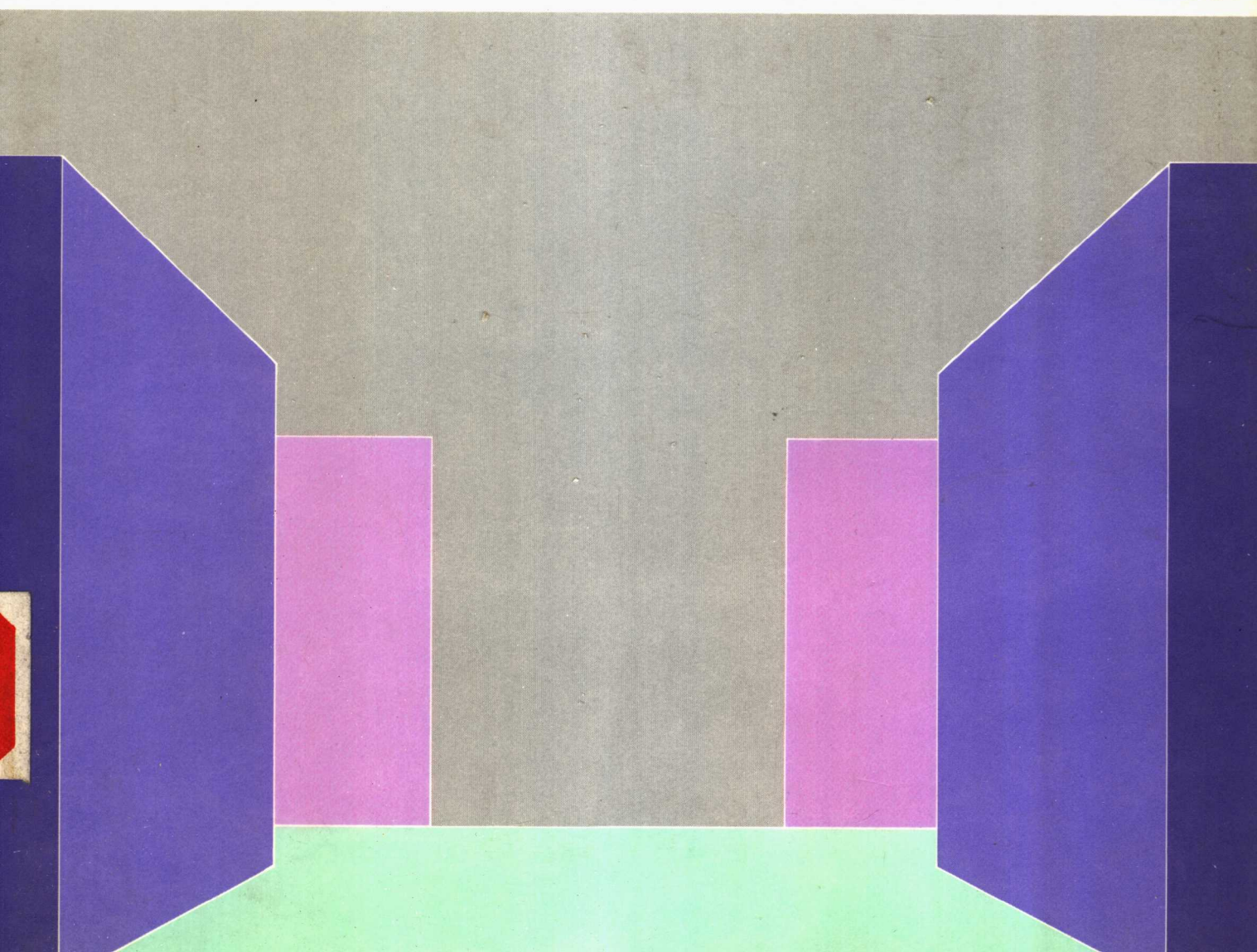


A. Allen Dizik, fasid

CONCISE ENCYCLOPEDIA of INTERIOR DESIGN

SECOND EDITION



CONCISE ENCYCLOPEDIA OF INTERIOR DESIGN

Second Edition

A. Allen Dizik, fasid



VAN NOSTRAND REINHOLD COMPANY
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PREFACE TO THE FIRST EDITION

Any number of comprehensive encyclopedias on furniture and home furnishings have been published. None has been specifically aimed at providing a concise, comprehensive, authoritative guide for today's interested homemaker, serious student, or professional interior designer. There is no "open sesame" to understanding the art of interior design, but it is hoped that this factual volume will help you better understand the field of interior design and decoration. It is further hoped that you who read this book will acquire a greater appreciation and understanding of design principles and skills.

All important nomenclature, technical or otherwise, of interior design and related fields is defined. In addition, you will find monographs on the more crucial subjects

such as color, furniture arrangement, furniture periods, and carpeting, to add to your knowledge and help you make judgments. Moreover, you will find entries relating to antiques, art, architecture, and building that will stimulate your imagination and help you grasp the meaning of a beautiful, personalized, and satisfying environment.

The entries are arranged alphabetically and are cross-referenced. This encyclopedia truly has a place in every professional interior designer's studio, and in the library of any person contemplating the building, designing, furnishing, or decorating of a home. It will be used by some as a text, by others as a desk reference, and still others will read it for sheer pleasure.

PREFACE TO THE SECOND EDITION

The first edition of this encyclopedia, published in 1976, quickly became a reference widely consulted by professional interior designers, architects, students, and home owners. In the intervening years, much has been happening in the field of interior design, both technically and aesthetically. Less traditional living patterns have become more widespread, so that interior design must accommodate the needs of a wide variety of lifestyles. Houses are smaller; condominiums have sprung up everywhere. Tastes are more educated and sophisticated. Yet despite these changes much of the material from the first edition remains valid. After all, the basic color spectrum has not changed, regardless of what particular tint or shade is in vogue in a particular season.

This edition therefore contains much of the valuable information from the first edition as well as new entries and revised entries that reflect the changes in the field. Considerable attention has been given to discussing the most current terms and developments to assist the designer in keeping pace with technological and ed-

ucational advances. The fundamental language and principles of interior design are all here, as are articles on such crucial subjects as furniture periods, furniture arrangement, draperies, fabrics, wall-paper, floor coverings, color, and lighting. In addition, answers to many questions related to allied disciplines such as fine art, architecture, antiques, and construction can be found herein. The new material has been culled from a large variety of sources, including books, trade journals, trade sources, and furniture catalogs, as well as from my forty-seven years of experience as a practicing professional interior designer. The books listed in the Bibliography were selected as having been of most assistance to the writer. If any omissions of importance have occurred I beg the readers' indulgence. Nomenclature is solved in favor of conciseness, balanced coverage, and maximum accuracy. The text is arranged alphabetically and cross-referenced.

Home owners, interior designers, students, and teachers will find the book to be an essential reference work.

INTRODUCTION

In this encyclopedia of interior design, decoration, and related arts, the author brings you more than forty years of practical experience. It is an informative book for the professional interior designer and the single most valuable detailed text for the homemaker, design student, semi-professional, or anyone needing guidelines regarding problems and ideas associated with decorating the interior of a house.

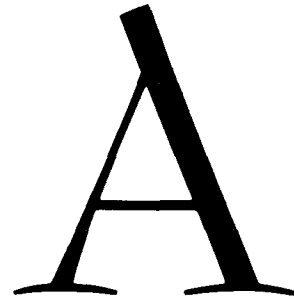
Armed with a basic understanding of interior design, the reader will be better equipped to buy, decorate, design, and make intelligent decisions for himself or with his professional interior designer. Furthermore, a study of this book can

help prevent irrevocable and costly mistakes that happen all too often to the person gifted with natural taste but lacking the knowledge required for a satisfactory solution to decorating and design problems. In short, this comprehensive encyclopedia covers just about everything you are ever likely to need to know about interior design and decoration.

The sheer joy of understanding how a more aesthetically pleasing environment is created is in itself sufficient compensation for studying the many decorating ideas to be found in this book. You will always have a factual reference library at hand—one that should be invaluable to you for many years to come.

*There is no place more delightful
than a beautiful home.*

Cicero (106–43 B.C.)



Aalto, Alvar (1898–1976): Finnish architect and furniture designer, best known for his innovative use of molded plywood. His best-known designs include the Paimio armchair (1929), the Aalto serving cart (1936), and the fan-leg stool (1954). He designed the Finnish Pavilion at the 1939 World's Fair in New York.

abrasion resistance: The ability of a material to withstand rubbing, scuffing, and ordinary wear.

abstract art: Art characterized by design and forms that are geometric, nonrepresentational, or nonnaturalistic.

abstract expressionism: *See* modern art.

abutment: In architecture, solid masonry placed below an arch to counteract lateral thrust.

A.C.: *See* alternating current.

acacia: Of the many plants comprising the genus *Acacia*, a majority are native to Australia, where they grow as shrubs

or trees. Also known as *wattles* or *Australian blackwood*. Acacia varies in color from yellowish-red to reddish-brown and is frequently marked by black streaks. It is a hard, tough wood, similar in appearance to rosewood. Acacia is used for making turned parts of furniture, tool handles, and walking sticks. It finishes well.

acanthus: A carved motif used in decoration and architecture, adapted from the scalloped leaf of the acanthus tree. First used in ancient times, this motif is found on **Corinthian** and **Composite** capitals, as well as on moldings and furniture, especially that of the **Regency** period. It is the most popular design for carved legs.

accent color: A strong or vivid contrasting color introduced in limited amounts to bolster a decorating scheme. (*See also* color.)

accent lighting: Directional lighting focused to emphasize a particular object.

accessories: Personal treasures, heirlooms, and objects of decorative value that give character to a room and express the personality of the person(s) living there. Accessory examples: paintings, drawings, vases, clocks, pewter, pillows, ashtrays, barometers, trophies, miniatures, figurines, antique toys, antique carvings, coins, glassware, masks, screens, porcelains, seashells, paperweights, plates, plants, mirrors, candlesticks, mosaics, collages, needlepoint, bell-pulls, books, candy boxes, wall sconces, pottery, flowers, china, plaques, sculpture, and Oriental scrolls.

The most important thing to remember in using accessories is scale: it is better to have the object oversized than undersized. Accessories need not be limited to the period of the room. Well-chosen antiques are striking in a contemporary room, as are extremely modern accessories in a traditional room.

accordian doors: Doors made from narrow vertical sections of wood, joined so that they will fold against one another into a compact unit.

acetate: A fiber developed from chemically treated cellulose and woven into carpets, upholstery, and drapery fabrics. Acetate materials react well to dyes and drape nicely.

acknowledgment: A notification that

states the date of delivery and indicates receipt of an order.

acorn: A motif resembling an acorn used both as a finial and as a pendant.

acoustics: The science of the transmission and control of sound. First used in the design of ancient Greek theaters; also used by medieval architects in designing houses of worship. Among materials that absorb sound in a house are: carpeting, draperies, cork, acoustical ceiling tile, plaster, and upholstered furniture. Sound is measured in decibels. Zero decibels (db) represents no measurable sound. Normal conversation ranges from forty-five to sixty-two decibels. It is estimated that injurious sound begins at one hundred decibels.

acroterium: An ornament or statue placed at the apex of a pediment or on the gable or roof corner of a building. A decorative device of Greek origin, it was commonly found on European case furniture of the eighteenth century.

acrylic: A generic name for a fiber produced by chemical synthesis from natural gas, petroleum, coal, water, and air. Acrylic combines well with wool and resembles wool in looks and texture. It is highly resistant to wrinkling and soiling and cleans easily. (*See also* carpets.)

Adam, Robert (1728–1792): Renowned British **neoclassical style** architect and designer who studied with the French designer J. L. Clerisseau. A firm believer that design, decoration, and architecture were one field, Adam designed everything from buildings to lighting fixtures, carpets, silver, furniture, and lamps. His furniture designs are characterized by elegant simplicity, fine proportions, and classical beauty. He used a great deal of **satinwood**, simple **marquetry**, and meticulously painted delicate decorations. His motifs borrowed generously from the ancient Romans; favorites included drapery swags, festoons of husks, medallions, fans, urns, honeysuckle, lyres, ram's heads, arabesques, rosettes, and wheat sheaves. The **Adam** style in furniture, with its light and graceful lines, was a reaction to the excesses of the **rococo** style, and it revolutionized interior decoration in Great Britain. The style has great charm and livability and is popular to this day.

Adelphi: Trade name used by the brothers **Adam**.

adobe: An unburned, sun-dried brick or block made of earth and straw, used as building material for walls. A nonconductor of heat.

Affleck, Thomas (1740–1795): An outstanding cabinetmaker who worked in the **Chippendale** style in the eighteenth

century. Born in Scotland, Affleck settled in Philadelphia in 1763.

African art: A term that refers to the geographic area where traditional tribal art was and is produced. Generally speaking, this area is south of the Sahara Desert, through Angola, incorporating the tropical rain forests and savannahs. African civilizations have flourished since ancient times and produced a superb artistic tradition. African art is often misleadingly labeled as “primitive.”

agate ware: Earthenware made with a mixture of clays, which resembles agate in appearance. Agate ware was known in England since Roman times. The process was refined and adopted by **Wedgwood**.

aggregate: A rough-textured concrete composed of sand, slag, pebbles, cement, and water.

air conditioning, central: In addition to cooling, central air conditioning can relieve oppressive humidity, clean and wash the air, and control the temperature. Air can be purified by sterilization; dust and soot can be filtered out by adding an electronic air cleaner. This device will remove more than 90 percent of the dust, smoke, and pollen from the air passing through it. Walls and draperies will stay clean almost indefinitely.

A.L.A.: Academy of Lighting Arts. The aims of this organization are to promote better lighting and lighting design and to keep its members informed and up to date with changing technology. The membership consists of designers, manufacturers, and distributors of lighting fixtures.

alabaster: A comparatively soft, marblelike, whitish stone used for statuary, vases, lamp bases, and ornaments.

Albers, Josef (1888–1977): German painter and stained-glass artist. Director of the **Bauhaus** glass workshop.

alcove: A recessed section of a room. Bed alcoves were common in Europe during the Middle Ages and the eighteenth century.

alder: A **hardwood** that finishes well and will not easily absorb water. Pale brown, aging to a darker golden brown.

Alençon lace: A fine French needlepoint lace made at Alençon, where the craft was established in about 1750.

all-over design: A floral or geometric pattern that covers the entire fabric or wallpaper without any particular feature standing out.

alternating current: An electric conduction current that flows alternately,

first in one direction and then in the opposite direction, at regular intervals. Abbreviated **A.C.**

aluminum: Very lightweight, silvery-white metal found only in combination, chiefly with bauxite. Moisture and corrosion resistant. Since it stays bright, it is used extensively in the manufacture of garden and terrace furniture.

amaranth: A purplish-red **hardwood** used primarily for **marquetry** and other types of **veneering**. Also known as *purpleheart*.

American colonial: This era (1630–1789) encompasses the styles prevalent in the original thirteen states, all of which originated in Great Britain: **Queen Anne**, **Chippendale**, **Jacobean**, and **William and Mary**. In the early colonial period, furnishings were of the simplest utilitarian type, with sturdy Jacobean and some **Gothic** characteristics. Pine, oak, birch, walnut, and maple were used extensively. As a rule, furnishings were left unfinished, although sometimes they were stained or waxed. Mahogany was introduced in the first quarter of the eighteenth century, when the Queen Anne style made its appearance. By 1750, despite the fact that English furniture was still being imported, American furniture makers were coming into their own. Chippendale styles were being superbly copied by Philadelphia cabinetmakers. **Georgian** and other

styles were executed in Boston and New York.

Other styles related to American colonial include American **Federal** (1789–1830), American **Directoire** (1805–1815), and American **Empire** (1810–1830).

The Federal period began at the conclusion of the Revolutionary War and marked the end of the colonial period. **Sheraton** and **Hepplewhite** styles flourished during this time. Furniture was made of mahogany or rosewood. Most of it was made and improved upon by **Duncan Phyfe** and other American cabinet-makers. Classical motifs were popular in this style—namely, the lyre, lion's mask, acanthus leaf, paw, brass ornaments, saber leg, trumpets, laurel, cornucopia, and drapery swags. The American eagle and other national symbols were especially popular and appeared after the Revolutionary War, as did the stars and stripes. American Directoire is best exemplified by the Grecian and Roman types of sofas and chairs “modernized” and made by Duncan Phyfe.

American Empire style closely followed the French Empire and English **Regency** styles. It was massive, graceless, cumbersome, and heavily ornamented. Rounded wood columns were used in front of chests and sideboards, and carvings were coarse, often gilded. The wood was usually mahogany. The motifs most frequently used were eagles, cornucopias, flowers, fruits, lion's paws, and bear's claws. This period symbolizes the decline

of fine furniture design and the beginning of mass-produced, machine-made furniture. Even Duncan Phyfe's work declined and earned the title of “butcher's furniture.”

American Institute of Architects: The object of the A.I.A. is for architects to combine efforts so as to promote aesthetic, scientific, and practical efficiency, and to advance the science and art of planning and building; to ensure advancement of living standards for people through their improved environment.

American Renaissance: The period 1876–1917; this term denotes more an attitude or movement than a particular style. A time of grand-scale opulence in furniture and architecture.

American scene painters: See modern art.

ampere (Amp): A unit of measure of electric current. Named for the French physicist André Marie Ampere.

amphora: A jar with two handles and a narrow neck, used by the Greeks and Romans.

ancestral portraits: Paintings of older relatives. Chinese ancestral portraits are decorative and charming, but considered out of proportion to their importance as art, because their obvious purpose is not

one of art. They do not enjoy any special aesthetic value for the Chinese.

andirons: Two upright brass or wrought-iron standards used in a fireplace, with a log cradle between them, to support wood or coal. Their use dates back to the Roman era. Also known as *firedogs*.

angle iron: An iron or steel bar forming a 90-degree angle, used as a **lintel** support.

angle of incidence: The angle made by a light ray with a line perpendicular to the surface on which the ray falls.

annealing: A process for toughening **flint glass** by raising it to a high temperature and then cooling it gradually.

anthemion motif: See honeysuckle ornament.

antimacassar: A small doily or cover used to protect the back and arms of a chair or sofa from soiling.

antiques: This appellation does not apply exclusively to old furniture. According to the U.S. Customs department, an antique is an article made prior to 1830. That date coincides with the beginning of the machine age. Furniture and works of art made in America are considered

by many to be antiques if they are at least one hundred years old. Antique furniture is prized not only for its age but for being in the true style of the period. Antiques are also regarded in high esteem for rarity, nostalgic interest, artistic merit, and educational value. Not everyone has a feeling for antiques, but for those who do, antiques add beauty and charm to life. In buying antique furniture it is important to watch for reproductions with counterfeit marks of age. The signs by which genuine antiques are recognized are many: the **patina**, handmade nails, hardware, glue marks, tool marks, and other details. Collecting antiques is a complex undertaking, for the market is one of specialties. For this reason, the consumer should always deal with a reputable dealer.

antiquing: A method of treating furniture to simulate age. The wood is often acid-treated and glazed, edges are worn down, the wood may be beaten, gouged, and wormholes counterfeited—all to convey an impression of the ravages of time. Also known as *distressing*.

applewood: A light-colored, fine-grained wood that takes a light or natural finish. Used primarily for small pieces of furniture (though economically more important for its fruit than for lumber).

appliqué: A decorative motif or orna-

ment that is attached to the surface of a piece of furniture or fabric.

apron: A horizontal band of wood that encircles and connects the legs of a chair, table, or a piece of case furniture, directly under the top (also known as a *skirt*). In architecture, a raised panel below a window sill.

aquatint: A form of etching or print technique capable of producing several tones by varying the etching time of different sections of a copper plate. The resulting print resembles watercolor in sepia. It is a process softer than line engraving and one from which many colored prints are produced.

arabesque: A flat ornamental pattern, painted, inlaid, or carved, used for borders or panels. It is composed of intricately interlaced floral and geometric patterns, scrollwork, branches, leaves, birds, grotesque animals, and humans. Spanish-Islamic in origin, this decorative form first appeared in the Middle Ages and spread throughout Europe in the sixteenth century.

arch: A curved structure in building used to span an opening such as a window or doorway, and capable of supporting weight from above. In masonry, an arch is formed by separate wedge-shaped segments. There are many types of arches:

Tudor, Gothic, horseshoe, ogee, trefoil, elliptical, and Roman, or semicircular.

Archipenko, Alexander (1887–1964): Russian-born American abstract sculptor.

architect: One whose profession is designing, drawing plans and specifications for, and supervising the construction of a building. (*See also* American Institute of Architects.)

architectural symbols: *See* pages 8–9.

architrave: In classical architecture, the lowest division of the entablature, resting on top of the **capital** of each supporting **column**. Architraves are also used to decorate case furniture.

arc tube: A glass or ceramic enclosure found on fluorescent, mercury, quartz, or high-pressure sodium lamps, which contains the arc discharge.

area rug: Any rug that is smaller than a room-size carpet.

Arita porcelain: Japanese porcelain made in Arita since the early part of the sixteenth century. It is popularly called *Imari ware* because it was long shipped from the port of Imari, near Arita. This porcelain is characterized by brilliantly colorful designs and overglazes. It was

architectural symbols

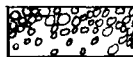
PLAN AND SECTION INDICATIONS EARTH, ETC.



EARTH

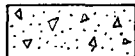


ROCK

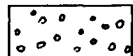


STONE FILL

CONCRETE



STRUCTURAL
CONCRETE



LT-WEIGHT
CONCRETE



BLOCK



TERRAZZO

METAL



STEEL,
IRON



ALUMINUM



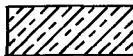
SHEET METAL
& ALL METALS
AT SMALL
SCALE



STRUCTURAL
STEEL



REINFORCING
BARS



BRASS,
BRONZE

WOOD



FINISH



ROUGH



LARGE-SCALE
PLYWOOD



SMALL-SCALE
PLYWOOD



PLASTIC ON
PLYWOOD



STUD WALL &
PARTITION



WOOD FINISH
ON STUD

STONE



CUT STONE



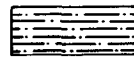
RUBBLE



CAST STONE
(CONCRETE)



MARBLE



SLATE
BLUESTONE,
SOAPSTONE

BRICK



COMMON



FACE

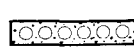


FIRE BRICK
ON COMMON

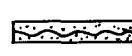
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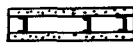
PLASTER ON
MASONRY



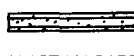
BLOCK



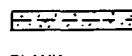
SOLID PLASTER
PARTITION



METAL STUD &
PLASTER
PARTITION

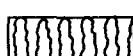


PLASTERBOARD
& PLASTER
PARTITION



PLANK

INSULATION



LOOSE FILL
OR BATTS



BOARDS OR
QUILTS



SOLID, CORK,
OR MAGNESIA

STRUCTURAL CLAY TILE

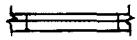


UNGLAZED



GLAZED

GLASS



SHEET &
PLATE



STRUCTURAL



BLOCK

ARCHITECTURAL TERRA COTTA



VENEER

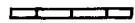


BLOCK
PARTITION

MISCELLANEOUS



WATERPROOFING, FELT, FLASHING,
ETC.



RESILIENT
TILE



PLASTER,
SAND, &
CEMENT



ACOUSTIC TILE

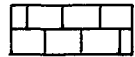


CARPET & PAD

ELEVATION INDICATIONS



GLASS



ASHLAR
STONE



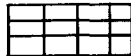
RUBBLE
STONE



SQUARED
STONE



RUNNING-BOND
MASONRY



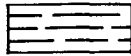
STACK-BOND
MASONRY



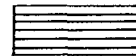
SHEET METAL



CONCRETE
PLASTER



SHINGLES
SIDING



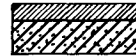
BRICK



CERAMIC
TILE

PLANS OF EXTERIOR WALLS

FACE BRICK



BRICK



STRUC. CLAY TILE

CAST STONE



BRICK

CUT STONE



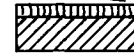
STRUC.
CONCRETE

CUT STONE



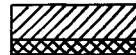
CONCRETE
BLOCK

ARCH T C



BRICK

EXTERIOR OF WALL

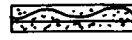


INTERIOR

SECTIONS OF FLOOR FINISH



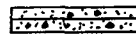
TILE ON
CONCRETE



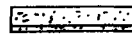
MARBLE ON
CONCRETE



WOOD



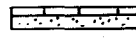
TERRAZZO ON
CONCRETE



STONE



BRICK



RESILIENT TILE
ON CONCRETE

first exported to Europe in the middle of the seventeenth century. Since 1730 Imari ware has been reproduced in Europe.

arkwright: Denotes late medieval English furniture of simple construction. Also, a maker of “arks” or chests.

armoire: A tall, massive wardrobe or cabinet, originally a repository for arms, but nowadays used for storing clothing and household possessions. It is architectural in design, fitted with two doors and often with elaborate hinges and locks. It is frequently paneled and beautifully carved. The earliest armoires, in medieval times, were painted, the interiors containing shelves that were left unfinished or covered in wallpaper. Armoires lend themselves to conversion into bars, high-fidelity centers, and television cabinets.

armorial china: Services of porcelain decorated with coats-of-arms and crests.

armory show: An exhibition held at the 69th Regiment Armory in New York City in February and March of 1913 that introduced America to the modern developments of European painting, in particular Fauvism and cubism.

Arp, Jean (1887–1966): French abstract sculptor, painter, and graphic artist. A founder of **Dada**.

art déco: A style of decoration popular in the 1920s and 1930s, which took its name from the 1925 *Expositions des Arts Décoratifs et Industriels Modernes* in Paris. Characterized by restrained, stylish ornamentation, simple furniture shapes, and an emphasis on fine craftsmanship and the use of opulent materials. Silver and black was the favorite color scheme.

art nouveau: A style of decoration that flourished at the turn of the century, particularly in France and Belgium. It is characterized by sinuous, stylized depictions of organic forms, plant and floral forms in particular. Though named for a Parisian shop, this movement was not distinctly French. Rather, it was a collective European phenomenon, strongly influenced by the **Arts and Crafts movement** in England. The style is known variously as *Jugendstil* (Germany and Austria); *Nieuwe Kunst* (Holland); *Stile Liberty* (Italy—after the British firm, Liberty & Co.); and *Moderno* (Spain). Among the chief proponents of this style were the Belgian designer Henri van de Velde, the French designers Emile Gallé and Luis Majorelle, the Spanish architect Antoni Gaudí, and the American designer Louis Comfort Tiffany.

Arts and Crafts movement: A reform style in British decorative arts of the Victorian era. The movement was a revolt against tasteless, ugly, mass-produced

furniture; a rebellion against overmechanization. There was a return to fine craftsmanship and hand fabrication.

The chief influence behind this movement was **William Morris**, who dedicated himself to raising the standards of craftsmanship. The movement culminated in the early twentieth century.

ash: A straw-colored hardwood, tough yet flexible, used for furniture, cabinets, and picture frames. The grain resembles that of oak.

Ashcan school: *See* modern art.

A.S.I.D.: American Society of Interior Designers. Formed in 1931, the A.S.I.D. is the largest society of interior designers in the world, with 23,000 members. Members represent the highest degree of professionalism in their discipline and are qualified by education and experience to identify, research, and creatively solve problems relative to the function and quality of housing and office environments. An A.S.I.D. member's areas of competency include: design, color, space-planning, furniture, and the furnishing of all interior spaces. He or she understands construction, design, psychology, and technology. To be accepted as a professional member, an applicant must have fulfilled minimum educational and/or practical experience requirements,

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asphalt tile: *See* flooring.

assemblage: A work of art that is assembled rather than painted, sculpted, drawn, or carved. Assemblages include such materials as driftwood, paper, machine parts, and other objects and fragments not intended as art materials.

astragal: A narrow, convex molding with a semicircular profile.