

1932

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.
  11. Kitchen.

### 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 indeed this 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 resources of nature. Nature uses splendid judgment in the selection of colors, no glaring masses

of solid color, unbroken 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 colours are symbolical of certain things, for example the monastic orders wear very somber hues, and Quakers wear gray as a protest against luxury and gaiety, the dull shades are thought of as symbolizing repentence. The Hebrews considered "sack cloth and ashes" as symbolical of sorrow. The grays and dull browns are the colors of barren earth, leafless trees, and so represent withered hopes. However the grays and browns are not symbolical unless of a neutral tint.

Gold is the symbol of the sun. The color of fields of golden grain speaks of the wisdom and goodness of God. But the sun

also scorches 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 forever, and because truth is eternal, blue has become associated with constancy. The 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 intermixing 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 furnished a way where 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 shadows are brought into effect by shades of violet or green. If in this same room bright colors were used, the effect would be over 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 sensation we experience, if on a cloudy day the sun illumines a single portion of the scene before us and display its colors. That healing powers were ascribed to colored gems may have arisen from the experience of this indefinable pleasures.

From some of our earlier

observations we can conclude that general impressions produced by single colors can not be changed, that they act specifically and must produce definite specific states in the living organ.

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 attunes the eye and mind in mere unison 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 susceptible 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 violet, 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 cold 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, toning 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 apt to become more morbid 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 notices the intense yellow green where the sun shines through the leaves, the pale gray-greens produced by the sun's 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 ennobling, 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. It's healthfulness can not be doubted, if one considers how refreshing the surroundings of trees and grass are to an invalid who has been surrounded by city bricks and stones." It is quieting but at the same time is 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 serene, gay, 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 strong 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 exception 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 impetuous robust uneducated men should be especially pleased with this color. In looking at a scarlet surface the color seems actually to penetrate the organ. It produces

an extreme excitement and still acts thus when somewhat darkened. A scarlet cloth disturbs and enrages animals.

There being less of red in nature than of any other color, it becomes by contrast the decorative color. It has also the quality of changing less with lessening 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 one is unconscious of their presence. They serve as a background to throw in relief the important 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 hues grade softly into one another from edge to heart. The exact boundary of one color is indistinguishable.

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

2<sup>nd</sup> method by Change of quality, as from pure spectral colors to tints and shades. The greater this change either way, the more certain we may be of harmony.

3<sup>rd</sup> method by change of quantity, a large amount of one of the colors 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.

4<sup>th</sup> 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.

5<sup>th</sup> 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.

6<sup>th</sup> method. Addition of black, white, gray, gold or silver.

If two colors are not quite harmonious a touch of black improves combination 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.

7<sup>th</sup> 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.

8<sup>th</sup> method by Interchange.

Two unbroken masses of same quantity of strong color side by side cause an unbearable result, but by interchanging, as in a pattern in weaving, the effect is quite agreeable.

9<sup>th</sup> method by Counter changing.

By this is meant the changing places at different intervals of the design and the ground.

10<sup>th</sup> By form and texture.

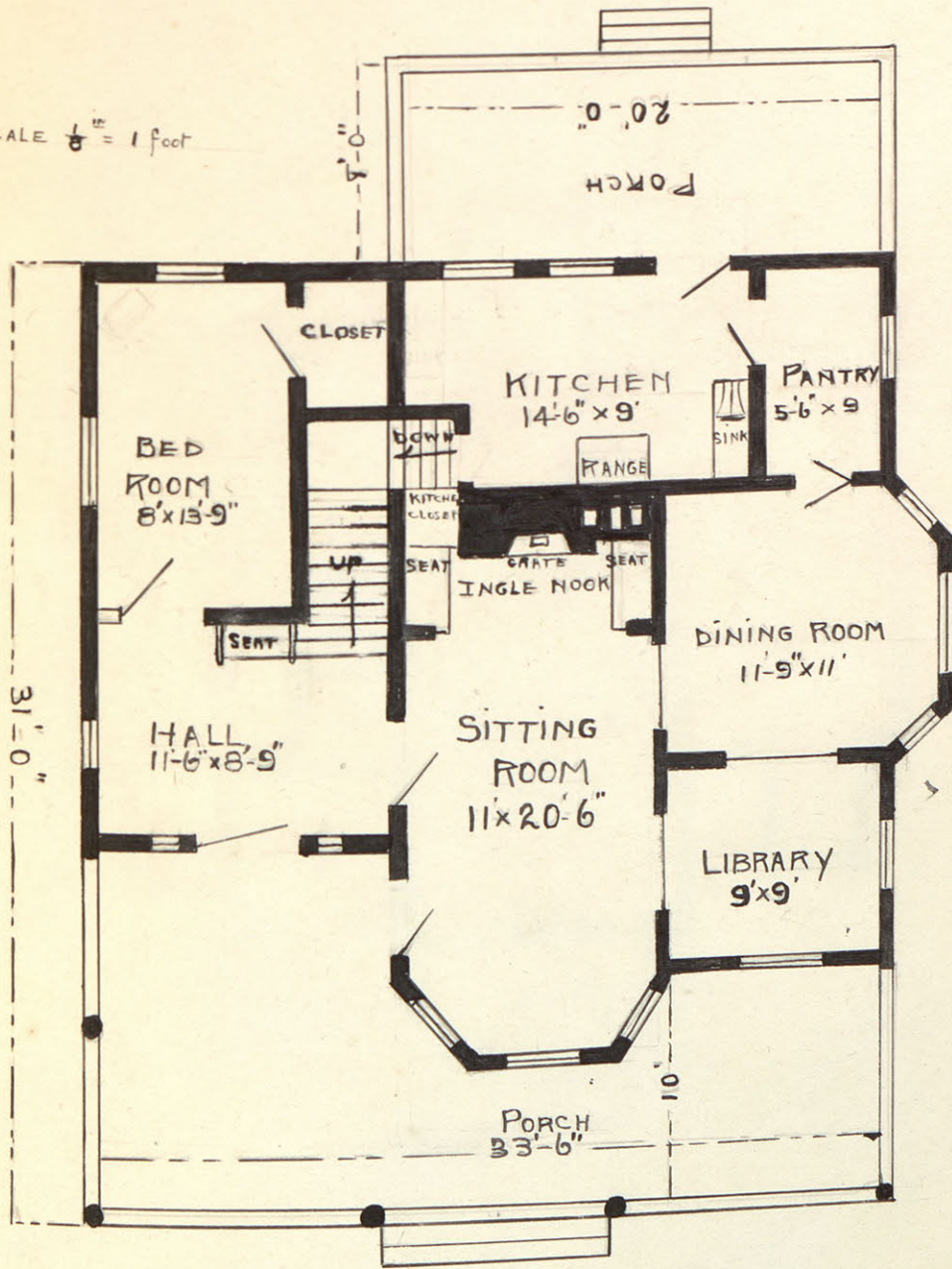
A fold in a curtain tends to deepen the color, such a variation <sup>and</sup> as in the texture of velvet, tends to break up its flat surface and produce harmony.

11<sup>th</sup> By outlining.

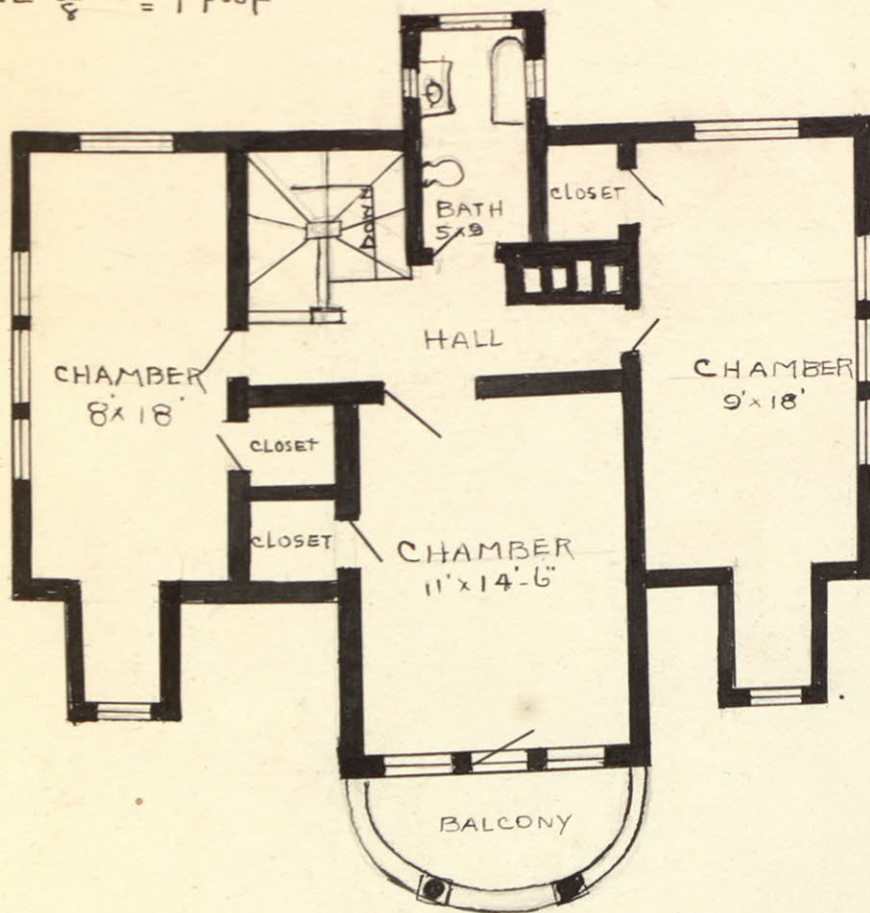
By outlining a mass of flat color in a design in the black or a dark color, then adding a second outline inside the first but of either a light tint of the same color as the dark mass, or of another color which harmonizes with it, this will bring an agreeable result.



SCALE  $\frac{1}{8}'' = 1$  foot



SCALE  $\frac{1}{8}'' = 1$  FOOT





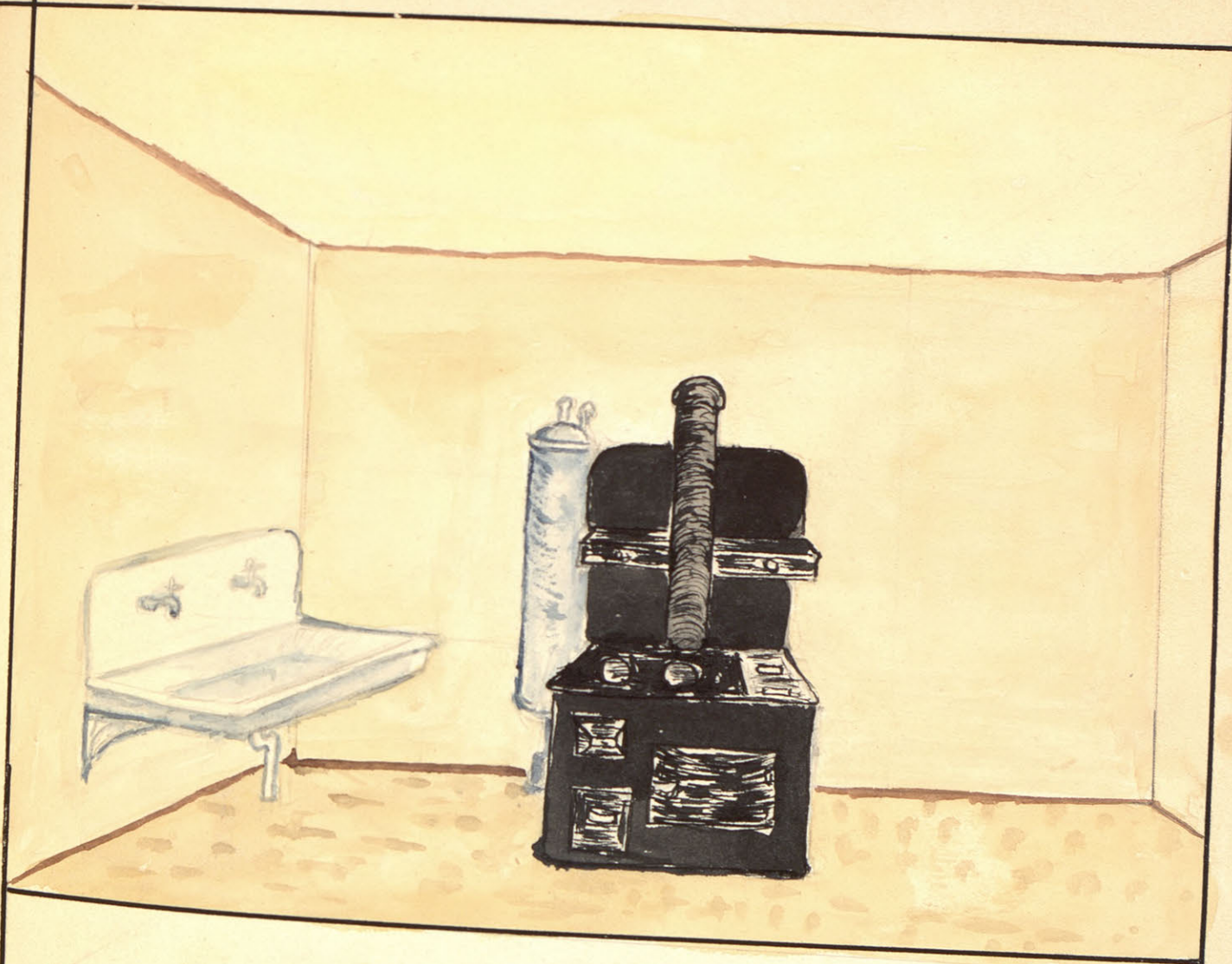
DINING ROOM  
COLOR SCHEME, PEACOCK BLUE & OLD GOLD.





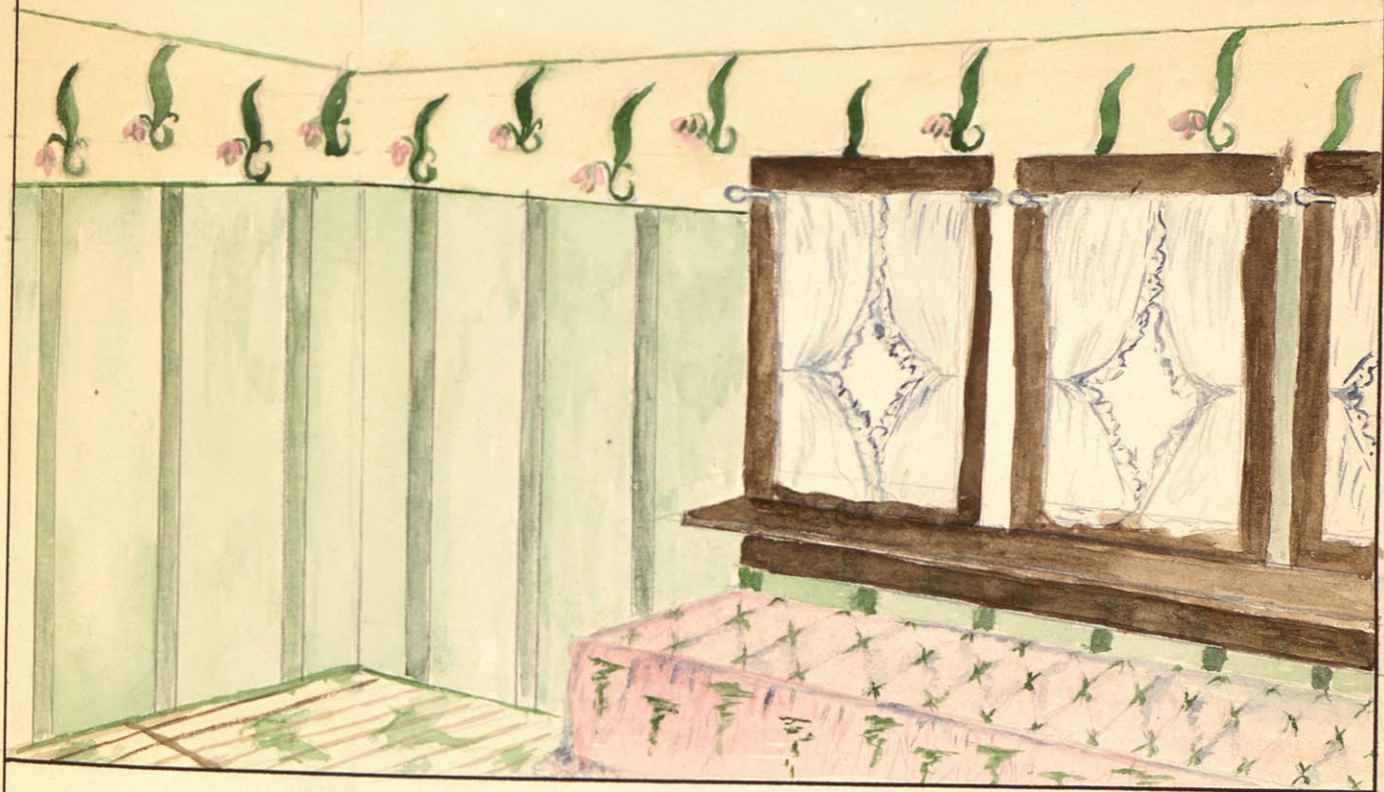
SITTING ROOM & LIBRARY  
COLOR SCHEME { LIBRARY, BROWNS + CREAM  
                  { SITTING ROOM, GREENS + CREAM





KITCHEN  
COLOR SCHEME, YELLOW





WEST BED ROOM -  
COLOR SCHEME, PALE GREEN & PINK

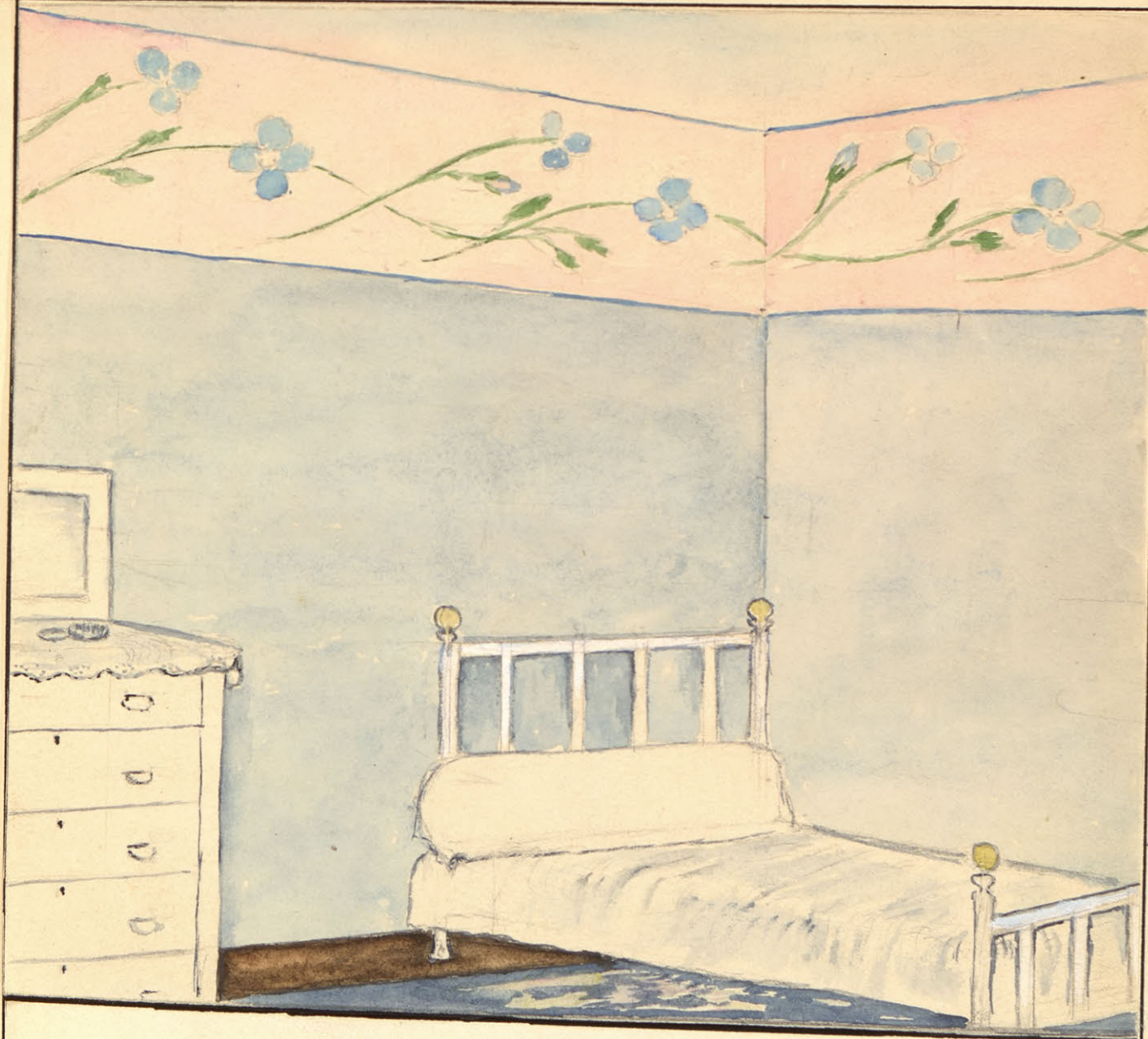




- MAIN HALL -

COLOR SCHEME, GRAY-GREEN & DARK RED





MIDDLE BED ROOM  
COLOR SCHEME, GRAY-BLUE + PINK







NORTH-WEST BED ROOM  
- DOWN STAIRS -  
COLOR SCHEME, YELLOW -



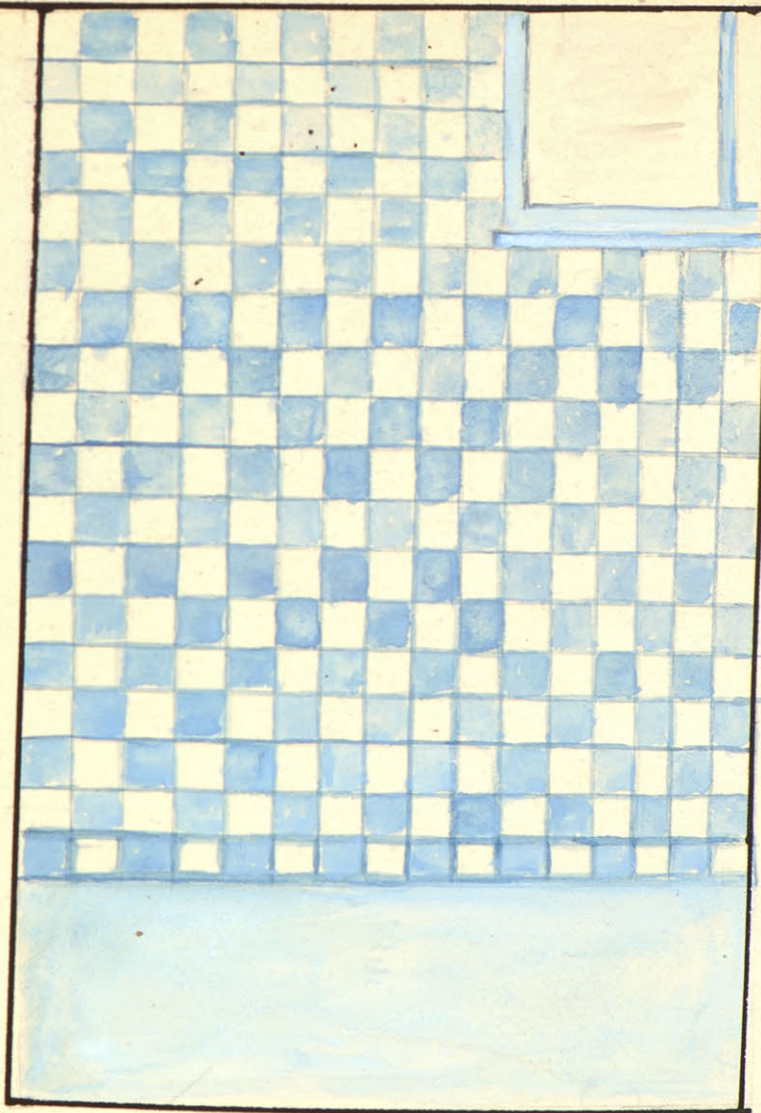
.73  
0  
7



EAST BED ROOM  
COLOR SCHEME, VIOLET + FAIE GREEN



8.73  
.60  
007  
.3



BATH ROOM  
COLOR SCHEME, BLUE + WHITE



8.73  
60  
07  
3