Color Theory
for
Photographers
by
Blake Rudis

Color Theory for Photographers

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This book is designed to provide information for photographers about Color Theory as it pertains to photography. Every effort has been made to make this book as complete and accurate as possible at the time it was written.

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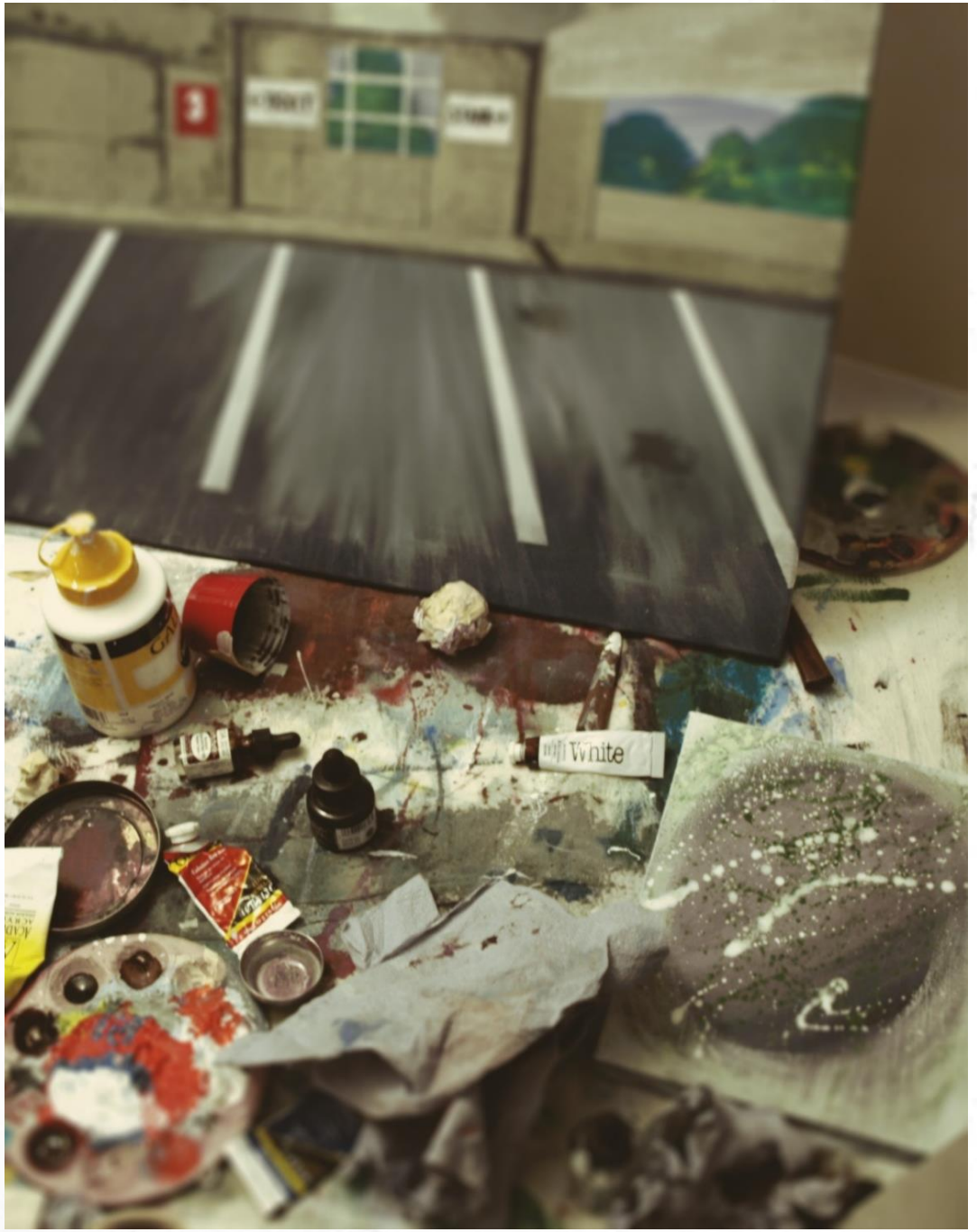
CHAPTER 1

MY EXPERIENCE WITH COLOR THEORY

My Color Theory journey began with Bob Ross when I was around five years old. You may chuckle at that, but it is true. I would follow along with Bob, who, like a magician, could create an artistic masterpiece in the span of an hour. I was young, and it was challenging to follow along at times, but I possessed something critical back then, the passion and yearning to create.

Throughout my life, I have experimented with just about every art form. My childhood crayons and watercolors evolved into acrylic and oil paints in my teenage years. In college, I studied Printmaking and sculpture. Following college, I went back to painting as sculpting materials and printing presses were far out of my budget. Somewhere in my adolescence, my mother handed me my first camera, a Canon AE-1 SLR film camera. I loved it, but I cherished it like a precious relic as the film and processing far exceeded my allowance.

I enjoyed photography, but I found it difficult to incorporate it into my many artistic processes. I would use an old Fujifilm digital camera to document my sculptures and paintings, but I would rarely consider those pictures art, more like documents. I discredited my photos because my post processing skills were not at the same level as my painting abilities. At the time, I had no idea that they could both work together.



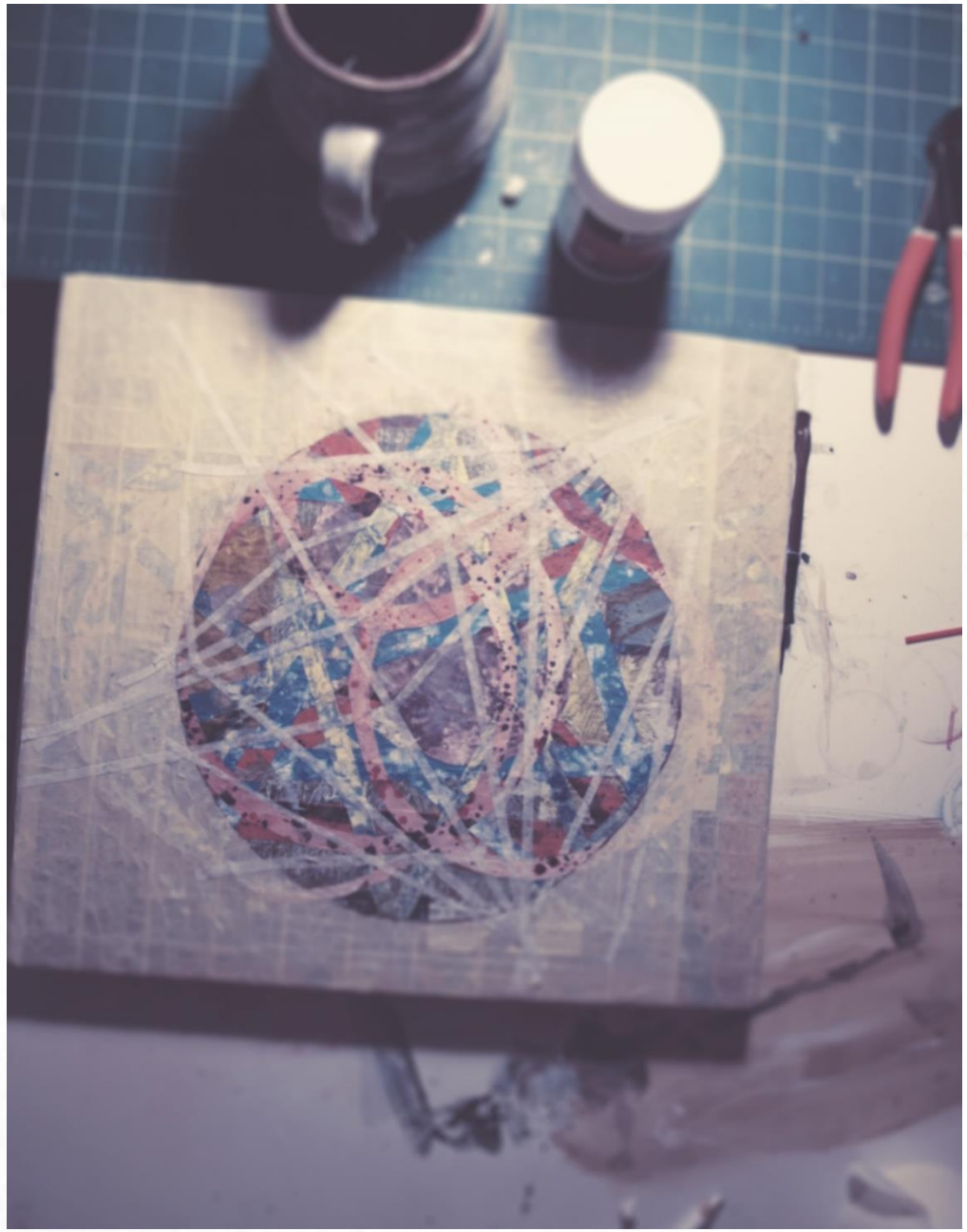
As I recall my years as an artist, it does appear to be scattered all over the place like a “jack of all trades” rather than a master of one. However, I learned a great deal along the way and am a better photographer for it. Reflecting on it now, it is much easier to tie together just how valuable these lessons have been.

I started getting into painting when I was around 12 years old, but it wasn’t until much later in life that I would understand the colors I was mixing on the canvas. After graduating from the University of Delaware in 2006, I made a pact with myself.

“No matter what, you will never stop creating.”

It was this pact that led me on a very long journey with Color Theory. I realized that I had created a plethora of paintings over the years that lacked any solid foundation of Color Theory. Indeed, I had taken courses where Color Theory was explained in detail, but I took them for granted. I found that to be the dull scientific side to an otherwise “fun hobby.” For all of these reasons, I decided to take on Color Theory like a bull by the horns.

Between 2006 and 2007 I conducted and finished over 145 paintings that were strictly for the benefit of furthering my knowledge of color and Color Theory. These paintings were abstract in nature; some only resembled design. Others lacked a term for what they resembled as they were not good enough for the public eye!



I am more grateful than ever for those 145 experimental Color Theory paintings. I knew then that I was making a conscious effort to further my knowledge of color, but I was unaware of the subconscious effect it was having on how I experienced color as a photographer. Photographers often view Color Theory as a painter's skill and overlook how powerful it can be when applied to photography.

By the time you finish this book, you should have a better understanding of Color Theory, how to manipulate the mood of your viewer with your color decisions, and what tools you can use in your post processing endeavors to get the most out of your color images. With that said, you will not become an expert overnight. Some artists have spent their entire lives dedicated to Color Theory. Consider this book a manuscript to get you started.

A diptych titled ***"Marching to the Beat of My Own Drum"***. During the extensive color theory studies, these were two abstract paintings that emerged using complementary colors for harmony and lighter hues of color to draw attention to the focal point.

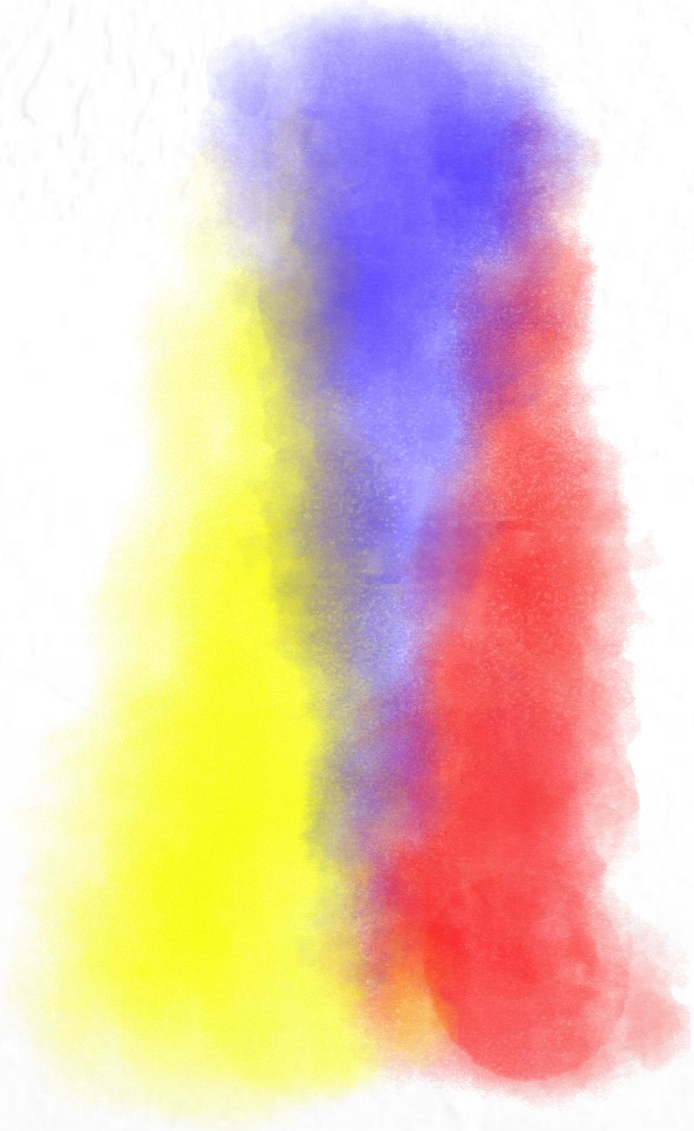
CHAPTER 2

COLOR THEORY EXPLAINED

The term Color Theory has been around for centuries, but it is difficult to explain as it means something different to every artist. In its simplest terms, it is how we interact with color in our daily lives. What makes this simple concept so complicated is that everyone experiences color differently.

For us artists, we spend quite a bit more time with color than the average human. We use color to explore the world making relationships between colors. We analyze how our color decisions will impact our viewer. We also create works of art with various color palettes to provoke moods and feelings within ourselves and others.

Using a scientific method, like Color Theory, we can begin to dissect color and learn how to use if effectively. There is no right or wrong way to study color, and everyone will come to differences of opinion on what is harmonious or offensive. This makes the topic of Color Theory subjective in nature, but there is a critical tool we can use to study it, the Color Wheel.



THE COLOR WHEEL & DIGITAL PHOTOGRAPHY

CHAPTER 3

The Traditional Color Wheel

To understand Color Theory from a photographer's perspective we must first look at Color Theory and how it relates to a painter. On many occasions, we will refer to painting when discussing digital color concepts. Therefore, I find it more than suiting to cover Color Theory for painters before moving forward.

I am more than positive that you have had a lesson in Color Theory at some point in your life, but you may not have been aware of it. You may have seen a Color Wheel like this. You may have even created one in your time. This is the Traditional Color Wheel. It is also referred to as the Painter's Color Wheel and the Old Color Wheel. It is broken down into three categories of Color.

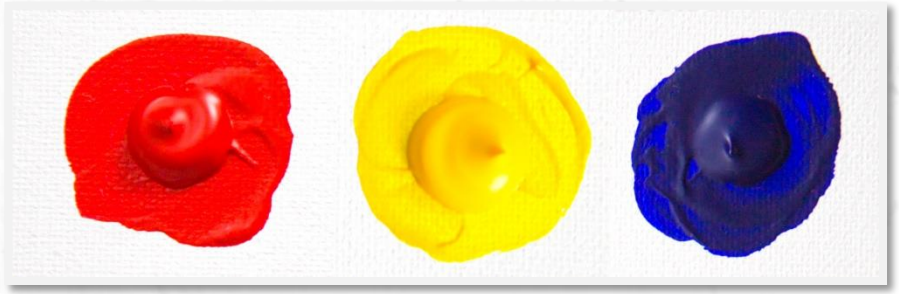
Primary
Secondary
Tertiary

The traditional Color Wheel with Red, Yellow and Blue as the Primary Colors. This is the most basic Color Wheel and one you may have seen in your lifetime.

3 Categories of Color | From the Traditional Color Wheel

Primary

Red
Yellow
Blue



Primary colors are colors that possess the purest of pigments from which all other colors are created.

With only these three Primary Colors you can make any color combination on the wheel.

Secondary

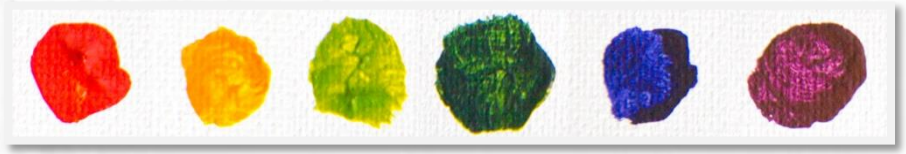
Orange
Green
Violet

Secondary Colors are created when you combine two Primary Colors.

Red + Yellow = Orange
Yellow + Blue = Green
Blue + Red = Violet

Tertiary

Red Orange
Yellow Orange
Yellow Green
Blue Green
Blue Violet
Red Violet



Tertiary Colors are created when you combine Primary Colors with the Secondary Color adjacent to it.

Red + Orange = Red Orange
Yellow + Orange = Yellow Orange
Yellow + Green = Yellow Green
Blue + Green = Blue Green
Blue + Violet = Blue Violet
Red + Violet = Red Violet

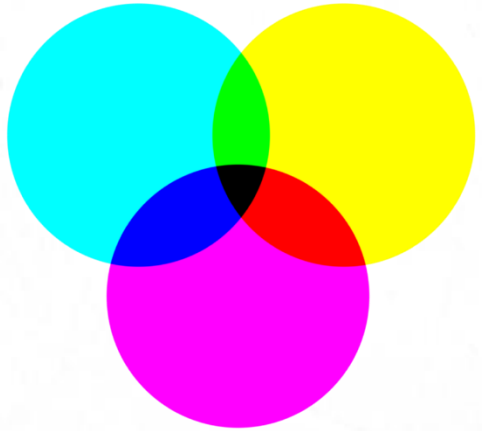
The Digital Color Models

Just before you get too comfortable with the Traditional Color Wheel, I am going to throw you for a whirl. The Traditional Color Wheel works well for painting, but it has some limiting factors in the digital spectrum in regards to printing ink and light transmission. There are 2 digital color wheel models that render more accurate colors, the subtractive and additive models.

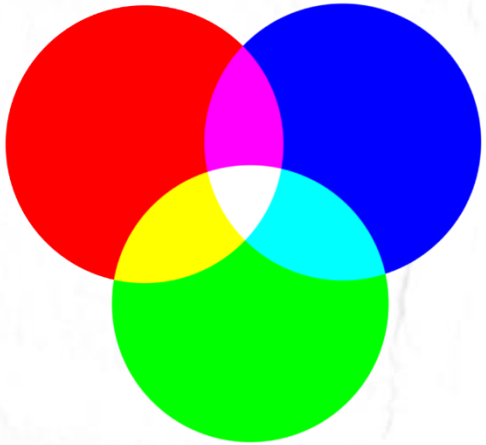
The ***Subtractive Color Model*** starts with ***Cyan, Magenta, and Yellow*** as the primary colors. You may recognize these colors as the pigments in present day printers. When equal parts of each color are mixed they yield true black.

To make up the Digital Color Wheel, we must also take into consideration the colors that make up our monitors or the transmission of light. These colors are ***Red, Green, and Blue***. These are also referred to as ***Additive Colors***. When equal parts of each are combined, the result is pure white light.

Subtractive Color Model

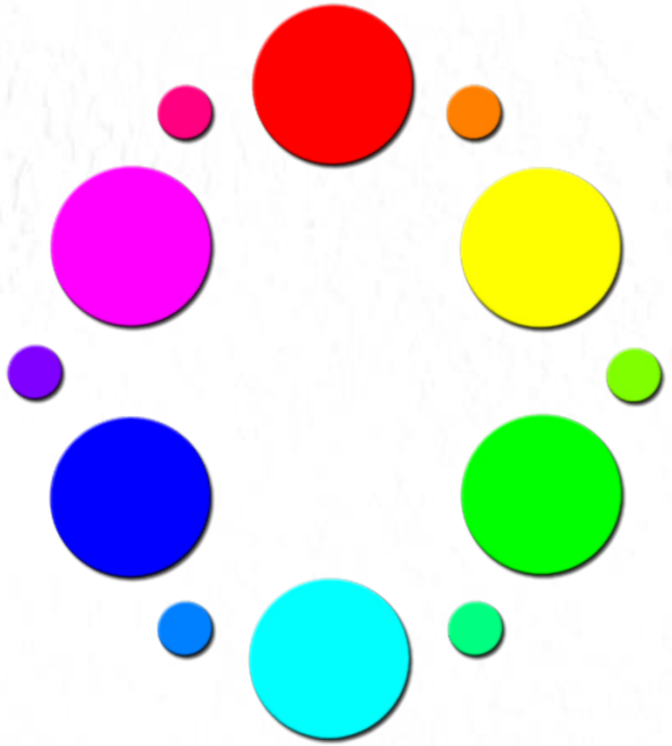


Additive Color Model



The Digital Color Wheel

The Digital Color Wheel is a combination of the Additive Color Model and the Subtractive Color Model. With this Color Wheel, accurate hues can be rendered for any color as well as combinations to make pure Black and Pure White. Rather than 3 Primary Colors in the Traditional Color Wheel, we end up with 6 Primary Colors in the Digital Color Wheel that are mapped out on the wheel to the right.



Colors in the digital space are created from 256 values. 0 is black, 255 is white, and a color receives its hue based on the point values given to Red, Green, and Blue as seen in the chart below. Any color with a value of 255 will render the most saturated form of that color all point values lower are called hues.

R	0	0	0	255	0	255	255	255
G	0	0	255	0	255	0	255	255
B	0	255	0	0	255	255	0	255

Color Properties

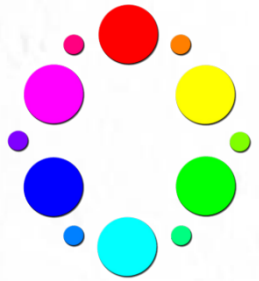
Three distinct properties define color in the digital spectrum. These properties are Saturation, Hue, and Lightness or Luminance.

The purity of a color is referred to as ***Saturation***. A fully saturated color is its purest form. Very rarely does a color appear fully saturated in nature.

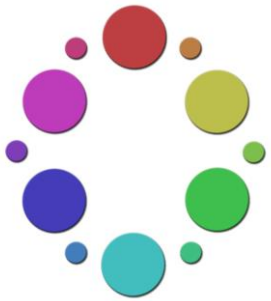
Every Primary Color, or Root Color, can have variations by adding small amounts of other colors. These differences are referred to as ***Hues***.

The amount of white or black present in a color is known as ***Luminance*** and sometimes Lightness. A painter would refer to these as tines and shades. A tint of a color is achieved by adding white, on the contrary adding black would yield a shade.

Saturation



Fully Saturated



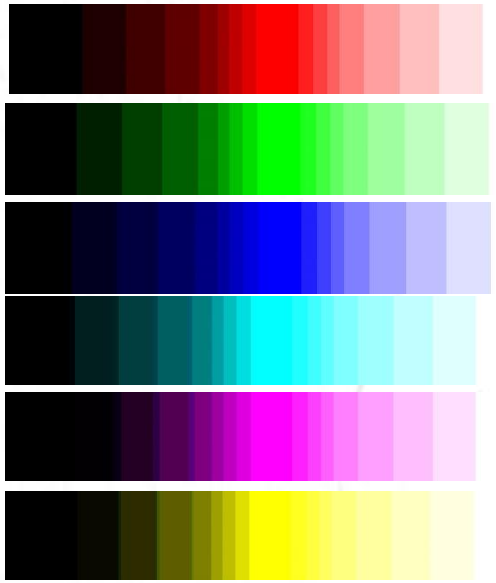
Saturation Reduced by 50%

Saturation is the amount of pigment present in a given color. This can also be referred to as pure color.

Hue

A hue can be defined as a variation of a root color. Blue is the main root color but Ultramarine is a hue of Blue. Often hues are achieved by mixing unequal parts of two root colors.

Lightness (Luminance)



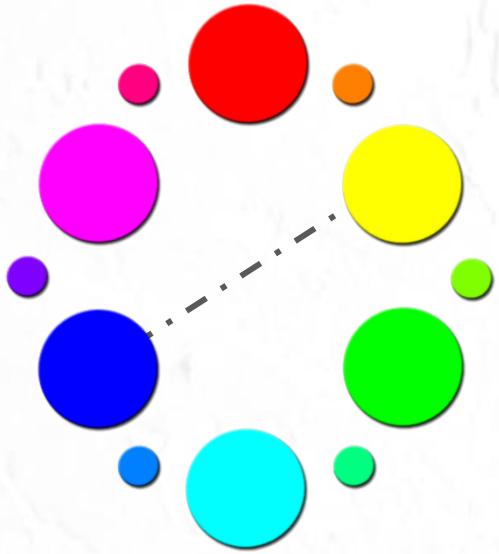
Lightness, or Luminance, refers to the amount of white or black present in a given color. Using just the Luminance of one color you can create Monochromatic photos.

Color Relationships

The colors on the wheel have far more relationships than their secondary and tertiary mixtures and properties. Several color relationships are useful in creating harmony and balance in paintings, designs, and photographs. Here are just a few important ones to remember as you are creating your images.

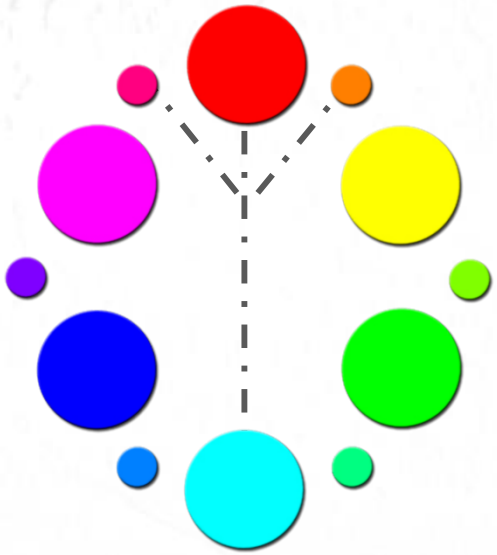
With practice, you will begin to see these relationships in the environments you photograph. In your post processing workflow, you can amplify these relationships with various tools. On the following pages, you will see these relationships put into practice.

Complementary Colors



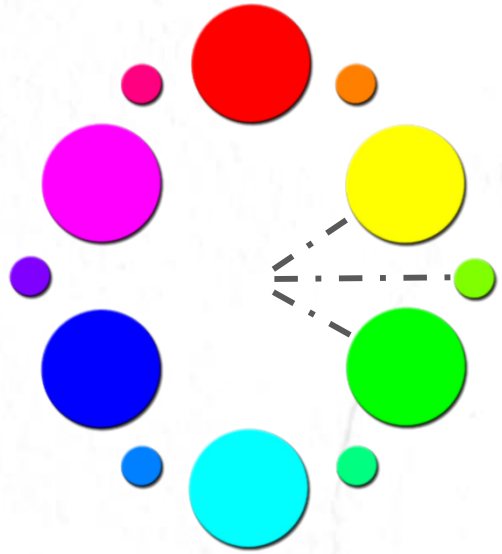
Complementary Colors are any colors that are directly across from one another on the Color Wheel.

Split Complements



A **Split Complementary Color** palette is formed when you select a color and its complement along with the two adjacent Secondary colors.

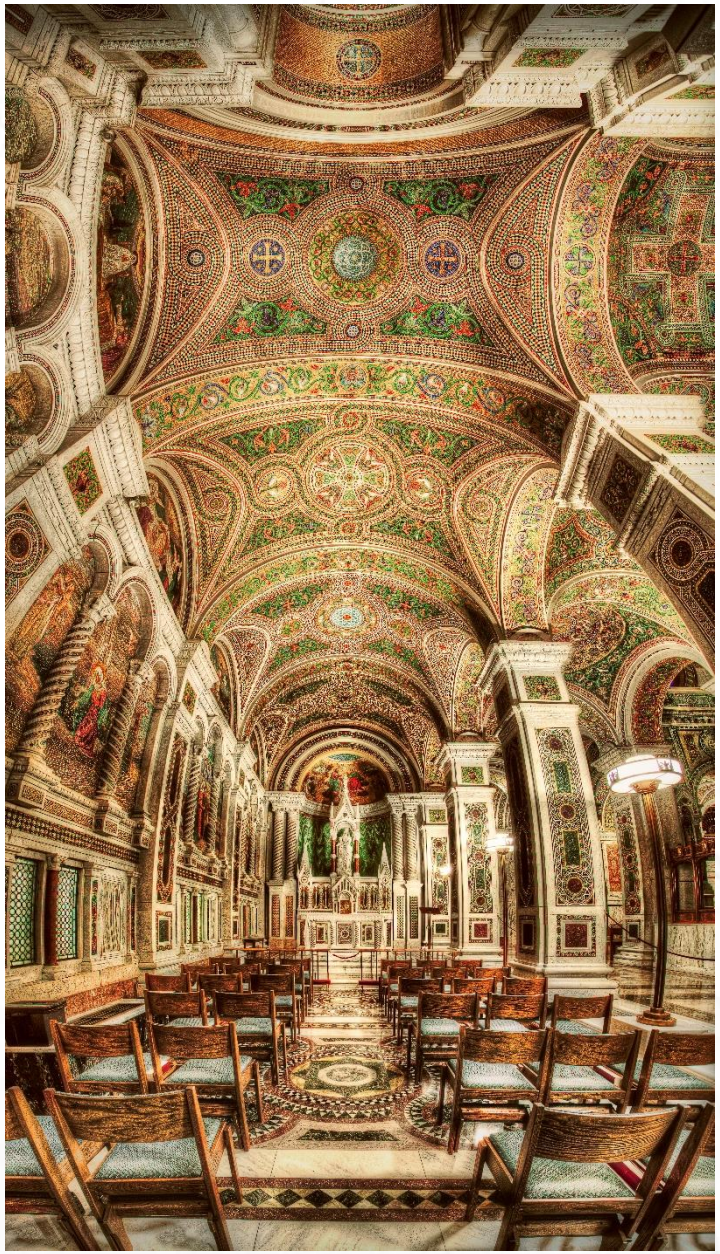
Analogous Colors

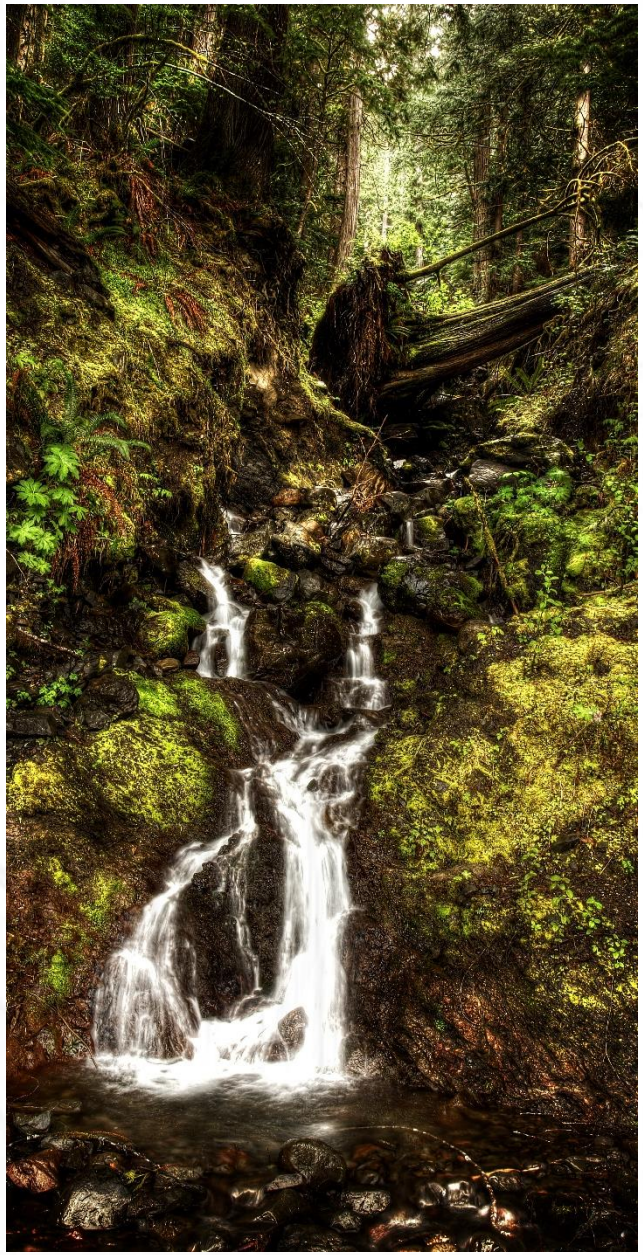


Analogous Colors are any grouping of 3 Colors in close proximity to one another on the Color Wheel.

Examples of Complementary Color Relationships

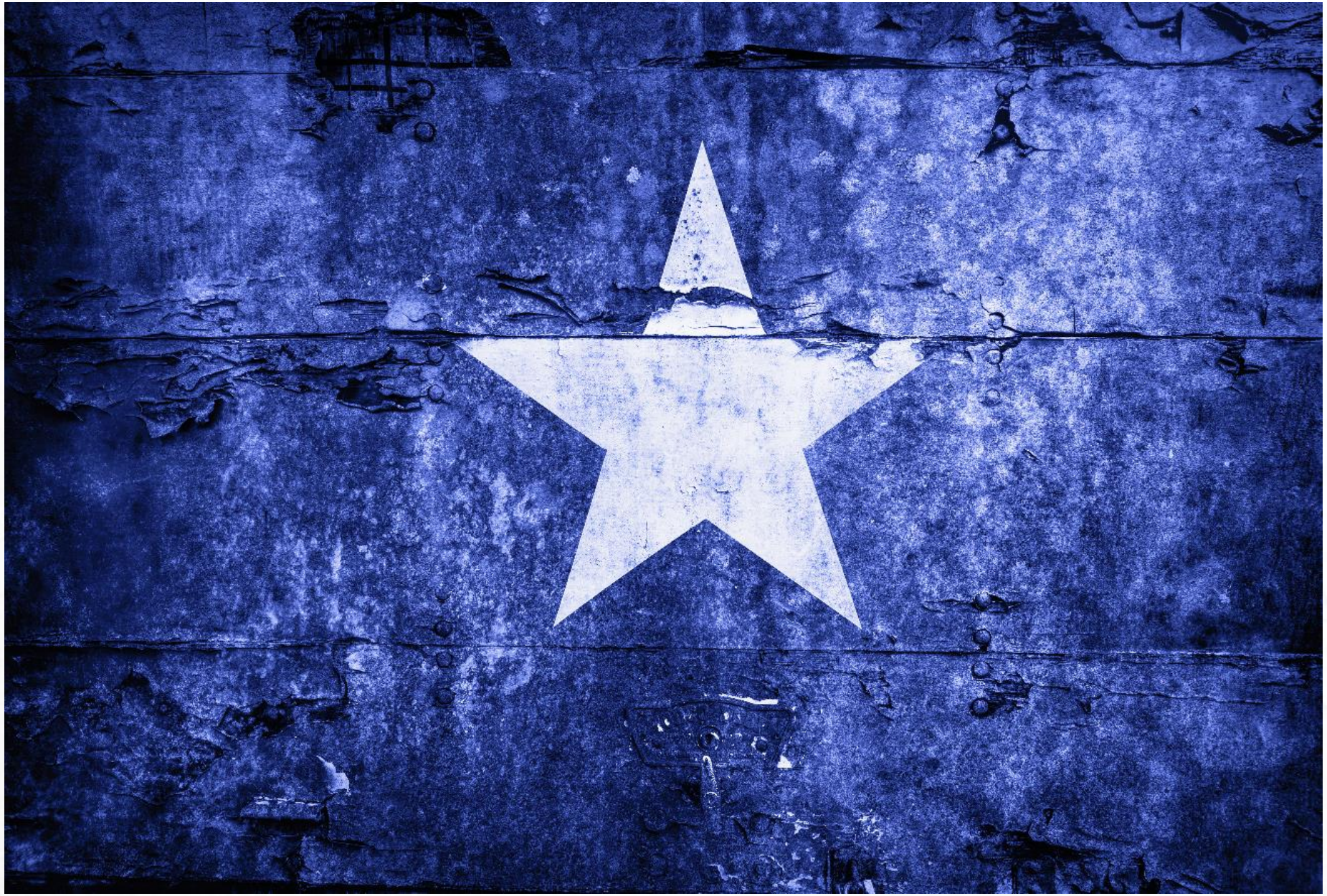
Examples of Analogous Color Relationships

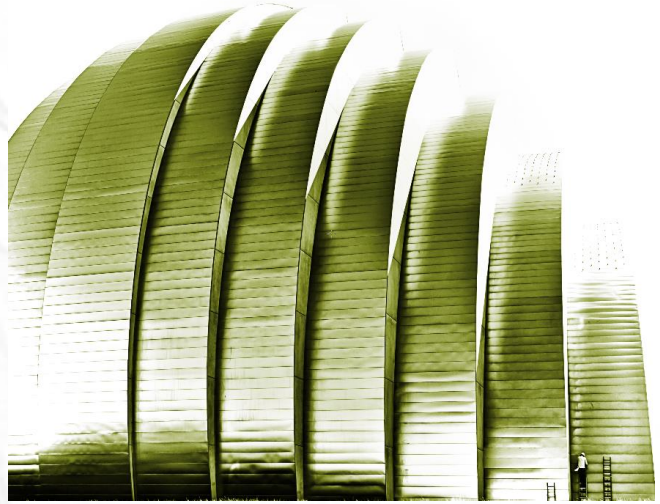




Examples of Split Complementary Color Relationships

Monochromatic





CHAPTER 4

HOW COLORS INTERACT

Color Interaction

There is much more to color interaction than mixing to achieve various hues. Sometimes Colors don't have to be mixed to interact with the viewer's mind. Just placing one color in proximity to another can change its appearance altogether.

In the pages to follow, you will see full-size spreads that show how one color can be altered by the presence of another. For these experiments, the small block in the middle will be our controlled element. The larger blocks that fill the left and right side of the page will be our variables.

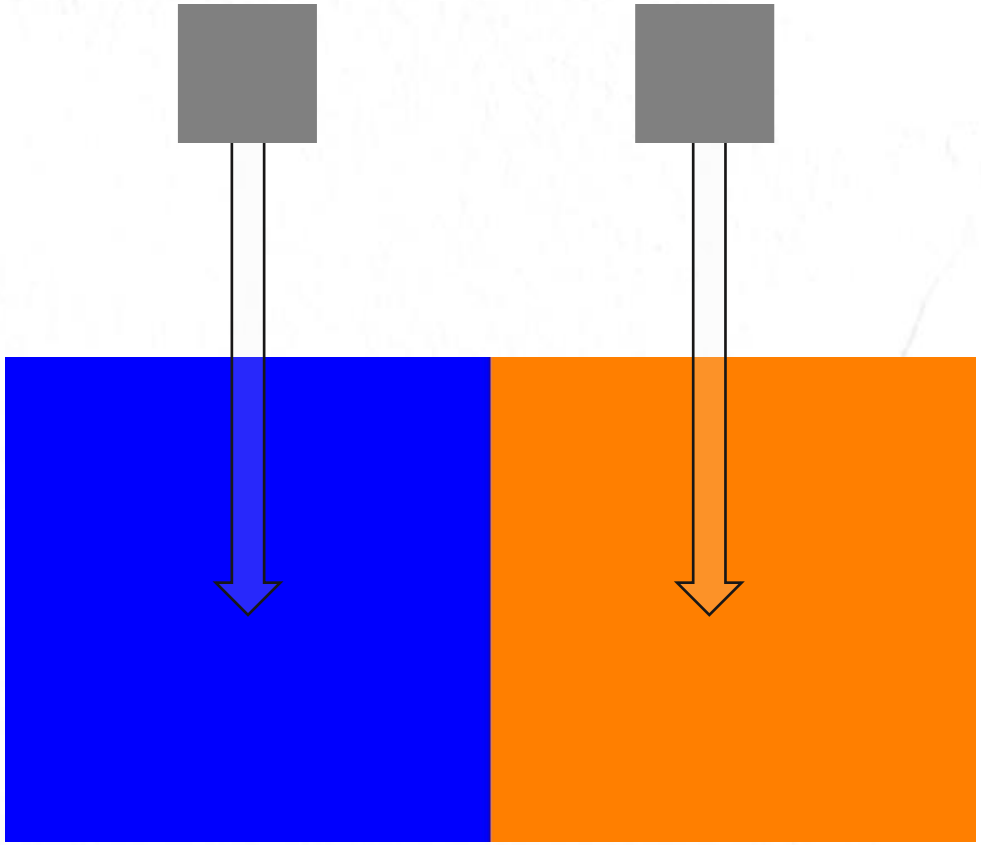
Watch how the block in the middle changes its appearance based on the colors that surround it.

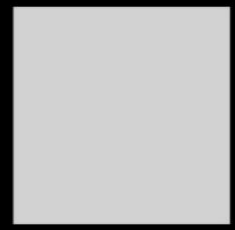
Controlled Element

Throughout the next few pages, these elements will be the same color. They will be placed on the variables. Take note of how the intensity changes.

Variable Elements

In our experiments to come, you will see these larger color swatches changing. Pay particular attention to how these colors will affect the intensity, saturation and hue of the Controlled Elements.





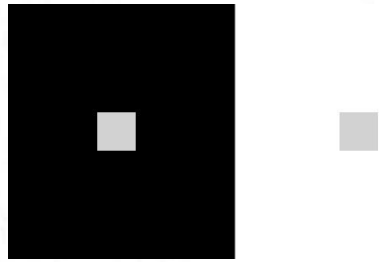
Color Interaction

The purpose of this exercise was to show you how colors will interact next to and surrounded by one another. During our post processing efforts, it is often tempting to increase the saturation of a color to make it more prominent. Lesser is it known that by reducing the saturation of the surrounding colors one may be able to bring out the target color more effectively without over saturating it.

The example used to create these color swatches is available in the **Downloadable Bonus Content** section of this book.

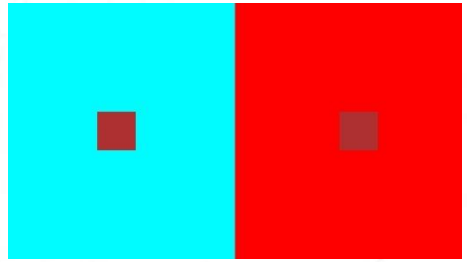
Example 1 - Tone Intensity

In this example, you can see how the gray swatch almost appears white on the large black sample.



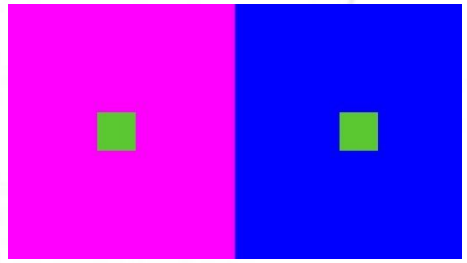
Example 2 - Color Intensity

Here we have the Complementary colors cyan and red with a maroon swatch on top. On cyan, the maroon appears far more saturated and intense. On top of red, it seems less saturated and lighter.



Example 3 - Color Harmony

In this example, the complements are magenta and green. However, the other large swatch is blue. This shows us how green and magenta are more harmonious than blue and green. The surrounding complement, magenta, makes the green appear less saturated.



Example 4 - Color & Tone Intensity

Here the complements blue and yellow have had their saturation drastically reduced, and a light gray of equal tonal value has been applied on top. Notice how the colors interact with the intensity of the tone.

CHAPTER 5

HOW COLOR CAN MANIPULATE MOOD

Creating Mood with Color

Understanding color is important for many reasons. While it is important to know the technical aspects of Color as discussed in Chapters 3 and 4. It is imperative to know that Color can drastically change our viewer's mood.

Every color on the color wheel will make the audience feel something different and invoke certain emotions based on their reaction to the color. Understanding this concept will allow you to manipulate the viewer's mood without having to explain the feeling of the scene.

The chart to the right shows a range of colors and how each may have a positive or adverse effect dependent upon the color intensity or the context of the color.

Positive Effect	Negative Effect
Power , Strength , Warmth	Offensive , Anxiety , Pain
Cool , Logic , Efficiency	Cold , Detached , Stoic
Optimistic , Out Going , Creative	Fear , Fragility , Irrational
Unity , Peace , Refreshment	Disgust , Bland , Stagnant
Spirituality , Truth , Bliss	Suppression , Inferiority , Corruption
Comfort , Food , Passion	Frustration , Adolescent , Jest
Tranquility , Warmth , Feminine	Inhibition , Emasculation , Weakness
Compromise , Stable , Relief	Stoic , Quiet , Depression
Hygiene , Sterile , Simple	Sterility , Cold , Highbrow
Glamor , Security , Sophistication	Oppression , Cold , Heavy
Hard Working , Structure , Earthy	Cheap , Dull , Unexciting

Feeling – Vintage or Aged

Feeling – Cold, Scared

Feeling – Anxious, Lonely

CHAPTER 6

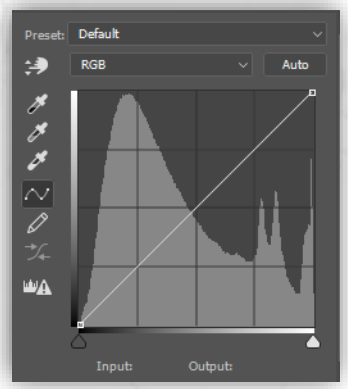
COLOR THEORY & PHOTOSHOP

Color Theory & Photoshop

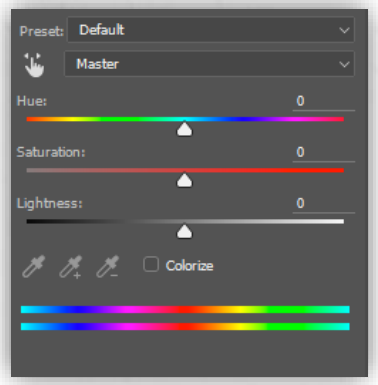
Many tools in Photoshop can manipulate color using the Color Theory Principles. Listed here are several useful ways to modify color in Photoshop. However, these are not the only ways to adjust your colors in Photoshop.

These tools can be broken down into two categories, Technical, and Artistic. Technical tools are used to increase or reduce saturation and lightness or maintain color accuracy. Artistic tools are used to create mood, draw out emotion, and color grade the photo. Typically, these techniques are used last in the final stage of the post processing workflow. Keep in mind that many of these tools may be utilized for both applications.

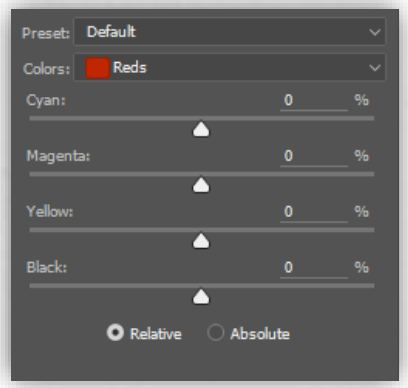
1 Curves Adjustment Layer



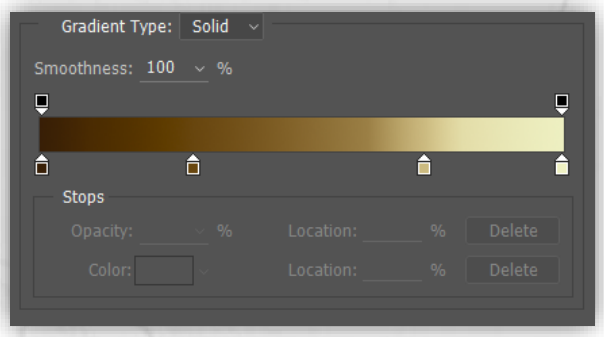
2 Hue Saturation Adjustment Layer



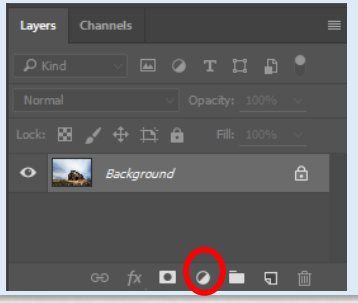
3 Selective Color Adjustment Layer



4 Gradient Map Adjustment Layer



The Adjustment Layers can be found on the bottom portion of the Layers Palette, the icon looks like a half circle. There are other methods of selecting the Adjustment Layers, but this is the most workflow efficient method.



1 Curves Adjustment Layer

We typically think of the Curves Adjustment Layer as a tone modifier more than a color modifier. That is because the Curve is often used in the default RGB mode which controls all three color channels at once.

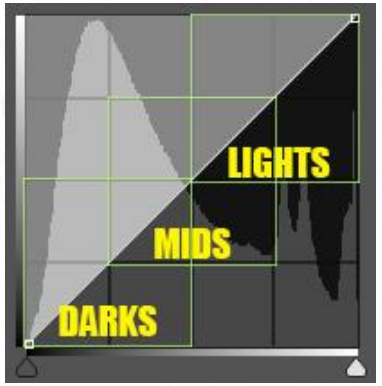
The real potential of curves comes out when you use it with the individual color channels. To do this, change the RGB drop down from RGB to the channel you desire.

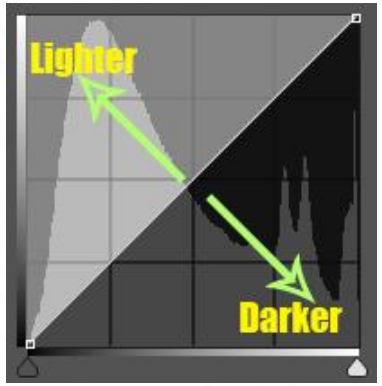
- R is for Red/Cyan
- G is for Green/Magenta
- B is for Blue/Yellow

Notice how the Channel curve corresponds to its complement depending on the direction that you move it. Using the curve in this manner provides expert control when modifying the colors in your photo.

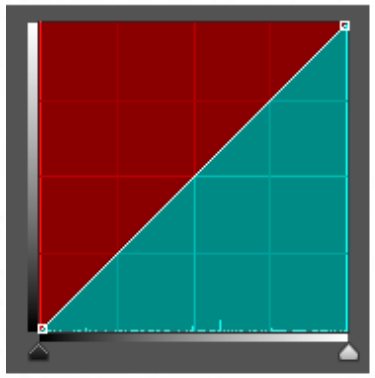
The Tone Curve

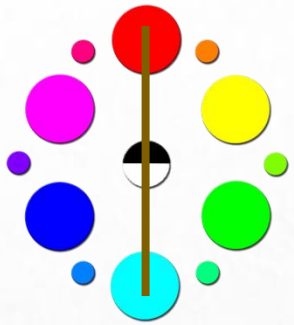
The Tone Curve can be used to make an image lighter or darker in particular areas of the photo. It can be broken down into three primary sections, Darks, Mids, and Lights.



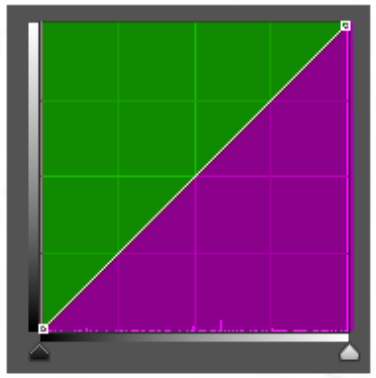


RED Channel

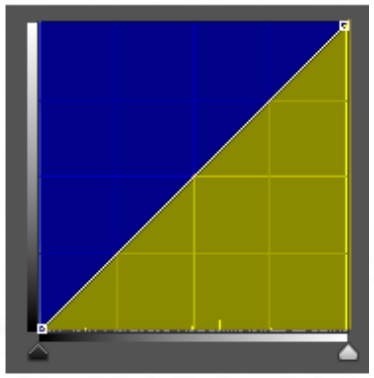




GREEN Channel



BLUE Channel



1 Curves Adjustment Layer

In the example below, you can see how the Curves RGB, Red, Green, and Blue have been used to color correct the photo and add a more vibrant mood to the overall image. These curves may be used to add artistic effects or for technical adjustments like color correction.

2 Hue Saturation Adjustment Layer

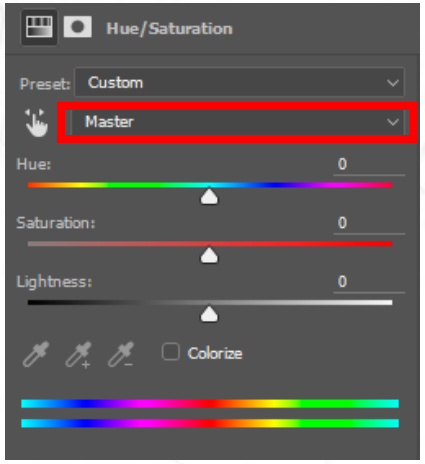
The Hue Saturation Adjustment Layer boasts many more possibilities for your images than its name implies. Looking back to Chapter 3, we covered the color properties, Hue, Saturation, and Lightness. The Hue/Saturation Adjustment gives you full control over the color properties of the image as a whole (Master) and the individual colors within the picture. With the ability to modify the Hue, Saturation, and Luminance of a given color, the post processing possibilities are nearly endless.

Hue: Replaces the selected color with the appropriate color on the color wheel. Moving the slider to the right will replace the color clockwise around the color wheel. Moving the slider to the left will replace the color counter-clockwise around the wheel.

Saturation: Increases or decreases the purity of the selected color.

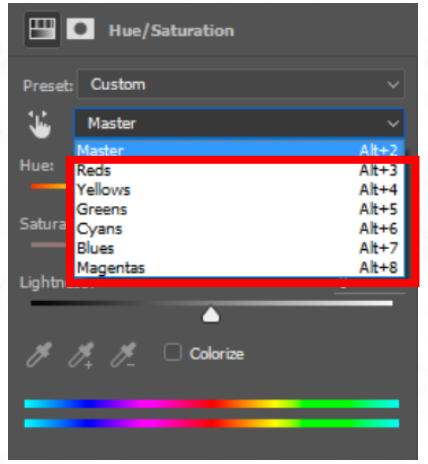
Lightness: Adds white or black to the chosen color to increase or decrease the tonal intensity of the selected color.

Colorize: Adds a wash of color to the entire image globally. Excellent for Color Grading.



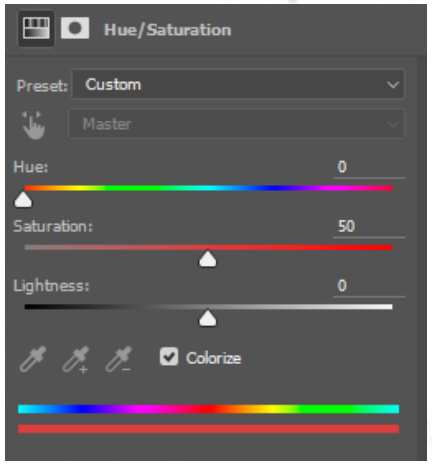
With **Master** selected, any modifications you make to Hue, Saturation, or Lightness will affect all of the colors in the image globally.

This can be effective if you just want to boost the overall Saturation a little bit. However, modifying the Hue and Lightness on the Master can yield less than desirable results.



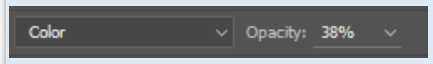
It is far more efficient to adjust the individual colors within the adjustment layer to protect other colors while only modifying the color that needs change.

Here you can selectively modify the hue of the chosen color, increase its purity with saturation, or increase the tonal depth of the color with the lightness slider.



Selecting Colorize will add a Monochromatic effect to the photo respective to the HUE selected. This can be the most useful tool for making Monochromatic images or adding a subtle hint of color.

I recommend using it in conjunction with the Color Blend Mode in the Layers palette to preserve the tones in the photo. Adjust the Opacity to taste. A lower Opacity will apply a color tint to the picture.

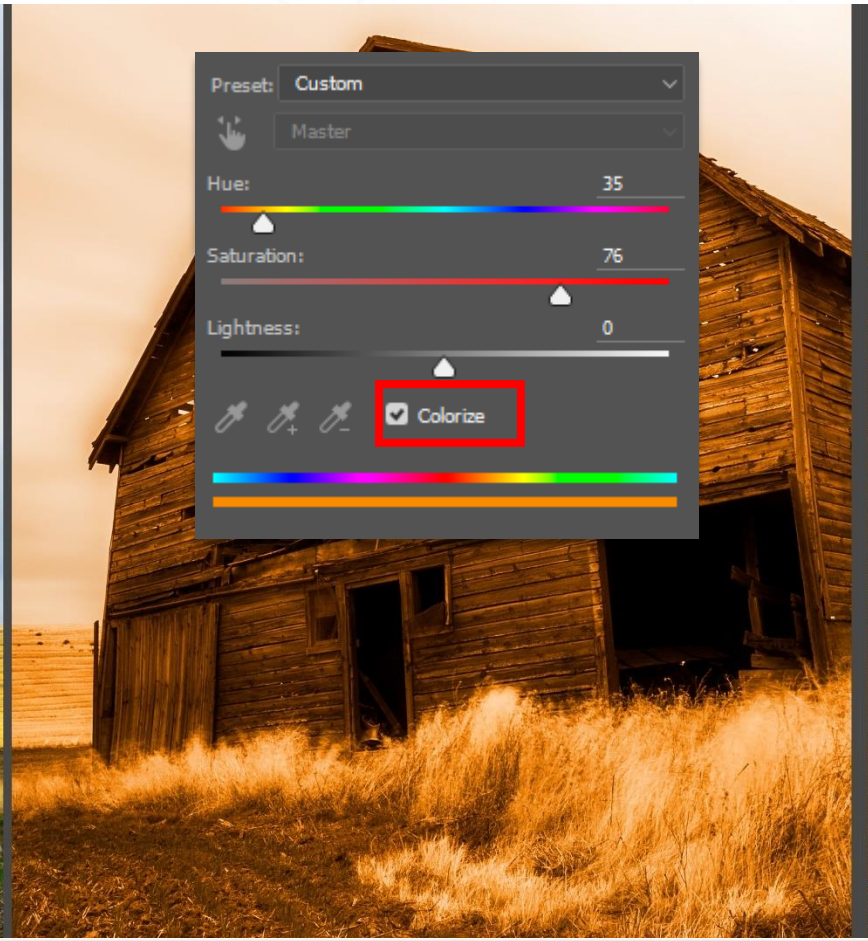


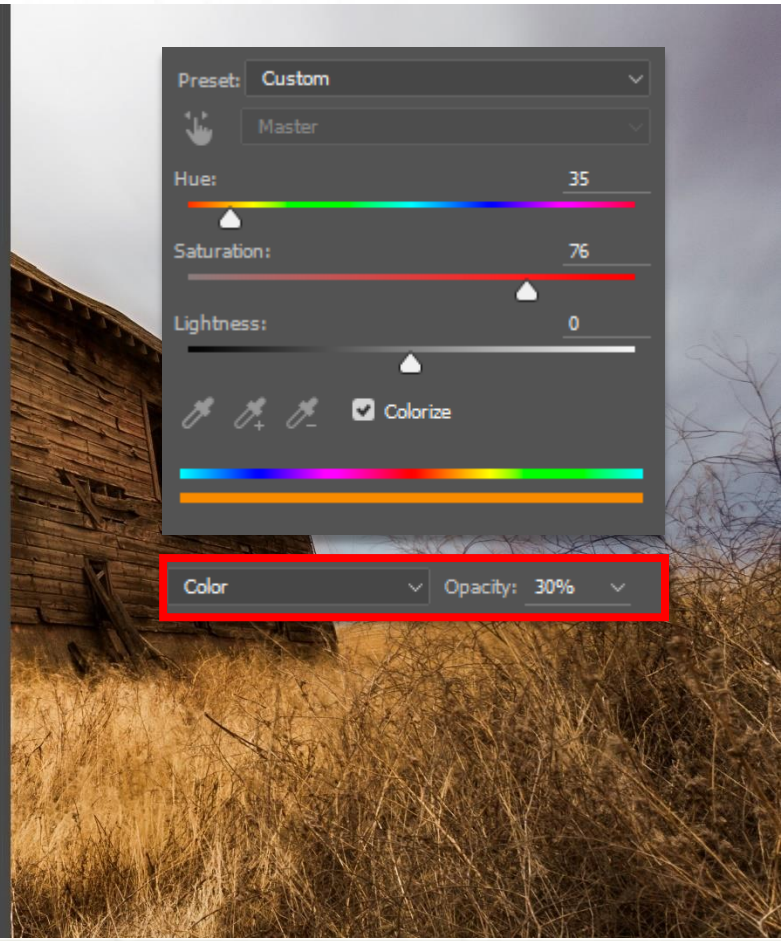
2 Hue Saturation Adjustment Layer

Here you can see that the **Saturation** and the **Hue** of the color **Yellow** have been **increased** to draw attention to them while preserving the integrity of the surrounding colors.

In the example below, the **Colorize** Setting has been checked and a bold **Orange Hue** was selected. This modification resulted in a **Monochromatic** image.

The same **Colorize** settings exist in the Hue/Saturation Adjustment layer below. However, the Blend Mode "**Color**" has been selected in the Layers Palette with an **Opacity** of **30%.** This adds a subtle, but effective tint of color to the photo.



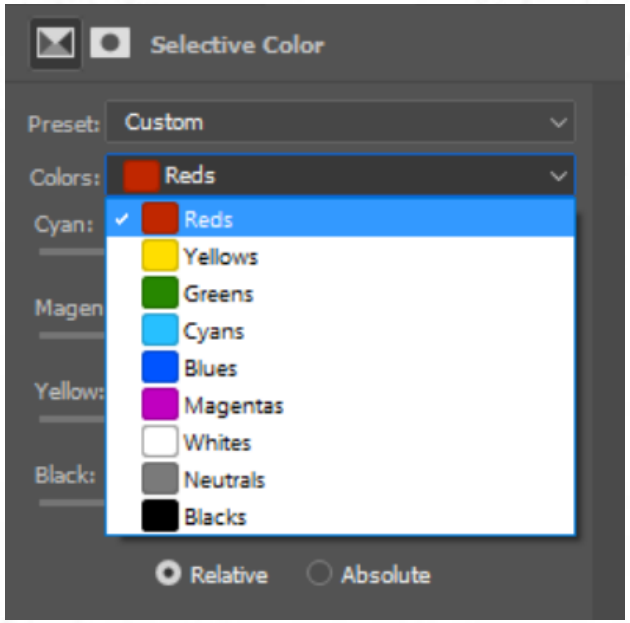


3 Selective Color Adjustment Layer

The Selective Color Adjustment Layer is another powerful Color Theory modifier in Photoshop. Similar to the Hue/Saturation Adjustment, it allows you to modify individual colors by mixing them with the other colors around the wheel. It can be used for both technical and artistic adjustments.

While the Hue/Saturation and the Selective Color Adjustments may seem similar, they are very different. The Hue/Saturation Adjustment layer allows you to change the entire hue of the color selected which will effectively replace the color with the chosen color on the color wheel.

With Selective Color you have the ability to modify the hue of a color by adding varying amounts of other colors. This is similar to a painter's palette where the color red from the tube may need a bit of yellow to increase its intensity, but a slight amount of black to tone it down. Here you are not only modifying the hue, but you are also adding very specific amounts of color to the desired color to achieve the hue you want.



In the Selective Color Adjustment Layer, you can select from the primary colors on the Digital Color Wheel and modify them with subtle traces of color. You can add a little bit of more Red to the color Red to increase its intensity or add Cyan to reduce its strength.

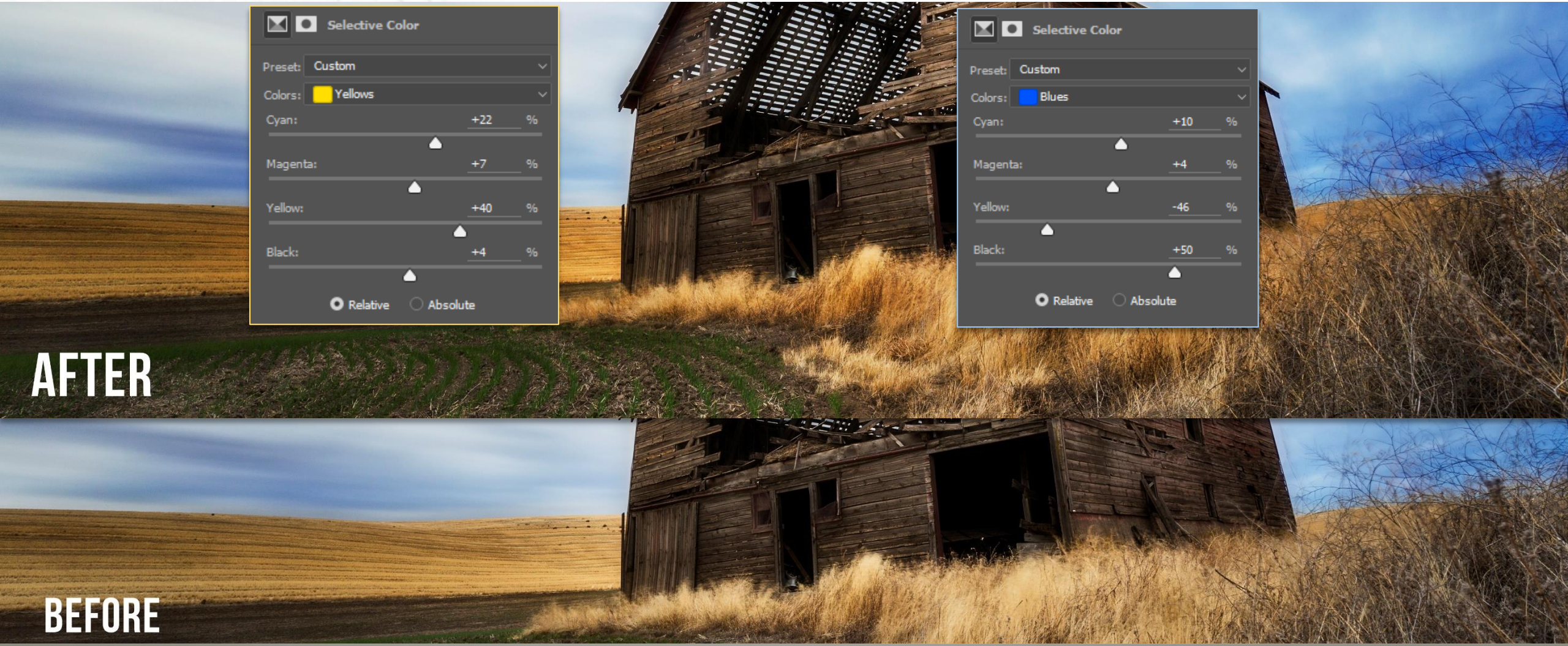
The sliders on the Selective Color Adjustment are sneaky. There are hidden colors that only someone with Color Theory knowledge, like yourself, would know existed. Each slider controls not only its labeled color but its complement as well.

For example, if you were to move the Cyan slider to the right you would be increasing the amount of Cyan in the selected color or tone. If you were to move it to the left, you would be reducing the amount of Cyan by adding its complement, Red.

3 Selective Color Adjustment Layer

The Selective Color Adjustment is used here to enrich the Yellow and Blue in the image.

Yellow: *Added* Cyan, Magenta, Yellow and Black | **Blue**: *Added* Cyan and Magenta. *Reduced* yellow (added Blue), *increased* Black for richer tone.

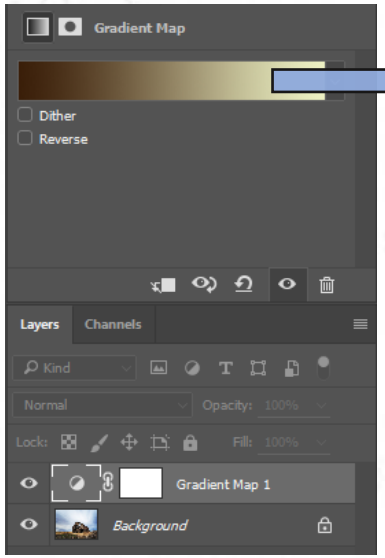


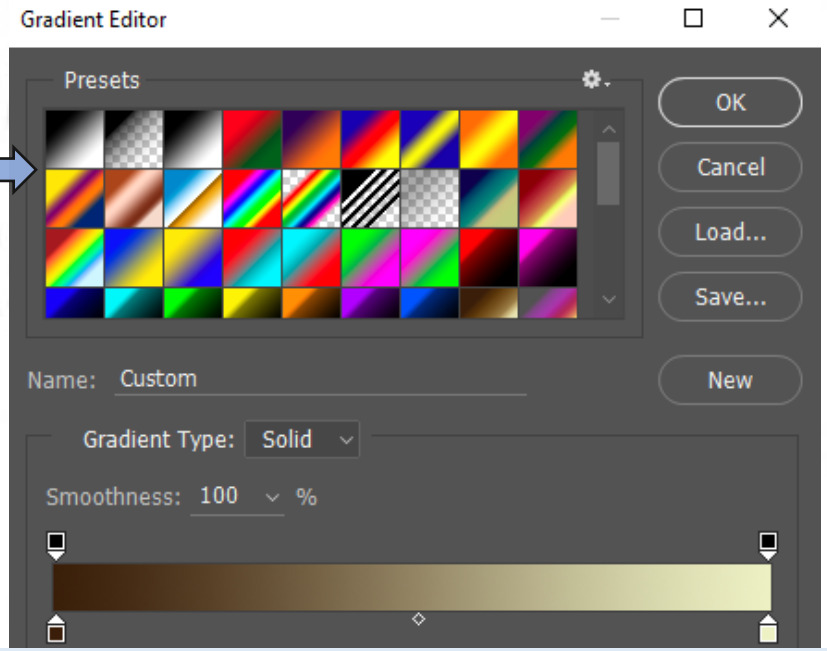
4 Gradient Map Adjustment Layer

The Gradient Map Adjustment Layer may be the most underutilized tool for Color Theory manipulation. The Gradient Map assesses the tones in your image and replaces them with the colors you define. Using this in conjunction with Blending Modes, you have complete control over the color in your pictures.

When you create a Gradient Map Adjustment Layer, it will select the colors for the Gradient Map based on the primary and secondary colors selected in your palette.

If the default Black and White are selected, it will yield a high contrast black and white image. Replacing black and white with color will apply the selected colors to your tones. However, you have full control over the colors applied to your photograph in the settings of the Adjustment Layer.





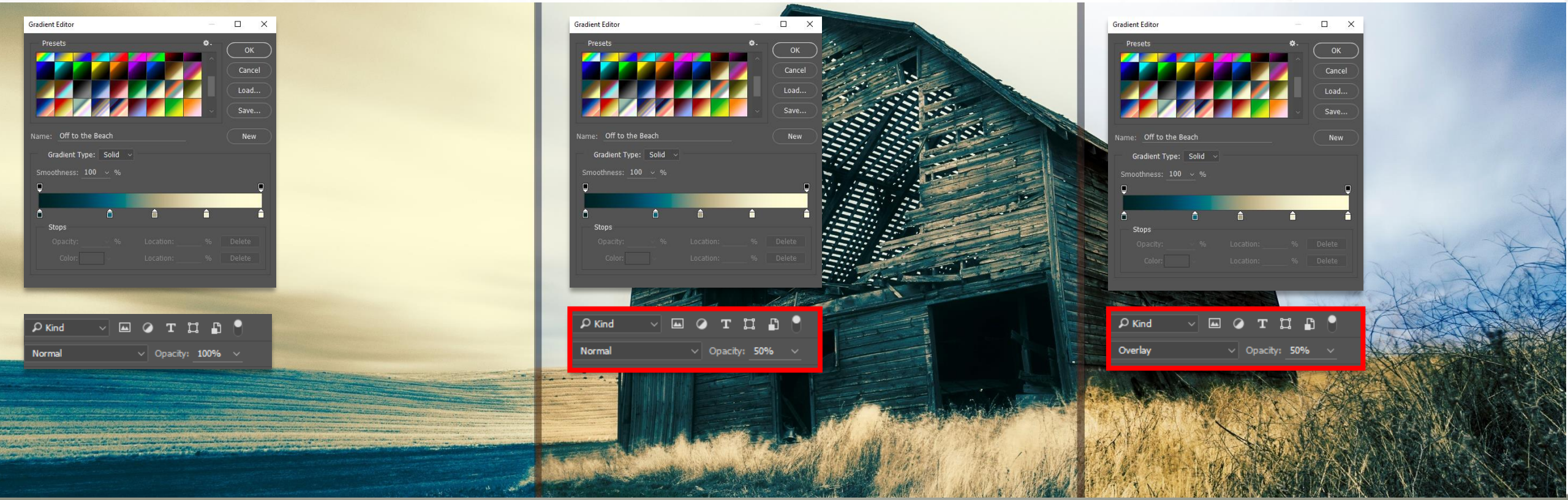
The Gradient Map you see here will replace all dark tones in your photograph with Dark Brown and all Light tones with Light Brown. You may select from any gradient in the Presets or plot custom color points on the toggle slider. The image below is the result of the selected gradient.

4 Gradient Map Adjustment Layer

Here a Pthalo Blue and Cream Gradient Map has been applied to the image. The Blending Mode was set to normal, so all dark tones are being replaced with a Pthalo Blue, and light tones have been replaced with a Cream hue.

The same gradient was applied to this portion of the photo, but the Opacity in the Layers Palette was set to 50%. This allows 50% of the underlying tone and color to show through the selected gradient.

Here the Gradient remains the same, but the Opacity is set to 50% with the blend mode set to Overlay. With Overlay selected the Gradient mixes and blends with the Color Tones of the original to achieve an almost cross-processed look.



CHAPTER 7

COLOR THEORY & ON1 PHOTO 10

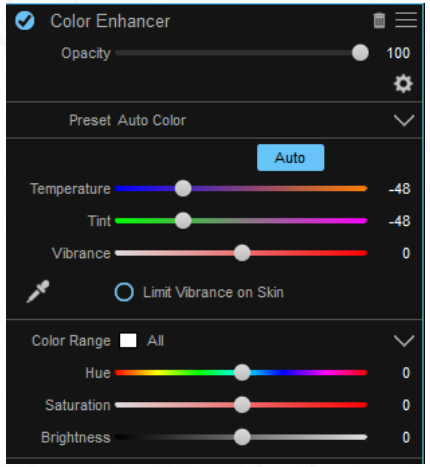
Color Theory & ON1 Photo 10

ON1 Photo 10 contains a multitude of tools to adjust your photos with the Color Theory principles in mind. ON1 Photo 10 works as a standalone program and a plugin to your filters in Photoshop making it a useful and efficient tool for photo post processing.

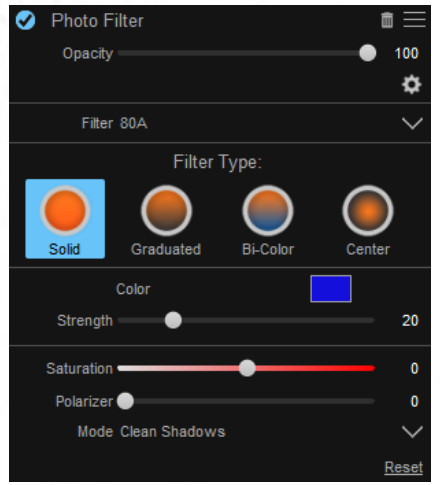
ON1 Photo 10 is a suite of programs that are designed to aid in specific tasks. The entire suite covers the gamut of post processing needs from basic adjustments in ON1 Enhance to creating intricate masks in ON1 Layers. Another program included in the suite is ON1 Effects 10.

ON1 Effects 10 is a driving force for image post processing. It can be used for minimal edits or for compelling artistic effects. Listed here are just a few of the filters you will find in Effects that are ideal for adjusting the Color Theory principles we have discussed thus far.

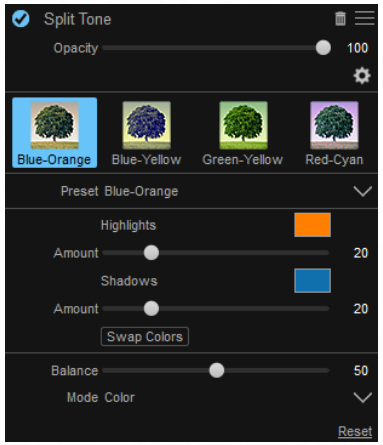
1 Color Enhancer Filter



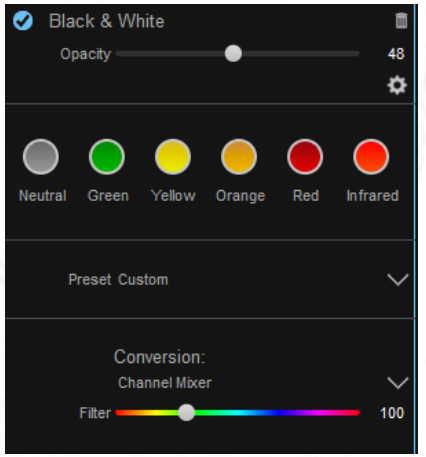
2 Photo Filter



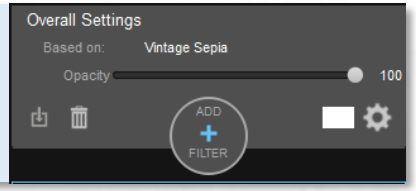
3 Split Tone Filter



4 Black & White Filter



With Effects 10 you can create works of art with filters that can be applied individually or as a group for limitless possibilities. The selected few listed above are excellent for Color Theory adjustments.



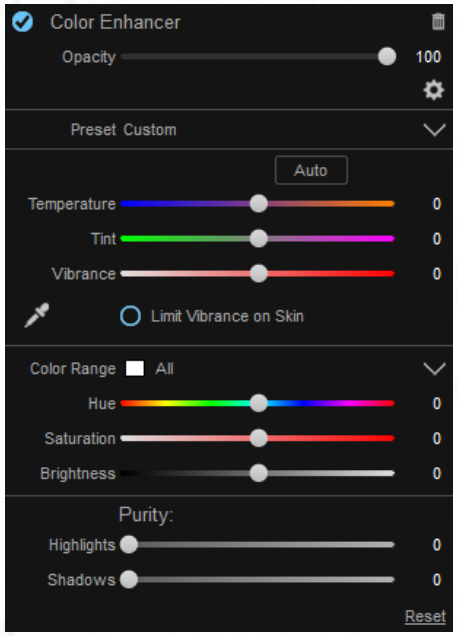
1 Color Enhancer Filter

The Color Enhancer filter in Effects 10 is similar to the Hue/Saturation Adjustment Layer in Photoshop with some added benefits. Not only does it allow you to modify the Hue, Saturation, and Lightness in the overall image or individual colors, it also allows for global Temperature, Tint, and Vibrance adjustments.

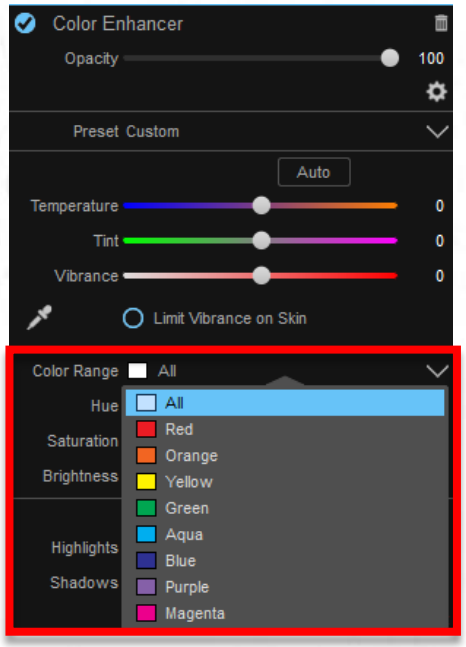
In my workflow I target three specific areas on every photo in this order:

1. Tone
2. Color
3. Artistic Effects

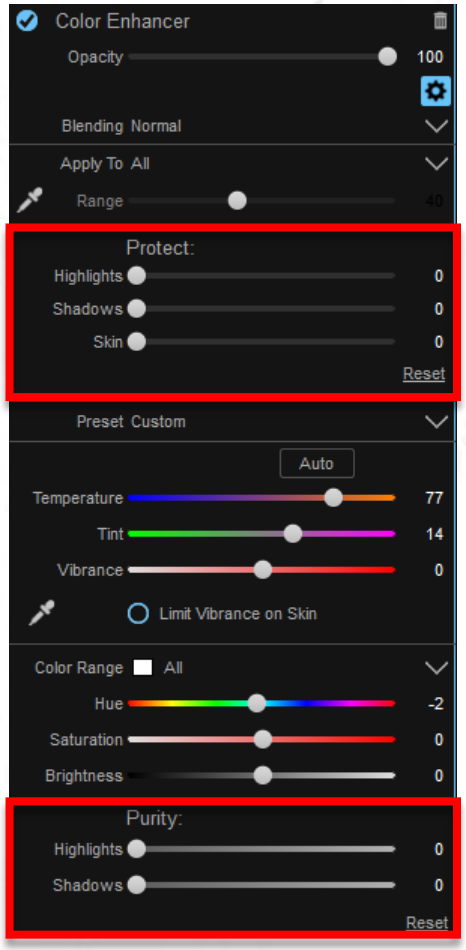
The Color Enhancer Filter effectively addresses the second target area in my workflow.



The Color Enhancer Filter is broken down into several useful parts. The top portion will access blend modes and the overall Opacity of the filter. The middle section contains the necessary adjustments for color, both globally and selectively. The lower part, Purity, protects the Highlights and Shadows from color adjustments.



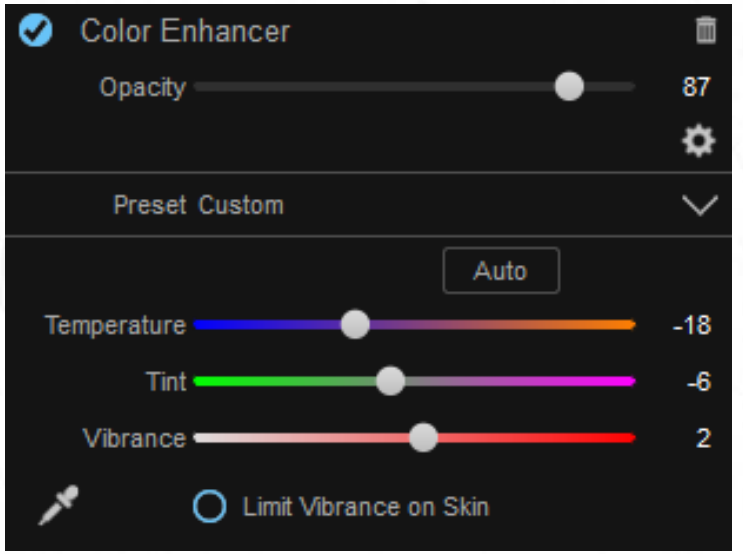
Here you can see the full range of colors that you have access to for local color adjustments. Global changes affect the entire image as a whole, and local adjustments target specific areas. Here you can target specific colors and adjust their intensity and hue.

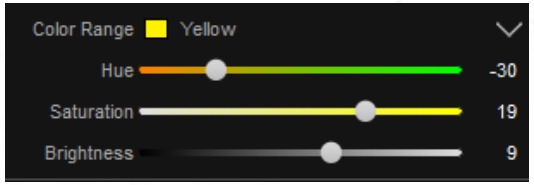


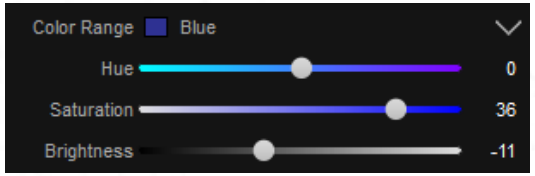
There are several useful protection measures built into every filter. Here you can adjust the filter effect by protecting Highlights, Shadows, and Skin Tones.

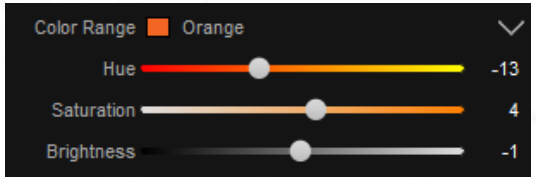
1 Color Enhancer Filter

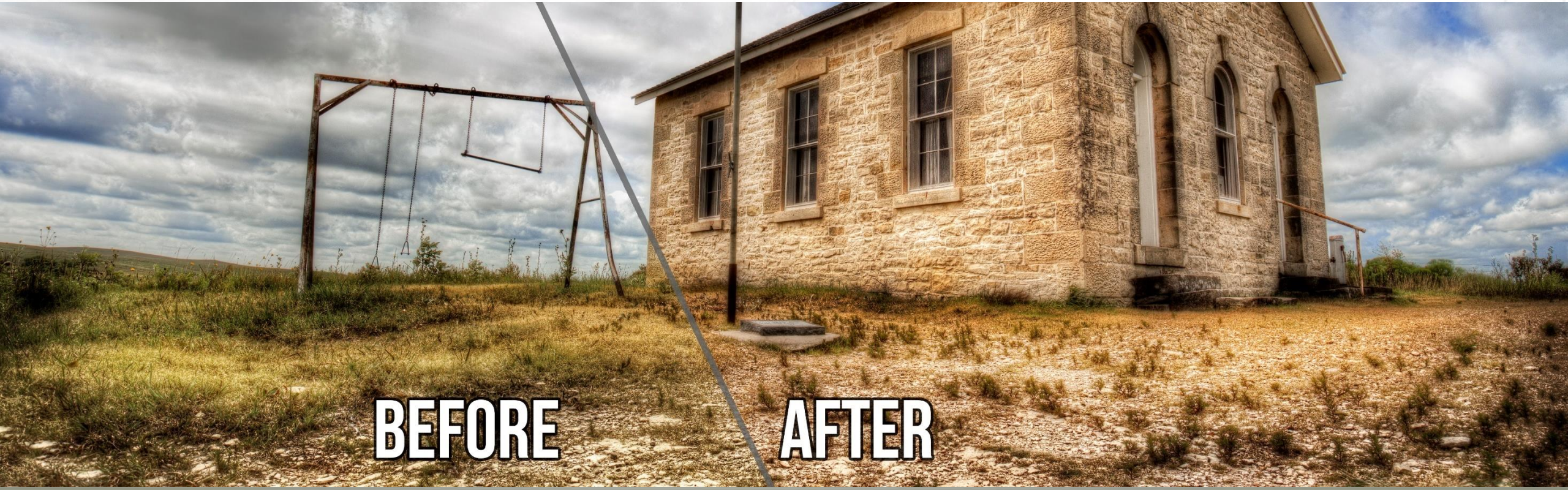
Here the Color Enhancer Filter was used to adjust the green color cast in the original photograph using various tools. The Temperature and Tint adjustments were used to enhance the photo globally. Then the Selective Color Adjustments were used to make locally targeted changes for a more accurate color rendering. Here the filter is being used for technical, rather than artistic, purposes.









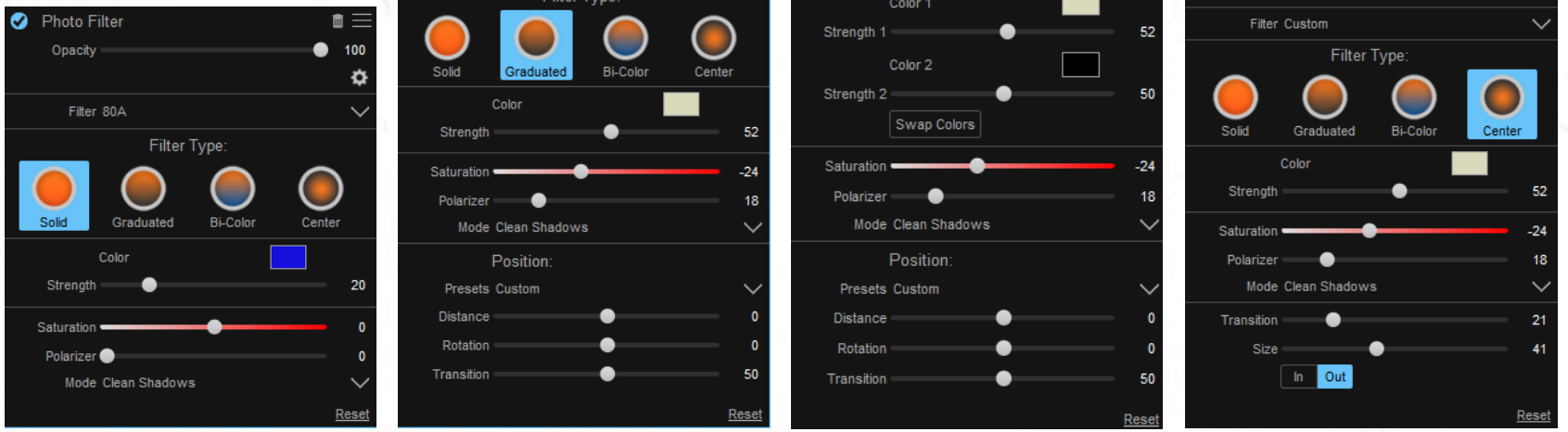


2 Photo Filter

The Photo Filter in Effects 10 is much more versatile than the name implies. What makes it unique is its ability to replicate real photo filters, just like the ones you would screw onto your lens. You can choose from a solid color which can add a subtle wash of color over the entire photo or aid in making monochromatic images by reducing the underlying layers saturation.

Using these filters, you have quite a bit of control over tone, color, and depth in your photos. For instance, you can apply a Graduated filter and set it to blue to increase color intensity, or you can tame bright blue skies by adding a yellow or orange filter with low strength.

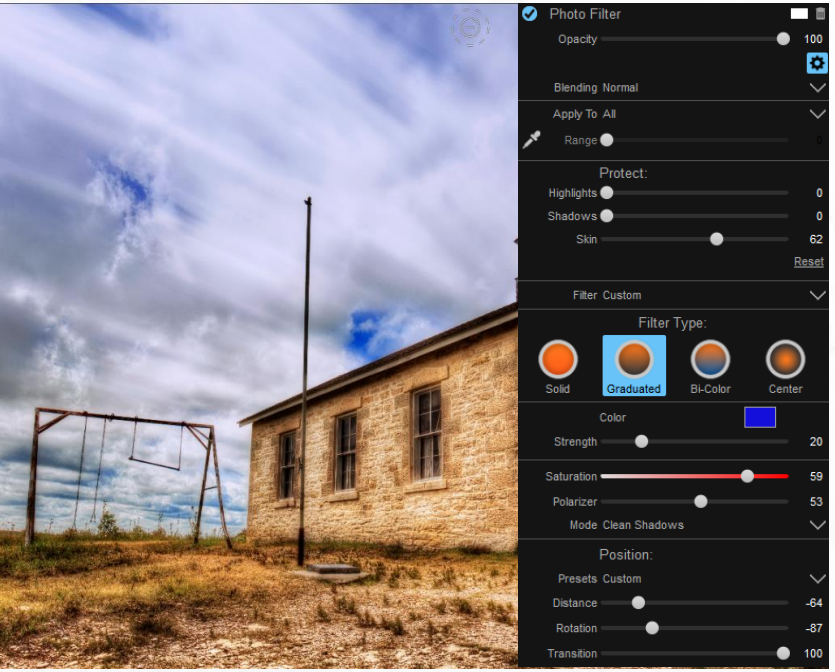
Don't let the basic adjustments fool you. With a bit of creativity, these filters can bee used for a variety of artistic effects.



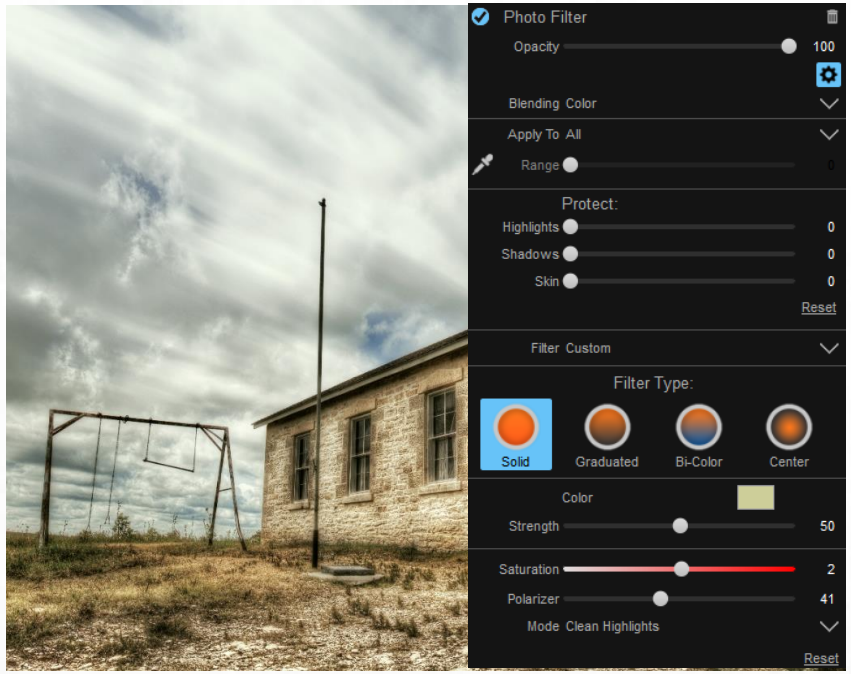
Each photo filter has different adjustments that are prompted when you select them. These adjustments can be used for technical corrections as well as artistic effects.

2 Photo Filter

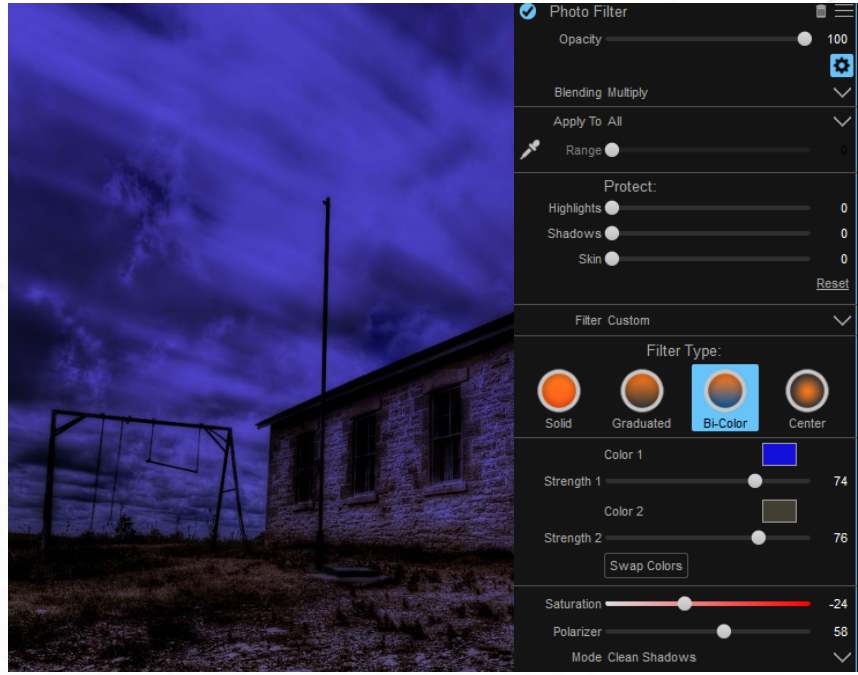
In this example, a Blue Graduated Filter was selected and applied only to the sky. Using the skin protection, the building, and the foreground grass were not affected by the filter. However, the blue color chosen added depth to the sky by increasing the saturation of the pockets of blue sky.



Below, a Solid Color was chosen to add a subtle wash of color over the entire photo. The effect is less about being technically correct and more about adding an artistic element to create mood by adding a dramatic cream color.



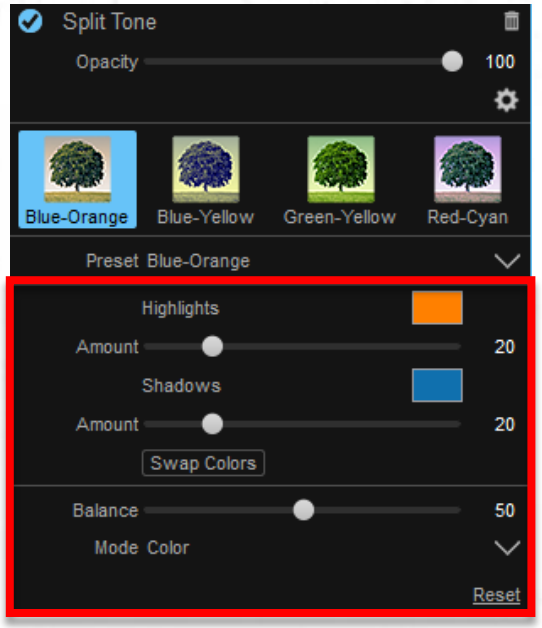
Here the Bi-Color Filter is selected giving the image a dual color cast dictated by their individual strengths. This effect, like the previous, may not be technically correct, but it adds an artistic element to the photo. The result appears to be a day-to-night effect.



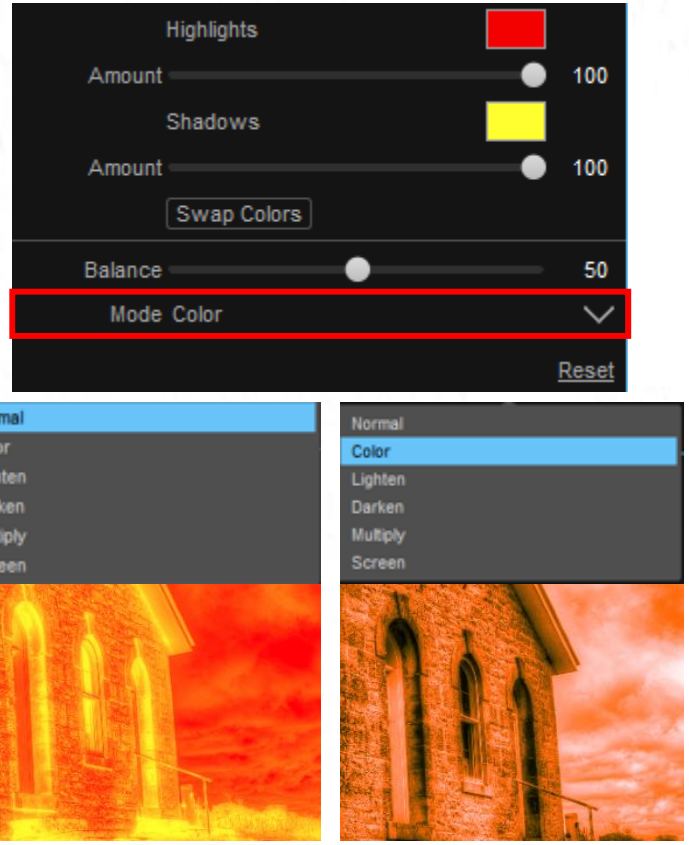
3 Split Tone Filter

The Split Tone Filter in ON1 Effects 10 allows you to replace the Highlights and Shadows in your photo with any color you choose. It is useful for creating artistic effects, especially when adhering to the color theory principles. We discussed how complementary colors worked in harmony in Chapter 3. With this filter, you can apply them effectively.

By replacing the Highlights and Shadows with complementary colors, you can create harmonious effects that are either blatantly obvious with stark color casts, or subliminal with subtle undertones.



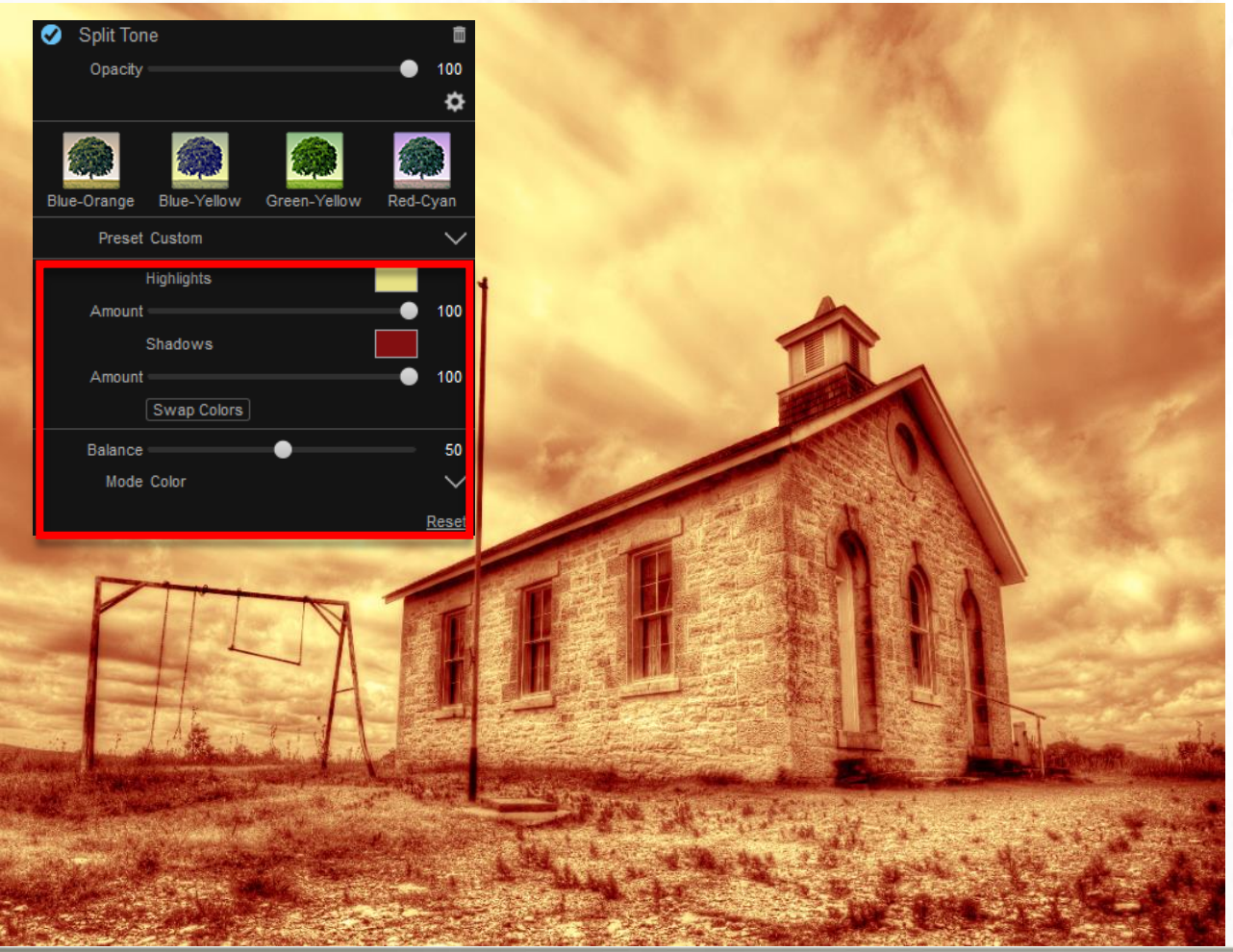
With the Split Tone Filter, you can apply various colors to the highlights and shadows in your photos. The degree of color applied can be adjusted with the Amount Slider.



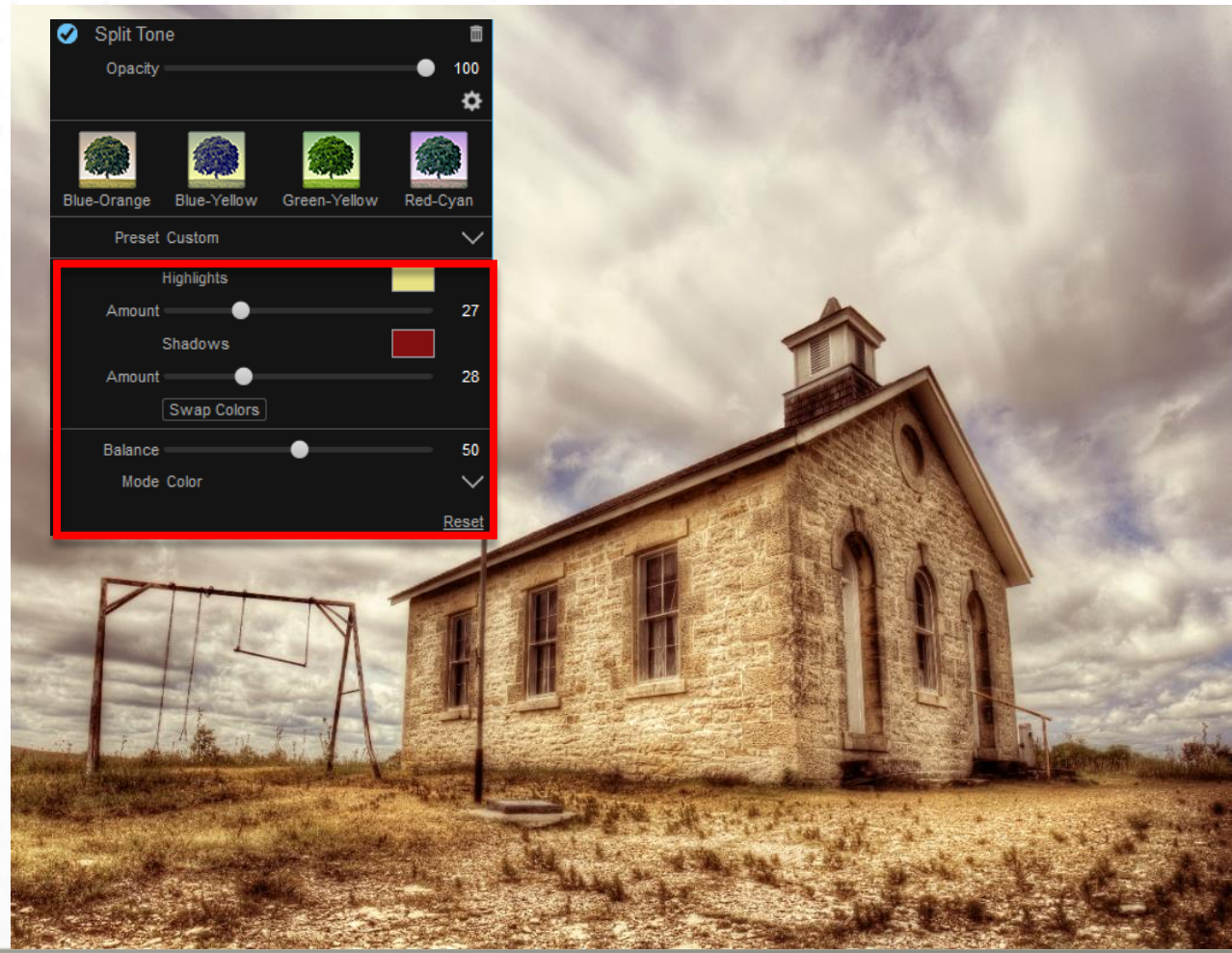
The Blend Mode selected will make a difference in the outcome of your color choices. When set to Normal, the colors will be applied to the Highlights and Shadows with the selected intensity. With the Color Blend Mode, the underlying tones of the image will show through the selected colors. I find the Color Blend Mode with low amounts to be the most useful selection for subliminal color tones.

3 Split Tone Filter

In this example, the Amounts for each color are set to 100 with the Color Blend Mode selected to preserve the underlying tones. At 100% the colors apply a very strong cast over the image making it appear like an analogous color image.



The same colors and blend mode are selected for the example below. However, the Amounts have been significantly reduced. Notice how this applies a subtle wash of harmonious color over the entire image.

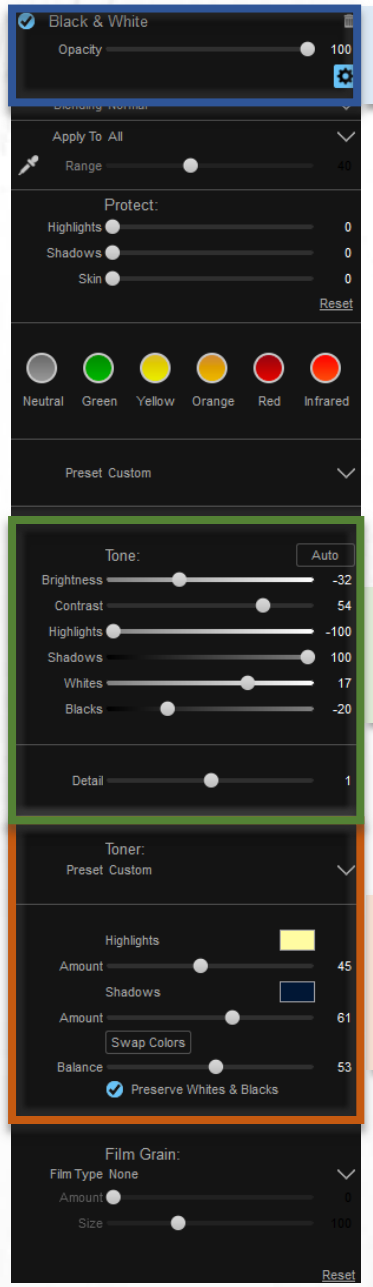


4 Black & White Filter

The Black and White Filter in ON1 Effects is extremely versatile. It can be used to make beautiful Black and White images. If you think outside the box a bit, you can use it to manipulate the principles of Color Theory.

By default, the filter will be set to a Black and White effect upon selection. If you scroll down to the "Toner" section you will see something that is very similar to the Split Toning Filter. The only difference is the inability to select multiple blend modes. The "Preserve Whites & Blacks" option is effectively the Color Blend Mode.

What makes the B&W Filter significantly different than Split Tone Filter is the ability to modify the tones in the image along with the split tone color. Using the tone section you can create various monochromatic images.



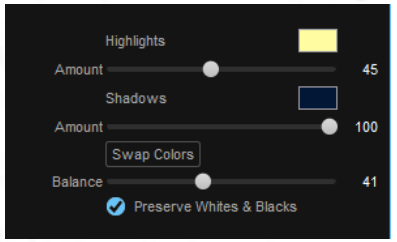
After manipulating the Tone and Split Toner settings, use the Opacity to reduce the effect and allow the underlying colors to show through.

The tone section of the Black & White Filter makes it a compelling candidate for monochromatic image manipulation. Here you can modify the tones that will show through the selected Toner settings below.

There are various Toner presets built into Effects. You may create your custom presets similar to the Split Tone Filter we discussed in the previous section. Used in combination with the Toner settings, you can create some powerful effects with one filter.

4 Black & White Filter

In the following examples, the “Toner” remained constant, a pale yellow for the Highlights and dark blue for the shadows. Throughout the adjustments, the variable elements were the tone settings. Notice how the monochromatic image drastically changes with the various tone selections



CONCLUSION

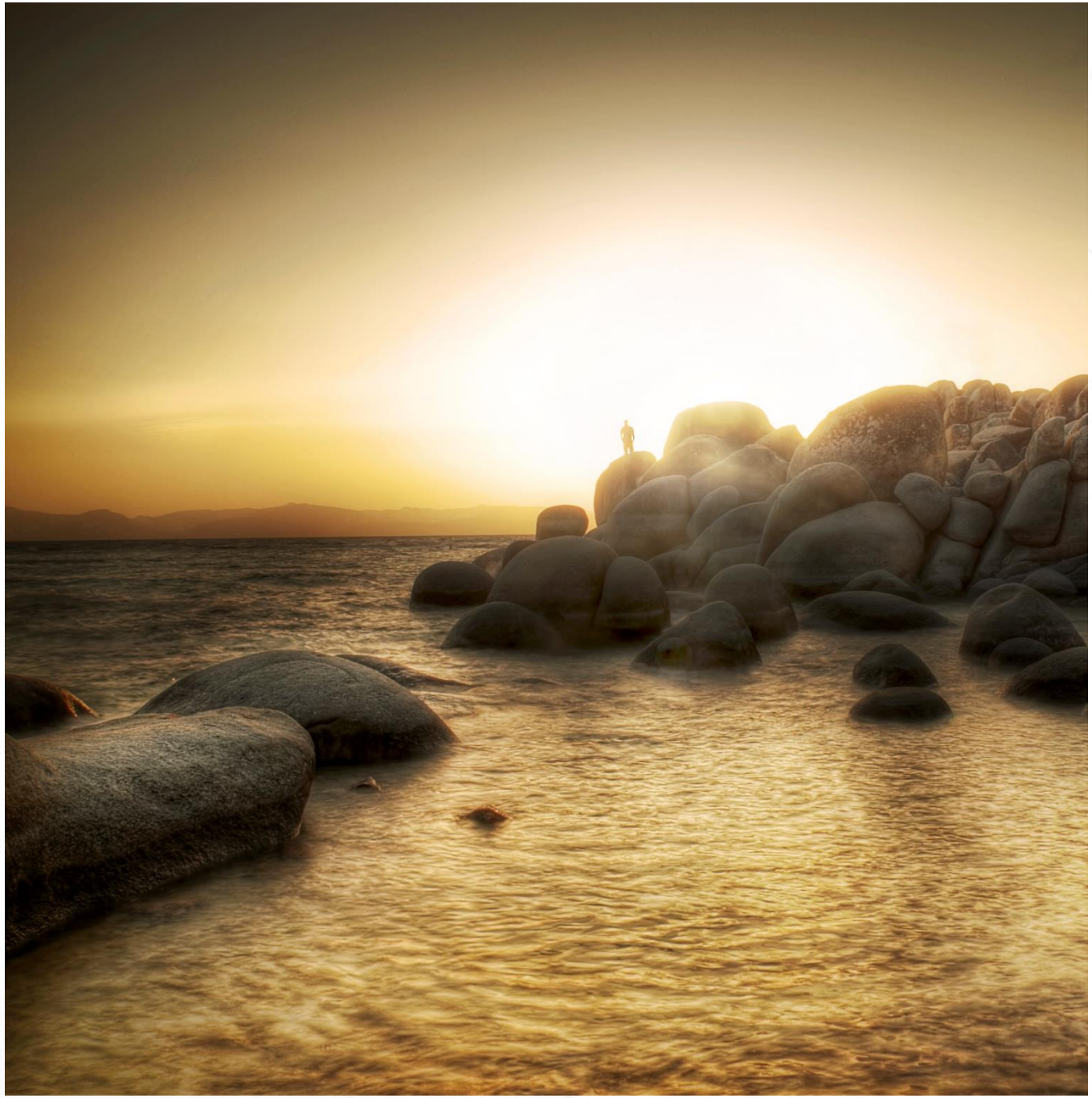
CHAPTER 8

Conclusion

We have covered many important aspects of Color Theory. You have seen the evolution of the Color Wheel, the Color Models, the various color properties, and their special relationships. You now know that color can play an integral role in the viewers mood. You have also seen how different colors interact when placed adjacent to one another. You now possess the knowledge to tackle color theory relationships in Photoshop and ON1 Effects 10, but your journey does not stop here!

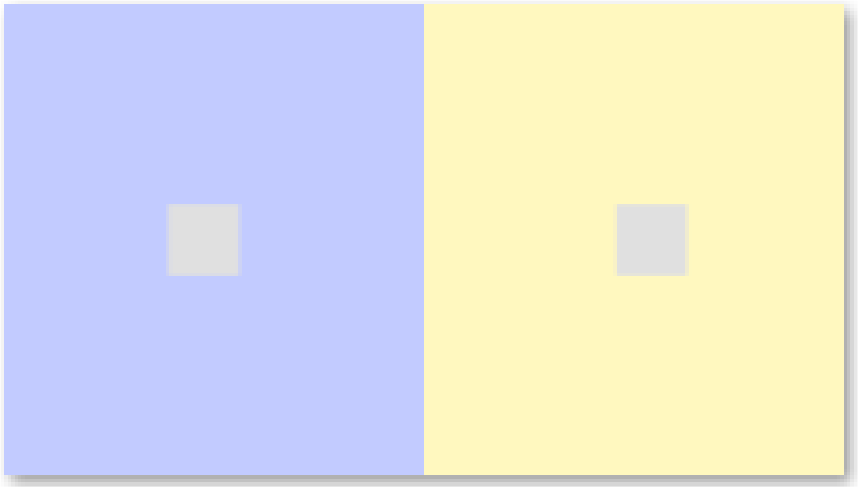
Color Theory is a rather comprehensive topic that is difficult to cover in its entirety in one book. Several hundred artists before you have spent their entire lives studying color theory. You must now embark on your journey with these concepts in mind and develop your own relationships and theories.

Throughout your adventure, you will encounter ebbs and flows. I implore you not to get discouraged in your color theory journey. Everyone sees and interacts with color differently. Make notes, both mental and written, print out the color wheel and reference it often, and never underestimate the influence color has on your viewer.



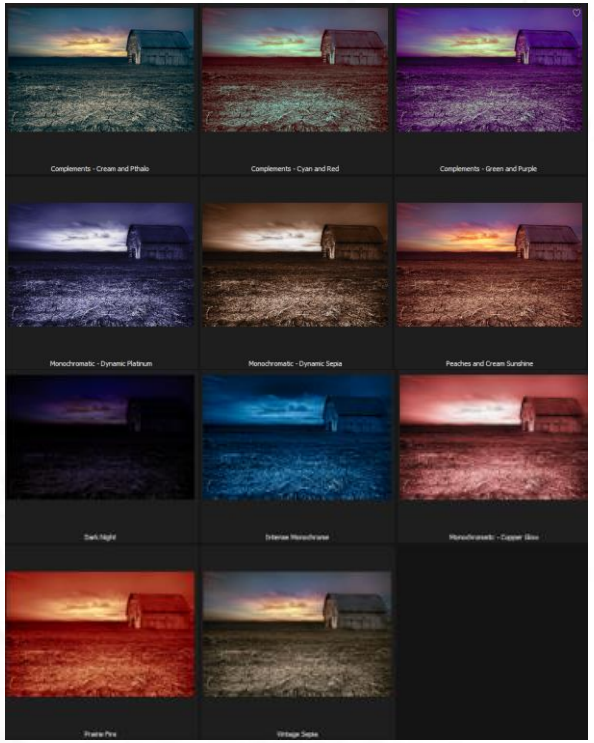
Bonus Content

The example PSD file used in Chapter 4. This is a Photoshop File that can be modified for your color interaction experiments. Just double click the Solid Color Fill layers and set them the to colors you want to test.



A .PNG Color Wheel that can be printed and placed near your workstation or put on your images as you work to see how your effects are affecting the colors on the Digital Color Wheel.

Eleven ON1 Effects 10 Presets ready to be imported into your version of ON1 Effects. Many of the examples shown in this book are available as presets.

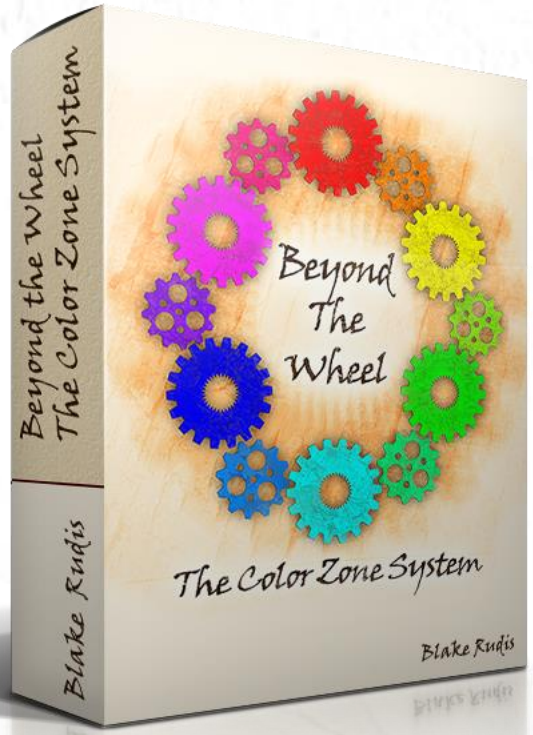


Continue Your Color Theory Education

You can continue your path of Color Theory education with me. I have developed a system for manipulating color in Photoshop known as the Color Zone System. Included in this course is over 3 hours of education, an efficient system you can implement today, and all the follow along resources required.

With the Color Zone System, you gain complete control over the colors in your photographs. The system seamlessly weaves its way into your workflow with the versatility of an Action that does all of the hard work for you. There are 12 colors in the Color Zone System and each color can be independently modified to ensure you do not affect the image globally when you want a color specific adjustment.

This type of control lends you endless possibilities. You essentially become a painter of color on your photographs.



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About the Author

Blake Rudis is a self-published author and the host of ***f64 Academy***. While his focus has been strong in HDR photography for the past five years or so, he is most passionate about post-processing images in Photoshop and mentoring others.

Blake takes great pride in his Fine Art background. From Acrylic and Oil Painting to Printmaking and Sculpture he has had his hands in just about every art form. This has been paramount in shaping his ideologies on photography and post-processing.

For Blake, it is not about the act of photography, but the artistic process as a whole.