Interior design Diploma

**ASSIGNMENT ONE**

**THE BACKGROUND - PART 1**

In this module you will review the main historical events and their influence on design developments and movements.

The study of interior design, its progress and change throughout history is a helpful way to explore the past and to make sense of how current design styles have evolved.

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| It is advisable for professional interior designers to study design history, so that they are familiar with the practices of the past in terms of "styles," and to know the names and the approaches of those individuals who generated the most influence in the field of design.  Whilst designing interiors, you may wish to, or be requested to recreate period interiors.  Therefore being familiar with historical styles and those people who influenced the design world is obviously important. You should also be able to carry research and analyse different design styles when required.  In our modern world, our day to day lives are mostly conducted in interior spaces. We may enjoy being out-of-doors because it gives us a sense of open air and freedom, but the very joy of being outside reflects the reality that so much of life is spent inside. | http://217.160.184.75/lessonplans19/interior_design/Image1.gif |

Buildings and their interiors are planned to serve the purposes and styles of the times of their origins, but their design will influence the activities and lives that are performed within them.

**Influences through the ages**

**The Egyptians**

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| http://217.160.184.75/lessonplans19/interior_design/Image2.gif | The British archaeologist Howard Carter found the tomb of Tutankhamen in 1922. When it was opened, it was not the boy pharaoh that stimulated so much interest but the other contents that the tomb contained. The solid gold mask and the intricate jewellery that lay next to his body encased within the tomb gave the greatest insight of all as to how the Egyptians lived. Their love of ornament and design was the start of the search which was to typify the magnificence of early Egyptian style.  Early digging revealed that basic every day household items were adorned with decoration that by today's standards would be considered remarkable. The Egyptians have never given up their secrets easily so we still are not sure where their passion or inspiration for design originated. |

**The Romans**

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| The Romans were the masters of design and still are in many ways especially in regard to classic ideals. They loved to show off their wealth and status and would not tolerate anything less than luxurious living and lavish style. Their passion for beautiful things and comfortable style was paramount. Their designs are as remarkable today as they were then, simply because what they were able to achieve in terms of interior decoration, remains unsurpassed even by today's standards.  Their beautiful painted interiors incorporating murals and mosaic floors were the most amazing design achievement for that period. They designed and built furniture, claw footed tables, chairs, occasional furniture and even soft furnishings with all the trims and embellishments their imagination could conjure up. | http://217.160.184.75/lessonplans19/interior_design/Image3.gif |

**The Ancient Greeks**

The Ancient Greeks were more widely celebrated for the heavenly style of architecture still so apparent in the ancient city of Athens but little known for their interiors.

Classic Greek architecture is made up of three different orders that are most seen in their temples. They are Doric, Ionic, and Corinthian. The orders are known because of their column style.

At the end of the Dark Ages, with the beginning of the Iron Age and the Archaic period in Greece, we saw a new type of building: the temple for the gods. These earliest temples are built in the Doric style. There were also houses, roads and bridges and stone walls being built.

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| http://217.160.184.75/lessonplans19/interior_design/Image4.gif | In the Classical period, there are more temples, they were larger, with new design ideas: the Parthenon was built in the 440's BC. People began to build in the Ionic style. Democracy prevented the Greeks from building palaces or big tombs, because politically all men were supposed to be equal, and so it would look bad to have a big palace even if they could afford it. Instead, the Greeks built public buildings: gymnasia, and stoas, where men met and talked.  By the 300's BC, in the Hellenistic period, there were some new architectural features. People began to spend less time on temples. The new form was the theatre, and many theatres were built all over the Greek world. Also, there was a new interest in town planning. Streets begun to be laid out in straight lines, instead of just developing naturally.  When you look at what kind of architecture we are producing today along with the iron and electronic technology available, it still does not nearly compare to the works of art carried out our Greek and roman ancestors so long ago in history. |

**Monastic & Cold Europe**

With the uprising of Christianity and the fall of the Roman Empire, a cold and monastic style swept across England and Europe. Gone were the classical lines and the freedom of design. Influenced by the climate, the threat of invasion and politics of the day, in came the sober and austere attitude of the Church.

Beautiful columns and graceful architecture were replaced with dark wood panelling. Castles were built as fortresses not homes and living standards went down not up as invasion from foreign shores threatened.

**Gothic**

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| The Gothic period evolved in the 12th century in France. It was an eerie and austere contribution to architecture design and just a little uncomfortable to look at.  Architects had to be very careful when it came to respecting the Church and in this case, it is plain to see that a different and very sober style of design, especially in England, emerged as a result of being under the suspicious eye of the Church at which time held tremendous power.  If designers were suspected of following the ideals of classical Roman architecture they were in grave danger. In those days, there only had to be the tiniest hint of treason or suspicious practices and you could be hurtled into the next world without a trial. | http://217.160.184.75/lessonplans19/interior_design/Image5.gif |

**Renaissance**

This period spanning 1450-1600 was a time when Europe was able to emerge from the dark ages of stagnation and decline. It was a time of revival and celebration of all that was good in the social arts.

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| The term Renaissance is French for rebirth and indeed the Renaissance period was literally the “Rebirth”, because it revived and developed certain elements of Classical Greek and Roman thought and material culture.  Of all the arts, the “rebirth” was most apparent in Architecture. The Renaissance encouraged logical and methodical thinking and with it a conscious revival of Roman Architecture with its symmetry, its mathematical proportions, geometrically-perfect designs and regularity of parts. Columns and lintels were arranged orderly. Surfaces were regularly divided, semicircular arches and hemispherical domes replaced the haphazard proportions and irregular gabled facades which preceded the new style. | http://217.160.184.75/lessonplans19/interior_design/Image6.gif |

The cities of Italy in the early 1400s and Florence in particular were cultural centers. Beautiful music, the arts in all forms, social, political and cultural issues were on the agenda in the intellectual sense. It was a wonderful time of great progress. Italian architect Andrea Palladio 1508-1580 who is one of the most celebrated architects of all time Renaissance Architecture:

**Regency**

The Regency style of architecture refers primarily to buildings built in Britain during the period in the early 19th century when George IV was still Prince Regent, and also to later buildings following the same style.

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| http://217.160.184.75/lessonplans19/interior_design/Image7.gif | The Georgian Style of architecture has an air of elegance and light. Many buildings of this style have a white painted stucco facade and an entrance to the main front door (usually coloured black) which is framed by two columns. Regency residences typically are built as terraces or crescents. Elegant wrought iron balconies and bay windows came into fashion as part of this style.  John Nash produced fine examples of Regency architecture in Regent's Park and Regent Street in London. There are also many streets in the style in the areas around Victoria, Mayfair and other central districts. The town of Cheltenham in Gloucestershire provides many fine examples of Regency architecture as does the city of Brighton in Sussex.  The term Regency style is also applied to interior design of the period, typified by elegant furniture and vertically striped wallpaper, and to styles of clothing; for males, as typified by the dandy Beau Brummell, for women the Empire silhouette. |

**Victorian**

Queen Victoria was on the throne from (1837-1901) Because she reigned for so long, it was only natural that so many design styles should evolve in that time.

Victorianism can be virtually anything you wish to make of it. It was the time for the reintroduction of Gothic, Romanesque and Classical designs, as well as a time for the introduction of its own movement - Arts and Crafts.

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| http://217.160.184.75/lessonplans19/interior_design/Image8.gif | However, 'Victorian' in the context of interiors was a time of innovation and mass production in industry and excessive use of pattern, ornaments and so on.  In the homes of the affluent, the classic image is of a dark drawing room with busy patterned wallpaper clashing with an equally busy carpet. Colours during this time were often mixed together in strange ways and were likely to be strong and vibrant. Sitting rooms and dining rooms were likely to be decorated in different shades of red, greens or in blues and purples either in the form of paint or, more commonly, elaborate wallpaper. Bedrooms were often quite tame by comparison being decorated in pinks, greys, blues and greens. Paint techniques such as sponging and stencilling were also common particularly if expensive wallpaper could not be afforded. |

Rooms usually had an open fire surrounded by an elaborate fireplace and mantelpiece covered in ornaments with a massive gilt mirror over it. Heavy drapes at the stained glass window would keep out the light as well as the dust from the factories and mills. Over stuffed horse-hair furniture, paintings covering large amounts of the wall and photographs would adorn a piano.

Furniture was solid and ornate and in large proportions. It was made from dark wood and tables and chests were often topped with marble. Chairs were overstuffed and covered in velvets and damasks or highly patterned cottons.

Soft furnishings were made from expensive materials such as silk, velvet, damask and particularly chintz and chenille. Floral patterns were very common and trimmings were such as deep fringes and tassels were often used.

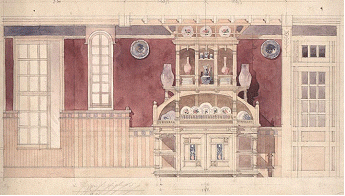
Flooring was mainly of hardwood highly polished and topped with deep, woven or dyed rugs from the Far East. In hallways it was common to find tiles set in a geometric pattern using either dull reds, blacks, greys or creams.

Lighting at the beginning of this era this was only by candle but as the century progressed, first gas and then electric lighting was introduced. Elaborately worked metal candelabras were common. Victorian lamps were made from metal with clear or etched glass chimneys or the classic fringed shaded china lamp decorated with children, classical figures or cupids. Wall scones were also very common. Tiffany glass lamps were also popular.

**Art Nouveau**

This movement of the latter 19th/early 20th centuries derived its name from the Maison de L'Art Nouveau design gallery in Paris. In different countries it had various names but they reflected its origins as mainly an English style of design. In Italy it was called Stile Liberty after the London store, Liberties. In France it was known as English Style. Just as it was called different things in these countries so the style was adapted slightly to suit the needs of each country.

It was a time that introduced us to global travel, if only initially to the rich. People were using ocean going liners and aeroplanes on a far bigger scale than ever before. Explorers gave us an insight into the past lives of the people of other countries through the discoveries in South America and Egypt. Films transported the viewer away from their ordinary lives to far off lands and to experience adventures like never before.



Art Nouveau has a distinctive visual look. The artists and designers of the day quickly used new materials, machined surfaces, and abstraction in the search of pure design. Art Nouveau designers updated some of the more abstract elements of Rococo style, such as flame and shell textures, they also promoted nature as the source of inspiration and expanded the "natural" collection to include seaweed, grasses, and insects in their designs. Correspondingly organic forms, curved lines, especially floral or vegetal, and the like, were used. It was a time of giving consideration to Nature where winding stems and leaves were the norm.

Art Nouveau is considered a "total" style, meaning that it includes all areas of design, architecture, interior design, furniture, textile design, jewellery, utensils and lighting.

**Art Deco**

The term Art Deco was coined during the Paris Exposition of 1925 but did not receive wider usage until the 1960’s.

Art Deco was influenced by many different cultures, but particularly Europe prior to World War I. Paris was at the center of the high end of Art Deco design.

The movement occurred at the same time as, and as a response to, the rapid social and technological advances of the early 20th century. Art Deco was an opulent style and this is possible a reaction to the forced severities caused by World War I.

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| http://217.160.184.75/lessonplans19/interior_design/Image10.gif | It is considered to be an eclectic form of decorative Modernism, influenced by a variety of sources. Among them were the "primitive" arts of Africa, Egypt, or Aztec Mexico, as well as machine age technology such as the radio and skyscraper.  Art Deco is characterised by use of materials such as aluminium, stainless steel, lacquer, inlaid wood, and shark skin and zebra skin. Unlike the sinuous curves of the Art nouveau, Art Deco uses sweeping curves. Zigzag, stepped forms, chevron patterns, and the sunburst motif are typical of Art Deco. Some of these motifs were everywhere, e.g. the sunburst motif was used in such varied places as a lady's shoe, a radiator grill, and the auditorium of the Radio City Music Hall and the spire of the Chrysler Building.  Its rich, cheerful character made it suitable for use in interiors of department stores, cinemas, theaters and ocean liners. |

Art Deco slowly lost its followers in the West after reaching mass production, where it began to be ridiculed as gaudy and presenting a false image of affluence. Eventually the style was cut short by the austerities of World War II.

Q1. With the aid of the internet, library or magazines, find examples of each of the styles covered in this assignment, and name and describe them. (10)

Q2. Do you have a favourite period? What is it about that style that appeals to you? (10)

TOTAL (20)

**ASSIGNMENT TWO**

**THE BACKGROUND - PART 2**

**Great designers of the recent past**

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| **Antoni Gaudi**  Although there is a variety of work in the Art Nouveau style, one dominant figure stands out as the inventor of a flowing curves and unusual decorative details; it is that of Antoni Gaudi. | http://217.160.184.75/lessonplans19/interior_design/Image11.gif |

Gaudí was born in the province of Tarragona (Catalonia, Spain) in 1852 the youngest of five. Because he was in considerable pain due to rheumatism, he was rarely able to walk on foot and was forced to remain close to home. This allowed him a lot of free time to study nature and its design. It has been suggested that because of his exposure to nature at an early age, he began to perfect two of his greatest qualities: observation and the analysis of nature. Throughout his life, he was fascinated by nature. He studied nature's angles and curves and incorporated them into his designs. Instead of relying on geometric shapes, he mimicked the way trees and humans grow and stand upright and allowed his designs to resemble elements from the environment.

Gaudí was a devoted Catholic, so much so that in his later years, he abandoned all other work and dedicated his life to Catholicism and the building of Sagrada Família. It is because of this that Gaudí is known to many Spaniards as "God's Architect".

On June 8, 1926, Antoni Gaudí was run over by a tram. He died two days later. Half of Barcelona mourned his death. It was fitting that he was buried in the midst of his unfinished masterpiece, La Sagrada Família.

Gaudí's first works were designed in gothic and traditional Spanish architectural styles, but he soon developed his own distinct sculptural style. Some of his greatest works, most notably La Sagrada Família, have an almost hallucinatory power. Gaudi developed fantastic curving, sometimes bone-like, sometimes wiry forms for furniture designed to be custom made by skilled craftsmen for specific projects

The architect's work has been categorised as Art Nouveau architecture, a forerunner to modern architecture. Though hailed as a genius, some hypothesise that Gaudí was colour blind and that it was only when in collaboration with Josep Maria Jujol, an architect twenty seven years his junior (whom he acknowledged as a genius in his own right) that he produced his greatest works.

**Gerrit Rietveld**

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| Gerrit Thomas Rietveld Born in Utrecht, The Netherlands in June 24, 1888 – (died Utrecht June 26, 1964), was a Dutch designer, architect and cabinet maker.  In 1911, Rietveld started his own furniture factory, whilst studying architecture. In 1918 he designed the Red and Blue Chair, which was influenced by the 'De Stijl' movement, of which he became a member in 1919. In 1924 he designed the Schröder house located in Utrecht. It is a rectilinear block made up of complex, interpenetrating planes of wall, roof, and projecting decks.  The house, while guided by geometric forms, is asymmetrical. It is the most complete example of the movement's ideas. | http://217.160.184.75/lessonplans19/interior_design/Image12.gif |

The (upper) main living floor is divided by a system of sliding panels that permit rearrangement to achieve varying degrees of openness. Built-in and movable furniture of Rietveld's design is geometric and abstract in concept. Only primary colours and black are used within the generally white and grey tones of most surfaces.

Rietveld broke with the 'De Stijl' movement in 1928. The same year he joined the Congres Internationaux d'Architecture Moderne. He designed the "Zigzag" chair in 1934 and started the design of the Van Gogh Museum in Amsterdam.

Because of its few members, short life, and limited accomplishments, De Stijl influence in the development of modernism has been less obvious than that of the pioneers in Germany and France.

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| **Charles Rennie Mackintosh**  Charles Rennie Mackintosh (1868-1928) was born one of eleven children in Glasgow. He has become one of the most celebrated architects of his generation. Mackintosh's work grew out of Arts and Crafts roots, but moved toward the freedom of Art Nouveau and became greatly admired by continental designers, including those based in Vienna. | http://217.160.184.75/lessonplans19/interior_design/Image13.gif |

Mackintosh took his inspiration from Scottish traditions and blended them with the flourish of Art Nouveau and the simplicity of Japanese forms.

For many people, Charles Rennie Mackintosh is most closely associated with the design and manufacture of furniture. His earliest designs show a strong influence by the arts and crafts movement whilst his later designs are a forerunner to the art deco movement. Mackintosh had a diverse approach to furniture design and often chose unique colours, shapes and forms. Mackintosh developed furniture designs that most often used simple, geometric forms, but then introduced exaggerated proportions, extreme high chair backs, and white or black paint finishes with decorative details in violet, silver, or gold.

Mackintosh is internationally celebrated as one of the foremost architects and designers of the early 20th century. The majority of his buildings, including his masterpiece The Glasgow School of Art, are located in Glasgow and surrounding area.

The Arts and Crafts Movement, despite its aim to bring about a broad reform in Victorian design and taste, only succeeded in influencing a small group of supporters and enthusiasts. Production was expensive and the products therefore only available to the more affluent.

However, Arts and Crafts in its rejection of meaningless mass-produced ornamentation, its emphasis on honesty and in the design expression of realities of function, material, and technique, Arts and Crafts looked to the future. Its link to Art Nouveau, with its total rejection of historicism, makes it the starting point for all studies of modernism.

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| **Pierre Chareau**  Pierre Chareau (1883-1950) is best known for his House of Glass in Paris using steel framing and large areas of glass block and plate glass.  His furniture designs included both chairs of rich woods and heavy upholstery and simple folding seating with metal framing and wicker seats and backs, suggesting a move from Art Deco to the International Style. | http://217.160.184.75/lessonplans19/interior_design/Image15.gif |

**Philip Johnson**

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| Philip Johnson designed his own house at New Canaan, Connecticut. It is a glass-walled box with only a small cylindrical brick enclosure that house a bathroom and to provide a location for a fireplace.  The kitchen has a worktop with lifting tops to give access to equipment. The furniture was all of Mies's design, using brown leather on chrome frameworks, while major works of art introduced a variety into the space. The red tiled floors and the outward views into surrounding greenery added colour.  This "Glass House" has become a famous example of the possibilities of an open plan carried to its logical, extreme conclusion. | http://217.160.184.75/lessonplans19/interior_design/Image16.gif |

**Walter Gropius**

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| The direct influence of International Style modernism increased hugely when several of the European leaders of the movement arrived in the United States.  Walter Gropius was the architect of his own house at Lincoln, Massachusetts (1937). A fine example of International Style design, with generous use of glass block, it has a flat roof, large glass areas, and an entrance shelter supported by tubular columns, and an external spiral staircase.  The white walls are tongue-and-groove wood boards typical of New England buildings. The interiors are of elegant simplicity and display many pieces of furniture by various members of the modern movement. | http://217.160.184.75/lessonplans19/interior_design/Image17.gif |

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| **Herman Hertzberger**  Born in The Netherlands in 1932, Herman Hertzberger followed Aldo Van Eyck's idea for occupant participation in the organisation of interiors. Hertzberger’s office building, Centraal Beheer (1973), is made up of rectangular, modular units stacked in irregular patterns. | http://217.160.184.75/lessonplans19/interior_design/Image18.gif |

The office space is a series of small spaces where the individual workers are encouraged to arrange furniture, equipment, and personal accessories in any way they desire. The resulting clutter is surprisingly civilised, quite unlike the uniform order that is the effect of so many office projects.

**Charles Eames**

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| Better known as the designer of the Eames chair (1940-1), Charles Eames's own house was an early example of the direction known as "hi-tech" in its use of metal and glass. Exposed open-web joists support the roof, while the exterior walls are made up of glass and solid panels in standard industrial window and structural elements.  The Eames House, built from standard industrially produced parts, has also often been cited as a demonstration of the way in which technologically based design could produce interior spaces of great beauty, even for residential uses. | http://217.160.184.75/lessonplans19/interior_design/Image19.gif |

**DEFINING A STYLE**



Personal style and freedom of expression are driving forces in today's home design.

Fashion changes with each new season, whereas real style is timeless. The endurance of a style is a reflection of the skill of the designer that created it. It is difficult to create a scheme that stands the test of time without looking dated, and even more so when you are creating a style that is not to your own personal tastes, but that of a client. However, good designers must be able to design workable yet visually stunning interiors in a variety of styles that reflect the personality of their clients rather than the designer.

This section of the course will help you to “train your eye” so that you can objectively assess any style, understand what exactly it is that makes a “style”, and use the main elements of it as a basis from which to build a new, exclusive design that reflects the tastes and requirements of you or your clients.

**Formal style**

When we think of formal décor, we automatically see an image of period homes, fine hotels and museums. When creating a formal setting, keep both lines and symmetry in mind. The furniture should be arranged in a straight line and in most cases; furniture and accessories should be arranged in pairs.

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| Some additional features include:   Tall windows   Surfaces of furniture, floors, mirrors, and light fixtures would be polished to a bright shine with high gloss.   Fabrics used for bedspreads, cushions, sofas, and window treatments are very luxurious and rich.   Rugs, oil paintings and crystal chandeliers are typical characteristics.  The traditional style of decorating hasn't changed much over the years. Its traditionally includes rich, ornate designs and deep, dark colours or jewel tones, such as emerald green, burgundy and navy blue. Detailing is ornate and woodwork and furniture in this style is typically made of leather, cherry wood and dark stains. | http://217.160.184.75/lessonplans19/interior_design/Image21.gif |

**Contemporary style**

Contemporary decor is a style that can be described as simplest of all decors. The space is simplistic and basic with little or no decoration and colour is limited. Clutter is banished. Floors are kept simple often in hardwood or parquet, with the addition of rugs in either a striking geometrical pattern or plain neutral colour. Window dressings again are plain and simple in light colours or windows may even be left bare.

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| Contemporary décor uses;   distinctive outline   linear patterns   geometric shapes   black as the primary colour   Grey, brown and white often used   furniture has clean and fast lines and made of smooth fabric or leather.   Metal lights   Neutral toned woods or glass are used for tables | http://217.160.184.75/lessonplans19/interior_design/Image22.gif |

**Casual style**

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This particular style is very inviting and easy to maintain. It is very good for working family members.

The casual style has generally:

 textured patterns

 fabrics are soft

 no perfect symmetry

 gentle curves and rectangular shapes

 furniture is arranged in diagonal lines

 floors are generally wooden

Individuals who decorate in a casual fashion take their direction from many sources. This style is created when items from two or more different styles are combined. This is an interesting and unique way to decorate because it characterises the personality of the inhabitant and the things they love. However basic elements of decorating such as colour, balance, line, form and texture should be kept in mind or else the results will look rather disorganised.

**Rustic style**

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| Rustic décor provides charm and interest to a home and also creates a unique texture and warmth. Some features include:   rustic fireplace or wood burner   furniture is highly textured   natural fabrics and materials  Furnishings are often made of stripped pine, oak or wicker, the emphasis being on natural products with maybe with a distressed finish. Colours are often cream, pastels or earthy colours and fabrics maybe vintage or floral such as Laura Ashley. Accessories may include dried flowers, collections of old china or photographs memorabilia or antiques. | **http://217.160.184.75/lessonplans19/interior_design/Image24.gif** |

 Much of the furniture in this style is sturdy and overstuffed, and features a crackle or distressed painted finish to give it almost an antique, nostalgic style. It's the perfect approach for those seeking a comfortable, relax and put your feet on the coffee table" feel.

**Defining your style**

Not sure what it is? This tip should help;

 Collect as many decorating and home design magazines as possible.

 Mark the pages with rooms that appeal to you. They don't all have to be rooms you want in your house, but something in the photo must grab you.

 Now, lay as many of the pictures in front of you as possible.

Examining the pictures you marked will give you a good idea of the mood and style you are comfortable with.

**QUESTIONS ON ASSIGNMENT TWO**

Q1. Take a look at your own home. Which style would you say it fell into? Formal, Contemporary, Casual or Rustic? What features does it posses that make it typical of that style? Describe it, keeping this in mind, using approx. 700 words for your answer. (10)

Q2. Choose one of your favourite designers. Write a short essay in which you give a brief description of his/her life, include some details of their work and discuss how you think his/her work has influenced present day designs. You should complete this task in approximately 1000-1200 words. (15)

TOTAL (25)

**ASSIGNMENT THREE**

**DESIGN ELEMENTS - PART 1**

**Space**

Effective designs ensure that a space is functional as well as pleasing to the eye and attractive. Before you think about your design, consider;

 who is going to use the room

 what their needs are

 what its purpose is

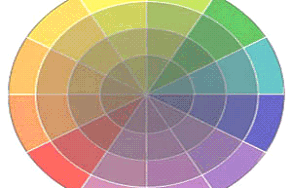
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| It is sometimes misleading to call a room a "living room" if it is seldom used except for entertaining visitors. Perhaps it needs to be called the "parlor" as in olden days.  A bedroom must have a bed of adequate size, a bedside cabinet beside, or one on either side if two people use the bed, a chest of drawers for storage, and a chair.  A wardrobe is a necessity as well. These are the basics. You might add a desk if homework must be done here, a toy chest and changing table if it is to be used as a nursery and bookshelves if studying is to take place in there. Remember that the primary **function** of the bedroom is to provide a place to sleep, everything else in the room is to add convenience and increase comfort. | http://217.160.184.75/lessonplans19/interior_design/Image25.gif |

A dining room must have a table of sufficient size to accommodate the largest number of daily users, with possibilities for expansion if it is also used for entertaining. There must be enough seating for the daily users, and perhaps extra seating (which may be stored elsewhere when not needed). These are the basics, because the primary function of the room is to provide a place to eat. You may want to have a server, and a sideboard or dresser for crockery, cutlery or linen storage.

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| http://217.160.184.75/lessonplans19/interior_design/Image26.gif | The function of a family room is to provide a more casual gathering place for the family's informal activities. This might include playing games, watching TV, or working on the family computer. If you provide comfortable seating and those extras that make the room a warm place to come together, you've fulfilled its function.  Practical considerations are as important as aesthetics if a room is going to look good and be used with pleasure by you and your family. A poorly designed room is usually a room that does not fulfil its function well. |

**Colour**

Achieving the right colour balance is vital to any successful interior design scheme, as even the most expensive materials will look cheap and garish if the colours are clashing. Although some individuals are gifted and can be naturally creative with colour, the ability to use colour is a skill that everyone can learn and there are simple tools and techniques that designers use to create successful colour combinations.



Colours are very powerful in influencing the human mind and body. It is also the least expensive, easiest and quickest to use, to change and to create a decorating scheme.

Investing in a low cost colour wheel could save you hundreds of pounds by giving you a quick glance at tints, tones and shades that coordinate - avoiding mismatch mistakes.

The colour wheel shows the relationship of colours.

There are three primary colours;

 red

 blue

 yellow

Three secondary colours, which are the result of mixing primary colours;

 purple

 orange

 green

The tertiary colours, which are a primary colour, mixed with a secondary colour such as;

 red-orange

 yellow-green

 blue-violet.

When colours are mixed with pure colours white or black it creates numerous different tints and shades.

**Terms to Know**

**Hue**: Another name for colour

**Tint**: Colour + White

**Tone**: Colour + Grey

**Shade**: Colour + Black

**Value**: The lightness or darkness of a colour.

**Temperature**: If you draw an imaginary line across your colour wheel from red-violet to yellow-green, the colours to the left are warm colours, whilst the remainder to the right, are cool colours.

**Neutrals**: black, white and grey

**Colour changes your perception of the room's size, function, or comfort**

Standing in the centre of the room, analyse its size – not by measuring, but by "feel".

 Do you feel as if the ceiling is pressing down on you?

 Do you feel the room is too long, or too short, for your comfort level?

Colour affects a room’s visual proportion.  A general guide line is;

 white or pale colours make objects recede

 dark or bright colours draw things closer which cause them to appear larger

 warm, darker colours will make a room seem cosier, and lower a ceiling

You can enhance a feature by painting it a contrasting colour, and hide it by painting it the same colour as surrounding areas. Contrasting trim and moulding "shrinks" a space, while minimal contrasts "expand" the space.

**As you stand in your project room have you thought of the way colour affects you**

 Are you soothed, energised, or bored when you are in this room?

 Does it have four white walls, a white ceiling, and a pale floor covering?

 Is it eye-popping with high-contrast colours?

 If it is open to the nearest room (no walls in between), do the two rooms seem to flow together, or do they have a demarcation line created by two different wall colours?

If you are standing in a red or orange room, the chances are you will feel stimulated, whilst being in a blue room can make you feel more relaxed.

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| http://217.160.184.75/lessonplans19/interior_design/Image28.gif | None of these responses is right or wrong but what is important is whether the feeling you get is appropriate for that room and that you like the feeling you get when standing in the room.  There are fashion trends in the interior design/home furnishings industry, just as there are in clothing or cars. Whether or not you choose the "trendy" colour schemes for your home depends on whether you enjoy repainting and replacing the fabrics every few years. If not, it's wiser to stick to a classic theme or palette, which can be updated with a change of accessories or artwork when you wish. |

My first real "home" was a co-op built in 1975. In 1995, there were still orange counters, yellow cabinets, and olive green appliances completing the "1970's" look. I could not change these fixtures – and believe me, after 20 years I was heartily sick of the oh-so-trendy interior décor! (Yes, I'd painted the walls and changed the accessories countless times!)

**Balance**

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| http://217.160.184.75/lessonplans19/interior_design/Image30.gif | The aim of a good design is to balance the room to create a feeling of harmony within it.  What is the visual balance of an item? Every item in a room carries a visual weight. Large objects carry more weight than small objects. Bright and warm coloured objects carry more weight than cool or pale coloured objects. Rough textures more weight than smooth and busy patterns more weight than small patterns.  There are two types of visual balance; symmetrical balance and asymmetrical balance. Ideally, aim to have a variety of both types of balance within one room. This will give it more interest and depth. |

**Symmetrical** balance is achieved when two identical items are placed on two opposite sides of an imaginary line. This form of symmetry is desired when you wish to create a formal atmosphere

**Asymmetrical** balance is achieved when you have a variety of objects of different shapes and sizes placed to create equilibrium. This will create a more informal atmosphere than that of symmetrical balance.

**QUESTIONS ON ASSIGNMENT THREE**

Q1. Discuss, using examples, how colour can affect a room's:

1. dimensions
2. style
3. feel
4. practicality
5. apparent temperature (10)



Q2. Choose one room in your home that you can make-over in your mind’s eye. This room will be called our project room. Now list all the activities that take place in that room. (10)



Q3. What colour is your project room at present? How does that colour make you feel? Does your present colour scheme give the feeling of spaciousness or make the room feel small? How could your room’s dimensions be altered for the better, with the use of colour? (10)

Q4. Does your project room have a balance and a sense of harmony about it? If not, could the furniture be moved round to give a more harmonious effect? (5)

TOTAL (35)

**ASSIGNMENT FOUR**

**DESIGN ELEMENTS - PART 2**

**Texture & Pattern**

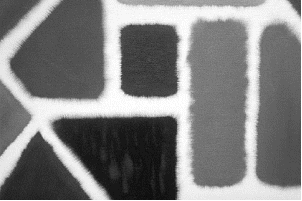
Patterns and textures will serve an important function in your decorating.  They will add interest and character to an otherwise plain colour scheme.  Your choice of patterns and textures should follow your decorating style, the limitations of your environment and you personal preferences.

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| **Textures:** Texture can be found in the flooring, walls, fabrics and furnishing of a room. Books in bookcases and other accessories will also add texture. Throws, cushions, plush pillows and soft textures will add immediate cosiness to your space. Whilst chrome, mirrors and leather furniture will create a sleek, modern feel to the room.  **Patterns:** When using patterns in a room, choose those that fit your style, and keep in mind that the more patterns you use, the smaller the room will appear which helps to create a "cosy" feeling. Throw rugs are a great way to add dimension to a room.  Patterns can effect how you see proportion.  By following these rules of thumb you can wisely select patterns to enhance any room. | http://217.160.184.75/lessonplans19/interior_design/Image36.gif |

 **Complex Patterns** that use several colours and diagonal, criss-crossing lines are busy for your eye. They can liven up a large area, but it may be overwhelming for a small room. 

 **Vertical Lines** add height to a short room, or add more height to a high ceiling. 

 **Horizontal Lines** add space and width to an area.



Remember the **Size and Scale** of your space.  General rule of thumb, the larger the space, the larger the print, the smaller the space the smaller the print.  Yet adding a large print to a small area can give you a feeling of grandeur.

 The same grouping or pattern used throughout an area can draw together a wide open plan. It will create a flow and sense of continuity. 

 Colours affect how we see patterns.  High contrast patterns create an energetic feeling and colours close in value create a more subdued environment.

 Texture affects colour. Rough textures will absorb light while smooth textures will reflect light.

There are so many choices available that the task of selecting textures and patterns can be overwhelming. If you keep to the above guidelines, you will be able to make knowledgeable selections and maybe even use optical illusions to create a dramatic arrangement.

Always remember to select patterns and textures that appeal to you and work well with your overall plan.  It is always wise to collect samples of what you love, be it pictures, paint colour charts or colour swatches.  Feel free to experiment.

**Scale**

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| http://217.160.184.75/lessonplans19/interior_design/Image32.gif | Scale refers to the proportion or size of a piece of furniture as it relates to a room. In other words the size of a room will affect whether large-scale furnishings or smaller scale furnishings are used.  Large objects look smaller when placed in a big space while small items look bigger in a small space.  It is wise to keep small-scale furnishings grouped together, likewise, larger scale furnishings also together, to avoid one piece being dominated by the other. |

**Line**

Lines create movement within a room. Through the use of lines, eye movement is directed towards a point of interest that takes a prominent position in the room design. It is human nature to seek a focal point, as both a resting place for the mind's eye, and a means to bring order out of disorder.

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| Without a focal point, a room seems disorganised, confusing, busy or maybe even boring. If you have not introduced an element in the room, which serves as a focal point, the occupant will seek one anyway which may be a pile of newspapers or a crooked picture on the wall. If the rest of the room is bland, the eye will be drawn to the one object that is "different": the one white cushion against a dark chair, the single yellow wall in a green room.  Look around your project room and you will most likely recognise a natural feature that is the focal point: the fireplace, the view out of the window, the entertainment centre, the piano, the bed. You are fortunate if the feature pleases you as it is. If it does not, try to figure out what is wrong with it. Does the piano block passage from one room to the next? Is the view visible from the main seating area? | http://217.160.184.75/lessonplans19/interior_design/Image33.gif |

Most likely you will not be able to move the feature which currently serves as the focal point. Windows and fireplaces are fixtures and with rare exceptions remain where they are. You may not be able to move some large pieces of furniture, such as a 54" screen TV or a wall-sized entertainment unit, because there is only one space large enough to accommodate it.

In such cases, you might create a second focal point to balance the immovable primary focal point. Or you may choose to enhance the primary focal point by changing the placement of other furniture to draw greater attention to it.

Consider this: place a new table, chair, and vase of flowers in three different corners and you’ll feel less than rewarded for your efforts. Arrange the items together and, presto, you’ve created an inviting focal point.

**Form**

Form relates to the shape of an item within a room. Furniture and accessories should match the architectural form within the room e.g. a room with curved windows or aches should be furnished with items of a curved form. If the walls are flat and low, then furniture should reflect that form.

When trying to imagine form, think what would a silhouette of an object look like? What are its line, curve, angle, grid and visual weight? Form is the outline of an object that defines the boundaries of positive and negative space.

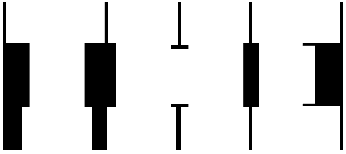
Form affects the feel of a room.

 **Functional** and practical rooms are portrayed with clean linear lines, smooth surfaces.

 **Formal** atmospheres tend to have elaborate shapes.

 **Cosiness** and a feeling of security are created using long horizontals with broken verticals and furnishings that are comfortable, yet firm.

Learning to see the space or object in positive and negative space will bring about rhythm, harmony and balance. Appreciate its edges, interplay, and flow between objects. Optical illusion can make a room appear taller by adding shorter objects and smaller by breaking the space up into smaller spaces.



What do you see above? Are you seeing positive?

**QUESTIONS ON ASSIGNMENT FOUR**

Q1. Look at the patterns and textures within your project room. Do you think you have the right mix of amount and size in it? If not, how could you improve on it? (10)

Q2. Look at the objects in your project room, furniture, pictures, rugs window dressing etc. Do you think the size of everything relates to the size of the room, or are some items out of scale? If money were no object, what would you change? (10)

Q3. What is the focal point of your project room? Is it pleasing to the eye? (5)

Q4. Do the forms within your project room portray the feel you desire? Could you make any alterations to the forms to enhance that feeling? (5)

TOTAL (30)

**ASSIGNMENT FIVE**

**ROOM ELEMENTS - PART 1**

**Furniture**

Furniture can be divided into two categories:

1. **Soft goods** – include upholstered items such as sofas, chairs, ottomans and beds
2. **Hard goods** – include desks, tables, chests, wardrobes and dining chairs

**Upholstered furniture**

Some terms used in the furniture industry:

**Sofa:** Most common types are 2 and 3 cushion versions.

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| **Sofa bed:** Traditional sofa with pullout accordion style bed. These usually have a thin mattress and spring system. The fabricated metal frames greatly increase the weight of the sofa.  **Sectional:** Large sofa in quarter-circle or rounded-corner 'L' shape to fit in the corner of a room. Because these are much larger than sofas, it is common to find them in less expensive materials to reduce the overall cost.  **Armchair:** Generally refers to an upholstered chair that seats one person.  **Recliner:** Chairs and sofas that have a reclining back rest and may include a rising footrest.  **Motion:** Furniture that has moving parts such as recliners and sofa beds. | http://217.160.184.75/lessonplans19/interior_design/Image37.gif |

**What you need to know before purchasing upholstered furniture:**

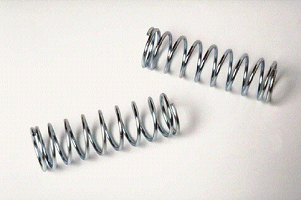
It's what you don't see that you want to know more about, that is the frame, the springs, the padding and the cushions.

Without a strong **frame**, it doesn't matter how good the springs and cushions are. In quality furniture frames are kiln-dried hardwood. Oak, maple, birch and ash are the most commonly used. Manufacturers will use paired dowels to join the pieces of the frame, as well as corner blocks that are glued and screwed. There should be a centre leg for additional support.

There are two primary **spring systems**

 Eight-way tied. In recent years many manufacturers have replaced the twine used to tie the coils together with metal clips. Over time the twine used to tie the springs could break. The metal clips should last the life of the piece. In either case, both are far superior to the four- way tied used in lesser quality furniture.

 Sinuous springs are flat, continuous "S" shaped metal that are fastened from front to back on the frame. They are placed a few inches apart and usually with a slight arch.



The type of spring used will depend on the intended seat of the piece. If a firmer seat is required, then eight-way tied will be used. A softer seat will utilise the sinuous spring. The sinuous system is most frequently used on pieces that you are meant to "sink" into.

**Padding and cushions** will affect durability as well as comfort. Prior to the fabric being added, the padding must be applied to the frame so that at no point will the fabric come in contact with the frame. This will prevent fabric wear and add to the comfort. When you grab the arm of a sofa or chair, you want to feel fabric and padding, not the frame of the piece.

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| http://217.160.184.75/lessonplans19/interior_design/Image39.gif | Cushions are what most people associate with comfort level. The highest quality seat cushions have an inner core of springs surrounded by high-density foam encased in muslin. That is then wrapped in a layer of polyester batting, which is then wrapped in a layer of polyurethane foam, all of which is sewn into a muslin cover before being inserted into a zipped decorative fabric cover. As you can imagine, all this wrapping adds to the expense.  Lesser quality furniture will have a solid piece of foam or shredded polyurethane foam sewn into a cover with no zipper. Both tend to shift inside the decorative cover, the end result being cushions that don't retain their shape. |

**Fabrics**

Upholstery fabrics nowadays can be tough as well as attractive. Modern blends of natural and manufactured fibres can be hard wearing, easy to clean and treated to block stains.

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| **Acrylic** is often used to create a fleecy texture. It can offer the qualities of wool but is prone to pilling.  **Cotton** can come in a variety of patterns or plains. It is comfortable in any climate, but is less stain resistant than manufactured fabrics.  **Linen** in crisp, string and durable, but creases easily.  **Nylon** is practical because it is resistant to abrasion, rot and is strong. It has a low absorption of liquids.  **Polyester** is strong and resilient and can add luster when blended with other fabrics. | http://217.160.184.75/lessonplans19/interior_design/Image40.gif |

**Silk** although expensive is strong resilient and has a natural lustre.

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| **Wool** is durable, soft to touch and naturally water resistant.  **Leather** will contract and expand with heat and moisture, respectively. Care should be taken to prevent excessive sunlight from fading the furnishing. A decorative blanket laid over the back rest will help to prevent fading and reduce visible wear. Sharp objects will puncture both synthetic and natural leather.   **Genuine leather** comes in various processed forms and has a 'soft hand'. Naturally dyed leather tends to show imperfections, grain, wrinkles, and veins the most. It ages the best because there is no top coat to crack with age. But this makes it more susceptible to natural oil stains, scrapes and scuffs. Therefore it will develop a deep, rich patina with age. Lighter colours tend to show natural wear faster than deeper colours such as green and black. | **http://217.160.184.75/lessonplans19/interior_design/Image41.gif** |

 **Protection leather**. A protective layer is absorbed into the surface to prevent staining, scuffing and scarring, and has a 'semi-soft hand'. This provides excellent durability characteristics and is ideal for environments with children and pets. A manufacturer's recommended treatment can be used to prolong the life of the leather and prevent unsightly cracking caused by long exposure to friction and dryness.

 **Synthetic leather** is very durable, won't stain easily, does not come from animals, but does not have a 'soft hand'. It is generally colder to the touch than genuine leather and will also heat up in the sun light. It is generally nonporous, so it doesn't breathe well. It is this quality that prevents liquid or oil stains. It doesn't require treatments, but can crack with age if an inexpensive material is chosen. Great strides have been made to create synthetic material that wears and feels like the genuine article**.**

Some low-cost leather furniture uses genuine leather for cushions and back rests while synthetic leather is used in high-friction areas such as armrests and at the base of the piece where shoe scuffs do the most damage. This increases the life of the piece and reduces maintenance.

**Wood Furniture**

The materials used and the construction details will determine the quality of the wood furniture pieces you're buying.

Certain woods are better suited for case goods. Better quality furniture manufacturers will use woods that are durable, easy to work with and easy to stain. The six most commonly used for their durability are mahogany, cherry, oak, maple, walnut, and birch. As "hard" woods, they are resistant to scrapes and dents. Under normal humidity conditions they do not swell, shrink or warp.

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| Historically, "hard" wood meant wood from leaf-bearing trees and "soft" wood came from cone-bearing trees. This frequently led to misunderstandings because there are "soft" leaf-bearing trees and "hard" coniferous trees.  **Oak** is the most extensively used hardwood. It is heavy, strong and light coloured. Its course texture and prominent graining distinguishes it from other light coloured woods. Because it is so hard, it is generally used for styles that need little carving. American and English country designs as well as Gothic and William & Mary reproductions utilise oak wood.  **Mahogany:** One of the reasons mahogany furniture is pricey is that it is not native to North America or Europe. Furniture quality mahogany is indigenous to South and Central America and Africa. It is strong with wonderful graining. Manufacturers love it because it is easy to work with, stains evenly and ages well. It has a unique look and its reddish-brown colour improves with time. | http://217.160.184.75/lessonplans19/interior_design/Image42.gif |

**Cherry:** It is a high quality wood. It is a moderately hard; close grained and strong wood that resists warping, and shrinking. It carves easily and its reddish-brown colour will greatly improve with age. Cherry, with a deep stain, has long been used for formal furniture.

**Maple:** Maple is a hard wood with a fine texture and an even grain. Some species are so hard and resistant to denting that it is often used for bowling alley floors, but it makes it a little difficult for carving. As a result, it is usually used for furniture styles with simple, unadorned lines.

In spite of its hardness, it will stain deeply and evenly. It resists warping, shrinking and swelling.

Cherry and maple wood share many of the same qualities. Both stain a similar colour and have a wonderful "cathedral" pattern. As a result, occasionally ill-informed salespeople will try to pass maple off as cherry. Cherry is usually the more expensive wood. Look carefully at "cherry" furniture. If you see dark, horizontal streaks (running perpendicular to the cathedrals) mingled with the cathedral graining, you are looking at maple. "Tiger stripes" are unique to maple wood.

**Walnut:** Walnut is one of the most versatile furniture woods. It remains one of the most popular due its strength, durability and hardness. An added advantage is that it is not extremely heavy. Both English and American walnuts wear well, stain evenly and resist shrinking, swelling and warping.

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| http://217.160.184.75/lessonplans19/interior_design/Image43.gif | English walnut is a slightly lighter colour and finer texture than American walnut, but otherwise similar. Both are noted for the wavy and burl grains that are produced.  **Birch:** Birch is not considered as desirable by manufacturers because it is not as easy to work with. It is unlikely you will see delicately curved or carved pieces made from birch. For this reason, birch is increasingly being used in Scandinavian style furniture where the emphasis is on line and function.  However, it is strong and resistant to warping, shrinking and swelling. This makes it an excellent choice for furniture frames and the base for veneer applications. Wood veneers from more expensive and more interestingly grained woods are applied to a birch boards. It's a great union. You have the strength and anti-warping qualities of the birch combined with the beauty of the more expensive wood veneering. Using the mahogany, cherry and walnut only as veneers also helps to keep the price down. |

**Veneer** is a thin sheet of wood split from a wood plank or rotary peeled from the trunk. Over the years veneers have received an undeserved bad reputation. Veneer finishes from the late 1800s and early 1900s is often chipped and lifting. This is not the fault of the veneer but due to the adhesives used at the time. Today's adhesives are now far superior.

Veneers are used for several reasons. Cost-cutting and decorative purposes amongst them. Veneering allows for the application of relatively small amounts of an expensive wood to a less expensive hardwood base, therefore cutting the cost. The rotary-cutting method allows the wood to come off the trunk much like cloth off a bolt of fabric. Veneers also allow furniture manufacturers to create decorative patterns with several different expensive, exotic woods. You will often see ebony and satinwood trim used on mahogany tables. This utilises both cost-cutting and decorative reasons.

When purchasing veneered furniture, ask what type of wood veneer has been applied. Good choices are maple, birch, ash and gum trees. If the answer is fir, poplar or particleboard, avoid the piece. These are inferior base woods that are prone to warping, swelling and shrinking. So even if the adhesive is good, the veneer could shift due to the poor quality of the wood.

Look at veneer finishes the same way you would solid wood finishes. Is there variation in colour and graining? Remember, wood veneer is real wood and the finish should reflect that. Many of the beautiful pieces would be impossible without the use of veneers.

**Flooring**

The wide range of flooring options available today makes it easy to find the perfect floor for every room in your home or office. You can choose from:

 wood

 wood laminates

 tiles in ceramic, slate or stone

 vinyl flooring in tiles or sheets

 carpet

 stone

 marble

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| The choices available in each type of floor are nearly endless - not just wood, but maple, birch, beech or teak; not just marble but black, white, Connemara, rough finish, or polished. Your choices are limited only by your tastes, your budget, and the needs of your family or environment.  New flooring can bring new vitality to a room. It becomes the foundation of good interior design when used in conjunction with an effective colour scheme. Simply installing new flooring may have the most impact for return on investment of all room improvements. Replacing old cut pile carpet may also improve the health of the inhabitants by removing allergy causing dust, dirt and pollens  Below are some of the most popular flooring options and an overview of the wide range of options that are available. | http://217.160.184.75/lessonplans19/interior_design/Image44.gif |

**Laminate**

Wood laminates are a popular alternative in rooms that are not suitable settings for solid wood floors. Their construction makes them more durable and able to withstand moisture and traffic than most wood floors. Most are pressure treated with an impenetrable surface that works well in areas of heavy traffic or moisture exposure. Laminates typically do not require any sealing or finishes as they have their own. They come in the same wide range of colours and species of wood, and in all the same styles as solid wood; strip, plank and parquet. Certain types of laminate flooring will not burn, sun-fade, dent, or stain.

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| **http://217.160.184.75/lessonplans19/interior_design/Image45.gif** | **Linoleum**  Linoleum is an all natural flooring material made from linseed oil, cork, stone and natural resins. It comes in a wide variety of colours and patterns, and is extremely hardwearing. Exposure to sunlight, which fades most other flooring materials, can enrich colours in a linoleum floor making them richer and deeper. It's easy to care for, doesn't show wear and lasts for decades.  **Vinyl Tiles**  Vinyl tiles are possibly the most commonly used flooring choice for kitchens, bathrooms and family rooms. They are inexpensive, easy to install, and able to copy nearly any other material, they also wear well, and are easy to care for. |

There is a large range of patterns and styles available - from classic to rustic, from colorful to plain.

**Ceramic Tiles**

Today's ceramic tiles can feature rich, jewel-toned colours, and a depth of patterning that's hard to imitate with any other material. They make an excellent choice for bathrooms, kitchens, patios or the poolside.

**Wooden Flooring**

Wood floors are versatile, durable and beautiful. Depending on the species of wood and the style of the floor, they suit any style of decorating from ultra-contemporary to rustic country.

Plank long boards have a classic look and are also available pre-constructed on large sheets that fit together tongue and groove. Wider planks usually do not require a sub floor, but are more expensive.

Strip Flooring Long narrow boards have an institutional look and are also available pre-constructed on large sheets that fit together tongue and groove. Most installations require a sub floor to prevent buckling. With proper care, a wood floor lasts a lifetime.

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| **Ash** | **Beech** | **Birch** | **Elm** |
| http://217.160.184.75/lessonplans19/interior_design/Image50.gif | http://217.160.184.75/lessonplans19/interior_design/Image51.gif | http://217.160.184.75/lessonplans19/interior_design/Image52.gif | http://217.160.184.75/lessonplans19/interior_design/Image53.gif |
| **Maple** | **Oak** | **Pine** | **Parquet (Oak)** |

**Parquet Flooring**

Parquet floors are a very stylish alternative to wooden boards. Different colours, types or species of wood are cut and stained and fitted to create a pattern. Herringbone and basket-weave are the most common patterns. The pattern may be overall, or it may be used to accent a border, corner or center of the floor. An individual square or series can be replaced if harshly damaged. It is generally stuck to a sub-floor to prevent buckling or uneven edges. Oak is a popular option which can be stained for a custom look.

**Stone Floors**

Marble, slate, and granite, are options that are growing in popularity.



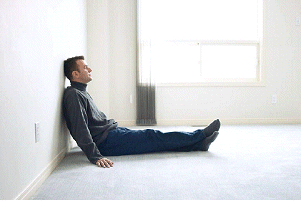
 **Marble** is popular in public buildings, but can also be a beautiful choice for the home. It is available in tile, sheet or block and in a variety of colours and natural patterns. Polished marble can be slippery and is best kept to isolated areas. But a dulled finish is favourable for regular flooring use. It is widely imitated in synthetic materials but copies do not posses the grandeur of genuine marble.

 **Granite:** Available in block, sheet and tile. It is generally found in neutral and warm colours and is an expensive option of stone flooring. It appears to be dimensional when polished due to the glass-like nature of its grain. It can be slippery when polished and requires occasional polishing to retain its glossiness. It is imitated in a variety of synthetic materials.

 **Slate:** Available in sheet and tile. Slate has the look of stone, but has a number of qualities that most stone floors lack. Its composition gives it a smooth surface that holds a glossy finish well. Because it's porous, the gloss doesn't build up, but is absorbed by the stone instead. It's 'soft' in comparison to most other flooring materials and comfortable underfoot. The colours of the natural tile range from black to grey, green or red depending on the silicates present in the stone.

**Carpets**

Fitted carpets are timeless and never go out of fashion. There are colours and styles to suit every budget and taste. Today's choices include all natural wool, cotton, acrylic, olefin and nylon, as well as jute and other natural materials.



 **Cut Pile Carpet:** Hoops of fibre that are hooked through the backing and cut at the top to create a raised surface that is soft, thick, and plush. It traps dirt and other allergy causing materials, but is soft underfoot

 **Twist:** Cut pile with a twist. It traps dirt and other allergy causing materials but is very soft underfoot

 **Loop Pile:** Berber with low-height loops. Low height hoops allow for easy vacuuming and helps prevent trapping dirt. It is firm underfoot & generally requires softer underlay.

 **Sculpted Loop Pile**: Berber of high-height loops and low-height hoops for relief pattern. It is firm underfoot & generally requires softer underlay.

 **Mixed Cut-Loop Pile:** Sculpted cut pile carpets where the debossed pattern is loop pile. It is semi-soft underfoot & generally requires soft underlay.

 **Shag:** Extra long fiber in a cut pile or hard twist. It is easy for dirt to penetrate and traps dirt and other allergy causing materials. It is soft underfoot, generally requires soft underlay.

 **Carpet tiles:** The above carpet types set into a semi-hard backing. May show seams after time. Wear can be managed by shuffling tiles. They are firm underfoot and generally require firm underlay.

 **Coir:** Rustic, rough fibre that is hairy and prone to shed. Its rough surface limits its residential flooring use to rugs and mats. Various coloured-based patterns are prevalent due to its dye ability.

 **Sea Grass:** The non-abrasive, dense surface makes it excellent choice natural fibre flooring. It does not stain or splinter easily. It will damage with excessive water exposure unless treated. It is available only in its natural wheat-like colors with hints of green.

 **Sisal:** A semi-soft fibre which lends itself to intricate patterns and dense weaves. It will stain easily unless treated and therefore is available in a wide range of colours. The natural sheen creates a seemingly waxed surface.

 **Jute:** This gentle fibre is used extensively in the manufacture of carpet backing. It is not hairy and comes in its natural wheat-like colour but can be bleached, dyed and treated to prevent staining. Varying impressionability is available because it is woven from threads of various thicknesses. Shows wear easily, so best used in low traffic areas.

**Rugs**

Floor and area rugs can warm a cool room or brighten a dark one. They can add colour, focal point, luxury or elegance, depending on the colour and the style. Mix and match them with wood, stone or tile floors to accent areas of your room. Use a nonskid pad underneath the rug to prevent the rug or people slipping. It will also make the rug easier to vacuum and prevent the area underneath the rug from gaining scratches.



**Suitability**

Typically flooring falls into several categories: hard, wood, fibre and sheet. Installation of some types requires a professional, while others can be installed much more easily. One factor that affects the investment is the floor's durability and its warranty. Study each before making a decision.

|  |  |
| --- | --- |
| **Area** | **Suitable flooring** |
| **Commercial** | Hard floor or carpet tiles |
| **Living room** | Hard, woods, cut pile carpets, sculpted berbers, natural fibre carpets |
| **Family room** | Hard, woods, carpets, tile |
| **Kitchen / bathroom** | Tile, linoleum, vinyl |
| **Utility room** | Concrete, berber carpet, vinyl |

**Safety**

Highly polished hard floors can be a health risk, as they are slippery and unforgiving. Uneven tiles and brick can cause people to trip creating a health hazard. Cut pile carpets tend to accumulate pollens and other debris down at the carpet base. This eventually gets under the carpet where it remains. There is some debate that this can cause health problems. Those concerned should replace carpet every 5 to 7 years.

Flooring is often taken for granted, even though it is an integral part of a cohesive design.

**QUESTIONS ON ASSIGNMENT FIVE**

Q1. Choose a design style, e.g. contemporary. Discuss the typical characteristics and features of the room elements with regard to:

* furniture
* flooring (10)

Q2. What upholstered pieces do you have in your project room? What fabric are they made of? Do you know how they are constructed? (10)

Q3. List the pieces of wooden furniture you have in your project room. Do you know what sort of wood they are made from? If not, can you find out with the help of books or the internet etc.? (10)

Q4. What sort or floor covering would be suitable for a family kitchen? List the advantages of your choice. (5)

TOTAL (35)

**ASSIGNMENT SIX**

**ROOM ELEMENTS - PART 2**

**Lighting**

The term "light" in the context of interior decorating refers to two elements affecting your room, natural daylight and artificial light.

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| **Natural daylight**  The most important element is the amount of natural daylight which enters the room either directly or indirectly. The placement of windows greatly determines how much light enters the room.  Windows on the east side of a house will allow in morning light. This is generally a less intense light than midday or afternoon light. If the room will be used mostly in the morning for example preparing breakfast, or getting ready to go to work or school, take full advantage of this natural light source by keeping window treatments to a minimum. | http://217.160.184.75/lessonplans19/interior_design/Image57.gif |

Windows on the west side of the house will enjoy the long shadows of early evening and the deep colours of the sunset. This light will enhance warm, rich colours. Rooms that would benefit from light might be the family room or dining room.

Windows on the north side of a house will receive a more consistent light, with less intensity but light colours will enhance the amount of light available. Rooms that might take advantage of this kind of light are studios, workrooms and studies.

Rooms facing south generally absorb more of the heat and ultraviolet rays of the sun, which may affect your artwork, fabrics and carpet. Indoor plants will thrive, however!

Studies have shown that natural day light usually provides more light on the task than electric lighting would, and is free of flicker. Daylight also tends to provide more diffuse task lighting than would be provided by electric light alone. This reduces excessive contrasts that can be caused by shadows on the task area.

Further evidence shows that bright daylight during the day and darkness at night control our circadian [internal time clock] rhythms, and without such regulated light in our lives, our health suffers and our capacity to perform tasks is reduced.

**Artificial lighting**

|  |  |
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| http://217.160.184.75/lessonplans19/interior_design/Image58.gif | Good lighting can make the difference between seeing and not seeing, especially for older adults and others with poor vision. Lighting can also affect a person's level of comfort because poor lighting can create glare, which in turn causes eyestrain, headaches and discomfort. Effective use of proper lighting avoids glare and encourages people to work longer and more effectively because they feel more comfortable.  Historically, where artificial lighting in the home is required, incandescent lighting is used in most instances because it is warm, flattering and inexpensive. However, there are some places where fluorescent or high-intensity discharge lighting is preferred. |

Compact fluorescent lighting is being increasingly recommended by professional designers because of its energy efficiency and cost savings. Compact fluorescents burn 10 times longer than incandescent while providing the same amount of light as traditional incandescent bulbs.

**Planning a lighting system**

Bad lighting can ruin the image of a beautiful room. All too often, our homes lack quality lighting systems because of poor planning at the design stage. When planned correctly, light can define space, features and style.

Today lighting is considered to be a very important element of interior design. In addition to taking best advantage of natural light by using opaque or transparent glass walls, skylights, large windows etc. for offices and homes, architects work out the detailed light fittings, which are conducive for a work or home environment. In homes, a careful selection of lights enhances the aesthetics of interiors. Artificial light falling from various angles and heights on different surfaces can highlight various features whilst creating a desired mood.

**Lighting Glossary**

** Task** - functional lighting used for a specific purpose

 **Accent** - highlights an area or item of interest

 **Ambient/Mood** - generally warm, low lumen lights that radiate

**Types of Lighting**

Lighting can fall into two broad categories, fixed and mobile, with various options available in each category

**Fixed Lighting**

|  |  |
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| **Receded**   **Canister downlights.** The lighting fixture is mounted entirely into the ceiling and points downward. Its effect is a downward, spotlight beam with hard edges creating dramatic shadows or ambient floodlight with soft fall-off   **Eyeball.** The lighting fixture is mounted into the ceiling and is directional. Its effect is a downward, spotlight beam with hard edges creating dramatic shadows or ambient floodlight with soft fall-off   **Partial recess.** The lighting fixture is partially mounted into the ceiling and is directional. Its effect is a downward, spotlight beam with hard edges creating dramatic shadows or ambient floodlight with soft fall-off | **http://217.160.184.75/lessonplans19/interior_design/Image59.gif** |

**Surface mounted**

 **Pendant/chandelier**. The base is mounted to the ceiling with the lighting fixture suspended from it. Generally used over tables. Its effect is a direct light with semi - hard shadows

 **Track.** A long track that powers moveable lighting elements. Generally mounted onto the ceiling or wall with various lighting element options. Dispersion depends on individual lighting elements and bulb types

 **Sconce.** A small fixture mounted to the wall that radiates light onto the wall and ceiling. Generally used as decorative or accent lighting. Various dispersion types including up, down and lateral onto wall. The falloff is usually affected by the fixture and uses low-watt bulbs.

 **Strip.** A lighting fixture mounted onto the ceiling or wall with evenly spaced bulbs. Its effect is a bright, even light with very soft falloff. Generally used for tasks, including bathroom and makeup

 **Under mount.** A lighting fixture mounted under a counter, cupboard, or at the foot of a cabinet. Its effect is an indirect light with various dispersions depending on fixture, light mechanism and placement. Generally used for task lighting

 **Valance**. A lighting fixture that is mounted above a door or window and illuminates up and downward. Its effect is an indirect light with soft falloff. Mostly illuminates walls, ceilings and window treatments

 **Bracket**. A lighting fixture that is mounted on the wall, near the ceiling that illuminates up and downward like a valance. Its effect is an indirect light with soft falloff. Mostly illuminates walls, ceilings and immediate surroundings

 **Soffit.** Overhead fixture containing dispersing mechanism for broad, even lighting. Its effect is a soft direct light dispersed by clear or 'frosted' plastic that creates semi - hard shadows



**Pros and cons of fixed lighting**

**Pros:** Focused light, long lasting, low maintenance, elegant.

**Cons:** Most require professional installation at construction time, inability to alter lighting layout easily, require spot or flood light bulb.

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| **Mobile lighting**  **Surface lamps**   **Table lamps.** A small lamp with shade set on a table for ambient or task lighting. Dispersion depends on bulb, lamp shade, physical form and construction   **Desk lamps / task light.** A small lamp with shade set on a table for ambient or task lighting. Dispersion depends on bulb, lamp shade, physical form and construction | **http://217.160.184.75/lessonplans19/interior_design/Image61.gif** |

**Upright Lamps**

 **Standard.** Tall pole with support base, fixture, lamp and shade at top. Its effect is a direct light with dispersion depending on bulb, lamp shade, physical form and construction

 **Reading lamps.** Shorter pole than standard with support base, fixture, lamp and shade or reflector at top. Usually found near sofas and chairs. Its effect is a direct light with soft falloff similar to spotlights. Halogen and incandescent are most common

 **Torchiers.** Taller pole than standard with support base, fixture, halogen lamp and reflector at top. Its effect is a direct light with dispersion depending on bulb, reflector, physical form and construction.

**Pros and cons of mobile lighting**

**Pros:** Easy to change lighting layout and style.

**Cons:** More susceptible to dents, scratches and mars. Can be knocked over, creating fire hazard

**Walls**

There are many choices when it comes to covering walls. Apart from choosing what colour you wish them to be, there are a variety of materials to choose from. Amongst them;

 Wood

 Paint

 Wallpaper

**Paint**

Painting a room is one of the easiest and least expensive ways of adding colour and vitality to a room.

Paint has been used for centuries to decorate all kinds of homes and in that time a huge variety of finishes and effects have been used beyond the flat coverage of a simply painted surface. Many of what are now regarded as traditional paint effects originated in the great houses of the European aristocracy and were later adopted by the rising merchant classes who wanted to share in those splendors themselves.

Colour can give the look of a period or an area of the world. For example the colour blue-grey represents the traditional Scandinavian interior, the dazzling blues, soft pinks and warm ochre reflect the countries of the Mediterranean and sober tones remind us of the interiors of United states. These are styles and finishes that are firmly rooted in the often-harsh climate and economic or social realities of a particular region.

When painting walls there are a number of different effect finishes that may be used in preference to a flat wall finish. Paint effects are a great way to express your character and that of your home and the people who live in it.

**Borders:** Painted borders are a way of bringing additional interest to wall surfaces. When painting borders by hand you can choose your own colour and pattern and make it an individual feature of your room.

**Colour washing:** Colour washing is among the group of finishes known as broken-colour technique. It involves the application of thin washes of glaze in which the brush marks are left apparent to give the finish texture and depth. It provides an interesting alternative to flat colour and can be used to decorate period or modern, town or country interiors.

**Dry Brushing**: In this technique, the brush is kept relatively dry as glaze is applied lightly over a base coat which creates a cloudy effect. It can be subtle if applied in soft tones with soft strokes or bold if you use hard bristled brushes and strong colours. This is an easy way to give texture to modern interiors; it is also used to create an aged finish for period settings. It is ideal for highlighting architectural mouldings and it is extremely resilient.

**Mediterranean Look:** The word Mediterranean immediately gives us an image of wonderful chalky colours of sun baked, painted house. It gives a very country look kind of the atmosphere. Random brushing and hard rubbing create the characteristic roughness and depth of tone. It can be used on a variety of surface but is naturally suited to uneven plaster and textured surfaces.

**Sponging:** Sponging is a modern broken-colour technique. A natural sponge is moistened with water or soaked in glaze and applied over an opaque base coat to produce a softly mottled effect, either by removing or adding colour. The use of a sea sponge creates a more interesting texture than a normal household sponge.

**Stippling:** Stippling involves the reworking of newly applied paint to create a finely textured, matt finish. A well prepared surface and a steady hand are essential. It has an elegant effect which adds subtle ageing to a room; it looks good on wood panelling, furniture and frames.

**Texturing:** There are various different ways to texture paints. The big advantage of texturing is that it is great for disguising imperfect walls. It can bring character to any surface.

**Wood Finishes**: Paint finishes on wood can be used to 'age' new wood quickly. This is important in a period setting, where new wood is often ill at ease. Stairs, handrails, floors and frames can also be aged to add a period feel to any home. Colour is the determining factor but with today's wide choice of colours, the scope for experiment is enormous.

Consider the following tips when painting:

 A poor surface treated with the right paint technique can be transformed into a wall of character. Equally, a perfectly smooth new wall can be given instant interest and texture.

 Each room must be treated individually, even though you may want a cohesive scheme throughout your home.

 Remember some areas suffer extra wear and tear: certain finishes may not be practical for kitchens or bathrooms.

 Always choose the colour according to the space. Pale colours give a sense of space and darker ones make a room even smaller.

Paint effects are a wonderful way to express your character and that of your home and the people who live with you. So use your imagination to its limit and you will find that you have created a unique expression of your creative self.

**Wall coverings**

The term wall covering is used to describe a variety of decorative materials sold on a roll and designed to be adhered to a wall. The majority of all coverings are made entirely of paper or have a plastic or cloth layer bonded to a paper backing.

Wall coverings fall into two basics types. Those which have a printed design or surface material which is decorative in its own right and those with a surface texture or embossing which are designed to be painted once they are hung.

**Printed wallpaper** Is wallpaper with a coloured design on it. It may be embossed or may have a distinctive surface texture. The strongest printed papers are called duplex papers and are made by bonding two layers of paper together, whilst other cheaper one are less strong and may easily tear whilst being hung. Some printed paper will wipe clean with a damp cloth.

**Washable wallpaper** is a printed wallpaper that has a thin clear plastic coating applied to it to render the material water and stain resistant. These are widely used in bathrooms, kitchens and utility rooms where they are exposed to moisture and grime. They will withstand gentle washing or sponging.

**Vinyl wall coverings** are made of a plastic film onto which a design is printed, and then laminated onto a paper backing. The result is a surface that is much tougher and can be scrubbed if necessary. They are an ideal choice for children’s rooms, hallways, kitchens and bathrooms where surfaces need to be durable and washable.

**Architectural Details**

Trims, moulding and accents add architectural interest to a property, bringing a touch of Georgian, Victorian, Greek or Roman influence. Trim and moulding can also help to hide the rough edges where window, wall and door corners meet.

Common moulding types for specific applications:

 **Dado rails;** surround room at chair back height to prevent scuffing and damage to walls.

 **Picture / plate rails;** surround a room near the top of the wall to facilitate hanging pictures or display plates. They range from a shallow shelf to slotted trim to accept a picture hooks.

 **Cornice;** surrounds a room where the wall meets the ceiling to hide uneven surfaces and provide visual interest.

 **Frieze / Dentil moulding;** Surround a room just below crown moulding. The term Dentil refers to the toothed pattern that alternating blocks give.

 **Column;** It may be load bearing or purely for looks. Typically has a Capital at the top and base at the bottom.

 **Capital;** A decorative device generally placed at the top of a Column.

 **Pilaster;** A rectangular column typically topped with a Capital or Corbel and trim for the base.

 **Corbel;** A decorative device like a Capital generally used for Pilasters, mantels, or load bearing shelf support.

 **Pediment;** An ornamental accent found above entry ways and windows.

 **Wall Niche;** Recessed container used to display decorative elements such as vases.

 **Medallions;** Ornate accents applied to the ceiling and can act as chandelier focal points.

 **Rosette;** Small version of a medallion used to accent a mantel, woodwork or curtain draw post.

**Windows**

An improvement that can boost the value of the home is new windows, especially if the home or apartment has older windows. Replacing windows can also be a cost saving strategy as a result of lower heating bills.

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| **About Windows**  There are several types of window frames. Most differ in their construction. A few of the more popular types are:   vinyl,   wood,   aluminum   fibreglass composite frame windows.  There is a large variation in cost respectively and each has its own benefits and drawbacks. When choosing a window, a good place to start is by budget. Get a few local companies that specialise in residential windows to give you a quote. Ask what types of windows they sell and recommend. | http://217.160.184.75/lessonplans19/interior_design/Image67.gif |

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| **Common window types** |  |
| Vertical bedroom window | Single hung (single vent) |
| Vertical small room window | Double hung (double vent) |
| Basement window - horizontal | Horizontal slider (single hung on its side) |
| Large front window | Picture window (no vents or slides) |
| Main kitchen window | Window box (protrudes beyond exterior wall) |
| Upstairs bedroom skylight | Skylight (installed in roof) |
| Living room or door | Stained glass |
| Living room | Bay window |

In addition to different frames and different layouts, there are different glass panes and finishes that can be used. For example a bathroom window would be fitted with obscure or frosted glass. The glass has a pattern or frosted finish to it to prevent visibility of the room.

Most double-glazed windows have a gas that is pressure sealed between the two panes. This gas acts as another isolative layer by reducing the reaction between the outside temperature and the inside temperature. Some windows that are poorly constructed can loose this energy-saving property later in the life of the window.

**Window dressings**

Window dressings are part of any good design. They can add texture, colour and interest to any room, whilst serving a functional purpose. Factors to take into consideration when choosing your window coverings are;

* Function
* Privacy
* Style
* How much light you want to enter

There is an extensive range of options, which can be split into two categories, soft and hard window covering.

**Soft Window Treatments**

A soft window treatment is any window covering made with fabric. Curtains, drapes, sheers, shades, blinds and top treatments are all examples of soft decorative coverings.

 **Curtain:** Fabric window treatment hung on a rod through a rod pocket casing, rings ties or tabs. Usually stationary, but if opened and closed, it is done by hand.

 **Drapes:** A tailored window treatment that is usually pleated, lined and floor length. It is hung on a traversing rod by hooks. It opens and closes using a cord mechanism.

 **Top Treatment:** A decorative treatment hung at the top of a window. Often refers to a window treatment that is **not** hung over another treatment. However, the term is often used interchangeably with "valance".

 **Valance:** Fabric treatment usually hung at the top of drapes or curtains to conceal non-decorative hardware.

**The hard window treatments**

Shutters, horizontal and vertical blinds usually satisfy the practical functions. Those functions remain much as they were years ago, to provide; light control, privacy, energy efficiency and ventilation.

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| * **Blinds** come in numerous varieties including; * Venitian blinds which can be made from wood, metal or plastic and have small slats that hang horizontally from the window. * Vertical blind – normally made from 3 inch slats of fabric or PVC that hang vertically * Matchstick blinds which are made from bamboo and hang horizontally * **Shutters** are normally made from solid wood panels or wooden slats hung either side of the window. | http://217.160.184.75/lessonplans19/interior_design/Image69.gif |

**Window dressing hardware**

Drapery hardware now comes in an amazing number of functional and decorative styles. There is hardware to fit any home decorating style from Victorian to Contemporary. You will find rods available for every size and shape. There are even rods that can be cut and bent for unusually shaped windows. There are four basic types of hardware, traversing drapery rods, curtain rods, holdbacks and swag holders. Each type will have functional and decorative styles.

 **Traverse Drapery Rods:** These will have a draw cord on one side that pulls your drapes open or closed. Once available only in flat white metal or brass, there are now numerous ornamental rods



 **Curtain Rods:** Today rods come in a variety of sizes to allow for a variety of heading looks. Decorative rods are made of wood and metal. They can be flat, round or twisted with many decorative finishes. There are also rings and clips available for hanging the curtains.

 **Holdbacks:** There are decorative and “invisible” holdbacks. The “invisible” type is very basic and is meant to be concealed behind a fabric tieback. It is sometimes referred to as a “tieback holder.”

 **Swag Holders:** The popularity of swag holders returned in the 1990’s. They are used to form a casual swag-look without sewing. You simply fold the fabric and insert it into the holder. After a little arranging and fussing, you have a unique, informal look.

**Do not skimp on drapery hardware.** If purchasing traversing rods, you want to know they will work for years. If buying decorative rods, you don’t want the finish fading or turning dull as time goes by. And above all, you want the drapery hardware sturdy enough to hold even the heaviest of drapery fabrics.

**QUESTIONS ON ASSIGNMENT SIX**

Q1. Using your chosen design style, discuss the typical characteristics and features of the room elements with regard to:

* lighting
* walls
* windows (10)

Q2.

1. How much natural daylight do have coming into your project room?
2. At what time of the day is there the most natural daylight?
3. Is that when you use the room the most?
4. What artificial lights do you have in the room?
5. Are they sufficient for the tasks performed in that room? (10)

Q3. If you wished to reproduce a Georgian style dining room, what wall covering, paint and architectural features might you use. (5)

Q4. Bearing in mind:

* Function
* Privacy
* Style

How much light you want to enter? What type of window dressing would you consider for north-facing bathroom? Give your reasons. (5)

TOTAL (30)

**ASSIGNMENT SEVEN**

**ROOM ELEMENTS - PART 3**

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| **Doors**  A door is a hinged, sliding or folding barrier of wood, metal, glass for opening and closing an entrance to a building or a room. It is the most practical of architectural features, but the door is undoubtedly the most influential. First impressions are lasting ones and the front door makes a statement about any house. Whether it is for light, warmth, ventilation, access or a view, a well-planned door can have a dramatic impact on your living space.  We can categorise the doors into seven different types;  **Carved doors:** In classically designed houses, the door is treated as a showpiece. These highly ornamented carved wooden decorative panels were originally intended for grand houses. | http://217.160.184.75/lessonplans19/interior_design/Image71.gif |

**French doors:** French or sliding doors help link the living space and garden whilst giving a view of the outside. A sense of accessibility is always achieved through these doors

**Front doors:** The front door is usually the most eye catching feature of a house. The design of the entrance door should be in keeping with the style of the surroundings. Whether viewed from inside or outside, they become an integral part of a home's design. They can vary from modern glass door to gothic style, from multi-panelled to arched door.

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| **http://217.160.184.75/lessonplans19/interior_design/Image72.gif** | **Glass doors:** Decorative glass is a very good option. Whether it is stained, beveled, etched, mirrored, painted or sand blasted, they can turn the door into a work of art. The patterned glass panels diffuse the light and fill the room with a bright but less intense glow.  **Interior doors:** Interior doors help to connect rooms. Interior doors need not be impenetrable barriers. Frosted or bevelled glass doors allow the daylight in yet seals off the noise and the view. They may vary from simple flush door to traditional and glass doors.  **Metal doors:** They can withstand hard use in both interior and exterior application. Copper, bronze, brass and pewter are the metals finishes for the door. |

**Panelled doors:** These doors may be elaborately, carved and painted. They cope well with most weather conditions and need virtually no maintenance. A distinct impact can be created through fine joinery and wise choice of material and design.

Designers must deliver highly detailed, beautiful and imaginative doors. The responsibility of the designer does not stop at creating an appealing thing, but it must also extend to create a sensory experience from the door knobs to each and element used in there.

**Fabrics**

Fabrics can add colour, warmth, pattern and texture to a room. Fabric can be used in upholstery, window dressings, bed linen, accessories and even used as a wall covering. Knowing how they react to wear and tear, sunlight water, and climate changes is vital. So here are some tips that will help you to choose your fabrics to suit your lifestyle as well as your decor.

**Acrylic**

Acrylics are washable and resilient while resistant to shrinkage. Acrylic can have a woolly appearance without the problems of moths; however, pure acrylics tend to pill.

**Cotton**

It is absorbent, feels cool against skin in warm climates and is equally as comfortable in colder climates. Heavier-weight cottons such as canvas and denim wear well, while polished ones such as chintz tend to weaken and split.

**Leather**

Leather, although expensive - it can be a good choice. It does lack the formality of a damask or brocade.

**Linen**

Although this is a tough fabric, it wrinkles easily and tends to feel stiff. It's expensive and needs care when cleaned to hold its colour and shape.

**Nylon**

Nylon is resilient, long-lasting, and any stains usually can be removed. For formal rooms, nylon velvet is a surprisingly durable option.

**Polyester**

Is strong, resistant to wrinkles and it neither stretches nor shrinks. It can pill, but polyester-cotton blends combine the advantages of both of these fabrics.

**Vinyl**

It is tough and easy to wipe off, but may not feel good against skin. It will feel cold in cool rooms and stick to skin in warm rooms. However, polyurethane faux leathers are supposed to have a better feel than polyvinyl chloride faux leathers.

**Wool**

Opt for wool in cool climates because it's strong and warm. Its drawbacks are moth problems and potential shrinkage.

**Tips:**

To lengthen the life of cloth upholstery, vacuum weekly and spot-clean as soon as stains happen. Save the manufacturer's tips for cleaning if you have access to them. You will usually find that there's a tag with care advice on newly purchased furniture.

**Purchasing Fabric**

1. Look first at home decorating fabrics for your upholstery. These fabrics are wider than average, and many are treated to make them wrinkle and stain resistant.
2. Choose the weight of your fabric according to the expected level of use. Choose a heavy fabric if the furniture will see everyday use; choose a thinner fabric if the furniture will be used infrequently.
3. If possible ask for a large swatch of the fabric before purchase. The salespeople at the fabric or home decorating stores should cut a piece of the fabric for you at no charge.
4. Take the swatch home with you and put it up against the curtains, rugs and other furniture items to see if the fabric's design and colour coordinate with your existing scheme.
5. Calculate the quantity needed. Purchase a little extra fabric in case of mistakes or errors in measurements.

**Accessories**

There are lots of finishing touches that you can add to make the room look finished and welcoming. Some decorators feel that decorating a room or home should always be a work in progress.

Whether it takes a week, a month, or a whole lifetime, finding just the right finishing touches for a room is really the fun part of decorating. You'll be adding the personality that makes the room reflect who you are, what your interests are, and where you've been.

Get some ideas from our list of finishing touches for decorating a room.

**Plants and Flowers**

A quick and inexpensive transformation can be made with fresh plants and flowers. A simple plant potted in a decorative pot set on a coffee table, bookshelf, on top of a cabinet, almost anywhere, adds life and colour instantly. Be sure to keep fresh plants shiny and dusted. If you just don't have time to tend plants or if your room is dark, use artificial plants. These work great for out-of-reach spaces. But be sure to keep them dusted.

**Collections**

If your hobby includes collecting anything such as dolls, books, teapots, cameras, or sporting equipment, use the collection as a point of interest in your room. Put the whole collection into one place or arrange the items around the room. Cigarette cards, blue and white plates, carved wooden pieces all offer themselves as works of art for a room.

**Walls**

Bare walls come to life with a painting, collection of prints, colourful poster, or photos. When working with pictures, try to focus on a colour scheme or theme. Bring the works together with common colours, and frames of similar colour, size and shape. One large piece can create a focal point in a room, while a small collection of pieces draw the eye for a closer look.

**Rugs**

A rug, placed on top of the flooring, can create a focal point, divide a room into different spaces and provide a boundary for furniture. Rugs can be found to fit almost any decorating scheme and contemporary patterned or colour-blocked rugs add colour and character to the floor and the room.

**One outstanding piece**

Just one interesting accessory or piece of furniture will help make the room spectacular. Neutral walls and fabrics look clean and neat in a room. But to really, add a punch use a splash of vivid colour with for example bright red cushions, a hand-painted piece of furniture on the main wall, an animal print throw.

**Mix Textures**

Contemporary interiors are often sleek and smooth, while cottage style rooms are usually soft and comfy. For a really interesting look and a comfortable feeling for a room, combine smooth and rough, shiny and matte, hard and soft in one room. The contrasts will add interest and help to avoid a boring room.

**QUESTIONS ON ASSIGNMENT SEVEN**

Q1. Using your chosen design style, discuss the typical characteristics and features of the room elements with regard to:

* doors
* fabrics
* accessories (10)

Q2. Describe your front door. What would you like your front door to say about your home and those who live in it? Does it give the impression you wish it to? (5)

Q3. Your favourite old armchair, where you often sit and read with a cup of tea, is in need of recovering. The rest of your living room is furnished in quite a rustic, traditional style. What type of fabric would you choose to recover it in? State your reasons for this choice. (5)

Q4. What accessories would you add to a very contemporary-style living room which at present had white walls, neutral coloured furnishing and a pale laminate floor? (5)

TOTAL (25)

**ASSIGNMENT EIGHT**

**THE PROJECT - PART 1**

When starting a project, always start with a plan. You will easily find yourself side-tracked if you don’t. I don’t know who originally said the words “to fail to plan, is to plan to fail” but they are very appropriate. This is my 4 step plan to success.

1. **Create a file** of cuttings and samples that show the style, fabrics and colours you would like to use in your project room.  Collect photographs, any image that you find appealing. Try and create an emotional feel, perhaps identify a style or a theme. I like to look at everything, plan books, Ideal Homes & other interior design magazines, the internet, museums, study the room settings on television programmes. The sources of inspiration are countless.
2. **Determine the size of your project**. Decide what it is you want to accomplish. Use these questions to evaluate your existing environment**.**
3. Do you want to redesign the whole room?
4. Will it involve replacing furniture?
5. Will it involve painting & re-carpeting?

Once you decide on the extent of your project, there are more questions to ask **before** you proceed.

* Are there any special considerations you need to address?
* Is it an area of heavy traffic?
* Does it need to be child and pet friendly?
* Do you need to create a focal point?
* Do you have a date it **must** be finished by?

These questions should trigger others more specific to your individual project. Write them all down. Take time to carefully answer them. When you have finished, you will have a list of what you are going to do and the issues you need to address.

|  |  |
| --- | --- |
| 1. **Create a Budget** that fits in with your financial situation. This is a very important aspect of your project. If you intend to move in a few years, you aren't likely to spend as much as you would on your "dream" home. On the other hand, if you don't see yourself moving in the foreseeable future, decorate to your heart's content!   If it is a while since you had a look around the furniture and DIY stores, go on a scouting trip and check out the current prices.Seeing what is available and the cost is a great way to develop a realistic budget. It will help you decide where your money is best spent. | http://217.160.184.75/lessonplans19/interior_design/Image77.gif |

Always keep a running total of what you are spending. Don’t be surprised if your budget or plan has to be adjusted in the middle of your project. You may find you have to spend more or delay buying something until later. There always seem to be little “unexpected” expenses that throw you off budget.

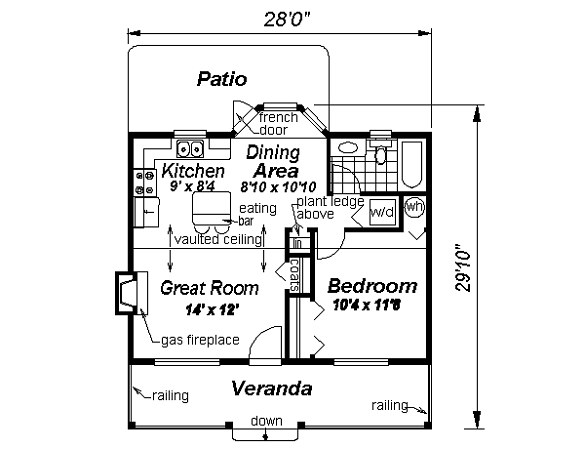
1. **Draw a floor plan** of the room you will be decorating.

**What is a Floor Plan?**

A floor plan is a diagram of a room or building as if seen from above. You may also think of it as "bird's eye" view of one floor in a building. Technically, the floor plan shows the walls and fixtures in a building at the height of one meter (or 4'-0") "above the finished floor"

**Sketch the room**

Developing a floor plan for furniture arranging is a relatively simple procedure. It needn’t be as detailed as plans used by architects and contractors, but it needs to give you a sense of space, placement of windows, doors, built-in cupboards or wardrobes and fireplaces, in fact anything that will affect the placement of furniture. It’s also a good idea to note electrical sockets, switches and telephone connection points, if they are important to your plan. If the perfect place for the entertainment centre is on a wall without cable or a socket you can reconsider or have time to install them.



You don’t have to be a draftsman to draw a simple floor plan. Just gather up a few basic items. To get started you’ll need:

 10 meter metal measuring tape,

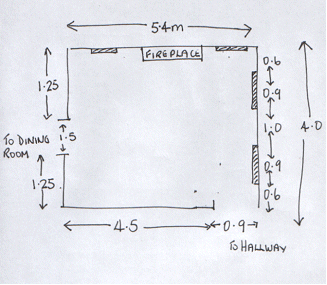
 pencil (with a big eraser),

 graph paper,

 calculator.

**Measure the area**

Enter the room you want a floor plan of and face any wall. Draw a line on your graph paper to represent that wall. At this point, it doesn’t have to be to scale. Starting at the corner to your left, measure the width of the wall, in centimetres Note this above the line. If there are any doors or windows (built-ins or fireplaces etc.) on the wall, be sure to mark them on. Again, start on your left and measure to the nearest opening. Mark down the measurement. When measuring doorways, make sure it is the actual measurement of the opening and doesn’t including the frame. You may not think the opening is that critical, until you try bringing a 1 meter deep sofa through a 0.75 doorway. Continue until all walls have been measured and openings marked. When you are finished, your sketch should look similar to this;



*Rough sketch with dimensions*

**Scale drawing**

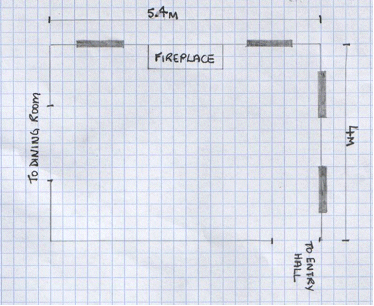
Floor plans must accurately depict the sizes of objects, buildings, furniture, appliances, in relation to each other. This requires scaling down the dimensions of all the objects by a common proportion, known as the floor plan's scale.

Scales are usually specified as a ratio, for example 1:4. The first number represents units of measurement on the floor plan and the second number represents the equivalent measurement in the real world.

It won’t be easy to visualise your furniture arrangement with all the notations, so we’re going to clean it up a bit. In the example floor plan, the fireplace wall is 5.4 meters long using a scale of 4 squares to 1 meter; this equates to approx 22 squares on the graph paper.

Start at the corner to the left of the fireplace and convert each measurement to the equivalent number of squares. Continue with this procedure until you have gone around the room.

You finished floor plan should resemble the sample below.



It may sound a bit overwhelming, but when you write everything down, **it gives you a map to follow.**

Now that you have a plan and a budget...**on to the fun stuff!**

**Space planning**

Layout as it applies to furnishings and accents within a room can be constantly altered to create new spaces and keep a living area fresh. Architectural elements like windows, doors, alcoves, and dividing walls are not so easily changed.

|  |  |
| --- | --- |
| http://217.160.184.75/lessonplans19/interior_design/Image83.gif | **The arrangement of objects & spaces**  Each of the design elements colour, form, pattern and texture, scale, balance and line should be considered when planning the layout of your room. They all have a dramatic effect on the overall finished design of the room. The result should be an organised and well-planned room that balances each design element in relation to the space. A space cluttered with haphazard furniture and accessories is not harmonious and causes confusion. |

**Determine the best layout**

Having drawn your room to scale now you can experiment with layout. In order to determine the best layout for the space you will need to consider the following to establish your optimum environment;

 Determine the **focal point**. Does the room have a natural focal point such as a beautiful view or do you need to create a focal point such as a piece of art work or a television. Once the focal point has been established, the furniture can then be arranged to face it.

 Determine what the room will be **used** for. Will the room be used for entertaining? If so the furniture will need to be arranged so occupants have easy access to tables to place drinks and that they face one another for conversation.

|  |  |
| --- | --- |
| * Determine the **balance** of the room. Take your scale floor plan and divide the room into four equal quarters by drawing a line across the length and then one across the width. Where the lines cross is the mid point. Try to keep the balance equal in each quarter of the room. A room where most of the furniture is squeezed into one area looks unbalanced. Symmetry can help bring a designed feel to a room. For example, if an armchair is placed to the left of the fireplace, position another to mirror it on the right hand side. You may not have the space, furniture or inclination to follow this rule completely, but it can inspire. | http://217.160.184.75/lessonplans19/interior_design/Image85.gif |

 A room must be adequate for the **function** it performs in the household and be comfortable for its residents. It may be the ultimate style statement, but if you can't see the TV or eat comfortably at a table, something is not right.

 Experiment with **furniture layout.** If you are arranging existing furniture, you now need to measure the length and depth of each piece being used in the room. If buying new pieces, take a note pad with you on shopping trips to note dimensions of the items you’re interested in. Many stores have tags on the furniture with the dimensions. If not, take a tape measure with you. With these measurements you can either make your own templates on graph paper or buy templates in your office supply or art store. It’s easy to make your own furniture templates. However, if you think you’re going to be using them over and over, it will be worth purchasing a set. Remember, it’s much easier to move those little pieces of paper all over a piece of graph paper than it is moving real pieces of furniture all over the room. Brainstorm with a spouse or friend. Sometimes a fresh set of eyes will see an arrangement you hadn’t thought of. Just remember to keep **focal points** and **traffic patterns** in mind as you decide. When arranging your furniture start with the largest piece on the largest wall and facing your focal point. Then create a conversation area. Place an armchair on each side of the sofa and place your coffee table where it can be reached from all three sitting places. **First impressions** - it seems odd to consider that inanimate objects can create a welcome, but it's true. If the view from a door way is predominantly of the backs of chairs and dresser sides, a visitor won't be tempted in. Similarly, rows of furniture pushed against the walls seem uninviting, while angled groups look cosy.

**Tips for Effective Space Planning**

You can save yourself a lot of time and trouble by taking careful measurements and thinking through the following issues.

1. Take measurements in several places. When measuring existing spaces, lay your tape measure flat on the floor and measure room dimensions in several places, especially where furniture will be a tight fit. Don't assume your walls are parallel. Before laying out furniture, look for projecting windowsills, and note the location of electrical sockets, light switches, vents and thermostats.
2. When placing a desk, ask yourself "What do I want to be looking at when I sit there?"
3. When planning an office, first determine whether the occupant's back will be toward the door. Some people feel very strongly about this. Other design decisions will flow from this basic choice.
4. To reduce glare, try to avoid having computer monitors or televisions directly facing windows.
5. Leave enough empty space in front of chests and filing cabinets to fully extend the drawer, plus at least 18 additional inches if the drawers will be accessed by a person standing in front of them.
6. To get a feel for the width of a walkway before placing furniture, put a tape line on the floor to see how different dimensions would feel.
7. When placing furniture, remember that most furniture will actually sit 6 to 10 centimetres from the wall.
8. Don't line all the furniture up along the walls. Break up spaces by placing pieces out in the room. Setting rugs, sofas, or other furniture at angles can help avoid an overly rigid feel.



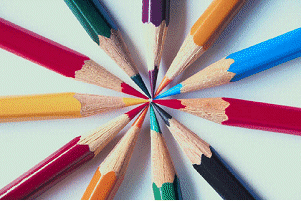
**Choosing a colour scheme**

When choosing a colour scheme, keep in mind the following considerations;

 What will the room be **used** for? Keep colours warm in rooms where there will be a lot of activity e.g. living rooms and play room and colours cool where you wish to relax such as bedrooms and bathrooms.

 How much natural **daylight** does the room receive? If the room doesn’t get much sunlight, keep to warm colours whereas, south facing rooms with lots of sunlight work well with cool colours.

 Do you wish to create a particular **mood** with your colour e.g. a feeling of space or a cosy feel to the room?



To create a feeling of space in your room:

* Eliminate the shadows that tend to slice a room up into smaller spaces
* Use soft colours and monochromatic colour schemes.
* Use cream, beige, grey or cool pastels on your walls and floors to make them recede.
* The ceiling should always be the lightest colour in the room.
* Limit the use of patterns in the room to create a more airy feeling.
* A typical application of a pattern might be to reserve it for an accent piece.

If you want a cosy and comforted ambience, here are some points to consider;

* Choose strong colours for your walls and floor. They will tend to bring them in closer towards one another.
* A dark floor with walls of brown or deep red, blue or green tones will help create the feeling of a smaller, cozier space.
* Heavy, soft textures add warmth to a space. Use rougher textures for the hard elements in the room; iron instead of chrome, brick instead of glazed tiles.
* The use of pattern in a room can also lend a sense of cosiness to the space.
* Choose dark finishes and fabrics to create a sense of the piece being larger than it actually is.
* Do you possess an **inspirational piece** that you wish to create your colour scheme around e.g. a piece of art work, a rug or a cushion? Working with an inspiration piece is a great decorating idea. Take you inspiration piece to the paint shop. If it’s too large to carry, take a digital photo of it. Take it with you to the shop and zoom in on the colour you want to match.

Now that you have chosen your main colour, you have numerous options for combining this with different colours to form your colour scheme.

A Colour Scheme is a combination of colours that harmonise with each other.

**Mono-chromatic or Tonal**: Is a scheme that uses only one colour (hue) throughout, but utilises that colour’s various tints, tones and shades. On the wheel, look at the segment showing just one colour. On the outside are the pale tones, which graduate into the middling tones and on into the deeper tones in the centre. Choose three tints and shades of the same colour and use it throughout the room set.

Use the deepest nearest the floor and the lightest on the ceiling; this gives the illusion of space. If you try it the other way round the room will seem smaller. When using a mono-chromatic scheme the use of multiple textures creates character and maintains unity.

**Complimentary**: This scheme uses two colours (hues) that are opposites such as red and green or violet and yellow.  Choose varying tints tones and shades which will give the bold dramatic effect you are looking for.

**Analogous or Harmonious scheme**: This scheme uses colours (hues) that are neighbouring each other on the colour wheel or very close to it. For example, red is near rust, which is near terracotta. It's very easy to create a balanced, unified scheme that is pleasing to the eye using harmonious colours. Choose colours of similar densities for a balanced look so one doesn't overpower another. Pick three or four colours that all stem from the same primary colour. Make the scheme bolder by going for a deeper more intense shade. If one of your harmonious colours happens also to be a primary colour the effect will be more striking, for example, red and hot pink or red and orange. These schemes can be warm or cool since colours are adjacent on the colour wheel.

**Triadicor:** Using three colours (hues) that are equal distance apart on the colour wheel, such as red, yellow and blue or using secondary colours yellow-green, blue-violet, and red-orange.

**Complementary colours** are ones that are opposite to one another on the colour wheel. These colours are naturally made to 'go' with one another - think of the red and green of an apple, or the purple and yellow of an iris. They tend to be bolder and more dramatic than harmonious schemes. Choose your first colour and look directly at the colour opposite. That is your second colour. Pairing one dark and one light tone of each of your two colours can work well. Experiment with it in both combinations; for example, try a light soft grey with a vibrant deep pink. Then try it the other way around - put together a deep slate charcoal grey with a sugared almond pink. Decide which of the two colours you want to feature more. If you use them both in equal amounts, they will fight for attention and cancel each other out. Balance the scheme by introducing some neutral colours as well, such as cream or white.

Remember the terms to know from the previous module on colour**;**

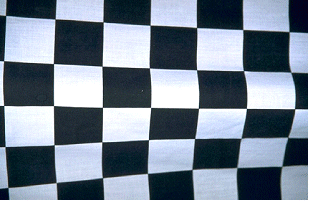
**Hue**: Another name for colour

**Tint**: Colour + White

**Tone**: Colour + Grey

**Shade**: Colour + Black

**Value**: The lightness or darkness of a colour.



**Key Colour**: Dominant colour in a colour scheme or mixture.

You may want to put together a sample board of fabrics, colours and textures that you would like to see in your home. When you have decided on your colour scheme we suggest taking a trip to the DIY store and finding the exact colours in paint sample cards. This allows you to carry your colours with you and be ready for matching to your fabrics, flooring and accessories etc.

Now that you have your chosen colour scheme, you must decide where to place the colours in your room. Where you put them can have a dramatic effect on the room. Imagine a colour scheme of black and white. Visualise the different impact you would get from having black walls and white furniture, compared to having white walls and black furniture.

A simple way to help you decide where the colours should be placed is to experiment by painting the inside of a shoebox with your chosen colours. This can be placed in the chosen room at various times of the day where it will receive varying forms of light and you will be able to see how the light affects the colours. You will also be able experiment by painting different sides of the shoe box different colours from your scheme until you come up with the most desirable.

Light, Medium and Dark - How you use these colours can affect the overall appearance of your room.  Lighter recedes, Darker draws in.  It works with every style and can be applied to fabric, furniture or accessories!  A conventional use of three shades is;

 Light- Is the Background

 Medium- Large furniture and windows- Since the colour of these objects will blend with the above lighter selection; the medium furniture will ground the room and give it a foundation.

 Darker- Accessories. Since your eye is drawn to a darker more intense colour you will be able to arrange you accessories in a manner to guide the eye flowing through your room.

There are no hard and fast rules. Keep in mind, the more colours you use, the busier and less restful your room will feel.

**Choosing Flooring**

Flooring needs to be chosen not only for its decorative qualities, but also for its cost and practicality in that chosen room. It is the foundation of the room and will add warmth, comfort and colour depending on choice.

|  |  |
| --- | --- |
| **Ask yourself** | **Possible solution** |
| What traffic will it endure? | Laminate, Tiles, Stone |
| Should it be easy to clean? | Vinyl, laminate, wood |
| Should it be soft underfoot? | Carpets, rugs |
| Does it need to be easy to maintain | Vinyl, laminate, tiles |
| Should it be warm underfoot | Carpet, rugs |
| Should it be quiet to walk on? | Carpet, rugs, vinyl |
| Is the colour important? | Carpet, rugs |

To create a feeling of spaciousness in your room, eliminate the shadows that tend to slice a room up into smaller spaces. Keep the surfaces free of heavy textures. Smoother surfaces tend to reflect more light and make the room feel larger. Avoid heavy textured flooring. Choose tile over patterned or textured carpeting with a reflective or shiny surface.

To create a cosy feel to a room choose textured rugs or carpets, with a pattern or dark colour.

**Choosing wall treatments**

Now you have established your colour scheme and chosen what flooring are you are to use in your project room, you can now select the wall treatment. There are many different options when it comes to wall treatments including paint, wallpaper, tiles and wood. Here are some things to consider when choosing the right wall treatment for your chosen room.

 What sort of atmosphere do you wish to create in your project room? Light and spacious or warm and cosy. Light and cool colours will create a feeling of spaciousness, whilst dark, warm colours will draw the walls in and create a felling of cosiness.

|  |  |
| --- | --- |
|  What colour walls will look best with your chosen colour scheme? Once you have chosen your colour scheme and determined what floor covering you are using, you will know what colour(s) you wish to use on the walls.   Is there a wet area in the room; if so is it necessary to include tiles in the decorating scheme?   Are there defects in the walls that need to be covered? If so, wallpaper or wood cladding might be a suitable choice.   * Do you need to add texture to the decorating scheme? Wallpaper, fabric or wood could all add a tactile feature to your overall scheme. | http://217.160.184.75/lessonplans19/interior_design/Image90.gif |

 Would the style of the room be enhanced with wooden walls? If you have chosen a country or maybe baronial style room, wood panelling may be a suitable choice of wall covering.

Choosing the colour and finish for the walls are probably the most important decision you make when decorating a room. The paint should reflect the character of those who live and work there and the atmosphere they want to create. However, daring to try something new is fun and may reveal a new side of you, the possibilities are endless.



Creating the right wall finish for a period interior used to be expensive and time consuming. Today successful substitutes can easily reproduce the interiors with an authentic look. Any style of interior is now within your range - from a country kitchen to a baronial hallway.

**QUESTIONS ON ASSIGNMENT EIGHT**

Q1. Prepare an interior design plan for any room. The plan should cover the aim, effect desired, and all design elements together with colour scheme, soft furnishings, lighting, furniture and the design budget plus a project plan for completion of the design. (20)

TOTAL (20)

**ASSIGNMENT NINE**

**THE PROJECT - PART 2**

**Choosing Lighting**

The choice of light fittings in any the room is very difficult, as there are so many varieties in lights like the table lamps, spot light, clamp lights, recessed/surface mounted lights, up lighters, halogens, incandescent bulb, pendants, fluorescent fixtures and lots of others.

Now you have spent some time planning the design of your project room you should have a pretty clear idea of the basic area of the space, the mood, the style of design and the function of the project room, one can then consider the basic types of lighting.

There are three basic types of lighting which are categorised according to the intensity of the light used.

1. General lighting - supplies an overall illumination in the area.
2. Task lighting - supplies the required illumination for specific tasks such as reading, painting etc. It directs strong local illumination without high general illumination as required for activities carried in a particular area.
3. Accent lighting- It offers a decorative element to the area by highlighting a particular object or feature in the area. They are auxiliary to the general lighting and provide an added, and at times, dramatic dimensions to the scheme.

To decide the degree and type of lighting you need to ask yourself the following questions:

* What lighting is already available?
* How much natural daylight is there in the room?
* Where are the current light fittings?
* Do you require additional fittings?
* Will you be using floor and table lamps?
* Will candle add to the atmosphere of the room?
* Whereabouts in the room will the activities take place e.g. eating, reading, and sewing?
* Do you require accent lighting e.g. to highlight a piece of art or a collection of trinkets

Rooms can be provided with one, two or all three types of these lightings, depending upon the requirement. With different types of lighting in each room and dimmers to adjust the intensity of light, an ordinary space can be infused with a much more dramatic look to convey different moods to suit different times of the day.

One should always keep in mind some of the basic rules while designing the lighting system.

 Every activity that takes place in the interior must have lights of the right kind, intensity and the right direction.

 The eye prefers even lighting with the minimum of contrast between the brightness of the room surfaces and the lighting fixtures.

 The eye works best when the work surface is more brightly lit then the surroundings.

 The eye is stimulated by the contrast of tone and sparkle.

 When room lighting changes, colour changes or disappear, thus objects become more or less important in the room.

Initially only the planned positions of lights need to be decided. Later, the selection fixtures and bulbs and the exact effect can be created.

Lighting is not just an obvious necessity, it can be skilfully used to draw attention to decorative details and it is a wonderful way to create mood and atmosphere.

To create a feeling of **spaciousness** in your room:

 Eliminate the shadows that tend to slice a room up into smaller spaces.

 Work on lighting the room with a soft, even light.

 Avoid ceiling lights as they tend to make the ceiling feel lower.

 Diffused, ambient lighting will tend to enlarge the room.

If you want a **cosy** atmosphere, here are some points to consider:

 Create spaces through the use of directed light.

 Lighting from the ceiling will appear to lower it.

 A reading lamp or down-shaded lamp will cast light only in its relative vicinity.

 Use incandescent rather than halogen or florescent lamps for a warmer glow.

Recent studies have shown that well-designed lighting systems enhance our health and well-being and homeowners and businesses alike can benefit greatly from improved lighting design. However, successful lighting schemes must be planned at the beginning of a design project to allow wiring to be installed before decorating begins.

**Choosing Furniture**

Shopping for furniture can be an exciting and pleasant experience if you do a little research before you head out of the door. Planning and knowledge are a powerful combination.

 You need to know what existing items of furniture are staying in the room. Any new items will need to work with the style of the existing furniture

 What items are still required and what will they be used for? E.g. an armchair for relaxing in will need to be comfortable.

 What style and colour scheme have you decided on? This will help narrow down the kind of furniture shop you need to visit.

 How much space you have in the room for extra furniture.

 What is your budget?

Buying a room full of furniture is a major investment. You owe it to yourself to know what you are buying.

If you are fairly certain you won't be making a drastic style change in the near future (example: rustic to contemporary), it's a good idea to buy the best quality you can afford at the time. Notice I did not say the most expensive you can buy. Quality doesn't always equate to expensive.

**Upholstered Furniture**

When it comes to upholstered furniture the fabric or leather is what you first see when looking at sofas and chairs.

When shopping for any chair, sofa or bench it is important to take a "test sit". Everyone's definition of comfort is different. The "over-stuffed, sink into it feeling" may be right for some but uncomfortable for others.

 Does the back give enough support?

 Is the depth of the seat cushion from front to back deep enough?

 Are the cushions firm enough?

 Is the arm height comfortable?

 Are you able to stretch out full length? (Important for that catnap!)

 Once sitting, can you get up with little effort?

 You can't tell how a piece will sit by looking at it; you definitely have to try it out.

Finally, inspect any showroom displays that are covered in a pattered fabric.

 Does the pattern match at the seams?

 Does the pattern follow a line down the back, across the seat and down the skirt? If not, it's a sign of poor quality workmanship

Be sure to ask what the manufacturer's warranty is. Usually the warranty will give one term of coverage for the frame and springs and another for the fabric.

Many high quality stores have an upholstered piece cut in half so you can actually see their construction techniques. However, if they don't, you now know the questions to ask to determine for yourself if they sell the quality of furniture you are interested in.

Sit down, curl up or stretch out. Do what it takes to decide if the piece is worth your investment.

**Wood Finishes**

There will always be a variation in colour and grain on pieces, even within the same collection. This is because no two pieces of wood are exactly alike, even if they come from the same tree. The closer the wood is to the tree's core, the tighter the grain. The tighter the grain, the less the stain will be absorbed. As a result, if the same piece of furniture has wood that comes from the centre and the edge, the stain will be slightly different and the graining could be quite different.

Colour and grain variations on a single piece are an indication it is "real" wood. The differences are a result of the unique characteristics of that species of tree.

You have most likely seen pieces of furniture with perfectly even finishes. The finishes completely match on different pieces of the same collection. There is absolutely no variation in colour or grain. The finish has been "printed" on fibreboard or pressed wood furniture. If that is the look you like, that's fine. As with all decisions in home decorating, it's a matter of personal choice. Just be aware that you are not buying real wood and the price should reflect that fact. You should also be aware that if the finish is damaged, it is harder to repair than real wood

You now know what to look for when buying quality upholstery and how to judge wood finishes. Have fun when you go shopping. Remember to ask questions until you are satisfied you have the answers to make an informed decision.



**Wood Furniture**

Wood furniture has a timeless, natural, beauty. Styles may pass in and out of favour, but a well cared for piece of furniture will last for many years. The grain and stain is slightly different on each piece of real wood furniture, making each piece unique.

**Other Considerations**

The type of wood used isn't the only important consideration when purchasing wood furniture. It's easier to judge the quality of wood pieces because padding, cushions and fabric aren't covering what you want to look at.

 Check joint s by pulling a drawer fully out. Does it have dovetail joinery in all four corners? Glue may also be used in addition at the joints.

 When you pulled the drawer out, did it run smoothly or wobble? A well made piece will have a drawer guide that keeps the drawer centred and allows it to open smoothly. If the drawer guide is also made out of kiln-dried hardwood, it will also adjust to slight changes of humidity with the rest of the piece.

 Furniture built for heavier use, for example in an office, may have metal drawer glides to handle the heavier load.

 Is the inside of the drawer sanded smooth to prevent clothing from snagging? A high quality wood furniture maker pays attention to details like this.

 Can you see into the drawer below or is there a panel between the two? This panel is a "dust panel" and prevents dust and other minute particles from dropping down onto the contents. It also adds to the rigidity of the piece.

 Stand back and look at the entire frame. Is the piece square? Are the sides and back properly joined so the piece doesn't wobble and twist when moved? Have they been joined with glue and screws or cheaper, less durable staples?

 Are all doors aligned at top and bottom? If the piece has drawers alongside one another, do they tops and the bottoms of the drawers line up?

These are the major points to consider. Any sales consultant will be happy to explain the quality points of the manufacturer you're interested in.

Now you know what to look for and the questions to ask the next time you furniture shop.

It shouldn't be a frustrating experience. Enjoy browsing through the showroom. Feel free to run your hand over the piece. Pull out the drawer; open the doors, check the back of the piece. The items that you select will probably be in your home a long time. Make sure the quality you receive is equal to the investment you are making.

Previewing furniture and shopping on the internet can be a great way to alleviate some of the frustration. You can browse through pages of furniture, taking time to read descriptions and compare prices.

**Choosing window dressings**

Usually by the time you are ready to tackle window treatments, you have finished carpeting, painting and choosing your furniture, so you will have already established

 the room's mood (casual, or formal)

 the colour scheme

 your decorating style (country, contemporary, traditional, etc.)

Before making your decision, survey the room where you are installing them. There is more to consider than just size, colour and cost. Decide if your window treatments need to serve a practical purpose, as well as being decorative. Window treatments can be both!

Here are some practical functions your window coverings might have to provide.

 Consider how the light affects the room at different times of the day.

 What direction are the windows facing?

 Is there a fantastic view you don't want to shut out?

 Is too much sunlight hitting the TV or computer screen?

 Is your new sofa or carpet going to end up faded?

 Are all the windows in the room the same size?

 What is the style you envision for the room?

**Soft window treatments**

Soft window treatments can be either formal or informal depending on the effect you wish to achieve.

**Traditional/Formal Window Treatments**

Traditional, more formal window coverings are typically more than one layer. Sheers are under the drapes, and the drapes have a valance or cornice board over them. Luxurious fabrics, such as silks, brocades, velvets, damasks and tapestries enhance the formality.

 **Pinch-Pleated Drapery:** The heading of the drapery or curtain has 3 distinct folds tacked together at the bottom and repeated at fixed intervals across the entire panel.

 **Goblet Pleats:** This as an elegant heading. The sewn folds of fabric are cinched at the base of the pleat forming a shape similar to a champagne flute. A goblet-pleat treatment is stationary because opening and closing it would crush the goblet.

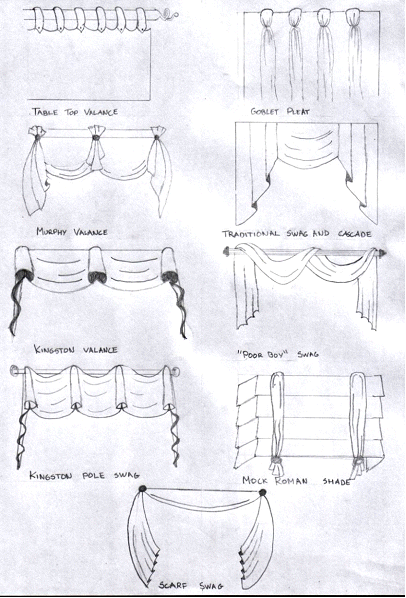
 **Swags and Cascades:** Swags remain a classic in traditional decorating**.** One advantage of this treatment is it can frame the window without obstructing the view. Although they appear to be a continuous length of fabric, they are actually carefully constructed. A classic swag is cut on the bias to allow for softer folds. Both ends are arranged into pleats and mounted on a board or rod falling into soft semi-circles. The cascade is a tapered piece of fabric that is vertically folded and hung over the side of the swag. Take care when selecting your fabric for swags. You want a fabric that is soft and will drape without creasing in the centre of the swag. Think also of the fabric's print. When cut on the bias, linear prints will run diagonally across the swag.

**Informal Window Treatments**

Casual treatments are less fussy and less structured. The fabrics used tend to be easier to care for and lighter in weight. In recent years swags and cascades have been adapted for more informal settings. "Pole swags", "poor boy swags", and "scarf swags" are all terms used to describe more casual swag treatments. Don't be fooled into thinking they have simply been thrown over a rod. It takes a lot of folding, time and patience (sometimes Velcro, staples and a glue gun!) to achieve the casual "just thrown over the pole" look.

 **Tab-Top Curtains** were once thought suitable only for a "country" look. That is no longer the case. The right fabric and trim now allows this carefree treatment to adapt to almost any style.

 **Valances,** in many styles, remain a favourite. They are simple in design, but very practical. A wood blind or shade, when raised, can easily disappear under a valance. It doesn't obstruct the view, but it does add a finishing touch.



Whatever your style, remember your soft window treatments should enhance your room's décor, not over whelm it. They can soften hard lines and add colour, texture and pattern to a room. Consider all the elements of your space before making a final decision for your window treatments.

**Hard window treatments**

Technology has greatly advanced the window treatment industry. The word "blinds" no longer conjures up images of your grandmother's metal, finger-slicing Venetian blinds. Blinds are now being created in a myriad of finishes, materials and slat sizes. Wood has surpassed metal and vinyl as a favourite.

The industry has even created a faux-wood for use in high humidity areas! Of course there are the wonderfully energy-efficient “honeycomb” blinds and elegant sheer fabric shades.

**Measuring Windows for Blinds**

Measuring windows for blinds isn't difficult. If you are measuring for a number of windows it just takes a little time and patience. Be sure to number each room and window measurement if you have multiple window sizes. With that done, consider:

 size

 placement of windows in the room

 number of windows and

 any architectural details around the windows

Mistakes in measuring windows for blinds will be greatly reduce if you make it a habit to always follow a few basic steps.

 Use a steel retractable tape

 Measure in centimetres from left to right

 Always measure **width first, then length**

 Measure each window separately

 Measure each window horizontally in three places (top, center & bottom). **Record the smallest measurement**

 Measure each window in two places vertically (about 4cm from left & right edges). **Record the smallest measurement**

There are two ways to mount blinds; inside mount or outside mount. Inside mounted blinds are installed inside the window casing. The minimum depth required will depend on the product you’re installing and the head rail. Information on measuring windows for a specific type of blind is usually included on a manufacturer’s website or in the product and installation guide. Outside mount blinds will mount on the casing, covering more area than the actual glass portion of the window. Simply decide how much of the casing you want to cover. If the casing isn’t flat, it will depend on where you can mount the bracket.

It is a fact of life that regardless of the age of a house or quality of the construction, windows are seldom square and will vary slightly in measurements. That is why, if you are measuring windows for inside mounted blinds, it is **critical** to measure in 3 places and **record the smallest measurement.** If you were installing wood blinds and used the widest measurement, your blind would lower to where the window frame narrowed and stop! It can be impossible to return a custom order blind because you made a mistake whilst measuring.

**Window dressing hardware**

Before choosing your rods, you should assess your windows, your décor and the window treatment you have chosen.

 Are the window treatments to be installed on the outside or inside of the window frame?

 Is the treatment stationary or do you need a traversing rod?

 If traversing, will it open from the centre or only in one direction?

 Do you need a rod that can mount close to the ceiling?

 Will the rod be seen or hidden?

 Are finials included or do you need to buy separately?

 Do you want the drapery hardware to be part of the background or part of the design?

 Do you need rings or drapery clips?

It is extremely disappointing to be ready to hang your window treatments only to find you don’t have the right drapery hardware!

The window treatment pulls everything together and gives the room its finished look. There are a mind-numbing number of window treatments on the market today. You may hear them referred to as hard and soft treatments.

**Arranging the furniture**

Now you can refer to your floor plan. Make a final check, have you considered all options and given thought to all design elements, focal points, function and traffic patterns. If you think you have reached your optimum design, then you can start to arrange the furniture in the project room in the same position as you did your templates, starting at floor level with

1. **Position the rug.** Make sure this is in the exact position required as it will form a boundary for the rest of the furniture around it.
2. **Position large wooden furniture items**. The largest piece of wooden furniture should ideally be positioned against the largest wall. Pieces on a grand scale should be evenly distributed around the room, not clustered together to keep the balance.

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| 1. **Position upholstered items.** Start with largest of the upholstered furnishings, usually the sofa. This should be placed ideally, where you have sufficient room, away from a wall towards the centre of the room where a conversation area can be formed with either another sofa or armchairs. 2. **Place tables** **and occasional furniture**. Set coffee tables where they can be reached comfortably from the sofa and armchairs, to place drink, magazines and nibbles etc. Occasional tables may be placed at the side of armchairs to also serve as a resting place for drinks. | http://217.160.184.75/lessonplans19/interior_design/Image104.gif |

1. **Place lamps**. Now place your floor lamps and table lamps. If they are to be used for a particular task, then ensure they are positioned correctly. Turn the light on. Are all areas of the room covered by the required degree of lighting?

**Choosing Accessories**

Even though the shell of your room is just the way you want it, you're not finished yet. Accessorising is the key to bringing the whole look of the room together. But this can only be done when everything else is in place.

**Arranging Artwork**

Here are a few tips to use to arrange artwork and wall hangings with as little frustration as possible. A large dramatic picture or an ornately framed mirror will look best if displayed alone. It can serve as the focal point of the room if the eye is immediately drawn to it upon entering the room.

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| Smaller pieces of artwork become more powerful when grouped together as opposed to being scattered all over the wall. The exception is a high quality piece or a piece by a well-known artist. Displaying this piece alone, with a picture light to illuminate it and to draw attention to it can have a dramatic effect.  Your grouping can consist of a variety of objects. You may want a photo wall representing the family and important events in your lives. Hanging treasured memorabilia with the photos gives added interest to the display. There are great shadow boxes and display frames now available on the market. | http://217.160.184.75/lessonplans19/interior_design/Image105.gif |

To bring the collection together, use the same framing material on all artwork to be hung together for example all metal or all wood. Keeping the frames all the same style further unifies and is more pleasing to the eye. (All rustic, all contemporary, or all ornate etc.) Remember, the eye craves some sense of order. One way to accomplish this when arranging artwork is by hanging your pieces to form at least one vertical straight line and one horizontal. This can be achieved by using the left side of the frames to create the vertical line and the bottom of the frames to create the horizontal. Or the top and the right, or the top and the left.

When arranging artwork, the arrangement must hang together. Too much space between the artwork ruins the over-all effect you’re trying to achieve. Don’t try to make everything equidistant. The spaces should be relatively the same and kept to a minimum. The end result is a cohesive and pleasing grouping.

Don’t hang your artwork too high on the wall. Normally at eye level is about right and ensure the piece or collection is in proportion to the size of the wall it is being hung on.

Pictures, artwork and photographs help add the finishing touch to your room. And just as with the planning of the room, a little thought beforehand can save a lot of aggravation.

**Hanging mirrors**

Mirrors are a fantastic accessory because they can make a space look larger and lighter. The most important thing to consider when hanging a mirror is the image it will reflect. It is very popular to hang a mirror high above a mantel piece, but this usually serves to reflect the ceiling when ideally it should be placed to reflect a piece of art or a nice view out of the window. As mentioned in the above paragraph, it should also be relative to size of space it is hanging in.

**Cushions and throws**

Cushions of different colour, design and texture can add a whole new feel to a room. Cushions are tactile, practical and decorative.

They can be used in both formal and informal designs. Cushions of the same colour scattered throughout a room will bring it together which can tie together schemes and areas. Or you may wish to use contrasting coloured cushions in a neutral setting to bring a much needed splash of colour.

Throws also have the same qualities and can be used in much the same way, for adding colour, to bring colour schemes together as well as their functional use of keeping furniture clean, especially where there are pets and children.

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| **Flowers and plants**  Real plants and flowers add a breath of life to any room.  Large rooms can accommodate large plants. Don’t be afraid to use two or three varieties in a room. Read the recommendations on the label and choose plants suitable to the degree of heat, humidity and light available in the room it will be placed. Choose pots that are keeping with your style and colour scheme and they can be a very attractive addition to any room.  Silk or fresh flowers can be placed in decorative glass or ceramic vases to add colour and brighten up your living space. | http://217.160.184.75/lessonplans19/interior_design/Image107.gif |

**Nic-knacks**

There may be antiques, collectables, books, candles and other objects that you wish to include in your project room. If there are a number of items the same it is often a good idea to display them together. If they are single items, place them where they have good light and can be appreciated.

**The Results**

Now stand at the doorway of your project room together with your file of plans, swatches, colour cards, samples etc. Imagine the completed results and evaluate them.

**TOOLS OF THE TRADE**

Do-it-yourself decorating can be satisfying and also great for the budget. The only way to make this possible is to have the right tools on hand for the job. Here is a list of the most widely used tools for basically any decorating project.



Assemble your own decorating toolbox. This will allow you to organise your tools and make them available for easy to carrying.

**Hanging Things**

 Drawing pins

 Plastic anchors

 Picture wire

 Thumb tacks

 Cup hooks

**Attaching Things**

 Glue gun & glue sticks

 Can of spray adhesive

 Staple gun & staples

 Multi- sized rubber bands

 Plastic twist ties

 Fusible interfacings

 Fabric glue

 Sewing needles & thread

 Starch (for fabric wallpapering or for appliqués)

**Cutting Things**

 good pair of scissors for fabric

 utility scissors for everything else

 light weight handsaw.

**Measuring Things**

 yardstick

 tape measure

 spirit level

**Decorating Things**

 gold touch-up pen

 spray paint black& white

 sandpaper

 brushes

 craft paint

 assortment of ribbons, buttons and fringe.

**The Hardware**.

These tools may not all fit in your toolbox, yet are good to have on hand.

 hammer

 screwdriver - Phillips and flat head ( get multiple sizes)

 c-clamps

**QUESTIONS ON ASSIGNMENT NINE**

Q1. Bearing in mind:

* the style of the project room
* what tasks are to take place in the room
* the amount of natural daylight it receives
* the mood you wish to create

Look through magazines, brochures or catalogues. Are there any light fittings that appeal to you? Describe them in detail. Now visit local stores, can you find anything similar or anything you like better. Are they within your budget? (15)

Q2. Decide what pieces you need for your project room and then visit a local furniture store to check out the quality, strength, styles, strength and comfort of the pieces you would need. Report your choices and findings. (10)

Q3. Decide whether you require hard or soft window dressing, with a formal or informal look for your project room. What other hardware might you require to hang or fit your window dressings? (5)

Q4. Make a list of accessories you already have that you want to place in the room. Is there a plant you wish to use or:

* Photographs
* Painting
* Candles
* Cushions
* Mirror etc.? (5)

Q5. Compose a list of the tools and equipment you will require in order to undertake interior design projects. (10)

TOTAL (45)

**ASSIGNMENT TEN**

**MAKING A LIVING FROM INTERIOR DESIGN - PART 1**

**What is the difference between a decorator and an interior designer?**

Interior decorating is the application of finishes, such as wallpaper, fabrics and furniture. While interior decorating is an important aspect of interior design, interior design encompasses a much greater scope of practice and professionalism. An interior designer is a professional who identifies, researches and strategically solves problems to interpret the function and quality of the interior environment. A designer is responsible for performing services relative to interior spaces, including programming, design analysis and, space planning.

**Have you got what it takes to be an interior designer?**

An interior designer combines knowledge with artistic vision in order to work with clients and other design professionals to **develop design solutions that are safe, functional, attractive and meet the needs of the people using the space.** It is therefore an advantage if you have the following characteristics and skills:

1. An interior designer must enjoy colour, pattern and texture.
2. They have creative urges, and they have imagination. They can see what a room could look like, given a bit of work.
3. They keep themselves up to date with styles and trends, by reading home-oriented magazines.
4. They’re good with people. They’re interested in the client’s life and work.
5. They are good at marketing themselves and networking, to keep the work flowing in.
6. They are mobile, capable of getting to a client’s house.
7. Interior designers are orderly. They keep proper client records, and organise their work.

Any person working with interior spaces must have the skill and ability to select appropriate colour and style details, as this is the only way to create interior schemes that are both visually attractive and practical. To do this effectively, it is necessary to have a thorough understanding of the elements of style and design, so that you can successfully deconstruct and reconstruct any style effectively, making changes and adaptations to reflect your individual preferences or those of your client.

Managing a typical project may include any or all of the following tasks:

 Research the client’s goals and requirements

 Produce documents, drawings and diagrams which outline those needs

 Prepare space plans and sketches that combine the client’s needs with the principles of interior design and human behavior

 Choose colours, materials and finishes that are appropriately to the design concept and to meet functional, maintenance, life-cycle performance, environmental, and safety requirements

 Obtain furniture or equipment specifications and detailed product descriptions to enable pricing, procurement and installation of new furniture and equipment.

 Provide project budgets and schedules and project management services.

 Deal with contract documents, bids and negotiations on behalf of your client

 Review and report on the project whilst in progress and upon completion, on behalf of the client.

**Interpersonal Communications**

Interior designers must be comfortable meeting and dealing with many kinds of people. They should be able to communicate clearly and effectively, as well as be attentive listeners. Because they often work alongside architects, contractors and other service providers, interior designers need to be both good team leaders and team players. They must also be willing to negotiate and mediate when necessary to solve problems.

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| **Management Skills**  Interior designers must have good time and project management skills because they frequently work on more than one project at a time with demanding deadlines. Interior designers must understand business planning, and they need to know how to sell their ideas to clients, create informative and persuasive proposals and presentations, and maintain good client relationships.  **Hours and Environment**  Working hours can be quite irregular and might involve working evenings and weekends. | **http://217.160.184.75/lessonplans19/interior_design/Image110.gif** |

Designers are usually studio-based, but may also spend a great deal of time visiting clients and sites. They might have to spend short periods of time away from home.

Freelance designers may work from home, share offices or rent a studio.

**Earnings**

Earnings for interior designers vary widely depending on:

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| --- | --- |
|  the type of design they do   whether they are self-employed or salaried   number of years of experience   reputation   demand   regional differences  The demand for design services tends to track with the fortunes of the economy at large. In the current strong economy, demand has been high, and many design firms are finding it difficult to attract and retain talented and experienced employees, especially at the junior level. | http://217.160.184.75/lessonplans19/interior_design/Image111.gif |

**Build a Portfolio and CV**

Start your portfolio immediately

 Participate in interior design, art, architecture, business, language arts, marketing and other classes important to the practice of interior design.

 Save examples of your work from the very beginning. Take quality photos of finished products.

**Setting up your own business**

For the right type of person, working for themselves can be rewarding, challenging and enjoyable, but self employment isn’t for everyone.

**The Pros and Cons of working for yourself**

This table might help you to weigh up whether you think it is worth all the hard work, time and expense that you will need to spend if your business is to be successful.

|  |  |
| --- | --- |
| **The Pros** | **The Cons** |
| You may pay less tax because you can off-set your expenses | You are responsible for paying your own tax |
| It will be an exciting experience building a business from nothing | You will be in the same line of business day-in day-out |
| You have the potential to earn more in the long term | Setting up can be expensive and you are likely to earn less in the short term |
| You will be independent and control what direction your business takes | You will have no one to motivate or lead you |
| You can choose the hours you work | You may have to work long hours to meet deadlines and commitments |
| Running your own business may give a boost to your confidence and improve the quality of your life | You may be under increased pressure due to the responsibilities |

Before deciding to start out on your own, take a good, honest look at yourself and decide if you have got what it takes. If you don’t think you can be honest with yourself, try to ask a close friend or relative for feedback of your qualities.

**Personal Characteristics for Self-Employment**

There are many characteristics that will help you if you decide to start your own business. Take a look at the list below. These are some of the characteristics that will assist in the success of your new business.

 Ambition

 Self belief and belief in what you are doing

 Determination to succeed

 A positive outlook

 Be able to work under pressure and to strict deadlines

 Self discipline

 Good organisational skills

 Self reliant

 Not afraid of the unknown

 Self motivated

 Flexibility

**Business skills**

|  |  |
| --- | --- |
| Although the above personal characteristics will help you to run your business, there are some business skills that are also essential whilst operating a small business e.g.   Book keeping   Financial management   Marketing   I.T.  Do you have these skills or will you have to learn them? If you can not fulfill the duties required, you may have to employ or hire someone to cover the tasks you are unable to carry out. | http://217.160.184.75/lessonplans19/interior_design/Image112.gif |

If by now, you have decided that a career in interior design is for you and you wish to set up your own company, the first step you will need to take is to write your companies business plan.

**What is a business plan?**

Many people believe that the reason you produce a business plan is to enable you to borrow money. Nothing could be further from the truth.

The Business Plan is an essential management tool that should be constantly referred to and updated whenever necessary and certainly at least once a year.

Of course no bank manager, or business angel, will lend you money without a realistic business plan but its main purpose should always be to help you manage your business and enable you to spot trends before they become problems.

You use your plan as a map and compass with which you steer your business to success.

Write your business plan in such a way that a third party, who has never met you, will have a clear picture of what you intend to do. Try to answer as many of their potential questions as you can.

The Plan consists of five parts:

1. **The Introduction:**  
     
   The first thing a reader will want to know is ‘What is this business’ followed by ‘Who is this person’. This is where you explain what the business is all about. Who is going to run it, their qualifications and who will cover for them if they fall ill, or go on holiday? You will include details of where the business will operate from, what equipment is needed and how the business will trade and any capital requirements.
2. **Market Research:**  
     
   This is how you check that there are potential customers for your service or product. You will need to find out about the competition and what their reaction to you might be. You will also have to research your suppliers.
3. **Marketing:**  
     
   Once you have decided that there are customers for your product or service, and then you have to develop a strategy to persuade them to buy from you. This is called the Marketing Plan and is a vital part of the Business Plan.
4. **Finance:**  
     
   You are in business to make a profit and so you need to calculate if this is possible. You also need to know if the business will support you and so you have to work out your Survival Budget. (What you need to live on). To calculate this you will need to produce sales and financial forecasts.
5. **Appendices:**  
     
   This is where you put any additional information such as your C.V, product price lists, equipment specifications etc.

When developing a business plan it is important to remember that all the different sections interrelate with each other and so you have to develop the plan as a whole rather than one section at a time.

For example, the costing from your marketing plan will need to be incorporated into your financial forecasts.

**Writing a Business Plan**

**Title page**

When you have completed your business plan it will look more professional if you produce a front cover, or title page. It should include:

 The name of the business

 Your name and address

 The contents of the plan

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| **Introduction to the Business**  This includes:   A description of the business including the business structure   A profile of you and other key people   A description of the premises and equipment you will require  **A description of the business**  Describe what the business will be, including the range of services, or products, that you will offer. State what the legal status of the business will be. Also known as your Trading Status or Business Structure. There are three types of legal status: | **http://217.160.184.75/lessonplans19/interior_design/Image113.gif** |

**Sole Trader**

This is the simplest form of business as it can be established without legal formality. It means the proprietor is the sole owner of the business. It does not mean that you work on your own. There is no requirement to register as a sole trader. However, if you trade under a business name other than your own name, there are legal requirements about disclosure of ownership. All the profits go to the proprietor but the proprietor is also liable for all the debts. The business is not legally distinguished from the proprietor’s personal affairs and therefore, should the proprietor’s business go bankrupt, their personal property can be seized by creditors. A sole trader has ‘unlimited liability’.

**Partnership**

A partnership is similar to a sole trader but involves two or more people who have formed a business with the view to making a profit. As with a sole trader there is no requirement to register a partnership and the rules about business name disclosure still apply. It is advisable to have a ‘Deed of Partnership’ drawn up, preferably a solicitor who has expertise in this area. If a deed is not drawn up then the partnership is governed by The Partnership Act 1890. The profit is divided equally amongst the partners unless the Deed states otherwise. Again the business and personal affairs of the partners are not legally separate. Partnerships have ‘unlimited liability’ and are regarded as ‘jointly and severally’ liable. This is very significant because each partner is legally liable for the business actions and debts of all the other partners.

**Company**

A company is a legal entity in its own right incorporated under the Companies Act. It has to be legally formed and there are regulations that have to be complied with. A small ‘private’ company will include the word ‘Limited’ in its name and a large ‘public’ company will include ‘Plc’ in its name.

A private limited company must have at least one director, one share- holder and a company secretary. The main advantage of a limited company is that it has ‘limited liability’ which means it’s liability is limited to the original cost of the shares. As the company is a legal identity in its own right the affairs of the business are separate from the affairs of the proprietors and the proprietors’ personal possessions cannot be seized by creditors should the business fail. However, directors of new companies will usually have to give personal guarantees if the company is trying to borrow money. Companies are required to produce audited accounts and file an annual report with the Registrar of Companies. Small companies are exempt from producing audited accounts since the passing of the Small Company Audit Exemption Regulations in 1994. There are also requirements to have meetings and keep minutes of them. When registering a company you have to submit the following documents, and a fee, to the Registrar of Companies:-

 The Memorandum of Association

 The Articles of Association

 A declaration of compliance with the Companies Act

 A statement of the company’s first directors, secretary and the registered office

**Key personnel**

Describe the experience, qualifications and any other information which shows why you are the right person to start this business. Explain why you want to do it.

If you have completed a personal profile it will be very useful at this stage.

Include a C.V. as an Appendix. The C.V. should include relevant qualifications and experience with dates.

Repeat this for any other important people that will be involved with the business, with a brief description of what their responsibilities will be.

Explain how the major positions will be covered if one of the key people is indisposed.

Give a description of any additional job roles and who will carry them out.

Describe where the business will be run from and why. If you are working from home describe how you will do this.

Describe the size, location and facilities of commercial, or industrial, premises. If you will require storage, state how much you will need.

Explain what fixtures and fittings will have to be installed and what modifications, and improvements, will have to be done before you can start trading.

List the major equipment necessary for starting up and running the business. Include any equipment that you already own which you will be investing in the business.

Also detail any major requirements which will be required during the first year of trading.

**Capital Requirements**

This is the amount of money that will be required to set up and run the business during the first twelve months.

This section should include how much is needed and where the money will come from.

If loans are required your bank/lender will need details of:

1. How will you pay the money back?  
     
   They will want to see that the business will be able to pay the money back on time. They will expect to see a cash flow forecast which shows exactly when repayments will be made.
2. What is your financial stake?

|  |  |
| --- | --- |
| The bank will expect you to invest in your own idea to demonstrate that you are prepared to take part of the risk yourself. A lender will usually expect you to provide at least 50% of the capital required to start the business.   1. What is the purpose of the loan?   They will want to know what the money will be used for. The chart on the previous page may help with this. What you are going to use the money for may influence the type of borrowing. For instance an overdraft may be offered to cover working capital whereas capital items are usually financed with a loan or sometimes a lease. | http://217.160.184.75/lessonplans19/interior_design/Image114.gif |

1. What security can you offer?  
     
   The bank will want some form of security on the loan in case you default on the repayments. This may be a mortgage on your home, an insurance policy or you may use a guarantor.

If you do not wish to apply for a bank loan, family or fiends may be willing to offer you a loan.

This can work, but it's always a good idea to come to a businesslike arrangement with a formal written agreement in order to avoid potential pitfalls.

Family members may be able to lend you money

 At a lower interest rate or even interest free

 Without any security

 Over a longer period of time

Before accepting a loan from a family member ensure you have clarified the following points between you

 Both sides know how long you need the money for and what repayment level you can afford.

 Draw up a formal agreement and put it in writing.

 Establish the family member's expectations. If you generate profits, a lender may feel entitled to a share.

Other ways of raising money are:

**Private investors**

There are wealthy individuals or groups of potential investors, known as business angels, who invest in new or growing businesses

**The Prince's Trust**

The Trust provides low-interest loans, grants and advice unemployed or under-employed 18-30 year olds who have been refused funding from other sources. Grants of up to £1,500 are available for individuals and up to £3,000 for partners. A low interest loan of up to £5,000 and a test marketing grant of up to £250 are also available. Additionally, marketing support, specialist advice such as the free Legal Helpline, and ongoing advice from a volunteer business mentor are available.

Value Max amount: Up to £3,000  
Eligibility Individuals aged between 18 and 30, with a viable business idea, and unable to obtain suitable funding from other sources.  
Website: [www.princes-trust.org.uk](http://www.princes-trust.org.uk)   
Contact: The Prince's Trust - Head Office   
Address: 18 Park Square East  
London  
NW1 4LH   
Tel: 020 7543 1234

**Grants**

Grants are available through government and charitable initiatives. Each grant scheme has conditions that a business must meet to qualify for the grant

Check if you are eligible for the Small Firms Loan Guarantee on the DTI website   
Search Businesslink Grants and Support Directory of grants, subsidies and advice   
Read about how the European Commission makes funds available for disadvantaged regions on the DTI website.

**Market Research**

The second section of your business plan will need to cover the three main areas of business research: -

 Customers

 Competitors

 Suppliers.

**Customers**

Explain in detail how you have established that there is a market for your product. Describe what market research you have done and the survey method you have used. Explain why you have used this method.

|  |  |
| --- | --- |
| Whatever market research you do, to keep it consistent and to produce accurate information, you will have to use a questionnaire.  Ensure your questionnaire answers these questions:-   How many potential customers are there?   How often will they buy your products/service?   How much will they pay?  Quote figures where appropriate. Include a copy of any questionnaires used and a summary sheet showing the results. | http://217.160.184.75/lessonplans19/interior_design/Image115.gif |

**Competitors**

List who your competitors are and where they are situated in relation to your business. Assess what their strengths and weaknesses are. Outline your unique selling point in terms of the advantage your business has over theirs (i.e. quality, service, price, etc).

Try to evaluate how they might react to you starting in competition with them.

**Suppliers and Stock**

List your major suppliers and what you will purchase from them. Explain why they have been selected and what alternatives there are if items are required quickly and are out of stock with the supplier. Give an indication of the trading terms required by suppliers.

As part of this section you can briefly indicate your requirements for holding stock.

**Marketing Plan**

The third part of your business plan should cover all areas of your marketing plan, starting with;

**Target Customers**

Firstly, you should define who your potential, or target, customers are. Explain:-

 Who they are

 Where they work

 Where they live

 Where they play

 Why they purchase your product

This information will help you to accurately place your advertising. A Marketing Plan is a time-tabled action plan showing how you are going to get customers.

The timetable should include:

 What advertising/promotions you intend to do

 What it will cost

 What results you hope to achieve

 An evaluation date.

It’s of your evaluation will be used for planning your next marketing effort.

**Advertising & Promotion**

|  |  |
| --- | --- |
| Outline how you are going to launch your business:-   What are you going to do?   How often?   Where and when?   What results do you expect?   How much will it cost?  Outline your on-going promotion and advertising strategy answering the same questions.  Your budget for marketing should be reflected in the financial section of the business plan. | http://217.160.184.75/lessonplans19/interior_design/Image117.gif |

**Introduction to Financial Information**

The finance section should include some, or all, of the following sections:-

**Survival Budget**

What do you need to live on? This does not include business expenses; it simply shows the amount you will need to draw from the business to live on.

You calculate everything you will spend over a year and divide by twelve to give you a monthly figure.

**Selling Price**

A detailed description of the products/services being offered with the direct costs involved for each. Give an indication of the selling price of all major products/services and explain how this has been calculated.

It is also useful at this stage to state what your trading terms for sales will be.

**Direct Costs**

A list of the direct costs involved in producing your product or delivering your service. These are the costs directly attributable to the purchase/production of your products or service.

Where several products/services are involved, costing will be required for each but detail is only needed for major items.

**Fixed Costs**

A list of all the overheads required for running the business which cannot be directly attributed to the product/service. E.g. rent, rates, heating & lighting, advertising, insurance, etc.

Include details of how frequently the bills fall and give an overall figure for the year.

In your Cash flow Forecast these figures will be broken down to give monthly amounts.

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| **Break-even-Point**  Using the Direct Costs, Fixed Costs and Selling Price calculate the number of items it is necessary to sell in a year in order to cover costs and start making a profit.  It is useful to show the calculation in full and it can help to display the information in a graphical form. (A separate calculation will be required for each product/service apportioning the fixed costs as appropriate to the proportion of income they will generate).  In your Profit and Loss Forecast the Break-even figure will be calculated on a monthly basis. | **http://217.160.184.75/lessonplans19/interior_design/Image118.gif** |

**Cash Flow Forecast**

This is a breakdown on a month by month basis of the money coming in and going out of the business over a year.

The money coming in is the sales and the money going out is the overheads. The difference between the two is the cash flow. This will show what is happening to the bank balance and indicate any seasonal variations. It is also used to calculate any funding requirements.

**Start-up-Costs**

A list of all the initial purchases and expenses you will incur. Indicate which items you already own and give details of the method of purchase (Lease, H.P., cash, etc).

Imagine that you are going to start trading today! You will need to make a list absolutely everything that you will need and what it will cost.

Get a large sheet of paper and write down everything you can think of. Imagine there are no restrictions and you can have anything you want. Use the following categories to help structure your list.

**Capital Items**

These are usually large expensive items such as computers, vehicles, plant and machinery. They are usually depreciated over several years.

**Resources**

Resources are tools, equipment, office equipment, stationary, stock, vehicles, professional services, sub-contractors, transport.

**Premises**

Where will they be located? What type, size and storage capacity? Will you need signs?

**Staff**

Who do you need to do what? Will they be necessary straight away? Can you use sub-contractors?

**Legal considerations**

There are many legalities to take into account depending on the type and location of your business. These include: special licences, insurance's, health & safety, certificates (fire, food hygiene etc.)

If you are leasing, or purchasing, a property you will incur solicitor’s fees and there may be other professional services you will have to pay for.

All these items will cost you money and you will have to calculate how much!

**Methods of Payment**

**CASH**

Giving notes and coins to the supplier of the goods and services is called a cash payment. A receipt is often given if a cash payment is made to prove the money has been received.

**Advantages of cash payments**

 No need to open a bank account

 Simple and easy to use

 Immediate use of the money, i.e. to pay bills, buy stock

 Full payment can be received in one transaction

 Not as much risk of fraud

 Cash can be place in the bank account to earn interest

 Suitable for small amounts of money when paid face-to-face

**Disadvantages of cash payments**

 Not suitable for large payments as it is not recommended that people carry large sums of money about. Often people are limited to the amount of money they can withdraw from a cash machine or bank therefore it is difficult to acquire large sums of money. Bank customers have to give prior notice before they can withdraw large sums of money.

 Retailers and suppliers do not like storing large sums of money because of the security risk. Often business that store money overnight will have an overnight safe or have a banking facility.

 Cash has to be counted and checked when used as a method of payment – this can be time consuming.

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| **CHEQUE**  A cheque is a written instruction to a bank to pay a sum of money to a named person or business. A cheque can be paid by hand or by post.  Banks provide cheques in chequebooks for their customers. Each chequebook will have a counterfoil or “stub” so the customer can record the amount they have withdrawn on a specific date and record their new balance. | **http://217.160.184.75/lessonplans19/interior_design/Image120.gif** |

**Advantages of payment by cheque**

 There is a short period as the cheque passes through the cheque clearing system which gives the business time to ensure the money is in the account. Not an immediate payment.

 Reduces the need to hold large amounts of cash in the business, which can be a security risk. This will reduce the need for a safe on the premises, which is high risk for a business.

 Some banks will pay interest on some cheque accounts

 Completed cheques are not as attractive to thieves since stolen cheques are difficult to turn into cash – reduced cost of security. However, chequebooks need to be held by someone of authority in the business.

 Easy to handle and the system is very reliable.

 No receipt is needed as the bank statements show proof of the transaction

 Cheques are quite safe as the money can only be paid into the payees bank account

 A cheque payment can be guaranteed up to a specified amount on the cheque by a guarantee card.

 Cheques can have a group of people who are allowed to sign them i.e. 3 people where at any one time two signatures must be on the cheque. This protects the business against employees fraudulently using cheques.

 Businesses can pay to have their cheques pre-printed with their business name and logo. This can act as advertising for the business.

**Disadvantages of payment by cheque**

 Some banks charge businesses when a cheque passes through a buyer’s/seller’s account

 Money cannot be used until the cheque has been deposited in the bank and passed through the cheque clearing system, which can take several working days. Although banks do provide a fast tracking service for cheques at a cost to a business.

 If there is a mistake on a cheque then the bank will not accept the cheque and this can delay payment. This can be very time consuming and costly for a business.

If a chequebook or cheque guarantee card is stolen thieves can spend a great deal of money before they may be caught. However, most banks insure against this type of event and they will fully compensate the business.

**DEBIT CARD**

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| --- | --- |
| A debit card is a method of transferring money from the buyer’s bank account to the seller’s bank account using EFTPOS (Electronic Funds Transfer at Point of Sale).  A debit card operates in a similar way to a cheque but without the need to carry a cheque book. The seller swipes the debit card through an EFTPOS computer terminal and the amount is automatically transferred from the customer’s bank account to the seller’s bank account. The main types of cards used in the UK are Connect and Switch. The EFTPOS system will check:   1. The card is valid and not been reported stolen 2. Customer has enough money in their account 3. The customers signature is valid | http://217.160.184.75/lessonplans19/interior_design/Image121.gif |

**Advantages of payment by debit card**

For the buyer:

 Simple and convenient – one card is all that is required to make payments as it acts like a plastic cheque book. All that is needed is a signature.

 No need to hold large amounts of cash or cheques in the business.

 A debit card is small and can be carried by the user more easily than cash or cheques

 Some banks will pay interest on some cheque accounts

 Universally acceptable even for purchases abroad on the internet.

 Buyers transactions can be monitored by the bank if too many large transactions appear on one day or over a short period of time the bank can request further identification when the debit card is being entered into the machine.

 More secure than cheque books and cash if stolen as bank have easier methods of tracking purchases and can stop a card at a moments notice if it is reported stolen or lost.

For the seller:

 Automatic receipt of money through electronic terminal

 No cash or cheque deposit administration required

 Reliable method of payment, seller is almost guaranteed payment as he can check the credit with the bank as he takes the card through his terminal.

 Bank gives instant feedback through the electronic terminal of the seller is the card has been reported lost or stolen.

**Costs and disadvantages of payment by debit card**

For the buyer:

 Banks charge businesses for debit card transactions

 Not all businesses accept debit cards

 No credit period the money is processed out of the buyers account as soon as the card is presented and accepted for payment.

 Money has to be in the bank to support the transaction otherwise the customer will become overdrawn and incur interest charges

For the seller:

 Banks charge businesses for debit card transaction

 Debit cards are often used to make purchases for mail order companies or Internet shopping on secure sites. Instead to the customer signing a voucher slip, the mail order business on Internet business will take the card over the phone or by e-mail and process the transaction. This type of transaction is open to abuse and customer should be aware that the Internet business they use has a secure site.

**OVERDRAFT**

An overdraft is a means of borrowing money from a bank. High interest rates are charged when the account balance goes below zero. Customers may borrow up to a previously agreed limit with the bank. This is a very expensive method of making payments. An overdraft could be used by a business that has short-term cash flow problems over a period of weeks.

**Profit and Loss**

The profit and loss account differs significantly from the balance sheet in that it is a record of the firm's trading activities over a period of time whereas the balance sheet is the financial position at a moment in time.

The profit and loss account looks at how well the firm has traded over the time period concerned (usually the last 6 months or year). It basically shows how much the firm has earned from selling its product or service, and how much it has paid out in costs (production costs, salaries). The net of these two is the amount of profit they've earned. In essence this is what the P & L account shows, it just shows it in more detail!

A profit and loss account would usually be made up as follows:

|  |  |
| --- | --- |
|  | £ million |
| Turnover (sales revenue) | 500 |
| less Cost of goods sold | (200) |
| Gross profit | 300 |
| less other costs \* | (100) |
| Trading / operating profit | 200 |
| \*\*\*\* |  |
| Profit for shareholders (dividends) | 75 |
| Retained profit | 125 |

\* These other costs may include marketing and distribution costs, office costs and so on. They are also known as indirect costs or overheads.

\*\*\*\* In here may also be included any other income or expenses. These may include interest - paid or received - tax, extraordinary items (profits from selling assets or parts of the company) and so on.

The final retained profit figure is the one that goes to the balance sheet as a source of funds for the company to use. This retained profit may be used to buy fixed assets (machinery, equipment etc.) or it may remain as current assets (cash in the bank perhaps).

An overall calculation for the amount of money made or lost in the year. Again this is usually broken down into monthly amounts. Your monthly Break-even calculations will be shown on this forecast.

**Appendices**

Any additional information that supports a section of the business plan but would make the earlier section difficult to follow if they were included at that point. E.g.

 C.V.s,

 supplier price lists,

 product specifications, etc.

Keep the plan short - it's more likely to be read if it's a manageable length. Think about the presentation and keep it professional. A well presented plan will reinforce the positive impression you want to create of your business.

**Basic Presentation Skills for your business plan**

You can make sure your business plan has the maximum impact by following these steps.

 Include a cover or binding and a contents page

 Start with the Introduction and use the sequence detailed before

 Make sure it's legible by using a type of 10 points or above

 You may need to email it, so ensure you use email-friendly formatting.

 Edit the plan carefully - get at least two people to read it and check that it makes sense.

 Show the plan to expert advisers - such as your accountant - and ask for feedback. Redraft sections they say are difficult to understand.

 Avoid jargon and put detailed information - such as market research data or balance sheets - in an appendix at the back.

 Make sure your plan is realistic. Once you've prepared your plan, use it. If you update it regularly, it will help you keep track of your business' development.

**QUESTIONS ON ASSIGNMENT TEN**

Q1. Prepare a business plan for establishment of a small interior design business. Your plan should include:

* Market research
* Marketing plan
* Start-up budget
* Profit forecast (10)

Q2. List the qualities and skills you think you have that would help you in the pursuit of a career in Interior design. (5)

Q3. What characteristics do you think you possess that will help you become a successful business person? (5)

TOTAL (20)

**ASSIGNMENT ELEVEN**

**MAKING A LIVING FROM INTERIOR DESIGN - PART 2**

**Tax and the small business**

|  |  |
| --- | --- |
| **Registration**  When you start trading you are obliged by law to inform the Inland Revenue, the Inland Revenue National Insurance Contributions Office (National Insurance) and the Customs and Excise (VAT). This can all be done on one form that can be obtained from your local tax office.  The type and rate of taxation will depend on the business structure. | **http://217.160.184.75/lessonplans19/interior_design/Image122.gif** |

**Sole traders**

All the income of the business of a sole trader is regarded as personal income. Tax is payable on the profit made at standard income tax rates. Profit is calculated by deducting personal allowances, allow- able business expenses and capital allowances from income.

A sole trader will normally take ‘drawings’ from the business each month. Drawings are not an allowable expense. They are regarded as

‘an advance against profits’ and are therefore subject to income tax.

**Partnerships**

The profit for a partnership is calculated by deducting allowable business expenses and capital allowances from income. The profit is then divided equally amongst the partners or as stated in the deed of partnership. Each partner is then taxed individually after deduction of their own personal allowances.

Drawings are treated the same as for a sole trader.

**Companies**

Companies, which are legal entities in their own right, pay corporation tax on the profits that they make.

The owners of the business, who are also usually the directors, are employees of the company and as such pay income tax under the PAYE scheme.

**VAT for the self-employed**

**What is VAT?**

VAT is a tax on consumer spending. It is not a tax on business profits. It is collected in stages on most business transactions and the importation of goods. Most business transactions involve the making of supplies of goods or services and VAT is payable on those supplies. They are called taxable supplies. A taxable person is an individual, firm or company which is registered for VAT.

**Liability to Tax**

There are three rates of VAT:

* a standard rate (17.5%)
* a lower rate of 5% on domestic fuel and power
* a zero rate (0%)

No tax is payable on zero-rated supplies, but they are treated as taxable supplies in all other respects.

**How VAT Works**

Value Added Tax is a tax levied on the "value added" or profit element of a business transaction. It is collected in stages by VAT registered businesses and is passed on to Customs, usually quarterly. It is the final consumer who actually pays it.

The tax you collect from your customers is called output tax. The tax you pay to your suppliers is called input tax. Suppliers include your business overheads and expenses.

Registered businesses only pay to Customs the difference between the output tax and the input tax:

Tax Payable = Output Tax – Input Tax

If input tax is greater than output tax, the difference is reclaimed from Customs and is called a repayment.

**Registration**

If your annual taxable supplies exceed, or are likely to exceed, a set limit in a 12 month period you are legally obliged to register for VAT. This limit is reviewed annually and in 2006 is £61,000.

This means that a business will have to apply for registration if:-

1. At the end of any month, the value of the taxable supplies the business has made in the past 12 months or less has exceeded the limit.
2. At any time there are reasonable grounds for believing that the value of the taxable supplies that will be made in the next 30 days will exceed the limit.

If at the end of any month, a business’s taxable turnover in the past

12 months or less exceeds the limit but Customs are satisfied that it will not exceed the limit in the next 12 months; it will not have to be registered.

There is a lower taxable turnover limit which determines whether a person may apply for cancellation of his VAT registration.

It is essential to keep accurate VAT records as you can expect a visit from Customs and Excise within eighteen months of registration.

If your turnover is less than the limit you can register voluntarily but this is only advisable in certain circumstances. For example, if all your customers are VAT registered and want you to claim back the VAT on your inputs so that they can claim them against their output tax.

Details of your local VAT Business Advice Centre can be found under ‘Customs and Excise’ in the phone book. They will supply you with public notices such as:

* 700 The VAT guide
* 700/1 Should I be registered for VAT?
* 700/12 Filling in your VAT return

**National Insurance**

**Registration**

When you start trading you are obliged by law to inform the Inland Revenue National Insurance Contributions Office. This can be done on a form that can be obtained from your local tax office.

**Sole Traders and Partnerships**

Sole traders and partners have to pay class 2 contributions and class 4

contributions if their profits are above a certain limit.

Class 2 NIC are:

 Flat rate payments

 A weekly liability

 Collected by the Inland Revenue National Insurance Contributions Office

Class 4 NIC are:

 Profit related

 Collected by the Inland Revenue based on the taxpayer’s own self Assessment. They are therefore paid retrospectively with your tax payments.

If you are self-employed and working for an employer as well, you will probably have to pay Class 1 NIC under the PAYE scheme as well as Class 2 & 4 NIC.

It is advisable to pay your Class 2 NIC by Direct Debit which are then collected by monthly payment in arrears.

**Companies**

The directors of Limited Companies are regarded as employees of that company, even if they do own it, and as such pay Class 1 NIC under the PAYE scheme.

|  |  |
| --- | --- |
| **Insurance for the small company**  There are several kinds of insurance that a new business should consider taking out. Some are legal requirements such as insurance for business vehicles and employer’s liability insurance. Others are optional  It is preferable to use a broker experienced in providing business insurance as they will shop around for the best quotes and give you ad- vice on the limits you require. Brokers are paid a commission from the insurance company so they do not charge you for their service. | http://217.160.184.75/lessonplans19/interior_design/Image123.gif |

**Motor Insurance**

It is a legal requirement to insure any vehicles that you use for your business against damages to a third party or their property. Comprehensive cover will include loss or damage to your vehicle which may be important if the vehicle is essential to your business. It is important to explain in detail what the business usage will be as failure to disclose activities may invalidate the insurance policy.

**Goods in Transit Insurance**

This covers stock, equipment etc. whilst it is being delivered to, or collected from, customers and suppliers. It should be a serious consideration for transport contractors.

**Employer’s Liability Insurance**

If you employ people this is a legal requirement (with a few exceptions, such as immediate family members). It covers you for injury, illness or disease to employees arising out of, and in the course of, their employment with you. The minimum indemnity limit is £2 mil- lion.

A copy of the insurance certificate must be displayed at each place of business.

**Public Liability Insurance**

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| --- | --- |
| **http://217.160.184.75/lessonplans19/interior_design/Image124.gif** | This covers your legal liability to pay compensation for bodily injury, illness or disease to a third party and damage to property caused through the activities of your business. £1 million is generally regarded as a minimum level of indemnity.  **Product Liability Insurance**  This can only be taken out in conjunction with public liability insurance. It covers your legal liability to pay compensation for injury, illness or disease to a third party or damage to their property arising out of sales of goods and services made by your business. The limit of indemnity will normally be the same as your public liability limit. |

It is important to ensure that your suppliers have their own product liability insurance.

**Professional Indemnity Insurance**

This covers people who give advice, or design things, against claims for giving wrong or poor advice, or producing unsatisfactory design work. Professionals such as solicitors and architects require this. In some professions it is a legal requirement.

**Buildings and Contents Insurance**

The building your business operates from should be insured for the complete cost of rebuilding. The building contents including stock, equipment, machinery, furniture, tools etc. should be covered for the full cost of replacement.

**Business Interruption**

If your business premises and contents are severely damaged the con- sequential losses caused by the disruption can be covered in respect of:

* Loss of net profit
* The cost of meeting your continuing fixed costs

**Health and Safety requirements**

Health and safety is about taking the right precautions and providing a satisfactory working environment with a view to preventing people from being hurt or becoming ill at work.

You have a legal responsibility for the health and safety of your employees and anyone else whom ay be affected by your business and its activities, such as customers.

You also have legal responsibilities for the impact your business has on the environment. For example, it's up to you to ensure that you dispose of waste properly.

Some basic thinking and acting beforehand can usually prevent accidents from happening.

***Implementing good health, safety and environmental practices will help you comply with the law and provide an acceptable workplace.***

Implementing **health and safety** measures doesn't have to be expensive, time consuming or complicated, in fact, safer and more efficient working practices can often save money but, more importantly, they can help to save lives.

Controlling dangers at work is no different from tackling any other problem there.

 Recognise the problem

 Gather Information

 Put a solution in place

Employers with five or more employees should have a written health and safety policy?

Employers and self-employed people have to assess the risks from their work activities?

If you have five or more employees they have to record the significant findings of their risk assessment?

Employers have to consult their employees or their employees' safety representatives on health and safety matters?

Employers have to provide health and safety training for employees?

**What law applies?**

* Management of Health and Safety at Work Regulations 1999 (risk assessment)
* Health and Safety (Consultation with Employees) Regulations 1996
* Safety Representatives and Safety Committees Regulations 1977

**QUESTIONS ON ASSIGNMENT ELEVEN**

Q1. Describe the main feature of the three different types of business ownership, including:

* How they are formed
* How the profits are distributed
* The owner's degree of liability (10)

Q2. Compile a customer profile of your potential customers, including:

* Age
* Gender
* Marital status
* Income bracket
* Lifestyle (10) Q3. Compile a list of all of your start up costs. (10)

Q4. Find out where you can obtain advice on health and safety matters. Name your sources. (5)

TOTAL (35)

**FINAL EXAMINATION**

|  |  |
| --- | --- |
| http://217.160.184.75/lessonplans19/interior_design/tutor.gif | **TUTOR TALK:** As this is your final examination, the College will not be returning your final examination paper, as the College must retain this for internal quality assurance purposes. It is suggested that you make a copy of it before submitting it for marking. Please ensure that enough detail is given in answering each question.  In line with the College’s ASET assessment procedures, and ASET marking regulations, students WILL NOT be issued with an overall grade for their Final Examination. Only a PASS or FAIL grade will be indicated on the paper and awarded to the student.  Students who achieve a PASS grade will have met ALL of the Learning Objectives identified throughout the course. Subsequently they will receive the ASET Award and a Diploma/Certificate issued by Stonebridge Associated Colleges. |

Q1. In your own words summarise the major learning points from the whole of the study programme with particular reference to:

* The Background
* Design Elements
* Room Elements
* Making a Living from Interior Design (50)

Q2. With reference to your own learning, summarise how you will be able to utilise these theories when working in everyday situation. (50)

TOTAL (100)