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color AND

ROOM ARRANGEMENT

MYRTLE CARTER



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OREGON STATE COLLEGE

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CORVALLIS, OREGON

4-H CLUB SERIES K-18
SEPTEMBER 1956



Color AND ROOM ARRANGEMENT

MYRTLE CARTER

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The author, Extension Home Furnishings Specialist at Oregon State College, thanks the Housing and Design Department, Cornell University, for the use of drawings and sections of subject matter used in this publication. The cover photo was provided by Farm Journal, Inc.

A HOME LIVING PROJECT

Color AND ROOM ARRANGEMENT

DID YOU KNOW that through color you can live in a magic world? Color not only appeals to your eyes, but it can soothe or irritate YOU or other members of your family. In this project you are to learn how to use color and pattern. Boys and girls like to “change things about” in their own rooms. But “rules” must guide you here if your room is to look attractive. This project will show you how to arrange furniture to the best advantage in a room. You’ll have a chance to explore many different ideas to see which you like best.

Where can you get ideas for selecting a color scheme and for rearranging furniture? Your own imagination is a good starting point. Does that surprise you? Imaginations are made to use, you know, but you need a few guides here. Too, you can look in magazines, visit friends, or get color ideas from

nature. In this project, you may work on your own room, or any other room in your home. You will want to talk this all over with your Mom and Dad. If you can’t make all the changes you would like right away, you’ll be surprised what a change you can make just by rearranging the furniture.

It’s always good to make all changes at once, but if you learn to make a **good plan** these changes can be stretched out several years. Keep in mind that you don’t actually have to “do over” any room to take this project. Neither do you have to spend much money. It will teach you how to make a plan before you start any actual “doing.” Then when you’re ready to paint or wallpaper or make other changes, you will have a plan to guide you in selecting colors and patterns.

I. Ideas for Room Arrangement

TO HELP spark your imagination, look around you for new ideas. Books, magazines, and Extension leaflets can help you develop ideas of your own. Don’t be afraid to be original either.

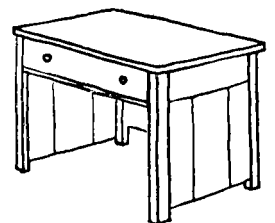
To help you get started, here are a few ideas about furniture and furniture arrangement.

Space for Studying and Writing

Do you have a place of your very own when you want to study or do writing jobs? If not, you may like to work on this phase as a part of your 4-H project. You need a place of your own where you can keep all of your own equipment.

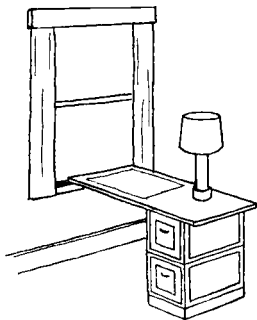
Here are the main requirements for a desk: a good-sized flat writing surface (at least 24 inches wide, if possible); knee room; and storage space for your equipment. There is more than one way of meeting these requirements.

Some boys and girls make desks from old commodes or washstands. The lower part, once used to hold the pitcher and bowl, is removed to make knee room. Usually there is one drawer that can be used to hold writing supplies. If you have lots of things to use at a desk, one drawer may not give you enough storage.



In another division of your 4-H work you can build a desk by using a piece of $\frac{3}{4}$ -inch plywood for the top (24 by 48 inches is a good size) and supporting it by drawers or open shelves.

Another idea is to use old kitchen cabinet drawers or wooden file cases. These can be painted to make good desk storage. Too, you can use unpainted chests or drawers, or build simple open shelves to hold equipment (see "Hammer and Saw It for Yourself").

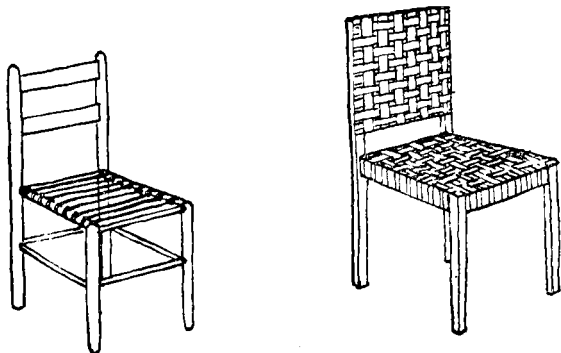


Here is another idea for a desk. If your window sill is the right height, place one end of the plywood desk top directly on it. You might support the plywood top with another piece of plywood fastened at right angles. Another idea is to support it with 1-inch galvanized pipe legs screwed into flanges fastened to the underside of the desk top. Stacked up bricks or cinder blocks can be used for supports, too.

You'll find it better to arrange your desk away from conversational areas.

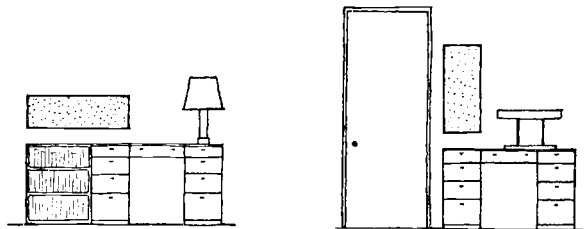
Take a good look at the top surface of your desk. Is it either dark or shiny? If so, plan to use a large, light-colored blotter to avoid eyestrain. You'll learn more about lighting and how to avoid eyestrain in another division of your 4-H work.

If you don't have a desk chair, there are interesting ways to restore or modernize simple straight chairs that you may already have in your home. Some of these chairs may need only refinishing or painting. Others can be remodeled or given an interesting new seat or back as shown in the drawings.



You can make a bulletin board to place above your desk if you do not already have one. This will help to keep your desk more orderly. It will also give you a place to pin up programs, pictures, and other souvenirs.

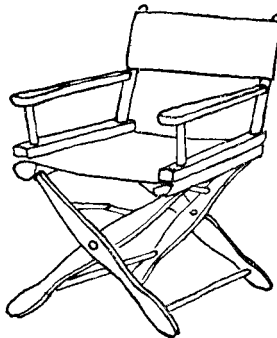
Experiment with the shape of your bulletin board in order to make it fit well with your room. Look at the two examples shown. Maybe a narrow, horizontal one will look good over your desk. Or, a long, narrow, vertical one to echo the outline of your door.



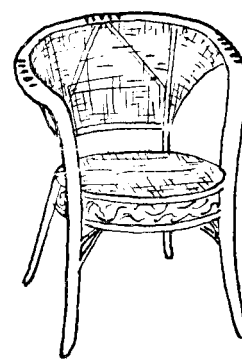
Space for Reading

In your planning you will want to think about a comfortable chair for reading or for entertaining your friends. Perhaps you already have one. If you do not, a good value for the price is a folding canvas chair known as a captain's or movie director's chair. This chair is solidly built of hardwood with a canvas seat and back. You can get the canvas in various colors. Another inexpensive chair is the kind called "Chinese Peel." This is a lightweight, very comfortable chair.

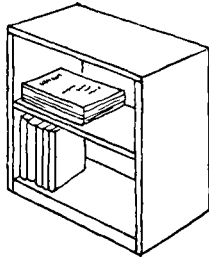
The captain's chair



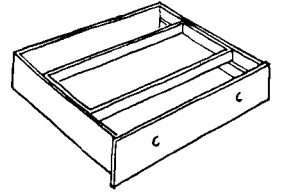
The rattan chair or "Chinese Peel"



If you need a place to keep books and magazines, a simple bookcase is not difficult to make. Wherever you plan to read, your lamp must have enough light and be big enough, high enough, and placed so that you get good light on your book or magazine.



By adding partitions to the drawer, either of cardboard or light plywood, you can keep your things in an orderly manner.



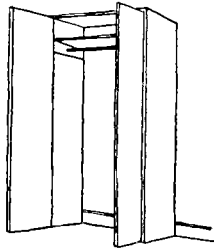
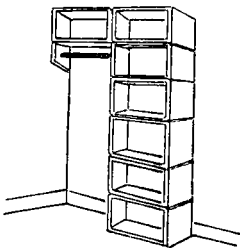
You will want to protect your hats from dust by storing them in a convenient hatbox.

Shoes can be stored in several ways—on a wooden shoe rack which you can build yourself; in a fabric shoebag which you can sew; or on shelves in your closet.

Space for Dressing and Grooming

Think about all the things you use and need to store in connection with your dressing and grooming. Do you have a place to store all of these items? Some things need to be hung on hangers. Some of these like coats are long, and some are shorter like cords, skirts, and jackets. We usually hang such clothing in closets. If your closet doesn't have a pole to hang things from, you can make one from a broomstick. If you don't have a closet at all, what can you do about it?

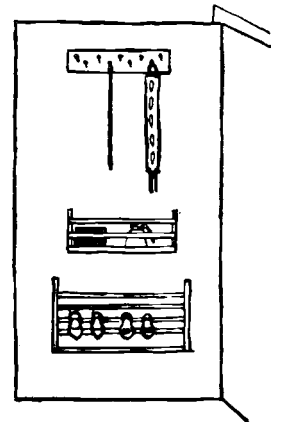
There are several ways you can build a closet. The least expensive can be made with packing boxes. Better, more expensive ones can be built from plywood.



To keep your room orderly you need drawers or trays to store underwear, socks, etc.

Some drawers are so deep that a lot of space is wasted. These drawers can be made to hold more things and keep them in better order if you add an extra layer of sliding trays. This you may do in a simple carpentry job. (See "Hammer and Saw It for Yourself.")

A simple rack to go on the inside of your closet door will hold your purses. If you have enough drawer space they may be put in a drawer. Put your ties or belts on a special rack near where you dress. See "Storage Ideas" for other ideas on storage.



Do you do most of your grooming in the bathroom or in your own room? Do you like to stand or sit as you comb your hair? Keep your equipment where you do your personal grooming, but keep it out of sight in a drawer or on a shelf. Leaving it out gives your room a cluttered look.

For your personal grooming you need a good mirror, good lighting (both daylight and artificial), a flat top surface, and storage space for the items you need.

If you like to stand, use a high chest. If you like to sit, pull a chair or a bench up to a lower table. A mirror can be hung on the wall above the chest, or set up in the top drawer or on the top of the chest when you use it.

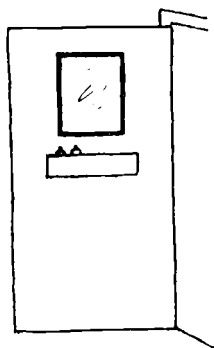
Some folks use the top drawer of a chest of drawers to hold grooming accessories, as shown in this illustration.



Boys will prefer dressing tables that are tailored ones. This type is good for girls, too. However, some girls prefer fabric-skirted dressing tables. A word of warning here. Before you girls decide on a ruffy skirt, be sure you're willing to spend time to keep it fresh and pretty.

As a rule, boys have fewer grooming articles than girls.

You boys might plan to build a simple dressing table box to fasten inside your closet door, with a mirror above it. It could be either standing or sitting height. This arrangement will be especially good if you are short of space and do not have a large supply of grooming articles.

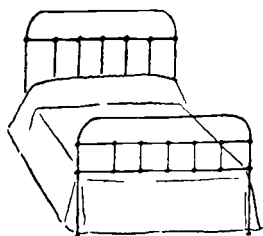


If you sit to do your grooming, you will want to plan for a straight chair or a folding camp stool with canvas of a good color. If you like you can pad the tops of simple benches to make attractive dressing table seats.

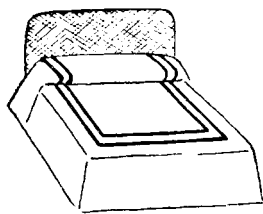
Space for Sleeping

Your bed is the most important item for sleep. The spring and mattress are the important pieces of your bed. Do not worry about the head or footboard.

If your bed is not in good style it may be possible to remodel it with a hammer and saw. If the bed is in good style but needs re-finishing, you can do that as part of your project.



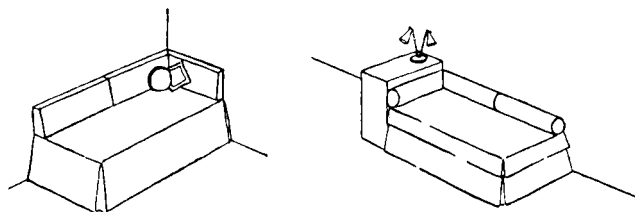
An old-fashioned bedstead



The remodeled bedstead

Today we often have beds without a head or footboard at all. The springs and mattress are supported on the legs, or on a home-built wooden frame. You can arrange such a bed lengthwise to the wall so that it can be used as a sofa during the daytime.

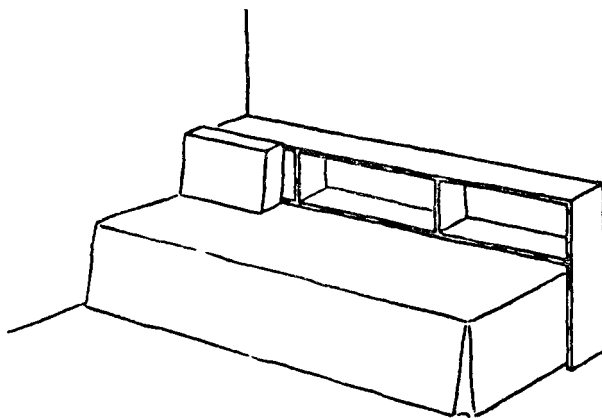
Arrange a headless bed with one end either in a corner or next to a solid chest or table. This will give you a place to put a light and to prop pillows for comfortable lounging and reading, as shown in the two illustrations.



You can make a sofa bed or box springs on legs comfortable for daytime sitting in a number of ways.

If it is not more than 30 or 36 inches wide you can use large square pillows or bolsters along the wall.

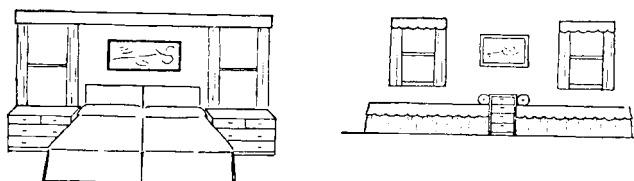
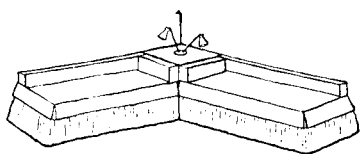
If it is a wide bed, you may want to build some sort of wooden backrest. In the daytime the bed slides underneath, and pillows may be placed against it to reduce the width. At night the bed slides out from under it.



You can get many ideas for backrests by watching current magazines. There are many ways of making them.

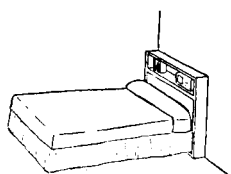
If you share a room, sofa beds or beds with low headboards and footboards will

make the room seem less crowded. There are a number of ways to arrange these so they leave as much open space as possible.



Try several arrangements of sofa beds or beds with low heads to see which will give you the most space and the most pleasing room arrangement.

If you prefer to have your bed endways to the wall, perhaps you can build a simple headboard that will give you storage for books, clock and radio (see "Hammer and Saw It For Yourself").

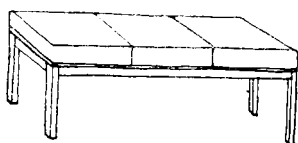
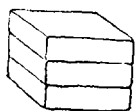


Space for Entertaining Friends

When you invite your special friends to your room, do you have places for all the visitors to sit?

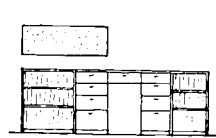
A sofa bed as suggested on page 5 gives lots of sitting and lounging space.

Big square cushions that can be stacked to make an ottoman, or spread out for floor seating, are a handy arrangement. These extra cushions are handy for your living room, too, for watching television, or extra seats for company.

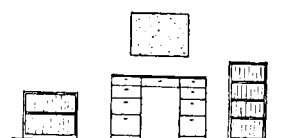


Do You Need More Space?

If you need more space try arranging the furniture in a continuous row along the wall (the kind that looks built in), but needs not be attached to the wall). This will give you more space in your room.



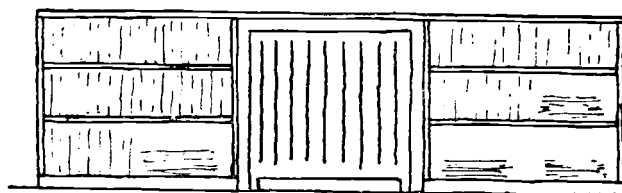
GOOD



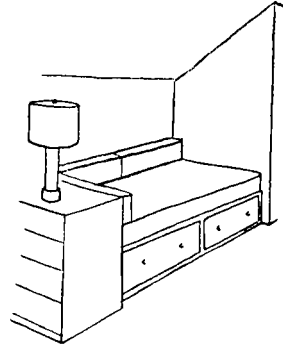
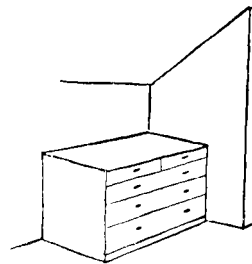
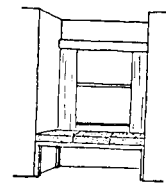
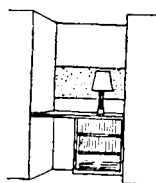
POOR

If you plan to build or buy any furniture, plan for a size that will work well with the pieces you already have.

Radiators often stick out like sore thumbs in a room. You can help to conceal a radiator by building shelves around it. Paint the radiator and shelves the same color as the wall behind it. This will give you extra shelf space yet camouflage the radiator.



Make use of alcoves and spaces under sloping walls.



Reminders

Keep your eyes open for good ideas. Adapt those that will work well for your purpose. If you buy or build furniture, choose pieces for double duty (desk, dressing table, hobby center; sofa-bed combinations; book-case-night table; etc.).

II. Measuring Your Room

WHEN YOU plan the furniture arrangement and color for your room, you will need "before" and "after" floor plans drawn to scale.

The "before" floor plan will give you a record of the furniture arrangement which you now have.

The "after" floor plan is to be used as a worksheet in planning your new arrangement. It will also be a record of your proposed changes.

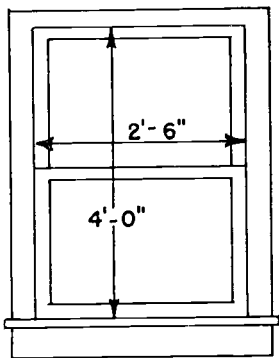
Before you can draw up "before" and "after" floor plans, you will need accurate measurements of your room. Measure all structural parts (called architectural features) such as doors, windows, walls, and any portion that projects into the room. "Your room" means either your own room, or any other room in the house you have selected for your project.

Equipment needed for measuring:

Yardstick or steel tape rule

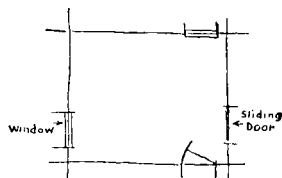
Pencil

Sheet of plain paper



When you measure windows or doorways measure the actual opening as shown in the drawing. Do not include the frame and sill in the opening measurement. These will be included in the measurement of the wall above, below, and beside the opening.

To start, draw a rough sketch of the room, showing doors, windows, and any special architectural features.

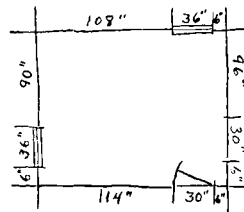


Measure With Yardstick or Steel Tape

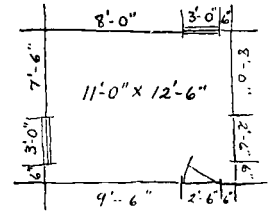
Start in one corner of the room and measure to the first opening or the first architectural feature. Write this measurement in the proper space on your sketch (A). Continue in the same manner all the way around the room. When you finish, you will have the measurements all the way around your sketch as in sketch (A). Don't forget to measure the depth of any projections in the room.

The next step is to make it easier for you to transfer your rough sketch into the final plan on your squared paper. Draw up a similar rough sketch as you did in the beginning and change your measurements from inches to feet and inches as shown in drawing (B).

A. Sketch of room showing measurements in inches.



B. Sketch of room showing measurements in feet and inches.



When you are ready to transfer your sketch to squared paper for your final plan, turn to the Sample Floor Plan, page 12, and use it as a guide. Two of the squared sheets in the work sheets are to be used for your "before" and "after" floor plans.

Transfer Floor Plan to Squared Paper

Total your measurements along each wall. This gives you the total length and width of your room. To the total dimensions, add 6 inches for the thickness of each wall, or a total of 1 foot added to the length and 1 foot added to the width (see Sample Floor Plan).

These total dimensions will help you place your drawing on the squared paper more attractively. You are now ready to do this. The squared paper has 14 squares across the bottom and 16 squares along the side. Each of these equals 1 square foot. Place your drawing so the margins around it are fairly equal.

When you have the plan transferred to the squared paper with the windows, doors, and all architectural features located, return to your room. Now measure location and size of radiators or floor registers, and location of electrical outlets and wall switches. Indicate these on your final plan in the same manner shown in the Sample Floor Plan.

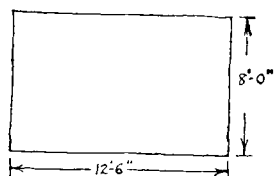
If there are to be no major architectural changes in your room, such as the addition of a permanent closet, the "after" floor plan will be the same as your "before" floor plan.

Wall Elevations

Wall elevations are "pictures" of walls showing windows, doors, and other architectural features of your room. They will help you determine your furniture arrangement. They show you the height of window sills, radiators, etc. They will also be used later as guides when you plan the color and pattern arrangement for your room.

Measure the ceiling height of your room. Then get the inside measurement (not including wall thickness) of the wall you are drawing. On the floor plan which you have drawn, your elevation will be as long as that inside measurement and as high as the ceiling of your room.

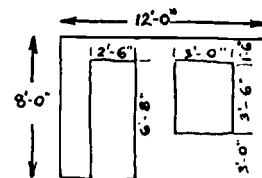
Now draw a rough sketch on scratch paper of the basic shape of the wall. Write down the measurements.



Measure heights of all the architectural features with a yardstick or steel tape.

You will need two measurements for the windows; from the floor to the bottom of the opening, and from the top of the opening to the ceiling.

Sketch in the openings on your rough sketch, and write down the measurements as shown in the drawing.



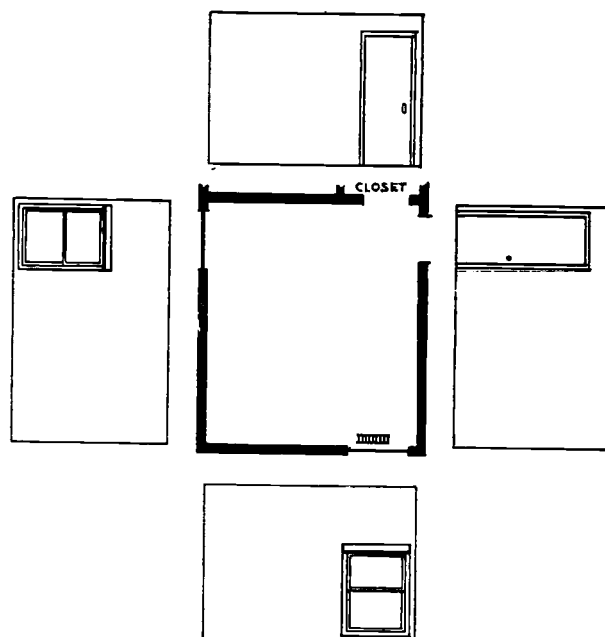
Transfer Elevations to Squared Paper

In the packet of work sheets which accompanies this booklet, four squared-off pages have been included for your use in making scale drawings of your wall elevations. Also included are drawing of doors, windows, and radiators in elevations. These can be cut out and pasted in the proper places on your elevations.

Transfer your drawings to the squared pages in same manner as you did your floor plan, making sure the measurements are actually transferred.

If you need extra work sheets ask your County Extension Agent.

This sample drawing shows four elevations and their relation to the floor plan of the room.



III. Planning the Furniture Arrangement

TO PLAN an arrangement of furniture, you start with the people who use the room, and the way in which they use it.

If you want to plan your own room, you'll have quite an easy time. You have only yourself to consider. But if others use the room, too, you'll want to think about their needs, as well as your own.

What Do You Do in the Room?

Let's think now what you really need and want in your room. To get the answer for this, you list what you use in the room, and the various kinds of activities you do.

I Use My Room For:

1.
2.
3.
4.
5.
6.
7.
8.
9.
10.
11.
12.
13.
14.

What Equipment Do I Need for Each of These Activities?

(For example: clothes, books and magazines, extra pillows, extra blanket, etc.)

1.
2.
3.
4.
5.
6.
7.
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14.

What Furniture Do I Need?

(This list will include furniture for the activities you have listed as well as storage for the equipment you have listed above.)

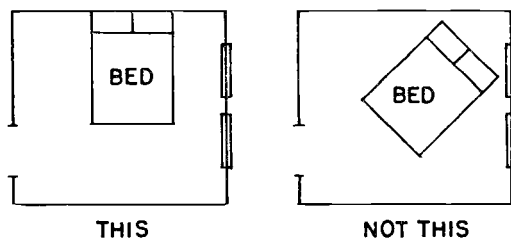
1.
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Guides to Good Furniture Arrangement

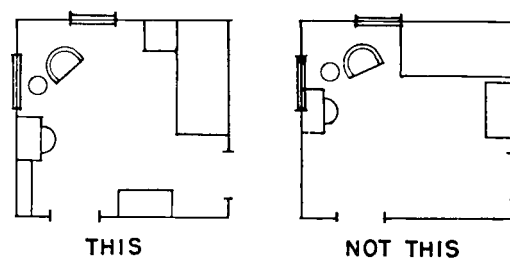
- Arrange groupings of furniture together, rather than as single pieces whenever possible. For example: bookcase or table close to an easy chair and a lamp for reading will make a convenient grouping.
- Keep large pieces of furniture parallel to the walls to avoid a cluttered looking room

A double bed placed parallel to the walls gives good use of space. Also your room has a more orderly appearance than when your bed is placed at an angle.



- Store things as close as possible to where you use them. For example, the dresser would be most convenient if it were near the clothes closet.
- Watch to distribute large pieces around the room. Many pieces of furniture on one side will give the room a lopsided look.
- Make the best possible use of the natural light in a room.

Try to put your chair for reading or the desk near a window rather than in a dark corner of the room.



- Remember to keep the furniture out of the way where you walk (traffic lanes).
Never place a piece of furniture so that it must be moved or abused by being in direct line with a necessary traffic lane.

Arranging Furniture on Floor Plan

After you have decided on the necessary pieces of furniture, you're ready to cut out pieces to represent furniture you already have. (See Furniture Cutouts among work sheets.) Paste the furniture cutouts on your "before" floor plan.

You may need to alter the sizes to agree with your furniture. Make duplicates by using the printed cutouts as a guide.

Now you are ready to cut out pieces to represent the furniture you will be using in the new arrangement of your room.

Try out a variety of arrangements on the "after" floor plan by shifting your "cut-outs." Remember to apply the **"Basic guides to good furniture arrangement."** Change your "cutouts" until you find a pleasing arrangement for your room. You'll find this much easier than pushing real furniture around.

Now check back on yourself. Have you applied all the basic guides to good furniture arrangement?

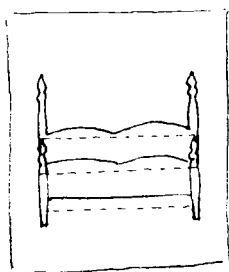
As you arrange furniture in a room, you think about two things. One of these is how the furniture is placed on the floor itself. The other is how you place the furniture against the wall space. To help you visualize how

the furniture will look against your walls, try the cutouts on your elevations. Best do this before you paste your cutouts down permanently on your "after" floor plan.

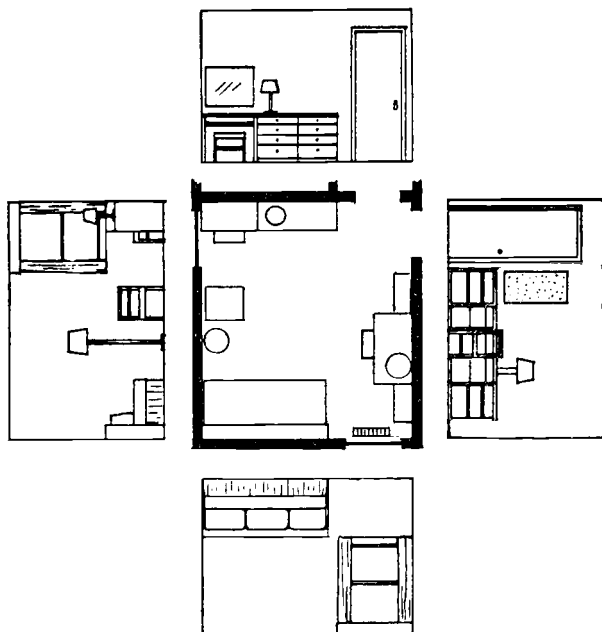
Arranging Furniture on Elevations

Two types of furniture cutouts are shown in your work sheets. You will find cutouts to use on your floor plans and also cutouts drawn in elevation. By elevation we mean how the furniture will look as you look directly at it or at one side. You will be more familiar with this view than you will be with the flat cutouts.

If the furniture doesn't look exactly like your own in style, just change the lines until it is more like your own furniture. You can do this by putting a sheet of tracing paper over the printed drawings and making changes. (See sketch at right.)

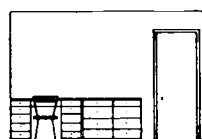


This drawing shows how the furniture appears both in front and side view on a set of elevations.

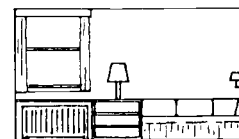
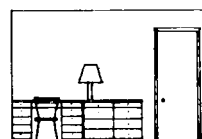


Accessories and a few well-chosen lamps will take away the bare look of your room. All rooms need accessories for them to have a livable look. But watch not to use too many accessories. If you do, you will give the room a cluttered feeling. Lamps are more than just accessories. They give light to see by as well as decorative light. You can learn more details about lighting in another phase of your 4-H Project.

Here are three sets of elevations which point up the importance of lamps and accessories in a room. Note the increasing amount of pattern created against the walls in these three set of elevations. As we add accessories, they increase the pattern effect.



WALL ELEVATIONS WITH FURNITURE



ADDITION OF LAMPS AND FABRICS



ADDITION OF BOOKS AND ACCESSORIES

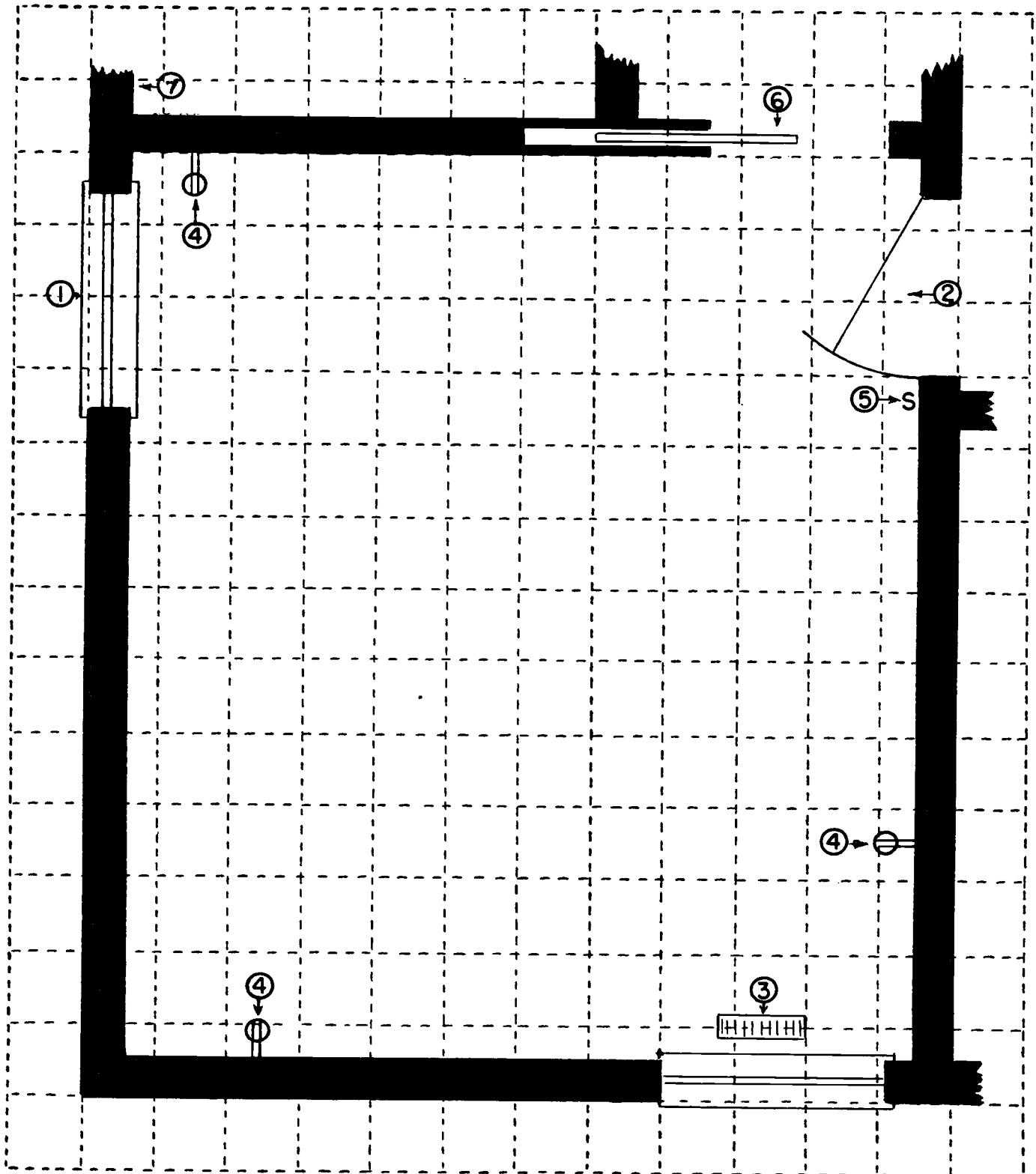
After you have finished with your arrangement on the separate work sheets, check yourself. Turn to pages 9 and 10 to see if your plan agrees with the lists you have made. Check, too, your arrangement with the **Guides to Good Furniture Arrangement** given on page 10.

If you and your leader are satisfied with your arrangement, paste down the cutouts on your "after" floor plan and your wall elevations in the work sheets. This will give you a long-range plan of your new room arrangement.

SAMPLE FLOOR PLAN

EACH SQUARE EQUALS ONE SQUARE FOOT

- | | |
|--------------------------|-----------------------|
| ① WINDOW OPENING | ⑤ LIGHT SWITCH |
| ② DOORWAY AND DOOR SWING | ⑥ SLIDING CLOSET DOOR |
| ③ REGISTER | ⑦ CONTINUING WALLS |
| ④ DOUBLE WALL OUTLETS | |



IV. Learning About Color and Pattern

A GOOD way to learn color is to mix poster paints. Then you can see for yourself what happens when you combine various colors. Mixing colored paints is part of your learning experience in this project. For this work you will need to assemble the equipment listed below:

- A plain white china plate (to mix your paints on).
- Poster paints in red, blue, yellow, black, and white (these paints are water soluble).
- Small stirring sticks (wooden picnic utensils broken into sticks are good for this).
- Two jars of water (one for cleaning your brush and one for diluting the paint).
- One watercolor brush (about size No. 6 to No. 10).
- Mediumweight paper (you will paint directly on this paper and then cut out your color swatches for mounting later).
- Newspapers to protect the table top for a water-resistant surface.
- An old cloth or paper towels to wipe the brush on.
- Paper shears.
- Library paste or rubber cement (for use in mounting swatches).

All colors belong to just three color families known as the **primary colors**—yellow, blue, and red. All other colors come from just these three. You will learn how to mix the three primary colors to get other colors. Paint several swatches of each of the primary colors on your paper. It will save you time to paint them all at once.

Let's see now just what happens when you combine the three primary colors.

Mix yellow and blue to get **green**.

Mix red and blue to get **violet**.

Mix yellow and red to get **orange**.

Paint several swatches of each of these new colors (called secondary colors). Now you see that green, violet, and orange are close relatives of the primary colors—yellow, blue, and red. These are the six main colors.

On page 17, you see a large color circle with many more colors than just these six. Using your paints you can find out what these intermediate colors are:

Mix green with yellow: **yellow-green**.

Mix green with blue: **blue-green**.

Mix blue with violet: **blue-violet**.

Mix violet with red: **red-violet**.

Mix red with orange: **red-orange**.

Mix orange with yellow: **yellow-orange**.

We use black and white along with our color families, but black and white are not really colors. These are called neutrals. Take away all color everywhere and you get total darkness which is black. Total brightness, like the white light of the sun, is white. Gray lies somewhere in between. You can get gray by mixing the three primary colors in nearly equal amounts, and add white. You can also add white to black to get any degree of gray you want. Let's see now how these can help you get **tints** and **shades**.

Tints

Working with one of your six main colors at a time, add different amounts of white, and paint your swatches on your paper. You'll discover the more white you add the lighter the color becomes. These are called **tints**. Later you are to cut out all your swatches and mount them on page 18.

Shades

Black added to a color will give you a darker color. These dark colors are called **shades**. Following the same plan as you did with your tints, add a tiny bit of black to your normal color. Paint out that swatch. Then add a bit more black and you will discover that your shades become darker as you add more black.

On your work page for “tints” and “shades,” you will see seven rectangular spaces for each color. In the middle of each of these you are to mount a **normal color**. Above this normal color you will mount three different tints of that same color. This means you must add various amounts of white to your normal color. You will also mount three different samples of shades. Do this for each of the six main colors: yellow, green, blue, violet, red, and orange.

Bright or Dull

You now know that a color can be light or dark. Making your tints or shades proved this to you. Colors can also be bright and dull. Shingles on a roof can be a bright green or a dull green. Daffodils are a brighter yellow than yellow roses. We say the brighter color is more intense. **Intensity** refers to the brightness or dullness of a color.

Prove this to yourself by mixing some more of your paints. Start with yellow, and add a bit of violet to it. Notice that the color becomes duller. Now start with yellow again and add a bit of gray to it. The color again becomes dull. You made a discovery here. There are two ways to make colors duller. One is by adding gray itself. The other is by adding a bit of the color on the opposite side of the color wheel. If you can't remember what are the opposite colors refer to your wheel on page 17. And by the way, these opposite colors on your wheel are natural “mates” just like your Mom and Dad

are. We use these soft “grayed” or muted colors for decorating larger areas in rooms, because these colors are easy to live with.

Try practicing what you just learned. Choose a color and keep on adding a bit of the color opposite on the color wheel. Paint these swatches on a separate piece of paper as you have done before. Notice what happens as you add more to the opposite color. Start with the lightest and continue down until the color changes to the opposite color. In other words, when you add violet to yellow it becomes duller and duller. Eventually it will change until it will be grayed violet. Continue to do this for all the colors listed on your worksheet.

Guides to Help in Mixing Color

Plan to have a piece of scrap paper nearby when you mix colors. Test out your mixtures on this scrap paper before you begin to paint the swatches you want to save. Put a dab of mixture on your scrap paper. Let it **dry** before you start to change it or paint with it. Color will lighten as it dries so this is a good thing to remember when you're working with color.

To mix **light** colors: Start with white and add the color.

To mix **dark** colors: Start with the color and add black.

To **lighten** colors: Add white until you get the tint you want. (Sometimes you can add a bit of yellow to the white to give your tint more warmth.)

To **darken** colors: Add black until you get the shade you want. (A bit of yellow can be added here, too, to give more warmth.)

To **gray** or **dull** colors: Add a bit of the opposite color you wish. (See color wheel for opposite colors.)

Mixing Colors

<i>Color</i>	<i>Mixture</i>
Orange	Red and yellow
Yellow-orange	More yellow than red
Red-orange	More red than yellow
Green	Blue and yellow
Yellow-green	More yellow than blue
Blue-green*	More blue than yellow
Violet	Red and blue
Red-violet*	More red than blue
Blue-violet	More blue than red
Brown	Red, green, black
Red-brown	More red than green plus black
Yellow-brown	Red, green, black, and yellow
Gray-brown	More green than red, plus black
Gray	Black and white, plus a small amount of one of the other colors you are using in a color scheme. This makes the gray blend with your other colors.

*Intense blue-green or intense red-violet (often called Magenta) cannot be mixed from other colors. They are made from special acid dyes and must be purchased ready-mixed. Lighten or darken these the same way as for other colors.

How Colors Differ

After your color mixing you know ways in which colors differ from each other.

Colors vary in three ways: in **hue**, **value**, and **intensity**. You have already had experience with this difference in your color mixing.

Hue is simply the name of a color. Orange, yellow, red, green, blue, violet, or any of the in between colors like yellow-green or blue-green are names of colors.

Value is the lightness or darkness of a color. Sky blue is a light blue; navy, a dark blue.

Intensity is the brightness or dullness of a color. Pure red is a brilliant red, while grayed red is a dull or soft red.

Learning to See More Color

Would you like to know how much color you're really seeing? To find out you can play a "color game" just by working with small pieces of colored paper. You'll need to collect a lot of samples for this—75 to 100

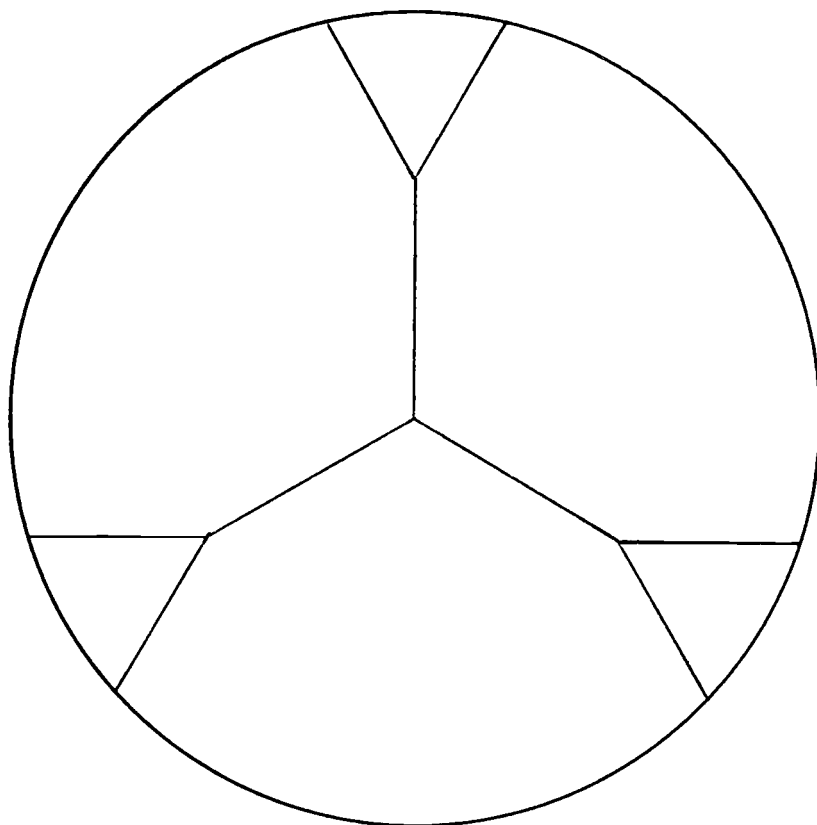
different ones. Get your samples from wrapping paper, from envelopes, from magazine covers, or wallpapers. Ads in your daily newspaper or construction papers may be other sources. Cut from each color a rectangular piece about 1 inch by 1½ inches in size. Be sure to include blacks, whites, browns, and grays. See that you have many bright, light, and grayed colors.

Now take a clear bright **yellow** piece like your primary yellow. Under this, place all of your colored pieces that tend towards yellow. These might be ivories, creams, banana yellow, yellow-pinks, yellow-greens or chartreuse, yellow-peach, yellow-white, and yellow-browns. Do the same for the **red** family starting with the primary red at the top. Place under your clear bright red, pure red pink, pinky whites, red-blues or purples, red-oranges, red-browns, red-blacks, red-greys, pinkish beige, lavender. Include any other colors in which you can see a lot of red. For your third group, start with your clear bright primary **blue**. Add your bluish whites, blue-reds or violets, blue-greys, blue-beiges, blue-blacks, blue-greens, and greens other than yellow greens.

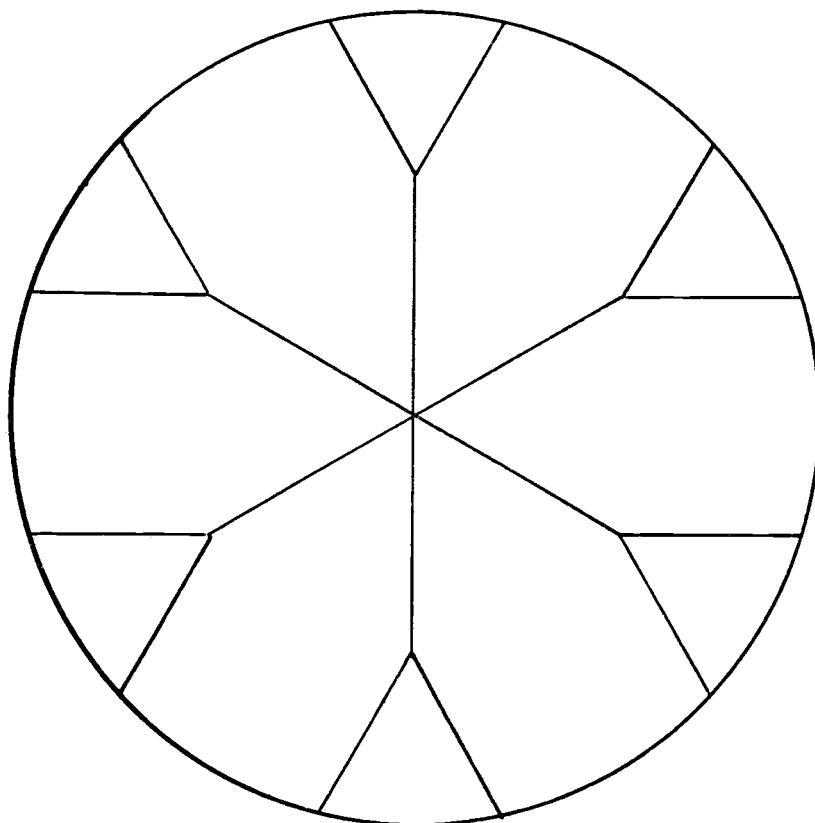
Do you want to have more fun with this "color game"? Then try arranging your various colors from light to dark (tints and shades) and from bright to dull (intensity).

Take a good long look at the various things around you. Look at the wood of your furniture in your home. Is it yellowish brown, reddish brown, or grayish brown? Light, dark, or medium brown? Look at colors in the bare earth and in the branches of trees. Especially in the springtime bare branches have wonderful colors. Some are purplish, some reddish, some yellowish. During the summertime, look at all the different kinds of greens that you find in nature—like the green of the grass, the green of maple and ever-green trees, or the green of deep water. Try

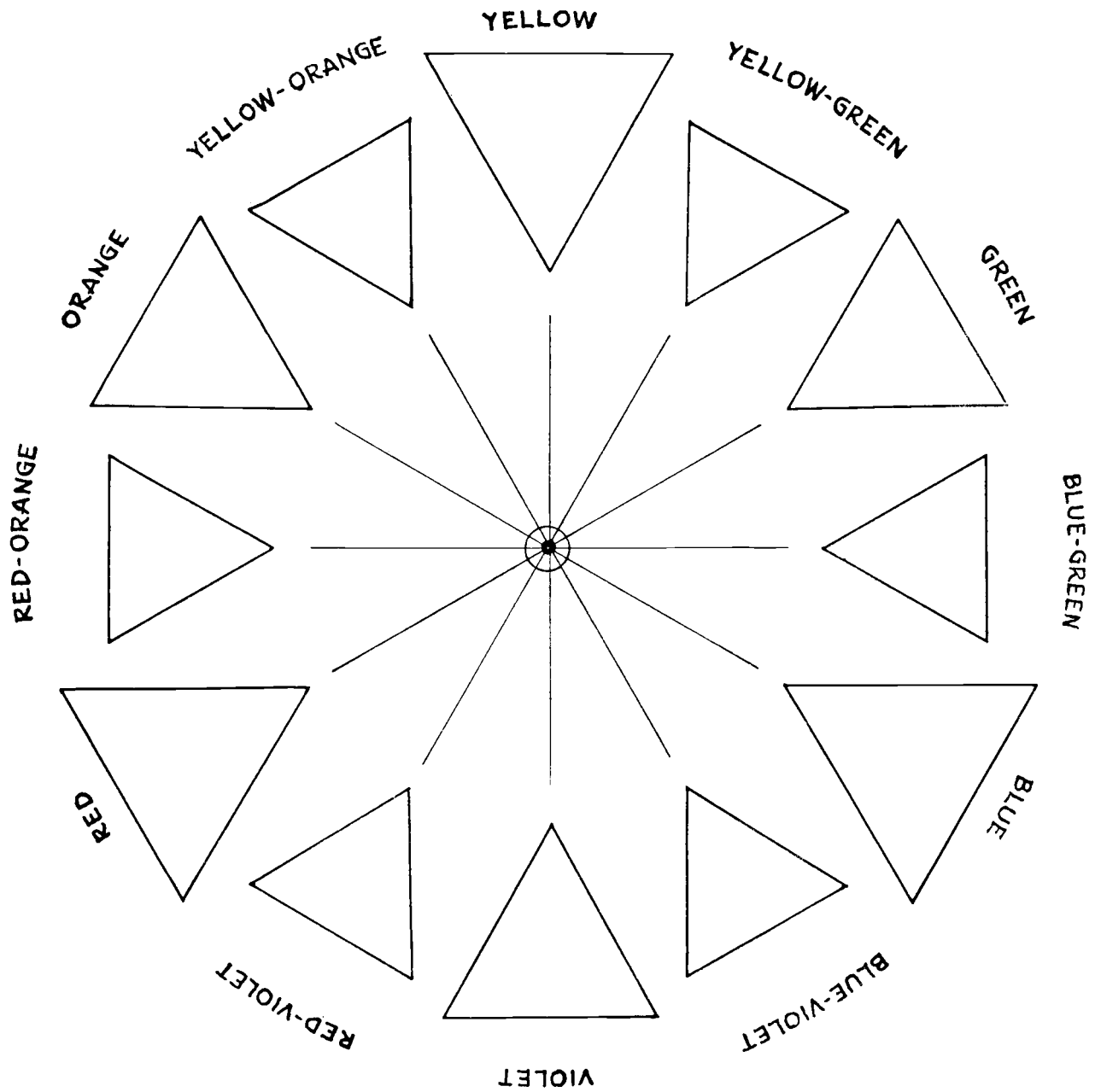
(Continued on page 20)



PRIMARY COLORS



SIX MAIN COLORS



THE COMPLETE COLOR WHEEL

Large triangles are for *primary colors*.
 Medium triangles are for *secondary colors*.
 Small triangles are for *intermediate colors*.

TINTS AND SHADES

Yellow

Tint

Tint

Tint

Normal

Shade

Shade

Shade

Green

Normal

Orange

Normal

Blue

Normal

Violet

Normal

Red

Normal

BRIGHT OR DULL

Yellow & Violet

Green & Red

Blue & Orange

Green & Gray

to decide what is different about them. Which one is lighter or darker than the other, which brighter or duller; how do they differ in hue?

Maybe you have two sweaters that are both blue, yet they are quite different. Decide what the difference is in these two colors.

To see color differences often takes time. Keep practicing until you learn to really see differences in color. The more color you can see the more you will enjoy things about you.

What Kind of Colors Go Where

Let's think now about how you can use color in your home. Interesting color combinations can do more than any one thing to make your home attractive. The best part of all this is that good color does not cost a lot of money. But it does take careful planning and imagination. If you have very little money to spend on your club project, color can do wonders for you. Colorful fabrics and just the right color of paint can give you the best effect for the amount of money you put in it.

Here are things to remember about color differences:

Soft grayed colors of low intensity, are restful and relaxing. Usually they will give you the best background for a room.

Bright colors are exciting and stimulating. They are best used as accents in small areas against larger areas of grayed color. Too much bright color will make you feel restless.

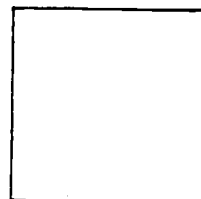
Light colors make objects seem larger and walls seem farther away. They just seem to recede from the eye. Light walls help to make a room seem larger than it is.

Dark colors make objects seem smaller and walls closer as a rule. They seem to advance towards you. Dark walls will make a

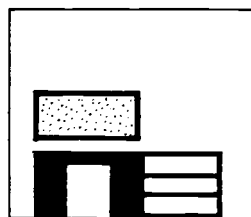
room appear smaller. They will take much more light than light walls.

Strong contrasts between colors. Bright against dull, light against dark, or strong difference in hue will attract your eye. Suppose you want to call attention to one part of your room, then plan to use strong contrast in that section with less contrast in other places. A large amount of strong contrast makes a room seem smaller.

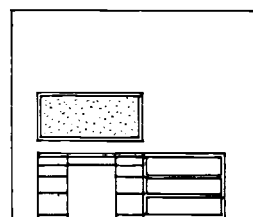
Lack of contrast makes your room seem more spacious and more restful. Maybe you'd like to play down or camouflage one feature of your room. Then plan to use little or no contrast. For example, if you want to disguise a radiator, paint it the same color as the wall behind it.



Notice the apparent difference in size of the two squares shown above. They are identical in size but the dark one seems smaller than the light one.



STRONG CONTRAST



LACK OF CONTRAST

Notice the difference in pattern in these two drawings. The dark on light "pattern" shows strong contrast. The light on light "pattern" shows lack of contrast. You can create pattern in your room by the way you arrange your furniture as well as your color choice.

It is not always wise to contrast furnishings with a background (walls). Sometimes you need to "play down" some areas by using closely related colors.

The amount of contrast you use in your room depends on several things. On its size,

the effect you want to bring about (lively or relaxed), and your personal taste.

Your own room is a background for you or others. If the room has too much strong contrast your room will **overpower you**.

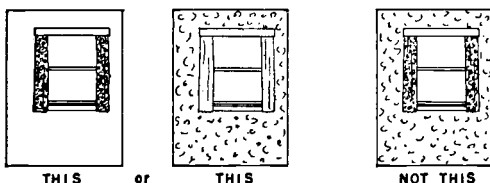
Distribute colors around the room. Color needs to move about the room. Perhaps you want to use a bright color on one side of your room. Then repeat it in small areas around the room. Your eye will then travel around the room rather than staying just in one spot. This we call color balance.

Repeating some of the rug and ceiling colors in your room helps to "pull" your colors together.

The Background of Your Room

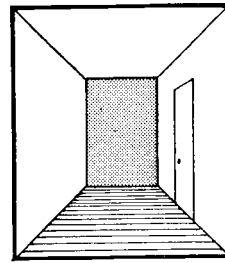
What do we mean by "background"? The walls, ceiling, woodwork, and floor make a background for your room. It's also a background for the furniture that you put in the room. How can you go about planning this background color?

Walls may be either plain or patterned. By patterned we mean a design like figured wallpaper. If you use a pattern on all your walls you'll not want to use it in the rest of your room. Two or more different patterns in a room usually give a "dizzy" effect. That's because of the line movement in the design itself. Patterned walls will make your room seem smaller than plain walls. This means that if your room is already quite small you would want to keep the walls plain.

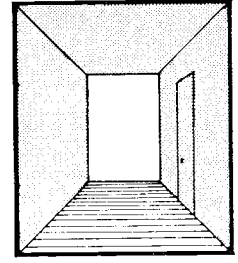


These drawings point up how to combine design on the wall with the curtains.

All the walls in your room do not have to be the same color. Remember though that strong contrast between them will attract attention from the rest of your room.



THIS



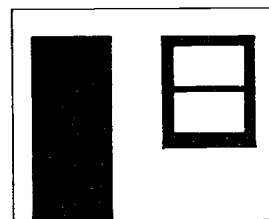
NOT THIS

Do you have a long narrow room? Here you can see a bright or dark color on the end walls. Using color this way tends to decrease the length of the room.

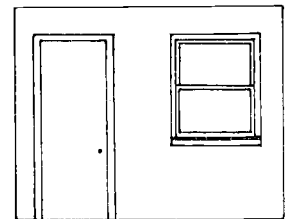
Ceiling may be the same color as the wall. Or it may be lighter or darker, brighter or duller, or a different color from the side walls. Light ceilings give the best light reflection. What can you do about an extra high ceiling? Paint the ceiling darker than the walls. This will make the ceiling seem lower than it is. Painting a low ceiling lighter than the walls will make it seem higher.

Woodwork may be painted or given a natural finish. It blends best with the walls if it is the same color as the walls. Or it may match one of the colors in a patterned wallpaper.

A strong contrast between woodwork and walls calls attention to the woodwork. This makes the room seem smaller by cutting up large wall areas. Unless your woodwork is fine enough to deserve special attention you'll not want to call attention to it.



STRONG CONTRAST



LACK OF CONTRAST

Floors may either be painted or finished naturally. This will depend on the quality

and condition of the floor. See that the color of the floor is related to other colors in your room. Usually medium value colors are the most practical for floor use.

Rugs may be room-sized ones or small scatter rugs. Watch too many small rugs. They tend to give a cluttered appearance to a room. A strong-patterned rug will limit the pattern you use elsewhere in your room.

If your room is not too large, blend the color of the rug closely with the floor color. This will give you a greater feeling of space in a room. Rugs of strong contrast with the floor cover will cut down the feeling of space in a room.

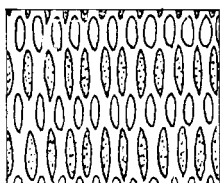
Fabrics, Furniture, and Accessories

Fabrics. Think about the effects of strong contrast and lack of contrast when you select fabrics for your room. When you want to draw attention to a section in the room, use a fabric with strong contrast to the surrounding colors. What can you do if your windows are awkwardly arranged? Here you

A large motif in bold colors will create a lot of attention. Fabrics with a small motif in grayed colors will demand less attention in a room.



LARGE BOLD MOTIF



SMALL SUBDUED MOTIF

will want to keep the color of your curtains close to the wall color to minimize your windows. See how color can work for you!

Let's think now about patterned fabrics. How much attention they attract in a room depends upon two things: the amount of color contrast in the fabric, and the size of the design motif.

Furniture. May be finished naturally or painted. It can be a finish halfway between these two. You can give this effect by rubbing paint into the grain of the wood. This gives a slight color tone to the wood grain.

Perhaps your furniture is a quality wood with a good color and a beautiful grain. If it needs refinishing you should use a natural finish for this kind of furniture.

To make a piece of furniture blend with the walls, you can either paint it, or rub some of the wall color into the grain. A painted finish is not inferior to a natural finish. It is a matter of what is most appropriate for the kind of wood, and what is best with the other colors in the room.

Accessories give your room that "lived in look." It's always better to use a few rather than too many. Think about your color plan when you select accessories. Repeat colors you've already used in your room. This will help you move the color around your room.

Lamps and Lighting Fixtures should give you good light, be attractive, and in keeping with your other furnishings.

V. Tune in With Color and Pattern

THE FIRST STEP in planning any color scheme is to decide just what you want the color to do for your room.

To help you decide, here is a guide in planning your color. When you're doing your own room, you should end with a color arrangement to suit just you. Ask yourself these questions:

1. **What is the one thing I would like to emphasize?** Another way of saying this is, what can I use as a center of interest in my room? (Bed, desk, dressing table, good view from the window, etc.)

2. **Do I want my room to be very restful or rather lively in mood?**

My room will have a large amount of

Quiet, grayed color(restful)

Bright, gay color(lively)

3. **My favorite colors are**.....

.....

Don't limit yourself to just those colors that are your favorites now. Experiment with other combinations. In this way you may discover that you have developed new tastes.

Beginning Your Color Plan

Are you wondering just how to go about planning your color scheme? You'll learn several different ways to do this. Like anything else, it takes practice to do a really good job. The more you work at it the better your results will be. Here are suggestions on how to start:

Nature is a wonderful inspiration for color planning. Look at the many color combinations you find in nature. If you find one that you like especially, this may be your starting point.

The colors of early spring in the country may appeal to you—the warm-brown of a plowed field with the pale yellow-green of willows along a stream and touches of the deep blue-green of evergreens.

The blue-green of a lake on a clear day, with the paler greenish-blue of the sky, might be the starting point for another scheme. The purplish-brown color of distant hills could be combined with these.

The yellow and copper tones of beech leaves in the fall, with the silver-gray color of their trunks may suggest another scheme.

Nature is rich in inspiration for you, but you must train your eyes to really see color all about you. Write down a nature scheme that appeals to you.

Color Plan From Nature

.....

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Perhaps this approach for planning a color scheme does not appeal to you. You may start another way. Start with a patterned fabric or paper: A well-designed pattern helps you to combine colors on your own. It will give you an idea, too, for a color scheme for your room.

It's easier to **start with a pattern** and match plain colors to it. You'll find it harder to find a pattern which will go well with colors you already have.

Be sure the pattern you select has three or four colors in it. Then you can repeat some of these colors in the plain areas of your room.

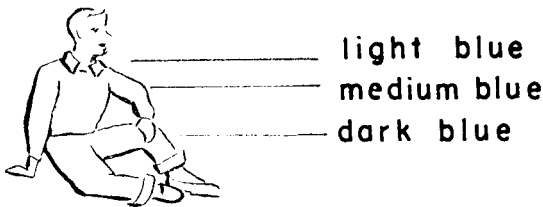
You must decide which one of these colors will be the main color in your room—the one used in the largest amount. In any color scheme **one color must predominate**. Equal amounts of several different colors are monotonous. Use one in a large quantity, a medium amount of another one, and small accents of the rest.

Guides for Color Harmonies

Guides for combining colors that are pleasing together are based on the color wheel. Turn back to your color wheel and check these five guides:

► One color can be fun

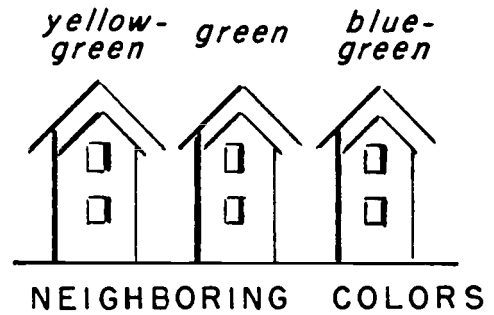
Yes, this color plan is based on only one color, but you vary that color by using some of its tints and shades.



ONE - COLOR SCHEME

► Colors can be neighbors

Just like next-door neighbors, any three colors next to each other on the color wheel get along fine in a color scheme. Green, blue-green, and blue, for example, or yellow-green, green, and blue-green. In this plan, allow for some light, some dark, some bright and some dull colors to make it interesting.



► Color can be opposites (Mates)

Colors falling opposite each other on the color wheel are natural mates. These may be likened to your Mother and Dad. The green makes red look redder, and red makes the green look greener. We often use this plan for a room color scheme.

But we make one color darker and duller to add interest. Maple woods (red-orange) against dull blue-green is an example. Or a medium blue with a bit of sharp orange is another choice.

Plan not to use both colors in equal amounts. You'll want more of the duller color, less of the brighter.



**Mom and Dad
OPPOSITES**

► Neutrals need an accent

You remember our neutrals are usually black, white, or gray. But any colors very close to them like beige, cream, off-white, or buff are also considered to be neutral. If you use one or more of these neutrals and add one bright color, orange, for example, you

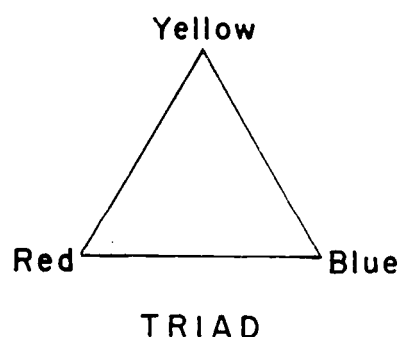
will have an interesting modern color scheme.



NEUTRALS with an ACCENT

► Use a three-color plan (Triad)

Put a perfect triangle on top of your color wheel. Notice the three colors which the triangle points out. Now turn it around so it points out three other colors. Each three colors your triangle points out form a triad. This plan makes a good color scheme, but be careful not to overdo your color.



Plan to make the color for the largest area quite dull, let the next color be slightly brighter, and the one for the smaller area in your room very bright.

As you find good examples of each type of color harmony, clip them and put them in your portfolio for future ideas.

How to Distribute a Pattern

You have already seen that the shape of the furniture against the walls creates pattern in a room. You can make this pattern less or more important. This will depend upon the fabrics and colors you select.

Pattern can help you stress your center of interest. It also helps you move the color about your room.

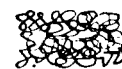
Would you like to know how your room would look with the pattern used in different ways around your room? Here is a way that you can see this. You will need to assemble the following equipment:

- ✓ Wall elevations of your room with furniture and accessories.
- ✓ Good quality tracing paper or smooth onionskin. (You may buy tracing paper from an art supply store. A 9 by 12-inch tablet or an 18-inch wide roll will be enough.)
- ✓ A soft lead pencil.
- ✓ A soft rubber eraser or art gum eraser.

Lay the transparent paper over your wall elevations. Now trace roughly the outline of the room and furniture. Experiment with placing pattern in different areas. Make scribbly lines in the various pattern areas.



LARGE



SMALL

Let your scribbling be about the size of your pattern in relation to your furniture.

See how your room would look with a bold pattern on the curtains or on the bedspread. Your room may be so small that you should use only a small pattern on the dressing table skirt, or in another small area.

Remember if you use too much pattern in the room, your room will have too much motion. Limit your pattern to just a few areas. **Don't try to combine several different patterns.**

Your experimenting should tell you if the pattern you like is too small or too large in

scale for your room. If it is, then you need to pick out another one.

Try out several different arrangements of the pattern in your room. Decide which one you like best and fill out the following blanks:

The patterned areas are

.....

The plain areas are

.....

The colors I will use are

.....

How to Distribute the Color

Let's go back to your patterned fabric or wallpaper that you have chosen for your room. This can help you in planning the **amount of color** you want in your room.

Take a good look at your material. You'll notice that one color is used in a larger amount. This color may appear in large areas of light, grayed color. It's likely to be in smaller areas in a brighter or darker color. To help you "see" what various colors can do for your room, assemble your painting equipment (see page 13). To this list add a good-quality tracing paper and some masking tape.

Get out the original drawings you made of your floor plan and wall elevations. Place the tracing paper over these drawings. Hold the paper in place with bits of masking tape.

Quickly outline the areas to be filled in with color—the wall and the pieces of furniture against that wall. You can make several quick tracings and do different color plans without spoiling your original drawings. **Remember the rules for color mixing as given on pages 14 and 15.**

Applying the Color to Your Drawing

Color the parts of your room that you have decided are to be patterned. Small dots or strokes of the colors in the pattern will give the general impression.

Now try to duplicate the color of any natural wood surfaces that you may have in your room. The color of woods always plays an important part in any color plan. This natural wood color may be blond, it may be a maple color, or it may be walnut or mahogany. If your furniture is painted, duplicate those colors.

Now paint in the large areas of color on the walls.

Experiment a bit now by working around those colors which you've already painted. Try out different colors for the plain fabrics, the painted surfaces, and accessories in your room.

Remember to vary the colors you listed in your general color plan on page 23. Change the **value** (light and dark) and **intensity** (brightness or dullness).

Work quickly. You can paint the color in carefully after you have decided on your final plan. Now, you want to let your imagination have free play.

Hints to Help You

- ▶ Use a large amount of light, soft grayed color. Accent the light color by small areas of bright color. Remember that even a pale light color seems much brighter in a large area than it seems in a small area.
- ▶ Change the value of your color. Use something dark, something medium, and something light.
- ▶ Use color to call attention to your center of interest.
- ▶ Move any one color around the room and let the height vary. For example, one color of varying values and intensity may be in the rug on the floor, in the pattern of the curtains, and as an accent color in a pillow.

Try out several different ways of moving color around your room. Now look at the various plans you have painted. Check them against the hints given above.

Do you have trouble visualizing the entire room? If you do, you can fasten your painted tracing paper over firm white cardboard. Cut the cardboard the same size as each of your wall elevations. With tape anchor your painted paper elevations to the cardboard. Do the same for your floor plan. Now you can prop up each wall section to your floor plan. This will help you to see the relationship of all the colors in your room.

Decide on the **one** plan which most nearly meets these rules, and the one that you like the most.

You can use this color plan as a guide. Refer to it when you buy fabrics, paints, and wallpaper for your room. You may carry this plan out this year, or sometime in the future. **The important thing is you have a plan to guide you.**

Maybe your final color plan isn't as neat as you would like it for a long-range record. You can do it over in the same way as you did before—just take more time now to apply the color neatly.

Turn to the worksheets and paint swatches of the colors that you have selected in the proper spaces.

Think About Texture in Your Plan

What is texture? Texture refers to how a surface looks or feels. It may be rough or smooth, shiny or dull, satiny or woolly. It may be coarse or fine, hard or soft. These we might call physical traits or properties of a surface.

In addition to the physical properties, textures affect us in other ways. Rough textures reflect an informal feeling. Sometimes they appear rugged or masculine. They may

give a feeling of warmth or strength. Still others will appear to be delicate.

How can you combine textures? Think about the different type of textures in fabrics. Burlap or denim seem to be rugged and informal. Satins appear to be delicate and elegant. You would not want to use these fabrics together in the same room because they are too far apart in texture.

Gradually you will learn to combine textures well. They must be appropriate for how you want to use them. Also, for the decorative effect you want to create in your room.

If you want your room to be informal, then think about informal textures. You might select denim or corduroy in fabrics. Pewter or pottery accessories would combine well with the denim or corduroy. Boys would like this effect.

Perhaps you want your room to be delicate and feminine, if that is the kind of person you happen to be. For this effect use smooth textures like chintz or broadcloth. China or brass accessories would be ideal here.

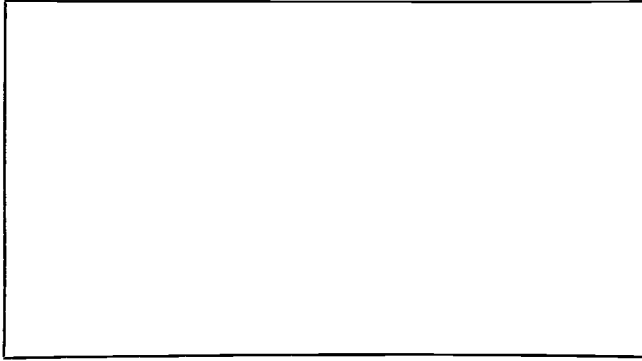
Combining textures well is one of the finer points in decorating. It will take time for you to have a full appreciation of this quality. **The important thing is for you to be aware of these differences in textures and the feeling which they create.**

Recording Your Decisions

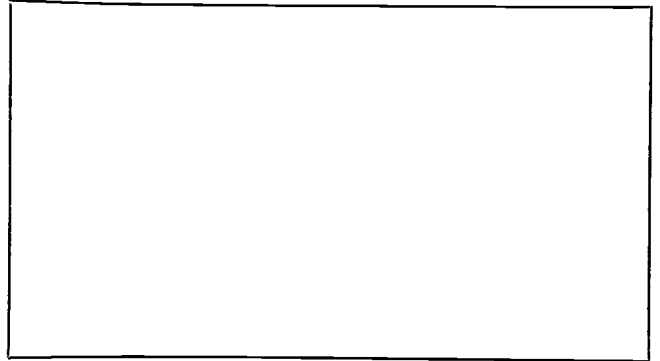
The following pages are planned to give you a long-range record of your color and pattern plan. Paint and paste samples of all the materials which you plan to use in your room.

You'll want to keep your furniture arrangement and color plans, too. These will include your wall elevations and floor plan. You can staple or pin color and pattern plans to the back of this booklet. Then you'll have everything in one place when you want to refer to it.

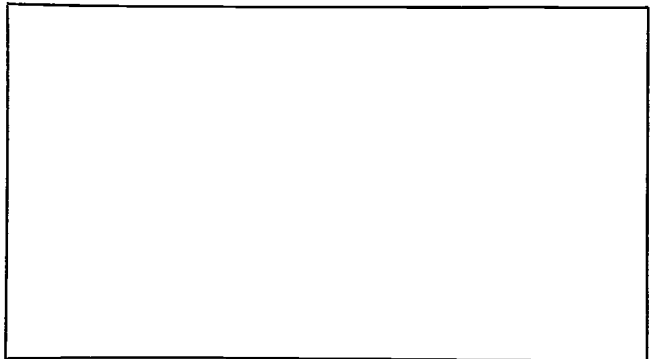
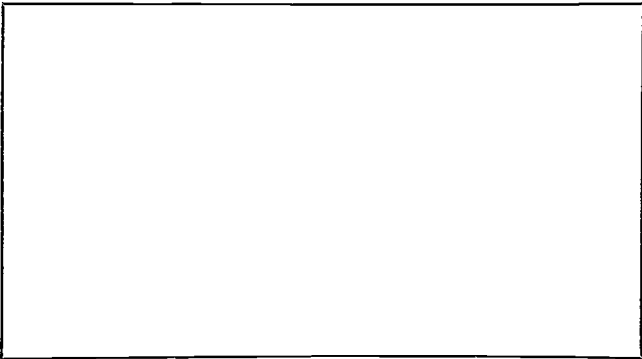
Paint and paste in the boxes below the color sample of your final plan.



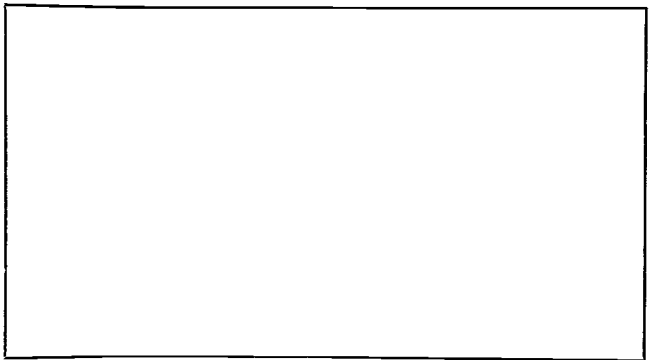
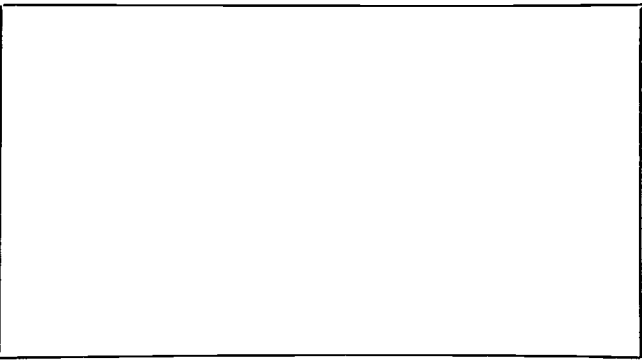
In the boxes below paste a sample of the actual material you use.



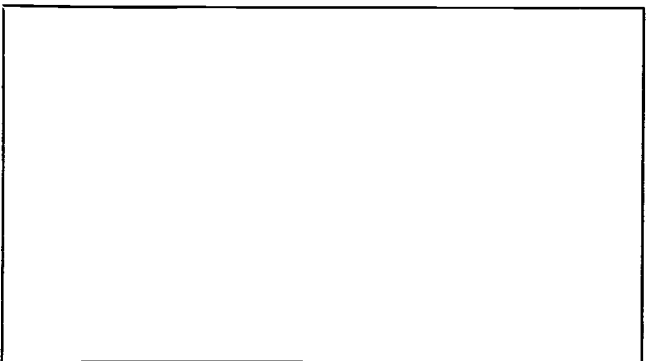
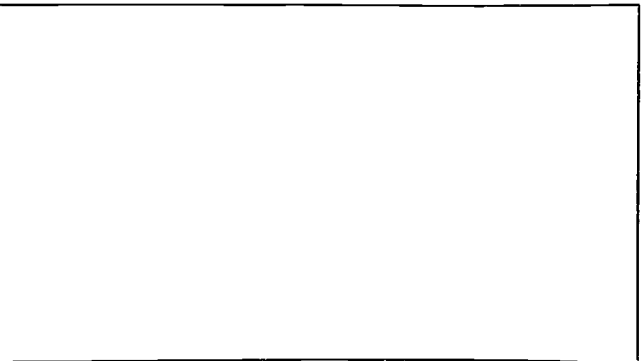
Chair Cover



Woodwork



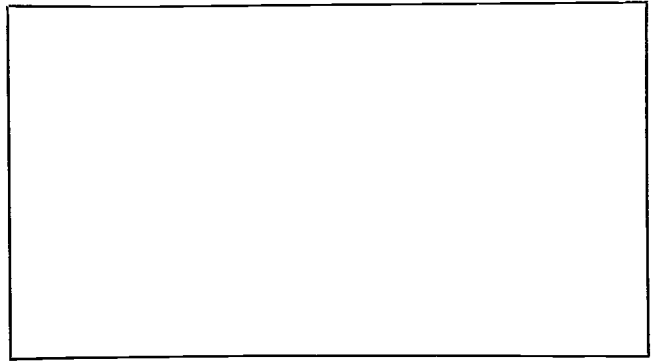
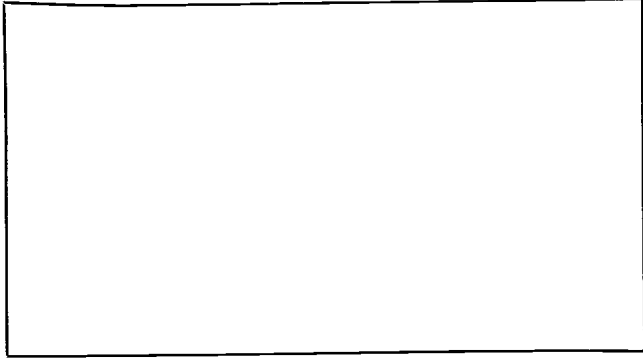
Floors



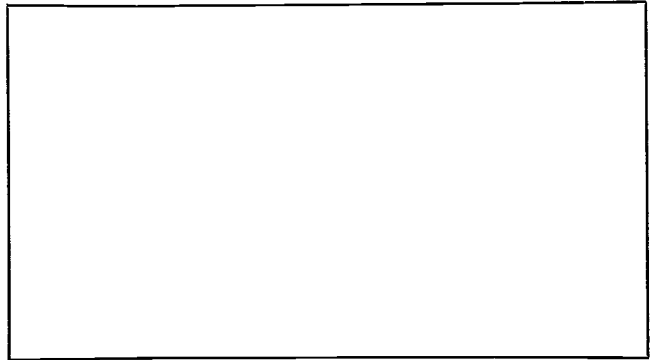
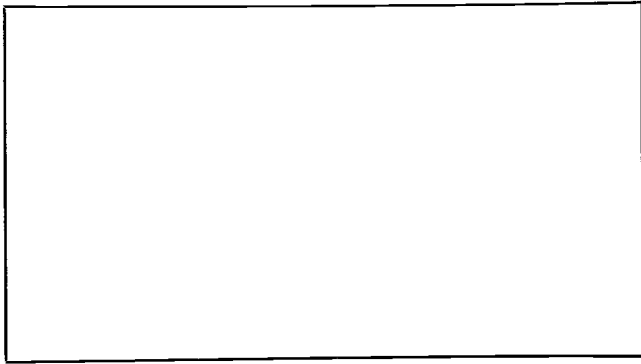
Furniture

Paint and paste in the boxes below the color sample of your final plan.

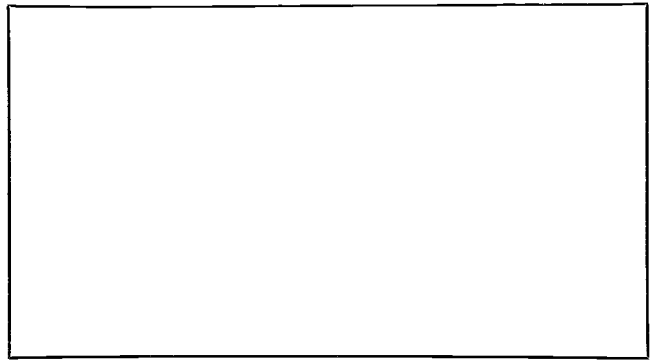
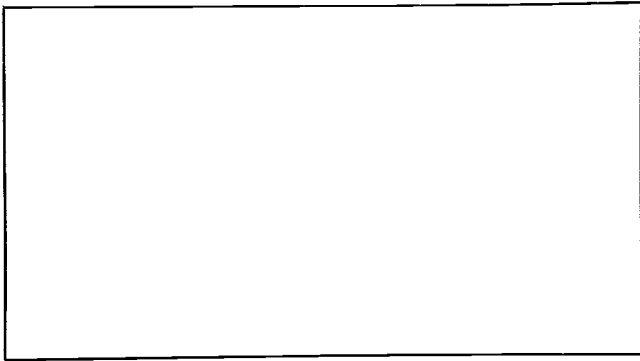
In the boxes below paste a sample of the actual material you use.



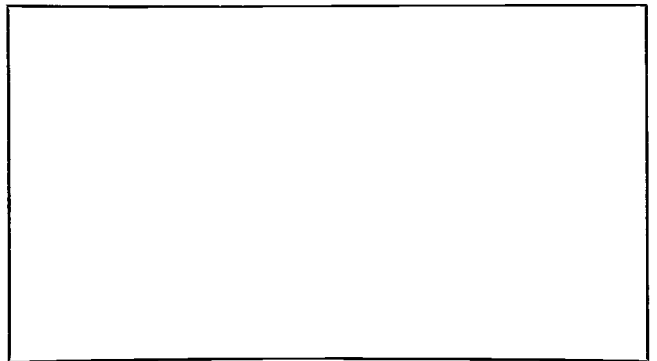
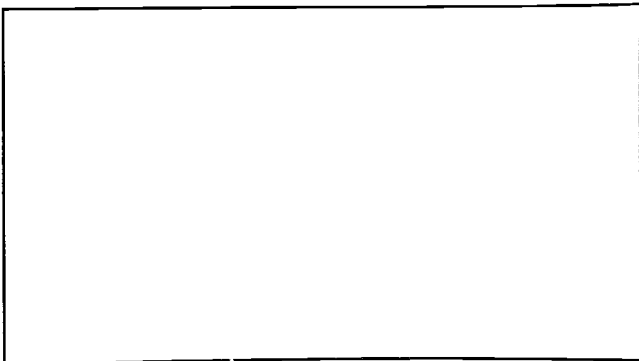
Wall Covering



Bedsread



Curtains



Dressing Table Skirt

This overall plan will be your future guide to help you select various divisions of the Home Living project. You may need three or more years to complete all phases of your work.

Other Helps for You

In this division of the Home Living project you have learned how to develop a long-

range plan for changing your room. You may need several years to complete all phases of your work. **But with a good plan you can still be sure that everything will go together.**

There are other divisions of this project that can help you. These will teach you skills to make many of the changes yourself.

Paint or describe the colors of all the accessories you planned for your room. These will include lamps, lampshades, pictures, pillows, dresser scarf, bulletin board, plants, etc.

VI. Action

LET'S JUST SEE how much improvement you can make without spending any money.

1. Can I rearrange the furniture I have put into my new plan?

☐ Yes ☐ No

2. What can I do to improve my lighting?

.....

3. How can I refinish the furniture for the "new look"?

☐ Refinish ☐ Remodel ☐ Clean the surface

.....

4. What color can I introduce in a dresser scarf, chair cover, pillow, that will blend

with my present color scheme as well as my future plans?

5. What else?

.....

.....

There is much that can be done when you have more time and elbow grease than money. Your plan will help you, too, in making the larger improvements. For example, what size should you make the bookcase and what color should you paint it?

If your plan takes several years don't be surprised if you vary the plan slightly. This should be natural as you learn more. You'll grow in your appreciation of how colors, patterns, and textures can be combined harmoniously.

Making a time schedule of your improvements will help. The following chart is planned for a three-year record. It is a guide only, and you may vary it slightly as your work progresses.

MY ROOM IMPROVEMENT TIME SCHEDULE

First Year

.....

.....

Second Year

.....

.....

Third Year

.....

.....

VII. Demonstration Suggestions

ONE OF the good things about the 4-H program is sharing your experiences with others. Think about the various things you have learned in this project. Do you find some interesting facts that you would like to share? Be careful in your selection of a topic. It's easy in this area of subject matter to choose a topic more appropriate as an illustrated talk than as a demonstration. Usually the more you can **show how** to do something, the more successful your demonstration will be.

How to go about organizing your material:

1. Some of the things I enjoyed learning in this project are:

- How to measure a room.
- How to make a floor plan and wall elevations.
- How to arrange furniture in a room.
- How to plan the distribution of color and pattern in a room.
- Other

.....
.....

2. I would like to show others how to.....

.....
.....

3. These are the steps for the demonstration:

1.
2.
3.
4.
5.
6.

7.

8.

9.

10.

4. I must find out as much as possible about each step. For example:

● What equipment do I need?.....

.....
.....
.....

● How long does it take?

.....

● What are the advantages?

.....
.....
.....

● Other

.....
.....
.....

5. (a) What are some of the problems I had?

.....
.....
.....

(b) How I solved these problems?

.....
.....

6. After I practice this demonstration I can demonstrate at

.....

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Cooperative Extension work in Agriculture and Home Economics, F. E. Price, director. Oregon State College the United States Department of Agriculture, and the State Department of Education cooperating. Printed and distributed in furtherance of the Acts of Congress of May 8 and June 30, 1914.