

AN ABSTRACT OF THE THESIS OF

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AND HOME FURNISHING FABRICS IN COLOR AND DESIGN

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The purpose of this study was to determine if the preferences in clothing fabrics and preferences in home furnishing fabrics are similar or different in color, design size, and line. The relationships of age, education, and training in color and design to agreement of clothing fabrics and home furnishing fabrics preferences were also investigated.

Thirty slides from the Compton Fabric Preference Test (CFPT) were used to measure color and design size preference in clothing; thirty slides from Hada's Furniture Fabric Preference Test (FFPT) were used to measure color and design size preference in home furnishings. Twelve slides for clothing and twelve slides for home furnishings were developed by the investigator to measure straight and curved line preferences. These slides were similar in appearance to the CFPT and the FFPT and were combined with them. All the slides were of the paired comparison format. Two fabrics were shown on each slide and the respondent was to select fabric 'A' or 'B' for each

pair. The dimension that was selected the majority of the time for each variable was designated as the preference of the respondent for that variable. Demographic information was obtained from a questionnaire submitted along with the answer sheets for the two tests.

The two tests were given to eight groups in Salem, Oregon, who agreed to participate in the study. A total of 117 women were tested; 13 were eliminated from the sample as they did not fall within the specified age range, and two additional persons were disqualified because their answer sheets were not completed. The sample was 102 women between the ages of 25 and 65 years of age.

For statistical analysis, the Pearson product moment correlation coefficient was used to test the significance of the relationship between clothing fabric preferences and home furnishing fabric preferences in color, design size, and design line. The same statistical measure was used to assess the significance of the relationship between clothing fabric and home furnishing fabric preferences for the different age groups, educational levels, and training levels. A z test was then used to test the significance of difference between the correlations within each demographic group. Frequency distributions were used for description of the demographic data.

From the data, it was found that a preference in clothing fabrics and a preference in home furnishing fabrics have a significant relationship. This relationship was found for all three variables: color, design size, and design line. Preferences for small design and curved line were found for both clothing and home furnishing fabrics.

A slight preference for warm color in clothing fabrics and home furnishing fabrics was found. Levels of education, age, and amount of training in color and design had no statistically significant influence on agreement of clothing and home furnishing fabric preferences in color and design.

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for Clothing Fabrics and Home Furnishing Fabrics
in Color and Design

by

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TABLE OF CONTENTS

I.	INTRODUCTION.	1
	Statement of the Problem	3
	Purpose of the Study	3
	Hypotheses	6
	Assumptions.	7
	Limitations.	8
	Definition of Terms.	8
II.	REVIEW OF LITERATURE.	10
	Color Preference	10
	General Color Preference.	10
	Color Preferences in Clothing	15
	Color Preferences in Home Furnishings	19
	Summary of Color Preference Literature.	21
	Design Preference.	23
	General Design Preference	23
	Design Preferences in Clothing.	26
	Design Preferences in Home Furnishings.	29
	Summary of Design Preference Literature	31
	Preference Relationship for Color and Design in Clothing and Home Furnishings.	33
	Summary of Literature on Clothing and Home Furnishings Relationships	36
III.	RESEARCH DESIGN	38
	Selection of Sample.	38
	Instruments.	39
	Compton's Fabric Preference Test.	39
	Furniture Fabric Preference Test.	39
	Measurement of Variables	40
	Color Preference.	40
	Design Size Preference.	41
	Design Line Preference.	42
	Pilot Test	44
	Data Collection.	45
	Analysis of Data	46
IV.	FINDINGS.	48
	Description of the Sample.	48
	Age	48
	Sex	49
	Educational Level	49
	Courses on Color and Design	50
	Occupation of the Respondent.	50

Findings Related to Clothing Fabric Preferences and Home Furnishing Fabric Preferences.	52
Color Preferences	52
Design Size Preferences	54
Design Line Preferences	56
Findings Related to the Relationship Between Age and Preferences in Clothing and Home Furnishing Fabrics . . .	58
Findings Related to the Relationship Between Education and Preferences in Clothing and Home Furnishing Fabrics .	62
Findings Related to the Relationship Between Training in Color and Design and Preferences in Clothing and Home Furnishing Fabrics.	65
 V. CONCLUSIONS AND DISCUSSION	69
Conclusions	69
Discussion.	74
 VI. SUMMARY.	77
 VII. RECOMMENDATIONS.	80
Recommendations for Improvement of the Study	80
Recommendations for Further Research	80
 BIBLIOGRAPHY	83
 APPENDICES	
Appendix A - Informed Consent	90
Appendix B - Answer Sheets.	92
Appendix C - Demographic Questionnaire.	95
Appendix D - Answer Keys.	97
Appendix E - Oral Presentation for Administration of Instruments	102

LIST OF TABLES

<u>Table</u>		<u>Page</u>
1.	Frequency Distribution of Respondents Compared to Oregon's Population by Age	49
2.	Frequency Distribution of Respondents Compared to Oregon's Population by Educational Level	51
3.	Frequency Distribution of Respondents Compared to Oregon's Population by Occupation	51
4.	Frequency Distribution for Warm and Cool Color Preferences in Clothing and Home Furnishing Fabrics	53
5.	Frequency Distribution for Small and Large Design Preferences in Clothing and Home Furnishing Fabrics	55
6.	Frequency Distribution for Straight and Curved Line Preferences in Clothing and Home Furnishing Fabrics	57
7.	Frequency Table for Preferences in Clothing Fabrics by Age Group	59
8.	Frequency Table for Preferences in Home Furnishing Fabrics by Age Group	59
9.	Findings Related to Correlations of Color and Design Preferences in Clothing and Home Furnishing Fabrics by Age Group	60
10.	Frequency Table for Preferences in Clothing Fabrics by Educational Level	63
11.	Frequency Table for Preferences in Home Furnishing Fabrics by Educational Level	63
12.	Findings Related to Correlations of Color and Design Preferences in Clothing and Home Furnishing Fabrics by Educational Level	64
13.	Frequency Table for Preferences in Clothing Fabrics by Training in Color and Design	66

<u>Table</u>		<u>Page</u>
14.	Frequency Table for Preferences in Home Furnishing Fabrics by Training in Color and Design	66
15.	Findings Related to Correlations of Color and Design Preferences in Clothing and Home Furnishing Fabrics by Training in Color and Design	67

THE RELATIONSHIP BETWEEN PREFERENCES FOR CLOTHING FABRICS AND HOME FURNISHING FABRICS IN COLOR AND DESIGN

I. INTRODUCTION

The National Goals and Guidelines for Research in Home Economics published by the American Home Economics Association identifies one of the problem areas for research in consumer choice making as the "development of models for evaluating consumer behavior" (Schlater, 1970, p. 45). Research in marketing has investigated the study of attitudes and has found a direct relationship to consumer behavior (Fishbein, 1967, 1972; Myers & Alpert, 1968; Reynolds & Wells, 1977). Information concerning development of these attitudes is now being sought in marketing and psychological fields. Research has found that consumers evaluate products on two "levels" -- the overall attitude and the attitude toward "each of the item's component features or characteristics" (Myers & Alpert, 1968, p. 13). These features or characteristics are called attributes. Studies are now being done in the area of attributes and their relationship to consumer attitudes (Corey, 1970; Myers & Alpert, 1968; Sheluga, Jaccard, & Jacoby, 1979). Two attributes of clothing fabrics and home furnishing fabrics, color and design, are considered in this study.

The transference of color preference between clothing and home furnishings is held as a popular belief in current magazine articles and books on residential design (Brown, 1975; Kleeberg, 1976; Lund, 1980; Williams, 1975). These authors suggest that when selecting a color scheme for a room, one should look to one's clothing color

preferences. Some interior decorators ask a client her' color choice in a favorite dress to establish a satisfactory color scheme (Owens, 1980). The assumption of similar preferences for color in clothing and home furnishings seems to be a commonly held idea. However, there is an absence of strong evidence to support this popular belief. With the absence of such evidence, this study investigated this frequently accepted concept.

Past and recent research has investigated preferences in clothing and home furnishings (Alexander, Alexander, & Tzeng, 1977; Aslakson, 1962; Compton, 1962a; Doss, 1976; Forrester, 1967; Howell, 1977; Skinner, 1975; Turner, 1972; Valentine, 1976). A survey of the literature revealed that few investigators have researched the relationship between color and/or design preferences for home furnishing fabrics and color and/or design preferences for clothing fabrics. Nelson (1957) and Sales (1968) found no relationship between color preference for clothing and for home furnishings. McInnis (1963) did find a relationship between the two items, with a preference for cool colors indicated for both clothing and home furnishings. Marino (1976) found a relationship between preferences for neutral colors in clothing and home furnishings, but no significant relationship for warm or cool color preference.

In design preference, lines in clothing and home furnishings were investigated. Wunderlich (1961) found highly significant relationships between preferences for straight lines in clothing and home furnishings. However, in the same study, no relationship

was found between preferences for curved lines in clothing and home furnishings. Marino's study for line preferences found the choices too varied to be significant.

The research has been limited and results inconclusive in the investigation of the relationship between clothing and home furnishings. No research on the relationship between preferences for clothing fabrics and home furnishing fabrics in color, design size, or line preference was found. This investigator attempted to deal with these problems in this study.

Statement of the Problem

With the absence of conclusive evidence, the purpose of this study was to explore the relationship between clothing fabric preferences and home furnishing fabric preferences in color and design. As suggested by Hada (1976), two previously developed instruments, Compton's Fabric Preference Test for clothing fabrics and the Furniture Fabric Preference Test for home furnishing fabrics were used. The study also investigated the relationship of the respondents' ages, education, and training in color and design to similarities or differences in color and design preferences for clothing and home furnishing fabrics.

Purpose of the Study

With rising inflation, the consumer's need to spend available dollars more wisely for the many products available increases each month. In the areas of clothing and home furnishings, consumers are

also spending less of their consumer dollars. In 1978, consumers spent 5.7% of their total personal consumption expenditures on clothing, which was a decrease from 6.2% spent in 1974. Also in 1978, consumers spent 1.25% of those expenditures on home furnishings which was a decrease from 1972's 1.35% (U.S. Department of Commerce, 1980, pp. 367, 408). With this decrease in buying due to inflation and the need of the consumer to spend wisely for the many products available, determining consumer product preferences is becoming increasingly important for manufacturers, retail businesses, consultants, and consumers of clothing and home furnishings products.

If transference of similar attribute or characteristic preferences from one product to another -- specifically clothing and home furnishings -- were found, manufacturers and retail businesses of these two products would be able to identify consumers' preferences for their products by not only inquiry, but by observation of other products the consumer also purchases. For example, knowledge that preferences in color and design are transferable from one product to another could direct the furniture retailer to not only inquire into color and design preferences of the consumer for furniture, but to also inquire into and observe the consumer's selection of color and design in his/her clothing. The same idea could also be practiced in reverse by the clothing retailer.

In the products under consideration in this study, clothing and home furnishings, total consumer personal consumption expenditures in 1978 were \$1.35 trillion (U.S. Department of Commerce, 1980, p. 408). Besides the large number of dollars spent by consumers on

clothing and home furnishing products, inflation demands that consumers now need to be satisfied with their product choices for longer periods of time. Replacing a poor choice in major purchases may be less frequently done and, for some households, may not be possible. Making correct choices is an economic necessity for today's consumer. However, making product choices is becoming a more complex problem as an increasing variety of goods and services appear on the market. "Most individuals are inadequately informed to function effectively as consumers" (Schlater, 1970, p. 44). Evidence that preferences for an attribute can be transferred from one product to another would be helpful in making these consumer choices. For example, the consumer would be able to look to clothing found to be satisfactory in color and/or design when selecting furniture products, as current authors have suggested (Brown, 1975; Kleeberg, 1976; Lund, 1980; Williams, 1975). With the variety of choices available and discretionary income of consumers shrinking, information for consumers on choice making would be very useful.

Others interested in knowing consumer preferences are those individuals who are in the service of aiding customers in consumer choices, e.g. interior designers, fashion consultants. Consumer satisfaction is desired so that the customer will return to obtain the consultant's services in the future. It is of economic importance to businesses involved in consulting with consumers to determine their customer's preferences and help the customer make satisfying consumer choices. A means of determining these choices would aid those providing customer selection services to determine

their customer's preferences more accurately.

Therefore, this study was concerned with determining if the consumer's color and design considerations are the same when purchasing clothing fabrics and home furnishing fabrics. The problem, then, was to determine the similarities and differences between clothing fabric preferences and home furnishing fabric preferences in color and design.

Hypotheses

The following hypotheses were tested:

- H¹ There is a significant relationship between clothing fabric preferences and home furnishing fabric preferences for warm or cool colors.
- H² There is a significant relationship between clothing fabric preferences and home furnishing fabric preferences for small or large designs.
- H³ There is a significant relationship between clothing fabric preferences and home furnishing fabric preferences for straight or curved lines.
- H⁴ There is a significant relationship between age of the respondent and agreement on color preference of clothing fabrics and home furnishing fabrics.
- H⁵ There is a significant relationship between age of the respondent and agreement on design preference of clothing fabrics and home furnishing fabrics.

- H⁶ There is a significant relationship between education of the respondent and agreement on color preference of clothing fabrics and home furnishing fabrics.
- H⁷ There is a significant relationship between education of the respondent and agreement on design preference of clothing fabrics and home furnishing fabrics.
- H⁸ There is a significant relationship between training of the respondent in color and design and agreement on color preference of clothing fabrics and home furnishing fabrics.
- H⁹ There is a significant relationship between training of the respondent in color and design and agreement on design preference of clothing fabrics and home furnishing fabrics.

Assumptions

This study included the following assumptions:

1. People have color and design preferences in clothing fabrics.
(Compton, 1962a; Crawford, 1965; Forrester, 1967)
2. People have color and design preferences in home furnishing fabrics. (Hada, 1976; Turner, 1972)
3. The choice indicated on each slide would be the same choice the respondent would make between the two fabrics in a store.
(Compton, 1966; Howell, 1977)
4. The respondent will honestly indicate the fabric preferred for clothing fabrics and home furnishing fabrics.

Limitations

The following limitations applied to this study:

1. Geographic area was limited to Salem, Oregon.
2. The respondents were tested in groups which were selected to meet the criteria of age, interest in clothing and home furnishings, and educational level.
3. Sample was limited to women.

Definition of Terms

Compton's Fabric Preference Test (CFPT) - Fabric preference test instrument developed by Norma Compton in 1962 to measure clothing fabric preference for color, texture, and design by the paired comparison technique.

Furniture Fabric Preference Test (FFPT) - Fabric preference test instrument developed by Lynne Hada in 1976 to measure home furnishings fabric preferences in color, texture, and design by the paired comparison technique.

Clothing fabrics - Fabrics suitable for construction of clothing items.

Home furnishing fabrics - Fabrics suitable for use on home furnishing items.

Preference - Selection by the respondent of a specific design or color characteristic of fabrics over its alternate.

Color - Hue of a fabric. This study dealt with:

Warm colors - Those colors on the red side of the color wheel:
reds, yellows, oranges.

Cool colors - Those colors on the blue side of the color wheel:
blues, greens, violets.

Design - The motif of a fabric. The subcategories of design
considered in this study were:

Design size - Size is relative as a small design in one pair
may be the same size as the large design in
another pair. (Compton, 1962a)

Small design - Scale of the fabric motif is smaller than the
scale of the fabric motif of its matched pair.

Large design - Scale of the fabric motif is larger than the
scale of the fabric motif of its matched pair.

Design line - Line of the fabric motif design.

Straight line - Line that continues in one direction.

Curved line - Line that has a gradual change of direction.

II. REVIEW OF LITERATURE

This review of previous studies investigating color and design is divided into three sections: 1) color preferences, 2) design preferences, and 3) preference relationship for color and design in clothing and home furnishings. Relationships between preferences and age, education, or training of the respondents that have been investigated are reported in each section.

Color Preference

General Color Preference

There have been numerous studies on general color preference reported, and many of these dealt with determining an order of preference for hues as well as preferences for different values and intensities. One of the earliest studies to determine if people had a color preference was carried out by Cohn in 1894 (Chandler, 1934). He found that saturated or pure hues were preferred, but he did not find a general order of preference for hues. Preference for saturated colors has been since confirmed by other researchers (Bradford, 1913; Dorcus, 1926; Guilford & Smith, 1959; Jastrow, 1897; Luckiesh, 1916; Walton, Guilford, & Guilford, 1933; Walton & Morrison, 1931; Washburn, 1911). This indicated that preference for saturated colors appears to be well documented.

Like Cohn, Von Allesch (1925) and Dorcus (1926) also found no

general order of preference for hues; however, other studies did find a preference order. In one of the largest studies in the field of color, Jastrow (1897) found a favorite color preference. His study was conducted at the World's Columbian Exposition in Chicago, where 4,500 people were asked questions about color. Blue was found to be the favorite color of more than one-quarter of the respondents; red was chosen second most frequently. Luckiesh, in 1916, had fifteen observers rank fifteen color squares in order of preference. Deep blue was ranked highest and red ranked second. Blue was also found as the most preferred color and red as the second most preferred color by Guilford (1934). He had 10 observers judge 18 Milton-Bradley squares of color mounted on gray cardboard. Each observer was asked to judge single colors and 40 color combinations in order to establish a color preference. Eysenck (1941a) had 42 college students judge 10 Ostwald colored papers in two separate experiments. They were to rank the papers in order of preference. His results also showed blue to be the most preferred color followed by red as a second choice.

Other studies on order of color preference found blue to be rated first, but green, rather than red, rated second (Katz and Breed, 1922; Walton & Morrison, 1931). St. George, in 1938, had 500 students arrange seven Milton-Bradley colors in order of preference. The resulting order when averaged was blue, green, red, yellow, orange, violet, and white. In a more recent study done by Guilford and Smith (1959), 20 men and 20 women subjects were asked to rate 316 squares of Munsell colored papers. The highest preference was for blue and

green colors.

In contrast, Washburn (1911) found red the most pleasing saturated color. He had 35 college age women judge 90 colors for pleasantness or unpleasantness. The women numerically rated Milton-Bradley colored papers which were on a white background. Green-blue ranked second and yellow-orange and yellow ranked last. Walton, Guilford, and Guilford (1933) also found red the most preferred color in their study on color preference of 1,279 students at the University of Nebraska. Data were collected over a 14 year period from a paired comparison test using 18 Milton-Bradley squares of color placed on a gray cardboard. Order of preference found was red, blue, violet, and green. In a study involving 160 American, Lebanese, Iranian, and Kuwaiti university students, Choungourian (1968) investigated color preference cross-cultually. He used a paired comparison technique with eight Ostwald hues and found green the color most consistently preferred by subjects from the four countries. However, the 40 Americans held the highest preference for red, with blue a close second, which previous studies using only Americans had found. Thus, a majority of the studies agree that individuals seem to have an order of color hue preference; however, the preference is not conclusively for warm or cool colors.

The relationship between color and the characteristics of the subjects have been investigated in studies on color preference. The studies related color choice to personality traits (Bjerstedt, 1960; Choungourian, 1972; Christensen, 1961; Eysenck, 1941b; Fortier, 1953; Granger, 1955; Luscher, 1969; Stringer, 1971). Other investigators

found a difference in color preferences between males and females (Dorcus, 1926; Guilford, 1934; Jastrow, 1897; Walton, Guilford, & Guilford, 1933; Walton & Morrison, 1931) while some found no significant differences between the sexes (Eysenck, 1941a; Granger, 1955; Katz & Breed, 1922; St. George, 1938).

Few studies investigated the relationship between general color preference and age. Jastrow (1897) found that blue was more preferred by individuals over 41 years of age than by adolescents under 18 years of age. Bradford (1913) investigated 26 faculty and post graduate students at Kings College in London and found older subjects preferred pure colors. This was later supported by the Walton, Guilford, and Guilford (1933) study. In one of the few studies using a wide range of ages, Katz and Breed (1922) found that as children matured from kindergarten to college age, their preferences changed from warm to cool colors.

Other investigators also found a relationship between age and general color preferences. Bjerstedt (1960) developed the Paired Color Pattern Device and tested 603 pre-school to university age students. Results showed warm color patterns were preferred by the younger group and cool patterns were preferred by the older group. Sales (1968) tested 26 women between the ages of 19 and 38, and 25 women between the ages of 48 and 67. Each woman was asked to select her favorite color from 30 two-inch square chips of Color-aid papers mounted on six inch squares of gray paper. Each respondent repeated the procedure three times; once for her general color preference,

once for an apparel item, and once for a textile home furnishing item. The younger group chose yellow-red, blue-green, and blue as a general color preference; the older group chose blue-green, blue, and red as their first three choices in general color preference. Choungourian (1969) used a paired comparison test of eight 10 x 10 cm. Ostwald color cards. The test was given to 308 American and Lebanese male and female students ranging from kindergarten to university grade level. Green was not as popular among the younger age group as it was in the older age group. Studies on age and general color preference appeared to agree that warm colors are favored by younger groups and cool colors are preferred by the older groups.

Very few studies have investigated the relationship between general color preference and education. In the 1938 study, St. George did not find a difference in general color preference between the 250 students who had been trained in color theory and practice and the 250 students who had no art training. However, McInnis (1963) found a difference in color preference among the different educational levels. In her study, 161 adults chose which group of four colors they 1) liked best, 2) liked second best, 3) disliked, 4) would use for clothing, and 5) would use for their "ideal home". It was found that warm colors were preferred by those who had some art experience. Those subjects with higher educational levels held a stronger preference for cool colors indicating that more research was needed into the influence of education on color preferences.

It was found that knowing the end use of a color will affect color preferences. Bradford (1913) and Dorcus (1926) found in their

respective studies that a subject's association with a color affected color choice. Nelson (1957) and Sales (1968) both found that color preference will differ between general color preference and color preference for clothing and home furnishings. Turner (1972) and Hada (1976) both found that color preference for clothing was not the same as color preference for home furnishings. These studies support Norman & Scott (1952), who criticized studies treating color in the abstract:

We may now indicate a primary defect of the general preference rating surveys. Most of them have merely asked the subjects to write a list of colors according to preference order, or presented a series of Milton-Bradley colors for paired comparisons or rank-order selection. They ignore the fact that color is nearly always associated with some object. A person does not prefer green as such, but rather green-colored trees, and not green-colored hair. Paired comparisons or rank-order studies with Milton-Bradley colors perhaps show that the individuals surveyed like blue better than yellow when it is presented on a piece of cardboard 6" x 6", but very little more. (p. 191)

Color Preferences in Clothing

Earlier studies of color preference for clothing as a specific item investigated the physical aspects of color and the reasons for color selection in clothing. Dearborn (1918) described how the physical aspects of color affected the wearer, i.e. dark colors absorb the sun's rays and warm the wearer, while light, bright colors reflect the sun's rays and cool the wearer. Also discussed was the psychological feeling of warmth from bright colors such as red and coolness from colors such as blue; however, these feelings were generally regarded as held by the observer rather than by the wearer.

As the psychological aspects of clothing selection became a subject for research, fashion and becomingness were investigated as reasons for clothing color choices. Hurlock (1929) administered a questionnaire to 367 men and 306 women ranging from 18 to 51 years of age. She found that for women, becomingness of a color rather than fashion was the major reason for a color selection. Barr (1934) found becomingness a primary consideration for clothing selection in her questionnaire survey of two groups of subjects ranging in age from 17 to 50 years of age.

In contrast, Philip (1945) had 19 men and 19 women rate colored fashion plates from 1941 Vogue magazines for their preference, and found color to be one of the lesser considerations in selection of clothing by women. Men, however, used color preference as a major factor in selection of clothing. Bartley and Warden (1962) found becomingness to be one of the most frequently considered factors in clothing selection by women. In interviews with women 65 years of age and older, becomingness of style and color was given as one of the primary considerations in clothing selection. Most studies seem to indicate that becomingness (which includes color choices) is a consideration, if not one of the major influences, in selection of clothing.

Preferences in hues for clothing have been investigated by some researchers. Though Philip's research in 1945 was a preliminary study with few subjects, it was found that green, blue, and red were the choices by women, and blue, black, and green were the choices by men for clothing. In 1957, Nelson interviewed 28 women between 30 and

50 years old to determine their favorite general color, color for clothing, and color for home furnishings. She used 12 hues of Munsell papers in a paired comparison test and found the favorite color for clothing to be red, with blue second.

In 1962, Compton developed a paired comparison fabric preference test for clothing. Two 5" x 7" clothing fabrics mounted on 8 1/2" x 11" white cards in pairs were used to test preference in tints, shades, and saturation of color, strong or weak contrast of design and background, and large or small design. This test was later expanded to include pairs testing preferences for texture and for warm or cool colors. The test was also converted from the fabric pairs on cards to 35-mm. colored slides of the original cards. A manual was developed (Compton 1965) which enabled other investigators to use the test. Compton reported in this manual the results of the Compton Fabric Preference Test (CFPT) from the different times it had been used in various areas of the United States. A total of 184 college students, 210 high school students, 211 homemakers, and 30 psychotic hospital patients were involved in the various tests. In color, the majority expressed a preference for deep shades, saturated colors, and cool colors. Other investigators, using the CFPT in their research, have also found a preference for cool colors (Crawford, 1965; Forrester, 1967).

Skinner (1975) studied color preference and color use in clothing for elderly women. She conducted personal interviews with 47 women between 65 and 80 years of age in an apartment complex in Columbus, Ohio. She found blue to be most preferred for casual wear and red

for dressy clothing with a strong preference for light/bright colors. These findings that older women prefer blue support findings by other investigators (Bartley & Warden, 1962; Decker, 1963; McInnis, 1963; Ryan, 1966; Taylor, 1967). As in studies on general color preference, research on color preference in clothing tends to show that saturated colors are most preferred; tendency toward cool colors is also noted.

Few studies on the relationship between clothing color preference and the age or education of the respondents were found. Most clothing color preference studies were concerned with a comparison of preference with personality traits (Barrett & Eaton, 1947; Congdon, 1969; Doss, 1976; Ryan, 1966; Sharpe, 1974).

Sales (1968) considered the relationship between clothing color preference and age of the respondents. She found that the older group chose blue, blue-green, and purple-blue for clothing while the younger group chose yellow, yellow-red, and green.

Valentine (1976) considered both age and educational level influence on clothing color preference. Using a questionnaire, 185 women in Denton, Texas, were questioned to find their preference in color, texture, and design. They were then asked to indicate the preference for 20 garments that were modeled. She found that as age level increased, interest in and influence of color on clothing choices increased. She also found that as educational level increased, color influence on clothing choice decreased and design influence increased. Additional studies on the relationship of age and education on clothing color preferences are needed.

Color Preferences in Home Furnishings

Colors preferred in interiors have not been investigated until relatively recently. Very little research has been found in this area; color preference is found to exist, but the results vary as to preference for warm or cool colors.

In her study, Sales (1968) found yellow and yellow-red the most preferred colors for interiors. She found that although blue was the most preferred hue for clothing, it was the least preferred for interiors.

Hada (1976), after a pretest that determined the CFPT was not transferrable to furniture fabric preferences, devised the Furniture Fabric Preference Test (FFPT). This was a paired comparison test for color, design, and texture preferences in furniture fabrics using the same format and random order as Compton's CFPT but with furniture fabrics used in the fabric pair rather than clothing fabrics. She tested 55 women age 25 to 65 from various women's groups. Her results were compared to personality traits of the respondents obtained from a personality scale given at the same time. In color, she found a preference for warm colors. Both Sales and Hada found saturated colors were also preferred, supporting much of the literature on general color preference in saturated-unsaturated preferences.

Nelson (1957) found a preference for green and blue-green for interiors in her study and a preference for cool colors was found for 70% of the subjects in the study done by McInnis (1963). McGibney

(1964) interviewed 62 people who were 62 years of age and older to determine their preference of color in home furnishings and the relationship with age, educational level, and selected activities. Cool colors (blue, green) were found to be the most favored colors for this age group.

In 1972, LaGarce investigated color preferences and purchase choices in interior furnishings. She administered two visual tests to 75 women and found the most preferred colors to be blue, blue-green, and green. Turner (1972) also found a preference for cool colors in interiors. One of the instruments she developed was the Color Preference Test which she used in her study of furniture product preferences of 100 randomly selected families in public housing. A strong preference for cool colors with blue followed by green as the most preferred hues was found. In this study, the CFPT was one of the five tests given to measure furniture preferences; however, it was concluded by Turner and Edwards (1974) that "it is limited when adapted to characteristics of fabrics to be used in furniture" (p. 41).

Age and education of respondents and home furnishing color preferences relationships research has been minimal. McInnis (1963) found no significant relationship between age and color choice. Younger adults preferred warm, bright colors more often than the older group, though a preference for cool colors was indicated by all age groups. In the same study, it was also found that though adults chose the cool color groups more often than the warm color groups at all educational levels, a stronger preference for cool colors became more

evident as the educational level increased.

Sales (1968) compared age groups and their color preferences in home furnishings. The younger group preferred yellow, red, and green-yellow; the older group preferred yellow, green, and blue. The younger group seemed to prefer warm colors while the older group chose both warm and cool hues for interiors.

In a study for reasons for furniture selection, Alexander, Alexander, and Tzeng (1976) had 100 consumers in Illinois complete a 20 minute questionnaire on selection of furniture. They found that respondents under 31 years of age felt materials used in construction to be the major concern in furniture selection while those over 31 felt color was the most important consideration.

Summary of Color Preference Literature

While a few investigators could find no general order of preference for hues (Cohn, 1894; Dorcus, 1926; Von Allesch, 1925), color preference order for hues was established in a majority of the studies. Some investigators found blue the most preferred color with red as a second choice (Eysenck, 1941a; Guilford, 1934; Jastrow, 1897; Luckiesh, 1916) while other investigators found blue to be first choice but green to be second choice (Guilford & Smith, 1959; Katz & Breed, 1922; St. George, 1938; Walton & Morrison, 1931). In contrast, some investigators found red to be the most preferred color (Choungourian, 1968; Walton, Guilford, and Guilford, 1933; Washburn, 1911). Investigators researching the relationship of age and general color preference have found a preference for blue or cool colors by the

older group and warm colors by the younger group (Bjerstedt, 1960; Choungourian, 1969; Jastrow, 1897; Katz & Breed, 1933; Sales, 1968). Two studies researched education and training and their influence on color preference. St. George (1938) did not find a difference in the color preferences of art students and non-art students, but a stronger preference for cool colors by higher educational levels was found by McInnis (1963).

Color has been found to be a consideration in clothing selection (Barr, 1934; Bartley & Warden, 1962; Dearborn, 1918; Hurlock, 1929). Though some researchers have found red to be the most preferred color for clothing (Nelson, 1957; Sales, 1968), most studies have found a cool color preference in clothing (Compton, 1962a; Crawford, 1965; Forrester, 1967; Philip, 1945). Blue was found to be the hue most preferred by older women (Bartley & Warden, 1962; McInnis, 1963; Ryan, 1966; Sales, 1968; Skinner, 1975). Some tendencies for preference of warm colors by the younger age group and cool colors by the older age group has been found (McInnis, 1963; Sales, 1968). Influence of educational level has been investigated by two investigators (McInnis, 1963; Valentine, 1976).

In home furnishings, color preference for warm or cool colors is not conclusive. Some investigators found a preference for warm colors (Hada, 1976; Sales, 1968) while others found a preference for cool colors in interiors (LaGarce, 1972; McGibney, 1964; McInnis, 1963; Nelson, 1957; Turner, 1972). No relationship has been established for age and education and home furnishings color preference (McInnis, 1963; Sales, 1968) indicating need for further

research in this area.

Design Preference

General Design Preference

Various approaches have been used to investigate general design preferences. Preferences for design forms have been found by some researchers. Birkhoff (1933) theorized that polygonal figures could be used as a measurement for aesthetic preferences of people. Eysenck (1968) supported this theory with his study. He had 160 industrial apprentices rank 90 polygonal forms in order of preference.

Eysenck (1971) also found that complex designs were better liked. He reached this conclusion from a study in which 179 education students were asked to rate 131 designs on a five point scale. Complex designs received more points than simple designs.

Lundholm (1921) investigated the "feelings" lines are perceived to depict. He prepared a list of 13 adjectives and had four men and four women draw lines to describe these adjectives. He found the majority of the subjects perceived similar feelings for the different kinds of lines. For example, big, broad lines or right angle lines gave feelings of strength; thin lines gave a feeling of weakness. Beauty was perceived in curved lines. Small waves and acute angles were drawn for the color red and big, low waves were drawn for the color blue.

Poffenberger and Barrows (1924) used another approach to investigate the feeling for lines when they had 500 subjects match a

list of 13 adjectives similar to Lundholm's to 18 white lines on blue backgrounds. It was found that nine of the lines were described with the same adjectives as had been found in Lundholm's results and that some lines seem to express certain kinds of feelings to the observer.

Studies on the relationship between color and design preferences have been conducted. Eysenck (1941b) studied color and form preference. He had 15 subjects rank in order of liking ten polygons and ten Ostwald colored papers. Subjects were then asked to rank ten colored polygons which were a combination of the best-liked colors with the worst-liked forms, and vice-versa. This test was devised to create a conflict between color and form to see which was the most influential in the choice. This test was then correlated to the 'K'-factor (a preference for brightness). Eysenck hypothesized that a high 'K' score would correlate with a preference for color and a low 'K' score would correlate with a preference for form. His results, however, were not statistically significant and he suggested further study in the field of color and form.

Granger (1955) found a correlation between color tests and a design test. He had 50 subjects (25 men and 25 women) rank the items within 60 sets of Munsell colors. They were also asked to rank designs in order of preference in the Maitland Graves Test of Design Judgement. He discovered that both color and design are aesthetic considerations.

Berg and Polygot (1956) found that color does not affect or distort identification of a form or figure. Using 250 students in five groups, twelve incomplete figures of common objects were presented to each group. A different color was used on the figures

for each of the four groups while group one saw the figures only in black and white. There was no difference in response time or visualizing the figures between the groups.

Christensen (1961) developed two tests to study design and color. The Design Preference Scale consisted of 177 pairs of abstract designs --- 117 pairs in black and white, 40 pairs of colored designs, and 20 pairs with one design black and white and one design in color. The subjects were to choose which design of each pair they preferred. When the Design Preference Scale was given to 231 high school and college students, it was determined that form was more important than color in choosing a design preference.

Christensen also developed the Color Preference Scale to measure hue, value, and chroma preferences. Munsell color chips were mounted in pairs on 3" x 5" white cards. The subjects were asked to choose the chip they preferred in each of the 68 pairs. Despite the previous results on the Design Preference Scale, when both the Design Preference Scale and Color Preference Scale were given to college students, the relationship between scores on the two scales was not statistically significant.

Studies on design preferences and characteristics of the respondents were done to establish a relationship between design preferences and personality traits (Barron, 1952; Barron & Welsh, 1952; Christensen, 1961; Evans, 1939; Eysenck, 1941b). Results from the majority of these studies established a relationship between design preferences and personality types.

Eysenck (1941b) correlated his 'K' test results with age and found that the young preferred the "bright" art forms while the older group preferred the more subdued works of art. Barron and Welsh (1952) investigated training in the form of art courses. They had 37 artists and art students sort 400 figures into two groups: one group of designs they "liked" and the other group of designs they "disliked." The choices were then compared to those of 75 men and 75 women with no art training who varied in age, education, occupation, and geographic location. They discovered that those with art training did differ in design preference from the non-artists. The art students more often liked the complex-asymmetrical designs and disliked the simple-symmetrical designs.

In contrast, Eysenck and Castle (1970) found that art training did not influence design preferences. Ninety polygons were rated for aesthetic value by 369 male and 408 female art students, and 176 male and 180 female non-art students. They found that artists preferred simple polygons while non-artists preferred complex polygons. However, the majority of polygons preferred by both art and non-art students were similar.

Design Preference in Clothing

The hypothesis that feeling for line, as found in the studies by Lundholm (1921) and by Poffenberger and Barrows (1924), would also be true for lines in dress was first investigated at Cornell. Four kinds of dress on identical models and in the same color were to be drawn by an artist. The four types of dresses (full and fussy, full and simple,

slim and fussy, and slim and simple) were to be drawn with each of the four kinds of lines: 1) vertical, 2) horizontal, 3) diagonal, and 4) curved. Subjects were asked to match the drawings to the same adjectives used in the studies by Lundholm (1921) and by Poffenberger and Barrows (1924). However, the artist had made differences in color and drawings of the models, causing a possibility for some outside variables to influence the choice by the subjects. Therefore, the experiment was never completed (Ryan, 1966).

Ryan (1966) found that lines in clothing did give a certain "feeling" to the wearer. She asked 1072 college women if their mood was influenced by color, texture, or type of costume. The 641 women who said "yes" were asked to give examples. Line was identified as full skirts, simple lines, and fussy detail; full skirts were reported to make students feel "feminine, dreamy, or graceful" (p. 134). Line in clothing, along with color and texture, was found to produce specific feelings in the wearer.

Wunderlich (1961) investigated preference for straight, curved, or intermediate (combination of straight and curved) lines in clothing and home furnishings details and items; there were three figures in each group of drawings. The subjects, 20 to 30 year old women who were elementary education majors, were asked to rate the three figures in order of preference. The results showed a strong preference for straight lines in clothing and a second preference for intermediate lines, while curved lines were the least preferred.

Baer (1970) devised the Clothing Perception Instrument to measure line and design preferences in clothing. The instrument measured

recall of silhouette and detail in clothing, decorative or structural design, and judgement of line illusion on the figure, and was administered to 102 college students at Colorado State University. The data were compared to class standing, residential backgrounds, major field of study, art experience, and personality traits. The general preference for structural line over decorative line in clothing was found while few significant relationships were found for the other sections of the instrument.

Marino (1976) investigated the relationship between dress and interior design in style as well as color and texture. Seventy-one Southern California college women answered a questionnaire devised by the investigator. The multiple choice questionnaire contained eight questions on dress style which she classified as contemporary or traditional. She concluded that the preferences were too varied to draw conclusions.

No research on line preference in clothing fabrics was found. However, design size in clothing fabrics has had some investigation. Ebeling and Rosencranz (1961) reported on preferences in clothing of older women in which 180 women, 60 years of age and over, answered a questionnaire on clothing preferences. They found that small designs were preferred. Later studies confirm the preference for small design by other age groups (Compton, 1962a; Forrester, 1967).

Research on design preference in clothing and characteristics of the respondents were usually concerned with personality traits (Baer, 1970; Compton, 1962a; Ryan, 1966; Wunderlich, 1961). Baer (1970)

also investigated the influence of training, education, and age on design preference in clothing. She found that there was no significant difference between students with art training and those without art experience; moreover, their aesthetic judgements were similar. She did find, however, that subjects who were clothing majors did have a higher aesthetic perception than non-clothing majors. She also found upper class students and older subjects to have more clothing perception, better recall of clothing details, and preference for structural over decorative lines.

Valentine (1976) correlated her findings with the respondents' ages. She discovered that the design in the garment influenced the 26 to 33 age group the most, whereas design influenced the 65 to 81 age group the least. Those women with a college or higher education were influenced most by design in their clothing selection. She also found that all age groups were influenced by design when selecting clothes; design appeared to have a greater influence than color or texture. Thus, more research on clothing design is important and of interest to all concerned with clothing selection.

Design Preferences in Home Furnishings

Research on design preferences in home furnishings has considered the line or silhouette of furniture or details of the furniture. Wunderlich (1961) investigated preferences for straight, intermediate, or curved lines in home furnishings. She found the highest preference for intermediate lines with straight lines next preferred. Preference

for curved lines in home furnishings was last.

In contrast, Turner (1972) and Howell (1977) found curved styles of furniture preferred. Turner developed a Furniture Style Preference Test to determine style preference of 100 families living in public housing in Greensboro, North Carolina. This test consisted of pen and ink drawings of five styles (American-colonial, contemporary, Mediterranean, modern, and provincial) for seven furniture items. For each item, the respondent chose which of the five styles she preferred for each furniture item. The most frequently chosen styles were curved line styles -- American-colonial, Mediterranean, and provincial.

Howell (1977) interviewed 30 married couples between the ages of 23 and 69 to determine their preferences for furniture styles and color schemes for formal and informal living areas. An adapted Turner Furniture Style Preference Test was given as part of the interview to determine style preference of the participants. The revised test consisted of pen and ink drawings of 6 lounge chairs, 6 sofas, and 6 end tables in the furniture styles: Colonial, Contemporary, Early American, Mediterranean, Modern, and Provincial. Howell found that men preferred Early American for both formal and informal rooms and that women preferred Provincial in the formal room and Early American in the informal room.

Marino's (1976) questionnaire included eight questions on style preference in interior design. The tendencies toward traditional or contemporary styles were analyzed. Marino concluded that women's choice in style was varied; the mode fell between traditional and

contemporary choices.

Hada (1976) investigated style preference in furniture fabrics and found that 56% of her 55 women subjects preferred contemporary fabric patterns to traditional fabric patterns. However, from the review of literature, style or line preference seems to vary from study to study.

Few studies have investigated design size preferences in home furnishing fabrics. Turner (1972) used the CFPT as one of the instruments to measure furniture preferences. This test measured design preferences using clothing fabrics in a paired comparison format. A preference for small design was found. Hada (1976) reached the same conclusion with her Furniture Fabric Preference Test which was like the CFPT but used furniture fabrics instead of clothing fabrics.

The relationship of design preference in furniture to characteristics of the subjects was limited, and few studies have established a relationship between home furnishings design preference and personality traits (Hada, 1976; Wunderlich, 1961). Hada (1976) considered the relationship of age with design size preferences in her investigation and found that with increased age, smaller designs were more preferred.

Summary of Design Preference Literature

In general design preference, form and line preferences have been investigated (Eysenck, 1968; Lundholm, 1921; Poffenberger & Barrows, 1924). The relationship between design and color has also

been a subject of investigation (Berg & Polygot, 1956; Christensen, 1961; Eysenck, 1941b, Granger, 1955), with inconclusive results. The relationship of age and education with design preferences has had minimal investigation (Barron & Welsh, 1952; Eysenck, 1941b) with inconclusive results as to the influence of these characteristics on design preference.

In clothing, research to investigate the "feeling" of line in dress was attempted (Ryan, 1966). In straight or curved line preference, Wunderlich (1961) found a preference for straight line in clothing while Marino (1976) found styles chosen too varied for conclusive results. Evidence indicates that small designs are preferred in clothing (Compton, 1962a; Ebeling & Rosencranz, 1961; Forrester, 1967). Concerning respondents' characteristics and their relationship to design preference in clothing, no significant difference between art and non-art students was found (Baer, 1970). However, older groups were more influenced by design and preferred structural over decorative lines in clothing (Baer, 1970; Valentine, 1976).

Investigation in design preference in home furnishings found preference for straight line (Wunderlich, 1961) and for curved line (Howell, 1977; Turner, 1972; Turner & Edwards, 1974). Preference for small designs in home furnishing fabrics was also found (Hada, 1976; Turner, 1972; Turner & Edwards, 1974). This preference for small designs seemed to increase with age (Hada, 1976).

Preference Relationship for Color and Design
in Clothing and Home Furnishings

Few studies have investigated direct relationships between clothing and home furnishing preferences in both color and design. The first research found on the relationship between clothing and home furnishings was by Nelson (1957). The purpose of her study was to determine the agreement or lack of agreement between the individual's general color preference and their color preference for clothing or home furnishing items. Her study consisted of a sample of 28 women who selected from 12 Munsell hues their preference for general hue, hue for clothing, and hue for decorating a living room. For isolated color preference, red was chosen first and blue-green was chosen second. For clothing, red was the first choice and blue was second choice. For "home decoration," green was chosen first and blue-green was second. A tendency toward warm or cool colors for clothing was indicated, and a preference for cool colors in home furnishings was indicated. Relationship of color preferences to respondents' characteristics was not investigated.

The relationship between clothing and home furnishings in line preference was investigated by Wunderlich (1961). A questionnaire was given to elementary education majors to determine their preference. A significant relationship between home furnishings and clothing was found for intermediate lines and straight lines, giving some support to the theory that preference of line is consistent, but she found no significant relationship for curved line preferences.

Wunderlich also investigated and determined some relationship between line preferences in clothing and home furnishings and certain personality traits of the respondents.

McInnis (1963) investigated the choice of color and its relationship to an individual's characteristics of age, sex, social class, income level, interests, place reared, leisure activities and art, music, and reading preferences. Fifty-one men and 110 women 18 years of age and above were asked to choose from four groups of color (fully saturated cool, less saturated cool, fully saturated warm, and less saturated warm). The subject was to choose a group for 1) the group liked best, 2) the group liked second best, 3) the group liked least, 4) the group desired for an "ideal" home and 5) the group liked for own clothing. McInnis found that cool colors were the most preferred for general color, color for home, and color for clothing. When comparing color choice and age, no significant relationship was observed; the younger group seemed to prefer cool and bright colors, while the older group preferred the cool color and muted-color groups. In color choice and educational level, no significant relationship was found, as all educational levels preferred the cool colors.

In the area of color, Sales (1968) investigated general hue, value, and intensity color preferences of women to see if they differed or were similar for a specific clothing item (a dress) or a specific home furnishings item (an upholstered chair). Fifty-one women, 26 between the ages of 19 and 38 and 25 between the ages of 48 and 67, were asked to rate five hues of Color-aid papers in six

color groupings consisting of light value-moderate intensity, dark value-moderate intensity, and middle value-high intensity of principle and intermediate colors. The subject chose her favorite color from each group, and from those colors then chose her overall preference. She did this three times -- once for overall color preference, once for a dress, and once for an upholstered chair. A preference for blue, red, and yellow was found for general hue preference. In clothing, red was also the first preference with yellow-red ranked second, and blue-green ranked third. In home furnishings, color preference order was yellow, yellow-red, and green-yellow. Though a cool color, blue, was first choice for general color preference, color preferences in both clothing and home furnishings were for warm colors. This contradicted Nelson's findings of cool or warm color preference in clothing and cool color preference in home furnishings.

Sales (1968) did find that the age groups differed in their color preferences for clothing and home furnishings. Specific hue choices for each age group were discussed previously; in general the younger group preferred warm colors for overall color preference, clothing, and home furnishings, while the older group preferred the cool colors in all three color instances.

Marino (1976) investigated both color and style preferences for clothing and home furnishings. By use of a multiple-choice questionnaire, she found that 71 women in Southern California preferred neutral colors over brightly intense colors for both clothing and home furnishings. In style, she found the choices

between traditional and contemporary fabrics for both clothing and home furnishings to be too varied to be significantly related. She did not investigate a relationship between findings with any characteristics of her subjects, but suggested that this was a possibility for further research.

Summary of Literature on Clothing and Home Furnishings Relationships

Few studies on the relationship between preferences in clothing and home furnishings have been conducted. Some have compared the two items in color (Marino, 1976; McInnis, 1963; Nelson, 1957; Sales, 1968) and others in design (Marino, 1976; Wunderlich, 1961). No conclusive results were found for a preference in warm or cool colors or a significant relationship established for clothing and home furnishings in either warm or cool colors. Conflicting results were also found for line preference. Researchers investigated the relationship between clothing and home furnishing preferences and the characteristics of the respondents in few studies (McInnis, 1963; Sales, 1968; Wunderlich, 1961) with a relationship between line preference and certain personality traits established.

Some research explored the relationship between clothing and home furnishings for color and line, but no research was found on the relationship between clothing and home furnishings for small or large design. Design size preference has been investigated separately (Compton, 1962a; Hada, 1976), but no studies to determine the relationship between clothing and home furnishings in design size has

been found. Also no research has been found on the relationship between clothing and home furnishing fabrics.

III. RESEARCH DESIGN

The measures and procedures for this study are discussed under the following headings: 1) selection of sample, 2) instruments, 3) measurement of variables, 4) pilot test, 5) data collection, and 6) analysis of data.

Selection of Sample

Subjects were selected from a number of organized groups listed by the Chamber of Commerce in Salem, Oregon. Groups were selected according to several criteria, including: 1) participants would include women since women are likely consumers of clothing and home furnishings; 2) participants would represent an age range of 25 to 65 years of age, chosen because those individuals spend approximately 76% of the nation's income (Linden, 1978) and, consequently, would be the primary consumers of clothing and home furnishings; and 3) participants would reflect differences in educational level and in amount of training in color and design.

Of the groups selected from the Chamber of Commerce Salem Area Clubs and Organizations List, the first eight groups which gave their consent were tested ($n = 117$). Out of the total group, 13 subjects had to be eliminated from the sample because they did not fall within the specified age range of 25 to 65 years of age, and two additional persons were disqualified because their answer sheets were not completed. The total number of individuals from the eight groups

included in the sample was 102.

Instruments

Compton Fabric Preference Test (CFPT)

To measure color and design size preference of clothing, 30 slides from the CFPT were used. This test was developed by Norma Compton in 1962 to measure clothing fabric preferences to test the relationships between one's selection of clothing fabric and one's physical and personality characteristics. The validity and reliability of the instrument has since been established (Compton, 1966) and published in manual form (Compton, 1965). Compton (1966) states:

The original test consists of 78 35-mm. colored slides of apparel fabrics, differing with respect to chroma and value of color, figure-ground color value contrasts, warm versus cool colors, design size, and rough versus smooth textures. (p. 287)

The slides are of two 5" x 7" swatches of clothing fabrics on an 8 1/2" x 11" white card. Each pair is labeled 'A' or 'B' and is numbered. "Each fabric of a pair within a series and slides for all series are randomized within the test" (Compton, 1966, p. 289). The respondents are asked to select either fabric 'A' or 'B' on their answer sheet (Appendix B) by circling the appropriate answer by the corresponding number of the slide that is shown.

Furniture Fabric Preference Test (FFPT)

To measure color and design size preference in home furnishing fabrics, 30 slides from the FFPT were used. This test was developed

by Lynne Hada in 1976 to measure the relationship between selection of home furnishing fabrics and the personality traits of extroversion and introversion. This test is also a paired comparison test consisting of 78 35-mm. slides measuring color, design, and texture preferences in home furnishing fabrics. Two decorator fabric samples were placed behind 12" x 12" cutouts on a neutral gray carpeted board. Each pair was labeled 'A' or 'B' and numbered. As the FFPT slides followed the same format and sequential order as the CFPT, the fabrics of a pair within each series as well as all the slides were randomized. Indication of choices on the answer sheet followed the same procedure as used in the CFPT.

Measurement of Variables

Color Preference

To measure preference for warm or cool colors in clothing fabrics, 15 slides from the CFPT were used. The slides which measured the warm-cool color variable were numbers 2, 14, 15, 22, 26, 32, 35, 38, 43, 50, 56, 64, 70, 73, and 75. A choice of 'A' or 'B' on these slides indicated a preference for either warm colors or cool colors in clothing. The slides were shown in the same order and sequence as specified in the complete CFPT.

Total scores were established by adding the number of choices for the dimension of color. Possible scores ranged from 0-15 for warm or cool color preference. The dimension with the majority of choices was designated as the color preference.

To measure warm and cool color preference in home furnishing fabrics, 15 slides from the FFPT which measure these variables were used. The slides measuring warm and cool color preference in home furnishing were numbers 2, 14, 15, 22, 26, 32, 35, 38, 43, 50, 56, 64, 70, 73, and 75. A choice of 'A' or 'B' indicated a color preference for either warm or cool colors on each slide and the slides were shown in the same order and sequence as specified in the complete FFPT.

As in the CFPT, a score was reached for warm or cool color preference by totaling the choices for each dimension of color. A possible score ranged from 0-15. The dimension which received the majority of the choices was the color preference for that respondent.

Design Size Preference

To measure a preference for large or small design in clothing fabric, 15 slides from the CFPT were used. These slides were numbers 5, 11, 18, 19, 28, 31, 37, 41, 42, 46, 47, 48, 53, 62, and 72. An indication of 'A' or 'B' was a choice for small or large design preference.

Fifteen slides, numbers 5, 11, 18, 19, 28, 31, 37, 41, 42, 46, 47, 48, 53, 62, and 72, from the FFPT were used to measure large and small design preference in home furnishing fabrics. A choice of 'A' or 'B' indicated a preference for small design in the motif or large design in the motif. The slides were shown in the same

order and sequence as they were found in their respective tests. Preference for dimension is determined by majority of choice for that variable. A possible score may range from 0-15.

Design Line Preference

To measure a preference for straight or curved lines in the motif in clothing fabrics, 12 slides were developed by the investigator to be used with the CFPT. These slides were of two 5" x 7" swatches of clothing fabrics on 8 1/2" x 11" white cards labeled 'A' or 'B'. One fabric was a straight line design and one was a curved line design. Color and size of design in both fabrics were similar so that only the line of the motif design differed. These fabric pairs were converted to 35-mm. colored slides to resemble the CFPT slides on color and design size preference that were being used. These slides measuring design line preference were given the numbers 3, 9, 12, 13, 29, 36, 39, 44, 51, 59, 63, and 67 as they were placed in the same positions occupied by the slides measuring figure-ground color value contrast in the complete CFPT.

To measure a preference for straight or curved line preference in motif design in home furnishing fabrics, 12 slides were developed by the researcher. These 35-mm. colored slides were made to resemble the FFPT slides on color and design size. Two decorator fabrics were placed behind two 12" x 12" cut-outs on a neutral gray carpeted board. They were labeled 'A' or 'B' and numbered. These fabrics were similar in color and design size, differing only in design line; one fabric had a curved line design and one had a straight line design.

They were shown in the same order and sequence as the slides which measured preference for traditional or contemporary fabrics in the complete FFPT. The slides measuring design line preference for home furnishing fabrics were given the numbers 3, 9, 12, 13, 29, 36, 39, 44, 51, 59, 69, and 76 as these slides were placed in the positions occupied by the slides measuring preference for traditional or contemporary fabrics in the complete FFPT.

The fabrics for the 12 slides measuring straight or curved line preference in clothing fabrics and the 12 slides measuring straight or curved line preference in home furnishing fabrics as discussed above, were chosen by the same procedure. A panel of criterion experts, selected by the investigator, included one clothing retail buyer, one interior designer, one retail fabric buyer/fabric store owner, one art educator, one graphic artist, one university clothing educator, and one clothing and home furnishings consumer. Each of the criterion experts individually placed various clothing and home furnishing fabrics selected by the investigator into categories of straight line designs, curved line designs, or designs that could not be labeled as examples of only straight or curved lines in design. To classify a fabric as either straight line design or curved line design, 85% of the criterion experts (6 out of the 7) had to agree on the same line design in the fabric. From the fabrics designated as either straight line designs or curved line designs, the investigator then made the fabric pairs for the slides. The criterion experts then judged the slides for similarity in color and design

size, and again established that one fabric was an example of straight line and one was an example of curved line design. When 12 slides for clothing and 12 slides for home furnishings were made and approved by the criterion experts, these slides were placed in their designated order with the slides from the CFPT and the FFPT.

As with the slides on color and design size, the number of choices for the dimension of each variable (straight or curved) were totaled and the dimension that received a majority of the choices was designated as the preference for design line. Possible scores ranged from 0-12.

Pilot Test

A social group known to the author, consisting of seven women, was selected to take the test as a pilot group. These women were in the specified age group (25 to 65 years) and lived in Salem, Oregon. They were representative of the sample sought by the investigator for this study. The object of the pilot test was to critique the testing and scoring procedure, the clarity of the instructions and answer sheets, and to determine the length of time needed to take the two tests.

From this test, it was found that the procedure was efficient and took approximately 20 minutes. Instructions were clear and explicit. A slight modification of the scoring procedure which would allow the subjects to have immediate feedback about their preferences was recommended by the pilot group. In an effort to accommodate this suggestion, taking into account the diverse education

levels of the subjects, a copy of the answer keys (Appendix D) was given to each respondent. The subjects would then score their own answer sheets. This worked very efficiently and was not too time consuming.

For clarity, the investigator had the answer sheet for clothing printed on yellow paper and answer sheet for home furnishings printed on blue paper; the scoring keys were likewise colored. This avoided confusing answer sheets and score keys during the scoring process.

Data Collection

Seven groups from the Chamber of Commerce Salem Area Clubs and Organizations List were selected for this study. These groups met the criteria of age, variety in educational level, and variety of training in color and design. One L.D.S. woman's group also agreed to be tested during their weekly meeting. The respondents were tested in groups at their regular meeting place. An attempt was made to have all of the groups meet in one place for a general testing session. This was found not to be workable as each group had other activities planned along with the scheduled testing. The test was usually included as part of the program for the group's regular meeting.

The procedure for administering the test included a short introduction by the investigator, distribution of the answer sheets, administration of the test, and scoring of the answer sheets (Appendix E). The CFPT was given to the respondents first. When the

choices had all been made for clothing preference, then the FFPT was given. Following the FFPT, the subjects were asked to complete the questionnaire on demographic data (Appendix C). For the respondent's information, their preferences were tallied with the original answer sheets returned to the investigator for scoring and analysis.

Analysis of Data

The CFPT and the FFPT were scored by the investigator according to the score keys (Appendix D). The scores and demographic information for each respondent were transferred to punch cards. The SPSS (Statistical Package for the Social Sciences) computer program at Oregon State University was used for the statistical analysis.

The Pearson product moment correlation coefficient was used to test the significance of the relationship between the preferences for clothing fabrics and preferences for home furnishing fabrics in color, design size, and design line. Minimum acceptable level of significance was set at .05.

The same statistic was also used to determine the relationship between the agreement of clothing fabrics and home furnishing fabrics and the demographic groups of age, training in color and design, and educational level. A z test (Neter & Wasserman, 1974) was used to test the difference between the two correlations within each demographic group.

Preferences for the dimension of the variables, color, design size, and design line, were found by frequency count. In color, a score of 0-7 was designated as a preference for warm color and a score of 8-15 was designated as a preference for cool color. In design size, a score of 0-7 was designated as a preference for large design and a score of 8-15 as a small design preference. In design line, 0-6 was designated as a preference for straight line and 7-12 was designated as a preference for curved line.

In analyzing preference for the variables in the different age groups, educational levels, and amount of training in color and design, the dimension chosen by over 50% of the respondents in that group was considered the preference for that variable.

IV. FINDINGS

The findings in this chapter are divided into four sections:

1) description of the sample; 2) findings related to clothing fabric preferences and home furnishing fabric preferences, 3) findings related to the relationship between age and preferences in clothing and home furnishing fabrics, 4) findings related to the relationship between education and preferences in clothing and home furnishings fabrics, and 5) findings related to the relationship between training and preferences in clothing and home furnishing fabrics.

Description of the Sample

The sample for this study consisted of 102 women between the ages of 25 and 65 years of age. These women resided in the Salem, Oregon, area and were members of groups selected from the Chamber of Commerce Salem Area Clubs and Organizations List who agreed to participate in this study.

Age

The frequency distribution of the respondents by age is shown in Table 1. Sixty seven women (65%) were in the younger age group and 35 women (35%) were in the older age group. The mean age was 41.5 years. As seen in Table 1, this division, though not identical, is similar to the percentage of women found in these age groups in the state of Oregon.

Table 1: Frequency Distribution of Respondents Compared to Oregon's Population by Age

Age groups	Women in Sample		Women in Oregon ^a	
	#	%	#	%
Younger				
25-34	34	33%	190,000	35%
35-44	<u>33</u>	<u>32%</u>	<u>118,000</u>	<u>22%</u>
Totals	67	65%	308,000	57%
Older				
45-54	15	15%	118,000	22%
55-65	<u>20</u>	<u>18%</u>	<u>110,000</u>	<u>21%</u>
Totals	35	33%	228,000	43%
Total	102	98% ^b	536,000	100%

^aFrom U.S. Bureau of the Census, 1978.

^bPercentages may not total 100 as they are rounded.

Sex

All the respondents were female. Though groups containing males as well as females were contacted by the investigator, the eight groups who agreed to be tested did not have any males in their membership.

Educational Level

Educational level of the respondents was obtained from the demographic questionnaire. As shown in Table 2, the responses were

categorized into two groups: 1) high school or vocational-technical education and 2) college education. On comparison, a larger percentage (75%) of the respondents had attained higher educational levels than is representative of the population in Oregon (31%). However, both educational levels were represented in the study.

Courses on Color and Design

A variety of training in color and design was found among the respondents. The majority (71.6%) had taken some classes or workshops on color and design.

Occupation of the Respondent

Descriptive data on occupation were gathered in the questionnaire from 100 of the respondents (Table 3). Forty-nine percent of the respondents were in the professional/technical category versus only 14% of the Oregon population. A very small percentage of semi-skilled workers and clerical/sales workers were in the sample compared to the percentage found in the state of Oregon. The skilled and unskilled workers are similar, though not identical, to the percentage found in the Oregon population. Thirteen of the respondents noted they did not work outside the home.

Table 2: Frequency Distribution of Respondents Compared to Oregon's Population by Educational Level

Educational Level	Women in Sample		Women in Oregon ^a	
	#	%	#	%
High School Voc.-Tech.	26	25%	466,000	69%
College	<u>76</u>	<u>75%</u>	<u>212,000</u>	<u>31%</u>
Totals	102	100%	678,000	100%

^aFrom U.S. Bureau of the Census, 1978.
Data are for women 25 years of age and over.

Table 3: Frequency Distribution of Respondents Compared to Oregon's Population by Occupation

Occupation	Women in Sample		Women in Oregon ^a	
	#	%	#	%
Professional Technical	43	49%	72,000	14%
Managers Administrators	9	10%	32,000	6%
Clerical Sales	28	32%	208,000	39%
Skilled	2	2%	68,000	13%
Semi-skilled	2	2%	129,000	24%
Unskilled	<u>3</u>	<u>3%</u>	<u>18,000</u>	<u>3%</u>
Totals ^b	87	98%	527,000	99%

^aFrom U.S. Bureau of the Census, 1978.
Data are for women 14 years of age and older.

^bPercentages may not total 100% as they are rounded.

Findings Related to Clothing Fabric Preferences
and Home Furnishing Fabric Preferences

Color Preferences

The preferences for warm or cool color were measured for clothing fabrics by the CFPT. A score of 0-15 was possible for color with a score of 0-7 indicating a preference for warm color and a score of 8-15 indicating a preference for cool color. The range of scores for color was 0-14, with a mean of 7.088 denoting a slight preference for warm color in clothing fabrics. Frequency distribution for color preference in clothing fabrics is shown in Table 4.

The preference for warm or cool color was measured for home furnishing fabrics by the FFPT. Preference was determined in the same manner and with the same scoring procedure as was used for the CFPT. Scores for color preference ranged from 1-15 with a mean of 7.098 indicating a slight preference for warm color in home furnishing fabrics. Table 4 shows the frequency distribution for color preference in home furnishing fabrics.

Hypothesis One, which stated that there was a significant relationship between clothing fabric preferences and home furnishing fabric preferences in color, was supported by the data. The data showed a significant relationship between color preference for clothing fabrics and color preference for home furnishing fabrics ($r = .5195$, $p < .001$). This indicates that a preference in color for clothing fabrics is positively related to a preference in color for home furnishing fabrics.

Table 4: Frequency Distribution for Warm and Cool Color Preferences in Clothing and Home Furnishing Fabrics

Score for Color variable	No. of Respondents	
	Frequency for Clothing Fabrics	Frequency for Home Furnishing Fabrics
0 Warm	1	0
1	3	4
2	5	6
3	7	6
4	5	5
5	12	12
6	9	9
7	17	12
8	10	16
9	12	6
10	6	10
11	3	8
12	5	5
13	3	1
14	4	1
15 Cool	<u>0</u>	<u>1</u>
	102	102
Mean	7.088	7.098

Design Size Preferences

For clothing fabrics, design size preferences were also measured by the CFPT. A score of 0-15 was possible for design size preference. A score of 0-7 indicated a preference for large design in clothing fabrics and a score of 8-15 indicated a preference for small design in clothing fabrics. The scores for design size ranged from 0-15, with a mean of 11.216 indicating a preference for small designs in clothing fabrics (Table 5).

Design size preference in home furnishing fabrics was measured by the FFPT, with frequency count determining preference. As in clothing preferences, a score of 0-15 was possible, with a score of 0-7 indicating a preference for large design and a score of 8-15 indicating a preference for small design. Table 5 summarizes the frequency distribution for design size preference in home furnishing fabrics. Scores in design size for home furnishing fabrics ranged from 3-14 with a mean of 8.961. The data showed a preference for small design in home furnishing fabrics, though not as strong as was found for clothing.

Preference for design size was also found to be similar for clothing fabrics and home furnishing fabrics. A Pearson product moment correlation coefficient indicated a significant positive relationship in design size ($r = .3720$, $p < .001$) between clothing fabrics and home furnishing fabrics. Therefore, Hypothesis Two was supported.

Table 5: Frequency Distribution for Small and Large Design Preferences in Clothing and Home Furnishing Fabrics

No. of Respondents		
Score for design size variable	Frequency for Clothing Fabrics	Frequency for Home Furnishing Fabrics
0 Large	2	0
1	0	0
2	1	0
3	0	2
4	1	2
5	0	1
6	1	8
7	6	14
8	9	16
9	9	20
10	8	12
11	7	12
12	16	8
13	13	5
14	16	2
15 Small	<u>13</u>	<u>0</u>
	102	102
Mean	11.216	8.961

Design Line Preferences

Preferences for straight or curved line in both clothing and home furnishing fabrics were measured by slides developed by the investigator. Twelve slides measured line preference in clothing fabrics and were administered with the CFPT; twelve slides measured line preference in home furnishing fabrics and were administered with the FFPT. A score of 0-12 was possible for design line on each test. A score of 0-6 indicated a preference for straight line and a score of 7-12 indicated a preference for curved line in clothing fabrics and home furnishing fabrics.

In clothing fabrics, the data indicated a preference for curved line; the range of scores for design line in clothing fabrics was 1-12, with a mean of 8.284. In home furnishing fabrics, curved lines were also found to be preferred, though not as strongly as for clothing fabrics. The range of scores for design line preference in home furnishing fabrics was 1-12, with a mean of 6.833. Table 6 gives the frequency distribution for clothing and home furnishing fabric preferences.

The correlation to assess the relationship between clothing fabric preferences and home furnishing fabric preferences in design line was significantly positive ($r = .3223$, $p < .001$). Hypothesis Three was supported by the data on design line.

Table 6: Frequency Distribution for Straight and Curved Line Preferences in Clothing and Home Furnishing Fabrics

Score for design line variable	No. of Respondents	
	Frequency for Clothing Fabrics	Frequency for Home Furnishing Fabrics
0 Straight	0	0
1	1	7
2	5	5
3	3	6
4	5	11
5	4	4
6	6	11
7	11	8
8	11	13
9	16	12
10	12	15
11	16	6
12 Curved	<u>12</u>	<u>4</u>
	102	102
Mean	8.284	6.833

Findings Related to the Relationship Between Age
and Preferences in Clothing and Home Furnishing Fabrics

The categories of consumers designated by Linden (1968) were combined into two groups: 1) younger (25-44) and 2) older (45-65). The dimension chosen by over 50% of the respondents in each age group was considered the preference for the variables color, design size, and design line in both clothing fabrics and home furnishing fabrics.

In clothing fabrics (Table 7), a preference for warm color was found for both age groups, though the older group showed a greater tendency toward warm colors (60%) than did the younger group (56.7%). In home furnishing fabrics, a preference for warm colors over cool colors was found for both age groups (Table 8). The older group again showed a greater tendency toward warm color preference (57.1%) than did the younger group (50.7%), though neither preference was strong.

The Pearson product moment correlation coefficient was used to assess the linear relationship for color preference between clothing preference and home furnishing preference in the two age groups. As shown in Table 9, a significant relationship was found for both the younger group ($r = .5903$, $p < .001$) and for the older ($r = .3667$, $p < .05$). These results supported Hypothesis One. However, the two correlations were found not to be significantly different ($z = 1.360$). Thus, Hypothesis Four, which stated that there was a relationship between age and agreement of clothing

Table 7: Frequency Table for Preferences in Clothing Fabrics
by Age Group

Age Groups	Color		Design size		Design line	
	Warm 0-7	Cool 8-15	Large 0-7	Small 8-15	Straight 0-6	Curved 7-12
Younger 25-44	38 56.7%	29 43.2%	4 6.0%	63 94.0%	15 22.4%	52 77.6%
Older 45-65	21 60.0%	14 40.0%	7 29.0%	28 80.0%	9 25.7%	26 74.3%

Table 8: Frequency Table for Preferences in Home Furnishing Fabrics
by Age Group

Age Groups	Color		Design size		Design line	
	Warm 0-7	Cool 8-15	Large 0-7	Small 8-15	Straight 0-6	Curved 7-12
Younger 25-44	34 50.7%	33 49.3%	16 23.9%	51 76.1%	35 52.2%	32 47.8%
Older 45-65	20 57.1%	15 42.9%	11 31.4%	24 68.6%	9 25.7%	26 74.3%

Table 9: Findings Related to Correlations of Color and Design Preferences in Clothing and Home Furnishing Fabrics by Age Group

Correlation findings			
Ages	Color	Design size	Design line
25-44	$\underline{r} = .5903^{***}$	$\underline{r} = .4938^{***}$	$\underline{r} = .4272^{***}$
45-65	$\underline{r} = .3667^*$	$\underline{r} = .3125^*$	$\underline{r} = .1648$
z score	1.360 ns	1.025 ns	1.326 ns

$\underline{*p} < .05$

$\underline{**p} < .01$

$\underline{***p} < .001$

fabric and home furnishing fabric preferences in color was not supported.

A strong preference for small designs in clothing fabrics was found for both age groups (Table 7). Ninety-four percent of the younger group preferred small designs while 80% of the older group showed a preference for small design in clothing fabrics. A preference by both groups for small design in home furnishing fabrics was also observed (Table 8). Seventy-six percent of the younger group and 68.6% of the older group showed this preference.

The relationship for design line preference between clothing and home furnishings was found to be significant for both the younger ($\underline{r} = .4938$, $\underline{p} < .001$) and older groups ($\underline{r} = .3125$, $\underline{p} < .05$). These data support Hypothesis Two. However, there was not a significant

difference between the two correlations ($z = 1.025$). (Table 9)
A greater tendency for either the older or younger age group to show the same preferences for design size in clothing fabrics and home furnishing fabrics was not found.

Preferences for straight or curved line in clothing fabrics by age groups were observed (Table 7). A preference for curved line was found in both groups. Preferences for line in home furnishing fabrics were also noted by frequency count (Table 8), but only the older group preferred curved lines in home furnishing fabrics (74.3%). The younger group showed no dominant preference between curved and straight line but did show a trend for preference of straight line (52.2%) over curved line (47.8%).

There was a significant relationship between clothing fabrics and home furnishing fabrics in preference for design line for the younger group ($r = .4272$, $p < .001$), but not for the older group ($r = .1648$, ns). Like the design size correlations for each age group, there were no significant differences between the correlations for the two groups ($z = 1.326$). (Table 9) Neither the older nor the younger age groups are likely to show greater similarity in preferences for line in clothing fabrics and home furnishing fabrics.

Hypothesis Five stated that a relationship existed between clothing fabrics and home furnishing fabrics in design preferences by age. This was not supported by either the data on design size or design line preferences.

Findings Related to the Relationship Between Education
and Preferences in Clothing and Home Furnishing Fabrics

The educational level for each respondent was obtained from the questionnaire. The respondents were divided into two groups: 1) those with high school or vocational technical education and 2) those with some college education. Preference for the dimension of the variables color, design size, and design line in clothing fabrics and home furnishing fabrics, was designated by the choice of the dimension by over 50% of the respondents in each educational level.

Table 10 shows frequency distribution for preferences of the respondents in clothing for color, design size, and design line by educational level. The respondents with high school or vocational technical education tended to prefer warm colors (61.5%), small designs (92.3%), and curved lines (88.5%) in clothing fabrics. Those with college level education also preferred warm colors (56.6%), small designs (88.2%) and curved lines (72.4%).

In home furnishing fabrics (Table 11) those with high school/vocational technical education preferred warm colors (57.7%), small designs (73.1%), and curved lines (76.9%). However, those with college education showed a similar preference for warm colors (51.3%) and small designs (73.7%) for home furnishing fabrics, but identical (50% each) preferences for curved and straight line. Preferences for clothing and home furnishing fabrics did not seem to differ among the educational levels.

The Pearson product moment correlation coefficient was used to

Table 10: Frequency Table for Preferences in Clothing Fabrics by Educational Level

Educational Level	Color		Design size		Design line	
	Warm 0-7	Cool 8-15	Large 0-7	Small 8-15	Straight 0-6	Curved 7-12
High School	16	10	2	24	3	23
Voc. Tech.	61.5%	38.5%	7.7%	92.3%	11.5%	88.5%
College	43	33	9	67	21	55
	56.6%	43.4%	11.8%	88.2%	27.6%	72.4%

Table 11: Frequency Table for Preferences in Home Furnishing Fabrics by Educational Level

Educational Level	Color		Design size		Design line	
	Warm 0-7	Cool 8-15	Large 0-7	Small 8-15	Straight 0-6	Curved 7-12
High School	15	11	7	19	6	20
Voc. Tech.	57.7%	42.3%	26.9%	73.1%	23.1%	76.9%
College	39	37	20	56	38	38
	51.3%	48.7%	26.3%	73.7%	50.0%	50.0%

Table 12: Findings Related to Correlations of Color and Design Preferences in Clothing and Home Furnishing Fabrics by Educational Level

Ed. Level	Correlation findings		
	Color	Design size	Design line
High School Voc. Tech.	$\underline{r} = .5385^{**}$	$\underline{r} = .5615^{***}$	$\underline{r} = .5242^{**}$
College	$\underline{r} = .5165^{***}$	$\underline{r} = .3387^{***}$	$\underline{r} = .2352^*$
z score	.142 ns	1.167 ns	1.439 ns

* $\underline{p} < .05$

** $\underline{p} < .01$

*** $\underline{p} < .001$

assess the relationship between clothing fabric and home furnishing fabric preferences. A significant relationship for both high school/ vocational technical ($\underline{r} = .5385$, $\underline{p} < .01$) and college educated ($\underline{r} = .5165$, $\underline{p} < .001$) respondents in color preferences was found. The two correlations were not significantly different ($\underline{z} = .142$); thus, educational level as dichotomized here, does not significantly affect how a color preference in clothing fabrics is related to color preference in home furnishing fabrics. (Table 12) Hypothesis Six, which stated that a relationship existed between clothing fabrics and home furnishing fabrics in color preference by educational level, was not supported.

Similarly, no significant differences in the correlations between

clothing fabric preferences and home furnishing fabric preferences were found for the educational levels in design size ($z = 1.167$) or in design line preference ($z = 1.439$). A summary of the correlations for the different educational levels is found in Table 12. Thus Hypothesis Seven, which stated that a relationship existed between clothing fabrics and home furnishing fabrics in design preference by educational level, was not supported with these data.

Findings Related to the Relationship Between Training in Color and Design and Preferences in Clothing and Home Furnishing Fabrics

The number of courses in color and design which had been taken by each of the respondents was obtained from the questionnaire. The respondents were divided into two groups: 1) those who had taken no courses in color and design and 2) those who had taken one or more courses in color and design. The dimension chosen by over 50% of the respondents in each group was considered the preference for the variables in both clothing fabrics and home furnishing fabrics.

Preferences for clothing fabric and home furnishing fabrics for people with some training in color and design versus people with no training was not significantly different. In clothing fabrics, people with no training preferred warm colors (72.4%), small designs (96.6%), and curved lines (79.3%). Though not as strongly, people with some training preferred warm colors (52.1%), small designs (86.3%) and curved lines (75.3%) (Table 13). In clothing fabrics, preferences for color, design size, and design line did not appear

Table 13: Frequency Table for Preferences in Clothing Fabrics by Training in Color and Design

Training	Color		Design size		Design line	
	Warm 0-7	Cool 8-15	Large 0-7	Small 8-15	Straight 0-6	Curved 7-12
No courses	21 72.4%	8 27.6%	1 3.4%	28 96.6%	6 20.7%	23 79.3%
One course or more	38 52.1%	35 47.9%	10 13.7%	63 86.3%	18 24.7%	55 75.3%

Table 14: Frequency Table for Preferences in Home Furnishing Fabrics by Training in Color and Design

Training	Color		Design size		Design line	
	Warm 0-7	Cool 8-15	Large 0-7	Small 8-15	Straight 0-6	Curved 7-12
No courses	16 55.2%	13 44.8%	7 24.1%	22 75.9%	10 34.5%	19 65.5%
One course or more	38 52.1%	35 47.9%	20 27.4%	53 72.6%	34 46.6%	39 53.4%

Table 15: Findings Related to Correlations of Color and Design Preferences in Clothing and Home Furnishing Fabrics by Training in Color and Design

Correlation findings			
Training	Color	Design size	Design line
No courses	$\underline{r} = .2971$	$\underline{r} = .5769^{***}$	$\underline{r} = .2963$
One or more courses	$\underline{r} = .6097^{***}$	$\underline{r} = .3161^{**}$	$\underline{r} = .3310^{**}$
z score	1.690 ns	1.433 ns	.170 ns

* $p < .05$

** $p < .01$

*** $p < .001$

to vary with training.

In home furnishing fabrics, those without training in color and design preferred warm colors (55.2%), small designs (75.9%), and curved lines (65.5%). Those with training preferred warm colors (52.1%), small designs (72.6%), and curved lines (53.4%). Respondents with or without training appear to differ little in their preferences (Table 14).

Correlations showing a significant relationship between clothing fabric and home furnishing fabric preferences were found for those with some courses in color and design ($\underline{r} = .6097$, $p < .001$); the correlation was not significant for the group with no courses in color and design ($\underline{r} = .2971$, ns). The pairs of correlations were

not significantly different from one another in color ($\underline{z} = 1.69$) (Table 15). Hypothesis Eight, which stated that training in color and design influenced the relationship between clothing fabrics and home furnishing fabrics in color, was not supported.

The correlation between clothing fabric and home furnishing fabric preferences was significant in design size for both those without training in color and design ($\underline{r} = .5769$, $\underline{p} < .001$) and those with training in color and design ($\underline{r} = .3161$, $\underline{p} < .01$); however, it was only significant in design line for those with training ($\underline{r} = .3310$, $\underline{p} < .01$). The pairs of correlations were not significantly different from one another in design size ($\underline{z} = 1.433$) or design line ($\underline{z} = .170$). Therefore, Hypothesis Nine, which stated that training in color and design influenced the relationship between clothing fabrics and home furnishing fabrics in design, was not supported by the data.

V. CONCLUSIONS AND DISCUSSION

The conclusions drawn in relation to the hypotheses tested are discussed in the first section of this chapter. The findings and comparison of this study to material found in the review of literature are covered in the second section.

Conclusions

The purpose of this study was to determine if there was a relationship between preferences for clothing fabrics and preferences for home furnishing fabrics in color, design size, and design line. The relationship between agreement of preferences of clothing fabrics and home furnishing fabrics and the age, educational level, and training in color and design of the respondents were also investigated.

Nine hypotheses were tested and the following conclusions were reached:

Hypothesis One: There is a significant relationship between clothing fabric preferences and home furnishing fabric preferences for warm or cool colors.

A significant positive correlation between clothing fabric preferences and home furnishing fabric preferences in color was found ($r = .5195$, $p < .001$). Hypothesis One was accepted.

This relationship indicated that as the preference for cool color in clothing fabrics increased, the preference for cool color in home furnishing fabrics increased. The same conclusion was reached for

warm color preference in clothing fabrics and home furnishing fabrics as warm color was the complement dimension for cool color in this study.

Hypothesis Two: There is a significant relationship between clothing fabric preferences and home furnishing fabric preferences for small and large design.

A significant positive correlation was found for design size preferences in clothing fabrics and home furnishing fabrics ($r = .3720$, $p < .001$). Hypothesis Two was accepted.

As a preference for large designs in clothing increased, the preference for large designs in home furnishing fabrics increased. The same conclusion was reached for small design preferences in both product as small design is the complement dimension of large design.

Hypothesis Three: There is a significant relationship between clothing fabric preferences and home furnishing fabric preferences for straight or curved lines.

A significant positive correlation between clothing fabric preferences and home furnishing fabric preferences for design line was found ($r = .3223$, $p < .001$). Therefore, Hypothesis Three was accepted.

This finding indicated that as preference for straight line in clothing fabrics increased, preference for straight lines in home furnishing fabrics increased. The same conclusion was reached for the complement dimension in design line -- curved line.

Hypothesis Four: There is a significant relationship between age of the respondent and agreement on color preference of clothing fabrics and home furnishing fabrics.

Significant correlations for clothing fabric preferences and home furnishing fabric preferences were found for the younger group ($\underline{r} = .5903$, $\underline{p} < .001$) and for the older group ($\underline{r} = .3667$, $\underline{p} < .05$). However, because the two correlations were not significantly different ($\underline{z} = 1.360$), the hypothesis was rejected.

Younger respondents showed the same relationship between clothing fabric preferences and home furnishing fabric preferences in color as did the older respondents. The younger group showed a stronger relationship, but the difference from the older group was not significant, indicating only a tendency.

Hypothesis Five: There is a significant relationship between age of the respondent and agreement on design preference of clothing fabrics and home furnishing fabrics.

In design size, a significant correlation was found for both the younger age group ($\underline{r} = .4938$, $\underline{p} < .001$) and the older group ($\underline{r} = .3125$, $\underline{p} < .05$). In design line preferences, a significant correlation was found for the younger age group ($\underline{r} = .4272$, $\underline{p} < .001$); the relationship was not significant for the older group ($\underline{r} = .1648$, ns). The differences between the correlations for both age groups in both design size ($\underline{z} = 1.025$) and design line ($\underline{z} = 1.326$) were not significant. Therefore, the hypothesis was rejected.

There was no greater tendency for older versus younger respondents to show the same preference for design size in clothing

fabrics and home furnishing fabrics. The same conclusion was reached for design line preference agreement.

Hypothesis Six: There is a significant relationship between education of the respondent and agreement on color preferences of clothing fabrics and home furnishing fabrics.

The correlations for color preference in clothing fabrics and home furnishing fabrics for persons with high school or vocational technical education ($\underline{r} = .5385$, $\underline{p} < .01$) and those with college education ($\underline{r} = .5165$, $\underline{p} < .001$) were both found to be significant. However, the two correlations were not found to be significantly different ($\underline{z} = .1423$). The hypothesis was rejected.

The respondents with higher education had no stronger or weaker relationship between clothing fabric and home furnishing fabric preferences than did those respondents who had been to high school or vocational technical school. The two groups were similar to each other in color preference agreement.

Hypothesis Seven: There is a significant relationship between education of the respondent and agreement on design preference of clothing fabrics and home furnishing fabrics.

In design size, correlations for both high school/vocational technical schools persons ($\underline{r} = .5615$, $\underline{p} < .001$) and persons with a college education ($\underline{r} = .3387$, $\underline{p} < .001$) were found to be significant. The correlations for the two educational levels were not found to be significantly different ($\underline{z} = 1.167$).

In design line, correlations for high school/vocational technical schools persons ($\underline{r} = .5242$, $\underline{p} < .01$) and correlations for college persons ($\underline{r} = .2352$, $\underline{p} < .05$) were not found to be significantly different ($\underline{z} = 1.439$). Therefore, the hypothesis was rejected.

Educational level of the respondent does not have a significant bearing upon agreement of clothing and home furnishing fabric preferences. Persons in both groups were similar in design preference agreement.

Hypothesis Eight: There is a significant relationship between training of the respondent in color and design and agreement on color preference of clothing fabrics and home furnishing fabrics.

The correlations for color preference in clothing fabrics and home furnishing fabrics for persons with no training in color and design ($\underline{r} = .2971$, ns) and those persons with one or more classes in color and design ($\underline{r} = .6097$, $\underline{p} < .001$) were calculated. Again, the correlations were not significantly different between the two groups ($\underline{z} = 1.690$). The hypothesis was rejected.

The training in color and design of the respondents did not make a significant difference in the relationship between clothing fabric preferences and home furnishing fabric preferences in color. Persons in both groups were similar in color preference agreement.

Hypothesis Nine: There is a significant relationship between training of the respondent in color and design and agreement on design preference in clothing fabrics and home furnishing fabrics

In design size, correlations for persons with no training in color and design ($\underline{r} = .5769$, $\underline{p} < .001$) and persons with some training in color and design ($\underline{r} = .3161$, $\underline{p} < .01$) were significant. The difference between the levels of training ($\underline{z} = 1.433$) was not significant.

In design line, the correlation for persons with no training in color and design was not significant ($\underline{r} = .2963$, ns), while the correlation for persons with training in color and design was significant ($\underline{r} = .3310$, $\underline{p} < .01$). The correlations, however, were not found to be significantly different ($\underline{z} = 1.698$), thus the hypothesis was rejected.

The training in color and design of the respondents did not make a significant difference in the relationship between clothing fabric preferences and home furnishing fabric preferences in design. Persons in both groups were similar in design preference agreement.

Discussion

The first three hypotheses were supported by the data, indicating a significant relationship between preferences in clothing and home furnishing fabrics in color, design size, and design line. The results supported past literature which had found a relationship between clothing and home furnishings in color (McInnis & Shearer, 1964; Sales, 1968) and in line (Wunderlich, 1961). This study also found a significant relationship in design size for clothing fabrics and home furnishing fabrics for which no previous results have been found.

In general, this study found a slight preference for warm color in clothing and home furnishing fabrics which supports research by investigators who have found a preference for warm colors in clothing (Nelson, 1957; Sales, 1968) and home furnishings (Hada, 1976; Sales, 1968). These results are in contrast with investigators who have found a preference for cool colors in clothing (Compton, 1962a; Crawford, 1965; Forrester, 1967; Philip, 1945) and home furnishings (LaGarce, 1972; McGibney, 1964; McInnis, 1963; Nelson, 1957; Turner, 1972).

This study found a preference for small design in both clothing and home furnishing fabrics. This supported past research which found small designs preferred in clothing (Compton, 1962a; Ebeling & Rosencranz, 1961; Forrester, 1967) and in home furnishings (Hada, 1976; Turner, 1972).

In design line, a preference for curved line was found for clothing fabrics and home furnishing fabrics in this study. This is in contrast to Wunderlich (1961), who found a preference for straight line in both clothing and home furnishings, and in support of Howell (1977) and Turner (1972) who found curved lines in furniture styles preferred. In this study those who preferred straight line in clothing tended to prefer straight line in home furnishings, which were the same results as found by Wunderlich (1961). Wunderlich, however, was not able to establish significant results for a relationship between clothing and home furnishing preferences in curved line, which this study was able to find.

This study found that age, education, and training in color and design had no significant relationship to an agreement between clothing fabric and home furnishing fabric preferences. Therefore, the last four hypotheses were rejected. With respect to age, older subjects did not have a stronger or weaker relationship between clothing and home furnishing preferences than did the younger age group. Some research has found a preference for warm colors by younger persons and a preference for cool colors by older persons (McInnis, 1963; Sales 1968). Both age groups showed a slight preference for warm over cool color in this study.

Small design preferences were found to be preferred for both clothing and home furnishing fabrics by both age groups. This is in contrast to Hada (1976), who found the older group preferred the smaller designs more than did the younger group.

Education and training in color and design were found to have no significant relationship with agreement of preferences in clothing fabrics and home furnishing fabrics. This supports results by Baer (1970) who found that art training had no significant influence on design preference in clothing and McInnis (1963) who found educational levels did not differ in color preference in interiors. Little additional research was found in the area of education and training and their influence on clothing and home furnishing preferences.

VI. SUMMARY

The purpose of this study was to determine if preferences in clothing fabrics and preferences in home furnishing fabrics were similar or different in color, design size, and design line. The relationship of age, education, and training in color and design to agreement of clothing fabric and home furnishing fabric preferences was also investigated.

Two instruments developed by other investigators were used to measure warm or cool color preference and large or small design preference in clothing fabrics and home furnishing fabrics. For clothing fabrics, the Compton Fabric Preference Test (Compton, 1965) was used; for home furnishing fabrics, the investigator used the Furniture Fabric Preference Test (Hada, 1976). Both tests were paired comparison tests utilizing photographic slides. Each slide consisted of two fabric swatches labeled 'A' and 'B'. The respondent chose the fabric she most preferred for each pair. Clothing fabrics were used in the CFPT and decorator fabrics were used in the FFPT.

Preference for straight or curved lines in clothing and home furnishing fabrics was measured by 24 slides developed by the investigator. Twelve slides, similar in appearance to the CFPT format, were developed to measure preference for small or large design in clothing; the twelve slides that measured the preference for small or large design in home furnishing fabrics were similar in

appearance to the FFPT. Each set of 12 slides was combined with the appropriate test to be shown as part of that test.

Scoring for both instruments was by frequency count, with the majority of choices for one dimension of each variable considered the preference for that dimension. A score of 0-15 was possible for warm or cool color and for large or small design. A score of 0-12 was possible for straight or curved lines. The demographic data were collected by a questionnaire.

The tests were given to eight groups in Salem, Oregon selected from the Chamber of Commerce Salem Area Clubs and Organizations List. The sample was composed of 102 women between the ages of 25 and 65 years of age and with a variety of education and of training in color and design.

The procedure for administering the test included a short introduction by the investigator, distribution of the answer sheets, administration of the tests, completion of the demographic questionnaire, and scoring of the answer sheets for the respondents' information. The CFPT was given to the subjects first. When the choices had all been made for clothing preference, the FFPT was given.

The Pearson product moment correlation coefficient was used to test the significance of the relationship between the preferences for clothing fabrics and home furnishing fabrics in color, design size, and design line. Minimum acceptable level of significance was set at .05.

The same statistic was used to determine the relationship between

the agreement of clothing fabrics and home furnishing fabrics and the demographic groups of age, educational level, and training in color and design. A z test (Neter & Wasserman, 1974) was used to test the significance of difference between the two correlations within each demographic group.

Of the 102 women in the sample, 67 were in the younger age group and 35 were in the older age group. Three-fourths of the sample had some college education and 71.6% had had some courses or workshops on color and design.

A significant relationship was found between clothing fabric preferences and home furnishing fabric preferences in color ($r = .5195$, $p < .001$), design size ($r = .3720$, $p < .001$), and design line ($r = .3223$, $p < .001$). A slight preference for warm color was found for clothing fabrics and home furnishing fabrics; a strong preference for small designs and for curved lines was found in both clothing fabrics and home furnishing fabrics. Age, educational level, and training in color and design had no statistically significant influence on agreement of clothing and home furnishing fabric preferences in color and design.

VII. RECOMMENDATIONS

Included in this section are: 1) recommendations for improvement of the study and 2) recommendations for further research.

Recommendations for Improvement of the Study

This study used two instruments, Compton's Fabric Preference Test (developed in 1962) and the Furniture Fabric Preference Test (developed in 1976). Therefore, the fabrics used were no longer fashionable and appeared "dated." This was especially true of the CFPT. The results of the study should not have been influenced as the variable of fashion was not being measured, but updating the slides with current fabrics may make the tests more enjoyable for the respondents.

Control of the environment of the testing area, e.g. lighting, type of room, seating arrangement, was desired by the investigator. This was not possible to carry out as the groups were not able to change their meeting schedule or places to accommodate the investigator. Controlling the room situation by testing all the groups at the same location would have been desirable to lessen the uncontrolled variables.

Recommendations for Further Research

Further research could be done in the field of clothing fabric and home furnishing fabric preferences using the Compton Fabric

Preference Test for clothing and the Furniture Fabric Preference Test
for home furnishing fabrics. Other studies could investigate:

1. the relationship between clothing fabric and home furnishing fabric preferences in texture, shades, tints, and saturation of color by using the other sections of the two tests this investigator did not use.
2. the relationship between clothing fabric preferences and home furnishing fabric preferences when a specific-end use for the fabrics is named. For example, a drawing of a dress could be used with the CFPT and a drawing of a chair could be used with the FFPT.
3. the relationship between clothing fabric preferences and home furnishing fabric preferences for samples differing from the sample of this study in sex, economic levels, personality traits, physical appearance, and other demographic characteristics.
4. results of the two tests correlated with purchases of the respondents. Agreement of actual purchases of clothing and home furnishing items could be measured.
5. preferences found in this study (small designs and curved lines) with a longitudinal study to see if these variables remain "favorites." Also, if the preferences did change, the study could investigate the relationship between those clothing and home furnishing fabric preferences.
6. different geographic locations or ethnic groups as to preferences in clothing fabrics and home furnishing fabrics.

7. consistency of preferences within clothing and home furnishing items to determine if a change of item or kind of clothing affects color, design size, or design line preference.

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APPENDICES

APPENDIX A

Informed Consent

This is a test of individual differences in preferences for clothing fabrics and home furnishing fabrics. By taking the test you will learn more about your own preferences in clothing and home furnishings. Your answer sheets will be identified by numbers so that anonymity will be insured so please do not put your name on any of the sheets. Your participation is voluntary and you may withdraw your participation in the test at any time. Please feel free to ask any questions you may have.

APPENDIX B**Answer Sheets**

No. _____

ANSWER SHEET
Part I - CLOTHING

Please indicate your choice for clothing fabrics by circling 'A' or 'B'.

- | | | | | | |
|-----|---|---|-----|---|---|
| 2. | A | B | 39. | A | B |
| 3. | A | B | 41. | A | B |
| 5. | A | B | 42. | A | B |
| 9. | A | B | 43. | A | B |
| 11. | A | B | 44. | A | B |
| 12. | A | B | 46. | A | B |
| 13. | A | B | 47. | A | B |
| 14. | A | B | 48. | A | B |
| 15. | A | B | 50. | A | B |
| 18. | A | B | 51. | A | B |
| 19. | A | B | 53. | A | B |
| 22. | A | B | 56. | A | B |
| 26. | A | B | 59. | A | B |
| 28. | A | B | 62. | A | B |
| 29. | A | B | 63. | A | B |
| 31. | A | B | 64. | A | B |
| 32. | A | B | 67. | A | B |
| 35. | A | B | 70. | A | B |
| 36. | A | B | 72. | A | B |
| 37. | A | B | 73. | A | B |
| 38. | A | B | 75. | A | B |

NO. _____

ANSWER SHEET

Part II - HOME FURNISHINGS

Indicate your choice for home furnishing fabrics by circling 'A' or 'B'.

- | | | | | | |
|-----|---|---|-----|---|---|
| 2. | A | B | 39. | A | B |
| 3. | A | B | 41. | A | B |
| 5. | A | B | 42. | A | B |
| 9. | A | B | 43. | A | B |
| 11. | A | B | 44. | A | B |
| 12. | A | B | 46. | A | B |
| 13. | A | B | 47. | A | B |
| 14. | A | B | 48. | A | B |
| 15. | A | B | 50. | A | B |
| 18. | A | B | 51. | A | B |
| 19. | A | B | 53. | A | B |
| 22. | A | B | 56. | A | B |
| 26. | A | B | 59. | A | B |
| 28. | A | B | 62. | A | B |
| 29. | A | B | 64. | A | B |
| 31. | A | B | 69. | A | B |
| 32. | A | B | 70. | A | B |
| 35. | A | B | 72. | A | B |
| 36. | A | B | 73. | A | B |
| 37. | A | B | 75. | A | B |
| 38. | A | B | 76. | A | B |

APPENDIX C

Demographic Questionnaire

NO. _____

DEMOGRAPHIC INFORMATION

I now need some information about the people that have taken this test. This information will be used to describe the people I have tested when writing the thesis.

1. Please check the number of courses, workshops, etc., if any, you have taken that included information on color and design (example: art classes, clothing selection, grooming classes, home decorating classes, etc.). Check one.

_____ None	_____ 5 - 6
_____ 1 - 2	_____ 7 - 10
_____ 3 - 4	_____ over 10

2. Please check the phrase that best describes the highest level of education you attained.

_____ less than 9th grade	_____ College 1 - 3 years
_____ 9 - 11	_____ College graduate
_____ High school graduate	_____ Masters degree
_____ Vocational Technical School	_____ Doctoral degree

Other _____

3. Are you: _____ male _____ female

4. Please give your age _____ years

5. Describe your usual occupation when employed and that of your spouse, if appropriate.

Describe the kind of work you do: _____
and in what type of industry: _____

Describe what kind of work your spouse does: _____
and in what type of industry: _____

THANK YOU FOR HELPING ME WITH THIS STUDY!

APPENDIX D

Answer Keys

CLOTHING

Response Sheet

Coding						
Slide number	(1) Cool Color	(2) Warm Color	(3) Large Design	(4) Small Design	(5) Straight Line	(6) Curved Line
2	A	B				
3					A	B
5			A	B		
9					B	A
11			B	A		
12					B	A
13					B	A
14	A	B				
15	B	A				
18			B	A		
19			A	B		
22	A	B				
26	B	A				
28			A	B		
29					B	A
31			A	B		
32	A	B				
35	A	B				
36					A	B
37			B	A		
38	A	B				

CLOTHING

Response Sheet

Coding						
Slide number	(1) Cool Color	(2) Warm Color	(3) Large Design	(4) Small Design	(5) Straight Line	(6) Curved Line
39					B	A
41			B	A		
42			B	A		
43	B	A				
44					A	B
46			B	A		
47			A	B		
48			A	B		
50	B	A				
51					A	B
53			B	A		
56	B	A				
59					B	A
62			A	B		
63					A	B
64	B	A				
67					A	B
70	A	B				
72			B	A		
73	A	B				
75	B	A				

HOME FURNISHINGS

Response Sheet

Coding						
Slide number	(1) Cool Color	(2) Warm Color	(3) Large Design	(4) Small Design	(5) Straight Line	(6) Curved Line
2	A	B				
3					A	B
5			A	B		
9					B	A
11			B	A		
12					B	A
13					B	A
14	A	B				
15	B	A				
18			B	A		
19			A	B		
22	A	B				
26	B	A				
28			A	B		
29					B	A
31			A	B		
32	A	B				
35	A	B				
36					A	B
37			B	A		
38	A	B				

HOME FURNISHINGS

Response Sheet

Coding						
Slide number	(1) Cool Color	(2) Warm Color	(3) Large Design	(4) Small Design	(5) Straight Line	(6) Curved Line
39					B	A
41			B	A		
42			B	A		
43	B	A				
44					A	B
46			B	A		
47			A	B		
48			A	B		
50	B	A				
51					A	B
53			B	A		
56	B	A				
59					B	A
62			A	B		
64	B	A				
69					B	A
70	A	B				
72			B	A		
73	A	B				
75	B	A				
76					A	B

APPENDIX E

Oral Presentation for
Administration of Instruments

"Hello, my name is Sherrie Leisinger. I am a graduate student at Oregon State University working on a master's degree in Clothing and Interiors. The final requirement in our department is to write a thesis. My thesis deals with preferences in clothing fabrics and home furnishing fabrics. I thank you very much for letting me come tonight to give my tests to your group for my research on individual preferences for these two items. The tests will also give you more information about your own preferences in clothing and home furnishings.

"I will now hand out the answer sheets. Please do not put your name on these as they will be identified by code numbers so that anonymity will be insured. Your participation in this research is, of course, voluntary and you may withdraw it at any time. Also please feel free to ask any questions you wish about the research procedure. Now, does everyone have a group of answer sheets?

"Please turn to the second page -- yellow in color and labeled 'Part I - CLOTHING.' There are two tests. This first one is to find out your preference in clothing fabrics. You will be shown 42 slides, each numbered in the upper right-hand corner. Because I am using part of another researcher's test, the numbers will not be consecutive, but they will be in the same order as found on your answer sheet. You can just use the numbers to check every once in awhile to see that you are on the right slide.

I will now show you a sample slide of the test. Do not mark a choice for this slide as it is only a sample. Each slide has two

fabrics on it -- one labeled 'A' and one labeled 'B'. Choose the fabric on each slide which you would prefer for your clothing. There are no right or wrong answers. Do not be influenced by the fact that someone has told you that you cannot wear a certain color or design. Choose one of the fabrics even if you like or dislike both fabrics. Indicate your choice by circling 'A' or 'B' on the yellow answer sheet for each slide number. You will have 10 seconds on each slide. Are there any questions?

"Now turn to the next answer sheet -- blue in color and labeled 'Part II - HOME FURNISHINGS.' This test is like the first test except it is to find out your preference in home furnishing fabrics. This test also has 42 slides, each numbered in the upper right-hand corner. There are two fabrics on each slide labeled 'A' or 'B'. Choose the fabric on each slide you would prefer using in your "ideal home." Please make one choice for each slide, even if you like or dislike both fabrics. There are no right or wrong answers -- indicate your choice by circling 'A' or 'B' on your answer sheet. Are there any questions?

"Now please turn to the last sheet and fill it out. Would you, at this time, also please check to see that the numbers in the upper right-hand corner of each sheet are the same for all of your answer sheets. As I said before, people will be identified by a number, not name, and I want to be sure all three answer sheets from one person have the same number. Please complete the sheet. This information will be used to describe the people I have tested by such things as

age, training, etc., for my thesis. While you finish filling out that sheet, I will hand out the score keys.

"One score key is for Clothing (yellow), and one score key is for Home Furnishings (blue). Circle the choice on the score key you have indicated for each slide. For example, on slide 2 on the yellow answer sheet, if you chose 'A', then circle 'A' for that slide on the yellow score key. You notice this is in a column labeled 'cool color.' Do this for all the slides. Do the same for the Home Furnishings answers (blue sheets). When you are finished transferring your answers, please hand in the original answer sheets to me. You may keep the score keys. To get your score, add how many choices you made in each column. The characteristic you have the highest number for is your preference for each pair.

"For my thesis, I am going to compare choices made in clothing and choices made in home furnishings to see how alike or different they are for each person. How are yours?"

"Thank you again for your help with my study!"