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Melding the Mediums: Combining Fine Art, Graphic Design and Product Photography to Create Commercial Images

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Step one: **Pencil and Paper Come First**

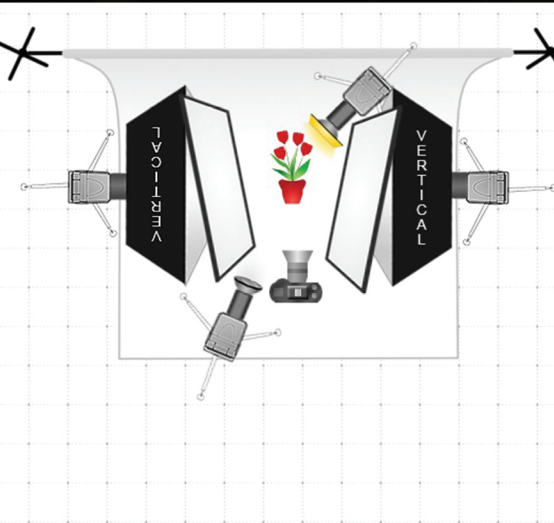
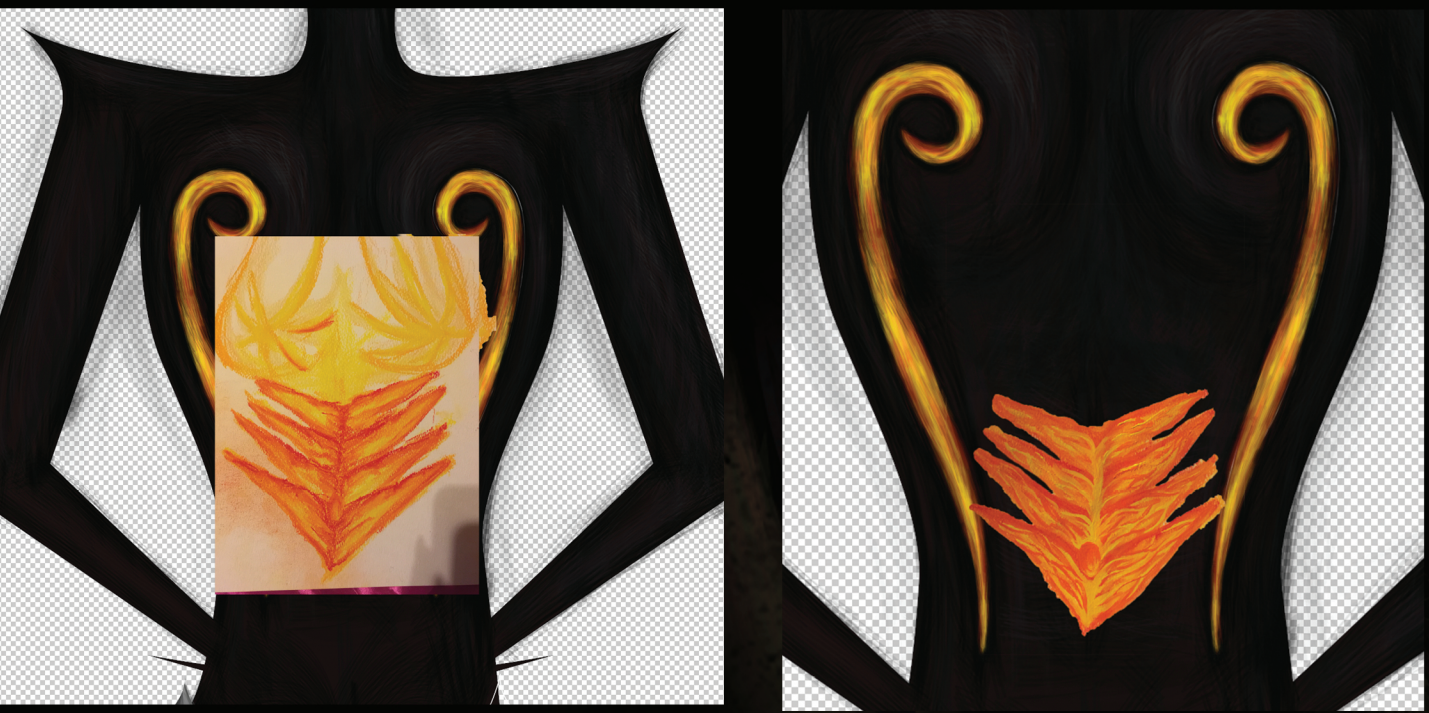
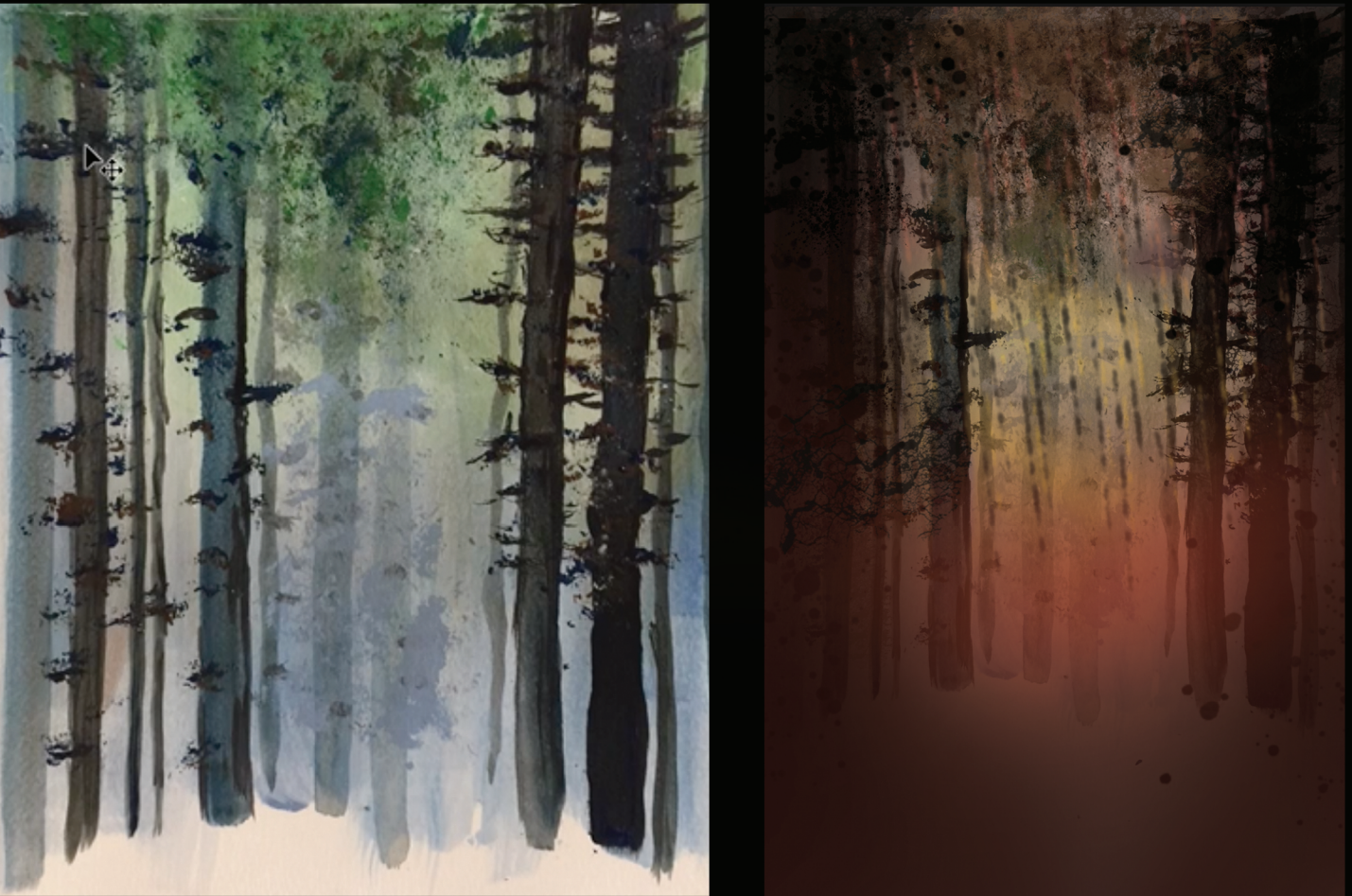
Starting this project with pencil and paper, I am able to easily test out rough ideas and provide myself a direction when digitally creating this composited image. It evolved as I continued to create and gain different inspiration from resources and got new ideas.

I scanned base drawing and used it as a guide for my digital illustration. I also took images such as this skeleton to use as a reference when creating an anatomically accurate representation of the jaw. I utilized the Wacom Tablet primarily when digitally illustrating in Adobe Illustrator.



Step two: **Digital Design**

I began in Illustrator for the composition and discovered that my brush strokes were creating individual points as shown making my file large causing errors when I saved my files. Once I started working in Photoshop, size of file was no longer a concern and I was able to create this Mother of Fire with a sense of innocence yet strength and power within her.



Step four: **Photography**

With this transparent bottle, I began shooting it with a black background to achieve a final shot with an elegant shadow and a red/yellow gel underneath the bottle to achieve a warm glow.

It was not quite what I wanted when I got to post production as I was not utilizing the transparency of the bottle to my benefit. Instead, I printed out a copy of my artwork and hung it up behind the bottle of Gold Schlager and achieved the perfect transparency with the illustration of the abs going straight through the neck of the bottle.

I used a two soft boxes with angled flags on either side to achieve a soft highlight showing the elegance of the bottle's shape as shown in my lighting diagram to the left. I also imposed the seal and brought out the name of the bottle in order to keep the brand prominent in this commercial piece.



Step three: Fine Art
I painted the background as shown to the left. Next to it is post editing in Photoshop to better color match my overall image style and add drama to it.

Color matching was imperative that I got accurate. In order to create a cohesive composition, my color, style, and overall look had to be consistent.

I tried using oil pastels for her abdominal section of her body, but it was not a fluid enough transition between that style and my digital art, so I instead used painting alone for this composition.

The left is my oil pastel work and the right is my modified oil painting. As shown, when first inputting the painting into the digital art, it took extensive color matching and editing in Photoshop to not only effectively incorporate this element, but also be able to mimic the look into the additional flames created digitally throughout the piece.



MELDING THE MEDIUMS

COMBINING FINE ART, GRAPHIC DESIGN AND PRODUCT PHOTOGRAPHY TO CREATE COMMERCIAL IMAGES

BY **NATASHA LAWRENCE** WITH ASSISTANCE FROM PROFESSOR **RION HUFFMAN**

PITTSBURG STATE UNIVERSITY

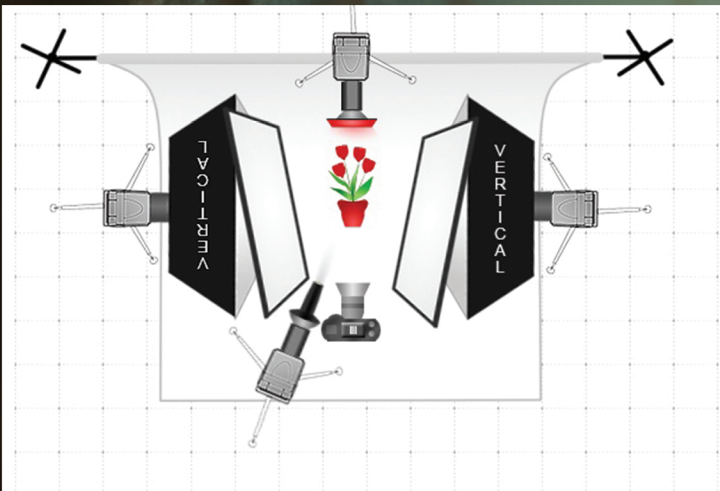
This project grew from a little girl enjoying paint by numbers, to an undergraduate student's passion for graphic design and photography. The poster will showcase that students ability to synthesize information about fine art, graphic design and product photography techniques to create a series of finalized composite images with commercial value. The documentation of this academic journey will serve as a roadmap for others to understand the challenges and the overall process to *meld these three mediums*.



Step five: **Compositing Final Image**

Finally, I took my fine art, digital art and design, and product photography to create a final commercial image. I softened up all of my edges primarily with use of the Wacom Tablet and the use of multiple brushes in Photoshop to bring it all together into a cohesive image.

I did however, feel that there was some disconnect between the bottle's color and vibrance with the image as shown to the left. To solve this problem, I had the bottle look as if it is glowing from her central abdominal area. The cap still had some disconnect, so I had the fire within her come out and morph or *meld* with the bottle to visually bring the separate elements together.



Step four: **Photography**

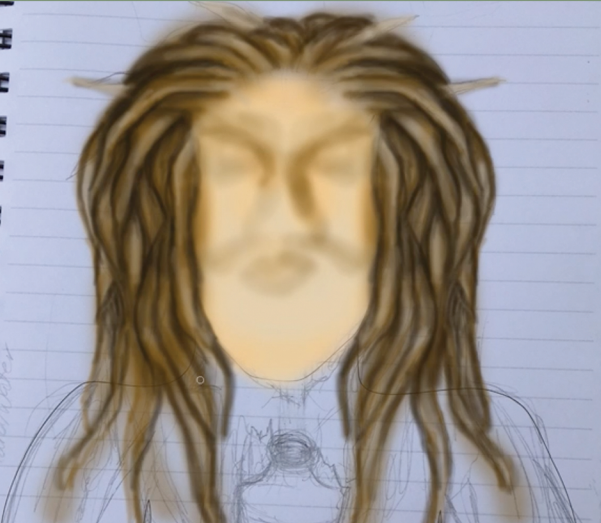
I began with the bottle prior to illustrating in contrast to the Mother of Fire. Creating a figure without knowing the shape of the bottle to begin with and how to reflect its' attributes into the rest of the photograph can lead to problems. The bottle allowed me to base the man off of it from the start. It is green and transparent which add to the natural aspects in Father Nature. It also has a masculine sense due to the shape of the bottle and strong lid contrasting to the Gold Schlager is more delicate with the long bottle neck.

Two soft boxes on either side of the bottle and one light with a snoot achieved a prominent bottle label, seal, and cap. I experimented with a red gel light behind the bottle; to use the gel without the red light conflicting with the green bottle. I had a cutout between the bottle and gel. This allowed the red light to shine light around the bottle without sacrificing the green of the bottle.

Although the end result with the gel was effective, it was not the result I ended up using for my piece. Instead, I created it around the bottle in post production and resulted in the perfect controlled color around the bottom glowing from the rose.

Step one: **Paper and pen come first**

Same as the Mother of Fire and all labor intensive projects, I began with sketching to test ideas and concepts. Once the finalized sketch I decided on was scanned, I created the bulk of it digitally. I began with his hair in Photoshop with multiple different brushes.



Step three: **Fine Art**

I used soft pastels with the background as it allowed me to create soft shapes and lines and contrast them with harsh vivid lines. Similarly, the Tanqueray No. Ten Gin bottle's attributes are sharp, crisp, and dramatic while the figure and background are more soft overall.

This medium still proved to be a challenge when bringing it into my digital work, I had to mimic the look of the different medium against my digital creation with brushes in Photoshop.

Color matching was a difficulty with the first piece, but since this had a wider color range here, I was able to use that to my benefit creating a more interesting background.

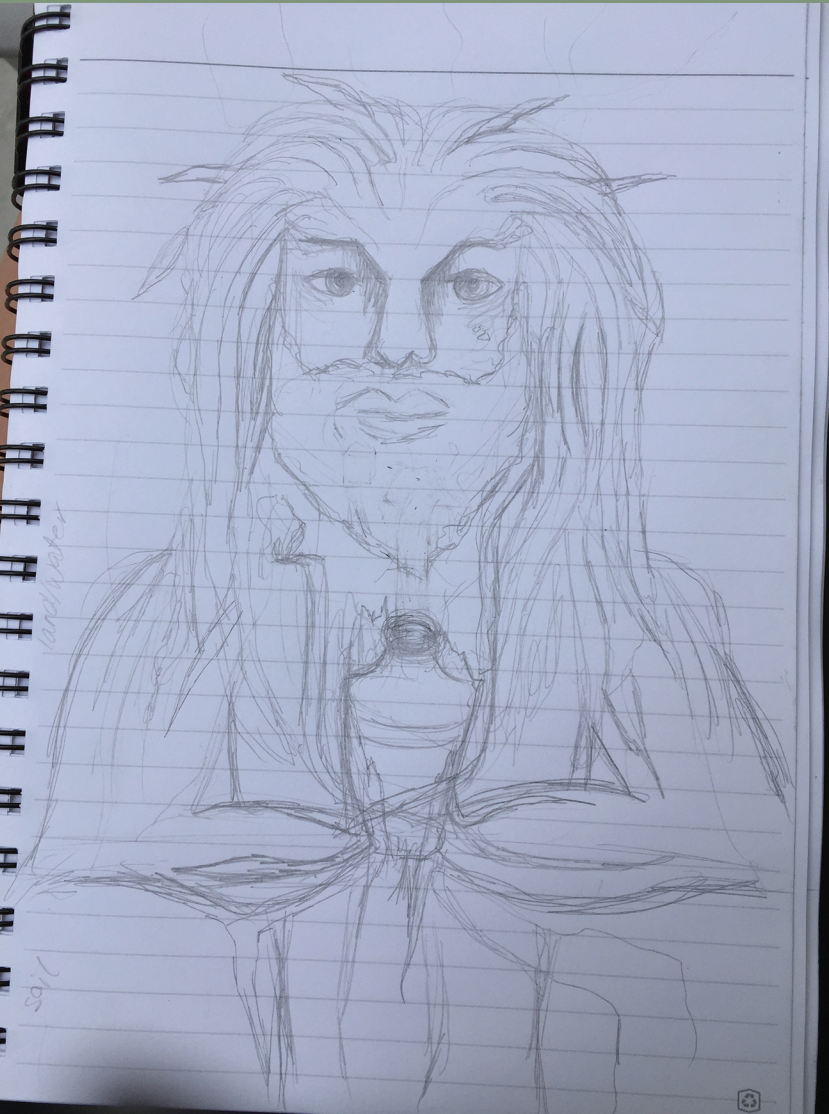
The top is my soft pastel work and the bottom has been edited in post production. While I was happy with the background alone, when inputted with my being, there was a disconnect between colors, vibrance, and feeling of the brush strokes overall which had to be melded.



Step five: **Compositing Final Image**

Combining fine art, digital design, and product photography, I created Father Nature holding Tanqueray Gin blooming from the rose. Bringing all of the elements together, I combined different elements and styles into a single cohesive and commercial image.

I solved the problem of disconnection of the bottle and the illustrated background with the essence of the rose. This also brought the color of the seal out in the artwork.



Step two: Digital Design
Creating this digital illustration, I started with dreadlocks as I wanted a full head of hair and more animal look. The antlers bring a sense of consistency throughout the two pieces. I also kept a fluidity between the photographs with the eyes being filled with detail of what these beings have dedicated their lives to protecting. For him, it is reflecting the Tree of Life.

Although there is a sense of horror to him, he has a heart as gentle as a rose and protects the Earth.



MOTHER OF FIRE

FATHER NATURE