



## consider hues and **LIGHT**

When lit by the sun, the dining room's evergreen shutters divulge their blue undertones, while shadows give the doorway of the same color (*page 56*) an olive cast. "The green starts out crisp, and grows darker and moodier through the day," says Smith, who made the light's constant variations one factor in his color selection. Geography was another. Smith knew his Adamesque pastels would thrive in Oregon, because the light (and latitude) are akin to that of London, where Adam worked. But he and Noble chose the colors in San Francisco, so they had to be tested again on site in Portland—and cut about fifty percent with white. "You need richer, warmer colors in the grayer light of Portland than in San Francisco," Noble points out. Noble's moral: Test colors where you plan to use them. And his top trade secret: Stir  $\frac{1}{2}$  to  $1\frac{1}{2}$  cups of the wall color into a gallon of white ceiling paint. It registers as white, but reflects the wall color with a richer glow.