

PHOTOGRAPHIC ART AS AN ELEMENT OF INTERIOR DESIGN

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PREFACE

This thesis covers two fields of work very important to myself; photography and interior design. Very little has been written on the association of these two professional areas. Hopefully, with the wider acceptance of photography as an art form more will be written and so encourage a wider usage of the new medium.

The author wishes to express her appreciation to Christine Salmon, advisor and friend, for her encouragement and help in completing this thesis. Appreciation also to Patty Gail Patten for her guidance with design.

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CHAPTER I

INTRODUCTION

"Whatever the reason, aesthetic or commercial, photography touches a familiar chord in all of us. It is the fusion of art with life; the medium that blends reality with emotion."¹

Photography also brings about memories of experiences shared with others. The versatility and adaptability of photography make it possible for photographic art to be an increasingly important element of interior design, in both residential and commercial buildings.

The desired outcome of an interior designer's effort is the comfort and joy of the person(s) using the designed space. Each person has an innate sense of design and it is the responsibility of the interior designer to develop this sense. The feelings of being grand or humble, self-conscious or at ease, hurried or restful, are moods of a person that can be emphasized or minimized by the design.²

The design of a room gives the area personality. The mood of excitement or a very quiet or formal attitude, can be enhanced by the selection of accessories. Photographic art is one of the easiest ways to reflect mood, personality, and life style.

Line, form, shape, texture, rhythm, and balance are all essential parts of design, and each of these areas can be achieved in photography.

The camera is the instrument of the photographer, just as brushes and paints are the tools of the painter, but the creative effort lies with the photographer himself. It is he who (1) sees the possibilities of the subject, (2) has the ability to bring out the significance of the possibilities, (3) possesses the technical knowledge to obtain the effect he is after.³

Purpose Of This Study

It is the intent of this study to examine the historical developments of photography that have given it great versatility and adaptability and have brought photography to the level of an art form. The art of photography as an adjunct of interior design will also be examined.

FOOTNOTES

- ¹ John Holland, Photo Decor (New York, 1978), p. 87.
- ² Michael Greer, Your Future in Interior Design (New York, 1963), p. 17.
- ³ Marjorie Elliott Bevin, Design Through Discovery (New York, 1970), p. 272.

CHAPTER II

HISTORICAL DEVELOPMENTS

All art forms have a beginning. The art of photography is no exception. When the photograph was first drawn from the reflection on the screen it was produced by scientific methods. In fact, during the first few hundred years photography was an element of science. Through the advancements in materials and achievements in camera production the flexibility of photographic production grew. With the flexibility came the outgrowth of imaginative efforts. When a person is able to produce an object by the use of imagination and flexibility of a medium an artistic product is developed.

Much has been learned about the ways of the people in the past by studying the environment in which they lived. Anthropologists, historians, and sociologists have studied the way mankind protected himself against nature's hostilities and expressed his personal and cultural identity by studying the home man created for himself.¹

The exterior of the home was built from indigenous materials for protection from the outside elements. The interior was more often a reflection of man's attitudes, mood, and his way of living.

The age of the cave man was illustrated by many drawings left on the cave walls. The Indians decorated their dwellings with brightly patterned blankets. As man has progressed, his living habits have become more stabilized, social and systematic in particular regions of

the world. The cultures that developed spread to different parts of countries taking with it decorative elements exemplifying the area in which it came. With this, period styles naturally developed expressing a region and its people.

The elements of his decoration were of wood, stone, the use of water colors, oils, and many other crafts. As the media grew, so did the impatience of man. Most art forms took time and did not always show what man wanted. The desire was intense for some art form which would reproduce the happenings and surroundings of man instantaneously. This made the idea of the photograph very intriguing.

The Renaissance marked the beginning of camera pictures. Leonard da Vinci was the first to describe a strange happening. When a light would enter through a small hole into a dark room an inverted image of whatever was outside the hole would appear on the wall opposite of the opening. People began tracing that image, thus making a picture from a silhouette cast by a light. In 1568, fifteen years after da Vinci published his findings, Daniello Barbaro showed that with the use of a lens a more brilliant image could be displayed upon the wall.²

The 'camera', from the Latin word for chamber, was finally made smaller going from the room to a two foot box with a lens and a translucent screen attached. The lens and screen were placed at opposite ends of the camera. By deflecting the image to the top of the camera with a mirror, and shading the screen with a hood, the image was observed through the screen. The camera was completed. (This camera resembles our modern reflex camera.) To make the picture, the photographer-draftsman then placed a thin sheet of paper over the

ground glass and traced the outlines of the image reflected through the camera.³

In 1727, Johann Heinrich Schulze discovered the light sensitivity of a combination of chalk, silver, and nitric acid which brought about the first ideas for light sensitive coatings on paper. With this discovery, Thomas Wedgwood, by the agency of light on silver nitrate, copied paintings and profiles on glass. By 1827, Joseph-Nicephore Niepce of France, had made direct positives from negatives. Niepce was credited as actually making the first photograph.⁴

Scharf writes about William Henry Fox Talbot (1800-77) having the distinction of being the first person, on 31 January 1839, to announce his discovery of photography to the world and at the same time to make the process known.⁵ He invented the negative and positive process which made possible more than one print from an original. Then in 1840, Talbot put together a new solution which helped cut down developing time and also helped restore old prints. William Henry wrote the first book on the photographic process in 1844.

In one of the processes developed by Talbot there was a flaw. The photographic image was not fixed permanently. Sir John Herschel contributed his discovery of 'hypo' (sodium hyposulphite, a fixing agent) to make the photograph a lasting print.⁶

Roger Fenton, using a new process of wet plates, had an idea of taking pictures of battlefields and other subjects. The development of wet plates and the idea of recording news led to press photography, newsreels, and documentaries. His pictures of such subjects were not successful because with the use of wet plates action

must be very slow. His architectural photographs were very successful and of great help in establishing statistical facts about the period.⁷

During the Civil War, Mathew Brady photographed battlefields. His pictures have left with us the true reality of the war horrors. He also sought to photograph the leaders of the country at that time. Without being assigned by an editor or some other person or form of news head he was recording news and history, plus starting a new revolution in press work. Brady received in 1851, a medal from the London Exposition for his technical excellence of work.⁸

Etienne-Jules Marey experimented, and was successful in 1882, in developing a photographic 'rifle' which took twelve exposures in one second on a revolving plate. Later he devised a rifle capable of capturing motion on a single plate. His interest lay in the analysis of motion. At first his subjects wore clothing with different colored areas such as a person wearing a dark outfit, one leg might be a light color so the motion of the leg would be more distinctive. As his experimentations gained momentum, Marey developed movie film and camera.⁹

In 1888, George Eastman put on the market a smaller camera which would hold a roll of paper coated with gelatine film containing light-sensitive silver salts. The roll of film would allow for 100 exposures. The drawback was that the camera had to be sent back to Rochester for the unloading and reloading of film. At the company the gelatine, after being stripped from the paper, was attached to glass plates. In the final process pictures, two inches in diameter and placed on individual cards, were sent back to the photographer. Eastman coined the name "Kodak". The word was easy to pronounce in all languages and easy to remember. The inventor also felt the word sounded like

the click of a shutter.¹⁰ Eastman felt the need for film which could be handled easier and removed from the camera in the daylight. By 1894, George Eastman developed a product which eliminated the need to send the camera back to the company.

By this time many people were taking photographs. So much interest was developed that clubs were formed and photographic exhibitions were organized. All was not well for the new art of photography. With this new freedom of expression came the beginning of the headstrong idea that a photograph was not a work of art but rather the product of science.

Hurter and Driffield, two professional scientists and amateur photographers, wanted to establish photography as a science and did so. By developing a "time and temperature" method they proved a 'perfect' picture could be developed in the darkroom. After this finding P. H. Emerson, photographer, published a small pamphlet stating that photography was not an art, thus substantiating the scientists beliefs. He felt the flexibility of the medium was so slight that a photographic picture could not rank with the other art media.¹¹

In 1890, Alfred Stieglitz stated: "Photography is capable of more than factual recording. It can become a personal expression of one's emotional reactions to life, a potential art."¹²

The photographers and others who appreciated what the new medium could do did not give up. A photographic society was formed for the advancement of photography as an art in 1910. This group organized an exhibition of over 500 photographic prints. Ten photographs were chosen by the staff of the Albright Art Gallery to be displayed in the

museum along with arts of other media. This marked the beginning of the acceptance of photography as art.

By 1890, lenses of more precision and greater power were in production. It became possible to move a camera closer to the subject and by changing the lens it was possible to make the subject appear closer to the photographer. H. W. Vogel, in 1873, started working towards perfecting the color print. Using sensitizing dyes he was able to bring out colors. The silver salts and dyes combined would form different colors. By different combinations many colors were becoming possible. It was not until a dry mount was perfected and replaced wet plates that color prints were practical.¹³ With the discovery of the time and temperature development and special machinery the control of color was getting closer.

Werner Graff's book, Here Comes the New Photographer!, (1929) displayed some new achievements in photography. In this book, actual samples of close-up subjects were distorted with deep relief or contrast. Some prints were "cropped" or pictorially edited, which actually improved the composition of many prints. These and other photographic controls were explained in Graff's book.¹⁴

A group of young photographers started working on what they referred to as "straight" photography. Their purpose was to produce a sharper picture. They began experimenting with lighting to create different atmospheres. In a few of the group's photographic art, action was not the central focus, they chose instead nature and man's work. They worked for great detail and clarity.

One person in this group, Paul Strand, also worked with nature but with man, too. As a brilliant technician he used every available

means to obtain his results. The final color print was done meticulously. With the group he helped develop sophisticated artificial lighting and specially designed settings. They were able to emphasize any aspect of a subject. This work has led to the elaborate set ups for fashion magazines and studio photography.¹⁵

Additional development in the history of photography include the following:

1925: Miniature cameras - Leica, Contax, Rolleiflex were on the market. Wire transmission of photographs began.

Ten years later the Wirephoto began.

1928: Large-scale production of fast panachromatic films, (film sensitive to all colors), was developing.

1930: Photoelectric exposure meter and flash bulb were introduced.

1935: Kodachrome color film was introduced by the Eastman Kodak Company. Infra-red rays and x-rays were used along with high speed and aerial photography.

1943: Ansco color film, for processing in any darkroom, was announced.

1946: Ektachrome, Eastman's rapid processing color film, was put on the market.

With the advancement of technology the field of photography, where the camera is often greater than that of the human eye, is almost unlimited as to what can be produced.¹⁶

Since 1947, there have been many new achievements. The following are only a few.

Stabilizing Processor - A processor for the development of black and white prints. After the paper has been exposed, it is fed into the processor. The print goes through from the developing to washing stages in one second per inch.

Electronic timers - Electronic device which measures light intensity of color which enables the photographer to save time in the lab.

Kodak RC paper - A resin coated paper which produces better contrast.

Variable contrast paper - Uses 7 to 10 different filters for contrast.

Lenses - Zoom and macro lenses were developed, expanded and have been combined.

The wide angle lens area has been increased to 200°.

A mirror lens has a telephoto length of 500 mm.

The electronic lens amplifies the light rays and shoots them directly onto the film. The lens can be used in the darkest areas. The electronic lens is replacing the infra-red lens.

Light meter sensing devices - Use of selenium cell; Cadmium Sulfide cell which must have the use of a battery, and a Silicon Blue cell, which is very sensitive and rapid.

Electronic strobe - Uses small pinlight batteries.

Automatic strobe - Controlled by Thyristor regulated energy circuits. The strobe turns off automatically when enough light has entered and will not allow shutter to close when there is not a sufficient amount of light.

Motor drive - A device attached to a camera for sequence shots.

The motor drive has become a great asset in sport's photography.

Instamatic cameras have become so advanced, zoom lenses and automatic exposures have been added enabling the amateur to take better pictures.

FOOTNOTES

¹Michael Greer, Your Future in Interior Design (New York, 1963), p. 15.

²Beaumont Newhall, Photography: A Short Critical History (New York, 1938), p. 11.

³Ibid., p. 12.

⁴John R. Whiting, Photography is a Language (New York, 1946), p. 12.

⁵Aaron Scharf, Pioneers of Photography (New York, 1976), p. 15.

⁶John R. Whiting, Photography is a Language (New York, 1946), p. 12.

⁷Ibid., p. 13.

⁸Beaumont Newhall, The History of Photography From 1839 to the Present Day (New York, 1949), p. 20.

⁹Beaumont Newhall, Photography: A Short Critical History (New York, 1938), p. 58.

¹⁰Ibid., p. 60.

¹¹Ibid., p. 62.

¹²Ibid., p. 63.

¹³Ibid., p. 66.

¹⁴Ibid., p. 70.

¹⁵Ibid., p. 71.

¹⁶John R. Whiting, Photography is a Language (New York, 1946), p. 18.

CHAPTER III

THE DESIGN CONNECTION

Photographic art requires creativity, ingenuity, and the imagination of man to make this medium into an art form. The use of the many scientific and engineering devices enable photography to be an extremely versatile medium responsive to the demands of an artist.

Light is the major design element that photography employs. However, any color or texture can be captured or added in photography. If the composition of the original print is not well designed several design decisions can be made such as, cropping, changing exposure or double printing to mention just a few.

The achievement of good composition in a photographic print is created by the same principles as in a painting or drawing. Using leading lines to draw the viewers eyes into the picture or having a type of surrounding to make the eyes move around but stay on the canvas are the same. Fading out the background or unimportant objects, or emphasizing certain aspects which lend themselves to the story behind the objective of the composition can be accomplished in the darkroom by the photographer just as the scheme design decision process used by a painter on canvas.

For successful interior design the art forms used must compliment and enhance the final desired outcome. The designer has many art forms to choose from. The choice is effected by area available, type of

furnishings, color and texture of room, lighting and the overall effect desired. The designer must look for good composition and form in his selections. With the many designs of furnishings available and the wider diversity of designs for today's homes and offices a greater variety of art forms are needed. Photographic art has a definite place in interior design.

The interior of a home provides an intimate environment for all who live there, it both expresses and influences their outlooks and personalities. Everything that the architect strives to accomplish in creating a setting for the individual comes to a climax in a well-designed interior.¹

More often, an interior designer is hired to achieve the expression desired. The interior designer must be able to conceive a total design of an interior space and its furnishings. The designer must have full knowledge of the components selected in order to supervise all auxiliary arts and crafts. He must then follow through on the installation of all pieces to total completion.²

Paintings, sculptures, and other works of art are elements the designer uses to establish his design of a residential room or office space. The work of art selected must contribute positively to the room. The piece should help establish the atmosphere and character. To compliment and augment the design, colors of the interior furnishings are very important components of art pieces. Without the use of the complimentary works of art, the room would seem like a tree bare of leaves; no trim, no color, nothing to guide the eye, only space through the limbs.

Paintings, sculpture, etchings, weavings, and other art forms have been used extensively in the repertoire of the interior designer.

A new art form has begun to appear in many newly designed homes and office buildings recently: photographic art. Many designers did not use photographs in their work because of the many limits of photography. Now, that the flexibility of photography has become so unending, designers have discovered its value to interior work.

The designer has recognized the photographer as a new artist in the field. The photographer's eye and imagination are the beginning steps to the creation of the art of the photograph. As the photographer moves through the day his eye is always looking for an opportunity to express his art from a single exposure of nature to a multiple exposure short (Figures 1 and 2). The photographer looks for line, texture, color, shape, balance, direction, mass, space, and above all, light. These are the same basic elements used by a painter, sculptor or other artists in various art fields, each hoping for a superior outcome.

The design objectives of a photographer are the same as those of an interior designer. Certain characteristics can be found in any effective design. These include:

1. A design is a plan for order.
2. A good design is an expression of its materials.
3. An effective design fulfills its purpose.
4. An authentic design is related to the basic natural laws of growth and order.
5. An interesting design has individuality.

For the creative artist, individuality is the most important design characteristics, for it is his own identity that makes his work unique in the long history of artistic endeavor.³



Figure 1. Single Exposure



Figure 2. Double Exposure

To achieve a total design six areas, referred to as plastic elements, are used: space and form, line and texture, light and color. These plastic elements comprise our visual environment. Designers, in accord with the aims and principles of design, use these means to create expressive beauty.⁴ The art works used in a specific setting must fit in with the plastic element of design of the room. These elements are present in photographic art but do vary in emphasis with individual pieces of work.

Space is the most vital plastic element in interior design. Space represents the interval between objects. With space we can move visually, psychologically, and bodily in freedom until we come to a barrier. "We live and move around form, but we live and move in space."⁵

Some items cause an area to appear smaller, others give it a more spacious feeling. The use of large windows or patio doors in a home give one the feeling of a large space because of being able to see past the visual boundary of a wall into an endless area or vista. With the use of a photomural, the idea of more space, of being able to see past a wall into a countryside or on a beach is possible.

Form is the compliment of space. One does not go without the other. Form gives space shape and space defines the form. Form is a constant element. Shape has a two-dimensional aspect called area. A plane, which is a two-dimensional shape, implies a spatial form that is an active force.⁶ Most any type of form can be achieved in a photograph.

Line is a one-dimension outline of form and space. Line can accentuate a look or direction by going opposite thus making it more

pleasing. Or they can be thin or large making things look smaller or bolder. "Line is a dynamic expression of man's thoughts and dreams. Line can also mean the essence of an object."⁷ Photography can enhance the effectiveness of line in design.

Forms, planes and line define the physical limits in which we live. These three plastic elements mold the individuality of interiors through designer's decisions.

The feel of an object is texture. Texture can be felt visually as well as by touch. By the visual means, photographic texture is eloquent. It can effect a person physically and aesthetically. The use of texture can compliment or take away from an interior.

"Light and color are as inseparable as space and form. Without light there is no color, and light is always colored."⁸ Light, a form of energy, effects man almost unconsciously in the area of mood and emotions. Light can make your eye travel toward or isolate an area. Light is the very substance of photography.

Color is dynamic, exciting and challenging. It makes our living and working conditions far better or far worse. Color, by bringing out inner emotions of a human being, can be one of the most exciting of the plastic elements. Color photography can exploit all the best attributes of color in interior design.

Along with the application of the plastic elements the photographer must remember the general purpose of a photograph is communication.

As a means of communication, a photograph must have something that is worth communicating. More specifically, the picture must show something that is of interest to the intended viewer, that tells him something he might like to

know, something that informs, entertains, or amuses him, stimulates his mind, makes him think or feel.⁹

A good photographer, just as a designer, tries to create new effects with his work. The images that reflect a specific life style, being decorative and colorful as well as memorable, are important to those who occupy the space. The photograph must make a positive design contribution to the room.

Some rooms seem to be neglected in design effectiveness. The addition of photographs can add new heights of enjoyment and interest. For instance, the kitchen seems to be a room where active families often meet. Photographs of luscious foods, flowers or bright outdoor scenes can add warmth to this room. The dining area where wood furnishings are frequently found can be complimented with the addition of a dramatic picture, a photographic abstract or a mural. Family pictures can enhance family rooms. Bathroom design can be improved with the addition of photographs. Try close-ups of leaves, delicate in nature, small flowers or sandy beaches. But do these on small scales. Prints of birds, flowers, or seascapes will seem to enlarge a bedroom and bring the freshness of outdoors in. The bedroom is one of the all time favorites for family pictures.

Stairwells and hallways can recall time spent on trips or activities of family participation. Figure 3 gives an idea of a plan to hang the photos. The use of a plant mural on sliding doors or wall of a sunroom adds dimension to this usually small room. A den filled with family photos serves as a place for going back into past memories. Old pictures can be successfully restored bringing back even more memories of the family's heritage.

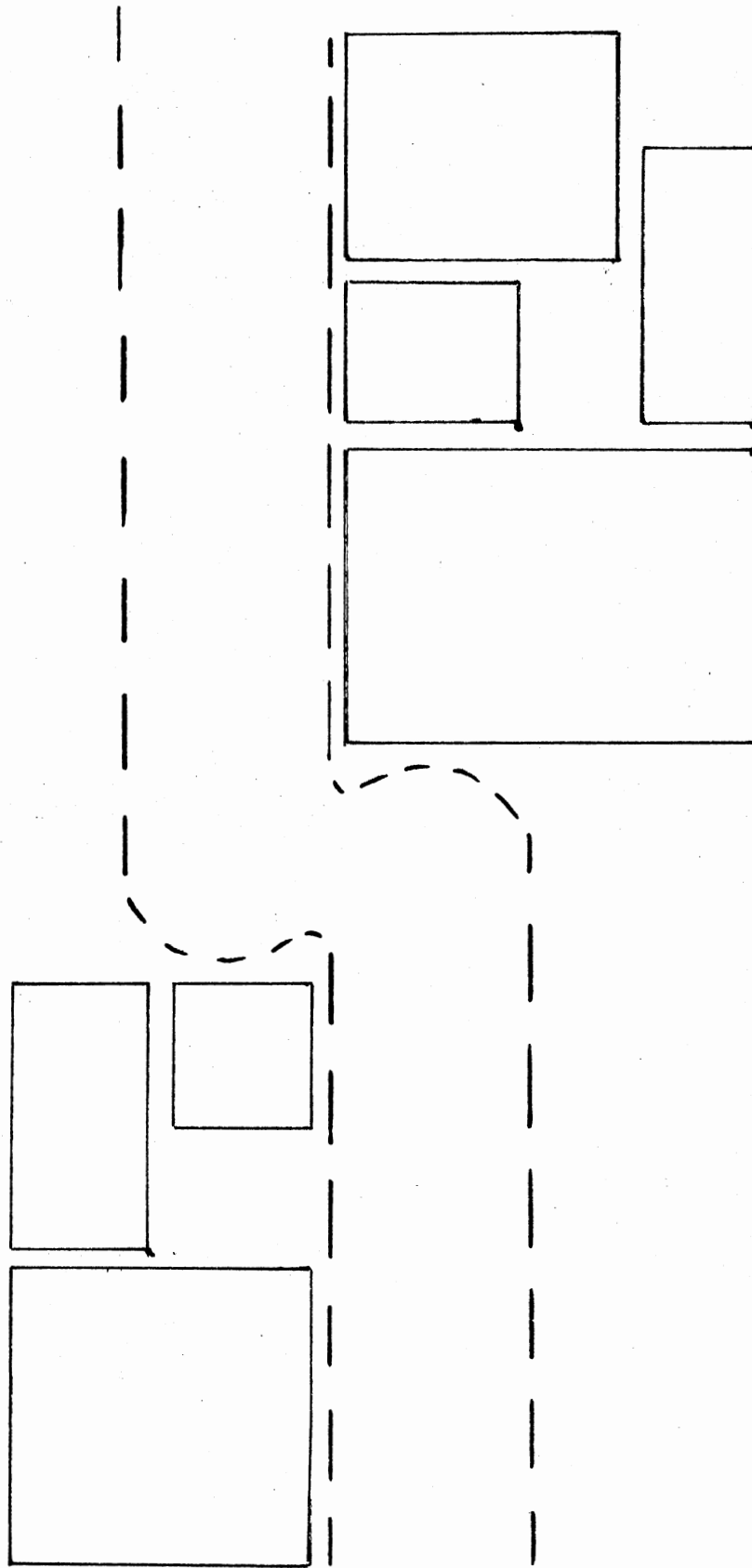


Figure 3. Stairway or Hallway Alignment

'Scenic photography' depicts the infinite variety of subject matter to be formed in nature. It can fit into and compliment most any design scheme. Scenic photography has so much texture, color, and various subjects it can relate to most any interior arrangement (Figure 4).

If a certain design effect of a specific print is desired there are many ways in which it may be done. Cropping and sizing prints are two ways. Cropping is the trimming of parts out of a print. By cropping the focal point of a photograph as well as the story being told can be totally changed (Figure 5). Cropping can create emphasis on a particular object. The dimensions and shape of an object can appear to be changed (Figure 6). With the changing of the picture sizes and content the effect of the balance and alignment of the room design can be changed.

The above are darkroom techniques. These techniques refer to the alteration of a photograph producing different effects. Other design alterations may be two negatives shot onto the same piece of paper producing a double print. By doing this the story behind the original shot is changed. Also, by toning pictures, the addition of specific colors to a photograph, an emphasis is placed on the color the interior design is being constructed in. Another technique to produce an unusual effect is the printing of a black and white photo from a color slide, a laser beam effect can be produced.

With all of the new techniques done in and out of the darkroom the creation of the photomural is one of the newest additions to the photographic and design fields. The use of the photomural has probably



Figure 4, Scenic Photo



Figure 5. Full Negative Print



Figure 6. Cropped Print

been the open door for the acceptance of photographic art into the interior designer's world.

The main reason for the success of the photomural is the ability to reproduce any photographic object onto any type of material in any size.¹⁰ A mural can be printed in any size, even large enough to cover an entire wall. Nine years ago the Japanese invented a machine which would produce photos for large back drops used in television. These photographs were produced electronically. 3-M Company and Giser Corporation, both of the United States, have marketed the computer from Japan. 3-M Company calls their process "Architectural Paintings" and Giser refers to theirs as "Scanamurals".

To produce a photomural an 8x10 Ektachrome Interpositive, a negative made from a negative, of the material being copied is made. After placing the interpositive on a revolving drum, the transparency is read by a sensor for color and density. This information is transferred as a series of electrical impulses to a computer which in turn controls a micro-spray unit. Four guns of paint units contain black, cyan, magenta, and yellow paints. They can spray onto whatever material is desired. Murals are available only in sections, similar to wallpaper. The mural may also be mounted on panels at the company and sent to the buyer.¹¹

Photomurals have more of an environmental affecting quality than smaller prints. The use of photomurals is becoming increasingly evident in interior design.

Hospitals such as Mercy Hospital, Henry Mayho Newhall Memorial Hospital and the Daniel Freeman Hospital all in California have each acquired the services of Joey Fischer, a leading professional in the

photography field, to do the interior designing of the medical buildings. Mr. Fischer put murals in lobbies and waiting rooms, plus patient and surgical rooms. Fischer feels "Art puts a person in an altered state of mind and uplifts his spirits. If a person is feeling better mentally, they'll feel better physically."¹²

Abstract photography exploits line, form, color, and light. The pattern or texture is brought out by moving in quite close to the object thus moving away from content and putting emphasis on the overall effect of the design (Figure 7). Abstracts many times can be placed where no other art form can be used and compliment its surroundings. Abstract photography is taking basic objects and creating an unusual effect with one of many darkroom techniques.

Stephen Knapp, professional photographer, used large scale abstract murals in the entry hall of Offices Unlimited, a large furniture dealer in Boston. The entry way led into the main showroom. The photographs were of unusual angles and multiple exposures of the furniture manufactured by the firm. According to Knapp, "Each mural is more than a series of photographs. Each is a desired entity where the thought process involved is more important than the actual photography."¹³

The interior designer must visualize the solution to the design problem in much the same way that the photographer envisions his finished work of art. Each uses the same elements and principles of design. Working together for the final effect. Photographic art as an element of interior design can improve the quality of the space occupied by man.



Figure 7. Abstract Print

FOOTNOTES

¹Marjorie Elliott Bevlin, Design Through Discovery (New York, 1970), p. 314.

²Michael Greer, Your Future in Interior Design (New York, 1963), p. 23.

³Marjorie Elliott Bevlin, Design Through Discovery (New York, 1970), p. 12.

⁴Ray and Sarah Faulkner, Inside Today's Home (New York, 1968), p. 97.

⁵*Ibid.*, p. 102.

⁶Marjorie Elliott Bevlin, Design Through Discovery (New York, 1970), p. 45.

⁷*Ibid.*, p. 123.

⁸*Ibid.*, p. 124.

⁹Andreas Feininger, The Perfect Photograph (New York, 1974), p. 11.

¹⁰Sherman R. Emery, "Photography as Art," Interior Design, 1977, 48 (March), p. 127.

¹¹David Steigman, "Therapy by Color," Photography, 1979, 84 (February), p. 82.

¹²*Ibid.*

¹³Sherman R. Emery, "Photography as Art," Interior Design, 1977, 48 (March), p. 140.

CHAPTER IV

INTERIOR DESIGN ASPECTS OF PHOTOGRAPHY

An environment which is dynamic as well as beautiful, friendly, satisfying and well designed is the goal of interior design. Photographic art contributes to these areas and objectives. As the designer initiates his plan for any space he envisions certain key spots or pivotal points, objects and the locations of points of interest. Photography can be the solution to these design determinants.

These design decisions are shown on a floor plan drawn to scale with accurate dimensions and showing the location of furniture related to this the placement of photographs (Figure 8). Additional drawings of wall elevations show the pattern of the pictures on the wall and the relation of these to the walls, windows, furniture and other contents of the room, thus helping eliminate errors before actual hanging (Figure 9).

The pattern in which the photographs are going to hang is extremely important to the success of the room decor. Mounting, matting, and framing are of equal value to the pattern arrangement. These three facets of photographic art are geared toward producing balance, color coordination, interest and integration of furnishings.

The plan as drawn should be of a scale large enough to work with. Using cardboard pieces cut to represent the size and shape of the pictures can help form the pattern most advantageous to the design of

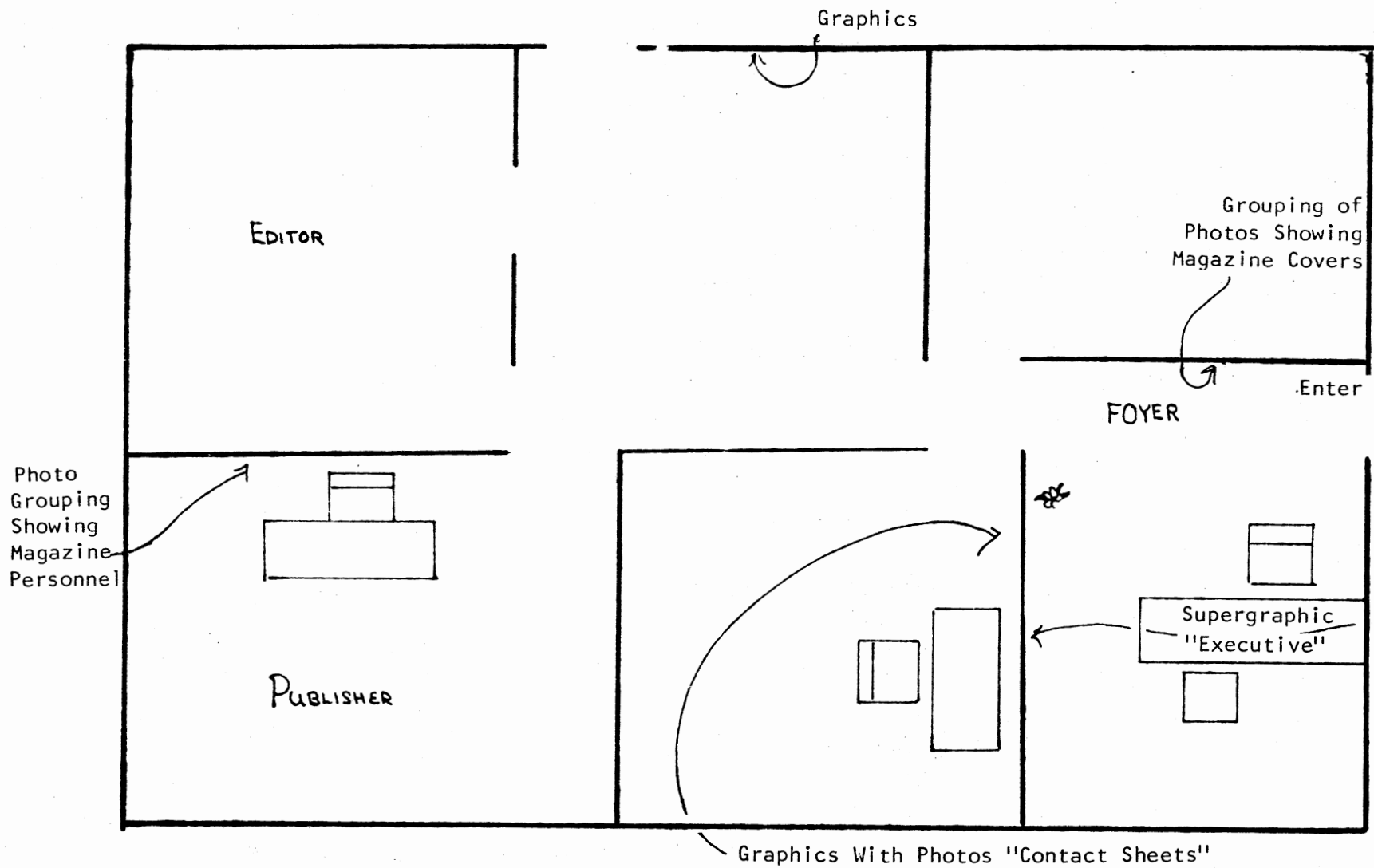


Figure 8. Floor Plan With Photo Layout

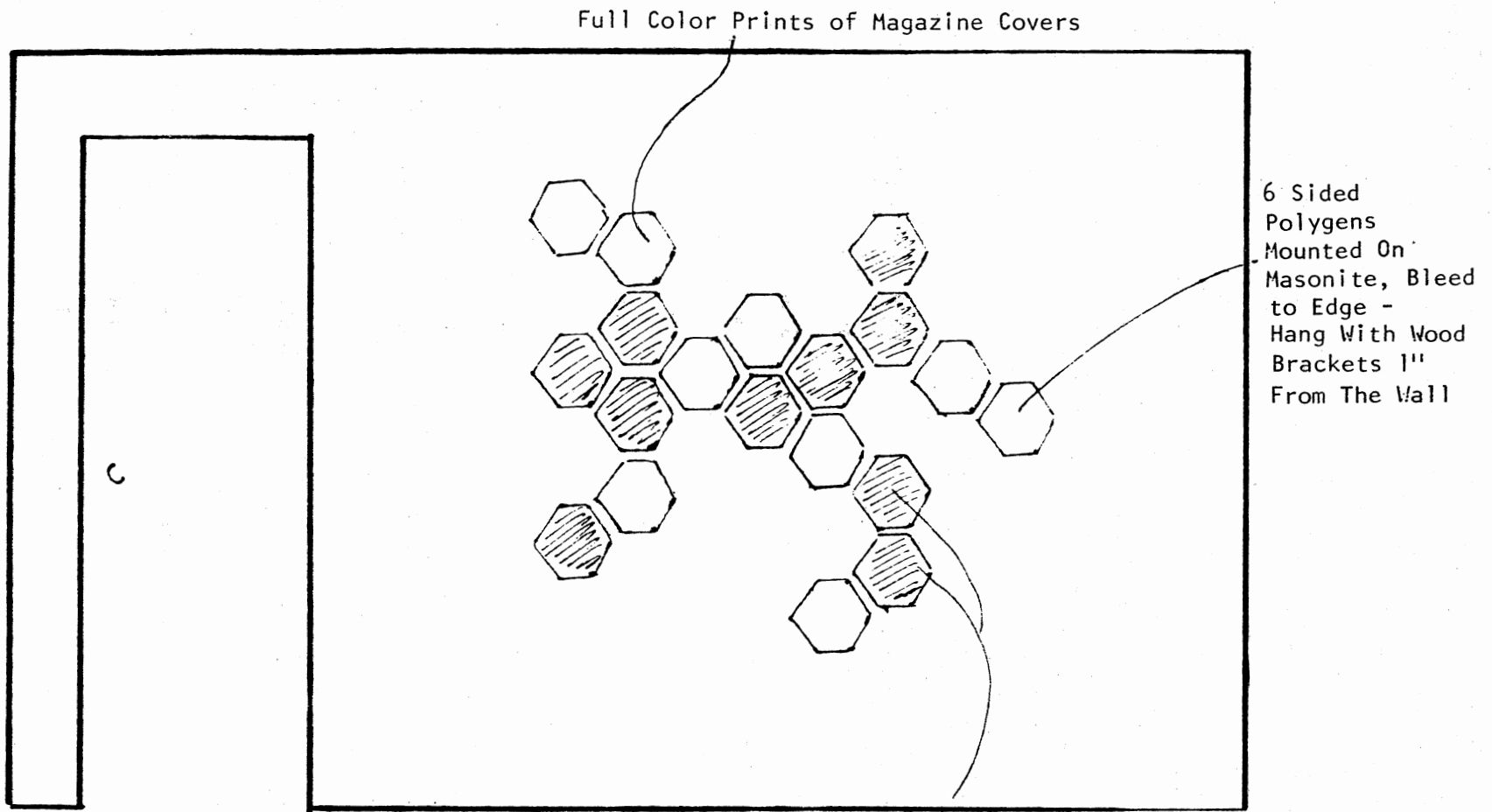


Photo Plan for Foyer in Figure 10

Split Images Across Masonite Panels. Action Shots.
Print Through Masotint Screen and Sepiatone

Figure 9. Straight On View Plan

the room. Another method of visualizing what the resulting pattern will look like is to use sheets of paper cut the actual size and shape of the photographs to be hung and attach these to the wall. This enables the desired arrangement to be established.

Spatial relationships and picture alignment go together in grouping photographs. Mixing shapes and sizes requires design control. Beginning with the center picture, normally a larger photo, one can work with medium to smaller pictures moving toward the edge of the pattern. Vary the width of the spaces between the photos. Overlapping of pictures adds variety. When using photographs of the same size keep areas between a constant width. Align prints at intervals either with the edge of the frames, mat edges or some element in the picture to give a feeling of organization (Figures 10 and 11). "When a harmonious balance of sizes and shapes is reached, you no longer see a series of unrelated images. The impression is one of a unifying composition."¹

Balancing the arrangement is closely related to the concept of alignment. Formal or informal forms of balance may be used in design of the arrangement of photographs. Formal balance lends itself to elegance or business offices. An equal number of photographs, having equal visual weight and similar shapes placed on each side of an imaginary vertical line create formal balance (Figure 12).²

Informal balance is used for more varying situations. Differing sizes and shapes of photographs can be used. With informal balance, attention to weight distribution must be a primary concern (Figure 13).³

Paintings, sculptures, and weavings, as well as other art pieces,

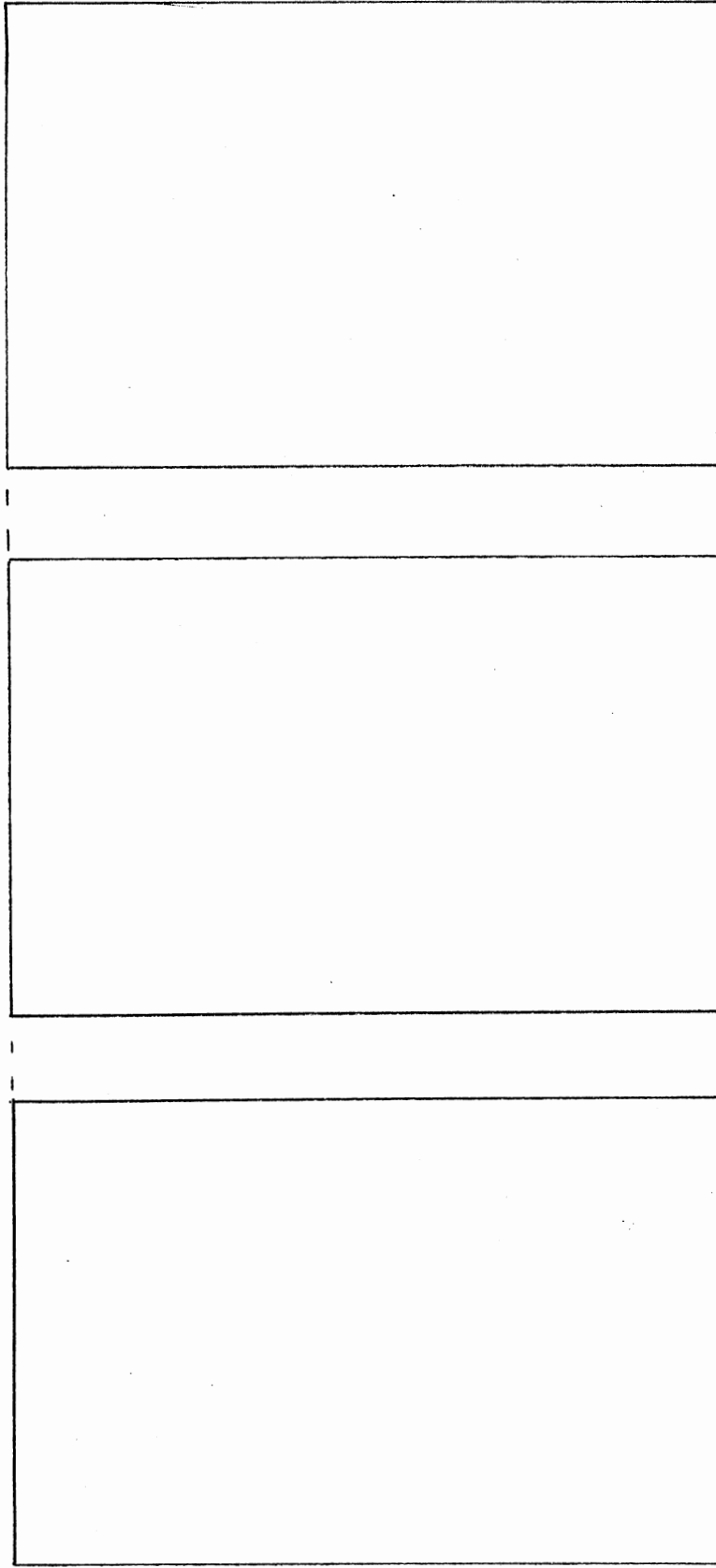


Figure 10. One Size Picture Alignment

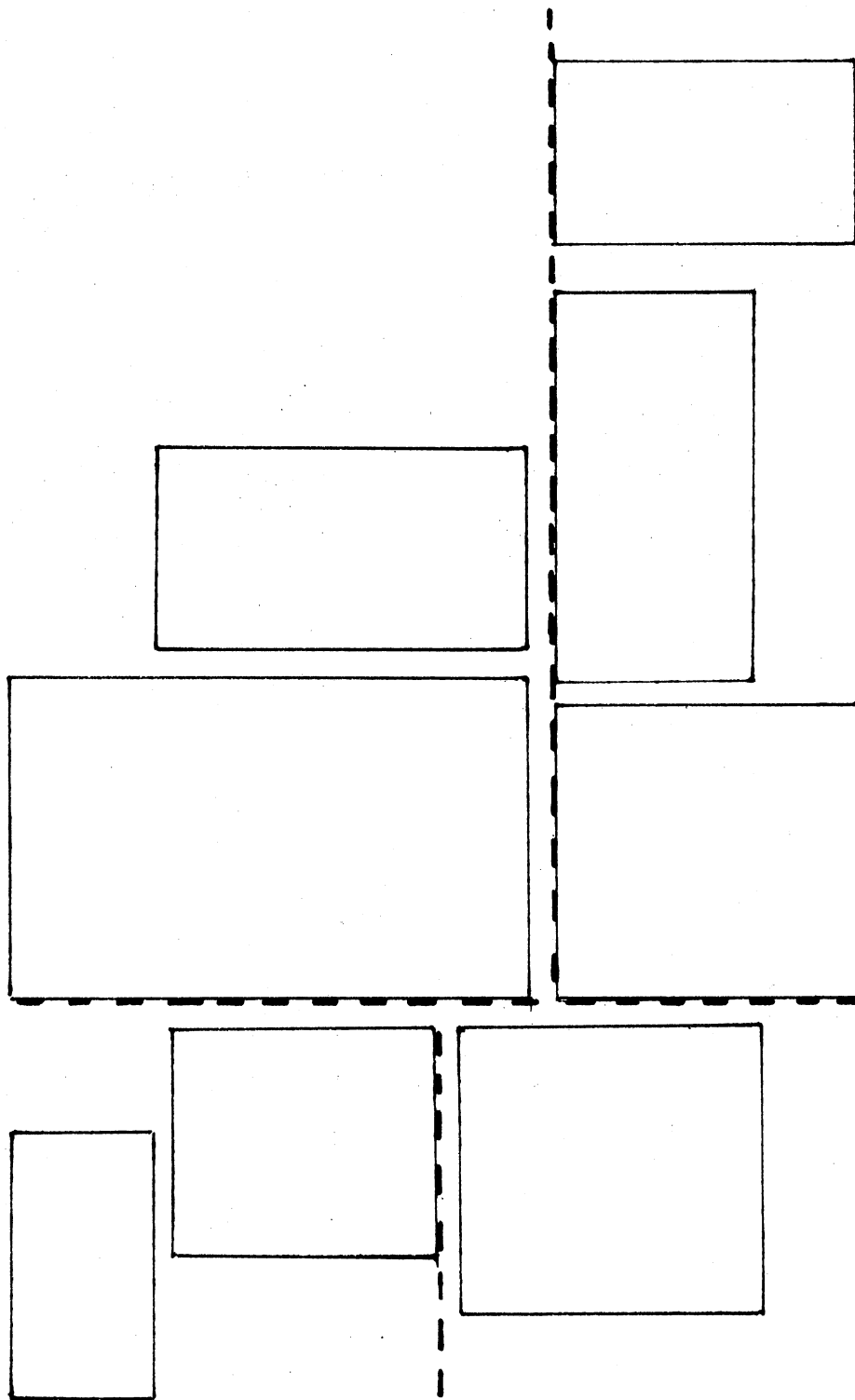


Figure 11. Aligning Prints With Edges Or Some Visual Line In Photos

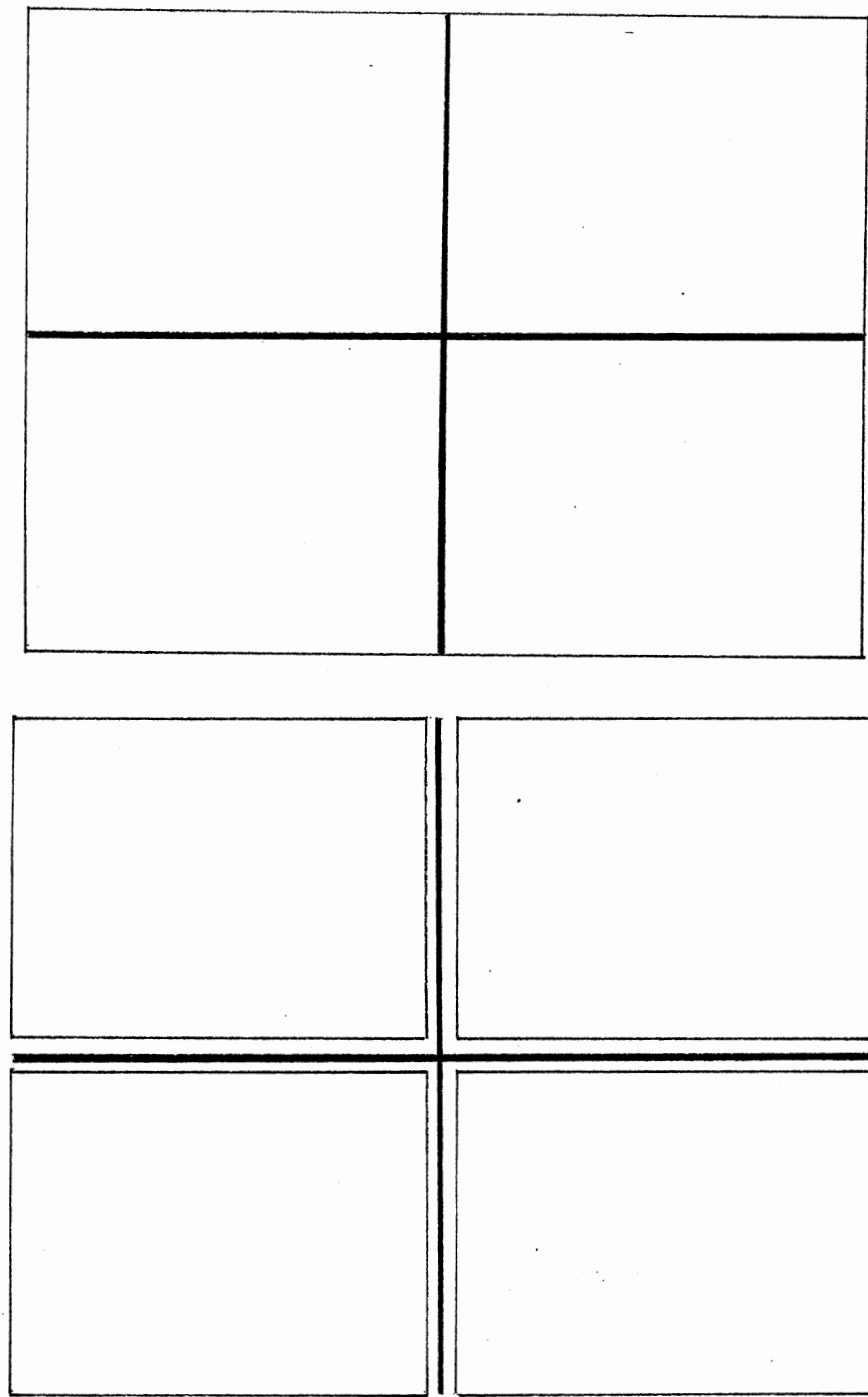


Figure 12. Formal Balance

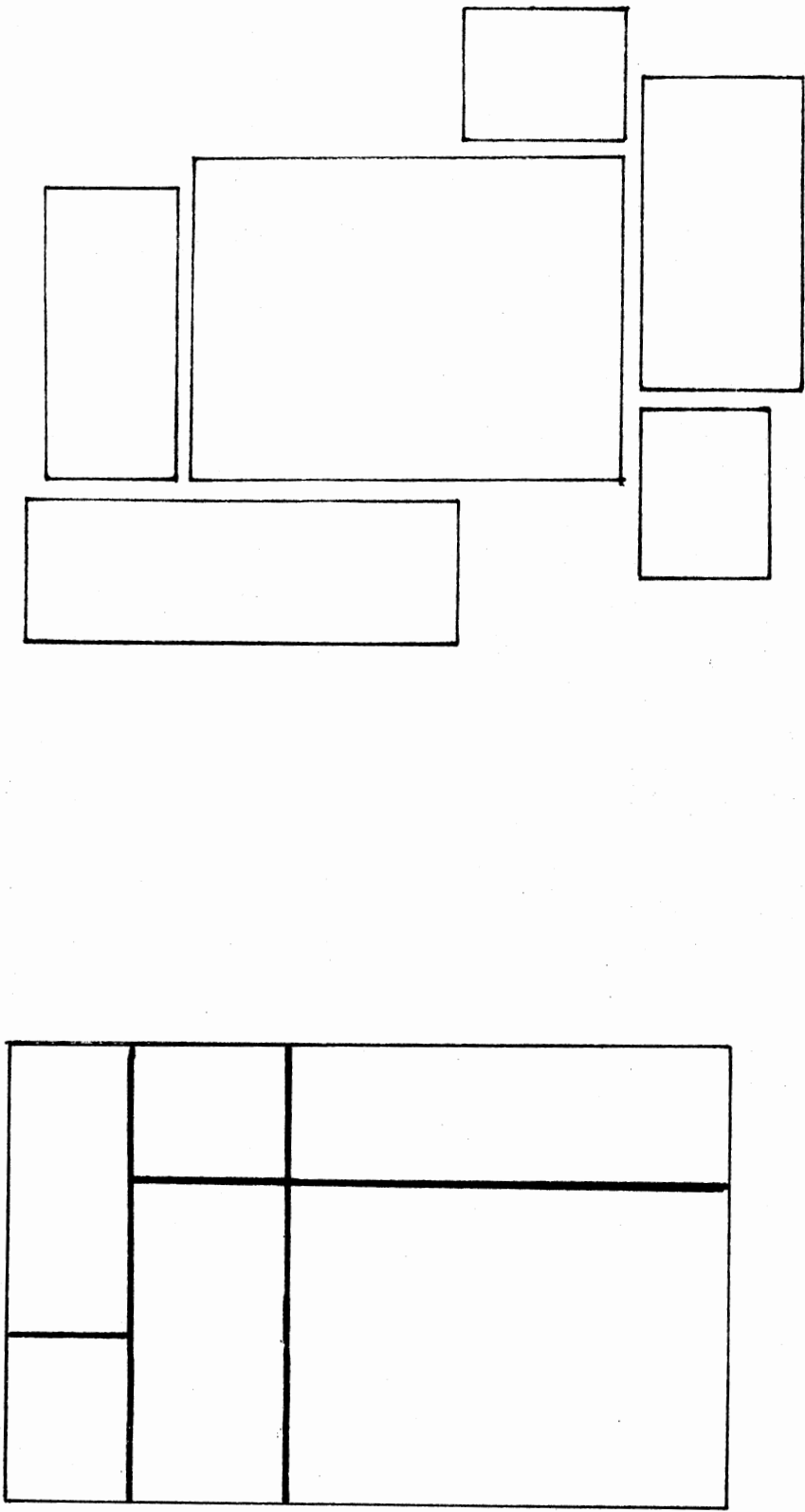


Figure 13. Informal Balance

can be displayed to enhance the atmosphere the designer wishes to achieve, and can pay tribute to the piece as an object of art.

Photographic art is no different. Care and thought must go into the display of a photograph or groups of photographs.

Photographs are not limited to the framed picture concept. There are wide varieties of photographic expressions including photo mobiles of multiple or single pictures or tithedrons or cubes (Figure 14), a mural covering an entire wall or used as a divider between two areas, a photographic image on a piece of furniture, cabinet doors, or sliding doors covered with photographs, and soft photographs transferred to the fabric. The mind is the limit on possibilities.

The previous discussion was on the positioning of photographic art in the design of the interior. Another step which will contribute to the success of the composition includes techniques used to display the photographs: mounting, matting, and framing. The technique used will depend on the design of the room in which the photograph is to be placed and the content of the print itself.

To draw attention directly to the photo, mounting is suggested. This treatment gives a contemporary look. Mounting is done with the use of Masonite hardboard, cardboard, wood or various other stiff backing material attached to the print. The masonite is preferred. The board should be larger than the photo then trimmed after attaching the photograph. Dry mounting is the best way to adhere the photo to the board. This procedure involves the use of a very thin sheet of dry-mounting tissue placed between the print and the board. Heat is then applied and the picture is permanently mounted.⁴ The photograph needs to have a protective spray put on the surface. Lamination, applying

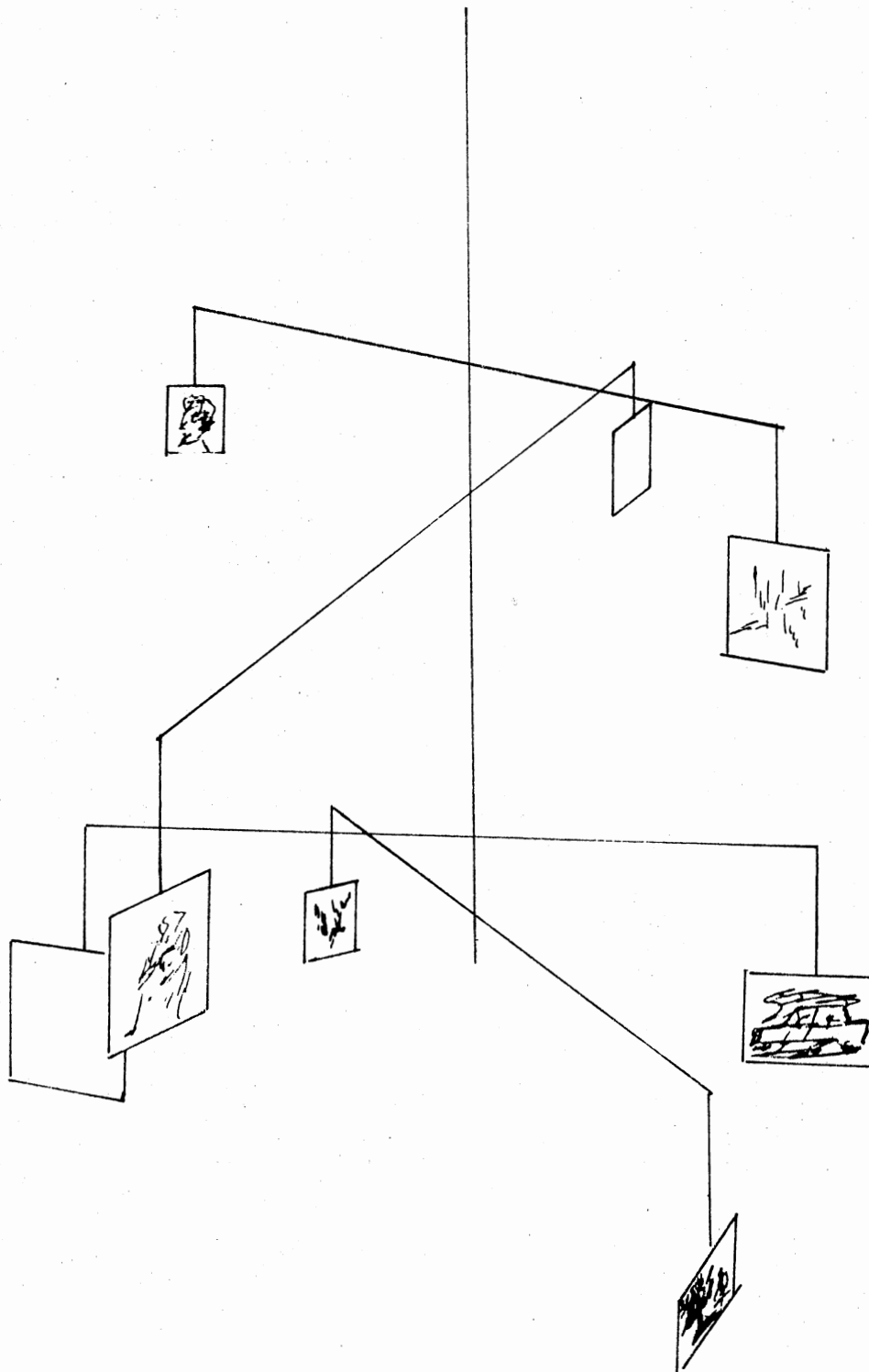


Figure 14. Mobile Illustration

a plastic material over the print, is suggested for prints which are displayed in heavy traffic areas (Figure 15).

To protect the image by separating the print from the glass, matting is suggested. Because of the temperature variation of the inside compared to the outside of the glass, moisture may build up on the inside of the frame. If the photo is touching the glass the condensation may cause the photo surface to stick to the glass thus ruining the picture. Matting also links colors in the picture to that of the interior space and adds emphasis to the picture. Liners are suggested along with matting. Liners add depth. Matting and liners are strongly suggested when glass is not being used to cover the photograph such as a textured print. The mat or liner can compliment the picture very effectively.⁵ Plain, light colored mats are versatile. A mat that is too bright or too dark in color may detract from the piece of art. A colored mat board does not constrict a picture so much as a stark white mat.

In matting, a three inch border is suggested. If matting must be narrow a double mat is suggested. Keep the top and sides the same width but add a slight bit to the bottom. This gives a weight effect to the base of the picture. The human eye very effectively can pick out the center of a picture horizontally. Vertically, though, the point picked out is normally a full inch above center. Because of this universal idiosyncrasy a mat should be cut at least a half inch wider at the bottom.⁶ Using larger mat widths may de-emphasize or detract from the print. By cutting two pieces of cardboard into "L" shapes and placing them in different positions over

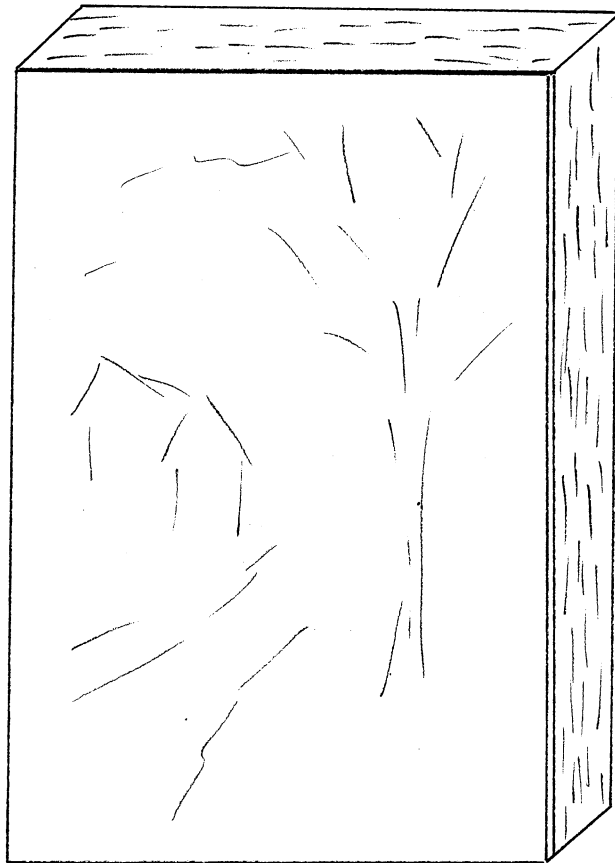


Figure 15. Mounted Print

the picture, the final outcome of the matting procedure may be predicted (Figure 16).

Frames are an important aspect of photographic art. Frames come in many varieties from simple aluminum strips to very elaborately carved ornate Victorian frames. Unfinished frames and frame kits are also available. One important fact to keep in mind when using glass, keep a space between the glass and print. If a photograph is mounted or matted, framing may not be necessary. In many instances a frame can detract from the uniqueness of the art of photography.

The final steps to using photographic art in interior design are the application of the print to the wall and the quality, quantity, and direction of the lighting.

A photograph should hang level and flat to the wall. This is easily accomplished using two sawtooth metal hangers, one on each top corner in back of the frame. On a mounted picture the use of a wood gridwork of applying wood strips to the back of hardboard will supply the bracing for hanging the photo flush to the wall.

Photomurals, made from lengths of enlarging paper mounted next to each other, may be glued directly to the wall. The mural may be ordered on panels and the application of panels to the wall are necessary.

Lighting is the final step in the interior design aspects of photography. It is possibly the most important aspect in successfully achieving the design intended. Our responses are both physical and psychological to light. These reactions are normally subconscious.

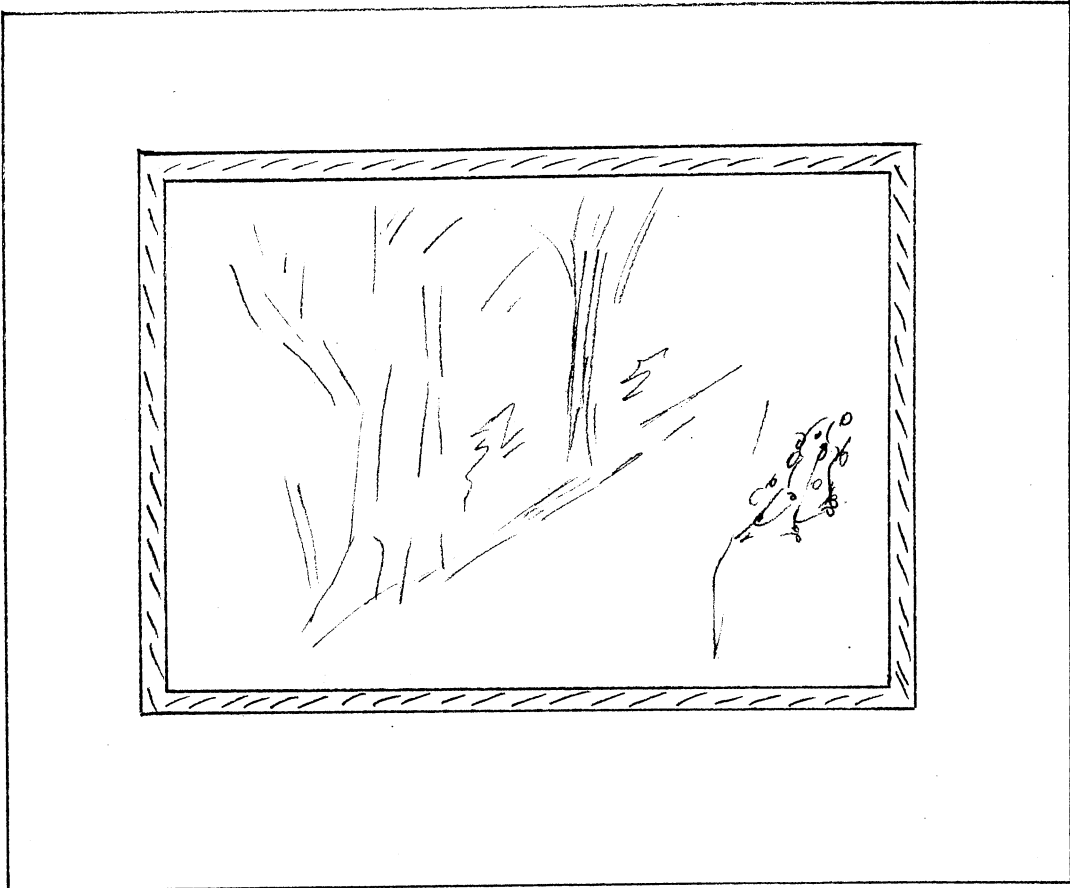


Figure 16. Matted Print

The viewer is affected by the contrast of brightness and darkness in the print and on the print. This can be emphatic and dramatic. For quiet atmospheres, low levels of illumination should be used. Cheerfulness can be enhanced by a warm-colored light where a cool light is restful.⁷

Recessed lights are used to spotlight or flood light a wall area. This lighting is used to give the effect of general overall wall washing (Figure 17). More direct spotlighting is achieved by the track lighting (Figure 18). Track lighting attaches directly to the ceiling on a track. As does the recessed, track lighting is used for spotlight or flooding of a wall area. Lamps and dimming switches also will provide additional desired effects.

From the plan of wall design to the effects of the lighting, each area is extremely important to the success in the displaying of the photographic art and enhancement of the entire decor.

With the choice of photographic art as the medium used must come the manner in which it is to be displayed. A painting is not placed in just any frame. Time and careful consideration are given to make it an important piece of art in the room. The same is true in the use of photographs. Frames, mats and mounts are three of the most widely used forms to enhance a photograph. Other concepts include coverings for furniture, fabric prints, and photomurals.

These plus the location and arrangement of the selected photographs are the interior design aspects of photography.

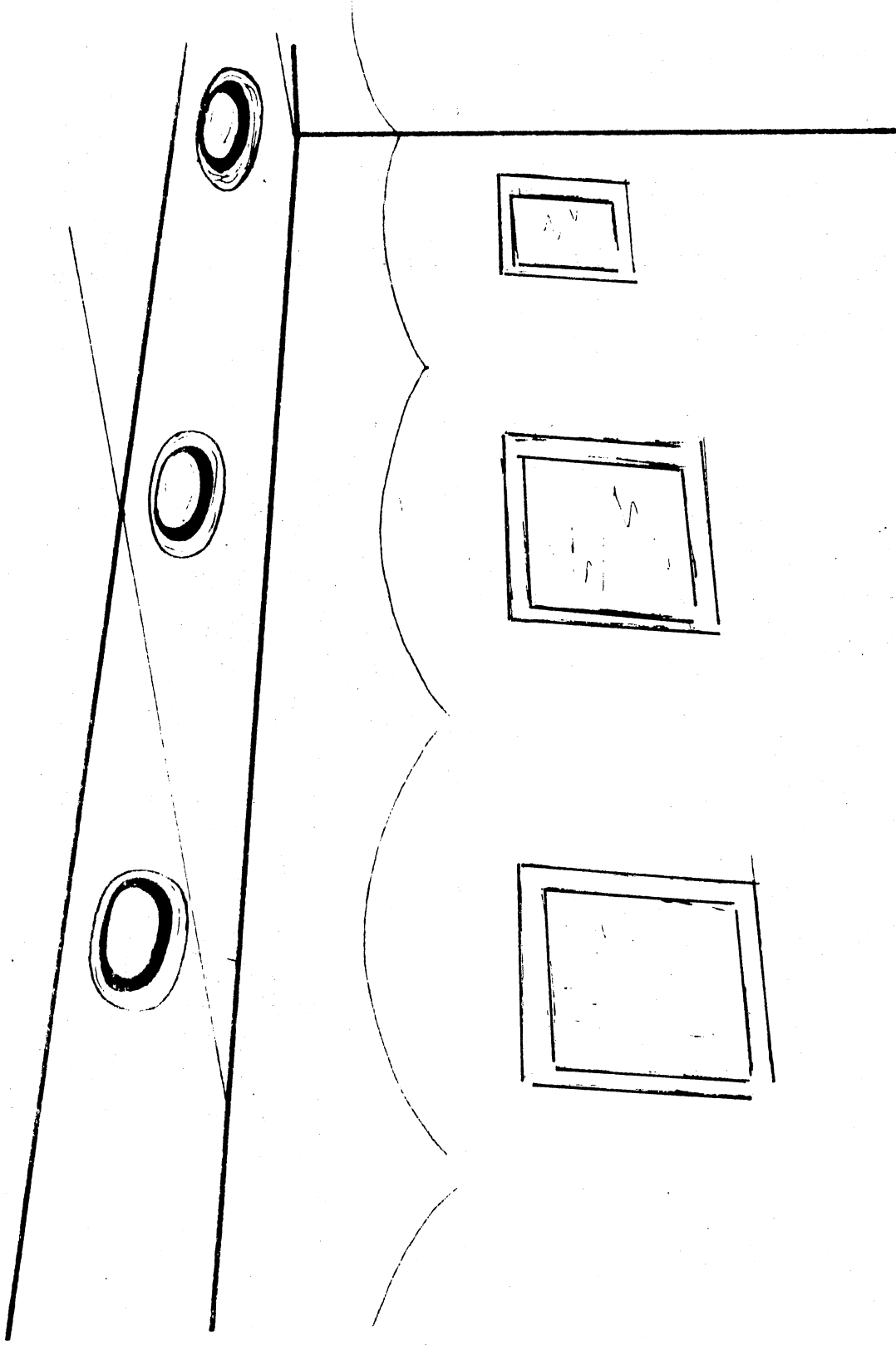


Figure 17. Recessed Lighting

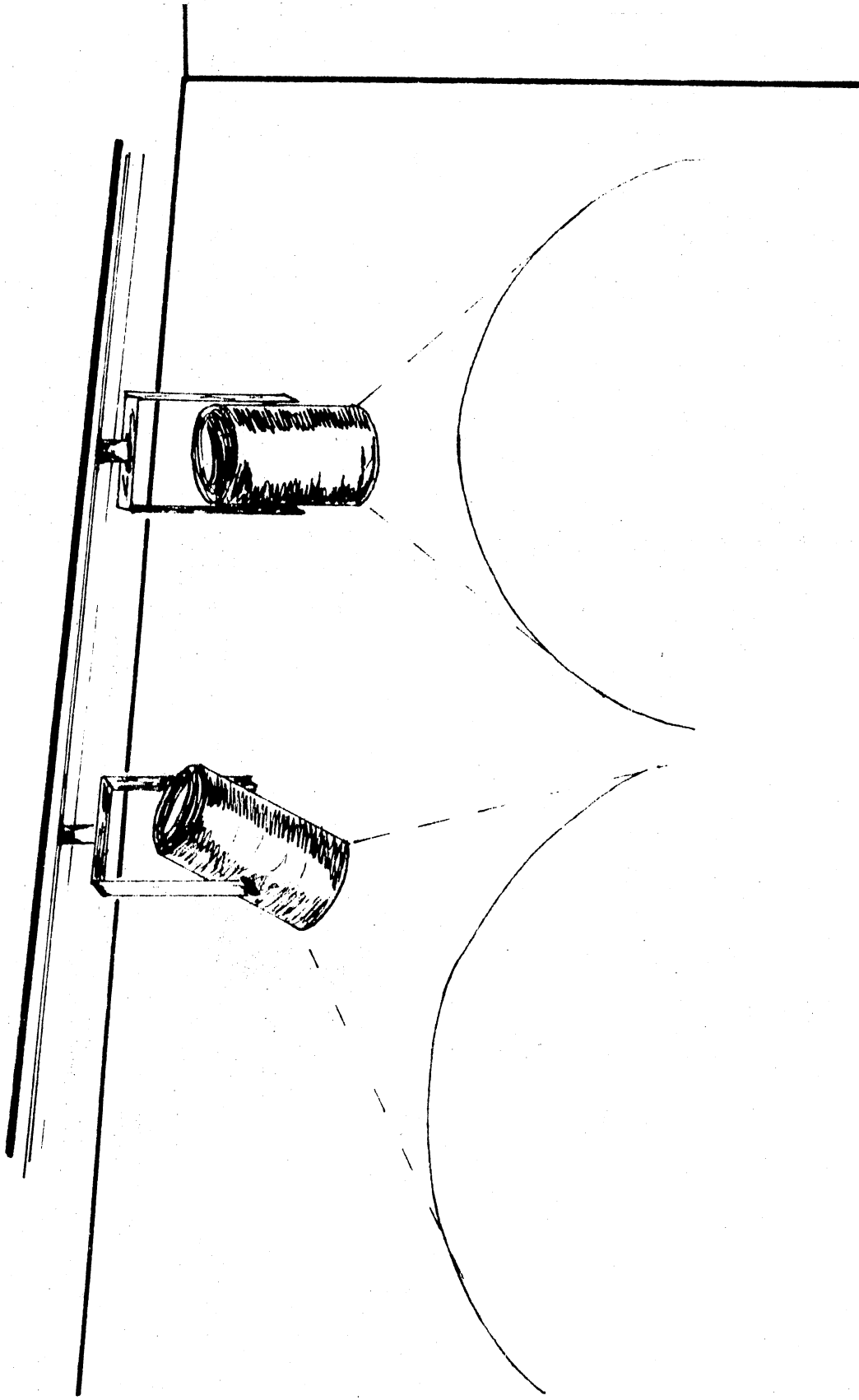


Figure 18. Track Lighting

FOOTNOTES

- ¹ John Holland, Photo Decor (New York, 1978), p. 9.
- ² Ibid., p. 42.
- ³ Ibid., p. 43.
- ⁴ Edward Landon, Picture Framing (New York, 1945), p. 109.
- ⁵ Laurence and Janet Burnett, The Picture Framer's Handbook (New York, 1973), p. 25.
- ⁶ Ibid., p. 26.
- ⁷ Ray and Sarah Faulkner, Inside Today's Home (New York, 1968), p. 124.

CHAPTER V

SUMMARY

Representations of life have been around since the caveman and his cave dwelling art. Since that time, man has advanced in his skills and variations of art forms. The unending curiosity of man and the discovery by Leonard da Vinci of the peephole camera pushed man into desiring an instant reproduction or picture. Through the ingeniousness of humankind, photography has become a part of life. Initially photography was a science, but with advances in engineering the versatility of the medium has grown toward the combination of man's creativity and the science of photography. This has produced a new art form - photographic art.

The designer's work has progressed to such heights that the numbers of art forms available are of great magnitude. New trends in furniture design, decoration, and areas to be included within the scope of interior design require new design solutions from the interior designer. The designer must meet these demands with versatile media. Media must be versatile to meet the many design requirements. Photographic art is such a medium.

Advancements of photographic equipment and films have opened up an area where only the mind of the photographer can limit the versatility of the print. Any object of any color, variety, or texture, mass and any form of design can be reproduced in a photograph.

With these elements, a designer has to be aware of the potential of the value of the medium of photography to his work.

Photographic art tells stories, sets moods, and compliments interior design. It can bring rooms to life. Control of a photograph by the photographer is limitless, for any form or idea can be brought to life.

Photography is everywhere in our lives and can be our closest personal friend in the art world. Photography fulfills an important requirement in the design of our living areas. Photographic art is an element of interior design.

"Looking at photographs can be as simple or as complex as we and the picture care to make it. But, as with so many areas of life, I think it would be true to say that the more you give, the more you get. And so far I remain undisappointed."

FOOTNOTES

¹Peter Turner, Reading Photographs (New York, 1977).

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