



**COLORADO STATE UNIVERSITY  
EXTENSION**

MJ1501D  
Member's Manual



# **Home Design & Décor**

## **Unit 1**

# ACKNOWLEDGEMENTS

The manual was adapted from the Colorado State 4-H Home Environment Manual Units 1-7 by the Colorado State 4-H Family and Consumer Science committee. The committee expresses appreciation to the authors of the previous manuals as a basis for this publication.

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# Home Design and Décor

## Unit 1

### INTRODUCTION

In the beginning units of Home Décor and Design you will learn about color, texture, line and design, about use of space within your home, and how to care for yourself while home alone. You will learn ways to communicate with your family, ways to share tasks and what to do in case of fire or severe weather.

Some activities you can do by yourself. Other things you may want to do with other members of your family, your project leader, or other club members.

Talk to your project leader, parents, Extension agent, or another adult about your exhibit ideas. They can provide suggestions, help you shop for any supplies and assist you with any problems as you work on your exhibit.

### Project Expectations

Exhibit ideas for this unit:

Using recycled material to make one of the following to use outside:

- Bird feeder or birdhouse
- Wind chime
- Picnic caddy

OR

Using at least 50% recycled or reused items (no furniture) to make one of the following items to be used inside the house:

- Centerpiece for table
- Planter
- Room or desk organizer
- Decorative accessory for the home (see definition)
- Household item (see definition)
- Wall hanging (3 x 2)

## **Definitions of Decorative Accessory and Household Items**

A decorative accessory is a small decoration piece (not furniture such as end tables, night stands, sofas, chairs or window or floor coverings) which adds spice to a room.

Examples:

- Lampshades
- Picture frames
- Trays
- Small jewelry boxes
- Shadow boxes
- Small collectibles
- Vases
- Candlesticks
- Pillows, etc.

A household item is a small useable piece (not furniture such as end tables, night stands, sofas, chairs or window or floor coverings).

Examples:

- Wastebasket
- Canister
- Planters
- Foot stools, etc.

**Complete Activity 2** – Color wheel from the manual and include it in your e-record book.

## **Pictures**









1. Provide pictures of other recycled items made during your project (minimum of at least 2 items). These are in addition to the photos required in the e-record.

## Workforce Preparation Competencies

When you participate in 4-H projects, you develop life skills and workforce preparation competencies—skills which enable you to become more confident, capable, and contributing members in your school and community.

The 4-H projects you participate in prepare you for the world of work. Completion of projects enable you to learn skills and develop work habits important to your future employees. Activities throughout the manuals have been marked to help you recognize competencies you will use when you join the workforce.

A survey of employers nationwide identified key competencies and foundation skills which they want in employees. They need workers who are creative and responsible problem solvers and have skills and attitudes on which to build. Five competencies and three foundation skills were identified as critical for employment. They are:

Workplace Competencies		
Icon Identifier	Competencies	Description
	<i>Utilizing Resources</i>	Allocate time, money, materials, space and staff.
	<i>Working With Others</i>	Participate in teams; teach others; serve customers; lead; negotiate; and work well with people from
	<i>Using Information</i>	Acquire and evaluate data; organize and maintain files; interpret and communicate; and use
	<i>Understanding Systems</i>	Understand social, organizational and technological systems; monitor and correct performance; design or
	<i>Working With Technology</i>	Select equipment and tools; apply technology to specific tasks; maintain and troubleshoot equipment.
Foundation Skills		
	<i>Basic Skills</i>	Reading, writing, arithmetic, science, math, speaking and writing.
	<i>Thinking Skills</i>	Problem solving, reasoning, learning; creative thinking, decision making.
	<i>Personal Qualities</i>	Self-esteem, integrity, responsibility and sociability.

# CHAPTER 1 – COLOR

Color is the most vivid medium of self-expression. Color can accomplish more at less cost than any other element of design. A basic understanding of color is essential in the study of design.

## COLOR ACTIVITIES

### Make a Wheel of Color

It helps to understand how colors work together when you arrange them in a circle or wheel. The colors are in the same order as in the rainbow.

Did you know colors belong to families? You will learn that each color on the wheel has a name. Just as your family name may be Jones or Smith, colors have names such as red, blue, or yellow.

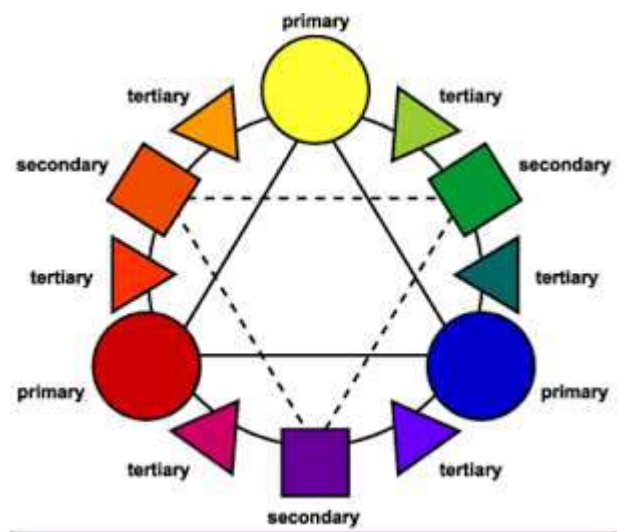
To make a color wheel, you need red, blue and yellow watercolor, and acrylic or tempera paint. With only these three colors you can make all the colors for your color wheel.

#### *Primary Colors*

Paint the spaces on the color wheel red, blue and yellow as marked. These are primary colors. By mixing primary colors, you get secondary colors. Tertiary colors are a mix of primary and secondary colors. When you mix colors, paint a sample on another sheet of paper to be sure you get the color you want. Then paint that part of your color wheel.

#### *Secondary Colors*

- Mix equal parts of yellow and blue to get green
- Mix equal parts of red and blue to get purple
- Mix equal parts of red and yellow to get orange





### *Tertiary Colors*

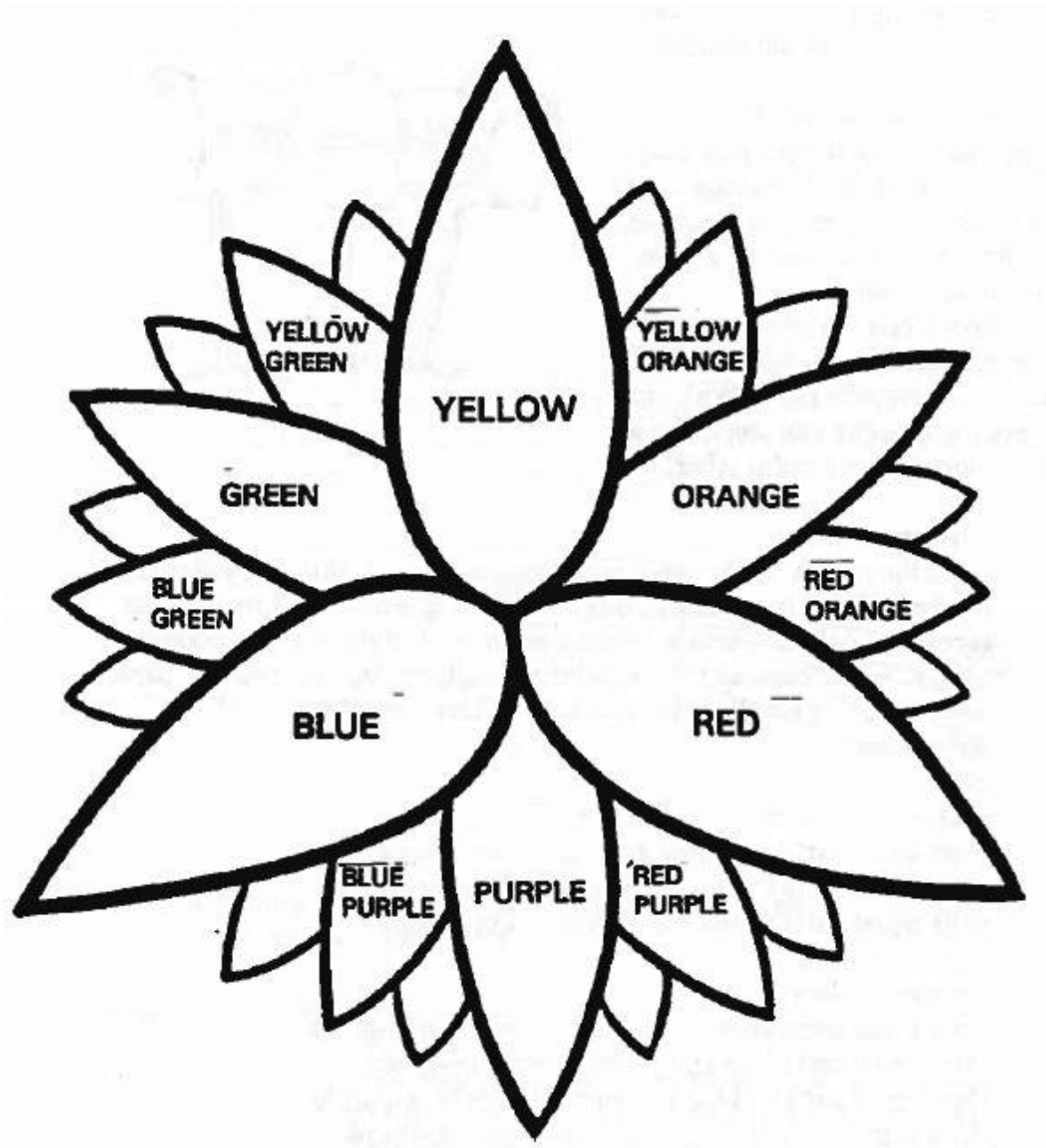
- Mix equal parts yellow and green to get yellow-green
- Mix equal parts blue and green to get blue-green
- Mix equal parts of blue and purple to get blue-purple
- Mix equal parts of purple and red to get red-purple
- Mix equal parts of red and orange to get red-orange
- Mix equal parts of orange and yellow to get yellow-orange

Mix unequal parts of a primary color and a secondary color to fill in the unmarked petals.

For example, mix two parts blues with one-part purple. Paint the petal on your color wheel between blue and blue-purple.



Can you mix the other colors to fill in the unmarked petals?



## Catch a Rainbow

Make your own rainbow in your yard on a sunny day. Fix the nozzle of a garden hose so it will produce a fine spray. Stand with your back to the sun and spray the water in front of you. You will see a rainbow in the spray, when the spray is in the right place in relation to the sun.

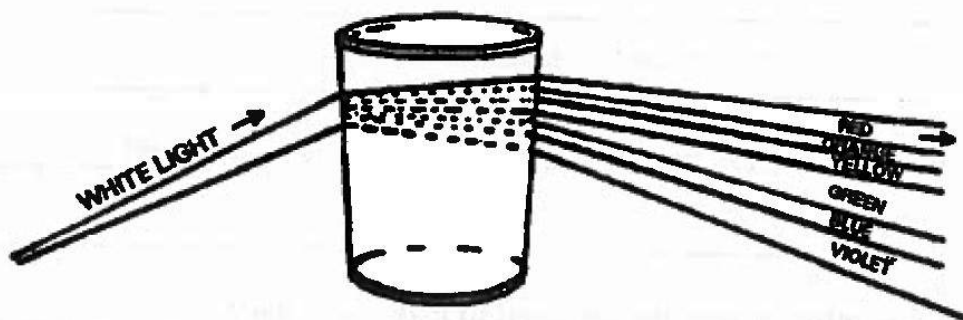
## Find a Rainbow

### *Supplies*

- Two or more different clear style, straight-sided water glasses
- A window that gets mid-morning or mid-afternoon sun, and
- A few sheets of white, non-glossy paper

### *Steps:*

1. Fill glasses with water until 1/2" from rim. Set on the window sill.
2. Set pages on floor in front of window.
3. Look for the rainbows on the papers. (NOTE: You may need to close out all other light in the window or room)



4. Adjust water levels and positions of the glasses and paper to get the clearest spectrums.

## More Activities

1. Locate a glass prism and hold it up to a sunlit window. Note the colors that dance around the room. Discuss with other club members how something that looks like cut glass creates this effect.
2. Collect items from nature, i.e., leaves, twigs, shells and rocks. What colors are they?
3. Try to mix a color that matches a color in a fabric.
4. Take a tour of homes. Observe the colors used in the rooms. Can you identify them?

## Wearable Color

Look at what you are wearing. List the colors you see: \_\_\_\_\_

\_\_\_\_\_

Can you find the colors on the color wheel? (Note: black, white and gray are neutrals, so they are not on the color wheel). Look at what others are wearing. Are they wearing the same colors you are? How are they different?

\_\_\_\_\_

\_\_\_\_\_

Could you find all the colors on your color wheel? \_\_\_\_\_ (Happy face means yes; sad face means no.) How did you decide where the colors fit best?

\_\_\_\_\_

\_\_\_\_\_

Were the choices hard to make? Yes \_\_\_\_ No \_\_\_\_ Why or Why not? \_\_\_\_\_

\_\_\_\_\_

What other choices do you need to make each day? \_\_\_\_\_

\_\_\_\_\_

How might this activity help you make better choices? \_\_\_\_\_

\_\_\_\_\_

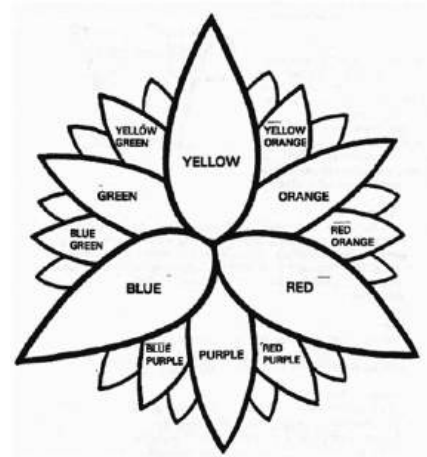
## COLOR KNOW-HOW — HUE, NEUTRALS, SHADES & TINTS

Color is an exciting and important part of every home. Color can create mood, express emotion and give the home its own personality.

### Hues

The color wheel is a neighborhood of color families. Each family is known as a “hue”.

Our eyes see more colors than the ones on the wheel. Hues change gradually from one family to another. For example, yellows vary from those containing orange to those containing green.



### Neutrals

Neutrals are not found on the color wheel. Common neutrals are black, white, and gray.

### Shades and Tints

When *neutrals* are added to the **hue**, the result is either a shade or a tint of the hue.

A hue containing white is called a *tint*.

**TINT**  
adding white to a pure hue



**SHADE**  
adding black to a pure hue

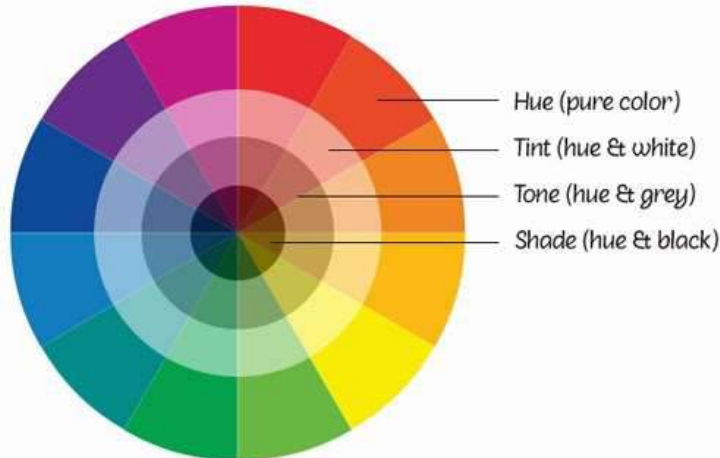


**tone**  
adding grey to a pure hue



A hue containing black is called a *shade*.

*Tints* appear lighter than the original hue, while shades appear darker than the original hue.



## COLOR ACTIVITIES

1. Show the difference between a tint and a shade. Select and mount three different hues of your choice with an example of a tint and a shade of each.
2. Mix hues to create tints and shades. You may use water colors, acrylic paints or tempera paints. Be sure to cover your table before you begin.
  - a. Start with a hue
  - b. Mix white into part of the hue for a tint
  - c. Mix black into part of the hue for a shade
  - d. How do the created colors differ from the hue?
  - e. How do the illusions differ?

***Hint: Wash brushes right after you finish. It makes clean-up easier.***

Example:

Tint	Selected Color	Shade
Pink	Red	Dark Red
Light Blue	Blue	Dark Blue
Light Yellow	Yellow	Dark Yellow

**Do activity Number 2 on a separate sheet and attach it to your e-record.**

3. What did you like best about the activity? Least? How did you feel about the changes in colors when you added white or black?

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4. Where do you think tinted and shaded colors can be used?

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5. What would happen if you choose two dark shades to paint your room? If you used one light tint and one shade? Which choice do you think you would like better?

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6. Is there a way to know if you'll like your choice before you make it? What can you do if you don't like the choice you made?

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7. How can you avoid making bad choices in the future?

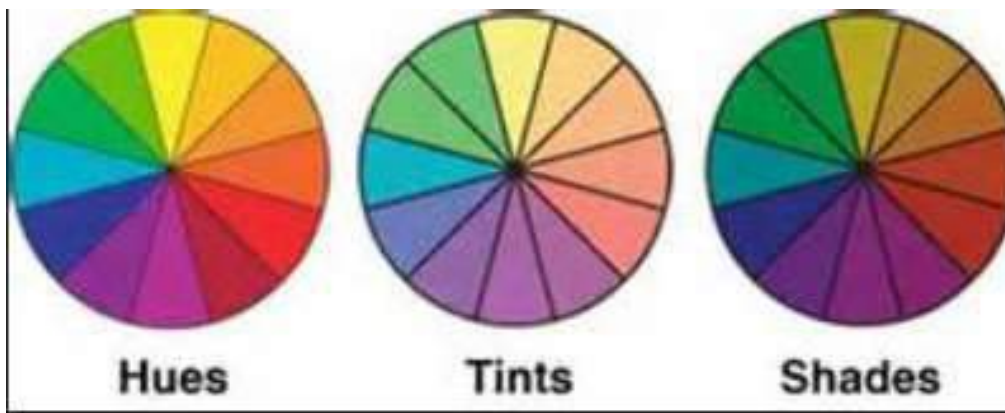
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**Action Step**

**Collect magazines that show room decoration. Look at the pictures. What colors are used? Are shades or tints used? How does the room make you feel – happy or sad? Why?**





## Selecting Colors for a Room

When you select colors for a room, the mood you want to express should be your guide. Your choice of colors, the amounts used, and the placement of colors in the room all help to create the desired effect.

There will be colors that you like better than others. Some colors make you feel happy, some make you feel quiet. Other colors can make you feel sad or cold. Sometimes colors can remind you of things such as green grass and blue sky. Choose colors for your room that make you feel good or remind you of pleasant things.

Do you remember what you learned? Complete the following exercise to see! Then check your answer by looking page on pages 8 and 9.

1. The primary colors are: (circle three)

Red	Black	Yellow
Brown	Blue	Orange

2. The secondary colors are: (circle three)

Gray	Orange	Green
Red	Black	Purple

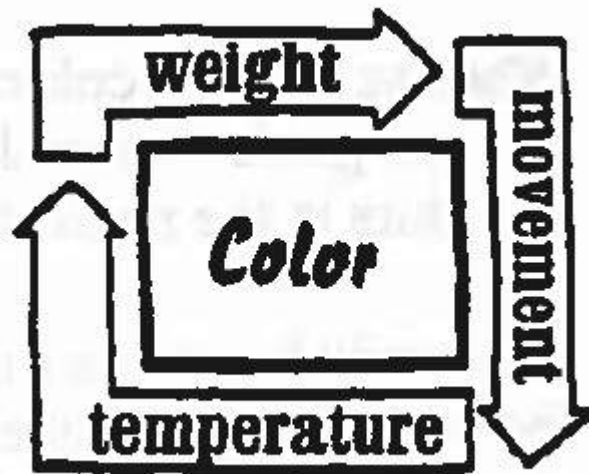
3. List three examples of tertiary colors: \_\_\_\_\_

\_\_\_\_\_

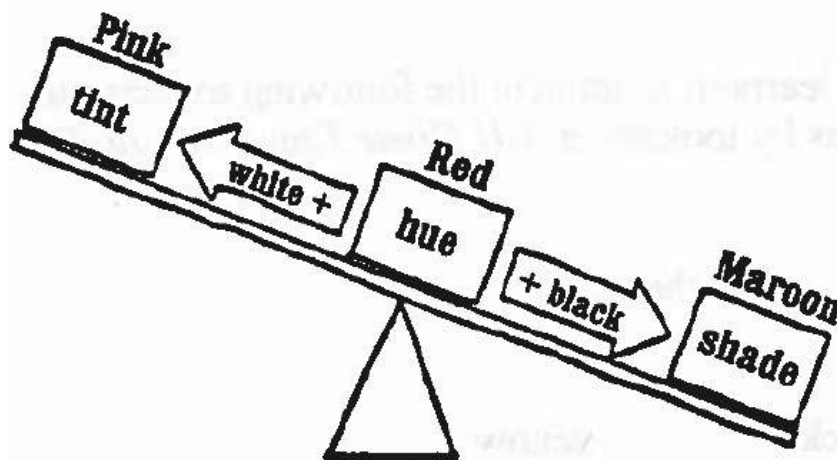
## Characteristics of Color

Color has three basic characteristics:

- ❖ Weight
- ❖ Movement
- ❖ Temperature



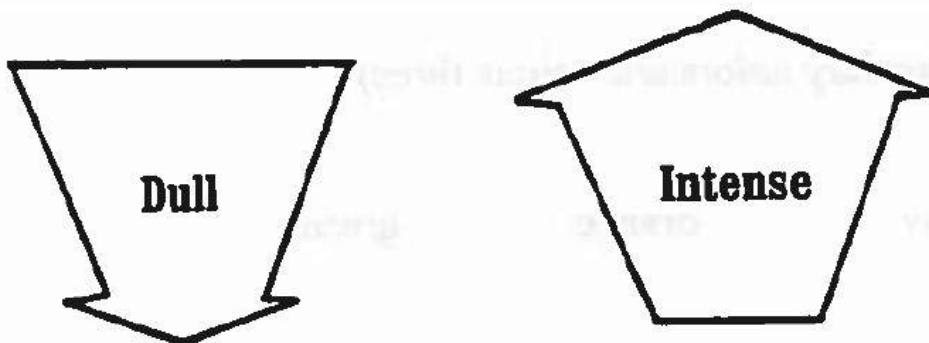
### Weight of Color



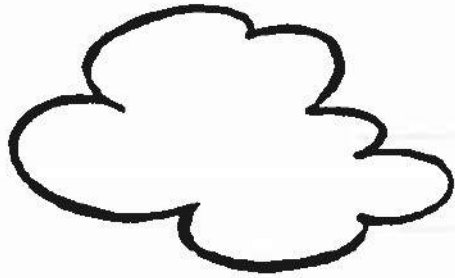
The weight of color is its value.

Light colors (tints) appear lighter in weight than darker colors (shades).

**Movement.** The movement of color is intensity. Intense colors appear to come closer, while dull colors appear to move away.



*Temperature.* Hues are divided into warm hues and cool hues.



Cool hues contain blue and green and generate cool, relaxing feelings. They seem fresh and calm.



Warm hues contain yellow or red and generates warm active feelings. These warm colors encourage activity and excitement.

## Color Activities

1. *Picture Search.* Find pictures that show how warm colors “advance or move” towards you and how cool colors “recede or move away” from you. Discuss them with your family, club leader and other members.

2. *Mounting a Picture.* Select a picture you like (such as a card, calendar, magazine or print). Place a sample of different colors of paper, cardboard, poster board or mounting board one at a time, on the edge of the picture. Find a color that brings out the warm colors or cool colors in the picture. Which one do you like the best? Why do you think the color you selected goes well with the picture?

If you would like to hang the picture, you may mount it by gluing it to the colored paper, cardboard, poster or mounting board you selected. Attach a picture hanger.

*Hint:* A mounted picture is considered a wall hanging and may be included in your e-record.

### Action Step

Write a word in the blank that describes how each color listed below makes you feel.

Red \_\_\_\_\_

Yellow \_\_\_\_\_

Green \_\_\_\_\_

Orange \_\_\_\_\_

Blue \_\_\_\_\_

Purple \_\_\_\_\_

## COLOR KNOW-HOW — MOVEMENT AND SCHEMES

Color is one of the basic tools of design and is fun to experiment with. Your choice of colors, the amounts used and the placement of colors in the room all help to create the desired effect.

The use of color in your home creates the total mood or personality of a space. It is an exciting and important part of every home.

### **Movement**

The intensity (amount of lightness or darkness) of colors influences our feeling of distance from that object. An item of very intense color will appear to come closer to us. If the color is dull, an item will appear to move away from us. This sensation is known in home décor and design as “movement”. It occurs when the color of the item impacts our feelings of nearness.

#### *Color related to rhythm*

Rhythm suggests movement and is a part of design. It allows the eye to move from one part of the design to another. You can create rhythm with color by:

- Repeating a color in several areas.
- Using a progression of tints or shades of a color.
- Shifting from one hue to its neighboring hue on the color wheel.

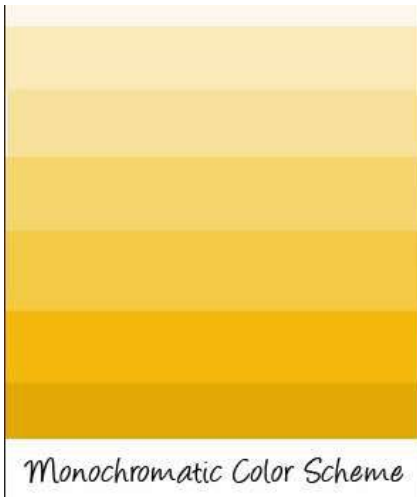
Too much use of a color without some variation can be very boring.

When you combine two very intense colors within the same area or room, they can conflict with each other for attention. They are often said to cause a “vibration” in the room due to this conflict.

### **Color Schemes**

A color scheme is a combination of colors around the color wheel. Colors can go together or harmonize in a *related* or *contrasting* scheme. We call each scheme a color harmony. You can add the neutrals, black, white or gray to any of these.

There are four basic color schemes:



### ***Monochromatic***

A one-color harmony, made up of the shades and tints of one hue, give a quiet, unified effect (i.e., yellow).

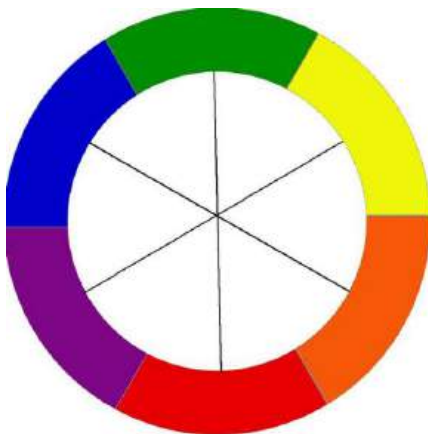
Vary the intensity of the shades and tints, and experiment with texture to make the room more exciting.

### ***Analogous***

A related color harmony, made up of neighbors on the color wheel (i.e., yellow and yellow-green).

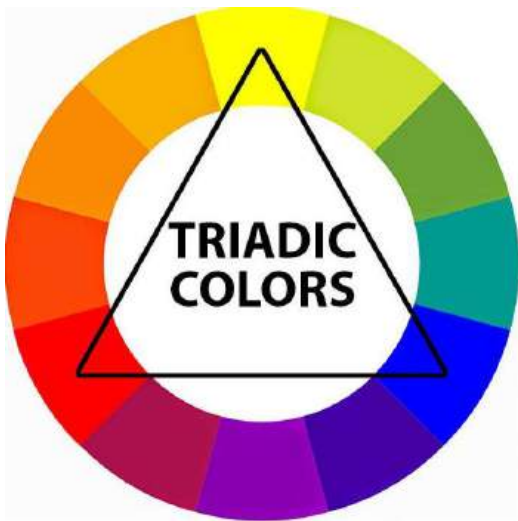


### ***Complementary***



An opposite or contrasting color harmony, made up of colors directly opposite each other on the color wheel (i.e., yellow and purple)

## Triad



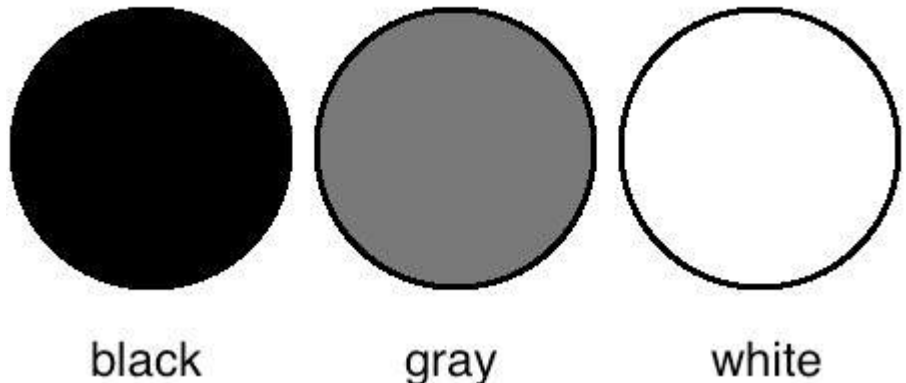
A combination of three colors that are equal distances apart on the color wheel (i.e., yellow, red, and blue).

## Neutrals

In addition to all the colors on your color wheel, there are neutrals—white, black and gray. Gold, silver, copper and brass are included in the neutral category when related to home décor.

Neutrals do not fit into the color wheel, but they do affect the colors on the wheel. They combine with hues to modify illusions.

### Neutral Colors



*Neutrals added to hues creates shades and tints.*

- Shades appear heavier
- Tints appear lighter

*Neutrals (black, white or gray) added to hues modify the intensity.*

- Intense colors appear warmer
- Dull colors appear cooler.

*Neutrals added to hues modify the temperature.*

- Tints appear cooler.
- Shades appear warmer.

Neutrals can be used to express feelings.

*White:* May be formal, recedes, increases apparent size.

*Black:* Sophisticated, advances, reduces apparent size.

*Gray:* Takes on characteristics of black or white.

*Gold and Silver:* Formal

*Copper and Brass:* Formal

While brown is sometimes treated as a neutral, it is not a true neutral. It is a combination of hues, and can be treated much like the most dominant hue.

For example:

- Identify the dominant hue of yellow-brown; orange-brown; blue-brown; or green-brown.
- Treat the brown as you would the dominant hue. It will have definite family characteristics.

## **Design with Color**

There is no bad color. It is the way color is used that makes it look beautiful, drab, faded or gaudy.

Explore the many combination of colors. Each combination has its own personality. Many create their own image, atmosphere and mood. You will want to experiment with different combinations and find the one that best fits your personality.

One guide for balancing colors suggests, "The larger the area to be covered, the quieter the color should be; the smaller the area, the more contrast in hue, value and intensity we may use."

### *Clues to achieving good design with color*

- Select a dominant color. Repeat it at least once in another area of the room.
- Limit the number of hues to two or three. Variety comes through values of the hues.
- Choose hues for the largest areas first.
- Choose hues for the next largest areas next.
- Save the most intense colors for accents
- Achieve some continuity with the surrounding colors. Repeat some of the colors elsewhere in the room.

There are no absolute rules to follow. They are only clues that hint at good combinations of colors in good design.



## **Color Activities**

### **Frosting Colors**

1. Make a recipe of plain white frosting.
2. Divide the recipe into three equal portions. Add red food coloring to one portion, yellow food coloring to the second portion and blue food coloring to the third portion.
3. Mix equal amounts of primary colors (do not use up all the frosting) and make the three secondary colors.
4. Frost cookies or graham crackers with each color. Share these with your friends or other family members. Which colors were eaten first? Why?

### **Color in Nature**

1. Select an object from nature you enjoy (may be a feather, leaf, piece of bark, and so forth).
2. Look closely at the colors in the object.
3. Find colors which match those found in your object (in paint chips, magazines, fabric and so forth).
4. Mount the object together with the colors you see in it, on a neutral cloth background. Use a heavy cardboard backing for it. This can be a fun, exciting piece to hang in your room.

### **Color Intensity Check**

1. Collect squares of one color from construction paper, magazines, paint chips, etc.  
Arrange squares like a ladder from light to dark, or from bright to dull. What does it show? Lay the squares on white construction paper. Now use construction paper in a complement of the color you have chosen and lay it next to your color square.  
How does the complementary color affect color intensity?
2. Collect tempera or acrylic paints in black, white, gray and blue.  
Add one drop of black to five drops of blue and mix well. How did it change the blue?  
Add one drop of white to five drops of blue and mix well. How did it change the blue?

Add one drop of gray to five drops of blue and mix well. How did it change the blue?

Do all three paint mixes look the same? Different? Compare to the original blue. Which is the most intense? Which is duller?

### **Paint Store Tour**

Plan to tour a paint store to learn about mixing paint. Ask the store clerk, who mixes paint, to explain what colors are combined to make different colors.

#### **Action Step**

**Go to a paint center, hardware store, discount store or any other location in your community that sells house or room paint. Collect color samples which represent hues on the color wheel, tints and shades and neutrals. You may also use colored paper samples as well.**

**Arrange color samples into a monochromatic, analogous, complementary, and triad color scheme. Glue each color scheme on a piece of paper. Label.**

**Which do you like best? Where do you think you could use the color scheme? Would you use different color schemes in different rooms in your home? How do these color schemes compare to what you have in your school? At your best friend's house?**

# CHAPTER 2 – TEXTURE

Texture is how something feels. Textures can be hard, soft, smooth, sticky, wet, dry, furry, or rough. Texture can be seen as well as felt. Colors will look lighter or darker depending on texture. A shiny, smooth surface reflects light. This causes the color to look clear and bright. Rough textures create small shadows that make colors look darker and duller.



## TEXTURE ACTIVITIES

### Texture Scavenger Hunt

#### ***What do we need?***

For option 1 (outdoor) you need paper or plastic bags for each team of two or three.

For option 2 (indoors) you need a Worksheet –Texture Checklist for each team (see page 29).

#### ***How long will it take?***

One hour

#### ***What do we do?***

##### Option 1

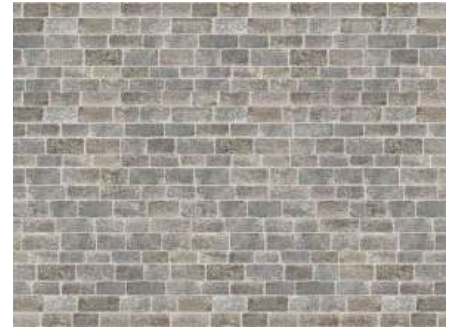
1. Divide into teams of two or three members.
2. Give each team a bag. In 10 minutes have teams collect samples of as many different textures as they can find, i.e., rocks, leaves, metal, woods, glass, brick, feathers, and so forth.
3. Display collection.



4. Ask questions such as which team has the most varied collections? The most unusual items? What words describe the texture of each item?

#### Option 2

1. Give each team the Worksheet—Texture Checklist (on page 29).
2. Give each team 10 minutes to find textures and fill out the checklist
3. Talk about the following questions.
  - a. Do all the textures look the way they feel?
  - b. Many textures are similar in feel but look different. Why do you think this is?
  - c. Which textures do you like the best?
  - d. Would you say there are more smooth textures or more nubby/rough textures in the room?
  - e. What other words describe textures (slick, crisp, coarse, bumpy, satiny, brittle, hard, soft, shaggy, prickly, crinkly, silky, scratchy, firm, warm, cool, sleek)?



#### More Ideas to Try:

1. Make a rubbing of an indoor or outdoor surface. To make a rubbing, place lightweight paper such as transparent paper, onionskin or thick stationery on the object and rub with a soft-lead pencil or crayon until the texture shows through. Mount your best rubbing to display in your room.
2. Play a texture game. Put small pieces of a variety of materials such as cotton, sandpaper, foil or rubber in a large grocery bag. Pass the bag around. Ask others to feel each item in the bag and write down what they think it is by its texture.



#### Action Step:

Bring something you like to the next meeting. Show it to your club and tell why you like it. You may want to tell where you found it the item and what it is. What kind of texture does it have? It is rough, shiny, furry, hard? Do not worry about what others bring. It is all right for us to like different things.



## Worksheet – Texture Checklist

The following are some words that describe different textures. Look at the textures around you. Feel them. How many different ones can you find? Take 10 minutes to list as many items as you see that have different textures.

	Items	
<b>Smooth</b>	1. _____	3. _____
	2. _____	4. _____
<b>Rough</b>	1. _____	3. _____
	2. _____	4. _____
<b>Fuzzy</b>	1. _____	3. _____
	2. _____	4. _____
<b>Nubby</b>	1. _____	3. _____
	2. _____	4. _____
<b>Grainy</b>	1. _____	3. _____
	2. _____	4. _____
<b>Bumpy</b>	1. _____	3. _____
	2. _____	4. _____
<b>Other</b>	1. _____	3. _____
	2. _____	4. _____

Wherever we go, whatever we see, textures are there! Texture adds interest. It tells us how an object or a surface feels, looks and affects color.

### **The Feel of Texture**

Run your hand over your clothes, the top of the dining table, an upholstered chair and a china plate. Each has a different feel because of its texture.

Gravel and burlap feel rough. Satin feels smooth, and velvet feels soft. Hard as a rock is an expression you hear. A rock does feel hard. The skin of a peach feels fuzzy. Contrast the sharp scratchiness of sandpaper with the cold, slick feel of metal.

### **The Look of Texture**

Some textures invite you to touch; others do not. You know by its look that a thistle or thorn is prickly, and steel wool is rough. A kitten's fur is inviting, because it looks soft.

You react in some way to every texture you see. Imitation textures can be disappointing to the touch. Wallpaper made to look like brick does not feel like real brick. Artificial flowers that look like real blooms often are disappointing when touched.

### **Texture Affects Color**

Texture affects color as you see it. A shiny, smooth surface reflects light, so its color appears clear and bright. Rough material absorbs less light, so its color may appear darker and duller.



### **Action Step**

**Locate three shiny, smooth surfaces and three rough surfaces of different colors. Look at them under bright indoor light, sunlight and in a dimly lit room. Do they look the same? Turn lights on and off in a room. Note any differences in color you see.**

## **TEXTURE ACTIVITIES**

### **Texture Collage**

*What do you need?*

- Large box of scraps (lots of different colors and textures, e.g., fabrics, paper, yarn, wood, vinyl, foil)
- Scissors
- Piece of 9" x 12" cardboard
- Glue

*What do you do?*

1. Set up and cover a work area. Gather supplies listed above.
2. Choose one color.
3. Pick as many scraps of that color you can find including light and dark or bright and dull.
4. Separate scraps into smooth, rough, and in-between to note differences. Cut as desired. A variety of sizes and shapes will make the collage more interesting.
5. Arrange selected pieces in a pleasing design on cardboard. Pieces can be clustered, arranged in rows or overlapped.
6. Glue pieces. Let dry for 15 minutes.
7. Place collage in the daylight, under incandescent and under fluorescent light. Note changes in colors and textures.

***Hint: You may frame your collage and use as a wall hanging.***



### Action Step

**Look at the clothes you are wearing. Fabrics, such as small prints or plaids, are made up of a mixture of colors. Do the colors look the same close and far away? How does the texture of the fabrics affect its color?**

### Combining Texture

Coarse, textured objects such as rough-grain woods demand a sturdier fabric. Smooth textured objects seem better suited to fine-grain woods. A small object with a rough texture surface will generally balance a somewhat larger piece that has a smooth surface.

Try different textures; find out which ones you like together. Discover which ones are suited to your furnishings. Too much of the same texture can be monotonous. As you experiment, you will acquire a taste for certain textures, just as you do for certain foods.





## TEXTURE ACTIVITY

Drape a Chair.

- Collect a variety of textured fabrics (i.e., bath towels, bed sheets, bedspreads, table cloths, afghans, plastic drop cloths, etc.).
- Select a large living room chair (i.e., recliner, rocker or another upholstered chair).
- Drape the chair with each fabric, one at a time. Step back and look at the chair. How did the fabric affect the chair's appearance? How did it impact the chair's "fit" in the room?

1. What textured fabrics did you try? Which one(s) did you like the best?

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2. Why was it important to look at many fabrics before making a choice?

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3. How can you relate this experience to the decision you make every day?

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4. What will you do differently the next time you are out with your friends and are faced with a group decision?

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### **Action Step**

**Visit a furniture store and look at how the furniture is displayed. Select a piece and discuss where you would place it in a room. Try to find other pieces that would look good with it. Do the textures vary or are they the same? Would it look good in your home? Why? Why not?**

## **TEXTURE**

Texture is another tool of design. Wherever we go, whatever we see, textures are there! Texture adds interest. It tells us how an object or a surface looks, feels and handles.

Consider the following points when working with texture.

- Texture affects our sense of touch. Very rough or harsh textures or very smooth, shiny or slippery textures may be unpleasant. We tend to be more comfortable with “in-between”.
- Texture affects the amount of care necessary. Smooth textures are easy to clean, but show dirt easily. Rough textures are harder to clean, but do not show dirt as quickly.
- Texture is a source of beauty. Bold, rough texture calls attention to itself. Smooth, small scale textures call attention to the whole.
- Texture effects the light reflection of objects. Very smooth materials reflect the light and cause colors to look clear and shiny. Very coarse materials absorb light. Coarse textures cause colors to look dull and dark.

- Texture affects the sound absorption of objects. Very smooth materials “reflects” sound. Smooth materials contribute to a noisy atmosphere. Very coarse materials “absorb” sound. Coarse materials contribute to a quieter atmosphere.

## Home Soundproofing Ideas

There are many steps that homeowners can take to soundproof their homes:

- ❖ Install thick carpeting and padding throughout the home to help reduce impact sound.
- ❖ Insulate interior walls, ceiling and floors to cut down on noise between rooms, or between floors.
- ❖ Hang heavy textured draperies on windows, which when closed will help cut down on outside noise.
- ❖ Make use of plants and wall hangings throughout the home. The more “soft” objects in a room, the more sound that is absorbed.
- ❖ Use solid wood or mineral core doors which will not only provide privacy but soundproofing when closed between rooms.

### Action Step

**Look around your home and find how different textures (shiny, smooth, rough, bold, small scale, etc.) are used. Does the texture used serve the purpose? Does it add beauty to the home? Is it easy to care for? It is pleasant to touch? Does it reflect light or absorb it? Does it help to absorb sound within the area?**

**What changes would you recommend to make the area more pleasant?**

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**Talk with other family members and see if they like the textures used within you home. Would they like to see any changes? If so, what would they like to see different?**

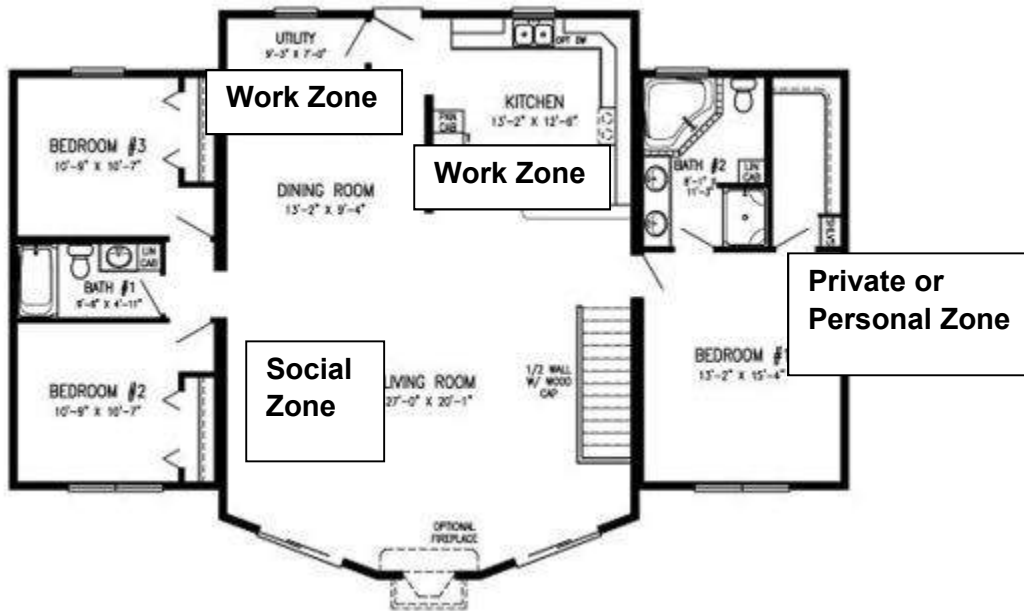
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# CHAPTER 3 – SPACE

We divide living space into *zones* that group similar activities. The three primary zones in the home are social, private (or personal) and work zones. Your bedroom may have more than one zone. It may have a place to study, to sleep, and to visit with friends.



## Social Zone

This is the public space of your home or room where social activities occur. It might be your living room or family room where conversation, watching television, or playing games take place. It might even be a children's playroom next to the kitchen or work zone.

## Work Zone

This space includes the areas used for cooking, laundry, studying and so forth. It is the place where work is done in the home, not a place for relaxation or rest.

## Private or Personal Zone

Personal space is the amount of area you occupy. Too little space makes you feel cramped and crowded. When you have enough personal space, you feel comfortable and relaxed.

People differ in the amount of space they need. Some people prefer lots of open space while others are more comfortable in smaller, more intimate areas.

## **SPACE ACTIVITIES**

### **Face-to-Face**

All of us have a comfort zone when we talk with others. With a friend or club member,

- Stand very close to each other when you talk. Did you feel comfortable? How close were you to the other person? Would the distance be the same for a friend and a stranger?
- Stand far away from the other person and talk to each other. Could you hear them well? How did you feel when you talked to them?

Would you stand close or farther away if the other person was a boy? A girl? Why would you act differently?

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Should we act the same around everyone? Should others act the same around us? When is it OK to act differently?

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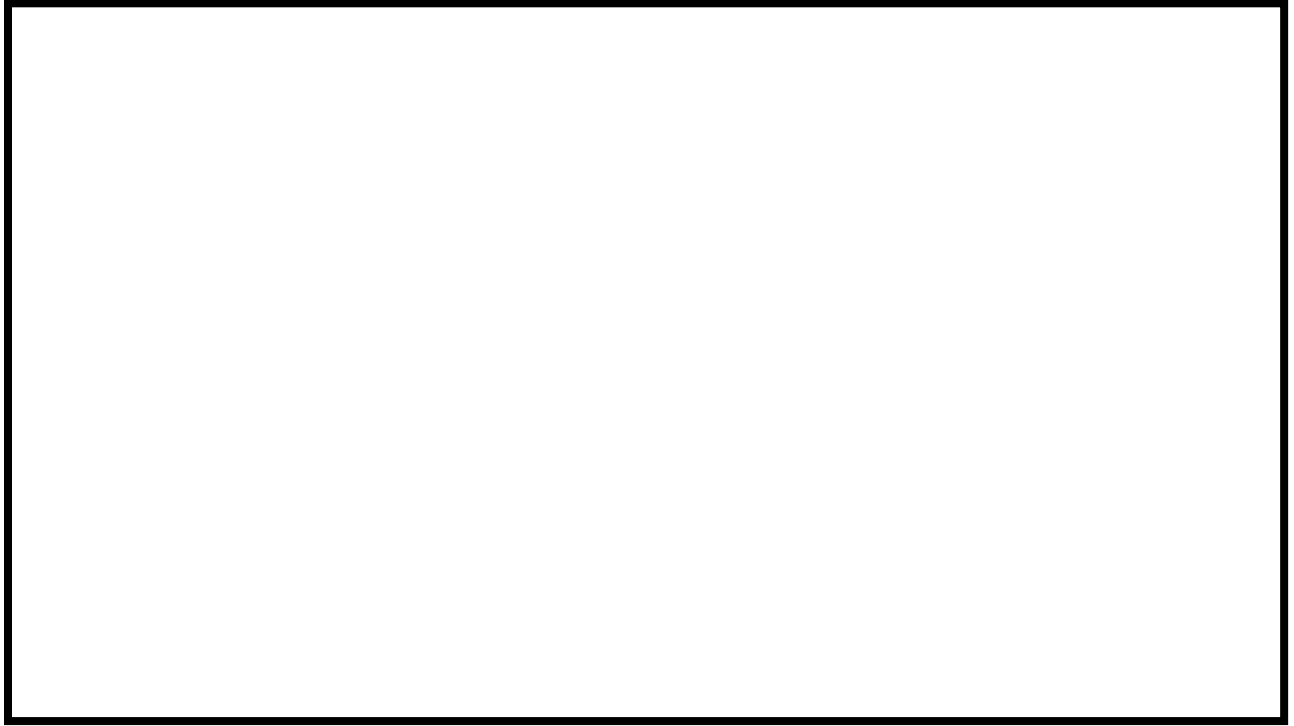
How will this activity help you when you meet a stranger?

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## Room Sizes

In what size room are you most comfortable. Do you prefer large, open rooms or small, cozy ones?

A large, empty rectangular box with a black border, intended for a drawing or a written response to the question about room preferences.

Look at your room. Do you like the way it looks? Do you invite your friends into your room? Where do you spend most of your time in your room?

## Organizing Your Space

The best way to start improving your personal space is to organize your belongings including clothes and other items. This will help you find things when you need them. Following are a few simple suggestions:

- ✓ Put away or hang up clothes as soon as you take them off. Clothes dropped on the floor become wrinkled, dirty and may get torn. Clothes that are put away are always ready for school or play. Organize your closet space so that all like things are together. Hang shirts or blouses together on the clothes rod. Hang skirts or slacks together. Sort all your clothes this way and you'll be able to find them quickly.

- ✓ Place dirty clothes in a laundry bag or clothes hamper as soon as you take them off. This keeps them out of your way until laundry time. If you don't have a clothes hamper or bag, you can use a box or wicker basket.
- ✓ Next, organize your dresser drawers. Put like things together, including separating clothing from non-clothing items. Fold and stack things neatly. Place the clothes you use most often on top and near the front. To keep drawers in order, make drawer dividers from boxes. Use the box covers for small things in the top drawer.
- ✓ Make your bed every morning. If it's neat and smooth, the whole room looks better.

<b>How Does Your Space Rate?</b>	<b>Good</b>	<b>Fair</b>	<b>Needs More Work</b>
• Is your bed neatly made?			
• Are your closets and dresser drawers well-organized?			
• Are the floors clean?			
• Is the furniture clean and dust-free?			
• Are books and magazines neatly arranged?			
• Is your room free from clutter?			
• Are small rugs in place?			
• Do your accessories show what you like such as pictures, posters and so forth?			
• Do you like the colors in your room?			

- How do you use your room? \_\_\_\_\_

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# CHAPTER 4 – LINE

## Learning About Line

Line outlines a shape and causes the eye to move from place to place. Line creates a mood.

- Lines can be

**Horizontal** vertical *diagonal*

- Lines have width

**Thick** Thin

- Lines have direction

**Straight** curved

- Lines have action

relaxed.... horizontal







*active.... diagonal*

Formal.... vertical



Graceful--curves



Outdoors you get a relaxed feeling when your eye follows the horizon along an open space. Areas with vertical lines, such as rows of trees or fence posts, attract your attention. Diagonal lines, such as lightning, a leaning tree, or a tipi, adds action feeling.

Lines in your home have the same effect. Bedrooms and living rooms often give a relaxed feeling because of the long, horizontal lines formed by sofas and beds. A room with many doors and windows may be less restful because horizontal lines are broken by vertical lines. Open stairways, slanted ceilings, and other diagonal features of a room imply action and become major points of interest.

## LINE ACTIVITIES

### Identifying Lines in a Room

*What do you need?*

- Pictures of rooms from magazines
- Room
- Pencil and paper

*What do you do?*

1. Using pictures of rooms from magazines, in your group talk about different kinds of lines such as horizontal, vertical, diagonal, and curved.
2. Look around the room. Identify an object such as a window or plant. Try to decide what line is predominant. (If the window is taller than it is wide, the answer will be vertical line.)
3. If you cannot decide, discuss the object with another person. Chairs may have both straight and curved lines. Which line seems more dominant? A chest of drawers may be vertical, but it will have horizontal divisions such as drawers. Does the room as a whole have more vertical or horizontal features?



### Line Artist!

Supplies you will need:

- White paper
- Markers/crayons
- Color pencils
- Ruler (optional)

Draw a fun picture using as many different lines as you can (straight, curved, diagonal, thick, thin, horizontal, vertical). Be creative!

When done, share your picture with others.

1. Did you have fun drawing? Was it easy to get all the different lines into your pictures? What did others in the group draw?

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2. Did you have trouble thinking of something to draw? Why did you pick the one you did?

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3. Did you think you made the best choice? Why?

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4. How do we know if we make a good choice?

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5. What will you do the next time you need to make a decision?

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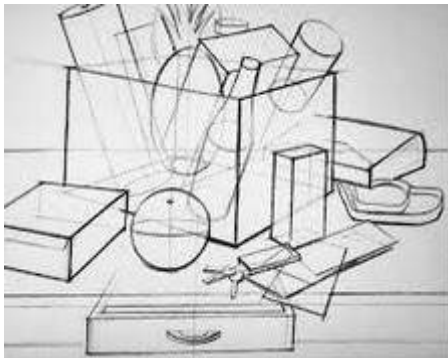
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**Action Step**

Take a walk around your home. Notice how lines, shapes and forms are put together. Are the lines in your home mostly vertical or horizontal? Compare your home to a neighbor's home. How are they the same? How are they different?

## Line – Shapes and Forms

Lines create shapes and forms – round, square and irregular. Although the words “shape” and “form” are often used interchangeably, they have different meanings. *Shapes* are flat and two-dimensional (a picture on a page or a pattern in a fabric). *Forms* are three-dimensional (a lamp or a chair). Forms will become more important when we work with them as objects in space such as pieces of furniture in a room.

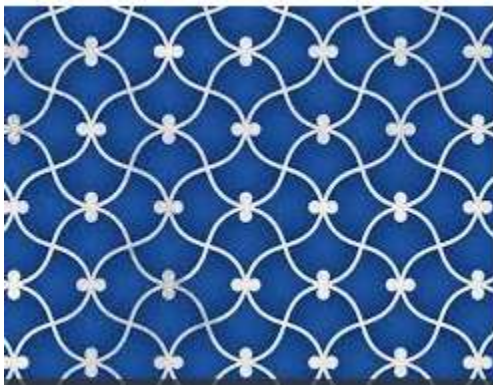


## Lines Create Moods

*Vertical* (↑↓) lines suggest dignity and height. We see them in tall, narrow windows, tall plants, striped wallpaper and columns on a house. Vertical lines make a room seem taller.

*Horizontal* (←→) lines are restful and provide a solid, strong feeling. Long low sofas, bookcases and curtain rods and horizontal lines to a room.

*Curved* (↷) lines tend to be graceful and soften the effect created by straight lines. We see curves in furniture, fabric patterns, drapery swags, arches, plants and accessories.



Curved lines can be delicate or bold.

*Zig-Zag* (↖↗) lines are active, exciting and fast moving. We see them mostly in fabric patterns and paintings.

*Diagonal Lines* are seen in peaked roofs, slanted ceilings, gothic arches, and decorative patterns. Both diagonal and zig-zag lines create movement as they pull the eye in different directions.

Lines point direction, create a variety of moods, define shapes and forms and change the apparent shape of rooms. The shapes we find in a room are its wall hangings, flooring and architectural features such as windows. Forms will be found in the furniture and lighting as well as fireplaces, stairs, etc. These shapes and forms create patterns in the space and on the walls.



**Furnishings are shapes or forms which are arranged on or in a space.**



Line, shape and form are powerful design elements. Balance them carefully in a room.

## Line Activity

Lines can also create optical illusions. Study the examples below and answer the questions in the space provided.

1. Which line is longer? \_\_\_\_\_

A.



B.



2. Which line is shorter? \_\_\_\_\_

A. 

B. 

3. The type and amount of pattern created by line makes a difference!



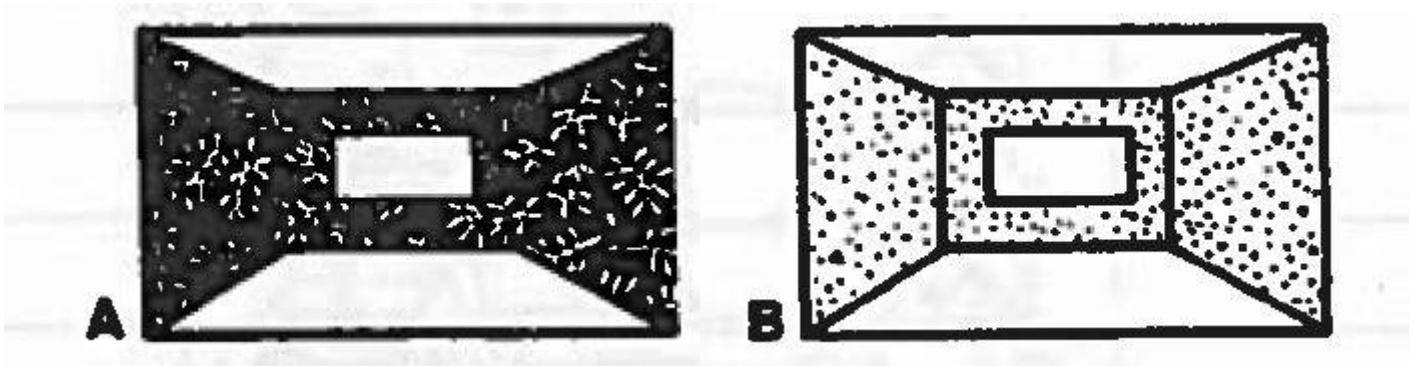
How many blocks are there in this picture? \_\_\_\_\_

Would you like this pattern covering a large wall space?

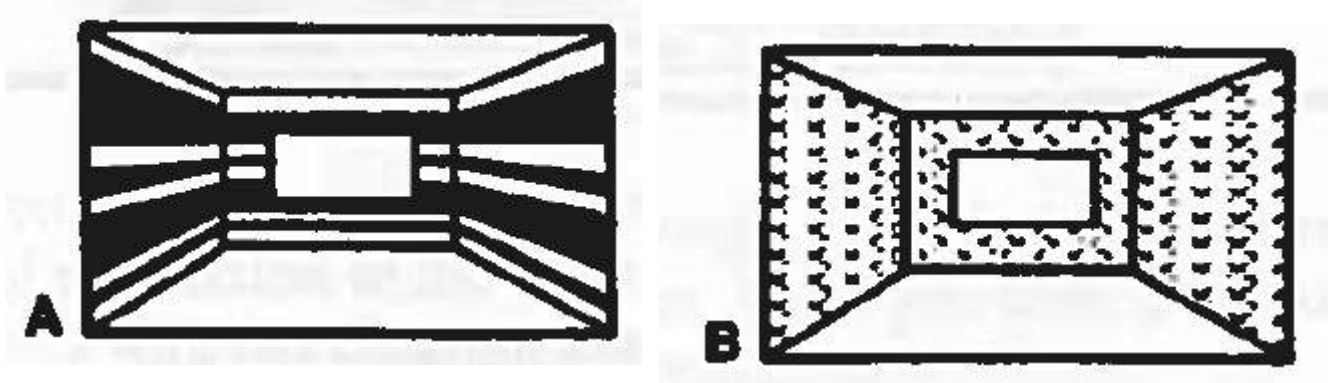
Would you like this pattern as a wall hanging on a plain wall?



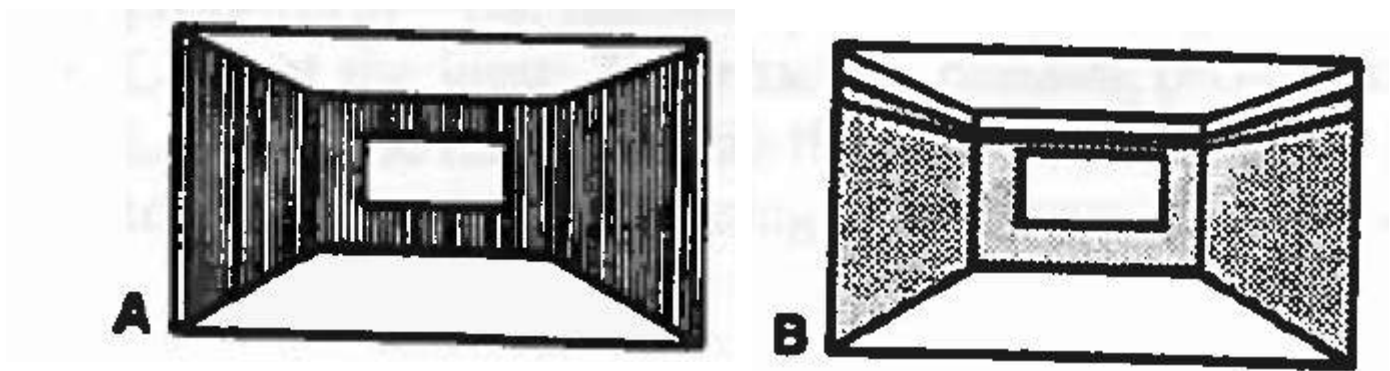
4. The boldness and direction of lines can visually change the proportions of a room!  
Which room looks larger? \_\_\_\_\_



5. Which room looks narrower? \_\_\_\_\_



6. Which room seems to have a higher ceiling? \_\_\_\_\_



### Action Step

1. Select a room in your home. Describe the architectural lines (i.e. number of windows, doors, etc.)

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2. List at least four objects you see in the room. Identify the type of line they provide. For example, table = horizontal line

- a. \_\_\_\_\_
- b. \_\_\_\_\_
- c. \_\_\_\_\_
- d. \_\_\_\_\_

3. Describe how you might change lines to give a different effect.

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## Line – Movement

When the elements of design are arranged to make the eye travel from one part to another, the design has *movement*. If the eye moves smoothly and easily from one part to another, the motion is *rhythmic*. The principle of rhythm is important in producing a feeling of unity in a design or a roomful of furnishings.

Line is an important element of design. It can be used in a variety of ways to enhance our homes. It can be:

*Continuous.* A continuous line will control the movement of the eye. Moldings, borders, and chair rails are examples of continuous lines in a room. Wallpaper, fabrics, and rugs often have dominant line directions that carry the eye around the room.



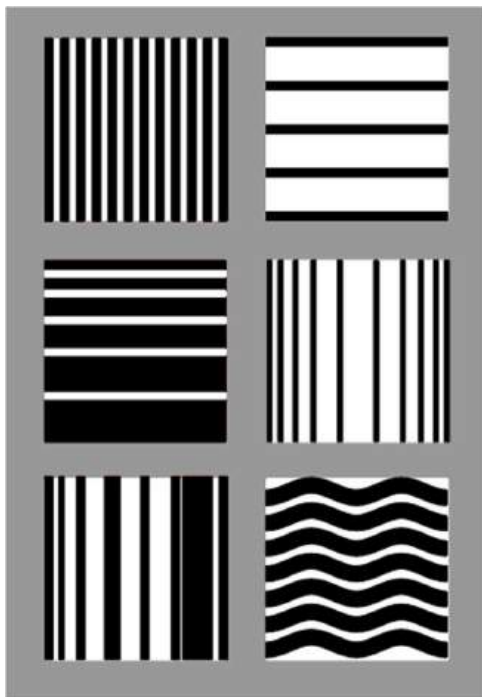
*Repetition.* Repetition creates a feeling of movement. Repeating the same line can direct the eye from one point to another. A bold or predominant line used in two or more places in a room will help the viewer to look from one spot to another.



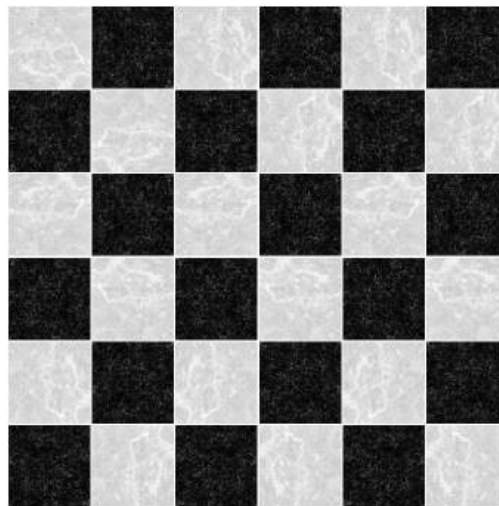
*Gradation.* Gradation uses lines to repeat the same feature from small to large or large to small. An example would be candles arranged in a grouping from the tallest to the shortest.



*Progression.* Progression refers to rhythm created in a gradual change in spacing from one item to another. An example would be a mixture of striped designs used together with some in wide stripes, some medium and some in narrow stripes. Another example would be changing a square to a circle through a series of four or five steps.



*Alternation.* Alternation of lines is another way to create rhythm. Checkerboard floor tile and checked fabrics are good examples of alternation of color from light to dark squares.



*Radiation.* Radiation occurs when the eye moves from a central point outward and back again. Examples of radial lines include spokes on a bicycle wheel, a snail, and seeds on a dandelion.



You will often see a variety of lines within a room. There should be only one predominant use of line however, or the result can be confusing to the eye rather than restful.



**Action Step**

Find pictures in magazines which show the use of lines within the design of a room. Decide if the line is continuous, or shows repetition, gradation, progression, alternation, or radiation. Do you like how the lines are used within the room? How would you change the picture?

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Do the lines in your room look like the lines used in the pictures? Which do you like the best? How can you change the lines within your room?

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# CHAPTER 5 – DESIGN

Principles (scale, balance, rhythm and emphasis) and elements (color, texture, line, and form) form the basis for all design. They are used in the design of space as well as in the decoration and furnishing of an environment. Manipulation of these principles and elements of design will enable you to provide an environment which suits your likes and needs.

When you arrange things in your room or select colors and materials for accessories, you become a designer, and you will work with the tools of design.

What is design? Every room needs a plan that makes all the parts of the room fit together as a whole. *Design* is that plan as well as an expression of yourself. The colors you select, the type or arrangement of furnishings and accessories all help to make your room an expression of you.

Space is important when planning a design. It is the size of area we have. Too little space for a room makes it seem cramped. The amount of space in a room helps you decide on the number and size of items you will use.

The enclosed chart will help you think about how you will apply the principles and elements of design within your home or room. Read it carefully. Changes in any given design component will change the approach needed to create balance.



**Chart of Design Elements and Principles**

Principle	Element								
	Color/Light			Texture	Line		Form		
	Warm/Cool	Light/Dark	Bright/Dull	Smooth/Rough	Vertical/Horizontal	Angled/Curved	Rectangular	Angular	Spherical
Scale: the relationship of all parts of the environment to the size of an individual piece	Warm colors increase apparent size of objects.	Light colors increase apparent size of objects.	Bright colors increase apparent size of objects. When used on walls, they decrease apparent size of a room.	Rough textures increase the apparent size of objects. Smooth textures decrease the apparent size of objects.	Broad, vertical, or horizontal are larger in scale than thin (narrow) lines.	Angled and curved lines can either increase or decrease apparent scale depending on the direction of the line.	Rectangular forms generally appear larger in scale than angular and spherical forms.	Angular forms increase apparent size of objects because they direct the eye off into space.	Spherical, or curved forms, generally appear smaller in scale than other forms.
Balance: the relationship of all parts of the environment to each other and to the size of an individual piece	Warm colors bring objects forward; cool colors make them recede.	Dark colors advance.	Bright colors decrease apparent distance.	Rough textures increase the apparent weight of objects. Smooth textures decrease the apparent weight of objects.	The division of a line somewhere between one half and one third its length is the most pleasing.	Vertical and horizontal lines create a more formal balance, whereas, angled and curved lines create a more informal balance.	Rectangular forms appear heavier than those of the same volume in angular or spherical form.		
Rhythm: the relationship of objects in the environment that establish a pattern of movement	Contrasting of warm, cool, light, dark bright and dull colors establishes a pattern of movement. The stronger the contrast, the more active the pattern.  The weaker the contrast, the more subdued the pattern.			Alternation of contrasting textures establishes a pattern movement.	Vertical lines establish a formal, stately pattern of movement.  Horizontal lines establish a casual, informal pattern of movement.	Gently curved lines are graceful, relaxing and flowing.  Severely curved lines are exciting and moving. Angled lines are dynamic and strong.	Progression, repetition and alternation of forms establish a pattern of movement.		
Emphasis: the relationship of objects in space that cause one (or more) objects to be conceived as more important than others	Warm colors attract more attention than cool colors.	Contrasts (light with dark and bright with dull) make outlines clearer.		Extreme textural contrasts create emphasis.	Vertical lines attract attention to height, while horizontal lines attract attention to width or depth.	Diagonals suggest dynamic and energetic movement, while curved lines suggest a more flowing transition.	The introduction of a contrasting form attracts attention.		



# PRINCIPLES OF DESIGN

You have already learned a lot about good design. You have learned about individual elements of design that are found in every item, including furnishings, fabrics, rooms and nature.

## Elements of Design

- **Line**
- **Color**
- **Texture**
- **Shape**
- **Space**

Making color, texture, line and shape work for you in a defined space is what design is all about. There are some principles or guidelines for mixing these elements that will help you create a good design. These guidelines are called Principles of Design. They are:

- *Balance*. Visually you have a feeling of steadiness.
- *Scale and proportion*. Objects within the area are in proportion to one another; one does not look too big or too small in relation to the other.
- *Rhythm*. Your eye moves smoothly and easily from one part to another.
- *Emphasis or center of interests*. This means where the eye looks first, the item or object which draws immediate attention.
- *Unity*. There is a feeling of harmony or oneness among all the items within the design.

## *Proportion and Scale*

*Proportion* refers to the relationship of parts within an item.

Look at the room diagram shown below.



As you read through the following points, circle those items that are out of proportion in the diagram. When you have finished, check your answers with the diagram key below.

- Look at the sofa. Do the legs seem sturdy enough to hold the sofa or does the sofa seem top heavy? (This is checking for pleasing proportion—the relationship of the various parts on one item.)
- Look at the end tables by the chairs. Do they seem small? Are they big enough for the chairs? Do they have a sturdy base? Are the chairs, table top and height all in pleasing proportions to each another?
- Look at the coffee table? Is it too big for the space?
- Look at the picture above the sofa. Are the frame and mat pleasing with the size and the items within the picture?

*Scale* refers to the size relationship of objects to each other and the space they fill.

Now that you have checked the proportions on each item in the picture, study the scale of the furnishings used. In considering scale, you will need to compare sofa, end tables, coffee table, chairs, rug and picture with each other for pleasing size relationships. For example, how does the size of the lamp look with the size and style of the table? Does the size of the sofa “fit” with the size of the chairs, table, coffee table, end tables, picture and rug? Also check the furniture grouping with the size of the wall space and the amount of total space in the room. Does the sofa grouping look too big or too small? If so, how might this be solved? Consider these ideas:

- Move grouping to another area of the room
- Move grouping to another room that is larger or smaller

- Cover a larger sofa in fabric the same or close to the color of the background wall. The sofa will blend in with the wall and will not seem as large. Cover a smaller sofa with a bright contrasting fabric to give it visual weight and emphasis
  - Use different furnishings with the sofa, such as a different table and end tables
  - Do you have any other ideas? \_\_\_\_\_
- 

Now, compare the first room shown on page 59 with the improved room below.



This diagram shows better scale because:

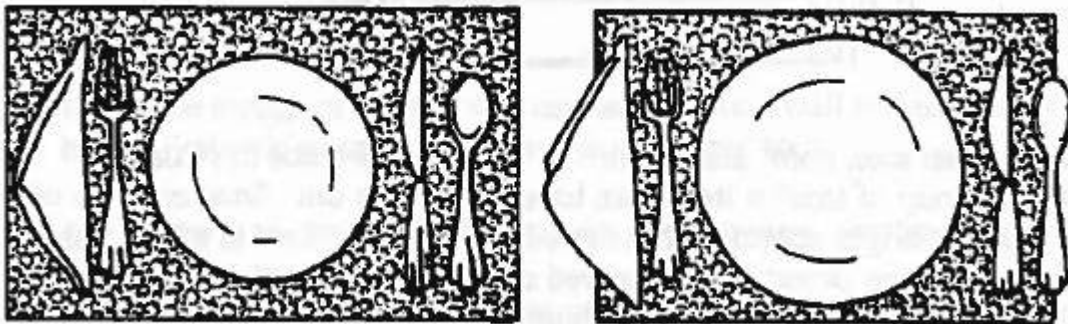
- The end tables are the right size for the room.
- The sofa is the right size in relation to the tables.
- The objects on the table and end table are proportionate to the size of the room and sofas.

## Use of proportion and scale activites

Which mat and frame show better porportion for the picture used?



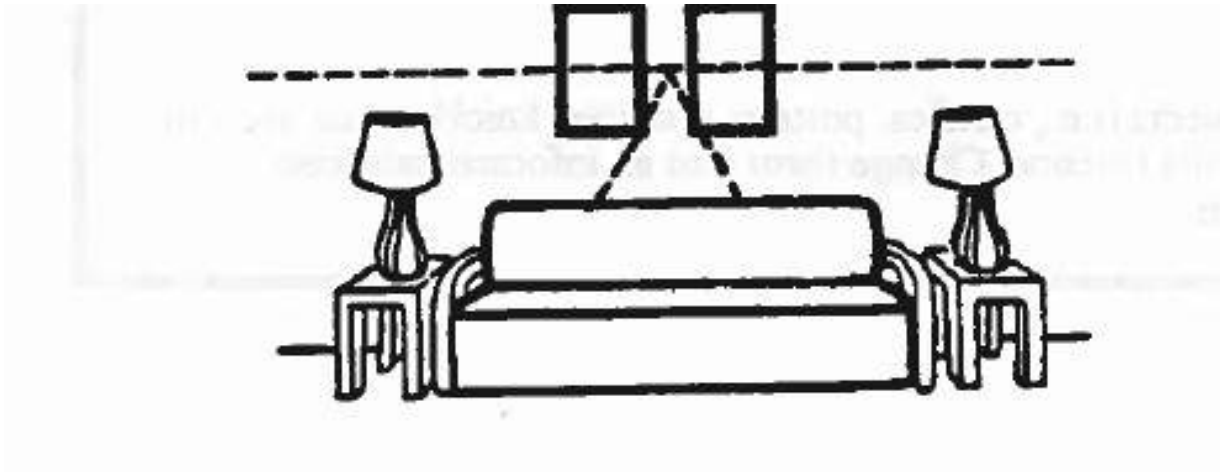
Which table setting and place mat show better scale?



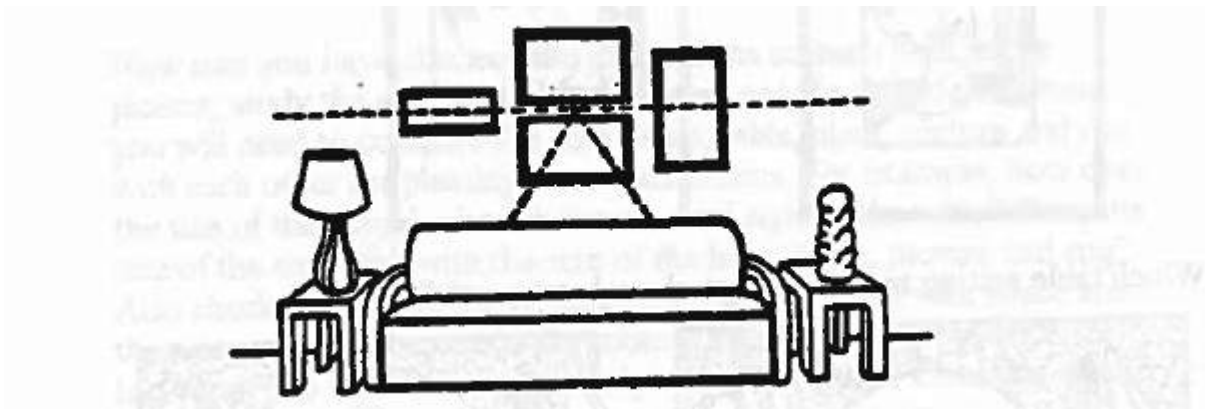
## Balance

All items have weight. Some materials and colors visually create a feeling of more weight while others seem to be weightless. For example, dark colors seem to “weigh” more than light colors. And rough textures appear to be heavier than smooth, shiny ones. Both color and texture can be used to help achieve visual balance. Balance is the placement of visual weights. It creates a feeling of steadiness, of things looking as if they belong where they are.

There are two kinds of balance in design. Formal balance means that one side is like the other. Think of it as a seesaw. Draw an imaginary line through the middle. Balance one large object on one end by another of equal size on the other end. Each side is exactly alike and of equal visual weight.



Now balance one large object on one side by a group of smaller ones on the other side. Each side is different but can be of equal interest and visual weight. If it is not visually balanced, the seesaw will seem to tip to one side. When both sides are different, but of equal visual weight, the balance is called formal.



## Rhythm

Rhythm can be created within a room by the wise use of line, color, shape and texture. The six kinds of rhythm were discussed earlier in the chapter. You can create rhythm by:

- Using a *continuous line* to control the movement of the eye. When you use too many different lines (vertical, horizontal, diagonal, curved, etc.) within a room there can be a feeling of confusion. Care must be taken to blend different line directions.

- *Repetition* creates a feeling of movement and rhythm. When you repeat line, color, shape or texture it helps the eye move from one spot to another.
- *Gradation* repeats the same feature from smaller to larger or larger to smaller.
- *Alternation* of shapes, colors, lines, or textures is another way to create rhythm.
- Another form of rhythm is *radiation*. This enables the eye to move from one central point outward and back again.

### **Center of Interest or Emphasis**

Emphasis refers to the center of interest in a design—the one main focal point. It calls attention to itself because of its size, contrast of color or texture, or addition of something different. Too many areas of emphasis in a room can be confusing or irritating and may result in no emphasis at all.

You could use, as an example, an area rug with bright colors and/or interesting pattern as the focal point in the room. You could then repeat the colors in the rug using solid fabrics and plain colored walls throughout the rest of the room.

Each design and grouping should have an emphasis. Sometimes it is an architectural feature such as a fireplace. In this case, emphasis does not involve creating so much as it does not getting in the way of an element of design that is already established. The furnishings you select should complement that feature.

### **Emphasis Activity**

In the pictures below, which rooms show strong architectural emphasis?

Which have emphasis from the furnishings?



## Unity

Unity occurs when all the objects look like they belong together. All the pieces fit together in a harmonious way like pieces of a puzzle, interlocking to blend in with the whole form one larger, pleasing scene. When the principles of design have not been used correctly, there can be no unity.

## Design Activities

### Rooms with goofs

*What do I need:*

- Old catalogs or magazines
- Clear tape
- Sheets of plain white paper
- Scissors
- A list of “goof possibilities,” i.e., poor color schemes or furniture arrangements, poor use of line, etc.

*Steps:*

1. Someone names the type of room for members to make (i.e., kitchen, living room, bedroom, etc.)
2. Members discuss and decide on the “goof” they will illustrate in their room set up (may be from list of good possibilities or one they create).
3. Find and cut out examples of furnishings, etc. from old catalogs and magazines. Illustrate the “goof” using these examples. Arrange and tape the examples on the white paper. Make sure the room shows the “goof” you identified.
4. Other members, or your leader or parent, try to guess what “goof” is in the room.



**Action Step**

Look around the room. What is the center of interest? Is it an architectural emphasis or does the emphasis come from the furnishings in the room?

Look at five pictures of rooms in magazines. Can you identify the center of interest? Was it easy to do? Did you like the overall design of the room in the pictures? Why or Why not?

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How do you think the emphasis principles of design could relate to photography? Oil paintings? Landscaping around your home or at a community building?