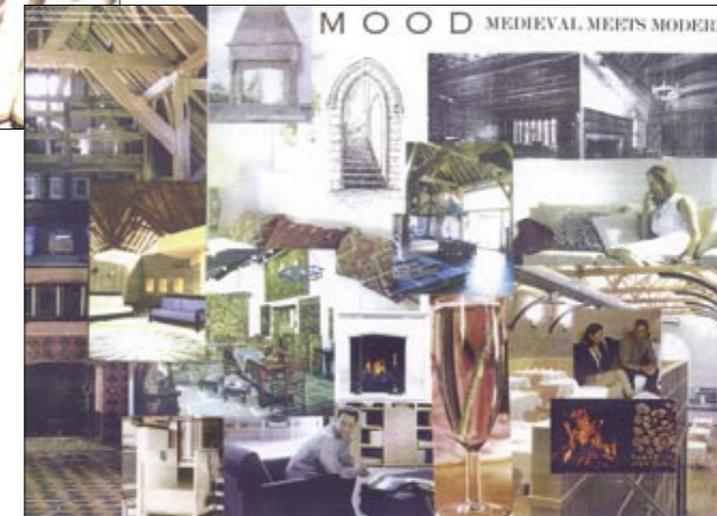


## Mood Boards

The mood board is a less formal device than the sample board, and is intended more for your own purposes in developing ideas for a scheme than to show to clients – although mood boards may indeed be helpful in putting over your basic ideas to the client, so don't rule them out as presentational devices. The mood board can be built up in much the same way as the sample board but in a less structured manner, and its purpose is to give you an initial 'feel' for a design you're considering, or wish to put this across to the client. While less formal than the sample board, it could be said to be a slightly more formal version of ideas you've come up with in your sketchbook, helping you to crystallize some half-formed idea into a more coherent whole.

It will often consist of 'sketchy' ideas, perhaps illustrations cut out from magazines (colour photocopy, or scan and print out, if you wish to preserve the magazine) to suggest the feel of the interior spaces you're developing. You should include ideas for furniture, materials and textures, or of complete interiors that give the sort of mood you hope to create. They might be on a particular theme such as "moody blue" or "dynamism", or the atmosphere you're looking for in designing for a client, perhaps "modern rustic" for a restaurant development.

**Note on cutting mat boards by hand:** It's important to use clean, sharp mat knives to give a clean cut on the mat. You may also wish to experiment with making the cut at a slight angle to give a nice finish. Safety is of paramount



importance when using these knives. They're extremely sharp and can cut deeply into human flesh with one swift motion. **Always** take special care when using these knives and **always** make sure that they're kept out of the reach of anyone who could possibly do harm to themselves. One of the safest things to do is to use several passes with the mat knife to achieve the cut, rather than attempting to cut the entire depth in one swipe.

# Lesson M4

## Synthetic, or Processed Materials

Why, when the world is full of natural materials, are the bulk of our building and decorative requirements subject to so much processing? Through often elaborate and painfully toilsome labours, we are striving to help ourselves further improve on nature or make the best use of diminishing resources.

### Processed Materials

Many natural materials are available for our use in the design and construction industry but which cannot be put to use without some prior processing. Processing may include adding materials together to provide additional strength, mixing both synthetic and natural materials for different characteristics, or mixing the natural material with water and applying heat or air to foster a drying process. Processed materials have been used for centuries, and we see early examples in the mixtures of soil, straw and water used to make ancient housing structures the world over. The mixing of materials greatly increases our resources, the products available, and the options we have for using materials that are found geographically close to our new structures.

The processed materials we will survey in this Unit will include several **masonry materials** such as tile, brick, and concrete; some **metal blends** such as aluminium and chrome; **glass**; and **plasters**. Many of the materials mentioned are often considered to be strictly for exterior construction, but can be used quite creatively and successfully in interiors if the designer is informed and



Photograph by Andrew Wood

### Relief Coverings

**Anaglypta** is made from good quality rag. The usual embossed pattern is formed while the pulp is damp, and high relief designs can be supplied in hollow-backed panels. Normally primed with acrylic undercoat and finished with an oil paint or a thin coat of emulsion applied before the emulsion finishing coat, handled properly this could prove a worthwhile product to use for an appropriate reason.

**Embossed Wallpaper** has a raised surface caused by pressing the paper through two oppositely-indented rollers that can be adjusted in textural depth. Care must be taken to protect the quality of the chosen finish. Sometimes printing and embossing combined are used to produce a canvas effect.

The subject of wallcoverings is an area of interior design that is constantly changing, and you should endeavour to keep up with new products. You will find that some papers such as leatherette and satin paper are now difficult if not almost impossible to get hold of, having been superseded by more convenient products; but it is worth knowing about the range of materials at your disposal should you wish to specify a particular effect for a special interior, in which case you will probably have to venture further afield than your usual supplier and investigate smaller suppliers that specialize in traditional finishes and techniques.



Photograph by  
Fritz von der Schulenburg

## Lesson M9

### Soft Furnishings - Fabrics

There are several ways of producing textiles from fibres and yarns, whether by hand or mechanized. Weaving is the most usual for fabrics in general, so it is important to realize that most of the different types of textiles are in fact variations of the basic plain weave, which is simply the interlacing of the warp and weft threads. This can be done on a hand loom, which is increasingly rare these days except for expensive custom orders, or by mechanized processes whereby it is possible to produce many different weights from the very light *voiles* and *taffetas*, *calicos* and *poplins* up to quite heavy plain cloths. If modifications are introduced to the plain weave to alter the balance between the warps and wefts, it is possible to get the following recognizable materials.

When making selections of textiles it is important to become familiar with the various codes that are necessary to address for your area. Clearly there are codes in all commercial applications, but in residential applications the professional also needs to be aware of the need to meet the safety needs of the clients. Even if there are not specific codes for your area, safety is an ethical issue you must address.

**Twill** pattern is produced by one weft passing over one warp, then under two warps, over one and under two more, and then by this pattern being started one warp thread further on in every subsequent row.



Photograph by Andrew Wood