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Dionisie Grosu
Andrei Grosu

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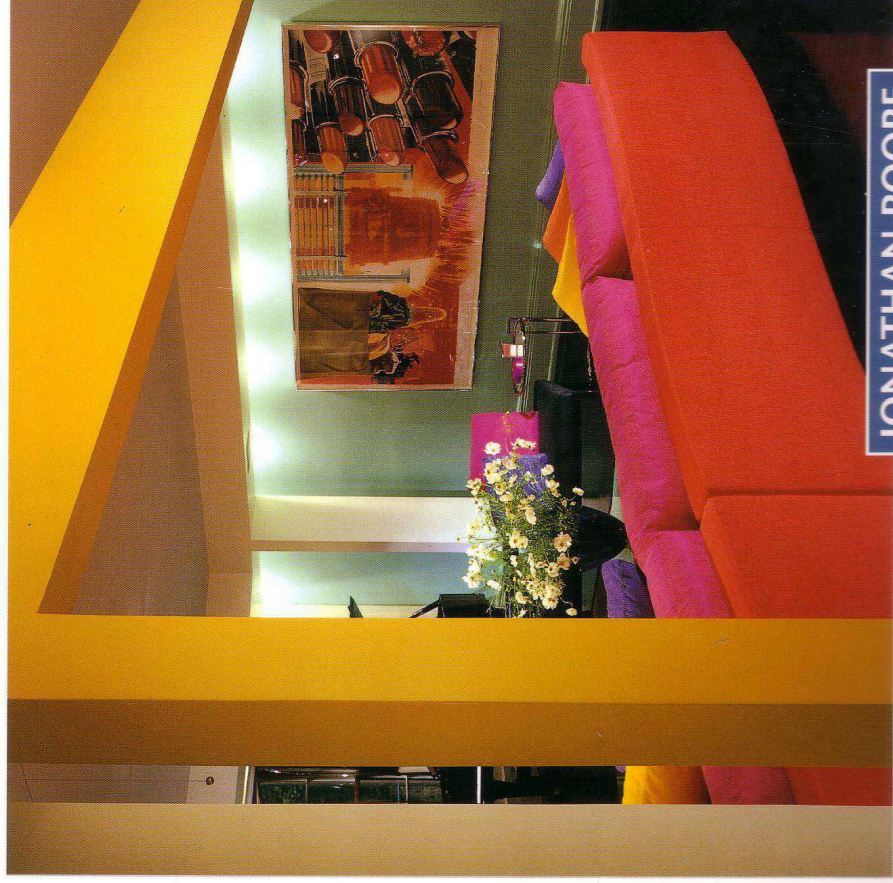
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INTERIOR COLOR BY

A design tool for architects, interior designers, and



JONATHAN POORE

IN MEMORY OF RICHARD POORE, JR.

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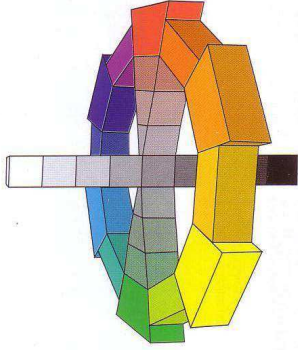
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JONATHAN POORE

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INTRODUCTION

The primary goal of *Interior Color By Design* is to equip the professional designer as well as the homeowner with the tools and understanding to use color effectively in architectural and interior design. It is designed to be used as a reference manual, an actual tool, to experiment with and design color schemes. Part I outlines the basics of color theory as they apply to interior design. Each principle of color theory is illustrated with specific examples of richly colored interiors to both explain the theory as well as spark the imagination. Part II, a virtual library of color ideas, is a compilation of sample color combinations. Each type of color scheme is shown in a sample interior and is followed with color chips showing variations on that color theme.

The greatest challenge in color design is to be able to predict and control the result of a color scheme. Effective color selection can be an inexpensive yet powerful element in any design. Color can perform a multitude of roles and can affect a person's emotions, energy level, and sense of order, or disorder. As well, it can set the tone of an interior and make it seem formal or informal, masculine or feminine, coolly aloof or invitingly warm. The aim of successful interior color design is to be able to control these effects through the masterful use of color as a design tool itself. *Interior Color By Design* outlines some basic techniques that take the mystery out of the color design process.

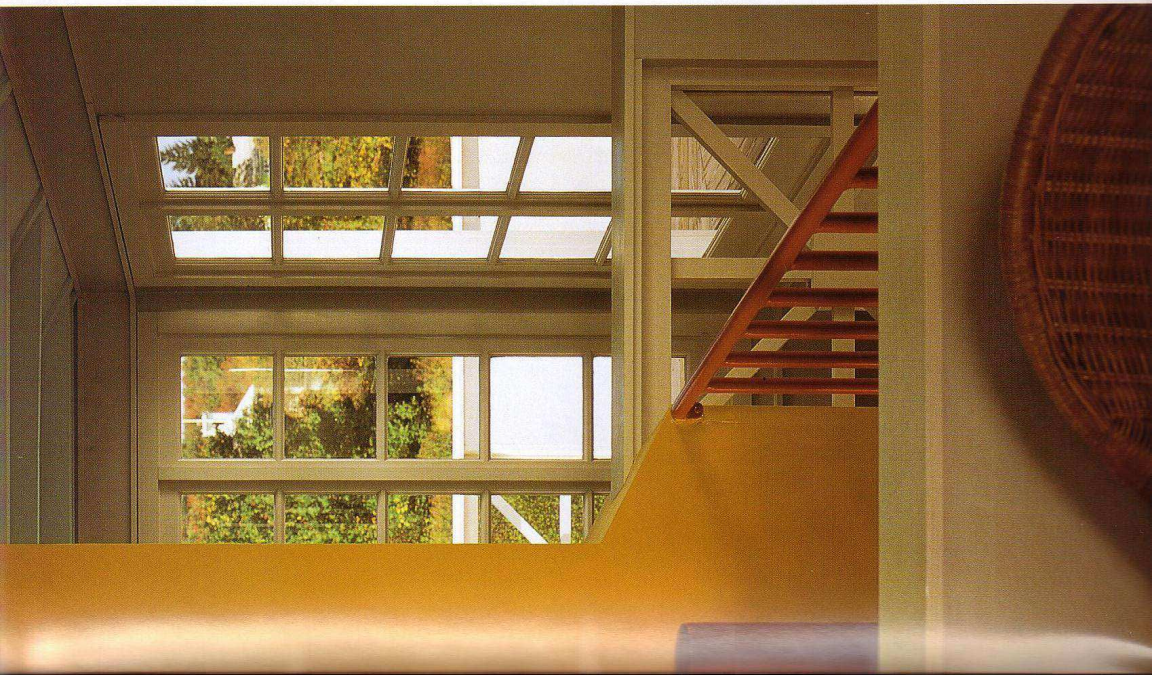
Color design can never be reduced to a science, but by becoming familiar with some basic rules of color theory it is possible to find a comfortable "jumping-off" point. With a basic understanding of color theory it is possible to apply the rules fairly literally and come up with conservative but successful color

schemes. As a person's skill and confidence grows, it is possible to take a more intuitive approach to the rules for more imaginative effect.

To communicate in words the subtle differences between individual colors is always difficult; the vast number of color combinations. To communicate with color, it is essential to have a vocabulary. The first step in an organized color theory is to learn about the basic attributes and how to achieve dramatic and effective color









ATTRIBUTES OF COLOR

HUE OR COLOR

The first attribute of color is *hue*, which is the name for a color, such as yellow, green, blue, red. The color wheel is used to represent the basic colors (hues) of the visible spectrum. All the hues indicated on the color wheel are of full intensity. For the sake of simplicity, the most common color wheel is made up of 12 color gradations, even though there are actually an infinite number of color gradations possible between each color on the wheel.

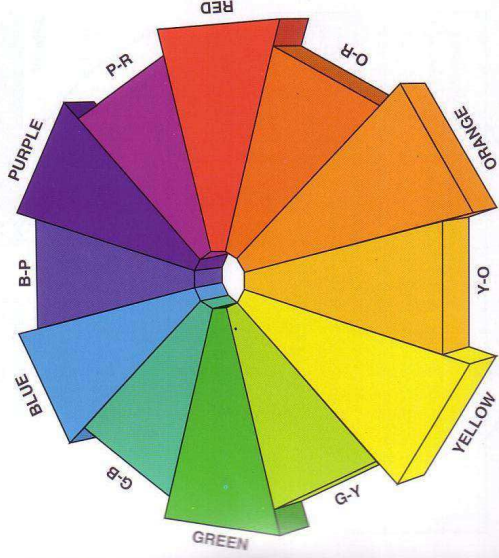


Fig. 1.1 Color wheel

VALUE OR LIGHTNESS

The second attribute of color is *value* or darkness of a color. Lighter values range from white to a color, and darker values range from a color to black.

CHROMA OR SATURATION

The third attribute of color is *chroma* or intensity of a color determined by the amount of gray added to the color. The more gray is added, the less intense the color becomes. The scale do not change; only the *intensity* of the color changes.

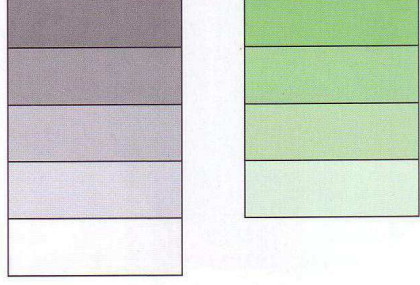


Fig. 1.2 Gray value scale and green value scale



Fig. 1.3 Green chroma scale

So, the three attributes of color—hue, value, and chroma—are what defines every color. Albert Munsell, the color theorist, describes each and every color as having three dimensions; therefore, to fully describe any color it is necessary to describe each of these dimensions or attributes.

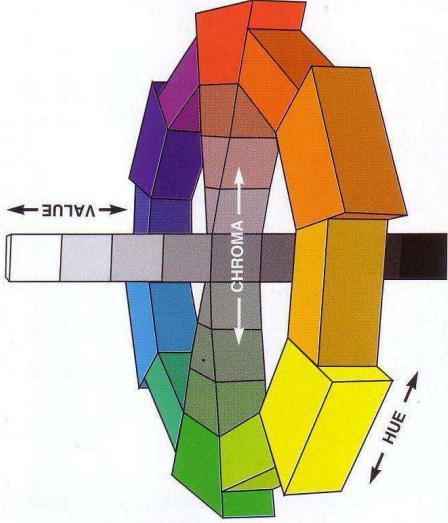
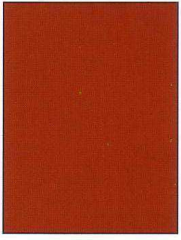


Fig. 1.4 Hue, value, and chroma—the three dimensions of color



FULL INTENSITY



SHADE

Fig. 1.5 Tint, shade, and tone

OTHER C

Other color terms useful to describe color are **tint**, **shade**, and **tone**. **Tint** is created by mixing a color with white. **Shade** is created by mixing a color with black. **Tone** is created by mixing a color with gray. **Mixing with white creates a tint, mixing with black creates a shade, and combining another color creates a tone.**

COLOR TEMPERATURE

Colors are often referred to as either warm or cool. The colors on the color wheel are easy to separate into warm and cool colors. Red, orange, and yellow are considered warm while green, blue, and purple are described as cool. As colors become less pure, the terms *warm* and *cool* become more useful as relative comparisons rather than absolute descriptions.

HOW COLORS MIX

ADDITIVE COLOR

Natural light contains all the colors of the spectrum. By breaking light down into its component parts, or spectral colors, it is possible to combine and mix the individual colors to form new ones. *Additive color* is the process of mixing colored light. The

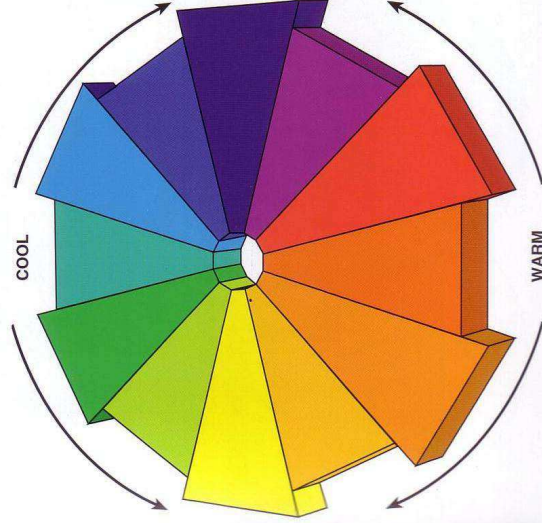


Fig. 1.6 Cool and warm colors

most common application of this concept is in lighting. For example, a red light overlaid on a yellow light. Colored pigments, however, are entirely different from colored light when combined. The colors of light are red, green, and blue. The colors of pigments are red, yellow, and blue. When colors of light are combined, they form white light. When colors of pigments are added together, they form a darker color.

The principles of additive color are used in other dramatic lighting. For the purpose of stage design, it is important to understand how color mixing on the perception of color. For example, bringing out the warm colors of an interior design emphasizes the cool colors.

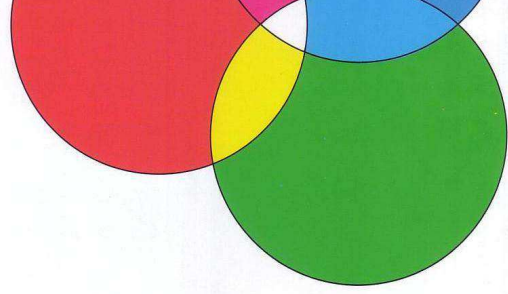


Fig. 1.7 Additive color



The decorative paper on the ceiling is lit with a relatively cool fluorescent light hidden in the soffit. Note how the cool light reduces the intensity of the warm red flowers yet does not affect the cool green foliage in the pattern. The incandescent dome light on the ceiling casts a warm yellow glow over the white ceiling in sharp contrast to the cool white appearance of the same paint, finish illuminated by the fluorescent light.

SUBTRACTIVE COLOR

Subtractive color is the result of mixing pigments, dyes, or other colorants. The apparent color of a surface is based on what part of the visible spectrum of light is absorbed versus what portion is reflected back to the viewer. Since the main concern of this book is the color of interior finishes, and not lighting, the focus will be on subtractive, rather than additive, color.

The *primary* subtractive colors are red, yellow, and blue. These are called *primary* colors because all other colors are derived from some combination of these three. When all three primary colors are combined in equal amounts the resulting color is a deep, blackish brown. Note that the primary colors are spaced exactly equidistant from one another on the color wheel. Midway between each primary color is what is called a *secondary* color.

When two adjacent primary colors the *secondary* color found between them. For example, yellow and blue paint mixed together produce green. Other secondary colors are orange (red and yellow combined) and purple (red and blue combined). Secondary colors are mixed, they form each of the six primary and secondary colors. For example, a mixture consisting of red-orange, orange-yellow, yellow, yellow-green, green, blue-green, blue, blue-purple, and purple-red.

PARTITIVE COLOR

When a very consistent, fine pattern is viewed from a slight distance, the color appears to be a third color. This is called partitive color. For example, a mixture of red and yellow viewed from a slight distance appears to be orange.

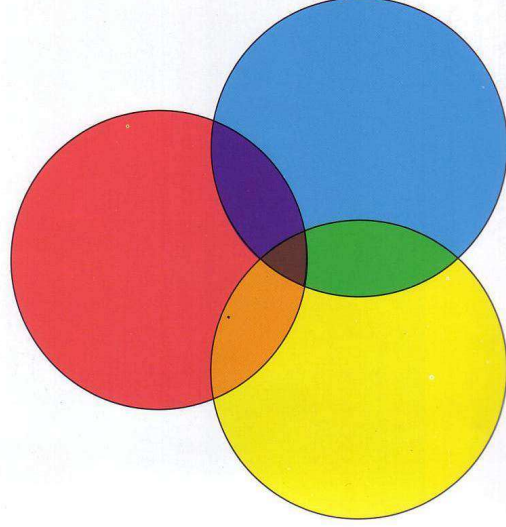


Fig. 1.8 Subtractive colors



Fig. 1.9 Color wheel with primaries, secondaries, and tertiaries labeled

A commonly used example of partitive color is the post-Impressionist painting technique of pointillism, where small dots or “points” of different colors are placed on the canvas to create an extremely rich, vibrant color. In architectural color, the greatest richness and depth is achieved with partitive color mixing, such as in glazing or in the stippling techniques of deco-

orative painting. The subtle, m are examples of partitive color granite is viewed very closely, apparent, yet when viewed from of color blend to form a comp unachievable with a uniform



Although the color of the accent walls in each of these photos is very similar, the effect achieved is remarkably different. The red-orange wall in the above photo has a strong graphic quality to it because the color is flat and so. The walls in the photo on the facing page are glazed to achieve richness and depth. The glazing is a mixture of distinct colors that the human eye then blends together to form one richly textured color.





CHAPTER 2: ARCHITECTURAL CONSIDERATIONS IN COLOR DESIGN

COLOR AS AN ARCHITECTURAL DESIGN INGREDIENT

Architectural and interior design consists of the manipulation of many interrelated elements including space, form, structure, light, texture, and color. Unfortunately, the one ingredient in the interdependent mix of design elements that is most often overlooked or left as an afterthought is color. To avoid this, approach color selection as an integral part of the design rather than something which is applied superficially after the fact.

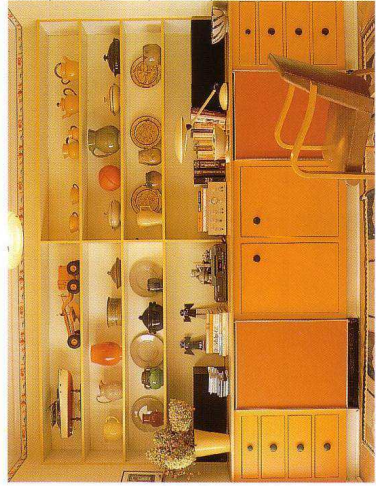
Effective color design does not need to add any cost to interior renovations or construction: it is a simple matter of planning

ahead. The best approach is to look at other materials as a single color component. The most successful interior color choices are appropriate to the design goals. Some color choices can play include

1. Setting the emotional tone of a room.
2. Focusing or diverting attention.
3. Modulating the space to feel larger or smaller.
4. Breaking up and defining the space.
5. Unifying the space or knitting together disparate elements.

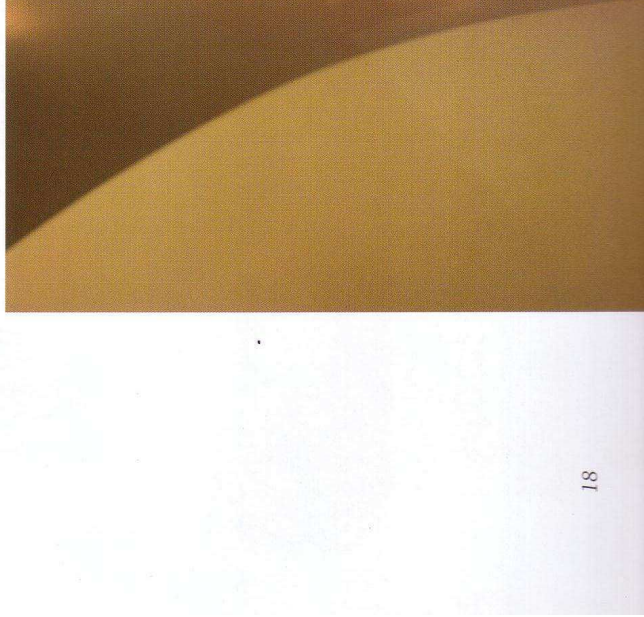


Setting the emotional tone in the freely living room project an energetic atmosphere. The cool and somber and black lend an atmosphere to this dining room with the warm inviting glass windows.



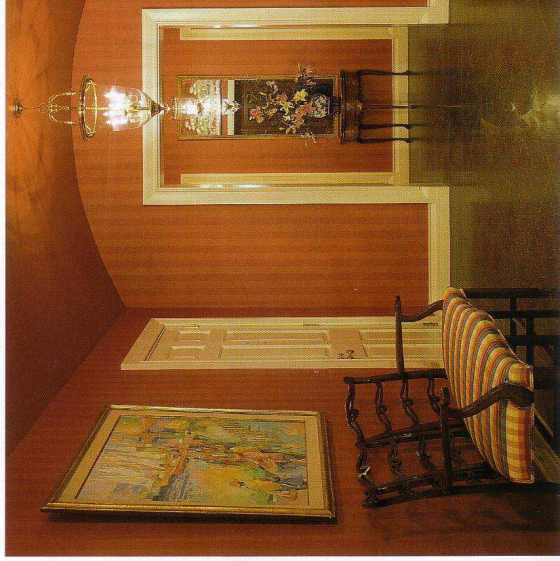
Focusing or diverting attention. The yellow accent colors of the display cabinet tie together the collection of objects which also splashes of red and yellow. The delightful border on the wall mimics the shapes and the display items in miniature.

Muted colors and rich materials give the complex space below a sense of order and r



*Modulating the space to feel large
The light colors of this alcove are made
luminous by being indirectly lit from
dimension of airy spaciousness to this
area. Darker colors without indirect
have made this space feel very closed*

*Below, the dark intensity of the rec
ceiling give this room a powerful sense
and formality.*



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