

Open Palettes

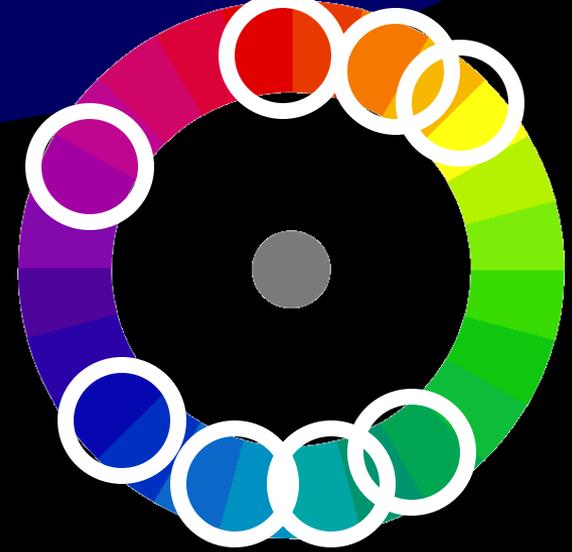
vs.

Limited Palettes

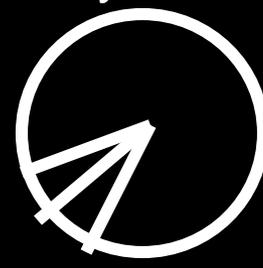
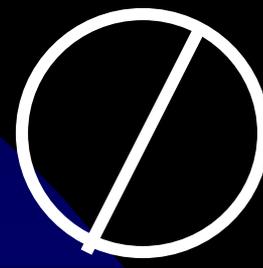
- Hue schemes can be generally divided into *Open* palettes and *Limited* palettes.



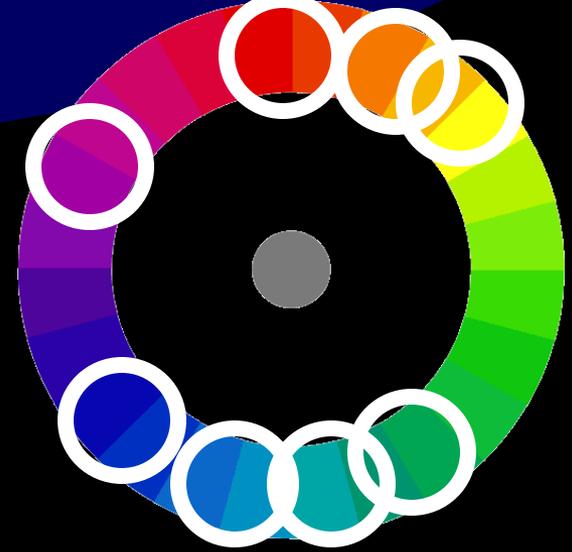
Open Palettes vs. Limited Palettes



- *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.

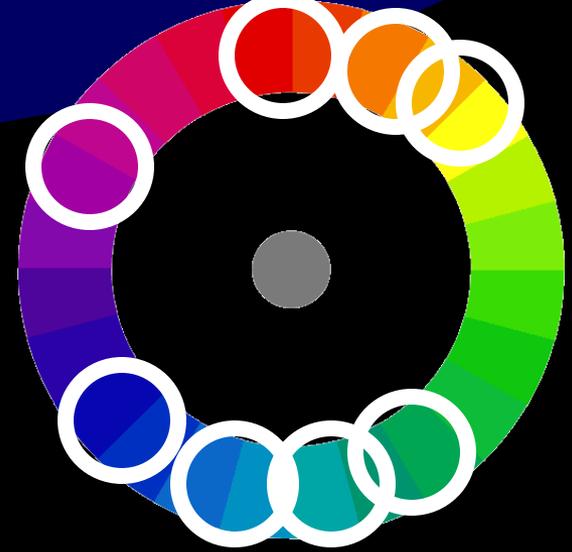


Open Palette- vs.- Limited Palette vs. Structured Palette



- **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



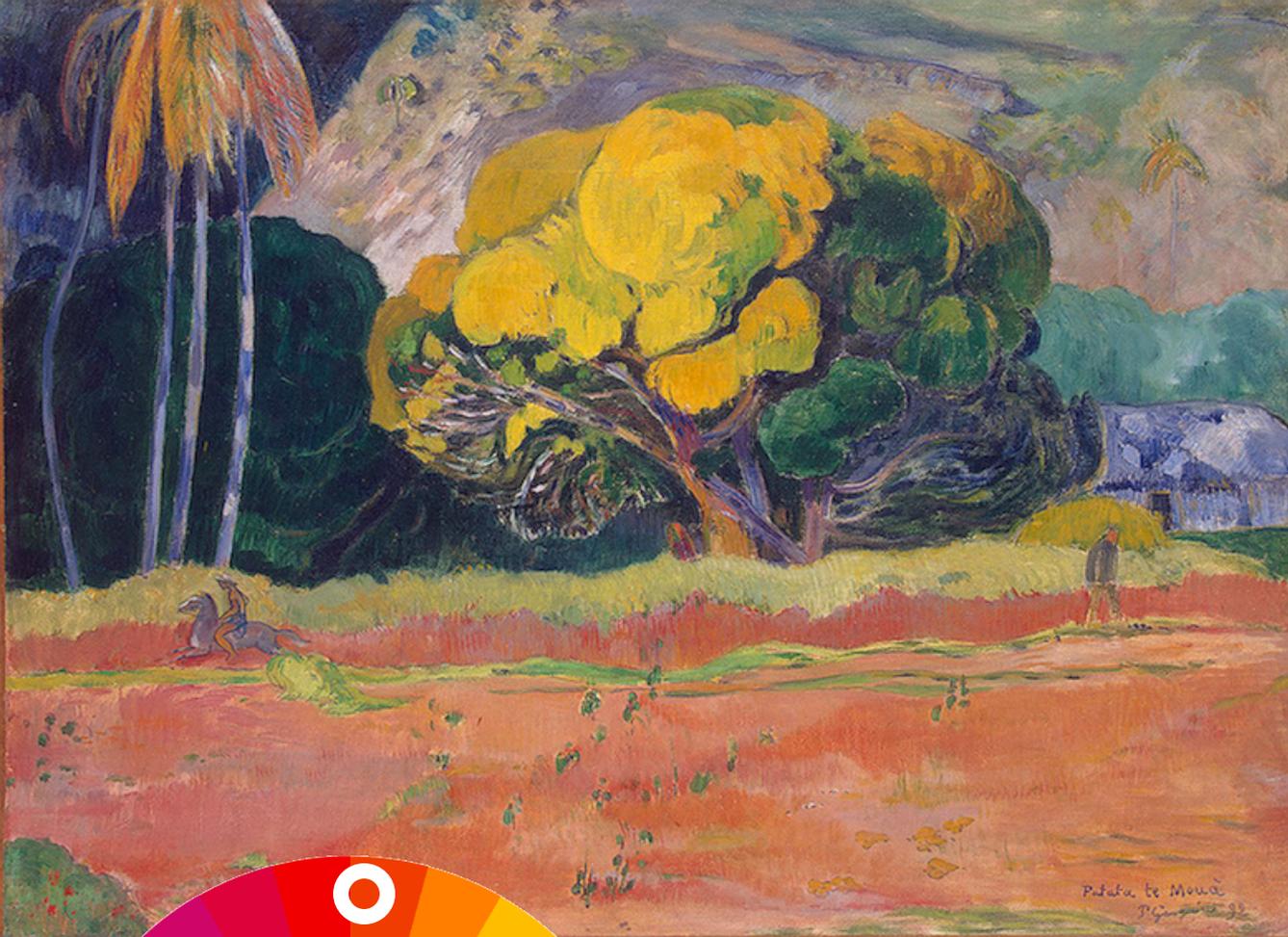
- (p. 53)
A color scheme that uses hues from all over the color wheel.
- The risk: Potentially chaotic and disunified.
- The potential: often rich & visually dynamic.
- A strategy: When an open palette is daringly used, some *other characteristics of the design must provide unity* – to hold it all together.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



Paul Gauguin
Fatata Te Moua (At the Foot of a Mountain),
1892

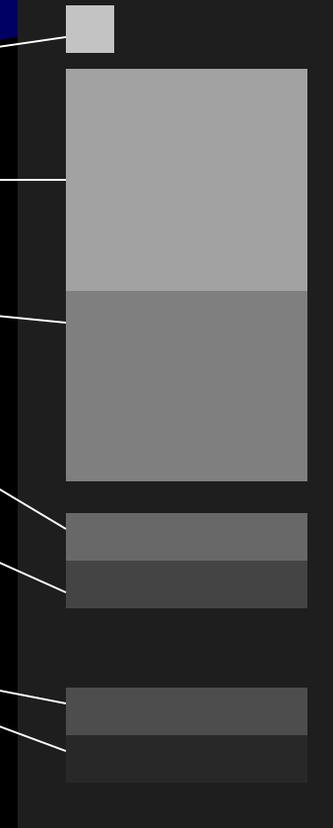


An open palette,
broad range of
hues — no
structured
scheme is used.

Note simplified
value structure.



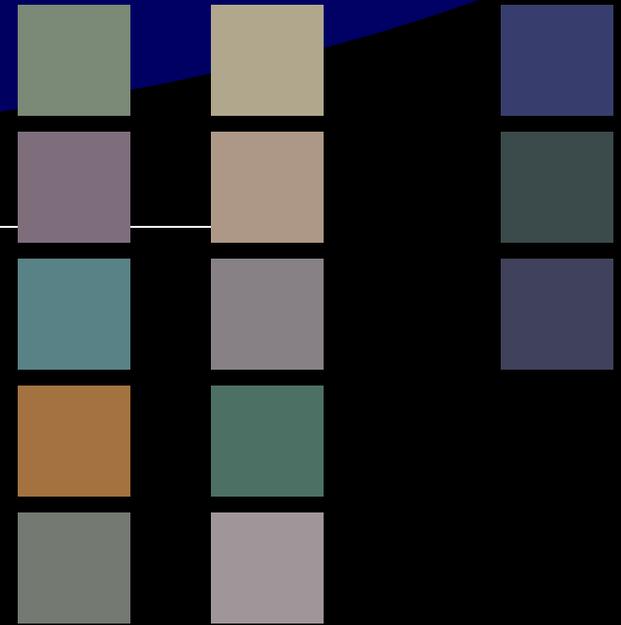
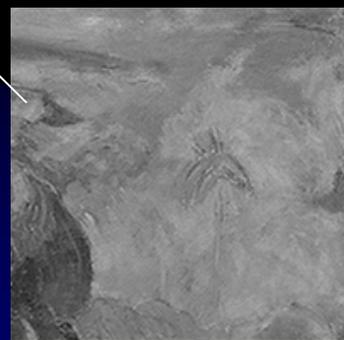
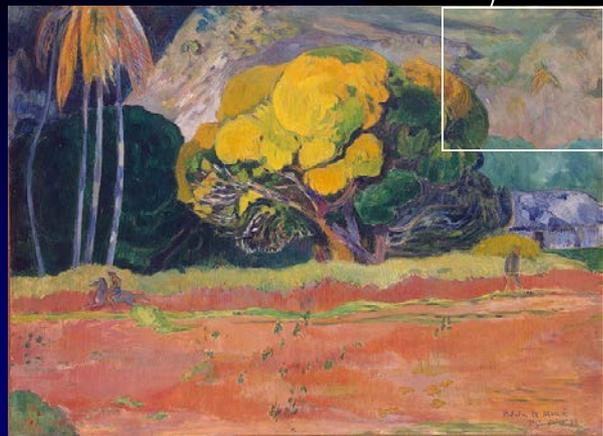
Paul Gauguin
Fatata Te Moua (At the Foot of a Mountain),
1892



- Range of value
- Dominant Values



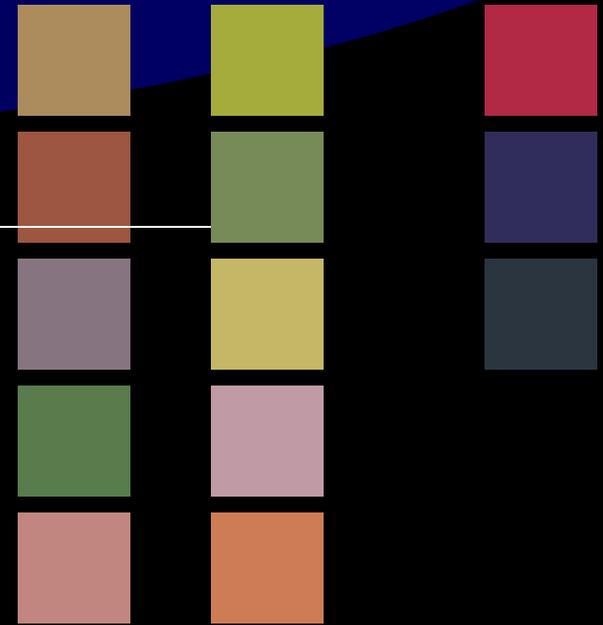
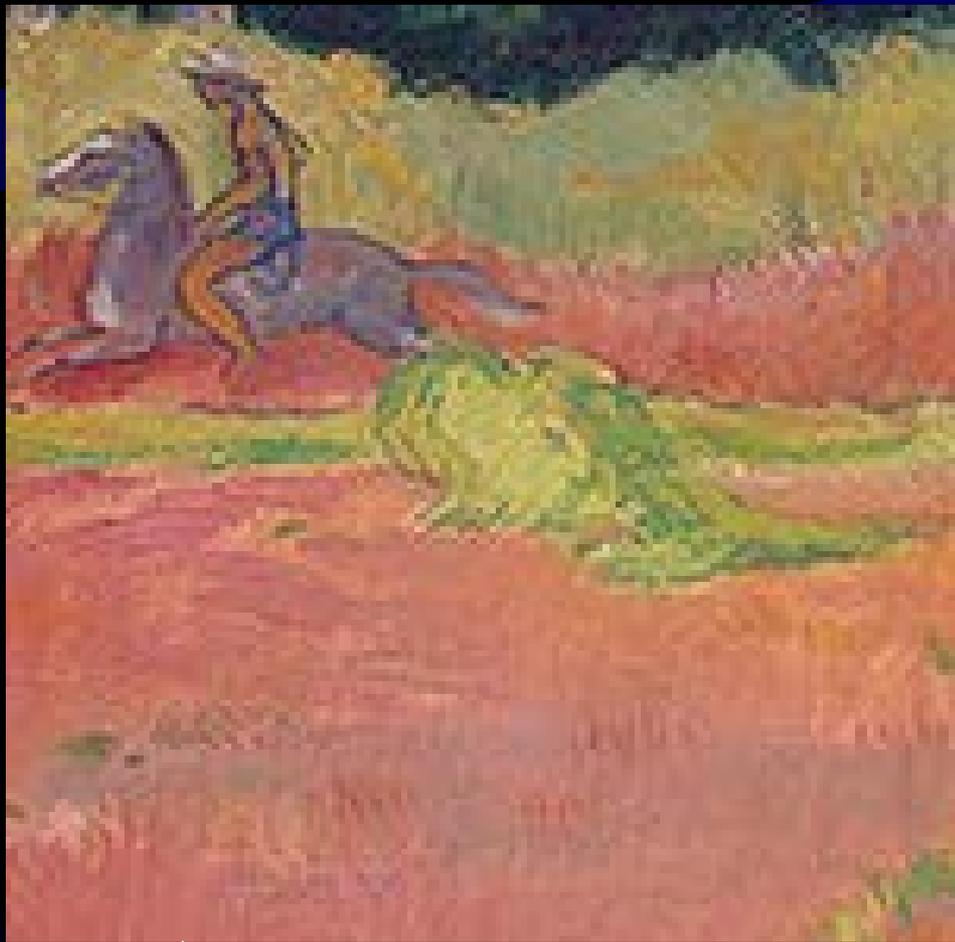
Paul Gauguin
Fatata Te Moua (At the Foot of a Mountain),
1892



- Note the diversity of hues present within massed value areas. That is, there are many colors, all of the **same/similar value**, of roughly the **same chroma**, but of quite **diverse hue**.

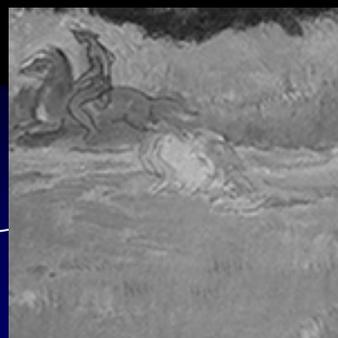
Rich color experiences can be created using controlled value and an open palette.

Fatata Te Moua (At the Foot of a Mountain), 1892



- Note the diversity of hues present within massed value areas. That is, there are many colors, all of the **same/similar value**, of roughly the **same chroma**, but of quite **diverse hue**.

Rich color experiences can be created using controlled value and an open palette.



Fatata Te Moua (At the Foot of a Mountain), 1892



What unifies the scheme?

Chroma dominance is well-established.

Most colors are middle-low- to low-chroma





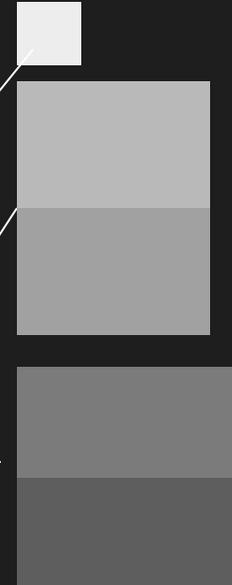
TE RERIOA
P. Gauguin 92
Tahiti



What gives variety to scheme?

Hue variety is very broad, yet not conflicting.

- This is easier to accomplish when chroma is kept relatively low.

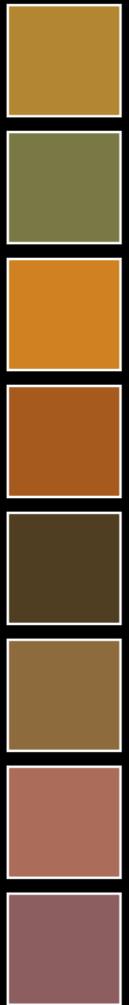


Range of value Dominant Values

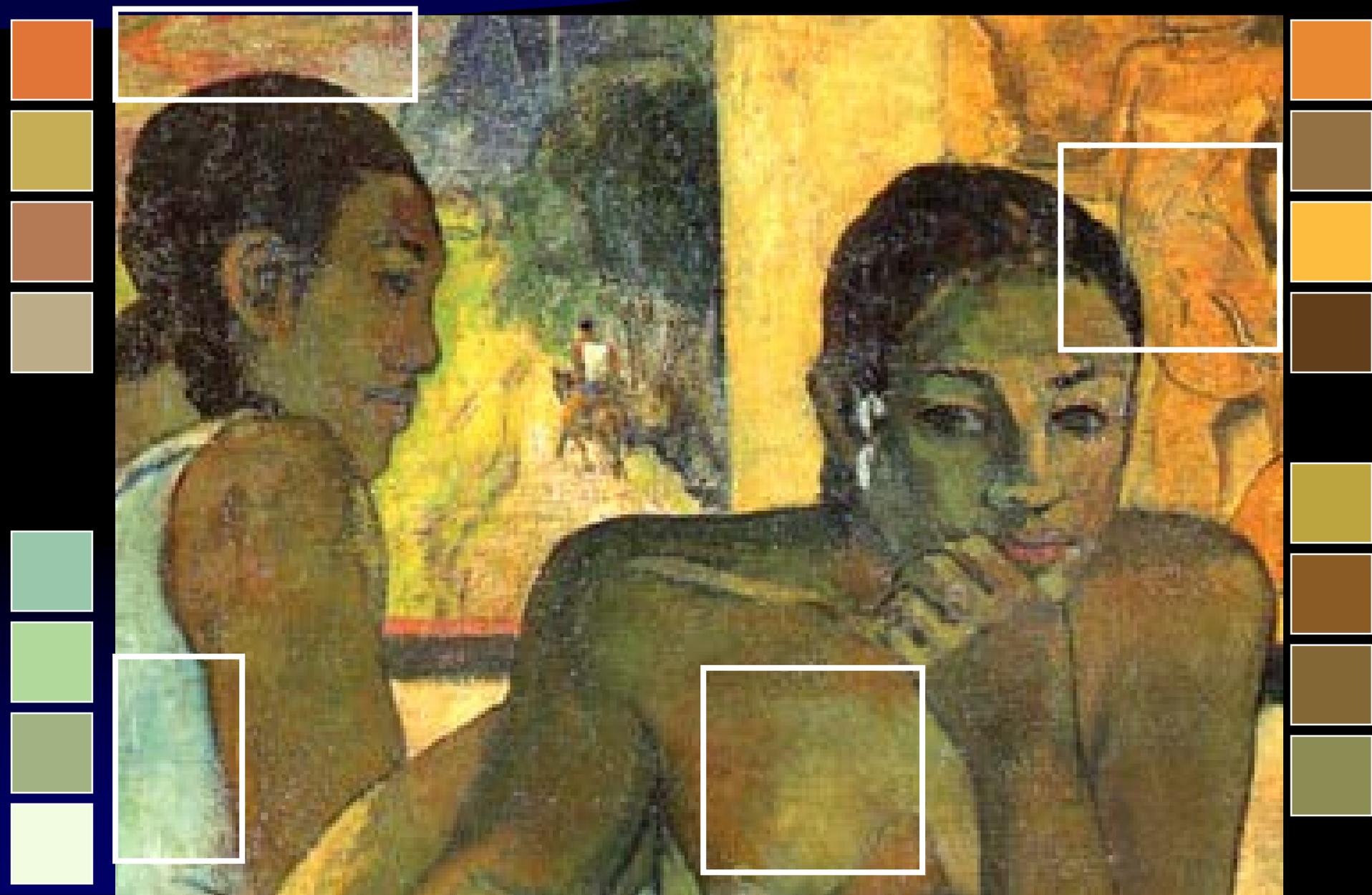


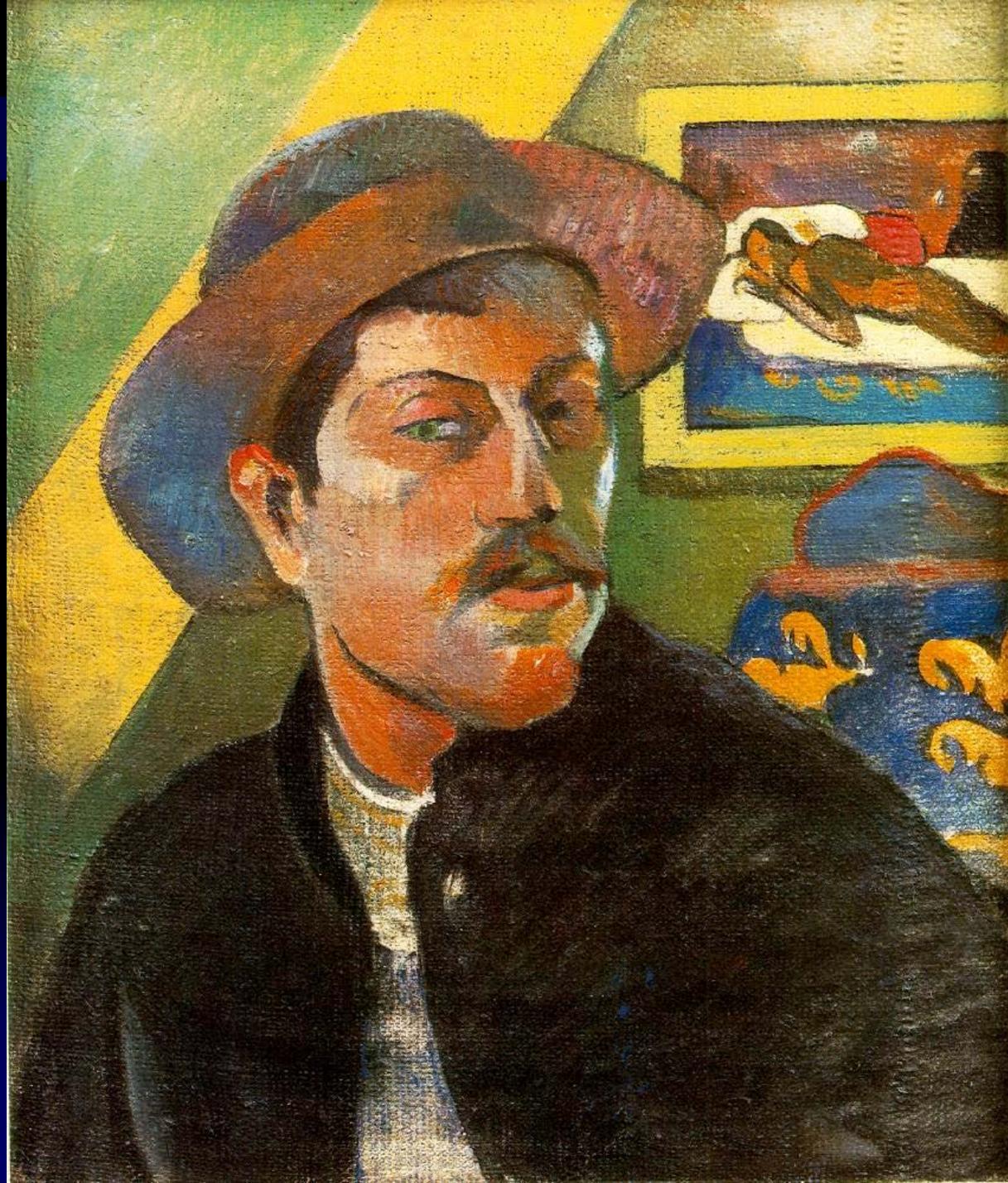
- Note basic value pattern and structure — only a few values are prominent.
- Major shapes typically have two close values — each major shape/area has its own narrow value range.

Complement-Mixed Neutrals



Complement-Mixed Neutrals unify scheme by joining contrasting hues.



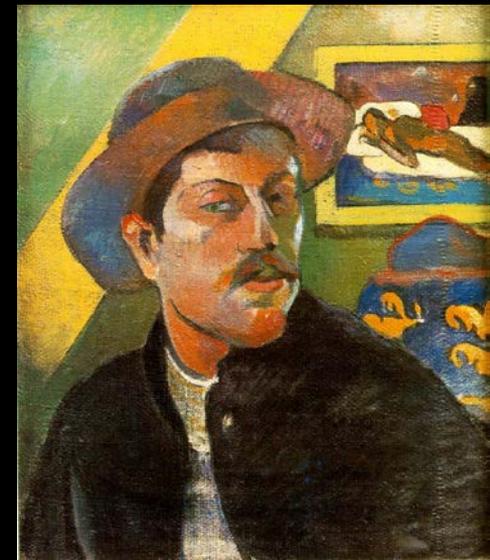


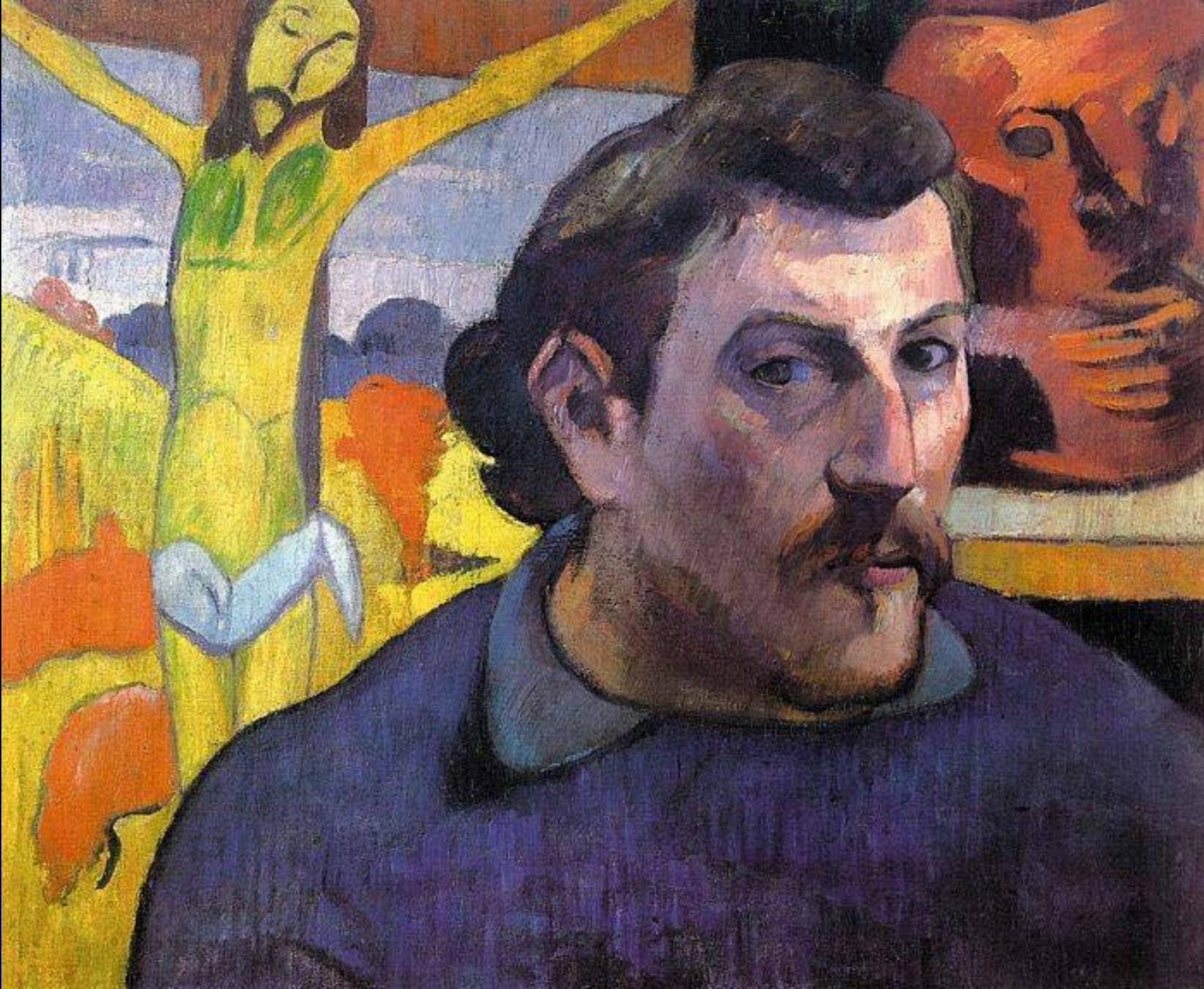
Complement Mixed Palette

- Gauguin uses a very broad palette, but most colors are “broken” by complements.
- This tactic offers colors that naturally harmonize — colors that are “related” by their common source colors.

Complement Mixed Palette

- Compare “pure” colors and mixes... note vast variety of complement-broken colors





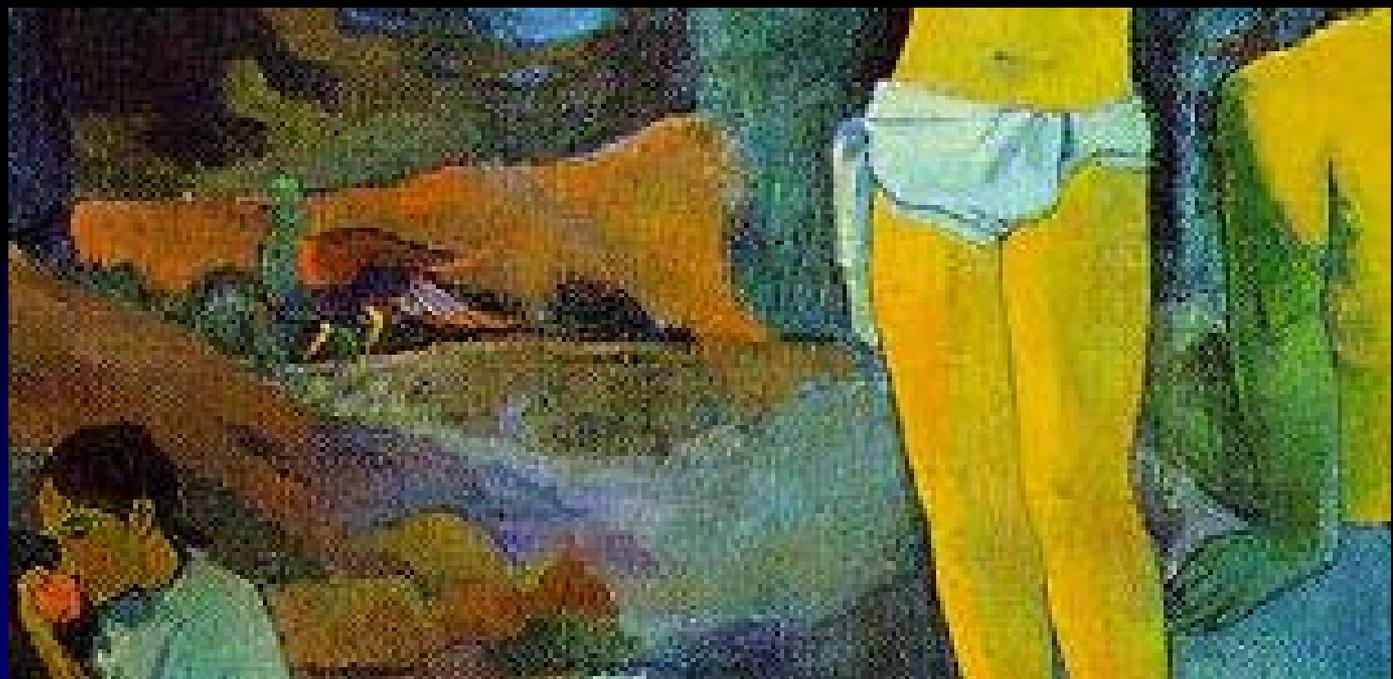
Complement Mixed Palette



Where Do We Come From? What Are We? Where Are We Going?

1897; Oil on canvas; 54 3/4 x 147 1/2 in.

Museum of Fine Arts, Boston

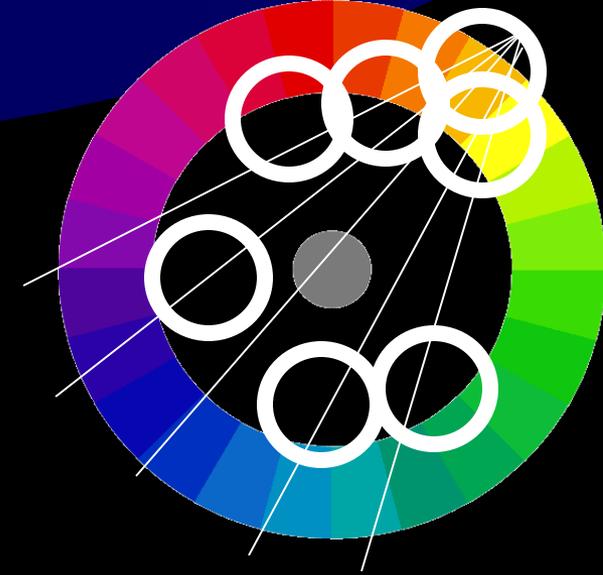


Limited Palette

- Only a limited set of colors are chosen.
- The colors are usually chosen because of structural similarities – they are well-related.
- In a monochromatic color scheme, for instance, all colors are related by a common hue – while value and chroma may vary.



Saturated Palette



- Unifies the colors by **mixing** “a little of a single main color into everything else.”
- This *saturates* all of the colors with that one, underlying color – thereby relating all colors in the scheme.
- This is a strategy suggested by Chevreul (p. 114), and illustrated in f.9.12.



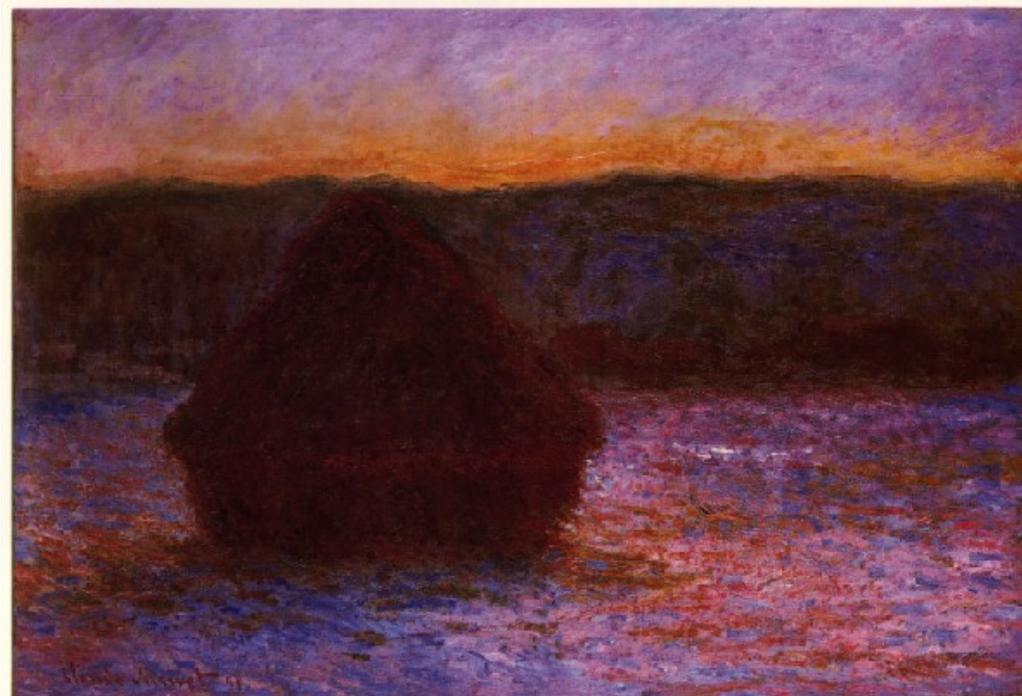
Saturated Palette



- The charting convention involves a sort of radiating fan – lines that suggest that all of the colors are “pulled toward” the saturating color...
- ...in this Monet Haystack sunset image, the **golden color (a yellow-orange) saturates all of the local colors.**
The blue sky is washed with golden yellow...
green grass is mixed and scumbled with yellow...

Saturated Palette

- **Monet - Haystacks**
- Sunsets generally demand a saturated palette, as all surfaces are illuminated by a distinctly colored (hue) light. (local colors are altered by a dominating light, creating a distinctly hue-biased set of atmospheric color)



Saturated Palette

- **Bierstadt**
- Sunsets ... all surfaces are illuminated by a distinctly colored light (hue).



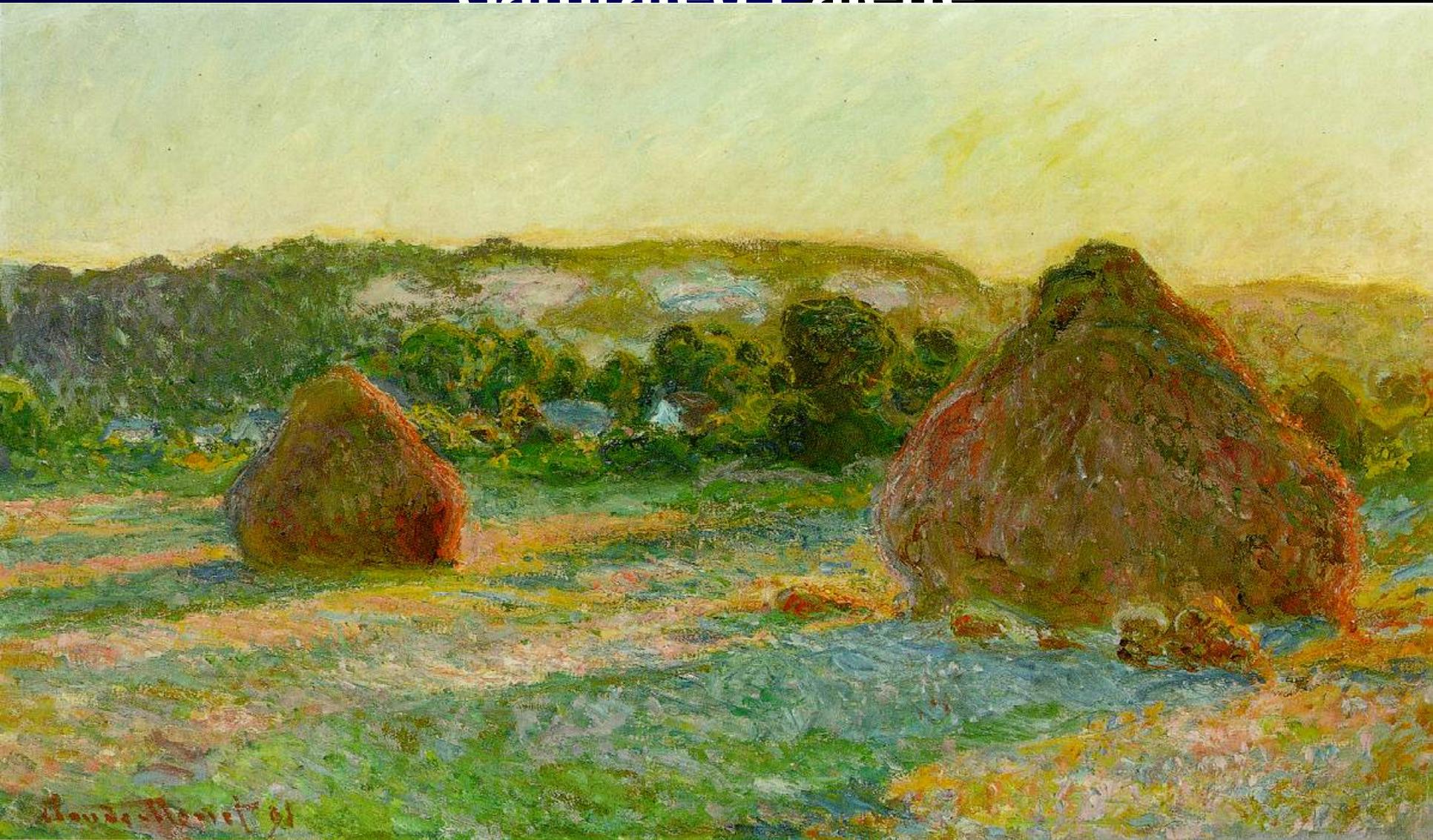


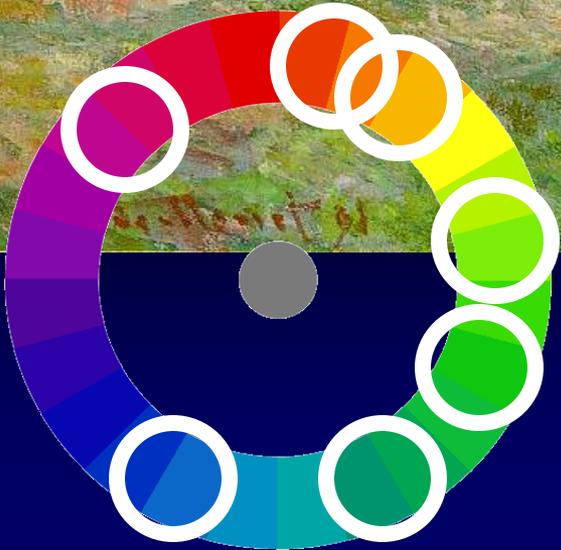
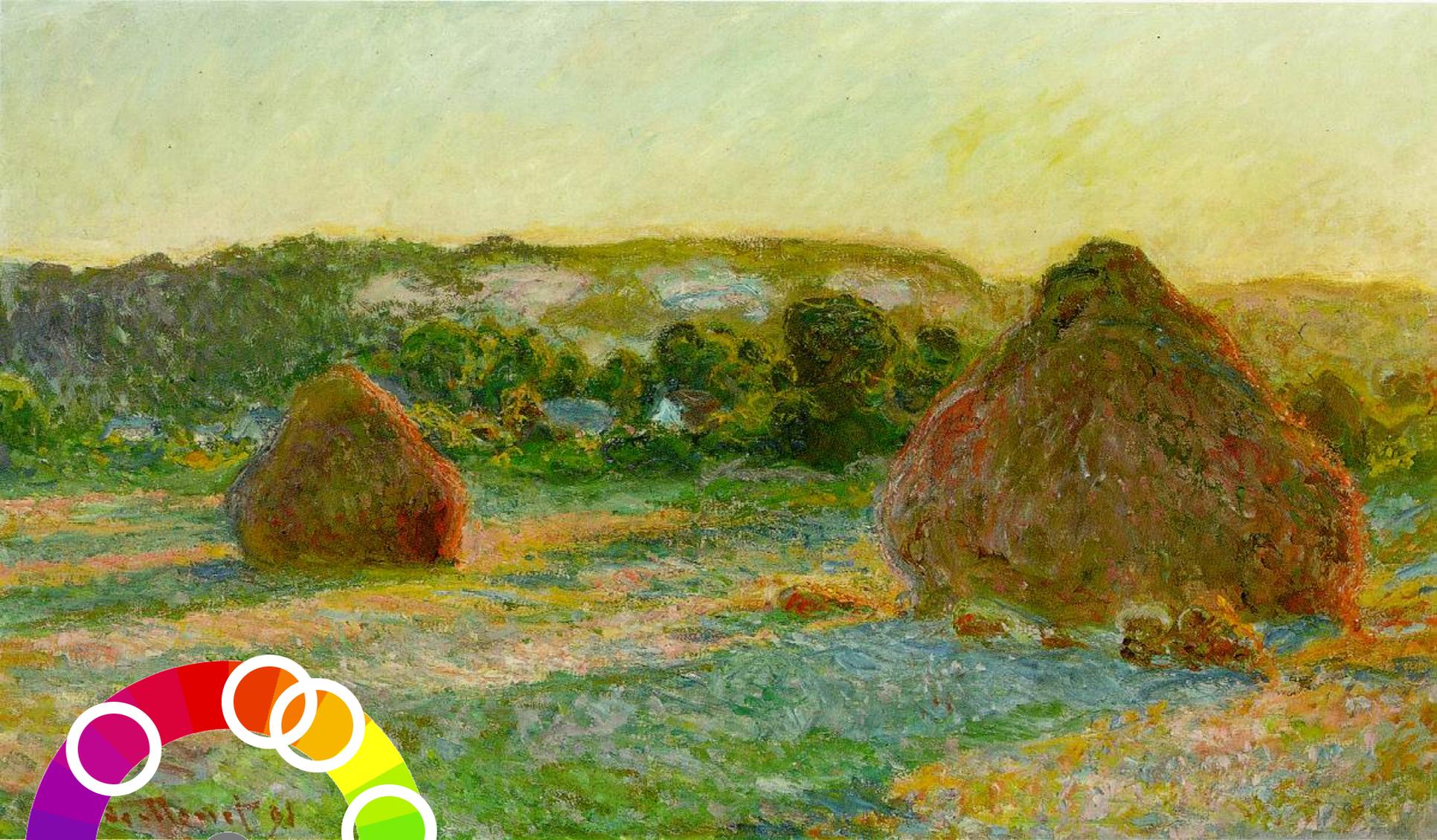
- At sunset, the scene is awash in a warm golden hue.
- On the left, a blue overlay returns the scheme to a more “normal” neutral light.

- **Bierstadt** — Note the violet & RV in the clouds...very low in chroma due to saturating yellow, yet still noticeably violet due, in part to simultaneous contrast with the surrounding yellow and yellow orange areas.



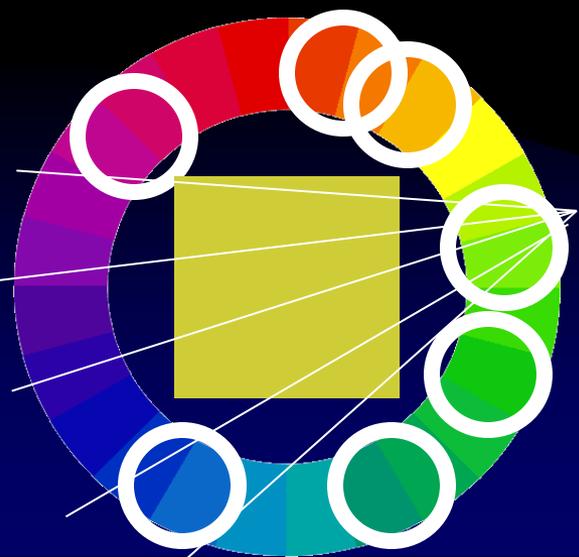
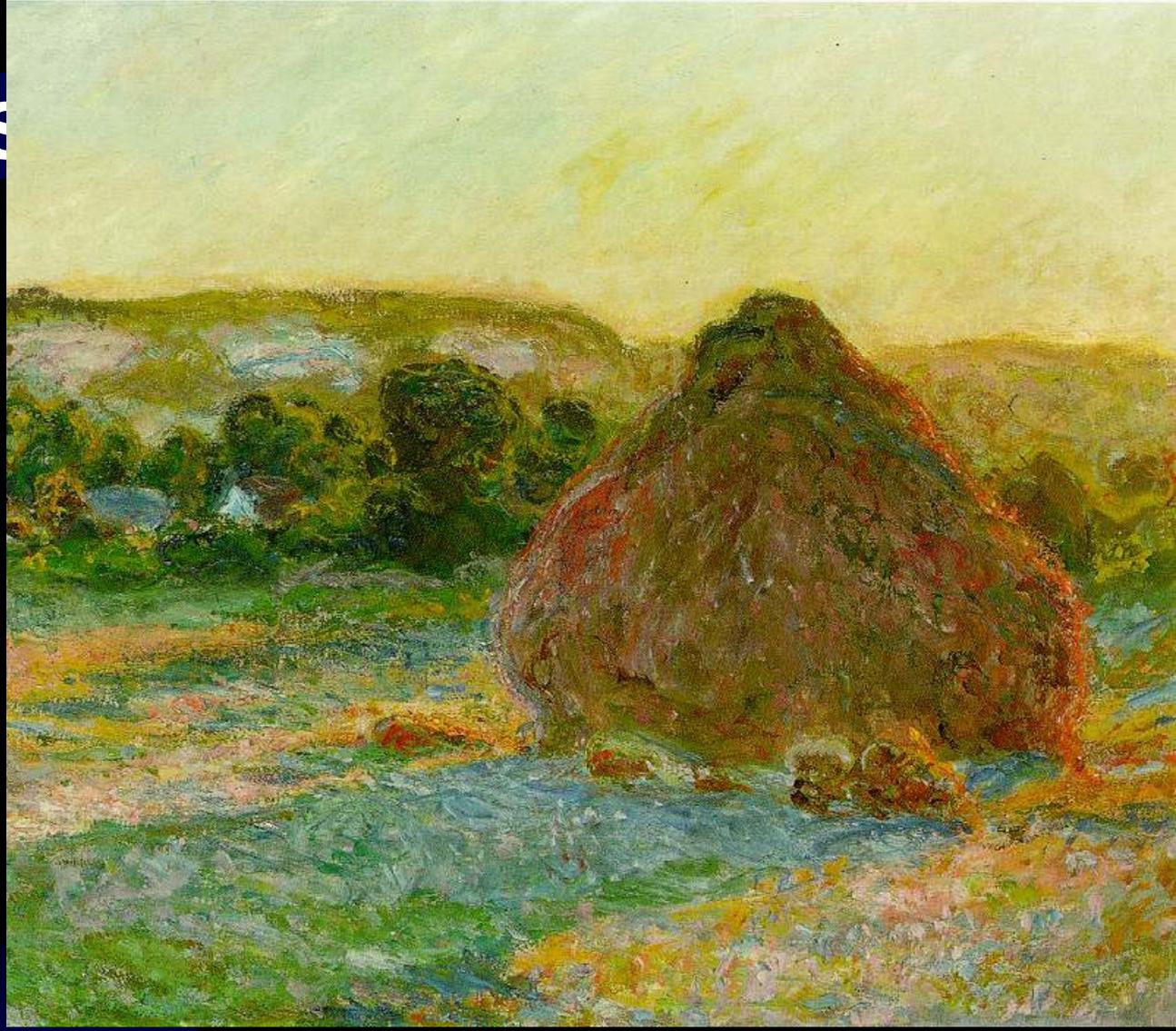
- Monet - Haystacks
Saturated Palette





Saturated Palette/Scheme

All colors are “saturated” with one particular color — here a YYG is mixed with all colors, softly unifying the diverse scheme.



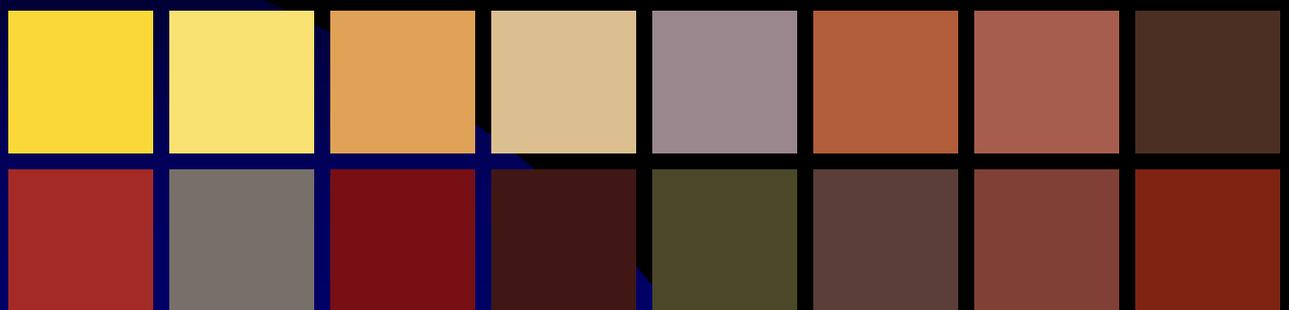
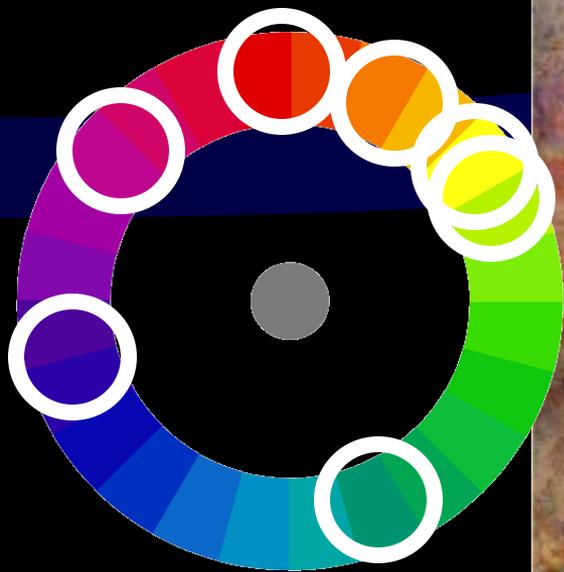


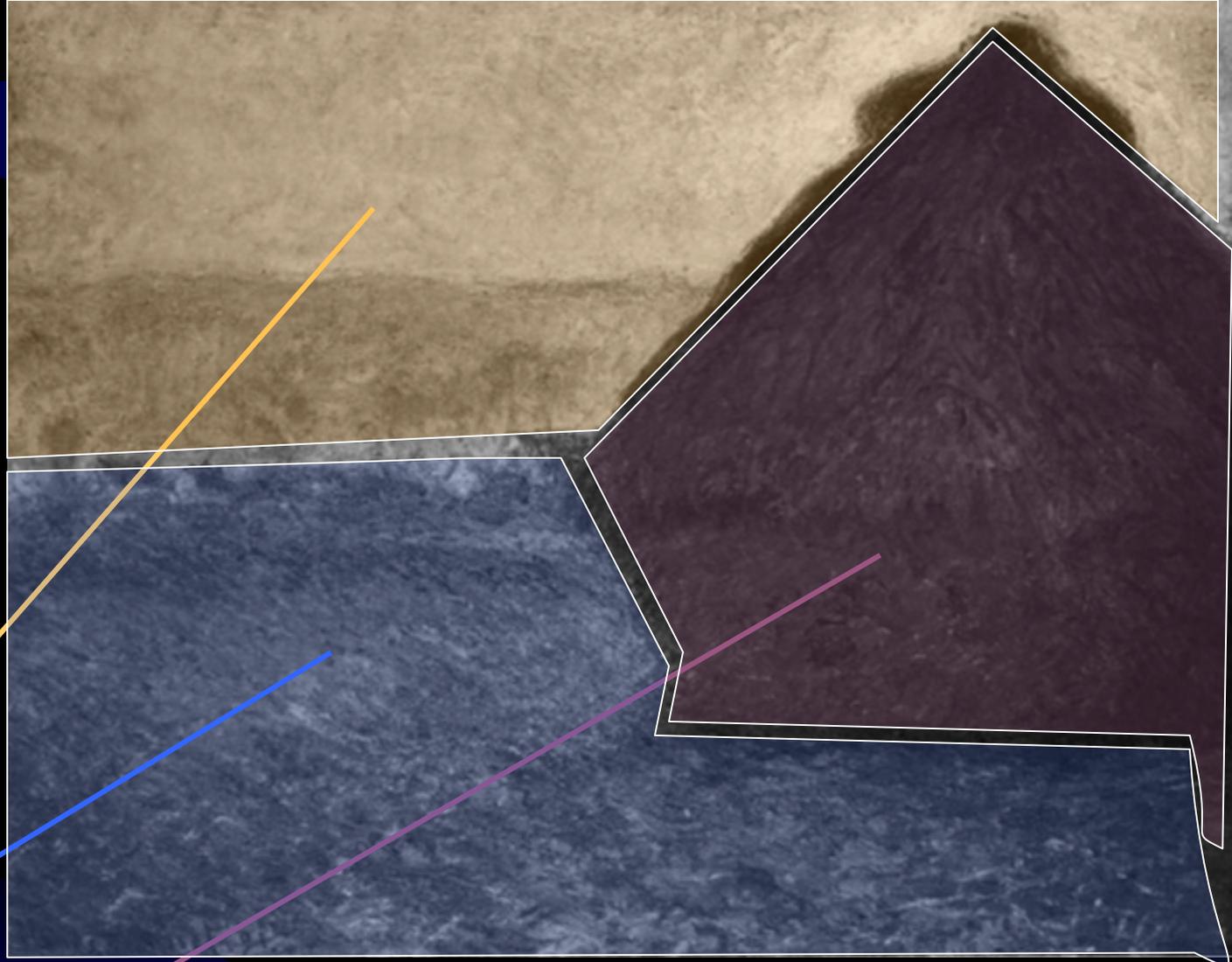


Saturated Palette/Scheme

All colors are
“saturated” with
one particular color
—A YYO is mixed
with all colors,
softly unifying the
diverse scheme.



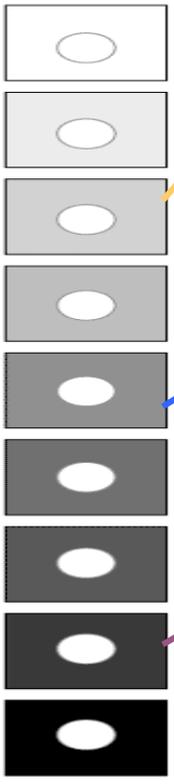




W-9

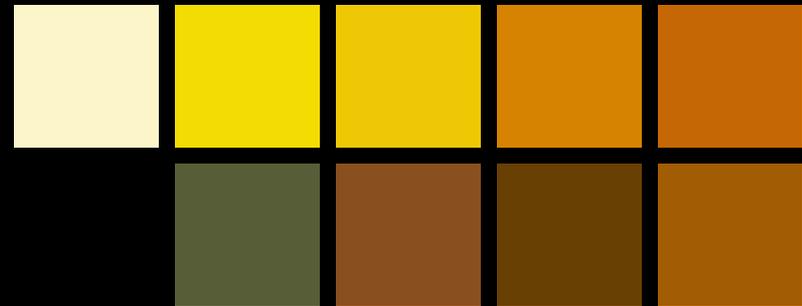


B-1

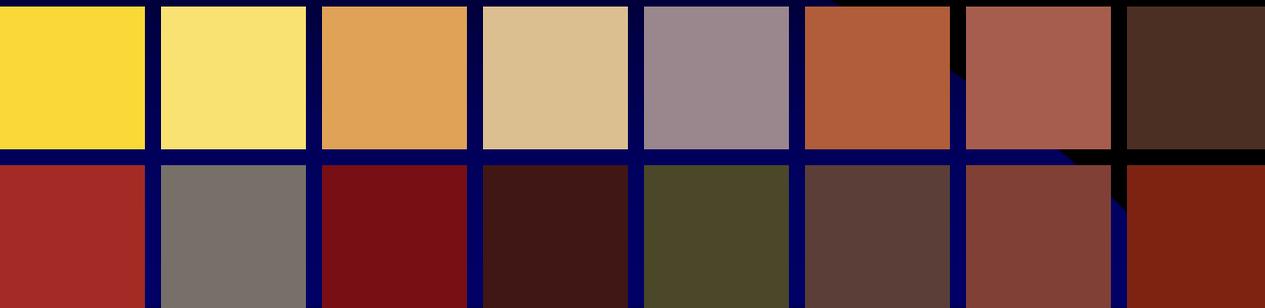


- Monet's value structure is a very simple massing of three (or four) regions, leaving broad areas to vary hue without creating visual busyness.

Bierstadt vs. Monet



- Note Bierstadt's reliance on chroma contrast, and Monet's reliance on hue contrast.



Find Saturated Palette Schemes

- Saturated schemes create a rich color atmosphere in any medium.
- Find an example of a saturated scheme in your discipline.

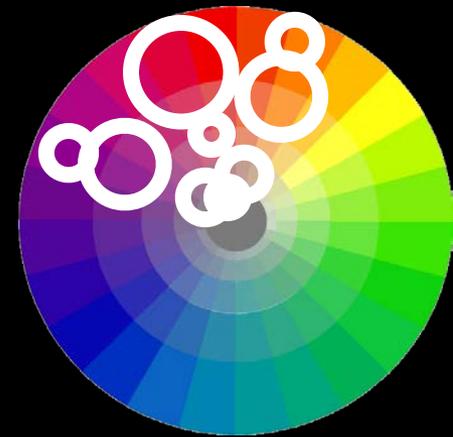
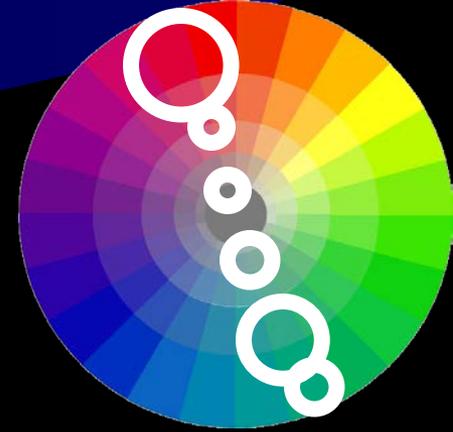
Email me:

- a) one or more **JPG images** of the scheme in use
- b) a **link or reference** to where it is used and
- c) identify **the saturating hue.**



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.

