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Home Economics Research

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section deals in a general way with principles of color and design with wide applications to the average high school pupil's normal development. The second treats in detail the application of art principles to the home. The third deals with design and color in clothing.

The text is more than a reliable source of information. The authors have tried to show how modern methods of teaching may be used. The alert teacher will find the practical problems, tests and exercises of various kinds given, very suggestive for adaptation to the needs of her own group. The organization of the topics very obviously stresses inductive thinking. The numerous illustrations are simple and well chosen and effectively bring out the principles involved. Each unit is opened with a few simple questions, which may be used to check on the knowledge which pupils already have.

### Study of Types of Design

Miss Dorothy Octavia Thompson, a graduate of Oberlin College, Ohio, made a study of the factors, determining the types of design appropriate to various mediums, for her thesis. She completed the requirement for a master's degree in the Department of Applied Art in December, 1928, at Iowa State College.

Miss Thompson found that the same type of decorative design sometimes may be applied through a number of different processes, but some adaptation is necessary to meet the requirements of different materials and methods of procedure.

The following deductions were made by Miss Thompson: A design in stitchery should have variety of detail, part of which may be added by the effect of stitches themselves. The use of different stitches gives variety of texture to the design. All lines become angular in needlepoint work. Since the texture is uniform, it requires a good distribution of design.

A design in block print may be easily repeated if kept simple enough, similar to a silhouette effect. This differs from the batik in that the design of the batik may be intricate, with small detail and fine lines. A stencil design should be composed of simple shapes. Background spaces must not be too small or so poorly connected that the stencil will break.

The possible fineness of a hooked rug design depends upon the rags or yarn used. Intricate detail is lost, simple shapes being best. The design should be well balanced in relation to the amount of background. A design in leather should be strong in silhouette, with the edges very smooth. The tooled parts of the design should not be so close together that a ridge is left raised. Curved lines are better on metal than straight ones, since the straight lines are difficult to keep true.