Topic: Home management

BA PART II, 4ᵀᴴ PAPER, By: Dr. AMARJEET KUMAR, Home Science Department, Rohtas Mahila College, Sasaram. E-mail ID: amarjeetkumar11@gmail.com

INTERIOR DECORATION

A simple house can be made to look attractive by decorating its interior tastefully. When our home looks beautiful, we feel happy and proud. **According to Keats, " A thing of beauty is a joy forever".** One's imagination, good taste and aesthetic sense are very much needed to have a good interior. Interior decoration is a creative art of adjusting the space and equipment to suit the fundamental and cultural needs of the dwellers.

Importance of good taste

Taste differs from person to person. The taste is reflected by the things a person buys. A thing may or may not be appreciated by all individuals equally. Certain arrangements attract the viewers for longer periods while some arrangements attract for shorter periods. Whatever the care may be, taste of the person who has created that particular piece of work is reflected through his or her creation.

Art and good taste go together like the jasmine and its fragrance.

There are general characteristics found in beautiful things that establish certain principles. Any piece of art that satisfies the principles is always admired by all. One should have the knowledge of the principles fundamental to good taste. Based on this, he can identify and appreciate beauty. Now let us deal with the elements of art. In formulating a design, two groups namely **the elements of art and principles of design emerge. Design is defined as any arrangement of lines, forms, colours and textures.** It involves the problem of choosing these forms and colours and then arranging them. **A good design shows an orderly arrangement of the materials and creates beauty in the finished product**.
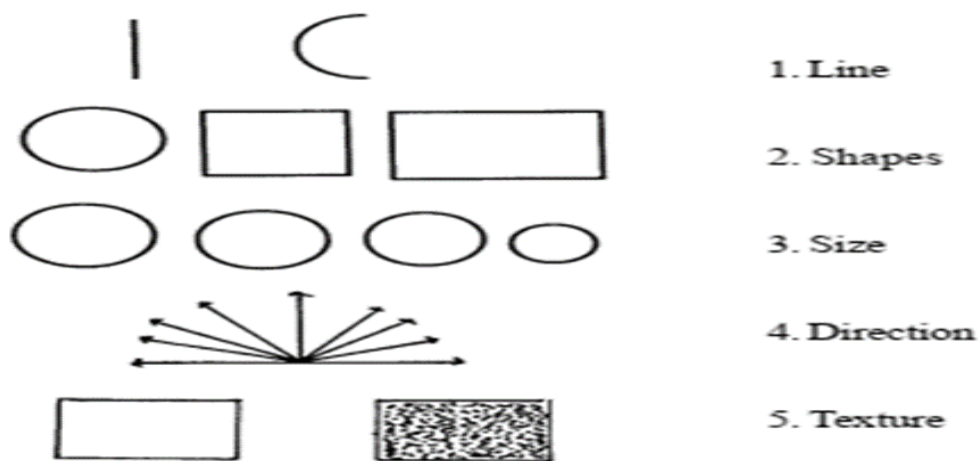
Elements of Art Line:

Line is the basic element. Line has three dimensions. They are **length, thickness and direction.** Lines can be classified into straight, curved lines or combination of these as zig zag line, scalloped lines. Straight lines give a rigid, formal appearance whereas curved line indicates feminity and flexibility. They also give gracious look. Lines can take vertical, horizontal, diagonal directions or a combination of these. **Vertical lines** suggest dignity and create the illusion of height to the room. **Horizontal lines** give a restful effect and make the room look lengthier and reduces height**. Diagonal lines** are dynamic and create the impression of restlessness if used in excess.

Form: Form is referred to as **area, mass and shape.** When lines are drawn in different directions, they meet at common points to form different shapes. A solid has three dimensions and the flat forms have two dimensions of length and width. Too many varieties in form create confusion. A rectangular and square form can be obtained by combining horizontal and vertical lines. A triangular form can be produced by combining vertical or horizontal and diagonal lines.

Size: Size is the dimension of objects. It may vary from small, smaller, smallest or large, larger and largest.

Texture: Texture is the surface quality of the material. This can be classified into **actual and visual** texture. Actual texture is the one that can be felt when we touch and visual texture is the one that can be identified through visual examination. A rough texture absorbs more light and smooth texture reflects light. Texture in home may refer to wall finish, rugs, woodwork, an oil painting, a ceramic urn or wood used for furniture

Fig.12-Elements of art

Colour: Colour adds beauty to any expression of art. Colour can bring about warm or cool effect, light or dark effect, bright or dull effect in the articles and different areas of the house.

Design: A good design shows an orderly arrangement of **lines, forms, colours and textures.** It involves the problem of choosing these forms and colours and then arranging them. It can be **structural and decorative.**

Structural design

Structural design is the design made by the size, form, colour and texture of an object. Structural design is essential to every object.

Requirements of a good structural design

1. It should be simple and beautiful.

2. It should be suited to its purpose.

3. It should be well proportioned.

4. It should be suited to the material of which it is made.

5. It should have originality

Fig. 13 – Structural Design

Decorative design: Decorative design is the surface enrichment of a structural design. This adds luxury to a design.

Requirements of a good decorative design

1. The decoration should be in moderation.

2. The decoration should be placed at structural points.

3. It should strengthen the shape of the object.

4. There should be enough background space to give an effect of simplicity and dignity to the design.
5. Surface patterns should cover the surface quality. Designs, based on their source can be classified into natural, conventional, geometric and abstract designs.

Colour and colour combinations

The appeal of colour is universal. It enhances the beauty of objects and gives satisfaction to the mankind. Each colour has got its own characteristic such as irritating, charming, boring, welcoming or repelling. Because of these effects, colour affect the atmosphere of the home and we react emotionally to different colours.
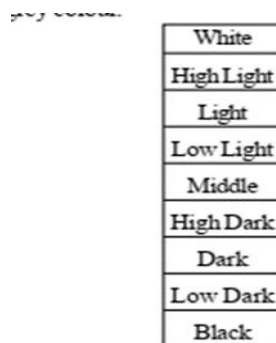

Fig.14-Decorative Design

Fig.15- Prang colour chart

Dimensions of colour

Colour has three qualities or dimensions. They are hue, value and intensity. **Hue:** hue indicates the **name** of the colour. Examples are red, yellow, blue etc. **Value:** Value indicates the **lightness or darkness** of a colour. The value of the colour can be changed by adding white or water to make it lighter and black or more colour to make it darker than the normal colour. A value that is lighter than the normal hue is termed as **tint** and a value darker than the normal hue is termed **shade. Example:** Red is a normal hue. Pink is tint of red and maroon is shade of red. **Dr. Denman W. Ross** has given nine degrees of value scales ranging from white to black. **While is the highest** of all values and no colour can be as light as white. **Black is the lowest** of all values and no colour can be as dark as black. When black and white are mixed, we get seven different scales of grey namely highlight, light, lowlight, middle, light dark, dark and low dark, based on the amount of black and white present in the grey colour.

White
High Light
Light
Low Light
Middle
High Dark
Dark
Low Dark
Black

Fig. 16 - Ross Value Scale

Intensity

This indicates the brightness or dullness of a colour. It indicates the purity or strength of a colour.

Classification of colours Prang colour chart: According to Prang colour chart, there are three primary colours. They are **yellow, blue and red.** They are called primary colours because these colours cannot be produced by mixing other colours. When two primary colours are mixed in equal proportions, we get secondary colours.

Yellow	+	Blue	=	Green.
Blue	+	Red	=	Violet or Purple.
Red	+	Yellow	=	Orange

The primary and secondary colours together are called **basic colours.** When a primary and an adjacent secondary colour is mixed an intermediate colour is produced. There are six intermediate colours. They are

Yellow	+	Green	=	Yellow Green.
Blue	+	Green	=	Blue Green.
Blue	+	Violet	=	Blue Violet
Red	+	Violet	=	Red Violet
Red	+	Orange	=	Red Orange
Yellow	+	Orange	=	Yellow Orange.

The three primary colours, three secondary colours and six intermediate colours form the outer circle of the Prang colour chart. When two binary colours are mixed a tertiary colour is produced.

There are three tertiary colours. They are

Green	+	Orange	=	Grey Yellow or Smoky Yellow.
Orange	+	Violet	=	Grey Red or Old brick Red.
Green	+	Violet	=	Grey Blue or Slate Blue.

When two tertiary colours are mixed a quaternary colour is produced. There are three quaternary colours. They are Smoky Yellow + Old Brick Red= Grey Orange or Buff.

Smoky Yellow	+	Old Brick Red	=	Grey Orange or Buff.
Smoky Yellow	+	Slate Blue	=	Grey Green or Olive Green
Old Brick Red	+	Slate Blue	=	Grey Violet or Prune.

The three tertiary and three quaternary colours form the inner circle of the prang colour chart. Grey colour is in the Centre of the Prang colour chart. When we draw an imaginary vertical line in the Centre of the Prang colour chart, the colours will be divided into two large groups. The colours on the right side of the prang colour chart closer to blue are cool colours and the ones on the left side, closer to red and orange are warm colours. **Red and Orange are the warmest colours and Blue and Blue Green are the coolest colours.** Warm colours make the objects appear bigger and closer where as cool colours make the objects appear smaller and far away. Warm colours are cheerful and stimulating where as cool colours are calm and restful. Light values increase the size of the objects and dark values reduce the size. **Colour combination or colour harmonies** Colours should be combined effectively to create beauty, pleasure and satisfaction. They produce a sense of unity in colour combinations. Colour combination or colour harmonies can be classified into related and contrasting colour harmonies. **Related colour Harmony:** They are obtained by using colours which are similar. They are classified into **monochromatic and analogous** colour harmony. **Monochromatic colour harmony:** This is also known as one hue or one mode harmony. In this only one colour in different values and intensities is used. Example. Dark blue and light blue. In a monochromatic colour scheme, charming effects can be obtained through contrast in textures of the materials used. **Analogous colour harmony:** In this colour scheme the colours which are lying adjacent to each other in the prang colour chart are used. They provide interesting variety than monochromatic harmony. The colours should be of different intensities and values. Examples: Yellow, Yellow Green, Red, Red Orange, Orange. **Contrasting colour harmonies Complementary colour scheme:** Two colours that are directly opposite in the Prang colour chart are combined. Example: Yellow and Violet, Blue and Orange

Double complementary colour harmony: Two adjacent colours and their opposite colours In the Prang colour chart are combined. For example: Yellow, Yellow Green, Violet and Red

Violet. **Split complementary colour harmony:** In this a primary or an intermediate colour and the two colours that lie on either side of its complementary colour are combined. For example: Yellow, Blue Purple and Red Purple.

Triad: In this, three colours which are at equal distance in the Prang colour chart are combined. We get four triads namely primary, secondary and two intermediate triads. Primary Triad - Yellow, Blue and Red. Secondary Triad - Green, Orange and Violet. Intermediate Triad –

a) Blue Green, Red Purple and Yellow Orange

b) Yellow Green, Blue Purple and Red Orange.

Tetrad: This is formed by any four hues equidistant. on the Prang colour chart. Example: Green, Yellow Orange, Red and Blue Purple
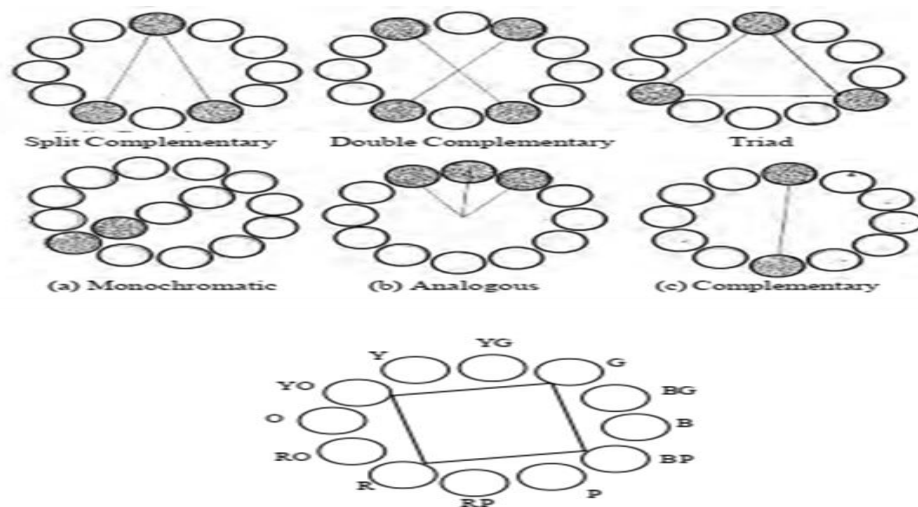

Fig. 17 – Colour Harmonies

Factors to be considered while planning colour scheme:

1. The expected effect in size, shape and direction of the room.
2. The mood to be created in the room. Example: Masculine, feminine, traditional, formal, etc.
3. Individual preference of the family members.
4. The activities to be carried out in each room.
5. Colours of other existing furniture and furnishings in the house.
6. Only one colour should dominate.
7. The basic colour should occupy atleast 60-70% of the whole colour scheme. Second hue should be used in lesser quantity and if a third colour is used, it should be used in least quantity.
8. Follow 'Law of areas' that is, larger the area lighter the colour and smaller the area brighter the colour.
9. The current trends and fashions.

Principles of Design

In our daily life, we meet with a number of designs. It is always important to remember that beauty is the goal toward which we are striving for. Utility also plays a major role in forming a good design. The following art principles are the bases for judging good design. They are Harmony, Balance, Proportion, Rhythm, and Emphasis.

Harmony

Harmony is the fundamental requirement of any piece of work. It means **unity or a single idea or impression.** It produces an impression of unity through its selection and arrangement of consistent objects and ideas. Forms, lines, textures and colours should be harmonious. For example, in a formal dinner arrangement, a table should have table mats, plates, knives, spoons, forks, cups, hand towels etc., arranged in order so as to achieve harmony of ideas. In a round plate,
a round design will be more apt than a square design


Fig.18-Harmony

Balance

Balance is **equalization of attraction on both sides of the center.** It is rest or repose. This effect is obtained by grouping shapes and colours around a center in such a way that there are equal attractions on each side of that center.

Balance is of two types They are formal and informal balance. **Symmetrical or formal balance** results when articles are kept at equal distance. If objects are similar in appearance, they will attract the same amount of attraction and therefore should be equidistant from the center. A design which has formal balance gives a feeling of dignity and stateliness. **Asymmetrical or informal** can have many variations. If the objects do not have the same amount of attraction, they must be placed at different distances from the center. This type of the balance is just like see-saw, in which to balance off a heavier person, the lighter one moves away from the Centre and the former towards the Centre. Informal balance is more creative and require much more effort than the formal one. It gives an impression of spontaneity, freedom of movement and casualness.
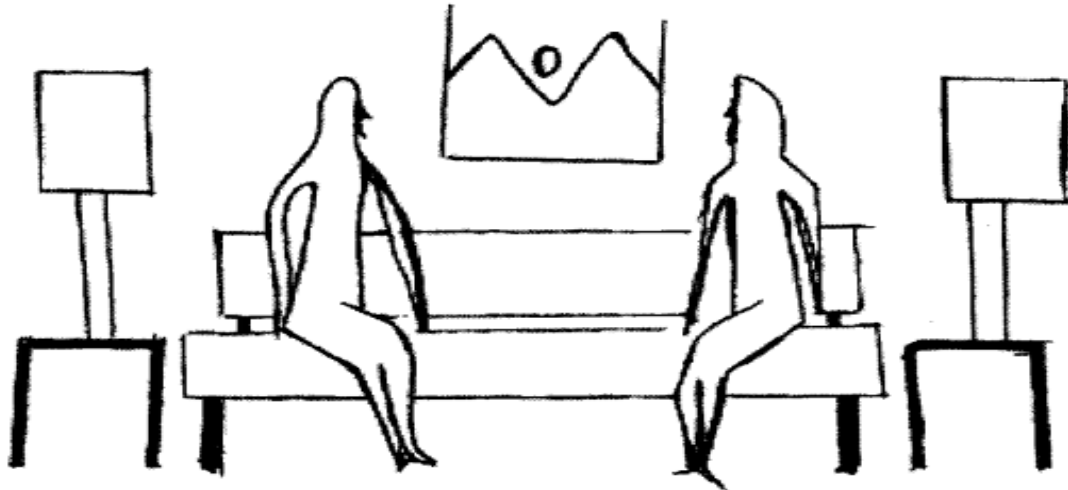
Fig. 19A Symmetrical balance
seems formal and static
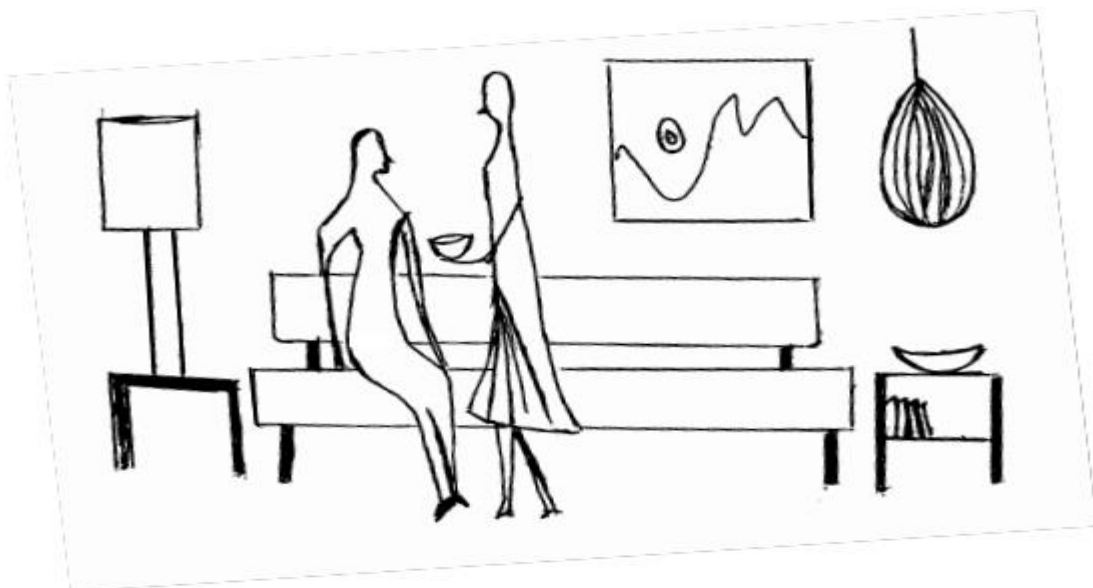
Fig. 19-B Asymmetrical balance suggests
informality and movements

Proportion
Proportion means **the relationship of sizes or areas to one another or to a whole.** Whenever two or more things are put together, good, or bad proportions are established. Proportion is achieved when the different sizes of objects are successfully grouped in an arrangement the elements making up the structure having a pleasing relationship for the whole and to one another. For example, a very small chair next to a very massive one would be 'out of scale'. **Greek oblong or Golden Oblong** is a good proportion, which can be used for division of space interestingly. This oblong uses the ratio of 2:3 or 3:5 in case of flat surfaces and 5:7:11 in case

of solids. In the figures, three rectangles are given where the entire area is divided into two portions. The division of the area can either be interesting or uninteresting proportions. In A, the division is too simple to be interesting. In C, the proportion is too unlike. In B, the divisions are pleasantly related because they are little alike. The difference in the division makes it interesting.
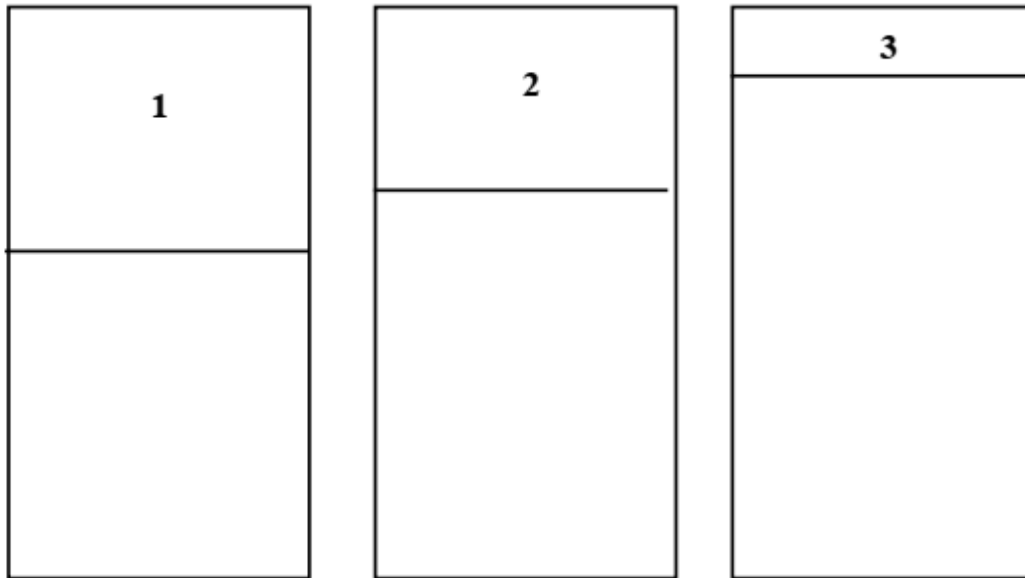
**Fig. 20- Division of Space**

Rhythm
Rhythm is the **movement of the eyes across a design.** It is a kind of organized and related movement in continuity. Rhythm means an easy connected path along which the eye may travel in any arrangement of line, form or colour. In a perfectly plain surface, there is absolutely no movement of the eye and it remains quiet. Some line movements create rhythm and others create a feeling of confusion.

Rhythm can be achieved in many ways: Through the repetition of shapes When a shape is regularly repeated at proper intervals, a movement is created which carries the eye from one unit to the next. **Through a progression of sizes** Progressing sizes create a rapid movement and at the same time interesting.

Through an easily connected, or a continuous line movement. The eye is led along the design by the continuous line movement.
Radiation

Radiation is the plan for many geometric designs. From a central point, line radiate. Radiation is a type of movement that grows out of a central point or axis. It is used very commonly in designs like Ashoka Chakra in the national flag, and flower arrangements
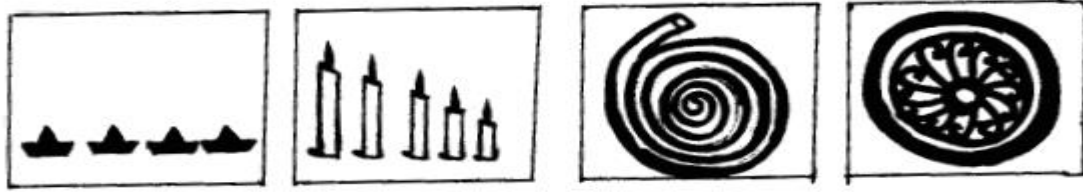
Fig. 21-Rhythm

Emphasis

Emphasis is the art principle by which the eye is carried first to the most important thing in any arrangement and from that point to every other detail in order of importance.

Emphasis can be achieved by the following ways

1. By placing or grouping of objects.
2. By the use of contrast of colour.
3. By using decoration.
4. By having sufficient background space around objects.
5. By contrasting or unusual lines, shapes or sizes.
6. By unusual texture

Fig. 22-Emphasis

So far, we have learnt about the use of art principles in decorating the interiors.