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Children's Emotional Response to Color

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CHILDREN'S EMOTIONAL RESPONSE TO COLOR

(TITLE)

BY

RODNEY H. BUFFINGTON

THESIS

SUBMITTED IN PARTIAL FULFILLMENT OF THE REQUIREMENTS
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YEAR

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INTRODUCTION

Color is fascinating to children, and it is felt that children use colors in their art work to create a feeling of mood. This use of color by young children is largely on an unaware level. Do children recognize color as the vehicle by which emotional feelings are expressed when the mood of the picture is brought to their attention? There is a lack of evidence regarding the relation between selection of colors to emotional responses children have in pictures. Evans says:

...another sort of perception...its importance in daily life is large, is the relationship, which is not clearly understood between color and the emotional or physical reaction that it produces.¹

The pictures used in the study were reproductions of artists. One of the examples is a reproduction of a child's painting.

June King McFee states:

people respond to the arts in two general ways:
(1) at the more affective or emotional level,
(2) at the structural level. By structural I mean the composition, the design, the literary form that is the vehicle for the effective communication.²

¹R. Evans, An Introduction to Color (New York: John Wiley and Sons, 1948), p. 180.

²June King McFee, "Means and Meaning", Art Education Journal of the National Art Education Association (March, 1965), XVIII, No. 3, p. 10.

The purpose of this study is to find out children's emotional responses to color. How these responses are to be treated will be explained later.

The hypothesis is that children's responses to pictures may be explained as emotional effects of colors. Lowenfeld states in his schematic stage of development that:

the origin of the color schema might be found in a visual or emotional concept of color. Important for us to know is that whatever experience was of significance at the time when the child first discovered the relationship between color and object will determine the color schema. Even within the established color schema we see that deviations are quite frequent whenever special experiences of emotional significance are dominant.³

Studies were conducted to find children's emotional expressions to color. The child's conversation will help determine the successful devices of the paper. A preliminary study was conducted to determine preferences and prejudices in color responses of children.

³Victor Lowenfeld, Creative and Mental Growth (New York: Macmillan Company, 1957), 3rd Edition, p. 158.

CHAPTER I

THE PRELIMINARY STUDY

The preliminary study was to determine the selection of reproductions to be used in the final study. The procedure was to select a wide sampling of reproductions of pictures. The pictures were carefully chosen for their emotional use of color. One-hundred five examples were used in the initial study (see Table 1). Each picture for the preliminary study was numbered from one to one-hundred five, keyed to the children's names, as a guideline to help determine the selection for the final study.

Seventy-six pupils were used for the study from the first, third, and fifth grades of the elementary school. It was the opinion of the writer that the second and fourth grade would, under normal circumstances, record results similar to those of the grades used in the preliminary study.

Each child selected for the study was shown each of the pictures listed on Table 1 (see Table 1). One question was asked about each painting.

Do you like or dislike the painting?

As the child looked at all of the examples he put the picture in one of two groupings, a group which he liked, or a group that he did not like. After the child had looked at

all of the reproductions a chart was used to record the responses of each child. After all the responses were recorded the results were used to determine the pictures most suited for the final study. Only those pictures most frequently liked were used for the final study.

The results of each of the participants in the preliminary study are shown in Chart 1, 2, and 3 (see Chart 1, 2, and 3). Pictures were chosen on the basis of comparing the number of "likes" with the number of "dislikes" in the preliminary study.

A total of eight paintings were used in the final study to determine emotional color reactions through verbal conversation with selected children. Two procedures were used, conversation with an individual and with small groups of children. To record the conversation for future reference a tape recorder was used.

Emotional color reaction in children was determined through oral conversation with the child. Twenty-two pictures which were liked by most of the children were separated from the original one-hundred five. From these twenty-two, eight pictures were chosen for their assumed value in getting child reaction to color.

The twenty-two pictures are listed in Table 2 (see Table 2).

The eight pictures finally used are listed in Table 3 (see Table 3).

The emotional reaction of children to color was then studied by oral conversations with children. Comparison was made between the effectiveness of testing one child separately or by testing in small groups of two or three children at once. A tape recorder was used to capture the comments for further study and analysis.

These conversations revealed certain things about the children which seem worth reporting. Some comments have an obvious bearing upon the primary study, reaction to color, but others deal with broader understanding of the child and his creativity. The following chapters are Flexibility, Moods, Awareness, Relationships, Vocabulary Schema, Responses to a Child's Painting and finally to the summary of all these in relation to the influence of color.

CHAPTER II

NEED FOR THE STUDY

The writer feels that the need for the study is stated through quotes and related research done by art educators throughout the country, some of which follow.

Blanche Jefferson states, "the art work of the young child is at times characterized by the impact of an emotional response that the child has had"⁴. In reacting to the pictures the child will relate his comments to experiences he has had.

What is an emotion? Ralph Wickiser states:

'Emotion' we shall consider to be any of the states of joy, fear, hate, or the like which are accompanied by actual changes in the organs or the endocrine system of the body. Emotion helps establish body tension. It changes character as the imagination affects it. To become angry is emotional. To feel anger is to be aware of this emotion, perhaps to use it for some purpose. Many times students' work will be interrupted or they will be distracted because of emotional tensions or conflicts.

The elements of art structure are intimately and intricately involved with our needs, drives, and urges; that is, we describe our emotions or traits by ascribing color, texture, and the other elements to them. We use such expressions as 'I feel blue', 'she was red with rage', or 'he has a yellow streak', which reveal how intimately color is associated with our moods.⁵

⁴Blanche Jefferson, "The Values of Creative Expression", Teaching Art to Children, (Boston: Allyn and Bacon, Inc., 1963), p. 195.

⁵Ralph L. Wickiser, An Introduction to Art Education, (New York: World Book Company, 1957), 93.

In an article written by Irving Kaufman in his book "Art and Education in Contemporary Culture", he states his feelings on emotions by saying;

Art activity is almost always involved with the emotional state of the person whether it is in creative participation or in appreciative contemplation of another's work of art. The emotions are fundamental parts of expression in the student's art work. It would be almost impossible to isolate those factors in a work of art which could be considered as other than emotional from those that are patently so. In young children the distinction probable never operates, while in older students, even up into secondary school or college, the unconscious emotional content more or less colors the manner and degree of control that a student exercises, so that the expression in many works of art is simply one step removed from the actual state that induces it in the first place. The step is of prime concern for it permits the transformation of amorphous and ineffable human conditions into symbolic and metaphoric constructions. These communicate to oneself and others, as well as serving a human need to make concrete the flux of feeling and to productively and aesthetically shape its content.

The emotion and derivative stimulations heighten the sensitivity with which students form their own images and intensify the response to the art that they are otherwise exposed to. They impel the movement and manipulatory features that are reflected in the delineation and rhythm of created forms. The vitality and energy with which a work is imbued is often the direct result of the play of emotions upon the imagination, the sensory receptors, and the handling of materials and technique.

Simply inviting emotional catharsis or encouraging aimless feeling, will not guarantee productive or significant expression. There is the necessary parallel of a disciplined control and at least a generalized creative purpose that emerges during aesthetic play before the works of art can achieve an adequate and substantial basis of form.

Emotions are frequently involuntary and the result of internalized pressures derived from family, culture or other outside agencies. They operate during the art forming process whether they are invited to or not. While they may provide the expressive nerve with which an art work is created, they may also interfere in the aesthetic composition of the symbols and in the critical evaluations that occur during the process.⁶

Victor Lowenfeld relates his views on the emotional and visual concept of color by stating:

Once we have understood this important and true meaning of repetition within the psychological development of the child, we will no longer briskly refuse the child's 'eternal' questions with answers like 'don't ask that again and again'. This self assurance of an achievement makes the child repeat the same color for the same object again and again. This is the color schema of the child.

It might also be a visual concept which determines the color schema--'the foliage is green'.

Again, however, if the child has had an experience of emotional significance with the turned colors --maybe by making a wreath out of fall leaves and searching for particularly beautiful colors--he would then deviate from a schema of green to a visual concept of fall colors.

Each child has his own highly individualized color relationships based upon very fundamental first experiences.⁷

Does the child have emotional blocks? Lowenfeld states:

One of the most important indications of emotional growth, is the flexibility of the child. This can best be seen in the frequent changes in the child's concepts. A child who reacts toward meaningful experiences in an emotionally sensitive way will show this emotional sensitivity in his art work.

⁶Irving Kaufman, Art and Education in Contemporary Culture, (New York: Macmillan Co., 1966), pp. 486-490.

⁷Victor Lowenfeld, Creative and Mental Growth, (New York: Macmillan Co., 1957), 3rd Edition, pp. 125-126.

An oversensitive child who becomes too much bound up with one part may easily lose connection with the rest of the object.⁸

This study presents examples which support Lowenfeld's remarks.

⁸Victor Lowenfeld, Creative and Mental Growth, (New York: Macmillan Co. 1957), 3rd Edition, pp. 125-126.

CHAPTER III

FLEXIBILITY

One of the most important indications of emotional growth is the flexibility of the child. This can best be seen in the frequent changes in a child's concepts.⁹ --LOWENFELD

In his conversation a nine year old third grade boy (Case Study No. 15, see Table 4), reacted to the different reproductions shown him by broadly stating a vast knowledgeable background of his habitat. The child was flexible in changing his concepts to adjust from one picture to another. "La petetite blonde", by Miro (see Figure 2), the child states:

"There is something strange about this thing."

When asked what it was, he said:

"Oh boy! I couldn't tell you. I think it is a martian half way, it is a different colored martian, two hands on that side. Maybe he likes all different colors and they're bright, and he likes bright colors like me."

A creative child will wander from one thought to another showing what Lowenfeld would state as "an emotionally sensitive

⁹Victor Lowenfeld, Creative and Mental Growth, (New York: Macmillan Company, 1957), 3rd Edition, p. 126.

way"¹⁰. Flexibility in the child's conversation was shown by extremely creative ideas by stating facts of world concern to his own childlike ideas. The child when conversing about "Example 58" (see Figure 6), says that the painting reminds him of a Chinese painting. The boy states:

"I been interested in Chinese a lot, and I been listening to the news; and as they saw the American boys in war they have been going down there and getting paintings and stuff, and I just like Chinese stuff."

When asked what else he liked about the example, he said:

"Because everytime I color I use bright colors or light colors. They show up better than the dark colors because dark doesn't make the picture look good."

It appears that darkness to the child is not the future; he feels the bright colors are his life, the inspiration for his future.

Flexibility in the child's vocabulary is of prime importance to the creative concept of his world. The same child will discuss coloring in his cousins coloring book to explain (see Figure 7), that:

"This is the sky over here and this could be a little Chinese town and this could be the Chinese boats or whatever

¹⁰Victor Lowenfeld, *Creative and Mental Growth*, (New York: Macmillan Company, 1957), 3rd Edition, p. 125.

they call like junk, oh--junk boats."

When asked what else he saw in the picture, he said:

"This could be the water and this could be the houses over here, and this could be a little--this looks like a big foot print and this could be a dock that leads out to the ships, and this could be the sky up around up here. I like how he draws."

His complete statement is indeed flexible in his thoughts and ideas as they are constantly changing.

Lowenfeld states that a child will attack any problem if he is emotionally flexible and uninhibited in his creative expression. The great ease and flexibility with which the child identifies with his own world of ideas indicates emotional stability.

CHAPTER IV

MOODS

Mood refers to a temporary state of mind and emphasizes the constraining or pervading quality of the feeling.

A subjective mood would lead the child in responding to the different reproductions. This subjective mood would allow the child to react to various moods according to his feeling at the time of the conversation with the researcher.

To Joan Miro, "L'orseau comete et l'ombrelle fleurie", (see Figure 3), a nine year old boy (Case Study No. 9, see Table 4), reacted to different questions in the following conversation.

When asked what he liked about the picture, he said:

"The designs."

Upon asking him if he liked anything else, he said:

"The colors."

When asked what he liked about the colors, he said:

"How he put this one little man together right there."

In discussing the question further, he stated:

"He didn't make it have wrinkles in it. He made it so it didn't have any straight lines in it and he made it curve."

Upon asking the boy why Miro used those colors, he said:

"Because they are pretty."

When asked about his making the people red when drawing them, he said:

"We don't make very many of them that color."

When asked why Miro made their arms red and the one leg red, he said:

"For pretty designs, guess to make them funny."

When asked why he wanted to make them funny, he said:

"To make people happy."

An inclination toward happiness to a child is a basic need. This need can be seen through Miro's picture, by the child, anticipating the thought that the artist in painting used curved lines, lines which reminded the child of a cheerfulness that is apparent in childrens play.

When asking a second grade girl (Case Study No. 8, see Table 4), about the same picture, the question why she liked the picture, she said:

"Because one eye is green and one eye is orange."

When asked what she like about making one eye green and one eye orange, she said:

"Because it looks silly together."

A playful mood described as silliness by the child was acceptable to her as an expression of happiness.

Miro's painting struck a mood of happiness in the eyes of a first grade girl (Case Study No. 1, see Table 4). She said liking the painting was due to the phenomenon; "one eye is straight and one eye is crooked".

When asked why, she said:

"To make it look funny."

David Adickes's picture of "Sunflowers" (see Figure 8, the same young girl said:

"Happiness is the color green."

A six year old boy (Case Study No. 2, see Table 4), to the same question, said:

"Blue makes me happy."

The subjective relationship of colors to mood may bring to the child thought patterns of his own environment. A color he likes will make him happy. A color he dislikes will make him sad.

The lower elementary grade child will be limited in his answer of liking a color because it is bright. A child of this level will spontaneously answer that the painting is pretty.

Upon asking a first grader (Case Study No. 1, see Table 4) if she would use the colors used in reproduction 5 (see Figure 5). Her answer was "Yes".

When asking her why, she said:

"Because they look pretty."

Another first grade girl (Case Study No. 3, see Table 4), when asked when she painted with blue what she thought about, said:

"Well, I just think it is pretty."

First grader (Case Study No. 6, see Table 4), when asked about Maurice Prendergast picture, (see Figure 1), said:

"I like the yellow and green. I think it looks pretty mixed together."

Lowenfeld says that; "children's color choice and reaction is individual, emotional and highly subjective"¹¹. His oral interpretation could influence his emotional reaction as he talks about the moods that have been discussed above in the child's conversation. Lowenfeld goes on to state that:

that is why we should use the most different moods with reference to color--calm and excited moods as well as monotonous and changing over and discuss them in terms of color. Because of the highly subjective emotional reactions to color we shall call this stage the subjective stage of color.¹²

¹¹Victor Lowenfeld, Creative and Mental Growth, (New York: Macmillan Company, 1957), 3rd Edition, p. 192.

¹²Ibid.

CHAPTER V

AWARENESS

The thought behind the research was to find out if children of the elementary school would designate color without the researcher first mentioning color. Of the children studied, seventy-six percent specified color without the writer mentioning it first. Children are aware of color. Is it emotional awareness of color that concerns the child?

The child will say, "I like pink, I wear pink every Sunday".

When asked why red was a favorite color, the child will say:

"I wear red sometimes, and I got a red swing set and I like it."

Black reminds a little boy of the feeling he has when playing in the dirt.

Children were aware of other factors concerning the reproductions. Of Miro's "L'orseau comete et l'ombrette fleurie", (see Figure 3), a third grader (Case Study No. 11, see Table 4) was asked what he liked about the picture, replying he stated:

"The designs."

The child's being aware of other elements in the arts is a sign of growing not only emotionally, aesthetically, but intellectually as well. Other growth factors are perceivable in the child. The research of this paper is not concerned with these other growth factors except as they relate to color response.

CHAPTER VI

RELATIONSHIPS

A child's real and vicarious experiences affect his comments about the pictures shown him in this study, because the child sees emotionally significant relationships between the pictures and his environment. This reasoning is, of course, at an unaware level for the child.

In reproduction 32 (see Figure 5) a third grade boy (Case Study No. 15, see Table 4), said:

"Well, it is different colors and it looks like someone just painted a square and it has different colored street lights pointing up in the air. They look like street lights because streets lights point straight out like this one."

Correlation can be found in the child's conversation when asked about Miro's "L'orseau comete et l'ombrelle fleurie", (see Figure 3). The same child mentioned color, than was asked what he liked about the colors, he said:

Some are bright, and some are dark, and some are half and half, and some are mixed together. At home we have a piece of cardboard paper and we had these paints and we put our fingers in them and we just went like that (motion of finger painting), and that was fun...and then in the middle I put a face and I made a little clown in the middle and then I decorated a hat with dots and then I made a ruffle on it.

Miro's painting reminded the child of a painting procedure he tried at home. Emotionally this was a happy experience for the child which he related to the reproduction.

Associating animals to Miro's "La petite blonde" (see Figure 2) was a first grade girl (Case Study No. 3, see Table 4). When asked about the painting she said:

"Because that looks like a dog."

Asking her why it looked like a dog, she said:

"Because its head is shaped like it and its ears are, and it has those whiskers."

"That looks like a bee, because its got a round head and it just looks like a bee because it looks like it stings."

The analogy of the designs in Miro's picture to animals instills a sudden degree of happiness in the young girl's thinking of the family pet, the dog; to a degree of fear in relating that the bee would sting. Emotional involvement of the two creatures centered in the child's mind. This the writer would call an emotional relationship.

History can also be related to the child's experience. In conversation about David Adickes's "Antibes" (see Figure 7), the child (Case Study No. 15, see Table 4) refers to the Pueblo Indians as he states:

I like how he draws. We had to draw the Pueblo people homes once, and I did it pretty good; and I went something like this (depicting a drawing motion), and then went down and then up, and it's

hard to draw; and then I drew those little windows in there, and it looks like it is a great big house; and there are ladders there and than a tall building; and I had spaces there; and then I drew a little line and then I drew some blankets, Indian blankets; and then in the mid-yard I put grass and right here a donkey and a lamb.

Indians and cowboys are real in the eyes of a child and the reproduction, "Antibes", opened his mind in relationship to his experiences in studying and drawing the American Indians.

Relationships are real to young children. The children used in this study reflected awareness of their own personal surroundings and experiences and related them to the pictures. The child plays in dirt, so dirt becomes a substance he can use in his creative activities. The child becomes aware of natural surroundings, he then discusses these environmental aspects of his daily life in relation to the reproductions. Lowenfeld said:

Teachers cannot start early enough with the creative use of scrap materials if for no other purpose than to help children discover the feeling of greater sensitivities in handling them and in using their imaginations more flexibly.¹³

The child at an early age, should become acquainted with his senses. He should develop new creative ideas and expand his ability, to work with things in his surroundings. The children used in the study varied in their answers because some children were more aware of their environment. This difference may depend considerably upon the IQ's of the children involved.

¹³Victor Lowenfeld, Creative and Mental Growth, (New York: Macmillan Company, 1957, 3rd Edition, p. 85.

CHAPTER VII

CHILDREN REACT TO A CHILD'S PICTURE

It is worthwhile noting in a separate chapter the response of children relating their thoughts about a child's picture (see Figure 4).

In deciding to write a separate chapter about this picture, it was noted in the preliminary study that out of the number of children tested this particular picture was a favorite. All twenty-five pupils tested in Grade One labeled this picture as one they liked. Most of the children used in the study from Grades Three and Five reacted as liking the picture. At no time did the researcher reveal that this picture was done by a child.

It will be of interest to note some of the conversation the children revealed during the study.

A fifth grade girl (Case Study No. 16, see Table 4) stated:

I like it because of the shape, the coloring, and because it has some of my favorite colors, they are blue, purple, red, yellow, and orange. But green I don't like so well because I don't like grass.

Case Study No. 17 (see Table 4) said:

I like the picture because it has lots of colors. The colors are blue, yellow, purple, red, green, orange and brown. These colors go together well.

There are many different shapes. I think the artist is painting a four leaf clover, lines, dots, criss-crosses, boxes, circles, and horseshoes. There is nothing I dislike about it.

Here both girls, older than other children included in the study was aware of color. The girls were also aware of shape. The girl (Case Study No. 17, see Table 4) continued to name some of the shapes involved within the area. She was aware of many different activities going on within the picture.

A first grade girl (Case Study No. 4, see Table 4) when asked why she liked the picture said:

"I like all the different colors, it looks like rainbows, because they have all different colors there. I like the bright colors on it."

When asked if she saw any dull colors in the picture she said:

"Yes, right there."

What colors are they?

"Brown and black", she said.

She did not give a reason for not liking brown and black. To her they were dull colors and she was satisfied in her answer.

A first grade boy (Case Study No. 2, see Table 4) said he liked the picture because of the ground.

When questioned further, he said:

"It is a hole."

Asking another why she liked the picture (Case Study No. 7, see Table 4), the child stated:

"Because it is all different colors and stuff."

When asked about the colors she said:

"It wouldn't look very good if it was just one color. It just looks pretty."

A young boy (Case Study No. 10, see Table 4) related similar responses when asked about the picture, he said:

"I like it because of all the purple and stuff. It looks good. I like the orange--it looks good."

When asked of what the picture reminded him, he said:

"Looks like a house right there, has a door, I like that yellow stuff--it looks good."

Here the child again was satisfied with a repeated answer. "It looks good" was the satisfaction of liking the color.

A third grade boy (Case Study No. 15, see Table 4) was more creative in his conversation, he said when asked if he liked the painting, stating:

Yes, I like the different colors, and this looks like little bricks on the ground--this looks like part of a pirates hat--no--no--it looks like a watermelon and those are the little seeds in it. I like the colors, they are pretty, they are bright, and some are dark, and some are light and some are mixed together. I like to say this---whoever did this was an awful good artist! One of these days I might grow up to be

an artist. I like to draw pictures. This looks like a cross, these looks like little clouds, (showed how he made clouds), and they came out pretty big clouds, and this looks like little bittsy snow.

The child was aware of many situations in his environment. The child when being observed in the research seemed to wander from one thought to another without connecting them all together. The child intelligently was advanced for his age level. He was aware of many ideas and thoughts other children did not mention.

In the opinion of the researcher, children like works of other children. Many times in the conversations with the pupils they would relate a project they made in the classroom to the picture. The child seems to be satisfied with his ideas about color and shape in the pictures and if they looked good or pretty, that is a very good foundation for why the child liked the picture.

CHAPTER VIII

VOCABULARY SCHEMA

To relate emotional color responses at this age level the child uses a vocabulary familiar to him and his surroundings. The IQ factor is probably reflected in his responses. The child says that the colors are pretty. Pretty is a variable response in the child's vocabulary schema. Why "pretty"? It is noticed that the child uses the word "pretty" as a part of vocabulary to explain his inward feelings toward the picture. It is a repeated response at all age levels studied. All of the children used in the study said some time that the color was pretty. In Case Study No 3 (see Table 4) a girl said that the color blue was her favorite color. When asked what she thought about, when she painted with blue, her answer was "Well, I just think it is pretty".

The vocabulary word "pretty" in all cases was a good enough reason for why the children liked the pictures.

Vocabulary to the child is as wide and variable as his awareness. It is assumed that the words he uses were made accessible to the child by his upbringing in his environment.

All people with whom he associates influence the child in the development of his vocabulary. It is assumed that the more words the child is acquainted with the larger will be his vocabulary. It is further assumed that the child with the larger vocabulary will vary more in his answers toward emotional color responses.

CHAPTER IX

CONCLUSIONS

The study was to be an experiment to find children's emotional responses to color. Through the use of a tape recorder the children told their reactions to different pictures. These reactions were then evaluated in trying to find out if children do use emotional ideas in their conversations about pictures.

The following words of Professor John MacMurray seem pertinent in this respect;

The emotional life is not, as we so often think, subordinate, or subsidiary to the mind. It is the core and essence of human life. The intellect arises out of it, is rooted in it, and is the subordinate partner in the human economy. This is because the intellect is instrumental. Thinking is not living; at its best a means for living better..the emotional life is our life, both as awareness of the world and as action in the world, so far as it is lived for its own sake. Its values lie in itself, not in anything beyond it which it is a means of achieving.¹⁴

The writer was not able to draw a definite conclusion to what an emotional response was from the collected data. Many interesting reactions were noticed from the child's conversation. The study if used in the future is to be a guideline to reactions

¹⁴Ernest Ziefgeld, "This is Art Education", Art in General Education: 1951 Yearbook, (Washington: National Art Education Association), pp. 51-70.

to color responses to pictures, by elementary school children. A general conclusion would be that somewhere in each conversation all of the participants stated that color was "pretty". The color was "pretty" was a good enough reason and seemed to satisfy the child in his explanation about his response to color.

In responding to the research compiled for this paper it was not known at the beginning if the child would show emotional response to color in their answers. Through their conversation the writer formed the opinion that the child is aware of color. This was proven as stated before that seventy-six per cent of the children used in the study mentioned color before the writer mentioned color to the child. Apparently the child was not aware of color in one picture any more than in any of the pictures.

Intellect did not seem to make any difference in their response to color. Intellect did play a part in stating other relating ideas and thoughts regarding the picture. The child with the higher intellect was more aware of other qualities (line, space, design) in the picture than the child of lower intellect. It could not be proved that children of low intellect mentioned color more than those of higher intellect and vice versa; those of higher intellect did not mention color more than those of lower intellect.

It could not be determined that the male sex was more aware of color than the female sex. Both sexes mentioned color freely as a reaction to the pictures.

Age level was not a determining factor in relating color responses. The child of six years of age mentioned color as often as the child of nine years of age. It is the opinion of the writer that this result was expected since the students were relatively close in age.

In all cases presented the writer was aware that the child was conscious of color. It is believed in the conclusion that color is one of the first considerations when a child reacts to a picture. The child when mentioning color often said that a certain color was a favorite. In naming their favorite color the child again did not have to have a reason why it was his or her favorite color. In many cases the child would give a reason. Blue was a favorite color because the child wore a blue dress to Sunday School. Red was a favorite color because the child's swing set was painted red. Green was a favorite color because of the green grass. These may not have an emotional color response when interpreted by the reader. In the writer's opinion it is believed sentiment takes place in each of these reactions. An inward sentimental reason may be an emotional reaction of some kind. In the writer's opinion the child is sensitive to the idea that color plays an important part in the child's reaction to a picture.

APPENDIX

	36	37	38	39	40	41	42	43	44	45	46	47	48	49	50	51	52	53	54	55	56	57	58	59	60	61	62	63	64	65	66	67	68	69	70		
CS 1	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓		
CS 2					✓	✓	✓					✓	✓			✓	✓	✓															✓	✓	✓	✓	
CS 3	✓					✓		✓	✓							✓	✓	✓					✓	✓	✓	✓							✓	✓	✓		
CS 4	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	
CS 5	✓	✓			✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	
CS 6	✓	✓	✓			✓		✓	✓	✓	✓	✓	✓	✓	✓		✓	✓	✓	✓	✓	✓	✓	✓	✓	✓						✓	✓	✓	✓	✓	
CS 7			✓	✓		✓		✓			✓						✓	✓	✓			✓	✓	✓		✓	✓						✓	✓	✓	✓	
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CS 10	✓	✓	✓	✓			✓			✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓						✓	✓	✓	✓	
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CS 13	✓		✓	✓		✓	✓	✓	✓			✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	
CS 14	✓					✓						✓	✓	✓	✓			✓	✓			✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	
CS 15	✓	✓	✓	✓		✓						✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	
CS 16		✓	✓		✓	✓	✓	✓	✓		✓	✓				✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	
CS 17	✓		✓		✓	✓				✓	✓	✓	✓	✓	✓			✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	
CS 18			✓	✓														✓	✓			✓													✓	✓	
CS 19	✓			✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	
CS 20		✓			✓			✓			✓		✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	
CS 21	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓
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CS 25	✓			✓		✓	✓										✓		✓			✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	

CHART 1 (Continued)

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CASE STUDY 26	✓	✓	✓	✓		✓	✓			✓	✓					✓	✓	✓				✓		✓	✓	✓	✓							✓	✓	✓	
CASE STUDY 27	✓	✓	✓	✓		✓	✓	✓		✓	✓	✓	✓		✓	✓	✓					✓					✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	
CASE STUDY 28	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓			✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	
CASE STUDY 29	✓	✓	✓	✓		✓	✓		✓	✓	✓	✓			✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	
CASE STUDY 30	✓	✓				✓	✓	✓	✓		✓					✓	✓					✓		✓				✓		✓	✓	✓	✓	✓	✓	✓	
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CASE STUDY 34	✓	✓	✓	✓		✓		✓			✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	
CASE STUDY 35	✓	✓	✓	✓	✓	✓		✓		✓	✓		✓		✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	
CASE STUDY 36	✓	✓	✓	✓		✓	✓	✓	✓	✓	✓				✓	✓	✓					✓		✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	
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CASE STUDY 39	✓			✓			✓	✓			✓	✓	✓	✓	✓	✓	✓					✓			✓									✓	✓	✓	
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CASE STUDY 43	✓	✓	✓			✓			✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓
CASE STUDY 44	✓			✓	✓	✓				✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓
CASE STUDY 45	✓	✓	✓		✓					✓						✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓
CASE STUDY 46	✓	✓	✓			✓		✓		✓	✓		✓	✓	✓	✓	✓	✓				✓		✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓
CASE STUDY 47	✓	✓		✓					✓	✓		✓			✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓
CASE STUDY 48		✓	✓	✓		✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓
CASE STUDY 49		✓	✓			✓	✓		✓	✓		✓			✓			✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓
CASE STUDY 50			✓	✓	✓							✓	✓				✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓

CHART 2

PICTURES LIKED: 3RD GRADE PRELIMINARY STUDY

	71	72	73	74	75	76	77	78	79	80	81	82	83	84	85	86	87	88	89	90	91	92	93	94	95	96	97	98	99	100	101	102	103	104	105
CS 26	✓	✓	✓	✓			✓	✓	✓	✓			✓			✓	✓	✓	✓	✓		✓	✓	✓		✓	✓	✓		✓	✓	✓	✓	✓	✓
CS 27		✓				✓		✓	✓	✓			✓	✓			✓	✓	✓	✓		✓	✓	✓		✓	✓	✓		✓	✓	✓	✓	✓	✓
CS 28	✓	✓	✓	✓			✓	✓	✓	✓			✓	✓			✓	✓	✓	✓		✓	✓	✓		✓	✓	✓		✓	✓	✓	✓	✓	✓
CS 29	✓	✓	✓	✓			✓	✓	✓	✓			✓	✓			✓	✓	✓	✓		✓	✓	✓		✓	✓	✓		✓	✓	✓	✓	✓	✓
CS 30		✓					✓	✓	✓	✓			✓				✓	✓	✓	✓		✓	✓	✓		✓	✓	✓		✓	✓	✓	✓	✓	✓
CS 31	✓	✓	✓	✓			✓	✓	✓	✓			✓				✓	✓	✓	✓		✓	✓	✓		✓	✓	✓		✓	✓	✓	✓	✓	✓
CS 32			✓	✓		✓	✓		✓				✓	✓			✓	✓	✓			✓	✓	✓						✓	✓	✓	✓	✓	✓
CS 33			✓				✓		✓								✓	✓		✓		✓	✓	✓						✓	✓	✓	✓	✓	✓
CS 34	✓	✓	✓	✓	✓	✓	✓		✓			✓				✓	✓	✓	✓	✓		✓	✓	✓		✓	✓	✓		✓	✓	✓	✓	✓	✓
CS 35	✓	✓	✓	✓		✓	✓	✓		✓		✓				✓	✓	✓	✓	✓		✓	✓	✓		✓	✓	✓		✓	✓	✓	✓	✓	✓
CS 36		✓	✓		✓		✓	✓	✓				✓			✓	✓	✓	✓	✓		✓	✓	✓		✓	✓	✓		✓	✓	✓	✓	✓	✓
CS 37		✓	✓	✓	✓		✓	✓	✓							✓	✓	✓	✓	✓		✓	✓	✓		✓	✓	✓		✓	✓	✓	✓	✓	✓
CS 38		✓	✓	✓			✓	✓	✓				✓			✓	✓	✓	✓	✓		✓	✓	✓		✓	✓	✓		✓	✓	✓	✓	✓	✓
CS 39		✓				✓			✓							✓	✓	✓	✓	✓		✓	✓	✓					✓	✓	✓	✓	✓	✓	✓
CS 40		✓	✓		✓		✓	✓	✓	✓		✓	✓	✓	✓	✓	✓	✓	✓	✓		✓	✓	✓		✓	✓	✓		✓	✓	✓	✓	✓	✓
CS 41	✓	✓					✓	✓	✓			✓				✓	✓	✓	✓	✓		✓	✓	✓		✓	✓	✓		✓	✓	✓	✓	✓	✓
CS 42		✓				✓	✓	✓	✓							✓	✓	✓	✓	✓		✓	✓	✓		✓	✓	✓		✓	✓	✓	✓	✓	✓
CS 43		✓	✓				✓		✓							✓	✓	✓	✓	✓		✓	✓	✓		✓	✓	✓		✓	✓	✓	✓	✓	✓
CS 44		✓	✓			✓	✓	✓	✓				✓			✓	✓	✓	✓	✓		✓	✓	✓		✓	✓	✓		✓	✓	✓	✓	✓	✓
CS 45		✓										✓				✓	✓	✓	✓	✓		✓	✓	✓				✓	✓	✓	✓	✓	✓	✓	✓
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CS 47		✓			✓		✓	✓	✓				✓	✓	✓	✓	✓	✓	✓	✓		✓	✓	✓		✓	✓	✓		✓	✓	✓	✓	✓	✓
CS 48							✓	✓		✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓		✓	✓	✓					✓	✓	✓	✓	✓	✓	✓
CS 49	✓	✓	✓	✓	✓							✓				✓	✓	✓	✓	✓		✓	✓	✓		✓	✓	✓		✓	✓	✓	✓	✓	✓
CS 50			✓	✓	✓	✓	✓	✓				✓				✓	✓	✓	✓	✓		✓	✓	✓		✓	✓	✓		✓	✓	✓	✓	✓	✓

CHART 2 (Continued)

	71	72	73	74	75	76	77	78	79	80	81	82	83	84	85	86	87	88	89	90	91	92	93	94	95	96	97	98	99	100	101	102	103	104	105				
CS 51	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓				
CS 52	✓	✓		✓											✓	✓	✓																	✓	✓	✓	✓		
CS 53	✓		✓	✓			✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓			
CS 54	✓	✓		✓	✓		✓	✓	✓						✓	✓		✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓			
CS 55	✓	✓	✓	✓	✓	✓	✓	✓	✓						✓			✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓			
CS 56		✓						✓								✓																			✓	✓	✓		
CS 57				✓			✓	✓	✓						✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓		
CS 58	✓	✓	✓	✓	✓	✓	✓	✓	✓																											✓	✓	✓	
CS 59					✓			✓								✓																				✓	✓	✓	
CS 60		✓						✓								✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓		
CS 61	✓	✓	✓	✓	✓			✓							✓			✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓		
CS 62		✓					✓	✓								✓																					✓	✓	✓
CS 63	✓		✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	
CS 64		✓						✓								✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	
CS 65			✓	✓	✓		✓		✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	
CS 66		✓	✓	✓	✓		✓		✓						✓																							✓	✓
CS 67		✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	
CS 68		✓	✓		✓											✓																						✓	✓
CS 69		✓			✓											✓																						✓	✓
CS 70		✓	✓	✓	✓										✓																							✓	✓
CS 71		✓	✓		✓		✓		✓		✓					✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	
CS 72	✓		✓					✓								✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	
CS 73				✓												✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	
CS 74	✓		✓					✓	✓							✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓
CS 75				✓			✓	✓	✓		✓					✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓
CS 76	✓	✓	✓	✓	✓		✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓

CHART 3 (Continued)

TABLE 1
 PICTURES USED IN PRELIMINARY STUDY

Number	Title	Artist
1	Cafe du Nord	Maurice Utrillo
2	Faubourg Parisien	Maurice Utrillo
3	Figures and Mountains	Miro
4	Shanties	Phillippe Maeck
5	Trees	Andre Derain
6	I Saw the Figure 5 in Gold	Charles DeMuth
7	Construction	Holland Baljeu
8	Projecting Planes	Charles Biederman
9	Number 10, 1950	Mark Rothko
10	Composition	Jean Helion
11	The Horseman	Van der Leek
12	Unknown	Maurice Prendergast
13	Water of the Flowery Mill	Arshile Gorky
14	Unknown	Jasper Johns
15	Ten Digits	Jasper Johns
16	Unknown	Hassam
17	Windmills at Montmartre	Maurice Utrillo
18	La petite Blonde	Miro
19	White Field VII	Theodoros Stamos
20	Kumi Sugai	Shiro
21	Dreamlike Improvisation	Wassily Kandinsky
22	Homage to the Square	Josef Albers
23	Monster	Robert Motherwell
24	L'orseau Comete et L'ombrelle fleurie	Miro
25	Unknown	A Child
26	Painting 69 E.	Gerard Schneider
27	Pastel Drawing	Gino Severini
28	Ur	Jean Piaubert
29	Landscape	Miro
30	The Guard	Kasimir Malevich

TABLE 1--Continued

Number	Title	Artist
31	Nightshade	Ben Nicholson
32	Unknown	
33	Bright Morning Sun	Marcel Jance
34	Unknown	Sonia Delaunay
35	Red Plastic Combustion	Alberto Burri
36	Homage to the Square Apparition	Josef Albers
37	F 1954-4	Hartung
38	Three Discs	Adolph Gottlieb
39	Woman VIII	Willem De Kooning
40	A shape in a void	Sam Maitin
41	The hand of Christ on the cross	Sam Maitin
42	The form of Christ with other figures	Sam Maitin
43	A figure kneeling	Sam Maitin
44	The earth and the sky	Sam Maitin
45	A gaping, garish orifice	Sam Maitin
46	Hundreds of directions, contrasting, contradicting	Sam Maitin
47	The directions, prostrate	Sam Maitin
48	A solitary figure kneels in a dark void	Sam Maitin
49	In the void, the face of Christ	Sam Maitin
50	Money	Sam Maitin
51	Blank masks	Sam Maitin
52	Light and color, sweeping, overpowering	Sam Maitin
53	Gas	Edward Hopper
54	Beryll	Victor Vasarely
55	Emerald Isle	Hans Hofmann
56	Homage to a dancer	Franz Kline

TABLE 1--Continued

Number	Title	Artist
57	Unknown	
58	Unknown	
59	Unknown	
60	Phenomena Yield Blue Milk	Paul Jenkins
61	Purple in the Shadow of Red	Kenneth Noland
62	Orange Brown	Mark Rothko
63	1943 - A	Clyfford Still
64	1960 - F	Clyfford Still
65	1963 - A	Clyfford Still
66	Unknown	Jean Atlan
67	The Shepherd's House on the Lake	Orneore Metelli
68	Watercolor	Ernst Wilhelm Nay
69	Homage to Francisco Sebates	Anconio Frasconi
70	Unknown	Mary Cassatt
71	The Old Clown	Georges Rouault
72	Vase of Flowers	Odilon Redon
73	Rooster	Chagall
74	Flying Geese	Max Ernst
75	Children by the Water	August Macke
76	Masqued Image	Jackson Pollock
77	Unknown	Richard Anuszkiewicz
78	Paris Street Scene	Camille
79	Unknown	Josef Albers
80	Venetian Revorie	Felix Ziem
81	Tapestries (untitled)	Herbin
82	Tapestries (untitled)	Delaunav
83	Tapestries (untitled)	Arp
84	Tapestries (untitled)	Mortensen
85	Tapestries (untitled)	Vasarely
86	Tapestries (untitled)	Taueber-Arp
87	Madame Roulin Rocking the Cradle	Van Gogh

TABLE 1--Continued

Number	Title	Artist
88	The Sanctuary	Orneore Metelli
89	The Market	Orneore Metelli
90	Procession on the Lake Border	Orneore Metelli
91	Notre Dame Vue from the Quai	David Adickes
92	On Stage	David Adickes
93	Notre Dame with Book Stalls	David Adickes
94	Beached Boat	David Adickes
95	Antibes	David Adickes
96	The Artist	David Adickes
97	Harlequin	David Adickes
98	Trio	David Adickes
99	Flowers	David Adickes
100	Unknown	David Adickes
101	Composition No. 2	Vasily Kandinsky
102	Mandolin and Guitar	Pablo Picasso
103	I and the Village	Marc Chagall
104	Manchester Valley	Joseph Pickett
105	House by the Railroad	Edward Hopper

TABLE 2
22 MOST LIKED PAINTINGS

No.	Study No.	Name of Painting	Artist
1.	1	Cafe du Nord	Maurice Utrillo
2.	2	Faubourg Parisien	Maurice Utrillo
3.	12	Unknown	Maurice Prendergast
4.	16	No title	Hassam
5.	17	Windmills at Montmartre	Maurice Utrillo
6.	18	La petite blonde	Joan Miro
7.	24	L'orseau comete et l'ombrelle fleurie	Joan Miro
8.	25	No title	A Child
9.	32	Unknown	
10.	41	The form of Christ with other figures	Sam Maitin
11.	53	Gas	Edward Hopper
12.	58	Unknown	
13.	67	The Shepherd's House on the Lake	Orneore Metelli
14.	70		Mary Cassatt
15.	73	Rooster	Marc Chagall
16.	88	The Sanctuary	Orneore Metelli
17.	89.	The Market	Orneore Metelli
18.	90.	Procession on the Lake Bordar	Orneore Metelli
19.	91	Notre Dame Vue from the Que	David Adickes
20.	95	Antibes	David Adickes
21.	96	The Artist	David Adickes
22.	99	Flowers	David Adickes

TABLE 3

EIGHT PICTURES USED IN FINAL STUDY

No.	Study No.	Name of Picture	Artist
1.	12	Unknown	Maurice Prendergast
2.	18	La petite blonde	Joan Miro
3.	24	L'oiseau comete et l'ombrelle fleurie	Joan Miro
4.	25	No title	A Child
5.	32	Unknown	
6.	58	Unknown	
7.	95	Antibes	David Adickes
8.	99	Flowers	David Adickes

TABLE 4

CASE STUDY: CHILDREN USED IN FINAL STUDY

Case Study No.	Sex	Age	Grade
Case Study 1	Female	6.3	1st
Case Study 2	Male	6.7	1st
Case Study 3	Female	6.1	1st
Case Study 4	Female	6.9	1st
Case Study 5	Male	6.6	1st
Case Study 6	Female	6.9	1st
Case Study 7	Female	7.3	2nd
Case Study 8	Female	7.7	2nd
Case Study 9	Male	7.7	2nd
Case Study 10	Male	7.4	2nd
Case Study 11	Male	9.2	3rd
Case Study 12	Female	8.7	3rd
Case Study 13	Female	8.1	3rd
Case Study 14	Male	8.7	3rd
Case Study 15	Male	8.3	3rd
Case Study 16	Female	10.9	5th
Case Study 17	Female	10.7	5th

ILLUSTRATION



Figure 1

ILLUSTRATION



Figure 2

ILLUSTRATION



Figure 3

ILLUSTRATION



Figure 4

ILLUSTRATION



Figure 5

ILLUSTRATION



Figure 6

ILLUSTRATION



Figure 7

ILLUSTRATION



Figure 8

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