it to create the wavy edge of the tin roof.

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

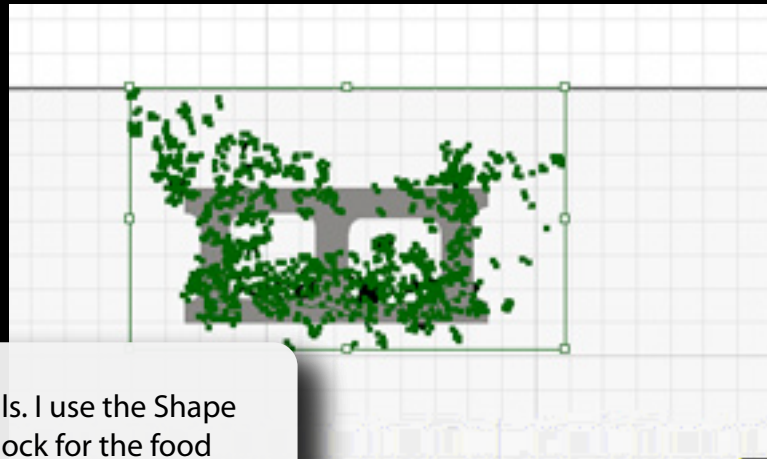


To create realistic textures, I place a JPEG photo of wood grain and use Live Trace to convert it to vector paths.





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.

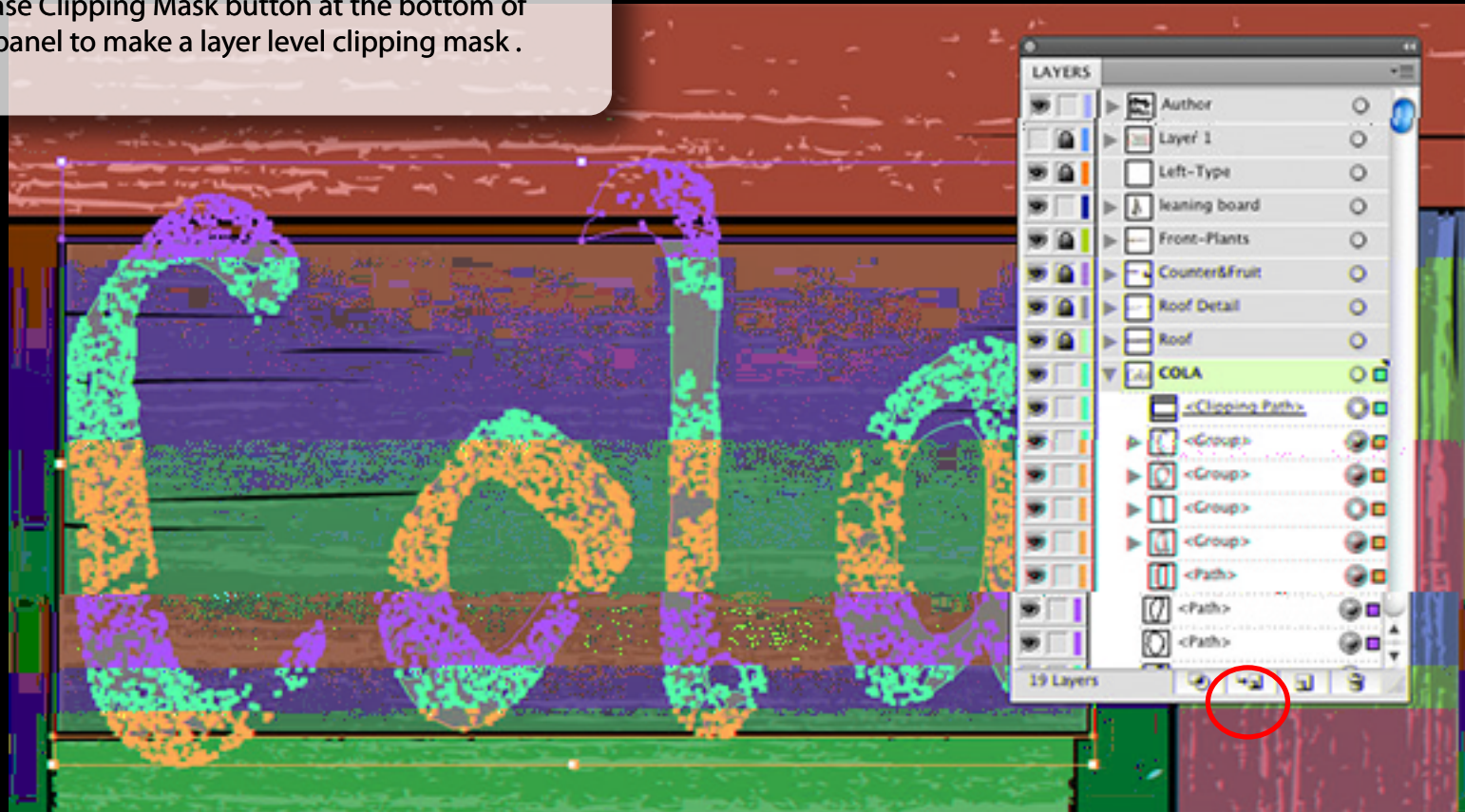


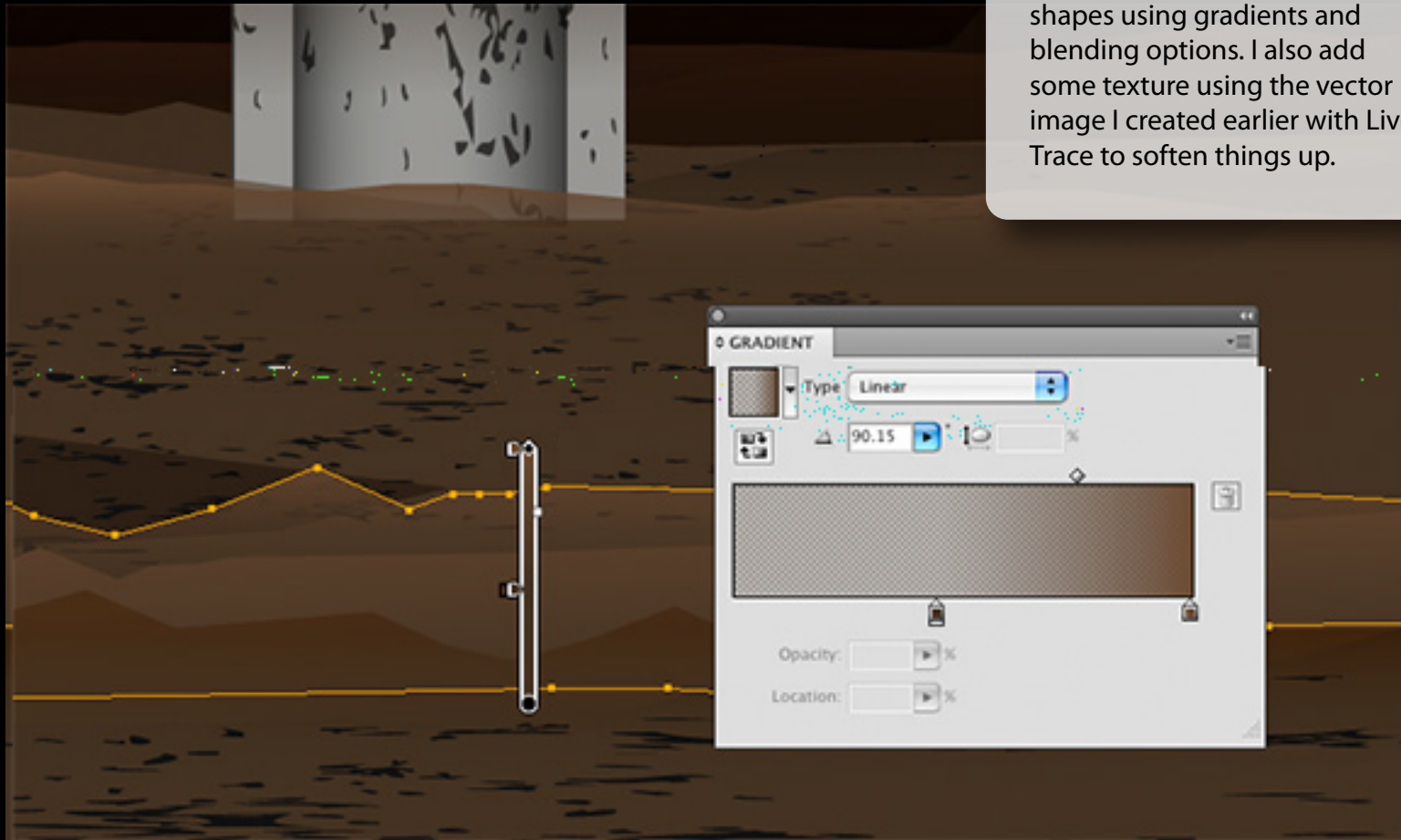
Next, I begin to add details. I use the Shape tools to create a cinder block for the food stand's foundation. After adding texture, I group the objects that compose the cinder block, then drag it to the Symbols panel to create a new symbol.

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.



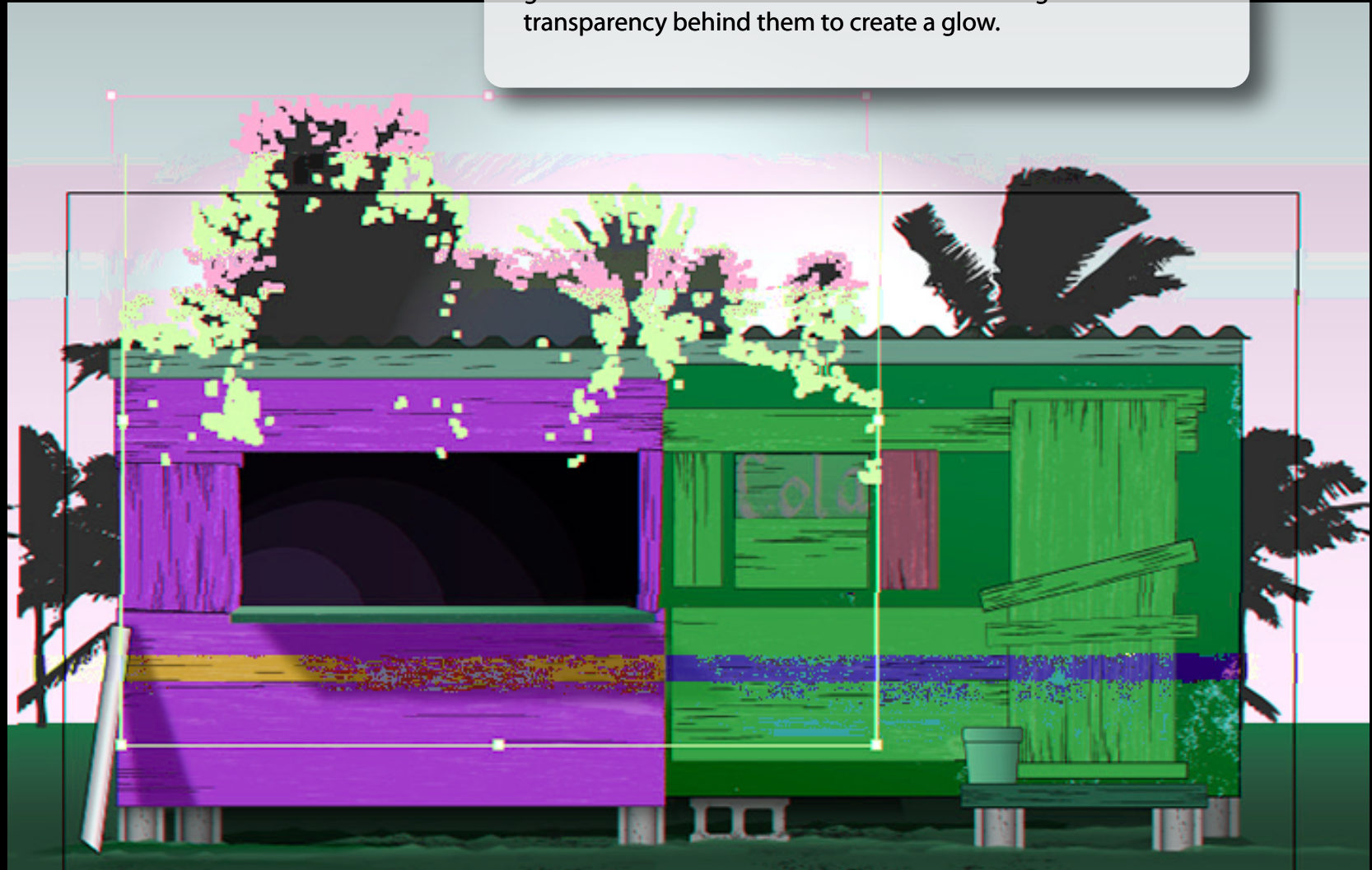
Once the details in the wood have been added, I create some colorful type. In order to keep the type inside one of the boards, I put it on its own layer and select the Make/Release Clipping Mask button at the bottom of the Layers panel to make a layer level clipping mask.



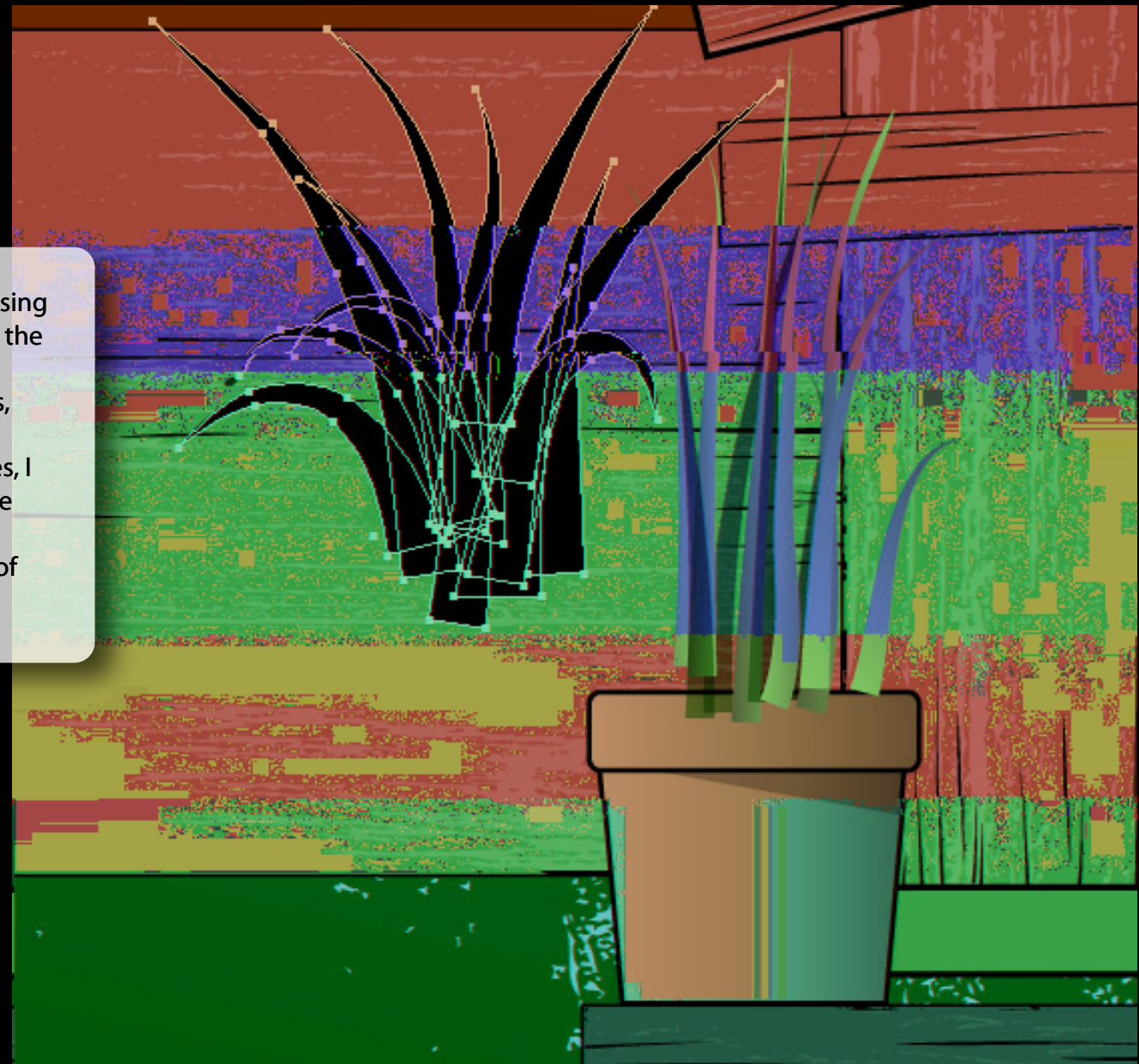


Next, I add texture to the dirt ground by drawing and layering shapes using gradients and blending options. I also add some texture using the vector image I created earlier with Live Trace to soften things up.

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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