

# Colour and light

Colours are actions of the light - this is a remark of Goethe who wrote, among the rest, also a colour apprenticeship. Without light there would be no colour. Sunlight is white. There is of electromagnetic oscillations of different wavelength. With the help of a prism one can disassemble it in his components and then has the whole colour scale, the spectrum, before himself - how with a rainbow. Every wavelength generates a certain colour impression. If the eye is met by light of different wavelengths, a uniform colour impression which the brain makes deliberate originates. Most things of our surroundings send out themselves no light. Their colour originates from occurring light (from the sun, from lamps, candles, etc.) which partially reflects, is absorbed partly. A red looking instep carpet reflects, for example, red light and absorbs light of all wavelengths. Thrown back and swallowed rays complement each other, physically looked, according to the law of the complementary colours always to white light. It is swallowed, for example, white; the object blue appears to us. Also the colour combinations Red and green belong as complementary colours together, Chartreuse and Violet, blue green and orange - and so on.

We live thanks of the light in a coloured world. Everything what we see is coloured, namely to the biggest one distribute not from nature, but as a result of human interventions. Because colours influence our moods and feelings, we do well to look after the colours in our surroundings, to perfect our knowledge about tones and colour arrangements.

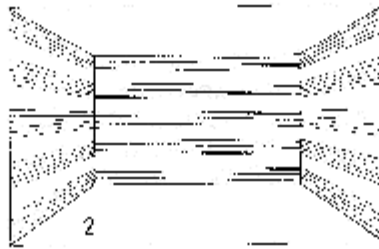
The red colours look warm and stimulating, blue against it coldly and reassuringly, one already knew in the antiquity. In the Middle Ages some doctors ascribed healing power to the colours. Ill from smallpox ones were laid, for example, in red painted rooms with red pieces of furniture and red bedclothes. Even the dishes had to be dyed red. One put addicted to case ones on violet carpets, from the remedial artists yellow promised to themselves favourable consequences on stomach complaints. Today the scientists test for her psychological efficiency and the industry makes use of this knowledge, since she has ascertained which uses it to her. Salesrooms are formed in inclination to buy-rising colours, workshops are put on in production-supporting colours. Colour must also be in the flat - the right colour. It is a widespread mistake with laymen. One must take grey if one wants to make way all colour problems or satisfy every taste, says the colour psychologist Max Lüscher. Also one could state, one must serve only all dishes without salt and unseasoned if one wants to satisfy every taste. As most importantly as the colour in our four walls is the light. With both creation elements one can do magic, can cause moods, leaves rooms bigger or smaller and camouflage an unfavourable space cutting. With the light it depends more on the light than on the lamp. With the light it depends more on the light than on the lamp. Decisively is not too bright beside the distribution of light and shade (none to deep shades), above all, the choice of the right light colour. For living rooms one prefers warm, yellowish - reddish light.

## Colour can camouflage and stress

Colour is able to a lot: She is able to increase rooms or to reduce. Colour can let room look cold and warm. Colour can also camouflage. She succeeds things which you interfere in such a way to change that you perceive this hardly more.



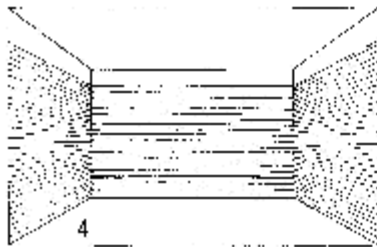
Strong cover colour: Thus the space seems lower than he is actual



Horizontal stripes: The space looks bigger and at the same time also lower



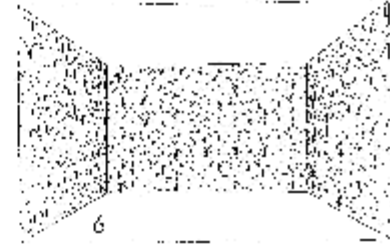
Vertical stripes: The space looks higher, but at the same time also smaller



Pulled down cover: The space looks lower: no good solution



Small-patterned wallpaper: The space seems bigger than it is



Large-scale patterned wallpaper: The space does a smaller impression

What goes one out from, if one wants to fix the colour harmony of a space?

At first light. Without light there is no colour generally. With only moderate light the colours or only are not effective imperfectly. This signifies colour decisions one can hit only if one knows the circumference and the duration of the solar irradiation in every space. One can form very sunny rooms rather in colour chilly (with blue or green tones), poor in suns ones require warm colours (with yellow or red tones), so to speak, as a solar substitute. The space it is important, besides, however, still at which time of day is primarily used. The morning light differently affects than the afternoon light - and already some which tuned a room in colour to sunlight was horrified about the whole space effect in the evening with artificial lighting. If a part of the pieces of furniture quite exists, one will have to go out from their colour and combine the remaining equipment suitably: Tone in tone with neighbouring colours and complementary colours. To more than two main colours one will decide only in special cases. Any third colour should play only one subordinated role and be used narrowly ordinarily with a main colour.

Mostly one will have to meet his colour decision with the help of small colour patterns and material patterns. For example, one is able to do wood, curtain, and carpet tests (on white base) combine and try out.