Color Scheme for Decoration

of an Eight Roomed House

by

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I (a) Discussion of color and color qualities.  
(b) Effect of color upon the senses and feelings.  
(c) Harmonies of color.  

II Application of color to the interior of the house.  
(a) Plan of house.  
(b) Decoration of  
1. Hall  
2. Sitting room  
3. Library  
4. Dining room  
5-9. Bed rooms  
10. Bath-room  
Color and color qualities

The relation of color to light is much the same as that of music to sound. Color has its many tones, its long scales of tints and shades, its true and its false chords. Mere sound is not particularly pleasing to us, but allow the sound to be developed into its highest form, music, and the whole soul is thrilled. So in light our enjoyment reaches its height when we view the varied hues of the sunset, or the beauties of an unfolded flower. Hence it seems very appropriate to designate color as "the music of light."

What a dull prosaic world it would be, were there no soft green forests of varying shades to rest our eyes, no new wonders in the form of unfolding blossoms always giving evidence of the inexhaustible reservoirs of nature. Nature uses splendid judgment in the selection of colors, no glaring masses
of solid color, uninterrupted by tint or shade are ever used by nature in her decoration of this earth; a forest is a continuous mass of green, but the different species of trees, and shades and shadows give a variation which makes a pleasing restful appearance.

Certain colors are symbolic of certain things; for example, the monastic order wears very somber hues, and Quakers wear gray as a protest against luxury and idleness, the dull shadows and grayness, the dull shades are thought of as symbolizing reverence. The Hebrews considered 'sack clothes and ashes as symbolic of sorrow. The gray and dull brown are the color of barren earth, leafless trees, and so represent withered hopes. However, the grays and browns are not symbolic unless a neutral tint.

Gold is the symbol of the sun, the color of fields of golden grain, speaker of the wisdom and goodness of God. But the sun
also shrivels and withers so
yellow has a darker significance
especially when combined with
black.
Orange is the color of flame
for red-yellow represents the
intense glow of the fire.
The life is in the blood whose
color is red, the symbol of love.
Violet is made of blue and
red and is the color of truth
touched with passion and love.
It is the color of shadows and
is associated with purple
evening and the valley of the
shadow of death, signifying the
absence of light.
Blue is the color of the sky
which like truth endures for
ever, and because truth is
eternal, blue has become
associated with constancy.
Then forget-me-not was named
for its color.

Colors have three principal
qualities, hue, purity and luminosity.
The first quality means color;
pure and simple.
The second quality, purity, depends upon the lack of any mixture of white, black or any other quality. The introduction of such not only weakens the color but changes its character, as for example mixing white paint with vermilion a pink is the result.

The third quality of colors is their luminosity, or brightness or clearness. It is independent of hue and purity, as it is measured by the total amount of light reflected to the eye. A room where in yellow predominates will give the lightest effect because yellow reflects more light than any of the other colors, with the exception of black; violet reflects the least light. A practical knowledge of the luminosities is very useful as it furnishes a way when by a dark corner of a room may be brightened or a glaring surface softened.
How restful it is on a hot, bright day to enter a room in which cool shades are brought into effect by shades of violet or green. If in this same room bright colors were used, the effect would be too bright, yet were the room a naturally dark one the more luminous colors would bring the more pleasing effect.

Effect of color upon the senses and feelings

Goethe says, "People experience a great delight in color generally; the eye requires it as much as it requires light. We have only to remember the refreshing sensations we experience if on a cloudy day the sun illumines a single portion of the scene before us and displays its color. That healing power was ascribed to colored gems may have arisen from this experience of this undefinable pleasure."

From some of our earlier
observations we can conclude that general impression produced by single colors can not be changed that they act specifically and must produce definite specific states in the living organism. They likewise produce a corresponding influence on the mind. In order to experience these influences completely, the eye should be entirely surrounded with one color. We are then identified with the hue, it attaches the eye and mind a menin union with itself.

The colors which excite feelings of a quick, lively, and aspiring nature are yellow, red, yellow and yellow-red. The colors which produce restless susceptibles and anxious impressions are blue, red-blue and blue-red.

Each of these six hues can be divided roughly into three as they are pure or tend toward their neighboring hues. Of violets, of which we have
pure normal or spectral violet, with red violet on one hand, blue violet on the other; or yellow, of which we have pure normal or spectral yellow with orange yellow on one side, green yellow on the other.

Violet is a cool color, red-violet warmer than blue-violet. It is grave and dignified as compared with the other colors. In a bright room, violet has a softening, taming down effect; it has the same tendency to affect persons. It would seem incongruous to have a frolic in a room in which this stately color predominated.

Blue is a cold color and a retarding one. Its tendency is to lend repose to one's system. A person who is naturally depressed in disposition is very safe to become more morose if placed in surroundings
in which blue predominates. On the other hand, a person, a person who is of too hilarious a disposition could to good advantage be surrounded by the blue tones.

Green may be cold or warm, retiring or advancing, according as it approaches blue or yellow, although pure spectral green is of a cold nature.

When one studies the great scale of greens as seen in a landscape, lit up with sunshine and noticed the intense yellow green where the sunshine through the leaves, the pale grey greens produced by the sun glancing over the polished surfaces of others and the deeper green in the shadows, we are conscious that there is no other color that would admit of so many variations, all of which are so restful and pleasing to the eye.
The greens of nature have an enrolling, and at the same time soothing effect upon a person. Is there any thing more quieting or soul satisfying than to be in the heart of a great wood, ‘close to the heart of nature’?

Goethe says: “The eye experiences a distinctly grateful impression from this color. The beholder has neither a wish nor the power to imagine a state beyond it. Hence for rooms to live in constantly the green color is most generally selected. Its healthfulness can not be doubted, if one considers how refreshing the surroundings of trees and green are to an invalid who has been surrounded by city bricks and stone.” It is quieting but at the same time it never a bit depressing. Yellow is the color nearest the light. In its purest state, it
always carries with it the nature
of brightness, and has a strange, 
fray, softly exciting character.

Gold in its perfectly unmixed 
state, especially when the 
effect of polish is superadded, 
gives us a new and high idea 
of this color; a strange yellow 
as it appears on satin has a 
magnificent and noble effect. 
Yellow is both a warm and 
an advancing color, especially 
useful to apply as ornament 
on other colors. With the ex-
ception of white there are 
more yellow flowers than 
of any other color.

Red is also of a warm and 
advancing nature.

The active side is here in its 
highest energy and it is not to 
be wondered at that infectious 
robust uneducated men should 
be especially pleased with this 
color. In looking at a smooth 
surface the color seems actually 
to penetrate the organ. It produces
an extreme excitement and still
acts thus when somewhat dark-
ened. A stronger light disturbs
and enranges animals.
There being less of red in nat-
ure than of any other color, it
becomes by contrast the decora-
tive color. It has also the qual-
ity of changing less with less-
ening light than any other

color.

Harmonies of Color

A full harmony or a symphony
of colors is the use of color that
produce a pleasing effect
upon the eye in a manner
that draws the attention to
the predominant figure. The
colors of less importance are
necessary to the effect but
is unconscious of their presence.
They serve as a background
to throw in relief the impor-
tant portions of the scene.

There are eleven general ways
of harmonizing colors:

1. By Gradation is the gradual
blending of one color into another or one variety of one color into another variety of same color as in a morning glory blossom where the different lines grade softly into one another from edge to heart. The exact boundary of one color is indistinguishable.

In play of color, a variety in unity gives a far finer result than the even mediocrity of a perfectly matched surface.

1st method by change of quality as from pure spectral color to tints and shades. The greater this change either way, the more certain we may be of harmony.

2nd method by change of quantity a large amount of one color to a small amount of the other so as to introduce elements of contrast. A tiny red blossom among the green foliage is in pleasing proportions, while if the colors were used in equal amounts the effect would be gaudy and over brilliant.

3rd method by change of quality and quantity.
By making a small amount of a dark shade of one color balance a larger amount of light tint.

5th Method by addition of another color. If the even balance between two colors is broken by another, no matter how unobtrusive, the result is much more pleasing.

6th Method. Addition of black, white, gray, gold or silver. If two colors are not quite harmonious, a touch of black improves combinations and makes them more related. If black, gray, gold or silver is added in outlines or drawn over the entire surface, the effect is softening and tends to blend the colors with each other.

7th Method by a dominant hue. This may run through all the design in outlines, or may be added in small spots over all the colors or added in small quantities to all the colors, changing their quality and so bringing them to a harmony of a dominant hue.
8th method by interchange.
Two unbroken masses of same quantity of strong color side by side cause an unbearable result, but by interchange, as in a pattern in weaving, the effect is quite agreeable.

9th method by counter changing.
By this is meant the changing places at different intervals of the design and the ground.

10th By force and texture.
A fold in a certain tends to deepen the color, such as variation in the texture of velvet tends to break up its flat surface and produce harmony.

11th By outlining.
By outlining a mass of flat color in a design in the foreground or a dark color, then adding the first but of either a light touch of the same color or the darkness, or of another color which harmonizes with it, this will bring an agreeable result.
Scale 1/2 in. = 1 foot

CHAMBER 8' x 18'

CLOSET

HALL

BATH

CLOSET

CHAMBER 9' x 18'

CHAMBER 11' x 14.5'

BALCONY
DINING ROOM

Color Scheme, Peacock Blue & Old Gold.
Sitting Room & Library

Color Scheme:
- Sitting Room, Greens & Cream
- Library, Browns & Cream
KITCHEN
COLOR SCHEME, YELLOW
West Bedroom

Color Scheme: Pale Green & Pink
Main Hall

Color Scheme, Gray-Green & Dark Red
Middle Bedroom

Color Scheme, Gray-Blue + Pink
NORTH-WEST BED ROOM
DOWN STAIRS
COLOR SCHEME, YELLOW
EAST BEDROOM
Color Scheme, Violet and Sage Green
Bath Room
Color Scheme, Blue + White