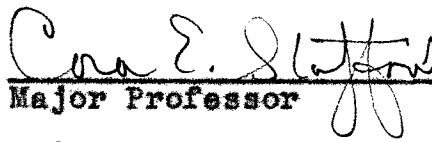
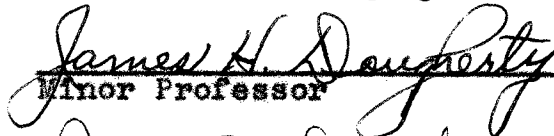
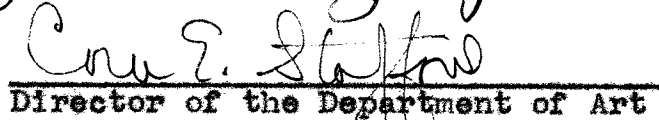


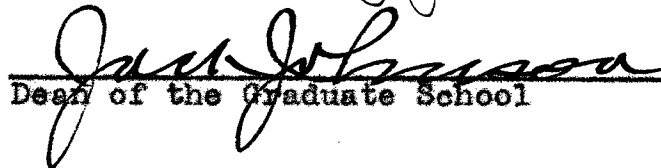
AN EVALUATION OF THE ESTHETIC JUDGMENT OF
STUDENTS IN AUSTIN COLLEGE

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AN EVALUATION OF THE ESTHETIC JUDGMENT OF
STUDENTS IN AUSTIN COLLEGE

THESIS

Presented to the Graduate Council of the
North Texas State College in Partial
Fulfillment of the Requirements

For the Degree of

MASTER OF ARTS

By

180086

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Sherman, Texas

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CHAPTER I

INTRODUCTION

Statement of Problem

For the average person many opportunities for esthetic enjoyment of useful objects exist if the relationship between beauty and utility is understood. Furniture and other articles of daily use have acquired new and radical changes of design, based on function, which are altering esthetic concepts. This new approach to design is gradually being accepted by manufacturers and producers. Do purchasers appreciate and accept these structural and functional bases of contemporary design? If they do not, wherein does their deficiency lie, and how may it be corrected? This is the problem that the writer has attempted to investigate through this study.

Scope of Problem

Selection of group to be tested.--Although an art program exists in most elementary schools and in many high schools, there is an impression that public-school art training has placed very little emphasis upon developing ability to recognize good design. In this problem the writer has attempted to test the ability of 100 students of Austin College, Sherman, Texas, to recognize well-designed articles by evaluating their

responses to an exhibition of photographic reproductions of useful articles of varying degrees of excellence.

Since at the time the test was made there were 650 students enrolled in Austin College, it was decided to test 100 of them in order to obtain a fair cross-section of the student body. It was decided, also, to choose half of this group from students who had completed courses in various art classes. Thus, students enrolled in the following classes were chosen: Freshman Mathematics, Freshman Life Drawing, Freshman Elementary Design, Sophomore History, Junior Costume Design, Senior Philosophy, and Art Appreciation.

By evaluating the replies obtained through a questionnaire filled in by each of the students viewing the exhibition, the investigator hoped to determine the ability of these students to appreciate design. For this reason it was decided to evaluate the replies on the basis of college classification, age, major subject, high school attended, and art education.

Selection of articles.--It was kept in mind that this exhibition of useful articles was to include good, mediocre, and poor designs, modern or traditional in conception. The price was not to be considered in selecting the objects, nor was the cost of any article to be disclosed to the students participating, lest they be influenced by price.

In assembling the exhibition, it was decided that, as far as possible, photographic reproductions with which students were familiar through magazines in the library of

Austin College would be used. After careful consideration, the exhibition was planned to comprise the following twenty-six groups of photographed articles, each group comprising a good, a mediocre, and a poor design for purposes of comparison: (1) ties, (2) armchairs, (3) chests, (4) bottles, (5) iron tables with chairs, (6) covered silver dishes, (7) vases, (8) china place-settings, (9) tables, (10) flower arrangements, (11) glassware, (12) houses, (13) cedar chests, (14) clocks, (15) beds, (16) mirrors, (17) paintings of people, (18) lamps, (19) straight chairs, (20) silver tea services, (21) desks, (22) paintings of landscapes, (23) dressers, (24) vanities, (25) silver spoons, and (26) book-jackets.

Standards for judging good design.--In selecting the photographed articles for the test, the following standards for judging good design in useful articles, as set forth by the American Institute of Architects, were used as a guide:

1. The material of which an object is made, as well as the use to which it is to be put, must determine its form.
2. The structure of the object must control its design.
3. The ornament (if any) placed upon an article must emphasize its structure.
4. When ornament derived from nature is used, it must be conventionalized.¹

¹American Institute of Architects, The Significance of the Fine Arts, p. 375.

Survey of Similar Projects

In preparation for the exhibition it was learned that Persis Shearer, of Dallas, had had an exhibition similar to the one planned for this test.² She had completed an experiment testing the taste of selected groups of children in the Dallas Public Schools. Shearer used questionnaires in connection with an exhibition of groups of well-designed and poorly-designed articles available on the Dallas markets.

Exhibitions to improve the taste of the general public have been sponsored by the Museum of Modern Art, New York,³ the Albright Art Gallery, Buffalo, New York,⁴ and the Walker Art Center, Minneapolis, Minnesota.⁵ The Museum of Modern Art has sponsored several exhibitions of useful objects of fine design. Similar exhibitions of the other two art centers were more extensive in scope, covering the whole range of home furnishings and accessories. These three museums did not include objects of poor design for comparison, and no questionnaires were used in connection with the exhibitions.

²Persis Shearer, "An Evaluation of Children's Choices According to Standards of Art in Useful Objects Displayed in Dallas Public Schools" (Unpublished Master's thesis, Dept. of Art, North Texas State College, 1948).

³Museum of Modern Art, "Museum Pieces Belong at Home: 100 Useful Objects of Fine Design," House Beautiful, LXXXIX (December, 1947), 123-139.

⁴Albright Art Gallery, Good Design Is Your Business, pp. 1-27.

⁵Walker Art Center, "Useful Gifts," Every Day Art Quarterly, VII (Spring, 1948), 11-13.

Procedure

Preparation of testing materials.--The reproductions of photographic articles for the exhibition were cut from magazines and catalogs, and were arranged on white cardboard mounts ten by thirteen inches in size. The order in which the designs were arranged on a plate according to their degree of excellence varied on the different plates. The designs on the plates were lettered A, B, and C, from left to right. The letters were used to designate the choices on the questionnaires which were filled in by the participants.

A questionnaire to accompany the exhibition was mimeographed so that each student taking the test would have a copy (see Appendix). The explanation on each questionnaire read as follows: "Each of these plates has three designs of varying quality. They are labeled A, B, and C. Evaluate the designs in each group by placing 1 under the one you like best, 2 under the one you like next best, and 3 under the one you like least." From the answers on the questionnaires the range of choices was to be tabulated and evaluated on the basis of age, college classification, major subject, high school attended, sex, and art education.

Scheduling test.--Because it was desired that the students have no discussions or comparisons of the plates in the exhibition, the writer arranged with various teachers in the college to give the test in one day at the regularly scheduled class hours. This worked out very well, because it

did not take longer than thirty minutes to give the test to the largest class of twenty-two students, and twelve minutes for the smallest class of seven students.

Distributing questionnaires.--One hundred five questionnaires were given to 105 students in the following classes: Freshman Mathematics, Freshman Elementary Design, Freshman Life Drawing, Sophomore History, Junior Interior Design, Senior Philosophy, and Art Appreciation. Five of the questionnaires were not filled in correctly and were discarded.

Conducting test.--The directions on the questionnaire were read to a class by the investigator. Then each student was given a questionnaire to fill out, listing the following: name, date of birth, college classification, major subject, high school attended.

When this was done, the twenty-six plates were passed to the students, one at a time. The first plate was given to a student seated at the end of the first row. After one-half minute of study, he was asked to indicate his choices on the questionnaire and to pass the plate to his neighbor. The exhibition was shown in this manner without confusion or discussion.

Immediately after the test was completed, the plates were collected. Then the students were asked to check their questionnaires carefully to see whether they were correctly filled out before they were turned in. The questionnaires were then collected.

Analyzing choices.--The replies on the filled-in questionnaires were evaluated on the number of correct choices made. Comparisons were made on the basis of age, college classification, major subject, high school attended, sex, and previous art education.

CHAPTER II

DESCRIPTION OF PLATES

Articles in the following categories were chosen for the plates: furniture, other furnishings for the house, and assorted useful objects. There were nine plates in the furniture group: armchairs, straight chairs, chests, cedar chests, beds, desks, dressers, iron tables and chairs, and tables. There were eleven plates in the group of other furnishings for the house: china, clocks, covered dishes, crystal, figure paintings, landscape paintings, lamps, mirrors, silver tea services, teaspoons, and vases. There were six plates in the assorted useful objects group: book jackets, bottles, flower arrangements, houses, ties, and vanities.

The standards of good design were used in selecting the good, mediocre, and poor designs for the various plates. A discussion of the choices for each plate follows.

Plate 1.--Ties

Plate 1 (see Fig. 1) was in color because of the importance of color in choosing ties. Tie A in this group was patterned in small russet coin-dots on a brown background. This was the best design because the dots were arranged in an orderly pattern and the color combination

was good. Tie B was mediocre in design because the large, assymetrical pattern, although it had some organization, had too much movement, and the white, gray and black-color scheme was not pleasing on the dark-brown background.

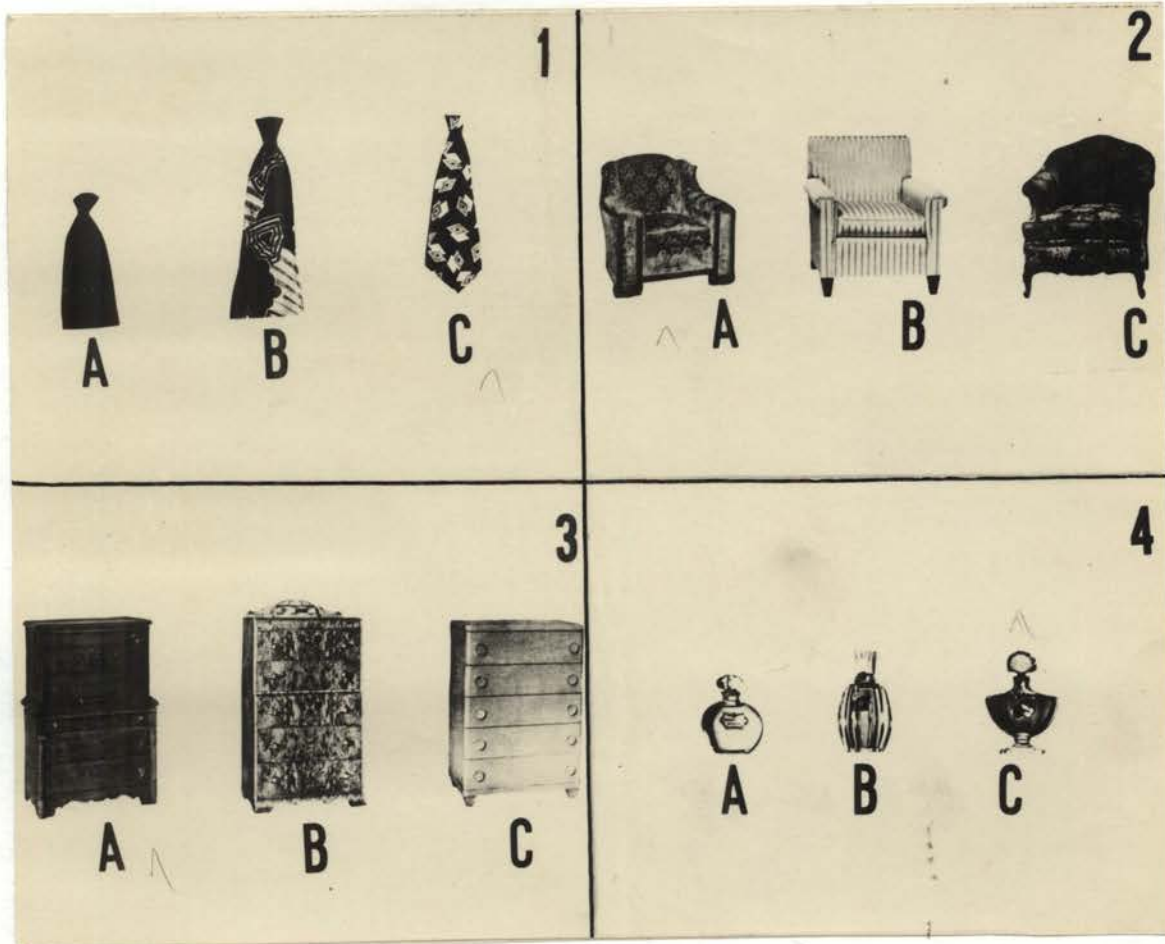


Fig. 1.--Reproduction of Plates 1, 2, 3, and 4 in the exhibition. (1) A, best design*; B, mediocre design; C, poor design; (2) A, poor design; B, best design; C, mediocre design; (3) A, mediocre design; B, poor design; C, best design; (4) A, best design; B, mediocre design; C, poor design.

● Color of polka dots in Tie A.

Tie C was the poorest design because there was no organization of the pattern, and the colors, yellow and gray, did not seem agreeable on the dark-brown background.

Plate 2.--Armchairs

Chair A (see Fig. 1) was the poorest design. It was heavy and awkward in appearance, because the large arms and feet were out of proportion with the rest of the chair. The large-figured upholstery exaggerated this. Chair B was the best design, the whole being in good proportion and the striped upholstery emphasizing the simple straightforward lines. Chair C was mediocre in design because the curved legs did not seem adequate to support the seat. The upholstery pattern was in better scale than was that of Chair A.

Plate 3.--Chests

Chest A (see Fig. 1) was the mediocre design. The nice proportion of the top section to the base was marred by unnecessary carving of posts. Chest B was the poorest design because of too large feet and too small handles. Chest C was the best design, having a nice proportion between height and width. The simplicity of the whole was emphasized by the unadorned planes of the wood, and the large circular knobs, or pulls, were decorative as well as functional.

Plate 4.--Bottles

Bottle A (see Fig. 1) was the best design because the round shape had a base large enough to prevent easy tipping; the glass would feel smooth to the hand, and the stopper was large enough for easy gripping to turn or pull. Bottle B was mediocre in design because the shape was too tall and flat to sit well on the base, and the grooved ornamental lines, pressed into the glass, exaggerated the tallness of the bottle; however, the stopper was nicely shaped for turning, or pulling, and in good proportion to the body of the bottle. Bottle C was the poorest design, having an intricate shape that was unrelated to use, a base that was too small, and a stopper that was not well-shaped for pulling or turning.

Plate 5.--Iron Tables and Chairs

Set A (see Fig. 2) was the poorest design, because the wide flaring backs of the chairs would not function well as rests, and they were not compatible with the very straight lines of the table legs. Set B was the best design, because the chairs and table had related lines. The simplicity of their form expressed their use. Set C was mediocre in design, because the treatment of the iron material emphasized the ornamental at the expense of the functional qualities.

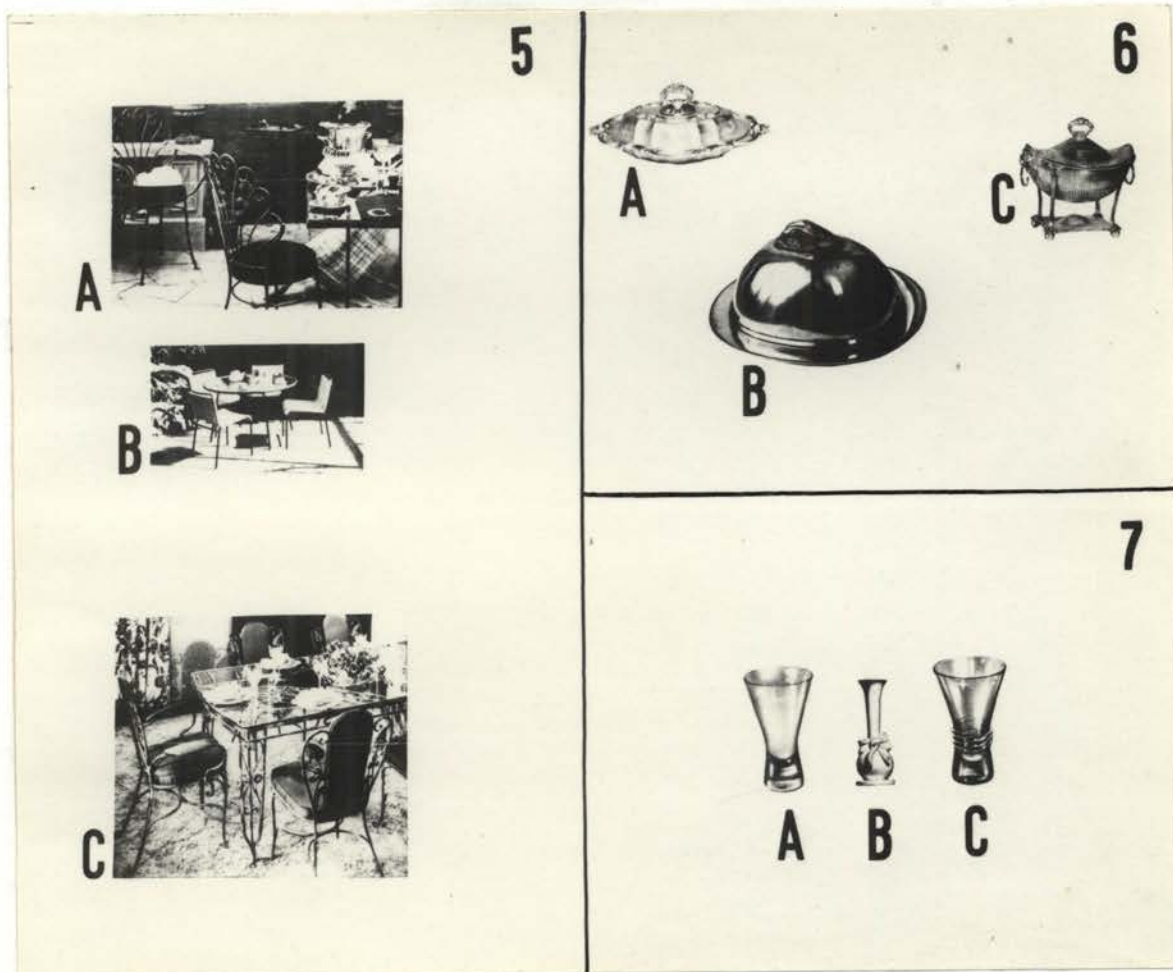


Fig. 2.--Reproduction of Plates 5, 6, and 7 in the exhibition. (5) A, mediocre design; B, good design; C, poor design; (6) A, mediocre design; B, good design; C, poor design; (7) A, mediocre design; B, poor design; C, good design.

Plate 6.--Covered Dishes

Dish A (see Fig. 2) was mediocre in design, because the function of the dish was lost through too much ornament. Dish B was the best design, because the simplicity of the form allowed the inherently beautiful metal surface

to show to best advantage; the form was also functional. Dish C was the poorest design, because the form of the dish rested too high on thin legs, the purpose of the dish also being lost in a multitude of shapes not essential for use.

Plate 7.--Vases

Vase A (see Fig. 2) was the mediocre design. The proportion of height to base and mouth was good, the base being wide enough to be stable, and the mouth large enough to facilitate cleaning. Vase B was the poorest design, having a neck and mouth too narrow to be functional and ornament that was unnecessary. Vase C, the best design, was much like Vase A in shape; however, it had the additional advantage of raised bands around the lower part of the vase that would make it easier to hold.

Plate 8.--China

Group A (see Fig. 3) was the poorest design, having an unorganized floral decoration that did not emphasize the shape of the plate. Group B was mediocre in design, having a better-arranged ornamental border of flowers. Group C was the best design; it was unornamented, relying on shape and glazing for its beauty. The plate had an unusual narrow turned edge, giving a wider area for the food, and the cups had an unexpected and subtle outward then inward curve, giving them a shape very easy to handle and from which to drink.

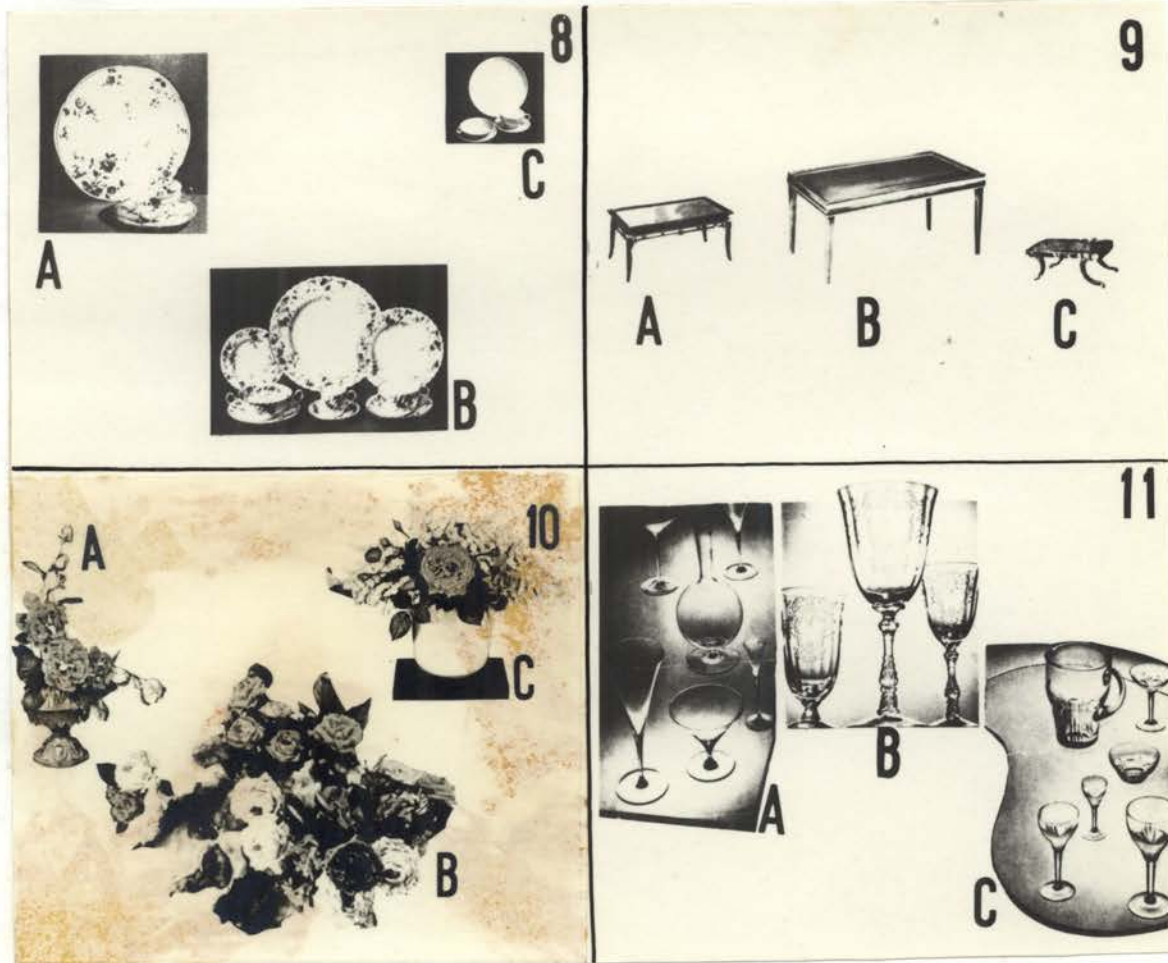


Fig. 3.--Reproduction of Plates 8, 9, 10, and 11 in the exhibition. (8) A, poor design; B, mediocre design; C, good design; (9) A, mediocre design; B, good design; C, poor design; (10) A, poor design; B, good design; C, mediocre design; (11) A, good design; B, poor design; C, mediocre design.

Plate 9.--Tables

Table A (see Fig. 3) was mediocre in design, having legs too thin in appearance, with curves that were too ornamental. Table B was the best design, having legs in nice

proportion to the top that were simply the supports they were meant to be. Table C was the poorest design, having wide and flaring legs that seemed insecure as support and a hazard to the unwary foot.

Plate 10.--Flower Arrangements

Arrangement A (see Fig. 3) was the poorest design, because the container appeared inadequate and badly shaped to hold the loose, flying flowers which were arranged for an asymmetrical effect. Arrangement B was the best design, for the flowers were in a container of natural rock which was harmonious in color with the flowers. Arrangement C was the mediocre design, being formal in grouping, but too stiff and unnatural in appearance. The container was well-shaped for this type of arrangement.

Plate 11.--Crystal

Group A (see Fig. 3) was the best design. The glass was unornamented with etching or scrolls, and depended on shape and material for beauty. The shape was a good size for the hand, and the stem was not so tall or thin that the top seemed heavy. Group B was the poorest design, having stems too tall and fragile in appearance for the top. The ornamentation did not emphasize the structure. Group C was mediocre in design, with nice proportion between top and stem; however, the grooved ornamentation detracted from, rather than emphasized, the structure.

Plate 12.--Houses

House A (see Fig. 4) was the poorest design, because the proportion of roof and walls was bad. The use of too-high gables of different sizes was not good planning as it produced an unbalanced effect. The chimney was also too tall, and the lack of harmony in the use of materials was evident. The use of white stone was indiscriminate and did not follow the structure of the house. House B was the best design, the height and width being in good proportion to express the form of the house. The chimney was for service and ornament, therefore unobtrusive. There was no pattern on the walls, with the exception of the useful shutters. The windows were in nice balance and proportion to the door. House C was considered to be mediocre in design. The house was expressed nicely in shape, but the use of pretentious windows, which seemed too large, and the placing of dormers too far apart were not pleasing.

Plate 13.--Cedar Chests

Chest A (see Fig. 4) was mediocre in design, because the ornament did not emphasize the structure, and the shape of the feet was awkward. Chest B was best in design, because the unornamented form expressed the use of the chest. Chest C was the poorest design, because the form was not the best for its function. The lid was too small for easy access to the interior, and the base was too small for the

main portion of the chest. The ornamental trim of wood veneer used the grain as diagonal to the structure of the chest, thereby not emphasizing the structure.

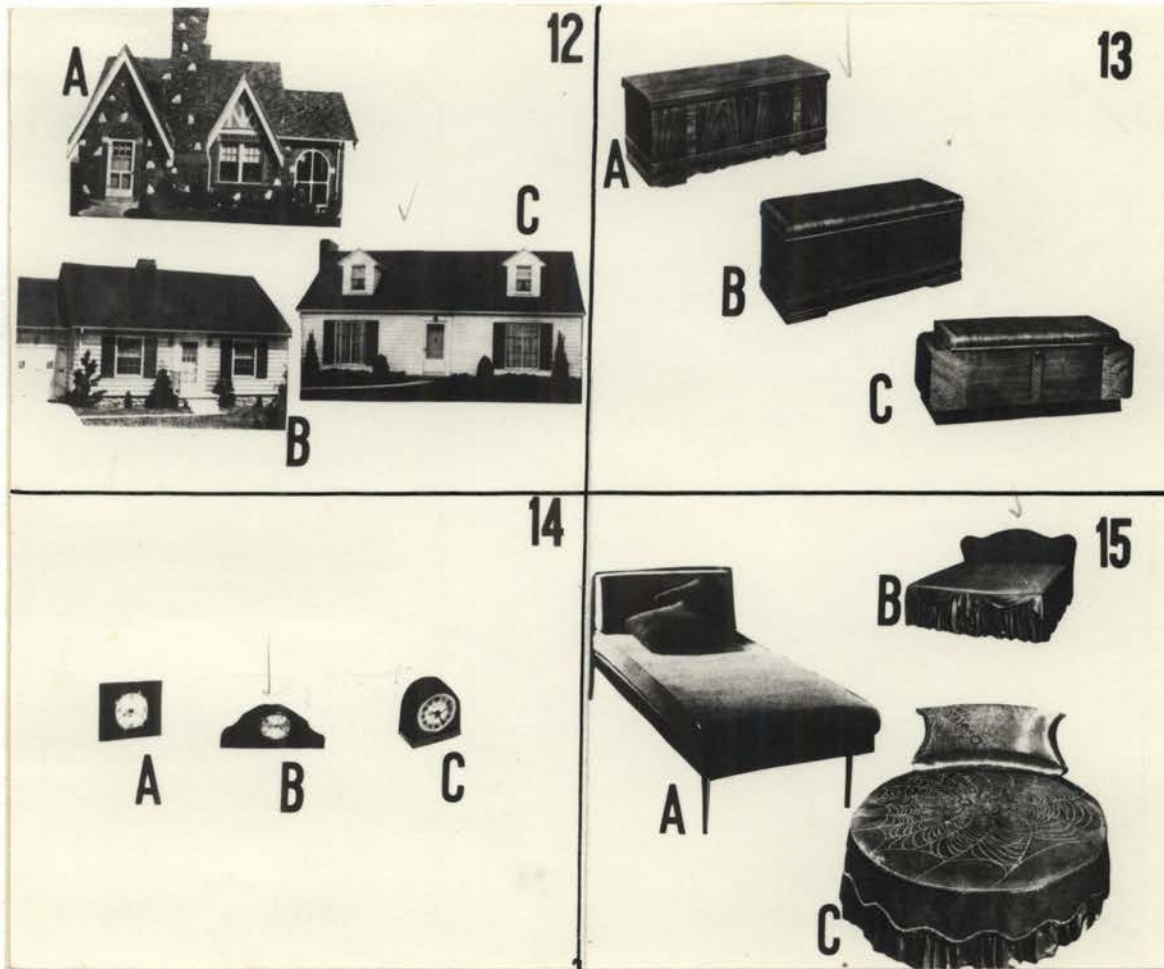


Fig. 4.--Reproduction of Plates 12, 13, 14 and 15 in the exhibition. (12) A, poor design; B, good design; C, mediocre design; (13) A, mediocre design; B, good design; C, poor design; (14) A, mediocre design; B, poor design; C, good design; (15) A, good design; B, mediocre design; C, poor design.

Plate 14.--Clocks

Clock A (see Fig. 4) was mediocre in design, because the face was not easily readable, and the square shape was not pleasing for the round face. Clock B was the poorest design, because the half-circular shape was unnecessarily large to contain the small round face. Clock C was the best design, because the shape clearly defined the face of the clock, and the numbers on the face were large enough to read easily.

Plate 15.--Beds

Bed A (see Fig. 4) was the best design because of its simplicity of form. The material used was sturdy for the frame and soft and textured for the mattress. Bed B was mediocre in design, because the headboard was too decorative, and the spread was too complicated; nevertheless, the body of the bed was rectangular and logical. Bed C was the poorest design, because the circular form was not suited to its use, and the headboard seemed too small. The spider web design on the spread was incongruous.

Plate 16.--Mirrors

Mirror A (see Fig. 5) was the poorest design, because the shape was too narrow for the length, and the ornament was too elaborate. Mirror B was the best design, the width and length being well related; the very simple frame enhanced the reflecting surface. Mirror C was mediocre in design, because,

although the glass was well proportioned, the frame was distracting in contour and was top-heavy.

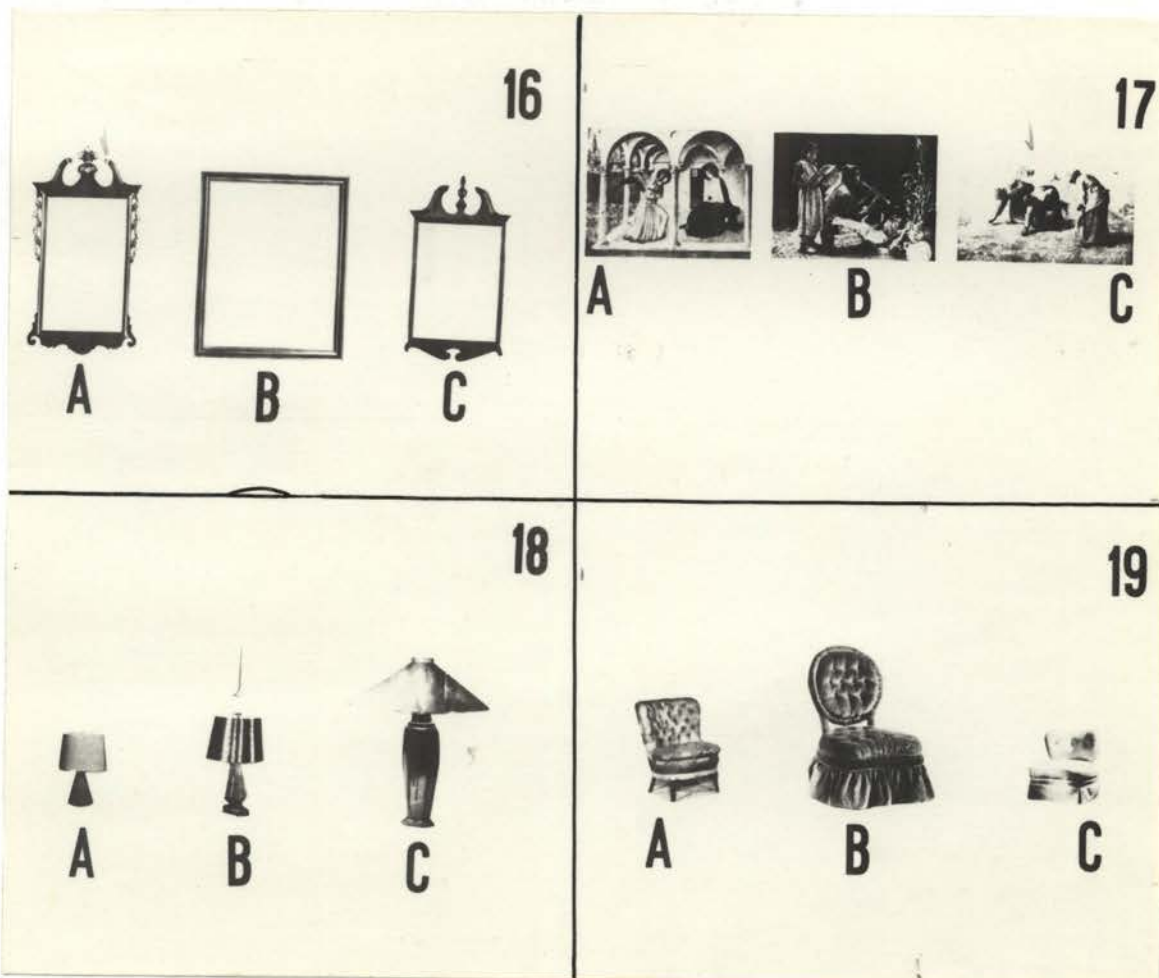


Fig. 5.--Reproduction of Plates 16, 17, 18, and 19 in the exhibition. (16) A, poor design; B, good design; C, mediocre design; (17) A, good design; B, poor design; C, mediocre design; (18) A, good design; B, mediocre design; C, poor design; (19) A, mediocre design; B, poor design; C, good design.

Plate 17.--Figure Paintings

Painting A (see Fig. 5) was the best design because of the beautifully organized space relationships, the rhythmic

repetition of curves, and the well-balanced distribution of light and dark masses. Painting B was the poorest design because of its lack of balance in spaces, the too-solid use of dark in the background, and the lack of any rhythm. Painting C was mediocre in design. Although the feeling for space was evident, the masses of light and dark were not well-balanced.

Plate 18.--Lamps

Lamp A (see Fig. 5) was the best design. The base was solid and strong enough to support the shade, but small enough at its top to be easily held in the hand. The shade was functionally shaped. Lamp B was mediocre in design. The shade was a good shape, but the shiny material was distracting. The base of this lamp became too complicated in shape for its function. Lamp C was the poorest design, because the base was too tall for its width, giving a feeling of insecurity. The shade was too flaring in shape to perform its function well.

Plate 19.--Straight Chairs

Chair A (see Fig. 5) was mediocre in design, because it was overly ornamented with a fringe and unnecessary buttons. Chair B was the poorest design, because the draped velvet was not functionally used; the shape of the chair was bad, and the ornamentation--ruffles and buttons--made

it all the more confused. Chair C was the best design, because its function was clearly expressed in form and material. The proportion of back to seat was good, and the upholstery was neat and adequate.

Plate 20.--Silver Tea Service

Service A (see Fig. 6) was the poorest design. It was poorly shaped; the narrow necks would make cleaning difficult; the tiny feet seemed unable to support the weight, and the ornamental carving was too complicated and emphasized the worst features, as in the flaring curve of the handles. Service B was mediocre in design, having the bad shape of Service A, but handles that were better-shaped for the hands. The carving was not so baroque. Service C was the best design. The shape was wide throated, making for easy cleaning, and set upon a wide and adequate-appearing base. The curve of the handles followed the curve of the main portion without fuss, and the ornamental grooved lines emphasized the structure.

Plate 21.--Desks

Desk A (see Fig. 6) was of mediocre design. The main shapes were well proportioned for function, but the handles were too ornate, and the feet seemed inadequate. Desk B was the poorest design, having an awkward shape with curved front that did not seem to be related to the square top.

Desk C was the best design, having a consistently curved line that was carried out in top, front, and sides. The feet were simple and strong and the right size to be functional.

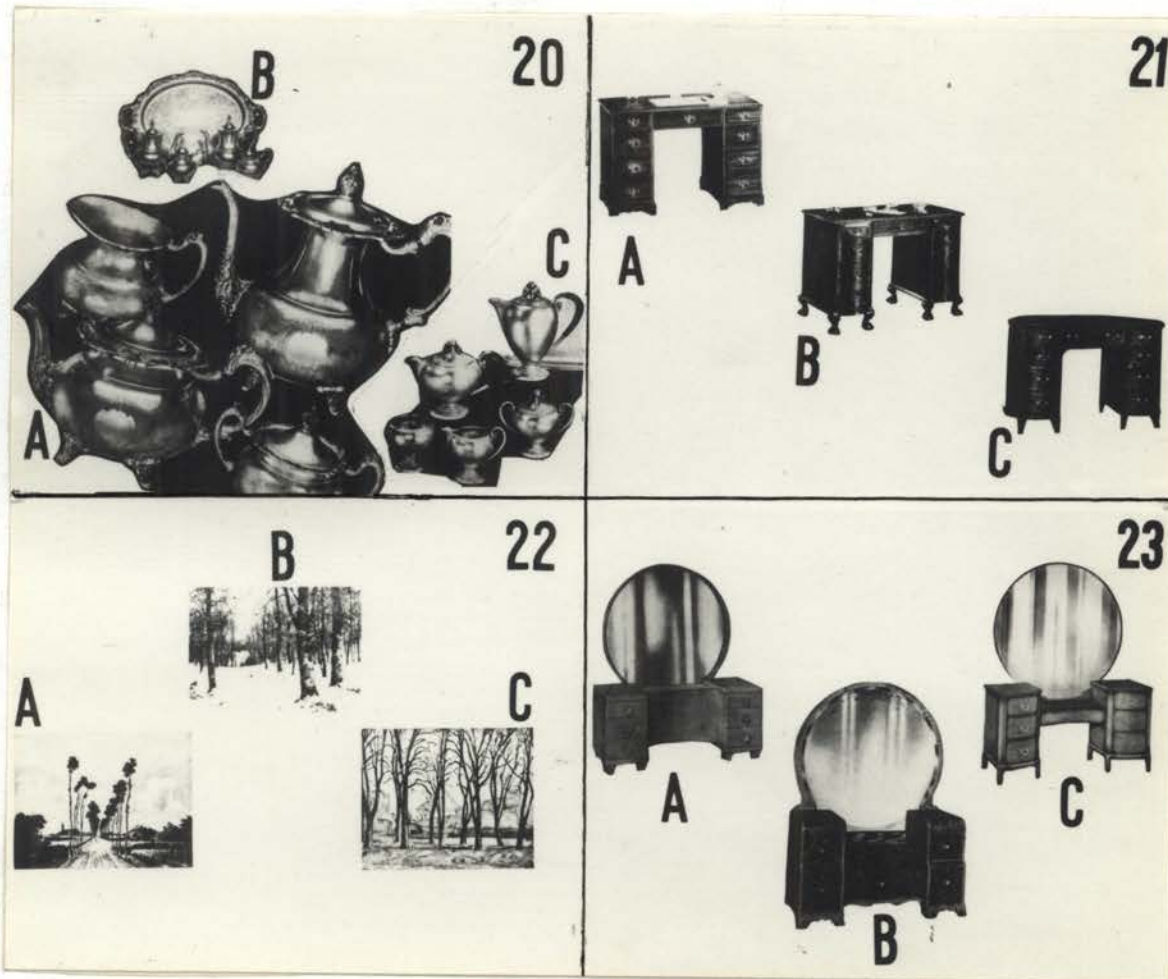


Fig. 6.--Reproduction of Plates 20, 21, 22, and 23 in the exhibition. (20) A, mediocre design; B, poor design; C, good design; (21) A, mediocre design; B, poor design; C, good design; (22) A, mediocre design; B, poor design; C, good design; (23) A, mediocre design; B, poor design; C, good design.

Plate 22.--Paintings of Landscapes

Landscape A (see Fig. 6) was of mediocre design with a very formal pattern of trees which, however, showed a balance of the light and dark masses. The three-dimensional effect was obtained by the use of an obvious linear perspective. Painting B was the poorest design, the basic plan being asymmetrical but with no apparent organization of the trees in the background. The three-dimensional effect was obtained by a divisional grouping of the trees into two unrelated parts. Painting C was the best design. The dominant horizontal lines divided the rectangle into beautifully proportioned areas. The trees were in a related pattern that gave emphasis to tall vertical lines. The three-dimensional effect was obtained by the use of planes of light, rather than by obvious use of linear perspective.

Plate 23.--Dressers

Dresser A (see Fig. 6) was the mediocre design, although the main proportions were very good, and the handles were adequate. The objection was the cutting into of the mirror and thereby ruining the effect of the circle. Dresser B was the poorest design, having a too narrow base for the size of the mirror. The drawers were too small and had too small handles. Dresser C was the best design. The base was nicely proportioned so that the mirror did not seem too small or too large, even though the complete circle was shown.

The handles were a matter of preference over the handles in Dresser A. Both sets of handles were adequate in size and functional in shape for pulling.

Plate 24.--Vanities

Vanity A (see Fig. 7) was mediocre in design. The pleasing flat shape was neither enhanced nor emphasized by the design on the back. Vanity B was the poorest design, having a shape that seemed too thick for easy carrying, and this shape was not helped by a surface ornament that seemed to make it look even heavier. Vanity C was the best design, having a depth that did not seem to be thick and heavy for the width and length. The highly polished metal was beautiful enough without ornamentation.

Plate 25.--Spoons

Spoon A (see Fig. 7) was mediocre in design. The basic shape was well-balanced, with the handle offsetting the bowl nicely, but the small lump of carving on the handle was distracting. Spoon B was the Best design, the handle and bowl being in good balance and the handle sloping gradually into the bowl. There was no ornamental carving. Spoon C was the poorest design, the handle being too short and weak for the long bowl. The heavy carving on the handle did not make for easy gripping in the hand, and did not emphasize the structure of the spoon.

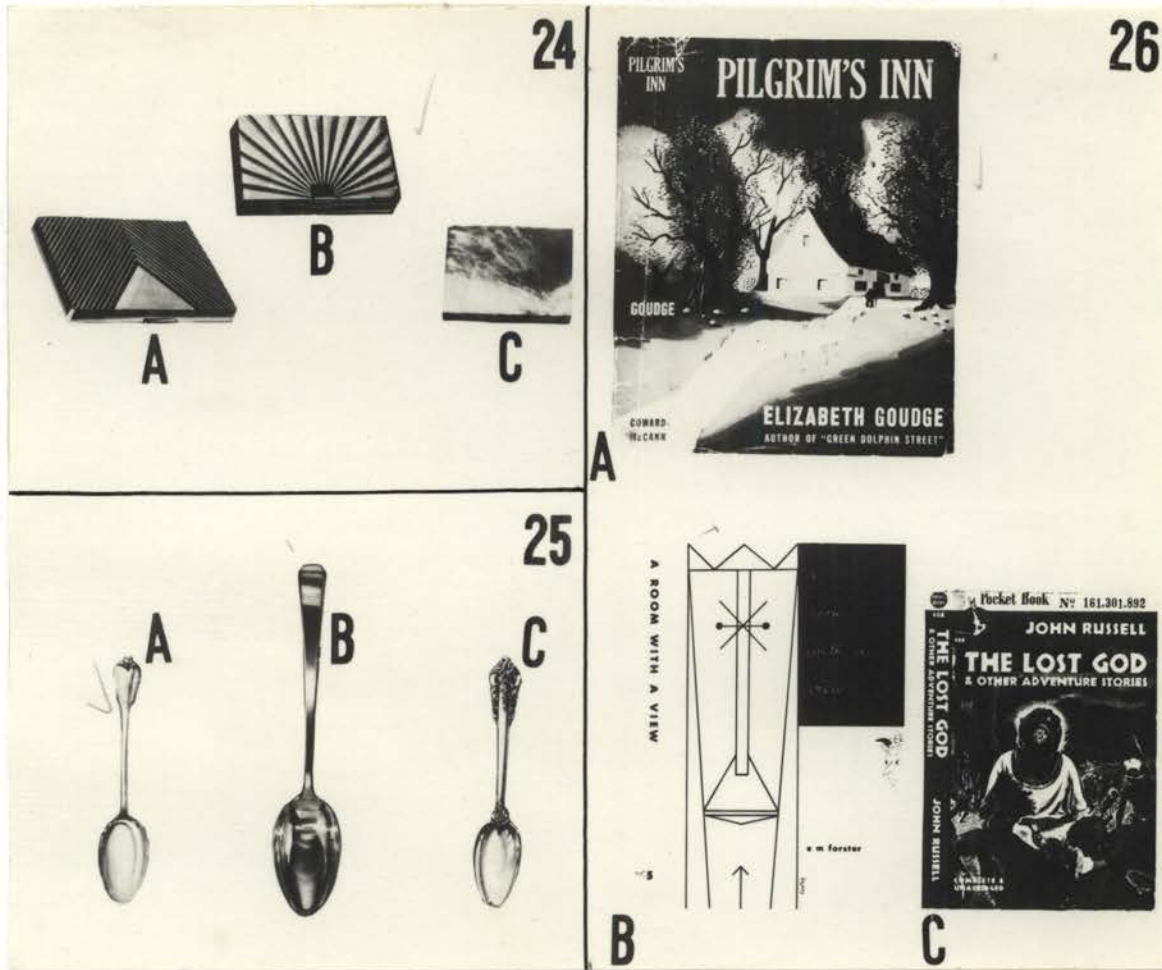


Fig. 7.--Reproduction of Plates 24, 25, and 26 in the exhibition. (24) A, mediocre design; B, poor design; C, good design; (25) A, mediocre design; B, good design; C, poor design; (26) A, mediocre design; B, good design; C, poor design.

Plate 26.--Bookjackets

Jacket A (see Fig. 7) was mediocre in design. It was well balanced in light and dark, and the lettering was well placed, but the effect was not eye-catching, nor attention-holding. Jacket B was the best design, having a carefully planned design that caught the eye and held the attention.

Jacket C was the poorest design, being cluttered with illustrative material. The lettering was poorly placed, and the whole effect was confusing rather than interest-arousing.

CHAPTER III

DESCRIPTION AND EVALUATION OF GROUP AND INDIVIDUAL RESPONSES

For a better understanding of the scores made by the various groups and individuals, the choices were first counted. A choice was counted correct if 1 was placed under the best design, or 2 under the mediocre design, or 3 under the poorest design. The scores were then tabulated and evaluated on the basis of age, college classification, major subject, sex, enrollment in high school attended, and art courses completed.

Table 1 shows the enrollments in the classes tested. Table 2 shows the age and classification of the students tested; the remaining tables show the scores made according to the different groups.

Description of Table 1

Study of Table 1 shows an enrollment of 100 students in the classes tested. Forty-seven of these students were in three classes outside of the art department and were without previous art training. The remaining fifty-three students were from classes within the art department and had had

previous art training. This division of the students was planned so that as fair a comparison as possible could be made between groups of students with art training and those without such training.

TABLE 1
ENROLLMENT IN CLASSES TESTED

Class	Number in Class
Freshman Mathematics.	18
Freshman Elementary Design.	10
Freshman Life Drawing	10
Sophomore History	22
Junior Costume Design	8
Junior Interior Design.	9
Senior Philosophy	7
Art Appreciation.	<u>16</u>
Total.	100

The Freshman mathematics class was composed of students without previous art training. This was true, also, of the Sophomore history class and the Senior philosophy class. The classes in the art department were chosen from those that would make possible a comparison between the scores of students with a minimum of three credit hours for completed art courses and the scores of majors who would have a large number of credit hours for completed art courses.

Seventy-five boys and thirty girls took the test. This unequal division probably resulted from the fact that boys comprise 70 per cent of the college enrollment, and this was reflected in the class enrollments. Five of the girls who took the test did not fill out the questionnaire correctly, and their scores were discarded.

Description of Table 2

Table 2 shows that twenty-five Seniors took the test. Their ages ranged from twenty to thirty-six years. The average age was twenty-five years. Reference to Table 3 shows their score to be 65 per cent, based on correct choices.

The eleven Juniors tested ranged in age from nineteen to twenty-eight years, with an average age of twenty-two years. Table 3 shows their average score of correct choices was 53 per cent.

Table 2 also shows that the nineteen Sophomores, with an age range from eighteen to twenty-seven years, had an average age of twenty-one years. Table 3 shows their score of correct choices was 50 per cent.

The forty-five Freshmen tested ranged in age from eighteen to forty-six years, the average age being nineteen. Table 3 shows their score of correct choices was 45 per cent.

TABLE 2
AGE AND CLASSIFICATION OF STUDENTS TESTED

Age	College Classification				
	Senior	Junior	Sophomore	Freshman	Total
18	.....	.....	1	15	16
19	.....	1	3	15	19
20	1	3	2	4	10
21	4	2	4	2	12
22	3	.....	3	.....	6
23	1	2	3	2	8
24	2	1	2	1	6
25	3	.....	.....	2	5
26	4	.....	.....	1	5
27	4	1	1	2	8
28	.....	1	.....	.....	1
29	1	.....	.....	.....	1
31	1	.....	.....	.....	1
36	1	.....	.....	.....	1
46	.....	.....	.....	1	1
Total	25	11	19	45	100

Evaluation According to College Classification

Table 3 shows the correct, as contrasted with the possible correct, choices made by the students from each college classification.

TABLE 3
DISTRIBUTION OF CORRECT AND POSSIBLE CORRECT CHOICES
ACCORDING TO COLLEGE CLASSIFICATION

Correct and Possible Correct Choices	College Classification										
	Senior		Junior		Sophomore		Freshman		Total		
	Num-ber	Per Cent	Num-ber	Per Cent	Num-ber	Per Cent	Num-ber	Per Cent	Num-ber	Per Cent	
C. ^a	1	410	63	148	52	246	50	553	47	1357	52
P.C. ^b	1	650		286		494		1170		2600	
C.	2	362	56	142	50	226	46	499	43	1229	47
P.C.	2	650		286		494		1170		2600	
C.	3	498	77	165	58	262	53	548	46	1473	57
P.C.	3	650		286		494		1170		2600	
Total		1270	65	455	53	734	50	1600	45	4059	52
		1950		858		1482		3510		7800	

^aC. Correct

^bp.C. Possible Correct

Since there were twenty-six plates in the exhibition, with a possibility of making three correct choices on each plate, the total score for the 100 students could have been 7800. Table 3 shows that the students were able to choose correctly 4059 times, or 52 per cent. In making their

their choices of the best designs, the students could have chosen correctly 2600 times, but their score was 1357, or 52 per cent. Of the poorest designs, out of a possible 2600 correct choices, the score was 1473, or 57 per cent.

The Seniors made the highest total score, having 65 per cent correct choices. They also made the highest scores in all categories, with highest score of 77 for correct selection of poor designs.

The Freshmen made the lowest total score, with 45 per cent correct choices. They also made the lowest scores in all categories, with the lowest score of 43 per cent for correct selection of mediocre designs.

Investigation of the scores showed that nineteen of the Seniors had had previous art training, and that thirty-one of the Freshmen had not had art training.

Evaluation According to Major Subject

Table 4 shows the correct and possible correct choices made by the students according to the major subject. The major subjects were seven. The largest group of students selected business as a major; the smallest group of students selected psychology as a major. The art majors numbered fourteen and the English majors fifteen, the chemistry majors ten, and the engineering majors nine.

TABLE 4

DISTRIBUTION OF CORRECT AND POSSIBLE CORRECT CHOICES
ACCORDING TO MAJOR SUBJECT

Students Tested		G. ^a P.C. ^b	First Choices		Second Choices		Third Choices		Total	
Major	Number		Number	Per Cent	Number	Per Cent	Number	Per Cent	Number	Per Cent
Art	14	C.	305	83	257	71	286	79	848	77
		P.C.	364		364		364		1092	
Business	27	C.	296	42	272	39	357	51	925	44
		P.C.	702		702		702		2106	
Chemistry	10	C.	129	50	122	47	130	50	381	49
		P.C.	260		260		260		780	
English	15	C.	197	51	174	45	222	57	593	50
		P.C.	390		390		390		1170	
Engineering	9	C.	115	50	95	41	114	49	324	46
		P.C.	234		234		234		702	
Philosophy	17	C.	175	40	174	39	203	46	552	41
		P.C.	442		442		442		1326	
Psychology	8	C.	141	68	132	63	163	78	436	69
		P.C.	208		208		208		624	
Total	100	C.	1358	52	1226	47	1475	57	4059	52
		P.C.	2600		2600		2600		7800	

^aC. Correct

^bP.C. Possible Correct

The art majors made the highest total score of 848, of a possible 1092 correct choices, or 77 per cent. The next high score of 436, of a possible 625, or 69 per cent, was made by the psychology majors. Upon investigation, it was found that the eight psychology majors had an average of 3.3 credit hours for completed art courses.

The lowest score was made by the philosophy majors, with a total of 552 correct choices, out of 1326 possible correct choices, or 41 per cent. The score next to lowest was made by the business majors, with a total of 929, or 44 per cent, out of a possible 1092 correct choices.

As was expected, the art majors made the highest scores. However, it was interesting to note that they made a high score of 83 per cent in choosing the best designs, as compared with a low of 71 per cent in choosing the mediocre designs. The philosophy and business majors made their highest scores in selecting the poorest designs and their lowest in selecting the mediocre designs. This lack of discrimination among art students between the good and mediocre designs, and the poor and the mediocre, shows the need for a different emphasis in art instruction.

Evaluation According to Enrollment of High School Attended

Table 5 shows that students from high schools with enrollments under 200 students made a score of 54 per cent correct choices. The smallest score of 30 per cent was made by a Freshman from a school with an enrollment of ninety-nine students. The highest score of 86 per cent was made by a senior art major from a school with an enrollment of sixty-five students.

TABLE 5
 DISTRIBUTION OF CORRECT CHOICES, ACCORDING TO
 COLLEGE CLASSIFICATION, OF GRADUATES OF HIGH
 SCHOOLS WITH ENROLLMENTS UNDER 200

High Schools with Enrollments under 200		College Classification					
		Fresh- man	Sopho- more	Junior	Senior	Correct Choices	
School	Number En- rolled	Number	Number	Number	Number	Num- ber	Per Cent
Channing	20	. . .	1	. . .	. . .	29	37
Dorchester	49	. . .	. . .	. . .	1	31	40
Olustee	60	. . .	. . .	. . .	1	54	70
Southmayde	65	. . .	. . .	. . .	1	67	86
Howe	81	2	. . .	. . .	. . .	26	33
Pecan Gap	89	. . .	1	. . .	. . .	29	37
Achille	99	1	. . .	. . .	. . .	37	47
Whitewright	127	1	. . .	. . .	. . .	24	30
Whitesboro	152	. . .	. . .	. . .	1	48	61
Clarendon	152	1	. . .	. . .	. . .	65	83
Van Alstyne	154	. . .	1	. . .	. . .	32	41
Schriener Institute	161	1	. . .	. . .	. . .	64	82
Sugarland	169	. . .	1	. . .	. . .	27	34
Sheamakers- ville	183	. . .	. . .	. . .	. . .	48	61
Taft	185	. . .	. . .	2	. . .	33	42
Wasatch	185	. . .	1	. . .	. . .	48	61
Talco	193	1	. . .	. . .	. . .	29	37
Itasca	198	. . .	. . .	. . .	2	52	67
				1	. . .	54	70
						66	84
Total		8	6	3	7	1013	54

The students without art training made an average score of 36.9 per cent.

Table 6 shows that students from high schools with an enrollment of from 206 to 500 students made a score of 49 per cent correct choices.

TABLE 6

DISTRIBUTION OF CORRECT CHOICES, ACCORDING TO COLLEGE CLASSIFICATION, OF GRADUATES OF HIGH SCHOOLS WITH ENROLLMENTS FROM 200 TO 500 INCLUSIVE

High Schools with Enrollments from 200 to 500 Inclusive		College Classification					Correct Choices	
		Freshman	Sophomore	Junior	Senior			
School	Number Enrolled	Number	Number	Number	Number	Number	Per Cent	
Mexia	206	. . .	1	. . .	. . .	25	32
Iowa Park	220	2	. . .	. . .	. . .	26	33
			. . .	. . .	. . .	38	49
			. . .	. . .	1	67	86
Giddings	240	1	. . .	. . .	. . .	32	41
Incarnate								
Word	244	1	. . .	. . .	. . .	31	40
Falfurrias	270	. . .	1	. . .	. . .	63	81
Carrollton	301	1	. . .	. . .	. . .	44	56
Stamford	303	. . .	. . .	. . .	1	46	59
St. Agnes Academy	310	1	. . .	. . .	. . .	45	58
Livingston	325	. . .	. . .	. . .	1	31	40
Cameron	325	1	. . .	. . .	. . .	29	37
Bowie	361	. . .	. . .	1	. . .	42	54
Winnsboro	361	. . .	. . .	1	. . .	42	54
Mt. Pleasant	388	1	. . .	. . .	. . .	25	32
			1	. . .	. . .	31	40
Silsbee	388	. . .	. . .	. . .	1	54	70
Kilgore	413	. . .	1	. . .	. . .	29	37
			. . .	1	. . .	29	37	
			. . .	. . .	1	36	46
Freeport	439	1	. . .	. . .	. . .	30	38
Duncan	500	1	. . .	. . .	. . .	46	59
Quebec	500	1	. . .	. . .	. . .	39	50
Total		11	4	3	5	880	49	

Table 6 also shows that the two lowest scores of 32 per cent were made by a Sophomore from a school of 206 enrollment and by a Freshman from a school with 388 enrollment. The high score of 86 per cent was made by a Senior art major from a school with an enrollment of 220. A Freshman without art training from his school made a score of 32 per cent.

All students without previous art training made an average score of 35.6 per cent. This score can be compared with the score of 36.9 per cent made by the students of the smaller high schools, as was indicated in Table 5.

Table 7 reveals that students from high schools with enrollments from 509 to 935 made a total of 58 per cent correct choices.

The highest score of 84 per cent was made by a Junior art major from a school with an enrollment of 756 students. The two lowest scores of 32 per cent were made by Freshmen from schools with enrollments of 650 and 785. The average score for all students without previous art training was 33 per cent. This should be compared with the scores of 36.9 per cent and 35.6 per cent made on the two preceding tables.

Students from the largest high school made a score of 33 per cent correct choices.

TABLE 7

DISTRIBUTION OF CORRECT CHOICES, ACCORDING TO
COLLEGE CLASSIFICATION, OF GRADUATES OF HIGH
SCHOOLS WITH ENROLLMENTS FROM 500
TO 1000 INCLUSIVE

High Schools with Enrollments from 500 to 1000 Inclusive		College Classification					
		Fresh- man	Sopho- more	Junior	Senior	Correct Choices	
School	Number En- rolled	Number	Number	Number	Number	Num- ber	Per Cent
Palestine	509	. . .	1	. . .	. . .	31	40
Marshall	587	1	. . .	. . .	. . .	26	33
Clayton	612	1	. . .	. . .	. . .	26	33
Winona	650	1	. . .	. . .	. . .	25	32
Big Spring	707	1	. . .	. . .	. . .	29	37
McAllister	732	. . .	. . .	. . .	1	26	33
Arlington Heights	756	. . .	1	. . .	. . .	39	50
Sherman	756	8	. . .	. . .	. . .	36	46
			. . .	. . .	. . .	37	47
			. . .	. . .	. . .	39	50
			. . .	. . .	. . .	46	59
			. . .	. . .	. . .	56	72
			. . .	. . .	. . .	56	72
			. . .	. . .	. . .	57	73
			. . .	. . .	. . .	62	81
		. . .	3	. . .	. . .	46	59
			. . .	. . .	. . .	47	60
			. . .	. . .	. . .	46	59
		. . .	. . .	3	. . .	43	55
			. . .	. . .	. . .	48	61
			. . .	. . .	. . .	66	84
		. . .	. . .	. . .	8	46	59
			. . .	. . .	. . .	47	60
			. . .	. . .	. . .	48	61
			. . .	. . .	. . .	57	73
			. . .	. . .	. . .	64	82
			. . .	. . .	. . .	64	82
			. . .	. . .	. . .	64	82
			. . .	. . .	. . .	65	83
Seminole	785	1	. . .	. . .	. . .	25	32
Annapolis	935	. . .	. . .	. . .	1	26	33
Total		13	5	3	10	1393	58

Table 7 also reveals that students from the smallest high school made a score of 40 per cent correct choices.

Table 8 shows that students from high schools with enrollments from 1063 to 3000 students made a score of 44 per cent correct choices.

TABLE 8

DISTRIBUTION OF CORRECT CHOICES, ACCORDING TO COLLEGE CLASSIFICATION, OF GRADUATES OF HIGH SCHOOLS WITH ENROLLMENTS FROM 1000 TO 3000 INCLUSIVE

High Schools with Enrollments from 1000 to 3000 Inclusive		College Classification				Correct Choices	
School	Number Enrolled	Fresh- man	Sepho- more	Junior	Senior	Num- ber	Per Cent
		Number	Number	Number	Number		
Denison	1063	. . .	2	. . .	. . .	39	50
		. . .		. . .	. . .	23	29
Lamar	1200	. . .	. . .	. . .	1	35	45
		1	. . .	. . .	. . .	24	30
		. . .	1	. . .	. . .	29	37
		. . .	. . .	. . .	1	73	94
Milby	1253	. . .	. . .	1	. . .	29	37
Woodrow Wilson	1260	1	. . .	. . .	. . .	25	32
Austin High	1300	2	. . .	. . .	. . .	24	30
			. . .	. . .	. . .	30	38
Adamson	1600	2	. . .	. . .	. . .	27	34
			. . .	. . .	. . .	24	30
Woodrow Wilson in Dallas	1625	1	. . .	. . .	. . .	35	45
Highland Park	1650	2	. . .	. . .	. . .	27	34
			. . .	. . .	. . .	45	58
Sunset High	1670	2	. . .	. . .	. . .	52	67
			. . .	. . .	. . .	20	25
North Dallas	1674	1	. . .	. . .	. . .	74	95
Byrd	2039	. . .	1	. . .	. . .	28	36
Commerce	3000	. . .	. . .	1	. . .	29	37
Purcell	. . *	1	. . .	. . .	. . .	40	51
Warren	. . *	. . .	. . .	. . .	1	41	52
Total		13	4	2	3	773	44

*Enrollment not obtained

However, there were only two art majors represented in the group of students in Table 8. The highest scores, 95 per cent and 94 per cent, were made by them. One was a Freshman from a school with an enrollment of 1674, and the other was a Senior from a school with an enrollment of 1200.

The lowest score of 25 per cent was made by a Freshman from a school with an enrollment of 1670. A score of 50 per cent was made by a Sophomore from the smallest high school. A score of 37 per cent was made by a Junior from the largest high school. The average score for those students without previous art training was 34.4 per cent for this table.

Comparison of scores with those of the other three tables on the high schools shows that the students from the smallest high schools made the highest average score of 36.9 per cent; the next group made an average of 35.6 per cent; the third largest group made an average score of 33 per cent, and the largest group (just discussed) made an average score of 34.4 per cent. These scores were made by students without previous art training.

Comparison of the total scores made by all the students shows that the students from the smallest schools made a score of 54 per cent; the students from the next group of schools made a score of 49 per cent; the students from the next to the largest group made a score of 58 per cent,

and the students from the largest group made a score of 44 per cent.

Evaluation According to Sex

Table 9 shows the scores of seventy-five boys and twenty-five girls. Not only were the total scores counted, but the scores on each of the twenty-six plates were counted so that comparisons could be made and some idea obtained of the difference in taste, if any, between the boys and girls. It would have been more desirable to have had equal distribution between the sexes; however, the choices were considered on the basis of percentage of correct choices made.

TABLE 9
DISTRIBUTION OF CORRECT CHOICES ACCORDING TO SEX

Plate		Sex	Correct First Choices		Correct Second Choices		Correct Third Choices		Total	
Number	Title		Number	Per Cent	Number	Per Cent	Number	Per Cent	Number	Per Cent
1.	Ties	Boys	18	24	27	36	22	30	67	30
		Girls	12	48	12	48	15	60	39	52
2.	Armchairs	Boys	63	84	23	31	31	41	117	52
		Girls	23	92	24	96	25	100	72	96
3.	Chests	Boys	53	71	40	53	46	61	139	61.7
		Girls	25	100	23	92	24	96	72	96
4.	Bottles	Boys	39	52	32	42	27	36	98	43.5
		Girls	15	60	13	52	14	56	42	56
5.	Iron Table and Chairs	Boys	33	44	31	41	54	72	118	52.4
		Girls	19	76	14	56	13	52	46	61

TABLE 9--Continued

Num- ber	Plate Title	Sex	Correct First Choices		Correct Second Choices		Correct Third Choices		Total	
			Num- ber	Per Cent	Num- ber	Per Cent	Num- ber	Per Cent	Num- ber	Per Cent
6.	Covered Dishes	Boys	39	52	34	45	66	88	139	61.7
		Girls	16	64	17	68	23	92			56	74.6
7.	Vases	Boys	38	50	37	49	46	61	121	54
		Girls	14	56	18	72	18	72			50	66.6
8.	China	Boys	16	21	39	52	13	17	68	30
		Girls	18	72	15	60	15	60			48	64
9.	Tables	Boys	56	74	54	72	57	76	167	75
		Girls	25	100	24	96	24	96			73	98
10.	Flower Arrange- ments	Boys	20	26	32	42	15	17	67	30
		Girls	15	60	17	68	17	68			49	65
11.	Crystal	Boys	36	48	41	54	16	21	93	41
		Girls	24	96	17	68	17	68			58	77
12.	Houses	Boys	40	53	35	46	18	24	93	41
		Girls	17	68	18	72	22	88			57	76
13.	Cedar Chests	Boys	50	66	41	54	45	60	136	60
		Girls	21	84	20	80	25	100			66	88
14.	Clocks	Boys	25	33	31	41	44	58	100	44
		Girls	13	52	15	60	21	84			49	65
15.	Beds	Boys	21	28	24	32	49	65	94	41.7
		Girls	17	68	14	56	22	88			53	70.7
16.	Mirrors	Boys	45	60	47	62	38	50	130	57
		Girls	23	92	19	76	16	64			58	77
17.	Paintings People	Boys	18	24	29	39	19	25	66	29
		Girls	11	44	11	44	15	60			37	49
18.	Lamps	Boys	26	34	30	40	43	57	99	43.7
		Girls	17	68	16	64	18	72			51	68
19.	Straight Chairs	Boys	32	42	30	40	47	62	109	48
		Girls	19	76	20	80	22	88			61	81

TABLE 9--Continued

Plate			Correct First Choices		Correct Second Choices		Correct Third Choices		Total	
Number	Title	Sex	Number	Per Cent	Number	Per Cent	Number	Per Cent	Number	Per Cent
20.	Silver Tea Services	Boys	46	61	30	40	40	53	116	51
		Girls	21	84	20	80	20	80	61	81
21.	Knee-hole Desks	Boys	35	46	29	38	37	49	101	44.8
		Girls	22	88	17	68	19	76	58	77
22.	Paintings Landscapes	Boys	23	31	28	37	18	24	69	30.6
		Girls	8	32	10	40	15	60	33	44
23.	Dressers	Boys	24	32	22	30	21	36	67	32
		Girls	15	60	21	84	21	84	57	76
24.	Vanities	Boys	32	45	27	36	37	49	96	42
		Girls	22	88	19	76	17	68	58	77
25.	Silver Spoons	Boys	32	45	30	40	46	61	108	47
		Girls	13	52	15	66	21	84	49	65
26.	Book Jackets	Boys	30	45	29	36	37	49	96	42
		Girls	10	40	10	40	11	52	31	41
Totals		Boys	890	45.6	852	43.6	932	47.7	2674	46
		Girls	455	69	440	68	490	75	1385	71

Since the designs on each plate were of good, mediocre, and poor quality, the scores in Table 9 were counted correct only if the replies on the questionnaires showed that the student had marked 1 for the best design, 2 for the mediocre design, and 3 for the poor design.

Although the girls were fewer in number, their percentage of correct choices was 25 per cent higher than that of the boys. The girls made a total of 71 per cent correct

choices on all the plates. The boys made a total of 46 per cent correct choices.

The ten plates showing the highest scores for both boys and girls are revealed in Table 10. These ten plates on which highest scores were made show an average for the girls of 83.5 per cent and for the boys, 56.5 per cent correct choices, a difference of 27 per cent.

Table 10
TEN PLATES SHOWING HIGHEST PERCENTAGES
OF CORRECT CHOICES

Plate Number	Title of Plate	Per Cent of Correct Choices	
		Boys	Girls
2	Armchairs	52	96
3	Chests	61.7	96
6	Covered dishes	61.7	74.6
7	Vases	54	66.6
9	Tables	75	98
13	Cedar chests	60	88
16	Mirrors	57	77
19	Straight chairs	48	81
20	Silver tea service	51	81
21	Desks	44.8	77

Perusal of the titles of these plates shows that, with the exception of two, the students did best with choices among the plates illustrating furniture. The plates illustrating vases and silver tea services, articles comparatively small in size, reveal lower scores.

The ten plates on which the lowest scores for both boys and girls were made are listed in Table 11.

TABLE 11
TEN PLATES SHOWING LOWEST PERCENTAGES
OF CORRECT CHOICES

Plate Number	Title of Plate	Per Cent of Correct Choices	
		Boys	Girls
1	Ties	30	52
4	Bottles	43.5	56
8	China	30	64
10	Flower arrangements	30	65
12	Houses	41	76
17	Paintings of people	29	49
18	Lamps	43.7	68
22	Paintings of landscapes	30.6	44
23	Dressers	32	76
26	Book jackets	42	44

Perusal of the titles of these plates will show that, with the exception of two, the students made their lowest scores with choices among the plates illustrating small articles. The only plates illustrating paintings were very low in scoring. The average score for the low-score plates was 59.4 per cent for the girls, and 35.2 per cent for the boys, a difference of 24 per cent.

The lowest score, 44 per cent, for the girls was made on Plate 22, Paintings of Landscapes. The lowest score, 29 per cent, for the boys was made on Plate 17, Paintings of People.

The total number of correct first choices for the boys was 45.6 per cent, and for the girls, 69 per cent (see Table 9). The ten plates with highest scores among first

choices for the girls and the ten with the highest scores for the boys are listed in Table 12.

TABLE 12
TEN PLATES SHOWING HIGHEST PERCENTAGES
OF CORRECT FIRST CHOICES

Plates for the Girls			Plates for the Boys		
Num- ber	Title	Score	Num- ber	Title	Score
2	Armchairs	92	2	Armchairs	84
3	Chests	100	3	Chests	71
5	Iron tables with chairs	76	4	Bottles	52
9	Tables	100	6	Covered dishes	52
11	Crystal	96	7	Vases	50
13	Cedar chests	84	9	Tables	74
16	Mirrors	92	12	Houses	53
20	Silver tea services	84	13	Cedar chests	66
21	Desks	88	16	Mirrors	60
24	Vanities	88	20	Silver tea ser- vices	61

The average score for the girls for the ten plates showing the high scores was 90 per cent, and for the boys, 62.3 per cent.

The girls made two scores of 100 per cent on Plate 3, Chests, and on Plate 9, Tables. The boys made their second highest score on Plate 9, but their highest score was on Plate 2, Armchairs. The boys made their third highest score on Plate 3, Chests.

The total number of correct second choices for the boys was 43.6 per cent and for the girls, 68 per cent (see Table 9). The ten plates showing the highest scores among

second choices for the girls and those for the boys are listed in Table 13.

TABLE 13
TEN PLATES SHOWING HIGHEST PERCENTAGES
OF CORRECT SECOND CHOICES

Plates for the Girls			Plates for the Boys		
Num- ber	Title	Score	Num- ber	Title	Score
2	Armchairs	96	4	Bottles	42
3	Chests	92	6	Covered dishes	45
9	Tables	96	7	Vases	49
12	Houses	72	8	China	52
13	Cedar chests	80	9	Tables	72
16	Mirrors	76	10	Flower arrange- ments	42
19	Straight chairs	80	11	Crystal	68
20	Silver tea service	80	12	Houses	46
23	Dressers	84	13	Cedar chests	54
24	Vanities	76	16	Mirrors	62

The average score for the girls on the ten plates showing the highest second choices was 83.2 per cent, and for the boys, 53.2 per cent. The plates illustrating the large articles--armchairs, chests, and tables--show the highest scores for the girls. The boys made their high scores on the tables, mirrors, and crystal. It is interesting that in judging the Tables (No. 9), both boys and girls made their highest scores in this category. The plate showing the lowest score for the girls was No. 26, Book jackets, 40 per cent, and for the boys No. 23, Dressers, 30 per cent (see Table 9).

The total number of correct third choices for the boys was 47.7 per cent and for the girls, 75 per cent. The ten plates showing the high scores for the girls and the ten plates showing the highest scores for the boys among third choices are listed in Table 14.

TABLE 14
TEN PLATES SHOWING HIGHEST PERCENTAGES
OF CORRECT THIRD CHOICES

Plates for the Boys			Plates for the Girls		
Number	Title	Score	Number	Title	Score
3	Chests	61	2	Armchairs	100
5	Iron table with chairs	72	3	Chests	96
6	Covered dishes	88	6	Covered dishes	92
7	Vases	61	9	Tables	92
9	Tables	76	12	Houses	88
13	Cedar chests	60	13	Cedar chests	100
14	Clocks	58	14	Clocks	84
15	Beds	65	15	Beds	88
19	Straight chairs	62	19	Straight chairs	88
25	Silver spoons	61	23	Dressers	84

The boys made an average of 66.4 per cent, and the girls made an average of 91 per cent for the plates showing the highest number of correct third choices. The students, both boys and girls, had greater ability to choose the poor designs among the high-scoring plates than to choose the best or the mediocre designs. This is shown in the following comparison of scores in Table 15.

TABLE 15
 SUMMARY OF HIGHEST AVERAGE PERCENTAGES
 OF CORRECT CHOICES IN EACH CATEGORY

Category	Percentage	
	Girls	Boys
First choices	90	62.3
Second choices	83	53.2
Third choices	91.6	66.4

The girls dropped 27.6 per cent in ability to choose the mediocre design; the boys dropped 13.2 per cent, but both the boys and the girls were consistent in their ability to choose the best and the poorest designs.

Evaluation According to Art Classes

Table 16 was made in order to show the distribution of correct and possible correct choices among the students in the art classes. These classes--Art Appreciation, Costume Design, Elementary Design, Interior Design, and Life Drawing--were selected for the test so that approximately one half of the 100 students participating would have had some art training, and so that a large group of fourteen Freshmen with a minimum of three credit hours in art could be compared with students having six or more credit hours.

This table shows that the fifty-three art students could have made 4134 correct choices, but did make 2855, or 69 per cent correct choices. Reference to the table of choices according to sex (see Table 9) shows that the total

of correct choices for all students was 4059, and that 2855, or 70 per cent, of all choices was made by the art students.

TABLE 16

DISTRIBUTION OF CORRECT AND POSSIBLE CORRECT CHOICES
AMONG STUDENTS IN THE ART CLASSES

Students Tested		C. ^a P.C. ^b	First Choices		Second Choices		Third Choices		Total	
Art Class	Number		Number	Per Cent	Number	Per Cent	Number	Per Cent	Number	Per Cent
Art Appreciation	16	C.	314	75	286	69	296	71	896	72
		P.C.	416		416		416		1248	
Costume Design	8	C.	162	78	131	63	167	81	460	74
		P.C.	208		208		208		624	
Elementary Design	10	C.	196	75	182	70	148	57	526	67
		P.C.	260		260		260		780	
Interior Design	9	C.	175	75	170	72	178	76	523	75
		P.C.	234		234		234		702	
Life Drawing	10	C.	159	61	141	54	150	58	450	58
		P.C.	260		260		260		780	
Total	53	C.	1006	73	910	66	939	68	2855	69
		P.C.	1378		1378		1378		4134	

^aC. Correct

^bP.C. Possible Correct

Table 16 shows that the smallest class, Costume Design, made the largest scores, 81 per cent, in the choosing of poorest designs, and 78 per cent in choosing best designs.

The Life Drawing Class made the smallest score, 54 per cent, in choosing mediocre designs. The Interior Design class made the highest score of 72 per cent in choosing the mediocre designs; the Life Drawing class made the lowest of all scores in this category. The Life Drawing class was composed of ten students, eight of whom had only three credits in art. The Costume Design class was composed of eight students, six of whom had an average of twenty-one credits in art.

Evaluation According to Art Courses Completed

Table 17 gives a detailed description of each art class that was tested, showing the number enrolled in each class, the number of credit hours in completed art courses for each student, the college classification of each student, the size of the high school the student attended, and the number and percentage of correct choices for each student.

The Art Appreciation class, composed of one Freshman and fifteen Seniors, had ten students with a credit of three hours for completed art courses. In every case this was in art appreciation. The average for the nine Seniors with three credit hours was 64 per cent and for the Freshman with three credit hours, 51 per cent.

The Freshman attended a school with 310 enrolled. The Seniors attended schools with enrollments from 60 to 1063 students.

TABLE 17

DISTRIBUTION OF CORRECT CHOICES OF INDIVIDUAL STUDENTS
IN ART CLASSES ACCORDING TO COMPLETED ART COURSES,
COLLEGE CLASSIFICATION, AND HIGH SCHOOL ATTENDED

		Credit Hours in Completed Art Courses	College Classifica- tion	High School Enroll- ment	Correct Choices		
Art Class	Num- ber	Number	Year	Number Students	Num- ber	Num- ber	Per Cent
Art Appre- ciation	16	3	Fr.	1	310	45	58
		. . .	Soph.	. . .	. . .	. . .	. . .
		. . .	Jr.	. . .	. . .	. . .	. . .
		3	Sr.	15	303	46	59
		3	. . .	. . .	756	46	59
		3	. . .	. . .	756	47	60
		3	. . .	. . .	756	48	61
		3	. . .	. . .	198	52	67
		3	. . .	. . .	198	54	70
		3	. . .	. . .	60	54	70
		3	. . .	. . .	388	54	70
		3	. . .	. . .	161	57	73
		6	. . .	. . .	756	57	73
		18	. . .	. . .	756	64	82
		18	. . .	. . .	65	65	83
18	. . .	. . .	220	67	86		
18	. . .	. . .	756	67	86		
36	. . .	. . .	1200	73	94		
Costume Design	8	3	Fr.	2	. . *	40	51
		3	. . .	. . .	1674	74	95
		9	Soph.	2	270	63	81
		3	. . .	. . .	1063	39	50
		3	Jr.	1	361	42	54
		18	Sr.	3	127	65	83
		18	Sr.	. . .	756	64	82
36	. . .	. . .	1200	73	94		
Elementary Design	10	3	Fr.	6	756	46	59
		3	. . .	. . .	127	48	61
		3	. . .	. . .	756	56	72
		6	. . .	. . .	756	56	72
		6	. . .	. . .	756	57	73
		6	. . .	. . .	756	62	80

*Purcell, Okla., enrollment not obtained

TABLE 17--Continued

		Credit Hours in Completed Art Courses	College Classification	High School Enrollment	Correct Choices		
Art Class	Number	Number	Year	Number Students	Number	Number	Per Cent
Interior Design	9	3	Soph.	1	756	46	59
		3	Jr.	2	756	43	54
		3	..	..	756	48	61
		18	Sr.	1	756	64	82
		..	Fr.	..	..	..	..
		3	Soph.	1	756	46	59
		18	Jr.	2	198	66	84
		18	..	..	756	66	84
		3	Sr.	6	..*	41	52
	3	..	..	303	46	59	
	6	..	..	756	57	73	
	12	..	..	756	64	82	
	12	..	..	756	64	82	
	36	..	..	1200	73	94	
Life Drawing	10	3	Fr.	5	1625	35	45
		3	..	..	756	36	46
		3	..	..	756	39	50
		3	..	..	500	39	50
		3	..	..	1670	52	67
		3	Soph.	4	756	47	60
		3	..	..	154	48	61
		3	..	..	183	48	61
		9	..	..	152	64	82
		3	Jr.	1	361	42	54
		..	Sr.	..	..	..	..

*Warren, Michigan, enrollment not obtained

Table 17 shows that the score for the student from the smallest school was 69 per cent, and for the student from the largest school, 61 per cent. Two students from a high school with an enrollment of 756, each with three credit

hours in art, made the scores of 59 per cent and 60 per cent, while a student from the same school with six credit hours in art made a score of 80 per cent. A senior student from a school with 1200 enrolled and with a credit of thirty-six hours in art made a score of 93 per cent, and a senior student from a school with an enrollment of 1063, with a credit of three hours in art, made a score of 61 per cent.

A study of this class, then, seems to show that the size of the high school attended does not have much influence on the student's score, but that the amount of art training does.

The Costume Design class was composed of two Freshmen, two Sophomores, one Junior, and three Seniors. This class made the highest score of all the art classes. Two Freshmen from the same school with an enrollment of 1650 made the lowest--51 per cent--and the highest--95 per cent. Each had a credit of three hours for work completed in the Costume Design class. The remarkably high score of 95 per cent was made by a Freshman who had worked as a dress model for Neiman-Marcus in Dallas. The other Freshman made the same score--51 per cent--as the Freshman in the Art Appreciation class. The Senior with a score of 83 per cent had eighteen credit hours and was from the smallest school, with an enrollment of 127. This class seems to show that

the size of the high school attended had little influence on the score.

The Elementary Design class was composed of ten students, six of whom were Freshmen with an average of four credit hours in art. The lowest score, 54 per cent, was made by a Junior student with three credit hours, from a school with 756 enrolled. Nine of the ten students enrolled in this class were from this high school. Their scores ranged from 54 per cent to 82 per cent. The Freshman student making 80 per cent had six credit hours in art and had had private instruction in painting during high school. The three students, each with three credit hours in art design, made an average score of 64 per cent, approximately eleven points more than the Art Appreciation and the Costume Design students with three credit hours made. This score of 64 per cent may be compared with the scores of students with three credit hours from the other two art classes, Interior Design and Life Drawing.

There were no Freshmen in the Interior Design class. The one Sophomore with three credit hours in art made a score of 52 per cent; the three Seniors with three credit hours in art made an average of 54 per cent, their scores reading 51 per cent, 52 per cent, and 60 per cent. Five of the nine students in this class were from the same school with an enrollment of 756. The scores ranged from 52 per cent for the

student with three credit hours to 82 per cent for the student with twenty-four credit hours. The highest score, 93 per cent, was made by an art Senior with thirty-six credit hours in art; he was from the high school with the largest enrollment, 1200. The student from the smallest high school made a score of 51 per cent; he, also, had a minimum of three credit hours in art.

There were no Seniors in the Life Drawing class. Nine of the ten students had only three credit hours for completed art courses. In every case this was credit in Life Drawing. Their average score was 51 per cent. The one student with six credit hours was a Junior, with a score of 51 per cent. This credit was in Life Drawing. The high schools ranged in size of enrollment from 152 to 1670. The student from the smallest school, with nine credit hours in art, made a score of 82 per cent. The student from the largest high school, with three credit hours in art, made a score of 67 per cent. The student from the school with an enrollment of 1625 and with three credit hours in art made a score of 45 per cent. Again, it is shown that the size of the high school attended did not affect the score made by the student.

In order to obtain a comparison of scores between students without art training and those with art training, the

scores in Table 18 and Table 19 were compiled according to college classification.

TABLE 18

DISTRIBUTION OF CORRECT CHOICES OF STUDENTS WITH COMPLETED ART COURSES ACCORDING TO COLLEGE CLASSIFICATION

Students	College Classification	Hours Art Credit	Correct Choices	
Number	Class	Average Number	Number	Per Cent
19	Seniors	9.6	1085	73
6	Juniors	4	307	66
8	Sophomores	4.5	401	64
14	Freshmen	4	685	63

The average scores of students without training was very low as compared to the average scores of students with an average of four credit hours in art.

TABLE 19

DISTRIBUTION OF CORRECT CHOICES OF STUDENTS WITHOUT CREDIT IN ART COURSES ACCORDING TO COLLEGE CLASSIFICATION

Students	College Classification	Without Art Credit	Correct Choices	
Number	Class	Average Number	Number	Per Cent
6	Seniors	. . . .	185	40
5	Juniors	. . . .	148	38
11	Sophomores	. . . .	333	39
31	Freshmen	. . . .	915	37

Table 20 shows that the gain the students made in the scores was a result of the number of hours in art training they had had.

TABLE 20
DISTRIBUTION OF CORRECT CHOICES ACCORDING TO
NUMBER OF CREDIT HOURS IN ART COURSES

Students	Credit Hours in Art	Correct Choices
Number	Number	Average Percentage
32	3	60
5	6	74
2	9	81
2	12	82
9	18	83
3	36	93

Table 20 also reveals that age, sex, major subject pursued, college classification, and size of high school attended were not significant factors.

CHAPTER IV

SUMMARY AND CONCLUSIONS

Summary

An attempt has been made to evaluate according to college classification, major subject, enrollment of high school attended, sex, art classes, and art courses completed the choices of a selected group of students in Austin College, Sherman, Texas. They were shown an exhibition of photographic reproductions of useful objects.

It was found that various museums over the country had sponsored exhibitions of a similar type, but that Shearer, of Dallas, had evaluated the responses to questionnaires accompanying an exhibition of useful objects of good and poor design which was circulated among the Dallas Public Schools.

Standards for judging as set forth by the American Institute of Architects were used as a guide in selecting the designs for the display used in this study. The selection of articles in the exhibition was limited to objects of good, mediocre, and poor examples that could best be compared. Twenty-six groups of photographic reproductions of articles were selected for comparison.

The reproductions of the photographed objects were cut out and mounted on white cardboards ten by thirteen inches

for ease in handling. A questionnaire was prepared on which the titles of the plates were listed and numbered to correspond with the plates in the exhibition so that students could check their choices as they compared the designs.

Conferences were held with various teachers in the College for permission to conduct the exhibition, and a schedule was arranged that would interfere as little as possible with regular class work.

Eight classes were included in the experiment in order that a wide academic range might be covered. Also, the classes were selected so that they might be divided into these groups: those with art training (five art classes totaling fifty-three students); forty-five Freshmen (to compare with upperclassmen); boys and girls.

The exhibition was presented to each class without any discussion or analysis of the plates. Instructions from the questionnaire were read aloud to the class, and the reason for giving the experiment was explained. The test was then carried on as quietly as possible.

The correct choices were counted, tabulated, and evaluated on the basis of age, college classification, major subject, high school attended, sex, and art courses completed. There were eleven specific conclusions drawn from these evaluations which appear to show a definite need for more art education in the public schools as one answer to

the problem of improving the taste of the general public.

Conclusions

It was hoped that through this experiment some conclusions might be drawn relative to the need for: (1) more art education in public schools, and (2) art training that would develop for the pupils valid standards for recognizing good design, thereby raising the standards of taste for all.

It is believed by many educators that an individual trained to appreciate what is good in design will in time use that training to improve himself, his situation at home, in the community, and nationally.

. . . for art, even more perhaps than most curriculum areas, contributes to democratic living and understanding.¹

. . . why teach humanities, cultural subjects, when the greater part of the pupils will become workers, technicians, clerks? The others, in the professions, will have a liberal arts education in college.

It is of utmost importance to show the fallacy of this reasoning. Exactly because the majority of American boys and girls never go to college, everyone should have his cultural education in the high school. Otherwise the majority of the people will not have it at all. The consequence would be educational and cultural monopoly of a minority, making an empty shell out of democracy.²

. . . The education of the esthetic sensibility is of fundamental importance.³

¹Leon Loyal Winslow, The Integrated School Art Program, p. 24.

²Lazlo Moholy-Nagy, Vision in Motion, p. 21.

³Herbert Read, Education Through Art, p. 7.

The writer concludes that within the limits of her study it appears that:

1. The esthetic judgment of art students was consistently higher, in direct proportion to the amount of art training, than that of students without art training.

2. Art students were consistently better in their judgment of good designs than non-art students, individually or as groups.

3. Age did not seem to be a significant factor.

4. College classification did not seem to be a significant factor.

5. The size of the high school attended did not seem to be a significant factor.

6. The standards for judging art in useful articles have not been sufficiently stressed at any grade level in the public schools.

Difference in taste is possible only because people differ in their opinions about what is fitting, or artistic, and it is through the exercise of one's sense of discrimination that taste improves and develops. People consistently, though often unconsciously, display their tastes, not only in the things they create, but also in the selection of the products that they buy, and in the arrangement of these things on the person or in the home. Improvement in taste of individuals accomplishes improvement all along the way: in themselves,

in their homes, in public buildings, in the communities, and in a general improvement in living that will result in a better organized society.

APPENDIX

QUESTIONNAIRE

Name _____ Birth Date _____

Classification: Sr. _____, Jr. _____, Soph. _____, Fr. _____

Major _____ Minor _____

High School attended _____

Each of these plates has three designs of varying quality. They are labeled A, B, and C. Evaluate the designs in each group by placing 1 under the one you like best, 2 under the one you like next best, and 3 under the one you like least.

ARTICLE

	A	B	C
1. Ties			
2. Armchairs			
3. Chests			
4. Bottles			
5. Iron table and chairs			
6. Covered silver dishes			
7. Vases			
8. China			
9. Tables			
10. Flower arrangements			
11. Crystal			

ARTICLE

	A	B	C
12. Houses			
13. Cedar chests			
14. Clocks			
15. Beds			
16. Mirrors			
17. Paintings - people			
18. Lamps			
19. Straight chairs			
20. Silver tea services			
21. Knee-hole desks			
22. Paintings - landscapes			
23. Dressers			
24. Vanities			
25. Silver spoons			
26. Book jackets			

SOURCES OF ILLUSTRATIONS

Plate 1.--Ties

- A.--Saturday Evening Post, December 4, 1948, p. 90.
- B.--Saturday Evening Post, February 12, 1949, p. 70.
- C.--Collier's, March 12, 1949, p. 11

Plate 2.--Armchairs

- A.--Olive and Myers, Catalog, Dallas, Fall, 1948.
- B.--Olive and Myers, Catalog, Dallas, Fall, 1948.
- C.--Olive and Myers, Catalog, Dallas, Fall, 1948.

Plate 3.--Chests

- A.--Olive and Myers, Catalog, Dallas, Fall, 1948.
- B.--Olive and Myers, Catalog, Dallas, Fall, 1948.
- C.--Olive and Myers, Catalog, Dallas, Fall, 1948.

Plate 4.--Bottles

- A.--Vogue, November 15, 1948, p. 79.
- B.--Vogue, November 15, 1948, p. 82.
- C.--Vogue, November 15, 1948, p. 82.

Plate 5.--Iron Tables and Chairs

- A.--House Beautiful, October, 1948, p. 143.
- B.--House Beautiful, October, 1948, p. 129.
- C.--Van Kepple Green, Catalog, No. 902, 1949.

Plate 6.--Covered Silver Dishes

- A.--Arts and Decoration, May, 1940, p. 6.
- B.--Glamour, June, 1947, p. 15.
- C.--Arts and Decoration, May, 1940, p. 7.

Plate 7.--Vases

- A.--Blenko Glass, Catalog, No. 490, Milton, West Virginia, 1948.
- B.--Blenko Glass, Catalog, No. 475, Milton, West Virginia, 1948.
- C.--Blenko Glass, Catalog, No. 600HB, Milton, West Virginia, 1948.

Plate 8.--China

- A.--Minton Catalog, Meakin & Ridgway, Inc., New York, 1949.
- B.--Castleton China, Catalog, New York, 1946.
- C.--Modern China, Limoges, House Beautiful, December, 1947, p. 131.

Plate 9.--Tables

- A.--Zuk Furniture, Catalog, Chicago, 1949, pp. 6-7.
- B.--Zuk Furniture, Catalog, Chicago, 1949, pp. 6-7.
- C.--Zuk Furniture, Catalog, Chicago, 1949, pp. 6-7.

Plate 10.--Flower Arrangements

- A.--House Beautiful, October, 1948, p. 175.
- B.--House Beautiful, December, 1948, pp. 49-50.
- C.--House Beautiful, December, 1948, pp. 49-50.

Plate 11.--Crystal

- A.--House Beautiful, October, 1948, p. 218.
- B.--Better Homes and Gardens, April, 1949, p. 174.
- C.--House Beautiful, October, 1948, p. 219.

Plate 12.--Houses

- A.--Garlinghouse Company, Catalog, 1948, p. 11.
- B.--Garlinghouse Company, Catalog, 1948, p. 50.
- C.--Garlinghouse Company, Catalog, 1948, p. 30.

Plate 13.--Cedar Chests

- A.--Olive and Myers, Catalog, Dallas, Fall, 1948.
- B.--Olive and Myers, Catalog, Dallas, Fall, 1948.
- C.--Olive and Myers, Catalog, Dallas, Fall, 1948.

Plate 14.--Clocks

- A.--Saturday Evening Post, December 4, 1948, p. 7.
- B.--Saturday Evening Post, December 4, 1948, p. 7.
- C.--Saturday Evening Post, December 4, 1948, p. 7.

Plate 15.--Beds

- A.--Dunbar Modern, Catalog, No. 3497, Chicago, 1947.
- B.--House Beautiful, October, 1948, p. 297.
- C.--House Beautiful, October, 1948, p. 14.

Plate 16.--Mirrors

- A.--Binswanger, Catalog, No. 1100, Chicago, 1948, p. 29.
- B.--Binswanger, Catalog, No. 1111, Chicago, 1948, p. 29.
- C.--Binswanger, Catalog, No. 1112, Chicago, 1948, p. 29.

Plate 17.--Pictures of People

- A.--"Annunciation," Artext Prints, Artext Junior No. 326, Westport, Conn.
- B.--"Indian Harvest," Artext Prints, Artext Junior No. 161, Westport, Conn.
- C.--"The Gleaners," Artext Prints, Artext Junior No. 47, Westport, Conn.

Plate 18.--Lamps

- A.--House Beautiful, November, 1948, p. 10.
- B.--Saturday Evening Post, February, 1948, p. 15.
- C.--Mademoiselle's for Living, Summer, 1948, p. 48.

Plate 19.--Straight Chairs

- A.--House Beautiful, December, 1948, p. 30.
- B.--House Beautiful, October, 1948, p. 65.
- C.--Dunbar Modern, Catalog, 1949.

Plate 20.--Silver Tea Services

- A.--Vogue, November 15, 1948, p. 79.
- B.--Vogue, November 15, 1948, p. 82.
- C.--House Beautiful, August, 1948, p. 47.

Plate 21.--Knee-hole Desks

- A.--Olive and Myers, Catalog, Dallas, Fall, 1948.
- B.--Olive and Myers, Catalog, Dallas, Fall, 1948.
- C.--Olive and Myers, Catalog, Dallas, Fall, 1948.

Plate 22.--Pictures of Landscapes

- A.--"Avenue of Trees," Artext Prints, Artext Junior No. 56, Westport, Conn.
- B.--"Woods in Winter," Artext Prints, Artext Junior No. 272, Westport, Conn.
- C.--"Mt. Ste. Victoire," Artext Prints, Artext Junior No. 721, Westport, Conn.

Plate 23.--Dressers

- A.--Olive and Myers, Catalog, Dallas, Fall, 1948.
- B.--Olive and Myers, Catalog, Dallas, Fall, 1948.
- C.--Olive and Myers, Catalog, Dallas, Fall, 1948.

Plate 24.--Vanities

- A.--Vogue, April 15, 1948, p. 40.
- B.--Vogue, September 15, 1948, p. 58.
- C.--Vogue, September 15, 1948, p. 60.

Plate 25.--Silver Spoons

- A.--House Beautiful, October, 1948, p. 144.
- B.--House Beautiful, October, 1948, p. 144.
- C.--Mademoiselle's for Living, Winter, 1949.

Plate 26.--Book Jackets

- A.--Goudge, Elizabeth, Pilgrim's Inn, New York, Coward-McCann, 1947.
- B.--Forster, E. M., A Room with a View, in Lustig, Alvin, Bookjackets, New York, Gotham Book Mart, 1947.
- C.--Russell, John, The Lost God, New York, Pocket Books, 1946.

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