

Color Systems

SESSION 06
09.10.26

Screen and print color, value first, how illustrators choose a palette, and global swatches.

Workhorse Collective

ART 220 · Fall 2026

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Meets Tue + Thu, 12:30 to 3:20
Today Session 06 · 09.10.2026

Know whether your picture ends up on a screen or on paper. Then pick a few colors, and let the file remember them.

01 · Screen and print

How a screen makes color with light and paper makes it with ink. RGB, CMYK, and which one your Project 1 file uses.

03 · Eight treatments

Real pictures by illustrators who work in three flat colors, in one hue, in black plus one, in mud, in complementaries. Under each one, its count.

02 · Value first

Hue, saturation, brightness. Why a picture that fails in gray fails in color, and why three colors is usually enough.

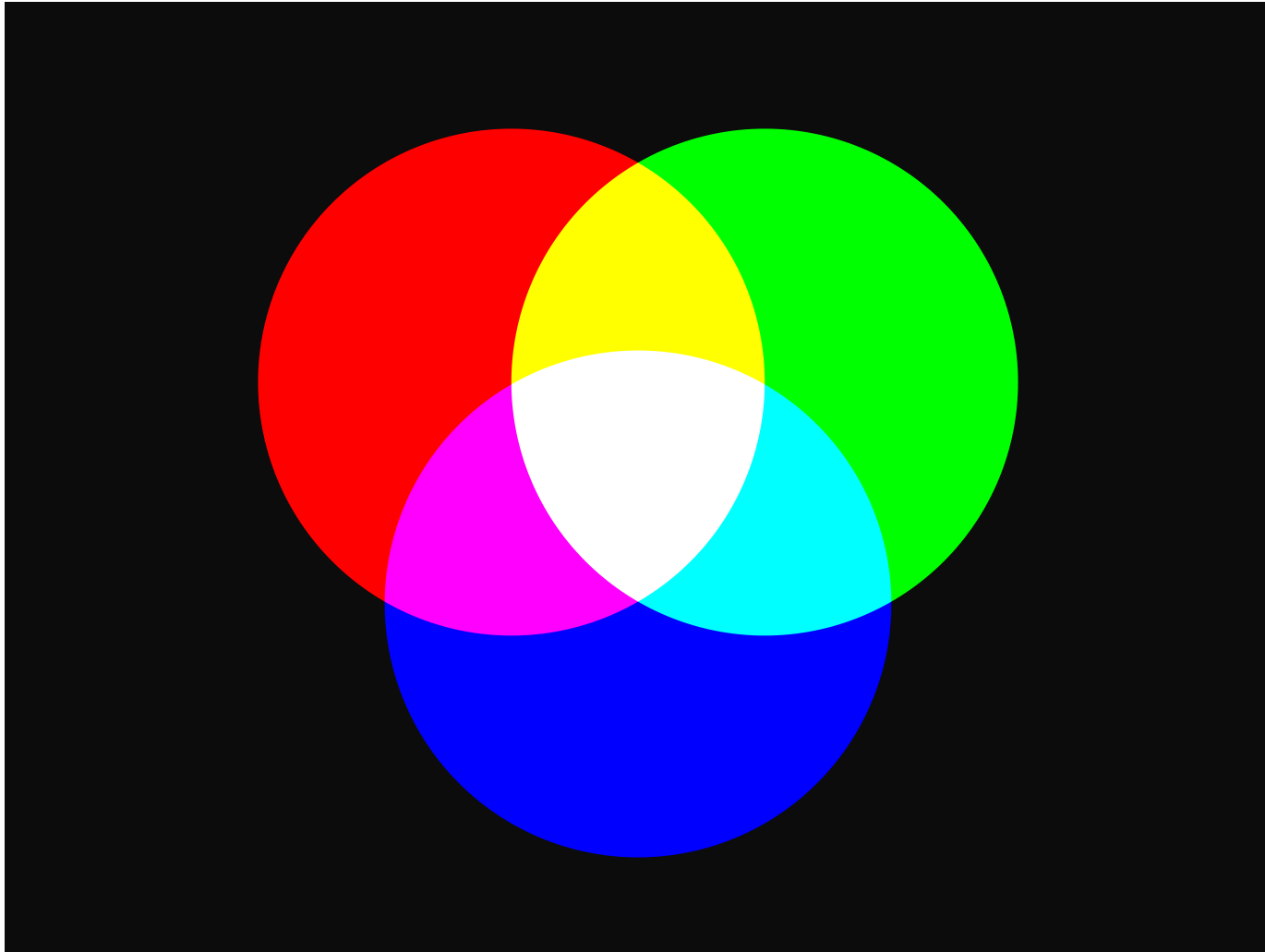
04 · Tools and Exercise 3

Swatches, tints, Color Guide and Recolor Artwork in Illustrator, Photoshop briefly, then your own Project 1 set recolored to three global swatches. Graded today.

Screen and Print

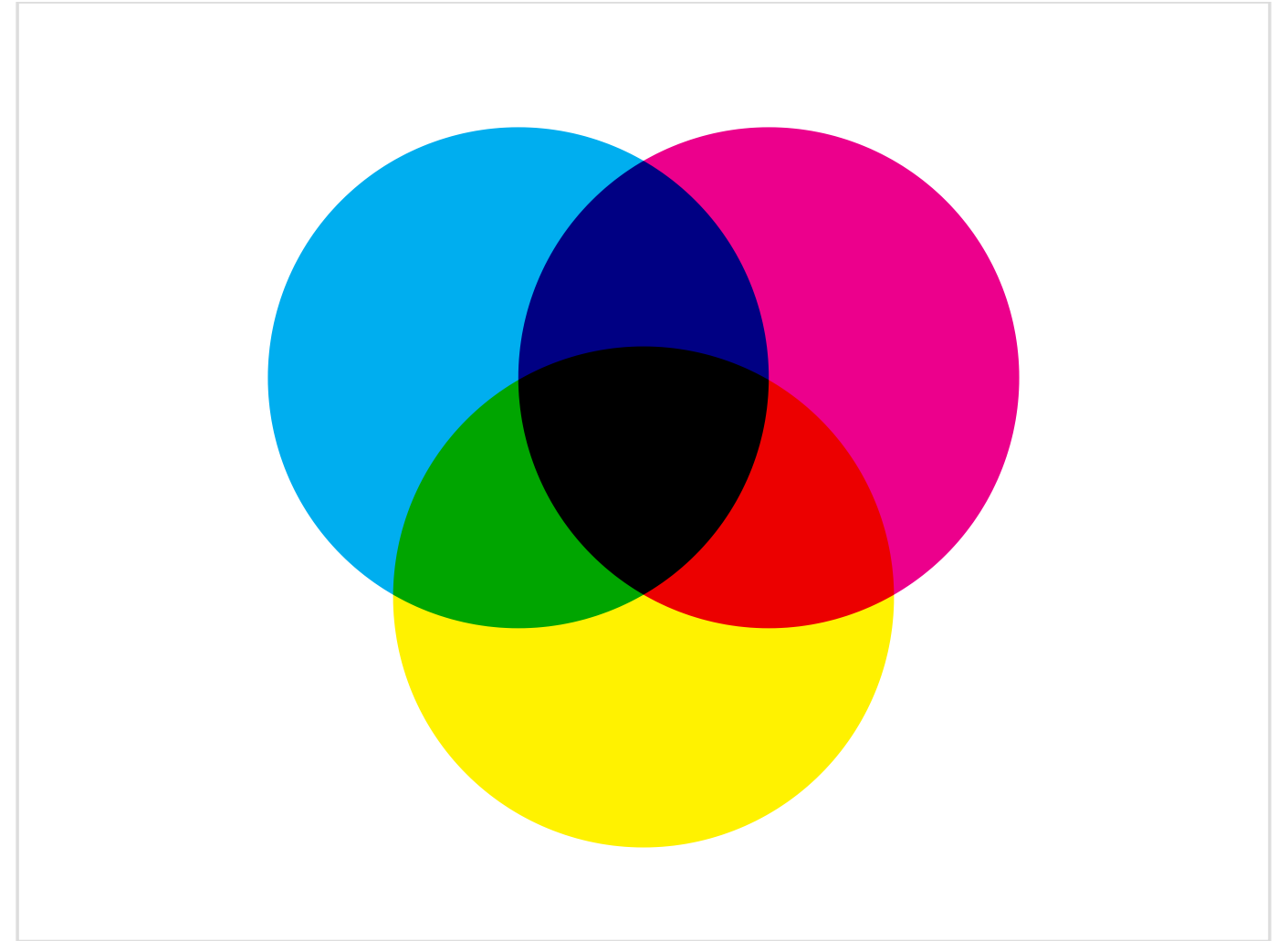
Your screen makes color by adding light. Paper makes color by taking it away.

Two ways to make a color: add light, or take it away.



ADDING LIGHT · RGB

START WITH A DARK SCREEN AND ADD RED, GREEN AND BLUE LIGHT. ALL THREE TOGETHER MAKE WHITE. SCREENS, PROJECTORS AND STAGE LIGHTS WORK THIS WAY.



TAKING LIGHT AWAY · CMY

START WITH WHITE PAPER. EACH INK BLOCKS SOME OF THE LIGHT, AND ALL THREE TOGETHER MAKE A DARK, MUDDY COLOR. PRINTING, PAINT AND MARKERS WORK THIS WAY.

LOOK WHERE THEY OVERLAP. RED AND GREEN LIGHT MAKE YELLOW. CYAN AND YELLOW INK MAKE GREEN.

Look at your own screen.

Open a white page on your laptop. Point your phone camera at it, zoom all the way in, and look. On a white screen, red, green and blue are all on. On yellow, red and green are on and blue is off.

Laptop screen

LCD

A white light behind the screen, and tiny shutters over red, green and blue windows.

Phone screen

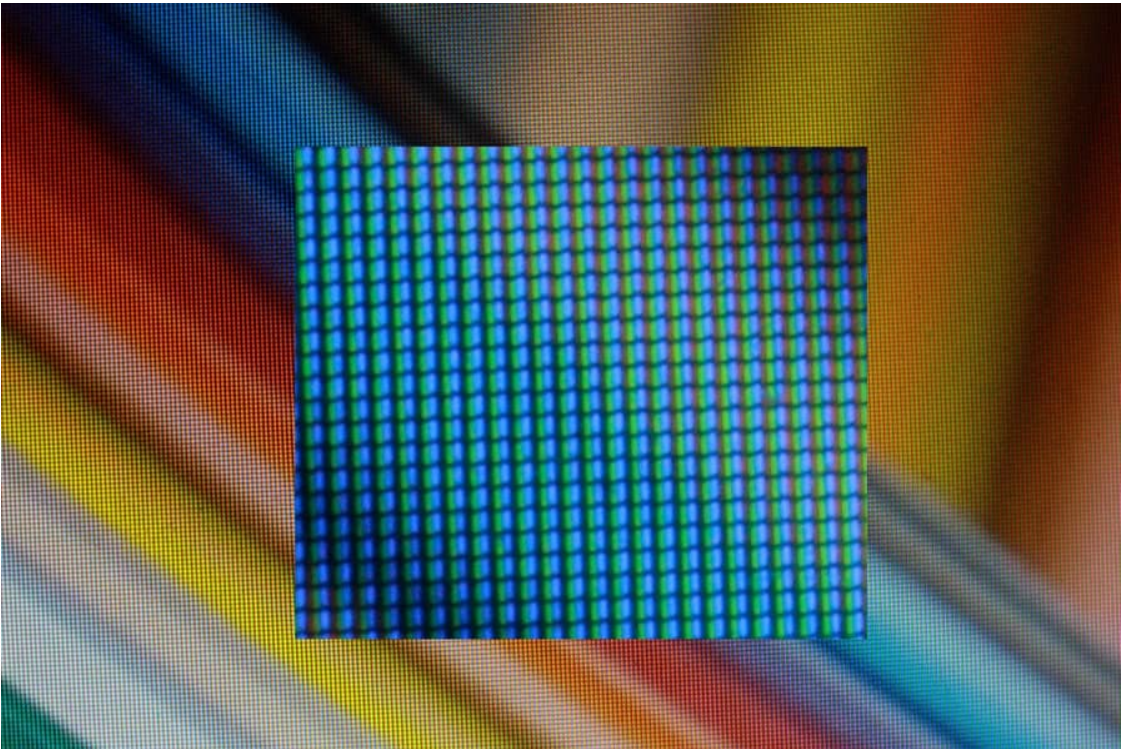
OLED

Every tiny dot makes its own light and can turn fully off. That is why black on a phone looks so black.

Your file

RGB

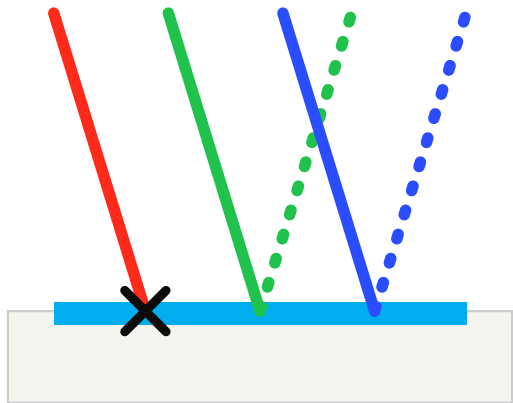
Every color you pick on screen is three numbers, from 0 to 255: how much red, green and blue light.



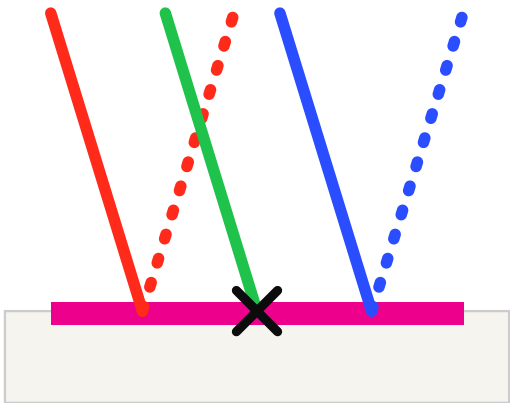
SUBPIXELS, MAGNIFIED
Politelyinsulting · LCD subpixels · 2014 · Politelyinsulting, CC BY-SA 3.0, via Wikimedia Commons

Ink is a filter.

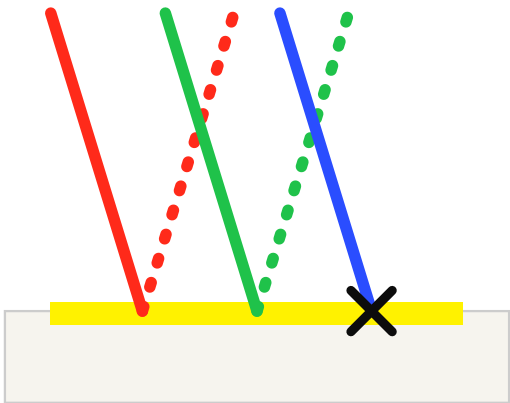
White light is red, green and blue together. Each printing ink stops one of the three. The paper bounces back the other two, and that is the color you see.



CYAN INK STOPS RED
GREEN AND BLUE BOUNCE BACK. YOU SEE CYAN.



MAGENTA INK STOPS GREEN
RED AND BLUE BOUNCE BACK. YOU SEE MAGENTA.



YELLOW INK STOPS BLUE
RED AND GREEN BOUNCE BACK. YOU SEE YELLOW.

Why these three

C · M · Y

Each one stops only one color of light, so mixing them can reach almost any color.

Why black too

K, FOR KEY

All three together make a muddy brown, not black. A black ink is darker, sharper and cheaper.

Where is white

NO INK

There is no white ink. White is the paper.

C, M, Y and K.

C, M and Y stand for cyan, magenta and yellow. Each one stops one color of light. K stands for key, the black plate that prints the fine detail.



Cyan

GREEK KYANOS, DARK BLUE

A greenish blue that stops red light.



Magenta

NAMED FOR A BATTLE, 1859

A purplish pink that stops green light. The dye was named after an 1859 battle near Magenta, a town in Italy.



Yellow

THE LIGHTEST INK

It stops blue light. Yellow is so light that it is the hardest plate to check by eye.



Key

THE KEY PLATE

The black plate. It prints the type and the outlines, and printers line the other three plates up to it. The letter is K so nobody mistakes it for B, for blue.

Some screen colors do not exist in ink.

A screen gives off light, while paper can only reflect it. That is why the brightest greens, blues and oranges on your screen cannot be printed with the four inks and come out duller on paper. To see what will happen before you print, turn on `View > Proof Colors` in Illustrator or Photoshop.



PRINTERS SELL PREMIXED INKS, LIKE FLUORESCENTS AND METALLICS, FOR COLORS THE FOUR INKS CANNOT REACH.

Screen is RGB, print is CMYK, and a spot color is one ink.

File, Document Color Mode. **Project 1 runs on screens, an article page and a social card**, so build it in RGB. CMYK is for print, and it comes with Project 2; a neon that only exists in RGB prints as mud.

A swatch marked **Spot** is one named ink on press, Pantone or otherwise. The black-plus-one treatment is one spot plus black. That comes back in October, when Project 2 is set up for screenprint; for now, know the checkbox exists.

View, **Proof Colors** shows the CMYK version of what you are looking at. Turn it on before you fall in love with a color.

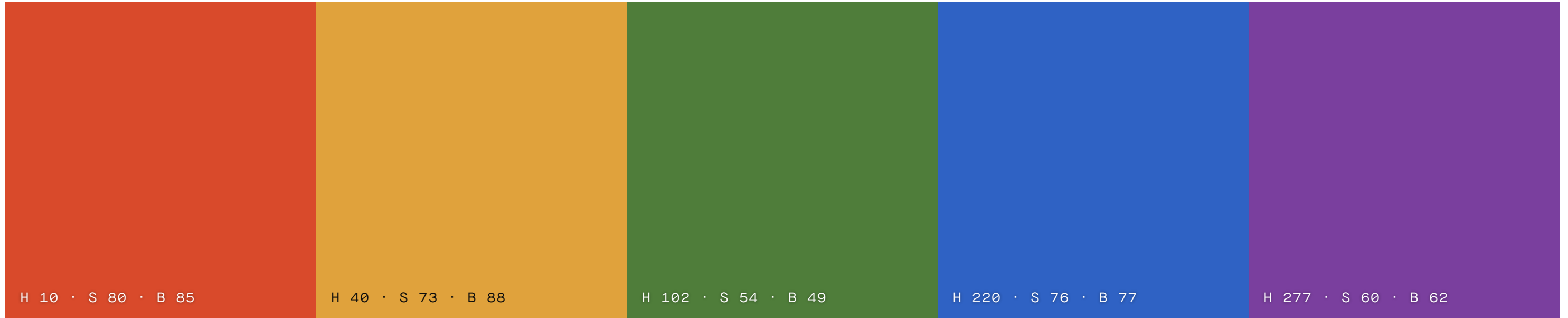
Value First

SQUINT. IF IT FALLS APART IN GRAY,
NO HUE WILL SAVE IT.

WORKHORSE

Three numbers. Illustrator calls them H, S and B

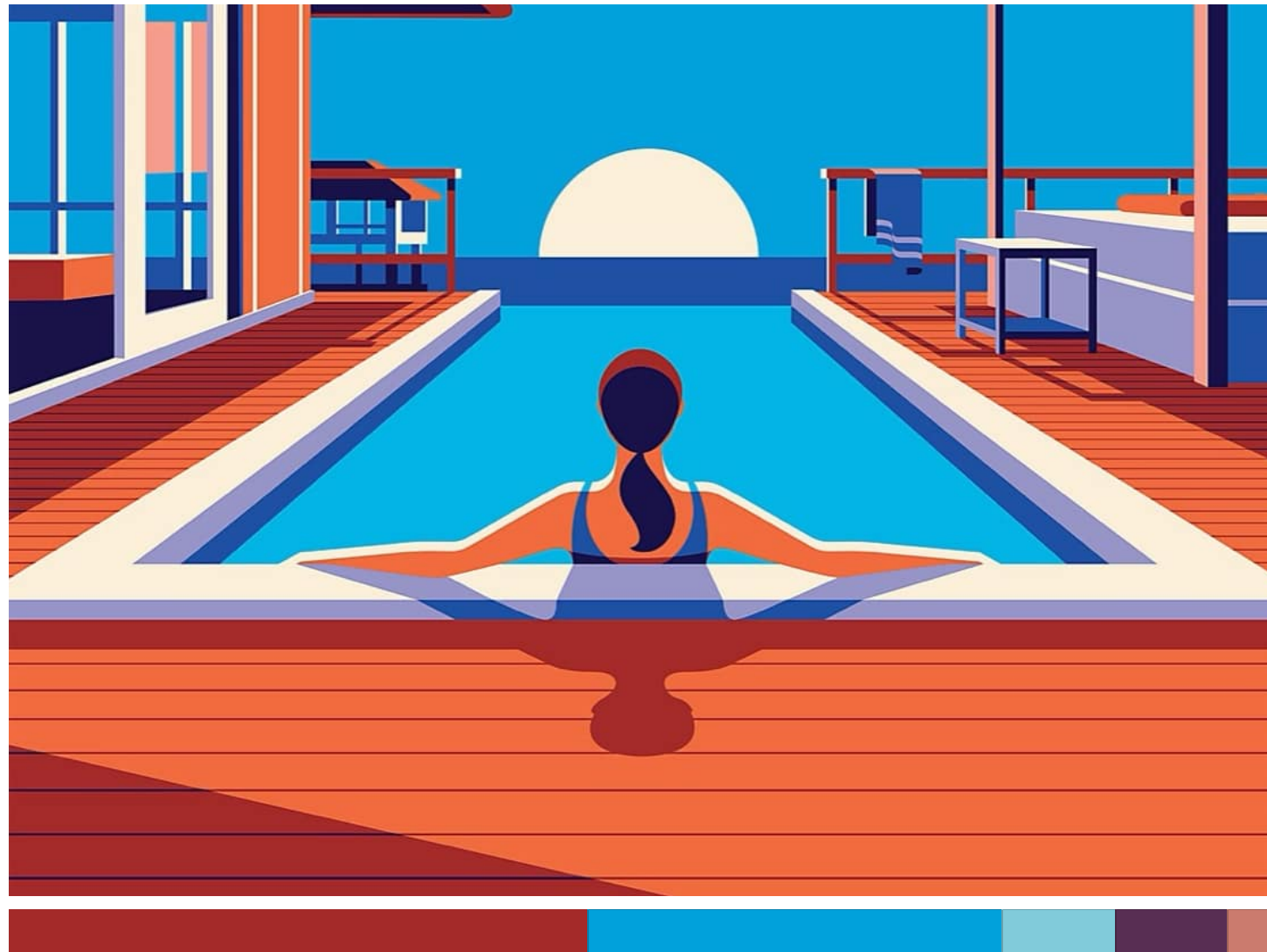
HUE · SATURATION · BRIGHTNESS



RGB is how the screen stores a color. HSB is the same color described so you can adjust it: hue is which color, saturation is how much of it, brightness is how light it is. Most beginners only move the first slider. The picture is decided by the third.

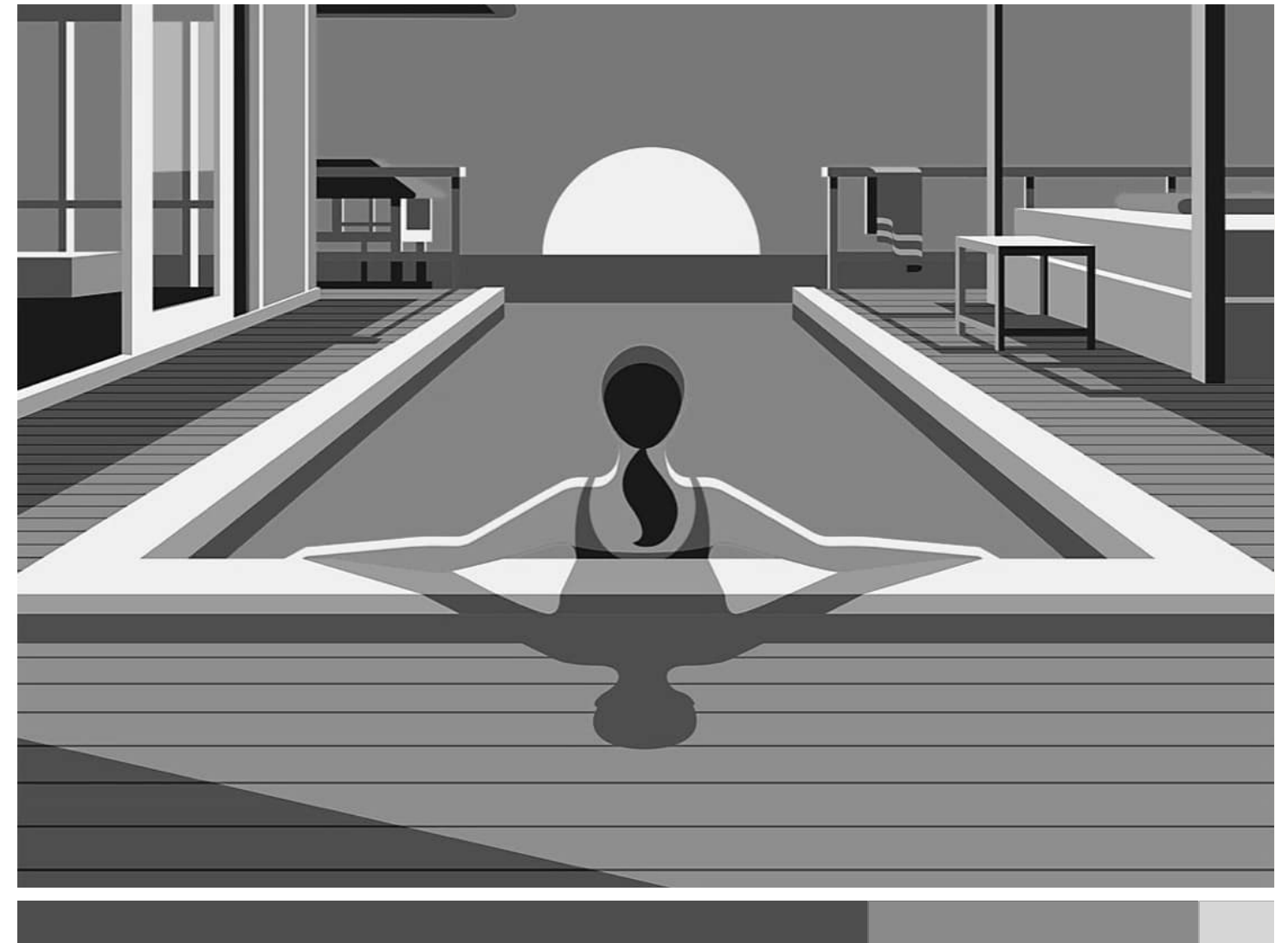
Value is what you see from across the room

THE SQUINT TEST



IN COLOR

FOUR COLORS



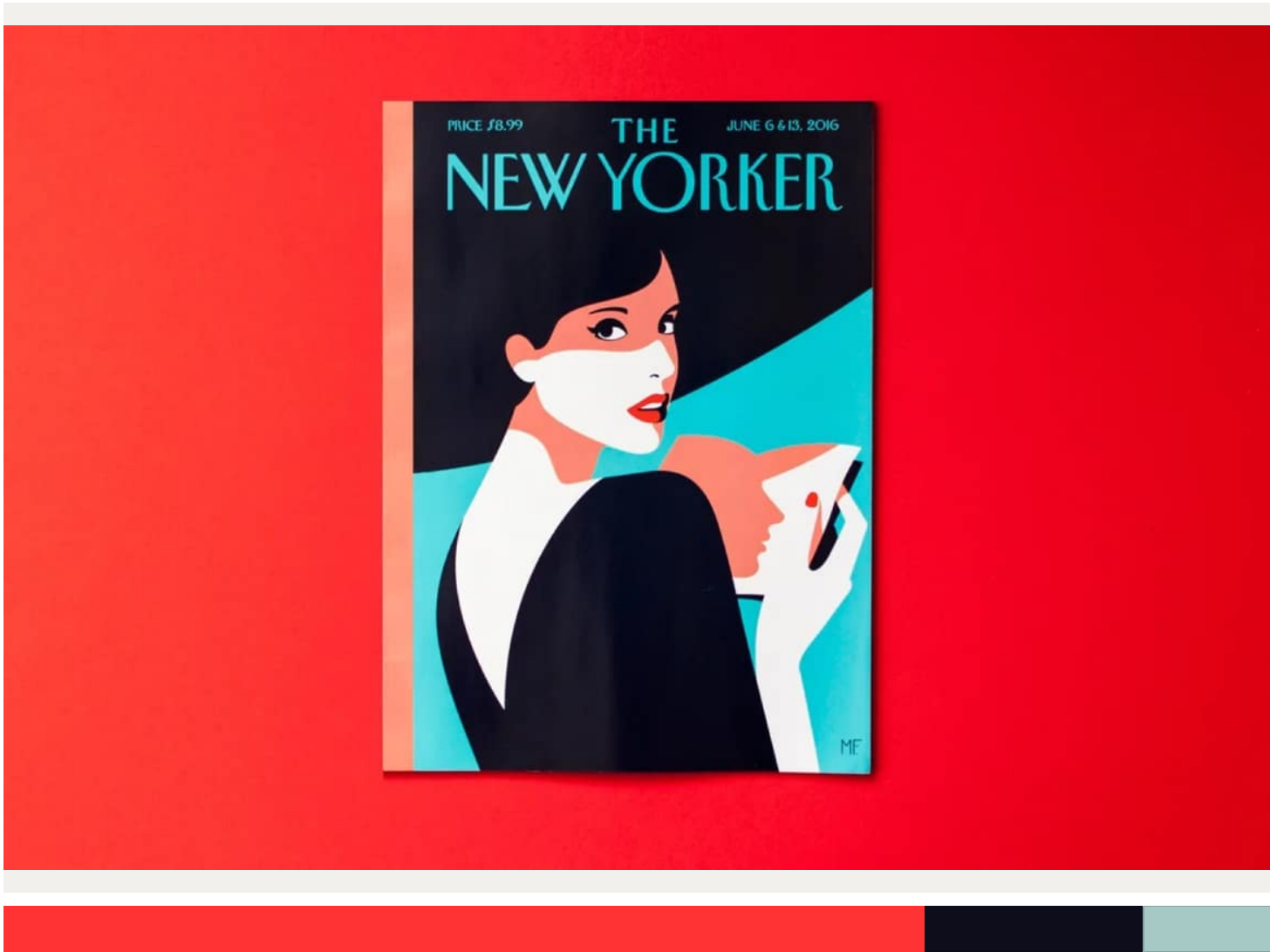
THE SAME FILE, GRAY

THREE VALUES

Turn it gray and it still works: the water, the deck and the houses each keep their own value. That is why the color version works. Pick a light, a middle and a dark before you pick a hue.

Three colors is a whole cover

THE LIMITED PALETTE



THE NEW YORKER

RED · BLACK · PALE TEAL



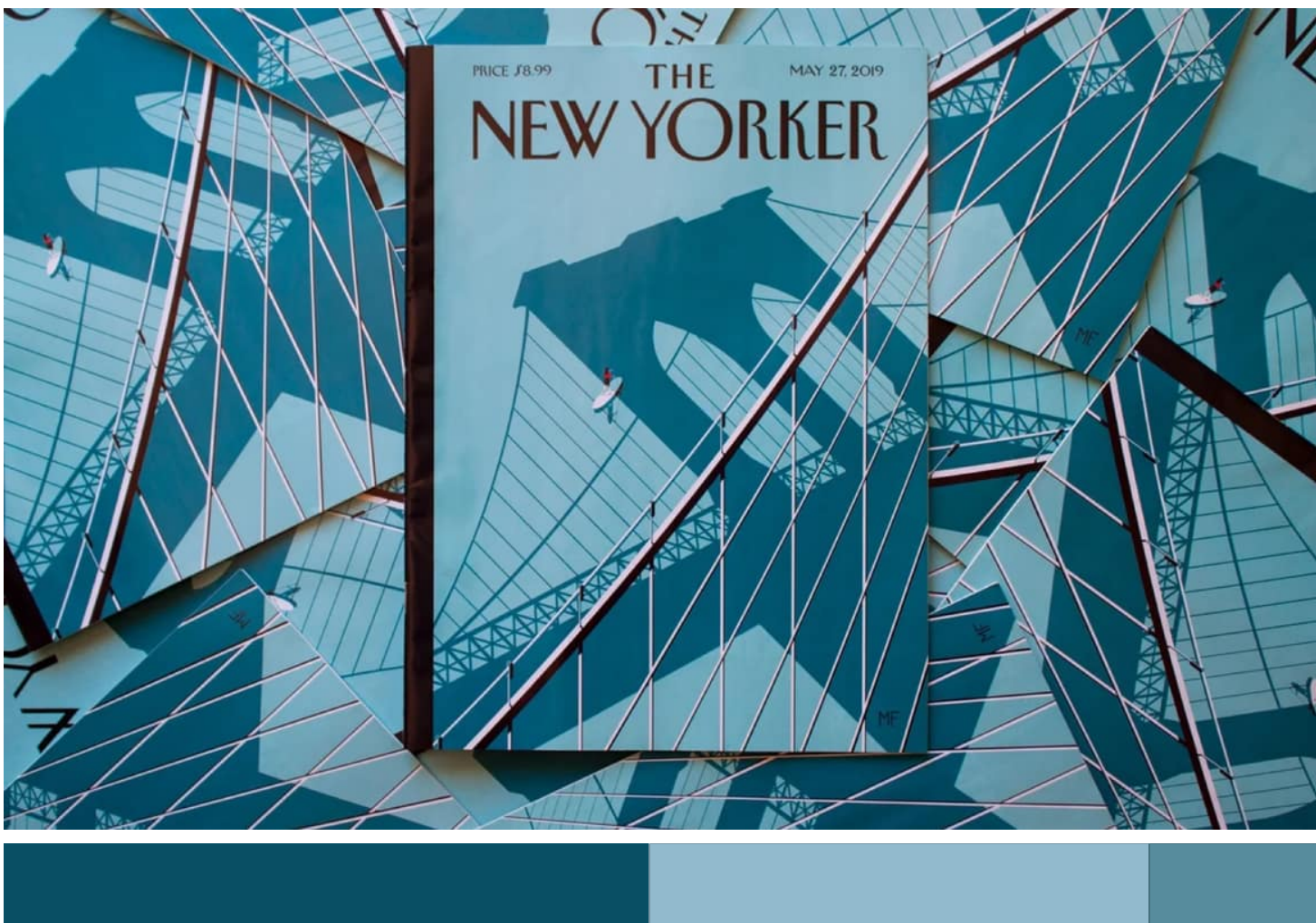
RED

RED · BLACK · SKIN

A ground, a dark, and one more. Fewer colors means every one of them carries more, and the picture reads as one decision instead of a hundred small ones. When you cannot add a fourth, you have to fix the drawing.

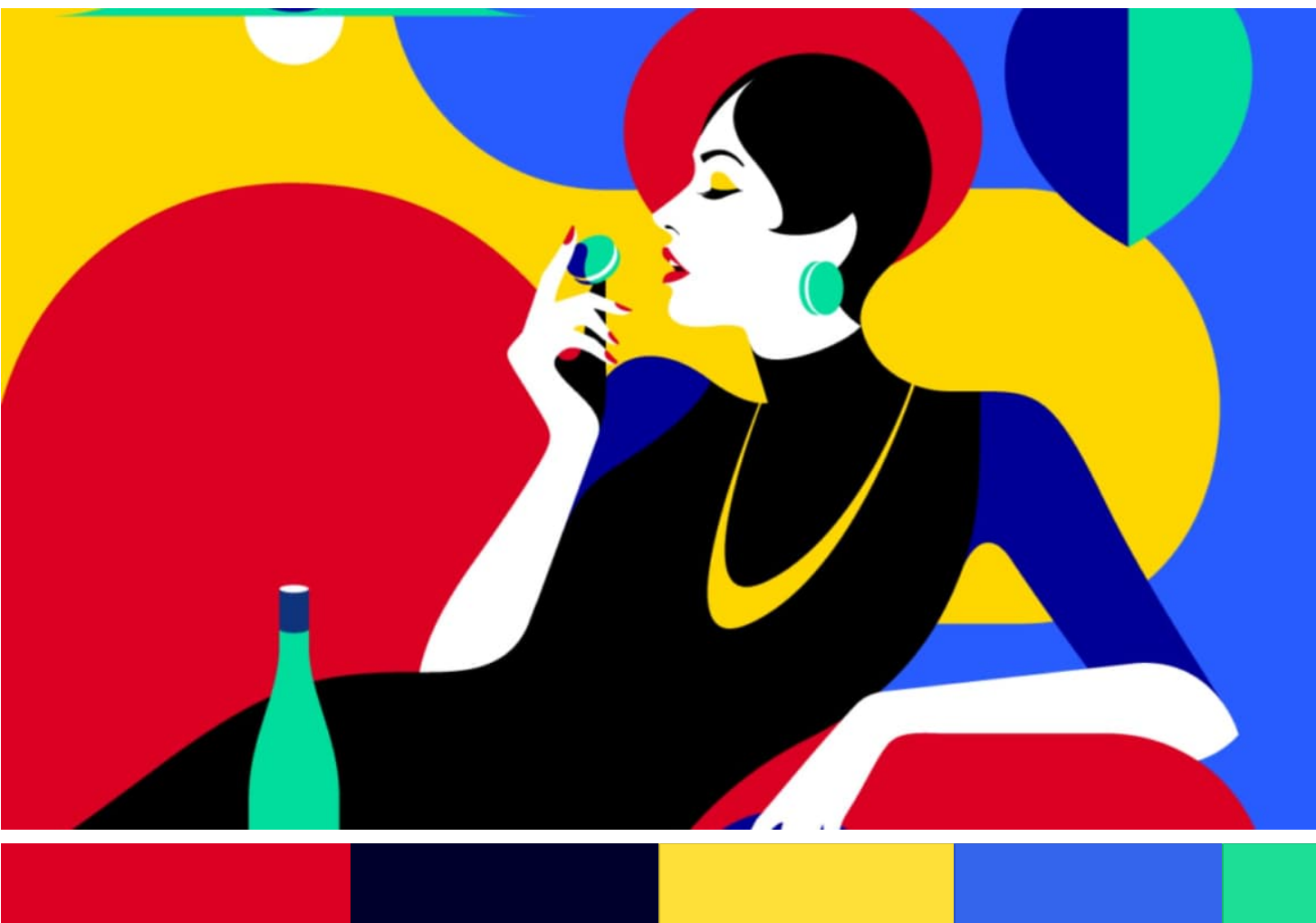
Same number of colors, opposite picture

PROPORTION



ONE COLOR OWNS THE PAGE

DOMINANT · SECOND · SCARCE



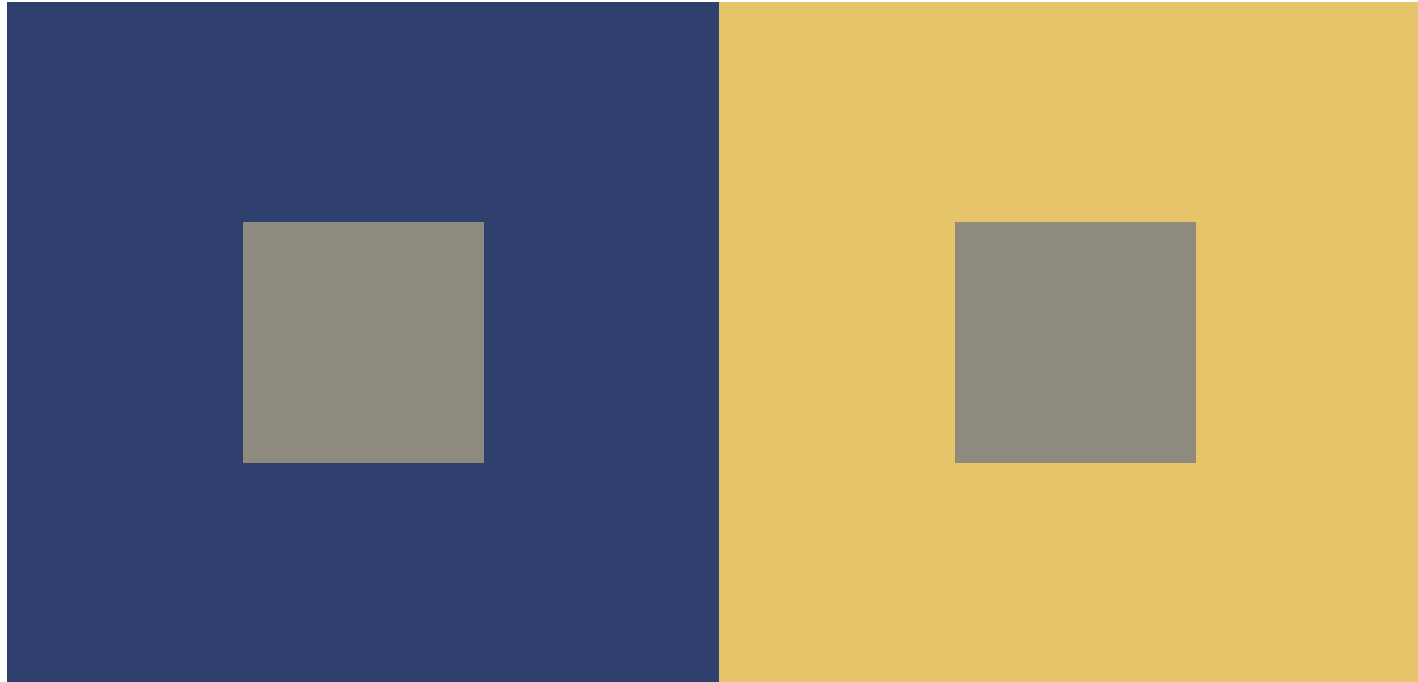
FIVE COLORS SHARE IT EQUALLY

NO DOMINANT

A palette is a list of colors and how much of each. Left, one blue owns the page and the others are scarce, so the eye rests. Right, five colors in near-equal amounts, and the picture is loud on purpose. The ribbon widths are the proportions.

A color is never seen alone

SIMULTANEOUS CONTRAST · ALBERS



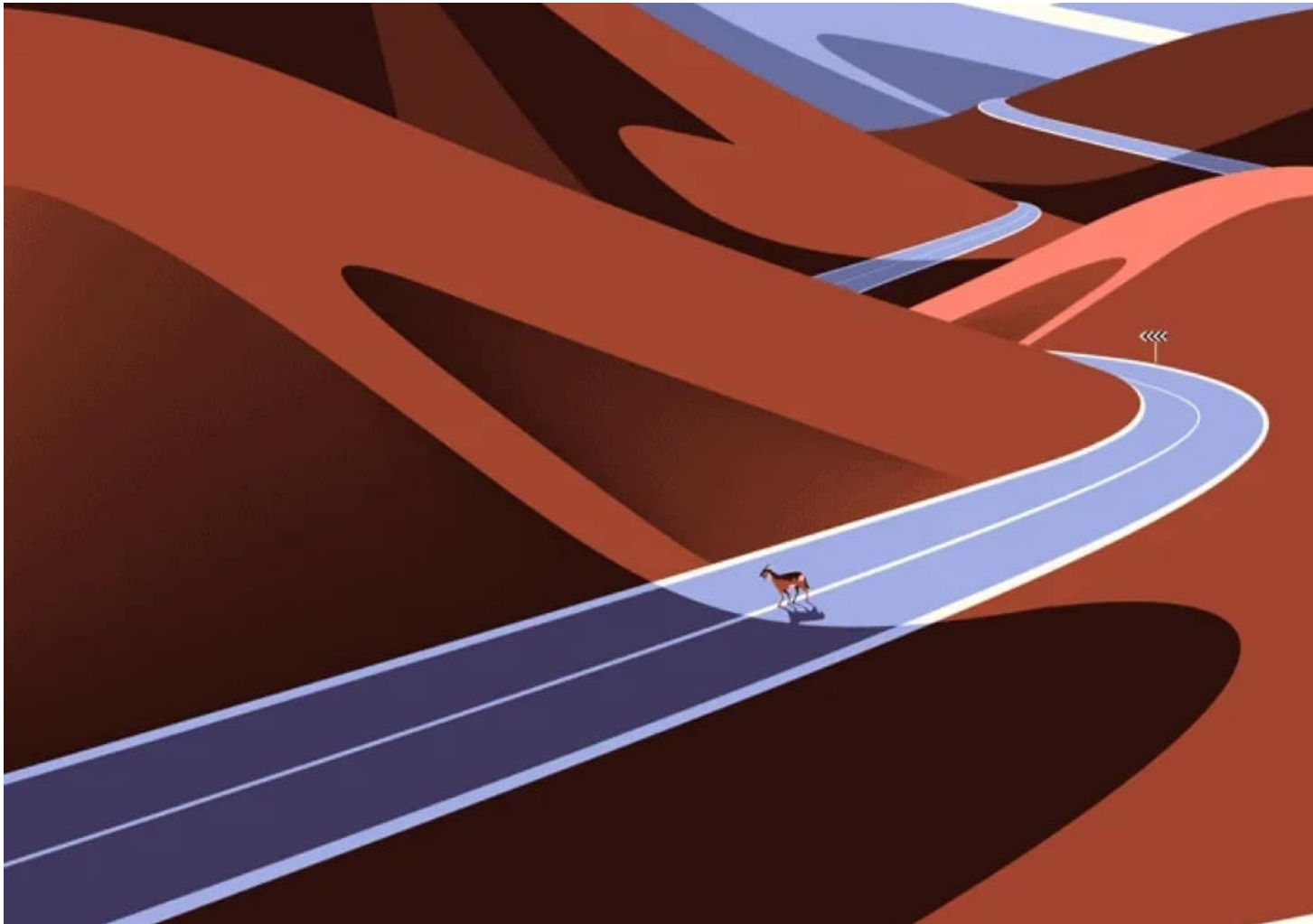
The two small squares are the same gray.

On blue it looks warm and light. On yellow it looks cool and dark. Josef Albers built a whole course on this: you do not choose a color, you choose a relationship. Change the ground and every swatch on it changes.

JOSEF ALBERS, INTERACTION OF COLOR, 1963

Warm comes forward, cool sits back

TEMPERATURE



WARM COMES AT YOU



COOL SITS BACK

Two pictures from one series. The warm one presses toward you; the cool one recedes and goes quiet. Not a rule, a lever, and the last one you pull. Value is still the first.

One palette across the hero and both spots is what makes three images read as one voice.

An art director looks at a set and asks one thing: **do these belong together?** Shared swatches answer before the drawing gets a chance to.

A global swatch is the mechanism. **Edit it once and every artboard follows,** where three loose fills are three decisions that quietly drift apart over a week.

Eight Treatments

"COLORFUL" IS NOT A PALETTE. EIGHT WAYS ILLUSTRATORS DECIDE,
ON THE REAL PICTURES, WITH THE COUNT UNDER EACH ONE.

WORKHORSE

Three to five colors, and one of them is loud

01 · FLAT AND FEW · MALIKA FAVRE



Hard edges, flat fills, and the empty space doing half the drawing. Count the colors in any Favre cover and you get three, four or five. Never more. One of them is loud, one is the paper or the skin, and black is usually in there.

Malika Favre

French, London then Barcelona. Covers for The New Yorker since 2013, posters, campaigns. Artist of the day; her page is on the session.

malikafavre.com/pages/new-yorker-covers

Noma Bar

Israeli, London. Two or three colors and a negative-space trick: the second picture lives in the hole cut from the first. Tuesday's exercise, in color.

nomabar.com

Watch

Her OFFF 2018 session for Adobe, drawing live. She builds from shape and decides color last, which is the order we are using today.

youtube.com/watch?v=IRiAv1WiqGE

Six Favre pictures, counted



4 COLORS



5 COLORS



4 COLORS



3 COLORS



4 COLORS



4 COLORS

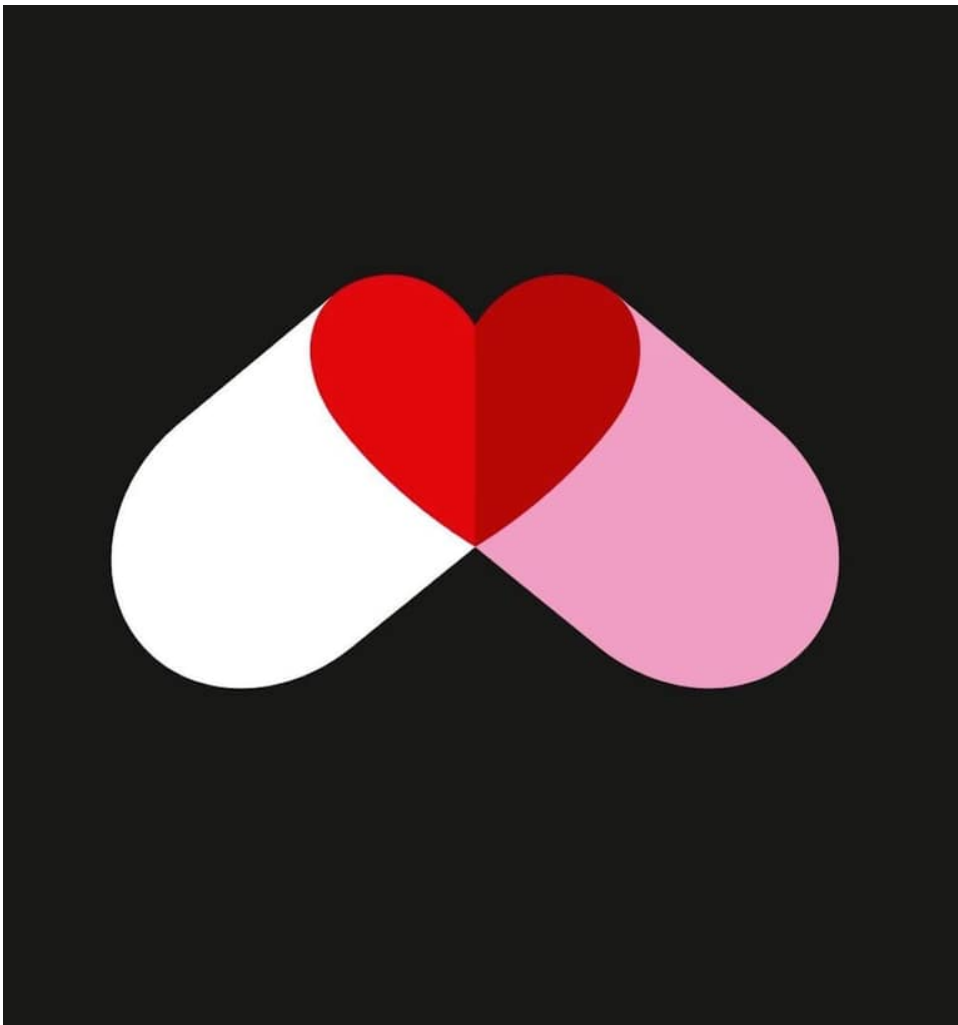
The ribbon under each picture is its count, read off the file: three, four, four, four, four, five. Look at what the fourth color is doing in each. It is never decoration; it is the thing the picture is about.

Two colors and a hole

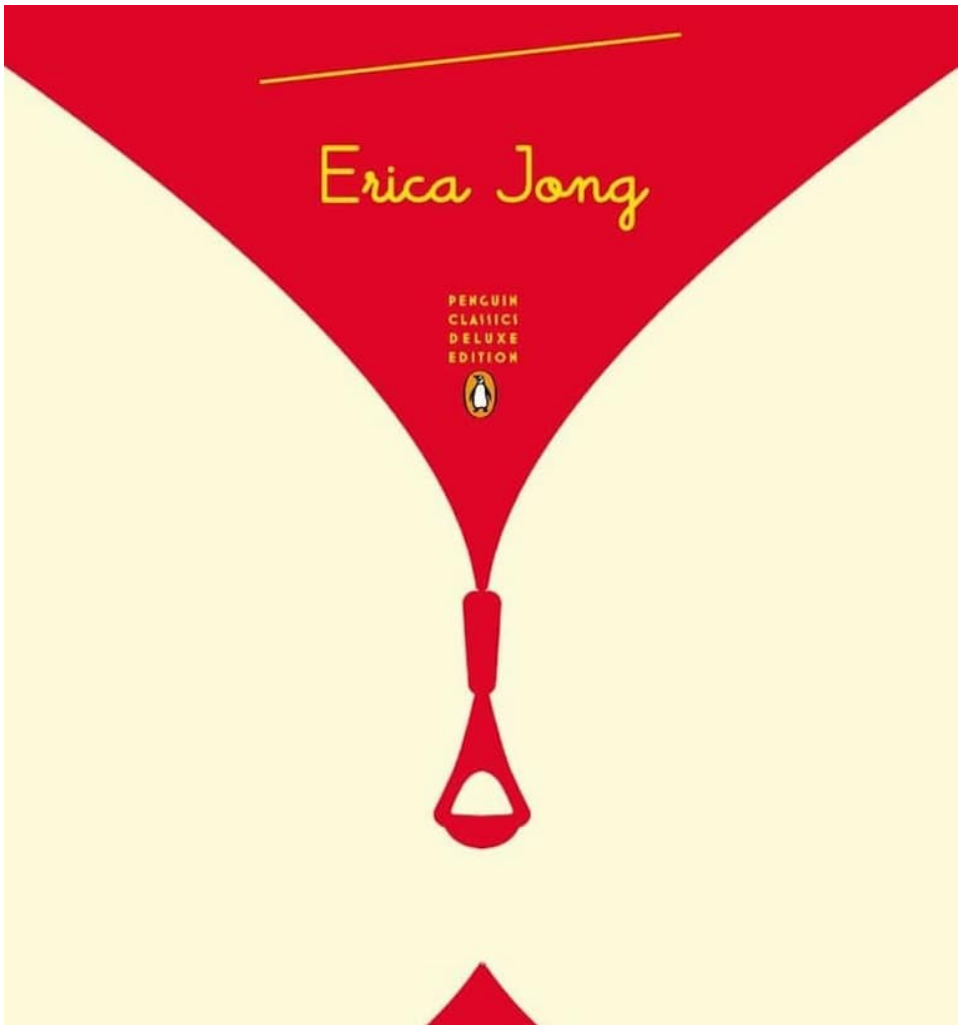
Ø1B · NOMA BAR



NOMA BAR

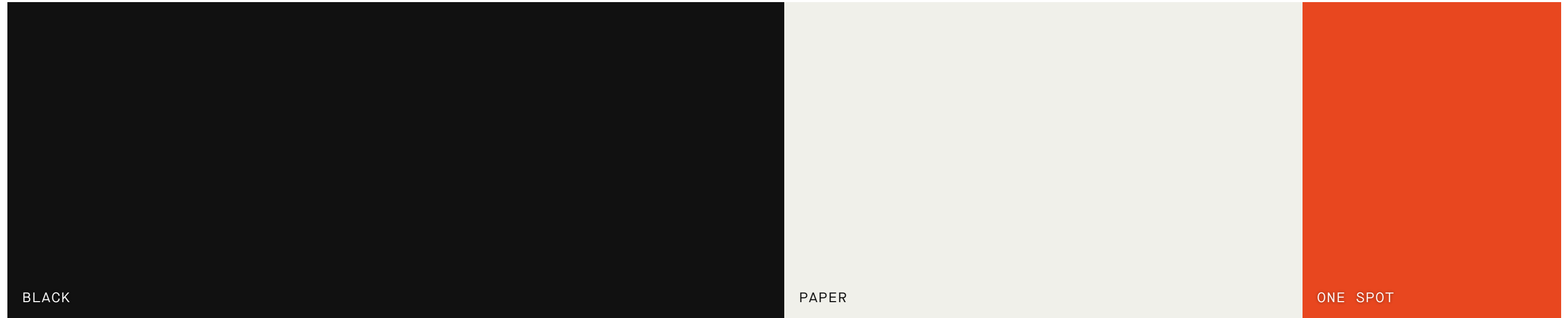


NOMA BAR



NOMA BAR

Red and white, black and pink, red and cream. The second picture lives in the hole cut from the first, and a third color would point at it. This is Tuesday's double image with the color decided.



The oldest cheap trick in printing: one ink plus black. It is also one of the strongest, because the single color has nothing to compete with.

Saul Bass

Film posters from the 1950s on. Vertigo, Anatomy of a Murder, The Man with the Golden Arm: black shapes, one color, the title as part of the drawing.

saalbassposterarchive.com

Jean Jullien

French, working now. A black brush line on one flat color, and that is the whole palette. Look at how much a line does when color cannot help.

jeanjullien.com

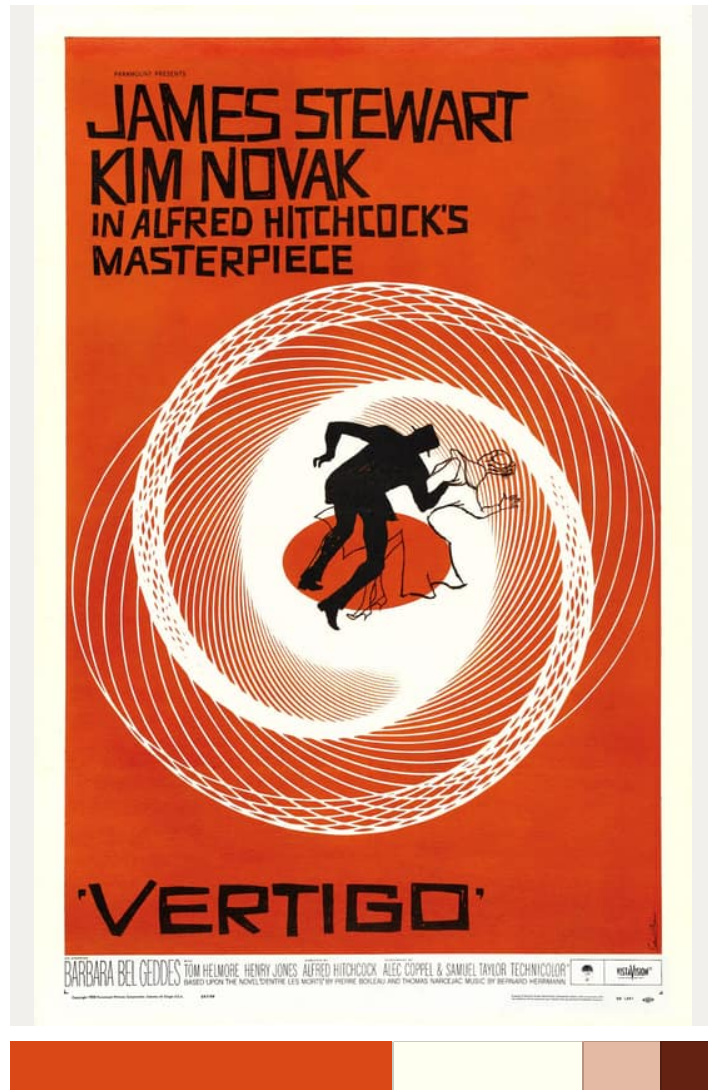
Risograph printers

Any illustrator printing on a Riso works this way by necessity: one drum, one color, a second pass for the second. Constraint as style.

search: [risograph illustration](#)

Black plus one

02 · THE SPOT COLOR



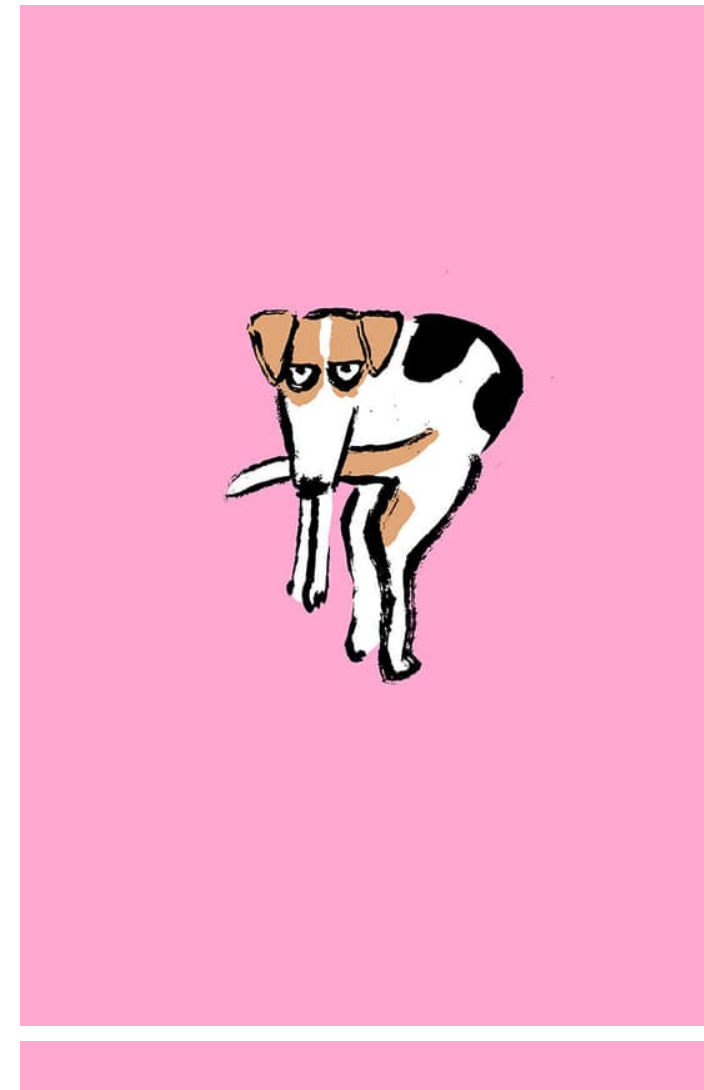
SAUL BASS

1958



SAUL BASS

1959



JEAN JULLIEN

INK ON ONE COLOR



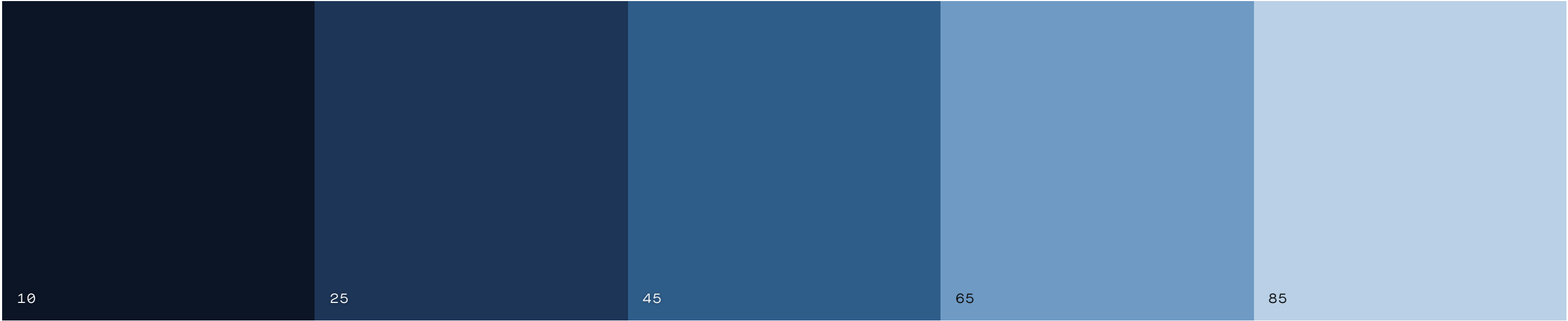
MALIKA FAVRE

RED, BLACK, SKIN

Seventy years between the Bass posters and the Jullien. The recipe has not moved: black, one color, and the paper or the skin standing in as the third. Notice how much of each page the single color is allowed to own.

SAUL BASS · VERTIGO, 1958 · ANATOMY OF A MURDER,
1959 · JEAN JULLIEN · DOG, 2019 ·
JEANJULLIEN.COM · MALIKA FAVRE · MALIKAFAVRE.COM

One hue, and value does all the work



Take hue off the table and the picture is nothing but value and edge. If you can make a monochrome read, you can make anything read.

Whistler, Nocturnes

1870s. Night scenes in one blue-gray, the whole picture inside two values. He named them after music because the subject was the tone, not the place.

en.wikipedia.org/wiki/Nocturne_in_Black_and_Gold_%E2%80%93_The_Falling_Rocket

Picasso, Blue Period

1901 to 1904. Three years of pictures in blue and blue-green, and the mood is the palette. The drawing had to carry everything else.

en.wikipedia.org/wiki/Picasso%27s_Blue_Period

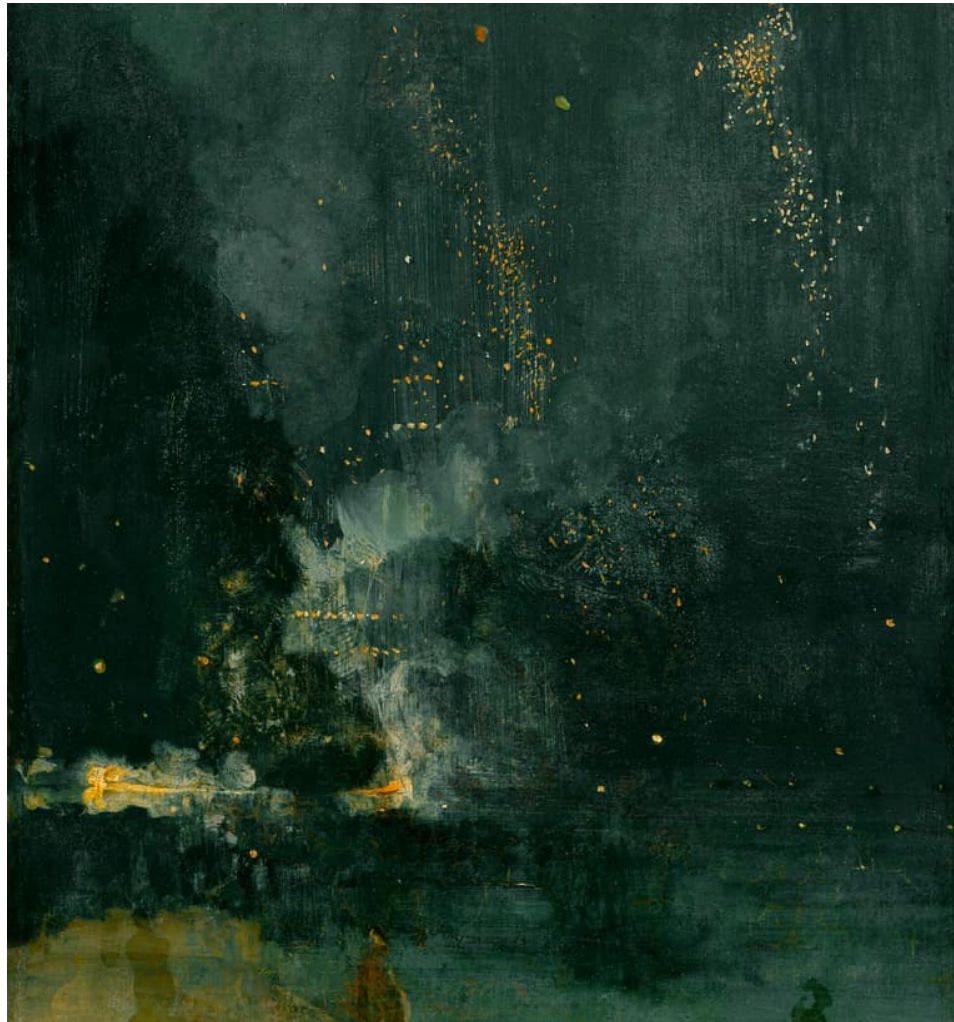
Malika Favre, in blue

Working now. A run of her pieces is three steps of one blue and nothing else; the figures read because the values are far apart, not because the hues differ.

malikafavre.com

One hue, and value does all the work

03 · MONOCHROME



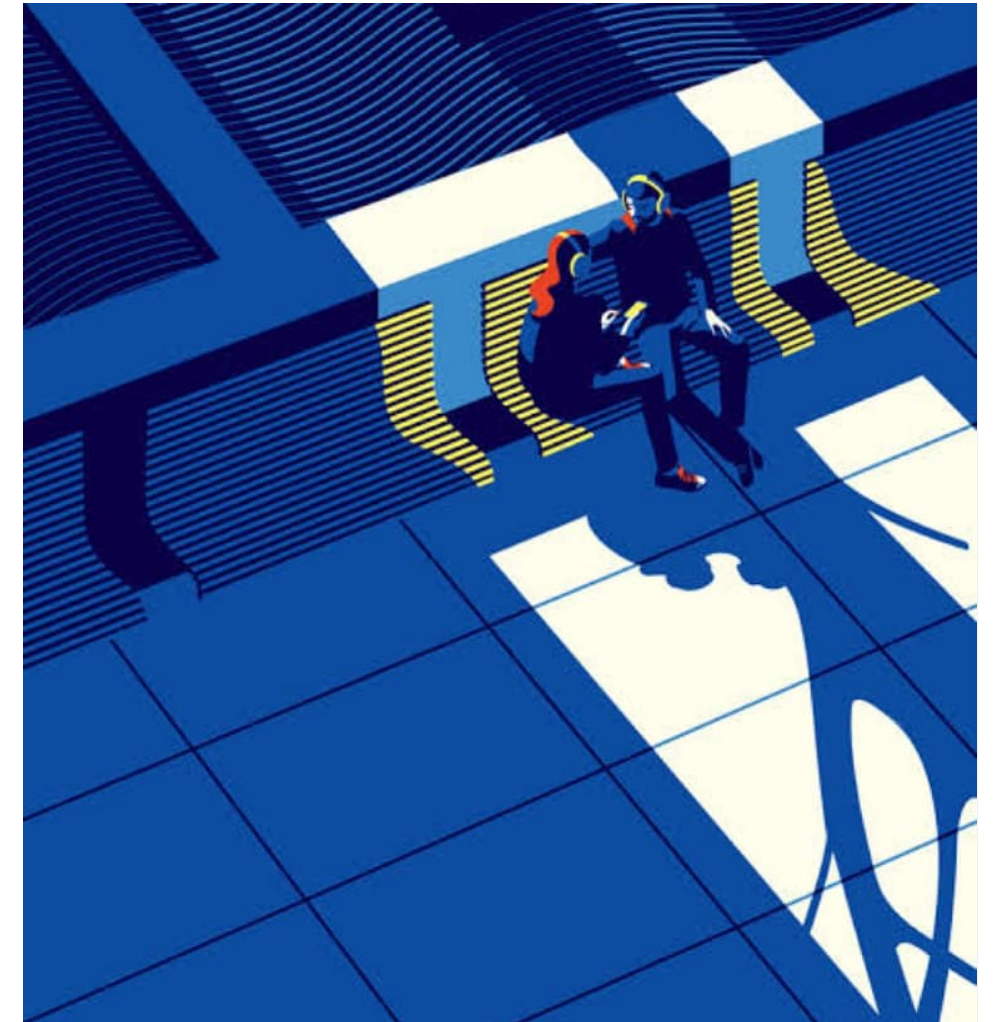
WHISTLER

1875



PICASSO

1903



FAVRE

THREE BLUES

Whistler in one blue-gray with a few sparks of gold. Picasso in blue for three years. Favre in three steps of one blue. Squint at all three and nothing disappears, which is the test a monochrome has to pass.

J.M. WHISTLER · NOCTURNE IN BLACK AND GOLD: THE
FALLING ROCKET, DETROIT INSTITUTE OF ARTS ·
PABLO PICASSO · THE OLD GUITARIST, 1903, ART
INSTITUTE OF CHICAGO · MALIKA FAVRE ·
MALIKAFAVRE.COM

Muted, desaturated, earth

04 · LOW CHROMA



Pull every color toward gray and the picture gets quiet. Then one clean color, used once, is louder than a whole saturated palette would be.

Jon Klassen

Canadian, picture books. I Want My Hat Back, the Hat trilogy. Browns and grays with the eyes doing the acting, and one red hat.

en.wikipedia.org/wiki/Jon_Klassen

Owen Davey

Leicester. Animal non-fiction for Flying Eye Books, every creature built from a few shapes in ochre, plum and gray, set on one cool ground.

owendavey.com

Tom Haugomat

Paris. Grainy two- and three-color pictures where the light is a single pale shape: a sun, a window, a plume of smoke.

handsomefrank.com

Muted, desaturated, earth



Have you seen my hat?

No. Why are you asking?
I haven't seen it.
I haven't seen any hats.
I would not steal a hat.
Don't ask me any more.

OK. Thank you anyway.



JON KLASSEN



macaques, Old World monkey, Japan

These young snow monkeys have found a unique way of playing. They make snowballs and push them about, throwing or rolling them down hills. Other than it being a lot of fun, this has no purpose whatsoever!



Sweet Potato

Another troop of Japanese macaques washes sweet potatoes in rivers to remove dirt and season their food to make it taste better. The monkeys bite the sweet potato and place it in the sea before eating it. The salt from the seawater acts just like it does when you put salt on your food!

...s, a young female Japanese named Mukubili ventured into a thermal spa to collect some. She enjoyed the warm water so much that she stayed for a while. Before long, the entire troop began spending time in the hot springs.

...monkeys relax in warm natural hot springs. The troop's enjoyment of the warm water was so strong that they began to build human spas, and were eventually given their own area to hang out in.

Japanese macaques are a protected species, but the destruction of their habitat has led them to search further afield for food. Sadly, thousands of macaques are killed every year, because they raid the crops of farmers. The macaques have also been known to invade villages and snatch food from people. One macaque is even thought to have lived in Tokyo for several months.



OWEN DAVEY



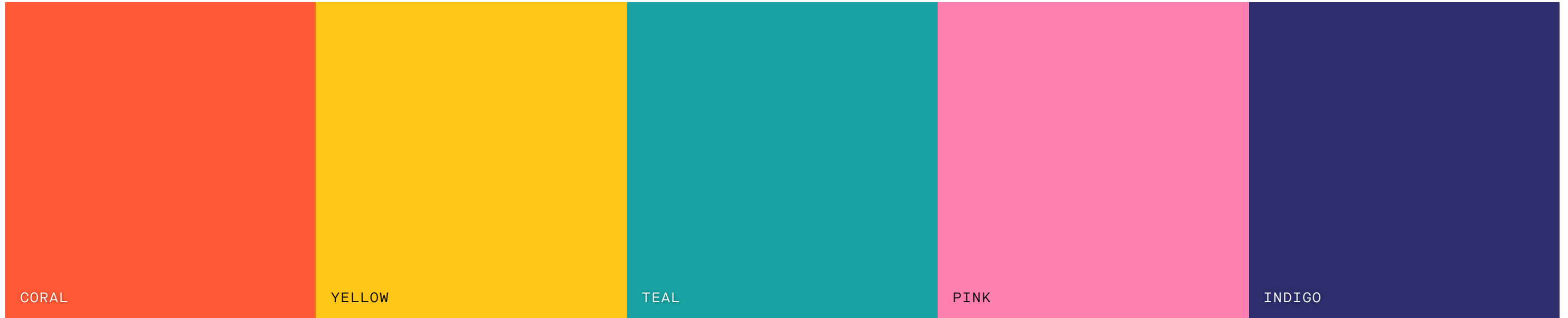
TOM HAUGOMAT

TWO REDS, ONE PALE LIGHT

Three quiet pages and one loud thing on each: a red hat, a red face, a lit window. Read the ribbons. Almost everything is gray-brown or gray-plum, and the values sit far apart, which is why the muted colors still separate.

Saturated and flat

05 · FULL CHROMA, MID-CENTURY



This is what people mean by colorful, and it only works because every color is flat and every edge is hard. Saturation with soft edges turns to mud.

Mary Blair

American, 1911 to 1978. Concept art for Disney, the It's a Small World look. Saturated, flat, and always a surprising ground color.

magicofmaryblair.com

Olimpia Zagnoli

Italian, Milan. Editorial and fashion work in flat blocks of high-chroma color, Favre's count with the volume turned up.

olimpiazagnoli.com

Charley Harper and Girard

Harper's birds and Tuesday's Girard both build from fixed shapes in a few saturated colors. Same kit, more chroma.

charleyharperartstudio.com

Saturated and flat



MARY BLAIR

1950



OLIMPIA ZAGNOLI

NOW



CHARLEY HARPER

1960S

Blair puts a light and a dark on every edge, Zagnoli lets the edges do all the work, Harper draws the bird with three shapes and three colors. None of them softens anything. Saturated colors sit at similar values, so the edge is the only thing separating them.



Two colors from opposite sides of the wheel on a dark ground. They vibrate against each other, which is the effect, and it exhausts the eye fast, which is the risk.

Tomer Hanuka

Israeli, New York. Covers and posters in electric complementaries, usually one warm and one cool light source on the same figure.

tomerhanuka.com

Kilian Eng

Stockholm. Science fiction posters in a cold blue on black, with one hot red or pink as the signal; the same blue does sky, machine and skin.

kilianeng.com

The rule

Complementaries work when one dominates and the other is scarce. Equal amounts of both is a headache, not a palette.

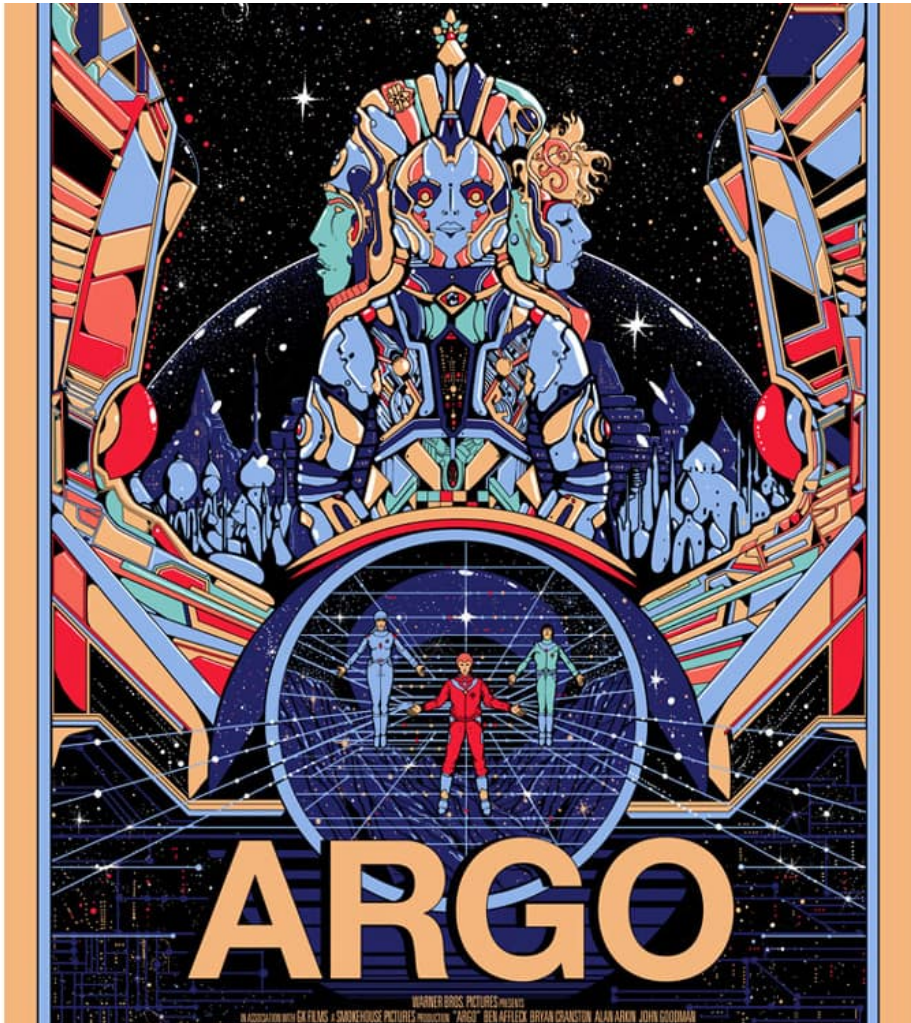
[adobe color](#) · [complementary](#)

Complementary: warm light, cool light



TOMER HANUKA

ORANGE AGAINST TEAL



KILIAN ENG

BLUE AGAINST RED



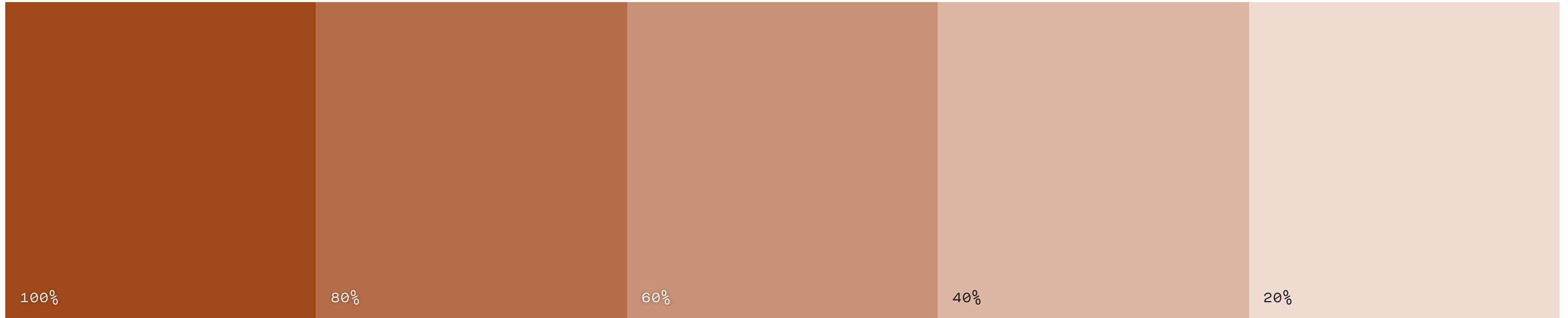
KILIAN ENG

BLUE AND PINK ON BLACK

Orange against teal, blue against red, blue against pink, all on near-black. In each one the cool color owns the page and the warm one is the light source, which is why they read as depth instead of noise.

Tints of one swatch

07 · THE TINT SLIDER IS A PALETTE



One global swatch and its tints is a whole picture, and it stays one swatch. Change the parent and every tint follows. This is the treatment Illustrator was built for.

Sanna Annukka

Finnish-British. Folk pattern in a few colors, each one stepped into tints so a flat print reads as deep.

sanna-annukka.com

Karolis Strautniekas

Lithuanian, editorial. Gentle, high-key palettes where most shapes are tints of two or three parents.

strautniekas.com

In the exercise

A tint of one of your three globals is still that global. It counts as one color. Use it when two shapes merge and you refuse to add a fourth.

color panel · T slider

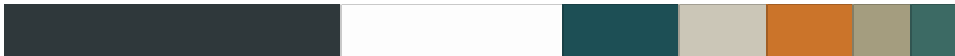
Tints of one swatch



KAROLIS STRAUTNIEKAS ONE ORANGE, MANY TINTS



KAROLIS STRAUTNIEKAS ONE RUST, MANY TINTS

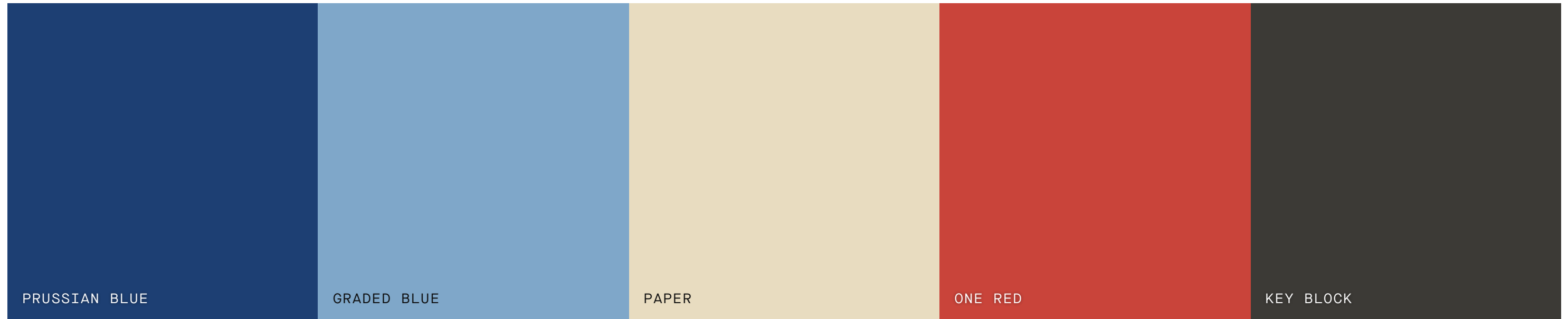


SANNA ANNUKKA FIVE INKS, STEPPED

A mushroom that is one orange from full strength to cream. A wave that is one rust. A screen print where the halftone dots are the tints. Every ribbon here has fewer colors than the picture seems to.

Where flat color comes from

08 · UKIYO-E



Japanese woodblock prints: one carved block per color, so every color was a decision that cost a day. Flat fills, a black key line, a handful of inks.

Everything on the Favre slide is downstream of this.

Hiroshige

1797 to 1858. The Hundred Famous Views of Edo. Look at how a sky is one blue graded to paper, and how few colors a whole landscape needs.

ukiyo-e.org/artist/utagawa-hiroshige

The blue prints

When Prussian blue reached Japan in the 1820s, whole prints were made in blue alone. A monochrome fad, driven by one new pigment.

en.wikipedia.org/wiki/Utagawa_Hiroshige

Toulouse-Lautrec

1890s Paris. He collected these prints, and his lithographs carry the flat fill and the key line into the poster: one stone per color, three or four inks.

metmuseum.org

Where flat color comes from



HIROSHIGE

1857



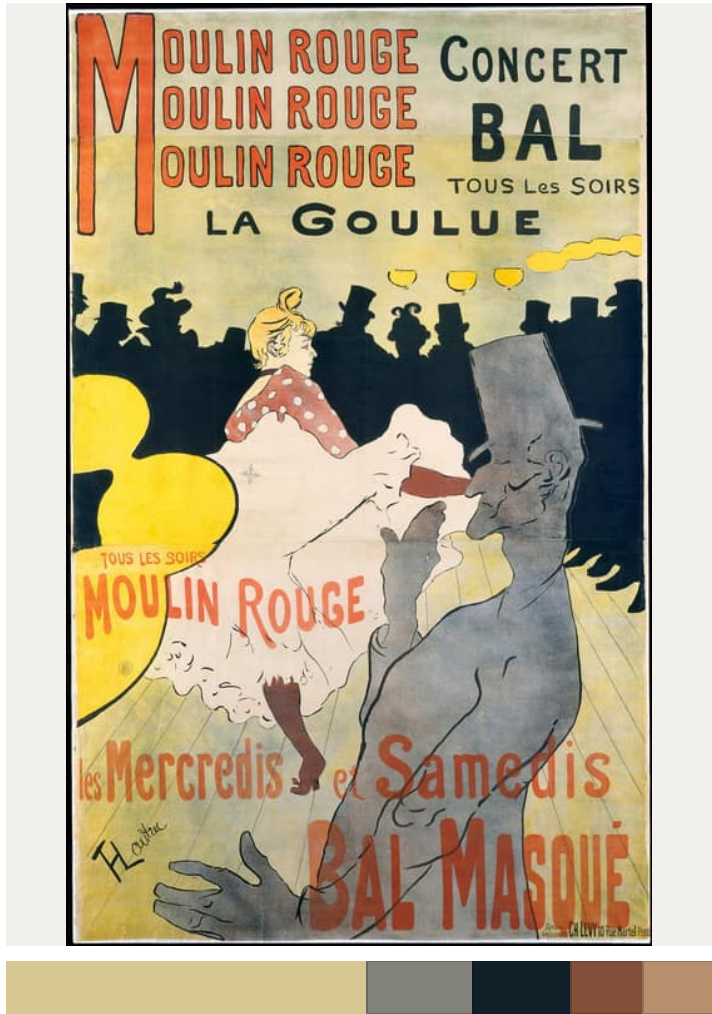
HIROSHIGE

1857



HOKUSAI, BLUE ALONE

1830S



TOULOUSE-LAUTREC

1891

A plum orchard in four inks, a rainstorm in five, a whole landscape in one blue. Then Lautrec, who collected these prints, doing the same thing on a Paris wall with four stones. Count the ribbons and the Favre slide looks less like a style and more like an inheritance.

UTAGAWA HIROSHIGE · ONE HUNDRED FAMOUS VIEWS OF EDO, 1857 · RIJKSMUSEUM · KATSUSHIKA HOKUSAI · KAJIKAZAWA, AIZURI-E IMPRESSION · HENRI DE TOULOUSE-LAUTREC · MOULIN ROUGE: LA GOULUE, 1891 · BOTH THE MET

The Tools

Make a palette

01

Adobe Color

The wheel with harmony rules: complementary, triad, analogous. Pull a theme from any photo. The Accessibility tab checks contrast and colorblind safety. Saves into your Libraries, so it shows up in Illustrator.

Go

color.adobe.com

02

Coolors

Press space, get five colors. Lock the ones you like, press space again. Fast, dumb, useful for getting unstuck. Export an .ase and load it into the Swatches panel.

Go

coolors.co

03

Khroma and Realtime Colors

Khroma learns what you like from fifty picks and generates pairs. Realtime Colors puts a palette on a whole page so you judge it in use, not on squares.

Go

khroma.co

realtim.colors.com

Check a palette

04

oklch.com

A picker where equal steps look equal. HSB lies: a yellow and a blue at the same B are nowhere near the same lightness. Build tints and shades here and they stay the same hue as they lighten.

Go

oklch.com

05

Color Oracle and Sim Daltonism

Free. Show your whole screen the way a colorblind viewer sees it. About one man in twelve cannot tell your red from your green. Run it on your set before you hand it in.

Go

colororacle.org

michelf.ca/projects/sim-daltonism

06

Gray

The cheapest check of all. Screenshot, desaturate, look. If the picture falls apart, the fix is value, not hue. Do this once an hour for the rest of the project.

Go

Preview, or Illustrator's grayscale proof setup

Illustrator

SWATCHES · COLOR GUIDE · RECOLOR ARTWORK.
EDIT ONCE, CHANGE EVERYWHERE.

WORKHORSE

A global swatch is a color the file remembers.

Swatches panel, New Swatch, tick **Global**. Name it something you would say out loud: sky, roof, ground.

The small **white triangle** in the swatch's corner is the mark. No triangle, no memory: that fill is loose, and editing the swatch changes nothing already painted.

Double-click the swatch, change it, and **every object using it follows**. That is the whole reason it exists, and it is how Exercise 3 is graded.

One global, five values, still one swatch.

Select an object filled with a global. The Color panel shows one slider: **T, for tint**. Drag it and the fill lightens toward white without changing hue.

A tint still points at its parent. **Edit the parent and every tint moves with it**. Drag a tint into the Swatches panel and it becomes a named tint swatch.

In the exercise, a tint of one of your three counts as that one. **It is your escape hatch** when two shapes merge and the rule says no fourth color.

Select, Same, Fill Color, then click a global.

Click one object in a loose color. **Select, Same, Fill Color** grabs every object painted with it, on every artboard. Click a global swatch and they all move together.

Ten loose colors means ten sweeps. **After the last one, the file has no loose fills left.** Check with the Swatches panel menu: Select All Unused, then delete.

Strokes have their own version: **Select, Same, Stroke Color**. Do not forget them; a stray black stroke is a loose color too.

Color Guide is Adobe Color's wheel, inside Illustrator.

Window, Color Guide. Pick a base color and the panel offers **harmony rules** from it: complementary, triad, analogous, split. Same rules as the website, no browser.

Below the rule, a grid of **tints and shades** of every color in the harmony. Click one to use it; drag a set into the Swatches panel to keep it.

The button at the bottom left **saves the whole harmony as a color group**, which is what Recolor Artwork reads next.

Recolor Artwork does the whole sweep at once.

Select everything. Edit, Edit Colors, **Recolor Artwork**, then Advanced Options. The left column is every color in the selection; the right is what each becomes.

Set **Colors to 3**. Illustrator groups your loose colors into three rows. Drag colors between rows to decide which shapes share a new one, then pick the new one from your color group.

It is fast and it is blind: it merges by hue, not by what the shapes are. **Check the read after**, and fix the one pairing it got wrong by hand.

A palette lives outside the file, so the set can share it.

Swatches panel menu, **Save Swatch Library as ASE**. Any Illustrator or Photoshop file opens it from Open Swatch Library, Other Library. Colors and Adobe Color both export this format.

Or drag the color group into **your CC Library**. A theme saved on color.adobe.com appears there too, and every file on your account can pull from it.

For Project 1: **one library for the hero and both spots**. The file you hand in on the 17th should open its swatches from the same place.

Photoshop

THE SAME IDEAS, ON PIXELS.
ADJUSTMENT LAYERS ARE THE GLOBAL SWATCH.

WORKHORSE

A Solid Color fill layer is a swatch you can edit later.

Never paint a flat color onto a pixel layer. Make a selection, then Layer, New Fill Layer, **Solid Color**. The selection becomes its mask; double-click the swatch to change the color everywhere it appears.

Hue/Saturation with Colorize ticked does the same to anything under it: one hue, one saturation, one lightness, for the whole stack or a clipped part of it.

Three fill layers is **three global swatches**. The exercise could be done here the same way, and it will be, when you color a scanned drawing on October 1.

Gradient Map turns a value drawing into a palette.

Adjustment layer, **Gradient Map**. The darks of the image get the left end of the gradient, the lights get the right. A grayscale drawing becomes a colored one in one move.

Make the gradient **three hard stops** and you have the three-color exercise on pixels: every value in the drawing snaps to one of three colors.

This is why value comes first. **If the gray drawing reads, the mapped one reads**, whatever three colors you pick.

Color Balance and Color Lookup move a finished picture as one.

Color Balance pushes shadows, midtones and highlights toward a hue separately. Warm lights and cool shadows in two sliders; the temperature slide, as an adjustment layer.

Color Lookup applies a whole grade at once from a table. Good for trying a mood on a finished set; dangerous as a substitute for choosing a palette.

Both are non-destructive. **Turn the eye off and the original is still there**, which is the only way to work on a scan you cannot redraw.

Multiply keeps the line. Color keeps the drawing.

A scanned line layer set to **Multiply** lets its white disappear, so flat color layers underneath show through and the line sits on top. This is how you color a scanned line drawing, on October 1.

A color layer set to **Color** blend mode tints whatever is under it without touching the values. A pencil drawing keeps every gray and takes on a hue.

Together they are how Project 2 gets colored: **scan, line on Multiply, flat color underneath as fill layers**, a Color layer for mood. The palette is still three globals.

Exercise 3

YOUR OWN SET. THREE GLOBALS.
DO NOT LOSE THE READ.

01

The file

Your Project 1 draft: the hero and both spots in one Illustrator file, three artboards. No vector draft yet? Open Tuesday's shape-kit file instead. Save As lastname-color.ai. Count the loose colors before you touch anything.

Brief

meaninglayer.com/practice/color-set

02

The rule

Re-palette the whole set to exactly three global swatches. When you are done the Swatches panel holds those three plus black and white, and nothing else. Every fill and every stroke points at one of them. A tint of a global counts as that global.

Proof

I edit one of your swatches
and watch all three artboards follow

03

The grade

2: three globals, every fill mapped, the read intact on all three artboards. 3: all of that with a deliberate light, middle and dark. 1: more than three swatches, loose fills left behind, or a lost read. Scored the same day, 1, 2 or 3, with your lowest exercise dropped.

Hand in

lastname-color.ai on Blackboard
before you leave

Now decide whether three was enough.

Most sets are. If yours needs a fourth or fifth, add it as a global and say what it is for. **Three to five globals in one library**, the same file opening them on every artboard.

Squint. Run Color Oracle. **By tonight the family shares one palette**, and Tuesday is type and image on top of it.

Thursday the 17th, Project 1 is handed in. **Files on Blackboard**, the set at final size and at thumbnail size.

See you Tuesday