

Color is one of the basic elements of design, as well one of the core items that can be manipulated in an image—whether the image is photographic, typographic, or illustrated. In this project you’ll be choosing one base color to use as a foundation for building a multi-layered composite that is all related to your chosen color. For example, if you choose RED the composite will feature items associated with RED and its analogous shades: a fire truck, an apple, anger, passion, the devil, danger, stop, etc.

You are going to be producing three color variations of your final composite:

1. **Analogous:** Colors in a tight range surrounding your base color.
2. **Complementary:** Include accents of the colors opposite your color.
3. **Duotone:** A mix of black plus color—as a color toning technique.

To aid in the selection of colors, begin by exploring Kuler™—“Adobe’s web-hosted application for generating color themes that can inspire any project. No matter what you’re creating, with Kuler you can experiment quickly with color variations and browse thousands of themes from the Kuler community.”

When shooting photographs or searching for images, choose items that visually convey the essence of whichever color you are working with. These essential images will be composited and manipulated in Photoshop, using your Kuler color palette as a design guide. Remember to save your beginning (un-manipulated) images and composition sketches to include in your Process Book of this quarter’s work.

- 1 **Kuler.** Start a free account at kuler.adobe.com. Familiarize yourself with browsing, creating, and saving color variation swatches in Kuler—for use with Photoshop, InDesign, Illustrator, or Dreamweaver.
- 2 **Color Palettes.** Create one final Analogous color palette, as well as one final Complementary palette. These color palettes will guide your design decisions when selecting images for the final composite in Photoshop. Save these two swatch themes—Analogous & Complementary—as swatches in Photoshop, as well as copies of the swatches for your Process Book.
- 3 **Analogous Colors.** Shoot photos and/or search for images that match your color theme and swatches.

- 4 **Complementary Colors.** At the same time you are gathering images for your Analogous composition, remember to acquire images of the Complementary colors as well—to use as accents.
- 5 **Compositing.** Create two versions of your Photoshop composition. The first will be an Analogous-color version. After the Analogous version is complete, add or swap images that feature the Complementary color theme. The overall composite will be primarily of one base color, but it will have small areas/images of the Complementary color(s) added.
- 6 **First Drafts.** Submit your two composites (Analogous & Complementary) as 1st drafts for critique. Gather feedback for finalizing your design.
- 7 **Duotone.** Produce a third, Duotone version of your composition using Photoshop. You can create a Duotone version of either the Analogous or the Complementary version.
- 8 **Final Prints.** Print, mount, and submit all three versions of the project for final critique: Analogous, Complementary, and Duotone. Include all three final versions in your Process Book.