BSc. H&HA – VI Semester Accommodation Management

COLOUR

**Chapter Outline**

1. The color wheel - Classification of colors : Primary colors, Secondary colors, Tertiary colors, Neutral colors Classic color schemes : Monochromatic color scheme, Complementary color scheme, Analogous color scheme, Triad color scheme, Split complementary color scheme
2. Properties of colors : Hue, Value, Intensity
3. Planning of a color scheme: Dominant Areas, Medium Areas, Small    Areas, Accents
4. Factors to be considered while planning a color scheme in a room
5. Effect of Colour, Pattern and texture.

**Learning Objectives**

At the end of the session, the student must be able to

* Appreciate the importance of colour and its effects.
* Suggest suitable color schemes in various parts of the hotel and in various situations.

Science describes color as the sensitivity produced in the human eye due to the reflection of light off an object. Reflected white light when viewed through a prism, breaks in a visible spectrum of colors. In general, color of any object may be said to be one of  the  features that give it identity. It has also been  found that  many  colors affect the mentality of the viewer  and  have great  psychological significance. Considering the  psychological significance of colors, it is necessary to know about colors while designing interiors.

**1 The color wheel – Classification of colors**

The vast array of colors present in the  world  are  classified basically into three-primary, secondary and tertiary.

Primary colors  are  those  colors  present  naturally. They are red, blue and yellow.

Secondary colors  are obtained by mixing two primary  colors  in equal   proportion,   e.g:   red  +  blue  =   violet,   blue   + yellow=green, red + yellow=orange.

* Tertiary colors are obtained by mixing primary colors and  it's adjacent secondary color. These colors are also known as intermediate  colors.  e.g: red + violet=red violet, blue + green=  blue green, orange + yellow = orange yellow.
* Neutral colors are white, black, grey and beige.

**Classic color schemes**

Certain schemes  of interior designing have  been  developed  by combining various types of colors. Some of the schemes are:

* Monochromatic color scheme:-Employs tints and shades of the same color. Black and  white  is  also  used  in  monochromatic  color schemes.
* Complementary color scheme:-Employs two colors opposite to  each other in the color wheel. e.g.: red and green.
* Analogous  color  scheme:-Also  known  as  the  harmonious  color scheme .It  is brought about by using a single primary  color, it's secondary  and corresponding tertiary color. These colors may  be used  in varying proportions and can also utilize the shades  and tints of the same colors .e.g.; red, yellow orange and orange.
* Triad color scheme: - Employs the three colors appearing at  equi­distance  to each other in the color wheel. e.g.: violet, green and orange. This color scheme is rarely employed, since  it  is  very difficult to use all three colors and yet not have a gaudy look.



* Split complementary color scheme-Employs a specific color along with the  colors  on  either side  of  the  color  opposite  to it. e.g.: blue, red orange and yellow orange.

**2 Properties of colors**

A color has three properties:

* Hue: is the name given to a specific color.
* Value: indicates the darkness or lightness of a specific color. The darker values of a specific color are called shades and the lighter values are called tints. A contrast is usually brought about by using colors of different values. The sharpness of both shades and tints are clearly distinctive when the colors are  of extreme values. 
* Intensity: indicates the dullness and brightness of a specific value  of a specific color. Bright colors are highly intensified while dull colors have low intensity. Colors of high intensity can be described as gaudy, flashy whilst colors of low intensity are treated as dull, ,drab etc.

Dark colors are advancing and light colors are  receding.  This property can alter the apparent size of a room. Reds, yellows and oranges are warm colors whereas greens, blues and  violets  are cool colors.



**3 Planning of a color scheme**

The color scheme of a room can be planned according to the vari­ous areas within:

* Dominant Areas: Includes ceiling, walls and floor. Normally the color chosen for the ceiling is lighter than the walls, the walls lighter than the floor.
* Medium Areas: Includes, furniture, draperies, upholstery.
* Small Areas: Small upholstery furniture like ottoman stools.
* Accents: Accessories like artifacts, cushions, plants, books.

**The Law of Chromatic Distribution** states that the larger  areas must be covered in the most neutralized colors of the scheme.  As the area reduce in size, the chromatic intensity should be  pro­portionately increased.

**4** **Factors to be considered while planning a color scheme in a room,**

**Optical illusions caused by the effect of color, pattern and texture**

Color magically communicates with us on physical and  emotional levels,  influencing not only the look of the room, but also  the mood of the people within. Following are the three factors to be kept in mind while planning a color scheme for a room.

* Light and room heating.
* Size and proportion of the room.
* Purpose of the room.

Light And Room Heating: Depending upon the amount of natural light in the room, color can be chosen. A room with very less light and low heating can utilize light warm colors like white, off-white, cream, light yellow to brighten up the room. A room with a lot of light and heating can use dark and cool colors like, blue, green to bring down the light and heat.

This effect can dramatically change in the night when artificial lights are used.

Because color and light are inextricably linked, it is necessary to check samples in daylight as well as in artificial light. They may look surprisingly different. Incandescent lights usually add a warm yellow cast to colors, standard fluorescent lamps tend to cool colors down and halogen lamps produce very white light  with little  color  distortion.  If a room enjoys a sunny  exposure, temper the bright light with cool hues like blue, green.  Bright, warm colors like red , yellow, orange can cheer a dark windowless room.

**5 Effect of Colour, Texture and Pattern**

Color is a great deceiver, and by using the right hues and techniques, an awkward room can be visually remodeled, inexpensively.



Small rooms can be made to "look" larger by uniting the walls and the ceiling in a single sweep of white or light color.

Cozy up an over-sized room with a rich combination of dark and warm  colors. Rough texture in carpets and upholstery; absorb a greater amount of light, thus appearing darker.

Square up a long narrow room by using warm, dark hues (advancing colors) on short end walls to coax them forward visually.  Light hues or soft white diminish the importance of the long walls.

Tame a too high ceiling by painting it in advancing colors.  The effect can be enhanced by extending the dark color down the wall to about 9".

Visually raise a too low ceiling using receding colors.

Disguise a room's flaws with color magic. If walls are interrupt­ed by too many doors, windows and nooks, paint them away using a light hue as same as the walls. Dark hue is the perfect cover-up for uneven wall surfaces.

Architectural details like wood work, wainscotting can be accen­tuated.

With trompe l'oeil painting that literally fools the eye, special effects can be created.

Color selection also depends on the function of the room.  Hues for private areas, like rooms and bathrooms  may  differ  from public areas.

In a lounge, the color scheme chosen must be comfortable in order to create a welcome atmosphere for visitors.

Dining rooms and restaurants should have appetizing colors.  The colors most stimulating to the thoughts of food are peach, pink and other tints of red and orange.

To give a clean crisp look, hotel kitchens can be  painted  in white.

Warm colors are good choices for offices.

Restful pastels may suit the bedroom, but not the living room.

By  introducing  pattern  and  texture  into  your  basic   color scheme, you  will begin to discover the endless  possibilities  as seen in wall and floor coverings.

Smooth surfaces lack the dimensional interest of rougher ones. An empty room with painted walls, smooth floor and uncurtained  expanse  of  glass at the windows is bland and dead  looking. Add a shaggy rug, a pebbly woven drapery and the room begins  to  come alive.

The shadow-play that light sets up in textured material, creating changing patterns and subtle nuances of color is a part  of  the magic. Another element is the pleasure that many textures, smooth or  rough, gives the sense of touch a pleasure that is  suggestive just  by looking at them. The cool sleek feel of metal, the soft­ness of satin, the roughness of burlap contribute to the effect of their use in a room.

The rule for texture is the same as that of color. Don't over do it. Just as a room lacking in texture is bland, so  one  with  an excess of textured materials or with too many different kinds  is distracting. What is needed is a delicate balance of  smooth, and rough  textures each one enhancing the other. Some imitation textures:-wall  paper that looks like brick-work  can  create  the effect of the real thing.

Textures affect the colors as you see it. A shiny smooth surface reflects light whilst rough materials absorb the light  and  the color  may appear deeper and duller. Velvet because of it’s deep cut pile, both absorbs and reflects light so the color appears  to be  different in the folds of the fabric. If you put a  piece  of white  satin and white muslin in a kettle of dye and  leave  them for the same length of time, the resulting color would appear  to be  somewhat  different in each fabric because of  their  varying textures.

Rough textured objects seem to advance and take up  more  space while smooth textured ones seem to recede.

The presence of  a design adds variety and  excitement  to  any surface. Effect of texture may     be     formal     or informal. Silk, damask, satin, taffeta, fine grain wood, elaborately carved    surfaces    belong    to    formal    rooms     whereas tweeds, muslin, chintz, furs belong  to informal  ones. Texture can also affect the dimensions of the room. A high or a shaggy pile rug  tends  to  fill a room from the bottom up, and  makes  a  low ceiling seem even lower. Such a rug would be much more effective in a room with a pitched or a vaulted ceiling.

Patterns are designs with a definite character that  have  been printed, woven, stamped  or otherwise produced in fabrics and  wall and  floor  coverings. To use them effectively there are a  few things to remember.

The safest course is to avoid using more than one strong pattern in a room. Too much pattern is disturbing to the eye and creates a `busy'  room. Thus a patterned carpet may be used with plain upholstery, patterned curtains with plain walls and vice versa. If two patterns are thought necessary, they should be different in character and one should be dominant. For example - a striped and a floral pattern; and one should always be dominant.

Large patterns can be overpowering in a small room; small  pat­terns may be lost in a large area.

Like color and texture, patterns can play tricks on your eyes.

Wall paper with vertical design leads the eye upwards making the ceiling seem  higher, while a strong horizontal  motif  seemingly lowers the ceiling height.

Pattern can disguise architectural defects. If you have  a  foyer cut  up  by  many doors, cover walls and doors  with  an  exciting pattern  to  give it an interesting and unified look. A mottled pattern is good for disguising patchy walls and other blemishes.

A strongly colored splashy pattern is usually better confined to a  fairly  small area, where it will provide a  center  of  inter­est. Used too lavishly it can seem over-powering.

Patterned surfaces do not show soil as much as plain surfaces.

While choosing patterns, ensure that

* the pattern is seen as a large sample.
* carpets are seen lying flat in the floor.
* wall papers are seen hanging vertically.
* curtain materials are seen hanging in folds.

The introduction of pattern needs careful consideration and the desired effect may be lost, otherwise.