

SUGGESTIONS FOR TEACHING ART PRINCIPLES  
IN A JUNIOR COLLEGE

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IN A JUNIOR COLLEGE

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## PREFACE

In the fall of 1949 the writer was assigned to teach the "Elementary Principles of Art" and an "Art Appreciation" class. Although she realized the art principles were important, it was not until the close of the year that she fully recognized how very important it was to be instrumental in helping students recognize and use the principles of art in such a way that they might live graciously and be happy with what they can afford to own.

She wishes to express her deepest appreciation and gratitude to Miss Rowan Elliff, Associate Professor of Home Economics Education for her encouragement, understanding and untiring effort which made this study possible, and to Dr. Millie V. Pearson, Head of Home Economics Education who offered helpful suggestions and constructive criticisms.

Sincerest acknowledgement is due her husband and her mother for their understanding and patience during this study and to her friend, Mrs. Harold Weissinger, for constant encouragement and help.

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## CHAPTER I

### THE PLAN OF STUDY AND ITS SETTING

Lives are definitely influenced by attitudes toward living. If a person feels that life is useless he has little desire to do anything about it; on the other hand, to feel that life is worthwhile and there is a job for each to do, gives one the urge to improve, to develop and grow. Everyone has a philosophy by which he lives; he may not be conscious of it or may never have taken time to express that philosophy in words but a mature philosophy influences emotional stability. An individual who has strength of character will not lose faith in time of trouble or be overwhelmed when success comes, but will be able to seek an answer to his problems in a serene, calm way.

Necessary to being a well adjusted, happy person is consideration and concern for the welfare of humanity as a whole--a sense of responsibility to society--the practice of the Golden Rule. Persons who are able to recognize the beautiful will be better able to live more meaningfully. Few earn their living through art, but art helps all to enjoy living while earning.

A workable understanding of the principles of art that can be used in everyday life will go far in helping to develop a happy, well adjusted person mentally, socially, and emotionally. In fact, well adjusted persons may be expected to build happy homes which are the foundation of democracy.

The writer believed that if the students in Eastern Oklahoma Agricultural and Mechanical College could be led to recognize problems of living that require the application of art principles for solution and to develop and apply them---that it would add value to their living.

People are sometimes unhappy because they feel that the possessions they have may not be as luxurious as they would like them to be, when really the problem is knowing how to use and appreciate the things which they may afford to possess. When individuals have an understanding of art principles and are able to apply them, they can have attractive furnishings and decorations in their own home and can wear appropriate clothing within the limit of their means.

#### Assumptions

This study was organized with the assumption that a knowledge of principles of art and ability to use them is fundamental in making satisfactory choices in every area of living. The study of art principles in Junior College should help students to enjoy beautiful things and make more discriminating choices. When students realize their need for knowing how to use the principles of art and opportunities are given to help them see progress, they will have a desire to study, use and apply what they have learned in many ways in their daily living.

There is need for a study of art principles in Junior College and if adequate illustrative material is provided, methods of presentation carefully planned and good technique used in teaching, students can grasp and apply the principles of art.

If the teacher strives toward continued improvement in teaching and compiles the results of her efforts in a form which can be used



later it will be of help to other teachers who have similar problems.

In order to validate these assumptions the writer:

1. Observed the community served by the college in light of the contributions that prevail in the community and in the world at large.
2. Talked with local people and found many homemakers who realized and expressed a need for understanding and using art principles in their home and community.
3. Secured the interest of a few merchants who realized how they could have used the art principles in their display windows, especially certain seasons of the year such as Christmas and Easter.
4. Reviewed pertinent literature in order to discover what educational values apply in the teaching of art and to see how specialists have expressed themselves in the field of art.
5. Formulated an educational philosophy to guide in teaching the art principles and developed plans to be used in teaching two art principles; balance and emphasis.
6. Used past experiences in teaching and association with homemakers to point up specific problems in devising teaching techniques to be used in developing art principles or generalizations.
7. Illustrated certain aspects of the plan with mounted pictures and snapshots to indicate types of illustrative material that might be used in teaching specific art principles.
8. Proposed a plan for teaching art principles in Eastern Oklahoma Agricultural and Mechanical College.

The average girl who enters the Department of Home Economics at Eastern Oklahoma Agricultural and Mechanical College at Wilburton, has had very little, if any, experience with, or an understanding of the basic principles of art and, because the writer realized that the two years the student spends in Junior College will in most cases terminate her formal education, she determined to work out a program in her art courses that would give the girls enrolled in her classes, a workable understanding of the principles of art in everyday living. Such a program should utilize materials at hand and situations that are familiar, and in practical experiences develop and apply the fundamental principles of art.

The Community and its Uniqueness

In order to understand why such an emphasis is desirable, it is necessary to examine the purposes and uniqueness of the College, as stated in the college bulletin:

The purpose of Eastern Oklahoma Agricultural and Mechanical College is to train students for effective citizenship, which includes personal growth, ability to earn a living, and preparation for the responsibilities of community living.<sup>1</sup>

This institution, like most other state schools, draws more than fifty per cent of its enrollment from the immediate vicinity in which it is located, hence most of the enrollees are from Eastern Oklahoma, more specifically from Latimer, Le Flore, and Pittsburg counties. Historically, the territory is in the northern part of the old Choctaw Nation. Many people of the region have Indian ancestry and all degrees

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<sup>1</sup> Bulletin, Eastern Oklahoma Agricultural and Mechanical College, Catalogue Issue (1951-52), p. 15.

of Indian blood are found in the student body.

Because of the rich deposits of good coal, the Missouri, Kansas, and Texas and the Rock Island Railroads were built through this section before statehood. Mining people from many parts of the earth flocked into this region. By 1910, nineteen languages were spoken in Wilburton. Even after the boom coal-mining days were over, many immigrants stayed on to mingle with native Americans and pioneers from the East, South, and North, who had poured into the Indian Territory. The population is therefore cosmopolitan in blood and heritage; but the second and third generation high school graduates are typical Oklahomans, their surnames indicating only partially their diverse descents.

The chief economy of this region has made a complete revolution in the past seventy-five years. The Indians and the first few white men depended upon cattle that fed on native grasses that in the open areas grew almost as tall as the cattle themselves. This was true as late as the beginning of the century. With the coming of the railroads, coal-mining brought boom times that lasted till well after statehood. Coal mining as the chief industry was followed by the time when the grass meadows were fenced, farms started, and cotton and corn became the main crops. For the most part the soil was thin, and farming alternated with spurts of coal mining. For a time lumbering became the leading industry of this section, but the trees on the hills were soon gone, and during the depression poultry production moved to first place for a short time. Now the economy of most of this section is again geared to the cattle industry, and therefore to pasture improvement, soil conservation and a return to the use of the rich native grasses.

The present economic condition of Eastern Oklahoma is not favorable

and since there are no large industries will probably not change for several years to come; yet it is rich in potentialities that to date have not been capitalized upon. In the first place, it is one of the safest regions in the United States in view of outside attack by air or atomic weapons. In the second, it is rich in coal and has an annual water supply that can be utilized by factories to furnish electric power. Its recreational facilities are just beginning to be realized.

Many students earn both room and board while in college. Because the economic condition is low, it requires much effort and inspired understanding to help boys and girls with a comparatively low standard of living to become useful citizens and to enjoy life to its fullest. The reason is apparent. People of low incomes have a more limited opportunity to compare their situation with favored ones that have more advantages. They have little money for purchasing and must utilize only materials at hand. However, nature in these three counties offers beauty of location unrivaled in the state--richness of color in flower, forest, and mountain--natural beauty with which to "invite the soul." For practical construction, the region produces native stone in abundance to construct buildings that are permanent. Though it requires effort, the results of good training are so outstanding and gratifying, a teacher is richly remunerated for added effort.

College students will soon be largely responsible for determining not only industry and production but for interpreting the rights and duties of American citizens. They need to be able to teach future generations not to lose confidence in a democratic government. It, then, is the purpose of Eastern Oklahoma Agricultural and Mechanical College to teach boys and girls so they will interpret the knowledge which they

acquire at school and develop through experience into a full life where each will enjoy all the political rights and privileges of a great country and in return for these privileges each will give his allegiance to his national government, his state, and his community because it is a good land that gives him an opportunity to build a free life, a home that is safe, and to earn a livelihood that is sufficient.

Never before in American History has this purpose been more difficult to affect. There is strain, unrest, a feeling of insecurity, a lack of interest in fellow beings, a desire to get something for nothing, a feeling that the world owes one a living, and a general dissatisfaction evidenced by the restlessness of the population. One writer, Elton Trueblood in The Life We Prize, has called this condition "a moral depression."<sup>2</sup> Whether it is a moral depression or not, we do not know. The same author in the same book also says, "It is not enough to denounce Communism; we must if we are to survive, promote a better way." Whitaker Chambers in I Was the Witness says,

Within the next decade will be decided whether all mankind is to become Communist, whether the whole world is to become free, or whether in the struggle, civilization, as we know it is to be destroyed. It is our fate to live upon that turning point in history.

The world has reached that turning point by the steep stages of a crisis mounting for generations. In part, the crisis results from the impact of science and technology upon mankind which, neither socially nor morally, has caught up with the problems posed by that impact. World wars are the military expression of the crisis. World wide depressions are its economic expression. Universal desperation is its spiritual climate. This is the climate of Communism.<sup>3</sup>

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<sup>2</sup> Elton Trueblood, The Life We Prize (New York, 1951), p. 37.

<sup>3</sup> Whitaker Chambers, I Was a Witness, Saturday Evening Post (February 9, 1952), p. 19.

We know that our democratic principles of living are being strained more and more as time goes on. We are all aware that the trend in economy and in education is toward centralization of government. We must realize that we need to be alert so we do not sell our free education, that we must not sacrifice our democratic processes--they must be protected. We must give our students an objective, in order to meet the conditions and solve the problems that face them.

The real place to change this unrest--this dissatisfaction, this feeling of insecurity--or moral depression, if that be it--is in the home. The home is the foundation of American society. It is here that the citizen of tomorrow must be taught to live a more useful and satisfying personal and family life.

## CHAPTER II

### THE PLACE OF ART IN A JUNIOR COLLEGE

In this relation it is well to examine the purposes and offerings of the Home Economics Department of Eastern Oklahoma Agricultural and Mechanical College.

According to the College Bulletin of 1951-52<sup>1</sup> the purposes of the Division of Home Economics of Eastern Oklahoma Agricultural and Mechanical College are:

1. To prepare students for good homemaking.
2. To prepare students for advanced work leading to a degree.
3. To provide foundational courses for those desiring to become dietitians, home demonstration agents, and many other careers.

The courses offered were described as:

#### Clothing Selection and Construction

Fundamental problems of construction and care of clothing; personal grooming, selection of suitable cotton fabrics and designs for the individual.

#### Advanced Clothing Construction

Selection of wool and rayon fabrics, designs, and accessories, and construction of garments.

#### House Planning and Decoration

The house from the standpoint of utility, beauty, and economy, including plan, and problems in various phases of interior decoration.

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<sup>1</sup> Bulletin, Eastern Oklahoma Agricultural and Mechanical College, op. cit., p. 80

### Art

Survey of art principles of architecture, painting, interior decoration, and other fields of art. This course is planned to help the student to increase his appreciation of the best in art in the past and present.

### Elementary Principles of Art

Practice in elementary problems in freehand drawing, color design and lettering. Required course for students in Home Economics.

### Household Art. Applied Design in the Home

A study and application of design as related to the home and as expressed in crafts and textile decoration.

### Consumer Problems

The purpose of this course is to assist students in problems of buying; in the management of their money, time, and energy; in using personal resources, and in understanding their places as consumers in society.

### Child Development and Guidance

The physical training and care of the baby and pre-school child. Directed observation and participation in nursery school.

### Personal, Home and Family Life

A course planned for all students which attempts to develop an understanding of human development, behavior and relationship as they apply to personal, home, and family life.

### Art of Planning and Serving Meals.

A study of the principles of meal planning, both for family and for service for special occasions. A course planned for non-home economics majors.

### Family Nutrition and Meal Planning

A study of the fundamental principles of nutrition as applied to planning, preparing and serving of family meals to groups of various ages, occupations and incomes.

### Food Preparation and Nutrition

The fundamental principles of cookery in relation to all types of food, selection, preparation and preservation of foods, elementary study of nutrition.

### Food Study and Preparation

A study of the classification, composition, occurrence and general properties of food, with special consideration being given to the application of scientific principles of food problems.

### House Care and Equipment

A study of the selection and purchasing of household equipment and supplies. Working space, arrangement of equipment and supplies to save time, money and energy, cleaning problems, heating, plumbing, lighting, and storage.



### Personal Health

A course designed to develop an appreciation of good health and an interest in community and personal hygiene. Students will receive training in first aid and home nursing.

This study is concerned primarily with the teaching of the elementary principles of art. Art can play an important part in helping people to be happy and to experience a fuller life. Opportunity should be provided to use art in helping to solve personal, home and community problems. The equipment and furnishings of the department are some of the tools with which the teacher works, in teaching art in its relationship to living.

### Description of the Physical Setting

The Home Economics Department at Eastern Oklahoma Agricultural and Mechanical College is located on the second floor of a new rectangular brick building. A double stairway from the entrance hall of the building leads to an open balcony and hall on the long axis of the building.

The entire department is floored in kentile; color has been used on the walls and ceiling to give life and an atmosphere of light and cheer to the whole department beginning with the chartreuse green of the entrance hall and stairway, the warm pinks and tans of the walls and soft blue of the ceilings.

At the south end, the hall opens into a kitchen which extends the full width of the building. Windows line the south and west sides, the walls are a cool blue green, the ceiling is cream. Three full kitchen units are installed in this room, two for cooking with electricity and one for cooking with gas. The unit on the south side and the one on the northeast are joined by storage cabinets and working space along the west wall. At the east end on a platform is a full

kitchen unit with cabinets, refrigerator, dishwasher, a demonstration table and everything necessary for demonstration purposes and culinary processes. The equipment includes mixers, coffee urns, an electric sweeper, an automatic washing machine, a drying frame, plenty of kitchen utensils and four breakfast tables and chairs. Plates, cups and silverware are available to serve fifty. There is ample space and plenty of light, both natural and artificial.

Opening out of the kitchen and extending along the east side of the building is the combination living-dining room--a most attractive room, glowing with color. The walls are coral pink, the ceiling a grayed blue and the draw drapes are glazed chintz in tans and greens. Next to the kitchen is the dining area with a dining table, a hutch cabinet for dishes and chairs in colonial maple. In the middle of the long west wall is the fireplace with gas logs and fireplace appointments in brass. A brass planter and pitcher are arranged on the mantle above. The fireplace is flanked on each side by a wing-backed chair slip covered in flowered linen. At the north end is a divan upholstered in brown tuscan satin with matching chairs in lime green, coffee tables, end tables with lamps, and a small cottage piano. This room is most useful for teas, receptions, small dinners, and various kinds of social meetings. It is constantly in use. Visitors have complimented it for its charm, comfort and good taste.

Across the hall from the living room are a nursery and a rest room. The nursery is an airy room with light blue walls. It has small blue cabinets, tables, toys, chairs---everything designed for the use and training of the small, pre-school child. Children of the nursery school

have given their emphatic approval of its appointments. Adjoining the nursery is a well-equipped, immaculate rest room.

Along the wall of the south hall are glass display cases. Displays in these cases are changed quite frequently. They may be fabrics, finished garments, art objects, flowers, ceramics, food or seasonal exhibits of various kinds.

North of the living room is the office of the instructors. It is equipped with desks, files, and storage spaces for books and records.

In the northwest corner of the area is a lecture classroom with a platform for holding style shows. It is furnished with three long tables and chairs and one wall is lined with cabinets and drawers for storage. Closets for hats and hanging clothing are provided.

The west side of the north end of the hall has an alcove of steel lockers. The north end of the hall opens into the sewing room, which with its fitting room occupies the northwest corner of the floor. The sewing room is equipped with both electric and treadle sewing machines. It has long tables for cutting and cabinets for storage. Drawers for holding sewing, fit into the table ends, saving space while not in use. There are cabinets for storing magazines, teaching material and for hanging garments. All these as well as those of the lecture room are finished in natural pine. At the south end of the sewing room is the fitting room. It has a triple-full-length mirror on two sides, a low table for use in measuring hem lengths, and a boudoir table with a flounce of flowered chintz. Equipment includes irons and boards for pressing, pinking machines, pinking shears, and machine attachments of all kinds. Women visitors always linger a moment in the fitting room. The walls of the sewing room are a cool green, its ceiling cream color.

It is cheerful and light and comfortable. Banquets for large groups are often held in this room.

Recently a visitor made the following remark about the department:

The entire department gives the impression of dignity, beauty and usefulness through wise choice, careful planning and attractive arrangement of furnishings and accessories. It is planned to be enjoyed and used.

This setting provides an excellent opportunity for observing, teaching and applying, in daily living the art principles and elements in surroundings that present a standard toward which students may wish to attain.

#### The Place of Art in the Home Economics Curriculum

Art is not merely representation, but also interpretation, whether it be in architecture, painting, sculpture, music, poetry, drama, or any of their sub-divisions. The same principles of art apply to each of these, the only difference being the media.

Too often it is the thought that art is synonymous with drawing and painting and sculpture, and the fact that pictures and statues are but two of the many kinds of art expression is often overlooked. More and more it is coming to be realized that ability is involved not only in the creation of works of art but in appreciation as well. When a person is appreciating a beautiful object, he is engaged in a creative experience for the active enjoyment of art is a form of participation in it.<sup>1</sup>

The teaching of art appreciation is essentially practical in that it awakens interest in the wealth of beauty around us. Most people need to be taught to enjoy the beautiful and to understand the laws that help to create them.

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<sup>1</sup> Harriet and Vetta Goldstein, Art in Everyday Life (New York, 1946), p. 3.

More practical even than enjoyment is creating beauty in living-- in food that not only tastes good but looks good; in homes that attract and rest us with beauty of line, color and design as well as comfort, and in clothes that are suitable, becoming, and appropriate so that each individual will feel secure.

Art is not for the few only; it effects every one because comfort, sanitation and order are the qualities most important in every home-- sturdy useful qualities that underlie all beauty. According to Spafford:

Art is seen as a medium for getting enjoyment in everyday activities through either creative or appreciative aspects. To emphasize art, in daily living and enjoyment of beauty is of greater importance than creating it. Art is intended to extend, enrich, and vitalize the general educational program. Art is concerned with every phase of living.<sup>2</sup>

Home Economics offers opportunity not only for both appreciation and creative ability to be utilized in home and community, but the achievement of pride in the accomplishment tends to serve as a stabilizing influence so sorely needed at present. Many educators believe that an understanding of the art principles and application is of particular importance in all the areas of home economics.

According to Mary Inez Mann,

Art cuts across every area of home economics. In business, for example, the home economist often works very closely with the artist and the photographer in preparing promotional material. The homemaker wants to be proud of her home and to serve artistic, as well as, nutritious meals. The teacher and the extension worker know the joy of reaching into thousands of homes to guide people toward finer living. Every home economist wants to be in a position to help others recognize the effect of their surroundings.<sup>3</sup>

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<sup>2</sup> Ivol Spafford, A Functioning Program of Home Economics (New York, 1940), p. 13.

<sup>3</sup> Mary Inez Mann, "Art is for Everyone", Journal of Home Economics. Volume 40 (December, 1948), p. 573.

Few schools can afford an art teacher, consequently it is essential that home economics teachers be able to help students use and apply the art elements and principles to all areas of living.

Many young men realize from their recent war experiences some of the values of art in every day life--how the selection of color, arrangement of color, selection and arrangement of pictures and flowers in the offices and hospitals in the far-flung bases on the lonely atolls lessened fatigue, increased efficiency or lifted morale. This realization among veterans gives the home economics instructor an opportunity to capitalize on war experiences as an entering wedge in developing similar appreciation and interest in home and community, and putting it to use. Art in its modern application is now recognized as an integral part of daily life and activity.

Incidents which point to the need for specific training are frequent. For example, Martha bought a piece of material, highly decorated with clusters of cherries that caught her eye and brought it to the clothing class all ready to be made into a dress with a flared seven gored skirt buttoned all the way down the front.

When the garment was completed, some of the general remarks from the students were: the design is too naturalistic, the clusters of cherries are cut into too many pieces, it would be better to have had a two piece skirt pattern, and she should have used solid colored material for this pattern.

If Martha had been fortunate enough to have had some understanding of the art principles and had applied them to the selection of the material and dress pattern, she could have avoided this costly and unhappy experience.

Homemakers too, have problems similar to Mrs. Buckley who redecorated her home. The living room was predominately brown; the rug dark brown; the walls were covered with a textured paper in tan tones, and the draperies had a floral design in brown and tans. She quickly found that she did not like the room and as soon as possible had it changed at considerable expense.

Mrs. Brown feels uncomfortable in her bedroom and is not able to relax or be at ease in it. When visiting her one soon realized that there is entirely too much movement in the design of every article in the room. The wall paper has a large motif, the draperies are splotchy and confusing in design, several large peices of furniture are set stiffly on one side of the room, the rug has a naturalistic design of red and yellow roses and large pieces of furniture are placed across the corners of the room--yet she wonders why she is unfomfortable. The briefest acquaintance with the principles of art would help her to learn why.

Such problems are not confined to the homemaker or the student in clothing class. There is Mr. Smith whose yard is cluttered with flower beds of all shapes and sizes, some round, some square and some are even diamond shaped. The flowers are of all textures, shapes, and colors. One bed contains bright marigolds and dainty pink colored larkspurs, while the pink rambling roses on the fence are a background for orange lilies. People who know and use the art principles in yard arrangement will be able to create beautiful and satisfying pictures that all passers-by may enjoy.

One might consider, the merchants, Smith and Johnston, whose show windows contain a conglomeration of offerings. Dainty pink and blue

baby clothes are mixed with heavy duty work shoes and blue jeans, and silk dresses for the women hang rakishly by. A workable knowledge of the principles of art would aid them greatly in displaying and selling their merchandise.

Helen is quite short in stature and plump. The material for her dress is a bold plaid made from a pattern with a full gathered skirt, low round neck line, short full puff sleeves and trimmed with little dainty bows. The style of her hair repeats her plumpness being parted in the middle of her head with clusters of flowers on either side. She wears a short close fitting string of pearls. How much she could improve her appearance if she consciously use the art principles as they apply to design in clothes.

Many and varied are the situations that could be enumerated wherein the principles of art will help individuals to make better choices. All of them serve to illustrate the importance of teaching people to recognize and use the principles of art in their problems of living.



## CHAPTER III

### AN EXPLANATION OF TERMS USED

In general all authorities agree that there is need to be able to use art in daily living in the home and in the community. According to Lewis Mumford, "The final test of an economic system lies in the ultimate products--the sort of men and women it nurtures and the order and beauty and sanity of their communities."<sup>1</sup>

Art is so closely related to daily living that an understanding of the art principles is very important. The ability of the individual to appreciate art and to apply generalizations to every day problems will make life more interesting, meaningful, and pleasant.

According to Russell, "Art training which is presented through home problems brings art very near to everyone and makes it a part of everyday living . . . . An art training which enriches the life of an individual is priceless and should be available to all."<sup>2</sup>

Education has many tasks to perform in order to fulfill the objectives of general education. According to the President's Commission on Higher Education, "One of the tasks of American Democracy is to heighten and diffuse esthetic sensibility and good taste, to make our people sensitive to beauty in all its varied forms; in the commodities and service of every day life, in private and public buildings, in community and regional planning."<sup>3</sup>

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<sup>1</sup> Lewis Mumford, Faith for Living (New York, 1940), p. 146.

<sup>2</sup> Mabel Russell and Elsie Wilson Gwynne, Art Education for Daily Living (Peoria, Illinois, 1946), p. 13.

<sup>3</sup> President's Commission on Higher Education, Higher Education for American Democracy (Washington, D. C., 1948), p. 55.

The study of the arts in general education should not be directed merely toward the development of creative artists of exceptional gifts, though it may in some instances lead to this. It should aim at appreciation of the arts as forms of human expression, at awakening or intensifying the students' sensitivity to beauty and his desire to develop in his everyday surroundings a bases for discrimination and interpretation.

There is much satisfaction in being able to bring order and beauty into homes. When a teacher is instrumental in bringing about a feeling of security in applying art in daily living she feels that teaching is indeed worthwhile. If she is able to help individuals use available resources for home improvement she feels repaid for her effort.

Merle Ford believes that art helps the morale of the student. She says:

When students have learned to make art a part of everything they do, they have also built up their own morale. They can find more ways to be happy with the things they can afford to have, and they know how to make use of art to raise their standards of living even though they have fewer material things than they used to think they needed.<sup>4</sup>

Because she recognized the important part that design plays in everyday living, the writer proposed a plan of study whereby the students in Eastern Oklahoma Agricultural and Mechanical College might acquire an ability to achieve good design in all phases of homemaking by application of the art principles through the arrangements and manipulations of the art elements.

In terms of individual development the following goals were proposed:

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<sup>4</sup> Merle Ford, "Trends in the Teaching of Related Art", Journal of Home Economics, (September, 1944), p. 431.

1. To be able to recognize and enjoy beauty wherever found.
2. To increase a desire to create beauty in one's surroundings, no matter how simple they may be.
3. To be able to make selections, in which art is a factor, with a sense of confidence.
4. To be able to recognize and apply the art principles in every phase of living.
5. To realize that the cost of an article does not necessarily make it good design.

The general purpose of the proposed course is that students understand and use good taste and design in applying the art principles, (proportion, balance, emphasis, rhythm, repetition, and harmony), in learning situations where color, line, form, texture, and value have a part and be able to make arrangement and combinations that are pleasing in design for the many occasions where they will need to make selections.

A student who understands the relationships of all these factors is likely to attain the objective--beauty.

Terms used in this study that deal with art are in agreement with the list provided by the committee on terminology of the Federal Council on Art Education and reported by Anna Hogg Rutt. "Proportion, balance, emphasis, rhythm, and repetition are called the five major principles because they are the most distinct and most important. . . ."<sup>5</sup>

A person should apply the art principles in arranging and manipulating the art elements when trying to obtain the objectives--beauty, expressiveness and functionalism.

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<sup>5</sup>Anna Hogg Rutt, Home Furnishings (New York, 1948), p. 49.

When the student speaks of one of the art principles, he needs to be able to use the terms with accuracy. He does not become acquainted necessarily with all of the principles at the same time, neither does he find that in life they are isolated one from the other.

In general and merely for purpose of limitation, it will be necessary to study one art principle at a time, remembering they are not mutually exclusive, for example, the matter of emphasis is very important in making a well balanced arrangement. Therefore the most fruitful method of attack on the problem of teaching art principles appeared to be first a brief survey of the place of art in daily living sufficient to be able to define the basic elements to be considered and to understand and apply the principles which govern their relationship, followed by a more limited but detailed and analytical study of each principle in relation to its use and application in daily living.

The elements of art, line, form, texture, and color are the tools to be used according to the principle of art. Rutt notes that:

Each of the basic elements is a well-defined and dissimilar feature of every art object. Each can be manipulated by the designer, who may focus his attention on different elements in turn as his work progresses. However the effect of each element is considered only in connection with the other elements and in relation to the organic unit which is being constructed, whether it is a picture or a room.<sup>6</sup>

#### The Elements of Art

**Line:** Line is an important element. Janet K. Smith defines line as: "A mark drawn to indicate direction or to suggest shape or mass. The edge of a figure; outline place of separation."<sup>7</sup>

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<sup>6</sup> Ibid. p. 49.

<sup>7</sup> Janet K. Smith, A Manual of Design (New York, 1950), p. 169.



The emotional effect of line is noticeable—horizontal lines give a sense of repose and steadiness, when one rests usually the body is in a horizontal position. Vertical lines suggest stability, directness, and attention. Diagonal and curved lines give the feeling of movement and ease.

It is important that one understands how to use line effectively. The room which has too many diagonal lines will cause an uncomfortable feeling that there is too much activity to live comfortably. Straight sturdy lines are needed in the home. When the draperies follow the straight lines of the window there is much more stability than when they are crossed or tied back.

Vertical lines add much to the apparent height of any object, consequently the short person who wishes to appear taller will avoid any horizontal lines in dress, hat or trimming, and will seek to use lines which direct the eye up and down rather than across. The accessories of a room should conform in line to the general pattern or design of the room. If modern in furnishings the accessories should generally be modern in line. Because the lines of the roof are important they should be repeated in the lines of windows, doors and any trimming that is put on the house. Transition from one idea or thought to another is usually done through the use of line.

Nature furnishes an abundant source of illustrations in relation to line. The graceful curve of the opening lily, the lines or veins in the leaf of the beefsteak begonia and the straight, stable lines of the cattail growing in the marsh by the roadside are all examples of nature's use of line.

In flower arrangements it is important to remember that the way

the flower grows should be taken into consideration when making an arrangement--follow the natural lines in growth.

**Form:** Form and line are so closely related it is difficult to think of one without the other. Smith defines form as, "The peculiar configuration by which an object is recognized by sight or touch. The appearance or character in which an idea presents itself."<sup>8</sup> Some of the basic forms used are spheres, cones, rectangles, circles, cylinders, and triangles. Form is so important that modern designers have developed a principle which most of them follow. Faulkner very clearly explains this principle:

In art there are also forms clearly designed to meet their functions: forks and spoons with which to pick up and convey food to the mouth; chairs which are shaped to fit easily and support comfortably the human body; cooking utensils, such as percolators, double-boilers, or muffin tins shaped for special cooking needs. There are objects planned primarily for esthetic satisfaction: painting, sculpture, etchings, and many others. But in every case, Form Follows Function.<sup>9</sup>

The coffee pot with a small base and a large top is very impractical since one is always having to watch to keep it from toppling over. The function of the lamp and shade is important therefore the form is also of importance: a lamp needs to have a base that provides adequate support for the shade. The pitcher that will not pour well is a mistake in form.

**Texture:** Of the four art elements texture deals most directly with the sense of touch. It is this sense that causes one to desire to feel an object. Russell says, "Texture is the term used to designate the surface quality of an object or a material. Texture is derived from the substance of which it is composed."<sup>10</sup>

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<sup>8</sup> Ibid., p. 169

<sup>9</sup> Ray Faulkner, Edwin Ziegfeld and Gerald Hill, Art Today (New York, 1949), p. 161.

<sup>10</sup> Russell, Art Education for Daily Living, p. 163.

Many people are only beginning to recognize the interesting effects and variations obtained through the use of texture. Modern decorators use texture to balance the plainness of the lines of the room and furniture.

There must be harmony of texture; oak furniture would need to have cushions of coarse textures such as large patterned linen and tapestry. Rough wall finishes are needed to harmonize in texture with the oak furniture where a glossy smooth finish would be too great a contrast.

In setting the table texture plays a very important part. If the surface finish of the dishes is smooth the table cloth should also have a relatively smooth finish. Heavy pottery dishes would need coarse linens or straw place mats, with glassware that has firm strong lines, and plain silver with little pattern.

Rough textures give an impression of increased size and therefore should be avoided in a small house; care should be taken when placing a fireplace made of brick in a small room because of the heavy texture of the bricks. Wood and brick combine well with each other; glass, steel and plastics may be used together quite effectively.

**Color:** Color is a universal language. Some people are more sensitive to color than others. No one can imagine the world without color. Personalities are to a great degree expressed through the use of colors; a dynamic person usually wears vivid colors whereas, a retiring person chooses quiet tones. Moods or emotional reactions are very closely associated with color. One cannot imagine a church auditorium being painted a vivid red. Because of the emotional effect color has, care should be used in choosing colors for the home. The home may have an atmosphere that is cheering, depressing, charming, boring or welcoming,

according to the way color is used.

In order to be able to use color successfully, an understanding of and ability to use the art principles is necessary. Russell says, "The principles of balance, proportion, repetition, rhythm, and emphasis, as well as harmony and fitness, all play their part in the effective use of color."<sup>11</sup>

Balance in color is needed and is very essential in arrangements of color. The Law of Areas is used with color. Goldstein states this law as: "Large areas of color should be quiet in effect, while small amounts may show strong contrasts: the larger the amount used, the quieter the color should be, and the smaller the amount, the more striking the contrast may become."<sup>12</sup> The large wall areas of living rooms, the floor coverings, and the big pieces of furniture are more pleasing if done in quiet or subdued colors. The smaller pieces such as lamps, vases, pictures and chairs may be bright in color to give balance and variety.

Equal red and white strips in a tie are monotonous because of the poor proportion of color. The tie would be much more interesting if unequal proportions were used. The same is true of plaid materials.

Rhythm and repetition of color are very closely related. Some wallpapers illustrate excellent use of color in repetition and rhythm. Care should be taken that the repetition does not become monotonous.

The description of each of the elements of art and its relation to the principles is very brief. One should not infer that any attempt has been made to include all of the essential subject matter. The teacher

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<sup>11</sup> Ibid., p. 135.

<sup>12</sup> Goldstein, Art in Everyday Life, p. 197.



will expect to develop in detail each element as the situation demands.

### The Principles of Art

**Proportion:** Most authorities list proportion as the first of the art principles for without it all others are useless--it is the relationship between a whole and its parts and also the relationship of the parts themselves. Goldstein says, "The principle of proportion is sometimes called the 'law of relationships'."<sup>13</sup> Proportion plays an important part in the arrangement of color, line, form, and texture. The Greeks developed a very fine sense of proportion, they used what is known as the "golden oblong," which measured approximately two units on the short side and three units on the long side.

In modern life the living room is judged by the proportion of the furniture in relation to the whole room, the relation of the lamps to the size of the tables, and the rugs in relation to the entire floor area.

Proportion is helpful in combining colors--equal areas of blue and white in the same proportion are monotonous. It is more interesting in effect to have more of one color than the other. A dress of more than one color will be more attractive if one hue predominates.

Small houses are much more interesting if windows and doors are in proportion to the all over size of the house. Large columns on small homes give a sense of not belonging.

**Balance:** There are two types of balance, formal and informal but regardless of the type used a sense of steadiness and repose are felt

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<sup>13</sup> Ibid., p. 47.

when an arrangement is balanced. Russell says,

Balance is a condition implying poise, equilibrium, and steadiness. When balance is established or maintained there is a feeling of rest and security. The achievement of balance is one of the fundamental steps in the making of any design, whether for a surface pattern, a composition for a painting, or an arrangement of furniture and accessories in the home.<sup>14</sup>

Balance is important in any room in the house, if all the large pieces of furniture are on one side of the room there is a sense of unrest and a desire to move the furniture. Balance is essential in designing patterns. If the trimming is exactly the same on either side of the center line the balance is formal; a large button on one shoulder and a pocket on the skirt give informal balance. The same principles are used in making flower arrangements, placing food on a plate, on planning the exterior of a house and landscaping the grounds.

**Emphasis:** Many well proportioned, well balanced and harmonious arrangements are never noticed for there is no point of interest or emphasis. The Goldsteins say, "Emphasis is the art principle by which the eye is carried first to the most important things in any arrangement, and from that point to every detail in the order of importance."<sup>15</sup>

The merchant whose display window has a definite point of interest will attract the attention of the people and create a desire to buy. Food becomes much more interesting and palatable when attractively arranged and simply garnished, with emphasis on food which does not have the competition of a flowered table cloth.

**Rhythm:** Rhythm gives a sense of moving or being carried on. One authority states "in art rhythm means an easy connected path along which

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<sup>14</sup> Russell, Art Education for Daily Living, p. 47.

<sup>15</sup> Goldstein, Art in Everyday Life, p. 132.

the eye may travel in an arrangement of lines, forms or colors. Rhythm then is related movement."<sup>16</sup>

Lace may provide a good source example of how the eye is led along the design by continuous line movement while other laces have such discordant direction that the design applications lack rhythm. The veins in the leaves of plants, the tiger's stripes and the sand waves left by the water are all examples of nature's rhythm.

Some writers use the term continuity instead of rhythm--Faulkner says, "A continuing, recurring and developing pattern makes rhythmic movements."<sup>17</sup> When the term continuity is used it usually includes repetition and rhythm and refers to a feeling of oneness or unity.

Rhythm is important in art for several reasons, first it attracts and holds attention--second, it enables one to have order, third, it is useful in establishing certain moods.

Rhythm may be experienced several ways--through hearing, seeing, and action. In art we are concerned with rhythm through seeing. The Goldsteins give three methods of obtaining rhythm:

1. Through the repetition of shapes.
2. Through a progression of sizes.
3. Through an easily connected, or a continuous line movement.<sup>18</sup>

In making an apron, if the decoration follows the line of construction there is a sense of harmony or of belonging. The same is true of a dress pattern where the yoke of the dress is round. The collar and trim, if any, will be much more pleasing if they follow or have lines similar to those in the dress.

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<sup>16</sup> Ibid., p. 103.

<sup>17</sup> Faulkner, Art Today, p. 241.

<sup>18</sup> Goldstein, Art In Everyday Life, p. 109.

**Repetition:** Repetition is very closely connected with rhythm, it is one means by which rhythm is obtained. There may be repetition of line, color and shape. According to Goldstein,

Design is defined as any arrangement of lines, forms, colors, and textures. It involves the problem of choosing the forms and colors and then arranging them. A good design shows an orderly arrangement of the materials used and in addition creates beauty in the finished product.<sup>19</sup>

In the setting of a dining table, a design is created, whether consciously or unconsciously. Foods placed on a plate can be pleasing or "just thrown on." For instance, a vegetable plate consisting of cauliflower, beets, brocolli, and carrot strips may present a very pleasing design if the white cauliflower can be arranged in the center as a point of interest, the strips of yellow carrots arranged around it. Next might be green lacy broccoli which would give variety in texture---then beets for color. The result might well be a very attractive and pleasing design.

People create designs when they arrange furniture and accessories in the home; when they choose hats and shoes to complement a dress; when they plan and arrange shrubs and flowers. Through study and application of the elements and principles of art one can, with practice, create a good design.

The Goldsteins say a good design must meet four requirements:

1. That in addition to being beautiful, it be suited to its purpose.
2. That it be simple.
3. That it be well proportioned.
4. That it be suited to the material of which it is made and to the processes which will be followed in making it.<sup>20</sup>

The correct combining of all art elements and principles will give

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<sup>19</sup> Ibid., p. 5.

<sup>20</sup> Ibid., p. 7.

a good design. No matter what the problem is, whether it be the selection of a pan to cook in, a picture for the living room, dishes for serving, or a pattern to make a dress by, consumers must make choices. If the choice is a good one, well and good, but if it proves to be a poor one, someone is unhappy.

According to the Goldsteins "Art in Everyday Life," has a particular significance.

It implies the belief that art may be so much a part of our daily living that it will help us to do more beautifully the simple homely things of life as well as the more unusual. As we surround ourselves with beauty, art actually becomes a part of our life and personality--not to be set apart for occasional enjoyment, but rather to be sought and enjoyed in everything we do, in everything we select.<sup>21</sup>

Few of us are born with the knowledge of what is "good taste," but if one knows, understands and uses the principles of art she can through conscious practice develop good taste. The Goldsteins note that ". . . good taste is doing unconsciously the right thing at the right time in the right way."<sup>22</sup>

Good taste cannot be developed in one lesson on art principles, but is a continuous process of learning by doing. Many times mistakes are made but if the art principles are used to help find why an error is made and one recognizes his mistakes then one may profit by the experience. The idea that an object must be expensive in order to be good is entirely wrong. If one recognizes good design or knows what is "good taste" many times the object may be purchased for a small price. Of course this takes time and cannot be done in one day's shopping, but again the buyer must know standards that can be applied in selection.

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<sup>21</sup> Ibid., p. 1.

<sup>22</sup> Ibid., p. 1.

Taste is influenced by the things that we have about us, therefore it is very important to have furniture, draperies, rugs and all accessories meet the standards of good design.

If the heirloom vase that was Aunt Mary's does not conform to all of the standards of art it may still have an important place in the home. The ultimate aim of education is to be happy and enjoy living. Human relationships contribute to that end so the vase has an honored place in the home.

Art is so connected with the things the consumer buys that a knowledge of the principles of art are important. "In the field of art," according to the Goldsteins, "good taste is the application of the principles of design to the problems in life where appearance as well as utility is a consideration."<sup>23</sup> Therefore, from the standpoints of beauty, appreciation, satisfaction, function and cost an ability to recognize and apply the art elements and principles adds much to living.

Harmony: When the elements of art: line, form, shape, color, and texture are used according to the principles of art; balance, proportion, rhythm, emphasis and repetition the result will be an object that has harmony--the combined product of the art elements and principles.

There are five aspects of harmony. The Goldsteins list them as harmony of line, shape, size, texture, idea, and color.

Many contradictions of line and shape harmony can be found--the house with rectangular lines in doors with a round window placed above the door; dresses with round scallops and square pockets or a square table with a round cloth.

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<sup>23</sup> Ibid., p. 1.

It is important that the size of a chair be in harmony with the size of the room and the people who are to use it.

In arranging a display case with equipment for a picnic one does not put crystal glasses and fine china in a picnic basket with water jugs and hot dog sticks. The Goldsteins say, "Harmony is the art principle which produces an impression of unity through the selection and arrangement of consistent objects and ideas."<sup>24</sup> Harmony gives a satisfying feeling of relationship between the various parts of any arrangement.

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<sup>24</sup> Ibid., p. 26.

## CHAPTER IV

### USE OF REFLECTIVE THINKING IN TEACHING

#### SELECTED ART PRINCIPLES

One of the purposes of this study was to show how the teacher may develop the various art principles, so students may understand their meaning and consciously use them in their daily living. Two art principles, balance and emphasis, were chosen for detailed study.

The technique used was not original or new. The reflective thinking technique commonly called problem solving was modified to meet the special problems imposed by the nature of the subject matter.

The process of reflective thinking according to Science in General Education<sup>1</sup> consists of the following five phases;

1. A sense of perplexity or of want or of being thwarted, followed by identification of the problem.
2. Occurrence of tentative hypotheses.
3. Testing and elaborating hypotheses.
4. Devising more and more rigorous tests to which the resulting hypotheses may be subjected.
5. Arriving at a satisfactory solution and acting upon it.

When a problem arises and a person deliberately weighs all evidence; finds what seems to be the solution; tries the solution and draws conclusions, he is making use of his intellect and applying Reflective

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<sup>1</sup> V. T. Thayer, Science in General Education, p. 309.



Thinking. Science in General Education further states that, "Reflective thinking is essential to adaptability, resourcefulness, and that type of self criticism or 'stock taking' which leads to the continuing re-valuation of personal beliefs and principles of action."<sup>2</sup>

An acceptance of this point of view in teaching art implies that there is a great need for adaptability and resourcefulness in applying art principles in the home. The homemaker who has the problem of installing new draperies in the living room will probably use the steps involved in reflective thinking without realizing that she is doing so. She will study the room as a whole and decide whether she needs flowered or plain draperies; she will consider whether they are to be used in the winter or summer; she will decide what color is most suitable; she will know the price she can afford to pay; she will test the washability and ease of handling; she will select the style most suited to the furnishings of the room; and will be alert to other problems as they arise.

After analyzing and weighing all the evidence she will make decisions that best fit her needs. When this is done she will act upon her decision, then evaluate the results. If all problems have been considered in their proper relationships the result will be one of satisfaction.

It is important in the teaching of home economics that the instructor help students to be able to recognize problems, for without direction there is little desire on the part of students to do any thinking. One of the important responsibilities of education is to help students set goals to motivate effort.

The Goldsteins very ably summarize the steps in solving an art

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<sup>2</sup> Ibid., p. 306.

problem:

1. Recognizing the problem--that is setting up a definite aim or purpose to be accomplished.
2. Making a plan for working out the problem, which involves collecting all the information related to it.
3. Carrying out the plan.
4. Testing the results and making a final judgment of the success or failure of the plan before accepting it or discarding it to make another.<sup>3</sup>

This plan may be adapted to the solution of any art problem.

In reflective thinking, three stages of the learning procedures are recognized; the initial, the developmental, and the culminating or evaluative stage.

In the initial stage the teacher and students work together to determine common purposes; the teacher presents the subject in such a way as to cause student to want to solve or attempt to find the solution. With the aid of the teacher the students may accept or develop criteria by which success is measured. Each student needs to be able to observe, and learn to cooperate with others in the group.

During the developmental stage the teacher will help students to see difficulties; and will present problems to the group using a variety of teaching techniques and aids designed to guide students in applying knowledge and developing skills. Individual help will be given by the teacher when needed and both the teacher and student will constantly evaluate or check growth and progress according to standards accepted

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<sup>3</sup> Harriet Goldstein, Art in Everyday Life, p. 212.

and stated in the initial stage.

In the culminating stage the learner and teacher will try to determine how well they have done. Each student will do his own evaluating, the standard is there to go by, therefore, each can determine his progress.

#### Detailed Suggestions for Teaching Balance

The teacher will need to consider the field of study carefully and to make special preparation before she can guide students in developing tentative objectives.

Principles to be established during the study must be formulated and illustrative material assembled which will be used to help students see the possibilities. Then the instructor is in a position to guide student planning. Experience indicates that when this method is used the pupil's statement of objectives and principles do not vary greatly from those the teacher considered.

Such objectives might well be:

1. Realization that balance is a part of every selection or arrangement.
2. Achievement of ability to recognize balanced arrangements.
3. Realization of the many ways balance may be obtained.
4. Ability to make balanced arrangements.
5. Recognition that informal balance may be more pliable and interesting than formal balance.
6. Personal satisfaction from success in making balanced arrangements.

The principles to be developed might be stated somewhat as follows:

1. Formal or bisymmetrical balance is obtained when like objects

in size and appearance are placed equal distances from the center in a given space.

2. Informal or asymmetric balance is obtained when unlike objects in size and appearance are placed with the large object nearer the center in a given space and other objects arranged farther from the center until a feeling of equilibrium results.
3. Optical balance is obtained when objects are not alike but equal in attraction and are placed equal distances from the center in a given area.

#### Initial Stage

In the initial stage the teacher will:

1. Present materials in such a way as to create interest in balance that might appeal to the student by such means as:
  - a. Arranging on the bulletin board pictures of dress patterns that are balanced in various ways.
  - b. Showing furniture arrangements in the living room of the homemaking department that are balanced in different ways.
  - c. Showing color balance in flower arrangements.
  - d. Analyzing and discussing paintings of noted artists to help students see how the artists used balance.
  - e. Analyzing pictures of the exterior of homes to note how balance was achieved.
  - f. Using various table settings and noting differences.
  - g. Arranging food in various ways on plates.
  - h. Hanging pictures using balance.
2. Develop the principle of balance by such procedures as:

- a. Taking three unsharpened drawing pencils and a thin book, place book with bound side up. Balance one of the pencils on the book until equilibrium results.
- b. On the second pencil place thumb tacks on ends equal distance from center of pencil, balance pencil--result--formal balance.

Compare with Plate I, page 50.

- c. Balance a third pencil with different sized pieces of modeling clay attached at various places to show the many subtle differences and arrangements possible in informal balance.

Compare with Plate II, page 53.

3. Guide students in expressing what has happened in terms of tentative generalizations as:
  - a. Balance is rest or repose.
  - b. When like objects are placed equal distances from a center formal balance results.
  - c. Symmetrical balance is always formal, but formal balance is not always symmetrical.
  - d. In informal balance the larger the object the nearer the center it needs to be placed to give a feeling of stability.
  - e. The smaller object is placed farther from the center to create balance.
4. Develop balance above and below the center by:
  - a. Taking four pieces of black construction paper ( $\frac{1}{4} \times \frac{1}{4}$ ) arrange on white construction paper so the bottom margin

- of one is three inches and the sides and top margins are one and a half inches; on another piece arrange top margin three inches with bottom and sides one and a half inches; the third one with all margins one and a half inches wide; the fourth one with bottom three inches, the sides two and a half inches, the top two inches.
- b. Show illustrations of dark blouses with lighter skirts; dark skirts with lighter blouses. Compare as to balance achieved.
  - c. Show lamp shades too large for the base; too small for the base; appropriate for the base.
5. Aid students in developing tentative generalizations as:
- a. There needs to be a feeling of stability in arrangements.
  - b. The base needs to be large enough to support the top.
  - c. Darker colors appear heavier than light colors and should be placed near the bottom of an arrangement.
  - d. Larger objects give a feeling of greater weight than smaller ones, therefore they should be placed near the bottom of an arrangement.
6. Suggest that students observe nature for examples in balance, for instance:
- a. The bird that balances on the wire uses tail to balance different portions of his body.
  - b. The squirrel with his bushy tail which balances his body.
7. Use the seesaw idea to show balancing of weight.
8. Develop balance in color using the seesaw idea by:
- a. Choosing an intense color and a neutralized color.

- b. Cutting three squares from each paper—a half-inch square, an inch square, and a two inch square.
  - c. Use a line about eight inches long.
  - d. Make all the balanced arrangements possible.
9. Draw conclusions regarding the use of color as:
  - a. Color gives the impression of weight.
  - b. Color has attracting power.
  - c. A small amount of bright color will balance a large amount of a neutral color.
10. Develop balance through the use of a variety of textures.
  - a. Use small amount of rough textured material to balance a large amount of a smooth textured material.
  - b. Arrange food of different textures on a plate.
11. Show a wide variety of examples of good and poor balance, pointing out the specific relationship of balance created by design and arrangement.
  - a. Have all large pieces of furniture in one end of room.
  - b. Large objects placed too far from center of space involved.
  - c. Develop generalizations explaining examples studied.

The balance created needs to be suited to the place and purpose of the arrangement.
12. Help students to see that they need to read to find resources and information.
13. Maintain a reading shelf where students may browse.
14. Guide students in the development of the objectives and aims for further study.

### Developmental Stage

In the developmental stage the teacher and pupils attempt to:

1. Apply the principles of balance to line, form, color, and texture.
2. Provide opportunity for students to see examples of good and poor balance and help them see what makes the differences, thus leading to positive suggestions as:
  - a. The arrangement needs a feeling of rest or poise.
  - b. The large object is too far from the center of the arrangement.
  - c. The top is too large for the base.
  - d. The base is too large for the top.
  - e. The brighter the color the less amount you use.
3. Provide magazines for students to clip and materials for making illustrative materials showing balance.
4. Make balanced arrangements of furnishings and accessories in the homemaking department on mantel, coffee table, on shelves in the hutch cabinet, and in flower arrangements throughout the department.
5. Help students to recognize and state their problems in achieving balance and in remedying their mistakes.
  - a. Assist students in finding help in reaching their goals.
  - b. Provide opportunities for students with the help of the teacher to evaluate the result of their work and the progress made.
  - c. Note the progress of other students and give praise where due.



### Culminating Stage

In the culminating experiences the teacher may:

1. Give the student opportunities to select different kinds of balance according to art principles.
2. Present judgment problems using common every day objects as cups with handles that are good and poor, or lamps that are well and poorly balanced.

Analyze Plate III, page 56.

3. Encourage students to make formal and informal arrangements.
4. Make balanced arrangements of furniture in the homemaking department working cooperatively.
5. Set a dinner table using balance.
6. Check display cases to see if the principles of balance are applied.
7. Encourage students to make balanced arrangements outside of class and to report their results.
8. Provide opportunities for students to arrange display windows for merchants.

### Detailed Suggestions for Teaching Emphasis

**Emphasis:** The second principle chosen for more detailed analysis is emphasis.

Goldstein says, "Emphasis is the art principle by which the eye is carried first to the most important thing in an arrangement and from that point to every other detail in the order of its importance."<sup>3</sup>

Some of the objectives of study of emphasis might be:

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<sup>3</sup> Goldstein, Art in Everyday Life, p. 132.

1. Realization that emphasis is a directing force in every selection or arrangement.
2. Ability to recognize when emphasis is well used.
3. Knowledge of the many ways to emphasize an object or arrangement.
4. Ability to use emphasis in making many types of arrangement.
5. Realization that without emphasis objects and arrangements are monotonous and fail to get and hold attention.
6. Achievement of personal satisfaction in being able to use emphasis.

The principles to be developed regarding emphasis may be stated as:

1. Emphasis is obtained when the background is subordinate to the object.
2. Grouping of objects or ideas may give emphasis.
3. Emphasis is secured through the use of unusual lines, shapes or sizes.
4. Contrast of color gives emphasis.

#### Initial Stage

In the initial stage the teacher will:

1. Present material in such a way as to create interest in emphasis that might appeal to the student by:
  - a. Arranging on the bulletin board pictures of flower arrangements that have emphasis.
  - b. Showing advertisements where the main point of interest is very definitely outstanding.

- c. Analyzing and discussing paintings of noted artists to see how the artist used emphasis.
  - d. Arranging on the bulletin board dress patterns that have points of emphasis in the design.
  - e. Finding where emphasis is used in the living room of the homemaking department.
  - f. Making flower arrangements one with emphasis and one without.
  - g. Showing examples that have too many points of interest.
  - h. Placing food on a plate to gain emphasis.
  - i. Experimenting with the placement of collars, hats, and accessories to show their effect upon personal appearance.
2. Develop the principle of emphasis by such procedures as:
    - a. Taking a piece of plain material and placing an object in front of it to note factors that effect emphasis.
    - b. Taking a flowered piece of material and placing a string of beads to note effect of emphasis.
    - c. The same may be done with wall paper and pictures.
  3. Guide students in expressing tentative generalizations as:
    - a. The plain background emphasizes the object placed against it.
    - b. On the flowered background the design is lost.  
Compare Plate IV, page 58 with Plate V, page 60 to note effect of backgrounds.
    - c. Backgrounds should be less noticeable than the objects placed against them.
  4. Develop emphasis through flower arrangements and guide students

in drawing conclusions as:

- a. There needs to be a focal point.
  - b. The largest flowers should be placed near the center of an arrangement. Analyze arrangement in Plate IV, page 58.
  - c. Brilliant color is used to attract attention.
  - d. For stability the most outstanding feature needs to be near the center.
  - e. Emphasis may be secured by the use of one dominating color.
  - f. Emphasis may be gained by using a dominating texture.
5. Help students to realize they need to read to find resources and information by:
- a. Having a reading shelf where students may browse.
  - b. Citing specific references and sources of information.
  - c. Guiding the development of objectives and aims for continued study.

#### Developmental Stage

In the developmental stage the teacher and pupil attempt to:

1. Apply the principle of emphasis to line, form, color and texture.
2. Utilize opportunity for students to see good and poor emphasis thus leading to the formulation of positive suggestions as:
  - a. Have a central point to which other details are pointed.
  - b. Use plain background for display of objects.  
Analyze Plate IV, page 58 and Plate V, page 60.
  - c. Color may create emphasis.
  - d. Repetition of form and lines creates emphasis.

- e. Controlled contrast creates emphasis.
3. Provide magazines for students to clip and materials for illustrating emphasis.
4. Make arrangements demonstrating the use of emphasis on mantle, coffee table, and other desirable places.
5. Make flower arrangements to be used in the homemaking department and in other departments.
6. Help students to recognize and state their problems in achieving emphasis and remedying their mistakes.
7. Assist students in finding help to reach their goals.
8. Evaluate the results obtained thus far, also the personal and group progress made, giving praise when due.

#### Culminating Stage

In the culminating experiences the teacher may:

1. Give the student opportunities to tell how emphasis is developed.
2. Have many kinds of materials for trimming such as: lace, embroidery tape, braid, plain and printed fabric. Ask the student to select trimming for a printed cotton house dress or an afternoon dress.
3. Have students check living room to see if there is desirable emphasis.
4. Divide class into three groups and let each group plan and arrange a display case in the hall.
5. Create desirable emphasis in units of furniture and accessories in their own living rooms.
6. Choose and arrange table linen, silver, china and center piece for a breakfast.

7. Create emphasis through flower arrangements to be used in the department.
8. Use a basic dress and demonstrate ways of creating emphasis.
9. Exhibit accessories which have been selected to give emphasis to a specific garment or costume.
10. Use judgment problem showing use of plain and figured backgrounds. Plate VI, page 60.

## CHAPTER V

### CONCLUSIONS AND RECOMMENDATIONS

Art becomes a part of daily living if students can learn to make conscious use of art principles in everything they do. The ability to use art principles effectively will help build up the self-confidence so much needed by everyone. Through a knowledge of art, people find many ways to use the things possessed in raising their standards of living and achieving happiness while doing so.

Order is an essential of good design. When order exists in lives, in homes, and in communities there is likely to be harmony in the nation.

As a result of this study the following suggestions are made.

Teachers need to:

1. Understand the close relationship of art principles and elements to all areas of personal, home and community living.
2. Have a working knowledge of the art principles and be able to use them effectively.
3. Encourage students to participate in using art principles in familiar situations.
4. Provide an opportunity for freedom of expression through the use of various media.
5. Use everyday objects such as: small household equipment, costume accessories, household furnishings, and other materials to illustrate the principle being taught.

6. Stress the fact that the price of an object does not necessarily make it a good design.
7. Encourage students and strive to have a pleasant atmosphere while presenting art principles.
8. Strive to develop in students a need or a desire for a working knowledge of the art principles and elements.
9. Guide students in the development of the habits of applying art principles.

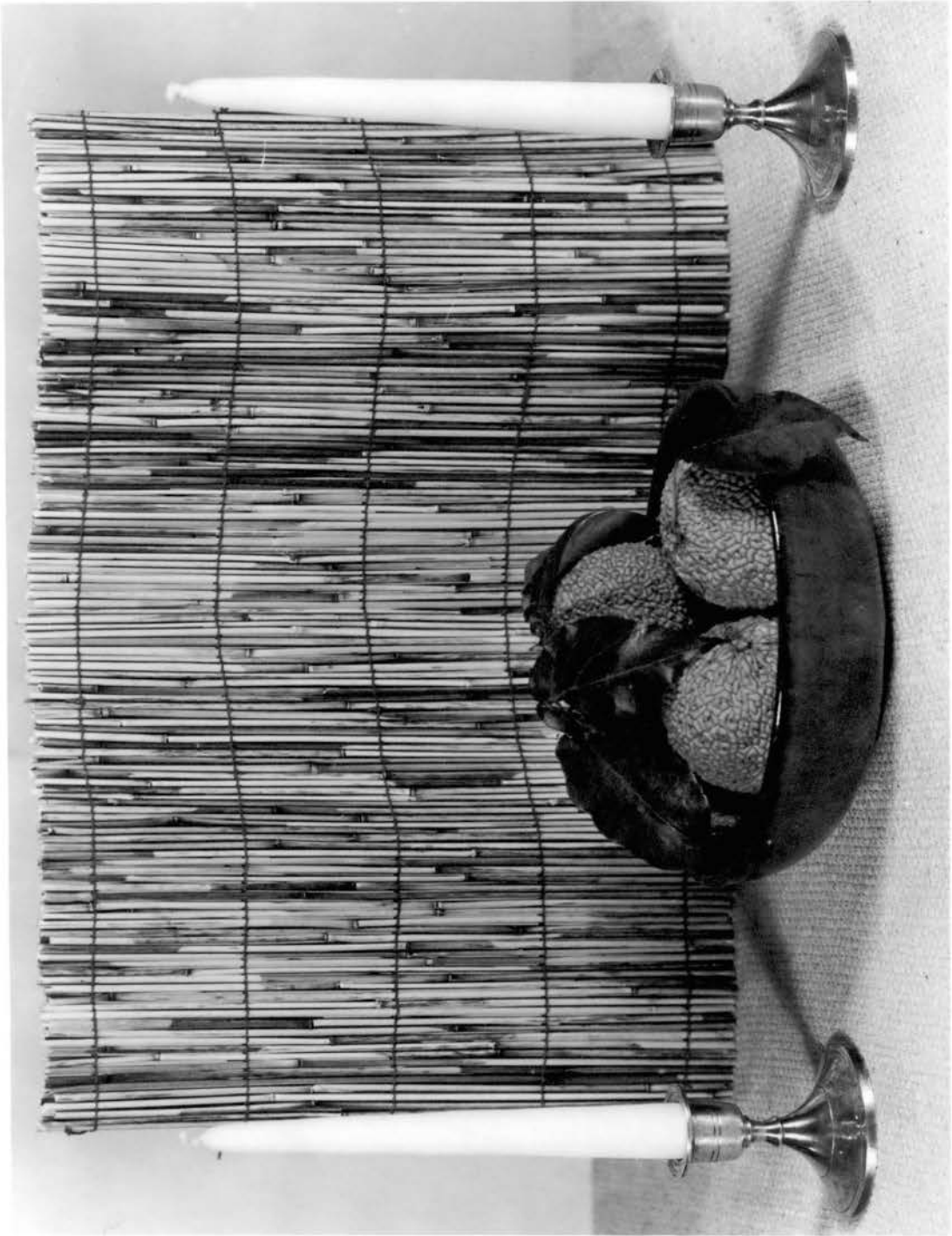
In handicrafts and art classes much has been done in the teaching of art principles and elements, however, homemaking teachers need to realize the opportunities they have and the importance of integrating the art principles in all areas of homemaking. Homemaking education or home economics because of the very nature of its content provides innumerable opportunities and materials for emphasizing the use and application of art principles.



## PLATE I

## FORMAL BALANCE

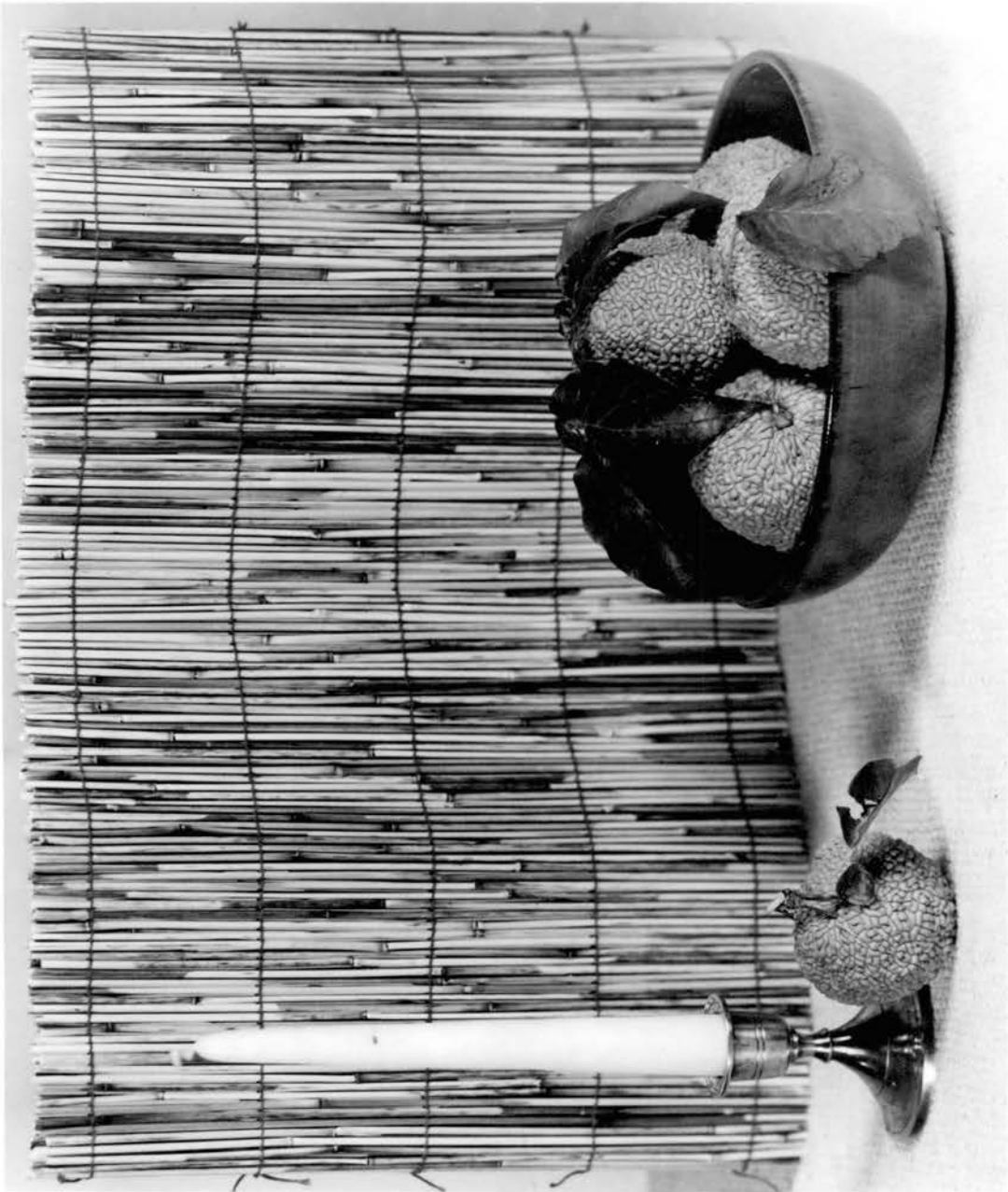
An arrangement of hedge apples in a brown pottery bowl flanked by yellow candles in Chinese brass candlesticks, placed against a mat woven from native grasses.



## PLATE II

## INFORMAL BALANCE

Informal balance using the same articles as in Plate I with the addition of an extra hedge apple and the removal of one candlestick and candle.

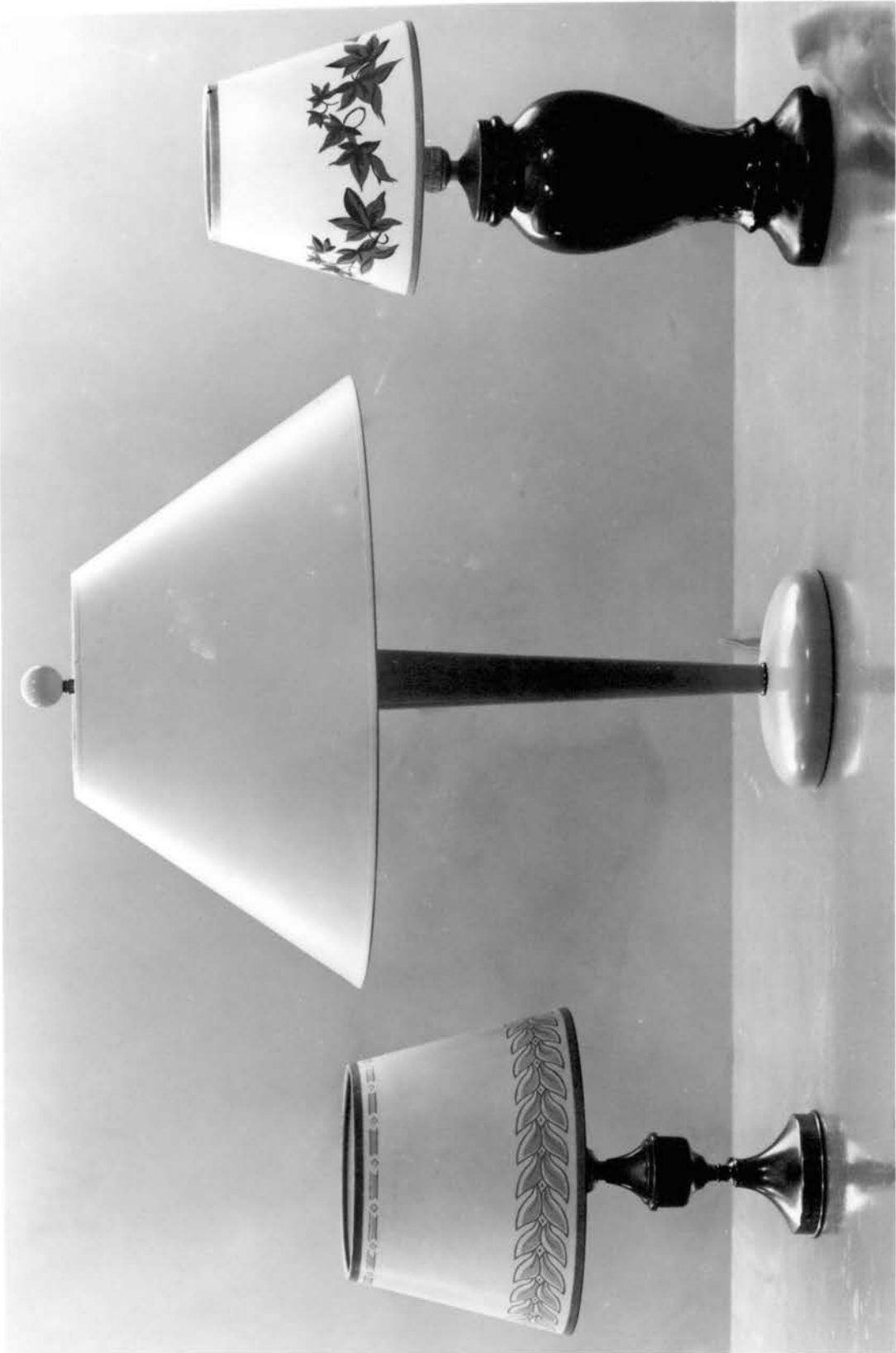


## PLATE III

## BALANCE IN TABLE LAMPS

## Judgment Problem

- a. Table lamp showing good top to bottom balance.
- b. Table lamp illustrating poor top to bottom balance--shade too large to balance base.
- c. Table lamp illustrating poor top to bottom balance--shade too small to balance base.



## PLATE IV

## EMPHASIS

An arrangement of tiger lilies in brown pottery bowl showing emphasis obtained by grouping flowers near the center and bottom of the arrangement, by the use of a plain background.





## PLATE V

## EMPHASIS

Same arrangement as Plate IV showing how emphasis is lost when a figured background is used.



## PLATE VI

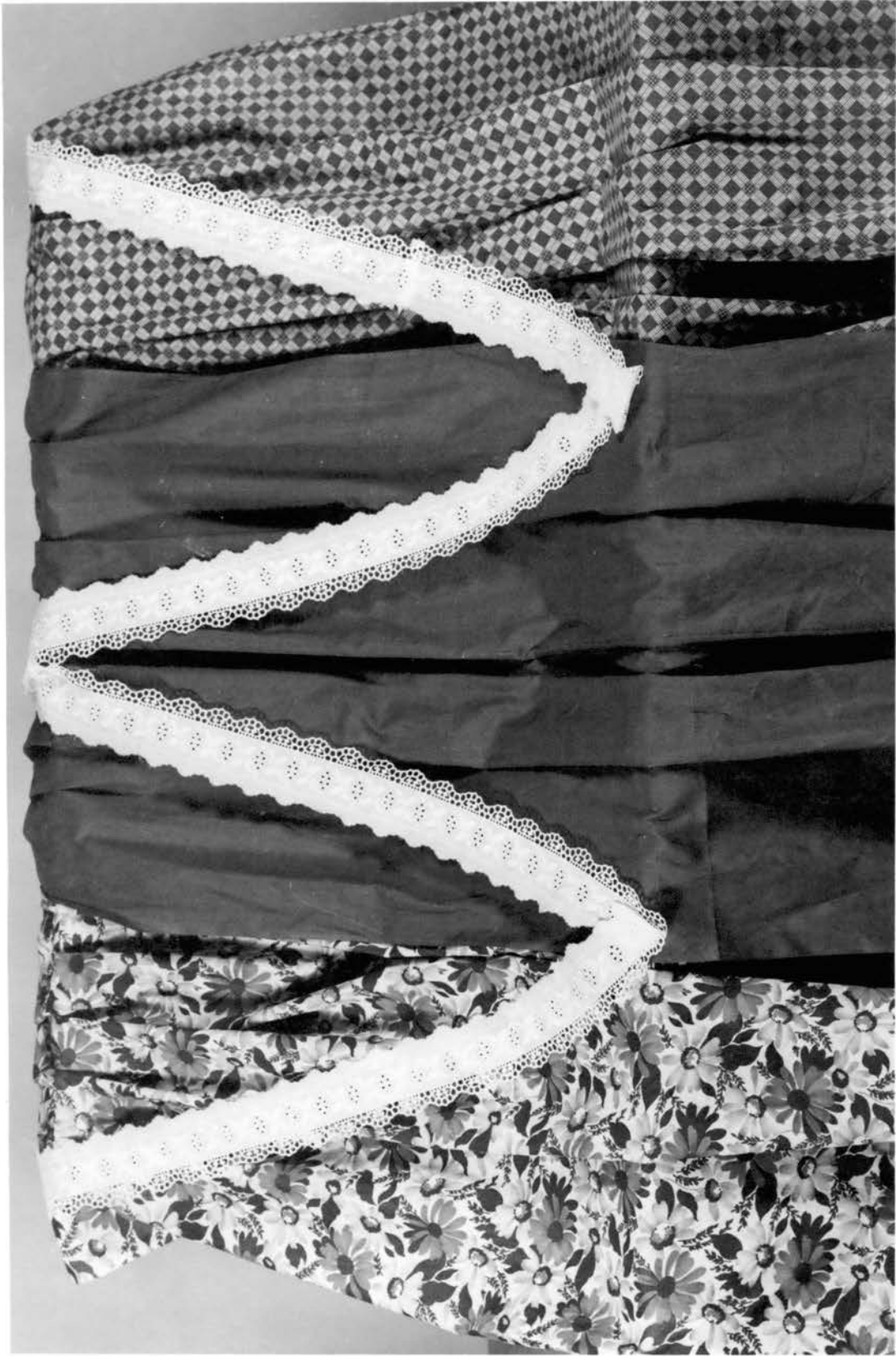
## EMPHASIS

## Judgment Problem

Display showing effect of plain and figured backgrounds. A length of embroidery edging is laid across three selected backgrounds.

## Note:

- a. how design of edging is lost on complicated pattern
- b. how design of edging is emphasised on plain piece of material
- c. that design of edging is neither plain nor entirely lost on the less emphatic pattern.



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