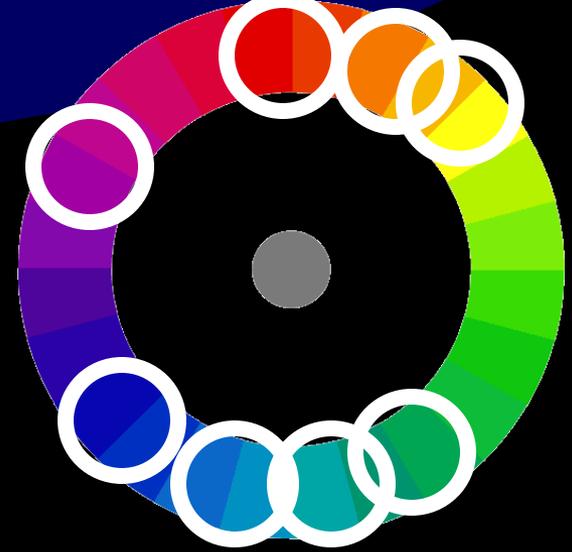


Open Palettes

vs.

Limited Palettes

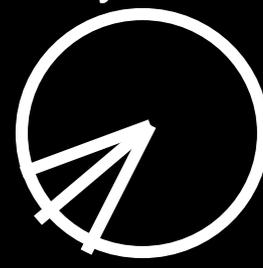
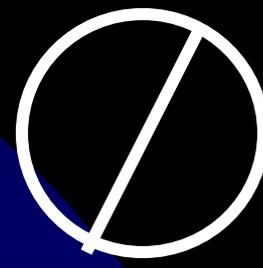
- Hue schemes can be generally divided into *Open* palettes and *Limited* palettes.



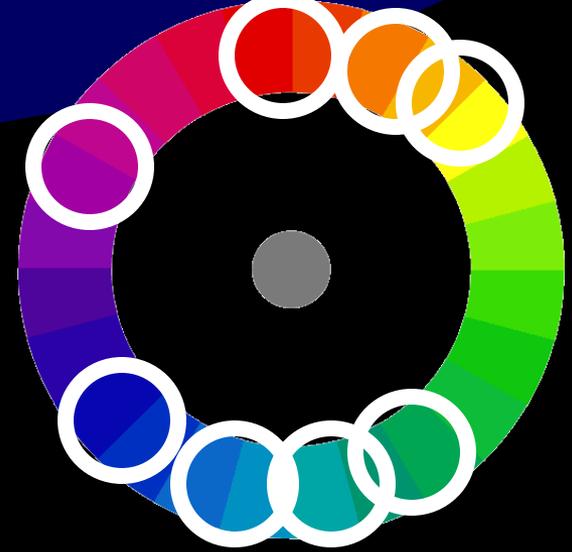
Open Palettes vs. Limited Palettes



- *Open palettes* allow *any* hue to be present — whether naturalistic color or randomly selected hues or expressive-intuitively selected hues are used.
- *Limited Palettes* confine the hues used to some pre-planned strategy.
Structured hue schemes (e.g. analogous, complementary, triadic, etc.) are limited-hue-plans that confine colors to only a few hues based upon a structure that selects hues by their relative positions on a hue wheel.



Open Palette- vs.- Limited Palette vs. Structured Palette



- **Limited Palette** concept simply acknowledges that only a small selection of colors are used. Typically, but not always, involving a structured palette.
- **Structured Palette** concept refers to the usual “color schemes” — that is, a “structure” of monochromatic, or of Complementary, or split complementary hue selections. The hues that are used in the palette are selected according to some scheme, plan or structure.
- **Open Palette** is an un-structured palette. Hues may be selected from any region of the color wheel. No structure is intentionally planned or imposed. Colors are most often applied intuitively, rather than analytically.

Open Palette



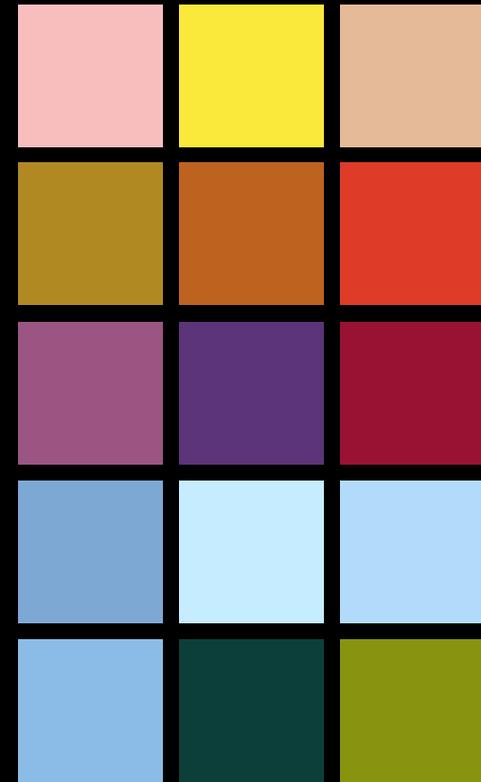
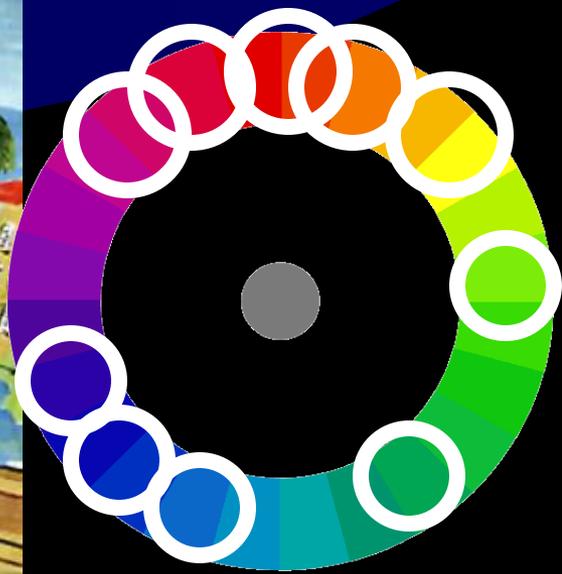
- (p. 53)
A color scheme that uses hues from all over the color wheel.
- The risk: Potentially chaotic and disunified.
- The potential: often rich & visually dynamic.
- A strategy: When an open palette is daringly used, some *other characteristics of the design must provide unity* – to hold it all together.
Often a simple value pattern is used.
[see Matisse and the Fauves]

Variety, Chaos, & Fragmentation – dissolving unity

- Some designers choose to let go of any planned or structured color scheme. Either because they trust intuition rather than a rational system, or because unity is not an acknowledged goal.
- In both of these cases, a philosophical choice is being made regarding what to trust, and what to aim for.
- Modernism in art and design intentionally challenged every “system” or rule of art-making—including a reliance on structured hue schemes.

Raoul Dufy, Fauve





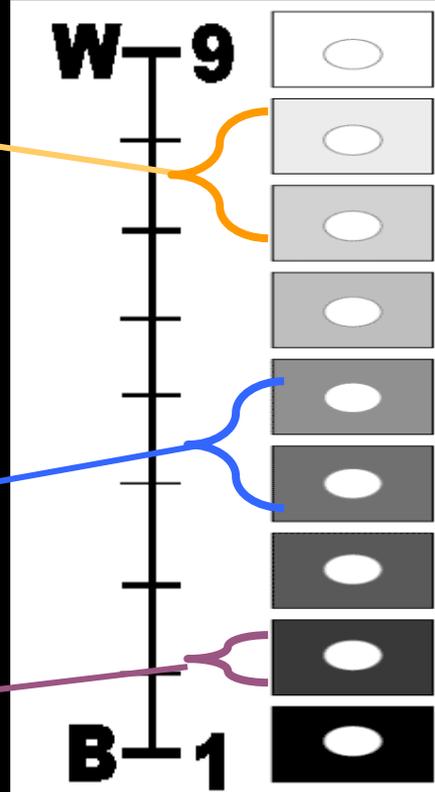
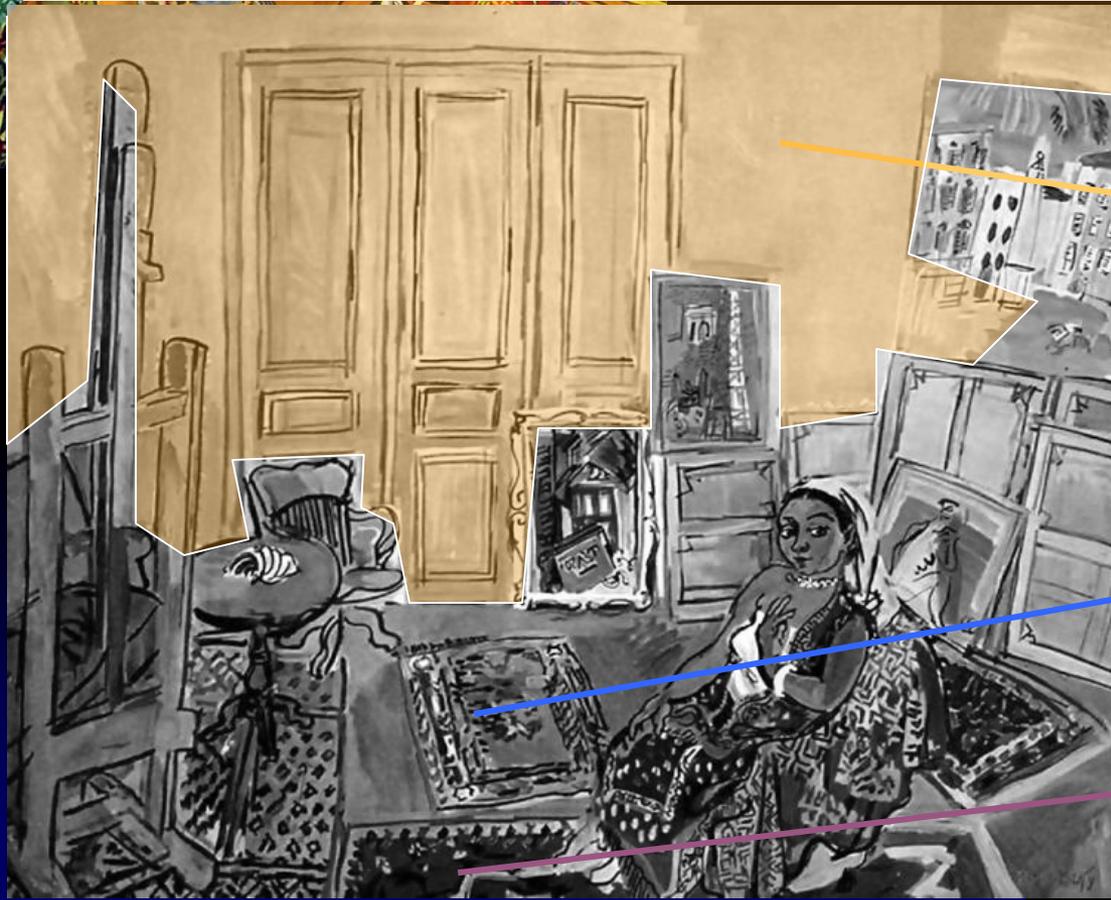
- Raoul Dufy
- Fauve

Raoul Dufy, Fauve



Massed and Limited Values

Note how few values are present — the major, massed values are quite limited, bracketed into two narrow ranges, plus some dark and light accents. This simplifies the visual busyness that varied hues offer.



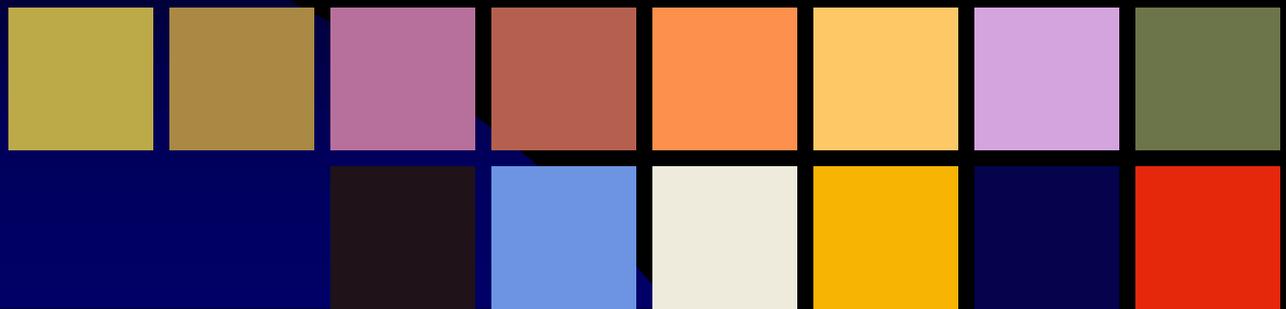


George VI the coronation

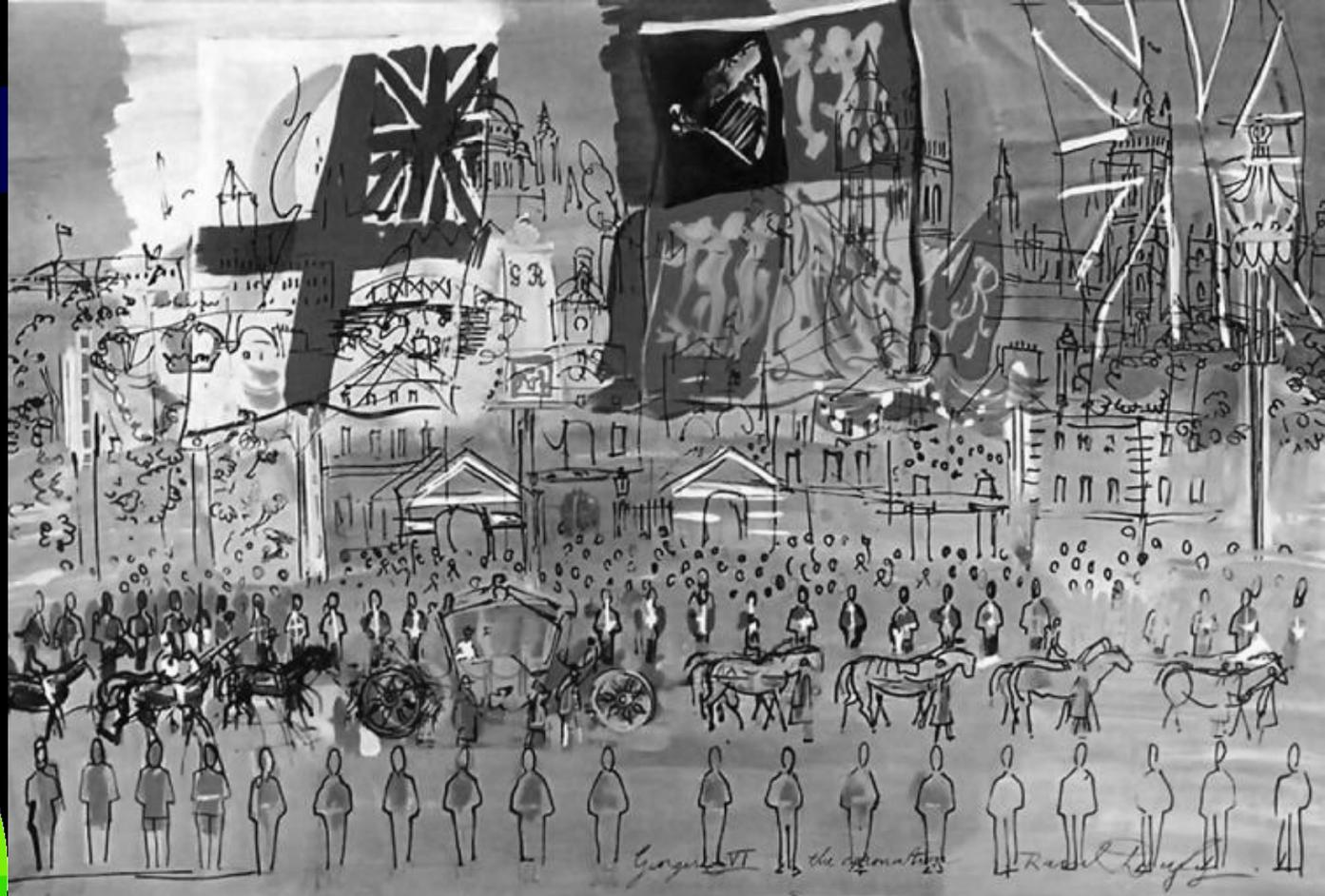
Rachel Taylor

Open Palette

Raoul
Dufy
Fauve
Coronation
of King
George



Raoul
Dufy
Fauve
Coronation
of King
George



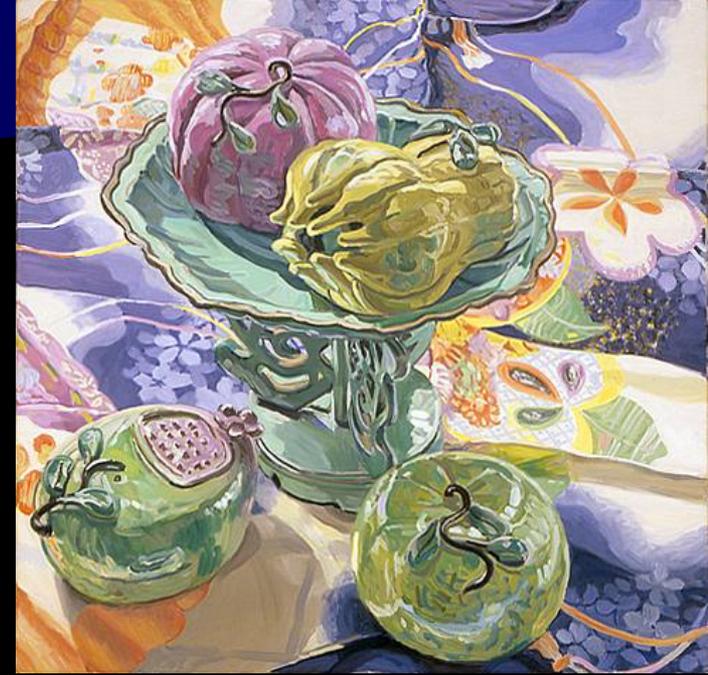
Raoul
Dufy
Fauve
Le Moulin
(1943)



- Raoul Dufy
- Fauve
- Le Moulin (1943)

Open Pa

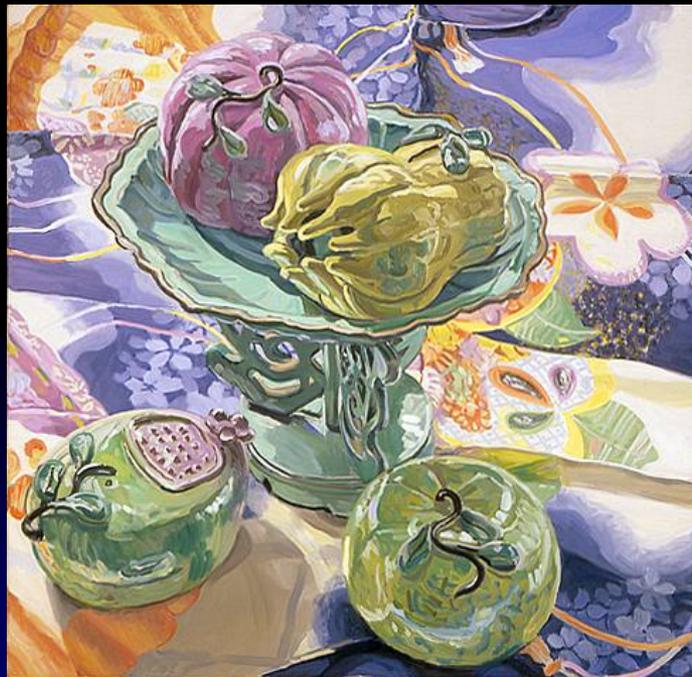




Janet Fish

Contemporary Realist, watercolors and oil paintings

- American, b. 1938
- Fish received her BA from Smith College, Northampton, Massachusetts and her MFA from Yale University School of Art & Architecture, New Haven, Connecticut. She is well known for her brilliantly hued, light filled still lifes and landscapes with figures, and an exciting body of prints in a variety of media.
- Her work is in the collections of the Metropolitan Museum of Art, New York; the Whitney Museum of American Art, New York; the Dallas Museum of Art, Texas; The Art Institute of Chicago, Illinois; Powers Institute, Sydney, Australia; and others.
- Fish is represented by D. C. Moore Gallery, 724 5th Avenue, New York, NY 10019.
- <http://wwol.inre.asu.edu/fish.html>



- Janet Fish
- Contemporary Realist, watercolors and oil paintings



- Janet Fish
- Contemporary Realist, watercolors and oil paintings

Open Palette



- Near-complement with red accent (Triad)

- Janet Fish
- Contemporary Realist, watercolors and oil paintings

Open Palette



- Janet Fish
- Contemporary Realist, watercolors and oil paintings

Open Palette

- Janet Fish
- Contemporary Realist,
watercolors and oil painting

**(broad) Analogous
scheme**



- Janet Fish
- Contemporary Realist, watercolors and oil paintings

Split-complementary schemes



- Janet Fish
- Contemporary Realist watercolors and oil paintings

Open Palette





Janet Fish **Open Palette**

- “Janet Fish is regarded as the most prominent still life painter living today. Her paintings are rich studies of glass objects, fruit and flowers, arranged in complex scenes in which light, atmosphere and lush saturated color are masterfully handled.





Open



- Janet Fish
- 1968

Four Honey Jars, 1970. Oil on canvas, 67 x 54 "



Janet Fish
1999



Olive Oil from Provence,
1973. Oil on canvas, 48 x 60 "

- “Janet Fish was born 1938 in Boston, Massachusetts but grew up on the island of Bermuda.
- Her grandfather was the American Impressionist painter Clark Voorhees and her mother, Florence Whistler Fish, was a sculptor and potter.
- During her teenage years Janet Fish worked as a studio assistant for the sculptor Byllee Lang.



- “Later Janet Fish went on to study sculpture and printmaking at Smith College in Massachusetts where she graduated with a BA (Bachelor of Arts) in 1960.
- She continued her studies at Yale University - School of Art and Architecture shortly after Josef Albers had stopped teaching there.
- Her classmates included Richard Serra, Chuck Close, Nancy Graves, Brice Marden, Rackstraw Downes and Robert and Sylvia Mangold.



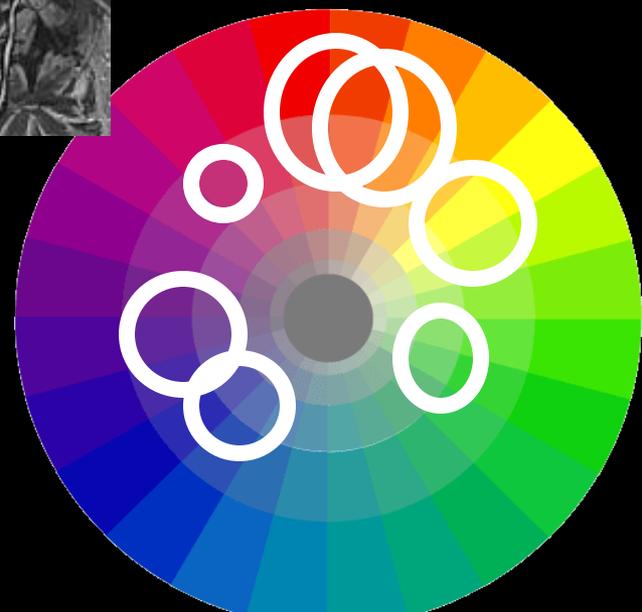
- “After earning her BFA (Bachelor of Fine Arts) and MFA (Master of Fine Arts) from Yale University in 1963 Janet Fish moved to SoHo where she became friends with the Sculptor Louise Nevelson.





Janet Fish
Contemporary Realist,
watercolors and oil paintings





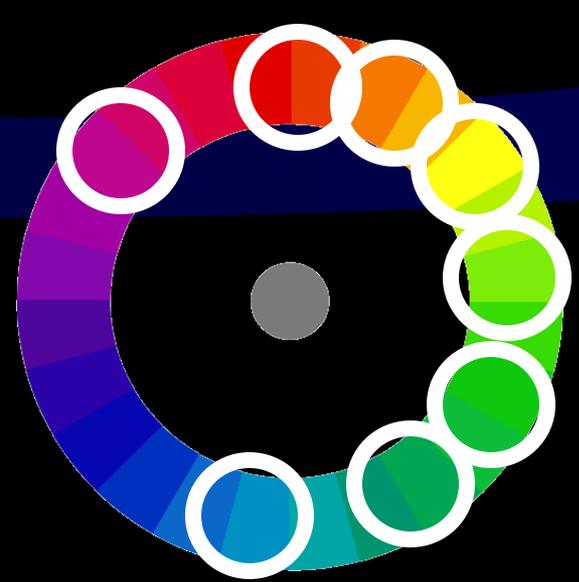


Janet Fish
Contemporary Realist,
watercolors and oil paintings



Janet Fish

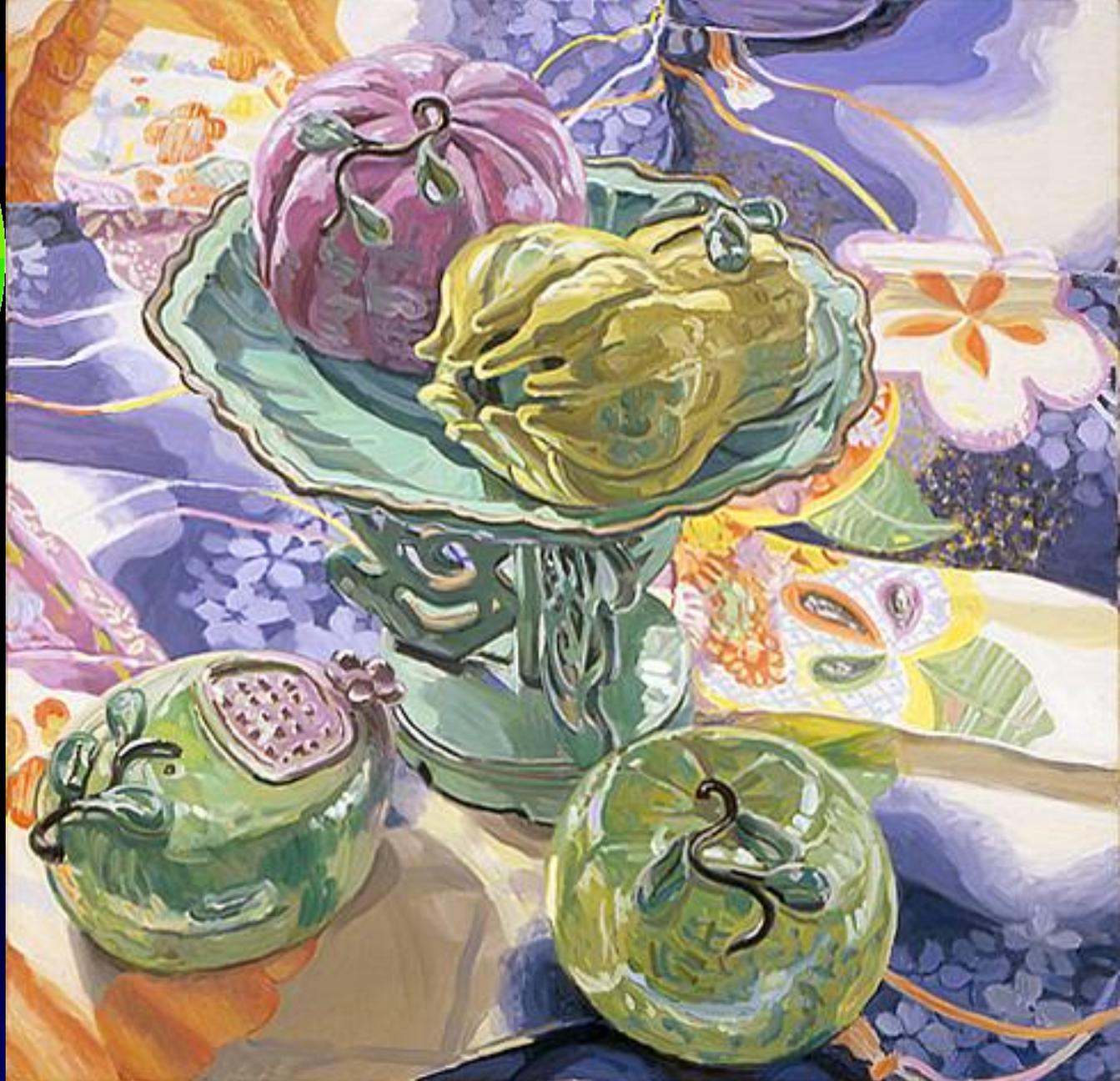
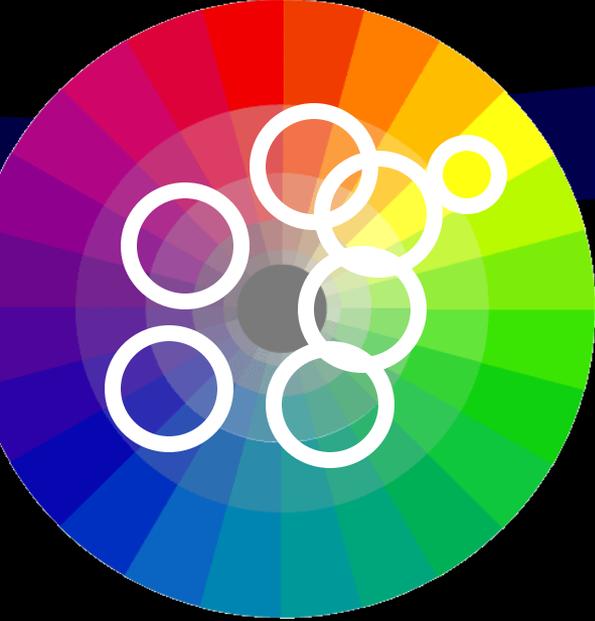
Contemporary Realist,
watercolors and oil paintings



- Janet Fish
- Contemporary Realist

- Janet Fish
- “Rather than creating preliminary sketches, Fish arranges and rearranges objects, watching the light fall on them over a series of hours.
- *"What matters is the complex relationship of color and form from one area of the painting to another,"* says Janet Fish.





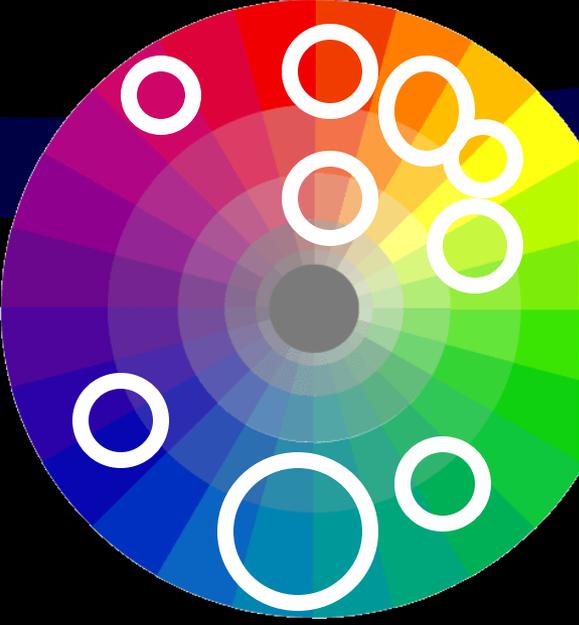
- Janet Fish
- Contemporary Realist



- Janet Fish
- Contemporary Realist

- On daily work-discipline...
- "I get up early and ease into the day for about an hour. Then I start working. There are a lot of tricks you have to keep playing on yourself to keep at it because every time you hit a problem you want to walk away."
— Janet Fish

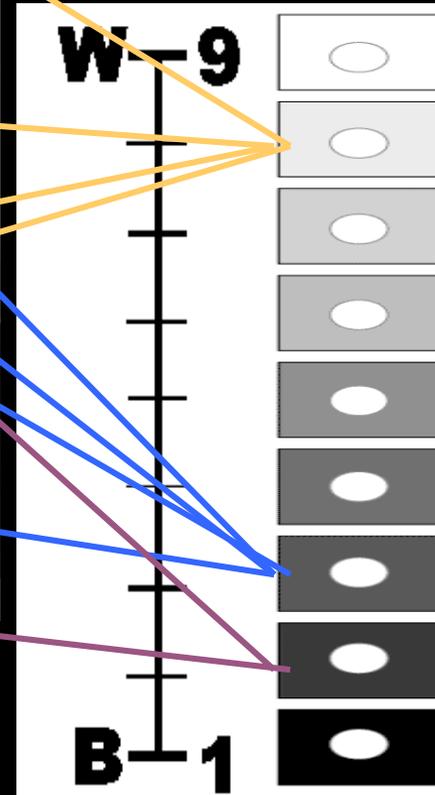




- Janet Fish
- Contemporary Realist

Massed & Limited Values

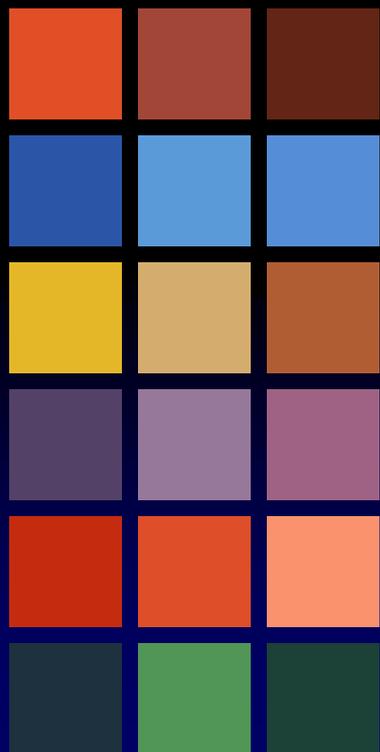
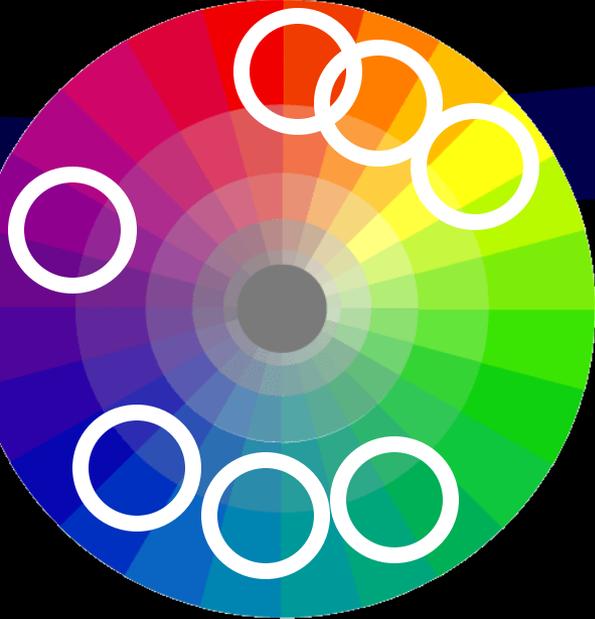
- Note how few values are present — the major, massed values are quite limited, thereby unifying form despite diverse hue.



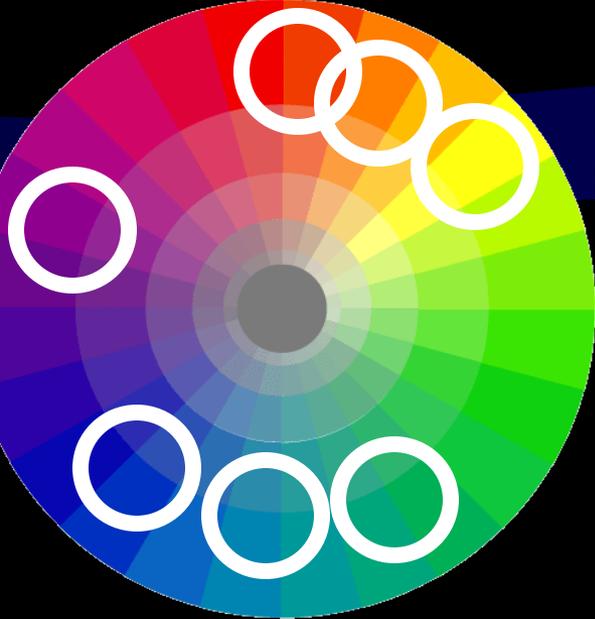
- Janet Fish
- Contemporary Realist



- Janet Fish
- 1968

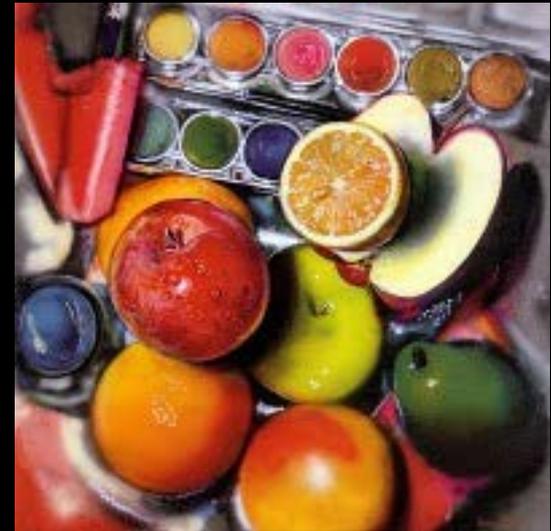


- Janet Fish
- Contemporary Realist



- Janet Fish
- Contemporary Realist

Audrey Flack



- Contemporary Realist, American
Generally open palettes — similar tactics to Janet Fish, but less use of heightened contrasts, edges and highlights.



Wayne Thiebaud in Sacramento studio, 1990, photo by Matt Bult

Wayne
Thiebaud
b. 1920
Contemporary
Pop/Realist



THIEBAUD



THIEBAUD



Wayne Thiebaud was born in Mesa, **Arizona in 1920** and has spent most of his life in **California**.

His artistic leanings were originally **inspired by cartoons and comic strips** such as George Herriman's "Krazy Kat." The teenage Thiebaud established himself as a cartoonist, working for a brief time as an **animator for the Walt Disney** studios and drawing a regular comic strip during his World War II stint in the Army Air Force. He also spent time as a **poster designer and commercial artist** in both California and New York before eventually deciding to become a painter.

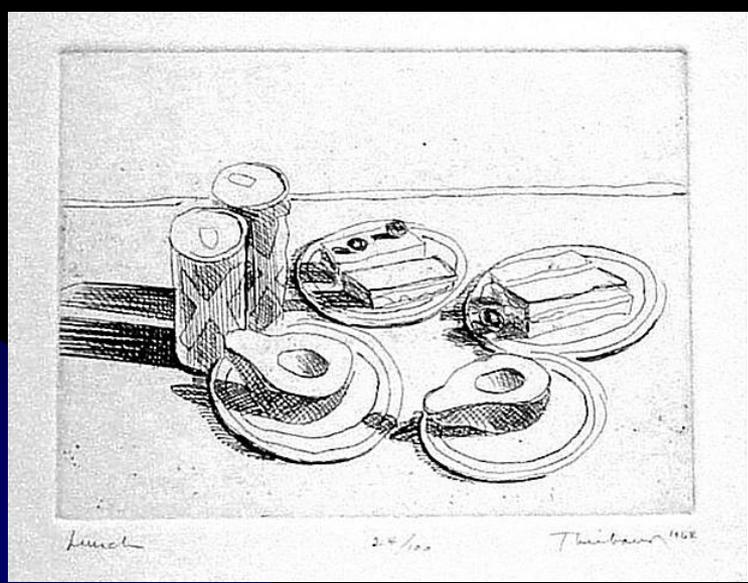
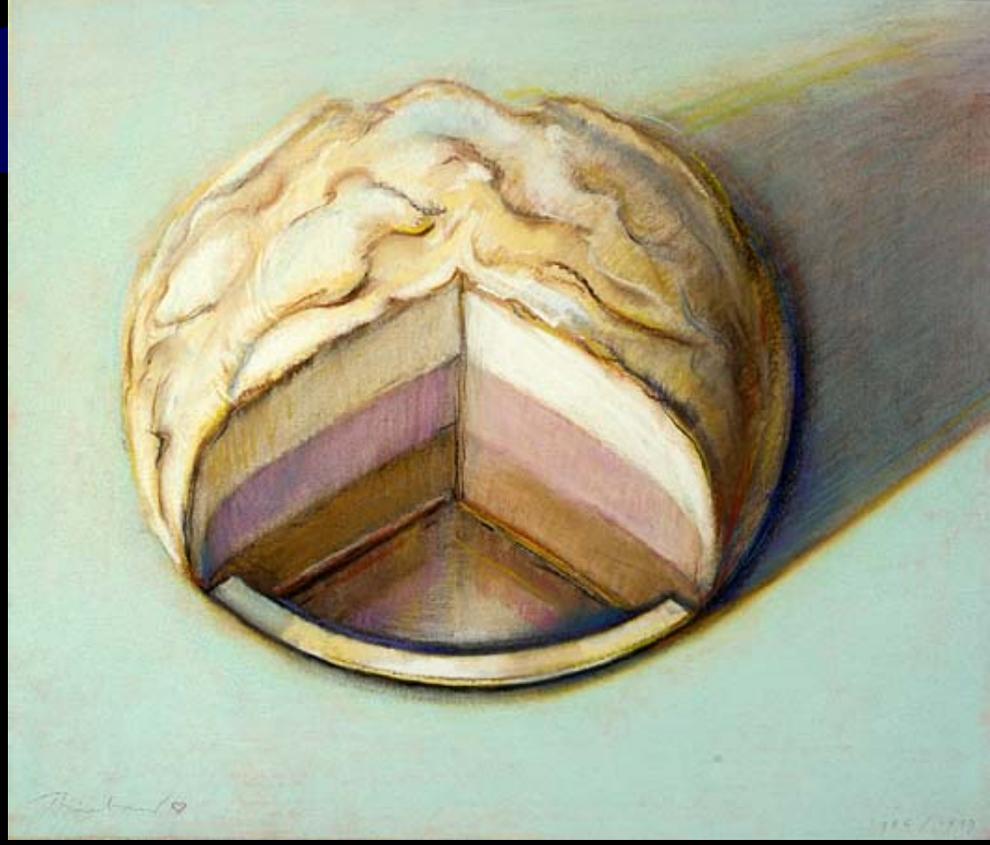
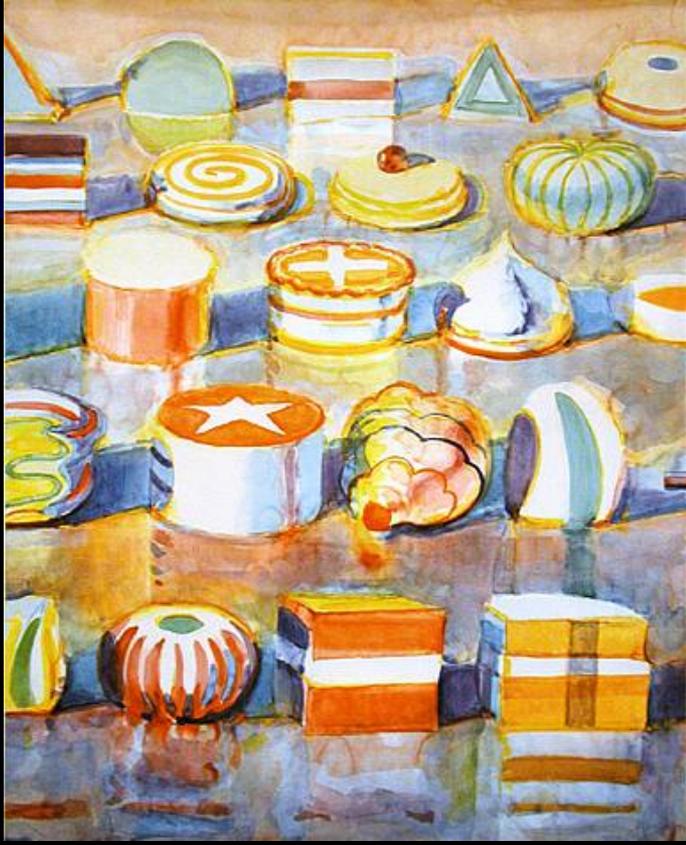
<http://www.tfaoi.com/aa/2aa/2aa393.htm>



A figurative painter considered one of the "old masters" of the Pop Art movement because of his focus on food and household products presented without gimmicks.

Thiebaud holds honorary doctorate degrees of fine arts from the California College of Arts and Crafts, San Francisco Art Institute and the Art Institute of Southern California. He has taught at Cornell, Yale, and Rice universities.



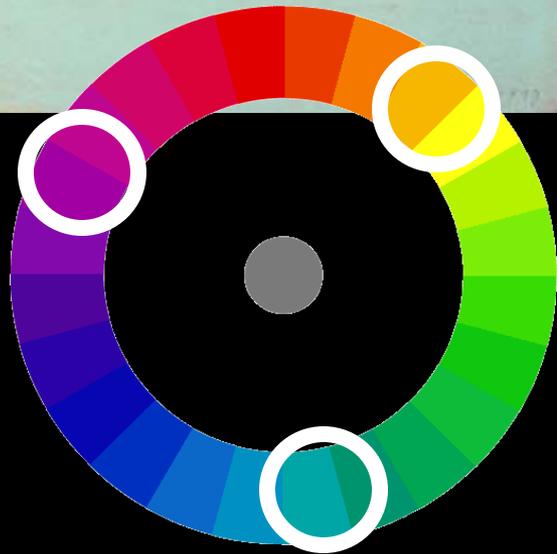




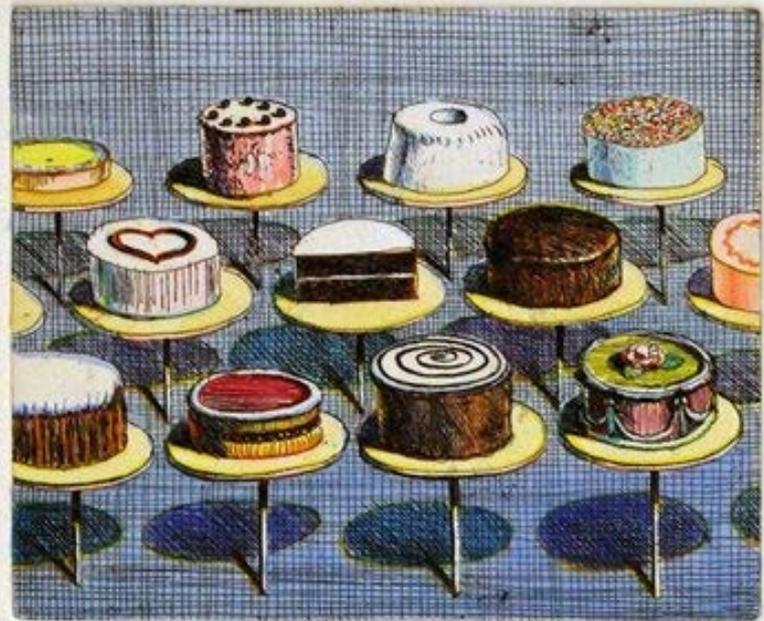
Wayne Thiebaud (b. 1920)
Contemporary Pop/Realist



Wayne Thiebaud (b. 1920)
Contemporary Pop/Realist



Wayne Thiebaud (b. 1928)
Contemporary Pop/Realist



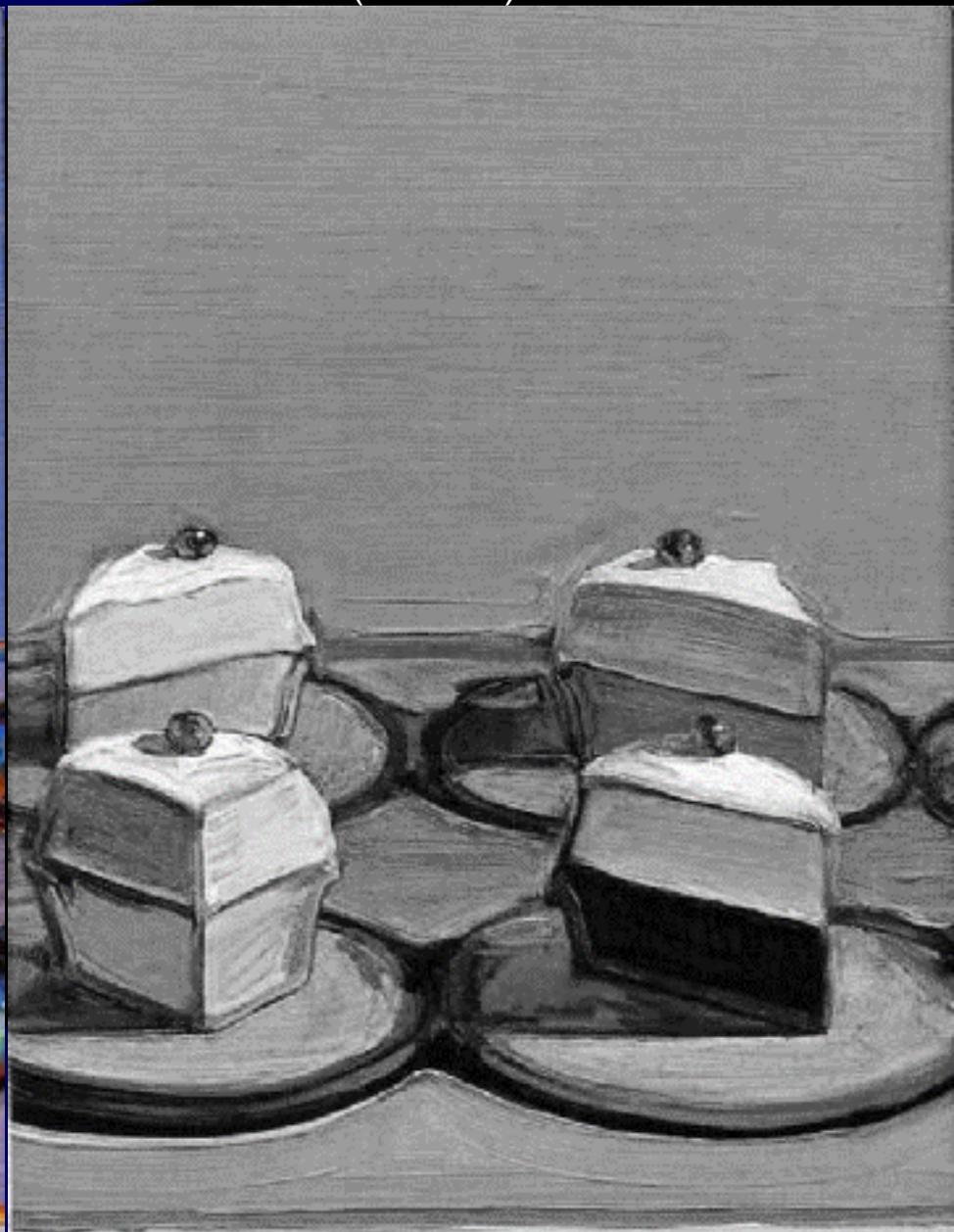
Cake Window A. P. Hibbard 1932



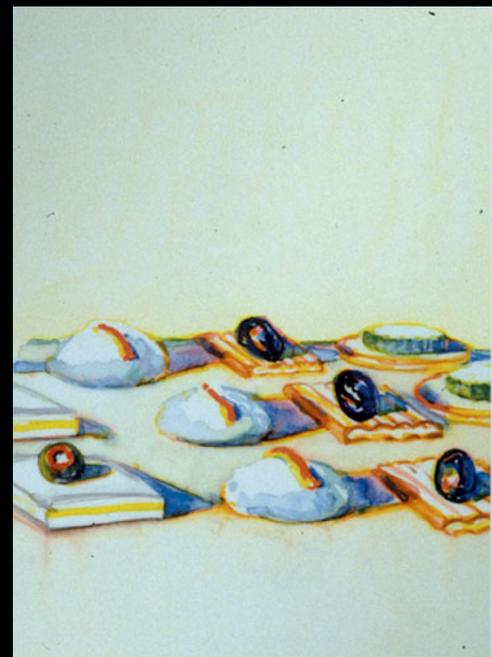
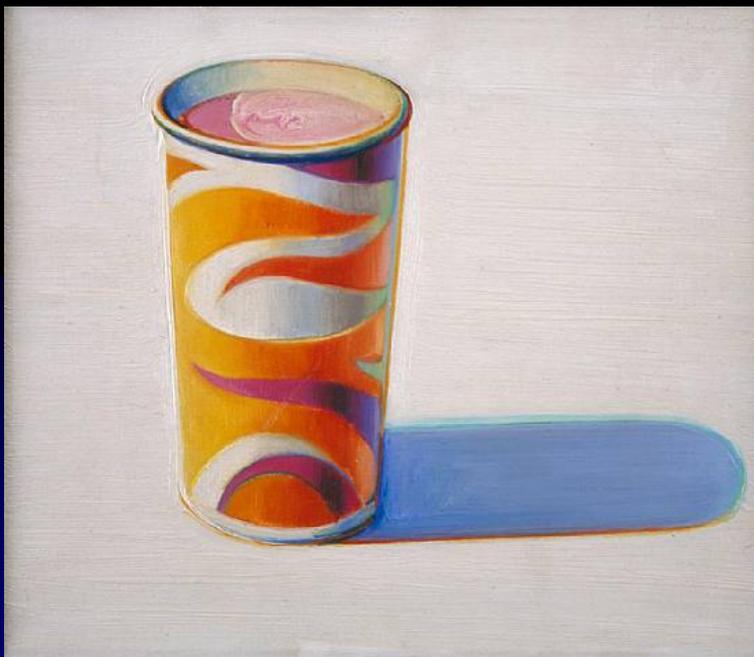
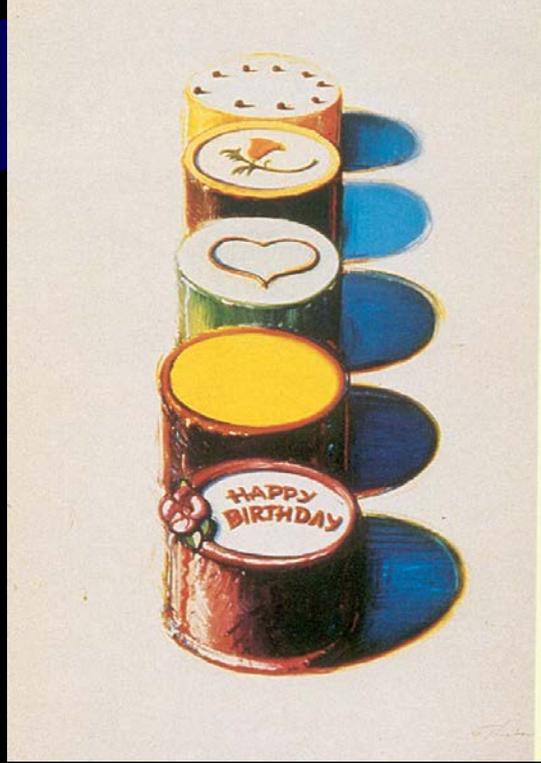
Hibbard

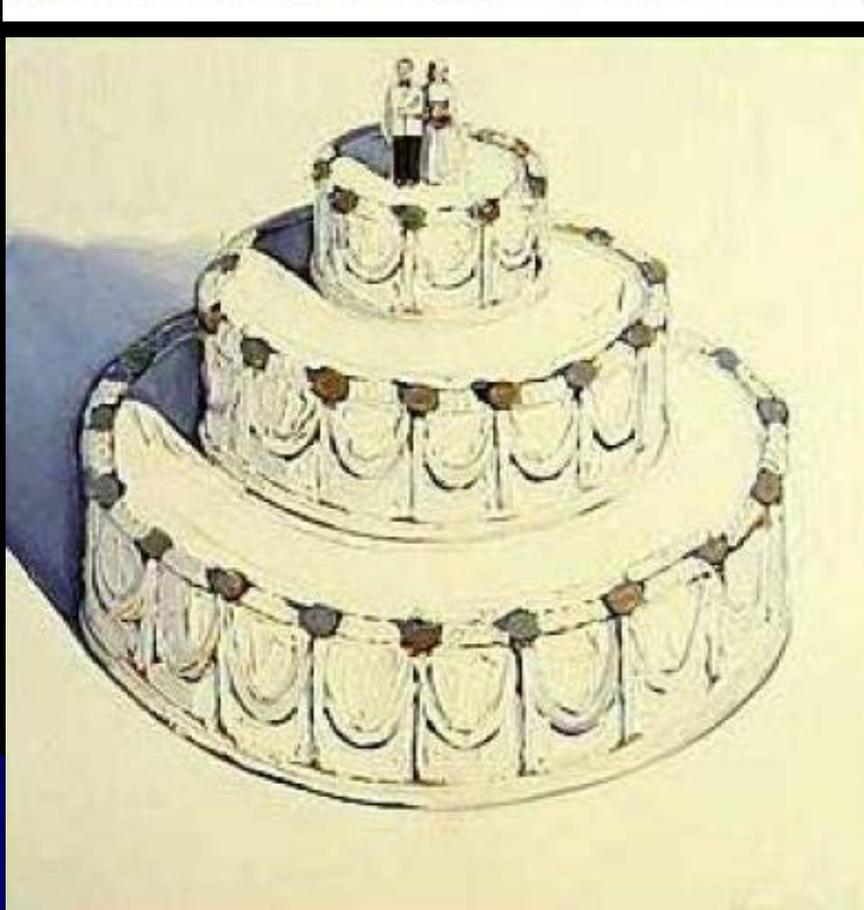


Wayne Thiebaud
(b. 1920)



Wayne Thiebaud
(b. 1920)
Contemporary
Pop/Realist





Open Palette

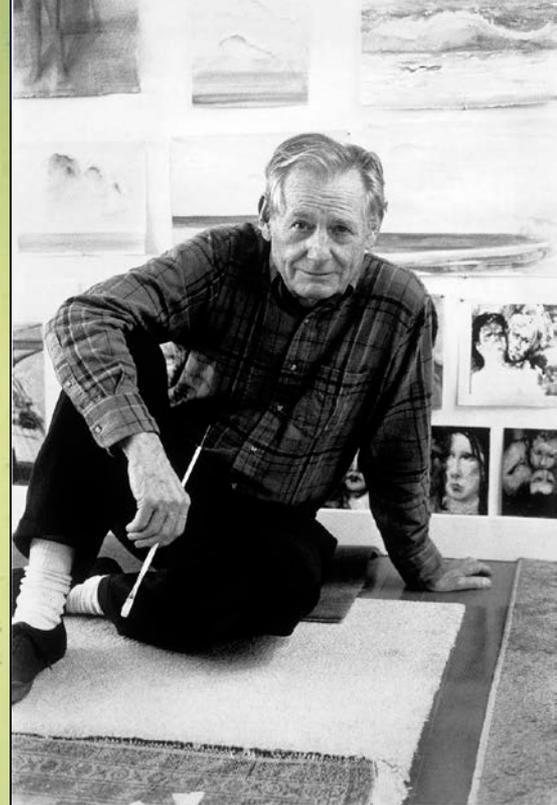


Sardines, 1982-90
watercolor over etching, 11
3/4 x 9 inches

Wayne Thiebaud
(b. 1920)

Contemporary
Pop/Realist



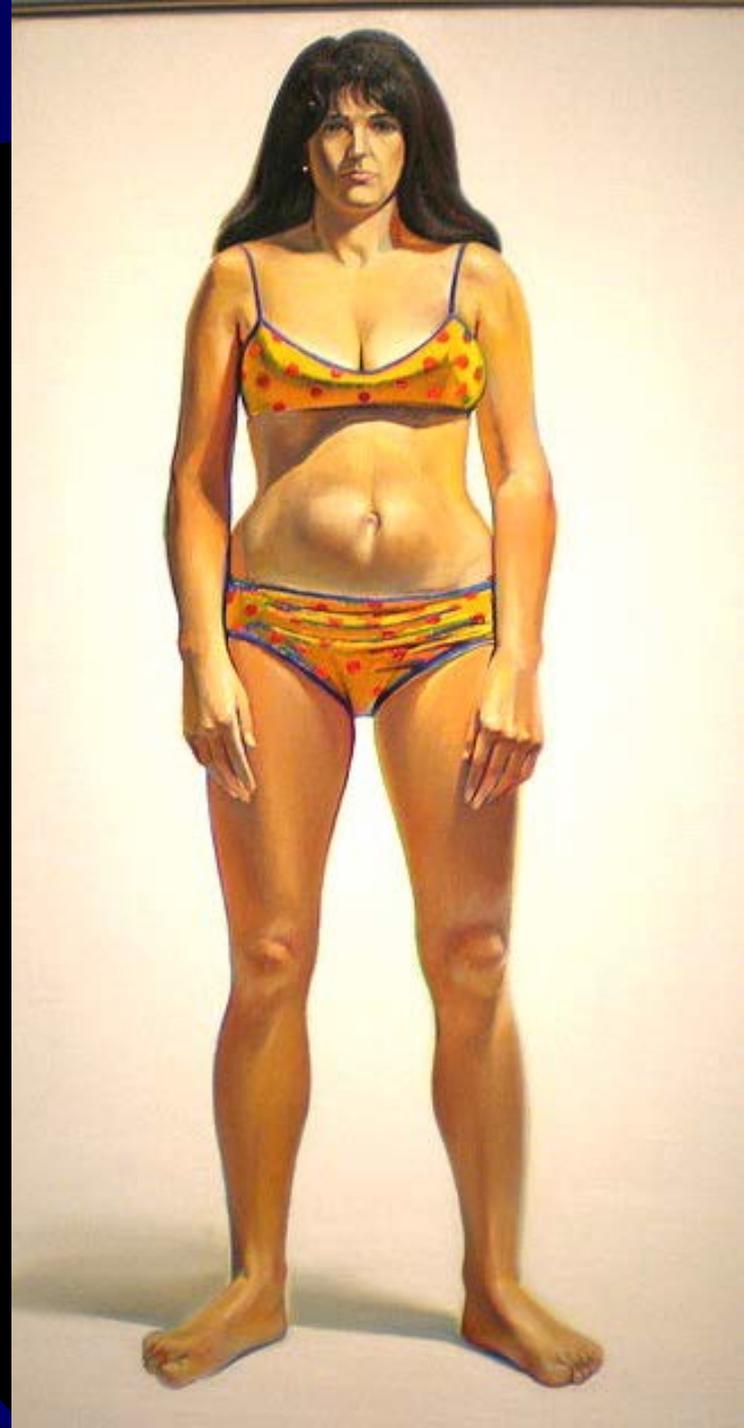


Wayne Thiebaud in Sacramento studio, 1990, photo by Matt Bult

Wayne Thiebaud (b. 1920)
Contemporary Pop/Realist

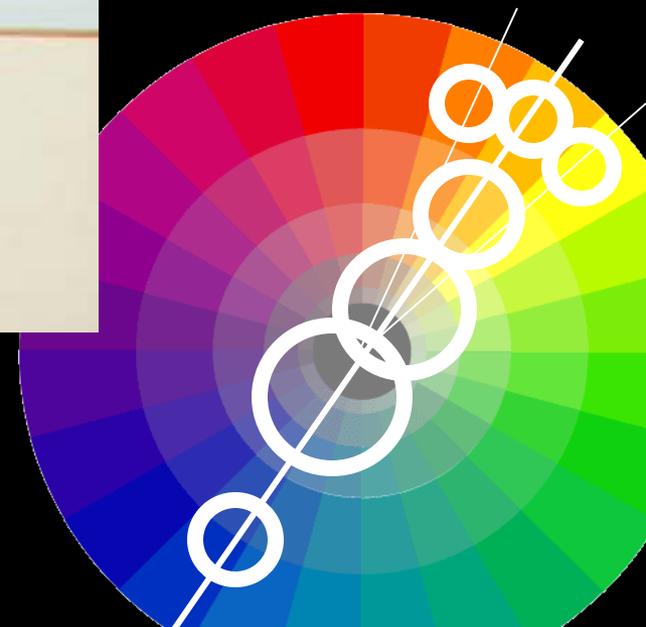


Wayne Thiebaud (b. 1920)
Contemporary Pop/Realist





This scheme is very similar...
but blue is far more scarce...
YO more fully dominates.



Wayne Thiebaud

Contemporary Pop/Realist

This painting ~1960's

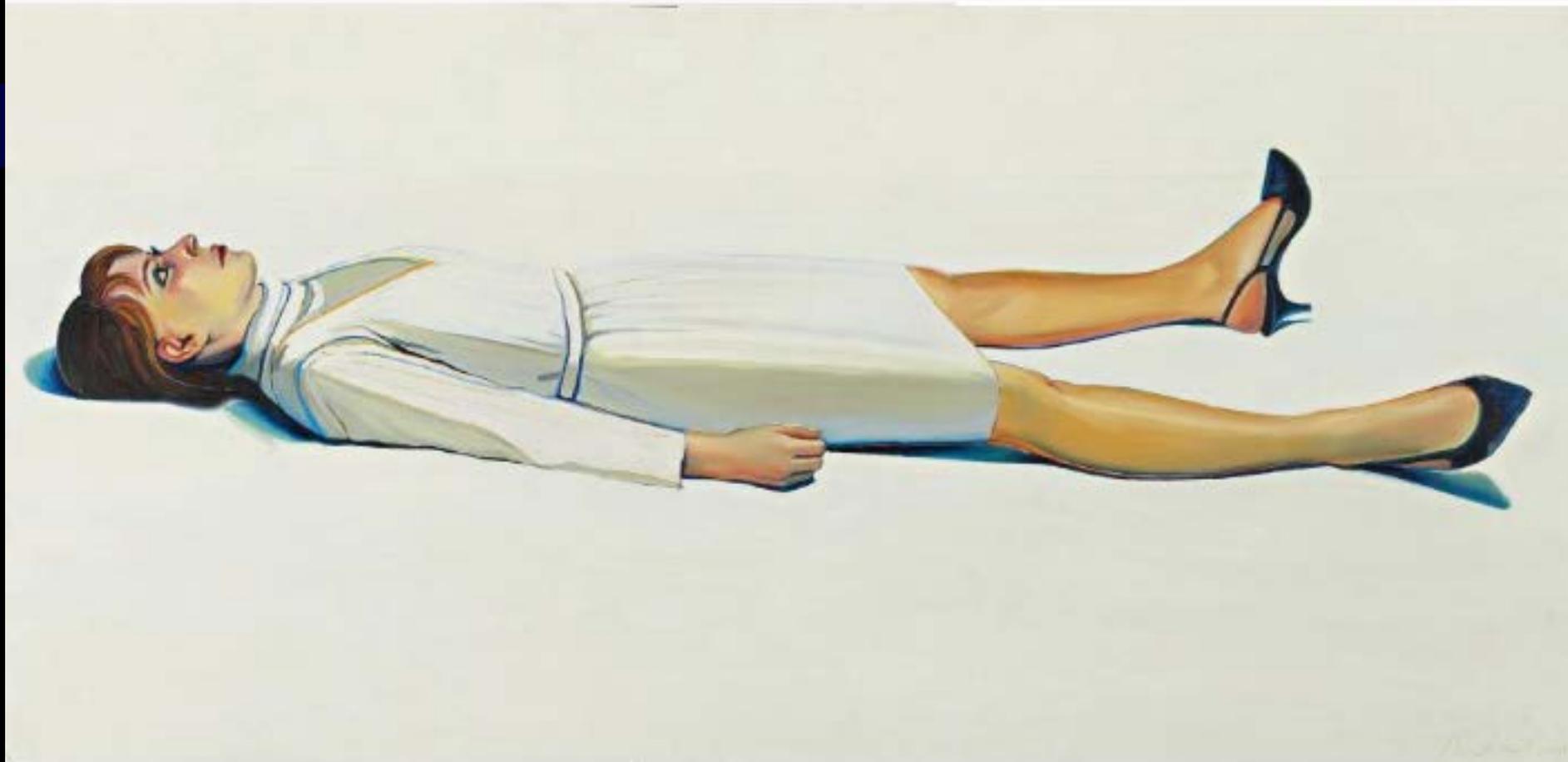
Scheme: Complementary

(or, more accurately: Split Complement Bridged)

Open Palette



Wayne Thiebaud (b. 1920)
Man Sitting-Back View, 1964, Oil on canvas



Wayne Thiebaud (b. 1920)
Supine Woman 1963
36 by 72 in. 91 1/4 by 182.9 cm.
1,818,500 USD at auction

Open Palette

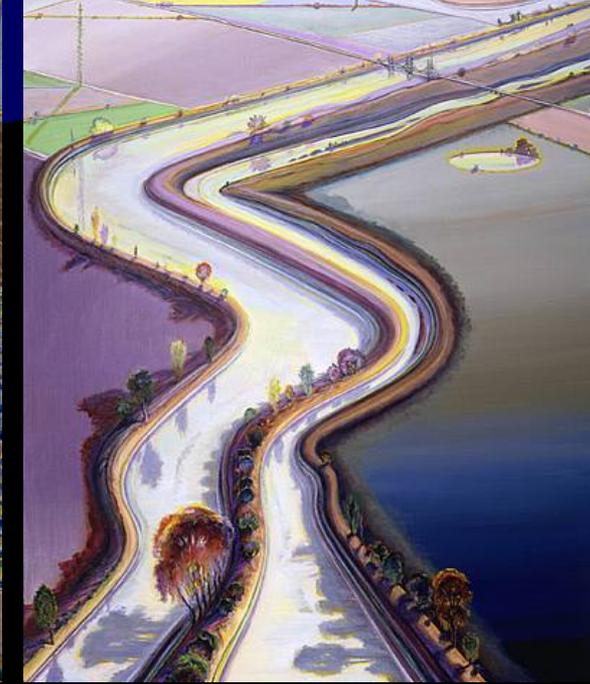
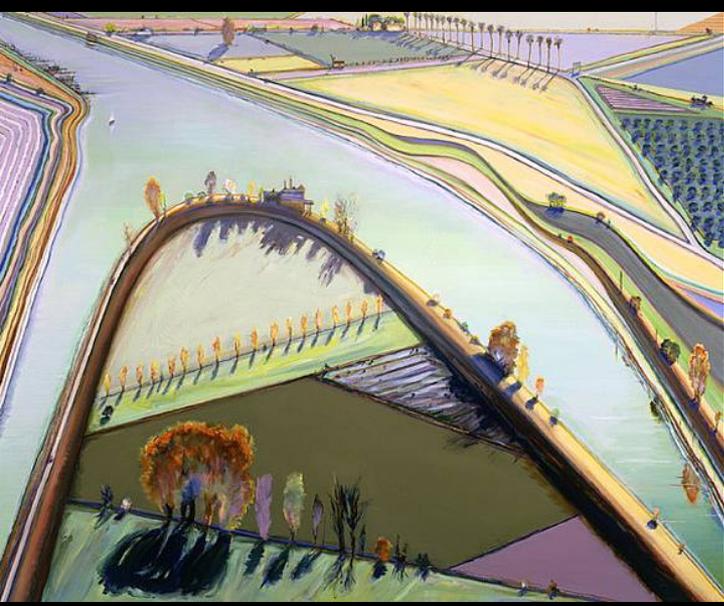


Wayne Thiebaud (b. 1920)
Contemporary Pop/Realist



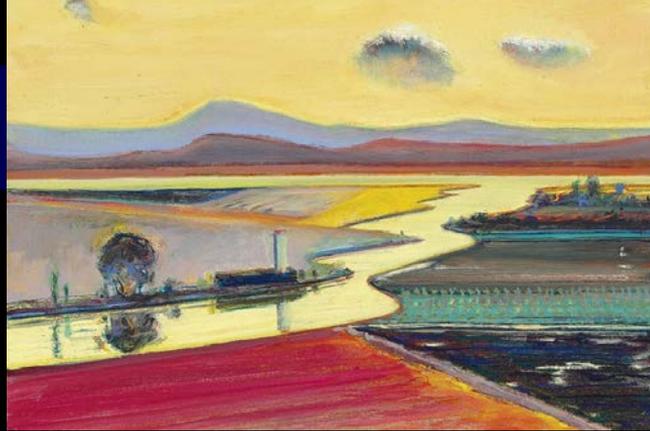
Wayne Thiebaud (b. 1920)
Contemporary Pop/Realist

Landscapes

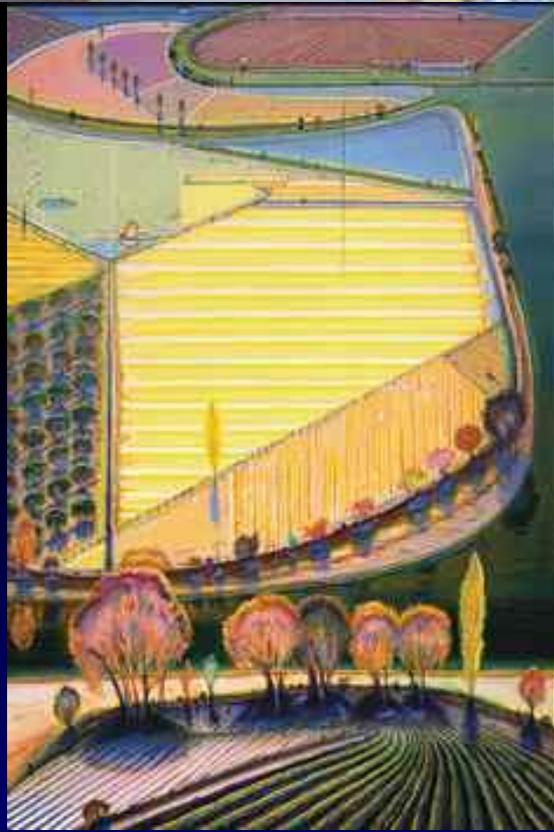


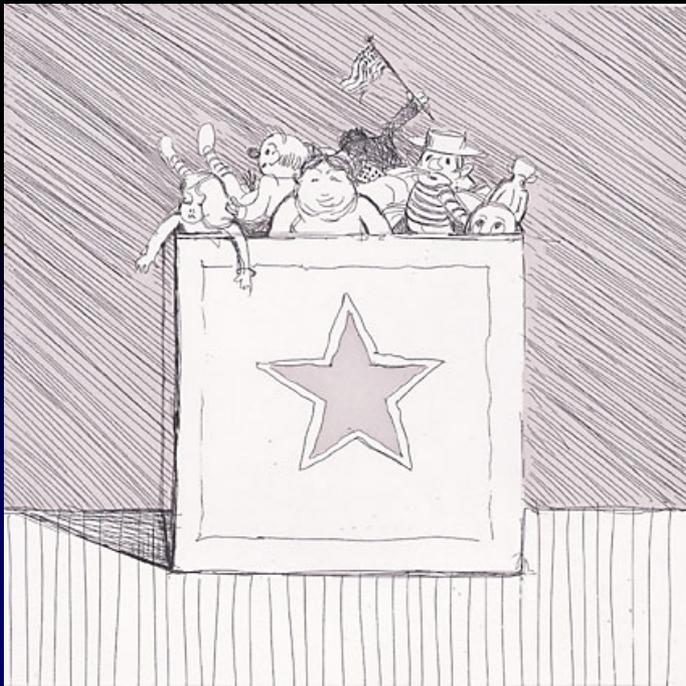
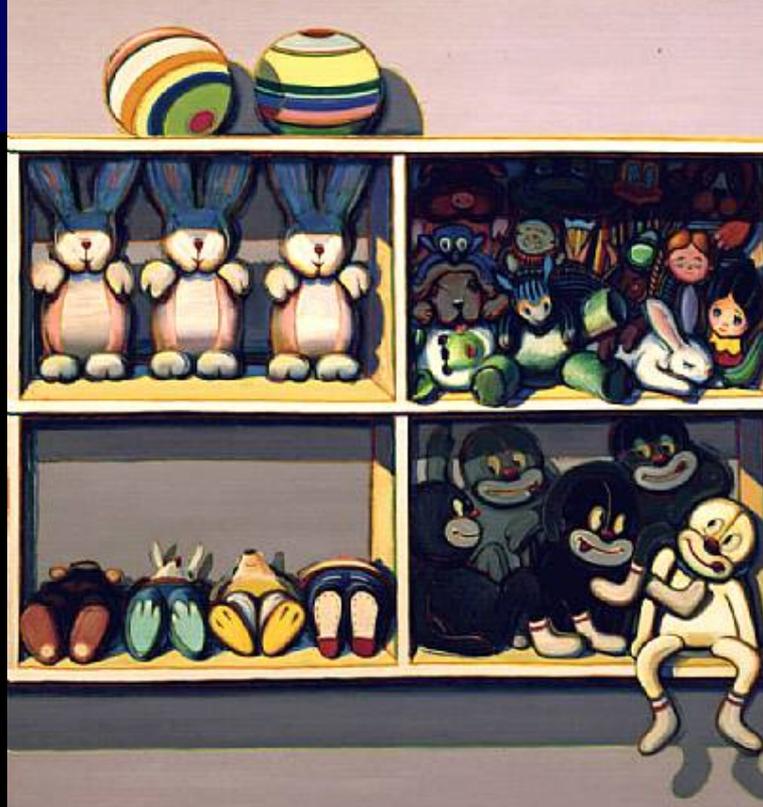
Wayne Thiebaud (b. 1920)
Contemporary Pop/Realist

Landscapes



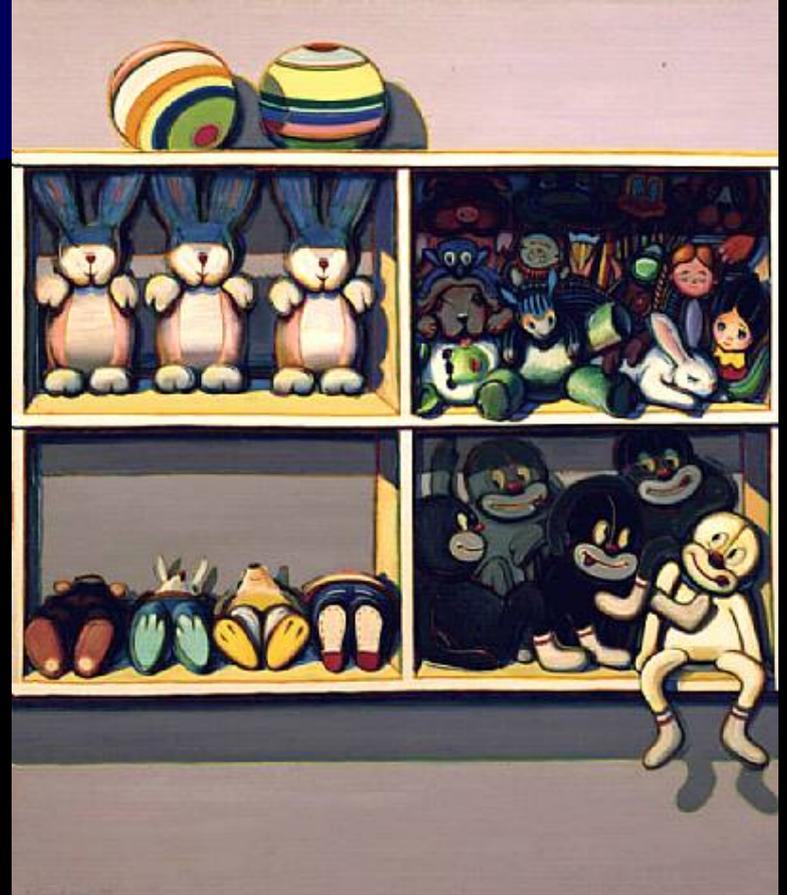
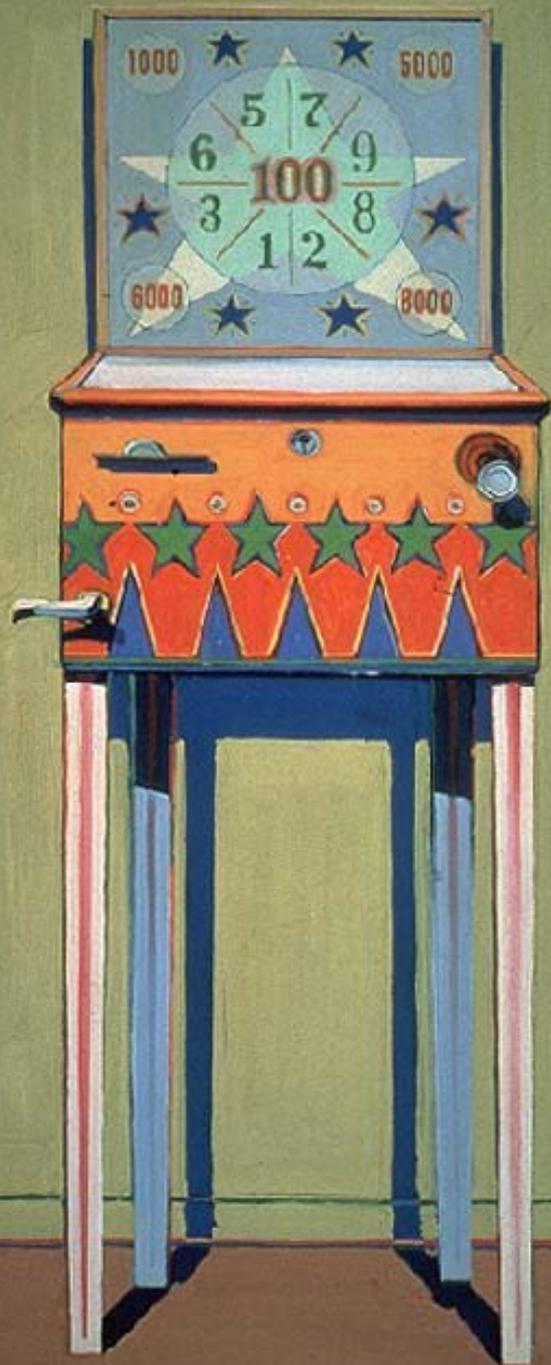
Landscapes





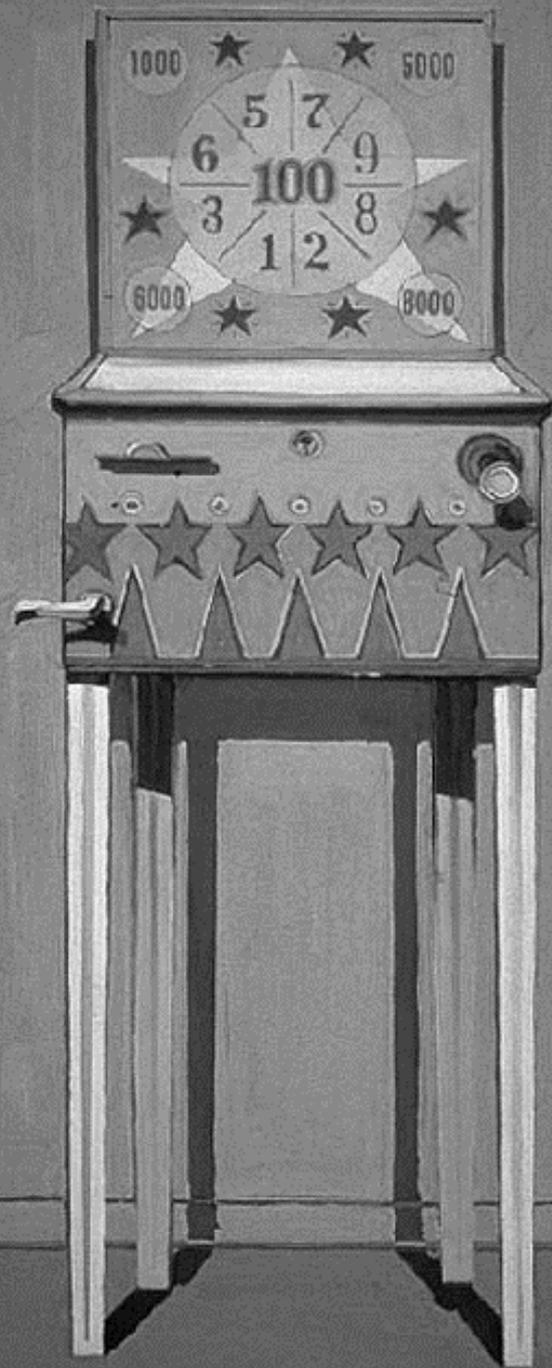
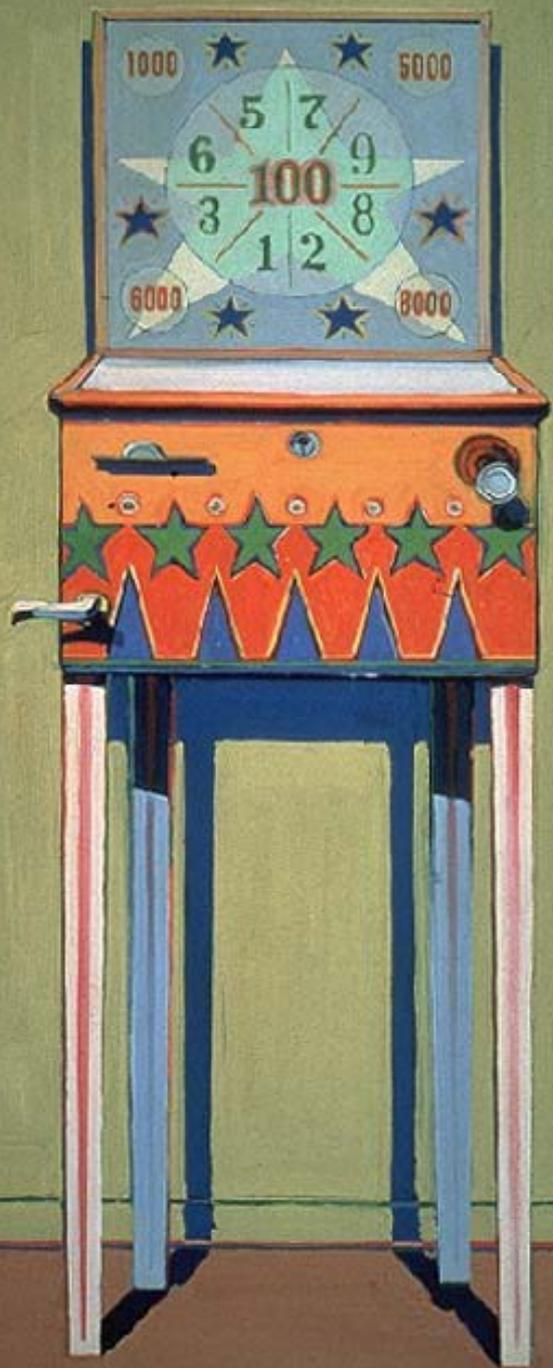
Wayne Thiebaud (b. 1920)
Contemporary
Pop/Realist

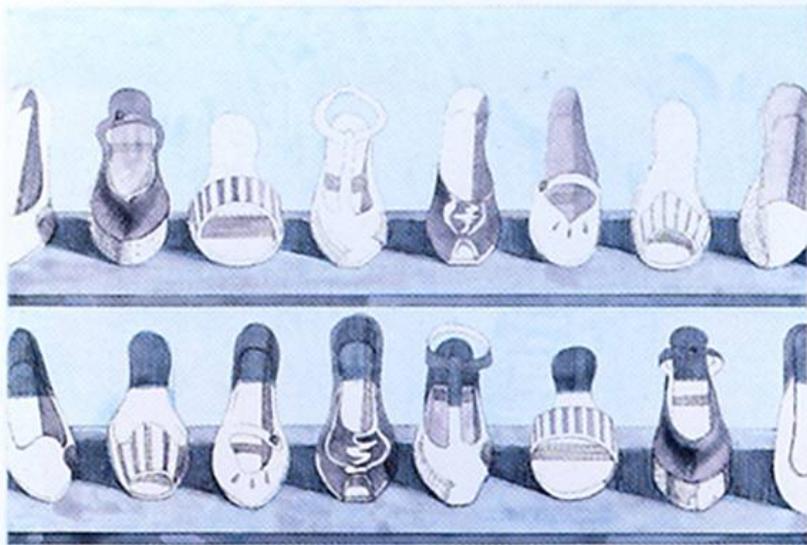
toys



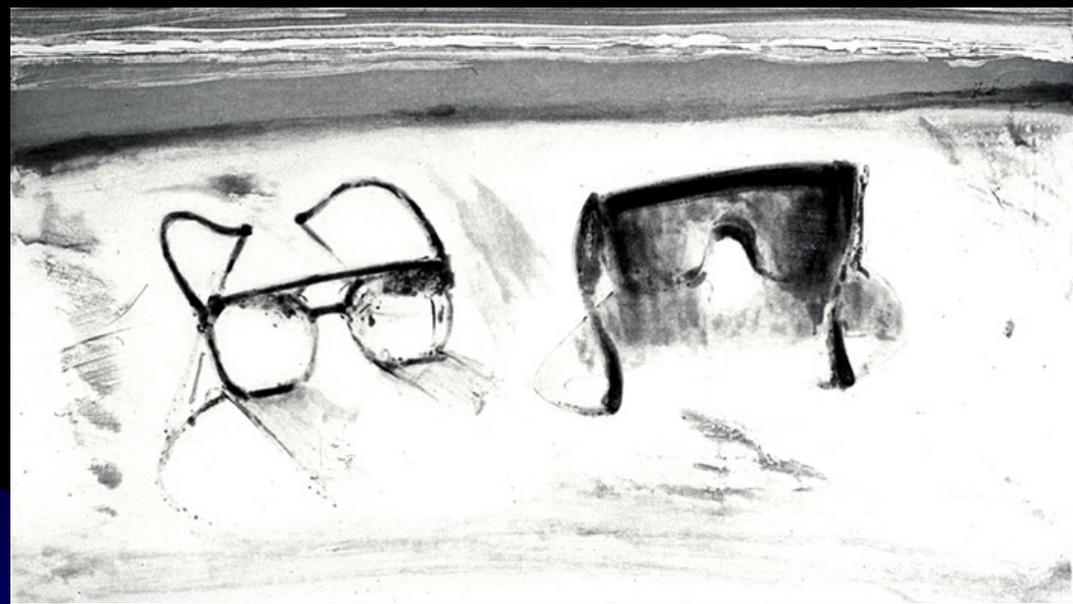
Wayne Thiebaud (b.
1920)
Contemporary Pop/Realist

toys





Fashion Accessories



Wayne Thiebaud (b. 1920)
Contemporary Pop/Realist

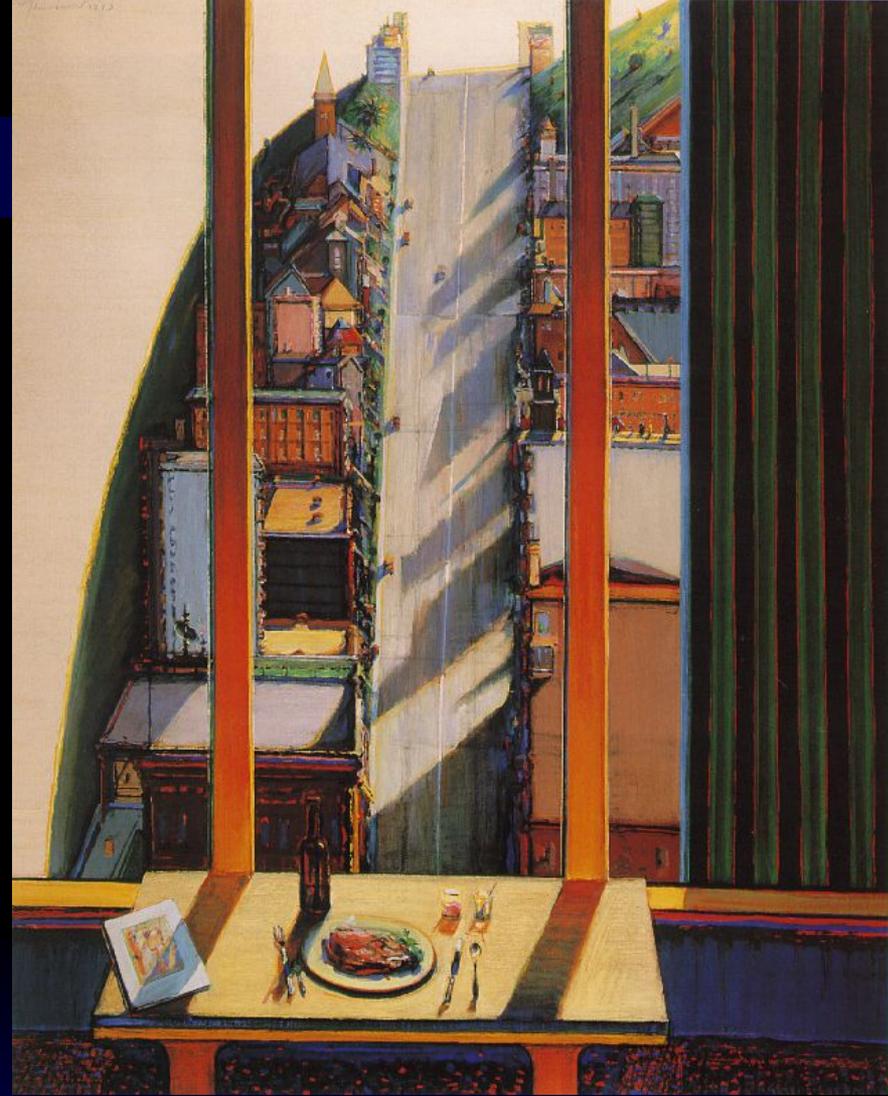
Fashion Accessories



Wayne Thiebaud (b. 1920)
Contemporary Pop/Realist

Critters





Wayne Thiebaud (b. 1920)
Contemporary Pop/Realist

Urban

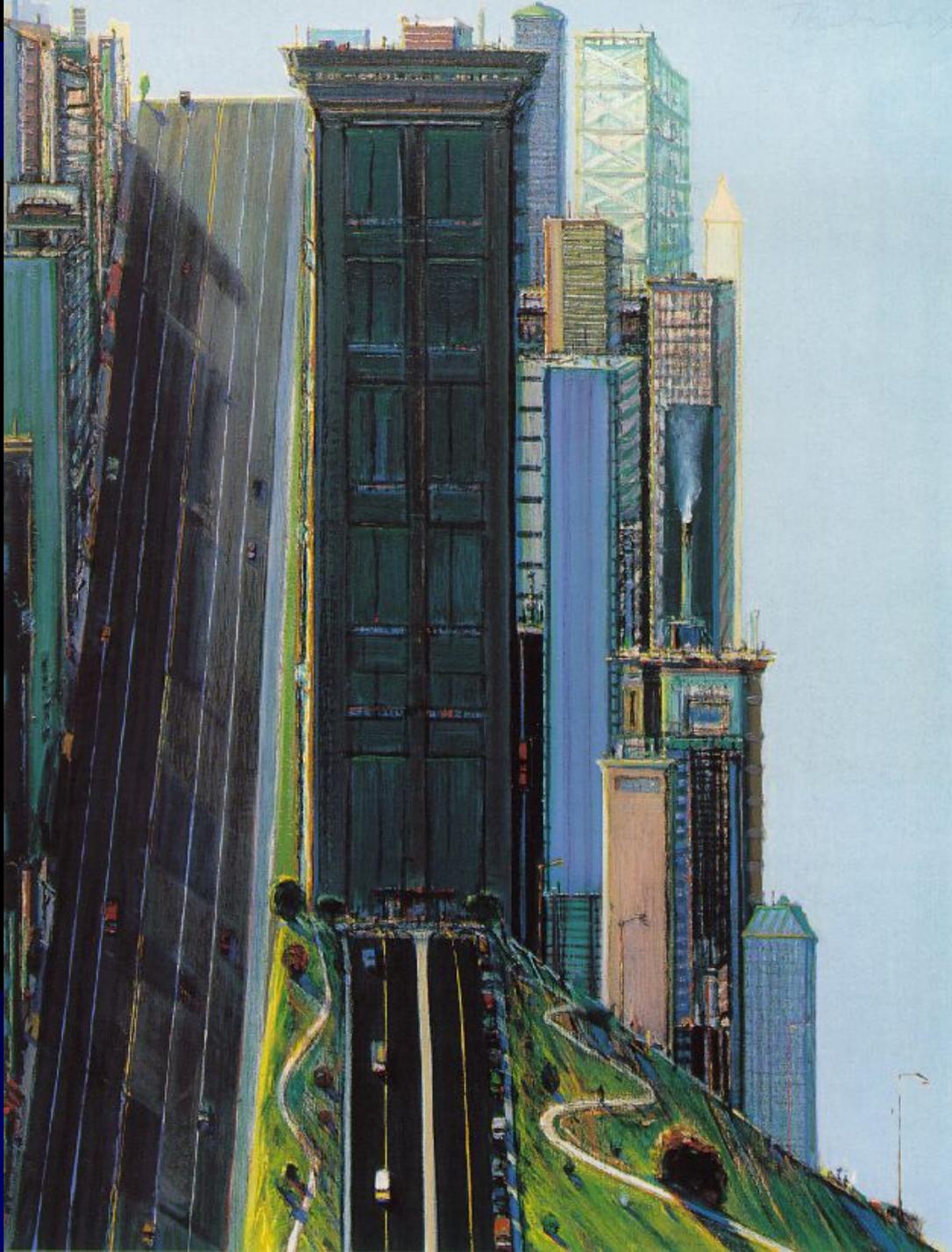


Wayne Thiebaud (b. 1920)
Contemporary Pop/Realist

Urban

Wayne Thiebaud (b. 1920)
Contemporary Pop/Realist

Urban





Wayne Thiebaud (b. 1920)
Contemporary Pop/Realist

Urban

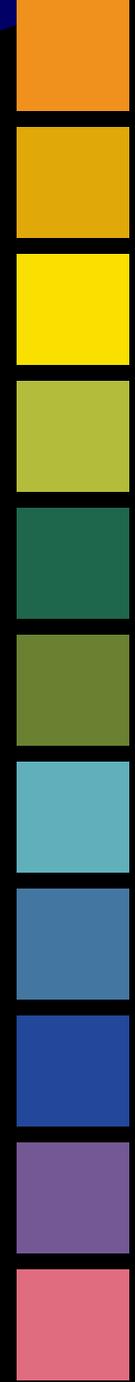


Wayne Thiebaud (b. 1920)
Contemporary Pop/Realist

Landscapes

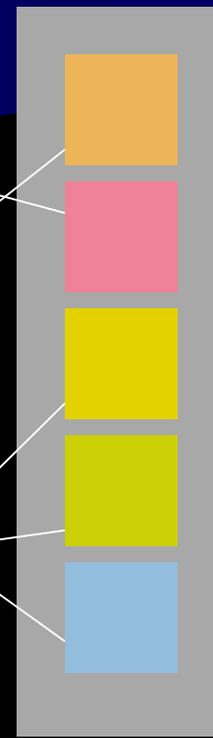


Wayne Thiebaud (b. 1920)
Contemporary Pop/Realist



Wayne Thiebaud (b. 1920)
Contemporary Pop/Realist

Landscapes

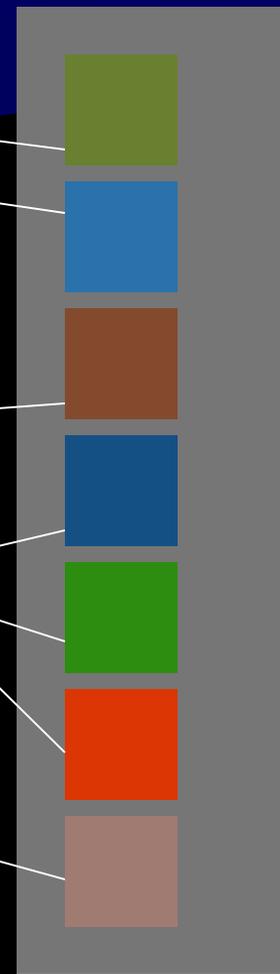


Lighter (v8)
colors.

Hues circle the entire color wheel. But note how common value helps group those hues — introducing a cohesive order.

Wayne Thiebaud (b. 1920)
Contemporary Pop/Realist

Landscapes

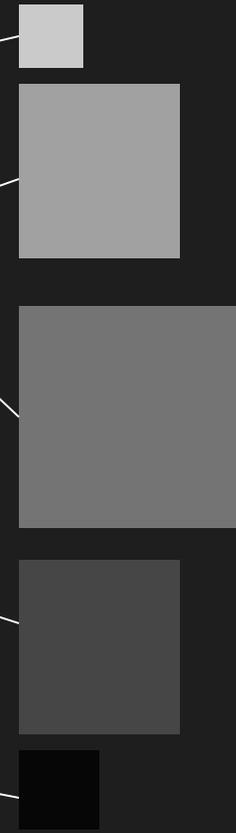


Hues circle the entire color wheel. But note how common value helps group those hues — introducing a cohesive order.

Darker (v4) colors.

Wayne Thiebaud (b. 1920)
Contemporary Pop/Realist

Landscapes



Hues circle the entire color wheel. But note how common value helps group those hues — introducing a cohesive order.

Range of value

Dominant Values

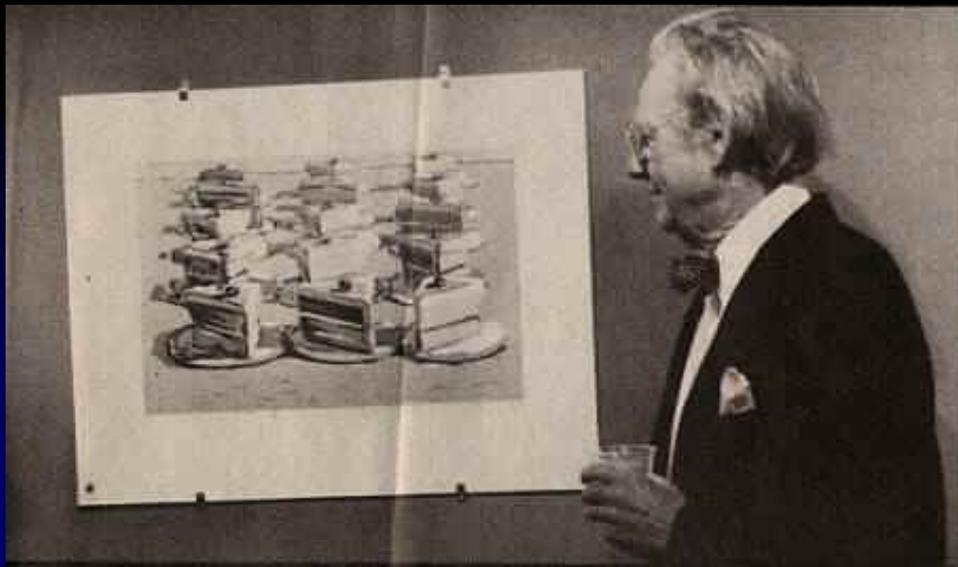
Wayne Thiebaud (b. 1920)
Contemporary Pop/Realist

Landscapes

Open Palette



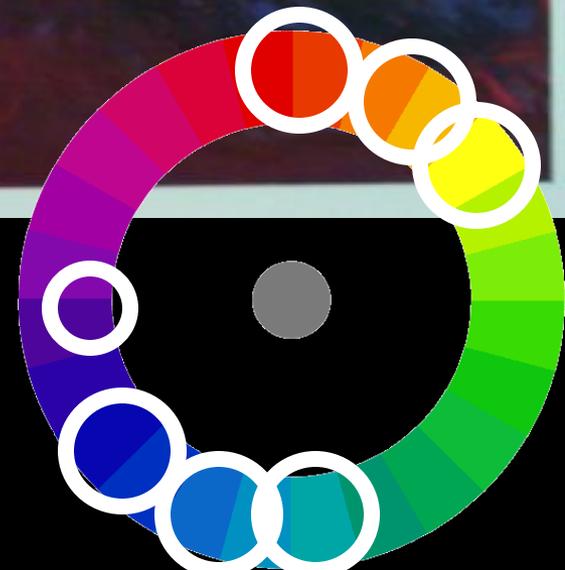
Wayne
Thiebaud
Contemporary
Pop/Realist

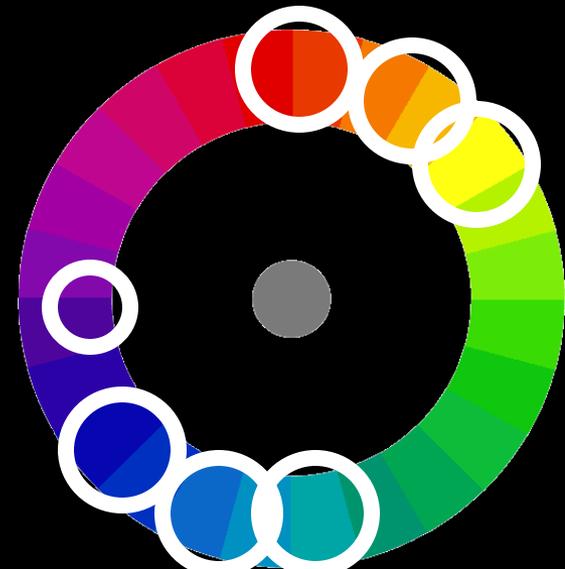
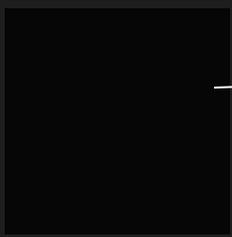
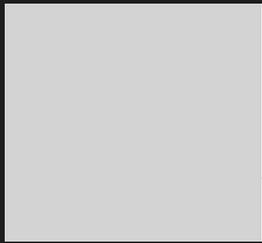




Wayne
Thiebaud
Contemporary
Pop/Realist

A somewhat open palette — with roughly complementary groupings of hues.



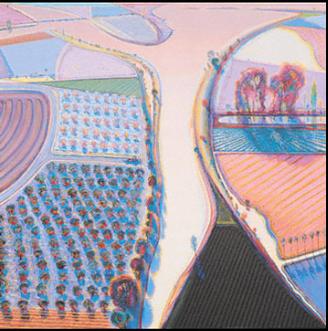


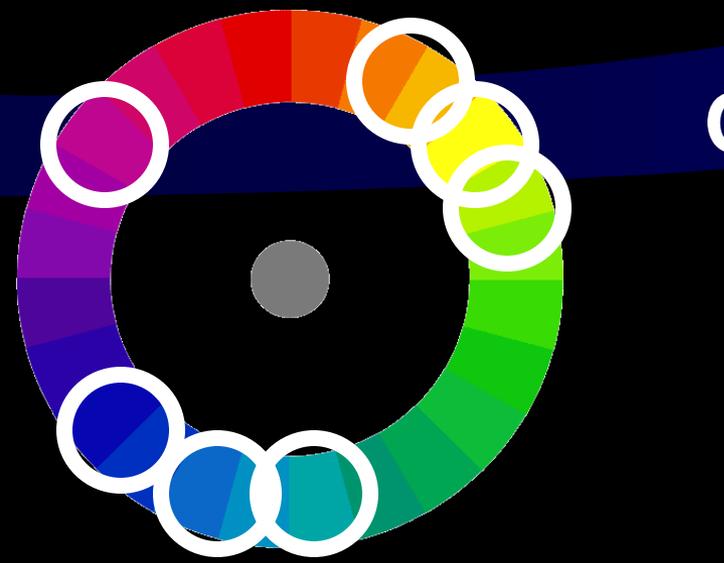
Range of value

Dominant Values

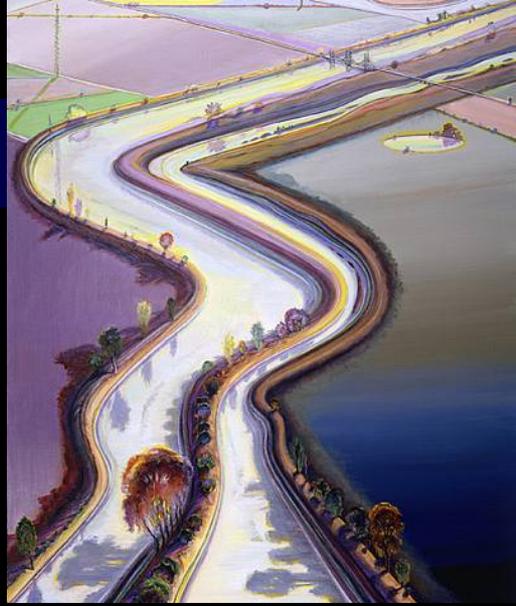
Note simple, bold value pattern that grounds the design, allowing hues to wander. Note areas of similar value with widely varied hues.

- Wayne Thiebaud
- Contemporary Pop/Realist

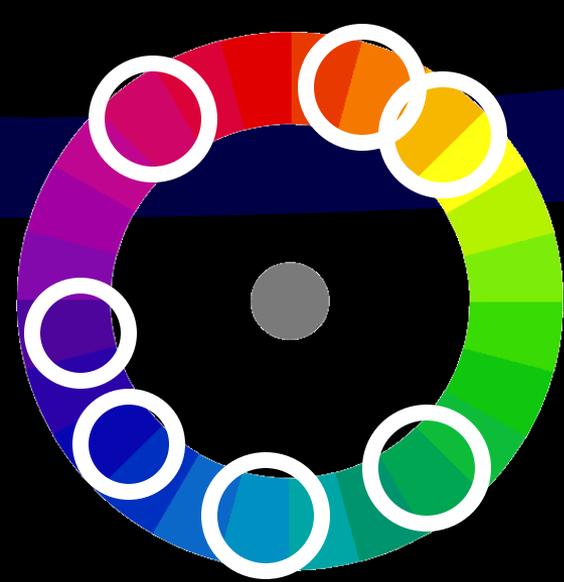




- Wayne Thiebaud
- Contemporary Pop/Re



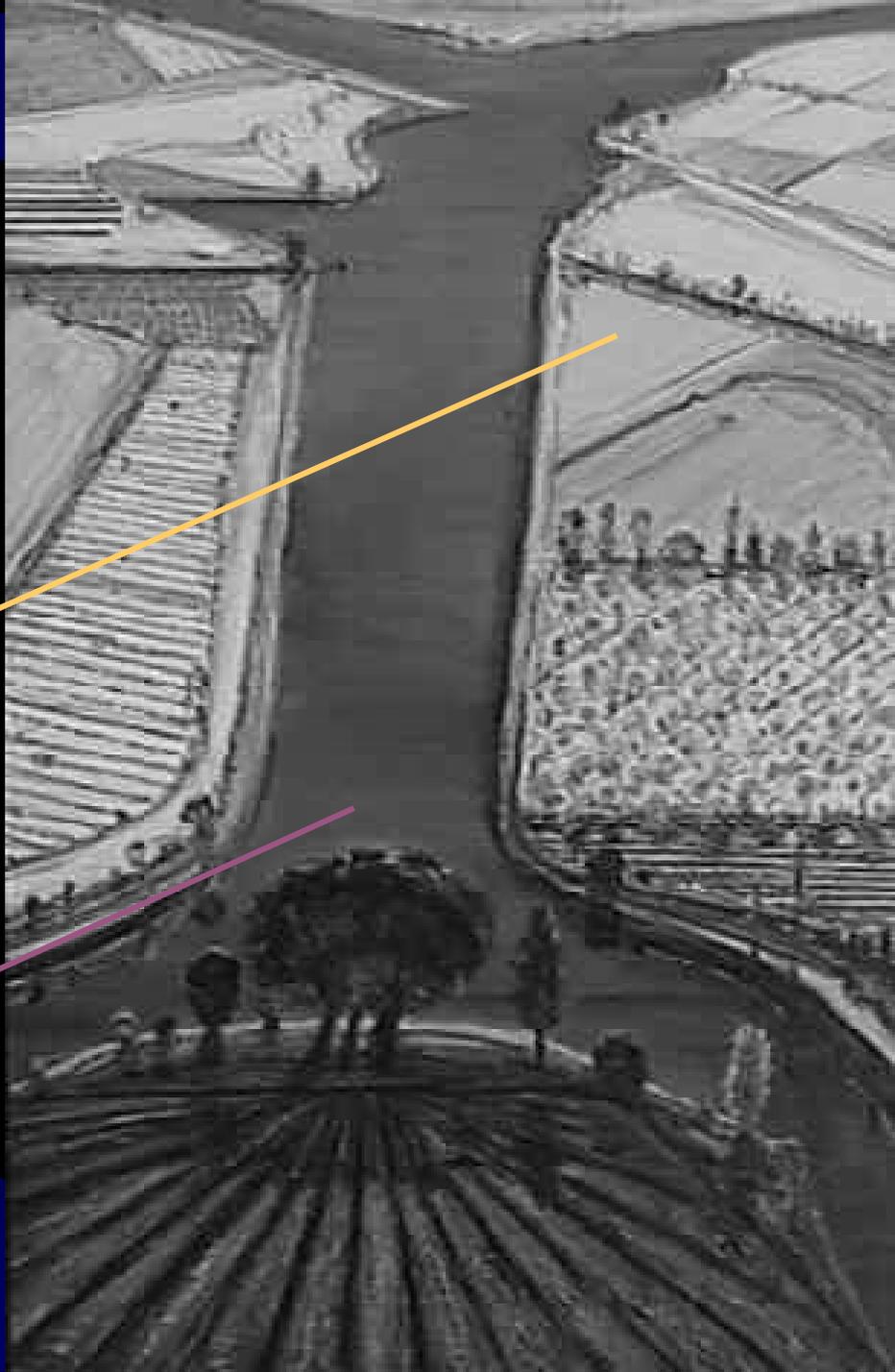
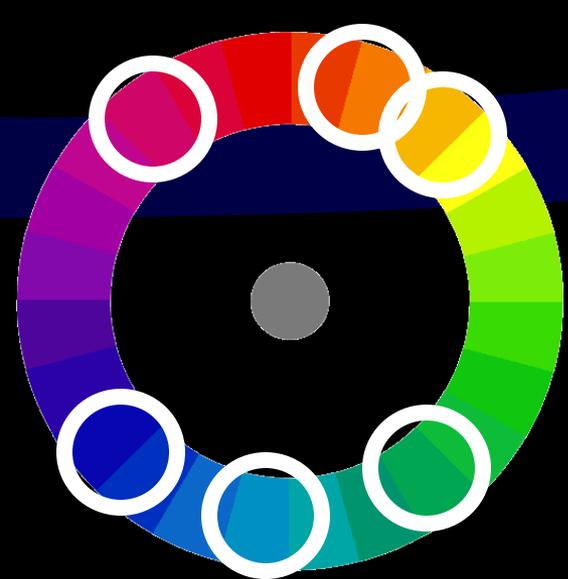
- Wayne Thiebaud
- Contemporary Pop/Realist



- A rather open palette — with roughly complementary groupings of hues.

- Wayne Thiebaud
- Contemporary Pop/Realist

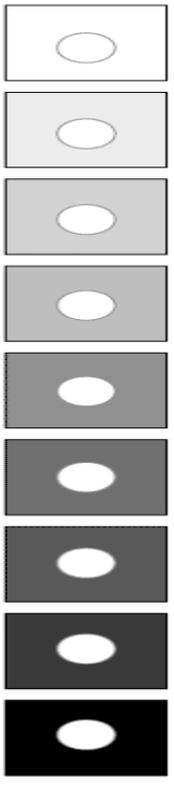




W-9



B-1





- Double-split complement...or open palette?

- Wayne Thiebaud
- Contemporary Pop/Re



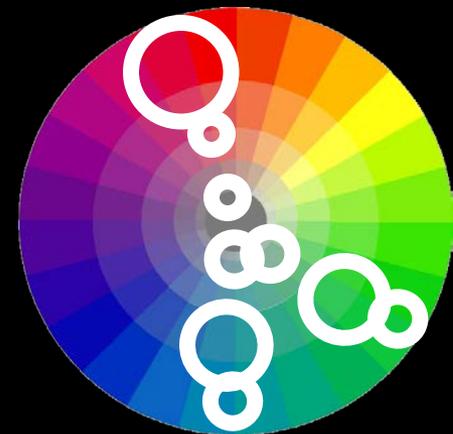
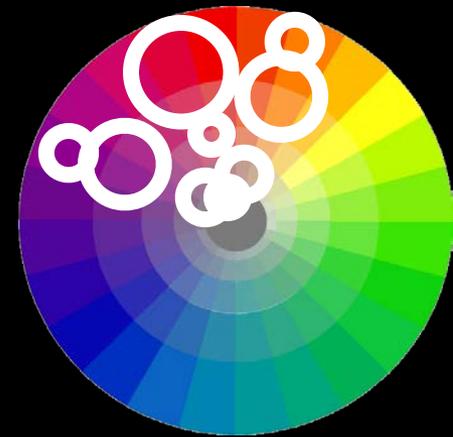
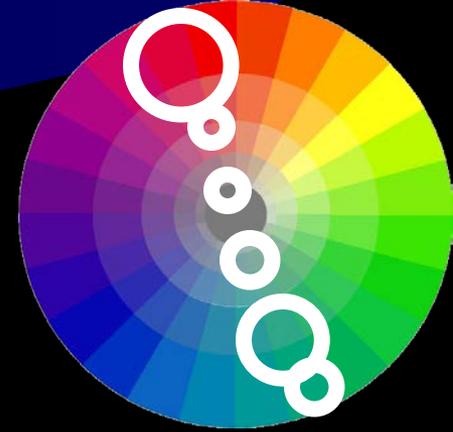
- Double-split complement... or open palette?

- Wayne Thiebaud
- Contemporary Pop/Realist



Structured color harmonies emphasize controlled, planned unity

- We make use of structured color schemes not because it is the *only* way to use color well, but because it offers an *efficient way to explore* what color can do – or what we can do *with* color.
- Structured color harmonies offer a *foundation of related hues* – but the designer can build whatever he/she wants on top of it.



Color Tactics for Unity

- Establish a dominant value
- Establish contrasting subordinate values(s) - confine to a fairly narrow range.
- Establishing dominant hue
- Select subordinate hues by *analogous relationship* to dominant hue, by *complementary relationship* to dominant hue, or by a series of *hue intervals*.
- Establishing dominant chroma
- Repeating a color (or colors) throughout a composition.

German designer

Lars Contzen

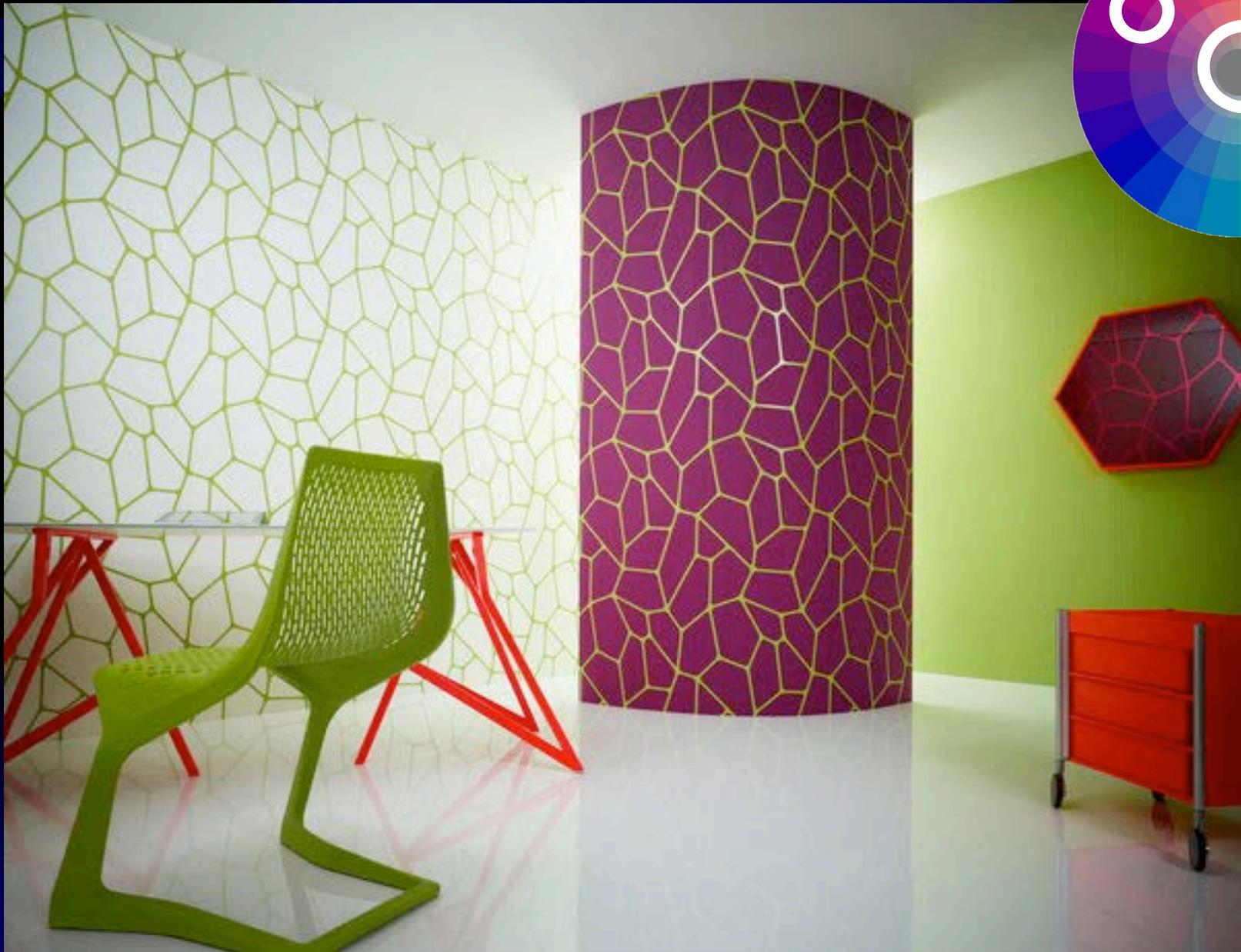
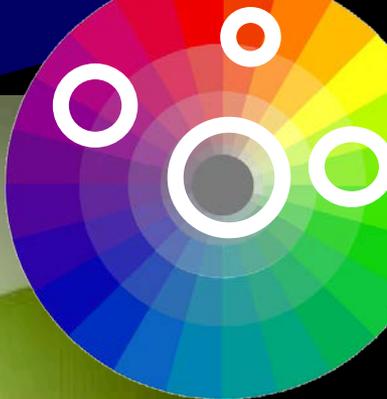
Contzen has recently launched a new product range aptly called *Colourcourage*.

Contzen's color may not be consistently pure open palette, but often he breaks the typical guidelines of "safe color" — boldly contrasting, massed, high chroma color against a neutral base.











CC5-001	CC5-002	CC5-003
WHITE	WHITE	PEBBLE
BLACK	BERGAMOT	CLAY
CONCRETE	BISALTO	RASPBERRY
SAPGREEN	AUBERGINE	AUBERGINE
PLUM	PIMIENTO	BERGAMOT

CC4-001	CC4-002	CC4-003
WHITE	WHITE	PEBBLE
BLACK	BERGAMOT	CLAY
CONCRETE	BISALTO	RASPBERRY
SAPGREEN	AUBERGINE	AUBERGINE

CC3-001	CC3-002	CC3-003
WHITE	WHITE	PEBBLE
BLACK	BERGAMOT	CLAY
CONCRETE	BISALTO	RASPBERRY

With *Colourcourage* I defined my own colour system, which includes design patented colour “families” that have been merged into a harmonious and sophisticated use of light and colour.

These are defined based on regularities of colour psychology combined with the current cultural understanding of colour and are intended for use in the areas of architecture and interior design.

A Colourcourage partner network, consisting of reputed companies in the industry, will supply appropriate products or materials, which guarantee a well-balanced and harmonious colour composition.

CC5-001	CC5-002	CC5-003	CC5-004	CC5-005	CC5-006	CC5-007	CC5-008
WHITE	WHITE	PEBBLE	WHITE	WHITE	WHITE	PEBBLE	SAND
BLACK	BERGAMOT	CLAY	ESTERO	SUCIAROSA	CITRUS	CURRY	INFINITY
CONCRETE	BISALTO	RASPBERRY	CONCRETE	CHOCOLATE	TEAL	AUBERGINE	BURDEOS
SAPGREEN	AUBERGINE	AUBERGINE	MUD	SOFT GREY	SOFT GREY	SKYBLUE	SKYBLUE
PLUM	PIMIENTO	BERGAMOT	RASPBERRY	AUBERGINE	BLACK	CLAY	ESTERO

CC4-001	CC4-002	CC4-003	CC4-004	CC4-005	CC4-006	CC4-007	CC4-008
WHITE	WHITE	PEBBLE	WHITE	WHITE	WHITE	PEBBLE	SAND
BLACK	BERGAMOT	CLAY	ESTERO	SUCIAROSA	CITRUS	CURRY	INFINITY
CONCRETE	BISALTO	RASPBERRY	CONCRETE	CHOCOLATE	TEAL	AUBERGINE	BURDEOS
SAPGREEN	AUBERGINE	AUBERGINE	MUD	SOFT GREY	SOFT GREY	SKYBLUE	SKYBLUE

CC3-001	CC3-002	CC3-003	CC3-004	CC3-005	CC3-006	CC3-007	CC3-008
WHITE	WHITE	PEBBLE	WHITE	WHITE	WHITE	PEBBLE	SAND
BLACK	BERGAMOT	CLAY	ESTERO	SUCIAROSA	CITRUS	CURRY	INFINITY
CONCRETE	BISALTO	RASPBERRY	CONCRETE	CHOCOLATE	TEAL	AUBERGINE	BURDEOS









If someone is scared of bright and bold colours, one has to respect that.



The only advice that I can give people is *not to think about decorating their home as a long-term thing.*



Sometimes simple changes can make a home alive and adorable.

And if someone practices this idea, they will automatically start to experiment with colours or patterns.





