

A GROUP OF ESSENTIAL VISUAL MATERIALS TO ENRICH THE
TEACHING OF HOME FURNISHINGS IN ARIZONA HIGH SCHOOLS

by

Beverly Deardorff Wilkinson

A Problem

submitted to the faculty of the
Departments of Agriculture and Home Economics Education
in partial fulfillment of the requirements for the degree of
MASTER OF HOME ECONOMICS EDUCATION
in the Graduate College, University of Arizona

1954

Approved:

Zay Jones

Director of Problem

April 24, 1954

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Beverly Pearson Wilkinson

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PART I

INTRODUCTION

JUSTIFICATION FOR THE STUDY

There are many different ways in which learning takes place. It may be accomplished through reading, through listening to explanations, by solving problems, by demonstrations and dramatizations, asking and answering questions, and by observation. Since innumerable articles have been used as aids in teaching, the writer discovered that it was necessary to accept concepts from which a workable classification could be developed.

The best attention compellers are audio-visual aids. They add zest, interest, and vitality to any training situation. As a result they enable students to learn faster, remember longer, gain more accurate information, and receive and understand delicate concepts and meanings.¹

It is believed that many such aids are available and may be used by teachers when they present units of work in home furnishings. However, many teachers have stated

1. Kenneth B Haas and Harry Q. Packer, Preparation and Use of Audio Visual Aids. (New York: Prentice-Hall, Inc., 1950), Introduction.

that the actual selection of such material presents problems that they have not been able to solve to their own satisfaction. Their opinions have implied that they need specific help in regard to types, sources, preparation, storage, and cost.

2. STATEMENT OF THE PROBLEM

The problem has two parts. First, to determine the kinds of visual materials needed to teach effectively the selection and arrangement of home furnishings. Second, to procure and prepare the materials which may be regarded as minimum essentials for the teaching of the above-mentioned problem.

OUTLINE OF THE PROBLEM

The following steps were followed in conducting the study:

1. Analyze the problem which was selected from a proposed unit in home furnishings, divide into sub-problems, and determine in which of those parts the effectiveness of teaching depends upon visual materials to supplement the written and spoken word.

2. Review types of materials that are accepted generally and select the type or types, that should contribute to the attainment of goals which were proposed in each sub-problem.

3. Prepare the specific visual materials which were determined to be desirable for each sub-problem.

FUNDAMENTAL ASSUMPTIONS

1. To make it possible for a teacher to do an adequate teaching job and satisfy the requirements of the student and the community, she must have available the proper teaching materials.
2. Many schools would provide the materials if they knew what was needed and how to budget for them.
3. Seldom does an actively engaged teacher have the time to develop a plan for procuring the needed materials.
4. If teachers were aware of the items they were to procure they could do their collecting more effectively and add to, or delete as the need arose.

PROCEDURES

The following procedures were followed in conducting the study.

1. An analysis was made of goals which had been previously formulated for the teaching of home furnishings.² Those goals which were to be met by the study were noted.
2. Literature pertaining to the use of teaching aids and devices was reviewed.
3. A search was made for any material dealing specifically with the problem of teaching materials for home

2. Janis Jenkins, An Appraisal of Problems Suggested for a Unit in Housing for High School Students. (Unpublished Master's thesis, University of Arizona, 1953), Part III.

furnishings. None could be found.

4. The problem was divided into four sub-problems and those were then divided into smaller, more specific parts. The four sub-problems and their component parts are as follows:

A. Fabrics and Floor Coverings.

a. Draperies and window treatment.

b. Slip cover and upholstery fabrics.

c. Floor coverings.

B. Selecting Furniture.

a. Furniture styles.

b. Common furniture woods and finishes.

c. Solid and veneer.

C. Arrangement of Furniture.

D. Planning Decorative Schemes when the Source of

Inspiration is:

a. A picture.

b. A view.

c. Pottery dishes.

d. A fabric.

e. The color wheel.

5. Teaching materials and devices were collected and combined into kits to illustrate each specific area of study.

6. Source and price lists were compiled to be offered as a guide for teachers.

RELATED STUDIES AND INVESTIGATIONS

A comprehensive search was made to find any previous studies that had been made in this specific field. A number of problems have been done concerning the use and value of visual materials for teaching other subjects.

Jacque Farnum³ made a study on audio visual aids used for teaching music. This study was concerned primarily with the theory governing the use of visual aids and their value in the field of music. Farnum concluded that they had a great potential value, but as yet, were not used to their capacity. One reason for this was that most teachers did not have adequate knowledge of what was available, nor how to use effectively what they did have.

Another problem was that of Faye Burr Huetson.⁴ The purpose of that study was to prepare a working program for the use of the motion picture in the fourth, fifth, and sixth grade geography classes. Films were reviewed and discussed as to type, source, selection, evaluation, and method of using. In the conclusions Huetson brought out how the use of films could be made to contribute to the general objectives of education.

No problems were found pertaining to home furnishings.

3. Jacque Farnum, Availability, Use and Value of Audio Visual Aids for Music. (Unpublished Master's thesis, University of Arizona, 1949).

4. Faye Burr Huetson, Feasible Program for Use of Motion Pictures in Intermediate Grades. (Unpublished Master's thesis, University of Arizona, 1939).

PART II

A GENERAL DISCUSSION OF TYPES OF MATERIALS AND THE PURPOSES THEY SERVE IN TEACHING.

A survey of current literature was made concerning the types of visual aids now in use by educators. It was found that during the past few years the use of audio-visual aids to supplement verbal instruction has been increasing. Their place in teaching procedures is an important one, however, they should not serve as a substitute for good verbal teaching.

A good instructor will regard audio-visual aids as aids. Such aids are not intended to displace good instructional techniques. They are most effective when they are employed to supplement the personality and teaching skill of the instructor and to assist in student assimilation and application. Instructional skill that combines good audio-visu-als, good text-books, and tested teaching techniques creates an ideal learning situation.¹

TYPES OF VISUAL MATERIALS

First it is necessary to know just what is meant by visual aids.

A visual aid is any picture, model, object, or device which provides concrete visual experience to the learner for the purpose of, (1) introducing, building up, enriching, or clarifying abstract concepts, (2) developing desirable attitudes, and, (3) stimulating further activity on the part of the learner.²

1. Kenneth B. Haas, and Harry Q. Packer, Preparation and Use of Audio Visual Aids. (New York: Prentice-Hall, Inc., 1950), Introduction.

2. Charles F. Hoban, Visualizing the Curriculum. (New York: The Cordon Co., 1937).

The visual materials which were included in the discussion were, (1) screen projected aids, (2) diagrams, (3) posters, (4) pictures, (5) bulletin boards, and (6) objects, specimens and models.

Screen Projected Aids

The value of screen projected aids has been proven, and therefore, they were included as one type of materials. A list of films in the area of home furnishings was included in the appendix.

Motion Picture. Experts in the use of visual aids have agreed that the teacher should know how to use the motion picture. She should preview the film before showing to make sure it furnishes the teaching objective she wants and that it fits into her prepared lesson plan.

The equipment should be properly set up in advance and checked to see that it is functioning correctly.

The students should be prepared for the film in advance so they know what to look for and what to expect.

A discussion of the film should take place as soon after the showing as possible.

A single picture is effective, but pictures presented in sequence have an accumulative effectiveness. When the pictures are shown in sequence at the rate of twelve each second, they give the impression of motion or animation in the objects portrayed. If the sequence is arranged in the

proper order and used in the correct manner, the pictures pack a terrific punch.³

Filmstrip and Sound Slidefilm. Filmstrips and sound slidefilms, other examples of screen projected aids, were believed to have several advantages over the motion picture. The advantages which were recognized were as follows: First, projection might be for any length of time desired. Second, it was possible for the teacher and student to discuss films as they were shown. Third, being of light weight, in comparison with other films, they were portable.

The discussional filmstrip is a continuous strip of film consisting of individual frames or pictures arranged in sequence, usually with explanatory titles. Each strip contains from twenty-five to one hundred pictures or more with suitable copy.⁴

The sound slidefilm was found to be the same as the filmstrip except that it was accompanied by a record, which was synchronized with the picture and gave audible explanation.

Opaque Projector. The opaque projector was found to be one of the simplest and most common of the screen projected aids. It has been reported that appropriate pictures may be obtained from many sources: books and magazines, original drawings, postcards, newspaper, etc. However, the opaque projector was found to have one disadvantage, it was heavy to carry and it was difficult to frame the pictures when projecting.

3. Kenneth B. Haas and Harry Q. Packer, op. cit. p. 1.

4. Ibid., p. 23.

Diagrams

Haas and Packer⁵ listed the following suggestions to observe when preparing diagrams:

1. Prepare diagrams accurately as to scale.
2. Make lines clean and eliminate all nonessentials.
3. Leave ample space between lines.
4. Use ruler, pencil, curves and compass.
5. Make all titles and captions clearly visible.
6. Diagram should be large enough so every student can see every part of it.
7. Diagram should be simple so that every student is able to understand it.

Posters

Posters, it was noted, have become one of the most widely used devices for presenting an idea. The main purpose is to tell a story and they should be made and presented with that in mind.

By definition the poster is a composition of bold forms, and colors designed to catch immediately the eye of the passerby, hold his attention, and impress on him a story, fact, idea, or image he will remember.⁶

It was suggested that the size of the poster be determined by the size of the room. Posters twenty-two by twenty-eight or forty-four inches have been used quite effectively.

The method of display was found to be important. One technique which was used satisfactorily was to place an

5. Ibid., p. 80

6. Charles F. Hoban, op. cit. p. 224.

easel in a conspicuous place in the room and display the poster on it. They were also placed on the blackboard, and hung on a string in an advantageous spot.

Many sources were found from which posters were available. Commercial posters were usually obtained free of charge or for a very nominal fee. However, teachers may make attractive and effective posters. Homemade posters should be:

1. Directly related to the specific topic. This is the chief reason for your own posters.
2. Clear and forceful. There should be no doubt about the message the poster conveys.
3. Illustrating with pictures that tell the story. Titles and brief captions will help clarify the meaning.
4. Well designed. The layout of the poster has a great deal to do with its effectiveness. It should center on one dominant job task. A forceful poster is plain, simple and direct.
5. Colorful. Color attracts attention. When smartly used, it is one of the best methods of focusing attention on an important point. Use bold vivid colors to obtain striking effects.⁷

Pictures

It was noted that the value of any good picture would be increased if it were mounted. Mounting not only protects the picture but increases its attractiveness. Haas and Packer in their book Preparation and Use of Visual Aids, suggest that pictures be mounted on a thin, but durable cardboard. Show cardboard and illustration board make good mounts. A neutral color is best, or a color which

7. Kenneth B Haas and Harry Q. Packer, op. cit., p. 104.

will harmonize with the predominant color in the picture.

The ease of storing was facilitated by the use of three standard size mountings; (a) eight and a half by eleven inches, (b) eight by nine inches, and, (c) three and a half by five and a half inches.

The pictures were attached to the mount with paste, glue, rubber cement or scotch tape. It was necessary to cover the entire back of the picture when glue or paste was used. A weight was placed on the picture while drying to prevent curling.

The effectiveness of the picture was increased when it was labeled, and for the best results the labels were placed on the front. Any descriptive matter or facts pertinent to the picture should be put on the back.

Flash cards have been used effectively by themselves or they have been used with other training aids. They are available in any size desirable by printing or writing the information on a piece of plain white paper or cardboard. An effective flash card was made by using a piece of eleven by fourteen inch show cardboard.

Lettering may be applied to the flash card by (1) written or script form, (2) free-hand printing, (3) commercial printer, (4) stencil, and (5) rubber stamp sets. Unless a large number of similar flash cards are required, commercial printing may be too expensive.⁸

8. Ibid., p. 86.

Bulletin Boards

A properly used bulletin board was found to be an effective teaching aid. It should be well planned and well set-up so as to arouse student interest, present an attractive appearance and put over a point.

Haas and Packer⁹ listed the following rules to follow when using the bulletin board:

1. Do capitalize on all bulletin board space in the classroom.
2. Do use bulletin board to develop subject matter.
3. Do use bulletin board to arouse student interest.
4. Do use bulletin board to follow through other teaching aids.
5. Do collect suitable material.
6. Do classify and file material.
7. Do use pertinent illustrations.
8. Do arrange pictures in orderly and interesting manner.
9. Do create original titles.
10. Do use color harmony and balance.
11. Do caption all illustrations.
12. Do change material frequently.
13. Do make bulletin board tell a story.
14. Do make your own bulletin boards if none are available.
15. Do make them large enough.
16. Do place them where they can be easily seen by all students.
17. Do experiment with portable bulletin boards.

Objects, Specimens and Models

While generally classified as a group, objects, specimens and models present three distinct types of materials as indicated below:

9. Ibid., p. 141.

Objects. Objects have been recognized as a collection of individual items and may include almost anything.

Specimens. Specimens are a small sample of the real object or material.

Models. Models are small replica of large objects.

It was found that there were many sources from which objects, models and specimens could be obtained. The local stores gave the writer a great variety of specimens of fabrics and floor coverings. Furniture manufacturers sent wood samples and illustrative material upon request. However, it was necessary for the writer to purchase many articles in order to complete the collection.

PART III

PREPARATION OF TEACHING MATERIALS

When homemakers face the problem of selecting and arranging furnishings they are confronted with a wide range of materials which differ in character, quality and price. The range is equally great whether they are selecting fabrics, floor coverings or furniture. Likewise, decorative schemes offer a wide variation of choices. As consumers they choose items of furnishings which are needed from a great quantity. A definite understanding of which items in the range will be the most satisfactory for the purpose which they must serve in their home enables them to make wise choices.

The main problem was divided into four sub-problems. The sub-problems were then divided into smaller and more specific parts in the following manner:

A. Fabrics and Floor Coverings

a. Draperies and window treatment.

b. Slip cover and upholstery fabrics.

c. Floor coverings.

B. Selecting Furniture

a. Furniture styles.

b. Common furniture woods and finishes.

c. Solid and veneer.

C. Arrangement of Furniture

-D. Planning Decorative Schemes when the Source of Inspiration is:

- a. A picture.
- b. Pottery dishes.
- c. A fabric.
- d. The color wheel.
- e. A view.

The writer believed that kits of real materials would be the most effective way of preparing and presenting the fabrics, floor coverings, furniture woods, and wall finishes. Likewise she believed that the element of convenience justified the choice of kits for furniture arrangement and decorative schemes.

Introduction to Problem

Realizing that there are many ways to introduce the problem, the writer selected two types of teaching materials, namely: a set of placards and a motion picture. The specific examples were selected because they applied equally well to each of the sub-problems.

Placards. Placards were prepared which included a main card with the caption: "A Decorative Plan Includes:" and, six supporting cards. The main card was twenty-two by twenty-eight inches in size, white with black letters. It was placed on an easel in front of the group. The supporting cards, eleven by fourteen inches, were black

with white lettering. They were placed, one at a time, in front of, and below the caption on the main card. These cards were lettered: (1) Sources of Inspiration, (2) Furniture Styles and Wood, (3) Window Treatment, (4) Floor Coverings, (5) Wall Treatment, (6) Slip Covers and Upholstery. (See appendix).

Motion Picture. It was believed that the above-mentioned display would be followed effectively by a film, "Designing Women." (See appendix).

A. Selecting Fabrics and Floor Coverings

The writer was guided by the following goals in the above-mentioned sub-problem:

1. Recognize the different ways fabrics are used in the home.
2. Recognize fabrics that are desirable for use in low and moderately priced homes.
3. Recognize textures and fabric designs which are appropriate to use with representative types of furniture.
4. Know the characteristics desired in fabrics used for each purpose.¹

Since fabrics are used extensively in the home for such purposes as draperies, curtains, slip covers and upholstery, it was believed that teaching materials should include specimens which may be or are being used appropriately for each of those purposes. A range of samples was obtained and an effort was made to collect kinds which varied in cost, type of fiber and design, as well as specimens which were suited to different uses. The curtain and drapery materials were representative of types which are or maybe used satisfactorily in low and moderate income homes in the southwest. Among the samples collected there were specimens of cotton, rayon, silk, dacron, linen, and

1. Janis Jenkins, An Appraisal of Problems Suggested for a Unit in Housing for High School Students. (Unpublished Master's thesis, University of Arizona, 1953). Part III.

mixtures of those fibers, of which metallic fibers had been added to certain of them. In addition to fabrics, the writer included matchstick bamboo. Among the swatches there were both plain and patterned fabrics. The latter are representative of designs which are appropriate for various decorative schemes. The samples were not uniform in size and the writer believes that specimens of fabrics with a design should be larger than plain. When samples were collected from the factory prepared "samples" from stores, the edges had been pinked or overcast. Swatches which came from yardage in stock had unfinished edges and where materials were of the type which raveled they were either bound with scotch tape or mounted onto paper.

Frequently homemakers construct their draperies. The writer believes that it is desirable for the teacher to have and use illustrative material which will present steps of construction of lined and unlined draperies. An effort was made to prepare those specimens in such a way that they would conform to acceptable construction and aid a teacher in setting desirable standards for workmanship. The size of the sample is an important factor, therefore, one yard of material, forty-eight inches wide, was used for each drapery prepared.

Knowing that a variety of floor coverings are, or may be used in homes in the southwest, an effort was made to obtain a wide range of materials which would exemplify

coverings for various incomes, purposes and decorative ideas. Specimens of the following were obtained: wool, cotton, flax, rayon, and mixtures of wool and rayon carpeting, and hemp and sisal fibers. Also, linoleum, and grease proof and regular asphalt tile were included.

The above-mentioned items were prepared for use in reaching the goals for this sub-problem, which have been stated previously. The writer believes that the group are the minimum essentials. They have been prepared for use as follows:

Specimens. Specimens have been grouped into kits. Each sample was labeled with such pertinent information as: type of fiber, income group, laundry recommendations.

The content of the kits is as follows:

1. Samples of drapery and curtain materials.
2. Samples of slip cover and upholstery fabrics.
3. Drapery construction.
4. Floor coverings.

Pictures. Since pictures are too small to be viewed by an entire class, they were mounted on a strip folder for use in an opaque projector. One strip was prepared with the descriptive title, "Different Kinds of Window Treatment." The same strip could be placed on a tack board for reference after projection.

Posters. The writer believes that several posters could be used effectively in presenting the sub-problem.

One was prepared which provides students with an opportunity to examine a process and study techniques. The descriptive title of the poster is, "How to Make Slip Covers."

The poster is a large sheet of paper with a title at the top. Below the title, there are several paragraphs of text, some of which are indistinct due to fading. The text appears to be a step-by-step guide or a list of instructions. There are also some diagrams or illustrations, but they are very faint and difficult to discern. The overall layout is that of a standard poster presentation.

B. Selecting Furniture

The objectives of this area of the study have been determined as follows:

1. Be able to select furniture that is beautifully designed.
2. Be able to decide what is the best kind of furniture to buy for the amount of money they can afford to spend.
3. Know the principle hard and soft woods used for making furniture.
4. Know the meaning of solid and veneer.²

To many homemakers the task of selecting furniture presents almost insurmountable problems. Today's market is so filled with furniture of different styles, materials, qualities, and prices, that a wise choice is difficult to make. However, the desirable characteristics of good furniture will always remain the same. They are: (1) utility, (2) comfort, (3) beauty, and, (4) character. Rutt³ defines these characteristics as follows:

Utility. Utility is the first test of a piece of furniture. Unless it is useful it should not be given space in the home, regardless of its beauty or sentimental association. Space is so important that any article of furniture that is not used should be removed. This applies to extra chairs and tables as well as to pedestals holding urns and obsolete phonographs. Families

2. loc. cit.

3. Anna H. Rutt, Home Furnishings. (New York: John Wiley and Sons, Inc., 1935), p. 272-274.

have very different needs, however, so that the furniture that would have utility for one group might be useless for another.

Comfort. Comfort is an important requisite of furniture. Comfortable seating furniture does more to make a room appear inviting than any other furnishing. It should be understood that huge chairs are not necessarily more comfortable than others. Chairs lower than usual are inconvenient for old people. There are standard measurements for chairs, and the safest policy is to use chairs which have them.

Beauty. The beauty of a piece of furniture depends upon good design, good color, and interesting texture. Distinction comes through the use of unusual designs, colors, and materials.

Character. Definite character is a desirable quality in furniture. For example, a piece expressing informality in an unmistakable way is better than one of no particular character. It is necessary, of course, that the furniture should express the same idea as the house where it is used, and that it should be compatible with the personality of the owners.

The writer believes that the styles of furniture which are included in a high school unit in home furnishing should be viewed practically. With the exception of certain communities teachers should eliminate period styles which are so closely connected with a study of history that students cannot understand the former for the latter. However, there are many styles which may be studied.

For purposes of illustration, the following styles were selected because they are representative of the furniture which students in Arizona will consider when they make their selection: (1) Traditional, (2) American Colonial, (3) Tropical, (4) Ranch, and, (5) Contemporary.

It was found that the best teaching materials for this problem were pictures, specimens and plates.

Pictures. Pictures were collected from magazines and from furniture catalogues which were obtained from the manufacturers. They were mounted, labeled and made into folded card sets to use with the opaque projector. Each set consisted of a number of different matching pieces of furniture. Small kits of assorted pictures were made to be distributed to groups of students for use in identification.

Specimens. Wood samples, illustrating hard and soft woods were used for display, as were samples of veneer and solid woods. Sets of fabric samples were made showing types of fabrics to use for draperies, curtains, slip covers and upholstery suitable for each type of furniture.

Plates. Plates were made on eleven by fourteen inch show cardboard, on which was mounted a picture of a furniture style and a sample of wood which would be used appropriately in the manufacture of the furniture.

C. Arrangement of Furniture

The goals to be reached in this area of the problem were as follows:

1. Be able to select and arrange harmonious groupings of furnishings; as chair, table and lamp.
2. Be able to arrange furniture so that it is comfortable and convenient.
3. Be able to arrange furniture so that it is well-spaced in the room.
4. Recognize the importance of arranging furniture according to the art principles.⁴

The writer believes that with the popularity of the small home increasing, especially in Arizona, it is becoming more important to emphasize the principles of desirable furniture arrangement.

The study made by Jenkins brought out the fact that homemakers are anxious to learn how to arrange their furniture more attractively and conveniently, and would like help.

It was recognized that furniture should, first, be arranged to fit the family's way of living. Second, the arrangement should follow the accepted art principles of scale and balance.

In reference to furniture, scale means three things:

1. The ratio of the size of individual parts (arms, back, seat, legs) to each other. Check the measurements

4. op. cit., Part III.

of each part of the sofa or chair before you buy it. This doesn't mean that you need feet-and-inches dimensions, but sit down on the sofa or chair and make sure that the height of the seat and arms is comfortable, the seat is not too deep or close to the floor, and that arms are not too high and far apart.

2. The over-all dimensions of each piece as compared to the size of other furniture in the room. For instance, big end tables require big lamps; small lamps belong on tiny tables.

3. The relationship of each piece to the size of the room in which it is placed. Small pieces belong in a small room because they give the room a spacious, graceful look. Large rooms on the other hand, demand large massive pieces, strong colors, and large designs. They give the effect of strength and dignity.⁵

Balance refers to the proper arrangement of furniture around a center point. There are two ways to obtain balance:

1. Formal or symmetrical balance results when all the objects on one side of a central line are repeated on the other side, the same distance from the center.

2. Informal or asymmetrical balance is the result when unlike elements are used on each side of a center point, and at different distances from the center. The effect is restful, yet varied.⁶

It was found that the most effective materials to use when teaching this sub-problem were as follows:

Pictures. Pictures, showing floor diagrams and furniture arrangement, were cut from magazines, and mounted, to be used with the opaque projector.

Diagrams. Two large diagrams were made on twenty-two by twenty-eight inch show cardboard. One illustrated

5. Better Homes and Gardens Furniture Arrangement. (Des Moines: Meredith Publishing Co., 1952). p. 7.

6. Loc. cit.

correctly placed furniture, allowing for efficient traffic lanes. The other showed incorrectly placed furniture, causing undesirable traffic lanes. The diagrams were prepared using a dark grey background, black walls, medium grey floor, and white furniture. Red yarns illustrated the traffic lanes.

Small, commercially prepared diagrams, showing good furniture grouping, were prepared to use with the opaque projector.

Small, sets of floor plans with cut-out diagrams of furniture were made to disseminate to the students, for their own use in planning arrangements. These sets were scaled one half inch to equal one foot. The diagrams were drawn with black ink on white drawing paper, and the cut-outs were made on black paper.

D. Planning Decorative Schemes

The goals to be reached in this sub-problem were as follows:

1. Be able to prepare a decorating plan that will guide students in furnishing a room.
2. Be able to select appropriate sources in inspiration for decorating a room.
3. Know where to find sources of ideas for a decorating plan.⁴

The writer believed that no attempt should be made to decorate or redecorate a room until a definite plan of procedure has been evolved. Therefore, when the teaching materials were selected for use in the above-named sub-problem, the first thing considered was the source of inspiration for color and design, since that is the logical procedure.

It was found that the sources for ideas for preparing a decorative plan were many. In addition to those mentioned below, there are others such as: an idea, such as a boy's room done in a cowboy motif, colors taken from the design in a piece of tile, wallpaper, and a carpet.

Kits were prepared containing specimens and objects to be used when featuring each of the following sources of inspiration:

4. Loc. cit.

1. Picture used as an Inspiration. The colors for decorating a living room were taken from a suitable picture. The picture was a country scene, in which rich yellows and browns, sage green and purples were used. A piece of pressed wallboard was painted a shade of green which would harmonize with the colors in the picture and bring them into focus more vividly. A gold cotton and rayon novelty weave fabric sample was chosen to represent the draperies. The rug was plain brown carpeting. The patterned fabric selected for the sofa had a gold background with a floral print in red-violet and blue. The lounge chair was a sage green and the occasional chair was represented by a tweed fabric, with gold as the predominant color. The wood which may be used appropriately for the furniture was a sample of dark brown mahogany veneer.

2. Fabric used as an Inspiration. A kit was prepared for decorating a bedroom, using the curtain material as the background for the color scheme. A sample of a small patterned material was selected. The background color was a green, the pattern was red, light green, gray, and white. The piece of pressed wallboard which represented the walls was painted gray. A washcloth, in a gray-green, was used for the chenille bedspread. A white washcloth was used to represent a cotton loop rug. The cover for a boudoir stool was red chintz. A slipper chair was covered with the same material as the curtains. A sample wood chip of genuine

cherry, with a cherry finish was used to show the appropriate furniture finish.

3. Pottery Dishes used as an Inspiration. A kitchen color scheme was taken from gaily colored pottery dishes. The colors found in the dishes were an off-white, bright yellow, two shades of green and brown. A specimen of yellow painted fiber board represented the walls. A sample of green linoleum was used for the cabinet counter, and a brown linoleum square for the floor. A natural finish, birch wood specimen showed the cabinet and woodwork treatment. Interest was added by the use of a brown plaid gingham sample as the curtain.

4. The Color Wheel used as an Inspiration. To present this plan effectively the writer believed it necessary to use a variety of materials.

a. Bulletin Board. A bulletin board display was prepared showing the use of the color wheel for making a decorative plan. A large color wheel was made of colored paper. The three basic types of color harmonies were shown: monochromatic, analogous, and complementary. These were all labeled so they could be seen easily by the students.

b. Pictures. Pictures to be shown with the opaque projector were mounted. These were used to show rooms which had been decorated in colors which compose one of the various harmonies.

c. Specimens. Fabric samples were used to represent curtains and draperies, upholstery and slip cover material, and floor coverings. These were combined to illustrate the above-mentioned color harmonies.

5. Scene from a Picture Window used as an Inspiration.

A picture was taken from the Arizona Highways magazine to represent a panoramic scene which might be viewed through a picture window. It was a desert scene and the colors were yellow, violet, gray, blue, brown and yellow-green. A decorative plan was evolved from the above mentioned colors found in the landscape.

The writer felt that the most effective way to present the display was to use an arrangement which would suggest depth, so that the student could get the actual feeling of a distant landscape. The display was set up in a box. The front end of the box was used as the living room wall and it was painted light gray to harmonize with the scene. The "picture window" was cut in the center of the "wall." The picture, which was used as the view was on the inside of the box and opposite the side into which the opening was made, so that it could be seen through the window. Lights were placed inside the box, between the window and the view, to give proper illumination. (See appendix for diagram).

Fabric specimens were selected to represent draperies, rug, and furniture coverings. The carpet was a yellow-green.

A novelty weave fabric sample was used for the sofa, and the lounge chair was a brown, gray, green and white plaid. An occasional chair was covered with a patterned material, which included such colors as gray, blue and green. The draperies were a sample of yellow linen. A dark walnut finished wood sample represented the appropriate furniture wood for the room.

CONCLUSIONS

It has been concluded that there is an unlimited number of possibilities for obtaining and using visual materials in the teaching of home furnishings. These materials and kits can be collected and assembled with reasonable amount of work and expense. The most expensive part of preparing the materials was for supplies used for the methods of preparation.

Most local merchants are willing to cooperate with the teacher. Not only will they spend time in discussing their products with her, but are very generous in giving samples and specimens.

The popular monthly home and garden magazines are the best sources of illustrative material.

It should not be expected that a teacher can build up a complete library of materials during one teaching year. It is a project which should be worked upon for several years.

RECOMMENDATIONS

After completing the problem the writer makes the following recommendations:

1. That the local school should budget annually for teaching materials for the department.
2. Teachers should try to obtain as many free materials as possible.
3. For some free materials, such as the wood samples, it would be better to deal through the local furniture stores than directly with the manufacturers.
4. Much of the preparation of teaching materials can be done by individual students upon occasions when tasks must be found by the teacher to consume their time.
5. Materials can be prepared more easily and effectively during group participation, consequently colleges and universities should be encouraged to offer courses which include study and preparation of materials in all areas of home economics.
6. All materials should be well labeled and kits should be inventoried.

FILMS AVAILABLE FOR HOME FURNISHINGS

TITLE	DESCRIPTION	PRICE	SOURCE
Designing Women	24 min. (sound). Two methods of furnishing apartment-- flamboyant, arty style, and simple usable modern style.	\$2.00	University of Arizona
House in Which We Live	10 min. (sound). Standards for pleasant and healthful housing.	1.50	Arizona State College at Tempe
Before and After	10 min. (sound and color). The O'Leary living room is furnished and decorated in style of 20 years ago. Transformation shown by modern furnishing.	Free-loan	Modern Talking Picture Service Inc., 45 Rockefeller Plaza, New York 20, N. Y.
Home Magic	11 min. (sound and color). Shows how paint, slip covers and re-arrangement of furniture can transform a room.	Free-loan	Georgia Agricultural Extension Service, Athens, Ga.

APPENDIX A

APPENDIX B
PRICE AND SOURCE LIST

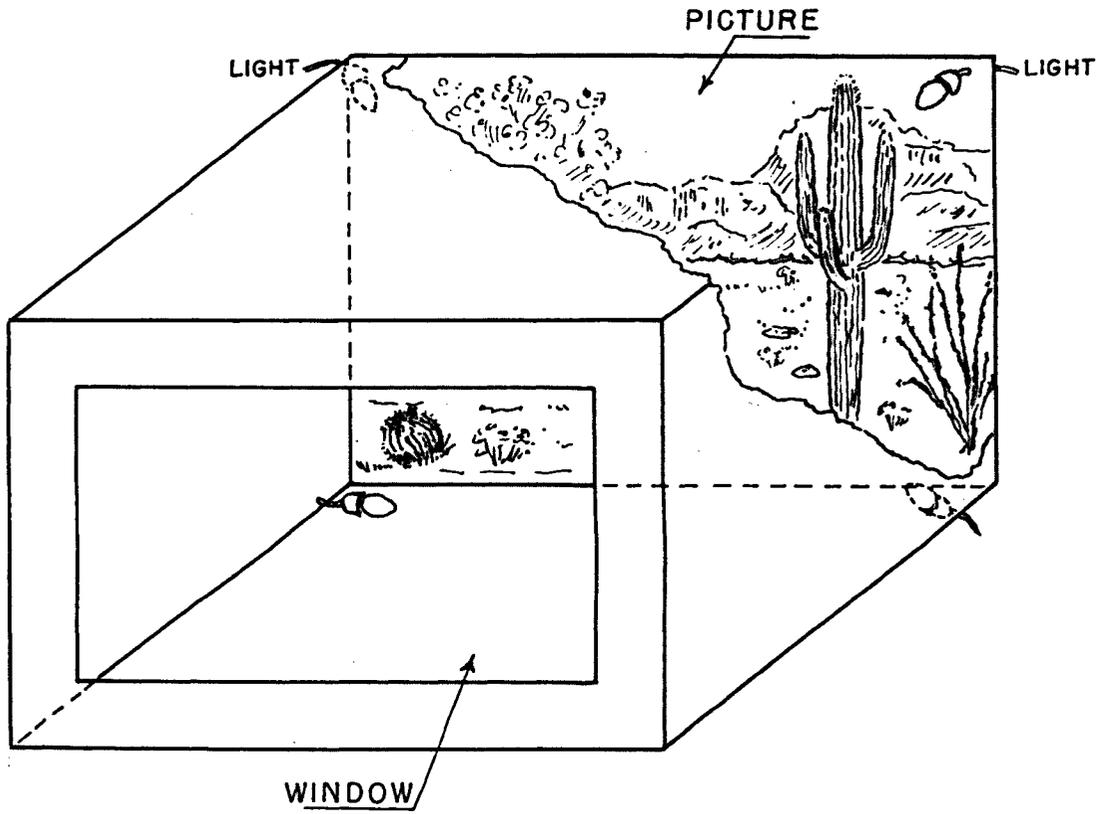
ARTICLE	PRICE
Art supplies--paper, show cardboard, ink, paste, scotch tape	\$10.35
Floor coverings--linoleum, hemp, sisal square	1.26
Decorative objects	.50
Fabric for draperies	5.53
Paint	1.15
Commercial materials (could be eliminated)	5.75
Manila envelopes	2.00
Labels and tags	1.50
Wall board	.70
Film, "Designing Women"	2.00
Miscellaneous	<u>3.50</u>
Total	\$34.24

The following items were obtained free of charge:

Most of the fabric samples	Local furniture store
Rug samples	Local furniture store
Sample of plastic counter top and asphalt tile	Local merchant
Wood samples	Furniture manufacturer
Furniture catalogues	Furniture manufacturer

APPENDIX C

DISPLAY DIAGRAM



APPENDIX D

INTRODUCTORY PLACARDS

A DECORATIVE PLAN
INCLUDES

SOURCE
OF
INSPIRATION

SLIP COVERS
&
UPHOLSTERY

FLOOR COVERINGS

WINDOW TREATMENT

WALL TREATMENT

FURNITURE
STYLE & WOOD

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