

AN ABSTRACT OF THE THESIS OF

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Title DEVELOPING CREATIVITY IN HIGH SCHOOL HOME ECO-  
NOMICS STUDENTS THROUGH THE TEACHING OF A HOME  
FURNISHINGS UNIT

Abstract approved

(Major professor)

In two twelfth grade Homemaking classes a home furnishings unit was taught to develop creativity in the students in the classes in order to:

1. Attempt to give students creative experiences in the home furnishings unit which would in turn motivate them to be creative.
2. Develop learning experiences in breadth and depth so that they challenge students of varied abilities and backgrounds.
3. Provide the means to help students evaluate their own growth in this area and set future goals in the light of their recent classroom experiences.
4. Challenge students to recognize the beauty and use of materials at hand in creating more beauty in their homes.
5. Assist students in planning and carrying out individual art projects which are satisfying, original and beautiful by the

introduction of simple art techniques.

6. Encourage students to live in an artful way, receptive to beauty in many forms, interpreting their inner responses or sensitivities, so that they find expression in richer, fuller living.

A nine week unit plan was devised to show the problems of the unit, the learning experiences, and the references and teaching aids. The unit was based on individual student needs. Emphasis was placed on creative activities and their importance in the growth of the student. Self-evaluative learning experiences were adapted and originated to motivate the student in problem-solving situations. Student goals and the teacher's basic understandings were included in the plan. The unit was tested in two eleventh grade Homemaking classes and then used in the research project with two twelfth grade classes. The unit was planned to develop creativity through the student's active participation in many art projects. Learning experiences which involved activities were used as frequently as possible.

An interest finder survey was designed to indicate student interest in the area of art related to the home and house furnishings. It was first tested in a neighboring high school Homemaking classes, and given again to two eleventh grade classes. After some revision it was given to the two twelfth grade classes as part of the action research project. The interest finder presented many items for checking which were concerned with the learning and doing of art

centered in the home.

The students checked the interest finder at the beginning and end of the unit. Pre-test and post-test scores were compared. The results indicated that most students were more interested in art related to the home and home furnishings after they had studied the home furnishings unit than before. Their span of interests apparently had broadened and their enjoyment of creative activities had apparently increased.

During the unit the students worked on two original projects. In the first, the individual art project, the students designed and made a decorative object or carried out an artistic plan for their present home. The second was an over-all project in which the students designed plans for decorating the living area of a home or apartment.

Film slides were taken in community homes for use in several learning experiences. The slides attempted to show a cross-section of the interiors of homes in the community. An evaluative device used in conjunction with this learning experience was developed from one group of slides. The device called for comparative judgements on the part of the students based on their observation of the slides. The device also recorded the students' expression of their feeling for beauty as they viewed the slides.

The evaluation was done at the beginning and end of the unit. The results of the evaluation indicated that the students had improved

in their ability to make sound comparative judgments based on the art principles and their ability to express their feelings for beauty as they saw it.

No attempt was made to objectively measure students' learning in this unit. Rather this research project was primarily for the purpose of improving the teaching of home furnishings. This end was believed to be accomplished by the investigator.

DEVELOPING CREATIVITY IN HIGH SCHOOL HOME ECONOMICS  
STUDENTS THROUGH THE TEACHING OF  
A HOME FURNISHINGS UNIT

by

ESTORA RICKS MOE

A THESIS

submitted to

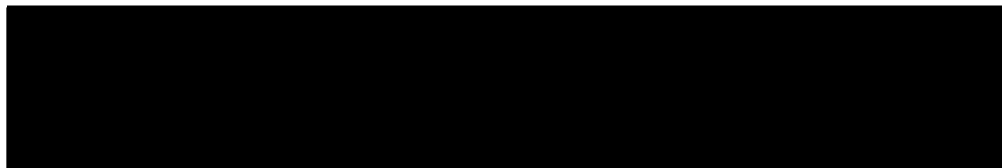
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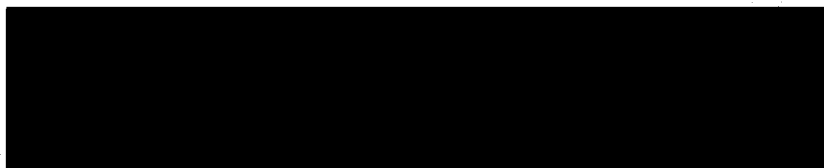
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## FOREWORD

Today there is continual need to examine educational practices. Teachers, pupils, supervisors, administrators, as well as school patrons working alone or in groups recognize the need to experiment to try out practices which give promise, and to gather evidence for testing the worth of such practices. This process is called action research.

Traditional and action research differ from each other in several ways. Traditional research assumes that a careful design is planned prior to beginning the research and this design is adhered to rigidly. Having committed himself to the design the researcher carries through the experiment without changes.

In action research, the initial design may be changed. The definition of the problem, the hypotheses to be tested and the methods to be employed may undergo modifications as interim results are validated. Action research is an evolving process. The value of action research is determined primarily by the extent to which findings lead to the improvement of those involved in the research.

Usually the results of action research can be applied only to the situation in which research takes place. Few if any generalizations can be made from such research. Action research is apt to be cooperative research involving many interested people.

This master's thesis is the work of one teacher trying to

evolve some practices for freeing students to be creative. Its weakness is the informal evaluative devices used. Its strength actually is in the learning experiences developed.



Major Professor



## ACKNOWLEDGEMENT

To Dr. May DuBois, head of Home Economics Education, Oregon State University, whose clear thinking, patient confidence, and friendly warmth have made the completion of this study a reality; to the writer's husband, Hal Moe, who encouraged the completion of this study at the expense of comfort and convenience, and to the writer's father, Walter Ricks, who taught his children to respect learning, this writer is grateful.

## TABLE OF CONTENTS

<u>Chapter</u>		<u>Page</u>
I	INTRODUCTION	1
	Home Economics Today	1
	Need for the Study	3
	Purpose of the Study	5
	Statement of Problem	6
	Setting of Study	7
	Locale	7
	The School	7
	The Students	7
	Method of Procedures	8
	Limitations of the Study	9
	Definition of Terms	12
	Action Research	12
	Home Economics Education	12
	Homemaking Education	12
II	REVIEW OF LITERATURE	14
	The Meaning of Creativity	14
	The Creative Teacher	16
	The Creative Classroom Climate	19
	The Creative Student	21
III	THE HOME FURNISHINGS UNIT IN ACTION	24
	Preliminary Planning	24
	Development of Student Goals	25
	The Home Furnishing Unit as Planned	27
	Introduction of the Unit to the Class	39
	Creativity and Scholastic Grading	41
	Preparation of Illustrative Materials for Decorating Projects	42
	Classroom Decorating Samples	42
	Color Illustrations of Interiors	43
	Some Simple Art Techniques	44

## TABLE OF CONTENTS (continued)

<u>Chapter</u>	<u>Page</u>
Stitching Techniques	46
Crayon Encaustic Technique	47
Bleach Printing	47
String Compositions in Color	48
Color Blending Activity	49
The Interest Finder Survey	51
Students Developed Guides to Good Decorating	55
Reflection of Color in a Box	55
Emphasizing Basic Art Principles	56
The Water-Color Wheel	56
The Class Color Show	57
The Blossom Color Chart	58
The Swatch Plan	58
The Room Sketch with Creative Color Plan	59
Colored Slides from Homes in the Community	60
Colored Slides and Original Projects	63
The Use of the Colored Slides	65
Results of the Slide Tests	66
Choosing Individual Art Projects	67
Student-Teacher Conferences	67
Project Days	68
Some Individual Project Choices	69
The Creative Calendar	71
The Decorating Project Called "The First Home Away from Home"	73
Field Trips	75
One Hour Field Trip	75
The All Day Field Trip	76
The Overhead Project and Transparencies	78
Art Shells	81

## TABLE OF CONTENTS (continued)

<u>Chapter</u>		<u>Page</u>
IV	SUMMARY AND RECOMMENDATIONS	83
	Summary	83
	Recommendations for Future Studies	89
	BIBLIOGRAPHY	92
	APPENDIX A	94
	APPENDIX B	144

## LIST OF ILLUSTRATIONS

<u>Illustration</u>		<u>Page</u>
1	It's All Yours, Panel!	95
2	Supply List for Home Furnishings Unit	96
3	Check List to Show My Interest in Art Related to My Home and to the Way I Live.	97
4	Speaking of Beauty.	101
5	Prints of Selected Slides from Homes in the Community.	103
6	Some Ideas but Only Suggestions.	105
7	"What Needs" Suggestion Questionnaire for My Surroundings.	107
8	Our Color Blossom Chart.	108
9	The Unit Guide Sheet for Seniors in Home Furnishings.	109
10	My Creative Calendar.	111
11	Directions for Your Creative Calendar.	112
12	A Room Sketch for Color Planning.	114
13	Color and Its Use in the Home.	115
14	Planning Your Furnishings Future in Your First Home Away from Home.	128
15	Decorating Problems for You to Solve on the One Hour Decorating Field Trip.	130
16	The "Lucky You" Plan.	132
17	Let's Cut Some Drapery Didos.	133
18	Window Silhouettes with Directions.	134

LIST OF ILLUSTRATIONS (continued)

<u>Illustration</u>		<u>Page</u>
19	Window Silhouettes with Directions.	135
20	Floor Plan to Scale No. 1.	136
21	Floor Plan to Scale No. 2.	137
22	Plan Before You Lift, Shove, or Buy.	138
23	Parent Approval Slip.	140
24	Comparative Shopping Guide for Home Furnishings.	141
25	Looking Artfully at Art Shells.	142
26	The Decision to Differ.	146
27	Our Home Furnishing Adventures.	148

# DEVELOPING CREATIVITY IN HIGH SCHOOL HOME ECONOMICS STUDENTS THROUGH THE TEACHING OF A HOME FURNISHINGS UNIT

## CHAPTER I

### INTRODUCTION

#### Home Economics Today

Present day Home Economists are asking "How can we help individuals and families achieve satisfaction and beauty in their own lives, dignity and assurance in their relationships with others, build strength within the home and democracy in the community?" (1, p. 10). The educator must answer these questions by reappraising his goals, by reinforcing significant subject matter with new teaching devices, by reinvesting his own knowledge and experience in creative activities.

Over fifty years ago Ellen H. Richards, the first President of the American Home Economics Association, said Home Economics stands for:

The freedom of the home from the dominance of things and their due subordination to ideals; the simplicity of material surroundings which will most free the spirit for the most important and permanent interests of the home and of society (1, p. 4).

Adapting this philosophy to today's Homemaking classroom in such a way that each student sees in himself the genesis of creative spirit

is the goal of the Homemaking teacher.

The belief that Homemaking courses in high school can be an effective and direct means of educating for better family living motivates the present day teacher. The recent pamphlet Home Economics New Directions (1) confirms this belief. It is the concise thinking of key professional women in the field. The statements give clarity and vigor to the established objectives and inspiration and impetus to the new.

Recognizing the scientific social and economic "riptides" in which the present day family finds itself, Home Economists have suggested twelve competences fundamental to effective family living. Of these, three are closely aligned with creative learnings through the unit of art related to the home.

- (2) Create a home and community environment conducive to the healthy growth and development of all members of the family at all stages of the family cycle.
- (5) Make and carry out intelligent decisions regarding personal, family, and community resources.
- (10) Enrich personal and family life through arts and humanities and through refreshing and creative use of leisure (1, p. 9).

To further the knowledge, judgments, and skills necessary to meet these three challenges the educator must look critically at his present teaching philosophy. His repertoire of learning experiences, the elasticity of the curriculum, and his open communication with



the student must support his over all objectives. He disregards the teaching of facts per se and focuses on the process of decision making through creative activities. The individual student and his struggle to be a unique yet productive member of society becomes all important. The educator recognizes the complexities of living, the threat of obsolescence, and the effects of group pressures which combine to stifle the student's individuality. He wonders how the student can free himself for creative thinking and acting.

The guide lines for helping students achieve the previously mentioned competences have been laid out in generalities--broad statements rich with meaning and challenges (2, 19, 20), but the sorting, the labeling, the relating are left to the individual educator. For these, the most difficult steps of all, there is little research to direct him.

#### Need for the Study

The investigator could find no research concerned with the teaching of the home furnishings unit in such a way as to motivate creative activities on the part of the student.

There are many generalities written on the all over aims of Homemaking education. However, there is need for more specific suggestions as to how those aims may be accomplished. The actuating of aims through creative action is the problem facing the

educator.

There are many assumptions made about the creative person and creative teaching in general. There are also many assumptions made on how to teach in order to help students develop creativity and what are the qualities of the creative person. However, the investigator failed to find any studies which suggested specific learning experiences which might effectively combine the two. The goal of this study is to broaden the students' interests and knowledge and at the same time tempt him with activities in which he can test his creative enthusiasm.

The investigator recognizes that:

- (1) In senior high school Homemaking classes, particularly in the home furnishings unit, there is a need for developing and testing learning experiences which motivate creativity.
- (2) Home furnishings touches significantly all areas of the Homemaking curriculum and is closely related to the areas of management and family relationships, therefore, any stimulation and resultant benefits creativity might bring to home furnishings units could be reflected in other areas.
- (3) In the home furnishings unit a student needs to have many art centered activities from which to choose in order to feel free to exercise her individuality.
- (4) Teachers need new effective ways to motivate students interest in the many aspects of beauty in the home. Through a broad scope of interest students may realize a greater freedom in choosing special segments for independent study.

- (5) Teachers need suggestions for planning the best use of their facilities so that students can work independently with a minimum of interruptions and direction once the creative project is underway.
- (6) The versatility and effectiveness of certain visual aids needs to be considered so that their use definitely implements creativity and freedom of choices.
- (7) The homemaking teacher finds difficulty in finding time to sift through commercial and educational materials related to home furnishings in the light of the teaching load. A study of this kind may assist in a practical evaluation of some of these materials.

It is generally conceded that evaluation of student progress is a continuing process which if self directed tends to motivate creative activity. Evaluative devices which have been screened and improved by action research or classroom use may assist the teacher in her efforts to step up individual achievement and resultant satisfactions.

#### Purposes of the Study

The purpose of this study was to explore, to develop, and to teach nine weeks, home furnishings units to two senior Homemaking classes in new and different ways. The problem solving method was to be used. A wide range of art media was to be used. Visual aids were to be developed and used.

It was reasonable to suppose that this unit might emphasize individual abilities at the same time many of the activities were

carried on by the entire group. On the other hand, some students would naturally be more interested and more capable. In either case it was hoped, however, each student would find an interest which she would develop further and that she would find ways to use it in her own home now.

### Statement of Problem

This study attempted to:

- (1) Give students creative experiences in home furnishing units which may in turn motivate them to be creative in other phases of living.
- (2) Develop learning experiences in breadth and depth so that they may challenge students of varied abilities and backgrounds.
- (3) Help students evaluate their own growth in this area and set future goals in the light of their recent classroom experiences.
- (4) Challenge students to recognize the beauty and uses of materials at hand in creating more beauty in their homes.
- (5) Assist students in planning and carrying out individual art projects which may be satisfying, original, and beautiful.
- (6) Encourage students to live in an artful way; receptive to beauty in many forms, interpreting their inner responses or sensitivities, so that they might find expression in richer, fuller living.

## Setting of Study

### Locale

Corvallis, Oregon is a university town located at the fork of The Willamette and Mary's River. Oregon State University with its ten thousand students brings the city's population to approximately twenty-five thousand. Corvallis provides many cultural and recreational opportunities for its citizenry. The average income in Corvallis in 1963 was \$6000.<sup>1</sup>

### The School

Corvallis High School is a three year accredited high school having a student body of around fourteen hundred students. It is the only senior high school in the city. Because around 60 percent of its students are college bound the high school curriculum places special emphasis on academic achievement in relation to university requirements. Corvallis High School had a staff of seventy-six teachers and counselors for the 1963-64 school year.

### The Students

The student body at Corvallis High School is a cross section of socio-economic groupings. There appears to be few students

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<sup>1</sup>Corvallis Gazette-Times, July 29, 1964.

from families in the very low income bracket and few from the high. The majority come from upper middle class homes. The students are children of farmers, tradesmen, teachers, skilled workmen, university professors, professional people and businessmen. There is a very small laboring class as such in Corvallis.

The Homemaking students in the two twelfth grade classes tested were fairly typical of the school as a whole. The classes included many students who had elected only one year of Homemaking in their high school programs. Seventeen students were in the Homemaking classes of the investigator of the previous year. Out of the forty-four students three were married and ten were planning to be married soon. Twenty-six were preparing for college. The remaining group planned to take some technical training after high school or go directly to work.

### Method of Procedures

The investigator arranged a conference with her administrator and discussed the action research project and the classes involved. The administrator approved the project and gave permission for it to be carried on at Corvallis High School during the second semester.

Following the conference, the investigator prepared an outline of the home furnishings unit complete with goals as she planned to use it for action research.

The list of art supplies, illustrative materials, and visual aids was ordered three months in advance.

In the fall term the investigator tested the learning experiences using evaluative devices and illustrative materials planned previously, on junior Homemaking classes. After some minor changes and time checks, the unit plan was re-planned and taught to two twelfth grade Homemaking classes for nine weeks.

#### Limitations of the Study

This study was limited in that it included only two senior Homemaking classes at Corvallis High School.

The practical aspects of the classroom prohibited the offering of a wider choice of media for student projects. Because of the fifty-five minute class period and inadequate storage and drying space, some activities could not be introduced.

The Corvallis High School Homemaking room is equipped primarily with two rooms, one for clothing construction and the other a foods laboratory. Only the foods room could be used for these students. The table space per pupil is very limited. Consequently, projects were planned so that space needed for an activity did not exceed available space. Storage space per pupil consists of one shallow drawer. It was not practical to include projects which called for large storage space or equipment.

The hesitancy in trying the unknown may have limited the choice of projects. Students sometimes choose an activity in which they are adept in order to impress the teacher or other students. Their work then becomes too repetitious to be creative. This was only partially overcome by student-teacher conferences at the beginning of the unit.

Some students have little opportunity to make changes creative or otherwise in their present home situations. For good family relations there may be few attempts made to rearrange or redesign their family homes. This is a handicap if the student is to apply her learning experiences to her present living conditions. Some creative learnings are lost if she must wait to try her ideas till she has a home of her own.

Methods of evaluation explained and discussed early in the unit may have relieved somewhat the limiting effects of grade-motivated choices. Since grades are an accepted means of judging student progress, they tend to take precedence over learning especially for the college bound student who is needling herself to a higher accumulative grade point. She continually asks such questions as, "How am I doing in this class?" "What did I get on the last project?" "What can I do to get a better grade?"

It is generally accepted that grades as a primary goal can hinder original effort on the part of the student. A grading system



often assumes a position of exaggerated importance. In such instances grades survey, detect, irritate, and direct the student's activities in such a way as to nullify the real joy of learning. The student who takes frequent readings of her grades loses the thrill of adventurous work at hand. This was a major factor in limiting the outcome of this research.

Authorities seem to agree that creativity follows work, repetitive experimentation, and deep involvement. If this is so, the teacher may be unable to give the class enough supervision to keep up the tempo of creativity in all the activities.

The teacher cannot be expert or even knowledgeable in all arts and crafts. Because of this she may find herself unable to help a student in the particular media of her choice. To channel the student into familiar teachable activities poses problems in some cases.

Influence of friends or the status attached to choosing what classmates choose could be a weakening factor in helping students to be truly creative. It is impossible for students to be alone in the classroom and free from outside influence. Here again some students are better able to isolate themselves from outside interference than others. This is a factor over which so far there is no control.

## Definition of Terms

### Action Research

Action research is an evolving process by which educators attempt to examine their teaching problems scientifically in order to change, improve, and evaluate the teaching with which they are concerned. In most cases the results of action research can be applied only to the situation in which the research takes place.

### Home Economics Education

The professional field of Home Economics which is particularly concerned with the teaching of Home Economics of less than college or university level is known as Home Economics Education.

### Homemaking Education

Homemaking education describes the non-professional, Home Economics education program offered in the public schools for elementary, secondary and adult students. Homemaking education places emphasis upon those skills, abilities, attitudes, knowledge and understandings that will enable the individuals responsible for the major share of managing and guiding the home to do a more effective job. The total program offered for this purpose through the

public schools is referred to as the Homemaking program of the community.

## CHAPTER II

### REVIEW OF LITERATURE

This investigation is concerned with helping Home Economics students develop creativity. The home furnishings unit which is taught in secondary Home Economics classes is one in which many learning experiences can be planned to provide opportunity for showing students homemakers' expressions of creativity. This unit also provides the Homemaking teacher opportunity to use many learning experiences which motivate students to be creative. Because of this the Home Economics teacher-investigator centered her action research project in this area. The review of literature here given is directed to the Home Economics educator.

In order to do effective planning of the action research the investigator needed to understand more about creativity and how it is developed, the creative teacher and how he works, the creative climate of the classroom and home, and the creative youth, his qualities and aspirations.

#### The Meaning of Creativity

The effect of creative thinking has great impact on problem solving and decision making which is the core of our democratic

process (7). Yet to learn how to think and act creatively which is the essence of decision making is a difficult process for many. Torrance, in his 1961 Utah Creativity Report as related by Taylor (15, p. 453) suggests that "many things may be learned creatively more economically and effectively than by authority." Yet teaching students to be creative has an illusive quality which makes it difficult for one to define and develop it. Many educators are attempting to learn more about the process of developing creativity.

Layman (8, p. 4) says, "A creative approach to living is essential for living effectively in a democracy." The person who recognizes that he is thinking and acting creatively has a greater opportunity to increase his capacity for creative projection. The urge to be creative forces an individual to contribute more fully to family life and society.

Rasey (11, p. 288) views the psychological aspects of creativity. She describes creativity as a continuing process, one which begins with perception, turns to activity and further perception, and is regulated by evaluation. Thus, as educators realize that in this world of "explosion of knowledge," students need to be free to express themselves in their own ways. New knowledge is making and will continue to make the learning of facts for facts' sake of far less value than the learning of how to be creative.

Home Economists, realizing the dynamic effect creativity can

have in activating their concepts are eager to use every means to implement it in the teaching of Homemaking. The home furnishings unit can be a testing ground for creative beginnings because it provides many avenues for independent thinking and innumerable alternatives to aid decision making. It introduces many choices of media and enriching experiences in art.

### The Creative Teacher

In order for the teacher to foster creative work effectively she must understand the characteristics of the creative individual and the creative climate in which he works. Yet no matter how informed she may be she must first see in herself the qualities of the creative teacher.

Torrance describes the creative teacher (17, p. 195). He asserts that although studies have shown her to be of many varied personalities a composite picture of her characteristics emerges. She is a highly sensitive, resourceful person; one who is flexible and daring enough to run the course of new ideas and new ways. Because of this she sometimes attempts tasks that are too difficult and she experiences some disappointments. Yet setbacks do not often act as deterrents because she continues to expand her energies on fresh ideas as they evolve. She works hard and is often over fatigued and irritable. All of her guesses as to what will help a creative child

do not work but she keeps trying others. She is usually a unique, vital person. Her colleagues may find her difficult to accept at times because she has no patience with the well-beaten path. She criticizes accepted methods and advocates reforms which other teachers find strangely disturbing. Above all others, the quality which places her in the category of creative teachers is the open relationship she maintains with her students. Her students are confident that she knows, cares, and understands. Because she respects them, they can respect her. Classroom rapport is every present.

Creative teachers are described by Reed (12, p. 108) in the following knowledgeable statement:

The good teacher is not a dictator but rather a pupil more advanced in technique than others, more conscious of the aims to be achieved and the means that must be adopted, who works with the children, sympathizes with them, gives them the priceless possession which is self confidence.

Translating the above statement into qualities, the writer sees the creative home furnishings teacher should be one who is inventive and even daring in trying new ways to nurture creativity. She must be flexible with plans, taking advantage of special interests when they arise. Constantly searching for new source materials which appeal to students of all socio-economics levels, she must continue to improve her problem solving techniques.

The home furnishings teacher must experience the job of

creating beauty by carrying on original projects of her own. Her continuance in creative growth is one way of transferring "wondering pleasures" to the students--wondering what blends with what, wondering how to bring one object in proportion to another, wondering what will happen if one dares an unorthodox combination. The teacher who has enjoyed such "wondering pleasures" will see that her students know them too. By continuing to be active in artful projects she shows her belief in the creative spirit. In order to prove that every student can be creative in his own way, she must watch for sparks of creativity in her students and give them fuel. In so doing she must accept each student as a person of ideas that are worthy of being carried out, of ability in finding original solutions to her problems. She must be alert to community activities and resources so that she can relate student learning to real life situations. She needs to know how her students live, and where, in order that illustrations she uses in teaching have real meaning.

In assessing her own abilities she must be realistic and unafraid of her own limitations, mindful that her students and their parents may surpass her in some areas, that her need for community assistance in teaching certain topics is vital.

She must be able to point out the joys of creative experiences in day-to-day living so that students may begin their creative experiences in the place where they feel most comfortable.



### The Creative Classroom Climate

Creative climate is the air the creative teacher breathes. She may never have stopped to think how it came to be. It is there because she is there. Authorities (10, 13) have many things to say about climate. They have been able to assess quite accurately what goes into the ideal atmosphere for creative achievement. Since the classroom is part of the students' environment it should offer as many of these conditions as is practical in a given situation.

In the book Perceiving, Behaving, Becoming, Year Book 1962 published by the National Education Association (10 p. 146) the following statement is found: "The ultimate aim in classroom atmosphere is one in which there is mutual trust and respect between teachers and each student." Using the phrase "mutual respect and trust" in its broadest sense, the investigator has formulated some suggestions for pupil-teacher relations in the home furnishing unit in particular and in Homemaking classes in general.

Respect for the individual as a person of worth should be established. This can be done in part by encouraging self evaluation. The teacher can provide self-evaluative checking devices for this purpose which have little or no relationship with scholastic ratings. As opposed to the exclusive use of teacher evaluating, this method gives the student a feeling that his opinions are important and worthy of

being acted upon. It helps him see himself as others see him. What really matters is what he feels about his work and how he wishes to improve it.

Comparative judgments can be effective also. The class can set up a series of objects or ideas and by discussion or writing, point out the comparative merits of the objects viewed.

Discussion periods both in class and in conferences do a great deal to advance mutual respect and trust. Respect for the student as a person of worthy ideas can be established at these times. Respect for his family and living situation can be maintained by avoiding any criticisms implied or otherwise concerning tastes and customs. Respect for individual and family preferences is especially important in the art in the home unit. Preferences often change but it is a student's privilege to elect the changes when and how he sees fit.

The feeling of freedom should be sponsored in the classroom (3, 4, 5). The release from routine means many more choices are available to the student. The provision of choices is an important factor. The classroom can offer release from shifting pressures by providing a choice of media from which the student can select comfortable tools. Often he may start with the familiar techniques or ideas to get to the original. The classroom should offer rich resource materials to broaden the "idea" span of the student. Familiarizing the student with simple techniques which bring early results and encourage experimentation sets up decision-making machinery.

Authorities (6, 9, 10, 21) agree there is no one way of releasing the student to his creative potential or sharpening his sensitivities to his significant needs and those of his fellows. The educator must change and perfect continually in order to feel any measure of success in his forward thrust for creativity.

The Homemaking student's originality in the home furnishings unit depends largely on the kinds and amounts of stimulations, cooperative guidance, and support the teacher gives. All of these are contingent on her taking the risks required in being creative. She needs to know that she has approval and support in trying new ideas where risks are involved. To pursue new ideas takes time so the teacher needs to allow "untouched time" for the student to plan so that she feels free, free to investigate to her own satisfaction and free to work at her own rate of productivity. The classroom climate is the home of creativity and as such must provide for its inception and growth.

### The Creative Student

The creative student is described by authorities in the field of psychology as the composite of widely varying characteristics. Research has only begun to delve into the factors involved in creativity and its relationship to the personality (6, 16).

According to Guilford, the creative person is not necessarily the particularly gifted one. "Some of the qualities leading to

creativity are non-intellectual; some are perceptual" (6, p. 444).

Creativity is present in some degree in every person. At the University of California and Pennsylvania State University (6, p. 444), in studies of persons who have shown creative achievement in arts and letters, it was found certain characteristics seemed to be predominately present in all creatives. Independent judgment and the ability to resist group pressures were evident. The creative person was not as deeply concerned about what his peers thought as the true interpretation of his own feelings.

The creative person was apparently challenged by messiness and chaos. When he found himself in a situation where confusion was unbearable he was motivated to create a more comfortable situation for himself. Sundberg (13, p. 5) has said the creative takes disorder as "a challenge for finding underlying unity." He has the quality of seeming to welcome problems so that he may find solutions.

The creative person has a fluency of ideas. His thoughts flow quickly one from the other. He shows sensitivity to the problems at hand and is able to re-define situations. He rearranges activities until he finds a solution which is satisfactory to his idea of truth. Truth is important to him as is the world around him. He looks upon it and its problems with great purpose. He is sensitive to the feelings of others. Seclusion is often essential to him; he needs a place to be himself. Some authorities believe creativity begins in

sheer fantasy--what appears to be daydreaming may be an attempt on the part of the student to withdraw from the group in order to think creatively. Sometimes he borders on the psychotic but because of his perceptive abilities he is able to pull himself back to an "even keel" more often than the non-creative person. "School grades have little validity in predicting creativity," according to Taylor (16, p. 91).

A list of intellectual characteristics most likely to be a valid measure of creativity was compiled by Guilford (6, p. 444) in his research of many workers:

- (1) Adaptive flexibility
- (2) Originality
- (3) No definition
- (4) Spontaneous flexibility
- (5) Fluency of association
- (6) Fluency of expression
- (7) Fluency of ideas, words, elaboration
- (8) Evaluation factor

It is important for the teacher to recognize the qualities which may indicate creative tendencies so that he may encourage each of his students to fulfill his creative potential. Rasey (11, p. 228) states significantly, "The creator creates and is himself created."

## CHAPTER III

### THE HOME FURNISHINGS UNIT IN ACTION

#### Preliminary Planning

A unit plan in home furnishings was designed to allow as much flexibility as possible for the two twelfth grade Homemaking classes which were to be used in this action research project. Individual differences in intelligence, creative attitude, knowledge and experience in the area were considered. It was anticipated that some students would have appreciable knowledge in the art principles and use of decorative materials; some would be slower in starting and working; some harder to motivate. The investigator believed that working toward weekly goals allowed each student to proceed in the way most satisfactory to him.

In reality the plan had to be revamped frequently as work progressed. The investigator made daily plans a week in advance to care for the inelasticities of the school schedule. Dates for quizzes, films, and field trips were fixed. Other learning experiences were fitted together in a logical and sometimes over-lapping plan. In this way the investigator was able to take advantage of student instigated changes and teachable moments which would have been lost in a rigid plan.

The way the student is introduced to the principles of art may constrict or release creativity. In suggesting how to teach the principles, D'Amico says, "Difficulties arise when these factors (design principles) are isolated from the creative act and thrust upon the child as crystallized rules or formulas" (4, p. 15). In planning the sequence of the unit the investigator attempted to give emphasis to art principles as the need arose; to introduce them as aids and guides for the student to use in developing her original projects, not as prescribed formulas which tend to stereotype results.

The continuity of the unit assisted the student in solving problems of increasing complexity. Student goals were considered and accepted in every way the investigator could devise.

#### Development of Student Goals

Helping students to map their course in a new unit is a unique process. Some students have difficulty in grasping the full impact of a unit at the beginning. Their goals vary from definite activities and skills to broad over-all statements too general to have force or direction. The teacher whose goals are creatively centered must recognize and hope that students' beginning goals may be altered and augmented as the student becomes actively involved in the unit.

The discussion of goals in the home furnishings unit followed the art techniques. By recalling the panel discussion which will be

explained later, the instructor suggested that the students had gained some ideas of what living in beauty could mean to an individual as well as a family, and the part their originality and skill in home furnishings might play in their future.

The question was posed: "If you wish to add more beauty to your surroundings what do you hope to accomplish in the home furnishings unit?"

Round robin remarks were then introduced. Remarks started with one student and progressed from student to student in the order of seating till every student had had her opportunity. A single round robin remark was a comment of not more than a sentence. Many ideas were voiced in a short time. This technique was used to encourage each student to express her opinion. Anyone not wishing to speak could say, "pass." The tempo of the remarks seldom faltered. Although remarks were called "pop-in-the-head" goals to give the session an amusing twist, students appeared to be sincere in what they said.

Two recorders listed the ideas on the blackboard and duplicates were eliminated. Student attention was directed to the list. The investigator might use the overhead projector for similar activities in the future. Each student was asked to choose those ideas which were most important to her. She placed them in the order of their importance on a slip of paper. Next she was told to



fold the top of the sheet over her ideas or goals. On the lower portion of the sheet she wrote what she thought she should try to accomplish in the home furnishings unit.

The device was an attempt to help the student focus attention on her values and goals, then "turn-the-leaf" to activate them.

### The Home Furnishing Unit as Planned

In order for the home furnishings unit to be an effective vehicle for the competences previously mentioned it had to be centered around present student interests. Both subject matter and learning experiences had to relate to the student as she is now, her thinking and her doing.

The planning of the home furnishings unit was not completed until student opinions, background, and goals had been assessed. The realization that many students would be living in their first "home away from home" within the next six months gave the investigator a clue as to the general trend of the unit.

The understandings included attempted to give the student the tools she needed for choices she would be making--a sound background in art principles, and experiences in their application. The ability to act creatively in making better use of common things at hand was encouraged. Experiences of making wise and beautiful choices in furnishings for the home were planned and repeated in a

variety of learning experiences. Problems including consumer buying and family centered planning were stressed. The unit plan called for two major creative projects: one, the inclusive plan for decorating the first home; the other, an original project.

The sequence of the unit attempted to give the student the opportunity to acquire necessary knowledge and to grow in skills before being confronted by more complex problems. The unit which follows shows how the class was taught. The reader may wish to refer to Appendix A to see the teaching materials used. These materials have the designation of Appendix A and the number of the illustration after them. Each learning experience which is discussed in the body of the thesis is preceded by an asterisk.

# Unit Plan for Home Furnishings

## Nine Weeks Unit

Problems	Learning Experiences	References and Aids
<p>Teacher's Basic Understanding: Every student has creative potential which she can be motivated to use.</p> <p>Goal: To help the student to develop the ability to think and act creatively.</p>		
Using creativity in home furnishings to bring joy and satisfaction to student and family living.	*Plan and give a panel discussion--"Exploring our feelings about home and home furnishings."	Panel question slips (Appendix A, No. 1)
Understanding the unit as a whole and preparing for art activities.	Generalize on the scope of the unit following presentation by the teacher.	Student supply list (Appendix A, No. 2) Easel clip board.
Using arts and crafts in simple form to put students in a creative mood and to prepare for projects.	Observe and discuss teacher demonstrations on simple art techniques.	
*Simple stitches	Try art techniques.	Art supplies ready
*Bleach prints		
*Crayon encaustic designs		
*String paintings		
Deciding goals for home furnishings unit:	*Take part in round robin remarks and summarize with blackboard listing. Use paper fold pop-in-heads.	
Goals in general		
Goals for the individual girl		

\*Each learning experience explained in the body of the thesis is preceded in this unit by an asterisk.

### Unit Plan for Home Furnishings (continued)

Problems	Learning Experiences	References and Aids
<p>Teacher's Basic Understanding: Creative activities which satisfy the student are necessary to his growth as a creative person.</p> <p>Goal: To assist the student in his decision to <u>use</u> his goals in home furnishings unit.</p>		
Determining the scope of student interests in the area of home furnishings.	*Check interest finder survey	Survey sheets (Appendix A, No. 3)
Gaining further experience with simple art media.	Watch teacher demonstrations of art techniques and try technique.	Art supply re-check.
Evaluating the students' feelings for beauty.	*Observe and evaluate colored film slides in planned sequence.	Slide films catalogued and placed in envelopes ready for use. Evaluative sheets (Appendix A, No. 4)
Using the individual creative art project as a tool to creative enjoyment.	*Observe slides (Appendix A, No. 5) and magazine illustrations to get ideas for original personal projects.	Choice and direction sheets for personal art projects. (Appendix A, No. 6)
	*Observe and discuss on new ideas gained from overhead transparencies.	Teachers sign-up chart for tentative personal project decisions.
Assessing student thinking to date on goals in relationship to art projects.	Discuss, suggest, and summarize student ideas. Look at "What Needs?" sheet and check at home. (Appendix A, No. 7)	Large note-taking paper and felt pen. Copies of "What Needs?" sheets for class.

# Unit Plan for Home Furnishings (continued)

Problems	Learning Experiences	References and Aids
Teacher's Basic Understanding: Students who are more receptive to the aesthetic and physical qualities of color enjoy fuller creativity. Goal: To help students develop an appreciation of color as a pleasing useful tool.		
Examining and enjoying the wonder of color.		
Color Theory	*Develop a color wheel which is made by a student and teacher working together. Supervised study. *Color a color blossom chart.	Supplies for wheel - 40" square of white wrapping paper, three dozen two inch disks of white paper, water colors and brushes. Color blossom charts (Appendix A, No. 8).
Gaining more experience in recognizing color harmonies.	*Use students dressed in colors to form color harmonies. Class Color Show.	Homemaking department collection of 1/2 yard cotton color swatches for fill in to drape students as needed.
Color - an aid to decorating	View and discuss film strip.	Craig, Hazel T., Ola D. Rush. <u>Homes with Character</u> . Boston, D. C. Heath, 1962. p. 114-125.
Color - a mood setter	Observe and discuss a flannel board showing on color and view film strip as needed.	Sears Roebuck and Co. "Furniture Selection and Decorating" Filmstrip and revised bulletins. Consumer Education Division, Chicago 7, Illinois.

Unit Plan for Home Furnishings (continued)

Problems	Learning Experiences	References and Aids
Color as a camouflage.	*Observe and assess a demonstration of reflective quality of color using a cardboard carton and paper to simulate walls, ceiling, and floors. Analyze display of rooms illustrating room flaws hidden by color treatments.	Construction papers of one hue cut to fit box and cardboard carton cut down. *"Little Gallery" illustrations.
Color as a tool to beauty in creative decorative planning.	Study color facts. Use Unit study guide sheet. (Appendix A, No. 9).	Unit Study guide sheets.
Ideas and encouragement in choosing a personal project.	*Express ideas on individual art projects through student-teacher conferences.	Project sign up chart.
Trying and recording art related home activities.	*Build a molecule of beauty by using the creative calendar (Appendix A, No. 10).	Creative calendars. Direction sheets for creative calendars (Appendix A, No. 11).
Teacher's Basic Understanding: Making careful plans in home furnishings brings more satisfactory results. Goals: To help students develop judgment in the original, artistic application of the color principles.		
Developing a color plan for a home or an area within a home. Viewing the steps in a decorating plan.	View film. Committee observe and discuss steps used in planning and decorating a room.	Group divides papers. <u>A Room Has Four Walls.</u> American Viscose Corporation, Home Furnishings Department, New York.
Originating a color plan suitable to the characteristics of the room and its owners.	Analyze display illustrations of common color scheme sources and discuss. Develop color plan to harmonize with a swatch source from the *classroom decorator shop. Consider the specific family. Use problem solving techniques.	Samples of scheme sources, e.g., carpets, and wallpaper. Basket of upholstery fabrics.

Unit Plan for Home Furnishings (continued)

Problems	Learning Experiences	References and Aids
Creating a beautiful room by wise color planning.	*Plan a color scheme for a room sketch using a favorite color source.	Dittoed room sketches for each student. (Appendix A, No. 12).
Deciding on the important guides to use in choosing an original color scheme.	Try brain storming followed by class discussion for summarizing guide rules for color. Supervised study.	<u>Color and Its Use in the Home.</u> Dittoed sheets from Sears Consumer Education Div., Fundamental Procedures in Home Furnishings, 1957. (Appendix A, No. 13).
Evaluating the fact that knowledge of color can be a creative tool.	Review readings. Take quiz on color theory.	Craig, Hazel T., Ola D. Rush, <u>Home with Character.</u> p. 114-125.
Teacher's Basic Understanding: Students need to learn to think and act independently in order to become more creative. Goal: To help students to appreciate the importance of considering many alternatives in preparing objects.		
Gaining experience in decorative planning.	*Make a string design from a fabric source.	Fabric swatches with multi-colored designs. Poster paint trays and brushes. Bulletin boards display of mounted string paintings.
Deciding what is important in planning the decorating and furnishing of the "First Home Away from Home."	Take part in brain storming and summarization of ideas. Study assigned readings. Design and carry out plans.	Craig, Hazel T. and Ola D. Rush. <u>Homes with Character.</u> p. 3-16.
Taking careful consideration of financial decorating limitations in home.	Take part in committee action and report on financial plan for young couple's first year.	

# Unit Plan for Home Furnishings (continued)

Problems	Learning Experiences	References and Aids
Exploring the mystery of design in relation to lines of every kind.	Look at the exhibit of lines of all kinds. Discuss the effects of lines. Look at and discuss transparencies showing beautiful and unattractive use of lines.	*Transparency file and over-head projector.
Determining the effect of texture on line and form.	Use supervised study and designing time to advance "The First Home Away from Home" decorating plans. (Appendix A, No. 14). Discuss the steps in decorating project and what it includes.	*"Little Gallery" examples of beauty and doubtful taste. Craig, Hazel T. and Ola D. Rush. <u>Homes with Character</u> . p. 97-104.
Solving decorating problems in an actual home.	<p>*Go on a one hour field trip to a home in the community.</p> <p>Meet in committees and discuss decisions on decorating problems. Analyze committee's recommendations.</p>	Decorating problems or one hour field trip (Appendix A, No. 15).
<p>Teacher's Basic Understanding: Creative activities help students grow in confident decision-making.</p> <p>Goal: To help students develop ability in using art principles in choosing, furnishing, and planning traffic patterns for a home.</p>		
Discovering the effects of scale and proportion in decorating and choosing.	*View transparencies showing good and poor examples. Do home work assignment.	Overhead and file of transparencies. Craig, Hazel T. and Ola D. Rush, <u>Homes with Character</u> . p. 105-113.
Deciding the important steps in planning complete room decoration.	Discuss and summarize. View film "Movie Magazine of Decorating." View re-run to verify learnings.	Felt pen and easel clip board. Guide questions for film evaluating.



Unit Plan for Home Furnishings (continued)

Problems	Learning Experiences	References and Aids
Making wise choices to go with what we have.	*Problem-solving--decorate a room around a sofa which is already owned.	The "Lucky You" plan sheet (Appendix A, No. 16). Sample plan for illustration. File folder and clips to hold choices.
Choosing window treatments effectively.	View - "Decorating Windows" - film strip. *View colored film slides. Design curtains and draperies for window silhouettes. Study at home.	Sears Roebuck "Furniture Selection and Decorating - Window section." Film slide projector and comment bulletins. Handout sheets with window silhouettes. Appendix A, Nos. 17, 18, 19).
Looking at lines and their effect on balance and proportion.	Study pocket folder collection.	Craig, Hacer T., Ola D. Rush, <u>Homes with Character</u> . p. 145-158.
Understanding how we consider traffic patterns in adding beauty and comfort to rooms.	*Show transparencies with and without traffic patterns. Supervised study and discussion.	Transparency file and overhead projector. Construction paper, 11" x 8-1/2". Paper furniture on 1/2" scale.
Trying furniture groupings to give emphasis to room purpose.	Do class activity of arranging furniture cams or paper furniture on scale floor plans.  Demonstration using miniature house built to scale.	Room floor plans drawn to scale. Furniture cam handout sheets. Guide sheets on furniture arranging. (Appendix A, Nos. 20, 21, 22).

# Unit Plan for Home Furnishings (continued)

Problems	Learning Experiences	References and Aids
<p>Teacher's Basic Understanding: Practical application of art principles to real life situations is invaluable to the students' growth in problem solving.</p> <p>Goals: To help students develop ability to solve problems related to family relations and home furnishing.</p> <p>To help students develop ability in choosing and purchasing furniture based on a creative plan.</p>		
Arranging furniture to suit room purposes.	*Placing furniture cams on "First Home" floor plan sketch. Supervised study and home assignment, preparing shopping plan and list of needs.	Duplicated cam sheets, 1" squared graph paper. Craig, Hazel T., Ola D. Rush. <u>Homes with Character</u> . p. 186-193.
Trying furniture groupings to suit family needs and bring creative beauty theme.	Draw floor plan for apartment or small home. Mark traffic patterns.	Government Bulletin HE 6101. <u>Furniture Arrangement</u> . Corvallis, Oregon State University.
Examining ways to establish a center of interest in a room.	*View transparencies showing center of interest. View colored slides.	Transparency file and overhead projector. Selected slides from community homes.
Working out creative ideas in first home decorating problem.	Individual activity and supervised study. Work individually and study.	Display of ideas from folder of teacher, on converting discards into usable objects.
Looking into the possibility of re-use of old items.	Discuss ways to be a "clever converter." Discover new ideas from classroom displays and assist in planning and putting up a display.	Teacher's file of "Clever Converter" ideas.
<p>Teacher's Basic Understanding: Lasting satisfactions in creative home furnishings are not based on money values as much as idea values.</p> <p>Goals: To help students develop an appreciation for materials at hand and how they may be used to bring beauty to the house.</p> <p>To help students develop in ability to use community resources in solving problems.</p>		
Getting ready for the field trip. Shopping for first home needs. Examining furnishings budget.	Discuss field trip schedule.	*Parent approval slips (Appendix A, No. 23). *Buying guide sheet (Appendix A, No. 24).

Unit Plan for Home Furnishings (continued)

Problems	Learning Experiences	References and Aids
Examining and choosing furnishings for first home.	*Go on all day field trip to a large home furnishings department store in a neighboring city.	
Sharing experiences in consumer buying for the home.	Cooperate in field trip committee meetings. Help with summarization of field trip experiences by committees.	
Coordinating buying and designing plans.	Continue to work on individual plans.	
Assessing individually the progress of individual project.	Take part in individual project student-teacher interviews.	
Completing project - "First Home Away from Home."	*Drawing center of interest sketch. Designing independently. Mount swatches. Mount illustrations. Coordinate plans for completed project.	
<p>Teacher's Basic Understanding: Gaining confidence in creative ability is based partly on active experimentation with real objects.</p> <p>Goals: To help students develop ability in designing centers of interest and choosing accessories.</p> <p>To help students develop the ability to be self evaluative.</p>		
Using accessories to add beauty and utility to room.	View Sears film strips showing good accessorizing, for second time. *Plan art shell activity - select and arrange papers, fabrics, floor coverings and accessories.	Craig, Hazel T. and Ola D. Rush. <u>Homes with Character</u> . p. 201-214. Film projector.
Looking at accessories which show the application of art principles. Arranging accessories in artful ways.	Do an art shell arrangement. Evaluate class art shells. Sketch a center of interest for "First Home Away from Home" plan.	Sample art shell for illustration. Evaluation sheets "Looking Artfully at Art Shells." (Appendix A, No. 25).

Unit Plan for Home Furnishings (continued)

Problems	Learning Experiences	References and Aids
Exchanging ideas and evaluating personal projects.	Tell about and display personal projects.	Table arrangement for projects.
Assessing growth in creativity and application of art principles.	*Check interest finder survey. Observe and make written evaluations of film slides previously used in test. Discuss and evaluate unit.	Catalogued film slides for test. Projector set up. Interest Finder sheets. (Appendix A, No. 3). Slide Evaluation sheets. (Appendix A, No. 4).

### Introduction of the Unit to the Class

The investigator considered the beginning lessons of the home furnishings unit of great importance in promoting a feeling among the students that something new, fresh, and enriching was about to happen; something of their own choosing and making; something with freeness and clarity. To promote this feeling three courses of action were decided upon. First, the beginning lesson was to be student directed; second, opening remarks by the investigator were kept at a minimum; and third, the class was to become involved in art activities in the second lesson.

The student directed introductory lesson was a planned panel discussion. The class chairmen appointed five panel members from a group of volunteers. The panel was given lead questions (Appendix A, No. 1) to explore and discard as it saw fit. Because the discussion was dealing more with opinions based on previous experience and knowledge the panel needed only a short time to prepare (15 to 20 minutes). Open class discussion was encouraged after the panel remarks were completed. From the summary of the panel chairman both students and teacher could assess the needs and wants of the group as they related to their present values.

During panel preparation time the class chairman, vice chairman, and investigator assigned desk space, checked individual

supplies, and assigned books. Thus interruptions were limited after activities got underway. This freed the investigator to move among the students as they worked in order to give help and encouragement when it was needed.

In brief opening remarks the investigator explained and gave a resumé of the action research project to be carried on in the class. Students were told the purposes of the research and encouraged to offer suggestions concerning it. The suggestions that they were partners in a search for better ways to help students learn was well received. The investigator closed with the challenge that each student open her mind to new ideas, challenge her old prejudices, be firm in her right to differ, and be persistent in seeking solutions to her problems and ideas.

Believing that creativity is facilitated by activity, the teacher began the simple art techniques the second lesson. There was little time for the student to question her ability. Shortly after the class opened everyone was involved in an art activity; demonstrations were short. Many students mentioned how quickly the class hour went by. Some students became so engrossed they were not conscious of the activity around them. The investigator believed the early use of activity proved to be advantageous in doing away with prejudice against art activities and promoting a relaxed atmosphere in the classroom.

### Creativity and Scholastic Grading

Early in the unit the investigator discussed grading. Students are often so concerned about grade evaluation of their work that their individuality suffers. Most students are extremely interested in knowing what the instructor expects and how he grades. To begin the unit with a free creative spirit was important. So the investigator included a discussion of the teacher evaluation of pupil the first day of the unit. The criteria for evaluation were placed on the black-board.

#### Teacher Evaluation of Pupil

1. Growth in desirable attitudes	25 percent
Class cooperation and participation	
Ability to accept challenge and criticism	
2. Growth in craftsmanship	25 percent
3. Knowledge of subject matter	25 percent
Results of quizzes and discussion	
4. Signs of creativity and improvement	25 percent
in the expressive quality of work	
	<hr/>
	100 percent

Each of the four points was discussed. Students agreed that they should be informed ahead when a project they were working on would receive a letter grade.

## Preparation of Illustrative Materials for Decorating Projects

### Classroom Decorating Samples

By contacting local merchants the investigator collected many free samples of home furnishings materials before the unit began. Two furniture stores were asked to save sample discards. Four upholstery and drapery shops were called upon and two paint and floor covering shops were contacted. The merchants were generous in giving swatches of drapery, curtaining, and upholstery materials, wall paper books and paint chips of every hue. Floor coverings, both of hard surface and carpeting, were collected and sorted into boxes. Special storage space had to be planned. The many calls and trips paid off because the Homemaking department began to take on the look of a small decorator shop. Although these materials were from cancelled lines they represented a variety of fibers, weaves, textures, and colors.

Some of the large display books were firmly hinged and attractively bound. These served as a means of mounting illustrative materials. Others were used as folios to hold categorized illustrations and as cases for students work. Some of the sample booklets or packets were broken apart so that the students could use the individual samples in room planning. Others were kept in tact to



show the range of related fabrics and harmonizing colors as they had been assembled by the manufacturers.

When the students were solving decorating problems or creating a new scheme they could go to the classroom decorating supply and select what they wished. Learning by touch is one of the pleasures of selecting materials for the home. The students enjoyed the feel of fabrics as they made choices.

The storage and sorting of these bulky materials presented a problem. The time involved in getting out and putting away was grudgingly taken from creative projects. All storage boxes were labeled on all sides in large print to lessen routine storing.

### Color Illustrations of Interiors

To give students further knowledge of color harmony and the enjoyment it brings, the investigator built a collection of colored illustrations called, the "Little Gallery of Rooms." Rooms of all sizes and kinds were included. A sampling of many styles of decorating and family interests was used. Rooms were representative of a wide cost range and the full cycle of family living. The pictures were mounted on heavy construction paper and tag board. All of the basic color schemes were present in the collection.

For color experiences the illustrations of basic color harmonies were shown. The students identified the schemes and pointed

out the relationships of the hues. They focused their attention on the pictures to find the effects of intensities and values on the decorating plans. Sometimes the illustrations paneled the classroom and certain identifications were made by number. In this way the collection became an evaluative device. At other times single pictures were placed on the mobile clip easel for emphasis of a singular nature.

The "Little Gallery" served to illustrate many phases of home furnishings and also stimulate the student to begin his own gallery; one which could become a valuable aid to future decorating and to wise decisions.

The "Little Gallery" was called upon for displays of all kinds. It provided ideas for accessory arrangements and the personal project. All pictures were mounted on heavy colored construction paper. The "Little Gallery" was available to students at all times.

#### Some Simple Art Techniques

To implement the creative purposes of the study and to give the student a feeling of confidence in her ability to be creative the investigator used simple art techniques in the unit. These techniques were ones which could be mastered quickly and were fairly predictable in producing satisfying results. All used inexpensive media and most promised results within one class hour.

The introduction of simple art techniques early in the unit was planned to put the student into a "doing" mood and prepare her for the problem solving situations which she would meet later.

It was decided that the techniques should be introduced early in the unit before the student became too involved with art principles so that she could investigate the techniques freely without undue concern about restricting rules, or the eventuality of class requirements. The following techniques were given to the class: basic decorative stitches, bleach printing, crayon encaustics, and string color designs.

Students were alerted to bring their supplies a day ahead of the first activity so that all were ready to go on the day of demonstrations (Appendix A, No. 2). The instructor demonstrated the techniques and students were able to follow the simple steps with very little assistance.

During the teaching of these techniques the teacher commented favorably on the students' use of the media. No grades were given. Checks were made, however, to be sure each student was attempting each technique. Following each hour of activity many examples of the students' work were posted on the bulletin boards and around the room. An attempt was made to arrange them in harmonious, balanced groupings. "What would you like to try next time?" "How will you vary your work to get the effect you want?" "Did your colors

blend as you expected them to?" were some of the questions which were posed in pupil-teacher contacts.

The investigator avoided any reference as to the special uses the students might find for the techniques until they had tried each once. This allowed individuals to feel completely free in their interpretation of the technique. They could like it or discard it as they chose. The techniques used increased the students' range of choices for personal projects which would come later in the unit.

### Stitching Techniques

Seven simple stitches were demonstrated, three running type stitches and four embroidery stitches. All were simple enough to suggest variations and combinations. Students were encouraged to work them all on a piece of coarse fabric with coarse thread so that they might be referred to if they wished to use them later.

Students varied greatly in their ability to handle needle and thread. The more skilled students acted as assistant instructors; others who worked more rapidly helped to set up supplies for the next technique. The investigator allowed the students five days before checking the completed stitches, so that students were free to complete work or experiment outside of class. Two class hours were given over to the demonstration and mastery of the stitches.

### Crayon Encaustic Technique

The crayon encaustic technique interested the investigator because of the enthusiastic references made of it in Warner's Art an Everyday Experience (18, p. 51-57), in which she discussed the creativity of the Africans.

In performing a simple encaustic the student scraped or grated wax crayons on wax paper sheets. A second sheet was placed over the shavings. A tepid iron was moved slowly over the top paper. The top paper was pulled back and the encaustic design appeared. Crayons blended into interesting moving designs. Many refinements of the technique were discovered. It was possible to manipulate and transfer the crayon patterns while still soft. Experimentation with certain controls added greatly to the students' enjoyment. Many types of papers were tried; many combinations of color were produced in the blendings of melted wax. Some symmetrical designs developed by folding the papers in half and placing the crayon bits toward the fold. When the designs were placed against the windows their colors glowed like stained glass.

### Bleach Printing

Bleach printing, the third technique, was related to one of the oldest art techniques known, the printing of objects of nature against

a surface. Bleach printing was demonstrated in the class room by dipping heavy-veined leaves, grasses and pods into chlorine household bleach and applying the objects to colored tissue paper. Paper towels were laid over the "design" and pressed down. The bleach then produced an interesting light shadow of the leaf, grass, or pod.

The designs could be transferred to fabric or other art papers. This technique provided an outlet for the student who had no confidence in her drawing skills. Movement and patterns could be developed by the sweeping of chlorinated grasses and reeds across the paper and by combining and placing of textured objects. The beginnings of the relationship of lines to space could be felt in this technique. Self-created rhythm and proportion began to be understood by the student.

### String Compositions in Color

The string composition involved color choice as well as manipulations. Common cotton string cut into approximately 18 inch lengths were dipped into poster paint. Each string was placed in any chosen manner on a sheet of slightly absorbent art paper. Students began by using three strings. The length and number of strings used was later optional. String ends extended off the paper's edge. After placing a second sheet of art paper on top and holding it in place with a flat hand the strings were pulled out. The

resultant design showed intermingling of colors in interesting plays against space. After the trial run a short discussion period brought forth such questions as: Does my design have to look like something? Does the way I place the string affect the pattern I get? Why aren't my colors pleasing together? In successive tries students learned to place the strings in certain patterns and areas, to produce the movement and contours they desired. They began to experiment with color combinations and blending.

The investigator rotated the displays of student work so that every student had the opportunity "to show" at some time during the unit.

### Color Blending Activity

The color blending activity used later in the study of color was another utilization of string paintings. A basket of small fabric swatches was passed around the class. Each student chose one she liked. The swatches were of print, plaid, stripe, or blends in an assortment of color harmonies.

Each student made a string painting using his swatch as a color source. Show card paints were placed on trays with many mixing containers and spoons. The student mixed colors carefully attempting to produce the hues of her source. She dipped her strings, controlled the design somewhat, and finished the activity by

stapling the swatch to her work and viewing the result. She was free to make as many designs as she felt her time permitted. This activity was evaluated by the students. They observed the application of their knowledge of color in the results of their work.

The student evaluating committee was set up by the class chairman. The committee consisted mostly of student volunteers who had finished their color blending activity. A simple evaluative system was set up by the committee. The five or six paintings in each class were selected and mounted on colored art papers for display. Numbers instead of names were used during the judging. Students understood there was no scholastic relationship between the judging and scholastic grades.

Discussion followed student committee evaluations. Individual students used self interpretations of the art principles in explaining their preferences. They observed that certain lines suggest feelings and that unity is produced often by the emphasis and repetition brought on by the interplay of line. These discussions also pointed out the many sources from which color harmonies or schemes may originate. With the personal project in mind the investigator introduced illustrations of paintings, fabrics, collages, advertisements, and many other probable color sources.



### The Interest Finder Survey

The interest finder survey (Appendix A, No. 3) was devised by the investigator as one means of accomplishing the purposes of this study. It attempted to include a wide range of learnings as well as activities both directly and indirectly concerned with artful home living. Because the interest finder could indicate the scope of individual student interests in art related to the home and home furnishings, it gave direction to the plan of the unit to follow. Certain areas received more emphasis because of indicated student interests.

The results of the survey showed some student needs and lacks. When it was indicated that students lacked knowledge or skills to do creative projects the teacher could attempt to supply the needs by her selection of learning experiences and subject matter.

The interest finder was intended as a self-evaluative tool for the student. Because it was given as a precheck and a postcheck it could measure somewhat the growth of interests which took place during the unit. Each girl could assess her own changes of interest, if any, by looking over her interest finder survey sheets.

Many of the topics on the interest finder could not be included in the unit as actual learnings. The investigator hoped by the use of some well planned learning experiences to introduce these related topics and to motivate the students to broaden their knowledge and

activities in the field.

Including the uses previously discussed, the following list gives a brief summarization of the purposes of the interest finder survey:

- (1) Show the breadth of student interests and experience before and after the unit is taught.
- (2) Point up the challenge of the many facets of art in the home.
- (3) Indicate the possibility of change of attitudes, interests and values before and after the unit is taught.
- (4) Give opportunity for the student to evaluate his growth of interest in the field if any.
- (5) Suggest changes and re-emphasis in planning future units.
- (6) Evaluate the effectiveness of the learning experiences used.

The survey sheets were first criticized by five Home Economics specialists. After suggested changes were made the device was given to Homemaking students in Albany High School. This school is similar to Corvallis High School in size.

After clarifying a few questions it was given to two eleventh grade Homemaking classes at Corvallis High School to try out its value. During the second week of the action research project the interest finder was given to two twelfth grade classes as a pretest. Again at the end of the unit the students checked the finder.

The tabulations were made after each survey. Comparing the results of the two brought out many things of interest.

The items to be checked were divided into two groups: those related to learning about the subject and those related to the doing of artful activities.

Under column number one, "I enjoy knowing this now," students' scores increased from pretest to post-test in 17 out of 20 items. The three remaining stayed the same. This could show that the students enjoyed knowing more phases of art related to the home after studying the unit than before. Their interests had become broader. As a result one might assume students might elect to continue learning in this area.

Under the items about which the students said that "I enjoy knowing this now" were the following:

Choosing the right pictures for a room.

How to choose harmonizing furnishings.

Color and how it works in decorating a home.

Lamps which add beauty and how to choose them.

Wallpaper and how to choose it.

Fabrics which bring beauty and utility to the house.

Each of these items were emphasized during the study of the unit. The activity grouping also showed definite increase after the unit was taught. The column, "I enjoy doing this," showed increase

in every item but one. The greatest differential was 15 points. The items which showed marked increases were as follows:

Draw a plan for decorating a room.

Make harmonizing combinations of draperies, upholstering fabrics and rugs.

Choose room accessories.

Plan and make a center of interest in a room.

Choose wall coverings to hide room flaws.

Inspect a new unfurnished home and plan how you would decorate it.

These items were included and emphasized in the unit with one exception, that of inspecting a new unfurnished home. The enjoyment of the latter, though only mentioned briefly in the classroom, follows naturally as confidence and pleasure in the other items grow.

The survey showed sizable increases in related items not directly studied, such as:

Choosing paint colors for the exterior of the house.

Doing flower arrangements for special occasions.

Go to an art show or museum.

Plan color schemes for rooms of all kinds.

Work on various way to use wall coverings to hide room flaws.

Contemporary furniture designers.

Design motifs and how they originate.

How to plan a beautiful garden around a house.

How to choose table ware that is beautiful together.

Fabrics original in design and hand woven.

These increases may indicate that it is possible for the student to discover creative enjoyment in related learnings and activities through her study of the home furnishings unit.

### Students Developed Guides to Good Decorating

Guide lines for the use of color in the home were set up in the form of simple rules or suggestions. Supervised study and class discussion preceded the simple demonstrations on the properties and uses of color.

### Reflection of Color in a Box

The reflection of color in a box was a demonstration on the reflective quality of color. The investigator used a large corrugated cardboard box with one open end and no top. Along the sides of the box she slid construction papers of several values and intensities of one hue. The students viewed the effects these papers produced on one another in the box. From the conclusion they set up guide lines for choice of colors in the home. These are two illustrations:

- (1) Colors used on walls become more intense or look brighter than the paint chip from which they are selected.

- (2) The larger the area of color used in a room the brighter the color appears.

Other student guides to decorating evolved after the showing of films and film strips. These suggestions were duplicated for the students on hand out of sheets for their use in future planning.

### Emphasizing Basic Art Principles

#### The Water-Color Wheel

The water-color wheel was planned to team pupil and teacher in a cooperative effort in learning more about color. The Illinois Teacher of Home Economics (5, p. 169) in the article, "Developing Creativity through Home Economics Teacher," states: "In the creative teacher-student relationship, the emphasis is upon co-experiencing." This device attempted to give the student and teacher an opportunity to work together for a greater enjoyment of color and its use. Color sources, color blending and color harmonies were three phases illustrated. In order to motivate the students to begin to understand the true wonder of color, a large color wheel a yard wide was made by four or five students and the investigator. Other class members acted as color arbitrators. Water colors in primary hues were the only paints used. The hues were mixed as they were needed to complete the wheel. All secondary and intermediate hues were blended as students watched. Student helpers were supplied

with two-inch disks of paper. The color wheel framework had been drawn outside of class. After painting the primary disks a student positioned them carefully on the wheel. Other students volunteered to mix the secondaries. The process continued until the wheel was completed. The student color arbitrators, all students who observed the making of the color wheel, were free to comment on the trueness of the colors. They decided when the hues were ready for mounting. The separate paper disks allowed many students to participate and any error was disposable. The qualities of color such as value and intensity were illustrated in a similar way using a scale. As the student viewed the finished wheel and scale they were able to visualize more clearly the qualities and relationships of color.

#### The Class Color Show

To give further learning experiences to the student of limited experience and less ability a class color show was used. This learning was used spontaneously as the need arose. Members of the class wearing recognizable hues were asked to congregate in one section of the classroom. For example, girls wearing predominately red were grouped together. As basic color harmonies were called, the color girls attempted to find the hues in the group which related to them. The "reds" tried to find a "blue" and "yellow" girl to form a triad.

Students continued to arrange themselves in small groups

each of which represented the color harmony called. If the supply of colors in dress was limited the students were at liberty to drape each other in the class room swatches to fill out the harmonies correctly. The color testing could be run in reverse by having a group stand together and the class identify its category. For instance, a "purple" girl, a "pale yellow" girl, and a "brilliant yellow" girl stood together. The class then told the color harmony they formed. The plan could have been repeated in all the basic harmonies.

#### The Blossom Color Chart

Every student was offered a color outline resembling a large blossom (Appendix A, No. 7). Students who had had little experience with colors were asked to color the blossom in color wheel fashion. Several media such as crayon, chalk, paper, paint, and fabric were suggested. These were graded for neatness and color accuracy. They served as a check on the students as to their ability to be self evaluative and self directed.

#### The Swatch Plan

The swatch plan was a problem-solving activity which was planned to give the student experience in artfully combining color, texture, and design in a specific setting. Students were asked to choose one upholstery fabric from a selected group. The fabric



represented a cover of a sofa. The sofa cover was a color source for the decorative plan. Each girl was given the "Lucky You" plan sheet (Appendix A, No. 16). She then designed a living room color and texture plan. A complete coordinated color, fabric, and wood selection was made. Manila folders were handed out to hold the samples as the would-be decorators shopped from the classroom store. Later the same folders were used as a background to mounted plans. Students were encouraged to use good design principles in arranging swatches and chips for mountings.

The classroom decorating shop served the students. Ample time was allotted. Those who finished early had personal designing projects to do. A good library of decorating books was conveniently shelved for student scanning or perusal.

#### The Room Sketch with Creative Color Plan

The teacher chose two living rooms which she sketched to make ditto copies (Appendix A, No. 9). Care was taken to select illustrations which presented decorating problems and yet had appeal to the students. The students had previously chosen illustrations of color combinations whose beauty appealed to them. Lovely multi-colored fabrics, magazine advertisements, pictures, rugs, or wall-paper; anything small enough to tuck into their cuff folders was collected. From their own color treasury they selected a scheme for

their room sketches. Again a choice of media was available. Some used paints, some chalk, and some water color. Many used several room sketches before they were satisfied. Students were encouraged to work out their sketches in private. When they had finished they attached the color source, such as magazine advertisements, to the sketch.

At evaluation time the classes were divided into groups. One sketch was chosen by each group to be evaluated. To eliminate lengthy verbal evaluations, the student designer showed her sketch, explained her texture as well as color plan. The students discussed each sketch in relation to more than one room exposure. If the room color plan was especially suitable for sunny rooms, the student explained the changes she would need to make for a cool or northern exposure.

Having previously established a list of suggestions for the use of color in decorating, the students were now ready for teacher evaluation and grading on the basis of the application of the guides and their originality.

#### Colored Slides from Homes in the Community

Colored slides were taken in ten homes in the community. The investigator attempted to have many kinds of homes represented in the slide collection. Not only homes from various levels of income

were chosen but also homes in the several stages of the family life cycle were included. Rooms were chosen to illustrate formal and informal living, and many family interests and artistic preferences.

By being able to view interiors which were a cross section of the homes in their own community the students could apply their learnings to familiar settings.

The teacher-investigator made photographing trips to different residential areas, one to a small home in the country, another to new apartment over suburban offices, an older house downtown, and a new home in the hills and others.

One trip was made to a home where the father enjoyed many creative hobbies. Slides were taken of a louver screen, brass fireplace fender, a hand carved fish over the mantel, light fixtures in iron and brass, and a huge bowl of polished walnut. A rented older home was the source of several slides excellent for teaching. Here artistic accessorizing was photographed, table tops and mantel arrangements done with bowls of garden flowers groups with simple pitchers, plates and teapots. At the same home the investigator was able to get pictures of uncurtained windows in trying shapes and spacings.

To give examples of furniture arrangement slides were taken in several interiors. A carefully decorated formal room, and a simple family room with little ornamentation were both good sources.

A farm house of warmth and charm gave the investigator an opportunity to take slides of a chimney corner covered with country murals, cupboard doors decorated with the homemaker's own paintings, and originally designed and executed hooked rugs.

The completed collection of slides used in the home furnishings unit included examples of different periods of furniture, color harmonies, and accessorizing effects. Some slides were taken in pairs showing contrasting arrangements and accessorizings using the same furniture.

Mantel arrangements were photographed to show the many ways families feature the fireplace as the focal point of social activities. Principles of art related to balance, proportion, rhythm, and scale were illustrated significantly in many of the slides.

Chests and table tops arranged with bowls, boxes, ashtrays and art objects backed by pictures and wall ornamentation were the subject of several slides. The dimensional effect of the slides gave the students more of a feeling of being in the room. They were better able to distinguish the original from the stereotype, the comfortable from the stiff, and the harmonious from the dissonant.

The slides illustrated many different furniture arrangements such as conversational groupings, fireside activities, reading, listening and viewing areas. All came before the student in realistic color, some awkward, some crowded, some friendly, some balanced

and beautiful. Room flaws covered by color, screens, draperies, and accessory arrangements were pointed out in another slide series. Window purposes and treatments became singularly evident to the student as he viewed many kinds and sizes of windows and the problems involved in curtaining them.

### Colored Slides and Original Projects

It is the writer's belief that students viewing slides of artistic work done by local people may feel motivated to try to learn a creative craft and use a media to express their own feelings for beauty. These students see simple uncomplicated objects and materials being converted into enjoyable accessories or decorative efforts. They may see something dull and prosaic changed to an admired "jewel" in a center of interest. They find beauty in form, line, or color emerging from previously ignored sources. Materials such as rock, driftwood, seed pods, burlap, scraps of wood, glass, cloth, and metal become a part of the students' creative expression just as old notes blend into a new melody. The common, the available, the free, in the company of a few art supplies combine to aid the student's imaginative ventures.

If the student has many ideas presented to her through slides and other sources, her own choice may be more meaningful to her and more enthusiastically pursued. As she plans her project she will

feel more urgency to begin because she knows others in her community or perhaps neighborhood have tried and succeeded in weaving a thread of originality into an artistic reality. So she begins to explore, she combines, she backs off to look, she plunges into her job again anxious to see the results of her own creative work.

The slides used most effectively to assist the students in choosing projects were as follows:

- (1) Designs painted on wall and ceiling.
- (2) Hooked wall hangings from original sketches.
- (3) Stitchery wall hangings or pictures.
- (4) Desk set with original trim and accessories.
- (5) Metal work--plates, fenders, and lighting fixtures.
- (6) Wall plaques from drift wood.
- (7) Felt and fabric collages.
- (8) Decorated chests and boxes.
- (9) Lamps and lampshades with original designs.
- (10) Hand decorated art objects.
- (11) Framing and matting with original details.
- (12) Pillows and cushions original in design and in the development of room color harmonies.
- (13) Bedspreads and coverlets.
- (14) Rugs and mats.

### The Use of the Colored Slides

Colored slides gave the instructor the opportunity to meet necessary adjustments in plans because she controlled the source. The slides fitted conveniently with the lesson where heretofore the plans must fit the rigidity of the film distributors schedule set up far in advance.

Student or teacher could operate the projector easily and effectively without outside help. Impromptu as well as preplanned showings were simple to produce. Reviewing and makeup work were facilitated especially when a printed script accompanied the series.

Storage of slides was simple and space saving. The fact that the slides provided showings whose length and speed could be determined by the student needs not by producer's design was of utmost importance to sound teaching.

The three dimensional qualities of colored slides tended to give the student a sense of being present in each scene projected. The living quality of the slide film gave the student a feeling of participation which a flat reproduction of a room or segment of a room cannot give.

### Results of the Slide Tests

The results of the slide test entitled "Speaking of Beauty" showed that the ability to choose beauty improved from pre-test to post-test. The ability to write reasons for choices more expressively improved on almost every paper. Many phrases using words like balance, proportion, focal point, emphasis appeared in the second testing. Few appeared in the first. In some cases art principles were stated to verify choices. Phrases expressing sensitivity to beauty were counted and the number combined with the number of correct choices. The results were averaged by the number of students tested. An improvement of three points per student resulted from pre-test to post-test.

The results of this test suggested that students can improve in their sensitivity to beauty and their ability to express themselves about beauty if they are exposed to a home furnishings unit emphasizing creativity. In appraising the results the investigator concluded there was some increase in the use of art principles as an aid to decision making following the home furnishing's unit.

The colors and clarity of certain slides varied. The investigator felt some students were influenced in their choices by this fact.



## Choosing Individual Art Projects

### Student-Teacher Conferences

Teacher-pupil conferences were planned to facilitate the students' choosing a project and to evaluate student interest in creative activities. During these conferences the special interests and abilities of the student were explored and discussed. The student was encouraged and guided to choose a project which she found exhilarating and challenging, one which would enrich her experience in working with beauty. A discussion of the general results of the interest finder in some cases brought out the attitudes and longings of the student and led to more meaningful project choices. Once she had chosen a project, she signed the specific project on the project sheet. She was advised to take the following steps before beginning the actual project:

- (1) Discuss project's use, cost, and purpose with parents.
- (2) Upon gaining parental approval, begin a tentative plan for over-all project.
- (3) Make a rough sketch of the project as it was expected to be on completion.
- (4) Show background color plan with which the article must harmonize.
- (5) Prepare a list of materials needed to carry out the plan. Investigate resources at home.

- (6) Draw up a tentative plan of action compatible with personal and family schedule.

The student had four weeks in which to complete her project outside of class time. Because this project was to be done outside of class, during this time other homework assignments in the home-making class were light. The teacher supplied the student with a copy of suggested procedures for carrying out the project (Appendix A, No. 6).

The student understood she was free to change her project, the preplanned method or materials at any time during the first two weeks of the working period. She was encouraged to experiment, to evaluate, to reflect and to try new courses of action.

The overhead projector and film slides, films, and mounted display illustrations motivated project choices. Explanations of these devices and how they were used are given in this chapter.

### Project Days

Beginning project day was set aside sometime during the week following that of project signup. Each student brought her pre-planning sheets and sketches and if possible a sample of the beginnings of her project. The students sat in small groups and shared their projects. There was an exchange of ideas which the student felt free to reject or accept. The investigator moved from group to group

attempting to keep the discussions from becoming over-critical or misleading. Beginning project day gave the student the boost she sometimes needed to get actively involved in her creative plans. Individual student-teacher conferences were arranged if either party felt the need. Following beginning project day, the student worked individually at home until her work was completed.

Final project day came toward the end of the unit. Each student brought her project or a complete report of a project not practical to bring to school. Each in turn explained her project and commented on new ideas which evolved from it. The class evaluated the projects by listing three top preferences in originality, in beauty, and in utility. The completed projects were left on display for one day.

#### Some Individual Project Choices

The individual projects chosen were as varied as the students themselves. The largest related group were wall decorative accessories. Originality of design and execution was evident in the appliques and stitcheries the girls chose to do, one for a playroom wall was a conventional design showing elements of nature in bold outline against a gray burlap sky. An appliqued clown in bright red and blue was the central figure in a handmade picture for a small boy's room. The hand drawn design called for wool yarn pom poms on hat, wrists,

and ankles. One girl carved a primitive face on a 4" x 8" block of wood. The completed form was stained dark and touched with a torch to give a rough, cracked effect. Mounted against citron yellow burlap it was most effective. One student used a grape vine design from her bleach print as a basis for a gay wall hanging done in simple stitches. A long thin cat inspired by a transparency design was the central figure in another wall hanging. In black, white, greys, and mustard yellow the huge animal added informality to a teen-age party room.

To take two wood framed camp stools and convert them into extra seating for a girl's bedroom-sitting room was another original project. Brass nails added elegance to gay print seat covers and the bright enameled frames gave the little common stools a decorator's look.

Many lovely string paintings in unusual and colorful mountings were made for student bedrooms.

The projects for the most part were enthusiastically received by the students. Many said they would like to try another soon. They discussed trying other techniques or perfecting ones they had tried. Good ideas seemed to flow on the final project day.

The investigator attempted to keep her own evaluations at a minimum. The students were frank in the appraisal of their work and sincere in wanting to originate instead of duplicate. Several students said they were not as creative as they would like to be next

time. The recognition of their needs was for many the first step toward that joyous nebulous goal, creativity.

### The Creative Calendar

"Build your own molecule of beauty" was the challenge of the creative calendar. The calendar was a motivating and evaluative tool used by the investigator to give each student recognition for every small artful activity she elected to perform (Appendix A, No. 10).

In using the calendar, the student built his own "molecule of beauty" on his own time, in his own way. This personal pictorial check hung in the student's room to encourage her to increase her creative activities and to add new artistry to hum drum daily tasks.

Recognizing the possibilities for greater originality in routine tasks or by the new or better use of common place objects is an important goal of this unit. The creative calendar gave impetus to a first step toward creativity. The building of a molecule of beauty was supposedly accomplished in a four-week period. The student was given a calendar form and an envelope of colored papers. As each artistic effort was completed she selected a paper, labelled it, and pasted it to the appropriate date block. Many shaped artful atoms appeared. Forty-one kinds of activities were shown on the student calendars of thirty-six students. Calendars were checked in

but not graded.

The student could benefit greatly by electing to use the calendar. She could assess her customary activities and attempt in small ways to bring more beauty to her own and her family's surroundings.

The molecules of beauty on the creative calendar were made up of a great variety of activities from converting an old ice box to a painted storage chest to framing pictures. The artful activities which were done in greatest numbers were:

Flower arrangements	35
Dresser, table top, and mantel arrangements	22
Cupboard or book shelves arranged	16
Redesigning furniture arrangements	15
Table setting and decorations for special days	13
Creative cooking and garnishing	9
Window sill decorations	7
Curtains or draperies, chosen, designed, or made	7
Pictures matted or framed	6

Students enjoyed exchanging finished calendars and comparing activities. They were surprised to find that they were being creative in so many ways.

The investigator found the calendar valuable in increasing her understanding of individual students and the span of their activities.

To know the kinds of activities students used in expressing their love of beauty, should be valuable in planning future art units.

The Decorating Project Called "The First Home Away from Home"

The decorating project called the "First Home Away from Home" centered in the planning and the designing of a living-dining area for a career girl or young married couple (Appendix A, No. 14). Students decided the size, shape, and exposure of the room or area to be decorated. The walls, windows, floors, and ceilings were all of their own choosing. Rugs, draperies, furniture, and accessories were all part of the plan. They were encouraged to check their previously stated goals before becoming activity involved in their work.

The planning and carrying out of the project was to continue through the greater part of the unit. The students assisted in defining the scope of the project during the fifth week of the unit. In the lessons that followed they related many creative experiences to the decorating of their living areas.

The color and swatch plans for the living area was the first creative problem of the project. Before starting the students described and assessed the physical limitations of the room and the interest of its would-be occupants. Some novel and interesting color sources appeared in the classroom, some quite prosaic. Students

shopped in the classroom store at great lengths to complete their schemes. The next segment was the floor plan and furniture selection and placement. From this the list of essential furnishings emerged, and the beginnings of the shopping list which would give purpose to the all day field trip. The center of interest sketch gave emphasis to the part of the room the student considered most dramatic. This was an exercise in the artistic use of accessories.

The title "The First Home Away from Home" was chosen to give the student a suggestion of her present and not too distant needs. It suggested the happy relationship of her family home to her future one. The title hinted of exciting independence yet left unsevered the ties of loved surroundings. The investigator believed that the title of the project was important in motivating student interest. Most of the students looked upon the descriptive title as a pleasant embellishment of familiar terms. They enjoyed it and used it.

Each step in the project plan was preceded by a related learning experience. For example, students designed floor plans with furniture arrangements following the overhead projection of traffic pattern transparencies.

The design of all individual problems of the project were left to the artistry and timing of the students. Many unique ways of mounting and presenting plans evolved. Since the student needed some evaluative check points during the project, individual problems



were turned in on assigned days. However, generous timing was planned to give as much latitude as possible to creative ventures.

Students were asked to attempt all the activities listed on the unit guide sheet (Appendix A, No. 9). Some reasonable substitutes were allowed.

The all over results of the project appeared to be good. Most students were enthusiastic about the development of their plans, and many carried their projects far beyond the suggested limits.

### Field Trips

#### One Hour Field Trip or The Frankly Decorating Field Trip

The "frankly decorating" field trip was planned to give the students experience in applying their abilities and knowledge in an actual home situation. The trip was scheduled for one hour during the seventh week of the unit at a time when students were making many decisions concerning their own projects. The students visited the home of the instructor. By the time of the trip students had learned they were free to express themselves. Their ideas were respected. The problems presented to them clearly needed solutions. Each student was a real decorator at work. After the list of the homemaker's decorating problems (Appendix A, No. 22) was given out, students volunteered for specific jobs. The school bus let them

out at the door and they walked through the house inspecting the problem situations. Students were asked to think of as many suitable suggestions as they could. From these they chose the one most pleasing. The following day all decorators on the same job met in the classroom to consider all the plans. They chose one to recommend to the homemaker and report to the class. Written recommendation slips from each were handed to the teacher for evaluation.

### The All Day Field Trip

The all day field trip was an educational buying trip to a nearby city. The staff of the home furnishings department of a large department store acted as hosts and educators for the day.

Students heard talks on the coordinating of furnishings in color, style, and scale, and good buying practices. Practical and beautiful draperies, curtains, carpets, and rugs were discussed and shown. All talks were interestingly illustrated with charts and merchandise. Displays, and mock-ups, showing coordinated room schemes had been prepared for the classes.

Students had approximately two hours free for shopping. The use of the comparative shopping guides sheets (Appendix A, No. 24) and personal shopping lists guided them as they moved throughout the store. Some of the students found time to visit a nearby furniture store for further ideas.

The all day field trip served many purposes in placing emphasis on individual creativity in the home furnishings unit. Its primary purpose was to provide more opportunities for decision making. The trip gave the student experience in assessing the facts she had learned and the original ideas she had generated to this point. It gave the student broader opportunities to select for and complete the all over decorating project, "My First Home Away from Home. "

The all day field trip was democratically planned by the students early in the project. Dates and topics to be covered had to be set ahead. The students planned the day's schedule and luncheon arrangements. Each student had to be responsible for her own parents' permission slip (Appendix A, No. 23).

The investigator contacted the home furnishing department head two months before the proposed field trip to get his approval of the trip and suggestions as to possible dates and hours. Having cooperated with the department on trips two preceding years, the investigator knew the questions that needed answers. She knew the department head and his assistant were good teachers and would be open to suggestions of both the students and herself.

The success of the field trip could not be measured by the results of the all over decorating project alone. Warren says (18, p. 8), "As for making an original arrangement (design) the

important thing is not the design but what doing the design will do for you." This was true of the field trip also.

The trip evaluation by the students showed their enthusiasm for the new ideas they had gleaned from listening and looking in an out-of-classroom situation. The amount of creativity motivated by such a learning experience would be impossible to estimate.

### The Overhead Projector and Transparencies

The instructor facing the class is sensitive to the tenor of the discussion and to the alertness of each student. He is able to hold the group together in a way which is difficult when facing a black-board. The overhead has returned the instructor to the students.

The teaching of furniture arrangements and traffic patterns was greatly facilitated by the overhead projector. The students saw enlarged illustrations projected before them and could readily follow the trend of class discussion as the instructor's pencil indicated key-points.

The investigator with the help of the visual aid instructor made a series of transparencies which were used in the teaching of the home furnishing unit. Experimenting with vegetable dye inks in six colors was somewhat rewarding. Coloring small areas on the transparencies directed interest to certain areas of the plates; for instance a grouping around a fireplace was more interesting when a

pair of chairs were done in bright red and a few small accessories in soft green against the black and white of the whole.

Many sized pens were used to produce effects. Special colored pencils were tried also. One set although sold for the express purpose used, left no appreciable color. Some crayon pencils faded completely when reproduced by the overhead.

Transparencies file easily and demand little storage space. A good library of transparencies for the Homemaking department could be a valuable aid to creative teaching.

The felt tips on some of the vegetable ink bottles gave interesting stroke marks for surfaces such as drapery folds and textured rugs. A great deal of experimenting in technique could do much to produce interesting detail on the plates.

Twin plates were useful in certain learnings. One stripped of furnishings was shown first followed by one in which furniture certain groupings were placed.

Another pair were developed to show a floor plan of a house which introduced discussion on the family's traffic patterns. Routes were pencilled on as the students described what they imagined the pattern would be. The second plate was layed in to show how closely the student directed patterns compared with the actual patterns.

Window silhouettes were used and followed by colored overlays representing draperies of a variety of design and lengths.

These plates illustrated the effect of curtaining and draping in seeming to change the apparent size and shape of the window. Solutions to architectural flaws were shown in this manner. Some showing problems solving situations were presented to the students for their individual attention. Students used their own originality in solving the problem by mounting illustrations from magazines and adding explanatory footnotes. Dittoed sheets which duplicated the plates used on the overhead (Appendix A, Nos. 18 and 19) carried the problem quickly into the student's hands. The students designed curtains and draperies which she felt were beautiful and appropriate and effective in covering poorly proportioned windows. She planned the draping of groups or pairs of windows into harmonious units.

Design motifs for personal projects were transferred to transparencies. Blown up on the screen they gave many suggestions for original application. Fabric or paper hung over the screen could take the design and by tracing carefully with a soft pencil the student could easily transfer the design to the suspended material. From this, collages, stitcheries, or paintings could be made. The mobility of the overhead projector gave the student the added opportunity of trying many combinations and interrelated patterns quickly. This interplay of line and space is a spur to creativity and fresh beauty. The individual can make revisions before his plans have progressed to the point where a major alteration would mean great loss of time

and enthusiasm.

### Art Shells

Art shells had many uses in the teaching of home furnishings. In each class these increased in importance with the ingenuity of the student. The art shell is made from a common cardboard packing box. By cutting away two sides and the top flaps an open corner is left supported by the bottom of the box. Every student can find and make such a shell, cover it with wrapping paper and be ready in a short time to do mock-ups to illustrate her ideas of interior design.

Such art shells were used to display harmonious fabric combinations of contrasting textures highlighted by one or more room accessories. The items assembled represented a decorating plan for a room. The student gained experience arranging fabrics in attractive folds and spacing all items to give unity. A key card accompanied each student's shell to explain the plan for developing the grouping for a specified interior.

The art shell may be re-used many times in many ways. Another interesting activity developed when window silhouettes were handed to each student. Planned to the scale of the art shell these paper pieces were applied to the wall of the art shell and the student experimented with window curtaining and draping. She showed her ability to create centers of interest with window treatments. She

demonstrated her knowledge of emphasizing or de-emphasizing the contour of the window.

The walls could be easily decorated with wall paper of small scale design, small samples of carpet, felt or linoleum, give realistic effects so that the students could try furniture choices of many colors and designs.



## CHAPTER IV

### SUMMARY AND RECOMMENDATIONS

#### Summary

The development of creativity in high school Homemaking students through the teaching of the home furnishings unit was attempted by the investigator in several ways. First, the investigator tried to adapt known learning experiences so that the students would feel the latitude and independence necessary for creative work. She developed new learning experiences and simple art media using visual aids. She planned self evaluative devices to assist the student in her creative growth. She emphasized democratic procedures and decision making processes in conjunction with many learning experiences to promote creative activity.

The investigator collected a wide assortment of illustrative materials to use in providing the student with many choices in her individual project.

Next, the investigator planned and tested a unit in home furnishings based on the individual student and her needs. The unit attempted to motivate creativity in every possible way. Emphasis was placed on the creative activity and its importance in the development of the student.

In conjunction with the unit plan devices were adapted and originated which were intended to be self evaluating; namely, the art shell evaluation, the "creative calendar," the interest finder survey, and the film slide evaluation. After the unit plan was tested on two eleventh grade classes it was used for the purposes of this study with two twelfth grade Homemaking classes.

A few learning experiences used by the investigations will be given to show how they directly relate to the purposes of the study.

The first purpose of the study was to attempt to give students creative experiences in the home furnishings unit which would in turn motivate them to be creative. This was done by the introduction of the simple art techniques. In the making of bleach prints, easy stitches, crayon encaustics and string paints, the students learned that creativity can be an everyday experience and that creative activities are easy and enjoyable. Many were motivated to try original adaptations of the techniques. Some voluntarily repeated and altered the simple art media to suit their original designs. Many of the designs became a permanent part of their decorating plans.

To develop learning experiences in breadth and depth so that they challenge students of varied abilities and backgrounds was attempted in all of the learning experiences of the home furnishings unit. One learning experience which seemed to challenge students

of varied abilities was the use of the colored slides. Almost every student could find inspiration for artistic expression in some form from observing and discussing the slides. Since the slides were taken in the community they had a personal meaning for the students. The classes were introduced to the principles of art as they were being applied in homes near their own.

The study tried to provide the means to help students evaluate their own growth in this area and set future goals. An interest finder survey was given all students early in the unit. Most students found the survey sheets interesting and simple to check. By comparing the pre-test with the post-test the students could readily see their growth of interest, if any, in the home furnishings area. If their interests broadened and deepened, their future goals had to be adjusted in accordance. The interest finder was mechanically arranged so that the students had no difficulty understanding and comparing the two surveys.

To challenge students to recognize the beauty and uses of materials at hand in creating more beauty in their homes was attempted in the showing of slides and transparencies of design motives easily adapted to original art objects, and the use of the art shell, which was a corner section of a box for making interest centers. The investigator found the art shell very effective in answering this purpose. In looking for art objects in their own surroundings

for the art shell arrangements, most students began to recognize beauty in common things. They chose syrup jugs, toys, and tea cups to feature in their small art centers. They enjoyed the feel and look of common household fabrics as they draped them into backgrounds. They found new uses for simple materials as they advanced in creative zeal.

The study attempted to assist students in planning and carrying out individual art projects which are satisfying, original, and beautiful by the introduction of simple art techniques, the personal project, and "First Home Away from Home" project made up of smaller projects in line, color, texture, and form. Of these learning experiences the one which answered the above purpose most completely was the individual art project. Many of the early learning experiences were focused on this project. Every student attempted a project. Most of the projects represented something original and beautiful to the student who made it. The success of the individual art projects could not be measured by the object alone but by the satisfaction of the girl who made it. The students' pleasure was very evident in the project day exhibit.

The concluding purpose of the study, to encourage students to live in an artful way, receptive to beauty in many forms, interpreting their inner responses or sensitivities, so that they find expression in richer, fuller living was answered by this study in all the learning

experiences, most explicitly in the overall decorating project called "The First Home Away from Home," which require students to make a complete decorating plan for a living area. This project was the culmination of all the learning experiences into one related plan. Students worked on the project with great interest because it was closely related to their foreseeable future. Their plans showed evidences of their giving expression to their own thoughts on beauty and good living. Although concrete evaluations of progress are impossible to make, the investigator believed that the all over decorations project successfully answered the above purpose of this study.

In order to find learning experiences with creative thrust, and compatibility with the goals of Home Economics, the investigator considered the three competences from Home Economics New Directions (1, p. 9). These in brief form are: (1) Create a home and community conducive to the healthy growth and development of all family members; (2) Make and carry out intelligent decisions; and (3) Enrich personal and family life through arts and refreshing creative use of leisure.

Taylor (14, p. 5) said in a recent article, "All who value creativity need to search for a more creative climate." The originating and planning of learning experiences was the investigator's search for creative climate, a way and a place to make the competences grow. Unless every experience added vigor to the climatic

conditions, creativity was lost before it began. Along with student-teacher rapport, learning experiences are a vital ingredient of climate. Together they help the student to give active expression to the fulfillment of inner joy.

Planning and adapting experiences to the level of high school seniors was the first step. Each learning device had to be for the most part accepted and enjoyed by the student or the purpose was defeated at the onset. During the planning period the investigator continually asked, "Could high school seniors accept and enjoy this experience?" Pleasure and satisfaction had to be a product if the student were to enjoy creating. "The refreshing creative use of leisure" could be served by many learning experiences in home furnishings.

The students' individual and family development was dependent in part on his experiencing repetitive personal satisfactions. The experience which helped the student contribute to the beauty of his home by better use of materials at hand served this competence.

The opportunity for students to be involved in the decision-making process was given prime consideration in planning the devices for classroom learnings, and having them choose was at the core of every experience. Klor (7, p. 269) in a recent article on Educational Methods states: "Decision making among possible alternatives is central in any consideration of methods." In the

beginning the choices were fairly easy but they grew in complexity as the unit advanced. Some experiences were chosen for their movement and action.

Many of the learning experiences were designed to make it possible for the student to use them as leisure time activities. Many offered student independence and enrichment in areas of personal interest. Others satisfied the student's need to work in private. All attempted to invite the student to participate instead of demand her to do so.

The investigator used many physically active learning devices. The student needed to move, to do, to produce for learnings to be lasting. She needed to turn her creative ideas into visible form. This investigation has placed special emphasis on learning experiences as the catalysts to creativity which is in every student.

#### Recommendations for Future Studies

In consideration of the action research recently carried on, the investigator would like to suggest studies in the future.

First, she would propose a study in which the effectiveness of teacher-student conferences would be measured to create the climate for freeing the individual to be creative. If student-teacher conferences could be planned so that there would be privacy, and time available, more students might be motivated to proceed in

creative activities. Thus the teacher could more wisely assess student needs and progress. Some students chose personal projects which involved duplicating a pattern rather than originating a design. With effective conferences this might have been avoided. If action research could be carried on in relation to this problem, testing effective conferring with students, the results could be of value to the creative teaching of the home furnishings unit.

Secondly, other learning experiences need to be devised and tested to give experience in the practical application of the art principles related to balance and proportion. Some student projects showed inadequacies in the applications of the art principles.

The colored slides as a learning experience need improvement and development. Future studies need to be done on ways to make film strips and slides more available to individual students for make up, enrichment, and class projects. The effects of personal color preference on student decisions is an undetermined factor at present. This lack of information affects the use of slides in setting the stage for comparative judgments of beauty.

Studies on the effect the introduction of simple art techniques has upon students' decisions to try new techniques in personal art projects would be valuable to teachers planning a similar unit.

Overhead projector and its transparencies have many implications for creative teaching of home furnishings. Research on



student-prepared transparencies and ways to produce true colors and dimensional effects needs to be carried on.

The investigator felt that the overhead could reduce the time of the teacher's routine tasks and allow more time for student-teacher relationships. Research could be valuable in seeking effective ways to extend the uses of the overhead projector in conjunction with learning experiences for the home furnishings unit.

A further refinement of the interest finder survey and its results might be valuable to future curriculum planning. A survey taken in a series of consecutive years might show needs, lacks, and wants of students in a particular school setting.

Finally, the refinement of devices for measuring creativity of students in Home Economics is most urgent.

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## APPENDICES

## APPENDIX A

### ILLUSTRATIONS FOR UNIT PLAN

## ILLUSTRATION 1

## IT'S ALL YOURS, PANEL!

Take it away! Any way you would like it to go! Give us your ideas on home furnishings.

Some lead off questions to get you started.

1. Does the way a home is furnished have any effect on the personal happiness of individual family members? If so, how? At what stage of their lives are they most sensitive to the way their home is furnished?
2. Do you believe the cost of furnishings determines their good taste? Why or why not? Can furniture manufacturers change taste?
3. Can you tell the values of a family by the way their home is decorated? Always? Sometimes? How?
4. What do you consider the important steps in having beauty and individuality in home furnishings?
5. What effect do problems of home furnishings have on the other phases of homemaking?
6. Do you think homemaking can and should help people to be more artistic and original? Why? How?

## ILLUSTRATION 2

## SUPPLY LIST FOR HOME FURNISHINGS UNIT

Note: Please see if you have these at home before buying.

1. Man's old shirt (to wear backwards as a smock)
2. Water colors and brush
3. Cuff folder (for collections of illustrations)
4. Double box of crayons
5. Colored pencils if you have them
6. Manila folder
7. Ruler - 12 inch
8. Pencil and eraser
9. A darning needle and colored embroidery thread
10. Thimble
11. Coarse fabric - burlap or old wool 18" x 12"
12. Leaves and grasses for painting (bring on specified day)
13. White unlined paper 8-1/2" x 11"

Now you are all set!!

## ILLUSTRATION 3

## CHECK LIST TO SHOW MY INTEREST IN ART RELATED TO MY HOME AND TO THE WAY I LIVE

Directions: Please read each item below and check the way you feel about it in the right-hand column.

Things to Know	I enjoy knowing this now.	I don't particularly care to know more	I would like to learn more about it.	I am not interested at all
1. Color and how it works in decorating a home.				
2. Choosing the right pictures for a room.				
3. Contemporary furniture designers.				
4. Design motifs and where they originate.				
5. Drapery fabrics.				
6. Fabrics original in design and hand-woven.				
7. Fabrics which bring beauty and utility to the house.				
8. Fine glassware and crystal--how they are designed and made.				
9. Hand-made rugs and carpets.				
10. History of fine furniture and how it is made.				
11. How to choose harmonizing furnishings.				
12. How to choose table ware that is beautiful together.				
13. How to enjoy modern art.				
14. How to enjoy paintings.				
15. How furniture is made.				
16. How to plan a beautiful garden around a house.				
17. How to recognize beauty in the line and shape of pottery.				
18. Indian pottery and basket making--how it originated and is made.				
19. Lamps which add beauty and how to choose them.				
20. Metal art and how to use it in room decoration.				
21. Period furniture and how to recognize it.				



## ILLUSTRATION 3 (continued)

	I enjoy knowing this now	I don't particularly care to know more	I would like to learn more about it	I am not interested at all
22. Wall paints and how to choose them.				
23. Wall papers and how to choose them.				

ILLUSTRATION 3 (continued)

Things to do	I enjoy doing this.	I don't care one way or the other.	I don't enjoy doing this.	I would like to learn to do this.	I don't know enough to say.	I would not like to learn to do this.
1. Arrange bookshelves with small accessories.						
2. Arrange furniture in a room according to plan.						
3. Choose paint colors for the exterior of the house.						
4. Choose room accessories.						
5. Choose wall coverings to hide room flaws.						
6. Collect pictures of rooms and furnishings I like.						
7. Cover cushions.						
8. Decorate a store window.						
9. Design furniture.						
10. Design fabrics.						
11. Design table mats and linens.						
12. Do attractive table settings.						
13. Do flower arrangements for special occasions and every day use.						
14. Draw a plan for decorating a room.						
15. Embroider original wall hangings.						
16. Finger paint.						
17. Go to an art show or museum.						
18. Inspect a new unfinished home and plan how you would finish it.						
19. Plan and make a center of interest in a room.						
20. Make curtains and draperies.						
21. Make harmonizing combinations of draperies, upholstering fabrics and rugs.						
22. Make lamps or lamp shades.						
23. Mix paints to get colors I like						
24. Plan color schemes for rooms of all kinds.						

ILLUSTRATION 3 (continued)

	I enjoy doing this.	I don't care one way or the other.	I don't enjoy doing this.	I would like to learn to do this.	I don't know enough to say	I would not like to learn to do this.
25. Plan an artistic grouping of pictures and hang them on the wall.						
26. Use hobby collections as decorating accessories.						
27. Weave original fabrics.						
28. Work on various ways to use wall coverings to hide room flaws.						
29. Work out plans for adequate and attractive electrical lighting.						

## ILLUSTRATION 4

## SPEAKING OF BEAUTY

A thing of beauty is anything which appeals to you as an individual because of its color, shape, groupings, or relationship to the place used.

Watch the following slides. After you have looked at each there will be time for you to write a short comment.

Tell briefly what you think and feel about what you have seen.

Slide # 1. \_\_\_\_\_

Slide # 2. \_\_\_\_\_

Slide # 3. \_\_\_\_\_

The next slides will be in pairs. The first slide is A the second B. Look at each carefully. Tell the one you like better of the two and why you do.

Group # 5. A. \_\_\_\_\_ B. \_\_\_\_\_

Group # 6. A. \_\_\_\_\_ B. \_\_\_\_\_

Group # 7. A. \_\_\_\_\_ B. \_\_\_\_\_

This group of slides will be shown in groups of three. You will see Slide A, Slide B, Slide C.

## ILLUSTRATION 4 (continued)

	BEST	GOOD	LEAST
Group # 8.	_____	_____	_____
Group # 9.	_____	_____	_____
Group # 10.	_____	_____	_____

## ILLUSTRATION 5

PRINTS OF SELECTED SLIDES FROM HOMES  
IN THE COMMUNITY



ILLUSTRATION 5 (continued)



## ILLUSTRATION 6

## SOME IDEAS BUT ONLY SUGGESTIONS

Not "have-to's" to Make Personal Projects Run Smoothly

Getting the idea-----for a personal art project

Hide in a corner and think!

Do a little wide awake dreaming before getting up in the morning.

Look about you, look about you, look about!

Look about you, look about you, look about!

Is it original? Is it your idea?

Preplanning-----for personal art project

Choose the ideas that make you really feel good!

Does your idea fit into your "what needs" sheet?

Discuss your ideas with your parents and get their approval.  
(Let them in on what you think it will cost)

Begin to plan - picture the all over project.

Draw a rough sketch of what you want it to look like.

Consider the place it is to be used, color, texture, and design wise.

List all the materials you will need to complete your project.  
Part of the fun is look about you for "no cost lovelies" to use.

How's your time? Plan sensibly. Don't be lazy but don't get in over your head.



## ILLUSTRATION 6 (continued)

The doing-----of the project.

Just make your project and enjoy the doing!!

Bring it to school on beginning project day and final project day.

## ILLUSTRATION 7

**"WHAT NEEDS" SUGGESTION QUESTIONNAIRE  
FOR MY SURROUNDINGS**

When I look about me I ask myself-----

What needs beauty?

At school? \_\_\_\_\_

At home? \_\_\_\_\_

What needs change?

At school? \_\_\_\_\_

At home? \_\_\_\_\_

What needs order?

At school? \_\_\_\_\_

At home? \_\_\_\_\_

What needs color?

At school? \_\_\_\_\_

At home? \_\_\_\_\_

What needs better lighting?

At school? \_\_\_\_\_

At home? \_\_\_\_\_

What needs regrouping?

At school? \_\_\_\_\_

At home? \_\_\_\_\_

What needs vitality?

At school? \_\_\_\_\_

At home? \_\_\_\_\_

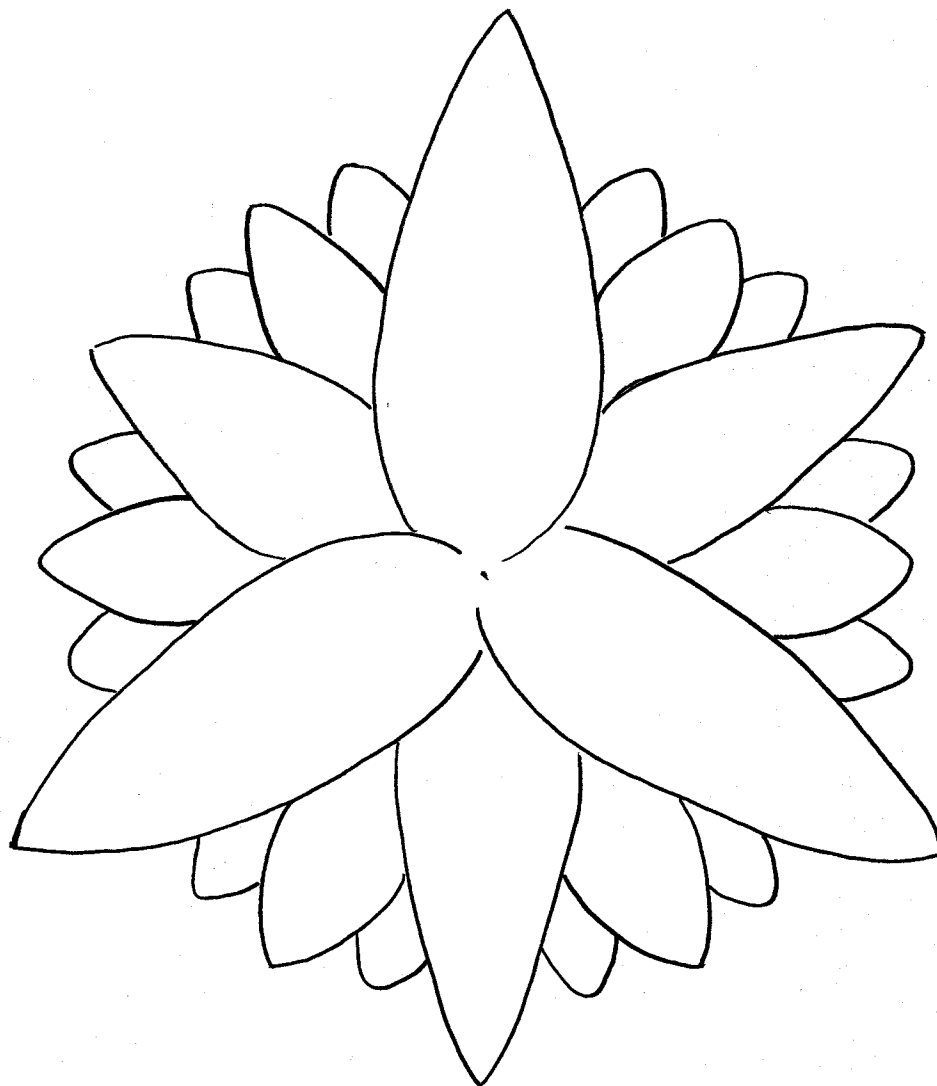
What needs my personal touch?

At school? \_\_\_\_\_

At home? \_\_\_\_\_

Now I have a clue or two! My "creative calendar" and individual project are guided by my "What Needs" list.

## ILLUSTRATION 8



## OUR COLOR BLOSSOM CHART

PAINT! CRAYON! CHALK!

Anything You Choose to Make the Color  
Blossom, Bloom

## ILLUSTRATION 9

## THE UNIT GUIDE SHEET FOR SENIORS IN HOME FURNISHINGS

I. Readings: To enrich your pleasure and knowledge of home beauty.  
(Take a generous serving!)

Craig, Hazel T., Ola D. Rush. Home with Character. Boston,  
D. C. Heath and Company, 1962. 351 p.

Home Satisfactions	p. 3- 16
Elements of Design	p. 97-104
Art Principles	p. 105-113
Color	p. 114-125
Arranging Furniture	p. 186-198
Windows	p. 145-158
Accessories	p. 201-230

Trilling, Mabel B., Florence W. Nicholas. Design Your Home for  
Living. Chicago: J. B. Lippincot, 1953. 408 p.

Furniture	Chapter 9, p. 205-231
note questions p. 230-231	
Accessories	Chapter 11, p. 261-297

Better Homes and Gardens Book of Decorating. DeMoines, Meredith,  
1956. 432 p.

Choose chapters of personal interest to read and scan.  
(Pictures, pictures everywhere!)

Magazine articles from our decorating idea library: Feed your  
originality!!

Little Art Gallery collection of interesting interiors.

## II. Activities: To let you try your flare for beauty.

1. (a) Color wheel, (b) Simple art techniques (string, encaustic, natural prints, stitchery)
2. String design to harmonize with fabric.

3. Color and fabric plan from color source for living room.
4. Color and fabric plan for room with special problems.  
(Sketch room)
5. Decorating windows with a purpose.  
(Sketch)
6. Scale floor plan for living area in first home with furniture  
cans.
7. Sketch of center of interest in first home.
8. Shopping list and purchase plans for first home.  
(Field trip reports)
9. Art shell arrangement of fabric and accessories, evaluation  
sheets.
10. Illustrations of preferred furnishing for "first home" plan.
11. Personal pocket folder collection of decorating ideas with  
original explanatory remarks. (Remember your ideas are  
important!)
12. Individual home project of original design.
13. Solving special decorating problems (extra credit).
14. Adding beauty to our classroom - bulletin boards - displays.

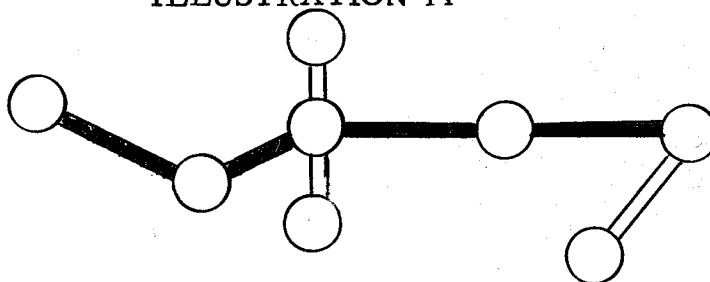
# ILLUSTRATION 10

## MY CREATIVE CALENDAR - A MOLECULE OF BEAUTY

Name \_\_\_\_\_

DATES	SUNDAY	MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY	SATURDAY
March 1-7		Rearranged End Table Tops		Rearranged Dresser Tops		Arranged Bathroom Towels and Rugs	Rearranged Kitchen Towels
March 8-14	Made Living Room Curtains		Added Decoration to Bathroom Windows	Hung New Curtains	Arranged Flowers	Arranged Clean Towels in Bathroom	Rearranged Living Room Furniture
March 15-21	Made Arrangement of Daffodils			Arranged Kitchen Towels and Potholders		Arranged Bathroom Towels and Rugs	
March 22-28	Set a Decorative Table		Choose and Arrange Plants in Kitchen Window			Arranged Bathroom Towels	Arranged Flowers for Dining Table

ILLUSTRATION 11



ONE MOLECULE of beauty is made up of many atoms of originality fused together with your determination and your use of art principles.

Directions for Your Creative Calendar

Use your creative calendar to build your own molecule. Place it in your room where you can see it. For every original, decorative activity you do, no matter how small:

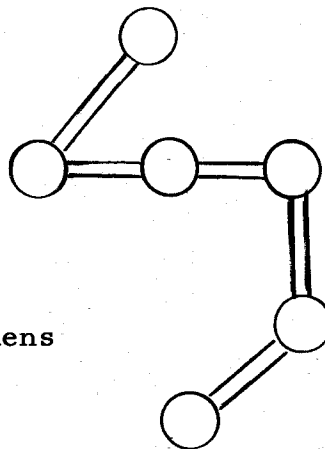
1. Choose an atom from your envelope.
2. Print the activity on it.
3. Paste it to the calendar space of the day it is done.

At the end of four weeks you can assess the small ways in which you have used your native ability to bring beauty to you and your family.

## HOW MANY ATOMS MAKE A MOLECULE?

Original decorative activities might be:

1. Table-top arrangement
2. Window sill art
3. Sketch for new curtains
4. Placement or hanging towels
5. Shelves rearranged
6. Flower arrangements - dish gardens
7. Picture framing or mounting
8. Tray and table setting attractively done
9. New garnishes or simple beauty touches on foods
10. Wastebasket decoration



You think of some. Look at your "What Needs" sheet. Check your  
"Needs Doing."



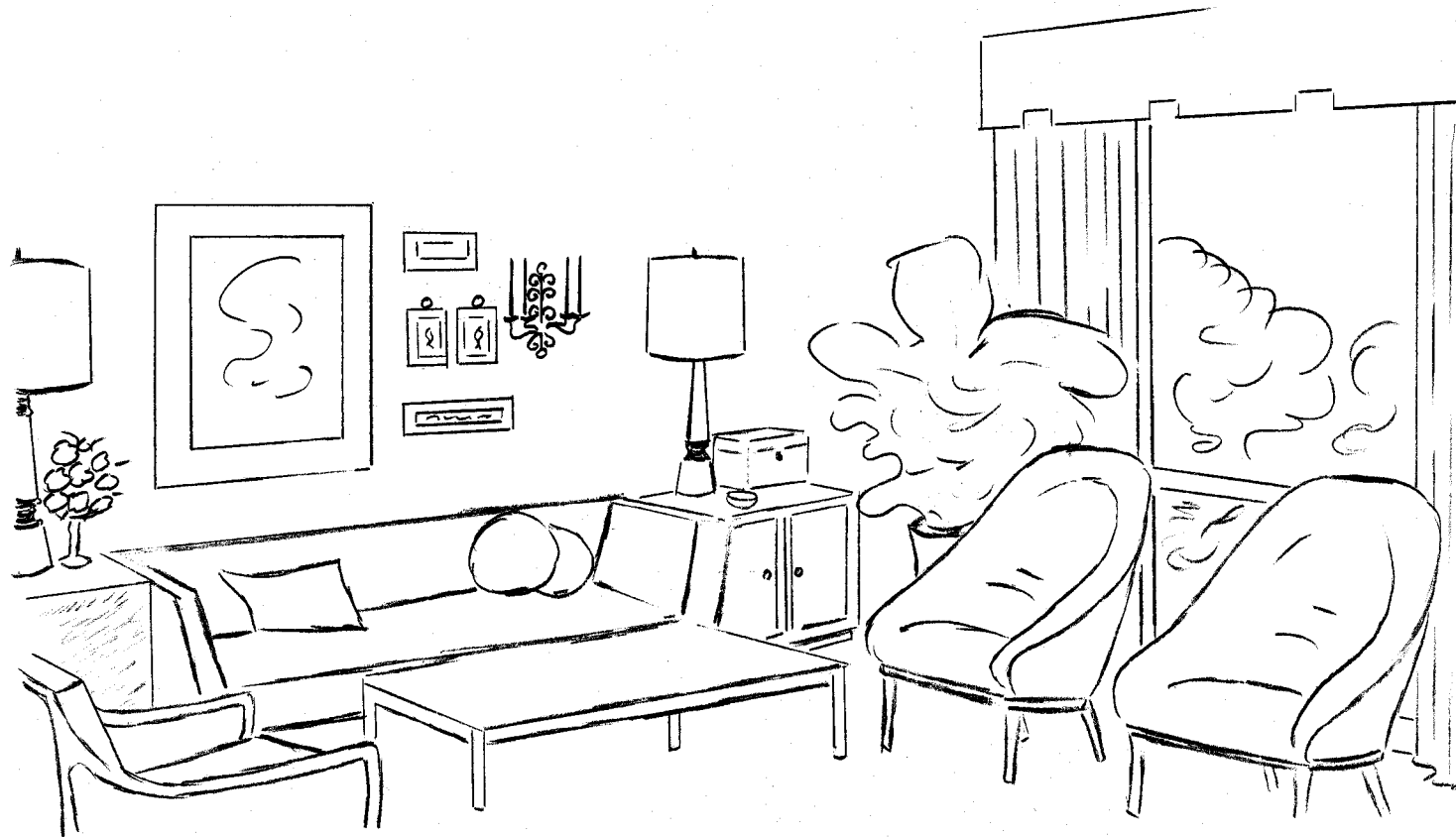


ILLUSTRATION 12

## ILLUSTRATION 13

## COLOR AND ITS USE IN THE HOME

I. START WITH COLOR

It's so easy to give your home the look you like--just start your planning with color. The few simple principles below will give you the tools you need. Adapt them to your own problems.

Pale Colors Make Rooms Seem Larger

Soft, pale colors seem to carry the eye out into the distance, make any room seem larger. They are ideal, too, in rooms with a view, where you want to take the eye outdoors. These pale tones will minimize the size of an ungainly piece of furniture, if placed against an equally pale wall. The colors you use can be any among your favorites, not just neutral gray or beige. The same receding color used in every room will give an illusion of real space throughout a small home.

Strong Colors Make Rooms Seem Less Spacious

Strong, bold colors give the illusion of bringing things closer, making them seem bigger. So the stronger tones are particularly effective used as backgrounds in very large rooms, or to bring down the ceiling in a high room. If you want vivid colors in a small room,

they may be used effectively in small areas or as accents.

### One Color Should be Dominant

You will find the total effect of the colors in your room much more pleasing if you choose one color to be the dominant one--let all others accent or complement it. The one color can be varied, however, by using different shades and tints--as, a dark green rug, pale green walls, slightly deeper green for draperies. Sharp accents give even more variety.

### Colors Based on Yellow and Red Give Warmth to a Room

Red and yellow are the colors of sun and fire, of excitement, and of danger. Subconsciously, they suggest warmth, and at their brightest should always be used as accents only. In paler tones they become cheerful, yet retain their warmth. Lemon yellow brightens up the darkest kitchen, pink is friendly and flattering. Use in cool exposures, or as accents.

### Colors Based on Blue and Green Give Coolness to a Room

Green and blue are the colors of grass and sky, of ever-changing cool waters. Combined with white, they are also the colors of ice and snow. They need always to be balanced and warmed with sharp, hot accessories and accents in the red and yellow families.

Pale tones of these colors make south and west rooms seem cooler. Grayed, they join beige and gray as perfect neutral background colors.

### The Bigger the Area of Color the Stronger It Looks

When you are choosing a color for walls or for draperies; always look at as big a sample as possible, because the larger the area is, the more intense the color will seem. Bright orange, or red, are lovely in small doses, but frightening in a whole room. A good rule of thumb method of selection is to pin a big sample on one of your walls, then study it from across the room under daylight and under lamplight in the evening, to see how bright it really will be to live with.

With an understanding of the few, simple principles of color harmony, you are now ready to begin applying them to your own home, using the colors of your choice. It is easy to achieve the pleasing results you want. For a quick and ready guide to using color, just ask yourself these questions, and follow the suggestions.

## II. ASK YOURSELF THESE QUESTIONS

### Which Direction Do the Windows Face?

Cool Exposure windows facing North, East and Northeast. At

least one of the major areas in the room should be a warm color.

Warm Exposure windows facing South, West, and Southwest.

At least one of the major areas in the room should be a cool color.

Balanced Exposure windows face South and East, Southeast, North, and West, Northwest. Warm or cool colors may be chosen here.

#### What is the Size of the Room?

If the room is 12 x 18 feet or larger, it is a large room.

Large rooms can be planned with two or three major colors. Small rooms--less than 12 x 18 feet--look larger if fewer colors are used.

For the most pleasing results use only two major colors, or two shades of one color. Be sure to keep one color dominant. A large room can take a bold pattern in draperies, carpeting, or wallpaper. In a small room the pattern should be small and used sparingly.

Only one pattern to a room simplifies planning.

Soft, receding shades like pastels, or neutrals such as gray or beige, make a small room seem larger and more restful. Restrict strong tones to accents and accessories. A large room can take a greater amount of strong, bright color.

### III. CONSIDER THE THREE AREAS OF COLOR

Walls--Floors--Ceilings. The walls, floor and ceiling of a room are the background for your furnishings, represent the big areas with which you have to work. You will find the results more pleasing if you keep these background colors soft and grayed, soothing. Since they represent a major investment, spend plenty of time in their planning.

Major Upholstery Pieces. Your chairs and sofa represent the second largest area of color in the room, but still considerably less in size than the background. You can use brighter, stronger, deeper colors here. A good rule of thumb is to use not more than three colors, no matter how many pieces of furniture you have. The smaller the piece, the brighter the tone can be.

Accents and Accessories. These are the bright sparks for your room. They include lamp bases, ash trays, pictures and other decorative accessories, pillows--all the smaller, interesting objects that give a room its personality. You can let yourself go here with sharper, vivid colors. But be sure these accents relate to the colors of background and upholstery.

#### Don't Forget the Wood Tones

The color of the tables and other wood pieces in your room is

also an important part of your color plan. Select the finish of each individual piece to blend with the scheme. Don't try to match every piece.

#### IV. REPEAT COLORS AROUND A ROOM

For good color balance, colors should be repeated around a room. Sketch a floor plan, showing where furniture will be placed. Then decide, from the plan, where colors will go. Repeat tones of pattern in accents across a room. Repetition of color emphasizes its importance.

##### The Color Scheme Here Stems from the Drapery Fabric

The Drapery Fabric. This is a multi-colored pattern on a soft, neutral background, chosen to set the color theme for the room.

The Floor. Wood tones, or the color of smooth-surface floor covering should blend with either the background or a tone in the patterned fabric.

The Rug. Select a deeper tone from the fabric for the rug, to give a feeling of depth and solidity to the room.

The Sofa. Because the sofa is across the room from the draperies, it could repeat a stronger tone of the background color.

The Walls. The solid colored walls should be a grayed tone of one of the colors in the drapery fabric, blending, not matching.

The Chairs. The chairs should be a stronger note of one of the colors in the fabric, either of the background, or a bright tone.

The Pillows. All of the accent notes--ash trays, pillows, lamp bases, etc., should be tones from the fabric.

When repeating color around a room, vary its shade or tint, its vividness or softness, according to the place where it will be used.

When using a multi-colored pattern for the basis of a color scheme, choose grayed tones for the walls and floor, the actual value depending on the exposure, size and lightness of the room, and your own color preferences. Then select not more than two other colors from the pattern for the major upholstery pieces; spark the whole with accent and accessory colors also taken from the pattern.

## V. CHOOSE YOUR COLOR SCHEME--

### By Starting with a Pattern You Like

In a Floor Covering. Strong pattern on the floor can be both dramatic and beautiful. To get the most pleasing result, and call attention to the floor, select a soft tone from the pattern, in either the same color as the background, or in a shade of one of the other colors. Use this color for your walls. If the wall space is cut up by many windows, use this same shade drapery or curtain fabric. Now, select one or two brighter tones from the rug to use on sofa and



chairs. Add a really bright note from the pattern in your accents and accessories.

In a Fabric. If the pattern you like best is in a fabric--either for draperies or upholstery--follow the same procedure. Select first a soft tone for the walls and floor, then a brighter color for chairs and sofa, and last a sharp accent note. For best color balance, repeat either the pattern itself, or the colors in it, on the opposite side of the room, in pillows or a small upholstered piece.

In a Wallpaper. Again, the technical work of selecting colors that go together has already been done for you. From the wallpaper pattern select wall and floor colors, then upholstery pieces, and finally a bright accent note. Repeat the colors of the pattern in pillows or in accessories somewhere around the room, to give color balance.

### By Starting with a Favorite Color

In a Bedroom. We've shown you how easy it is to create a pleasing color scheme if you start with a pattern you like. Equally simple is the method of starting with your favorite color. The plan can be in any one of the three basic types of schemes. Let's assume that blue is your favorite color, and plan some schemes for the bedroom.

## VI. START WITH WHAT YOU HAVE

### Color Will Do Tricks

Solve your decorating problems without major architectural change, just by using color wisely. It's fun--and easy.

Make a High Ceiling Look Lower. One method is to divide the side wall area by painting a dado in one color, and having either pattern or a different color above it. Another is to paint the ceiling a darker color than the walls, make a border of the ceiling color around the upper walls.

Make a Narrow Room Seem Wider. Use a lighter or brighter color on the short walls than on the long ones. Doors and window frames on the short walls should be painted the same color as the wall. Choose a warm rather than a cool color for the short walls.

Hide Architectural Faults. If walls are cut up by windows, doors or an oversize fireplace mantel, tone them down by painting them the same color as the walls. The glass of the small windows above the fireplace in the room is painted to match the walls, hiding their awkward shape, but they can still be used for ventilation.

## KNOW GOOD DESIGN, BALANCE, AND UNITY

I. WHAT STYLE OF FURNISHINGS DO YOU LIKE?Early American

Sturdy and homespun, these furnishings give a feeling of comfort and intimacy. Small, all-over patterns and prints characterize the fabrics. Woods are generally maple, cherry or pine.

Modern or Contemporary

Today's newest designs are characterized by clean, uncluttered lines, with either an elegant or a casual air. Natural, clear finishes on woods, such as birch or walnut, are popular.

Formal Traditional

Most familiar to us of the formal traditional styles is that of the eighteenth century, with Duncan Phyfe, Hepplewhite, and Chippendale included among its famous designers. The wood used is usually mahogany.

Informal Traditional

The Provincial designs--French, Italian, and English--feature simplified ornament and delicacy of line. The woods most often

used are fruitwoods and nutwoods, such as cherry, pear, and walnut. "Provincial" means, literally, "of the provinces," and gets its name from the fact the nobility had royal designs copied in more rough form for use in their country homes. The degree of formality in any Provincial design depends on how skilled these artisans were when they copied the ornate pieces made by court cabinet makers.

## II. DEVELOP YOUR SENSE OF DESIGN AND BALANCE

Design is the application of the artist's trained sense of beauty to the functional needs of his work... a chair, a sofa or a table. If the piece is both beautiful and comfortable, it is well designed.

Balance means the effect resulting when colors and shapes are arranged around a central point. Begin your planning by deciding what the heights and shapes of groupings in a room should be, then relate the items in a single grouping, such as a chair, a table, a lamp, and decorative accessories.

### Formal Balance

Formal, or symmetrical balance is achieved when all the objects on one side of a central point are repeated on the other side, at the same distance from the center.

### Informal Balance

Informal, or asymmetrical balance results from bringing objects of unequal size or weight together around a central point.

### III. KNOW SOMETHING OF PROPORTION AND SCALE

Proportion means the ratio of size and weight of the elements to each other. For example, the proportions of a chair are the relationships of its arms to its back to its seat to its legs. The proportions of a furniture grouping are size and bulk relationships of lamp to table to chair, as an example.

Scale means the over-all dimensions of a piece or a grouping as related to a similar piece or grouping. For example, a chair is of light or heavy scale in comparison with another chair.

Balance the proportions of the window and curtains, and the wallpaper design. If the scale of the individual pieces of furniture is light, the grouping as a whole may be in balance with large-scale of wallpaper pattern and the lines of floor-length window, the long sweep of the curtains.

The proportions of the sofa, the chair, and the end tables are in pleasant relationship to each other, balance the proportions of the fireplace, and the all-over wallpaper design. The scale of the individual pieces of furniture is quite large, is in perfect relationship

to the big wallpaper pattern, the vertical reach of the fireplace mantel and the mirror above it.

How to Make a Small Room Look Spacious--  
and a Large Room More Intimate

For a small room, the use of lightly scaled furniture will make it seem less crowded, as will small pattern and cool, pale colors. For the most part, large rooms look more intimate with bold patterns, large-scaled furniture and sharper color contrasts.

Relate Each Room in Your Home

The harmony of a room depends on the wise use of color and materials in it. The harmony of a home depends on the planned relationship between rooms. A good way to achieve this harmony is to use the same color scheme throughout the house--varied in color value and distribution from room to room, depending on the needs of the particular room. If windows in more than one room are on the front of the house, try to treat them alike, to give a feeling of unity from the street.

Excerpts from Sears Consumer Education Division. Fundamental procedures in home furnishings. Sears Roebuck, 1957.

## ILLUSTRATION 14

PLANNING YOUR FURNISHINGS FUTURE  
IN YOUR FIRST HOME AWAY FROM HOME

Just Supposin'.....

You are planning to be married in one year. You are working and saving your money for that happy day. You plan to move into a partially furnished apartment with a living-dining room, kitchen, and bedroom. The bedroom has large built-in chest of drawers and dressing table. A range and refrigerator are furnished.

You are planning to use some of your savings to complete the furnishings of the apartment. You and your fiance have talked about the kinds of furniture you want for your future home. You are ready to coordinate your plans and do some buying soon.

So now you need to ask yourselves:

1. What kind of a feeling do we want our home to have?  
(Casual, dainty, expensive, the outdoor look, formal, friendly, rich looking)
2. What will be our first or most important needs?
3. What will we plan to buy for the first year needs?
4. What color scheme will we choose?
5. Is our color scheme one we could adapt to another apartment or house if we should move?

6. What do you need to consider about background?
7. What will the total cost of the first year needs be?
8. What pieces of furniture could be used in another way in a future home?
9. In what order will you make additions to first year furniture?
10. How do you think you might be able to finance these furniture expenses?

Why don't you write your answers down so you can take a good look at your thoughts?

Let us assume you do have to buy these necessary beginning pieces of furniture, that your parents haven't any hand-me-downs in the attic or garage. Remember that all your furniture doesn't have to be the most well-known brand or the most expensive. Look into the cost of unfinished furniture and the second hand store items. Be a "clever converter!" Be a girl with a plan!



## ILLUSTRATION 15

DECORATING PROBLEMS FOR YOU TO SOLVE ON THE  
ONE HOUR DECORATING FIELD TRIPWhich One Will You Choose?Living Room

Use the fireplace wall in the living room as a center of interest. Help the homemaker in her selection and arrangement of attractive accessories. You may want to make suggestions as to the furniture arrangement in this area. Use the furniture presently in use. Spend your time and your money on accessorizing.

Plan a conversational area. Using the present sofa and two red-orange chairs plan an attractive grouping. You may need more suitable lamps on the tables. Choose new fabric to cover the sofa which will blend with the other furnishings. The accessories are yours to choose.

Family Room

The cedar panelled wall is to be used for storage of china, vases, tea service and so forth. What furniture would you advise the homemaker to buy for this? Sketch your idea of how you would decorate this wall. Place the decorative pieces or any pictures you

might use in your plan. This room is the center of family living.

Everyone gathers here to talk and work together.

The Guest Room, Den, etc.

The homemaker likes her new block linen draperies and wheat colored carpeting. The room serves as a guest room for two people, also for reading and television. You may start from scratch and redecorate. Please keep the mahogany desk (sentimental value). You can refinish it if you like. Do a rough sketch of the floor plan, please! Tell us about your decorative design.

Daughter's Bedroom

The color scheme is set by bed drapery and spread but what can you do to break the chalk white walls? The whole study and dressing table wall needs your help. What new furniture pieces are needed there, if any? The daughter is a college girl who likes to write, look pretty, and swim. No frills please!

## ILLUSTRATION 16

## THE "LUCKY YOU" PLAN

You have been given a sofa or davenport covered in the fabric you pulled from the swatch basket. Lucky you!

You like it! You can't afford to change anyway. You will decorate a living room around this piece of furniture.

Your living room has \_\_\_\_\_ exposure and is \_\_\_\_\_ in size.

Your main concern is with the all over color plan of the room and coordinating upholstery fabrics, floor coverings and walls.

Place your choices artistically in your manila folder. Be sure you number each item and include an explanatory key.

The Classroom Decorator Shop is open for business.

## ILLUSTRATION 17

## LET'S CUT SOME DRAPERY DIDOS

A summary of a verbal introduction to planning and designing window treatments.

Use the window silhouettes on the pink and white sheets.

Cut them off the paper and mount them on colored wall paper or cardboard if you wish.

Use them as they are if you wish by drawing over them.

Use cloth, paper, crayon, cloth -- anything to give the effects you like.

Tell the purpose and exposure of the window you are draping.

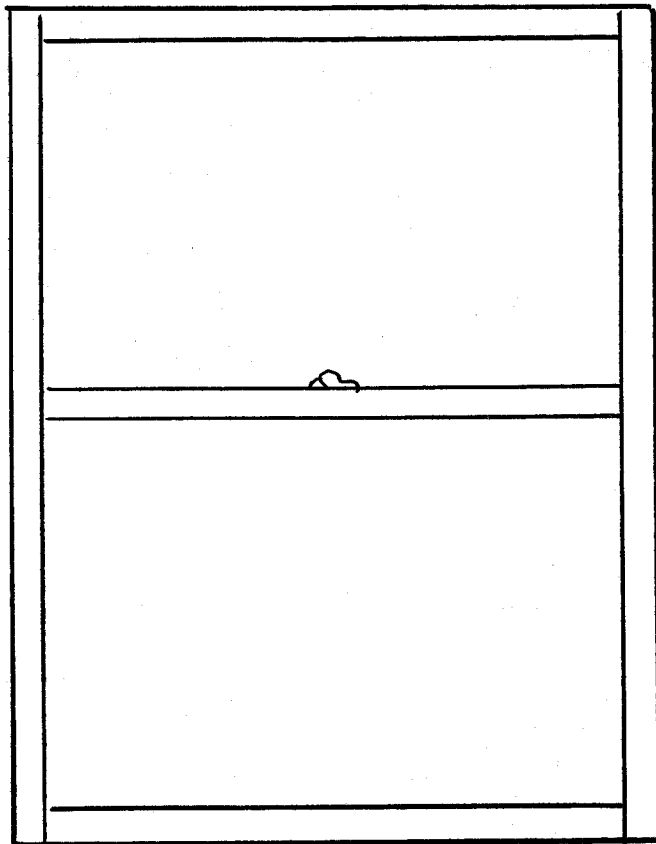
Imagine what the rest of the room is like!!

(Using the different colored silhouette sheets makes it quicker and easier for checking!)

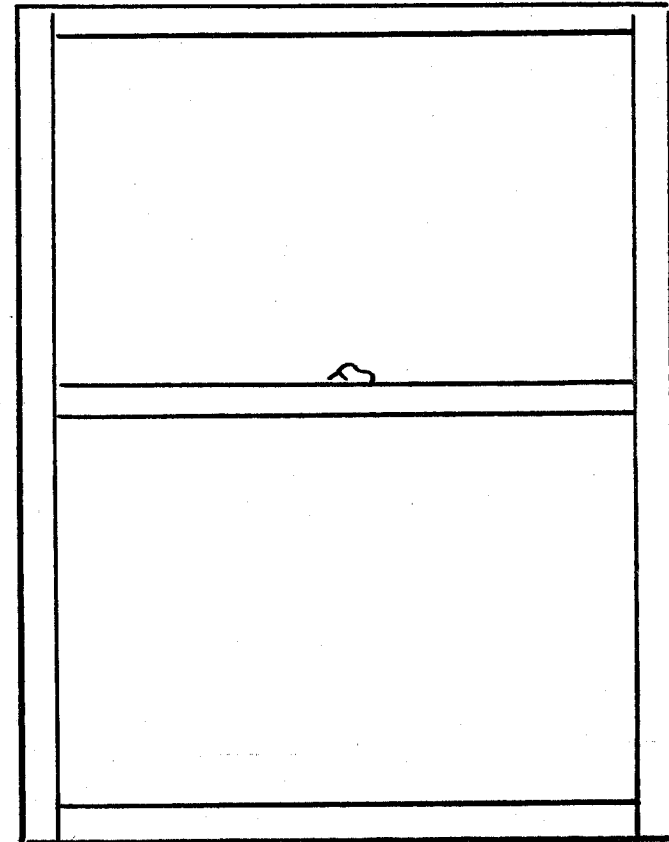
Pink Windows

Now suppose you have a wall with two rather small unattractive windows about eighteen inches apart. How would you go about grouping them into one attractive large window area?

ILLUSTRATION 18



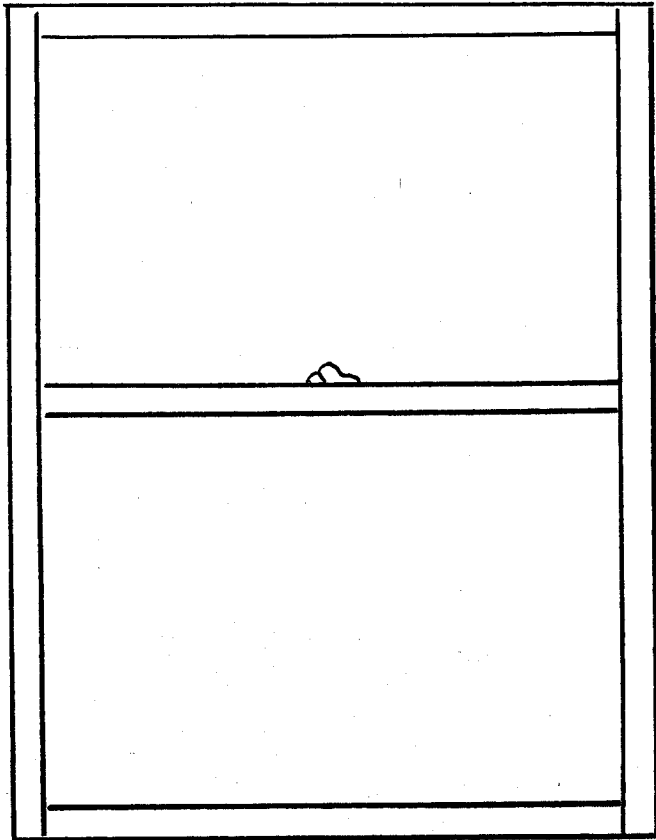
Design draperies or curtains so that the two windows look like one.



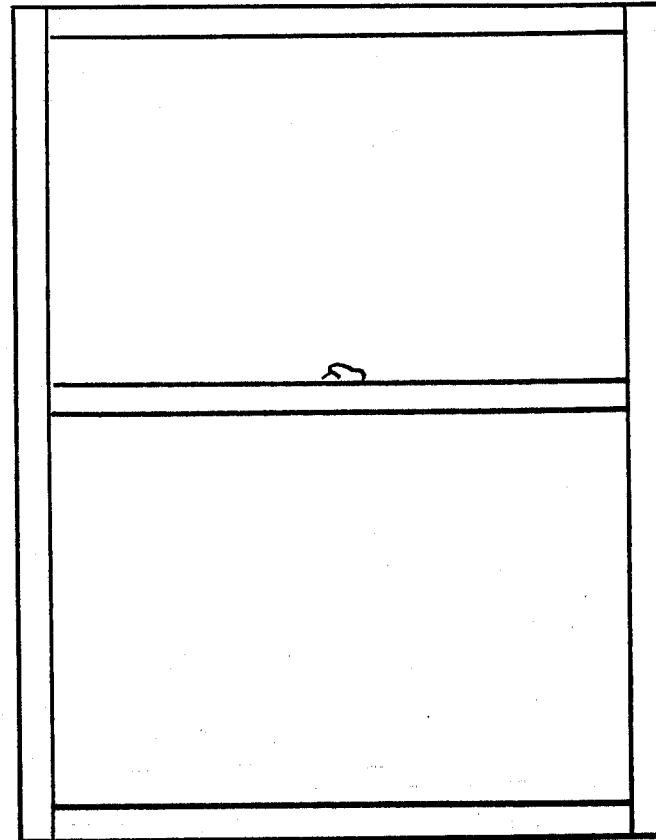
Give the draperies personality. Can you?

ILL

ILLUSTRATION 19  
Be a Drapery Designer!



- A. White Windows: Be a magic drapery designer who can change window shape and size!! Suppose you had one ordinary window on a rather large wall. How would you drape the window to make it look broader and larger?



- B. Now you must decide what to do with a single short window in a room with a low ceiling. How should this window be curtained or draped? Can you be original in the designing and solve the problem too? Look carefully to see if your proportion is good. You may cut the windows apart and mount them separately if you wish.

ILLUSTRATION 20

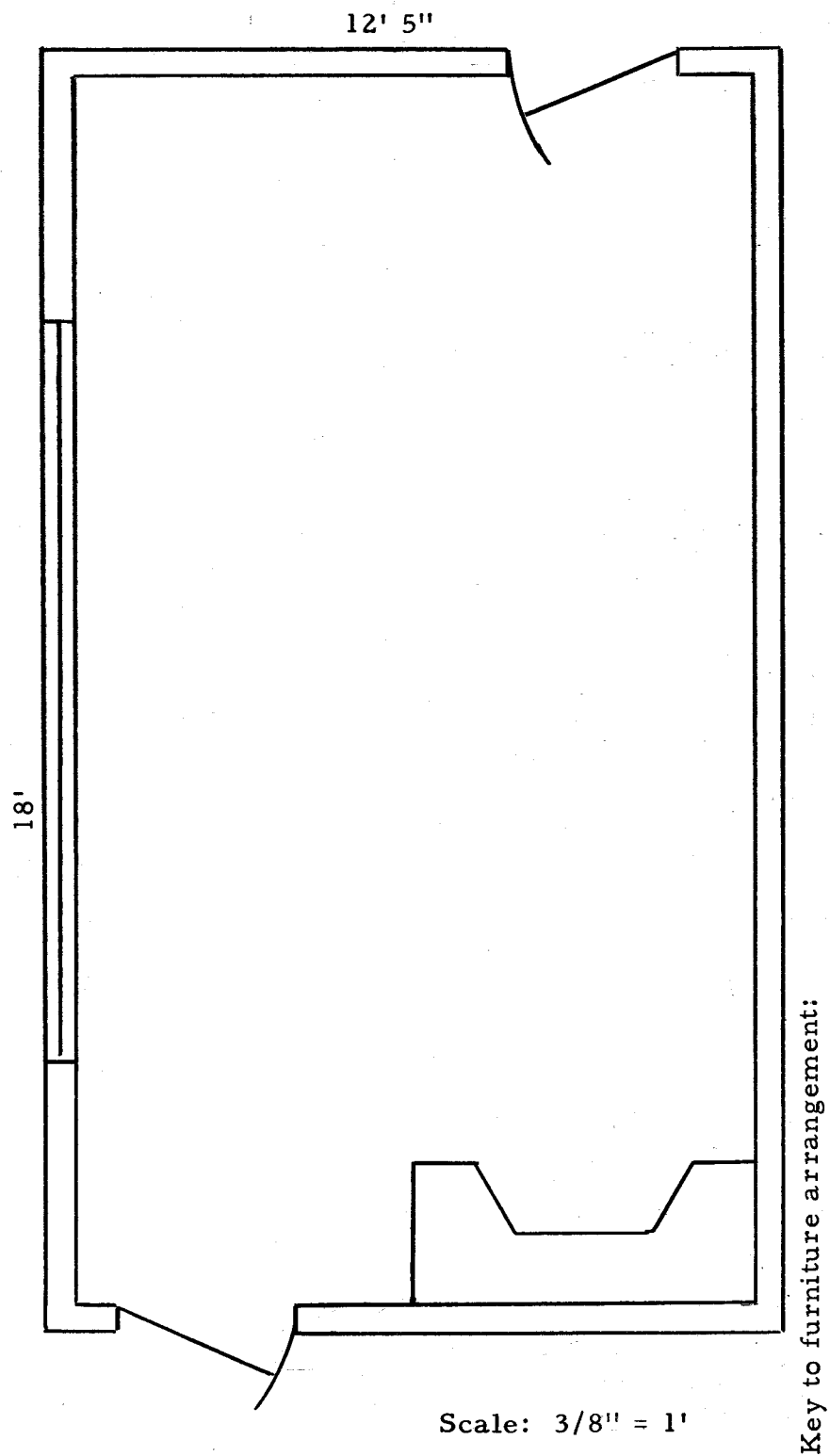
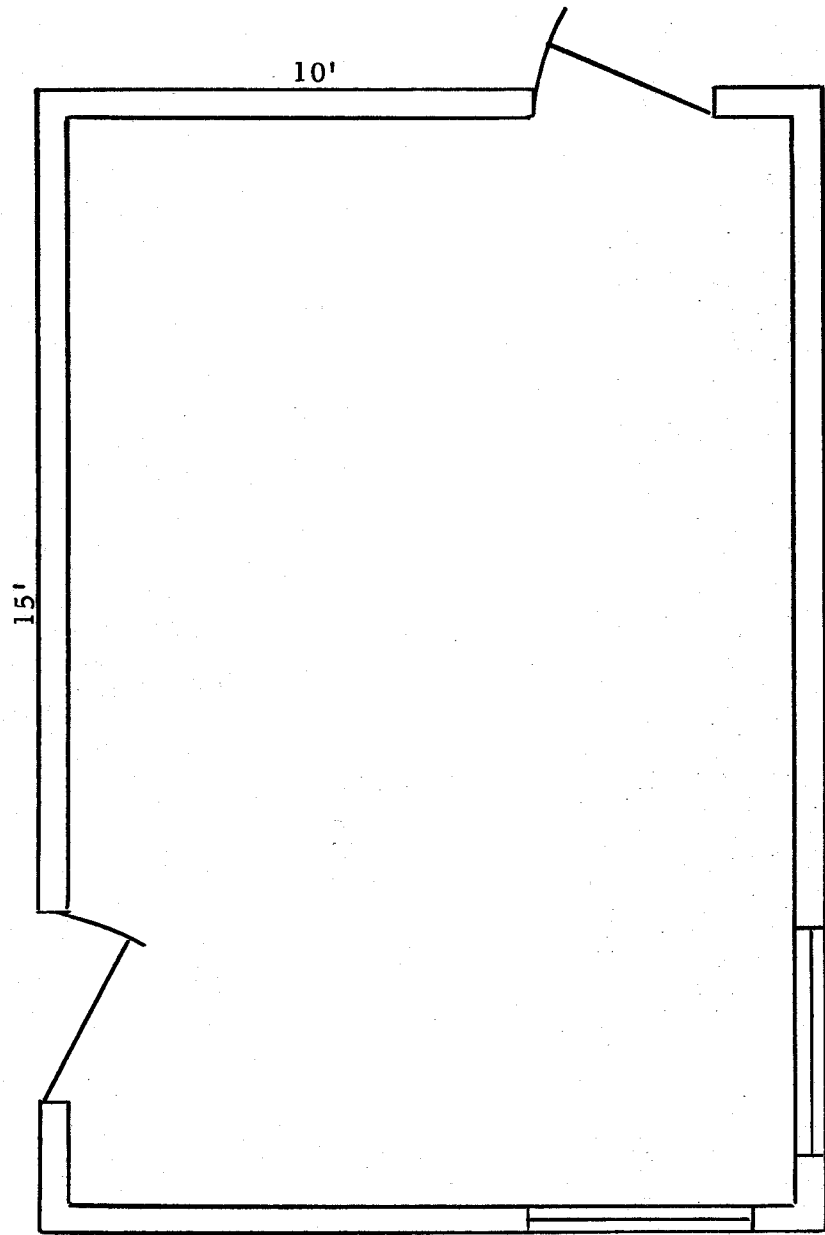


ILLUSTRATION 21



Scale: 3/8" = 1'

Key to furniture arrangement:

- \_\_\_\_\_
- \_\_\_\_\_
- \_\_\_\_\_
- \_\_\_\_\_



## ILLUSTRATION 22

## PLAN BEFORE YOU LIFT, SHOVE, OR BUY

Do it the easy way! Avoid backstrain! Plan it first on paper.

Use 1/4 inch graph paper and furniture cams to scale.

Craig, Hazel and Ola D. Rush. Homes with character. p. 186-198.

Arrange your furniture successfully by following a few suggestions:

1. Establish a center of interest (two in a large room). It may be a garden view, a fireplace, or a picture arrangement.
2. Try arranging furniture in conversational groups (no more than eight feet across).
3. Arrange large pieces of furniture first. Usually they are placed parallel with the structural lines of the room.
4. Try to balance furniture in a room.
5. Scatter upholstered pieces of furniture among wood pieces. Alternate soft and hard, wood and upholstered.
6. Watch out for the traffic lanes. Keep them clear - a path of three feet is recommended.
7. Plan room for all the room needs and uses. For example: TV, conversation, reading, games.

8. Have suitable lighting for every chair.
9. Avoid overcrowding the room with furniture.

## ILLUSTRATION 23

## PARENT APPROVAL SLIP

Corvallis High School

Homemaking IV

Dear Parents:

Your daughter's homemaking class is planning a field trip on March 10, to visit Meier and Frank's store in Salem. We will be leaving school first period and will return by 4:00 in the afternoon. We will be traveling on a school bus free of charge. Each student is expected to eat with the group and pay for her own luncheon. This trip is to give homemaking seniors experiences in selecting home furnishings.

Please sign below if your daughter has permission to go.

This slip must be returned by Tuesday. Thank you!

Sincerely,

Estora Moe  
Homemaking Teacher  
Corvallis High School

My daughter has my permission to go on the Home Economics field trip to Salem on March 10.

Mr. and Mrs. \_\_\_\_\_

### ILLUSTRATION 24

## COMPARATIVE SHOPPING GUIDE FOR HOME FURNISHINGS

Name \_\_\_\_\_

Date \_\_\_\_\_

Homemaking Senior

ITEM	DESCRIPTION COLOR, STYLE, BRAND	MATERIALS FABRICS, CONSTRUCTION	MEASUREMENT	COST
Example:				
Bathroom rug	Coral, shaggy oval, Fieldcrest	Brushed orlon	5-1/2' x 5' Oval	\$11.79

## ILLUSTRATION 25

## LOOKING ARTFULLY AT ART SHELLS

Name \_\_\_\_\_ Class \_\_\_\_\_ Art Shell Number \_\_\_\_\_

Poor Good Excellent TotalColor plan has good color harmony

One hue is dominant.

Secondary and accent hues are in good proportion.

Art shell as a whole is a pleasant picture.

All materials are well chosen

Fabrics are arranged in pleasant drapes and folds.

All materials go well together.

All materials look well with room backgrounds.

Materials are suitable for planned use.

Textures are well contrasted

Right amount of hardness and softness shown.

Eye senses pleasant changes in textures.

Suitable with type of room

Poor Good Excellent Total

Accessory adds center of interest  
and beauty

Decorative lines are related to  
functional lines of the piece.

Is "at home" with all fabrics and  
materials in the shell.

TOTAL POINTS: \_\_\_\_\_

Comments:

**APPENDIX B**

## OTHER LEARNING EXPERIENCES

The learning experiences included in the grouping have been used previously but were not included in the research unit. The investigator planned to use them as time and interest permitted. The investigator believes there is a "right" time for using certain teaching devices and only the instructor's sensing of that time can guide him in their effective use.

### Decision to Differ

The article "Decision to Differ" was used to open class discussion on the values of present day families and how they effect their choices in home furnishings.

Committees used it as the starting point for discussion in evaluating artistic growth during the unit.

The article could impliment a panel discussion on conformity versus individuality as an introduction to consumer buying in home furnishings. See Illustration No. 26.



## ILLUSTRATION 26

THE DECISION TO DIFFER by William H. Lowe Jr.,  
Editor-in-Chief, House and Garden, April, 1957.

A line on the cover of this magazine refers to decorating as a personal art. The subject of the leading feature beginning on the next page is an original house. The section on interior design is given over to four homes that are notable for individual taste. The travel article for the month is one man's extraordinarily perceptive view of one of the world's best known rivers. This theme of individuality recurring throughout this issue is actually present in every issue.

For in pursuing its purpose as a guide to the arts of living, H&G is concerned exclusively with the individual. The things we select to show you in the magazine are never presented as models of houses or rooms or gardens to be slavishly copied. Rather we hope that they may inspire you or provoke you to create something of your own, that they may suggest new materials and new approaches, that they may call forth personal plans created from and designed to serve your individual tastes, interests and needs.

Independence of taste, of thought and of action are the milestones in man's progress to freedom, to knowledge and to civilization. They offer also a good measure of the maturity of each civilized individual. Without individuality there would be no art, no science, no philosophy and, paradoxically, nothing of man's creation to conform to. Equally, without conformity there would be no language, no law, no standards; none of the man-made conditions essential to individual development and creativity.

We choose to conform to the laws of man in order to protect our freedom. We submit, too, to the laws of the market place where we have created a mass-production economy in order to achieve the leisure and resources to pursue or to create something truly individual.

But, when a man blindly conforms in other ways--in matters of taste, of thought, of belief, of action--merely because it is easier, he denies his birthright as an individual and betrays the rich legacy of civilization. A decision to conform based on experience, judgment, emotion or even just for fun is quite another thing. Nor is there any inherent good in being different. In either case it is the

conscious decision that counts.

No other area of life today offers the scope for individual choice that exists in the home. Here is where the independent spirit is born, is nourished and flowers. And here in the delights of planning and furnishing a home are some of its most meaningful decisions.

## ILLUSTRATION 27

Our Home Furnishings Adventures into Creative Planning and Doing  
Are Almost Over. . . . . So

This is the way I judge my experiences and my abilities now:

	Not Sure	Has Grown	Stayed the Same	Has Decreased
1. My ability to think for myself.				
2. My ability to express my feelings in artful activities such as decorating rooms, making accessories, and so forth.				
3. My ability to accept criticism and profit from it.				
4. My ability to judge my own work.				
5. My ability to get personal satisfaction out of my artistic accomplishments.				
6. My ability to work as hard as I am able to get results.				
7. My ability to put my own self into my work.				
8. My interest in art activities.				
9. My ability to express myself in abstract as well as realistic symbols.				
10. My enjoyment of the learning process "the doing of the job as well as the product."				
11. My ability to work creatively; to copy less or rely on the patterns of others.				

## ILLUSTRATION 27 (continued)

	Not Sure	Has Growth	Stayed the Same	Has Decreased
12. My willingness to experiment with tools, materials and ideas.				
13. My ability to see uniqueness in others.				
14. My ability to enjoy working cooperatively with others.				

Adapted from Conant, Howard and Arne Randal: Art in education.  
(3 p. 205)