

Color in the Hospital

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customer has a lot to do with the attitude he assumes toward a business house. They also realize how important it is that the representative of the firm who receives the customers be of a courteous and pleasing personality in order that the customers may be happily disposed toward the firm at the very start.

Business men will admit that the frame of mind in which the client is placed influences largely the amount of business they will receive from him. They would not think of overlooking details of that kind, yet they will allow their offices to remain painted a dull lifeless drab or perhaps a cold cheerless color that will in many cases reflect itself on the client and leave him indifferent.

Some offices incline toward the other extreme and present an over-decorated effect. Here the walls have been treated with masses of color that seem to bear little or no

relation to one another, or perhaps are so closely interwoven as to leave in the mind of the observer a feeling of confusion that will make him unable to concentrate clearly on the business at hand.

One may also find an office depressing if certain colors are used or glaring scrolls which tend to lead the eye hopelessly around the room. Such a room gives a feeling of unrest and this has a distracting effect.

The business man who allows his offices to retain an uninviting aspect in a way lacks progressive-ness, for he is not taking advantage of a detail that may be made to work for him and so become an asset.

He should endeavor to get enough understanding of color to enable him to work helpfully with the artist, who may understand the use of color, but not the particular needs of the business to which it is to be adapted.



The studio offices and den of H. J. Conrad, a pin topographer of Racine, Wis., are among the most attractively decorated and unobtrusively furnished of their kind in the country. The walls of this studio, a corner of which is reproduced above, were recently painted with Dutch Boy white-lead.

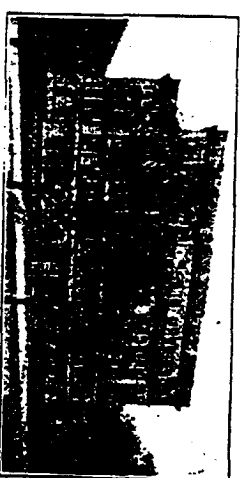
Our first introduction to the hospital is usually through the main entrance lobby which should be like the warm hand clasp and friendly smile of a new acquaintance that one likes to meet.

How many hospitals that you know have this welcome, and how many greet you with walls as cheerless as a whitened sepulcher with "Institution" written all over them.

It is just this lack of warmth, this "institutionalism," that keeps thousands of sick people in their inadequate homes, when they should have the care and treatment that only the hospital can give.

In decorating the lobby, therefore, I would use the same kind of color schemes as express the welcome of the entrance to the hotel or club, or even private residence.

Let the ordinary rules of good decoration govern, using sunlight tones if the lobby is not well lighted, and duller shades if there is plenty of real sunlight.



At St. Paul Hospital, New York, N. Y., Chief Engineer Phillips, who is in charge of decorating this attractive building, is a staunch believer in Dutch Boy paint products. He uses Dutch Boy white-lead and Dutch Boy lighting oil on all the interior walls and Dutch Boy white-lead and linseed oil on the exterior of the hospital.

In a hospital the adopted pomp scheme is customarily primary tones of orange, blue, suited to a party lobby an lighting

minably and the addition of appropriate hangings makes the trying patient feel that per the hospital is not such a bad after all.

Adjacent to the lobby is the waiting room, for vision the waiting room, for vision prospective patients. I cannot see the reason for linoleum flooring, sanitary baseboards, c wall and ceiling angles, under walls and no window hang unfortunately so common in room which has its full share contribute to the atmosphere the building.

A well chosen oriental rug, staid wicker furniture, unsterilized with quaint chintzes or tonnes, with window hanging match and walls painted to ton and take away all "institutional feeling," are cheerful and give real welcome.